

Alfred Baber Fonds

Correspondence

Van Baarle, Hubert
1992-96

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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

Dhr. H. van Baarle
June 6, 1994
Page Two

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. A. Bader
2961 North Shepard Avenue
Milwaukee Wisconsin 53211
United States

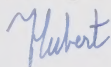
Utrecht 27 IV 1994

Dear Alfred,

After receiving your very welcome letter of April 1st I've postponed to write a reply till the day before yesterday. It was my plan to present you a lengthy and informative letter on the occasion of your birthday crammed with all kinds of petty art historical facts. Thus on Monday I've started to draw up a list of items. I've written down circa 20 catch words. Then I've started to work out the first one. Soon I had to realize that the task I've set myself was far too ambitious. I progressed very slowly and didn't consider to be acceptable/agreeable what I had composed in two days of constantly but hopelessly trying. I am very unhappy with this experience. I feel I've failed and it really isn't a pleasure for me to admit that. Please believe me this has nothing to do with laziness or ungratefulness. You and Isabel are constantly in my thoughts and I am more grateful to you than words can express. Since I feel I have to send this most unsatisfactory text at least today, I've now though with utmost reluctance decided to provide only the list of items. It is so to speak nothing more but a skeleton, all but a nice present Nevertheless I hope that even the list will amuse you a bit. Possibly we can return to (some of) these items in England soon, since nothing will give me more pleasure than to meet both of you there. Every moment fits me well, I'll adjust my program to what is most pleasant for you. I am grateful for having a very good reason for a new visit to London where there are so many things which I still have to see/complete. So in short : please let me know when and where and I'll be there.

Dear Alfred, I wholeheartedly hope you've a nice and happy birthday and wish you (and Isabel) all the best,

with my kindest regards



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

1941

The following information was obtained from the records of the Department of the Interior, Bureau of Land Management, regarding the land owned by the United States in the State of California. The land is located in the County of [County Name], and is situated in the [Township Name] Township, [Range Name] Range, [Section Name] Section. The land is described as follows: [Detailed description of the land, including acreage, boundaries, and any other relevant information].

Very truly yours,
[Signature]



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 1, 1994

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

Dear Hubert:

Thank you so much for sending me the printed material.

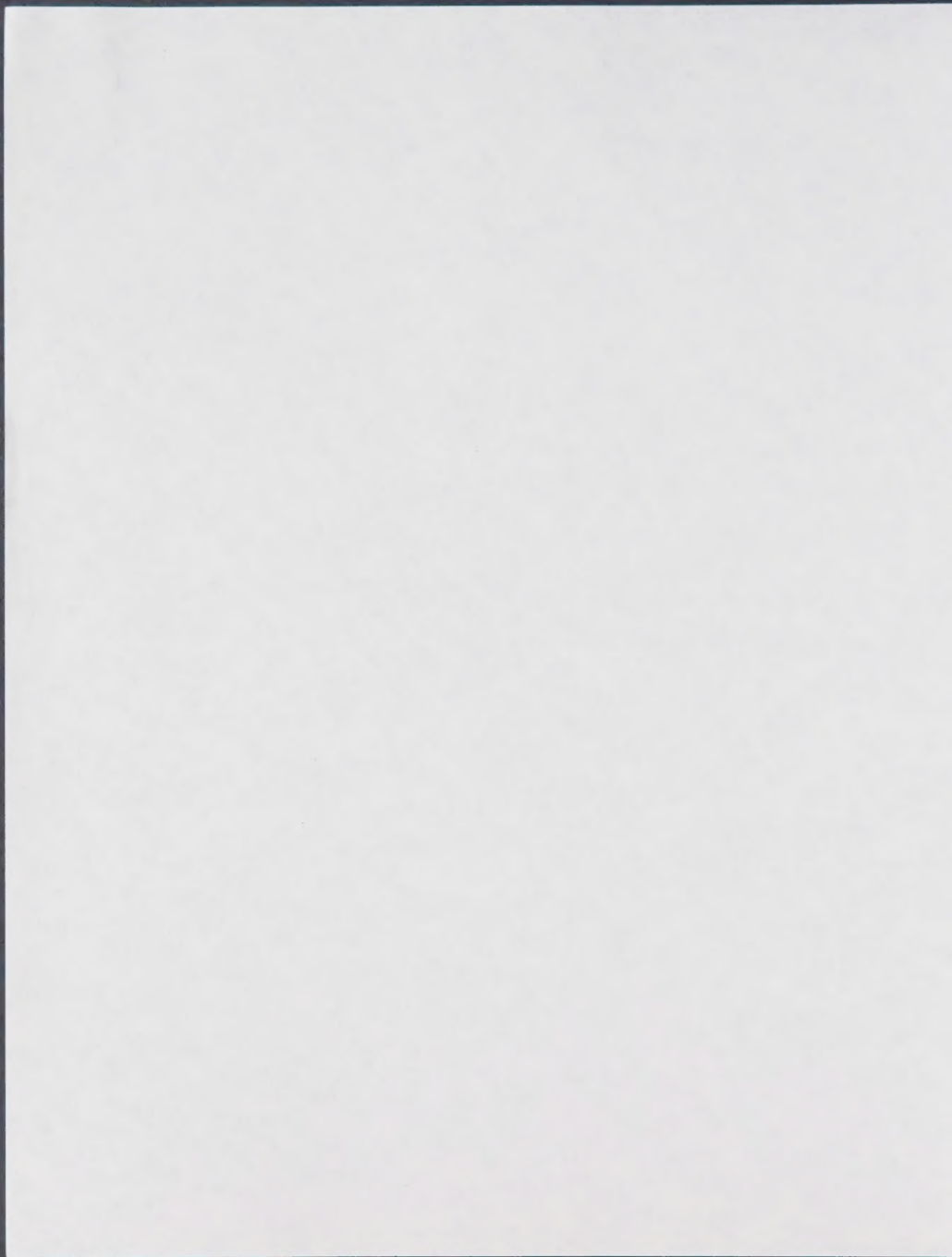
Unfortunately, we don't have any plans to be in Holland this summer, but we will be in England from June 21st to July 10th. Is there any chance that you might come over?

We may visit Holland in November or December, but our plans are not yet firm.

All good 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



Dr. A. and Mrs. I. Bader
52 Wickham Avenue
Bexhill-on-Sea
East Sussex TN39 3ER
United Kingdom

Utrecht 19 V 1993

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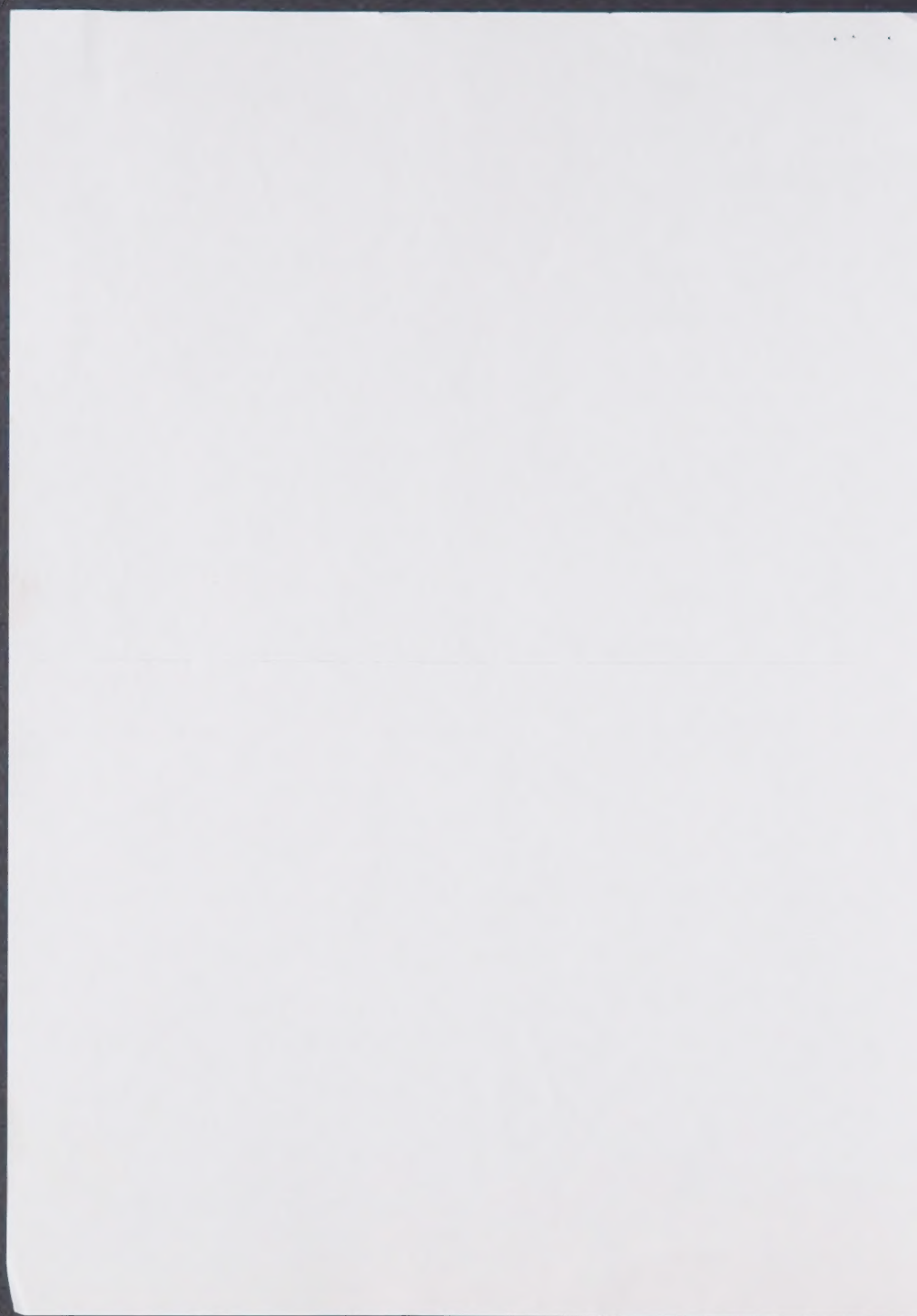
*C: ON
DMS*

Dear Alfred & Isabel ,

Although sitting on my own bench in Utrecht, after a stay abroad of five weeks I still have the feeling of travelling and being in a world where the time is different from here. Last Monday in the afternoon at four, I've arrived in Rotterdam where I've first stayed a day with my mother before going to Utrecht. Here I've found a number of letters and a small note from my friend Karl from Klosterneuburg who picked up his books here and must have stayed in my house several (but how many ?) days. I am very glad to be home again and immensely grateful that I wasn't robbed or had any kind of accident.

My stay in your house was the most memorable event of the whole trip. I've so much enjoyed it to sit in a quiet and beautiful living room and to feel that I was really welcome. I hardly can express how happy I was. I didn't ask many questions about your paintings, nor did we have lengthy and profound arthistorical discussions, and maybe this was an unpleasant surprise to you, but please understand that this was because of the fact that I was extremely tired and very much impressed by the perfect and warm atmosphere of your house. When travelling to a continent where I know only three people (Larry Nichols and both of you) and the first of these I've met during my trip were you, it's so nice to meet people who ask another kind of questions than : where are you from, and : how long will you stay ?, or do not ask too much but simply/just offer the opportunity to relax and enjoy and understand. I sum : I am more grateful to you than I can express and just hope I might discover a way of how to be of help to you in order to restore the balance of give and take.

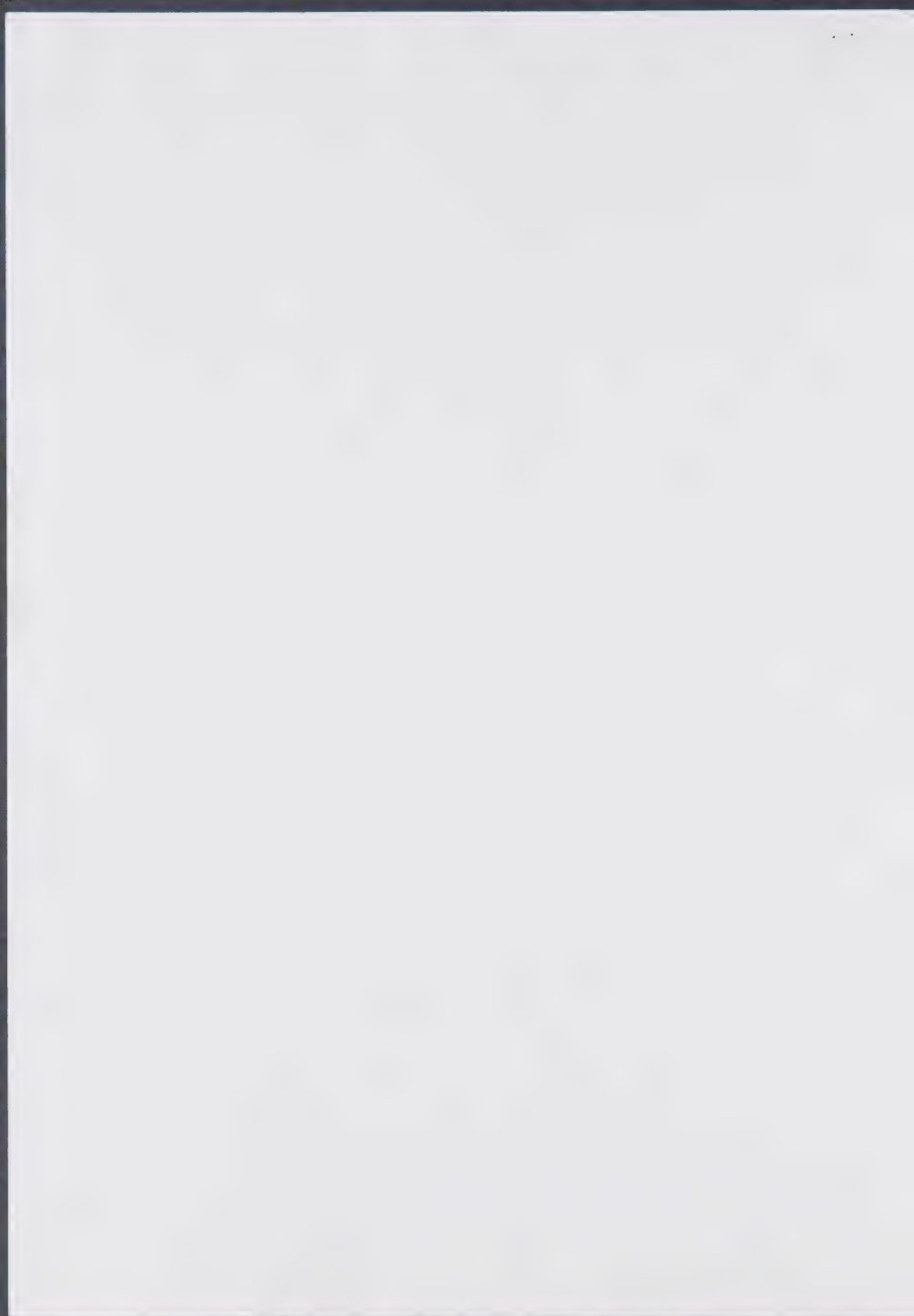
Of course I've experienced a lot of things after leaving Milwaukee, but please forgive me for not writing down them here. That's simply too much. I'll tell you about it next time we meet. But it can be said that the travelling scheme we've together developed was completed as scheduled, and I did it so quickly that I've arrived in Kingston already on Thursday May 6th instead of Monday May 10th. I am afraid this wasn't a very pleasant surprise to David McTavish. I gave him a call Wednesday May 5th from Toronto (to my mind the most beautiful city I've visited on my whole trip) which was ended abruptly (though the machine indicated I had another 20 seconds left for talking). Anyway next day we've briefly met, and it



was because - I wouldn't take too much of his time, - I've really felt somehow there are at the moment some complications in the relations between you and Kingston, & of the fact that I wished to see the Bloemaert-files in Ottawa and Montreal before the weekend, that I had to leave already very soon afterwards. Thus I could study the Ottawa-file on the same day and the Montreal-file on Friday. So I've only talked for half an hour with David in his office and then we went into the storage rooms, to see a number of your paintings, upon my request inter alia : the Jacob S. Pynas 'Stoning of St. Stephen', the François Verwilt, the small copper of the 'Four Church Fathers', the Stomer-like 'Jesus debating with the doctors in the temple', that fascinating Telling Images cat. no. 9, in which certainly (as I only could admit upon seeing it in reality) a contrast/opposition between the scenes in the background on the left and the right was intended, the portrait by Munniks, two beautiful paintings by Jan van de Venne (one of them I had never seen in reproduction before), an unknown Goya (which you've somewhere discovered in a restaurant as David told me) and a number of other pictures. Unfortunately the light in the storage room was not as good as I would have preferred, and finding the pictures was sometimes complicated, but it was a real feast to see some of your paintings I know from various catalogues, in the real.

It was a pity I couldn't stay longer with /listen for more hours to David, since there are a lot of things I may learn from him as he is a specialist on Italian art. Maybe we'll meet again, who knows ? The only picture which was hanging was the ex- Van Horne Ruysdael which has an iconography of particular interest to someone from Utrecht I think I can tell some interesting facts about that, please be patient a while. Just a few more lines now. In Montreal I have discovered in a private collection a very interesting Bloemaert (unpublished). The painting isn't signed (but has strong stylistic affinities to known Bloemaerts) but dated 1582 (sic), which makes it the earliest Bloemaert ! This picture is a real sensation and ... not known to Roethlisberger.

