

Alfred Baker Fonds

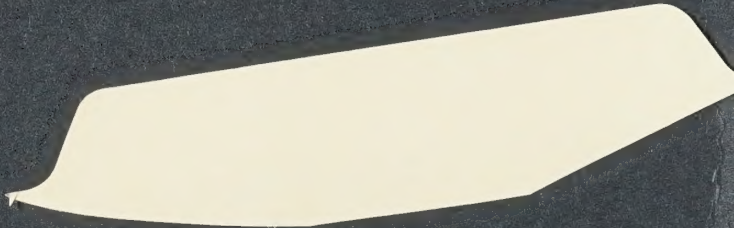
Alfred Baker Fine Arts  
- Correspondence

Bruyn, Prof. Dr. Joshua  
1986-1992

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BRUYN, PROF. DR. JOSHUA





Dr. Alfred R. Bader  
52 Wickham Avenue  
Berkhamstead  
East Sussex TN39 3ER  
Verenigd Koninkrijk



Mozartkade 10  
1077 DH Amsterdam



CENTRAAL MUSEUM UTRECHT

Amsterdam, E-12-'92

Dear Dr. Baden,

Thank you for your kind letter of December 4 and the clippings accompanying it. Although I am not in a position to pronounce judgment on the "Baden affair", I must say that I am shocked at what happened. But then the reaction of a younger generation to their predecessors is not entirely unknown<sup>to</sup> me.

As to your Jesus and the Samaritan woman, I feel I might include it in the review of Januszki vols. 4 and 5, which I still have to write. But I ought in that case have seen the picture, which for the time being presents problems. My wife is in the process of preparing her moving from Vienna (where we are travelling again tomorrow!) to Amsterdam.

Hendrick Ter Brugghen, 1588-1629  
De roeping van Mattheus (detail), 1621

I must think this over.

Yes, it is a good thing W. de Vries has settled down here! Best wishes, also for you wife, J. Brown



Dr. Alfred Bader  
Chairman Emeritus



October 14, 1991

Prof. Dr. Joshua Bruyn  
Stichting Foundation  
c/o Centraal Laboratorium  
Postbus 75132  
1070 AC Amsterdam, The Netherlands

Dear Prof. Bruyn:

Isabel and I look forward to spending a week in Holland just enjoying the country and looking at paintings. Might we visit you during that week, the last week of November.

Incidentally, I am just preparing a talk on Jan Lievens entitled "Jan Lievens, Out of the Shadow"--of course, a shadow created only in our modern minds. Would you perhaps like me to give that talk in Amsterdam? In any case, we very much hope to spend an hour or two with you, just chatting about paintings.

Best regards.

As always,

Alfred Bader  
AB:mmh

**SIGMA-ALDRICH**

P.O. Box 355 Milwaukee Wisconsin 53201 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843





Dr. Alfred Bader  
Chairman

May 3, 1991

Prof. Dr. Joshua Bruyn  
Stichting Foundation  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam, The Netherlands

Dear Prof. Bruyn:

What a pleasure it is to receive your helpful letters, and I now have to thank you for your letter of April 5.

I also really enjoy looking at that intense Spanish portrait. I have now had it cleaned and enclose a photograph, after cleaning. My restorer does think that the cross is original, but as you say, it is not well painted. The face, on the other hand, is really stunning and haunting.

The only Dutch puzzle which I acquired recently is a church interior with the angel dictating to St. Matthew. This was auctioned at Christie's in London last December, unillustrated and called Jesus in the Temple, circle of Eeckhout. That surely is silly, and I am undecided whether it is closer to someone like Barent Fabritius or Paulus de Lesire. What do you think?

Isabel and I plan to leave Milwaukee for England on May 8, not to return until the end of July. We are not likely to be in Holland but hope to visit Holland in the autumn. I would very much appreciate your replying to our English address which is:

52 Wickham Avenue  
Bexhill-on-Sea, East Sussex  
TN39 3ER, England

Best regards.

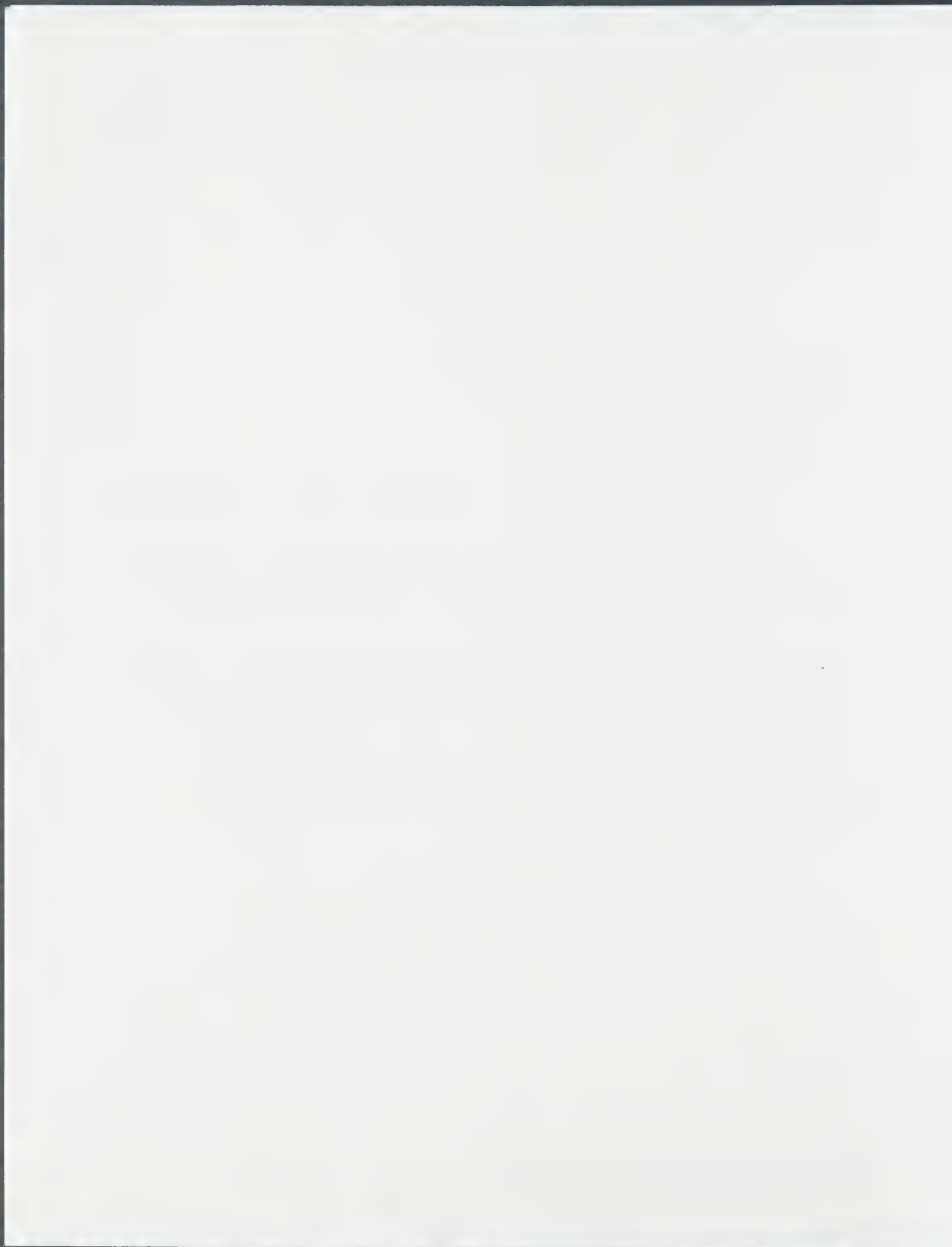
Sincerely,

Alfred Bader  
AB:mmh  
Enclosures

**SIGMA-ALDRICH**

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979







Dr. Alfred Bader  
Chairman



March 26, 1991

Prof. Dr. Joshua Bruyn  
Stichting Foundation  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam  
The Netherlands

Dear Prof. Dr. Bruyn:

Our old friend, the van Deun's, spent a delightful weekend with us discussing paintings, and of course I asked him exactly how the name Junius came to that portrait by Lievens.

Bert reminded me that he was with me when I bought the painting from Han Jungeling in The Hague and that Han told us that the painting was of a man called Junius, a Regent of Delft. Bert then corresponded with the iconographic bureau in The Hague inquiring about the Regent Junius without, however, sending them a photograph. Mr. van der Meer, their conservator, replied on April 6, 1973, and I enclose another copy of that letter. Surely that letter and Bert's reply of May 21, 1973, tie the sitter to the name Jacob Junius. Bert then inquired of Han Jungeling whether the painting had come from the Fraeylemaborg in Groningen, and Han confirmed that indeed it had come from there.

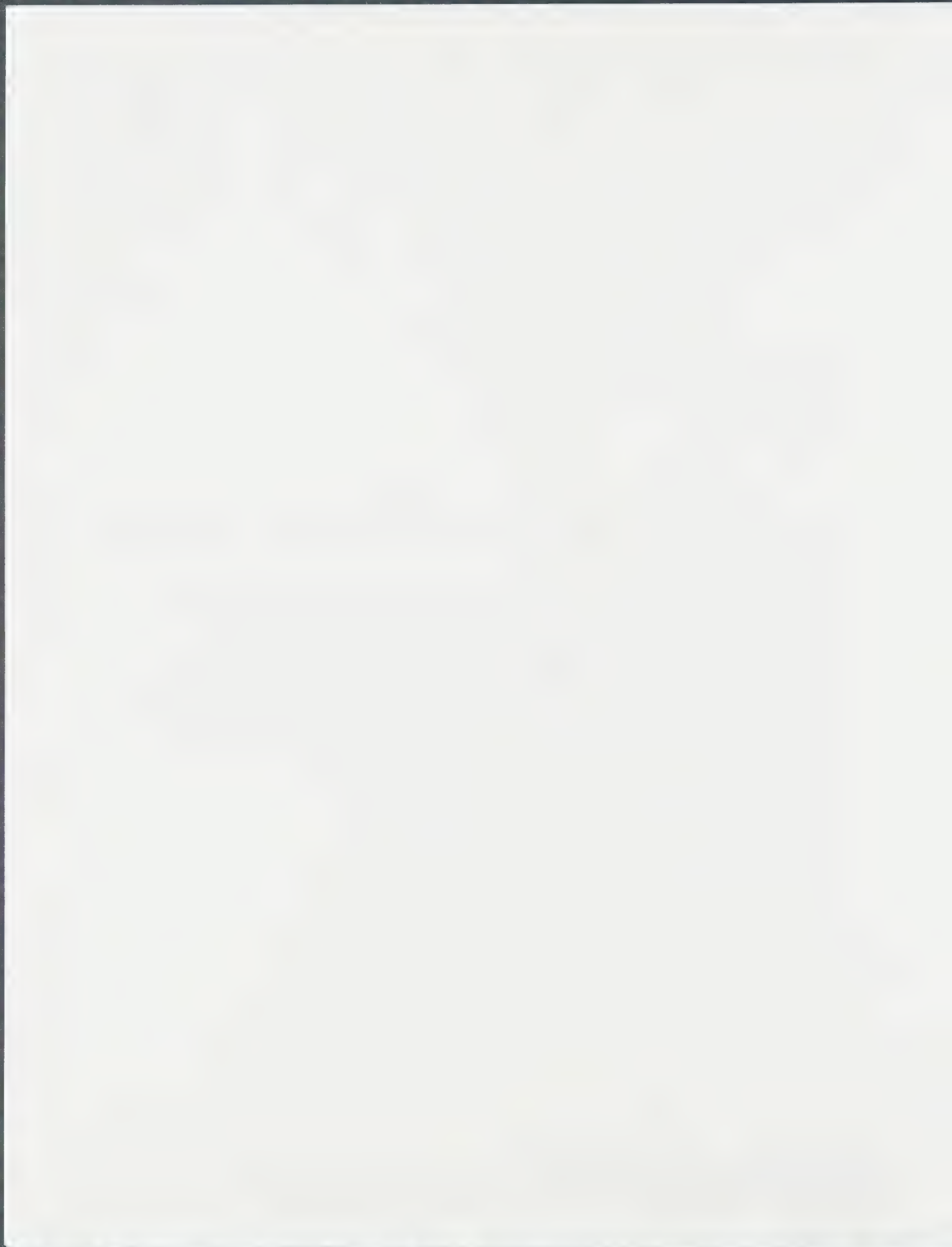
Best personal regards.

Sincerely,

Alfred Bader  
AB:mmh  
Enclosures

**SIGMA-ALDRICH**

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979



Dr. Alfred Bader  
Chairman



March 11, 1991

Prof. Dr. Joshua Bruyn  
Stichting Foundation Rembrandt Research Project  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam  
The Netherlands

Dear Prof. Bruyn:

Thank you so much for your very kind letter of February 15.

You write so very well in English, and yet it is clear from two statements that there are at least two words in English which you do not know. One is "vicious." To me, you seem to be about as far from vicious as any person I know. What you really meant was slightly disorganized, which is surely understandable with the mountains of mail which you must receive. I am certainly no expert on Rembrandt, and yet even I get at least one or two queries and offers of paintings which people hope might be by Rembrandt. The other word is "sit-upon," which is the polite English word which Isabel uses instead of posterior.

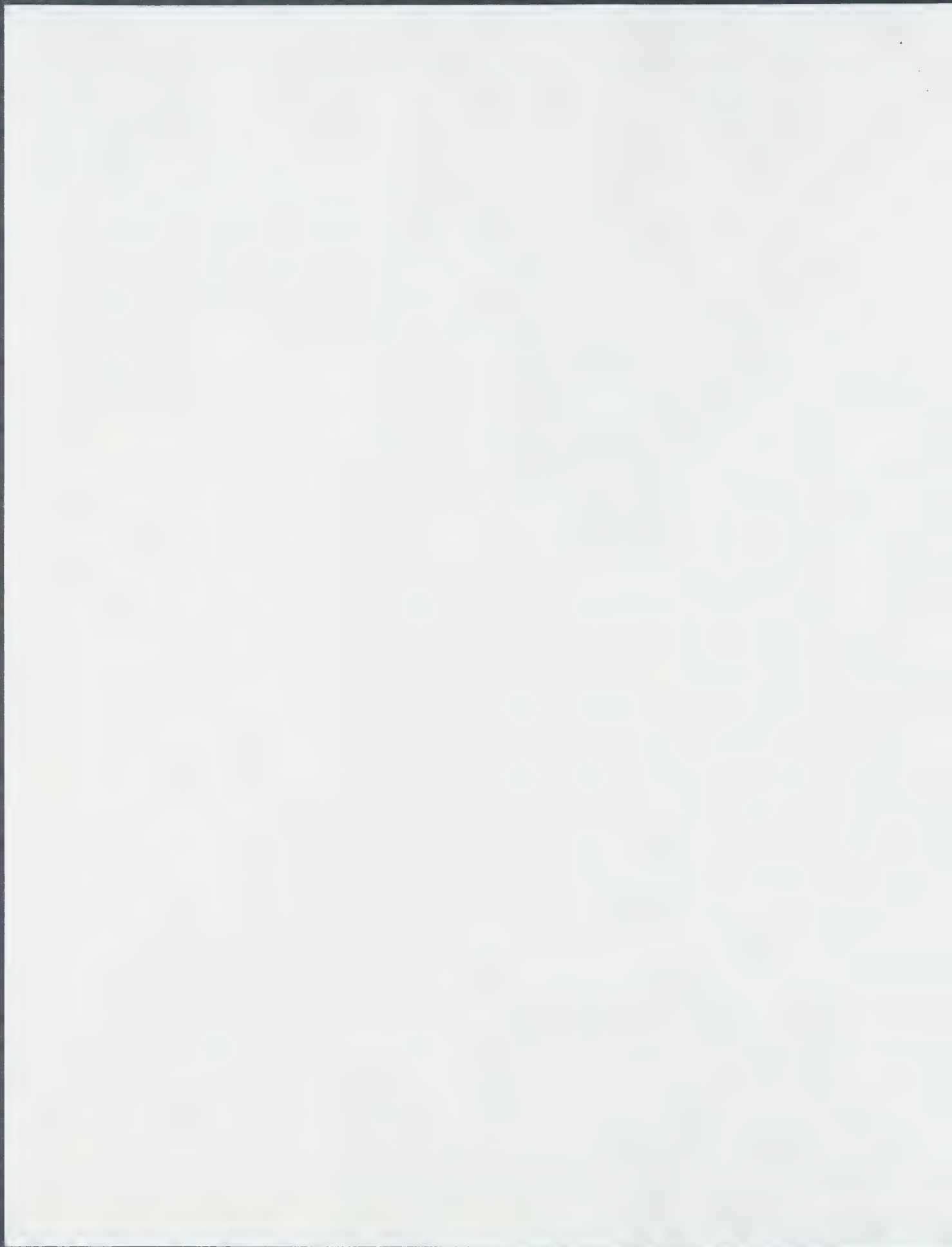
Regarding the two paintings of Cupid and Venus one in Paris and the other here, I find it hard to believe that there was a Rembrandt original. I suspect that the difficulty lies in judging paintings from photographs, although Prof. Sumowski assures me that he has no difficulty doing just that. Art historians who have seen only photographs of my painting have had difficulty deciding whether it or the Louvre version is superior. On the other hand, art historians who have looked at both versions have told me--without exception--that they really prefer mine. So please do come and look.

