Alfred Bader

Alfred Bader fine Arts - Painting Files

Brouwer

1983-2001

QUEEN'S UNIVERSITY ARCHIVES
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ARTS

Going for Baroque

A variety of Dutch treats

***"Baroque Paintings in the Low Countries: Selections from the Bader Collection,"* Mount Holyoke College Art Museum, South Hadley, September 4-October 21.**

"A Renaissance, if not a Baroque, man" . . . This is how Professor John Varriano jokingly introduces Alfred Bader, an organic chemist, successful businessman, art historian, exhibition curator, and avid art collector. Varriano has selected works from Bader's extensive art collection to form a small, well-balanced, and exceedingly fine exhibition of 17th century Dutch painting. Consisting of only 24 oil paintings, this exhibition spans an extensive range and offers considerable depth. This is due to the quality of the paintings, emphasized by the judicious arrangement of the works.

Like art today, 17th century Dutch art encompasses a genuine pluralism in subjects and styles. Artists worked for private patrons and appealed to popular tastes. While Rembrandt is—for us—the dominant figure of those times, he apparently did not totally dominate his contemporaries. There were the students of Rembrandt, pursuing biblical subject matter and polishing in their own ways the style of the master. There were also artists who traveled to study in Italy, painting landscapes and reflecting the romantic visions of the French artist Claude Lorrain. To suit the personal pride of the prosperous middle classes, there were portraits. And to appease and appeal to the religious spirit of the day, there were still-life paintings loaded with iconographic significance. And then there were the genre paintings, depicting scenes from life in the 17th century low countries. Among these, architectural interiors were extremely popular. Approximately three dozen painters specialized in that one subject.

Among the several Rembrandt students included in the Bader collection is Govaert Flinck, who was reputedly so able to imitate Rembrandt that his work was sometimes sold as the master's own. Later in his life, Flinck adopted an elegant style which was much more fashionable than Rembrandt's later work. In this exhibition, Flinck is represented by the "Sacrifice of Abraham," done in the 1630s, when he was most influenced by Rembrandt's style.

Works by other students of Rembrandt reflect different phases of his career. Ferdinand Bol was influenced by the early dramatic style of his teacher. "The Ghost of Samuel Appearing to King Saul" is based on a work by Rembrandt depicting Judas returning the 30 pieces of silver. The kneeling figure of Judas in one painting provides a model for the kneeling figure of Saul in the other.

The painting of "Solomon Praying" by Gerbrandt van den Eeckhout reflects Rembrandt's later style; of all the paintings in this selection, this is the one that looks most "like Rembrandt." Solomon's golden robes gleam in the warm dusky light of the temple. Highlights sparkle off the gold and the jewels on the dark canvas.

The only New Testament subject in the show (and this accurately reflects the 17th century Dutch preoccupation with Old Testament subject matter) is a small, charming panel by Cornelis Van Poelenburgh, depicting a "Moonlight Scene with St. Christopher." With his polished and popularly appealing style, Van Poelenburgh represents the first generation of Italian-influenced landscape painters in the low countries. Other painters working in this tradition are Nicholas Flicke, whose pastel tonality in "Italiante Landscape" suggests the rosy coloration of the coming Rococo style, and Willem de Heusch, whose "Landscape with Diana and Nymphs" is another composition filled with rosy light and delicate foliage.

Obsession with Mortality

Among the portraits, perhaps the most striking is the "Self-Portrait with Skull" by Michael Sweerts. The human skull, which Sweerts holds in his hands, was evidently painted over by a previous owner of the canvas. A recent cleaning revealed the skull, which is essential to the symbolism of the self-portrait and crucial for an understanding of Sweerts' obsessed character. Spiritual pennance preoccupied Sweerts during the later years of his life. He set off on a spiritual pilgrimage to the Orient, fasted almost constantly, and gave away all his money. The symbolism of the skull hints at Sweerts' religious devotions, just as the artist's gaunt features reveal his constant fasting.

Adriaen Brouwer's "Man with Open Mouth" is one of the 24 paintings from the Bader Collection on display at Mt. Holyoke.

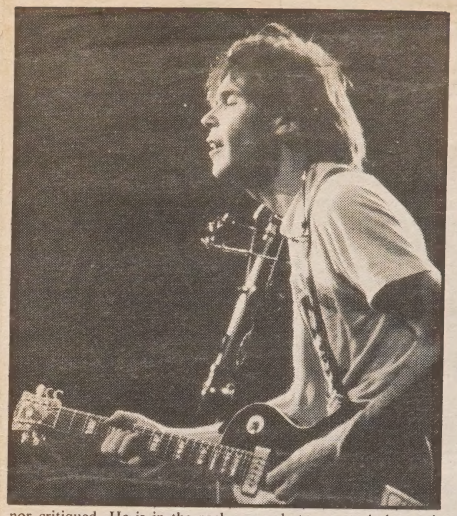
In still-life painting, too, spiritual preoccupations and somber iconography abound. In the austere formal beauty of the "Vanitas Still-Life" by Johan de Cordua, the carefully composed objects are all symbols of the transient uncertainty of life. The skull, the hourglass, the oil lamp are all obvious symbols, and the playing cards, the open pages of an almanac, and the musical instruments also refer to earthly ephemera. In the opulent outpouring of flora in Cornelis de Heem's "Still-Life with Fruit and Flowers" there is an additional irony. At first uniconographic glance, here is a luscious arrangement of fruits and flowers, celebrating the joy and beauty of life. But the wheat and the grapes included in the composition are well-known symbols of the Eucharist. Martyrdom, resurrection, and salvation are symbolized by the rose, the butterfly, and the peach. And then we notice that some of the flowers are wilted, and some of the fruit is overripening into decay. The somber iconographic message of the still-life objects contrasts forcibly with the physical beauty.

Other paintings in the exhibition provide examples of genre paintings, including a church interior by an anonymous member of the School of Delft, and a domestic interior by Jacobus Vrel, depicting a "Woman Darning."

Laura Holland

The Presence Of the Absence

The dream imagery of Neil Young



Out of the blue and into the black.

***Rust Never Sleeps* featuring Neil Young and Crazy Horse.**

When Neil Young sings in his spacey falsetto "Hey hey, my my, Rock and roll will never die," the theme song from his concert movie *Rust Never Sleeps,* he sounds about half dead. La di da, here we are. Ho hum, here it comes. But it's no easy irony, no mere trick of the intellect, because to judge from all appearances, resignation is the composition of his very bones, a resignation so profound and complete that it borders on the revelation of some fundamental principle of the benign carelessness of the cosmos. He's like a walking definition of entropy—the universal law of the inexorable disintegration of forms. The paradox is that there is a strange, haunting vitality to it, in the spectacle of a man wedded without a seam or a sigh to the true indomitable spirit of decay.

But back to concrete. *Rust Never Sleeps* is, very simply, a filmed Neil Young concert. Like Neil himself, neither the movie nor the concert makes any attempt to justify itself—it's just there, often just barely there—and you can take it or leave it, and think what you like of it. Neil doesn't brandish himself on the stage, in the revivalist tradition of rock and roll; his allure is more like that of a significant vacuum: you are drawn in by the very absence of effort to propound or convince or display. There *is* an elaborate stage set and routine, though, involving *Star Wars*-style munchkins in hoods with flashlight eyes, and giant trunks (of memory?), out of one of which Neil materializes like an awoken remembrance of the good ol' days of rock, while Jimi Hendrix' Woodstock recording of the "Star Spangled Banner" soars and crashes in the background. There's a giant harmonica that's toyed with, and a giant tuning fork that's wrestled with, and a 20-foot tall microphone and stand that the munchkins struggle to erect in the fashion of the flag at Iwo Jima.

[illegible] all this means is not exactly clear on a public level (rock as revolt). To paraphrase B. Dylan, when the terms for success are corrupted, there's no success like failure. In some cases there's no success like heart failure (Elvis, Jim Morrison, Jimi Hendrix, Lowell George), but of course that's no success at all. So the only alternative for the practiced rebel in the face of increasing straightness (rock and roll as status quo) is increasing strangeness, a quietly deliberate self-satisfied entropic weirdness that asks neither to be applauded nor critiqued. He is in the rock arena, but not of it. This seems to me to be the twisted truth that Neil Young has found.

I may wince when he sings, but I admire his last-ditch integrity. (If all this sounds perverted, you must remember what a meatgrinder modern history has been.)

Crazy Horse is the back up band. By now they know Neil and his music by heart. Very tight.

Robert Tobey

Dunham

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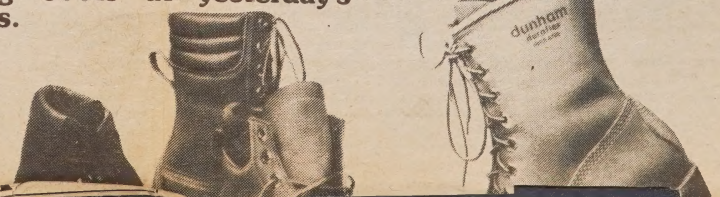

NATIONAAL CENTRUM
VOOR DE PLASTISCHE KUNSTEN
VAN DE 16 de EN 17 de EEUW

RUBENIANUM

Kolveniersstraat 20 B 2000 Antwerpen (België)
Tel. : 03/232 39 20 Fax : 03/231 93 87

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

1999-08-26

Dear Dr. Bader,

Thank you very much for your E-mail and letter of 5 August. It was a real pleasure to receive such an extensive answer to the asked questions. The included documents and photographs are of a great help to me.

Thank you also for the reference to the *Foot-operation*painting. You might perhaps not know that the painting is a copy of an original by David III Ryckaert, 42 x 56 cm, Valenciennes, Musée des Beaux-Arts, inv. nr. 46.I.392. A monograph on this painter by Bernadette Van Haute will appear in the beginning of the year 2000 (in the *Pictura Nova* series).
It's not really inconceivable that Joos Van Craesbeeck made copies of the works by Ryckaert, because they should surely have known each other. But just on the basis of the photograph it's difficult to make a decision about the attribution. Did you perhaps find a monogram like *JVCB* or *CB* on the painting? Although not exclusive, this could be an argument in favor of Joos Van Craesbeeck. Style is of course the fundamental criterium.

The other painting with the man's head belongs to a category of paintings, all heads of men with a caricatural streak, that used to be attributed alternately to Adriaen Brouwer or Joos Van Craesbeeck. I think that the painting in your collection can indeed be attributed to Joos Van Craesbeeck by comparison to the signed Louvre painting (*The Smoker*), just as a lot of those genre-like busts. The definitive attributions will be found in my dissertation that I hope to finish within three years.

With best wishes I remain

Yours sincerely,

Karolien De Clippel

STECHOW
325 WEST COLLEGE STREET
OBERLIN, OHIO

5. August 1967.

Lieber Herr Dr. Bader,

Dank für Ihren freundlichen Brief vom 17. Juli mit den drei Photographieen. Ich bin froh, dass Sie von Dr. Trautscholdt hörten, und er hatte mir schon eine Kopie seines Briefes an Sie geschickt, was für seine Genauigkeit und seinen Takt sehr charakteristisch ist. Seine Riemenschneider-Artikel und anderen Arbeiten sind Meisterwerke der Akribie, und jedermann ist ihm zu tiefst verpflichtet dafür. Es war mir eine grosse Freude, dass er dafür mit einem Kölner Ehrendoktor belohnt wurde, und ausserdem mit einer Festschrift, die 1965 in Hamburg im Druck erschien (und in der ich einen Aufsatz über Signaturen holländischer Meister als Datierungs-Hilfsmittel veröffentlicht habe).

Leider kann ich Ihnen garnichts Gescheites über die Landschaft und die Genrezeuge sagen. Ist die erstere sicher niederländisch? Nicht vielleicht deutsch? Eine seltsame und hübsche Kreuzung von Mompersichem und Bothzahem in einem für die Niederlande etwas fremdartigen Dialekt. Die Genrezeuge müsste ich im Original

sehen wegen der Farben. Auf den ersten Blick ist viel Brouwerisches drin, aber die fertige Haltung könnte das ins Holländische hinüberspielen.

In Ihrem letzten Brief fragten Sie, welches Hals-Leiden den Bauernkopf gemalt haben könnte, und ich erwähnte in meiner Antwort die Ähnlichkeit mit Graesbeck. Ich sehe nun, dass auf der Rückseite der zweiten Photographie, die Sie mir jetzt sandten, angegeben ist, dass eine Inschrift „Graesbeck Brouwer fec." auf der Rückseite des Bildes erscheint. Sie erwähnten darüber nichts in Ihrem Briefe; was halten Sie jetzt davon?

Ich hoffe, Sie lassen sich durch diese Fehlanzeige nicht davon abhalten, mir gelegentlich wieder von Neuerwerbungen zu berichten! Es ist klar, dass Sie den Markt in Milwaukee für sich haben; soviel gute Kritik in M. zu hören ist, so wenig ist da je die bildende Kunst zu ihrem Recht gekommen. Es ist in komischer Weise charakteristisch, dass ich 1937–40 und auch später gelegentlich in M. konzertiert habe (teilweise mit Gunnar Johansen auf 2 Klavieren, teilweise allein in "lecture-recitals"), aber kein kunsthistorisch engagiert worden bin (mit einer oder zwei Ausnahmen)!

Ich habe die Operation überraschend schnell und gut überstanden und bin wieder bei der Arbeit. Mein Katalog des Berliner Museums ist vor kurzem erschienen; kommen Sie doch einmal her, um sich die wirkliche schöne Sammlung anzusehen; wir haben prächtige Holländer!

Mit besten Grüssen Ihr ergebener

Wolfgang Stechow.

