

Alfred Bader

Alfred Bader Fine Arts

From Private Collection to Corporate Identity -  
Selections from the collection of Dr. and Mrs Alfred  
Bader

1992

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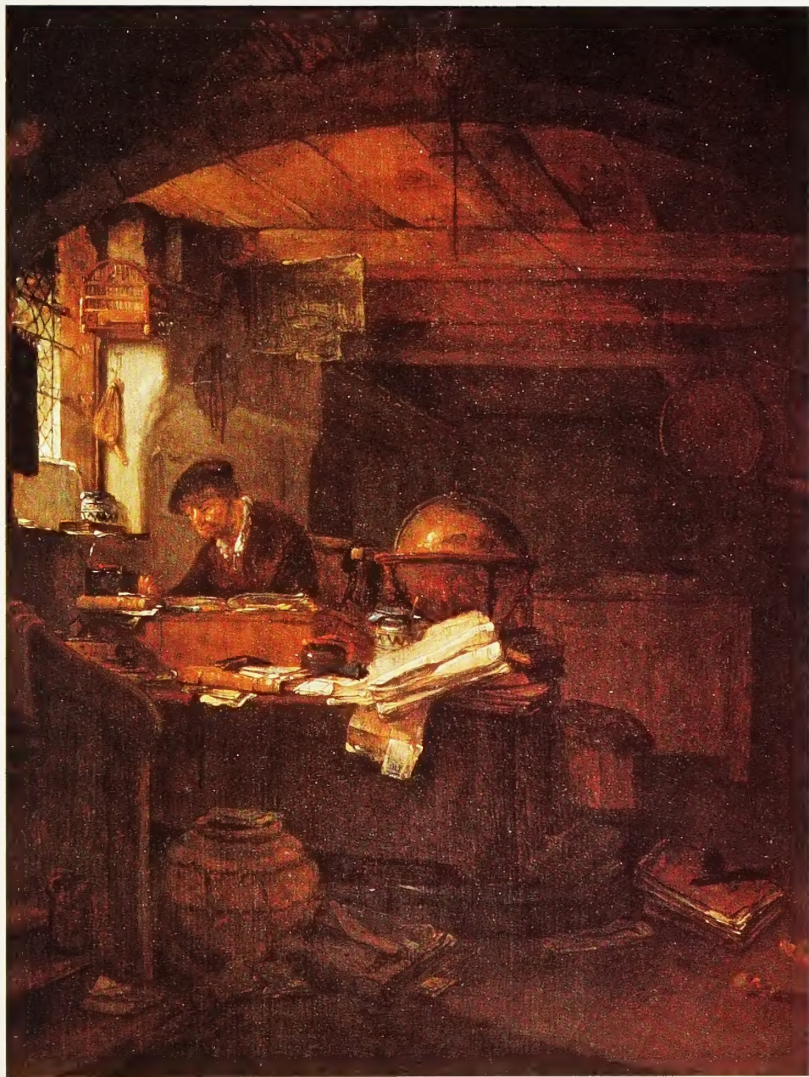


You are cordially invited  
to a reception marking the opening of  
***From Private Collection to  
Corporate Identity***  
Paintings from the collection of  
Alfred and Isabel Bader  
honoring Professor Herbert C. Brown  
on his 80th birthday

Union Gallery  
April 2, 1992, 4:30-6 p.m.

Exhibition dates: March 30-April 26, 1992  
Gallery Hours: 10-5 Monday-Friday  
1-5 Sunday

Reverse:  
Thomas Wyck (1616-1677)  
The Scholar  
Oil on panel; 13 1/2 x 11 in.



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From  
Private  
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To  
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Identity

Selections from Purdue University  
the Collection Galleries

of Dr. and Mrs.  
Alfred Nobel

March 30-April 20, 1982

In honor  
of Nobel Laureate,  
Henrik C. Brown  
80th birthday



**From  
Private  
Collection  
To  
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Purdue University  
Galleries

Selections from  
the Collection  
of Dr. and Mrs.  
Alfred Bader

**March 30-April 26, 1992**

In honor  
of Nobel Laureate,  
Herbert C. Brown's  
80th birthday

## Introduction

■ We have been privileged on several occasions to exhibit paintings from the collection of Dr. and Mrs. Alfred Bader. The first exhibition of paintings, by Rembrandt and his students, was held in 1980 to honor Purdue Chemist and Nobel Laureate, Professor Herbert C. Brown. In 1984 we displayed the works of two contemporary realist artists, Charles Munch and John Whalley. The last exhibition, in 1987, focused on Italian Baroque paintings and honored Professor Brown on the occasion of his seventy-fifth birthday.

