

Alfred Kneller

Alfred Kneller Fine Arts - Painting File

Kneller

1990-2000

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	<u>5169</u>
BOX	<u>16</u>
FILE	<u>18</u>

Small Scholar

Kneller

Stuttgart, den 25.1.1996

Lieber Alfred,

vielen Dank für den Brief mit dem Auktionsbericht und mit der Information über Deine Neuerwerbungen. Ich will gleich sagen, dass die Angabe bei der "Busen-Dame" von Flinck über meinen kommenden 7. Band zu euphemistisch formuliert ist. Neuerdings schreibe ich immer: f a l l s ein 7. Band erscheint, nehme ich das Bild auf.

Zur Weiterführung der Gemälde- und der Zeichnungsedition bin ich zur Zeit völlig abgeneigt. Die Kunstgeschichte ist mir ohnehin über. Ich werde jetzt 65 Jahre alt, und wenn ich zurückblicke, kann ich nur den Kopf über dieses verpfuschte Leben schütteln und mir vornehmen, wenigstens zum Schluss zu mir selbst zu kommen. In der Rembrandtsforschung wird es schon weitergehen; denn überall wuseln die hoffnungsvollen Zwerge.

Das Bild, das zu meiner Nr. 2111 gehört, scheint mir nicht eine Teilstudie sein, sondern ein Fragment. Die Qualität ist wohl besser als bei den vielen anderen Exemplaren der Komposition. Vielleicht also, was vom Original übrig geblieben ist. Der Autor der "Invention" ist für mich der frühe Kneller.

Bei dem "Bartgreis nach rechts" geht es mir wie Dir: der Gedanke an eine Imitation ist vorerst nicht auszuschliessen. Andererseits könnte bei der Reinigung auch ein Schulbild herauskommen. Manches erinnert mich an Lievens in der Art von WS 1284.

Deine Version von A 9 halte ich für eine Skizze nach dem Baseler Exemplar. Zur Autorschaft kann ich nichts sagen. Irre ich mich, oder gibt es noch eine zweite "Skizze" der Komposition? Ich bin in letzter Zeit (in Monaten allerdings) in der Sache befragt worden. Vielleicht hat es mich nun verwirrt.

Euch beiden, mit den besten Wünschen, herzliche Grüsse.
Dein

W. Kneller

8/11/96



D KNELLER
Before treatment

D KNELLER
Before treatment, det.

D KNELLER
Before treatment, detail

D KNELLER
Clean state, detail

D KNELLER
Book at left:
Clean state

D KNELLER
Book at right:
Clean state

D KNELLER
Finished state

D KNELLER
Finished state, detail

D KNELLER
Finished state, detail



V3520

CHARLES MUNCH & JANE FURCHGOTT
S10093A Bear Valley Rd., Lone Rock, WI 53556
608 583-2431

Date 5.25.96

CONDITION & TREATMENT REPORT

Artist *Kneller, Godfrey*
Title *Scholar with Books*
Size H. *39 1/2"* W. *36 3/4"* T.

Signed _____ Dated _____
Type of object oil on fabric
Owner *Dr. Alfred Bader*

- SUPPORT
- fabric
 - wood
 - paper
 - metal
 - cardboard
 - _____

- stretcher butt end
 - strainer
 - keys (secured)
- ADDITIONS
- lining *glue*
 - cradle (rigid)
 - solid mount _____

- CONDITION
- canvas margins *no*
 - slack
 - brittle
 - hole
 - tear
 - bulge *slightly lumpy*

- depression
- ripple *edges not well attached*
- unglued
- warped
- cracked
- enlarged
- reduced

TREATMENT *reattached some loose edges.*

- PAINT FILM
- smooth
 - impastoed
 - thick
 - thin

- glazed *some original - some retouching*
 - dry
 - ground *dark greenish*
 - _____
 - _____
- CONDITION
- generally sound
 - cracked _____
 - blistering
 - flaking
 - cupping

- scratched
- abraded *right hand, etc.*
- losses
- retouching + overpaint
- _____
- _____

Much overpainting and straightening - Brown glazing + modeling in yellow garment, face, lower edge, background. Retouching + overpaint on hat, books, hands, etc. Large inexplicable reddish spots and straightening in books at upper left.

TREATMENT *Cleaned off overpaint and retouching with ethanol, methanol + dichloroethane for almost complete overpaint on lower books, ammonia for pink overpaint on hands and a few other areas of light color overpaint. Retouched with dry pigments in a PVA (AYAC) medium. Fixed retouching with PVA spray.*

- SURFACE COATING
- unvarnished
 - varnished
 - thick
 - thin

- CONDITION
- grimy
 - darkened
 - yellowed
 - blooming

- shiny / dull
- scratched
- marred
- _____
- _____

Upper half of picture has thicker old varnish visible in uv light. yellow brown varnish all over.

TREATMENT *Removed varnish with ethanol + some xylene and acetone. Varnished with Rembrandt Talens Picture Varnish followed by a light PVA spray.*





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39 1/4 x 37 inches

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FILM NO.

12341049069-2



420257







420257

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

February 8, 1999

Dr. Jan Kosten
Dept. of Old Netherlandish Art
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's-Gravenhage
THE NETHERLANDS

Dear Dr. Kosten,

The last time that I received a four page letter of such great art historical interest was in the early 1970's, from the greatest art historian I have ever known personally, Wolfgang Stechow.

Thank you so much for your four page letter of January 15th to which I would now like to reply leisurely. Don't mind that I keep telephoning you, but saying important things over the phone is easier than writing letters.

