

Alfred Baber Fonds

Correspondence

Oberlin College
1987-2006

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	3
FILE	3

OBERLIN

Oberlin College
Allen Memorial Art Museum
87 North Main Street
Oberlin, Ohio 44074-1161
440/775-8665
Fax: 440/775-8799 & 6841
www.oberlin.edu/~allenart

5 May 2000

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

Dear Alfred,

I'm delighted you had a good visit with Sharon in Milwaukee a few weeks back. She shared with me the reproductions of the Sonntag and the Anglo-American family portrait, both of which are really interesting—I need to come visit you myself, clearly. It's been much too long!

I am also—as you might imagine—very excited by the prospect of doing a “Wolfgang Stechow as connoisseur” exhibition here at Oberlin: I think it could be very beautiful. Do you know offhand what other institutions he may have advised on acquisitions? I am writing to the museum at Göttingen to see if I can solicit their participation in some way, and have been in touch with Ursula as well. I'll keep you apprised of the progress.

I am enclosing a draft of the press release for the show of “Symbol and Meaning in Dutch Art” that I am doing this summer/early fall. It's a small show, but some great stuff I think! Alison Kettering will be coming to Oberlin to speak on 21 September, which is a Thursday. I hope you will be able to come for that, or at least to see the show. Let me know what you might be planning.

All my best to you and to Isabel,

Marjorie E. Wieseman
Curator of Western Art before 1850

Symbol and Meaning in Seventeenth-Century Dutch Art

Dutch art of the seventeenth century has often been praised for its refreshing verisimilitude, its objective rendition of even the most trivial aspects of contemporary life. In the case of portraits and genre paintings (so-called scenes of everyday life), a particularly close relationship with historical truth was assumed. These pictures were long regarded as windows onto the most intimate details of life in the Netherlands during the seventeenth century. Yet in the twentieth century, historians began to question the transparency of these images and, using written texts as a guide, unearthed a hidden layer of meaning in many of them: moral or didactic messages encoded in the use of symbols, gestures, and other visual cues. For example, despite the fact that Jacob Ochtervelt's *Lady with Servant and Dog* (The Carnegie Museum of Art, Pittsburgh) appears to represent an unremarkable anecdotal moment in a well-to-do household, the prominent inclusion of a wall map links the elegant young woman in the foreground to traditional representations of Dame World, the embodiment of all vain desires and earthly temptations.

Although the degree to which a given image may contain such "disguised symbolism" is infinitely variable and often hotly debated, none of these pictures can now be considered as a purely photographic transcription of seventeenth-century life. Perhaps a more appropriate term to describe the world presented in these scenes is one of "plausible reality": an acceptable *approximation* of reality that enables the images to serve as a conduit for a multitude of ideas and associations. This is facilitated not only by the comfortable familiarity of the pictures, but also by their considerable visual appeal. Attracted and seduced by the sheer beauty and virtuosic technical display of these works, the viewer would have been stimulated to study them more deeply for concealed meanings. The dazzling recreation of surfaces in Caspar Netscher's diminutive *Lady with a Parrot, Man with a Monkey* (Columbus Museum of Art) invites close attention to both style and subject, and incites admiration for the skill with which the artist has elegantly framed this image of veiled eroticism.

Dutch portraits of the seventeenth century, conforming to a more rigid set of expectations regarding likeness and social convention, present other issues in the creation of a plausible reality. While a faithful likeness is often assumed, there is always a degree of idealization; settings may seem to capture an actual locale but are often carefully constructed, and enhanced by attributes specifically chosen to express professional achievement, social status, and abstract virtues. In Cornelis Visscher's engraved portrait of Gellius de Bouma (Allen Memorial Art Museum, Oberlin College), for example, the open book and writing



materials naturally underscore the sitter's activities as preacher and scholar. At the other end of the spectrum, Gerard and Gesina ter Borch's memorial portrait of their brother Moses (Rijksmuseum, Amsterdam) incorporates a detailed compendium of symbolic elements that go far beyond the bounds of plausibility. More subtle signifiers are encoded in portraits through careful modulations of the sitter's pose, gesture, and dress.

In attempting to reconstruct the meaning these images would have had for a contemporary audience, one should keep several factors in mind. It is often difficult to determine for what purpose a particular element was included within a picture: is it intended to convey an emblematic meaning, or does it represent an actual social practice? Or was it merely an opportunity for the artist to display his technical skill? Many of these questions remain unanswered. Whatever their degree of "realism," the intentional ambiguity and multivalence of seventeenth-century Dutch portraits and genre scenes guarantees their enduring fascination.

Marjorie E. Wieseman
Curator of Western Art before 1850

For Further Reading:

Wayne Franits, ed. *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered*. Cambridge: Cambridge University Press, 1997.

Mariët Westermann. *A Worldly Art: The Dutch Republic 1585-1718*. New York: Harry N. Abrams, 1996.



Symbol and Meaning in Seventeenth-Century Dutch Art
List of Exhibited Works

Boëtius à Bolswert (Dutch, 1580-1633), after David Vinckboons (Dutch, 1576-ca. 1633)
Exchange of Arrows between Cupid and Death, ca. 1630

Engraving

Allen Memorial Art Museum, Oberlin College, Richard Lee Ripin Fund, inv. 1995.5

Gerard ter Borch (Dutch, 1617-1681)

"The Paternal Admonition"

Oil on canvas

Amsterdam, Rijksmuseum, inv. A404

Gerard ter Borch (Dutch, 1617-1681) and Gesina ter Borch (Dutch, 1617-1711)

Portrait of Moses ter Borch, ca. 1668

Oil on canvas

Amsterdam, Rijksmuseum, inv. A4908

Richard Brakenburg (Dutch, 1650-1703)

The King Drinks, 1689

Brush and ink

Allen Memorial Art Museum, Oberlin College, Gift of Robert Lehman, 1943.5

Jacob Esselens (Dutch, 1626 or 1628-1687)

Portrait of a Young Woman, ca. 1665-70

Oil on panel

Allen Memorial Art Museum, Oberlin College, Mrs. F. F. Prentiss Fund, inv. 1962.40

Hendrick Goltzius (Dutch, 1558-1617)

Portrait of Jacques de la Faille, 1589

engraving

Pittsburgh, The Carnegie Museum of Art

Hendrick Goltzius (Dutch, 1558-1617)

Portrait of Cornelia de la Capelle, 1589

engraving

Pittsburgh, The Carnegie Museum of Art

Jacob Matham (Dutch, 1571-1631)

Portrait of Abraham Bloemaert, 1611

Engraving with tone block

Allen Memorial Art Museum, Oberlin College, Charles F. Olney Fund, inv. 1961.68

Caspar Netscher (Dutch, ca. 1635/6-1684)

Woman with a Parrot, Man with a Monkey

Oil on copper

The Columbus Museum of Art, inv. 1976.1

Jacob Ochtervelt (Dutch, 1634-1682)

Woman Feeding a Puppy, ca. 1671-73

Oil on canvas

Pittsburgh, The Carnegie Museum of Art, Henry Lee Mason Memorial Fund, inv. PC-134

Godfried Schalcken (Dutch, 1634-1706)

Portrait of Gerrit Dou, ca. 1662-65

Etching



Allen Memorial Art Museum, Oberlin College, Wolfgang Stechow Print Acquisition Fund, inv. 2000.2

Jan Steen (Dutch, 1626-1679)

Merry Company, ca. 1667-69

Oil on panel

Allen Memorial Art Museum, Oberlin College, R. T. Miller, Jr. Fund, Mrs. F. F. Prentiss Fund, and Charles F. Olney Fund, inv. 1957.14

Gerard Valck (Dutch, 1651/2-1726), after Michiel van Musscher (Dutch, 1645-1705)

Sleeping Girl with Needlepoint in her Lap

Mezzotint

Allen Memorial Art Museum, Oberlin College, Richard Lee Ripin Fund, inv. 1998.10

Otto van Veen (Octavio Vaenius) (Flemish, 1560?-1629?)

Amorum emblemata, figuris aeneis incisa studio Othonis Vaen I Batavo-Lugdunensis (Antwerp: H. Verdussen, 1608)

Oberlin College, Clarence Ward Art Library, Special Collections

Cornelis Visscher (Dutch, 1629-1658)

Portrait of Gellius de Bouma, 1656

Engraving

Allen Memorial Art Museum, Oberlin College, Miscellaneous Fund, inv. 1972.44

Jan Gillisz van Vliet (Dutch, active ca. 1628-1637)

Two Amorous Couples in an Inn, 1630s

Etching

Allen Memorial Art Museum, Oberlin College, Richard Lee Ripin Fund, inv. 1994.52

George Graphist
Remembered

A & E of our video

case #

AAE 16016



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 28, 1994

Dr. Marjorie E. Wieseman
Curator, West Art before 1850
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio 44074

Dear Dr. Wieseman:

Please accept my sincere thanks for your gracious letter of April 21st.

I so appreciate your having gone through the rough draft of the chapter on paintings, and your changes truly are improvements, and I will use almost all of them. My check, as a small thank you for your work on this chapter, is enclosed.

In the meantime, I have almost completed all of the chapters and think there will be 23 in all. I am just negotiating with a publisher and very much hope that the book will be in print next year.

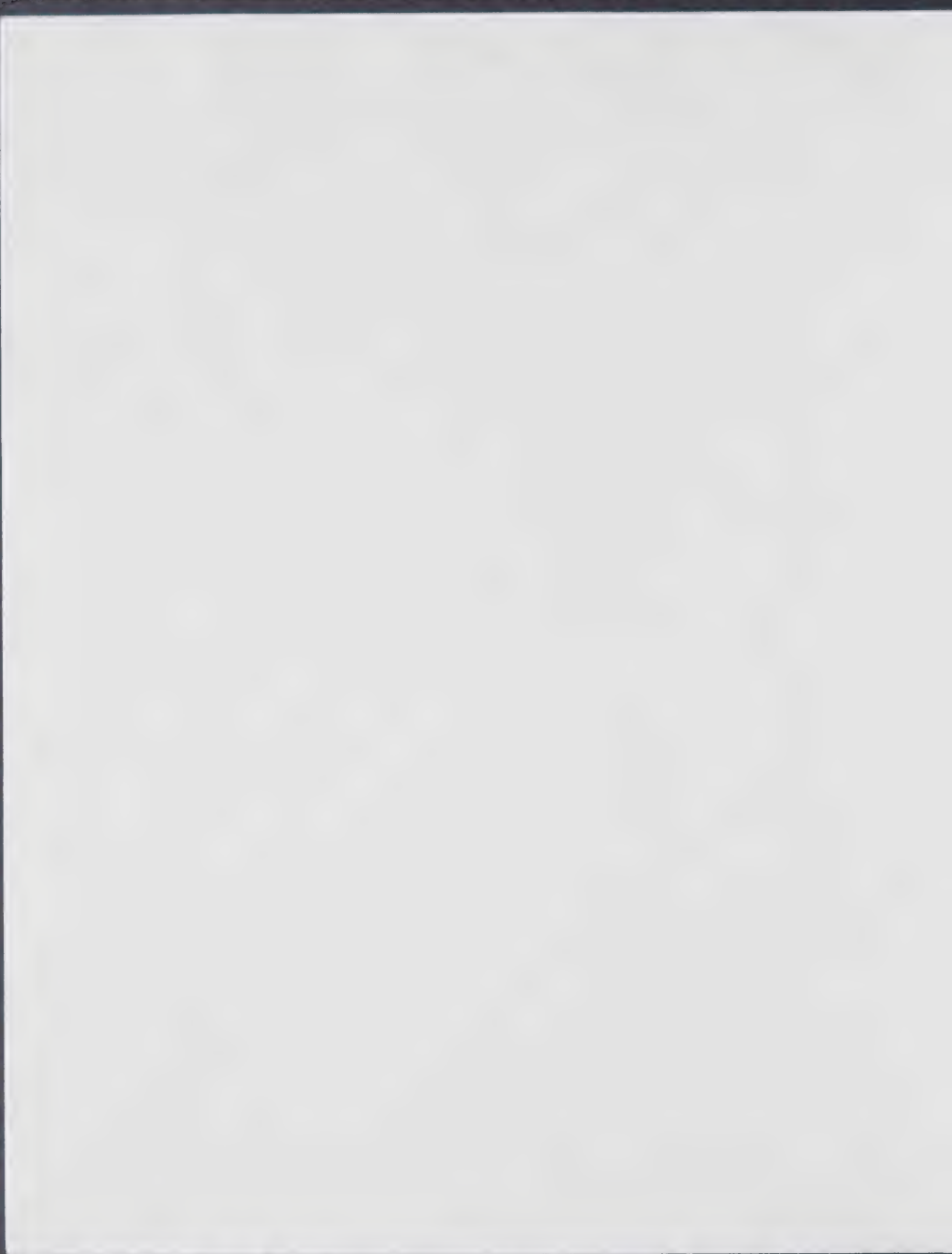
Of course I understand that your exciting work as curator at one of my favorite museums must keep you very busy indeed, and that you could not act as an editor of all these many chapters.

I do hope that before very long we might have a chance to meet again. I do not have any plans to visit Oberlin this year, much as I would particularly like to visit Ursula Stechow, but perhaps next year. If your travels should bring you to the Chicago/Milwaukee area I would love to show you both my gallery and the collection at home.

All good wishes, and many thanks.

Sincerely,

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





21 April 1994

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

Dear Dr. Bader,

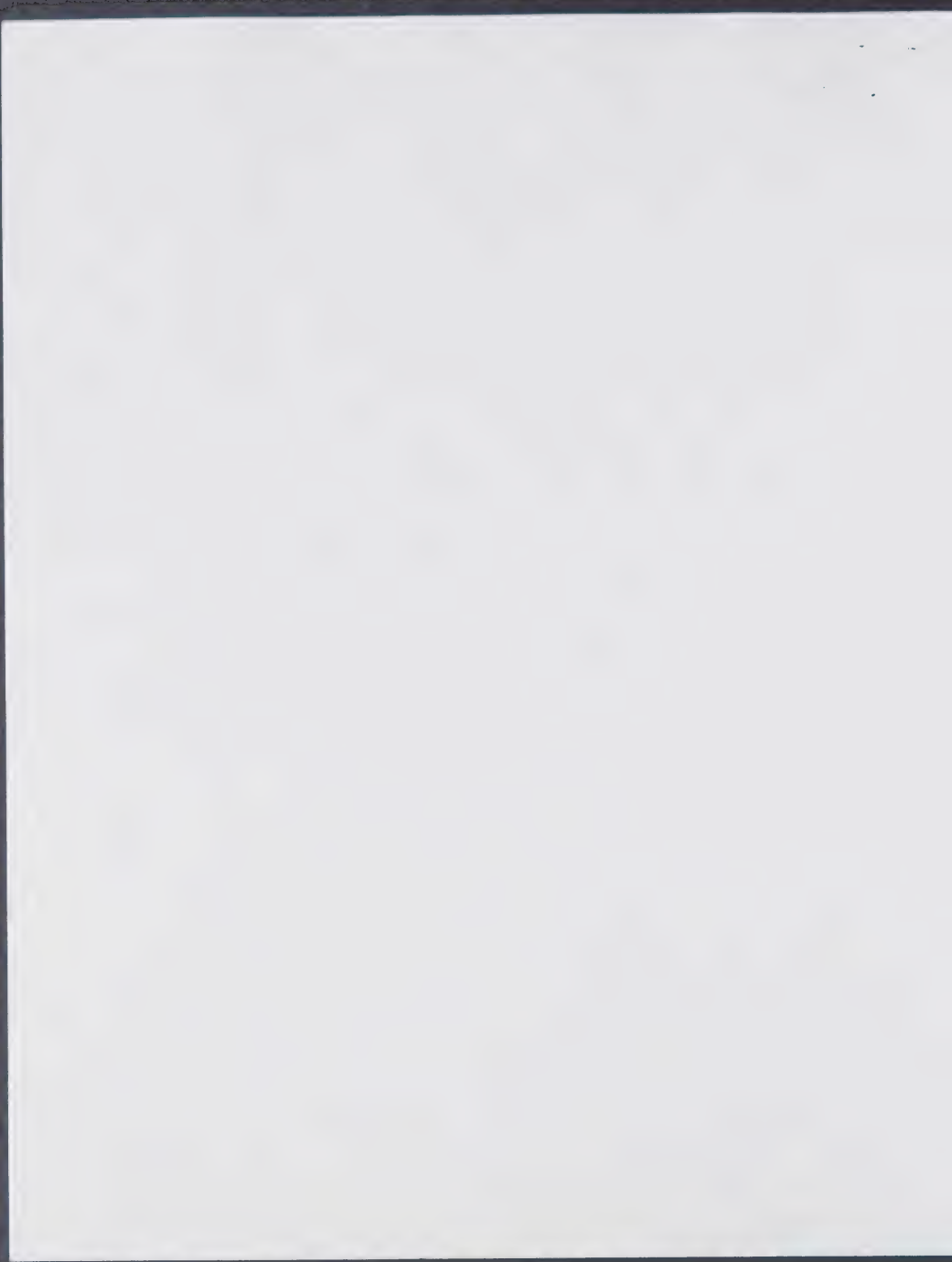
Please forgive the unconscionable delay in getting back to you regarding the editing of your autobiography. I am realizing that my new job is eating up a lot more of my time than I had ever anticipated, so I don't know if I can commit myself to a project of this length. And my knowledge of chemical matters is about nil, so I am not sure that I would be the most effective editor for the portions of your book that deal with your chemical work. Be that as it may, I greatly enjoyed reading the portions you sent me. I went ahead and made some changes to the chapter on the paintings to give you an idea of my style. In addition to the bits and pieces throughout the chapter, I might suggest that the beginning part give a bit more background about how/why you got interested in collecting, and (specifically) the reasons for starting Alfred Bader Fine Arts. (Unless of course you discuss this in another chapter.)

So let me say this: I am still interested in working with you, but with the projected load of exhibitions, publications, and work with students at the Museum I cannot absolutely say that I would be available to do the job when you need it. The going rate for editorial work is about \$20-25 per hour, which usually accomodates 4-5 pages of text.

Sincerely yours,

A handwritten signature in cursive script that reads "Marjorie E. Wieseman".

Marjorie E. Wieseman
Curator of Western Art before 1850



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

February 14, 1994

Professor Richard E. Spear
Department of Art History
Oberlin College
Oberlin, Ohio 44074

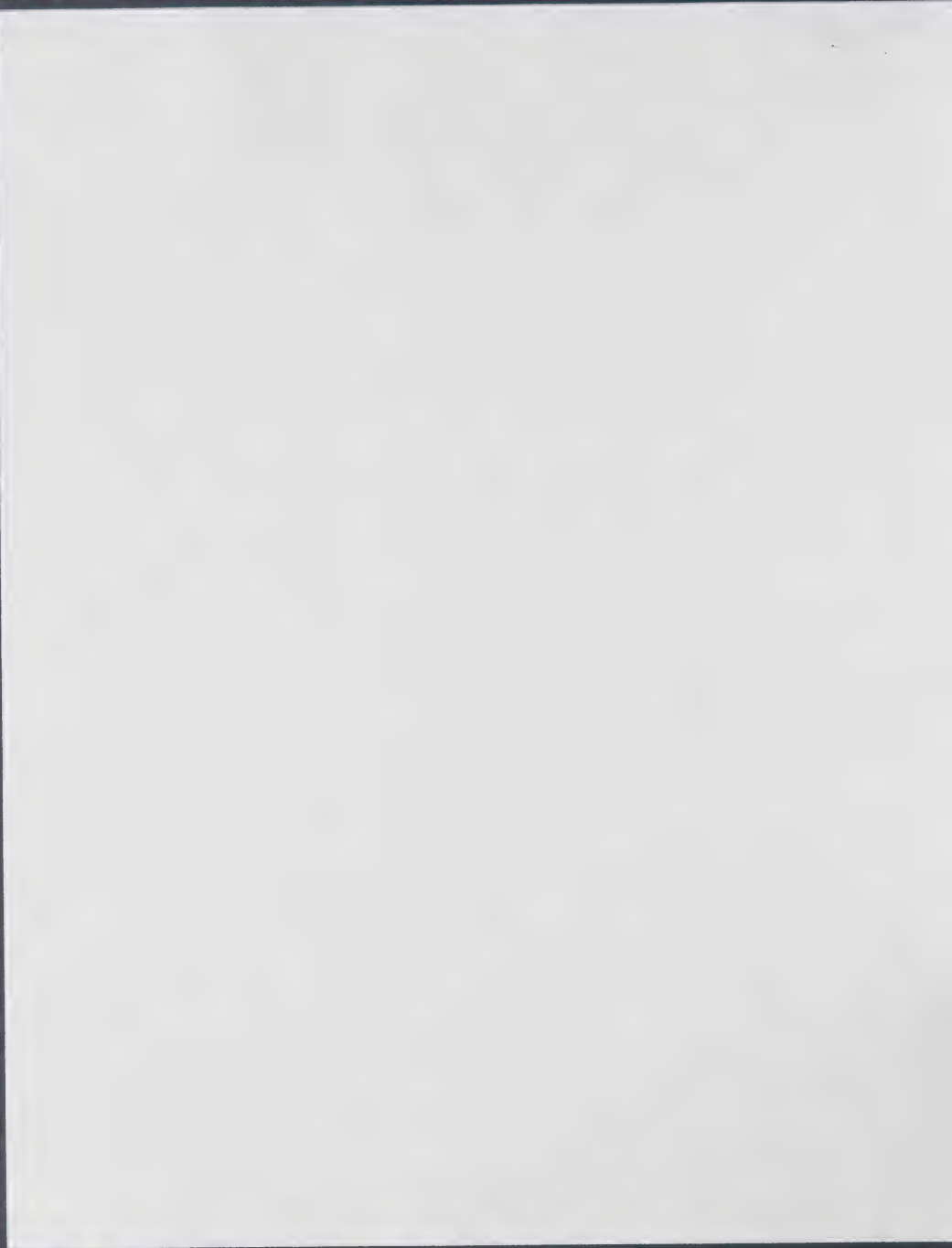
Dear Richard:

Many thanks for all your help with my painting of a skull with music on the back of the paper.

I like the painting very much, but despair of ever finding out who did it.

Best wishes.

As always,



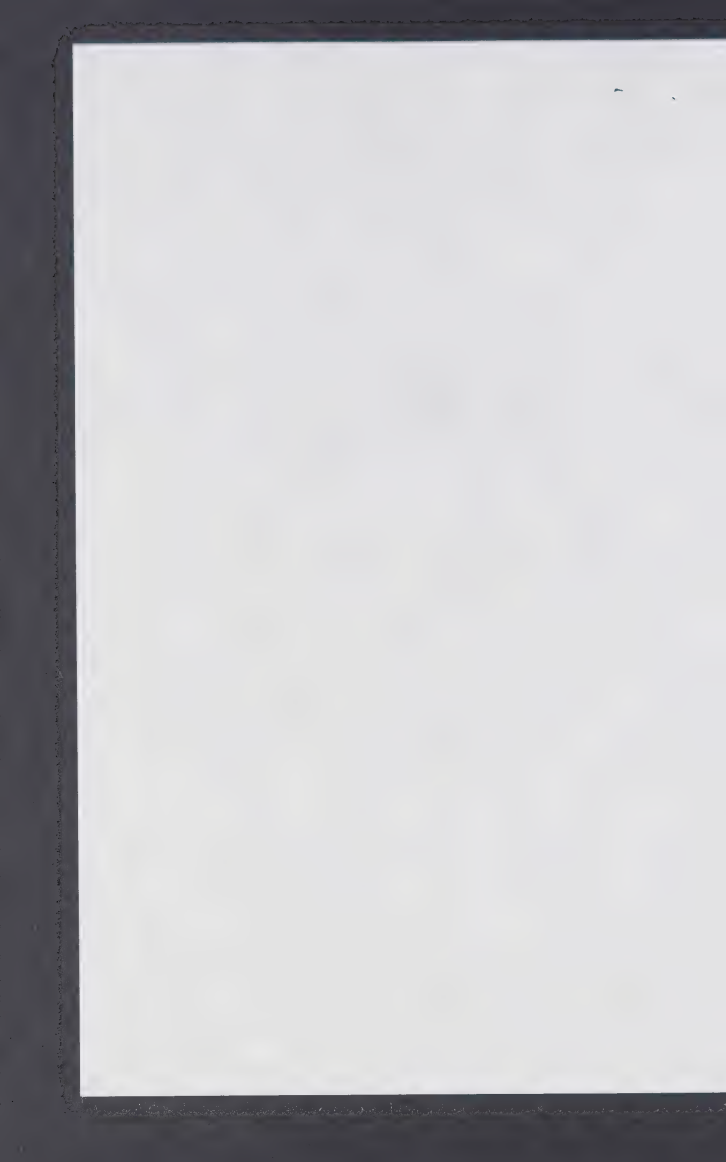
OBERLIN COLLEGE
DEPARTMENT OF ART
OBERLIN, OHIO 44074

24 Jan 94

Dear Alfred,

My colleague at Washington
U., Craig Manson, gave me
this as examples of the
sort of notation that
appears in your painting.

Regards,
Richard





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 9, 1993

Professor Richard E. Spear
Department of Art History
Oberlin College
Oberlin, Ohio 44074

Dear Richard,

I am sorry that a rather long trip to Canada has delayed my thanking you for your last letter.

I am happy to know that our annual contribution continues to help students, and my donation, to be used the same way next year, is enclosed.

Recently, I acquired a northern oil painting on paper, depicting a skull. This painting is on a piece of paper with music, handwritten, on the reverse.

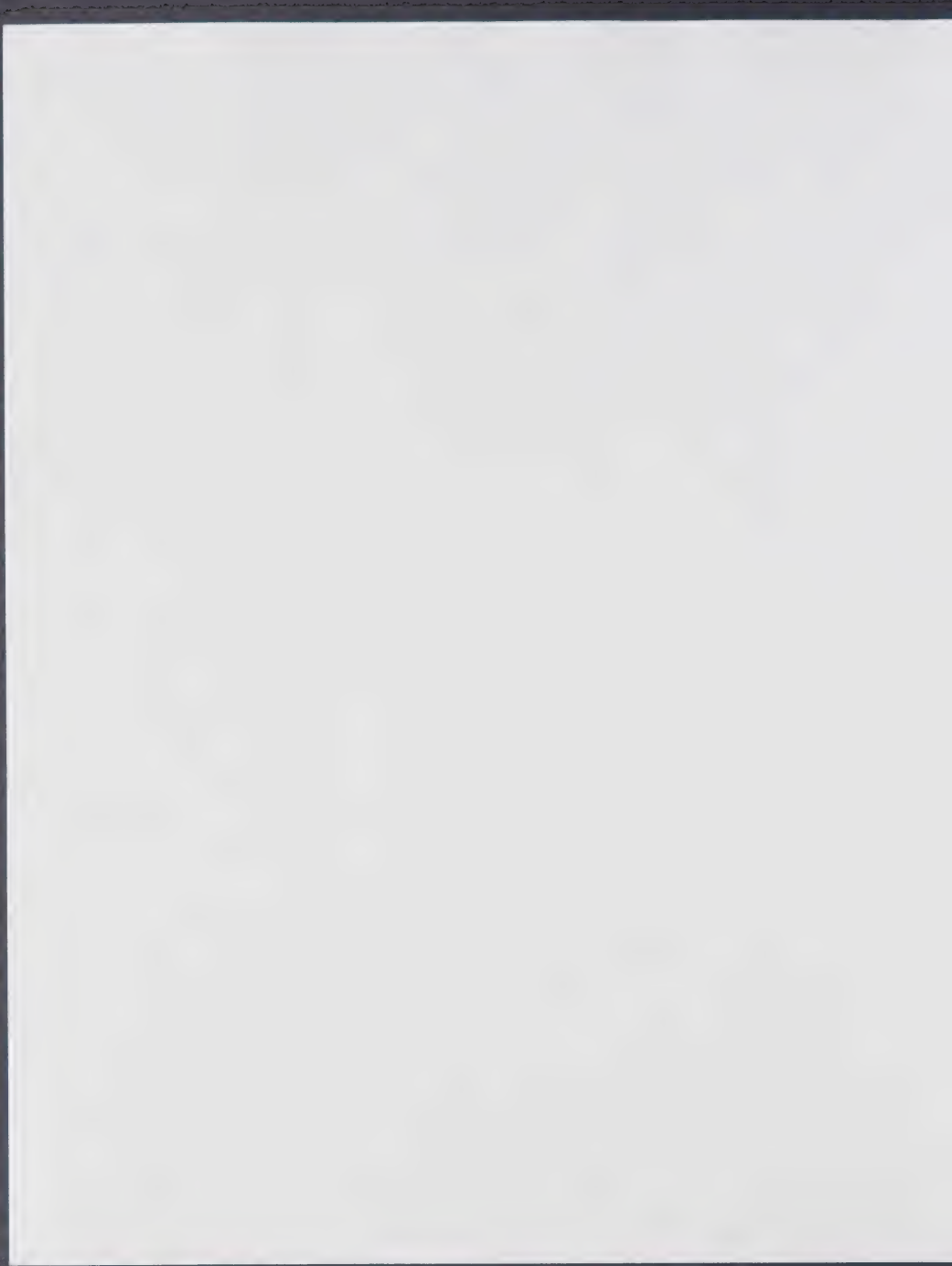
You probably have more great musicologists at Oberlin than most any other college in the United States, and I am wondering whether you could inquire where and when this music was written. Photograph of the painting and Xerox of the music are enclosed. I like the painting anyway, but identifying the music might help in pinpointing the artist.

Many thanks for your help and all good wishes.

Sincerely,

Enclosures

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 26, 1995

Mr. Richard O'Hagan
1, Abbot's Close
Battle, E. Sussex TN33 0BZ
England

Dear Richard:

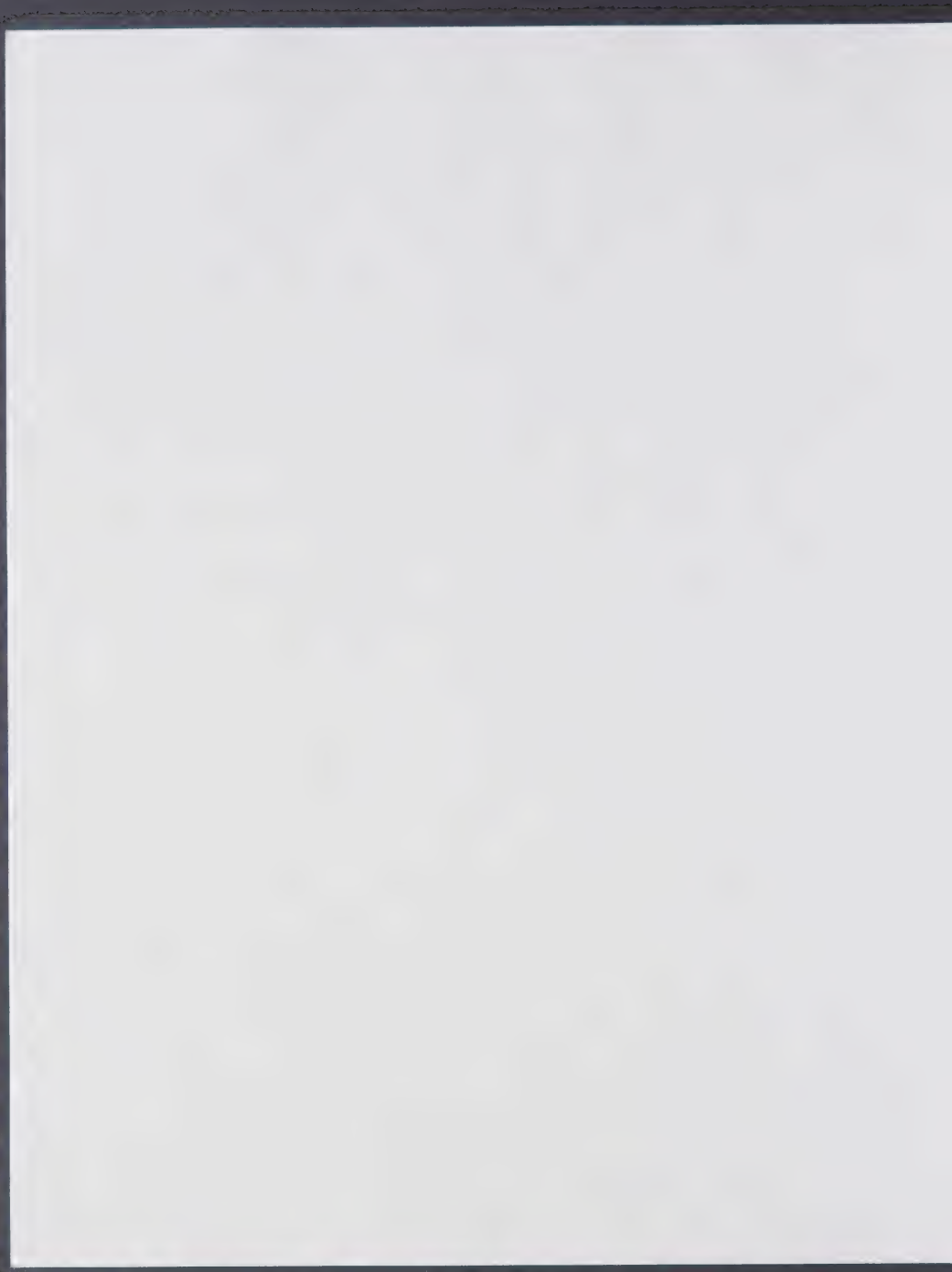
In response to your kind letter of May 22, Isabel and I plan to arrive in Bexhill on June 8th and then leave for Prague on June 18th. We will then return on June 30th and, except for one long week-end in the Netherlands, will be in Britain until July 28th.

I look forward to seeing you.

Best wishes,

AB/cw

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0700



1890, 1897

1890, 1897
1890, 1897
1890, 1897

Dear Alfred,

These notes I mailed to you by letter of April 20
and the Guide Book.

I have showed on to the Church Council at St. Ann's, Millis,
a copy of your letter, and they would be very grateful if you would look
at the printing as you see enclosed papers and give them a copy.

I would be grateful if, when your letter comes in, you will
let me know when you are arriving in Millis, and for how
long, so the letter may be sent the day of your letter in time to be
sent early in June, and I myself will go away on June 20. It is
so that the lecture will be in the care of one of the churchwardens
in Millis, and it will go to the head and tail of the union
responsible.

I should have sent information before you arrive in Millis.

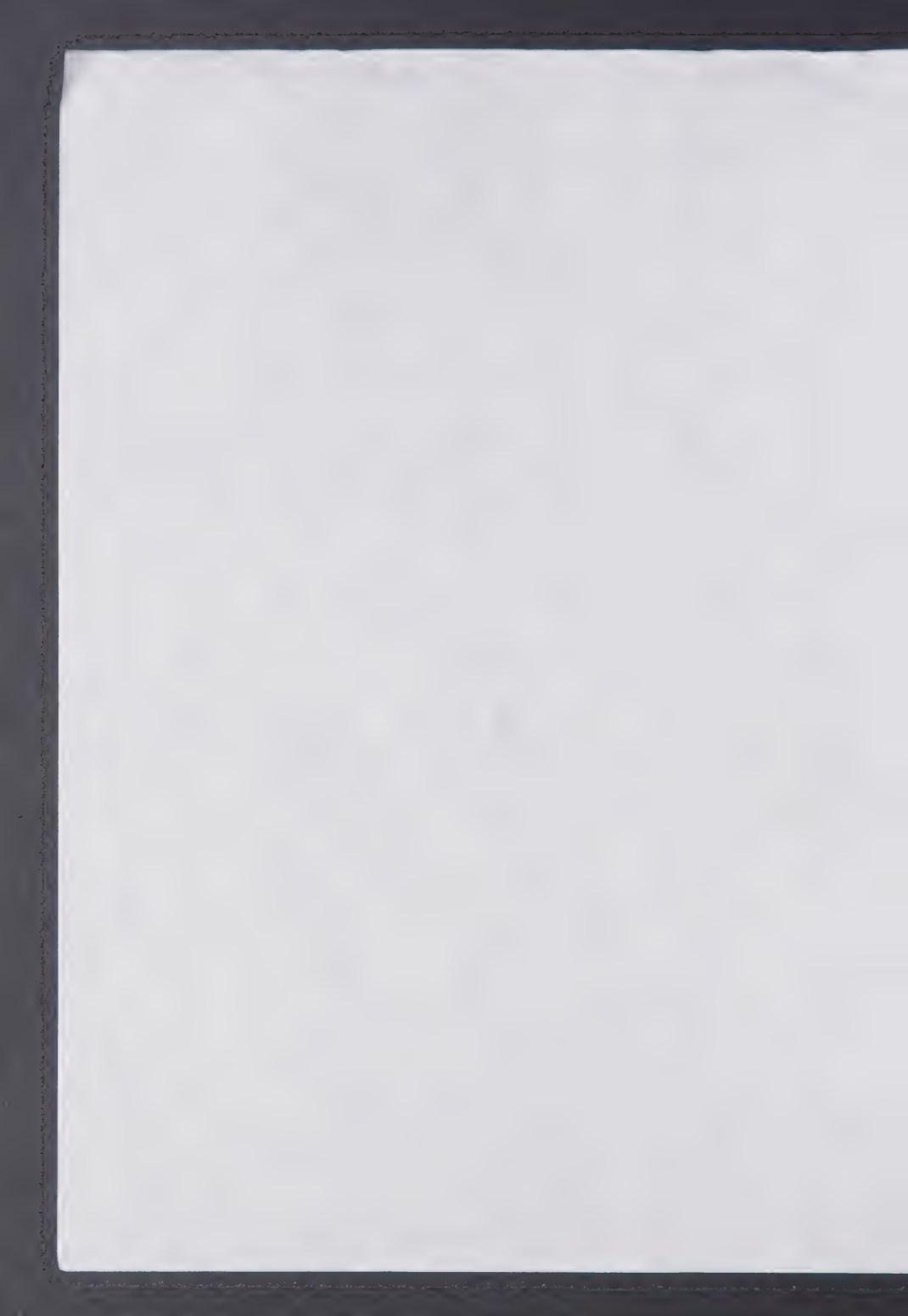
I am enclosing a couple of clippings that I think you will
find interesting.

With all good wishes to yourself and yourself, in which I am
joined.

Yours sincerely,

A. G. Lewis

I have just started reading your book, and have enjoyed the
second chapter - it is most interesting.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 24, 1993

Ms. Fay Overall
Roxy's Antiques
265 Becklea Drive
Madison, Tennessee 37115

Dear Ms. Overall:

Thank you for your interesting letter of August 16th.

I believe that the "art" folks in your area who have looked at the painting are quite correct that it is a Dutch painting of about 1700 by someone not far from Netscher. However, the photograph, which I return, is really quite blurred, but even if I had a good photograph I might not be able to tell.

The Dutch did many such charming portraits, and I enclose a reproduction of one in my collection.