However, I must tell you that my repeated invitations have not been only to get your opinion. I already know that we will always disagree on some paintings, such as C22. Yet, I often feel very lonely here in Milwaukee where I am one of the very few people who really care about Dutch paintings, and so I always get enormous enjoyment when experts like you allow me to spend a few hours talking to them. What a difference such talks have made to my life.

I like my St. Jerome very much indeed, and I hope that it won't turn out to be by Dou after all. I don't know of a single Dou that I like as well, and I much prefer a puzzle to be solved. The inscription is in French, "Les Lettres. . .," and my restorer suspects that it was added later.

**SIGMA-ALDRICH**

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979





Prof. Dr. J. Bruyn  
Stichting Foundation  
March 11, 1991  
Page Two

I don't understand many of the intricacies of the Dutch language, even though I can follow much in the Dutch catalogs I have. My good friend, Bert van Deun, will be visiting us soon and I will then ask him to translate the most salient facts leading to the identification of that dour man with Junius.

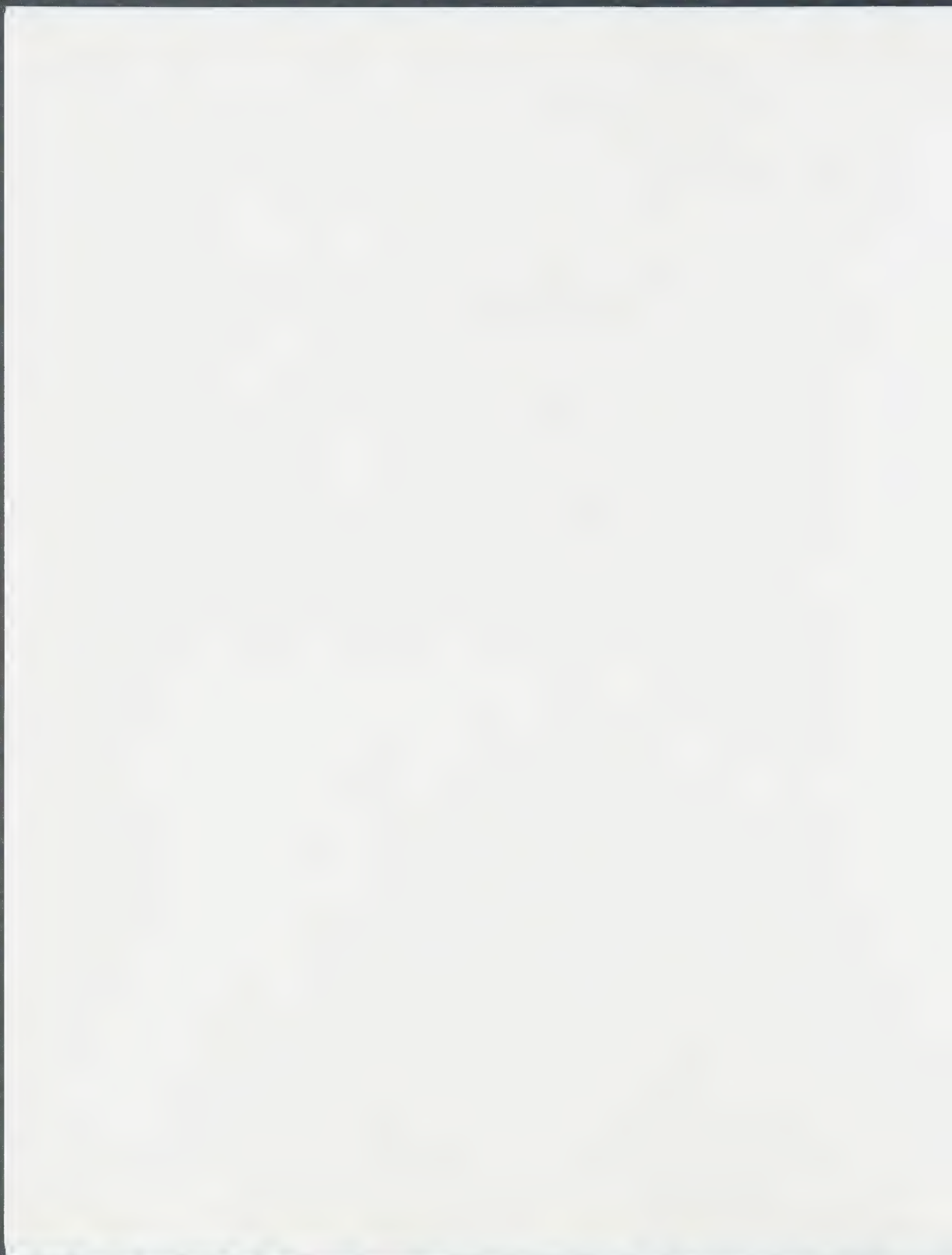
I have not bought a single good Dutch painting during the last few weeks, but hope to make up for it this summer when I will be on the Continent and in England for quite awhile. The only old painting I acquired--photograph enclosed--is certainly not of great quality, although it is 17th century. Of course you will know immediately why I acquired it: because it is based on that well-known print after a lost Abraham Bloemaert. Clearly, the artist must have seen either the print or the original, and I don't know enough about the works of Bloemaert's sons and students to be able to say that this is by so and so. When the painting was owned by William Randolph Hearst, it was called Jacob Jordaens. Poor Jordaens--to be saddled with such attributions.

I did purchase a filthy-dirty portrait of Velazquez, photo also enclosed. Only after it is cleaned will I know whether it is by some French romantic of the 19th century, or an older work. I like the face very much, and the artist who painted it must have liked it rather a lot also when he looked so closely at Las Meninas.

Best personal regards.

As always,

Alfred Bader  
AB:mmh  
Enclosures



# STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

PROF. DR. J. BRUYN

B. HAAK

DR. S.H. LEVIE

DR. P.J.J. VAN THIEL

PROF. DR. E. VAN DE WETERING

Dr. Alfred Bader  
P.O. Box 355  
Milwaukee, Wisconsin 53201  
U.S.A.

Amsterdam, 15 February 1991

Dear Dr. Bader,

First of all I have to make a confession. I am a much more vicious person than I realized -- while tidying up my desk I hit upon your letter of 9 January 1990... I do apologize for not having answered it properly and for discrediting our respective postal services! I also thank you for your letter of 4 February with its beautiful and interesting enclosures (and indeed a wonderful collection of stamps, greatly appreciated by eager collectors here!). As usual it contains a number of intriguing questions. I will try to offer some comment.

Your Venus and Cupid puts a delicate problem. On looking again at the photographs I tend to think that both your version and the one in the Louvre are copies, most probably after a Rembrandt. (Here I agree for once with Gerson.) Your picture has something Drostish in the gaze of the woman, yet not enough to suggest an attribution to my favourite Rembrandt pupil. On the whole it looks to me somewhat smooth, judging, again, by the photograph. The problem belongs to Volume V, which neither of us may live to see published.

The St. Jerome must certainly be a perfectly good and charming picture, very Dou-esque, although on canvas and larger in size than Dou's versions of similar subjects usually are. Can one make out the lettering on the open page? I do not succeed in deciphering it in the photograph.

The Flinck King David seems a virtuoso performance and as such interesting rather than likeable. It has a most peculiar 'neo-mannerism' throughout! The cool colouring reminds one of e.g. the 1651 Bathsheba before David in Dublin (Sumowski Gemälde II, no. 633; after a very old

black and white photograph), which is however not as restlessly highlighted with satin-like sheen. It must be quite late, even later than the 1656 Cincinnatus in the town hall/Royal palace. Sumowski dates the Veste Coburg Abklatsch c. 1658, which tallies beautifully. Anyway, it has been a brilliant acquisition!

As to the Lievens portrait, in spite of the impressive documentation I still fail to see -- this may well be my fault -- how the name Junius comes in!

The Woman of Samaria still keeps me busy. The comparisons I mentioned to you, with our nos. C 6 and C 48, are, I think, quite convincing but then those pictures are only attributions to Flinck, and not accepted as such by Sumowski. One would therefore like to have some more evidence. A drawing of the subject he attributes (quite rightly) to Flinck (in: Essays in Northern Art presented to Egbert Haverkamp Begemann, p. 268) is of no avail; it shows a different composition (actually a different moment of the story) and it must be later anyway, I suspect about 1640.

I admire the energy you spend on so many things including collecting and even reading through our Volume III! You must be one of the few people who can claim having done that... I agree that some of our rejections are bound to come as something of a shock, and particularly in the case of C 84 (the Ermitage David and Jonathan) you will not be the only one to be sceptical. Yet I remain convinced we are on the right track. And I suspect that you too would be convinced if you would have the chance we had of studying that picture eye-to-eye and out of the frame. It is just one of these cases -- and there are more to follow -- where such a confrontation lays bare essential weaknesses. It is only logical that these deceptions occur mostly in the Sovjet Union and the United States, in the former because many scholars have been unable to take a quiet and critical look at the pictures there, in the latter because collecting Rembrandts started there only when good specimens had become very rare.

Your critical remark to the effect that the wording of our conclusions is typical of committees who 'wish to cover their collective sit-upons' (whatever the word may mean -- my Webster does not give it!) is, I think, mistaken. Our statements are only unusual because they try to convey various degrees of conviction (certainty, probability, uncertainty etc.) and in this respect deviate from what may be termed a less fortunate habit of many (and certainly many German) scholars who express themselves invariably in apodictic terms.

Finally I have to thank you for your repeated kind invitation to come and stay with you and see your collection. I do appreciate this enormously and am sure it

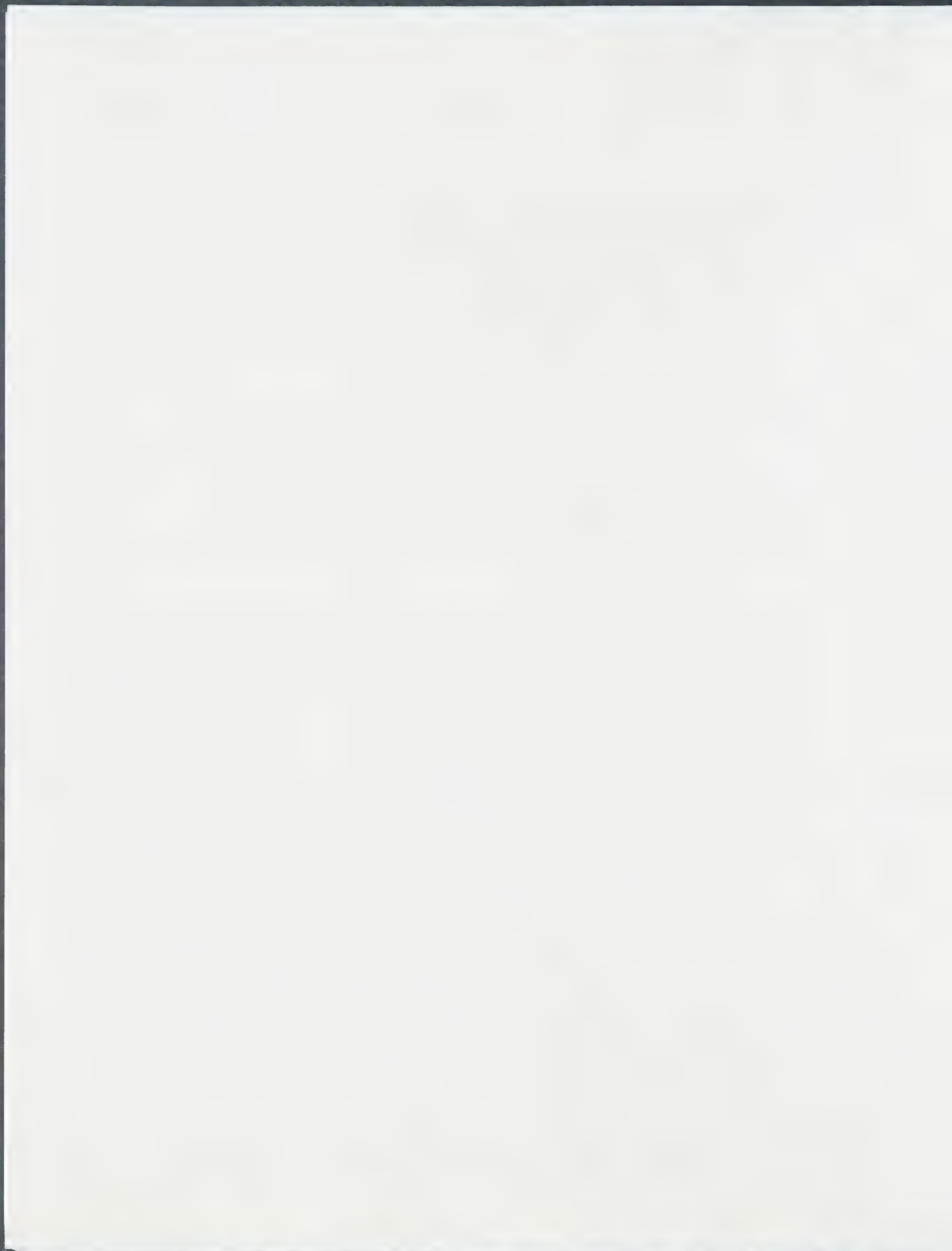


would be an exciting and extremely rewarding experience. Right now however, i.e. after the death of my wife (just over two years ago), I am not up to much travelling and as I plan to visit Australia, where my son and his family live, more or less regularly, I do not foresee that any plans to visit the U.S. will materialize in the near future. But I appreciate your generosity and do hope one day to be able to accept your invitation!

With best wishes,

Yours ever,

A handwritten signature in dark ink, appearing to be a stylized name, possibly 'I. ...', written over a diagonal line.



Dr. Alfred Bader  
Chairman



February 4, 1991

REGISTERED MAIL

Prof. Dr. J. Bruyn  
Rembrandt Research Project  
Stichting Foundation  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam, The Netherlands

Dear Prof. Dr. Bruyn:

Thank you so much for your informative and helpful letter of January 22. It is sad that my letter of January 1990 has gotten lost; perhaps someone liked the old stamps I had put on the envelope. In order to make certain that this letter will not get lost, I am sending it by registered mail. In civilized countries, this should not be necessary, but unfortunately our societies are far from civilized.