THE UNIVERSITY OF CHICAGO
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DEPARTMENT OF ART
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UNION CATALOG OF ART IN CHICAGO · EXHIBITION GALLERIES

March 7, 1952

Mr. Alfred Bader
2515 North Frederick Ave.
Milwaukee 11, Wisconsin

Dear Mr. Bader:

I was very happy to have your letter with the various enclosures. I think that you did very well to buy the picture attributed to Brouwer. You are perfectly right in that it is a beautiful picture and most satisfactory, regardless of the attribution. Actually the question of attribution in these things is very hard indeed, and isn't it significant that Dr. Valentiner really did change his mind about your picture? That can only happen in such difficult fields, where really no one is frightfully certain; and in such cases I think that you are quite right to make your decision according to the quality of the picture. I was very interested in looking through Dr. Drey's letters. He really is one of the most decent people I know, and the way he handled this matter is simply admirable in its honesty. I am returning the letters to you herewith, and also the photograph which you included. About this photograph I find it extremely difficult to give an opinion. The picture may actually look much better in the original than it does in the photograph. From it the picture seems to be not in a terribly good state. It was very thinly painted to begin with and looking at the photograph one has the feeling as if a good deal of the surface has been considerable rubbed down. I am also not quite sure whether the drawing of the head and the figure is too good. But that may also may be due to the fact that we have left on the panel not much more than a rapid sketch or under-painting. I think that one could do infinitely better with Ostade. I share your liking for the artist, but he can be better represented than in this particular picture. Probably it is perfectly genuine, but it certainly is not one of the most attractive ones. However, you must realize that these remarks of mine are all taken from the photograph rather than from the original. It might be well for you to have a good look at the original and maybe you will get a better opinion of it. Do keep in mind what I told you about the presumable state and preservation of the picture, as I can tell it from the photograph. Sometimes the photograph does reveal that sort of thing a bit more clearly than the original.

It would be very nice if on your next trip to Chicago you could pay us a visit again. I am always so pleased to see you; and if you could bring ~~along~~ your new acquisition along and show it to us it would be simply perfect.

The Brueghel exhibited in New York is reproduced on much too small a scale

for me to have much of an opinion about it. But I think one thing is certain; the picture is not by the older Brueghel, but presumably by his son the younger Pieter Brueghel. These younger Brueghel's can be extremely charming, but of course they have to be very inexpensive if one wants to bother with them. Why, on your next trip to New York, do you not go to see the picture in the gallery where it is exhibited. I know the people who own the gallery and they are fairly decent; only they do not know too much about that sort of painting, so one would have to be a bit careful there. You might even ask them to send you a photograph from which one could tell more.

I was extremely pleased to get the stamps which you sent me and those which you put on the envelope of your letter. Thank you very much for remembering my hobby.

My family and I, unfortunately, have been suffering a great deal this winter from colds and flu and our child has had about all of the available children's diseases; so we really had a very disagreeable winter, and I am looking forward to spring. I gathered from Dr. Drey's letters that you had to undergo an operation. I hope that this did not incommode you too much and that you have fully recovered.

Again, many thanks for your extremely nice letter. Do write again and keep me informed about any further plans; and let us hope that we will see each other again soon here in Chicago.

With all good wishes, believe me.

Yours cordially,

Ulrich Middeldorf

Ulrich Middeldorf

UM:fb

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Dr.Alfred R. B a d e r
President of the
ALDRICH CHEMICAL COMPANY, INC.
940 West St.Paul Ave.
Milwaukee Wisconsin 53233

March 10,1979

Sehr geehrter Herr Dr.Bader,

Ich möchte Ihnen heute gern zu den weiteren Themen Ihres freundl.Briefes vom 23.v.M. schreiben.
Ihre Post brachte uns ja zugleich ausserordentlich wertvolle Bildfoto-Beiträge für die Collection.

Es war eine strahlende Reihe von neuen Portraits für die HONNEF COLLECTION, und wir sind darüber sehr glücklich !
Dazu las ich auch mit Interesse Ihren Burlington-Kommentar.

Sehr herzlichen Dank für alles dies !

Brouwer

Das Brouwer-Portrait aus Ihrer Sammlung war für mich eine Sensation in der aussergewöhnlichen Stärke der künstlerischen Aussage.
Wir beglückwünschen Sie zu diesem Bild !

Wäre es wohl möglich, dass Sie uns auf unsere Kosten ein schwarz-weiss-Foto für die HONNEF COLLECTION machen lassen ?

Wir können leider nur echte Fotos aufnehmen.

Ihr Foto wird die Nr.41 unserer Brouwermappen bilden.

Interessieren wird Sie vielleicht der Vergleich Ihres Bildes mit der beiliegende Brouwer-Skizze (Anlage Nr.14), die wir Herrn Professor I.Q.van Regteren verdanken.

Diese Skizze fällt recht aus der Reihe unserer übrigen Brouwer-Objekte.

Wir fügen ferner in der Anlage Nr.39 ein Foto eines bisher unbekannt gewesenen Brouwer-Selbstbildnisses bei, auf das ich 1969 gelegentlich einer Suchaktion wegen eines METSU-Portraits in einer kleinen Brüsseler Privatsammlung gestossen bin:
Brouwer in seinem wahrscheinlich letzten Lebensjahr, krankheitsgezeichnet und aufgedunsen, allerdings hier mit ordentlich geschlossener Weste - - !

Bezgl. der Absicherung siehe das sehr ähnliche Selbstportrait Anlage Nr. 37 + 38

Sweerts

Unsern grossen Dank auch für die ungewöhnlichen Sweerts-Beiträge. Das einzige Bild, das wir in unserm Bestand von 14 Objekten schon besassen, war das Oberlin-Objekt. Nun komplettiert sich das Ganze in einer stattlichen Weise.

Siehe anliegend für Ihre Dokumentation einige prägnante Sweerts-Portraits aus unserm stock.

Gern hätten wir, wenn möglich (?) auch von der copy of a selfportrait der Salt Lake City Collection auf unsere Kosten ein schw.-weiss Foto, ebenso wie von Ihrem Sweerts v o r der Reinigung. Ist das wohl möglich ?

Unknown Sitters

Zu Ihrem Bild "Two boys with a skull" eines unbekannten Meisters haben wir alles Material im Archiv, das irgendwie in Frage kommen könnte, durchgeprüft, um die beiden Sitter zu identifizieren.

Es bleiben eigentlich nur 2 Namen übrig, die aber leider nur ganz entfernt in Frage kommen können:

Dirk de Bray
op. 167o

etwa links auf Ihrem Bild ?
der jüngere von beiden Söhnen
des Salomon de Bray

Jan de Bray
1626 - 1697

der ältere der beiden Söhne
rechts auf Ihrem Bild ?

Dr.Alfred R.Bader

Als denkbares Vergleichsobjekt mit allen Vorbehalten siehe Anlage Nr. 10 :

Jan de Bray

"Banquet of Antony and Cleopatra"

Germanisches National Museum, Nürnberg
Nr. 4oo, 25o x 19o cm
sign. datiert 1669

Dirk rechts stehend, links von der weibl.Person, halb zurückgesetzt

Jan Bildrand ganz links mit Hellebarde

Dazu gibt es ja 2 andere Versionen:

The Currier Gallery of Art, Manchester/New Hampshire
98 x 75 inch. und (Foto folgt noch)

The Queens Collection, Hampton Court
Canvas 67 x 64 inch. signed, dated 1652.
Wobei hier anscheinend eine Datumsmanipulation vorliegt, jedenfalls korrigieren Robinson und Moltke auf 1667 - 1669. Foto folgt noch später.

Wie Sie vielleicht wissen, sollten die 3 Bilder in der Bildmitte Jan de Bray und seine Frau als Antony und Cleopatra zeigen, nach einer alten Lehrmeinung. Prof.I.Q.van Regteren (Royal Academy, The Kings Pictures, 1946/7, Nr. 368) identifizierte aber beide Sitter in der Mitte des Bildes als Salomon de Bray (1597 - 1664) mit seiner Frau, Anna Westerbaen. Jan und Dirk, die Söhne werden nun wie oben angegeben gesehen. Dies stimmt mit unserm Archivmaterial überein.

Auf der Currier-Version und der Nürnberg-Version ist rechts ein 2.junges Mädchen zugefügt, in dem man Jan's erste Frau, Maria van Hees, sieht.

Könnten wir wohl auch von diesem Ihrem Bild auf unsere Kosten ein schwarz-weiss Foto haben ?

Rembrandt

Ihr Bild ist für uns eine interessante neue Version. Wir freuen uns über diese Komplettierung, herzlichen Dank !

Wir besassen bisher

Version San Francisco
" Dresden
" Chr.Corrwell Dormer, Rousham Oxford 75 x 63 cm

die Sie alle in Ihrem Brief aufführen, und dann noch eine 4.Version:

Version Nationalmuseum Budapest No. 859 81 x 64,2 cm, Canvas Oil 1653, Dies ist wohl, wenn wir richtig unterrichtet sind, eine der beiden von HdG (No.537) als Copien geführten beiden Versionen! Die andere Copie sieht wohl HdG in dem San Francisco-Bild (Temple Newsam) (?).

Wtewael

Von dem J.Wtewael-Bild des Centraalmuseums, Utrecht, das wir in dem Malerpaletten-Detailfoto unseres Kataloges im Ausschnitt brachten, werden Sie wohl das Foto besitzen ? Sonst schicken wir Ihnen gern noch einen Abzug.

Zu dem auf dem Detail abgebildeten Malstock: Nach der Überlieferung hat ja die Prinzessin Amélie von Solms dem Maler Daniel Seghers einen solchen Stütz-Stock in massivem Gold geschenkt, emailliert, auf dem Apfel-Knopfgriff ein mit Lorbeer bekränzter Totenkopf. - -

Teniers

Zu dem beiliegenden Teniers III-Foto (Anna Teniers) Anlage Nr. 18 wäre noch zu sagen, dass wir auch noch wegen des David Teniers IV, des Sohnes von III, nachgeforscht haben, der ja oft als Maler bezeichnet wurde, der aber lt.Wurzbach ein Kaufmann war und 1731 in Portugal gestorben ist.

Aus unserer Suche nach diesem David IV hat sich eine

kleine Detektiv-Geschichte entwickelt:
Wir hatten in Brüssel in der Bibliothèque Royale Albert Ier einen alten Hinweis gefunden, wonach 1910 der damals angesehene Kunsthistoriker Paul Lambotte in einem Artikel "Quelques oeuvres du troisième Teniers" in L'ART FLAMAND ET HOLLANDAIS", tome 13, pp.5-28, ein Bild des David Teniers III, "Die Familie des Künstlers" behandelt hat, auf dem sich David III, umgeben von seiner Frau, Anne-Marie Bonnarens, und dreien seiner Kinder, darunter David IV, dargestellt hat.

Wir stellten dann noch fest, dass David III Anne Marie Bonnarens 1671 in Termonde (flämisch: Dendermonde) geheiratet hat.
Da wir sonst nirgendwo dieses interessante Bild ermitteln konnten, bin ich dann nach Termonde gefahren und habe auf der Mairie dort weitergeforscht. Ich stellte dann dort fest, dass Anne-Marie Bonnarens später als Witwe in 2.Ehe einen Chevalier de Goethem geheiratet hat und dass dieses Gruppenbild bis 1840 im Besitz der direkten Nachkommen von Anne-Marie B.geblieben ist.

Schliesslich ergab sich, dass das Gemälde anschliessend nach Antwerpen gegangen ist in eine Sammlung Wuyts-van Campen und von dort durch Vermächtnis in den kleinen flämischen Ort Lier, wo es jetzt in einer kleinen Lokal-Sammlung liegt.

Damit konnten wir in dieser Suchaktion diesmal einen erfolgreichen Schlusspunkt setzen. Wir werden wohl in Kürze ein Foto bekommen, das uns nun also neben einem David Teniers IV in jugendlichem Alter auch noch ein Erwachsenen-Portrait des David III beschert, von dem wir, wie gesagt, bisher nur 2 Jugendbilder besitzen.

Ich zeichne Ihnen diese kleine Geschichte nach, weil sie zeigt, wie unendlich mühsam teilweise diese Such- und Bibliotheks-Forschungsarbeiten sind. Sie bringen nur in vielleicht 50 % der Fälle dann einen vorzeigbaren Erfolg. Bei den vielen bekannten Standard-Sujets ist das anders, aber reizvoll sind für uns nur diese Sonderfälle, das Laufende muss sowieso bei uns komplett sein.

Bruyns-Francquart

Soeben bringt die Post 2 für uns neue, solcher seltenerer Objekte: Die Malerin Anna Francisca de Bruyns und den Maler Jcques Francquart (1577-1652). Anna Francisca de Bruyns 1605 geboren.
Beide gehören der Lütticher Gruppe an, die wir im Archiv

als Anhängsel zum flämischen Sektor führen.
Und als "Zugabe" liget bei der Post ein seltener anonymer Stich im Foto, der Anna von Sachsen, die Tochter von Moritz von Sachsen und 2.Frau des Prinzen von Oranien zeigt. Für uns eine kleine Kostbarkeit, denn, wie Sie wissen, hat ja Anna von Sachsen als "femme fatale" für den Vater von Rubens eine sehr tragische Rolle gespielt.

Wir führen diese Dame unter "Rubensfamilie" und hatten bisher von ihr nur ein einziges Konterfei, einen Stich von J.Houbraken.

Was wir leider nirgendwo in der Welt bisher gefunden haben, ist ein Portrait des Vaters von Rubens.
Auch das Siegener Spezialmuseum, dem wir zum Thema Rubens einige seltenere Objekte verdanken, schrieb uns kürzlich mit Bedauern ab: Keinerlei Aussichten...

Die Grosseltern von Rubens väterlicherseits liegen im Archiv, auch von der Mutter von Rubens haben wir ein Objekt, letzteres aber mit einem grossen Fragezeichen.

Unsern aufrichtigen Dank auch noch für das sehr schöne Portraitfoto eines jungen Mädchens!
Wir haben das Gefühl, dass das Bild sowohl hinsichtlich des Sitters, wie auch des Künstlers-Autors schon viel Nachdenken gekostet hat.
(Übrigens haben wir von der 1.Frau von Jan de Bray 2 Sujets im Archiv).

Nun ist der Brief sehr lang geworden. Hoffentlich finden Sie irgendwie eine ruhige Minute, ihn ganz zu lesen?

