

Alfred Bader

Alfred Bader Fine Arts - Painting File

The wife etc

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	10
FILE	11



02607

Ektachrome
SLIDE



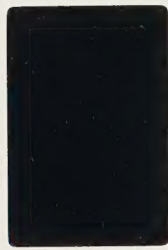
PROCESSED BY KODAK

Ektachrome
SLIDE



PROCESSED BY KODAK

Ektachrome
SLIDE



PROCESSED BY KODAK

Reproduction of any part of this slide is
not permitted without written permission
from the Milwaukee Art Museum.



THIS SIDE TOWARDS SCREEN
COPYRIGHT
THE MILWAUKEE ART MUSEUM

13220



[30]

30

H. Pot

An allegory of Vanity: A man in an interior, his hand resting on a skull

inscribed, on panel, unframed
18½ × 13in. (47 × 33cm.)

Formerly attributed to Eeckhout



[31]

31

the monogrammist "I.S."

Two Polish scholars reading in an interior

signed with initials and dated 1640
on panel
16 × 13in. (40.6 × 33cm.)

32

Bartholomeus Breenbergh

Saint John the Evangelist

signed with monogram, on panel
17¾ × 14½in. (45 × 37cm.)

PROVENANCE:

Perhaps, the "Saint John in an ebony frame", listed in the inventory of the Amsterdam dealer Pieter van Meldert, 1653 (A. Bredius, *Künstler-Inventare*, The Hague, 1915, p. 1970) with Duits, London, 1965, and Kleinberger, New York.

LITERATURE:

M. Roethlisberger, *Bartholomé Breenbergh*, in *L'Oeil*, June 1966 p. 19, repr.
M. Roethlisberger, *Bartholomeus Breenbergh: The Paintings*, 1981, p. 72, no. 178



*Neville Orgel Limited,
38 Bury Street,
St. James's,
London SW1Y 6AU.
01-930 0346*

DIRECTORS:
N. ORGEL
A. ORGEL

PAINTINGS AND DRAWINGS

25th October, 1982

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

INVOICE

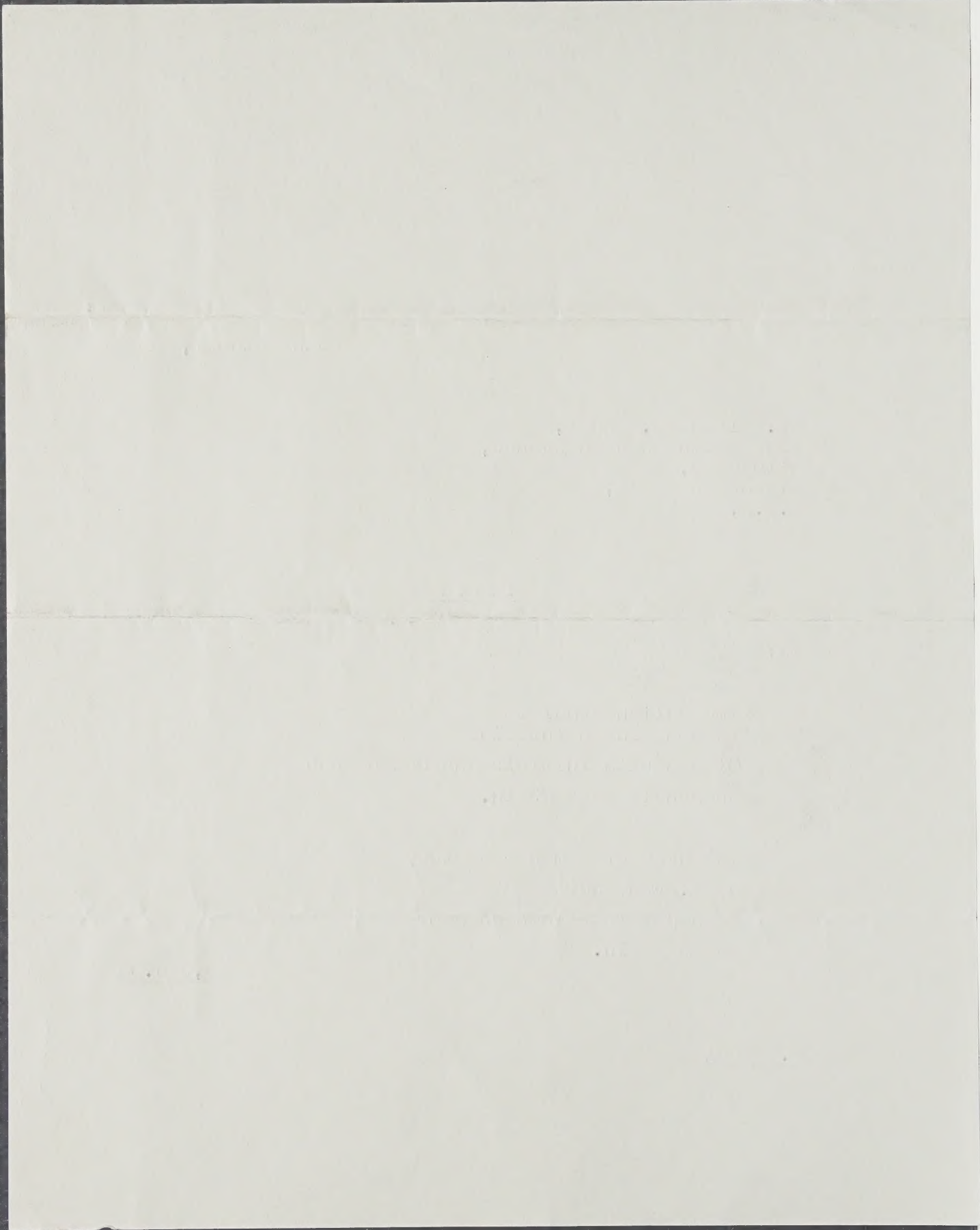
To:

Two Polish scholars
reading in an interior
Signed with initials and dated 1640
On Panel 16 x 13 in.

The head of a man - a study
by A. van Noort
On paper laid down on panel
15 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in.

£4,315.04

N. Orgel



Duits Ltd.

6, DUKE STREET, ST. JAMES'S,
LONDON, S.W.1.

DIRECTORS
CHARLES E. DUTTS (M&A)
W. CLIFFORD DUTTS

TELEPHONE
WHITFIELD 7440
01-930 5288

De Weledelgeboren Heer B.J.A.Renckens,
Rijksbureau voor Kunsthistorische Documentatie,
Korte Vijverberg, 7, THE HAGUE

20 March 1967

Dear Mr. Renckens,

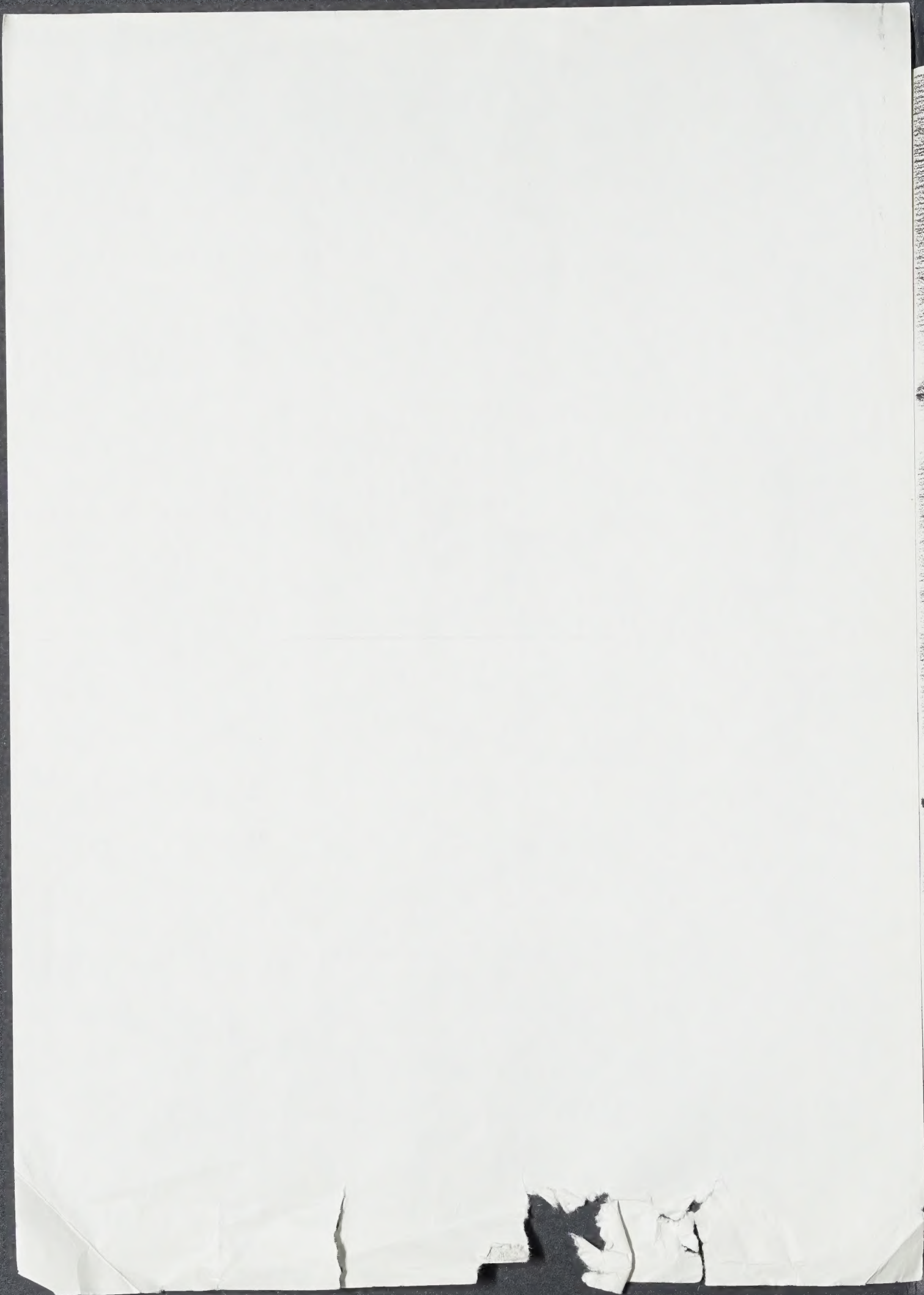
In answer to your letter of March 17th. The photograph was taken before the cleaning of the picture and shows it in perfect condition, except for one little damage. The colouring is quite bright especially the hat which is a beautiful red.

The picture was sold at auction as by Pieter Quast but we do not know the collection it came from, only that it was sent in from Ireland. You have also a photograph of another picture by I.S. in the collection of Dr.Schapiro. That one came from the collection of Admiral Taylor of Diss,Norfolk; we sold it to Dr. Schapiro.

We have no objection to your reproducing the picture in your article.

Yours sincerely,
DUTTS LTD.

W. Clifford Dutt



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

Dear Bill:

My last letter for 1987 - with
my best wishes to you and your wife.

Enclosed is color-photostat of the
Mocking of Jesus, at Dr. Schnitzler - it reminds
me of a cross between Kiss and Tetz.

