

Alfred Bader

Alfred Bader Fine Arts - Painting Files

Dirk Spillmann

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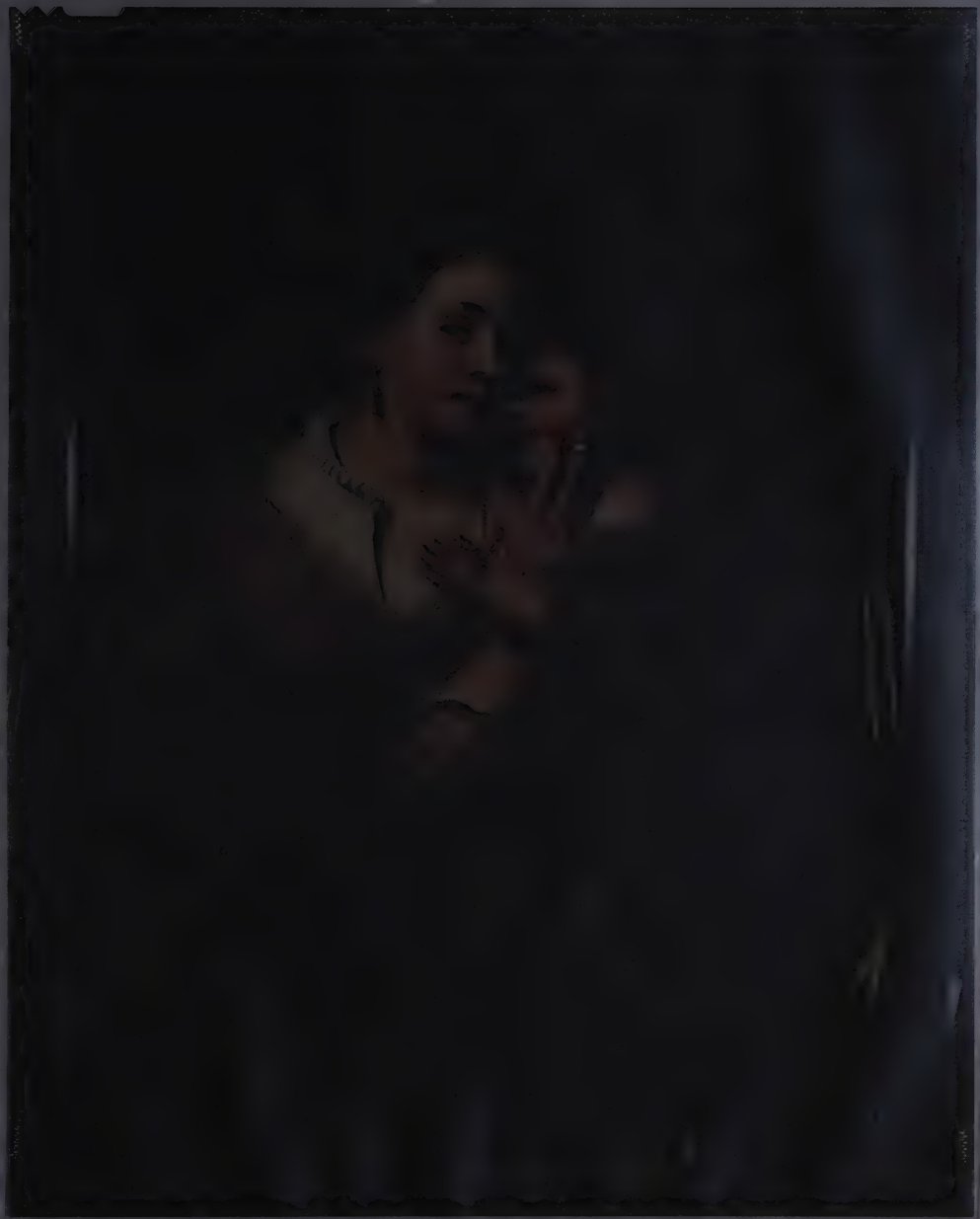


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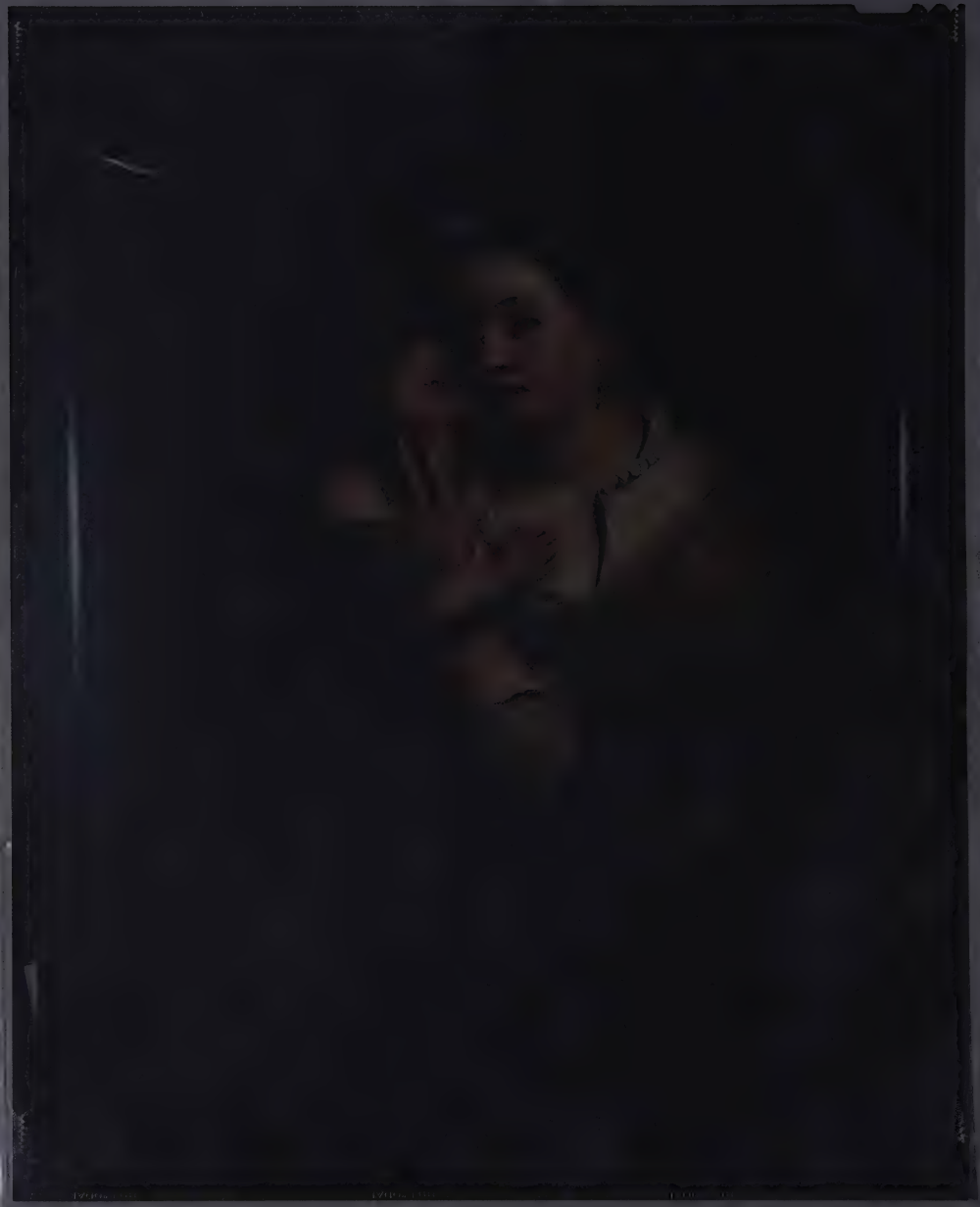
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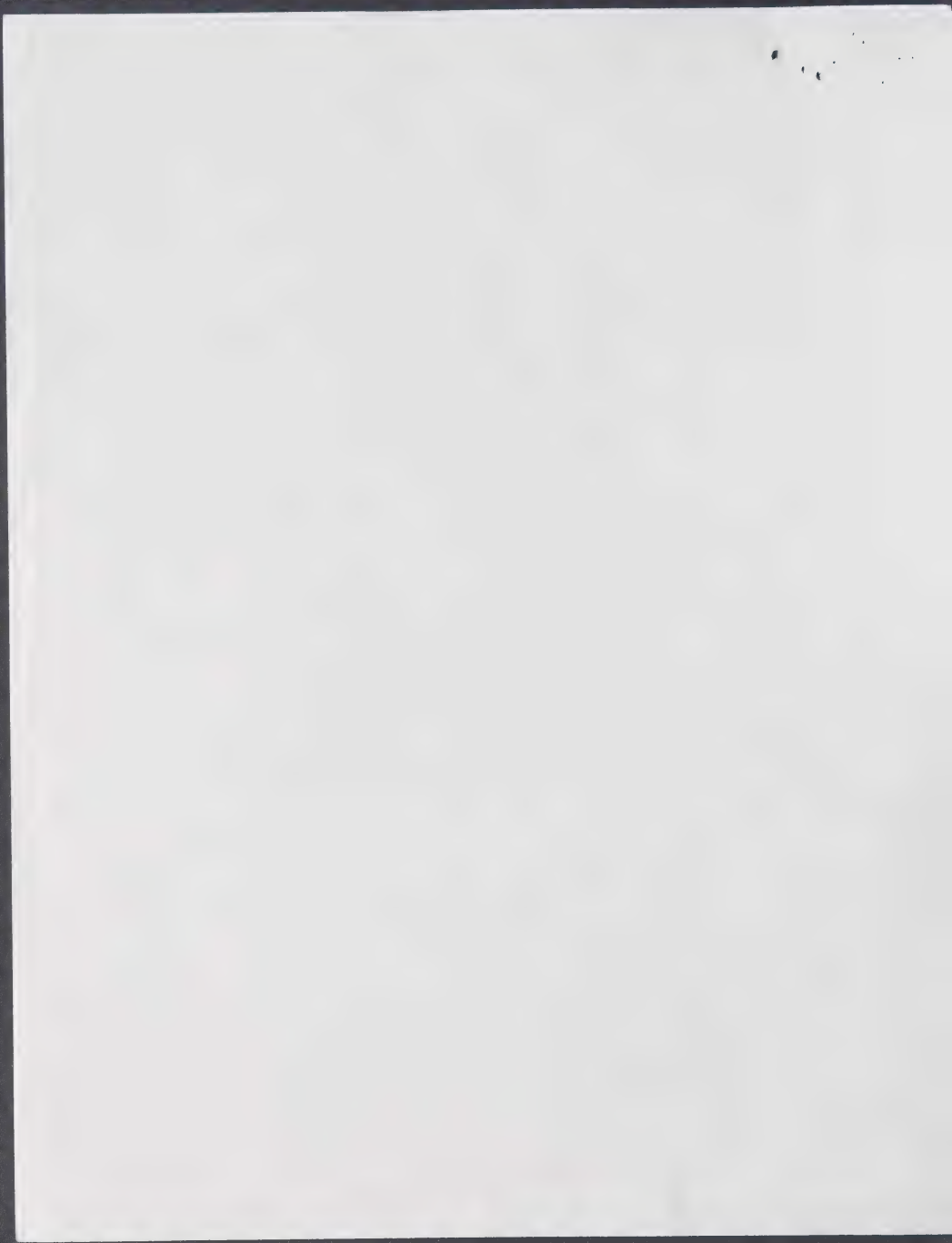
34. Attributed to Ferdinand Bol. *Henrickje Stoffels as Venus with Cupid*
circa 1650. Private collection



FIG. 1 Attributed to F Bol, *Henrickje Stoffels as Venus with Cupid*,
before cleaning



FIG. 2 Attributed to Rembrandt.
Venus and Cupid, Musée du Louvre, Paris



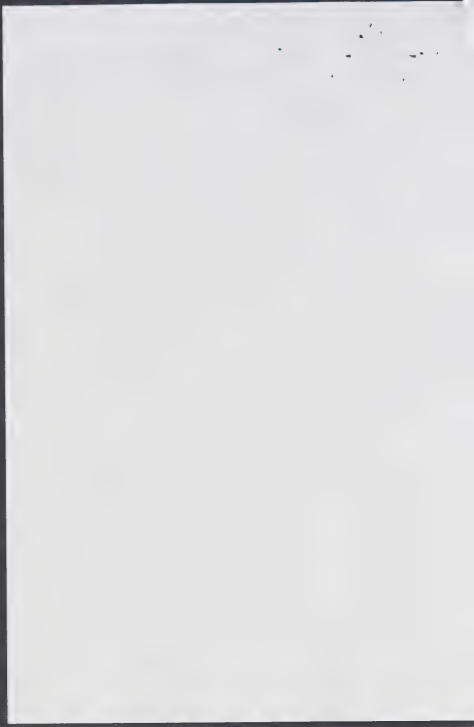
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FROM DR. AL BADER

every M
A fine point -
but REVERSED!

Cy-a

5/



STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

PROF. DR. J. BRUYN
B. HAAK
DR. S.H. LEVIE
DR. P.J.J. VAN THIEL
PROF. DR. E. VAN DE WETERING

Dr. Alfred Bader
P.O. Box 355
Milwaukee, Wisconsin 53201
U.S.A.

Amsterdam, 15 February 1991

Dear Dr. Bader,

First of all I have to make a confession. I am a much more vicious person than I realized -- while tidying up my desk I hit upon your letter of 9 January 1990... I do apologize for not having answered it properly and for discrediting our respective postal services! I also thank you for your letter of 4 February with its beautiful and interesting enclosures (and indeed a wonderful collection of stamps, greatly appreciated by eager collectors here!). As usual it contains a number of intriguing questions. I will try to offer some comment.

Your Venus and Cupid puts a delicate problem. On looking again at the photographs I tend to think that both your version and the one in the Louvre are copies, most probably after a Rembrandt. (Here I agree for once with Gerson.) Your picture has something Drostish in the gaze of the woman, yet not enough to suggest an attribution to my favourite Rembrandt pupil. On the whole it looks to me somewhat smooth, judging, again, by the photograph. The problem belongs to Volume V, which neither of us may live to see published.

The St. Jerome must certainly be a perfectly good and charming picture, very Dou-esque, although on canvas and larger in size than Dou's versions of similar subjects usually are. Can one make out the lettering on the open page? I do not succeed in deciphering it in the photograph.

The Flinck King David seems a virtuoso performance and as such interesting rather than likeable. It has a most peculiar 'neo-mannerism' throughout! The cool colouring reminds one of e.g. the 1651 Bathsheba before David in Dublin (Sumowski Gemälde II, no. 633; after a very old

black and white photograph), which is however not as restlessly highlighted with satin-like sheen. It must be quite late, even later than the 1656 Cincinnatus in the town hall/Royal palace. Sumowski dates the Veste Coburg Abklatsch c. 1658, which tallies beautifully. Anyway, it has been a brilliant acquisition!

As to the Lievens portrait, in spite of the impressive documentation I still fail to see -- this may well be my fault -- how the name Junius comes in!

The Woman of Samaria still keeps me busy. The comparisons I mentioned to you, with our nos. C 6 and C 48, are, I think, quite convincing but then those pictures are only attributions to Flinck, and not accepted as such by Sumowski. One would therefore like to have some more evidence. A drawing of the subject he attributes (quite rightly) to Flinck (in: Essays in Northern Art presented to Egbert Haverkamp Begemann, p. 268) is of no avail; it shows a different composition (actually a different moment of the story) and it must be later anyway, I suspect about 1640.

I admire the energy you spend on so many things including collecting and even reading through our Volume III! You must be one of the few people who can claim having done that... I agree that some of our rejections are bound to come as something of a shock, and particularly in the case of C 84 (the Ermitage David and Jonathan) you will not be the only one to be sceptical. Yet I remain convinced we are on the right track. And I suspect that you too would be convinced if you would have the chance we had of studying that picture eye-to-eye and out of the frame. It is just one of these cases -- and there are more to follow -- where such a confrontation lays bare essential weaknesses. It is only logical that these deceptions occur mostly in the Sovjet Union and the United States, in the former because many scholars have been unable to take a quiet and critical look at the pictures there, in the latter because collecting Rembrandts started there only when good specimens had become very rare.

Your critical remark to the effect that the wording of our conclusions is typical of committees who 'wish to cover their collective sit-upons' (whatever the word may mean -- my Webster does not give it!) is, I think, mistaken. Our statements are only unusual because they try to convey various degrees of conviction (certainty, probability, uncertainty etc.) and in this respect deviate from what may be termed a less fortunate habit of many (and certainly many German) scholars who express themselves invariably in apodictic terms.

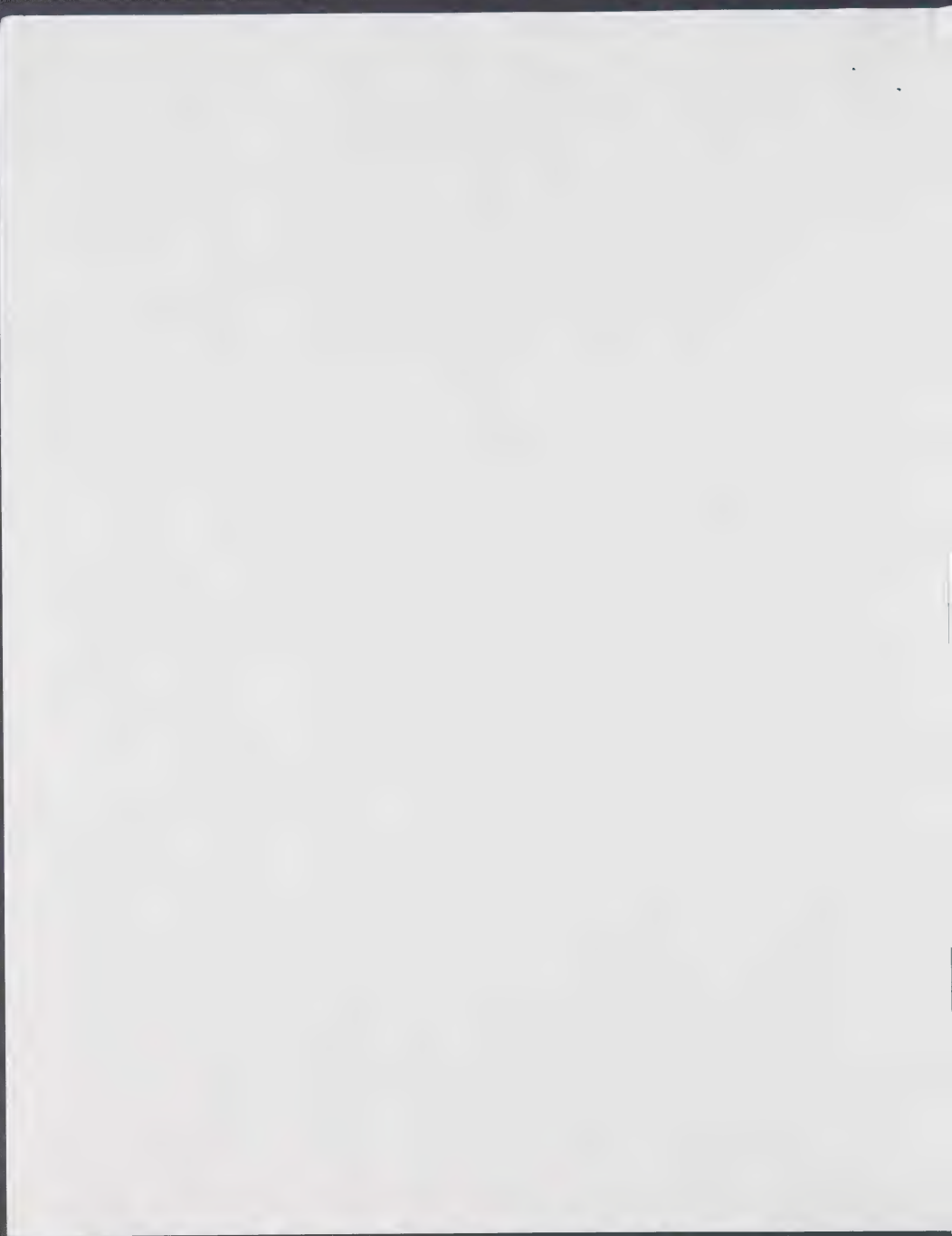
Finally I have to thank you for your repeated kind invitation to come and stay with you and see your collection. I do appreciate this enormously and am sure it

would be an exciting and extremely rewarding experience. Right now however, i.e. after the death of my wife (just over two years ago), I am not up to much travelling and as I plan to visit Australia, where my son and his family live, more or less regularly, I do not foresee that any plans to visit the U.S. will materialize in the near future. But I appreciate your generosity and do hope one day to be able to accept your invitation!

With best wishes,

Yours ever,

A handwritten signature in dark ink, consisting of a vertical line on the left and a series of connected loops and curves extending to the right, ending in a diagonal stroke.



Dr. Alfred Bader
Chairman



March 11, 1991

Prof. Dr. Joshua Bruyn
Stichting Foundation Rembrandt Research Project
c/o Centraal Laboratorium
Postbus 5132
1007 AC Amsterdam
The Netherlands

*Per week.
Range of London
includes!*

Dear Prof. Bruyn:

Thank you so much for your very kind letter of February 15.

You write so very well in English, and yet it is clear from two statements that there are at least two words in English which you do not know. One is "vicious." To me, you seem to be about as far from vicious as any person I know. What you really meant was slightly disorganized, which is surely understandable with the mountains of mail which you must receive. I am certainly no expert on Rembrandt, and yet even I get at least one or two queries and offers of paintings which people hope might be by Rembrandt. The other word is "sit-upon," which is the polite English word which Isabel uses instead of posterior.

Regarding the two paintings of Cupid and Venus, one in Paris and the other here, I find it hard to believe that there was a Rembrandt original. I suspect that the difficulty lies in judging paintings from photographs, although Prof. Sumowski assures me that he has no difficulty doing just that. Art historians who have seen only photographs of my painting have had difficulty deciding whether it or the Louvre version is superior. On the other hand, art historians who have looked at both versions have told me--without exception--that they really prefer mine. So please do come and look.

However, I must tell you that my repeated invitations have not been only to get your opinion. I already know that we will always disagree on some paintings, such as C22. Yet, I often feel very lonely here in Milwaukee where I am one of the very few people who really care about Dutch paintings, and so I always get enormous enjoyment when experts like you allow me to spend a few hours talking to them. What a difference such talks have made to my life.

I like my St. Jerome very much indeed, and I hope that it won't turn out to be by Dou after all. I don't know of a single Dou that I like as well, and I much prefer a puzzle to be solved. The inscription is in French, "Les lettres. . .," and my restorer suspects that it was added later.

SIGMA-ALDRICH

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979

Prof. Dr. J. Bruyn
Stichting Foundation
March 11, 1991
Page Two

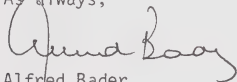
I don't understand many of the intricacies of the Dutch language, even though I can follow much in the Dutch catalogs I have. My good friend, Bert van Deun, will be visiting us soon and I will then ask him to translate the most salient facts leading to the identification of that dour man with Junius.

I have not bought a single good Dutch painting during the last few weeks, but hope to make up for it this summer when I will be on the Continent and in England for quite awhile. The only old painting I acquired--photograph enclosed--is certainly not of great quality, although it is 17th century. Of course you will know immediately why I acquired it: because it is based on that well-known print after a lost Abraham Bloemaert. Clearly, the artist must have seen either the print or the original, and I don't know enough about the works of Bloemaert's sons and students to be able to say that this is by so and so. When the painting was owned by William Randolph Hearst, it was called Jacob Jordaens. Poor Jordaens--to be saddled with such attributions.

I did purchase a filthy-dirty portrait of Velazquez, photo also enclosed. Only after it is cleaned will I know whether it is by some French romantic of the 19th century, or an older work. I like the face very much, and the artist who painted it must have liked it rather a lot also when he looked so closely at Las Meninas.

Best personal regards.

As always,



Alfred Bader
AB:mmh
Enclosures

About our cover. . .

The problems posed by this painting (oil on canvas, 38-1/2 x 32-1/2 inches) of Hendrickje Stoffels as Venus with Cupid are described in detail in entry No. 34 of The Detective's Eye (see below). The painting was sold at auction in New York in 1988, described as a copy after a painting (fig. 1) in the Louvre which had been attributed to Rembrandt. Cleaning revealed our painting to be of high quality--superior, our chemist collector believes, to the painting in Paris. Neither is by Rembrandt, and so a key question is whether there ever was a Rembrandt original. When this painting was sold in an auction in Berlin in 1933, it had a signature which the catalog described as "hard to read." By the time it appeared in the New York sale in 1988, the painting had been cut down and the signature lost. It looks close to the works of one of Rembrandt's ablest students, Willem Drost.

Rembrandt scholars believe that several paintings long attributed to Rembrandt , for instance, the Polish Rider, are really by Drost. His works will surely be studied in great detail, and in time these puzzles will be solved.

3/30/92

(originally 5/3/91)



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A CASE OF CROSS-INSPIRATION IN REMBRANDT AND DROST¹

BY DEBRA MILLER

In 1654 Willem Drost² signed and dated his undisputed masterpiece, now in the Louvre, depicting the Old Testament subject of *Bathsheba* (fig. 1). It has generally been assumed that Rembrandt's version of the same subject (fig. 2), painted in the same year, and now also in the Louvre, provided the inspiration for his student's work.³ What has not been noted previously is that Drost's *Bathsheba* bears a striking compositional affinity with Rembrandt's undated *Woman at an Open Door* (also called *Hendrickie Stoffels at an Open Door*) in Berlin (fig. 3). The purpose of this article is to define the stylistic and thematic interrelationships among the three paintings by Drost and Rembrandt, and to suggest that they represent an intriguing case of teacher influencing pupil influencing teacher.

Along with their common Biblical theme, the two versions of *Bathsheba* by Drost and Rembrandt share some very specific details. The heroine in each of the paintings is seated, each is adorned with a dark necklace, shimmering headpiece, and pearl pendant earrings, and each holds in her right hand the fateful message from King David.⁴

Stylistically, however, the paintings' differences outweigh their similarities. Colors and lighting are predominantly cool in Drost, comprising strong whites and smoky greys, and are quite antithetical to the warm fusion of light and color employed by Rembrandt. While Rembrandt's soft, warm illumination tends to dissolve his forms and corresponds to his consummate painterly technique, Drost's sharper, more focused light emphasizes outline and solidity, as do his relatively smoother modeling and tighter brushwork. Rembrandt's nude is naturalistically portrayed, with protruding stomach and flaccid flesh. But Drost's figure is a study in ideal, marmoreal firmness, more Caravaggesque than Rembrandtesque in style, and comparable to a work like Honthorst's *Merry Flea Hunt*, of circa 1625–30, in Basel (fig. 4).⁵

¹ I am grateful to Oliver Banks, Otto Naumann, Anthony F. Janson, and Fedja Anzelewski for their critical readings of earlier drafts of this article, which originated as a seminar paper at the University of Delaware.

² For the most extensive treatments of Drost to date see W. Valentiner, »Willem Drost, Pupil of Rembrandt«, *Art Quarterly* 2, 1939, pp. 295–325; Werner Sumowski, »Beiträge zu Willem Drost«, *Pantheon* 27, 1969, pp. 372–83; and idem, *Gemälde der Rembrandt-Schueler*, vol. I, Landau/Pfalz, 1983, pp. 607–51.

³ E. g., *Rembrandt After Three Hundred Years*, Chicago, 1969, cat. 41; and Sumowski, 1983, p. 613, cat. 319.

⁴ This may be a significant point of comparison, since the Biblical text for the story of Bathsheba does not specify that there was a letter; however, by the mid-seventeenth century, the letter had already become an artistic and theatrical convention. See Otto Naumann, *Frans van Mieris*, vol. I, Doornspijk, 1981, pp. 113–14.

⁵ The general impact of Utrecht on Drost was noted by Valentiner, 1939, pp. 303 and 322, without reference to specific comparanda.



Fig. 1. Willem Drost, *Bathsheba*, 1654. Oil on canvas, 101 × 86 cm. Paris, Louvre.

In spirit, as well, Drost seems dependent upon Caravaggism. Unlike the tragic, introspective emotion of Rembrandt's figure, Drost captures what has been described most eloquently as a »cool-toned, smoothly modeled mood of detached eroticism«,⁶ a kind of explicit sexuality associated with the Italian master and his followers. Compositionally, Rembrandt's full-length, profiled heroine is accompanied by a maid in attendance. But Drost's three-quarter-length, more fron-

⁶ Benjamin Rifkin, »Rembrandt and his Circle, Part 2«, *Art News* 68, no. 6, October 1969, p. 34.

tally-posed Bathsheba sits alone. She is pushed to the foreground plane and monumentally fills the canvas area, again emulating the type of close-up composition preferred by the early Caravaggio and Caravaggisti.

Of course the profound influence of Italianate art in a painting from the circle of Rembrandt is



Fig. 2. Rembrandt, *Bathsheba*, 1654. Oil on canvas, 142 × 142 cm. Paris, Louvre.

not surprising. It is a well-established fact that Rembrandt himself, during his early years in Leiden, derived artistic inspiration from the school of Utrecht, and, subsequently, from a variety of Italian sources.⁷ Drost's own interest in Italian art eventually led him on an extended sojourn to

⁷ See Kenneth Clark, *Rembrandt and the Italian Renaissance*, New York, 1968; and Eddy de Jongh, «The Spur of Wit: Rembrandt's Response to an Italian Challenge», *Delta* 12, 1969, pp. 49–67.



Fig. 3. Rembrandt, *Woman at an Open Door*, ca. 1656–58. Oil on canvas, 86 × 65 cm. Berlin-Dahlem. Staatliche Museen Preussischer Kulturbesitz. Gemaeldegalerie.

Rome. According to Houbraken,⁸ the artist traveled in the company of Carel Loth and Jan van der Meer of Utrecht at an unspecified point in his career.⁹

The stylistic interrelationships of Drost's *Bathsheba*, Rembrandt, and the Italians extend still further. Rembrandt's undated painting of a *Woman at an Open Door* in Berlin (fig. 3) is among the

⁸ Arnold Houbraken, *Die Grootte Schouburgh der Nedelandsche Konstschielders en Schilderessen*, reprint edition, Amsterdam, 1976, book III, p. 61.

⁹ Opinions as to the date of the Italian journey vary. Valentiner, 1939, pp. 296–300, assumes that the trip must have taken place as soon as circa 1650. Sumowski, 1969 and 1983, places the trip later, from about 1655 to the early 1660s.

most Italianizing of the master's works.¹⁰ As Kenneth Clark has convincingly demonstrated,¹¹ the compositional arrangement of a full-bodied, half- or three-quarter-length female set within an architectural framework was not Rembrandt's invention, but derives from a type developed in the sixteenth century by Palma Vecchio. There is, indeed, an undeniable affinity between Rembrandt's *Woman at an Open Door* and a facsimile drawing after a now lost painting by Palma (fig. 5) – a painting that, according to Clark, Rembrandt would have undoubtedly seen in Amsterdam.¹²

It has not been noted before that both works also relate quite closely to Drost's *Bathsheba*. The proportions of figure scale to pictorial space are all quite similar. The voluptuous women are all set



Fig. 4. Gerrit van Honthorst, *Merry Flea Hunt*, ca. 1625–30. Oil on canvas, 105 × 136 cm. Basel, Kunstmuseum.