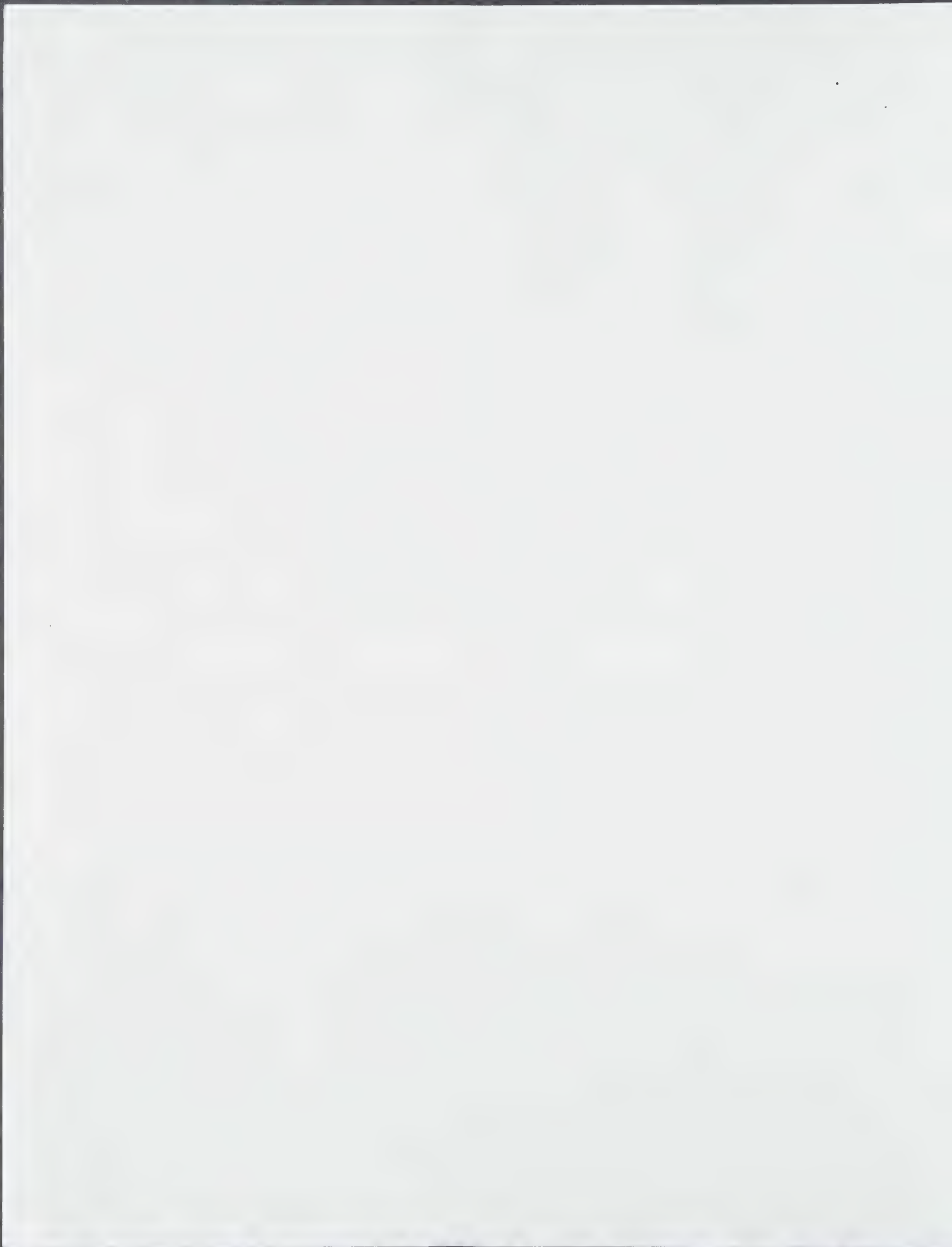
Allow me to reply to your letter paragraph by paragraph. Of my "A" list, all paintings have been referred to except A, F, G, J and K.

Of course I most look forward to your comments about the paintings 1 – 19, of which numbers 5, 7, 8, 13 and 19 have been dealt with, and I will respond to the writers directly.

Of the two paintings given by me to Lievens, I really like both and you will see from Prof. Sumowski's letter of November 15, 1996, he concurs. Also you know that we all make mistakes occasionally.

I very much like the painting in question, #C, and the fact that it is in an English 17th century frame is even less evidence for the painting coming from Lievens in England than the presence of the chair in the Dullaert.

Until I have a clearer and different attribution, I will keep it under Lievens.



Of course I know that the world expert on Lievens is Dr. Ekkart, from whom I have just received a very kind, hand-written note. Please do mention to him that of my several works by Lievens my favorite is not *Rembrandt's Mother*, but the *Portrait of an Old Man, Jacob Junius*, illustrated in Sumowski. That painting demolishes the idea that Lievens was really first class only while under the direct influence of Rembrandt.

I very much like the portrait by Levecq, #L, and I will ask my conservators, Charles Munch and Jane Furchgott, to examine it carefully and if advisable, have it x-rayed.

I am so glad that you like my little *Master IS*, #N, to which you have given that wonderful title which I will use: *Portrait of My Mother 'avant la lettre'*.

I must confess that I had not thought of her as singing. As you know, the *Master IS* was not Dutch but your argument certainly suggests that the artist and his mother were Protestants.

