Alfred Bader fonds

Correspondence

V 1986-2005

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

Rotterdam 12 VIII A.D. 2005

Dear Alfred ,

Soon it will be already a fortnight ago that I've got your last call (d.d. 31 VII 2005 from England). You then kindly informed me about 'A Corpus &c.' Vol. IV and Vol. V, about three of your paintings which David de Witt was about to bring to this country (Bredius 261, Bredius 295 A and C. van Poelenburch's 'St. Christopher' destined for Dublin) and about two of your recent acquisitions (1) a landscape catalogued by Christie's as from Rubens's hand (but you categorically said it is not by this venerated artist [I actually cannot check the catalogue entry, as I didn't buy the sale catalogue Christie's, London d.d. 8 VII 2005]) and 2) a picture by the rare artist Gillis Neyts featuring Tobias in a landscape with a depiction of Antwerpen ? in the background (acquired from a private collector in München ; the painting was once with P. de Boer in Amsterdam ; perhaps it is the picture reproduced on the verso ?)).
Of course you also raised a question.
It was whether I could get for you a Xerox from :
'Elsom : Fifty one epigrams upon the most important paintings (published ? in 1700)' .
This was what I quickly recorded in the course of our conversation.
This information (no doubt only approximatively correct) didn't immediately ring a bell.
As the call was finished, I started contemplating what exactly you (and as you said, earlier I myself) could have meant.
This process continued for days.
In order to discover what you tried to refer to ~~refer to~~, I've reread several letters I sent to you not too long ago. And I've read again (in search for the enigmatic reference) two articles in TBM : a) J.G. van Gelder : 'Notes on the Royal Collection-IV &c.', in : TBM 1963 (December) and b) Hugh Macandrew and Keith Andrews :'A Saenredam and a Seurat for Edinburgh', in : TBM 1982 (December).
But, alas, I still do not have a clue, as to what reference you referred. Without more detailed information about this (author, title, date of the phone call, other topics discussed therein) I am afraid, I will not be able to help you with your question.
This is most unsatisfactorily, for you, but also, believe me, for me.

This was all for the time being.

Take care,

Kind regards

Hubert

P.S.
Next week I hope to visit Groningen where I hope to get the Camerarius booklet for you, for which you asked in your last call. I hope you've collected your gifts at Clovis's gallery. The 'Mauritshuis' still has, as far as I know, not announced its new acquisition of your and Otto's Rubens painting. Yesterday I wished again to see the catalogue 'Rembrandt's Students I : Govaert Flinck' (Milwaukee Art Museum 1992). It doesn't seem to be availabl in this country. I asked for it in the museum last April. It should be sent, but it failed to come. Another example : I left two books for Arthur Wheelock in Washington and later sent another (+ letter with a bit of criticism) but until now, not a single word of appreciation !

Dhr. H. van Baarle
's-Gravensingel 67
3062 SC Rotterdam
Nederland

from : De eeuw van Rubens (Tweede uitgave) (exh. cat. Koninklijke Musea voor Schone Kunsten van België, Brussel 1965), 144 + 145

Gillis Neyts

Gedoopt te Gent op 4 april 1623; gestorven aldaar omstreeks 1687. Landschapschilder. Vrijmeester te Antwerpen in 1647. Volgeling van de Fluwelen Breughel, is Gillis Neyts bekend als tekenaar veeleer dan als schilder. Zijn getekende schilderijen zijn zeldzaam. Veel van zijn talrijke tekeningen werden door hemzelf gegraveerd. Hij heeft zich vooral aan de producten *van het mensdom geïnteresseerd : steden, monumenten, huizen, ruïnes. Doch bij hem ontbreekt het geconstrueerde : zijn visie is hoofdzakelijk picturaal. De muren die hij schildert komen niet als volumen voor, wel als een spiegel waarop het licht zich weerkaatst. De hoedanigheden van Gillis Neyts, als onvergelijkbare verfijning en lichtheid in de uitvoering, komen hem ten goede wanneer hij ze toepast op werkjes van klein formaat. De meeste van zijn landschappen worden behandeld als gewassen*

tekeningen of beantwoorden aan een zeer persoonlijke techniek, te vergelijken met die van de hedendaagse fotogravure : Neyts trekt noch lijn, noch arcering, maar zijn papier wordt min of meer met stippels bedekt, al naar gelang hij schaduw of lichtspeling wil bekomen. Op deze wijze komt hij ertoe een vormgeving te bereiken die uitsluitend berust op lichtschakeringen. De techniek van zijn zachtgetinte schilderijen, is net dezelfde als die van zijn tekeningen. Door dit zeer luministisch *kenmerk van zijn kunst, sluit hij aan bij de Hollandse landschapschilders van wie hij ook de eenvoud bezit.*

BIBL. : W. Bernt, II, nr. 600. — Y. Thiéry, pp. 86-88. — H. Gerson, p. 152.

Y. T.

[= Y. Thiery]

[bl. & wh. ill.]

157 Winterlandschap met gezicht op Antwerpen

Dit werk is typisch voor de opvatting van Gillis Neyts, zuiver luministisch en zeer nauwkeurig, zonder enige aanspraak op decoratief effect, eigenschappen die hem dichter bij de Hollandse dan wel bij de Vlaamse school plaatsen. De stippeltechniek is dezelfde als degene die wij beschreven naar aanleiding van sommige tekeningen.

Paneel, 50 × 81 cm. Signatuur en datum, links onder : *G. Neyts 1661.*

HERK. : kunsthandel de Boer, Amsterdam.

Sint-Niklaas, Laboratoria Tuypens.

Y. T.

[the catalogue exists in French also, but I only have the version in Dutch]

Dr. Alfred Bader
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
United Kingdom

Rotterdam 13 VII A.D. 2004

Dear Alfred ,

You might have wondered why you didn´t see me in London last weekend. It was because I made a trip towards the East on the Continent during a fortnight. I first was in Żagań (Poland) where once the Danaë by Goltzius hung. From there I took a train ! to Kraków, the city from where the Holy Father stems, and where the Czartoryski Museum is, with two art historical treasures, known world-wide (and a J. van Ruisdael not yet located in Slive 2001 !!). They were both there. The Rembrandt I was allowed to see from close by. It travelled to Japan in 2003 but was exchanged for a landscape from Braunschweig when the Japanese exhibition later was shown in Frankfurt/Main, where I was, to see the show. I am overjoyed having seen it now with my own eyes.
From Kraków (a kind of Prague, hence very touristic, but nonetheless more than worth a vsit - it has a Jewish suburb with a few Jewish museums) I went to Wrocław. There a very important A. Bloemaert painting disappeared at the end of W.W. II. I asked for the curator, but unfortunately she was away, because of the immanent birth of her child. No Dutch Old Masters on view, but I managed to see five of them in the storage. These I selected from the little booklet, I have pleasure of including herewith for you. The pictures in it are not for sale. But knowledge of them may help sharpen your quality to recognize the hands of unattributed pictures, hence having it in your library (AND using it) makes sense.
The envelope re-used for this mailing, was sent to me from the Wallace Collection. It then contained a small booklet : 'Rembrandt 1892 &c.'. This should still be available there, and also seems of interest to me for you.
As to my forthcoming visit to your country. Wouldn´t it be a good idea to do it as follows?: I come to New York shortly before the January sales of Soth. and Chr. . I then look first at the A. Bloemaert with Guy Rochat (hopefully still there then), then look at the exhibition of Rubens drawings in the Met. as well as at the permanent collection, then visit the viewing days of the sales. After the sales, I accompany you, on your return to Milwaukee. From there I´ll then continue my trip after a few days, to an as yet undecided destination. I know it could be very cold in January in the North of the U.S.A. . But, as I have to make a combination of things to do/see (in order to profit as much as I can from a trip to the other side of the Atlantic), I accept this risk (cold is better than heat) and I therefore think January is a good choice of a moment for a visit.
I do hope you find a few minutes to call me from England, before you return to Milwaukee.
So far for the moment.

With best wishes and kind regards
of course also for Isabel,

Yours

Hubert

P.S.

I thought of visiting the place where the 'Poolse ruiter' comes from (remember Bredius´ cry :'Daar hing ~~het~~'tstuk') but it was too far.

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Dr Alfred Bader
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Astor Hotel, Suite 622
924 E. Juneau Avenue
Milwaukee
Wisconsin 53202
USA

26th February 2004

Dear Alfred,

I was with a colleague the other evening and saw this wonderful head of an old man propped unframed against his wall and was immediately struck by it. The owner had gone so far as to send a photograph to Sumowski, who quite rightly replied that the picture is one of several examples of Bredius 182 (in the Louvre) which in his opinion is a 17th Century painting from Rembrandt's workshop. He compares this painting to WS II 677 (Liverpool) and says it is probably the work of Govaert Flinck.

I must confess that my first reaction was that it was by Flinck and the picture is lovely and dirty and in very fresh state. There are two repairs along the panel joins which are a little distracting from the photograph but the hair is beautifully painted, there is strong impasto and numerous instances of the hard end of the brush being used in the wet paint. I do not yet have a price, but I am told it will be under £100,000 and I wondered if it might interest you? Do you have any plans to be in London, if so, let me know and I will get it over for you to see.

We are off to Maastricht now for two weeks but will be back on the 16th March.

With love to you both.

Yours ever,

Johnny Van Haeften

X panel 70 x 56

Otto:
Please tell JVH
I am interested if it's well
under £100 000.
Where is it?
Have a safe
trip
Anna

March!

Reg in England No 1345215 VAT Reg No 242 4800 86
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Dr Alfred Bader
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924 East Juneau Avenue
Milwaukee, Wisconsin 53202
USA

29th September, 2003

Dear Alfred,

I am not sure who this is by (you will know instantly) but I thought you should know about it. I have been offered it by a runner in Germany and have written to him today to say that although it is not really something for me, I would, nevertheless, pass it on to you so that if you are not interested you might be kind enough to send him back the photographs but, if you were, you would contact him direct. His name and address ~~are~~ details are as follows:-

Helmut Furst
Markweg 5b
D – 83624 Otterfing
Germany
Tel: 00 49-8024 47 33 44
Fax: 00 49-8024 47 33 45

I have no idea what he is asking (or, of course, whether you like it) but he is not greedy and the picture could probably be had for not very much money. I do not want anything out of it – I am just pleased to be able to offer you something which is not on the general market!

With kind regards and best wishes.

Yours ever,

Johnny Van Haeften

P.S. Tengnagel?

Reg in England No 1345215 VAT Reg No 242 4800 86
J H Van Haeften S A Van Haeften

Subject:
Date: Fri, 20 Apr 2001 21:19:57 +0200
From: "Bert Van Deun" <bert.vandeun@bluewin.ch>
To: <baderfa@execpc.com>

Dear Alfred,

Thank you so much for your nice letter of April 11.

On Wednesday we picked up two paintings that we bought from Otto, as you probably heard: one interior by Hendrik Gerritsz. Pot, and a marine by Salomon van Ruysdael, that we both like very much. It was, and remains, quite a job hanging these two paintings, as I have to reorganize half my collection, at least on the ground-level.

I said deliberately 'we picked up...' as I stopped driving during the Summer of last year, as I regularly mixed up the pedals, which of course is utterly dangerous. I also hit the
sidewalk a couple of times, fortunately when there were no people around, as I would hate to hurt or to kill innocent people, and I would like to stop before I got involved in an ugly accident. But it is hard not to drive a car anymore, when you are so used to it, particularly since we live a solid 20 minutes (of walking fortunately) from the center of the village, and to have to ask everytime someone else, be it your wife or your neighbours.

Since I am going to Egypt at the beginning of October, I will let you know soon whether I can come during the second half of August or during September. I don't mind the hot August weather, as long as I can look at 17th century Dutch and Flemish paintings. I wonder what I would think today of the Allart van Everdingen, after not havinbg seen that beautiful painting for such a long time, although I still remember it vividly.

Getting old is indeed a funny experience: everybody likes to get very old, but nobody likes to be old. But so many of my former colleagues, be it at J & J or at Janssen, cannot complain anymore. But our fore-fathers were no dummies: when they established you could retire at 65, they must have reckoned they still made some money.

With fond regards,

Yours ever.
Bert.

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winmail.dat	**Name:** winmail.dat **Type:** application/ms-tnef **Encoding:** base64

To Otto
for your info

Do you have some more thoughts about my selfportrait –
How do you like that massive W. Jones book ? A difficult job
Have a great weekend.

Anna

4/20/01 3:16 PM

Well

Yours

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 17, 2000

Dhr. Hubert van Baarle
Dorstige Harthof 32
3512 NW Utrecht
THE NETHERLANDS

Dear Hubert,

Thank you for your long letter of March 9th.

I tried to telephone you a number of times and now I realize why I could not reach you: you were in Rome. Of course I have not forgotten my thinking that I would like to purchase works by your Italian still life painter friend. However, on considering this carefully, I do not think that I really have the ability to sell his works. They are very good, quite similar to the works of John Whalley. I try to sell the works of four realistic living artists and really have the hardest time, even though I can communicate with three of them very often and see them regularly. This would be very much more difficult with an artist whom I do not know personally, in Rome, and then you have the added difficulty of shipping the paintings. Hence, I wanted to tell you that I have decided not to purchase his paintings.

I can see how very much you admire the works of Bloemaert. I would certainly not have offered $40,000 for that little round painting which you saw in Rome.

The copies after van der Pluym which you saw in Rome are interesting, but I would not like to acquire these even if they are very inexpensive. I try very hard not to purchase copies accidentally and certainly would not do so deliberately. I return your two photographs. I would be interested if you could ever find the original painting of the man.

I am sure that you will have a good time in Maastricht. You will see several of my paintings there. For instance, a large early German *Calvary* and a Frans Hals with Otto Naumann. Both Bert van Deun and Hans Berto Korsten plan to visit Maastricht and perhaps you could meet them. Dr. Korsten is still trying to pinpoint the artist of that beautiful *Adoration* where both you and Dr. Hecht thought of van Nieulandt.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only
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Vermeer & the Delft School

The Metropolitan Museum of Art New York 5 March–27 May 2001
The National Gallery London 20 June–16 September 2001

Nov. 15, 2000

Dr. Alfred Bader
Astor Hotel Suite 622
924 E. Juneau Ave
Milwaukee Wi 53202

Dear Alfred,

I want to thank you very much for your generous donation to my exhibition, which as you will see is very complex + extensive — a huge catalogue, an elaborate installation (159 objects), and logistics the public would never imagine. You've funded some essential assistance for me and I'm really grateful.

Hoping to see you soon, Walter

1000 Fifth Avenue New York, New York 10028-0198 212.879.5500 fax 212.879.5555

Lucy Vivante

115 East 89th Street, New York, New York 10128
tel. (212) 289 - 7994 email mmlvco@mmlv.com

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

2 March 2000

Dear Dr. Bader,

It has taken me some time in reaching Dr. Naumann. He had been traveling and this, I hope, partly explains my slowness in answering your kind letter of 16 February. He is, as you expected, not bringing drawings to Maastricht. He was very helpful, however, and put me in touch with Bob Haboldt. It seems that they know of a New York collector who is keen on sculpture and the Prague school. Once they are beyond the fair, they will, I think, make some overtures to this collector about the Adriaen de Vries drawing.

In your letter you expressed puzzlement over the Getty's not acquiring the drawing; we are similarly baffled. Lee Hendrix, the present curator, was very interested in the drawing, and, in fact, has not yet rejected it. The long delays, so frequent with museums, are very provoking.

Your CV, which I forwarded to my father, is most impressive. He thanks you for it and asked me to convey his best regards. I have to say that I also like your stationery with its beautiful green lettering. With thanks for your generous help,

Yours sincerely,

Lucy Vivante

Lucy Vivante

ABFA #2151

Subject: Re: Milwaukee visit
Date: Mon, 10 Jan 2000 22:23:32 +0000
From: "Filip Vermeylen" <fvermeylen.personeel.ufsia@castor.ufsia.ac.be>
Reply-To: filip.vermeylen@ufsia.ac.be
To: baderfa@execpc.com

Dear Alfred,

I am sorry it has taken me a while to get back to you, but I wanted to hear the opinion of my supervisor on the two paintings in your gallery, and he did not get back until today. But first I would like to thank you and your wife for the warm welcome we received both at the Astor hotel and at your home. Needless to say, being able to walk through and admire your collection was the highlight of my visit to Milwaukee.

I developed the film containing the slides of your two paintings. As a feared, they came out a bit dark but we were able to get a pretty good idea of what is being depicted. Should you be able to send us a good photo (even in black and white), the people at the Rubenianum will be able to provide you with a more accurate assessment of the paintings.

This being said, Arnout Balis - a very eminent Rubens scholar - agrees with me that your deposition (actually we catalogue this as a lamentation) must come from Rubens or his immediate circle. Arnout finds that the Christ figure is very much done in the same fashion as Rubens' other depictions of this figure, and based on my dark slide, he does not see any evidence that would point to Van Dyck. But you never know and a better reproduction would certainly help.

In our opinion, the portrait of the man you showed to me at the gallery, is probably not by Jordaens. There is usually a roundness in Jordaens' heads that is missing here, and he does not tend to use this much impasto (even in his early years) either. On the other hand, this could indeed be very close to Van Dyck. It is very reminiscent of the apostle series he did between 1615 and 1620.

I still have the transparency of the "Man surprised" and I will return it to you soon. Actually, I am waiting for someone to come fix my broken scanner so I can make a duplicate before mailing it back.

Once again, thank you for your hospitality and best wishes for the new year!

