

Alfred Bader

Alfred Bader Fine Arts - Painting Files

Van Dyck?

[ca. 1961]

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N.Y. april 23rd,87

Dr. Alfred Bader,
Aldrich Chemical Comp.Inc.
P.O.Box 355,
Milwaukee, Wisc. 53201.

Dear Dr. Bader :

In reply to your letter of March 17th there is very little light I can shed on the grisaille portrait of a man.

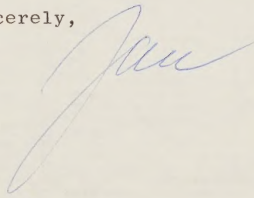
I took some time to try to find any other information on this particular painting, but, alas, I am giving up. All I do remember is, that most people who saw it in our Gallery seemed to like it and found it interesting.

I hope you both are in good health and that everything is fine with you.


Sorry I could'nt be of more help, but remember it is close to 20 years ago.....

With my best regards to you both,

Sincerely,



*P.S. I am returning
the photograph,
as you may need it.*





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

March 17, 1987

Mr. Jan Klein
Central Picture Gallery
5 East 57th Street
New York, New York 10022

Dear Jan:

May I ask you for your help in a delightful puzzle?

Recently, I traded with Harry Moore a painting which he had gotten from you some 15 years ago; a photograph is enclosed.

I find the picture such a puzzle because the face is so wonderfully well painted, whereas the hands are quite weak. Even more puzzling is the fact that this grisaille is painted on top of a portrait of a man, in reverse; you can clearly see his eyes at the very upper edge of the painting.

I presume that you purchased the painting at Christie's in London many years ago. Could you please help me by telling me what you know about it and as much of the provenance as possible. It is in a frame made in Sweden; did the painting appear at auction in that frame?

I just don't know whether I am dealing with a genuine 17th century Flemish sketch or whether it is a much later fabrication. In any case, please don't worry at all: I acquired this sketch in a very complicated trade with Harry Moore, and both he and I should know what we are doing. Hence, I am really writing to you only as an old friend, asking for information.

Many thanks for all your help, and best regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosure





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

March 13, 1987

Prof. Seymour Slive
The Fogg Museum
Harvard University
32 Quincy Street
Cambridge, Massachusetts 02138

Dear Seymour:

Thank you so much for your help with my dark landscape, and I apologize again for having used a camera obscura. When I was a boy of ten, an uncle gave me 10 Austrian schillings to buy a box camera then on sale for that price, and I used the money to buy a chalk drawing instead. That rather worried my uncle who wondered whether I might be mentally retarded, but the drawing is now in the Minneapolis Art Institute. I have never taken to cameras, and we use the cheapest Kodak camera available, just for identification of paintings we purchase.

I have traded the landscape with a dealer in Chicago. It has taught me not to rely too much on provenance.

I enclose photographs of three recent acquisitions. Of these, I like the round painting, which comes from the Spencer collection as Solomon de Bray, the best. The Ratcatcher is obviously after the Rembrandt print. I don't know what to make of the elegant Flemish man which is painted on top of an upside down portrait of a man whose eyes you can just discern. Perhaps this is a clever 19th century fake.

Fond regards.

As always,

Alfred Bader
AB:mmh
Enclosures



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

Mein lieben Walter:

Ich beside mich gerne auf verschiedenen
Briefe / Karten zu beantworten.

Meinem Brief an die National Gallery habe
ich nicht überpetzt noch weitergependelt, sondern die
Jane einfach telefoniert, und ihr erklärt, wer Sie
bist. Natürlich hat sie suggested, Sie die
Photographie gleich zu senden, und auf die Bücher zu
verzichten.

Beständig einige Photographien:

(1) Ihre Rattengiftverkäufe, auch Exekution*
davor. Picken aus die Zeit, und doch noch dem
R-Pfich. Mir war aus dem Pfich nie klar gewesen,
dass die Verkäufe lebende, wohl zahme
Ratten mit sich führt. Weipst Sie, was das
gemalt hat?

(2) Photo und 'slide' des halbe gereinigten
Mannes, den ich kürzlich bei Christie's New York
gekauft habe. Ich möchte es so in einer
Connoisseursplig Ausstellung zeigen.

Das Bild ist farblich herrlich, nur leider ein
Fragment. Von wem? Ihre Engel mit
Abraham? Wohl nicht, da die Kleidung
so reich. Ein früher Lidens?

* Leider führt die
Anzahl aus.



(3) Ein Buisson auf Holz, einem eleganten Mann
 darstellend, das mit Kopfzubecken besetzt.
 Ist es eine wirklich gute Fälschung? Der
 Kopf ist so gut, die Hände viel schwächer.
 Dieses Bild ist auf einem Porträtkopf eines
 Mannes gemalt - die Augen dieses unteren Bildes
 kann man über dem Kopf des eleganten Mannes
 sehen.

Was meinst Du?

Weiter zum Oldenburgers Bild, die Taufe der
 Kämmerer: Eine weitere Fälschung wird bald
 veräußert werden - Kerst liegt bei. Kleiner,
 und ich meine viel schwächer als das Oldenburgers
 Bild. Mir gefällt das Bild aus Oldenburg gut.
 Weißt Du, wer es gemalt hat? Könnte es ein ganz
 früher Eckhout sein? Die Komposition gefällt
 mir viel weniger als die Malweise.

Dr. Riemer's wird für den japanischen
 Katalog gespendet.

Nun zu Jacob de Villiers: Wieder EHB
 (die sich sehr pinätyt) noch ich möchte für die
 Kopien aus seinem Kisten nehmen - dazu haben wir
 den Kisten viel zu gerne! In der Bieder Ausstellung



