

Alfred Bader

Alfred Bader Fine Arts - Painting Fin

A. Bloomberg -
of Jerome

1975-2002

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FILE	17

MILWAUKEE



INCOMING RECEIPT The object(s) described below, or on the attached pages, have been received by the Milwaukee Art Museum in good condition unless otherwise noted.

DATE RECEIVED May 27, 1997

RECEIVED FROM Dr. Alfred Bader + Anna Bader signed for depositor

name 924 East Juneau Ave., Suite 622

street address Milwaukee, WI 53202

city, state, zip code 414-277-0730

business telephone home telephone

PURPOSE crating and storage prior to loan to Fine Arts Museums of San Francisco for exhibition titled "Masters of Light: Dutch Painting in Utrecht During Golden Age"

INSURED BY Fine Arts Museum of San Francisco TRANSPORT VIA MAM staff and vehicle

PACKING blanket wrapped

MUSEUM REFERENCE NUMBER	DESCRIPTION	INSURANCE VALUE
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	Abraham Bloemaert <u>St. Jerome in his Study, ca. 1622-24</u> oil on canvas 64.4 x 52.7 cm. framed	
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RECEIVED BY Dawnmarie Frank, Asst. Registrar / Joseph E. Kavanagh
 signature for the Milwaukee Art Museum

name and title

Prof. Dr. Justus Müller Hofstede

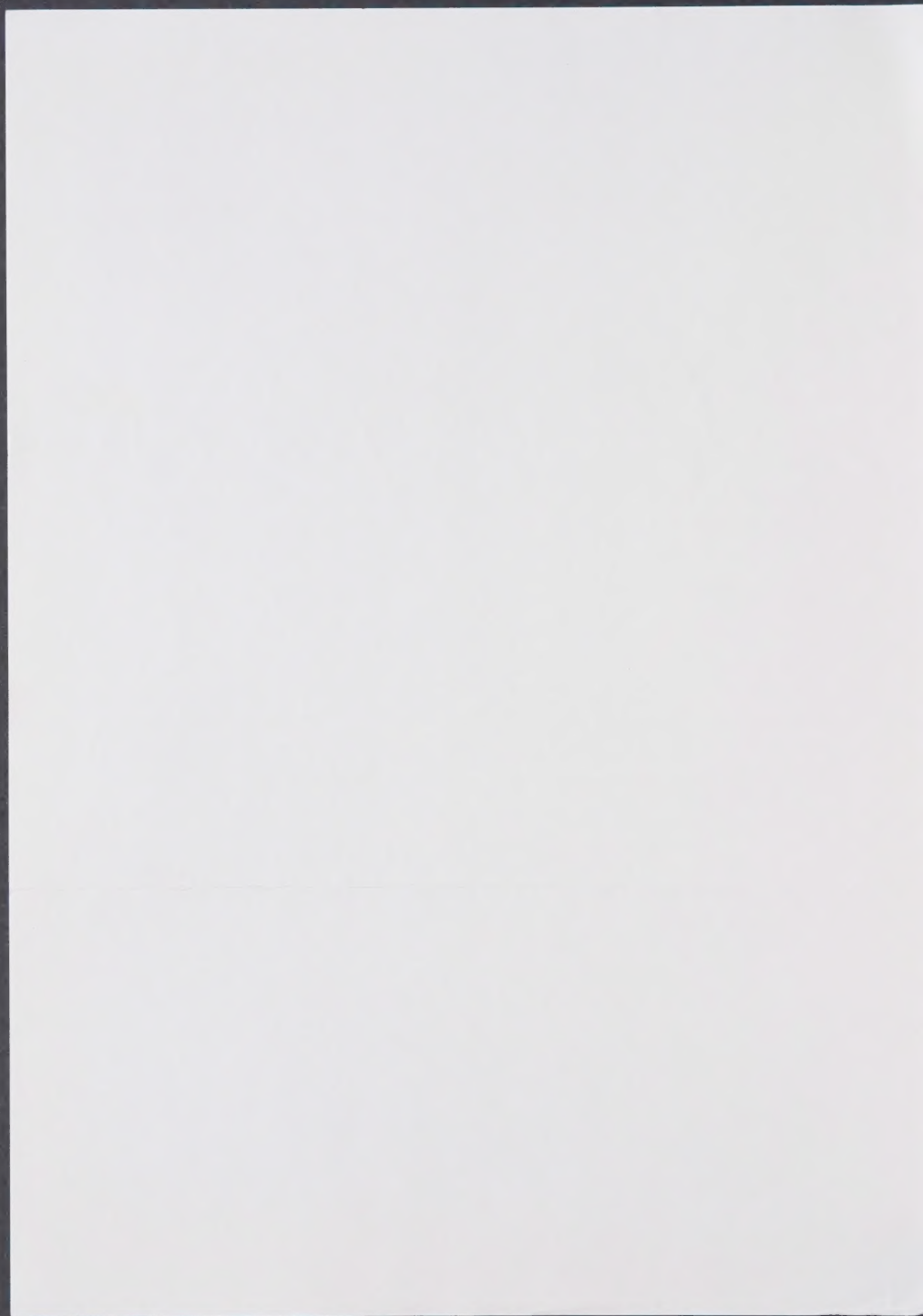
Bonn, 11 - III - 2002

TO WHOM IT MAY CONCERN:

Miss Mirjam M. N e u m e i s t e r, M. A., is preparing the publication of her Ph.D. thesis (dissertation) "Artificial Light in Dutch Painting of the Seventeenth Century: Iconography and Colour", which was distinguished by the University of Bonn with the mark "summa cum laude".

The intended publication of this thesis is of high importance for the research in the field of Dutch Art of the Golden Age. Our Department of the History of Art would be very obliged, if Museums, Archives and Libraries in the case of sale of photographs could keep the charges for reproduction rights as low as possible, because the intended publication has purely scientific, non-commercial purposes.


Professor Dr. Justus Müller Hofstede



MILWAUKEE



OUTGOING

RECEIPT The object(s) described below, or on the attached pages, have been released by the Milwaukee Art Museum.