Dr. Bader is Chairman Emeritus of Sigma-Aldrich Corporation, one of the world's leading suppliers of

research chemicals. It has been his life-long hobby to collect paintings, primarily 17th century Dutch and Italian masters. The collection graces the Bader home as well as the offices of Sigma-Aldrich. In 1967, one of the Bader paintings, *The Quill Cutter*, was reproduced on the cover of the *Aldrich Chemical Catalog*. That same year, the *Portrait of Adriaen Brouwer*, then known simply as "Man Surprised," appeared on the cover of the *Library of Rare Chemicals*. Shortly thereafter *Aldrichimica Acta* (Volume 1, Number 1, 1968) featured the Baders' first alchemical painting, a work by Thomas Wyck. Initially, Dr. Bader thought an old master painting might look out-of-place on a

scientific catalog. Public response was so positive, however, that his paintings became regular features of the covers of Aldrich publications. Soon the company was offering its customers the most popular paintings reproduced on high quality paper and suitable for framing. Aldrich, moreover, was possibly the only company that reproduced a painting on its stock certificates—an early Rembrandt oil on copper, *A Man Writing by Candlelight*. Today the company is so well known for its covers that it is hardly necessary for the Aldrich name to appear. The Baders' private collection has truly become the corporation's identity.

For several years Purdue

Galleries has contemplated organizing an exhibition highlighting the evolution of this phenomenon. Professor Brown's eightieth birthday provides us with the occasion. Choosing original paintings to supplement the display of catalogs was a difficult task, as there are so many beautiful images. Sorting through twenty-four year's worth of Aldrich publications, we noted that there are a number of compelling portraits whose subjects reflect the wisdom and serenity one hopes to attain with age and experience—a perfect tie-in, we thought, for Professor Brown's birthday. Not all of the works we selected for the exhibition are portraits in the formal sense, as is Isaac Luttichuys' *Portrait*

*of Cornelis Danckert*. There is, for example, Reyer van Blommendael's *Mother and Child*, which is more a portrait of motherly love than it is a depiction of a specific individual. And there is Thomas Wyck's *The Scholar*, in which the subject's facial features are less important to determining his identity than are the objects that surround him. One characteristic all of these pictures have in common, however, is the remarkable presence of the sitter. A well-painted portrait seems to bestow immortality upon the person being painted, just as Professor Brown's work in hydroboration assures him immortality in the field of organic chemistry. We would like to thank

Joyce Crocker for researching the entries for this catalog, and David Sigman for designing and supervising its publication. We are fortunate to be the beneficiaries, once again, of the Baders' commitment to fine art, and we are grateful to them for their generous support.

Mona Berg  
Director  
Purdue University  
Galleries





## Preface

■ We used to say, "Life begins at forty!", but those who have read the Bible know that Moses was eighty when he began his task of molding a multitude of slaves into a people, and his task did not end until forty years later.

Looking at Professor Brown right now, many of us 'younger' folk wish we had the energy he has at eighty, and--more importantly--his productiveness.

Through most of the years that Aldrich has used paintings on the covers of its publications, Professor Brown has assisted us as director, as consultant, and as the source of many of our new products. We have often thought about the "... new continents around us awaiting discovery. They will not be discovered by pessimists, but by optimists, exploring with enthusiasm and hope."<sup>1</sup> They will be discovered by men like Herbert Brown.

In chemistry there are so many 'new continents' to discover. "Tall oaks from little acorns grow"<sup>2</sup> applies to much in chemistry, not only to hydroboration and Aldrich Boranes. And we hope that Professor Brown will be with us for many years to come, to continue his work and to inspire us.

Dr. Alfred Bader

1 H.C. Brown, *Boranes in Organic Chemistry* (Cornell University Press, Ithaca, 1972) p.450

2 H. C. Brown, *Hydroboration* (W. A. Benjamin Inc., New York, 1962) p. 279



Reyer van Blommendael  
(? - 1675)

## *Mother and Child*

ca. 1660  
Oil on canvas  
31½ x 26½ in.

■ The birth date of Reyer van Blommendael is unknown. Associated with a group of painters referred to as the "Haarlem Classicists," van Blommendael entered the guild in Haarlem in 1662, and died there in 1675. An exhibition of paintings by that group, now being organized by the University of Utrecht, may shed additional light on this little known artist.

This intimate tableau of a mother gazing down at the golden head of her young child is enchanting in its simplicity. The tender relationship between the two is evident and is emphasized by the gentle light that softly bathes the figures. The artist's great strength is in his use of color as evidenced by the rich reds, rosy flesh tones and creamy whites played against a dark background.