In ausgezeichneter Hochachtung

bin ich

mit verbindlichem Gruss

Helmuth Pickhardt

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

July 17, 1953

Mr. Alfred Bader
2428 East Webster Place
Milwaukee 11, Wisconsin

Dear Mr. Bader:

Thank you for sending me the Brouwer photographs, of which I return one ~~pair~~, plus the photostat of the article by Schneider. Thank you also for your kind letter, and the regards of Professor Middeldorf, which I want to return. On the basis of the photograph alone, it is not easy to come to a decision. Your picture certainly comes very close to Brouwer, and the question is whether it is an original or a competent old copy. At the moment I think it is rather too good for a copy, but, as I said, I'd have to see the picture before I could come to a more definite judgment.

With kind regards to you and Mrs. Bader,

Very sincerely yours,

Jakob Rosenberg

Jakob Rosenberg
Curator of Prints

New Orleans La 8/18-77

Dear Alfred

Finally I got some decent writing paper. Received this morning the five photographs of the Meinse Molenaer. You are right, this picture grows on you more and more. It is so beautifully done in glazes and I have not seen any in the trade in the last couple of years as good. I have put an outer frame on the outside of the old frame and it looks much better.

I did get the photographs of the Diepraem 2 weeks ago. I cleaned the painting. However it is not Gogh. Gogh paints more solid and not sketchy. ~~Now~~ It must be Diepraem but one of his best works. He must have seen the ~~Cats~~ Brouwer painting, now in the Boymans Museum in Rotterdam, because the figure staring the footfigure in the face is a take off from that Brouwer painting. I start to wonder why all the Dutch followers of Brouwer were living in Rotterdam: Gogh, Diepraem, Saftleven. You know that nothing is known of Brouwer for 3 years after he left Amsterdam and arrived in Antwerp. Could he have stayed in Rotterdam?

I have written my sister in Holland and asked her to get me Knuttel's book on Brouwer.

I hope you can come to New Orleans soon. I have decided to sell or trade my Louis XV painting, the Master of the prodigal son and a few others, but want to discuss it with you first. About your Craesbeek I don't think it is Craesbeek, but Brouwer. I show you several studies of his own portrait. Craesbeek could not have blown up in a much larger size a small self portrait of Brouwer and ~~of~~ used such firm free strokes. I am confinced that it is Brouwer. as he has made ~~so~~ several self portraits in the size of yours.

I will spend Christmas at the parents of a friend who are living near the Canadian border north of Milwaukee and will after that go to Milwaukee for several days.

Hope to see you soon

With best personal regards

Bert.

(Piso)

LEO C. COLLINS
276 RIVERSIDE DRIVE
NEW YORK 25, N. Y.

July 9, 1957

Mr. Alfred Teder
4808 East Webster Place
Milwaukee 11, Wisconsin.

Dear Mr. Teder:

Thank you for your letter of June 24th and your article. Your [illegible] have safely arrived and, since the book on your two [illegible] has been completed, they will be placed in the [illegible] by Mr. Dudewitz's [illegible] and collected in your [illegible] by Railway Express, insured for $[illegible].

Both publishers have been just amused and I am sending the copies of each and the two magazines.

I remembered the small printing which I considered a "[illegible]". It is, however, to close to Aldiss Dunwell's terse [illegible] that he attributes to one of Dreamer's direct followers may be preferable. Mr. [illegible] with some [illegible] of Aldiss DUNWELL convinced me that this Rotterdam artist must be the author.

I wrote my [illegible] concerning the [illegible] on the [illegible] project. If you have these "[illegible]" of Dr. Middleton, please give them my best regards and tell him that I hardly recall Dr. [illegible] "[illegible]", but that, in your case, [illegible] the [illegible] might be [illegible]. Anyway, I hope that Dr. Middleton will agree with my attitudes.

Please, [illegible] receipt of the photographs and the [illegible]. As soon as I'll know about the [illegible] of [illegible], you will receive Mrs. Collins' [illegible] [illegible] the same time [illegible]. Now, early in August, it should be very [illegible] to be [illegible] with [illegible] and [illegible] in your [illegible] with [illegible] and [illegible] you [illegible] [illegible] by [illegible] itself.

[illegible] you [illegible] Teder.

Very sincerely,

L. C. Collins

[illegible]

LEO C. COLLINS
276 RIVERSIDE DRIVE
NEW YORK 25, N.Y.

June 21, 195[illegible]

Mr. Alfred Bader
2408 E. Webster Place
Milwaukee, Wis.

Dear Mr. Bader:

This is to tell you how much my wife and [illegible] enjoyed you and Mrs. Bader's visit in New York and that [illegible] to have a nice talk with you on mutual interests.

I was shocked for you a copy of Valentine's "Painting in Pastel" which is completely out of print, already. I found one at Waple's and mailed it to you. I hope that you will find it at least upon your return.

The restoration of your Adriaen Brouwer - I just [illegible] this letter's yesterday - is almost ready. The painting needs only a few more days for drying.

The small nature scene on copper is now clean. It used, [illegible] starting this will take another [illegible] days. Then it will be photographed in comparison with your sketch. I think that my first guess was right: it may actually be by Jan Simons Potmaker and quite charming.

Mr. Collins and myself gave a thought to the question of [illegible] portraits, and we would highly recommend keeping the paintings in their frames. This would be the best procedure. Could you send the frames along in the next days? As for the Rembrandt, I am sure that you have a treasure. How about the Hoffmann? If you have no frame for this little painting, shall I try to find one for you in New York?

I hope that you had a pleasant and fast trip on your way back to your painting. If you let Dr. Mitschke, [illegible], know the new best remedy.

All our best to you and Mrs. Bader,

Very sincerely

L. C. Collins

TELEPHONE, ENRIGHT 9-6380

103 EAST 86TH STREET
(AT PARK AVENUE)
NEW YORK 28, N.Y.

ERIK LARSEN, LITT.D., M.A. (LOVAN.)

CORRESPONDENT-MEMBER, ACADEMIE D'AIX-EN-PROVENCE

CORRESPONDENT-ACADEMICIAN, REAL ACADEMIA DE BELLAS ARTES DE SAN TELMO-MALAGA

HONORARY MEMBER, COMITE CULTURAL ARGENTINO

HONORARY ACADEMICIAN, ACCADEMIA DI BELLE ARTI "PIETRO VANNUCCI", PERUGIA

November 3, 1953.

Mr. Alfred Bader
2428 East Webster Place
Milwaukee 11, Wisconsin

Dear Mr. Bader :

Please excuse me for not having answered your kind letter of October 8th before this, but I have been literally snowed under by work.

I hope you have been able to obtain your Adriaenssen at a reasonable price. I quite agree with you that any paintings you buy should primarily be good art and appeal to you, but that is no reason why you should avoid keeping an eye on the international market. Thus, I do not follow you when you say your Brower would only fetch a few hundred Dollars. Perhaps in New York, and even that is open to question. But certainly not in Europe, where there is a very strong art market for the moment, and where your Brouwer is certainly worth between $ 2 - 3000.00 at present.

We shall be delighted to see you, if you plan to come to New York for a few days. In fact, there are often bargains to be picked up in this city, but you have to jump on them. As f.e. right now, a small dealer with whom I am acquainted, has offered me a charming grisaille by Van Dyck (panel, ca. 10 x 8 inches) which is in my opinion an excellent first study for the portrait of the Abbé Scaglia. He asks more, but I am sure he would take $ 800.- , if it were offered him . Alas ! I cannot afford to buy it right now, although it would be beautiful on the jacket of my forthcoming Van Dyck book, and I am sure one of the bigger dealers is going to steal it before I shall be able to interest someone in it. That's life !

With best regards,

Sincerely yours,

Erik Larsen

PAUL DREY

OLD PAINTINGS
AND
WORKS OF ART

TELEPHONE PLAZA 3-2551
CABLE ADDRESS
ASDREY NEW YORK

11 EAST 57TH STREET
NEW YORK 22, N.Y.

November 20, 1951

Mr. Alfred Bader
2515 North Frederick Avenue
Milwaukee 11, Wisconsin

Dear Mr. Bader:

You have a collector's heart and enthusiasm; you should and will some day, with God's help, have the purse to satisfy it.

I have not shown the Brouwer to anyone since your September visit and your remark to my secretary, how much you like this painting; I hold it reserved for you until further notice.

I like your idea of writing to Dr. Valentiner for his opinion and am, for this purpose, sending you herewith another photograph in duplicate, because Valentiner, as far as I know, always wants to have them sent in duplicate. I wonder what the outcome will be. Years ago, when the pictures from the Gallery of Castle Dioszegh came to this country, I showed the painting to Dr. Valentiner in the Hotel Wardell in Detroit. He was so impressed that he called Richardson over to see „this excellent Brouwer". Valentiner, I am sure, has forgotten this (although you may, if you wish, mention that he saw the original) and it will interest me to hear what he says now.

Cradling is not necessary; but in view of the Milwaukee climate, as you describe it, it may be an advisable precaution. I don't know the costs for cradling. I believe it will be between $40 and $60; I shall ask my restorer about this.

For the label I would suggest "ADRIAN BROUWER - SELFPORTRAIT OF THE ARTIST - HARLEM and ANTWERP, 1605-1631".

Looking forward to hear from you, I remain with very best regards,

Cordially yours,

Paul Drey

PAUL DREY

OLD PAINTINGS
AND
WORKS OF ART

TELEPHONE PLAZA 3-2551
CABLE ADDRESS
ASDREY NEW YORK

11 EAST 57TH STREET
NEW YORK 22, N.Y.

December 12, 1952

Dr. Alfred Bader
2428 East Webster Place
Milwaukee 11, Wisconsin

Dear Dr. Bader:

The landscape with cows (size 16½ x 11½ inch.) is a late AELBERT COYP. It represents a view near Dordwijk, where the old master had a country estate and was buried. The painting is signed, and is expertised by Valentiner; price $1,650.

The landscape (size 23 x 28½ inch.), which quite understandably reminds you of Hackert, is a work by the brothers JAN and ADRIAN BOTH. The trees are not monotonous; You are placed into the disadvantage of judging after a photograph. The painting - brilliant in color - was recently illustrated in the Denver Art Quarterly, "The Seventeenth Century and Holland". The price is $650.

! Brouwer, fond of drinks and of a manly gay life, did not entirely overlook pretty girls. He painted them rarely and one of the exceptions of the rule was my "Little Girl playing the Flute". It is, by the way, expertised by Valentiner and listed in Hofstede de Groot's Catalogue Raisonné.

This, I believe, answers the questions in yours of December 10th, and it gives me a welcome opportunity to send to Dr. and Mrs. Bader sincere wishes for a Christmas full of cheer and a New Year full of happiness.

With best regards,

Sincerely yours,

Paul Drey

Very best wishes of the season,

Alfred Bader.

2515 N. Frederick Avenue
Milwaukee 11, Wisconsin
November 27, 1951

Professor W. R. Valentiner
The Los Angeles County Museum
Los Angeles, California

Dear Professor Valentiner:

Last week I showed a painting, the purchase of which I am considering to Professor Ulrich Middeldorf, and he suggested that you might be so kind to give me your valued opinion.

I am enclosing two photographs of the painting, an oil, 13-1/4 X 9-3/4", ascribed to Adrian Brouwer, supposedly a self-portrait of the artist. The painting was at one time part of the Castle Leopoldskron collection of Leopold Count Firmian, Archbishop of Salzburg and was brought to this country in the Castle Dioszegh collection. I believe that you and Mr. Richardson saw the original some years ago at the Hotel Wardell in Detroit.

I should appreciate it greatly, dear Professor Valentiner, if you would tell me frankly whether you believe the attribution of this painting to Adrian Brouwer to be correct, and if so, whether you consider it one of his better paintings.

With best regards in which Professor Middeldorf joins me, and with sincere thanks, I remain,

Yours cordially,

Alfred R. Bader

bb

JOSEPHINE M. COLLINS
Restorer of Paintings

276 Riverside Drive
New York 25, N. Y.
Phone: ACademy 2-1063

July 14, 1957

Mr. Alfred Feder
[illegible] E. Webster Place
Milwaukee, Wisconsin

to: Josephine M. Collins, dr.

One painting on panel,
Study head by A. Brouwer

reconditioned

One painting on copper,
Tavern Scene by A. Diepram

cleaned and restored

total fee.....	$ 35.00
Paid to Helga Photo Studio, Inc. (bill attached).....	" 10.30
Paid to W. Budworth & Son, Inc. (bill attached).....	" 18.26
Total amount.....	$ 63.56

I hope that paintings and photographs have safely arrived.

Best regards,

JMC

Helga Photo Studio Inc.

5123

ADVERTISING and COMMERCIAL PHOTOGRAPHY

10 East 53rd St. New York 22, N. Y. PLaza 3-6266

DATE July 7, 1953

TO Dr. Chas. L. Collins
276 Riverside Drive
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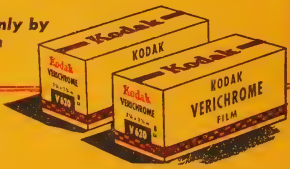

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Subject: Joos Van Craesbeeck
Date: Wed, 12 Apr 2000 10:08:52 +0200
From: "Karolien De Clippel" <k.declippel@planetinternet.be>
To: "Alfred Bader" <baderfa@execpc.com>

Dear Dr. Bader,

First of all I want to apologize for my delay in answering the question you asked to my collegue Filip Vermeylen. I understand that it's rather important for you to know whether the painting of the Man Surprised is to be attributed to Van Craesbeeck or to Brouwer.
I have to admit, with my predecessors that did research concerning those two painters, that the most difficult part in making a distinction between Brouwer and Van Craesbeeck concerns precisely those so-called 'heads' or *tronies.* As I am preparing a lecture on this aspect and as I am going to have a closer look on Van Craesbeeck's Smoker in the Louvre at the end of June, I would prefer not to pronounce at this very moment a definite answer concerning your painting. I think that as well for you as for me it's far more interesting to delay the 'verdict' for some more months. I hope that you understand my reserve in this important, but difficult matter.
Anyhow you can rely on my keeping in touch with you concerning the attribution.