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

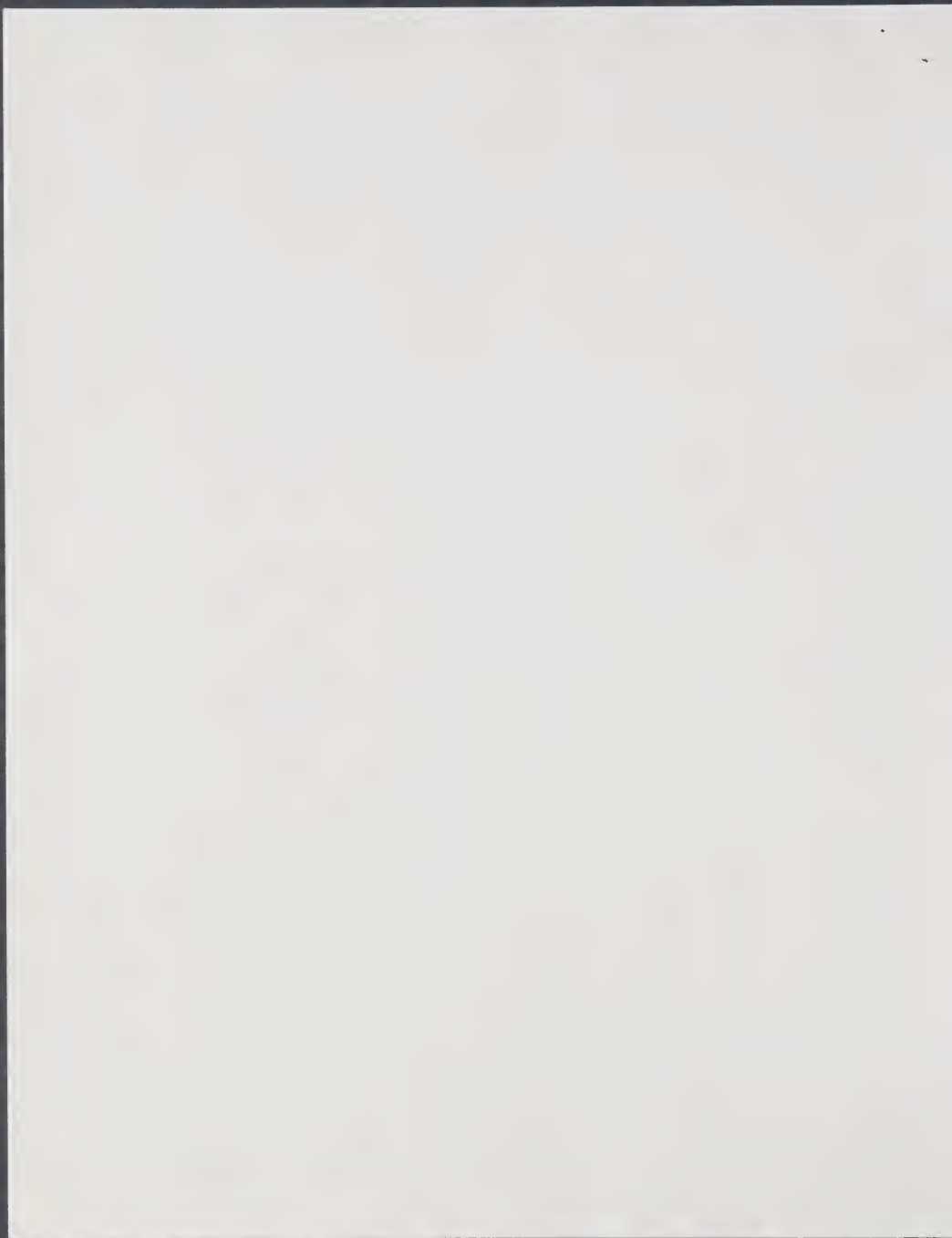
-3-

hier hängen meine zwei de Villiers neben dem Badius
'negles', und EHB, sowie mein sehr tüchtiger
Restorator und ich haben uns alle drei Bilder
genau angesehen. Sicher ist, dass meine zwei
Bilder, gleich pigment, von de Villiers sind. Wir
sind alle unsicher, ob das Badius Bild von der
gleichen Hand ist. Möglich - ja. Sicher - nein.
Gelegentlich möchte EHB einen Aufsatz über de
Villiers schreiben, der aber doch wohl noch Nein
opus IV erscheinen wird.

Möchtest Du ein Elektronen meines Kleinen
de Villiers? Hast Du die Farbabbildung des
de V. reproduzierten Bildes bei Pokrzy, S. VI, 1986,
No. 48 gesehen? Xerox liegt bei.

Fragen, Fragen, nichts als Fragen!

Je mehr ich mit mein Maer Portait
anschaue, da mehr glaube ich, dass es ein Selbst-
portait ist. Die Idee stammt von Christian Tümpel.
EHB, Bill Robinson und Frau Ellen Beert, die
ich alle gefragt habe, halten es für möglich,
aber nicht sicher. Mir gefällt das Bild wirklich gut.

