

Alfred Bader

Alfred Bader Fine Arts

[Art photographs]

[19-3]

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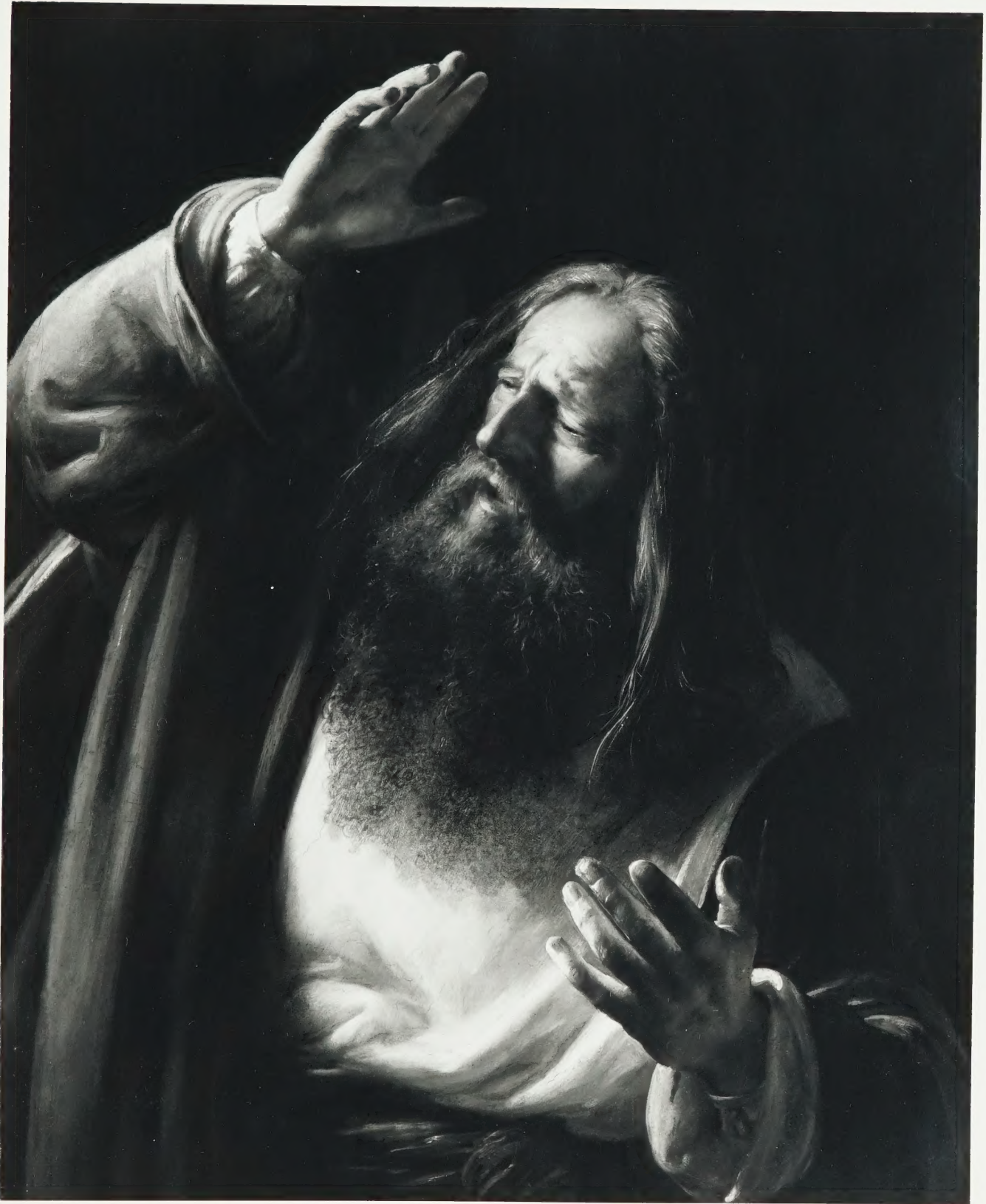


EMERSON
LECTURE SERIES
1912

oil | canvas 25 3/4 x 20 1/2 ✓

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PAPER
1922



Christopher Paudess German c. 1582 - after 1660

76.2 x 62.2 cm Xhis 2/23/79 no. 46

also in prev. Xhis Sale 12-16 nos. earlier

Wetzner

frag of very large comp - under bkd. are indic of 40 the heads



PAPER
1900

ET

419244



Wilson 20 x 34 inches

BROWN

B56612



BROWN

14

B56741



2290

CN 58409



7790

CN 58409



421139







B4701

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8 JULIUS SEGALL - AMERICAN (-1925) 11

MY DAUGHTER

OIL/CANVAS, $20\frac{1}{2} \times 17\frac{1}{2}$

SIGNED L/R

THIS WORK WAS PAINTED IN 1902 PER THE
DAUGHTER WHO WAS 12 YRS OLD AT THE TIME.

BRUCE M. BROWN

FIG B4701





413450



413420

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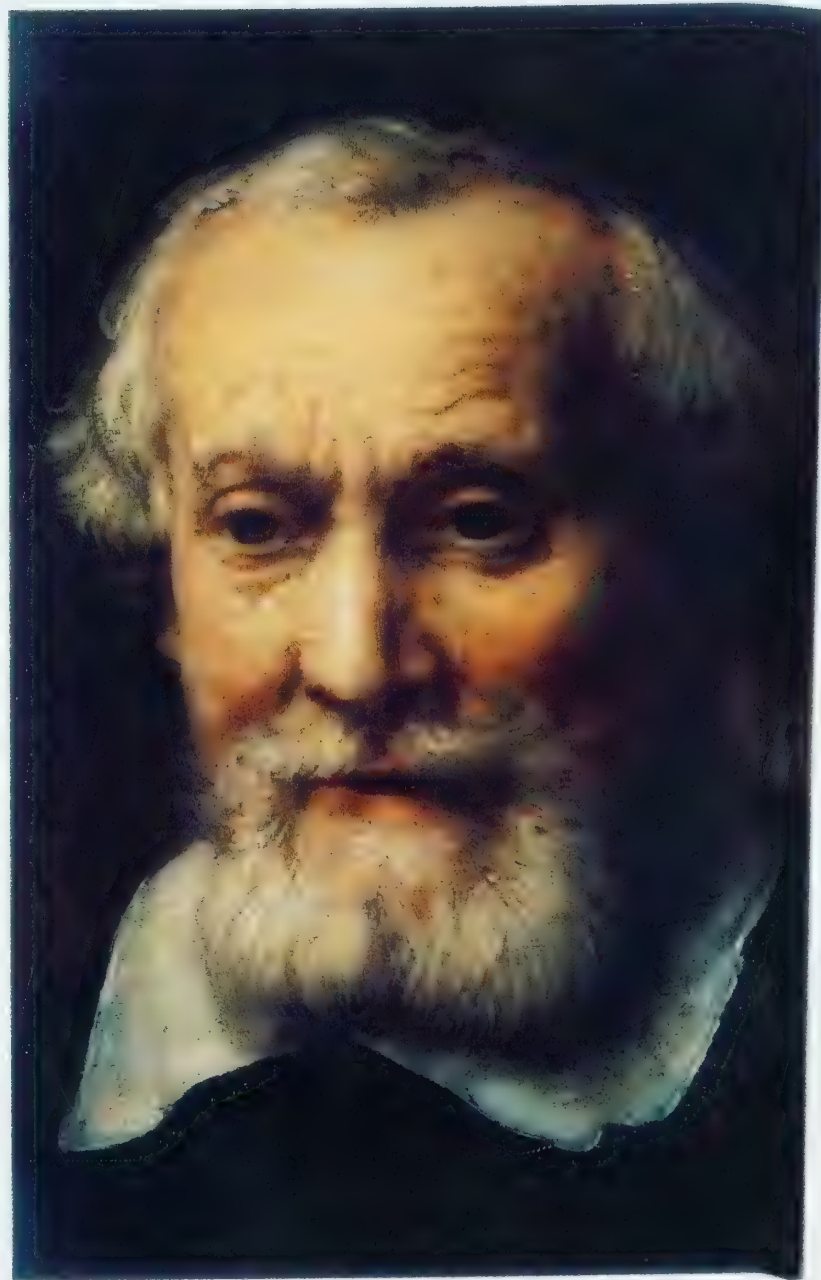
A10960 ID#129810 BLOEMAERT ABRAHAM PORTRAIT OF AN OLD MAN RECTO AFTER TREATMENT AUGUST 11 2000