Flemish

## *Study of a Boy*

17th century  
Oil on paper; 10¾ x 9 in.

This charming study has been ascribed to Jacob Jordaens (1593-1678) on the basis of similarities with one now in the Academy in Vienna that has also been attributed to Jordaens. Neither picture, however, looks like the artist's other established works and Dr. Bader remains unconvinced.<sup>1</sup>

An important Antwerp artist, Jordaens is ranked with Rubens and Van Dyck as a painter of mythological, religious and secular historical pictures. Although he was influenced by his collaborations with Rubens, Jordaens developed a personal style that was very natural and full of vitality.<sup>2</sup> Many of the latter's formal, monumental history paintings, such as *The Triumph of Prince Frederick Hendrick* that decorates the Oranjezaal in the Huis ten Bosch, are

baroque in manner and crowded with figures.<sup>3</sup> Jordaens must have made many preliminary figure sketches like the present one before settling on his final compositions. That the identity of the artist remains in doubt, however, does not diminish our delight in the sensitive rendering of this earnest youngster.

1 Aldrich, F2 and Cover, 1982 - 83

2 Bernt, p.64

3 Haak, pp. 44 - 45, no. 37



Bolognese?

## A Teacher and His Pupil

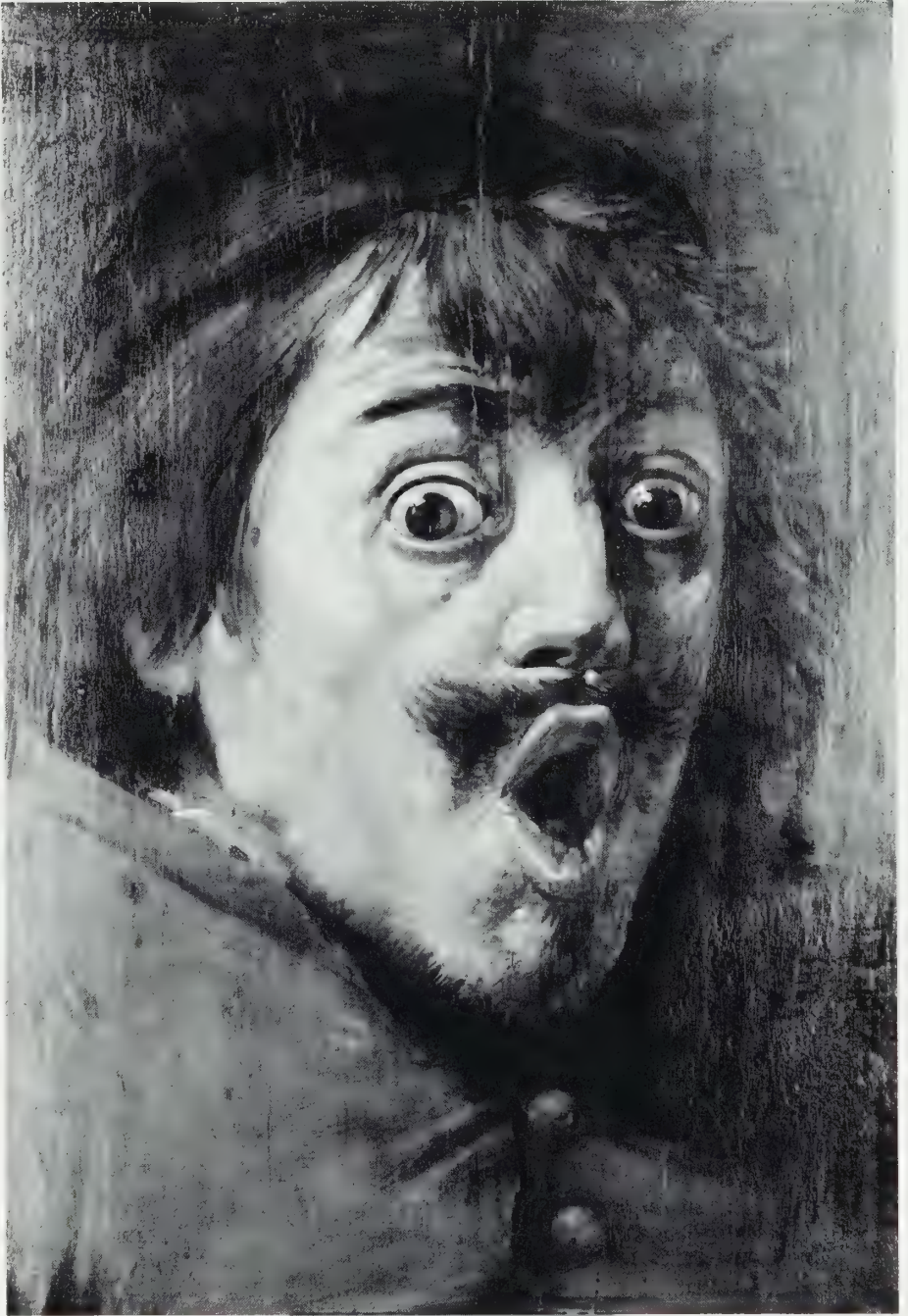
Ca. 1600  
Oil on paper;  
14 ¼ x 15 ½ in.

