

Alfred Baber Fonds

Alfred Baber Fine Arts
- Correspondence

Canada - Art Gallery of
Ontario 1989-97

QUEEN'S UNIVERSITY ARCHIVES	
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FILE	31



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 22, 1997

Dr. Judith Mastai
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
CANADA

Dear Judith:

I am sorry that a long trip to England and Spain has delayed my thanking you for your letter of November 10th.

Isabel and I look forward every year to visiting Toronto, Kingston and Ottawa, always in the second half of October. We are flexible whether to fly to Ottawa and then go to Queen's and Toronto or the other way around. There are direct flights to and from Toronto and Milwaukee and it is easy to get to Ottawa via Detroit.

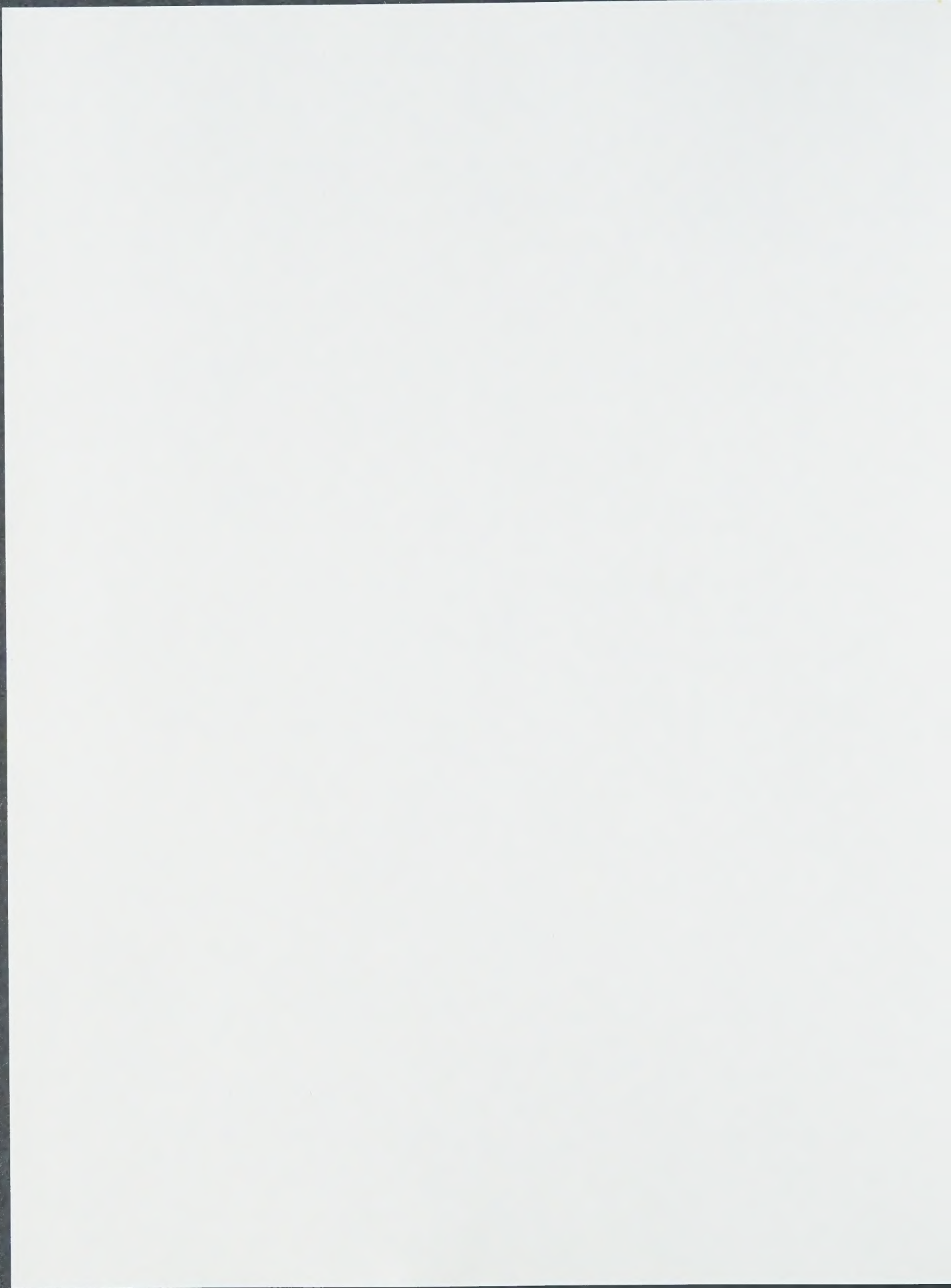
Ask Alan Chong whether he enjoyed the one talk I gave at the AGO and, if he did, the talk entitled "The Rembrandt Research Project and the Collector" might be the one most suitable for the AGO.

With all good wishes to you and your family,

Sincerely,

AB/nik

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709



November 10, 1997



Dr. Alfred Bader,
Astor Hotel Suite 622,
924 East Juneau Avenue,
Milwaukee, Wisconsin
U.S.A. 53202

Dear Dr. Bader,

Thank you for your letter of November 3, 1997. It was also a pleasure for me to meet you and Isabel, having heard so much about you over the years.

Thanks too for sending a list of your lectures. I know that you're through Toronto on a regular, annual basis and look forward to hearing when you next plan to be here. We would love to have you do one or a series of lectures. Unfortunately, we need 3-4 months advance notice for scheduling, due to the requirements of our marketing and promotions departments' scheduling. The sooner you can inform me of your next visit, the more possible it will be to set the wheels in motion and to ensure good attendance.

I hope you don't mind, but I have also mentioned your lectures to my cousin Prof. Carl Ehrlich (my mother's nephew). Carl teaches Jewish Studies at York University in the Humanities Institute. He once mentioned that he often uses slides of paintings in his lectures. When I told him about some of your topics, he indicated an interest in having you speak at York as well, for one of his classes. I wonder if this would be amenable to you.

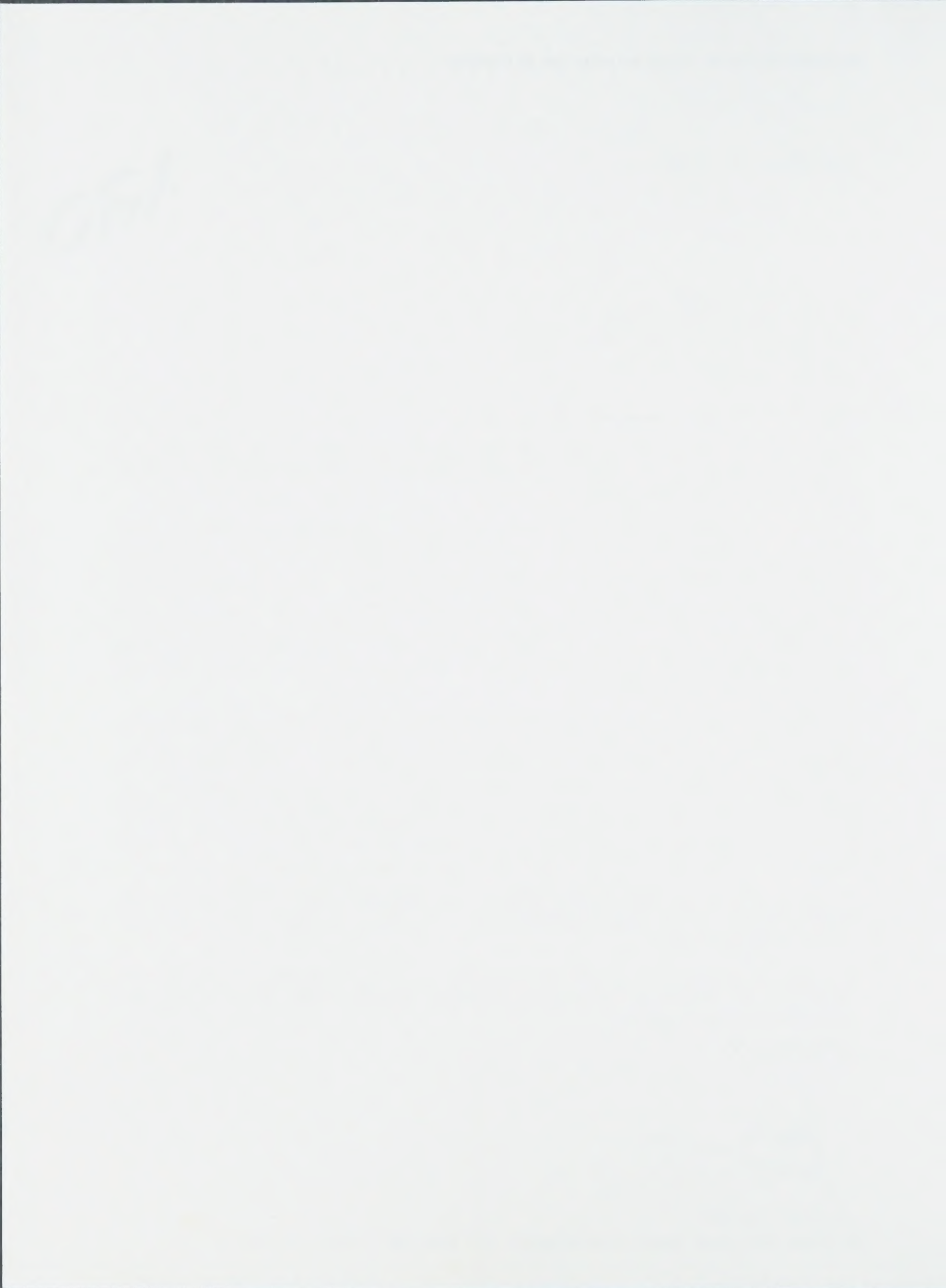
As you probably realized, things at the AGO are very hectic at the moment. I'm looking forward to a week in Vancouver with my family again soon.

All best wishes to you and Isabel. I hope you have a pleasant sojourn in England, a merry holiday season and a healthy and successful new year.

Sincerely,

A handwritten signature in cursive script, reading 'Judith Mastai'. The signature is written in dark ink and is followed by a long, horizontal flourish line that extends to the right.

Judith Mastai





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 3, 1997

Dr. Judith Mastai
Director of Education
Art Gallery of Ontario
317 Dundas Street West
Toronto, ON M5T 1G4
CANADA

Dear Dr. Mastai:

Isabel and I so enjoyed being able to get to know the daughter and the grandson of our old friend in Vancouver and now I want to thank you particularly for all the time you spent with us on Friday.

When you will get to know me better, you will realize that I am quite Germanic and hate being late and, yet, here we kept you waiting not just once but twice on the same day. Please accept my sincere apology.

All I can say as an excuse is that I got very intrigued by a most unusual book which had belonged to the Jewish community in Berlin and which is now with a book dealer at Queen's and Jarvis. Looking at that book took much longer than I had anticipated, and the time just flew.

Enclosed, please find the menu of my talks. Pretty soon there will be the talk detailing all the subjects of historical *Haftorot* painted by Dutch artists in the 17th century. There is also another talk entitled "The Detective's Eye II," tailored particularly for Jewish audiences as it depicts mainly biblical paintings. Naturally when I say biblical I mean our Bible; I do not like the term "the Old Testament."

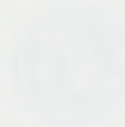
With all good wishes, I remain,

Yours sincerely,

AB/nik

Enclosure

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924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709



STATE OF NEW YORK

OFFICE OF THE ATTORNEY GENERAL

ALBANY, N. Y.

IN SENATE,

January 1, 1900.

REPORT

OF THE



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 16, 1996

Dr. Alan Chong
Curator of European Art
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Canada

Dear Alan:

Thank you for your thoughtful note of August 13th, but why address me as 'Dr. Bader'?

My wife, Isabel, is a graduate of Victoria University in Toronto and also has an honorary doctorate from that institution.

We come to Toronto at least once a year, usually in October, and our next visit will be from October 22nd to 24th this year.

David McTavish at Queen's will tell you that I enjoy giving lectures in art history, and if you should ever require any, my menu of talks is enclosed.

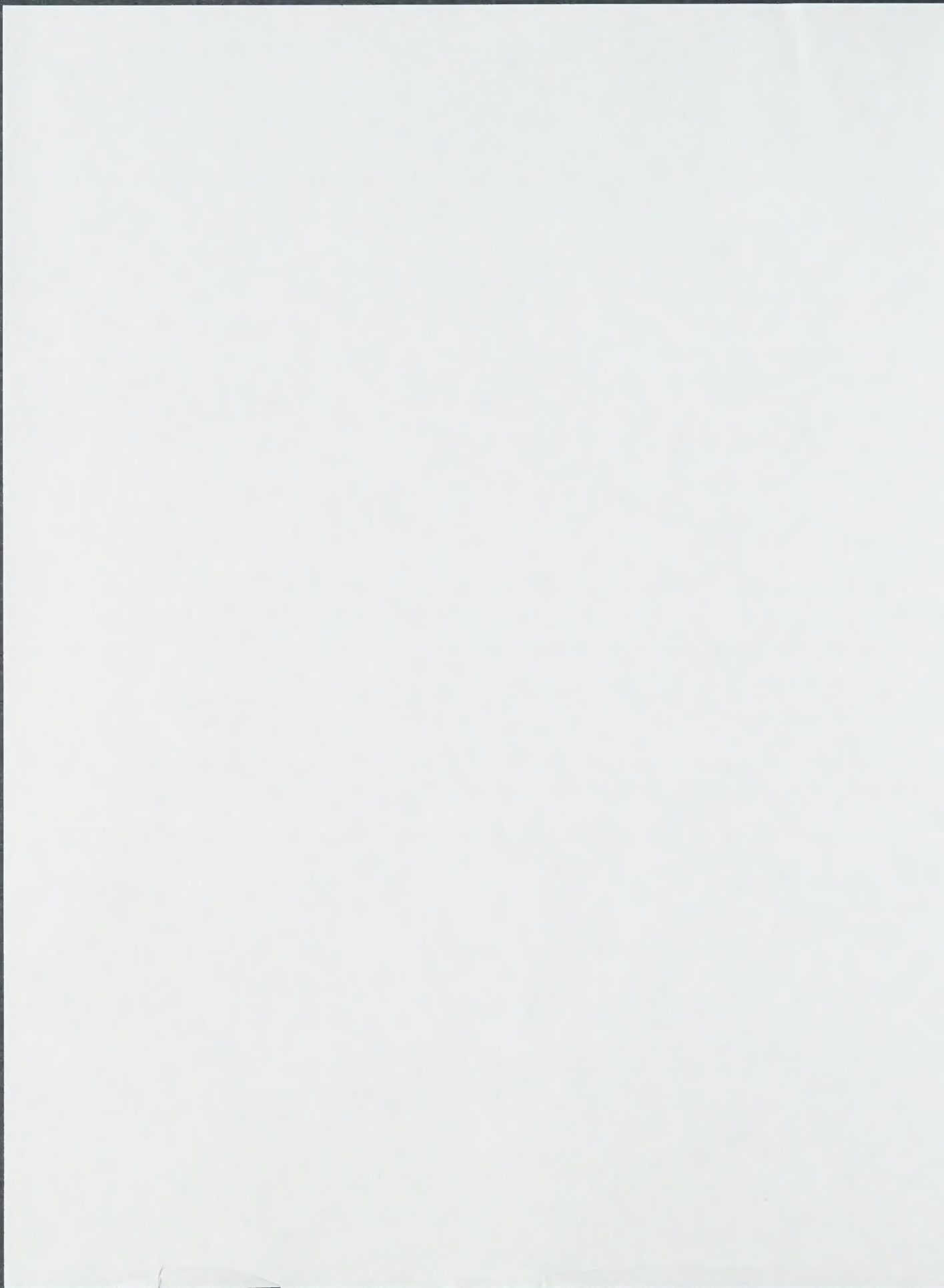
With best regards and all good wishes in your new job, I remain,

Yours sincerely,

AB/cw

Enclosure

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924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709



13 August 1996

Dr. Alfred Bader
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Dr. Bader,

I just wanted to let you know that I am moving to Canada to become the curator of European art in Toronto. I know that you have many close ties to Canada through Queen's, so I hope that you will come to visit me and the collection in Toronto. I would love to involve you in some way in my new museum, which is full of wonderful possibilities.