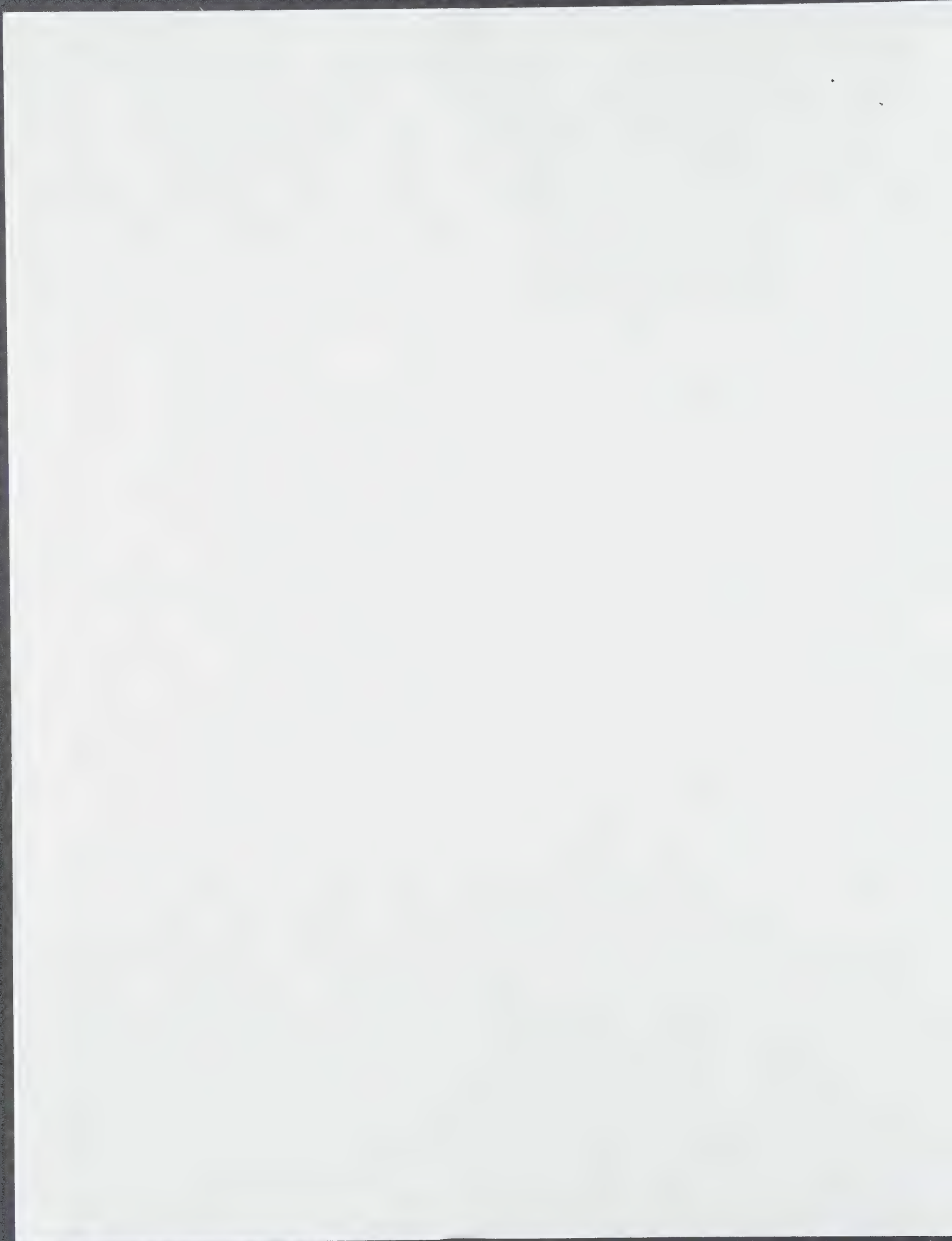
I very much like #M, and have no problem with the attribution to the early Kneller. Nor does Douglas Stewart at Queen's.

Thank you so much for sending me a black and white photograph of my stolen *Rembrandt's Mother*. I now also have good color photographs which Prof. Sumowski received from Dr. Schilder.

Last week I had occasion to chat with the owner of the best version of this composition which I know, Mr. Benoit Wesley, who lives in Maastricht, telephone number 43-3258125. I also showed photographs of his painting and of mine to Prof. Haverkamp-Begemann and Dr. Otto Naumann and both agreed that Mr. Wesley's version is somewhat better. This doesn't mean that I wouldn't like to have my version back, but that's another matter.

Both paintings stolen from me were sold at the same auction last summer and perhaps someday the owner of the second painting by G. Coques will come in to you for an identification. If you don't have a good photograph, I can send you one, of which I now enclose just a Xerox. That is exactly the size of the painting.

I was happy to be able to tell you that the *Portrait of a Man*, which I thought could not be by Maes because I had never seen an unsigned Maes, has now been cleaned by my conservators, who have found the



signature and the date 1673 in the lower right hand corner. Naturally, I will send you a good photograph of the fully cleaned painting.

Also, turning now to the other photograph that I sent you, *The Man with the Turban*, I think that we are now all agreed that this is a work by Rousseau. Prof. Sumowski wrote to me that he was undecided between Rousseau and Lievens and of course I really like the Rousseau alternative, because I have no other Rousseau in my collection.

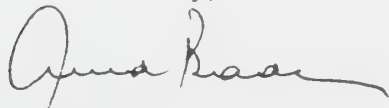
I very much hope that before long you will be able to visit us and look at the paintings in the original. Our guest room is in the attic, but the bed is comfortable and the paintings are good.

From now on I will not send you thirty or so photographs all at once, but just ones of paintings I have acquired, and gradually a few photographs of paintings of which you may not have photographs.

Please share my thanks with all of your associates.