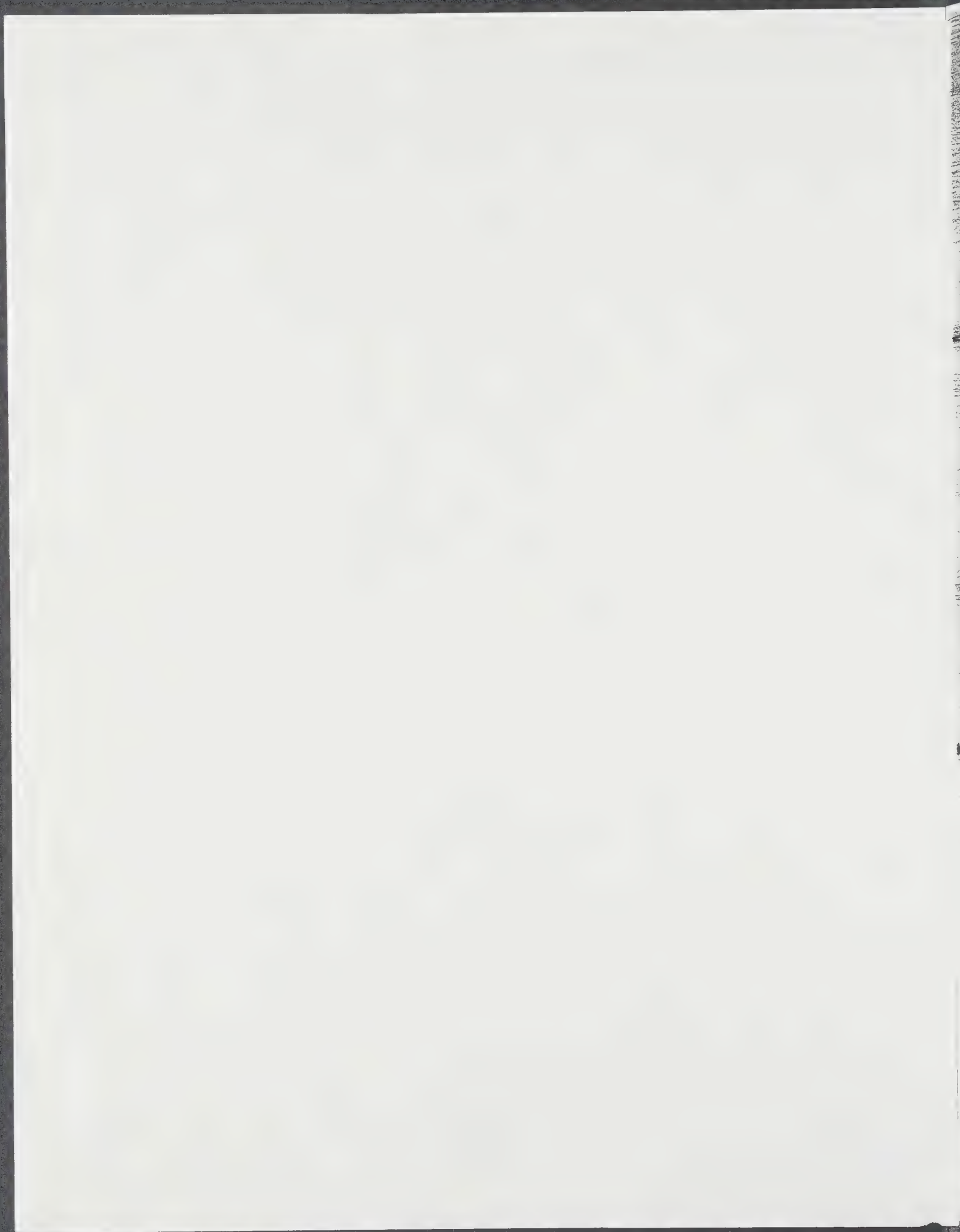
Also of the St. Sebastian, Italian, first
half of the 17th century. Most followers of
Caravaggio painted Sebastian as if he were a
baller dancer, enjoying himself. This chap is
in agony, the body so realistic. Despite tears
and dirt, the painting is in fine condition - or
rather, it will be. Can you suggest its painter?

Enclosed also is photo of the Master
IS, 1644, now cleaned. A beautiful, mysterious
work which I love.

Fond regards

Alfred

Dec 31 87.



8.1.1983

Lieber Herr Doktor Bader,

vielen Dank für Ihren Brief vom 1. Januar und für die Beilagen.

Ich freue mich sehr, das schöne Bild des Meisters IS in Farben reproduzieren zu können.

Das Frauenporträt stammt tatsächlich von Lesire; ich nehme es in mein Opus auf.

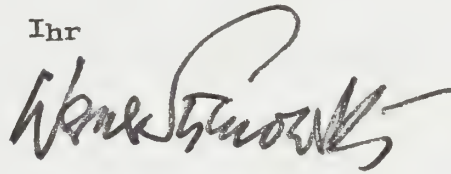
Auf das Ektachrom des Gemäldes von Lievens bin ich gespannt.

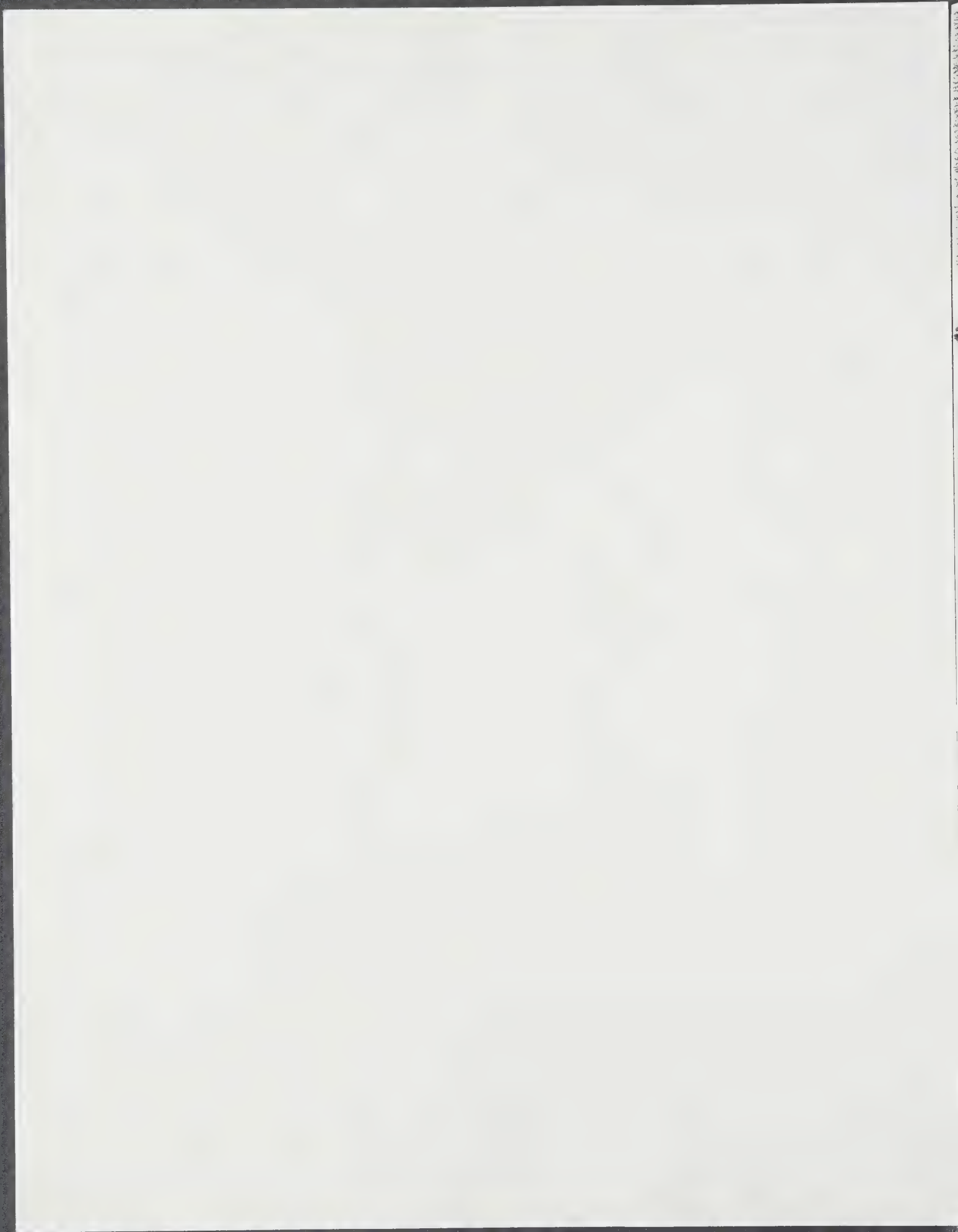
Der Druck von Band I der Gemälde-Publikation beginnt in diesen Tagen. Mir ist es in den letzten Monaten nicht gut gegangen; so sind Verzögerungen beim Manuskript und bei den Korrekturen entstanden. Hoffentlich bin ich in diesem Jahr leistungsfähiger. Manchmal habe ich das Gefühl, dass es höchste Zeit ist, meine Projekte zu Ende zu bringen.

Ihnen und Ihrer Frau für 1983 die besten Wünsche von uns beiden und viel Sammlerglück!

Mit herzlichen Grüßen

Ihr





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

Dear Bree:

My last letter for 1987 - with
my best wishes to you and your wife.

Enclosed is color-photostat of the
Mocking of Jesus, at St. Nicholas - it reminds
me of a cross between Kiss and Tetti.

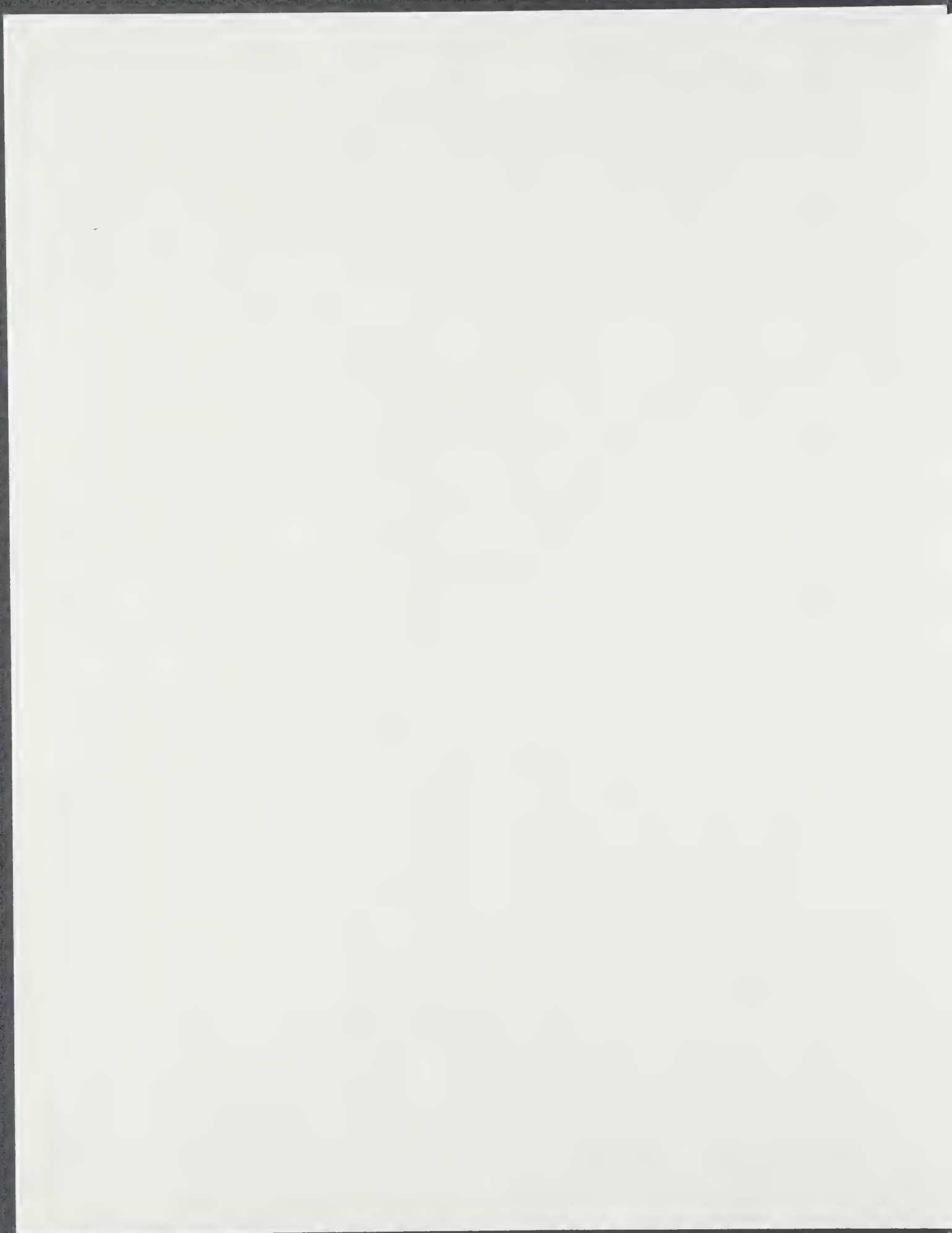
Also of the St. Sebastian, Italian, first
half of the 17th century. Most followers of
Caravaggio painted Sebastian as if he were a
baller dancer, enjoying himself. His chap is
in agony, the body so realistic. Despite tears
and dirt, the painting is in fine condition - or
rather, it will be. Can you suggest its painter?

Enclosed also is photo of the Master
IS, 1649, was cleaned. A beautiful, mysterious
work which I love.

Fond regards

Alfred

Dec 31 87.



FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138-3883

March 22, 1983

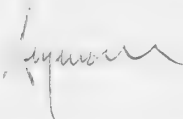
Dear Alfred,

Ulrich will indeed be missed. It is not difficult to imagine how much he would have enjoyed your Maes, Nason, and remarkable Master I.S.

