

Alfred Baber Fonds

Correspondence

Minneapolis Institute
of Arts 1984-1993

QUEEN'S UNIVERSITY ARCHIVES	
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BOX	2
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The Minneapolis Institute of Arts

7 May 1993

Dr. Alfred Bader
2961 North Shepherd Avenue
Milwaukee
Wisconsin 53211

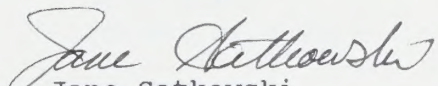
Dear Dr. Bader,

I am writing with regard to your request for a catalogue from the 1985 exhibition Paintings from the Vienna Academy of Fine Arts.

I have been searching in every conceivable place in the museum for a spare copy, but there does not seem to be a single one left. This catalogue appears to have been in great demand even after the closing of the exhibition, and all available copies have been sold. Unfortunately, we have only one copy in the department, which we cannot give up.

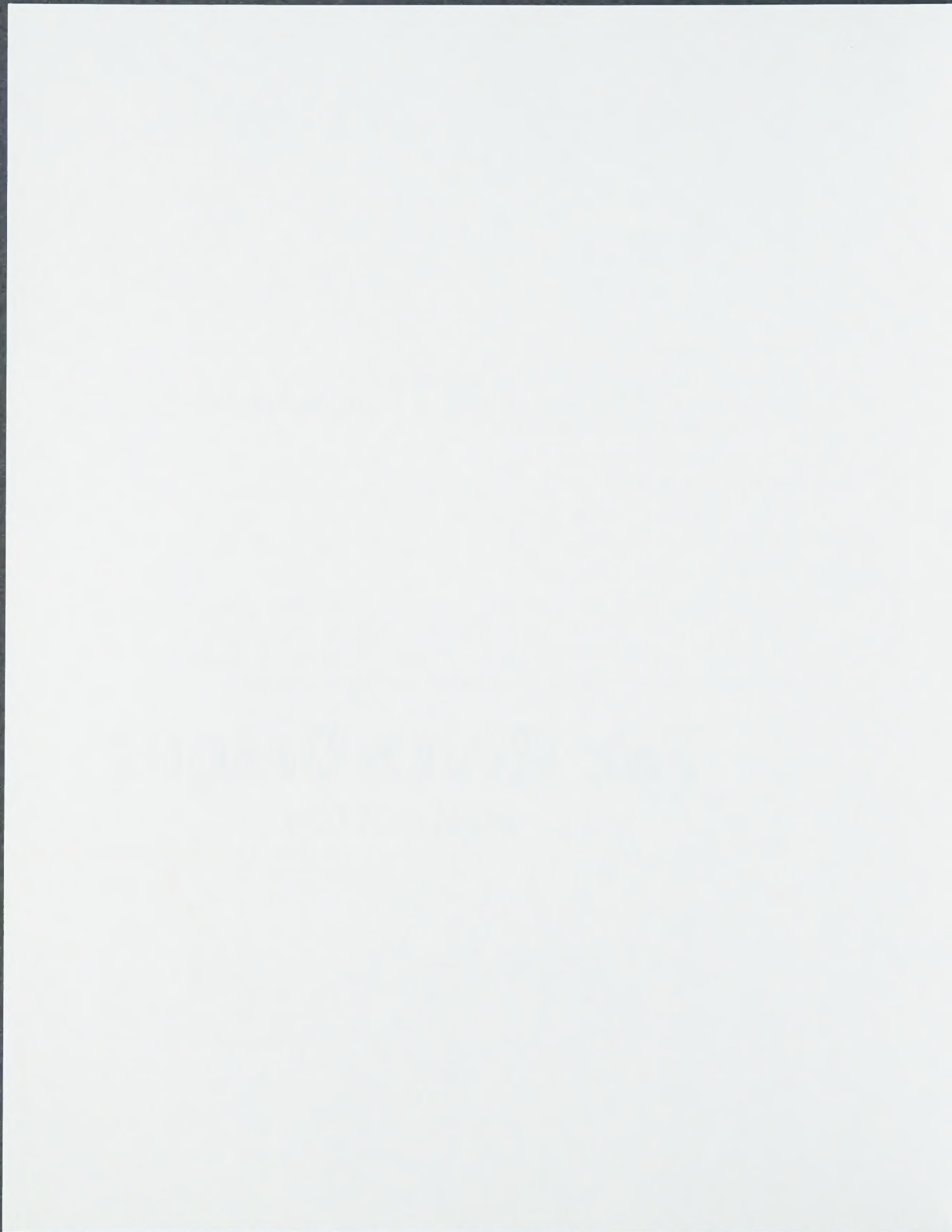
I will keep in mind your request and if another copy ever turns up, I shall send it on. (There is a poster of the exhibition above my computer, which serve as a constant reminder!) In the meantime, I would be glad to photocopy any pages that would be useful to you.