Although this study was previously attributed to the Flemish artist Jacob Jordaens, Dr. Bader doubts that it is even Northern European. He thinks, rather, that it may be Bolognese, by Annibale Carracci (1560-1609) or an artist closely associated with him.<sup>1</sup> The most talented of the Carracci family, Annibale was a major contributor to the evolution of the Baroque style of painting in Italy. Together with his cousin Lodovico and his brother Agostino, he founded a school of painting that became the training ground for most of the major Bolognese artists, including Domenichino, Reni and Guercino.<sup>2</sup>

The present study is an expressive yet economically rendered portrayal of a dedicated teacher explaining an intriguing problem to an attentive young pupil. It seems a fitting addition to this exhibition honoring Professor Brown, a great teacher whose work will have a lasting influence on his students and on organic chemistry.

1 AA, vol. 12, no. 1, 1979

2 Spike, p. 36





Joos van Craesbeeck  
(1605-1662)

## ***Portrait of Adriaen Brouwer***

Oil on panel;  
13¼ x 9¾ in.  
Inscribed on reverse:  
Craesbeeck Brouwer Fecit.

The first painting acquired by Dr. Bader, this unusual portrait has remained one of his favorites. That the animated sitter is the Flemish artist Adriaen Brouwer is proven by the similarity with a self-portrait now at the Metropolitan Museum.<sup>1</sup>

Brouwer (1605-1638), developed a style of "low-life" painting depicting peasants smoking, drinking and carousing that attracted many followers, particularly Haarlem artists, Adriaen and Isack van Ostade.<sup>2</sup> In 1631, Brouwer moved to Antwerp where Joos van Craesbeeck became a pupil and one of Brouwer's greatest admirers.

Craesbeeck was a journeyman in his father-in-law's bakery inside the Spanish Garrison at Antwerp where Brouwer was imprisoned for a time.<sup>3</sup> Perhaps Craesbeeck painted this portrait there. Brouwer lived a dissolute and disorderly life and was considered something of a prankster. Craesbeeck's lively portrait provides the viewer with an insight into the unorthodox artist's character.

1 Bader, no. 7

2 Haak, p. 238

3 Bode, p. 266



Isaac Luttichuys  
(1616-1673)

*Portrait  
of  
Cornelis  
Danckerts*

1657  
Oil on canvas;  
39 x 32¼ in.  
Signed and dated,  
I Luttichuys Fecit,  
Anno 1657

The London born Dutch artist, Isaac Luttichuys, appeared in Amsterdam sometime before 1638 and evidently remained there for the rest of his life. Regarded chiefly as a portraitist, Luttichuys' refined painting style was influenced by Bartholomeus van der Helst who was one of Amsterdam's most fashionable portrait painters during the 1650s, noted for his smoothly painted surfaces, perfect technique and draftsmanship.<sup>1</sup> Because of the similarity of their signatures, Luttichuys' works were sometimes confused with those of his brother, Simon, although the latter was primarily a painter of still lifes.<sup>2</sup>

W. R. Valentiner considered the present painting one of Luttichuys' most charming works.<sup>3</sup>

Luttichuys has rendered the present composition in elegant, subtle hues and imbued it with cool and even light. Similar in pose, dress and background to an earlier portrait by the artist,<sup>4</sup> the figure sits before a classical pier garbed in somber black robes enlivened with snowy collar and cuffs, and gazes earnestly out at the viewer.

When the Baders purchased this portrait, it was titled "Portrait of a Gentleman." Dr. Bader believes, however, that the celestial globe and open book depicted at our gentleman's left suggest he may be Cornelis Danckerts, an Amsterdam book publisher and globe maker. The book has, in fact, been identified as Danckerts' 1647 edition of Andreas Vesalius' "Anatomy."<sup>5</sup>

Nevertheless, McTavish points out that Danckerts died in 1656 at the age of fifty-three, so if he is indeed the young man represented here, Luttichuys must have executed the work after his death basing it on an earlier likeness.<sup>6</sup> The artist signed and dated the painting, "I Luttichuys fecit/Anno 1657," but sometime in the past the signature was removed with solvent and it is now visible only under ultraviolet light.

