

Alfred Bader

Alfred Bader Fine Arts - Painting Files

Zwendingen

1925-1927

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	15
FILE	20



18250

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FILM



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Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

October 18, 1996

Mr. Bert van Deun
Haglistrasse 15
CH-6315 Oberägeri
Switzerland

Dear Bert:

I am sure that you understood that both of us were disturbed about the misunderstanding relating to the Everdingen.

The good news, which I learned from your phone call, was that you decided not to buy the painting. I love it and would not have offered it to anyone else.

The sad news was that you believed that I misled you. To do that would be both stupid and mean, and I certainly wouldn't do that to one of my best friends.

Let me explain: The painting came up at Christie's London as Lot 127 on Friday, July 10, 1992. The painting was very dirty, and the catalog did not state that it is listed and illustrated in Alice Davies' book on Everdingen. The catalog did state that a strip of one inch had been added at the top - and so it was, but that was almost certainly done by the artist himself.

The estimate in the catalog was very low, £4,000 to 6,000. I loved the painting and decided to go to £15,000 if needs be, but I didn't have to because I bought it for a total of £6,705, which translated to \$12,940.65. At that time, just two days after I had purchased the Rembrandt now in the Rijksmuseum, the pound was almost \$2.

My restorer, Charles Munch, cleaned the painting, and it proved to be in wonderful condition.

When the curator of the Metropolitan, Walter Liedtke, visited us in 1993, he told me that it was one of the most beautiful Everdingens he had ever seen. The art historian writing a book on Everdingen, Alice Davies, visited us specially to examine this painting, and she told me that if I ever thought of selling the painting, I should offer it to her - It is such a wonderful work.

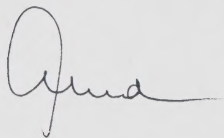


Mr. Bert van Deun
October 18, 1996
Page 2

What is such a painting worth? I don't know, but I suspect that when Alice Davies' book is published, with her comments about this painting, it would bring more than \$60,000 at auction.

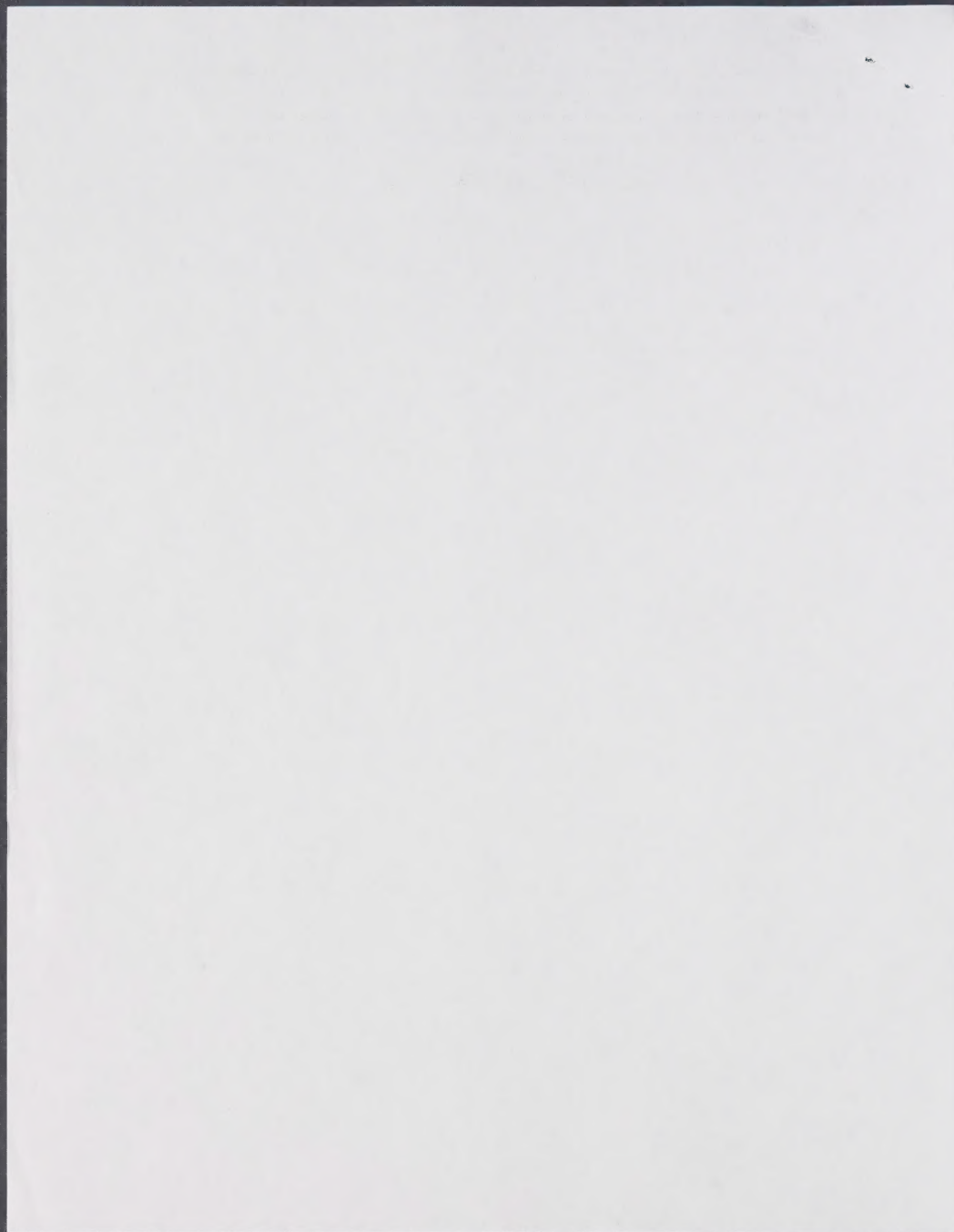
Also, do keep in mind that I have very few landscapes and none by Everdingen.

With fond regards house to house, as always,

A handwritten signature in cursive script, appearing to read "A. Bierstadt". The signature is written in dark ink on a light-colored background.

AB/cw

Enclosures





C. J. Bader

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1951

May 3, 1993

Dr. Walter Liedtke
Curator--European Paintings
Metropolitan Museum of Art
1000 Fifth Avenue
New York, New York 10028 0198

Dear Dr. Liedtke:

I still remember your visit with great pleasure.

Has Professor Bruyn actually published somewhere that your fine Beresteyn portrait is by Jouderville? If so, could you please send me the reference to the publication.

During your visit, you mentioned that you really liked my landscape by Everdingen which is illustrated as No. 84 in Dr. Davies' Ph.D. thesis, and I am sending her a photograph, also. This photograph is rather washed out, particularly in the clouds, and the original is so much better.

During your visit, you also looked at a painting surely depicting the young van Dyck. I have now had it cleaned and really like the image which is closest to the large St. Petersburg portrait, as you remarked. However, the sitter looks even younger here. My restorer does believe that it is 17th century, but of course, it might well be a good early copy.

All good wishes.

Sincerely,

Enclosure

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
Tel 414 277-0730 Fax 414 277-0709



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

A Chemist Helping Chemists

October 18, 1996

Dr. Alice I. Davies
75 Woodchester Drive
Weston, MA 02193

Dear Alice:

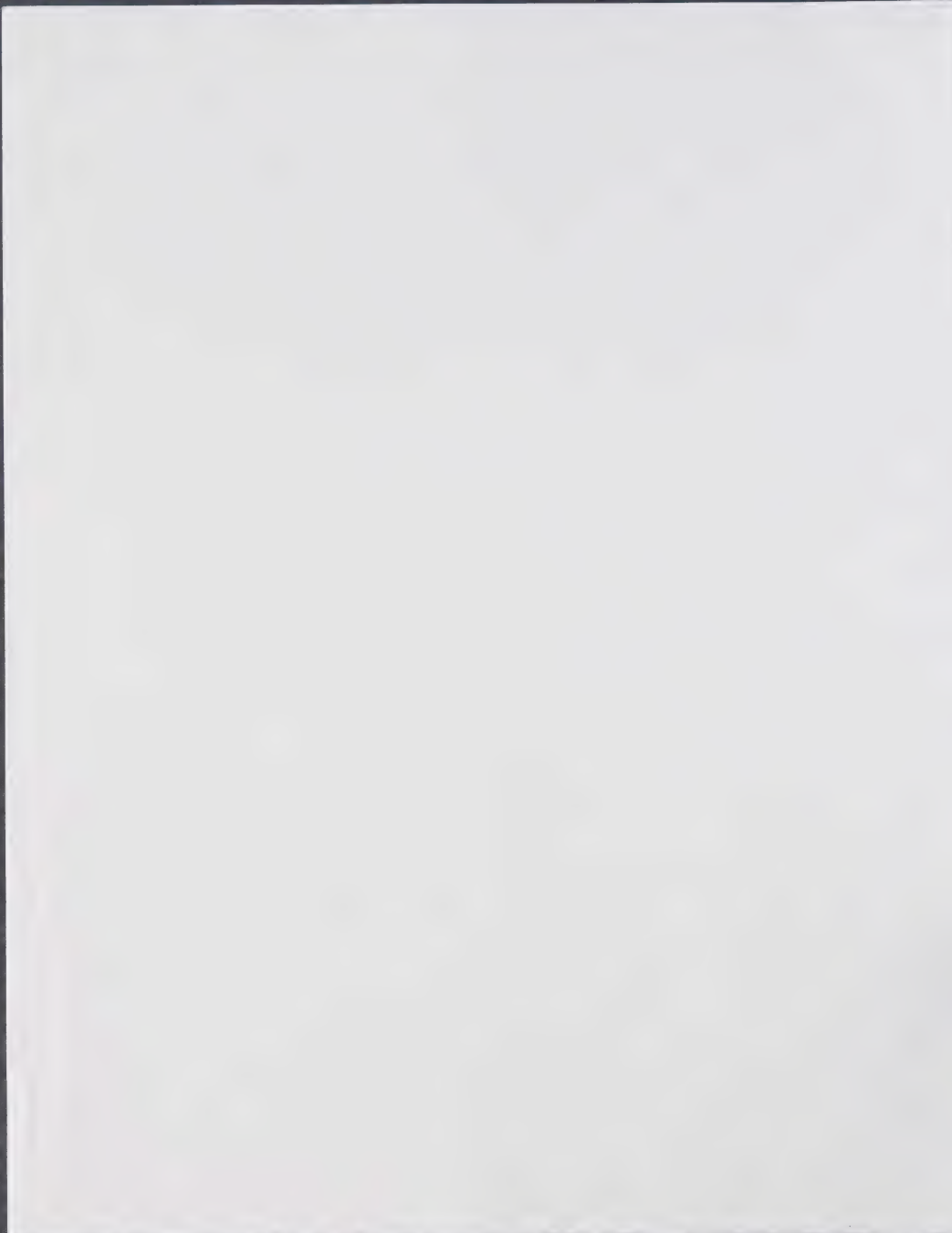
I still remember with great pleasure your visit to our home three years ago to look at our little Everdingen landscape.

You then told me that you were working on a book on Everdingen to be published by Davaco. Has this book appeared, and if not, when do you think it will?