Sincerely,
Filip

Mémoire du Nord

Peintures
flamandes et hollandaises
des musées d'Orléans

KAREL VAN DER PLUYM [illegible]
Leyde 1625 ad 1667
Ecole hollandaise

69. Vieille femme lisant [illegible] Portrait présumé d'Elisabeth van Leeuwen, femme du frère de Rembrandt

[illegible]

Bibliographie
[illegible] Hoogstede de Grot [illegible] 1912 : VI cité p. 181 [illegible] Bredius [illegible] cité p. 713 ; Ferdinand Bol [illegible] représente p. [illegible] pp. 1965 et 2082 [illegible] de Karel der Pluym [illegible]

Cette vieille femme lisant a connu des fortunes critiques bien diverses depuis son acquisition par le musée en 1853. Longtemps attribuée Ferdinand Bol, l'œuvre est donnée à Nicolas Maes par Paul Vitry en 1922 qui répète probablement un avis de Lugt (1). En 1970-1971, Jacques Foucart et Jean Lacamb signalent le tableau sous le nom d'Abraham van Dyck dans le répertoire des principaux tableaux hollandais des musées français publié dans le catalogue de l'exposition ***Le siècle de Rembrandt****. En 1983, Sumowski la signale comme copie parmi les peintures répertoriées [illegible] une autre élève de Rembrandt, Van der Pluym. Le tableau est tout empreint du style de Rembrandt et pose le délicat problème de attributions d'œuvres de ses émules. Plusieurs variantes du portrait d'Orléans sont répertoriées. Un bel exemple figure dans les collections [illegible] Musée Fabre à Montpellier (2), une autre version est signalée dans une collection privée à Chur en Roumanie, en 1973 (3). Une nouvelle [illegible] a été localisée dans une collection privée à Toulouse en décembre 1993 (4).*

La source de ces trois versions est signalée comme étant autrefois conservée dans la collection Jules Porges à Paris, avec son pendant. Dès 1931, les deux œuvres étaient en vente chez Jonas à New York : la même année le docteur Brédius dans ***Oud Holland*** *publiait le portrait d'homme, le pendant, comme de la main de Van der Pluym (5).* ***Le Portrait de vieille femme lisant*** *de la collection Porges n'est plus localisé actuellement. Dans l'état actuel de la recherche, la seule photographie connue du tableau autrefois conservé dans la collection Porges, révèle une peinture assez décevante qui ne semble pas être une œuvre originale mais plutôt une réplique d'atelier. Le prototype, aujourd'hui encore inconnu, a dû connaître un réel succès au XVIIe siècle déjà. Le tableau du musée d'Orléans, plus précis dans les détails, présente des variantes avec la belle version du Musée Fabre mais il nous semble cependant difficile d'y voir le prototype de cette série mais plutôt une œuvre de belle qualité de l'entourage ou de la suite de Van der Pluym.*

Le modèle figure sur ces œuvres à toujours considéré comme Elisabeth van Leeuwen, femme du frère de Rembrandt mais il s'agit là plutôt notre sens, d'une simple mode.

La diffusion de cette œuvre, portrait ou scène genre, s'explique par le succès considérable de l'œuvre de Rembrandt du vivant même du peintre puis, au XVIIIe siècle auprès des collectionneurs ; le prototype de cette œuvre a être considéré un moment comme étant du grand maître de Leyde.

(1) Paul Vitry, **Le Musée d'Orléans**, Paris, éd. H. Leuzens, 1922, p. 2.

(2) Montpellier, Musée Fabre, huile sur bois, H. [illegible] L. 0,50 cm; SSO, L.1.[illegible], acquis [illegible] collection San Donato à Florence le 14 avril 1856.

(3) Roumanie, Coire, coll. part., huile sur [illegible] H. 0,52 ; L. 0,1[illegible]

(4) Lettre du 23 décembre 1993.

(5) Lettre du directeur de la [illegible] d'Amsterdam [illegible]

From: "Christiaan Vogelaar" <vogelaar@lakenhal.demon.nl>
To: <baderfa@execpc.com>
Date: 8/29/01 9:29AM
Subject: visit

Dear Dr Bader,

I do not yet know when exactly on september 15th I will arrive at Milwaukee, but of course I will let you know as soon after arriving in New York on the 13th. I intend to fly from NY to Chicago first and then catch a train or a bus, as you advised me earlier, instead of flying from New York or from Chicago to Milwaukee which is probably relatively expensive.
I had contact also with David Dewitt who worries about how the project is to be financed and our intended coorperation with other museums. I answered him that, in order to get a good financial basis by sponsoring or to get some form of cooperation with another museum, one should have an idea about the concept, scale and selection of exhibits first. Only with a shortlist of exhibits at hand I can approach colleagues in Basel, Oxford etc.

I look forward to seeing you and mrs Bader again so soon! With kindest regards,

Christiaan Vogelaar

PS: the alledged attribution of the Tobias to Rembrandt by Wetering is indeed not at stake, I saw Wetering this morning. He fortunately remains at attributing it to Dou and his circle. CV

April 15, 2001

Ms. Ann F. Verhalen
1429 Frontenac Avenue
Stevens Point WI 54481

Dear Ms. Verhalen,

It has been over a month since I received your letter regarding the painting you own, and I wondered how you have been served in this regard.

I was impressed by the photograph and passed it on to an acknowledged expert in the field of Old Masters paintings, Dr. Alfred Bader.

Please let me know if he has been helpful or if there is anything else I can do for you at this time.

Very truly yours,

CC: A. Bader

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 16, 1995

Dhr. H. van Baarle
Dorstige Harthof 32
3512 NW Utrecht
The Netherlands

Dear Hubert:

I want to thank you, albeit all too quickly, for your very long letter of October 1st and your note with photographs of October 4th.

I have to reply quickly because Isabel and I are leaving for ten days in Canada on Wednesday, and I still have mountains of work to do.

To answer your most important questions first:

The Knupfer may be by him, but it is not one of the greatest Knupfers, and I certainly wouldn't spend anywhere near D.M. 130,000 for such a picture. Knupfers do come up from time to time at auction, and I will just have to bide my time until a really good one comes up. The two portraits, of Maria Theresia and Karl VI I dislike thoroughly and wouldn't buy them at any price.

Please don't mind my being so outspoken. I am offered paintings almost every day - and sometimes several a day - and fellows certainly are not bashful about asking far too much. This is certainly the case with these three paintings, the photographs of which I return.

I so enjoyed your long letter and am making copies of it and of my reply to give to Volker Manuth when I see him next Sunday and to Bert when he comes to Milwaukee early in November. I am sure that you will not mind my sharing your thoughts with two very good friends.

When you write next, could you please number your pages, as I am not certain that I have the order correct, as I will explain shortly.

Now for some comments about your letter:

When corresponding with Volker, you can of course write in Dutch, just as you do when writing to Bert.

By Appointment Only
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924 EAST JUNEAU AVENUE
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TEL 414 277-0730 FAX 414 277-0709

I have now had a nice, long letter from Bert Vos and hope to have a chance to see him next summer. I don't think that we will come to Holland later this year.

I am convinced that you are a good human being and so willing, even anxious, to share much of what you know. The only fault (which is not really the right word) that I see in you is that you tend to be very self-effacing, perhaps even shy, with people whom you do not know well.

I know Ambassador Middendorf's *Tobias*, a very large painting which I like very much but which he unfortunately believes is by Rembrandt. I just don't understand why the RRP thinks that is so very much later. To me, it looks like a beautiful work from Rembrandt's immediate circle dating from around 1630.

How interesting that you think that the 'Polish Rider' depicts the prodigal son. To me, it is David riding away from Jonathan, near Jerusalem. You will have heard me say that it is possible to be convinced and mistaken.

I am worried that I am numbering your pages wrongly because what I believe is page 4 ends with "another extremely sad thing that I ..." and page 5 continues "cherish the hope to continue the life in Luxembourg one day, ..." Are the two thoughts connected, or am I numbering your pages wrongly?

What worries me more is that you would loan $10,000 to a newly made friend in Luxembourg. I hope that you did the right thing. That same friend wants D.M. 35,000 for each of those ugly portraits. I just hope that your loan is well-secured.

When you visit Prague, contact a good art historian friend, Dr. Milena Bartlova, at 8. listopadu 58, CZ 169 00 Prague 6, Czech Republic. She has helped me a great deal finding three students a year for the Bader fellowships in art history.

We plan to come to England in mid-November, be in London for the sales beginning - I believe - on December 6th, and then returning to Milwaukee on December 24th.

With all good wishes, I remain,

Yours sincerely,

AB/cw

cc: Volker Manuth
Bert van Deun

Dr. Alfred and Mrs. Isabel Baker
2941 North Shepard Avenue
Milwaukee, Wisconsin 53211
United States

Utrecht 1 X 1995

(1)

Dear Alfred and Isabel ,

Sunday afternoon two o'clock. I've now set myself the task to write to both of you a letter in order to maintain our contact and keep you informed a bit about what I've been doing since that memorable afternoon of July the 16th when you Alfred have made me so happy with your visit to Utrecht. I've so much appreciated your willingness to give me so much of your precious time. When afterwards I realized how effectively and in what incredible 'tempo' you're constantly working, this gives me the feeling of being nothing; myself and makes me feel to be an utmost unimportant little man. But I think I just must try to continue my activities (that are also numerous) in my own way and try to find a useful form and destination for what I am constantly discovering. One way to immortalize my experiences is writing letters, and indeed you're perfectly all right when you tell me that I haven't devoted as much energy to write to you as I should have done. There are several reasons for this ; one is that it is far easier to write in Dutch (a language which enables me to express fully what I wish to describe, by the way) : this therefore is what I have done several times recently to our mutual friend in Zug; another reason that I tend to be too ambitious : I think : when writing to you the letter should be extensive, I must tell you everything, and thus I hesitate to start, since I know I hardly get finished. So now I've forced myself to change this policy : I'll write to you today, and whatever happens this letter must be finished (that means also: typed twice) today. In the end I think that's better than start working on a text which I'll never finish .... . Another reason for not writing earlier has to do with a bad conscience I have in relation to you. In the first place I still haven't called Bert Fox, though you did ask me to do so. I feel a bit uncomfortable in the role of a middleman between you and him. Why should I write to you a long story he would tell me in a telephone conversation, when he himself would inform you about all that in a letter. But O.K. having written this, I'll now try immediately to call him. Well, he doesn't answer his phone and has no answering machine. The last reason for not writing earlier has to do with your autobiography. I've felt it as an obligation to complete its reading before writing to you, and I still haven't made that ..... . This is no sign of ungratefulness. You have to know that I hardly read other books than purely art historical literature, that my collection of this type of books is constantly growing (and each time I've bought a new piece for my library, it absorbs my attention for a brief period -then the spot-light

of my intellectual curiosity is aimed at another publication, and this process is constantly going on). I've by now only read the first six chapters and started reading cursorily several later chapters. I promise to take the book with me when I leave my house (a micro chaos) in the near future for a week or so, and will then try to read it cover to cover in one swoop. One thing is already very clear now : my admiration for the man who tells the success story of his life in this book, has grown each time I've read in it: you are a miracle in making; and maintaining contact with other human beings and has developped this art, otherwise called life to a high degree. I cannot escape to feel unimportant and unsuccessful when reading about what you've accomplished, and I constantly ask myself if I am worthy to be in touch with you. On the other hand your text must be an example for me to imitate, and I really will keep this in mind forever. You just have to ask yourself time and again : is it a good human being I am dealing with, and this fundamental question has nothing to do with how important, learned or wealthy etc. a person is. In principle everyone might be a worthy/interesting person to be in touch with.
Well these were some introductory remarks. From here on I'll give a number of incoherent stories, having only one common theme : they relate about things I've experienced since July the 16th. I cannot tell you everything and must limit myself.
I've made several trips to Belgium. One has brought me in Antwerpen, where I've visited the 'Stedelijk Prentenkabinet'. I wanted to find there information about the Tempesta print which Rembrandt might have used when he created his history piece (now in Leiden) in 1626. The print ('Mercuris' issued in Antwerpen) is not in this collection; the conservator was absent. I've only discovered a 'doctoraal-scriptie' about its publisher Pieter de Jode I, written by a person who is now living in Amsterdam. I still haven't called him ..... (making calls doesn't belong to my favorite activities, you know....). Last week I hoped to have the chance to visit the printroom in Brussel∅, but when the man who offered me a ride from Luxembourg city to Nederland told me he was driving to 's-Hertogenbosch via Maastricht (instead of, as I had hoped, to Rotterdam via Brussel) this plan vanished : I've of course accepted his offer and thus have to find another occasion to visit Brussel.
Another trip to Belgium has brought me in Gent, where I've bought the symposium volume of the Berlin Rembrandt congres from 1969. I knew about the existence of this book since years, but until now I had only once had the chance to buy it for a reasonable sum (and didn't do that then, stupidly) and I even had not read it (though it's in the library here). Now I've at least read most of its articles. Sumowski was over-critical towards Gerson; I've once again seriously regretted to have missed the chance to see the so called 'Braamcamp Tobit' when I've once visited

Mr. Mildendorf in Washington (April 24th 1993); Müller Hofstede's text seems to be a typed out version of a lecture (he gives me the impression to like it to listen to his own voice (a lot of professors suffer from this disease)); Hummelen's text stimulated me to read other publications by him (a task to which I had never devoted myself before, though I knew of course about the fact that Hummelen explores a field which is of importance AND about which I have too little knowledge); reading Pümpel's contribution was of course great fun (in fact I should have read H.M.B.'s book about the same picture immediately afterwards, but I didn't) and such was the consumption of Colin Campbell's (one wonders where this man has gone; as far as I know he hasn't published about Rembrandt recently, which , in a sense might be termed typical, and in another sense normal since it's common that people have 'die Nase voll' from the subject of their dissertation after having completed that with a tremendous investment of their energies). As a consequence I've then read for the first time Den Broos's essay about the 'Polish Rider' something I also should have done years ago. He doesn't share Campbell's interpretation (he barely could, otherwise he couldn't have written his own essay) and believed the painting to be a portrait (in 1974). I consider it likely that he has changed his opinion since then, and might be of the same opinion as I am at the moment: the picture is both a portrait and a representation of the prodigal son. I've not yet read Julius Held's classical article about the picture which must be a kind of emulation of (at least an attempt into this direction) Panofsky's famous article about Rembrandt's 'Danae', published in Oud Holland in 1933 (by the way this was oldest publication about a Dutch 17th century painting). ('A-propos' I've recently been so lucky as to acquire Held's dissertation (from 1931 !) somewhere here in Utrecht for only $ 1.00, isn't it incredible !!) Another publication I've consulted as a result of my intensified interest in the Polish rider, was a long article in 'The New Yorker' about the 'Rembrandt Research Project' (published in the issue of 5 III 1990). I had to travel to a library in Arnhem to see it; when I arrived I found that the article had been cut out of the periodical illegally. This gave me plenty of time in Arnhem that afternoon which I used to visit a second hand book-shop. There I've then discovered a second hand copy of the Rembrandt Corpus Vol. I. I've informed Bert about this, and he's now asked me to buy the book for him. I hope to arrange this tomorrow. The day after my visit to Arnhem, I've then visited the American embassy in Den Haag, and read in the 'American Documentation Centre' there, the article in The New Yorker (they were about to throw it away, but wouldn't give it to me). Thus I've discovered an until then unknown publication of J. Bruyn : a letter to the editor of :The New York Review of Books (published in this magazine d.d. 18 XII 1986, 76), and I've also used the opportunity to make a copy from the New York Times d.d. 25

I 1969, pag. L. 31, to which Sumowski refers in his note 4 of his article in the Rembrandt symposium volume from Berlin (pag. 91). See copy.
Now I've met you here by the way, I've transferred to you a letter from the Director of the Art Institute Chicago to me, about the Rembrandt-symposium volume which was issued by this institution. If you'll retrieve the letter some day, please return it.
Another trip was to Rechelen, where I wanted to get a symposium volume which contains articles exclusively devoted to the painter Michel Doncie. I've been successful in this respect, but haven't spent much energy to read the book until now. As a consequence of my visit to this old city, I had to write two letters. I did, but this activity didn't yield the effects I had hoped for.
Then I've met Volker in Amsterdam. We've talked an hour in a café, and he promised to visit me in Utrecht, before returning to Canada. I've told him about the book by J. van Ryckevorsel (Rembrandt en de traditie, which I wanted to present to him on that occasion, and he was very enthusiastic. In preparation to his visit here, I've made a long list of things to discuss with him, and checked a number of possibly useful things for him. This took several days. Then I've got the message that he couldn't visit anymore, in the last days of his stay in my country. This really was bad news, but I know I'll see him here in December. I am already looking forward now to that meeting. I have too little people to discuss the issues which fascinate me so much, with. This is a serious conclusion I have arrived at after receiving the news that I couldn't see your great friend from Kingston, shortly before the first of September. Talking to Volker of course also implies speaking about Berlin and Germany in general. Thus I've told him that I would like to see the big exhibition 'Heinrich der Löwe und seine Zeit / Herrschaft und Repräsentation der Welfen 1125 - 1235' which is going on in Braunschweig at the moment. And afterwards I've then indeed put into practice this plan. On Monday the 12th of September I've hitched to a little village near Hildesheim, where I've been the guest of two almost kind elderly persons, whom I had acquainted during my visit to the big Bernward Ausstellung in Hildesheim at the end of 1993. If you never use contacts like this, they're simply useless, you know. Next day I've visited the exhibition, an overwhelming experience. The show is simply too vast; initially I refused to buy the catalogue (three volumes, together 7 kg.) but in the end I couldn't resist. The two following days I've spent in the Herzog Anton Ulrich-Museum. I had never before visited this extremely important collection. Alas, almost all the paintings had a protective plane of glass; only one (of the two Moeraerts in this collection) had none; luckily it was the one I had never seen before. A big disappointment was, that I couldn't see the file of the painting myself (the conservator simply told me there was nothing new in it); another extremely sad thing that I

cherish the hope to continue life in Luxembourg; one day, I've therefor now decided to borrow him a huge sum (circa $ 10.000). We've made a contract. There is a good chance that I'll as a consequence of this development be more in Luxembourg in the near future (he still has a very large appartment in the city, where I easily can stay). My friend was also the man who informed me about the Rembout van Troyen of which I've then sent you photographs. He is at the moment in touch with a 'Baron' in München who seems to have a large collection of old master paintings. I am not entitled to discover this man's identity now. Anyway I think there is a fair chance you might already have heard of this collection, since the owner wishes to sell pieces from it privately. I've now recently heard that this 'Baron' owns a painting by Nicolaus Knüpfer (without ¨!), and then of course immediately remembered what you've said when we both were in front of a painting by this rare and fascinating artist in the course of your last visit to Utrecht :'I am looking for one'. The subject of the painting in München is ' the continence of Scipio' its measurements are 61 x 76 cm., it is on canvas (not on copper, alas). It was published in that famous Knüpfer-article in Oud Holland 1974, on pag. 201 (without much information and without an illustration). The price of the painting is circa 130.000 D.M. . I've asked my friend for a photograph, which I'll send to you as soon as I've got it. I've told him you might possibly be interested. Because I would like to see the whole collection, one never knows if it doesn't contain other paintings of interest, I've discussed a possible visit to München with my frihal, shortly. It is now planned to make that trip on Monday the 9th, starting in Luxembourg. If the Knupfer turns out to be a good painting, and if you have not already been offered the chance to buy it but refused to do so for one reason or another, I am sure you'll wish to inspect the painting yourself during your next European trip (scheduled for December I presume). I have no idea how to settle all this, all I know is that my friend wishes a commission and that I do not wish to have a penny profit from you. In fact I consider it dangerous to deal with friends. My father used to tell me to avoid that. Please let me know what you think about all this. My and my friend's address in Luxembourg is : 32 rue Marie Adelaide, L-2126 Luxembourg, Grand-Duché de Luxembourg. You could also call us there, or send a fax at 00352252060. According to our plans now, I'll arrive there in the evening of Sunday October the 8th. Next week we'll then travel to München by car, and afterwards I'll stay several days (how many is as yet uncertain) with my friend in Luxembourg. So far as the future is concerned; I now wish to finish this letter with the tail of my story of my already completed visit to the U.S.'s tiniest country (but one of the very few which already now meets the standards of the single European currency !). On Friday September the 22nd we've made a trip to the cathedral and museum of Metz. Thus I've seen beautiful stained windows by Bazaill,