1 Haak, p. 371

2 Bernt, p. 74

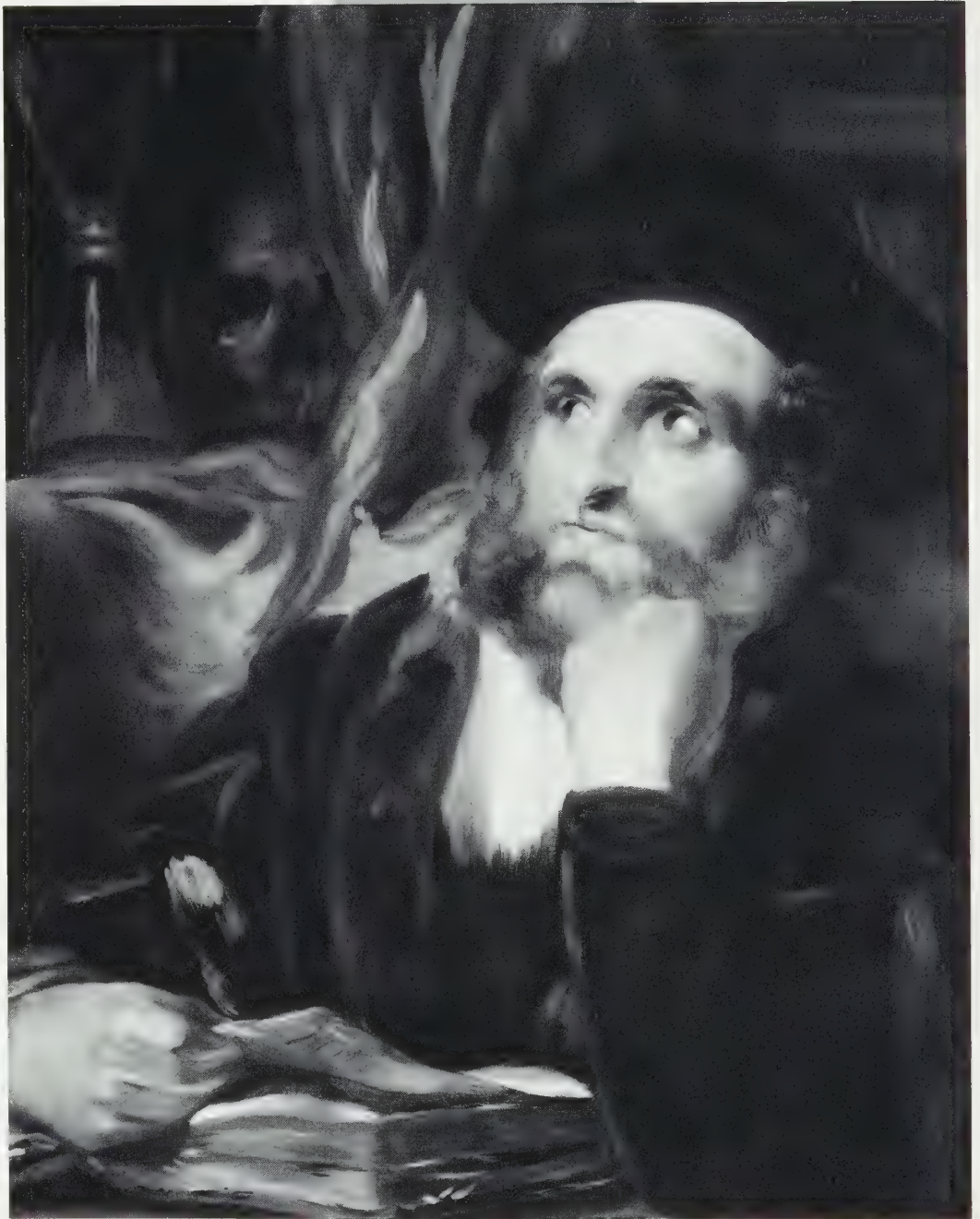
3 Valentiner, p. 151

4 Bernt, no. 708

5 Milwaukee, p. 104, no.47.

The book illustrated with Gasparo Becerra's remarkable engraving, "Muscle Man Holding His Own Skin," first printed in Valverdes' *Historia de la composicion del cuerpo humano* published a hundred years earlier.