With best regards, I remain,

Yours sincerely,

AB/cw



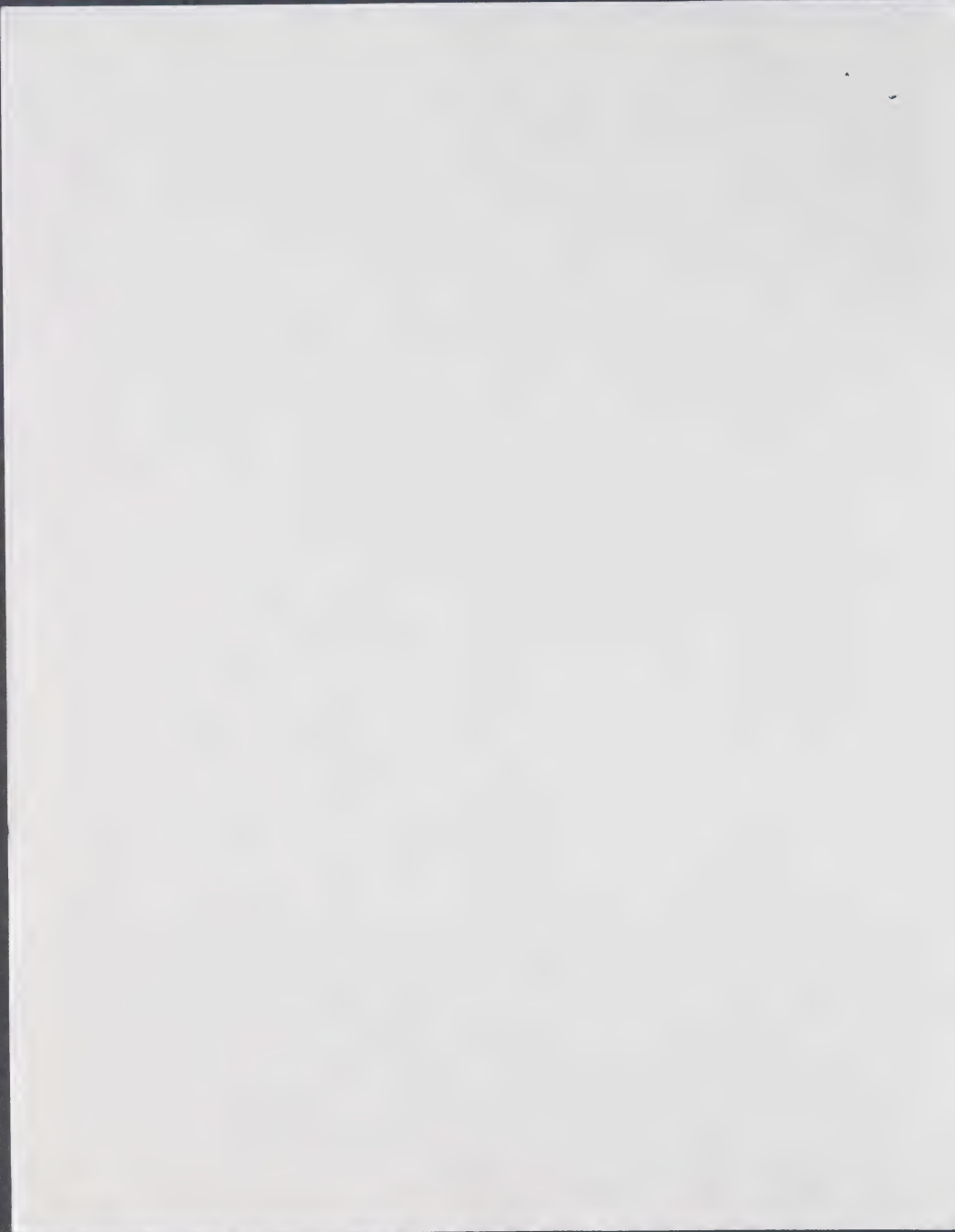
Allart Van Everdingen

Alice I. Davies

Garland Publishing, Inc., New York and London



1978

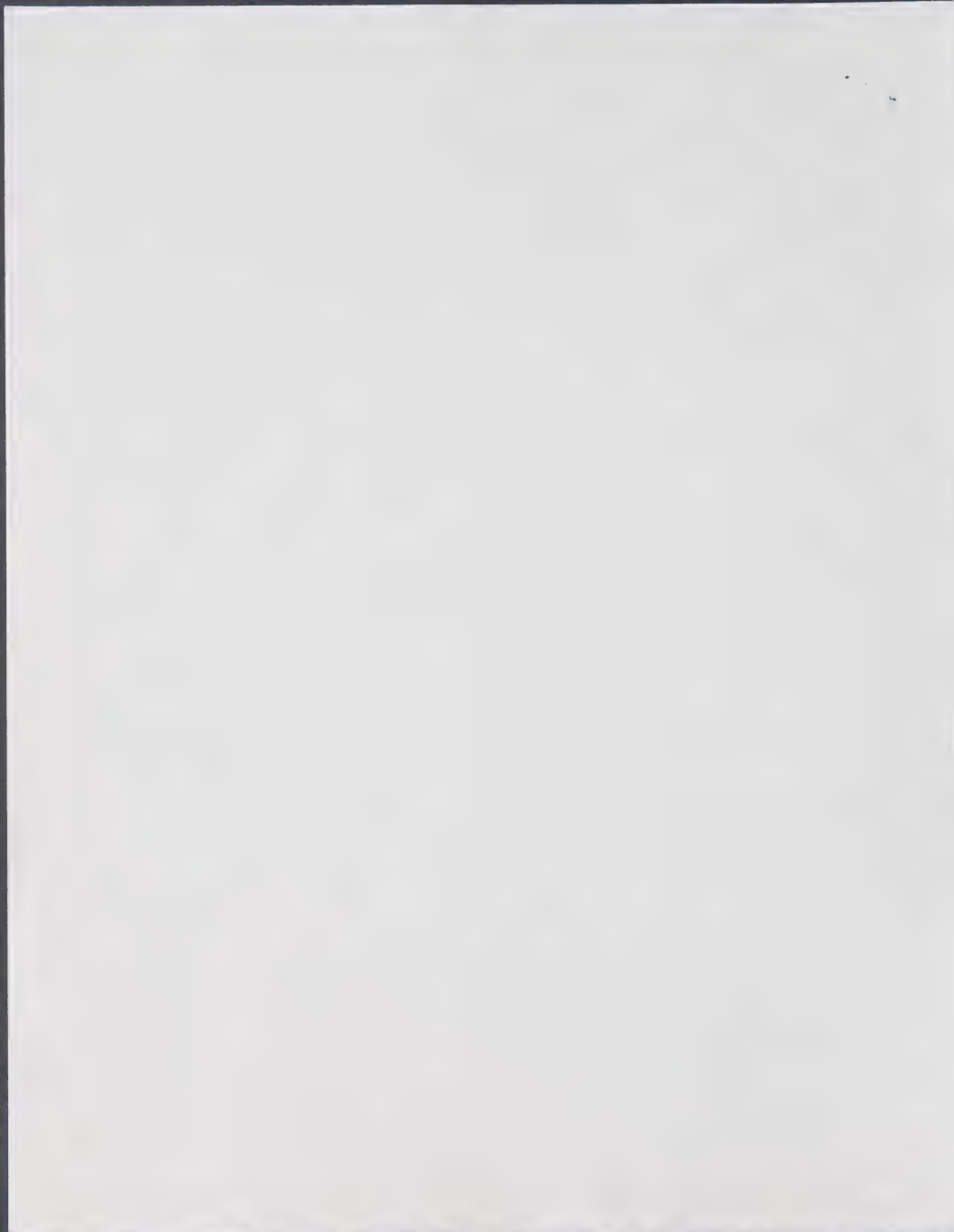




193. Mountain Valley. Formerly Berlin,
Erasmus (84)



194. Mountain Landscape with a Cas-
tle. Dresden, State Picture Gallery (85)



1656 (center). Panel, 43,8 X 55,9 cm. Fitzwilliam Museum, Cambridge (1960 Cat. nr. 66). FIG. 191.
Bequest Daniel Mesman, 1834.

Photo: Reproduced by permission of the Syndics of the Fitzwilliam Museum, Cambridge.

84. Mountain Valley. Signed in full? Panel, 25,5 X 39 cm. Whereabouts unknown. FIG. 193.

Erasmus, Berlin, 1931.

Photo: Anonymous.

- *85. Mountain Landscape with a Castle. Signed: AvEverdingen (lower right). Panel, 35 X 42,5 cm. Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden (Inv. nr. 1837). (G.57) FIG. 194.

In Guarienti Inventory (nr. 1627) of before 1753.

Pendant to nr. 66.

Photo: Museum.

86. Boulder and Waterfall. Signed: AVE (lower right).

Panel, 27 X 23 cm. Whereabouts unknown. FIG. 195.

Dr. H. Stegmann (Sale, Munich, 20 Apr 1917, nr. 40).

Photo: RKD.

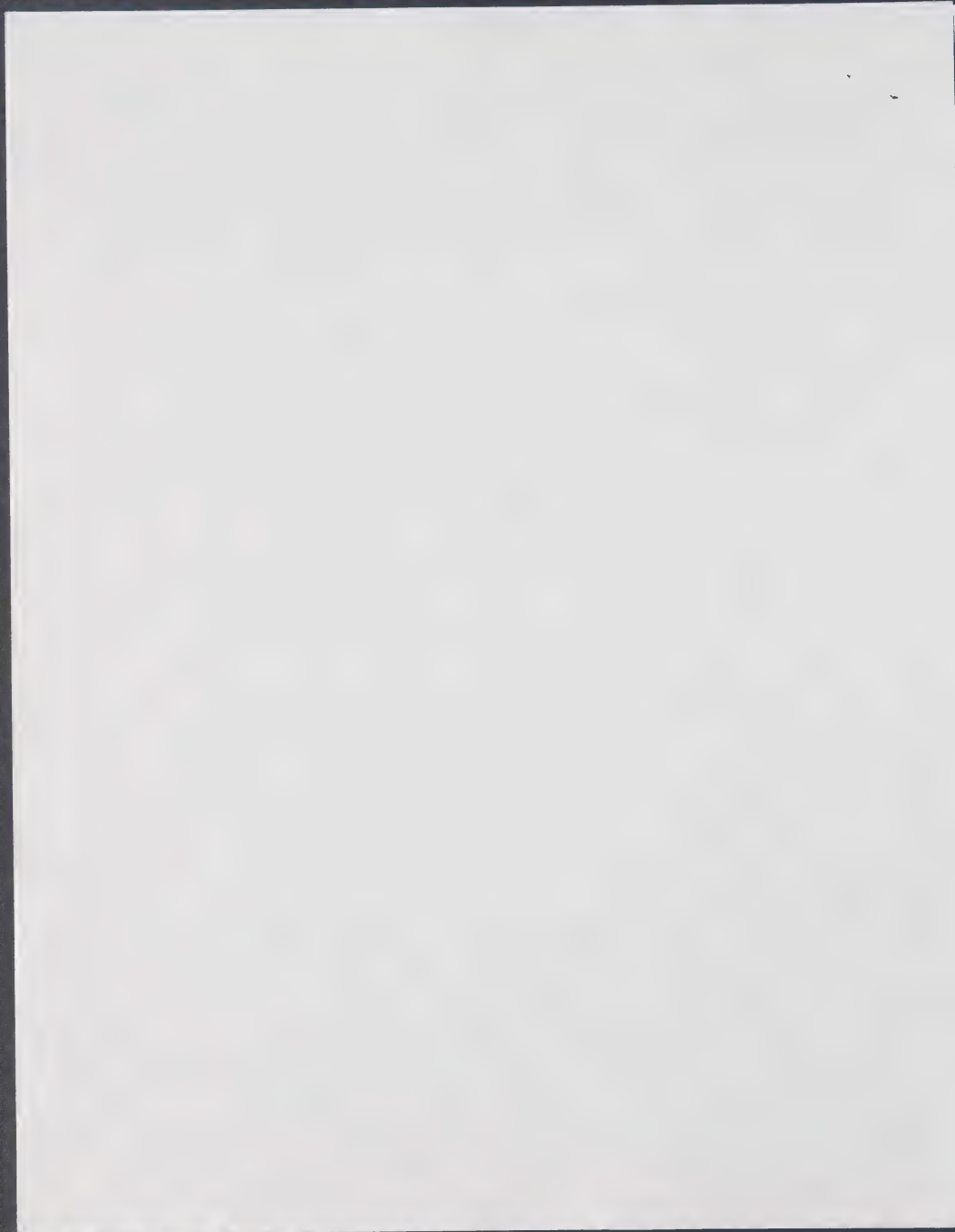
87. Rocky Coast. Signed: A.V.EVERDINGEN (lower left). Panel, 33 X 45 cm. Whereabouts unknown. FIG. 196.

Sale, Munich, Helbing, 8 Mar 1911, nr. 39; Bauer (Sale,

Berlin, 12 May 1929, nr. 53); Sale, Luzern, Fischer,

27 Jun 1969, nr. 524.

Photo: RKD.