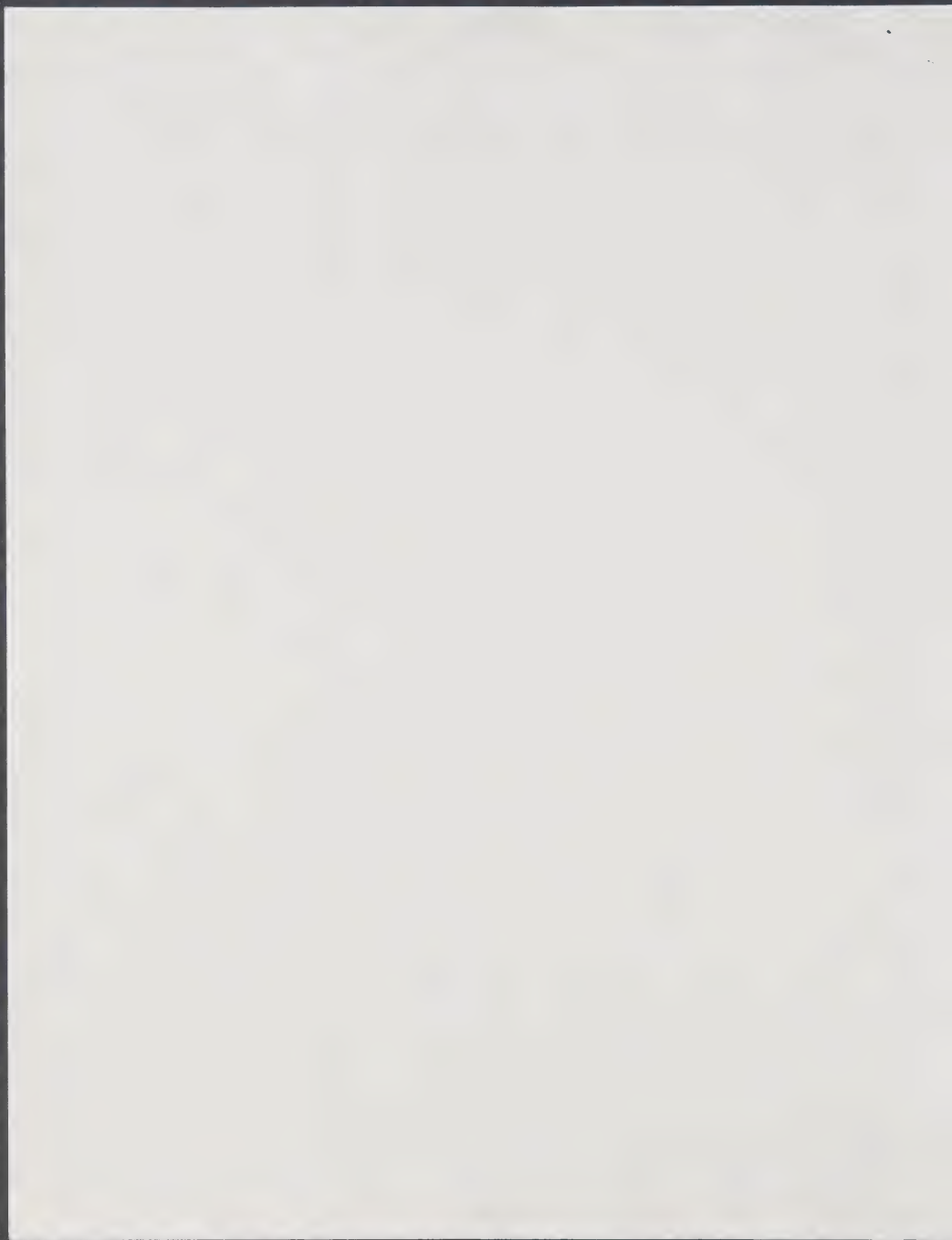


Hast ich mich um einen Kaufmann bitten? Vor sieben Jahren, in 1977, sandte ich einem Herrn Christian Klemm ein Exemplar meiner schönen Sandart, ein Portrait von Johann MANDL, von der Frauenkirche in München stehend. Im 1986 ist beim Neuphener Verlag für Kunstwissenschaft in Berlin das Werk Klemm's erschienen, aber ich möchte es mir behalten, falls mein Bild abgebildet ist. J. von S. ist doch nicht unter den Reimbildschülern zu zählen! Könntest Du bitte prüfen, und falls ja, mir ein Herz spenden. Besten Dank.

Agogos fragen: Könntest Du mir bitte das Jahrgangsbuch des Jahres nicht de Gelder N. 58 in der 'Bible Through Their Eyes' anschauen. David von Joppen war so schön, dass es de Gelder ist, aber - wie so oft - pale nicht richtig.

Prof. J. Bruggen fragte mich jetzt, ob das nicht ein Jacob Joppen sein könnte, und natürlich wurde ich antworten, dass das eine 'adventurous' aber nicht abenteuerliche Beschreibung ist.

Ich gab das Bild gestern meinem Restaurator, mit der Bitte, die Pigmente zu prüfen - wahrscheinlich ist sie auf de Gelder geändert worden. Das alte Bild ist pale schön.



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

-5-

Beitragend auch Elektronen des 'Velocenen
polums', lange nach Luftman. Vielleicht wird der
Tropfen doch einmal fallen.

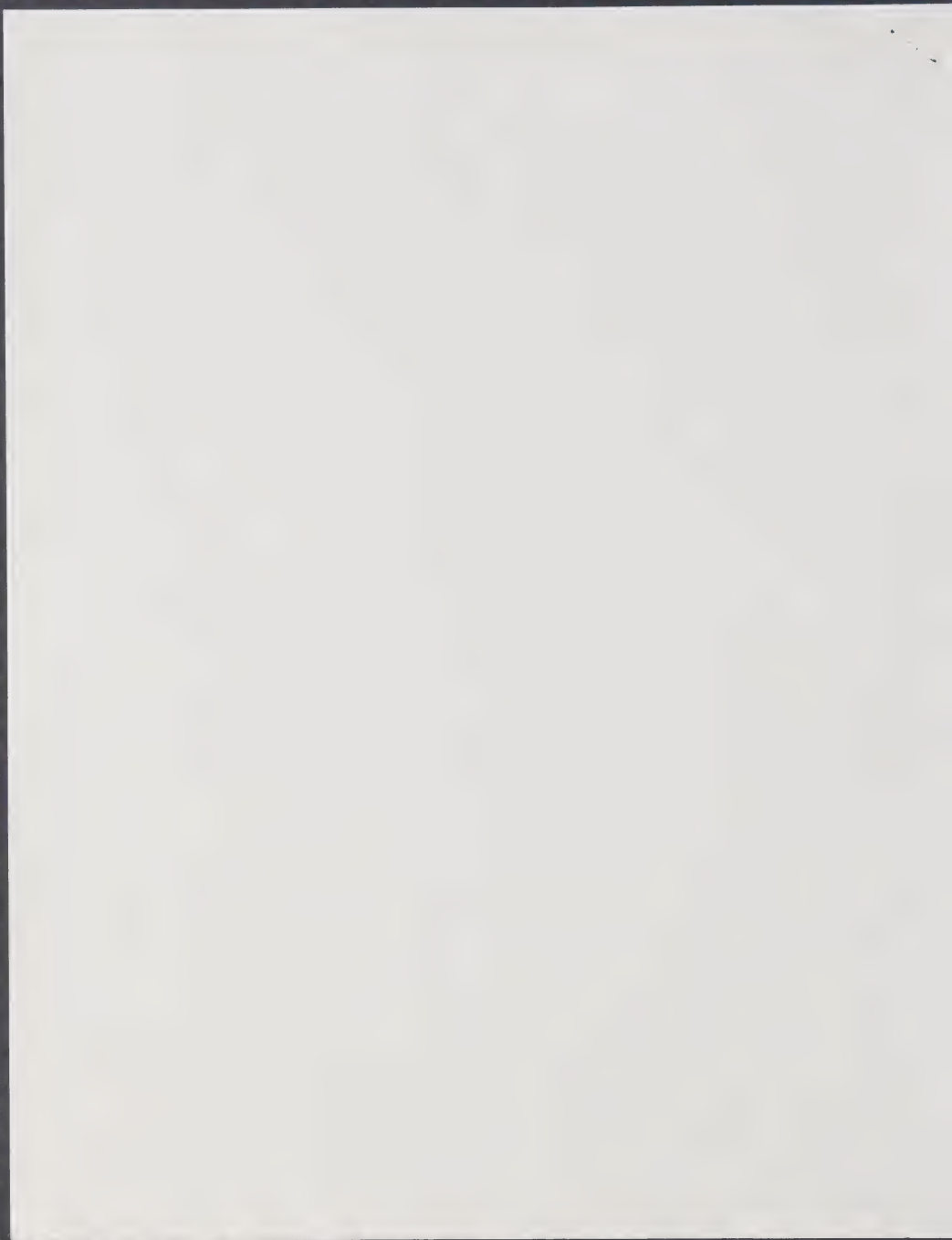
Re einem Vertrag über die Bibel durch
"vollständigen Augen" - natürlich kostet es, aber nur
Zeit. Besonders nehme ich geringe Geld nicht von
Universitäten an. Ja ich aus gleichen Vertrag in
Lauf halten würde, würde ich die Piss so wie so
mit haben. Ja wird mich anlachen, aber vielleicht
die Pinduben nicht. Bitte lache aber leise.
Ich wäre so gerne Kunsthistoriker.

