

Alfred Bader

Alfred Bader Fine Art - Painting file

Koff

2001-2002

QUEEN'S UNIVERSITY ARCHIVES	
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Willem Kalf (Rotterdam 1619-Amsterdam 1693)

Still Life with Coral and Shells

Around 1670-1675

Oil on canvas, 52.7 x 43 cm

Provenance:

Collection of Paul Cornet (location unknown), in 1953; private collection; sale, London (Sotheby's), 12 July 2001, lot 310 (colour ill., as Circle of Kalf, changed to Willem Kalf at the sale); Amsterdam, with P. De Boer; Alkmaar, with Sander Bijl, sold to Alfred Bader; Milwaukee, collection of Alfred and Isabel Bader

Willem Kalf was born into an affluent milieu in Rotterdam. His birth is recorded in 1619, to Machtelt Gerrit and Jan Jansz. Kalf,¹ a wealthy textile merchant and member of the city's patriciate, who held various posts in its government.² Houbraken's assertion that Willem trained with the Haarlem genre painter and portraitist Hendrick Pot appears untenable;³ he may have mistaken his name for that of Hendrick Potuyl (active 1639-1649) whose penchant for peasant genre and barn scenes is reflected in the early works of Kalf.⁴ By 1642 Kalf was documented in Paris, in the company of Dutch and Flemish artists there.⁵ He returned to Rotterdam late 1646,⁶ and in 1651 was living in Hoorn, where he married Cornelia Pluvier, a calligrapher whose charm and various talents were reported to the Stadholder's secretary Constantijn Huygens.⁷



A notary document in which he confirms the authenticity of a painting by Paulus Brill places Kalf in Amsterdam in 1653,⁸ where he would remain until his sudden death in 1693.⁹ In his early years, he painted farm genre scenes and still life paintings, until 1644, when he turned exclusively to the still lifes of luxury objects for which he is best known. Around 1680 he appears to have given up painting to concentrate on dealing in art. Most of his still life paintings employ a stark blackish background, out of which the objects emerge, isolated in strong light, often displaying fluid handling and deep colours, generating a dramatic effect. He was named among the most famous Amsterdam painters by the poet Jan Vos in his *Struggle between Nature and Death, or the Triumph of the Art of Painting* of 1654,¹⁰ and he was summoned for his opinion in the famous Uylenburgh controversy of 1672.¹¹ His evocative compositions establish his place at the pinnacle of Dutch still life painting of the seventeenth century.

Kalf here arranged a sumptuous display of sea shells and red coral in and around a small black lacquered chest of drawers, with a tortoise shell resting on its top. His choice of objects appears to have been dictated by their expense and beauty, rather than a symbolic or allegorical reference. Indeed, shells formed an important part of the collecting activity of aristocrats, nobility and wealthy burghers across Europe. These objects belonged to the pursuit of universal knowledge, more in a symbolic than a practical sense, bearing reference to exotic locales and rare species of animals.¹² Such private collections formed the basis for the museum and scholarly collections we have today. The depiction of shells was for Kalf only a marginal activity, however, limited to only five known paintings, including the present canvas. These works appear to have been painted in succession, as



they share objects, possibly reflecting a collection to which Kalf had temporary access.¹³ The most lavish of this group is a painting in the Hannema de Stuers Collection in Zwolle, which features a cup fitted with a polished *Turbo marmoretus*.¹⁴ In the collection of the Mauritshuis is a more modest pair of horizontal canvasses.¹⁵ The fourth painting is a vertical canvas with shells on a blue cloth and coral sticking out of an oval box with an open lid.¹⁶ This work, in the Ruzicka Foundation at the Kunsthhaus Zürich, shares dimensions with the present work, and must have been its pendant (**fig. ?**).¹⁶ Besides the coral, they also share the red-and-white shell, but further only expand on each other's variety. The present painting, the more lavish of the two, appears to belong on the left side. The dry, slightly loose handling of both points to the latest phase of Kalf's activity, the second half of the 1670s.¹⁷

1. Abraham Bredius, "Een en ander over Willem Kalf," *Oud Holland* 42, 1925, pp. 208-209.
2. J.H.W. Unger, *De regeering van Rotterdam 1328-1892*, Rotterdam, 1892, *passim*.
3. Houbraken, vol. 2, p. 218.
4. Fred Meier, unpublished report, Rijksbureau voor Kunsthistorische Documentatie, 10 May 2002.
5. L. Dussieux, E. Soulié, *et al.*, *Mémoires inédits sur la vie et les ouvrages des membres de l'Académie royale de peinture et de sculpture...*, Paris, 1854, vol. 1, pp. 354-362, and Appendix II.
6. Grisebach 1974, p. 17.



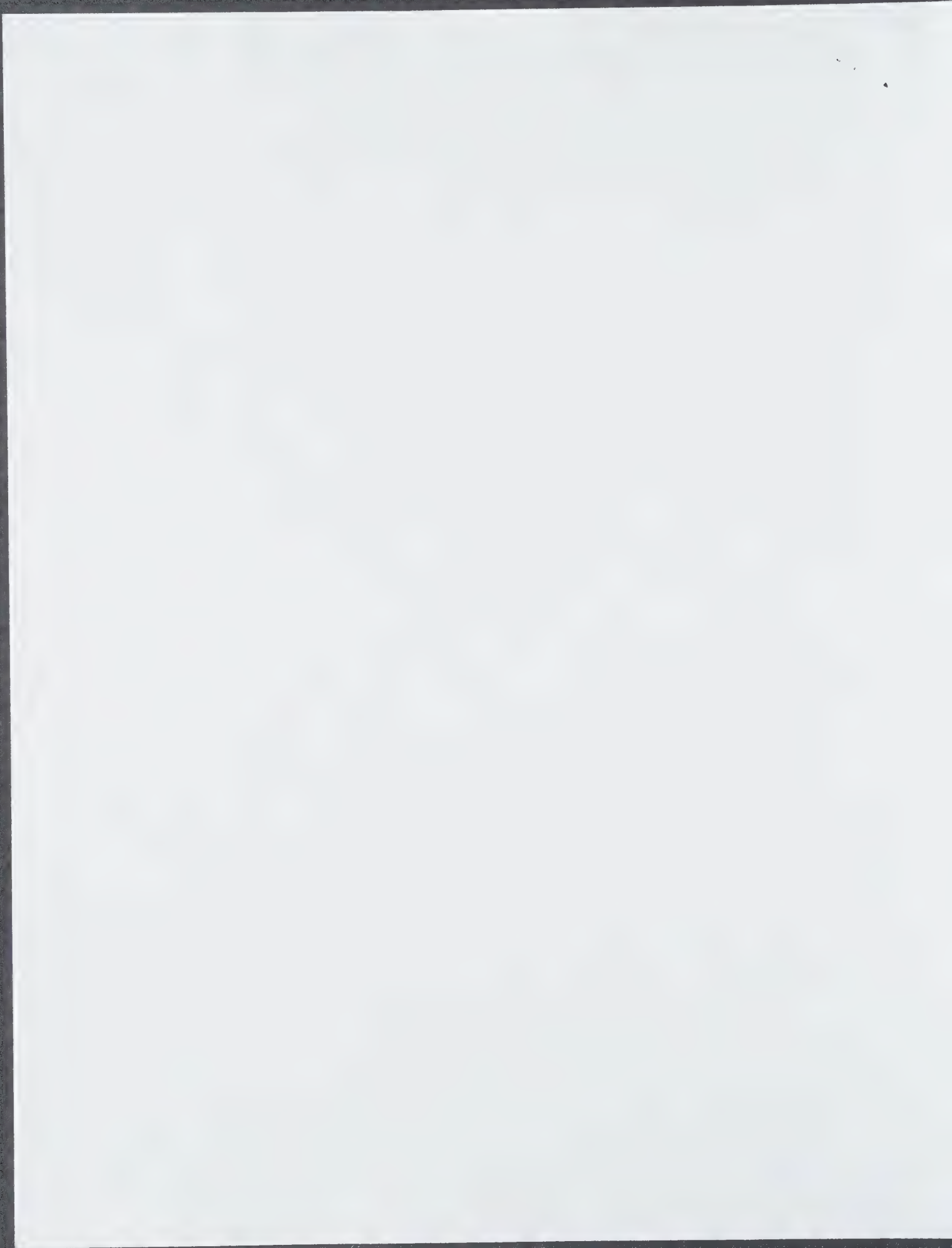
7. Hoorn resident Jacob van der Burch communicated his enthusiasm in a poem and several letters to Huygens; see: Grisebach 1974, Appendix II, pp. 199-206; and: Jan Gerrit van Gelder, "Aantekeningen over Willem Kalf en Cornelia Pluvier," *Oud Holland* 59, 1942, pp. 37-46.
8. Grisebach 1974, p. 20, Appendix I, pp. 191-192, no. 13.
9. Houbraken, vol. 2, pp. 218-219. Houbraken reports that Kalf left his shop in the hands of a colleague, Cornelis Heelemans, to attend evening prayers, and never returned. Upon hearing about Kalf's death several days later, Heelemans succumbed to shock and died that same evening.
10. Jan Vos, *Strydt tusschen de Doodt en Natuur, of Zeege der Schilderunst*, Amsterdam, Jacob Lescaille, 1654; in: *Alle de Gedichten van den Poëet Jan Vos*, Amsterdam, Jacob Lescaille, 1662, p. 141.
11. Grisebach 1974, p. 23, Appendix I, p. 192, no. 17.
12. On the rise of collecting in the United Provinces, see: Elinoor Bergvelt, et al., *Wereld Binnen Handbereik*, exhibition catalogue, Amsterdam (Amsterdams Historisch Museum), 1992.
13. R.K.D. report (see note 4).
14. *Still Life with Shells and Shell Cup*, oil on canvas, 52 x 43 cm, Zwolle, Hannema-de Stuers Foundation, no. 50; see: Grisebach 1974, pp. 280-281, no. 143 (plate 157).
15. *Still Life with Oysters and a Lacquer Chest*, and: *Still Life with Oysters and an Oval Box*, oil on panel, 25 x 33 cm (both panels), both signed, The Hague, Koninklijk Cabinet van Schilderijen Het Mauritshuis, inv. nos. 971 and 972; see: Grisebach 1974, p. 281, nos. 144, 145 (plates 158, 159).



16. See: Grisebach 1974, p. 280, no. 142 (plate 156, as Kalf).

17. The attribution to Kalf was supported by Lucius Grisebach in a letter to the owner, of

19 December 2002.



Willem Kalf (Rotterdam 1619-Amsterdam 1693)