In Boston I've briefly met Peter Sutton, who recognized the de Grebber from Milwaukee (nevertheless I was happy to have the transparency which gave me the chance to meet him and quickly discuss a few things with him). I reached Boston on Sunday May 9th, the last day on which the paintings from the Samuel collection were on view there. Of course I had carefully planned to be just in time there. From Boston I have visited Harvard on Monday, where people were expecting you a few days later. I've looked at a Bloemaert painting in storage and some genuine Bloemaert drawings. Next day I was in Providence and reached at three o'clock Hartford where I've stayed (after sleeping in a YMCA with swimming pool) the other day also. What a beautiful collection they have there, with so many interesting



so called 'minor masters' whose works are so intriguing. From Hartford I've travelled to New York where I've spend my last four days. I've met Otto, who was (like David) extremely kind and generous. I offered him to look in the R.K.D. file of De Gelder in order to find a photograph of the complete De Gelder, but since he couldn't provide a photograph of the part of the picture which he now (together with you) owns (I even didn't see it) this cannot be done successfully I am afraid.

He showed me a small composition painted on copper which is after Bloemaer and told me a story connected to it about Roethlisberger.

And I saw the Van Bijlert you've showed me the transparency of. I also saw a Bramer which is in the catalogue of Milwaukee.

I've made a visit to the Weldon collection, and to the Emile Wolf collecti (Mr. Wolf was born in the same year as Andor Pigler, also from Hungary) ! I've seen the Wtewael with Christie's and a selection of pictures from the National Gallery of Ireland exhibited in the IBM Gallery. My last day was spend completely in the Metropolitan which has so very few Dutch history paintings (on view) but possesses such beautiful Flemish and Italian pictures and medieval art.

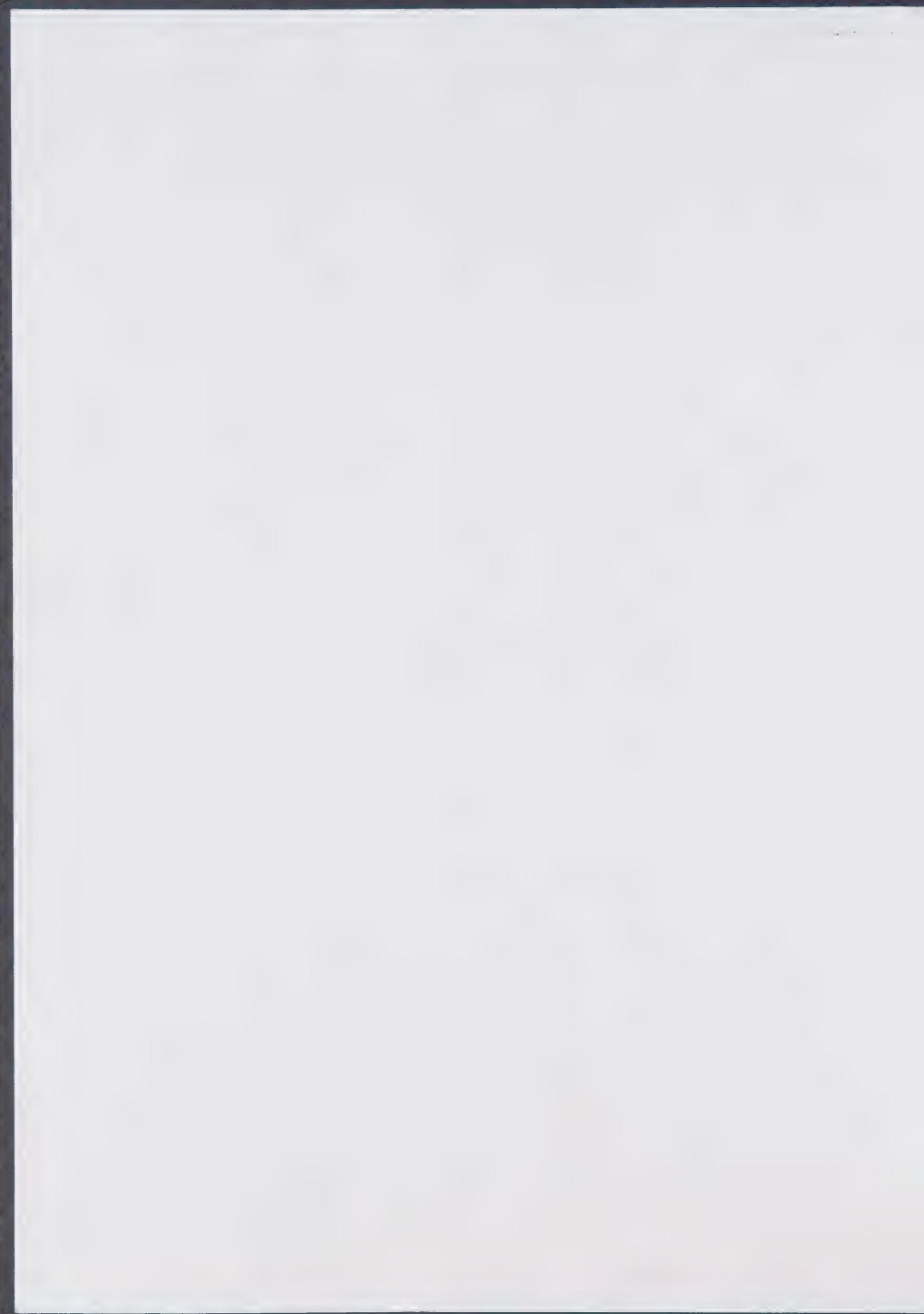
Dear Alfred and Isabel, here I have to finish this letter. I hope it will reach you in England. The copies I've promised you will be send next week. And I won't forget about the slide and photograph from Boymans-van Beuning en. I hope to meet both of you in good condition in the autumn of this year somewhere in The Netherlands. And be sure that I'll be grateful to both of you more than words can tell for your hospitality, for your generosity and for your real friendship,

with my kindest regards,

Hubert

Mr. H. van Saarle
Dorstige Harthof 32
3512 HW Utrecht
Nederland

Received 7/26/83.



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

February 9, 1993

Drs. Hubert van Baarle
Dorstige Harthoff 32
NL3512 NW Utrecht
The Netherlands

Dear Hubert:

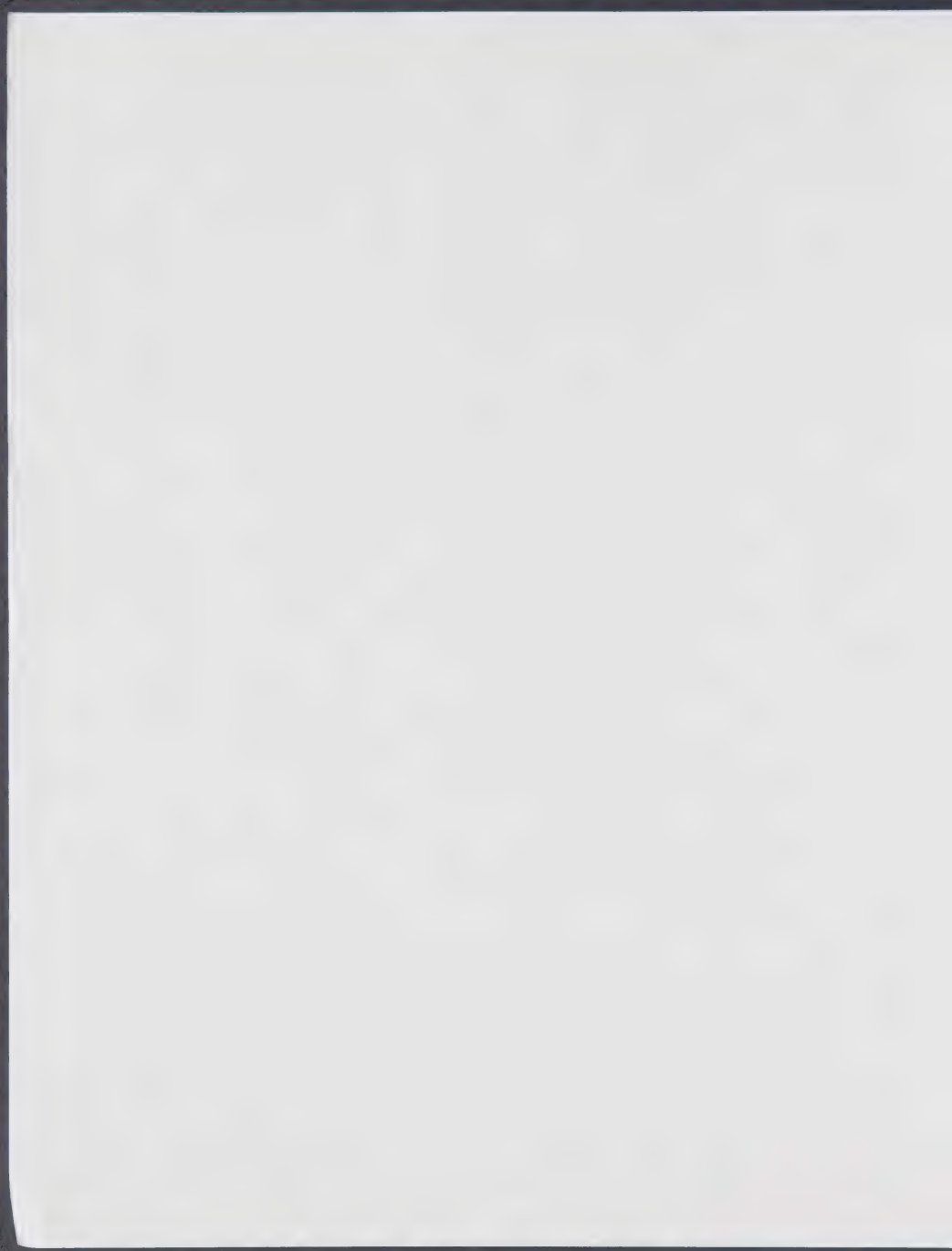
I want to reply immediately to your letter of February 3.

To us, the most convenient days for your visit will be from April 27--29. If you would fly from Amsterdam to Chicago, we will pick you up at O'Hare Airport near Chicago. But please do not bring any books as gifts, just bring yourself. Isabel and I will so enjoy being with you.

Surely you know that when you fly from Europe to the United States there are all sorts of cheap schemes with individual airlines such as Northwest and Delta to fly all over the United States. Kingston is difficult to reach by plane, but there are good train and bus connections both from Toronto and Montreal. I do hope that you will see the collection at Queen's.

Best wishes.

Sincerely,



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

Utrecht 3 II 1993

27-29 April

Dear Alfred and Isabel ,

Here is a small note from Hubert in Utrecht.

As always I am at the moment busy with various research topics and still studying the works of Abraham Bloemaert, an activity which consumes most of my energy. To collect information I have to write many many letters, and depending on whether replies are arriving or not my mood fluctuates. Yesterday was a happy day; I've got from Hull Chr. Brown's small catalogue 'Scholars of Nature' (referred to by Peter Sutton in :TEM Dec. 1992, where I've read about this catalogue for the first time) and from the 'Menil Collection' in Houston (cf. 'De Zichtbaere Werelt etc.' cat. no. 19, fig. slides , a photograph and (regrettably very little) information about a 'Bloemaert' (I now believe it to be a copy) which isn't published anywhere until now. Not even by this man from Geneva ! I was put on the track of this picture by a note from the late Charles Sterling, discovered as long ago as December 1990 in the Bloemaert-box in the 'photothèque du Musée du Louvre'. Since December 1992 the name of this respectable institution has changed ; one wishes it to be called from then on 'Musée du Grand Louvre' !

Already a fortnight ago I said to myself : now you must stop writing letters and running to the library or hitching to the 'R.K.D.' or the 'Prentenkabinet' in Amsterdam and start to organize your visit to Milwaukee, but little is done in respect to this until now. Nevertheless the visit is constantly on my mind. It will be the longest travel I've ever made and greatest adventure I have experienced in my life till now. I've thus tried to find someone to stay with in New York which I besides your collection prefer to see most of all, but at the moment I still didn't find anyone. This means that my whole travelling scheme is still blanco, and I think this situation cannot persist any longer.

When in Dordrecht you've asked me to send three dates in April when I would be able to visit you, and you would then make a choice. Well I am able to visit you at any moment in April, there are no arrangements scheduled which might prevent my visit. So what I herewith would like to ask is whether you please would select a date when my visit suit you best, and inform me about your choice. Since you will already have made some appointments/dates for April I think it is better when you pinpoint a date for my visit. Because my visit won't take place in order to see any

special exhibition with a fixed period for visiting, I am totally free to come. As soon as I know when I'll be in Milwaukee, this information will serve as the crucial, fixed event around which I'll plan the rest of my visit to your country (and perhaps Canada). I have various ideas/options in mind; the determining factor is whether I'll find people to stay with. Perhaps I'll try to see (after visiting you) Chicago and then travel to Toledo, where a beautiful Bloemaert is and where I would like to visit the newly appointed curator of the collection Mr. Larry Nichols. I've met him several times when he still was studying in Utrecht, and hope to meet him during his forthcoming visit to my country (he'll give a lecture in Maastricht in connection with The European Fine Art Fair (far too exclusive for me)). Next I could possibly visit Pittsburgh where a professor from Dutch origin lives (a criminologist) who is also fascinated by Bloemaert's works (as I discovered when I've met him years ago in the 'Prentenkabinet' in Amsterdam). From Pittsburgh I should like to travel to Princeton in order to visit the place where the Princeton Index of Christian Art was begun (and still is produced), the 'Art Museum' (where I wish to acquire a Bulletin which I couldn't get until now despite writing 5 letters and paying \$ 10 -those people there even seem to be too arrogant to write a reply of a few lines to someone from The Netherlands !) and Mr. B. van Deun (I hope to discover more details about the provenance of his Bloemaert when visiting Antwerp in the near future), and of course the famous William Heckscher (who has taught at Utrecht University in the late 50's). From Princeton I hope to reach New York from where I will return to The Netherlands. In New York I intend inter alia to visit Mr. Jack Kilgore (in order to see the Bloemaert he informed me about when I met him in Dordrecht ; he then promised to send information but didn't send anything even not after receiving my written request), your friend Mr. Otto Naumann (who was so kind as to send me his 1975 catalogue (after receiving my letter)), Feigen, Shickman, the library of the Metropolitan Museum, and of course several museums (e.g. The Cloisters and the Pierpont Morgan Library).

Another idea might be to return from Milwaukee to The Netherlands through Canada. This would mean to visit subsequently Toronto, Kingston, Ottawa and Montreal. Although this would imply that I cannot visit New York it is an attractive alternative : in Kingston are a lot of your paintings which I dearly would like to see, and both Ottawa and Montreal have a Bloemaert. Moreover there is a professor of art history at Montreal University (not McGill), a certain prof. J.-F. Lhote who might be willing to help me in finding a place where to stay.

Well, dear Alfred and Isabel I hope you've got an impression of my thoughts about my forthcoming adventure. I'll develop my ideas further after receiving your reply. There is one thing left to discuss. When I'll fly

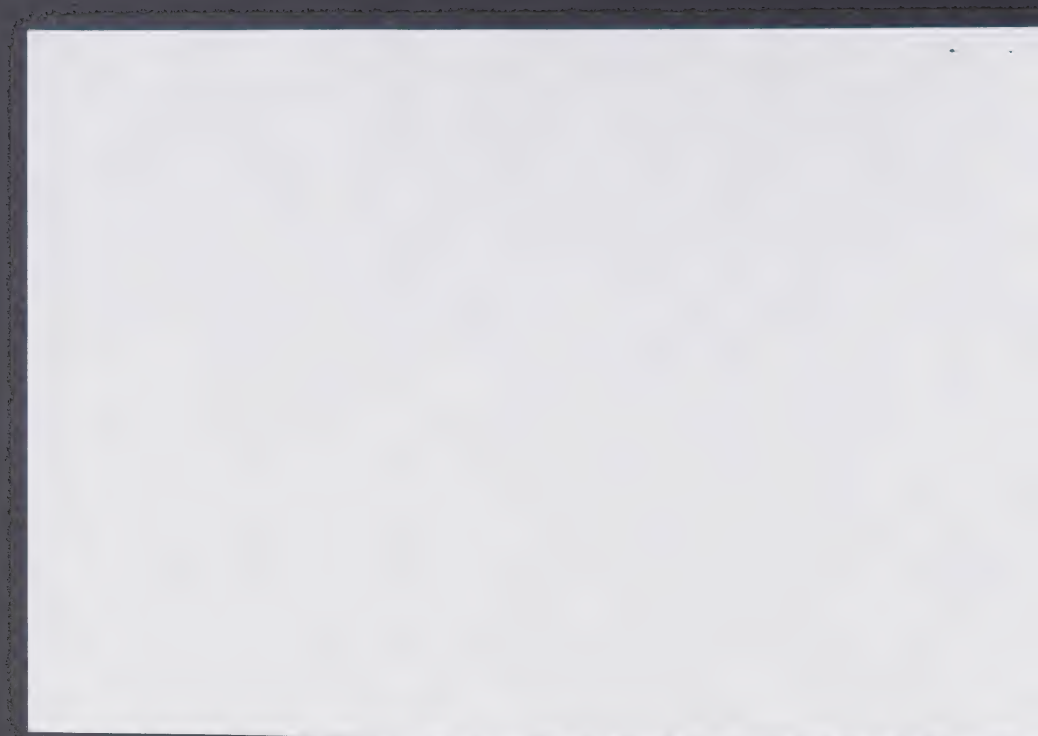
to your country, I'll try to bring over as many books as possible (of course respecting the limit of the weight of the luggage one is permitted to transport without extra charge). So if you wish me to bring certain titles for you or friends of yours or for your stock of books which serve as presents for art lovers, please inform me about this.

So far for the moment,

with my kindest regards,

H. van Baarle

H. van Baarle
Dorstige Harthof 32
NL-3512 NW Utrecht
Nederland



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

October 19, 1992

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

Dear Hubert:

Thank you so much for your post card.