6 McTavish, p. 56, no. 25



English or Scottish?  
Ca. 1820

## Portrait of a Man

Oil on canvas;  
28¾ x 23 ¼ in.

The artist who painted this arresting portrait is unknown. The previous owner believed it was by a late 17th-century Dutch artist, and that it might depict a specific cabalistic rabbi who had lived in Frankfurt and Amsterdam. Recent cleaning, however, reveals it to have been painted early in the 19th century, probably in England. Whoever the artist, he was a great colorist with a most painterly style. Bader suggests it might be someone like Sir David Wilkie.<sup>1</sup>

Wilkie (1785-1841) was a popular Scottish genre painter, President of the Royal Academy and court painter. The artist travelled widely in Europe and his works reflect the influence of Netherlandish painters such as Ostade and Teniers, as well as 17th-century Spanish masters.

He was particularly noted for his clever composition, imaginative use of color and fine modelling.

Following a trip to Spain in 1828, Wilkie undertook a commission to do a painting of Christopher Columbus. This painting, now in the North Carolina Museum of Art at Raleigh, portrays the explorer at the Convent of La Rabida, explaining his proposed voyage to the Convent's Prior. The bearded Columbus is attired in similar garb and bears a striking resemblance to the gentleman portrayed in the present portrait.<sup>2</sup> If its artist is indeed Sir David Wilkie, perhaps the sitter is Columbus, envisioning his voyage of discovery to the New World.

1 AA, vol. 19, no. 3, 1986

2 Miles and Brown, pp. 234 - 237, no. 36



Thomas Wyck  
(1616-1677)

## *The Scholar*

Oil on panel;  
13½ x 11 in.

One of the best of the lesser known Haarlem genre painters, Thomas Wyck (also spelled Wijck) did many paintings of scholars or alchemists at work in their studies. His interiors, influenced by Adriaen van Ostade, are often crammed with objects.<sup>1</sup> This composition is less complex than most of the artist's works (see *Aldrichimica Acta*, Vol. 1, No. 1, 1968). Here the scholar sits alone in his study immersed in his reading. The room is deeply shadowed but light from the window illuminates his face and some of the books and papers that litter his desk.

The painting here displayed was chosen as the cover of the *Acta* dedicated to Professor Herbert Brown on his seventy-fifth birthday<sup>2</sup> and we have chosen it again to grace the cover of this catalog in honor of his eightieth.

1 Haak, p. 391

2 AA, vol 20, no. 1, 1987





Dutch

## *Portrait of Rembrandt*

ca. 1655

Oil on canvas; 30 x 25 in.

■ No other artist has painted so many self-portraits as did Rembrandt. More than 80 such depictions are known to exist.<sup>1</sup> This painting is characteristic of Rembrandt's later portrait style. The face and hands are highlighted while the background is dark and undefined. Although the face is carefully rendered, the hands are treated very sketchily.

Here we see the middle-aged artist standing at a window drawing. The first recorded instance of Rembrandt portraying himself at work was an etched self-portrait completed in 1648. It was a theme he returned to many times in the years to come.<sup>2</sup> German art historian C. Müller Hofstede suggested that this composition is a companion-piece to a

portrait of Hendrickje Stoffels in Berlin<sup>3</sup> in which she, like Rembrandt, appears at a window. Both paintings may have originally been the same size.

At least three other versions of the present composition exist—one in the de Young Memorial Museum, San Francisco, one at the Gemäldegalerie, Dresden, and one in a private collection in Rousham, Oxfordshire, England.<sup>4</sup> Each was at one time considered to be an original Rembrandt.

Whether this painting is by the master or one of his talented students remains an interesting puzzle. At the time this painting was done Rembrandt was struggling with financial and domestic difficulties, yet the man represented here faces the viewer with

