

Alfred Bader

Alfred Bader Fine Arts - Painting Files

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~~David~~

David de Witt Aug 02 Jan Asselijn



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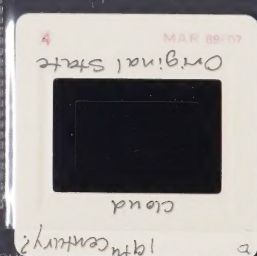
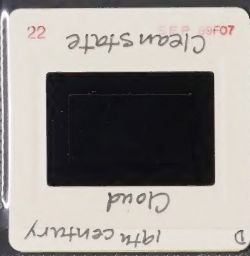


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From December 10, 1997

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RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

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.

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MdK/sv/99-2355
12 January 1999

- page 2 -

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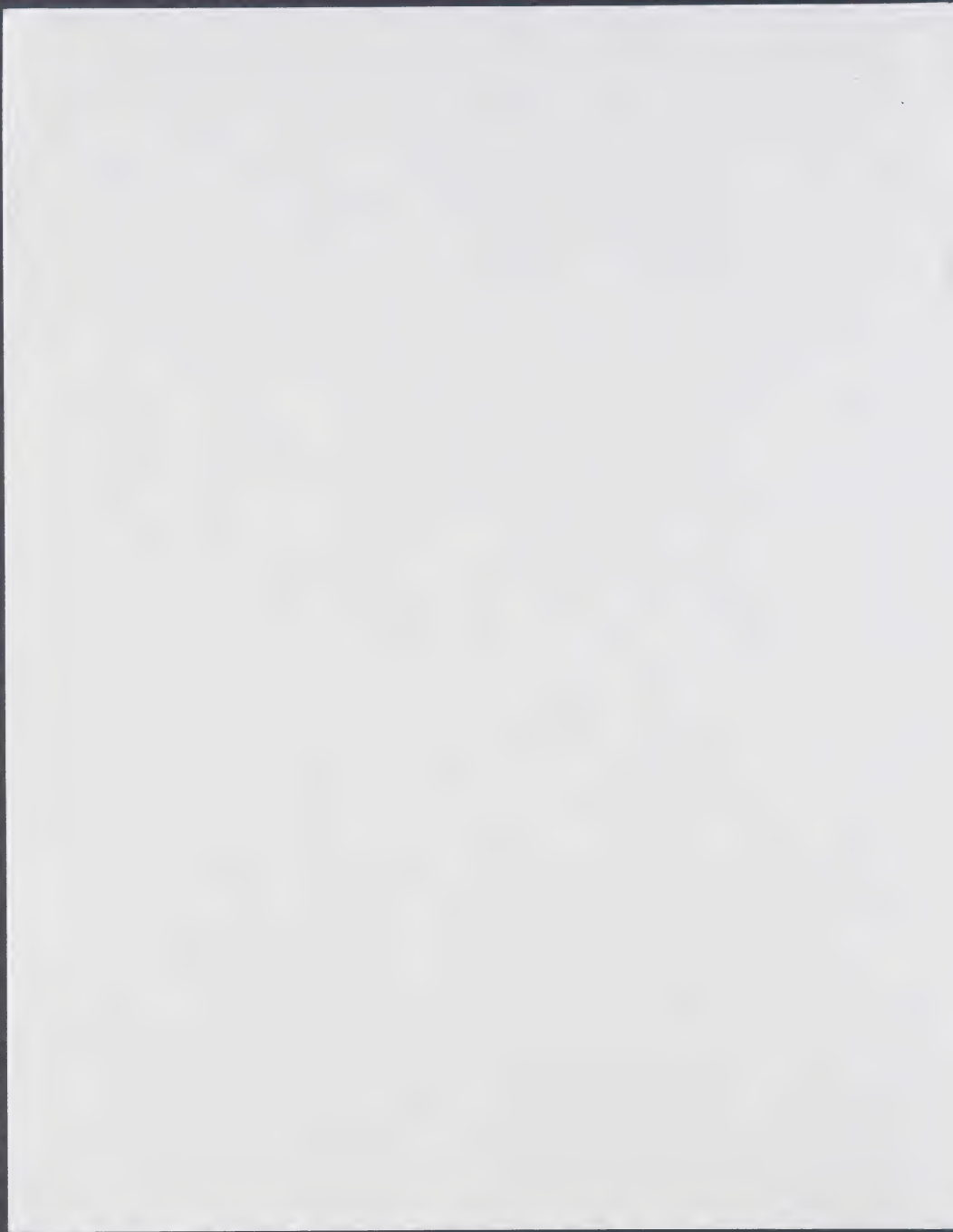
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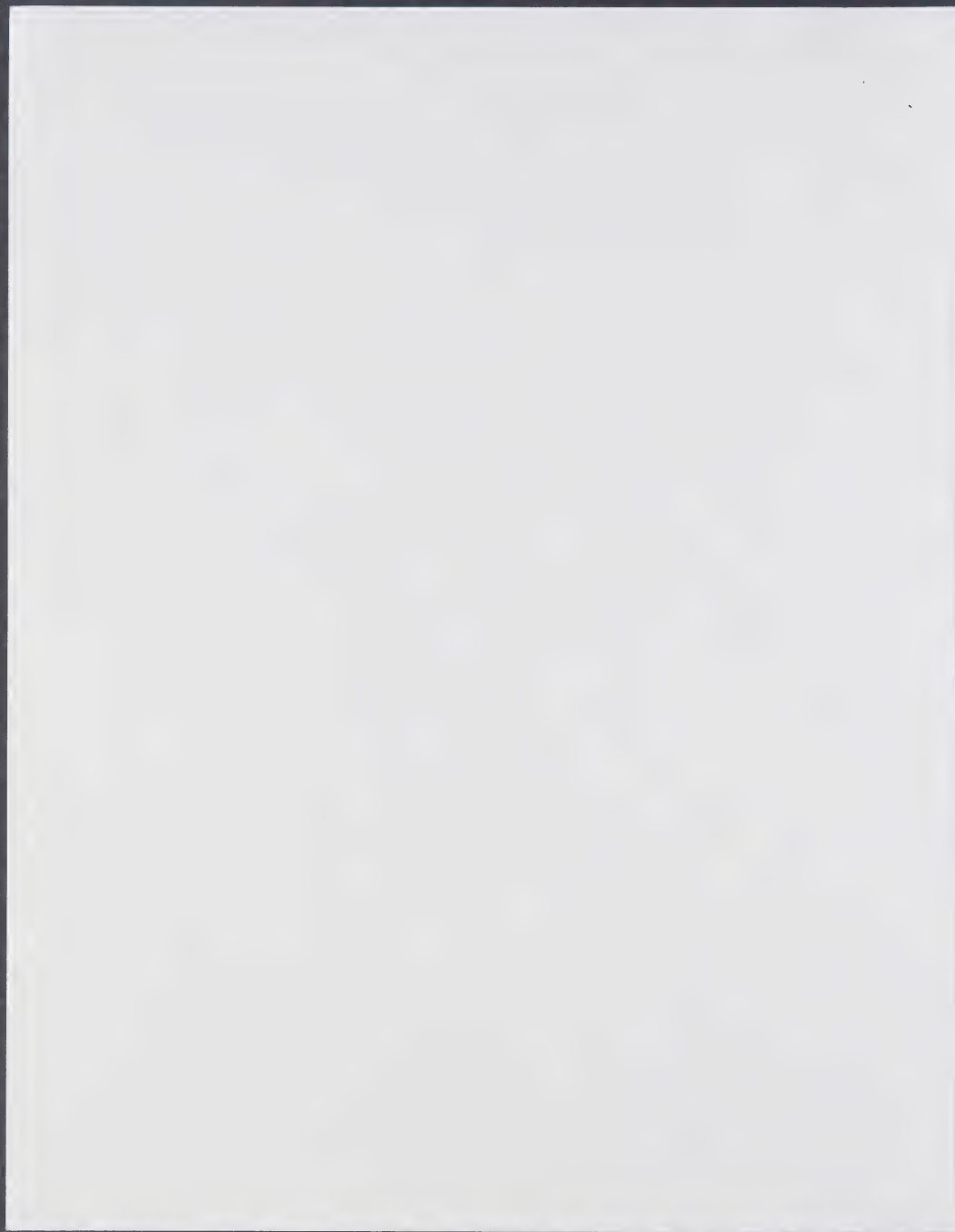
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And last I have a request. While looking through the 1974 catalogue of a selection of your paintings I noticed the Ficke/Emont painting. I would be much obliged if I could have a photograph of it since this artist fascinates me.