88cm / 35" Length
73cm / 29" Width.

collected by Neville George,
1971



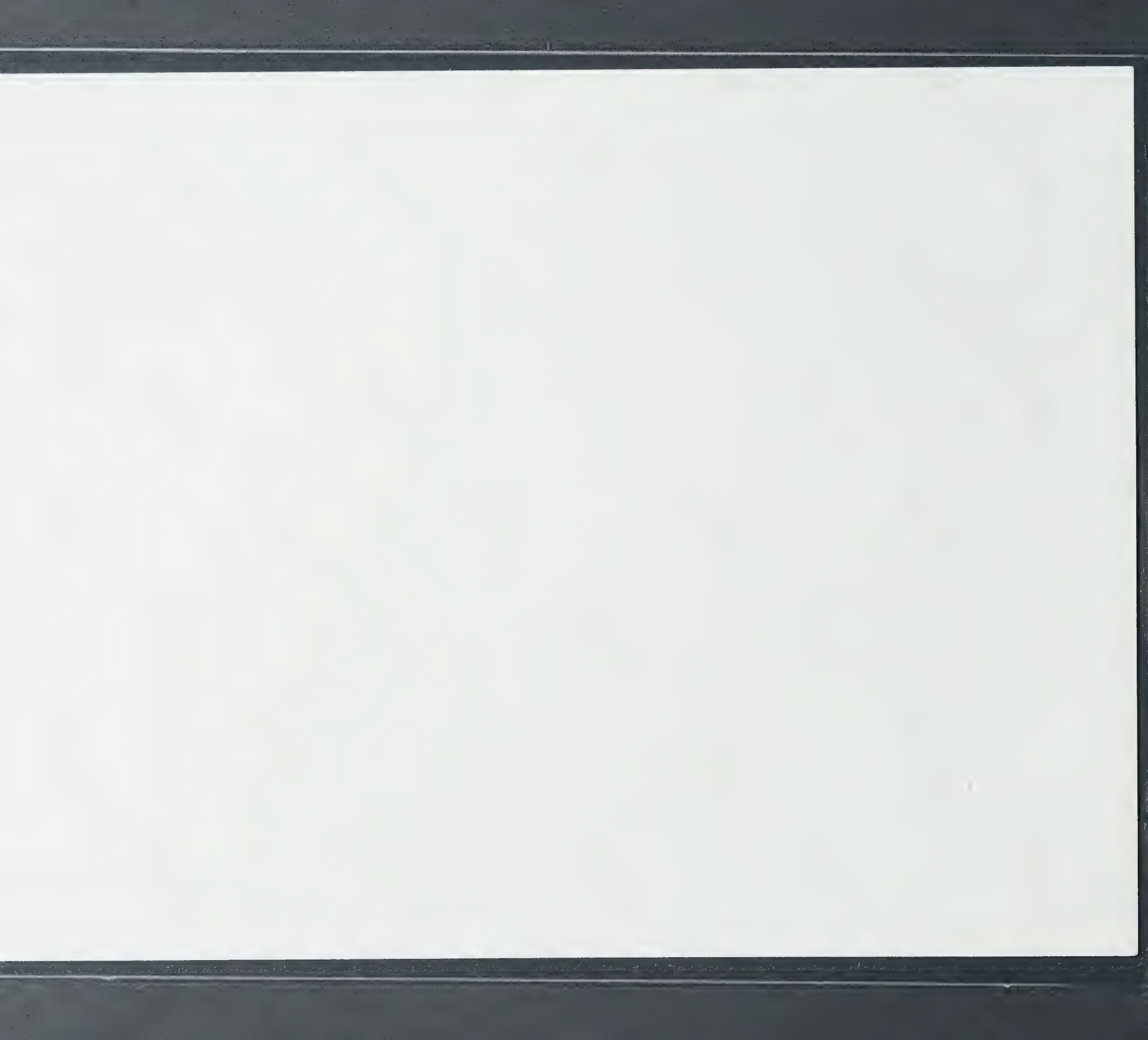
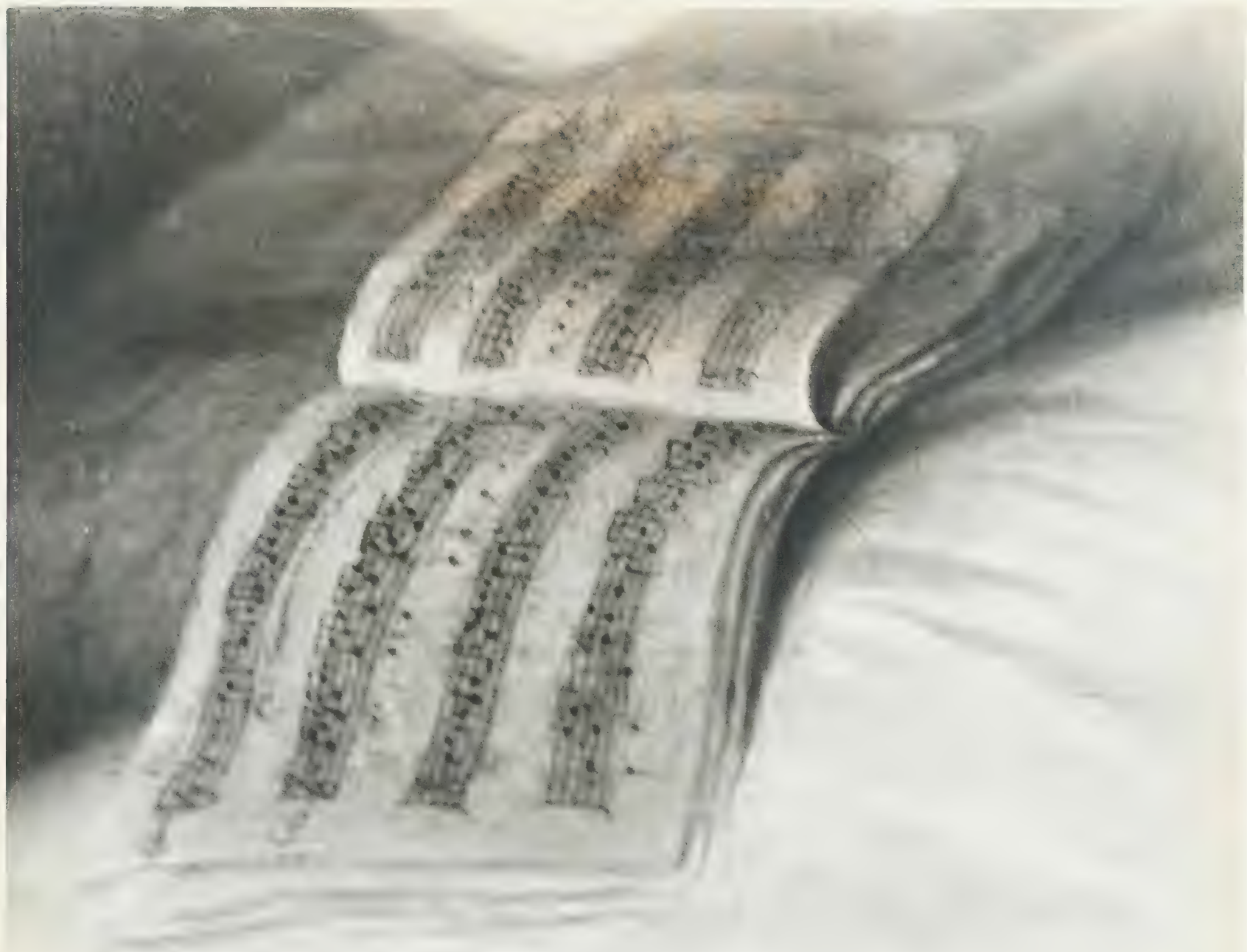