¹⁰ For a succinct and illuminating discussion of this painting, see the catalogue entry in *Picture Gallery Berlin, Catalogue of Paintings, 13th–18th Century*, 2nd revised ed., trans. by Linda B. Parshall, Berlin-Dahlem, 1978, p. 552, cat. 828 B (hereafter called *Picture Gallery Berlin*).

¹¹ Clark, 1968, pp. 132–33; also cited in B. J. P. Broos, *Index to the Formal Sources of Rembrandt's Art*, Maarsse, 1977, p. 39; and *Picture Gallery Berlin, 1978, loc. cit.*

¹² Clark, 1968, p. 102. The lost work was in the collection of Andrea Vendramin, which was transferred to Amsterdam in the 1640s and auctioned by Gerrit van Uylenburgh, a cousin of Rembrandt's wife, Saskia. A variant oil copy, also attributed to Palma, has been in Berlin since 1862; see *Picture Gallery Berlin, 1978*, p. 315, cat. 197 A, illustrated.



Fig. 5. Illustration after a lost painting by Palma Vecchio, *Vendramin Catalogue* (Sloane MSS. no. 4004, f. 51), 1627. Pen, sepia, and wash. London, British Museum. Reproduced by permission of the British Library.

slightly off central axis, toward the righthand side of the composition. All three figures place their left arms lower than their right. The right arms serve as a bracing device for the figures, all three of which lean toward the viewer's left.

The only element that appears in both Palma and Rembrandt, but not in Drost, is the use of a standing posture; Drost's *Bathsheba* is seated. There are, however, significant formal affinities between Palma and Drost that are absent from Rembrandt. Both depict their models in voluminous, light-colored draperies that slip seductively off the women's left shoulders. Rembrandt's woman, in contrast, is clad in darker tones; her clothing is less revealing. The gentle curve of the arms in Drost and Palma suggests a circular compositional sweep; Rembrandt's limbs display a more rigid tectonic stability. And the half-length format employed by Rembrandt is expanded by both Palma and Drost, whose figures are shown in three-quarter length.

Not surprisingly, Drost also shares certain characteristics with Rembrandt that are lacking in Palma. Both Dutch artists place their figures before a dark, indistinguishable background; the background in the Italian composition (according to the facsimile drawing) appears to be partially lighted. Though all three women tilt their heads to their right, the angle of inclination is less radical in Drost and Rembrandt than in Palma. Likewise, the direction of the gazes and the slight indication of smiles in the two Dutch works are more similar to each other than to Palma. Finally,



Fig. 6. X-radiograph of figure 3.

both Drost's *Bathsheba* and Rembrandt's *Woman at an Open Door* wear nearly identical dark necklaces, pearl pendant earrings, and headpieces. These adornments are lacking in Palma; they are, however, present in Rembrandt's own *Bathsheba* of 1654 (fig. 2).

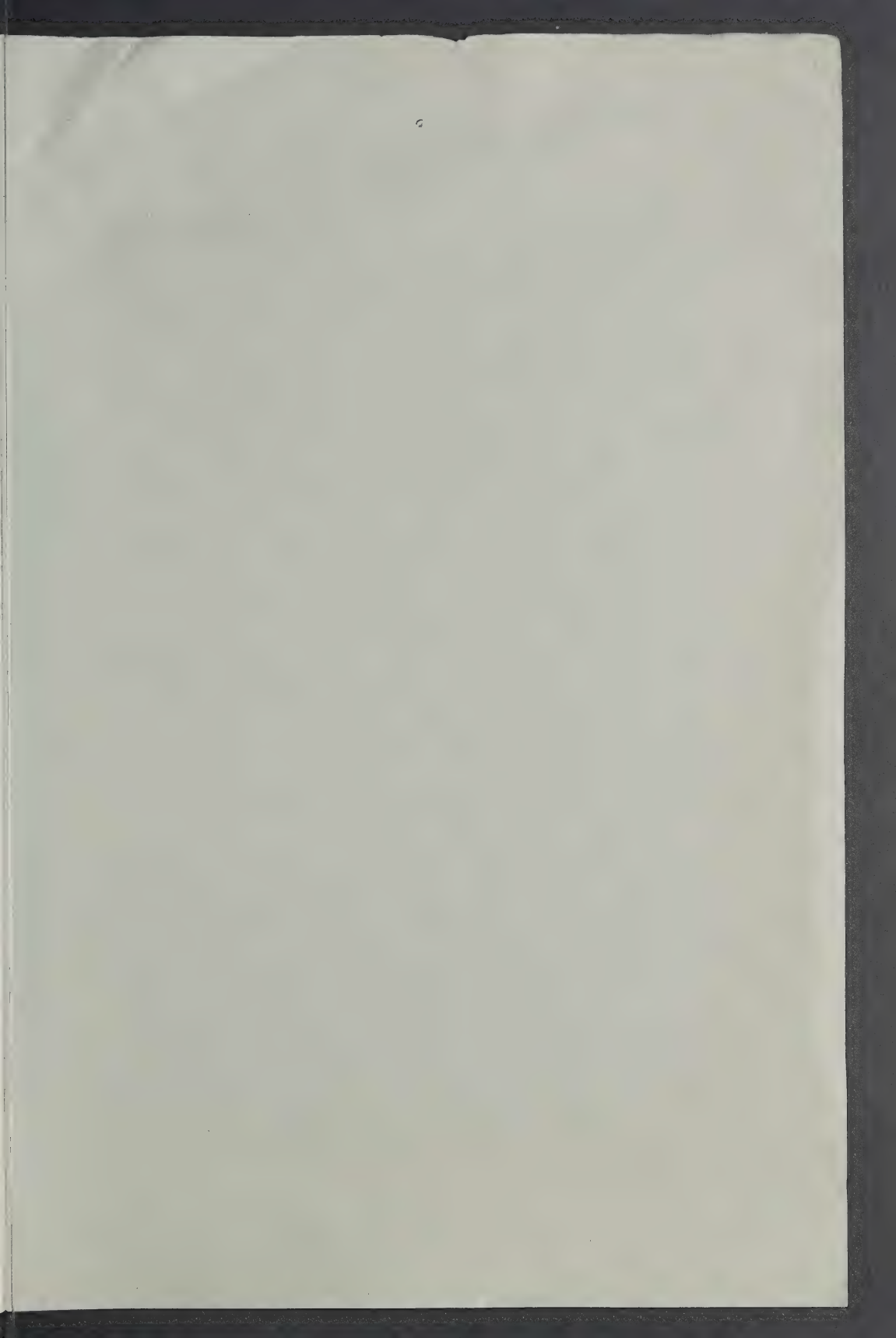
Within this complexity of interrelationships arises the question of who was influenced by whom? Obviously, the sixteenth-century Palma was the ultimate prototype, but was Rembrandt or Drost the first to refer to his model? Since Rembrandt's *Woman at an Open Door* was not dated by the artist, it is not immediately manifest whether his, or his student's work, came first. The logical tendency would be to assume that the pupil was borrowing from his master. Nevertheless, scholarly consensus dictates a date of circa 1656–58 for Rembrandt's painting,¹⁵ while Drost's *Bathsheba* is unequivocally signed and dated 1654.

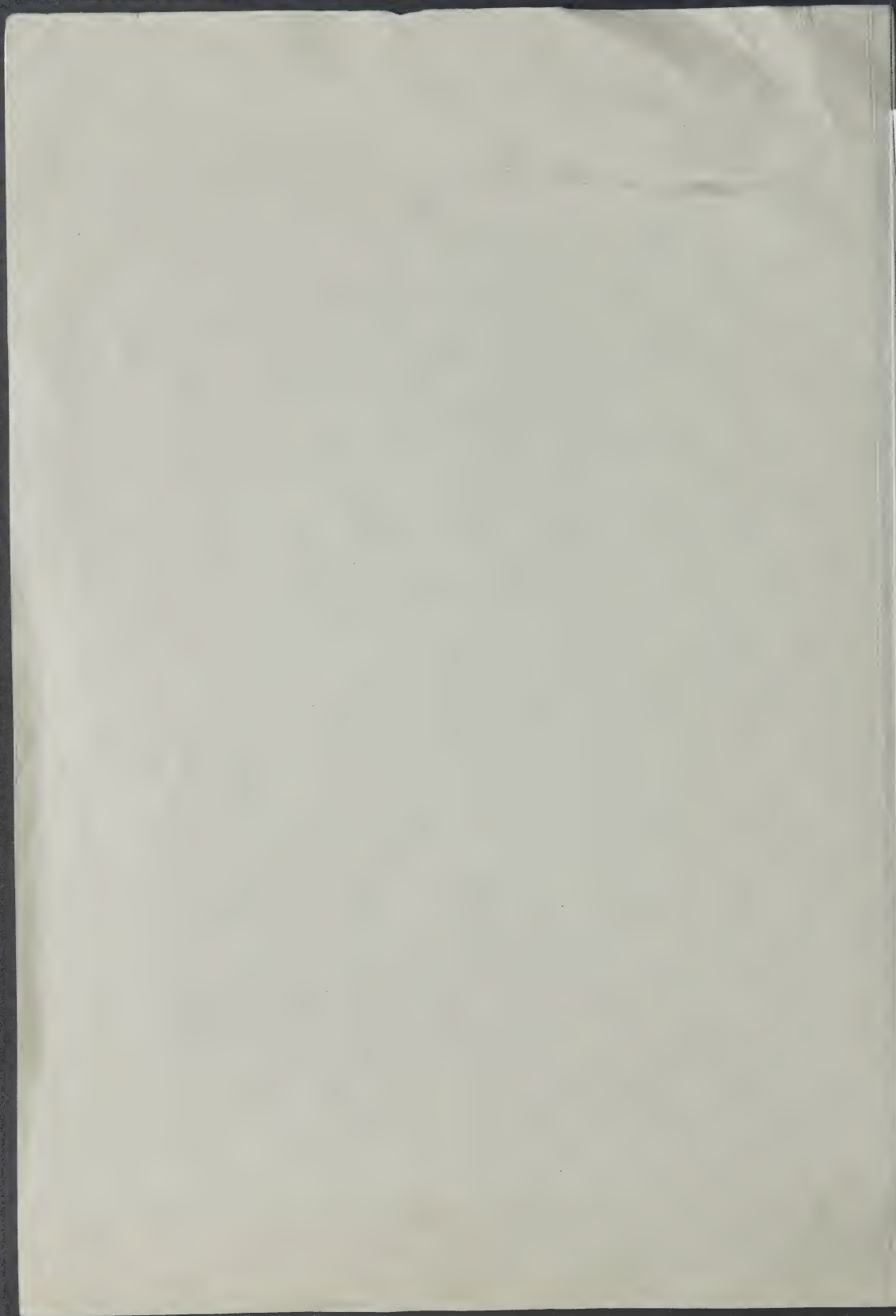
Perhaps more significant than a forced year-by-year chronology of Rembrandt's works, based on minor fluctuations in form and technique and the apparent age of his identifiable sitters, is the fact that Drost's composition shares more elements with Palma, and with Rembrandt, than do the latter two with each other. This strongly suggests that Drost's work was the intermediary and that Rembrandt's *Woman at an Open Door* postdates Drost's *Bathsheba*. A crucial piece of evidence

¹⁵ E. g., Bob Haak, *Rembrandt: His Life, His Work, His Time*, New York, 1969, p. 254, assigns it a date of ca. 1656–58, as does Horst Gerson, *Rembrandt*, New York, 1968, cat. 359. Christopher Brown, *Rembrandt: Every Painting*, vol. II, New York, 1980, p. 66, cat. 350, accepts the later date of ca. 1658. In *Picture Gallery Berlin*, 1978, p. 352, cat. 828 B, the date is given as ca. 1656/57, based on the «impressive energy of the colors and the broad impasto techniques».

further substantiates this hypothesis. Previously unpublished x-radiographs of Rembrandt's *Woman at an Open Door* (fig. 6)¹⁴ indicate that the artist seriously altered his original design. Rembrandt's woman was at first depicted in a more frontal view, in full face, with hands together at waist level. It is suggested here that Rembrandt reworked his canvas in response to Drost's *Bathsheba* – a masterpiece that was itself inspired, in theme and clothing accessories, by Rembrandt's *Bathsheba* of 1654.

¹⁴ I would like to thank Dr. Erich Schleier of the Staatliche Museen Preussischer Kulturbesitz, Gemaldegalerie, Berlin-Dahlem, for his most gracious assistance in making this important x-ray available to me.







Dr. Alfred Bader
Chairman

February 4, 1991

REGISTERED MAIL

Prof. Dr. J. Bruyn
Rembrandt Research Project
Stichting Foundation
c/o Centraal Laboratorium
Postbus 5132
1007 AC Amsterdam, The Netherlands

Dear Prof. Dr. Bruyn:

Thank you so much for your informative and helpful letter of January 22. It is sad that my letter of January 1990 has gotten lost; perhaps someone liked the old stamps I had put on the envelope. In order to make certain that this letter will not get lost, I am sending it by registered mail. In civilized countries, this should not be necessary, but unfortunately our societies are far from civilized.

Enclosed please find another photograph of my Venus and Amor, as well as two color slides. I remember many years ago standing in front of the Louvre painting and asking myself how a painting like that could be attributed to Rembrandt. When I saw the painting at Sotheby's in New York two years ago, I had a very much better feeling without thinking for a moment that this could be a Rembrandt. I think that Foucart is right in thinking that the Louvre version is not just a simple copy after Rembrandt. I have offered to send my painting to the Louvre for comparison, but Foucart told me that this wouldn't make sense until the Louvre painting is cleaned. I fear that I will not live to see that.

I presume that you will wish to show this composition as a C number, and I would like to invite you once again to come and look at my collection, paying particular attention to this painting and perhaps some 50 others which may interest you.

I have just finished reading through your Volume III for the first time, and as has happened twice before, I was shaken by some of your entries, particularly C84 and C103. If C84 is really by Bol, then I should go out and buy a few works by Bol, but I have never liked any of his works as much as this one. It's a pity that neither the Hermitage nor the National Gallery are likely to offer C84 and C103 for sale.

I think that your appraisal of Sumowski is correct. You would never get him to write about a painting that it is "a fairly well preserved, authentic painting with a possibly reliable signature, that can in all probability be dated around 1640." But then, if you were writing by yourself you wouldn't write that either; it is just in the nature of committees to wish to cover their collective sit-upons. None of this distracts from the immense importance of your and Sumowski's works to which all lovers of Dutch art are indebted.

SIGMA-ALDRICH

Prof. Dr. J. Bruyn
February 4, 1991
Page Two

I now know two vices which you do not have. One is not answering letters and the other is taking credit for the discoveries of others. David Franklin (now a Slade scholar at Oxford) is a very likeable and able student of art history, and I am happy to know that he was the first to point to the relation of the Woman of Samaria with the woman in the hundred guilder print.

In the meantime, I trust that you have received the color photograph of the St. Jerome which I sent you last week. Just in case that letter also got lost, I enclose another. You will note the lion in the lower lefthand corner. This photograph also is not perfect, but better than the one in Sumowski.

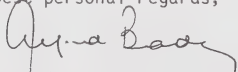
To return to the Samaritan woman, the reason why I thought of this being by Flinck of the 1640's is very simple: ignorance. By and large, I haven't liked most works by Flinck--pretty much for the reasons spelled out so sharply by Sumowski--and I simply haven't bothered to study his chronology. If this painting is really an early Flinck, then I own at least two Flincks which I like very much; namely, this one and the King David which I presume is a late work. Do you like it?

To turn now to the Jacob Junius, I bought this painting in the early 70's from a very able dealer in The Hague, the late Han Jungeling who had just bought it as described on the enclosed. During that visit with Han a good friend and serious collector, Bert van Deun, accompanied me and he liked this portrait so well that he asked me to sell it to him at my cost just as we were leaving Han Jungeling's antique store. Last year, Bert's wife, Mia van Deun, confided in me that she didn't really like this dour old man, and so I was happy to trade it for a fine landscape, No. 13 in the 1974 catalog of my collection. Personally, I much prefer this portrait, and it may well be the only painting I own which can be traced back reliably to the sitter. You will note how very much detective work Bert van Deun did to assure that this is Jacob Junius.

It was Wolfgang Stechow who pointed to the great similarity of this portrait with that of the Earl of Ancrum in Edinburgh. Maybe it is just pride of ownership, but I prefer mine and prefer it to my other six Lievens, even Rembrandt's Mother, which I bought at the Guterman sale.

Needless to say, I much look forward to your insights about my Venus and Amor and St. Jerome, but most of all, to your visit before very long.

Best personal regards,



Alfred Bader
AB:mmh
Enclosures

STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

PROF. DR. J. BRUYN

B. HAAK

DR. S.H. LEVIE

DR. P.J.J. VAN THIEL

PROF. DR. E. VAN DE WETERING

Dr. Alfred Bader
P.O. Box 355
Milwaukee, Wisconsin 53201
U.S.A.

Amsterdam, 22 January 1991

Dear Dr. Bader,

Thank you so much for your letter of January 7. I am sure I possess many vices but leaving letters unanswered is not one of them. In fact I never received your letter of January 9, 1990, and but for your most recent letter and the enclosed copy, I would not have known you ever wrote it! With regard to your Venus and Cupid, Jacques Foucart just wrote to me that he now considers the Louvre version as 'd'un bel élève '...' j'ai eu tort d'en faire (vite) une simple copie ancienne d'après Rembrandt'. I have as yet no opinion!

Re Jacob Junius: could you tell me what the identification of Lievens's sitter is based on? Is there something like an inscription somewhere?

I am very grateful for the photographs you sent me on January 7. The Willem de Poorter is certainly a most characteristic work by him; I am glad you can tell me what it represents! And, most important of all, the Christ and the Samaritan woman seems to me a very important and beautiful picture and I am, of course, pleased to hear that you too have thought of Flinck (though why as late as the 1640s?). The connexion with the woman in the Hundred guilder print was, unfortunately, no original idea; I took it from David McTavish's catalogue Pictures from the age of Rembrandt, Kingston 1984, no. 13, where one David Franklin is quoted. The photograph certainly gives a better idea of the painting and I am not yet cured of my (and your) Flinck idea.

The snapshot of the Hermit or St. Jerome suggests an excellent picture of Dou's (rather than Rembrandt's) circle. (I cannot find a lion anywhere!) I agree it is hard to understand what made Werner Sumowski see any resemblance to Mr. Middendorf's Tobit! I do agree with what you write about Sumowski's connoisseurship. I do not know of any colleague who combines such acute observation and brilliant

intuition in some cases with totally incomprehensible blunders in others...

It was good to hear from you and I am looking forward to receiving the color reproduction of the hermit or saint (with the lion!)

Best wishes, also for Mrs. Bader,

Yours ever,

A handwritten signature in dark ink, appearing to be 'J. Bruyn', written in a cursive style with a long horizontal flourish extending to the right.

(J. Bruyn)

Ministère de la Culture et de la Communication

Direction du
Musée du Louvre

Palais du Louvre, 75041 PARIS CEDEX 01

Tél. 42 60 39 26

Conservation

P. / JF. / JB. / 808

Paris, le 14 Octobre 1988

Monsieur,

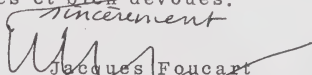
Avec plaisir je vous envoie la photographie demandée.

Las ! le tableau du Louvre est une copie ancienne, celle qui, je crois, est mentionnée dans l'inventaire d'H. Bachus, 1678.
Vous ai-je donné mon livre sur les Rembrandt (tableaux) du Louvre ? Je le fais avec plaisir. Dites-moi si...

Je viens de faire aussi un travail sur vos chers Rembrandt-
nesques: *très Tx remerciements du Louvre (2^e Tx).*

Un petit dossier
Vous et Sumowski serez deux lecteurs de choix...

Je vous prie d'agréer, Monsieur, l'expression de mes sentiments les plus distingués et bien-dévoués.

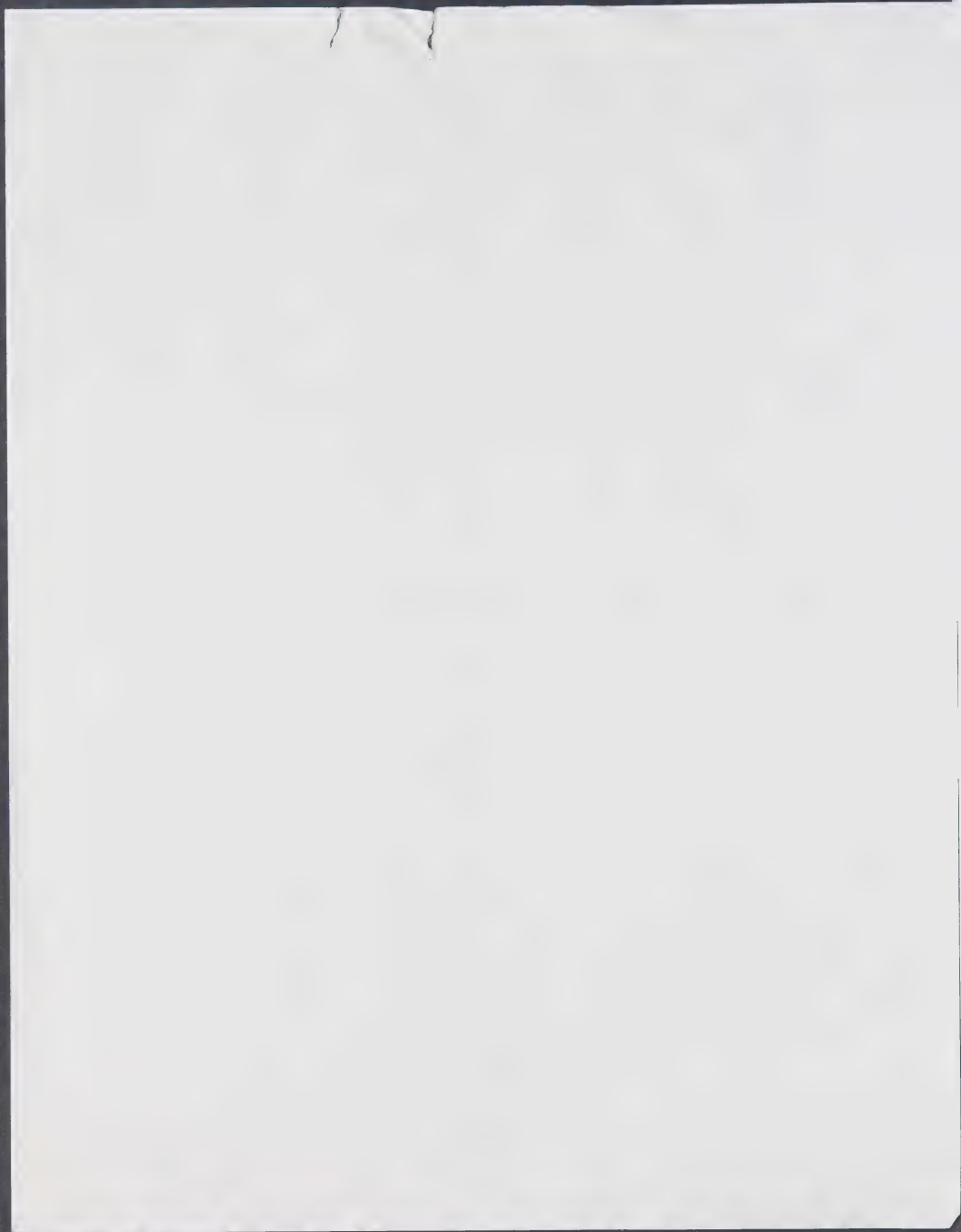
Sincèrement


Jacques Foucart
Conservateur en Chef au Département des Peintures

Dr. Alfred R. BADER
2961 North Shepard Avenue
MILWAUKEE, WISCONSIN 53211.

U. S. A.

*P.S. N'hésitez pas à
m'envoyer ce catal.
de Milwaukee qui
doit être passionnant !*



LOUVRE

Département
des Peintures

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

P./JF./D0./ 236

Paris, le 12 mars 1990

Monsieur,

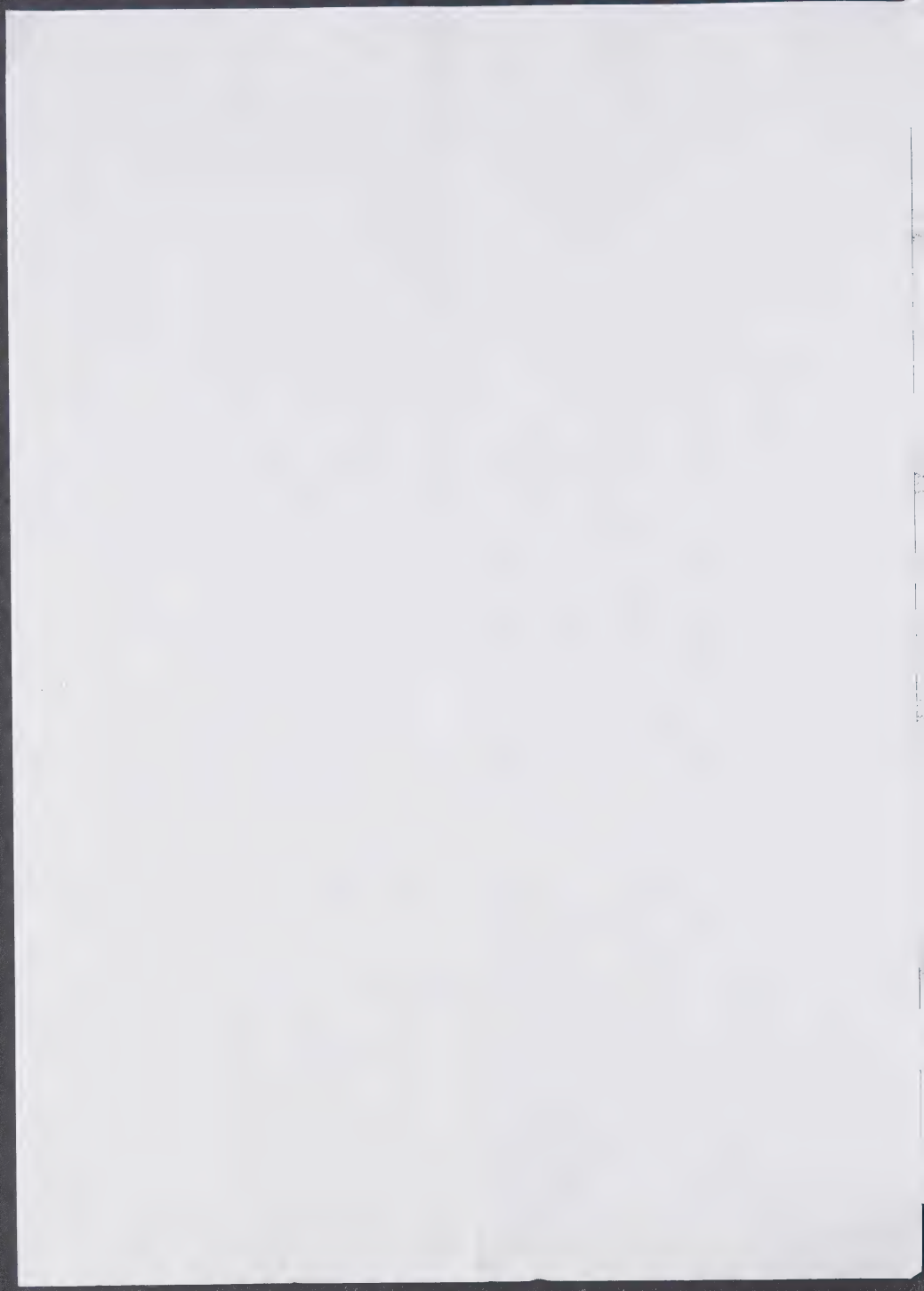
Votre idée est subtile et bien digne d'être étudiée. Mais, hélas! pour le moment, je n'envisageais pas de faire restaurer le Vénus et l'Amour du Louvre, car nous avons des dizaines d'oeuvres à remettre en état pour l'ouverture des salles nordiques à Richelieu. Donc, ce pourrait être après 1992. Soyons hélas raisonnable... mais je ferai sûrement nettoyer un jour ce tableau et la confrontation sera utile. A priori, je ne peux trancher entre les deux tableaux. Ils doivent être équivalents s'ils sont du même, comme prévu. Je n'ai pas vu votre peinture. Le risque est qu'elle ait été trop nettoyée par le passé. Donc, à voir!

(d'après la diapo, je trouve votre tableau un peu trop neuf, trop propre...)

Merci en tout cas de votre gentille et avisée, très avisée proposition. Ne l'oublions pas!

Veillez agréer, Monsieur, l'expression de mes sentiments les meilleurs *et dévoués*,

Jacques Foucart
Conservateur en Chef
Département des Peintures



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

Le 21 février 1990

Monsieur Jacques Foucart
Conservateur en Chef au
Département des Peintures
Musée du Louvre
Paris

Cher Monsieur Foucart,

J'apprécie grandement vos pensées au sujet des deux peintures. Laquelle croyez-vous que Harman Becker a considéré comme l'originale? Et laquelle préférez-vous?

