

Alfred Baber Fonds

Correspondence

Walter Art Gallery  
1984-97

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5098.5
BOX	3
FILE	42



Dr. Alfred Bader  
924 East Juneau, Suite 622  
Milwaukee, Wisconsin 53202  
Phone: 414/277-0730  
Fax: 414/277-0709

*A Chemist Helping Chemists*

January 14, 1997

Dr. Gary Vikan  
The Walters Art Gallery  
600 North Charles Street  
Baltimore, MD 21201-5185

Dear Dr. Vikan:

Further to our correspondence regarding the Bloemart exhibition, enclosed please find a color photograph and detail of my newly-acquired *Jacob's Dream*.

As you know, Professor Roethlisberger has published one version. That I saw some years ago at Harrari & John, and that does not compare in quality to my work.

Would you like my painting in your exhibition?

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures



Dr. Alfred Bader  
924 East Juneau, Suite 622  
Milwaukee, Wisconsin 53202  
Phone: 414/277-0730  
Fax: 414/277-0709

A Chemist Helping Chemists

November 8, 1996

Dr. Gary Vikan  
The Walters Art Gallery  
600 North Charles Street  
Baltimore, MD 21201-5185

Dear Dr. Vikan:

I have been traveling a good deal, and so the return of the enclosed form has been delayed.

As you know, I have recently acquired a very exciting Abraham Bloemart of *Jacob's Dream*, and I will send you a good photograph within two or three weeks.

I will be in England until January 6th, and if you have any questions, please write to me at 2A Holmesdale Road, Bexhill-on-Sea, East Sussex TN39 3QE, England.

With all good wishes, I remain,

Yours sincerely,

AB/cw

*Send Bloemart  
photo when recd  
from Charles  
- not rec'd yet*



# MASTERS OF LIGHT: DUTCH PAINTING IN UTRECHT DURING THE GOLDEN AGE

Fine Arts Museums of San Francisco  
M. H. DeYoung Memorial Museum  
Golden Gate Park  
San Francisco, California 94118  
September 6 – November 30, 1997

The Walters Art Gallery  
600 North Charles Street  
Baltimore, Maryland 21201  
January 11 – April 5, 1998

The National Gallery, London  
Trafalgar Square  
WC2N 5DN  
London, England  
May 6 – August 2, 1998

## LOAN AGREEMENT

Lender Dr Alfred Bader

Contact same

Office address street 924 East Juneau, suite 622

phone# 414-277-0730

Title

country Milwaukee  
city WI

postal code 53202  
zip code

fax# 414-377-0709

Collection and return address (if different) street

phone#

country

city

state

postal code

zip code

fax#

Title of loan St Jerome, A. Bloemaert

Inventory number

Medium oil on canvas

Date

Exact form of lender's credit line for exhibition label and catalogue texts

Object dimensions: without frame H 64.4 cm x W 52.7 cm x D \_\_\_\_\_ cm

with frame H 88.2 cm x W 77 cm x D \_\_\_\_\_ cm

Crate dimensions: exterior H \_\_\_\_\_ cm x W \_\_\_\_\_ cm x D \_\_\_\_\_ cm

*Crating by  
M. Rosalind Art  
Museum at your  
expense*

Insurance/Indemnity value  
of the object (US currency)

With 100,000 -

Will the lender accept United States/United Kingdom  
Government Indemnity?  Yes  No

If the lender elects to maintain his/her own insurance, please provide the name and address of the insurer and the estimated cost of the premium:

*have to have*

## CONDITIONS GOVERNING LOANS

- I. The Fine Arts Museums of San Francisco, The Walters Art Gallery, and The National Gallery, London, will exercise the same care with respect to loans as they do in the safekeeping of their own property.
- II. The United States borrowing institutions will arrange for United States Government Indemnity or all-risk, wall-to-wall insurance coverage. The insurance/indemnity will be for the amount indicated on the face of this loan agreement against all-risk of physical loss or damage from any external cause while in transit and on location during the entire period of the loan. The policy referred to contains the usual exclusions of loss or damage due to such causes as gradual deterioration, inherent vice, war, invasion, hostilities, insurrection, confiscation by order of any government or public authority, risks of contraband, or illegal transport and/or trade.
- III. The National Gallery, London is able to offer United Kingdom Government Indemnity which is wall-to-wall and for all risks. The indemnity is conditional upon it being a term of the loan agreement that no restoration or conservation work is carried out on the object without the prior agreement of the owner. Exclusions are war, hostilities or war-like operations, the negligence or other wrongful act of the owner, his servants or agents; the condition of the object at the time of its loan, a claim by a third party claiming to be entitled to the object, and restoration or conservation work undertaken to the object by the borrower, his servants or agents with the agreement of the owner.
- IV. Unless permission to do so has been specifically denied in writing by the lender at or prior to the time this agreement is issued, the lender authorizes the borrowers to photograph, reproduce, and publish the work in any medium for archival, educational, and publicity purposes. The work will be returned to the lender at the address indicated hereon or to their representative duly authorized in writing. If the lender should die or be adjudged bankrupt, the work will not be surrendered except to a duly certified court appointed executor, administrator, or trustee.

SIGNED Alfred Bader  
For the lender

DATE Nov 8 96

SIGNED \_\_\_\_\_  
For the Fine Arts Museums of San Francisco, on behalf of the exhibition organizers

DATE

Return both copies to the Registrar, Fine Arts Museums of San Francisco, M.H. DeYoung Memorial Museum, Golden Gate Park, San Francisco, CA 94118, USA





THE WALTERS ART GALLERY

26 June 1996

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

Dear Dr. Bader,

It is our pleasure to write to you about Utrecht in the Golden Age (working title), a landmark exhibition being organized by the Walters Art Gallery, the Fine Arts Museums of San Francisco, and the National Gallery in London. This show offers the first in-depth examination of the extra-ordinarily rich range of painting created in Utrecht during the first half of the seventeenth century. Opening in San Francisco 6 September 1997, the exhibition will be on view in Baltimore beginning in January 1998 and then in London through July 1998.

Utrecht painting epitomizes the best elements of European baroque art, combining Italian theatricality and innovative lighting effects with Dutch sensitivity to nature. The result is an unexpected side of Dutch art that is remarkably accessible to modern audiences. The exhibition and accompanying catalogue will explore the cultural conditions behind the distinctive character of these paintings by highlighting the patronage of Utrecht's aristocracy and important Catholic community in a country often thought of as middle-class and Protestant.

The organizers will bring together approximately seventy-five paintings from North American and European collections. Focusing on the first half of the seventeenth century when Utrecht was at its apogee as an artistic center, the exhibition features superb works by well-known artists such as Hendrick ter Brugghen, Gerard van Honthorst, Joachim Wtewael, Abraham Bloemaert, Jan Both, and Roelandt Savery along with masterpieces by a few less familiar contemporaries, including Cornelis van Poelenburgh and Nicolas Knupfer.

The exhibition is curated by Joaneath Spicer, Curator of Renaissance and Baroque Art at The Walters, with the collaboration of Lynn Orr, Curator of European Painting at San Francisco, and in consultation with Christopher Brown, Chief Curator at the National Gallery. The catalogue, the first comprehensive publication on the subject in English, is certain to become the standard text on seventeenth-century painting in Utrecht. In addition to detailed catalogue entries, it will include essays on artistic and contextual issues written by the curators and leading specialists in the fields of art history, economics, and social and religious history.

123

W. H. & A. S. B. Co.  
NEW YORK



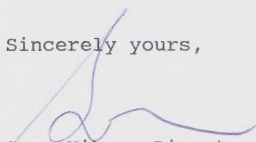
With this letter we request the loan of your St. Jerome in his Study by Abraham Bloemaert. Among the most Caravaggesque works in Bloemaert's oeuvre, this painting illustrates the artist's receptivity to new stylistic influences and the great facility with which he worked in these various styles. In the exhibition, your St. Jerome in His Study will be joined by other outstanding paintings by Bloemaert and by his gifted students, underscoring the master's importance as both a skilled artist and as the teacher of Utrecht's next generation of painters.


The borrowing institutions will of course assume all expenses for packing, "wall to wall" insurance, transportation, and any other necessary arrangements. To ensure the consistent care of each painting, a registrar from The Fine Arts Museums of San Francisco and a conservator from The Walters will travel with the exhibition, monitoring their condition at each venue. Loan forms will be sent to you shortly.


Response to this project has been gratifying, including substantial support from the National Endowment for the Arts. Utrecht in the Golden Age will be a spectacular exhibition, a visual treat for the public and a significant contribution to our scholarly knowledge. We very much look forward to your participation.