CHRISTIE'S

London and New York





[126]



[127]

VARIOUS PROPERTIES

127

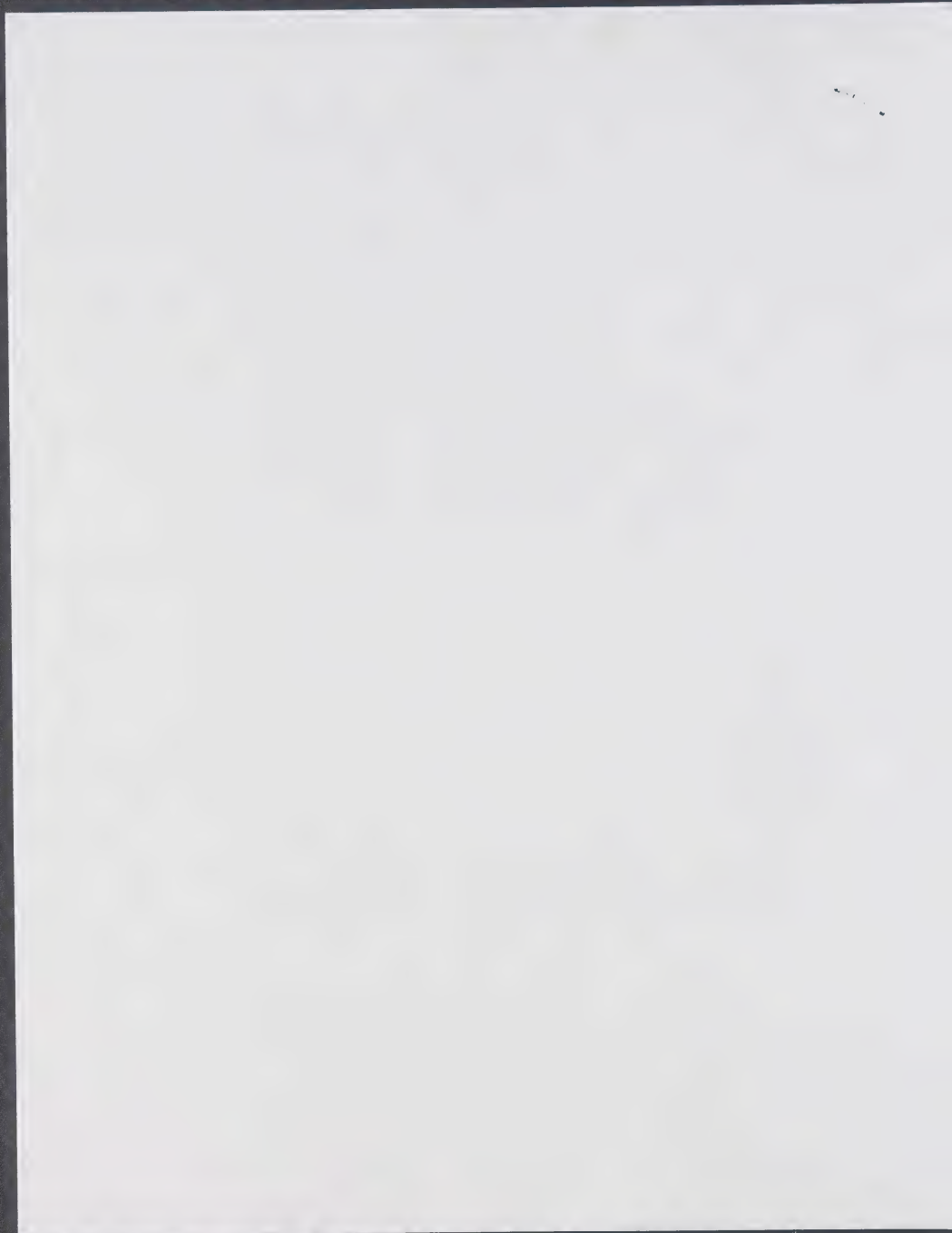
Allart van Everdingen (1621-1675)

A Rocky Landscape with a Shepherd tending Goats and Travellers on a Path

on panel
 9¾ x 15¾in. (25 x 39cm.) including a 1in. strip added at the top

PROVENANCE:
 Dr. M. Bonn, and by inheritance to the present owner

£4,000-6,000



75 Woodchester Drive
Weston, MA 02193 USA

April 14, 1993

Dr. Alfred Bader,
Chairman Emeritus
Sigma-Aldrich
P.O. Box 355
Milwaukee, WI 53201

Dear Dr. Bader,

By way of introduction, please let me identify myself as Seymour Slive's research assistant over the past ten years for his Frans Hals and Jacob van Ruisdael catalogues and book. As a student of his at Harvard, I wrote my doctoral dissertation on Allart van Everdingen. At present, I am collaborating with Frits Duparc, Director of the Mauritshuis, on an Allart van Everdingen monograph and catalogue raisonné to be published by Davaco (Doornspijk).

Walter Liedtke told me last week that you recently purchased a "beautiful little Everdingen landscape" in a London sale. I am hoping he was referring to lot 127 in the sale at Christie's on July 7, 1992, because that painting is of great interest to me.

Would you kindly send me a photograph of the painting you purchased? If it was Christie's lot 127, could you include a detail photo of the reported signature (or at least an account of how it appears). Do you know anything about its provenance or whether it has been published (beyond my listing of it as no. 84 in my dissertation [Garland Publishers, New York, 1978])?

What owner credit line should we use in our upcoming catalogue?

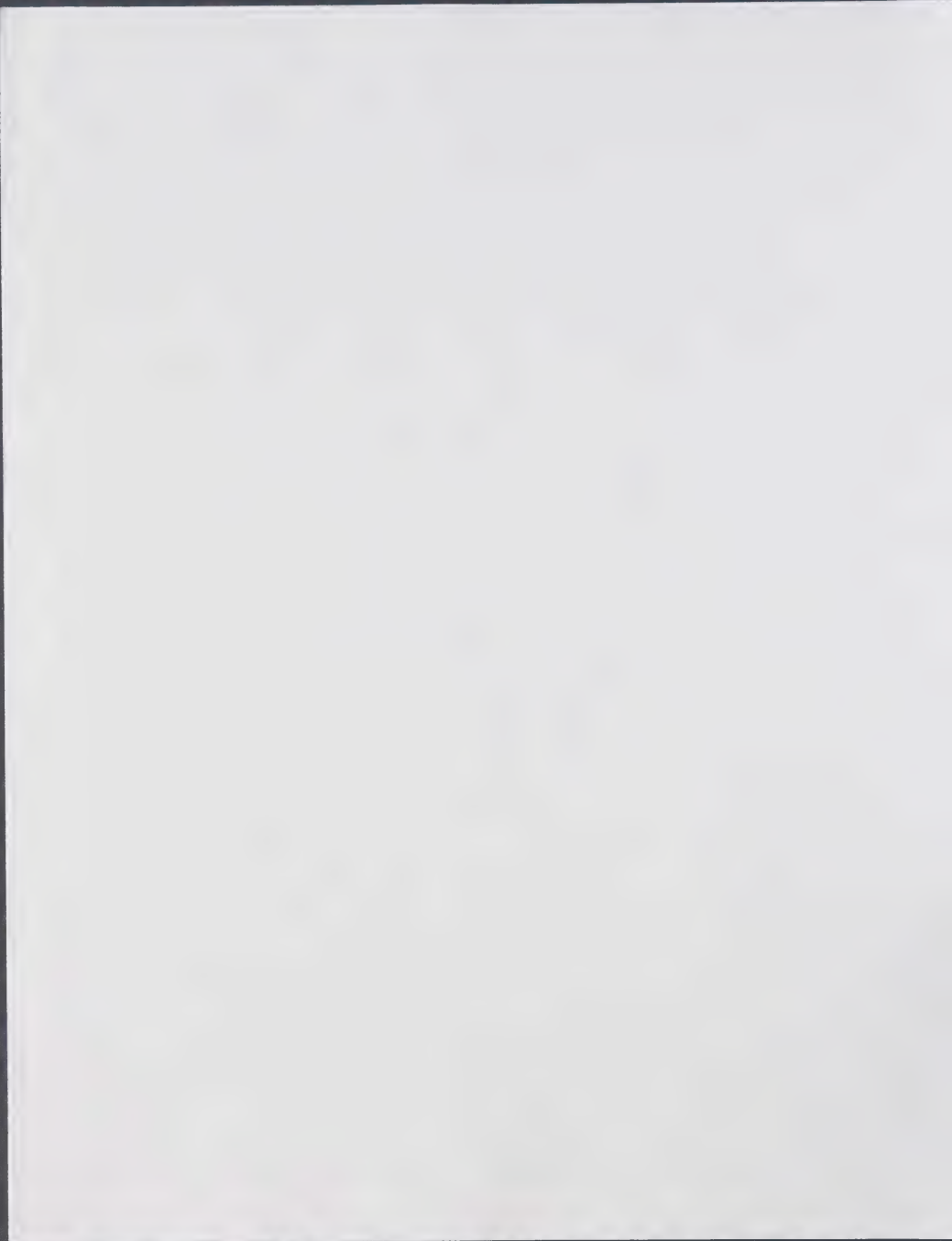
Thank you ever so much for your help.