After September 1, I can be reached at:

Alan Chong
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Canada

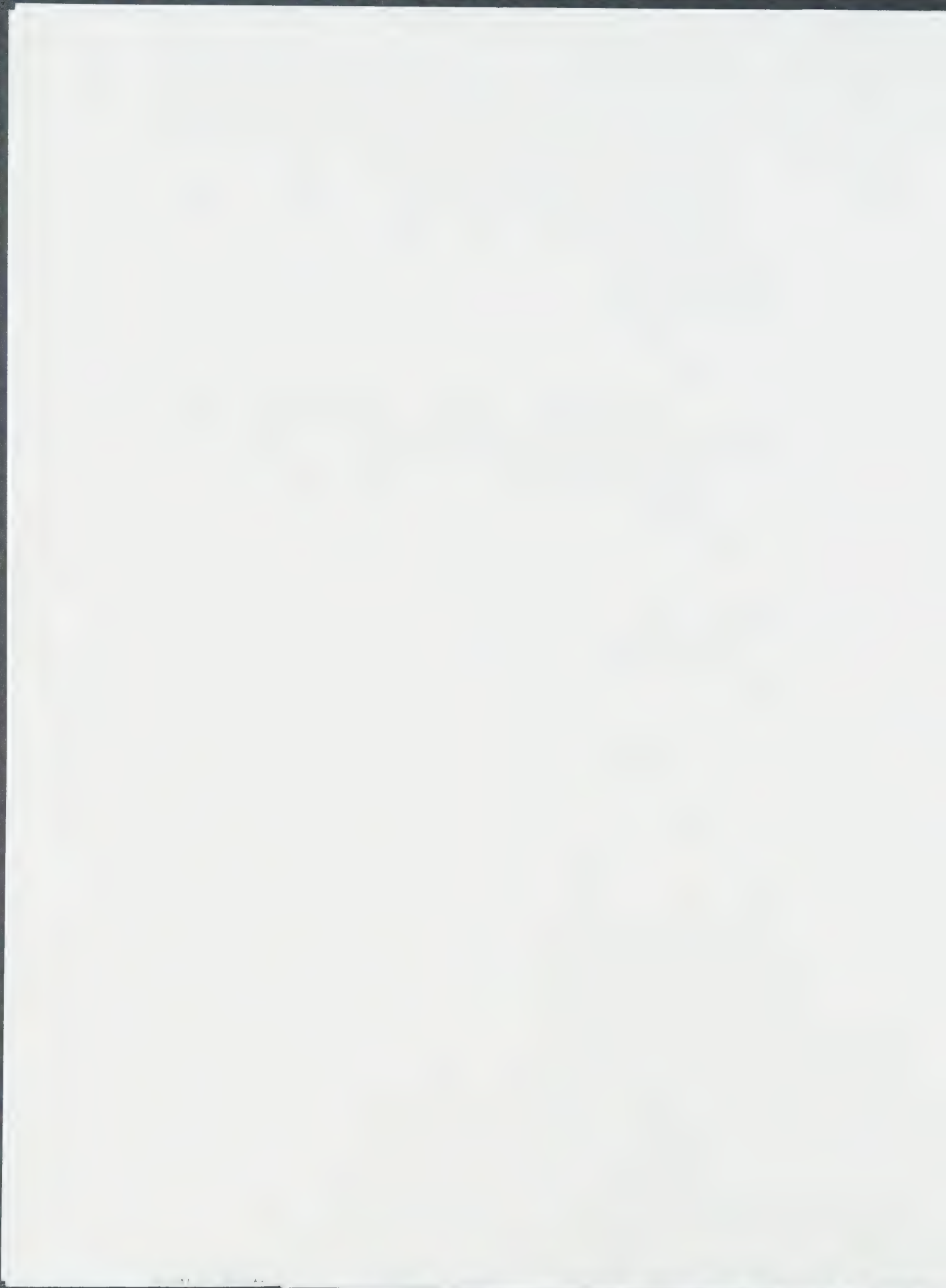
tel: 1 (416) 979-6660
fax: 1 (416) 979-6666

Yours sincerely,



Alan Chong
Associate Curator of Paintings

direct fax: (216) 421-9409





FAX FROM

ALFRED BADER FINE ARTS

Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

June 2, 1997

To: Dr. Alan Chong
Curator of European Art
Art Gallery of Ontario
Fax: 416 / 979-6666

Dear Alan:

Isabel and I so enjoyed our visit with you and want to thank you for inviting me to speak at your gallery.

Now we very much hope that you will have a chance to visit us in Milwaukee. A comfortable attic bedroom awaits you.

I do hope that you will be successful in working with the Rijksmuseum to host an exhibition of works by Rembrandt students. You won't have to try very hard to have one better than that mediocre assembly that accompanied the Rembrandt exhibition in Berlin, Amsterdam and London. But knowing you, I think you will want it not just better, but as good as it could be.

You know that Otto and I are interested in that View of Düsseldorf, but all will depend on condition and price.

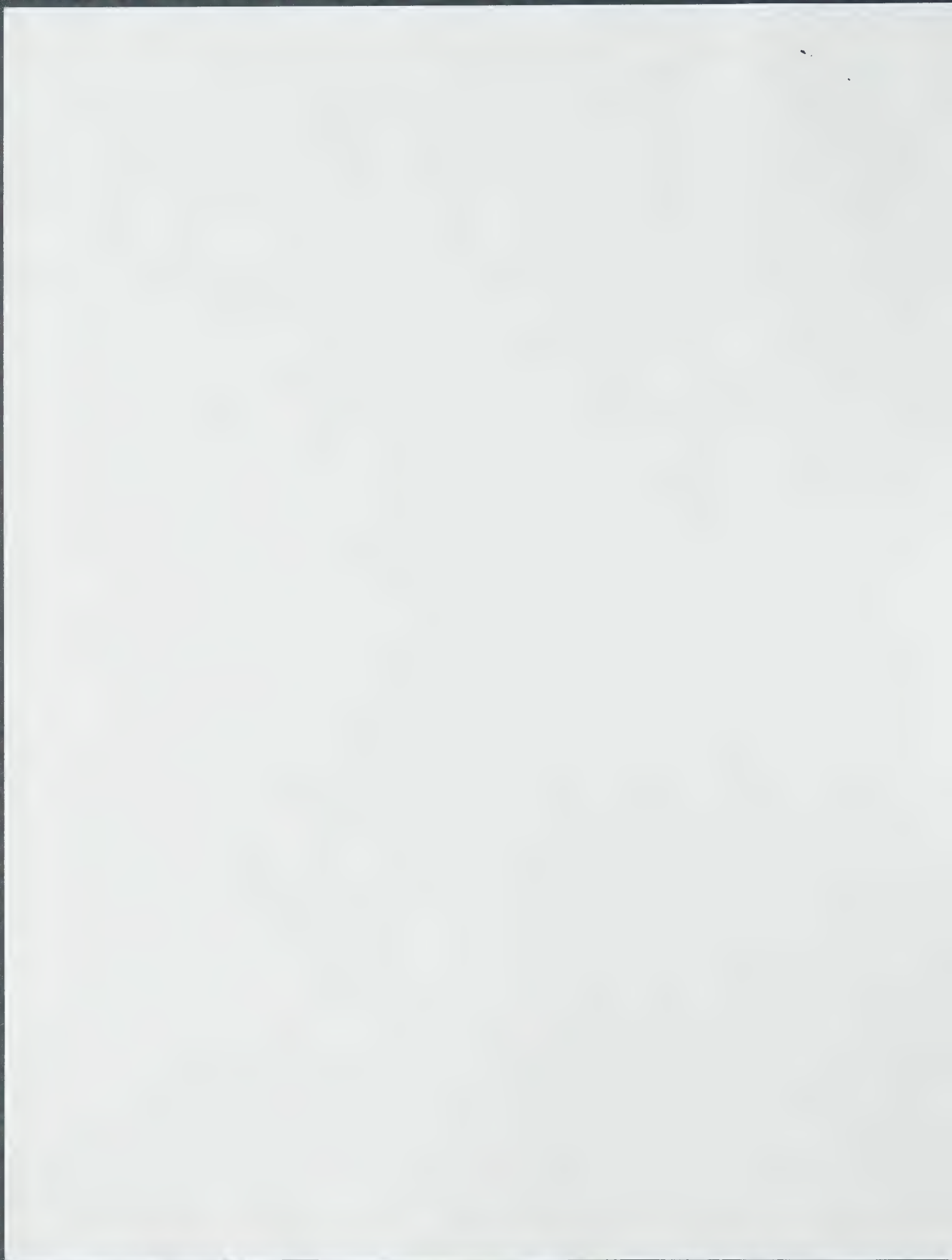
I look forward to seeing you again in London in July, and then before long in Milwaukee.