Still Life with Coral and Shells

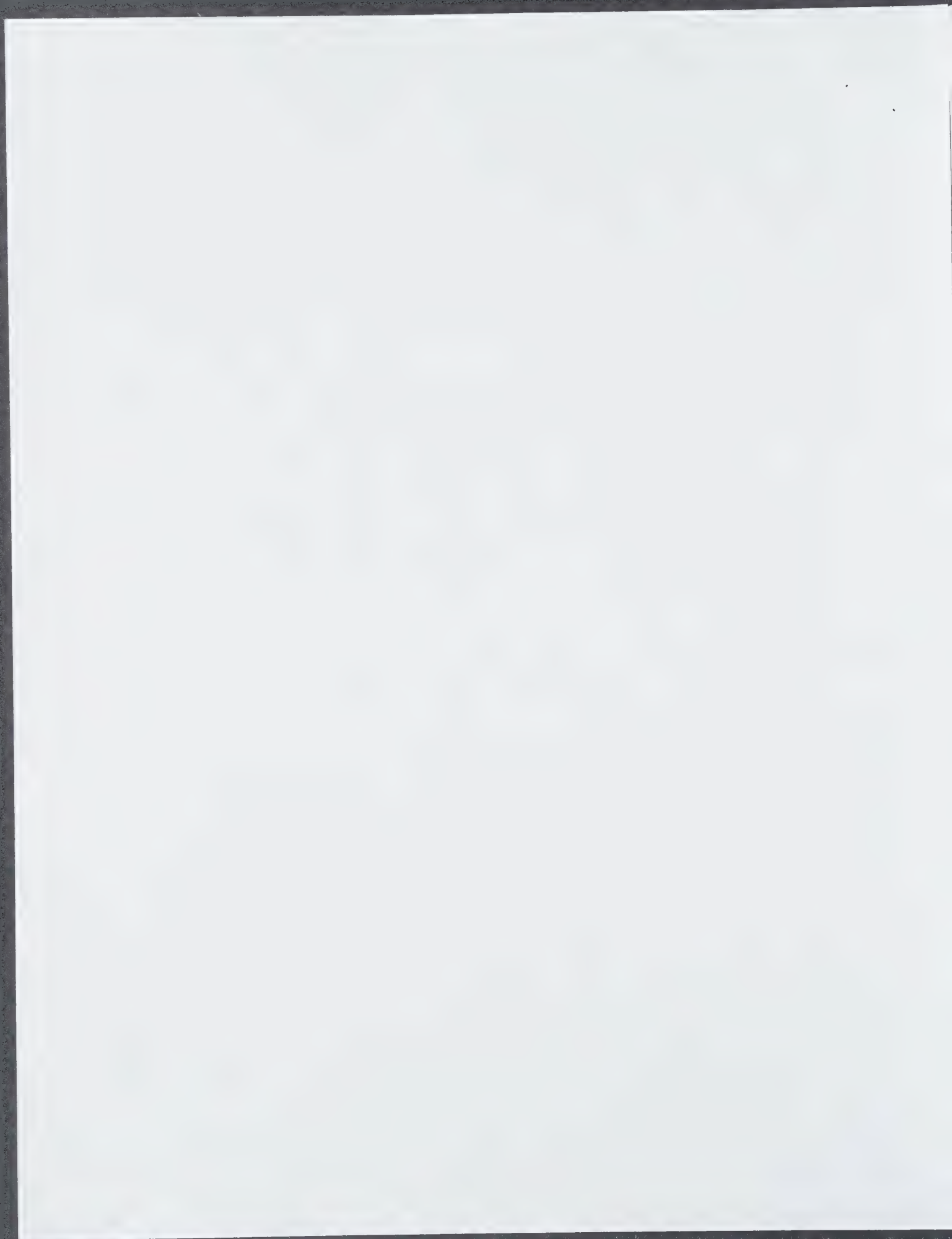
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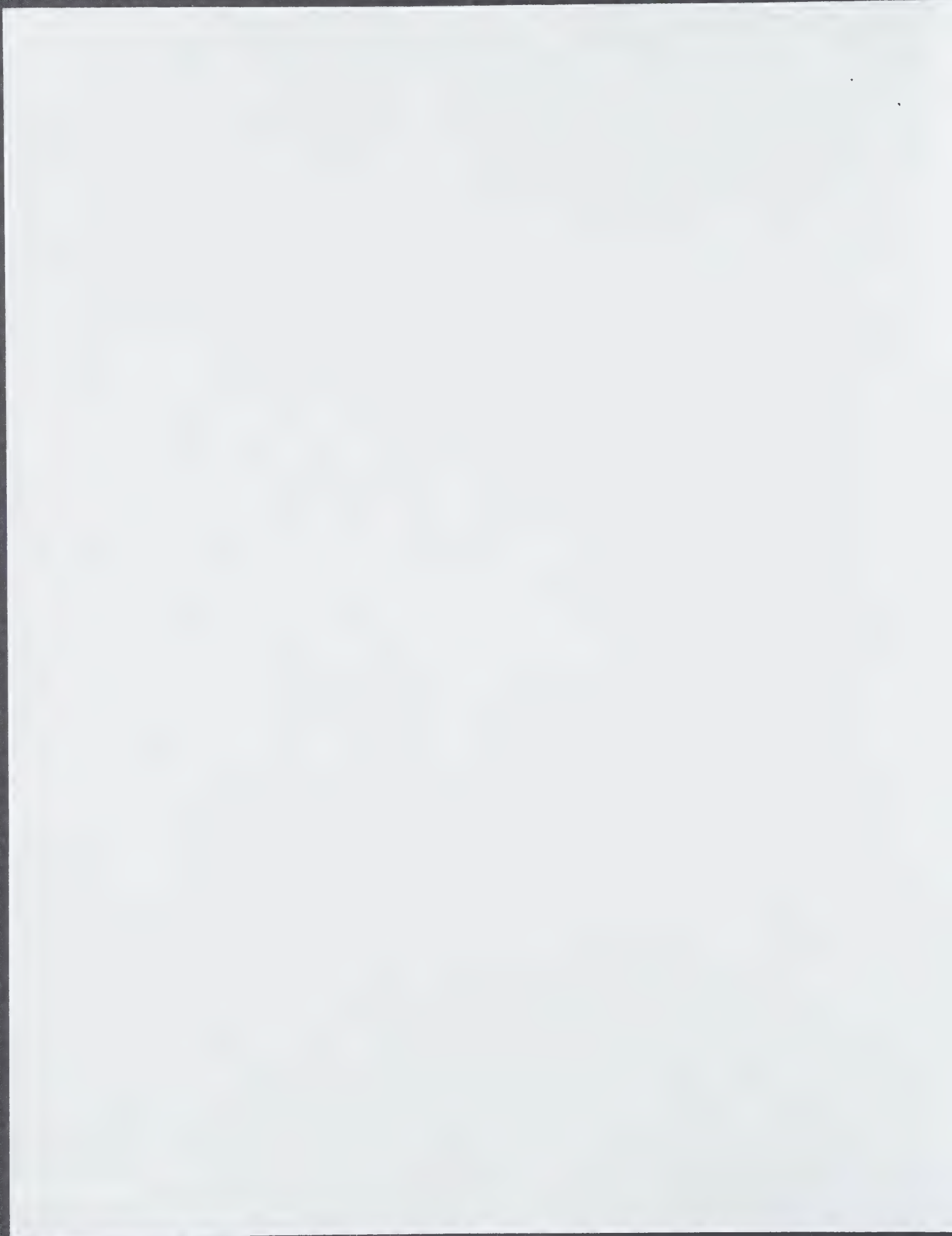
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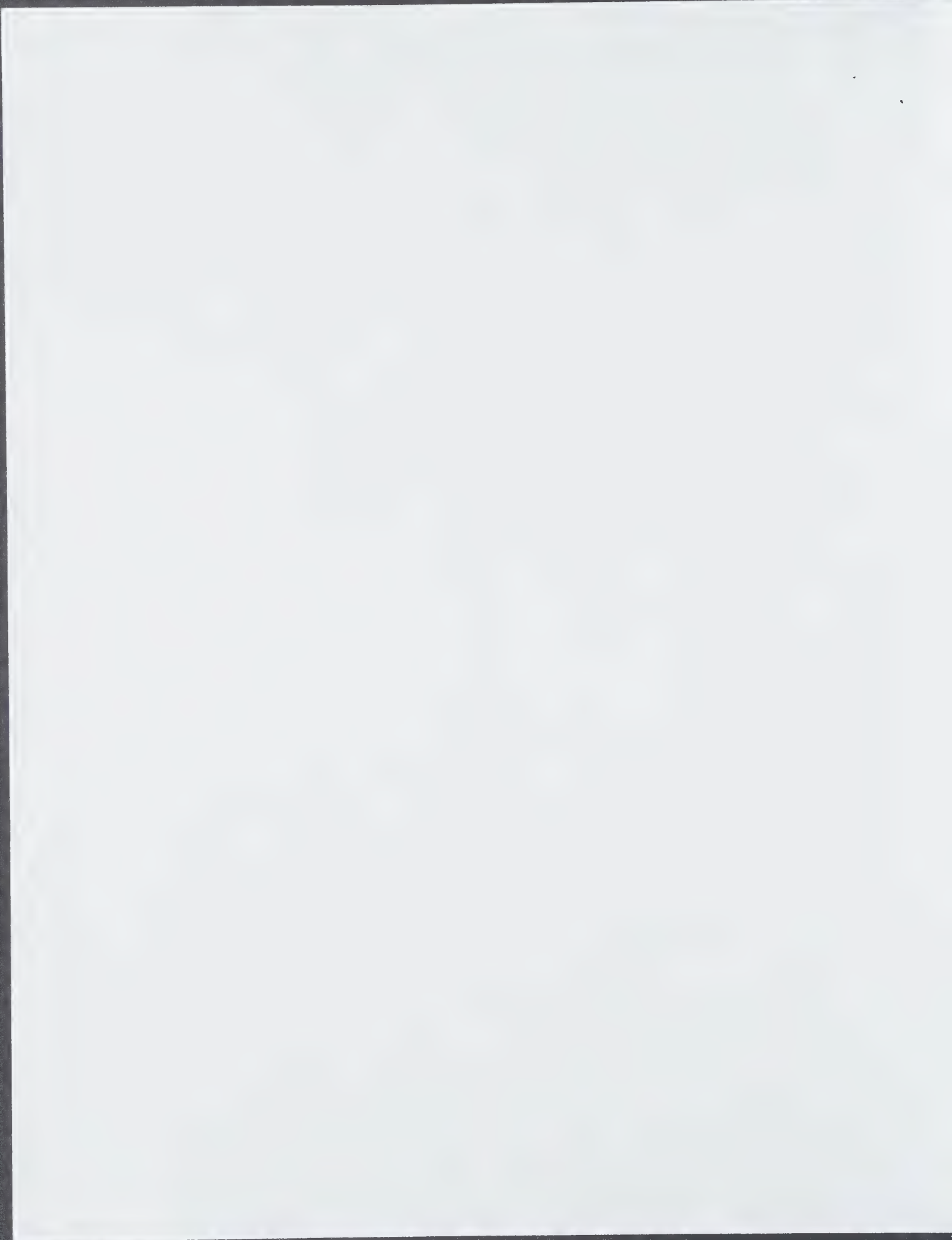
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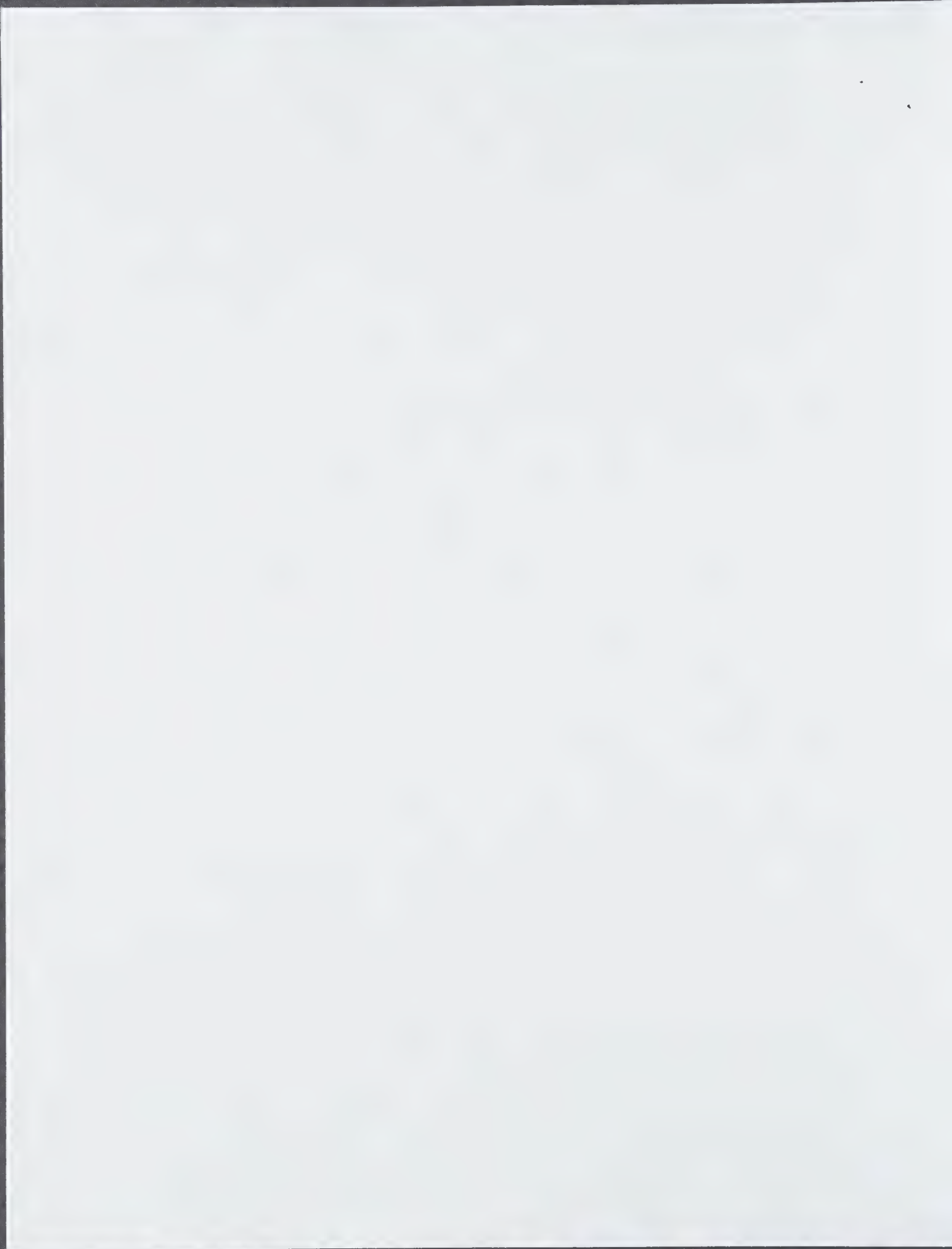
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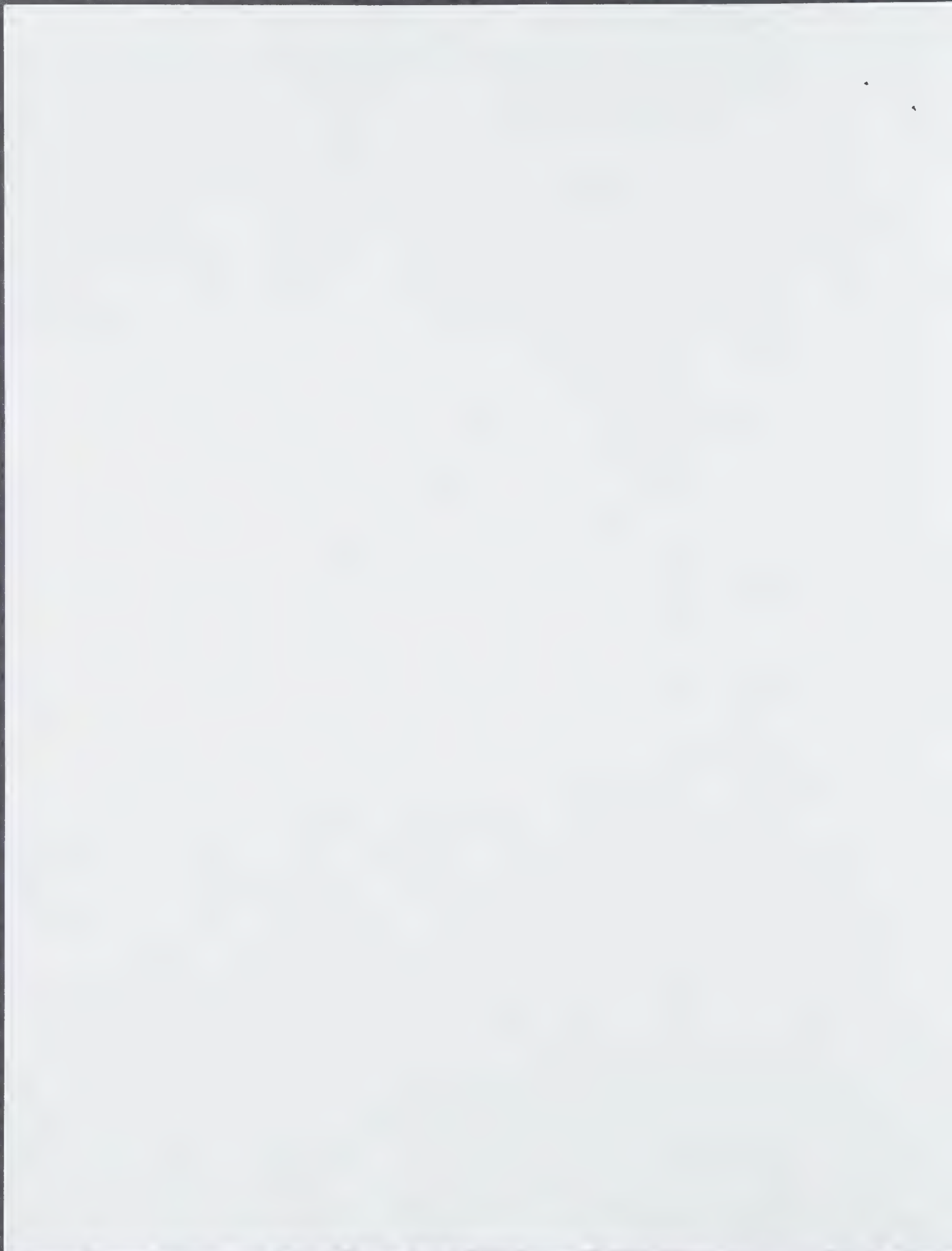