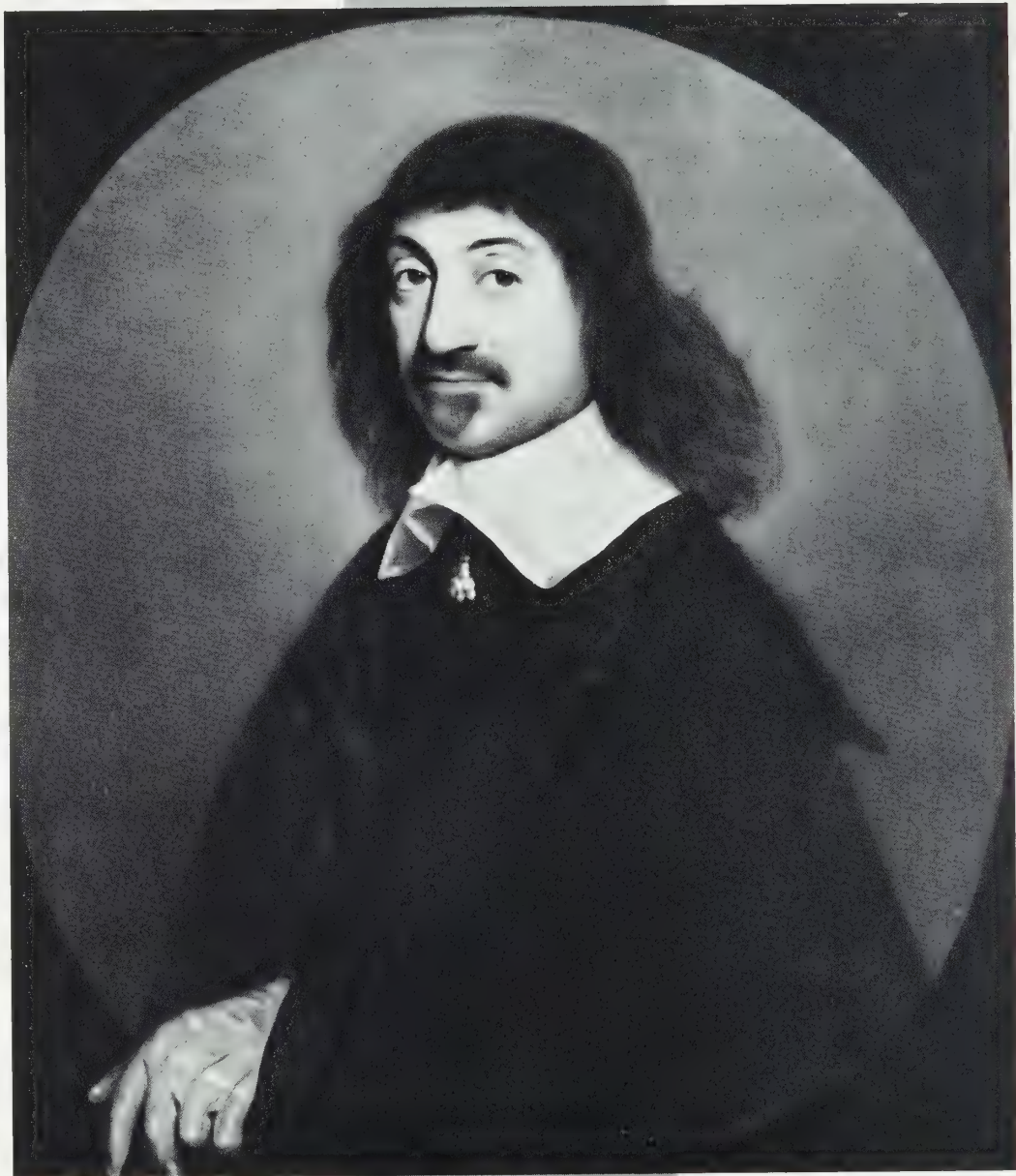
courage and calm acceptance, as though fully aware that some of his greatest paintings are still to be done.

1 Schwartz, p. 58

2 Ibid, p. 348

3 Bredius, no. 15

4 Ibid, nos. 46 - 47A



Pieter Nason  
(1612-1689)

## *Portrait of Descartes*

1647  
Oil on canvas; 30 x 25 in.,  
signed and dated.

Portraitist and still-life painter, Pieter Nason, was born in Amsterdam and moved, in 1639, to The Hague where he likely studied with Jan van Ravesteyn. This half-length portrait typifies the fashionable mode of painting that Nason adopted following his move. Stylish and well-painted, they were sometimes confused with Isaac Luttichuys'.<sup>1</sup>

The great French philosopher, Rene Descartes (1595-1650), lived in Holland from 1629 to 1649. There he was held in such high regard that many Dutch artists painted his likeness including

Rembrandt, Jan Lievens and Frans Hals. Most of the portraits of Descartes were done posthumously and were based on one done by Hals that is now in Copenhagen. Nason has here portrayed the spirit and intensity of the celebrated thinker so forcefully that it is likely he painted this picture from life.<sup>2</sup>

1 Bernt, pp. 84 - 85

2 AA, vol. 21, no. 2, 1988



Paulus de Lesire  
(1611-1656)

## *The Quill Cutter*

ca. 1630  
Oil on panel;  
31½ x 23½ in.  
Monogrammed, P. d. L.