DATE SHIPPED August 28, 1998 *445 pm*

SHIPPED TO name Dr. Alfred Bader *Alfred Bader*

street address 2961 N. Shepard Avenue

city, state, zip code Milwaukee, WI 53211 962-5169 or 277-0730

business telephone _____ home telephone _____

PURPOSE return of loan to Masters of Light exhibition

INSURED BY borrower TRANSPORT VIA Milwaukee Art Museum staff

PACKING _____

RELEASED BY Leigh Albritton, Registrar
 signed for the Milwaukee Art Museum

MUSEUM REFERENCE NUMBER DESCRIPTION INSURANCE VALUE

<p>Bloemaert St. Jerome oil on canvas</p>	<p><i>Piece of bristle, touching in upper 3 inches aperture. Please check condition report</i></p>	
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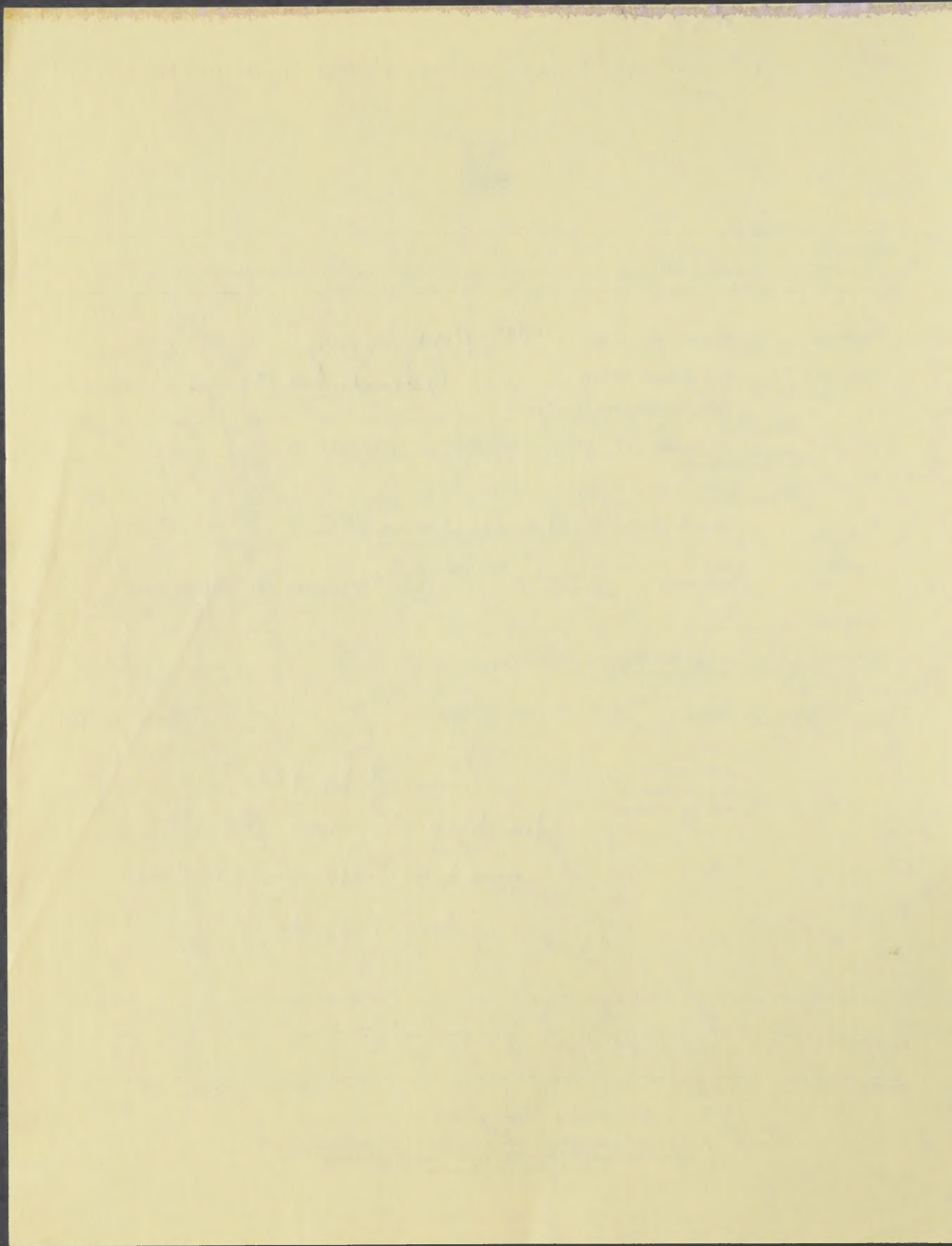
Receipt of the object(s) described above, in good condition unless otherwise noted, is hereby acknowledged. *8/28/98*

signature for recipient *David J. Meyer*

name and title _____ date objects received _____

COPY 1 — REGISTRAR COPY 2 — RECIPIENT COPY 3 — FILE

Please sign and complete the bottom section of this receipt, and return the white (top) copy to:
 Registrar, Milwaukee Art Museum, 750 N. Lincoln Memorial Dr., Milwaukee, WI 53202.
 The yellow copy is for your records.



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*In- en verkoop van Antiquiteiten
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tevens gevestigd:
VLAARDINGSEKADE 57
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TELEFOON (01738) 311

To Dr. Baay

DEN HAAG,

BILL OF SALE

Original Oil painting on canvas, framed,
fully signed by A. Bloemaert, depicting
a man with book, reading by candlelight

Hfl. 4000.—. Picked up by Dr. Baay.

Check for \$ 1550.— recd. (check # 2001)

Small difference on account.

J. Jüngeling-Windt

THE HISTORY OF THE

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The Metropolitan Museum of Art

Fifth Avenue at 82nd Street, New York, N.Y. 10028 212-TR 9-5590

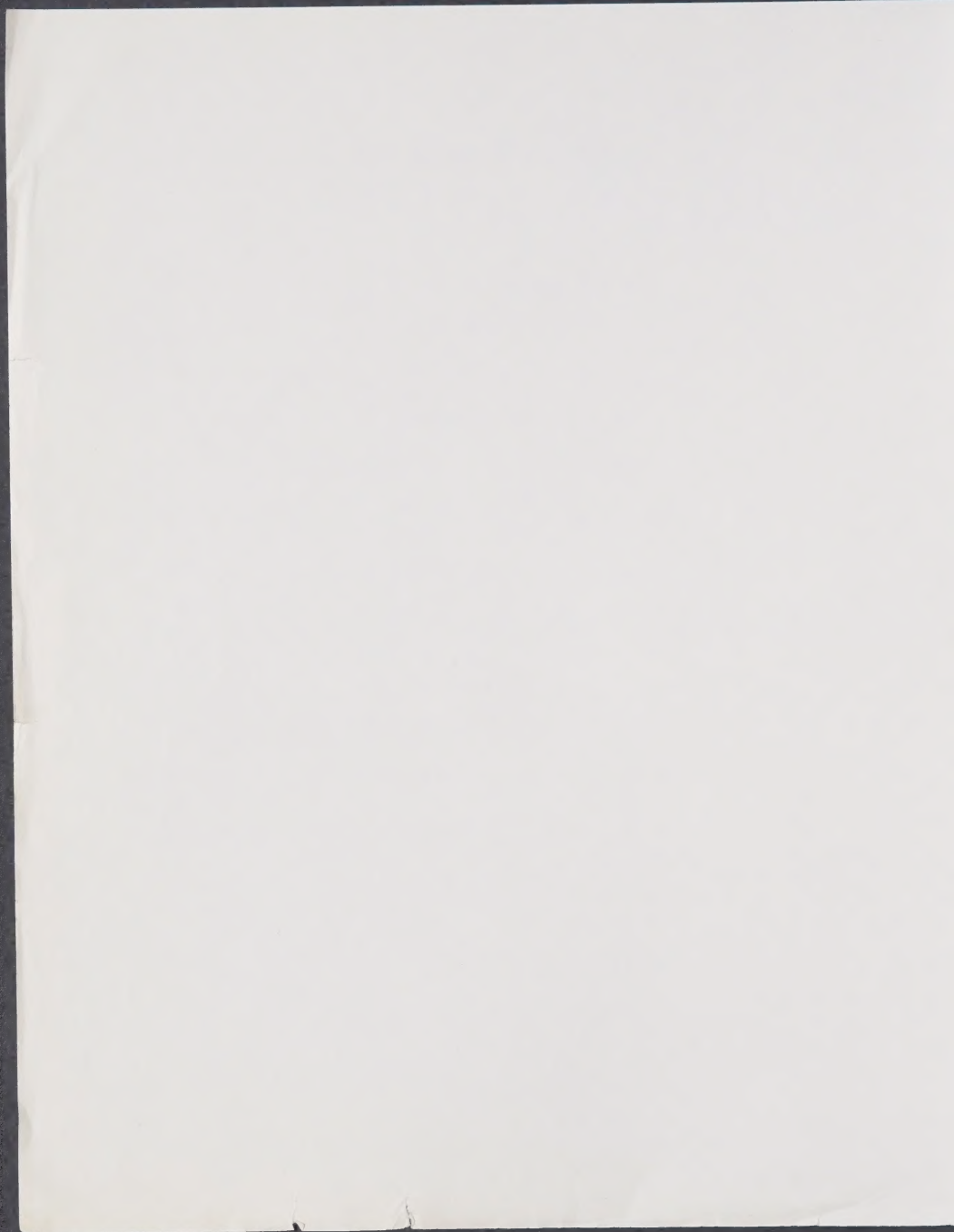
21 ii 75

Dear Alfred,

Thank you for yours with
the photos which I rec'd today.
The week of the beginning of March
is a disaster - I'm in Europe &
John is in the Mid West. Why don't
you come at a sensible time!

Thanks for the elegant candle-
light picture by A. Blomart. The
very juicy & nice Sight ^(with I know & more!) is earlier
than the Sandolphi - one wonders,
if Waldo Sandolphi didn't know
this kind of Mansù Bernardo
Keil!

