

Alfred Bader

Alfred Bader Fine Arts Painting File

Bader Box from
the University

1977-1984

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	14
FILE	6



郵便はがき

□	□	□	-	□	□
---	---	---	---	---	---

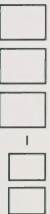
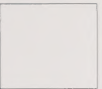


.....

ヤーマツ・オシヅカ - Jacob Backer
BFEのBFL The Baptism of the Eunuch
お電話/おアドレス 104.7×117.com
Missioners, Dr. and Mrs. Alfred Bader
Printed by Art Life Ltd. ©



郵便はがき



-----ペンフレンド・白底とその期間 1986-1987-----

ヤコブ・バクサーカー Jacob Backer
信託の洗礼 The Baptism of the Eunuch
343/カンパネラ 104.7×117.4cm
Mitsunobu, Dr. and Mrs. Alfred Bader
Printed by Ayl Life Ltd. ©



郵便はがき

□□□□-□□



-----ムジラント・国産とその周辺 1986-1987-----

ヤーマツ、イシカキー Jacob Backer
密官の洗礼 The Baptism of the Eunuch
8053/72772 104.7×117cm
Milwaukee, Wis. and Mrs. Alfred Bader
Printed by Art Life Ltd. ©



73189
Peter Paul Rubens
The Baptism of Christ
1630
Photo National Art Institute, Wash. D.C.
The baptism of the Christian Jesus



73190
J.M.W. Turner
The Baptism of Christ
1843
Photo National Art Institute, Wash. D.C.
The Baptism of the Christian Jesus



73191
Peter Paul Rubens
The Baptism of Christ
1630
Photo National Art Institute, Wash. D.C.
The Baptism of the Christian Jesus





34

88%

70 x 3

#48

38200

38200

2.12.81

Dear Alfred,

Thank you so much for your letter. Again, you acquired some fine paintings. What a pity you did not get the De Keyser. The painting is by him, and is a fine one.

Just a few notes on your paintings.

The Baptism of the Eunuch. Yes, probably by Backer. Could the painting originally have been larger? (See right bottom corner).

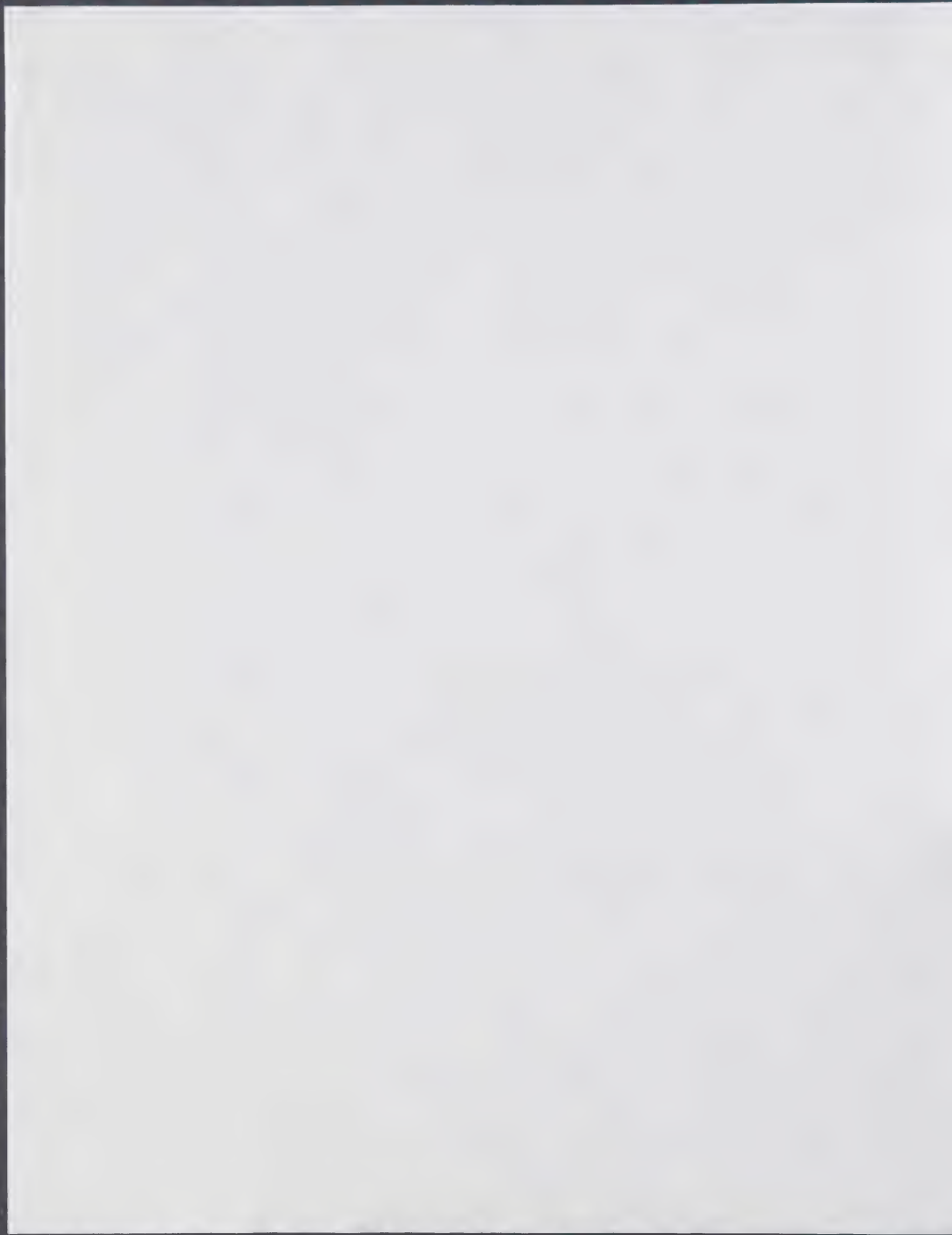
The landscape with Macarius in the distance, I must confess, looks to me like a fake. I am also inclined to think that the Hercules Segers-like mountain landscape could be an imitation of Segers. - Sorry! - did you obtain ^{them} from the same source?

The strange painting of a man with book which you consider "French?" I would think is German, probably painted in Italy. Could be a really important painting. Or is it Scandinavian?

That is all for now. -

Do write me. And I hope to see you here again. I do not see a trip to Milwaukee in the near future. (I saw my Northwestern son in Los Angeles, he participated in a conference in Ventura)

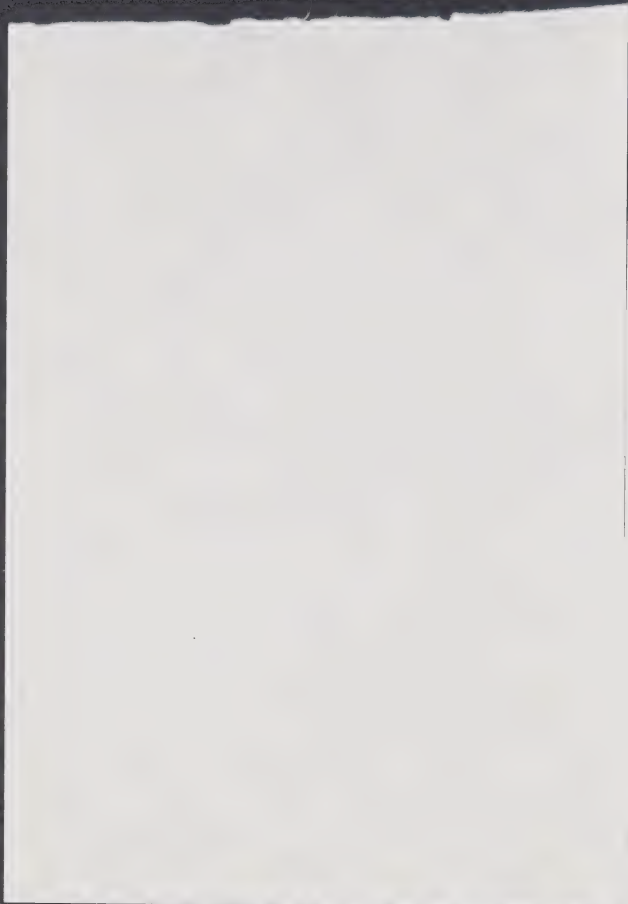
Best regards
Egbert



~~B. 1)~~

$41\frac{3}{8} \times 46\frac{1}{2}$ frame
B of E. 1111

$41\frac{1}{4} \times 46\frac{1}{4}$ pattern



P. DR. CHRISTIAN TUMPF
SCHEFFELSTRASSE 22
D 2000 HAMBURG 60
TELEFON 040/27 45 05

den 18. 6. 79

Lieber Alfred!

Hab herzlichen Dank für deinen Brief.

Die Bitte des Kämmereis Hamant

wohl von einem auch von Ubeckst kein-
frunten Künstler. ^{1457. Bloemaert.} Im RKD ist

J. A. Sacker (?) ungeschrieben 20 d. d. p.
ich füge eine Fotokopie mit Vergleichsbeispiel hier.
Von Bloemaert habe ich leider kein Foto

ich muß mal sehen, ob Abschrift hat.

Im Rembrandt, Bildnis von Rembrandt

Kreis möchte ich noch einmal im

Original sehen, bevor ich da mein

Urteil abgebe. Es ist sicher kein schlechtes

Kauf, denn es muß doch wohl in

Rembrandts Werkstatt entstanden sein

(→ siehe Viet), denn es mißt von Rem-

brandts Zeit sein sollte. Auf jeden Fall:

congratula laetitia!

Deinen Katalog habe ich am 10.10.10
geschickt. Inzwischen ist die zweite
Anlage des kleinen ^{RL} Bändleins
erschienen. Ich würde dich dort anmelden.