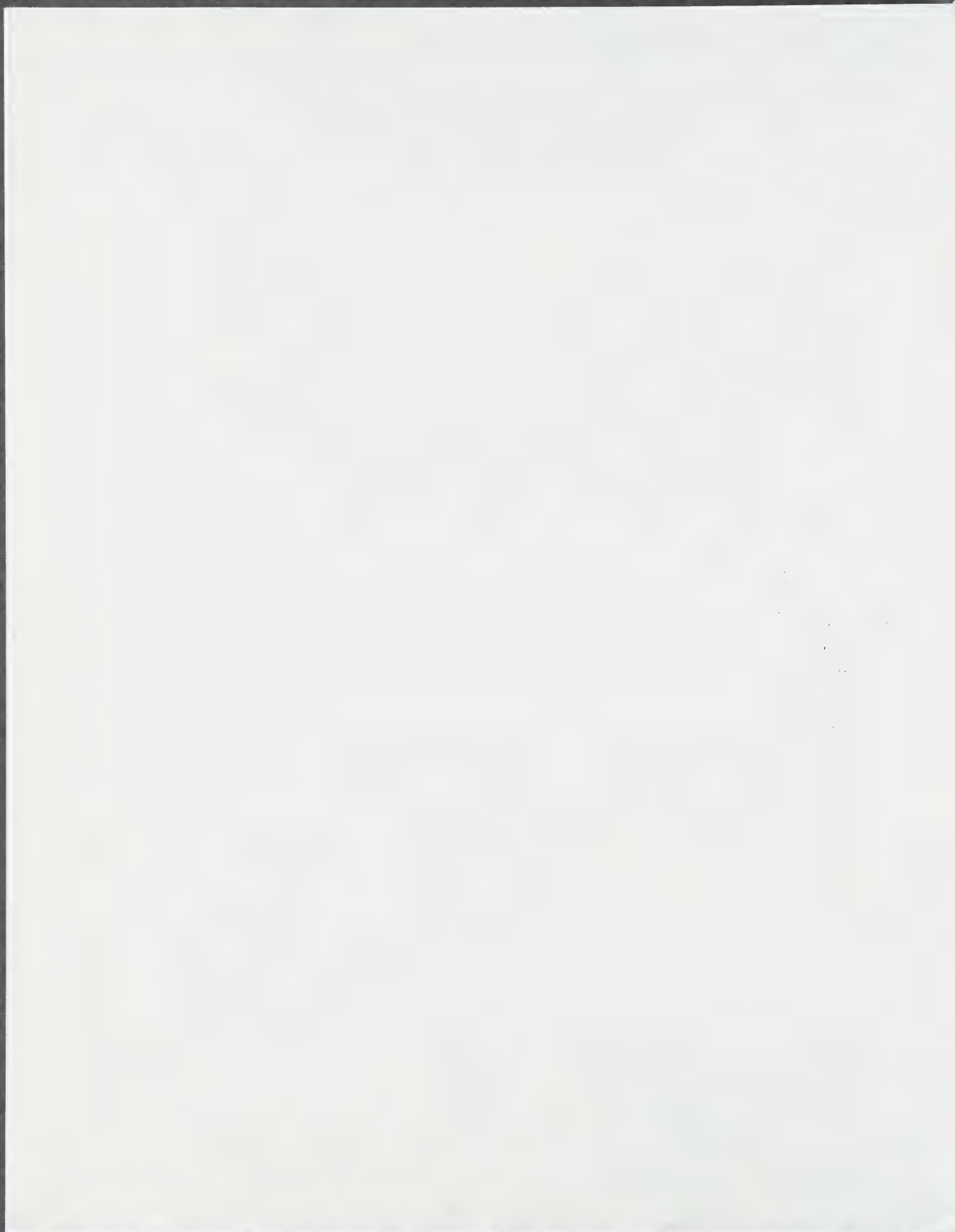
I am indebted to you for the good photos of the Maes and the I.S. painting. Regarding the latter, I wish I could discover who he was. To my knowledge the only published effort to identify him was made by Gustaf Sjöberg, Konsthistoriska Sällskapet's Publikation, 1922, pp. 105-108; his attempt to identify him with Jacob van Spreeuwen is unconvincing. I can tell you that there is a small bust length Portrait of a Man at the Getty Museum (no. A70 P-13) wearing a fur cap similar to the one seen in your painting. At the Getty it is cautiously ascribed to I.S.; in my view that picture is by him.

With fondest best wishes,

Yours ever,



Dr. Alfred Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, WI 53201





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman and
Chief Executive Officer

April 20, 1983

Professor Jan Bialostocki
c/o Institute for Advanced Studies
Princeton University
Princeton, New Jersey 08540

Dear Professor Bialostocki:

Our mutual friend, Professor Egbert Haverkamp-Begemann, has kindly told me that you are just spending a few weeks at Princeton.

Recently I acquired a small panel by the master IS, monogrammed and dated 1649. A photograph and description of the painting are enclosed.

Dr. Eunice Kazanowski Hakala has suggested that the painting may depict John Casimir, and I enclose copy of her letter.

Do you, per chance, know from other portraits of John Casimir what he looked like, and if so, does this strengthen Dr. Hakala's suggestion?

It would be fascinating if my panel does, indeed, depict an identifiable Polish personality.

Do you have any idea who the master IS might be?

Many thanks for your help and best personal regards.

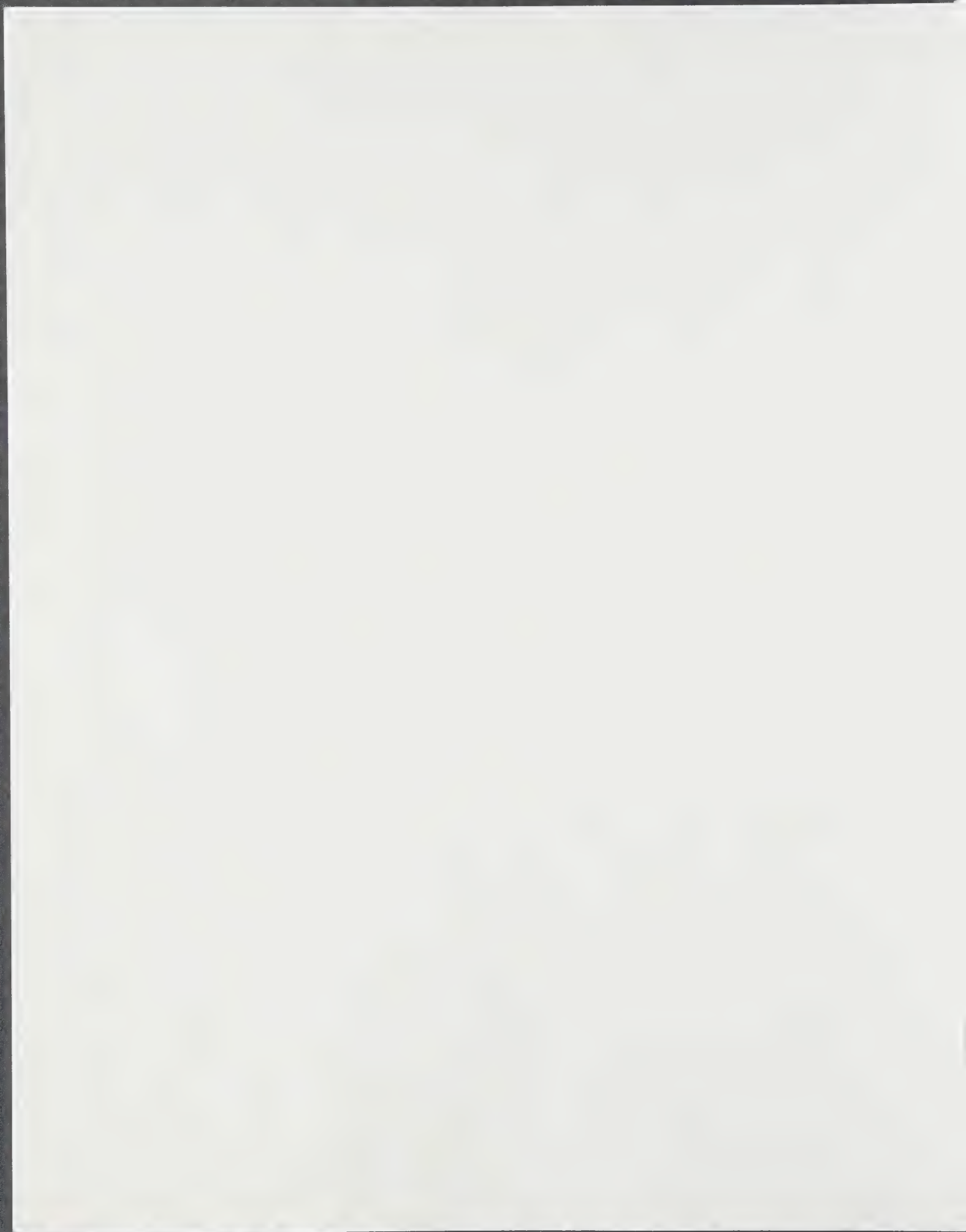
Sincerely,

Alfred Bader

AB:mmh

Enclosures

cc: Dr. E. Kazanowski Hakala



THE INSTITUTE FOR ADVANCED STUDY

PRINCETON, NEW JERSEY 08540

Telephone 609-734-8000

SCHOOL OF HISTORICAL STUDIES

April 27 1983

Dr Alfred Bader
Chairman, Aldrich Chemical Company, Inc.
PO Box 355
Milwaukee, Wisconsin 53201

RECEIVED

MAY 2 1983

ALDRICH CHEMICAL COMPANY, INC.

Dear Dr Bader,

Yes, I have been in America for several months. First I was teaching at Wellesley College in Autumn term, then from the early January I have been at the Intitute for Advanced Study. Thank you for sending me the photograph of the picture by the enigmatic Master IS, dated 1649.

I am sorry my findings will be only negative, but this is also a step forward. The man is certainly not John Casimir; neither his face is similar to that of the Polish king, nor the costume corresponds either to his royal status or to that of a Catholic ecclesiastic dignitary. The Vasa dynasty kings used to wear Western type costumes, especially John Casimir with his French sympathies. So this hypothesis seems to me a misunderstanding.

The picture is however a very puzzling one and I am sure that there must be some specific subject behind it. The nudity of the room; the scarcity of personages; the prominence given to the chandelier with reindeer-horns and two not burning candles; all this contributes to create an atmosphere of mystery, to which also oriental or orientализing figures of both figures belong. They do not make impression of being Polish, I would think rather of some more eastern or southern country. But it may also be just a phantasy. Of course one has to think about a possibility - potential in Rembrandt circle - that we have to do with some Biblical subject, disguised with orientализing paraphernalia, especially that the Orientalization concerns only the costumes but not the piece of furniture nor the chandelier, connected with rather German or Netherlandish tradition. What the two men are doing? Is the more important one giving the book to the other, or receiving it, or is this a scene of investment of the less prominent man with some special position or dignity? I hope one will find one day a similar type of subject. Van de Waal's Louclass may help perhaps.

Will you allow me to keep the photograph? Perhaps something will one day come to my mind.

I shall remain here until May 31, on which day I shall be leaving for Europe.

Best regards,

sincerely yours

Jan Bielecki
Jan Bielecki



2945 Chayes Park Drive
Homewood, Illinois 60430
April 14, 1983

Dr. Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader,

The painting featured on the cover of Volume 16, Number 1, 1983 *Aldrichimica Acta* is intriguing. It looks to me as though the man with the purple and gold cloak might very well be John Casimir, ruler of Poland 1648-1668. Upon the death of his brother, Wladyslaw IV, in 1648, John Casimir was "summoned to the throne from France, where he had lived as a priest and become a cardinal..."* The book he is holding is thus probably a Bible.

The two pillars flanking the armchair are an ingenious solution to a delicate problem: how to portray the far-reaching power of the monarch while at the same time retaining an appropriate mood of clerical simplicity. The pillars serve as an intrinsic part of the chair, the three unpretentious components comprising, in effect, a formidable throne. The arms of the chair and the pillow unobtrusively suggest royal authority and ease. The room is large because it is a throne room.

What is the subject of their discussion? Horst Gerson's book, Rembrandt, may shed some light on the matter. On page 106, Gerson writes that Rembrandt seems to have been in touch with a sect called the Socinians, who were persecuted both in Holland and Poland for their anti-trinitarian views. The cover painting's three pillars could be interpreted as symbolizing John Casimir's devotion to the orthodox trinitarian belief, and the open book as his testimony to it.

If IS were indeed Rembrandt's student, it is likely that he too was aware of the Socinian belief.