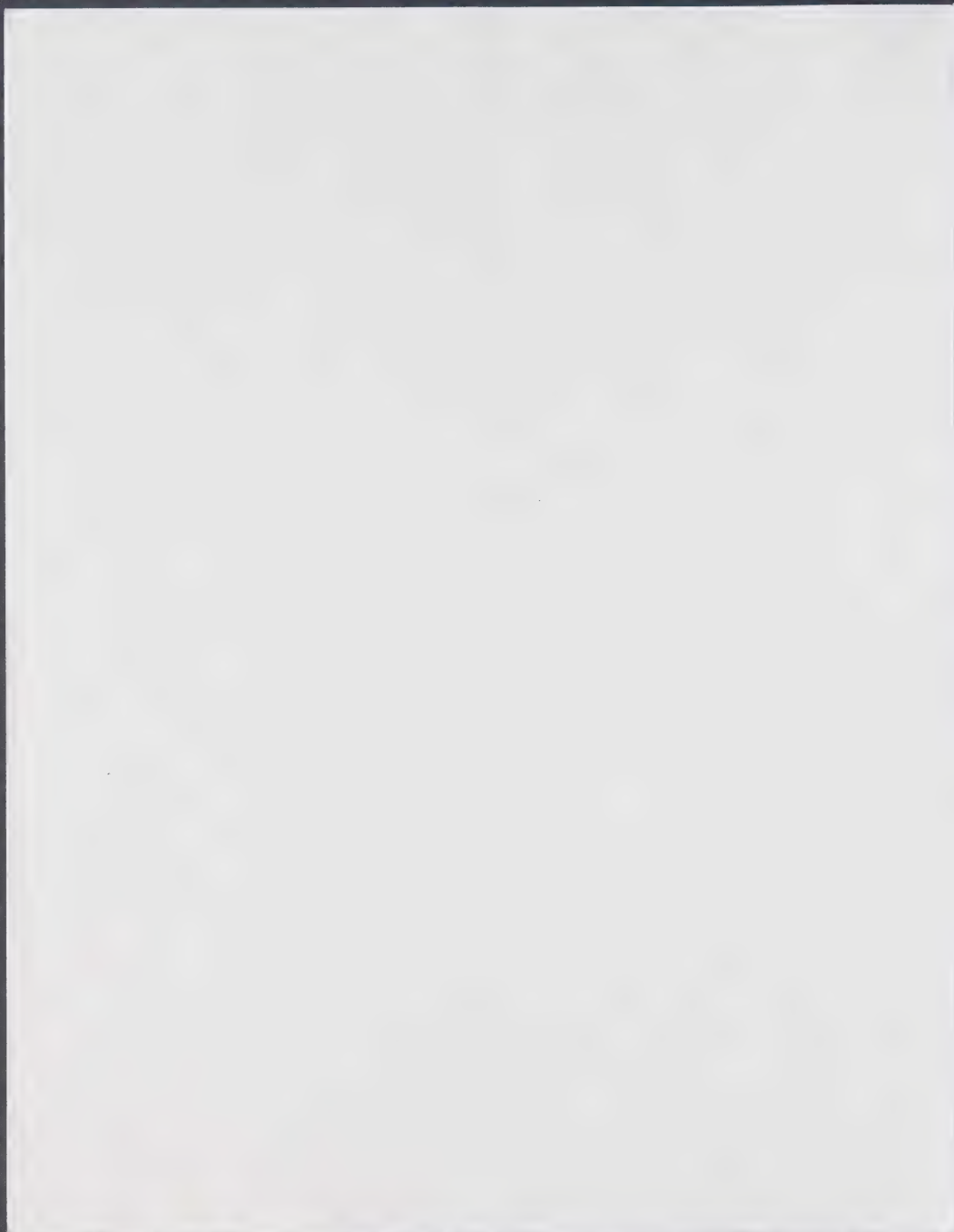
Auriez-vous du plaisir à publier les deux ensemble? Dans ce cas puis-je vous conseiller d'avoir la vôtre nettoyer, et je vous prêterai la mienne une année. Je serais heureux de prendre les dépenses du transport à Paris à mon compte, si vous êtes d'accord de retourner la mienne au compte du Louvre.

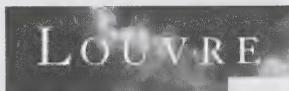
Je serais si heureux de voir votre jugement publié. Il n'est guère possible qu'il y ait au monde beaucoup de personnes qui aiment la peinture autant que vous et moi.

Avec mes sentiments bien dévoués,

Sincèrement,







Département
des Peintures

Paris, le 26 Janvier 1990

P./ JF./ D0./ 58

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

Etats-Unis.

Cher Monsieur Bader,

Mais oui, j'ai bien reçu vos très beaux catalogues : quelle collection, que de dons, quels beaux gestes. Bravo, bravo! Je vais devenir jaloux... Vous achetez tous les tableaux que j'aime et moi, ici, je reste vox clamans in deserto... je n'ai plus qu'à me consoler en écrivant un lyrique article sur Bramer que je vous enverrais à sa parution dans la Revue du Louvre et en classant toutes les photos qui me viennent de Sumowski et de vous!

Votre Vénus et l'Amour, que vous en dire? J'étais parti à l'origine sur l'idée qu'il s'agissait, dans le cas du tableau du Louvre, de la copie d'un original perdu : qu'était cette Vénus et l'Amour chez Harmen Becker, original et copie mentionnés . comme tels? mais votre tableau me trouble. Deux fois même tableau ou presque! et si nous avions en fait un travail d'un élève ou d'un admirateur de Rembrandt, genre Drost, fou un autre à trouver, (Drost serait plus fort, plus "vénitien", plus somptueux peintre?), en deux exemplaires équivalents, car un copiste transcrirait mieux le faie rugueux et brutal du vieux maître. Alors, chercher dans le vaste magma des élèves tel que le révèle étonnamment Sumowski. Cela peut être quelqu'un comme Ovens, Kneller, Mayr, etc... Cela peut être un non-hollandais qui vient travailler en Hollande. Bref, il faut sans doute se libérer de l'idée : c'est Rembrandt ou d'après ... mais me voilà, mais vous voilà à peine avancés. Peut-être y arrivera-t-on à force de voir d'autres tableaux comme ceux que vous découvrez, chérissez et sauvez... Voyez : l'énigme du Bon Samaritain (Renesse) semble elle, résolue. (idée de Sumowski et idée de moi). Alors peu à peu...

Musée du Louvre
34-36 Quai du Louvre
75058 Paris Cedex 01
Téléphone (1) 40 20 50 50
Télécopie (1) 42 80 39 06

Merci en tout cas de tous vos envois et des intéressants et très honorables débats qu'ils suscitent.

Avec mon meilleur souvenir.

Jacques Foucart
Fidèlement votre

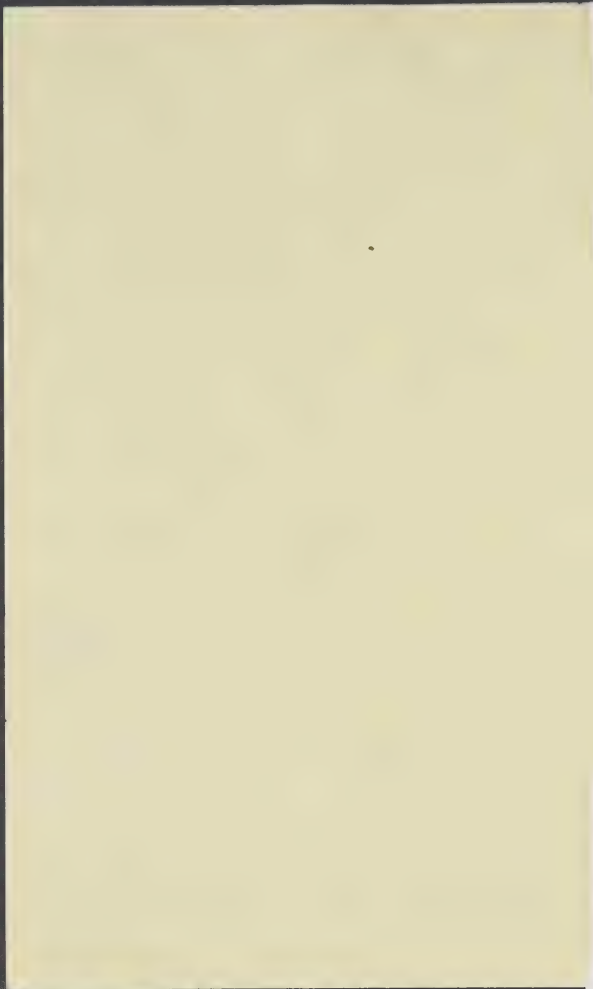


In reference to your letter
regarding the painting known
as the Cupid.

The only information we
have is that the painting was
brought over from Holland
in the 1740's.

Where or when it was
cut down is unknown, but
understanding as the painting
was too large for the room
then.

The picture is now
deceased and we have no
further information.



Dr. Alfred Bader
Chairman



October 31, 1988

Dear Sir or Madam:

In Sotheby's sale in New York on January 14, 1988, I purchased Lot 91, Xerox of entry enclosed, which you sent to the sale.

In tracing this painting, I found that it was sold twice in Berlin auctions, on May 17 and November 21, 1933, and the earlier sale is mentioned in Gerson's book on Rembrandt, Xerox enclosed. At that time, it was 122 x 100 cms., but sometime between November of 1933 and now it was cut down to its present, smaller size, 98 x 83 cms.

Could you please tell me where and when you acquired this painting and whether you cut it down, or know who did, and why.

I really love old paintings and always like to learn as much about the paintings I acquire as I can.

A self-addressed, stamped envelope is enclosed for your convenience.

Many thanks for your help.

Sincerely,

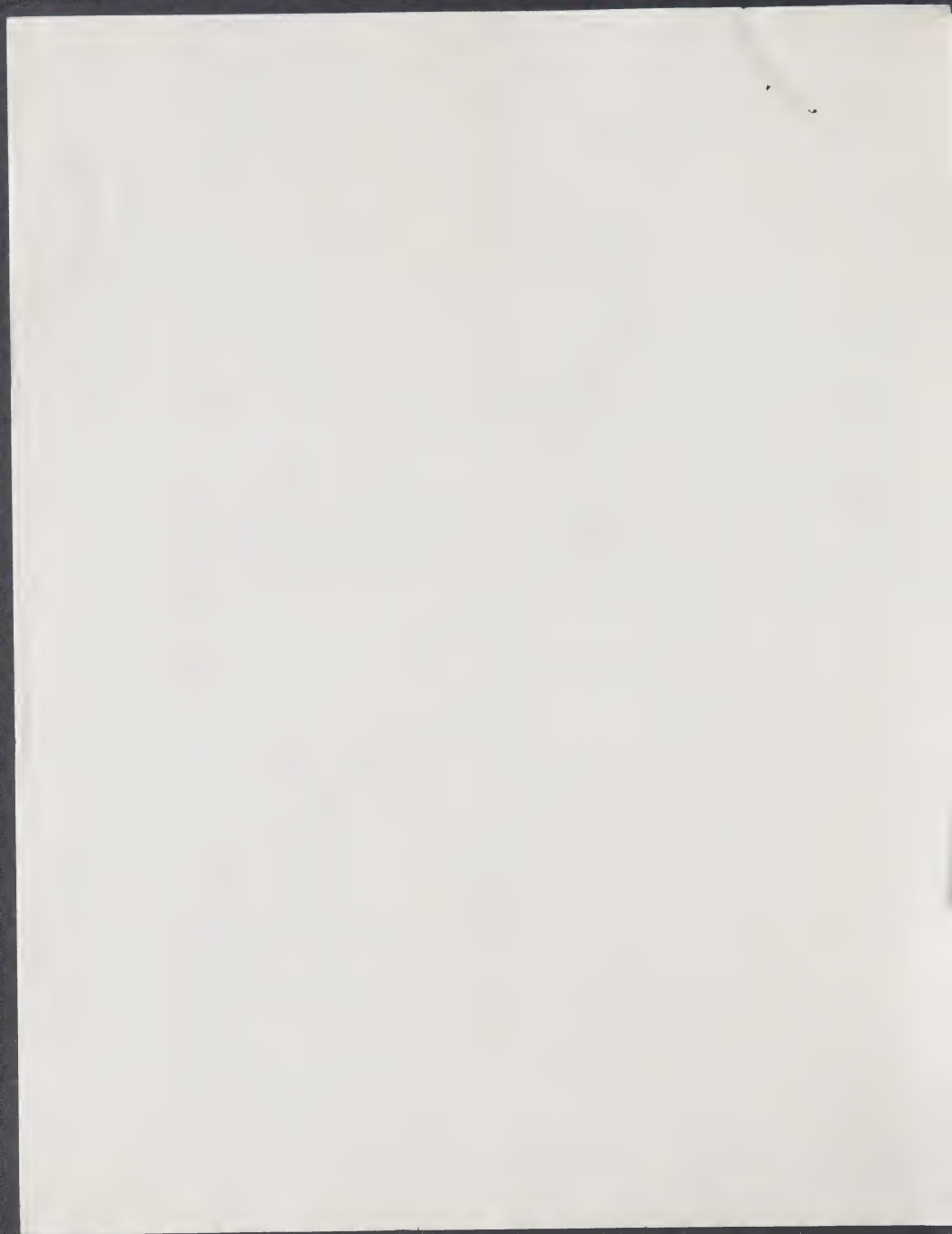
Alfred Bader

AB:mmh

Enclosures

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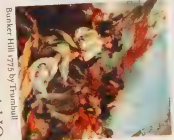
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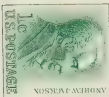


Bunker Hill 1775 by Frank Hubert

US Bicentennial 10c

US Bicentennial 10c

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





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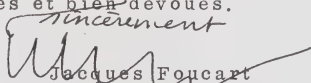
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Vous ai-je donné mon livre sur les Rembrandt (tableaux) du Louvre ? Je le fais avec plaisir. Dites-moi si...

(un petit dossier)
Je viens de faire aussi un travail *sur vos chers Rembrandt*
nesques: *types Tx rembrandt du Louvre (29 Tx)*
qui en achète plus que vous, qui les apprécie et !
contient plus !
Vous et Sumowski serez deux lecteurs de choix...

Je vous prie d'agréer, Monsieur, l'expression de mes sentiments les plus distingués et bien dévoués.

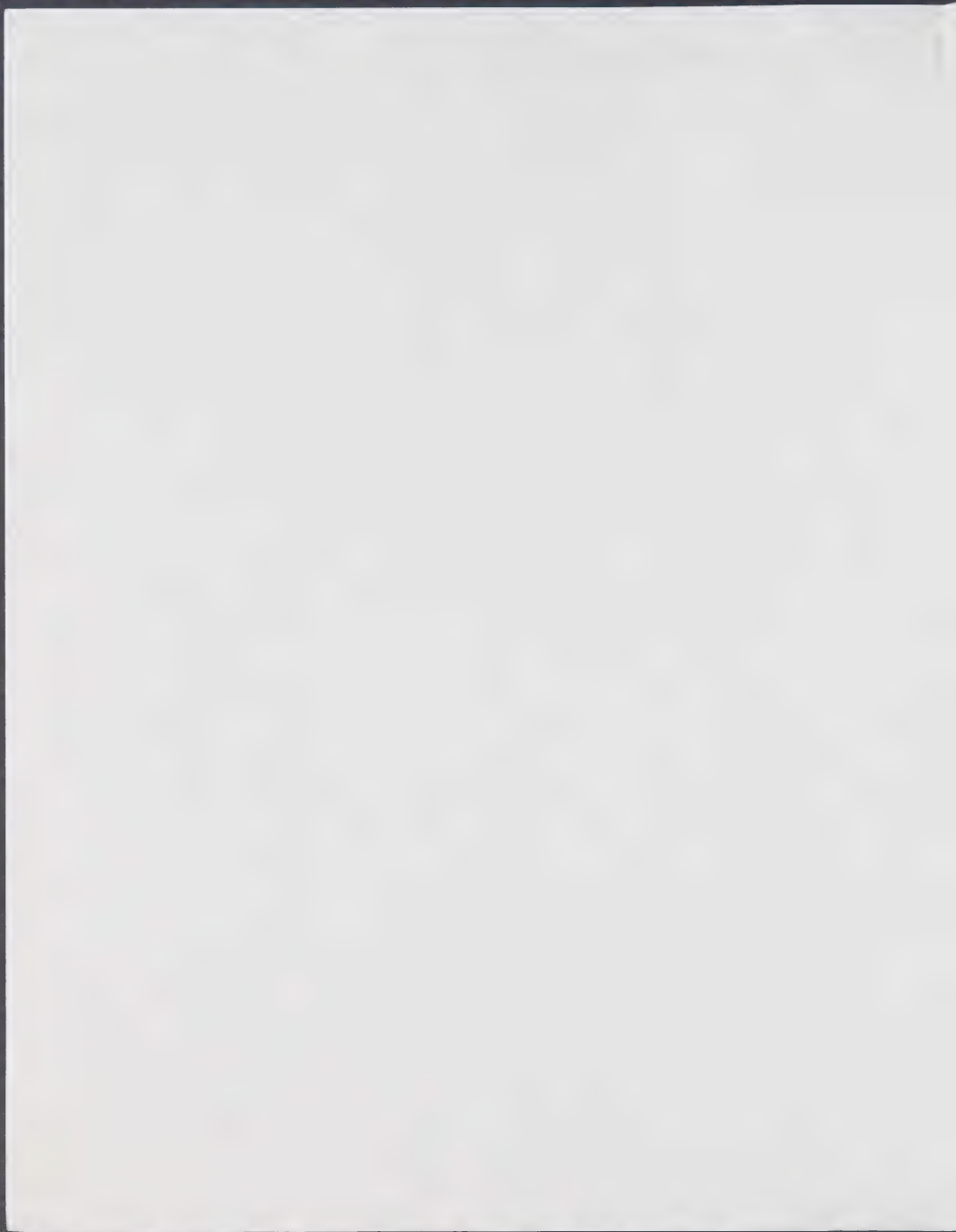
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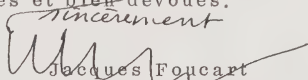
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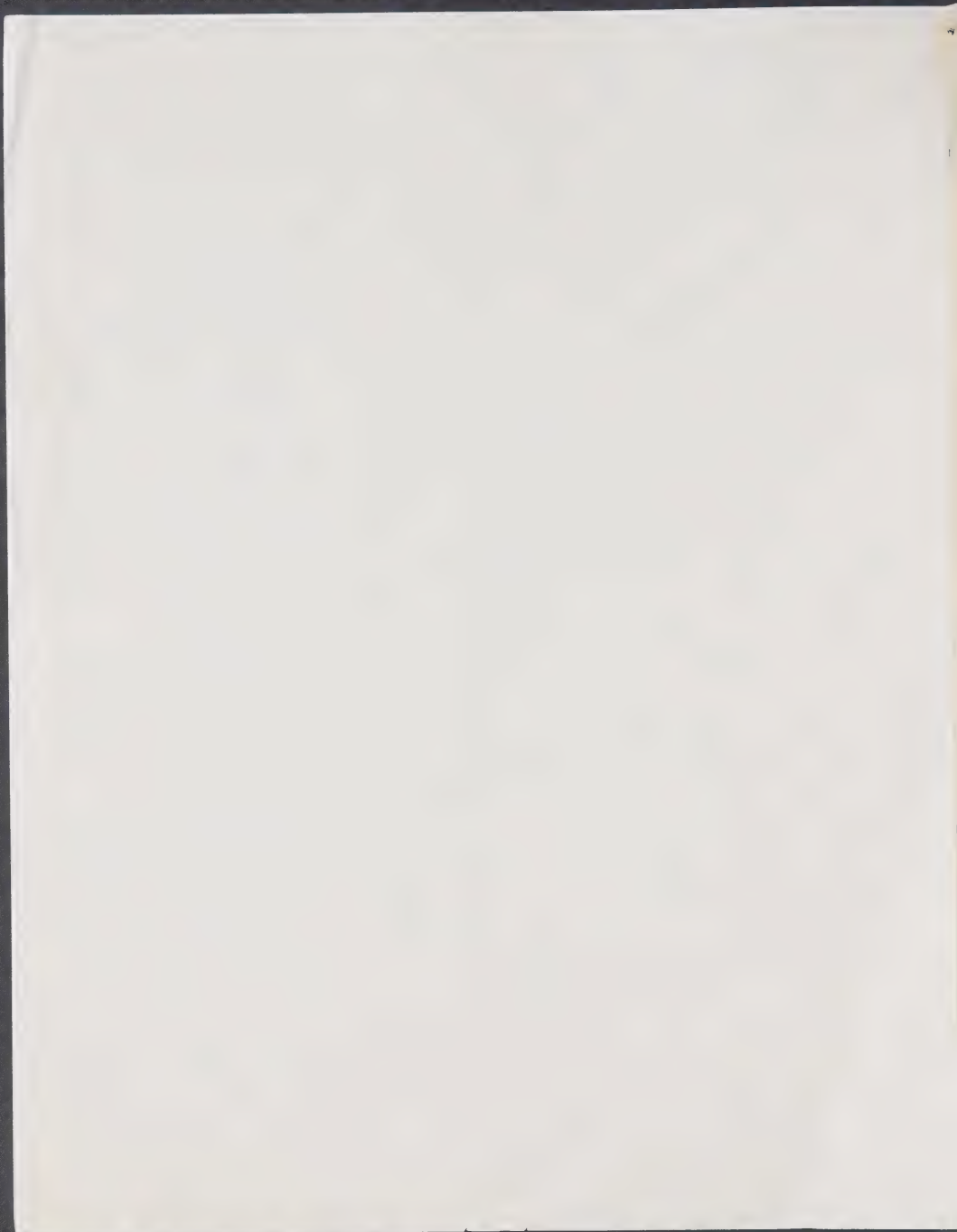
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OUD-HOLLAND

Nieuwe Bijbragen

VOOR DE

*Geschiedenis der Nederlandsche Kunst,
Letterkunde, Nijverheid, enz.*

ONDER REDACTIE VAN

DR. A. BREDIUS .

Oud-Directeur van het Koninklijk Kabinet van Schilderijen te 's Gravenhage

EN

E. W. MOES

Directeur van 's Rijks Prentenkabinet te Amsterdam.

ACHTENTWINTIGSTE JAARGANG 1910.



Druk en uitgave van de
BOEK-, KUNST- EN HANDELSDRUKKERIJ
v/h **GEBROEDERS BINGER,**
Warmoesstraat 174 — **AMSTERDAM** 1910.

1976

KRAUS REPRINT

Nendeln

FF. Bredius, Rembrandtiana, in: Oud Holland 25,
1910

REMBRANDTIANA.

197

een Pilatus van LIEVENS.
een Avontmael Christi, Italiaens.
een Italiaens stuck van Apollo en Pan.
een bruijloft nae BRUEGHEL.

de vaxotenschap van
Harmen Becker "(S. 17-18)"

Int Portael uyt de gang:

een cleyn stuckie synde twee boerties van BROUWER.
een do. van JAN MARTSEN DE JONGE synde ruyteties.
een harder en harderinne met schapen van J. FELPACKER. (Dr. HOFSTEDE
DE GROOT maakt er mij opmerkzaam op, dat te Praag in de coll. NOSTITZ een
Diana en Acteon, in een boomrijk rotslandschap hangt, gem. FELPACHER A^o. 1639).
een stuckie met boerties van HELLEMAN.
een kleyn lantschappie van HERRI BLES.
twee boerties van BREUGEL.
een lantschappie van EVERDINGEN.
een lantschappie van LIEVENS enz. enz.

— een helleman

Int achterportael

een lantschap van PAULUS BRIL.
een blompot synde van J. S.
een stilleven met een silver lampet van SIMON LUTTICHUIJSEN.
een lantschap van EVERDINGEN.
een fruytagie van CORNELIS KICK (beleent).
een stilleven van S. HYMES.
een Maryenbeelt met andere beelden van RUBBENS.
een lantschappie van PHILIP CONINGH.

✓

een Venus en Cupido na REMBRANT. (Later volgt het origineel, thans in
het Louvre: HENDRICKJE STOFFELS met een gevleugeld (gestorven) kind op
haar schoot.

een Offerhande van d'Oude JAN LIEVENS.
een groot lantschap gestoffeert door TENIERS.
een kleyne manstronie nae REMBRANT VAN RIJN.
een hontie van PAULUS POTTER.
eenige beelties synde singers en speelders van STEEN.
een stuckie nae BROUWER.

In de zael naest het voorhuijs:

een tronitie van PHILIP CONINCK.
een vrouwtie aen de put van REMBRANT VAN RYN (denkelijk een der drie

In de Agter-camer.

- een Mosesvindingh van JACOB PYNAS.
 een slapende herderin en herder van TERBRUGGE.
 een singent vrouwtje met fioolspeelder van PHIL. CONINCK.
 een vrouwtje te paert van BERCHEM.
 eenige koeitjes van deselve.
 een fluytend meysge met een sanger van PHIL. CONINCK.
 een Jephta op de manier van JACOB PYNAS.
 Naeckte kindertjes op de manier van d'oude JAN LIEVENSZ.
een Pallas van REMBRANT VAN RYN, (denkelijk het bekende prachtige stuk der Ermitage.)
 een beschuldiging Josephs door Potiphars huysvrouw, (hierbij is geen schilder vermeld maar 't ligt voor de hand aan REMBRANDT's schilderijen met dit onderwerp te Berlijn en St. Petersburg te denken.)
 een bloedige rock van Joseph van JAN LIEVENSZ.
een troy van REMBRANT.
 een capitaal stuck van LASTMAN met een opvarende Engel.
 een capitaal stuck van HERCULES SEGHERS.
 een dito Morendoop van LASTMAN.

In 't Camertje naest de Packsolder:

- een Jaghttuigh van LEEMANS,
 een lantschapje van LIEVENS.
 twee copytgens na LASTMAN, synde het eene een Morendoop ende 't ander een opvarende Engel.
 een lantschap op de manier van HERCULES SEGHERS.

Op de Voorcamer:

- een Juno van* REMBRANT VAN RYN.
een Venus en Cupido van deselve. (Dit stuk hangt in het Louvre. Het heette steeds zoo, maar stelt HENDRICKJE STOFFELS voor met een overleden kindje (met vleugels) op de schoot.

- een drie koningen op de manier van REMBRANT.
 een do. synde een authaerstuck.

Op de Packsolder.

- een Jaghttuigh van LEEMANS.
 een Ecce homo levensgroote.
 een groot doeck sijnde een schets van LIEVENS.

Er volgt een
 lijke transacties t
 tegen onderpand
 DE MEYER had f
 geven, ANTHONY
 gaf hem voor f
 mocht hij in gebre
 houden. Jhr. THE
 hebbert", had hem
 6 % rente. Nog a
 kostbare edelgeste

De bekende
 van hem geleend.

Zelfs de fa
 hadden f 2200.—
 en f 4976.— PH
 REMBRANDT's vrie
 JAN LIEVENS, ree
 rijen: Abraham's
 en een Andromed
 LIEVENS insolvent
 Reeds in 1662 ha
 terug betaald.

Behalve de
 zilverwerk, juweel
 Bank aanwezig was

Kort vóór
 noemde HERMAN
 kende²⁾ aldus:

1) Prot. Not. S. P.
 2) " " H. U.



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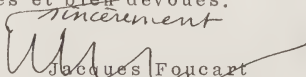
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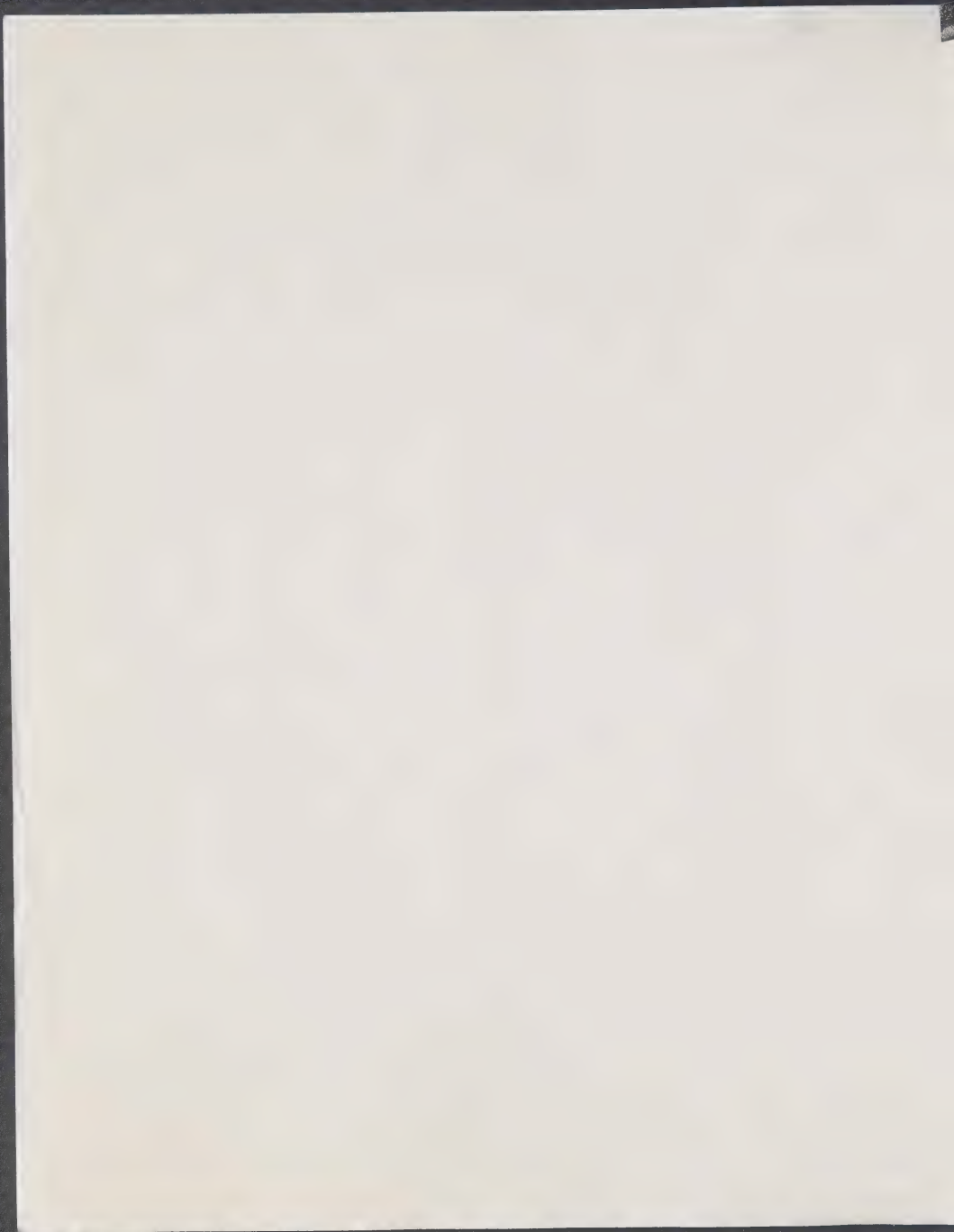
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Jacques Foucart
Conservateur en Chef au Département des Peintures

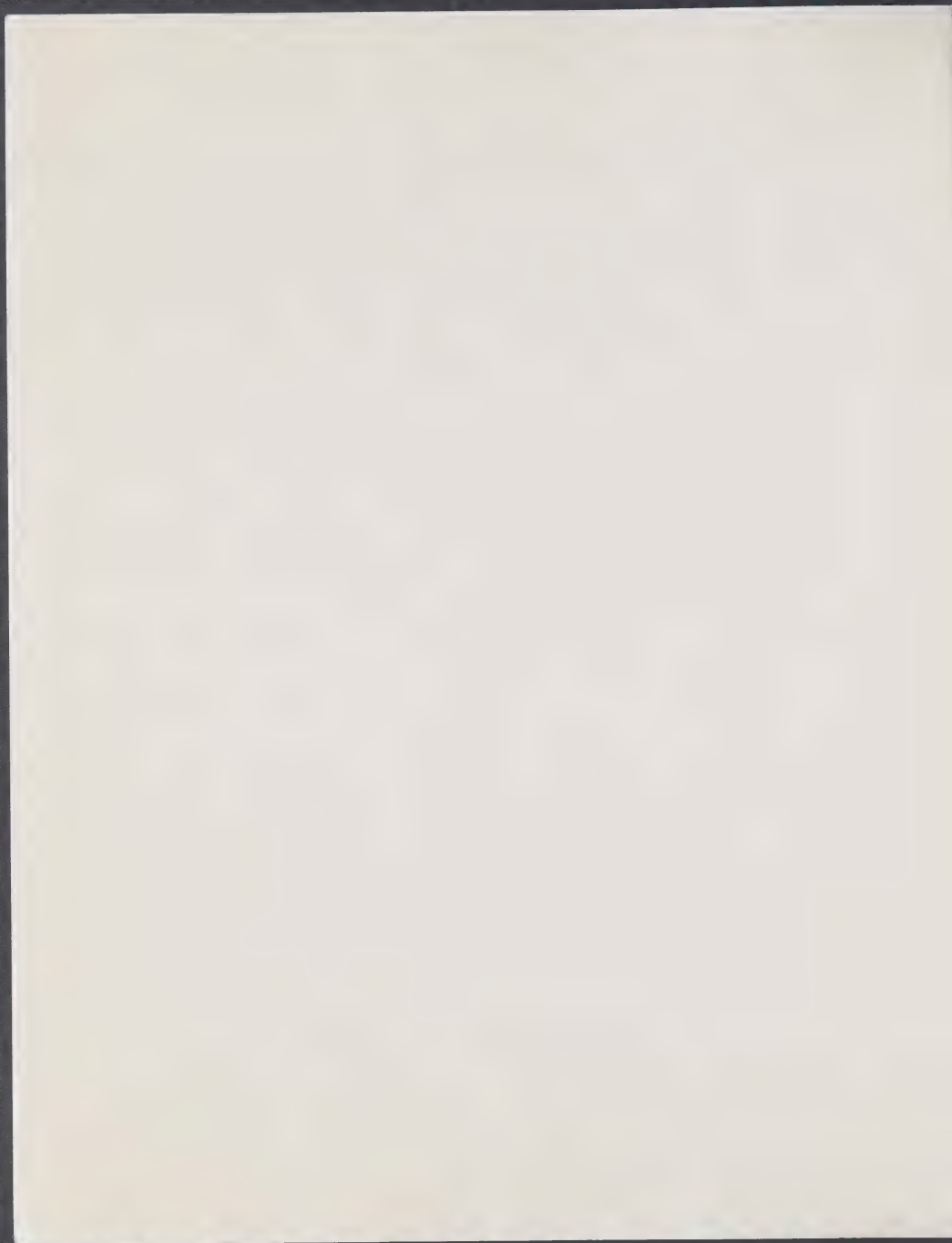
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2961 North Shepard Avenue
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U. S. A.