Best, Tony



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20th February 1975

Dr. Alfred Hader,
2961 North Shepard Avenue,
Milwaukee,
Wisconsin 52311

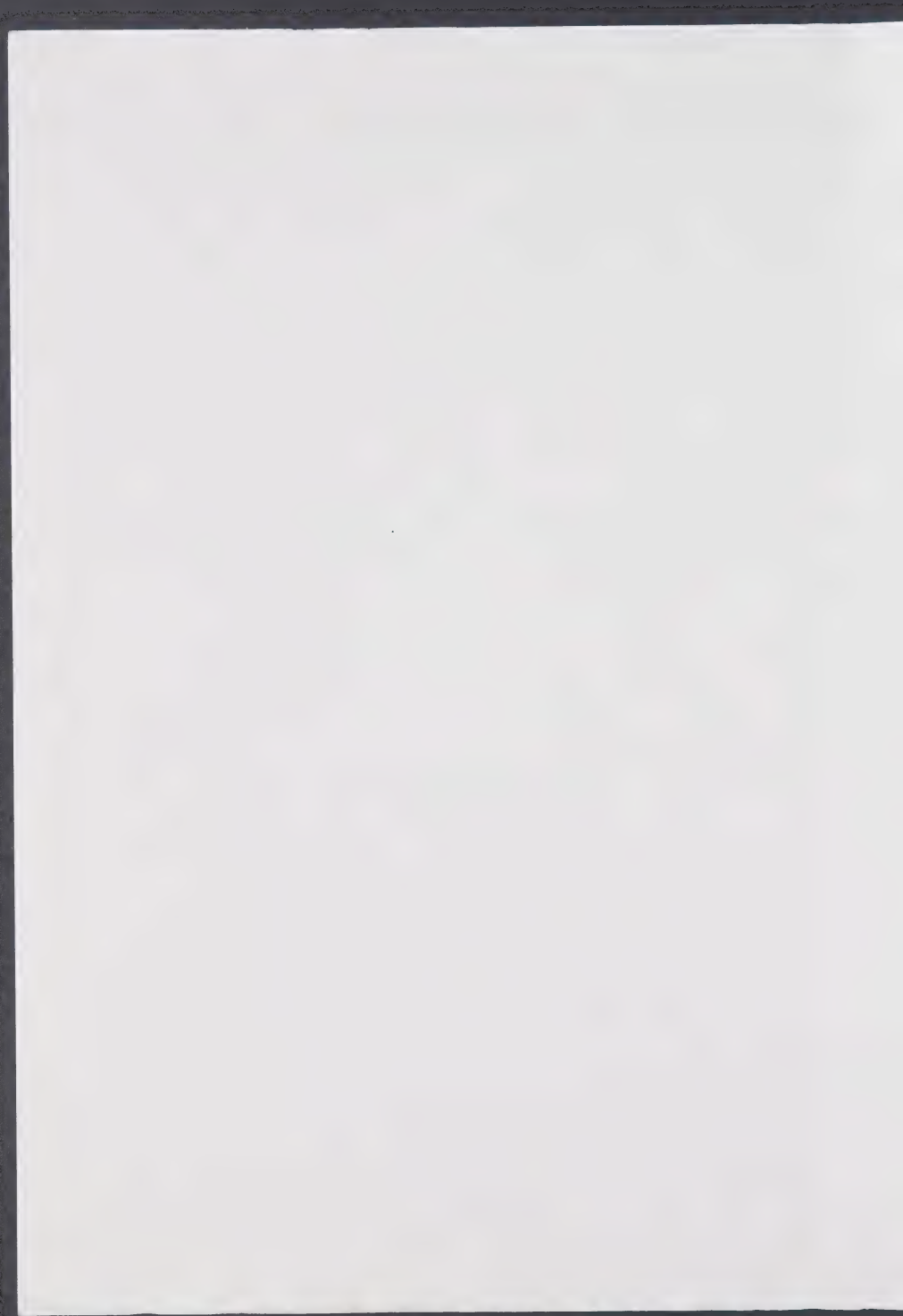
Dear Alfred,

Many thanks for sending me the photographs of the Bloesgaert and the Gilbert Stuart. The first I can find nothing wrong with. It seems to be the missing picture. The second I'm not sure. I don't know these American portrait painters well enough. You must consult a specialist.

Looking forward to seeing you on your next trip to Europe.

Yours ever,

Benedict Nicolson



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

Beerse, January 13, 1975

Dear Alfred,

Thank you so much for your kind words of December 31. Also our very, very best wishes for each of the Baders.

We spent the time during Christmas and New Year in the Ardennes, in a very small place in the "Ostkantons", walking during the dark, short days and playing chess during the long evenings. We enjoyed it very much, though it was by far the most rainy and stormy vacation we ever had.

When I came back to office on January 2, the portrait of the Jew was already there. It is a great painting to live with. I will do my best to honour the bill as soon as possible.

Mia does not like Lievens' Magdalena enough to ask you to reserve it for her.

The AE-catalogue came out last week. It is a beautiful handbook with standing. It is a strange feeling to see the old man, whom I love so much, being spread all over Europe.

We believe it is better to delay Lieve's visit until 1976. She will be 16 then, and able to work at Aldrich. I hope you did not forget that Daniel is most welcome in Beerse this summer. If he is to follow his father's example, a knowledge of Dutch will be a healthy asset.

Please do visit us if you come to England in March.

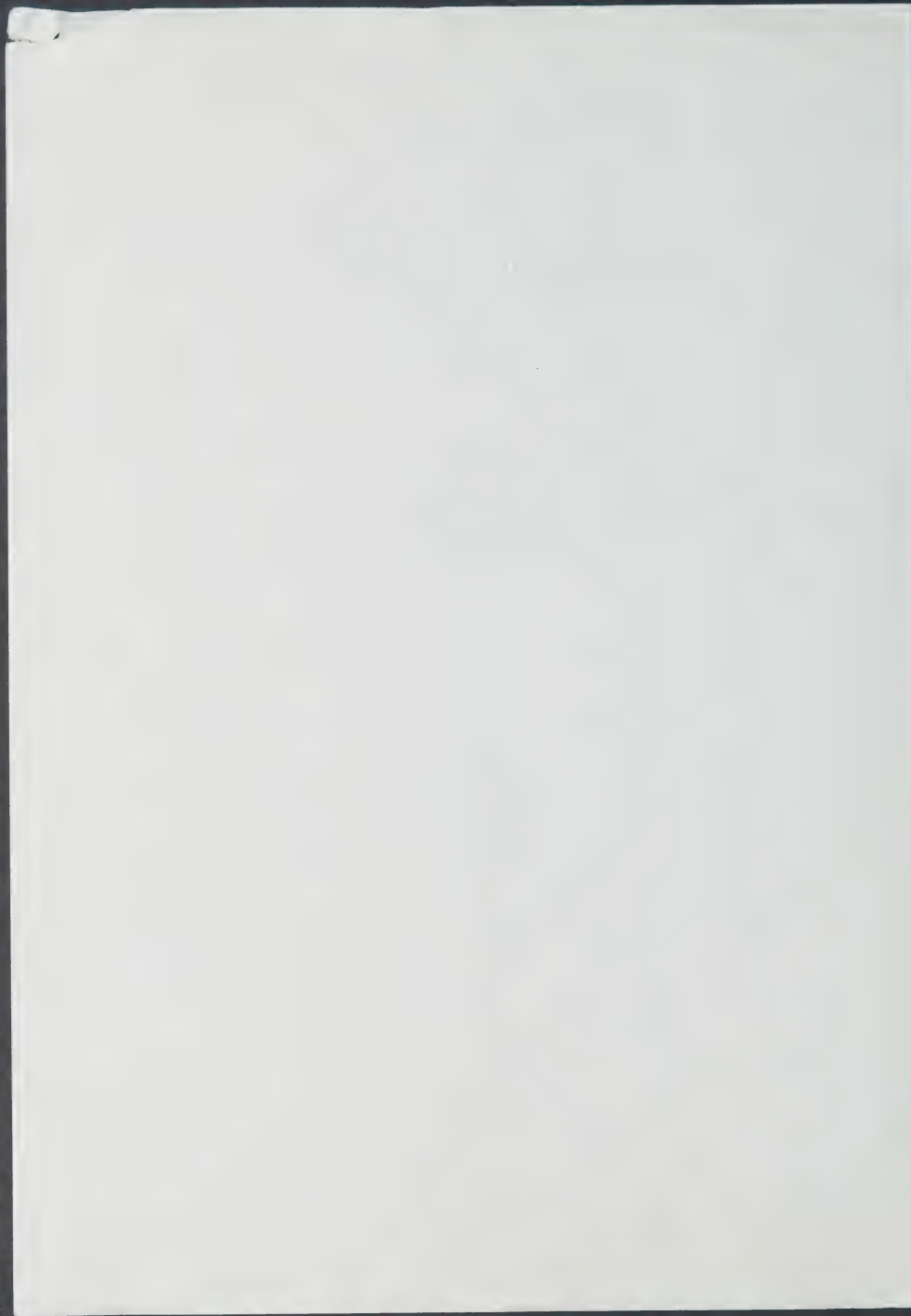
Fond regards from house to house.