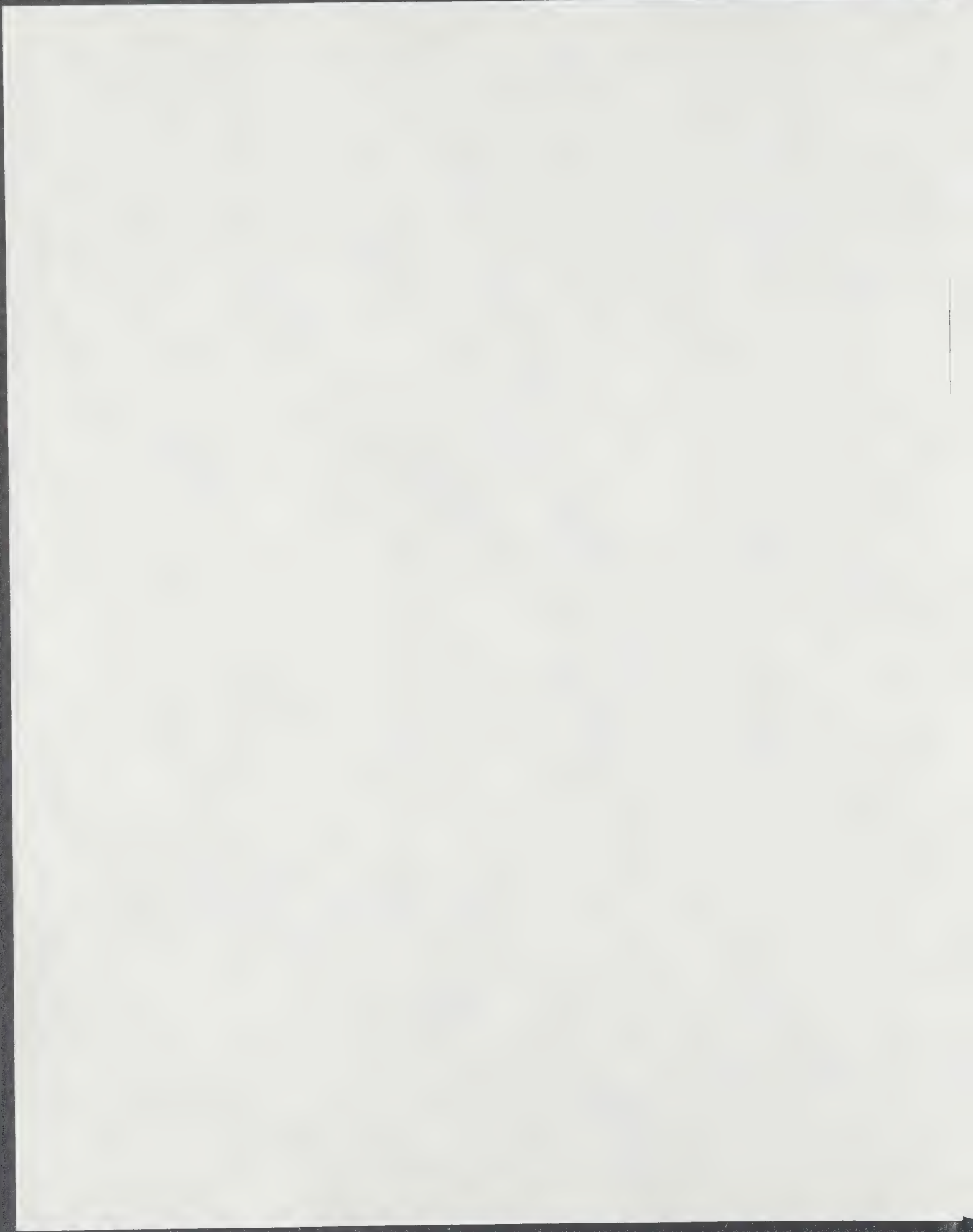
With best regards,

Eunice Kazanowski Hakala

Eunice Kazanowski Hakala**

* "Poland", page 137, *Encyclopedia Britannica*, 1953 edition

**My maternal grandfather's surname was Sosinski, which translates as "of the Socinians".





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman and
Chief Executive Officer

April 19, 1983

Dr. Eunice Kazanowski Hakala
2945 Chayes Park Drive
Homewood, Illinois 60430

Dear Dr. Hakala:

Thank you for your most intriguing letter of April 15 about my master IS.

As my wife said, "It's unlikely that these two men just happened to meet for lunch and the artist painted them." You may well be right in your suggestion that one of the men is John Casimir.

The greatest Polish art historian in the field of Rembrandt and his school is Professor Bialostocki at the National Museum in Warsaw, and as you will see from the enclosed, I have written to him immediately with a copy of your letter and a good photograph of my painting, to get his opinion. Possibly he knows what John Casimir looked like, and that might help.

If you are right in your suggestion, it should be published, and you might like to do that.

Many thanks for your thoughtfulness.

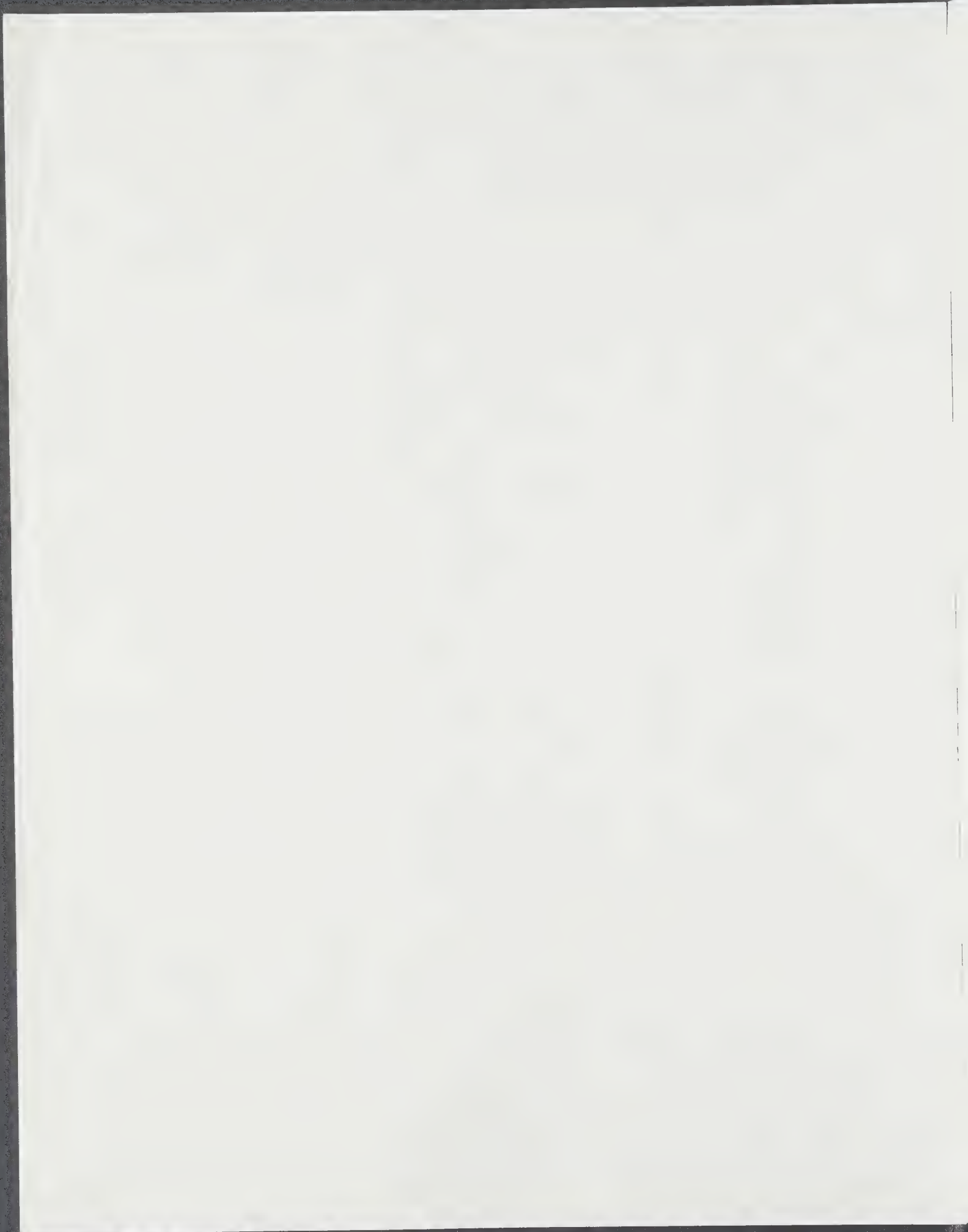
Sincerely,

Alfred Bader

AB:mmh

Enclosure

*Are you
an art-historian?*





INDIANA UNIVERSITY

SCHOOL OF FINE ARTS
Fine Arts Building
Bloomington, Indiana 47405

Oct. 8, 1984

Dr. Alfred Bader, Chairman
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader:

I just returned from Minneapolis to find your letter waiting for me.

I reported our general reflectography findings to your wife, and I will send copies of our comments along with the contact sheets of the photographs we took as soon as they are ready (within several weeks, I presume). It was possible to detect underdrawing in the Pontormo: there is quite a bit of shading in the face (some visible to the naked eye, in fact). Our results seem to be more detailed than the infrared photograph which was published in the Burlington Magazine. I trained the camera only for a moment on the Fetti and the Terbrugghen, but long enough to realize that we were not penetrating the surface paint (either too thick, or painted on a dark background). I also examined the little Master I.S. and found that the figures were painted on top of the finished architectural background, and I took a reflectogram to document this.

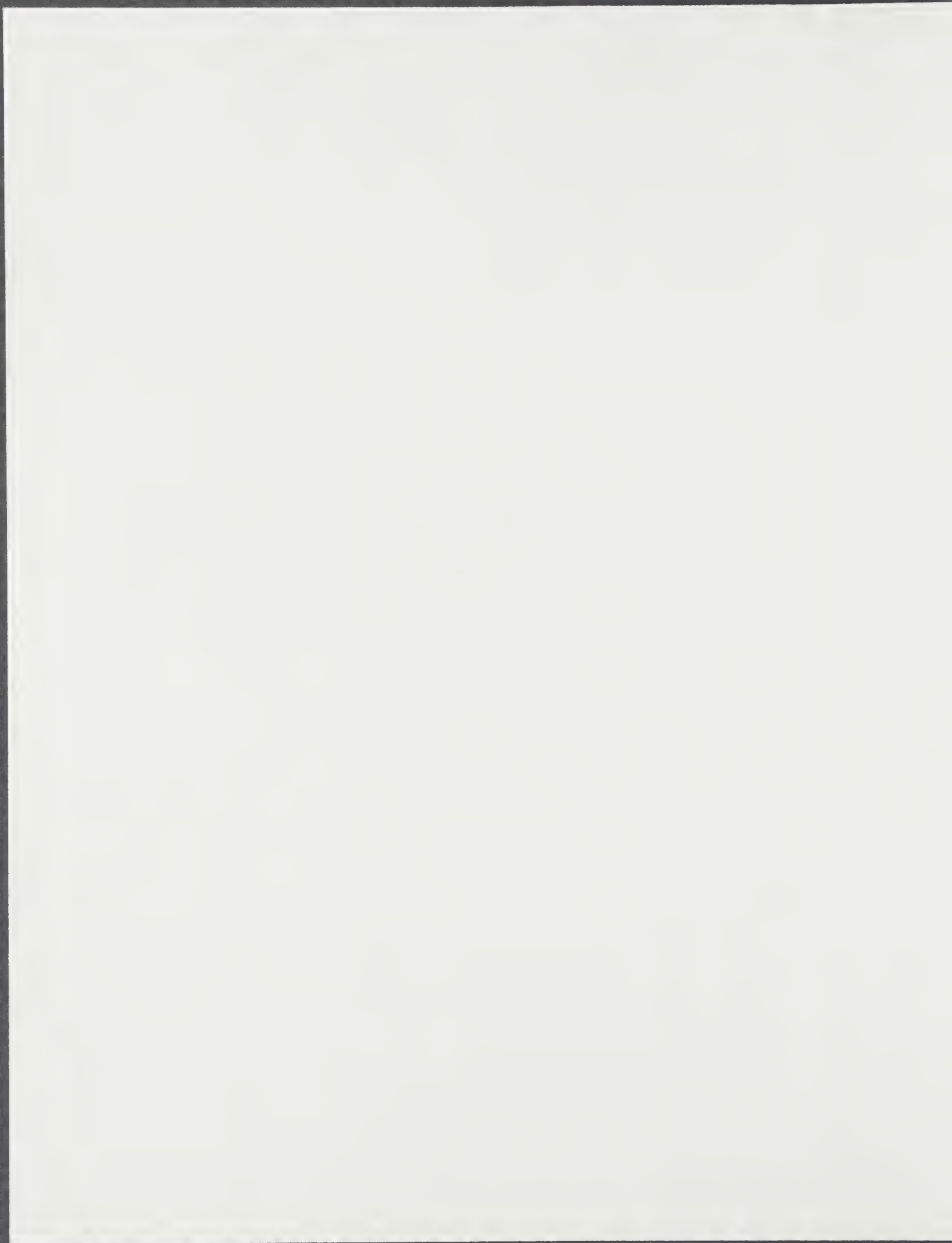
Our visit to Milwaukee was made so much more pleasant by the time you took with Cathleen Hoeniger and myself, not only by inviting us to dinner but also by your obvious interest in acquiring more information about your paintings.