PHOTO (C)
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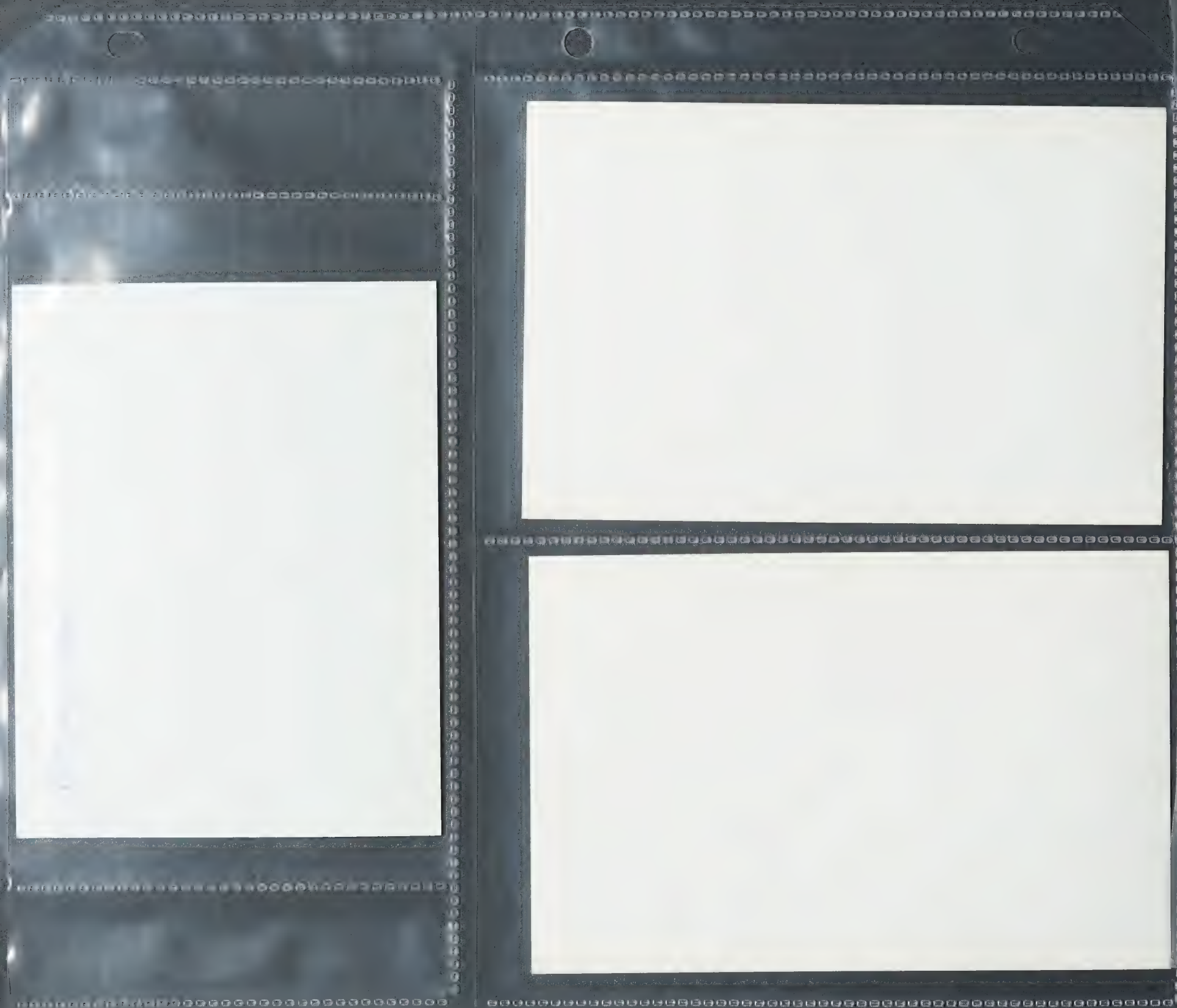














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W. H. R. BROWN

B1052

401158 401159

No.

Name

Dr. Bader

Date

8-15-84

mk

Retouched

Paper

Exposure

Bulb

ORDER NUMBER

82649

Paintings- Orpheus
Levins-Self portrait

Harpichord 7g

No. _____

ORDER NUMBER

Name _____

Date _____

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Exposure _____

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1710
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SAN DIEGO MUSEUM OF ART

September 23, 1992

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

Dear Dr. Bader:

Thank you for your letter dated September 2, 1992. The work in our collection to which you refer has been reattributed to a follower of Jan Steen. I have included a black & white photo of this painting for your reference. Please accept this photo with the compliments of the San Diego Museum of Art.

1940:014 *The Cat's Medicine*
Follower of Jan Steen, Dutch, 1626-1679
Oil on panel, n.d.
21-3/4" H x 18-1/8" W

Donor: Anne R. and Amy Putnam

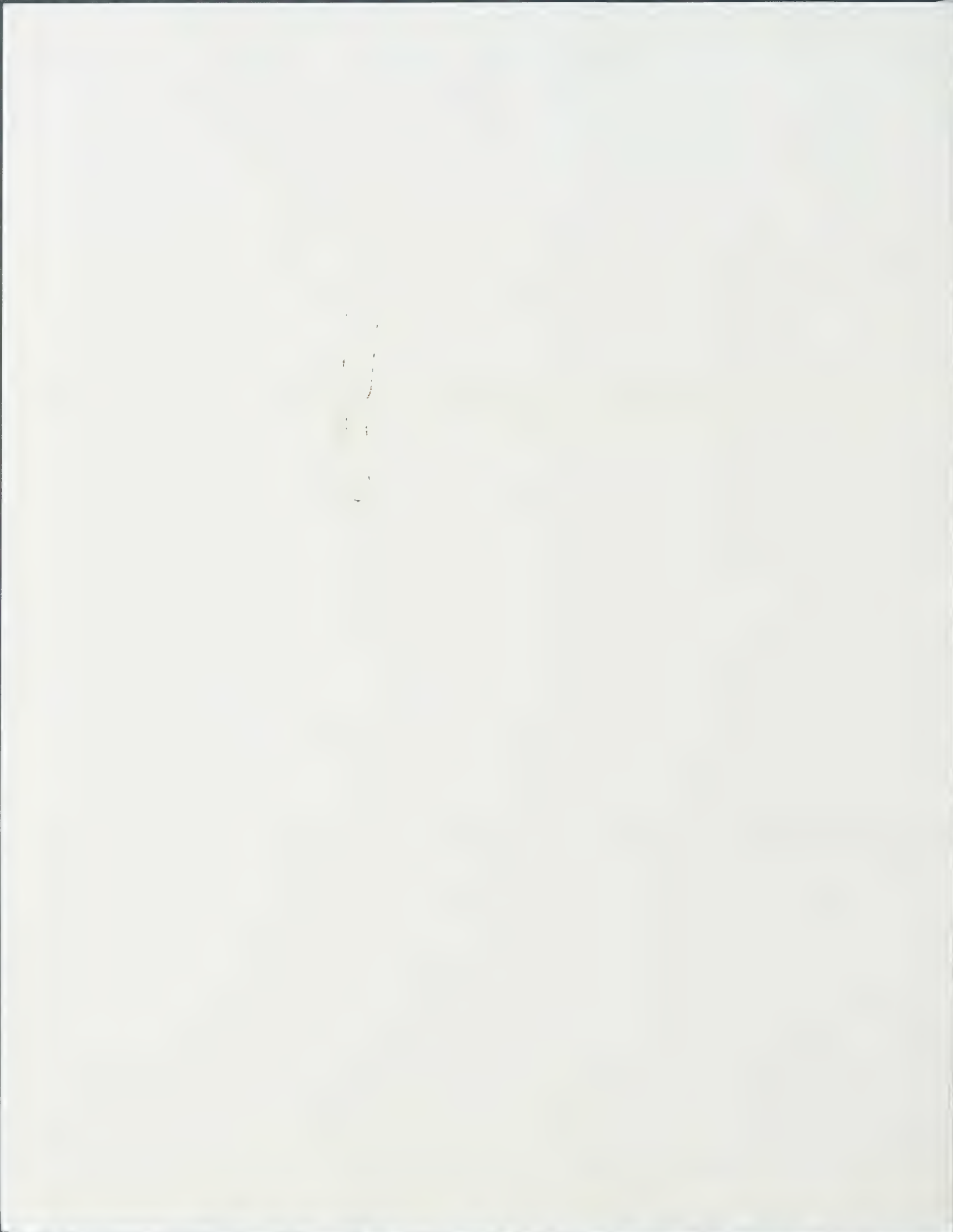
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Good luck in your research.