Yours ever,

Bert
Bert Van Deun

*Paul tells me he is not yet
scheduling an airfreight shipment.*

*Do you want me to send the paintings
by boat, or to wait for an airfreight shipment?*



2000, Stillgrove St., Lond., England 1975

Lieber Herr Walter Euler!

Erstmal herzlichen Dank für Ihren Brief. Wir sind ganz verpflichtet von Ihren Nachsichtungen. Vor allem der kollektive Myronus hat es uns angetan. Durch die Behandlung des den Ausdruck ist es nämlich ein hervorragendes qualitatives Werk dieses Meisters.

Aber auch die Buchart gefällt mir sehr. Ich verweise mit dem Brief vom 18. 10. 75. Sie kennzeichnet den Patient, wird ich eine Versicherung; ich habe die das Bild in Original, es befindet sich in der Auktion bei Sotheby's, am 11. VII. 1975 um beachte 65 000. Jetzt sind solche Werke der selten zu haben und sollen teilweise sich vieler Käufer ist auch in Deutschland existieren.

Wir haben diese schönen Bilder gleich in unser Material gekauft, wissen auch die vielen Wochen stehen nach der Auktion die J. 1975 war, besterzeit es ist mir sehr nach, aber ich hatte noch nicht genügend Zeit für die kritischer Studien, aber ich etwas darüber trachtet hab, schreibt in Ihnen. Was der Bild unten beschnitten?

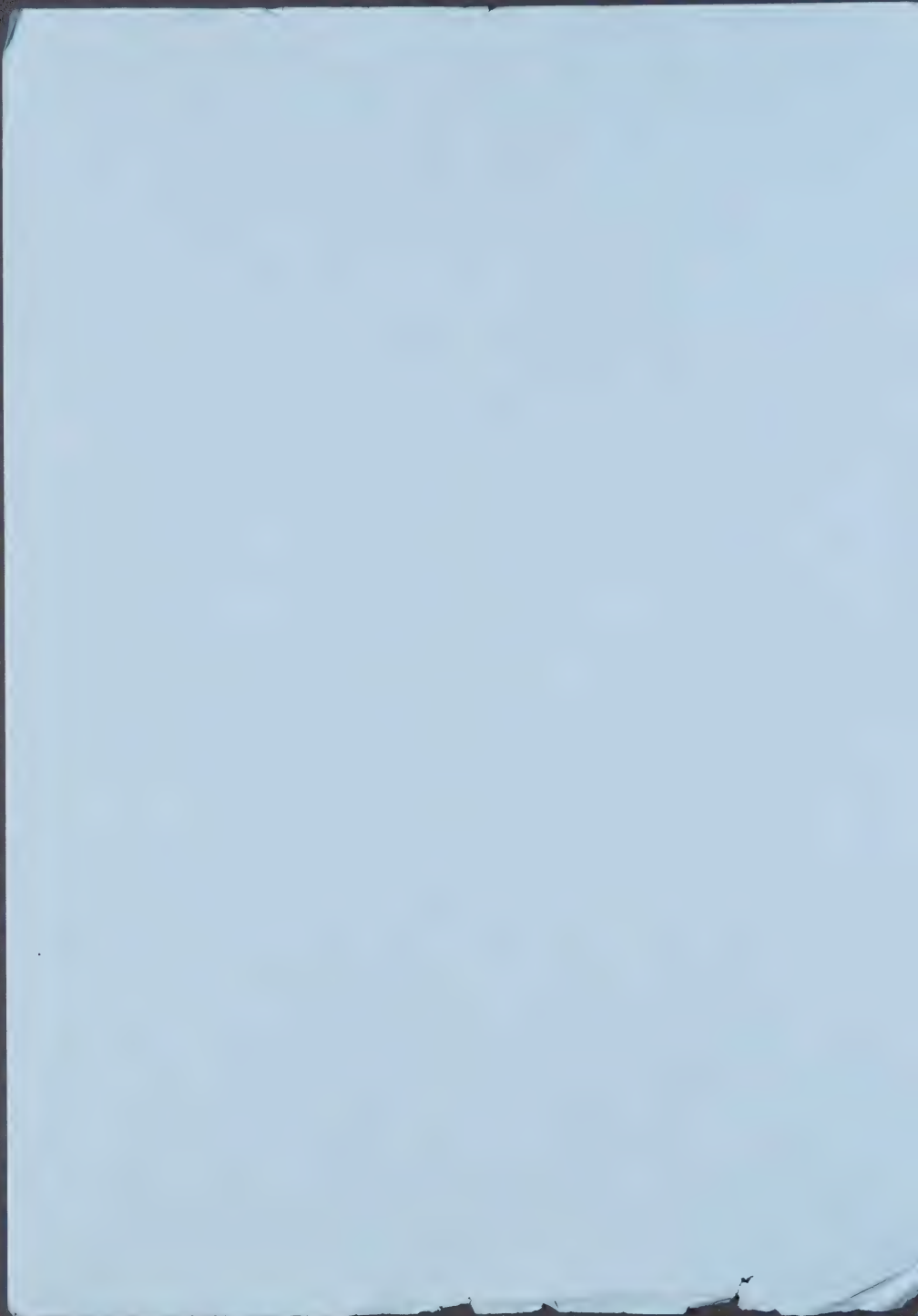
Wir wünschen Sie und die Eltern sehr herzlich
Ihre Eltern

Beste
Euler

Vielleicht, dass Sie mir ein so gutes Hilfsmittel zu einem neuen
wissen, vielleicht findet es noch den Weg zu mir, hätte wäre ich es sehr.
Nur auch die Schönheit Gedanken macht mich darüber

Herzlich

Eden Euler



March 19, 1975

Dear Dr. Bader:

Sorry you had such a difficult time tracking me down! I am on leave this year (trying to finish Ochtervelt monograph) and so will not be at Vassar until the Fall.

It was very kind of you to write and to send the photographs which interested me very much. The Bloemaert is a beautiful painting! I'm afraid I cannot come up with an attribution for the painting in Canada, but I think it unlikely that St. Jerome is represented (although the picture certainly relates to iconographic tradition of St. J.). Many of the Leyden artists who painted the theme seem to have preferred a more secular expression and omitted specific attributes of the saint, while emphasizing vanitas imagery. The painting is rather unusual, however, in that the hermit is not an old man. All of the other examples I have seen place great emphasis on the age of the figure (bald head, long white beard, etc.) so that the man himself becomes a kind of vanitas symbol too.

If I run across a likely attribution for the painting, I will certainly let you know. In the meantime, thank you for expressing such warm interest in my work.

With best wishes,

Susan Kuretsky

Susan Donahue Kuretsky



PRENTENKABINET / KUNSTHISTORISCH INSTITUUT
DER RIJKSUNIVERSITEIT TE LEIDEN

Nr.: 780412

LEIDEN, April 12th 1978

Uw schrijven:

Kloksteeg 25 Tel. (01710) 2 68 38

Nr.:

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

Betreffende:

Bijlagen:

Dear Dr. Bader,

Thank you for your letter of 5th April 1978. The St. Jerome looks from the photograph a very beautiful and authentic picture. Especially the right hand of the saint is very convincingly done.

Also the Hendrick Bloemaert is a fine painting; it is interesting, because it shows clearly the divergence between father and son Bloemaert.

About the Jacob's Dream I am less certain. Of course it is difficult to judge from a photograph, but parts of the painting seem weak, other parts again look all right.

Although I do not know this particular composition, the invention seems to me purely Abraham Bloemaert. I also accept the figure of Jacob as authentic. But the part of the angels and certain parts of the cloth on which Jacob is lying are less convincing.