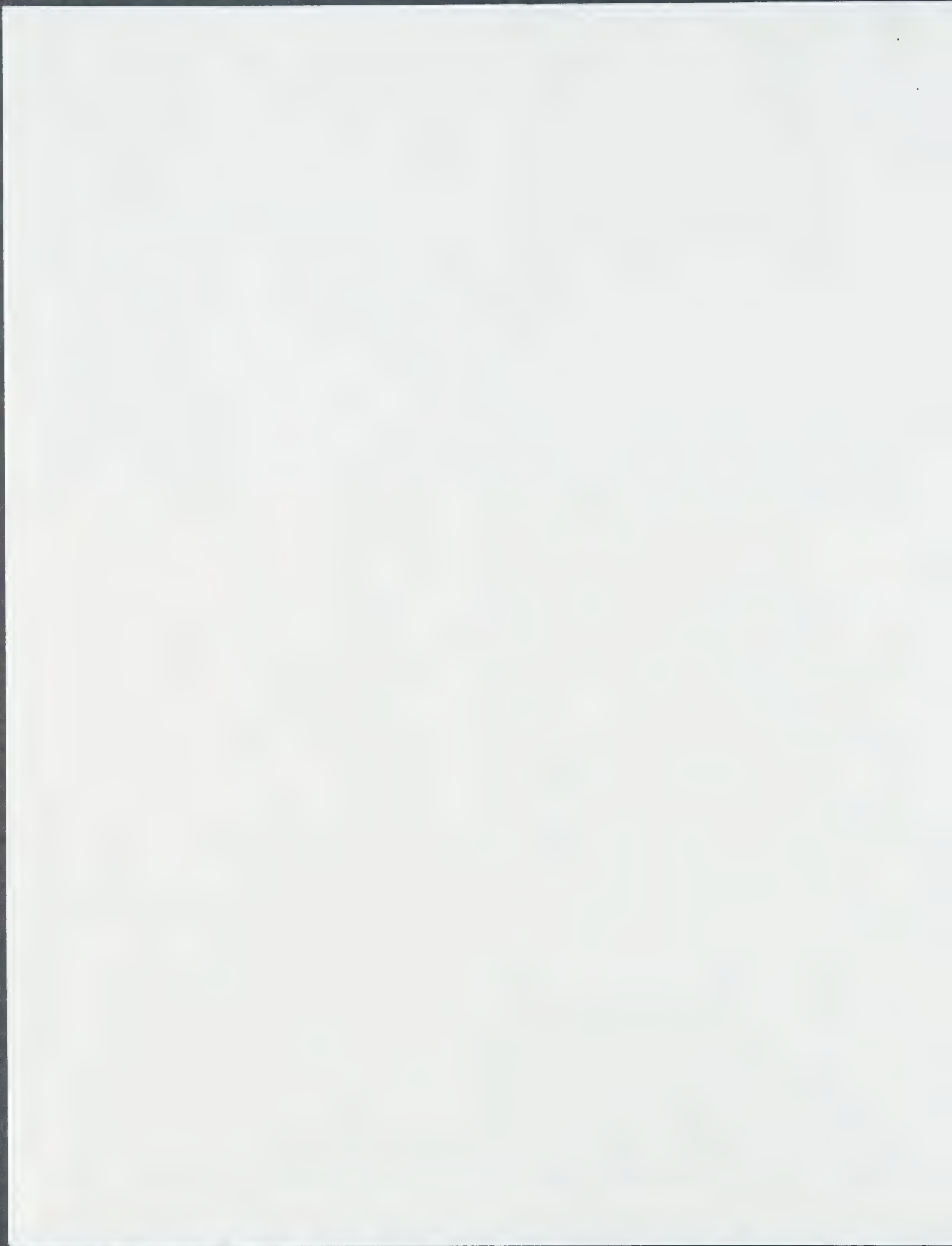
Enclosed please find another photograph of my Venus and Amor, as well as two color slides. I remember many years ago standing in front the Louvre painting and asking myself how a painting like that could be attributed to Rembrandt. When I saw the painting at Sotheby's in New York two years ago, I had a very much better feeling without thinking for a moment that this could be a Rembrandt. I think that Foucart is right in thinking that the Louvre version is not just a simple copy after Rembrandt. I have offered to send my painting to the Louvre for comparison, but Foucart told me that this wouldn't make sense until the Louvre painting is cleaned. I fear that I will not live to see that.

I presume that you will wish to show this composition as a C number, and I would like to invite you once again to come and look at my collection, paying particular attention to this painting and perhaps some 50 others which may interest you.

I have just finished reading through your Volume III for the first time, and as has happened twice before, I was shaken by some of your entries, particularly C84 and C103. If C84 is really by Bol, then I should go out and buy a few works by Bol, but I have never liked any of his works as much as this one. It's a pity that neither the Hermitage nor the National Gallery are likely to offer C84 and C103 for sale.

I think that your appraisal of Sumowski is correct. You would never get him to write about a painting that it is "a fairly well preserved, authentic painting with a possibly reliable signature, that can in all probability be dated around 1640." But then, if you were writing by yourself you wouldn't write that either; it is just in the nature of committees to wish to cover their collective sit-upons. None of this distracts from the immense importance of your and Sumowski's works to which all lovers of Dutch art are indebted.

**SIGMA-ALDRICH**





Prof. Dr. J. Bruyn  
February 4, 1991  
Page Two

I now know two vices which you do not have. One is not answering letters and the other is taking credit for the discoveries of others. David Franklin (now a Slade scholar at Oxford) is a very likeable and able student of art history, and I am happy to know that he was the first to point to the relation of the Woman of Samaria with the woman in the hundred guilder print.

In the meantime, I trust that you have received the color photograph of the St. Jerome which I sent you last week. Just in case that letter also got lost, I enclose another. You will note the lion in the lower lefthand corner. This photograph also is not perfect, but better than the one in Sumowski.

To return to the Samaritan woman, the reason why I thought of this being by Flinck of the 1640's is very simple: ignorance. By and large, I haven't liked most works by Flinck--pretty much for the reasons spelled out so sharply by Sumowski--and I simply haven't bothered to study his chronology. If this painting is really an early Flinck, then I own at least two Flincks which I like very much; namely, this one and the King David which I presume is a late work. Do you like it?

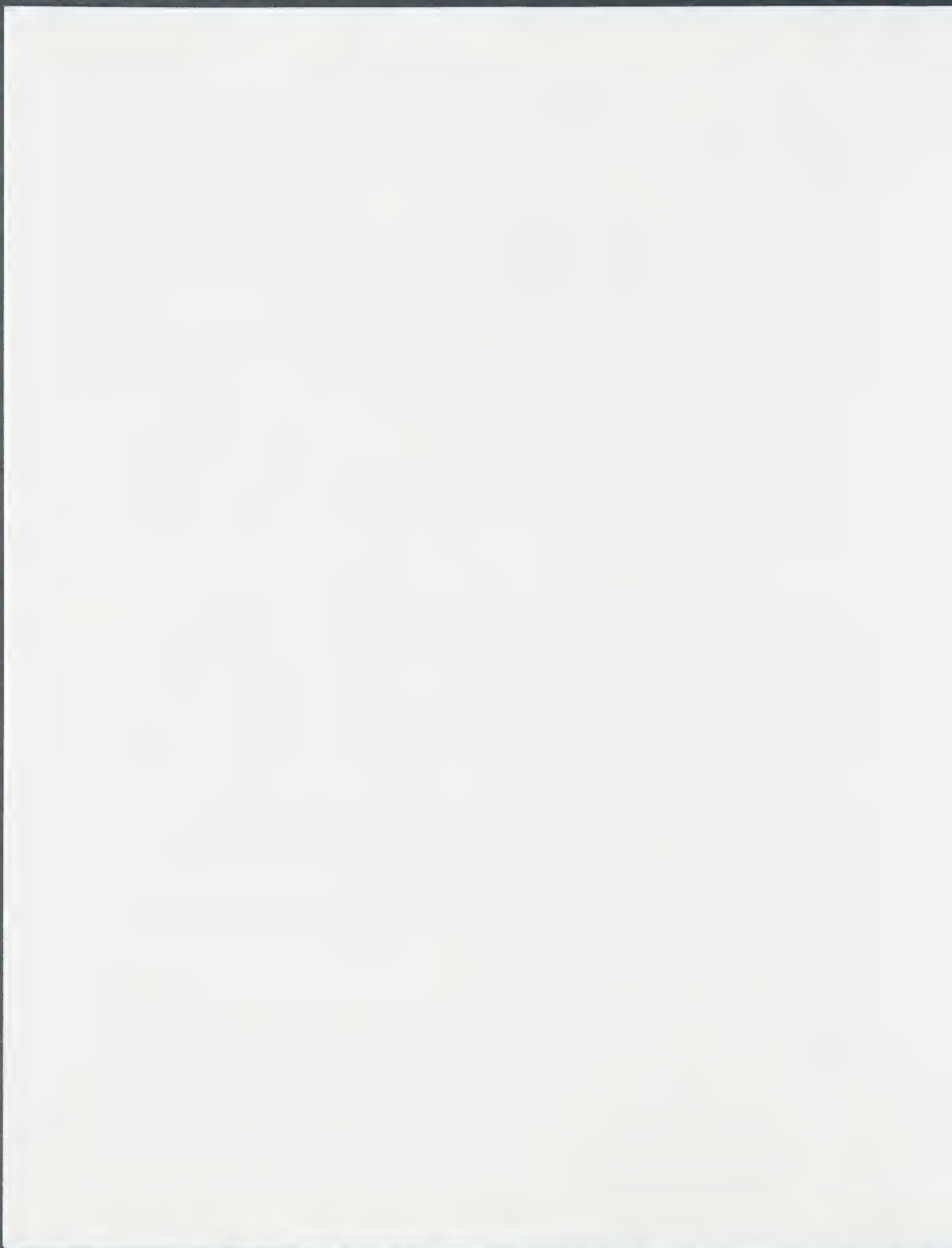
To turn now to the Jacob Junius, I bought this painting in the early 70's from a very able dealer in The Hague, the late Han Jungeling who had just bought it as described on the enclosed. During that visit with Haan a good friend and serious collector, Bert van Deun, accompanied me and he like this portrait so well that he asked me to sell it to him at my cost just as we were leaving Han Jungeling's antique store. Last year, Bert's wife, Mia van Deun, confided in me that she didn't really like this dour old man, and so I was happy to trade it for a fine landscape, No. 13 in the 1974 catalog of my collection. Personally, I much prefer this portrait, and it may well be the only painting I own which can be traced back reliably to the sitter. You will note how very much detective work Bert van Deun did to assure that this is Jacob Junius.

It was Wolfgang Stechow who pointed to the great similarity of this portrait with that of the Earl of Ancrum in Edinburgh. Maybe it is just pride of ownership, but I prefer mine and prefer it to my other six Lievens, even Rembrandt's Mother, which I bought at the Guterman sale.

Needless to say, I much look forward to your insights about my Venus and Amor and St. Jerome, but most of all, to your visit before very long.

Best personal regards,

Alfred Bader  
AB:mmh  
Enclosures





Dr. Alfred Bader  
Chairman

January 7, 1991

Prof. Dr. J. Bruyn  
Stichting Foundation  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam  
The Netherlands

Dear Prof. Dr. Bruyn:

I particularly appreciated receiving your letter of December 18, 1990, but perhaps for a reason you had not anticipated.

I last wrote to you just about a year ago, January 9, 1990, and I enclose copy of my letter. Naturally I wondered a good many times during this last year whether, per chance, my letter has gotten lost. If so, please let me know and I will send you another photograph of the beautiful Venus and Cupid.

Since writing to you, we have also used the late portrait by Lievens on our Aldrichimic Acta, and that is enclosed.

Also enclosed are Acta covers of two other paintings which might interest you; one is your old friend the Solomon Praying and the other is a late Flinck which was also in The Detective's Eye. Then it was called A Father of the Church, but it turned out to be an oriental king writing, probably King David.

Another interesting painting which I acquired recently is one published by Sumowski in Volume V, page 3071. Sumowski calls it A Pensive Hermit, but the lion in the lower left clearly shows it to be St. Jerome. I enclose a snapshot which will indicate that there is much greater contrast in the colors than the reproduction in Sumowski would lead you to believe.

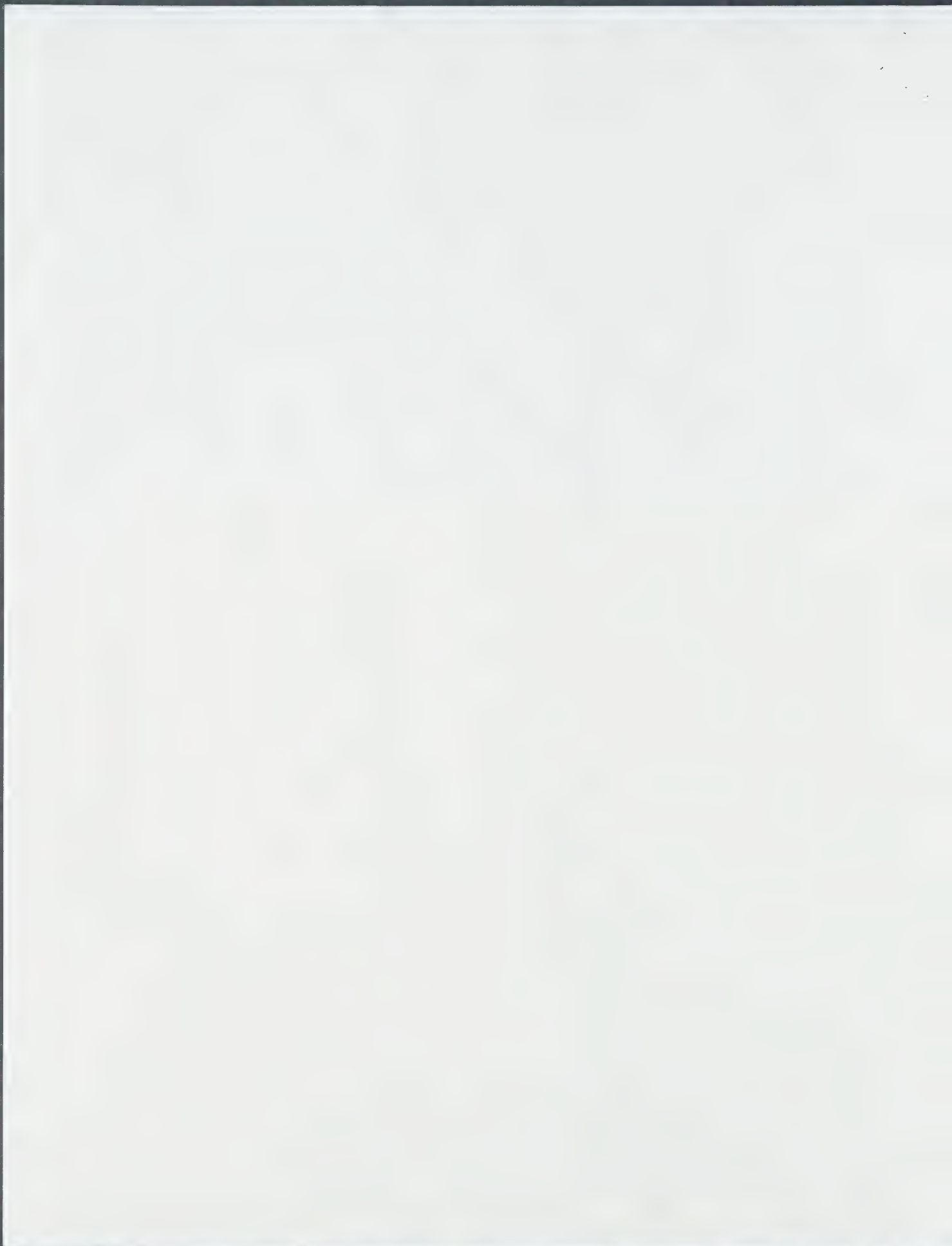
I really cannot see the connection between this painting and Middendorf's Tobias, but then surely the paintings were done some 30 years apart. If I saw only a Rembrandt of 1630 and another of 1660, it might not occur to me that both paintings are by the same hand.

We will use the St. Jerome on a catalog cover shortly, and within a few weeks I will be able to send you a really good color reproduction. I like the painting very much indeed; it reminds me more of your Flight to Egypt, C6, than that wonderful, but so much later, Middendorf Tobias.

Enclosed also find painting by Willem de Poorter on a very rare subject which I call "Don't Kill the Messenger." It is that sad story of the Amalekite bringing Saul's crown to David.

**SIGMA-ALDRICH**

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979





Prof. Dr. J. Bruyn  
January 7, 1991  
Page Two

To turn now to the Jesus and the Woman of Samaria, I also do not believe that Sumowski is correct in attributing this painting to Lambert Jacobsz. When I acquired it some ten years ago, Christie's had given it the full name of Eeckhout's, and as you can see from a copy of my letter which I had written to an old friend, Mrs. Bernt, I also had thought of the possibility that the painting is by Flinck. Several art historians have agreed, if my memory serves me correctly, Prof. Haverkamp-Begemann thought so particularly strongly. Other art historians have made other suggestions. Volker Manuth, for instance, had thought seriously about de Grebber.

The color reproduction in Sumowski is not at all bad, and I like where it is placed so very near that masterpiece of The Parable in the Vineyard, a painting which I failed to purchase from a dealer in Paris some time ago.

I have a very good relationship with Prof. Sumowski, and we meet for several hours every June, and he has been most helpful and generous with his advice. However, if he has once made up his mind about a given painting, nothing can change his mind. I am convinced, for instance, that my favorite painting, the Joseph and the Baker, is not by Mair, nor is my beautiful study of Jan de Brey's wife by Heerschop; nor are my disagreements limited to paintings in my own collection. I am totally convinced, for instance, that Sumowski No. 1324, that beautiful Apostle in Cassel, is not by Maes, but Sumowski just won't believe me.

I am reminded of that wonderful saying in the second chapter of Job, "Shall we take the good from God and not the bad?" Of course, this applies not just to Prof. Sumowski, but to other great art historians, also. Clearly it is possible to be convinced and mistaken, and that includes me.

To turn back to Jesus and the Woman of Samaria, I acquired the painting at Christie's London on July 13, 1979, No. 21, coming from the collection of Dr. E. I. Schapiro. I enclose a reasonably good black and white photograph; however, I do not have any detail photographs.