Allerhergliche Grüsse an Dich
und Marie Antoinette.

Dein alter

Alf. B.

13. III. 87





GASPAR DE CRAYER

ANTVERPIENSIS HUMANARVM FIGVRARVM MAIORVM

An. 1627. Dy. p. 1627. PICTOR ET CARDINALIS FERDINANDI HISPANIARVM *Cum oratione*

Paul de Port. sculp.

INFANTIS DOMESTICVS BRVXELLIS.

45%

$2\frac{7}{8} \times 4''$

#51
fig 1







Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

March 13, 1987

Dr. William Robinson
Pierpont Morgan Library
29 East 36th Street
New York, New York 10016

Dear Bill:

The more I look at the portrait by Maes, the better I like it. Another painting that I have you to thank. I do believe that it could well be a self-portrait, but how does one make sure?

Enclosed are a few photographs of recent acquisitions.

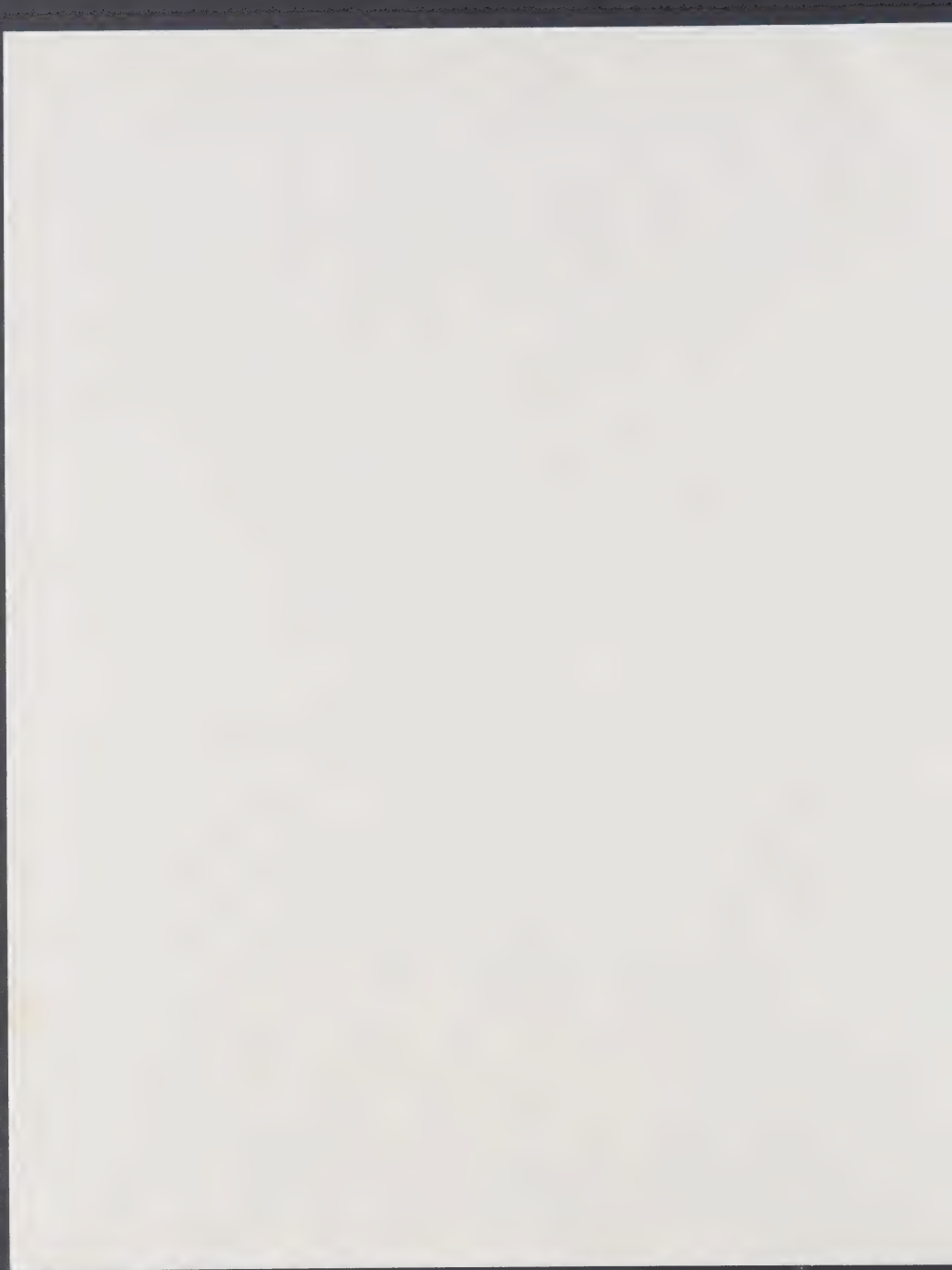
One, now half cleaned, is that old man that you and I looked at together at Christie's. It is absolutely stunning in color and clearly a fragment of a very large painting.

Another is a very beautiful, small round painting from the Spencer collection, where it was called--surely correctly--Solomon de Bray. It is illustrated in the key article by von Moltke.

The third is a period, school painting after Rembrandt's etching of the Ratcatcher.