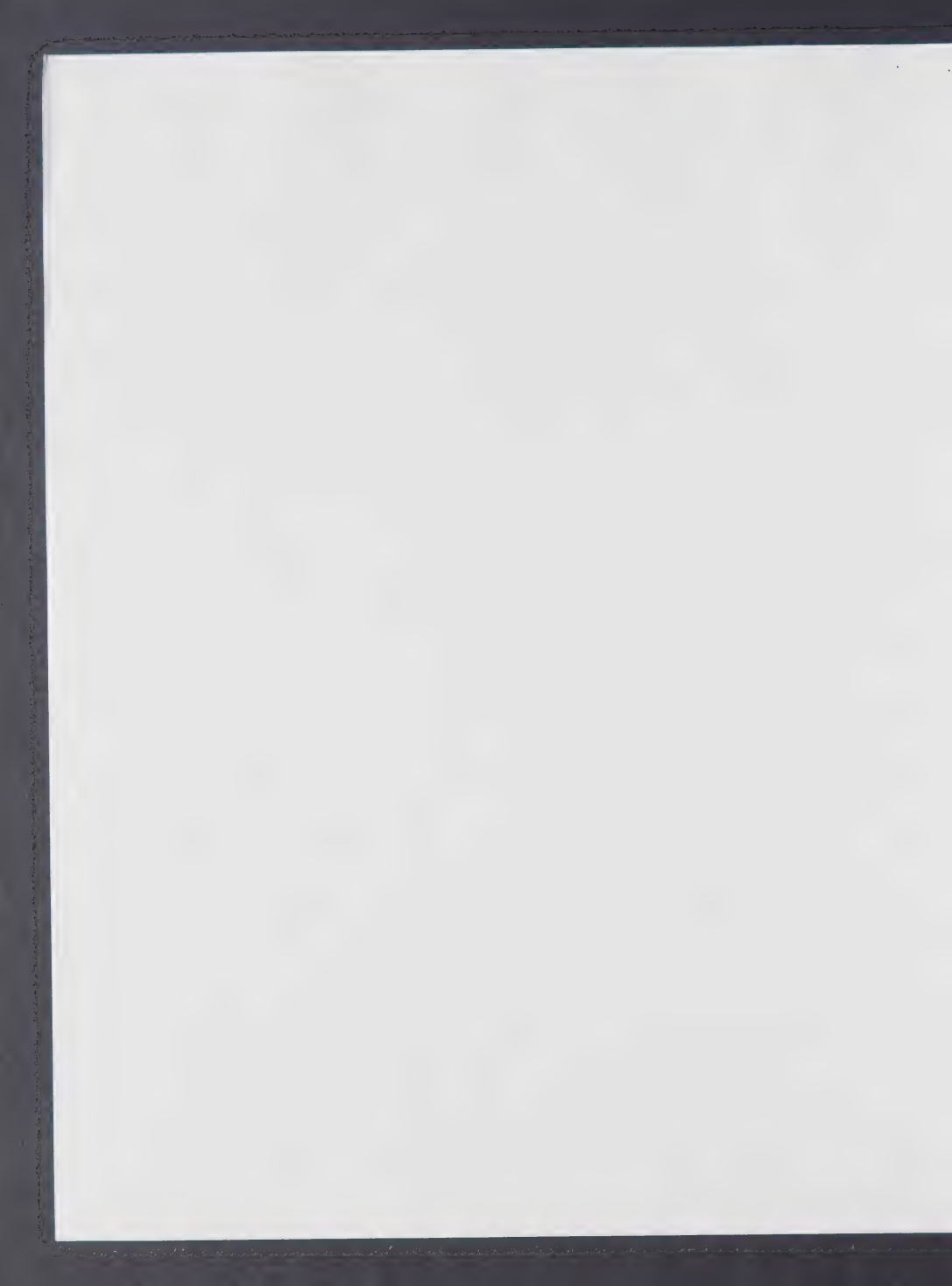
I don't know how often you get to New York City, but if you could show the original of your painting to a friend of mine, Dr. Otto Naumann, who knows a great deal more about such portraits than I do, then I believe he could suggest the artist and might be interested in purchasing this work.

All good wishes.

Sincerely,

Enclosures

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



August 16, 1993

Alfred Bader Fine Arts
c/o The Astor Hotel
924 E. Juneau Avenue
Milwaukee, WI 53202

Dear Mr. Bader:

I currently have in my possession an oil painting in the original frame and in superb condition. It is a portrait of a young girl with a very compelling expression on her face. The size of the oval is approximately 8 1/2 X 9 1/2 excluding frame.

Several "art" folks in the Nashville area have looked at this painting and to somewhat agree that it is a late 17th, or early 18th century Dutch painting of a follower of the portraitist Constantin Ntescher.

Mr. Bader, I am an antique dealer, and have been for the past twenty years. I deal mostly in glassware and furniture. I have had the opportunity to view numerous paintings throughout the years, but this painting is of such high quality that is something you only see in a museum. I believe it to be by an artist who had a very light touch with the brush, and one who was very talented. If you will notice the expression on the girl's face and the almost "Mona Lisa" type smile.

I would appreciate anything that you may have to offer to give me some insight as to the artist. Also, I know very little of the background of this painting. I purchased it at the Nashville Flea Market last month. The dealer that I bought it from said that they got it at an estate sale in upper state New York and that it was a liquidation of an attorney's estate, but that they did not know anything further.

If you are interested in purchasing this painting, I am interested in possibly selling it, but I am more interested in learning something about the background.

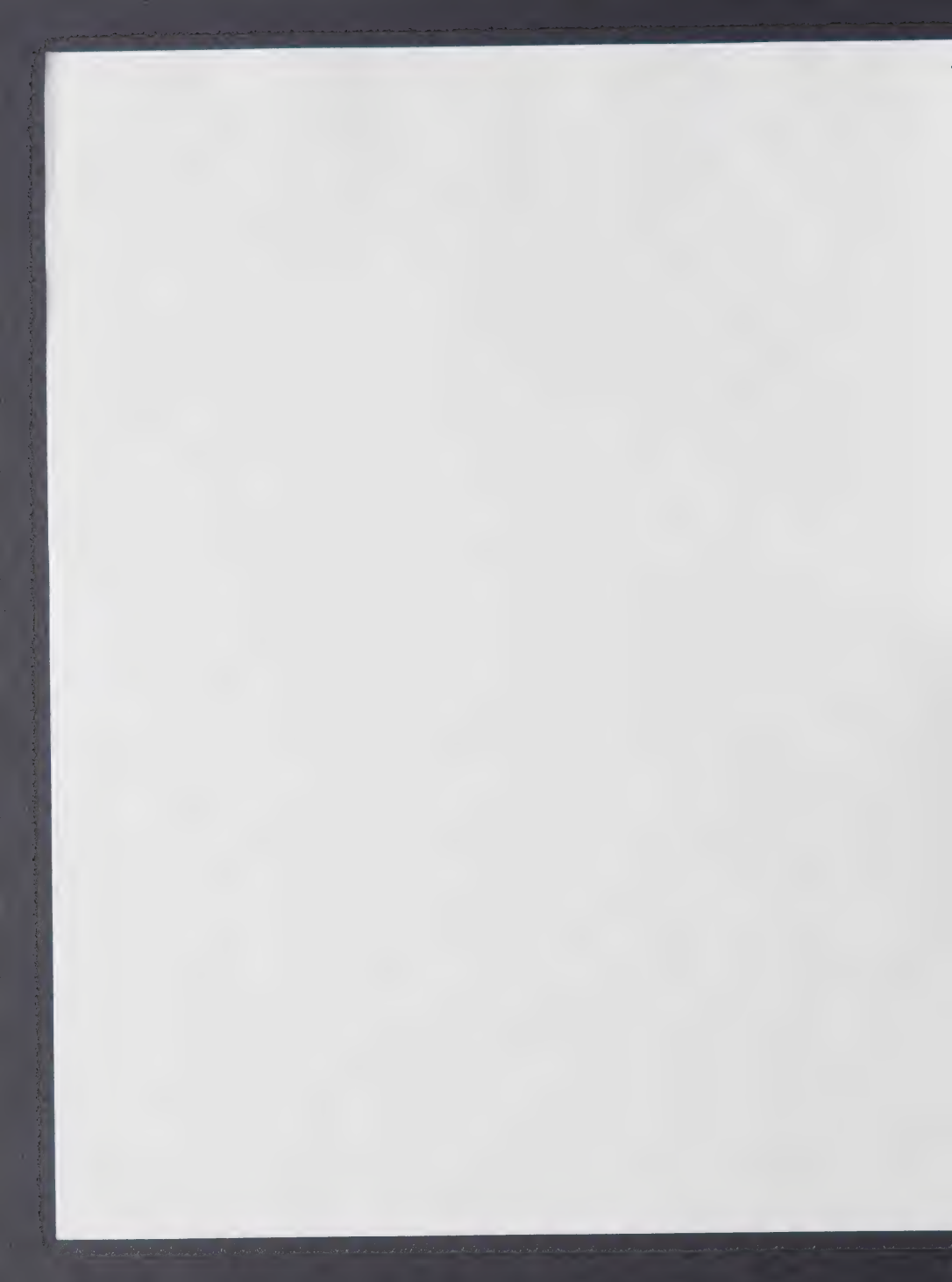
Sincerely yours,

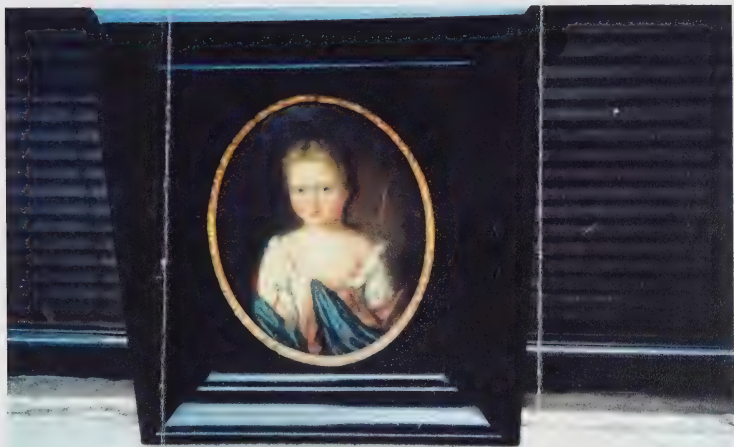


Faye Overall
d/b/a ROXY'S ANTIQUES
265 Becklea Drive (615) 868-0358
Madison, TN 37115 (615) 377-3767 Business

GFO/11

Enc:





Color Copies

10/13, 1975

100
17475

1, 2001's Home
Basis, 100
17475

10/13, 1975

I have discussed extensively in writing
to know you but during the 1975 trouble that
you had or had of a church concerning
the wide world. Approaching as any decisions you
did not have been a great deal of time which
is necessary are the fact that you did not have
a file, but it is all the way of love, is
definitely not impossible, as long as the church
is considered as to be you are indeed a good
friend.

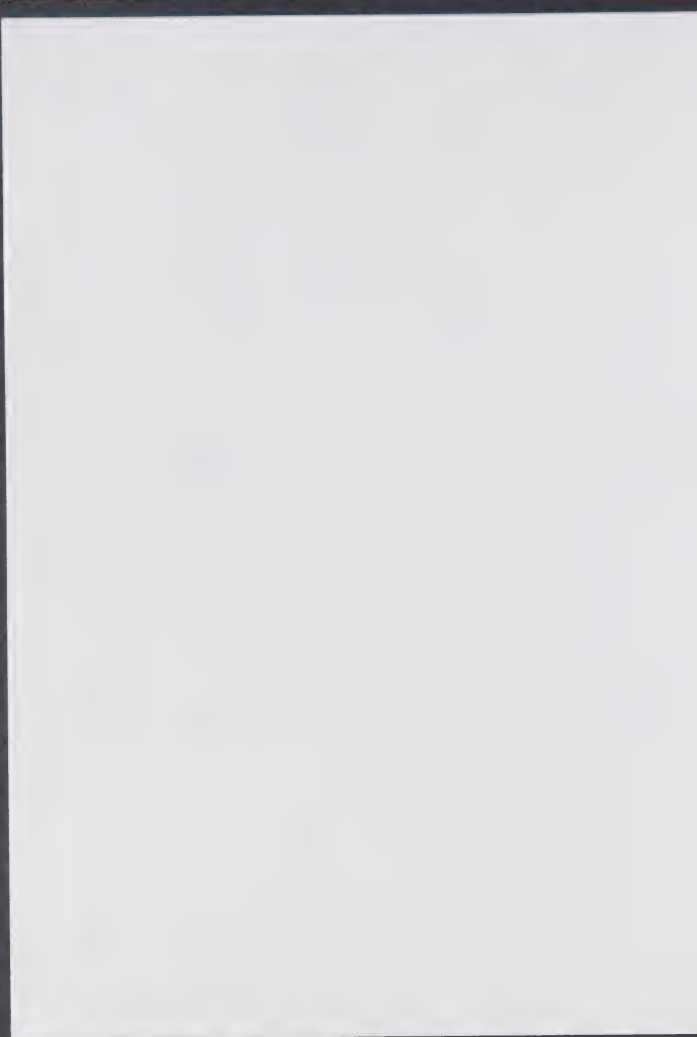
I had formed in giving you at the
1975, which was not intended the day before the
1975, and I would be certain if you would let
me know about what time you prefer to see me,
or I would be glad to accept them for a trial,
which will be the only way you can.

We are looking forward to receiving
to be a great and to give us their love and an
vision of the love for you and of Y. a few
days before that we are receiving a visit from
Richard, Va. where my divorced cousin lives. He
is the son of a wife, and her father and I were
first cousins. Richard has an excellent public
art gallery - as you may well know - and I have no
visiting for about ten years ago, we went to a lovely
exhibition of Richard's gifts *at the museum.*

With our best wishes to Richard and
I hope to see you on Wednesday, and to yourself

10/13, 1975

Richard





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 2, 1996

Professor Richard E. Spear
Oberlin College
Department of Art
87 North Main Street
Oberlin, OH 44074-1193

Dear Richard:

I am sorry that a long trip to England has delayed my responding to your kind letter of November 13th.

Isabel and I are happy to be able to continue to help your students, and my check is enclosed.

You know so much about Italian 17th century paintings, and I am wondering whether you can help me with the subject of a painting I am likely to buy. It is a landscape by Guercino, said to date from the late 1620's. It is called "A Landscape with St. Peter in the Wilderness". To me, it looks so much like Elijah being fed by the ravens, and as you will be able to imagine, I hope that it is the latter. Mind you, I like it very much, whichever it is, but I would certainly like to have your considered opinion.

With many thanks for your help and all good wishes for 1996, I remain,

Yours sincerely,

AB/cw

Color Photo

Enclosure - ~~Transparency~~ (Please return ~~transparency~~ when finished.)

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0700

AB
rk
3949
encl.



OBERLIN

Oberlin College
Department of Art
87 North Main Street
Oberlin, Ohio 44074-1193
216/775-8181
FAX: 216/775-8969

November 13, 1995

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee, WI 53211

Dear Alfred,

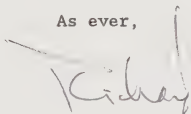
As the year nears the end, I pick up my courage to ask if you'd be willing to add to your fund in anticipation of my travelling with a seminar next year to the LaTour in America exhibition (Washington and Ft. Worth), which will be the focus of a course I'll teach on Caravaggio and LaTour? I frankly don't know -- but I hope the answer is yes! -- if you are game to continue the funding of my travel to exhibitions with students. All I can say is that it has been wonderfully successful, to judge from what students say about how very much it has meant to them to see the original works with me. Hence, my hope that you don't mind my annual asking, and that the reply might be yes.

All goes well with my work. I am nearly done with my monograph on Reni but will delay it a bit as I write the entries for the catalogue of a Domenichino exhibition in Rome next fall. Currently I am on sabbatical, which hopefully will allow me to complete both projects.

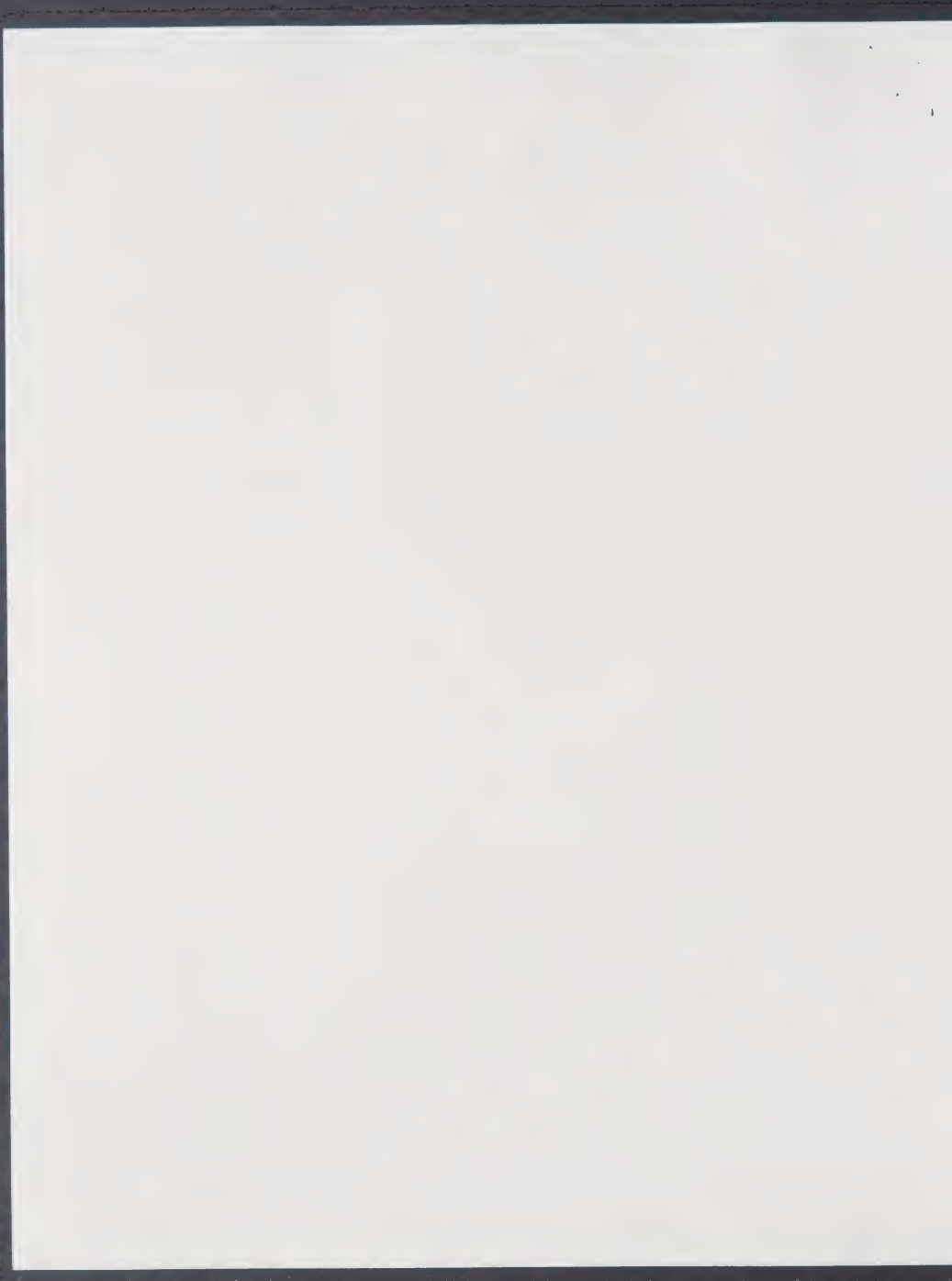
I hope your life in the trade is successful and rewarding?

With very best wishes to you both, I am,

As ever,



Richard E. Spear
Mildred C. Jay Professor of Art History



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

A Chemist Helping Chemists

November 22, 1995

Professor Richard E. Spear
Oberlin College
Department of Art
87 North Main Street
Oberlin, OH 44074-1193

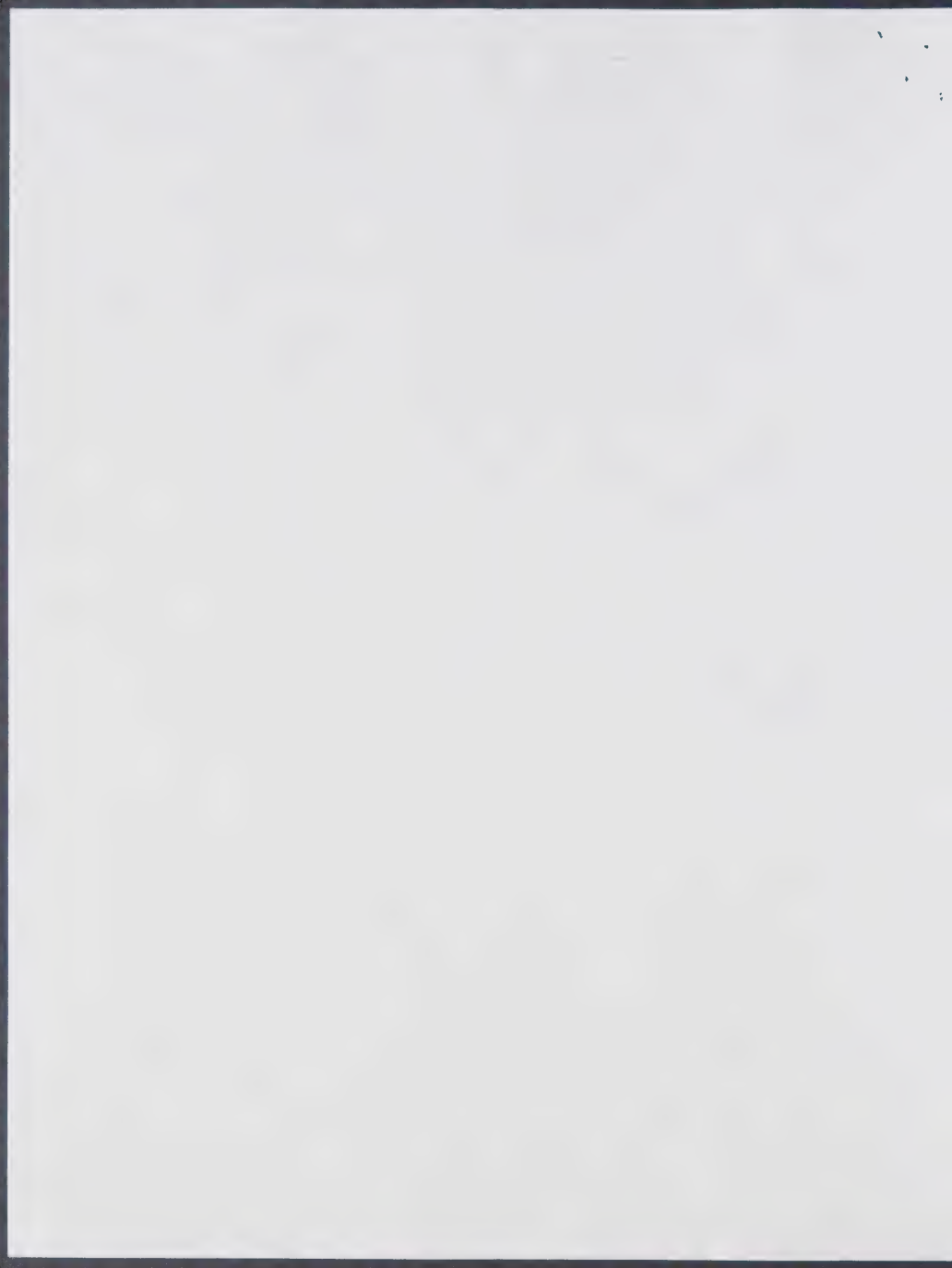
Dear Professor Spear:

Thank you for your letter of November 13, 1995 to Dr. Bader.

He is in England through the end of December and will reply personally upon his return to Milwaukee.

Best wishes,

Cheryl Weiss
Office Manager





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 27, 1994

Dr. Marjorie E. Wieseman
Curator, West Art before 1850
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio 44074

Dear Betsy,

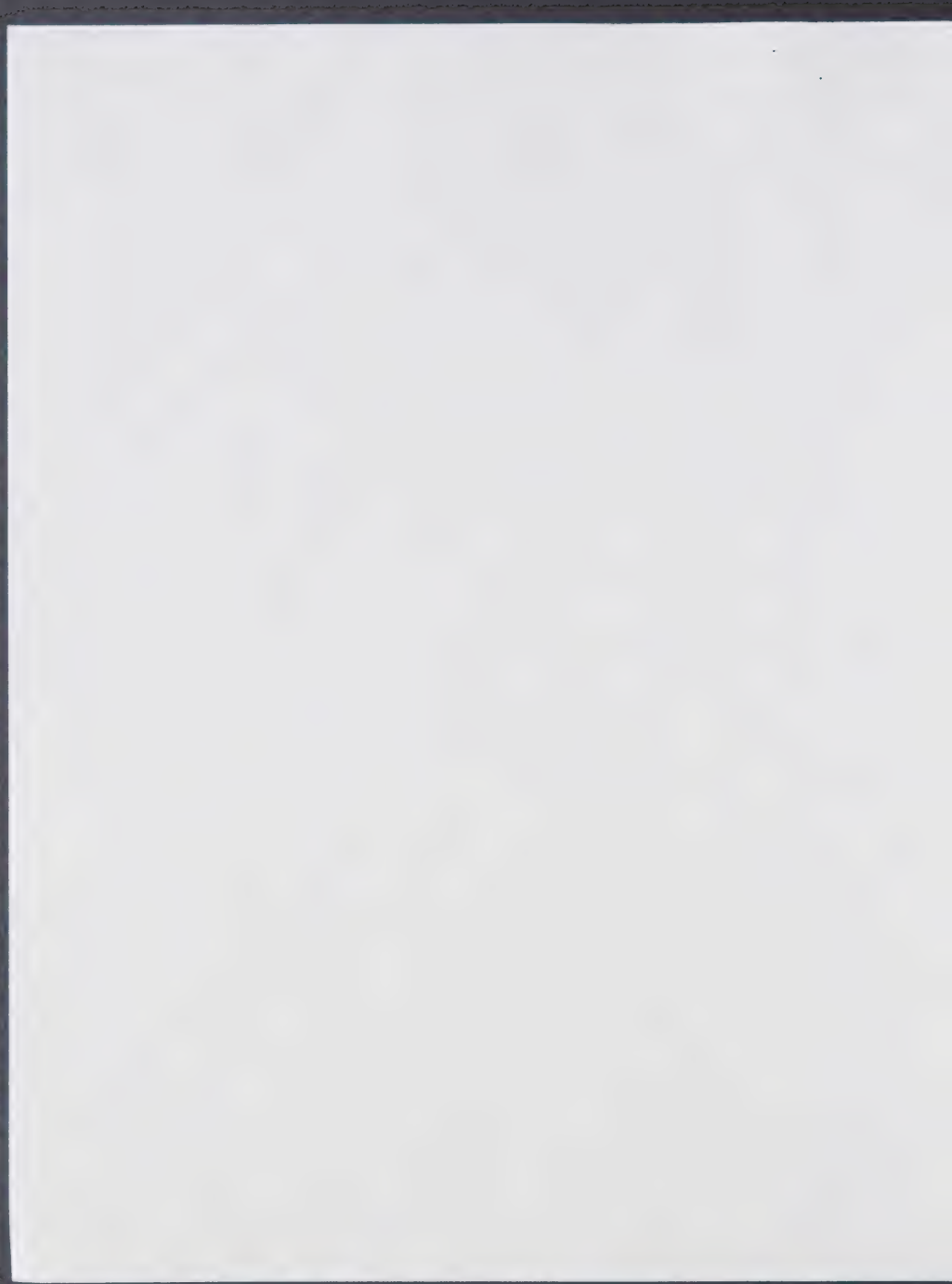
Your kind letter of November 22nd, including corrections, reached me just after I returned from England, where I worked through the final galley with the editor at Weidenfeld. Luckily, the chapter entitled "Trophies of the Hunt" contained very few corrections. Many thanks for your thoughtfulness.

Naturally we hope to meet you whenever we visit Oberlin, and I also hope that you will have a chance to visit us in Milwaukee again.

All good wishes of the season.

Sincerely,

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



OBERLIN

Oberlin College
Allen Memorial Art Museum
87 North Main Street
Oberlin, Ohio 44074-1161
216/775-8665
FAX: 216/775-8799

22 November 1994

Mr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel 622
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Alfred,

I so much enjoyed reading the chapter on "Trophies of the Hunt"! I love finding out the stories behind your paintings--getting to know them a little more personally. As I never read anything without a pencil twitching in my hand, I scribbled a few suggestions that might help clarify one or two sentences.

Greetings to Mrs. Bader, and best wishes for a happy Thanksgiving.

Yours--



Marjorie E. Wieseman
Curator of Western Art before 1850



ds 10/21

TROPHIES OF THE HUNT

Walter Rathenau, the president of the German Weimar Republic, is reported to have said that any Jew who claims to enjoy hunting is a liar. Well, I could not bring myself to hunt animals, yet I have been a hunter all my life, in my ABCs--in Art, Bible and Chemistry.

I have scoured the world for chemicals to add to the Aldrich catalog, and for collections of research samples for my other ABC, the Alfred Bader Chemical Library.

I have searched for Biblical commentaries for pure enjoyment, for use in teaching and for help in understanding the iconography of many Dutch 17th century paintings.

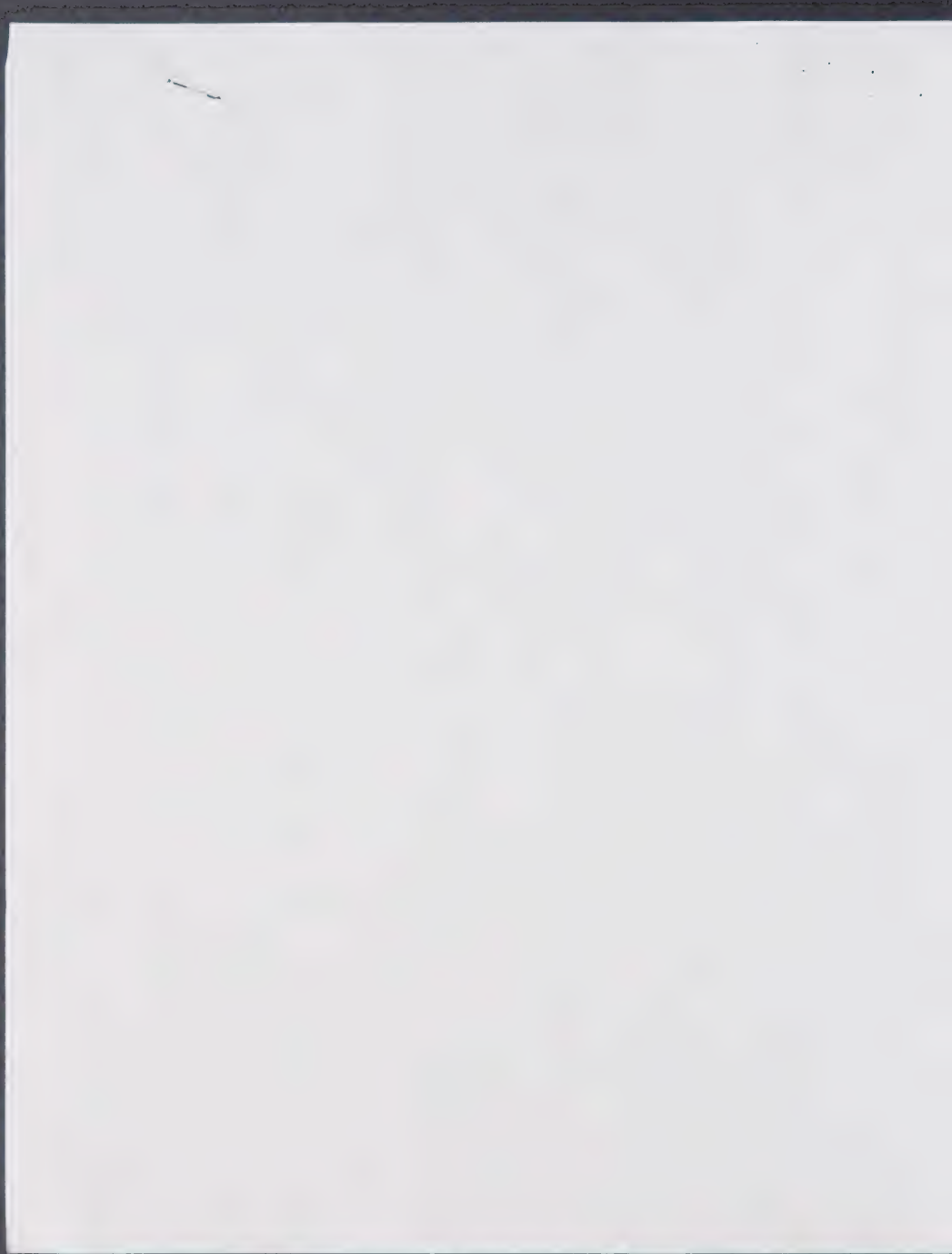
I am never happier than when hunting for dirty old paintings that might be hidden treasures. The following brief descriptions are of eighteen trophies of my hunt in the world of art.

1. The "Foggy Girl"^{1,2} attributed to Jan de Bray (plate)

In November 1967, I flew from Chicago to London on my way to Brussels for a meeting with our friends at Janssen, but that Thursday morning we were fogged-in at Heathrow and told that there would be no flights leaving for Brussels that day. Naturally, I took the tube into central London to see what the next day's sale of old master paintings at Christie's had to offer. There I saw this beautifully sensitive Portrait of a Girl, marred only by a foggy varnish, and I have thought of her as my "foggy girl" ever since.

The next year the Paine Art Center in Oshkosh asked me to act as curator of an exhibition of Dutch 17th century paintings, and I put her onto the cover of the catalog with this description:

The portrait of the girl depicted on the cover of this catalog is a thing of great beauty, exceptionally broadly painted, lit from the right (which is uncommon in



Dutch paintings), a girl obviously plain and yet charming. Valentiner thought her to be Hendrikje Stoffels, Rembrandt's mistress, by Barent Fabritius. At the Netherlands Institute for Art History (the RKD) in The Hague it is given to Jan de Bray; other art historians have suggested Willem Drost. It matters a great deal to the commercial value of this painting, were it to be sold, but not one iota to its intrinsic beauty."

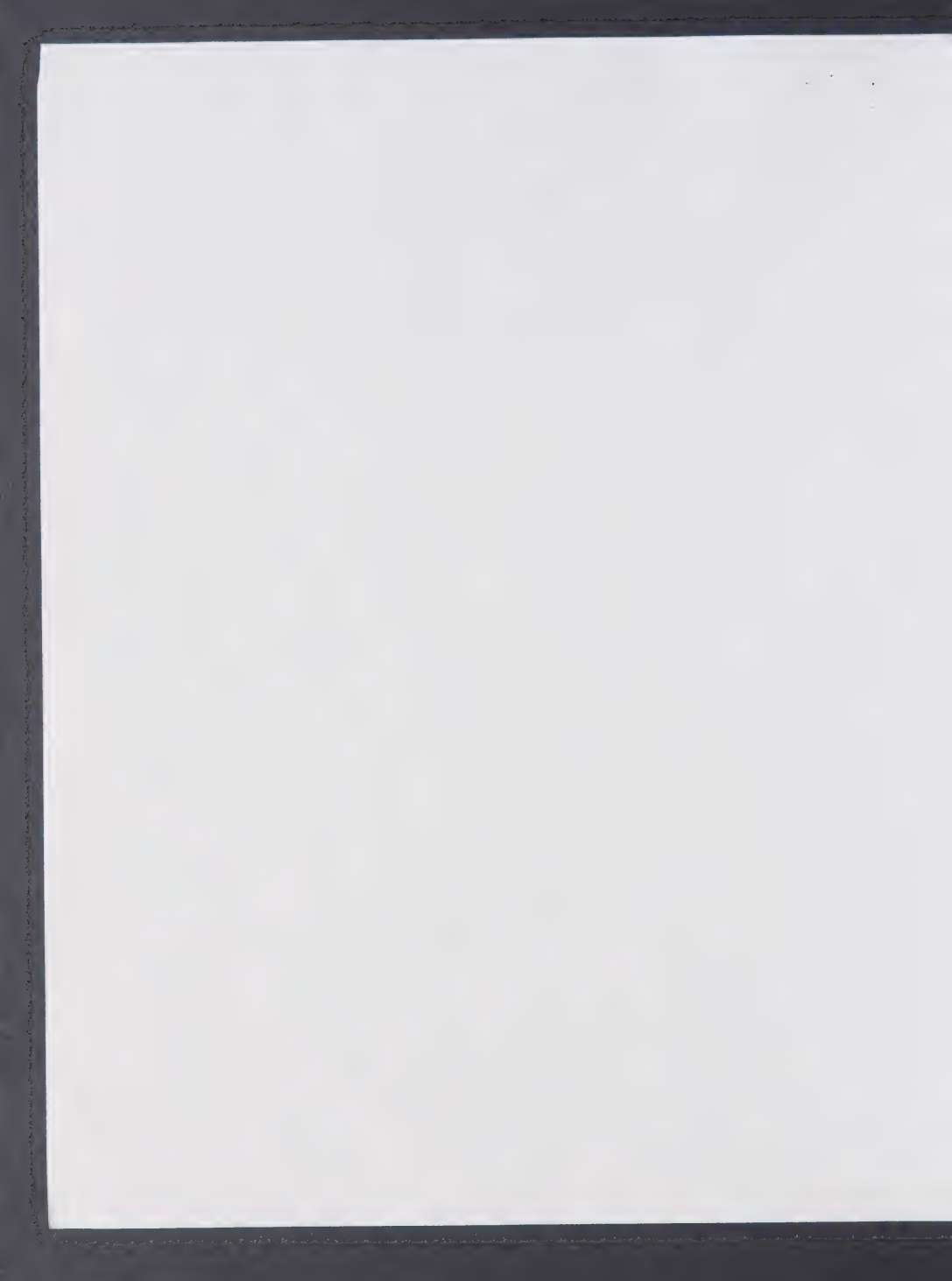
The attribution to Jan de Bray was first made by Dr S J Gudlaugsson, the Director of the RKD, and was confirmed by Wolfgang Stechow. Recently, Professor Sumowski has published it as a work by Hendrick Heerschop, which I find difficult to understand.

2. Joseph Selling Grain in Egypt² by Jan van Noordt (plate)

The Galerie Fischer in Lucerne holds two major auctions of old master paintings annually, in June and November, and my trips to European chemists were often planned around these Friday afternoon auctions.

In June 1964, I purchased what seemed to me a very strange and exciting painting that Fischer had called The Counting of the Children in Bethlehem, attributed to Rembrandt's last student, Aert de Gelder. I could not recall any such counting, and I was certain that the painting was not by de Gelder. Although quite large, it was frameless and easily carried on the night train to Florence. I was anxious to show it to Professor Middeldorf the next morning. Ulrich agreed that I had certainly bought a fine and exciting work, but he thought it might be later than 17th century, closer to Venetian artists like the Tiepolos, or perhaps even early 19th century. Like me, he was sure it had nothing to do with the counting of children in Bethlehem.