Yours sincerely,



Alice I. Davies

Phone: 617 235-1431



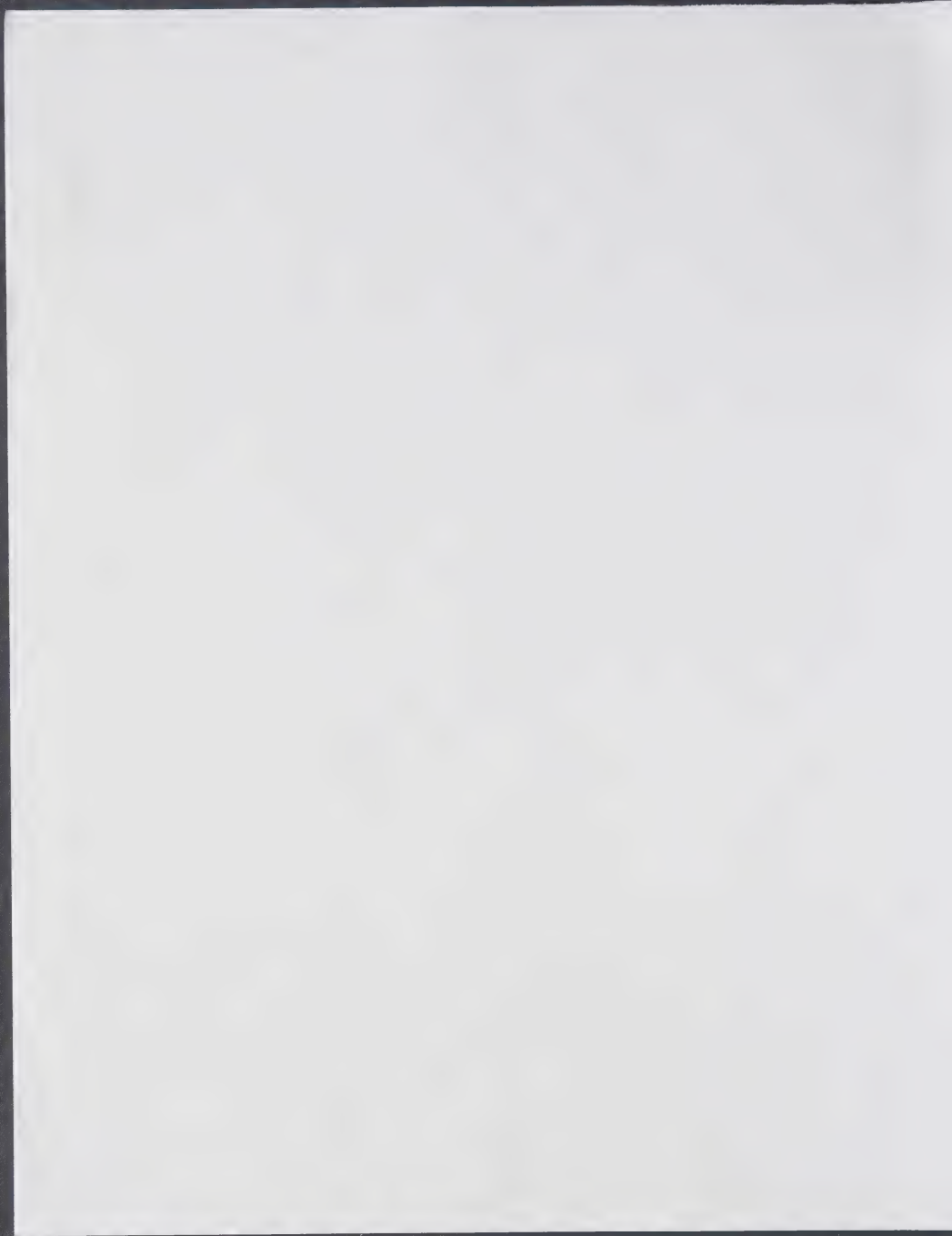
Allart Van Everdingen

Alice I. Davies

Garland Publishing, Inc., New York and London

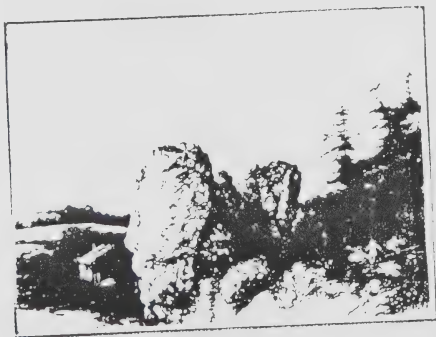


1978





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194. Mountain Landscape with a Cas-
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1656 (center). Panel, 43,8 X 55,9 cm. Fitzwilliam Museum, Cambridge (1960 Cat. nr. 66). FIG. 191.
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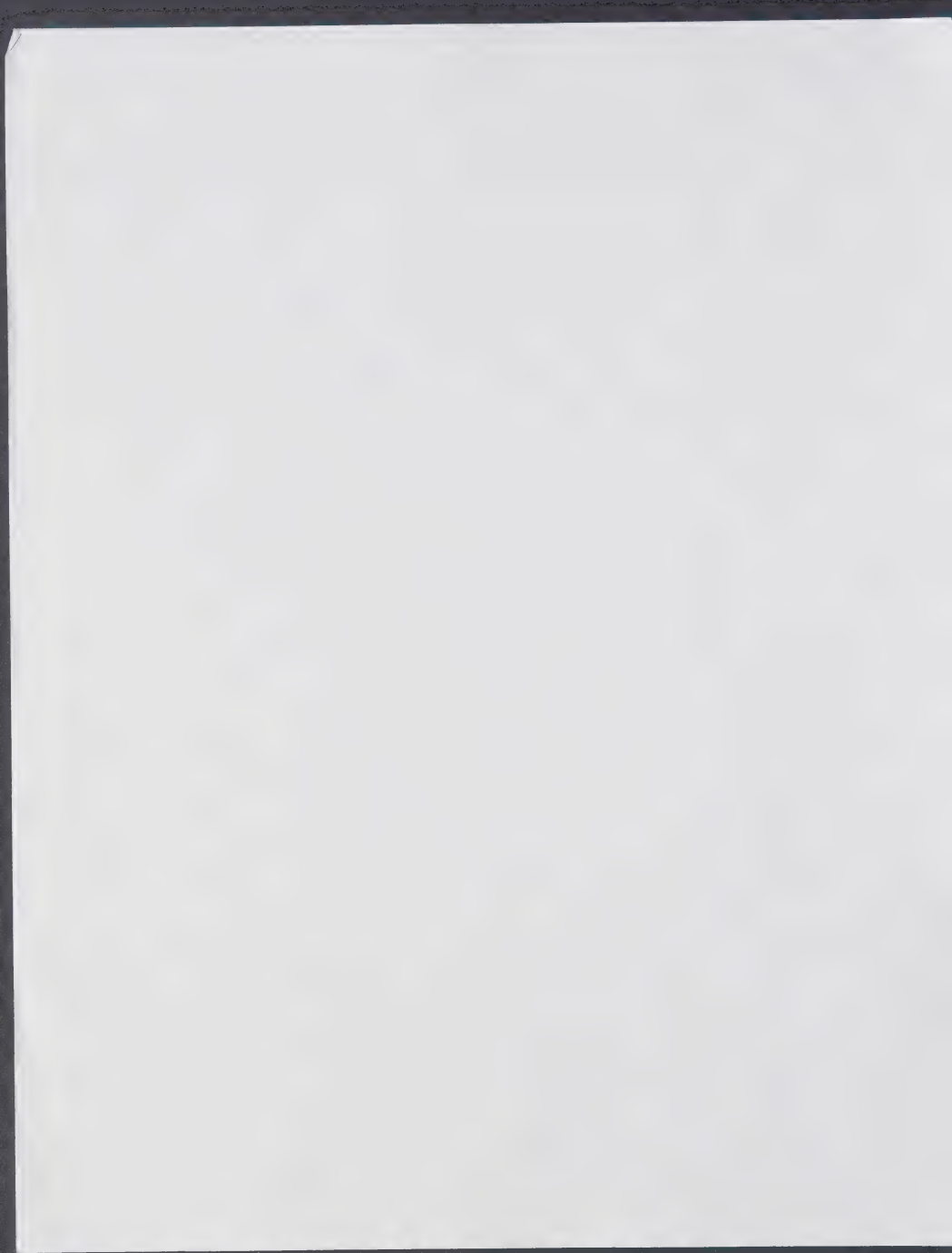
Dr. H. Stegmann (Sale, Munich, 20 Apr 1917, nr. 40).

Photo: RKD.

87. Rocky Coast. Signed: A.V.EVERDINGEN (lower left). Panel, 33 X 45 cm. Whereabouts unknown. FIG. 196.

Sale, Munich, Helbing, 8 Mar 1911, nr. 39; Bauer (Sale, Berlin, 12 May 1929, nr. 53); Sale, Luzern, Fischer, 27 Jun 1969, nr. 524.

Photo: RKD.



Alice I. Davies
75 Woodchester Drive
Weston, MA 02193

October 28, 1996

Dear Alfred,

How nice to receive your note inquiring about the Everdingen book. Is it really three years? I'm embarrassed not to be able to proudly announce the book's completion but I am still writing (three chapters to go and Frits Duparc has yet to do the needed archival work). My many excuses include the year I spent editing Seymour's Festschrift.

I will alert you when the manuscript is finally in Davaco's

hands.

With my best regards to
both you and Isabel. I
have a fond memory of my visit
to Milwaukee,

Yours sincerely,

Alice

75 Woodchester Drive
Weston, MA 02193 USA

April 14, 1993

Dr. Alfred Bader,
Chairman Emeritus
Sigma-Aldrich
P.O. Box 355
Milwaukee, WI 53201

Dear Dr. Bader,

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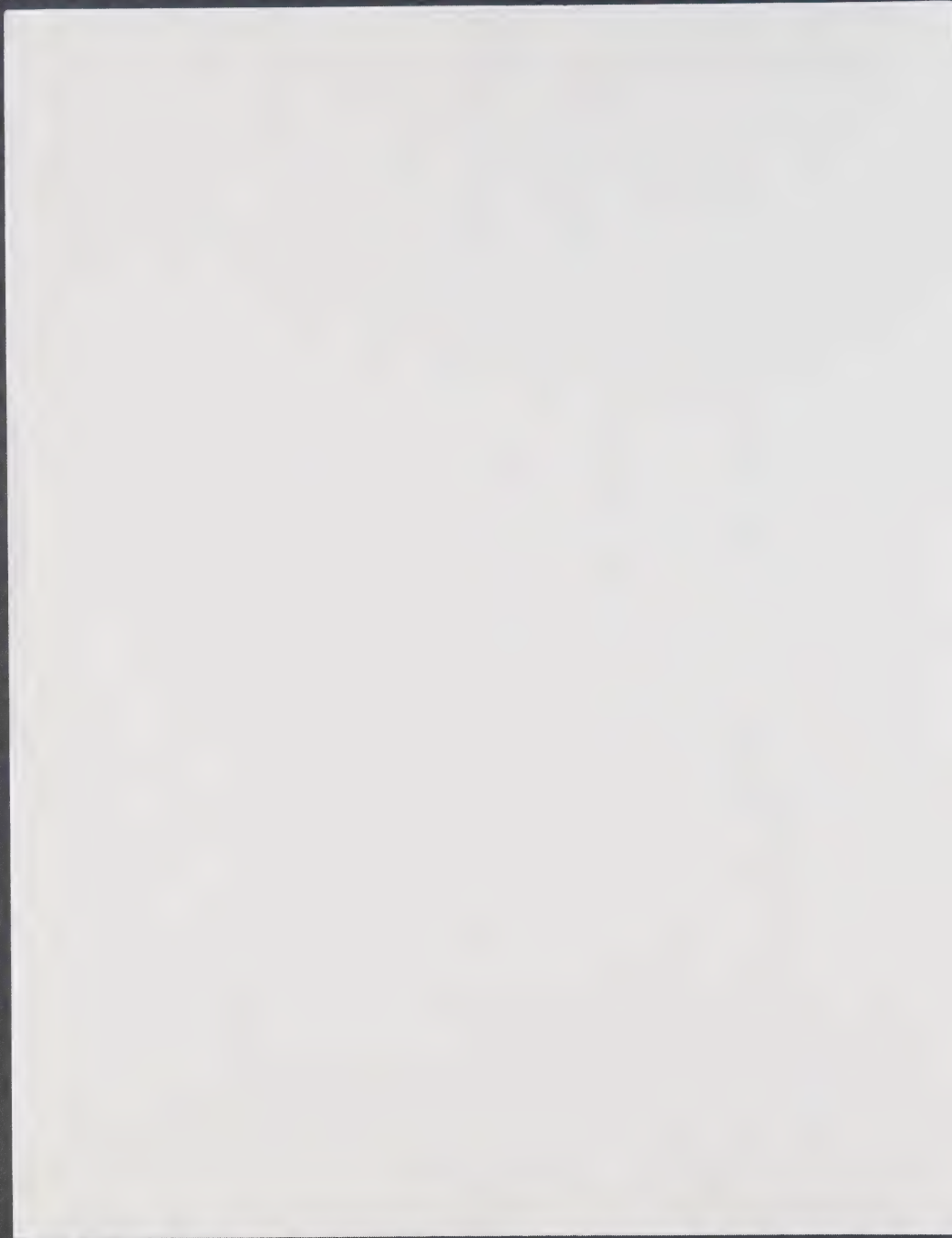
Thank you ever so much for your help.

Yours sincerely,

*25 x 39 cms.
no signature*

Alice I. Davies
Alice I. Davies

Phone: 617 235-1431



rK

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK 's-Gravenhage
The Netherlands
tel. 070-3471514
From December 10, 1997

New numbers:
tel. (31) 70 3339777
fax (31) 70 3339789

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

subject Research Paintings
reference MdK/sv/98-2355
your letter 24 September 1998

The Hague, 12 January 1999

Dear Dr. Bader,

Here again are some answers to another part of the submitted photographs. But first of all, let me say that I wish you all the best for a very happy new year.

Thank you for the photographs of the paintings on the 'These I know' list. A very beautiful Van Everdingen, an interesting early Pynacker and a fine winterlandscape by Ruisdael. They are a welcome addition to our documentation. The Landscape with Resting Traveller whether or not by Lievens is still a very attractive picture. We still have it filed as Lievens by the way.

Unfortunately you gave no data on this list. Would you be so kind as to supply us with this information (dimensions, signature, date etc.). This regards painting H (Everdingen), I (Pynacker) and O (Ruisdael).

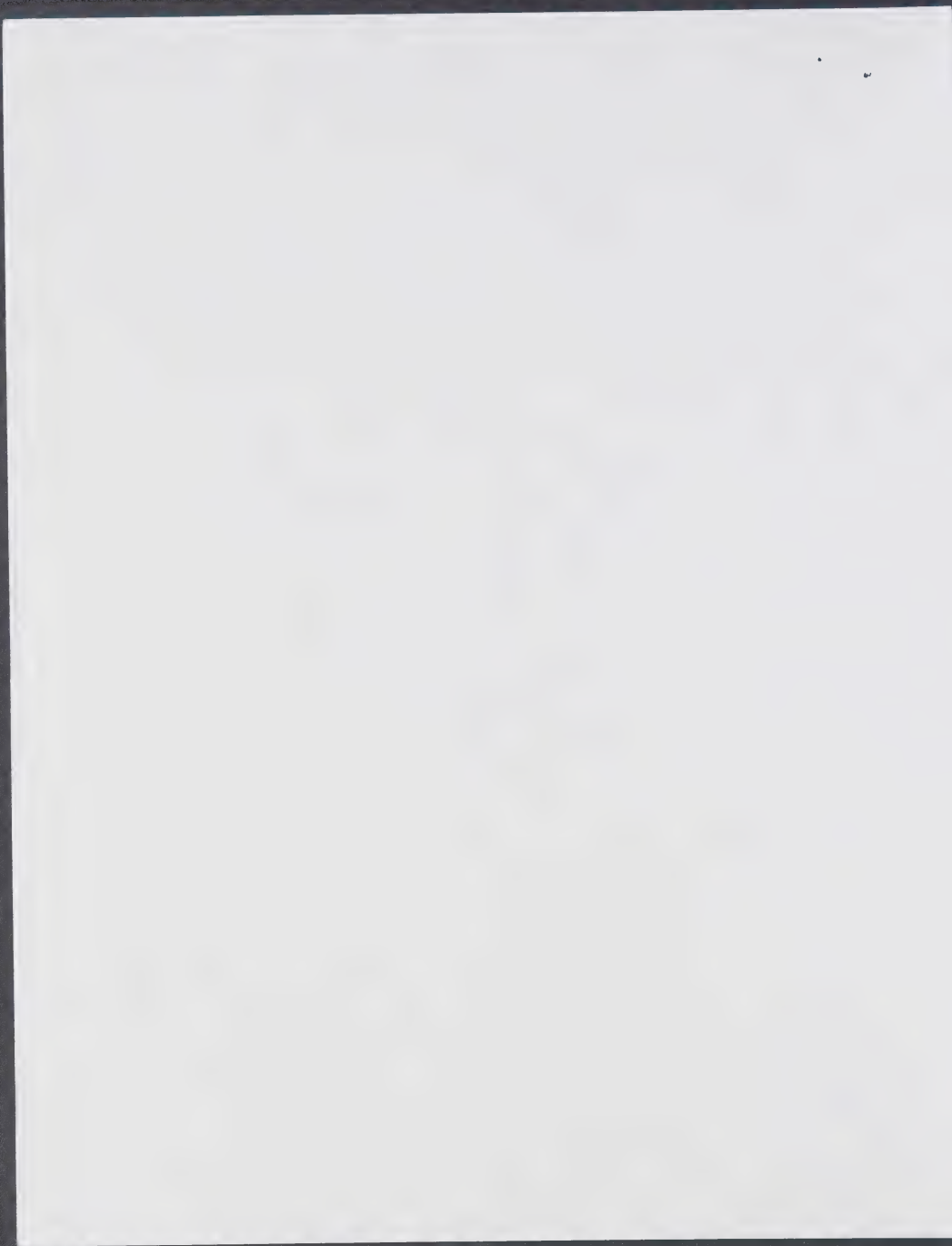
Following are some remarks on the paintings on your 'These I don't know' list.