Respectfully,



Holly Witchey
Associate Curator, European Art





Acq. No: 1940:014

Artist: FOLLOWER OF JAN STEEN

Artist's dates: 1626-1679

Nationality: Dutch

Title: *The Cat's Medicine*

Date: n.d.

Medium: oil

Support: panel

Image Size: 21-3/4H x 18-1/8W (inches)

Framed Size: 29-5/16H x 25-3/4W (inches)

Credit Line: Anne R. and Amy Putnam

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Jan Gillisz. van Vliet
St. Francis at prayer, c. 1630
oil on panel, 40 x 30.5 cm
monogrammed; JG, VV (JG twined)

13



lit / canvas 28 x 21 inches

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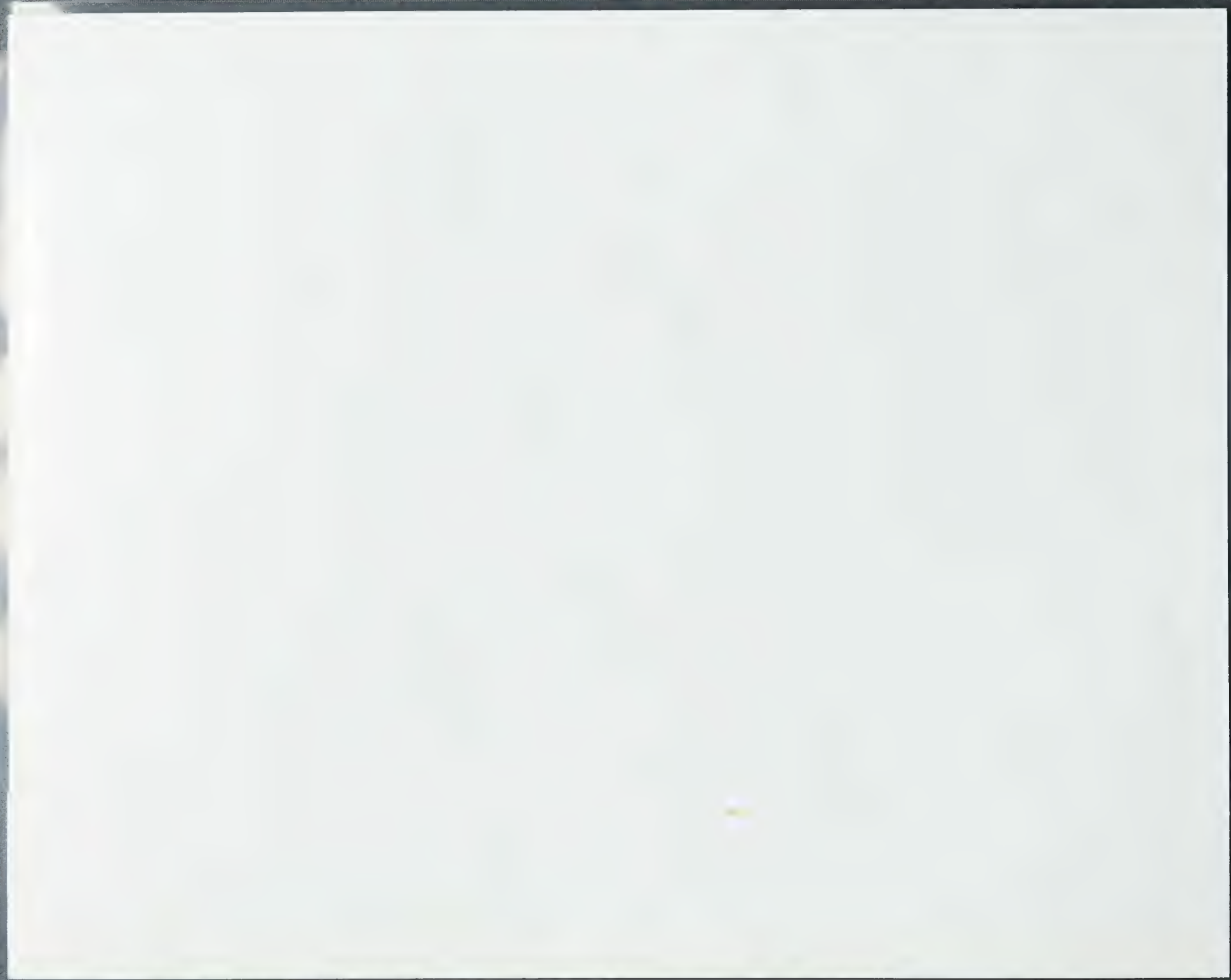
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Antonio Giovanni Pellegrini
Study of a Saint