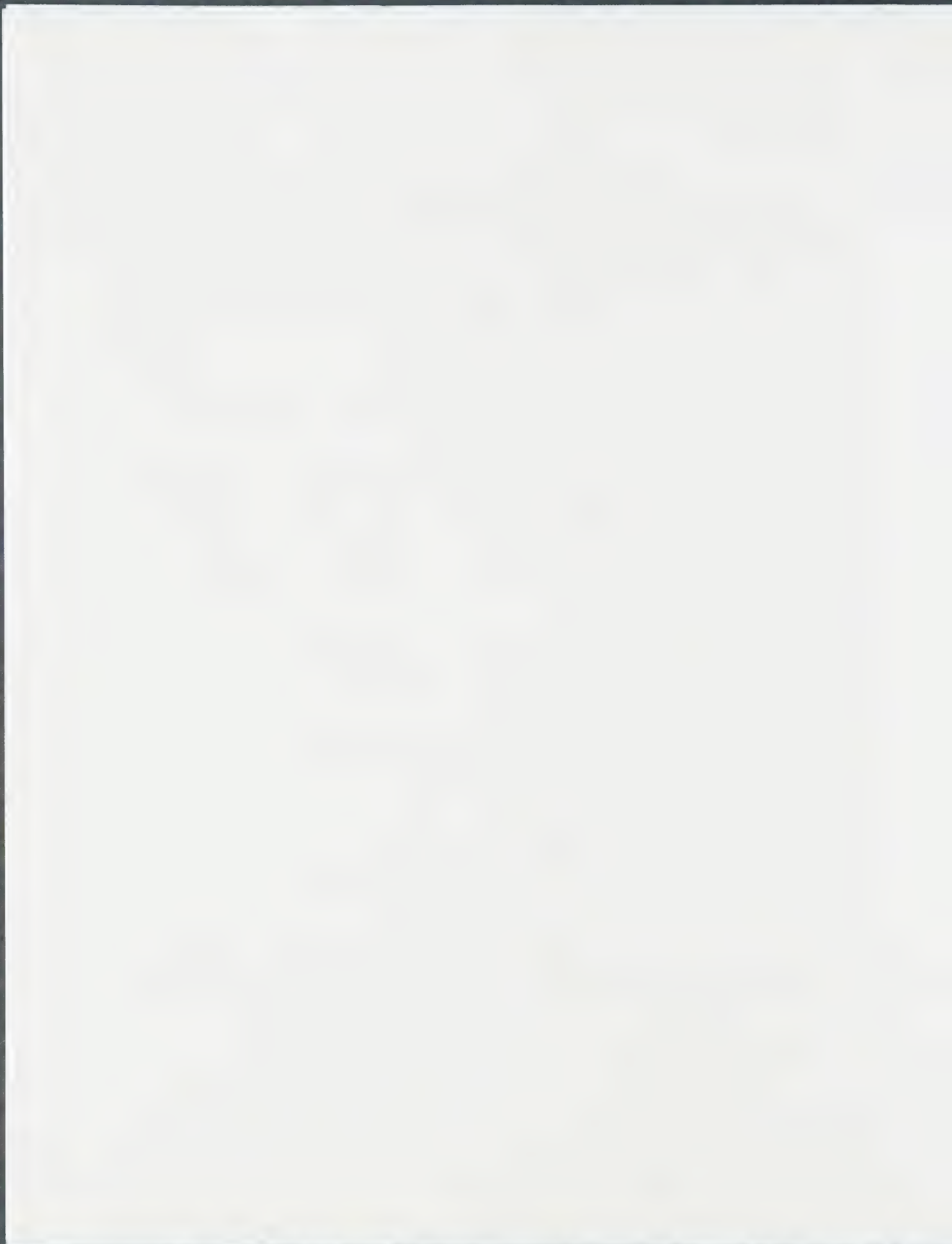
As far as I know, you are the first to see the connection with the woman in the Hundred Guilder print. Congratulations.

But please remember my invitation: Please do come and visit us and look at this and some 50 other paintings which might be of interest to you, while at our house.

I very much look forward to hearing from you, both about your thinking on my new acquisitions and in response to my letter of January 9 of last year, which I hope has not gotten lost.

Best personal regards, and the Season's Best Wishes,

Alfred Bader  
Enclosures



# STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

PROF. DR. J. BRUYN  
B. HAAK  
DR. S.H. LEVIE  
DR. P.J.J. VAN THIEL  
PROF. DR. E. VAN DE WETERING

Dr. Alfred Bader  
P.O. Box 355  
Milwaukee, Wisconsin 53201  
U.S.A.

Amsterdam, 18 december 1990

Dear Dr. Bader,

It is quite some time ago that we last corresponded. As usual, it is a request I have to make. It is about the Christ and the woman of Samaria at the well which you exhibited in 1984 (Pictures from the age of Rembrandt, no. 13) as School of Rembrandt. Sumowski has now attributed it to Lambert Jacobsz. (in his fifth volume, no. 2102a). I think he is on the right track but I feel that the artist belongs to a younger generation and suspect that he may be Lambert's pupil Govaert Flinck, probably even before the young man went to work with Rembrandt. My reasons for thinking so are to be found mainly in the landscape (trees!) in compared to the Rest on the flight to Egypt (Br. 540, our no. C 6, see Addenda in our second volume) and the Wallace Collection Good Samaritan (Br. 545, our no. C 48) and, of course, Flinck's later landscape style (as described in my studio chapter in Volume III). It is a somewhat "avontuurlijk" idea, especially as I have never seen the picture in the original! I would be most grateful if you could let me have a photograph, possibly also of details!

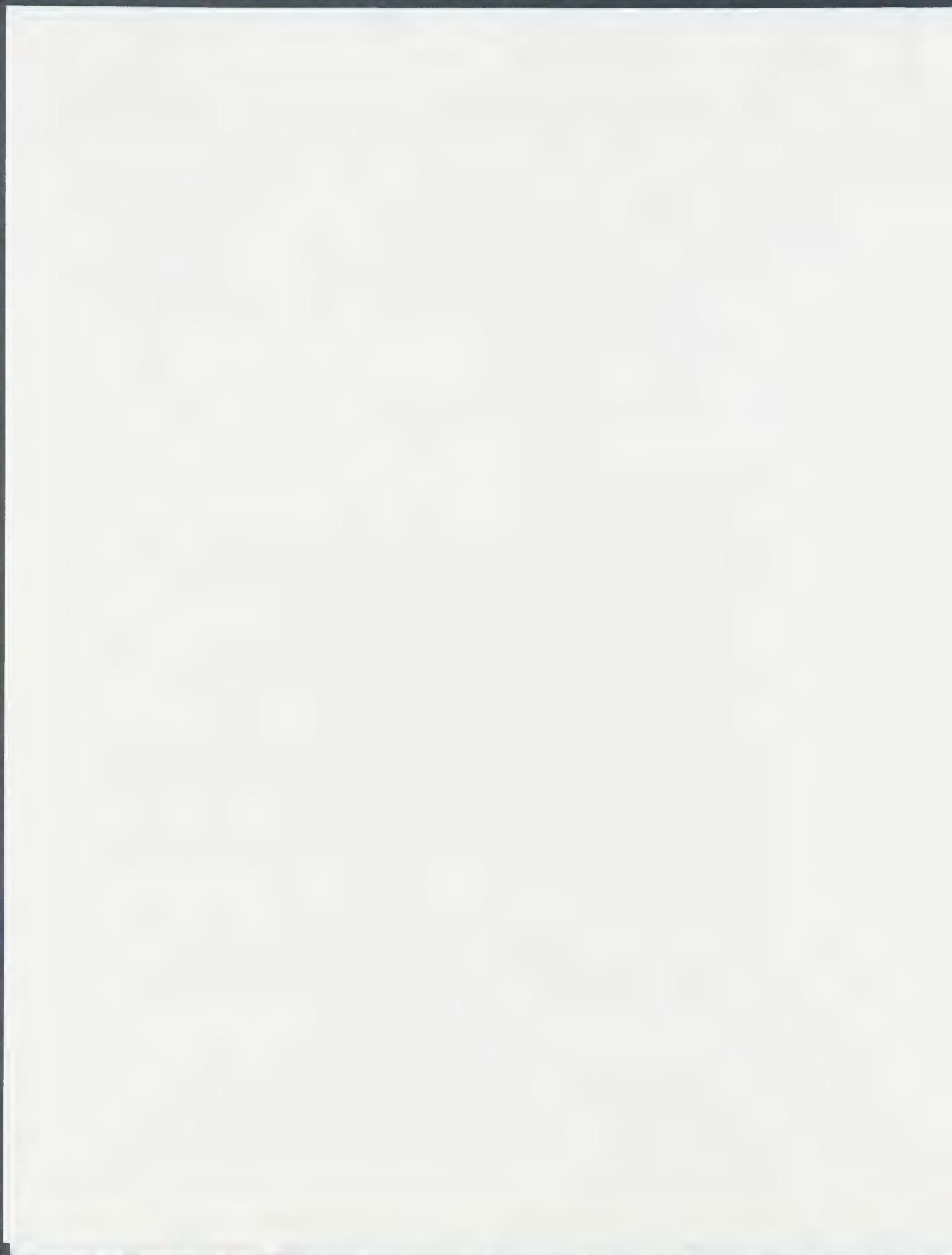
The unmistakable similarity between the kneeling women here and in the Hundred Guilder Print is certainly intriguing. Could both be based on the same prototype? In any case, your painting must be considerably earlier than Rembrandt's etching.

With best wishes, also for Mrs Bader,

Sincerely yours,



(J. Bruyn)





# STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

PROF. DR. J. BRUYN

B. HAAK

DR. S.H. LEVIE

DR. P.J.J. VAN THIEL

PROF. DR. E. VAN DE WETERING

Dr Alfred Bader  
P.O. Box 355  
Milwaukee, Wisconsin 53201  
U.S.A.

Amsterdam, 23 October 1987

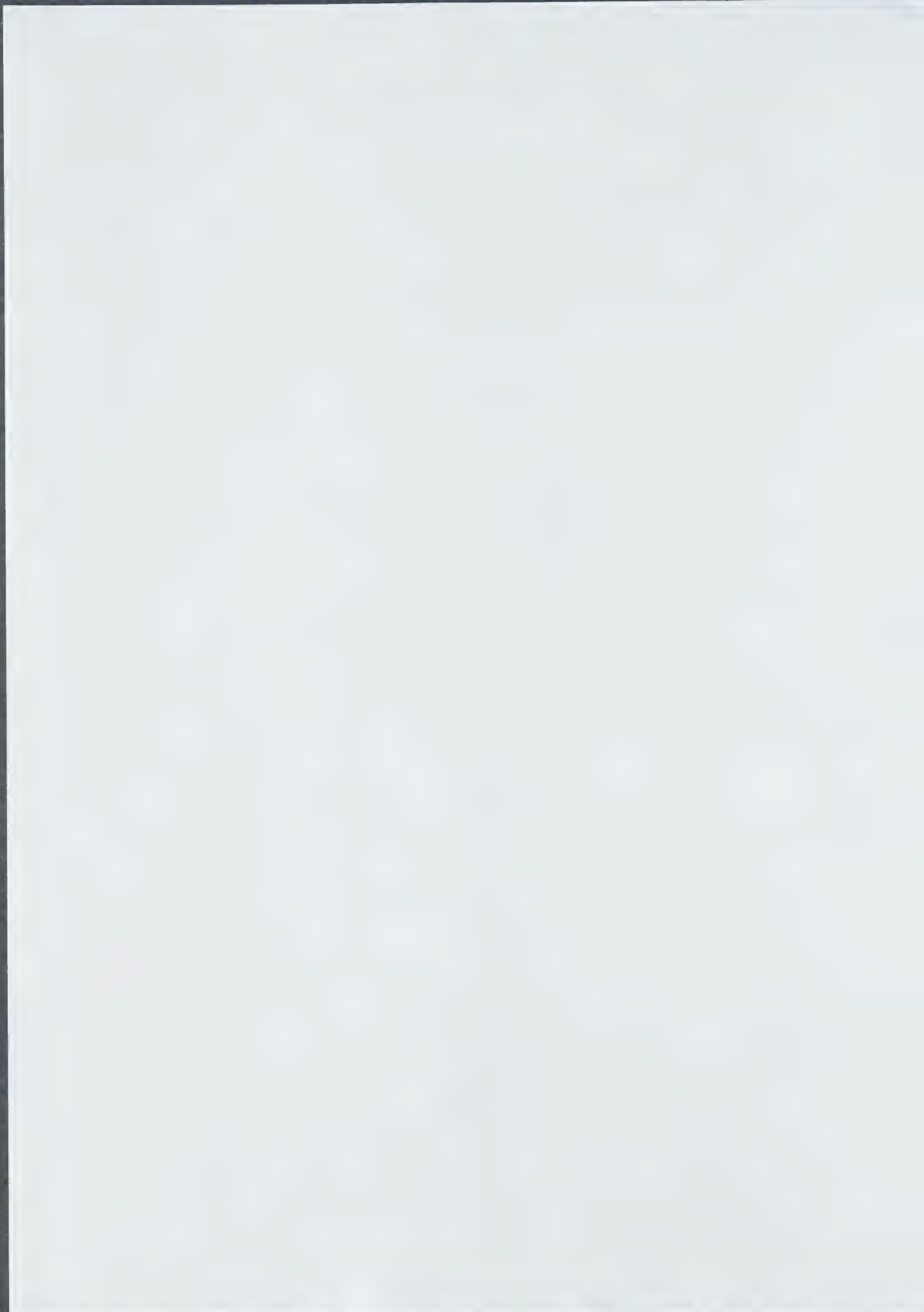
Dear Dr. Bader,

Thank you for your warning concerning the "Williamson"  
"Rembrandt"! It might actually be a good idea not  
to inform such exceedingly adventurous collectors  
of the Project's existence! We can only tell them  
what they don't want to hear and will never believe.

Yes, Ernst van de Wetering is well. He just is  
not a very regular letter writer but I think it is  
happens that he just send you one!

Best regards





# STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

PROF. DR. J. BRUYN

B. HAAK

DR. S.H. LEVIE

DR. P.J.J. VAN THIEL

PROF. DR. E. VAN DE WETERING

Dr. Alfred Bader

P.O. Box 355

Milwaukee, Wisconsin 53201

U. S. A

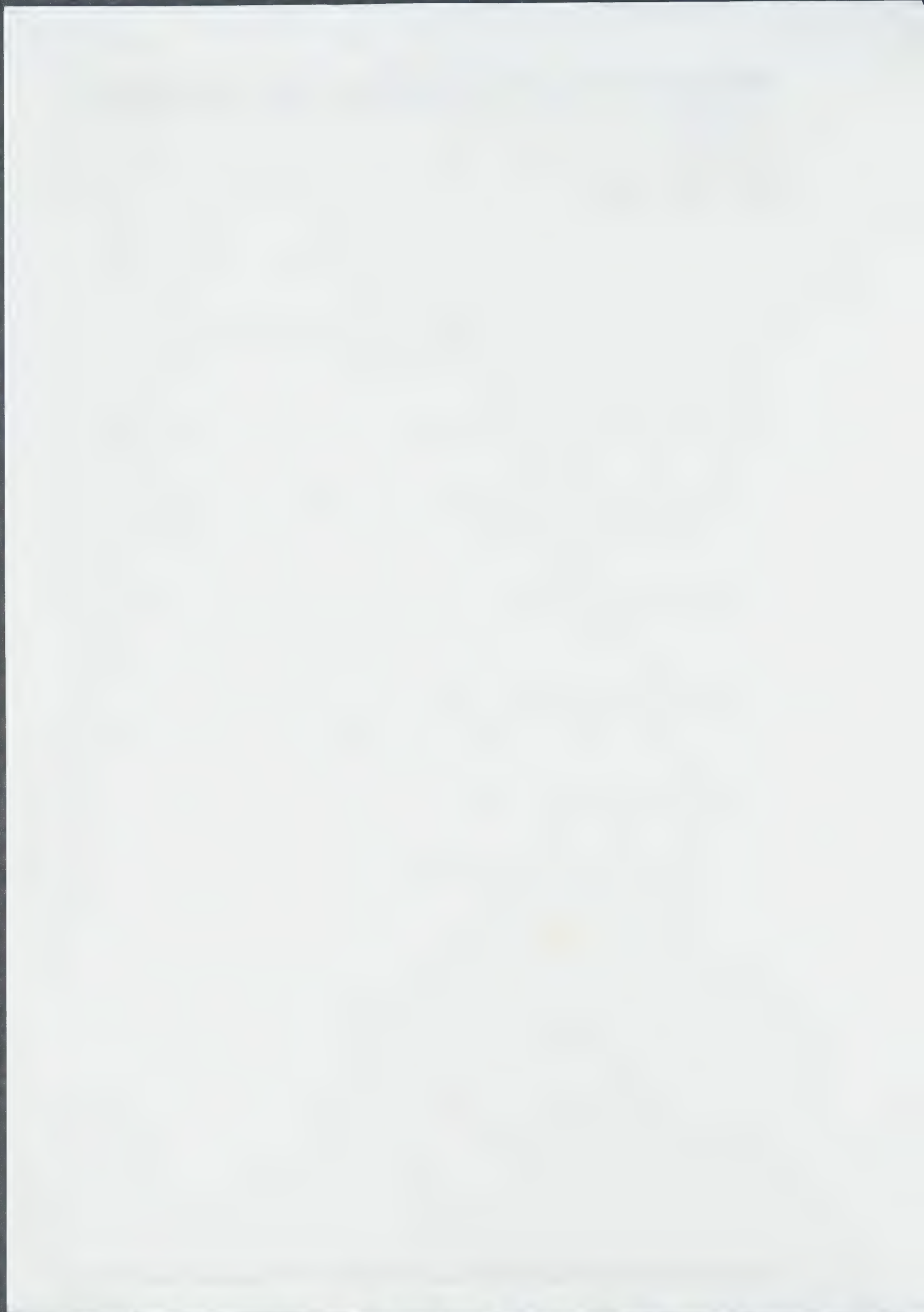
Dear Dr. Bader, Amsterdam, 25 April 1978

Thank you for your letters (of April 19 and 21) which arrived in quick succession. It would be a pleasure to discuss various problems during your forthcoming stay in the Netherlands. May 31 would be fine with me as far as the morning is concerned. May 30 would be free the whole day.