I have given Professor Bruce Cole and Heidi Gealt, our museum curator, Mrs. Middeldorf's comments. Heidi Gealt may contact you about your Fetti, in fact. They would welcome you in Bloomington as much as I; we will see what's possible to arrange in this regard.

Sincerely yours,

Molly Faries

Molly Faries, Associate Professor



Indiana University, School of Fine Arts
Infrared Reflectography Report Form (VIII.1984)

IDENTIFICATION -----

Artist: The Master I. S. 17th C Dutch.

Title: Two Men in Oriental Costume. s &/or d:

Museum/Collection: Dr. Alfred Bader Collection,
Milwaukee.

Inv. No.: meas.:

Studied by: M. Faries, C. Hoeniger

Date: Sept. 20/84.

INFRARED REFLECTOGRAPHY EXAMINATION -----

IRR Equipment:

Scanning (thorough/selective; in studio/galleries; illumination):

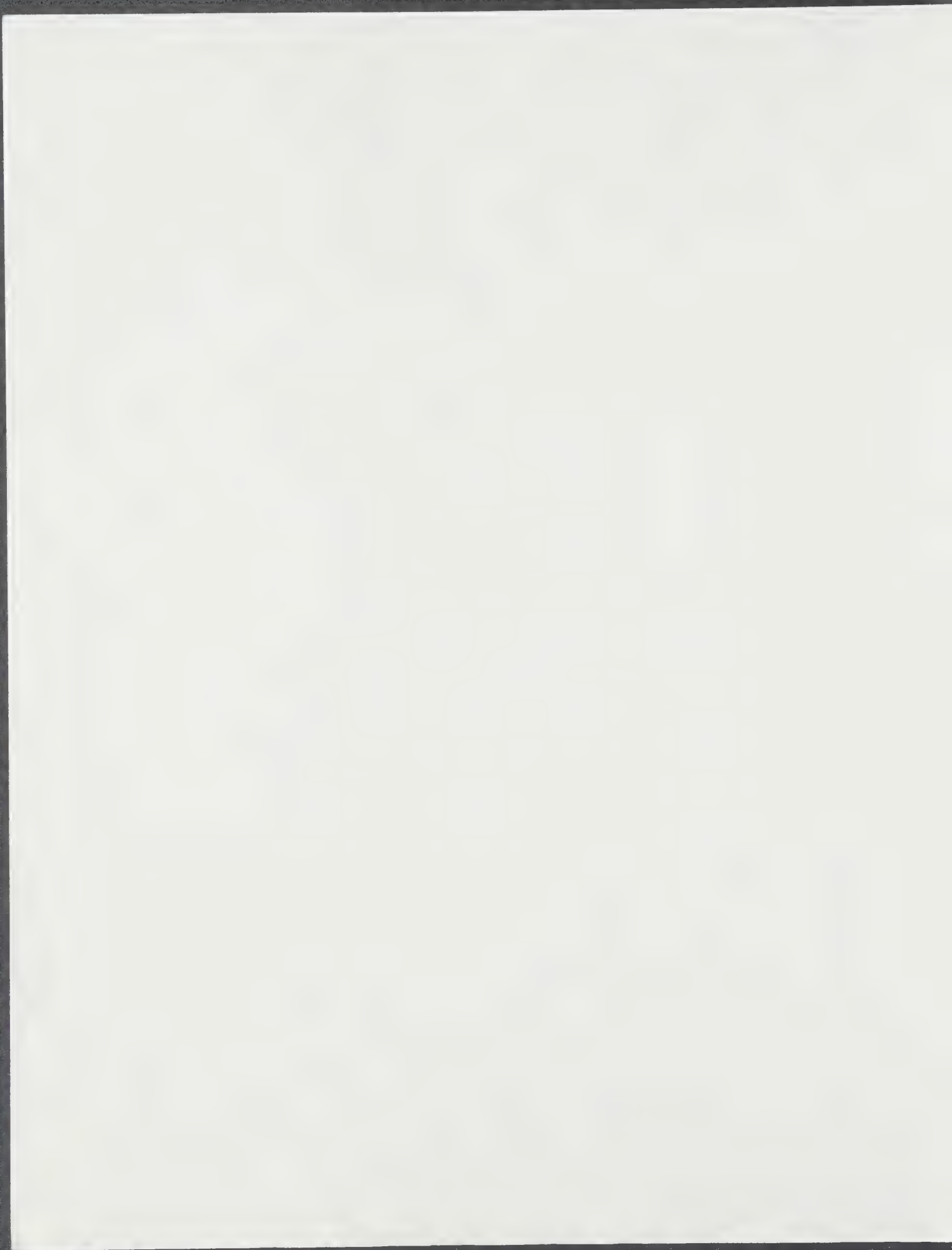
Penetration (yes/no; areas and colors; condition):

Underdrawing (registration; medium and type; contours/hatching/summary or detailed/fine or heavy; pouncing, etc.):

- no traces of perspective underdrawing
- architecture was painted first, and figures applied overtop.

Underdrawing and the paint stage(s) (changes in composition):

Special remarks:



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 R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
U. S. A.

Amsterdam, 11 April 1989

Dear Dr. Bader

All is well that ends well -- as I intimated in a note scribbled on a Xerox I sent you earlier, your catalogue finally arrived! Thank you so much. I am very glad to have it as well as the comments you gave in your letter of March 19th, for which again many thanks.

May I in turn offer some comments?

The cover I find absolutely superb!

1A Certainly from the period, possibly even from the workshop. Being fairly familiar with the San Francisco picture I find it however difficult to agree with your statement "the best of the known versions".

6 I am somewhat sceptical about "self-portraits" -- surely in 80% of all commissioned portraits "the eyes seem to gaze at the viewer"? In the case of this interesting Lodewijk van der Helst there is no doubt in my mind that this is a commissioned portrait of an anonymous gentleman. The same is true e.g. of 48 fig. 1.

7 Fascinating and intriguing from every viewpoint!

17 Years ago we enquired after the picture, which I remembered having seen when visiting the Chicago Art Institute. However they denied having such a thing... (I did not mention Flinck's name and I still don't think the version in Vienna is by him.)

20 fig. 1 The drawing seems to be after rather than by Joos van Winghe. There is a fine painting of the subject by him in the Düsseldorf museum.

27 The painting underneath appears to represent Christ shown to the people. But how does the figure of S. Agarha relate to the main scene??

28 I hope you received the copy of my 1983 article.

31B This to me is one of Sumowski's very best attributions!

37 Highly interesting. Looks Flemish c. 1650.

38 A very weak picture. Is it 17th-century?

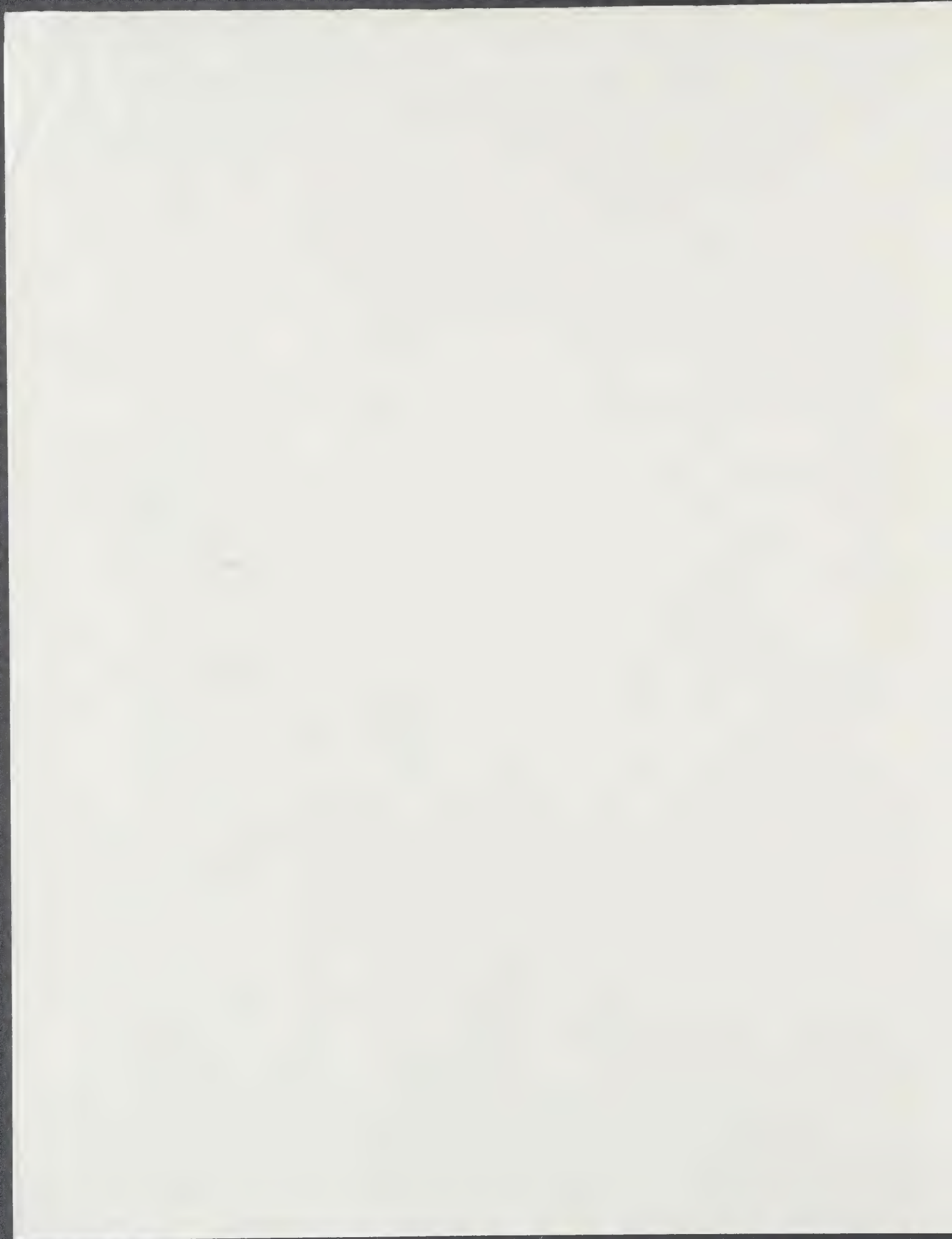
52 I don't see Hendrick Bloemaert here. Rather "Style of Joachim Wtewael".

I reckon to be in town in the beginning of July and would be very happy to see you then!

With best regards,

Yours,

secretariaat: c/o Centraal Laboratorium, Gabriël Metsustraat 8, Postbus 5132, 1007 AC Amsterdam, telefoon 020-735162



Dr. Alfred Bader
Chairman



April 21, 1989

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

Dear Prof. Bruyn:

I am so happy to have your detailed letter of April 11 and to know that the catalog has finally arrived.

Please allow me to reply to your comments, point by point:

1A. I have the advantage of having seen both paintings, the one here and the one in San Francisco, leisurely and in good light. There is no question in my mind that the version here is superior, and I believe that you will agree when you see it. Of course, I know, as every connoisseur learns, that it is possible to be convinced and mistaken, but come and see for yourself.

7. I have just purchased another fine painting by the master IS, this of an old woman with a book. I will send you a photograph once the painting has been cleaned. I wish that you and your colleagues would determine the identity of this intriguing painter. When I started collecting, there were three such; but the other two, the master of the winter landscapes and the pseudo-van der Venne, have since been identified.

A historian has suggested that what is happening in this scene is a passing of the details of the Peace of Münster which was signed in 1648. He told me that copies of the treaty were passed from hand to hand in many places. This is an intriguing suggestion, but is it correct?

27. I wish I had the answer to your question. We will just have to wait until the painting is completely cleaned, but the cleaning is very difficult.

28. Thank you for sending me a copy of your 1983 article. I know very little about such 16th century paintings, and I look forward to discussing this with you personally in Amsterdam.

Is May 31 convenient?

SIGMA-ALDRICH

Prof. Dr. Joshua Bruyn
April 21, 1989
Page Two

38. This is, indeed, a weak painting, although I rather think--but am not certain--that it is period.

52. The restorer of this painting has assured me that the monogram HB and the date 1624 are period. When Prof. Roethlisberger saw it in Milwaukee some two or three years ago, he assured me that he considers it a fine work by Hendrick Bloemaert, and he asked for a photograph for inclusion in his book on the Bloemaert family.