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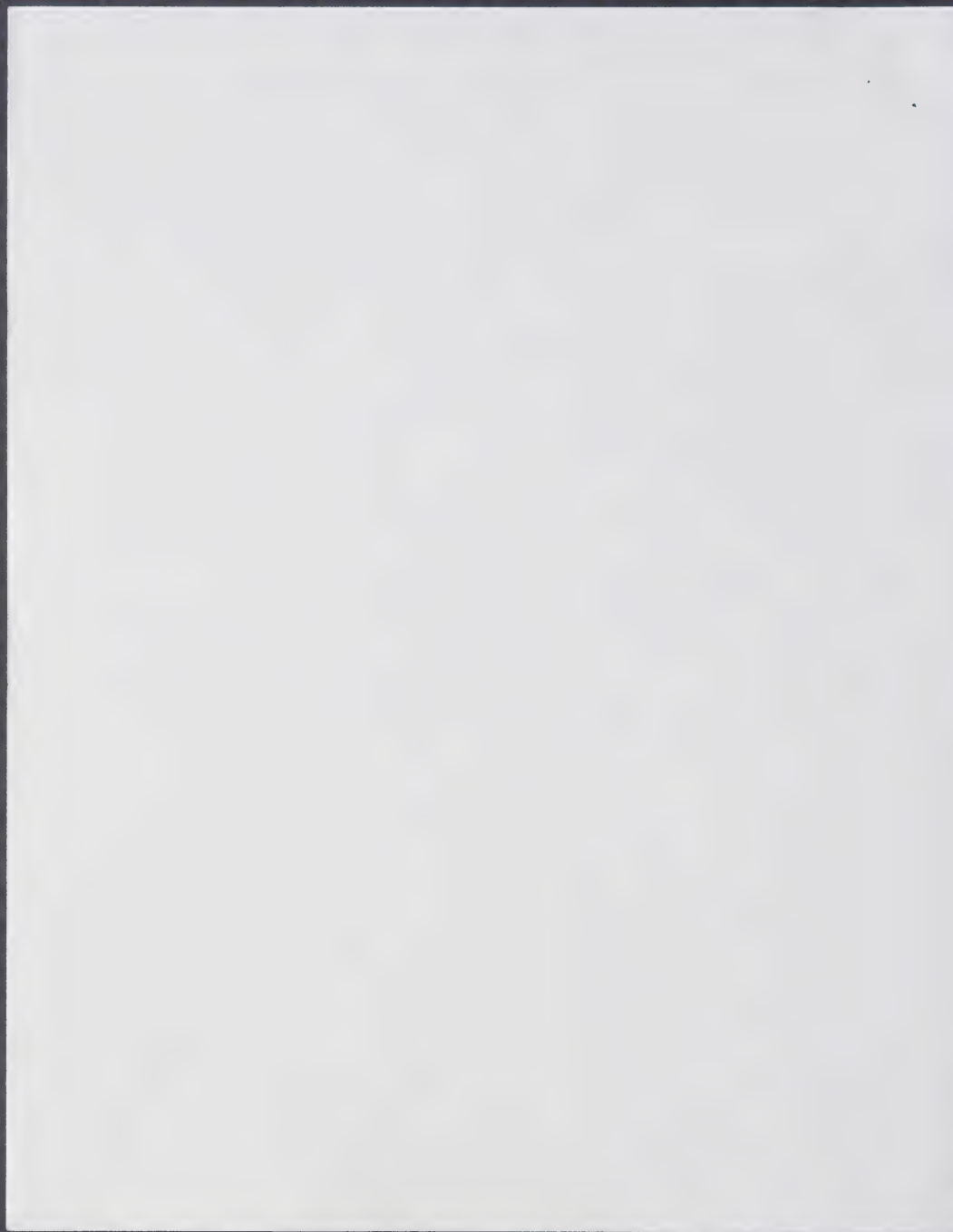


Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting

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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

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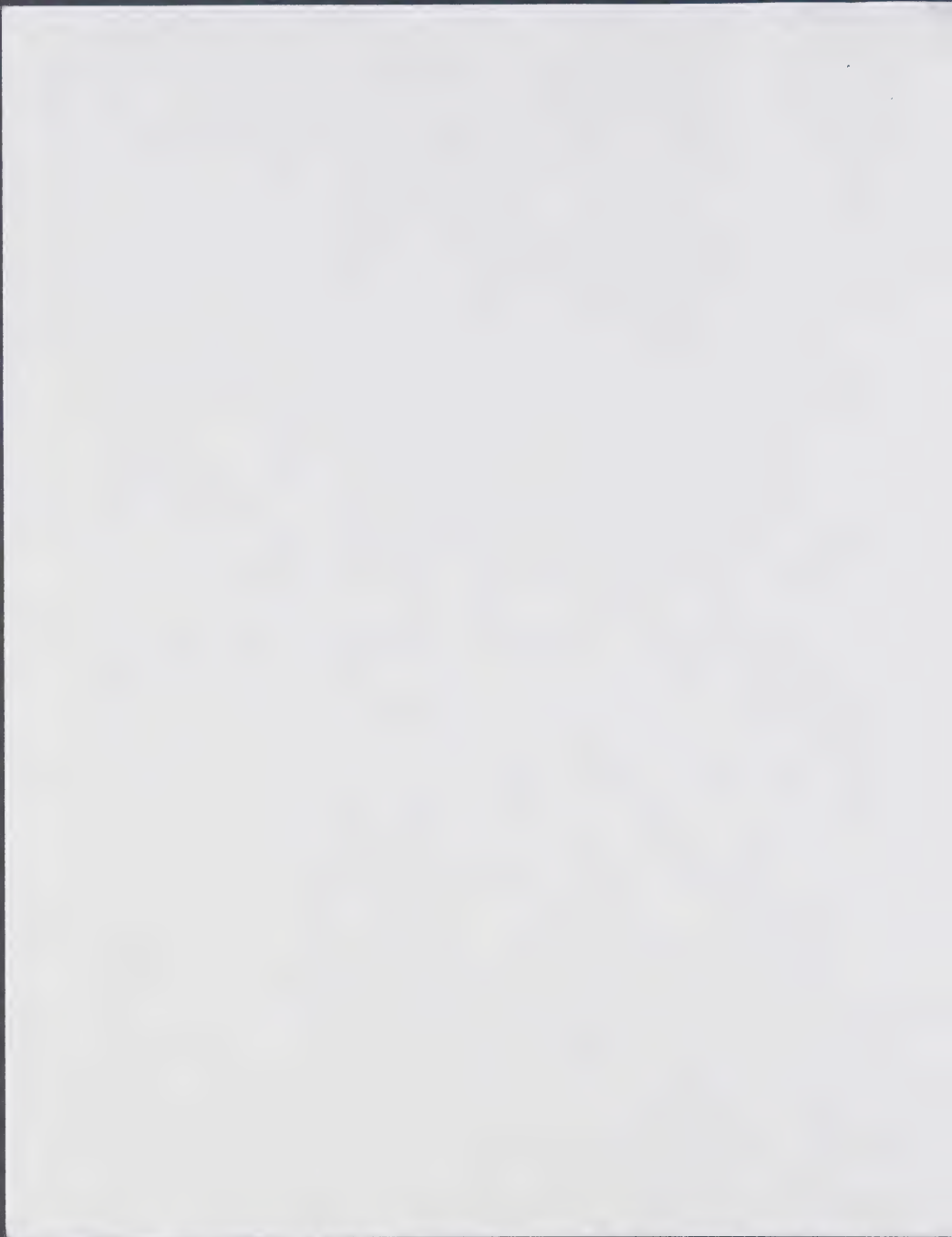
Your most interesting letter of January 12, as well as letters from two of your associates, have convinced me how much I have missed by not sending you photographs for so very long.

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.

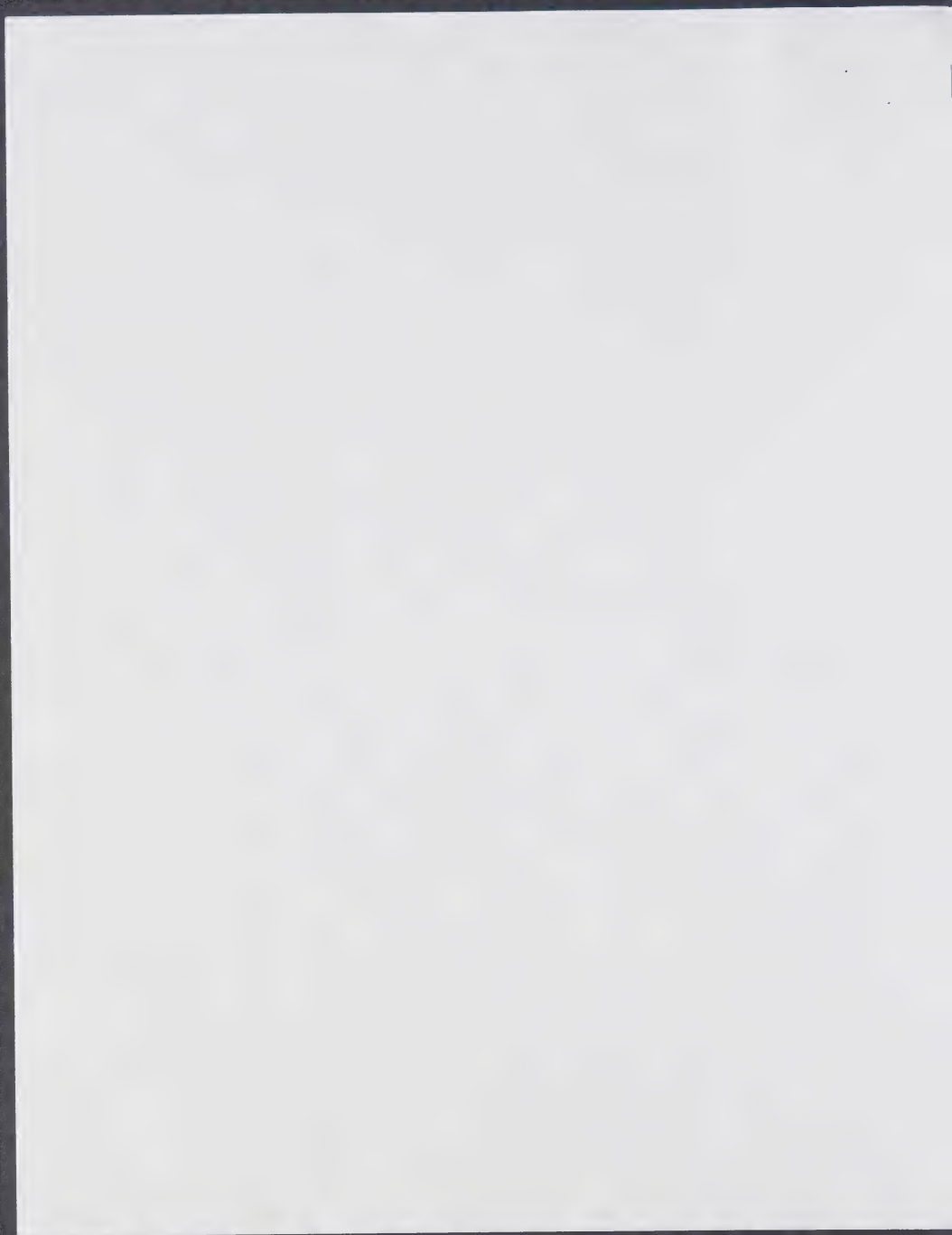
Despite my horrible experience with the Dutch police, Isabel and I are thinking about spending a few days in Holland next November and will then dare to take this little panel with us to show you. Of course I will inquire before our visit whether you and Drs. Kosten and Ekkart plan to be in the Hague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