Sincerely,



Jane Satkowski
Curatorial Assistant
Department of Paintings

cc to Charles.



The Minneapolis Institute of Arts

3 October 1989

Dr. Alfred Bader
Sigma-Aldrich
PO Box 355
940 West St. Paul Ave. S.
Milwaukee, Wisconsin 53233

Dear Alfred,

I suddenly realized that I don't think that I ever sent you the name of the art dealer in Rome who specializes in Italian baroque and Dutch and Flemish old master paintings. His name is:

Dott. Cesare Lampronti
Via del Babuino 67 (tel: 6795800)
Via del Babuino 182 (tel: 3608624)
Roma

His is a very nice mano who, I felt, had an interesting stock of pictures. I am certainly very pleased with the Flemish Marine which you saw at our house.

I received a copy of the surprising letter from the Art Dealers Association of America. I feel nonplussed about their reaction to your painting. I have to confess a lack of specialized knowledge about Sickert, but have seen a goodly number of his paintings. It never occurred to me that the authenticity of yours would be questioned. I find this particularly intriguing because, from what you told me, it had been bought by a member of your family years ago. The whole thing is an enigma to me.

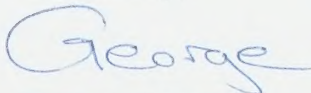
I telephoned the Art Dealers Association, and their representative did suggest contactation Wendy Barron, who is the current Sickert specialist.

I am sorry that what appeared to be a strat forward operation has become so complex.

Thank you again for your kind hospitality.

With my kindest regards to you and Isabel.

Cordially,



George Keyes
Curator of Paintings

GK/jis

The following information is for your information only.

1. Name of the person

2. Address of the person

3. Date of birth

4. Date of death

5. Date of burial

6. Name of the person who was with the deceased at the time of death

7. Name of the person who was with the deceased at the time of burial

8. Name of the person who was with the deceased at the time of interment

9. Name of the person who was with the deceased at the time of cremation

10. Name of the person who was with the deceased at the time of entombment

11. Name of the person who was with the deceased at the time of the funeral

12. Name of the person who was with the deceased at the time of the memorial service

13. Name of the person who was with the deceased at the time of the wake

14. Name of the person who was with the deceased at the time of the viewing

15. Name of the person who was with the deceased at the time of the funeral home

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Dr. Alfred Bader
Chairman



October 25, 1988

Dr. George Keyes
Curator of Paintings
Minneapolis Institute of Art
2400 Third Avenue
Minneapolis, Minnesota 55404

Dear George:

May I ask you for two favors?

You will recall that you helped me a great deal by supplying me with a Xerox copy of the print after Jacob van Campen depicting Laurent Coster, and so I presume that you have the description of Haarlem printed in 1628.

As you know, we are working on a Detective Show opening at the Milwaukee Art Museum in January, and I enclose copy of the relevant entry where I would like to reproduce the print. Would it be possible for you to send me a good photograph of the print, and bill me for it.

The second favor involves a gift which I would like to make to the Minneapolis Art Institute. As you perhaps know, I have not made a gift to your institute since Tony Clark was asked to leave. However, you have been so helpful that I would like to continue with at least a gift, and knowing how very much you like my Venetian scene by Sickert, I am wondering whether it would fit into your collection. Of course, I know that all my previous gifts have been old masters, but you do have many fine modern works, and perhaps the Sickert would fit into your collection.