With warm greetings

Yours,







Chemists Helping Chemists in Research and Industry

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

April 19, 1989

Prof. Dr. J. Bruyn  
Stichting Foundation  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam, The Netherlands

Dear Prof. Bruyn:

Thank you so much for the reprint of your paper relating to No. 28 in our "Detective's Eye" catalog. In the meantime, I do hope that you have received the catalog.

I plan to be in Amsterdam on Tuesday, May 30, and then to spend Friday, June 2, studying at the RKD in The Hague.

An eminent chemist at the Vrije University of Amsterdam, Prof. Dr. F. Bickelhaupt, has invited me to lecture at the the universit at 4 o'clock on the afternoon of Tuesday, May 30. I am not yet certain whether that invitation to lecture is about my adventures as collector of Dutch 17th century paintings or about "The Bible through Dutch Eyes."

It has occurred to me that either or both lectures might be of interest to you and your colleagues also, and if so, you might like to obtain the details from Prof. Bickelhaupt. I think that both lectures would be of interest to you, but the lecture about the Bible, more so. It deals with a number of biblical paintings and in great detail with a painting from The Hermitage, erroneously called Haman Recognizing his Fate. I saw that painting for the first time in Chicago a little while ago, and find it really difficult to believe that this is really an autograph work by Rembrandt. However, I am probably running into an open door, anyway, as you will have seen the painting. What is more important to me is that the subject of this painting and of many other Dutch biblical paintings has been entirely misunderstood.

Isabel and I much look forward to seeing you, even if only for a little while.

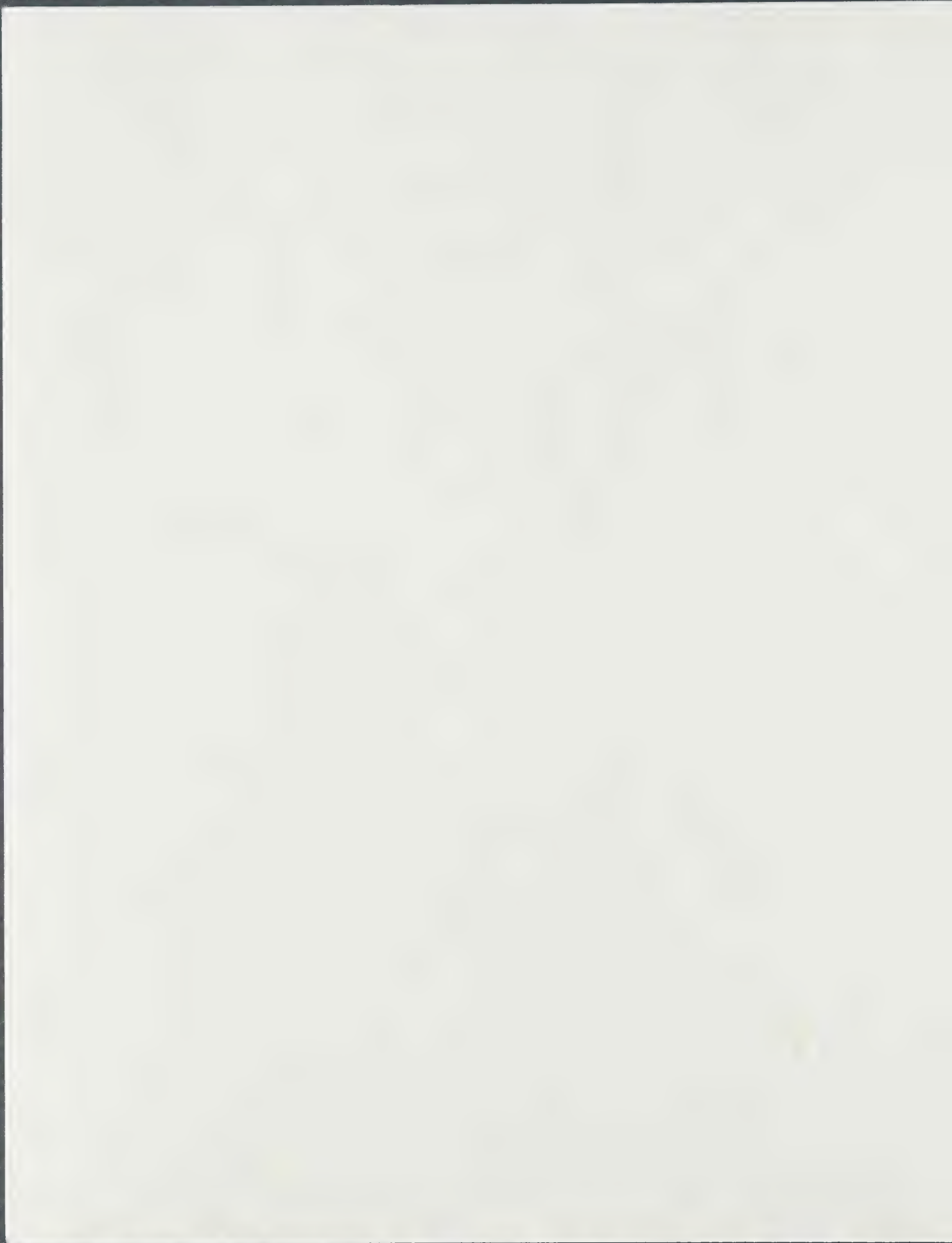
Best personal regards.

Sincerely,

Alfred Bader  
AB:mmh

cc: Mr. Max van Laere, Aldrich Chemie  
Bd. Lambermontlaan, 140, b. 6, 1030 Brussels  
Prof. Dr. F. Bickelhaupt





Dr. Alfred Bader  
Chairman



April 21, 1989

Prof. Dr. Joshua Bruyn  
Stichting Foundation  
Rembrandt Research Project  
Secretariaat: c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam, The Netherlands

Dear Prof. Bruyn:

I am so happy to have your detailed letter of April 11 and to know that the catalog has finally arrived.

Please allow me to reply to your comments, point by point:

- 1A. I have the advantage of having seen both paintings, the one here and the one in San Francisco, leisurely and in good light. There is no question in my mind that the version here is superior, and I believe that you will agree when you see it. Of course, I know, as every connoisseur learns, that it is possible to be convinced and mistaken, but come and see for yourself.
7. I have just purchased another fine painting by the master IS, this of an old woman with a book. I will send you a photograph once the painting has been cleaned. I wish that you and your colleagues would determine the identity of this intriguing painting. When I started collecting, there were three such; but the other two, the master of the winter landscapes and the pseudo-van der Venne, have since been identified.  

A historian has suggested that what is happening in this scene is a passing of the details of the Peace of Münster which was signed in 1648. He told me that copies of the treaty were passed from hand to hand in many places. This is an intriguing suggestion, but is it correct?
27. I wish I had the answer to your question. We will just have to wait until the painting is completely cleaned, but the cleaning is very difficult.
28. Thank you for sending me a copy of your 1983 article. I know very little about such 16th century paintings, and I look forward to discussing this with you personally in Amsterdam.

**SIGMA-ALDRICH**

---

Prof. Dr. Joshua Bruyn  
April 21, 1989  
Page Two

38. This is, indeed, a weak painting, although I rather think--but am not certain--that it is period.

52. The restorer of this painting has assured me that the monogram HB and the date 1624 are period. When Prof. Roethlisberger saw it in Milwaukee some two or three years ago, he assured me that he considers it a fine work by Hendrick Bloemaert, and he asked for a photograph for inclusion in his book on the Bloemaert family.

Of the four greatest puzzles in the exhibition, i.e., Nos. 34, 37, 54 and 55, I believe that Dr. William Robinson may have provided the answer to No. 34 (W. Drost), but I do not have the answers to the other three.

With 37, I do believe that Dujardin is a possibility; with 54, I am really undecided between Dutch and Italian and, with 55, I am inclined to think that it is Dutch, but who painted that beautifully?

I very much look forward to discussing all this with you.

Many thanks for all your help, and best personal regards.

Sincerely,

Alfred Bader

AB:mmh



Chemists Helping Chemists in Research and Industry

## aldrich chemical company, inc.

Dr. Alfred Bader  
Chairman

April 19, 1989

Prof. Dr. J. Bruyn  
Stichting Foundation  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam, The Netherlands

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It has occurred to me that either or both lectures might be of interest to you and your colleagues also, and if so, you might like to obtain the details from Prof. Bickelhaupt. I think that both lectures would be of interest to you, but the lecture about the Bible, more so. It deals with a number of biblical paintings and in great detail with a painting from The Hermitage, erroneously called Haman Recognizing his Fate. I saw that painting for the first time in Chicago a little while ago, and find it really difficult to believe that this is really an autograph work by Rembrandt. However, I am probably running into an open door, anyway, as you will have seen the painting. What is more important to me is that the subject of this painting and of many other Dutch biblical paintings has been entirely misunderstood.

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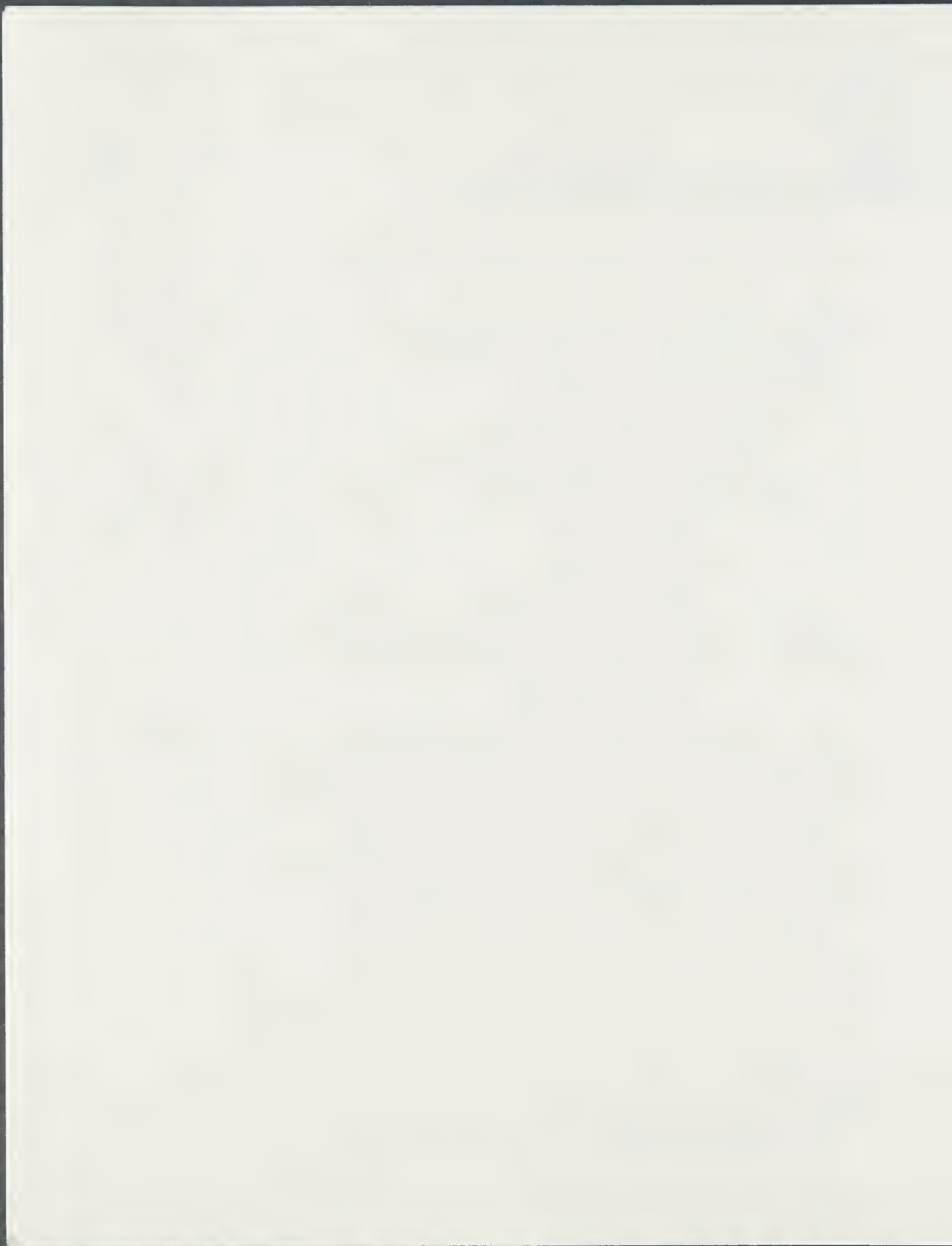
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cc: Mr. Max van Laere, Aldrich Chemie  
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# STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

PROF. DR. J. BRUYN

B. HAAK

DR. S.H. LEVIE

DR. P.J.J. VAN THIEL

PROF. DR. E. VAN DE WETERING

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

Amsterdam, 11 April 1989

Dear Dr. Bader

All is well that ends well -- as I intimated in a note scribbled on a Xerox I sent you earlier, your catalogue finally arrived! Thank you so much. I am very glad to have it as well as the comments you gave in your letter of March 19th, for which again many thanks.

May I in turn offer some comments?

The cover I find absolutely superb!

1A Certainly from the period, possibly even from the workshop. Being fairly familiar with the San Francisco picture I find it however difficult to agree with your statement "the best of the known versions".

6 I am somewhat sceptical about "self-portraits" -- surely in 80% of all commissioned portraits "the eyes seem to gaze at the viewer"? In the case of this interesting Lodewijk van der Helst there is no doubt in my mind that this is a commissioned portrait of an anonymous gentleman. The same is true e.g. of 48 fig. 1.

7 Fascinating and intriguing from every viewpoint!

17 Years ago we enquired after the picture, which I remembered having seen when visiting the Chicago Art Institute. However they denied having such a thing... (I did not mention Flinck's name and I still don't think the version in Vienna is by him.)

20 fig. 1 The drawing seems to be after rather than by Joos van Winghe. There is a fine painting of the subject by him in the Düsseldorf museum.

27 The painting underneath appears to represent Christ shown to the people. But how does the figure of S. Agarha relate to the main scene??

28 I hope you received the copy of my 1983 article.

31B This to me is one of Sumowski's very best attributions!