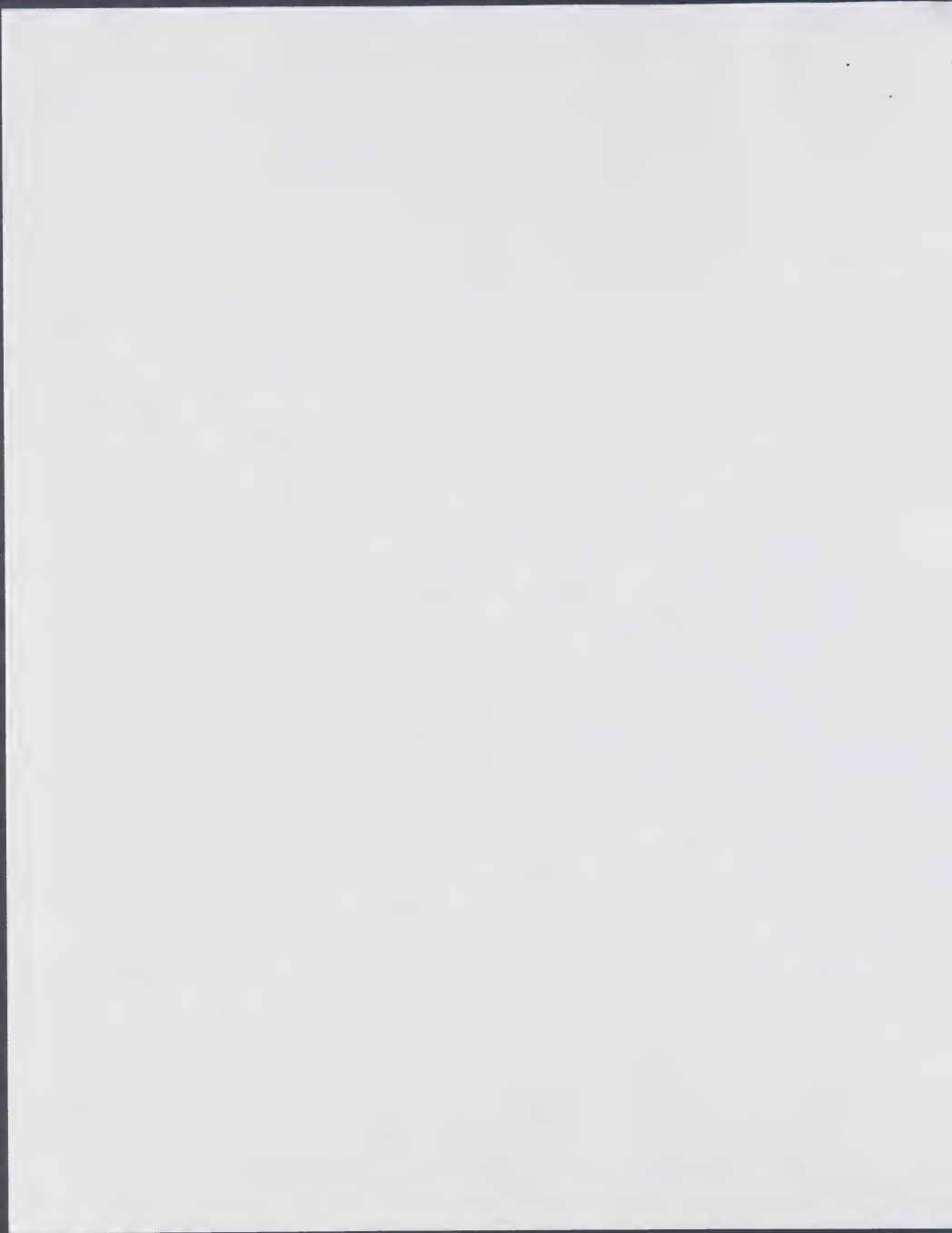
Are Linsen and Weenix ever known to have worked together?

I purchased that fine landscape given to Ficke in Bern from the late Dr. Hans Wetzlar in Amsterdam, who sold it to me on condition that he could put on the Bill of Sale that it was by Pynacker. I assured him that I was certain that it is not by Pynacker, but that he could put on the invoice anything he liked. Actually, I think that the painting is by van Emont.

A few years ago, I traded this beautiful painting with one of my good friends, Mr. Bert van Deun, whose address is Haglistrasse 15, CH-6315 Oberägeri, SWITZERLAND. I traded it for the *Portrait of Jakob Junius* by Lievens, a portrait which I had owned previously and which I like very much indeed. I am asking Bert to send you a photograph of the van Emont.