The fourth, the portrait of an elegant man, is a real puzzler. As you will see, it is painted on top of a reverse portrait of a man whose eyes you can just discern. The face of the man is just beautiful, but the hands, while quite well painted, rather coarse. I wonder whether we are really dealing with a very elegant forgery.

Looking through the New York catalogs of the week after next, there is nothing that I can see at Christie's other than possibly that Cecil B. de Mille production by van Troyen. Sotheby has a very curious Baptism of the Eunuch which had been in their catalog last June, but was then withdrawn. It comes from the Oldenburg Gallery, and was offered to me as a Rembrandt in Vienna in the 1950's. Hope springs eternal, but I don't think that this is by Rembrandt, although it is a very nice painting. In the 1950's, the owners wanted \$10,000 which I didn't have. If I may, I will call you just before the sale to discuss your thoughts about this painting.





Chemists Helping Chemists in Research and Industry

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Dr. Alfred Bader
Chairman

March 20, 1987

Dr. Christopher Brown
Curator
National Gallery of London
Trafalgar Square
London WC2N 5DN, England

Dear Christopher:

May I ask you for your help with the puzzle which I acquired in a trade of several paintings, recently.

As you will see ^{from} the photograph enclosed, it is a Grisaille of Gaspar de Crayer, surely very close to the Grisaille listed by Smith as No. 751 then in the collection of the Duke of Buccleuch.

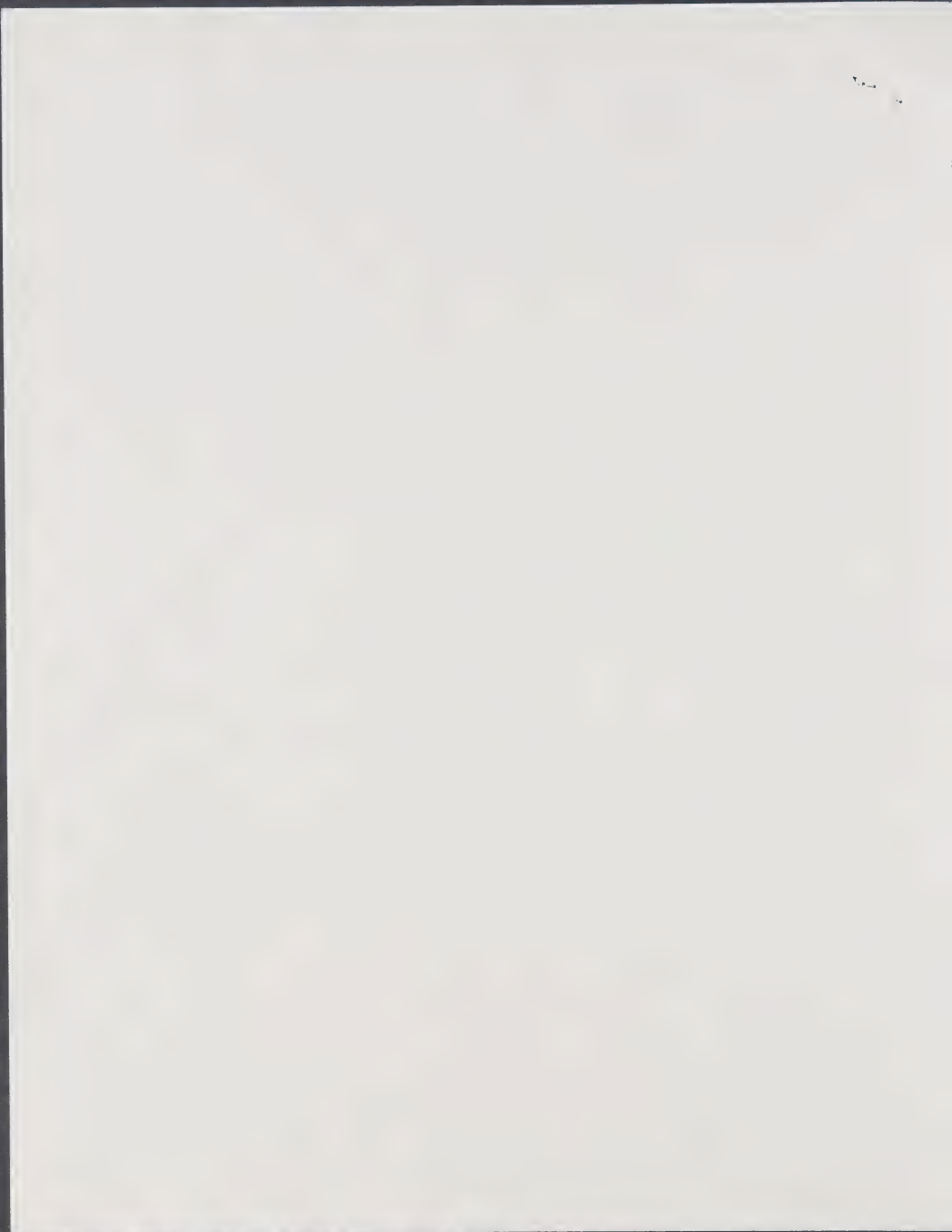
Do you know whether the original Grisaille is still in the collection of the Duke of Buccleuch, and do you know whether it is illustrated in any of the books on van Dyke. *

My sketch came from the Central Picture Gallery in New York, and I suspect that the Klein's bought it at Christie's in London some 15 or 20 years ago.

The face of my sketch is beautifully painted, but the body and particularly the hands are less well done. Also, in comparing my painting with the print by Paul du Pont which I have, I see that the fingers in the print, and hence presumably in the original Grisaille, are very much longer than in my sketch.

I just don't know whether my sketch is period or a much later forgery. What I find so very intriguing is that my sketch is painted on top of the face of a man, in reverse. Unfortunately only half of the face remains. You can see the eyes looking at you at the very top of the painting.

If you think that my sketch has a chance of being period, then I would like to bring it to England to show you for your opinion. It is on panel, only 9-1/2 by 7-1/2 inches and so would fit easily into my briefcase.



Dr. Christopher Brown
National Gallery of LONDON
March 20, 1987
Page Two



Isabel and I very much look forward to seeing you in July and hope that we will be able to spend at least one evening together.