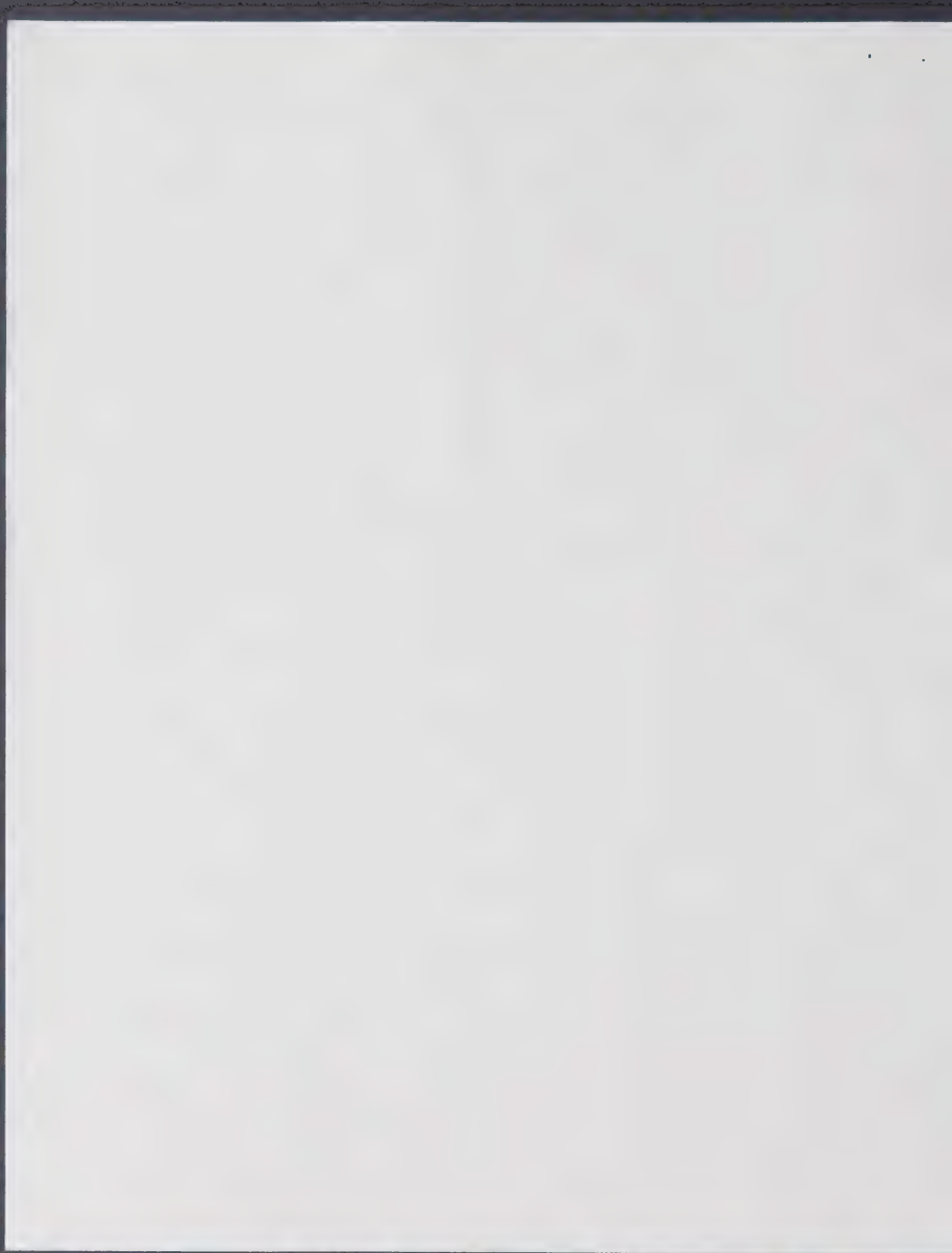
I never had a reply from you when I wrote to you many months ago that we would love to have you visit us and that when you come to the United States I would be happy to give you \$1,000 to help with your travel expenses. It has occurred to me that you might not have received that letter.

As you will see from the enclosed, I have been dismissed from Aldrich, and I now spend a good deal of time writing and dealing in paintings.

Isabel and I plan to arrive at our English home (52 Wickham Ave., Bexhill-on-Sea, East Sussex TN39 3ER, England) on November 16 and then spend 3-4 days in Holland at the end of November to include a visit to the opening of the Rembrandt Student Exhibition in Dordrecht. It would be great fun to see you then and to give you Christopher Brown's book on van Dyck drawings which we have in Bexhill.

Best regards,

Enclosure





I have to tell Alfred Bader
 together with my mother I've visited
 England last week. It's now the
 best part of the year to do so, I think.
 I've seen a lot of the beautiful countryside,
 but also, though briefly visited, The
 Vintners, and Fitzwilliam Museum.
 I've tried to see Althorp, ~~House~~ ^{House} and
 Pezangers House (Greenwich) (where Bloemants
 are preserved) but all three attractions were
 closed. Today I've seen Canterbury cathedral

ON31

Dutch School, 17th century

The Yarmouth Collection

Oil, 165 x 246.4 cms

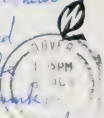
Norfolk Museums Service (Norwich Castle

Museum) - Photo: Clive Friend FIIP

© Woodmansterne Publications Ltd Watford WD1 8RD

I have to tell you a lot of things,
 and hope to see you before
 Christmas in The Hague
 I was meanwhile in Schiedamschen
 and tried to call you in
 Breda but this failed. All the best with my kindest regards
 Hilde

I hope
 you know



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 P

Mr. + Mrs. A. B. Bader
 North Shepard Avenue
 Milwaukee
 Wisconsin 53211

U.S.A.



Chemists Helping Chemists in Research and Industry

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Dr. Alfred Bader
Chairman

September 25, 1989

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

Dear Dhr. van Baarle:

Thank you for your letter of September the 5th from which I am happy to know that there is an art historian in Utrecht interested in biblical paintings.

It seems to me that you really do need "The Bible through Dutch Eyes," and so I have gotten a copy from Michael Hatcher and am sending it to you by book post. I know from experience that it takes 6-8 weeks for books to cross the ocean by post, so please be patient.

There was never any intention to exhibit these 70 works in Europe, because having exhibitions travel is so very expensive. The Dutch title was simply my personal thanks to the Dutch people. During the last war, only the Scandinavian people and the Dutch treated Jews decently, and I am convinced that some of the reason for this lies in the identification of the Dutch in the 17th century with the people of Israel. All that is, of course, explained in my introduction.

As you perhaps know, I am much more interested in paintings by Rembrandt's students than in Utrecht paintings, although I very much like my St. Jerome. I purchased it from a very able dealer, now deceased, H. Jungeling, in The Hague. A few days after purchasing the painting, I visited my old friend, Benedict Nicolson, the editor of The Burlington Magazine, in London and described to him--without a photograph--the painting I had just bought. Benedict went to his files and pulled out the print which surely you know, and he told me that I had purchased a long lost Abraham Bloemaert.

The Jacob's Dream is now in the collection of Mr. and Mrs. Gary Bishop, 5165 South Mallard Circle in Milwaukee. I purchased that painting from H. Jungeling's widow, Saskia Jungeling, who had thought that the painting was 19th century and of some mythological subject. The painting was very heavily and badly restored and that restoration, indeed, was 19th century. But underneath are those rich and original colors, blues and reds. When Prof. Roethlisberger visited us some years ago, he was undecided whether the painting is by Abraham or Hendrik Bloemaert.

Dhr H. van Baarle
September 25, 1989
Page Two

I do not have a spare copy of the Mount Holyoke Exhibition catalog, but I will ask the director in the hope that I can get another copy.

A great many of the Aldrichimica Acta covers have had biblical paintings which might interest you, and I am sure that our Benelux office in Brussels will be willing to help you. Also, some of the catalogs described on the enclosed are available from that office and your library might be interested in acquiring them.

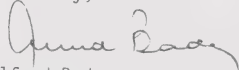
There is one art historian, Dr. Volker Manuth, whom you should try to meet, as he is also most interested in biblical paintings. He is working on a book on Eeckhout, and at the moment, until the end of November, is at the Institute of Fine Arts in New York, working with Prof. Haverkamp-Begemann. Then, he will return to his regular position at the Freie University in Berlin. I really think that you will enjoy meeting him personally and will have a good deal to discuss.

I do hope that one of these days we will be able to meet personally. In the meantime, let me assure you that any information I send you, or reproductions, etc., can be used by you without asking for any explicit consent. I am just delighted to be able to help art historians.

My wife and I travel through Holland every summer, and if you would like me to present one or two seminars on my work with Dutch paintings, and particularly on biblical paintings, I would be happy to do so at your university. Just contact the Manager of our Benelux office, Mr. Max van Laere, himself a lover of paintings, and he will let you know of our travel schedule.

All good wishes.

Sincerely,



Alfred Bader

AB:mmh

Enclosure

Dr. A. Bader
P.O. Box 355
Milwaukee, Wisconsin 53201
United States

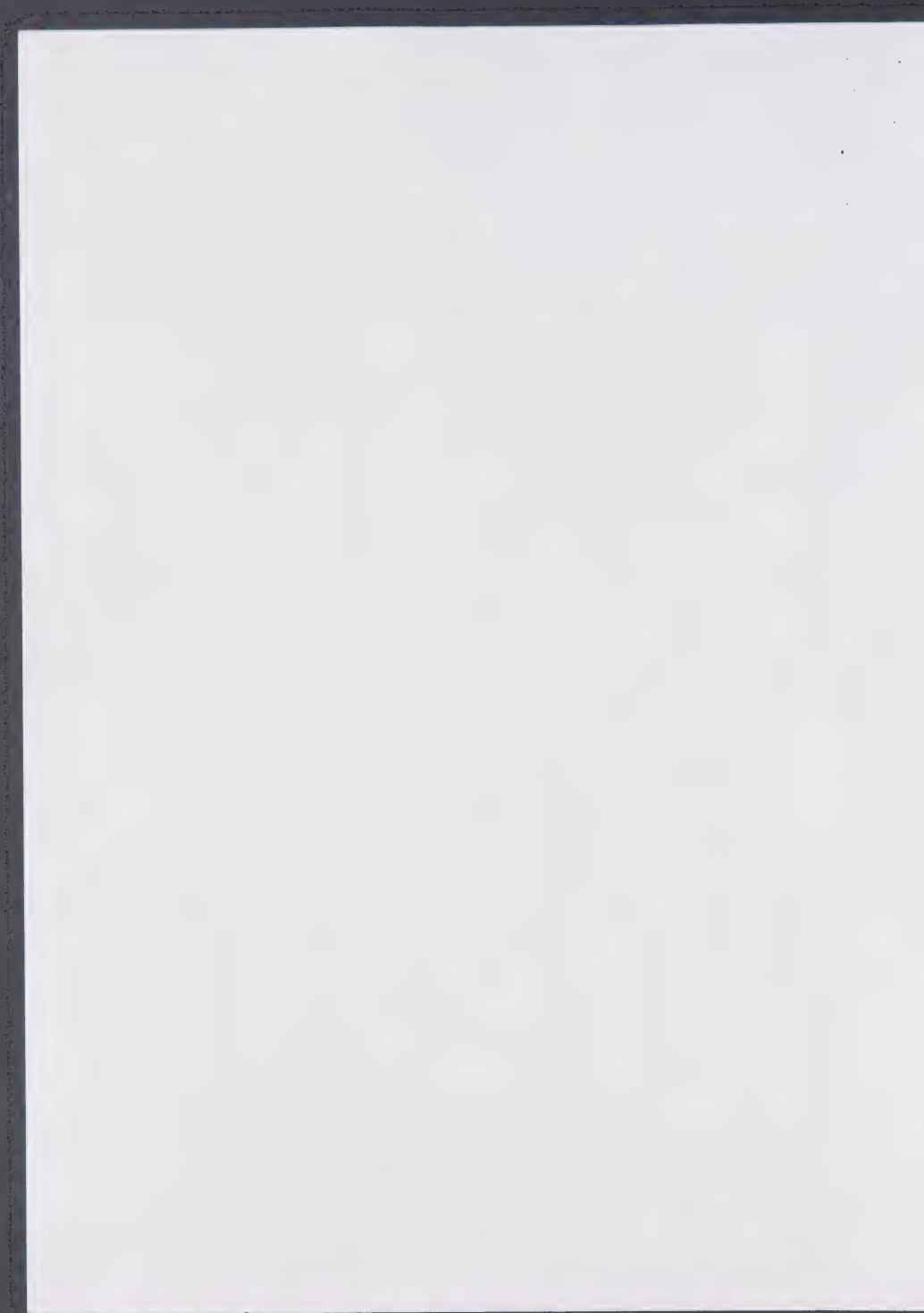
Utrecht 5 IX 1989

Dear Dr. Bader,

I was extremely delighted with your very kind letter which arrived exactly a month ago. The fact that the catalogue sold out did not surprise me, but is regretted very much. Because I am a catholic, my knowledge of Old Testament-scenes urgently needs improvement. In order to realise this goal, possessing your catalogue would have been very useful. Alas I am unable to afford \$ 40.00 for the copy of Mr. Hatcher, so I am afraid I'll have to rely on exemplars of 'The Bible through Dutch Eyes', which are preserved in libraries in The Hague (at the 'Rijksbureau voor Kunst-historische Documentatie') and Amsterdam ('Bibliotheek van het Rijks-Prentenkabinet'). A serious problem is that in Utrecht no copy of the catalogue is available. Since I didn't visit The Hague, nor Amsterdam after the arrival of your letter, I was till now unable to study your catalogue thoroughly, as I intended to do, before answering your letter. Because I feel this cannot wait any longer, I apologize for the delay with which your letter is answered, making remarks on the contents of that book, will have to wait. But I need to confess, that it is very difficult for me to express my opinion on such a complicated matter as interpreting Dutch 17th century pictures in English. Concerning your catalogue I furthermore need to tell you that in view of the impossibility of acquiring a copy from Milwaukee, I now consider the possibility of writing a letter (in Dutch, which enables me to express myself adequately) to Sigma-Aldrich in Belgium. Perhaps a copy of 'The Bible through Dutch Eyes' is still available there. What still is intriguing is the sub-title in Dutch of the book. I presume plans were made to show the pictures somewhere in The Netherlands, but these plans must have been abandoned.

Regarding the reviews it is remarkable that all of them are very approving (just as I expected).

Your article is a very scholarly and concise 'status questionis' of the multi-faceted and complicated problem of the nature of the relationship between the Dutch people, their different types of belief, and the pictures. Even if your friendship to prof. Tümpel wasn't attested by the copy of the letter which you've enclosed (and by his remarks concerning your 'Rembrandt'-painting in his monumental book on the artist of 1986) I could have imagined such a friendship was in existence : he is a very



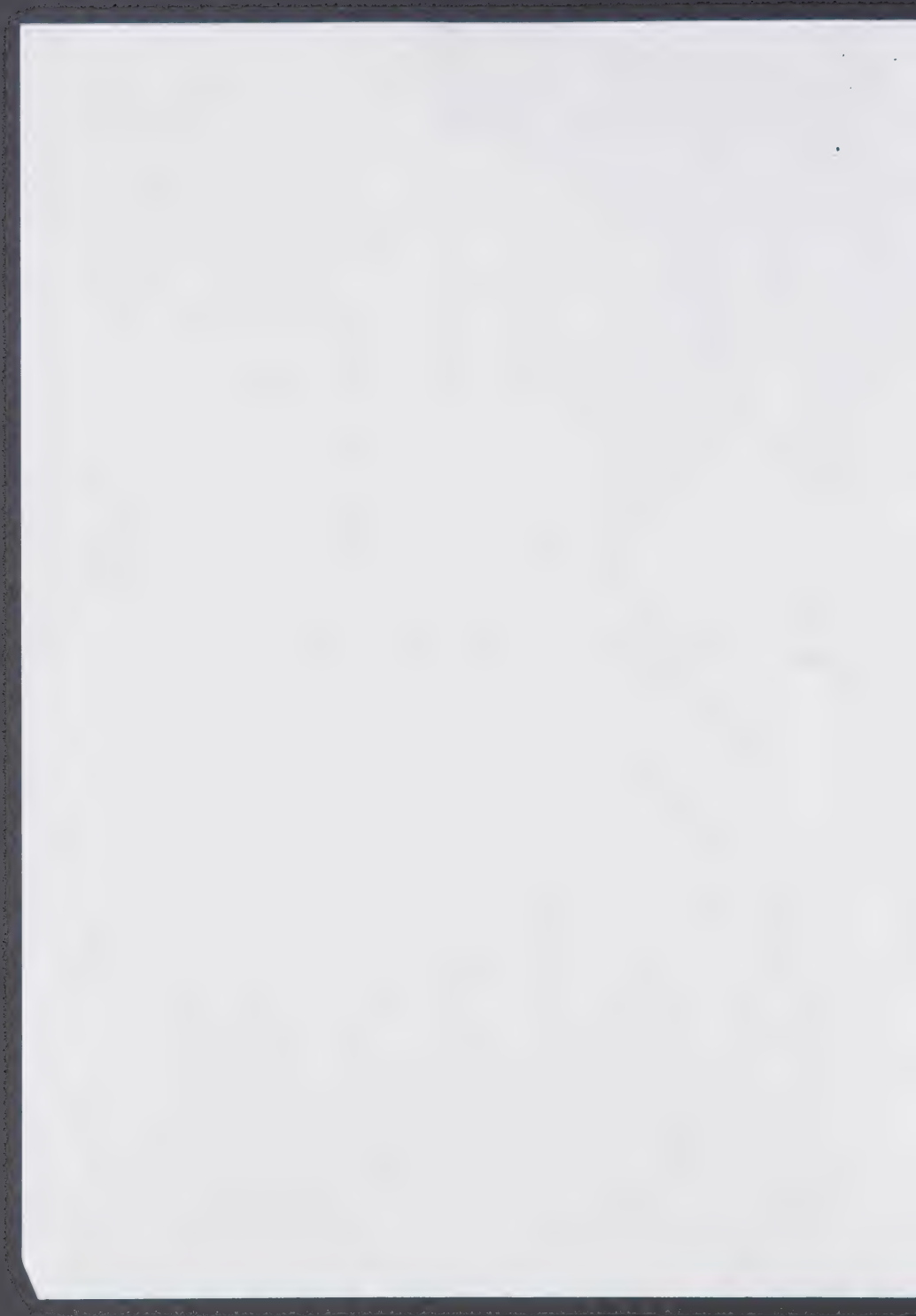
/the qualified specialist in deciphering biblical inspired pictures made in The Netherlands in the seventeenth century. No doubt his show of the paintings of the Pre-Rembrandtists (Sacramento 1974 - the catalogue of which is very rare, most important and much deserved either) was a very important stimulance to you.