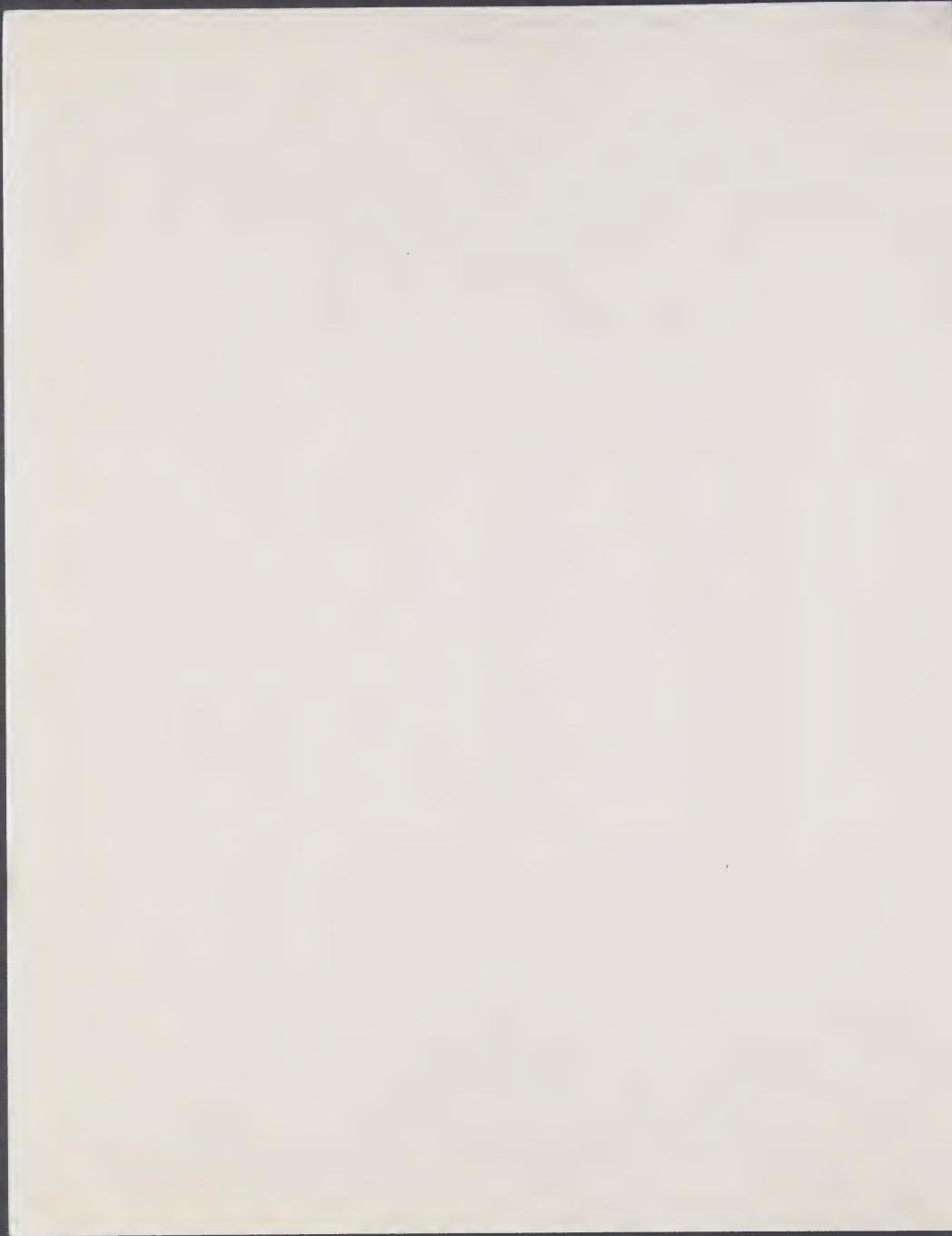
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m'envoyer ce catal.
de Milwaukee qui
doit être passionnant*



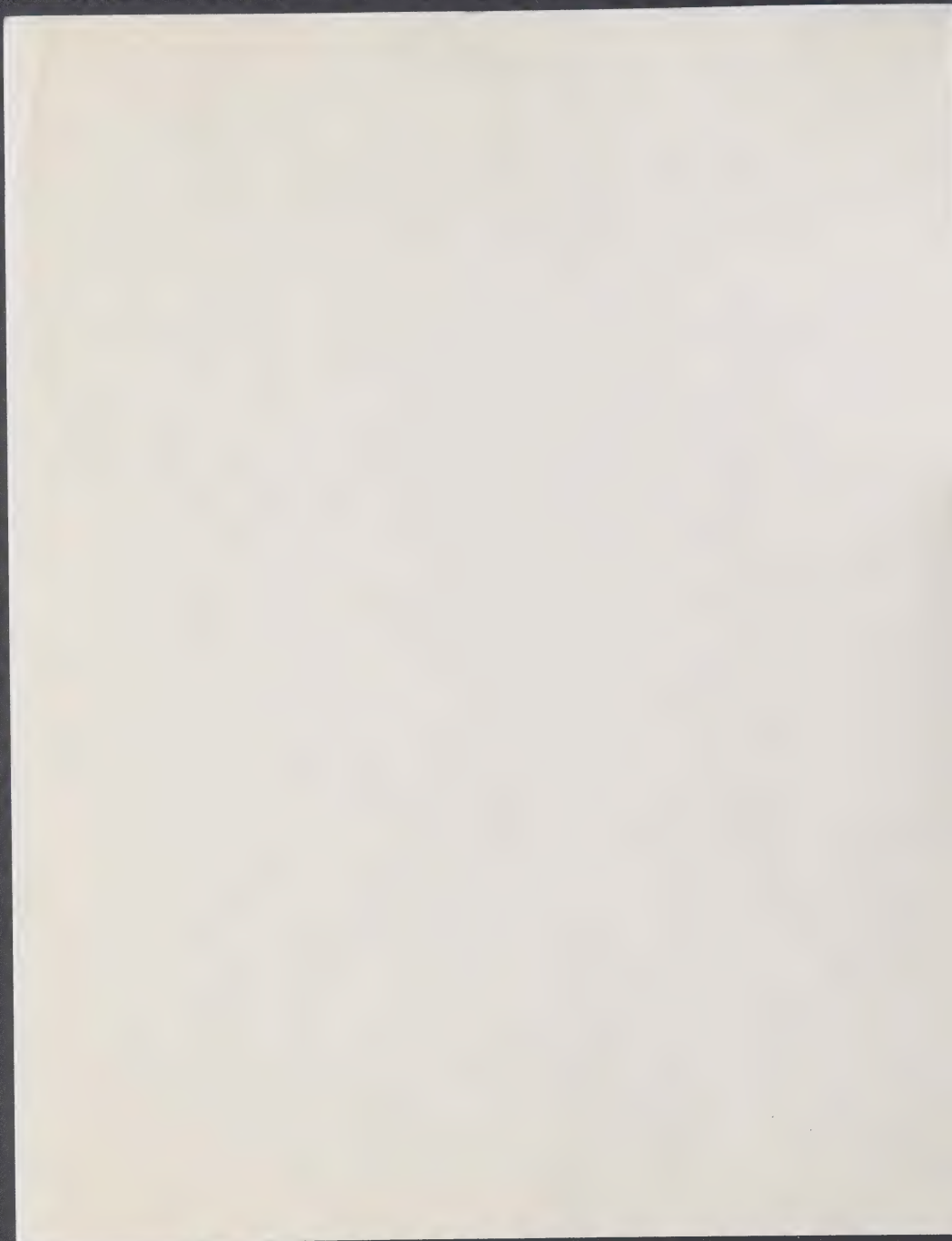
- first time on October 1st, 1649, in a document confirming a quarrel which Rembrandt had had in the previous summer with a certain Geertge Dircx. Without a doubt, Hendrickje replaced Geertge as nurse for the young Titus and as Rembrandt's mistress. She died in 1663. Their daughter, Cornelia, was baptized on October 30th, 1654. Although we have no documentary proof, the model who appears in portraits and historical paintings from the early 1650s onwards must be Hendrickje. Of the dozen or so supposed paintings of her, MacLaren (N.G. cat., 1960, p. 313) claims only four after the same model, which he accepts as probably being Hendrickje. *Page 99*
112. *Hendrickje Stoffels*. HdG 717. Bauch 513. *Page 100*
113. *Hendrickje Stoffels*. Signed: Rembrandt f. 166. HdG 715. Bauch 521. Neither Bauch nor I have seen this picture. There seems to be some doubt about the reading of the date. MacLaren (1960, p. 313-4) would prefer a reading of 1650. *Page 102*
114. *Hendrickje Stoffels as Flora*. HdG 202. Bauch 282. J. Held (*De Arabus Opuscula XL: Essays in honor of Erwin Panofsky*, New York, 1961, p. 218) has instructively demonstrated how the erotic appeal of the Flora theme has been reduced in this later picture. E. Kieser's interpretation (*Zeitschrift für Kunstgeschichte* 10, 1941/2, p. 155)—that the work must be seen as Rembrandt's answer to the church authorities' attack on Hendrickje's conduct—is not supported by the visual appearance of the painting. See also: W. Stechow, *Art Quarterly* 5, 1942, p. 135. *Page 103*
115. *Hendrickje Stoffels*. Signed: Rembrandt (*sic*). HdG 718. Bauch 517. No doubts have ever been officially expressed about this painting, except by Winkler (*Kunstchronik* 10, 1957, p. 142: unfinished, puzzling), but Bredius wrote an informal note—which was eventually disregarded—to the editors of the first edition of this book: "perhaps genuine, but I have always felt uneasy about it." I am convinced that the picture, with its sketchy technique and heavy, almost overpowering composition, is an imitation of the 19th century, with whose conception of Rembrandt it is fully in accord. Weak in construction and insensitive in handling, the painting does not convey that sense of inner conviction and certainty that is to be found in authentic works. The partially covered hands, in particular, are empty and inexpressive. *Page 101*
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Jacques Foucart

LOUVRE

Département

des Peintures

Le 25/5/89

Cher Monsieur Pader,

Oui, j'ai bien reçu... et admiré!
votre savant catalogue. L'œil du Con-
naisseur... Je suis impardonnable
d'avoir tant tardé à vous en remercier.
40205079 (direct)

Musée du Louvre
34-36 Quai du Louvre
75058 Paris Cedex 01

~~Téléphone (33) 40 20 50 50~~

Télécopie (1) 42 60 45 43

I.S. ! qui arrivera à le perdre à jamais.
Croyez à mon fidélité et à mon amitié.
Sont concrets. W. W. W.

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

Je pourrais même vous montrer — ouf! l'honneur
est sauf — un beau Bramer enfin acquis par
notre musée, pour notre trop petite et lacunaire sec-
tion hollandaise. Votre 37 : j'avais dit à Cohen que
je croyais à Franchoys. Un beau portrait en mouvement.
Le 34 : Bol est à exclure d'autant + qu'il serait trop tard à cette
date (quand Rembrandt peint sa Vénus et l'Amour (perdu, dont le L.
n'est qu'une copie ans.), Bol ne peut + copie Rembrandt! — Votre 48 est
de Blommendaal, je crois. Et comme j'aime ce mystérieux,



91

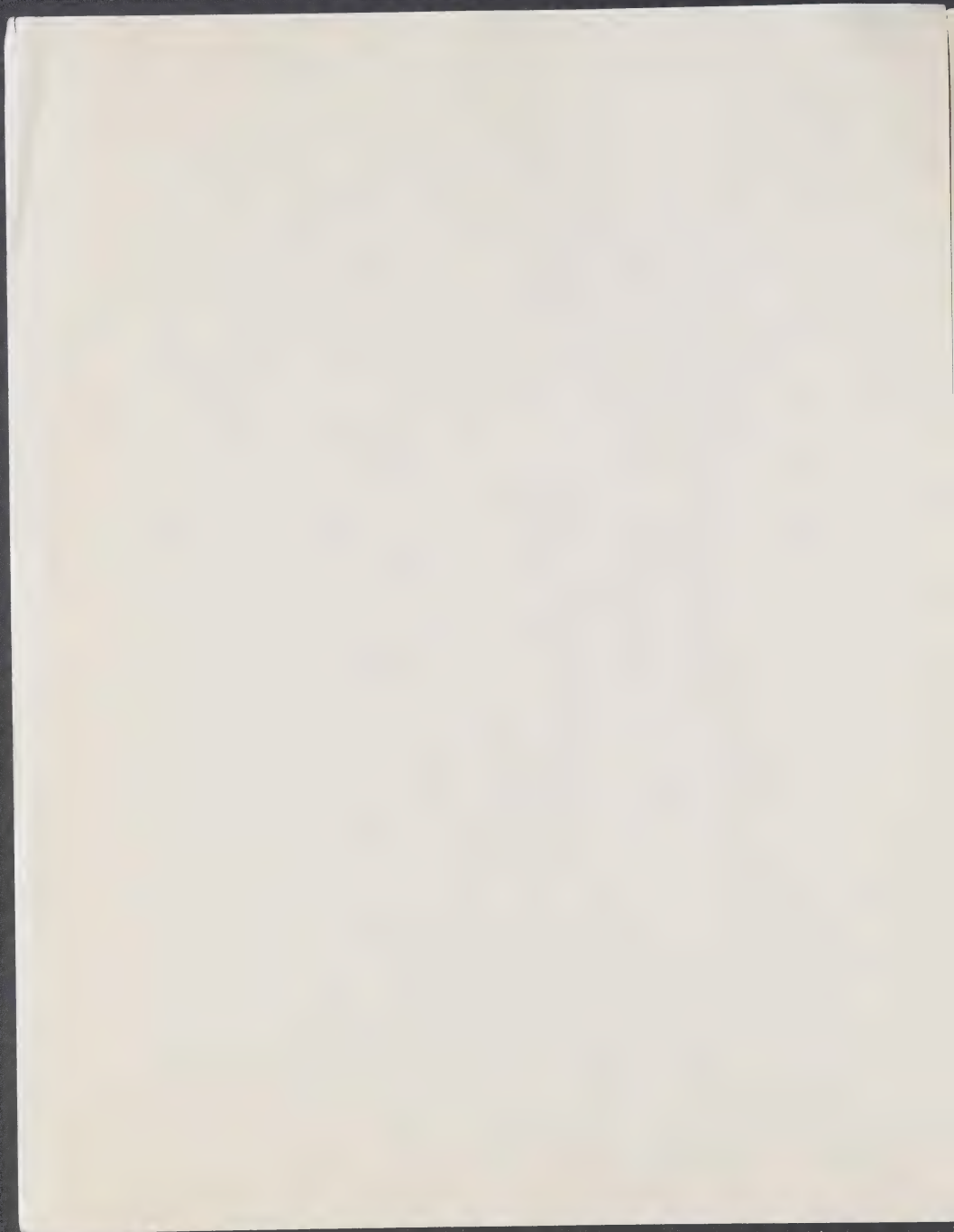
□ 91
Follower of Rembrandt Harmensz. van Rijn
(1606–1669)

HENDRICKJE STOFFELS AS VENUS WITH CUPID

oil on canvas
38¼ by 32¼ in. 98.5 by 83 cm.

This painting is a copy of a work in the Louvre, formerly attributed to Rembrandt (see A. Bredius, rev. by H. Gerson, *Rembrandt*, 1969, p. 117).

\$4,000–6,000



BESCHREIBENDES UND KRITISCHES
VERZEICHNIS DER WERKE
□ DER HERVORRAGENDSTEN □
HOLLÄNDISCHEN MALER
□ □ DES XVII. JAHRHUNDERTS □ □

NACH DEM MUSTER VON
JOHN SMITH'S CATALOGUE RAISONNÉ
ZUSAMMENGESTELLT VON

DR. C. HOFSTEDÉ DE GROOT

SECHSTER BAND

UNTER MITWIRKUNG VON
DR. KARL LILIENFELD, HEINRICH WICHMANN
UND DR. KURT ERASMUS



ESSLINGEN A. N.	□	PARIS	□
PAUL NEFF VERLAG	□	F. KLEINBERGER	
□ (MAX SCHREIBER) □		9 RUE DE L'ECHELLE	

ENGLISCHE AUSGABE BEI MACMILLAN & Co., LTD.
ST. MARTIN'S STREET, LONDON W. C.

1915



schneckenartige, wie
in einem Tische. Später
langem, weißem Bart in
Profil nach links ge-
zeichnet das links liegende
eine Schüssel, die mit
eine Lampe, die rechts
die nächtliche Szene.

88.

Abzeichnungen im Berliner
Museum von Lp. Nr. 39 und
im Kupferstichkabinett in
Lp. HdG. Nr. 24.

Michel S. 446, 447.
10 paintings 1898 Nr. 137.
April 1910 Nr. 81.

griff, mit seinem Drei-
a hält, nach rechts in
lichem Geschirr ziehen
nen Wagen, der vorn
mückt ist. Pluto mit
rücken Gliedern, lenkt
Armen die Proserpina,
ein Gesicht packt. Sie
durchwirkten Mantel
bar. Der Blumenkorb,
erab. Zwei ihrer Ge-
dern, von denen eine
sich an den Mantel
ber von dem davon-
ben dem Wagen her-
stauden und Lotos-
sine ganze Figuren. —

Dutilt S. 25; Michel

raffen in Honshtredijk
19 Nr. 144; 1720 nach

Rembrandt.
Vliet zugeschrieben.
911 Nr. 823.

Sicht nach rechts
h links gerichtet. Sie
h dem Schoße. In

dunklem, mit grünlichen Reflexen aufgehelltem Kleid, goldfarbenem Mantel und einem hellen Turban, der mit Edelsteinen und einer Perlenschnur verziert ist. Ein brauner Vorhang im Hintergrunde. Das Licht, welches den Turban und die Schultern streift und das Gesicht im Schatten läßt, fällt von links ein. Hintergrund dunkle Landschaft. Lebensgröße, mehr als halbe Figur. — Um 1667 gemalt.

Nach dem Katalog Beurnonville rechts bez. und 1654 datiert. Jetzt nicht mehr auffindbar.

Leinwand 96×76.

Geschnitten in Schwarzkunst.

Ausgestellt im Metropolitan Museum in New-York 1906; in der Hudson-Fulton-Ausstellung daselbst 1909 Nr. 101.

Sammlung Barnett in London 1881.

Versteigerung Baron E. de Beurnonville in Paris am 2. Juni 1884 (fres. 18100).

— Baron E. de Beurnonville in Paris am 29. Jan. 1885.

Kunsthändler Ch. Sedelmeyer in Paris, Cat. of 100 paintings VIII Nr. 31.

— Lawrie & Co., in London.

Versteigerung Lawrie & Co. in London am 28. Jan. 1905 Nr. 102 (an Th. Lawrie).

Sammlung Theodor Davis in Newport.

VENUS UND AMOR. Venus trägt die Züge der Hendrickje Stoffels. Sie ist sitzend, dreiviertel nach rechts gewandt, dargestellt. In dunkelgrünem Kleid, das am Hals offen ist und unter dem weiten, zurückgestreiften, zierlich gefalteten Seidenhemd das vorn offene Linnenhemd sehen läßt; über den Knien liegt ein dunkler Mantel. Das dunkle Haar in einer Netzhaube. In den Ohren ein Perlenhänger, um den Hals eine Perlenkette und eine kleine Goldkette. Auf den Knien steht das mit kurzem, ärmellosem Hemdchen bekleidete Kind mit bunten Flügeln, dessen Kopf sie zärtlich an sich drückt. Volles Licht fällt etwas von links auf beide Köpfe. Dunkler Grund. Lebensgröße, mehr als halbe Figur. — Um 1662 gemalt.

Leinwand 110×88.

Erwähnt von Vosmaer S. 572; Bode S. 523, 549, 595; Dutilt S. 35; Michel S. 463, 562.

Versteigerung P. Six in Amsterdam am 2. Sept. 1704 Nr. 50 (fl. 65).

— Maréchal de Noailles in Paris 1767 (fres. 150).

Gemäldesammlung des Louvre in Paris, Kat. 1907 Nr. 2543.

Venus. Großes Bild.

215 a.

Erwähnt von A. Bredius in »Oud Holland« 1910 XXVIII S. 9, Sammlung Jan d'Ablijn in Amsterdam am 25. Juni 1644, von David Colijns und Johannes Kaersgieter taxiert auf fl. 400.

Venus und Cupido.

215 b.

Erwähnt von A. Bredius in »Oud Holland« 1910 S. 196 und ff.

Eine Kopie nach diesem Bilde war ebenfalls in der

Sammlung Herman Becker in Amsterdam, Nachlassinventar vom 19. Okt. 1678.

Viele Darstellungen aus den Metamorphosen Ovids.

216.

Nach Baldinucci malte Rembrandt diese mit Öl auf die Wände des Hauses eines zum Magistrat Amsterdams gehörigen Kaufmannes. Vergl. Hofstede de Groot, Urkunden über Rembrandt Nr. 360.

Archimed wird von den römischen Soldaten angegriffen.

216 a.

Leinwand 111×138.



Dr. Alfred Bader
Chairman



October 28, 1988

Dr. Volker Manuth
Freie Universität Berlin
Fachbereich Geschichtswissenschaften
Kunsthistorisches Institut
Morgensternstrasse 2-3
D1000 Berlin 45, West Germany

Dear Dr. Manuth:

Thank you so much for your letter of October 13.

Professor Haverkamp-Begemann spoke to me last week about your letter, and I hope that a positive decision will be made very soon. I am leaving Milwaukee on November 9 and will not return home until December 30. Our first stop will be a meeting of the Overseers Committee to the Fogg Museum in Cambridge, and we will then go to England and Scotland. I will check with Prof. Haverkamp-Begemann before November 9, and in the unlikely event that his reply to you will be negative, I will check in Cambridge whether you could not be a visiting scholar there for a few months. Seymour Slive has been my good friend for many years, as has William Robinson, who is one of the kindest, most personable, helpful, art historians I know. In fact, he is very much in the mold of Dr. Volker Manuth!

Regarding my Venus and Amor, I knew about the two versions owned by Harmen Becker, and about the sale of a painting called Bol which was in the Berlin sale on May 17, 1933; that is mentioned in Gerson's revision of Bredius. What I did not know was that that painting was resold on November 21 of the same year, and that the painting in both sales now belongs to me. Please accept my sincere thanks for your tracing that for me.

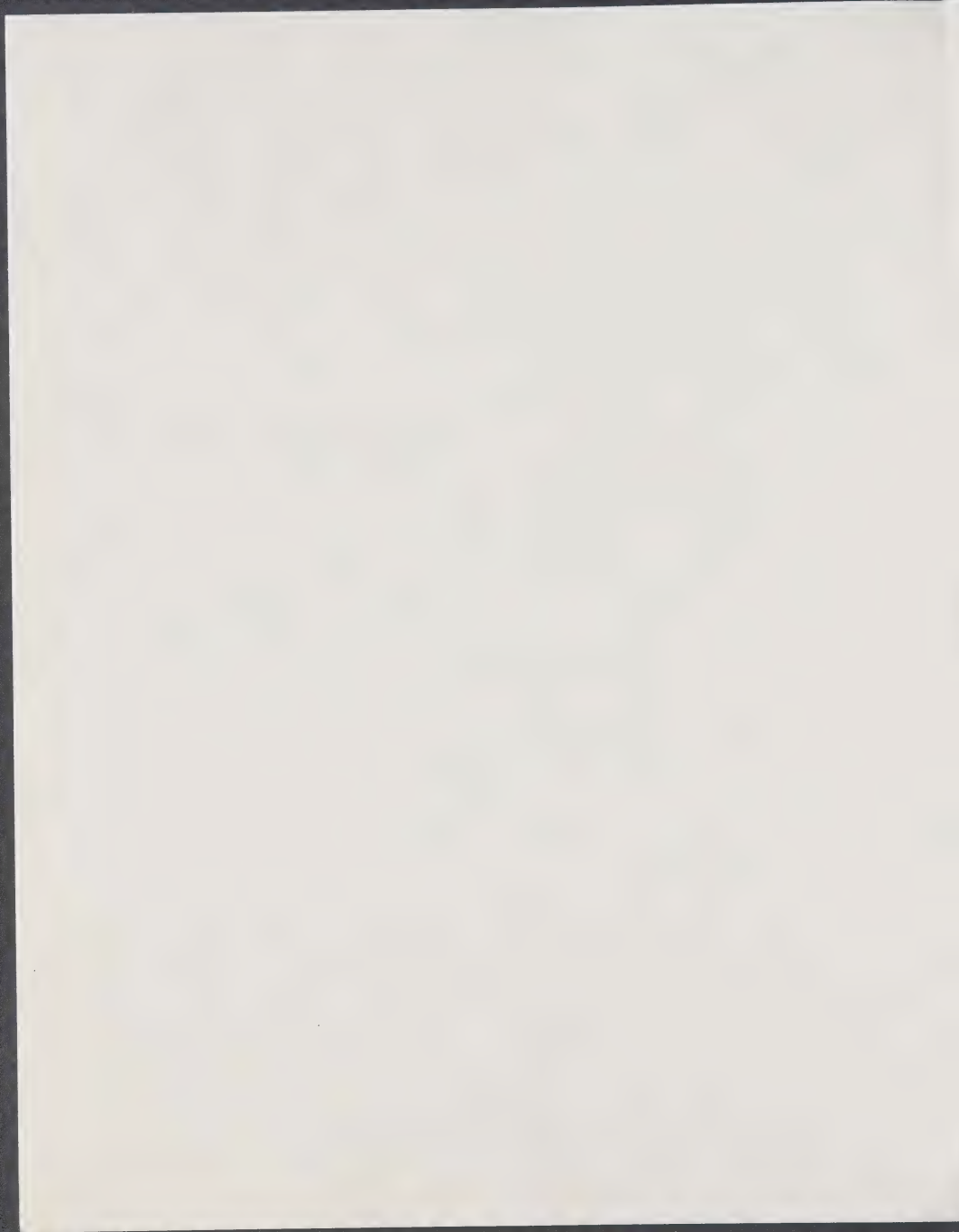
I am totally convinced, particularly after the recent partial cleaning, that my painting is superior to the copy in the Louvre. However, we cannot know how many copies were made in the 17th century, and I am most anxious to see the painting completely cleaned. We now have Venus's face completely cleaned, and it looks really beautiful.

Might it be possible that you can come to the United States before March 19, the closing of our show, so that you could see it in its entirety in our art museum.

Best personal regards.

Alfred Bader
AB:mmh

SIGMA-ALDRICH



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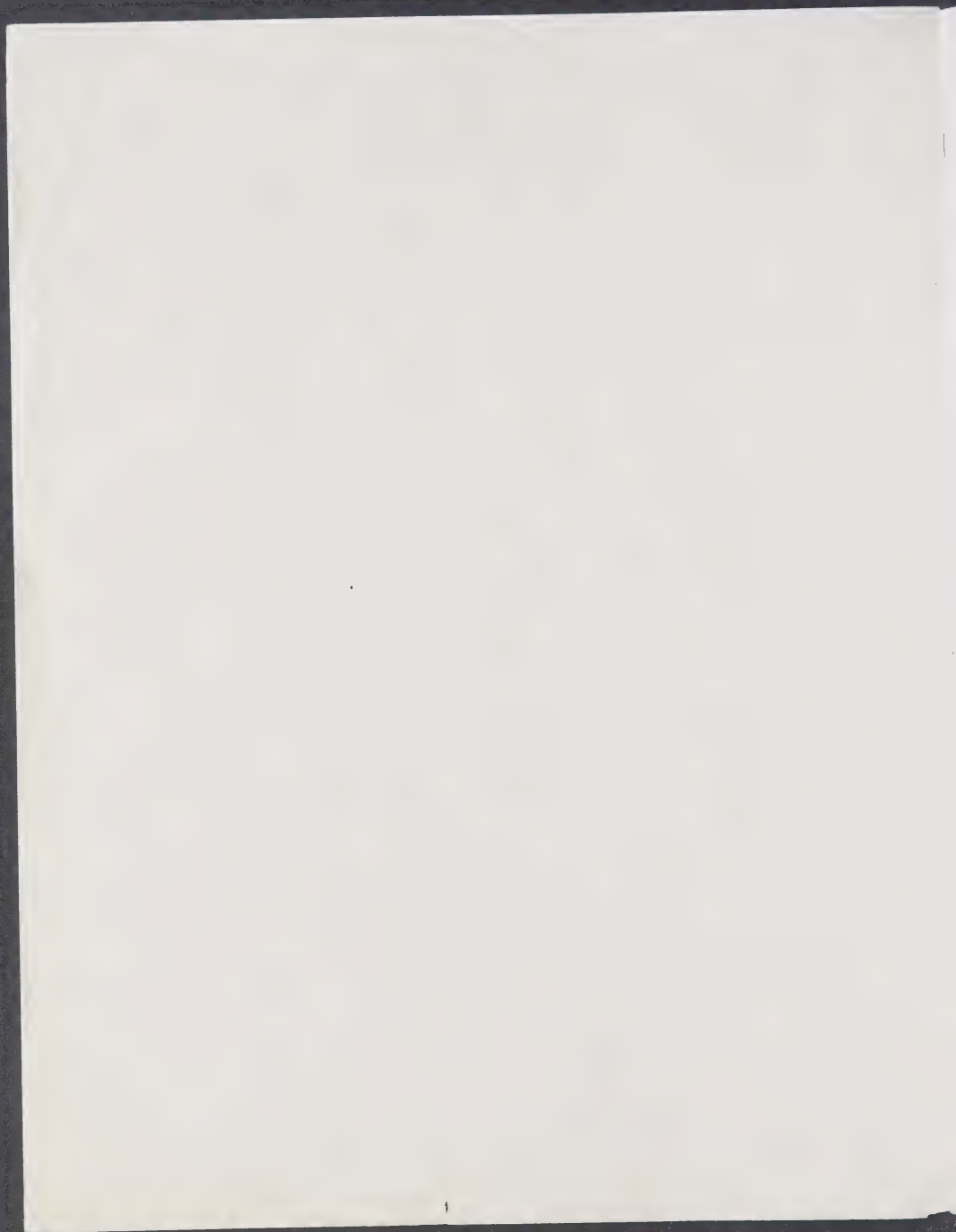
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SIGMA-ALDRICH



10.10.1988

Lieber Alfred,
vielen Dank für den Brief vom 1. Oktober.
Das Bild mit "Venus und Amor" finde ich in der
Qualität gut. Über das Gemälde im Louvre ist
noch nicht das letzte Wort gesprochen. Für Bol kommt
es sicher nicht in Betracht. Falls nicht ein Original
von Rembrandt, wohl eine Kopie nach Rembrandt. In Er-
innerung zu bringen ist, dass Harmen Becker eine
"Venus mit Amor" von Rembrandt hatte und auch noch
eine Kopie danach. Die sog. "Bol"-Kopien sind bei Blan-
kert (Rejected Works) nicht erwähnt.