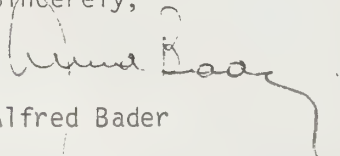
Of the four greatest puzzles in the exhibition, i.e., Nos. 34, 37, 54 and 55, I believe that Dr. William Robinson may have provided the answer to No. 34 (W. Drost), but I do not have the answers to the other three.

With 37, I do believe that Dujardin is a possibility; with 54, I am really undecided between Dutch and Italian and, with 55, I am inclined to think that it is Dutch, but who painted that beautifully?

I very much look forward to discussing all this with you.

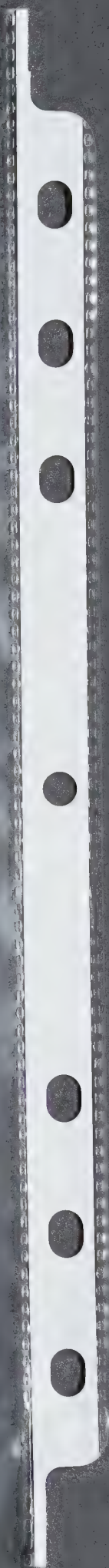
Many thanks for all your help, and best personal regards.

Sincerely,



Alfred Bader

AB:mmh





Paris, den 24. 7. 1871

Lieber Herr Dr. Bader,
vor wenigen Tagen bin ich aus den Niederlanden nach
Berlin zurückgekehrt. Resümierend kann ich festhalten,
daß ich besonders in Sachen Eckhaut wieder ein großes Stück
weitergekommen bin, da sich besonders die mühsame Arbeit
in den Archiven gelohnt hat, wo ich zahlreiche Dokumente
gefunden habe, die Eckhauts Biographie nun immer
klarer und interessanter werden lassen.

Besonders freut es mich, daß ich wahrscheinlich einen sehr
guten Besiter, wenn nicht sogar den Hauptbesitzer, eines
Gemäldes von Eckhaut gefunden habe, das sich heute in
der Sammlung Bader befindet: es handelt sich um
ein Portrait Levin, Leiter von Eckhaut: Die Rede auf
die Frucht. Im Kataloginventar des Joakim von Aras,
auf stellt am 13. 10. 1664 in Amsterdam wird ein
gemaltes Eckhauts folgendermaßen beschrieben: "Joseph van
Klerie met kindken Josa, gesceen door Mr. Gerrit
Eckhaut". Die falsche Schreibweise des Künstlernamens
durch den Notar ist nicht ungewöhnlich, und da mir
kein zweites Gemälde Eckhauts mit diesem Thema bekannt ist
und auch schriftlich nicht überliefert ist, bin ich geneigt
zu sein, daß es sich um Thor Bild handelt. Der Name des
Besitzers spricht möglicherweise dafür, daß es sich um einen
Katholiken handelt. Leider habe ich bislang noch nicht mehr
über Joakim von Aras in Erfahrung bringen können, aber
das wird ich noch versuchen.

Über den Meister J.v. habe ich noch keine bestimmten
Angaben vorweisen. Sein Bild eines Kalbes ist noch zu erhalten.

ich konnte noch zu wenig, denn ich habe aus eigener Anschauung.
Timmerman konnte ich im Rahmen einer kleinen, aber interessanten
Ausstellung im Utrechter Rijksmuseum Het Catharijnesconvent
(Bijbel, Schilderkunst rond Rembrandt) eine 1644 datierte
"Taufe des Kämmerlings" ausführlich studieren.

Ihren Katalog, den ich noch kurz vor Abreise nach Holland
sah, wofür ich Ihnen sehr danke, habe ich ausführlich
studiert. Sie beide haben schöne Bilder ausgesucht, lebendig
und anschaulich geschrieben und die Kunsthistoriker zu Recht
heran erinnert, daß es immer noch gewichtigere Fragen gibt
als Antworten! Mit diesen Fragen im Hinterkopf bin ich
bei meinen Arbeiten in den Haag über einen kleinen Hinweis
erstolzt, der mir mitteilenswert erscheint, auch wenn es sich
lediglich um eine Kleinigkeit handelt. Bei der Durchsicht
meiner Arbeit über Friesische Gold- und Silberschneide
erinnerte ich mich an Ihren Satz in Kat. - Nr. 5: "And who
was H. Freick?" Auch ich hatte mich darüber gewundert, daß
über den Maler des "Tobias and the Angel Cooking the Fish"
so wenig bekannt ist, zumal der Name nun wirklich unge-
wöhnlich und überaus selten ist - wenigstens in Amsterdam
und Umgebung. Möglicherweise handelt es sich um einen
Künstler aus dem Norden Hollands (Friesland). Die Sie der
eingefügten Logue entnehmen können, lebte in der 2. Hälfte
des 17. Jahrhunderts ein Goldschmied namens van der Freick
in Fleerlingen, der möglicherweise ein Verwandter des Malers war.
Angesichts der Seltenheit des Namens halte ich dies für sehr
wahrscheinlich. Man müßte also in den Friesischen Archiven
mindestens nach H. van der Freick sehen. Ich habe bereits nach

Lebenswachen geschrieben, wo sich die Tauf-, Heirats- und
Begräbnisregister aus Charlotten heute befinden. Möglicher-
weise ergibt sich auf diesem Weg eine Spur zur Biographie
des Kaisers.

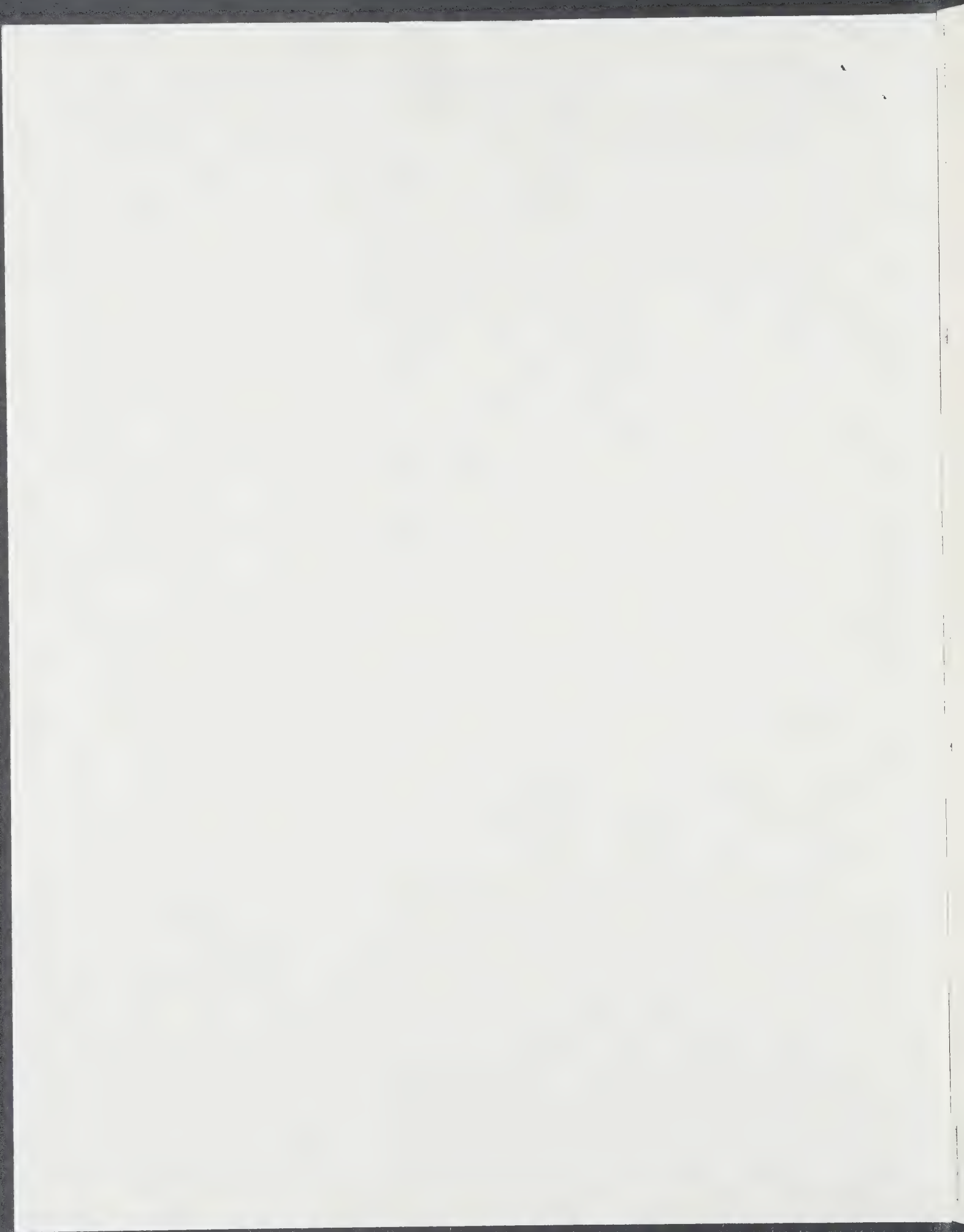
Doch nun zur Planung meiner Amerika-Reise im
Sommer und Herbst. Den Flug habe ich fest gemacht.
Ich hoffe, daß Sie einverstanden sind, wenn ich zunächst
~~von~~ von Ihrer freundlichen Einladung Gebrauch mache und
direkt über New York nach Milwaukee komme. Der Flug
ist geplant für den 16. August: Berlin - New York -
Milwaukee: ab Berlin 10h - Ankunft New York (JFK) 14h -
ab New York (JFK) 17⁰⁰h - Ankunft Milwaukee 20¹⁵h.
Weiterhin werde ich bei in Berlin ein günstiges Standby-Ticket
entweder der Gesellschaft Delta oder Northwest kaufen (jüngst-
reits über 30 Tage), um damit möglichst viele der amerik.
Kassen zu besuchen. Meine Ankunft in New York werde ich
für ca. 29. 25. September geplant, in der Hoffnung, das mir
das Institut dort eine bescheidene Unterkunft organisieren
kann. Vielleicht haben Sie noch einige Tips für mich, die ich
wenn werden will!

Für Stützpunkt habe ich den Termin im Juni bereits
fest gehalten, denn ich freue mich Sie beide und Professor
Samowski wiederzusehen!

In der Vorfreude auf alles, was ich 1989 - Dank
Ihrer Hilfe - noch erleben darf
grüßt Sie herzlich

mit

Ulrich Junod



2945 Chayes Park Drive
Homewood, Illinois 60430
April 14, 1983

RECEIVED
MAY 15 1983
MILWAUKEE CHEMICAL CO. INC.

Dr. Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader,

The painting featured on the cover of Volume 16, Number 1, 1983 Aldrichimica Acta is intriguing. It looks to me as though the man with the purple and gold cloak might very well be John Casimir, ruler of Poland 1648-1668. Upon the death of his brother, Wladyslaw IV, in 1648, John Casimir was "summoned to the throne from France, where he had lived as a priest and become a cardinal..."* The book he is holding is thus probably a Bible.

The two pillars flanking the armchair are an ingenious solution to a delicate problem: how to portray the far-reaching power of the monarch while at the same time retaining an appropriate mood of clerical simplicity. The pillars serve as an intrinsic part of the chair, the three unpretentious components comprising, in effect, a formidable throne. The arms of the chair and the pillow unobtrusively suggest royal authority and ease. The room is large because it is a throne room.

What is the subject of their discussion? Horst Gerson's book, Rembrandt, may shed some light on the matter. On page 106, Gerson writes that Rembrandt seems to have been in touch with a sect called the Socinians, who were persecuted both in Holland and Poland for their anti-trinitarian views. The cover painting's three pillars could be interpreted as symbolizing John Casimir's devotion to the orthodox trinitarian belief, and the open book as his testimony to it.

If IS were indeed Rembrandt's student, it is likely that he too was aware of the Socinian belief.