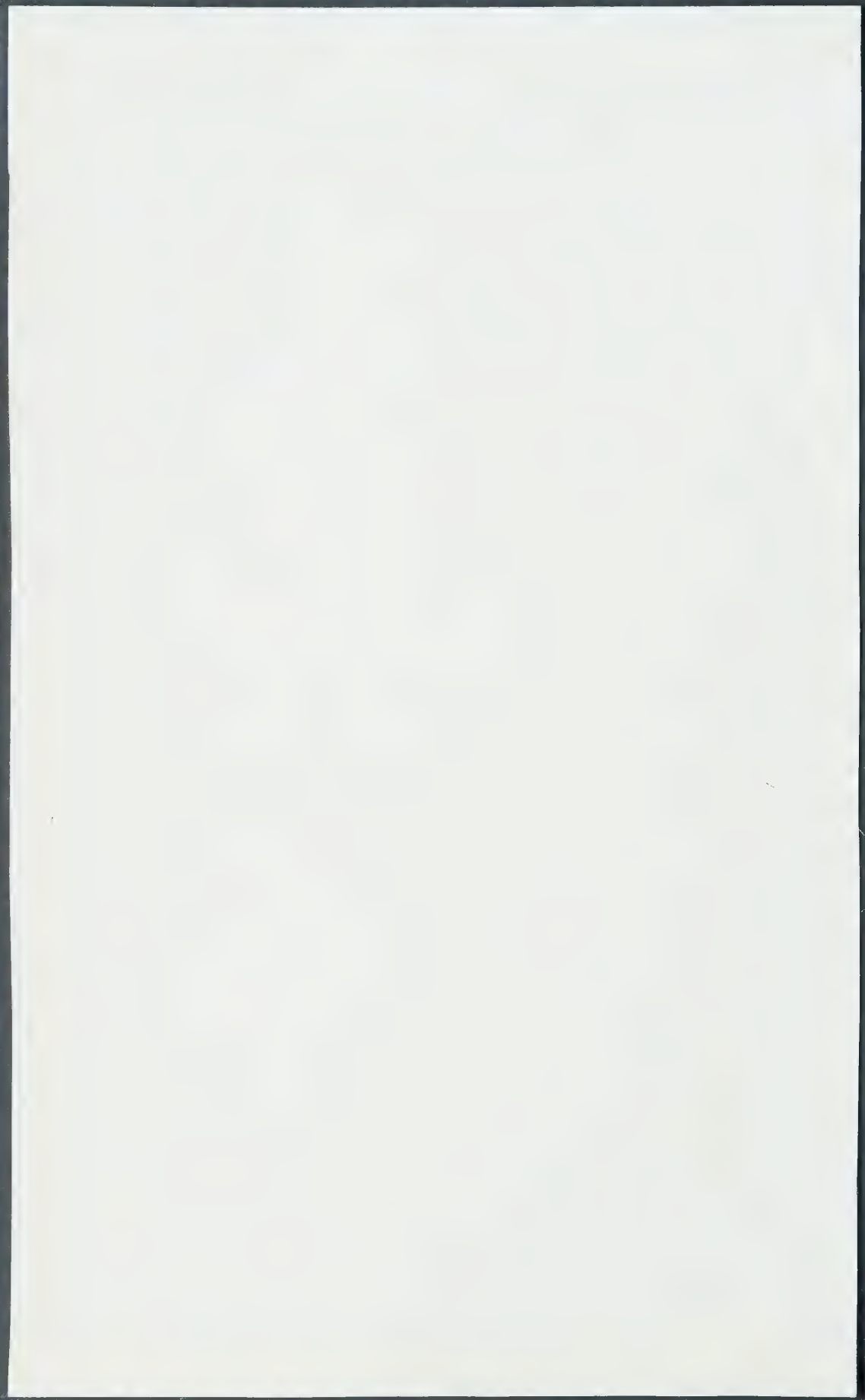






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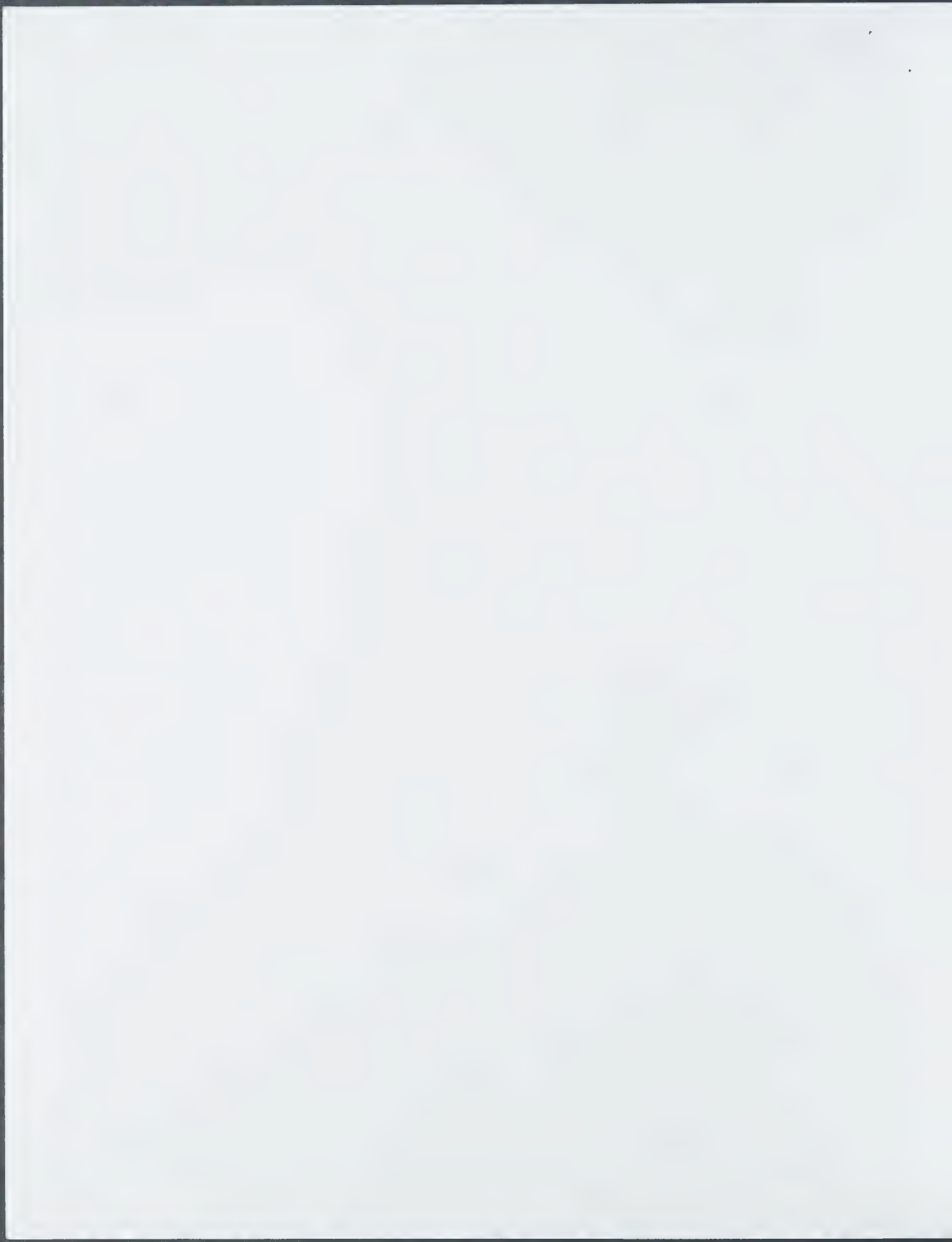
NATHAN AND BENJAMIN KATZ: DEALER-CONNOISSEURS

In the early 20th century, David Katz established an antiques business in Dieren, a town near Arnhem in the eastern Netherlands. Two of his four sons, Nathan and Benjamin Katz (fig. 1), formed a partnership around 1930 under the name of their father's business, Firma D. Katz, continuing to operate in Dieren and eventually opening a branch in The Hague. The firm flourished in the 1930s under the astute stewardship of the two brothers, who orchestrated the purchase of many masterworks of Old Master paintings from illustrious collections throughout Europe, especially from the great aristocratic houses in England.

Like all major European art dealers of the day, the Katz brothers also established prestigious contacts in the United States. At home in Dieren, they organized numerous exhibitions in their elegant galleries, accompanied by catalogues that showcased the serious scholarship, sophisticated connoisseurship, and fine aesthetic sensibility that the firm was known for. The brothers were well-known bidders in many of the great sales of their generation and, when they could not be present for auctions in person, often enlisted the London-based dealer Edward Speelman to purchase paintings on their behalf. Speelman, for example, purchased Rembrandt's *Musical Allegory* (fig. 3) at the Cripps sale at Christie's in London on 16 November 1936. Soon after, the painting was with Firma D. Katz, and now has a place of honor among the great master's works in the Rijksmuseum, Amsterdam.

As the Katz brothers' reputation as connoisseurs grew, their bearing on contemporary taste became ever more powerful. Nathan in particular developed a deep knowledge of Dutch painting and became one of the foremost experts in the field; it is surely in part due to his excellent taste and thoughtful purchases that many important late 16th and 17th-century Dutch pictures have found their way into important public collections. Among these, to name just a few, are great works by Rembrandt, Frans Hals, and Jan Steen (fig. 4).

A testament to the Katz brothers' taste and expertise was their ability to make a number of significant, competitive purchases of paintings *en bloc* in the mid- to late 1930s. One such acquisition occurred in the summer of 1939, when the grand and exceedingly important picture collection formed by Sir Francis Cook, 1st Bt. (1817-1901), which had passed by family inheritance to Sir Herbert Cook, 3rd Bt. (1868-1939), was dispersed. The collection, housed at Doughty House in Richmond, Surrey, comprised great treasures now exhibited in museums around the world, including Velazquez's *Old Woman Cooking Eggs* (Edinburgh, National Gallery of Scotland), Turner's *The Fifth Plague of Egypt* (Indianapolis, Indianapolis Museum of Art), and the recently rediscovered *Salvator Mundi* by Leonardo da Vinci that was exhibited at the National Gallery, London in 2011-2012. The Katz brothers immediately recognized the quality of the works amassed by Cook and seized the opportunity to procure them. They were the first dealers to purchase from Sir Herbert's estate, allowing them to select from among the finest pictures: they chose approximately forty Dutch and Flemish works, including the present *Portrait of a*



gentleman by Ferdinand Bol, as well as a great oil sketch by Rubens (*The Triumph of Rome*; The Hague, Royal Picture Gallery) and a precious *Lady at a virginal* by Gabriel Metsu (on loan in Rotterdam, Museum Boijmans van Beuningen). The taste and connoisseurship exhibited by Benjamin and Nathan Katz over the course of their distinguished careers places them among the most important and decisive dealers of the 20th century, whose enduring influence on the art world can still be felt today.

FERDINAND BOL

(Dordrecht bapt. 24 June 1616-1680 Amsterdam)

Portrait of a man, half-length, in a red mantle lined with golden embroidery and a hat

oil on canvas, the upper corners made up
34 1/4 x 30 3/4 in. (87 x 78.1 cm.)