Was Du für die kommende Ausstellung schreibst, ist
ganz vorzüglich, in didaktischer Hinsicht "Spitze"
(wie man heute bei uns sagt). Du wärest ein guter
Kunstgeschichtsprofessor geworden. Aber dann hättest
Du Dich, mässig bezahlt, mit der Freude am Schönen
begnügen müssen, ohne so masslos und lustvoll sammeln
zu können.

Herr Bushart hat also leider zu dem Selbstbildnis
nichts sagen können. Es tröstet mich immer, wenn ich
sehe, dass auch die Kunsthistoriker-Prominenz nur
mit Wasser kocht. Sonst wissen es viele ja immer
besser als ich.

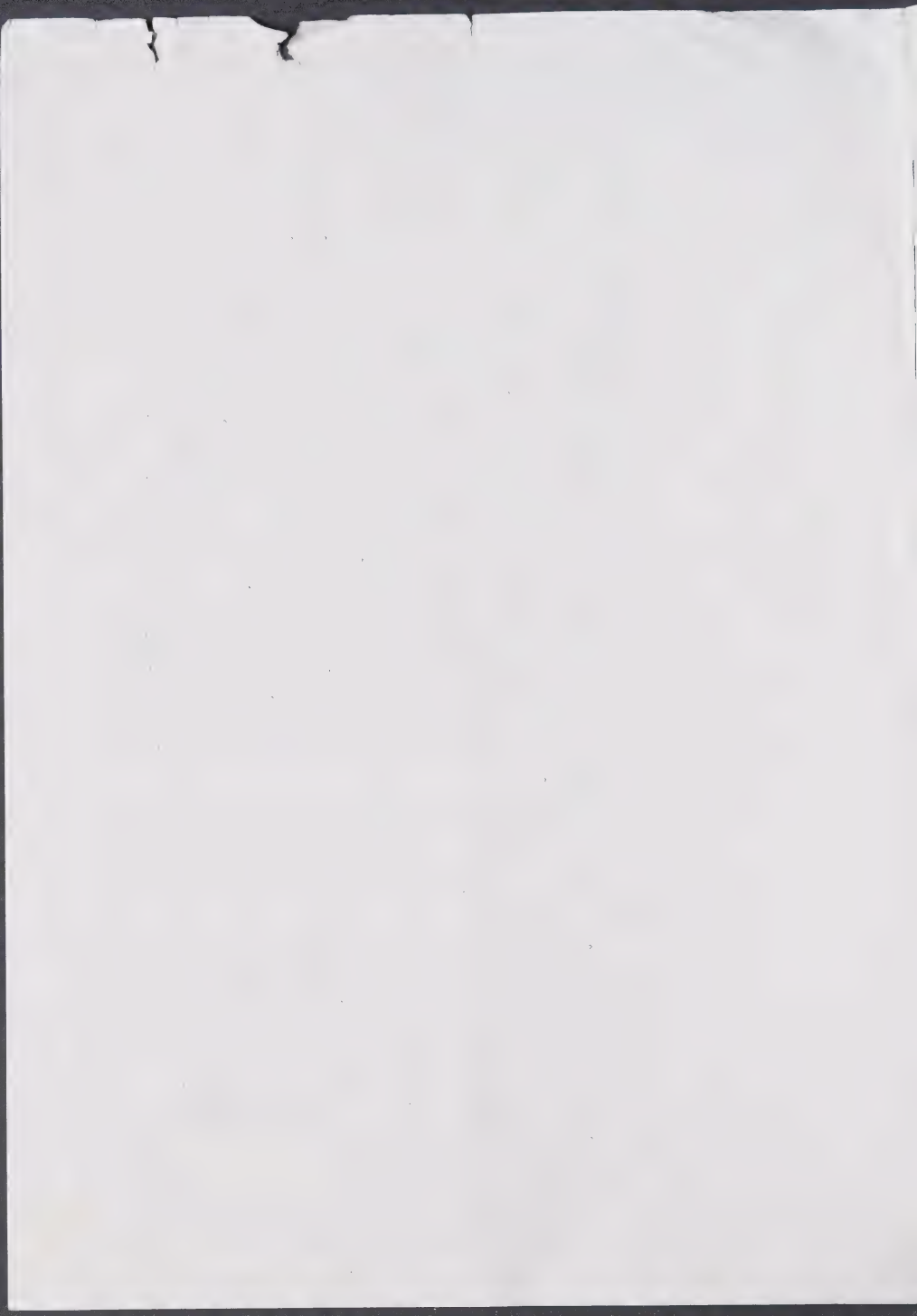
Am 19. November nehme ich, um mich mit diesem Auftritt
von den "Kollegen" zu verabschieden, an einem Kurz-
Symposium in Rotterdam teil, anlässlich der neuen
Kataloge der Zeichnungen und Gemälde Rembrandts und
seiner Schüler. Ich spreche kurz über das attraktive
Thema "Kopien nach Rembrandt-Zeichnungen".

Noch eine dringende Bitte: Zu Deinem signierten Vil-
leers, "Berglandschaft mit Wasserfall im mittleren
Vordergrund und mit rastendem Wanderer (nebst Hund)
rechts vorn" fehlen mir Angaben zur Provenienz.

Wäre für freundliche Information dankbar.

Herzliche Grüsse von der kleinen Wohnung zum Haus
mit den vielen Bildern

Dir Henk.



10.10.1988

Lieber Alfred,

vielen Dank für den Brief vom 1. Oktober.

Das Bild mit "Venus und Amor" finde ich in der Qualität gut. Über das Gemälde im Louvre ist noch nicht das letzte Wort gesprochen. Für Bol kommt es sicher nicht in Betracht. Falls nicht ein Original von Rembrandt, wohl eine Kopie nach Rembrandt. In Erinnerung zu bringen ist, dass Harmen Becker eine "Venus mit Amor" von Rembrandt hatte und auch noch eine Kopie danach. Die sog. "Bol"-Kopien sind bei Blanckert (Rejected Works) nicht erwähnt.

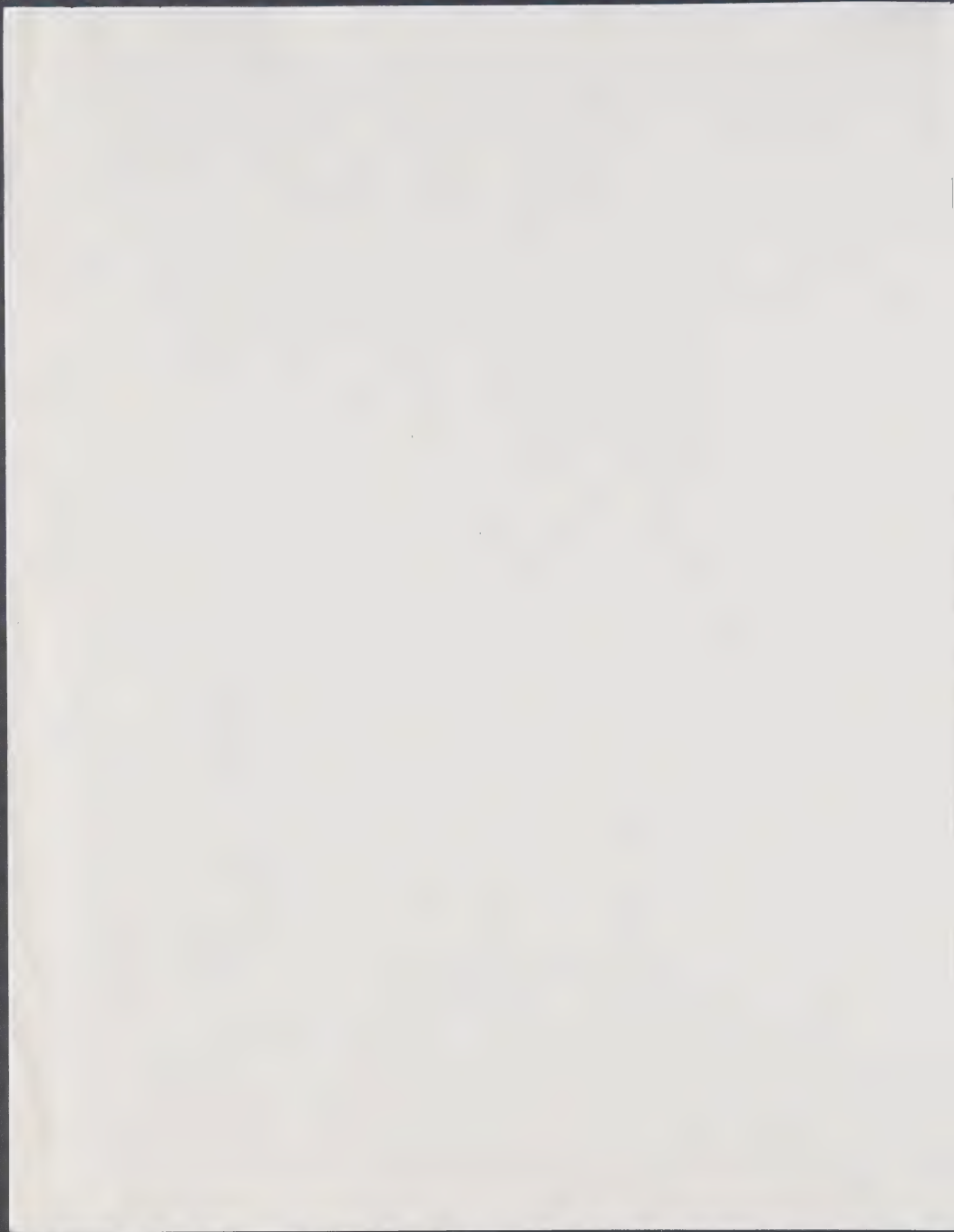
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Herr Bushart hat also leider zu dem Selbstbildnis nichts sagen können. Es tröstet mich immer, wenn ich sehe, dass auch die Kunsthistoriker-Prominenz nur mit Wasser kocht. Sonst wissen es viele ja immer besser als ich.

Am 19. November nehme ich, um mich mit diesem Auftritt von den "Kollegen" zu verabschieden, an einem Kurz-Symposion in Rotterdam teil, anlässlich der neuen Kataloge der Zeichnungen und Gemälde Rembrandts und seiner Schüler. Ich spreche kurz über das attraktive Thema "Kopien nach Rembrandt-Zeichnungen".

Noch eine dringende Bitte: Zu Deinem signierten Villers, "Berglandschaft mit Wasserfall im mittleren Vordergrund und mit rastendem Wanderer (nebst Hund) rechts vorn" fehlen mir Angaben zur Provenienz. Wäre für freundliche Information dankbar.

Herzliche Grüsse von der kleinen Wohnung zum Haus



Berlin, den 13.10.59

Lieber Herr Dr. Bader,

herzlichen Dank für Ihren Brief vom 1. Oktober, der einmal mehr interessante Dinge beinhaltete.

Über Venus und Amor konnte ich einige interessante Tatsachen herausfinden, die Sie sicherlich für Ihren Katalog gebrauchen können. Möglicherweise sind Ihnen bestimmte Dinge aber bereits bekannt.

Im Nachlaßinventar von Harmen Becker, der zahlreiche Geldgeschäfte mit Rembrandt in Amsterdam machte, befanden sich am 19.10.1678 zwei Fassungen von Venus und Amor: Rembrandts Original bzw. die für das Original gehaltene Kopie im Louvre und eine Kopie "na Rembrandt". Also bereits damals zwei verschiedene Fassungen (vgl. auch die beiden von HdG 1915 erwähnten Fassungen 215 und 215b.)

Ihr Bild wurde am 21. November 1933 bei Lepke in Berlin (Nr.120) als F. Bol versteigert und war damals noch 122x100 cm groß (der Zettel auf der Rückseite des Bildes stammt aus dem Verst.-Kat., s. Kopie) Dieses Gemälde befand sich bereits am 17. Mai 1933 ebenfalls bei Lepke in Berlin auf einer Verst. Ebenfalls als F. Bol und 122x100 cm groß (vgl. Kopie mit Abb. aus dem Verst.-Kat.).

Die Gemälde beider Verst. sind zweifelsohne identisch. Es muß also nach 1933 beschnitten worden sein. Der Verst.-Kat. vom 17. Mai 1933 teilt mit, daß Ihr Gemälde aus der Slg. Otto H. Traun in Hamburg stammt.

Sie haben unbedingt recht, wenn Sie Ihre Fassung für wesentlich qualitätvoller ansehen als das Pariser Bild, das mittlerweile auch vom Louvre als Kopie angesehen wird.

Da Ihre Fassung 1933 eine offenbar nicht mehr eindeutig lesbare Bol-Signatur (echt ?) besaß, sollte man nach der Reinigung vielleicht doch noch einmal nach Rembrandts Hand suchen.

Eine Frage, zu der ich natürlich anhand des Photos nichts sagen kann. Die Qualität scheint insgesamt sehr gut zu sein. Merkwürdig allerdings das sehr ungelenke Knie des Amorknaben. Für eine Kopie von Bol halte ich das Bild allerdings nicht.

Herrn Prof. Haverkamp-Begemann habe ich am 28.9. geschrieben. Auf seine Antwort bin ich wirklich sehr, sehr gespannt. Vielleicht habe ich Glück.

Damit Sie mein Brief schnell erreicht, schließe ich hier für heute

und verbleibe

besonders herzlich

*Thor
Pöhlmann*



GEMÄLDE ALTER MEISTER
BÜCHER UND GRAPHIK
ANTIQUITÄTEN

RUDOLPH LEPKE'S KUNST-AUCTIONS-HAUS
BERLIN W 35
KATALOG 2064

1933
Berlin
Lepke
2064

MITTWOCH, DEN 17. MAI 1933

VORMITTAGS VON 10 UHR AB

GEMÄLDE ALTER MEISTER

(Nr. 251—365)

BÜCHER UND GRAPHIK / VORNEHMLICH
ALT-BERLIN UND CHARLOTTENBURG.

(Nr. 366—528)

GEMÄLDE AUS DEM BESITZ
OTTO H. TRAUN, HAMBURG.

(Nr. 251—322)

JOHN CROME, ART

251. ALTES ENGLISCHES DORF, im Durchblick der Turm einer Kirche. Lwd.
Gr. 30×26 cm. G.-R.

GEORGE ROMNEY

1734—1802 Kendal.

252. DAME UND SCHAUSPIELER bei der Lektüre Shakespeares; Studie. Lwd.
Gr. 37×50 cm. G.-R.

JAN VAN GOYEN ZUGESCHRIEBEN

253. LANDSCHAFT MIT KATHEDRALE neben einem Flußlauf. Holz. Gr. 26×42 cm.
S.-R. Mit Monogramm und Dat. 1643.

BOUTS UND BOUDEWYNS

1658—1702

1644—1711

254. ALTE FESTUNG AM MEER; auf dem Wasser Kriegsschiff und Boote; zahl-
reiche Staffage. Lwd. Gr. 20×28 cm. S.-R.

ANTOINE VESTIER

Avallon 1740—1824? Paris

255. JUNGER MANN mit brauner Weste, in Hemdsärmeln. Lwd. Gr. 58×46 cm. G.-R.

THEODORE GERICAULT ?

Rouen 1791—1824 Paris

256. PFERD IM STALL; gesattelt an der Raufe stehend. Lwd. Gr. 33×24 cm
G.-R. Signiert.

GASPAR NETSCHER

Heidelberg 1639—1684 Haag

291. JUNGE DAME in gelb gefüttertem, blauem Mantel, Rosen in beiden Händen; den rechten Arm auf eine Steinskulptur gestützt. Hintergrund Abendlandschaft. Lwd. Gr. 48×38 cm. G-R. Rechts an der Balustrade Reste der Signatur.

JAN BRUEGHEL D. J.

Antwerpen 1601—1675

292. WALDLANDSCHAFT mit Fuhrwerken und Bauern, die von rechts heranziehen, in der Mitte nach links Blick in ein Flußtal. Holz. Gr. 50×69 cm. G-R.

FRANS FRANCKEN D. J.

Antwerpen 1581—1642

- 293-294. DIE BERGPREDIGT. — DIE SPEISUNG DER FONFTAUSEND. Die außerordentlich figurenreichen Szenen spielen sich in waldiger Umgebung ab. Gegenstücke. Holz. Gr. je 51×70 cm. Alte holzgeschnittene R.

ANTHONIUS VAN DYCK, WERKSTATT

Antwerpen, XVII. Jahrh.

295. KNABENBILDNIS, Brustbild, nach links gewendet; mit langem, dunkelbraunem Haar, gelbbraunem Gewand. Lwd. Gr. 52×41 cm. Geschnittener G-R.

HENDRIK VAN AVERKAMP

Amsterdam 1585—1663 Kampen

296. WINTERLANDSCHAFT. Auf der Eisfläche und dem verschneiten Ufer zahlreiche Männer und Frauen. Die verstreuten Häuser und Bäume mit Schnee bedeckt. Holz. Gr. 41×58 cm. S-R. Monogrammiert. Abbildung Tafel 3

G. B. SALVI, gen. IL SASSOFERRATO

Urbino 1605—1685 Rom

297. DER HEILIGE JOSEPH, das Christuskind auf dem Arm haltend. Lwd. Gr. 75×60 cm. G-R.

JAN WYNANTS

Haarlem 1600—1678 Amsterdam

298. ABENDLANDSCHAFT in einem weiten Tal, vorn mächtige Bäume. Abendstimmung. Lwd. Gr. 62×80 cm. G-R. Von Wynants signiert und datiert: 1675. Die Staffage ist von Lingelbach. Abbildung Tafel 3

CLAUDE GILLOT ZUGESCHRIEBEN

299. EIN GARTENFEST. Eine zahlreiche Gesellschaft von Herren und Damen im Park, dabei Musikanten. Links eine vergoldete Sänfte, rechts ein großer tempelartiger Bau. Lwd. Gr. 95×130 cm. Geschnittener G-R. Abbildung Tafel 4

SIR PETER LELY

Soest 1618—1680 London

300. BILDNIS DER BARBARA COUNTESS OF SUFFOLK, ganze Figur, mit großem Federhut, im Park sitzend. Gewand gelbe Seide. Lwd. Gr. 137×115 cm. G-R. Abbildung Tafel 2

FERDINAND BOL

Dordrecht 1616—1680 Amsterdam

- 301. VENUS UND AMOR: Hendrickje Stoffels mit ihrem Kind. Replik des Gemäldes von Rembrandt im Louvre. Lwd. Gr. 122×100 cm. G-R. Signiert. Abbildung Tafel 2



Tafel 2

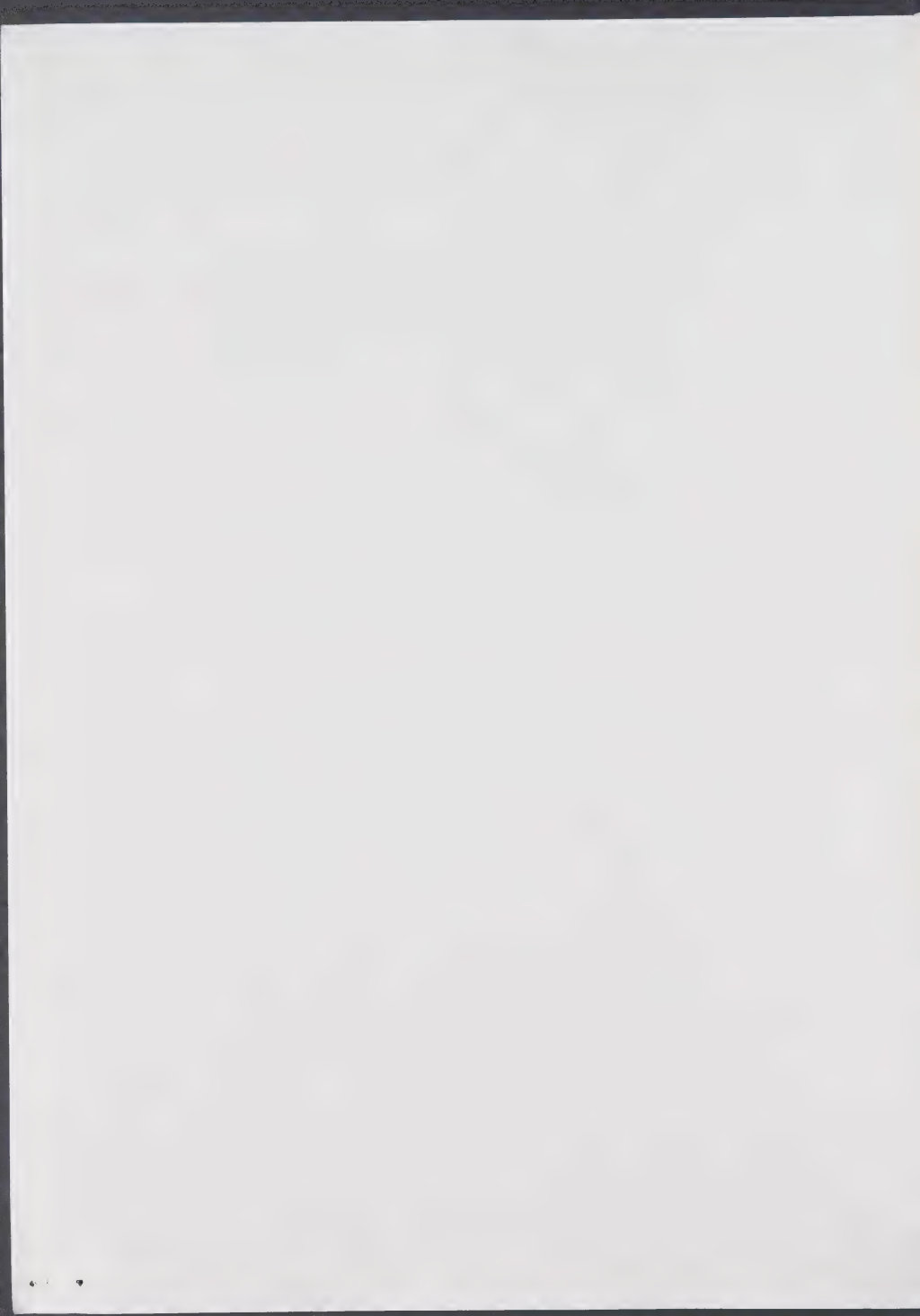


301. Ferdinand Bol



300. Sir Peter Lely

↓



10.10.1988

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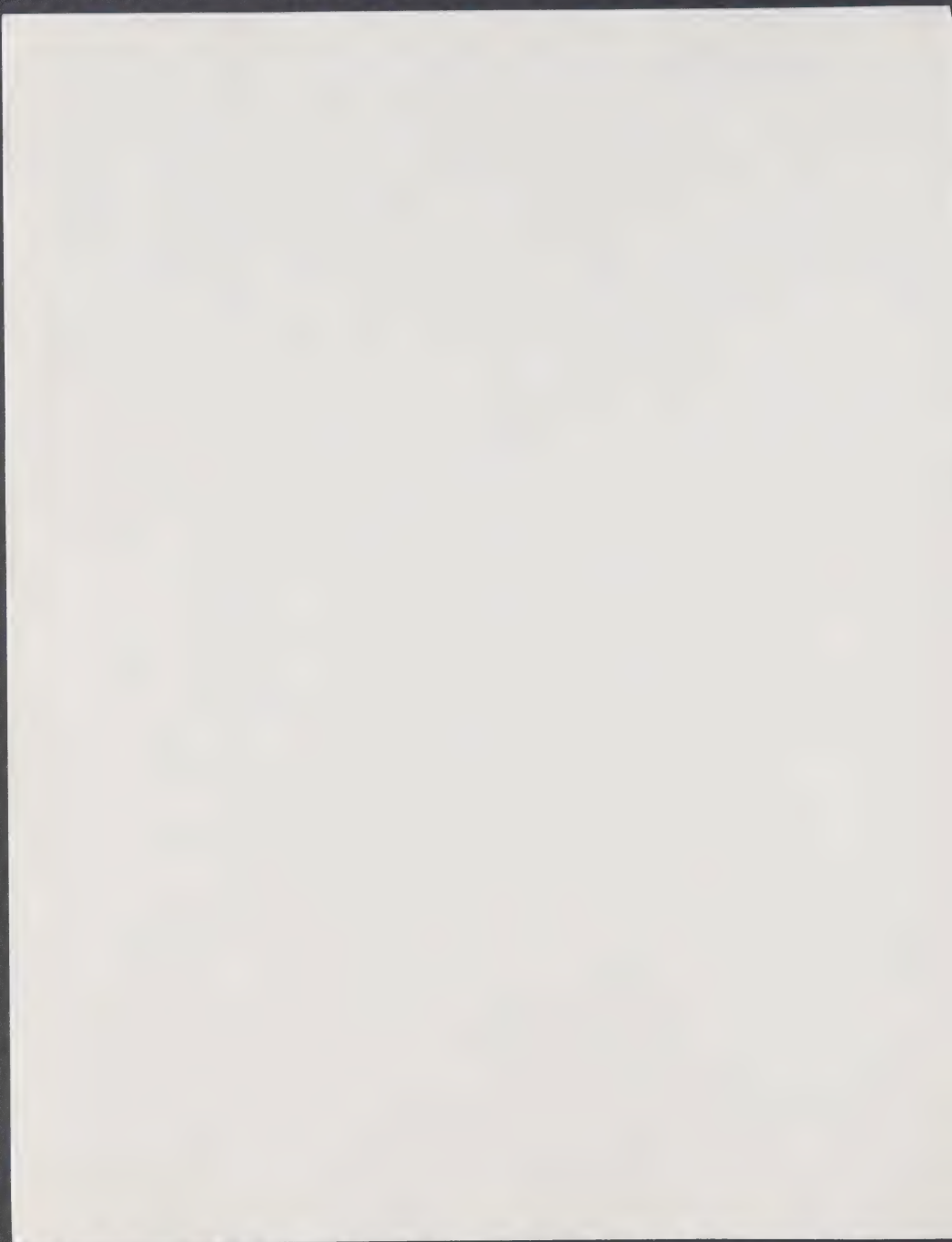
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Wäre für freundliche Information dankbar.

Herzliche Grüsse von der kleinen Wohnung zum Haus



Should you ever buy a painting described by an experienced auction house as a copy after a well-known painting?

Generally, no. Auction houses employ very competent professionals, who want to describe their works as optimistically as possible, to encourage bidding. However, they look at thousands of works each year, and occasionally miss real gems.

This painting was sold at Sotheby's in New York last year, described as "a copy of a work in the Louvre, formerly attributed to Rembrandt (see A. Bredius, rev. by H. Gerson, *slit* Rembrandt, 1969, p.117)*". The entry was illustrated by a mediocre black and white photograph, one of the few black and white illustrations in the lavishly produced catalogue. Serious collectors were unlikely to give such an entry a second thought.

This painting illustrates two interesting points of great potential value to connoisseurs.

If you see an attractive photograph of a painting, and then are disappointed on seeing the original, the painting is not likely to be a great work of art. If, on the other hand, the original looks much better than the photograph - as was the case here - look again. It may be a good painting. The collector who bought this painting, in fact the only bidder, had looked at the original before the sale.

The second point concerns first impressions. To the real connoisseur, first impressions are most important. Potential buyers are offered all sorts of paintings, through auctions or by dealers, often accompanied by all sorts of glowing descriptions. If

the first impression is bad, and the connoisseur^u has to convince himself that the painting must be a fine one because of its illustrious previous owners and because it has been illustrated in many books, he is probably making a mistake.

In this case, the collector was surprised when he saw the painting; his first impression was excellent. Although the painting was covered by a thick, discolored varnish, enough of the fine, even craquelure was visible to assure him that it was a seventeenth-century painting. It looked cut-down on all sides, and a copy of an old auction catalogue entry affixed to the back stated that it was signed by Ferdinand Bol and was 122 x 100 cms. (The present size is 98.5 x 83 cms.) This information was not mentioned in the Sotheby's catalogue.

The painting has been partially cleaned in preparation for this exhibition. Figure 1 is the photograph taken before the cleaning. Figure 2 shows the painting in the Louvre.

What do you think? Does the painting seem better or worse to you than either of the photographs?