The subject of the painting remained a fascinating puzzle for a couple of years. At first I wondered if it might depict King Solomon and the two babies, one dead and the other alive, in his famous judgment, but the rest of the figures did not quite fit: what were those almost



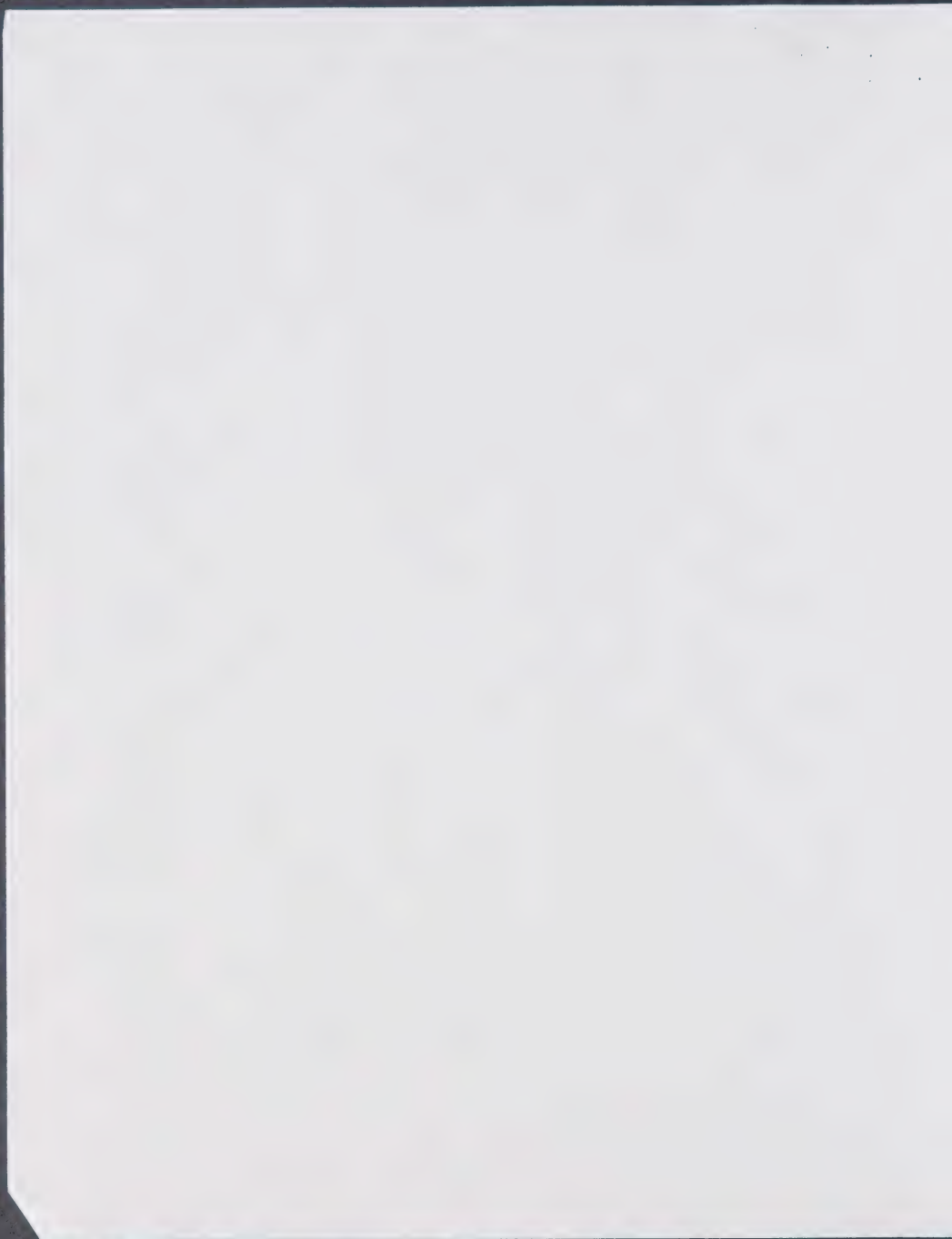
Daumier-like people on the left doing in the scene? The answer came in an unexpected way. We very much enjoy going to synagogue on Saturdays, particularly to listen to the reading of the Torah. I had not thought of listening for art historical reasons, but one Sabbath when I heard the description of Joseph in Egypt (Genesis 42) with a white cloak and a gold chain, trading the Egyptians' children for the grain hoarded during the seven good years, the penny dropped. That was the scene depicted in my painting.

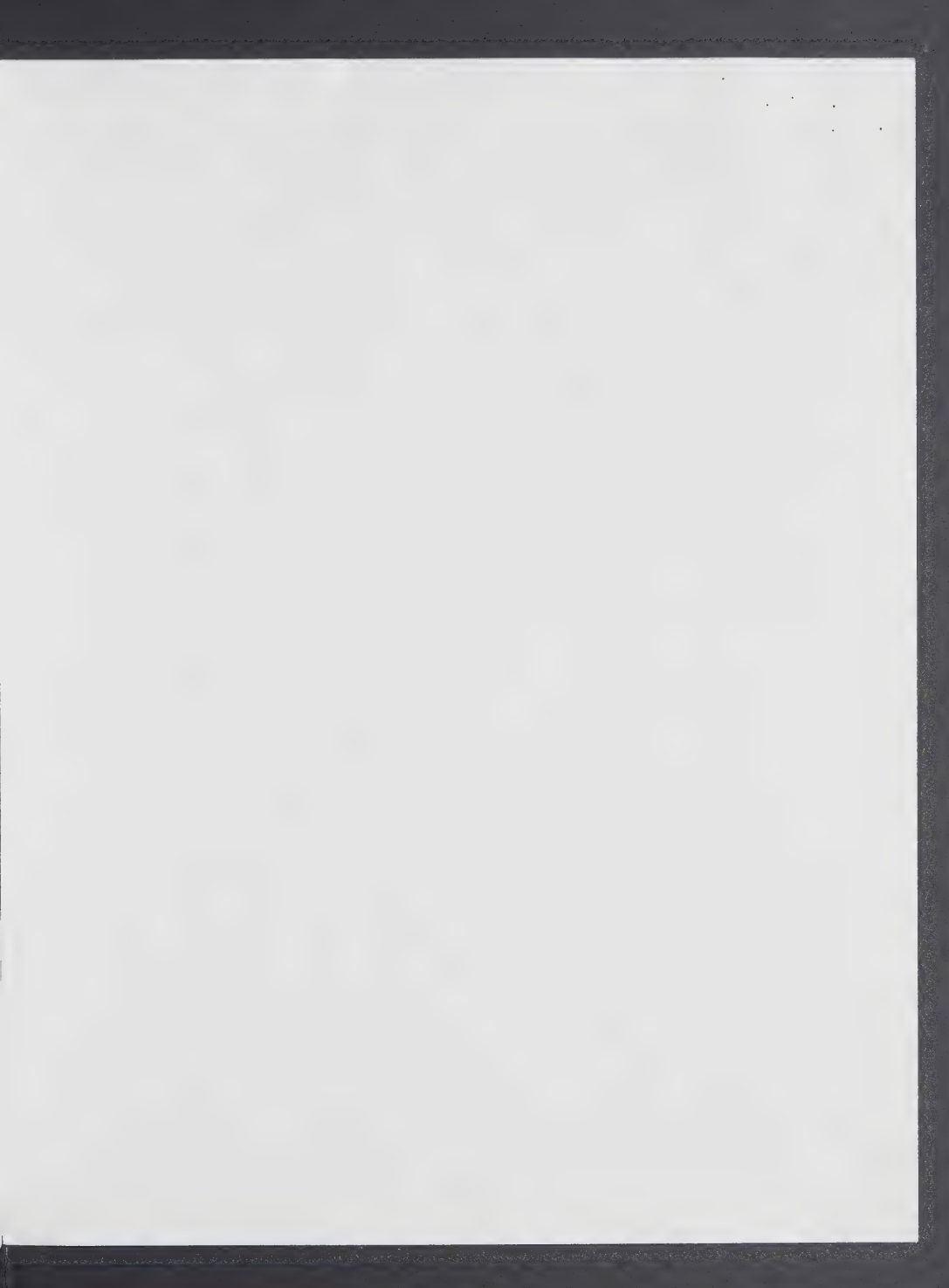
When I checked at the RKD in The Hague, I found that an eminent art historian, Dr Hans Schneider, had attributed this painting to Jan van Noordt, an Amsterdam artist in the middle of the 17th century, who was greatly influenced both by Rembrandt and his Flemish contemporaries. That attribution has been generally accepted. Dr Efim Schapiro owned a similarly exciting painting by van Noordt, The Massacre of the Innocents, which I bought and have since donated to Queen's University. I now have several other works by this amazingly versatile but little-known artist who foreshadowed the style of the 18th century. He certainly deserves a monograph.

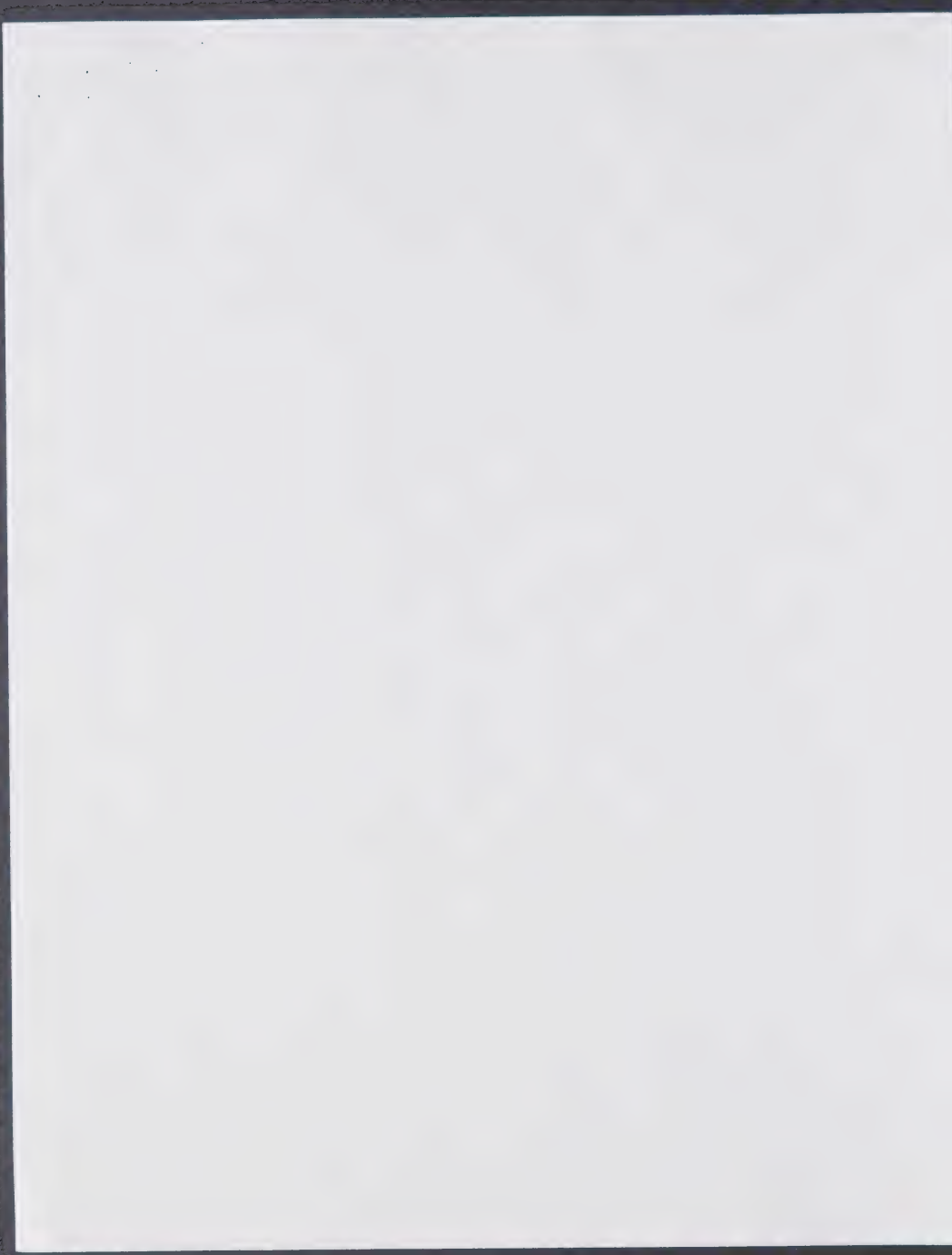
3. Self-portrait^{2,3} by Michael Sweerts (plate)

This is one of my most exciting acquisitions, one of the many fine paintings I first saw in the home of Dr Walther Bernt. He told me that he considered it a very fine portrait, and although he thought he knew who had painted it, he was not certain and would not tell me.

The owner was a dealer in Munich, Dr H Fetscherin, who had a gallery specializing mainly in those sweet story-telling, 19th century Munich school paintings. Fetscherin knew it was a fine work and thought it was by the Flemish portraitist, Pieter Franchoys.





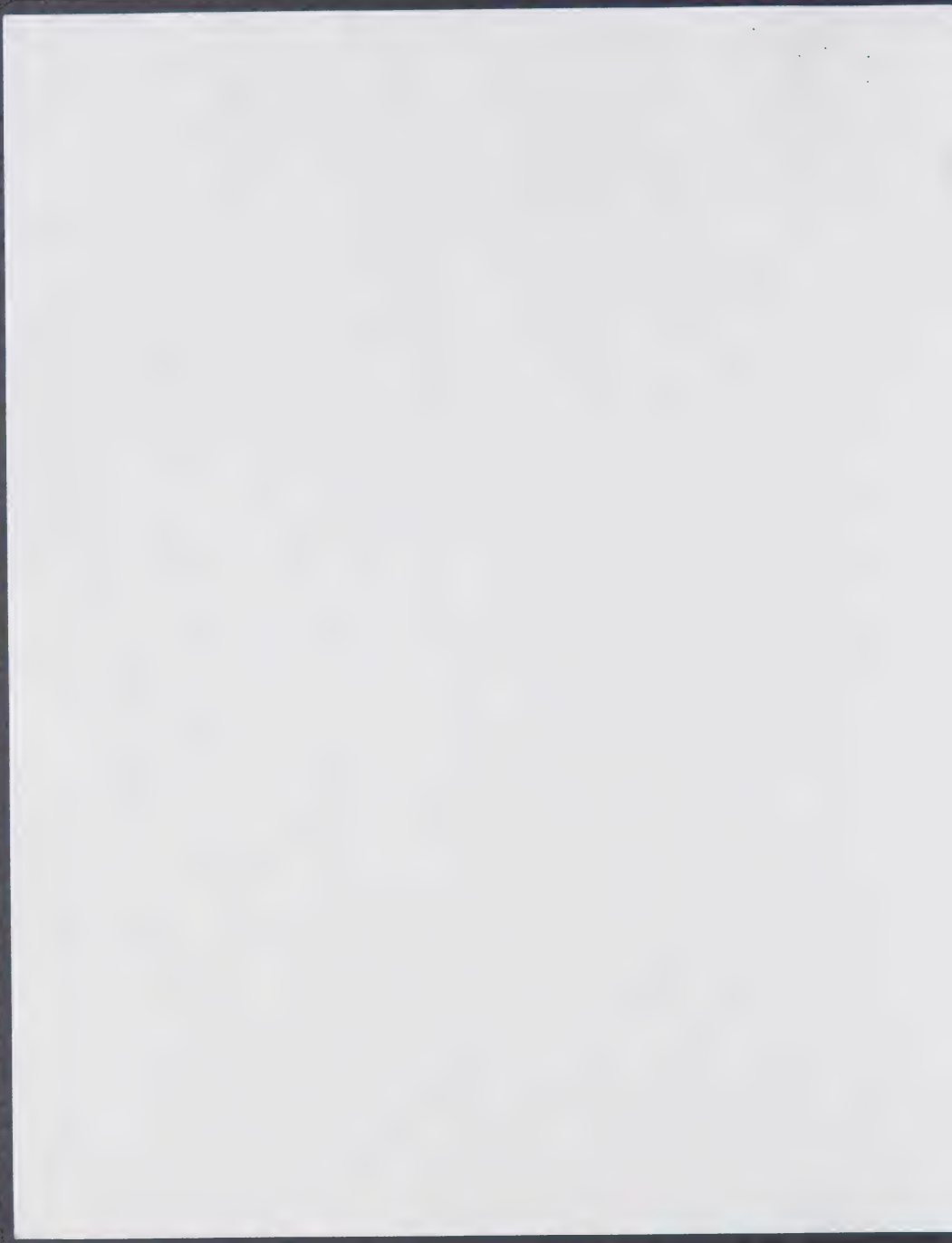


I liked it very much and was happy to buy it because it reminded me of the famous self-portrait of the Flemish artist, Michael Sweerts, which I had seen at Oberlin College. The skull had been overpainted, probably by a Victorian who objected more to the finger poking into the skull's nasal cavity than to the skull itself. In the 17th century, skulls were used very often as symbols of the transitoriness of life.

The first thing I did on returning home with the painting cleaned was to send a photograph to Wolfgang Stechow, hoping he would confirm my suspicion that it was by Sweerts. After two weeks without a reply, I finally phoned him. "It is a fine portrait," he said. "Who painted it?" I replied that I had hoped he would confirm the attribution to Sweerts. A long silence followed until he said kindly, "Alfred, I can see what you mean. It is Flemish with Dutch overtones. It was painted about 1660. It is very intense. But you can't go around the world calling every intense Northern portrait Sweerts. That is not good art history." I asked his permission to send the portrait to Oberlin for direct comparison. Seldom has any communication given me more pleasure than an airmail, special delivery letter from Wolfgang, telling me that with the two portraits side by side, there was no doubt that the painting was indeed a self-portrait by Sweerts, and in some ways more characteristic than the one at Oberlin.

When I contacted Walther Bernt, he congratulated me, telling me that he had indeed believed that Sweerts was the artist, but that he had been reluctant to make so important an attribution lightly, and he was delighted that Professor Stechow had confirmed his belief.

I then wrote a brief article about the matter, which I sent to Benedict Nicolson for publication in The Burlington Magazine. He thought it a fine article, but could not accept it because he did not believe the attribution. I had planned to attend a conference on Caravaggio

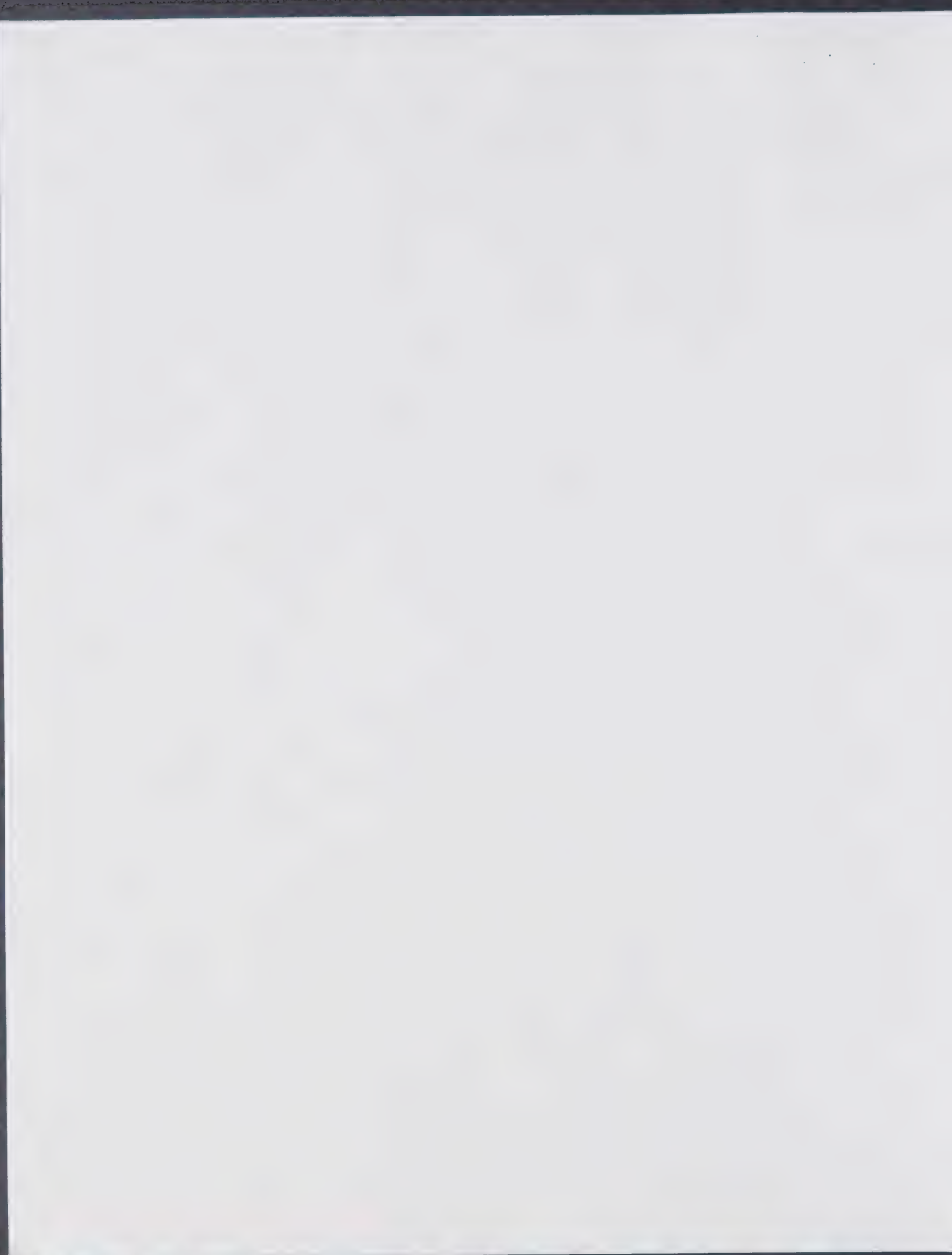


in Cleveland, and knew that he would be there also, so I took my painting with me. When Benedict saw it in his hotel room, he had only to look at it very briefly before assuring me that he would after all happily accept my article, which appeared in The Burlington Magazine in 1972.

Michael Sweerts was a very strange artist. Born in Flanders in 1624, he studied in Rome, returned north in the 1650s and worked for a time in Amsterdam. In 1662 he stopped painting and joined a Catholic mission to the Middle East. We know of a number of letters from the head of the mission to their bishop in Marseilles, complaining about the artist's deep depressions. He veered from a happy, outgoing man to a man deeply depressed. Of course, someone as confident as the painter portrayed in Oberlin and as concerned about the vanity of life as he appears in my portrait might not have been the easiest man to live with. The mission expelled him, and he travelled to Goa in India, where he died in 1664.

4. Still Life by Jan de Corduba (plate)

Generally, I prefer Biblical and historical paintings and portraits to landscapes and still lifes, but occasionally a still life really excites me. I have often urged Isabel to help me find a really good Willem Kalf, to me the "Rembrandt" among still life painters. His works are rare and often not in good condition. As I have explained, reputation is not all-important to me, however, and some years ago Han Jüngeling in The Hague offered me a still life by Jan de Corduba, which I really could not reject. I had never heard of Jan de Corduba and was surprised to learn that he was a Flemish artist who worked mainly in Vienna, for I had never seen any of his works as a boy; but then I had been looking for postage stamps.



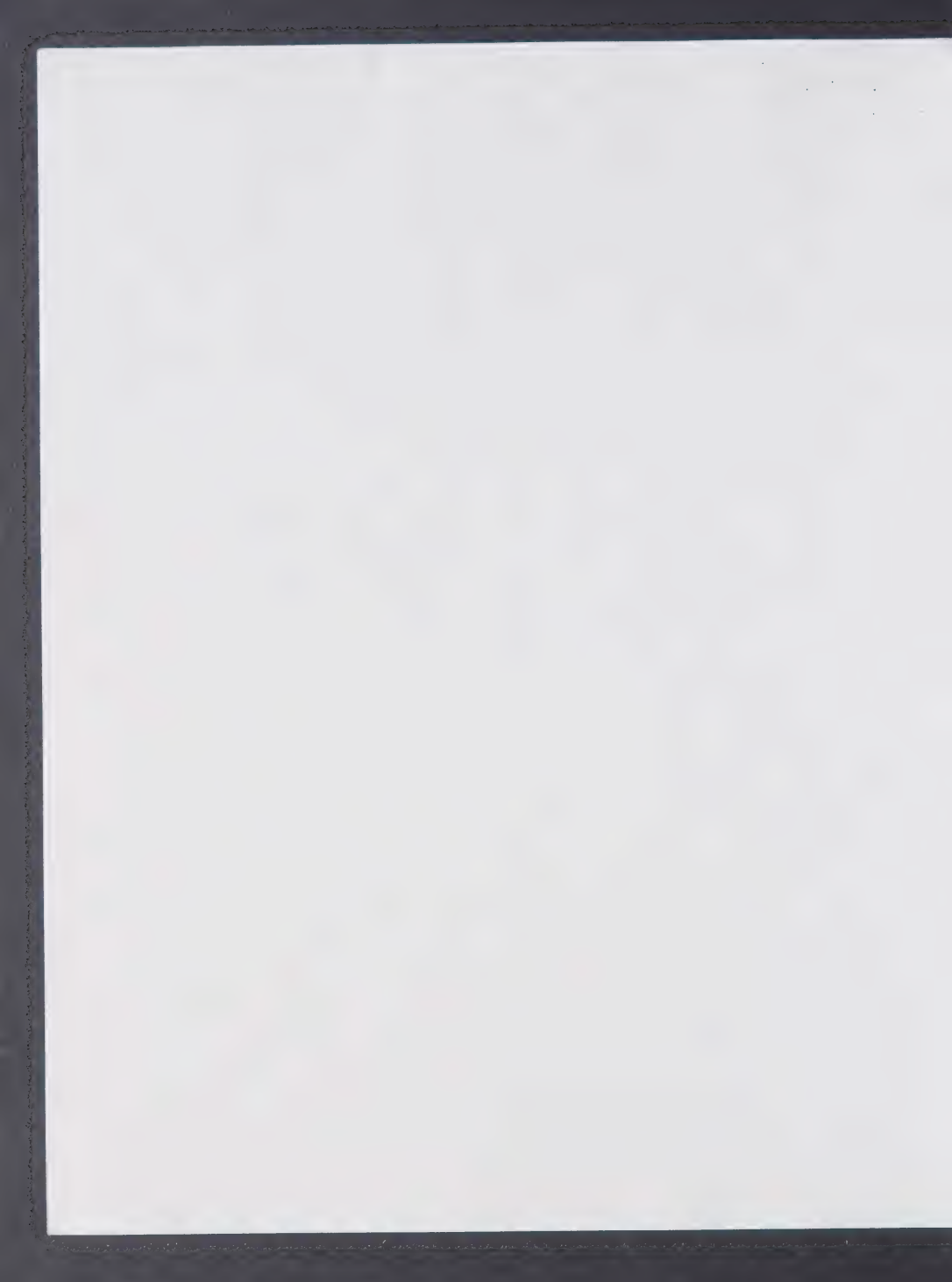
The painting is an almost mystical vanitas with many of the common paraphernalia: a violin, playing cards, a calendar, music, a globe and of course a skull. What enchanted me was the composition. All the paraphernalia are crowded into the lower half in a triangle. The upper half is illuminated by a simple glittering oil lamp.

Time and again I have found that my son David shares my taste in paintings, and I was delighted when he told me proudly that he had recently discovered and purchased another still life by Jan de Corduba at an auction in New York.

5. Still Life by Pieter Claesz (plate)

My sister Marion, who has lived in England since 1949, ⁱⁿ Burton-on-Trent, ~~and~~ has sometimes wondered during my visits whether I had come to see her or the local antique dealers. I can hardly blame her for asking.

In 1954 I visited Mr Richards near the railway station, who told me that his house, just three blocks away, was full of paintings. Of course I invited myself to his home and saw many Victorian canvases in large crumbling frames. Most of them struck me as mere daubs, the sort of things that could be bought cheaply all over England. Above the couch in the living room, however, hung a beautiful, albeit dirty, Dutch still life. I asked about its value, and Mr Richards told me that several dealers had offered him £30 to 40 for it. I said that I would be happy to pay £100, but his face fell as he explained: "I recently married, my second wife, and she's much younger than I am and so I have to be careful and, darn it, I gave her the painting as a wedding gift. But did you say £100?" He called Nora, his wife, and reminded her that he had paid only £12 to the previous owner. She insisted that it was a wedding gift and not for

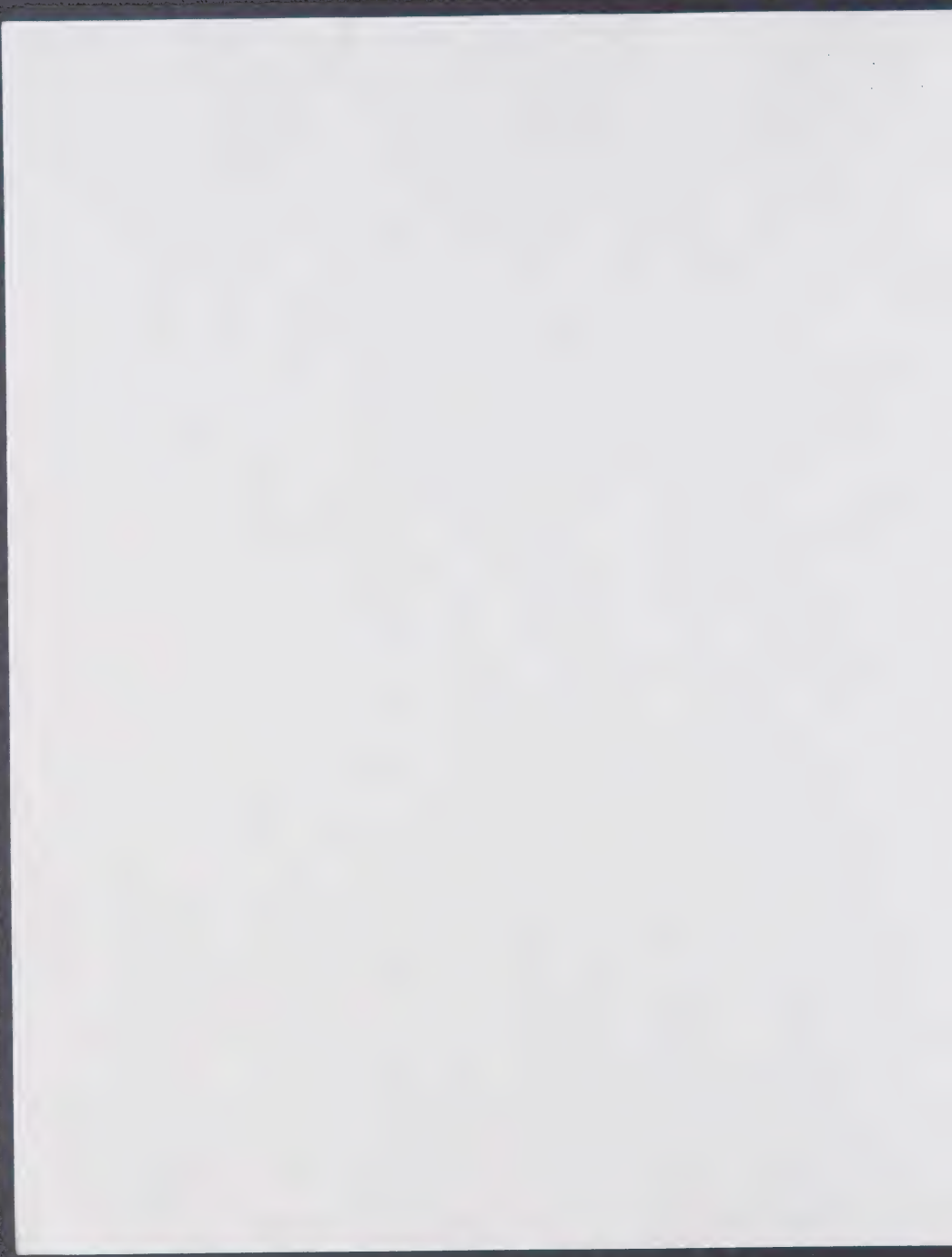


sale. Then Mr Richards had a brilliant idea: "Nora, ever since we got married you have been bugging me to buy you a washup. Why don't you take the £100 and buy your blooming washup?" So I traded this beautiful still life by Pieter Claesz, monogrammed and dated 1646, for a kitchen sink.

6. St Christopher by Cornelis van Poelenburgh (plate)

Professor Middeldorf suggested during one of my visits to Florence that I consider buying the little moonlight scene with St Christopher, from the widow of a well-known art historian, G J Hoogewerff, who had attributed it to Adam Elsheimer. Indeed, Elsheimer did paint such a composition, probably on copper, but it has long been lost, although it was recorded in an etching by Wallerant Vaillant. Like many artists, Poelenburgh must have been fascinated by Elsheimer's little gems, and painted this scene at least twice. The Amsterdam dealer, Pieter de Boer, owned one version.

When I returned from Florence, I showed my panel to Professor Horst Gerson, then at the RKD in The Hague. He looked at it most carefully and said that he would like to compare it with de Boer's version and he arranged for us to meet at the Singer Museum in Laren, for direct comparison. I liked both versions, so different in tonality. Mr de Boer thought his version better, pointing to a monogram on his which was absent from mine. Gerson's comment reassured me: "Some paintings need monograms." Horst Gerson liked his witticisms. I remember a dealer once asking his opinion of a mediocre painting. When Gerson turned up his nose, the dealer apologized, "I can't bring you only first-class works; sometimes I am curious



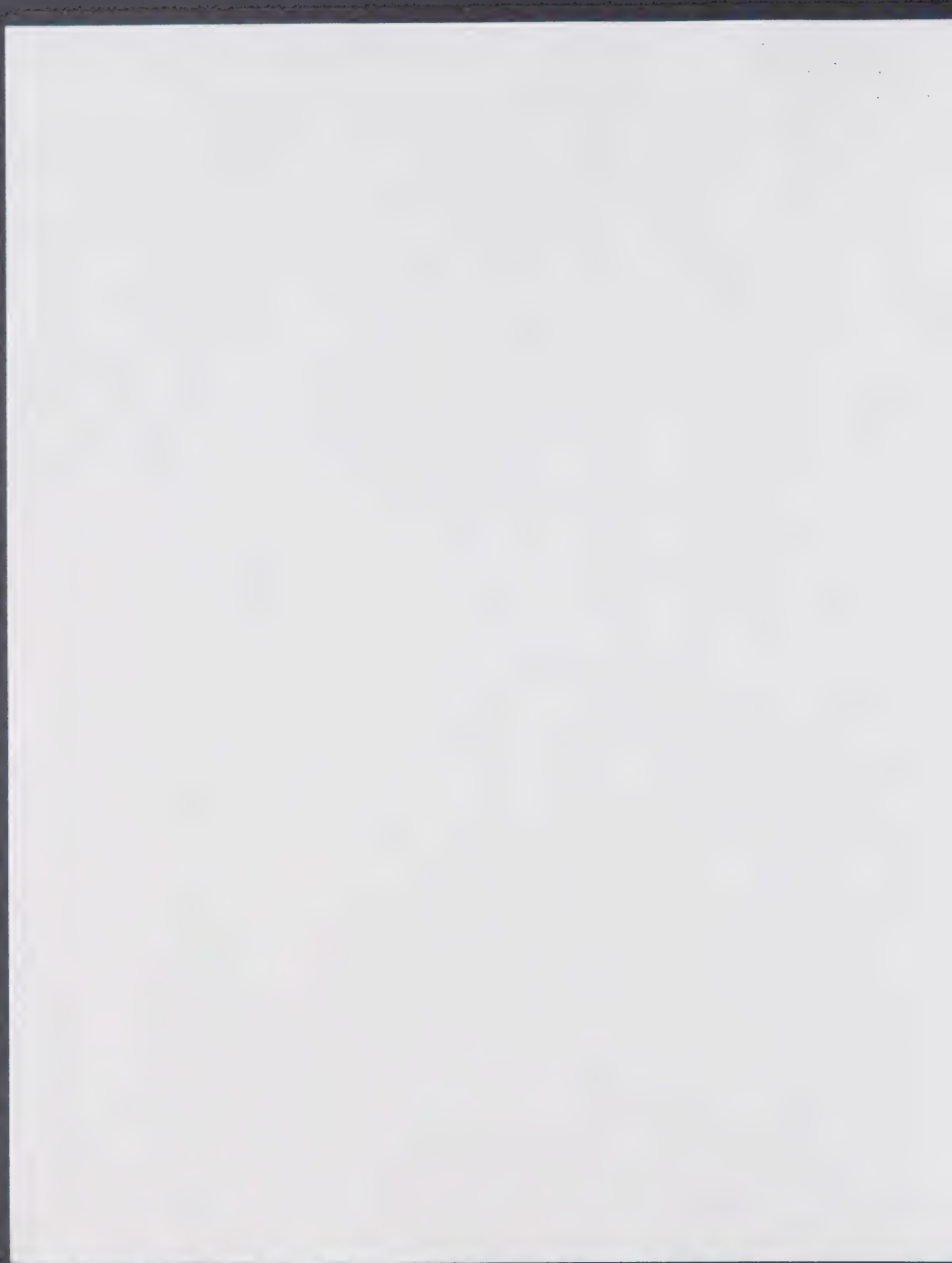
even about second- or third-rate ones." To which Gerson replied, "I wouldn't mind if you brought me third-rate works, but when they are tenth-rate, I get discouraged."

In fact, I really liked both de Boer's silvery and my own golden version which I was able to compare again in a more leisurely fashion in the great Elsheimer exhibition in Frankfurt in 1966. Monet was not the first artist to depict similar scenes in different lights.

7 & 8. Landscapes^{2,3} by Jacob van Ruisdael (plate)

The Dutch in the 17th century really excelled in landscapes but, strangely, I have never been particularly attracted by the works of the most popular landscape artists, van Goyen and Salomon van Ruysdael. They look so much alike to me. The greatest landscape painters were Jacob van Ruisdael, Philips Koninck and Hercules Seghers, and I am happy to have three totally different Ruisdaels and two Konincks in my collection. Only great good luck could add one of Seghers' magical masterpieces; but then I had thought the same about Philips Koninck's long views until I bought my first at Christie's in London. So hope springs eternal.

I saw my first Jacob Ruisdael in 1960 in Dr Bernt's home in Munich where it had been sent by an Augsburg industrialist, W Grovermann. He had recently married, and his wife insisted that his many fine old masters be traded for impressionists. I felt sorry for him, but I was only too pleased to buy this romantic wooded landscape, which I so admired, for DM60,000. When I showed photographs to several art historians, however, I began to worry. They all said much the same, that it was a fine landscape but it was 18th century, and the signature must be a fake. I was really torn. I loved the work, and how could I hurt Dr Bernt who had written the expertise? What relief I felt when Professor Seymour Slive, the world



expert on Ruisdael, called it a "coup de soleil" and assured me that it was a fine late work by the master.