PROVENANCE:

Sir Francis Cook, 1st Bt. (1817-1901), Doughty House, Richmond, Surrey, and by descent to his son

Sir Frederick Cook, 2nd Bt. (1844-1920), and by descent to his son

Sir Herbert Cook, 3rd Bt. (1868-1939).

Acquired by Nathan Katz in March 1940 via Thomas Agnew & Sons, sold from the Cook Collection by the Trustees of the 1939 Picture Settlement;

Acquired by Dr Hans Posse for the 'Sonderauftrag Linz', 19 November 1941, for FL. 60,000 as 'Rembrandt van Rijn' (Linz inv. 2048).

Transferred to the Munich Collecting Point (Mü 1658) by Western Allied Forces, 30 June 1945 and repatriated to the Netherlands, 29 April 1946.

On loan to the Stedelijk Museum het Catharine Gasthuis, Gouda, the Netherlands by the Stichting Nederlands Kunstbezit (NK 1668).

Restituted to the heirs of Benjamin Katz and Nathan Katz on 17 December 2012.

LITERATURE:

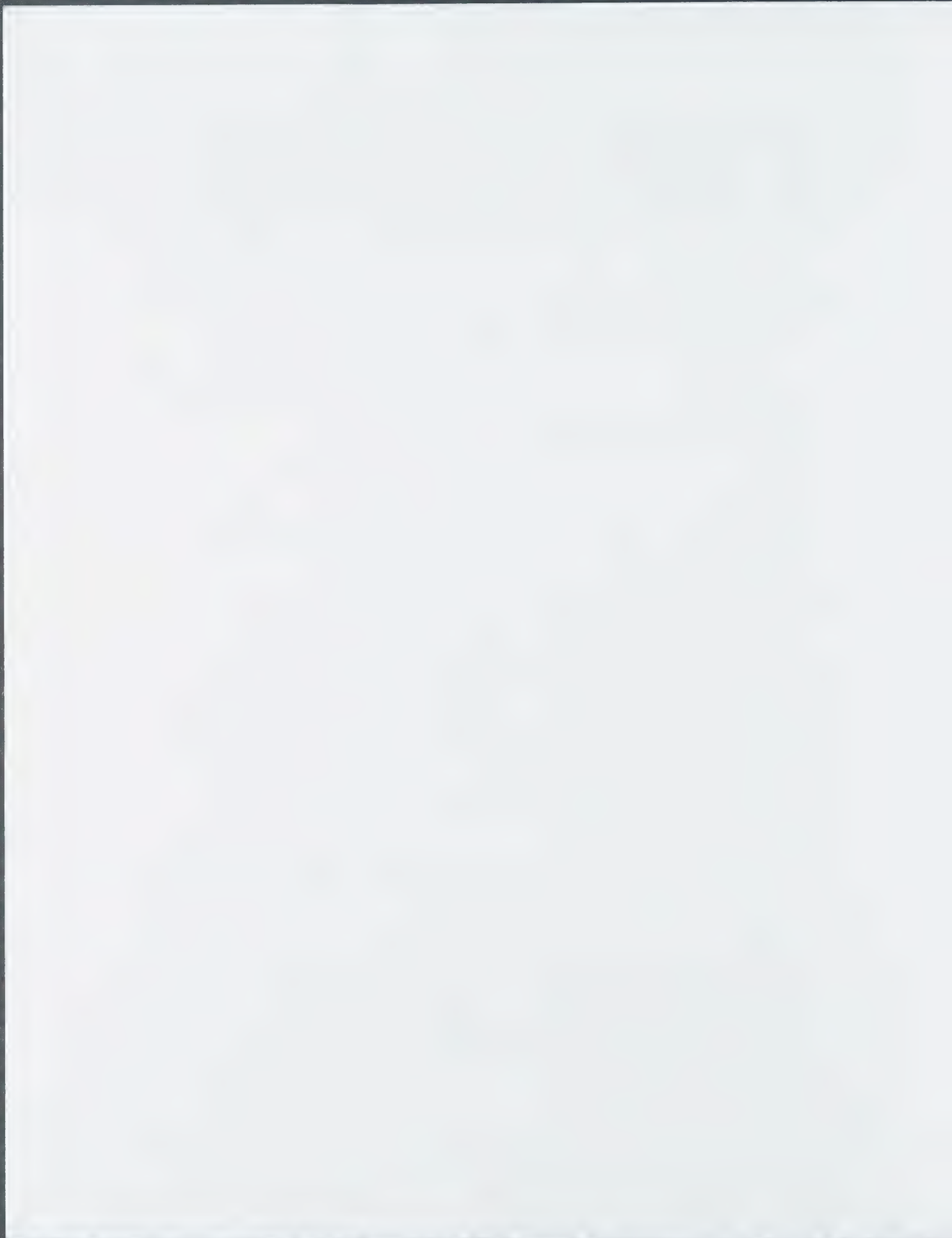
J. O. Kronig, *A catalogue of the paintings at Doughty house, Richmond, & elsewhere in the collection of Sir Frederick Cook, bt., visconde de Monserrate*, London, 1913-1915, II, no. 216, as 'dated 1642'.

A. Bredius, "Self-Portraits by Ferdinand Bol", *The Burlington Magazine for Connoisseurs*, XLII, 1923, p. 312.

J. H. J. Mellaart, "Self-Portraits by Ferdinand Bol", *The Burlington Magazine for Connoisseurs*, XLIII, 1923, pl. III E, as 'dated 1642'.

Abridged catalogue of the pictures at Doughty House, Richmond, Surrey, in the collection of Sir Herbert Cook, Bart., London, 1932, no. 216, as 'dated 1642'.

H. van Hall, *Portretten van Nederlandse beeldend e kunstenaars*, Amsterdam, 1963, p. 30, no. 6.



A. Blankert, *Ferdinand Bol (1616-1680): een leerling van Rembrandt's-Gravenhage*, 1976, p. 208, no. A 73-1.

C. Wright, *Paintings in Dutch museums: an index of Oil Paintings in Public Collections in the Netherlands by Artists born before 1870*, London, 1980, p. 45.

A. Blankert, *Ferdinand Bol (1616-1680): Rembrandt's Pupil*, Doornspijk, 1982, no. 73, pl. 82.

The Netherlands Office for Fine Arts The Hague, *Old master paintings: an illustrated summary catalogue*, Zwolle, 1992, p. 46 no. 238.