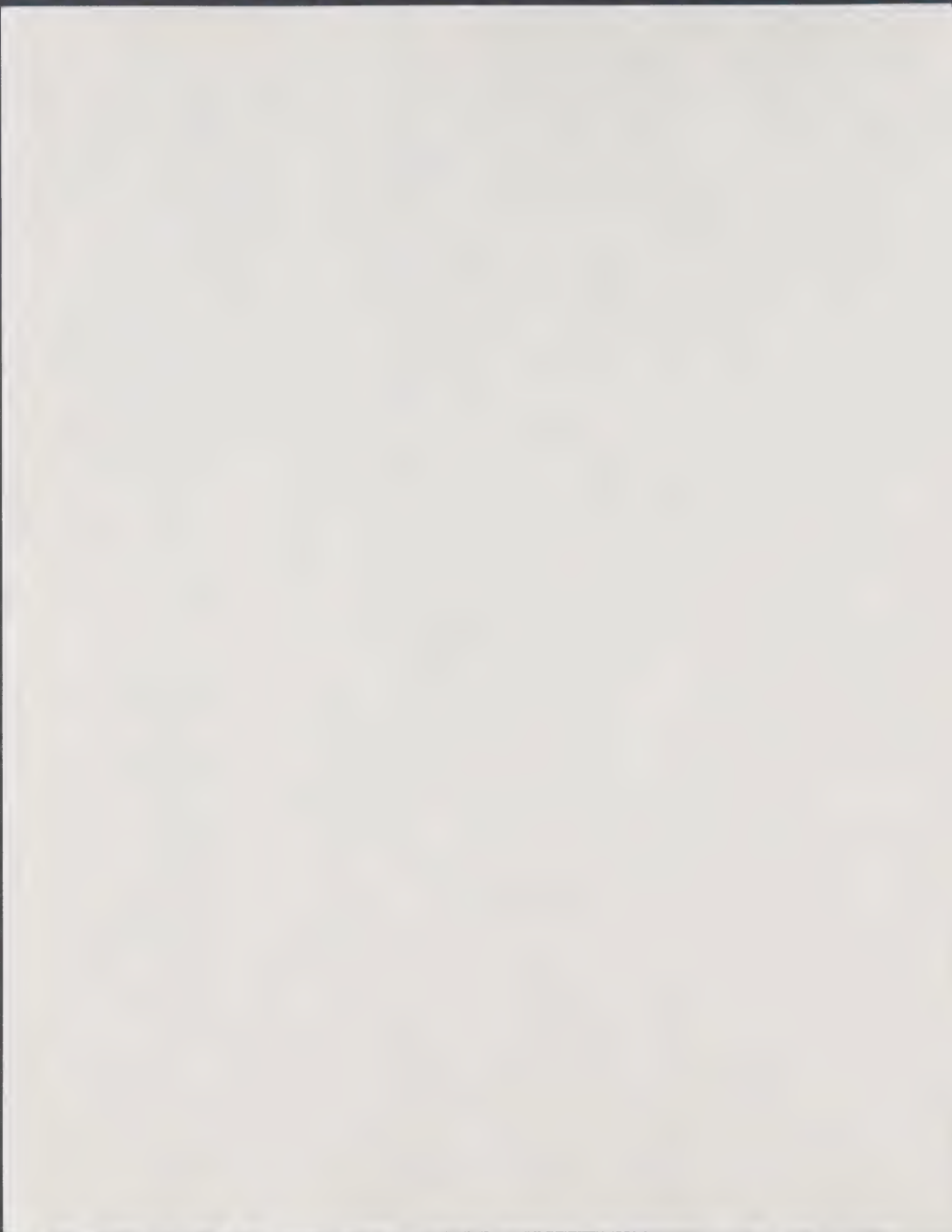
There is no chance whatsoever that either work is by Rembrandt. That attribution of the Louvre painting has been questioned for some time, and Ferdinand Bol, Rembrandt's student, has been suggested as its author. Could it be that the work here is by Bol? It's an intriguing thought, worth pursuing after complete cleaning.

Attributed to Ferdinand Bol
 Dutch 1646-1680 with Cupid
 "Hendrickje Stoffels en Venus" circa 1650
 Oil on Canvas
 38 1/2 x 32 1/2"
 Portrait Collection
 Rf 9, No. 117.

FERDINAND MOI

Dordrecht 1616—1680 Amsterdam

120. VENSUS UNA AMOR: Hendriche Stoffels mit dem Kind. Replik des Gemäldes von Rembrandt. Louvre, Lond. Gr. 122X100,cm. Q-R. Signatur im dunklen Rahmen. Schwaef 197



Berlin, den 13.10.88

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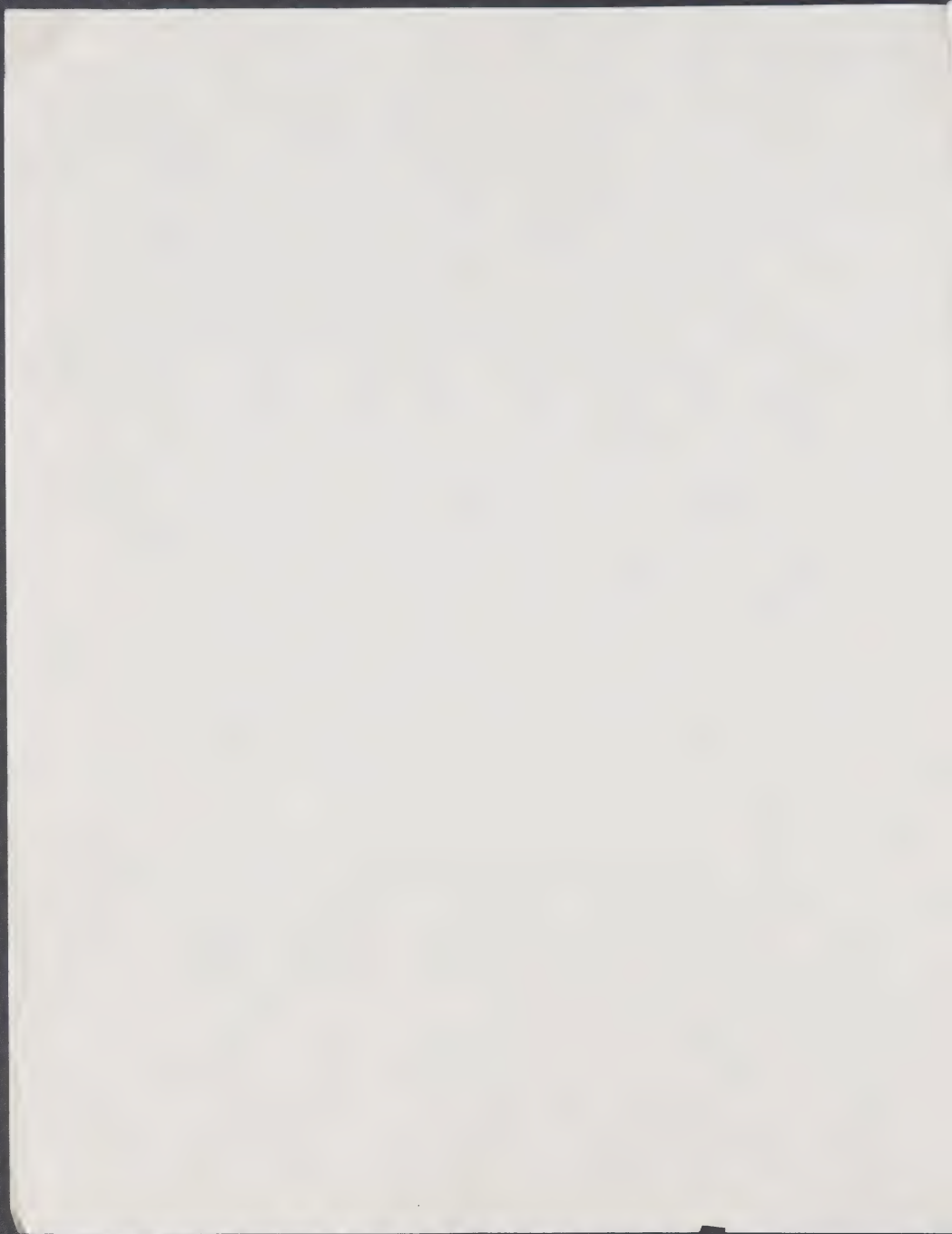
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Damit Sie mein Brief schnell erreicht, schließe ich hier für heute

*und verbleibe
besonderen herzlich*



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

Dear Professor Bryer:

Thank you so much for your most interesting comments about my Witches. You have a most wonderful imagination, and may well be right. Adventurous, also with Abenteuerlich!

I hope that our 'Detective's Eye' catalog I sent you some six weeks ago, has now arrived safely. Should students of art history want copies, these can be ordered from Adrich Bensch and paid in guilders (see enclosed).

There are some conclusions, after discussions with art historians that came to the exhibition:

1A: The best of the known versions, but who painted it? Surely period, ironed out, hands unfinished.

5: There must be many more works

by M. Juch. Prof. E. H. B. told me that he was probably the only man to have seen both known Juchs.

26. Too bad you had not seen this before writing your review of *Pumowski III*. What is left of the original is beautiful, but Simon and the baby are new.

34. Almost certainly not by Rembrandt, but neither is it a copy after the work in the Louvre. How certain is it that James Becken's 'original', in his *voorcamer "een Juno van Rembrandt van Ryn"* was really by Rembrandt? One painting, badly cut down, looks close to the early work of Willem Drost. It will be cleaned completely soon, and I will send you a good photo then.

54 and 55: Among the most beautiful paintings here, and we still do not know whether Dutch or Italian!

Your reviews of *Pumowski* are most instructive. *Pumowski* has done a wonderful

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

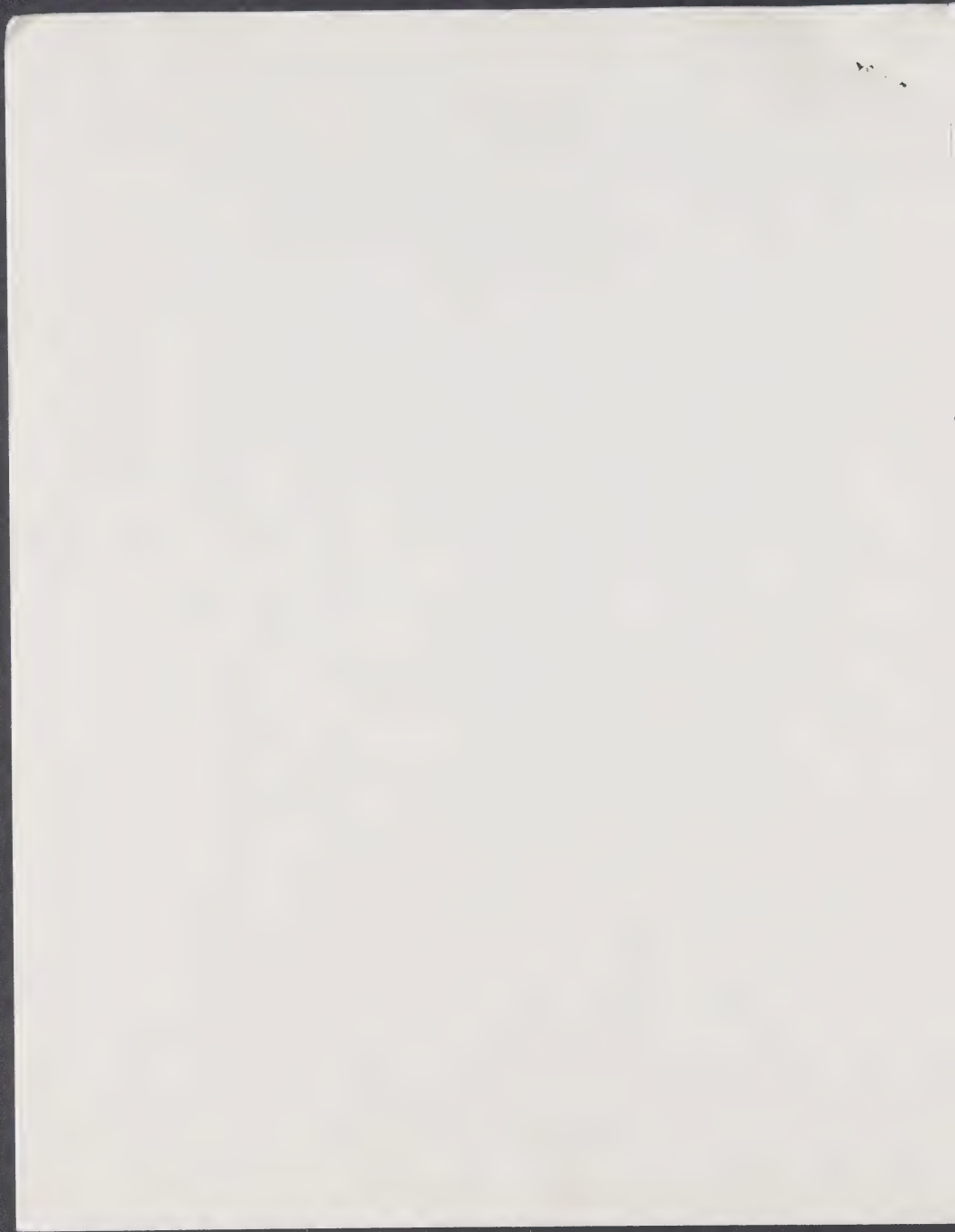
-3-

job bringing all this material together, but
he does not travel much, and has studied most
of the paintings from photographs only.
And so I believe most, but certainly not all
of the attributions. I just cannot believe that
my Joseph and the Baker is by J. U. of air,
or my Girl (close to Jan de Bray) by
H. Speerchop. The danger is that all historians'
vision will be formed entirely by Sumowski,
and that is why your detailed comments are
so valuable.

Spabel and I look forward to being
in Holland the first week in July. May we
visit with you?

Best personal regards
Alfred Bader

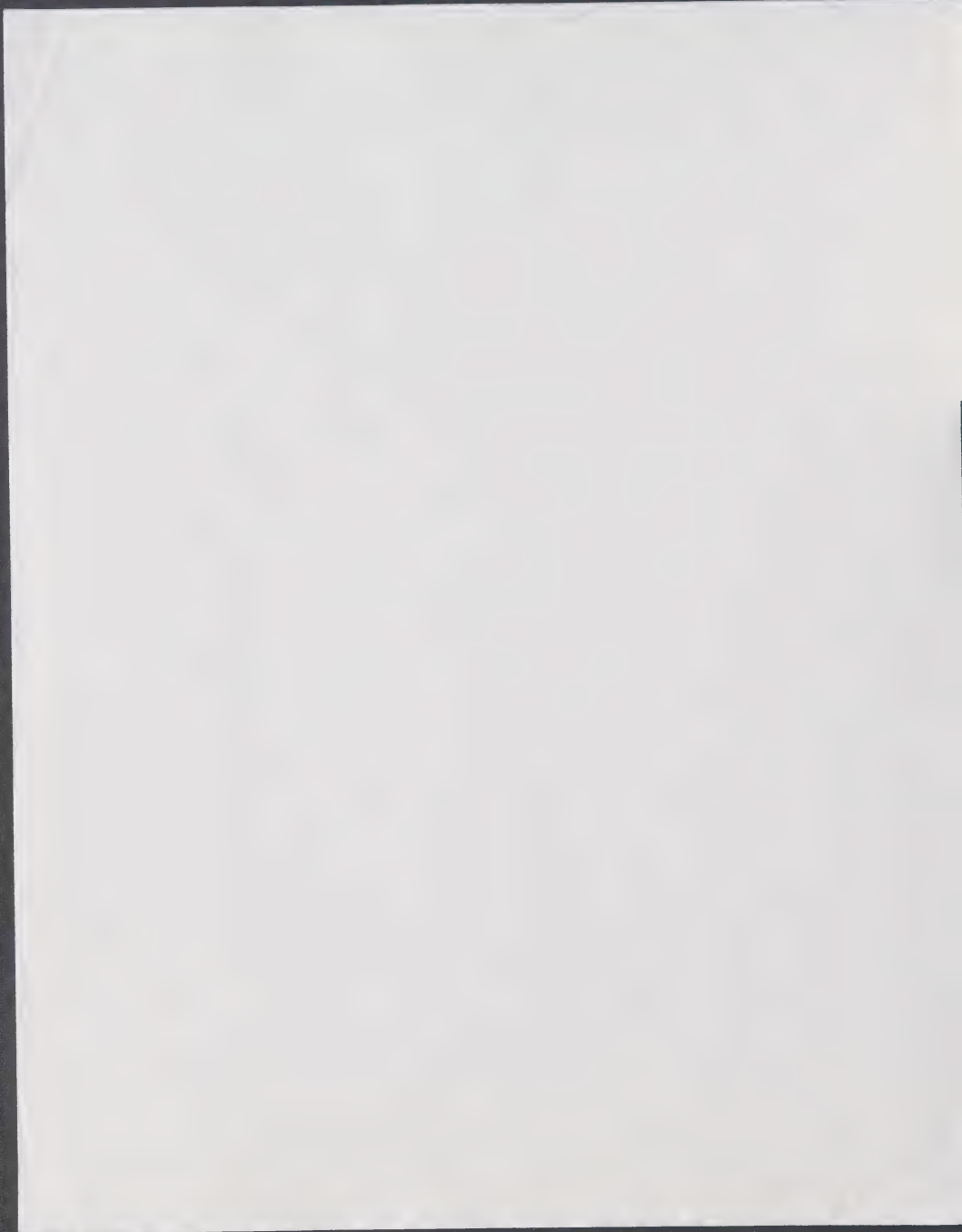
March 19 1989.



IS! qui arrivera à le perdre à jamais!
Croyez à mon fidèle et reconnaissant souvenir. Woucaro

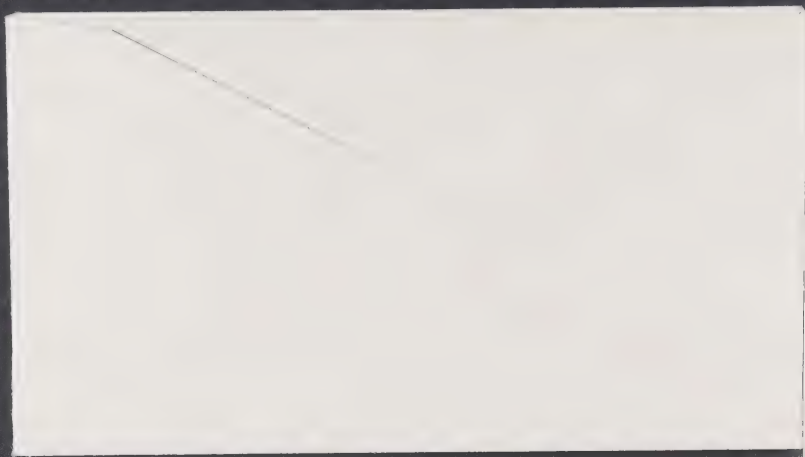
cier. Puis que vous m'annoncez
votre visite, soyez sûr c'est avec plaisir
que je vous accueillerais à la Concorde.

Je pourrais même vous montrer — oui! le bon
est aussi — un beau Brammer enfin acquis par
notre musée, pour notre très petite et humble collec-
tion Rollandaise. Votre 37: j'avais dit à l'époque que
je venais à l'indiquer. Un beau portrait en miniature
Le 34: Bol est à exposer d'autant plus qu'il avait été
daté (jeune Rembrandt) par Van der Meer (pendant de la L.
ni est qu'une copie), Bol ne peut + copie Rembrandt! — Votre 48 est
de Stompendael, je suis sûr. Et comme j'ai vu ce peintre



Drost Labels Enclosed

The frame is on its way,
I hope it's OK. I'd planned
to help you tone it down
if necessary.



The Detective's Eye: Investigating the Old Masters
Jan 19, 1989 - March 19, 1989

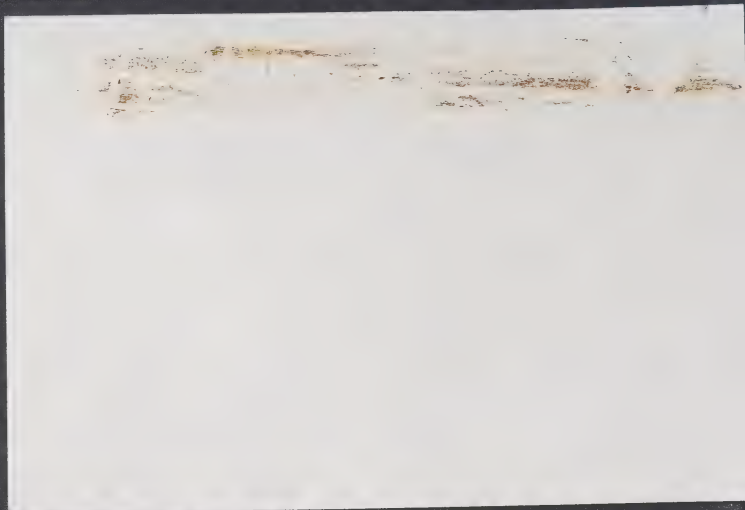
Attributed to Ferdinand Bol Dutch 1616-1680
Hendrickje Stoffels as Venus with Cupid ca. 1650

Oil on canvas

38 1/2 x 32 1/2"

Lent by Dr. Alfred Bader

34



FERDINAND BOL

Dordrecht 1616—1680 Amsterdam

120. VENUS UND AMOR: Hendrickje Stoffels mit dem Kind. Replik des Gemäldes von Rembrandt im Louvre. Lwd. Gr. 122×100 cm, G.-R. Signatur im dunklen Grunde schwer erkennbar.

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Dordrecht 1616—1680 Amsterdam

120. VENUS UND AMOR: Hendricke Stoffels mit dem Kind. Replik des Gemäldes von Rembrandt im Louvre. Lwd. Gr. 122×100 cm. G.-R. Signatur im dunklen Gr.

Schwer erhabat.

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

Le 21 février 1990

Monsieur Jacques Foucart
Conservateur en Chef au
Département des Peintures
Musée du Louvre
Paris

Cher Monsieur Foucart,

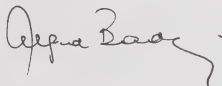
J'apprécie grandement vos pensées au sujet des deux peintures. Laquelle croyez-vous que Harman Becker a considéré comme l'originale? Et laquelle préférez-vous?

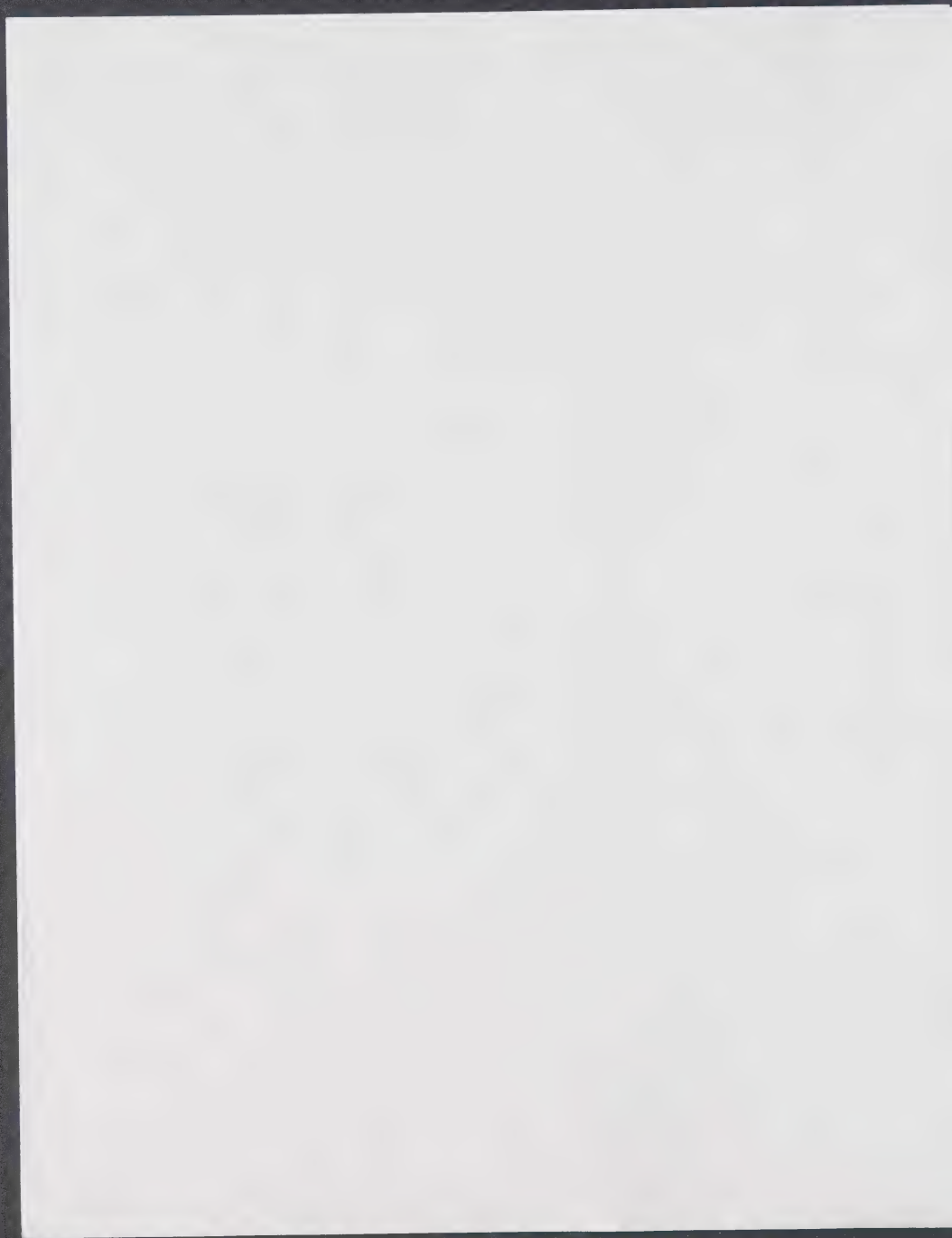
Auriez-vous du plaisir à publier les deux ensemble? Dans ce cas puis-je vous conseiller d'avoir la vôtre nettoyer, et je vous prêterai la mienne une année. Je serais heureux de prendre les dépenses du transport à Paris à mon compte, si vous êtes d'accord de retourner la mienne au compte du Louvre.

Je serais si heureux de voir votre jugement publié. Il n'est guère possible qu'il y ait au monde beaucoup de personnes qui aiment la peinture autant que vous et moi.

Avec mes sentiments bien dévoués,

Sincèrement,





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

Cher M. Foucart :

J'espère que vous avez bien
reçu les deux catalogues que je vous
ai expédiés de l'Angleterre.

Ci-inclus la photo de ma peinture
'Venus et Cupide' récemment nettoyée.

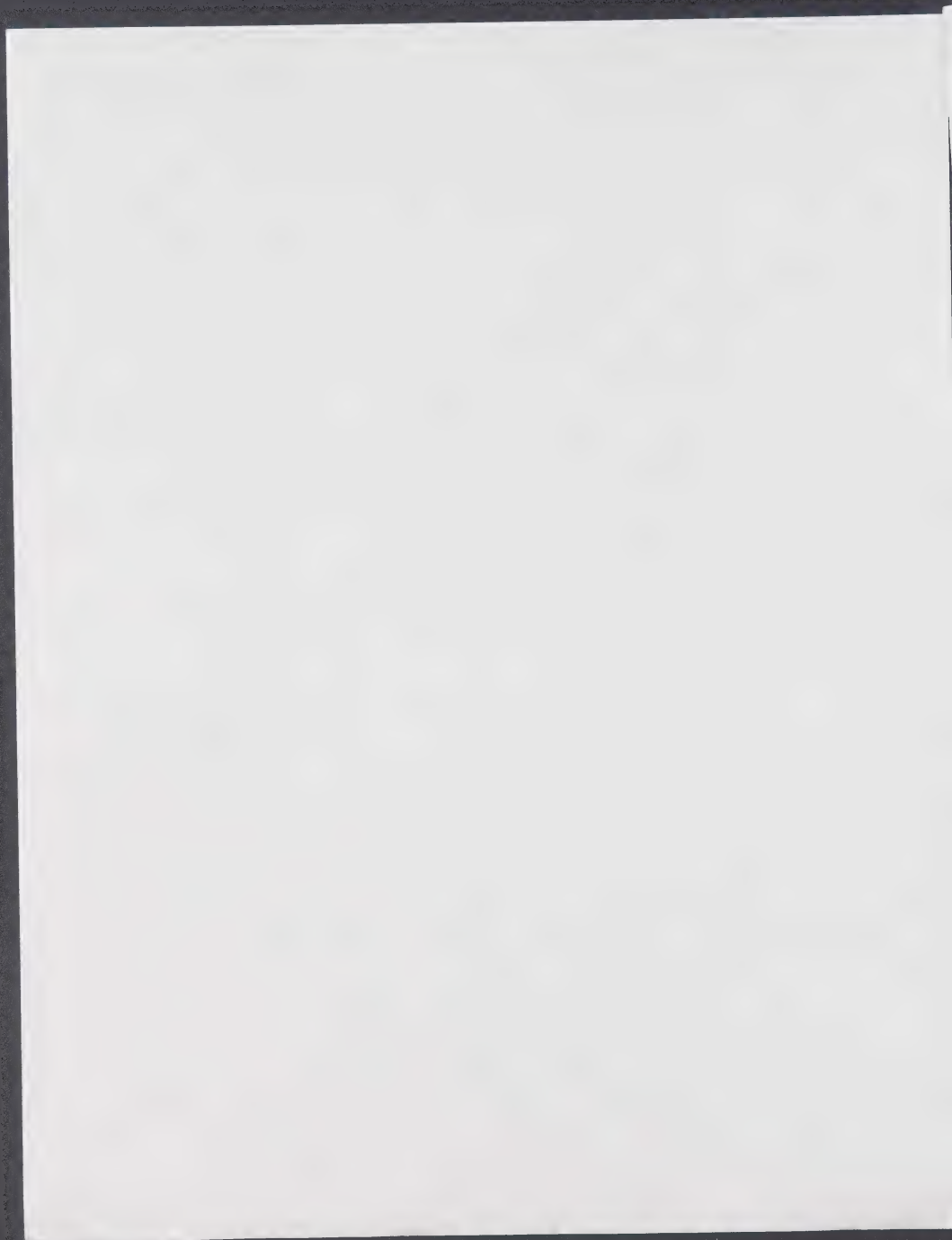
Qu'en pensez-vous ?

Avec l'expression de mes
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Sincèrement,

Alfred Bader

10. I. 1990.



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

Mein lieber Werner:
Herzlichen Dank für Deine Zettel
über meine Neuwerbungen.

Zuerst, eine gute Nachricht: Dein
Band IV ist gerade in England angekommen,
und wird nun viele schöne Stunden im Prozess
bereiten. Jetzt hoffe ich, dass die Post das
nach Amerika gezogene Exemplar nicht zu
lange aufhalten wird. Inzwischen konnte ich
ein ganzes Stücken Otto Naumann's Exemplar
studieren - aber ich werde viele Wochenende
brauchen - nicht nur ein ganzes Stücken!

Ich bin nicht sicher, was das Löwen-
ganz wirklich ist. In einem Nachlass
des 17. Jahrhunderts gab es so ein Löwenganz,
nicht ein Fühwerk Eckhaut! - siehe Beilage.
Natürlich weiß ich, dass Eckhaut sein G
so, und nicht G wie in deinem Bild
geschrieben hat. Mein Monogram in Altes

von 15 war aber ganz anders als das 10
oder selbst nur 5 Jahre später. Und so
wohl bei diesen Menschen. Ein Fälpchen
hätte leicht das 4 "richtig" schreiben können.
Der Bildchen ist so klein, dass ich glaube,
es im Sommer nach Europa zu bringen, um
Nir und Volter zu zeigen.