I am afraid, ~~the~~ I cannot say more from a photograph. Should I be in Milwaukee, I shall certainly follow your invitation and have a look at your paintings.

I am very glad to have the photographs for study purposes.

Yours sincerely



J. Bolten
Keeper of the Printroom



Dr. Alfred R. Bader
President



October 15, 1979

Professor Marcel Roethlisberger
University of Geneva, Department de l'histoire de l'art
Les Bastions
Geneva, Switzerland

Dear Professor Roethlisberger:

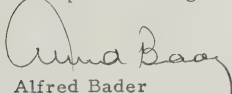
In going through some old photographs this weekend, I came across a photograph that may interest you because you are working on Abraham Bloemaert.

Some years ago I had purchased from a London gallery a very large painting with Tobias, photograph enclosed. I returned the painting to the gallery because Professor Stechow and Benedict Nicolson on seeing the original assured me that this work was not by Bloemaert but rather a very good school piece. As you will surely recognize, it is a pastiche, one-half of which is taken from an original work now in Leningrad.

It has occurred to me that you might like to include this in your book, among the school pieces.

I still hope that you will find the time sometime to visit me in Milwaukee. It would give me such pleasure to be able to show you my collection.

Best personal regards,

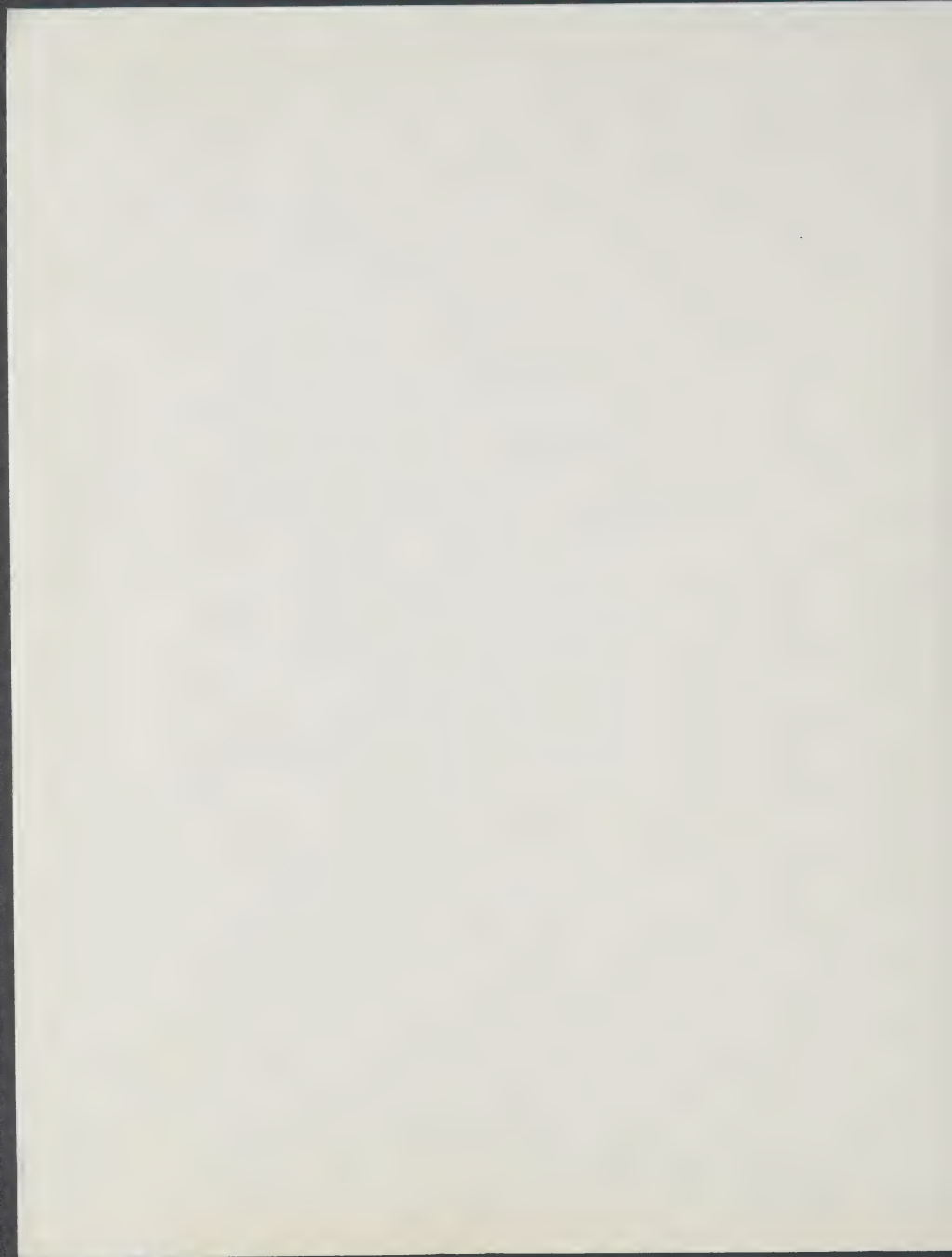


Alfred Bader

AB:mmh
Enclosure

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Genève, le 1
Les Bastions

FACULTÉ DES LETTRES

Département
de l'histoire de l'art

Monsieur
M. de la Roche
M. de la Roche

Monsieur,

I take the liberty to write you concerning a painting
which belongs to you? I am an art historian, I am interested
in the present on Dutch mannerist painting. I recently asked
Mr. Robert Nicolson in London whether he knew of works in
private hands which might interest me in my research.
He gave me your address and mentioned your
name. I would indeed be most grateful to learn
if you have any such works. And if so, could you please
ask me the conditions of sale? I would be most
pleased to ask you if by chance you
have any more by license.

I thank you very much for your interest.
Yours sincerely,

Arnold Rothlisberg

Arnold Rothlisberg



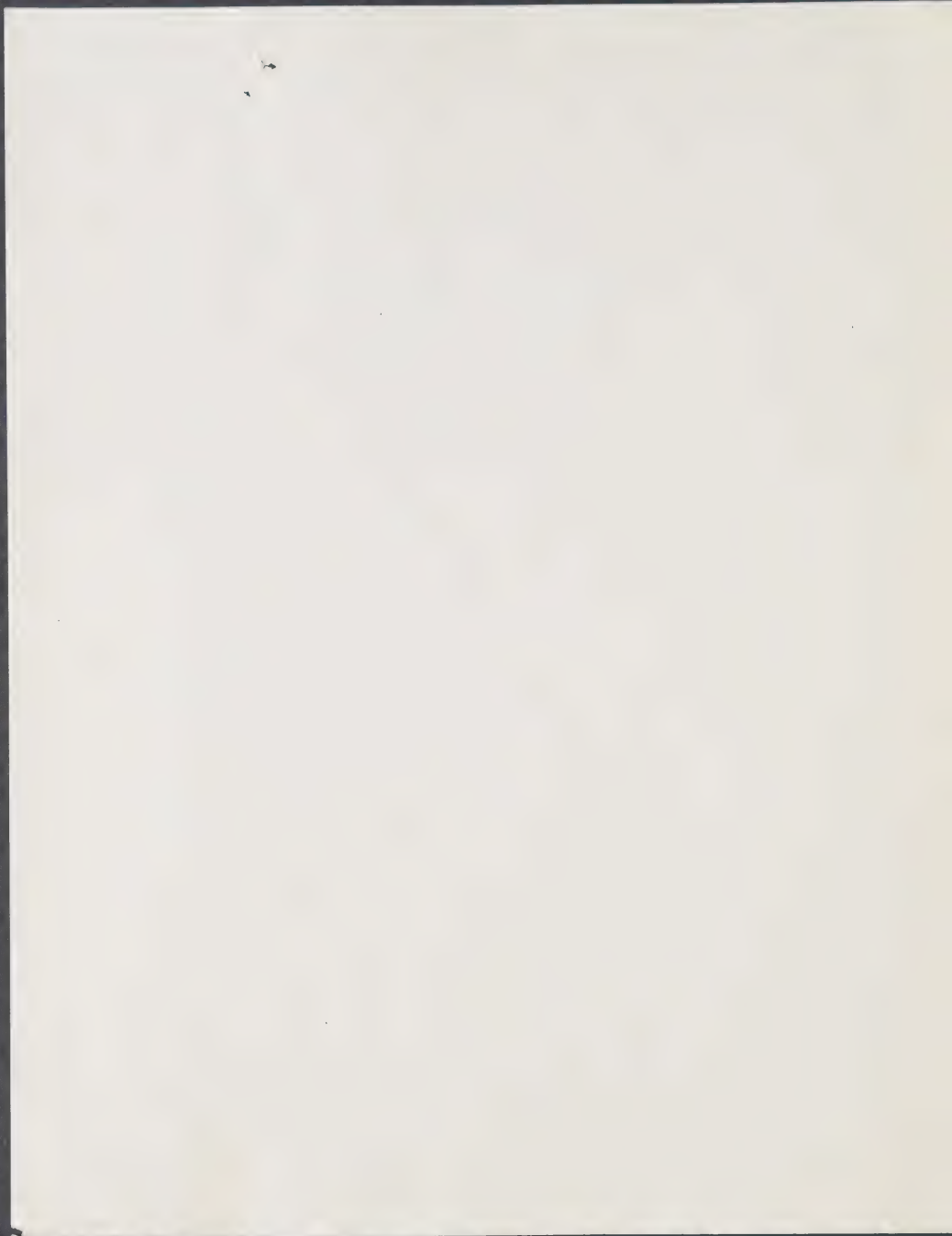
— wieder in Anlehnung an Honthorst — beleuchtet wird (Taf. 28 a). Es ist 1621 datiert, also sogar ein Jahr früher entstanden als das Brüsseler „Emmausmahl“. Die Farbdominante: das zitronengelbe Wams des Jungen mit hellblauen Streifen sowie die glatte, überaus rundliche Modellierung und Formengebung lassen in diesem Bilde Stiltendenzen des Manierismus erkennen, die dem neuen naturalistischen Thema vielleicht noch stärker die Waage halten, als dies bei den beiden religiösen Gemälden der Fall ist.