Yours sincerely,
Karolien De Clippel

Subject: Re: Your e-mail
Date: Mon, 14 Jan 2002 14:36:54 +0100
From: "Karolien De Clippel" <k.declippel@planetinternet.be>
To: "Bader Fine Arts" <baderfa@execpc.com>

Dear Dr. Bader,

Thank you for your favourable answer.
Concerning the version in the collection of Bert van Deun, I am following dr. Otto Naumann. This means that I am inclined to attribute his painting to Adriaen Brouwer. To support my hypothesis I should of course see both of them.

Yours is a typical Van Craesbeeck adaptation. The fact is that while preparing my Ph.D on Van Craesbeeck, I discovered that he has characteristic ways of adapting Brouwer-heads. His copies are never literal. He always changes some details: sometimes he modifies colour, but in most cases he adapts headgear and, if present, the attributes of the figures.
This is also what he did with the painting you own.

I hope that I gave you a satisfactory answer to your question. If you have other questions, please don't hesitate to ask them.

Yours sincerely,

Karolien

-----Oorspronkelijk bericht-----
Van: Bader Fine Arts <baderfa@execpc.com>
Aan: k.declippel@planetinternet.be <k.declippel@planetinternet.be>
Datum: vrijdag 11 januari 2002 16:14
Onderwerp: Your e-mail

>Dear Ms. De Clippel,
>
>In response to your e-mail of today, you have my permission to refer to
>correspondence I sent you.
>
>Please also tell me to whom you attribute the somewhat similar version
>owned by my good friend, Mr. Bert van Deun, in Switzerland. If this is
>also by Van Craesbeeck, which do you believe to be the first version?
>
>Of course I do hope that you will come and visit us someday.
>
>With all good wishes I remain
>
>Yours sincerely,
>Alfred Bader
>
>
>

111

Joos van Craesbeeck
Neerlinter vers 1606-entre 1654 et 1661 Bruxelles

111 CARICATURI

Huile sur panneau.
40 × 27,6cm.

Anciennement attribué à Adriaen Brouwer, mais rendu depuis quelques années à Joos van Craesbeeck, *Le fumeur* du Musée du Louvre (huile sur panneau, 41,5 × 32cm, INV. M.I. 906) mérite d'être efficacement rapproché de notre tableau. On y retrouve en effet la même manière de peindre les yeux en fort relief et de rendre leur vivacité, la même mise en page et cette facture à l'emporte-pièce très caractéristique de Craesbeeck. De l'artiste, signalons encore une *Tête de fumeur* (huile sur panneau, 26 × 20cm, reproduit dans le catalogue de l'exposition *Le Siècle de Rubens,* Musées Royaux des Beaux-Arts de Belgique, Bruxelles, 15 octobre-12 décembre 1965, n° 35, reproduit p. 36) comparable sur tous ces points à notre tableau.

60.000–80.000 FF

May 8 '78

Dear Alfred

Received your letter today. First of all I found out today that the Craesbeeck an 18th Cent. copy is:

your Brouwer is at the RKD as Craesbeeck? In this case probably Brouwer. I am sure you kn the provenance: collection Leopold Graf Furmian, Salzb
auction Baron Kaffnet zu Diosszegh
New York 18/11-48 #4.

Provenance of your de Heusch:
artgallery H.H. Cavat, Lausanne before July 1965

I saw the Job Berckheyde church interior in the Frans Hals museum: The colors fit exactly a lot of brown in it, which the other church painters don't have. Will go over the files of Job Berckheyde. and see if your painting is there

I have asked several people to mail me pictures of Pre-Rembrandt and Rembrandt School and also paintings with old testament biblical scenes.

I am shocked Holland is completely out of paintings and sky high prices!

The restorer that is doing the Calraet is doing all the paintings for the Mauritshuis.

With very best personal regards

Bert.

BY AIRMAIL

AEROGRAMME

LUCHTPOSTBLAD

Dr. Alfred Bader
2961 North Shepard
Milwaukee
Wisc. 53211
U.S.A.

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PAUL DREY

OLD PAINTINGS
AND
WORKS OF ART

TELEPHONE PLAZA 3-2551
CABLE ADDRESS
ASDREY NEW YORK

11 EAST 57TH STREET
NEW YORK 22, N.Y.

April 4, 1951

Mr. Alfred Bader
1030 N. Marshall Street
Milwaukee, Wisconsin

Dear Mr. Bader:

I am grateful to Professor Middeldorf for bringing us together. Thank you for your visit. I greatly enjoyed it and I hope we meet now soon again; and often.

I am enclosing bill of sale for the little GILLIS NEYTS, which will leave by Railway Express in the second half of this week - after delivery of the label which you wanted and which will be affixed.

The painting, "Head of a Man Shouting", is in my opinion a work by ADRIAN BROUWER; this opinion is based on two reasons: the head portrays certainly Brouwer himself, and the technical and brushwork, the virtuosity and forcefulness are Brouwer's.

I showed the panel some years ago to Dr. Valentiner at the Hotel Wardell in Detroit; he was then also convinced that this is a Brouwer and he called Mr. Richardson over to see the painting, who shared our opinion.

However, a scholar mentioned in the meantime Craesbeek as a possibility. To avoid any mistake, I am calling the painting, therefore, "Flemish 17th century; Brouwer or Craesbeek", and have priced it as Craesbeek. The picture, 13¼" x 19 3/4", was some time property of Leopold Count Firmian, Archbishop of Salzburg, and was housed in his castle Leopoldskron.

The MOEYART (Amsterdam 1600-1669) represents "The Meeting of Laban and Jacob", (Genesis, chapter 28, verse 13). The painting (41" x 27" without frame) was exhibited in the Manchester Corp. Galleries, London, 1904, and Hermes Galleries, De Hague, 1926, and comes from the collections Benedikt, Berlin - Henochsburg, London and Art Institute Zanesville, Ohio. I accepted it there for $1.000, as payment on account. I very much doubt whether your friends can get for the amount which I quoted you, namely $500, a painting of similar quality, although I am of course willing to keep my eyes open, and if I should find a suitable other painting, to keep you informed.

Whenever your way brings you to New York, please drop in!

Sincerely yours,

Paul Drey

PAUL DREY

OLD PAINTINGS
AND
WORKS OF ART

TELEPHONE PLAZA 3-2551
CABLE ADDRESS
ASDREY NEW YORK

11 EAST 57TH STREET
NEW YORK 22, N.Y.

February 1, 1952

Mr. Alfred Bader
2515 North Frederick Avenue
Milwaukee 11, Wisconsin

Dear Mr. Bader:

I am in receipt of your letter in which you inform me that you have decided to purchase the painting "Head of a Man shouting", attributed to Brouwer. I appreciate your intention to remit the small balance during February; but please do not go to any inconvenience - payment also at a later date is perfectly satisfactory.

In the meantime I am holding the two checks in the total of $621.47 back, until I have your reply to this letter. After all, Dr. Valentiner deviates from his former opinion and is inclined to hold it a work by Frans Hals the Younger; Dr. Valentiner is not the man who easily will change an opinion which once he has given in writing. Indeed the border line between a sketch by Brouwer or a fine quality painting by Craesbeck or Frans Hals the Younger is not always easy to define. If this thought disturbs you, let's cancel the deal.

I am bringing this question up now also for the reason that the painting still belongs to ~~the two~~ members of the Baron Kuffner family, the last owners of Castle Dioszegh. If I pay them now, they won't take the picture back later on and refund the money.

However, I have taken the painting in hand for sale, because I like it greatly. It is a very strong picture, brilliantly executed, in very good preservation and in all probability by Brouwer.

I am returning herewith Dr. Valentiner's letter, and am enclosing the bill of sale in duplicate and in the way you want it.

I have also ordered the name plate as instructed. I have furthermore, in accordance with your previous suggestion

inquired about cradling. My restorer tells me, cradling would ordinarely not be necessary, but after all he heard about Milwaukee's severe winter cold and summer humidity, he considers it a wise precaution. He mentions as cost $50. He wanted to change this later on as an underestimate, but I held him to his word. Let me know please your decision in this respect; I am holding the painting still here until I hear from you.

I have not seen overmuch in Europe which I wanted to own and, moreover, the prices for works of old art and especially for Dutch 17th century, are much higher over there. Among the paintings of this group recently brought over from Europe, I recommend to you especially a fine Wouverman, of which I have no photograph yet. But there are others which we can consider next time: a fine Ostade, a charming Nicolaes Maes, a Jacob Cuyp, and landscapes by Albaert Cuyp, van der Velde, van Heil, a.s.o. And may be I will have found until then for you a Teniers or a picture with alchemistic subject matter of the right quality and at the right price.

I am sorry to learn that you had to undergo an operation. As soon as I have your reply to this and the name plate made, and, if you wish so, the cradling done, I shall send the "Man Shouting" to keep you company. It is quite a tour de force, gay and dynamic and should be an uplifting influence for the reconvalescent and for times to come.

With all good wishes and best personal regards,

Sincerely yours,

Paul Ottey

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

November 25, 1953

Mr. Alfred Bader
2428 East Webster Place
Milwaukee 11, Wis.

Dear Mr. Bader:

I received your letter of November 19, and shall be glad to look at your Brouwer picture if you will bring it with you on December 7. I expect to be in my office that day from 10 until 12. In the afternoon I may be occupied.

Since the question of authenticity is often so difficult with Brouwer in particular, it may not be possible for me to come to a definite decision. But it will help to see the original instead of a photograph.

Very sincerely yours,

Jakob Rosenberg
Curator of Prints

PAUL DREY

OLD PAINTINGS
AND
WORKS OF ART

TELEPHONE PLAZA 3-2551
CABLE ADDRESS
ASDREY NEW YORK

11 EAST 57TH STREET
NEW YORK 22, N.Y.

February 1, 1952

Mr. Alfred Bader
2515 North Frederick Avenue
Milwaukee 11, Wisconsin

BILL OF SALE

Painting, Flemish, 1st Half of 17th Century

attributed to

ADRIAN BROUWER (Antwerp 1605-1638)

- HEAD OF A MAN SHOUTING -

(Portrait of the Artist in greenish brown doublet with black scull cap)

From the collection of Leopold Count Firmian,
Archbishop of Salzburg,
Castle Leopoldskron

Picture Gallery of Castle
Dioszegh, Czechoslovakia.

Remark: I showed the painting several years ago in the original to Dr. Valentiner at the Wardell Hotel in Detroit. He then considered it a work by Brouwer and called Mr. Richardson over, who shared this opinion.

However, in a very recent letter Dr. Valentiner hesitates to attribute the picture to Brouwer, because the man is shouting and not blowing smoke out of the mouth. And Dr. Valentiner, judging from the photograph, is inclined to think of another Frans Hals pupil as author.

LOS ANGELES COUNTY MUSEUM

Exposition Park • Los Angeles 7 • California

December 28, 1951

Mr. Alfred Bader
2515 North Frederick Avenue
Milwaukee 11, Wisconsin

Dear Mr. Bader:

You are quite right that the reason for the delay in answering your letter was due to the great deal of work I had to do at the end of the year.

I must say that as much as the technique is similar in style to that of Adrian Brouwer, I hesitate to attribute the picture to him. As you know, these faces with open mouths which appear once in a while in his work are always smokers who blow the smoke out of the mouth. This is missing in your painting. Besides, it is difficult for me to judge from the photograph, although I may have once seen the painting. I am somewhat inclined to think the painting is by one of the other pupils of Frans Hals. (for instance F. Hals the younger see the Dresden painting).

Sincerely yours,

W. R. Valentiner

W. R. Valentiner

WRV:ft

Los Angeles County Museum and Hancock Park, site of Rancho La Brea Tar Pits, are maintained by the County of Los Angeles under the Board of Governors of the Department of History, Science and Art

PAUL DREY

OLD PAINTINGS
AND
WORKS OF ART

TELEPHONE PLAZA 3-2551
CABLE ADDRESS
ASDREY NEW YORK

11 EAST 57TH STREET
NEW YORK 22, N.Y.

February 1, 1952

Mr. Alfred Bader
2515 North Frederick Avenue
Milwaukee 11, Wisconsin

BILL OF SALE

Painting, Flemish, 1st Half of 17th Century

attributed to

ADRIAN BROUWER (Antwerp 1605-1638)

- HEAD OF A MAN SHOUTING -

(Portrait of the Artist in greenish brown doublet with black scull cap)

From the collection of Leopold Count Firmian,
Archbishop of Salzburg,
Castle Leopoldskron

Picture Gallery of Castle
Dioszegh, Czechoslovakia.

Price: $800.
Received on account: 621.47
Balance: $178.53

Remark: I showed the painting several years ago in the original to Dr. Valentiner at the Wardell Hotel in Detroit. He then considered it a work by Brouwer and called Mr. Richardson over, who shared this opinion.

However, in a very recent letter Dr. Valentiner hesitates to attribute the picture to Brouwer, because the man is shouting and not blowing smoke out of the mouth. And Dr. Valentiner, judging from the photograph, is inclined to think of another Frans Hals pupil as author.

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

August 5, 1999

Ms. Karolien De Clippel
Nationaal Centrum Voor de Plastische Kunsten
Van de 16de en 17de Eeuw
Kolveniersstraat 20
B 2000 Antwerp
BELGIUM

Dear Ms. De Clippel,

A long trip to Europe from which I have only just returned has delayed my responding to your most interesting letter of June 28.

The painting you refer to, of the Man Surprised, is the very first painting I ever purchased, from a very able dealer, Dr. Paul Drey in New York City. Sadly, I was able to purchase only two paintings from him because he died shortly after that sale. You will note from the correspondence that I am sending you, where it came from.

I enclose a black/white photograph and a good color reproduction. I also enclose a copy of the inscription on the back of the panel.

The painting has been attributed variously, sometimes to Craesbeeck and sometimes to Brouwer and sometimes to other students of Frans Hals. I don't really care because it has given me such great pleasure, in part of course because it was my first very satisfactory purchase.