My next van Ruisdael was one of his rare winter landscapes. When I saw it at Christie's in London, I thought of Wolfgang Stechow's words, written about another, very similar painting:

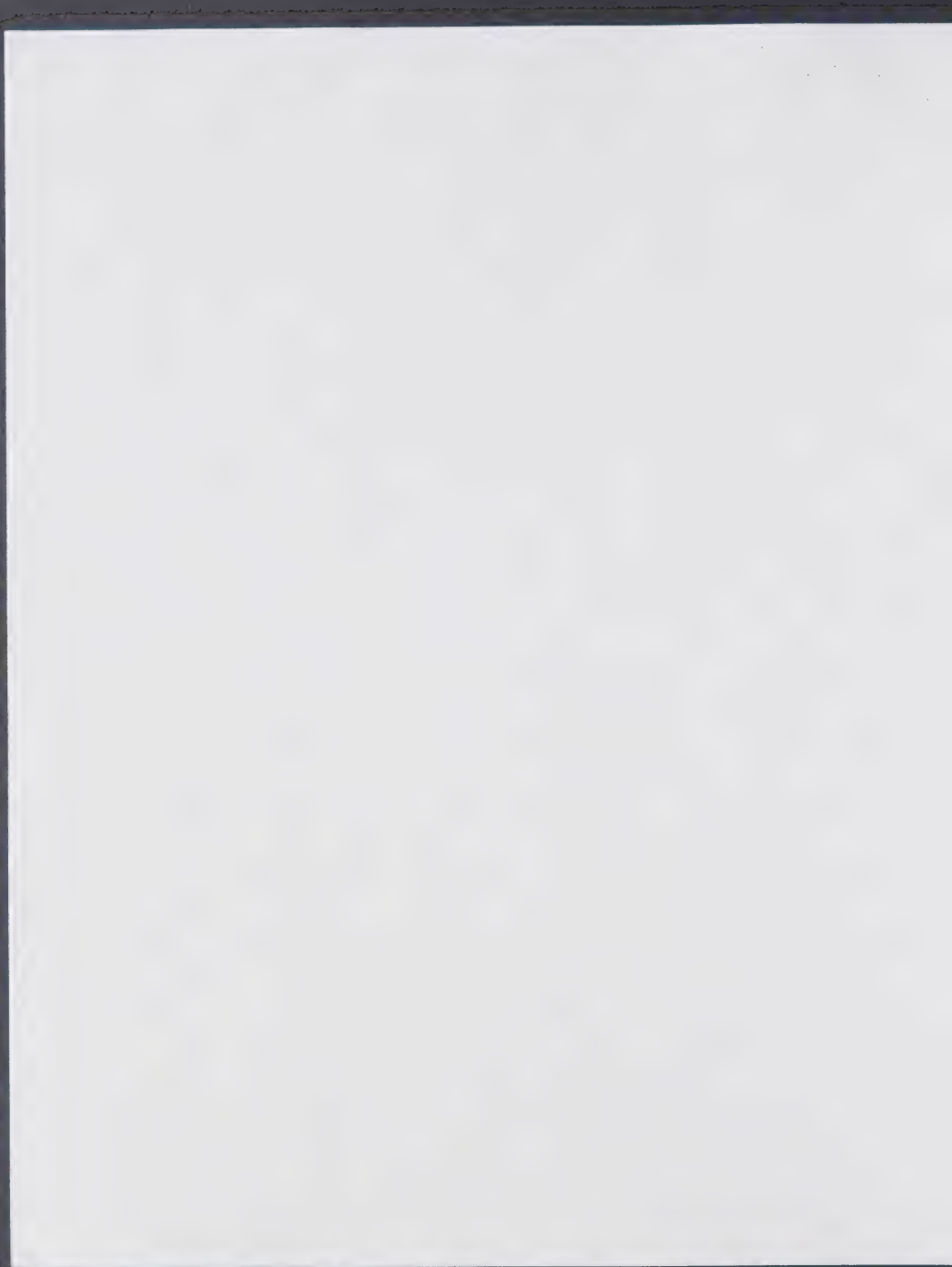
"There is nothing comparable with this in Dutch seventeenth-century landscapes; and outside of landscapes, only the deep gloom that spreads over a religious tragedy through the technical and colouristic discrepancies, Rembrandt's 'synthesis of the visible and the invisible' here inspired Ruisdael: the very fact that all outward, imitative features of such an 'influence' are missing, is eloquent, for this can be expected of the fruitful relationship between two very great artists.

"It is as though greatness in the interpretation of winter as a drama had been preserved for one single artist: Jacob van Ruisdael." (Dutch Landscape Painting of the Seventeenth Century, p. 97, Phaidon, London, 1966)

I find it hard to decide which of my Ruisdaels I like best. It really depends on my mood.

9. St Jerome, Rembrandt Circle, c. 1630 (plate)

Shortly after Professor Sumowski's Volume V on Rembrandt students appeared, we spent a happy afternoon and evening looking through it with him. One of the very first paintings illustrated was a real surprise: a St Jerome described as "of exquisite quality" in the collection of Louis G Nierman in Plantation, Florida. Naturally one of my first phone calls after returning to Milwaukee was to Louis Nierman. I had no idea where Plantation was but the telephone operator knew. I told Mr Nierman that I liked the painting, and asked him to think of me if he ever wanted to sell it. He laughed and explained that he would be happy to sell it; he was a retired paintings dealer from New York. "Make me an offer I can't refuse," he said. I replied that if he wanted \$1,000,000, that it would be too much, but if he wanted \$10,000, I would send



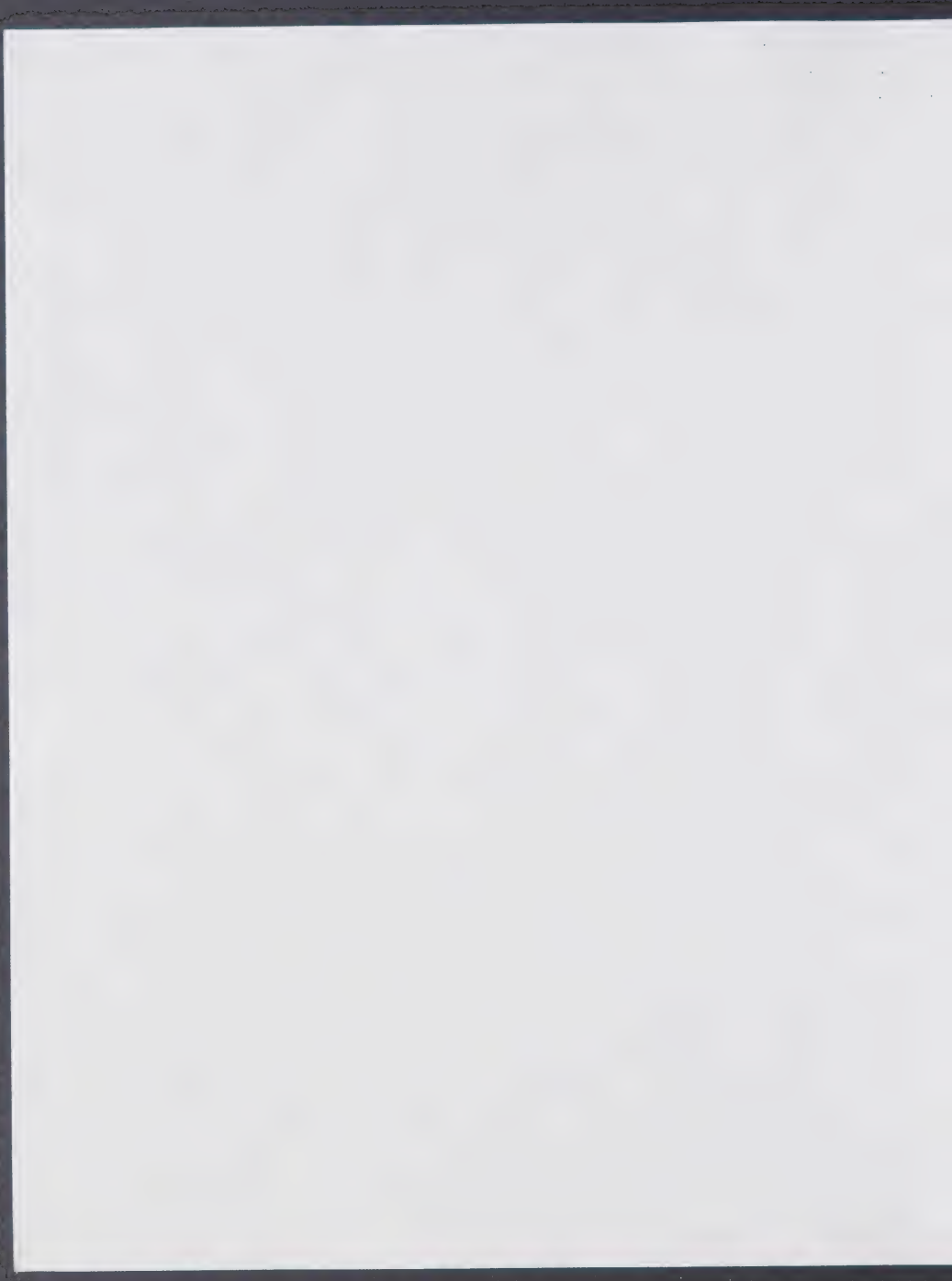
him my check immediately. He laughed once again, "You are right. The price is in between." I urged him to think about it and promised to call him again in two weeks. We arrived at a satisfactory price, but when I offered to send my check, he suggested that I first see the painting because it looked very different from the illustration. Two days later it came by Federal Express and I liked it even better than the illustration.

But who had painted it? The relationship to Rembrandt is clear because in 1631 van Vliet did an etching after a lost Rembrandt closely related to this painting. There is also a much weaker copy in Aachen. The first artist who came to mind was Gerard Dou, but I had never seen a Dou quite so good; I do not really like his early works and was relieved when Ronni Baer, the Dou expert, reassured me that this was not by him. In any case, the painter's identity is a delightful puzzle.

So often in life, one good thing leads to another. Since that first purchase, we have visited Louis Nierman whenever we are in Florida, and have bought a number of fine paintings from this sensitive and caring dealer.

10. Portrait of a Girl¹, Dutch, ca 1640 (plate)

One painting that caused me a sleepless night was this portrait of a modest young girl by an unknown artist. We viewed the auction the day before the sale at Christie's in London, and both Isabel and I fell in love with her. We have many portraits of old men in our collection, and although many Dutch artists of the Golden Age painted children, this was the first time we had seen one⁵⁰ enchanting. Would other collectors be as affected as we were by her simple beauty? Would we be successful⁷ in securing her?



The sleepless night was forgotten in the thrill of being able to take her home. We cannot be sure where this portrait was painted. Certainly it was done in Holland about 1640, but by whom?

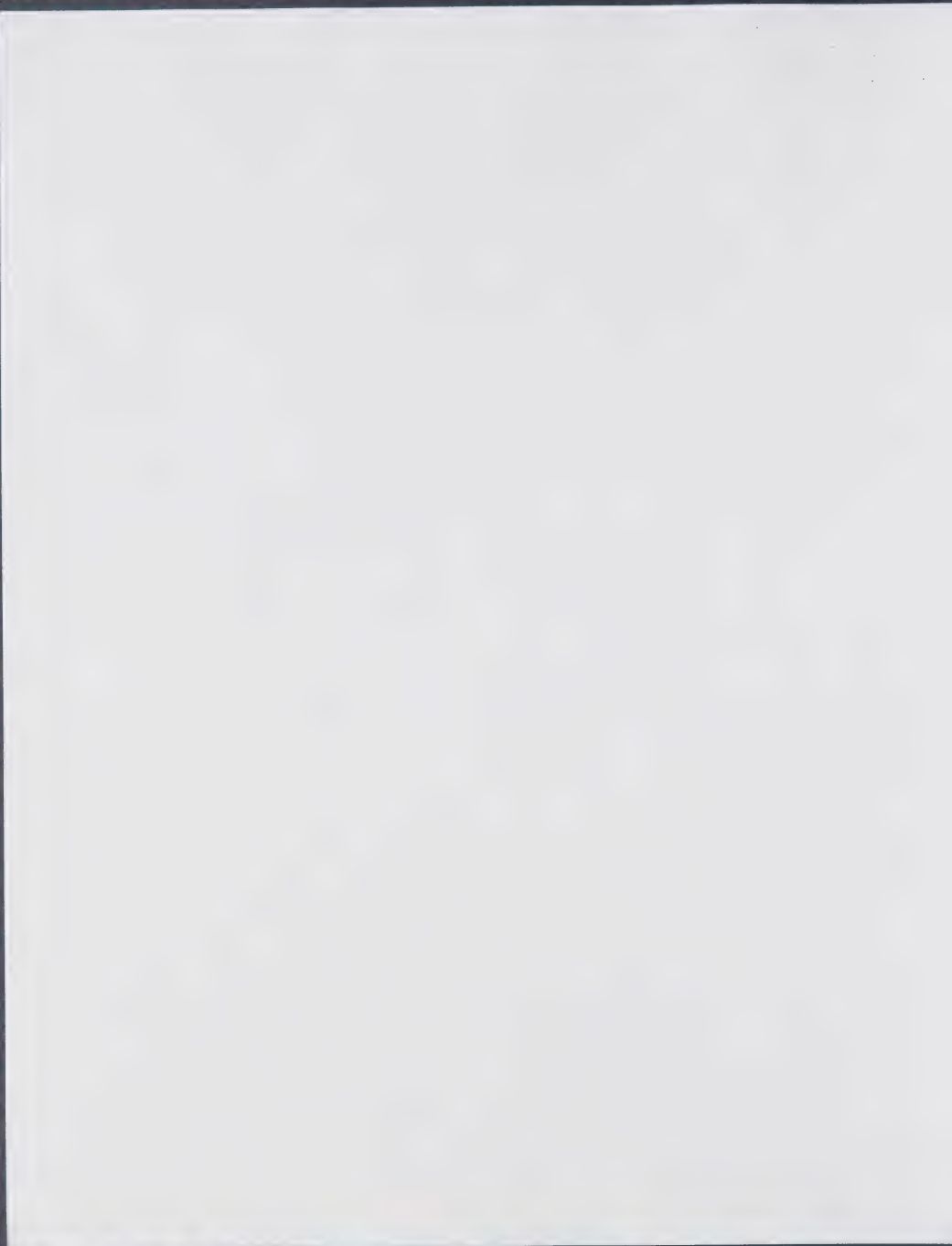
She is such a serious young girl, with her direct gaze and trusting eyes. What hours of pleasure we have spent with her, and we are delighted that all who see her are as captivated as we are. She graced the cover of the Aldrich catalog in 1990-1 and thousands of chemists shared our joy.

10. Head of a Young Man^{2,3}, artist unknown (plate)

It is often easier to tell what a painting is not, than to decide what it is. When I bought this portrait of a boy from a Milwaukee dealer, I thought at first that it might be a Bolognese portrait, perhaps by Carracci, because it looked similar to one I had bought in Boston.

The previous owner, who had purchased it in an antique store in Vienna in 1926, had obtained an expertise from a "pseudo expert" in New York, who had attributed it to the famous Dutch artist, Frans Hals. The painting was in fact exhibited as a Hals in the Milwaukee Art Center. When the owner died, the attorney for his estate wisely sent a photo to Seymour Slive, the world's real expert, who replied that it was not by Hals.

The portrait is in excellent condition and so intriguing, but who painted it, and where and when? Many of the world's ablest art historians have tried to answer this particular question and have come up with many different solutions, none of which is generally accepted. Some have suggested that it is indeed Bolognese, perhaps by Annibale Carracci or one of his brothers, about 1580 or 1590. Another eminent art historian was convinced that it was painted a little later by the Bolognese artist, Guercino, while still another scholar suggested that it is Roman,



between Vouet and Bernini. There is a group of art historians who think that it is not Italian at all, but perhaps by a Dutch artist working in Italy about the middle of the 17th century. One suggestion has been the elusive Willem Drost when he was painting in Italy.

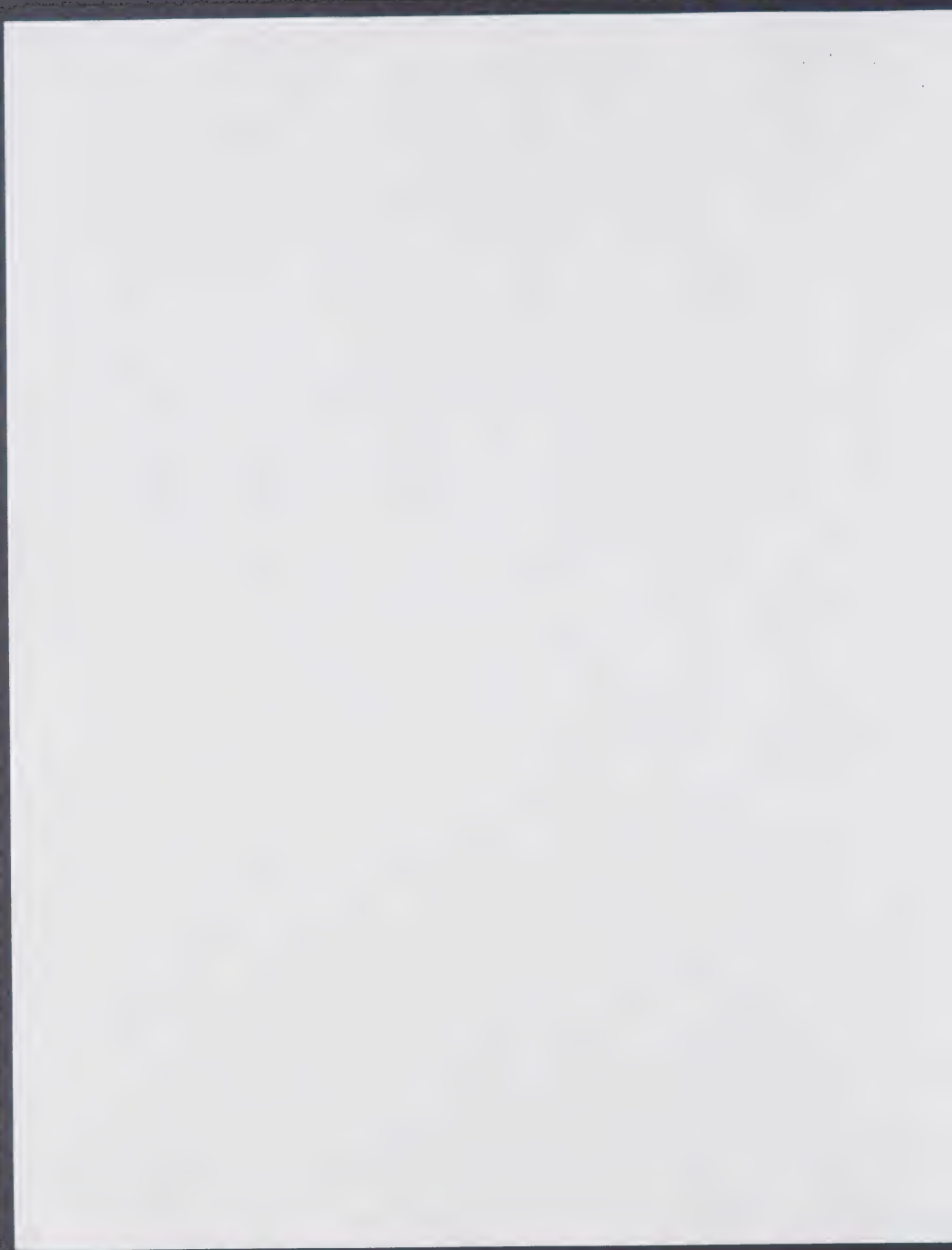
Will this wonderful puzzle ever be solved? I am sure it will, though perhaps not in our lifetime. Some day an art historian will look at it and point to another, signed work by the same artist, painted in exactly the same manner. Attribution will greatly enhance its commercial value but not its beauty. Even now it is clear that we each got a great bargain, the previous owner when he bought it in Vienna, and I about fifty years later in Milwaukee.

12. Jacob's Dream² by Domenico Fetti (plate)

Ever since the *Aldrichimica Acta* began, a painting--usually an old master--has been on the cover. This Jacob's Dream appeared on the 1982 *Acta* dedicated to Gilbert Stork.

When the painting came up for sale in April 1980, it was so covered by layers of dirty varnish that Christie's in London, who operate two auction galleries--one on King Street for better works and the other in Kensington for minor works--put it into the Kensington sale. It was attributed to one of the Carraccis. Cleaning revealed not only that the painting was in excellent condition, but that it was by Domenico Fetti, an artist who also worked early in the 17th century in Rome, Mantua and Venice. Fetti often produced several versions of a composition, and the best known one of this subject is in Vienna.

The painting had been sent to Christie's by its owner in Dorset, who had inherited it but knew nothing of its previous history, although it must have belonged to a collector whose seal



(plate) is burnt three times into the back of the panel. I have not yet determined the identity of the seal, although I have tried.

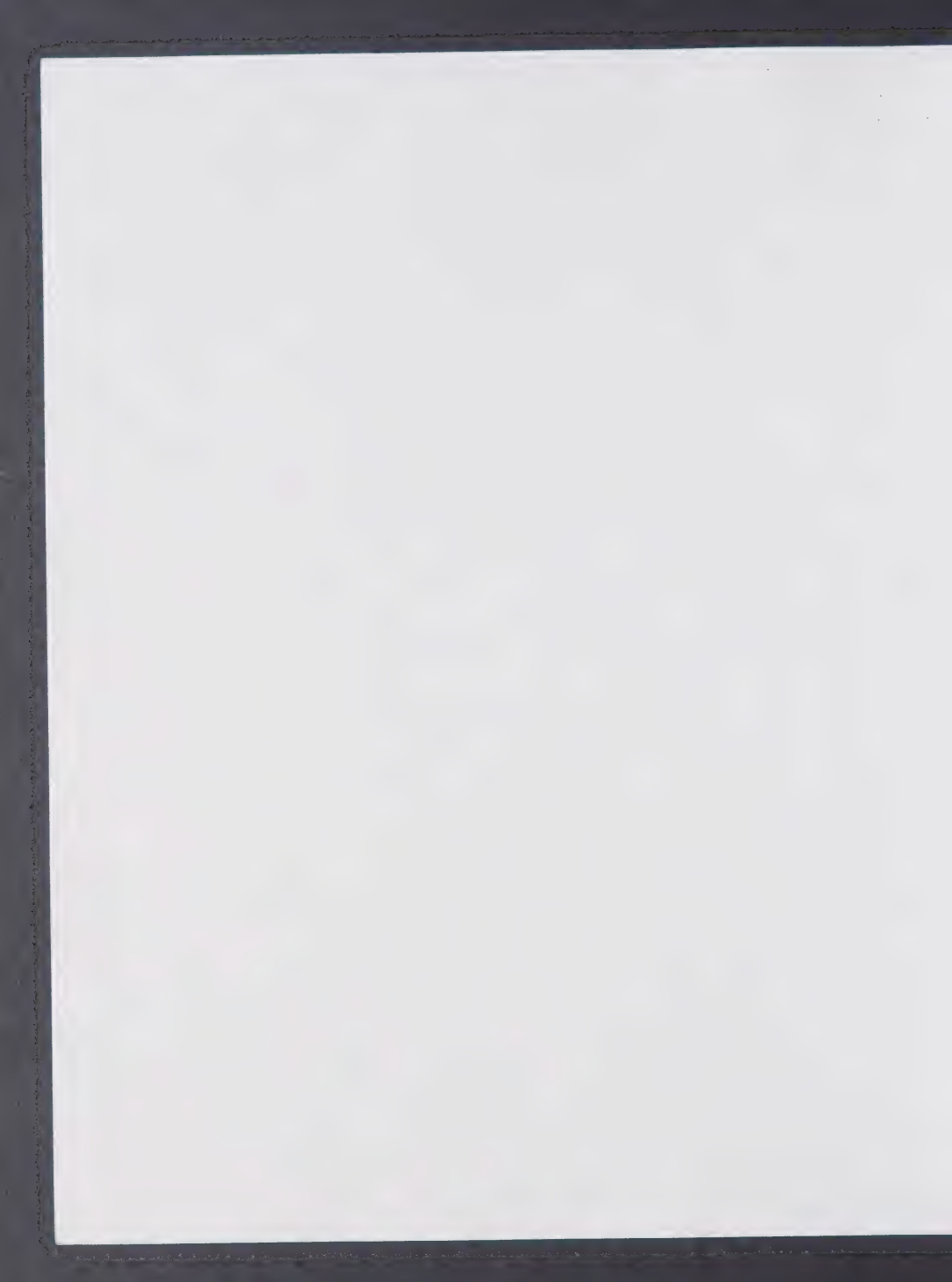
The Bible is the book of dreams par excellence: dreams of individuals, dreams of a people, dreams of all mankind. It is surely no accident that the very first well-known dream in the Bible is not that of a king or of a general but of a man at the lowest point in his life, when he is homeless and hunted, yearning for God's promise that He would return him to his homeland.

The vision of a ladder with angels going up and down is unique in Biblical imagery, and Jacob's Dream has inspired many artists over the centuries. The Fetti is ^{my} ~~the~~ favorite Italian painting in our collection.

13. The Widow of Zarephath and Her Son² by Abraham van Dyck (plate)

When I first saw this painting in Walther Bernt's living room, he told me that it had been attributed to Nicolaes Maes, but said he was certain that it was really by another, rarer Rembrandt student, Abraham van Dyck. After I purchased it, Jane Furchgott and Charles Munch cleaned it and Jane discovered Abraham van Dyck's signature. I used the painting on the cover of the catalog for the exhibition "The Bible through Dutch Eyes".

For a long time the painting had been called Grace before a Meal, but Christian Tümpel pointed out that it was really a Herauslösung, an isolation of one or two figures from a larger composition. Rembrandt and his students loved to paint such isolations. Indeed, in the museum in Copenhagen, there is another painting by the same artist which shows the third figure, Elijah, who has come to save the widow and her son from starvation. Van Dyck painted yet another



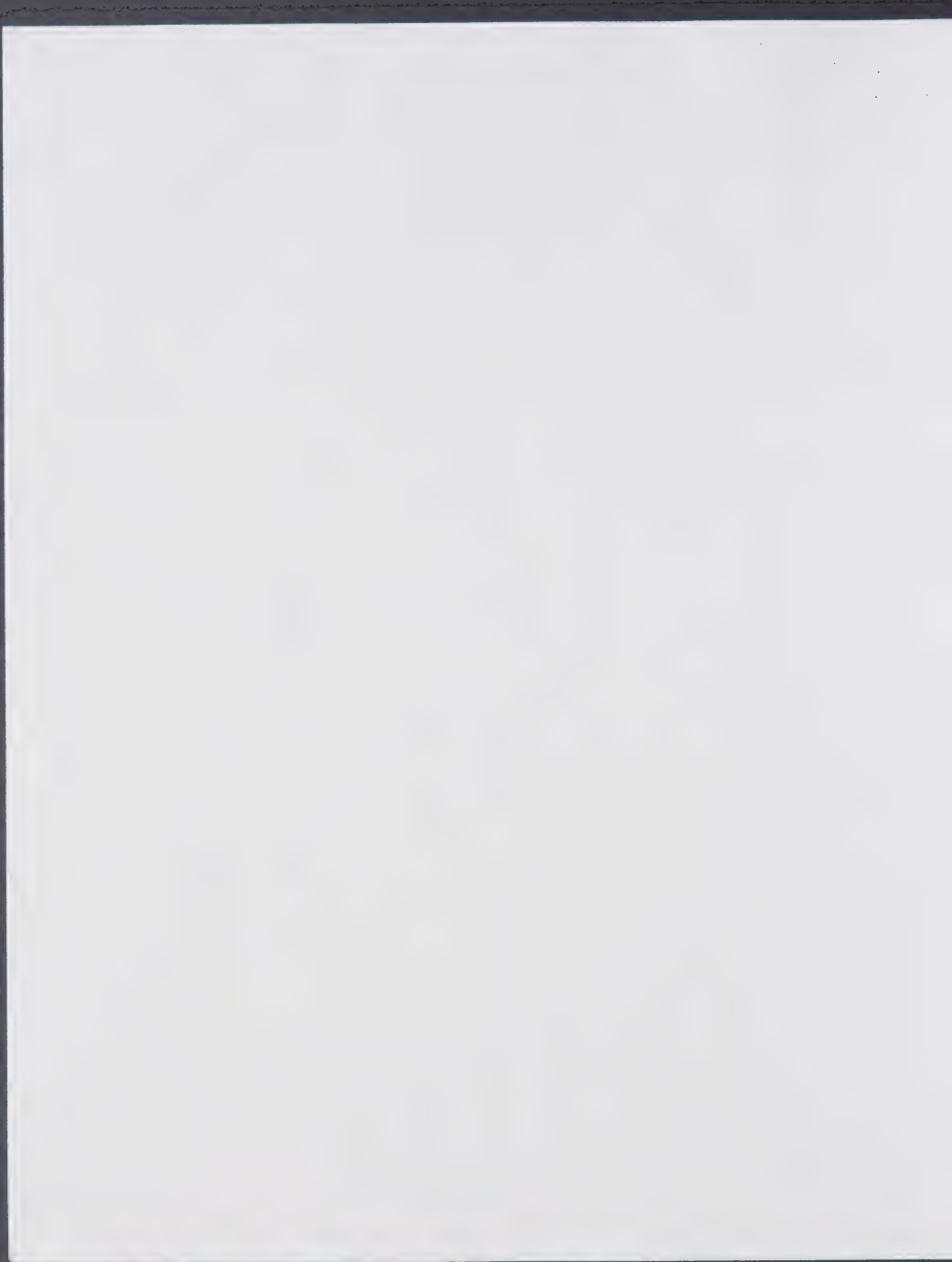
version of the same scene, now in the Sarah Campbell Blaffer Foundation in Houston. The Copenhagen and the Houston paintings, certainly by the same hand, were attributed to other Rembrandt students, but the signature on mine assures that all three are by Abraham van Dyck. Surprisingly, he was also an excellent portraitist, and recently I acquired a fine signed and dated portrait of a woman. I know of several very similar portraits that have long been attributed to Rembrandt, and in time, Abraham van Dyck's work will be described in a monograph, illustrating his versatility.

13. Hendrickje Stoffels as Venus with Cupid^{2,3} by a Rembrandt student ca 1650 (plate)

Should one ever buy a painting described by an experienced auction house as a copy after a well-known painting? The answer is, generally, no. Auction houses employ very competent professionals who want to describe their works as optimistically as possible to encourage bidding. However, they look at thousands of works each year, and occasionally miss real gems.

This painting was sold at Sotheby's in New York in 1988, described as a "copy of a work in the Louvre, formerly attributed to Rembrandt (see A Bredius, rev by H Gerson, Rembrandt, 1969, p 177)". The entry was illustrated by a mediocre black-and-white photograph, one of the few black-and-white illustrations in the lavishly produced catalog. Serious collectors were unlikely to give such an entry a second thought, I hoped.

My purchase of the work illustrates two interesting points of great potential value to connoisseurs. If the photograph of a painting looks better than the original, beware. If, on the other hand, the original looks much better than the photograph, as was the case here, then it may be a good painting. The second point concerns first impressions. To the real connoisseur, these



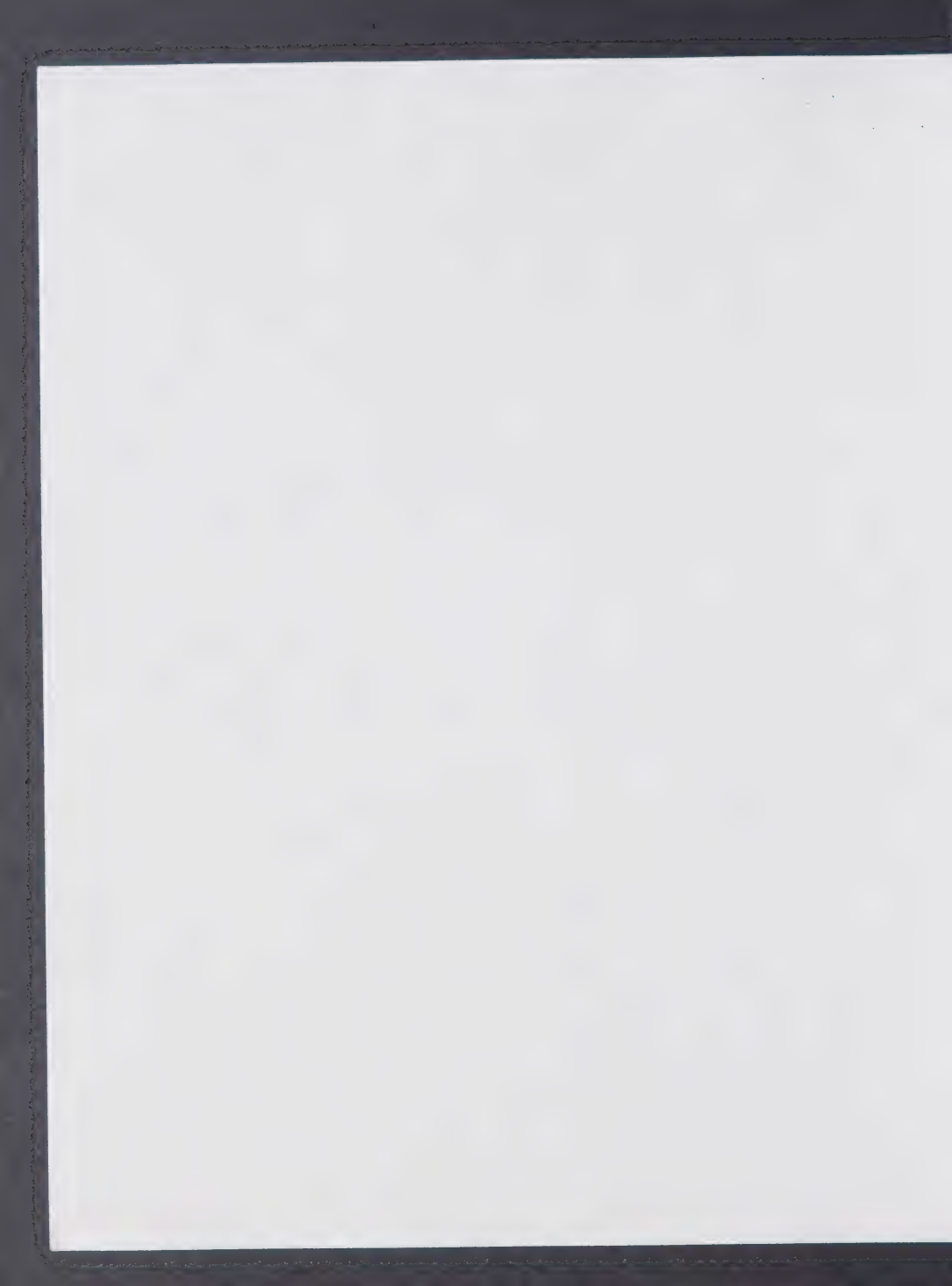
are most important. Potential buyers are offered all sorts of paintings, often accompanied by glowing descriptions. If your first impression is bad, you are probably making a mistake if you try to convince yourself that the painting must be good because of its provenance or because it has been illustrated in many books.

In this case, I was surprised when I saw the painting; my first impression was excellent. Although it was covered by a thick, discolored varnish, enough of the fine, even craquelure was visible to assure me that it was a 17th century work. I knew the Louvre versions well, and I looked carefully at this picture before the sale. A copy of an old auction catalog entry affixed to the back stated that the painting was signed but that the signature was hard to read and that the painting measured 122 x 100 cms. The painting offered at Sotheby's was 98.5 x 83 cms, and had clearly been cut down on all sides. I was the only bidder.

As I discuss this painting with many experts, the jigsaw puzzle is gradually taking form. Volker Manuth told me that the picture was sold twice in Berlin auctions in 1933, as by Ferdinand Bol. The information on the back came from the second of those auctions, so the painting must have been cut down after that, perhaps to facilitate getting it out of Germany.

We know that one of Rembrandt's creditors was Harmen Becker, a serious collector in Amsterdam. The inventory of his estate in 1678 lists one Venus and Cupid by Rembrandt hanging in the living room, and another, after Rembrandt, in the back hallway. How many other copies existed?

The attribution of the Louvre painting to Rembrandt has been questioned for some years, and Ferdinand Bol has been suggested as its author. The quality of my painting is high, but it looks closer to Willem Drost than Ferdinand Bol. Rembrandt scholars believe that several



paintings long attributed to Rembrandt, for instance the Polish Rider, are really by Drost. His works will surely be studied in great detail and in time these mysteries will be solved.

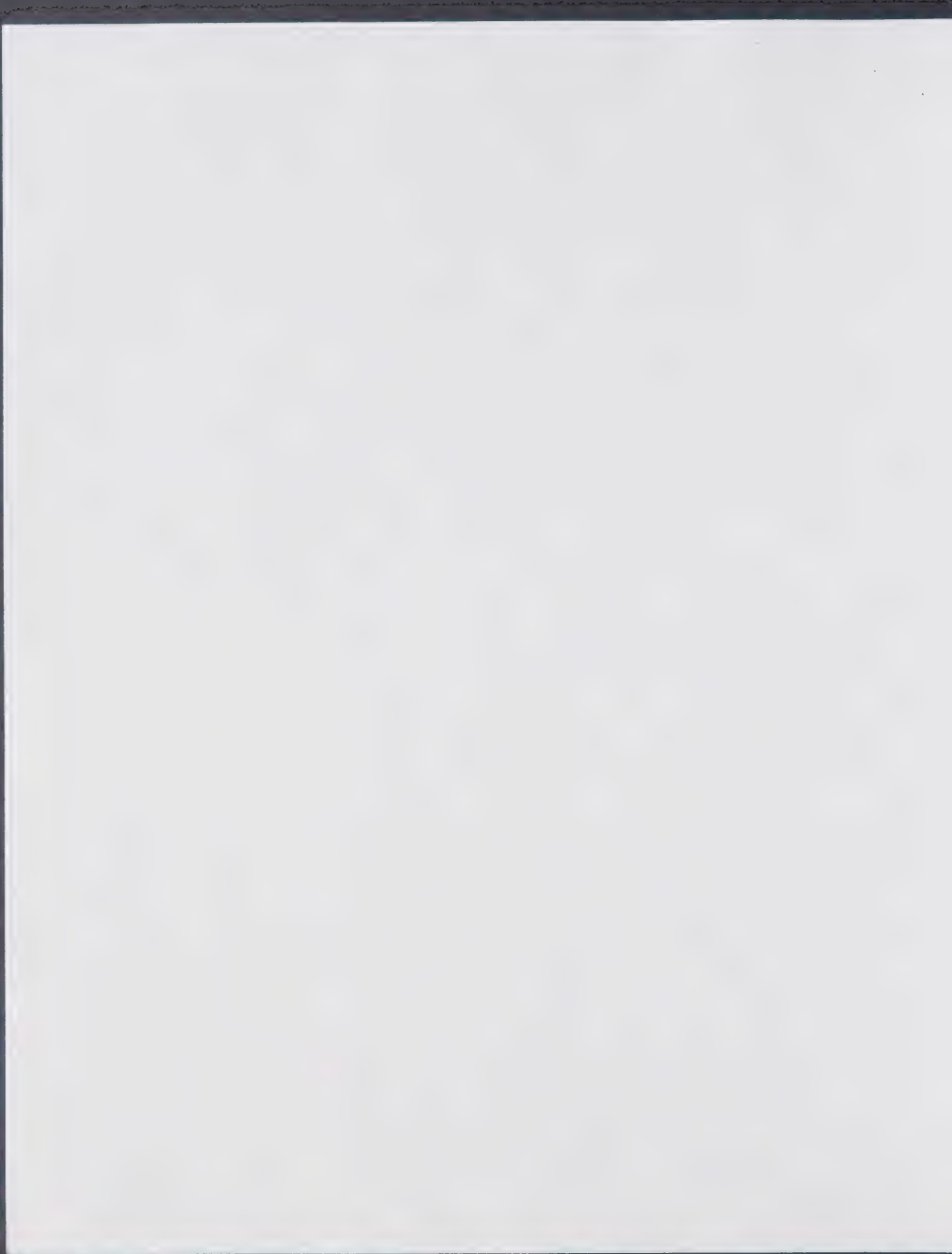
Jacques Foucart, the curator of Dutch paintings in the Louvre, has agreed that the two pictures should be shown side by side, but only after the Louvre version has been cleaned. We may have to wait some time for that to be done, and for a solution to our mystery.

15. Portrait of a Brewer by Constantijn Verhout^{1,2} (plate)

The only painting in our collection that I ever purchased in Canada is also one of the most satisfying. It is a small portrait by Constantijn Verhout of the Delft brewer, Cornelis Abrahamsz Graswinckel. Although he was the Kerkmeester of both the Nieuwe Kerk in Delft where Vermeer was baptised and the Oude Kerk where Vermeer was buried, Graswinckel was known as Het Delfter Israelit because of his Jewish appearance. In a home for old people long supported by his family, there is a much more formal portrait of Graswinckel wearing a skull cap, rather than a fur-trimmed Streimel. Indeed, if we did not know for certain that this is Graswinckel, he might well be taken for a Jew.

He lived in a marvelous age and is likely to have known Carel Fabritius and Vermeer personally. One wonders why Verhout, an artist from Gouda, was chosen to portray a brewer from Delft. If only paintings could talk, and we could know why they were painted, probably right in Graswinckel's brewery, De Drie Ackeren in the Voorstraat.