Das zweite Genrebild, eine „Geld zählende Alte bei Kerzenlicht“ in der Galerie zu Dresden, ist durch einen ganz ähnlichen Stich Cornelis Bloemaerts aus dem Jahre 1625 mit der Malerbezeichnung seines Vaters als Abraham Bloemaert gesichert (Ch. le Blanc. Manuel de l'amateur d'estampes. Paris 1854 I. No. 286). Eine Aufschrift auf diesem Stich kennzeichnet sie als „Avaritia“. Hier entstammt die enge Stube mit ihrem vollgestopften Bücherbord, in der die Alte wie ein böser Geist hockt, altniederländischer Anschauung. Sie setzt die Tradition des Antwerpener Genrebildes aus der ersten Hälfte des 16. Jahrhunderts fort. Auch bei der „Avaritia“ hebt sich das Zinnoberrot ihres Kleides als große Fläche aus dem neutralen Braun ihrer Umgebung hervor. Das dritte Genrebild „Ein alter Mann vor einem Kohlenbecken“ im Louvre wird man wohl als „Allegorie des Winters“ zu deuten haben (Taf. 28 b). An ihm und der „Avaritia“, wie übrigens auch an den Jüngern des „Emmausmahls“ fällt die übergroße Gestaltung der Hände sowie die mächtig breite Schädelbildung auf.

Unter den Stichen nach den Halbfigurenbildern Abraham Bloemaerts⁸⁾ ist eine „Liberalitas“ jedenfalls ein Gegenstück zu der Dresdener „Avaritia“ (Le Blanc. No. 285). Andere stellen Heilige oder Figuren aus dem Volke in beschaulicher oder heiterer Beschäftigung dar. Verse religiösen, didaktischen oder ironischen Inhalts begleiten den unteren Bildrand. Stilistisch gehen sie durchweg mit den drei erhaltenen Genrebildern nahe zusammen, so daß ihre Entstehungszeit Mitte der zwanziger Jahre anzusetzen wäre. Das Vorbild Honthorsts ist wieder besonders deutlich bei den Figuren, die von einer verdeckten Lichtquelle beleuchtet werden. Da sitzt z. B. ein hl. Hieronymus mit lang herunterwallendem Haupt- und Barthaar vor einem Tische, eifrig die „Dogmata sacra dei“, wie die Unterschrift unter dem Stich lautet, studierend (Le Blanc. No. 51) (Taf. 29 a). Eine brennende Kerze ist hier so aufgestellt, daß die Flamme — eine recht gesuchte Anordnung — von seinem an der Wand hängenden Hut verdeckt wird. Auf einem anderen Stich meditiert Magdalena im Scheine eines kleinen Öllämpchens (Le Blanc. No. 63). Manche Genrefiguren erinnern an die gleichzeitigen Schöpfungen eines Frans Hals, wie ein „Rommelpottspieler“ (Le Blanc.

⁸⁾ Sie sind durchweg Arbeiten seines zweiten Sohnes Cornelis, geb in Utrecht 1603, gest. angeblich 1680.

A v Schmeier
Caravaggio ma
die Niederländer





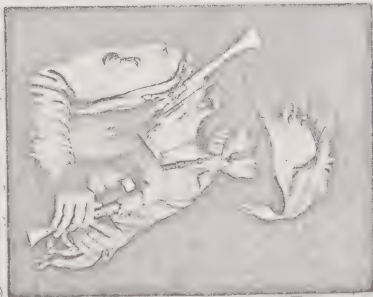
Halbfigur eines Jungen mit Flöte.
1660/11.



b. Abraham Bloemaert. Allegorie des Winters. Paris. Louvre.



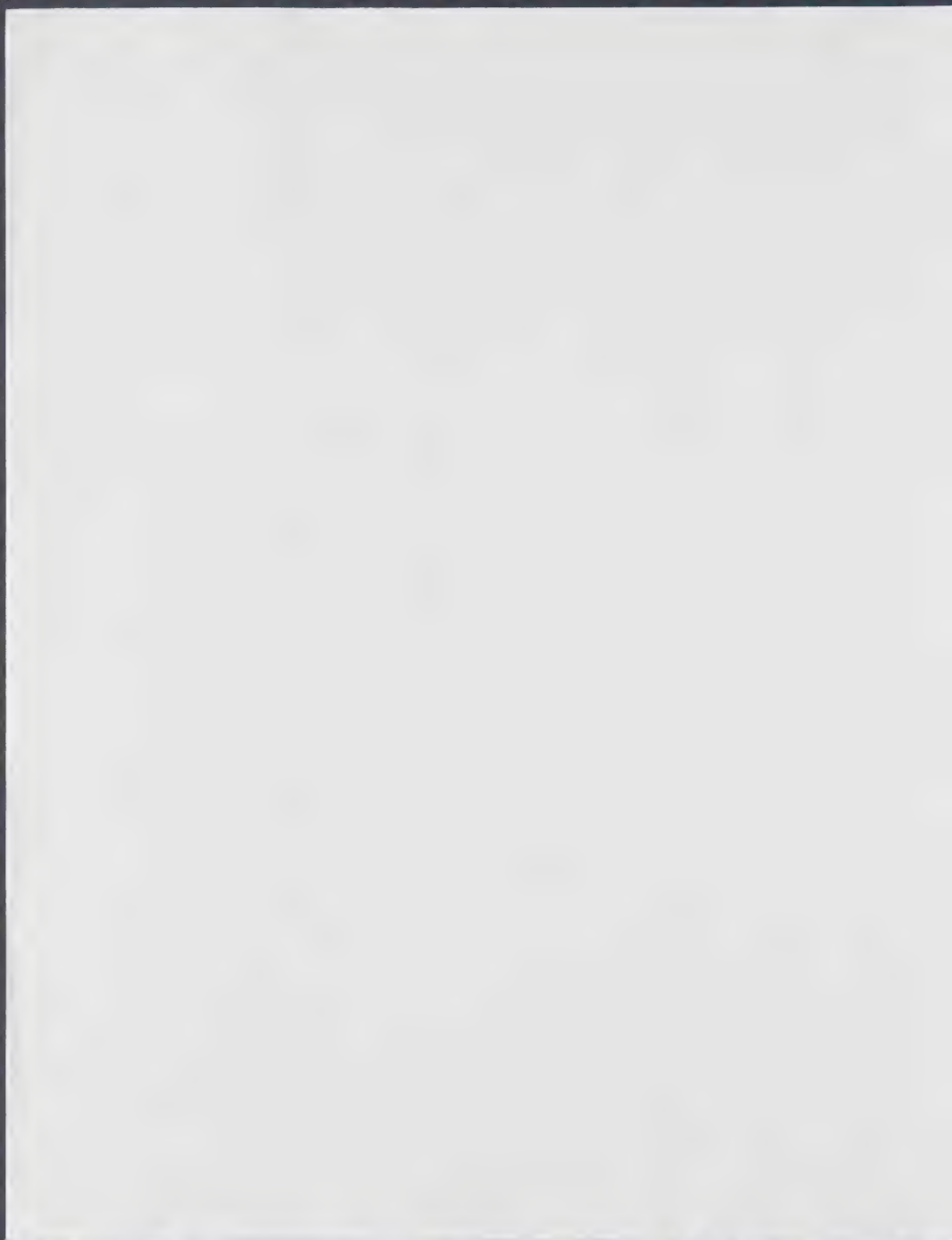
a. Kupferstich Cornelis Bloemaerts nach
Abraham Bloemaert. Hl. Hieronymus.