No. 7 Portrait of a Cloud A most intriguing painting but difficult to solve, moreover as the photograph is very dark, therefore the structure of the rocks and the figures are hardly discernable. If you have an ectachrome which I could borrow it might be very helpful. So far I tend to think: late 17th century, possibly by one of Herman Saftleven's pupils or followers but of course I may be completely wrong.

CONDITIONS

All information and conclusions about art objects, provided upon the owner's request by the Rijksbureau, are the result of the particular art historian's investigation and the Rijksbureau's letter containing such information is not intended as an expertise.
All liability for

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RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

MdK/sv/99-2355
12 January 1999

- page 2 -

No. 8 Shepherds and their Cattle near a Well Again quite a problematic painting showing discrepancies which I find very difficult to explain. The landscape in the background is very 'Pre-Rembrandtesque' and can be dated c.1630. The animals and the two shepherds would be consistent with this date. But the three figures on the left and the still-life of vegetables and utensils are painted in a completely different manner and can be dated much later in the century, c.1660 or even later. Also the lighting of this group is very different. Could it be two painters, the later one 'modernising' an earlier work? I have no solution as yet.

It has been suggested in the past that it might be an early work by Berchem but comparing it to other works from his youth I do not think this attribution correct.

I can give you the following provenance:

- with Lillienfeld Galleries, New York, before 1964
- Sale New York, Phillips, 8 June 1983, lot 58
- Sale New York, Christie's, 6 June 1984, lot 55, as by François Venant

- Sale New York, Christie's, 13 January 1987, lot 57, as Jacob and Laban

The subject has also been called 'The meeting of Jacob and Rachel'

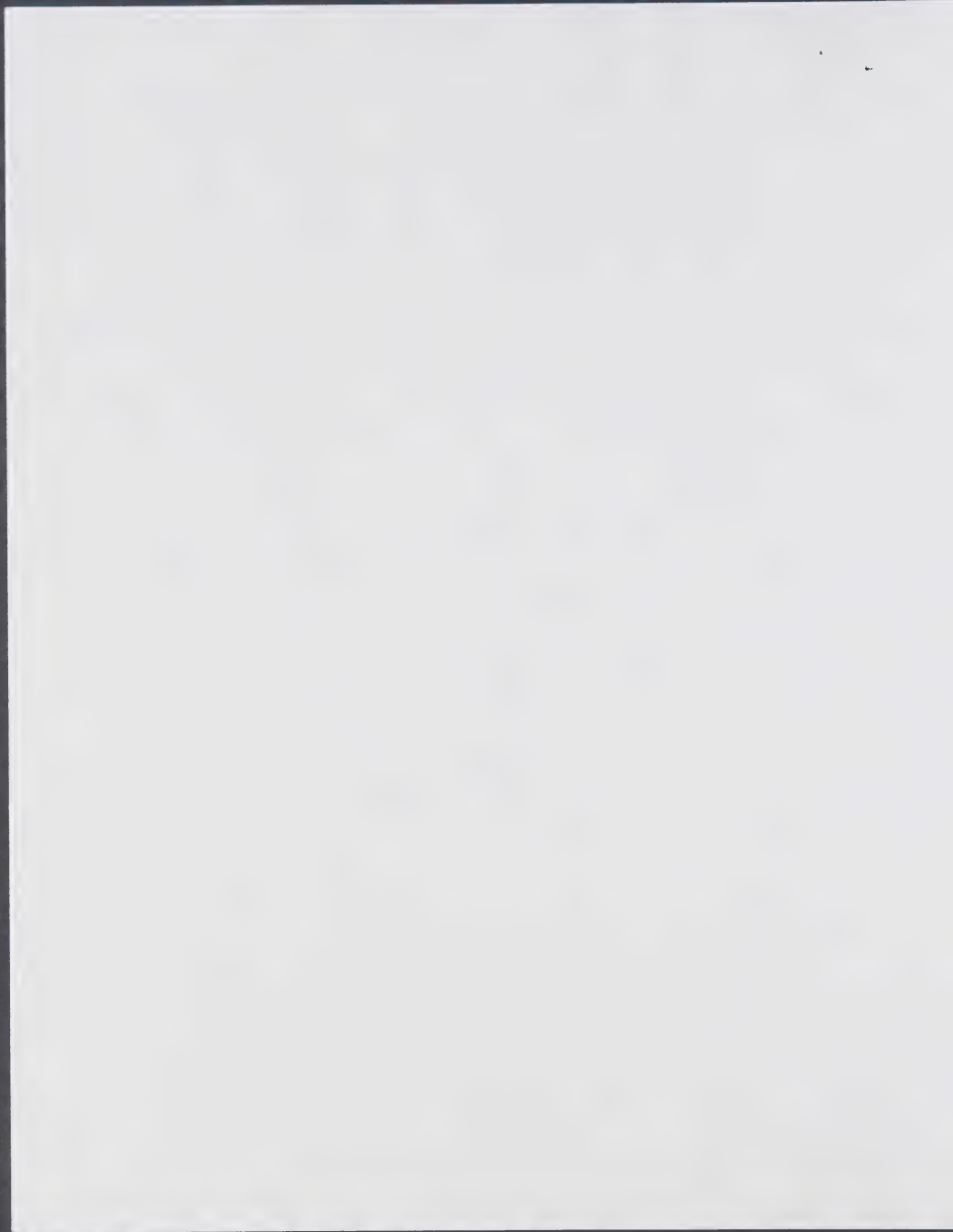
No. 9 Arcadian Landscape with Figures First of all, I think that the painting might be incomplete and might have been cut down especially at the bottom. I would propose a tentative attribution to Dirck van der Lisse; the foliage is somewhat similar, he follows Poelenburgh fairly closely and has done larger-sized figures as well. I enclose photocopies of some of his works.

Dirck van der Lisse (1607 - 31 Jan 1669) was born at The

./.

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924 East Juneau Avenue
Milwaukee, Wisconsin 53202
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MdK/sv/99-2355
12 January 1999

- page 3 -

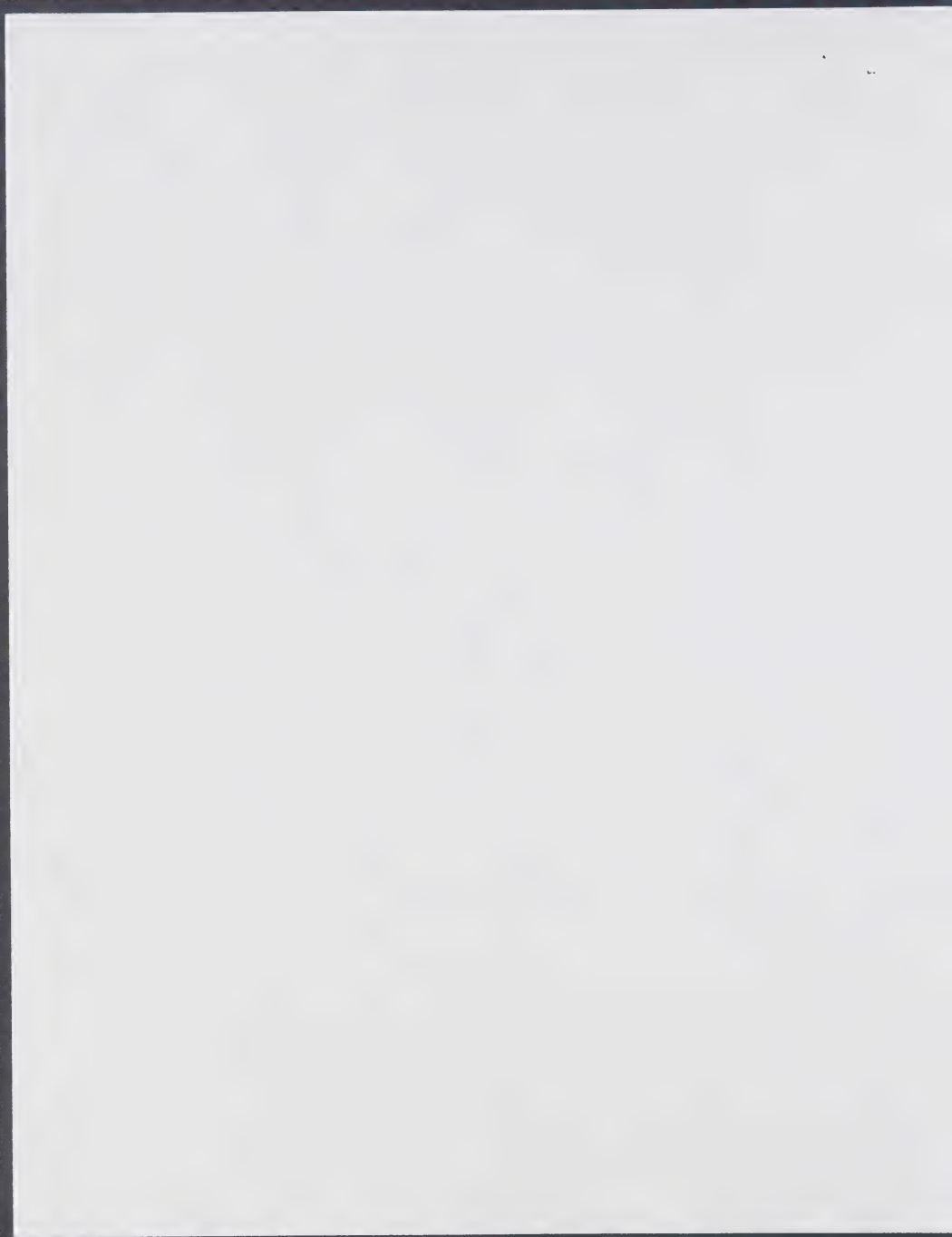
Hague. His father Abraham was a painter himself and will have been his first teacher. Houbraken - though making mistakes in birthplace and first name- will not have erred in his report that Van der Lisse was a pupil of Cornelis Poelenburch, as testified by his works. He will have joined the Poelenburch studio at Utrecht between 1626 and 1630 - a period for which the records are missing - and may well have joined the Utrecht guild. By the year 1635 he was a reputed Utrecht painter, when the court commissioned Abraham Bloemaert, Cornelis van Poelenburch, Herman Saftleven and Dirck van der Lisse (his contribution now at Berlin-Grünwald) to paint the Pastor Fido-series for the new palace at Honselaersdyck and included him also in the selection of four Utrecht painters for the oblong landscapes to be hung in the same place (now at Berlin). Though marrying at The Hague in 1639, he stayed at Utrecht till c.1642 and tried his luck for two years at Amsterdam before settling in The Hague, where he joined the guild in 1644. He was an active member of the guild and in 1655 he became a member of the municipal council at The Hague. From 1660 till death he was burgomaster of this city. Though he never dated his works and marked them with a mono-gramme mostly DVL (in one), there is by now a good deal of evidence for his development and he is generally recognised as Poelenburch's crown pupil.

No. 13 Hagar and the Angel This painting may be attributed to Jan Linsen (1602/3-1635) or at least the landscape part. The sweeping ground and decorative festoons of leaves and flowers are also to be found in his rare paintings. I enclose some examples. The figures are probably from a different artist but I have not succeeded in identifying this hand as yet. Whenever I do I will certainly let you know.

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./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

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Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

MdK/sv/99-2355
12 January 1999

- page 4 -

Jan LINSSEN (1602/03 - late May 1635) also called Hermafrodito. Born at Hoorn. His teacher is not known. First recorded at Rome in 1623 when he figured among the early members of the painters society Bentvueghels. Houbraken relates how he was later captured by Barbary pirates, managed to escape and, once home, painted this adventure (still in a private collection at Hoorn in 1718 but nowadays lost). It is not known when Linszen left Rome, before or possibly after 1626, the date found on his earliest picture. He got killed at Hoorn in 1635 in a quarrel over a game of cards. In his signatures the name is spelled in various ways: Lintsen, Linsen and Lins. The first art-historian to recognise the artist and assemble some of his oeuvre was B.J.A. Renckens in Mededelingen RKD 2 (1947), p. 1-3 and Oud-Holland 74 (1959), p. 112-115.