On the smallest of the lists that I sent you, there is "I.", a painting which I believe is by Carl Fabritius, at one time given by Bredius to Rembrandt, Bredius #226. I call that panel my Bert Vos panel and the reason for that is given in the enclosed story.

Incomprehensibly, the Amsterdam police recovered both lost paintings, *Rembrandt's Mother* ca. 1630, and a small portrait by Gonzalez Coques within months after their theft. But they never checked with their own police report filed by Isabel and myself nor



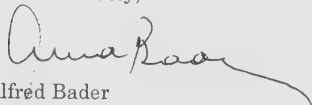
with IFAR, where both paintings are illustrated. After three years in the Amsterdam lost and found, the police sent both paintings to a small auction in Amsterdam and the buyer of *Rembrandt's Mother* took it to you, where Dr. Kosten identified it as the painting stolen from me. I don't know yet how the Amsterdam police justify all this.

When you and your associates will have replied briefly to each of the photographs I sent you, I will send another, smaller batch. Also, if you see reproductions of some of my paintings in other catalogues, please do not hesitate to ask for photographs.

I haven't counted the number of reproductions of my paintings in Prof. Sumowski's six volumes, but I would guess that there are about sixty. I presume that you do not need any of those photographs.

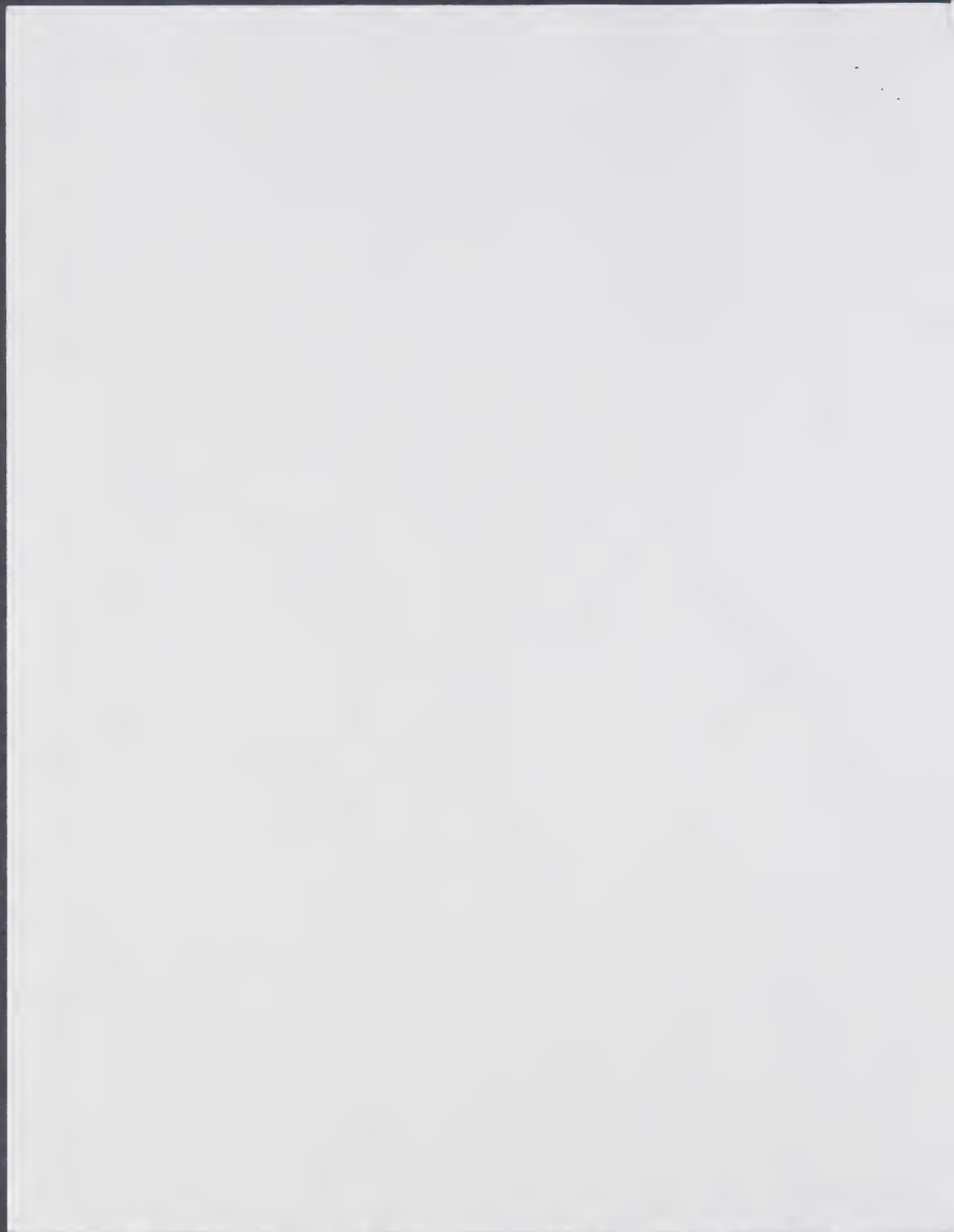
With many thanks for all your help, and with all good wishes to you and your associates, I remain

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader', with a long, sweeping underline that extends to the right.

Alfred Bader

AB/az
Enc.