If so, do you have someone in Minneapolis who could help me with an appraisal for gift tax purposes?

Best personal regards.

Sincerely,

Alfred Bader
AB:mmh

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Dr. Alfred Bader
Chairman

October 7, 1987

Mr. George Keyes
Curator of Paintings
The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, Minnesota 55404

Dear George:

I am sorry that a long trip has delayed my thanking you for your most helpful letter of September 8th.

The information on the Coster portrait will be most useful in our exhibition on connoisseurship.

My Italian self-portrait could well be by Ghislandi, and I will keep my eyes open for other Ghislandi portraits.

I have now been looking at my Hagar and the Angel for a good many hours, and while I see the relationship to Salvator Rosa, I am still not convinced that the painting is Italian. Rather, Salvator Rosa was often influenced by northern artists, and vice versa.

As you know, I have had my large panel of Susanna and the Elders for many years and really love the painting. Many dozens of art historians have seen it without any plausible attribution ever coming to it. If you can ever locate the engraving recording the composition, it would be wonderful.

Your suggestion that my St. Paul on copper may be an early Baburen is most valuable, and I will write to Prof. Slatkes and ask what he thinks.

You may recall that you saw a Venetian painting by Sickert in the Aldrich office, and I enclose a photograph. Do you think that this painting is good enough as a gift for a museum? I really know very little about such modern paintings, but when I see such works in local estates I do acquire them sometimes.

As promised, I have had the de Vlieger photographed and enclose the color transparency. Will you plan to use this in a catalog?



Dr. George Keyes
Minneapolis Institute of Arts
October 7, 1987
Page Two

Most important of all: Have you heard from Queen's? Isabel and I look forward to being in Kingston for the next Board of Trustees meeting at the end of the month and would like to follow up.

Fond regards from house to house.

Sincerely,

Alfred Bader
AB:mmh
Enclosures



The Minneapolis Institute of Arts

September 8, 1987

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

Dear Alfred,

Elaine and I want to thank you and Isabel for such a delightful weekend in Milwaukee. We had a pleasant, albeit a long drive back to Minneapolis via Oshkosh. The Paine Art Center was worth the detour, but lacks any old masters.

I was able to discover the following:

a). The Coster portrait, as you can see, was etched by Jan van de Velde II after Jacob Campen, and illustrates the following essay in Samuel Ampzing's Beschryvinghe ende Lof der Stadt Haerlem: Eer-Dicht op de Haarlemsche Druckerie. What I couldn't ascertain is whether Van de Velde's print reverses Van Campen's painted portrait. Moreover, it isn't clear from the inscription whether Van Campen based his image on a 15th century prototype. It certainly looks it. The print is catalogued by D. Franken and J. Ph. van der Kellen, L'Oeuvre de Jan van de Velde 1593-1641, Amsterdam, G. W. Hissink & Co., 1968, as one of 12 illustrations to Ampzing nos. 477-488 and is actually no. 487.

b). I enclose the photograph of the Ghislandi and can see a resemblance.