Ich will mir angewöhnen, so schnell
wie ich es antröten... Wenn Achid
das Blumenfoto auch nicht
haben sollte, erhalt das Brief erst einm.
So und ich bitte dann um eine Kopie!
Andersfalls findest du die Angaben
im Postscriptum.

Herselbe frische
auch im Achid und dann

Dein Anton Tump

Anlage:

Letztes mal auch Achid nicht das Foto
vom Jakobskämin.

bec: R. N. Emanuel

May 14, 1979

Ms. Stefanie Maison
7 Bryanston Square
London W1H 7FF
England

Dear Ms. Maison:

My good friend Mr. Ralph Emanuel, who incidentally also knew Dr. Schapiro, looked at the painting of the "Baptism of the Eunuch" the other day and I am happy to be able to tell you that he reports that the scratch on the photograph was just due to dust and there is no actual damage to the painting.

Hence, as promised, please find enclosed my draft for L4000, made payable to the Trustees of the Estate of the late Dr. E. Schapiro.

Could you please arrange to have Mr. Emanuel (telephone 435-9969) take possession of this painting.

I plan to be in London the first week of July and I will then take the liberty of contacting you and Mrs. Lepsius to ask whether other paintings might be available for purchase.

Best personal regards.

Sincerely,

Alfred Bader
(Dictated by Dr. Bader, but signed in his absence.)
AB/lsm

Enclosure

1942

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

100

FIRST BANK (NA) - MIDLAND

201 W. Wisconsin Avenue, Milwaukee, Wis. 53203

DATE May 15, 1979

£4,000.00

(AMOUNT IN FIGURES)

PAY TO THE

ORDER OF -----Trustees of Estate of Late Dr. E. Schapiro-----

-----Four thousand and 00/100 Pounds Sterling-----

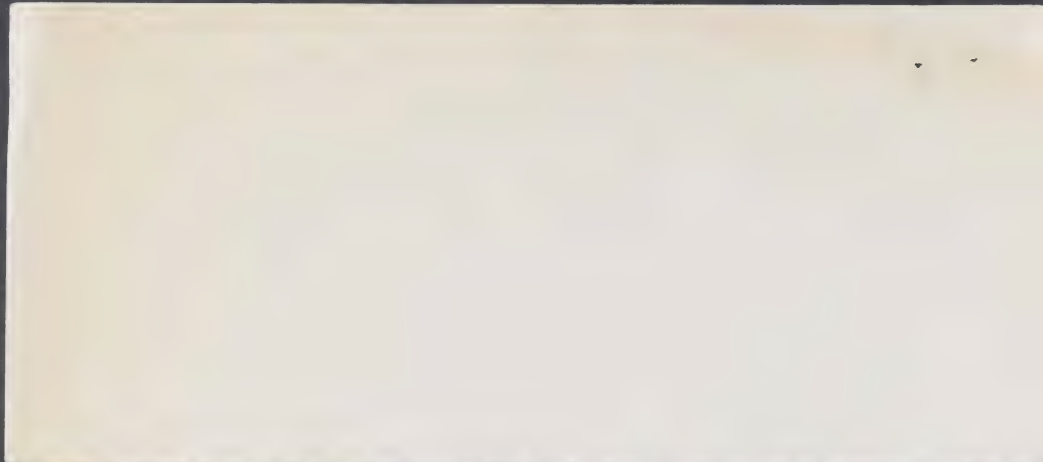
PAYABLE AT THE DRAWEE'S BUYING RATE FOR CHECKS ON NEW YORK
IF DRAWN IN U.S. DOLLARS.

(AMOUNT IN WORDS)

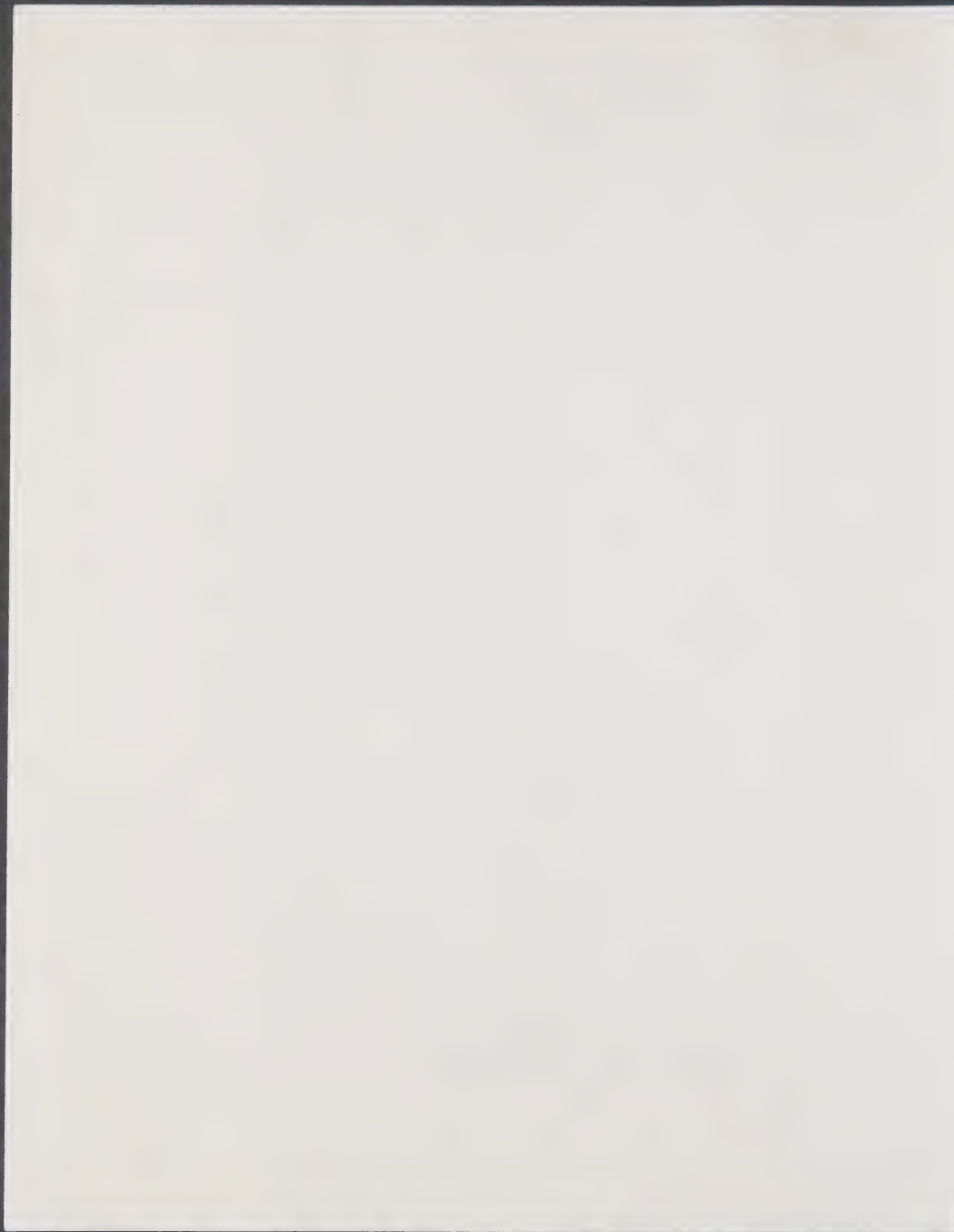
TO Barclays Bank International Ltd.
168 Fenchurch Street
London EC3P 3HP
England

Len Shabba

AN AUTHORIZED SIGNATURE







Dr. Alfred R. Bader
President



April 4, 1979

Ms. Stefanie Maison
7 Bryanston Square
London W1H 7FF
England

Dear Ms. Maison:

Thank you so much for your kind letter of March 27, received today.

The painting is indeed the painting which I remember so well. However I am greatly concerned because it appears from the photograph that the face of the Eunuch has been deeply marred. This was certainly not so when I saw it in Dr. Shapiro's living room.

There are three possibilities:

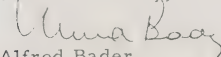
- A. This could just be a flaw in the photograph and no mark on the painting at all; or
- B. It could be just a scrape in the varnish without touching the painted film; or
- C. It could be quite serious damage to the Eunuch's face.

Could you please let me know which of these alternatives it is. Of course I very much hope that it is A, in which case I will send you my check by return mail. If perhaps you cannot tell the difference between B and C, would you permit me to ask a friend of mine to look at it for me? Alternately, could the purchase wait until I am in London at the end of June?

I do hope that you will not say, "What an ungrateful guy this fellow Bader is. Here I offer him a fine painting at the appraised value, and he is so fussy!". I do hope that you know that I hope to buy this painting for my personal collection and to me condition is important.