With our best regards.

Sincerely yours,

  
Gary Vikan, Director  
Walters Art Gallery, Baltimore

  
Neil MacGregor, Director  
National Gallery, London

  
Harry S. Parker III, Director  
Fine Arts Museums of San Francisco

12



THE WALTERS ART GALLERY

4 September 1992

Dr. Alfred R. Bader  
2961 North Shepard Ave.  
Milwaukee, Wisc. 53211

Dear Dr. Bader,

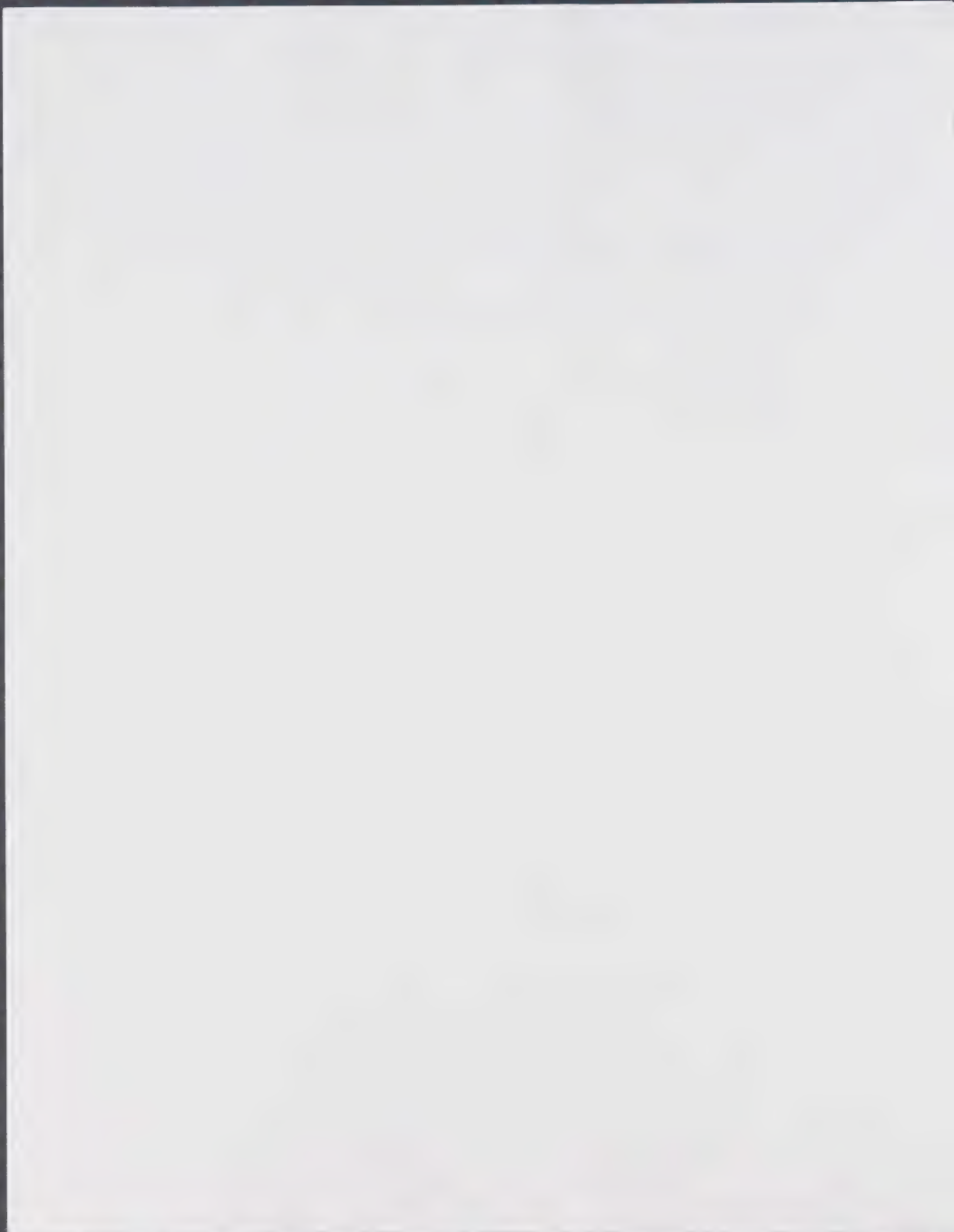
While it has been some time - indeed before I came to the Walters - since we corresponded or met in London, I remember your kind invitation to visit your collection were I to be in Milwaukee. Probably at some point in the week of November 16 -21 I will be in Milwaukee to accompany a painting belonging to a Baltimore collector to the Haggerty for their Bramer show. Would a visit then be convenient for you? As the specific days of my traveling are not fixed, it could be arranged to fit your preference.