b. Kupferstich Cornelis Bloemaerts nach
Abraham Bloemaert. Duldensprüfer.







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 **Title** _____

Office address street 924 East Juneau, suite 622 **country** Milwaukee **postal code** 53202
city WI **state** WI **zip code** 53202

phone# 414-277-0730 **fax#** 414-377-0709

Collection and return address (if different) street _____ **country** _____ **postal code** _____
city _____ **state** _____ **zip code** _____

phone# _____ **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

Insurance/Indemnity value of the object (US currency) US \$100,000 **Will the lender accept United States/United Kingdom Government Indemnity?** Yes **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 house to house

*Conservation by
Milwaukee Art
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CONDITIONS GOVERNING LOANS

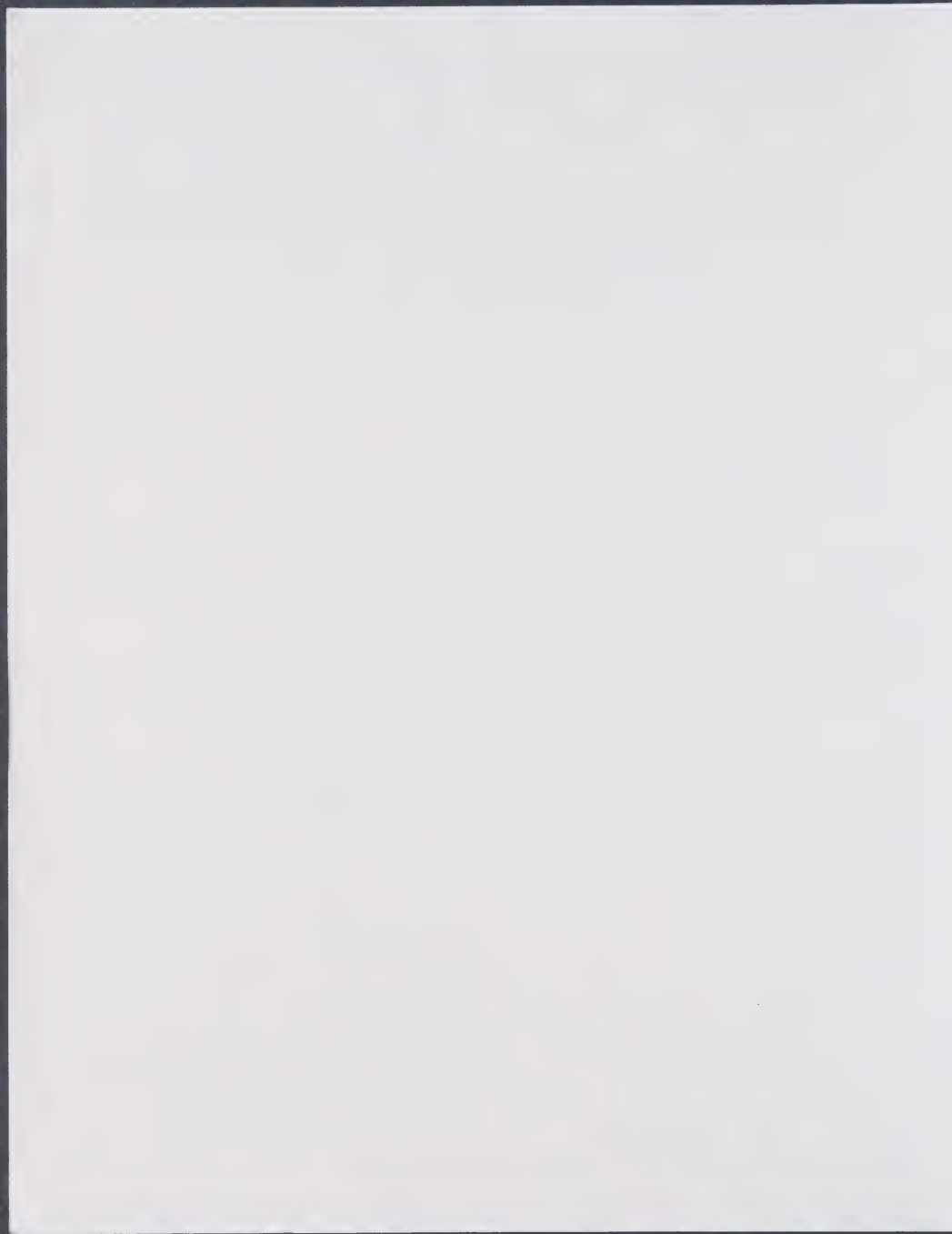
- I. The Fine Arts Museums of San Francisco, The Walters Art Gallery, and The National Gallery, London, will exercise the same care with respect to loans as they do in the safekeeping of their own property.
- II. The United States borrowing institutions will arrange for United States Government indemnity or all-risk, wait-to-wait 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.
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- 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 [Signature] **DATE** Nov 8 96

SIGNED Therese Chen, Director of Registration **DATE** Nov. 14, 1996

For the lender _____
For the Fine Arts Museums of San Francisco, on behalf of the exhibition organizers _____

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



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

Dear Professor Roethlisberger:

Isabel and I were in Europe
from May 1st. until the end of July,
and so I can thank you only now for
your very kind letter of April 29
about my little Tobias in a grotto. I like
it very much, and hope that you will visit
us before long, so that I can show you
the original.

A local dealer has a large painting
(oil/canvas, ca. 40 inches high) of
St. Peter, which the dealer attributes to
J. Jordans. He didn't know that it
derives from an A. Bloemant composition,
known through the Pwauburgh print.
Do you know where the Bloemant original is?

I certainly don't believe that this painting
is by Bloemart, but I thought that you
might be interested in the connection.

Of course I tried to see whether that
odd for codex St. Peter's Keys - probably
not.

And of course, if I buy the painting,
I'll send you a better photo.

Best personal regards,

from home to home.

Sincerely

Jeff. a. Bodar

24. VIII. 90.

MIRJAM NEUMEISTER, M. A.
c/o Städelsches Kunstinstitut
Dürerstraße 2

60596 Frankfurt am Main

Alfred Bader Fine Arts
Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin 53202
USA

Frankfurt/Main, April 25th, 2002

Dear Dr. Alfred Bader,

Thank you very much for your kind letter. Of course I will return the colour transparency immediately after reproduction. I am very glad that the important painting of Bloemaert will be so prominently illustrated as it is of particular interest for my studies.