With all good wishes, I remain

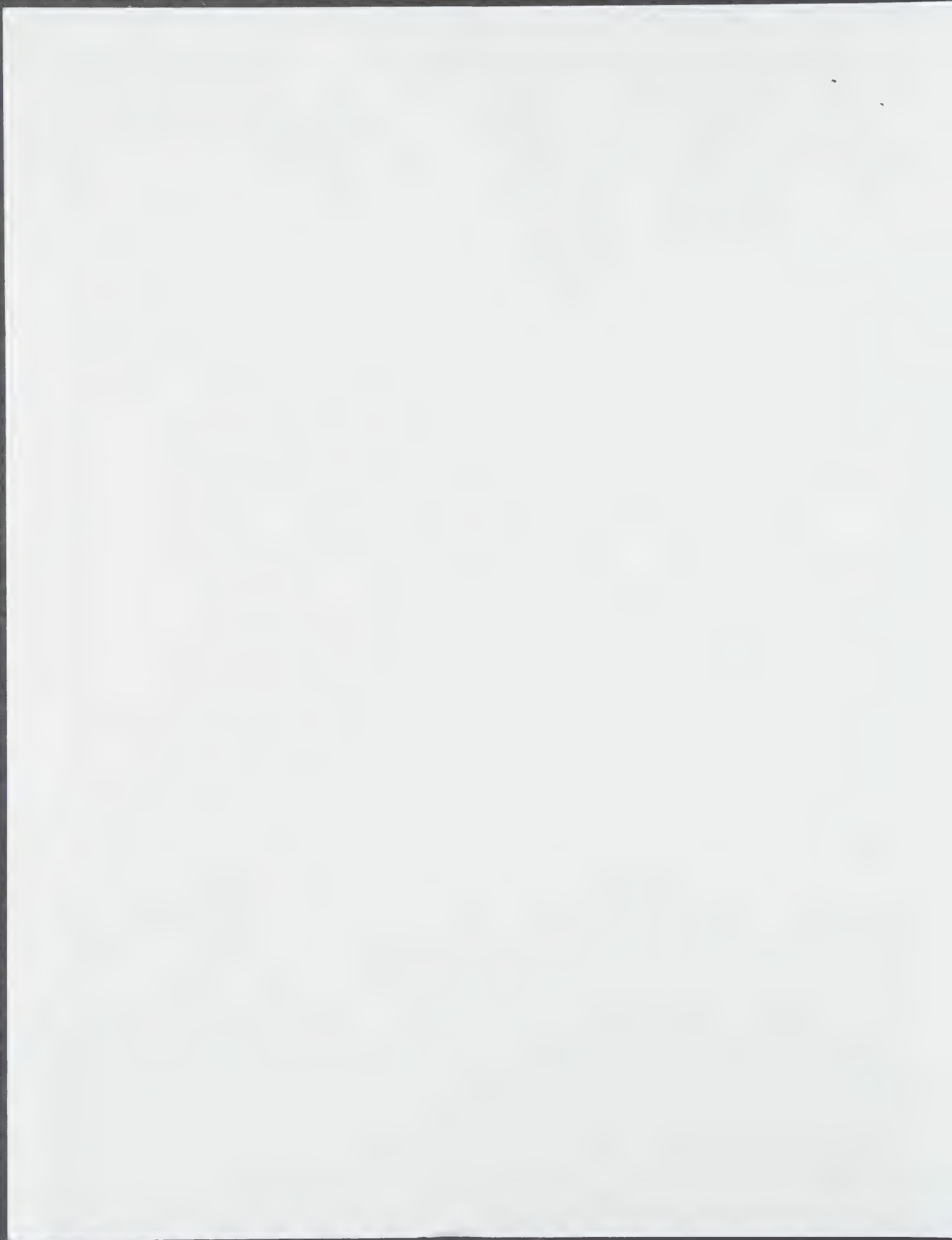
Yours sincerely,

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

Alfred Bader

AB/az

Enc.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

From December 10, 1997

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

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

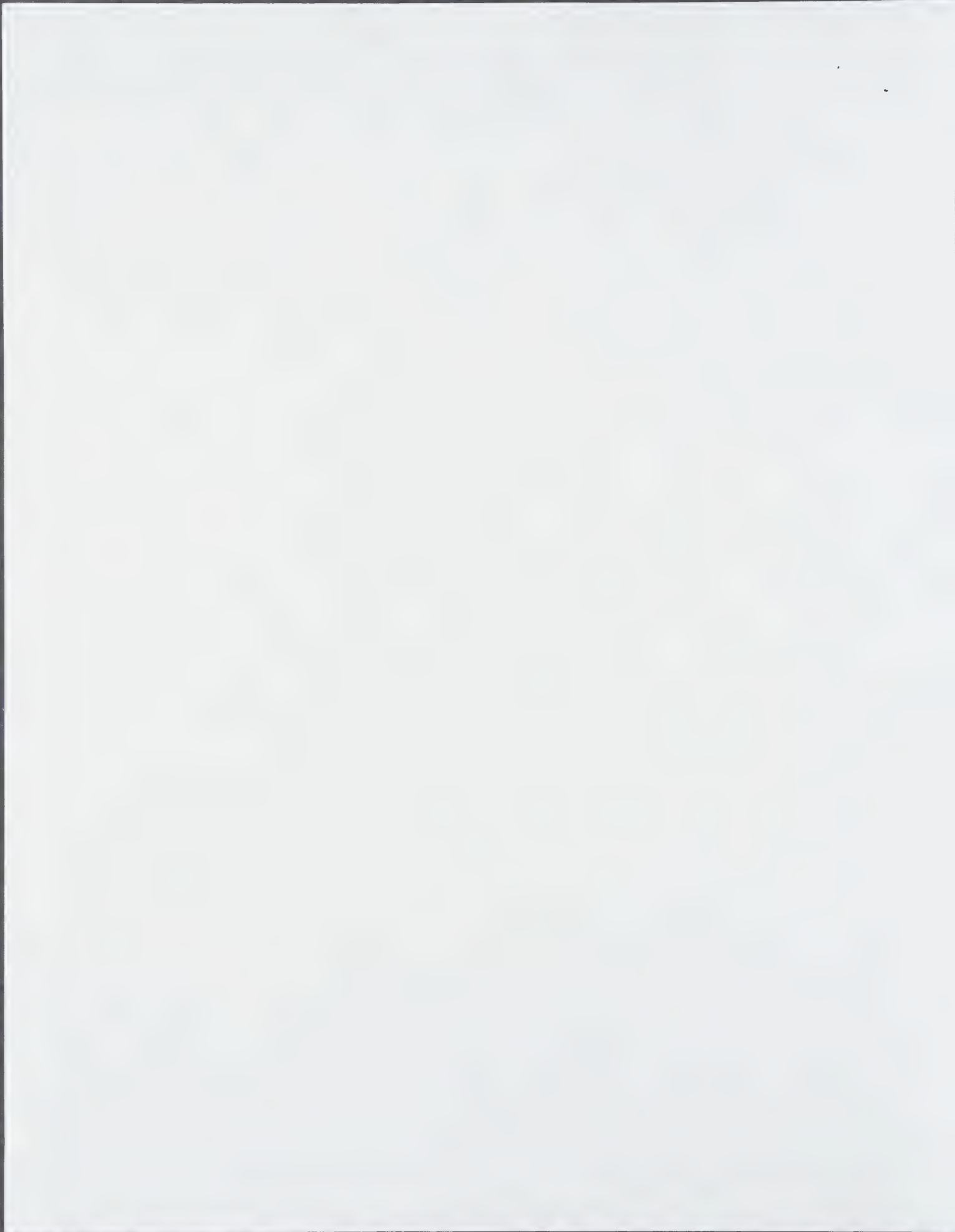
After all the commotion stirred up by Rembrandt's mother I can at last set myself to answering your letter. As I already told you in one of our telephone conversations we - my colleagues and I - will answer you in installments, the first of which you will have received by now from Mrs. De Kinkelder. 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 consequences of the

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rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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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.