Coming to the Walters was one of the best decisions I ever made, though it remains to be seen if the character of the place will change now that our director Bob Bergman has been hired away by Cleveland. I have a small show on Heemskerck's reception of the antique opening in January but it will be a few more years before a large Dutch show can be launched.

Congratulations on your recent purchase!

Sincerely yours,

Joaneath Spicer  
The James A. Murnaghan Curator  
of Renaissance and Baroque Art





bcc: Dr. C. Brown, C. Munch

*Chemists Helping Chemists in Research and Industry*

## **aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

March 4, 1988

Dr. Eric M. Zafran  
Curator of Renaissance & Baroque Art  
The Walters Art Gallery  
600 North Charles Street  
Baltimore, Maryland 21201-5185

Dear Dr. Zafran:

In response to your interesting letter of February 29th, enclosed please find a somewhat beat up photograph of my Singer. So many art historians have asked me for photographs of this painting that it is my last one, and the weather is just too cold to take this panel to the photographer. Unfortunately, the man who photographed this many years ago has retired. A good reproduction and discussion is presented in David McTavish's catalog, enclosed. Please note page 79.

I own another work by Lievens, also an early work, of practically the same size, and I enclose a brief discussion on it, and its reproduction.

The restorer who has worked on five of my six works by Lievens, and who removed the beret from the singer, is Mr. Charles Munch, Route 1, Bear Valley Road, Lone Rock, WI 53556, telephone 608-583-2431. He is a most helpful and knowledgeable man and will, I am sure, be happy to share with you whatever technical information he has.

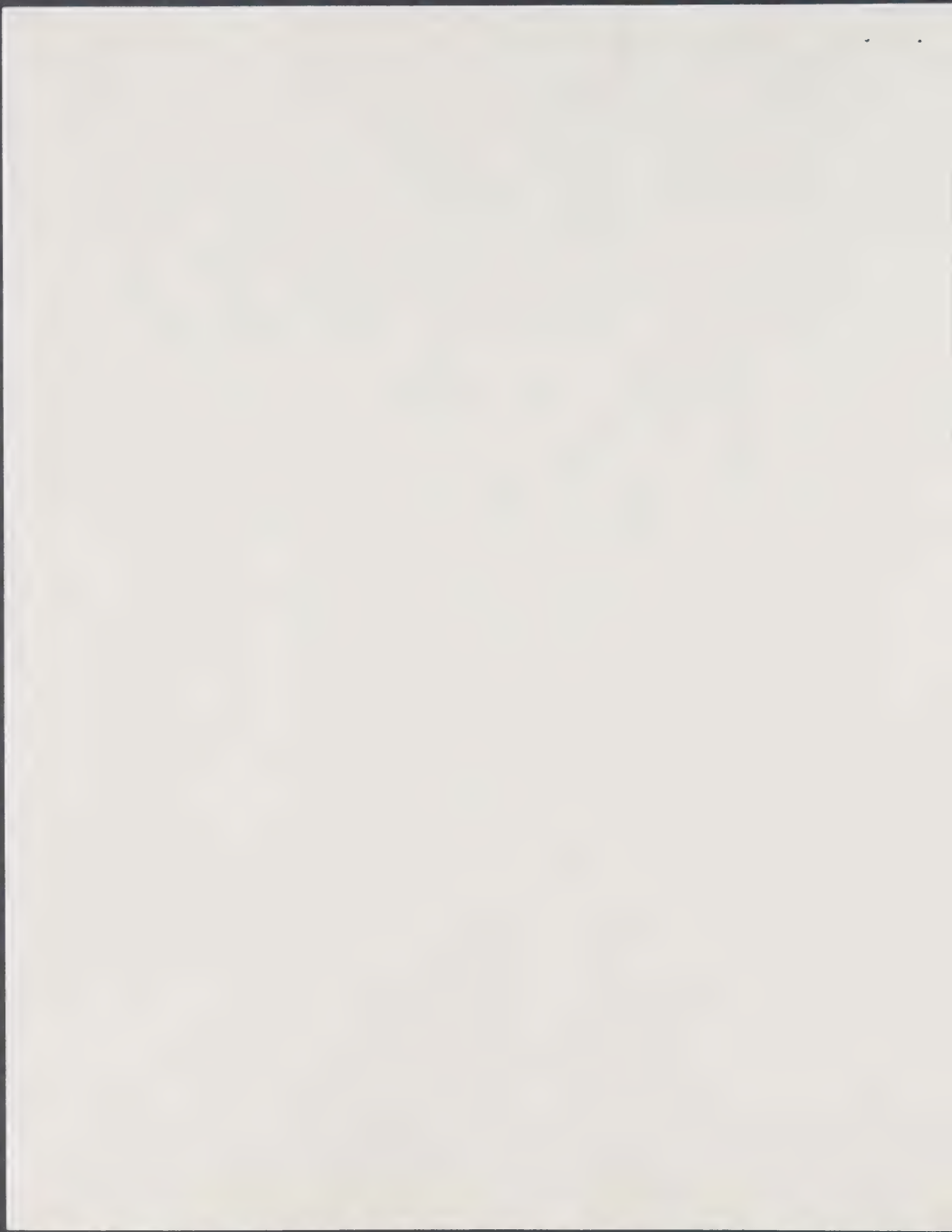
I have read Ms. Gifford's essay with great interest. Are you now convinced that the Esther in Raleigh, North Carolina is indeed by Lievens? You will recall that you were in doubt some years ago, and so was I.