Prins Vrijem Alexanderhof 5
P.C. Box 90418
2509 LK 's-Gravenhage
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tel. 070-3471514
From December 10, 1997
New numbers:
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your letter 24 September 1998

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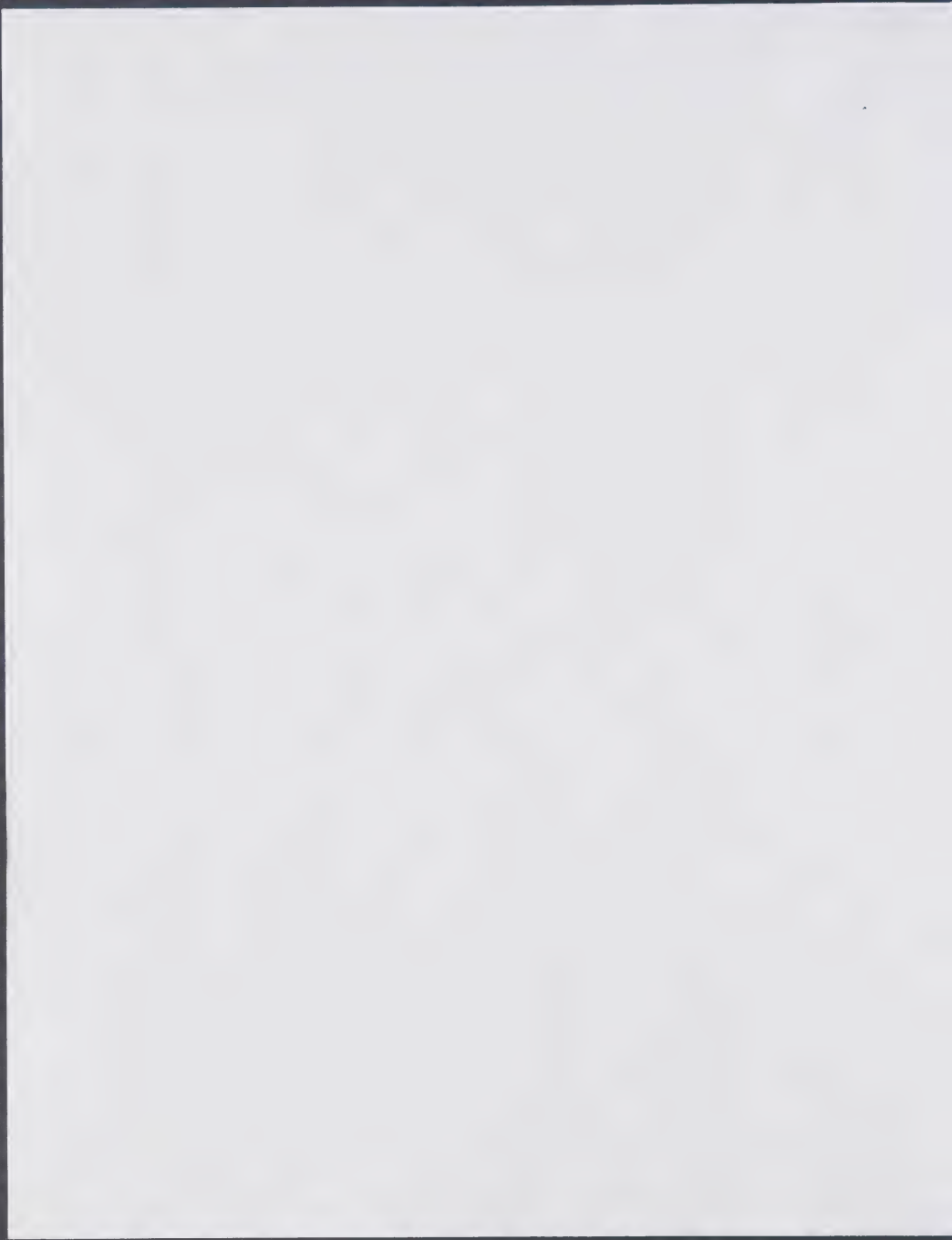