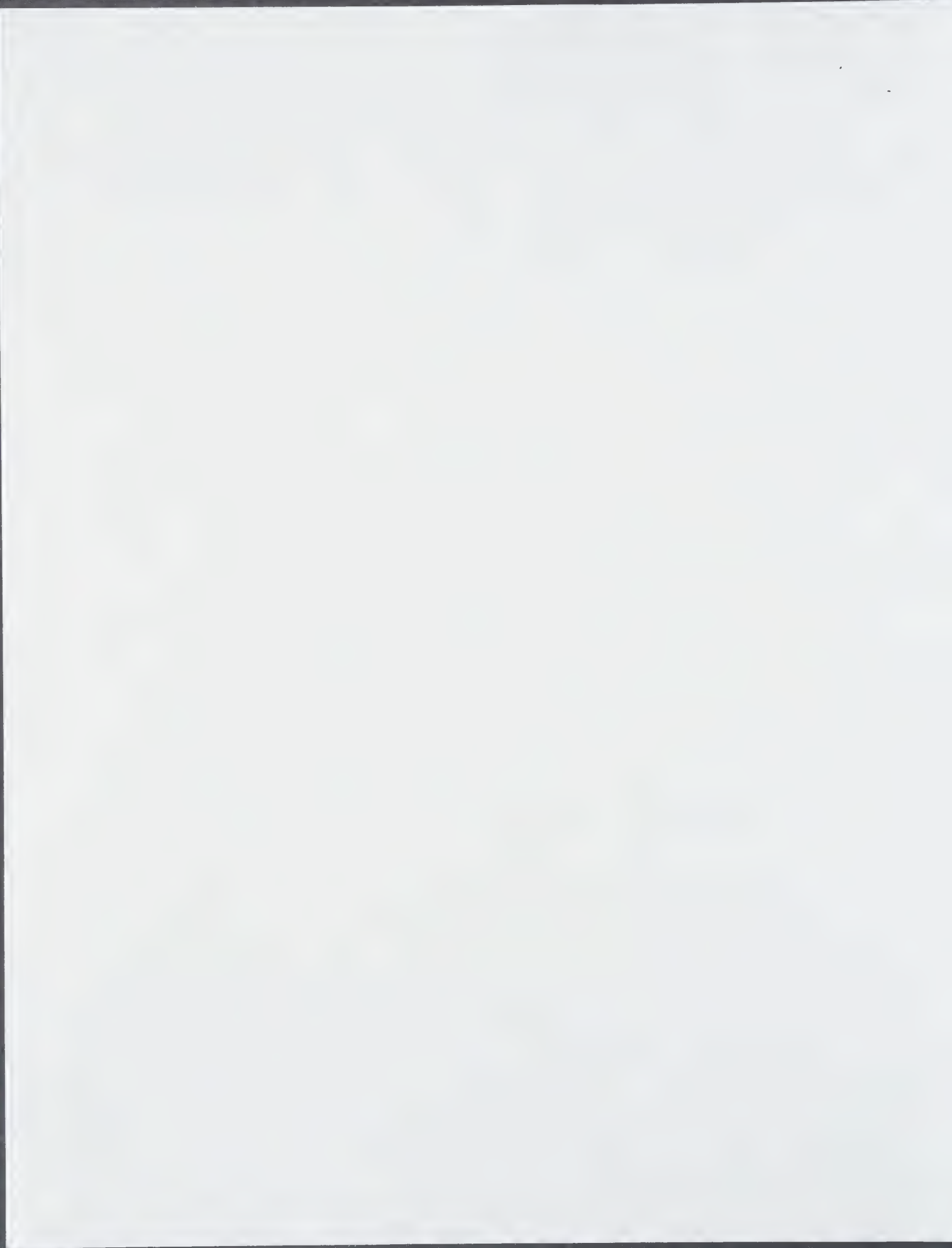
Sumowski's arguments to attribute painting L to Jacobus Levecq instead of Nicolaes Maes are on the other hand very strong and convincing. There is a curious interest here that I would like to ask you about. The head and the hat seem to be painted over an other previous composition (alterations by Levecq 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

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rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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JKO/sv/98-2355
15 January 1999