If both Lievens and Rembrandt had died in 1632, then I believe that Lievens would have been considered the greater artist. All you have to do is to look at that marvelous Job in Ottawa and Rembrandt's Mother that was sold at Sotheby's in New York on January 14th.

Best personal regards.

Sincerely,

Alfred Bader  
AB:mnh  
Enclosures





# The Walters Art Gallery

600 NORTH CHARLES STREET, BALTIMORE, MARYLAND 21201-5185 (301) 547-9000

29 February 1988

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

Dear Dr. Bader:

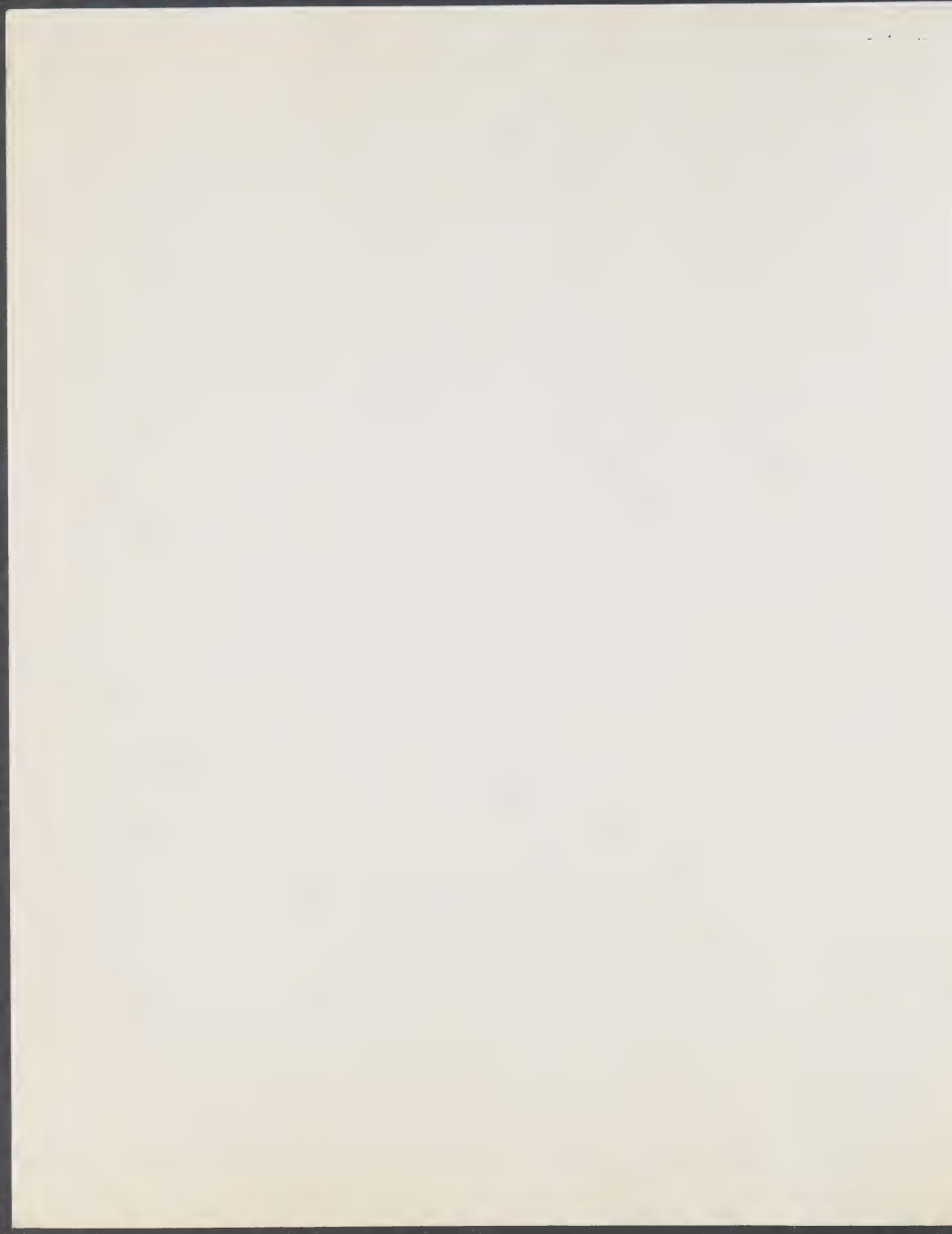
I am writing to you to learn if you can supply us with information and a black and white photograph of your painting of the Singing Man by Jan Lievens (Sumovski 1224). As you can see from the enclosed material, we have a Lievens of a Lute Player that is almost identical in size. These two paintings could have been part of a series of musicians by Lievens inspired by those of Terbrugghen. The technical examination of our painting has been rather thorough, and as yours has had the beret removed, I wondered if there were any documentation of pentimenti, thickness of the wood, etc. We are engaged in preparing a catalogue of our Northern paintings and at the end of this process will organize a small exhibition. If you would be willing to lend your work, we could then (probably in 1990) put the two works side by side.

Looking forward to hearing from you, and hoping that if you are on the East Coast you will stop in to see the Lievens and our newly reinstalled galleries of old masters.

Yours truly,

Eric M. Zafran  
James A. Murnaghan Curator of  
Renaissance and Baroque Art

EMZ:sabr  
Enc.







# The Walters Art Gallery

600 NORTH CHARLES STREET, BALTIMORE, MARYLAND 21201-5185 (301) 547-9000

November 30, 1984

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

Dear Dr. Bader,

Your letter to Atlanta was forwarded to me here at the Walters where I have been working since the summer.

I checked with friends at the High and the Steinhardt was sold not because it was thought to be a fake, but simply because it did not seem to fit into the collection and ever have an occasion to be exhibited there. Glad that it has found a good home with you.