There is a related version which went through auction, I believe in Monaco, and was then owned by two dealers, Solomon Lilian in Amsterdam and Dr. Otto Naumann in New York City. Dr. Naumann is one of the most knowledgeable and able dealers I know and he sold this painting to a good Flemish friend of mine now living in Switzerland. He is Mr. Bert Van Deun, whose address is Haglistrasse 15, CH-6315 Oberägeri, SWITZERLAND. His phone number is 41-41-750-0757. Bert has a very fine collection of Old

Master paintings and will, I am certain, be happy to send you a good photograph of his painting.

For your information I enclose copies of various letters about my painting written by very able art historians, Professors Wolfgang Stechow, Jakob Rosenberg and Ulrich Middeldorf.

As you are studying the works of Craesbeeck, you may be interested in another work, and I enclose a black/white photograph taken after cleaning and a snapshot taken before cleaning. This painting is oil on canvas, 16x23", and depicts a village "Bader" doing his work. The attribution to Craesbeeck comes from Mrs. Ellen Bernt.

I purchased this painting through a gallery in Vienna owned by Mr. Wolfdietrich Hassfurther, from the previous owner, Mr. Angelo Rathey, in June 1997.

I will of course greatly appreciate your opinion whether either or both paintings are really by Craesbeeck.

Also, please let me know when your work is published, and where.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

November 25, 1953

Mr. Alfred Bader
2428 East Webster Place
Milwaukee 11, Wis.

Dear Mr. Bader:

I received your letter of November 19, and shall be glad to look at your Brouwer picture if you will bring it with you on December 7. I expect to be in my office that day from 10 until 12 In the afternoon I may be occupied.

Since the question of authenticity is often so difficult with Brouwer in particular, it may not be possible for me to come to a definite decision. But it will help to see the original instead of a photograph.

Very sincerely yours,

Jakob Rosenberg
Curator of Prints

When Dr. J R saw the original, he was not certain, but "inclined to think Brouwer".

AB

PAUL DREY

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PAUL DREY

OLD PAINTINGS
AND
WORKS OF ART

TELEPHONE PLAZA 3-2551
CABLE ADDRESS
ASDREY NEW YORK

11 EAST 57TH STREET
NEW YORK 22, N.Y.

February 18, 1952

Mr. Alfred Bader
2815 North Frederick Ave.
Milwaukee, Wisconsin

Dear Mr. Bader:

Thank you very much for your letter of February 15th. My writing you so much in detail on February 1st, was for twofold reasons: I wanted you, because of the Valentiner incident, to give the matter a second and third thought; and moreover, I wanted you to know that in this instance the object of sale is consigned to me at a moderate commission by a private party, who will not, later on, take it back and refund the money.

Finally I wish to advise you, an enthusiastic collector with limited means, most conscientiously.

My own opinion is the following:

The painting represents the portrait of Brouwer; therefore, we can assume as certain that it is by Brouwer or one of his very close friends.

If Brouwer should be shown playing music out, the painting would be attributed to himself; because the artist is shown merrily smoking, other names are mentioned.

When Dr. Valentiner saw the original he considered it a Brouwer; for the above reasons he has, at hand of the photograph, changed his opinion.

If not Brouwer only Craesbeck could have painted the panel; in this case it would be an unusually and undeniably high quality of Craesbeck.

This is a fine painting; well worth $800, one more; I have no painting at an approximate price of similar quality.

The Ostade is a fine painting, fully signed and dated 1640. You might well consider it for a little time. Although I normally demand for the painting a good deal more, I will quote it to you for $1.000. A photograph of it is enclosed herewith.

In accordance with your instructions the painting will not be cradled. But the same plate has been made (reading, in spite of V's contrary opinion, "ADRIAN BROUWER" and not "attributed to Adrian Brouwer"). The painting will be sent to you in the very next days. However, I cannot send you the negatives for this picture or the Hoyts; they were lost through fire in the photographer's studio.

Permit me to acknowledge herewith receipt of payment in full for this painting.

Perhaps you show this letter to Professor Middeldorf and get his reaction on my reasoning. Please remember me to him and best personal regards to you.

Sincerely yours,

Paul Drey

TELEPHONE, ENright 9-6380

103 EAST 86TH STREET
(AT PARK AVENUE)
NEW YORK 28, N.Y.

ERIK LARSEN, LITT.D., M.A. (LOVAN.)

CORRESPONDENT-MEMBER, ACADEMIE D'AIX-EN-PROVENCE

CORRESPONDENT-ACADEMICIAN, REAL ACADEMIA DE BELLAS ARTES DE SAN TELMO-MALAGA

HONORARY MEMBER, COMITE CULTURAL ARGENTINO

HONORARY ACADEMICIAN, ACCADEMIA DI BELLE ARTI "PIETRO VANNUCCI", PERUGIA

September 21, 1953.

Mr. Alfred Bader
2428 East Webster Place
Milwaukee 11, Wisconsin

Dear Mr. Bader :

Thank you very much for your kind letter of the 5th inst., as well as for the enclosed photographs which I return herewith. I am keeping back the photograph of your old lady in candlelight, as you kindly authorized me to.

I shall be most interested to examine this painting in the original. Meanwhile, I have had the pleasure of seeing Prof. Middeldorf, en route to Florence, and we have exchanged opinions anent your canvas. I am absolutely opposed to the Jordaens theory, and that on the grounds that Jordaens has never, even in passing, been part of the Rubens workshop, as f.e. to a certain extent has been the case with Van Dyck. Jordaens was always an independent artist, at a certain time near to Van Dyck (ca. 1618), and who, after Rubens' death has been commissioned by the king of Spain to terminate certain works that Rubens had left unfinished. The same applies also to other masters of the Rubens circle, such as Gaspard de Crayer, - without that a more intimate collaboration between the artists can be inferred therefrom. Whether your painting is a replica by Rubens himself or by his workshop, I cannot judge from the photograph alone; but as Dr. Middeldorf assures me that your painting is undoubtedly from the 17th century, these are the two possibilities that will have to be settled by a thorough examination of the original.

The Brouwer looks like an outstanding piece by the master. I am not convinced, though, that it is a selfportrait and do not think that Brouwer portrayed himself in "The Smokers" of the Metropolitan, either. But your picture is certainly of the highest quality and very near to similar heads in the Louvre and in the Staedelsche, Frankfurt. Congratulations !

For "The Woman Darning", I think that Dr. Valentiner's attribution (Jacobus Vrel) is the correct one. Certainly neither by de Hooch, nor by Vermeer.

As to the man's portrait, Dr. Middeldorf and I disagree. Of course, I have only seen the photograph, but judging from it, I would say that it is Flemish and not Dutch. It reminds me very strongly of similar portraits by Jacques van Oost the Elder (a Bruges painter of the 17th century).

If during Prof. Middeldorf's absence I can be of any help to you, please feel quite free to call on me. The more so, as I gather that we are ex-countrymen (I was born in Vienna and reared in Belgium).

Very sincerely yours

Prof. Erik Larsen

3 photographs

E5
30
MT

The painting on panel (13 1/4 x 9 3/4 in.), a finished study rather than a sketch, is in my opinion an excellent, impressive and most powerful work by

ADRIAEN BROUWER (1606 - 1638).

It shows the same characteristic broad brush strokes as the monogrammed Study of a Smoker in the Musée du Louvre, Cat. No. 1916, and is closely related to the portrait of the artist in the "Tabarie", Brouwer's much admired chef d'oeuvre of the former Steinpracht Collection, now in the Metropolitan Museum of Art in New York.

The directness with which the life-size study on hand is rendered, advances the assumption that it was the artist himself who posed for such daring grimace and that he painted, in a most realistic way, what he saw in the looking-glass.

New York, July 1957

Leo C. Collins

Leo C. Collins

30275 aldwl

Putti den vatikanischen, doch deutet sich ihre sehr individuelle Formgebung schon beim Askaniusknaben der frühen Aeneas-Anchises-Gruppe an. Ich möchte daher diesen neuentdeckten Bozzetto „um 1630" datieren.

Nun wird man auch beobachten, daß das Splissig-Kleine, dann doch wieder Groß-Motivische der Gewandung ganz ähnlich bei der Papstfigur wiederkehrt — besonders charakteristisch der rechte Ärmel, das Pluviale. Schon beim Longinus ist beides verschwunden und weicht dem Gewandstil der zweiten Epoche, der seine höchste Ausbildung an der Teresa findet. Nach dem oben zitierten Modeneser Gesandtschaftsbericht ist schon 1628 in der Gießerei Bernini am Grabmal gearbeitet worden, die Statue des Papstes ist aus Bronze. Liegt es nicht nah, die ersten Arbeiten daran ebenfalls in diese frühe Zeit zu setzen? Jedenfalls sieht auch der Papst, der 1623 als Kardinal Maffeo Barberini mit 55 Jahren zur Regierung kam, die letzten fünf Jahre schwer krank war, eher nach einem kräftigen Sechziger, als nach einem Greis Mitte der Siebzig aus.

Nicht allein die Bereicherung um kostbare ganz eigenhändige Werke großer Meister im Gegensatz zur kollektiven Werkstattarbeit der Barockzeit macht die Bozzettiforschung verlockend. Und keinesfalls ist es die sehr persönliche Freude über solche Funde einer von mir in ihrem Wert so nachdrücklich betonten Forschungsmethode, die mich aus reichem, unveröffentlichtem Material gerade diesen Bernini-Bozzetto publizieren läßt. Ich meine aber, daß es einem so bedeutenden Werk, ja vielleicht dem Hauptwerk barocker Grabmalkunst in Italien, zukommt, in seinem künstlerischen Werdeprozeß, das heißt individuell erklärt zu werden. Wenn dieses Stück dann im Werk Berninis selbst nach kunsthistorischer Bedeutung, künstlerischer Qualität und stilistischem Gepräge einen so hohen Rang einnimmt, schlägt sich hier von selbst die freie Brücke zu einer systematischen Kunstgeschichte.

BILDNISSE ADRIAEN BROUWERS UND SEINER FREUNDE

VON HANS SCHNEIDER

Die wertvollsten Partien in J. C. Weyerman's Lebensbeschreibungen niederländischer Maler sind diejenigen Stellen, wo er aus Autopsie oder nach Berichten von Künstlerbekannten Neues in seinen sonst im Wesentlichen von Houbraken übernommenen Text einfügt. Eine solche bisher anscheinend übersehene aber doch recht wichtige Mitteilung steht nun auch in seiner Lebensbeschreibung Adriaen Brouwers (Band II, 1729 S. 69): „Den beruchten Ridder Karel de Moor [der bekannte Leidener und später kaiserliche Hofmaler, 1656—1738] heeft ons gelieven te verhaalen, dat dien Adriaan Brouwer eens een historiestukje schilderde, bestaande in de konterfytsels van Jan David de Heem, Jan Koessiers, en in zijn eygen portret, zittende die Heeren te rooken en een glaasje te drinken. Den voornoemden Ridder, die J. D. de Heem heeft gezien tot Antwerpen, zegt dat deszelfs konterfytsel wonderlijk wel was getroffen." Dies Bild ist bisher nicht nachgewiesen worden.

Wenn wir das ganze bis heute bekanntgewordene Oeuvre von Brouwer durchsuchen, so findet sich nur ein einziges Gemälde mit rauchenden und trinkenden Männern, bei dem man sich getroffen fühlt durch Porträtköpfe, die nicht den üblichen unpersönlichen Modelltypus von Brouwers Bauern tragen. Es ist das prachtvolle Interieur, ehemals in der Sammlung Steengracht im Haag, jetzt bei M. Friedsam in New York (Abb. S. 271). Durch das Entgegenkommen des Eigentümers sind wir in der Lage, dasselbe gerade jetzt auf der belgischen retrospektiven Ausstellung in London bewundern zu können. Daß darauf Porträtköpfe dargestellt seien, ist bisher allen Beschauern aufgefallen. Und so hat noch unlängst W. von Bode in seinem schönen Brouwerbuch (1924) besonders darauf hingewiesen und vergeblich nach einer Lösung des Rätsels gefragt.

Der im Vordergrund sitzende Raucher mit dem Bierkrug, der mit weit aufgerissenen Augen Tabak-

Adriaen Brouwer, Die Raucher New York, M. Friedsam

rauch ausbläst, gilt seit alters zu Recht als Selbstbildnis. Wenn man Eleganz und chevalereske Verschönerung abzieht, die A. van Dyck all den von ihm porträtierten Personen gibt — so auch Brouwer in dem von P. Pontius gestochenen Bildnis, — dann ist die Ähnlichkeit mit dem Porträtstich klar ersichtlich. Einen sogar noch schlagenderen Beweis liefert das schöne Bildnis Brouwers, das Jan Lievens mit schwarzer Kreide gezeichnet hat (Sammlung F. Lugt, Maartensdijk) und von dem an anderer Stelle die Rede sein wird. Das reizvolle Männerporträt Brouwers im Mauritshuis im Haag hingegen wird heute sowohl von der Museums-Direktion als auch von Dr. C. Hofstede de Groot nicht mehr für ein Selbstbildnis gehalten. Es stellt einen unbekannten, zwischen 40 und 50 Jahre alten Mann dar, und seine Haltung ist durchaus nicht diejenige eines Eigenbildnisses.

Für die übrigen Mitglieder der Rauchergesellschaft in der Sammlung Friedsam sind schon sehr phantastische Namen holländischer Maler genannt worden; ganz ohne Grund. Beachtet man nun aber den eingangs erwähnten Bericht von Weyerman und das von Jan Lievens gezeichnete authentische Bildnis des J. D. de Heem im British Museum (Abb. S. 272),

wonach P. Pontius seinen schönen Stich fertigte, so wissen wir, wer dieser pfeifenstopfende und den Beschauer so fröhlich anlachende Mann rechts ist. Denn die Ähnlichkeit ist so offenbar und schlagend, daß auch wir noch heutzutage dem Urteil des Ridder Karel de Moor beipflichten müssen!