With many thanks for your thoughtfulness, I remain,

Yours sincerely,


Alfred Bader

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
AB/lsm



M&I Marshall & Ilsley Bank
Milwaukee, Wisconsin 53201

Cashier's Check

Customer Copy

Remitter

Alfred Bader

Date

15th May, 1979

$\frac{12-5}{750}$

1

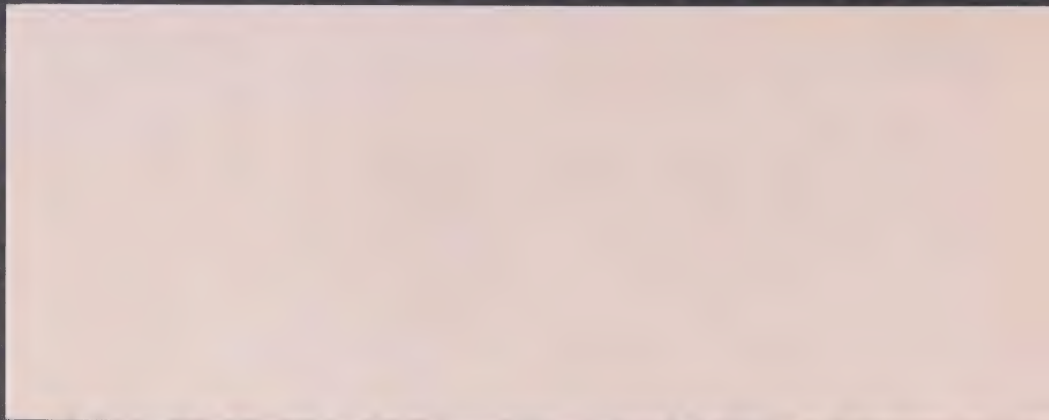
Drawn

To the order of

\$-8,258.00

ALDRICH CHEMICAL CO. LTD. -----

Non-Negotiable



March 28, 1979

Ms. Stefanie Maison
7 Bryanston Square
London W1H 7FF
England

Dear Ms. Maison:

Just a postscript to my last letter which was in response to your kind letter of March 7. There is really no need to send me a good photograph of the "Baptism of the Eunuch"; a polaroid would suffice to exclude the possibility of our talking about two different paintings. As soon as I have that snapshot, I will send you my check as directed in your letter of March 7, provided only that we are talking about the same painting.

With best regards to you and Mrs. Lepsius, I remain

Yours sincerely,

Alfred Bader

AB/lsm



7 BRYANSTON SQUARE, LONDON W1H 7FF

01-262 8697

March 7, 1979

Dr Alfred R. Bader
Aldrich Chemical Company, Inc.
940 West St. Paul Ave
Milwaukee
Wisconsin 53233
USA

Dear Dr Bader,

Many thanks for your letter of February 26. Mrs Lepsius is at present in Paris, but I have spoken to her on the telephone and have her complete agreement in all matters mentioned in this letter.

We much regret that the Jan van Noordt "The Massacre of the Innocents" is not available and shall certainly keep you informed of any possible change in this situation.

As to the Pieter de Grebber "Baptism of the Eunuch", we have consulted our lawyers and they see no objection to our selling this painting to you. In order to eliminate any possible errors, I am sending you a photograph herewith. It is certainly almost square; the measurements are: $31\frac{1}{2}$ x 33 inches. The price, to which you have agreed, is £4.000. Kindly make your payment in £ sterling and your draft payable to:-

Personal Representatives of E.I. Schapiro deceased
and please send the draft to me at the above address.

In order to meet the tax requirements which will arise in the Estate of the late Dr Schapiro, there will indeed be certain paintings for sale, and we shall be pleased if you will pay us a visit when you are in London later this spring or summer. Please give us notice before you arrive, because both Mrs Lepsius and I travel quite a lot.

I look forward to hearing from you again -

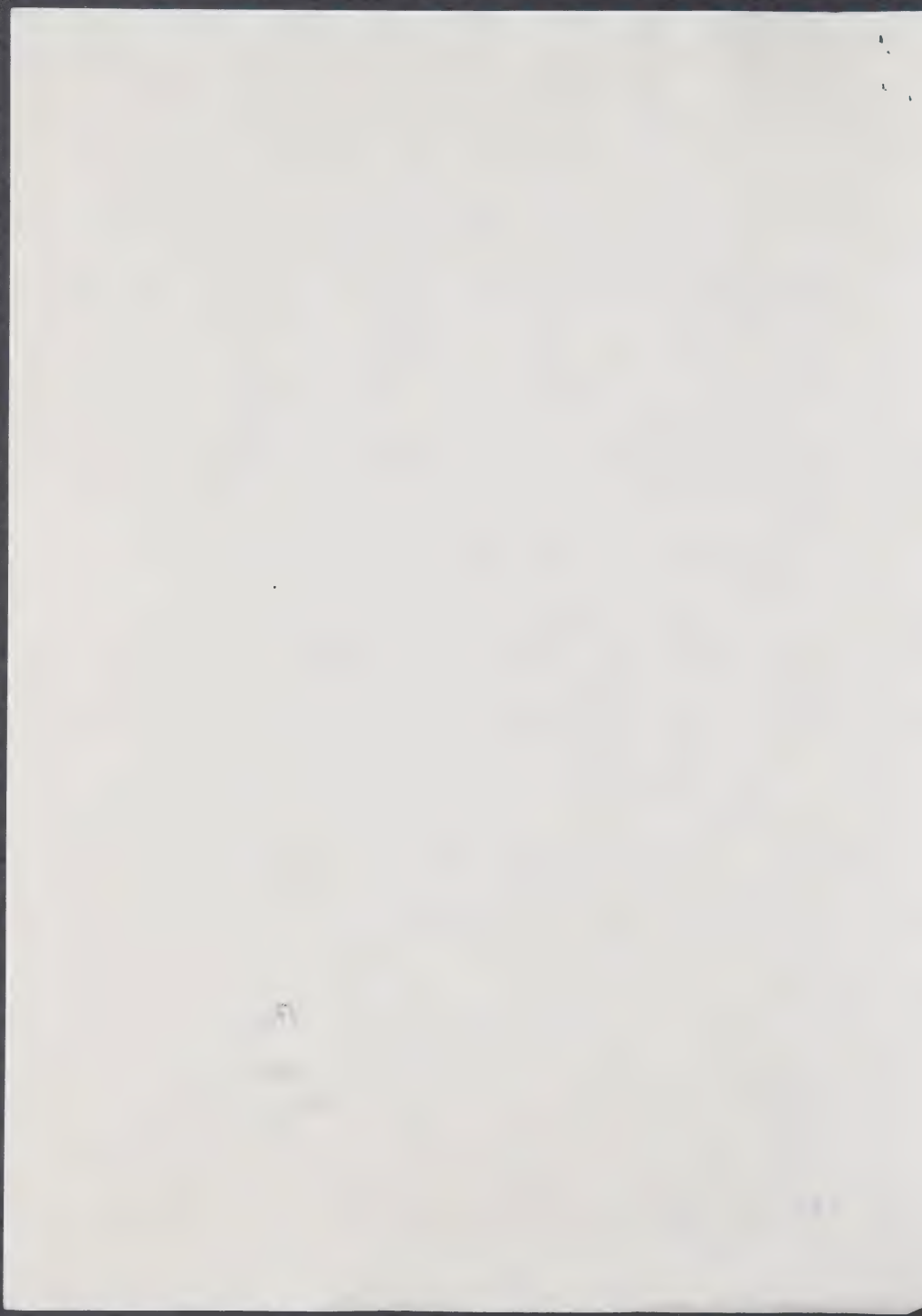
With kind regards,

Yours sincerely,

Stefanie Maison
Stefanie Maison

RECEIVED
MAR 12 1979
ALDRICH CHEMICAL CO., INC.

P.S. The photograph will follow as soon as possible SM



Dr. Alfred R. Bader
President



February 26, 1979

Mrs. Susanne Lepsius
Mrs. Stefanie Maison
7 Bryanston Square
London W1H 7FF
England

Dear Mrs. Lepsius and Dear Mrs. Maison:

Thank you so much for your thoughtful letter of February 18.

The Jacob Pynas which I am particularly interested in is a small painting on copper and I enclose a Xerox copy and its description.

I am particularly sorry that the Jan van Noordt of 'The Massacre of the Innocents' is not available because this is a pair to a painting in my collection of which I enclose a description. If perchance there should ever be a change in your plans regarding this, I would be most interested.

I would also be interested in purchasing the 'Baptism of the Eunuch' attributed by Christie's to Pieter de Grebber. I can see Dr. Schapiro shaking his head at the attribution to Pieter de Grebber and saying that Pieter de Grebber is so often an 'Aushilfsname.' I am interested in the painting not because of an attribution, of which I have ~~no~~^{only} ~~idea~~, but because I like the painting. To make sure that we are talking about the same painting, it is almost square, mainly red in color and hung high in the main living room at 37 Arundel Gardens, at the right as you entered the living room.

I gather from the availability of another Jacob Pynas that there are a number of good paintings which might be purchased. Would you be interested in selling either all of these or a number of these in one package? If so I would be happy to visit with you when next I come to London this summer. If time is of the essence I could arrange to fly to London for a day or two earlier.

Regarding the 'Baptism of the Eunuch,' are you willing to sell this to me for L4000? If so I would gladly make arrangements immediately to send you the funds and have the painting picked up. Best personal regards.

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
AB/lsm

Sincerely,

Alfred Bader

7 BRYANSTON SQUARE, LONDON W1H 7FF

01-262 8697

February 18, 1979

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

Dear Dr Bader,

I'm sorry I have not answered your letter of December 1 before now.

I don't know whether you realise that Mrs Stefanie Maison (on whose notepaper we are now writing to you) is my co-executrix of Dr Schapiro's Estate. We went through your letter very carefully, and we are afraid we cannot give you very good news.

Four of the pictures in which you are interested are not for sale, i.e.

Salomon de Bray: Sarah presenting Hagar to Abraham

Salomon de Bray: Abraham's Sacrifice

Pieter Lastman: Manoaah

Jan van Noordt: The Massacre of the Innocents

As to the two remaining pictures, Christie's in their Probate Valuation catalogues the Baptism of the Eunuch as Pieter de Grebber, and we wonder whether we have correctly identified the last picture you mention, i.e. Jacob Pynas "Abraham and Isaac leaving for Moriah" as:

Jacob Pynas: A mountainous landscape with a traveller, signed and dated 1628, on panel, 19 x 24½ in

The Pynas was valued by Christie's at £8.000, and the Pieter de Grebber for £4.000 - and as you know, Probate Valuations are always on the low side.

Should you be interested in the purchase of these pictures, please contact us and address your reply to Mrs Maison at the above address.