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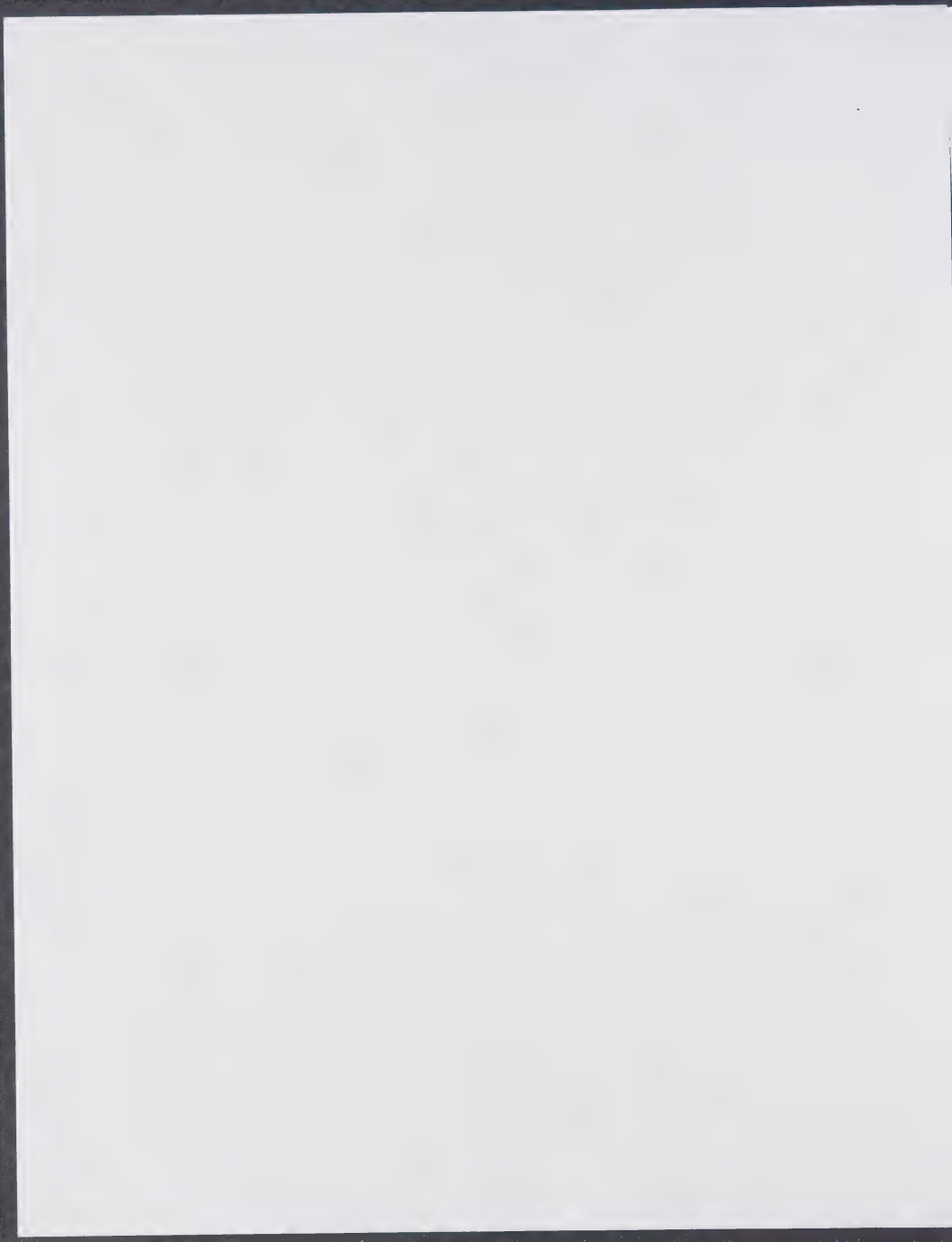
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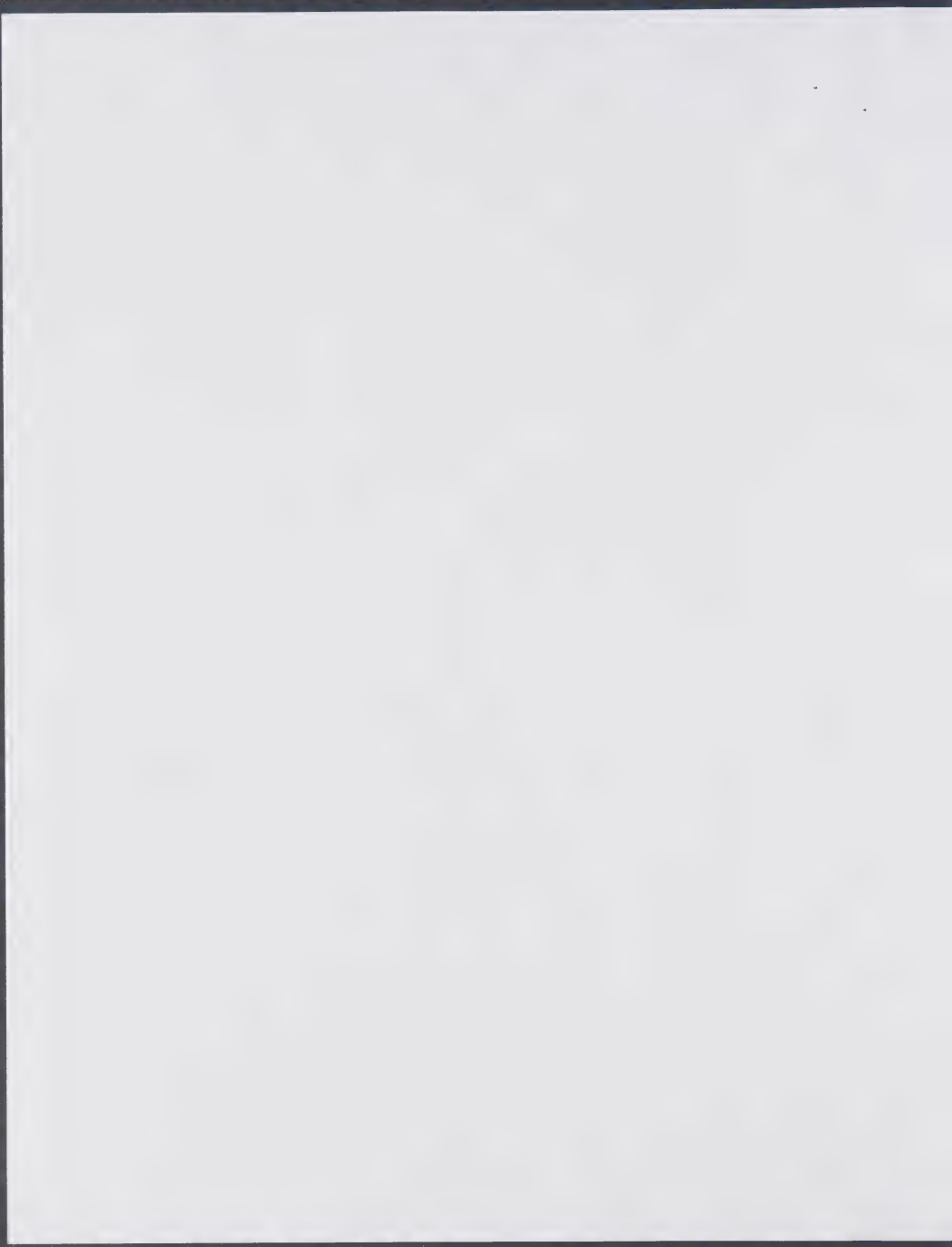
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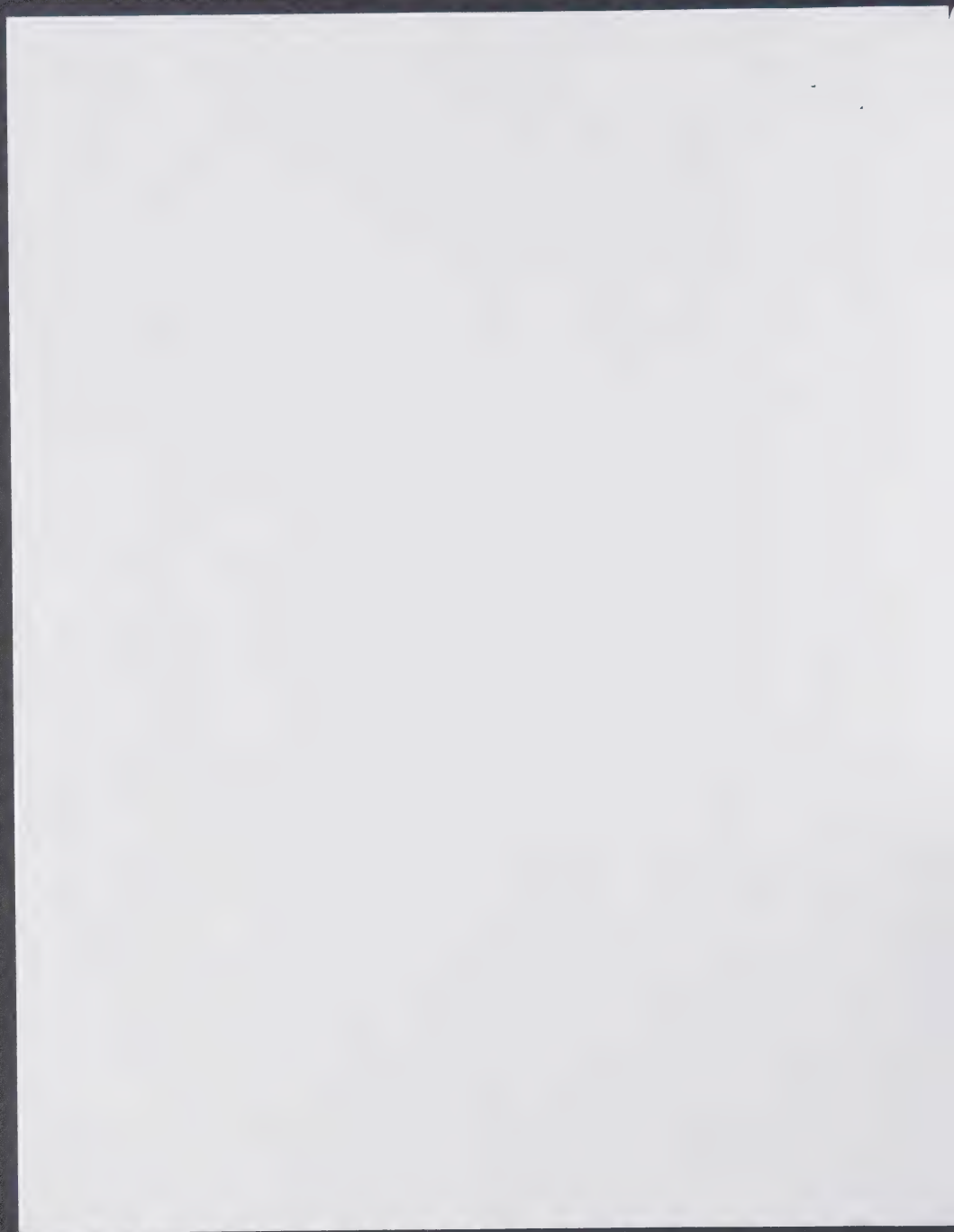


