

Alfred Baber Fonds

Alfred Baber Fine Arts
- Correspondence

Kent State Univ.
1992

QUEEN'S UNIVERSITY ARCHIVES	
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Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

October 19, 1992

Prof. Jay E. Taylor
Department of Chemistry
Kent State University
Kent, Ohio 44242 0001

Dear Jay:

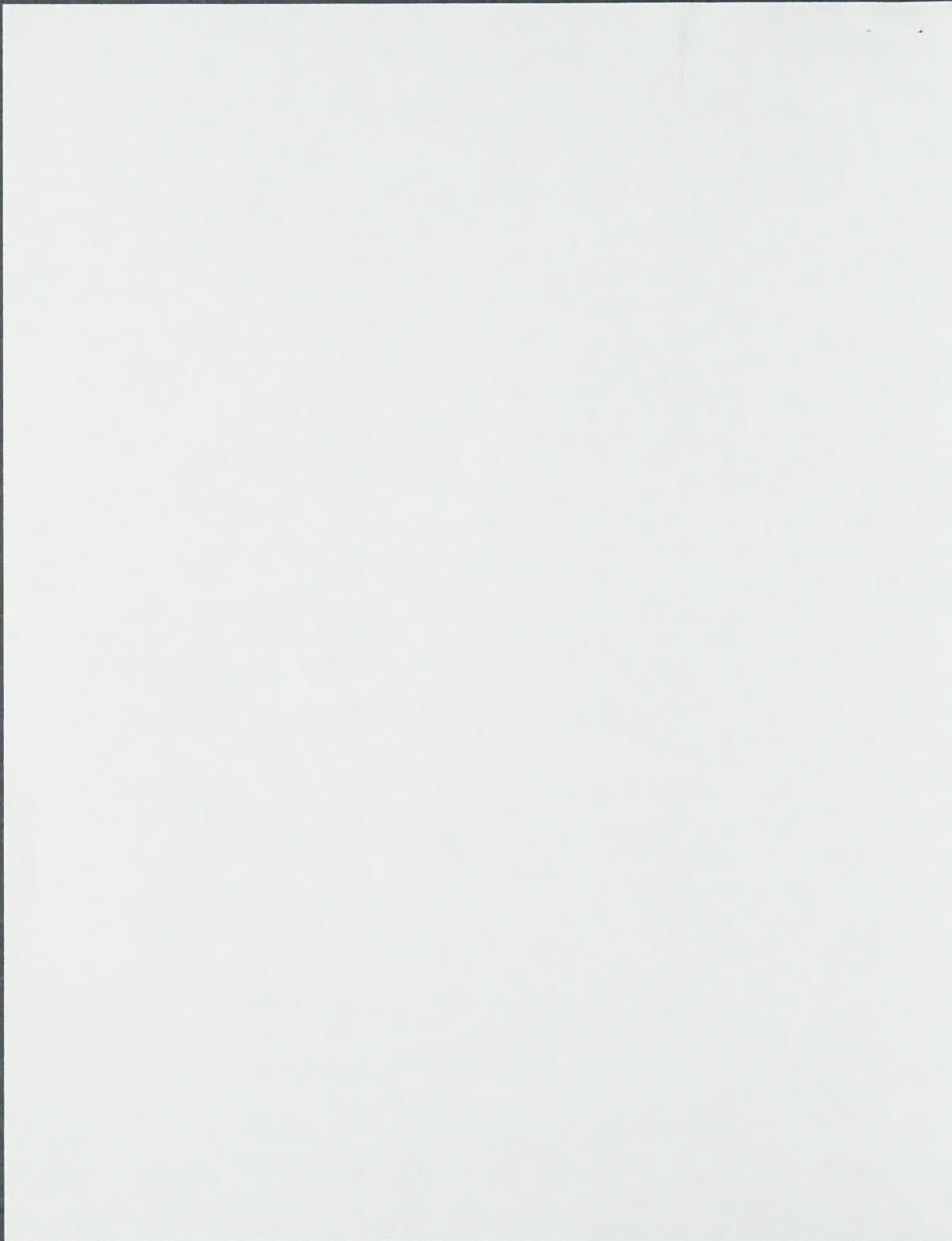
Thank you so much for your letter of October 6th.

Isabel and I look forward to seeing you in Akron on April 15th.

Of course you may ask why a fellow who can spend all sorts of money on so many things would not also want to pay for his own travel expenses. It is simply that I have been invited to speak in so many places, for instance, Painesville and Akron in April, that I am requesting reimbursement almost in self-defense. As we will drive, travel expenses to several places really are very small per place.