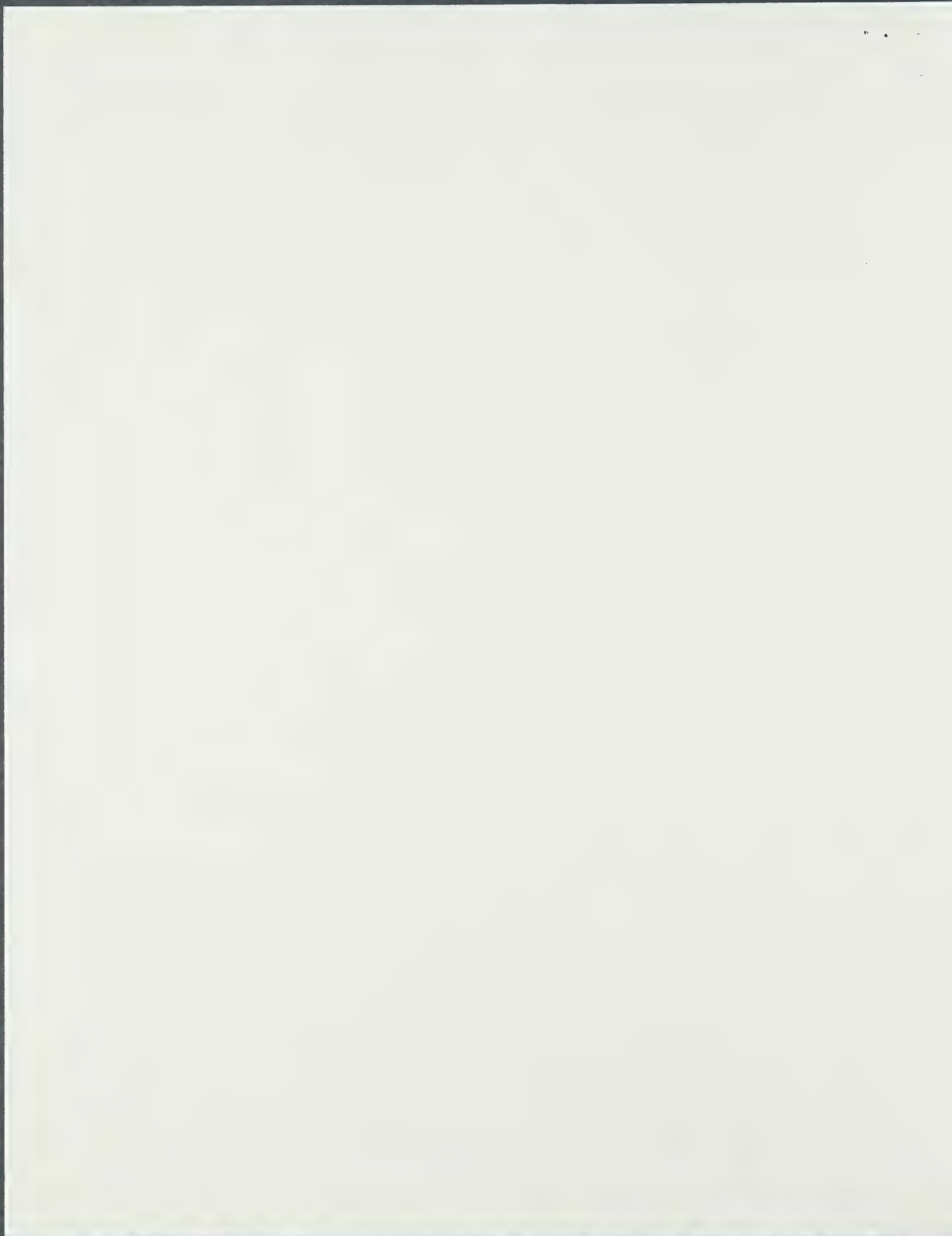
c). I enclose a xerox of the Salvator Rosa painting that I saw several years ago at Colnaghi's. I do not know whether it was ever sold. I am struck by certain curious similarities, including the unusual straw to ochre palette.

d). In conjunction with your Susanaⁿ and the Elders painting, all I could find is the Jacob Matham engraving after Cornelis Cornelisz. van Haarlem. We lack the D.I.A.L. index in Minneapolis, and one would have to consult this elsewhere to pursue the matter further. I still feel that I have seen an engraving which records your composition.

e). The black American artist included in the American Women Artists exhibition is Laura Wheeler Waring. For some reason I didn't think that this was the same name as your artist, but stupidly forgot to write the name down.

I haven't had a chance to pursue the Baburen, but you should check the illustration of the St. Francis in Vienna in Leonard Slatkes' monograph on Baburen.

I hope that your visit to Kingston went well, and look forward to

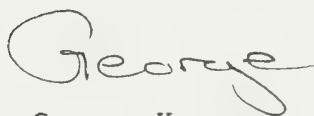


hearing from you.

Thank you again for your kind hospitality.

With kind regards,

Cordially,

A handwritten signature in cursive script that reads "George". The lettering is fluid and connected, with a prominent loop at the end of the word.