And last I have a request. While looking through the 1974 catalogue of a selection of your paintings I noticed the Ficke/Emont painting. I would be much obliged if I could have a photograph of it since this artist fascinates me.

Kindest regards,

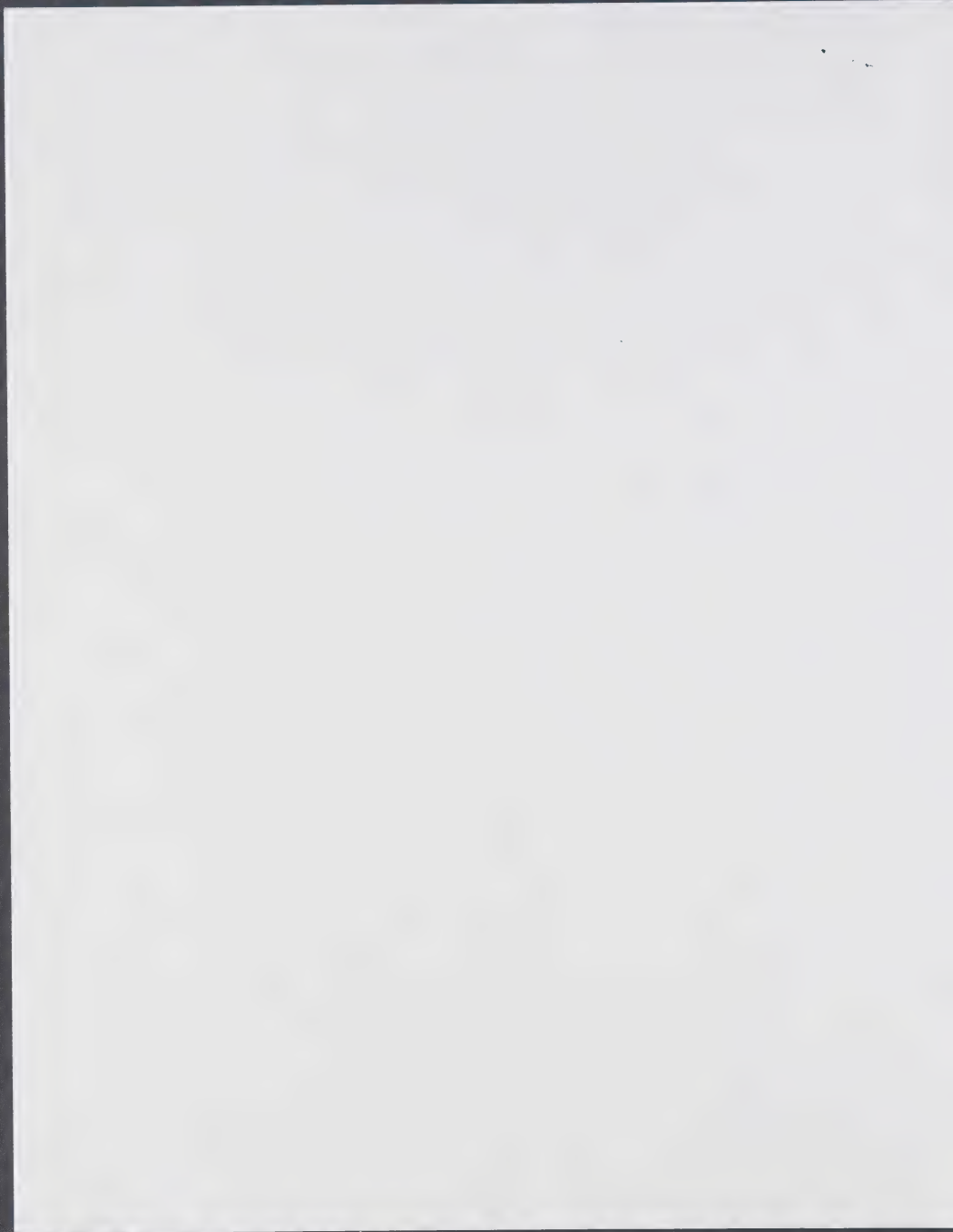


Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting

CONDITIONS

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All liability for

Encl. 6



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

February 11, 1999

Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's - Gravenhage
THE NETHERLANDS

Dear Mrs. De Kinkelder,

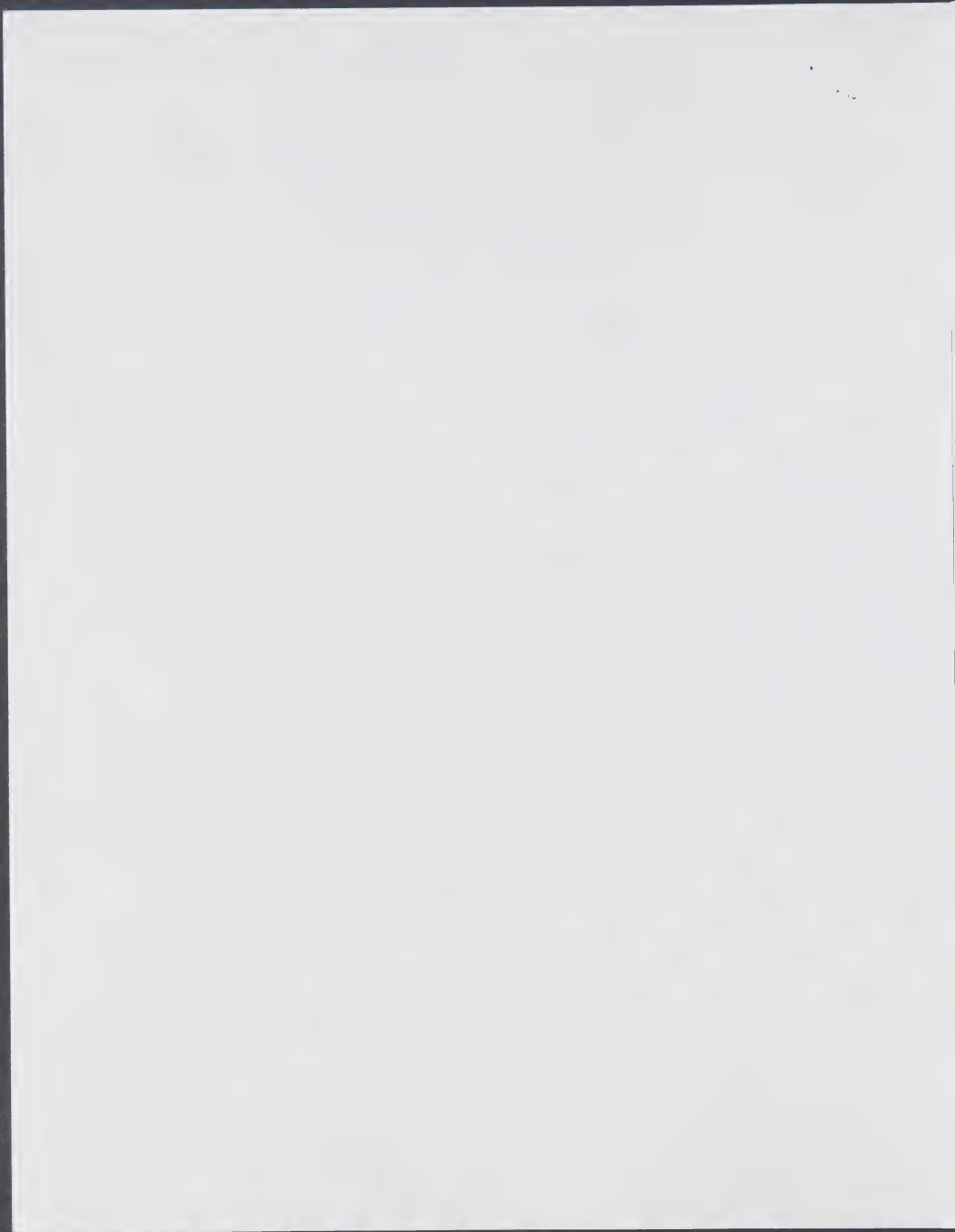
Your most interesting letter of January 12, as well as letters from two of your associates, have convinced me how much I have missed by not sending you photographs for so very long.

But then I remember that I did send photographs for years and Drs. Nieuwstraten hardly ever replied.

Allow me to respond to your letter paragraph by paragraph.

Regarding my landscape, which I believe is by Lievens, I know of course that Christopher Brown wrote in the Burlington Magazine that this is a fine landscape, but not by Lievens. I don't think that he realized that a monogram IL which is not floating was covered by the frame. Dr. Brown is coming on a speaking tour that will bring him to Milwaukee this coming March and he will be staying at our house. Perhaps the monogram will convince him.

The mountain landscape by Everdingen is oil on panel, 25 x 39 cms., and there is no signature. The Christie's entry referred to a 1" strip added at the top, but my conservator believes that this was added by the artist. Dr. Alice I. Davis inspected the painting and her letter before her visit will be self-explanatory. She told me that it is one of the most beautiful Everdingens she has ever seen. I don't have many landscapes, and really like this.



The Pynacker has a curious history. It is oil on panel, 34 x 39.5 cms., signed A. Pynacker in the lower right. The painting was purchased by the late Prof. Wolfgang Stechow, one of the finest art historians I have ever known. Laurie Harwood, who has written that very good book on Pynacker, was judging only from a bad photograph when she gave it #C-80 in her book. When I showed her the original recently and left it with her for a week, she changed her mind and her enclosed note will be self-explanatory. This is one photograph about which Drs. Nieuwstraten might have said something.

The Ruisdael winter landscape is 14 x 12-1/4" and the enclosed brief essay will be self-explanatory. I hope you will like seeing the color reproduction enclosed. There was a similar winter landscape at Sotheby's in London in December, but that was not nearly in as good condition.

The *Portrait of a Cloud* is as much a puzzle to you as it is to me. The artist was not a good technician because he painted on a panel which wasn't dried thoroughly, and so you have that odd craquelure. I enclose a small transparency which you need not return.

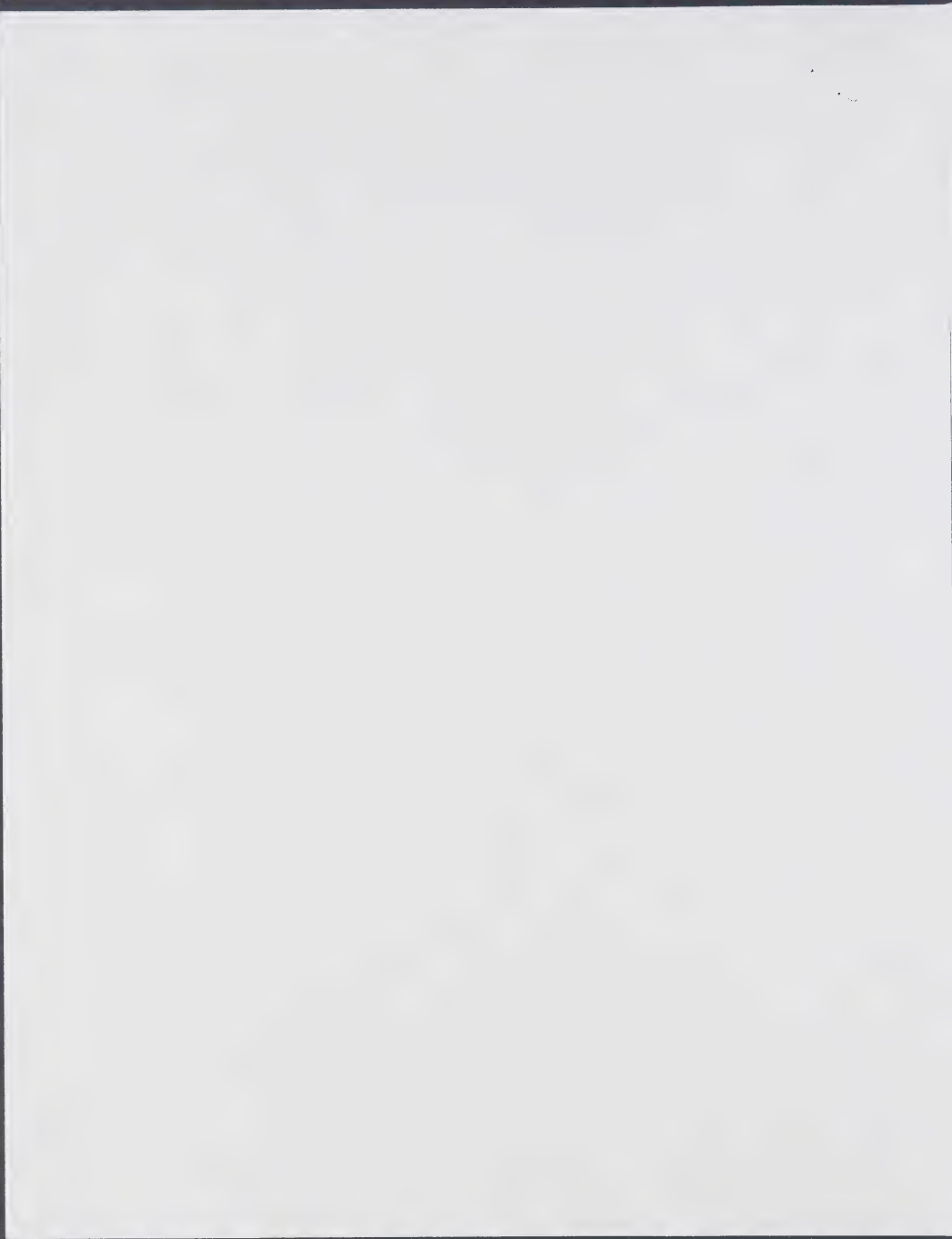
Despite my horrible experience with the Dutch police, Isabel and I are thinking about spending a few days in Holland next November and will then dare to take this little panel with us to show you. Of course I will inquire before our visit whether you and Drs. Kosten and Ekkart plan to be in the Hague during our visit.