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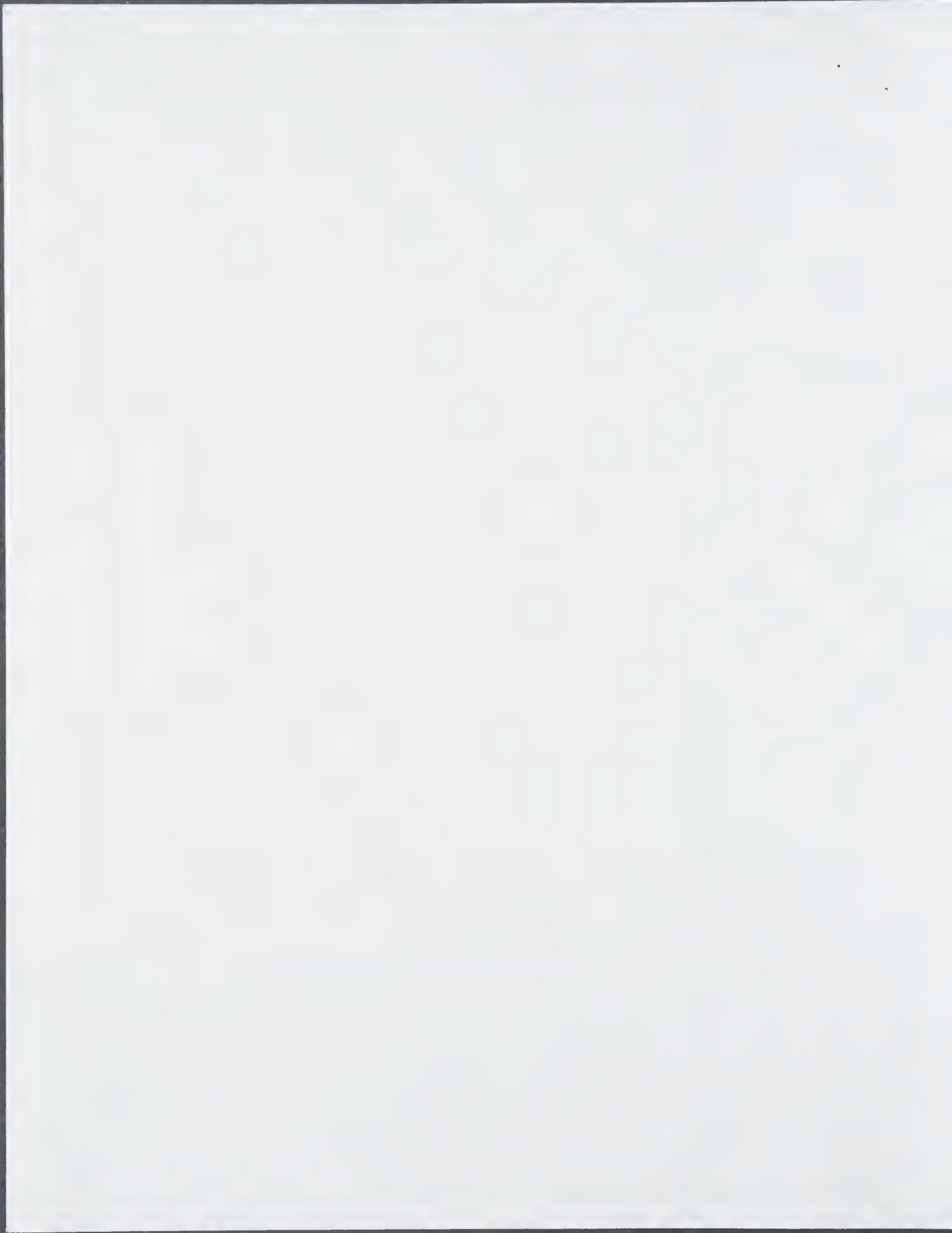
that is depicted, which is of course a possibility. But what to my mind is much more interesting is the fact that she seems to be singing. It appears to have been an uncontrollable urge of our Dutch 16th & 17th century ancestors to sing, mostly the so-called 'Souterkensliedekens'. These selfmade songs 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

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rK D

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

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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°.

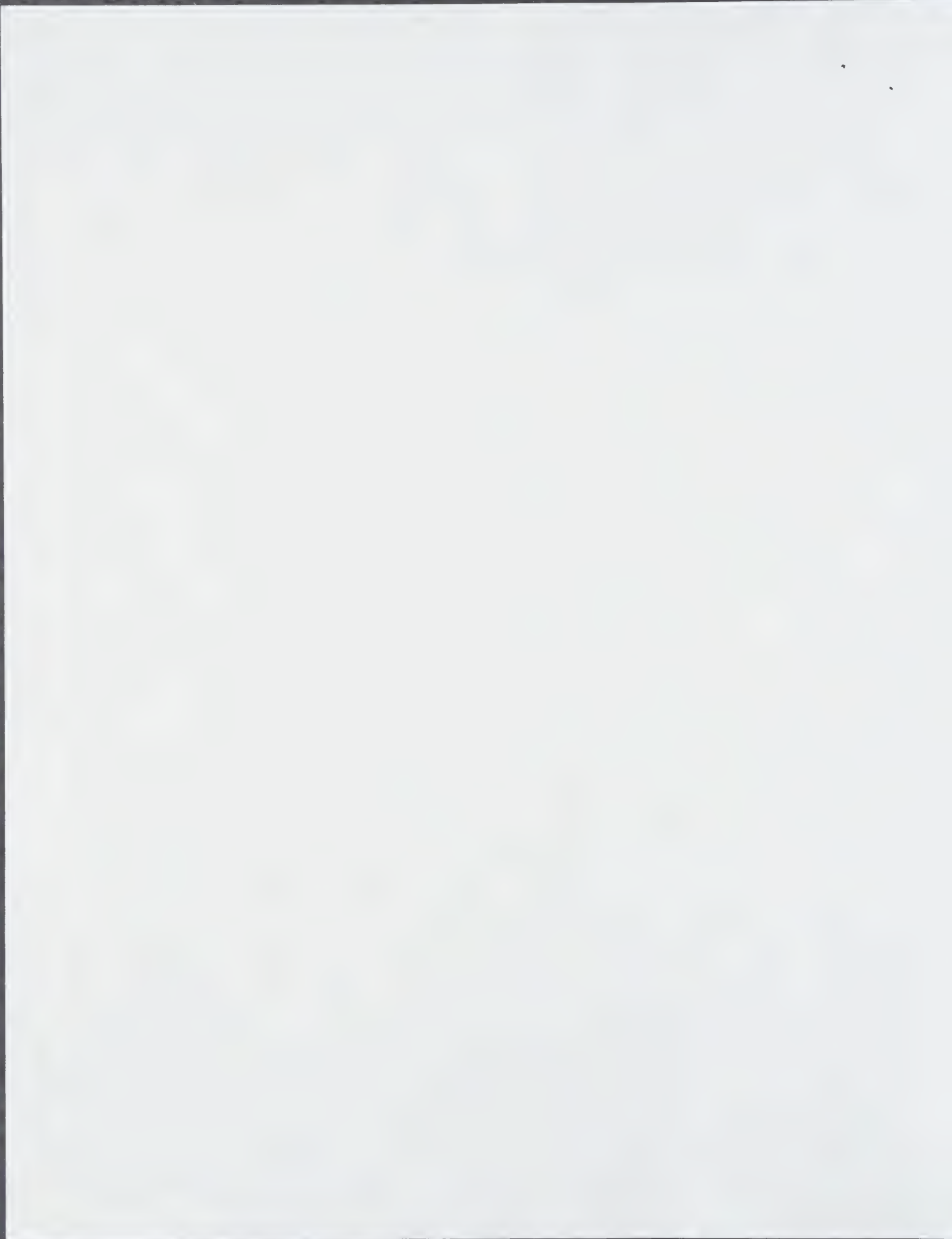
In the meantime I remain, with best personal regards,