George Keyes
Curator of Paintings

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

GK:rh





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Dr. Alfred Bader
Chairman

August 20, 1985

Dr. George Keyes
Curator of Paintings
The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, Minnesota 55404

Dear Dr. Keyes:

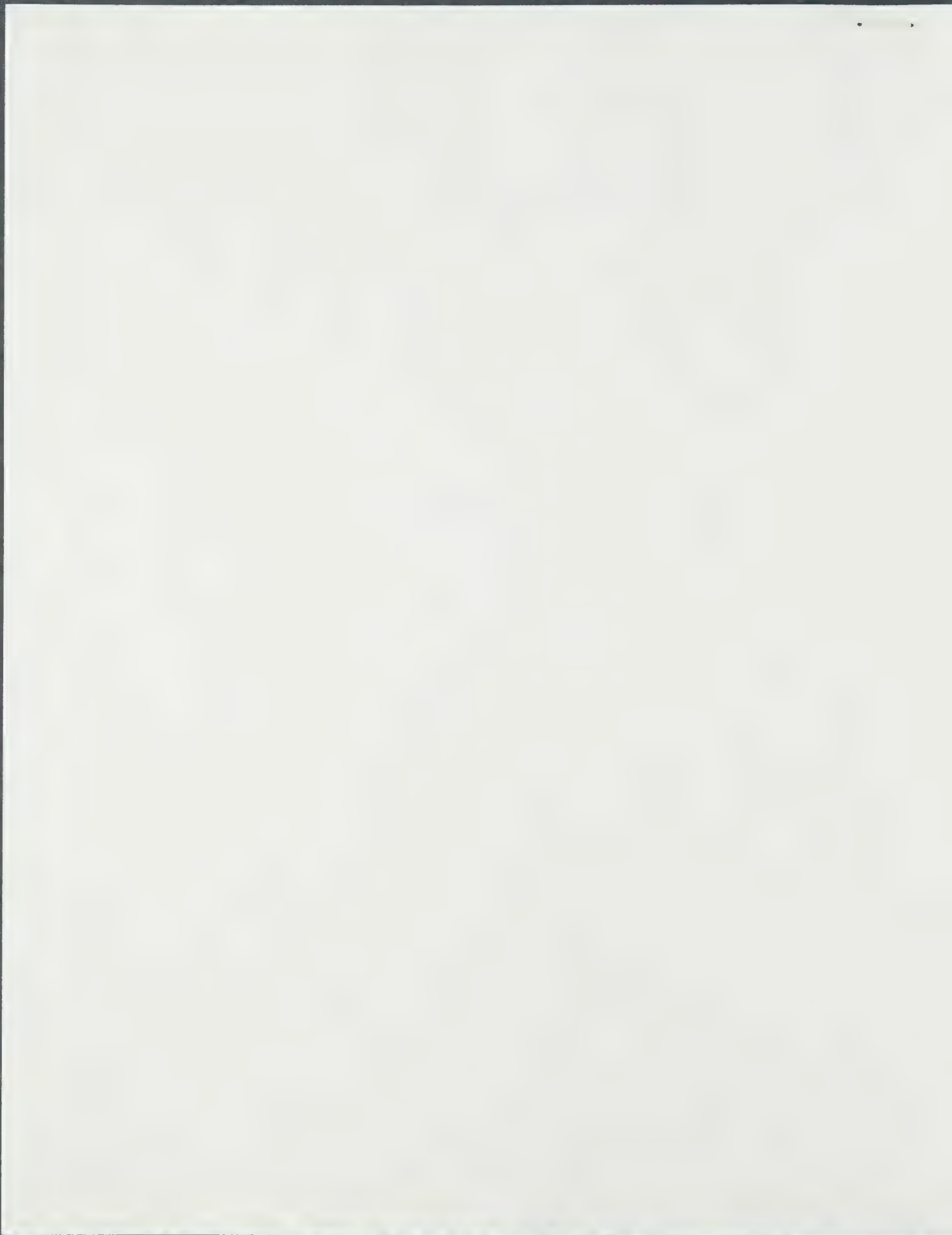
Thank you for your kind and informative letter of August 15.