37 Highly interesting. Looks Flemish c. 1650.

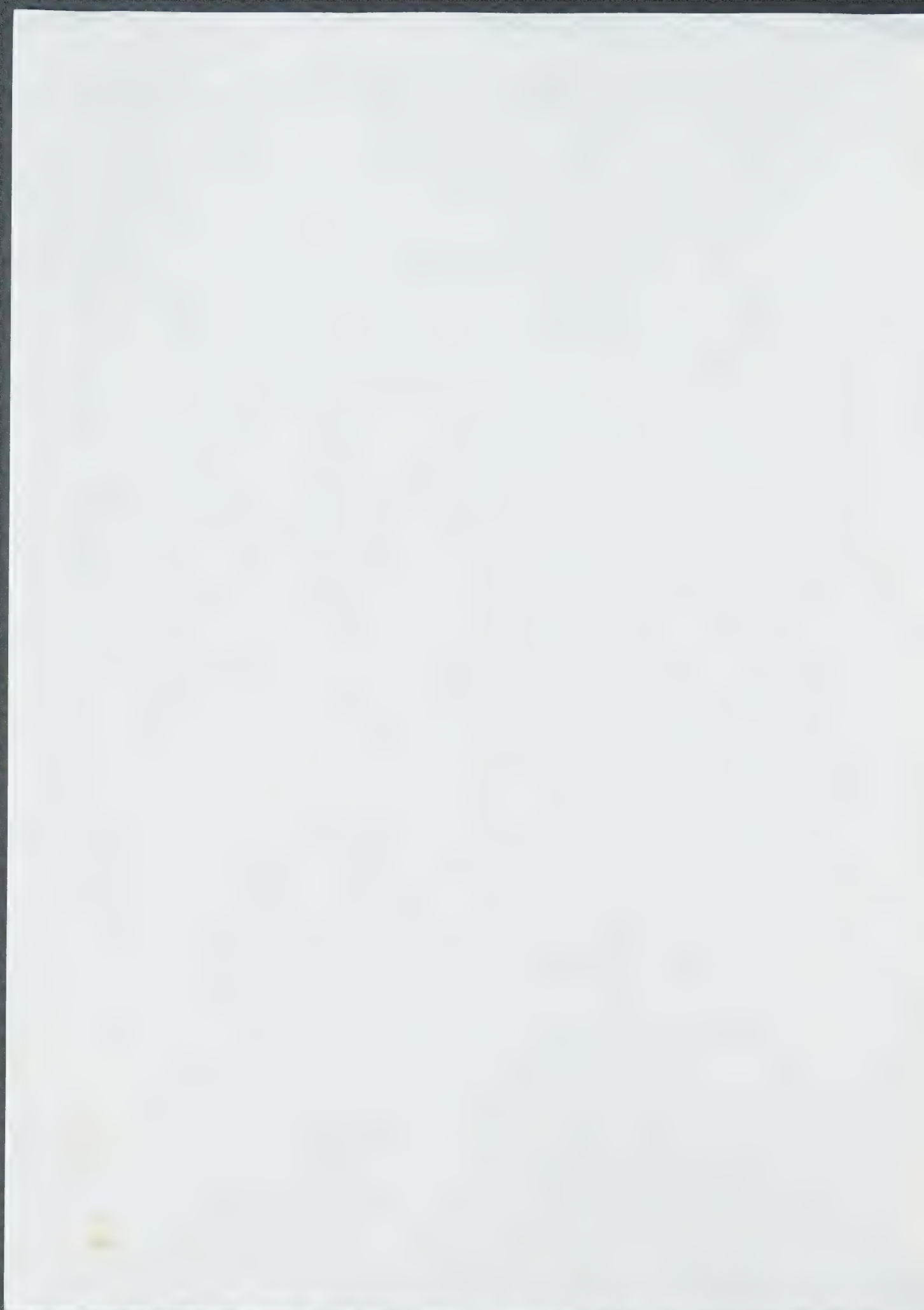
38 A very weak picture. Is it 17th-century?

52 I don't see Hendrick Bloemaert here. Rather "Style of Joachim Wtewael".

I reckon to be in town in the beginning of July and would be very happy to see you then!

With best regards,

Yours,



Dr. Alfred Bader  
Chairman



August 15, 1988

Prof. J. Bruyn  
Stichting Foundation  
Rembrandt Research Project  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam, The Netherlands

Dear Prof. Bruyn:

I have just received a copy of the entry and the reproduction of The Girl in a private collection in Berlin which you recognized as by the same hand as my Portrait of a Young Man. You are certainly correct, and I want to thank you particularly for your thoughtfulness. I wonder whether we are dealing with a husband and wife.

May I ask you for your help in another matter? Isabel and I are working as guest curators of an exhibition on connoisseurship, showing the relation of paintings to drawings, prints, etc.

One of our entries, of which I enclose a rough draft, will be the painting of an Old Woman by Jacob van Campen, of which I sent you a photograph some time ago.

Would it be possible for you to send me a photograph of the print, including the inscription "Jacob van Campen Pinx"? Of course, please do bill me for the photograph.

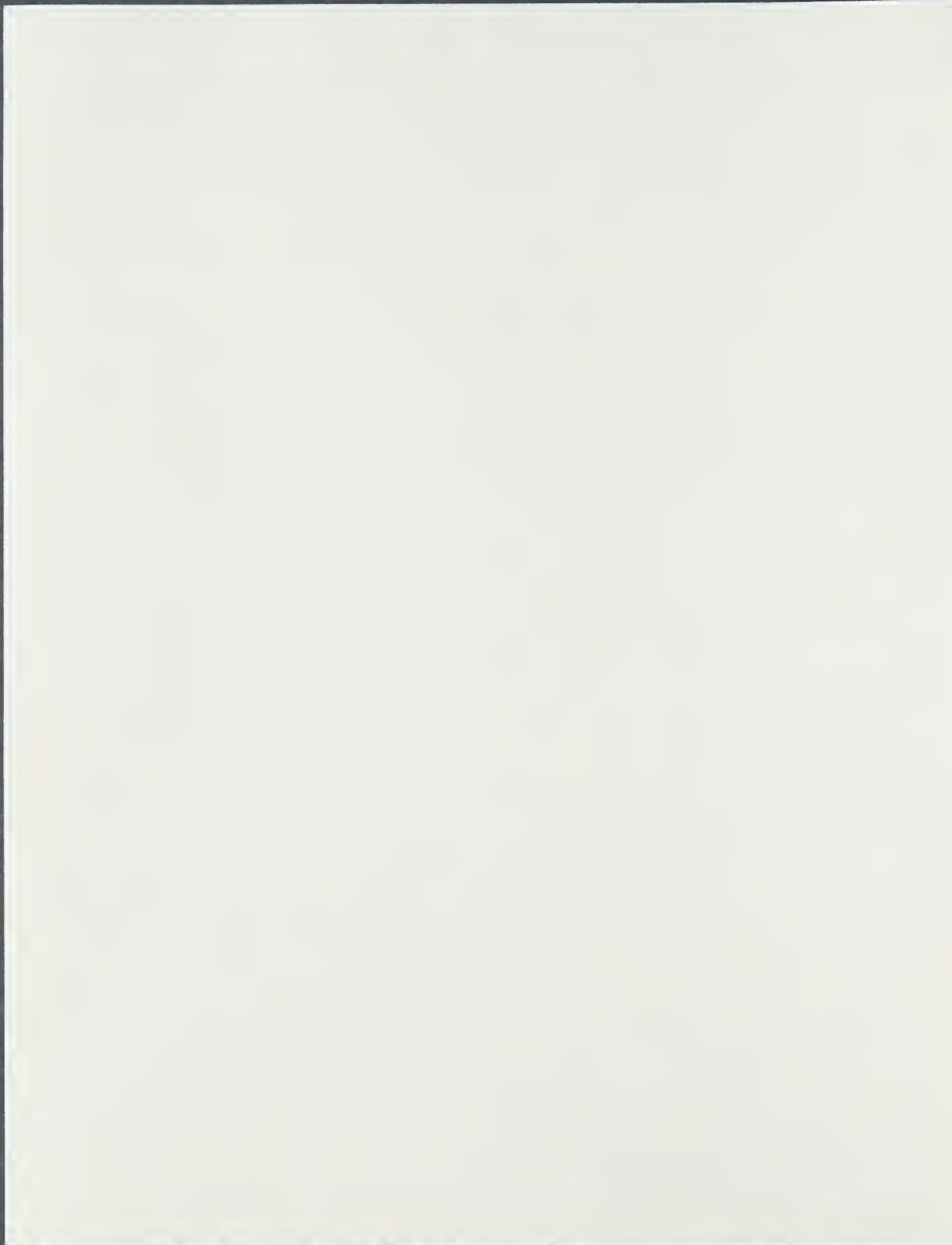
Many thanks for all your help, and best personal regards.

Sincerely,

Alfred Bader  
AB:mmh  
Enclosure

**SIGMA-ALDRICH**

P.O. Box 355 Milwaukee Wisconsin 53201 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843





Dr. Alfred Bader  
Chairman



July 29, 1988

Dr. J. Bruyn  
Rembrandt Research Project  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam  
The Netherlands

Dear Dr. Bruyn:

Thank you so much for your thoughtful and important letter of July 24th regarding the portrait of a young man about which we corresponded.

I am immediately writing to the museum in Berlin to get a photograph of No. 15 in their 1984 exhibition.

Many thanks for your thoughtfulness.

Best regards.

Sincerely,

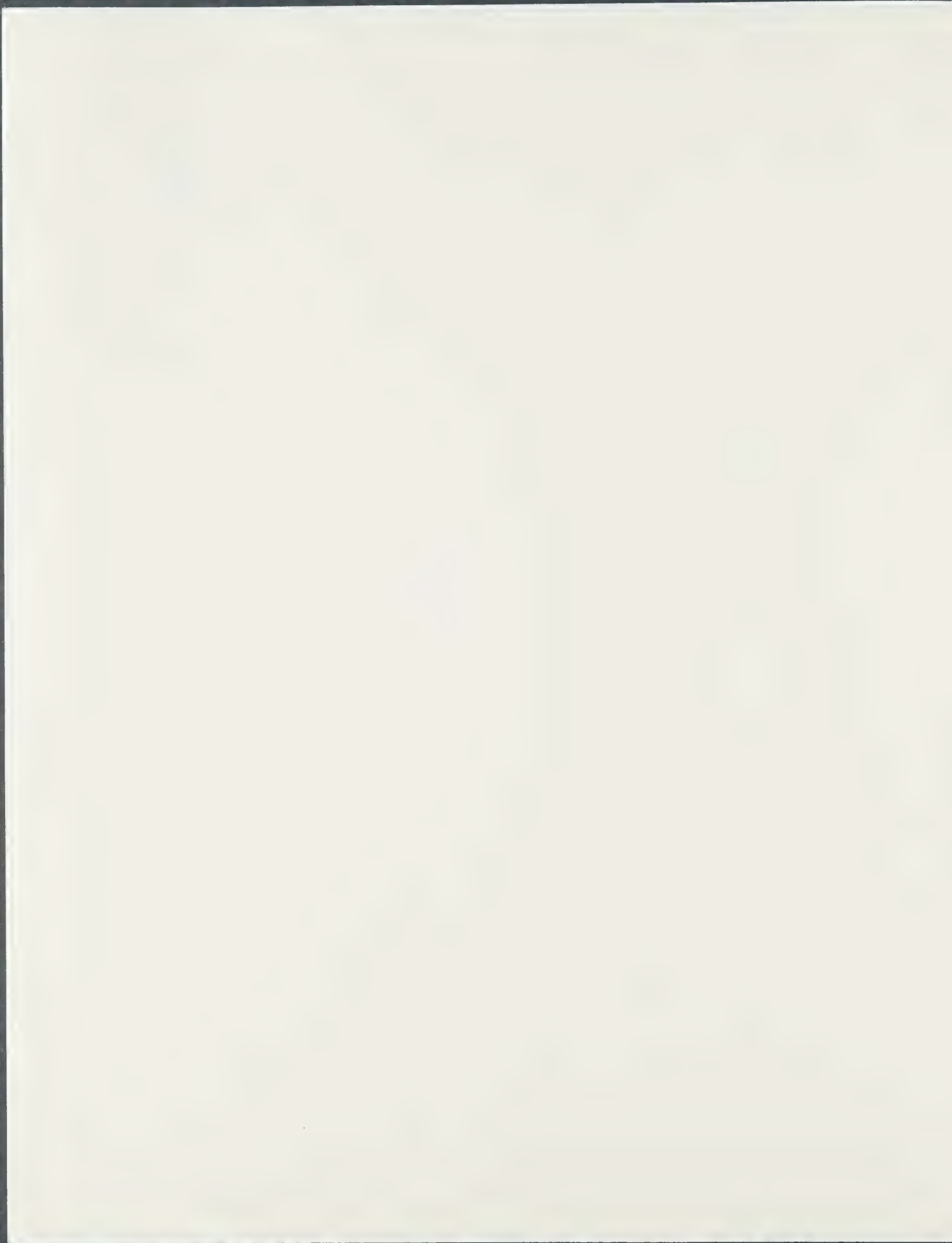
Alfred Bader

AB:mmh

**SIGMA-ALDRICH**

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P.O. Box 355 Milwaukee Wisconsin 53201 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843



PROF. DR. J. BRUYN (Universiteit van Amsterdam)  
B. HAAK (Amsterdams Historisch Museum)  
DR. S.H. LEVIE (Rijksmuseum, Amsterdam)  
DR. P.J.J. VAN THIEL (Rijksmuseum, Amsterdam)  
Prof. DR. E. VAN DE WETERING (Centraal Laboratorium, Amsterdam)

STICHTING FOUNDATION  
REMBRANDT RESEARCH PROJECT

Dr Alfred Bader  
Aldrich Chemical Company  
P.O. Box 355  
Milwaukee, Wisconsin 53201  
U. S. A.

Amsterdam, 24 July 1988

Dear Dr Bader,


I just happened to come across the reproduction of a young woman's portrait that is undoubtedly from the same hand as the charming young man's portrait which you acquired last year (Amsterdam early '30s?: your letter of August 5, 1987).

The picture bears an attribution (made by Mr B.J.A. Renckens, then of the R.K.D.) to Pieter Dubordieu, who worked mainly in Leiden. The attribution, though not impossible, does not strike me as entirely convincing; the soft modelling so typical of both your picture and the woman is largely lacking from the three signed Dubordieu portraits (of 1637 and '38) in the Rijksmuseum.

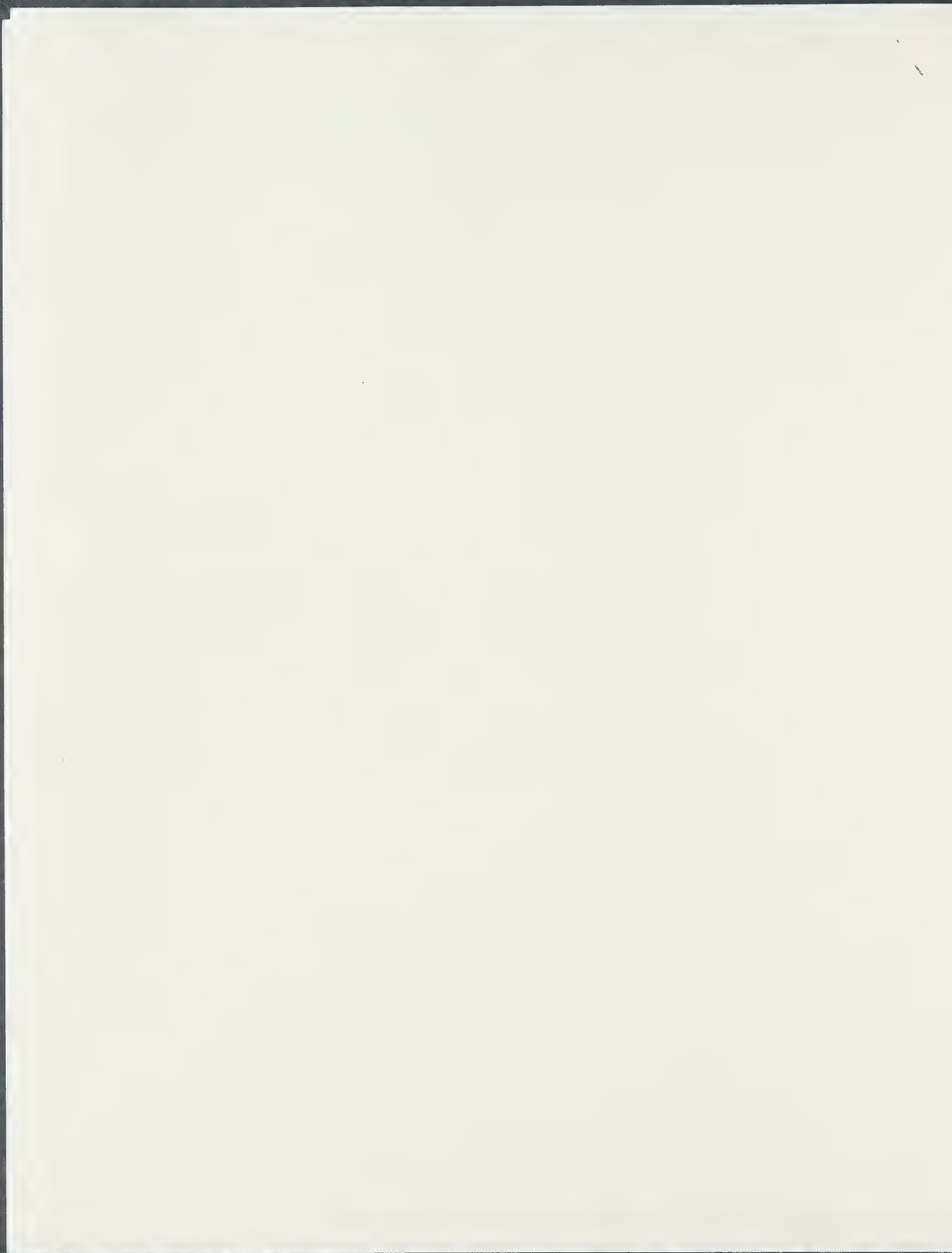
The young woman's portrait is on oak, 42 x 36 cm, and is reproduced in colour in Jan Kelch's catalogue of the exhibition Holländische Malerei aus Berliner Privatbesitz, Berlin 1984, no. 15. If this is hard for you to come by, please let me know and I shall have a photograph made.