couldn't even order a colour slide of it. This is particularly unhelpful as the painting has (as far as I know -and I think I do know) never been reproduced in colours anywhere... . Most of the time I've been in the 'Kupferstichkabinett' where I've discovered a few interesting and unexpected things. As a result I now have to inform several people in writing about my new insights. But this has still to be done. Then I've of course visited the library, and got photocopies of a few publications I couldn't trace in this country. The spin-off of this experience is, that I can inform the R.K.D. and the Suermondt Museum in Aachen about the availability in Braunschweig of publications these institutions are looking for since several years. Only Aachen still has to be informed. Another thing I had hoped to realize in Braunschweig was to acquire a copy of the only publication which has a beautiful colour illustration from an Abraham Bloemaert painting which is in a private collection in Milwaukee. Alas, the stock of this exhibition catalogue had run out. Really a pitty. On Friday the 15th I've then hitched to Utrecht again. My plan to visit Göttingen, the place where Wolfgang Stechow stemmed from, and to the university of which, as his widow informed me, his private collection of drawings will be bequeathed after her death, had, alas, to be cancelled. It took a whole day to reach Rotterdam, much longer than I had expected. Only in Nederland I've got the time to buy the stamps for the postcards I had written in Germany. It was my intention to send you one too, but I am sorry, this couldn't be realized. On my way to Braunschweig, by the way, I've met someone with whom I might in the near future perhaps travel to Prague (a trip which only will cost me a tank of fuel). Isn't that nice ? Because this period of the year is according to my insights so fitted for travelling, I've decided to visit in the week of September 19th to 25th a friend in Luxembourg city. On my way to him, I've met a kind man with whom in the near future I'll possibly travel to Hamburg (where I've never seen the museums (like in Prague)). I arrived late in the evening of the 10th and stayed, not two or three days, as initially had been my intention, but a whole week. I've had a wonderful time, even though I didn't see many old master paintings (not a single one in the Musée-Dubché itself). I also failed to buy an acceptable postcard for anyone there, except on the morning when I left. So please don't blame me for not sending anything. My friend is a book dealer (antiquarian), specialised in 'Luxemburgensia', 'Schachbücher', but he also deals with high quality old books of other kinds. His name is Erich Kass; and he is in the directory of the branch. I've of course told him about his collegue Michael Hatcher in Milwaukee, and it surely would be nice for both to establish a contact. Business in Luxembourg is quite difficult at the moment (though there is a very prosperous public there). Therefore my friend also tries to deal in antiquities, especially paintings. But this requires a lot of money and it's that what he misses. Since I still

and in the local museum two beautiful (very early) portraits by Jan van Cuylert (whose portrait of a woman you've liked so much when visiting here), two equally beautiful portraits by J. F. Cuyp, and an author Meisrel's portrait by F. Lesire (reproduced but hardly discussed by Sumowski). As always, no catalogue and no posters of precisely the things which interested me mostly, were available. I've also visited a small village in the Ardennen, named Belu, which is full of antiquarian bookshops (my friend hopes to open a shop there). I've been so lucky as to find and to buy 22 single issues of my favorite periodical : The Burlington Magazine, there (for only 3 25). Among them the issues of July 1972 (2 copies, one of which I'll transfer some day to Bert (you'll have one yourself, I am sure)) and November 1972, with contributions of yourself. Of course I am very glad to have these publications of a friend. Sunday I've then travelled to a tiny village near Spinal (also I couldn't visit the local museum which has, as you know a Delbrouck), where I've been in the standen a book fair of a friend of my friend. He still has a book from the 16th century about Bavarian dukes (illustrated), the title of which I'll supply in my next message. This might interest Michael. It was nice to see the French people browsing through our books the whole day. Last morning I returned (not via Brussel as I had hoped but via Maastricht). Last week I've written a few letters and checked several new findings which resulted from my most recent trips to Braunschweig and Luxembourg. I've also visited the K.K.D. . Friday my friend came over to pick up my money and deliver the T.L.L.'s. We then had a wonderful chinese meal together, which made me remember happy experiences of the same sort I've shared with you in the past. In the morning and yesterday I've had serious trouble with my respiration again (sometimes I think I cannot get any fresh air anymore); today everything is, thanks God, normal again.

Well, Alfred, I haven't written since a long time, but now I've brought you up to date again. Maybe we'll meet again in December in London ~~perhaps~~, I cannot decide whether I'll be there or not, at the moment. But I dearly would like to see Isabel (whom I've missed the last two times when I've seen you, so exceptional) and you again then.

For the moment, I wholeheartedly wish both of you all the best,

Let's meet again soon,

Yours truly

Hubert

Dhr. F. van Baarle
Dorstige Herthof 32
3511 WT Utrecht
Nederland

Rotterdam 4 V 1995
18.15 hour

Dear Alfred,

Sorry for the improvised nature of this little note which is written in a hurry.
Returning from Amsterdam at home this afternoon, I've found the photographs which I've herewith included, in the mail; they were send on Monday from Luxemburg.
The two portraits belong to my friend. Until now I had never seen them; there was no time to do any research.
They are for sale; he seems to want circa 35.000 D.M.
I've no idea whether this is reasonable or not.
As for the Knüpfer: the picture does not impress me very much. But shortly I hope to study these pictures with my own eyes.
Please do not forget to return the photographs one day (in London?) Otherwise I would like them to be send to Utrecht. But don't hurry; I don't need them urgently.

I hope your forthcoming visitors from Zug will give both of you some wonderful days. Enjoy this event.

So far for the moment,

with kind greetings
also for Isabel

Herbert

Regrettably I still cannot provide yet the exact bibliographical description of the book about the Bavarian dukes.
If this interests you, I'll send it later.

publishes a manifesto by which the party is eventually to rule, Macmillan observes pleasantly that it closely resembles ideas he had published before the war, in his book "The Middle Way."

In foreign policy Macmillan follows Churchill. But whereas Churchill speaks demonologically of "the Communists" versus "the West," Macmillan prefers to talk of "the Russians" and "the Americans." And where it is Churchill's instinct to bully the Labor party for assuming that as Socialism was nostalgic and anachronistic, that it was he who persuaded Churchill to retire, and that it was he who divined Eden's failure to perceive the realities of Britain, Europe and the Middle East. Only he understood the middle way.

As he approaches his own years of power (1957-64) "Tides of Fortune" metamorphoses from lofty history to deft apologia for his own spectacular rise and fall to come—in the next volume. A political performance worthy of Supermac.

Experts Debate What Is a Rembrandt

By HILTON KRAMER
Special to The New York Times

CHICAGO, Oct. 24—Who is Rembrandt? What exactly did he paint? What did he teach his many pupils, and to what extent has the world mistaken the works of his pupils, followers and imitators for the work of the master himself?

These are some of the questions that dominated a three-day symposium of the world's leading Rembrandt scholars, organized on the occasion of a large exhibition. "Rembrandt After 300 years," at the Art Institute of Chicago. The exhibition consists of 21 painting and 48 drawings by Rembrandt and 72 paintings and 64 drawings by 20 of Rembrandt's most important followers.

The experts at the meeting include such renowned art historians as Jakob Rosenberg and Seymour Slive, both from the Fogg Art Museum, Harvard Uni-versity; Kurt Bauch of the University of Freiburg in West Germany; Jan Bialostocki of the University of Warsaw in Poland; Julius S. Held of Barnard College in New York, and six of the leading Rembrandt authorities from the Netherlands.

Debate Over Numbers

Two of these Dutch authorities—Horst Gerson of the University of Groningen and Josus Bruyn of the Royal University, Amsterdam—have provoked the sharpest controversy.

In the last year Professor Gerson has published two lengthy scholarly studies that drastically reduce the number of Rembrandt paintings he believes to be authentic. Before, the number of authentic Rembrandts was believed to be approximately 600. Professor Gerson's first book reduced the number to 421 and the second to 376, and in his address to the the symposium on Wednesday he appeared to reduce the number even further.

He was followed by Professor Bruyn, a member of the recently established Rembrandt Research Project, a committee of six eminent Dutch scholars who are working to authenticate all paintings attributed to the 17th-century master. Professor Bruyn said he believed the number of authentic Rembrandts to be even lower than Professor Gerson's count—perhaps as low as 350 — though he refused for the moment to be pinned down to a specific figure.

These radical revisions in the estimate of Rembrandt's production brought a spirited rebuke from the two outstanding American authorities on Rembrandt — Professors Rosenberg and Slive. Professor Rosenberg depolred the purely positivist and negativist methods he felt were reflected in these revisionist estimates, and looked with disdain on the notion that a committee could be entrusted to settle questions that ultimately depended on the exercise of individual sensibility.

He lamented what he called the "dearth of competent connoisseurship" and the lack of "a sense of quality" in the younger generation of art historians. He obviously found little to recommend their findings.

Professor Slive suggested that these revisionist historians lacked a clear and persuasive conception of what sort of artist Rembrandt was. The artist who is believed to have painted 600 pictures, he reminded his colleagues, is a very different figure from the artist who is now being said to have painted fewer than 400.

Even the Dutch scholars were not unanimous in their thinking. Dr. A. B. deVries, director of the Mauritshuis Museum in The Hague, warned that it was a mistake to assume that Rembrandt was always at the height of his powers. Others pointed out that there was something faulty in the notion that inferior pictures had to be assigned to the master's followers, leaving Rembrandt as an artist who painted nothing but masterpieces.

Yet Professor Gerson and Bruyn left no doubt that, so far as they are concerned, the reduction of the number of authentic Rembrandts had only just begun. Professor Gerson declared that his own researches were still incomplete, partly because certain museums refuse to allow outside scholars to consult what he called "secret files" on their Rembrandt collections.

He mentioned the National Gallery in Washington and the Metropolitan Museum in New York as particular cases.

Charges Are Denied

Officials of the National Gallery and of the Metropolitan Museum denied Professor Gerson's charge that the museum prohibited outside scholars from checking "secret files" on the Rembrandt collections.

Dr. A. and Mrs. I. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
United States

81 ippen cand

Utrecht 24 VIII 1994

15 or 45 01031 30 31 35 38
call Sat pm

Dear Alfred and Isabel ,

Not because there are special spectacular things to tell you but just because I would like to inform you a bit about my activities over the last month, I´ll write a few lines to you.
I´ve said 'Good-bye' to you Alfred in the afternoon of Friday the 8th.
I was on the sale since I would bid on lot 111, but also since I wanted to see you bidding and acquiring some paintings. It belongs to your most beloved activities, it´s so to speak a tessera of your mosaic-portrait, and it´s this portrait which I wanted to know a bit better. Of course I am curious to hear whether you´ve been successful in acquiring more paintings that afternoon. Some day I´ll copy the documentation of your new Frans Snyders listed in the catalogue, or does one get things like that automatically when buying the painting ?
Visiting the view days of the sales and being among the people attending these,was quite an event for me. It´s a kind of social circus which makes me a bit nervous. I´ve perhaps talked to too much people and was so impressed by the whole mass of paintings that I´ve honestly speaking failed to look systematically and concentrated. Don´t forget that all this took place in London, which makes this event all the more exiting to me. So with hindsight I´ve concluded that perhaps the best thing to do is to prepare your visit with a catalogue at home, not to talk to (many) people on the spot, and not give other pictures than those selected in the armchair the chance to detract your attention. These things might sound self-evident for an experienced detective like you Alfred, but as you know I am young, unexperienced and still an amateur in these things. I still have to learn them and go through a number of phases first before I can get the maximum profit of a visit to a viewing. Another thing I´ve become aware of is that it´s essential to develop a restorer´s eye, if you wish to select the wheat from the chaff. And this too, is a capacity still underdeveloped in me. So, Alfred, though I might have given you the impression not to have benefitted to the maximum of the chance to see many many interesting paintings (an opportunity once again so generously sponsored by you - I remember you saying 'you´re not here to see me but to see pictures') I nevertheless have been imbued by a lot of stimulating impulses, enriched my experience and learned useful lessons. To return once more to the afternoon of Friday the 8th : though you´ve convinced me then as not to bid on lot 111 (thank you for that advise then), and though it´s to your opinion an 'ugly painting', I am currently negotiating with

Christie´s since I would nevertheless like to acquire it. It´s true : the condition leaves a lot to be deserved, and it might be a fragment, but I like the theme of the painting, the picture was in large parts certainly painted by the painter whose work I love (and isn´t there always a large irrational component in real love ?), is within my financial range and not included in Roethlisberger (I welcome that circumstance). Moreover nobody is able to find out how much I´ve paid for it, if I manage to 'ersteiger' it after the sale. And if I am very lucky somewhere a signature is hidden under a thick layer of dirt, and/or some day other evangelist portraits of which it might be argued that they could have belonged to one series, might turn up. If the negotiations will end successfully I hope to reach an agreement about the moment when I´ll pick it up in London. I prefer the beginning of December because that will give me the chance -to make a number of appointments which have been prepared during my recent visit, but first deserve some correspondence, -to attend the viewings of the December sales, and -to visit interesting temporary exhibitions, which no doubt will be going on then in London. So, be sure, next time I´ll tell you the (? happy) end of this story.
Okay, after saying 'Good-bye' to you and Volker (it was so nice to see/ speak with him again -he must have got his books by now), I´ve started much later than initially planned my journey to St. Ives (Cornwall). Close to this place lives an old lady of Dutch origin who is a dear friend of mine. I had never visited her in England before. St. Ives is as you know a famous place since several well known artists have lived there e.g. Dame Barbara Hepworth (who was educated together with that illustrious sculptor who left a magnificent collection of his work to the Art Gallery of Ontario, which I´ve visited !) and Ben Nicholson. It´s still a kind of artist´s colony today. Last year an annex of London´s famous Tate Gallery has been opened there (by whom else than Prince Charles).
Flashbach : it gave some trouble (I get stuck near Heathrow) but after having got rides of several interesting people (with whom it´s very informative to communicate) I´ve reached the Youth Hostel in Exeter at 11.00 p.m. Thanks God it was just still open. Next day I arrived in St. Ives. I´ve stayed five days there. It was most enjoyable to be in the beautiful quiet country side, with much fresh air. This gave much relief after being in London with all those terribly dirty buses and antique cabs. When I was in cool and fresh Cornwall temperatures in London raised to over 30° C. ,which made me happy to have left there. On Thursday the 14th I´ve reached after many hours Weymouth where I´ve catched a ferry for Guernsey. (I had deliberately planned not to arrive in France on 'quatorze juillet'.) There I´ve visited Mrs. Els Cevat in order to see what´s now her collection, and to talk to her. She turned out to be much younger than

I
ad.

I had previously thought. I didn´t inform her about your interest to buy pictures from her (as you had suggested me to do); this might have given her the impression I was akind of agent send with the mission to discover unknown paintings. I didn´t consider it wise to behave like that, and trust you´ll understand this. There is a good chance for you to meet her next time you´ll visit my country, since she has now started to work for Sotheby´s Amsterdam where she must to be found from now on regularly. Because I didn´t succeed in arranging my visit to her in advance (I had exspected to be able to get an introduction from you, but this didn´t work, so when I arrived at the isle where she is living (a taxhaven, hence it´s very crowded) I not even had her address -this means Fortuna was with me when I traced it in the telephone directory immediately after the boat´s arrival) I didn´t knew that the whole collection had recently returned to The Netherlands. Anyway it was nice to meet and to speak to her. In the afternoon I´ve sailed to St. Malo. Later in Utrecht I´ve come across the art historically interesting fact that Joachim Wtewael presumably has lived and worked there for a while -still a dark phase of his career. It´s a pitty very much that I didn´t remember this when being 'in situ'. In the evening of the next day I´ve arrived in the place which was my destination, which was in other words the main reason for visiting this part of France : Bayeux. I´ve stayed there three days and spend many hours to savour the tapestry. To my mind you should go there and see it yourself some day (if you´ve never done this until now). In fact for someone living several weeks each year so close to Hastings, this is almost obligatory. The Youth Hostel of Bayeux by the way, was full with young but also older Americans who all wanted to visit the beaches where the liberation of Europe started (there are even special guides how to visit all these 'loci memorabiles'), and I haven´t got the chance to practice my French. We´ve almost exclusively talked about 'D-day' , to my opinion a bit too much. On Tuesday the 19th I´ve hitched in heavy raining weather to Paris. I was extremely lucky to meet a captain of industry who is since many years living near Rouen, but was raised /educated in Bert´s country. This enabled me to have a lenghty and in-depth conversation with him in my mother tongue about every imaginable aspect of life in France. He afterwards send me a catalogue of the 'Musée des Beaux-Arts' in Rouen (re-installed a few years ago), so kind, and invited me to visit him ! This man was on his way to Kortrijk via Paris, where he had to halt at his office (located in Boulogne-Billancourt) for two hours. And he offered me to continue with him to Kortrijk after this interruption, an offer I´ve of course gratefully accepted. This meant for instance that I could leave my heavy bag in his car (no there was no danger that he would run away with it). Thus I had arrived completely by surprise in exactly that part of Paris where Mr. Fryszman lives, the man whom I had liked to visit

already in May, a plan which then (as I´ve already told you) because of lack of time couldn´t be realized. Well, after some trouble, yes with a pay-phone, I finally succeeded to reach and find him. I´ve met him for not more then ten minutes. I´ve so to speak showed him my face and thus prepared a new visit. He was very kind and looks much younger and healthier than he says to be. He loves to show me his Bloemaerts (he has eight good one´s he told me), and I must see them. It is my ambition to visit him before you will meet him again this autumn. Don´t be afraid, I won´t even try to buy anything from him.
Well, at six I was in Kortrijk, and at half past ten safely back home again. Regrettably I had to experience that someone (a junk ?) had broken into my house during my absence. Thanks God he didn´t touch my books, though he has stolen much money. But I´ll overcome this.
In the weeks after my return we´ve had a kind of heatwave here. This resulted in a lot of inactivity. But I´ve done some research pertaining to two children´s portraits by Pieter Nason (a competent portraitist from The Hague about whose œuvre remarkably little has been published ; Willem van de Watering has told me there is a good example of his work in Minneapolis !). It was my first acquiantance with the specialism called heraldry, and though all my investigations didn´t yield much substantial results, I´ve nevertheless benefitted from it because I´ve enlarged my scholarly horizon. And now the temperatures are bearable again my own steamengine is so to speak regaining its pressure and I´ve started again to handle off much correspondence, to study and to do research.
Well, Alfred (& Isabel -I deplore I didn´t see you in London or Bexhill, but trust to meet you soon in ? Utrecht / The Hague), once again : so far for the moment. If there is anything I can help you with please let me know. For now : All the best and 'au revoir'

Hubert

P.S. On 29 VII two paintings by Lastman (cf. A. Tümpel et al. Lastman catalogue, Amsterdam 1991- 1992, cat. no. 9 + cat. no. 15) have been stolen from the 'Rembrandthuis'.
The frontdoor has been forced with a crowbar (like mine).
It was conjectured that they might have been thieved on commission (there is no 'double entendre' here !). They have not yet been traced, nor have the thieves. Or have you already read this in The New York Times ?