With best wishes,

Yours sincerely,

S. Lepsius *Stefanie Maison*
Susanne Lepsius and Stefanie Maison

7 BRYANSTON SQUARE, LONDON W1H 7FF

01-262 8697

February 18, 1979

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

Dear Dr Bader,

I'm sorry I have not answered your letter of December 1 before now.

I don't know whether you realise that Mrs Stefanie Maison (on whose notepaper we are now writing to you) is my co-executrix of Dr Schapiro's Estate. We went through your letter very carefully, and we are afraid we cannot give you very good news.

Four of the pictures in which you are interested are not for sale, i.e.

Salomon de Bray: Sarah presenting Hagar to Abraham

Salomon de Bray: Abraham's Sacrifice

Pieter Lastman: Manoah

Jan van Noordt: The Massacre of the Innocents

As to the two remaining pictures, Christie's in their Probate Valuation catalogues the Baptism of the Eunuch as Pieter de Grebber, and we wonder whether we have correctly identified the last picture you mention, i.e. Jacob Pynas "Abraham and Isaac leaving for Moriah" as:

Jacob Pynas: A mountainous landscape with a traveller, signed and dated 1628, on panel, 19 x 24 $\frac{1}{2}$ in

The Pynas was valued by Christie's at £8,000, and the Pieter de Grebber for £4,000 - and as you know, Probate Valuations are always on the low side.

Should you be interested in the purchase of these pictures, please contact us and address your reply to Mrs Maison at the above address.

With best wishes,

Yours sincerely,

S. Lepsius *Stefanie Maison*
Susanne Lepsius and Stefanie Maison

7 BRYANSTON SQUARE, LONDON W1H 7FF

01-262 8697

May 23, 1979

Dr Alfred R. Bader
Aldrich Chemical Company, Inc.
940 West St. Paul Ave
Milwaukee
Wisconsin 53233
USA

Dear Dr Bader,

many thanks for your letter of May 14, which arrived to-day, with your cheque for £4.000 in full payment of the painting "the Baptism of the Eunuch". Mrs Lepsius has already been in touch with Mr Emanuel, who will be collecting the picture from Christie's.

As to the other paintings in which you expressed interest, we are happy to be able to tell you that one of them is now available for sale:-

Jan van Noordt: Massacre of the Innocents, valued at £3.000

This picture is hanging at the house of Mr and Mrs Randall, and Mrs Lepsius has given Mr Emanuel their address and telephone-number, so that you can see the picture when you come to London.

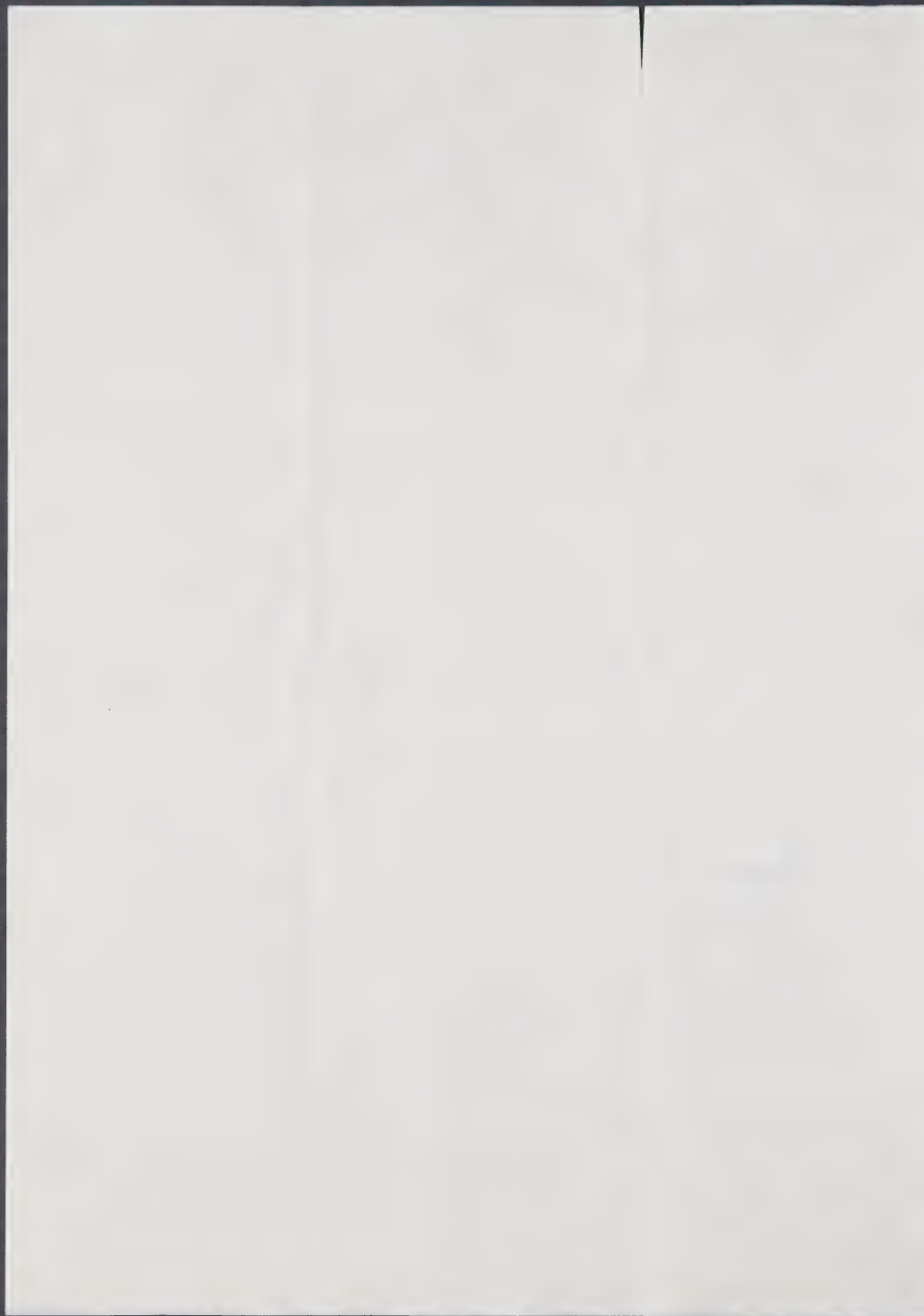
With many thanks - and we both look forward to hearing from you when you are in London -

Yours sincerely,

Stefanie Maison

(Mrs) Stefanie Maison

REC
MAY 23 1979



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

Mein geehrter, lieber Herr Professor Jankowski
Beiliegend, wie versprochen, das Fotochron
und ein Schwarzweißphoto der 'Taufe des Eunuchen'.
Bei Dr. Schapiro hier es einfach 'Leibbrandpfeiler' - ich
schwankte zwischen Decken und Jan der Tengel. Der
4. Mann der rechts - neben dem blauen Buchen - ist doch
sicher ein Selbstporträt. Können Sie den Namen bestimmen?

Bei Ihren Bemerkungen über Abans denke ich
an Job, Kapitel 2: 'Hollen wir nur das Gute nehmen
von Gott, und nicht das Schlechte?'. Der erste Band
Ihres großen Werkes ist wirklich schlecht gedruckt; die
nächsten zwei recht gut. Das fünfte ist im Großen und
Ganzen recht gut und klar. Aber es ist ein enormes Werk,
für das nächste Jahrhundert der Wert der Zeichnungen
des Leibbrandpfeilers. Es wundert mich - und ich bin
deshalb - dass Abans die Auflage übernommen hat.
Trotz des hohen Preises, kann das doch kein "Geschäft"
sein, denn wir sind jeder Bander kann Abans verkaufen.
Ich schätze höchstens 500, denn selbst große Bibliotheken

haben heute Budgetparagen.

Nr. haben die 3 Bände große Freude bereitet,
während der vielen Abende in welchen ich sie gelesen habe,
und noch viel lernen werde. Herzlichen Dank für Ihre
wunderbare Arbeit.

Beide Grüsse von Frau zu Frau.

Lies.