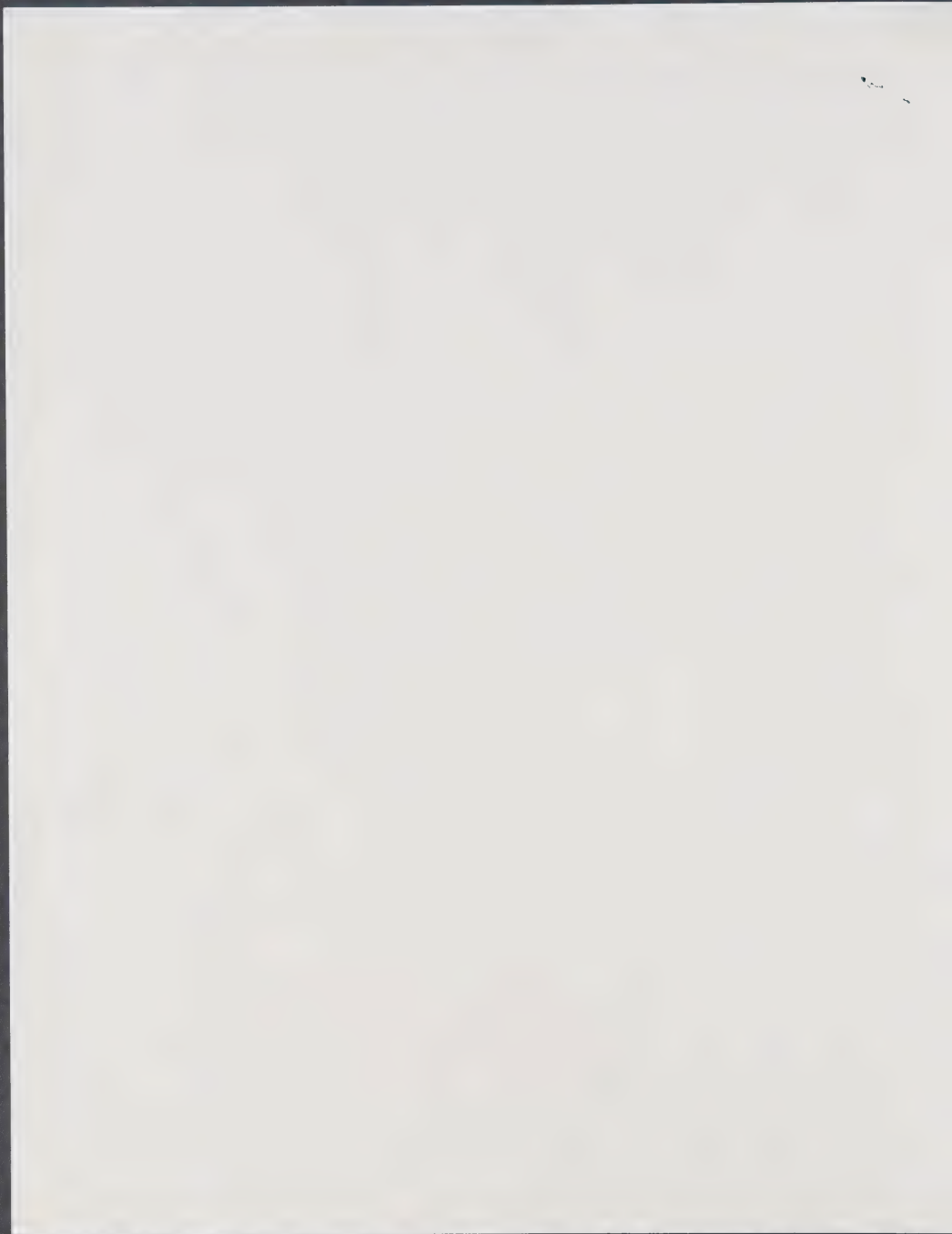
Fond regards.

As always,

Alfred Bader
AB:mmh
Enclosure

* PS. I hang my head in shame.
Bill Robinson just told me the
the original grisaille, still with
the Jude of B. is illustrated in
YOUR book! But I don't know
where to find your book in Milwaukee.
Hopefully it's not out of print, and
I'll acquire one in London.

Can one ever determine who
painted such eggs?





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

March 23, 1987

Prof. Joaneth Spicer
Department of Art History
University of Toronto
80 St. George Street
Toronto, Ontario M5S 1A1
Canada

Dear Prof. Spicer:

Dr. Martha Wolff told me that you are studying the Grisaille sketches by van Dyck, and so I am wondering whether you might help me with a sketch I acquired recently, per photograph enclosed.

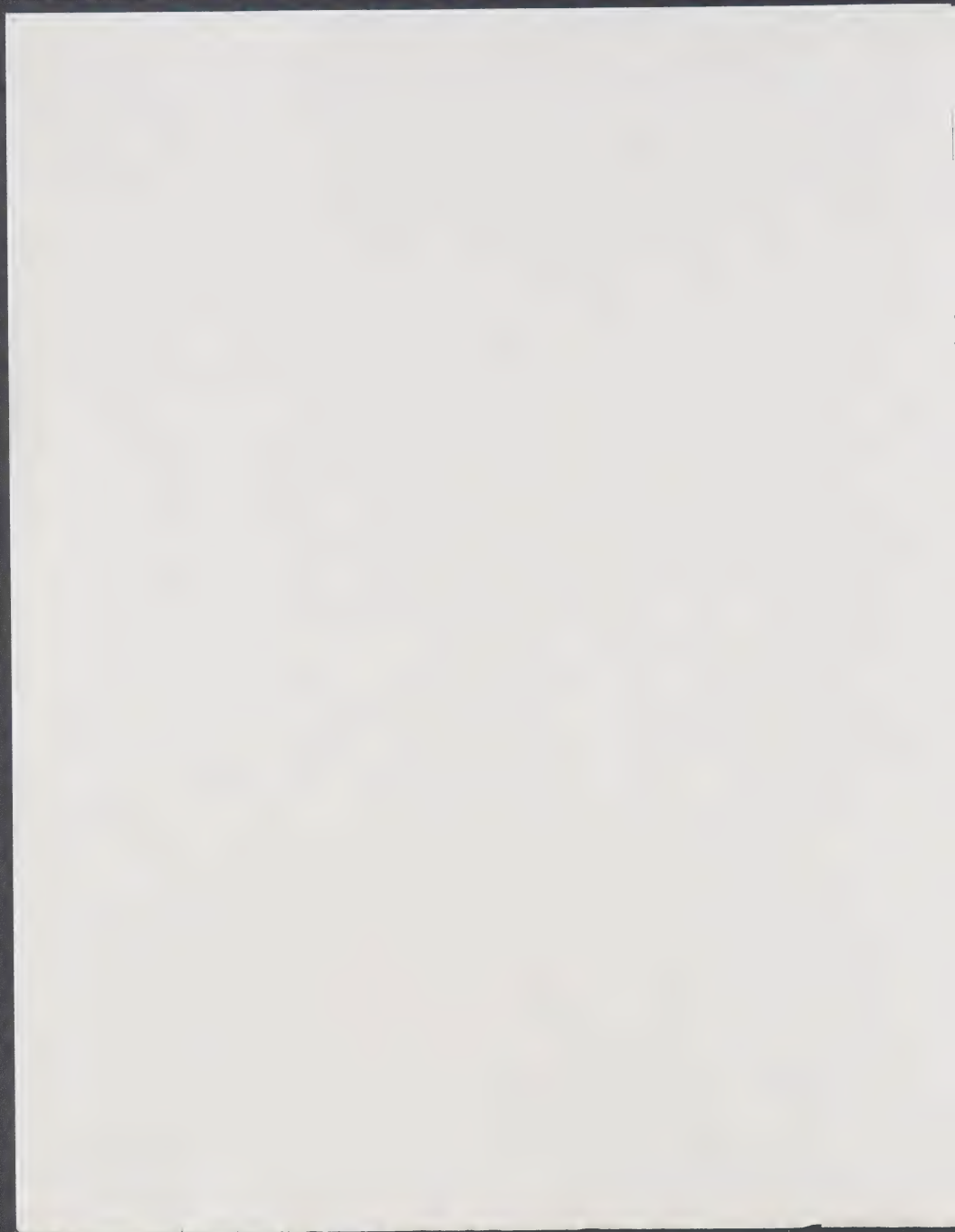
Clearly it is related to the Grisaille of Gaspar de Crayer which is in the collection of the Duke of Buccleuch. Looking at my sketch I like the head very much indeed, but the work gets weaker with the dress and hands. Do you have any idea who might have made sketches after van Dyck in this manner?