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16. See: Grisebach 1974, p. 280, no. 142 (plate 156, as Kalf).

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19 December 2002.



KUNSTHAUS ZÜRICH

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

Willem Kalf

Zürich, November 2nd, 2003

Dear Dr. Bader,

thank you very much for your kind letter of October 1st! Dr. Becker and I were quite touched by your recalling the late Professor Ruzicka and his predilections. I met recently the son of Otto Hirschmann, who has given me some papers from his father concerning his relation to Professor Ruzicka. He advised him in his collecting, but the actual dealer were normally other people. The still life by Kalf was purchased from Böhler and Steinmeyer in Lucerne in 1951, the price was 7'000 Swiss francs ...

Coming now to our beautiful still lives with corals and shells by Willem Kalf, I can confirm you, that ours has the same measurements and that they formed quite possibly once a pair, as you can see from the compositions: it would be great to have them together again! I would be specially happy, as I have always the problem what to hang next to the most important picture of the collection of Professor Ruzicka, the Apostle Simon by Rembrandt – the Kalf is fitting best but what to do on the other side? To place his twin here would be the perfect solution! At the same time you could establish a lasting memory of your relationship to Professor Ruzicka, leading you half a century after him to acquire such a similar painting...

But meanwhile you certainly like to enjoy your still life in your home. It is one of the very few of this late type described by Lucius Grisebach in his monograph on Kalf, in which the Ruzicka painting is cat. no. 142.

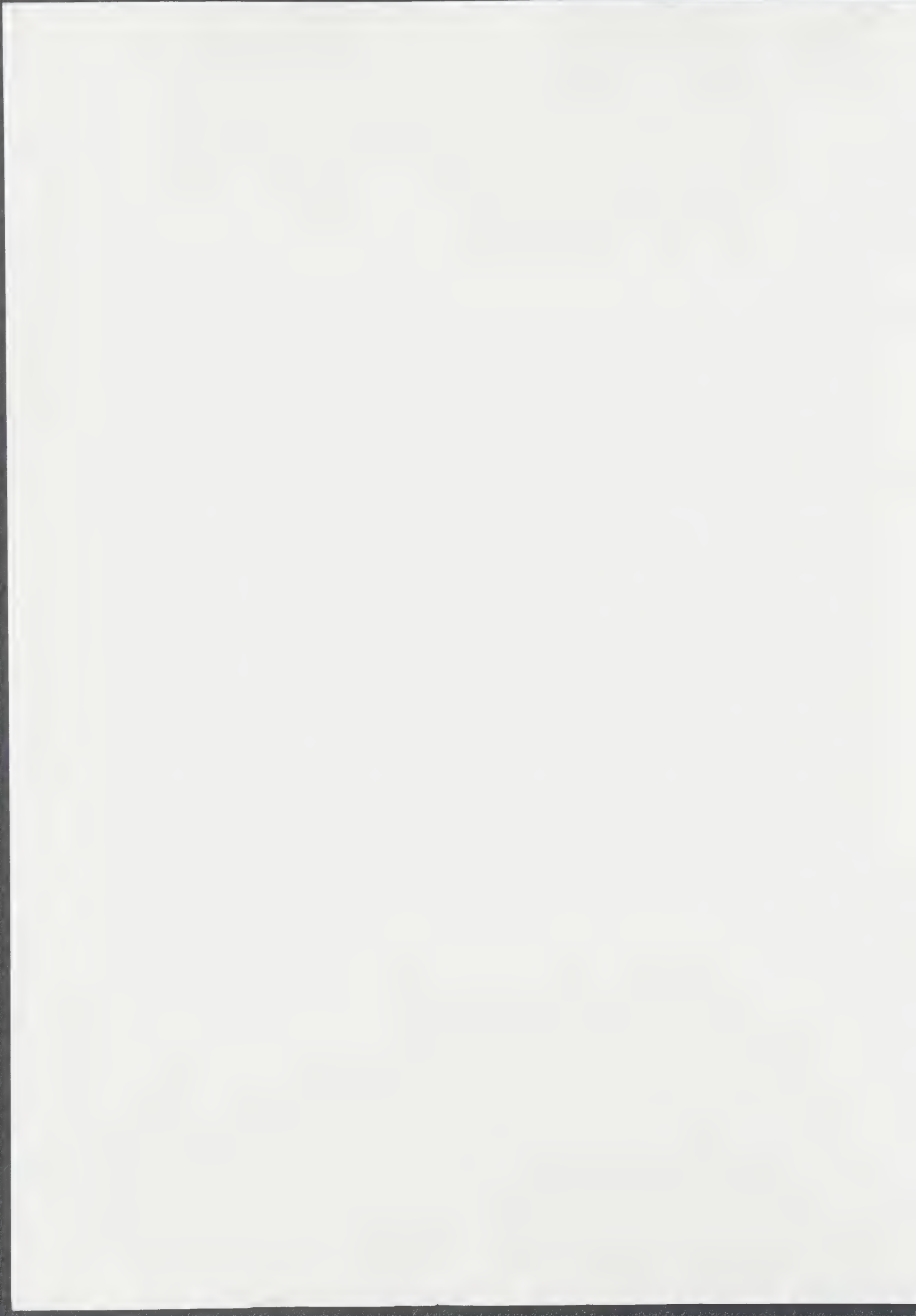
May I recall that we have been in touch about twenty years ago, when I was busy with my monograph on Sandrart? You have sent me very kindly photographs of the Saint John for Hofkammerpräsident Mandl, which I could recommend since as an acquisition for the Town Museum in Munich. I think we met once in person, too, in the Gallery of Clovis Whitfield in London.

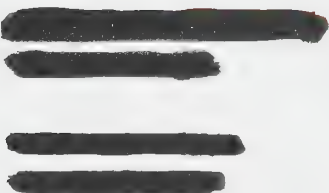
Hoping to hear from you again, with many thanks and kind regards from Dr. Becker,

Yours sincerely,



Christian Klemm





Nürnberg, den 19. Dezember 2002

Willem Kalf: Stilleben mit Muscheln



mit großem Interesse habe ich am 21. November das hier abgebildete *Stilleben mit Muscheln* von Willem Kalf angesehen, das Sie mir nach Nürnberg gebracht hatten.



19. Dezember 2002 / Blatt 2

Das Bild war für mich eine große Überraschung, denn ich kannte es bisher nicht. Es gab darüber kein Material, als ich mit meinem 1974 erschienenen Werkverzeichnis beschäftigt war, weder im RKD in Den Haag noch in anderen Archiven, und es ist mir auch später nie begegnet. Ob sich in den von mir damals ausgewerteten Auktionskatalogen des 18., 19. und frühen 20. Jahrhunderts eine Erwähnung dieses Bildes finden ließe, kann ich heute nicht mehr beurteilen. Wegen der meist gleich lautenden Beschreibungen von Stilleben in solchen Katalogen ist es ohnehin schwierig, sichere Identifizierungen vorzunehmen.

Nach meiner Einschätzung vor dem Hintergrund meiner Kenntnis von Werken Willem Kalfs habe ich nicht den geringsten Grund, an der Eigenhändigkeit zu zweifeln. Ihr Bild hat sehr große Ähnlichkeit mit dem in meinem Werkverzeichnis unter Nr. 142 katalogisierten und mir aus vielen persönlichen Begegnungen besonders vertrauten *Stilleben mit Muscheln und einer Dose mit Korallen* im Kunsthaus Zürich (ehemals Sammlung Ruzicka). Man könnte sich sehr gut vorstellen, dass es einmal dessen Gegenstück war. Motiv, Material und Maße machen das wahrscheinlich. Bekanntlich gibt es in Willem Kalfs Oeuvre insgesamt nur sehr wenig Muschelstilleben, und man datiert sie traditionell ins Spätwerk. Auch die beiden kleinen querformatigen Muschelstilleben gleichen Formats im Mauritshuis (Kat. 144 und 145 in meinem Werkverzeichnis) scheinen als Gegenstücke entstanden zu sein und sind immer bei einander geblieben. Im gleichen Sinne könnten auch Ihr Bild und das Züricher Stilleben einstmals Pendants gewesen sein, die später getrennt wurden. Dieser Frage müsste man aber durch einen Vergleich der beiden Bilder im Original nachgehen.

Ich bitte um Verständnis, dass ich heute – dreißig Jahre nach der Fertigstellung meines Werkverzeichnisses von Willem Kalf und nachdem ich heute nicht mehr an der wissenschaftlichen Diskussion über die niederländische Malerei des 17. Jahrhunderts teilnehme – keine förmlichen Gutachten mehr abgebe.

Dieses persönliche Urteil traue ich mir aber auch heute noch zu, denn schließlich habe ich im Laufe meines Lebens sicherlich mehr Bilder von Willem Kalf aufmerksam studiert als die meisten anderen Menschen auf dieser Welt, auch wenn ich mich seit mehr als dreißig Jahren hauptberuflich mit ganz anderen Kunstbereichen beschäftige.

Mit freundlichen Grüßen



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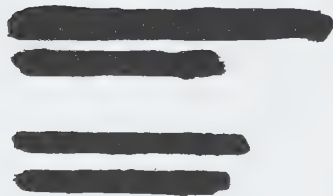
Mit freundlichen Grüßen





neuesmuseum

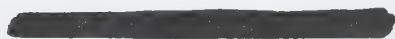
Staatliches Museum für Kunst und Design in Nürnberg