Constantijn Verhout is a very rare artist: only three signed works are known. A second depicts this same brewer and includes the Graswinckel coat-of-arms, and a third, in the museum in Stockholm, is a beautiful study of a student asleep beside a pile of books. Verhout must have



painted other works, probably now attributed to more famous artists. Because his signatures were overpainted or removed, Vermeer's name too was almost forgotten for 200 years!

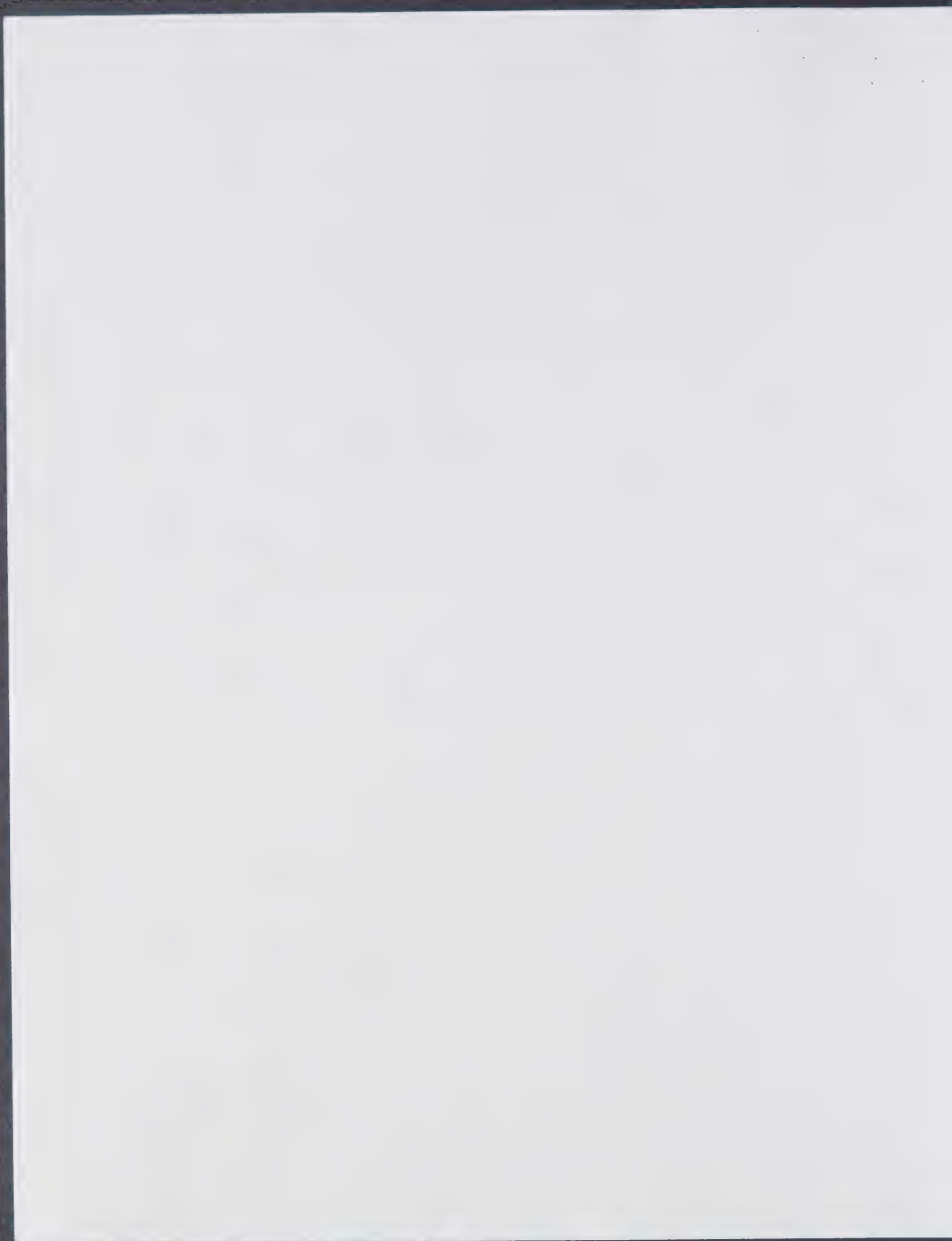
In gratitude to our many friends and customers at Upjohn, I agreed to send many of our paintings to the Kalamazoo Institute of Arts in the autumn of 1967. Tony Clark, the Director of the Minneapolis Institute of Arts, was invited to speak for the opening of the exhibition, and he described this little painting wonderfully well:

"The Verhout portrait of an unpretentious brewer is as beautiful a piece of still life painting, and as original, daring, and elegant a work of art as anything I know. It is also, for all its intense simplicity and tiny format, as classical and potent as the finest Greek statues of the late archaic and early classical period. It is utterly clean and fresh, and as moving and great a piece of human creation, technique and insight as possible to make."

Tony captured my feelings so accurately. If only I could write like that! My reaction to paintings is immediate and it usually takes me only a minute or two to decide whether something will fit into our collection, but I shall never be able to describe any painting as well as Tony.

16. The Alchemist^{1,2} by Cornelis Bega (plate)

I first saw this composition in 1952 on the cover of The Laboratory (plate), a publication of Fisher Scientific Company, and I just could not help laughing. It showed Bob Feller, one of the country's ablest experts on restoration, working as no expert would, with the painting in the frame, on an easel, next to a 12-liter flask! When I asked Bob about the photograph he explained that he had not worked on the painting at all. Fisher wanted to publish the article "A Scientist Looks at an Old Master", and their photographer asked Bob to pose in a particular way and took the picture as he imagined Bob would work.

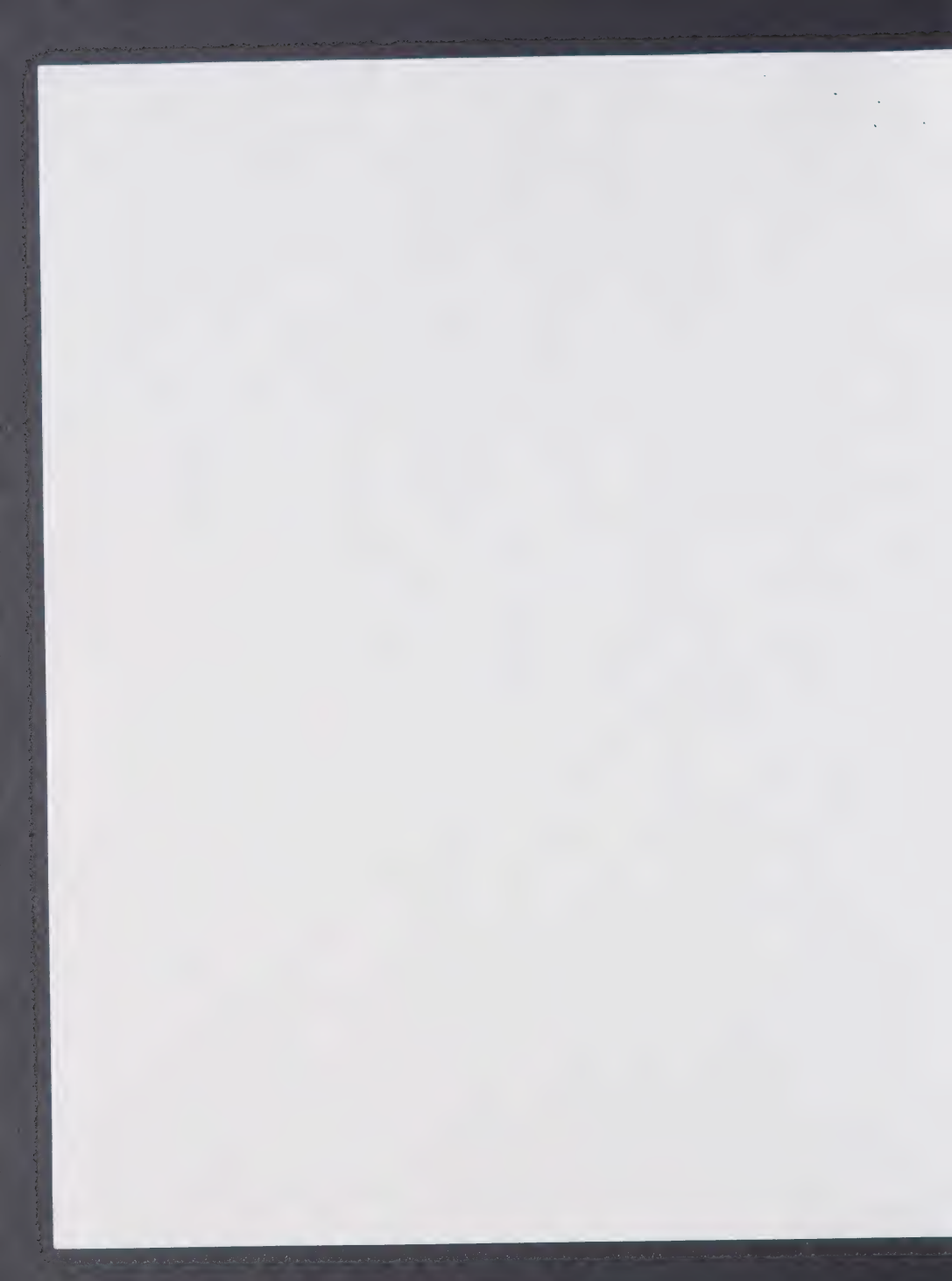


So when Christie's in London offered The Alchemist in 1969, from the collection of one of England's greatest collectors, John Sheepshanks, I was familiar with the composition, and was happy to buy it. When I sent a photo to Fisher, however, their director of public relations called me in some agitation to tell me that Fisher had sold over 9000 reproductions. They had the original and mine must be a copy. That was not nearly as clear to me as to him, and on my next trip to Pittsburgh, I took my painting along, first to show Bob Feller and then to compare it with the version in the Fisher Museum.

Bob assured me that he thought both versions were period and the signatures on both were genuine. Direct comparison convinced me that both were beautiful and quite different. The Fisher painting was on panel, small and pinkish in tone. Mine was on canvas, and somewhat darker. Many details were different. Thus the logical conclusion was that both versions were by Bega. Perhaps a customer admired the first version and commissioned a second. The only question--a purely academic one--was which version came first.

In 1971 I published a paper in the *Aldrichimica Acta*, suggesting that mine was the first and Fisher's was an improved second version. In 1983 Mary Ann Scott, the expert on Bega, compared both pictures while they were on loan to the Fogg Museum, and wrote, "I agree with your conclusions on the precedence of your picture, which may have been painted about 1660."

The story has a rather sad ending. The Fisher family may have concluded that a second version was not as valuable as a first--I did not think that at all--and sold theirs to Herman Schickman, a New York dealer, for \$27,000. This was much more than I had paid for mine, but Schickman later sold the Fisher panel to the Getty for \$100,000. Still, Bega might have



been pleased to know that his two versions adorned the publications of two chemical companies in America.

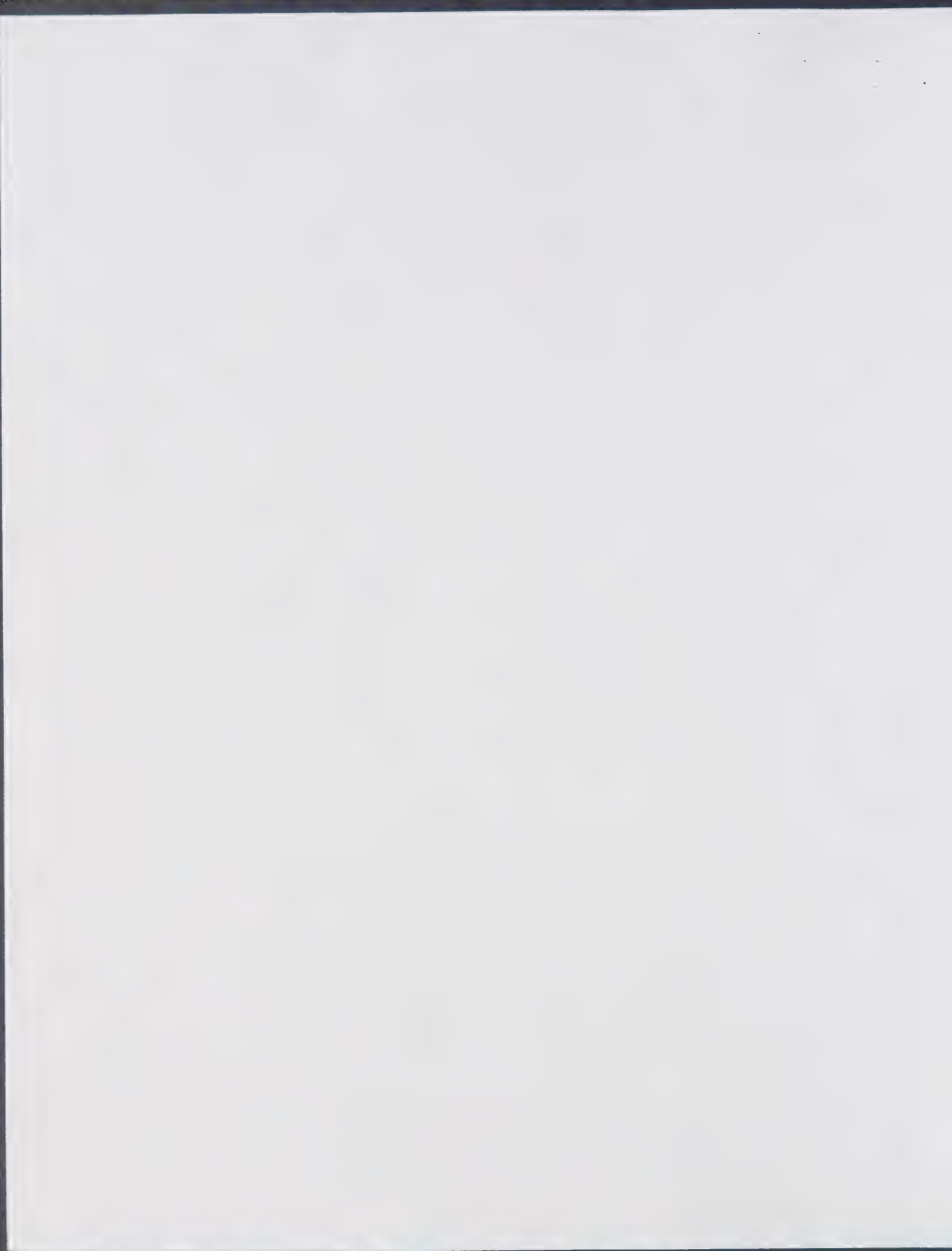
17. ^{r. 3} Curtain, Bolognese, ca 1700 *Unknown*

Just hours after I bought this curious trompe l'oeil from a gallery in Vienna, I became scared. Tearing the paper off the back of the picture I saw a large seal inscribed "KÖNIGL. SÄCHS. GEMÄLDESAMMLUNG"--"Royal Saxonian Art Collection". Had I bought one of the many paintings stolen from the museum in Dresden during the last war? Dr Mayer Meintschel, the director in Dresden, reassured me. The painting had not been stolen, but had been sold in the 19th century because they could not identify the artist! This seemed to me a curious reason to sell a painting.

It is a picture of a picture, for the drapery casts its shadow on a flat surface. Perhaps a version exists without the drapery, and an art historian may some day identify the painting, which is said to be of the meeting of King Alexander with Roxana, the Persian princess.

Most experts believe it to be Bolognese, circa 1700, although the artist is still unknown. Professor Middeldorf told me that he had filed a photograph of it under T for Textiles.

As I was buying the painting, a man came into the gallery and, noticing it, exclaimed, "Remove that curtain so that I can see the picture!". That request has been repeated many times. It was a natural for the cover of the Acta (plate) dedicated to R B Woodward, who had made many discoveries in chemistry. It was a good cover, too, for the collected Acta articles: open the cover and see what is inside.

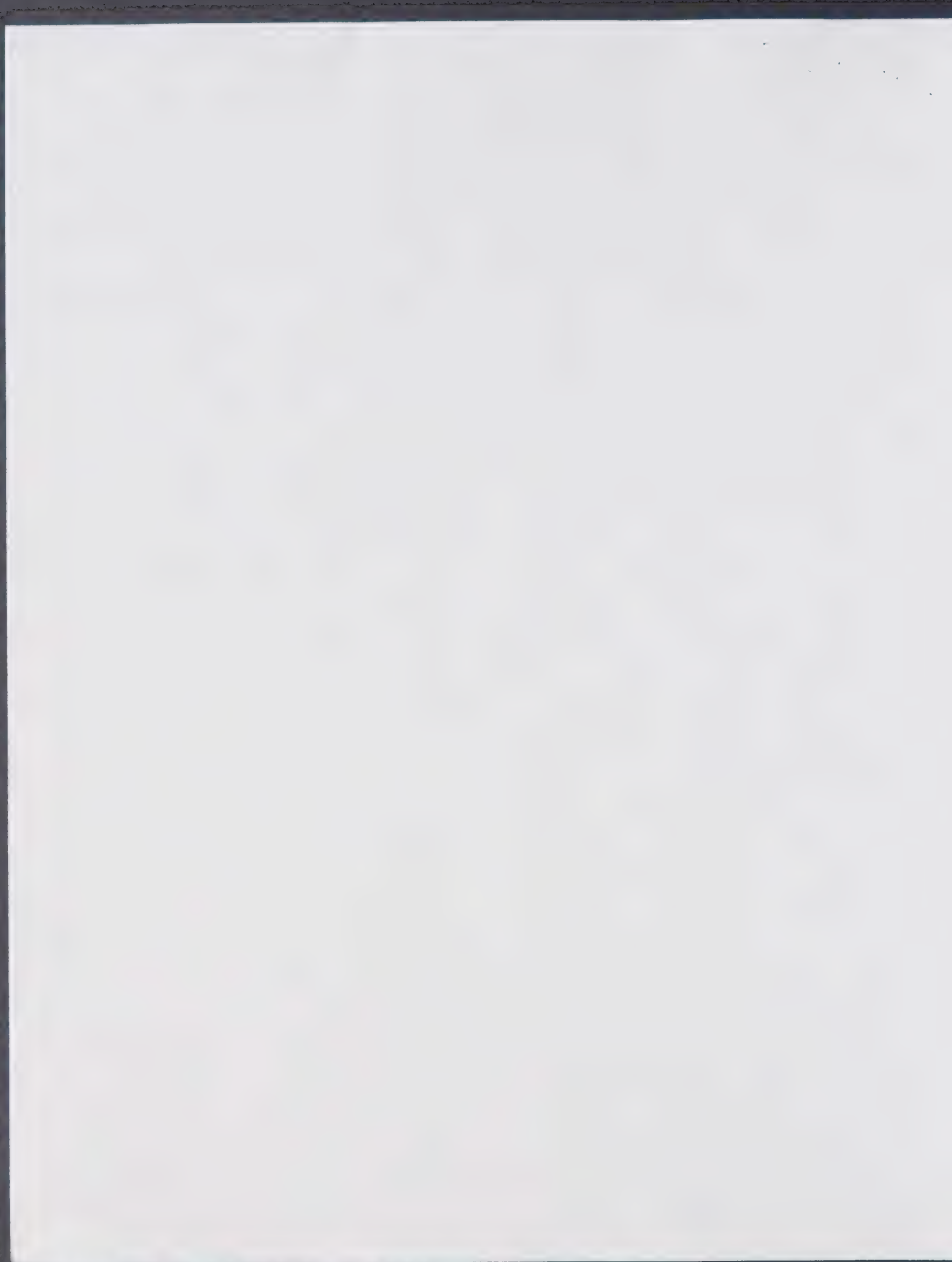


18. Head of an Old Man, Rembrandt School ca 1660 (plate)

One of the great auction sales of old masters in my lifetime was that of the Erickson collection at Parke Bernet in New York in November 1961. It included three works believed to be by Rembrandt. The most important, Aristotle with a Bust of Homer, was bought by the Metropolitan Museum for \$2,200,000, then a record price for an old master.

But the painting that moved me most was one which Jakob Rosenberg of the Fogg Museum had used as an example of the artist's sympathy with Jews. I still remember the day Rosenberg discussed this painting. As I was leaving the Converse Laboratories, Fieser met me on the stairs and asked where I was going. When I replied that I was off to the Fogg to listen to Rosenberg, he said in mock disgust, "Alfred, you haven't made up your mind yet whether you want to be a chemist or an art historian." Forty-six years later I am still not sure, but I do believe that the love of both has kept me sane. Accepted by Rembrandt experts at the time, this study of an old man was expected to bring \$60,000, and in 1961 I felt I could afford that for such a superb portrait. I was staggered to see how much others were willing to pay. A London dealer acting for a collector in Birmingham bought it for \$180,000!

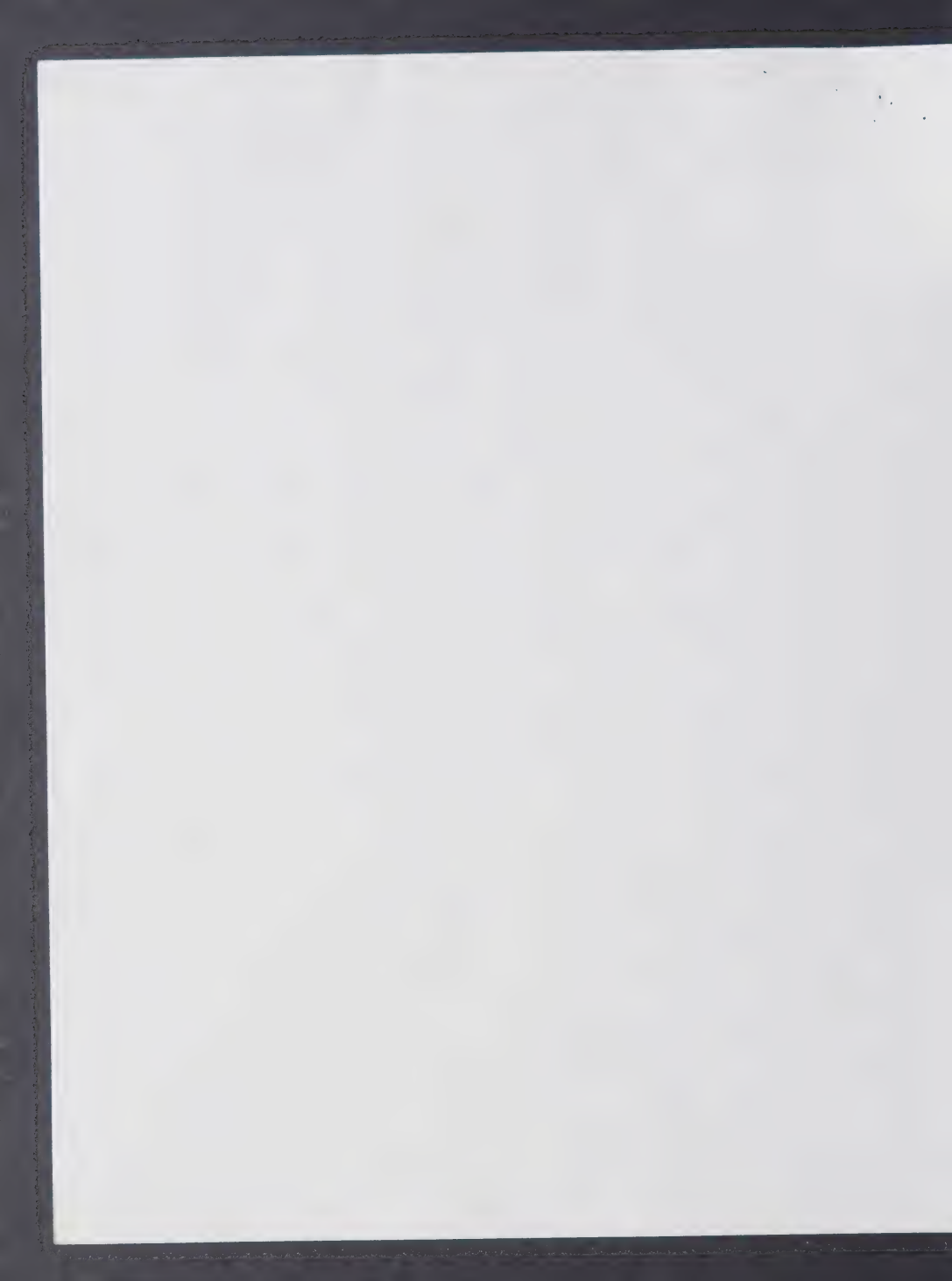
Since then, members of the Rembrandt Research Project must have told the owner that they do not consider this a work by Rembrandt but by one of his students. So it was valued at only £60-80,000 when it was offered at Christie's in London in April 1993. I was in a quandary. Should I bid and if so, how high should I go? If another collector loved it as much as I did, it would sell for a very high price, but most works at auction are bought by dealers, who are unlikely to pay the reserve for an unattributed painting. So I gambled, did not bid and was elated when I learned that the painting was unsold and that my offer after the auction was



accepted. It was less than I had been prepared to pay in 1961, but I had missed the joy of looking at the painting for thirty-two years. Since then I have spent hundred^s of hours studying it in our living room and have often carried it into our bedroom for a last look before putting my arms around Isabel and falling asleep. What serenity, what knowledge of the world is mirrored in this old man's face! It is the same great painting whether or not it was painted by Rembrandt. What great opportunities for collectors have been created by the RRP!

Footnotes:

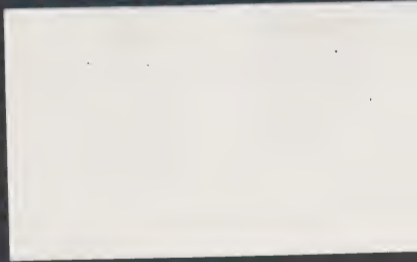
1. Used on an Aldrich catalog cover
2. Used on an Aldrichimica Acta cover
3. Illustrated in The Detective's Eye, a Milwaukee Art Museum 1989 exhibition catalog



OBERLIN

Oberlin College
Allen Memorial Art Museum
87 North Main Street
Oberlin, Ohio 44074-1161
216/775-8624; 216/775-8665
Fax: 216/775-8799

Marjorie E. Wieseman
Curator of Western Art before 1850



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

October 19, 1993

Dr. Marjorie E. Wieseman
Curator, Western Art before 1850
Oberlin College
Allen Memorial Art Museum
87 North Main Street
Oberlin, Ohio 44074 1161

Dear Dr. Wieseman:

It was such a pleasure to chat with you in Worcester.

As discussed, you might be willing to be an editor of my autobiography, which deals mainly with four subjects:

1. My personal life
2. My chemical work
3. Sigma-Aldrich Corporation politics
4. Paintings

To give you some idea of my style, I enclose one chapter on the beginnings of Aldrich Chemical Company, which has already been published, and a rough draft of the chapter on paintings.

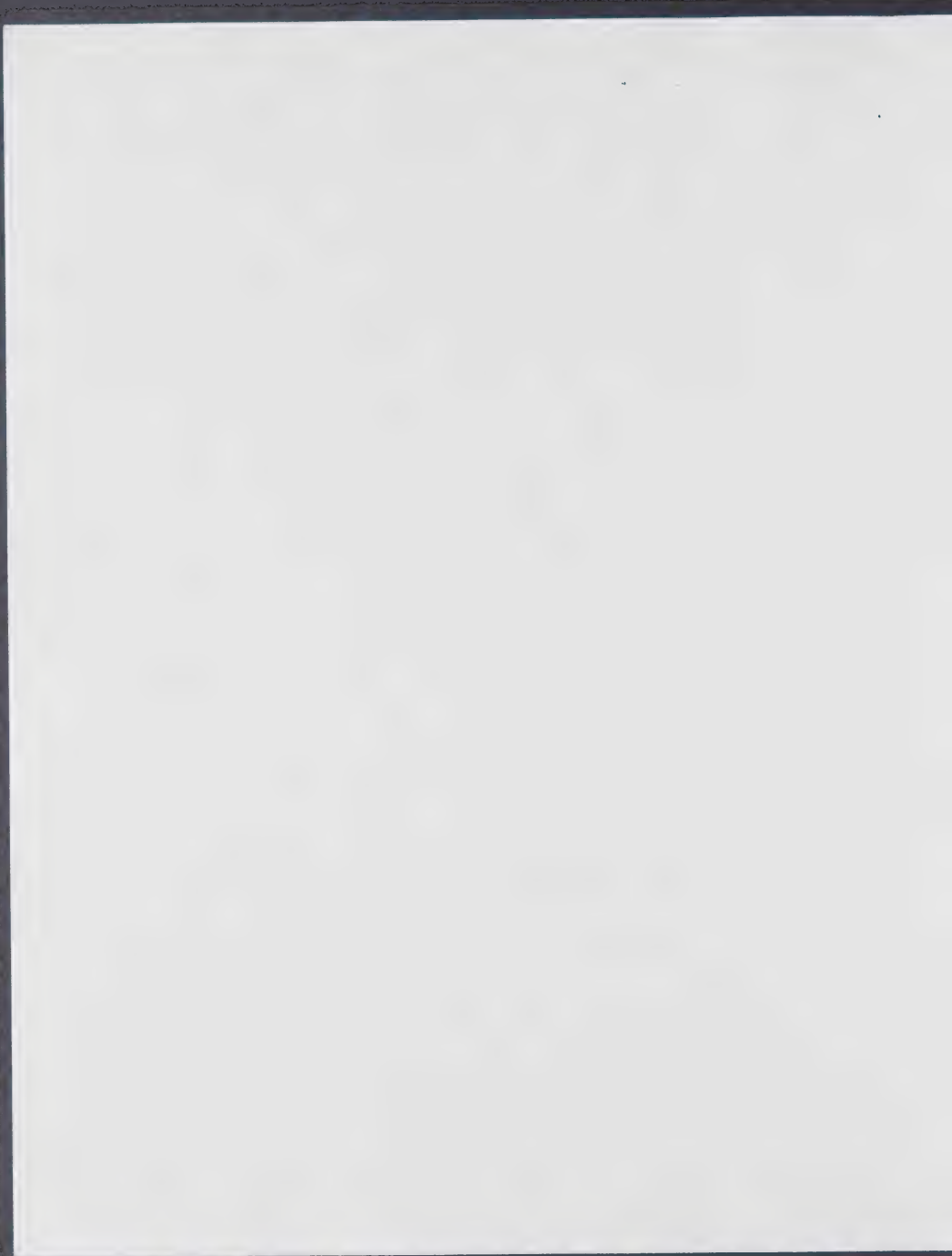
I estimate that there will be about 20 chapters and that the book will have between 150 and 200 pages.

I will be leaving the country shortly, returning from England on December 26th. I will then contact you to see what you think. I would like to work with you, but I would also understand if you felt out of your depth because only a relatively small portion deals with paintings.

Please do give my fond regards to Ursula Stechow.

Sincerely,

Enclosures





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 12, 1993

Dr. Marjorie E. Wieseman
270 Harvard Street, Apt. 2
Cambridge, Massachusetts 02139

Dear Dr. Wieseman:

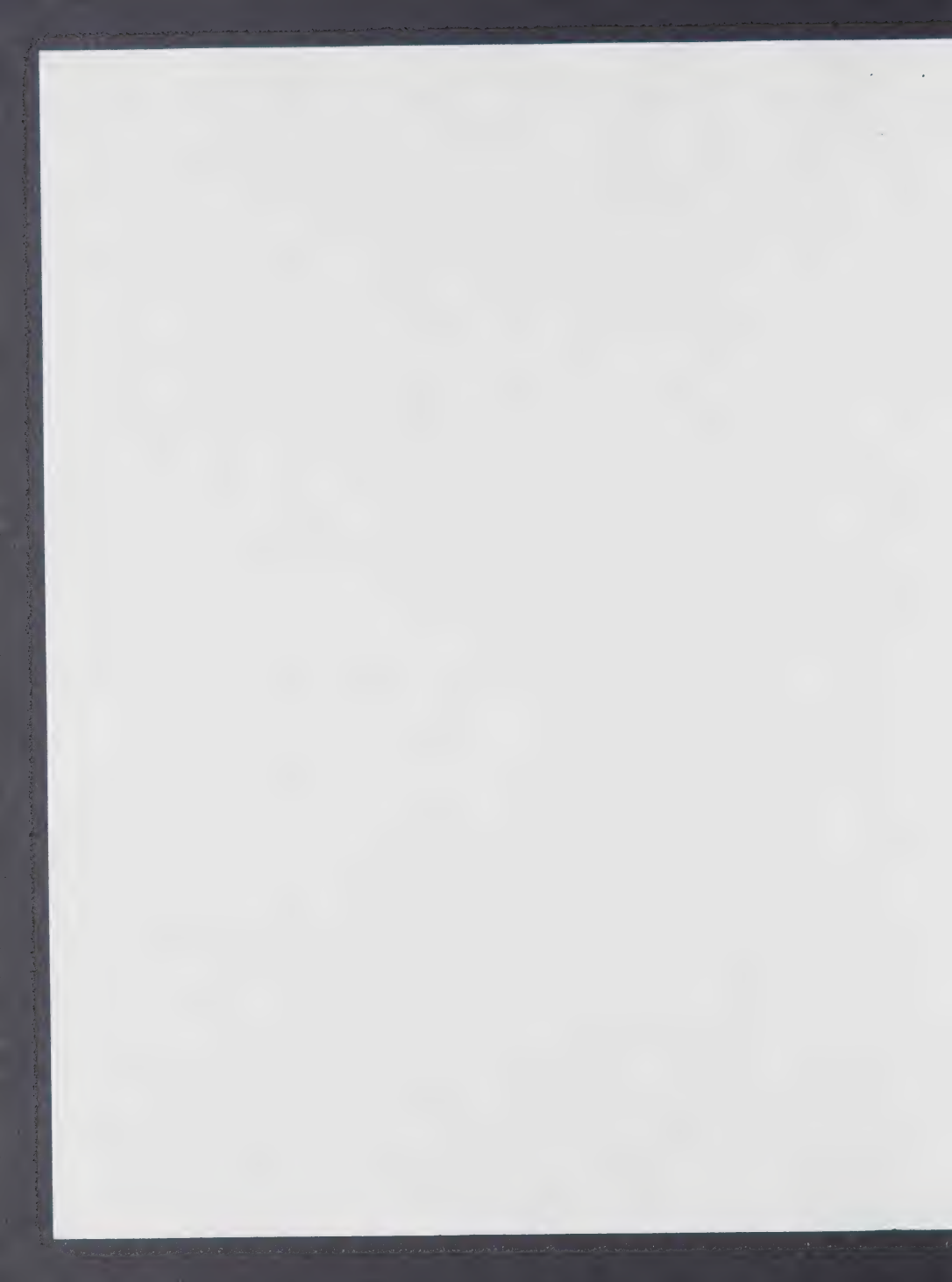
It must seem churlish of me to thank you only now for your kind letter of May 17th and the three English texts dealing with our paintings in Dordrecht. The only excuse I have is that we went straight from Cambridge to Europe and spent most of the summer there, and even after our return have been travelling a great deal.

You write wonderfully well, and it is a pity that the catalog wasn't in English. The only disagreement I have with you is about the Aert de Gelder in the Academy in Vienna, which I really believe depicts Boaz and Ruth. Clearly, there are good arguments on both sides, and I will never be able to prove conclusively what I believe is right.

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



270 Harvard St., Apt. 2
Cambridge, MA 02139

17 May 1993

Dear Dr. and Mrs. Bader,

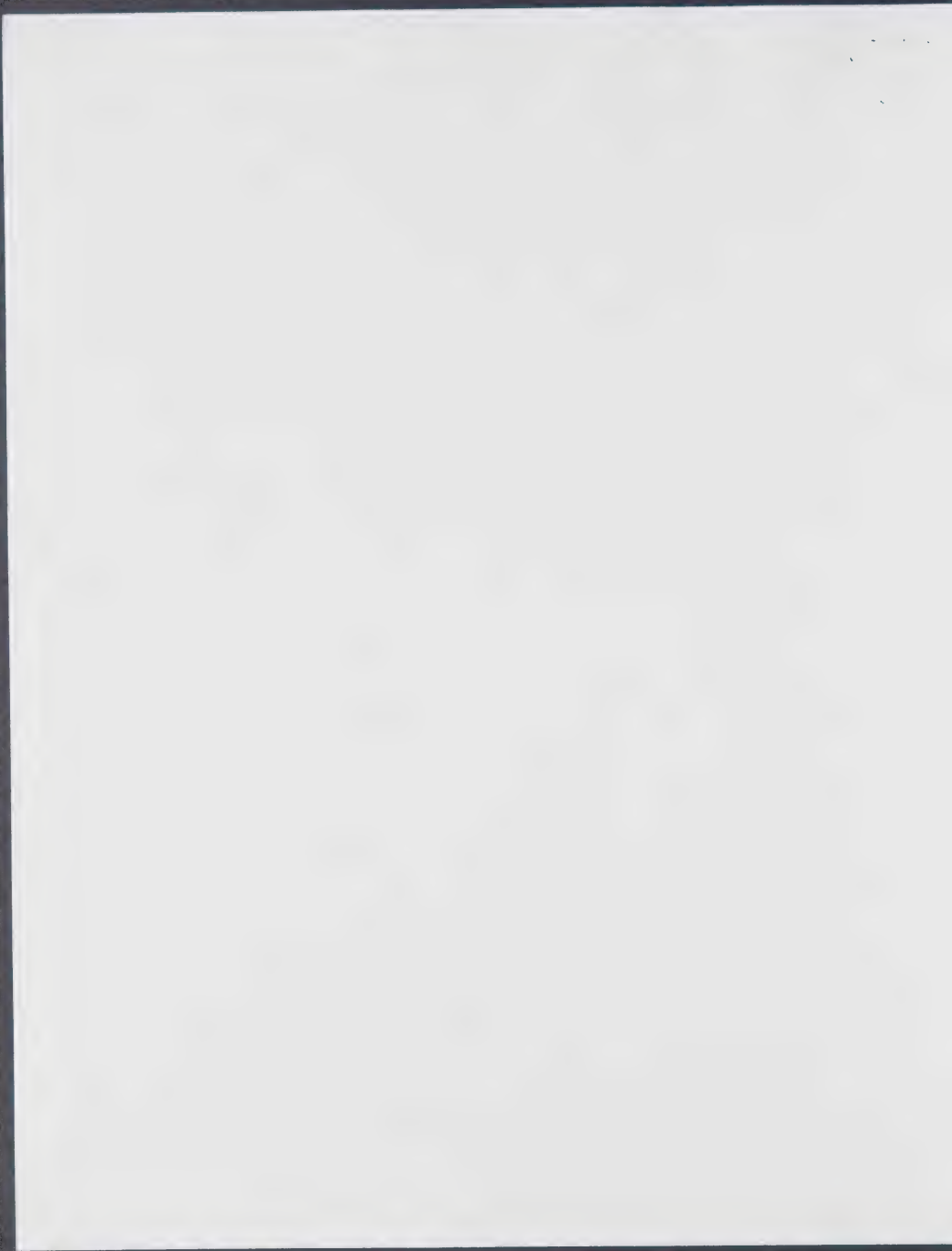
Several months ago, on the occasion of the opening of the exhibition "De Zichtbaere Werelt" in Dordrecht, you mentioned that you would like to have the English versions of the entries I wrote on your paintings for that catalogue. I hope you will forgive the lengthy delay in getting these to you. I had not forgotten about them, but the occasion of your visit to Cambridge has prompted me to gather them together. The versions of the entries you have here may be slightly different from the final Dutch text as it appears in the catalogue, as I'm sure there was some editing done to the text in the process.

If you have any questions or comments about the entries, please let me know. They were great paintings to write about, and must be a joy to live with!