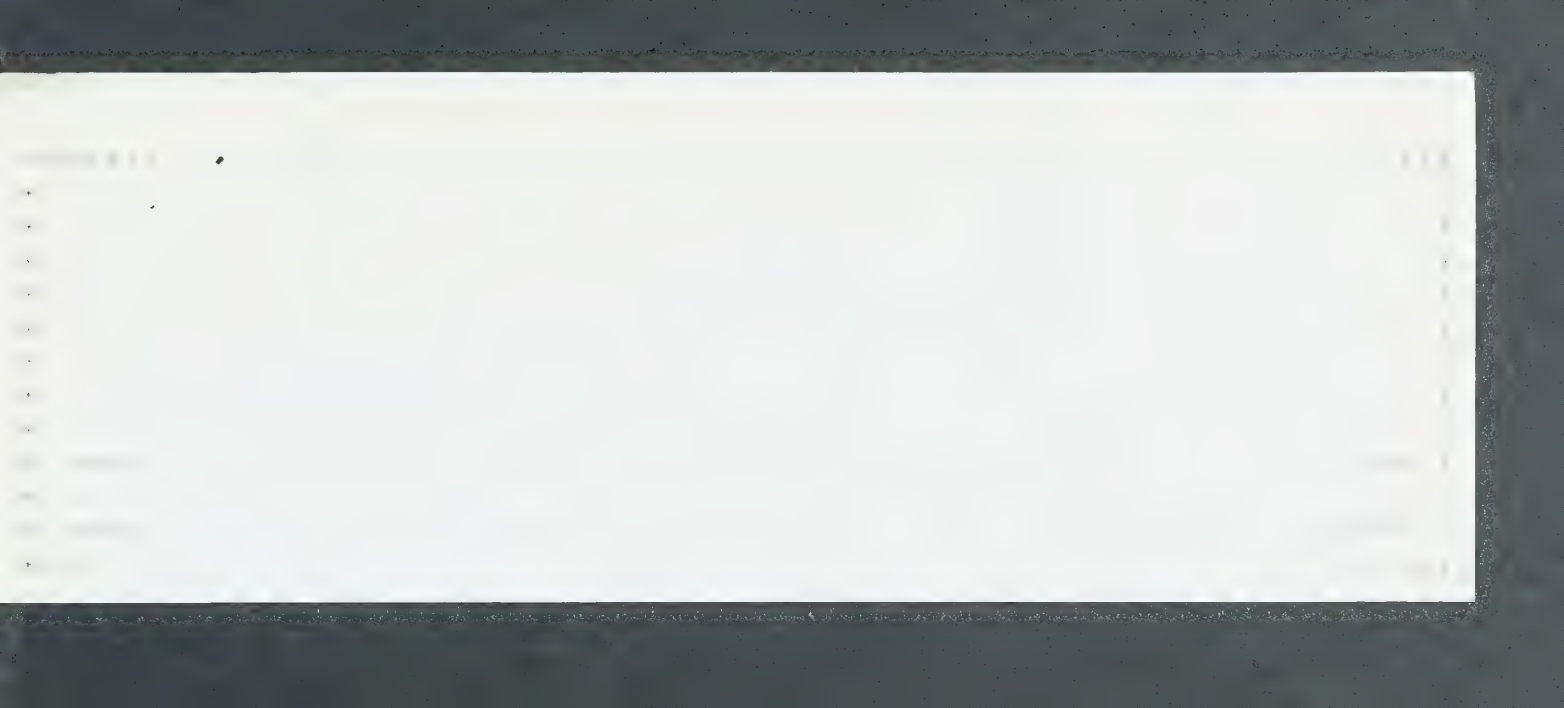
Best regards,

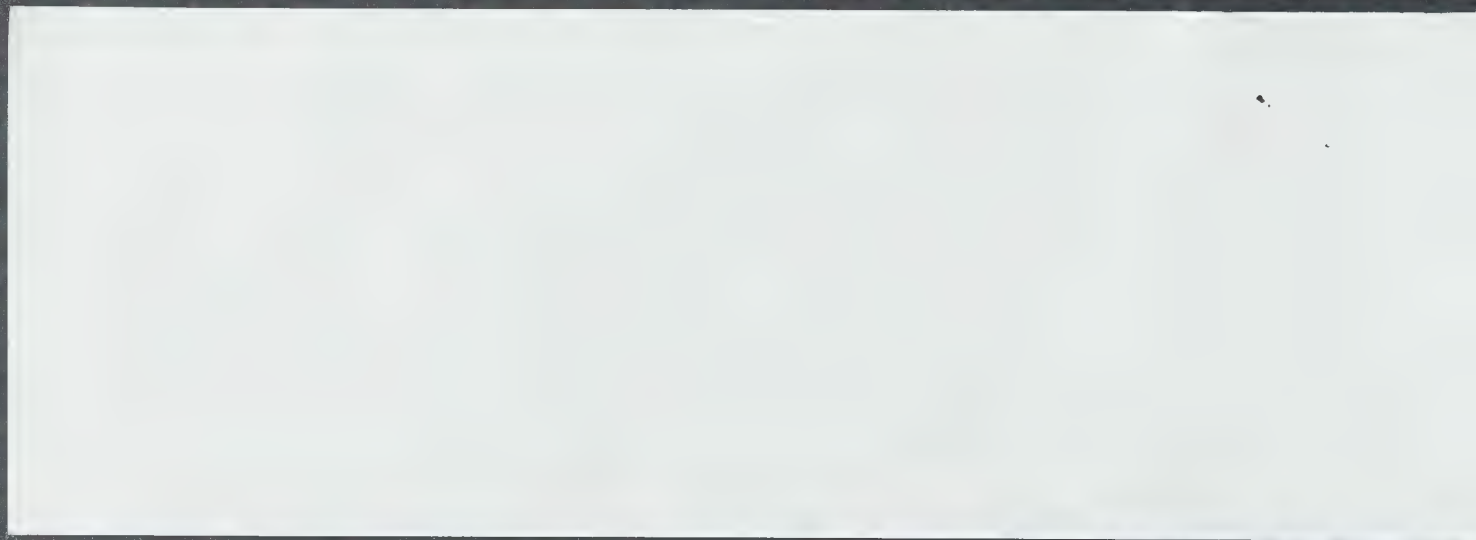
Sincerely,

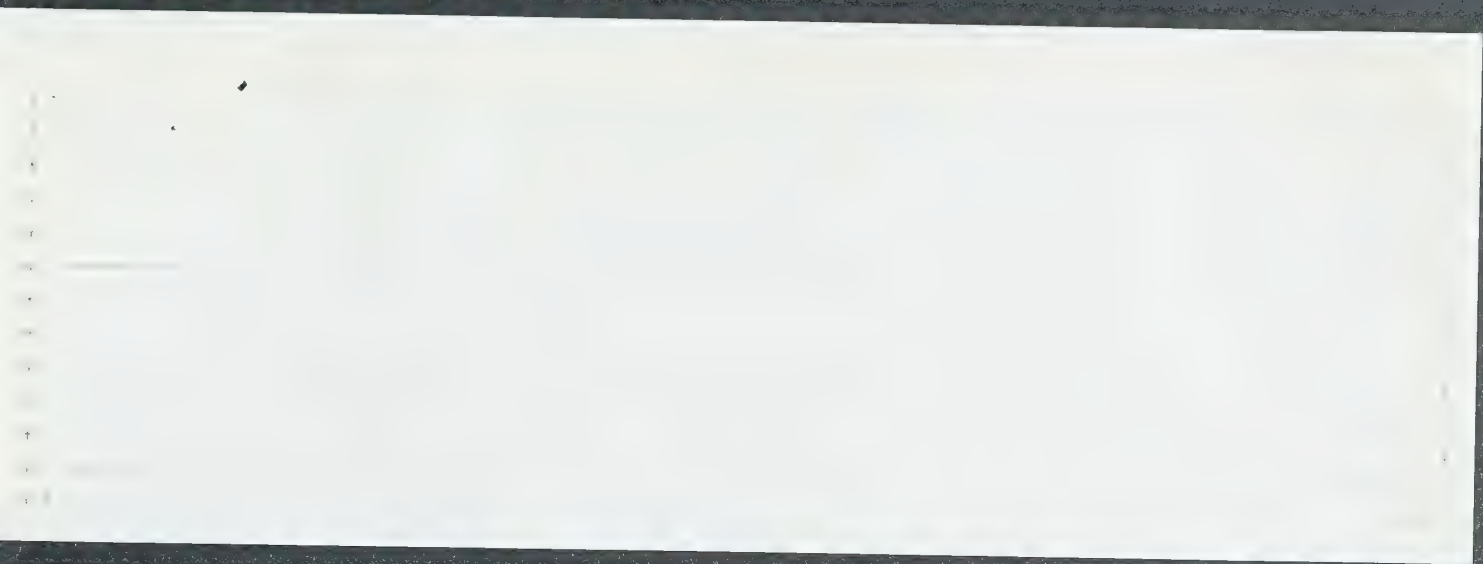
AB/nik

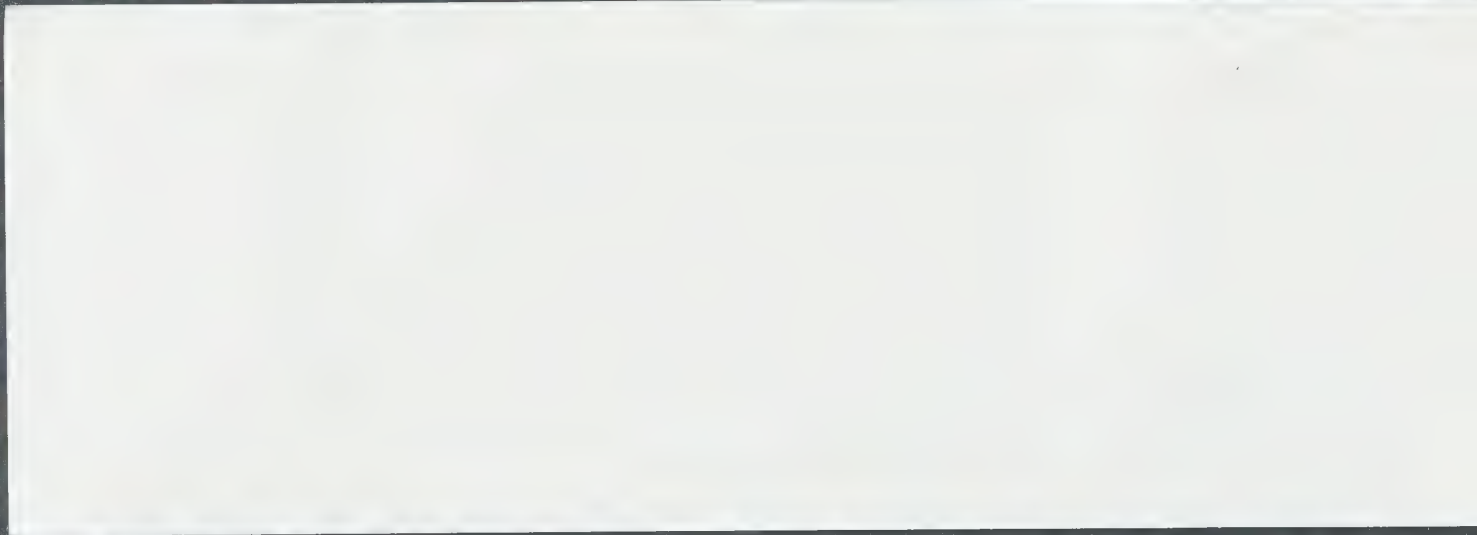
Handwritten note: Otto: for you info. X













FAX FROM

DR. ALFRED BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

February 20, 1997

TO: Dr. Alan Chong
Curator of European Art
Art Gallery of Ontario
FAX: 416/979-6666

Dear Alan:

Thank you for your fax of February 18th.

I look forward to being with you on Friday, May 30th, and I have kept the entire day free. However, a lecture at 6:00 pm on a Friday evening would prevent all traditional Jews from coming, and I am wondering whether it might not be possible to schedule the lecture either for late morning or early afternoon.

I have never given a talk on how to build a collection of Old Master paintings, but your suggestion is a really good one, and I will prepare the talk to be given at the AGO. Within the next few days, I will fax you what I hope will be a reasonable title.

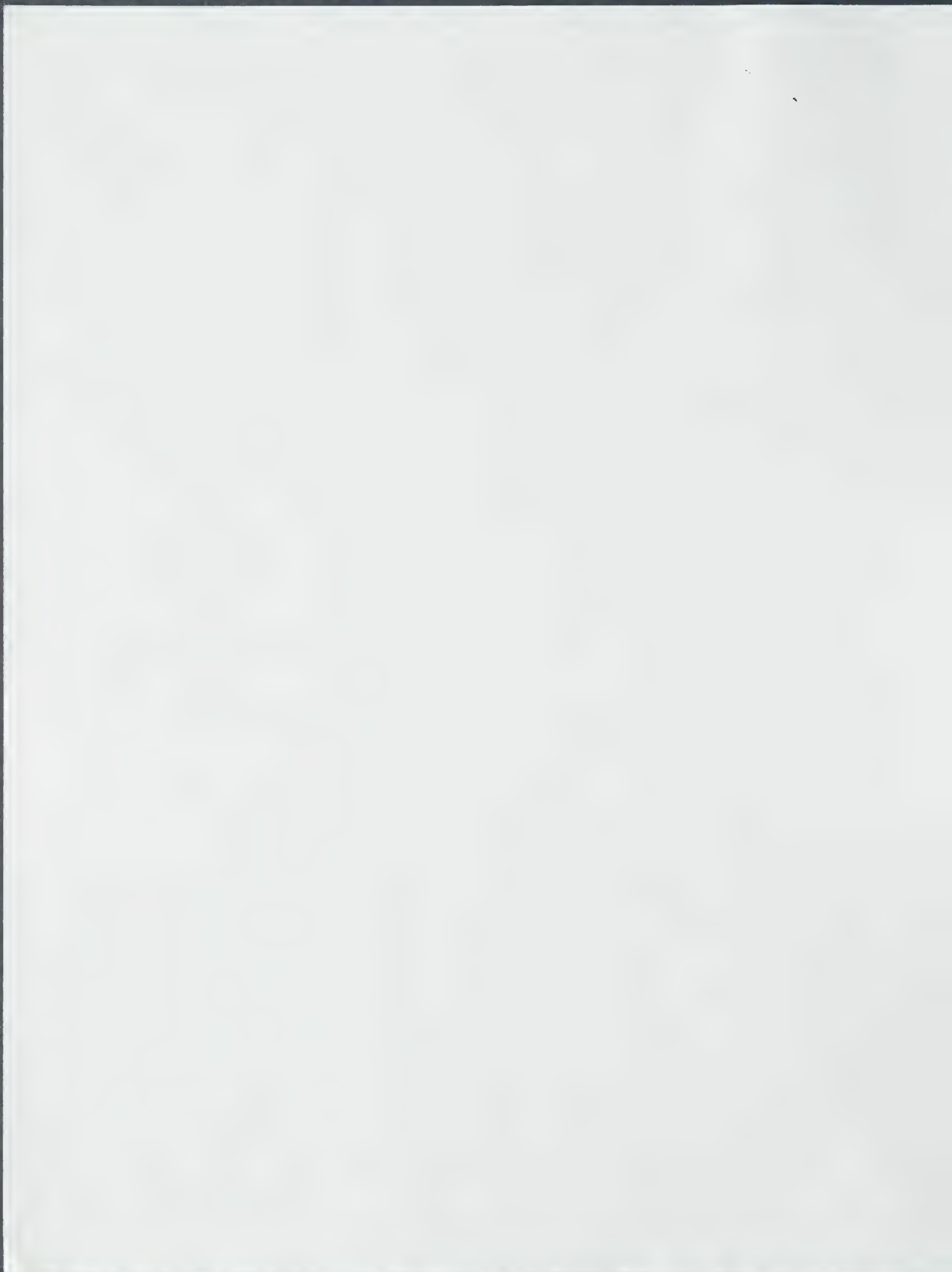
For the talk, I will need two slide projectors to show two slides at the same time. We will bring the slides and ask you to loan us two Kodak carousels. Also, if the group is going to be more than about ten or fifteen people, a microphone should also be available.

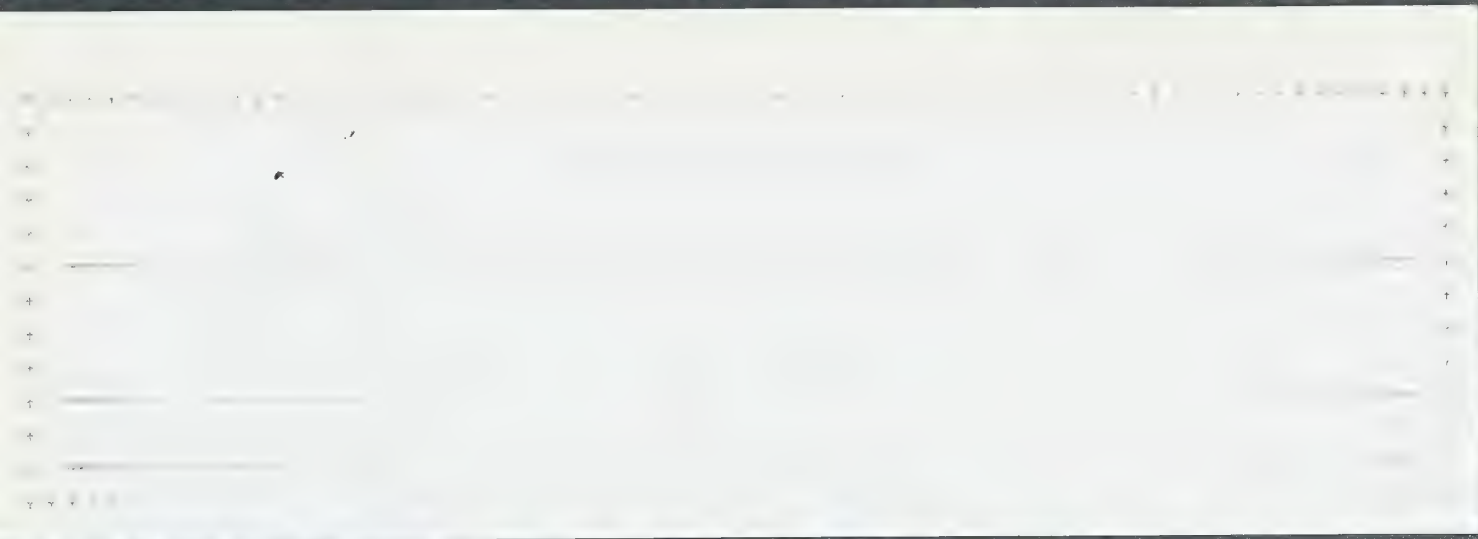
My autobiography, *Adventures of a Chemist Collector*, is being sold in Canada by Little, Brown and by Queen's University. The contact person at Little, Brown in Toronto is Ms. Christina Winfield, whose telephone number is 416/967-3888 and whose fax number is 416/967-4591. Could you perhaps ask her to supply you with books, of course at a 50% discount, and I would be happy to sign these at a book-signing.

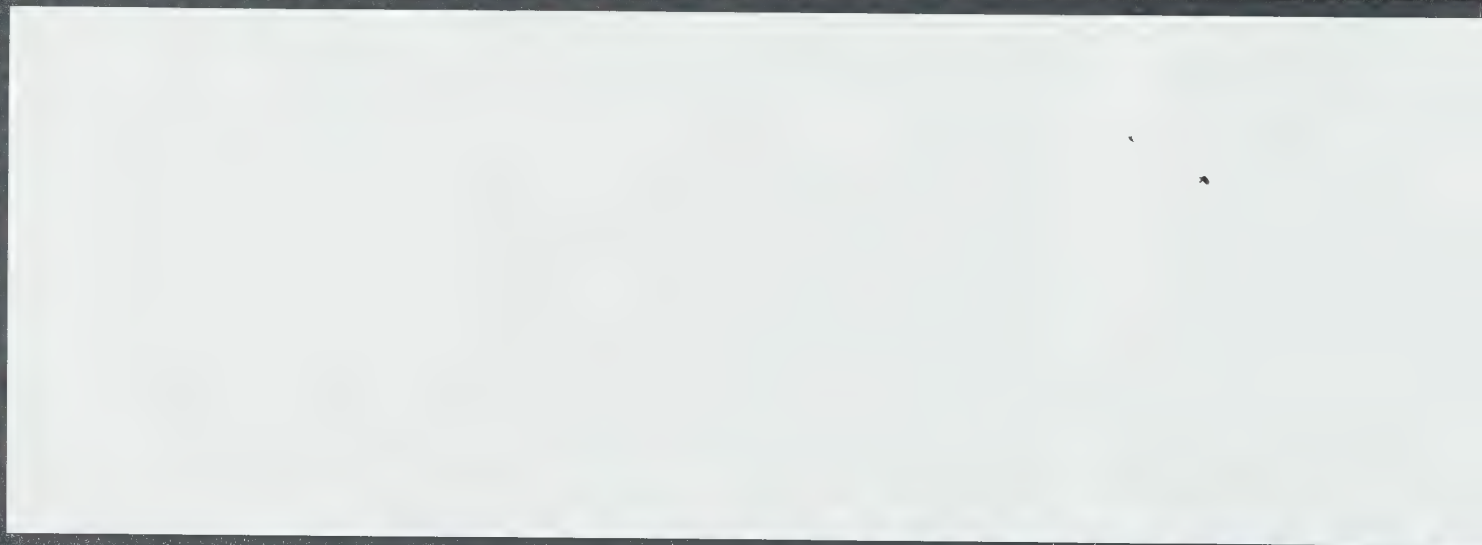
Isabel and I much look forward to being with you.

With best wishes, as always,

AB/cw











ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 23, 1994

Dr. Alan Chong
Assistant Curator of Paintings
Cleveland Museum of Art
11150 East Boulevard at University Circle
Cleveland, Ohio 44106

Dear Alan:

Thank you so much for your informative and helpful letter of May 18th, but why the formality of calling me Dr. Bader? But if you insist, I will have to address you as Dr. Chong, although I think of you as Alan.