Dhr. H. van Baarle
Dorstige Harthof 32
3512 NW Utrecht
Nederland

befreundet, zeichnete er ſich vornehmlich durch feine nach dieſen beiden Malern ausgeführten Stiche aus, unter denen die Portraits wegen ihrer ungemeinen techniſchen Meiſterſchaft und lebensvollen Auffaſſung den erſten Platz behaupten. *Bauſe* genieſst mit Recht den Ruhm, den beſten Stechern des 18. Jahrhunderts beigezählt zu werden.[1])

Einen vorzüglichen Catalog ſeiner Arbeiten verdanken wir *G. Keil.* (Leipzig, R. Weigel 1849.)

Ihm ſowohl, wie *Chriſtian Gottlieb Geyſer,* (geb. in Görlitz 1740, geſt. in Leipzig 1803) war in hohem Maſse das Talent verliehen, ſich in die *Oeſer*'ſchen Zeichnungen, mochten ſie noch ſo unbeſtimmt und verſchwommen ſein, zu ſchicken. Unter ihrer Hand verwandelten ſie ſich in vortheilhafteſter Weiſe, gewannen ſie ſicheren Strich, feſte und beſtimmte Contouren.

Auch *Oeſers* älteſter Sohn, *Johann Friedrich Ludwig* radirte einiges nach ſeinem Vater; unter den übrigen Stechern begegnet uns noch *J. W. Mechau,*[2]) (1747—1808) der ſeit 1782 an der Akademie thätig war, ſodann *Johann Heinrich Wieſe* (1748—1803) und *K. L. Cruſius* (1740—1779), beide als Lehrer an der Akademie angeſtellt, endlich noch *Lindemann* und *Thönert,* welche ſich insgeſammt auſser durch die nach *Oeſer* geſtochenen und radirten Blätter durch eigene Erfindungen bekannt gemacht haben.

Sie bilden die jüngere leipziger Kupferſtecher-Schule, wie ſie ſich, unterſtützt durch den in regem Auffchwung begriffenen Buchhandel, der ſie zur Illuſtration in ausgedehntem Umfange heranzog, raſch blühend entfaltete.

A. GRÖSSERE EINZELBLÄTTER BIBLISCHEN GEGENSTANDES.

1) Die Beſchneidung Chriſti.
Rad. von *Oeſer* nach dem Gemälde von *G. van den Eckhout* in der Samml. *Chr. Ludwig von Hagedorns* in Dresden. 1756. bez. »*Gehr. van den Eckhout* pinx. Ex collectione *C. L.* ab *Hagedorn. C. R. Fried. Oeſer* inc. Dresdae 1756.« Kl. 4. Später beſaſs *Oeſer* das *Eckhout*'ſche Bild ſelbſt. (*Chodowieckis* Tagebuch über ſeine Reiſe von Berlin nach Dresden, Leipzig und Halle, publicirt in *Schorns* Kunſtblatt, Jahrg. 20, 1839, pag. 301. — Bibliothek der ſchönen Wiſſenſch. etc. Bd. 2. Leipzig 1758, pag. 424.
2) Die Darſtellung Chriſti im Tempel. nach *Rembrandt,* 1639. bez. »Dem Herrn Regierungs Secretair *Bland,* widmet dieſes als einem beſonderen Kenner der ſchönen Wiſſenſchaften *F. Oeſer.*« 4.

[1]) Der [illegible] Oeſerſchen Arbeiten [illegible] habe ich alles das in entzückem [illegible], was Keener zehnfach fühlen: Bewunderung und Erſtaunen.« (*Carl Lang* in *Manſels* Museum, 5. Stück, Mannheim 1788, pag. 22.

[2]) [illegible]

3) Die Auferweckung Lazari. Bez. »*Mechau* fec. 1761 Lips.« gr. 4.
4) Saul bei der Hexe von Endor den Schatten Samuels beſchwörend. Nach *Rembrandts* Gemälde in der Sammlung *Bachmann* in Magdeburg 1765. 4. Rad. von *Oeſer.*
5) Die drei Apoſtel, nach *Michel Angelo da Caravaggio's* Gemälde im *Winkler*'ſchen Cabinet in Leipzig. Bez. »*Michel Angelo. da Carav.* pinx. *Oeſer* delin. *J. F. Bauſe* fec. aq. forti Lips. 1772. Dem Herrn Doctor *Carl Wilhelm Müller,* Praetor in Leipzig gewidmet durch deſſen ergebenſten Diener *Joh. Frd. Bauſe.* Zu finden in Leipzig bey dem Verfaſſer.« (*Keil* 7. Es giebt auch Abdrucke vor der Schrift. Handzeichnung, Bleiſtift, leicht angetuſcht, der erſte fluchtige Entwurf, im Beſitz des Verfaſſers.
6) Loth und ſeine Töchter am Fuſse eines Felſens eingeſchlafen, bez. »*A. F. Oeſer* pinx. *J. H. Wieſe* fec. aq. f. 1774.« gr. fol.
7) Abrahams Brandopfer nach dem *Oeſer*'ſchen Gemälde im Cab. *Winkler,* geſt. v. *Bauſe* 1777. (*Keil* 2.) bez. »*A. F. Oeſer* del. *J. F. Bauſe* fec. Dem Herrn Doctor *Kopp* gewidmet von Seinem ergebenſten Freund und Diener *J. F. Bauſe.*«[1]) Braun getuſchte Skizze in Wien, *Albertina,* (0,22 hoch, 0,18 breit.) bez. »*A. F. Oeſer.*« Es exiſtiren 4 Abdrucksgattungen.
8) Der barmherzige Samariter. Geſt. von *Bauſe* 1777. (*Keil* 10.) Handzeichnung, leicht aquarellirt in Wien, *Albertina.* (0,22 hoch, 0,15 breit.)
9) Iſaac und Eſau, geſt. von *Bauſe* 1778. (*Keil* 4.)
10) Abraham auf Moria, nach dem *Oeſer*'ſchen Gemälde in Cab. *Winkler,* geſt. von *Bauſe* 1778. bez. »*A. Fr. Oeſer* delin. *Bauſe* ſc. 1778.« »Dem Herrn Profeſſor *Goldhagen* gewidmet von Seinem Freunde und Diener *J. F. Bauſe.*« (*Keil* 3.) Handzeichnung, braun getuſcht in Wien, *Albertina.* (0,21 hoch, 0,18 breit.)
11) Chriſtuskopf nach *Guido Reni's* Bild in der *Schwalbe*'ſchen Sammlung in Hamburg. Geſt. von *Bauſe* 1783. *Keil* 5.)
12) Die Familie Mano's in Verwunderung nach dem Entſchwinden des Engels. Rad. von *Oeſer* nach *Rembrandts* Gemälde in der Sammlung *G. Winkler* in Leipzig. kl. 4.
13) Noah und ſeine Söhne. Bez. »*A. F. Oeſer* del. — *J. F. Bauſe* fec.« (*Keil* 1.) Braun getuſchte Skizze in Wien, *Albertina,* 0,22 hoch, 0,32 breit. Bleiſtiftſkizze im Beſitz des Verfaſſers. Es giebt ſchwarze und braune Abdrucke in Aquatinta-Manier.
14) Adam, von Eva gefolgt, Abels Leichnam auf den Schultern tragend, bez. »*Oeſer* inv. *F. Lindemann* ſc. aq. fort.«
15) Noah und ſeine Söhne, geſt. von *J. H. Wieſe.*

[1]) In einem Brief an *Hagedorn* vom 8. März 1777 (Briefe über die Kunſt von und an *Chr. Ludw. von Hagedorn.* 1797, pag. 145) ſpricht ſich *Bauſe* über eine neue, von ihm bei der Wiedergabe *Oeſer*'ſcher Blätter vielfach angewandte Manier aus. »Ich habe bisher in einer getuſchten Manier auf Kupfer gearbeitet, und werde nach Oſtern 12 Blätter als die erſten Verſuche nach *Oeſer* und *Cruſius* herausgeben. Dieſe Manier hat das Verdienſt, eine getuſchte Zeichnung und den Geiſt des Verfaſſers genau und geſchwinder ausgedrücken, als durch die Radirung oder Stechen geſchehen kann, weil die Bearbeitung vermittelſt des Pinſels geſchieht.

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

June 6, 1994

Dhr. H. van Baarle
Dorstige Harthof 32
3512 NW Utrecht
The Netherlands

Dear Hubert:

As you will be able to imagine, when a fellow reaches his 70th birthday all sorts of people write to congratulate him, but few letters have given me as much real pleasure as yours of April 27th, with your twenty most interesting art historical points.

Regarding item 14 of your letter, you probably know that Bert van Deun and his wife are moving from Princeton to Zug in Switzerland this summer, and I look forward to spending a day with him at the end of June.

Regarding item 18, I am very glad to see that you plan to visit Dr. Jacques Fryszman in Paris, who inherited Dr. Efim Schapiro's collection of drawings. I have not met him although I have talked to him at length and plan to visit him this autumn. In case you don't have it, his address is 15 Boulevard Anatole France, 92100 Boulogne, Billancourt, France, telephone number 33 4 605 7643. I would be very interested in learning of what you think of his collection of drawings.

As you will see, I have written to Saskia Jungeling and told her about Christopher Brown working on Torrentius and suggesting that she contact Christopher and show him her painting.

Of course, we would love to see you, but my summer is quite busy, and we don't have any plans to visit Holland although we are at least thinking about a visit late in November.

The big sales in London are from July 5--8, and I will certainly be at all four sales and would love to meet you even if only for a little while. My good friend, Dr. Volker Manuth, will also come over from Berlin, and if you have not yet met him

we could plan to have lunch together. He is as knowledgeable as he is helpful, and he is now an active member of the Rembrandt Research Project. Also, he has accepted the Bader Chair in Northern Art History at Queen's University, and will begin late this year.

Isabel and I are flying from Milwaukee to England, arriving on June 8, and we leave for Vienna on Sunday morning, June 11. Our Bexhill telephone number is 44 424 222 223. June 11--21 we will be in Austria and the Czech Republic, and then will be back in Bexhill June 21--26. That week I will fly to Germany and Switzerland and will be back in England on July 2, and then in London the 4--8 of July. On July 10 we return to Milwaukee.

As you will see, it is a terrible schedule, but it would give us such pleasure to see you in London. If that is not possible, we would like to see you in Utrecht in the autumn.

All good wishes.

Sincerely,

Enclosure

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

January 17, 1995

Dhr. H. van Baarle
Dorstige Harthof 32
3512 NW Utrecht
The Netherlands

Dear Hubert,

Isabel and I had very much hoped to hear from you before now to give us the exact dates of your visit.

Since talking to you in London on December 9th, my calendar has filled up horribly, in part because the British have denied the export license for the beautiful Liss I bought, and I have to fly to London for a meeting at the National Gallery on February 1st.

We will be here until the 24th of January, and I will return from London to Milwaukee on February 5th, and Isabel will return on February 8th. Then from the 14th to the 16th of February we will be in Minneapolis, and from the 17th to the 22nd in Tennessee.

While we are gone, a very good friend, Michael Hatcher, stays in our house, and I have asked him to welcome you to sleep in the other guest room if you should arrive while we are gone. Also, I will leave with him the gift promised to you in case you arrive during our absence.

Have you had a chance to talk to Bert Vos in Amsterdam?

Best regards.

Sincerely,

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 2, 1993

Dr. James Mundy, Director
The Frances Lehman Loeb Art Center
Vassar College
Box 102
Poughkeepsie, New York 12601

Dear James:

Isabel and I much look forward to seeing you, both at home and at the gallery, on October 2nd.

However, I am rather concerned by noting in your description of the tour that up to thirty people might come. James, you know our house, and we simply could not accommodate thirty all at one time.

One alternative might be to give people not very interested in old masters the afternoon off, or somehow split the group between our house and our gallery.

Please call me at your convenience to discuss.

All good wishes.

Sincerely,

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

THE VISUAL ARTS IN MILWAUKEE, WISCONSIN
September 30, 1993 - October 3, 1993

Private art collections with special viewing opportunities will be featured during the Friends fall trip to Milwaukee.

To entice the art enthusiast, not-open-to-the-public collections, some with published catalogues, are scheduled to be visited. As a group, these collections offer expansive visual variety from Old Masters to contemporary works, fine and decorative arts, period gardens, a Frank Lloyd Wright house and furnishings, the diversified holdings of the Milwaukee Art Museum, and a sculpture park of 60 pieces carefully sited throughout 40 acres.

"Amerikanischen Athens am Michigansee" was the phrase used to describe Milwaukee at the end of the 19th century when it was one of the nation's great Victorian-era cities, recognized for its civic minded people, liberal politics, schools and churches, parks, waterworks, music and fine arts.

The Milwaukee Art Museum mirrors the city's cultural growth. The original building, constructed between 1885 and 1888, which housed the Layton Art Gallery, stood as a typical Victorian public painting salon. The neo-Greek design by London architect George Ashdown Audsley suited Frederick Layton's collection of classic 19th-century European paintings and sculpture, and American landscape and narrative art. His lack of interest in the avant-garde stands in sharp contrast to the Milwaukee Art Museum as it has evolved today, housed in an Eero Saarinen building, with contemporary art being one of the greatest strengths of its collections.

Thursday September 30

Afternoon arrival at **The Pfister Hotel**, an 1893 landmark building, housing a significant collection of 19th century art, member of Historic Hotels of America, and Preferred Hotels and Resorts Worldwide; 424 Wisconsin Avenue, 53202; Tel. (414) 273-8222. The hotel, in celebration of its centennial, has been recently restored to its 19th-century elegance and tradition with updated 21st-century services and amenities.

At 6:30 PM, members of the **Vassar Club of Wisconsin** will escort visiting Friends from the hotel and join them for evening cocktails and dinner in the library of the historic **University Club**. Kathy Wilcox Lambert '75, president of the club, will welcome everyone, and an update on the **Frances Lehman Loeb Art Center** will be given by its director **James Mundy**. During dessert there will be a presentation with slides on Milwaukee's architectural and cultural heritage by a prominent historian.

Friday October 1

Day Chair: Andrea Smith Van Dyke, '67

At 9:00 AM, the Director of the **Milwaukee Art Museum, Russell Bowman,** will welcome us to the museum which is Wisconsin's foremost art institution since its establishment in 1888. Home to over 20,000 works of art from the 15th century to the present, the museum is recognized nationally for its collections of Old Masters, American furniture and decorative arts, 19th-century American and European art, paintings of the School of The Eight, German Expressionism, modern and contemporary American and European art, Haitian and Folk art. Tours will include highlights of the permanent collections and the current **Mark Tansey Exhibition**, a mid-career retrospective of 25 large-scale paintings organized by the **Los Angeles County Museum**. Luncheon follows in the **von Schleinitz Gallery** of 19th-century German art.

The afternoon will be devoted to the decorative arts, 17th- and 18th-century American furniture, early English ceramics, silver, needlework and historical prints at Chipstone, a private house museum considered the "Winterthur" of the Midwest, and Fred and Anne Vogel's residence. **Luke Beckerdite**, Curator of Chipstone, will introduce the group to the culmination of the shared collecting experiences of **Stanley Stone and Polly Mariner Stone. The Chipstone Foundation** was organized in 1965 with the dual purpose of preserving and interpreting their collection and stimulating research and education in the decorative arts. An important new journal, American Furniture, is soon to be launched by the Foundation and the catalogue, American Furniture at Chipstone, by Oswaldo Rodriguez Rogue, the University of Wisconsin Press, 1984, is still available at bookstores. Noteworthy is the Stones' particular interest in Rhode Island cabinetmaking with more than 30 examples, several being documented Goddard and Townsend case pieces dated 1745 and 1746.

While half the group tours Chipstone, the others will visit Fred and Anne Vogel's home, exchanging at the designated time so everyone views both collections.

By comparison, the Vogel collection is more specifically focused on American furniture and related works prior to 1725. Included are silver, ceramics, textiles, brass and pewter objects for domestic use, as well as a selection of rare early maps of the New England coast. Paintings and sculpture, including works by Renoir, Derain, Kandinsky and Moore, offer a distinctive highlight to this home built in 1967 overlooking the Milwaukee River. For the horticulturally-minded, formal gardens at Chipstone and an herb garden at Vogels may also be of interest.

At 6:00 PM, evening cocktails and dinner will be graciously hosted by Bruce and Candy Pindyck at their home. This will allow you the opportunity to enjoy a beautiful country house, time to wander through the grounds, enjoy the gardens and renovated stable/guest cottage and view the architectural refinements of the interior which are complemented by European and American paintings.

Saturday October 2

Day Chair: Anne Henoch Vogel, '63

The day begins with a 9:00 AM visit to the home of **Marvin and Janet Fishman**, recently recognized as among America's top 100 collectors by Art and Antiques and honored by Art News as among the most significant collectors worldwide. Their renowned collection of German art between the World Wars features a cross section of artists (Heckel, Pechstein, Grosz, Dix, Beckmann, Meidner, Nussbaum, Voigt, etc.) working in a range of styles from classic German Expressionism to the Neue Sachlichkeit (New Objectivity) movement of the 1920s and 1930s. The focus is on content. These artists felt compelled to deal in their paintings with the pressing social, political and economic issues of their day. It is an art intended to engage the mind and to present the human dimension behind historical events. The Fishman Collection catalogue, Art in Germany 1909-1936 is authored by Reinhold Heller, Professor of Art History of the University of Chicago.

The next stop will be **Frank Lloyd Wright's** 1916 **Frederick C. Bogk House,** one of a few remaining notable examples of his work of this period. A townhouse, it has strong Japanese influence, extensive use of decorative concrete in the interior and exterior. A low-hipped roof shelters the richly ornamented brick cube. The house has been acclaimed for its Wright-designed rugs and furnishings. It is one of only 12 privately-owned houses featured in the recently published The Wright Style by Carla Lind. We shall be viewing this home through the courtesy of Robert and Barbara Elsner, the present owners.