Georg. d. Baum

Ab. I. 81

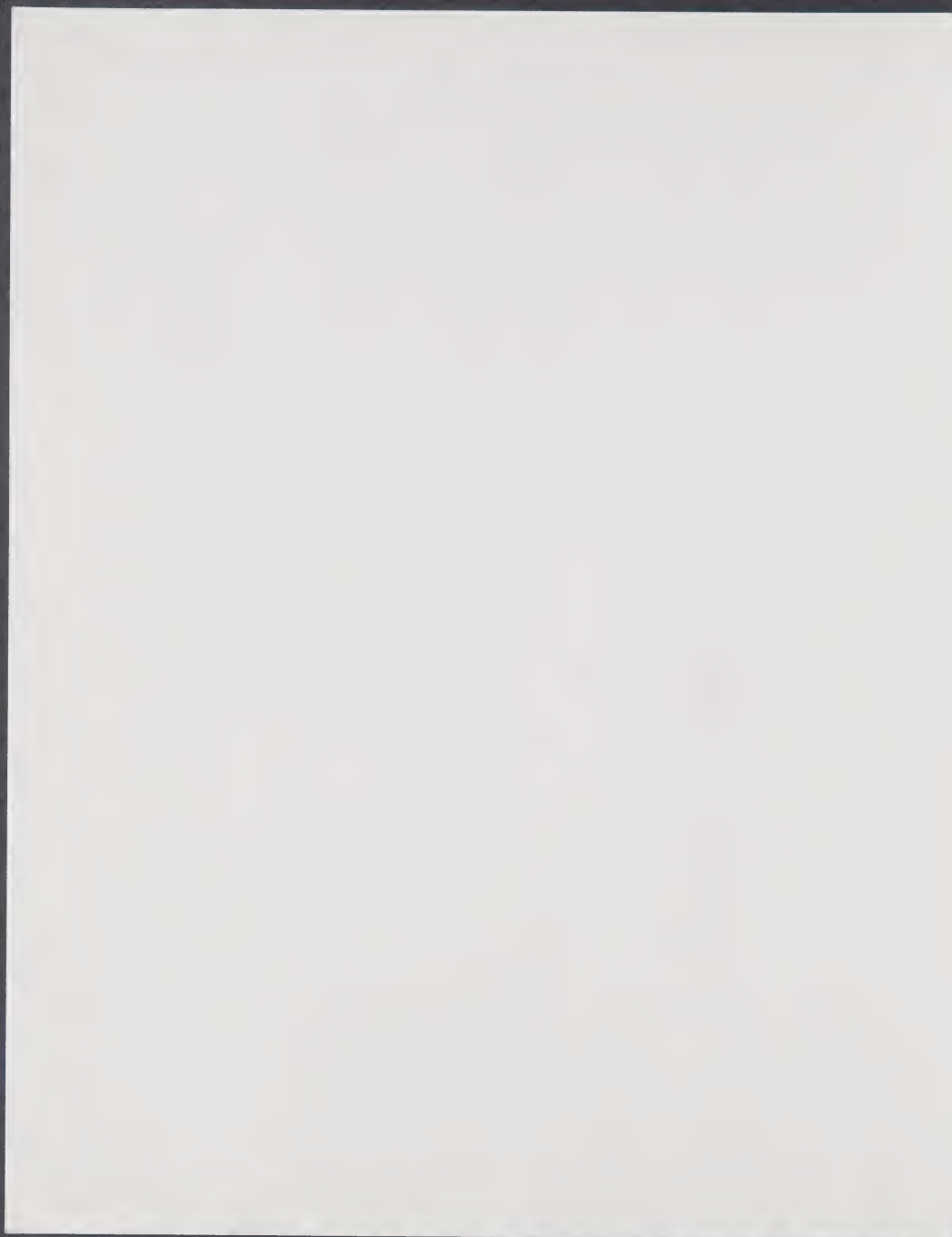
AB:mmh
1/9/81

BAPTISM OF THE EUNUCH

We have asked our chemist-collector what the criteria are for the inclusion of a given painting in his collection, and he has told us that he prefers Dutch 17th century portraits and "histories", preferably Biblical and of the school of Rembrandt, well-drawn and strong in color. He had first seen this large (oil on canvas, inches) Baptism of the Eunuch (Acts 8) many years ago in the living room of a great collector in England, Dr. Efim Schapiro, who had simply called "Rembrandt school". The most stunning feature of this "history" is its colors, the contrast between the cherry red of the little boy's dress and the shining gold of the eunuch's coat. Charming also is the blue Delft dish held by the little boy, a charm enhanced by the incongruity of a Delft dish in a New Testament story.

Our chemist believes this to have been painted by Jacob Backer who is generally thought to have been a Rembrandt student in Amsterdam in the early 1630's. There is no definite proof of this, although Backer and Rembrandt occasionally used the same models. Thus, the head of Democritus in Backer's painting of Democritus Visited by Hippocrates (Fig. 1) which we had used on the cover of our biochemical catalog is of the same model used by Rembrandt for St. Paul in his painting of St. Peter and St. Paul in Discussion (Fig. 2) of 1628, now in Melbourne.

This Baptism of the Eunuch is not particularly "Rembrandtesque" and so may be an early work, before Backer became influenced by Rembrandt. The fourth figure from the right, the young man who looks so out of place in this New Testament story, may be a self-portrait of the artist.



Prof. Dr. Warner Sumowski
Hessenwiesenstrasse 4
7000 Stuttgart - Rohr

14.2.1981

Lieber Herr Doktor Bader,

herzlichen Dank für Ihren Brief vom 26. Januar
und für das vorzügliche Ektachrom der "Taufe des
Kämmerers". Es ist ein herrliches Bild, koloristisch
ein Meisterwerk. Die Einordnung in die Richtung vom
Hacker wird zutreffen. Für Hacker selbst ist mir die
Qualität zu gut. Ich muss, was den Autor betrifft, noch
tüchtig grübeln. Das Selbstporträt rechts kann hoffent-
lich weiterführen.

Ihr Hiob-Zitat in Bezug auf Abaris ist sicher berech-
tigt. Was Sie mir sagen, sage ich mir häufig selbst.
Aber der Umgang mit Herrn St. ist so unerquicklich
wie eben mit der personifizierten Unzuverlässigkeit,
und da schaffe ich mir dann jammernd Luft.

Das andere Projekt macht mir bis jetzt Freude. Aller-
dings gibt es manche Schwierigkeiten bei der Foto-
beschaffung aus den Ostblockstaaten. Dort sind vor
allem Ektachrome unerreichbare Dinge aus einem
Wunderland. Ich könnte, mehrfach im Stich gelassen
und mit meinen Berechnungen durcheinandergeraten, noch
weitere Bilder aus Ihrer Sammlung in Farben reproduzie-
ren, falls Ektachrome erhältlich wären; das Format 10 x
15 cm würde genügen. Ich denke an Drost (Frau? im Profil),
Dou (Orientale mit Stab) und Doomer (Esther?). Wenn ich
sagen sollte, was mir hier am wichtigsten ist, würde ich
Doomer nennen, weil seine Gemälde so selten sind und
weil man kaum eine Vorstellung von seiner Farbe geben
kann.

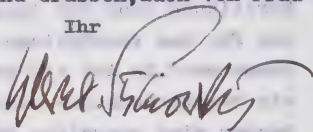
Noch zwei Sachen: Hatten Sie nicht auf eine Ausstellung
mit Bildern aus Ihrem Besitz hinweisen wollen? Ich wäre
Ihnen für Xerographien der Texte zu Ihren Leihgaben
dankbar.

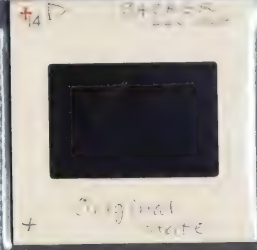
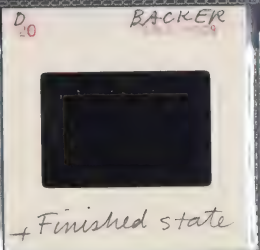
Zweitens erwähnt Emile Wolf in einem Brief an das hie-

sige Museum - ohne weitere Angaben - eine Ausstellung
"Gods, Saints and Heroes in the Age of Rembrandt".
Sie wissen sicher, um welches Unternehmen es sich handelt.
Könnten Sie mir bitte einen Katalog mit Rechnung auf
meinen Namen bestellen?
Wann werden Sie wieder in Deutschland sein?

Mit nochmaligem Dank und mit besten
Wünschen und Grüßen, auch von Frau Kropp,

Ihr







Barker

Hayden

Dr. Myra Bauer
294 North Hospital Avenue
Milwaukee Wisconsin 53233

DEPARTMENT OF PRINTS AND DRAWINGS

THE MOUND, EDINBURGH EH2 2EL

TELEPHONE: 031-556 8921

Dr Alfred R Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211
USA

17 February 1981

Dear Dr Bader

Your touching faith in my abilities is I am afraid quite misplaced for I have nothing positive to tell you about the three photographs you have sent me. The Guardian Angel is quite impossible as Rottenhammer but may well be by a German working in Italy but I do not recognise this hand. It seems to me somewhere around Matthias Kager (c 1575-1634) but I doubt whether it is actually by him. Who this strange figure in the roundels is I have no idea. In the one in the top left corner he looks to me Roman rather than a church dignitary. Is it possible that this is in fact Valerian who was visited by an angel and converted, although normally there should be a St Cecilia present as well.

The Baptism of the Eunuch is as you say very near Backer and I am sure you are right in seeing in the figure between the two children the self-portrait, but it is a very strange composition. Finally the Samaritan Woman is a real puzzle. It looks back to the pre-Rembrandtists (especially in the landscape) and forward as far as Pieter de Grebber. Is it possible that this is someone like Joris van Schooten?