Paulus de Lesire was born in Dordrecht where his English father, Augustin Lesyre, was listed as a member of the Dordrecht guild. De Lesire is thought to have been a pupil of Jacob Gerritz Cuyp. He may also have studied with Rembrandt, for his early work reflects the latter's influence.

Known mainly as a portraitist, de Lesire was enrolled as a master in the Dordrecht guild in 1631. After 1648 he is recorded in the Hague.<sup>1</sup>

The present work depicts a scholar engaged in the exacting task of cutting a quill. The procedure demands his utmost concentration. Some years after acquiring the portrait, Bader had it examined under ultraviolet light, where it became apparent that the little notebook in the lower left corner had been

overpainted. Removal of the paint revealed the monogram, "PdL" (Paulus de Lesire). That four of the most eminent art historians of their day had previously attributed this painting to Rembrandt<sup>2</sup> attests to the skill of the artist.

<sup>1</sup> Haak, p. 341 - 342

<sup>2</sup> Milwaukee, p. 26, no. 10



Abraham Bloemaert  
(1564-1651)

## *St. Jerome Studying the Old Testament*

ca. 1620s  
Oil on canvas;  
25 $\frac{3}{8}$  x 27 $\frac{7}{8}$  in.

One of the most influential artists of the Utrecht school, Bloemaert received his early artistic training from his father, Cornelis.<sup>1</sup> After completing his studies in 1580, he travelled to Paris and Fontainebleau. Returning to Holland, he worked briefly in Amsterdam in 1583, and again from 1591-93, before settling permanently in Utrecht. It may have been at Fontainebleau that Bloemaert saw examples of the mannerist style that informed his early work. After 1600, however, the artist developed his own more naturalistic style while remaining open to new ideas and trends. When his pupil, Gerrit van Honthorst, returned from Italy in 1620, Bloemaert assimilated Caravaggesque ideas from him;<sup>2</sup> and both tendencies are present in the picture exhibited here.

When Bader discovered this painting in an antique shop in The Hague, in 1974, its whereabouts had been unknown for many years. Art historians were aware of its existence only because the artist's son, Cornelis, made an engraving of it shortly after it was painted. The inscription on the engraving identifies the subject as St. Jerome (340?-420 A.D.), the first scholar to translate the Old Testament competently into Latin. Sainted, not so much for his holiness as for his erudition and hard work, the monk was, in fact, embroiled in arguments throughout his life.<sup>3</sup> Here Bloemaert has rendered a most sympathetic interpretation of the venerated Church Father.

1 Rijksmuseum, p. 23

2 Haak, p. 208

3 AA, vol. 9, no. 1, 1976





Salomon Koninck  
(1609-1656)

## *Portrait of an Old Man*

ca. 1640  
Oil on canvas;  
20½ x 16½ in.  
Signed and dated,  
S. Koninck, 164 . . .

Rembrandt returned to Amsterdam from Leiden in 1631, moving into the household of art dealer, Hendrick Uylenburgh. He was probably joined shortly thereafter by Koninck who remained closely associated with Rembrandt for the rest of his life.<sup>1</sup> Although Koninck's paintings were inspired by Rembrandt's in both subject matter and style, and were frequently attributed to the master, Koninck cannot be truly regarded as Rembrandt's pupil, for the former was already a member of the Amsterdam guild as early as 1630 after having studied with David Colijns and Claes Moyaert.<sup>2</sup>

The present portrait, with its dramatic chiaroscuro, clearly reflects Rembrandt's direct influence. Rembrandt painted many such pictures of bearded old men and this one was, in fact, once attributed to him.<sup>3</sup> The subject of this painting is uncertain. Koninck may be portraying a Rabbi, a Biblical figure, or a scholar in meditation. What is certain is that the artist has captured the essence of the sitter's kindness and wisdom.

1 AA, vol. 19, no. 3, 1986  
2 Miles and Brown, pp. 234 -  
237, no. 36



## Abbreviations of works cited

### AA

*Aldrichimica Acta*, publication of the Aldrich Chemical Company.

### Aldrich

*Catalog Handbook of Fine Chemicals*, publication of the Aldrich Chemical Company.

### Bader

*Selections from the Bader Collection*, (private printing), Milwaukee, 1974.

### Bernt

W. Bernt, *The Netherlandish Painters of the Seventeenth Century*, 3rd ed., New York, 1970.

### Bode

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### Bredius

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### Haak

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### McTavish

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### Miles and Brown

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### Milwaukee

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### Rijksmuseum

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### Spike

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### Valentiner

W. R. Valentiner, "Isaac Luttichuys, A Little Known Dutch Portrait Painter," *Art Quarterly* I, 1938.