I feel that although this article was written approximately one and a half decade ago, its contents is still a very good summary of the matter. No less a person than prof. Tümpel himself made since 1976 an important contribution in the discussion of how pictures with an iconography rooted in the Old Testament could be interpreted : he correctly stated one always has to turn also to Flavius Josephus. But I am sure you've read his article published in: Wort und Bild etc. (I didn't pursue the matter ,but perhaps some progress in the understanding of Rembrandt's enigmatic oil-sketch in Basle, is to be made when one uses Flavius Josephus' book as an interpretative tool. This possible clue was not taken into consideration by Paul H. Boerlin, the author of the relevant entry in the magnificent catalogue : 'Im Lichte Hollands/Holländische Malerei des 17. Jahrhunderts aus den Sammlungen des Fürsten von Liechtenstein und aus Schweizer Besitz (Zürich 1987), 212 - 217.)

Probably it is more useful to bring a small but very interesting article published in : The Burlington Magazine vol. 129 (1987) no. 1014 (September ,594 - 595 to your attention. It contains a convincing case of how Rembrandt relied on the 'Staten-vertaling' when painting his 'Jacob blessing Ephraim and Manasseh' preserved in Kassel (when I travelled to Kassel with a group of visitors of the 'Documenta' two years ago, I was very happy to have the opportunity to visit the collection in Schloss Wilhelmshöhe !). The author is : Shimon Bar- Efrat, his article is titled : "Some remarks on Rembrandt's 'Jacob blessing Ephraim and Manasseh'".

It was a pleasure to read the letter of the late prof. van Gelder. It demonstrates what still is known about him here in Utrecht (regrettably I've never met him) : he was a top manager in cultural affairs, cultivating contacts all over the world.

Finally I like to tell you something of my own object of research. In my letter of 7 VII 1989 I described it as 'Dutch 17th century counter-reformational inspired pictorial art' ; this statement needs an appendix i.e. : as demonstrated in the work of Abraham Bloemaert. My favorite book on the subject is the monumental work by John B. Knipping : Iconography of the Counter Reformation in the Netherlands (Nieuwkoop/ Leiden 1974). The author of this book was a genius with a very fascinating life and oeuvre.

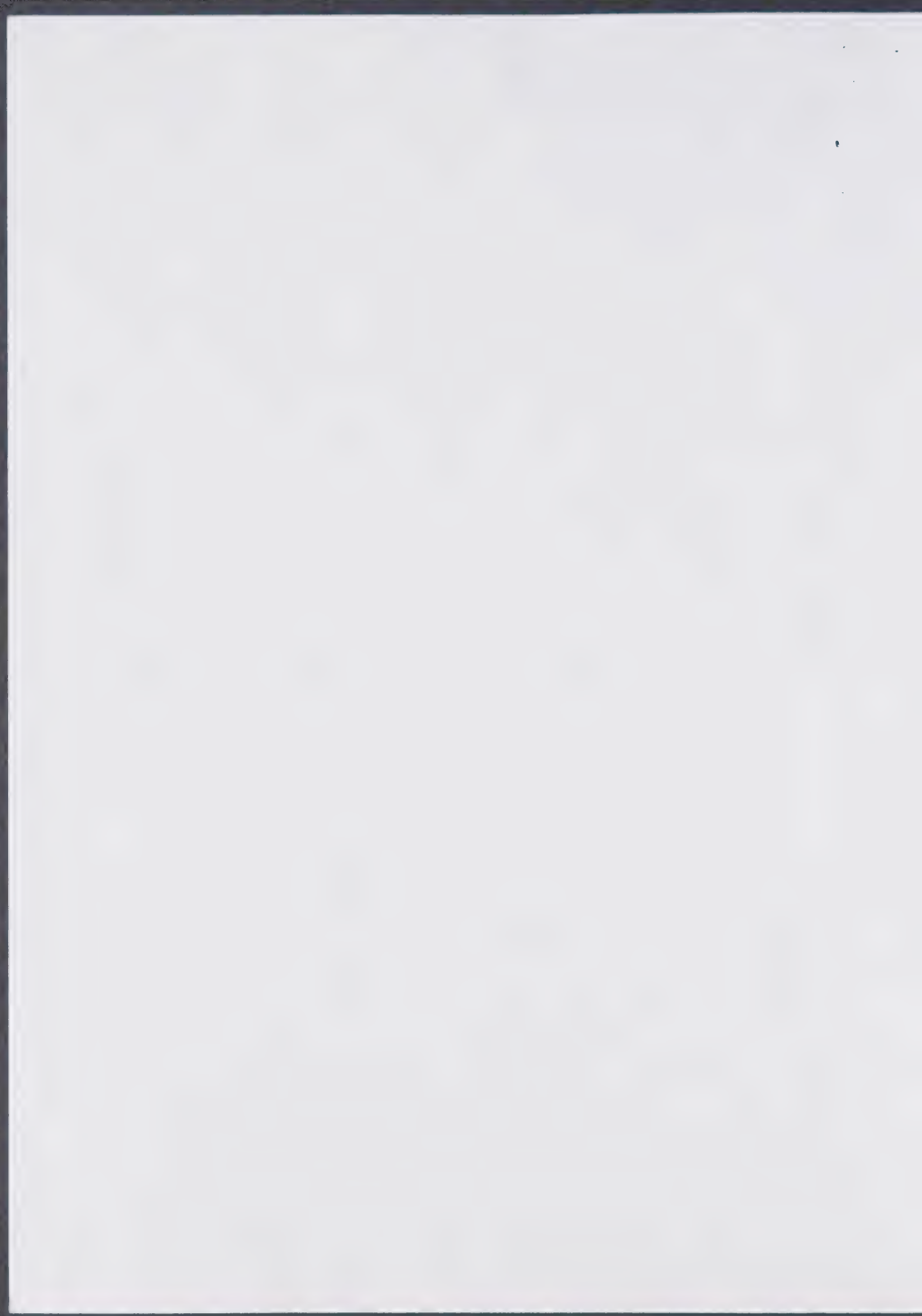


As I already knew before receiving your letter of July 31 that you possess a painting by this very talented but still too much neglected catholic painter, once inhabitant for over 70 years of my beloved residence, I planned to write a letter to you. Your picture 'St. Jerome studying the Old Testament' was known to me, because B. Nicolson mentions it in his posthumously published : 'The International Caravaggesque Movement (Oxford 1979)'. (My Bloemaert-research by the way was another reason because of which the catalogue 'The Bible through Dutch Eyes' was desirable.) The intention of writing a letter to you 've got a strong impulse after reading two articles published in : 'Hendrick ter Brugghen und die Nachfolger Caravaggios in Holland (herausgegeben von Rüdiger Klessmann)(Braunschweig 1988)'. Of coarse I try to read all new + important art historical literature concerning 17th century painters/paintings from Utrecht.

I mean the articles of prof. Justus Müller Hofstede : 'Artificial Light in Honthorst and Terbrugghen : Form and Iconography', ibidem 12 - 44 (in which your Hieronymus painting is discussed) and the article of prof. Josua Bruyn : 'Jung und alt - Ikonographische Bemerkungen zur tronie', ibidem 66 - 76, who discusses a painting by Jacob van Campen in your collection, which is strongly influenced by Abraham Bloemaert. Because I wanted to check the statements by prof. Bruyn concerning the picture of van Campen, I tried to find the catalogue : 'Baroque painting in the Low Countries. Selections from the Bader Collection'. A supplemental reason because of which I wanted to consult this catalogue was that I hoped to find in it more information regarding the 'St. Jerome' by Bloemaert. Finding this catalogue was quite a problem because it is not in any Dutch library as far as I know. At least I visited prof. Bruyn, who showed me the copy you did send him. To my surprise this catalogue contained a painting by Abraham Bloemaert which was previously unknown to me. If my memory is correct you wrote in that catalogue that you're inclined to believe that the picture 'Jacob's Dream' has now to be attributed to Abraham's son Hendrick Bloemaert.

I think it is correct to doubt the attribution to Abraham because of the soft curvatures, the refinement of the anatomy of Jacob and the smooth atmosphere of the whole painting. On the other hand it has to be noticed that the composition of the dreaming young man bears some resemblance to the way in which the sleeping figure in Bloemaert's 'Landscape with the Parable of the Tares', signed and dated 'A Bloemaert fecit 1604', in the Hermitage Leningrad, is depicted.

But as you understand this does not imply that your painting is a genuine Abraham Bloemaert picture. However these statements must be classified as tentatively for lack of a fine quality colour reproduction of this



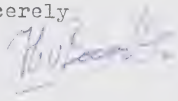
painting. With the aid of the reference in the catalogue-item concerning the picture 'Jacob's Dream', in : 'Baroque painting in the Low Countries', I've found two articles about your Bloemaert-paintings (published in : Aldrichimica Acta vol. 9 number 1 and vol. 12 number 3).

I nevertheless think you must have supplementary information with regard to these paintings. In conclusion I, in view of my serious Bloemaert interest, would like to ask if you might be so kind as to supply me with this additional information. For instance : What is known about the provenances of these paintings, when were they exhibited (and where), are they anywhere mentioned in the art historical literature ? If it might be possible to send two fine quality colour reproductions of these pictures and two dito slides, I would be extremely happy. (Of course these won't be used for any publication without your explicit consent.) I want to use them in my own system of documentation.

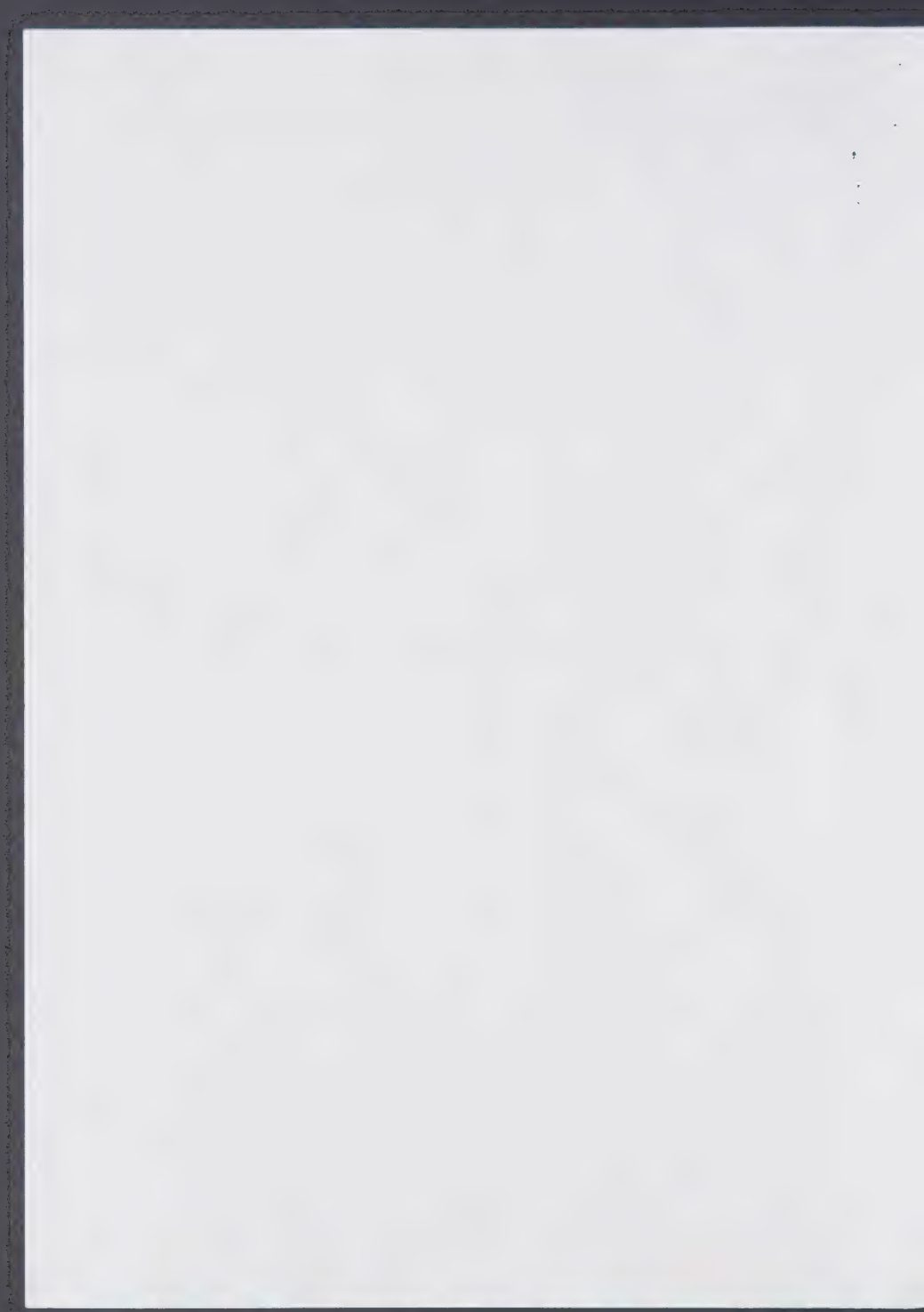
Dear Dr. Bader, I think the time has come to finish this letter. I once again want to say that I was very happy with the documentation about 'The Bible through Dutch Eyes' (part of which is herewith returned, as you've requested). Finally I must admit I've read nothing else but a small announcement about the exhibition 'The detective's Eye'. And of course I do know my former teacher Dr. Briels. He is a much respected philosopher and art historian.

If I may help you with sending any kind of publication from The Netherlands, please let me know ; it will be a pleasure for me to help you.

Yours sincerely



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



Sigma-Aldrich
Care of: Dr. A. Bader, Chairman Emeritus
P.O. Box 355
Milwaukee Wisconsin 53201
United States

Utrecht 11 XI 1991

11-18-91

Dear Dr. Bader ,

Although I am afraid this letter will arrive too late to be read in America, I send it to Milwaukee. Perhaps it will arrive in time, if not I trust it will be forwarded to Bexhill-on-Sea. Alas it was impossible to write this reply earlier.

It is a great positive surprise that you'll be in Holland so soon, and I really like it to have a meal with you, your wife and Mrs. Jüngeling in The Hague and of course to welcome you in Utrecht. Next week I'll call Max in order to hear when you will be in Leiden exactly and discuss with him how to arrange our meeting/your visit to Utrecht.

As far as the Kneller is concerned I've now discovered that the Kneller-expert 'par excellence' is Prof. Dr. J. Douglas Stewart, who is (according to information on the cover of his Kneller-monography) teaching art history at ... Queen's University, Kingston Canada. This means that I am sure you know this man well. There is no doubt that he'll be very much interested to hear that this Kneller-painting will be auctioned in Amsterdam.

The catalogue of your collection at Kingston must be a very recent one; I have never heard of this publication before, unless you did refer to David McTavish's catalogue : Pictures from the age of Rembrandt (Kingston, Ontario Queen's University 1984). I've consulted McTavish's publication several times in the R.K.D. and think it is an attractive book. I've regrettably failed to trace a review of the 1984 Kingston exhibition/catalogue, though I've severely tried to find one. I don't know if you know of the existence of a review, if you do please let me know.

As far as other books are concerned : I dearly would like to acquire an exemplar of that memorable Stechow-exhibition from 1970 : Dutch mannerism: apogee and epilogue. I've written a letter to Vasar college long ago and was then informed it was impossible for them to send me an exemplar. So even if you have a damaged second copy ... I will be extremely happy. Further I've recently tried to find the catalogue 'Old Students and Old Masters' by D. Parrish. It seems not to be in the library of the Rijksmuseum, Amsterdam and I am afraid it is not in the R.K.D. also. I've tried to find it in the card-catalogue of exhibitions in the R.K.D. s.v. Lafayette and s.v. West-Lafayette and in the card-catalogue of authors/

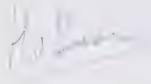
collectioneurs in the R.K.D. s.v. Bader. Thus I didn't discover it is available in the R.K.D. Nevertheless I think there must be a copy there, and I have to discuss this matter during my next visit. So if a copy of this publication is anywhere in the Netherlands, you don't have to bring one to Utrecht, if there is not this would be splendid also.

I hope you don't experience all these desiderata as rude, I just offer some suggestions !!!