To D. J. de Wit

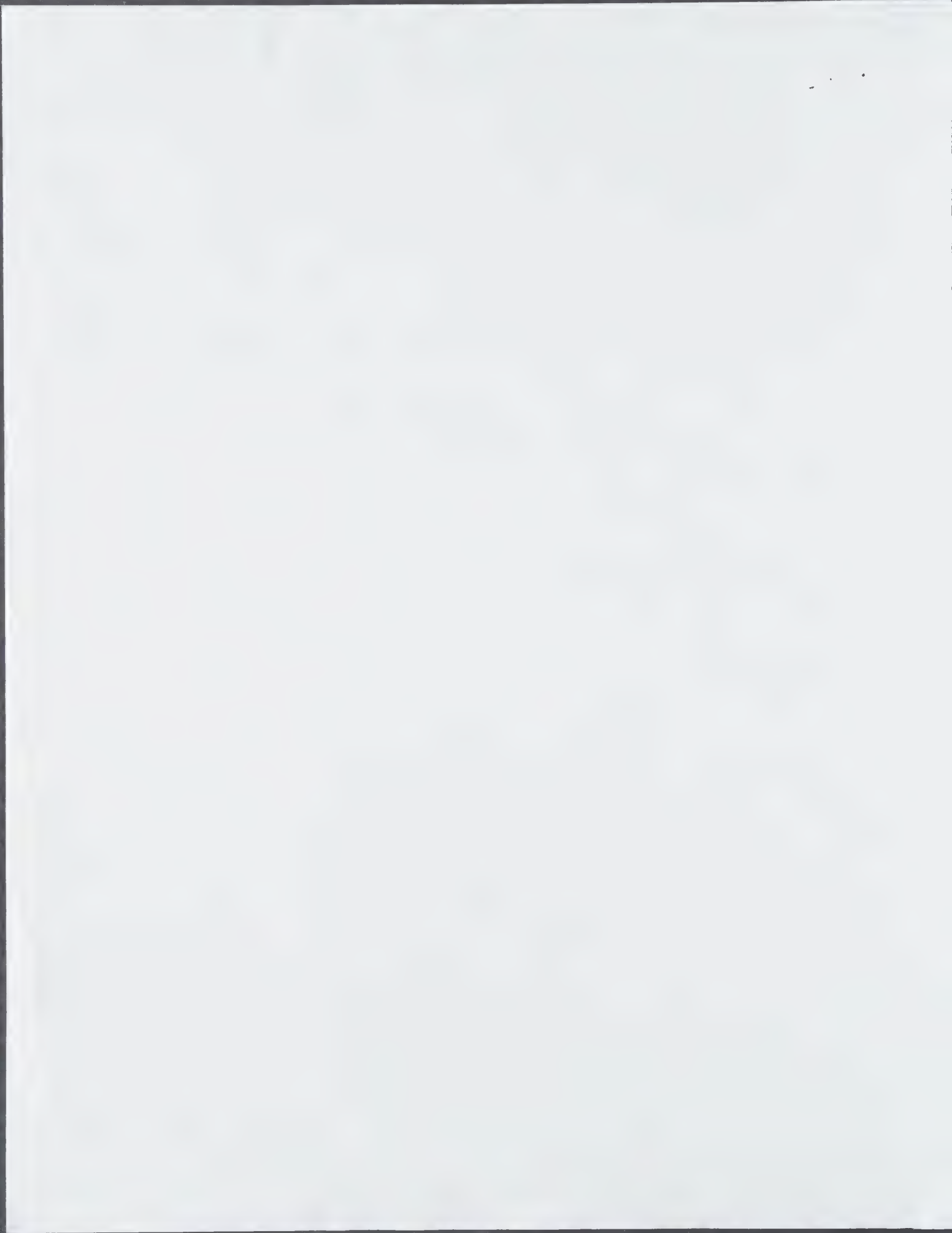
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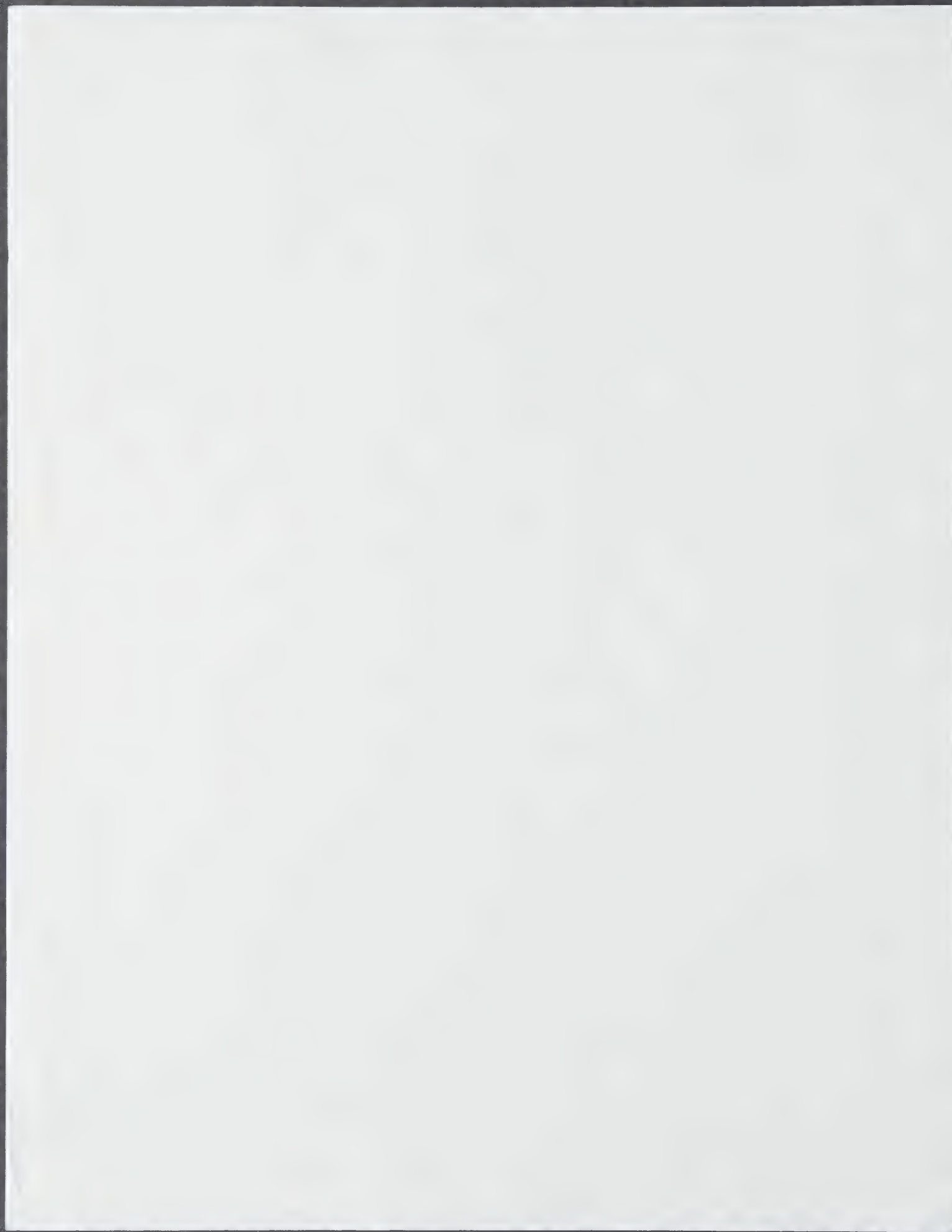
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Ludwig Burchard





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421167



26-5

1-11-67

FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

April 11, 2003

TO: Sander Bijl
Bijl Fine Arts

Page 1 of _2_

FAX #: 011 31 72 5120023

RE: Painting by Kalf

Dear Mr. Bijl,

This is to confirm our telephone conversation today.

You have sold me your Willem Kalf for Eur. 120,000 to be delivered by you to London in July.

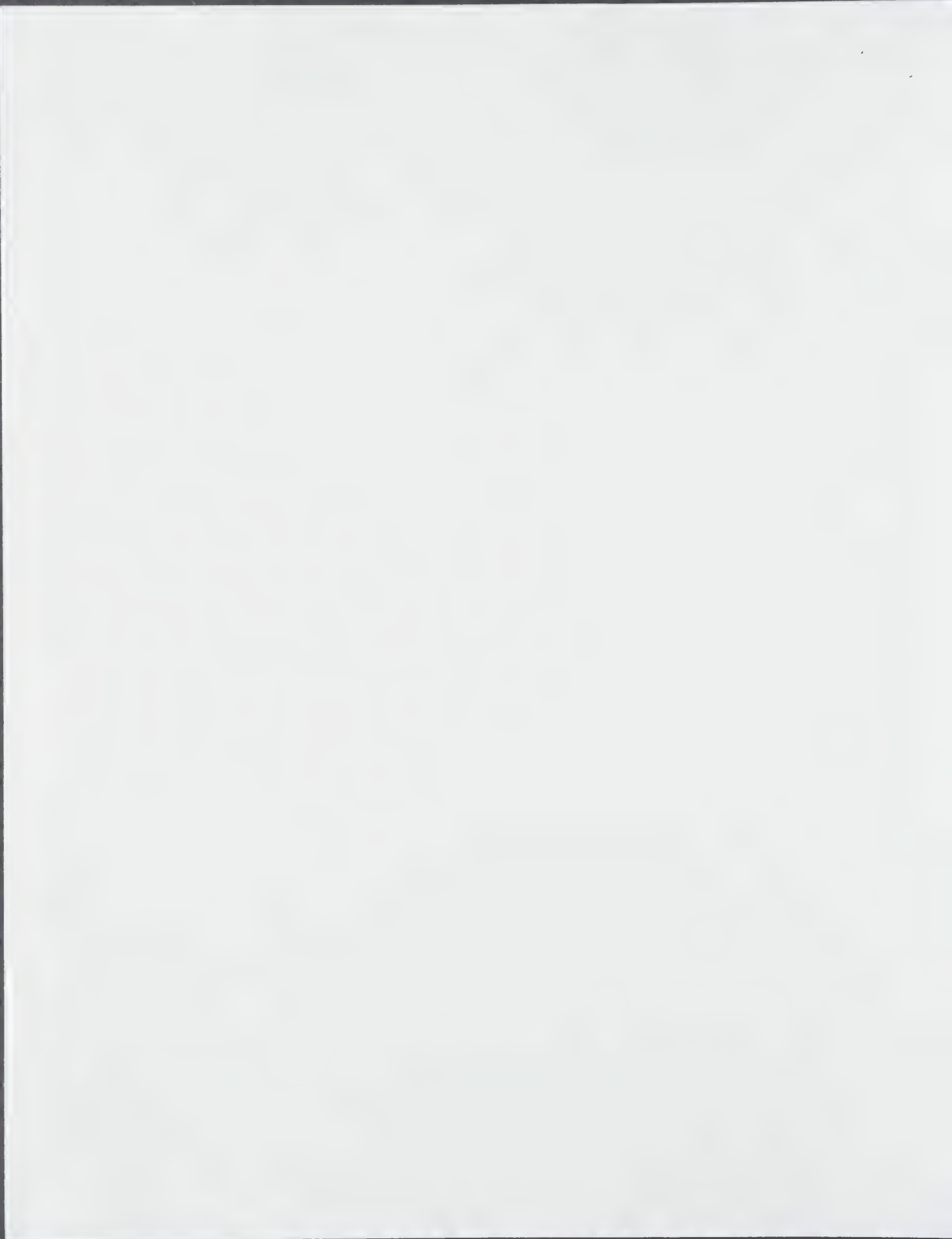
You will insure the painting for Eur. 120,000 until delivery in July.

You will take counsel with your father and put the painting into a fitting frame. Of course, as I explained, I do not expect a period frame but a really fitting frame.

I am immediately asking IFAR to check that the painting has not been stolen.

Shortly after receiving your invoice and immediately after the IFAR information is received I will wire transfer to you Eur. 120,000 and you will provide me in your invoice with all the wire transfer instructions.

I will be in London during the week of the sales, from July 7th to the 11th. If we cannot meet personally you could leave the painting with Clovis Whitfield Fine Arts at 180 New Bond Street, telephone 44-207-499-3592. This is just a few blocks from Sotheby's where Rembrandt's self portrait will be sold on July 10th.



Please mail me Grisebach's and Fred Meijer's opinions in the original and whatever photographs and transparencies you have.

I hope that this will be the first of many paintings that you will sell me.

With best wishes, also to your father, I remain

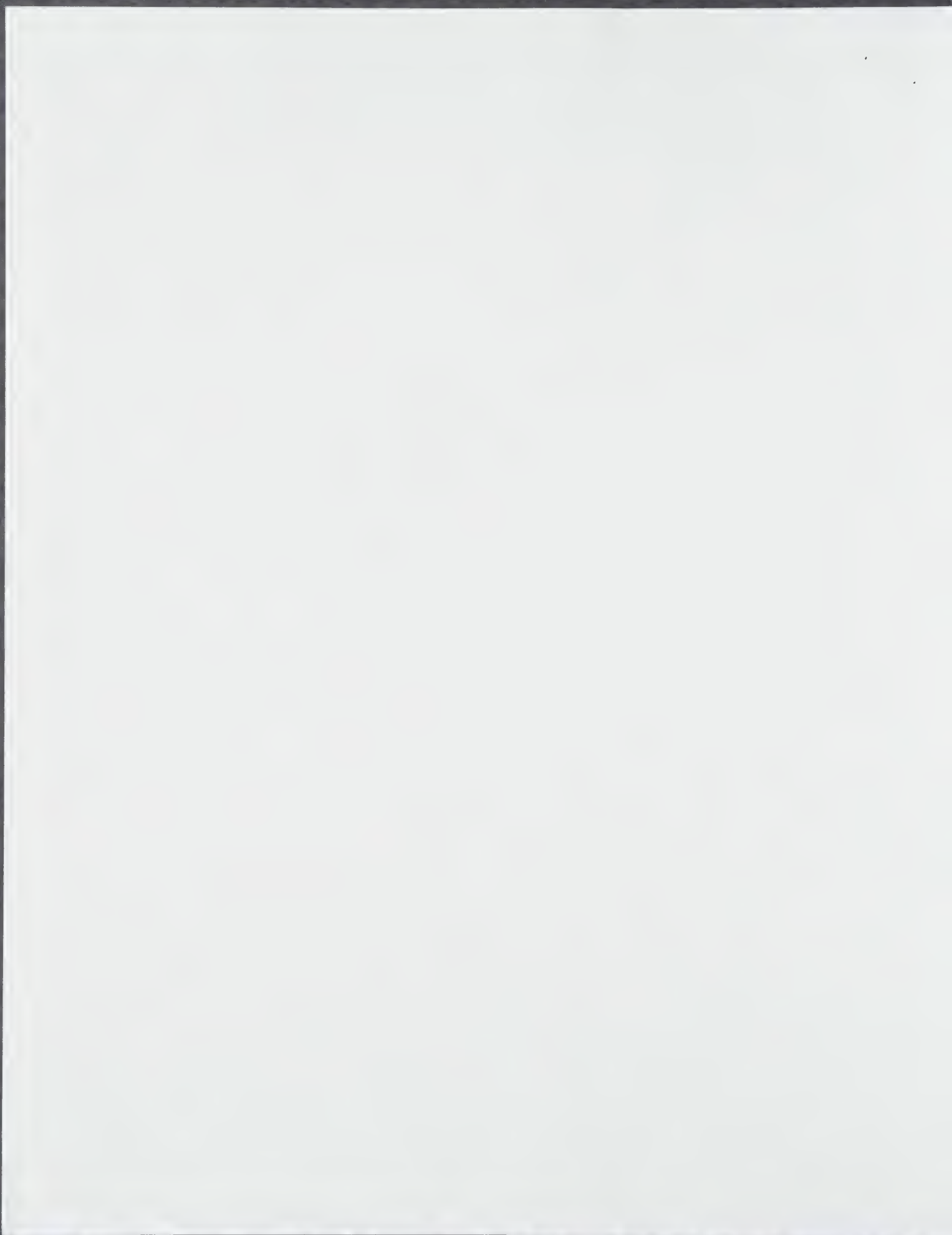
Yours sincerely,

A handwritten signature in cursive script, appearing to read "Alfred Bader".