We very much look forward to seeing you.

Sincerely,



Chemistry
(216) 672-2032
Fax (216) 672-3816



October 6, 1992

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

Dear Alfred,

As you may remember, we had discussed the possibility of your speaking at Kent State on April 13. Since that time Carol and I have scheduled a trip to South America leaving on that date.

I would most certainly have enjoyed hosting you and your wife in Kent and also hearing your presentation in Akron on April 15. The South American trip, however, is one which we have long wanted to take, and the time was not of our choosing.

I should also add that the chemistry department has no money for travel expenses other than food and lodging. All of our guest speakers are coming "on their own". There is an extreme financial squeeze for higher education in Ohio.

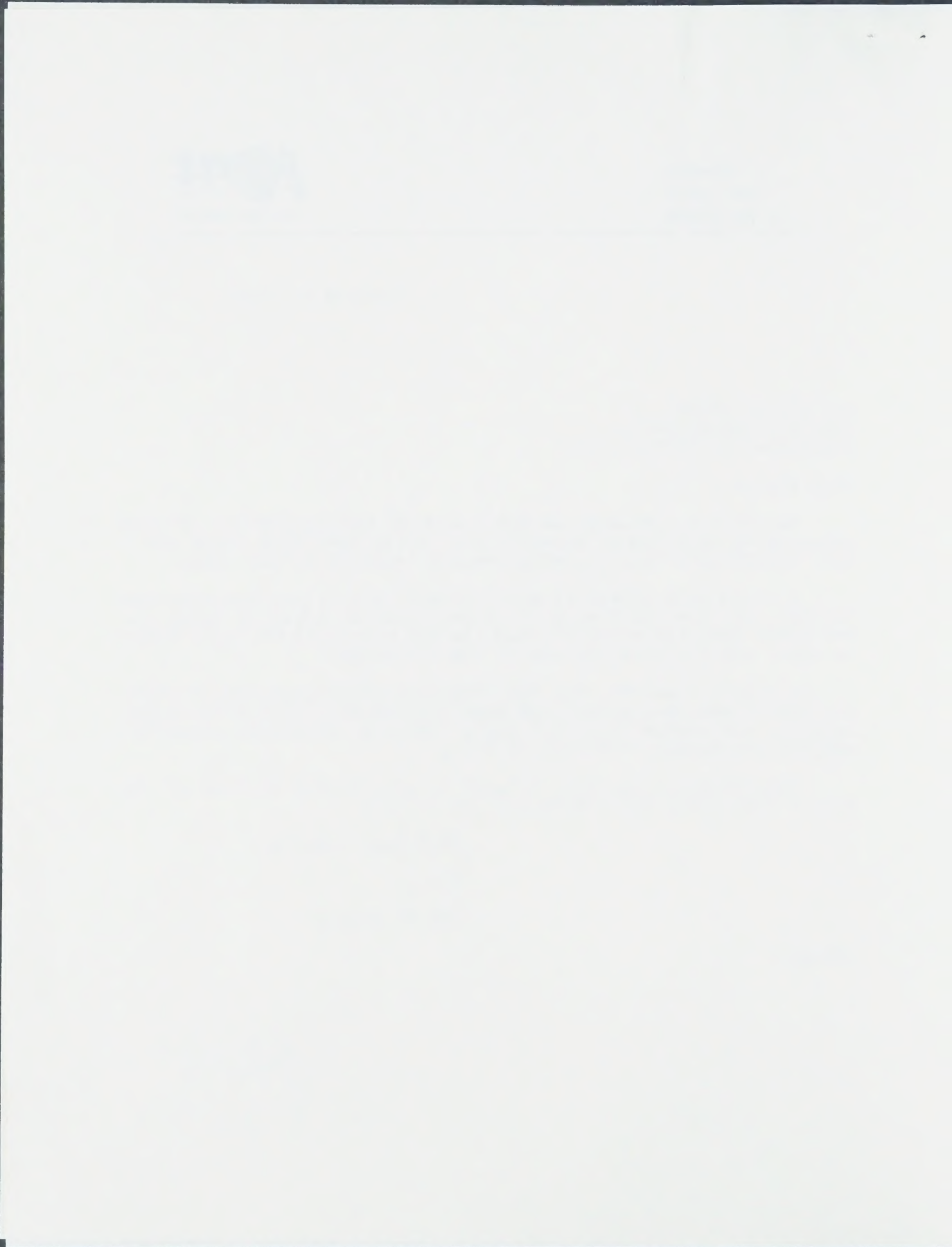
Hopefully we can look forward to your return to Kent in the future when times and conditions are better.