Agrologos Feckhout, hat in den
langen Aufsatz über den Winterkönig
in Liechtenstein, im November Heft des
Act Bulletin gelesen. Ich hatte eine
alte Tante, die Schwester meiner Grossmutter,
die, wenn sie so etwas hörte, nur ein Wort
sagte: Stuss. Sie kam aus Berlin, und
Stuss hiess Blödsinn. Sie gab Namen, die
den Aufsatz geschrieben haben, wissen recht
viel und interessieren über Alchemie, aber
es kann doch nicht sein, dass ein Nabe
in Amsterdam Anno 1660 das gemacht hat.
Stuss.

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

- 3 -

Vielleicht ist auch, was ich über meine Venus und Amor denke, Stuss. Aber ich glaube eigentlich nicht, und die Kunsthistoriker, die es in Natura gesehen haben, auch nicht. Bill Robinson (vom Fogg Museum) glaubt an Willem Drost, E. H. Begemann hält es für sehr schön, sicher besser als das Bild in Louvre. Logie de Zeiten von J. Faouat liegen bei. Manusk hat es, schon ganz gereinigt, beim Restaurator gesehen - hoffentlich kommt er im Sommer wieder nach Stuttgart, und wir können es dann lang und breit besprechen. Natürlich ist es Spandolgo - wie die Bathphera im schönsten Drost, in Louvre. (Siehe Jahrbuch Berliner Museum, 28 75 (1996)

Ein besseres Photo meines Tipchgebetes aus der Sammlung von den Begle liegt bei. Kein großes Werk, aber fast bis so schön hell,

und ~~es~~ wohl aus dem späten 17. Jahrhundert.

Ich habe mir ein Kärtchen erwarben
Judah und Tamar reinigen lassen, und lege
Photo bei. Jetzt pitzen sie aber im Fein,
und farbiger sind sie schöner geworden.
Kennst Du den Maler?

Mein Restorator sagt mir, dass mein
'Früch' - jetzt ohne Malerkreuz und ohne
zeichnerische Inschrift mit grober Feder beschriftet
wird - und nicht nur, weil es kein
Maler, sondern ein König ist. Wie fertig,
sende ich Dir gleich Photo - vielleicht wird
es sich sogar als ein nicht - Früch erweisen.

Die meisten Früch gefallen mir nicht sehr
gut - vielleicht ist die Zeichnung von
Früch nach einem Bilde eines anderen
Malers.

Gleichzeitliche Peiper
von Haus zu Haus.

Mein
Auf-d

FREIE UNIVERSITÄT BERLIN
Fachbereich Geschichtswissenschaften
Kunsthistorisches Institut

FU

BERLIN

Volker Manuth

Freie Universität Berlin
FB Geschichtswissenschaften, Kunsthistorisches Institut,
Morgensterstr. 2-3, 1000 Berlin 45

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

Ihr Zeichen

Ihre Nachricht vom

Unser Zeichen

Telefon/Durchwahl: (030) 7 72 70 40

Datum

12.2. '90

Mein lieber Alfred,

zunächst entschuldige bitte die späte Antwort auf Deine lieben Briefe, die mich Ende Januar und Anfang Februar in Berlin erreichten. Das Semester geht in die letzte Woche, und ich hätte und habe derzeit viel zu tun, daß ich mir schon überlegt habe, mir hier im Institut neben meinem Schreibtisch ein Notbett aufzustellen. And that is the reason why things got a little disorganized. Je länger ich die Abbildungen Deiner neuen Echthaut betrachte desto mehrer fühle ich mich bei der Beschreibung an den vermutlich sehr jungen Echthaut. Die Form des Monogramms ist singular - und vielleicht nicht eigenhändig - aber dies besagt nicht viel. Außerdem gibt es eben die besagte Stelle im Inventar der Witwe seines ~~von~~ Bruders, bei der der Leibarzt einige Jahre lebte. Ich bin gespannt auf die Untersuchung des Bildträgers, von der natürlich ein endgültiges Urteil mit abhängt. Jedenfalls denke ich, daß Du auch

einmal mehr zu Recht auf Dein kennerschaftliches Urtheil verlassen kommt.

"Venus und Cupido" sind in der Tat besonders schön! Ein dichter Vergleich mit der Pariser Fassung fällt freilich zu gunsten Deines Bildes aus, das als Kopie nach einem verlorenen Rembrandt kaum vorstellbar ist.

Der Jakob Junius von Livens, den ich ja glücklichweise schon in Deiner Sammlung bewundern konnte, ist freilich ein Spitzenbild. Selten erreichen Portraits von Livens diese druckdruckstärke und Qualität. Die Stärke der psychologisierenden Charakterisierung in einer Mischung aus Respekt und mitfühlender Eneignung für den Dargestellten ist überragend.

Hast Du eigentlich noch immer Interesse daran, Deinen Landrath (Portrait eines Mannes mit Helm von München) im Hintergrund abzugeben? Ich denke, daß ich Interessenten finden kann und zwar von deutschen Museen. Hast Du willst Du ein schw.-weiß Photo für mich.

Momentan schreibe ich an einer Recension der Kunstsdamer Feinmalers - Ausstellung, deren Katalog Peter Hecht geschrieben hat. Eigentlich schreibe ich nur ungerne Besprechungen, aber ich bin geprügelt worden.

Schreib' mir, damit ich weiß, daß es Euch beiden gut geht, denn bis zum Juni ist es noch eine lange Zeit.

Dir und Isabella von Herzen alles erdenklich.

Julie!

Stets Euer

Adolf

27 December 1989

MILWAUKEE

ART
MUSEUM

Alfred and Isabel Bader
2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

Dear Alfred and Isabel,

It was a pleasure to visit with you last evening and a particular pleasure to accept your gift for 1989:

Claude Vignon France 1593-1670
Saint Paul
Oil on copper
12 x 16 inches

It is a very fine small painting that will find a nice place in our reinstallation plans for the European galleries. It should make an interesting complement to the Moses by Philippe de Champaigne.

I was also tremendously impressed with the fresh new look of the Venus and Cupid now quite rightly attributed to Willem Drost and the terrific portrait by Jan Lievens. They are both major new acquisitions. I hope that the Lievens will be available to us should we go ahead with plans for the exhibition in 1992.

Your generosity in this year is indicative of the broad support we presently enjoy for our acquisitions and exhibition programs and part of what will make 1989 a banner year for the collections. I am very gratified knowing that you made a substantial commitment of your time with The Detective's Eye, an increased contribution to the annual operating campaign and now a fine contribution to the collection in 1989. I hope your support will continue to grow in the next decade.

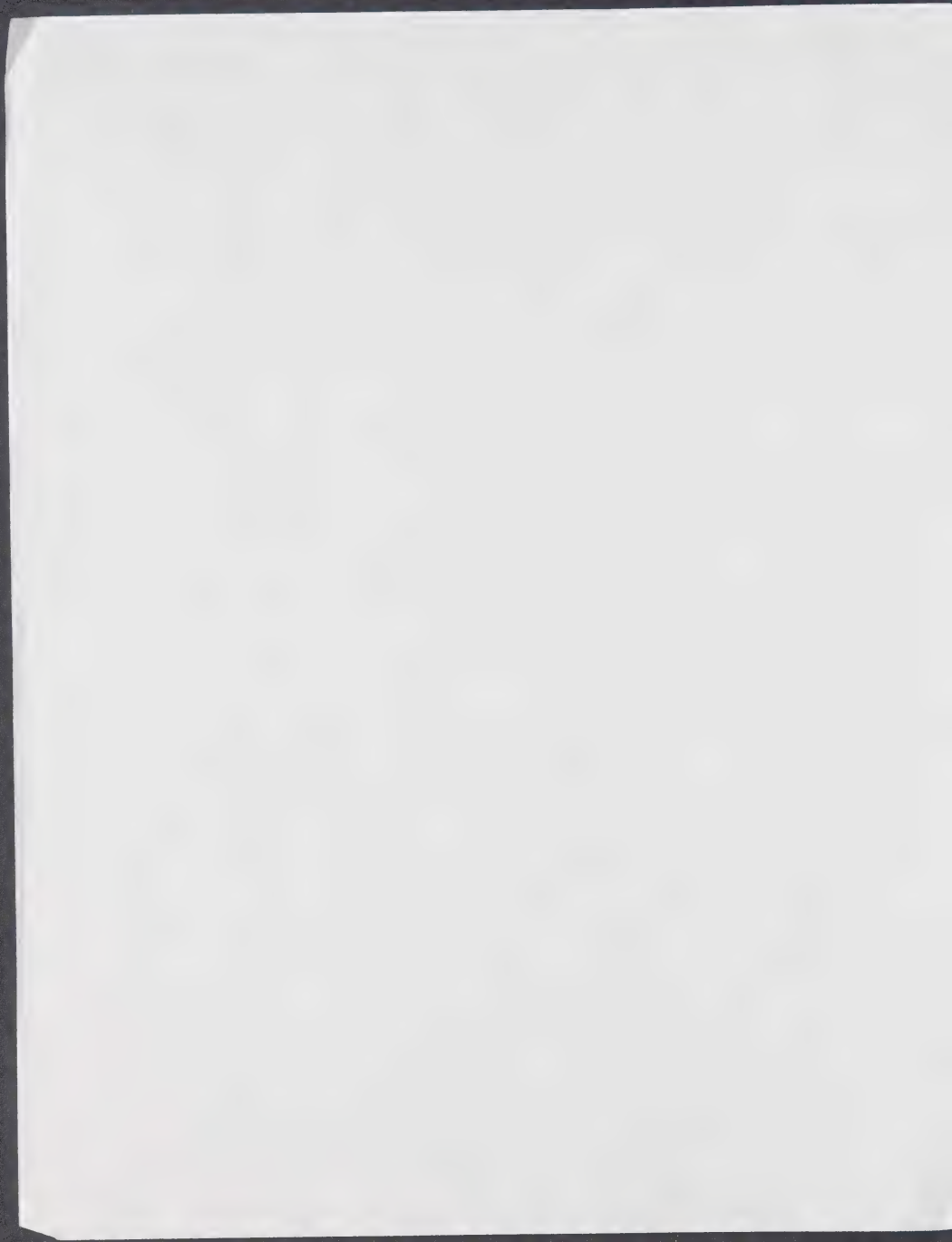
All of us at the art museum send you both every good wish for the upcoming New Year.

Yours truly,



James Mundy
Chief Curator

cc: Russell Bowman
Leigh Albritton



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

7. III. 90.

Mein lieber Werner:

Herzlichen Dank für Deine lieben Zeiten
vom 10. und 18. II.

Mit Dr. Hans Geige in Freiburg habe ich
schon gesprochen; er wird mir Details der Auktion
senden, und ich werde bieten - aber nicht sehr
hoch. Das Bild ist sehr interessant, aber das
Bild ist kein Meisterwerk.

Beiliegend ein Aufsatz über meine letzte
Lieders Erwerbung, Jacob Junius, mit
Übersetzung von seinem Buch - hoffentlich
bist Du damit zufrieden. Junius ist 1606
geboren und scheint 50 alt aus. Vielleicht
stammt das Bild aus den sechziger Jahren?

Meine neueste Lieders Erwerbung -
Pinson mit dem zugedeckten Kind - wird
jetzt wieder abgedeckt, und ich hoffe im
Juni ein Probe für Dich zu haben.

Manchmal schreibst Du solchen Blödsinn.
Nicht in seinen Veröffentlichungen, sondern
in seinen Briefen an gute Freunde. Ein

Beispiel: ".... wisst Tu mich bald, wie bei
Emile Wolf gepöckeln, der Bossen, weil ich immer
'nein' sage". Stuss. Ad eins, sagt Tu nicht
immer 'nein'. Ad zwei, meinst wenn Tu 'nein'
sagst, verstehe ich warum.

Ein paar Beispiele:

Beim Löwenpaar hätte ich nie und nimmer
an Eckhaut gedacht, wenn ich nicht
von Volker Mannk dem Insulan der Wälder
meines Bundes gewusst hätte, wo gerade
so ein Bild beschrieben ist. Löwenpaare
sind nicht häufig. Das Bild ist so klein,
dass ich glaube es im Juni mitzubringen, um
Tir und Volker zu zeigen.

Das kann ich nicht mit Venus und Cupid
tun, aber ich würde ein gutes Etikettchen mit-
bringen. Es hat alle jenen Kunsthistorikern
gefallen, die es in natura gesehen haben -
Bill Robinson, E.H. Begeman, Otto Nauman,
Volker Mannk. Alle diese ziehen mein Bild
vor - und haben beide in natura gesehen.
Mit der Zupschreibung an Prott muss ich pole

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

-3-

so richtig sein - siehe was Foucault schreibt. Aber
wer immer mein Bild gemalt hat, war ein guter
Maler, und ich glaube nicht an einem teilweisen
Kunstbetrug. Eben dass H. Becker mein Bild
hatte, in falschem Glauben, ein R-Original zu
haben, und das bessere Bild als Kopie.

Du bist einer der wischesten, hilfsbereitesten
Kunsthistoriker, die ich je gekannt haben.
Unter den wenigen, mit den ich mich vergleichen
kann, sind Wolf Mechow und Ulrich Middeldorf.
Ich glaube, dass Valter Mauth so werden wird.
Und ich wäre ein Trottel (Kunst Du dir das Wiener
Bk. wat?), wenn ich mich "verstopfen" würde,
weil wir hier und da verschiedenere Meinungen sind.
Und das sind wir doch schon öfter gewesen. So what?
z.B. Ich habe einen H. Kerpchop, einen
Alchemisten von 1671; mein Mädchen - glaube
ich - ist das Jan de Bray. Mein Lieblingsbild -
von Allen - ist mein Josef und der Bäcker,
das ich als ein selbtes Bild um 1650 habe.

Und wenn es doch von einem Augsburgen Manne stammt, ist es trotzdem mein Lieblingsbild.

Sie bist mein guter Freund, und für mich (und Sie selber auch) heisst Freundschaft, dass wir uns gegenseitig schätzen und helfen, wie wir nur können — und so hast Sie mich schon seit Jahren geholfen, und unsere Stunden im Juni sind einige der schönsten des Jahres. Freundschaft heisst selber nicht, dass wir in allem nur einzig werden — nur, dass wir uns in allem gut aussprechen.

Ich glaube, dass Sie zwei Probleme hast. Das eine gründet in der Tatsache, dass Sie meist Photographieren, nicht die Originale anschaut. Besuche nur doch, schon Sie Venus und Amor an, und ich glaube nicht, dass Sie das andre Bild tanzenen wirst. Und falls doch, ist es auch kein grosses Malheur. "It is possible to be continued and mistaken." Vielleicht isse ich mich.

Das zweite ist, dass Sie manchmal selber schief reagiert. Ich kenne das Problem, da es mir genau

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

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so geht.

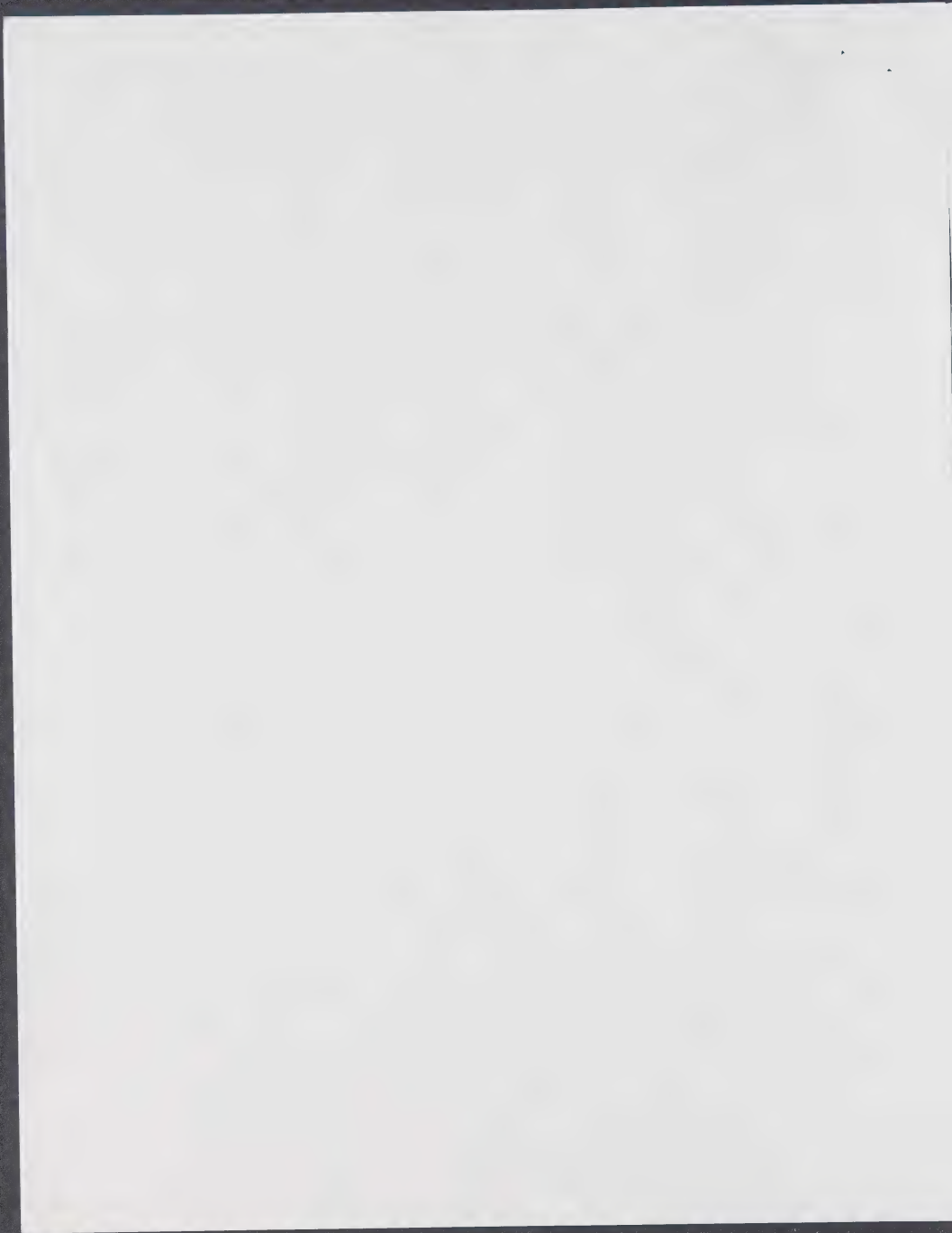
Mein Juda und Tamar ist durch
Reinigung viel schöner geworden - wohl näher
an Kunstwerk Jakobs als Bader.

Ein englischer Händler, Raffall Valls,
sandte mir (und doch sicher Dir auch)
ein Photo eines hübschen (und viel zu kleinen)
de Pooster; Kerol der Photo liegt bei. Noch
sicher ein alt testamentarisches Kunstwerk; leider
weiß ich noch nicht, was es ist. Weißt Du?

Das New Yorker Magazin dieser Woche
hat einen Artikel, das Dir öfters nennt,
und ich hoffe, dass Du die Kogic erhalten
hast. Der Artikel ist nicht schlecht.

Jetzt bin ich wieder geworden - man soll
nicht zu viel spät am Abend schreiben.

Sorgliche Grüsse
Dein alter Freund
Alfred



Dr. Alfred R. Bader
52 Wickham Avenue
Bexhill - on - Sea
East Sussex. TN39 3ER

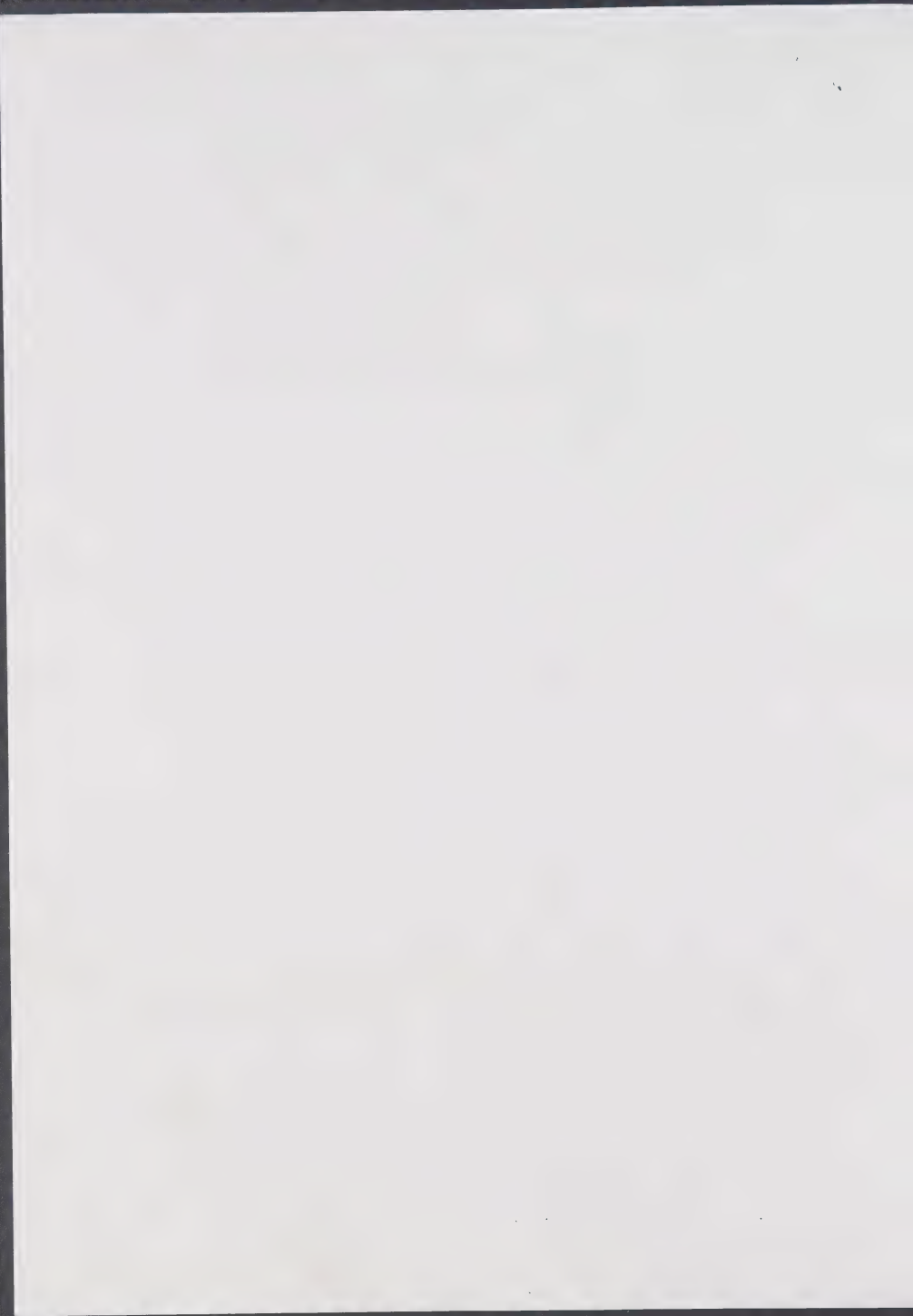
A cette adresse
jusqu'au 22 Décembre.

Cher M. Foucart

Je vous ai adressé sous pli
séparé deux catalogues, "Images Révélatrices"
et à toute demande, encore un exemplaire
de "The Perceiving Eye". Je regrette que le
texte français du catalogue "Images Révélatrices"
contienne tant d'erreurs. Cette traduction
a été faite au Canada et évidemment
on n'a pas corrigé les erreurs.

Ma peinture "Capitaine et Vénus, No 34"
dans l'exposition "The Perceiving Eye" a été
nettoyée; veuillez en trouver à-point des
diapositives. Rien pensez-vous? Vous serait-il
possible de m'adresser une diapositive semblable
de tableaux dans la lumière?

Ma peinture me plaît énormément.
A mon avis, l'artiste n'est pas Rembrandt,
mais l'un de ses étudiants ou apprentis, et

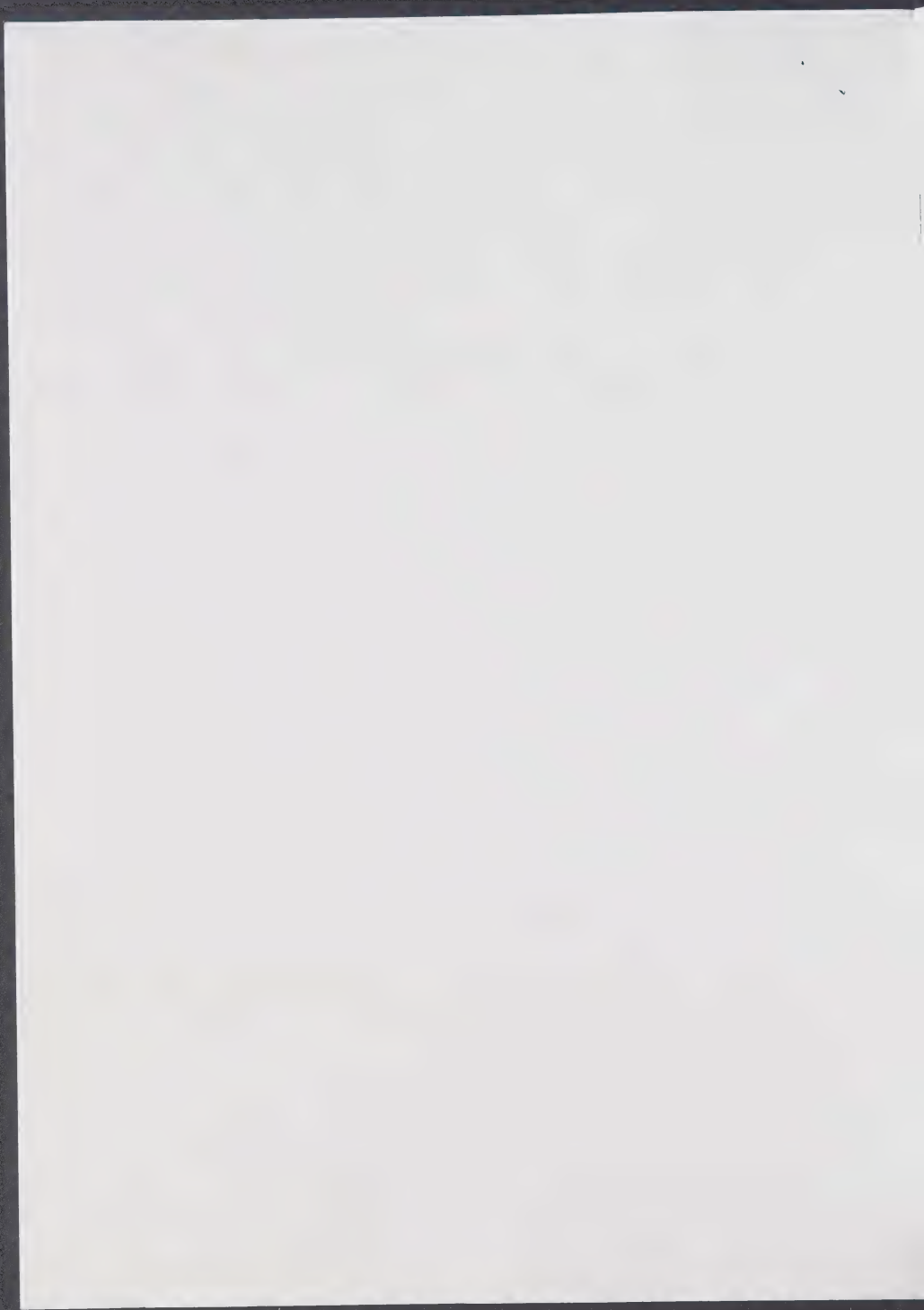


je suis très désireux de connaître
votre progrès etc.

Bien amicalement

Lucien Borel

27 XI 1929



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

Professa Josua Bruyn
Rembrandt Research Project
Amsterdam.

Dear Prof. Bruyn:
Developed are two photographs
of recently cleaned acquisitions.

The Venus and Cupid was No. 34
in the 'Detective's Eye'. It really cleaned
nicely. Too bad the signature was cut off
after the last page in Berlin.

Perhaps Jan van Beek was mistaken
in thinking that his original "op de
toocamer" was by Rembrandt. As Dr. Foucart
wrote to me "le tableau du Louvre est
une copie ancienne (elle qui, je crois,
est mentionnée dans l'inventaire de H. Becker,
1678) .. int achtgevoel".

I also really like that door fellow,

Hobbs'

Jacob Junius, whose portrait I traded for a
landscape. As Junius was probably born in
1608, his work be one of Lievens' ~~latest~~ last
works - much closer to the later Rembrandt
than to van Dyck. If only Lievens hadn't come
under van Dyck's spell in England!

I was sorry to miss Dr. van de
Wiering during his visit to Milwaukee in
November. I hope both of you will come
one of these days - we have two guestrooms!

Best regards,

As Always

Jeff. & Rose

Jan. 9 1990.

Dr. Alfred Bader
Chairman



January 7, 1991

Prof. Dr. J. Bruyn
Stichting Foundation
c/o Centraal Laboratorium
Postbus 5132
1007 AC Amsterdam
The Netherlands

Dear Prof. Dr. Bruyn:

I particularly appreciated receiving your letter of December 18, 1990, but perhaps for a reason you had not anticipated.

I last wrote to you just about a year ago, January 9, 1990, and I enclose copy of my letter. Naturally I wondered a good many times during this last year whether, per chance, my letter has gotten lost. If so, please let me know and I will send you another photograph of the beautiful Venus and Cupid.

Since writing to you, we have also used the late portrait by Lievens on our Aldrichimic Acta, and that is enclosed.

Also enclosed are Acta covers of two other paintings which might interest you; one is your old friend the Solomon Praying and the other is a late Flinck which was also in The Detective's Eye. Then it was called A Father of the Church, but it turned out to be an oriental king writing, probably Kind David.

Another interesting painting which I acquired recently is one published by Sumowski in Volume V, page 3071. Sumowski calls it A Pensive Hermit, but the lion in the lower left clearly shows it to be St. Jerome. I enclose a snapshot which will indicate that there is much greater contrast in the colors than the reproduction in Sumowski would lead you to believe.

I really cannot see the connection between this painting and Middendorf's Tobias, but then surely the paintings were done some 30 years apart. If I saw only a Rembrandt of 1630 and another of 1660, it might not occur to me that both paintings are by the same hand.

We will use the St. Jerome on a catalog cover shortly, and within a few weeks I will be able to send you a really good color reproduction. I like the painting very much indeed; it reminds me more of your Flight to Egypt, C6, than that wonderful, but so much later, Middendorf Tobias.

Enclosed also find painting by Willem de Poorter on a very rare subject which I call "Don't Kill the Messenger." It is that sad story of the Amalekite bringing Saul's crown to David.