My Portrait of a Man has aroused some strong feelings. The sellers, the Cohens, at the Trafalgar Gallery are quite convinced that it is by Philip de Champaigne, which I just don't believe. Mrs. Ellen Bernt is convinced that it is by Franchois, and the book on Flemish paintings at the Metropolitan has illustrated my portrait as a Vaillant. I do believe that the painting is Dutch, strongly influenced by the Flemish, and Dujardin is the closest I have seen.

Thank you for the information on the Herring Fleet in Action. You may always take whatever liberty you like in asking me about any paintings, and I will always tell you. I just wish that you were back at Queen's and could help me strengthen that collection.

Unlike many collectors, like Norton Simon, I very seldom ask for opinions before I buy a painting. I much prefer to use my own judgment, and then ask my art historian friends. I do own this picture, bought it in a small collection, and believe that the signature is honest.

I wrote to Dr. Jan Kelch in Berlin a great many years ago, and he then replied that his book on De Vlieger would be published shortly. I hope to live that long. Could you at your convenience send me his present address so that I can send him a photograph of my painting.



Dr. George Keyes
The Minneapolis Institute of Arts
August 20, 1985
Page Two

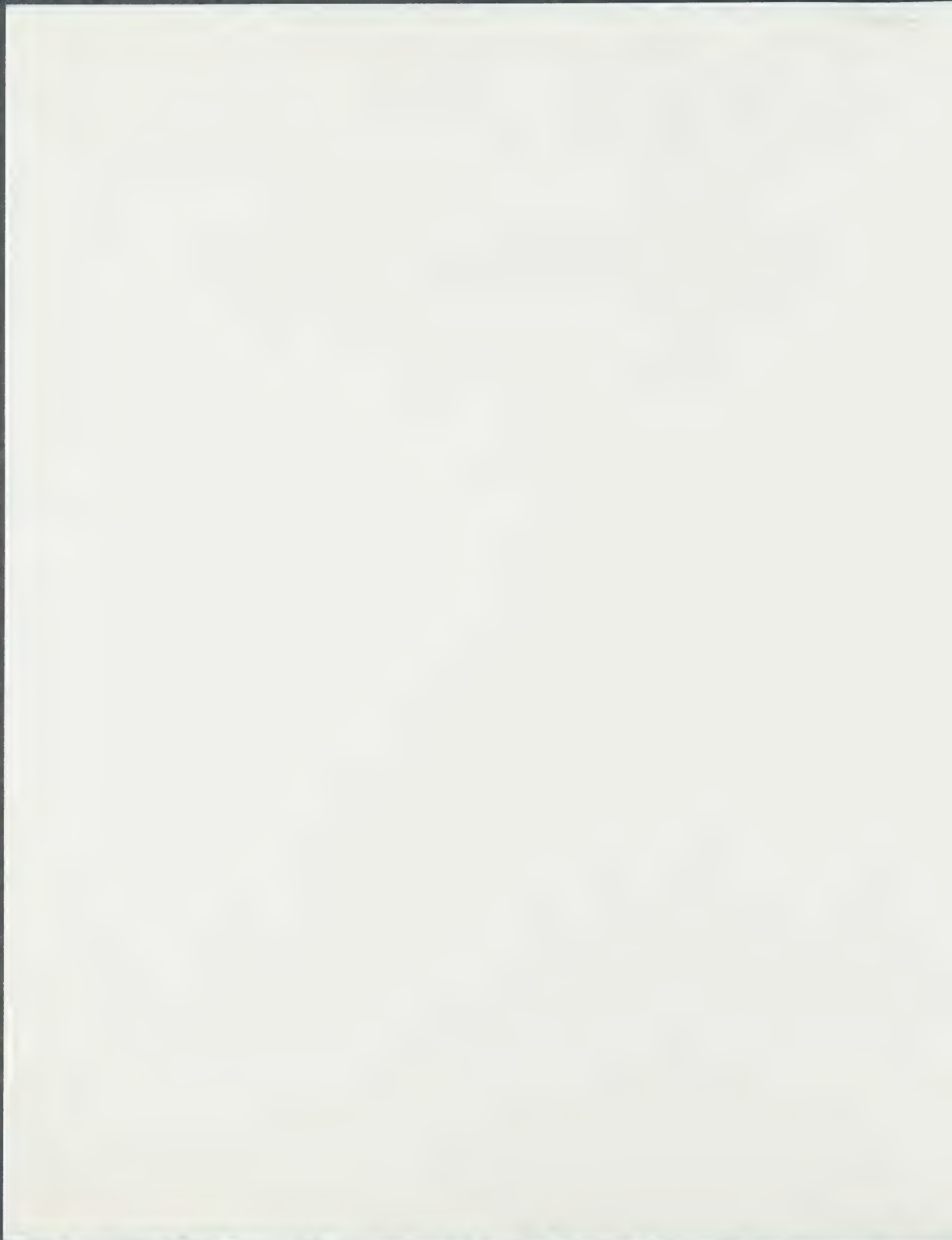
It seems to be that one De Vlieger in my collection is enough, and personally I prefer my Shipwreck scene. However, I know that many collectors prefer calm seas, and I remember how the wife of the last owner of my Shipwreck, Dr. Hans Wetzlar, worked on her husband to persuade him to sell it.