Alfred Bader

AB/az

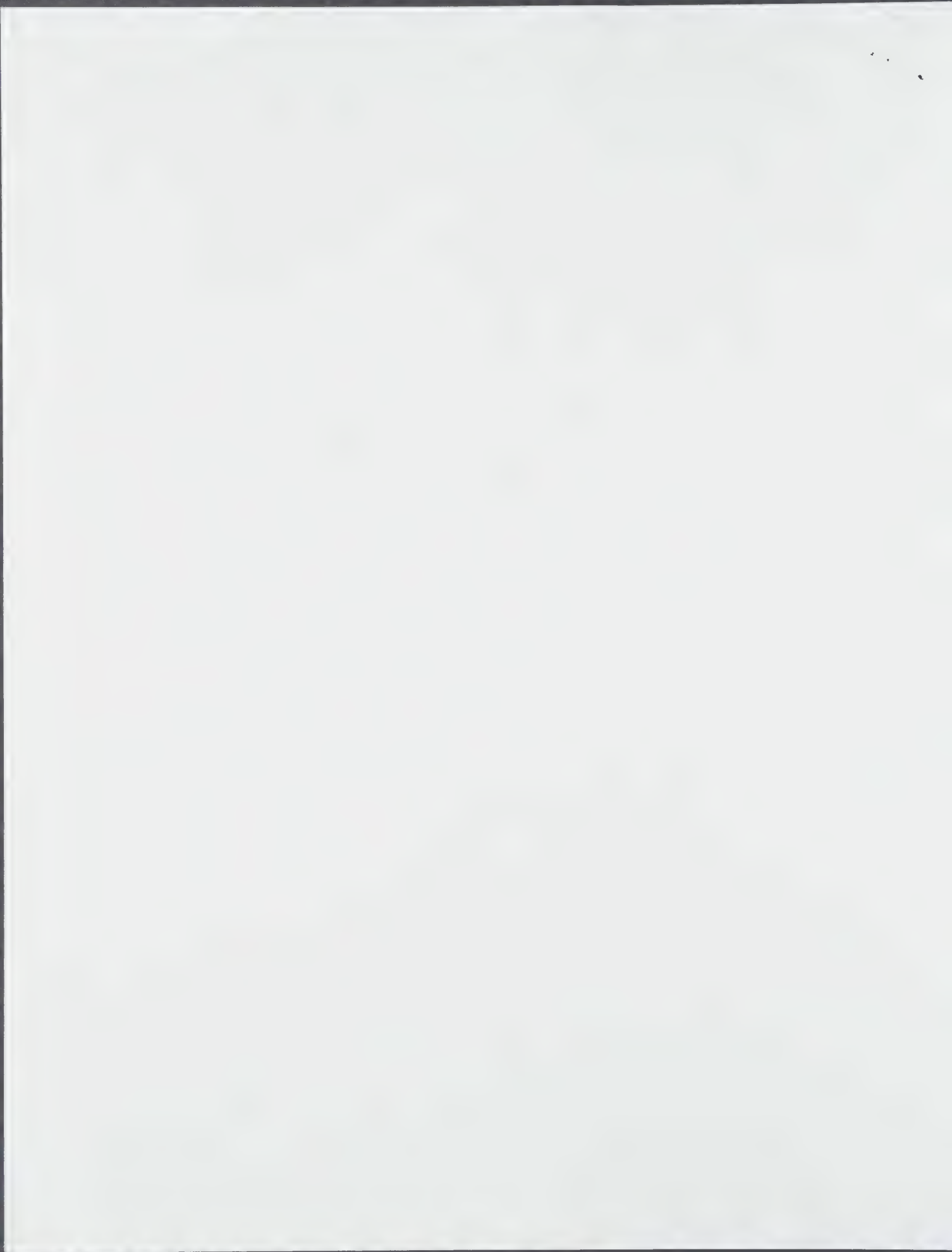
2605



TRANSMISSION VERIFICATION REPORT

TIME : 04/12/2003 15:13

DATE, TIME	04/12 15:13
FAX NO./NAME	01131725120023
DURATION	00:01:08
PAGE(S)	02
RESULT	OK
MODE	STANDARD



Willem Kalf (1619 - 1693)

On a profiled stone table, partly covered with a dark blue cloth, lay a collection of sea shells and coral.. The coral is placed in the lower drawer of a jewelery chest. From a drawer above hangs a string of red beads, and on top of the chest rests a tortoise shell.

 Oil on canvas, 53 x 43 cm (21 x 17 in.)

Provenance: Collection Paul Cornet (1892-1977), (unknown where), by c. 1953

Literature: Unpublished – this recently discovered picture was unknown to Lucius Grisebach, the author of the ground-breaking monograph on Willem Kalf which was published in 1974.

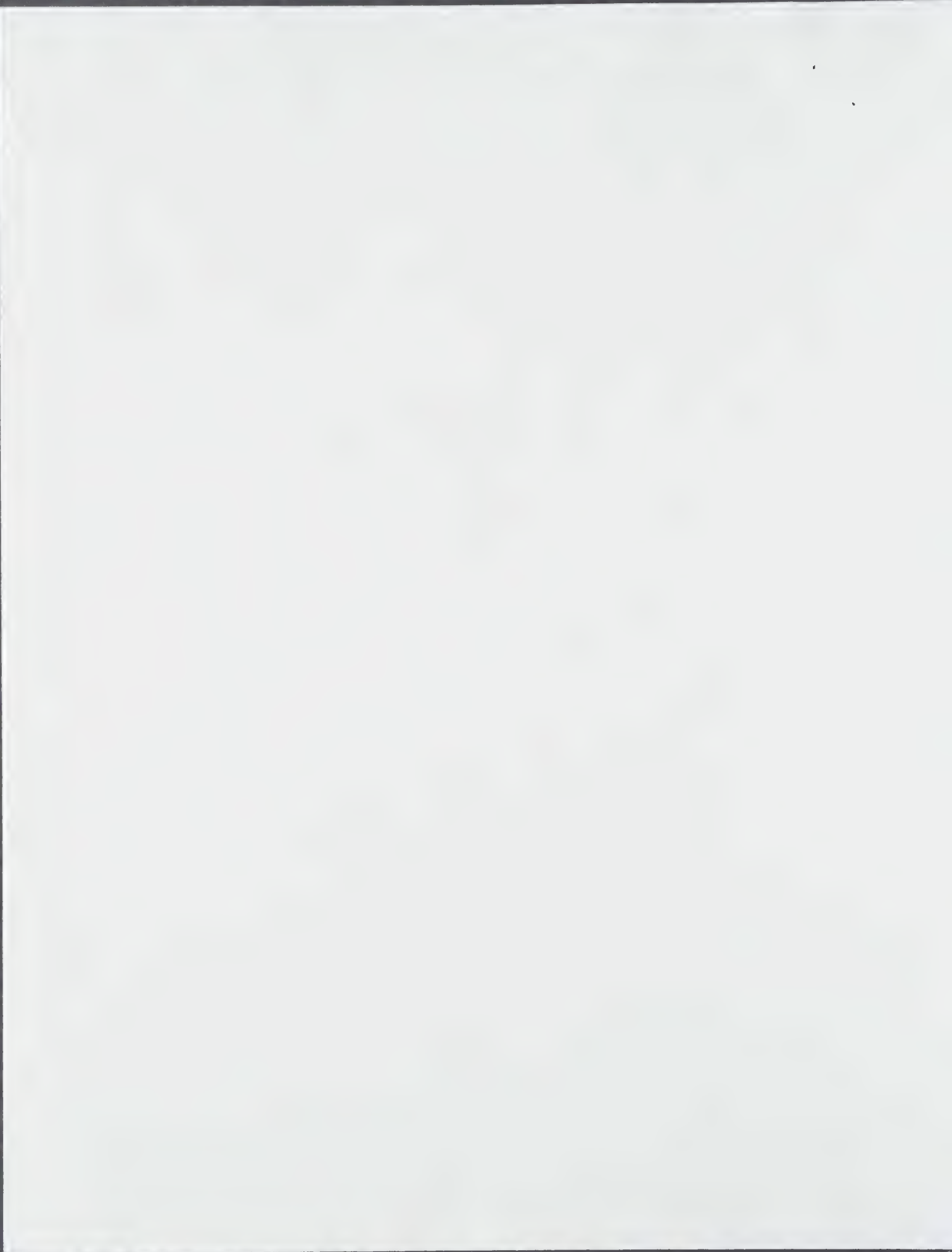
Willem Kalf was the son of Jan Jansz. Calff, a cloth merchant and member of the local government in Rotterdam. He was baptised there on 3rd November 1619. Reportedly, his teacher was Hendrick Pot, but that is probably a mistake. It is more likely that he was taught by Hendrick Potuyt, a painter of genre scenes and barn interiors. The latter were also Kalf's earliest subjects. Most of those paintings, usually on small panels, must have been produced during the artist's sojourn in Paris, where he worked from c.1641, returning to Rotterdam in 1646. Kalf was living in Hoorn at the time of his marriage to Cornelia Pluvier in 1651, but he had moved to Amsterdam by 1653, where he remained until his death on 31st July 1693. He is reported to have given up painting in his later years and is believed to have devoted himself to art dealing instead. This early end of his painting career appears to be corroborated by the fact that his last known dated work is from 1680. As far as we know, Kalf painted still lifes only – even though his early barn interiors and farm yards border on genre, they also make it clear that figure painting was not the artist's *forte*.

Willem Kalf is best known for his still lifes of luxury items, displayed against a dark – if not black – background, often on a table covered with an opulent eastern rug. Despite the high quality and luxury status of the objects he rendered, the compositions of those still lifes are often restricted in their opulence. Kalf would concentrate on a few items per painting, which he would render to their best advantage – perfectly arranged and dramatically lit. More often than not, his lighting had the effect of modern spotlights. His earliest experiments in the field of the luxury still life date back to his Paris period, where some of his more elaborate still lifes originated, but most of them were painted during his years in Amsterdam,

C O N D I T I O N S

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

*** to go with letter U02-865 of 10th May 2002 ***



where he was highly successful and lauded by critics and poets.

Kalf painted only a few still lifes of shells. Until the present painting emerged, only four examples were known. These shell pictures are clearly related to his luxury still lifes. A highly similar, but slightly more elaborate example is in the collection of the Ruzicka Stiftung, Zürich, while a slightly more opulent shell painting, featuring a prominent shell cup, made up of a polished *Turbo marmoretus*, is in the Hannema de Stuers collection near Heino, while a small pair on panel is in the Mauritshuis, The Hague.¹

It is quite likely that these five shell still lifes by Kalf – the present one included – originated within a short period of time, since their type and execution are quite similar. It is not easy to establish a firm chronology for Kalf's work after his return to Holland, but judging from the few known dated works it would seem that his handling became somewhat less smooth with time. In that respect the small group of shell still lifes, of which the handling is rather dry and brittle-looking, should probably be regarded as fairly late works, perhaps dating from the second half of the 1670s.²

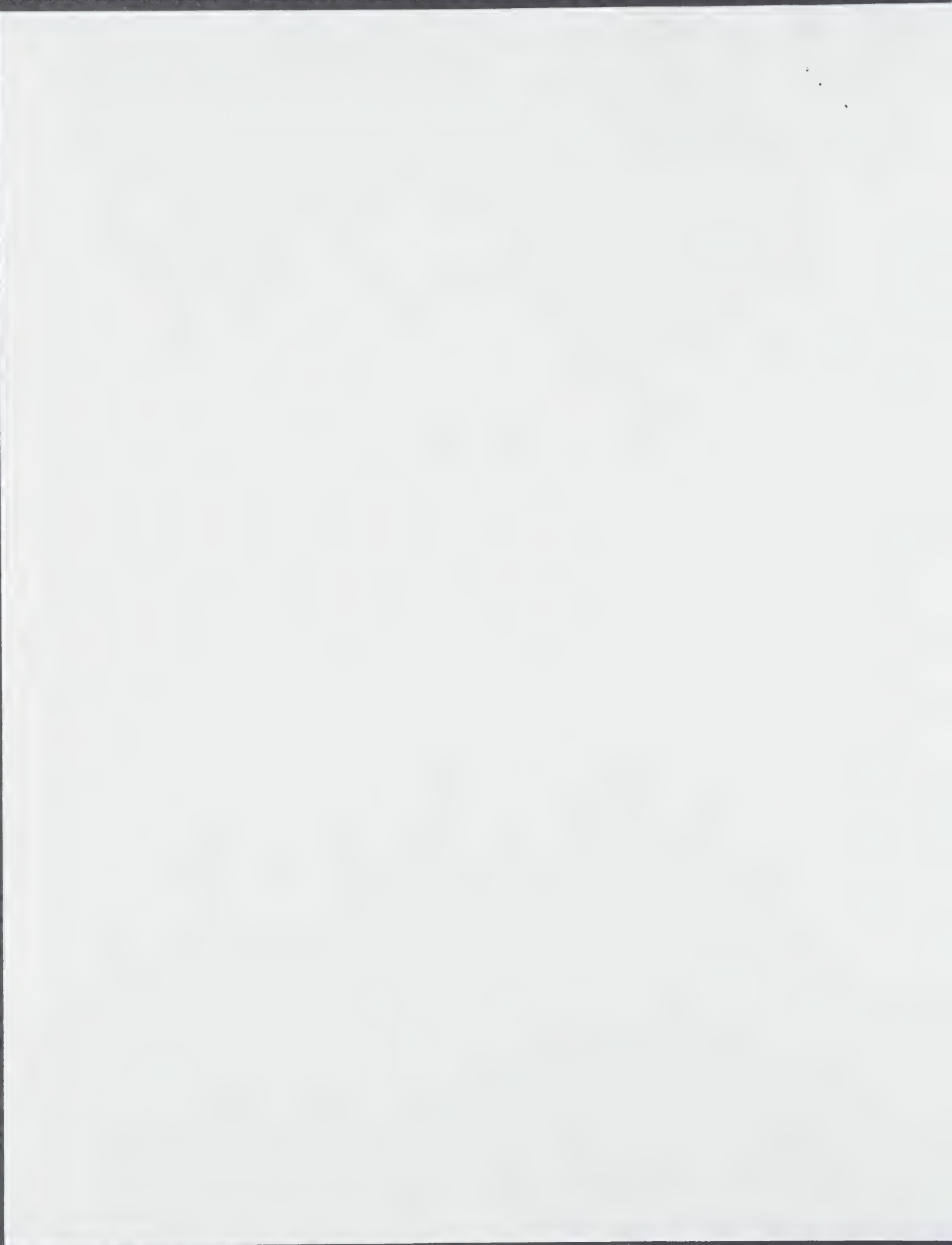
The collecting of exotic sea shells was a distinguished activity during the 17th century. Intriguing sea shells like the ones represented in Kalf's shell still lifes could be found in many collections of rarities and naturalia. They were brought to the Netherlands by the West and East India trading companies. Paintings with prominent exotic shells have been painted in Holland throughout the 17th century, while pure shell still lifes were painted from the 1630s until the end of the last decade: probably the first examples were produced by Balthasar van der Ast at Delft in the 1630s, while Adriaen Coorte painted his few intricate still lifes of shells in the years 1696 to 1698.³ Nevertheless, the number of still lifes of shells from 17th-century Holland that have come down to us is restricted to, at most, a few dozen.