Today I'll travel to Essen (Germany) where I will stay for three days and hope to visit Freiherr von Fürstenberg in order to see his collection (among his paintings is a wonderful Bloemaert). Regrettably I've therefore no time left for writing further. Maybe I'll be so lucky to tell you my adventures/experiences later on this months personally. I am very much looking forward to meet you and your wife ~~personally~~ in good health in The Hague and /or Utrecht. Have a nice trip to Europe,

With kind regards

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



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

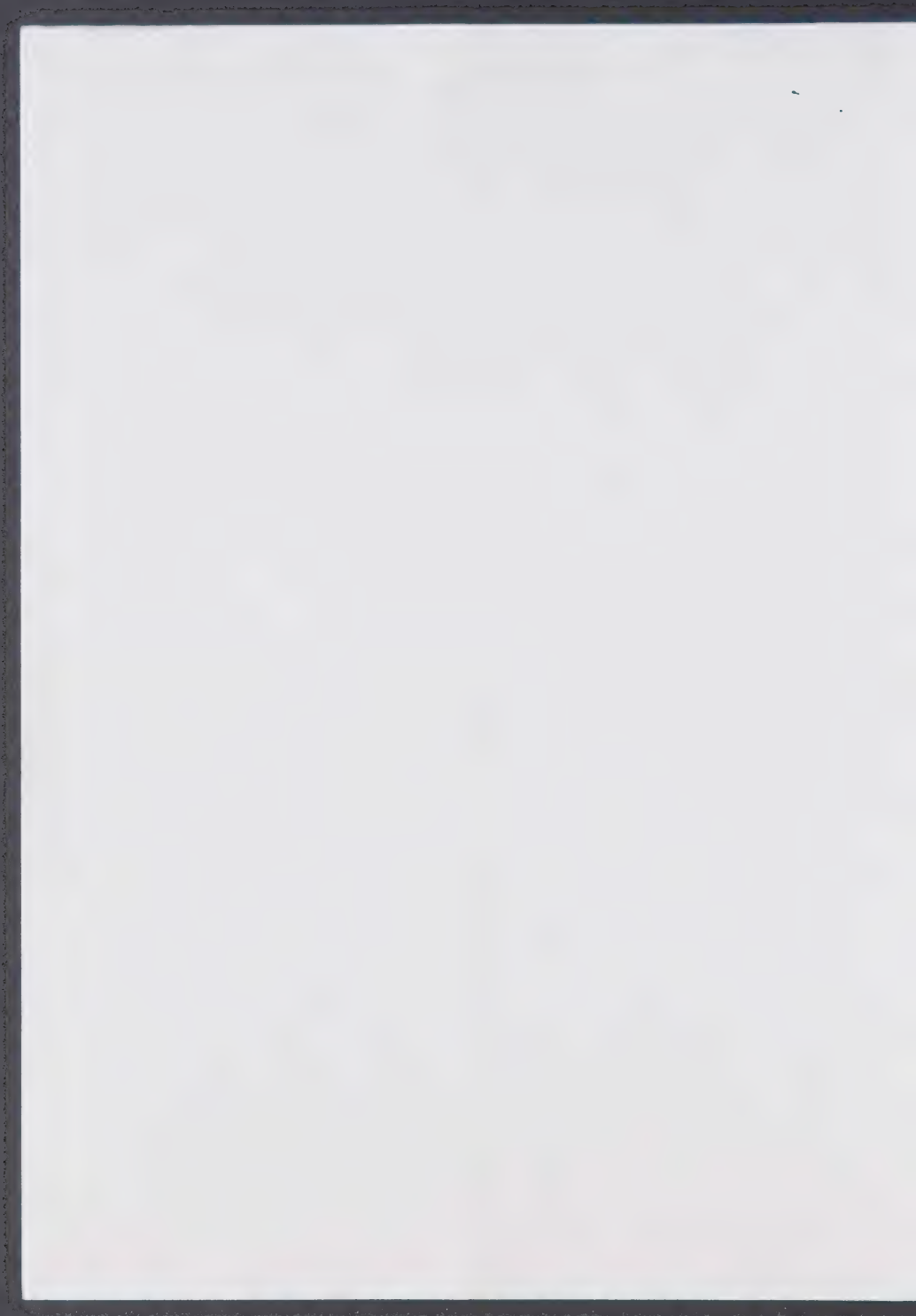
Utrecht 26 X 1992

Dear Alfred ,

Returning back home from a long weekend in Rotterdam where my mother lives, I've found your very quick response to my post card. And I was very happy to have received it. First of all I have to admit your criticism is fully justified, I should have written to you. I didn't and therefore I am seriously to blame. Please forgive me. I am a recidivist, too bad !

In fact I was planning to write an extensive letter, but because that's such an enormous task, this wasn't done until now. (This letter only is a reply to yours of the 19th ; what I've intended to write to you, I hope to discuss verbally with you in the near future.) Moreover I am travelling also now and then (since the day your extensive letter arrived (27 IV), I've twice visited England, and travelled to France for three weeks) and as you perfectly know from your own experience this often means that, when you have returned, you immediately have to write to people you've recently met, otherwise they forget you or forget to do what they have promised. And thus a number of small but maybe useful informations about works of art in your collection are listed here and waiting for transfer.

The other reason has to do with yours and Isabel's very kind invitation and promise to help me with money - I thought this couldn't be discussed in a text on a post card. I really don't know how to react upon this flattering offer. Of course I would like to come and see your collection; but I feel something has to be done in return and since I expect I cannot give sensible new attributions nor supply the interpretative keys to paintings with still unclear iconographies (you've already discussed these matters with all possible experts of the world, so who am I) I am afraid not to be able to return something which makes your investment profitable, and something what gives me satisfaction also. The other thing is that I have always had difficulties with 'accepting' things in general, whether it is a bunch of flowers, a book or a lot of money. This makes me think about the Nobel-prize or such kind of honours in general. Suppose a committee asks you to come, you have to listen to a laudatory speech, you're decorated or given a title of 'Dr. h.c.' or even the Nobel prize itself should this happen to me I would shiver and have uncomfortable feelings about it. So in respect to your magnanimity, I still don't know what to do with it. Maybe we'll discuss this issue when I see you.



A few words about your 'A letter to chemists'.

First of all I am glad to have your portrait now. Furthermore : I've of course read it, but since I am no financial expert (for my own interest it is highly desirable I develop my insights in these matters, but I am always reading art historical literature, and don't study the fluctuations of the \$ or the 'Dow Jones Index' -the 'Index of Christian Art', based in Princeton, that's what matters) I didn't fully comprehend. Anyway I've understood there were some troubles, and I've very well noticed, that you don't shun publicity, but to the contrary wish to make some clear, frank and open statements, a strategy normally only practised by reliable individuals. I sincerely hope this affair has not made you bitter from now on for ever in respect towards (most people at) the company you've founded, nor in respect to other spheres of your interest (such as art or (the science of) the world's most important book).

You may trust that in the end certainly the truth will be revealed and (made) known and hopefully also accepted by all involved. Sometimes in life a process like this takes more time than one likes

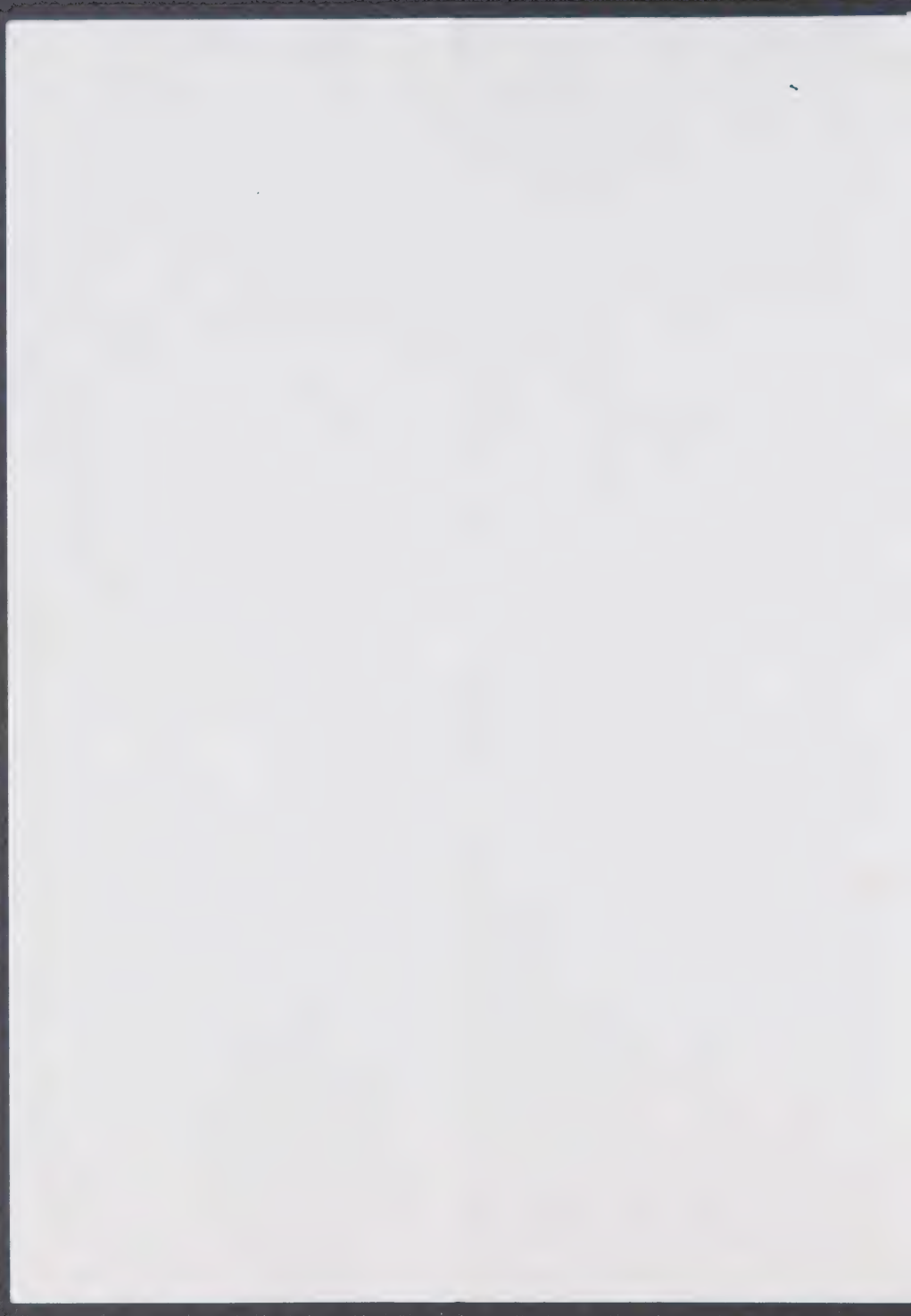
Finally let's discuss the near future.

Tomorrow I hope to travel to Bonn, where my friend Karl Johns will stay until the end of this week. Together we'll visit the exhibition 'Von Bruegel bis Rubens / Das Goldene Jahrhundert der flämischen Malerei', which is in the 'Wallraf-Richartz-Museum' in Cologne. I urgently need to improve my art historical knowledge of the developments in the fields of drawing and painting in Flanders in the era 1550 - 1650 (which is the theme of this blockbuster show, which is excessively sponsored by the still very rich German government), so Karl is the perfect company for my visit. If I am lucky we'll also visit Frankfurt in order to see the show on 16th century art from Genua. I really would appreciate to visit it, because exhibitions in my country never ever cover art historical issues from the Italian Renaissance, so there is a lot to learn in Frankfurt also now for me. At the end of November I hope to see you and Isabel in good condition here in my own country. I'll try to be present at the opening of the exhibition in Dordrecht, but cannot guarantee I'll be succesful in my efforts to get an invitation. So if you don't meet me there, please try to call me at home (030- 313538). Finally I have to tell you I've already got a copy of Christopher Brown's catalogue on Van Dyck's drawings. I've bought it directly at the publisher's office in Brussels almost half a year ago.

So far for the moment, dear Alfred; all the best for you and Isabel, and I sincerely hope to meet you in the next months,

Dhr. H. van Baarle
Dorstige Harthof 32
N1-3512 NW Utrecht
Nederland

Hubert

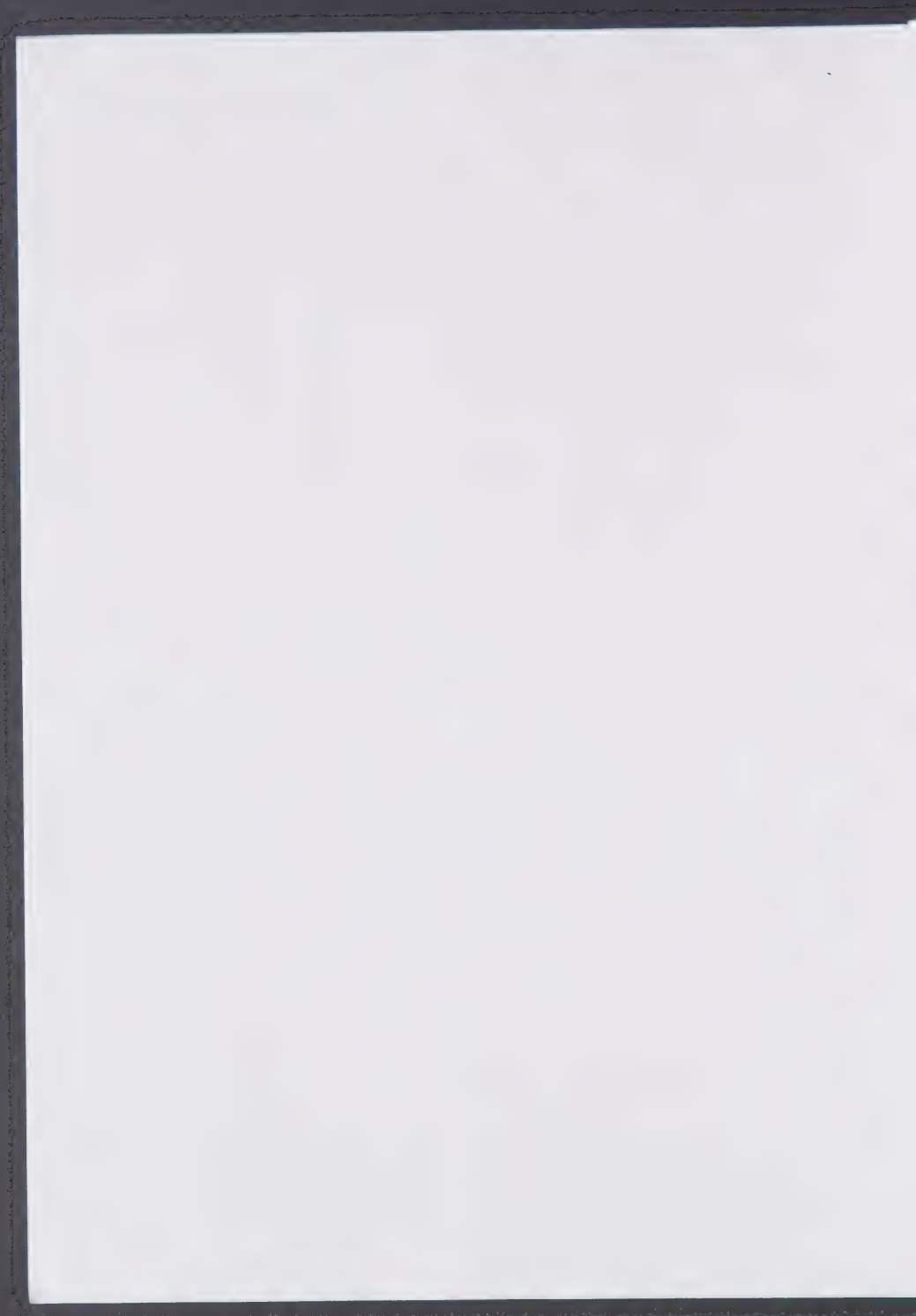


Dr. Alfred Daler
2 J. Holmesdale Road
Boxhill-on-Sea
East Sussex TN39 3JD
United Kingdom

Utrecht 23 7 1996

Dear Alfred ,

Over the last months I've practically written no letters. Consequently you haven't heard anything from me, not even on the occasion of your birthday. It's a shame, I know and I wish to apologise for this. But, although I won't write an extensive letter (as I used to do) now, in order to maintain my reputation in this respect (perhaps I've abandoned this habit forever?), I do wish to let you know that I've not forgotten about you. In Tours I've bought a little souvenir for you, indeed my wish to see this painting was the reason why I've extended my trip to Orléans a littlebit further southwards (this 'souvenir' doesn't mean very much, I know, since you must have seen the painting in 1969, in Canada and I very well remember to have seen the catalogue among your collection of books (which has a fine reproduction 'en couleurs')). I hope you understand it's just ment as a little gesture of friendship. Apart from this cunning panel, the 'Musée des Beaux-Arts' offers not too much of great interest for specialists in Dutch and Flemish Old Masters. (In fact probably the thing in Tours that has impressed me most of all, was paradoxically just outside the museum : an almost two hundred years old (i.e. gigantic) cedar which made me recall that (and \pm understand why) this phenomenon has already been extensively eulogized in the Book of Books.) But it has two stunning Mantegnas and two fine Bouchers and several De Bosses (since this mathematician-artist turned out to have been born there (which I didn't knew before (like I didn't realize before that Descartes originated from the same location))) among many other interesting treasures. It was just fun to go around relaxed in the museum (this time thanks God, without classes of noisy schoolkids) and to explore/enjoy it, without the oppressive feeling that I had to store in my visual memory every object. In retrospect I regret I didn't buy the superficial 'guide' of the museum, but who knows I'll return some day (after all close to Tours lays Blois, where as you know Leonardo died and as I alas have only heard later, there must be a spectacular museum with Leonardo machines somewhere there - Leonardo viz. is a favourite of me because of two reasons: 1^o my second name is Leonard, and 2^o we share a habit of having problems with finishing projects). In Orléans I've visited the exhibition 'Mémoire du Word/Peintures flamandes et hollandaises des musées d'Orléans'. There were fewer exciting things to see there than I had hoped for (my wish to attend this exhibition was of course the main



reason for my recent excursion to France) but all in all the investment has been rewarding; (it is not an everyday experience to have the chance to see over one hundred Dutch and Flemish Old Master paintings in a French provincial museum!). And what is very important in order to benefit from the visit on long-term (I mean 'with in mind possible developments in my art historical universe in the future') is that a scholarly catalogue enables future checks. It's true the catalogue was not yet available, but I've ordered it, and I trust it will arrive some day. Another book I hope to receive soon, is Seymour Chive's 'Festschrift', which I've after much hesitation, finally ordered (despite the fact that you've told me that some of its essays are (according to your private opinion) 'downright boring'). It has so many contributions of prominent scholars, that I simply must read the book. And since it didn't arrive in the library here until now (although I had suggested its acquisition), and I simply could not endure to have to wait any longer, I've finally ordered the book from Cambridge directly (instead of through a friend who's sponsored it considerably). I am so curious.

Well, Alfred, here I wish to finish this little note.