With best regards,

Sincerely yours,



(J. Bruyn)





Chemists Helping Chemists in Research and Industry

## aldrich chemical company, inc.

Dr. Alfred Bader  
Chairman

August 5, 1987

Prof. Dr. J. Bruyn  
Stichting Foundation  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam  
The Netherlands

Dear Prof. Bruyn:

Our long trip to Europe, from which we have only just returned, has delayed my thanking you for your most interesting letter.

Enclosed please find the photograph which you requested, of the painting by van Campen. The first art historian to recognize this as a van Campen was the late Prof. van Gelder, and I enclose his letter of April 1980, describing it. The painting was first published by Prof. Slatkes in his review of Benedict Nicholson's last book.

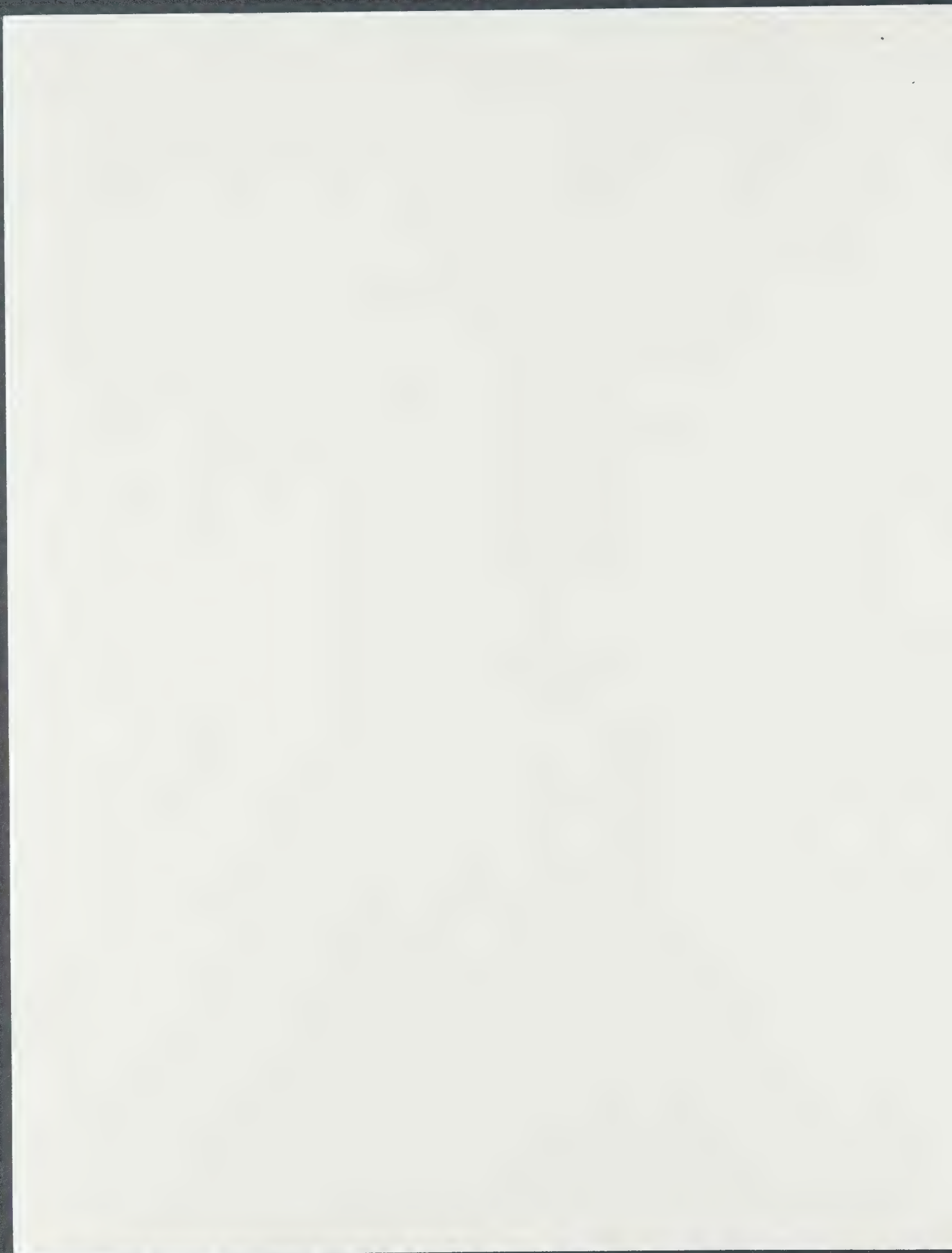
Thank you for your comments about my large allegory of life. I really like this painting very much. The depiction of the tranquil life on the left is really very beautiful, and I am so intrigued by this complicated iconography. If an artist ever comes to your mind, please do let me know.

I am most intrigued by your disagreement with Peter Sutton regarding his attribution of my Two Boys to Jan de Bray. Have you seen the signed de Bray in Dublin, which is really quite close to my painting. I very much look forward to learning what you think.

Just recently I purchased a very sensitive Portrait of a Young Man, photograph enclosed. Am I correct in thinking that this must come from Amsterdam in the early 1630's? At first I thought of Backer, but I have not seen any other Backer portrait quite so good.

I just learned that you will be in San Antonio, Texas next February. Is there any chance that you might visit us in Milwaukee? If you can come to Milwaukee, an old-fashioned, but comfortable, guestroom awaits you.





Prof. Dr. J. Bruyn  
Stichting Foundation  
August 5, 1987  
Page Two



Many thanks for all your help, and best personal regards.

Sincerely,

Alfred Bader  
AB:mmh  
Enclosures





*Chemists Helping Chemists in Research and Industry*

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

May 11, 1987

Prof. Dr. J. Bruyn  
Stichting Foundation  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam  
The Netherlands

Dear Prof. Bruyn:

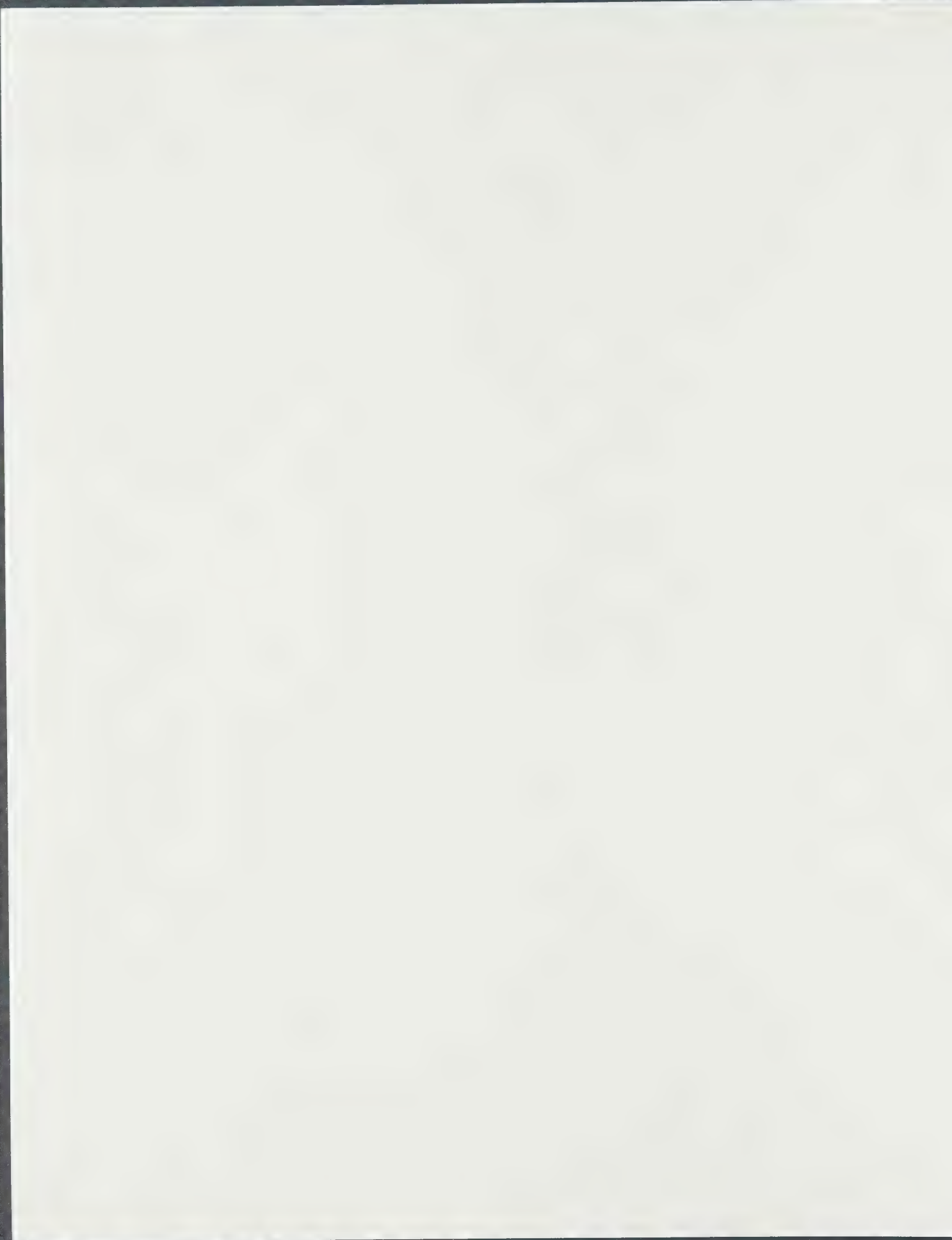
If my memory serves me correctly, you have been particularly interested in Dutch 17th century allegorical paintings. Hence, I enclose photo of a large oil on panel which I just acquired. I don't know enough about such allegories but presume that it is an allegory of life. That is on the left we see the tranquil life, on the right, some terrible strife, including a man being hanged and another being robbed, and in front, the angel of the Lord bringing a crown to the weary, aged traveler. Am I correct in this?

I have no idea who painted it, although I am certain that it is Dutch, probably around 1630-1640.

My wife and I will be in England and on the continent from now until the end of July; our English address is 52 Wickham Avenue, Bexhill-on-Sea, East Sussex. We will be in Holland around the first of July, and I will take the liberty of telephoning you, again to thank you for all your help.

Best personal regards.

Alfred Bader  
AB:mmh  
Enclosure







Chemists Helping Chemists in Research and Industry

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

April 8, 1987

Professor J. Bruyn  
c/o Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam  
The Netherlands

Dear Professor Bruyn:

Thank you for your letter of April 1.

Eeckhout was a very able artist--much better than his general reputation before Professor Sumowski's wide-ranging essay in Sumowski II. With Rembrandt, it is relatively easy to say, "This is from the late twenties, that from the middle fifties." Your letter illustrates the difficulty even the ablest art historians have dating Eeckhout's work. The Adam and Eve is dated 1646; you can just see the signature and date even in the photograph, just above the dog. My large Jacob's Dream had long been thought to be of 1652; it is dated 1672.

So many little known Dutch artists produced beautiful works; I will keep my eyes open for artists whose name ended in ...elaer, but I might not live long enough. Recently I purchased a Prodigal Son, photo enclosed, monogrammed and dated 1679. In Oxford there is a sketch for this, the monogram of which had been thought to be Lastman's. But 1679 makes that attribution impossible. I love puzzles.

One of these puzzles, on the cover of the enclosed catalog, has just been solved by Peter Sutton: Jan de Bray.

Many thanks for all your help, and best regards,

Alfred Bader  
AB:mmh  
Enclosure





Chemists Helping Chemists in Research and Industry

## aldrich chemical company, inc.

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Chairman

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Alfred Bader  
AB:mmh  
Enclosure



Dr. Alfred Bader  
Chairman

November 24, 1986

Prof. Dr. J. Bruyn  
Stichting Foundation  
Rembrandt Research Project  
University of Amsterdam  
1007 AC Amsterdam, Holland

Dear Prof. Dr. Bruyn:

I have thought a great deal about your letter of November 7 and your calling Prof. Dr. Sumowski's attribution of my Solomon "adventurous."

It seems to me that your use the word "adventurous" is hurtful, on two levels. First, it is bound to hurt Prof. Dr. Sumowski's feelings, and quite unnecessarily so. Particularly in German, the word abenteuerlich has a nasty connotation--"bizarre."

Let me explain this hurtfulness in a personal example: I believe that you erred several times in Corpus I. For instance (to cite an example in which I have no proprietary interest), consider copy 1 of A22. You simply could not see the pentimenti in the mediocre X-ray you received from Indianapolis. What if someone now wrote in a scholarly journal about your "adventurous" inclusion of the copy in Japan as A22? Wouldn't your feelings be hurt? Couldn't that be said much more gently: "Perhaps Prof. Dr. Bruyn/Sumowski are mistaken. . ." Remember that it is possible to be convinced and mistaken: You, Prof. Dr. Sumowski, I and everyone else.

Second, it may in time hurt you much more than Prof. Dr. Sumowski. What if future art historians accept the Solomon as an Eeckhout? Then your strong language will come back to haunt you.

All really competent art historians have this great burden: Perhaps 95% of their observations and attributions are correct and are soon accepted as obvious; the few errors are remembered and held against them: how could Bruyn/Sumowski make such a mistake, such an "adventurous" attribution? Every art historian wishes that he could have accomplished what you and Prof. Dr. Sumowski have accomplished. That does not mean that one must agree with each of your attributions--I don't agree with your C5, C22 and A22 copy 1, for instance, nor with Prof. Dr. Sumowski's attribution of my Joseph and the Baker to J. U. Mair, but I would not want to call you or his attributions "adventurous."



Prof. Dr. J. Bruyn  
November 24, 1986  
Page Two

Let me give you some of the background of the Solomon. I bought it from John Hoogsteder in The Hague in 1971 without being sure of its attribution; he had bought it in London (Christie's, 14.2.1971, No. 58.) as a Solomon Koninck.

The first art historian to tell me on seeing the original that it is a late work of Eeckhout's was Prof. W. Stechow. Since then, numerous art historians have seen it and without exception have agreed with this. These include Profs. E. Haverkamp-Begemann, Seymour Slive, and Christian Tuempel and Drs. Christopher Brown and William Robinson.

I remember that when Drs. Christian and Astrid Tuempel visited my home in 1974 I was just preparing the catalog of "The Bible through Dutch Eyes". I asked Dr. Christian Tuempel which painting I should reproduce on the cover, and he answered without hesitation: "The detail of the praying Solomon. It is beautiful and as close to Rembrandt as Eeckhout could get." I did not take his advice and used my Abraham van Dyck instead, because the Solomon is very difficult to reproduce well.

Prof. Slive wrote to me in 1973, "Your painting seems to offer good proof that Eeckhout knew and made use of Rembrandt's Christ and the Adulteress in London."

Recently, Dr. Christopher Brown borrowed the Solomon for the exhibition of "Rembrandt and the Bible" and as you wrote an essay for the catalog, you may have seen entry 23 describing the Solomon as "characteristic of Van den Eeckhout's mature history painting style."

When I heard of your doubt, I asked Prof. Haverkamp-Begemann to look at the work now in Japan, and he told me on his return from Japan that he had no difficulty accepting it as an Eeckhout.

Surely you know of the many faces of Eeckhout--just consider that beautiful landscape also now in Japan (No. 22)--would you think of Eeckhout without the signature and date? Or the early Adam and Eve, photo enclosed--almost Flemish, which I purchased recently?

Hence, please reconsider calling this attribution "adventurous." Also, please do tell me whether you know the original and to whom you attribute it.

Best regards.

Sincerely,

Alfred Bader  
AB:mmh

Dr. Alfred Bader  
Chairman

February 9, 1987

Prof. Dr. J. Bruyn  
Stichting Foundation  
Rembrandt Reserach Project  
Centraal Laboratorium  
Postbus 5132  
1007 AC Amsterdam  
The Netherlands

Dear Prof. Dr. Bruyn:

You must have realized how very much Isabel and I enjoyed being able to meet you personally in December, and I want to thank you sincerely for all the time you spent with us.

I trust that in the meantime our long letter about the "Solomon Praying" has arrived.