Kalf probably produced these few still lifes of shells on his own accord, rather than on commission. Some of the shells occur in one or more of the other examples. The fiercely pointed *Murex haustellum* in this painting also appears in the Hannema painting, while the red-and white shell to its left also can be found in the Ruzicka picture. The unpolished *Turbo marmoratus* appears in all but the Ruzicka painting. For others of the depicted shells it is less clear whether Kalf portrayed the same, or only similar items. The corals in all three pictures that include them differ, but it would seem that Kalf based them on a general idea of what such corals looked like, and adapted the shape and size to the needs of his composition. The fact that these five still lifes of shells share several objects among themselves would indicate that Kalf depicted shells from a collection which he formed himself, or to which he had easy access. It seems unlikely, though, that he painted five similar still lifes on commission for the owner of the shells. On the other hand, one may wonder if the fact that Kalf painted only five such (known) works may be due to the fact that they

CONDITIONS

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* * * to go with letter U02-865 of 10th May 2002 * * *



did not have the success he expected them to have or, instead, that the models were only available to him for a limited period of time, which did not allow him to produce more still lifes to display them in.

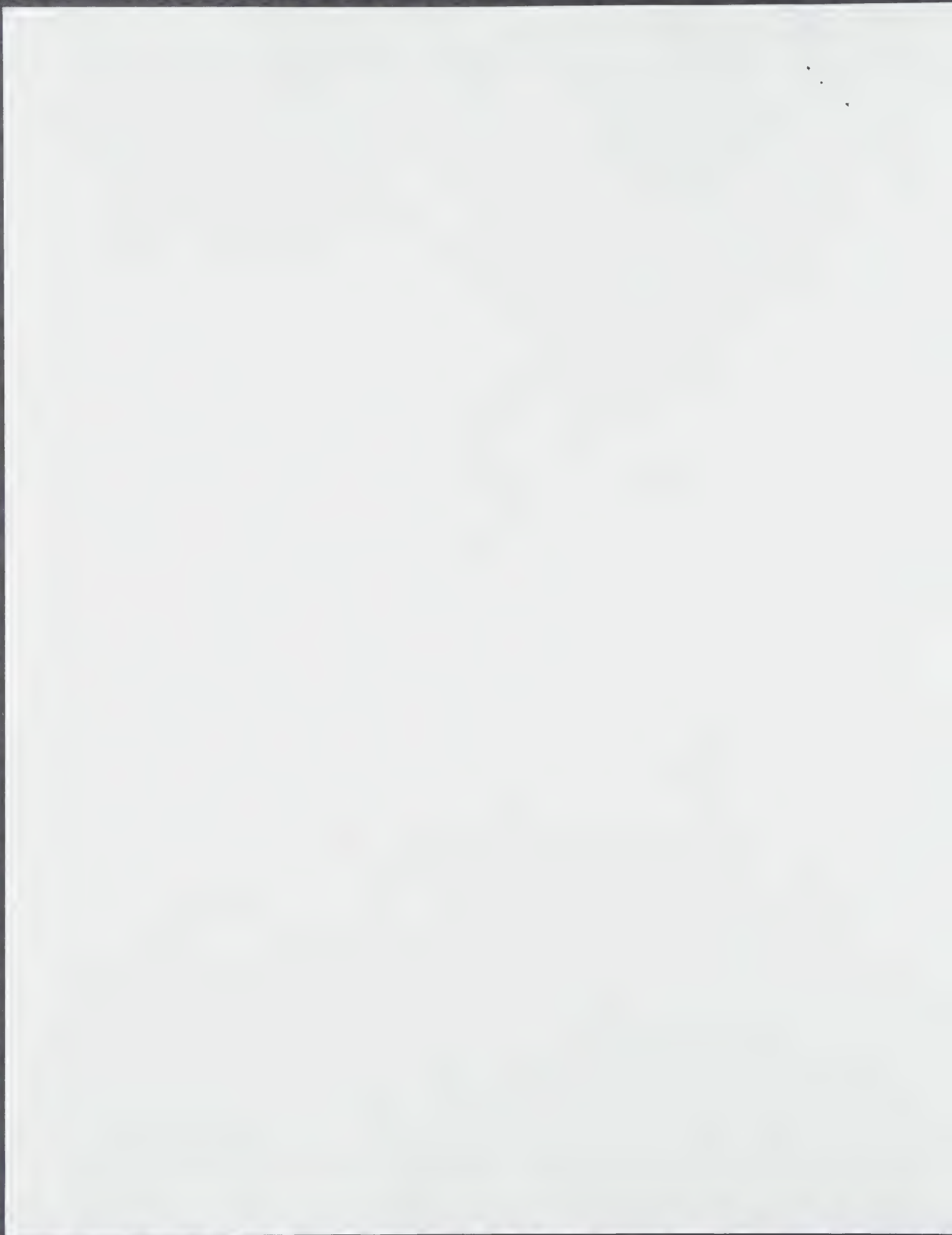
Each of Kalf's shell still lifes includes a different jewel casket, except for the Heino painting and one of the Mauritshuis pair, which share their lacquer chest. This suggests a deliberate choice of the artist. The two other vertical examples include an oriental tapestry, while in the present painting Kalf chose for the dark blue tablecloth which can also be found in several other examples of his work.⁴ The tortoise shell, which rests on top of the jewelry chest, can not be found in any other Kalf still life. Like the shells, however, it is the former 'home' of an animal, and tortoise shell was highly esteemed for its qualities for use in luxurious and decorative objects. It could be used for the cover of small boxes, set in silver or gold, or, for example, in thin layers for the decoration of expensive picture frames.

It is unlikely that Willem Kalf wanted to convey some kind of deeper thought with such paintings. His first and foremost aim must have been to show – as in most of his still lifes of costly items – the joy and excitement of owning such special objects. In addition, however, for many contemporary viewers, these items would represent the diversity of God's creation. In this context, it may be remembered that the vicar and collector of shells, François Valentijn, remarked in defence against those who mocked the 'idiocy' of collecting such shells, that if God had occupied himself with the creation of such small but intricate objects, it could not be a folly to admire them.⁵

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*** to go with letter U02-865 of 10th May 2002 ***



Photocopies of Kalf's other known still lifes of shells are included with this report

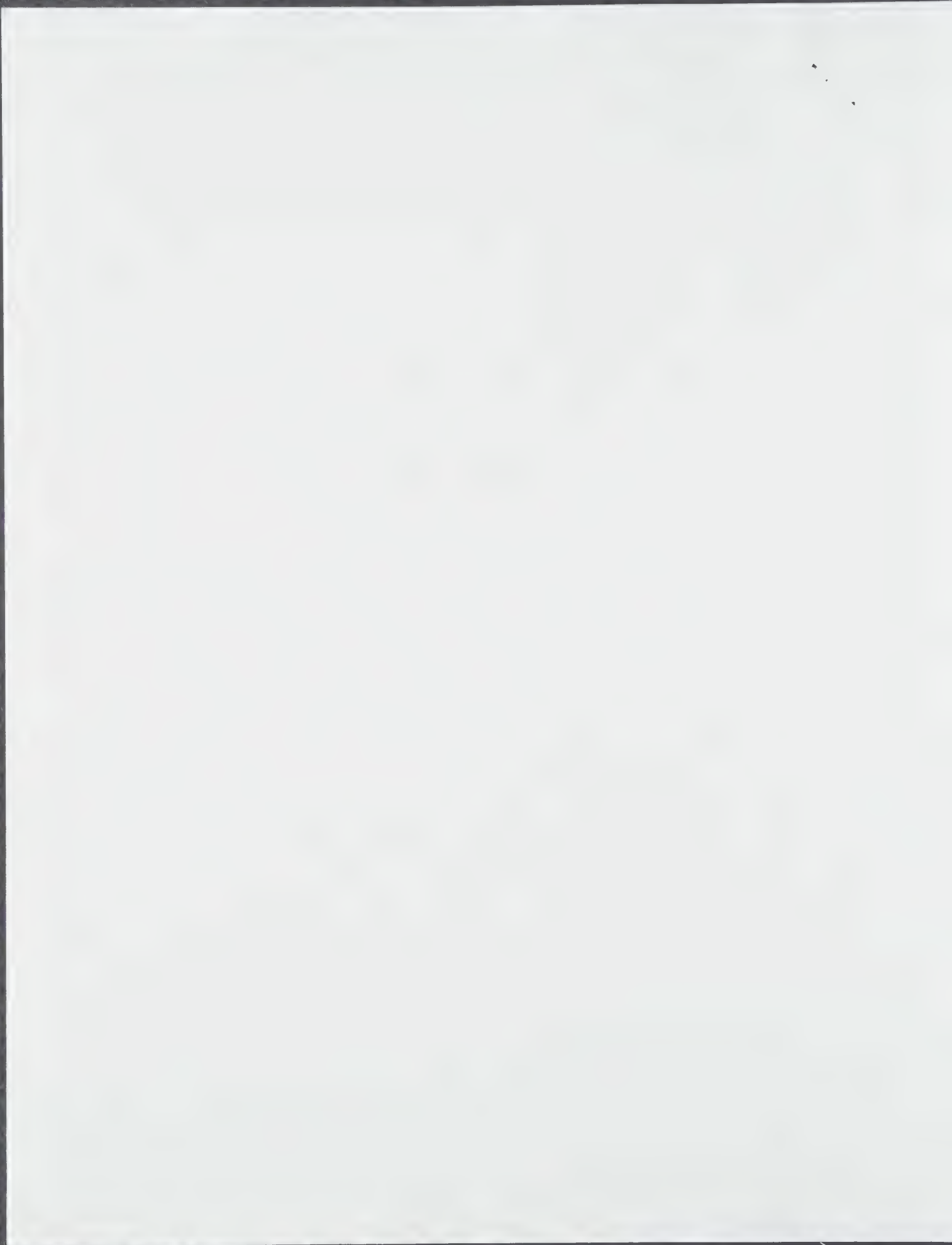
NOTES

1. Respectively, L. Grisebach, *Willem Kalf 1619-1693*, Berlin 1974, nos. 142 (on canvas, 55 x 44 cm, Ruzicka Stiftung, Zürich, inv.no. R 52), 143 (on canvas, 52 x 43 cm, Hannema de Stuers Foundation, Kasteel het Nijenhuis, near Heino, cat.1967, no. 50) and 144 & 145 (both on panel, 25 x 33 cm, signed, Mauritshuis, The Hague, nos. 971 & 972).
2. Grisebach, in his monograph (see note 1), pp. 176-9, discussed the previously known group of four shell still lifes separately, and placed them at the end of his catalogue. He concluded that they were not easily dated, but that they most probably originated towards the end of Kalf's painting career.
3. On shells in 17th-century Holland and on shell still-lifes see R. van 't Zelfde, "O seldsaem dierken dat so schoon paleys bewoonet!" Exotische schelpen in de Noord- en Zuid-Nederlandse schilderkunst van de zestiende en de zeventiende eeuw', *Standplaats: RKD / Standplaats: Academie*, Delft/Zwolle 2001, pp. 41-76
4. Among them, an example from 1656 at the Szépművészeti Múzeum, Budapest, inv.no. 3832.
5. See R. van 't Zelfde, op. cit. (note 3), p. 41. It is interesting to note that Gerard de Lairese, in his *Groot schilderboeck* of 1707, explicitly praised the pictorial quality of Kalf's paintings, and referred to them as 'vanitasses', but remarks a few pages onwards that 'Kalf never produced anything of importance which contained particular meaning or which could be applied to anything' (pp. 266 and 268 in the 1740 edition, respectively)

CONDITIONS

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All liability for consequences of this free service is excluded.