Wahrscheinlich haben wir de Heem auch auf dem Raucherbild in Apsley House (Replik in Budapest) wiederzuerkennen. Auch Bode war die Ähnlichkeit derselben Person auf jenem Bild mit derjenigen auf dem Bilde der Sammlung Friedsam aufgefallen. Das bezeichnete Künstlerporträt im Amsterdamer Reichsmuseum (Nr. 1123A) hingegen kann außer Diskussion gelassen werden. Ob es wirklich ein Selbstbildnis des Jan Davidsz ist, oder nicht etwa ein anderes Mitglied der zahlreichen Malerfamilie de Heem darstellt, bleibt noch auszumachen.

Jan Lievens, Bildnis J. D. de Heems. Zeichnung London, British Museum

Weniger leicht läßt sich entscheiden, in welchem der drei übrigen Raucher des Friedsamschen Bildes Brouwer den Jan Cossiers dargestellt hat. Vermutlich in dem aufblickenden Mann in der Mitte, der Rauch an die Decke bläst. Von Cossiers kennen wir nur ein von P. de Jode gestochenes Selbstbildnis in van Dyckisch eleganter Aufmachung und aus reiferem Mannesalter in de Bie's „Gulden Cabinet" (1661), mit dem für unsere Zwecke nichts anzufangen ist. Sicherheit läßt sich erst erzielen, wenn das Selbstbildnis von 1635, das Cossiers als etwa Dreißigjährigen darstellt und das am 19. April 1887 in Berlin mit der Freiherrl. Sierstorpffschen Sammlung aus Driburg versteigert worden ist, zurückgefunden sein wird (85 × 70 cm). Wer weiß es zu signalisieren?

Durch die sicher erkennbaren Porträts von Brouwer und seinem Freund J. D. de Heem haben wir aber ohne jeden Zweifel das von Karel de Moor dem J. D. Weyerman gerühmte Bild Brouwers mit dem schönen Interieur der Sammlung Friedsam identifizieren können.

Jan Davidsz de Heem ist um 1635–36 aus Leiden nach Antwerpen übersiedelt und gehörte dort zum Freundeskreis von Brouwers Malerkollegen. Da dieser schon im Januar 1638 gestorben ist, kommt man für die Entstehungszeit des Bildes also auf die Zeit um 1636–37. Das stimmt genau zu Bodes Urteil, der es wegen seiner tonigen Wirkung und breiten Behandlung in Brouwers letzte Antwerpener Jahre versetzt hat.

Als Herausgeber verantwortlich: Prof. Dr. RICHARD GRAUL, Leipzig-Gohlis, Wilhelmstr. 51 — Verlag von E. A. SEEMANN, Leipzig, Hospitalstr. 11a
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Honnef-Archiv

NIEDERLÄNDISCH-FLÄMISCHE MALEREI
15.-17. JAHRHUNDERT

Selbstportraits - Malerportraits

5340 BAD HONNEF-AEGIDIENBERG
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AUF DEM SCHEID 23
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CABLE ADRESSE:
„HONNEFPORTRAIT"

Dr.Alfred R. B a d e r

President of the
ALDRICH CHEMICAL COMPANY, INC.

940 West St.Paul Ave.

Milwaukee Wisconsin 53233

March 10,1979

Sehr geehrter Herr Dr.Bader,

Ich möchte Ihnen heute gern zu den weiteren Themen Ihres freundl.Briefes vom 23.v.M. schreiben.
Ihre Post brachte uns ja zugleich ausserordentlich wertvolle Bildfoto-Beiträge für die Collection.

Es war eine strahlende Reihe von neuen Portraits für die HONNEF COLLECTION, und wir sind darüber sehr glücklich !
Dazu las ich auch mit Interesse Ihren Burlington-Kommentar.

Sehr herzlichen Dank für alles dies !

Brouwer

Das Brouwer-Portrait aus Ihrer Sammlung war für mich eine Sensation in der aussergewöhnlichen Stärke der künstlerischen Aussage.
Wir beglückwünschen Sie zu diesem Bild !

Wäre es wohl möglich, dass Sie uns auf unsere Kosten ein schwarz-weiss-Foto für die HONNEF COLLECTION machen lassen ?

Wir können leider nur echte Fotos aufnehmen.

Ihr Foto wird die Nr.41 unserer Brouwermappen bilden.

Interessieren wird Sie vielleicht der Vergleich Ihres Bildes mit der beiliegende Brouwer-Skizze (Anlage Nr.14), die wir Herrn Professor I.Q.van Regteren verdanken.

Diese Skizze fällt recht aus der Reihe unserer übrigen Brouwer-Objekte.

Wir fügen ferner in der Anlage Nr. 39 ein Foto eines bisher unbekannt gewesenen Brouwer-Selbstbildnisses bei, auf das ich 1969 gelegentlich einer Suchaktion wegen eines METSU-Portraits in einer kleinen Brüsseler Privatsammlung gestossen bin:
Brouwer in seinem wahrscheinlich letzten Lebensjahr, krankheitsgezeichnet und aufgedunsen, allerdings hier mit ordentlich geschlossener Weste - - !

Bezgl. der Absicherung siehe das sehr ähnliche Selbstportrait Anlage Nr. 37 + 38

Sweerts

Unsern grossen Dank auch für die ungewöhnlichen Sweerts-Beiträge. Das einzige Bild, das wir in unserm Bestand von 14 Objekten schon besassen, war das Oberlin-Objekt. Nun komplettiert sich das Ganze in einer stattlichen Weise.

Siehe anliegend für Ihre Dokumentation einige prägnante Sweerts-Portraits aus unserm stock.

Gern hätten wir, wenn möglich (?) auch von der copy of a selfportrait der Salt Lake City Collection auf unsere Kosten ein schw.-weiss Foto, ebenso wie von Ihrem Sweerts v o r der Reinigung. Ist das wohl möglich ?

Unknown Sitters

Zu Ihrem Bild "Two boys with a skull" eines unbekannten Meisters haben wir alles Material im Archiv, das irgendwie in Frage kommen könnte, durchgeprüft, um die beiden Sitter zu identifizieren.

Es bleiben eigentlich nur 2 Namen übrig, die aber leider nur ganz entfernt in Frage kommen können:

Dirk de Bray
op. 1670

etwa links auf Ihrem Bild ?
der jüngere von beiden Söhnen
des Salomon de Bray

Jan de Bray
1626 - 1697

der ältere der beiden Söhne
rechts auf Ihrem Bild ?

Dr.Alfred R.Bader

Als denkbares Vergleichsobjekt mit allen Vorbehalten siehe Anlage Nr. 10 :

Jan de Bray

"Banquet of Antony and Cleopatra"

Germanisches National Museum, Nürnberg
Nr. 4oo, 25o x 19o cm
sign. datiert 1669

Dirk rechts stehend, links von der weibl.Person, halb zurückgesetzt

Jan Bildrand ganz links mit Hellebarde

Dazu gibt es ja 2 andere Versionen:

The Currier Gallery of Art, Manchester/New Hampshire
98 x 75 inch. und (Foto folgt noch)

The Queens Collection, Hampton Court
Canvas 67 x 64 inch. signed, dated 1652.
Wobei hier anscheinend eine Datumsmanipulation vorliegt, jedenfalls korrigieren Robinson und Moltke auf 1667 - 1669. Foto folgt noch später.

Wie Sie vielleicht wissen, sollten die 3 Bilder in der Bildmitte Jan de Bray und seine Frau als Antony und Cleopatra zeigen, nach einer alten Lehrmeinung. Prof.I.Q.van Regteren (Royal Academy, The Kings Pictures, 1946/7, Nr. 368) identifizierte aber beide Sitter in der Mitte des Bildes als Salomon de Bray (1597 - 1664) mit seiner Frau, Anna Westerbaen. Jan und Dirk, die Söhne werden nun wie oben angegeben gesehen. Dies stimmt mit unserm Archivmaterial überein.

Auf der Currier-Version und der Nürnberg-Version ist rechts ein 2.junges Mädchen zugefügt, in dem man Jan's erste Frau, Maria van Hees, sieht.

Könnten wir wohl auch von diesem Ihrem Bild auf unsere Kosten ein schwarz-weiss Foto haben ?

Dr. Alfred R. Bader
President

February 23, 1979

Dr. Helmuth Pickhardt
Honnef Archives
5340 Bad Honnef-Aegidienberg
Haus Wildpfad
Auf Dem Scheid 23
Germany

Dear Dr. Pickhardt:

I am honored by and most interested in your kind and detailed letter of February 6.

Regarding your question whether I might be interested in purchasing your collection, surely every serious collector of Dutch paintings would be interested but unfortunately you do not say what price you have in mind. Could you please let me know?

A question more important than price is whether a private collector is really the right place for such a serious collection which surely should be made available to scholars all over the world. This would hardly be possible if owned by one individual.

May I take the liberty of discussing the possible acquisition of your great collection with Professor Seymour Slive at the Fogg and Professor Egbert Haverkamp-Begemann at the Metropolitan Museum?

On a different level, I must confess my ignorance in never having heard of your collection. If I had, I would certainly have visited with you during my many trips to Europe and I would have sent you photographs of paintings in my collection, which fit into yours. These are now enclosed as follows:

1. A selfportrait of Michael Sweerts. I published that painting in the Burlington magazine and enclose copy of that article.
2. A portrait of Michael Sweerts by Peter Franchois.
3. A black and white photograph, a colored reproduction and a detail of the portrait of Rembrandt, ca. 1655. This is an unpublished version of which three others are reproduced in Gerson-Bredius. The other three versions are in San Francisco, in Dresden and in a private collection in England.

Aldrich Chemical Company, Inc.
940 West St.Paul Ave Milwaukee Wisconsin 53233 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843

4. A study of the wife of Jan deBray by Jan deBray, ca. 1660.
5. A colored reproduction of a portrait of Adriaen Brouwer. When this was published in the catalog of my collection, I thought this painting to be by Joos vanCraesbeeck. However the painting has since been cleaned and it is of such quality that I now believe it to be a selfportrait by Brouwer.
6. I also own a painting of two boys and a skull by an unknown Dutch artist. I have always wondered whether one of the two boys might be of the family of the artist but of course this is difficult to decide when you don't even know who the artist is. If you can be of any help, please do let me know.

I am also enclosing relevant reproductions and entries from my collection catalog. The paintings of Rembrandt and of Sweerts by Franchois were not included in that catalog because they are more recent acquisitions.

I plan to be in Germany in June and would very much like to meet you personally to discuss the future of your collection. Could you please guide me how I best get to Bad Honnef. I plan to be in Munich, Frankfurt, Stuttgart and Hamburg.

Much looking forward to hearing from you, I remain with best personal regards

Yours sincerely, Bitte mir ruhig auf Deutsch zu antworten.
Freundliche Grüße.

Alfred Bader

AB/lsm

Enclosures

Department of Art
MOUNT HOLYOKE COLLEGE
South Hadley, Massachusetts 01075
Telephone 413 538-2245

March 23, 1979

Dear Alfred,

I am returning the photograph of the Holy Family that you have considered for purchase. You are absolutely correct in relating it to Bartolommeo Schedoni, but after doing some research I am practically certain that it is a workshop production and not entirely by the hand of the master. It is virtually identical but in some areas weaker and in others stronger than paintings in the Altpinakotek in Munich and the Galleria Campori in Modena. Sisto Badolocchio's participation should not be excluded either since there is a signed print by him after still another variant by Schedoni. Were it not for the very weak right hand of the Virgin and the awkward left foot of the Christ child, I might be willing to invest some money in it. $2500 seems to be too much to pay for such a questionable and minor work. I should point out too, that the Munich version was published as a copy after Schedoni in 1970 and the authenticity of the Modena picture is also in question since it was last published as Schedoni in 1922!

On another subject, I have been wondering if you know the Craesbeck Self-Portrait (?) in the La Caze Collection in the Louvre. It strikes me as being much closer to the Metropolitan Smoker than to your painting. The physiognomy of the face in your portrait is unlike that in the Louvre and Metropolitan pictures as well. I am having a xerox made of the Louvre Craesbeck so you can have a look at it yourself if you don't already know the picture.

In rereading Hamlet I have also become skeptical that the Haarlem painter would have set the scene indoors and included a mirror if he had intended to illustrate the Shakespearian text. We must decipher that inscription and Wendy thinks we might have a good chance to do so under an ultra-violet light.

Best wishes,

John

Newman
will be in London
& will try to reach
you

Craesbeeck
lot 11
Sotheby's
Monaco
after 21.11.91

Bert van
Denn

6. Craesbeck. Autoportrait ? Musée du Louvre.

Le Président de Mesme. 1653.
M.I. 912 ; La Caze 51.

Att. à CHAMPAIGNE.
Portrait d'homme.
M.I. 913 ; La Caze 52.

CHARDIN, Jean-Baptiste Siméon (1699-1779).
Le bénédicité.
Répétition du tableau exposé au salon de 1740 (Louvre).
M.I. 1031 ; La Caze 170 ; Brière 93.
Le château de cartes.
Sujet traité par Chardin en 1735, 1737, 1741.
M.I. 1032 ; La Caze 171 ; Brière 103.
Le singe peintre. 1740.
M.I. 1033 ; La Caze 172 ; Brière 104.
Melon, poires, pêches, prunes.
M.I. 1034 ; La Caze 173 ; Brière 105.
Raisins et grenades. 1763.
M.I. 1035 ; La Caze 174 ; Brière 106.
Le bocal d'olives. 1760.
M.I. 1036 ; La Caze 175 ; Brière 107.
La fontaine de cuivre.
Étude pour le tableau de 1733 (musée de Stockholm).
M.I. 1037 ; La Caze 176 ; Brière 108.
La brioche. 1763.
M.I. 1038 ; La Caze 177 ; Brière 109.
Les débris d'un déjeuner. 1763.
Réplique du tableau de 1756 (musée de Carcassonne).
M.I. 1040 ; La Caze 179 ; Brière 111.
Poires, noix et verre de vin.
M.I. 1041 ; La Caze 180 ; Brière 112.
Le gobelet d'argent.
M.I. 1042 ; La Caze 181 ; Brière 113.
Le panier de raisins.
M.I. 1044 ; La Caze 183 ; Brière 115.
Ustensiles de cuisine.
M.I. 1045 ; La Caze 184 ; Brière 116.