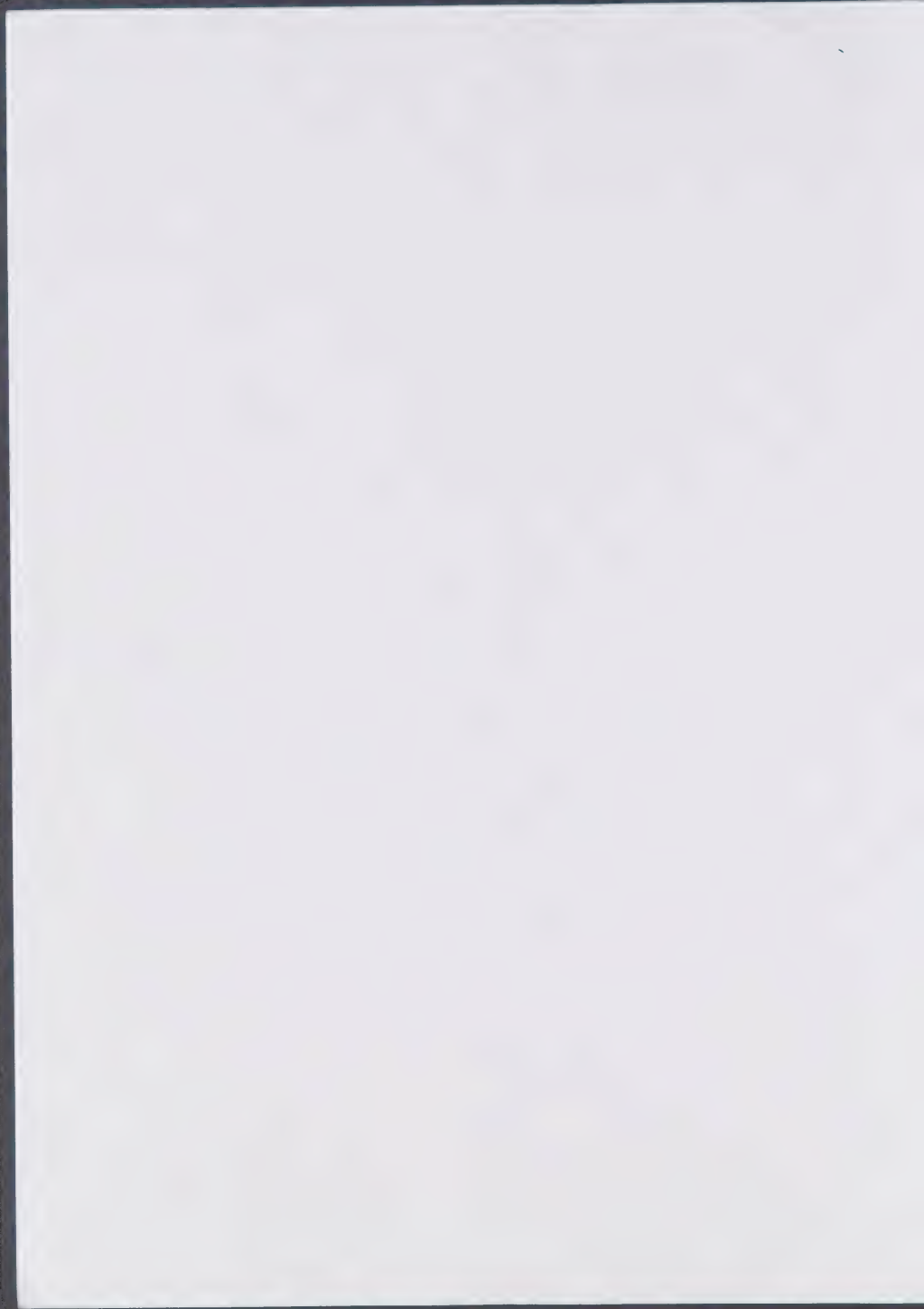
I do hope you (and Isabel) have a nice sojourn in good old England, in your new apartment. And I do wish you a profitable hunt for new acquisitions, be it in London, in Zürich or elsewhere. I'll send you a little gift separately today; hopefully it supplements the file of one of your many beautiful treasures. I'll try to call you on the first or second of June in the evening, just to chat a bit but also in order to hear about the progress your restorer might have made with your new Abr. Bloemart (I cannot write a letter without referring to him, as you perfectly know), photographs of which have surprisingly never arrived here, alas). If my attempt to reach you doesn't meet success, I'll simply wait till November, when we surely meet again in the course of your next visit to this little country. I don't expect to be in London in June.

So far for the moment,

With my kindest regards,

Hubert

Mr. W. van Baarle
Dorstige Werthof 32
3512 WM Utrecht
Nederland



Dr. Alfred Baker
White Rabbits
2A Colchester Road
East Sussex TN39 3 QE
United Kingdom

Utrecht 3 VII 1986

Dear Alfred ,

Thank you so much for your kind letter in manuscript ! which I've received this afternoon.

Your question is answered by means of a photocopy.

As the Bloemaert is concerned : I've seen the painting myself a few years ago when it still was with a London Dealer. It's too big for my humble apartment.

Next week I'll meet Mrs./Miss ? Marjolein de Boer.

When I spoke to her on the phone last week (our first contact) she's immediately invited me (? on your instigation) for dinner. As I've never met her before, I thought this was going a bit too far, so we've agreed at sharing a cup of coffee at hers.

Currently I am reading the contributions in 'Shop Talk' (with a limit of two each day). I've decided to do it strictly according to the sequence in which they have been published in the volume. Thus I'll also read the less interesting ones. I've just finished Praeger's biographical sketch of B. Berenson, which made me remember you, and wonder what a 'sketch' is (don't worry; I'll find out).

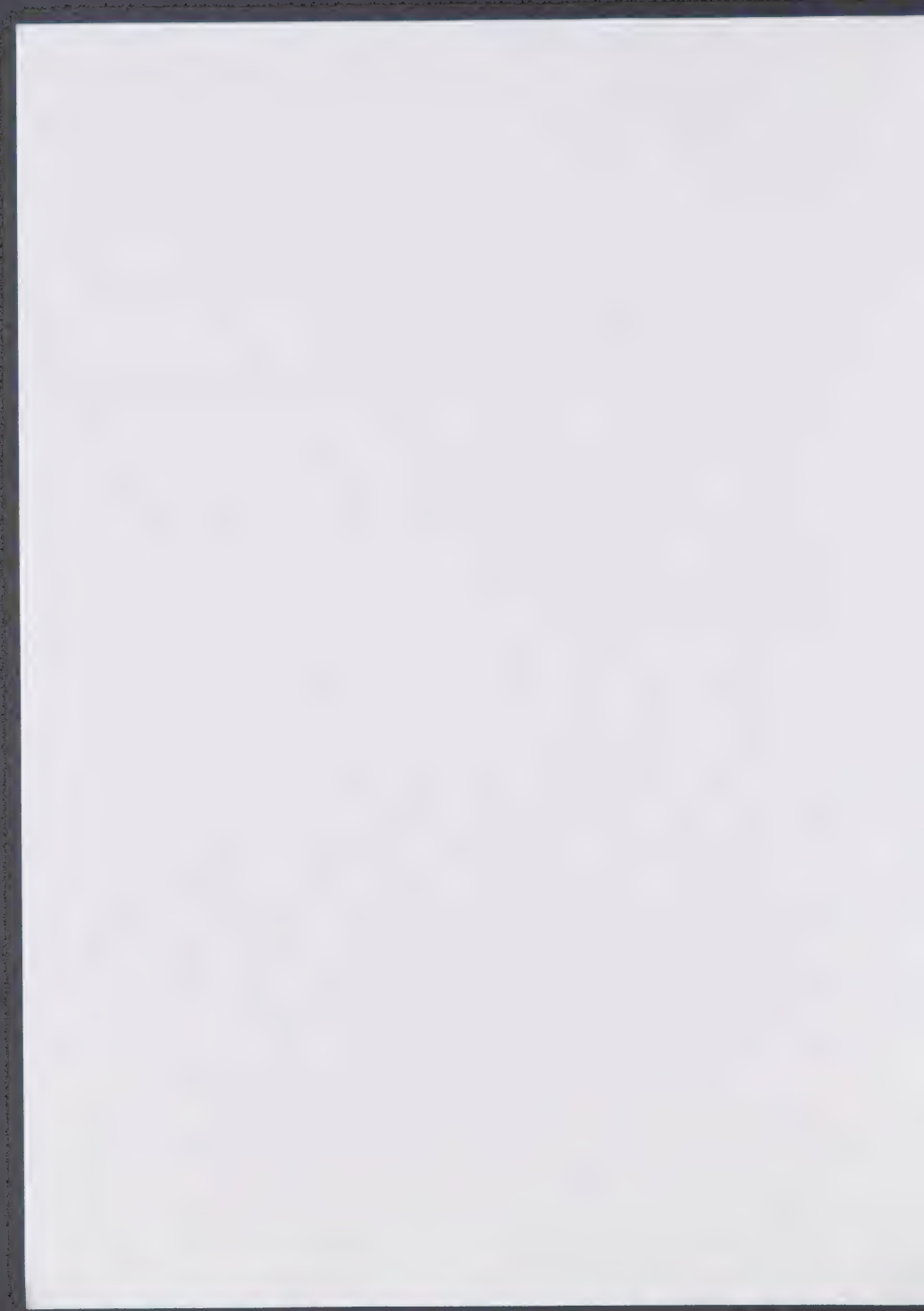
On Monday I've received a letter from Copenhagen. By means of this I've discovered the whereabouts of another Abr. Bloemaert which as such isn't mentioned by Roethlisberger. Maybe my contact with the owner ends up in a visit to this location, which would be extremely attractive.

I am looking forward to see Volker this summer in my country, but don't even know if he'll be here and if yes when. So if you might see him, please ask him to contact me in the course of his visit to The Netherlands.

Until now I've always forgotten to tell you that I've very briefly met prof. Parker and his wife, in Maastricht in March. When I mentioned 'The Bible through Dutch Eyes' they both immediately knew what it was about ! Good luck at the sales .

With kind greetings for Isabel too,
cordially

Dir. A. van Beale
Jonckheer Warthof 32
3512 GW Utrecht
Nederland





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 8, 1995

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

Dear Hubert:

I want to respond to your letter of November 1st right away, but must do so hurriedly because there is a mountain of work to be done before we leave for England next Monday, November 13th.

I have the uncomfortable feeling that you think that you must help me by finding paintings for me to purchase. Hubert, please don't do that. I am offered several paintings every day and purchase several per week. My finest purchase last week, for instance, was a Ter Borch, #144 in Gudlaugsson's book, surely one of the finest Ter Borchs not in museums.

Our friendship doesn't rely on your finding paintings for me, and it is clear that our tastes differ and so do our beliefs what paintings are worth. That pair of Kupetskys, you now tell me, cost only D.M. 35,000 for both, but I doubt that I would want to purchase them at 1/10th of that price. I just don't have enough wall space and always find that selling paintings from my gallery is much easier if I really like the painting.

The Schalken is interesting, but not really my cup of tea. I much prefer the two boys blowing bubbles, which Bert van Deun liked very much and which he acquired for his own collection at a very much lower price than the strange work you found.

Hence, please do share with me your art historical adventures, but don't worry about finding pictures for me.

I return both photographs; the portrait surely is a copy after that well-known Van Dyck.

May I remind you that it would be helpful if you numbered your pages?

The *Festschrift* for Seymour Slive, curiously entitled ShopTalk, is interesting. Some of the essays are very fine; others I find downright boring. But that's due to me, not due to the quality of the papers.

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



Dhr. H. van Baarle
November 8, 1995
Page 2

I talk on Loschmidt often. My next talk will be at the Chemistry Department of the University of Birmingham on November 28th. Don't come - there will be others.

Isabel and I fly to England next Monday and can be reached at our home there until December 24th. The telephone number, 44-1242-222-223, has not changed.

Best wishes, as always,

AB/cw

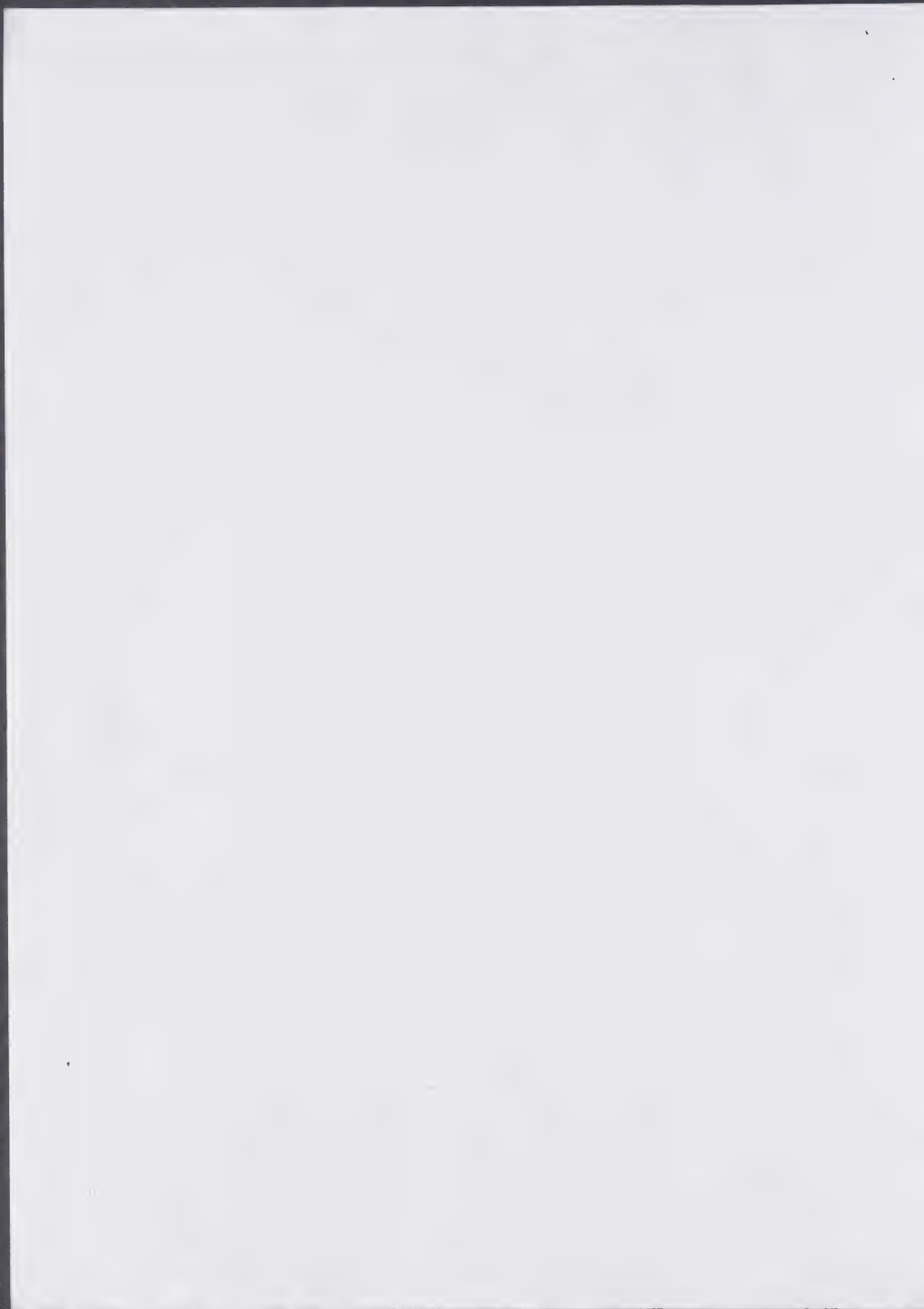
Enclosures

Dr. Alfred Reder
2301 North Howard Avenue
Milwaukee, Wisconsin 53211
United States