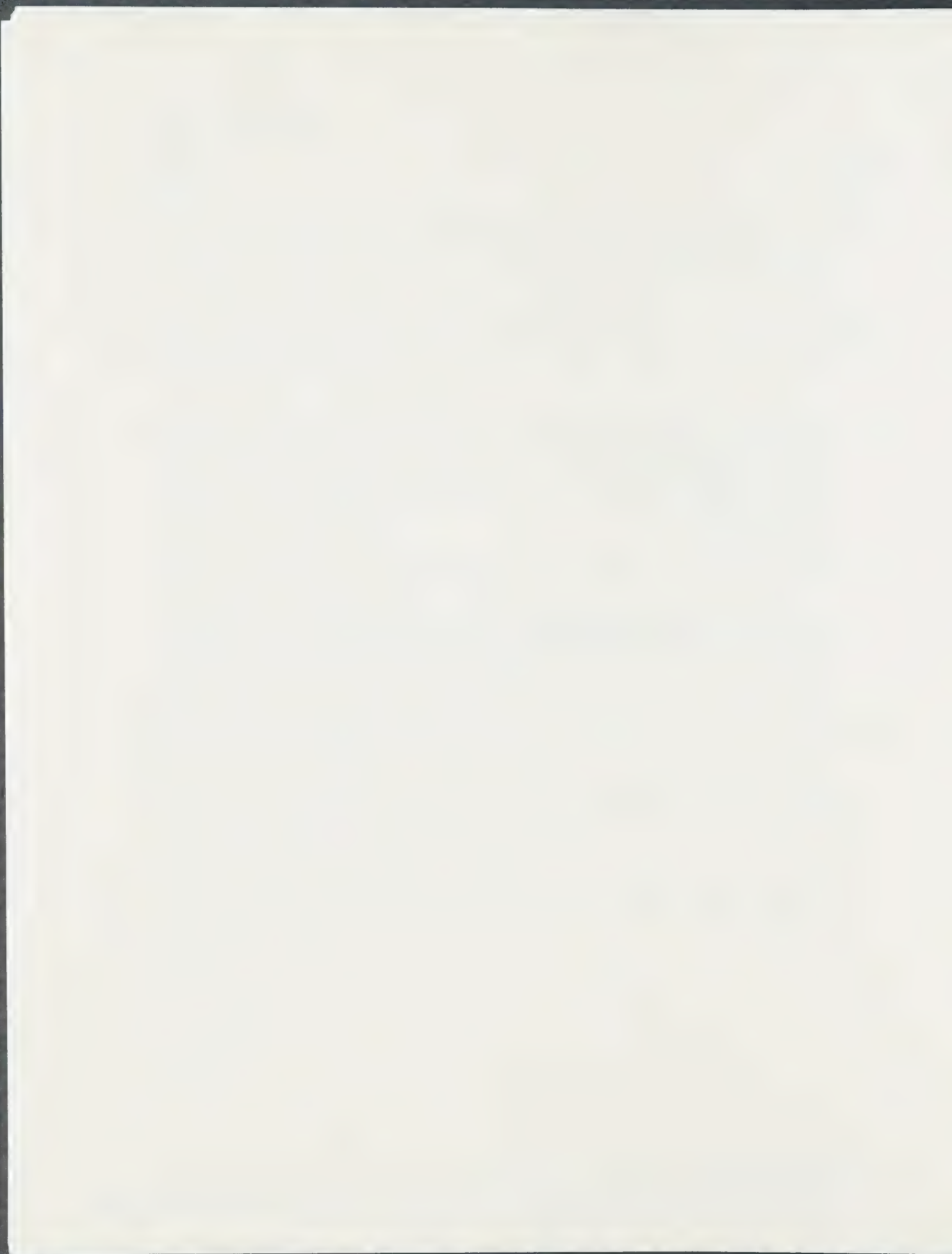
As promised, please find enclosed a copy of "The Bible through Dutch Eyes".

Best personal regards.

Sincerely,

Alfred Bader  
AB:mmh  
Enclosure

SIGMA-ALDRICH



Dr. Alfred Bader  
Chairman



November 24, 1986

Prof. Dr. J. Bruyn  
Stichting Foundation  
Rembrandt Research Project  
University of Amsterdam  
1007 AC Amsterdam, Holland

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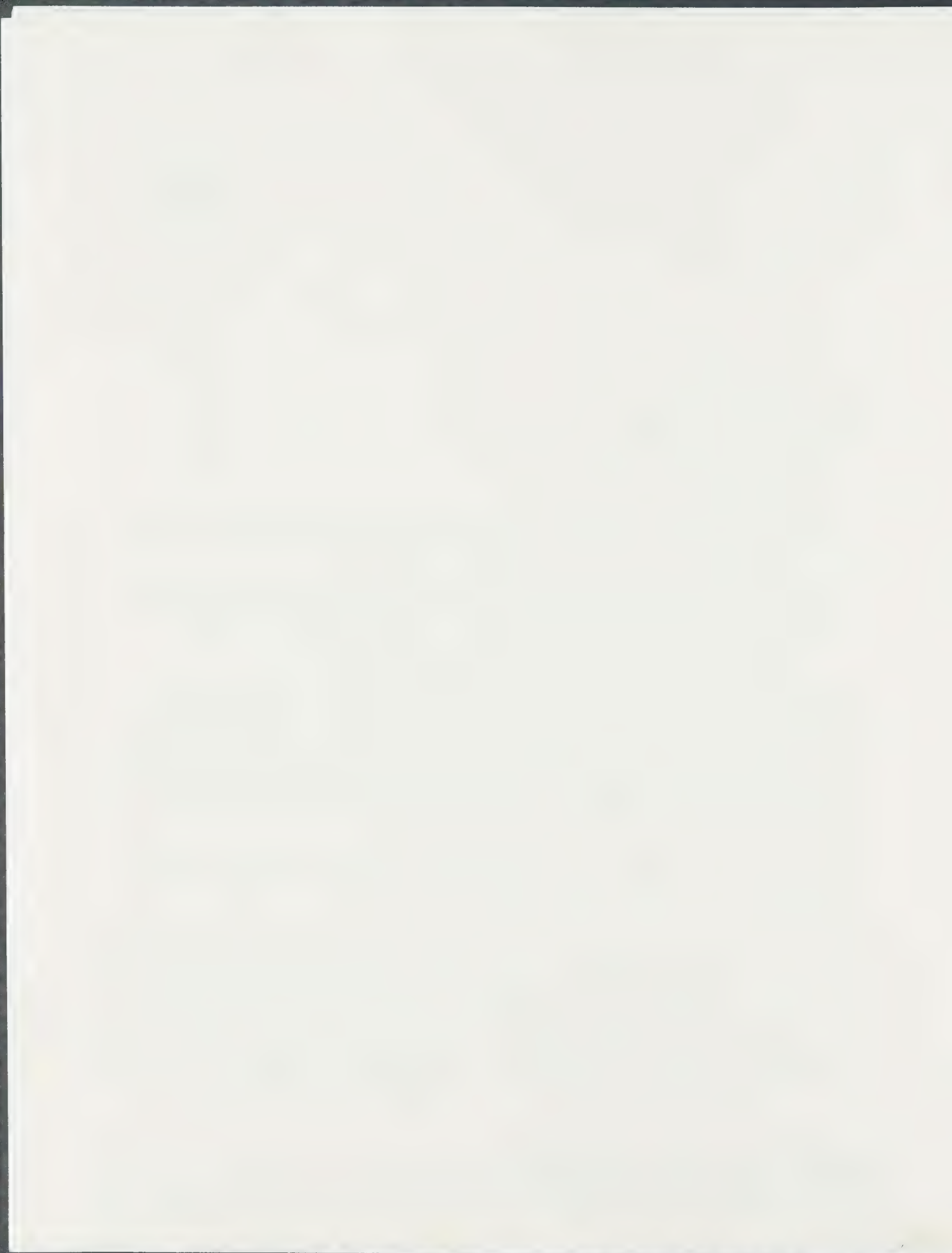
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## SIGMA-ALDRICH

---

P.O. Box 355 Milwaukee Wisconsin 53201 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843





Prof. Dr. J. Bruyn  
November 24, 1986  
Page Two

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When I heard of your doubt, I asked Prof. Haverkamp-Begemann to look at the work now in Japan, and he told me on his return from Japan that he had no difficulty accepting it as an Eeckhout.

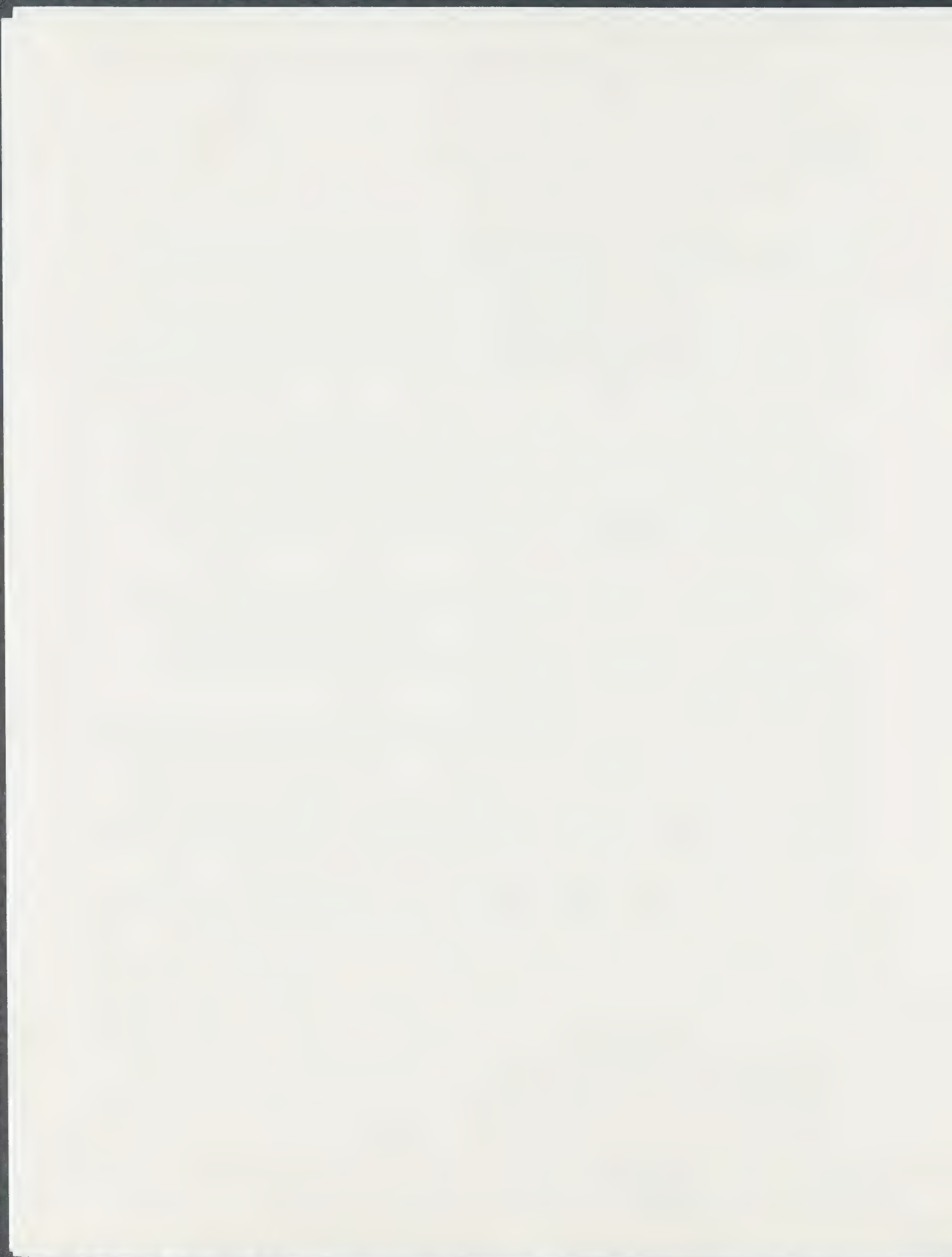
Surely you know of the many faces of Eeckhout--just consider that beautiful landscape also now in Japan (No. 22)--would you think of Eeckhout without the signature and date? Or the early Adam and Eve, photo enclosed--almost Flemish, which I purchased recently?

Hence, please reconsider calling this attribution "adventurous." Also, please do tell me whether you know the original and to whom you attribute it.

Best regards.

Sincerely,

Alfred Bader  
AB:mmh





Chemists Helping Chemists in Research and Industry

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

November 12, 1986

Prof. Dr. J. Bruyn  
Rembrandt Research Project  
University of Amsterdam  
Amsterdam, Holland

Dear Prof. Bruyn:

Thank you for your prompt reply of November 7.

Of course, no one, to my knowledge, has attributed my painting of Solomon Praying to Rembrandt; as I have already explained to you in a follow-up note, it was just that I so identify your name with Rembrandt that I miswrote Rembrandt instead of Eeckhout.

I would be most interested in knowing whether your judgment is based upon having seen my painting in the original or whether you are judging only from a reproduction. Please do let me know.

Also, I would appreciate knowing what alternate attribution you have in mind.

My wife and I plan to be Amsterdam on Wednesday, December 10, and it would give us great pleasure if we could meet you personally, even if only just very briefly.

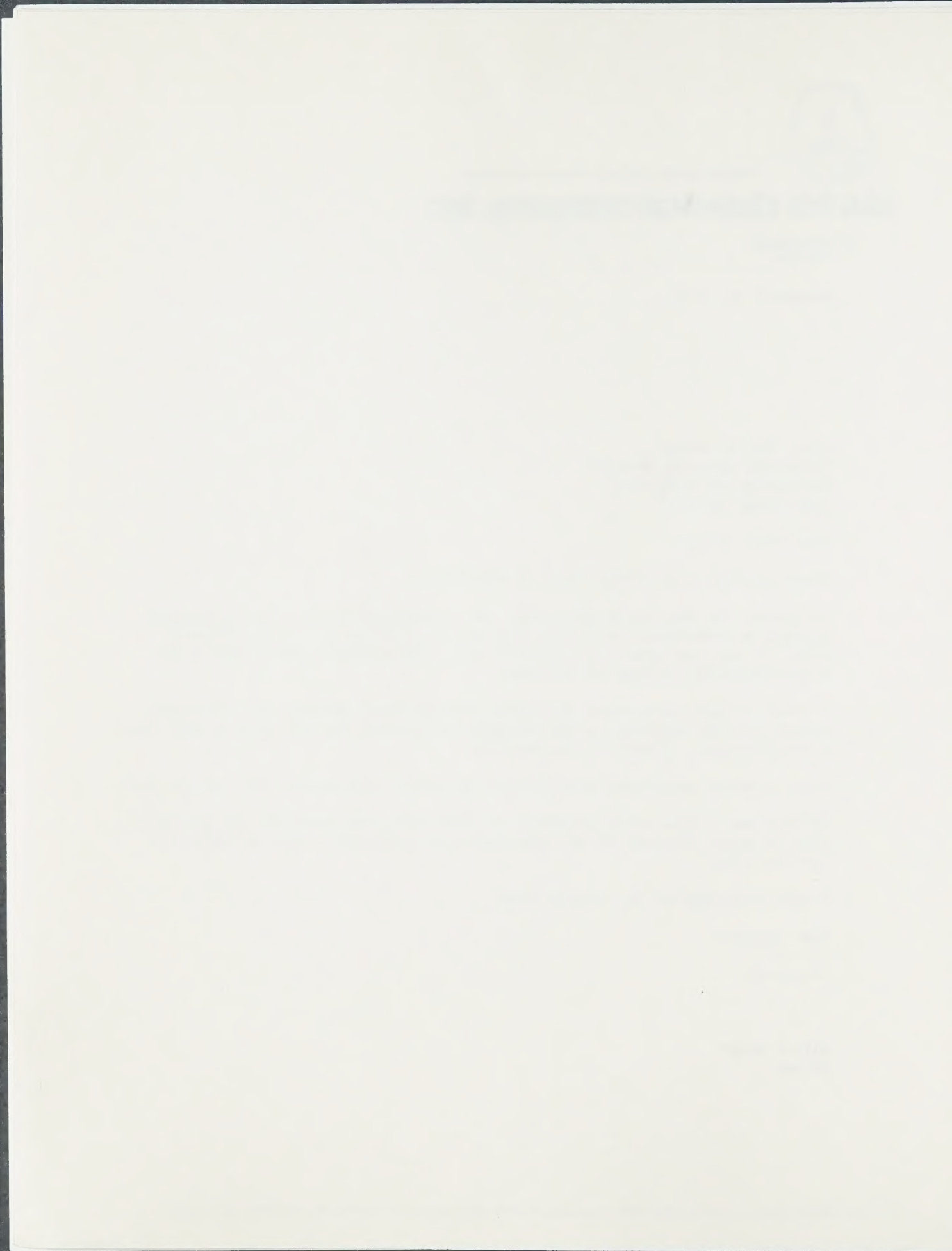
I much look forward to hearing from.

Best regards.

Sincerely,

Alfred Bader  
AB:mmh







Chemists Helping Chemists in Research and Industry

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

October 29, 1986

Prof. Dr. J. Bruyn  
Kunsthistorisch Instituut  
University of Amsterdam  
Amsterdam, Holland

Dear Prof. Dr. Bruyn:

I am very interested to note your opinion that my painting of Solomon Praying, described on the enclosed (taken from "The Bible through Dutch Eyes") is not by Rembrandt.

Could you please tell me whether you have formed your opinion from seeing the original or a reproduction. Do you believe that the drawing illustrated on the enclosed is also not by Eeckhout?

Do you have any suggestion who painted the Solomon? Do you think that the drawing is by that same artist?

I much look forward to hearing from you. Many thanks for your help.

Sincerely,

Alfred Bader

AB:mmh



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