Yours sincerely,


Jan Kosten,
Dept. of Old Netherlandish Art

CONDITIONS

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All liability for



J. Douglas Stewart,
Professor Emeritus,
11 Sydenham St.,
Kingston, Ont.,
K7L 3G8
fax.(613) 544-9467

9 November 2000

Dr. Alfred Bader,
2961 North Shephard Avenue,
Milwaukee, Wisconsin 53211
fax.(414) 277-0709

Dear Alfred,

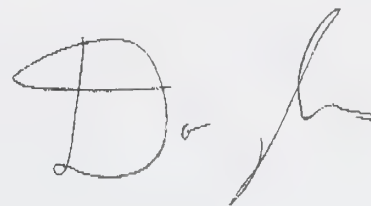
Many thanks for your letter and for the photograph. In January 1996 you sent me this same photograph, plus a large colour zerox (I presume from a transparency). I enclose a copy of the fax that I sent you in reply at that time.

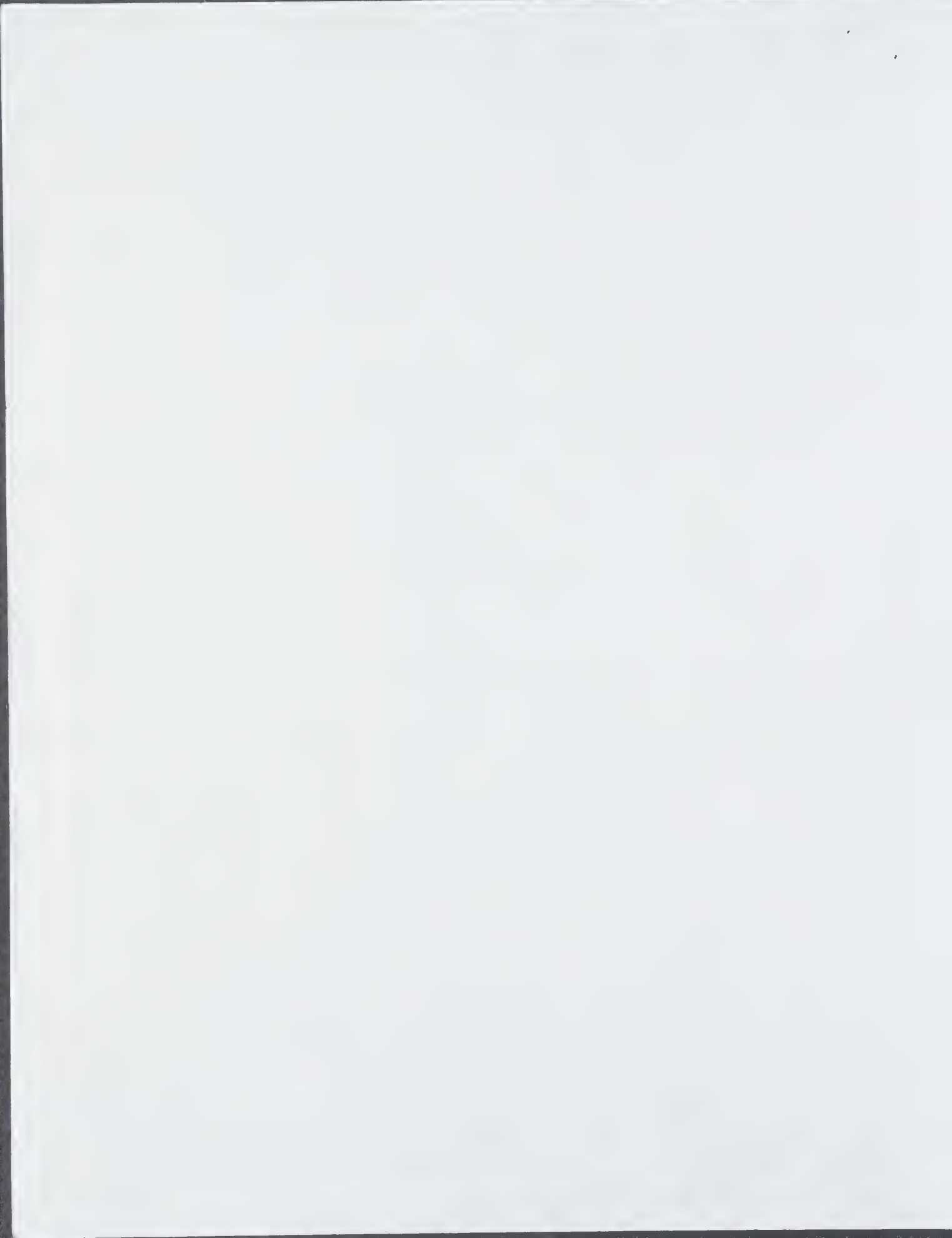
Since then I have been to Lübeck again, and was this time able to see the Kneller *Isaac blessing Jacob*, which is indeed signed and dated 1668. I've also noticed that K. uses the same old man's head in his great Munich *Abraham and Hagar*, although from a slightly different angle.

To put it in a nutshell, I'm even more convinced that the picture is an early Kneller, but a fragment.

Love to Isabel,

As ever,

A handwritten signature in cursive script, appearing to read 'J. Douglas Stewart'.





DEPARTMENT OF ART

Queen's University
Kingston, Canada
K7L 3N6
Tel 613 545-6166
Fax 613 545-6891

11 January 1996

Dr. Alfred Bader,
Alfred Bader Fine Arts,
Astor Hotel Suite 622,
924 East Juneau Avenue,
Milwaukee, Wisconsin 53202
fax. 414-277 0709

Dear Alfred,

Many thanks for the photographs of your very fine looking picture. Indeed it must be related to the Harry Moore picture in Sumowski. To me your picture certainly appears to be by Kneller, and Volker agrees. He adds that it is not by Bol nor Van de Pluym.