Utrecht 31 - 4 1 22 1992

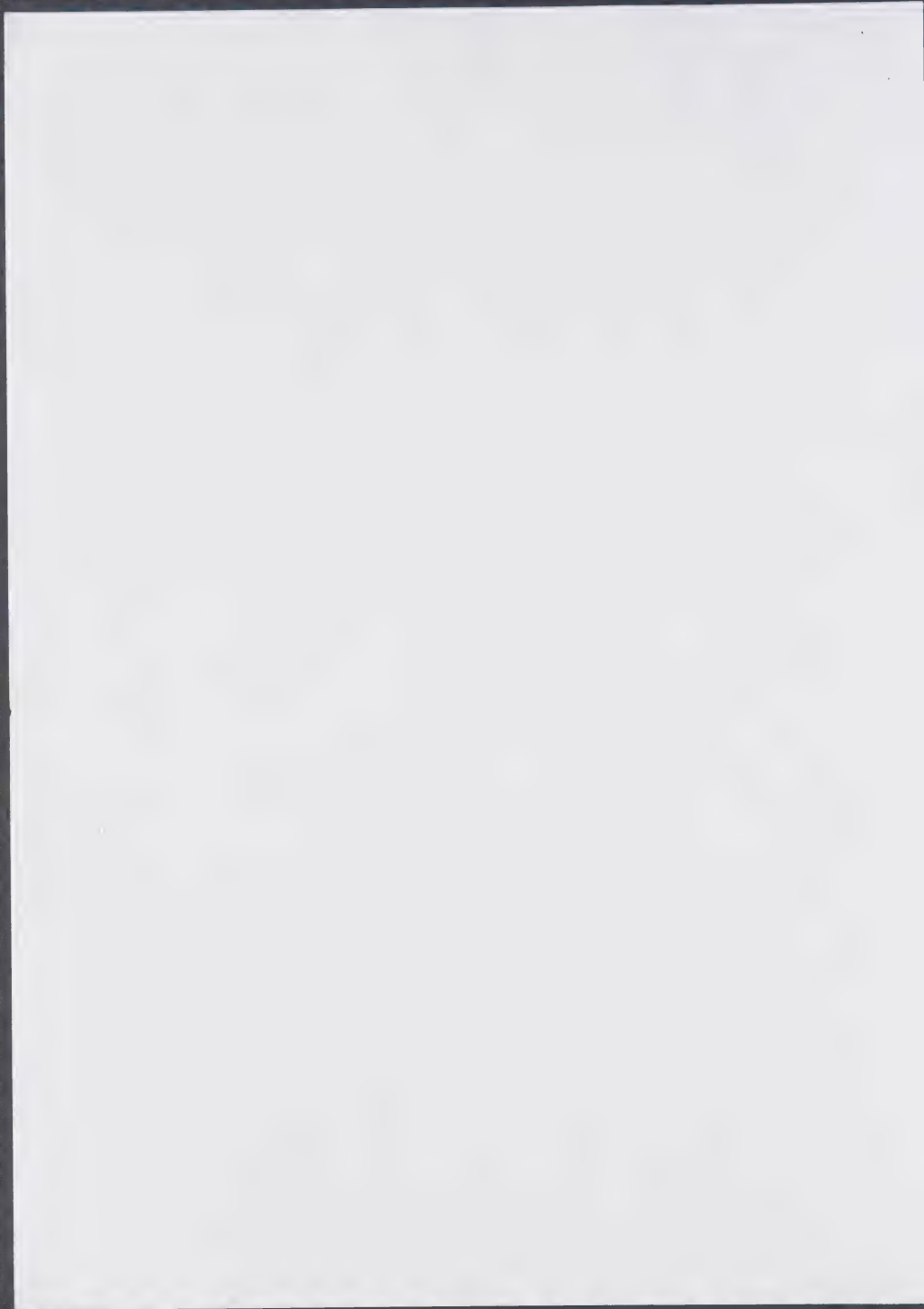
Dear Alfred,

On Thursday October 26th I've returned from my lengthy stay in Luxembourg which has started on October the 9th. One of the kindest things I've then found, was your extensive and kind letter of October the 16th. Before dealing with parts of its contents I first wish to tell you a bit about my last trip. I haven't made as many studious visits as I desired (Nancy, Trier and especially Strasbourg were on my list of locations to visit, none of these visits were realized alas), but I've at least been in Lütchen and for a few, but most remarkable hours in Würzburg I've stayed a weekend in a wonderful well-organized house in Diskrech, where I've sailed along the river shore in beautiful autumn-weather for a long time and made a long promenade in the highest situated region of Luxembourg (to which we had travelled by car) with my mistress and her Irish setter (an animal which will me remind your Gaijers picture). That remarkable weekend I've also enjoyed listening to Haydnotti for many hours. What a pity that I've missed his performance in Nyde Markt a few years ago. The rest of the time of my stay passed away with cooking and chatting with my good friend Rich (whom I've first acquainted already in May 1991), and helping him to organize his new book-store in arlon. I've also had long walks in and around the city of Luxembourg, which used to be a fortress, the buildings of which now cover the grounds on both sides of a 'vallée'; to walk (to the summit) in this 'vallée', really is a most pleasant and romantic experience. As you might easily understand I've by now visited almost all touristic attractions in the capital of the U.S.'s smallest country. I've also visited a private collector of old water paintings there (but he also owns a beautiful mansion, a name completely new to me, but you certainly have heard of him for the first time already decades ago (I am not yet seventy ...)) who owns many paintings which a Jewish member of his family acquired from the dealer Händelster long ago. He has later also at least to me someone besides, which also is a very bad condition, and not for sale. Regrettably I haven't got a photograph. Realizing my 'touristic' business-cards I've realised how little has been done in such a long period of time. Initially it was my plan to do a lot of sailing in the quiet atmosphere which is characteristic for the country; also I wanted to write many a letter. The heavy volume of essays about ^{the} 'Griechen der Löwe' exhibition that I had drafted about all the way from Utrecht, hasn't even



been destroyed, and not a single letter (indeed not a card) has been written. But I have read about the chapters 10 - 15 of your book, and just completed reading the fascinating 16th chapter. If you'll ever give a lecture about Lockhart in any country or at another place in which I can travel without too much difficulty, please to inform me. Your erudition in doing bibliographical research on Lockhart's publications is most admirable. I can hardly believe you've time enough to read the correspondence about Cooper and Lockhart's manuscripts (no doubt in a partly decipherable (non-rotational?) handwriting), but fully and unreservedly that these documents deserve so to speak a kind of purification which would infections. And a common link between us is (and this gives me great pleasure to discover) that as soon as you hear about something interesting, you simply set off for the place where the interesting object/person is, and indeed it 'was Gry and Stahl'. That's how it ought to be, I like that very much. Seeking par. 100 said we curious about the contents of the 'Lectur on the true meaning of Mercury' and some MSS about your 'Library of Rare Chemicals'. Fully enough there is no separate library as the library of this unique institution; so I still have not a very circumscript idea of what this really is. But I trust you'll inform me about it, one day orally.

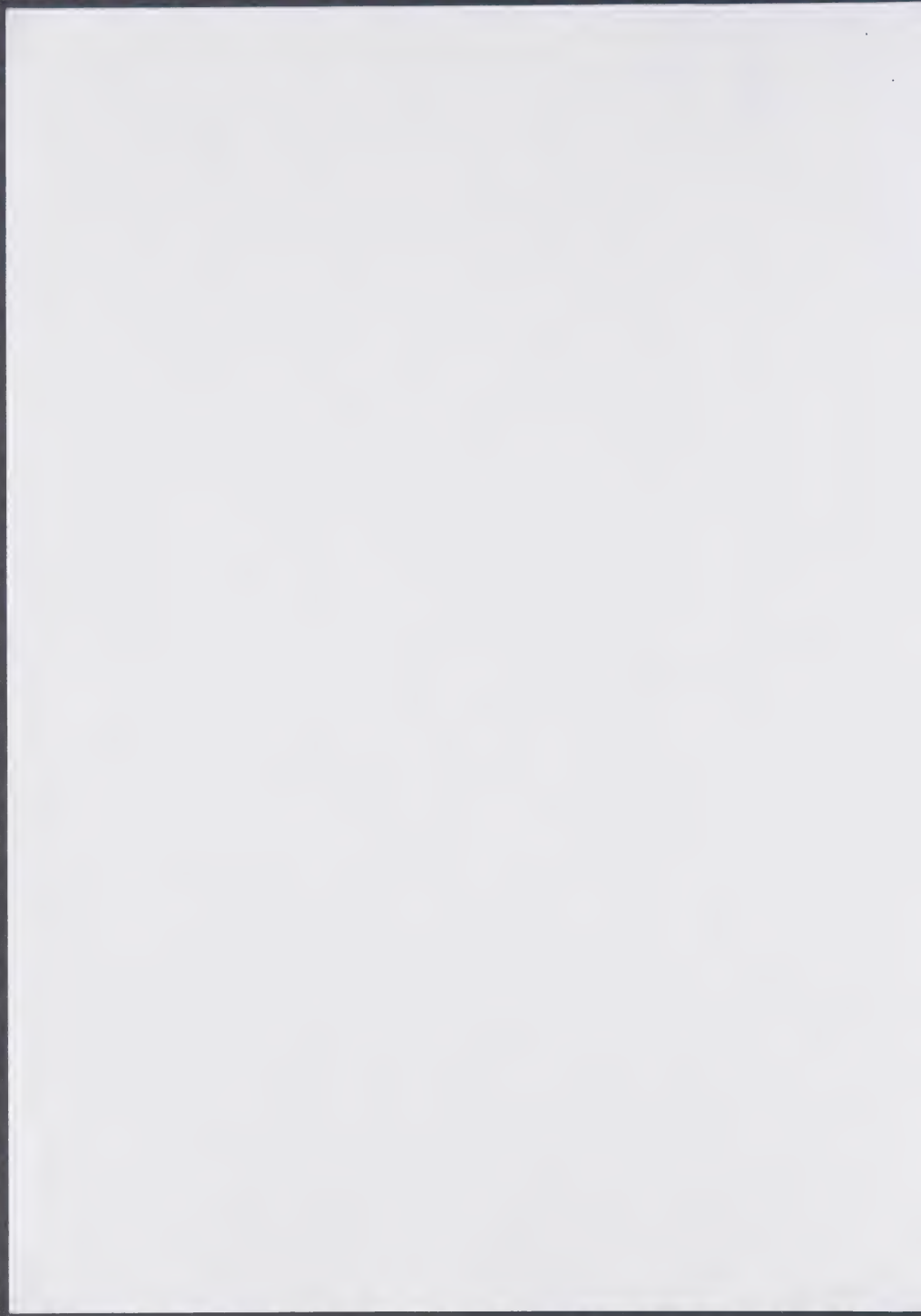
Well, back to my own adventures now. We've travelled to München on Thursday October the 12th. Driving for two hours in a car over the very crowded German 'Autobahn' isn't big fun (and I am inclined to believe, always more dangerous than one realizes). In the evening we arrived at a family of Russian refugees, who've got a home from the German government to stay in, at the outskirts of München. Their hospitality was overwhelming. We have eaten the traditional Russian soup 'Borscht' which is indeed very special. Next day I've done some research in the 'Landesinstitut für Kunstgeschichte' where I could be helpful to a person cataloguing the paintings of the 'Kunstliche in München' in Bessen with an attribution of a picture to Lambert Jacobus, whereupon he was helpful in return by introducing to loan to find out for me the address of Mrs. Doll (the expert on ^{Van} Goyen paintings) (have you already met her? /I should write to her shortly), where I had to make the painful discovery that there is not even a copy of J. Fortney : Deutscher Bilderatlas etc. (Berlin 1863-64) in the collection of the library. Astonishing. Most of the things I've been looking for were not available. But I've found an article by Facer Burton about 'The Coincidence of Boicis by Lambert van den Beekmont (1621-1674)', published in :The Bulletin of the Philadelphia Society of Art 1932 (by the way the 'Museum Lambertbeekmont' in Utrecht has recently acquired an until now completely unknown J. van den Beekmont, fully signed and dated 1662 (see copy / if you, in contrast to me believe that your friend Dr. Kington hasn't already know about this, just for his this poor transcription,



slaves/server he'll be delighted to see the painting here when you'll visit us in October), and even the important catalogue 'The Business Days' (Arch. cat. of the Metropolitan Museum, New York 1935), which I've immediately ordered. Also I've forgotten to ask for the 'Liber amicorum' Seymour Chize 'Kiss Talk'. Someone from the U.S. and Dutch had managed to see the copies from the contents pages of this book; it looks most interesting and I really wonder how much this book costs.

As I am losing focus, let's concentrate again on the topic of my letter. In the afternoon I've visited the 'Museum Finckothek', where also many watercolours from the 'Museum Finckothek' are shown now, since this building, with its crystal clear inner structure (completely different from that of the Chemistry Institute of the University of Geneva), is because of 'restoring' closed till (at least) 1981. There I've then seen for the first time the painting which wasn't exhibited on my former visit to München when I've visited the 'Museum Finckothek' for the first time in my life (was over at the end of 1980): a small close-up of 'Washing of Pilgrims and People' (whether this really is a fitting title is still a matter of dispute). A truly amazing painting (even when one cannot look at it without those irritating reflections caused by the use of protective glass), which I've enormously enjoyed looking at already for at least an hour. Now I had to find that there are several paintings exhibited from the collection of the 'Museum Finckothek' which were missing in the most recent 'Systemkatalog'. After a lot of trouble I've had a telephone call to France in order to order two colour slides, but I've got an answering machine, and the firm still hasn't given a reply. I also tried to call Ellen Berni (she's recently told her A. Dayes still lives Str. 2.3 in 10th St. I've been told), but she wasn't there. A private collector in Geneva, who had once invited us to visit him, something I found very attractive to do on Sunday October the 15th, was also absent. This means that I had to forget about seeing for the first time his collection of over 30 Dutch 18th century paintings. Such a pity, since the house was long it will take before I'll be back in the region again?

Next morning I've started to visit the exhibition of paintings from the James Collection. Of course I had preferred to visit the 'Stadsgalerie Kunststichting', but it has been (accidentally to my mind) decided to reorganise that collection simultaneously with that of the 'Museum Finckothek'. This means I still have never been there. Irritating and I must return one day. Well, thus it happened that though I've usually not very fond of 19th century paintings, I've now got an opportunity not only to see parts of this famous collection. The slides came as a surprise, and I thought I had to use it now. Too many people were there; the collection contained some very impressive paintings (van Gogh, Manet, Caillebotte, Braque, Modigliani) but also a whole range of very attractive Dutch

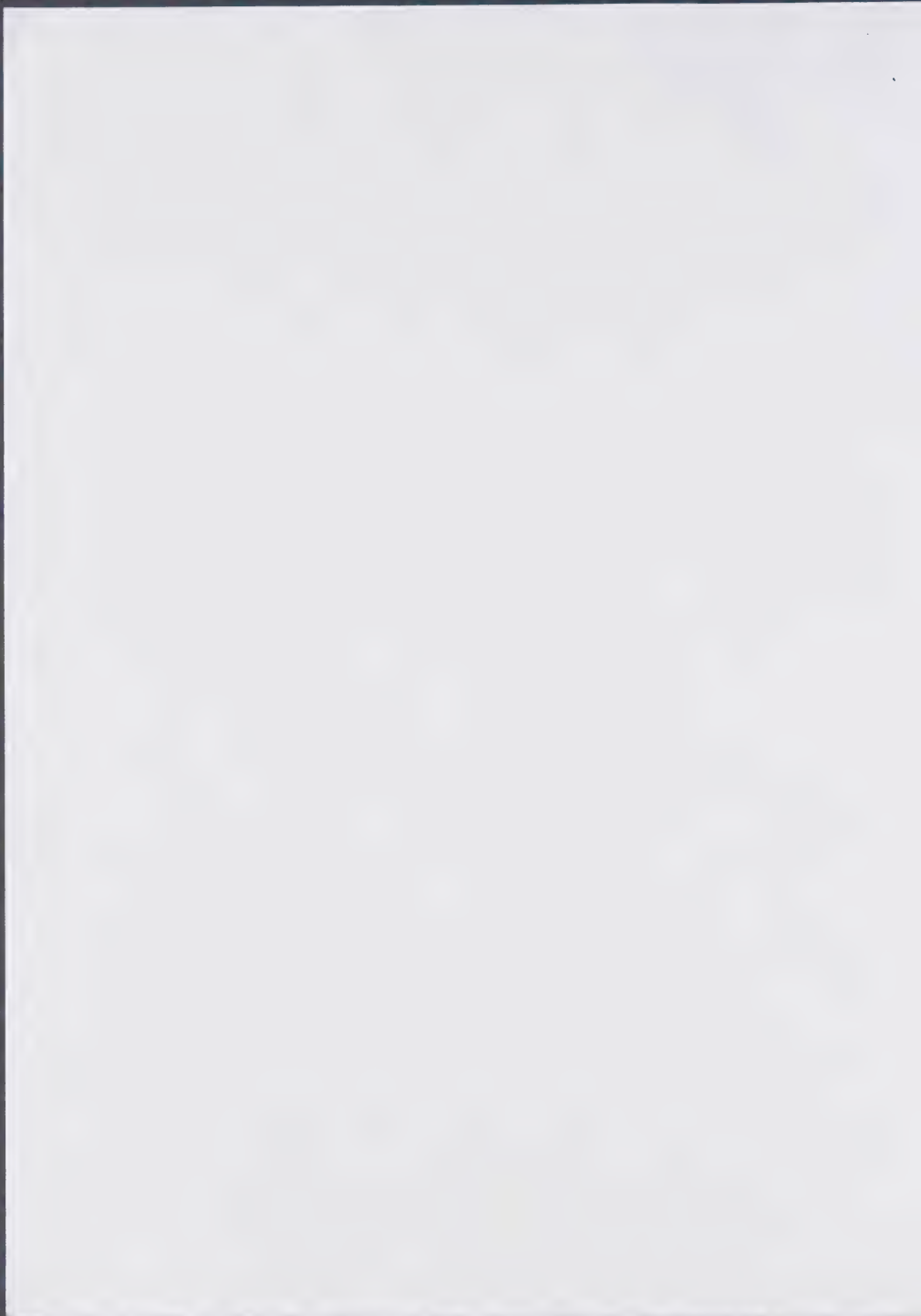


figures by hand. I fail to understand why Mr. Spence was surprised these really were products. Maybe he was so eager to get everything done he could not resist buying even very mediocre things.

In the afternoon then, we've visited the owner of the Knuffer. The painting has been very skillfully restored. That also means, I am inclined to believe, that painting which parts are still original, and which parts added as restorations later, is extremely difficult, especially since, as you know a new layer of reflecting varnish is a perfect means of hindering a critical visual inspection. And I am convinced that modern varnishes have the capacity to conceal modern restorations also when the painting is inspected under U.V. light (a kind of inspection which was carried out with the Knuffer that afternoon - nothing of importance came, as expected, to light). The opinion of your restorer Charles Lunde on this basis, would greatly interest us, Alfred. Sooner or later I hope to see him.

After looking at the painting carefully under good circumstances, I am now inclined to believe that this Knuffer has only slightly been restored; the painting is, in other words in good condition, as the result of the composition as a whole, and its stylistic characteristics are concerned, I immediately share your view that the picture under discussion isn't a very strong example of Knuffer's capacities as a designer and a colorist. Now I fully agree with (and understand) your decision not to buy it for as high a sum of 150,000 D.M. . I wasn't disappointed when you've informed us about this (nor was I when you've told us about Knuff's decision as regards the painting's). There is absolutely no necessity to apologize for not buying these paintings, since I am not commercially involved, I am not sad that the transactions are not made; I only regret that I still haven't been successful in finding an attractive painting for you. Recently I've visited the owner of the van Troyer - since I've offered you years ago. It's still for sale, and I strongly believe this is really a very good picture. As the painting's are concerned I want to tell you that - they were since 35,000 D.M. together (not apart, as you've said in your letter) and - that after inspection of the painting with my own eyes I've also reached the conclusion that it's very wise not to buy them, since it are simply cracks, 'fist', 'Schmott!'. Should I have known about their condition before writing my former letter, I wouldn't even have informed you about them. As regards the Knuffer, I believe, in sum, the painting to be - not very attractive as a representative example of the painter's artistic capacities, and hence - approximately 50,000 D.M. too expensive. And even 25,000 D.M. for this picture is still a very large sum.