Sincerely yours,



Marjorie E. Wieseman





OBERLIN OHIO 44027 616:775-1888

2 June 1994

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

Dear Dr. Bader,

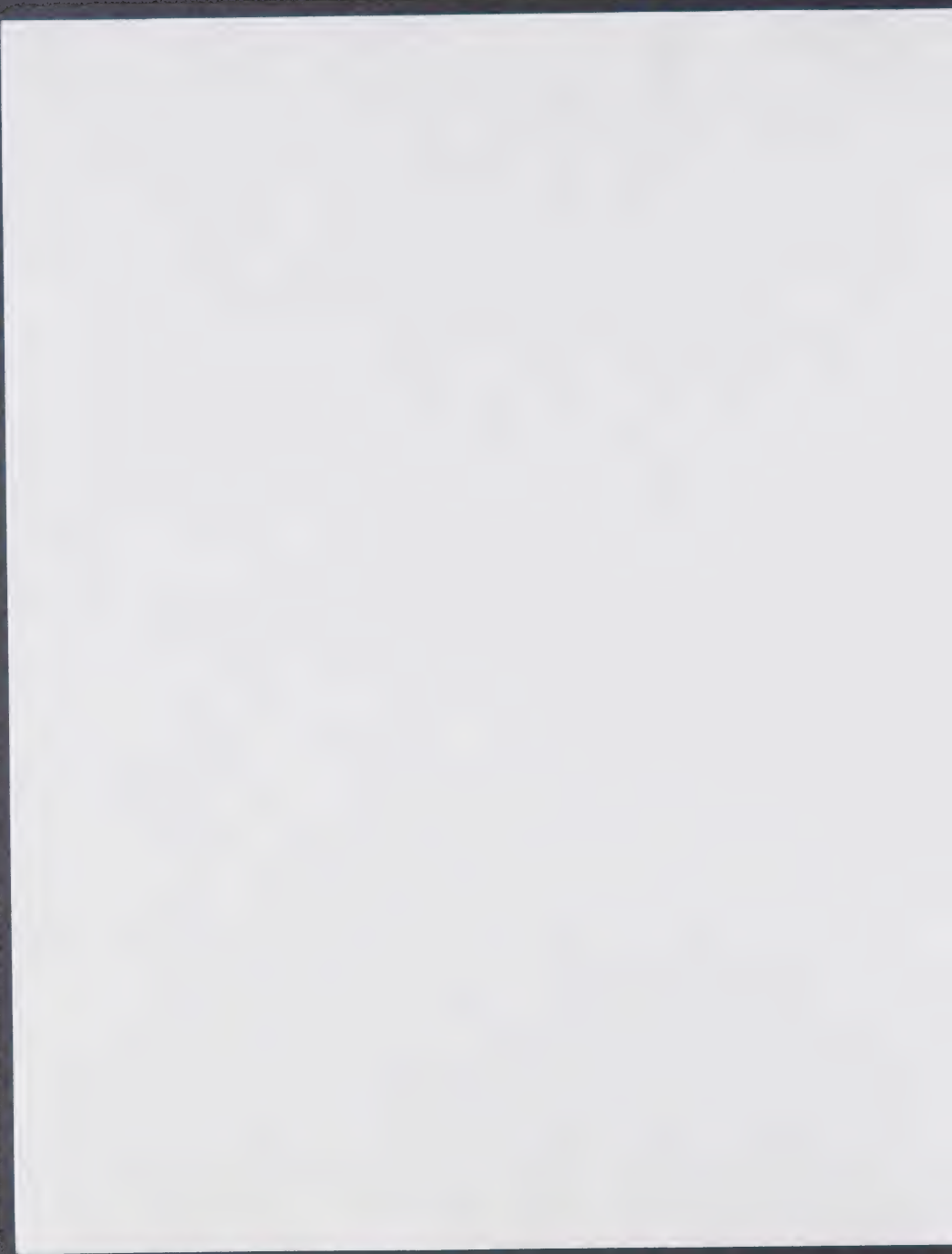
Thanks for your letter of 23 May. Unfortunately my trip to the "far midwest" is slated for precisely the time you will be out of town. Alas! Hopefully we can arrange something at another time, perhaps in the fall (but not during the fall sales!).

Best wishes for an enjoyable and successful visit to London.

Sincerely yours,

Handwritten signature of Marjorie E. Wieseman in cursive script.

Marjorie E. Wieseman
Curator of Western Art before 1850





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 23, 1994

Dr. Marjorie E. Wieseman
Curator, West Art before 1850
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio 44074

Dear Dr. Wieseman:

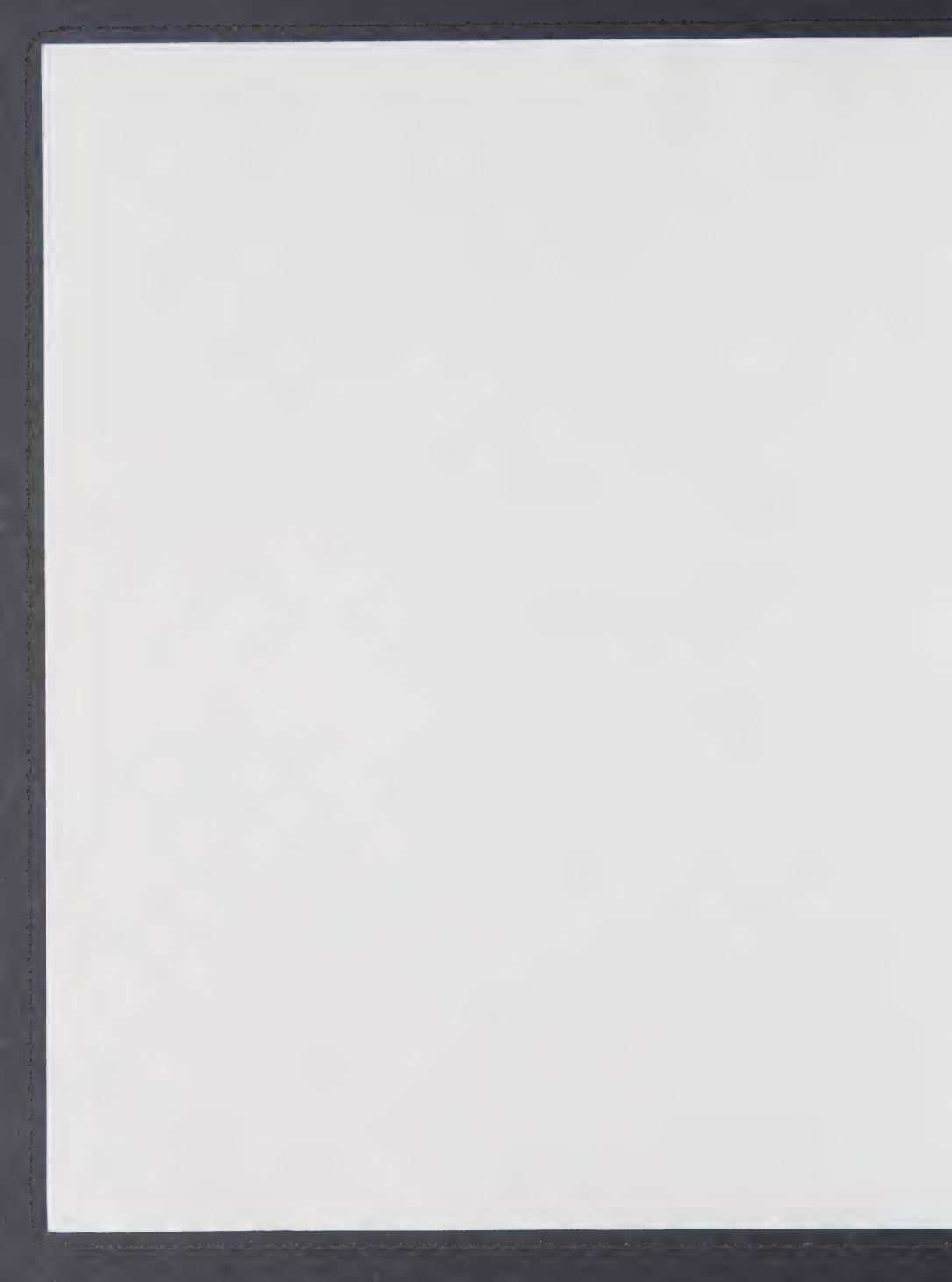
Thank you for your gracious letter.

I always like to attend the major London auctions, which will be held this year from July 5th to 8th. We are then returning to Milwaukee on the 10th and hope you might be able to visit us between the 11th and 15th of July, when we will be at home.

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



FILE # 100-10041 (BY RUBEN) 10 5 1994



OBERLIN, OHIO 44074 (216) 775-8061

17 May 1994

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

Dear Dr. Bader,

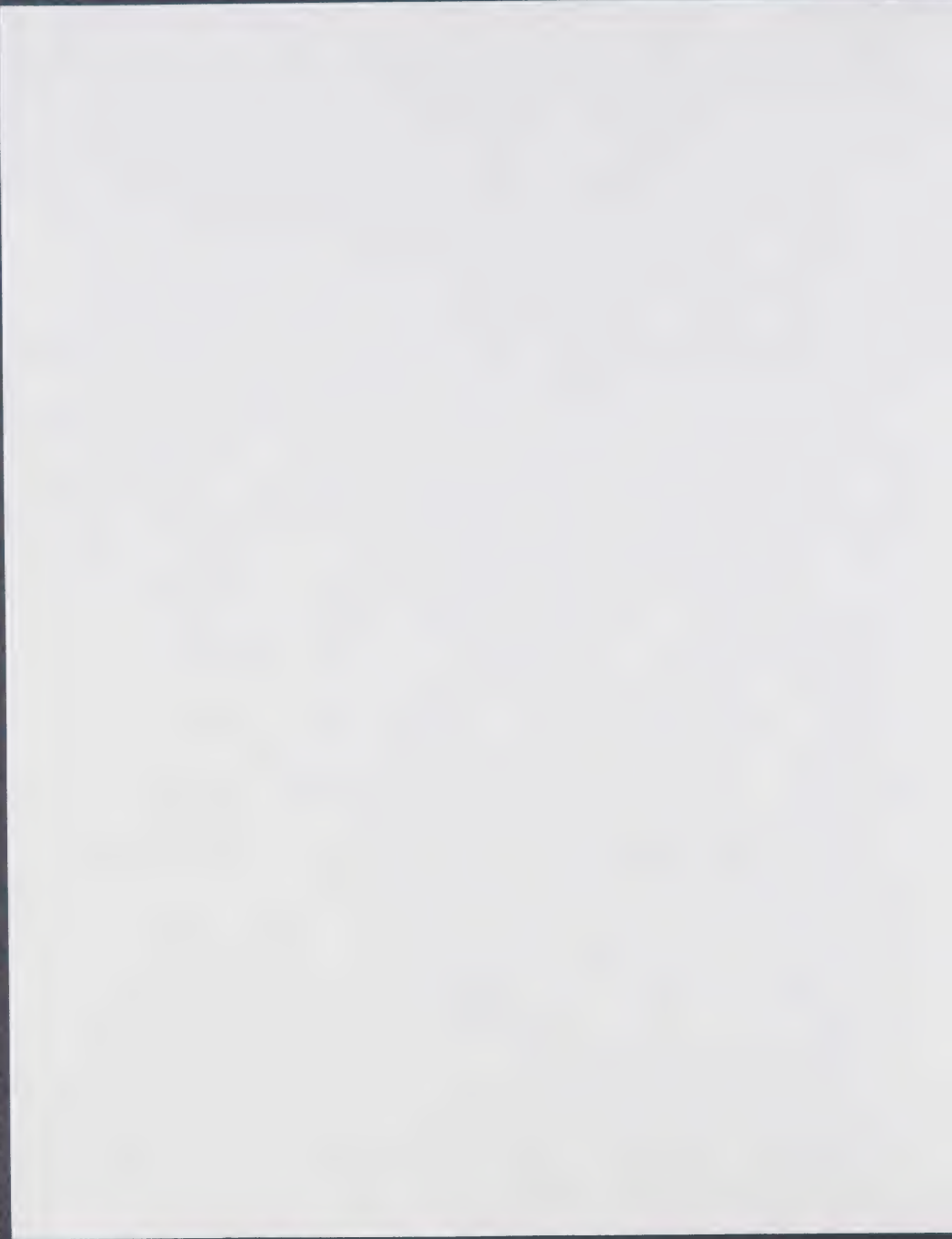
Thanks for your letter of 28 April and the generous check. I hope work on the book is coming to a good conclusion, and that your negotiations with the publisher have been successful. If I can do anything more for you (reading/editing or whatever), please let me know.

I've not yet finalized my summer travel plans, but I may be in the Chicago area in early July. I will get in touch with you closer to that time, as I would love to have the opportunity to see your collection and, of course, to see you and Mrs. Bader as well. (Among the many things which will occupy me in the interim is the repainting and rehangng of the Dutch gallery in the Museum. A pleasurable challenge indeed, but so difficult to choose a handful of works to display from among so many great paintings!)

Thanks again. My best to you and Mrs. Bader, and I hope to see you soon.

Sincerely yours,

Marjorie E. Wieseman
Curator of Western Art before 1850



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

September 4, 1992

Professor Richard E. Spear
Department of Art History
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

Thank you for your kind letter.

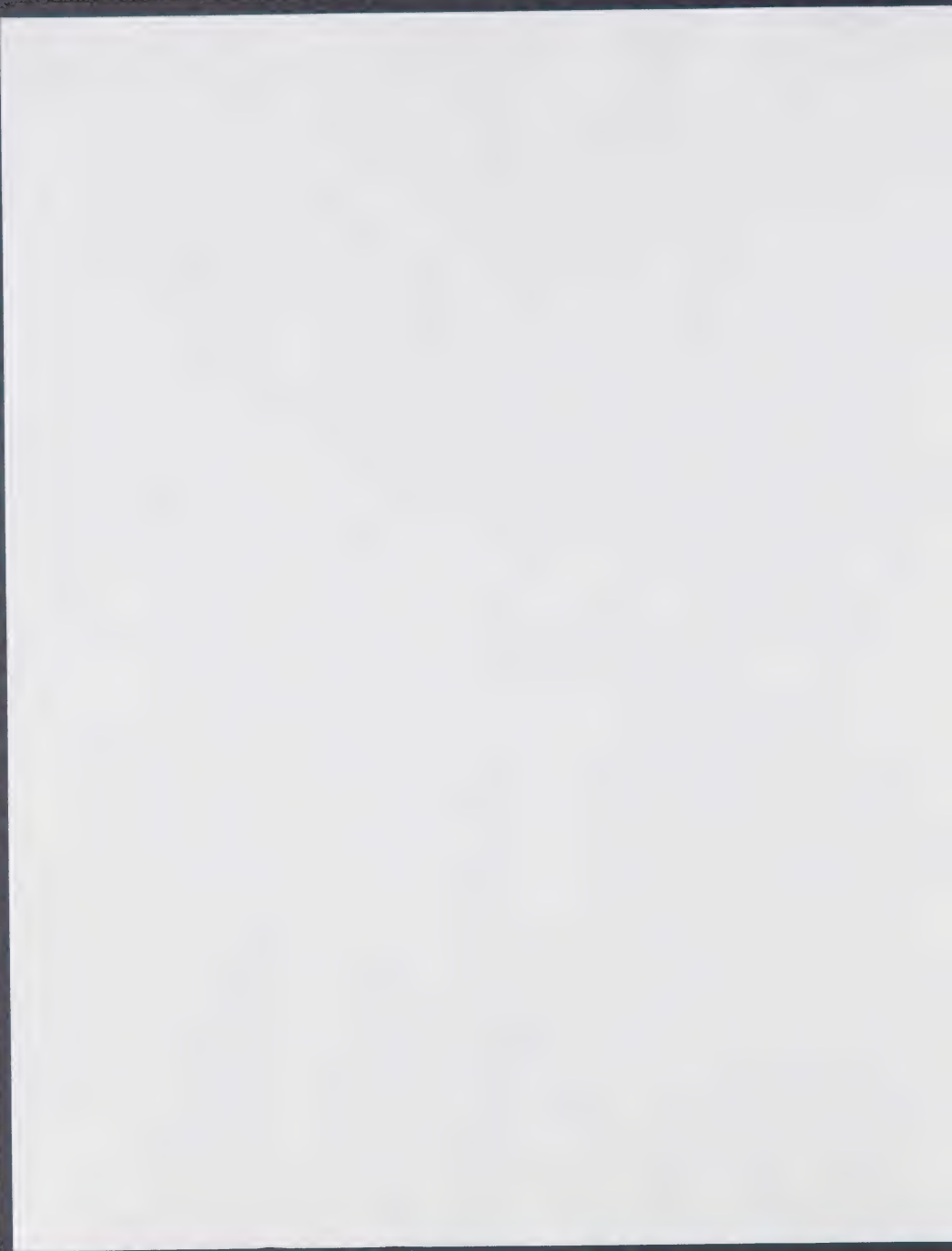
I am just sorry that in all these years we have really never gotten to know each other very well personally, and so you just don't understand that I would never want to buy a Rembrandt of that magnitude and then have to live at home as if I were in a fortress.

As you will see from the enclosed, I was dismissed from Sigma-Aldrich and will now spend a good share of my time dealing with paintings. Perhaps the last lot in the July 8th Sotheby sale, a most magnificent Genoese painting which I purchased, might be of as much interest to you as the Rembrandt.

Of course I want to continue to help Oberlin students in their travels, and my check for \$1,800 is enclosed.

All good wishes,

Enclosures



Dr. Alfred Bader
Chairman

February 12, 1988



Prof. Richard E. Spear
Department of Art History
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

May I ask you for your help in two matters.

One concerns that small Head of Jesus of which I sent you a photograph some weeks ago. My restorer has now reported to me that the head itself is in good condition, but that on cleaning the background some very odd clouds appeared, and he is not certain whether the clouds are original or quite early additions. A slide is enclosed. Do you think that these clouds should stay or be removed?

More importantly, I have recently acquired what seems to me to be a most beautiful painting of Hagar and the Angel, photograph and color slide enclosed. When I look at a painting, I wish I could have studied art history with you: I don't even know whether this painting is Italian or Dutch, although I do think that it is early 17th century. Or, could it be by two hands, the landscape by a Dutchman working in Italy and the figures by an Italian?

The painting was bought by the second Earl of Sunderland, and since then has been owned by the Earls Spencer at Althorp, where it was called Domenico Fetti. I have looked at a good many Fetti's, and I just don't understand that attribution.

When first I looked at it, I thought that it could be either by Lastman or by one of the very early students of Rembrandt, but neither seems to make sense.

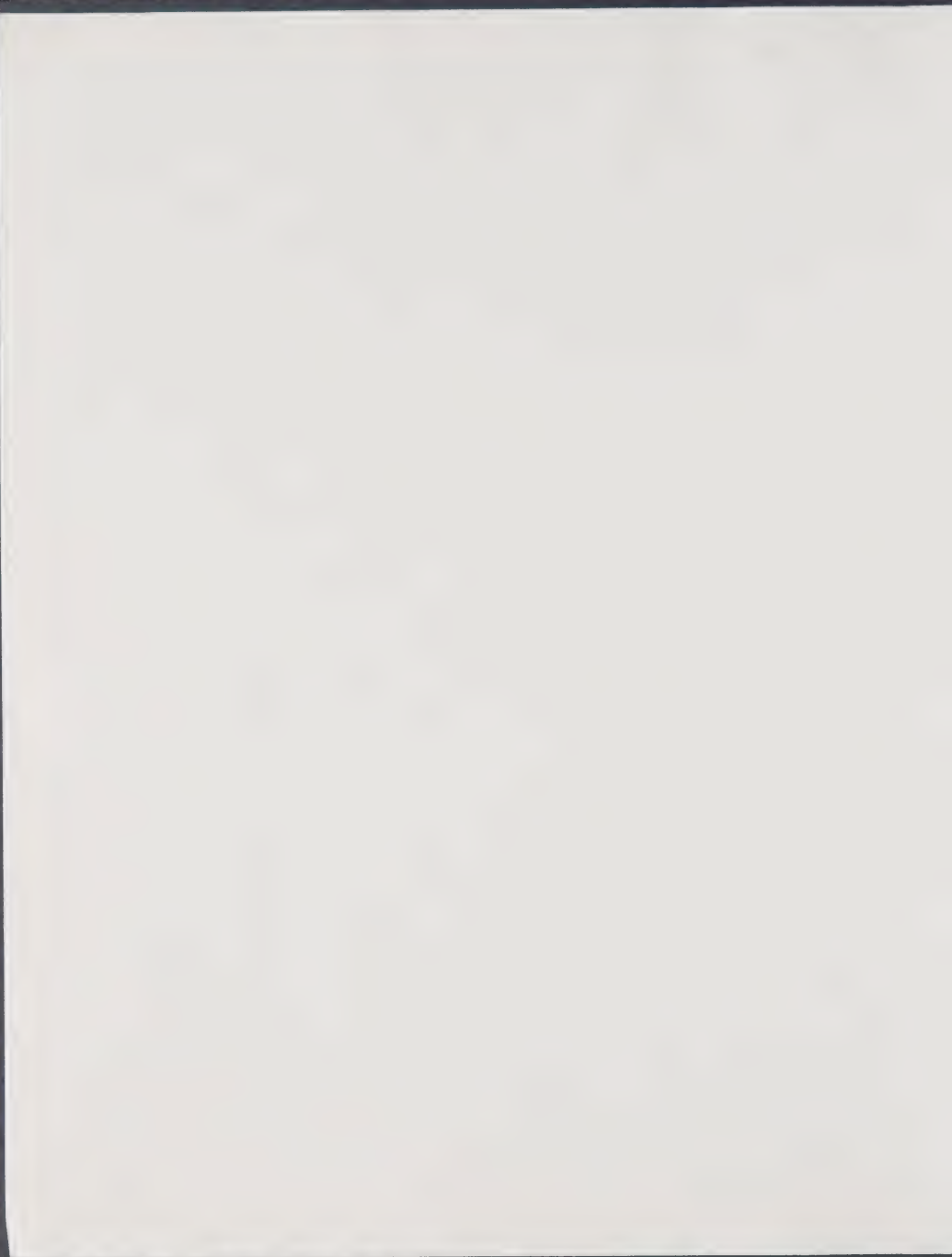
Can you help?

Many thanks and best personal regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosures

SIGMA-ALDRICH



Dr. Alfred Bader
Chairman Emeritus



November 11, 1991

Prof. Richard E. Spear
Department of Art
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

I am sorry that a trip east has delayed my thanking you for your letter of October 25.

How nice of Prof. Gaehtgens (whom I do not know personally) to be willing to match gifts for travel for Oberlin students. Please tell him that I am willing to continue my gift of \$1,800.00 in the hope that he will match it.

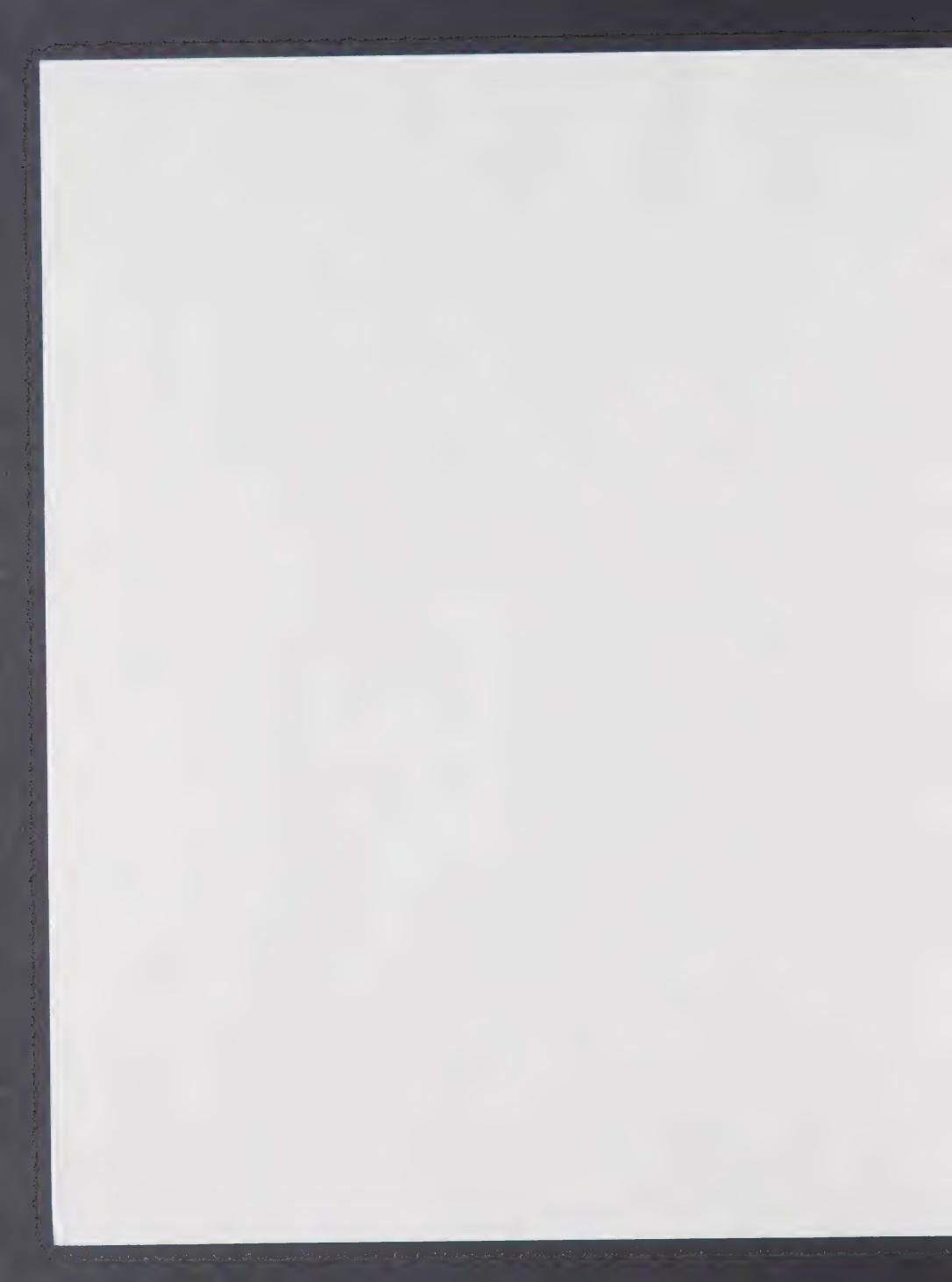
Best regards.

Hurriedly,

Alfred Bader

SIGMA-ALDRICH

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



Oberlin College
DEPARTMENT OF ART
Oberlin, Ohio 44074

October 25, 1991

Dear Alfred,

I just returned home last night from Bologna, where I went during our fall break to see the Guercino exhibition. I decided for sure that I'd like to share my knowledge of it with our graduate students, because it is so rich and because I have gotten "into" Guercino studies, having been invited to give one of the main talks at a Guercino symposium at the National Gallery in April. It'll be a splendid opportunity for them to attend a professional symposium and to see the show, partly through my eyes, as it were.

Concurrently, I got a letter upon my return from Thomas Gaehtgens in Berlin (do you know him?), who regrets that, because we do not give a Ph.D., Oberlin isn't illegible to apply for matching funds to help students attend the International Congress of Art History in Berlin next summer. Gaehtgens, with extraordinary generosity (he loves Oberlin, partly because of Wolf, whom he knew in Göttingen), offered to raise money himself to match funds we might find! I must say that I am as embarrassed as I am honored by his offer.

Anyway, what this leads to is my asking if you think you can make any contribution to "your" fund this year? The balance is low, surely not enough for the Guercino project and support of two or so students' attendance at the Congress. In fact, it hardly would cover either one.

There's no urgency but I write for two reasons now. First, in case my request might succeed by giving you plenty of advance notice, and second, because I need to tell Professor Gaehtgens if we might raise some matching funds and take him up on his offer. I do need to reply to him fairly soon, in fact, so, while I wouldn't need any funds from you now, perhaps you could just let me know if you would be able to make a gift this year? You always have been so generous and straightforward about this, that I hope you don't mind my outright solicitations!

Have you seen the Rembrandt exhibition and, if so, what do you think of it? I won't get to Amsterdam but I will be in London next term (I will fly back for the Guercino show and symposium), teaching in Oberlin's program there, and thus I'll see it then.

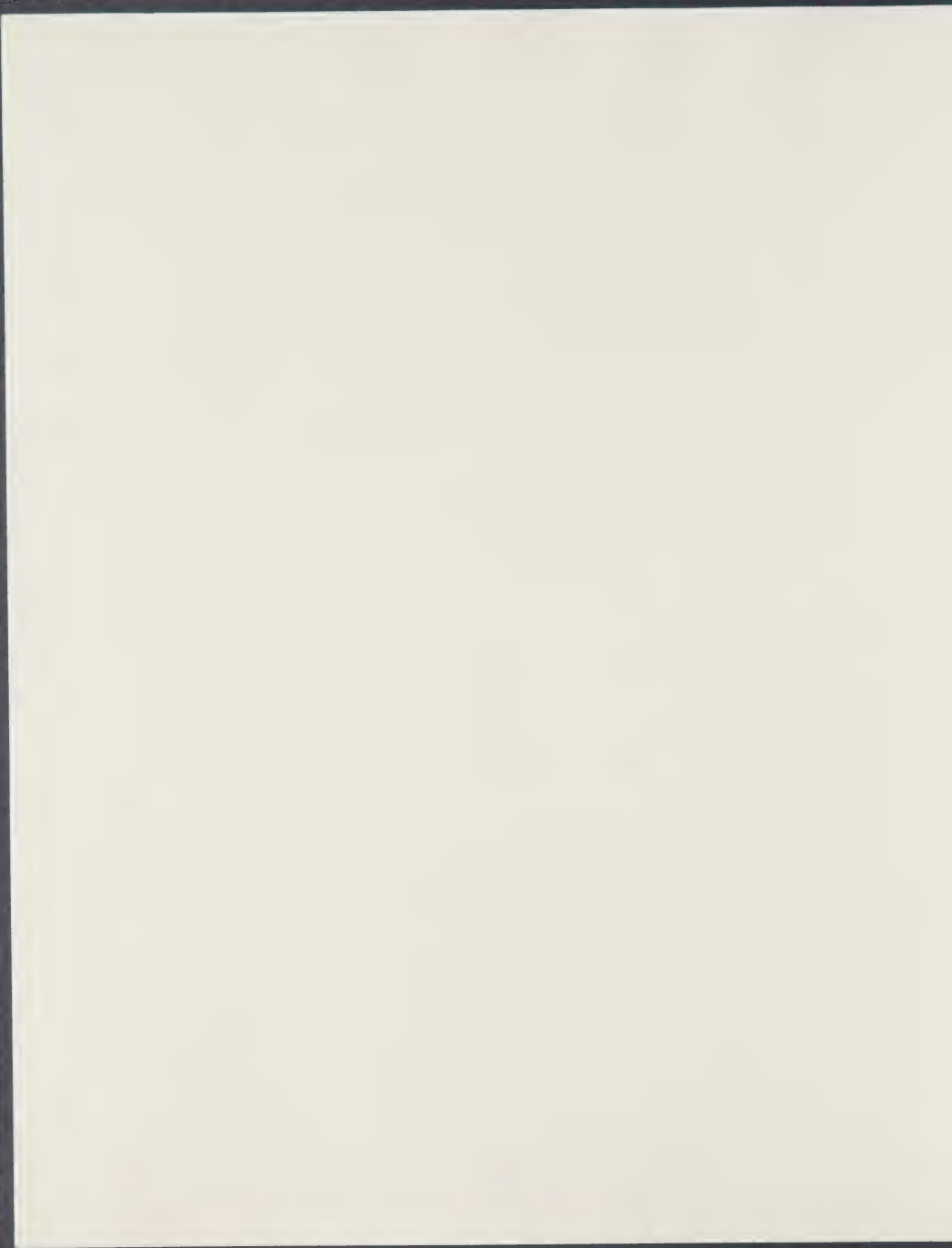
With all good wishes to you both, and with my deepest thanks for your consideration of augmenting the student travel fund, I am,

As ever,

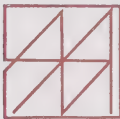


Richard E. Spear
Mildred Jay Professor of Art History

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee, WI 53211



ALLEN MEMORIAL ART MUSEUM OBERLIN COLLEGE



OBERLIN, OHIO 44074 (216) 775-8665

April 10, 1991

Dr. Alfred Bader
Chairman
Sigma-Aldrich
PO Box 355
Milwaukee, WI 53201

Dear Dr. Bader:

Thanks for your note. I will be delighted to hear from you if my suggestion of Cozza proves to be of some value.

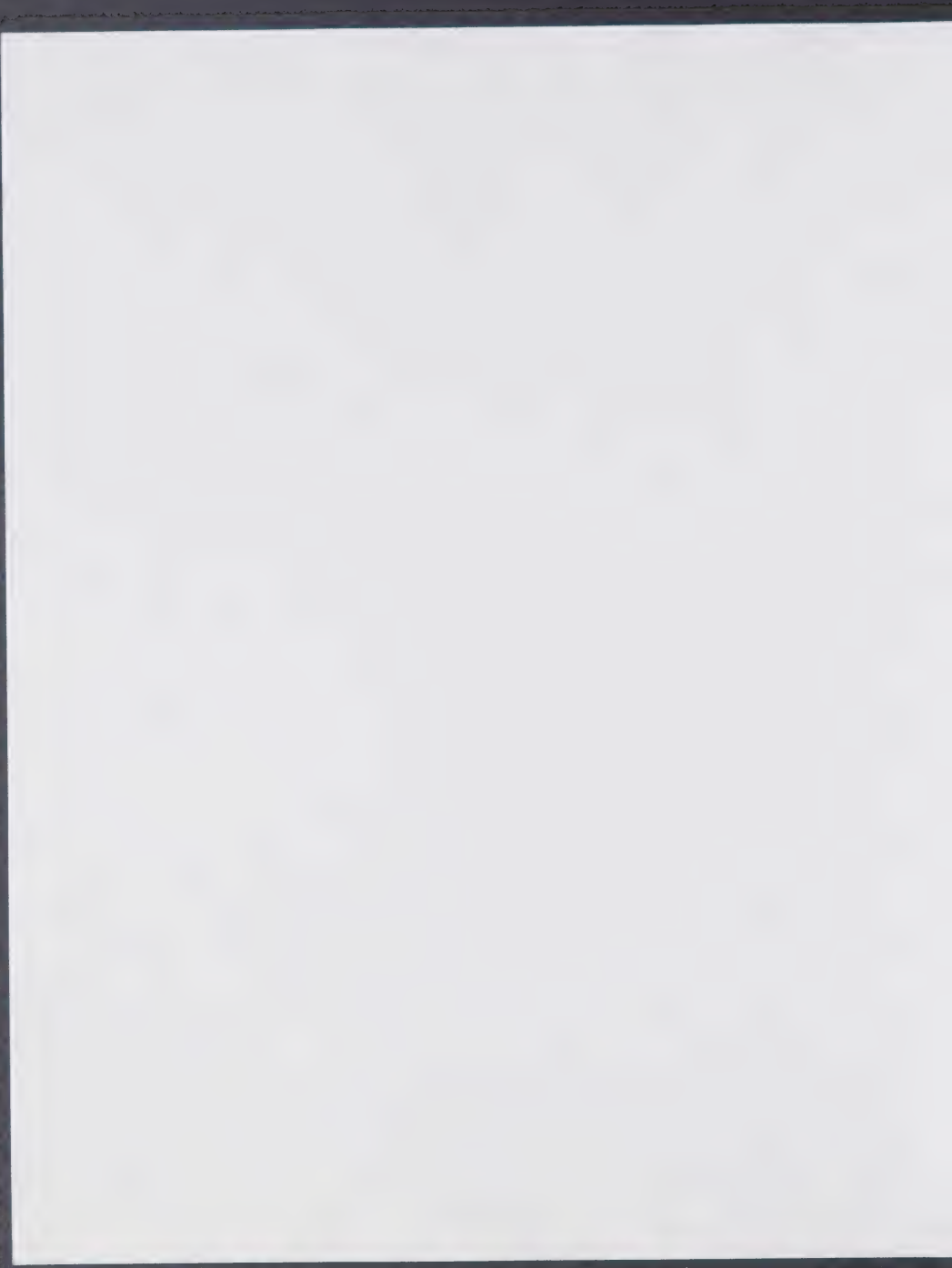
Regarding our opening for a chief curator to be in charge of the Old Master collection, I appreciate your reminder about Barry Hannegan. However, I imagine that such an appointment will now have to await the appointment of a new director, since I have recently accepted the directorship of the McNay Art Museum in San Antonio, Texas, and will be leaving Oberlin this summer. I will be glad, however, to add his name to the list of likely candidates for future consideration, knowing of his abilities and personal qualities.

All best wishes.

Sincerely yours,

Bill Chiego
William J. Chiego
Director

WJC/bc





Dr. Alfred Bader
Chairman

March 26, 1991

Prof. Richard Spear
Department of Art History
Oberlin College
Oberlin, Ohio 44074 1083

Dear Richard:

Isabel and I so enjoyed our visit with you last week and want to thank you most sincerely for your kind hospitality.

Now I also have to thank you for your helpful letter about those playing children. It is well painted, but it is really not my taste, and I hope soon to be able to trade it for a good Dutch painting.

In a way, I am much more interested in the Portrait of a Monk, which we discussed, and which I like much better, photograph enclosed. You asked me whether I knew what the order of the monk was, and I told you that someone told me once, but that was years ago, and I have forgotten. Of course one of the first things I did on returning home was to look into my file, and I discovered that I was told that the monk is of the order of the Discalced Trinitarians. I was told this by a man most knowledgeable about southern art, and I enclose copy of his comments which surely will amuse you as much as they amuse me! I will have to look at works of de Mura, and in any case, should ask my restorer who cleaned the painting also to remove the fake signature.