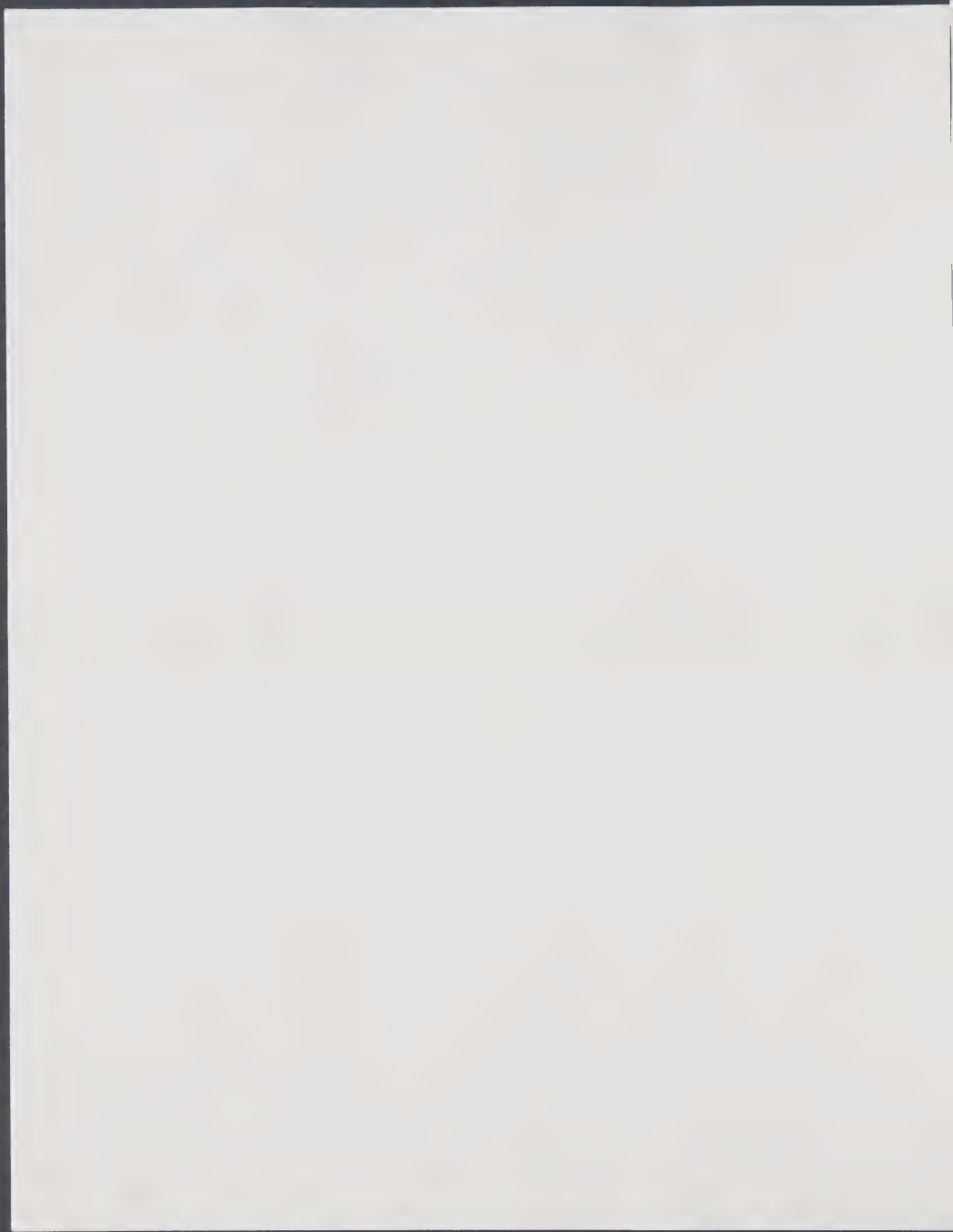
As you see I am tapping in the dark and none of my suggestions seem to me very inspired.

Kindest regards also to your wife.

Yours sincerely



Keith K Andrews
Keeper



DEPARTMENT OF PRINTS AND DRAWINGS

THE MOUND, EDINBURGH EH2 2EL

TELEPHONE: 031-556 8921

Dr Alfred R Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211
USA

17 February 1981

Dear Dr Bader

Your touching faith in my abilities is I am afraid quite misplaced for I have nothing positive to tell you about the three photographs you have sent me. The Guardian Angel is quite impossible as Rottenhammer but may well be by a German working in Italy but I do not recognise this hand. It seems to me somewhere around Matthias Kager (c 1575-1634) but I doubt whether it is actually by him. Who this strange figure in the roundels is I have no idea. In the one in the top left corner he looks to me Roman rather than a church dignitary. Is it possible that this is in fact Valerian who was visited by an angel and converted, although normally there should be a St Cecilia present as well.

The Baptism of the Eunuch is as you say very near Backer and I am sure you are right in seeing in the figure between the two children the self-portrait, but it is a very strange composition. Finally the Samaritan Woman is a real puzzle. It looks back to the pre-Rembrandtists (especially in the landscape) and forward as far as Pieter de Grebber. Is it possible that this is someone like Joris van Schooten?

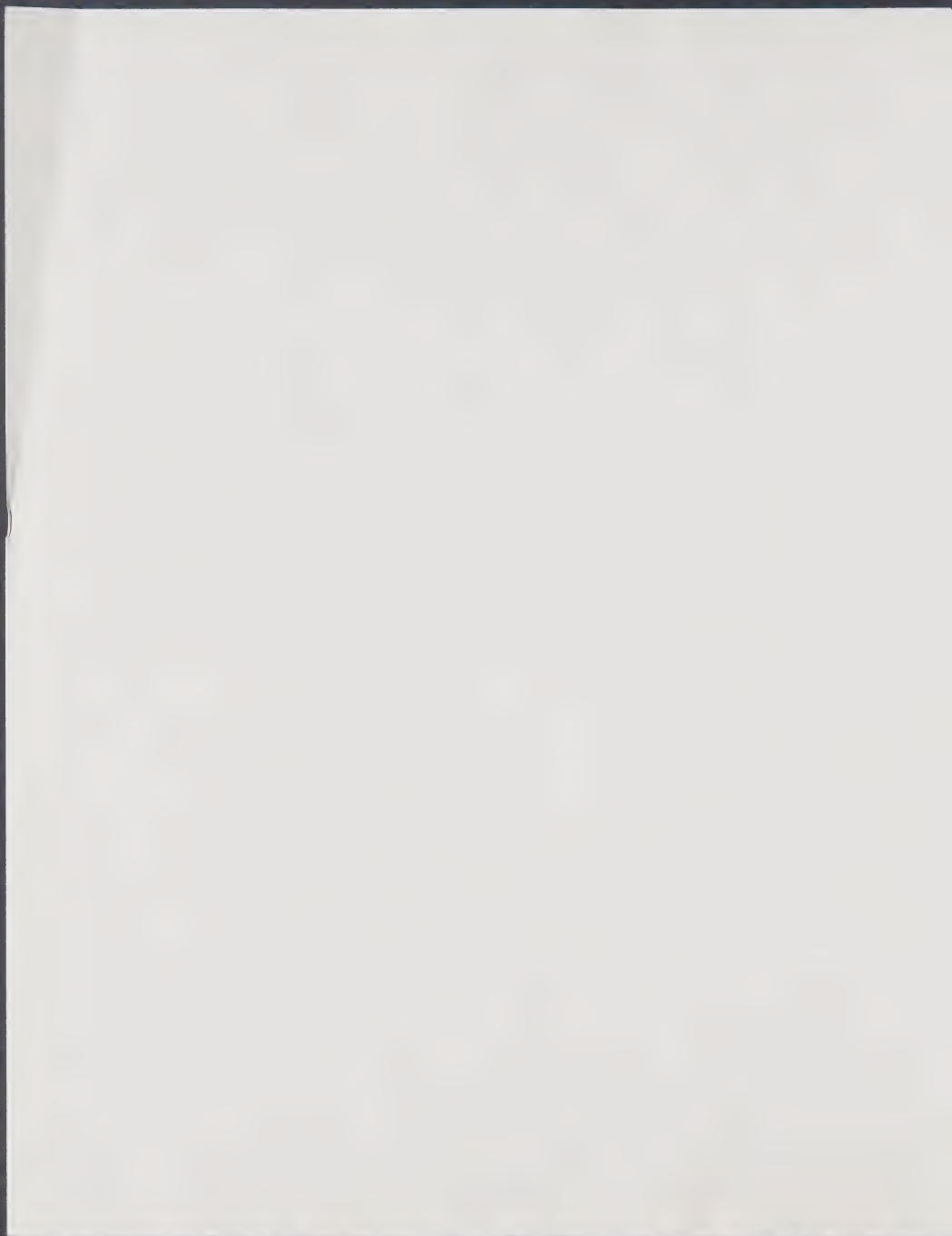
As you see I am tapping in the dark and none of my suggestions seem to me very inspired.

Kindest regards also to your wife.

Yours sincerely



Keith K Andrews
Keeper



25 July 1984

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211

Dear Dr. Bader:

For the past twenty years Menil Foundation has been conducting and publishing research on the representations of black Africans in Western art. (See the enclosed brochure for a brief description of the scope of our efforts and of our publications.) In connection with this research we would like to order four (4) black and white, 8 x 10 in. photographs of the following work in your collection:

Jacob Adriaensz. BACKER (1608-1651)
PAINTING. Baptism of the Eunuch. ca. 1630
Canvas. 104.7 x 117.4 cm.

REFERENCE : Werner SUMOWSKI, Gemälde der Rembrandt-Schüler in vier Bänden (Landau, 1983-?), vol. I, J. A. Backer - A. van Dijck, no. 4 and color plate.

Would you be so kind as to confirm or correct the above-stated information and to include your inventory number for this work.

Please bill Menil Foundation and send both your invoice and the photos to my attention at the above address. The photos will be used for study purposes only and will not be reproduced without your express written permission.

Thanking you in advance for your assistance with this request, I am

Sincerely yours,



Jane Horkel

Forthcoming

Volume 1

From Europe to America (Sixteenth to the Twentieth Century)

Part 1 in preparation

Part 2: *From the Abolition Movement to Emancipation and Beyond*

Hugh Honour

Publication Date: Fall 1987

Order Form

Harvard University Press

78 Garden Street, Cambridge, MA 02138

Please allow four to six weeks for mailing of the book. Single books should be ordered full price. Two or more books may use a part charge order.

The Harvard Guarantee

All books are guaranteed to be in stock at the time of purchase. If a book is unavailable, we will refund the purchase price or substitute a book of similar interest.



\$1.00

Name _____

Address _____

City _____

State _____

Zip _____

Signature _____ Exp. Date _____

The Image of the Black in Western Art

Lectis Bagnor, General Editor

Qty Code Title Price

_____ BUG1M From the Pharaohs to the Fall of the Roman Empire \$65.00

_____ BUG1A From the Demonic Threat to the Declaration of Sainthood \$70.00

_____ BUG1B Africans in the Christian Ordinance of the World \$80.00

Shipping _____

Postage & Handling _____

TOTAL DUE _____

HA 027156-04

About

THE IMAGE OF THE BLACK IN WESTERN ART

The Menil Foundation began research on the representations of blacks in Western art over two decades ago. The Foundation has sought out examples in every artistic area—sculptures, frescoes, illuminated manuscripts, paintings, drawings—in archeological sites, museums, private and church collections, and libraries. The purpose throughout has been to provide a richer field of reference to the ways the Occident has thought and felt about the black African.