By all means do keep the photograph, and we hope that you will be able to come and visit us soon.

Best personal regards,

Alfred Bader

AB:mmh



The Minneapolis Institute of Arts

August 15, 1985

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

Dear Dr. Bader,

Thank you for your kind letter of August 14th.

I am delighted that the name Karel Dujardin has once again been cited in conjunction with your wonderful Portrait of a Young Man. Although I know that Egbert Haverkamp Begemann with whom I discussed the painting does not agree I still think that Dujardin is much closer to the mark than W. Vaillant.

In answer to your inquiry I preface my remarks on the marine painting by saying how difficult it is to judge a picture solely from a black and white photograph. The subject is interesting: e. g. a herring fleet in action. Today I was studying a copy of the Atlas Blaeu Maior and noted that certain maps contain vignettes of Dutch herring fleets. I cannot judge the condition of the picture which looks thinly painted, possibly with retouching in the sky and on the sails. Nonetheless the composition is not unlike what one would associate with Simon de Vlieger in his tonal phase of ca. 1640. It also bears certain similarities with the artist, Jacob Bellevois, a contemporary of De Vlieger. Ultimately, I would defer all De Vlieger questions to Dr. Jan Kelch in West Berlin who is preparing a monograph on the artist. May I take the liberty of asking whether you own this picture? Would you like the photograph returned or should I keep it for my files?

I hope that Elaine and I can manage to get to Milwaukee in the not too distant future. I would love to see your collection once again. Moreover, I just learned that the National Geographic Society moved its entire operations to Milwaukee two years ago and am anxious to study material pertinent to my Dutch Marine Art exhibition.

With my kindest regards to you and your wife I remain,

Cordially, *George Keyes*

George Keyes
Curator of Paintings

2400 Third Avenue South, Minneapolis, MN 55404
Telephone 612/870-3046

I am actually referring to certain maps in part II of Willem Jansz. Waghenaer's Spiegel der Zeevaerdt, not the Blaeu.

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The Minneapolis Institute of Arts

October 16, 1984

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

Dear Dr. Bader:

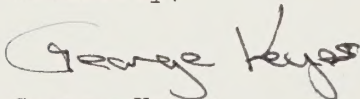
I just received the announcement of the forthcoming exhibition at the Agnes Etherington Art Centre drawn from your collection. I wish that I could have the chance to see it, but am off to Europe on the 26th for a long research trip. This one is in conjunction with the Dutch Marine Art of the Seventeenth Century exhibition--I would still like to include your wonderful Simon De Vlieger in that show.

Things have been relatively quiet in the wake of our centennial but are picking up again. I have largely been working on the exhibition Dutch and Flemish Masters: Paintings from the Vienna Academy of Fine Arts which opens here in Minneapolis on February 5th. I hope that you will honor us with your presence at the opening. I shall keep you posted of the exact dates, etc.

I gather from Kathleen Morand that you have generously provided a research stipend for a Queen's University art history student. It sounds wonderful.

With kindest regards to you and your wife.

Cordially,



George Keyes
Curator of Paintings

GK:rh

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