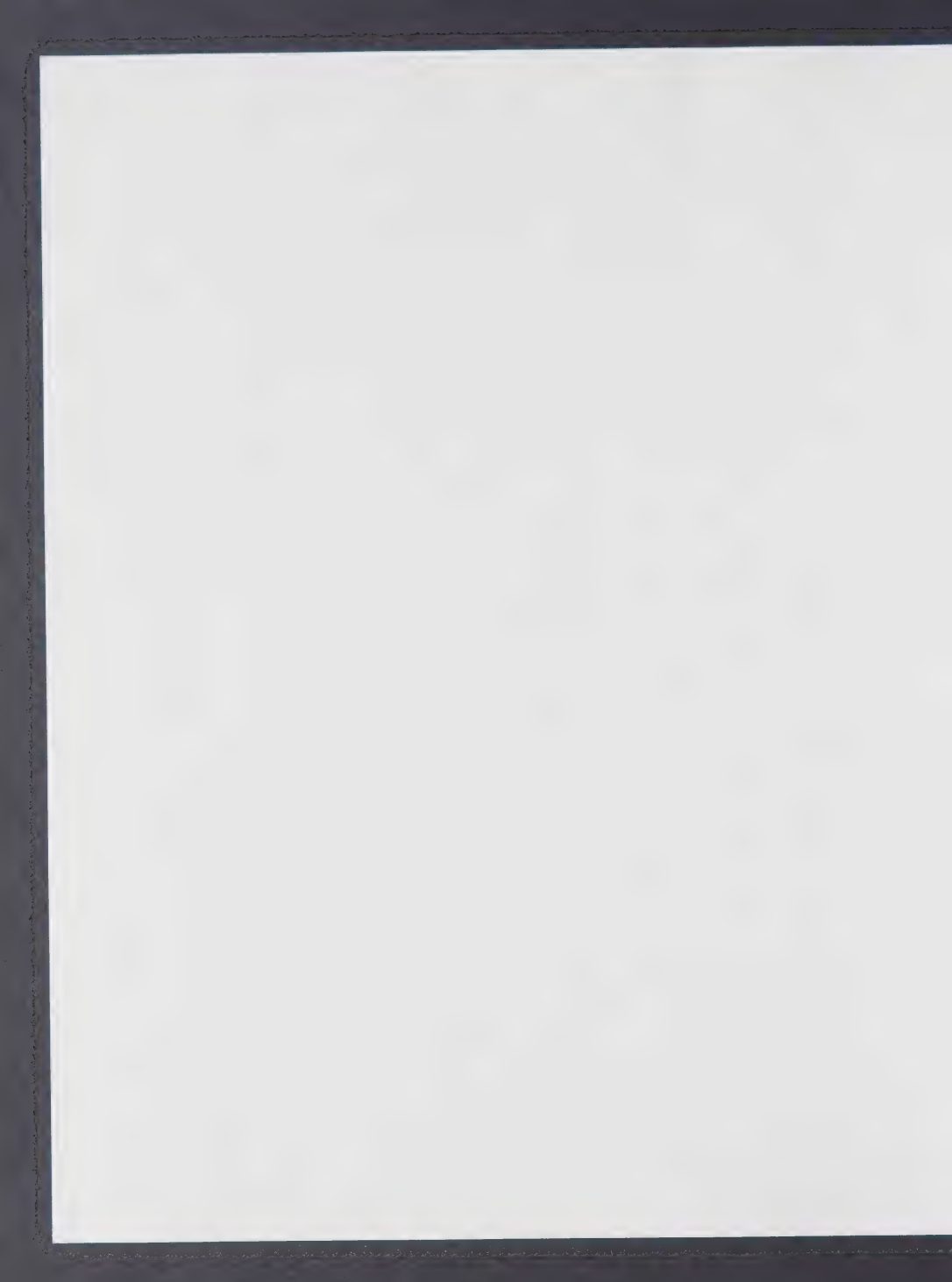
Many thanks for all your help, and best personal regards.

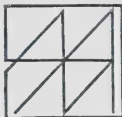
Sincerely,

Alfred Bader
AB:mmh
Enclosures

SIGMA-ALDRICH

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979





OBERLIN, OHIO 44074 (216) 775-8665
March 22, 1991

Dr. Alfred Bader
Chairman
Sigma-Aldrich Corporation
940 W. St. Paul Avenue
Milwaukee, WI 53233

Dear Dr. Bader,

I am sorry to have missed you on your recent visit to Oberlin. Unfortunately, my first cold of the year set in that very morning and I could not last past noon. I hope you had a good visit with Richard Spear and with Ursula Stechow.

The artist whose paintings brought your work to mind is Francesco Cozza. His painting of Hagar and Ishmael in the Wilderness, 1665, in the Ryksmuseum, Amsterdam (Inv. A4053) immediately made me think your painting in terms of the handling of the paint and the grace of the figures. Perhaps you have already considered Cozza and dismissed him. However, if not, take a look.

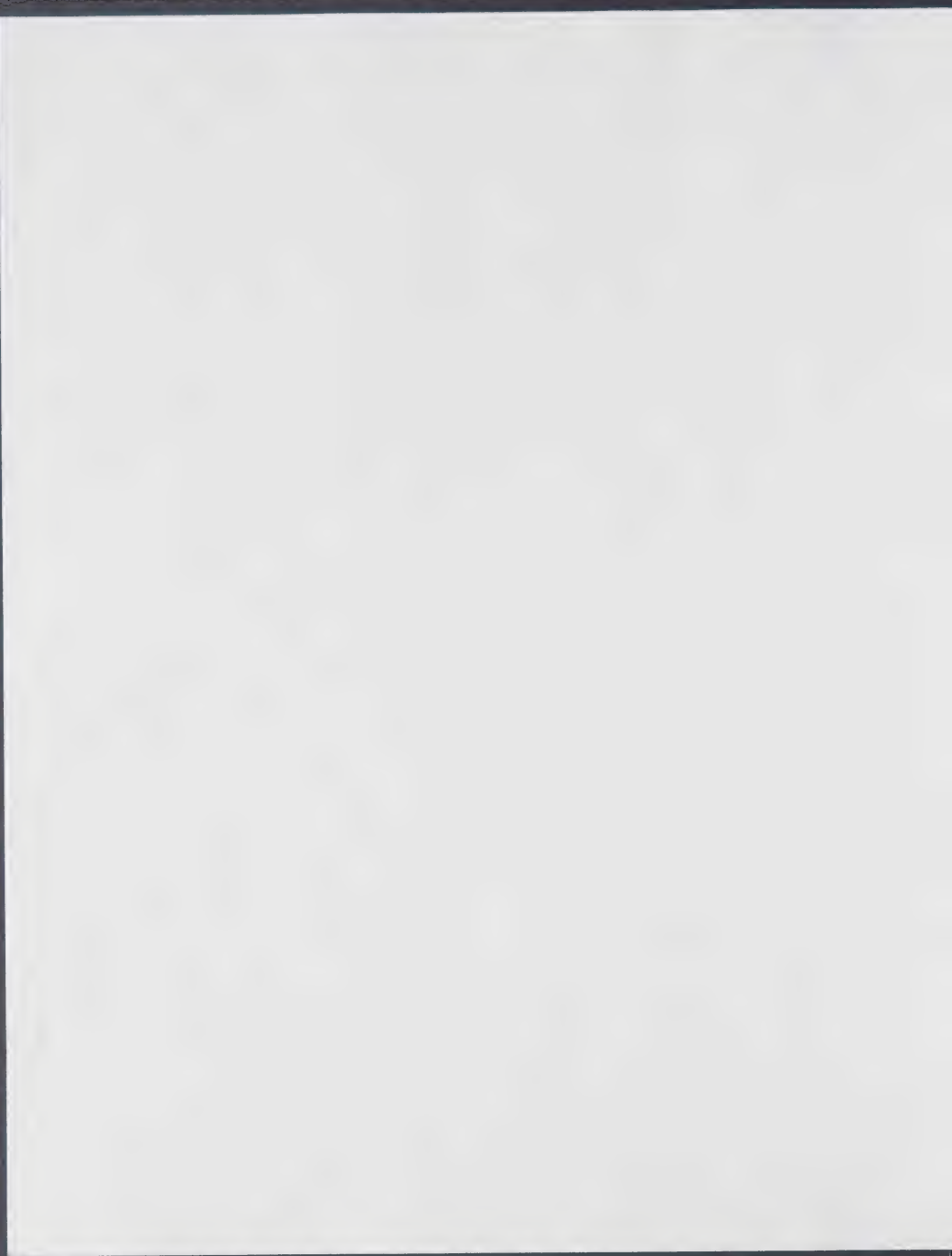
I look forward to seeing you again on a future visit.

Sincerely yours,

William J. Chiego per bc
William J. Chiego
Director

(dictated by, but signed in his absence)

WJC/bc



11-26-90

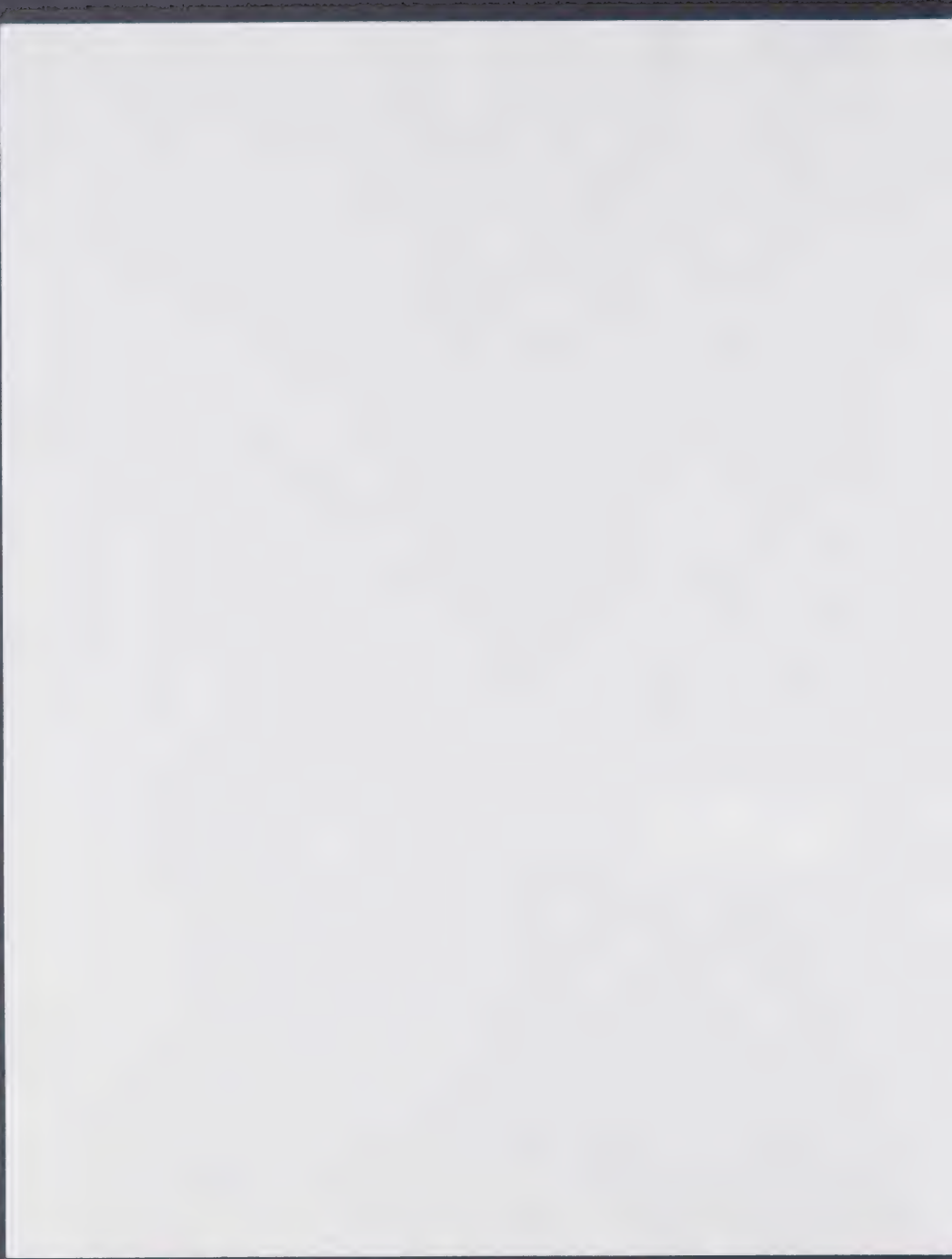
November 14, 1990

Dear Alfred,

What a quick, welcome response!
I'm very grateful for your ongoing
support of my teaching in front
of "the real thing." Thank you
so very, very much.

It's good news, too, to hear
that you'll come to Oberlin, happily,
after our spring break (last week
of March). Please let me know
once you've made plans so that
I can be sure to see you, as
your schedule allows.

With warmest regards,
and deepest thanks again, I
am,
As always,
Richard





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

November 12, 1990

Prof. Richard E. Spear
Department of Art
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

I am so glad that your thoughtful letter of November 6th reached me just on the day that I am leaving for quite a long trip to Europe.

If I understand the tax laws correctly, giving next year will be more difficult and so I am particularly happy to enclose my check for student travel.

We have acquired some really fine paintings recently, but mainly Dutch. Do come to look.

Isabel and I hope to be at Oberlin early next April and look forward to visiting you then.

Best regards.

As always,

Alfred Bader
AB:mmh
Enclosure

Department of Art
Oberlin College
Oberlin, OH 44074
tel. (216) 775-8181
November 6, 1990

Dear Alfred:

Just a note to ask if, as the end of year approaches, you might be able to fund again student travel to exhibitions? What I particularly would like to be able to do is take our new graduate students with me to see original works of art, and analyze and argue interpretations/attributions in front of them. Unfortunately, there are no College funds available for that kind of pedagogy. This past year, at the College's initiative, we had a detailed review of our M.A. program and, as a result, we are making special efforts to continue and build on its distinguished past and reputation. The problems, inevitably, are mainly financial -- including that we are hard pressed to compete with some of Williams' advantages, including opportunities for M.A. students to travel.

Thus, if you could possibly renew the fund, it would come at a wonderfully appropriate and meaningful time for us.

How have you been and what have you been collecting? I just came back from an international congress in Bologna, where I gave a paper on Reni, and from Leipzig and Dresden, where I went for a few days for Reni research. Despite that Italian focus for my writing, I'm teaching Northern Baroque this term so, in fact, my thoughts actually are more with Dutch painting right now (which is what undoubtedly brought you and your wonderful collection so vividly to mind).

I hope that you both are well and that we might have a chance to see you soon -- and talk about pictures, which always is such fun with an impassioned collector!

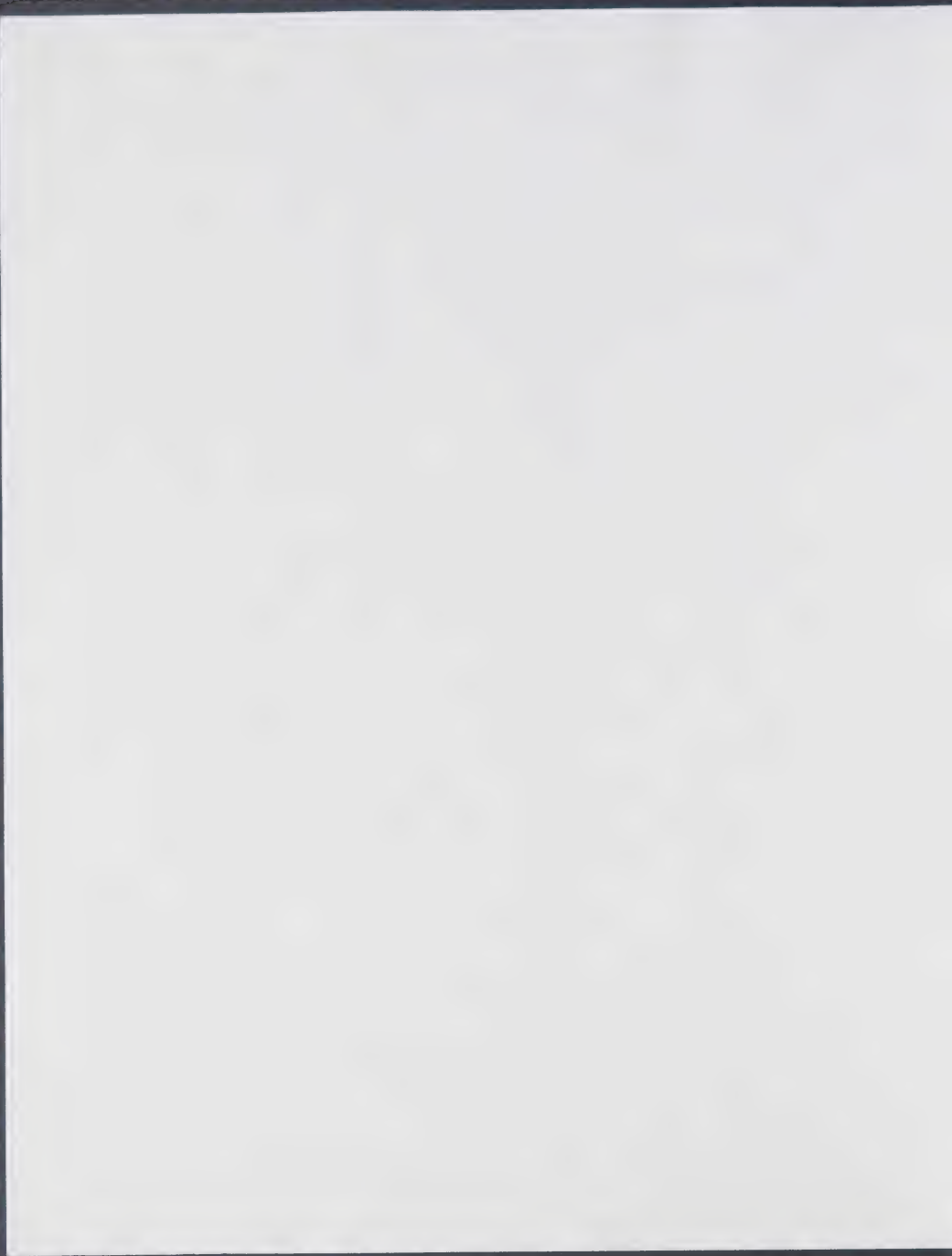
With very warmest wishes, I am,

Sincerely yours,



Richard E. Spear
Jay Professor of Art History

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee, WI 53211



ALLEN MEMORIAL ART MUSEUM OBERLIN COLLEGE



OBERLIN, OHIO 44074 (216) 775-8665

April 3, 1989

Dr. Alfred Bader
Chairman
Sigma-Aldrich
P.O. Box 355
Milwaukee, WI 53201

Dear Dr. Bader:

My abject apology for taking so long to respond to your letter of February 13. The last several weeks have been very hectic with travel and work on the catalogue for our May-June exhibition, Oberlin Alumni Collect: Modern and Contemporary Art.

I am delighted to know you will be stopping in Oberlin next Saturday morning and I look forward to seeing you and Mrs. Bader then. The Museum opens at 10 a.m., but it would be easy to arrange earlier access for you. I am very glad that you will be able to see our current exhibition of Netherlandish paintings from Switzerland and I enclose a copy of the catalogue for your perusal in advance.

Ursula has kindly lent me her copy of the catalogue you did for The Detective Eye/Investigating the Old Masters, and I have been enjoying reading it.

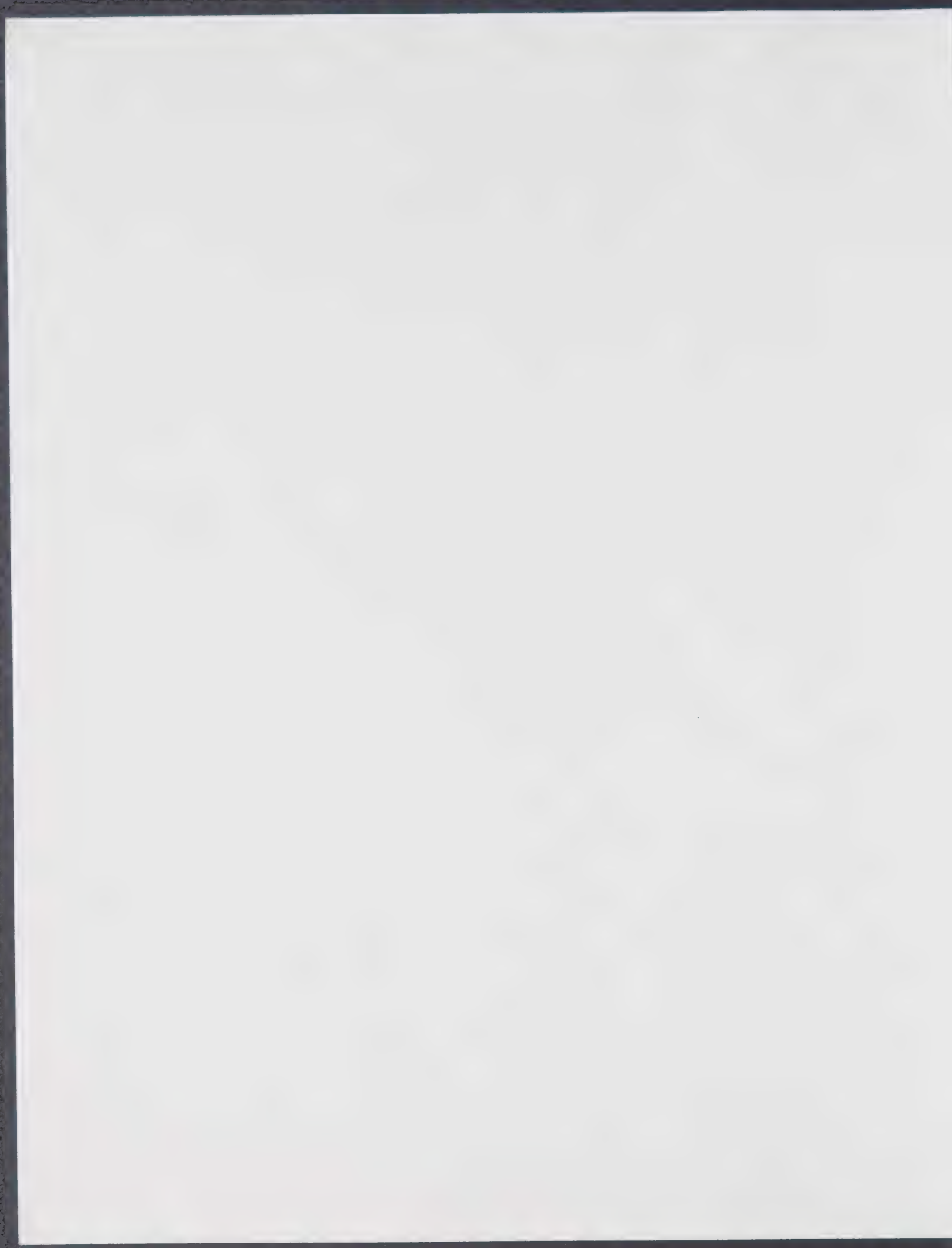
I look forward to seeing you soon. Best wishes.

Sincerely yours,

William J. Chiego
Director

WJC/bc

Enc: 1





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

March 29, 1989

Prof. Richard E. Spear
Department of Art History
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

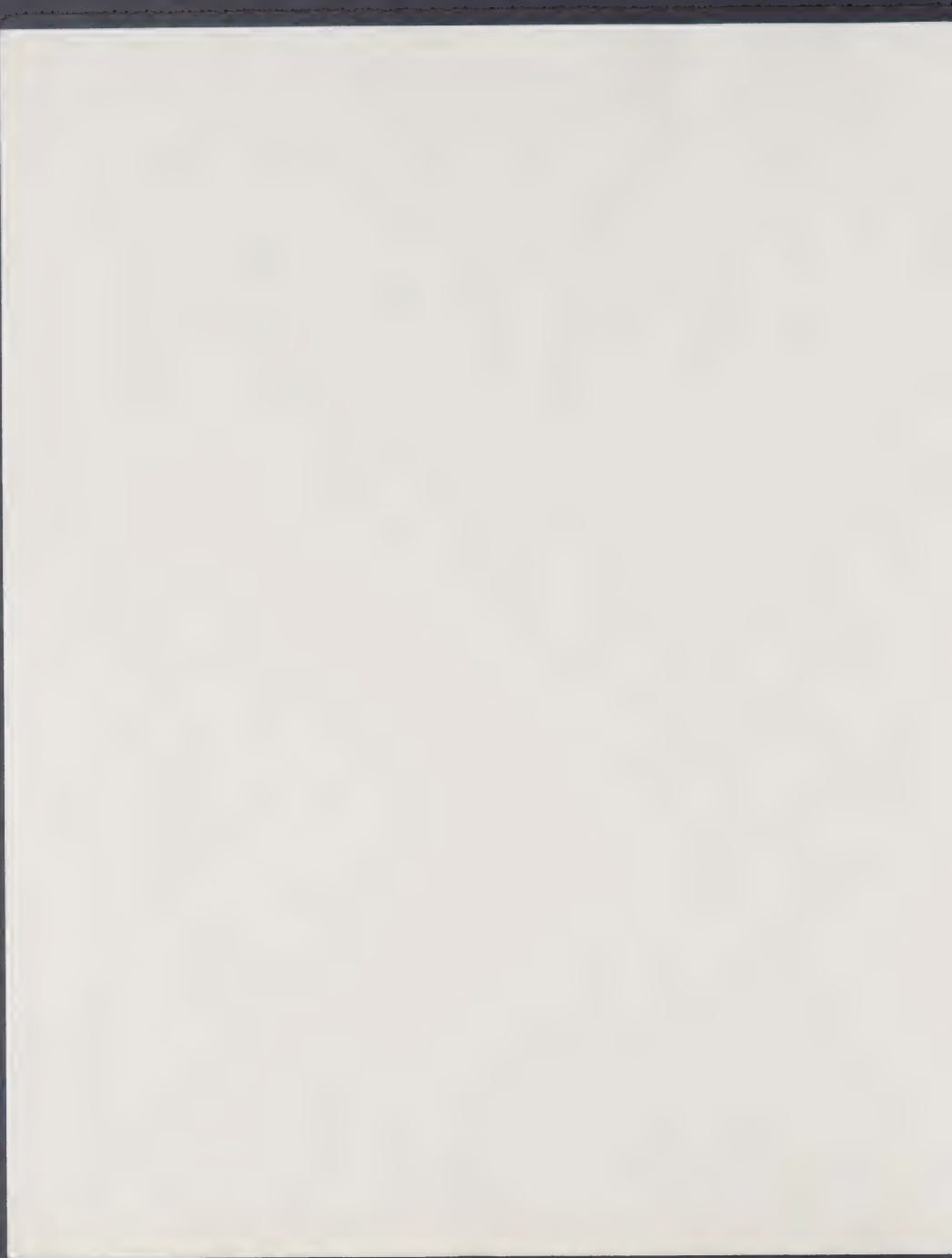
Isabel and I much look forward to seeing you on Saturday, April 8th. We plan to visit Mrs. Stechow about 10:00 a.m. and then come to the gallery to look at the still life exhibition. We will gladly accept your kind invitation to lunch, provided that you will not mind it being simple and early. We would like to drive back home that day, and it's a pretty long drive.

Fond regards.

As always,

Alfred Bader

AB:mmh



February 28, 1989

Dear Alfred,

Many thanks for your letter. I'm so happy to know that you'll be able to provide further funds for student travel, which will make my projected seminar on graphics all the richer. Of course I'll respect your wishes for complete anonymity -- but I should say that already this term students asked me if I couldn't send thank-you notes anonymously. I said "no," but it is one indication of how very much such travel to exhibitions means to them.

This afternoon the exhibition of Netherlandish art from Swiss collections (it is not only still lifes) opened -- I gave a short gallery talk. The catalogue is due, they claim, today! As soon as it really shows up, I'll send you a copy. There are some very good pictures, though few masterworks, and often these examples are not up to the level of Oberlin's holdings. But, as a totality, it is a handsome show and useful for my teaching. And it should be popular with the public.

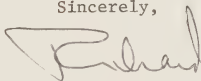
It'd be a great pleasure to see you and Isabel on April 8. I don't have travel plans for then and I hope nothing gets in the way. Could you have lunch with us?

I've formally declined both Madison and Boston, for many reasons, but, ultimately, the quality of the departments and students there vs. here. It's reassuring to hear your kindred views, since much soul-searching went behind those decisions (and refusals of very attractive offers).

I do hope we can talk about many things in April, and even perhaps look at the exhibition together? Just let me know your plans as they develop. I'll keep Saturday free and be able to accommodate your own schedule, which I fully understand might be tight.

With warmest regards to you both, I am,

Sincerely,



Richard E. Spear
Mildred Jay Professor of Art History

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial data. This includes not only sales and purchases but also expenses and income. The document provides a detailed list of items that should be tracked, such as inventory levels, customer accounts, and supplier payments. It also outlines the procedures for recording these transactions, including the use of specific forms and the assignment of responsibilities to different staff members.

The second part of the document focuses on the analysis of the recorded data. It describes various methods for identifying trends and anomalies in the financial performance. This includes comparing current data with historical records and industry benchmarks. The document also discusses the importance of regular audits and reconciliations to catch any errors or discrepancies early on. It provides a step-by-step guide for conducting these audits, from the selection of samples to the final reporting and corrective actions.

The final part of the document addresses the communication of the findings to management and other stakeholders. It stresses the need for clear and concise reporting that highlights key insights and recommendations. The document provides a template for such reports and offers advice on how to present the information effectively. It also discusses the importance of transparency and accountability in the financial reporting process, ensuring that all parties involved have access to the necessary information to make informed decisions.



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

February 20, 1989

Prof. Richard E. Spear
Department of Art History
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

Thank you for your gracious letter of February 13th.

I must tell you that I am happy that you did not accept the invitation to come to Madison. Oberlin is such a wonderful place, and I do think that for you as a scholar, it is likely to be far better than Madison. Boston University is not really first class either, and I fear that the Department of Art History at Harvard is going through a very bad patch. The collaboration between it and the Fogg Museum is poor, and the faculty of Art History--except Seymour Slive, of course--is much more interested in modern art criticism than real connoisseurship.

Isabel and I look forward to being at Oberlin College on Saturday morning, April 8th, and we plan to visit Mrs. Stechow and also look at the exhibition of Dutch still lifes. If you might have a few minutes that morning, I would love to see you.

Of course, I would like to continue to help with some travel funds for your students, provided only that you do not tell them where it comes from and then ask them to write thank you notes to me. I really feel uncomfortable with this.

Fond regards, also from Isabel.

Sincerely,

Alfred Bader
AB:mmh



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

May 25, 1988

Dr. William Chiego, Director
Allen Art Museum
Oberlin College
Oberlin, Ohio 44074

Dear Dr. Chiego:

Isabel and I really enjoyed your visit with us and hope that you will take the opportunity to come again whenever your travels bring you near Chicago.

I have delayed thanking you for your letter for so long because I wanted to have the little portrait of a man, by Sir David Wilkie, photographed before writing to you. The painting is oil on board, 7 x 4-7/8 inches, and I enclose two photographs, in case you want to send one to someone else. It would really be fun to know who the sitter is.

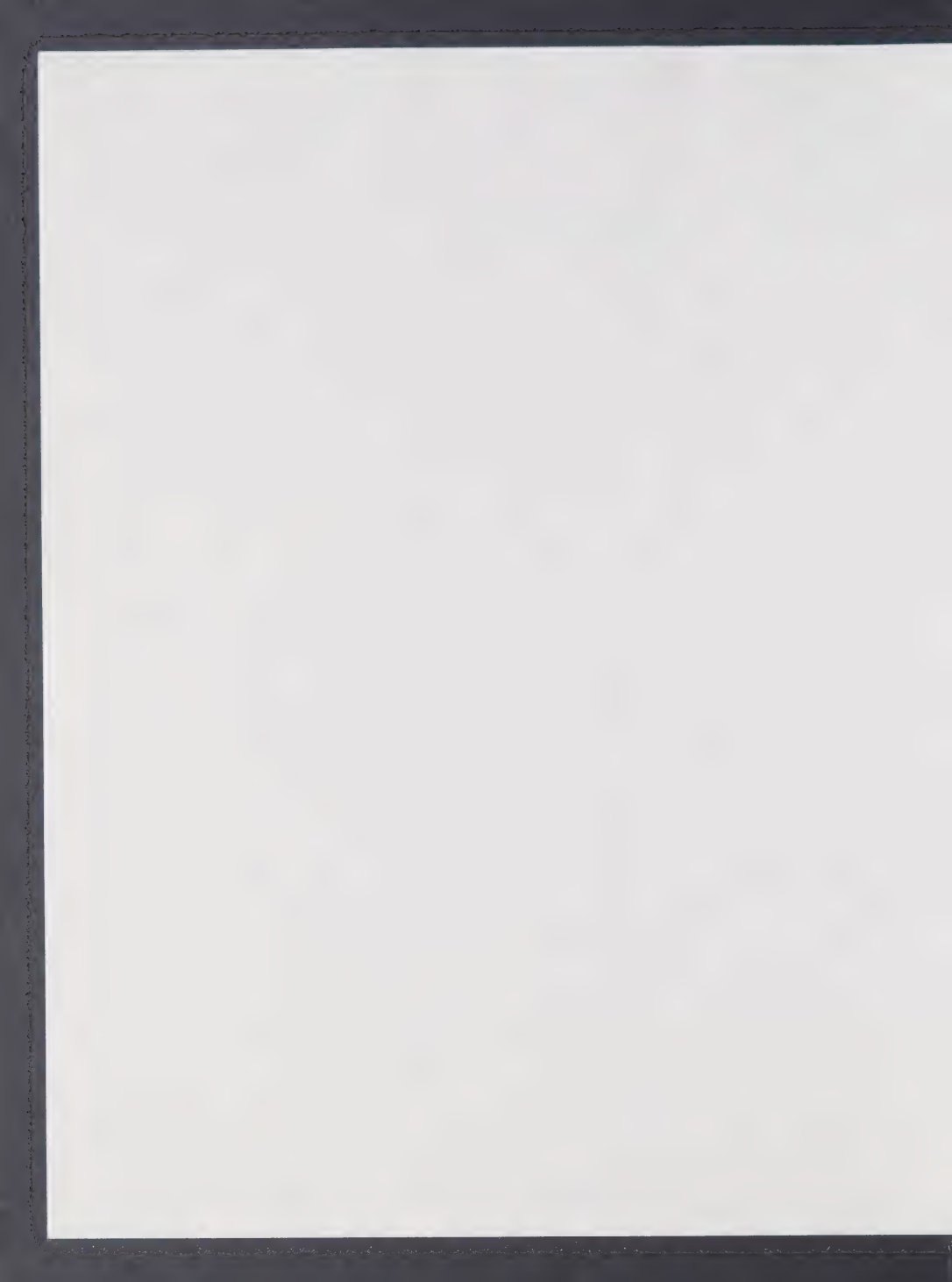
Isabel and I always enjoy visiting Oberlin because that allows us to visit with Mrs. Stechow and also Prof. Spear, who has really been a most helpful friend over a good many years. Now we have three good reasons to visit Oberlin.

I have been invited to be a Scholar in Residence in Youngstown on the 5th and 6th of April in 1989, and we plan to drive there and stop in Oberlin either on the weekend before or the weekend after those two days. When we come a little closer to that date, I will ask whether you and Prof. Spear and Mrs. Stechow have a preference for either weekend.

Many thanks for all your help, and best personal regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosures





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

October 6, 1987

Prof. Richard E. Spear
Department of Art
OBERLIN COLLEGE
Oberlin, Ohio 44074

Dear Richard:

Thank you so much for your very kind letter of September 15th.

Great minds think alike: I was just about to write to you to inquire whether I might not add to the travel fund, and my check is enclosed. May I just ask you for one favor in this matter? Please do not ask the individual students to write to me to thank me, and in fact, do not tell them about me at all. Such letters, while usually very kindly written, really do embarrass Isabel and me.

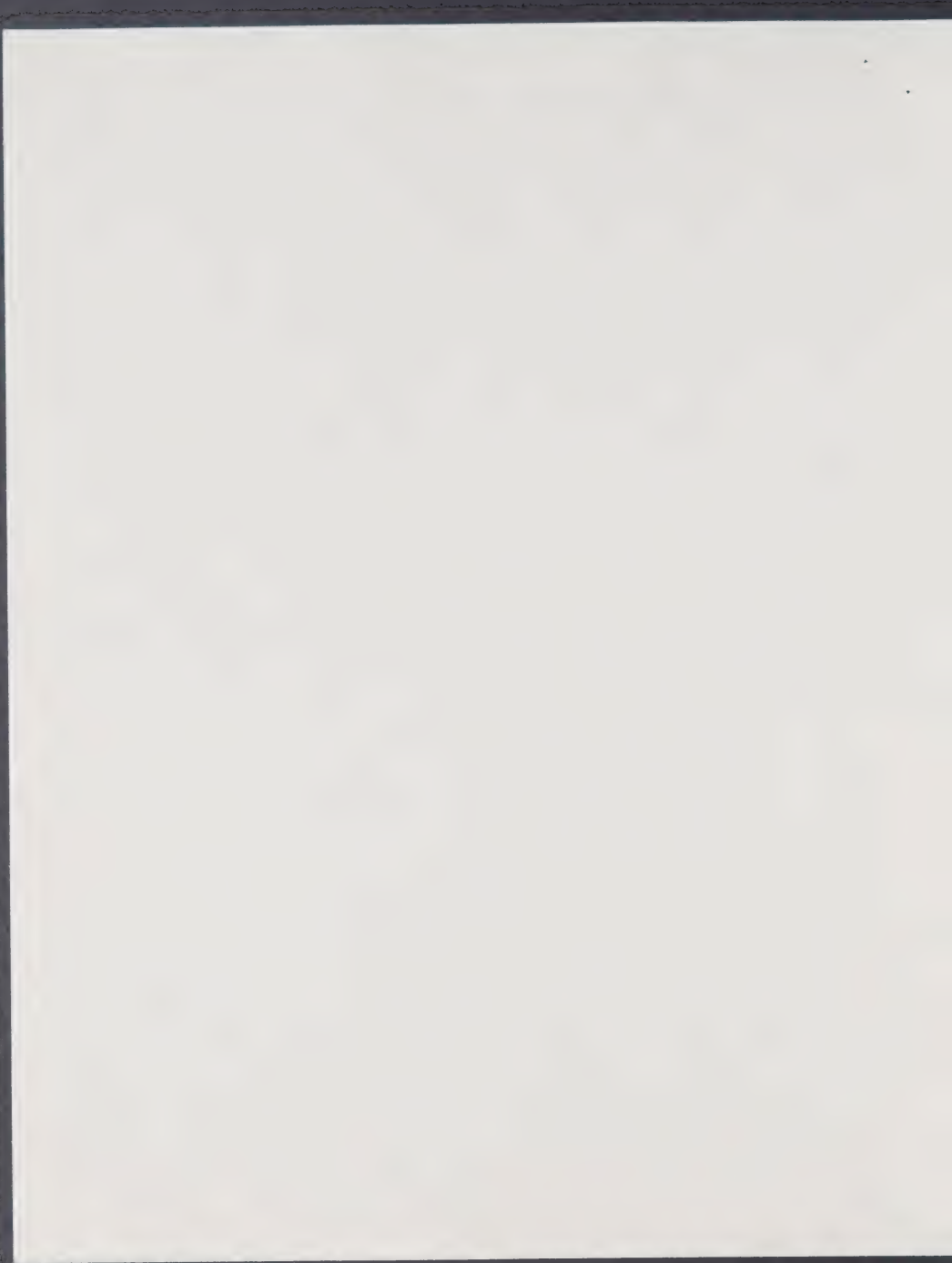
Unfortunately, the U.S. tax authorities make it more and more difficult to make such donations, but I really do hope that we will be able to continue them, and we do not know of a better school for such gifts than Oberlin.

May I ask you for your help in two other matters?

As you know, I acquired that large Sebastian which is certainly a workshop copy of the period. It has the great advantage that it has never been lined and so might tell students a good deal about the physical methods used. Arrows have gone not just through St. Sebastian, but also through the canvas, with fairly large tears, but there is almost no paint loss. If this would be of interest to Oberlin--of course only for teaching purposes and not for exhibition--then I would be happy to send it to you.

Secondly, I have recently acquired two paintings which are way outside the 17th century in Holland, and I am wondering whether you could help me with identification. Photographs of both are enclosed.

The one appears to me a late 17th or early 18th century self-portrait on canvas. Sotheby called it Ghislandi--an artist I do not know at all. Did he look like that, and is that a possible attribution?



Prof. Richard E. Spear
Oberlin College
October 6, 1987
Page Two



The second is a small and very sensitive panel depicting Jesus. Of course, I have seen similar depictions by Flemish artists like Bouts, but I am not even certain whether it is Flemish or possibly Spanish, and whether 16th or perhaps even 15th century.