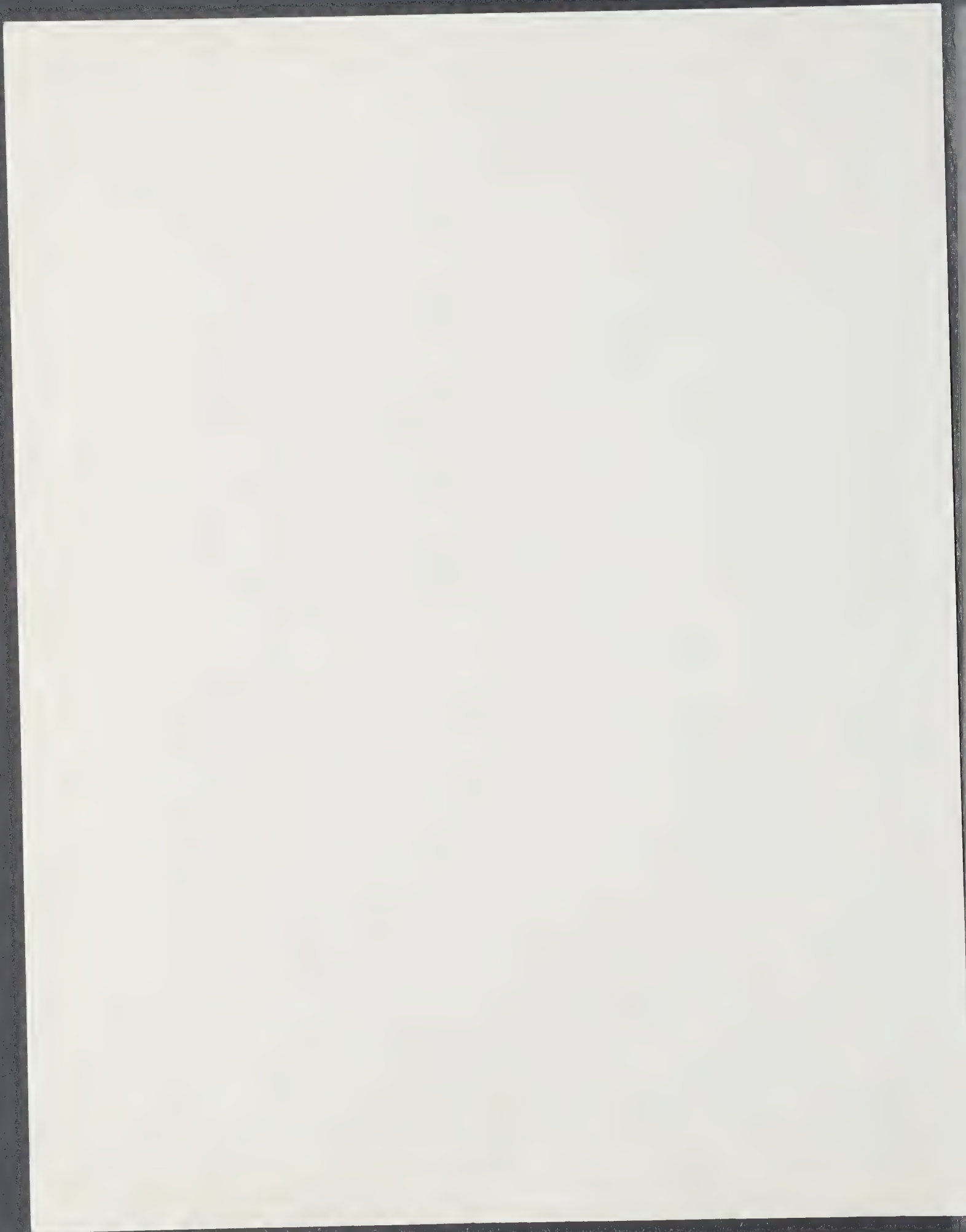
With best regards,

Eunice Kazanowski Hakala

Eunice Kazanowski Hakala**

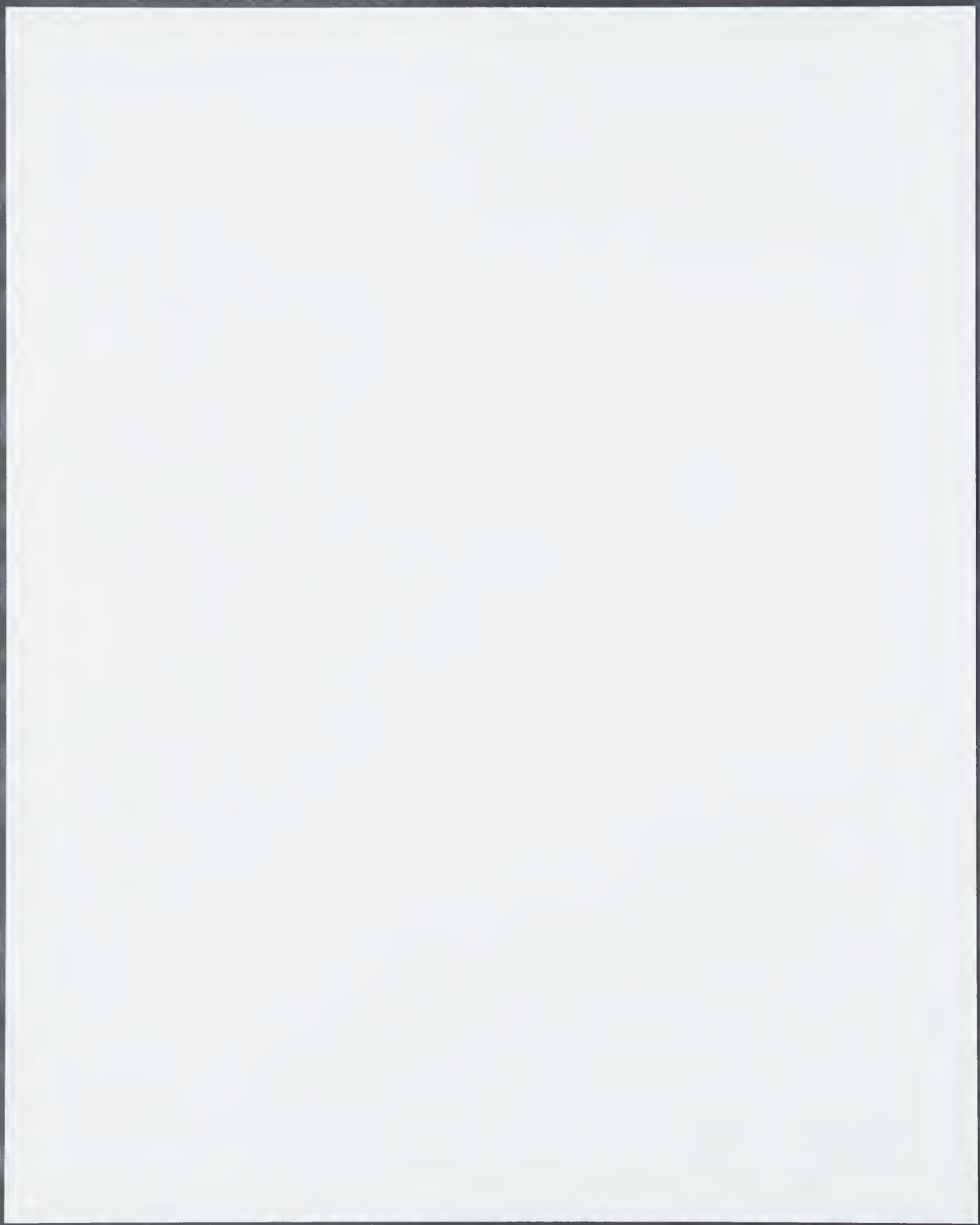
* "Poland", page 137, Encyclopedia Britannica, 1953 edition

**My maternal grandfather's surname was Sosinski, which translates as "of the Socinians".





• 247. A Dutch Kitchen, by ISAAC KOEDYK, b. 1616 or 1617 ; d. 1677 •



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

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

D

From December 10, 1997
New numbers:
tel. (31) 70 3339777
fax (31) 70 3339789

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

subject Attribution of paintings
reference JKO/sv/98-2355
your letter d.d. 29-9-1998

The Hague, 15 January 1999

Dear Dr. Bader,

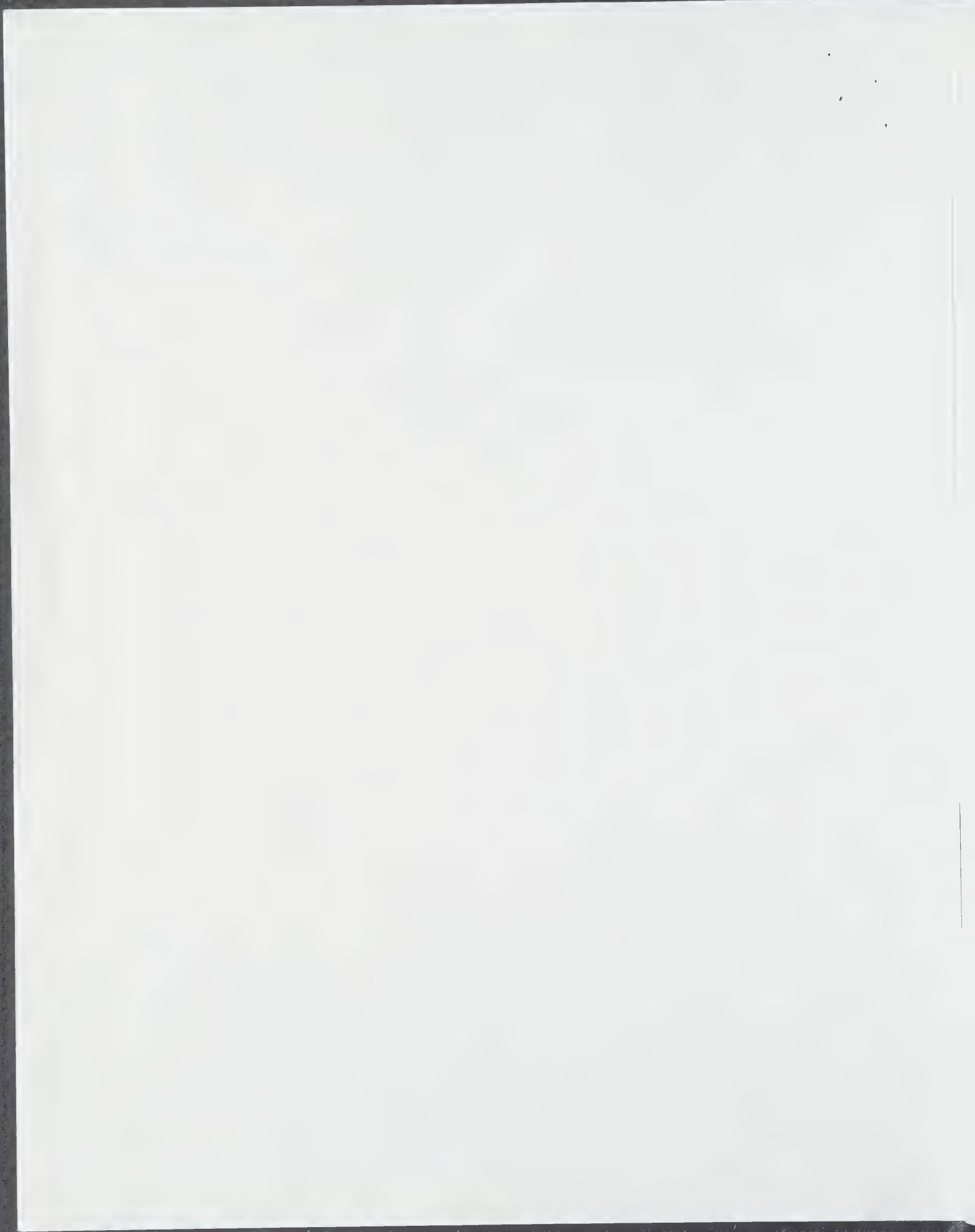
After all the commotion stirred up by Rembrandt's mother I can at last set myself to answering your letter. As I already told you in one of our telephone conversations we - my colleagues and I - will answer you in installments, the first of which you will have received by now from Mrs. De Kinkelder. As my duties in the department include among other things Rembrandt and his school, I will only deal with your paintings that belong to that category. Furthermore I am planning to do your paintings in the order of your lists A, B & C. In this letter I propose to discuss your A list, the ones you know.

The first two paintings I encounter there (C & D) you both classify as by Lievens. Judging by the photograph the portrait of the young man under D certainly could be a Lievens, although one would have to see the painting in person to be able to give a definitive judgement. It is a well known type of which Sumowski lists a few (e.g. Sumowski III, p. 1897 nr 1258 from Copenhagen). The use of light is very much in accordance with that of the master, the face having been given structure with contrasting areas of light and dark with smooth, soft overflowing edges. It is exactly the different use of light in the old man's portrait C that makes the attribution of this painting to Lievens much more problematic. Dr. Ekkart is inclined to speak of a more southern use of light and structure in this pleasing painting. The light here forms the face in almost undulating

CONDITIONS

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

./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

JKO/sv/98-2355
15 January 1999

- page 2 -

surfaces which is unlike Lievens. I can not find the right words to describe why I am reluctant to follow the Lievens attribution, but my doubts become even greater when I compare this painting to other old men by Lievens like e.g. your own Lievens painting 'Simeon in the temple' (Sumowski VI, nr. 2355). On the other hand I do not have a better suggestion.