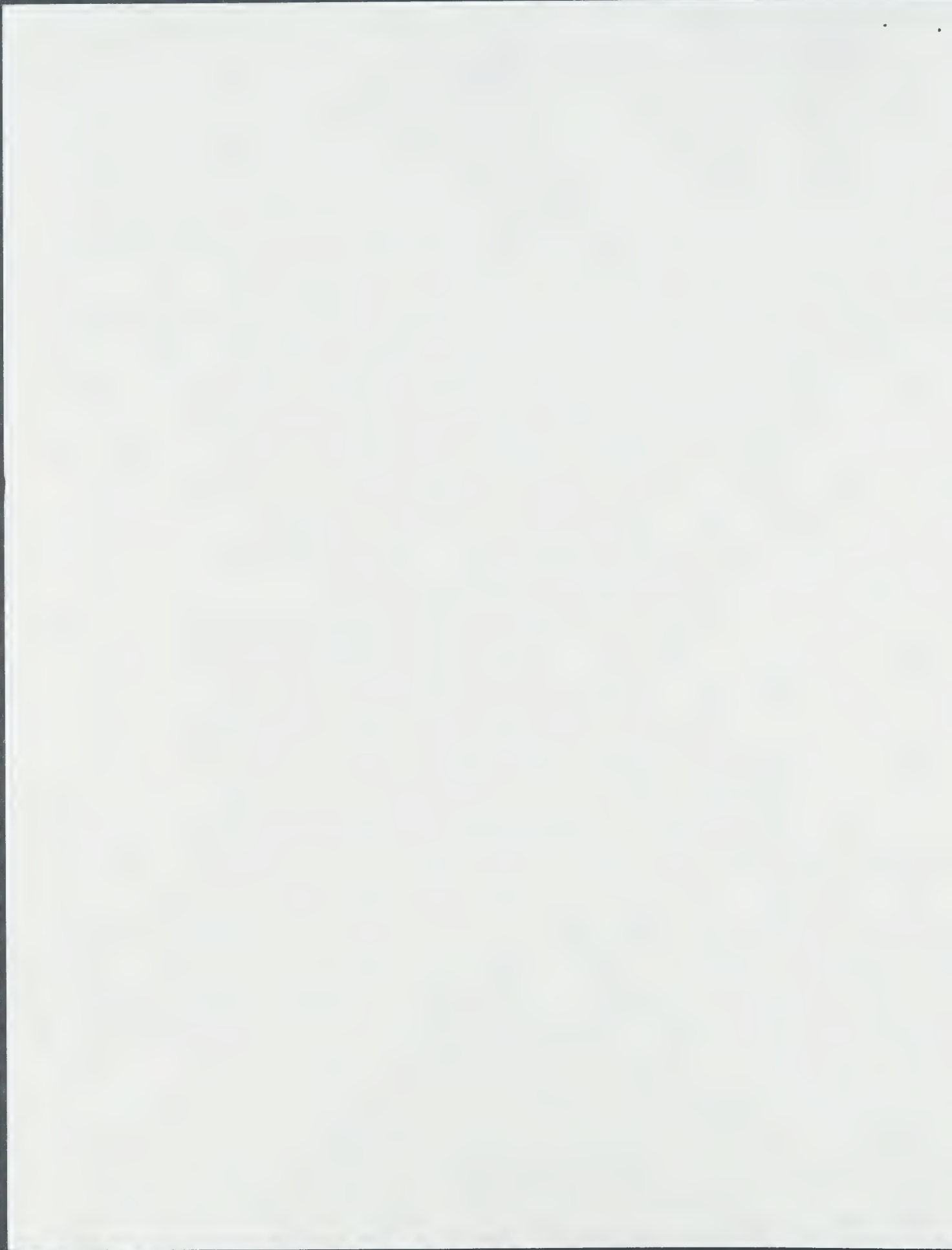
I am not nearly as convinced as the others that the Portrait of a Young Man with a Beard is not by Rembrandt. Surely you have read Stechow's comments about this painting specifically. I do believe that this depicts a young Jew in Amsterdam.

I find it very difficult to believe that your Harrach painting is not 17th century. I don't have all the Harrach documentation in front of me, but you may well find that it was bought by one of the Harrachs well before 1700.

The Harrachs are very distant relatives of my mother's family, and I inquired whether I could purchase this painting in Vienna in 1949. The asking price then was \$13,000, which I did not have. It doesn't really look like a de Gelder to me. But clearly there are many fine paintings from the 17th century, such as the Study of an Old Jew, formerly in the Erickson collection, which I just purchased recently. In 1961, it brought \$180,000 in the very sale when you missed the greatest Rembrandt in that sale.

Do you like Rembrandt's St. Paul which you have on loan? There is, of course, no question that this is by Rembrandt and in good condition, but what a price for such a painting!

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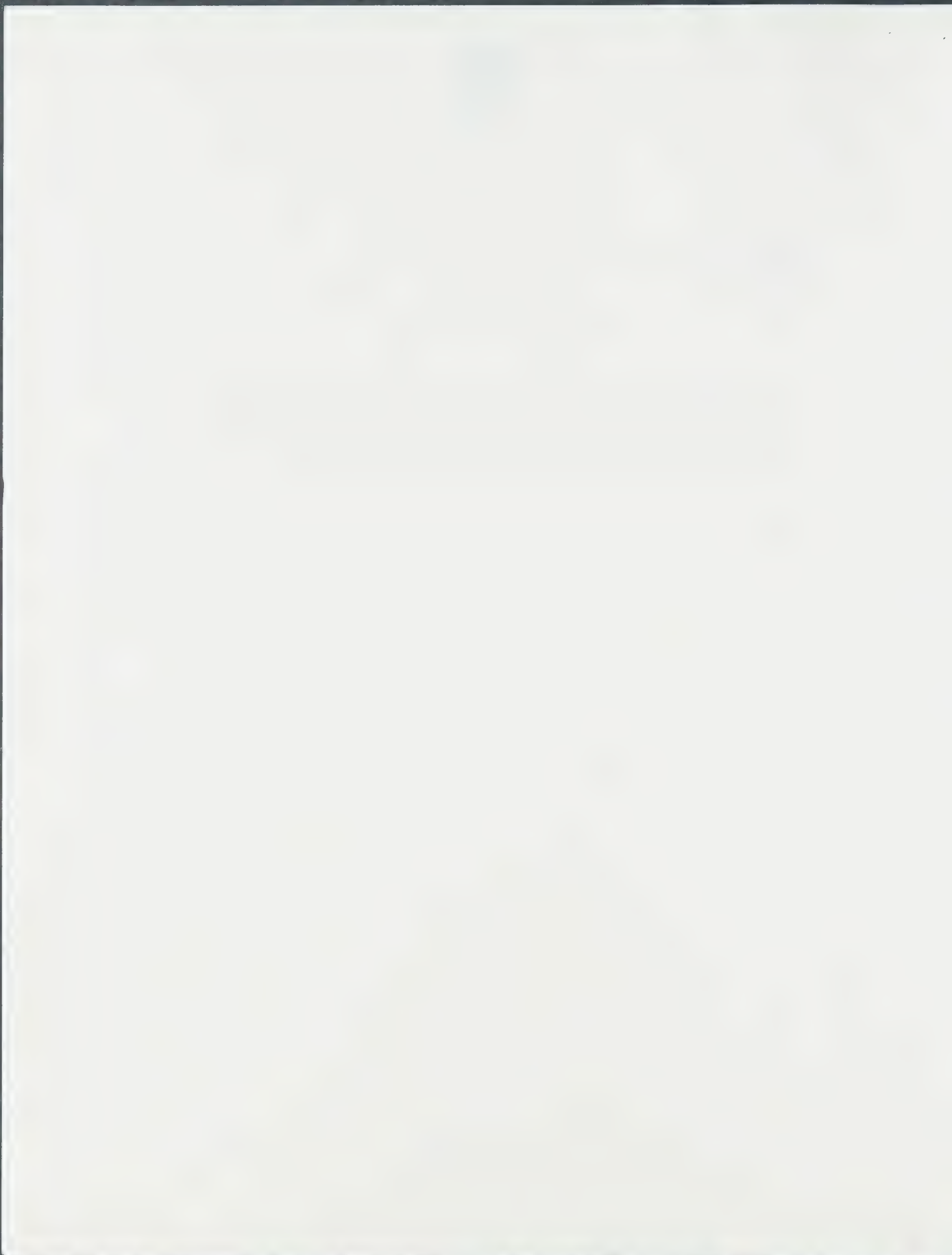




Dr. Alan Chong
Cleveland Museum of Art
May 23, 1994
Page Two

Last time I visited your museum you were out of town, and I do look forward to seeing when next I visit Cleveland. But, keep in mind that the distance from Milwaukee to Cleveland is exactly same as that from Cleveland to Milwaukee, and I hope that you will visit me before long and allow me to show you a great many paintings.

Sincerely,





The Cleveland Museum of Art

May 18, 1994

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Dr. Bader:


Thank you for letter concerning our Rembrandt, **Man with a Beard** (50.252); a slide is enclosed as well as some relevant xeroxes. In addition, I have included remarks made by Ernst van de Wetering and Jeroen Giltay. Egbert (visit of 1985) also feels that the painting is from the workshop of the 1660s. David Bomford though is might be Rembrandt's workshop with touches of the master. I don't know what the Rembrandt Research Project's final conclusion will be on the painting -- no one has come by since I've been here. I also enclose a copy of the technical analysis which suggests that the signature is very old and perhaps part of the original paint -- I do not think it is possible to state that this signature is part of the original paint layer, as the report does (we re-examined the work before my latest catalogue). The x-radiograph shows, at least to me, an area of white build-up around the head, and a suggestion of reserve, all of which are typical of Rembrandt's workshop.

I believe that the painting is from Rembrandt's immediate workshop of the 1650s or 1660s, as the technique is of this period. The lighting is very sweet and fuzzy for Rembrandt himself. The names of Karel and Barend Fabritius, as well as Willem Drost have been suggested. Barend Fabritius is perhaps most plausible, but still not totally convincing. I certainly agree that the painting has nothing to do with Arent de Gelder. What do you think? Is the sitter in fact Jewish, as traditionally thought, or a more general historical type?

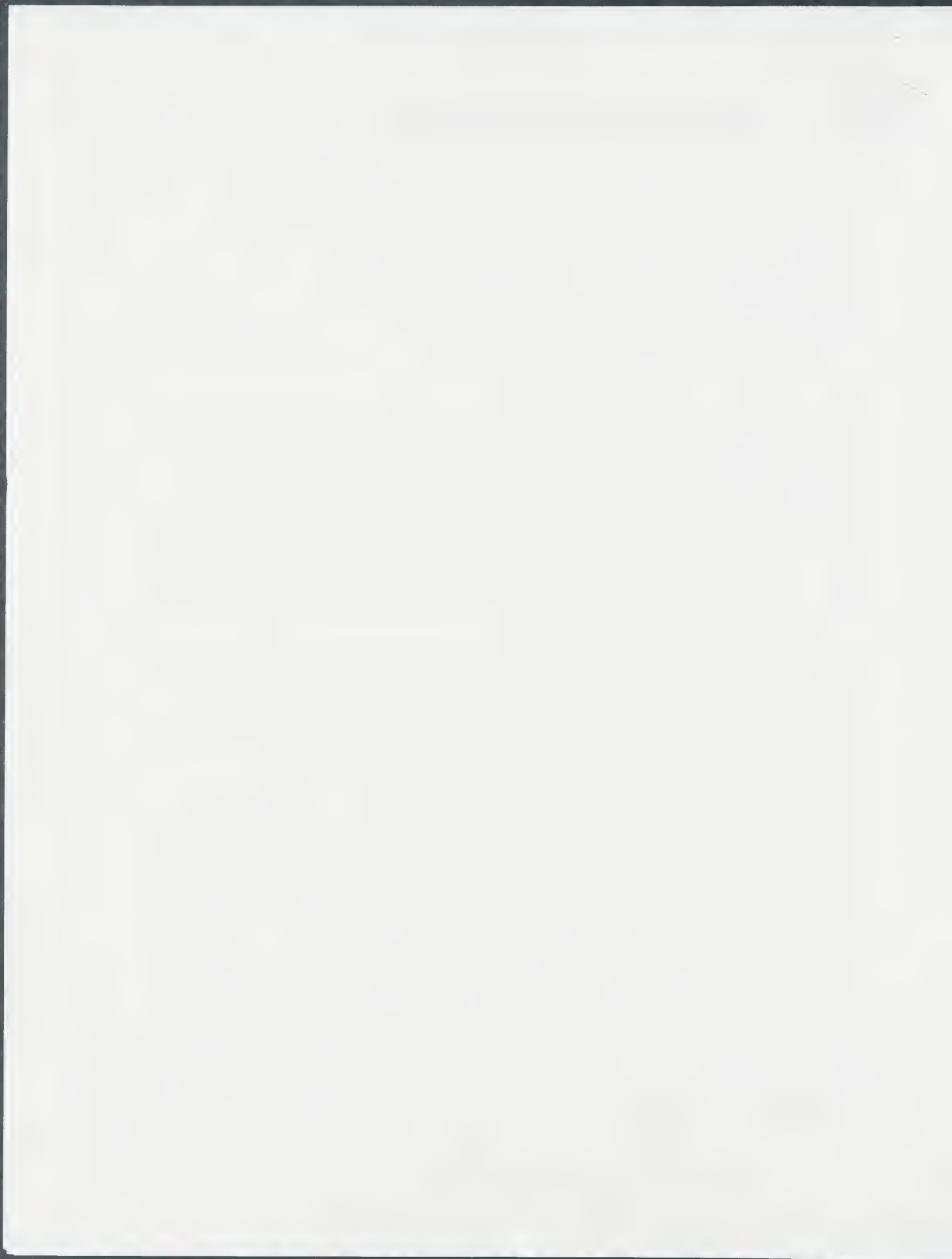
With regards to your topic of Rembrandt Research and the Collector -- which is a great one -- I have the feeling that this Museum was always a little disappointed in this particular Rembrandt. It was bought in 1950 after the Lehmann Rembrandt (Portrait of Gerard de Lairese) was lost. Sherman Lee then lost the Aristotle contemplating a bust of Homer to the Met, and on the rebound bought our Old man praying which has turned out to be by a late follower. So Cleveland has had bad luck with Rembrandt, although the Friedland Rembrandt (St. Paul) is on loan for a year or so.

I look forward to hearing from you, and hopefully to seeing you here in Cleveland one day.

Best wishes,



Alan Chong
Associate Curator of Paintings



Rembrandt



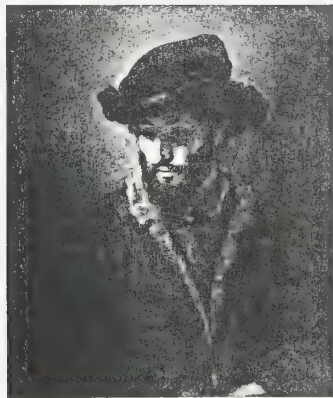
Rembrandt van Rijn,
Dutch, 1606-1669
Portrait of a Man, ca.
1630
Wood (oak), 57.8 x 43.8
(22-3/4 x 17-1/4),
signed right: RHL van
Rijn / 1632 [RHL in
monogram]
The painting, originally
rectangular, may have
been painted by
Rembrandt or by a close
follower.

Ref: CMA 1982, no.
111; *A Corpus of
Rembrandt Paintings*,
vol. 1, 1982, no. A23
[Rembrandt ca. 1629; in
vol. 2 as Isaak de
Jouderville].
Coll: F. Rochard (1858,
Paris sale 1866);
Alphonse Oudry (Paris
sale 1869); Max Kann
(Paris sale 1879); Mir
coll., Paris; (Knoedler,
1921).
Bequest of John L.
Severance 42.644



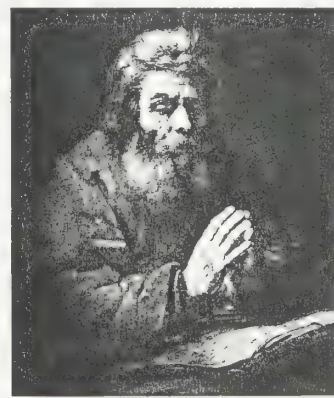
Portrait of a Woman,
1635
Wood (oak), 77.5 x 64.8
(30-1/2 x 25-1/2),
signed right:
Rembrandt. f. / 1635.
Probably the pendant to
a portrait of a man also
dated 1635 (Kawamura
Art Museum, Chiba);
both have been cut
down from rectangles.