Luncheon with Russell and Barbara Bowman in their historic townhouse listed in the National Register of Historic Homes will be an added privilege. The **Russell and Barbara Bowman Collection** includes contemporary artists such as Philip Pearlstein, Jim Nutt, Roger Brown, Robert Kushner and David Salle; 20th-century folk and outsider artists including Felipe Archuleta, Howard Finster, Josephus Farmer, Miles Carpenter, Joseph Yoakum, Mose Tolliver and Mary T. Smith; and also decorative objects and furniture.

The afternoon will be spent visiting the **Alfred Bader** Old Masters Collection in his home and downtown gallery. Dr. Bader has been an ardent collector of paintings for over a half century. His collection, with its focus on works of 17th-century Dutch painting, particularly those of Rembrandt's numerous students and disciples, has long been known as one of the best of its kind. Among the artists featured in his collection are Rembrandt, Jan Lievens, Hendrik Terbrugghen, Aert de Gelder and Pieter Claesz. Numerous national and international museum exhibitions have included one or more of his paintings. Dr. Bader has recently retired from his role as Chairman of a major company and has opened an art gallery specializing in the paintings of the Old Masters.

At 5:30 PM will be evening cocktails and a tour of a typical central chimney house of 1750 which was moved from Alton Bay, New Hampshire, and faithfully reinstalled in Milwaukee in 1960 by a prominent couple. The home contains extensive collections of American furniture, American and English paintings, English needlework and beadwork, brass and silver, all of the same period of the house. Striking perennial beds and an herb garden complete this extraordinary setting. Dinner follows at the nationally acclaimed **Grenadier's Restaurant**.

Sunday October 3

Day Chairs: Mary Ellen Schwartz Pindyck, '68 Mary Kay Sullivan, '72

At 11:00 AM the outstanding **Bradley Family Foundation Sculpture Garden** will be open to receive our group. In 1962 **Mr. and Mrs. Harry Lynde Bradley** purchased the first sculpture, **Bremen Town Musicians** by Gerhard Marcks. Between the years, 1962 and 1978, Mrs. Bradley was extremely active in collecting and building the Sculpture Garden, acquiring works by Henry Moore, Barbara Hepworth, Clement Meadmore, Beverly Pepper, Mark di Suvero, Ellsworth Kelly, Charles Ginnever, George Sugarman and many others. Mrs. Bradley, many times working with the artist's suggestion, was responsible for the insightful final placement of the sculpture. The sculpture is complemented by the beautiful gardens and lake setting, blending natural and man-made worlds.

Luncheon will be served in the gardens, followed by a trip to the Milwaukee Art Museum for a specialized tour of important sculpture in the permanent collection. Visiting Friends will be joined by members of the newly formed support group from the Chicago/Milwaukee area who are using the occasion of the Bradley Sculpture Garden and Milwaukee Art Museum tour as their inaugural event.

3:00 PM - departure for Mitchell International Field, Milwaukee.

GENERAL INFORMATION

Tour Price: The price of the tour for 3 days and 3 nights (Thursday evening through Sunday afternoon) is $570 (tax included) per person, double occupancy, which includes a minimum tax deductible contribution of $150 to the Friends of the Frances Lehman Loeb Art Center (Single room supplement: $159).

Registration: The tour is limited to 30 people. Reservations will be accepted in order of receipt. A check in the amount of your contribution (minimum $150), payable to Vassar College, Friends of the Art Center, is required to make a definite reservation. A detailed time schedule will be mailed upon receipt of your confirmed reservation. The balance of $420 must be sent by August 30, 1993 to East Town Travel, Ltd; 765 N. Broadway, Milwaukee, WI 53202, Attention: Mike.

Hotel: The Pfister Hotel, 424 E. Wisconsin Avenue, Milwaukee, WI 53202; (414) 273-8222. Accommodation is on a double occupancy basis. Reservations have been made by East Town Travel. Supplement for a single room is $159. Registration for a double occupancy will be readily accepted from any person who does not have a traveling companion, but wishes to share accommodations. If, however, at the time final payment is due there is no one with whom the person can share a room, it will be necessary to assign a single room at the designated supplement.

Meals and Transportation: The tour price includes 3 lunches, 3 dinners (one evening of cocktails and dinner being generously hosted), and motor coach transportation for all scheduled events. Breakfasts, personal tips, airport transportation (hotel limo available), laundry, extra beverages and expenses of a personal nature are not included.

Further Information: Further information may be obtained from the Executive Administrator of the Friends weekdays between 9:00 AM and 4:00 PM at (914) 437-5391. The Friends office will be closed from July 1 - August 15 (except for mail pick-up). Information regarding accommodations and transportation to and from Milwaukee is available from Mike or Jody, East Town Travel, Ltd., 1-800/822-3789 weekdays, 8:30 AM to 5:30 PM CDT.

East Town Travel has made a special arrangement with Midwest Express Airlines, offering you a discount of 5% off the lowest applicable air fare(s). East Town Travel also will be pleased to assist you with extended travel plans in the Milwaukee/Chicago area.

The Visual Arts in Milwaukee, Wisconsin.
September 30, 1993 • October 3, 1993

FRIENDS
OF THE
FRANCES
LEHMAN
LOEB
ART
CENTER

Anne Vogel
Friends of the
Frances Lehman Loeb Art Center
Vassar College
Box 102
Poughkeepsie, N.Y. 12601

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

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

January 23, 1985

Dr. J. W. von Moltke
Schluesselgasse 21/IV
CH 8437 Zurzach/Aargau
Switzerland

Dear Dr. von Moltke:

I haven't heard from you for a very long time and hope that you are well.

Needless to say, I anxiously await the publication of your book on de Gelder. Recently I noted that Prof. Sumowski referred to catalog numbers in that book and presume that he has a copy of the manuscript. I recently acquired another de Gelder, No. 81 in your work and No. 797 in Sumowski, that beautiful interior of an artist's studio, unfortunately in Sumowski's book with a poor photograph. Since I purchased the painting I wrote to you c/o Davaco to inquire whether you could use a good photograph, but as I had no reply assume that it is too late.

Recently I donated to the Toledo Museum of Art a very large and beautiful Idolatry of Solomon, photograph and description enclosed. The painting is recorded in the RKD and was seen by Prof. Haverkamp-Begemann and Dr. Bernt, always with admiration and without doubt that it is by Jan de Brey. Of course, you are the specialist on that artist, and to complete the documentation at the museum I would very much appreciate your opinion.

Best personal regards from house to house.

Sincerely,

Alfred Bader
AB:mmh
Enclosures

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

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

July 22, 1985

Mr. Kurt von Schuschnigg, Jr.
530 Park Avenue
New York, New York 10021

Dear Mr. Schuschnigg:

I have just returned from my trip to Europe, and I would like to report to you that I met Count Cziraky in Vienna, and purchased a small portrait of an old man for $8000.00. The painting is attractive, but by no means in mint condition. Documentation of my purchase is enclosed.

Hence, I owe you the 15% commission and enclose my check for $1200.00. In the future, I do hope that you will agree that a commission of 10% would be appropriate, and I hope that you will be able to find other paintings of the Rembrandt school for me.

Many thanks for your help and best personal regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosures

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

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 9, 1994

Mr. Michael Voggenauer
Art Historical Research
8 Burton Mews
South Eaton Place
London SW1W 9EP
England

011 44 71 730 6477

Dear Mr. Voggenauer:

In response to your letter of August 5th, I am really sorry that you don't think that Mr. Joseph's painting would sell well in England. He is such a nice person that I would really have liked to be able to help.

By a curious coincidence, I recently purchased an early Godfrey Kneller, also of a scholar writing at a table. I do like Kneller's work of his early days, although I am bored by his late English portraits.

Could you please send me a photograph, black and white, and perhaps a snapshot in color to my English address, 52 Wickham Avenue, Bexhill-on-Sea, East Sussex TN39 3ER, where I will be from the 15th to 18th of August. Please also let me know what the owner would like.

We will be back in England in the very first days of September, and I could touch base with you by telephone then.

All good wishes.

Sincerely,

Bette Lingre

Alfred Bader

c: Mr. Rudolf Joseph

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

MICHAEL VOGGENAUER
ART HISTORICAL RESEARCH

8 Burton Mews, South Eaton Place, London SW1W 9EP
Tel: 071 730 3504 Fax: 071 730 6477

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

5th August 1994

Dear Dr. Bader,

Thank you very much for your letter of 25th July and the copy of your letter to Rudolf Joseph.

Judging from the photograph of the picture I cannot advise a sale at Finarte but suggested instead that the picture be auctioned in New York.

After our telephone conversation it occurred to me that one of my German clients wishes to sell a picture I was able to identify as an early Godfrey Kneller. Professor Sumowski has accepted the attribution and he will publish and reproduce it in colour in the addendum to his Gemälde der Rembrandt-Schüler. The subject is one of a scholar writing at a table.

Unfortunately, I will not be in England at the time of your visit, but perhaps I could show you a photograph when you are here again.

With my best wishes

Yours sincerely,
Michael Voggenauer

Michael Voggenauer

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 27, 1994

Mr. Johnny Van Haeften
13 Duke Street, St. James's
London SW1Y 6DB
England

Dear Johnny,

Thank you for your gracious letter of October 20th.

I would indeed like to have six more black and white photographs of that little painting I purchased, to collect with the painting.

Also, I would appreciate your giving me Werner Sumowski's reply to your inquiry about this work. Don't worry if he said that he doesn't know or that it is just one of many versions of Bredius 226.

Best wishes.

As always,

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

October 13, 1994

Mr. Johnny Van Haeften
13 Duke Street, St. James's
London SW1Y 6DB
England

Dear Johnny,

Please allow me to respond to you separately about your suggestion that Isabel and I give a million pounds to the National Gallery to re-furbish their "Rembrandt Room". I declined your suggestion for two reasons, and I would like to explain both.

One is that I very much like to have the U.S. Government help with my donations. In this country, donations to museums, and in fact to all established charities, are tax deductible up to 30% of my income. However, I gave such an enormous sum, six million pounds, to my university to purchase Herstmonceux Castle that I will not be able to make donations and have them tax deductible for several years.

The second reason is that Isabel and I try to help people, through universities and many organizations which help the disadvantaged. To have a room in the National Gallery named after us is just not our style.

Johnny, everything we have ever done together--and I wish there had been more--has been really a pleasure. I particularly appreciated your selling me that little study, not because it is a great painting--it isn't, and it is one of several versions by one of Rembrandt's students--but it fits so well into my collection.

I find it difficult to say no to any of your requests, and yet I hope you will understand.

Best personal regards.

As always,

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

October 11, 1994

Mr. Johnny Van Haeften
13 Duke Street, St. James's
London SW1Y 6DB
England

Dear Johnny,

Thank you for your letter of September 23rd, advising me that you have sold me the 17th century Rembrandt School Portrait of a Man for £5000.

I had hoped that you would call me during visit to New York to discuss, but I am sure you had a great many more important matters to discuss.

I plan to be in London on the 11th of November, then go to Amsterdam for the sales, and be back in London for the major sales in December. I would then like to pick up the painting and pay you at once. As it is so small, I will take home in my briefcase, and if you require documentation for VAT refund I can get the paperwork signed as I leave Gatwick on the 23rd of December.

All good wishes.

Sincerely,

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

May 4, 1998

Johnny van Haeften
13 Duke Street, St. James's
London SW1Y 6DB
ENGLAND

Dear Johnny:

Thank you so much for your invoice no. 13735 for my 40 percent share of the Doomer.

I am just leaving for a painting buying trip from which I will not return until next week. Hence, I did not want to delay sending you the cheque, though will ask you when I see you at the end of June whether it does not contain a very slight error, actually in my favour. If so I will give you another cheque then.

Was your associate able to find anything about the *Alchemist* by Bega coming from the collection of John Sheepshanks?

With all good wishes,

AB/nik

Enclosure

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

Johnny Van Haeften
LTD

13 Duke Street, St James's
London SW1Y 6DB
Telephone: (071-) 930 3062 Fax (071-) 839 6303

Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee
Wisconsin 53202
USA

Date 23rd September 1994
Invoice No. 10699

Tax Point Date
Reference

INVOICE		VAT	TOTAL
To:			
DUTCH SCHOOL **(17th century)**			
Portrait of a man			
Oil on panel - 7 1/2 x 6 1/4 in. 19 x 15.8 cm.			
NB. This painting is from the circle of Rembrandt and may be by Willem Drost (c. 1630 - Amsterdam - 1678)			
			£5,000
	#1506		

Reg in England No 1345215 VAT Reg No 242 4800 86
J H Van Haeften S A Van Haeften

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 24, 1993

Mr. Johnny van Haeften
Johnny Van Haeften Ltd.
13 Duke Street
St. James's
London SW1Y 6DB
England

Dear Johnny,

I am sorry to hear from your secretary that you are ill with pneumonia. Do get well quickly.

I look forward to seeing you in London at the end of May.

Best wishes.

Sincerely,

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

FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO: Mr. Johnny van Haeften
FAX 011 44 71 839 6303

DATE: February 22, 1993

Dear Johnny:

Last week I mailed you my check for L147.73 as invoiced by you for 1/4 share of the frame for the de Bray. Now, however, Otto has told me that the invoice should have been cancelled as the frame was not used. Please just tear up my check.

I am sorry that I can't join you in Maastricht, but I feel that I can spend my time better looking for really fine paintings here.

I look forward to seeing you in London in May and then again in July.

Best wishes,

Alfred

NY

Johnny Van Haeften
LTD

13 Duke Street, St James's
London SW1Y 6DB
Telephone: (071-) 930 3062 Fax (071-) 839 6303

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

Date 16th December 1992
Invoice No. 8956

Tax Point Date
Reference

INVOICE

		VAT	TOTAL
To:			
Your one quarter share in the purchase of the portrait by Salomon de Bray ex Sotheby's, Amsterdam, 11th November '92, Lot 57			
Purchase Price:	Dfl 73,600		
Therefore your one quarter share at Dfl 2.75=£1:	£6,690.91		
Bank Charges:	£10		
TOTAL:			£6,700.91

£700.91
freight 135.13
£6835.04

Johnny Van Haeften
LTD

13 Duke Street, St James's
London SW1Y 6DB
Telephone: (071-) 930 3062 Fax (071-) 839 6303

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

Date 16th December 1992
Invoice No. 8955

Tax Point Date
Reference

INVOICE		VAT	TOTAL
To:			
Your one quarter share in the cost of shipping our de Bray from Amsterdam to London			
Gross cost:	£540.50		
Therefore your one quarter share:	£135.13		
TOTAL:			£135.13

Reg in England No 1345215 VAT Reg No 242 4800 86
J H Van Haeften S A Van Haeften

Dr. Alfred Bader
Chairman

October 27, 1988

Mr. Johnny Van Haeften
13 Duke Street
St. James's
London SW1Y 6DB, England

Dear Johnny:

I really appreciate your kindness in buying the large landscape by Isaac van Ruisdael at Phillips on Tueaday.

As promised, please find enclosed my draft for £ 12,265, this being the hammer price of £ 11,000, plus 10%, plus 15% VAT on the 10%.

Please do keep the painting in London until I see you next month.

I very much hope that you will find some other large paintings for me so that we can reduce the per-painting airfreight charge.

By now you must know what a miser I am.

Best regards.

As always,

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

October 27, 1988

12265.×
176.=
2158640.

Mr. Johnny Van Haeften
13 Duke Street
St. James's
London SW1Y 6DB, England

Dear Johnny:

I really appreciate your kindness in buying the large landscape by Isaac van Ruisdael at Phillips on Tueaday.

As promised, please find enclosed my draft for £ 12,265, this being the hammer price of £ 11,000, plus 10%, plus 15% VAT on the 10%.

Please do keep the painting in London until I see you next month.

I very much hope that you will find some other large paintings for me so that we can reduce the per-painting airfreight charge.

By now you must know what a miser I am.

Particularly with other people's money!

Best regards.

As always,

Alfred Bader

AB:mmh

Enclosure

£ 12265 × 1.76
= £ 21586.40

Out of pocket expenses for freight etc. to follow.

Land regards,

58

58 *ISAAC VAN RUISDAEL (1599-1677)*

A VIEW OF EGMOND

Signed and dated 1645

40in. x 55in. (101.5cm. x 139.5cm.)

£6000-10,000

11000
1100
110
55
12265

11

12265

Johnny Van Haeften
LTD

13 Duke Street, St James's
London SW1Y 6DB
Telephone (01-) 930 3062

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

12th August, 1988.

Dear Alfred,

Thank you so much for your very kind letter of 27th August. Your remarks are much appreciated and reciprocated! I am just writing to confirm the safe receipt of your cheque for £10,842.25 in settlement of your account. I confirm that we will look after the study of the four heads until your visit in November.

I am afraid that I am not really qualified to tell you what I think of the Italian painting. I did not bid initially as I thought it was being Bought In, but then I saw Lampronti, the Italian dealer, bidding and it was being knocked down to him for £7,000 when I stuck in the bid to acquire it.

Looking forward to seeing you in November.

With kind regards and best wishes.

Yours ever,

Johnny Van Haeften.

P.S. VAT is correct — I changed the bogus VAT and I'll telephone Cecil to pass it on at the factory.

Reg in England No 1345215 VAT Reg No 242 4800 86
J H Van Haeften S A Van Haeften

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

August 2, 1988

Mr. Johnny Van Haeften
13 Duke Street
St. James's
London SW1Y 6DB, England

Dear Johnny:

Thank you for your careful accounting, just received. My check for L 10,842.25 is enclosed. I will telephone you next week to ascertain that the ~~paintings have~~ check has arrived safely.

Could you please ask your accountant to inquire about the L 243.75, my half share of the VAT on the sale of the frame. I am not registered for VAT in Britain, and, in fact, have never made a resale although I have sold a good deal through auction. All of these sales do, of course, go through my American books, and I pay taxes here. Please consider whether I shouldn't refund the L 243.75 to you for you* then to add it to your VAT payments. *

What do other American dealers do who buy paintings in partnership with you, and you then make the retail sale?

I very much look forward to the photograph of the cleaned old man, which I hope will turn out to be a masterpiece.

It is really a pleasure doing busines with you.

Best regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosure

* The last thing I need is trouble with the U.K tax authorities!