*** to go with letter U02-865 of 10th May 2002 ***



Agnes Etherington Art Centre

David de Witt
Bader Curator of European Art

26 March 2003

Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 East Juneau Ave.
Milwaukee, Wisconsin 53202

Dear Alfred,

Hendrickje continues to enchant us from behind the varnish of Bredius 112. Here are my printouts of the copy photos I took from Dacier's book on Saint-Aubin's illustrations of the Van Loo sale catalogue. Saint-Aubin's sketch is loose, but it can be connected, detail by detail, to Bredius 112. This is the painting that was in Van Loo's collection. The arch should not be seen as a problem, in my view. Kilgore's painting does not have one, but it is surely the same as the one in Saint-Aubin's sketch of the related lot in the Van Loo sale.

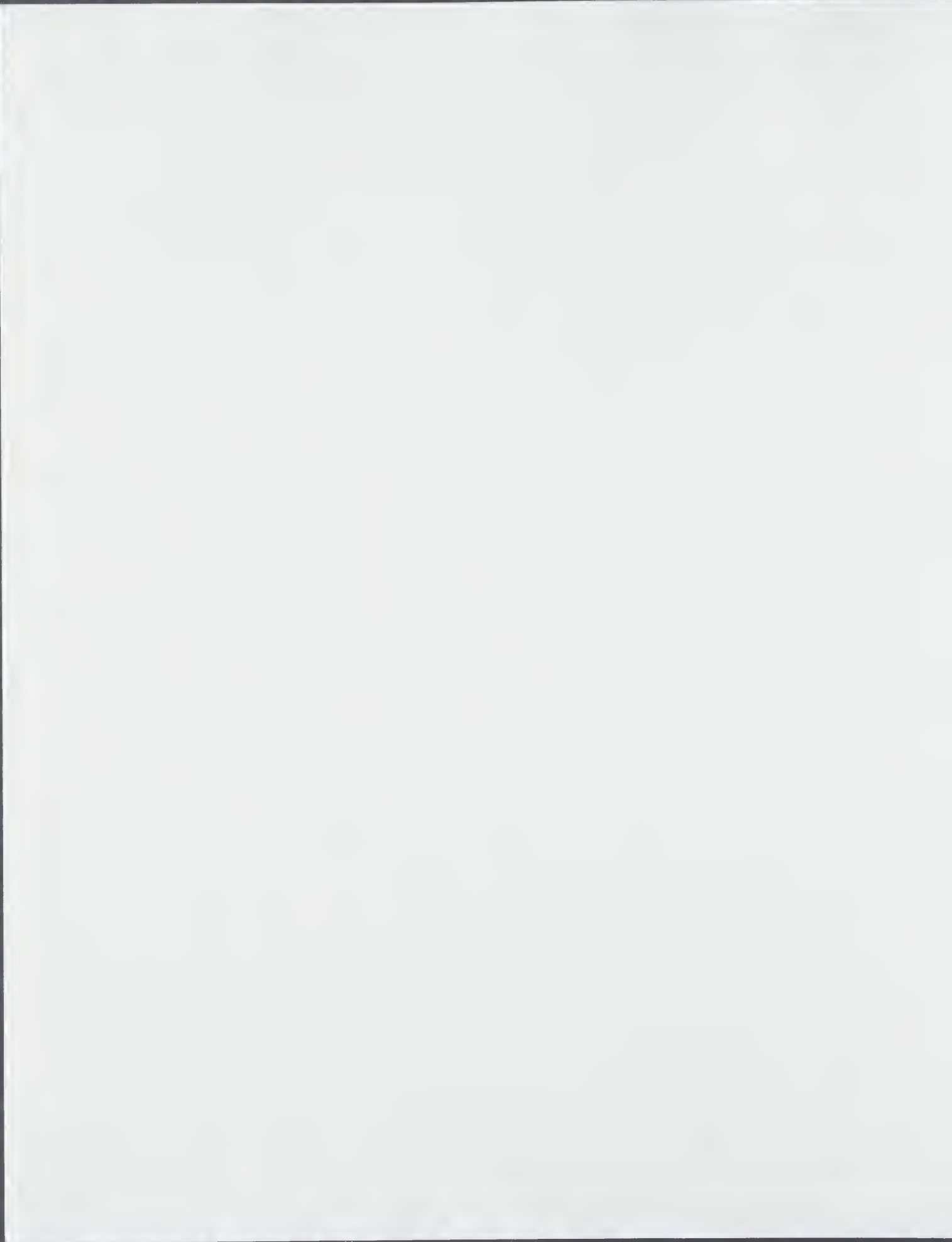
You will also find enclosed an ektachrome and Fred Meier's entry on an interesting painting by Willem Kalf, that is on the market. It is not a classic Kalf, but it is an honest one. It does show the same problem as most surviving works by the artist: the visual recession of fugitive layers against the background. This painting comes by way of Martin Bijl.

I am still curious to hear Otto's assessment of the Dorotheum Heraclitus.

With all best wishes,



David deWitt



Subject: Martin Bijl's telephone number
From: David A de Witt <3dad5@post.queensu.ca>
Date: Fri, 4 Apr 2003 16:05:24 -0500 (EST)
To: Alfred Bader <baderfa@execpc.com>

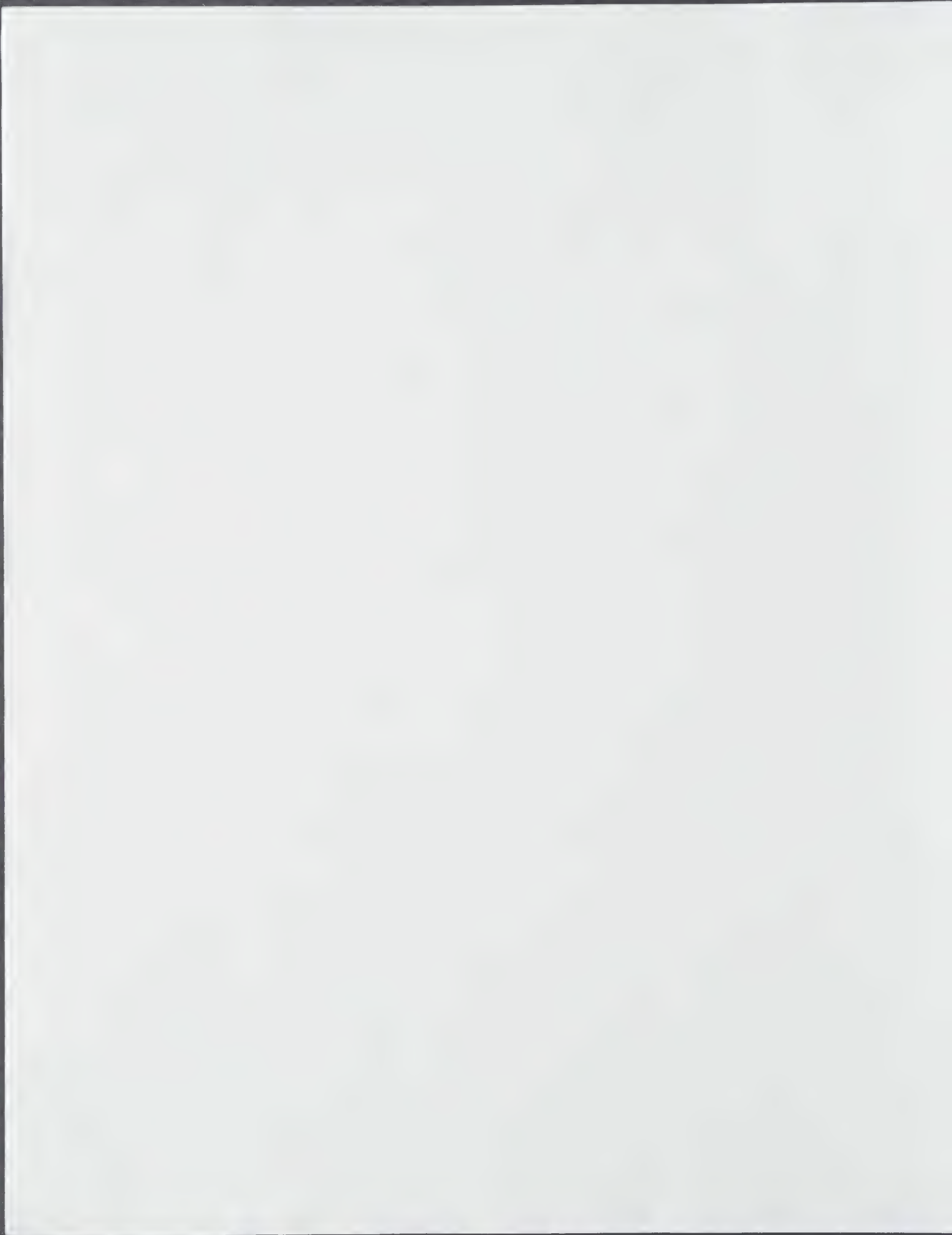
Dear Alfred,

Martin Bijl's number in Alkmaar is: (31) 72 512 1160. It is his son, who lives at the same address, who deals in paintings. You asked if I had seen the painting, and I said yes, but I now recall that the painting I saw was another Kalf, not as good, that was in from a private collector. The Kalf in question was not with them, but with the collector. My apologies for the mistake.

With best wishes,

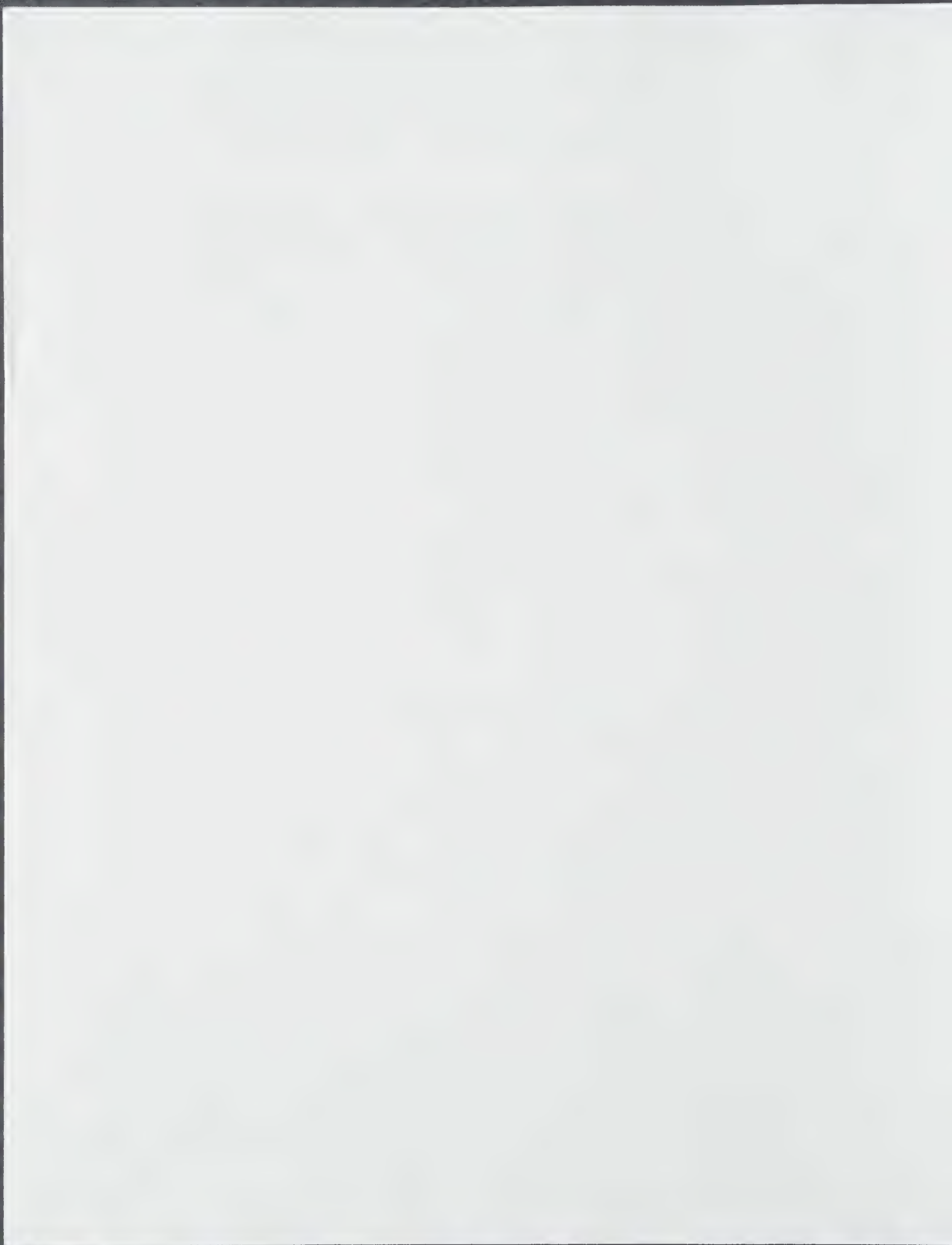
David de Witt
Bader, Curator of European Art
The Agnes Etherington Art Centre
Queen's University
Kingston, ON K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca

This message scanned for viruses by CoreComm.