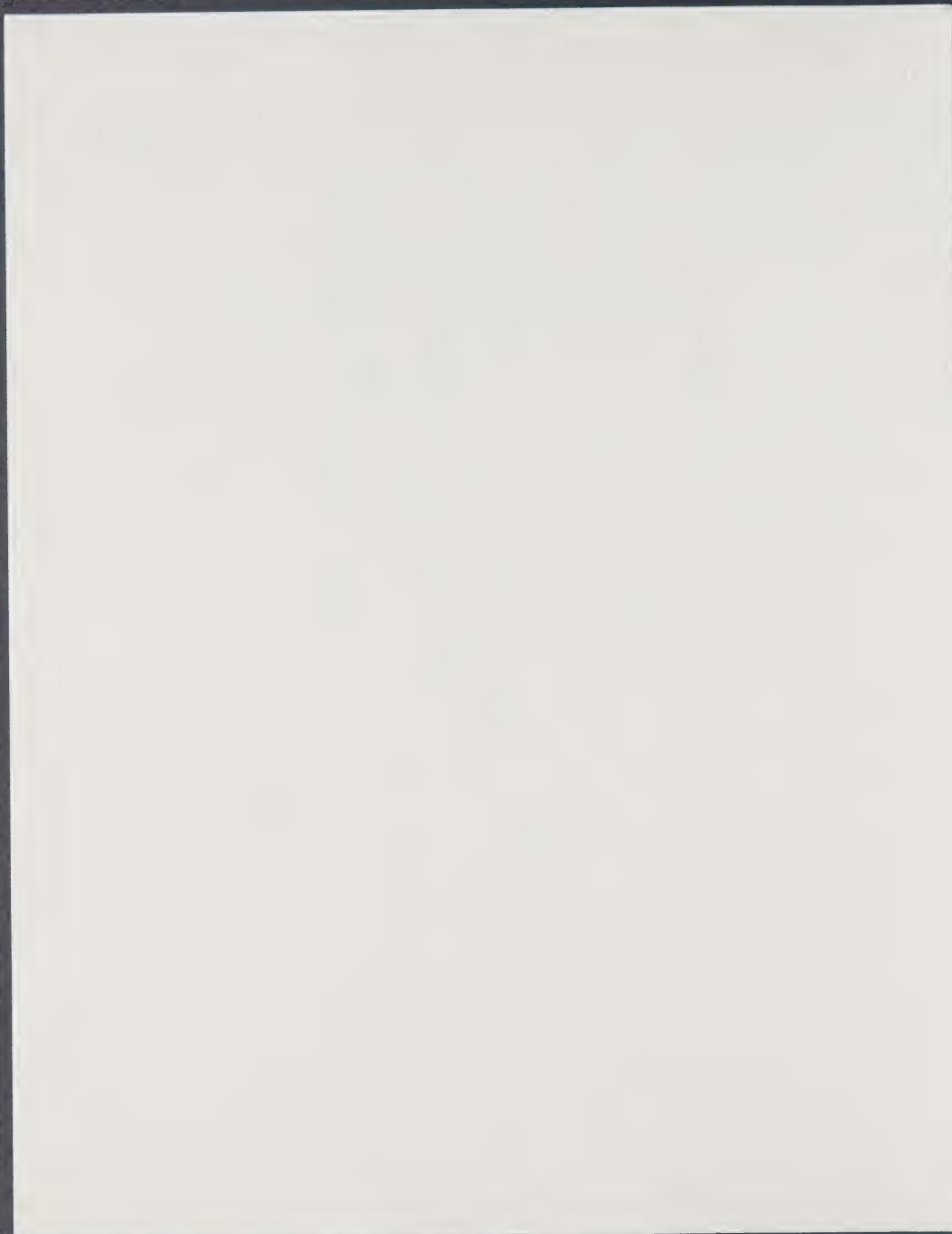
I am a member of the CAA and look forward to the December issue of the art bulletin.

Unfortunately, I can come neither to Pittsburgh nor to Yale, but would very much like to visit you in Oberlin after your return. When will you be back home?

Fond regards.

As always,

Alfred Bader
AB:mmh
Enclosures



OBERLIN COLLEGE
DEPARTMENT OF ART
OBERLIN, OHIO 44074

September 15, 1987

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee, WI 53211

Richard E. Spear
Bowls

Dear Alfred:

My work on the Art Bulletin slowly is winding down, though I am yet quite involved in planning my final issues. (You do belong to CAA and get the Bulletin?) The September issue is in the mails and now the December issue is entirely in production. It will include two more essays in the "State of Research" series that I commissioned, these on Southern and Northern Baroque -- the latter by Egbert Haverkamp-Begemann. If, by chance, you do not get the Bulletin please let me know and I'll see that you get a copy of the December issue, since I'm sure that Egbert's essay will interest you.

We remain in the country until January, when I'll take up residency at the American Academy for the semester. My work on Guido Reni is getting going rather well, even if I have to put aside my reading one of these weeks and write the entry on him for the Macmillian Dictionary of Art. I'm also slated to review the Reni exhibition that opens in the fall, for the Burlington Magazine.

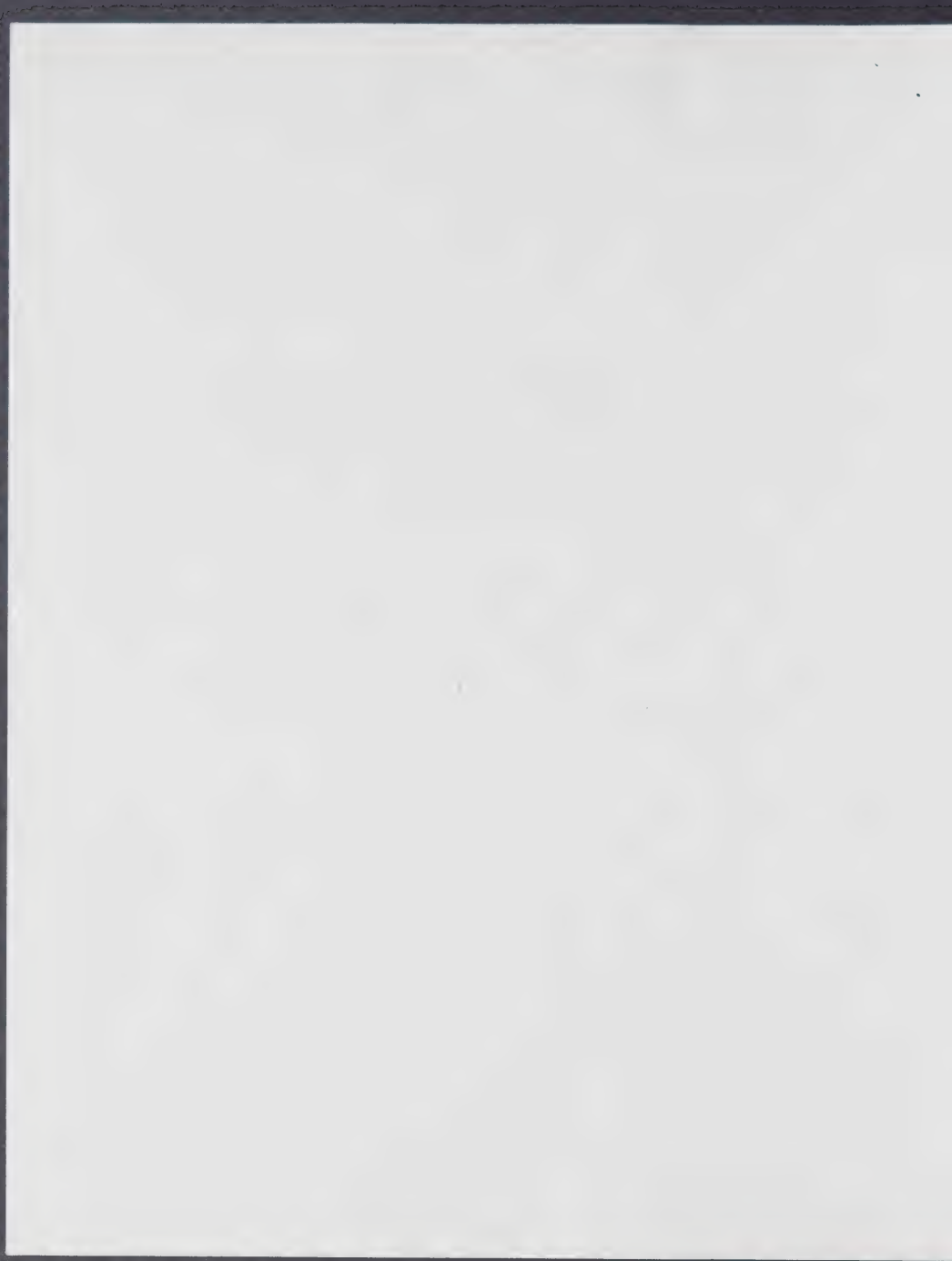
It is advance planning -- with no actual urgency -- that prompts me to write now, because I am deciding what I'll teach when I return from Italy, and know that I'll want to do a Reni seminar at the time of the Reni exhibition, and try to take the class to see it and discuss the pictures first-hand. However, I see that the balance in the fund I have, thanks to you, really would not be adequate, assuming, as is probable, a healthy enrollment in the seminar of maybe ten students or so. The sole reason I bring this up now is if you were interested in keeping the fund alive and if this year were a better time for you to make a donation, I would not want to go off to Italy, return, and then find out that, only if I had told you sooner... The money you gave has, I think, been put to wonderful educational use, so I very much hope that you can renew it, whether this calendar year or next.

I'll be attending the drawings symposium in Pittsburg next month on the occasion of the Chatsworth exhibition, and participating in a panel at Yale for the later Neapolitan paintings exhibition (it just opened), but I doubt that either will attract your attendance? I do hope we'll have a chance to meet somewhere?

With all good wishes, I am,

Richard E. Spear

Richard E. Spear
Mildred C. Jay Professor of Art History





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

May 1, 1987

Prof. Richard E. Spear
Department of Art
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

My heartiest congratulations on your winning the Guggenheim Fellowship.

What a bit of luck: Here I went to the University of Wisconsin at Eau Claire to give some lectures and of course walked into the one antique store in town, and found that tattered canvas, snapshot taken with my camera obscura, enclosed. Of course, I had no idea that one of my good art historian friends, Richard Spear would be working just on the workshop practices of that artist! The nice thing about the picture is that it is on the original canvas and has never been lined or cleaned. The paint losses due to the arrows missing Sebastian are really quite trivial. The canvas is inscribed on the back in what is certainly an old hand "Andrea Sacchi" and I wonder whether Sacchi ever copied Reni.

As you know, there are all sorts of collectors. On the one extreme are people who get a great deal of advice and study every painting before finally deciding to buy it. On the other extreme are characters like me who buy a great many paintings, without any advice, and then do their homework and keep only the very few paintings they like. I think that characters like me have much more fun, but we also make many more mistakes.

Fond regards.

As always,

Alfred Bader
AB:mmh
Enclosure





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

April 27, 1987

Prof. Richard E. Spear
Department of Art
OBERLIN COLLEGE
Oberlin, Ohio 44074

Dear Richard:

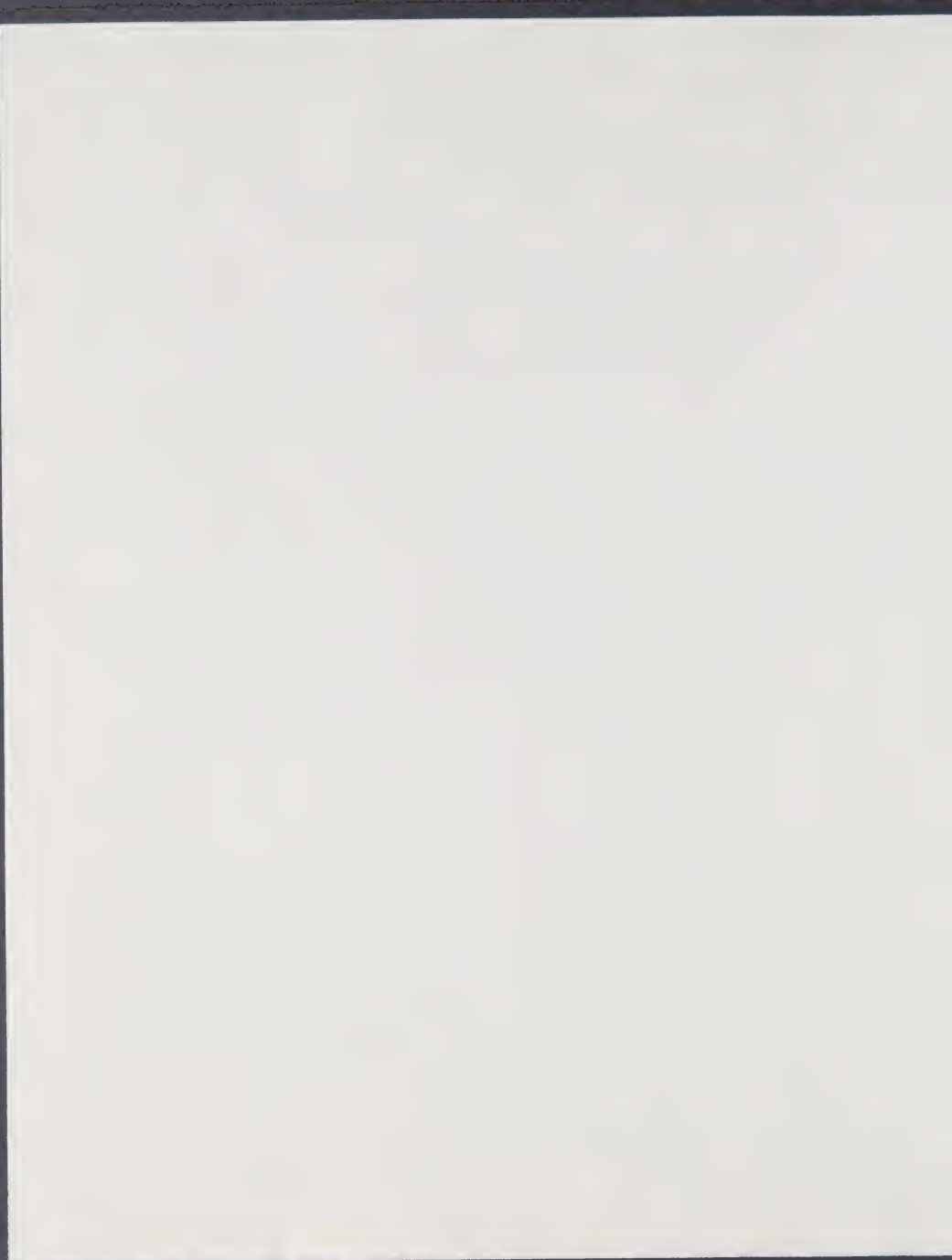
I am sorry that our last week's trip was so full that we couldn't stop in Oberlin much as we would have liked.

Please accept my sincere thanks for your great help with the Xerox copies of St. Sebastian. The composition of ours is exactly that of catalog No. 48 in Genoa. The attractive aspect of our replica/copy is that it has never been lined or cleaned, and except for the holes made by a few arrows that missed Sebastian, the picture is in good, albeit filthy, dirty condition.

Best personal regards.

As always,

Alfred Bader
AB:mmh



OBERLIN COLLEGE
DEPARTMENT OF ART
OBERLIN, OHIO 44074

April 20, 1987

Dear Alfred,

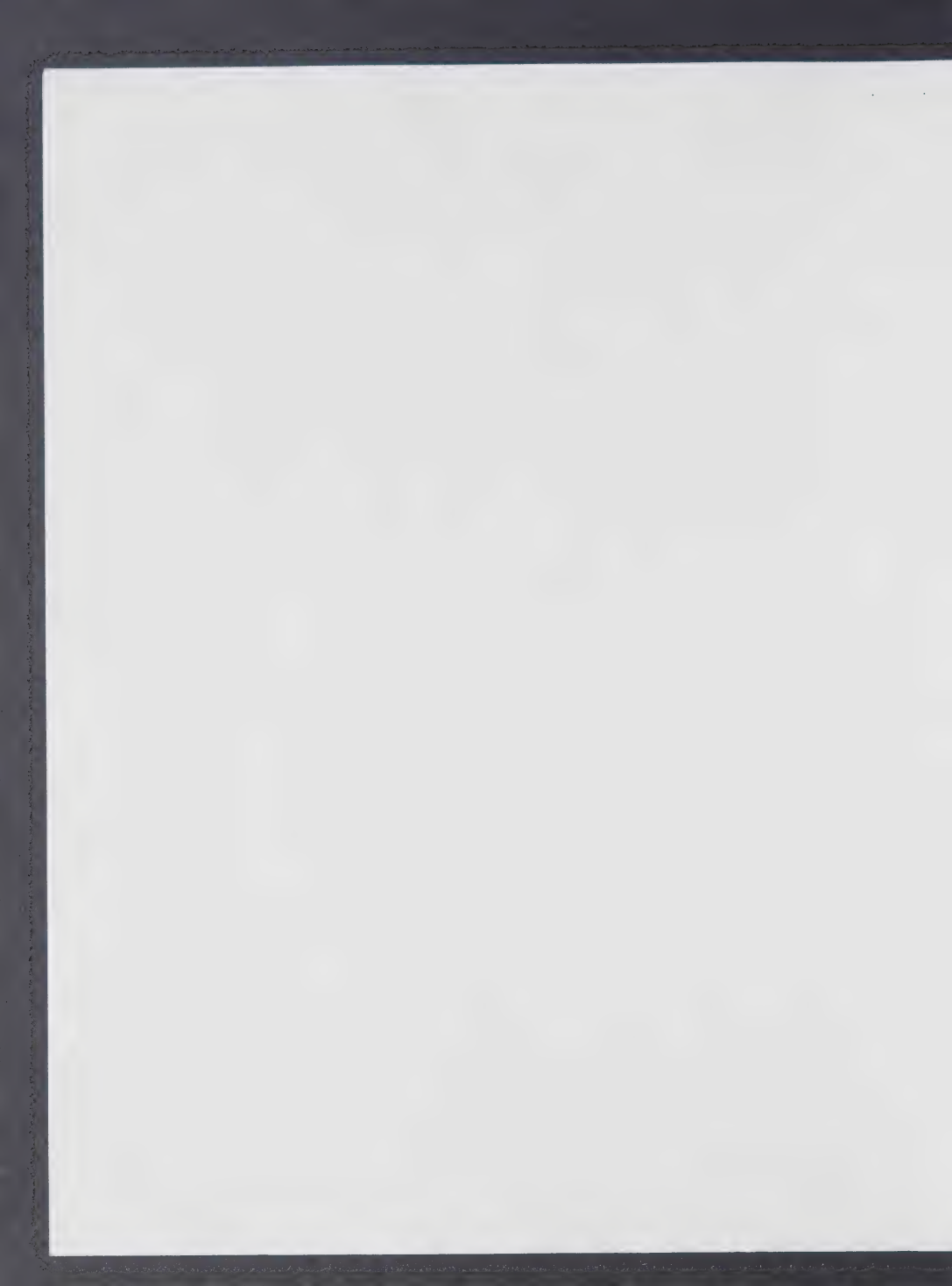
By the time you receive this, I hope we might have had the pleasure of seeing you and Isabel, should time so allow. In any case, enclosed are xeroxes of the various compositions of St. Sebastian designed by Reni, which, of course, exist in various replicas. But, as far as I know, there is no other composition.

(Though I have reservations about the reliability of Stephen Pepper's Guido Reni, it nonetheless is useful -- if with care -- so the library at UWM should order it.)

Do let me know if I can help with anything further regarding your pictures!

All the best,







Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

April 16, 1987

Prof. Richard E. Spear
Department of Art
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

I am so happy to have your thoughtful letter of April 7th.

Isabel and I will be in Ohio next week, but I am not yet certain whether our very full schedule will allow us to be at Oberlin for just a little while--we would love to say hello to you and Mrs. Stechow.

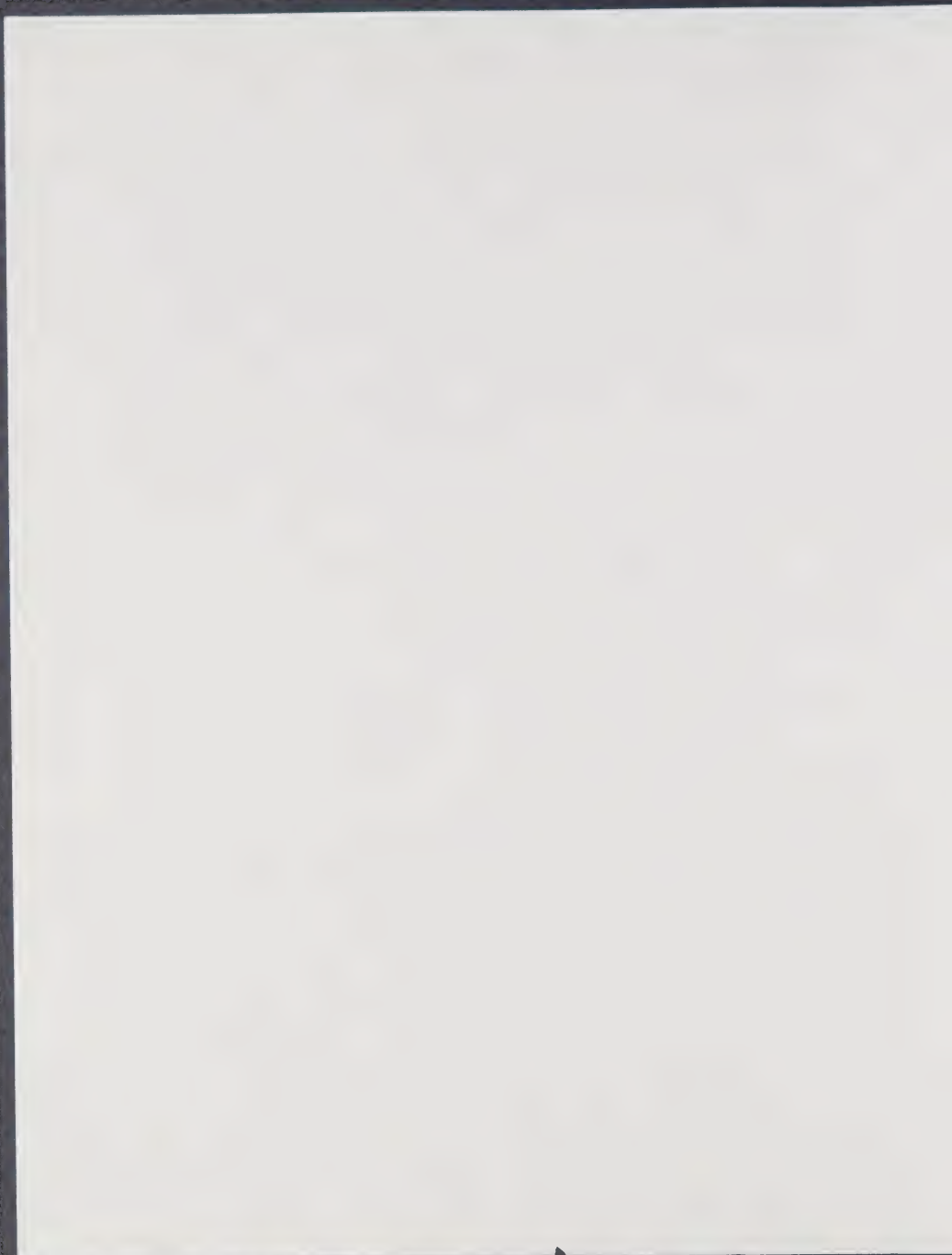
As you know, I have been purchasing a few Italian paintings, and at the moment 15 of them are in an exhibition of Italian baroque art at Purdue University. As soon as I have a catalog, I will send it to you.

Just last week we purchased an enormous St. Sebastian which I suspect is based on an original Guido Reni composition. The great advantage of this work is that it has never been lined and is on the original stretcher. Unfortunately, I don't have a single work on Guido Reni. Could I impose on you to send me a Xerox copy of a reproduction of Guido Reni's Sebastian? That would allow me to tell just how close this version is to the original. It is so filthy dirty that I am reluctant to have a photograph made; also, obviously, some of the arrows missed and went straight through the canvas!

Fond regards.

As always,

Alfred Bader
AB:mmh



OBERLIN COLLEGE
DEPARTMENT OF ART
OBERLIN, OHIO 44074

April 7, 1987

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee, WI 53211

Dear Alfred:

Last week I spent an exceptional eight hours in the Met, talking with my students about Correggio, Parmigianino, the Carracci, Guido Reni, Guercino, etc. -- all thanks to you. With funds still left from your generous donation last year, I was able to pay for our graduate students to join me in "The Age of Correggio and the Carracci," and to let them study first hand problems of condition, replication, etc., etc. From what they have told me, it was an invaluable opportunity (and it also allowed them to see the wonderful "Age of Brueghel" exhibition at the Morgan).

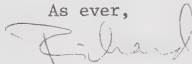
Will you be in New York and see the exhibition, or perhaps did you see it in Washington (or Bologna)? Perhaps too much Italian for your taste ... Seriously, it is worth seeing, for, even though I'm a bit critical of the lost opportunity to ^{do} something more significant than "bringing together" a lot of paintings, for the likes of us it does provide a fine chance to see and study important works.

As my editing of the Art Bulletin winds down, I will get back to my own research and writing more fully. Next year I am on sabbatical leave (and just got the good news that I have won a Guggenheim Fellowship), and will be working on a book on Guido Reni. Not a catalogue, but more of an "intellectual" monograph, which also will cope with problems of copies, originality, etc. (Next week I am lecturing on "What is an Original? Copying Practices in Bolognese Baroque Paintings" at the Met in conjunction with the show.)

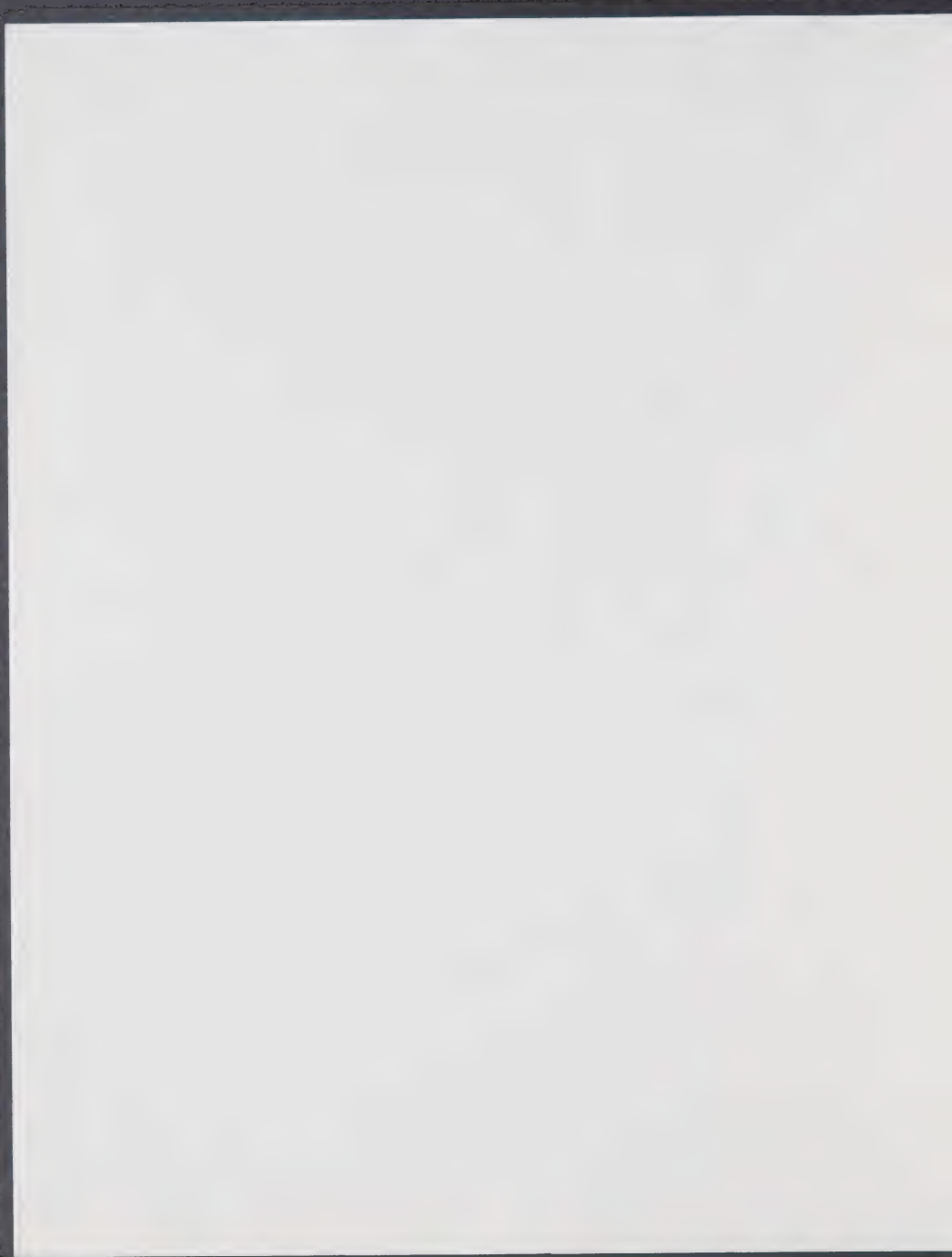
My thanks so very much, Alfred, for what you have done for our students. I actually think that I might have enough left in your fund (I've been very frugal) for one more such trip, which makes me very happy indeed.

With all good wishes, and hoping to see you somewhere -- and to learning what you have been buying! -- I am,

As ever,



Richard E. Spear
Mildred C. Jay Professor of
Art History



OBERLIN

January 19, 1987

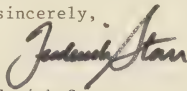
Dr. Alfred Bader, Chairman
Aldrich Chemical Company Inc.
P.O. Box 355
Milwaukee, WI 53201

Dear Mr. Bader:

I greatly regret that you are prevented from joining the visiting committee for the Allen Memorial Art Museum in Oberlin. We fully understand your predicament, but hope very much that you will welcome further contact with Oberlin and with Professor Stechow's successor as director of the Allen, William Chiego.

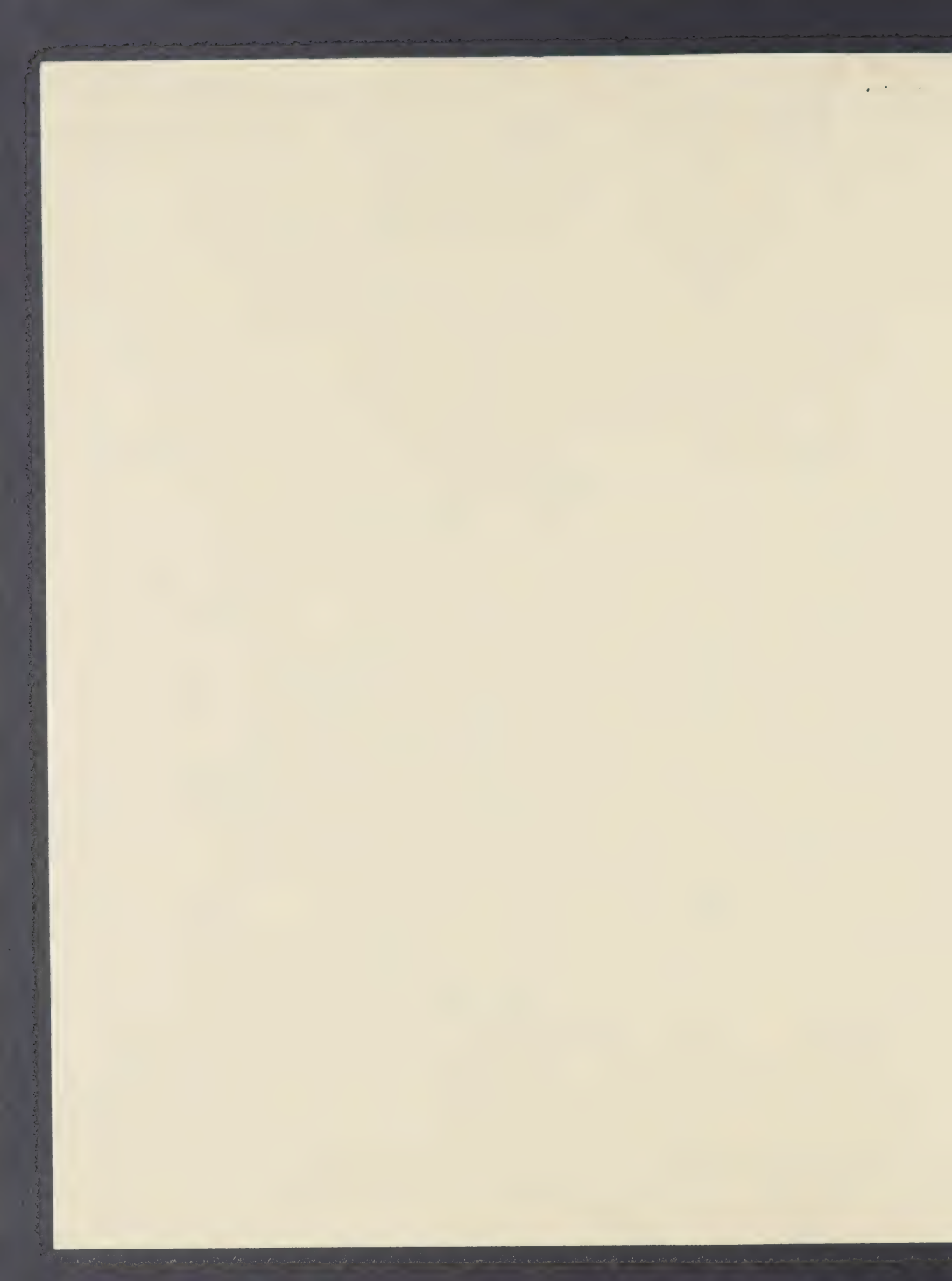
With best wishes,

Yours sincerely,



S. Frederick Starr
President

SFS:cg





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

January 7, 1987

Dr. S. Frederick Starr
President
Oberlin College
Cox Administration Building
Oberlin, Ohio 44074-1090

Dear Dr. Starr:

I am sorry that a long trip to Holland and England has delayed my thanking you for your gracious invitation of November 25, 1986, to join the visiting committee of the Allen Memorial Art Museum.

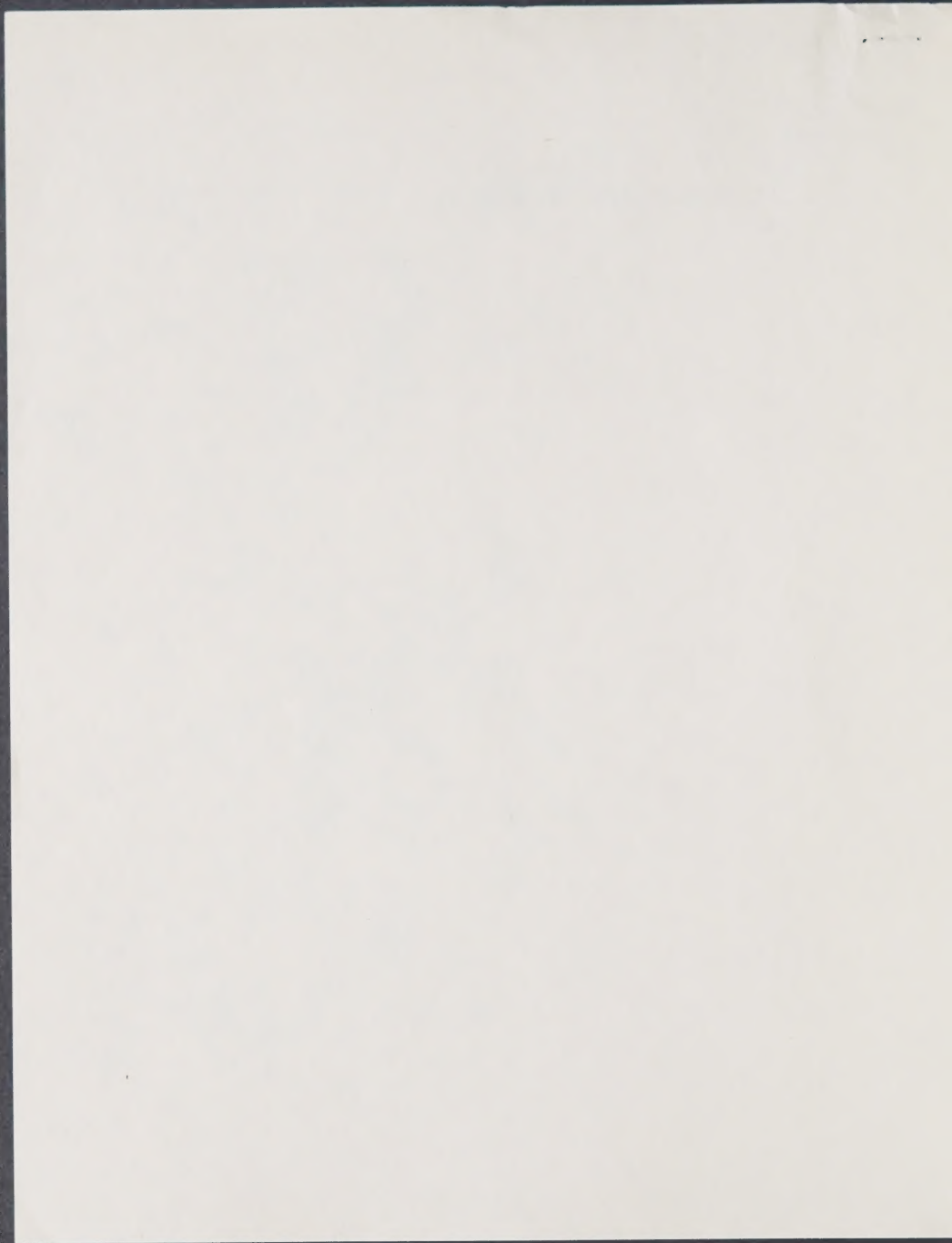
I would love to join, because I hold Oberlin in such very high esteem. My best art historian friend, Prof. Wolfgang Stechow, was one of the finest human beings I have ever known. The enclosed will be self-explanatory.

Unfortunately, my schedule for the next two years is exceedingly full. I have accepted to serve on the boards of trustees of the Institute of Fine Arts in New York and of Queen's University in Kingston, Ontario and also to be on the visiting committee to the Fogg Museum. Hence I do hope that you will understand my reason for declining your gracious invitation at this time, but hope that you might ask me again sometime in the not too distant future.

Many thanks for your understanding.

Sincerely,

Alfred Bader
AB:mmh
Enclosure



OBERLIN

November 25, 1986

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

Dear Dr. Bader:

I am writing to seek your participation in the Visiting Committee of the Allen Memorial Art Museum at Oberlin College.

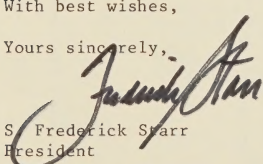
As you may know, the Allen was the first academic art museum to be founded west of the Alleghenies and will be celebrating the 70th anniversary of its opening in 1987. Long recognized as one of the leading college or university art museums in the country, the Allen has entered a period of great challenge and potential for future excellence with the recent appointment of a full-time director and the expansion of its staff, improvements long overdue. Bluntly, our goal is not only to keep the Allen Memorial Art Museum in the forefront of teaching museums, but also to ensure its reputation as the leading college art museum in the United States.

Your advice and involvement would be invaluable to us in achieving this goal. The Visiting Committee will meet at least annually in Oberlin, and will consist of approximately twenty distinguished men and women from the world of the visual arts. Meetings will be arranged at the members' convenience, and will generally include sessions with the staff, faculty and students, as well as executive sessions. The Visiting Committee will advise the Director, William J. Chiego, the President, and also the Board of Trustees of Oberlin College. It goes without saying that the College is prepared to defray all expenses involved in these visits to Oberlin.

Both the Director and I stand ready to respond to any queries you may have. Alternatively, let me invite you to make a visit to Oberlin as our guest in the near future.

With best wishes,

Yours sincerely,


S. Frederick Sparr
President

SFS:cg