COYPEL, Antoine (1661-1722).
Democrite. 1692.
M.I. 1048 ; La Caze 187 ; Brière 174.

COYPEL, Charles-Antoine (1694-1752).
Le chanteur Pierre Jelyotte.
M.I. 1049 ; La Caze 188 ; Brière 182.

DAVID, Jacques-Louis (1748-1825).
Kervélégan v. 1790 (autrefois Bailly).
Étude pour le serment du Jeu de Paume.
M.I. 1050 ; La Caze 189 ; Brière 201.

DUPLESSIS, Joseph-Siffrède (1725-1802) ?
Femme tenant une brochure.
M.I. 1132 (Éc. française XVIIIe) ; La Caze 271 ; Brière 277A.

FAVRAY, Antoine de (1706-1791).
Jeune femme maltaise. 1745.
M.I. 1053 ; La Caze 192 ; Brière 280.

FRAGONARD, Jean-Honoré (1752-1806).
Les baigneuses.
M.I. 1055 ; La Caze 194 ; Brière 293.
Bacchante endormie.
M.I. 1056, La Caze 195 ; Brière 294.
La chemise enlevée.
M.I. 1057 ; La Caze 196 ; Brière 295.
La musique (portrait de la Bretèche, frère de l'abbé de Saint-Non). 1769.
M.I. 1058 ; La Caze 197 ; Brière 296.
L'étude. 1769.
M.I. 1059 ; La Caze 198 ; Brière 297.
L'Inspiration (portrait de l'abbé de Saint-Non ?) 1769.
M.I. 1060 ; La Caze 199 ; Brière 298.
Figure de fantaisie (portrait de l'abbé de Saint-Non) 1769.
M.I. 1061 ; La Caze 200 ; Brière 299.
Jeune femme tenant un enfant.
M.I. 1062 ; La Caze 201 ; Brière 300.
L'orage.
M.I. 1063 ; La Caze 202 ; Brière 301.
Cascatelles de Tivoli. v. 1760.
M.I. 1110 (H. Robert) ; La Caze 249 ; Brière 815.

LA REVUE DU LOUVRE n° 2, 1969

Print File
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9 to 7 1/2

467

J. Brown

~ P918

Photo
(A)
Strong
Color Duotone

JOHN BROWN

B46710

HONNEF COLLECTION

13

Adriaen BROUWER 1605 - 1638

by Anton van Dyck
(Gustav Glück "van Dyck" 1931)

Replik in P.Jackson Higgs Coll.New York
engraving by J.Watson ?

Collection M.Lindeman/Dr.Leon Lilienfeld
Wien 1917

Present whereabouts not known

HONNEF COLLECTION

14

H. von HALL
PORTRETTEN VAN NEDERLANDSE
BEELDENDE KUNSTENAARS
SEITE: 51/22

Presumed portrait of the artist,
not fully authenticated

Adriaen BROUWER 1605 - 1638

Portraitskizze Chalk - Drawing 13,3 x 11,5 cm
van Hall S.51/22

by A.Brouwer oder den jungen Rembrandt ?

Coll.Prof.I.Q.van Regteren, Amsterdam

Shoot at 77% for Cover
Follow crop marks

Print File
8½ x 11

Man Surprised

Portrait of Adriaen Brouwer

in the collection of Dr. Alfred Bader

Craesbeeck ?

HONNEF COLLECTION

1059

38

Selfportrait ?

Presumed portrait of the artist,
not fully authenticated

Adriaen BROUWER ca.1605 - 1638

Selbstportrait Detail aus
"Interieur d'une Auberge"

siehe Gesamtfoto

Present whereabouts not known

HONNEF COLLECTION

39

Zuschreibung durch
HONNEF-ARCHIV

Presumed portrait of the artist,
not fully authenticated

Adriaen BROUWER ca.1605 - 1638

"Selbstportrait" vermutet

Priv.Coll.van de Broek Bruxelles

Von der Chambre Belge des Experts em Oeuvres d'Arts, Bruxelles, inzwischen als Selbstportrait anerkannt

Oil/Panel
Masse unbekannt

HONNEF COLLECTION

HONNEF COLLECTION

1

Zuschreibung durch
HONNEF-ARCHIV

Presumed portrait of the artist,
not fully authenticated

Joos van Craesbeeck 1606 - 1654

Selbstbildnis (Detail) aus
"Gay Party in a Brothel"

siehe Gesamtbild

HONNEF COLLECTION

3

Zuschreibung durch
HONNEF-ARCHIV

Presumed portrait of the artist,
not fully authenticated

Barent Fabritius 1624 - 1673

Selbstportrait "Der Geschmack"
Masse unbekannt
Surmondt Museum, Aachen

Selbstportrait vermutet

aus einer Folge der fünf Sinne

HONNEF COLLECTION

37

Selfportrait ?

Presumed portrait of the artist,
not fully authenticated

Adriaen Brouwer ca.1605 - 1638

"Interieur d'un Auberge"

Selbstportrait mit Jan Cossiers (1600 - 1671)
letzterer vorn stehend (Friedländer)

Oil/Panel

Present whereabouts not known

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2

Joos van Craesbeeck 1606 - 1654

"Gay party in a brothel"
Panel/Oil 49,5 x 64,5 cm
Kunsthalle Bremen No. 1957/4/737

Selbstportrait 3.von links

Zuschreibung durch
HONNEF-ARCHIV

Presumed portrait of the artist,
not fully authenticated

Kunsthalle Bremen, Dr.G.Busch mit Brief 16.1o.75
an HONNEF ARCHIV

"Mich würde interessieren, wo Sie den Hinweis auf das Selbstbildnis gefunden haben, da ich mir bisher eingebildet habe, als Erster darauf gekommen zu sein.....

Ich möchte Sie bitten, von einer Veröffentlichung abzusehen, die ich mir in diesem Falle selbst vorbehalte."

DRS SALOMON LILIAN

OLD MASTER PAINTINGS
1992

Keizersgracht 642
1017 ES Amsterdam
Tel. 020-6206307
Fax 020-6246018

INTRODUCTION

It is with great pleasure that I present to you this catalogue, my second selection of 17th century Dutch and Flemish old master paintings.

Although the search for important and attractive old master paintings in today's market is becoming ever more difficult, it has again been possible to bring together a collection of works of consistent quality.

Among them you will find several paintings which in the past once had a pendant piece, had been misattributed, or had been lost completely. With respect to the latter category, I am particularly delighted with the recent rediscovery and subsequent acquisition of a rare and important *Allegory of Painting* by the famous Leiden 'fijnschilder' Frans van Mieris the Elder (1635-1681).

In this allegory we touch on the essential nature of painting, being its illusive and ever changing character, from which I believe originates our continuous enjoyment of the art of painting, be it from either an aesthetic or art historical point of view, or better still, a combination of both.

Finally I would like to thank Hans Verbeek for writing this catalogue and I hope you will share my personal fascination with *Pictura*.

Salomon Lilian

LIST OF CONTENTS

HENDRICK VAN ANTHONISSEN

Antwerp 1606 – 1654 Amsterdam

Dutch shipping in a choppy sea

Oil on panel
28 x 37,5 cm
Signed and dated 1636

Provenance:
Private collection, U.S.A.

Hendrick van Anthonissen or Hendrick Aertsz. was the son of the marine painter Aert Anthonisz. alias Aert Antum (1580-1620), a Flemish *émigré* who was active in Amsterdam in the first decades of the 17th century. Undoubtedly Hendrick van Anthonissen was initially instructed by his father, but most of his oeuvre shows the influence of the later work of the Ghent born marine specialist Jan Porcellis (1584-1632), who according to Houbraken trained with the Haarlem artist Hendrick Vroom (ca. 1566-1640), and was active in Amsterdam between 1624-1626. In fact Hendrick van Anthonissen worked in Porcellis' studio, for in an Amsterdam document of April 22, 1626, he is mentioned as Porcellis' 'knecht'. A further proof of close contacts between Porcellis and Hendrick van Anthonissen is the latter's marriage to the younger sister of Porcellis' wife in 1630.

Our panel, which is dated 1636, shows Hendrick van Anthonissen's full mastery of Porcellis' newly developed monochromatic language in marine painting. In a strong and dramatic lighting, the choppy sea and the vast expanse of cloudy sky are executed in tonal values of silvery grey, which together with the low horizon add greatly to the atmospheric character of this marine.

JAN VAN BIJLERT

1597/98 – Utrecht – 1671

The betrothal:
a portrait of a man wearing a plumed hat
a portrait of a woman holding a ring

Oil on panel, a pair
52 x 43 cm each
Both signed

Provenance:
Private collection, Italy

Literature:
To be published in the forthcoming monograph on the artist by Paul Huys Janssen

Probably after having first worked in his father's studio, Jan van Bijlert, son of the Utrecht glass-painter Herman van Bijlert, went to study with Abraham Bloemaert (1564-1651) around 1616. Like many Utrecht painters he travelled to Italy, where he fell under the influence of the Caravaggist movement. He is documented in Rome in 1621, and returned to his native town some time after 1623. Jan van Bijlert married in Amsterdam in 1625, but settled in Utrecht for the rest of his life.

These half-length figures of a man and a woman evidently belong to the fashionable genre of pastoral portraits, which in Utrecht enjoyed a particular popularity in the 1620's and 1630's. One should note the clothing of the sitters, which reflects the extravagant costume style to be found in pastoral genre and Utrecht Caravaggist painting. Although today not instantly to be recognized as portraits, the traditional position of the man to the heraldic right, the ring, and the physiognomy of the sitters seem to reveal the function of this pair of paintings, which were probably commissioned on the occasion of a betrothal or marriage.

JOOS VAN CRAESBEECK

Neerlinter circa 1605 – 1662 Brussels

Caricature

Oil on panel
40 x 27,5 cm

The Flemish painter Joos van Craesbeeck was registered in the Antwerp Guild in 1633 as a 'baker and painter'. He became a citizen in 1638 and married in the same year. In 1651 Van Craesbeeck was mentioned in Brussels, where he died in 1662. Joos van Craesbeeck specialized in the production of peasant and bourgeois genre pieces.

Both our painting's subject and its broad and expressive manner clearly show the artist to be indebted to the work of his friend Adriaen Brouwer (1605/06-1638), to which in fact many of Van Craesbeeck's paintings in the past have been given. Brouwer returned from Amsterdam and Haarlem to settle in Antwerp around 1631. The unsurpassed vitality and striking realism of his peasant genre scenes instantly made his work an important source of inspiration for many Flemish artists.

Most typical of Joos van Craesbeeck's early work, of which our painting is an excellent example, are his peasant genre pieces in which only one half-length figure is shown in a characteristic pose. The facial expression of our model can be compared with the artist 's *Smoker* in Paris (Musée du Louvre, inv.no. M.I. 906). Our painting is executed in lively brush-strokes over a brown-coloured ground. The fluid application of the paint in a predominantly monochrome tone clearly reflects Adriaen Brouwer's mature Antwerp style of the second half of the 1630's, in which colours tend to be subdued, and a more atmospheric tonal character is achieved. Almost identical to our panel (the model this time wearing a small cap) is another painting by Van Craesbeeck of the same period (cat.coll. L. Lilienfeld, Vienna 1917, no. 8, as A. Brouwer).

BARENT GAEL

Haarlem circa 1635 – 1681 Amsterdam

A sheep market, a poultry market

Oil on canvas, a pair
24 x 23 cm each
Both signed

Provenance:
Coll. L. Janssen, Brussels, cat. 1923, no. 38, no. 39
Coll. Dr. C.J.K. van Aalst, Hoevelaken (not in his catalogue of 1939, not in his sale of 1960)

Barent Gael's earliest work dates from the first half the 1660's. Gael moved from Haarlem to Amsterdam, where he is documented in 1673. Barent Gael was a pupil of Philips Wouwerman (1619-1668), and apparently sometimes painted figures in the landscapes of Jan Wijnants (1620/25-1684). Gael's landscapes are stylistically somewhat related to the work of the Haarlem landscapists Claes Molenaer (ca. 1630-1676) and Roelof van Vries (ca. 1631-1681).

Barent Gael specialized in painting village views which are almost invariably arranged along a strong diagonal compositional scheme. They mostly show market scenes in front of several houses or an inn, and often include a white horse, obviously derived from Wouwerman. Repeatedly, as is the case with our paintings, Gael's decorative and charming landscapes, usually signed, were conceived as pendant paintings.


B. GA

CASPAR VAN DEN HOECKE

Circa 1575 – Antwerp – 1648

A still life of flowers in a roemer

Oil on copper
25 x 17,5 cm

Caspar van den Hoecke was born in Antwerp, and enrolled in the city's Guild of St. Luke in 1603. He married twice and was father of nine sons. Two of these, Jan and Robert, became painters.

The oeuvre of Caspar van den Hoecke is very limited, and only one extant flower piece by his hand is signed and dated (Gaspar van den Hoecke 1614. Cambridge, Fitzwilliam Museum, inv.no. PD 28-1966). To Van den Hoecke's rare flower still lifes our painting, which has only recently come to light, can be added, showing the artist's typical and lively arrangement of flowers, executed in a festive palette with strong contrasting colours.

JAN VAN HUCHTENBURGH

Haarlem 1647 – 1733 Amsterdam

An elegant hunting party

Oil on canvas
65 x 78,5 cm
Signed with monogram

Provenance:
Coll. H.J. Degens van Hervendonck, Amsterdam
Sale Berlin, 11-4-1893, no. 38, ill.
Private collection, The Netherlands

Jan van Huchtenburgh specialized in painting landscapes with equestrian subjects, mostly battle and hunting scenes showing a debt to the work of Philips Wouwerman (1619-1668). According to Houbraken the artist, a pupil of Thomas Wijck (ca. 1616-1677), travelled to Rome (before 1667), probably to join his elder brother, the painter Jacob Huchtenburgh (ca. 1640/45-1675). In 1667 he went to Paris, where he worked in the studio of Adam Frans van der Meulen (1632-1690), executing tapestry designs for the *Manufacture des Gobelins*. Van Huchtenburgh returned to Haarlem in January 1670. He married in October of the same year, and on that occasion was recorded as a dealer. Jan van Huchtenburgh, who by 1676 was living in Amsterdam, apparently enjoyed a successful career, for he received commissions from noble patrons, Prince Eugène of Savoye and the Elector Johan Wilhelm von der Pfalz among them. On October 9, 1719 he became a member of *Pictura* in The Hague. Jan van Huchtenburgh died in Amsterdam in 1733.