16-51-78

CHARTERHOUSE

Charterhouse Bank Limited
1 Paternoster Row St Paul's London EC4M 7DH

Aug 1 1986

Pay Johnny Van Haeften or order

Ten thousand eight hundred forty two and 25/100 pounds Sterling

£10 842 · 25

DR. A. BADER
PREMIUM ACCOUNT

Anna Bader

⑩ Metal Box p.l.c.

⑈040349⑈ 16⑈51781⑆ 10079283⑈

With compliments

I did rather better with the frame after much haggling, so you can deduct £1,868.75 from the £12,711 leaving £10,842.25 to pay.

Best wishes

Johnny

Johnny Van Haeften

13 Duke Street, St James's
London SW1Y 6DB
Telephone (01-) 930 3062

Johnny Van Haeften
LTD

13 Duke Street, St James's
London SW1Y 6DB
Telephone (01-) 930 3062

Date 25th July, 1988.

№ 5523

Dr Alfred Bader,
Alfred Bader Corporation,
2961 N. Shepard Avenue,
Milwaukee,
Wisconsin 53211,
U.S.A.

Tax point date

Reference

INVOICE		VAT	TOTAL
To: Your one half share in the portrait of an old man attributed to Lievens			
Hammer price;	£7,800		
Buyer's premium:	£780		
VAT on the above;		£117	
Therefore your one half share:	£3,900		
Buyer°s premium:	£390		
VAT on the above:		£58.50	
Total:			£4,348.50.
		—	1868.75
			2479.75
To: The purchase on your behalf of the painting of the heads of four old men attributed to Serodine, ex Christie's, 22.5.88, lot 138			
Hammer price:	£7,500		
Buyer's premium:	£750		
VAT on the above:		£112.50	
Total:			£8,362.50.
			2479.75
	Pay →		10842.25
GRAND TOTAL:			£12,711.

Reg in England No 1345215 VAT Reg No 242 4800 86
J H Van Haeften S A Van Haeften

Johnny Van Haeften
LTD

13 Duke Street, St James's
London SW1Y 6DB
Telephone (01-) 930 3062

Date 25th july, 1988.

№ 5525

Dr Alfred Bader,
Alfred Bader Corporation,
2961 N. Shepard Avenue,
Milwaukee,
Wisconsin 53211,
U.S.A.

Tax point date

Reference

CREDIT NOTE		VAT	TOTAL
By: Your one half share in the sale of our gilt frame from the painting attributed to Lievens			
Sale price:	£3,250		
VAT on the above:		£487.50	
Therefore your one half share;	£1,625		
VAT on the above:		£243.75	
Total:			£1,868.75.

Reg in England No 1345215 VAT Reg No 242 4800 86
J H Van Haeften S A Van Haeften

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

July 27, 1988

Mr. Johnny Van Haeften
13 Duke Street
St. James's
London SW1Y 6DB, England

Dear Johnny:

I must tell you that I really enjoy working with you, and I want to thank you sincerely for selling me that beautiful John the Baptist, and for your help with the two paintings at Christie's last Friday.

Enclosed please find the delivery instructions for the airfreight shipment. Freight forwarders work hand in glove with customs brokers, and they just love to make shipments in care of customs brokers who then charge an arm and a leg. We, at Aldrich, do our own customs clearance, so please do ascertain that the shipment is addressed to me c/o Aldrich for customs clearance by me, rather than routed through a broker.

Please don't be upset that we were not able to buy the Koninck landscape. L 33,000 is a full price to pay for such a late painting which is undoubtedly a fragment.

I think that you will find that The Head of a Saint is a very fine painting, and I much look forward to receiving a couple of photographs after the painting is cleaned. One of these I will send to Prof. W. Sumowski, who is a very old friend, who will tell me immediately what he thinks.

I was taken aback when you told me over the telphone last Friday that you had been offered L 2,000 for the frame. In fact, I was so taken aback that I failed to say the obvious, namely, by all means ask for more. Today your secretary delighted me by saying that you had in fact sold it for L 3,250. Congratulations!

The only reason that I am not enclosing my check for my half of the Head of an Old Man and the Italian Study of Four Heads is that I am not certain exactly what I owe you. I will mail you my check by return when I receive your invoice, and I will then double check a few days later to make certain that my sterling check has not gotten lost. I never want a recurrence of the debacle two years ago.

Please don't mind my waffling about the restoration of the Italian four heads. My problem is that I didn't really examine the painting very carefully, although it impressed me as a powerful work. Not knowing just how extensive the restoration has to be, I am, on reconsideration, in doubt whether to give it to my English restorer, Isabel Horovitz, who is competent with some problems but not all. May I leave it as follows:

If you and Rafael Valls don't mind your including this painting with the shipment of your and his painting which I bought on a CIF Milwaukee basis--i.e., if the Italian painting can be added at no extra expense--please do ship the three paintings together. If it would add substantially to the expense, may I impose on you to keep the painting in your basement.

I know you very much better than Rafael Valls from whom his painting was my very first purchase. I appreciated your offer of just adding the Italian painting at no cost to me, but I certainly wouldn't want Rafael Valls to feel that I am treating him in any way unfairly.

Incidentally, what do you think of the Italian painting? When you purchased it for L 7,500, were you bidding against a live bidder or against the reserve?

I already look forward to a being with you again in November and hope that you will then help me with other good paintings.

Best regards.

As always,

Alfred Bader

AB:mmh

INSTRUCTIONS TO SHIPPER:

Ship IN BOND via best air freight to:

Aldrich Chemical Co., Inc.
Dr. Alfred Bader
940 W. St. Paul Avenue
Milwaukee, Wisconsin 53233

Enclose invoice and packing slip for Customs purposes.
Upon arrival in Milwaukee, please notify Import (Anne Wood)
at Aldrich Chemical Co., Inc (414) 273-3850, ext. 5326.
Customs clearance to be done by Aldrich.

Tel.

Certainly not R

Rembrandt van Rijn

(1606 – 1669)

The Young Christ in the Temple

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Rembrandt van Rijn, Holland 1625/26 to [illegible]
Titus van Rijn, 1655 to 1668 (the son of Rembrandt)
Magdalena van Rijn, 1668 to 1688 (the wife of Titus)
Titia van Rijn, 1688 to 1695 (daughter of Titus and Magdalena)
Doering family collection Holland, ca. 1695 to 1995
[illegible]

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 16, 1996

Mr. Rafael Valls
Rafael Valls Limited
11 Duke Street
London SW1Y 6BN
England

Dear Rafael:

I always enjoy picking up your catalogs when I visit you in London and just wish that you would sell me more paintings.

Could you please take my name off your mailing list, particularly as Aldrich kicked me out in 1992?

Best regards, as always,

AB/cw

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

RAFAEL VALLS LIMITED
OLD MASTER PAINTINGS

11 DUKE STREET · LONDON SW1Y 6BN
TELEPHONE: 0171-930 1144

FAX No: 0171-976 1596

BENJAMIN GERRITSZ CUYP
1612 - 1652
Dutch School

Benjamin Gerritsz Cuyp was the son of Gerrit Gerritsz. Cuyp the Elder and was the pupil of his step-brother Jacob Gerritsz. Cuyp.

He was a genre painter and painted barn interiors, scenes in front of peasant homes and cavalry skirmishes - all painted in a very individual style, and all fresh and impasted in light brown, mar yellow or grey tones. His figures are painted with great attention to detail and good drawing. The ingenious use of light shows the influence of Rembrandt.

Cuyp was also fond of painting New Testament scenes with peasants in a simple rural setting.

Museums where examples of the artists work can be found include:
Amsterdam, Brussels, Budapest, Cologne, Leningrad, Stockholm and Stuttgart.

The Circumcision

Oil on Panel: $25^{3}/_{8}$ x $26^{3}/_{4}$ inches
64.5 x 68 cms

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 28, 1996

Mr. and Mrs. Ed Vohwinkel
1204 Irwin Avenue
DePere, WI 54115

Dear Mr. and Mrs. Vohwinkel:

In response to your note with the four Polaroids, which I return:

A and B are prints that were published in very large editions and have little value.

C is attractive, but without being able to find out who the artist is, it has little commercial value.

D looks like an attractive woodland scene and an original oil painting, but unfortunately I do not know the artist, and I don't believe that the work has great value.

With best wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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

Dear Mr. Bader,

The white spots are from my camera. Hope you can help us. Thank you for taking the time to look at these for us.

Ed + Betty Vohwinkel
1204 Irwin Ave
De Pere, Wi 54115

1-414-336-0944

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 25, 1996

Mr. Robert von Bereghy
President
VBI, Inc.
12323 West Fairview Avenue
Milwaukee, WI 53226

Dear Mr. von Bereghy:

You may recall that just about a year ago, you visited my gallery and were interested in a canvas depicting dead ducks. Sensing your interest, I kept the painting for two months, but then sold it to another interested collector.

Recently, I acquired a similar fine canvas depicting ducks. This is signed by the well-known American artist, George W. Waters (1832-1912), and if this might be of interest to you, I would be happy to show it to you.

With all good wishes, I remain,

Yours sincerely,

AB/cw

ABFA #1602

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

VBI INC.

ROBERT J. VON BEREGHY
President

12323 W. Fairview Ave.
Milwaukee, Wisconsin 53226

(414) 476-8188
FAX: (414) 771-4980

IMPORTANT MESSAGE

FOR AB

DATE 1/31 TIME _____ A.M. P.M.

M BOB VON BEREGHEY

OF Paul Tues.

PHONE 476 8188

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WANTS TO SEE YOU		RUSH	
RETURNED YOUR CALL		SPECIAL ATTENTION	

MESSAGE Worth of

Re: Painting he has

Trucks $800

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297 5729

KURT VON SCHUSCHNIGG, JR.
530 PARK AVENUE
NEW YORK, N. Y. 10021
(212) 758-7795

Otto: NB → 758 7795

Dr.Alfred Bader
P.O.Box 355
Milwaukee, Wis.53201

August 1,1985

Dear Dr.Bader:

Thank you very much for your letter of July 22 and your check for $ 1.200. I am delighted that you got the painting from Count Cziraky and I hope that you will be happy with it. I trust that this is the beginning of a good relationship and I hope that you will let me know also of special wishes you should have in the future. I am sure I can also be helpful to you in any matters you have arising in New York.

As for my commission; I am sorry that you did not mention this in the beginning, I would have explained. I usually take a commission of 15% on all objects up to $ 10.000. Over that amount, up to 150.000 my commission runs 10% and above that it is negotiable as to the individual case. Also I never normally take a commission from the buyer, but my commission is paid by the seller only. This was an exceptional case, built on mutual trust (which I, contrary to others, never regretted) Unfortunately we don't have many people with whom to deal like in your case, but I must tell you that I still prefer the word of a gentleman to all signed contracts.

One of these days I would like to pay you a visit in Milwaukee, one of the few states I have not been to, and get acquainted with you and your collection.

In the meantime I will keep my eyes open for suitable subjects and I remain with best personal regards,

Kurt Schuschnigg

TRANSACTION REPORT

FOR: ALFRED BADER FINE ARTS 414/[illegible]

RECEIVER	PAGES	NOTE
NAUMANN	1	OK

VI. VICAT Painting

DOTT. LEO VALENZIN

DORSODURO, 379
VENEZIA

January 10 , 1983

Dr. Alfred Bader
Aldrich Chemical Co. Inc.
Milwaukee, Wisconsin USA

Dear Alfred:

I am on the point to sell one of the paintings of De Chirico which my father left me.

It is an oil on canvas cm.31 x 39 , painted in one of the best period of De Chirico; the price is $ 52.000 (calculating today the $ = Lit. 1360) .

Do you think that you or friends of you could be interested?

I enclose a photograph and I would be very grate= full if you could give me an answer.

Best personal regards

Leo

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 10, 1994

Mr. W. D. Vander Borght
1172 Ashland
St. Paul, Minnesota 55104

Dear Mr. Vander Borght:

I fully understand that you would like to live with you fine painting, and I am returning all of your paperwork by insured parcel post.

When the time comes that you would like to sell the work, I am certain that Dr. Otto Naumann will advise you well and may want to buy the painting from you.

All good wishes.

Sincerely,

c: Dr. Otto Naumann

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

March 17, 1994

Mr. W. P. Van der Borght
1172 Ashland Avenue
St. Paul, Minnesota 55104

Dear Mr. Van der Borght:

I much look forward to meeting you personally.

As I travel a good deal and will be away at least fifty per cent of the time between now and August, do let me know when you plan to visit.

Best wishes.

Sincerely,

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

W.P. Van der Borght
1172 Ashland Avenue
Saint Paul MN 55104

Saint Paul, March 5, 1994

Dear Dr. Bader,

While at our Art Institute's library I came accross two interesting articles, which I like to share with you.

Had I known that Frau Dr Harting planned to use the foto of the FF II painting in the article for WELTKUNST, I would have given her the original negative made bij the Museum. The contact color reproduction on page 450 is obviously out of focus. I'm sending it to her by airmail today.

After mid-april I need to do a couple days research on de-inking, etc., at the Madison Forest Products Laboratory, for a local paper transforming company. Perhaps I could travel to Milwaukee. I would like very much to meet you if this time period is convenient to you.

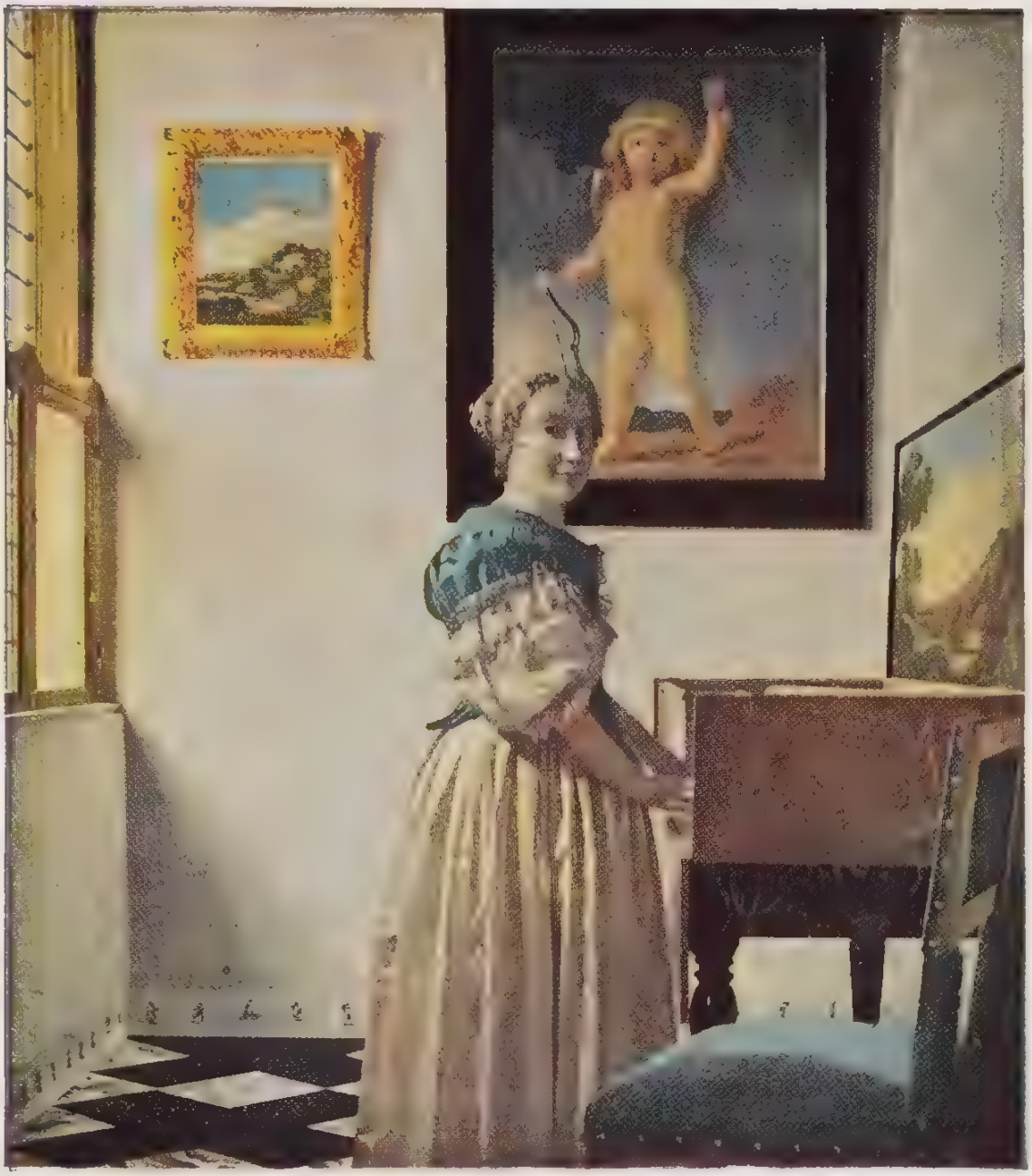
Hoping to hear from you, I trust you are well and enjoying whatever retired engineers like to do.

Yours sincerely

W.P. Van der Borght

Encl. WELTKUNST/ Heft 4, 15 February 1994 pg 448 - 450.

L'OEIL, Octobre 1993, pg 38,39.



Mai, 1, 1994

Dear Dr. Bader, now that the Francken again hangs in our home, ...I am getting used to seeing and liking it, and ... procastrinate with proceeding with your kind advise, as outlined in your January 18 letter, for which I thank you very much.

I am sorry that I was not able to visit you this Spring, as I had planned, ... I find myself busier now as a teacher/engineer than in my former career and ... liking this time in my life.

Please, when convenient, could you re-address the FEDEX box with the research material and have it returned.

Thanking you for your interest, I remain,

Yours sincerely.

W.P. Van der Borght

W.P. Van der Borght
1172 Ashland Avenue
Saint Paul MN 55104

NATIONAL GALLERY
VERMEER, Johannes
(1632-1675)

CARD No. 1008
A Young Woman standing at a Virginal
(1383)

Printed in Great Britain for the Trustees by Henry Stone & Son (Printers) Ltd., Banbury

Encl. check for $16.00 / for mail/freight charges

THE LISA BERKS SCHOLARSHIP FUND

St Paul MN
1/3/94

Dear Dr Bauer,

Thanks for your call. Enclosed my letter to Ursula Hüsting and her answer.

Also I enclose all my research on FF II for your review – In the event you may not be further interested in this painting I will retrieve it sometime in the Spring.