With best regards,

A handwritten signature in cursive script that reads "Jay".

Jay E. Taylor

JET/am



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2961 North Shepard Avenue
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Jay E. Taylor

JET/am

Dr. Alfred Bader
Chairman Emeritus

August 21, 1991

Har



Prof. Ralph L. Harley, Jr.
School of Art
Kent State University
Kent, Ohio 44242 0001

Dear Prof. Harley:

Thank you so much for your letter of August 11th and the video of my lecture on biblical paintings, as well as the reproduction of Stieglitz's beautiful photograph.

Enclosed please find what little was written about Eeckhout's Rest on the Flight to Egypt in the exhibition catalog of my collection at Queen's University in 1984. As you will see, it does not refer to any of the information which you so kindly sent me.

A very able German art historian, Dr. Volker Manuth, is writing a book on Eeckhout, and Dr. Manuth saw my painting during a visit to my home last year. I am taking the liberty of sending him a copy of your letter, to share that important information.

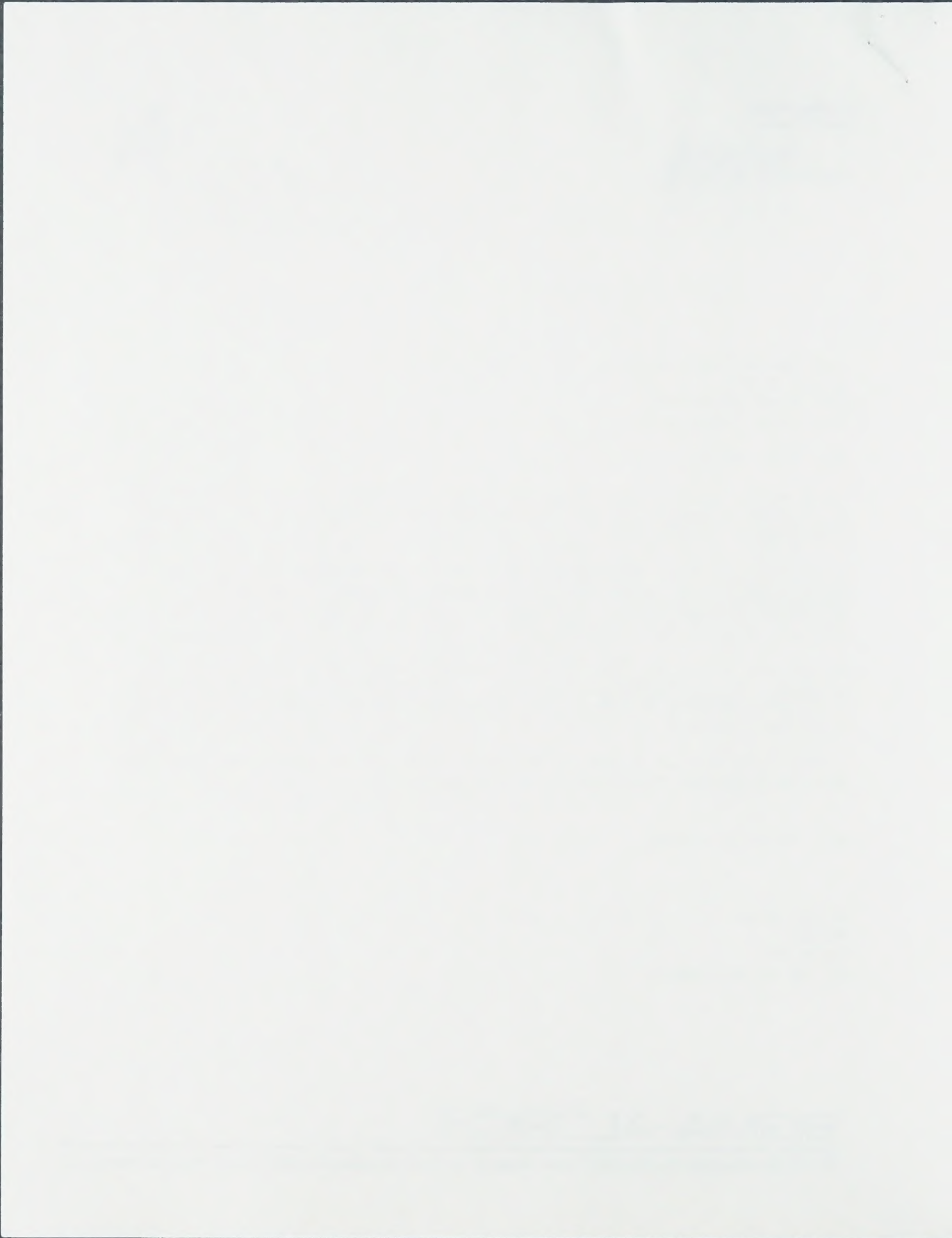
I look forward to being back in Ohio next April, and it would give Isabel and me great pleasure if we could visit you again.