Ref: CMA 1982, no. 112;
*A Corpus of Rembrandt
Paintings*, vol. 2, 1983,
no. C105 [workshop].
Coll: Capo de Lista coll.,
Padua; Barbini-Breganze
coll., Venice (1847);
Städelsches Kunstinstitut,
Frankfurt (1847, Paris
sale 1882); Karl van der
Heydt, Berlin (1906);
(A. B. Antik, Stockholm,
and Knoedler, 1919).
The Elisabeth Severance
Prentiss Collection 44.90



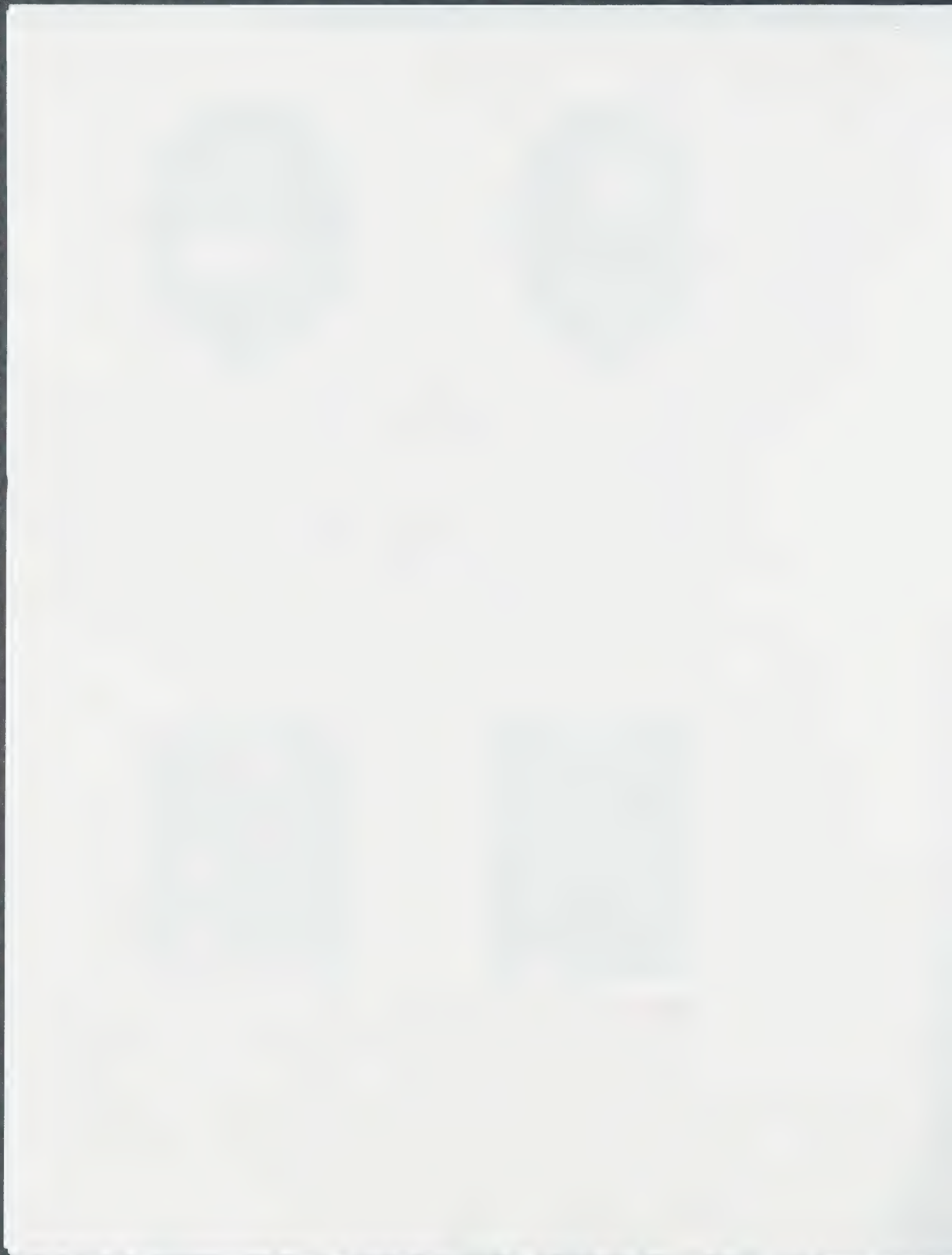
Follower of Rembrandt
Man with a Beard
Canvas, 84.5 x 69.2
(33-1/4 x 27-1/4),
signed right: Rembrandt
/ 16[...]

Ref: CMA 1982, no. 113
[Rembrandt].
Coll: Paul Delaroff, St.
Petersburg (1906); Otto
Kahn, New York (1910,
sold through Knoedler,
1950).
Gift of the Hanna Fund
50.252



Imitator of Rembrandt
Old Man Praying
Canvas, 87.3 x 72
(34-1/4 x 28-1/2),
signed right:
Rembrandt[...]/f.
166[...]
Traditionally attributed
to Rembrandt, the work
has increasingly come to
be considered the work
of an imitator.

Ref: CMA 1982, no. 114
[Rembrandt].
Coll: Graf Harrach,
Schloss Rohrau and
Vienna (1889, until, ca.
1950); Charlotte
Bareiss, Zurich (London
sale 1964); (Pinakos,
New York).
Leonard C. Hanna, Jr.,
Fund 67.16

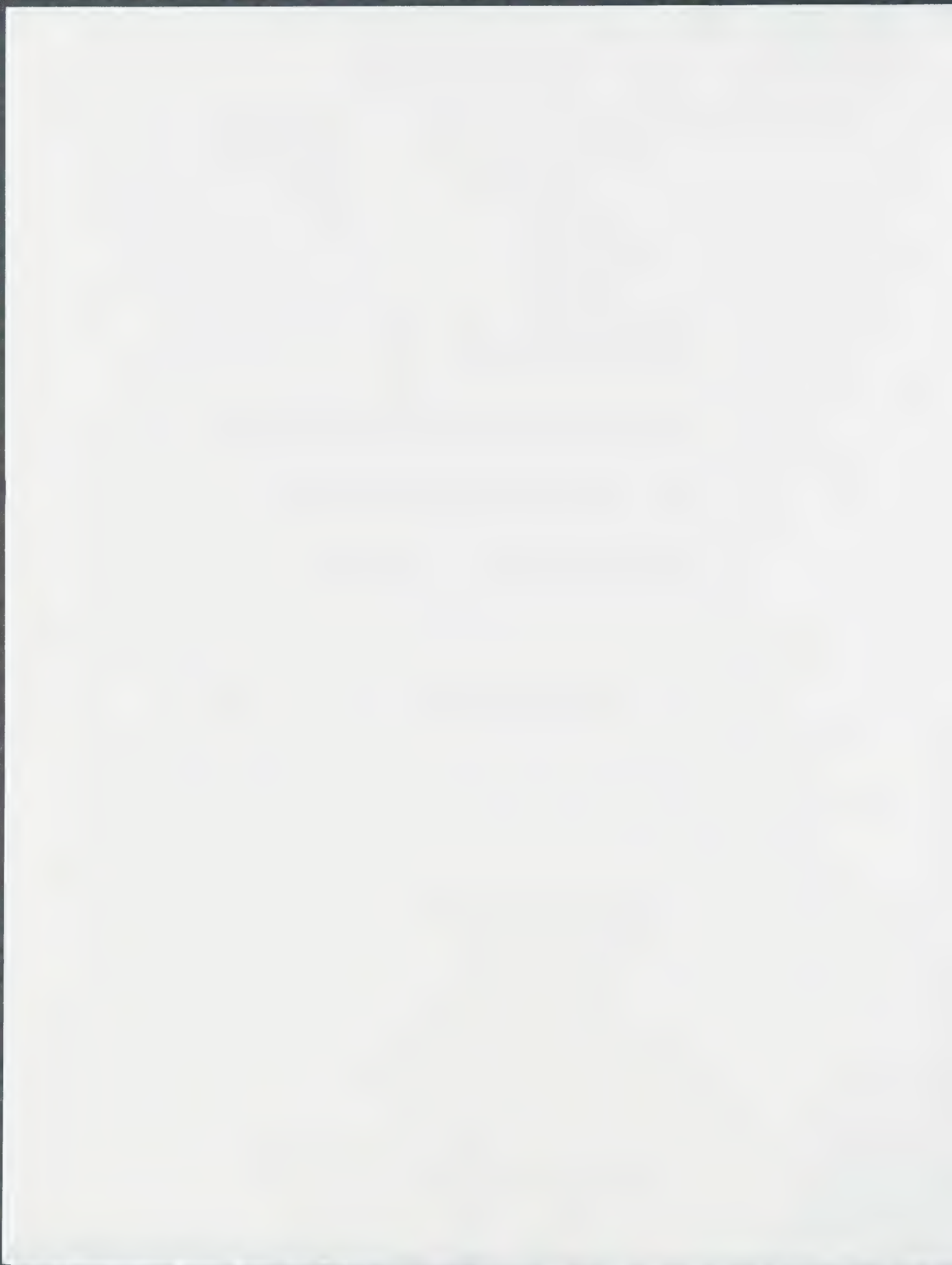


European &
American Painting
in The Cleveland
Museum of Art

A Summary Catalogue

Compiled by Alan Chong

THE CLEVELAND MUSEUM OF ART 1993



April 1994

Jeroen Giltay, curator of paintings at the Museum Boymans-van
Beuningen, Rotterdam

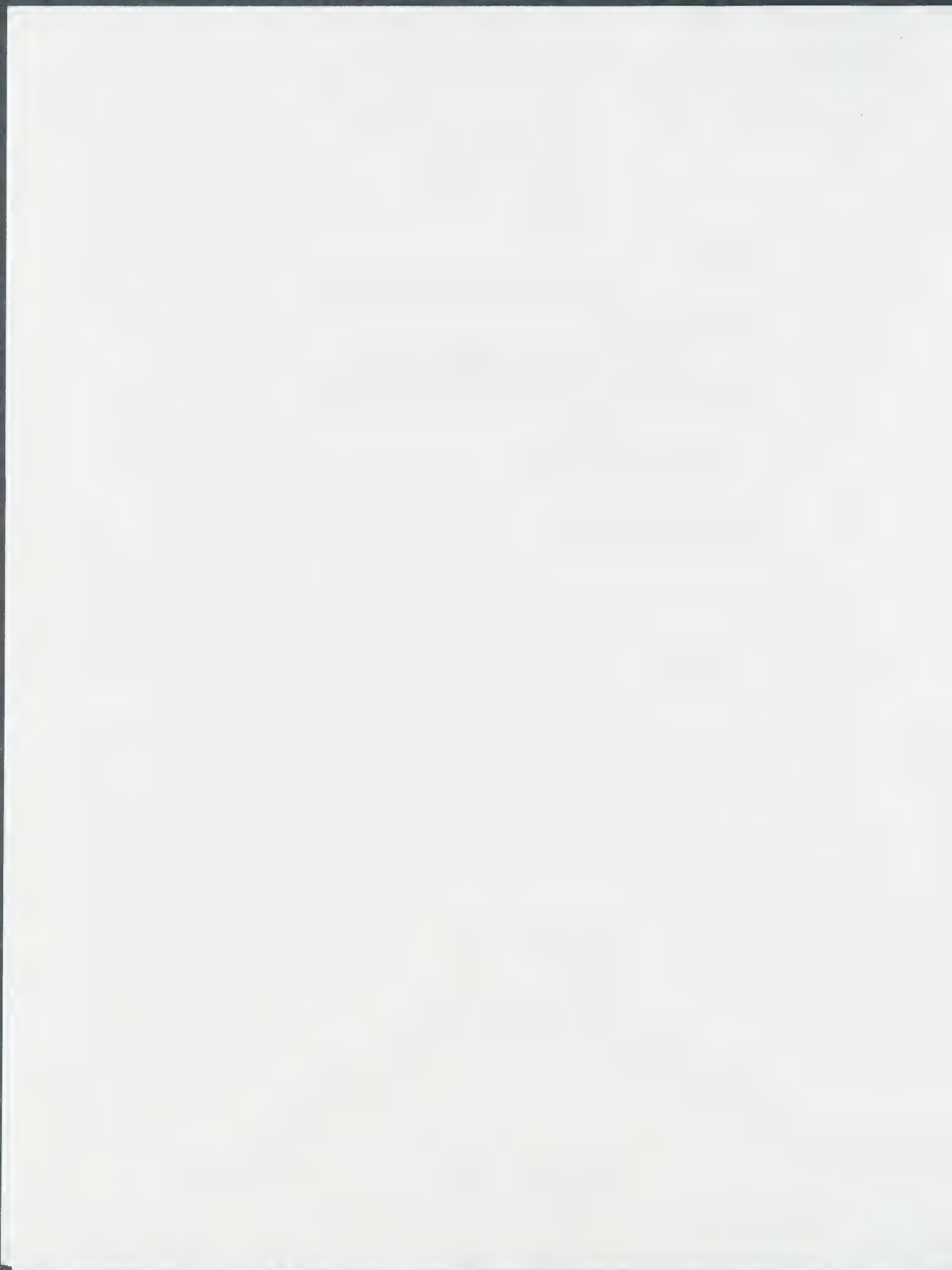
Rembrandt: **Portrait of a Bearded Young Man:**
A Rembrandt follower of the 1660s. Nice painting, but soft in focus;
too gentle for Willem Drost.

Rembrandt: Old Man Praying:
Very late: 18th or 19th century

Rembrandt/de Jouderville.
Probably de Jouderville. Not Rembrandt

Dou:
Seems like Dou

Everdingen:
Not by Everdingen



THE **CMA** CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
EVAN H. TURNER, DIRECTOR TELEPHONE: (216) 421-7340

Conservation Department

EXAMINATION REPORT

Rembrandt

Portrait of a Jewish Student, CMA 50.252 (CML 86/80)

Oil on canvas

Dimensions: H. 32-7/8", (83.5 cm.) W. 26-3/4" (68 cm.)

Distinguishing marks: signed center right above the sitter's
shoulder "Rembrandt/16"

SUMMARY

In general, the painting is in good condition. Minor treatment is recommended to reinforce the tacking edges. It is not felt that re-lining is necessary at this time.

The dimensions of the painting have been extended to include the painting's tacking edges (1-2 cm. wide). Retouching can be found along all four outer edges.

A natural resin varnish layer has been both partially and selectively removed in the past, but does not appear uneven due to the warm palette used by the artist. Although the natural resin varnish layer has yellowed somewhat, the saturation and gloss was revived by a thin layer of synthetic resin varnish in 1975.