Thanks and have a safe journey

Sincerely

W. P. Vander Poorten M.D.

~~Abbott-Northwestern Hospital~~ ~~110 East 18th Street, Minneapolis, Minnesota~~

Also my letter to George Keyes
and a letter from Dr Lorkin (a friend
of mine) who gives ± $½ M. or so to MIA
at times

(WV)

Dr. Ursula Härting
Kunsthistorikerin

COPY

Markgrafenufer 3a
D 4700 Hamm
Tel. 0 23 81 / 8 46 90

W.P. Van der Borght
1172 Ashland Avenue
Saint Paul, MN 55104
USA

18.3.1993

Dear Prof. Van der Borght,

thanks for your letter of 16th of February, the first never reached me.
I didn´t know your most interesting picture until now.
For the iconographic meaning of your (and other) painted cabinet I gave a lecture at the University of Leuven/Belgium (unpublished, german, 25 pages, with ill.) in which you are perhaps interested in. Because my profession is self-supporting it is necessary to receive a honorarium in anticipation. So for all further informations please admit that I ask in anticipation for my honorarium of 800,--DM on my account mentioned below or by checque. Afterwards I will send you the text and some notes for the authorship of your painting.

Many thanks in advance
Yours sincerely

U. Härting

Dr. U. Härting

COPY

Saint Paul, Minnesota, February 16, 1993

Frau Dr. Ursula Alice Harting

s/c
LUCA VERLAG, Dr Ertz & Partner oHG,
Beestener Strasse 13a

W - 4452, FREREN, GERMANY.

Dear Frau Dr Harting,

Some years ago I attempted to forward to you a black and white photo of a painting attributed to FF II together with my rough draft of it's description, via an address furnished to me by the publisher of your Dissertation.

I fear that through some miscopy on my part this mailing never reached you and so I enclose copies of these letters with a recent color photo made by the Minneapolis Institute of Art, where the painting is on an extended loan.

I am retired now and enjoy doing volonteer work with high school students, lecturing on the subject of anthropology.

In the hope that you may receive this letter in due time, I would be gratefull to read your comments and suggestions.

With kind regards,

Yours sincerely,

W.P. Van der Borght

W.P. Van der Borght
1172 Ashland Avenue
Saint Paul, MN 55104,
U.S.A.

Enclosures.

POSTKAART — CARTE POSTALE

Briefwisseling
Correspondance

617

646 3417

Thank you
for your kind note
of 11/30 —

Ms Marilyn Hassmann
% Alfred Bader Fine Arts
ASTOR HOTEL SUITE 622
924 East Juneau Ave.
MILWAUKEE WI 53202

Wanda Boyd
1172 Ashland Ave
St Paul MN 55104

St. Catherine Press, Bruges

Propriété Carlos Verbeke

Flori Van Acker, pinx.

Nº 22 — EZELPOORT, BRUGGE
PORTE DES BAUDETS, BRUGES

Dear Dr Bader, thanks for your call and inquiry. Enclosed please find copies of some past letters, etc.

I appreciate your thoughts and involvedness vis à vis the M.I.A., however about a year ago I asked Mr Keyes regarding an eventual acquisition but have not received a reply so far. Consequently I would be grateful for your advice on how to proceed.

Sincerely

W. U

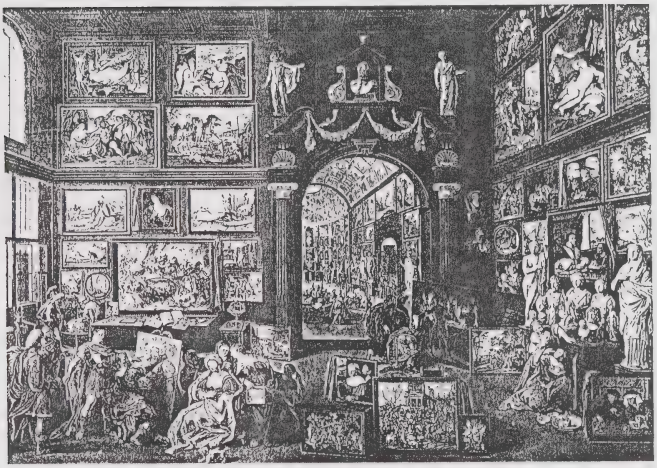
P.S. I will call you in a few days.

WIEN, KUNSTHISTORISCHES MUSEUM
GEMÄLDEGALERIE
DAVID TERNIERS d. J. (1610—1690)
Erzherzog Leopold Wilhelm besichtigt seine Bildergalerie zu Brüssel. Um 1653
L'Archiduc Leopold Guillaume au milieu de sa collection à Bruxelles
The Archduke Leopold Wilhelm inspecting his gallery in Brussels

Ursula Härting

Gemälde im Gemälde

Galeriebilder, gemalte Kunstkammern und Sammlungsporträts



1. Willem van Haecht (1593–1637), Die Werkstatt des Apelles, Öl/Holz, 105×149,5 cm; Mauritshuis, Den Haag

Im bürgerlichen Antwerpen des ausgehenden 16., beginnenden 17. Jahrhunderts entstand ein neuer Bildtypus – das Galeriebild, die gemalte Kunstkammer, auch „cabinet d'amateur" genannt. Flämische Künstler, die solche Interieurs bevorzugt malten, waren unter anderem Cornelis de Baellieur, Hans Jordaens III., Jan van Kessel, Gonzales Coques, später dann Balthasar van den Bossche, Charles Emmanuel Biset oder Gerard Thomas. Die ersten Galeriebilder finden sich um 1610 in Antwerpen von der Hand des Kleinfigurenspezialisten Frans Francken II., der von 1581 bis 1642 in Antwerpen lebte – ein Zeitgenosse von Rubens, Jordaens und Van Dyck. Antwerpen – im Jahr 1993 Kulturhauptstadt Europas – war zu Franckens Zeit ein katholisches Bollwerk unter jesuitischem Einfluß. Die Spanier, in persona habsburgische Erzherzöge, herrschten über die südlichen Niederlande, über Antwerpen.

Zu dieser Zeit begann die Blüte bürgerlicher „constkamern". Die gemalten Fassungen solcher Kunstkammern sind kleinformatige, sogenannte Kabinettbilder, wie sie in den „constkamern" hingen. Waren es zuerst die Großkaufleute, die für ihre Kabinette Gemälde und Objekte sammelten, kamen recht schnell die Maler selbst als Sammler, der niedere Klerus, Münzer, Tuch- und Altkleiderhändler, Postmeister und Weinhändler hinzu. Ein neues Welt- und Selbstverständnis, Neugier, Wissensdurst und Prestigebedürfnis sind die Ursachen für den umfangreichen Erwerb von Kunstgegenständen. Viele Antwerpener Sammler und Mäzene verdienten im Im- und Export mit den spanischen und portugiesischen Imperien in Ost- und Westindien ihr Geld, sie führten Gewürze, Seide und andere Waren ein. Durch ihre weitreichenden Handelsbeziehungen mit den spanischen Kolonien kamen auch außereuropäische Raritäten und Kostbarkeiten in Antwerpener Sammlungen. Aber ihren Bedarf an kleinformatigen Gemälden deckten die flämischen Sammler direkt in Antwerpen – dort, wo es die Spezialisten für Historien, für Stilleben, für Porträt- und Genremalerei gab. Erst Bilder dieser Gattungen erfüllten in einer repräsentativen Sammlung den Anspruch auf Universalität, auf enzyklopädisches Weltverständnis, sicherten Exklusivität.

Denn das humanistisch gebildete Bürgertum legte nach enzyklopädischen Prinzipien solche Kunstkabinette an: Es sollte ein privater Mikrokosmos entstehen. Die Sammlungen konstituierten sich aus Gegenständen der Bereiche „artificialia" und „naturalia", Objekte und „Rarissima" aus allen denkbaren Gebieten: etwa Gemälde (Artes), Skulpturen (Antiquitas), Münzen (Historia), Blumen und Muscheln (Natura), wissenschaftliche Instrumente (Scientia). Auch Rubens besaß „diverse curiosità" und „raryties". In den Sammlerstücken des Kabinetts sollte sich im Kleinen das Abbild des großen Universums spiegeln. Inspiriert durch künstliche, von Menschenhand geschaffene Objekte, Raritäten und demgegenüber natürlich gebildete Objekte offenbarte sich humanistische Gelehrsamkeit in solchen Sammlun-

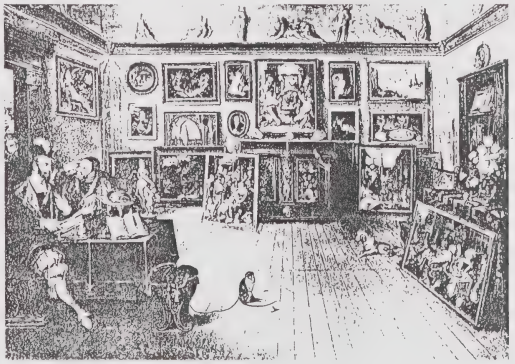
gen, die zudem repräsentativ und anschaulich von den weitreichenden Handelsbeziehungen der Antwerpener Patrizier zeugten. Neben Gemälden aller führenden flämischen Meister der Zeit waren dort Klassiker und Zeitgenossen der Antwerpener Malerschule, aber auch italienische Werke vertreten.

Die bürgerlichen Wohnverhältnisse erforderten kleine Formate, eben die geringer dimensionierten Kabinettbilder, die beliebten „cose piccole", wie Rubens 1611 in einem Brief bemerkte. Auch Ansichten solcher Kabinette selbst wurden zum Thema von Bildern. Doch erschöpft sich deren ikonographischer Gehalt nicht im Abbilden realer Sammlungen. Entgegen den vielen Antwerpener Kunstkammern und ihrem durchaus repräsentativen Anspruch sind die ersten Bilder, die frühen Kompositionen aus dem ersten Jahrzehnt des 17. Jahrhunderts, sind also diese gemalten Kammern keine Porträts des Sammlungsbesitzes, sondern Thesenbilder. Sie sprechen vom Maßhalten und von der Erkenntnis göttlicher Größe in allen Dingen.

Franckens frühe gemalte Kabinette zeigen grundsätzlich einen einfachen Guckkasten-Raum. Die dekorativ gehängten Kabinettbilder in diesen gemalten Kammern ähneln sich häufig, sie sind teilweise sogar identisch und man begegnet ihnen auf mehreren dieser Gemälde. Man kann zwar die Autoren der Bilder-im-Bilde benennen, so etwa Momper, Vrancx, Neeffs, Brueghel, man kann auch heute ähnliche Sujets in privaten oder öffentlichen Sammlungen finden, doch sind es überwiegend Gemälde „im Stile von", „in der Art des". Die Wiederholung einiger Bilder in verschiedenen Galeriebildern ergibt zweifelsfrei, daß die frühen gemalten Kammern rein fiktive Sammlungen darstellen. Auch die ähnliche Ausstattung der Interieurs spricht dafür – es steht zumeist ein Buffet an der hinteren Wand, darauf liegen Muscheln; auf einem Tisch sieht man wissenschaftliche Instrumente und Skulpturen – die einfache, immer wiederkehrende Guckkastenbühne verweist auf den fiktiven Charakter der gemalten Kabinette. Man erkennt „liefhebber", also Kunstliebhaber, Kunstkenner, „connoisseurs". Schon ihre altertümliche Tracht verwies den damaligen Betrachter sofort auf die allegorische Aussage der Darstellung.

2. Frans Francken II. (1581–1642), Preziosenwand, Öl/Holz, 74×78 cm; Kunsthistorisches Museum, Wien

3. Frans Francken II. (1581–1642), Galerieinterieur mit diskutierenden Gelehrten, um 1610, Öl/Holz, 82×115 cm; Galleria Borghese, Rom



Die studierten Männer der Kunstkammern, die bislang wie Porträts von Sammlern in ihren Kunstkammern gewertet wurden, sind der Angelpunkt für diese neue Erkenntnis. So kann man einige der Gelehrten in den frühen Kunstkammern identifizieren: Rembert Dodoens, Abraham Ortelius, Justus Lipsius, Gemma Frisius. Sie diskutieren miteinander, häufig unter Zuhilfenahme eines kleinen Globus. Es sind flämische Wissenschaftler des 16. und 17. Jahrhunderts, die sich alle in irgendeiner Form mit dem Universum, der Welt, beschäftigten. Sie fertigten Kartenwerke oder Globen und waren überzeugte Katholiken, die ihr literarisch-wissenschaftliches Werk der Ehre Gottes widmeten. Als die Bilder mit ihren Darstellungen entstanden, waren diese Gelehrten zum größten Teil bereits verstorben. Wenn sie in den Kabinetten auch miteinander diskutieren, konnten sie es doch nie in Wirklichkeit, denn ihre Lebensdaten decken sich nicht. Man darf also unterstellen, daß ihre Anwesenheit in den Kabinetten allegorisch zu deuten ist.

Hervorgehoben an zentraler Stelle mittig über dem Buffet hängt in den Kabinetten immer ein religiöses Sujet – öfter eine Anbetung der Könige oder Hirten, Maria mit Kind, Maria Selbdritt oder die Königin von Saba vor Salomon. Die prononcierte Hängung eines solchen Bildes verdeutlicht die Aussage der frühen Galeriebilder: alles Studium der Gelehrten gründet im Glauben an Gott. Das Ziel von Wissenschaftlern und Sammlern wird immer die Erkenntnis von Gottes Größe in allen Dingen sein, der Sammler soll nicht dem gesellschaftlich eitlen Repräsentationsbedürfnis erliegen. So steht auch das im Bild dargestellte Studium des Globus stellvertretend für das Studium des Universums, dem

wiederum der Mikrokosmos der Sammlung entspricht.

Die Aufstellung mehrerer Globen vor dem Bild des gekreuzigten Christus in Dimpfels Regensburger Kunstkammer (Joseph Arnold, 1668) verweist auch im deutschen Kunstkreis auf dieselben Assoziationen: Christus als Weltenherrscher und seine Allgegenwart in allen Dingen (Abb. 4).

Kein Studium sei nützlicher und geeigneter für einen jeden Christen, „que la considération des sphères terrestres et célèstes". In jesuitischen Kreisen – und im katholischen Antwerpen hatten Jesuiten einen enormen gesellschaftlichen Einfluß – nahm man den Erdglobus zum Anlaß, über die Geheimnisse der Schöpfung zu sprechen. Die apostolische Suggestionskraft der Jesuiten verdankte den „spheramonden" oder „globben" einen rhetorischen Ansatz. So schrieb 1593 der Jesuit Possevin: Welcher „barbarische" Chinese oder Japaner könnte den Globus „ante oculos" nicht sogleich begreifen, daß die Welt einen einzigen Schöpfer haben muß.

Auch der Hund in den Kabinetten trägt einen Gutteil zur theologischen Deutung bei. Intuition, Weisheit, Treue, Ausdauer, Beharrlichkeit und Gotterkenntnis sind Tugenden des Hundes, der – was christlich gedeutet wurde – unter vielen Spuren die richtige erschnuppert. So ist der Hund hier der einzig wahre Begleiter der Gelehrten, der bei jeglichem Forschungsziel doch darin immer wieder göttliche Größe erkennt. Bei dieser Form des gemalten Kabinetts mit Gelehrten handelt es sich wohl um den Prototyp aller folgenden Formen, worunter das gemalte Kunstkabinett mit „ânes iconoclastes", den kunstzerstörenden Eseln, besonders auffällt. Auch diesen Typus entwickelte Frans Francken II. In der drastischen Polarisierung von Gelehrten oder Kunstliebhabern und Unverstand liegt deren zusätzliche Aussage. Hier stehen nun die kunstbetrachtenden Laien auf der einen Seite, die „kunstliefhebber", die seit dem 17. Jahrhundert sogar in die Antwerpener Malergilde aufgenommen werden konnten. Diesem Bildtypus wird der bislang unachtsam gebrauchte Terminus „cabinet d'amateur" erstmals gerecht. Die Kunstliebhaber werden auf der anderen Bildseite mit kunstzerstörenden Eseln konfrontiert (z. B. Abb. 5). In ihrer Ignoranz zerstören die Eselsköpfe in den Kabinetten Kunst und Wissenschaft, sie vernichten Globen, wissenschaftliche Instrumente und Musikinstrumente, alles, was einer Sammlung würdig ist und dem Weisen den Weg zur Erkenntnis Gottes zeigen könnte. Daß es sich bei dem zerstörerischen Akt der eselsköpfigen Ignoranten um eine sinnbildliche Kritik am Ikonoklasmus und an der Ablehnung von Gemälden etwa durch die Calvinisten, die Ketzer, handelt, scheint im katholischen Milieu Antwerpens naheliegend.

Auch den „amateurs", den Kunstliebhabern, offenbart sich – wie zuvor den Gelehrten – die Erkenntnis von göttlicher Größe. Ihre Liebe zur Kunst, moralisch gesehen damals verwerflich und unnötiger Luxus, wird gerechtfertigt durch diese religiöse Erkenntnis. Das biblische Historienbild prangt auch hier zentral und übermittelt eindrucksvoll die Heilsbotschaft.

4. Joseph Arnold (gest. 1671), Die Kunstkammer der Regensburger Großeisenhändler- und Gewerkenfamilie Dimpfel, 1668, Deckfarben/Pergament; Ulmer Museum, Ulm

5. Frans Francken II. (1581–1642) und Werkstatt, Galerieinterieur mit Kunstliebhabern und „ânes iconoclastes", Öl/Holz, 53×78 cm; Privatbesitz, Minnesota/USA

«Guerre de Troie, un épisode revisité»

les œuvres de frans francken II n'apparaissent que rarement sur le marché; saisissons donc l'occasion d'en examiner une de plus près ■

par Xavier Narbaits

A l'instar des rois, les peintres forment parfois des dynasties: ainsi Frans Francken II (dit aussi «le Jeune») est l'un des membres les plus célèbres d'une lignée qui ne le cède en rien à celle des Brueghel. Né en 1581, il apprit son art dans l'atelier paternel dont les leçons portèrent des fruits brillants: à peine âgé de 24 ans, le jeune accède au poste de grand maître de l'Académie de Saint-Luc à Anvers, prestigieuse institution dont il deviendra doyen en 1614.

Entouré de nombreux collaborateurs, il dirigera très tôt un atelier florissant et prendra soin de se différencier des autres membres de sa famille. Ce souci transparaît particulièrement à travers l'évolution de sa signature: il utilisera la formule «le Jeune Frans Francken» pour se distinguer de son père, cela jusqu'à la mort de ce dernier en 1616; plus tard (à partir de 1628), il cherchera à éviter qu'on ne le confonde avec son fils, également prénommé Frans, en reprenant le paraphe paternel: «le Vieux Francken».

Doué d'un style élégant, servi par un métier sûr, il abordera des genres variés, s'inspirant tour à tour d'allégories, de la Bible, de l'histoire ou de la mythologie. A ce dernier domaine appartient le tableau ici présenté, intitulé *Achille parmi les filles de Lycomède*. Nos lecteurs se souviennent sans doute de l'épisode du début de la guerre de Troie auquel ce titre renvoie, mais quelques précisions se révéleront probablement utiles pour aider les plus jeunes, moins nourris d'humanités classiques que leurs aînés, à comprendre l'œuvre.