The outcome is *The Image of the Black in Western Art*, a work of immense scholarship that traces changes in the representation of blacks from the third millennium B.C. to the early twentieth century, from Egypt to America. Through more than 1,100 illustrations, we see blacks depicted as fearsome warriors, objects of degradation, saints and protectors, entertainers, dancers, musicians, and ornaments to the households of the rich.

This varied and complex history is examined by leading scholars, who convey the present state of research in a narrative that is as fascinating to read as it is rich in fact and explanation.

"Starting from a moral impulse, it has grown into a project of unusual beauty and scholarship, executed meticulously."

—Peter Wood
African News

"What is most impressive... are the overriding interest and delight in diversity, the dignity with which most blacks were portrayed, and the enduring capacity of artists for empathy and human expression. Regardless of the complexities and ambiguities of the black image, the artistic heritage from Egyptian and Hellenistic times to the great portraits by Memling, Bosch, and Rembrandt presents an unanswerable challenge to the later racist societies that have relied on dehumanizing caricature as an instrument of social and economic oppression."

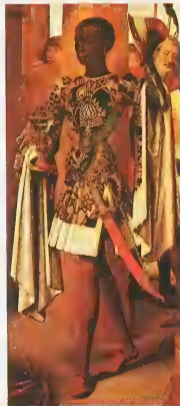
—David Brian Davis
New York Review of Books

A publication of
Menil Foundation, Inc.
1518 Branard
Houston, TX 77006
(713) 528-1345

Distributed by Harvard University Press

THE IMAGE OF THE BLACK IN WESTERN ART

A Publication of the Menil Foundation, Inc. • Distributed by Harvard University Press



"A project . . . remarkable for its range and scope, for the exalted nature of its ambitions and its beauty of presentation . . . The existing volumes are impressive on several counts. As books to look at, they bring forward an immense amount of material . . . from many parts of the world. As books to read, they forge way beyond the boundaries of art history."

—John Russell
The New York Times Book Review

THE IMAGE OF THE BLACK IN WESTERN ART

Ladislav Bugner, General Editor

Volume 1

From the Pharaohs to the Fall of the Roman Empire

Jean Vercoutter, Jean Leclant, Frank M. Snowden, Jr., and Jehan Desanges
Foreword by Amadou-Mahtar M'Boi
Preface and Introduction by Ladislav Bugner

"This handsomely illustrated book . . . investigating the iconography of blacks in Occidental art . . . virtually exhausts all possible resources, both representational and historical, on the Negro in antiquity."

—John D. Cooney

Saturday Review

This volume traces the earliest sources of Western images of the black. Jean Vercoutter locates the first images of blacks in Egyptian monuments and objects, which reflect Egypt's complex relationship with Kush, its black African neighbor/adversary. Jean Leclant shows how the Kushites adopted the Egyptian iconography and traces how the Egyptian images of blacks, as well as blacks themselves, entered the Greek Roman world through the Nile Delta. Frank M. Snowden, Jr. analyzes the integration of Africans into Greco-Roman society. Jehan Desanges's examination of North African monuments shows that their portrayal of distinctive African features was less specific—and less influential—than the more centralized Egyptian images. A final contribution by Jean Leclant focuses on how the Greeks and Romans used images of blacks to designate the distant, exotic land of Egypt and to serve as a sign of differentiation.

Volume 2

From the Early Christian Era to the "Age of Discovery"

Part 1: From the Demonic Threat to the Incarnation of Sainthood

Jean Devise, with a preliminary essay by Jean Marie Courtes

The theme of Ethiopia in Latin and Greek patristic writings furnishes an intellectual and spiritual perspective on the images of blacks in the Middle Ages. Jean Devise describes and analyzes early medieval representations of blacks in illuminated manuscripts, stained-glass windows, monumental sculptures, and cult objects from the Byzantine Empire and western Europe, with special emphasis on Muslim Spain and Norman Italy. The final chapter presents an important essay on the legend, history, and iconography of the black saint Maurice, protector of the Holy Roman Empire.



352pp
56 color, 320 b/w halftones
9.54" x 11
Cloth, \$65.00 Book Code: BU1G1M1
ISBN 0-226-01040-4



288pp
41 color, 127 b/w halftones
9.54" x 11
Cloth, \$70.00 Book Code: BU1G1L2
ISBN 0-226-01041-1



380pp
47 color, 217 b/w halftones
9.54" x 11
Cloth, \$89.00
Book Code: BU1G1ZB
ISBN 0-226-01042-8

Volume 2

From the Early Christian Era to the "Age of Discovery"

Part 2: Africans in the Christian Ordinance of the World
(Fourteenth to the Sixteenth Century)

Jean Devise and Michel Moulet

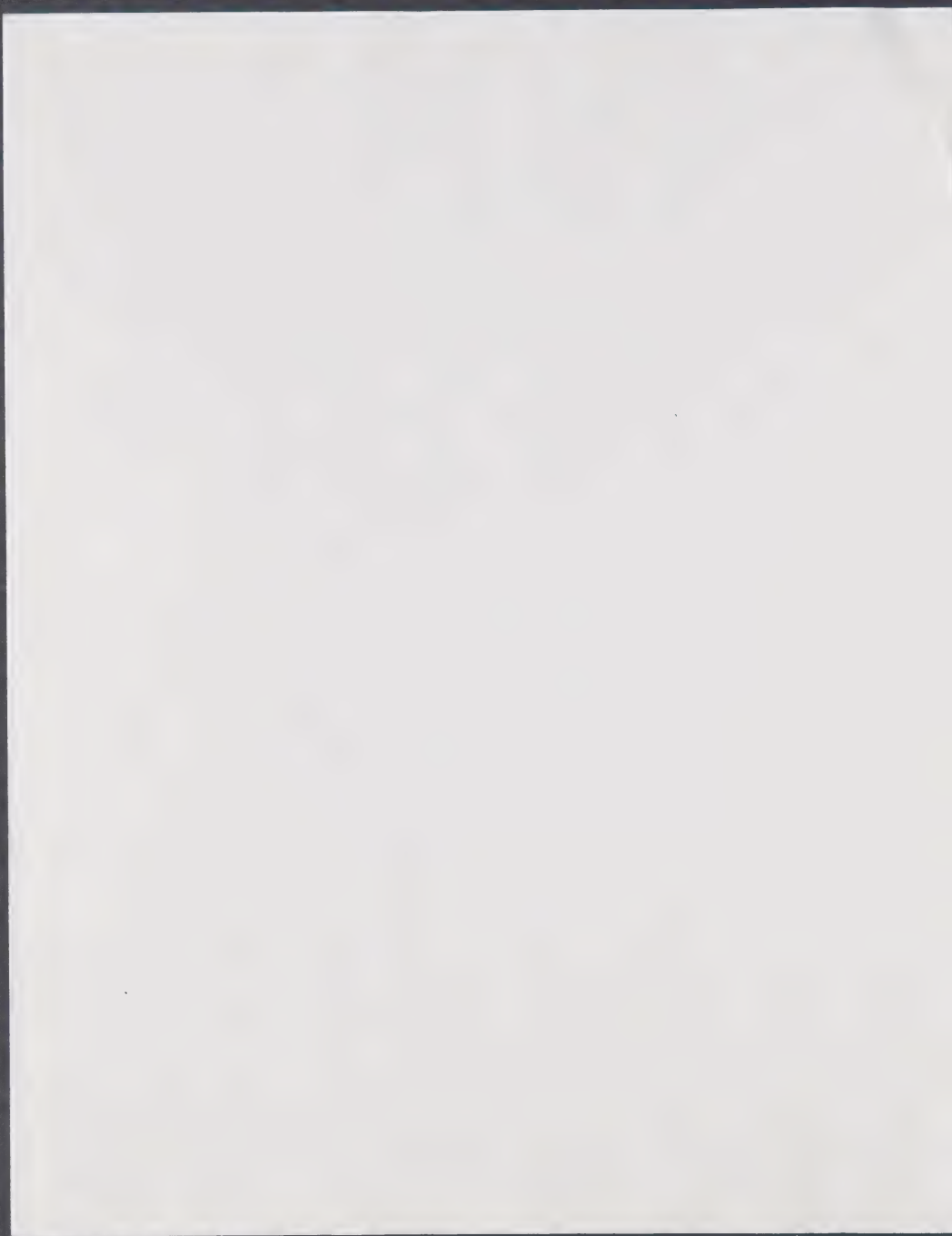
The authors demonstrate that within the Holy Roman Empire the black's image developed mainly in the realms of hereditary and typology and led to the image of the black king in the Adoration of the Magi theme. In nonimperial Europe, although blacks were often stereotyped as demons and infidels, contact with actual blacks in the course of exploration brought a change. Evidence drawn from cartography, including portolanos and world maps, shows how "mythical images of blacks were revised in view of new information about Africa and Africans gathered by merchants, missionaries, and others. The authors conclude with a discussion of how the Portuguese discovers along the western coast of Africa and the onset of the trade in African slaves affected the Western image of the black.

Il ! qui arrivera à le perdre à j'm!
Croyez à mon fidèle et reconnaissant souvenir. Wolkow

sier. Puisque vous m'annoncez
votre visite, soyez que c'est avec plaisir
que je vous accueillerai à la Conservation.

Je pourrais même vous montrer — ouf! l'homme
est rauf — un beau Brama enfin acquis par
notre musée, pour notre très petite et lacrimieuse na-
tion hollandaise. Votre 37 : j'avais dit à Gahan que

je devrais à l'indroy. Un beau portrait en miniature.
Le 34 : Bol est à exdome d'autant + qui il ne vait trop tard à cette
date (je prend Rembrandt je suis va Venin et à l'année (peut-être, dont le...
ne est qu'une copie (anci), Bol je peut + copie Rembrandt! — Votre 48 est
de Rembrandt, je croi. Et comme j'ai une ce mytastory



den: 18.6.79

lieber Alfred!