The most intriguing aspect of this panel is that there is a face under this sketch. You can see the eyes looking at you at the very top. Unfortunately, only half of the face is left, and it is in reverse to the image of de Crayer.

Many thanks for any help you can give me, and best personal regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosure





The National Gallery

TRAFALGAR SQUARE · LONDON · WC2N 5DN

Telephone 01-839 3321

2nd April 1987

Dr Alfred Bader
Chairman
Aldrich Chemical Company Inc
PO Box 355
Milwaukee
WISCONSIN 53201
USA

Dear Alfred,

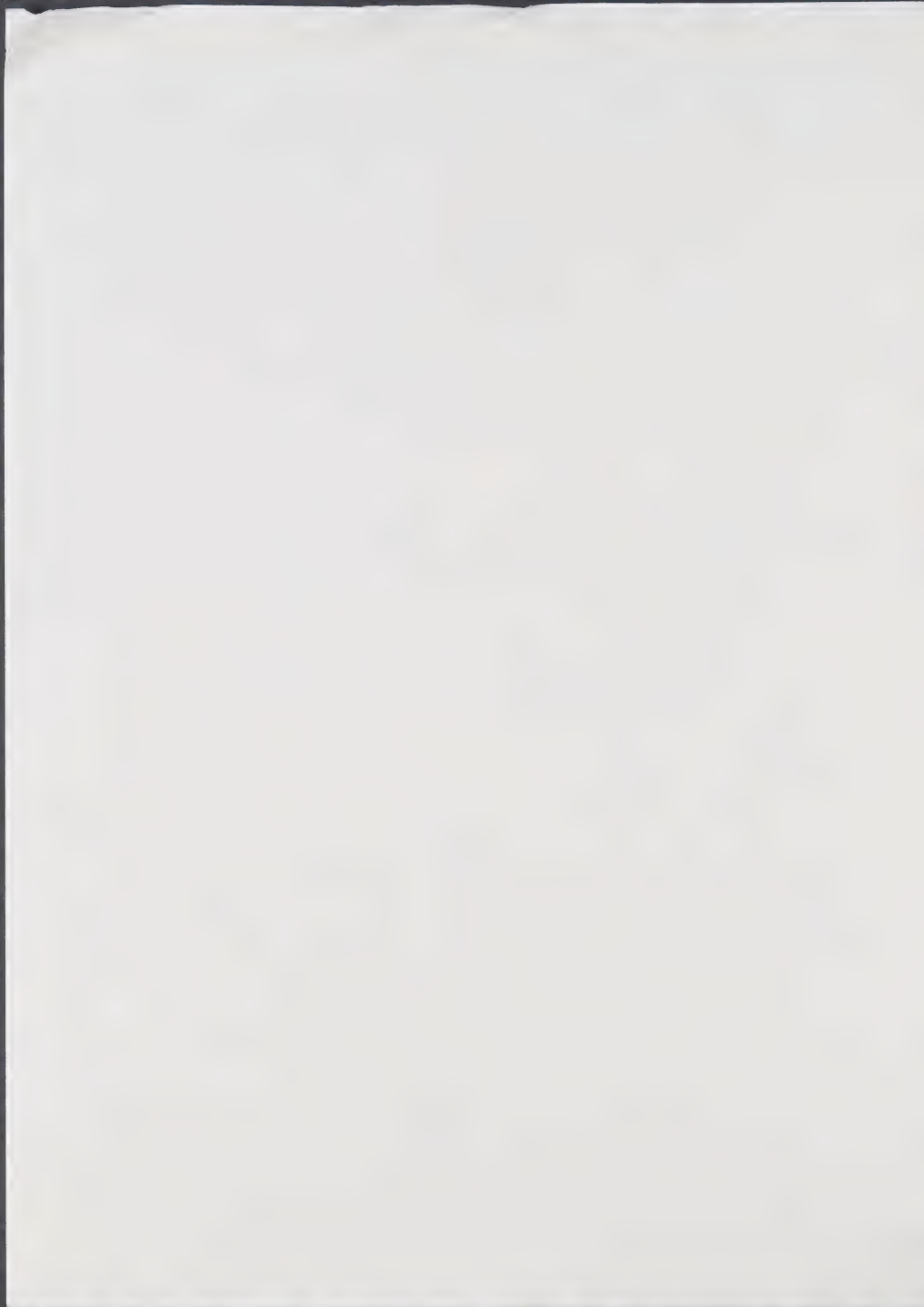
I have just got back from symposia in Stockholm and Braunschweig and so have only just seen your letter of 20th March with the photograph of your sketch. As Bill said, an original is still at Boughton, and, in fact, I was there on Saturday looking at the series with Egbert. I am hoping that we may exhibit at least some of them in a small show here in London within the next few years. I really do not know when your copy was done, but I would of course be very happy to have a look at it when you are in London in July. Under separate cover I am sending a copy of the German edition of my book on Van Dyck: I am afraid that I have run out of the English edition.