The increased production of elegant hunting scenes in Dutch painting in the last quarter of the 17th century reflects the popularity of this genre, notably with the wealthy bourgeouisie. Although our painting's subject, a stag hunt, is a traditional one, its compositional arrangement and painterly execution are clearly inspired by Wouwerman's fashionable elegant hunting parties of the 1660's. As in most of Jan van Huchtenburgh's hunting scenes, the action is situated in the foreground of an extensive landscape. Most characteristic are the vibrant colours together with the clear blue sky with a vertical band of clouds in the centre.

FRANS VAN MIERIS THE ELDER

1635 – Leiden – 1681

Allegory of Painting

Oil on panel
31 x 25 cm

Provenance:
Sale E. Houben a.o., Berlin (Lepke), 6-3-1894, no. 33
J.E. Goedhart, Amsterdam
Sale E. Goldschmidt, Berlin (Lepke), 27-4-1909, no. 56, pl. 38 (3550 Marks)
Coll. Marszell von Nemes, Boedapest
Coll. K. Lanz, Mannheim (cat. 1917, no. 48)
Sale Luzern, 24-7-1923, no. 870
Sale R. Erhardt, Paris (Drouot), 16-11-1939, no. 10, ill.
Private collection, Paris 1950

Exhibited:
Paris 1950, Musée Carnavalet, *Chefs-d'oeuvre des collections Parisiennes*, no. 41

Literature:
C. Hofstede de Groot, *Beschreibendes und kritisches Verzeichnis...*, Esslingen/Paris 1928, vol. 10, no. 25
O. Naumann, *Frans van Mieris The Elder*, Doornspijk 1981, vol. 2, p. 69, no. 55, ill.

Frans van Mieris was born in Leiden in 1635. In 1647 his father, a Leiden goldsmith, arranged for his son to serve a six year's apprenticeship in the studio of his cousin, the Leiden goldsmith Willem Fransz., but after several years the young Frans took to painting at last.
Probably in the first half of the 1650's he entered the studio of the glass-painter Abraham Toorenvliet, and subsequently came to work with Gerard Dou (1613-1675). Although Houbraken mentions a short apprenticeship with Abraham van den Tempel (1622/23-1672)during this

period, it is especially the influence of Dou's 'fijnschilderkunst' which in Frans van Mieris' work is clearly visible. According to Houbraken, Gerard Dou quickly recognized Van Mieris' remarkable talent and considered him to be the 'Prins van zyne Leerlingen'.
Frans van Mieris registered with the Leiden Guild in 1658, and by that time had developed a very personal and brilliant style of painting, which had moved away from Dou's lighting and compositional arrangements. Though Frans van Mieris soon became a successful artist who sold his paintings at very high prices to international patrons, Cosimo III, Grandduke of Tuscany among them, he regularly met with personal problems, mostly related to heavy debts and a serious drinking habit. Frans van Mieris died in Leiden on March 12, 1681.

This newly rediscovered painting, lost since the 1950's, is in fact a superb and extremely rare *Allegory of Painting* by Frans van Mieris the Elder, of whom only one other painting of the same subject is known to exist (signed and dated 1661, J.P. Getty Museum, Malibu). On the basis of stylistic analysis, Otto Naumann recently suggested our painting to be executed in the mid-1670's.

A young and beautifully dressed woman is depicted seated at three-quarter-length. Her head, poised on her right arm, is shown in profile looking to the left. The fingers of her left arm hold a strap from which a mask is hanging.
On a stone ledge to the left a palette with several brushes is visible, together with two books and a statue of a naked youth. To the right through a window a rocky river landscape can be seen in the distance. In front of the window stands an easel with a panel prepared with a coloured ground, on which show traces of a preliminary drawing in white.
Behind the easel is a low wooden table with a grinding stone, while two glass bottles stand on the window sill.

The attributes mentioned above indicate our panel to be an allegory of painting, the young woman being the personification of *Pictura*. Frans van Mieris' source obviously was Cesare Ripa's *Iconologia* (1593), of which the Dutch edition (Ripa Pers) was published in 1644. As with his *Pictura* of 1661, Van Mieris did not follow Ripa literally, but chose only the elements he deemed significant, which he arranged at his own invention.

One of the key elements is the mask, representing *Imitatio* or *Nabootsinge*, and pointing to the illusory character of painting. The books, the statue, the grinding stone and the bottles, the panel with its preliminary sketch and the palette all serve to illustrate various phases of artistic preparation and education. Most likely Van Mieris depicted his own palette, as it is quite similar to the one he holds in his self-portrait of 1667 (Polesden Lacey).

Emphasis is given to the left hand side of the composition, from where *Pictura* gazes to a spot outside the painting's bounds.
In fact our painting once had a pendant in Van Mieris' now lost *Allegory of Poetry*, today only known through a copy, and showing a woman looking to the right. In selecting *Pictura* and *Poetica* as pendant paintings, Frans van Mieris the Elder, who acted mainly as the champion of genre scenes, posed himself as a learned artist, a true *pictor doctus* in the tradition set out by the Renaissance *ut pictura poesis* doctrine, to which Ripa related briefly in his description of Pictura.

AERT VAN DER NEER

1603/04 – Amsterdam – 1677

A moonlit river landscape with travellers

Oil on panel
46,5 x 70 cm
Signed with monogram

Provenance:
St. Lucas Gallery, Vienna 1967/1968
Private collection, Montreal

The facts about the life of Aert van der Neer are scarce. He was probably born in Amsterdam around 1603. According to Houbraken he lived for some time close to the town of Gorinchem, where he served the lords of Arkel. Most likely Van der Neer received his first artistic education with the Gorinchem landscape painters Jochem (1601/02-1659) and especially Raphael Camphuysen (ca. 1597/98-1657). Shortly after his marriage, Aert van der Neer returned to Amsterdam around 1630. Two of his sons, Johannes (1637/38-1665) and Eglon van der Neer (1634?-1703), became painters. Like many Dutch 17th century artists, during his lifetime Van der Neer continuously struggled against financial difficulties. Together with his son Johannes he ran an inn in the Kalverstraat, but a bankruptcy in december 1662 forced him to sell most of his property, paintings included. Van der Neer died living in impoverished conditions in 1677.

Aert van der Neer's early work still shows the predominant influence of elder landscapists like Esaias van de Velde (1587-1630) and Hendrik Avercamp (1585-1635). In the second half of the 1640's, however, Van der Neer developed a very personal style, painting carefully balanced panoramic summer and winter river landscapes, which are often of a particular poetic nature. As can be noted in our painting, which for its tonal quality might roughly be dated around 1650, Van der Neer's landscapes are characterized by a lowered horizon, and by a distinctive use of a diffused light, often coming from a source (sun or moon) hidden beneath a cloudy sky, pervading the landscape with delicate reflections and emphasizing its atmospheric character.

WILLEM VAN ODEKERCKEN

Active The Hague 1631 – 1677 Delft

A shepherd presenting a letter

Oil on panel
74 x 59 cm
Signed
Painted circa 1630

Not much is known about the life of Willem van Odekercken. Apparently he was active in The Hague around 1631. Van Odekercken enrolled in the Delft Guild of St. Luke on October 12, 1643. He belonged to the most important Delft painting contractors, receiving municipal and private commissions for the decoration of public buildings and houses. Additionally he painted genre scenes, still-lifes, and church interiors. He died in Delft in 1677.

Today only a handful of his works remain, consisting of one still-life (C. Grimm, *Stilleben, Die niederländischen und deutschen Meister*, 1988, p. 137, pl. no. 81, signed and dated 1642), and a small number of kitchen interiors of fairly large size, generally depicting full-length figures of maids clearly influenced by Flemish kitchen and market pieces.

Our painting is of a quite different nature. The half-length figure of a shepherd is shown in profile looking to the left, holding a shepherd's staff in his left hand, and a folded piece of paper in his right. By his choice of subject, Willem van Odekercken evidently followed the demand for appealing pastoral genre pieces, which became popular with upper-class and aristocratic collectors in the 1620's and 1630's.
Dutch pastoral art, influenced by 16th century northern Italian painting, originated in Utrecht in the work of Joachim Wyttewael (1566-1638), Abraham Bloemaert (1564-1651) and Paulus Moreelse (1571-1638).
It was further developed by the younger generation of Utrecht Caravaggists like Gerrit van Honthorst (1590-1656) and Jan van Bijlert (1597/98-1671), and was frequently based on contemporary Dutch pastoral literature. Half-length representations of shepherds most often were paired with depictions of a young and attractive shepherdess. As the gesture of our shepherd indicates, it seems very likely that a pendant piece once belonged to our painting.

JACOB TOORENVLIET

1640 – Leiden – 1719

A physician

Oil on panel
34,5 x 28,5 cm (shaped top)

Provenance:
Sale London (Christie's), 19-8-1875, no. 58 (as G. Dou)

Jacob Toorenvliet, the eldest son of the Leiden glass-painter Abraham, was baptized in Leiden on July 1, 1640. Jacob was initially trained by his father, who also taught the young Frans van Mieris (1635-1681) in the early 1650's.
Jacob Toorenvliet was active in Leiden from the early 1660's, but only registered with the Leiden Guild in 1686. He left for Rome in 1670, where he became a member of the Dutch artist society called *De Bentvueghels.* According to Houbraken he lived in Venice for several years. From 1676 to 1679 Toorenvliet worked in Vienna. He returned to his native town before 1680. Together with Carel de Moor (1655-1738) he acted as one of the founding members of the *Leidse Tekenacademie* (circa 1694).
Jacob Toorenvliet was buried in Oegstgeest on January 25, 1719.

The use of a shaped top, combined with the depiction of a half-length figure executed in delicate and lively brushstrokes, reflecting the influence of Gerard Dou (1613-1675) and Frans van Mieris, indicate our painting to be an early work by Jacob Toorenvliet, datable to the mid 1660's. After circa 1680, the quality of Jacob Toorenvliet's work gradually deteriorated.
The physician depicted in our panel is by his exotic and antiquated clothing clearly recognizable as a quack doctor, a popular subject in Dutch and Flemish 17th century genre painting. A similar figure shows in another early painting by Toorenvliet (private coll. Switzerland, signed and dated 1662. See: W. Bernt, ed. 1980, vol. 3, nr. 1266, ill.).
The possibility of our work being one of a pair must not be ruled out, for Jacob Toorenvliet is noted for his production of pendant paintings.

LUCAS VAN UDEN

1595 – Antwerp – 1672/73

A river landscape

Oil on panel
27 x 43 cm
Signed lower right

Lucas van Uden was born in 1595 in Antwerp, the son of the painter Artus van Uden. The young Lucas probably received his initial artistic training in his father's studio. In 1627/28 he became a member of the Antwerp guild and married in the same year. In 1644 Van Uden started a journey along the river Rhine, from which he returned in Antwerp in 1646. He made his will in November 1672, and died shortly afterwards.

This view of a quiet river landscape with a distinctive pastoral character is reminiscent of similar landscapes by Joos the Momper (1564-ca. 1635) and Peter Paul Rubens (1577-1640). Lucas van Uden is said to have been an assistant in the latter's studio from 1615-1630, and his work is clearly inspired by Rubens' late landscape paintings and drawings from the 1630's. As is illustrated by our panel, Lucas van Uden's creative talents can best be noted in his small scale oil paintings, and also in his beautiful watercolours and drawings. Of the latter category a drawing of a tree in The Courtauld Institute, London (cat. exhib. *The Northern Landscape*, London 1986, p. 68, no. 22, ill.) can be compared to the dark tree in the foreground of our painting. This drawing, belonging to a larger series of studies of trees, is commonly dated in the 1640's.
It is most likely our river landscape was composed in the studio, although the castle in the center distance was probably observed after nature, as Van Uden depicted an identical building in another landscape (cat. Kleykamp, The Hague 1930, no. 33, ill.).

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"A. Werner"

Mrs. Lichtenfeld, Werner,
ca. 1917 no 8.

Panel, 36,5 x 26 cm.

foto after exposition.

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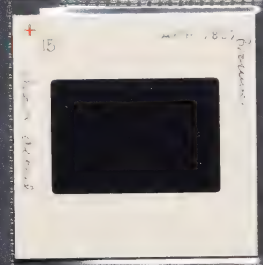
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2

Subject: Joos Van Craesbeeck
Date: Wed, 12 Apr 2000 10:08:52 +0200
From: "Karolien De Clippel" <k.declippel@planetinternet.be>
To: "Alfred Bader" <baderfa@execpc.com>

Dear Dr. Bader,

First of all I want to apologize for my delay in answering the question you asked to my collegue Filip Vermeylen. I understand that it's rather important for you to know whether the painting of the Man Surprised is to be attributed to Van Craesbeeck or to Brouwer.
I have to admit, with my predecessors that did research concerning those two painters, that the most difficult part in making a distinction between Brouwer and Van Craesbeeck concerns precisely those so-called 'heads' or *tronies.* As I am preparing a lecture on this aspect and as I am going to have a closer look on Van Craesbeeck's Smoker in the Louvre at the end of June, I would prefer not to pronounce at this very moment a definite answer concerning your painting. I think that as well for you as for me it's far more interesting to delay the 'verdict' for some more months. I hope that you understand my reserve in this important, but difficult matter.
Anyhow you can rely on my keeping in touch with you concerning the attribution.

Yours sincerely,
Karolien De Clippel

photo JV 3/18/79
" ~~Litmufoto~~
Fried Pam

BROUWER
SELFPORTRAIT

David de Witt, 20 August 2001 // 9 August 2003 //

BROUWER

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