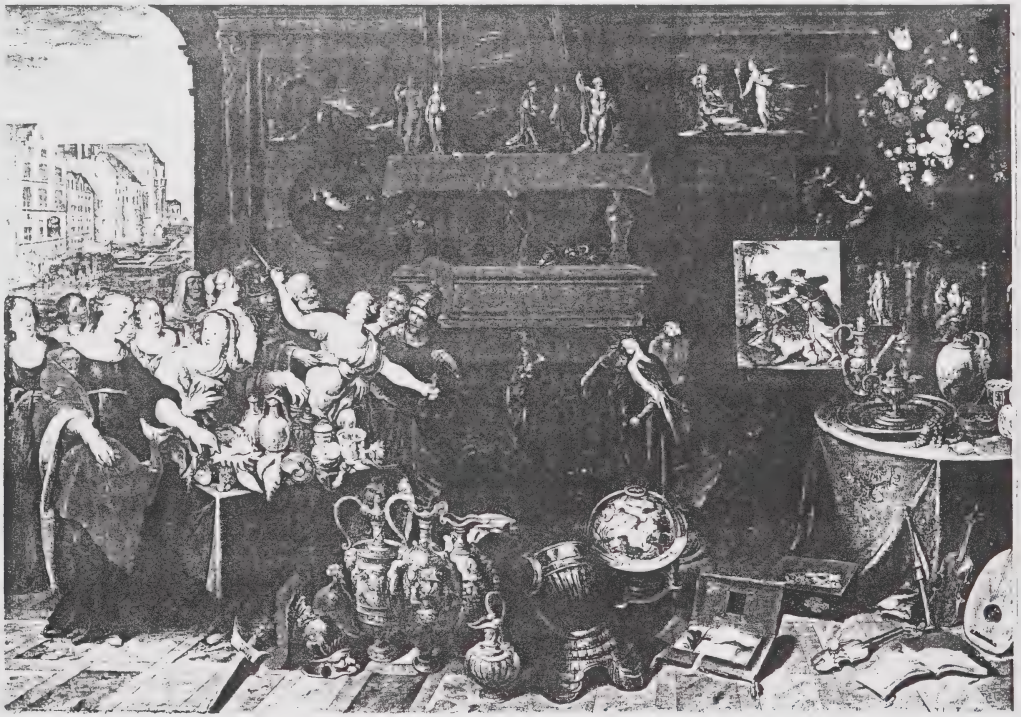
Lorsque Pâris enleva Hélène à Ménélas, il déclencha la guerre: tous les soupirants de la belle s'étaient en effet engagés à défendre l'honneur de celui qui deviendrait son époux. A l'appel du mari berné, tous les chefs grecs se liguèrent donc contre Troie. Tous, sauf Achille dont la mère, la Néréide Thétis, savait qu'il succomberait s'il prenait part à ce combat. Pour soustraire son fils à un si cruel destin, elle l'envoya chez le roi Lycomède (lequel avait précédemment tué Thésée dans d'obscures circonstances): là, elle l'obligea à porter des vêtements féminins et à se dissimuler parmi les nombreuses filles du monarque. Instruit de la chose, Odysseus se rendit à la cour de Lycomède, déguisé en colporteur et chargé de colifichets auxquels il joignit quelques armes. Tandis que les jeunes filles se précipitaient vers les premiers, Achille se trahit par l'intérêt exclusif qu'il porta aux secondes. Le reconnaissant alors, Odysseus parvint à l'entraîner vers le camp grec.

Francken a choisi de représenter le moment où Achille s'empare des armes apportées par le rusé colporteur. Mais le tableau va au-delà du «fait» mythologique, décrivant de façon très narrative le palais de Lycomède dont le savoureux décor correspond à celui d'un bourgeois flamand contemporain de l'artiste: tableaux, meubles, objets scientifiques et précieux, céramiques, tapis... La scène mythologique prétexte à l'œuvre s'en trouve presque ravalée au rang d'un détail dans une composition la dépassant largement.

On connaît quatre autres versions de ce tableau (70,5×105 cm) exécuté sur un panneau de chêne, la plus proche semblant être celle conservée dans les collections du Musée du Louvre: comme ici, Frans Francken II y apparaît au sommet de son art.

Pour en savoir davantage

Ce tableau sera exposé à partir du 17 novembre à la Galerie de Jonckheere, 100, rue du Faubourg-Saint-Honoré, 75008 Paris.



Frans Francken II
Achille parmi les filles de Lycomède
▲
Huile sur bois
70,5 × 105 cm

LOAN RECEIPT

THE MINNEAPOLIS INSTITUTE OF ARTS
2400 3rd Avenue South, Minneapolis, Minn. 55404

Lender: W. P. Van der Borght
1172 Ashland Avenue
St. Paul, MN 55104

Dates

Purpose of Loan: extended loan

The objects described below have been received by The Minneapolis Institute of Arts as loans for the purpose specified and under conditions specified on the back of this receipt.

Received by Claire H. Ouellette Date 9 December 1986
Claire H. Ouellette, Assistant Registrar

LOAN NO.	ARTIST	TITLE	INSURANCE VALUE
L86.172	attributed to Frans Francken II (?) Flemish (1581-1642)	THE ARTIST'S GALLERY oil on panel 20½ x 30 inches	$30,000.00

Condition

good, with comments as follow on existing condition:

panel warped leaving slight wave-like gaps along all edges (note--painting has been cradled); crackle (stable) throughout; abrasion along extreme top edge beginning 6 inches and extending to 18 inches from top right corner; 7/8-inch horizontal crack beginning 7-7/8 inches from left and 1-5/8 inches from top; 2 minute losses: one 2-13/16 inches from top and 7-9/16 inches from left, one 4-3/4 inches from top and 8-1/8 inches from left other negligible losses, scratches throughout occasionally; note-panel grain discernible; 15½ inches horizontal crack beginning from extreme left edge at 10-1/8 inches from bottom left corner; 4 inches repair horizontallyfrom 0 to ½ inch wide beginning from extreme right edge at 10½-10½ inches from bottom right corner; minute dent (inpainted?) 2-1/8 inches from top and 2½ inches from right; 3/8 inch horizontal crack beginning 3-1/16 inches horizontal crack beginning 3-1/16 inches from top and 2-3/4 inches from right

Incoming Date 12/05/86

Rec'd. Via MIA van Waybill Nos. _____

Prepaid ____ Case # _____

Collect ____ Value/box _____

report continued on back

Please See Reverse Side

cc: George Keyes
Alan Shestack

W. P. Van der Borght
1172 Ashland Avenue
Saint Paul MN 55104

ack 11/30

To Otto

5 pages.

Saint Paul, November 6, 1993

Best wishes
Otto 12/94

Dear Dr. Bader,

Enclosed I am sending a photography of a painting I have loaned to the Minneapolis Institute of Arts.

For many years I enjoyed studying the times and work of Frans Francken II and have read your published texts on the subject of investigative research.

The purpose of this letter is as follows;

- I would like to submit my investigative efforts to your critical review.

- I have to sell this painting in order to help my two daughters in the pursuit of their education.

Trusting that my research, descriptive information and comments are of interest to you, I remain,

Sincerely yours,

W. P. Van der Borght

P.S. Please keep the enclosed items for your files

Encl. - My descriptive research.
- a copy of my letter to Frau Ursula Harting.
- 5" x 7" color photo.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 30, 1993

Mr. W. P. Van der Borght
1172 Ashland Avenue
St. Paul, Minnesota 55104

Dear Mr. Van der Borght:

Your letter to Dr. Bader of November 6th, with enclosures, has been received while he is out of the country.

When he returns to the office at year end, this matter will be brought to his attention.

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader

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

W. P. Van der Borght
1172 Ashland Avenue
Saint Paul MN 55104

Saint Paul, November 6, 1993

Dear Dr. Bader,

Enclosed I am sending a photography of a painting I have loaned to the Minneapolis Institute of Arts.

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W. P. Van der Borght

P.S. Please keep the enclosed items for your files

Encl. - My descriptive research.
- a copy of my letter to Frau Ursula Harting.
- 5" x 7" color photo.

If you want any of this mailed to you - let me know. M.

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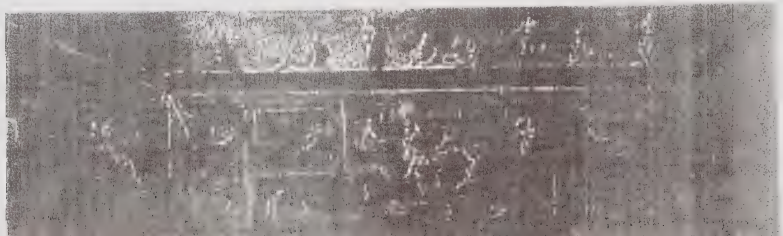
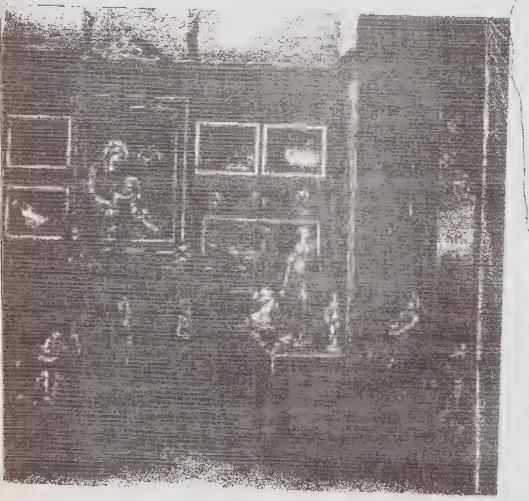


hat er diese erst zu Beginn der 1630er Jahre ausgeführt.

Hinzuzufügen stammt aus der Zeit nach ve. 1617. Das Innenbild und das Mal[illegible] seit rechts im [illegible] von Frans II. Ausgeführt, im Mittelbild erkennt man eine ovale Erhebung, wonach man schließen könnte, daß dort ein ovales Stück Holz eingepaßt wurde. Ob nun ein Ast noch zu füllen war, Ast ausgeschlossen oder eine Beschädigung zu beheben, war nicht zu klären. Ein anderes Galerie-Interieur (Holz, 54 x [illegible] cm, Privatbesitz Schweiz) aus Franckens Atelier zeigt eine ähnliche Einfügung, jedoch rechteckig, einem männlichen Halbportrait im Rahmen angepaßt. Seit dieses Bild im Familienbesitz ist, vermutet man dort ein verstecktes Schriftstück. Eine Röntgenaufnahme wäre in beiden Fällen sinnvoll!

Lit.: Wiener Sezession, Vlämische Kunst, 1930, Nr. 119; Kat. Flemish paintings and drawings at 56 Princes Gate London, 1955, Nr. 47, Speth-Holterhoff 1957, Abb. 53, Text S. 129f., Kat. The Prince's Gate Collection, London 1961, S. [illegible] Abb.



1459 Galerieinterieur mit [illegible]
[illegible]
M. 1963, A 369, Nr. [illegible]

Text S. 17, 84

München, Bayerische Staatsgemäldesammlungen, Inv. Nr. 1988, z. Zt. Schloß [illegible]
Holz, 54 x 65 cm
Bez. „FFranck. In Et F"

Unter Beteiligung des Ateliers entstanden

Dat.: Aus der Mitte des zweiten Jahrzehnts

Lit.: Speth-Holterhoff 1957, S. [illegible], Müller Hofstede 1984, Abb. 11

1461 Galerieinterieur mit [illegible]
[illegible]
M. 1983, A 370

Text S. 17, 84

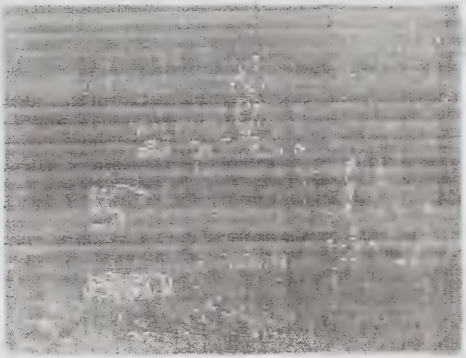
Rom, Galleria Nazionale, [illegible]
Inv. 1612
Kupfer, 32 x [illegible]
Bez.: [illegible]
Herk.: [illegible]

Unter Beteiligung des Ateliers entstanden.

Dat.: Um 1615–1618

Lit.: Kat. [illegible] Rom 1934, Nr. 23, Speth-Holterhoff 1957, S. 73, Müller Hofstede 1984, Abb. [illegible]

2 accepted versions with significant variations



[illegible] lassen Zwei
[illegible] dieser [illegible]
[illegible] Fassung [illegible]
[illegible] vielgrundige Blume

[illegible] closely related to "our" picture

THE LISA BERKS SCHOLARSHIP FUND

Saint Paul, Minnesota
January 22, 1994

Alfred Bader Fine Arts
Astor Hotel
Milwaukee, WI 53202

Dear Dr. Bader,

I thank you for your interest in the FF II painting and also for your kind advise on how to go about to confirm it's condition, artistic- and monetary value, by means of a careful inspection by your good friend Dr. Otto Naumann of New York and I agree that one could not do this without seeing the original.

I am planning to visit family in Belgium this Spring and will bring the panel to Dr. Naumann's gallery for his expertise on your behalf as you suggested.

Bien à vous.

Yours sincerely

M P Vander Boyl MD

Abbott-Northwestern Hospital ~~110 East 18th Street, Minneapolis, Minnesota~~

1/26/94

THE LISA BERKS SCHOLARSHIP FUND

Saint Paul, Minnesota
January 22, 1994

MH
NB

Alfred Bader Fine Arts
Astor Hotel
Milwaukee, WI 53202

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Bien à vous.

Yours sincerely

M P Vander Boyt

Abbott-Northwestern Hospital ~~110 East 18th Street, Minneapolis, Minnesota~~

Otto:
3 possibilities:
(1) No good. Then I'll just send photos etc. back to St. Paul
(2) Good, but workshop and worth $14000. Then do Keys painting & I'll send him $14000.
(3) First class, by 7.7.II. Then make him a higher offer — not necessarily $30000, Keys painting and either you or I will pay him. If you pay him, I'll reimburse you at once.

Best wishes
Alfred

NB

P.S. What do you think about IAN K. for IRS?

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 18, 1994

Mr. W. D. Vander Borght
1172 Ashland
St. Paul, Minnesota 55104

Dear Mr. Vander Borght:

While in New York last week, I had the opportunity of studying and comparing the photograph of your painting with other versions of the same subject. As you know, there are quite a few of them.

Frans Francken had a large workshop, and it is by no means easy to distinguish between totally autograph works by the artist, and works done under his direction by his workshop. Usually--but perhaps not always--when Francken painted the entire work, he signed it and inscribed it "Invenit et Fecit."

Your work is not signed, and I believe that it may well be a workshop painting, albeit probably period and of good quality.

Being workshop, I don't believe that the painting is worth the insurance valuation of $30,000 placed on it by the Minneapolis Institute of Arts. It may well be that the MIA did not purchase this from you because they also believe that it is from the workshop.

I showed a photograph of your painting to a man of Sotheby's London Old Master Department, George Gordon, who happened to visit us. He told me that as there are so many versions of this he fears that at auction it might only bring $5,000--$10,000. Personally, I believe that this is rather pessimistic, but the problem with sending pictures to auction is that a fairly large proportion of the paintings offered remain unsold.

I know of one expert in New York City who is both an art historian and a dealer specializing in Dutch and Flemish art and also my good friend, Dr. Otto Naumann, 4 East 74th Street, New York, NY 10021. I showed the photographs to Dr. Naumann, and he told me that he could not tell whether the painting is workshop or by the artist or even whether period without seeing the

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original. Dr. Naumann might well be interested in purchasing the painting if he believes that it is by Francken, but you would have to show him the painting. If you would like to contact him directly, his telephone number is 212 734 4443 and his fax is 212 535 0617.

If Dr. Naumann believes that the painting is period but workshop, then I would be willing to pay you $14,000, delivered to Dr.Naumann in New York. If Dr. Naumann believes it to be entirely by Frans Francken, then he will make you an offer, certainly above $14,000 and, if in good condition, $30,000. Please consider shipping it to Dr. Naumann by Federal Express, but wait until the temperature in Minneapolis rises above freezing; cradled panels should not be exposed to freezing temperatures. Dr. Naumann has asked me to tell you that he will pay for shipping one way if he buys it and both ways if it is not period and he returns it. Please do not insure it--Dr. Naumann will insure the painting during the Fedex shipment and while in his gallery, for $30,000.

You may find all of this disappointing and wish to keep the painting, in which case I will return all of the material to you as soon as I hear from you.

All good wishes.

Sincerely,

c: Dr. Otto Naumann

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 7, 1992

Mr. Max van Laere
Poststraat 82
B9160 Lorkeren
Belgium

Dear Max,

Thank you so much for your letter; just be very careful that our leaders in St. Louis are not aware that we are in touch.

Isabel and I will be in Canada next week and then arrive in Bexhill on the 16th of November. From the 23rd to the 29th of November, we will be in Amsterdam and Dordrecht, and then return to Bexhill until December 22nd. We would love to see you, perhaps best the weekend of December 19th.

If you could bring with you Hamadi's portrait of Isabel and me, I will give you $1,000 in cash to give to him.

Unfortunately, the dealer who bought the one of a pair of impressionist landscapes has died. I will ask his widow whether she knows what her husband found out about it, but she may not know. Both are beautiful paintings, but as you do not really like yours I will be glad to trade it for something of equal value. Also, please do not forget to bring the Antwerp boat scene, for which I have a customer.

Fond regards,

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TEL 414 277-0730 FAX 414 277-0709

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

M
South

October 17, 1986

Prof. Lawrence O. Goedde
University of Virginia
McIntire Department of Art
Fayerweather Hall
Charlottesville, Virginia 22903

Dear Prof. Goedde:

Thank you for your kind note.

When next you are in the middlewest come and look at my collection.

Also, look at the last issue of Oud Holland, and you will see that Peter Schatborn refers several times to my Head of an Old Man, in his review of the Rembrandt Corpus I. Of course, I have to be thankful to the Rembrandt Research Project, because if they had not classed this painting as C and if Christie's had not published it in the sales catalog, I would never have been able to purchase it. I buy paintings for my own enjoyment, and not for the opinion of others, and I am really delighted with the work and compare it in its "coarse" technique to the handling of the little painting of David before Saul, in Basle.

Best personal regards.

Sincerely,

Alfred Bader
AB:mmh

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