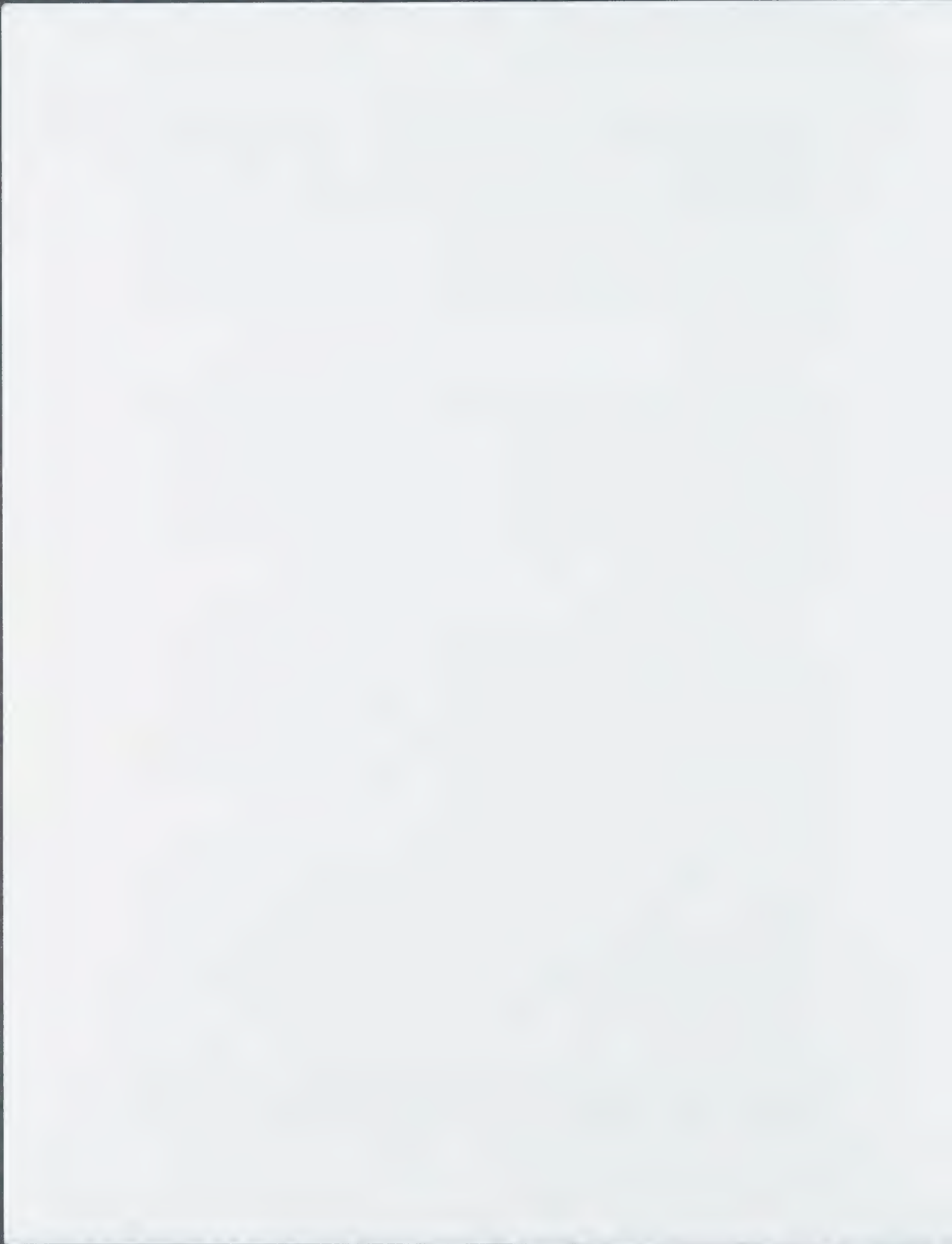
W. Sumowski, *Gemälde der Rembrandt-Schüler in vier Bänden*, Landau, I, p. 301, no. 120.

This striking picture is a rare, early masterpiece by Rembrandt's gifted and accomplished pupil Ferdinand Bol. Born and baptized in Dordrecht, Bol went to Amsterdam to study with Rembrandt in about 1636, and probably remained in the studio until about 1641. Some scholars have proposed that Bol may have even become an assistant to the older master, a level of responsibility suggested by his having witnessed a document in 1640 concerning the inheritance of Rembrandt's wife, Saskia van Uylenburgh (1612-1642). Like that of his teacher, Bol's oeuvre largely consists of history pictures, portraits, and genre figures dressed in exotic costumes. Bol also remained deeply influenced by Rembrandt's palette, technique, and compositions through the 1640s. Bol was successful throughout his entire career, and by the mid-1650s was unrivalled by any of his contemporaries in Amsterdam in receiving official commissions.

Datable to circa 1642, the present *Portrait of a Gentleman* is contemporaneous with Bol's earliest signed and dated works, such as *Portrait of a Woman* (New York, Metropolitan Museum of Art); *Portrait of a Young Woman* (Baltimore, Baltimore Museum of Art); and *Portrait of a middle-aged woman* (Berlin, Gemäldegalerie). Unsurprisingly, Bol's paintings from this early period reveal the most compelling similarities to Rembrandt's work, and the present portrait—long attributed to the older master—is no exception. Light falling from the left powerfully models the sitter's features as it exposes subtle wrinkles around the eyes, individual bristles of facial hair, and gently closed lips. Where shadows fall on the sitter's face, colors are carefully modulated to create a strong effect of three-dimensionality. The glistening beads in the figure's high cap and the details of the brocaded cloak about his shoulders, fastened over his chest by a luminous golden clasp, also animate and lend a vivid naturalness to the image.

Such naturalistic details enhanced by the play of light reflect the influence of Rembrandt's portraiture. In the *Man in Oriental Costume* at the Metropolitan Museum of Art, New York (fig. 1), for example, light is focused dramatically on the sitter's face and on the embellishments of his lavish costume. The latter portrait also shows the manner in which Rembrandt built up areas of rich impasto by applying paint layers wet into wet, a technique Bol certainly learned in Rembrandt's studio and which he has employed in the present painting with great finesse, most notably in the sitter's face and on the central details of his costume. Similarly, Rembrandt rendered the softer textures of fur and silk in his *Man in Oriental Costume* by applying paint more thinly, just as Bol here has evoked the velvetiness of the sitter's red cape with thinner swaths of paint.

The thoughtful, somewhat melancholy gaze of Bol's handsome sitter adds a psychological dimension to the picture. Such sensitivity to the mental preoccupations of his subjects was among Rembrandt's greatest achievements in portraiture—as seen, for example, in his *Self-Portrait at the age of 34* (London, National Gallery, fig. 2), painted just a few years before the present work



—and no doubt informed Bol's approach to his sitters. However, as Walter Liedtke notes, "Rembrandt's example was obviously important for Bol's early efforts as a portraitist...[but] Bol's earliest dated portraits reveal a mastery of technique and composition and a gift for characterization that are quite his own" (W. Liedtke, *Dutch Paintings in the Metropolitan Museum of Art*, New York, I, p. 46). The present *Portrait of a gentleman*, which invites the viewer to contemplate the identity and circumstances of its sitter, is among Bol's most compelling and masterful achievements in the genre.

Perhaps due to its introspective mood, the present work was formerly identified as a self-portrait. This theory has now generally been dismissed, however, and it seems more likely that the painting is of a type popular among Rembrandt and his followers, in which models dressed in exotic costumes would have evoked the Near East for contemporary Dutch viewers. By the early 17th century, the commercial enterprises of the Dutch republic had reached the Middle East and fascination with the region was widespread in the Netherlands. Wealthy patricians collected myriad objects from the Levant, and Rembrandt himself seems to have had a *kunstkammer* of this type. The objects he collected often appear in his paintings and in those of his pupils. Like Rembrandt's *Bust of a Man in Oriental Dress* (Munich, Alte Pinakothek, fig. 3), the present subject wears a cloak with brocade border slung over his shoulders and clasped over his chest with a gold chain. Such an exotic outfit may well have been part of Rembrandt's collection, and could have inspired the costume in the present painting, executed nearly ten years later, probably just after Bol left Rembrandt's studio.

The present *Portrait of a gentleman* was acquired, probably in the late 19th century, by one of the most distinguished connoisseurs of the day, Sir Francis Cook (1817-1901). Cook began collecting paintings in 1868 with the guidance of Sir John Charles Robinson (1824-1913), a luminary and leader in the Victorian art world and the first superintendent of the South Kensington Museum (now the Victoria & Albert Museum, London). Cook began collecting Italian paintings but soon turned to Dutch pictures, purchasing with such a voracious passion that by 1876 he owned 510 paintings. The extraordinary group of Old Master pictures he amassed was housed at Doughty House in Richmond, and included masterpieces such as Jan and Hubert van Eyck's *Three Marias at the Tomb* (Rotterdam, Museum Boijmans van Beuningen, inv. 2339), Fra Angelico and Filippo Lippi's *Adoration of the Magi* (Washington, National Gallery, inv. 1952.2.2), and Titian's *La Schiavona* (London, National Gallery, inv. NG5385), to name just a few. The present painting appears in the Doughty House catalogues of 1913-1915, which note that it was previously ascribed to Rembrandt. The portrait was evidently first recognized as a work by Bol when it entered the Cook collection, where it was surely a highlight among the other great Dutch pictures.