With picture E: Dullaert I have much less difficulty, although I find Sumowski's argument (Sumowski V, nr 2041) about the similarity between the chair in Dullaert's painting in Groningen (Sumowski I, nr. 343) and the one in your collection as corroborative evidence a wee bit weak: painters freely lent each other's props and the same (kind of) chair can also be seen in paintings by e.g. Abraham van Dyck or Gerard Dou.

Sumowski's arguments to attribute painting L to Jacobus Levecq instead of Nicolaes Maes are on the other hand very strong and convincing. There is a curious interest here that I would like to ask you about. The head and the hat seem to be painted over an other previous composition (alterations by Levecq himself?), the pentimenti of which shine through. Did you ever have these overpaintings/alterations investigated or photographed with infrared? Or am I mistaken ?

Your Master IS painting of the old woman also does not pose any problem. A very fine example of this master's intimate artistry. A very daring composition I would say, almost Whistler's Portrait of my mother 'avant la lettre' with the empty background. In the little Aldrichimica Acta article you enclosed it is suggested that it is the artist's mother or the prophetess Hannah

./.

CONDITIONS

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



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

JKO/sv/98-2355
15 January 1999

- page 3 -

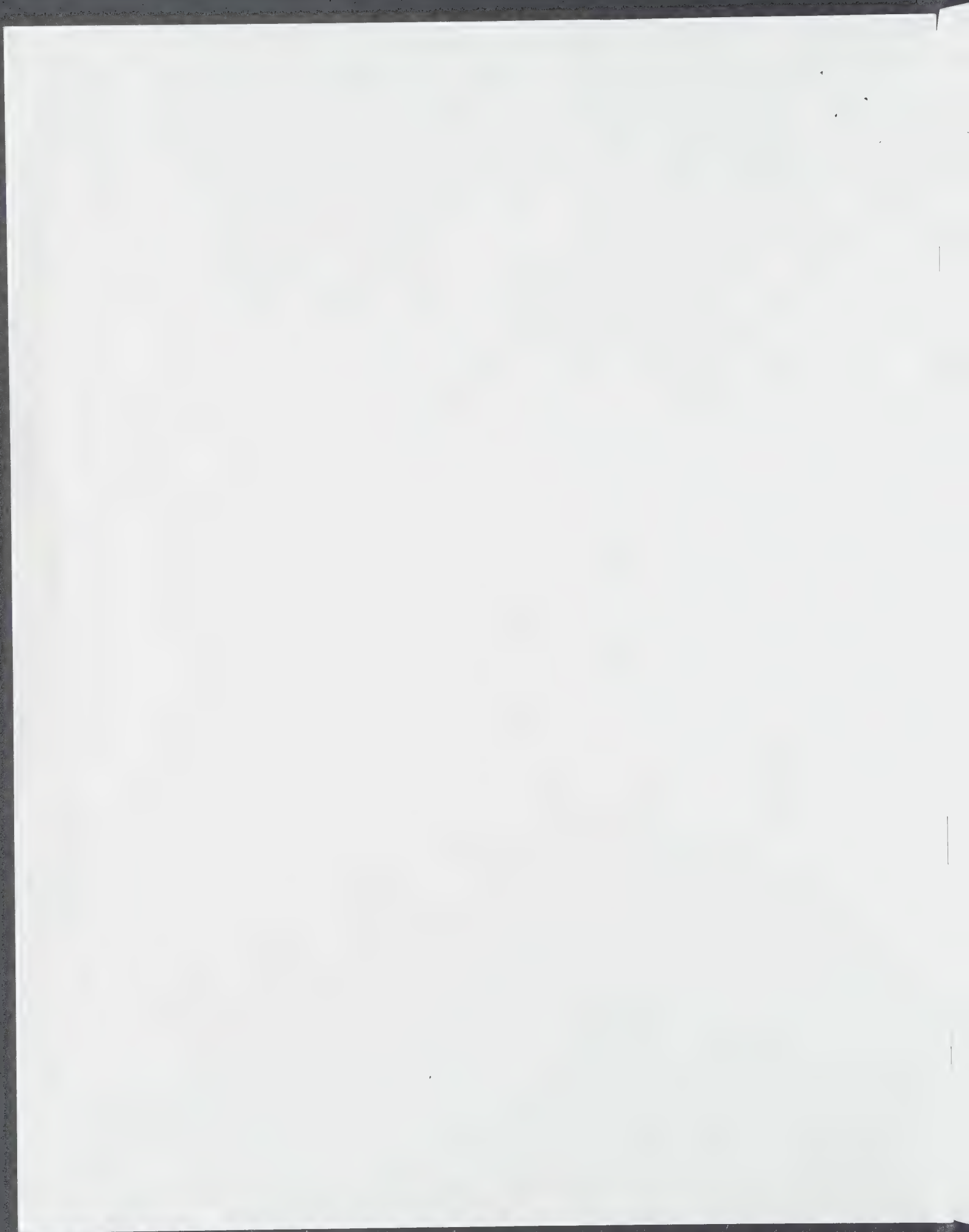
that is depicted, which is of course a possibility. But what to my mind is much more interesting is the fact that she seems to be singing. It appears to have been an uncontrollable urge of our Dutch 16th & 17th century ancestors to sing, mostly the so-called 'Souterkensliedekens'. These selfmade songs departed from a single sentence from one of the psalms [souter in old Dutch] of David on which the singer improvised in an associative way sequences based on biblical stories. Melodies seem to have been taken from popular songs and/or favourite psalm-melodies. Especially old folk were urged to sing all day, the purpose being that the aged would think all day of religious subjects so as to be prepared to the optimum on Death at any moment. Singing was also considered a good antidote to succumbing to (idle) sleep as was of course reading the bible. Your lady seems to be doing both things almost at the same time, a very good example for all to see and to follow. It also says something about Master IS' religious affiliation, because the singing was very popular in the lower strata of society and especially in Mennonite circles and for that very same reason frowned upon by ultra-orthodox calvinists: the free interpretation of the bible of the followers of Menno Simons was of course not to the liking of the calvinistic pastors.

In your A-list there only remains the Old Scholar by G. Kneller, painting M. Compared with other scholars by his hand this would appear to be his earliest and most Dutch scholar. The one in Lübeck seems to be already somewhat more flowing and elegant, while your Rabbi is much more

CONDITIONS

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

./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

JKO/sv/98-2355
15 January 1999

- page 4 -

sobre. Although my colleague of the Department of Foreign Art - under whom the painting actually resorts, Kneller being a German Englishman-, is doubtful of the contribution, I on the other hand have much less trouble with it. It would be an early Kneller reminiscent of the mature Bol, his teacher. Sumowski furthermore speaks about 'early virtuosity' in the young Kneller of which this is a good example. The attribution to 'Follower of Carel van der Pluym' in the salesrooms of Sotheby's New York in 1987 & 1988 I would reject without hesitation: Van der Pluym is much more the Rembrandt pupil and definitively a 'Kleinmeister'. And anyway, the person who attributed your painting to a follower of a minor master almost confesses, by doing so, to not having studied the picture at all: a typical rash, offhand auction decision.

Next week I plan to tackle and discuss your much more challenging B-list in a separate letter. I hope you appreciate that all my comments are of course my personal opinion and very much open to discussion.

I include in this letter as you requested a copy of the painting Rembrandt's Mother that was stolen from you. I trust it is a better copy than the initial one you have from Whitfield & C°.

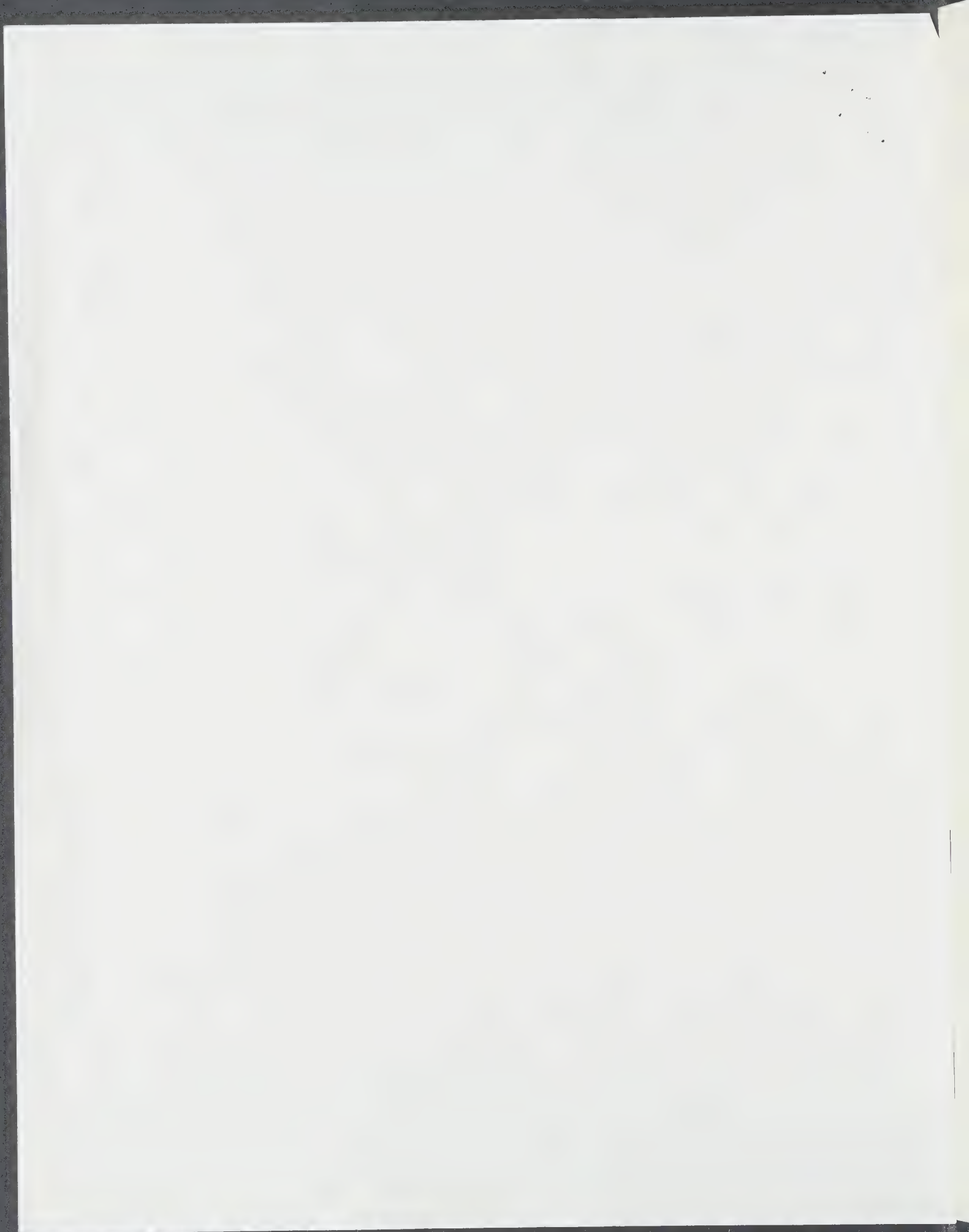
In the meantime I remain, with best personal regards,

Yours sincerely,


Jan Kosten,
Dept. of Old Netherlandish Art

CONDITIONS

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



OTTO NAUMANN, LTD.

Dutch and Flemish Paintings

4 EAST 74TH STREET

NEW YORK, N. Y. 10021

(212) 734-4443

INVOICE: 15 November 1988

Alfred Bader Fine Arts
2961 North Sheperd
Milwaukee, WI 53211

resale # on file

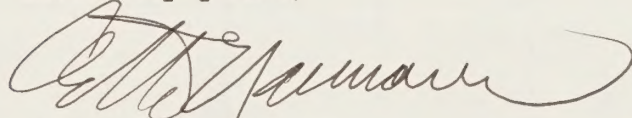
The following oil painting:

THE MASTER "I.S"
PORTRAIT OF AN OLD WOMAN
Panel, 18 x 14 inches

PRICE: \$6,750.00

Please pay by check to "Otto Naumann, Ltd." at your earliest convenience.

Sincerely yours,



Otto Naumann



David de Witt 5 August 2002

van Trayer	6000
Florentine	5000
Munnick	5000
Allegraini	10000
<hr/>	
	26000
<hr/>	

Bigot Museo Cerralbo, Madrid

Retrato de caballero

50x40 cms

Richard Spear, *Estudio da Storia dell'arte*
14, 1972
Unknown Pictures by the Caravaggisti

Master IS

Photo 394997 - 2 men.

panel 17x13

+ 10.00

6598.90	
174.26	8500
<hr/>	<hr/>
6733.26	7500

M
C
E
R
R
A
L
B
O