Photodocumentation:

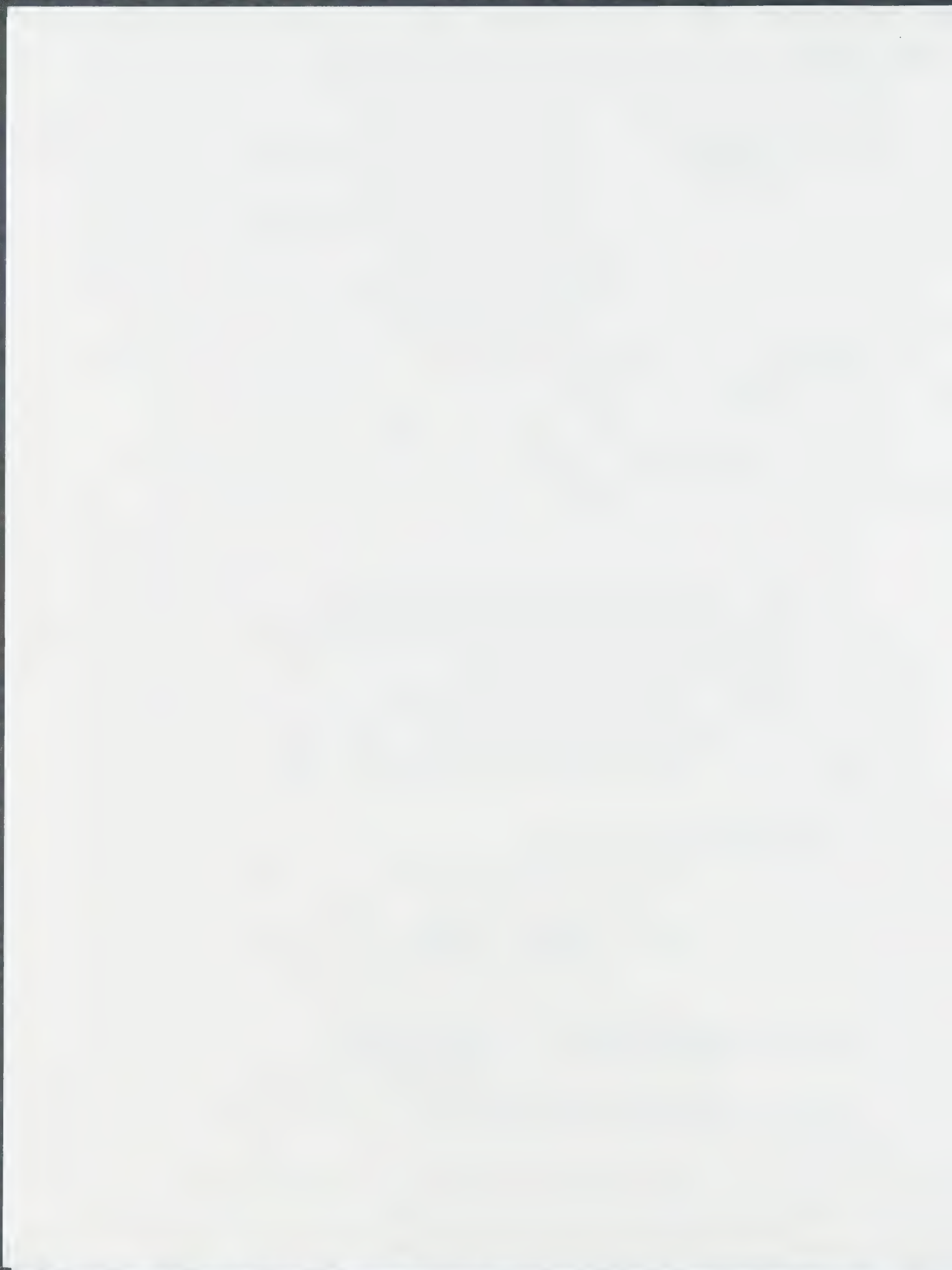
8 x 10 color transparency

2 x-radiographs upper right and lower right quadrants

Submitted on: August 11, 1986 by Barbara A. Buckley
Barbara A. Buckley
Mellon Fellow in Paintings Conservation

Approved on August 11, 1986 by Bruce F. Miller
Bruce F. Miller
Conservator of Paintings

*A thorough Construction/Condition report is attached to this summary.



AUXILIARY SUPPORT

Construction: The painting's auxiliary support is a six-membered simple mortise and tenon stretcher with all twelve keys present and secured with nails. The stretcher is not original to the painting.

Condition: The stretcher is providing the painting with adequate support.

PRIMARY SUPPORT

Construction: The painting's primary support is a medium weight plain weave canvas with irregularities in the weave. A thread count taken from the x-radiograph indicates that there are 34 x 36 threads per inch, height x width. Cusping of the canvas threads can be noted on both the right and left edges but only slightly on the top and bottom edges.

The painting's primary support has been lined with an aqueous adhesive to a medium weight plain weave canvas. A black stencil was applied to the lining canvas. The stencil's monogram "SF" probably corresponds to the label on the stretcher: "Scott & Fowles Co./ 590 Fifth Avenue/New York/No. 904."

Condition: The x-radiograph indicates that the original canvas has been extended by flattening the tacking edges and including them on the face of the painting. The tacking edges extend approximately 1 cm. on the top edge, 1.5 on the right edge, and 2 cm. on the bottom edge. The x-radiograph indicates loss of canvas along the edges as well as the old tack holes. The lining canvas has become somewhat dessicated but retains a fair degree of strength.

Several small tears have occurred along the folding point of the tacking however. They are located on the center right edge, center left edge, and the top left edge and are, respectively, 2.2 cm., 1 cm., and 2 cm. in length. The bond between the original and lining supports remains stable.

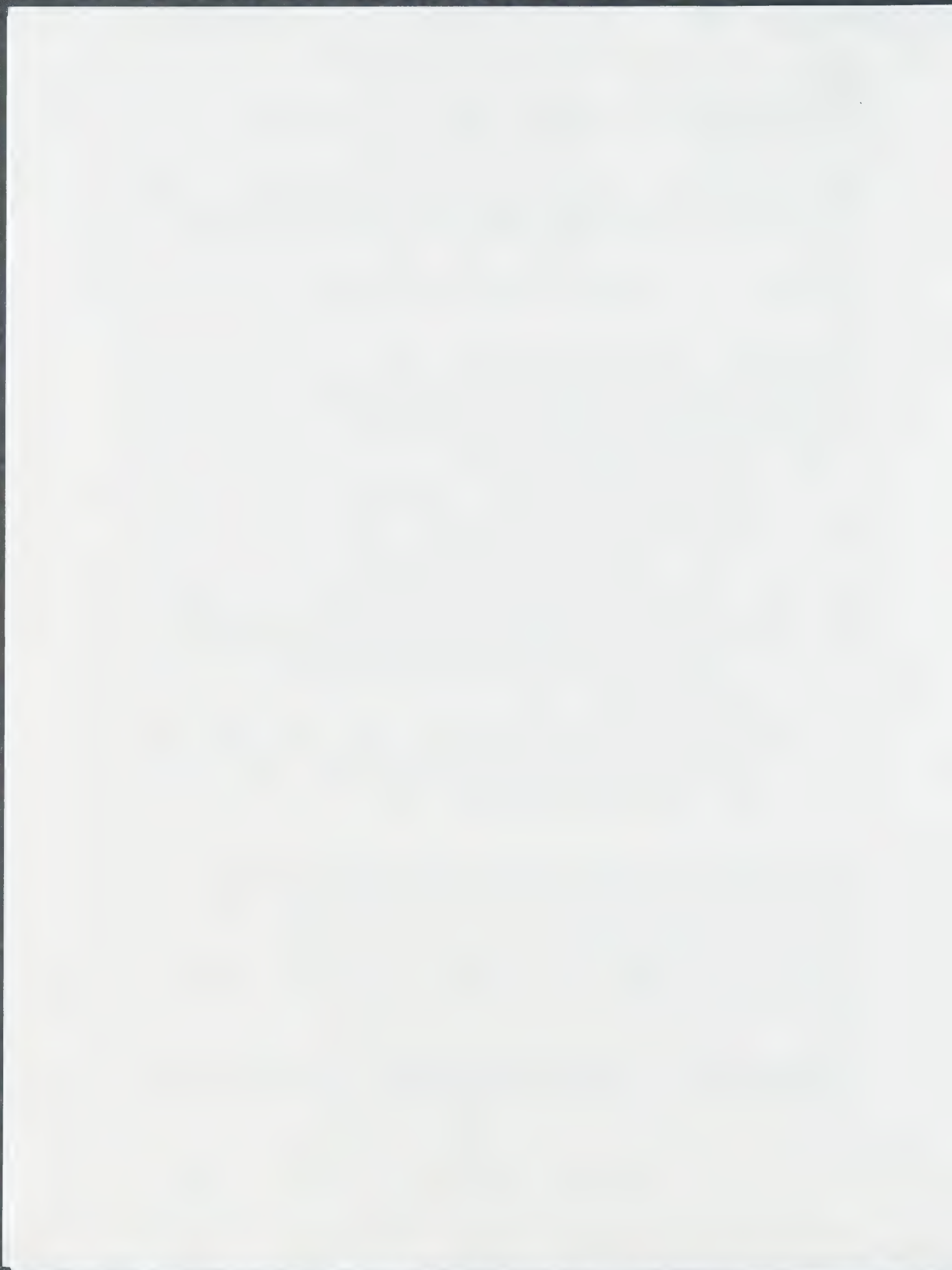
GROUND

Construction: From examination of cracks in the paint layer with the stereobinocular microscope, it appears that there is a red ground layer over which is a thin tan imprimatura. A white ground layer was also noted, but this was only seen along the outer edges of the painting and therefore is believed to be restorer's fill material.

Condition: The ground layer appears to be in good condition. Craquelure and cupping in the paint layer continues through to the ground layer.

PAINT

Construction: The oil paint was applied directly and with very little building up of the paint layer. The paint was brushed on



thinly with low brushmarking. Although the brushmarking may have been reduced somewhat during past linings, it does not appear that the painting ever did have a great deal of impasto. The x-radiograph doesn't show any density in the paint layer. Examination with the infrared vidicon did not reveal any major changes in design although it did indicate a change in the brushwork of the sitter's (proper) right forearm. This is not a change in the form of the forearm but rather a reworking of the paint layer. Condition: The paint layer is structurally stable. Cupping in the paint layer can be noted in one area of the sitter's hat but is primarily located on the lower third of the painting. Although slightly out of plane, the cupped paint layer is presently secure.

Examination of the painting with ultraviolet light indicates that all four outer edges of the painting have been overpainted. This overpainting corresponds with the edges of the canvas that have been let out and the associated losses. The craquelure pattern of the paint and ground layers is interrupted by the overpaint along the outer edges. Loss areas along these edges are clearly evident in the x-radiograph. Retouching in the face of the sitter is very minimal.

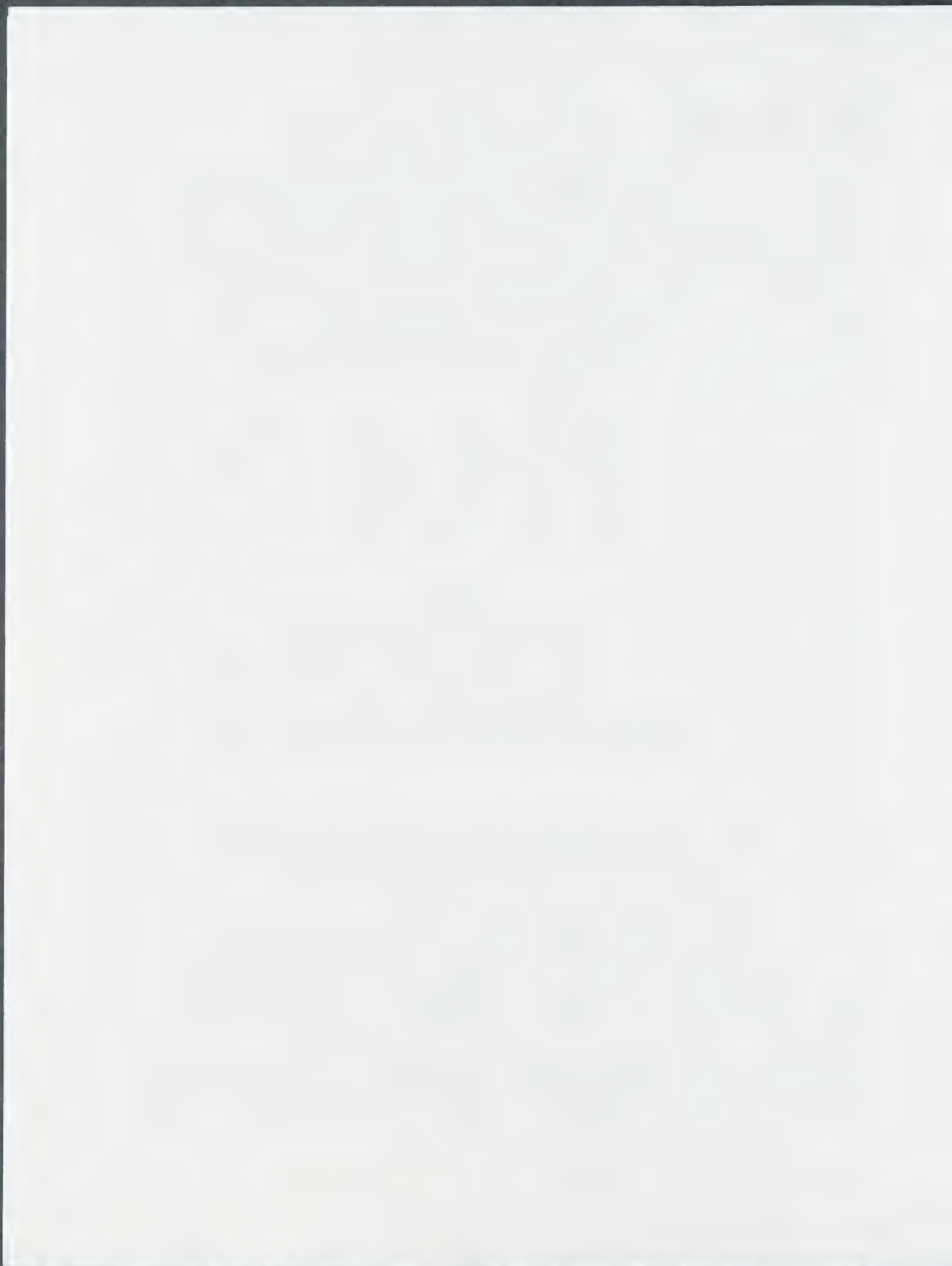
Signature: Examination of the signature with the stereobinocular microscope indicates that the signature is original to the painting. The "dt" at the end of the signature appears to be just slightly warmer in tone than the first letters of the signature. The "16" below the signature is placed at the edge of where the painting was extended. There is no indication of the date continuing under the retouch paint along this edge. Examination of the area with ultraviolet light indicates that in this area the varnish layer was selectively reduced further than surrounding areas.

SURFACE COATING

Construction: Examination of the painting with ultraviolet light indicates that the painting has a thin natural resin varnish layer that characteristically fluoresces yellow-green. In 1975, bloom was removed from this varnish layer and a spray coat of 10% Acryloid B-72 in xylene was applied.

The ultraviolet/visible fluorescence indicates that the painting has been both selectively and partially cleaned. The sitter's face has been partially cleaned (i.e., the varnish layer has been thinned). The proper right half of his face (the eye and cheek) had the varnish layer removed. The natural resin varnish layer was also removed over the signature. The varnish layer was left primarily untouched over the remainder of the painting.

Condition: The natural resin varnish has become somewhat cloudy and yellowed as could be noted when examined with magnification. Because of the warm tone of the palette, the degree of yellowness

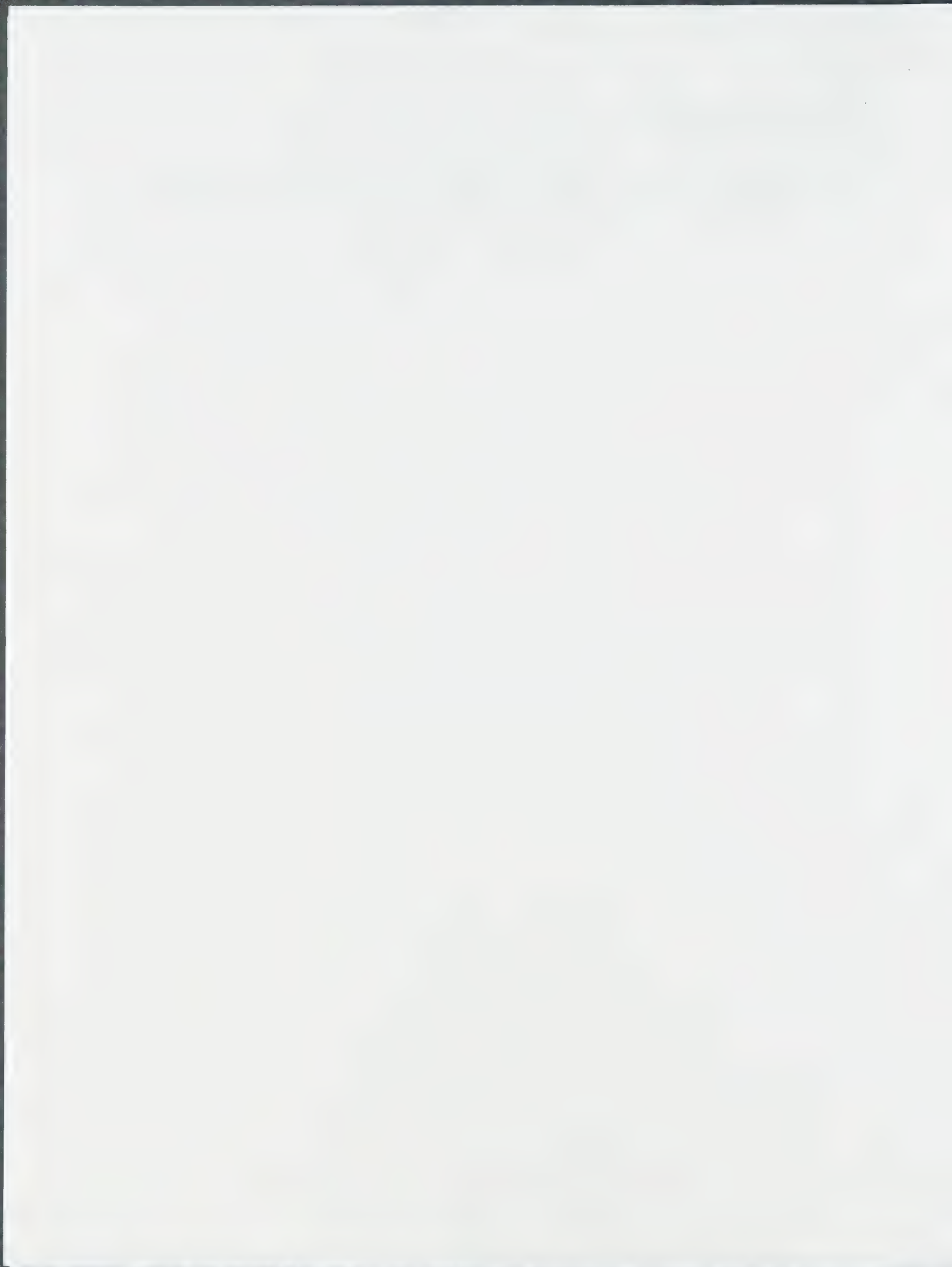


Page 4

Examination Report

Rembrandt, Portrait of a Jewish Student, CMA 50.252

in the varnish layer does not appreciably change the values of the painting. Overall, the gloss and saturation of the varnish layers seem satisfactory.