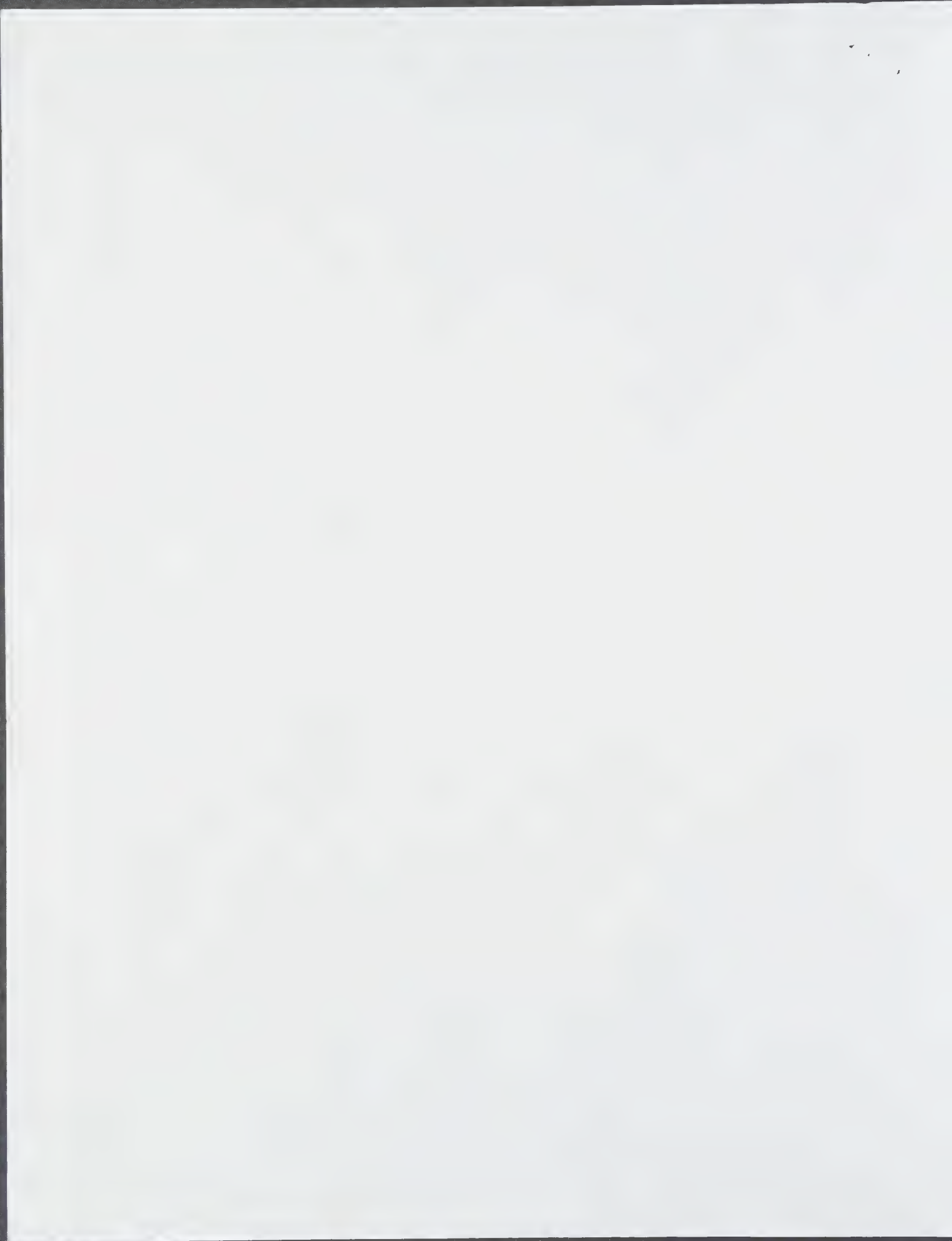
However, I don't think it is a study head. Rather it seems to be a fragment of the whole original composition, preserved in the Moore copy. Volker agrees.

Your picture has strong affinities with the Lübeck "Isaac blessing Jacob" (Sumowski, III, 971) which is apparently s. and d. 1668. I think of the modelling of Isaac's head, nose and treatment of the hair. On the other hand the lovely transparent shadow on the left side of the nose reminds me of a similar feature on the thumb of the "Portrait of a Boy" now with Rafael Valls, which I saw in London in December. What a fine picture that is!

So congratulations on another Kneller find! And such a fine one! I suppose if I suggest that you give it to Queen's you will reprove me again by saying that I'm trying 'to corner the market on Kneller'. Aber, warum den nicht? Can one ever have too much of a good thing?

All best wishes for the New Year to you and Isabel,

Yours ever,
Douglas





DEPARTMENT OF ART

Queen's University
Kingston, Canada
K7L 3N6
Tel 613 545-6166
Fax 613 545-6891

29 May 1996

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

Dear Alfred,

Many thanks for your two letters about your early Kneller, and for the loan of the slide. I took the liberty of making copies of the latter, for the departmental collection, and myself.

Mary has decided to have the mastectomy, rather than radiation, and will have the operation on Monday 3 June. After three weeks of healing, she will start chemo-therapy, which we think will go on for six months.

I had a marvellous letter from Sumowski, thanking me for the offprint of my Kneller drawing article in the November *Apollo*. He found my attribution to Kneller of a Detroit drawing previously given to Vanderbank convincing, and also important because of the connexion I drew to Bol's drawing style. This meant, as he said, that we might now be able to discover some early Kneller drawings. (I already have some ideas on that point). Sumowski said that he is now putting a section on Kneller, including the Detroit drawing, into the supplementary volume to his great corpus of the drawings of the Rembrandt school.

Mary joins in sending our love to you and Isabel,

As ever,

A handwritten signature in black ink, appearing to read 'Douglas'.

1945

1. The first part of the report deals with the general situation of the country and the progress of the war.

The second part of the report deals with the economic situation of the country and the progress of the war. It is noted that the economy is still in a state of depression and that the government is taking steps to improve it. The third part of the report deals with the political situation of the country and the progress of the war. It is noted that the government is still in a state of transition and that the people are still in a state of uncertainty.

This report is based on the information available to the author at the time of writing.

A-100

~~KNEELER~~

David de Witt 5 August 2002