On inspecting the panel a name might well come to you and you might conclude that it is quite late. But then you might know from my autobiography that I even like some modern paintings.

No.8 is indeed a puzzle and it may well be by two hands several decades apart. I do think it is the *Story of Jacob With Laban*.

Your attribution of No. 9 to Dirck van der Lisse is almost certainly correct and has been suggested by other art historians also. The painting was not cut at the bottom as it has an authentic bevel on all four sides.

As I mentioned in my original list, the artist is likely to have seen that beautiful Jordaens now in Brussels. He took the two figures



from that painting, as S. De Bray took the figure of the nude Hagar – signed and dated 1650, which hangs very close to the van der Lisse. Did all three artists work together around 1650 in the Hague?

I really like the *Hagar and the Angel* which came to the Spencer collection around 1670 and there was given to Domenico Feti.

If the landscape is indeed by Jan Linsen, then the figures must be by a different artist. Weenix has been suggested by several art historians and I have said to myself that when I see a painting with the kind of shot silk that you see here, I will be certain of the artist of the figures.

There is a fairly small Jan Linsen of *Tobias and the Angel* at Schlichte Bergen, illustrated in Simiolus, #3 of 1998. That picture certainly looks quite different from mine.

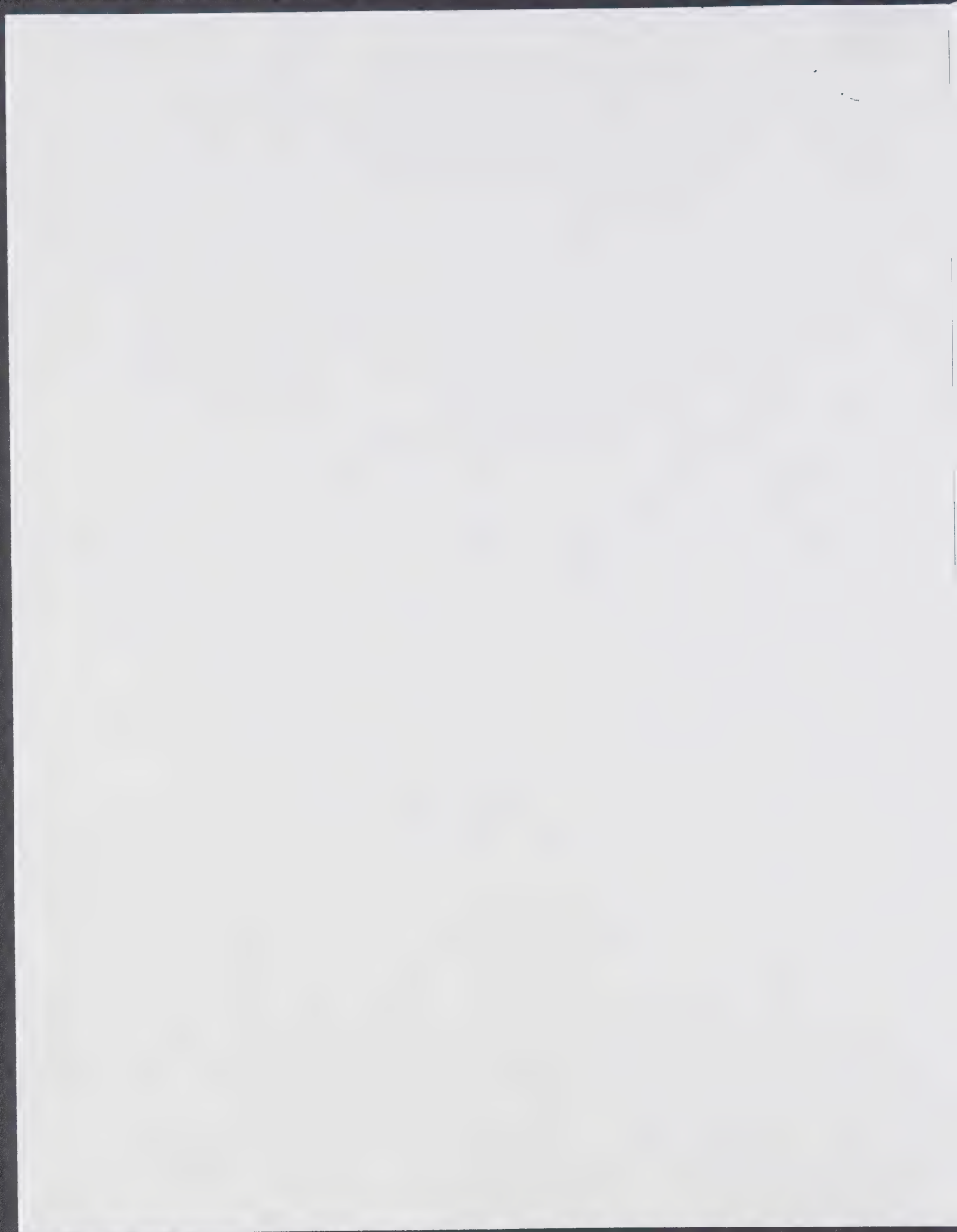
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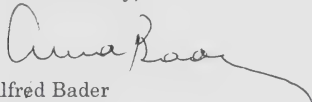
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With many thanks for all your help, and with all good wishes to you and your associates, I remain

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader', with a long horizontal flourish extending to the right.

Alfred Bader

AB/az
Enc.









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44444

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

February 11, 1999

Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's - Gravenhage
THE NETHERLANDS

Dear Mrs. De Kinkelder,

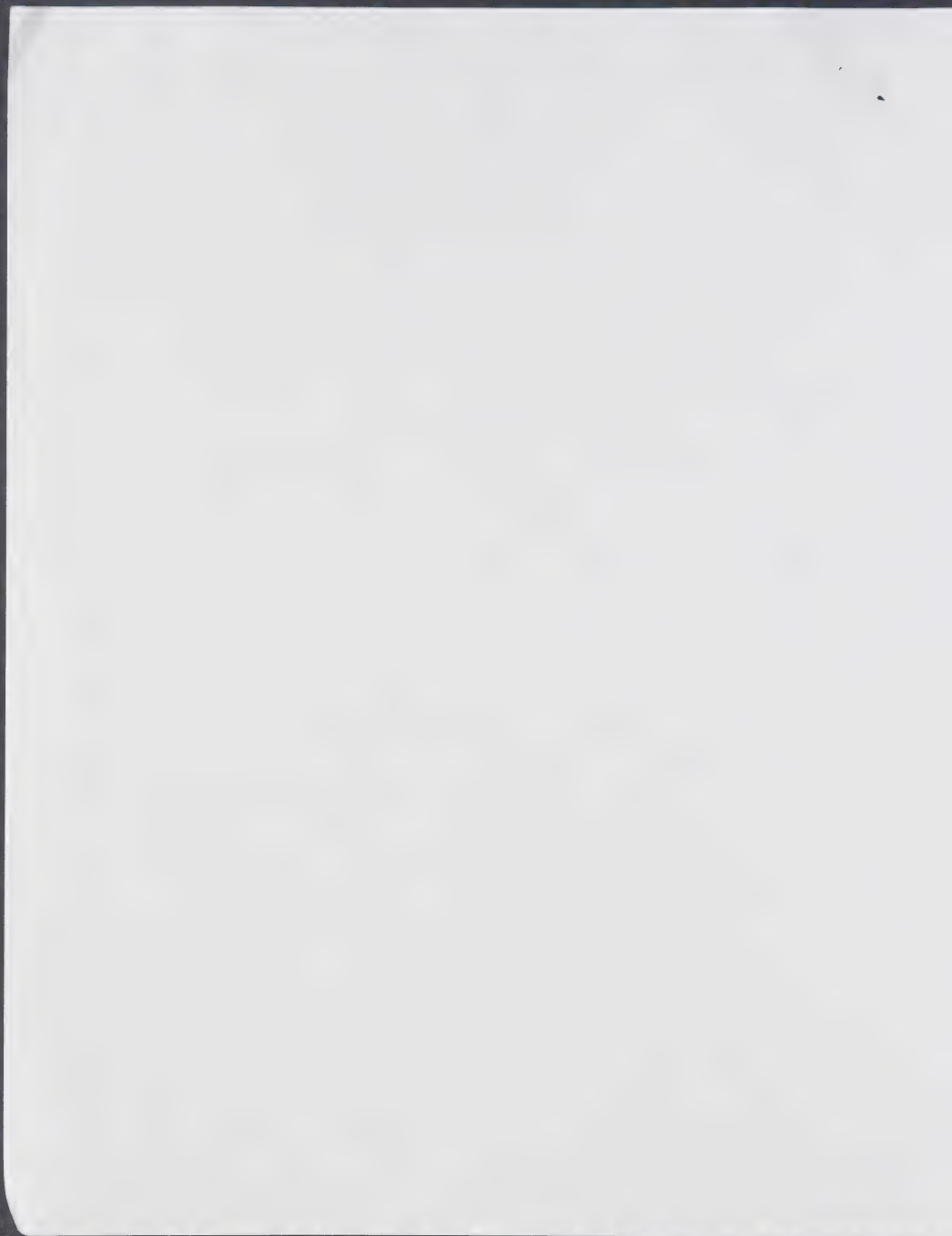
Your most interesting letter of January 12, as well as letters from two of your associates, have convinced me how much I have missed by not sending you photographs for so very long.

But then I remember that I did send photographs for years and Drs. Nieuwstraten hardly ever replied.

Allow me to respond to your letter paragraph by paragraph.

Regarding my landscape, which I believe is by Lievens, I know of course that Christopher Brown wrote in the Burlington Magazine that this is a fine landscape, but not by Lievens. I don't think that he realized that a monogram IL which is not floating was covered by the frame. Dr. Brown is coming on a speaking tour that will bring him to Milwaukee this coming March and he will be staying at our house. Perhaps the monogram will convince him.

The mountain landscape by Everdingen is oil on panel, 25 x 39 cms., and there is no signature. The Christie's entry referred to a 1" strip added at the top, but my conservator believes that this was added by the artist. Dr. Alice I. Davis inspected the painting and her letter before her visit will be self-explanatory. She told me that it is one of the most beautiful Everdingens she has ever seen. I don't have many landscapes, and really like this.



The Pynacker has a curious history. It is oil on panel, 34 x 39.5 cms., signed A. Pynacker in the lower right. The painting was purchased by the late Prof. Wolfgang Stechow, one of the finest art historians I have ever known. Laurie Harwood, who has written that very good book on Pynacker, was judging only from a bad photograph when she gave it #C-80 in her book. When I showed her the original recently and left it with her for a week, she changed her mind and her enclosed note will be self-explanatory. This is one photograph about which Drs. Nieuwstraten might have said something.

The Ruisdael winter landscape is 14 x 12-1/4" and the enclosed brief essay will be self-explanatory. I hope you will like seeing the color reproduction enclosed. There was a similar winter landscape at Sotheby's in London in December, but that was not nearly in as good condition.

The *Portrait of a Cloud* is as much a puzzle to you as it is to me. The artist was not a good technician because he painted on a panel which wasn't dried thoroughly, and so you have that odd craquelure. I enclose a small transparency which you need not return.