B102
Book

3 pages

Student - page 2.

MEMORANDUM

TO: Ann Lurie, Dr. Turner

FROM: Bruce Miller

RE: The visit of Dr. Ernst van de Wetering to the Conservation Department on Friday, February 12

DATE: February 16, 1988

Dr. van de Wetering's visited the Museum to study the four Rembrandt paintings in the collection of The Cleveland Museum of Art. All paintings were in the conservation department on Friday 12, and van de Wetering had the opportunity to look at each painting closely. Listed below are comments he made on each painting. The comments were recorded from memory by Bruce Miller and Kenneth Bé.

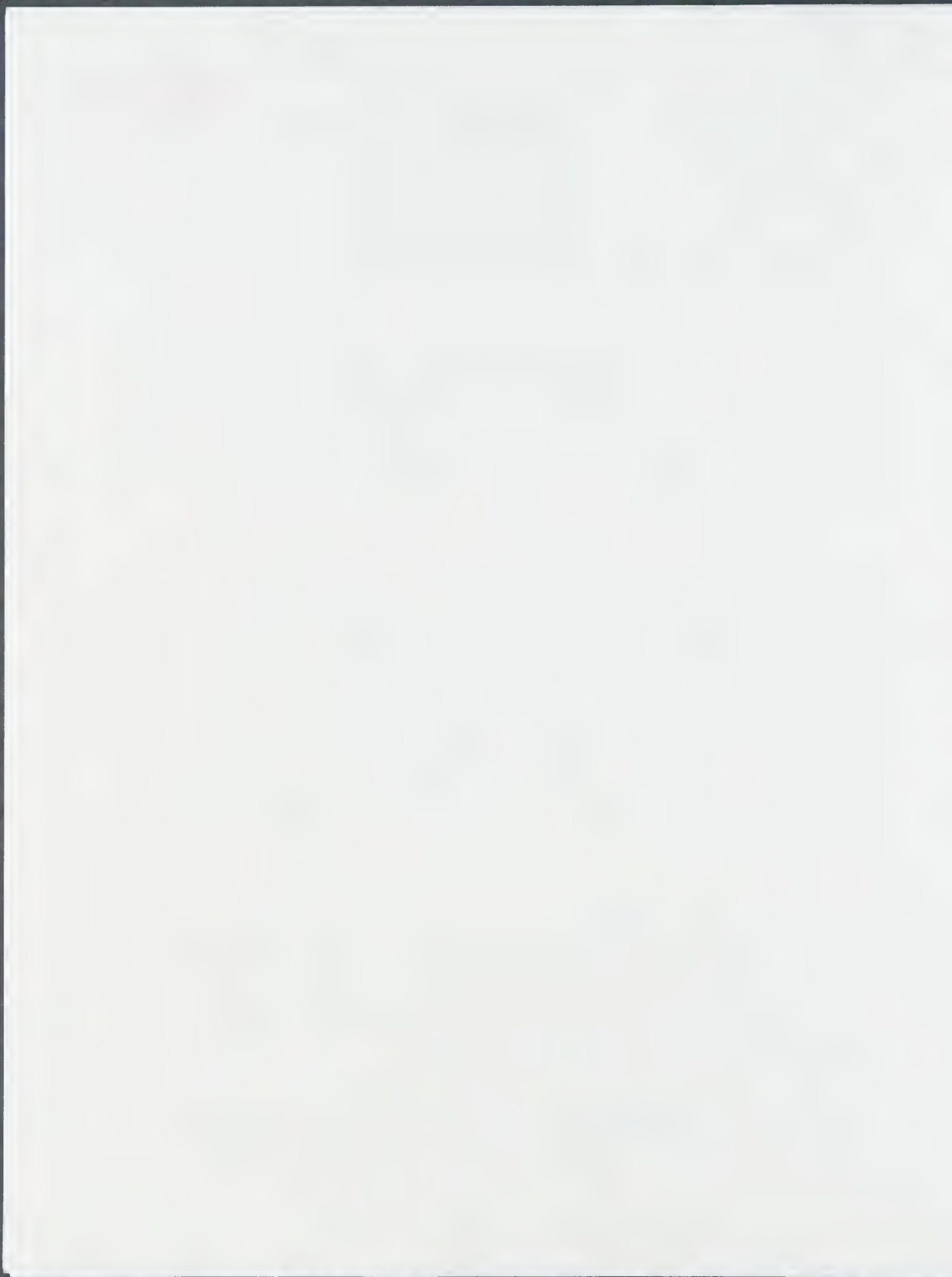
Bust of a Young Man, CMA 42.644.

This painting had been attributed to Rembrandt in the first volume of the Corpus of Rembrandt Paintings. However, in an addendum printed in the second volume of the Corpus, this painting was reattributed to the artist Isack Jouderville. Van de Wetering said that it was actually he who came up with the Jouderville attribution. In looking at the painting again he felt confident of this re-attribution. The reasons for this re-attribution are given on page 838 of the second volume of the Corpus. Van de Wetering said that he could add little to the information printed in the volume, however, he did mention that the "isolated islands of paint" in the impasto of the sitter's nose were not typical of Rembrandt.

Portrait of a Lady, CMA 44.90.

Van de Wetering said that he was almost certain that this painting has been cut down from a rectangular panel. He says that this is because the shape is somewhat unusual for that size of painting and also because on the back of panel there are bevels on the top, bottom, and sides only, rather than going around the entire back of the panel.

He said that this painting is extremely abraded, especially in the face. He also added that rapid brushstrokes forming the lace on this painting were not



typical of Rembrandt. Rembrandt, according to Wetering, was always very careful in his application of paint and never painted lace with such rapidity. He intimated that the rapid brushwork on this painting was more likely to have been done by a professional portrait painter.

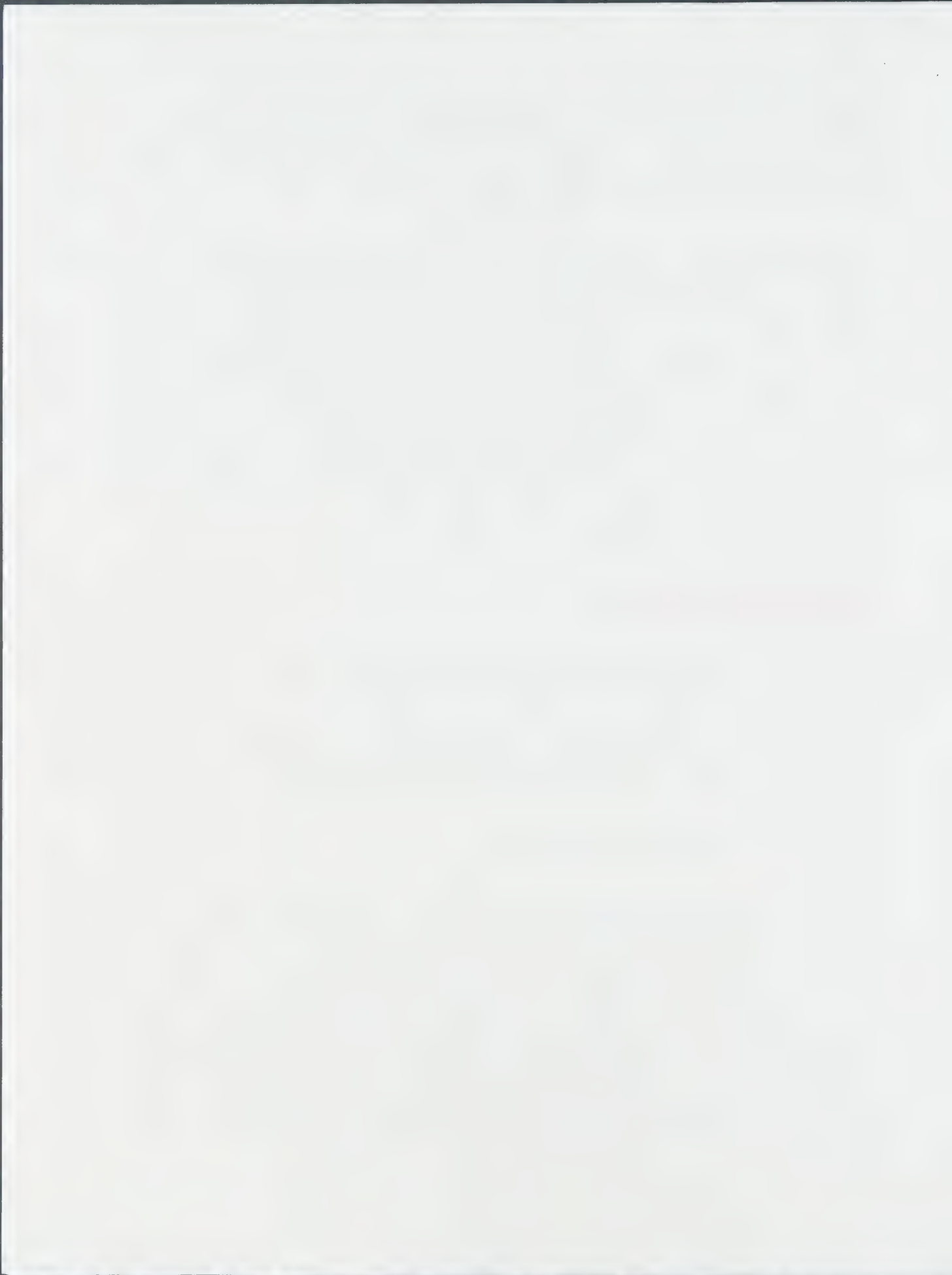
He felt that the abrasion damage was too severe to make any conclusive judgement on the attribution to Rembrandt. He noted, however, that the poor quality of the lace detail, the lack of precision, and matching of corresponding symmetrical components were uncharacteristic of Rembrandt during this period. Also peculiar was the long, coarsely-brushed understroke on the sitter's proper left shoulder. The date, he noted, has been heavily reinforced. Its actual condition is represented by the stem of the "d" in the artist's signature. A portion of the sitter's cuff in the lower section, together with the straight bevels on the panel's reverse side indicate the original rectangular format. He noted that the supposed companion in Indianapolis is also in a poor state which makes its attribution difficult.

Portrait of a Student, CMA 50.252

Wetering stated that he felt this painting was produced in the 1650s. He does not think it is by Rembrandt however. De Wetering felt that the painting has a lot of quality and that some day the name of an artist would be associated with the painting. He observed that the overall dimensions are minimally altered. Of all the paintings, Wetering discussed this painting the least.

Portrait of an Old Man Praying, CMA 67.16

There are a number of things about this painting which are atypical of Rembrandt's work. One is that the ground color is a grey/green. This is more typical of the artist Aert de Gelder than it is of Rembrandt. De Gelder used this ground color very frequently whereas Rembrandt may not have used this ground color at all. Also typical of de Gelder's work is the fact that the painting is thinly painted which leaves a lot of the gray/green ground color visible; in addition, the use of tight, energetic, scratchings into the wet paint of this picture is typical of de Gelder. Wetering measured the fabric on the x-radiographs (which unfortunately are incomplete); the size of the fabric



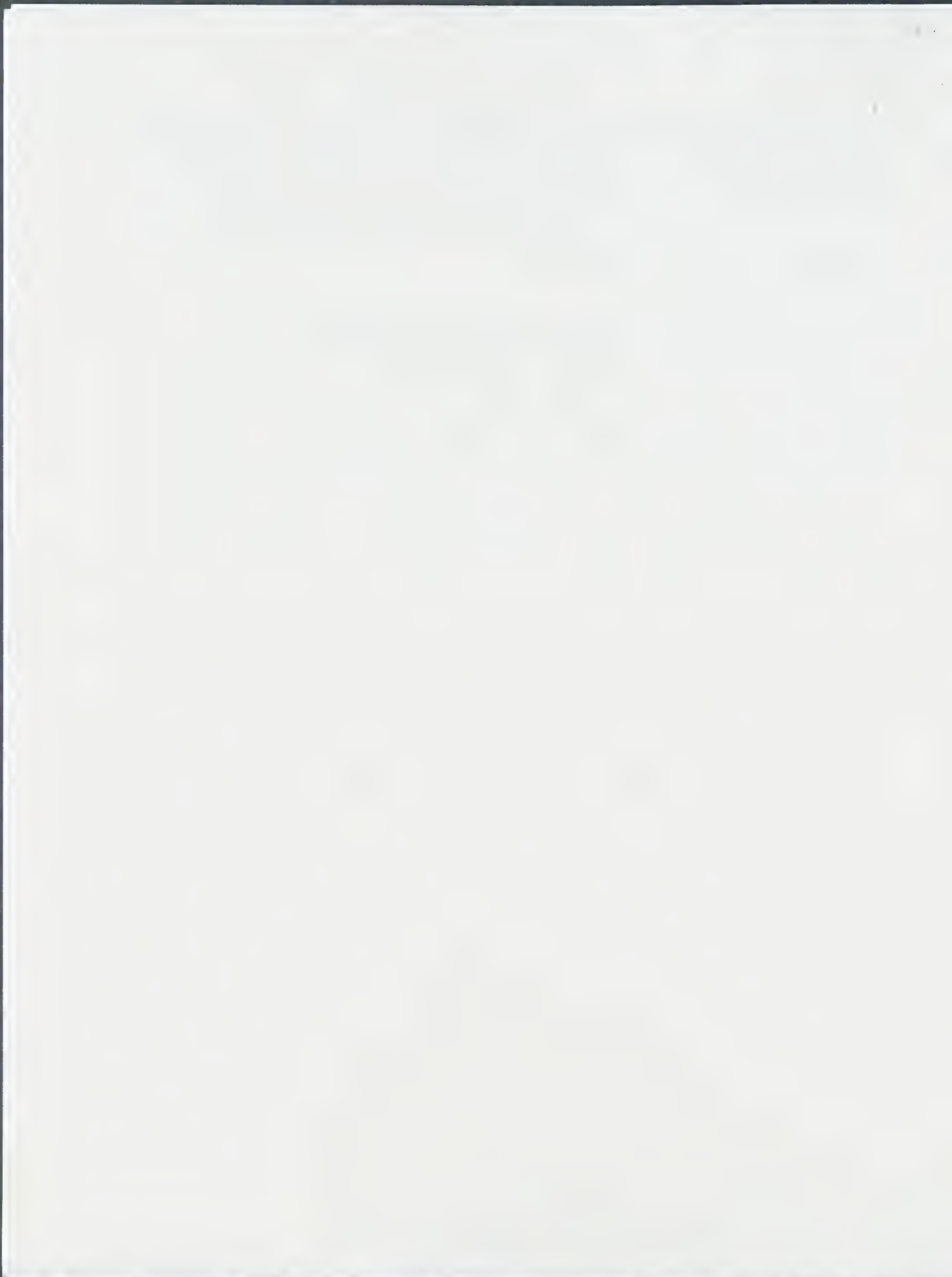
is quite unusual. He has seen other paintings with this width, but they are quite rare. Wetering was interested in the horizontal light and dark striations visible in the radiographs; he feels that this is caused by variations in ground density caused by the variable stretching of the canvas. (Theoretically, the ground is absorbed more by the fabric which is less stretched than by the fabric which was tightly stretched.)