Best personal regards,

Alfred Bader
AB:mmh
Enclosure
c: Dr. Volker Manuth

SIGMA-ALDRICH

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



School of Art
(216) 672-2192



11 August 1991

Dr. Alfred R. Bader
2961 Shepard Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

Enclosed is the video of your lecture, THE BIBLE THROUGH DUTCH EYES, given on March 21st. I had hoped to send it immediately but a pinched shoulder nerve, followed by tedious end-of-semester and summer demands, prevented it.

In gratitude for your beautiful reproductions, please find also a program with a miniaturized replica of Alfred Stieglitz's The Steerage and commentaries by Marius de Zayas and Paul Haviland in our School of Art's James A. Michner study collection. The speaker, Beaumont Newhall, was honored with the MacArthur Fellowship in 1984 for founding the field of the art history of photography and being one of its major contributors. At the time of his presentation, he was Chairman of my doctoral committee.

I was very pleased to hear your lecture because I too have a strong interest in Biblical imagery. Although I have yet to get your catalogue, you have undoubtedly written that Gerbrandt van den Eeckhout's Rest on the Flight into Egypt is based on the night scene depicted in Matthew 2:11-15. Because that passage indicates Egypt as the destination "that it might be fulfilled which was spoken by the Lord through the prophet, saying, 'Out of Egypt I called My Son,'" I wonder if there is a second work based on Hosea 11:1. Matthew often shows Jesus as Messiah retracing Israel's preordained sojourn. This Old Testament/ New Testament, two-step method of verifying identity is seen again in Matthew 8:23-27 where the Author of the waves "calms" them in the format already established in Psalm 107:23-32. Prophecy-enactment in the context of God's trustworthy authority is also the main theme in Isaiah 34:16 and Revelation 19:10b, which Calvinists would have easily interpreted if companion-pieces were ever painted.

Thank you again for coming to Kent.

Sincerely,

A handwritten signature in black ink that reads "Ralph L. Harley, Jr." The signature is written in a cursive style.

Ralph L. Harley, Jr.
Associate Professor of Art History



Gerbrandt van den Eeckhout

19 *Rest on the Flight into Egypt* 1653

Canvas 101 x 83.7, signed and dated l.l.: *G V Eeckhout R/A 1653*

The Biblical description of the flight of the Holy Family into Egypt, to escape the wrath of Herod (Matthew, 2:13-15), provided Baroque artists with the perfect excuse to depict an intimate family group¹, although scenes of the figures making their way through an extensive landscape were also popular. Here, Mary's open bodice suggests that she has just suckled the child who has now returned to sleep. Joseph looks on with loving humility. The highest light illuminates the figures of the Christ Child and Mary, whose pensive face is seen in profile, in contrast to the full face of Joseph. The colour throughout is neutral and Rembrandtesque, although the handling of paint is smoother.

¹ Compare Rembrandt's painting of the Holy Family in Munich (Bredius, no 544) and his etching of 1645 (Bartsch, no 58). The *R* after

the inscribed signature on the painting exhibited is unusual and awaits explanation.

THE HISTORY OF THE

The history of the world is a long and varied one, filled with many interesting events and people. It is a story that has been told for thousands of years, and it continues to be told today. The history of the world is a story of progress, of discovery, and of the human spirit. It is a story that has shaped the world we live in today, and it will continue to shape the world of the future.

- Willem Drost
18 *Portrait of a Woman (?) in Profile, with Folded Hands* c 1652-53

PROVENANCE

G.F. Watts (who purchased it in Italy, according to Agnew catalogue [see below]); Mrs Chapman; Thomas Agnew and Sons, Ltd., London (by 1944, on photograph in Witt Library); Sotheby's, London 24 June 1970, lot 66 (illus); purchased at sale.

EXHIBITIONS

Thirty-five Masterpieces of European Painting. Thomas Agnew and Sons, Ltd., London 1946, no 17 (illus, as Carel Fabritius); *Rembrandt's Influence in the 17th Century*, Matthiesen Gallery London 1953 no 31 (as *A Young Man in Oriental Dress* attributed to Carel Fabritius); Purdue, 1980 no 12 (illus; as attributed to Willem Drost).