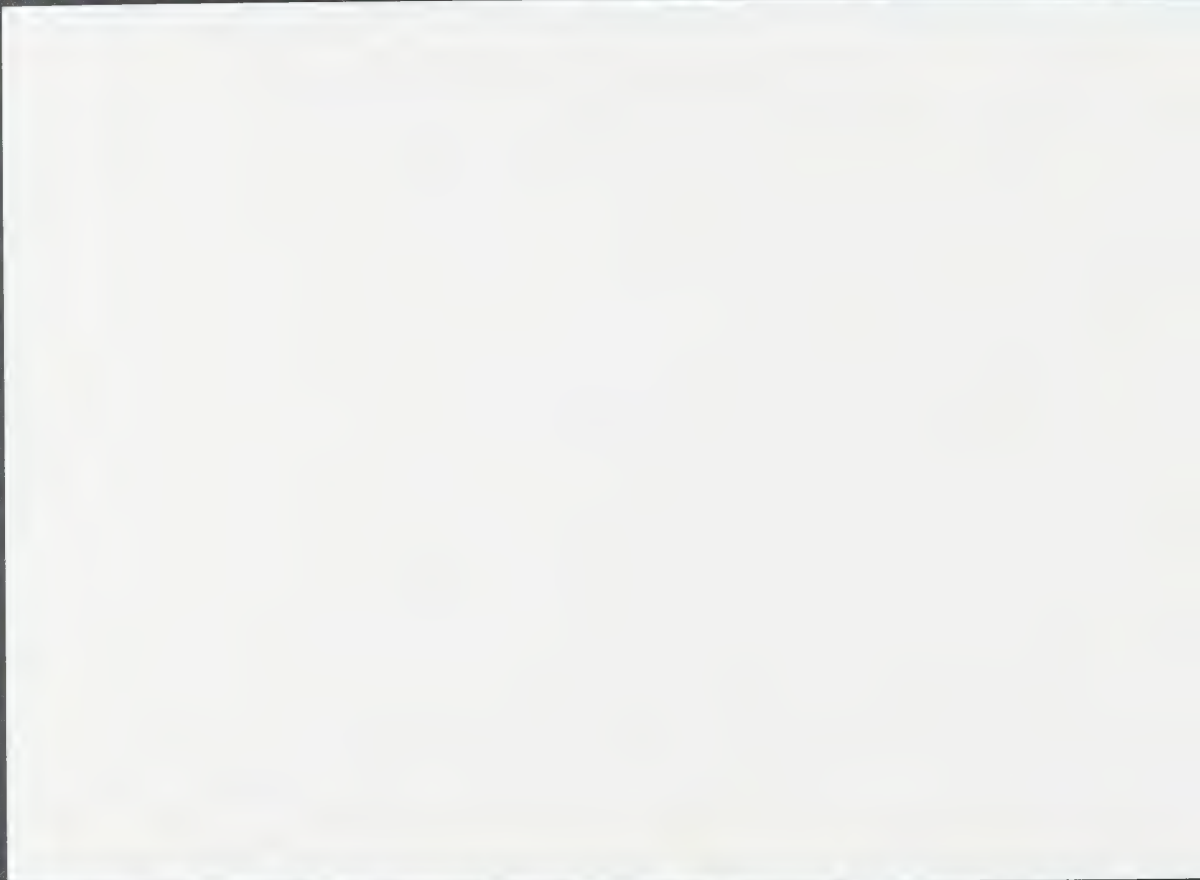




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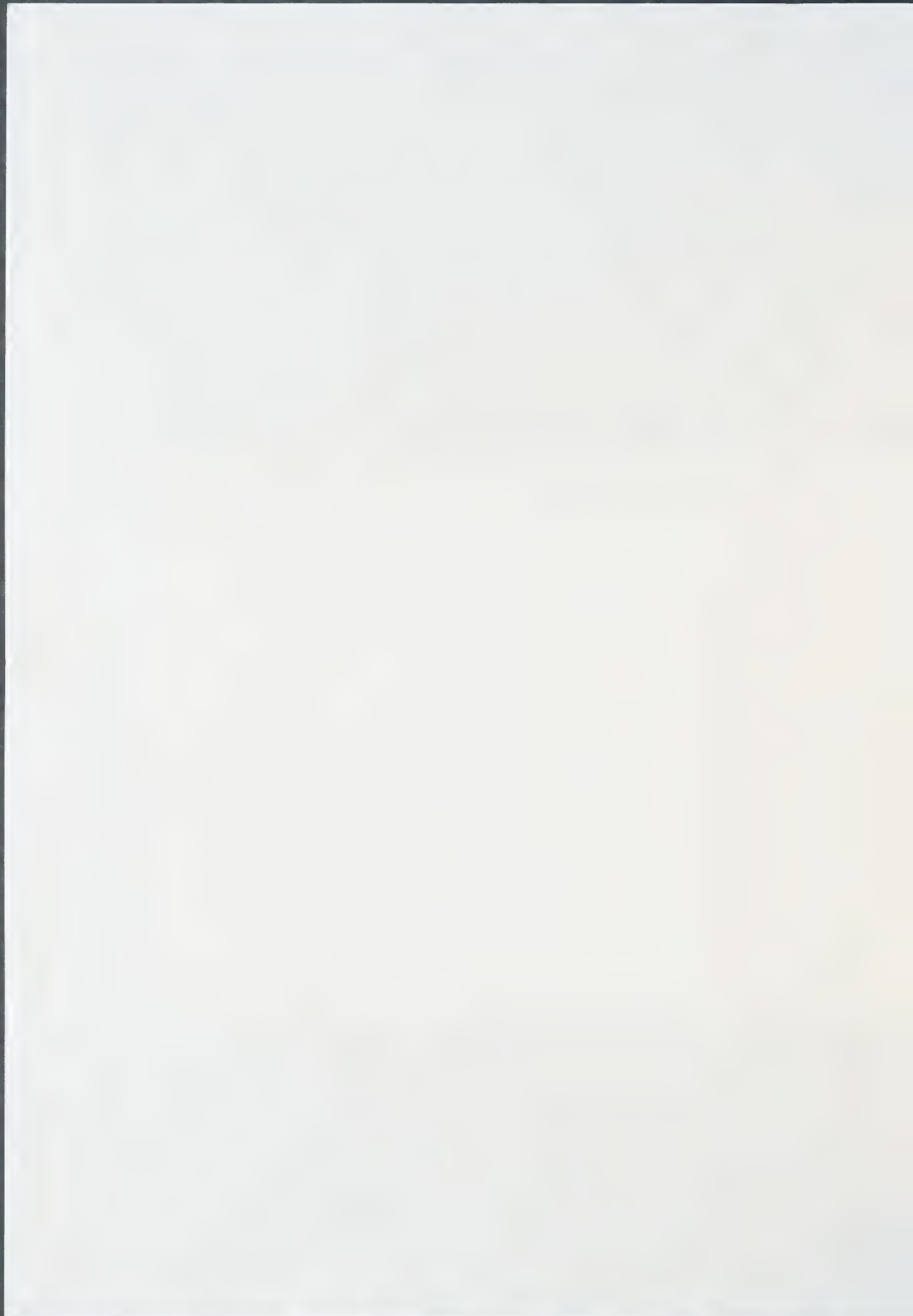






We are grateful to Professor Werner Sumowski for confirming that this previously unknown work is an important addition to Lambert Doomer's oeuvre. Only a handful of landscape paintings by Doomer are known. This picture is very similar in tonality, style and handling to the signed view of a farm near Nantes in Amsterdam, Rijksmuseum (see W. Sumowski, *Gemälde der Rembrandt-Schüler*, Landau/Pfalz 1983, vol. 1, p. 470, no. 238, reproduced in colour p. 493).

Doomer was much more prolific as a landscape draftsman. Many of his drawings record sites visited on his extensive travels, including many made in the Loire region in 1645, and as replicas subsequently. It is possible that this painting records such a site. It is much more likely, however, as Professor Sumowski has kindly pointed out, that this is a view near Doorwerth castle, whose distinctive roofline is visible in the distance. Doomer made a drawing incorporating Doorwerth, inscribed on the reverse: *t huys te Doorwerth*, probably in the early 1660s (St. Petersburg, Hermitage; see W. Sumowski, *The Drawings of the Rembrandt School*, New York 1979, vol. 2, p. 850, no. 396, reproduced on facing page).









12

150 x 90 cm. signed to 1740 x 4 7/8 in.

7 1/2

Redline to 295

13

2
COVER