As far as the quality of the painting goes, Wetering felt that it was quite unlikely that Rembrandt could have painted the hands or that he would have used the broad brushstrokes which compose the garment of the man praying. He felt that the painting was from the 17th century however; he doubted that the painting could have been painted in the 18th century, and found it highly improbable that the painting was from the 19th century as had been suggested by one scholar. Wetering said that it would make an interesting exhibition to reassemble the paintings of the Apostles attributed to Rembrandt. By doing this one might be able to determine more about the authorship of various paintings.

Address:

Dr. Ernst van de Wetering
Watteanstraat 36 III
1077 2M Amsterdam, Netherlands
Phone: (20) 760192

He said that although he used to work for the Institute for Art Research in Amsterdam, he is now teaching at the University of Amsterdam.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

February 25, 1994

ESTABLISHED 1961

Curator, Old Master Paintings
Cleveland Museum of Art
11150 East Boulevard at University Circle
Cleveland, Ohio 44106

Dear Sir or Madam:

I am just preparing a slide talk entitled "The Rembrandt Research Project and the Collector."

In that talk I would like to discuss your Portrait of a Young Jew, Bredius 246. May I impose on you to send me a standard slide of that painting, with your invoice.

Enclosed please find a copy of Wolfgang Stechow's essay, written shortly before his death, in which he discusses your painting.

Could you please tell me what the RRP thinks of it now and whether anyone outside of your Museum has bothered to check the signature.

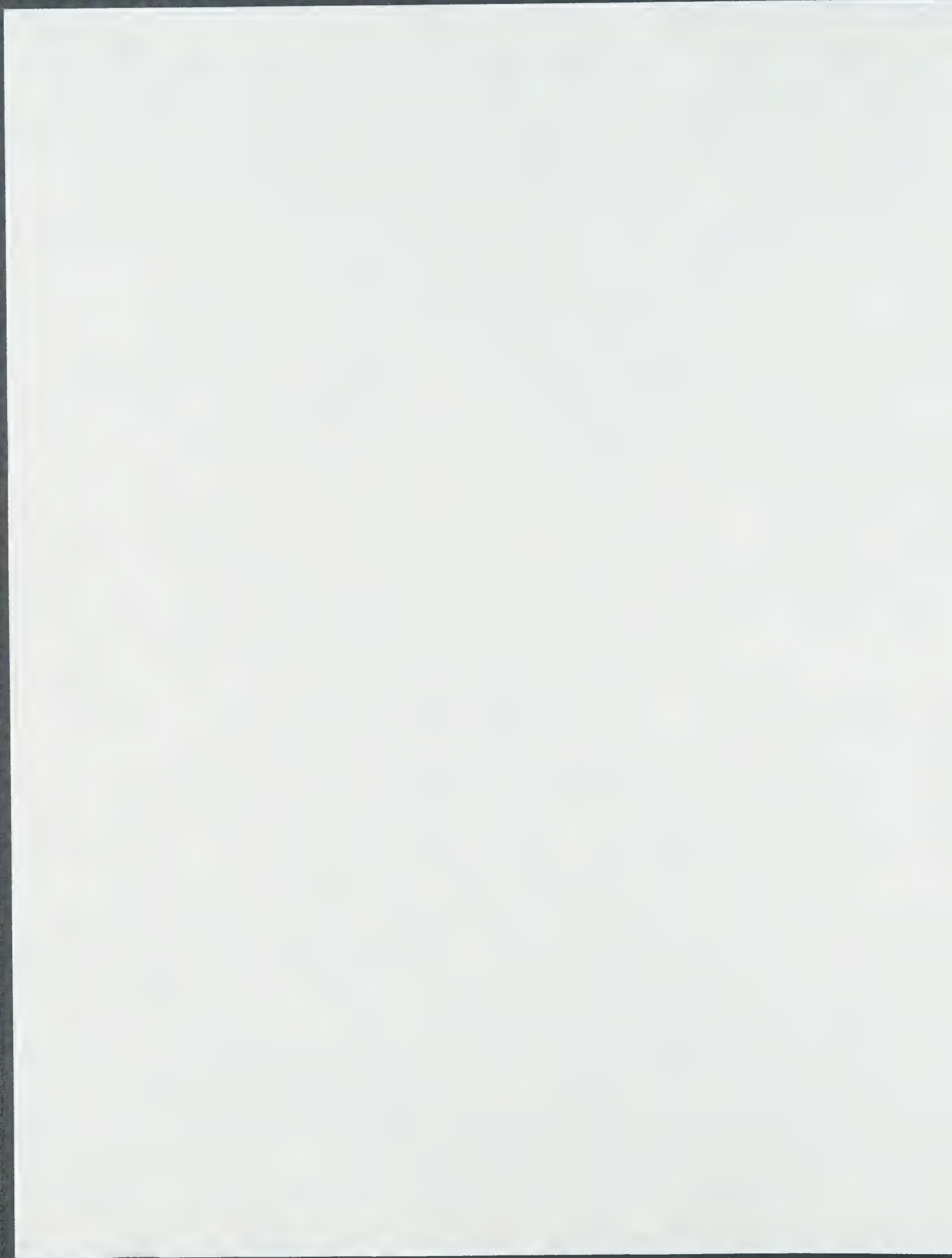
Gerson must have written his entry in a very great hurry. Certainly your painting has nothing to do with de Gelder, and I rather think that it is by Rembrandt and that the experts have been misled by its flattened condition.

I look forward to hearing from you.

Sincerely,

Enclosure

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 8, 1993

Dr. Alan Chong
Curator of Paintings
Cleveland Museum of Art
11150 East Boulevard at
University Circle
Cleveland, Ohio 44106

Dear Alan:

Isabel and I look forward to being in Cleveland next Wednesday, April 14th, and if convenient would love to visit with you.

Best regards.

Sincerely,

Cleveland Museum of Art
11150 East Boulevard at University Cir.
Cleveland, OH 44106

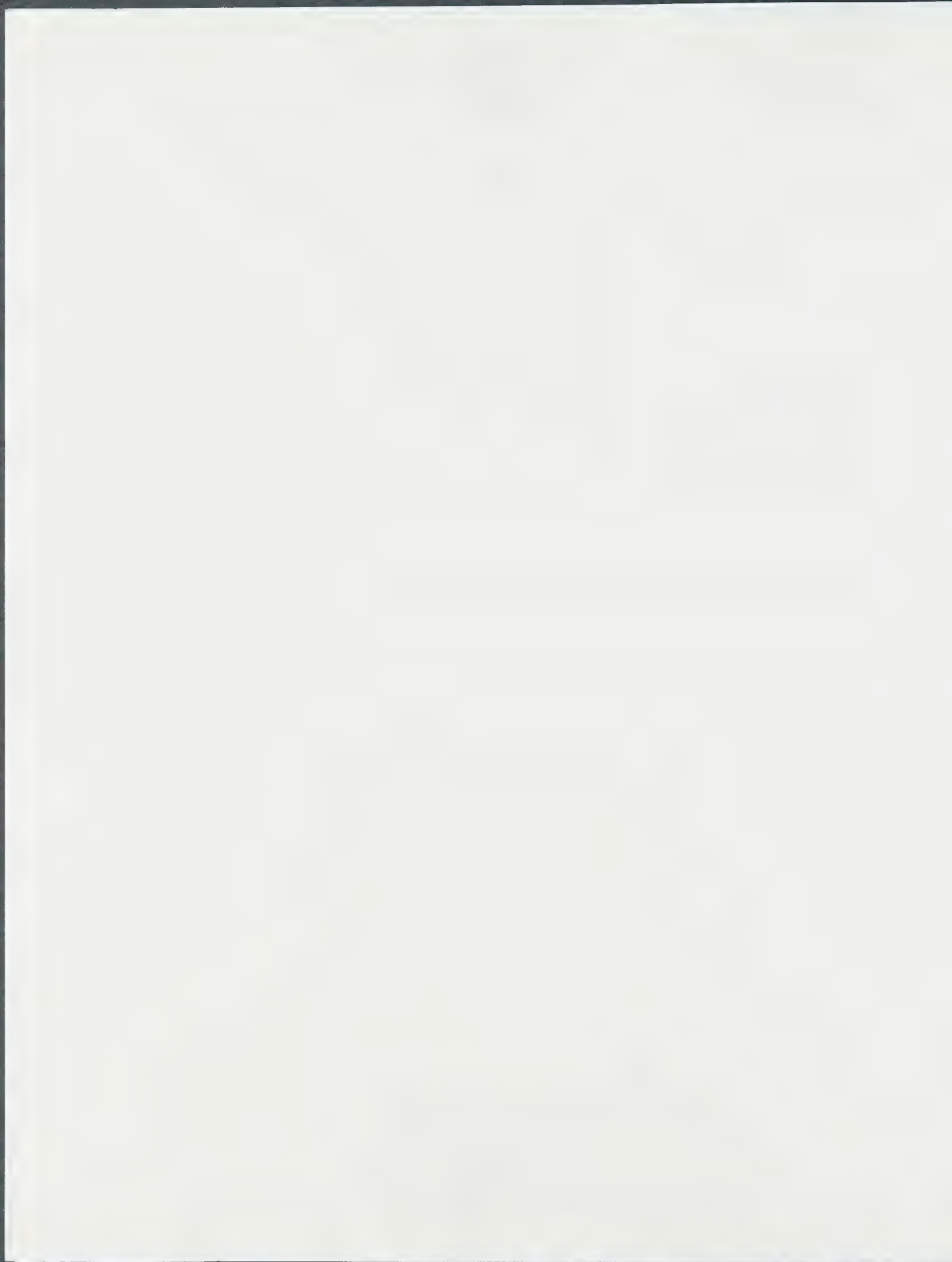
216-421-7340

Dr. A Tzeuschler Lurie

Alan Chong

Marilyn Thomas

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 8, 1993

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Curator of Paintings
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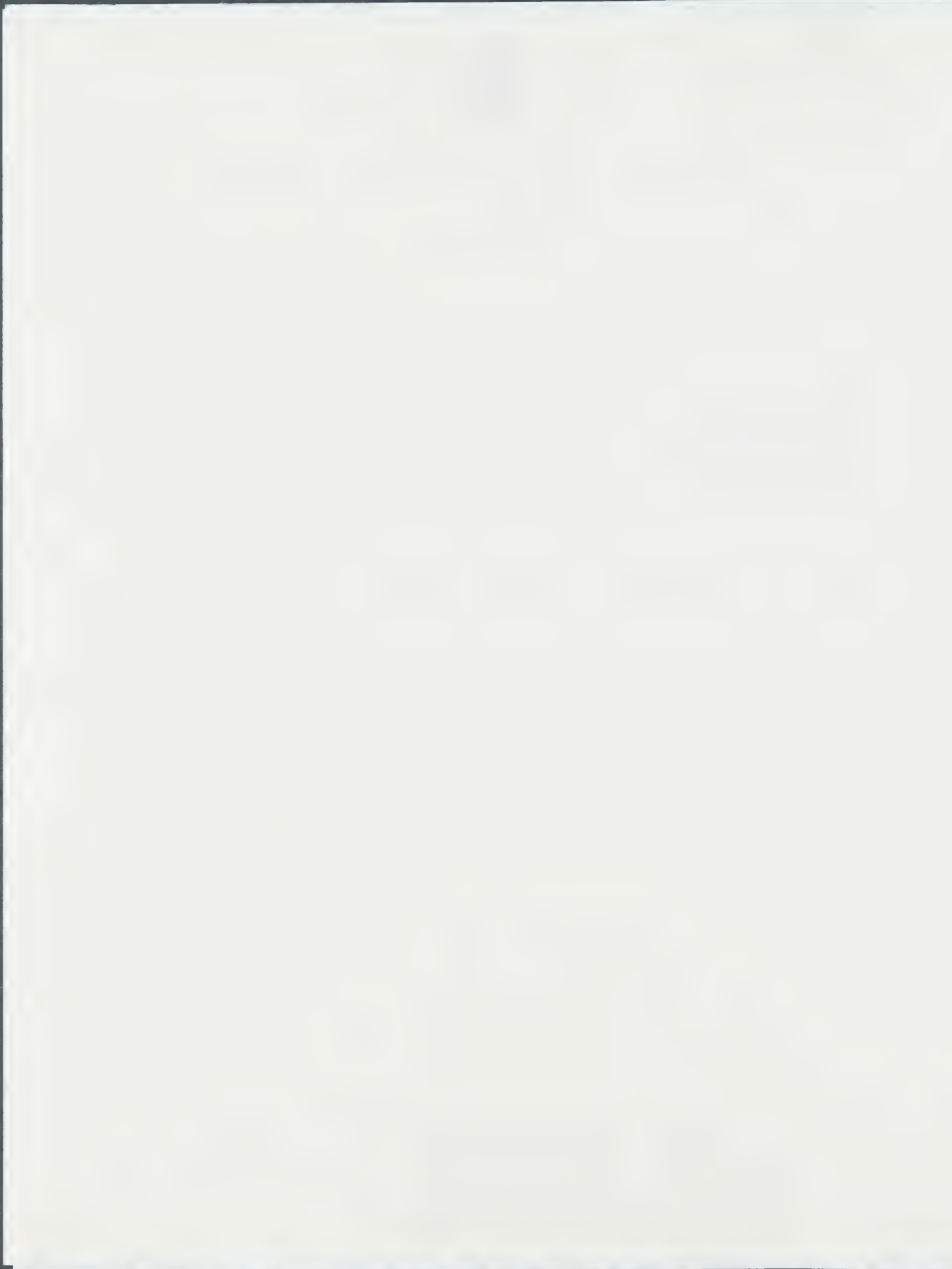
Dear Alan:

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Best regards.

Sincerely,

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23-2-1989

Alan Chong

Dear Mr. Bader,

I have just written an article on paintings of Peter and Paul by Jacob Cuyp, done in a Caravaggist style, and dated 1627. The Paul, ^{who} ~~which~~ is shown gazing forward from his desk, resembles work by *ter Brugghen*, *Hambert Jacobsz*, and most especially, your *lievens*, ^(perhaps a source) (panel 94x78 - ^{* By the way, do you agree with this dating?} *Sumowski* no. 1229, as 1626-7). I would very much like to illustrate your painting, if you have a photo available - to be returned of course. Would you send this to the editor of *Mercury* directly, as time is a little short:

Dr. Albert Blankert, Koningsplein 25,
2518 The Hague, Netherlands.

I have heard little of the plans for Rembrandt pupils in Dordrecht as the museum is in political - financial upheaval; therefore delayed for at least a year, perhaps more. I remember very warmly my visit a year ago, with your hospitality and wonderful paintings. I hope we have the chance to meet again soon. Best wishes to you & Mrs. Bader,

Many thanks,

Alan Chong





Dr. Alfred Bader
Aldrich Chemical Co.
Box 555
Milwaukee, WI 53201
USA

Alan Chong
Yslandtpad 3
1097 MG Amsterdam
Netherlands

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