SIGMA-ALDRICH

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979

Prof. Dr. J. Bruyn
Janaury 7, 1991
Page Two

To turn now to the Jesus and the Woman of Samaria, I also do not believe that Sumowski is correct in attributing this painting to Lambert Jacobsz. When I acquired it some ten years ago, Christie's had given it the full name of Eeckhout's, and as you can see from a copy of my letter which I had written to an old friend, Mrs. Bernt, I also had thought of the possibility that the painting is by Flinck. Several art historians have agreed, if my memory serves me correctly, Prof. Haverkamp-Begemann thought so particularly strongly. Other art historians have made other suggestions. Volker Manuth, for instance, had thought seriously about de Grebber.

The color reproduction in Sumowski is not at all bad, and I like where it is placed so very near that masterpiece of The Parable in the Vineyard, a painting which I failed to purchase from a dealer in Paris some time ago.

I have a very good relationship with Prof. Sumowski, and we meet for several hours every June, and he has been most helpful and generous with his advice. However, if he has once made up his mind about a given painting, nothing can change his mind. I am convinced, for instance, that my favorite painting, the Joseph and the Baker, is not by Mair, nor is my beautiful study of Jan de Bray's wife by Heerschop; nor are my disagreements limited to paintings in my own collection. I am totally convinced, for instance, that Sumowski No. 1324, that beautiful Apostle in Cassel, is not by Maes, but Sumowski just won't believe me.

I am reminded of that wonderful saying in the second chapter of Job, "Shall we take the good from God and not the bad?" Of course, this applies not just to Prof. Sumowski, but to other great art historians, also. Clearly it is possible to be convinced and mistaken, and that includes me. X

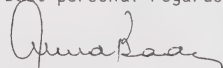
To turn back to Jesus and the Woman of Samaria, I acquired the painting at Christie's London on July 13, 1979, No. 21, coming from the collection of Dr. E. I. Schapiro. I enclose a reasonably good black and white photograph; however, I do not have any detail photographs.

As far as I know, you are the first to see the connection with the woman in the Hundred Guilder print. Congratulations.

But please remember my invitation: Please do come and visit us and look at this and some 50 other paintings which might be of interest to you, while at our house.

I very much look forward to hearing from you, both about your thinking on my new acquisitions and in response to my letter of January 9 of last year, which I hope has not gotten lost.

Best personal regards, and the Season's Best Wishes,


Alfred Bader
Enclosures

X About my Rembrandt's
father, for instance

STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

PROF. DR. J. BRUYN

B. HAAK

DR. S.H. LEVIE

DR. P.J.J. VAN THIEL

PROF. DR. E. VAN DE WETERING

Dr. Alfred Bader
P.O. Box 355
Milwaukee, Wisconsin 53201
U.S.A.

Amsterdam, 22 January 1991

Dear Dr. Bader,

Thank you so much for your letter of January 7. I am sure I possess many vices but leaving letters unanswered is not one of them. In fact I never received your letter of January 9, 1990, and but for your most recent letter and the enclosed copy, I would not have known you ever wrote it! With regard to your Venus and Cupid, Jacques Foucart just wrote to me that he now considers the Louvre version as 'd'un bel élève '...' j'ai eu tort d'en faire (vite) une simple copie ancienne d'après Rembrandt'. I have as yet no opinion!

Re Jacob Junius: could you tell me what the identification of Lievens's sitter is based on? Is there something like an inscription somewhere?

I am very grateful for the photographs you sent me on January 7. The Willem de Poorter is certainly a most characteristic work by him; I am glad you can tell me what it represents! And, most important of all, the Christ and the Samaritan woman seems to me a very important and beautiful picture and I am, of course, pleased to hear that you too have thought of Flinck (though why as late as the 1640s?). The connexion with the woman in the Hundred guilder print was, unfortunately, no original idea; I took it from David McTavish's catalogue Pictures from the age of Rembrandt, Kingston 1984, no. 13, where one David Franklin is quoted. The photograph certainly gives a better idea of the painting and I am not yet cured of my (and your) Flinck idea.

The snapshot of the Hermit or St. Jerome suggests an excellent picture of Dou's (rather than Rembrandt's) circle. (I cannot find a lion anywhere!) I agree it is hard to understand what made Werner Sumowski see any resemblance to Mr. Middendorf's Tobit! I do agree with what you write about Sumowski's connoisseurship. I do not know of any colleague who combines such acute observation and brilliant

intuition in some cases with totally incomprehensible blunders in others...

It was good to hear from you and I am looking forward to receiving the color reproduction of the hermit or saint (with the lion!)

Best wishes, also for Mrs. Bader,

Yours ever,

A handwritten signature in dark ink, appearing to be 'J. Bruyn', written in a cursive style with a long horizontal flourish extending to the right.

(J. Bruyn)

Dr. Alfred Bader
Chairman



February 4, 1991

REGISTERED MAIL

Prof. Dr. J. Bruyn
Rembrandt Research Project
Stichting Foundation
c/o Centraal Laboratorium
Postbus 5132
1007 AC Amsterdam, The Netherlands

Dear Prof. Dr. Bruyn:

Thank you so much for your informative and helpful letter of January 22. It is sad that my letter of January 1990 has gotten lost; perhaps someone liked the old stamps I had put on the envelope. In order to make certain that this letter will not get lost, I am sending it by registered mail. In civilized countries, this should not be necessary, but unfortunately our societies are far from civilized.

Enclosed please find another photograph of my *Venus and Amor*, as well as two color slides. I remember many years ago standing in front of the Louvre painting and asking myself how a painting like that could be attributed to Rembrandt. When I saw the painting at Sotheby's in New York two years ago, I had a very much better feeling without thinking for a moment that this could be a Rembrandt. I think that Foucart is right in thinking that the Louvre version is not just a simple copy after Rembrandt. I have offered to send my painting to the Louvre for comparison, but Foucart told me that this wouldn't make sense until the Louvre painting is cleaned. I fear that I will not live to see that.

I presume that you will wish to show this composition as a C number, and I would like to invite you once again to come and look at my collection, paying particular attention to this painting and perhaps some 50 others which may interest you.

I have just finished reading through your Volume III for the first time, and as has happened twice before, I was shaken by some of your entries, particularly C84 and C103. If C84 is really by Bol, then I should go out and buy a few works by Bol, but I have never liked any of his works as much as this one. It's a pity that neither the Hermitage nor the National Gallery are likely to offer C84 and C103 for sale.

I think that your appraisal of Sumowski is correct. You would never get him to write about a painting that it is "a fairly well preserved, authentic painting with a possibly reliable signature, that can in all probability be dated around 1640." But then, if you were writing by yourself you wouldn't write that either; it is just in the nature of committees to wish to cover their collective sit-upons. None of this distracts from the immense importance of your and Sumowski's works to which all lovers of Dutch art are indebted.

SIGMA-ALDRICH

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979

Prof. Dr. J. Bruyn
February 4, 1991
Page Two

I now know two vices which you do not have. One is not answering letters and the other is taking credit for the discoveries of others. David Franklin (now a Slade scholar at Oxford) is a very likeable and able student of art history, and I am happy to know that he was the first to point to the relation of the Woman of Samaria with the woman in the hundred guilder print.

In the meantime, I trust that you have received the color photograph of the St. Jerome which I sent you last week. Just in case that letter also got lost, I enclose another. You will note the lion in the lower lefthand corner. This photograph also is not perfect, but better than the one in Sumowski.

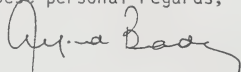
To return to the Samaritan woman, the reason why I thought of this being by Flinck of the 1640's is very simple: ignorance. By and large, I haven't liked most works by Flinck--pretty much for the reasons spelled out so sharply by Sumowski--and I simply haven't bothered to study his chronology. If this painting is really an early Flinck, then I own at least two Flincks which I like very much; namely, this one and the King David which I presume is a late work. Do you like it?

To turn now to the Jacob Junius, I bought this painting in the early 70's from a very able dealer in The Hague, the late Han Jungeling who had just bought it as described on the enclosed. During that visit with Haxn a good friend and serious collector, Bert van Deun, accompanied me and he liked this portrait so well that he asked me to sell it to him at my cost just as we were leaving Han Jungeling's antique store. Last year, Bert's wife, Mia van Deun, confided in me that she didn't really like this dour old man, and so I was happy to trade it for a fine landscape, No. 13 in the 1974 catalog of my collection. Personally, I much prefer this portrait, and it may well be the only painting I own which can be traced back reliably to the sitter. You will note how very much detective work Bert van Deun did to assure that this is Jacob Junius.

It was Wolfgang Stechow who pointed to the great similarity of this portrait with that of the Earl of Ancrum in Edinburgh. Maybe it is just pride of ownership, but I prefer mine and prefer it to my other six Lievens, even Rembrandt's Mother, which I bought at the Guterman sale.

Needless to say, I much look forward to your insights about my Venus and Amor and St. Jerome, but most of all, to your visit before very long.

Best personal regards,



Alfred Bader
AB:mmh
Enclosures



Département
des Peintures

Jacques Foucart

75 XII 1992

L

Cher Monsieur Bader,

Merci de votre intéressante lettre.
Ah! comme vous êtes acheteurs.
Insatiable... toujours

Bien sûr, la petite pochade d'après
Collantes (et non par lui) est du
XIX^e siècle. Voici une photo du ta-
bleau du Louvre. Difficile de donner
une date (vers 1850-60?) et a
fortiori un nom. Un copiste français
pour sûr, ^(et proche) contemporain d'É. Isabey par
exemple, ^(exécuté depuis le moment où) ~~peut-être~~ le tableau est au Louv^{re}
soit depuis l'ouverture du musée en 17⁹³.

Quant au deuxième tableau, la
copie d'après Rindk,

(France, 18^e)

voire idée est assez raisonnable
et cela ressemble ~~un~~^{quelque} peu à
Fragonard. Mais le modèle est bien
Rinck, la Sumowski a raison.

Frage? Je montrerai la photo
au grand expert en Fragonard, mon
collègue P. Rosenberg.

Bravo en tout cas.

J'espère bien pouvoir vous montrer
35 salles de peintures des Écoles
du Nord dans le nouveau
Louvre, à la fin de 1993:
un petit Bader-Museum...

Au plaisir de vous
revoir un jour et de vous
saluer.

Avec l'expression de mes
s'en

P.S. Je n'ai pu encore, vu la préparation
de toutes nos salles, lancer la restauration
du tableau d'élève de Rembrandt (Drost?)
H. Stoffels en Vénus dont vous avez une autre version
Il y songe bien. Ce sera en 1994. Je crois que

Le pseudo-Rembrandt
n'est pas mal du tout
et doit être assigné
à un bon élève.
Le restaurer, c'est bien mais
sera utile et le fera
revenir.

LOUVRE

Département
des Peintures

P./JF./DG./ 117

Paris, le 5 février 1990

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

Etats-Unis

Cher Monsieur Bader,

Voici, enfin, des diapositives du tableau du Louvre, pas facile à prendre vu les reflets...

La différence entre les deux oeuvres réside surtout dans le fait que l'oeuvre parisienne est très vernie à l'ancienne (chaud-doré) et de ce fait, paraît-indûment - plus rembranesque qu'elle ne l'est en fait, ce dont témoigne votre exemplaire. Je crois qu'il faut écarter ici le nom de Drost car votre tableau est un peu trop lisse et froid, soigneux, modéré, disons, pour être donc de lui. Cherchons encore... En tout cas, je dois reclasser à cause de vous notre tableau à l'Ecole de Rembrandt et ne plus y voir la copie d'un original perdu. Merci encore de m'y avoir fait songer...

*Avec mon meilleur souvenir et
toutes ma sincère reconnaissance,*

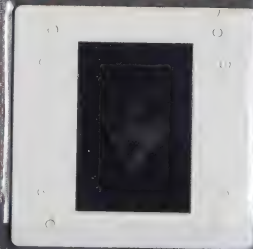


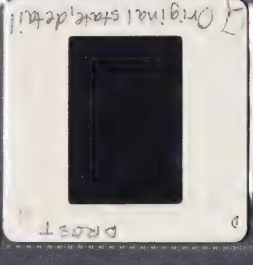
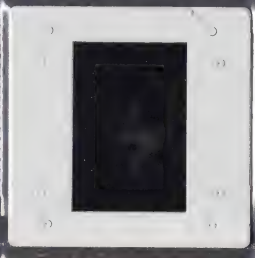
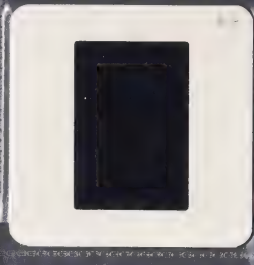
Jacques Foucart
Conservateur en Chef au
Département des Peintures

P.J. 2 diapositives.

Musée du Louvre
34-36 Quai du Louvre
75058 Paris Cedex 01
Téléphone (1) 40 20 50 50
Télécopie (1) 42 60 39 06









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

April 4, 2000

Mr. Jonathan Bikker
Van Spilbergenstr. 161-III
1057RE Amsterdam
The Netherlands

Dear Mr. Bikker,

Thank you so much for your most interesting letter of March 10th with the manuscript of your talk, which I enjoyed very much indeed. I am so late in replying only because we spent a few days in England and have only just returned.

Allow me to discuss four of my paintings which have been associated in one way or another with Drost.

1. Sumowski #2259A – The suggestion that this could be by Bisshop came only from me. Both the people at Sotheby's (where I bought it in Amsterdam) and Professor Sumowski give it to Drost. The art historians at Sotheby's in London, particularly George Gordon and Richard Charlton-Jones, know a good deal about Dutch 17th century paintings and the attribution to Drost may well have originated with Charlton-Jones. When next I see him, probably at the July sale, I will ask him specifically.
2. I presume that you connect Sumowski #316 with Horst because of the drawing of Abraham and Isaac before the sacrifice which is given to Horst. I have seen only five or six paintings by Horst and own only one (a very nice *Tobias*), but none of these looks like my painting.

Mr. Jonathan Bikker

April 4, 2000

Page Two

I enclose some literature regarding this. The painting was restored in the very good conservation department of Oberlin College and so Professor Wolfgang Stechow got to know it very well. He wrote the Introduction (enclosed) of the first detailed catalogue of my collection and when I asked him which of the thirty paintings he liked the best, he told me that it was #8, the painting which he believed is by Drost.

Naturally, I would appreciate your decision and have no doubt that you will be correct in deciding whether it is by Drost or not, though it would be easier for you to do after you have seen it. If by Horst, I would really like to see a comparable painting unquestionably by Horst.

In any case, there is no doubt that it is a fine painting of the 17th century, and I did not know whether to laugh or cry when I saw a note by Albert Blankert, alleging that it is a 20th century fake. I enclose a copy of my letter to Dr. Blankert.

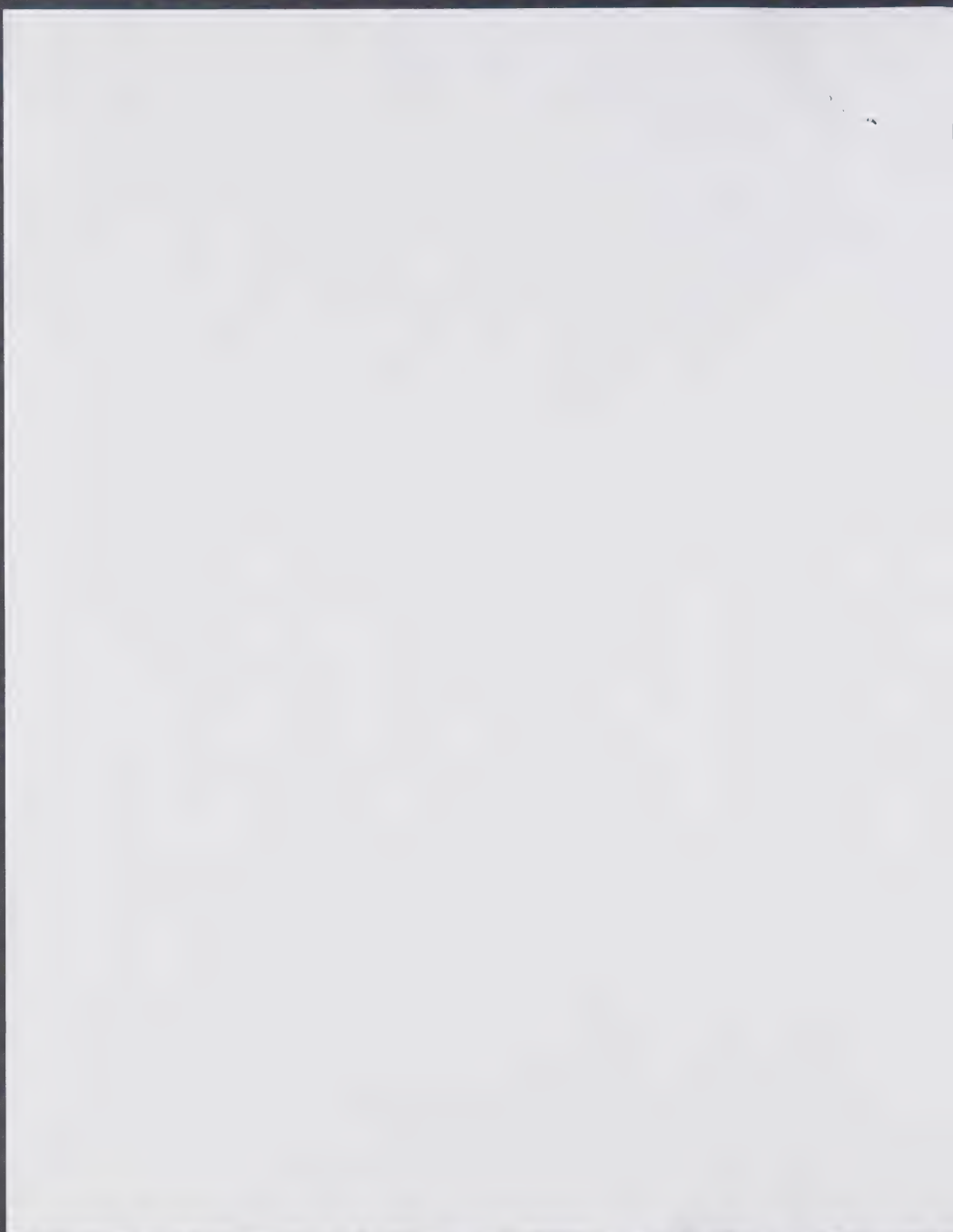
3. The third painting, where I consider Drost as a possibility, is #34 in *The Detective's Eye* catalogue, illustrated on the *Aldrichimica Acta*, Vol. 25, No. II issue, enclosed.

As you will see, the painting was larger when sold at auction in Berlin before the last war. I presume it had to be cut down to fit into someone's suitcase, to be taken out of Germany, and the signature was lost.

Again I hope that you will be able to examine this painting at home.

4. The last painting has only a tenuous connection with Drost. Professor Egbert Haverkamp-Begemann during one of his visits suggested that I should think of Drost working in Italy. I really like this painting. It is in excellent condition and I rather think that it is Bolognese of around 1620.

The details of this are discussed under #54 of *The Detective's Eye* catalogue, and I also enclose a good black/white photograph.



Mr. Jonathan Bikker

April 4, 2000

Page Three

To turn now to the *Flute Player* which was offered at Christie's in New York in January: I did not like that painting at all and I think that it was unsold at \$70,000.

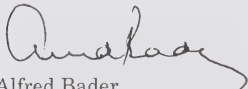
I have a very good rapport with Professor Sumowski and I asked him how he could call this "an important object", as quoted in the Christie's catalogue. He told me that he wanted to write to the owner as positively as he could because the owner's father had come from Stuttgart and Professor Sumowski wanted to be helpful. He felt it is an important object because it was painted in Italy.

I very much hope that I will live long enough to see your book on Drost. But long before that I hope that you will visit us in Milwaukee. Of course a guest room awaits you here. If you could fly from New York to Milwaukee and back and stay here over a Saturday, the cost - flying via an excellent airline, Midwest Express - is only about \$200.00. But please keep in mind that we spend about four months a year on the continent and in England. Incidentally, we already look forward to visiting Holland around the time of the sales next November, and perhaps we can meet there.

I truly enjoyed your article on Sweerts. Do you know when and where the next Sweerts exhibition will take place? Actually, I was the first to attribute my self-portrait to Sweerts, based on the similarities of the paint handling in this painting and the self-portrait in Oberlin. Of course the expression in the Oberlin painting is very different and that painting is not in particularly good condition.

I look forward to hearing from you, and remain, with all good wishes

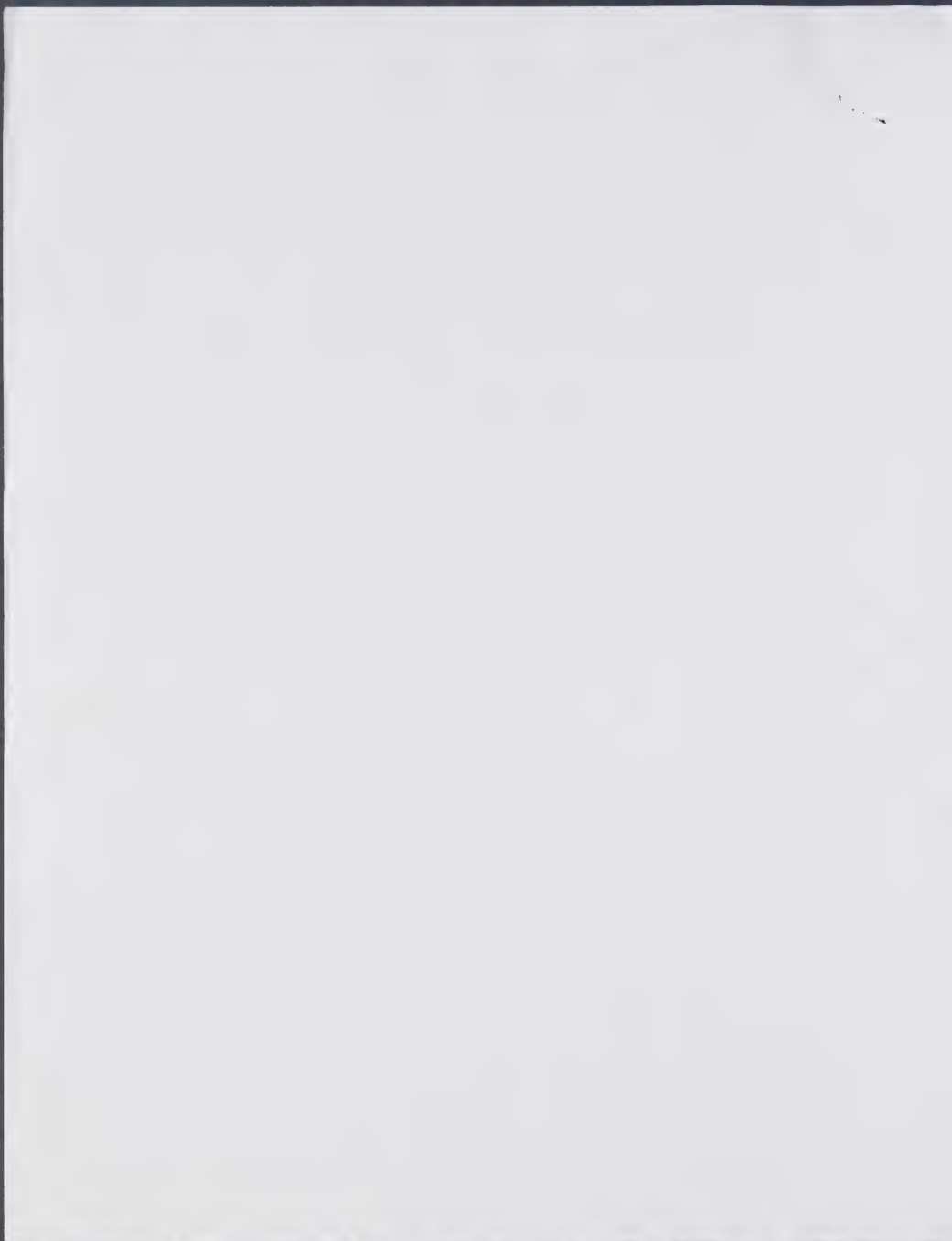
Yours sincerely,



Alfred Bader

AB/az

Enc.



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

August 29, 2000

Jonathan Bikker
Van Spilbergenstr. 161-III
1057RE Amsterdam
The Netherlands

BY FAX AND US MAIL

Dear Mr. Bikker,

Thank you so much for your fax of yesterday which I would like to answer in detail right away.

Under separate cover I am sending you a black/white photograph of Drost's *Young Boy*, Sumowski 259A. I am happy to know that I own at least one Drost.

Some months ago I wrote to you about the painting of Hendrikje as Venus with Cupid, of which there is another version at the Louvre. Could this painting be by Drost?

On November 21, 1933 it was sold in Berlin, at Lepke, #120, there given to Ferdinand Bol with a note that the painting is signed with the signature difficult to read. Unfortunately, the painting was subsequently cut down and the signature disappeared. Naturally I would very much appreciate your comments.

Isabel and I plan to be in Holland from the 5th to the 12th of November, and then in England until the 22nd of December, when we return to Milwaukee. We will be here most of January, though if there are some really exciting paintings in the New York auction, we may attend.

There are very good flights on Midwest Express from Toronto to Milwaukee and if you fly over a weekend they are really quite inexpensive, costing about \$250. Naturally I would pick you up at the airport and hope that you would stay with us at home.

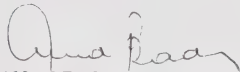
Did you know that I had a really strong argument with Queen's about the University charging Bader Fellows full tuition? The University then agreed to raise the Bader fellowships from C\$20,000 to C\$30,000 and only to charge half the tuition. Did you receive a refund?

Did Christie's in London send you a photograph of a second version of my Sweerts self-portrait that turned up at Christie's, only for study? The original was seen by Malcolm Waddingham, Axel Ruger and Lindsay Shaw-Miller, Otto Naumann and myself and our opinions vary greatly. Of course I would appreciate your opinion.

I plan to bring a little panel with me to Holland in November, Bredius 261. I do not think this is by Drost, but you might enjoy looking at it anyway.

With all good wishes I remain

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader', written in dark ink.

Alfred Bader

www.alfredbader.com

AB/az

Enc.

3,50

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rK
D

7

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin
USA 53202

subject
reference JKO/sv/99-68
your letter January 11, 1999

1) list

The Hague, April 28 1999

Dear Dr. Bader,

After a long silence I am able again to write to you about some paintings. Firstly, however, I would like to thank you for your very interesting autobiography: as I do not know you in person yet, it is the nearest thing for me to form an impression of you.

Now back to your paintings and the photographs, mostly this time of the C-list.

The two pictures you bought in London last January we already discussed over the telephone, but to wind things up I would like to give my written reaction here.

✓ Your Nicolaes Maes does not need any more comment I think: signed and dated and even without these proofs an unmistakable Maes.

✓ The old man looking up, whom you thought to be from the Rembrandt-Lievens circle, is now by 'common' consensus attributed to des Rousseaux. Compared to several old men in Sumowski (especially n's 1675 & 1677 make this more than plausible. I liked your reaction on the telephone very much: the true spirit of a collector.

I hope you don't mind that I hop through your A,B & C lists without following the exact order, for I would like to focus in on your 'Joseph and the Baker', according to Dr. Sumowski by J.U. Mayr. I for one do not find that a totally convincing solution. I find Mayr actually a bit too mediocre on the whole to be the author of this beautiful picture. But the problem

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USA 53202

JKO/sv/99-68
April 28 1999

- page 2 -

is, as you well know, that every solution has its 'buts'. Sumowski does a fine job in describing the problem in his Mayr entry (Sum.III, p. 2180 nr 1459) up to the point where he calls your painting just the best Mayr. I am afraid that the painting will remain subject to study till someone hits by accident on the painter.

I was a bit amused by the small article you sent me in which it was said that you are rather opinionatedly against 'good guy' Joseph. I can well follow you in this respect. The Joseph-story in Genesis stands out in the Bible as a true action novel: highly readable, gripping, psychologically true and totally irritating because of the nasty character of the main protagonist. I spent almost two years of my life in Joseph's company as I made my Master Thesis in University on the subject of Joseph's encounter with Mrs. Potiphar and though I was very glad to be rid of him after my graduation, I was never able to put the Joseph subject totally aside: I still keep collecting material about it with the idea of one day returning to it. Your painting is now well stored away in my memory, so that whenever I can come up with a solution I will inform you forthwith. Your painting shows a remarkable iconography that I have never encountered before: the theme of just the Baker and the 'bad news' is thoroughly unusual. From a christian perspective the juxtaposition of the good and the bad news makes the most sense, all the more so because in the Bible the guilt or innocence of neither the Baker nor the Cupbearer is discussed. So focusing in on this part of the story creates a new problem. As far as I know it is the only painting without the Baker. H.T. van Guldener, Het Jozefverhaal bij Rembrandt en zijn school, (s.l, s.d.) [Ph.D. University of Utrecht, 1947] does not list this moment. She states (op.cit., p. 48), that this moment in the Joseph-story has a rather monotonous iconography: very much of the same

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JKO/sv/99-68
April 28 1999

- page 3 -

over and over again. All the more reason to admire this painting: what a wonderful telling moment the painter makes of it!

You sent us more problematic paintings on your C-list for which we are not able to find solutions than you will appreciate. Thus my colleagues and I discussed C 15 (An old and a young man) without coming up with a new idea. Indeed, we do not see Michael Sweerts or Jan van Oost in it. But who else?

✓ C 6 is indeed a sensitive portrait, but Dr. Ekkart nor anybody else here came up with a solution other than 'Northern Netherlands, circa 1635-1640'.

✓ C 11 (Portrait of a young woman) is classified in our Institute as Jan de Bray, the attribution from Dr. Sturla Gudlaughsson and Prof. Wolfgang Stechow. This attribution, though plausible does not convince me utterly: I tend more to the direction of Nicolaes Maes: the treatment of the paint is more in accordance with his boldness and is less fine than that of the Bray. Sumowski's attribution to Hendrick Heerschop (Sum. I, p. 86, n. 30) I cannot follow at all on the other hand: I fail to see any resemblance quit frankly.

✓ Your Boy C 17, that Prof. Sumowski thinks is a Drost while you are considering it to be a Cornelis Bisschop, does not ring any bell with me. For the moment I would like to keep it at: Anonymous, School of Rembrandt. For one short moment I was thinking of 'circle of Van Hoogstraten', but that is also not the solution. I am also aware of a personal suspicion: it seems to be in vogue nowadays to attribute every Rembrandt School painting to poor Willem Drost as it was the fashion to Gerrit Horst before him: small masters we do not know a

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JKO/sv/99-68
April 28 1999

- page 4 -

great many authenticated works of and not all that implausible. Maybe the Boy is by Drost, but I have no clear opinion on it.

The study C 4 seems to me to be from the Rubens-Van Dyck school. It looks almost like a partial copy of the head of an apostle or saint from a much larger composition. I could not find this composition though.

I hope that you are not too disappointed with my rambling on this time. My next letter will be preoccupied mostly with B-list paintings, of which I can hopefully be more informative.

Best regards,

sincerely yours,


Jan. Kosten,
Department of Old Netherlandish Art

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