Hab herzlichen Dank für deinen Brief.

Die Karte des Kammersenemanns kommt

wohl von einem auch von Ubeck beim-

gehrten Künstler¹ ^{1897. Bloemaert.} Im RKD ist es

J.A. Sacker (?) eingeschrieben worden.
Ich füge eine Fotokopie mit Vergleichsbeispiel bei.
Vom Bloemaert habe ich leider kein Foto

noch einmal sehen, ob Ähnlichkeit ist.

Im Deubrandts Bildnis von Deubrandts

Karte möchte ich noch einmal im

Original sehen, bevor ich da mein

Urteil abgebe. Es ist sicher kein schlechter

Kauf, denn es muß doch wohl in

Deubrandts Werkstatt entstanden sein

(→ siehe Viet), denn es muß von Deub-

brandt selbst sein sollte. Auf jeden Fall:

conjectura latrans!

Seinen Katalog habe ich an vororo
geschickt. Inzwischen ist die zweite
Anlage des kleinen ^{Rt} Bündelchens
erschienen. Ich würde dich dort anmelden.
Ich will mir angewöhnen, so schnell
wie du mir antwortest. Wenn Adrid
das Bloemaert Foto auch noch
haben sollte, erwidere das Brief erst einmal
so und als Bitte dann um eine Kopie!
Andersfalls findest du die Angaben
in der Description.

Herselbe Brief
auch von Adrid und dann
dein Anton Tumpert

Anlage:

Letzte Zeit auch Adrid mit dem Foto
vom Jacobstamm.

Journal of the American Medical Association

TEST

January 1942

Subscription Office: Dr. A. H. Harkness

AMERICAN MEDICAL ASSOCIATION

Dr. Harkness
1234 EW
Dr. Harkness
1234 EW
1234 EW

Dr. Harkness
1234 EW
1234 EW
1234 EW

1234 EW

12. *DOOP VAN DE KAMERLING* (afb. XII)
 Milwaukee, Collectie Dr. Alfred Bader
 Doek, 104,7 x 117,4 cm.

Herkomst

Dr. E. Schapiro, Londen

Literatuur

Sumowski 1983, p. 193

Foucart 1983, p. 369, noot 29 (als Blommendael)

Toeschrijving

Door Sumowski is het schilderij bij Backer opgenomen. De toeschrijving in het RKD aan Blommendael, welke overgenomen is door Foucart, wordt door hem wel vermeld, maar verworpen.

Een neger gekleed in een kostbare gele jas knielt op een kussen voor een oude grijze man die water over zijn hoofd sprenkelt. Een jongetje houdt de kom met water in zijn handen. Enkele toeschouwers, onder wie een soldaat, kijken toe. Het landschap op de achtergrond is rotsachtig en kaal. Het moet erg warm zijn, want door één van de toeschouwers wordt een parasol vastgehouden, die als attribuut ook te zien is op enkele versies van Lastman en Rembrandt.

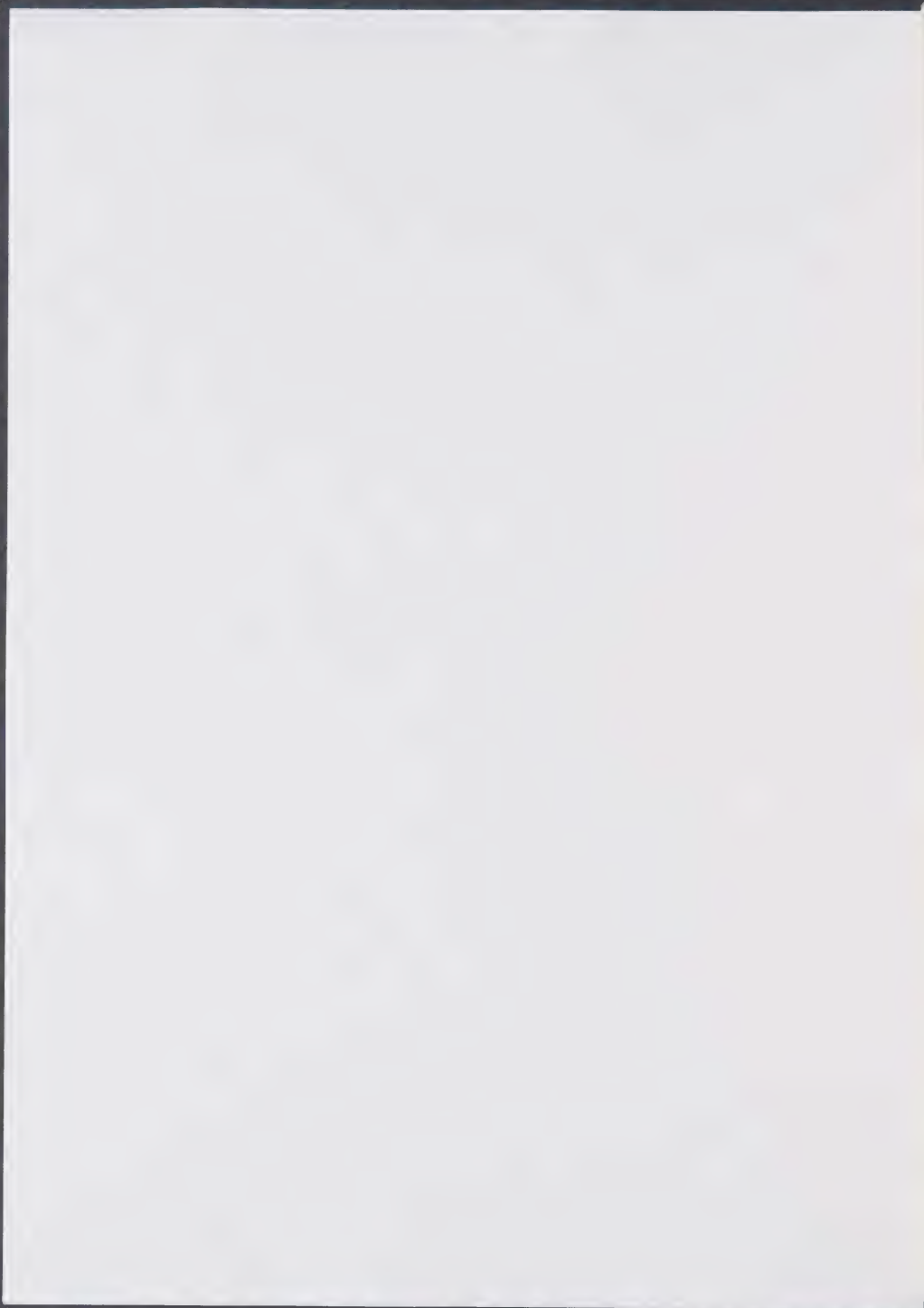
In Handelingen 8: 26-40 wordt de ontmoeting beschreven tussen de diaken Filippus en een kamerling van de koningin der Ethiopiërs op de weg tussen Jeruzalem en Gaza. Als Filippus hoort dat de Ethiopiër in zijn reisboekjes uit Jesaja leest, vraagt hij of hij de tekst begrijpt. De eunuch antwoordt: "Hoe zou ik dat kunnen, als niemand mij daarin behulpzaam is?" Filippus geeft daarop uitleg. Als de koets bij water komt, vraagt de eunuch of hij gedoopt kan worden en aldus geschiedt.

Het thema komt in de Nederlanden voor het eerst voor in de

zestiende eeuw om in de zeventiende eeuw een grote populariteit te krijgen. Volgens Defour houdt deze populariteit verband met de vestiging van de reformatie in Noord-Nederland. Volgens de Rooms-Katholieke leer vormde het ontvangen van het sacrament van de doop voorwaarde voor toekomstig zieleheil en diende daarom onmiddellijk na de geboorte plaats te hebben. In zijn commentaar op de Handelingen der Apostelen stelde Calvijn daarentegen i.v.m. met het verhaal van de doop van de kamerling, dat niemand gedoopt kon worden zonder geloof in de Bijbel en dat de doop slechts plaats kon vinden na bijbeluitleg en ten overstaan van de gemeente. De geschiedenis van de doop van de kamerling moet derhalve voor protestanten een speciale betekenis hebben gehad.¹

Hoewel met name Philippus Blommendael-trekken vertoont, lijkt een toeschrijving aan Blommendael mij twijfelachtig. Het kleurgebruik is m.i. veel harder dan op de gesigioneerde en toegeschreven werken (voor zover dat mogelijk was om te zien), maar vooral waar het de uitbeelding van het verhaal betreft zijn er verschillen. De combinatie van realistische werkelijkheid en religieus gebeuren, zoals te zien bij Mozes slaat water uit de rots en Christus op de Olijfberg is op dit schilderij afwezig. De bijbeltekst is slechts de aanleiding tot de voorstelling, maar kennelijk niet een bron van inspiratie. De reiskoets is nergens te zien en het water waar de eunuch in afdaalt om zich te laten dopen, is afkomstig uit een schaal. Op de andere religieuze historiën heeft Blommendael zich duidelijk laten leiden door de betreffende bijbelteksten. Mede op grond hiervan meen ik dat dit werk dan ook niet door Blommendael geschilderd is.

¹Rovenstaande gegevens ontleend aan Defoer 1977, pp. 21-24.



Baptism of Kennedy

$41\frac{1}{4} \times 46\frac{1}{4}$ inches

~~The Garrison~~ Boston
at Schuyler's Baptism of Emma

David de Witt 11 II 02



~~Dr. Gustav~~ ~~Bocher~~
ex Schuyler's Baptism of Esmund

Smith
No. 2-153L

HASTINGS 201-207 JEWELLER
JORDAN OH - HIDEBOONE, TN 37118 A