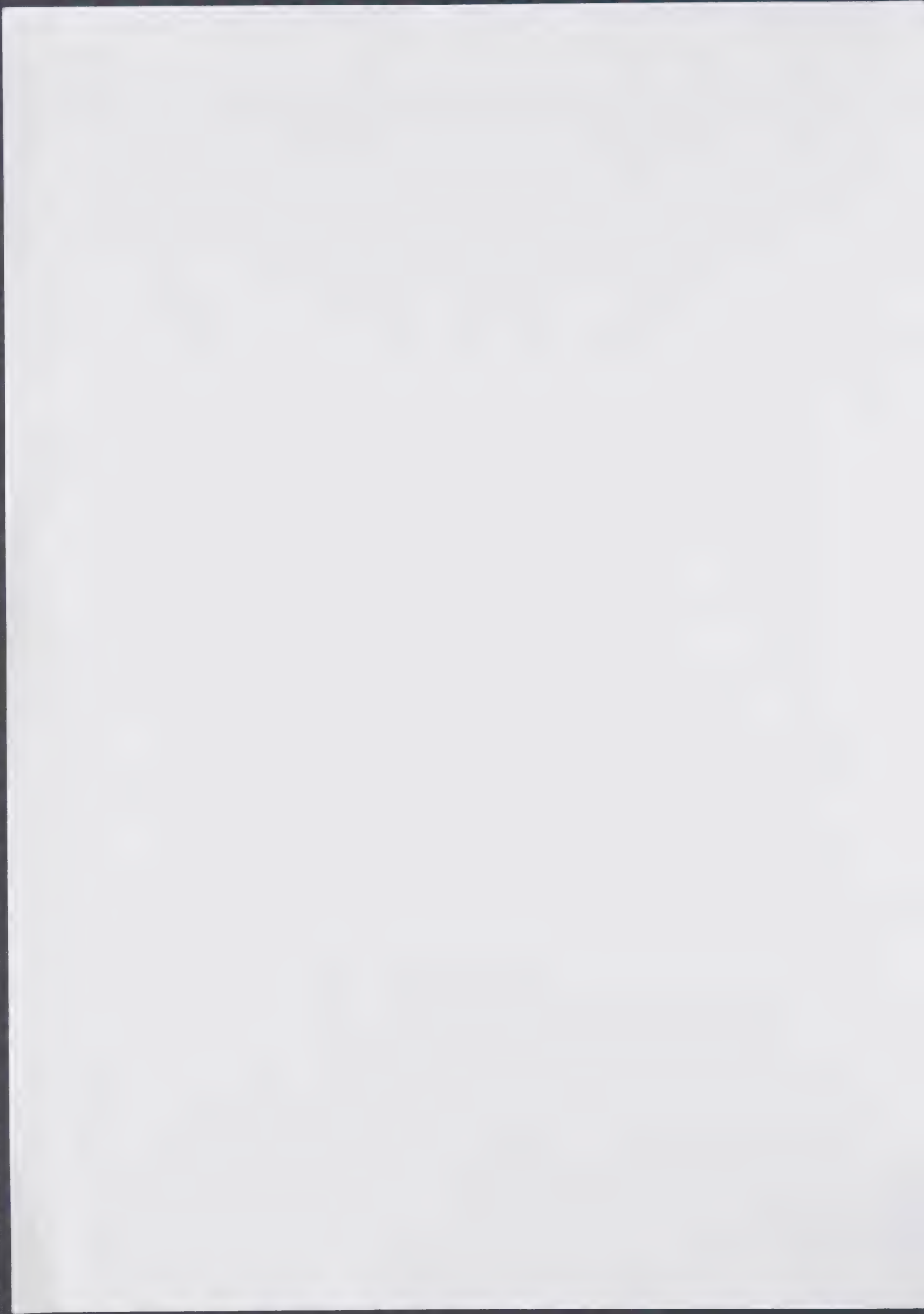
Certainly I would like to answer your question concerning my name. I am the first child of my parents who were fascinated by the name „Mirjam“ which they knew from the bible. Long before the birth of her first daughter they decided to give her this name. In german editions of the bible it is spelt in this unusual manner. I always enjoyed that the „j“ underlines the exotic character of my name which is indeed very uncommon in Germany.

With many thanks for your very generous support,

Yours sincerely



Mirjam Neumeister







Cap

Cap

Cap



10320

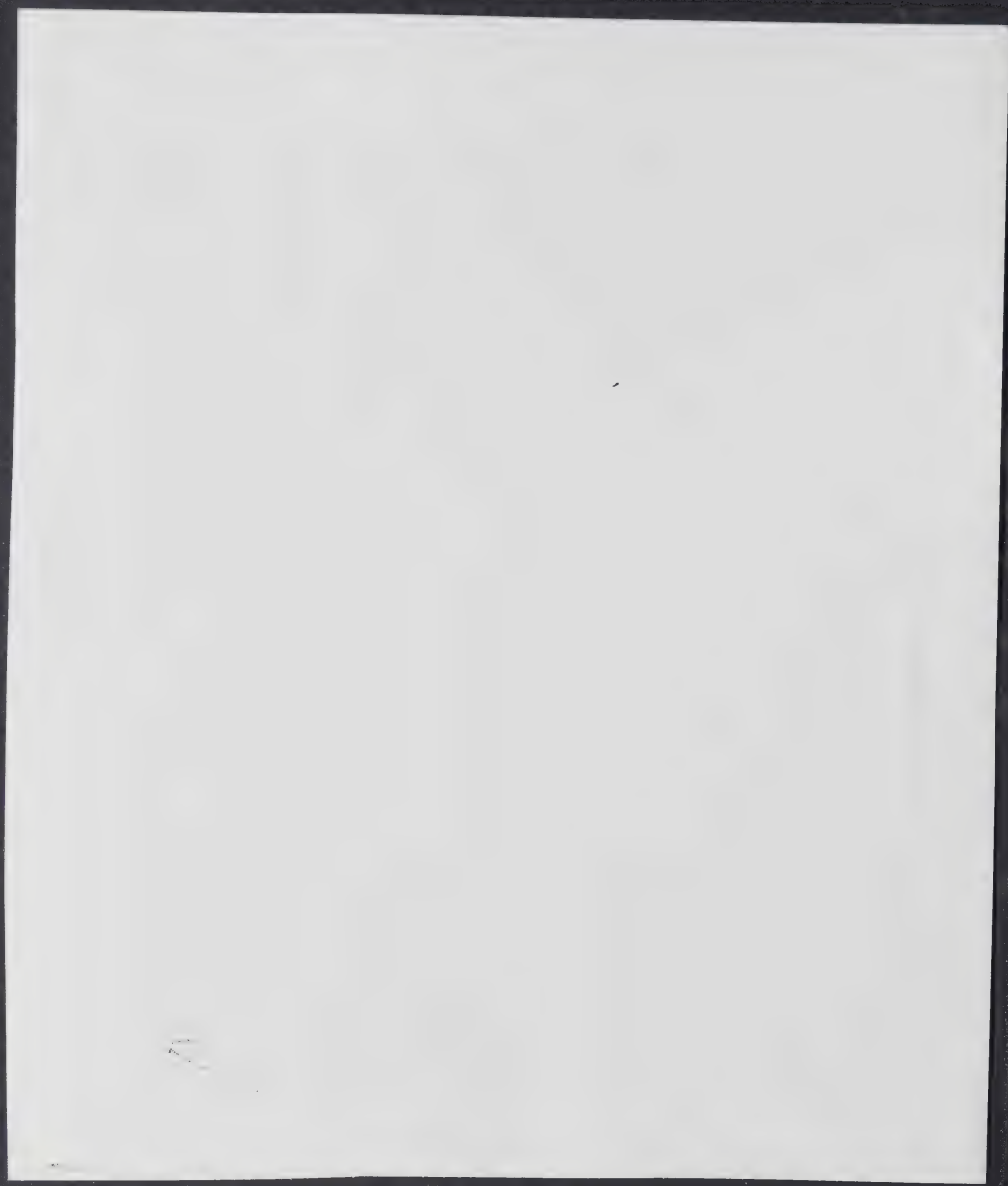
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Color... X... B&W..... Tint

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% of original..... Size to mech

Silhouette..... Correct to color scale....

Notes: SLIGHTLY TOO
YELLOW

Abraham Bloemaert (Gorinchem 1564 -1651 Utrecht)

St. Jerome Studying the Bible

canvas , 64.4 x 52.7 cm

Collection of Drs Alfred and Isabel Bader

B1075

1900
1901

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ІНТЕРНЕТОВИЙ БІДІ ПОЛІС

БІЛІМ

Jacob's Dream

Seen by David de Witt 8# 02 / 18# 03

St. Louis, Aug. 1915
A. Blount
St. Jerome



St. Jerome
A. Blomant
St. Jerome
St. Jerome, N.J. 07081

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