→ Finally over the Knuffer (since I've already communicated to its owner) don't miss my visit to this and a fruitless expedition. I've mainly disagreed with the two other paintings which I think might be of interest to you (possibly). I've got some trouble in my the photographs I've



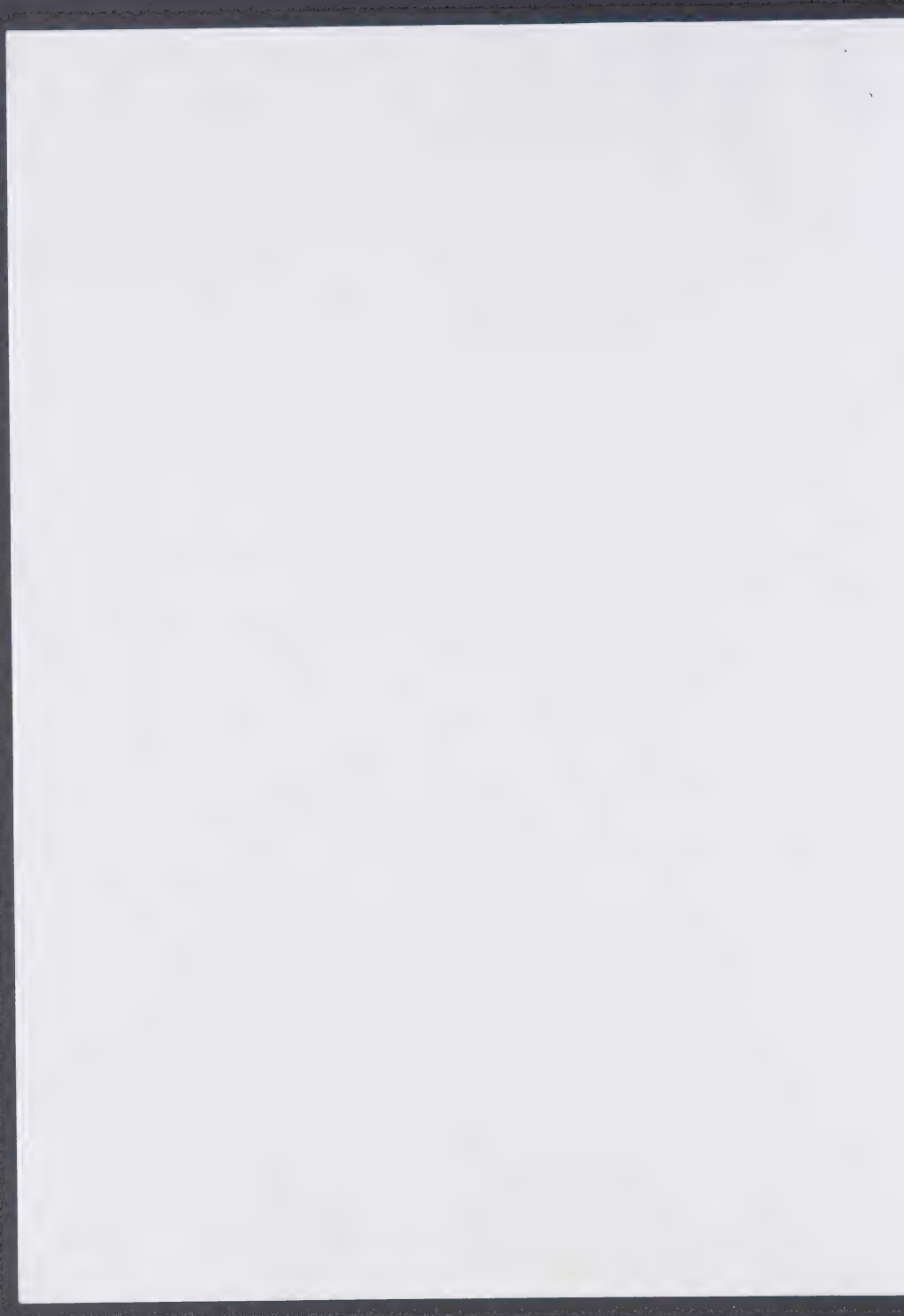
painted portrait (the artist was advised to paint 'dead', and so I never had the opportunity of the artist's portrait. This painting was a reproduction of the artist's portrait 'Les Femmes' (the artist - painted 'Portrait' in her own 'Portrait' (from a book of the artist in an A.D. of 1925). It depicts only one of the artist; the other being 50 years old. It's a very nice work but very faded in color. The price is (1925 & 24) 42,000 D.M. .

In the afternoon, I must inform you that I haven't been successful in finding a reference to this picture in the (with considerable 'importance') catalogue of this artist by Thierry Baudouin (mainly titled 'Portrait' in 1928).

They don't sell pictures any more, especially when you could bargain and reduce their prices to let's say 20,000 and 25,000 D.M. respectively. I am looking forward to your reaction about this.

The visit to the owner of the library lasted several hours and was extremely interesting. The visit of the day was spent with our hosts (and no less interesting), and we discussed and talked somewhere in the library capital. The day before my friend had sold the book of the 16th century about the Austrian Dukes, as if Michael had been interested, he's now selling the book, also. The book fetched 1000 D.M. .

That evening we left only at eleven, and headed for Würzburg. There I wanted to see the museum, which I had never visited before. Last evening we had discovered that the museum was today free accessible, and many special events were going on. We decided to join a tour through the library, which would bring us behind the scenes (that's not exceptional). Our guide was the director of the library, a very competent Dr. . To make a long story short : in the end (when we had arrived at the global section where the 'treasures' are preserved) he showed us (absolutely 'astonishing') the most famous manuscript of the museum (not exactly one of the most famous of the whole country) the well-known 'Codex aureus bamberensis' (produced in the early eleventh century in the workshop of the monastery in Bamberk (Bamburg)), and sold it 1955 by the 'Frederic von Hohenhausen and Gottfried Hiltner, die Kunst und Wissenschaft' (in order to raise enough money for its purchase the museum in Würzburg had to sell Isaac van Luyck's 'Book and the Illustration after the 'Book of Peter from the Rock' which was bought by the 'Museum of Fine Arts System' !). This masterpiece of Middle Ages book-illumination is practically never shown, so now I am one of the few who has got the privilege to see it in the real. Not even my friends in Luxembourg can pretend that. This certainly constituted another highlight of my most recent visit to Germany. Besides the original the few details was shown; it was absolutely amazing to see if the paper's quality this reproduction is just as. That book cost over 10,000 D.M. and the greatest care is given to its production. Besides all



our formidable technical abilities, in apparently still won't possible
since 1988 (the year of the last similar's production) to produce a better
result. In fact desirable.

After this wonderful experience (this was not your last), we've left the
city and returned to the 'Grand-maison'. I've already described what I've
been doing the rest of my time. On October 25th I finally made it
to Paris, via Brussels and Cologne. This worked again very well.

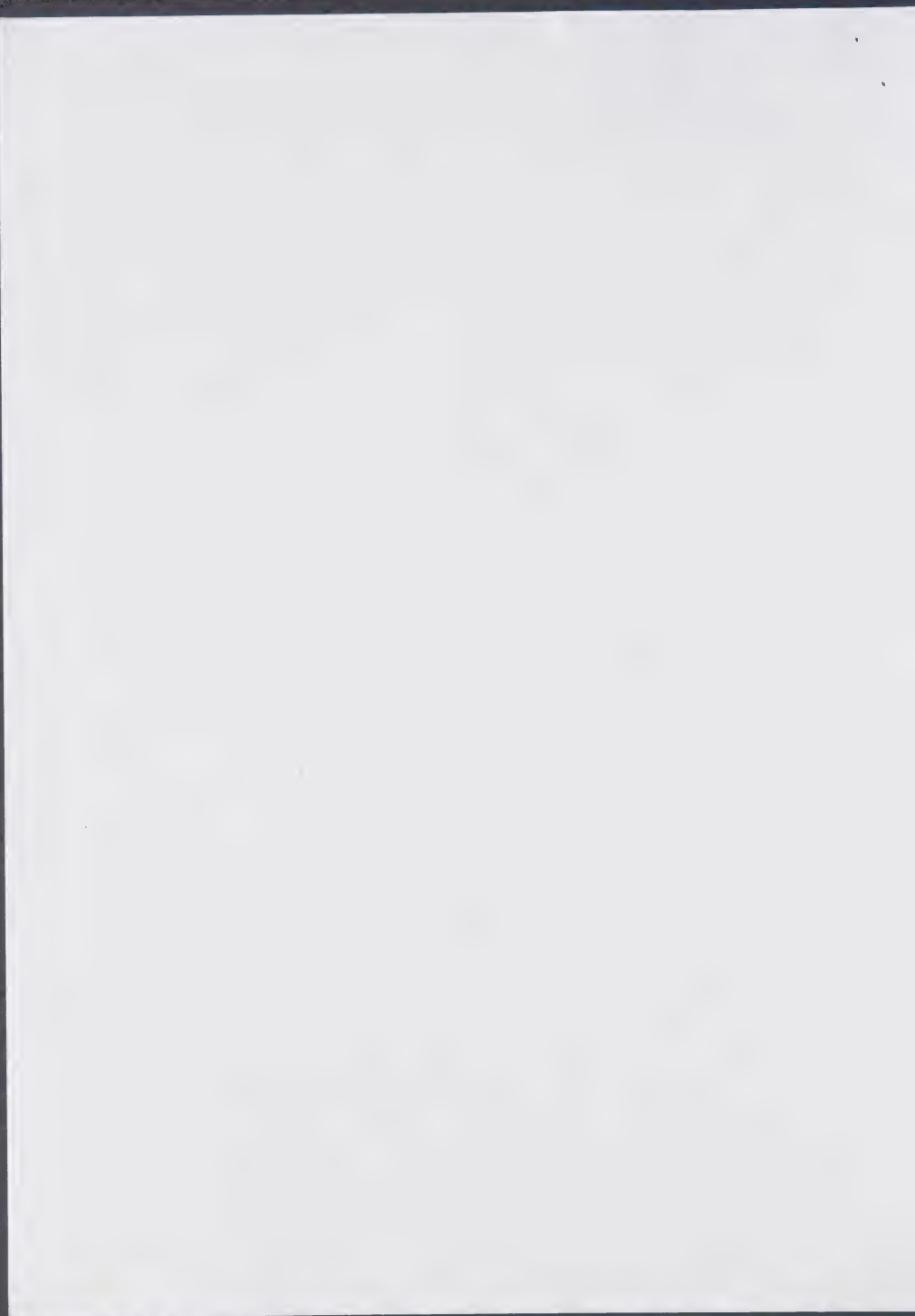
Now I have arrived at the starting point of this letter again. What I
think this is the right moment to give several parts of your letter
have already been discussed in passing above, where I find very difficult
to give a reaction to. I have no problems with your wish to improve text and
Yolande or what I am writing. The main of last words on the page of my
former letter arranged in its proper sequence is as follows: next-light,
cited, Howard, L. 25, I, still, Magall, Petrified. That you've still
in touch with text for surely will give you great pleasure, which makes me
happy too. I ask your understanding for the fact that I haven't yet recom-
mended since reading your opinions on the 'obit' and the 'obit' titles to
be in the relevant literature in order to check whether your ideas about
these paintings might be worth of attention (giving opinions about the
situation of these paintings remains hazardous, also after autopsy). Now
I have (for a few weeks) Corpus vol. 1 at hand, I have to benefit from
that situation by studying thoroughly as every page of it as I can. It
would have greatly interested me to see Corpus 2, 3 and 4 also appear
in the big 'textbook' edition of a few years ago. Probably it would a lot
of controversy this had't been realized 'results', alas. Don't worry about
the fact I've procured a spin-off effect of this kind might be that I'll
acquire both volumes of E. Lugt's 'Des Serpents de Collections' 2 vol.
(rev. material 1921 and in 1954), an latest very attractive
perspective. And thank you very much for the address in Prague one never
knows in that respect how a thing can be helpful once by.

Well, Alfred, now I've really reached the end of this chapter for Michel
and what might (if will with you when this letter arrives). I cannot
promise to visit London to see you, but if I do I'll certainly see you
then (hopefully). The end to your old address in London will be forwarded
to you once we know. And please don't forget to write from time to time
since you're looking to see!

Yours sincerely

Hubert

Dr. H. van der
Kamlingh, part of 24
3314 W. Utrecht
Netherlands





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 23, 1996

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

Dear Hubert:

Thank you so much for your seven-page letter written and typed twice each in December.

Hubert: Surely you know me well enough to know that I am a very informal fellow and that a hand-written letter - perhaps with you keeping a Xerox - would suffice.

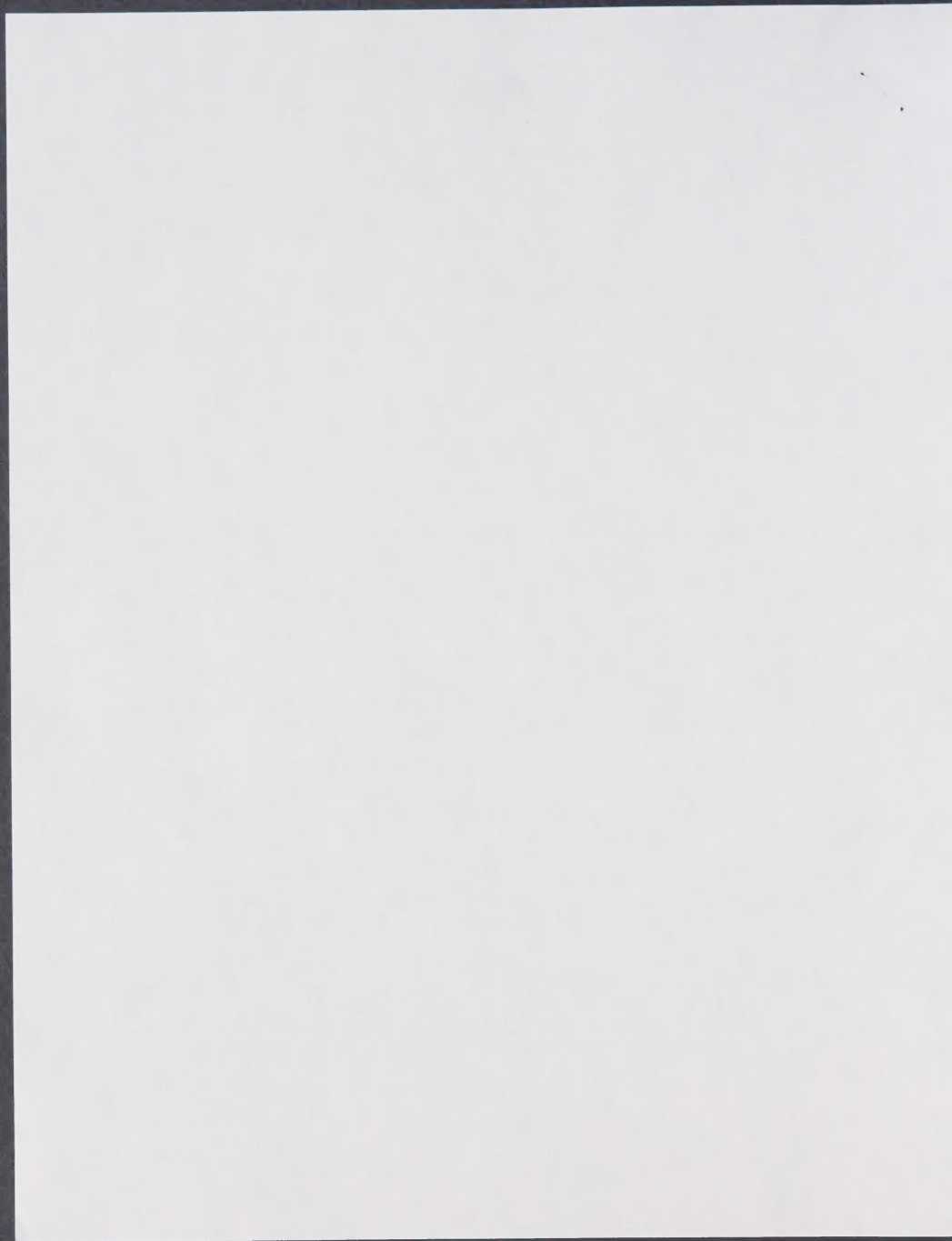
You go to so much trouble, and I just wish that you hadn't written that your letter is confidential. Otherwise, I would just make a Xerox copy and send it to Professor Roethlisberger, explaining that you are a serious and good scholar who obviously would love to get to know him personally. But clearly, I cannot do that. But do think about it, and if you would allow me to send Roethlisberger a copy with a covering letter, I would gladly do so.

My restorer, Charles Munch, is very competent, and he and his partner are now beginning to clean the *Jacob's Dream*. He believes that it is at least as good as the published version, though he won't commit himself as to whether it is Bloemart or workshop until the painting is cleaned. Of course, I will keep you informed.

Isabel and I went to the New York auctions, greatly helped by several feet of snow keeping at least some buyers away. I bought some quite interesting paintings and one exciting one of which I enclose a Xerox photograph. It is 30 X 38 cm on an uncut period oak panel.

Of course, there is no need to belabor the obvious. RRP-A9 is accepted by everyone as the original monogrammed and dated 1627 Rembrandt. The panel of the painting in Basel was cut at the bottom, and the RRP believes that this was cut before the sketch was painted on top of a portrait. The Basel painting is far more colorful and in better condition than my sketch. But of course, the key question is: Who in the Rembrandt Circle had the ability and the wish to do such a sketch?

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Dhr. H. van Baarle
January 23, 1996
Page 2

Hubert: I don't expect you to have the answer, nor to spend hours writing several pages about this, but I thought that you would really be interested.

We will now be in Milwaukee until the end of March and then go on several lecture tours all over the country. Then in June and July we will be on the Continent and in England, and of course, in London for the July sales. Do you plan to attend these?

With all good wishes from house to house, as always,

AB/cw

Enclosures