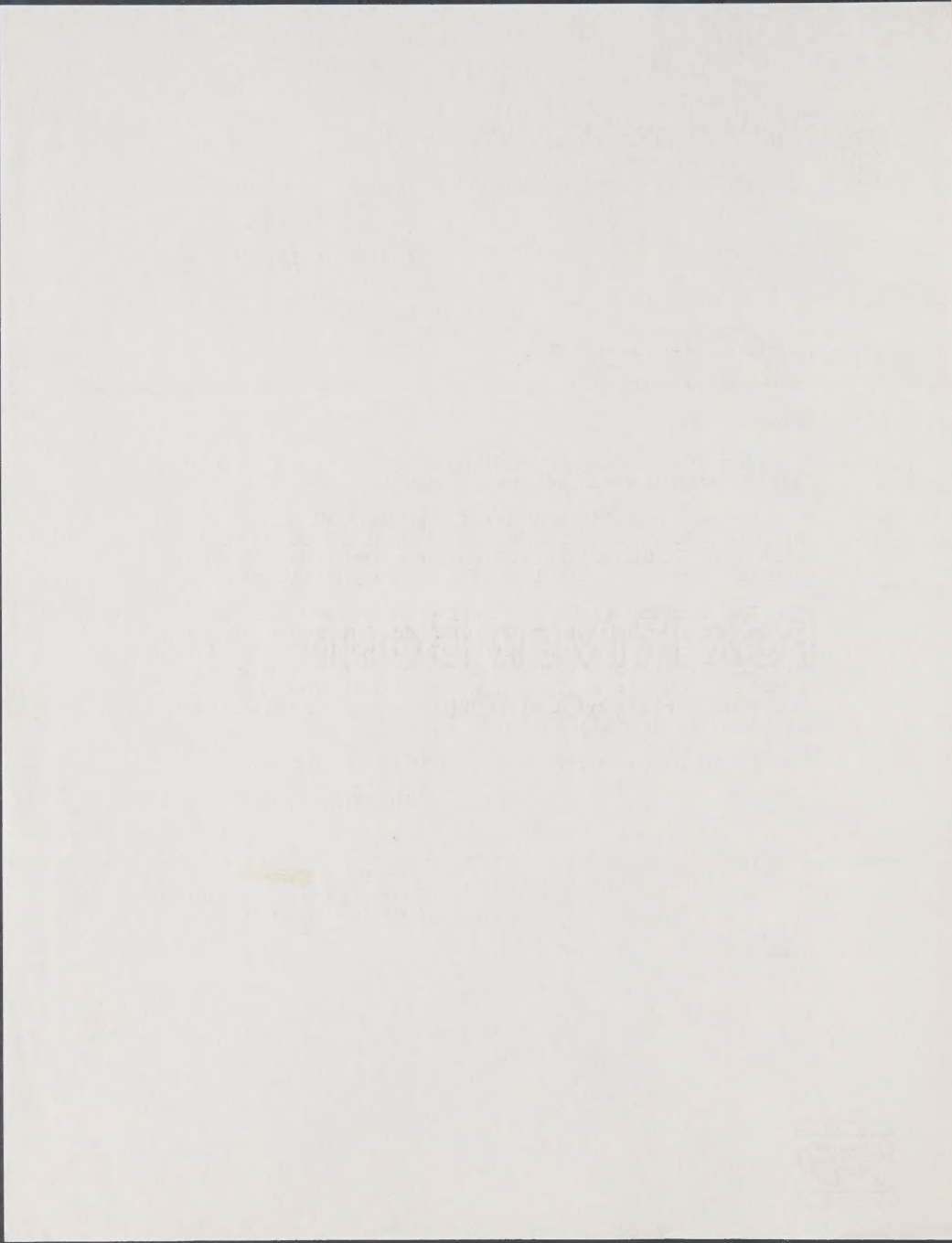
I am currently working on a catalogue of a drawing collection and among the works is one by Rembrandt which I enclose a photograph. It has been called the Match Maker but I really think it is a Biblical subject. It had once been thought to be Esther and Mordechai but certainly the man is not old enough. Can it be another moment in the Esther story or does any other possibility come to your mind. Many thanks for any suggestion you can offer.

I still hope to get to Milwaukee some day and meet you.

With best regards,

Dr. Eric M. Zafran  
James A. Murnaghan Curator of  
Renaissance & Baroque Art

EMZ:cd  
Encl



January 3, 1985

Dr. Eric M. Zafran  
James A. Murnaghan Curator of  
Renaissance and Baroque Art  
The Walters Art Gallery  
600 North Charles Street  
Baltimore, Maryland 21201-5185

Dear Dr. Zafran:

I am sorry that a trip to England has delayed my thanking you for your kind letter of November 30, 1984.

It is good to know that the High Museum did not consider the Steinhart a fake.

Let me give a little thought to the drawing called the Matchmaker. It is certainly not that, but then it is always easier to say what a drawing is not, rather than what it is. Incidentally, I wonder who wrote the catalog entry of this No. 29. I would always be cautious dismissing out of hand anything that Lilienfeld wrote. Practically all of his attributions of paintings to de Gelder were correct, and that 70 years ago! Can you think of any other book written this century that had such a high proportion of correct attributions? I hope that von Moltke's book will be that correct. His book on Flinck certainly is not.

I hope that you will enjoy the enclosed catalog.

Best personal regards,

Alfred Bader  
AB:mmh  
Enclosure

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