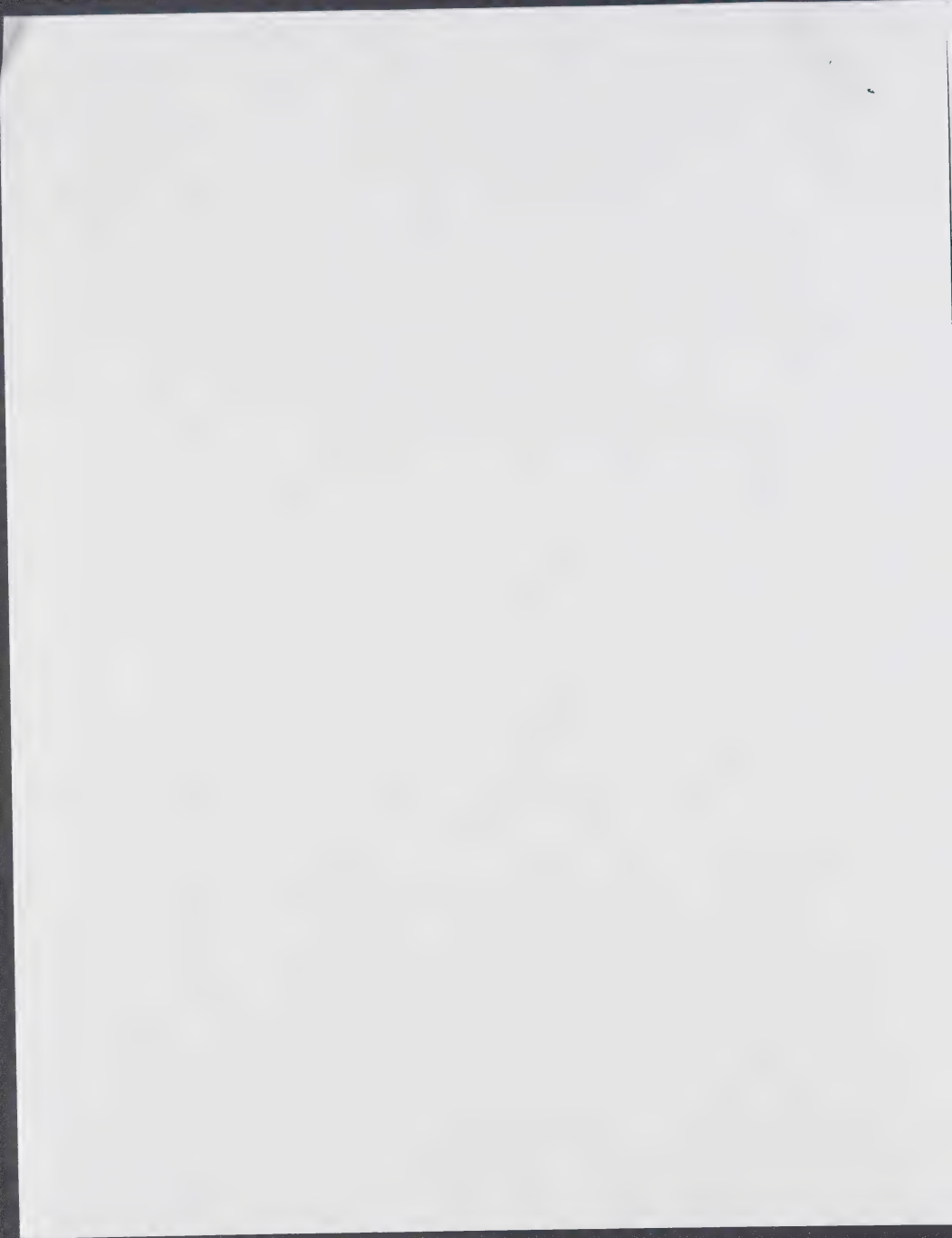
Despite my horrible experience with the Dutch police, Isabel and I are thinking about spending a few days in Holland next November and will then dare to take this little panel with us to show you. Of course I will inquire before our visit whether you and Drs. Kosten and Ekkart plan to be in the Hague during our visit.

On inspecting the panel a name might well come to you and you might conclude that it is quite late. But then you might know from my autobiography that I even like some modern paintings.

No.8 is indeed a puzzle and it may well be by two hands several decades apart. I do think it is the *Story of Jacob With Laban*.

Your attribution of No. 9 to Dirck van der Lisse is almost certainly correct and has been suggested by other art historians also. The painting was not cut at the bottom as it has an authentic bevel on all four sides.

As I mentioned in my original list, the artist is likely to have seen that beautiful Jordaens now in Brussels. He took the two figures



from that painting, as S. De Bray took the figure of the nude Hagar – signed and dated 1650, which hangs very close to the van der Lisse. Did all three artists work together around 1650 in the Hague?

I really like the *Hagar and the Angel* which came to the Spencer collection around 1670 and there was given to Domenico Feti.

If the landscape is indeed by Jan Linsen, then the figures must be by a different artist. Weenix has been suggested by several art historians and I have said to myself that when I see a painting with the kind of shot silk that you see here, I will be certain of the artist of the figures.

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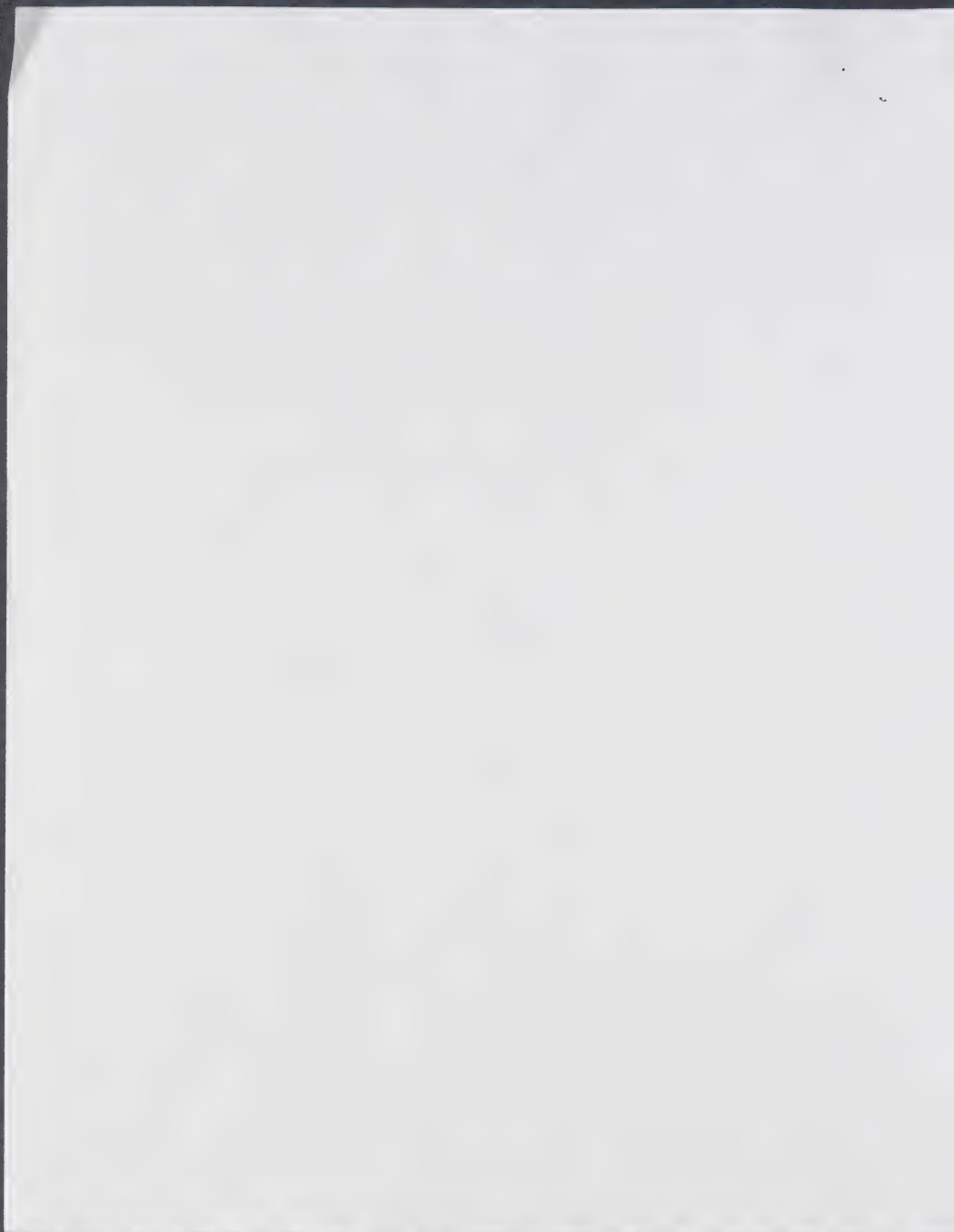
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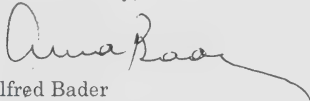
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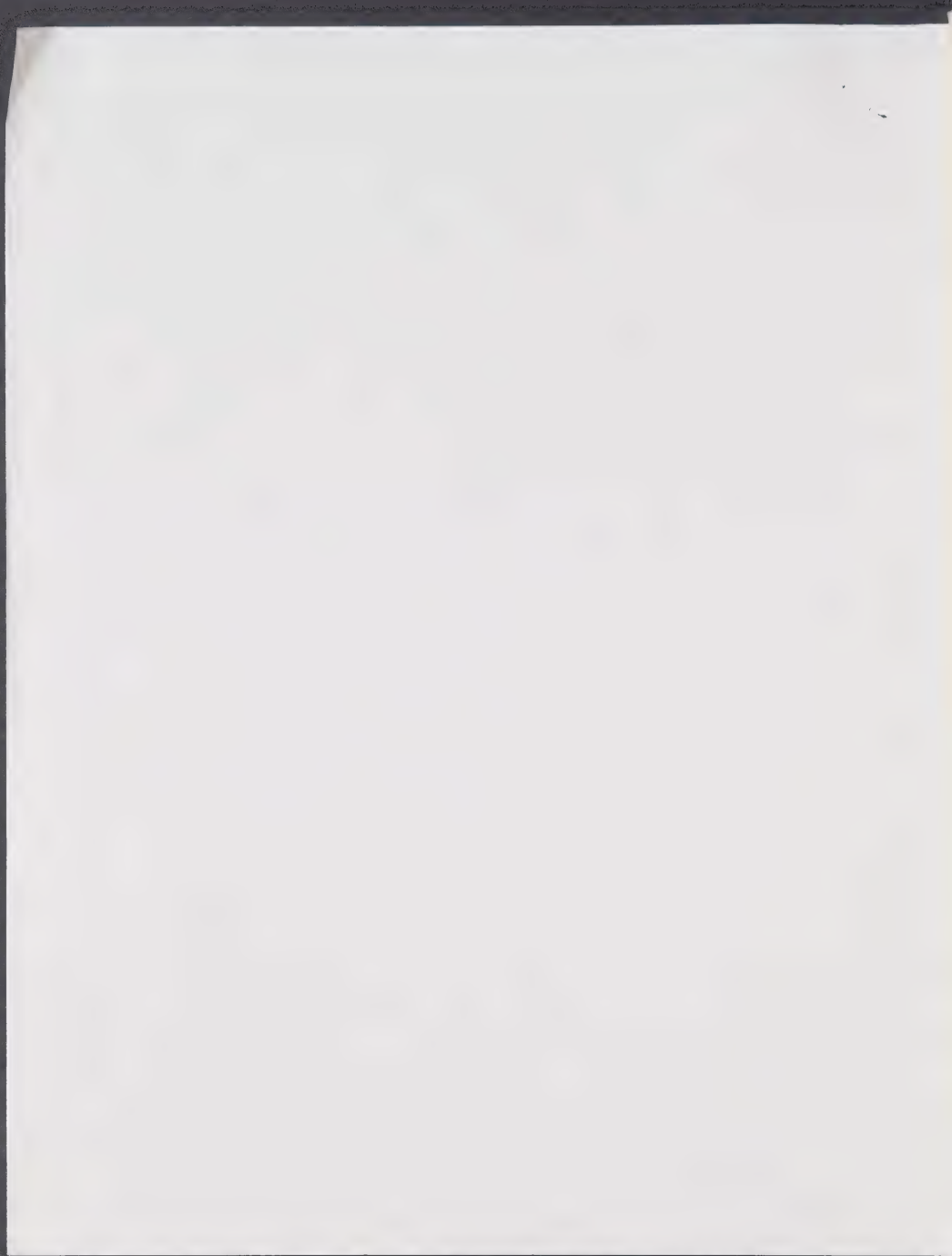
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Enc.



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