LITERATURE

W. Sumowski 'Nachträge zum Rembrandtjahre 1956,' *Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin* VII, 1957/58 pp 237, 272 (illus; as C. Fabritius); U. Middeldorf 'La Fortuna del Pisanello nei Paesi Bassi,' *Atti del II Convegno internazionale di studio sulla storia della medaglia* Udine 1973 pp 39, 42, 43 (illus.); *Bader Collection* 1974 no 8 (illus); *Aldrichimica Acta* 8 no 3 1975 (illus on cover); W. Sumowski *Drawings of the Rembrandt School* v, New York 1981 p 2836 (as probably by Drost, c 1650); Sumowski, 1983 I, pp 608, 613, no 316 (illus in colour; as *The Young Isaac*).

Gerbrandt van den Eeckhout

- 19 *Rest on the Flight into Egypt* 1653

PROVENANCE

Captain Eric C. Palmer

EXHIBITIONS

Rembrandt's Influence in the 17th Century Matthiesen Gallery, London 1953 no 24 (illus); *Dutch Painting of the Seventeenth Century* Ferens Art Gallery, Kingston-upon-Hull 1961 no 23

LITERATURE

Aldrichimica Acta 17, no 2 1984 (illus on cover)

Gerbrandt van den Eeckhout

- 20 *Jacob's Dream* 1672

PROVENANCE

Christie's, London 1 March 1955 lot 170 (as signed and dated indistinctly 1652); Dr E. Schapiro, London; Christie's, London 13 July 1979 lot 10 (as signed and dated indistinctly 1652); purchased at sale.

LITERATURE

W. Sumowski 'Gerbrandt van den Eeckhout als Zeichner' *Oud Holland* 77, 1962 pp 20-21, (illus fig 19); Rainer Roy *Studien zu Gerbrand van den Eeckhout* dissertation, Vienna 1972 p 212, no 13; W. Sumowski, *Drawings of the Rem-*

brandt School III, New York 1980 pp 1346, 1348; W. Robinson, review of W. Sumowski: *Drawings of the Rembrandt School* vols 1-3, *Master Drawings* XX, 1982 p 285.

Nicolaes Maes

- 21 *Sacrifice of Isaac*

PROVENANCE

Mrs Hedderly, London, by 1940; given by her in 1945 to Rev Mervyn Francis, Holt, Dorset; Christie's, London 25 July 1969 lot 313 (as Barent Fabritius); Julius Weitzner, London; bought from Weitzner in 1972 by Dr T.L. Osborn, founder of the World Museum, Tulsa, Oklahoma; sold by the World Museum, Christie's, New York 12 June 1981 lot 22 (illus, as Jan Victors); purchased at sale.

LITERATURE

Aldrichimica Acta 15, no 2 1982 (cover); William W. Robinson 'The Sacrifice of Isaac: An Unpublished Painting by Nicolaes Maes' *Burlington Magazine* CXXVI 1984 in press; W. Sumowski *Drawings of the Rembrandt School* VIII New York 1984 p 4530, fig 102.

Abraham van Dyck

- 22 *The Widow of Zarephath and Her Son*

PROVENANCE

Freiherr von Schorlemer-Lieser; Lempertz, Cologne, 4 December 1952 lot 1180 (illus pl 32 as N. Maes); W. Hummelshelm, Munich; from whom purchased.

EXHIBITIONS

Milwaukee 1976 no 50 (illus in colour on the cover); Purdue 1980 (illus)

LITERATURE

Aldrichimica Acta 4, no 4 1971 (illus cover); *Bader Collection* 1974 no 11 (illus, as *Grace before Meal*); Sumowski, 1983 I, pp 666, 669, no 362 (illus in colour).

Jan de Bray (?)

- 23 *Portrait of a Young Woman*

PROVENANCE

Galerie F. Kleinberger, Paris; Sacha Guitry, Paris; M. Knoedler and Co., Paris; Christie's, 24 November 1967 lot 30 (as Fabritius, *Portrait of Hendrickeje Stoffels*); purchased at sale.

EXHIBITIONS

Exposición de Antiguos Maestros, Museo de Belles Artes, Caracas 1947 no 15 (as Barent Fabritius); Oshkosh, 1968 no 1 (illus in colour on cover, as School of Rembrandt, c 1655).

LITERATURE

Aldrichimica Acta 2, no 3 1969 (illus on cover); *Bader Collection* 1974 no 22 (illus as Rembrandt School, c 1660); Sumowski 1983 I, p 86, note 30 (illus in colour, p 105, as Hendrik Heerschop).

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