I very much look forward to seeing you both in July.

Yours,

Ch. Brown

Dr Christopher Brown
Deputy Keeper





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

March 27, 1987

Dr. Seymour Slive
The Fogg Museum
Harvard University
32 Quincy Street
Cambridge, Massachusetts 02138

Dear Seymour:

Thank you so much for your most helpful letter of March 23rd.

Let me share with you why I acquire copies like the one of Caspar de Crayer.

The Milwaukee Art Museum has asked Isabel and me to be guest curators of an exhibition in 1988 on all sorts of problems of connoisseurship; problems of condition, authenticity, etc., etc. This copy is intriguing because of the painting underneath, and we'll see what the X-ray will show. I acquired it in a trade, at a negligible cost.

For the same reason I acquired two fragments and enclose photos, just for your amusement. The photo of the 16th century work, close to Heemskerck was taken with our camera obscura. The other fragment, now half cleaned, I really like; the colors--rich gold and red--are beautiful. When completely dirty I had hoped for a late Lievens, but now I think it's more likely to be a Haarlem mannerist. I'd like to exhibit it half-cleaned, but I am not sure whether I have the patience to wait three years. Perhaps lightning will strike and someone will find a drawing for the complete composition. The Christie's catalog called it a hermit saint--that it isn't.

The copy after the Rembrandt Ratcatcher print is old and in bright, light colors; slide is enclosed. I bought it to show in the exhibition with the print. For the same reason I attempted to buy the copy after the lost Baptism of the Eunuch, which was in today's Sotheby sale (No. 22), but I gave up. Over \$40,000 for a beautiful copy: genus ~~is~~ genus.

The Terbrugghen exhibition must be lovely, and I am afraid I'll miss it also. But surely you know most of the paintings--but it would be great to see them all together.

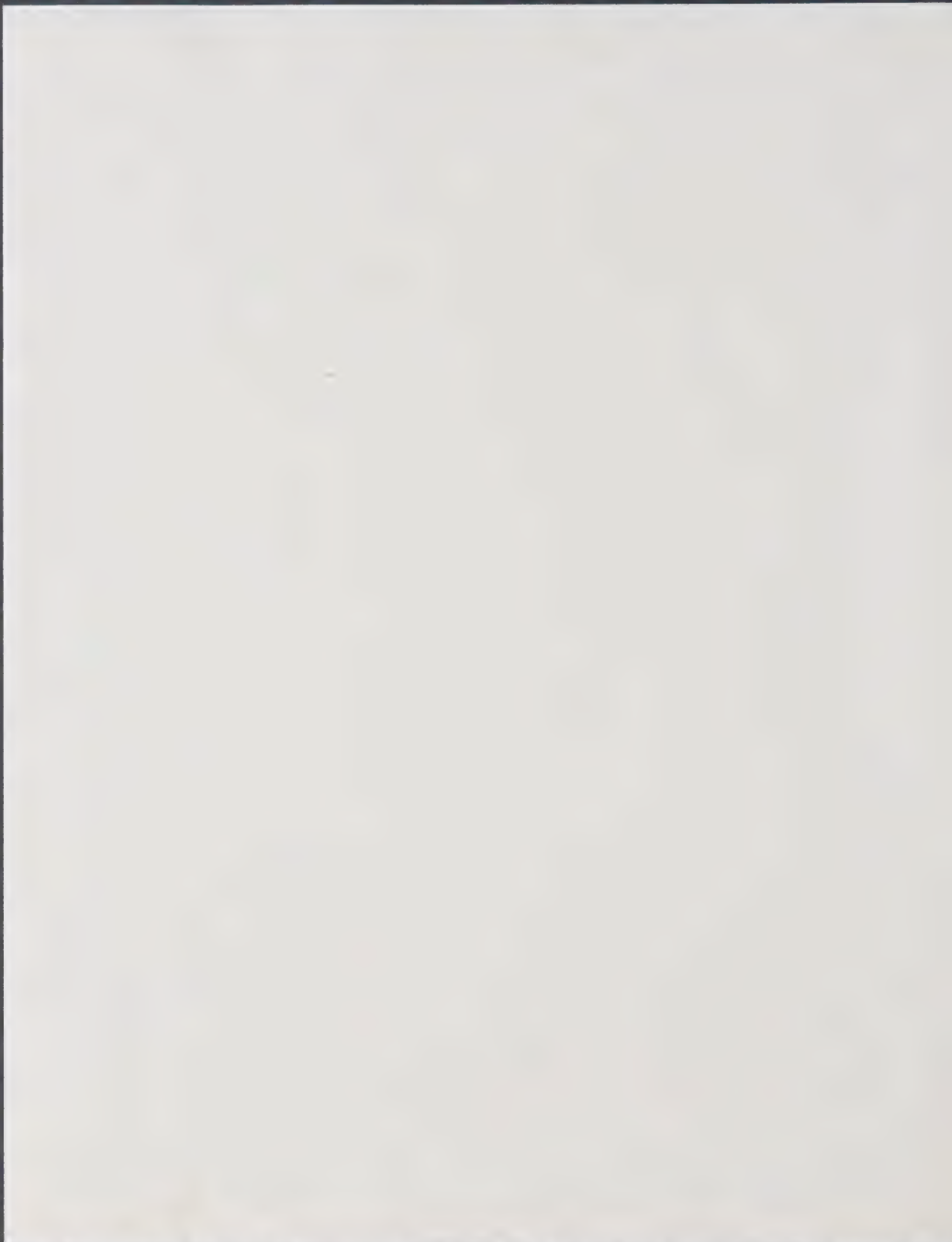
Fond regards.

As always,

Alfred Bader

AB:mmh

Enclosures



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155

wood 9 3/4 x 7 1/2 inches

51

81%

5 7/8 x 7 1/8 H

#51

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