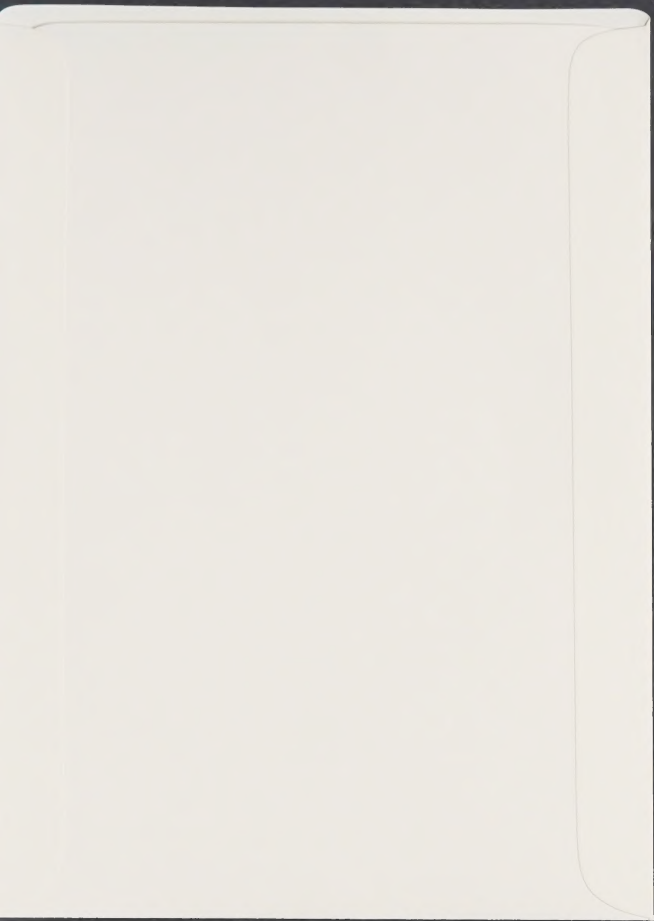
Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting

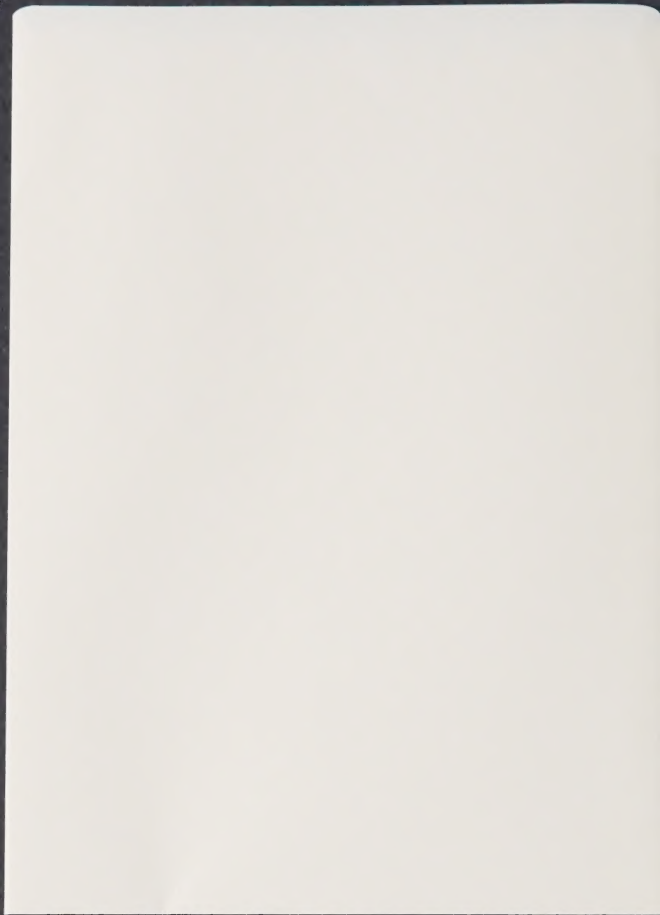
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