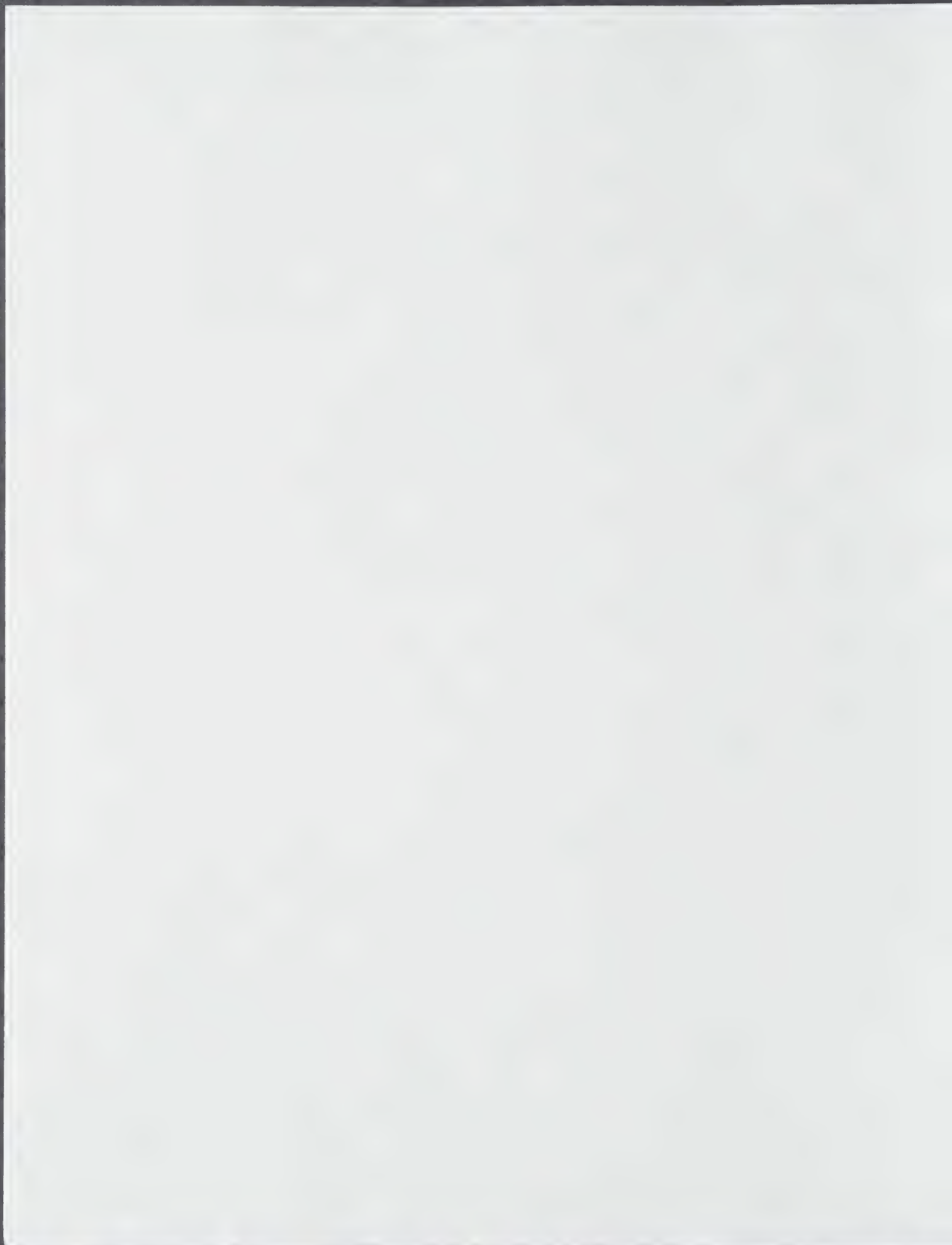




Miss Hogue, Flamingo, 1911









V.Kalff.

K. 54 x 45 c.M.

o.gem.

Frisebach, nr.156.

Ksth. W.Paech, Amsterdam, 19
Verz. Chr. Norris, Londen,
(1939)

Ksth. Calmann, Londen (1938)
Foto Cross no. 1485.

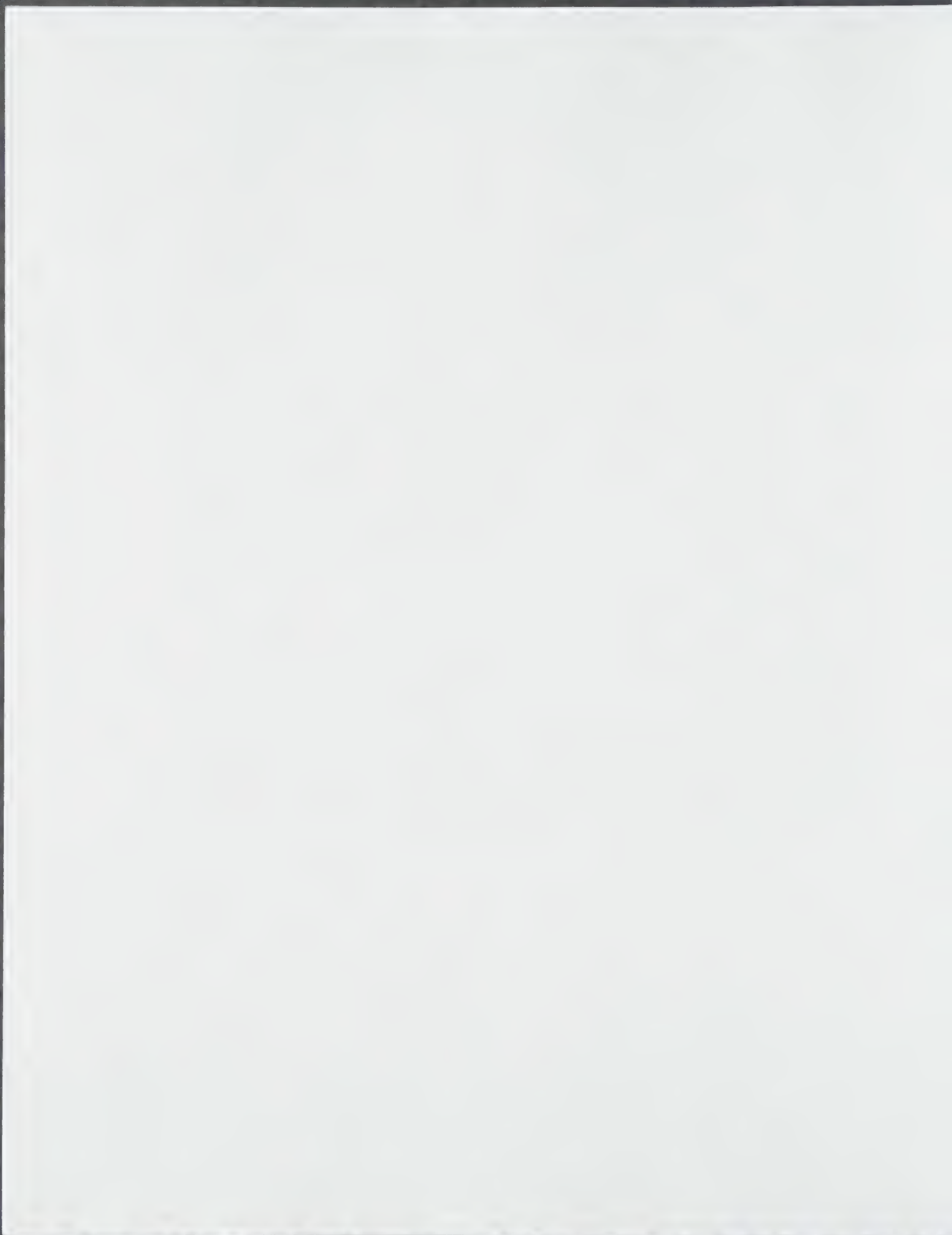
Verz. L.Ruzicka, Zürich, 19





half.
. gem.
, 53 x 43 cm.

Vlg. F. v. Hochberg e.a., Amsterdam, 29-
nr 50, met afb.
Ksth. D.A. Hoogendijk, Amsterdam, okt.
Tent. Almelo, 1953, nr 24.
Verz. D. Hannema, Wieldam.
Tent. Kunstschaten uit Ned. Verz., Mus.
Boymans, Rotterdam, 1955, nr 81.
Tent. Natures mortes hollandaises 1550-
Luik, 1957, nr 40.
Stichting Hannema de Stuers, Kasteel de
Nijenhuis, Heino.
Tent. The Age of Rembrandt, Nat. Mus. of
Art, Tokyo, 1968/69, cat. nr 51, met afb.



Condition-report	“A Cabinet of Rarities”
Size	53 X 43
Carrier	Canvas

Restoration

The painting has suffered from unskillful cleanings in the past, especially the dark colors from the background. Though, no area is completely lost. All the retouching could be done by applying small dots with the tip of the brush. No area had to be fully painted in. Retouching is done with dry pigments in Mowilith 20 and some Maimeri.

There is a small old tear (1 cm) in the right middle background.

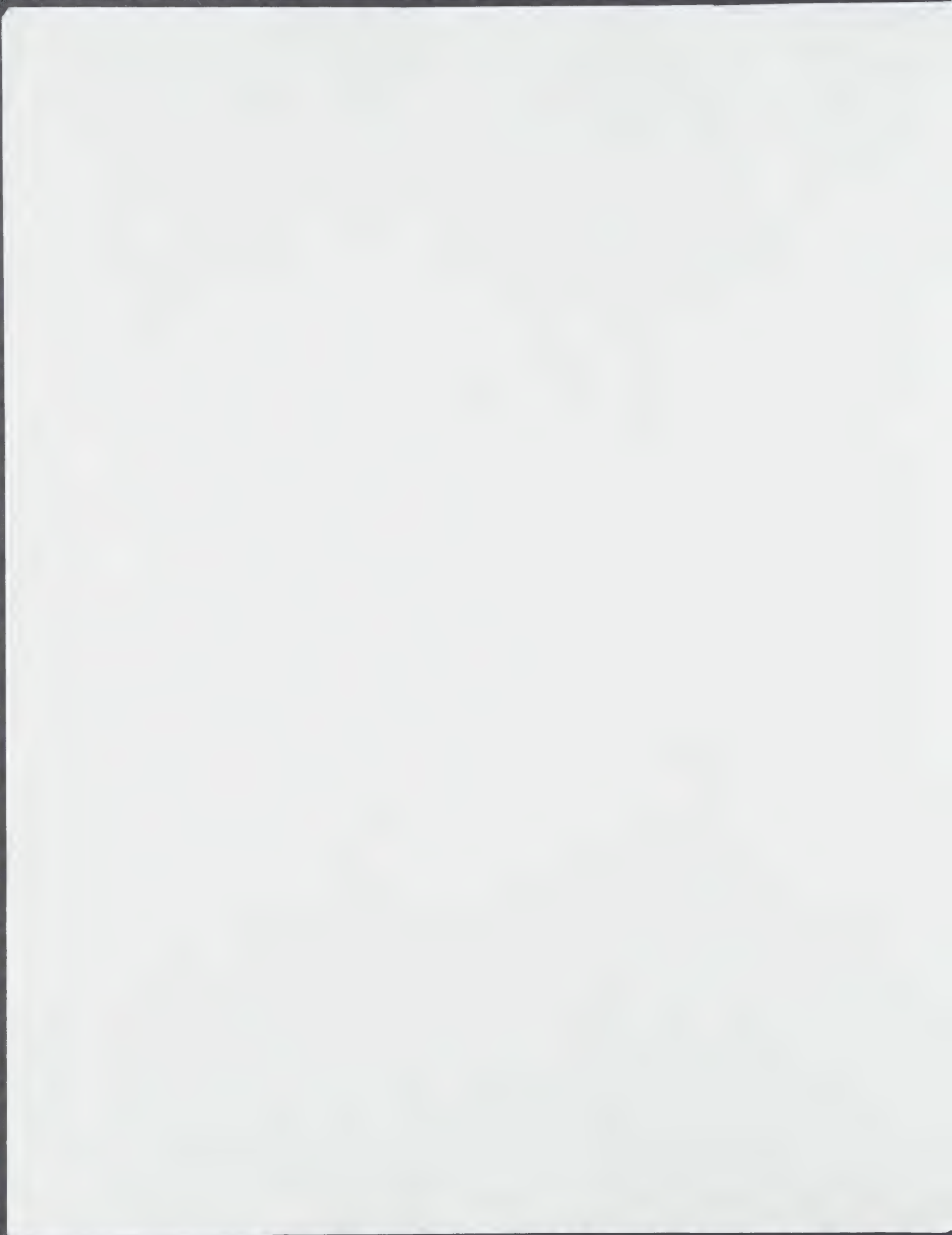
The old lining remained untouched.

Retouching-varnish and final varnish is a dammar.

One may say that the painting is in a typical “Kalf”-condition. I have restored about ten of his paintings and I studied many more. I do only know a few paintings by Kalf that have survived in really better but far from perfect condition (National Gallery London, Rijksmuseum Amsterdam and one of Thyssen Madrid). Apparently Kalf mixed resins in his oils thus making them vulnerable for later treatment. Still, all these paintings have remained their attractiveness.

April 2003

Martin Bijl



Subject: rest.rap..doc
From: "Sander Bijl" <s_bijl@zonnet.nl>
Date: Wed, 9 Apr 2003 18:48:57 +0200
To: <baderfa@execpc.com>

Bijl Fine Arts

Alkmaar, 4-9-2003,

Dear Mr. A. Bader,

Thank you for answering so quickly again. I can tell you that the painting has been in the collection of a certain Mr. P. Cornet until about 1953. Sotheby's had a brief look at the provenance and they didn't find any reason to assume that it was stolen by the Nazi's.

Further I can send you the written confirmation of Mr. L. Grisebach tomorrow. From Mr. S. Segal we only have an oral confirmation of authenticity.

With kind regards,

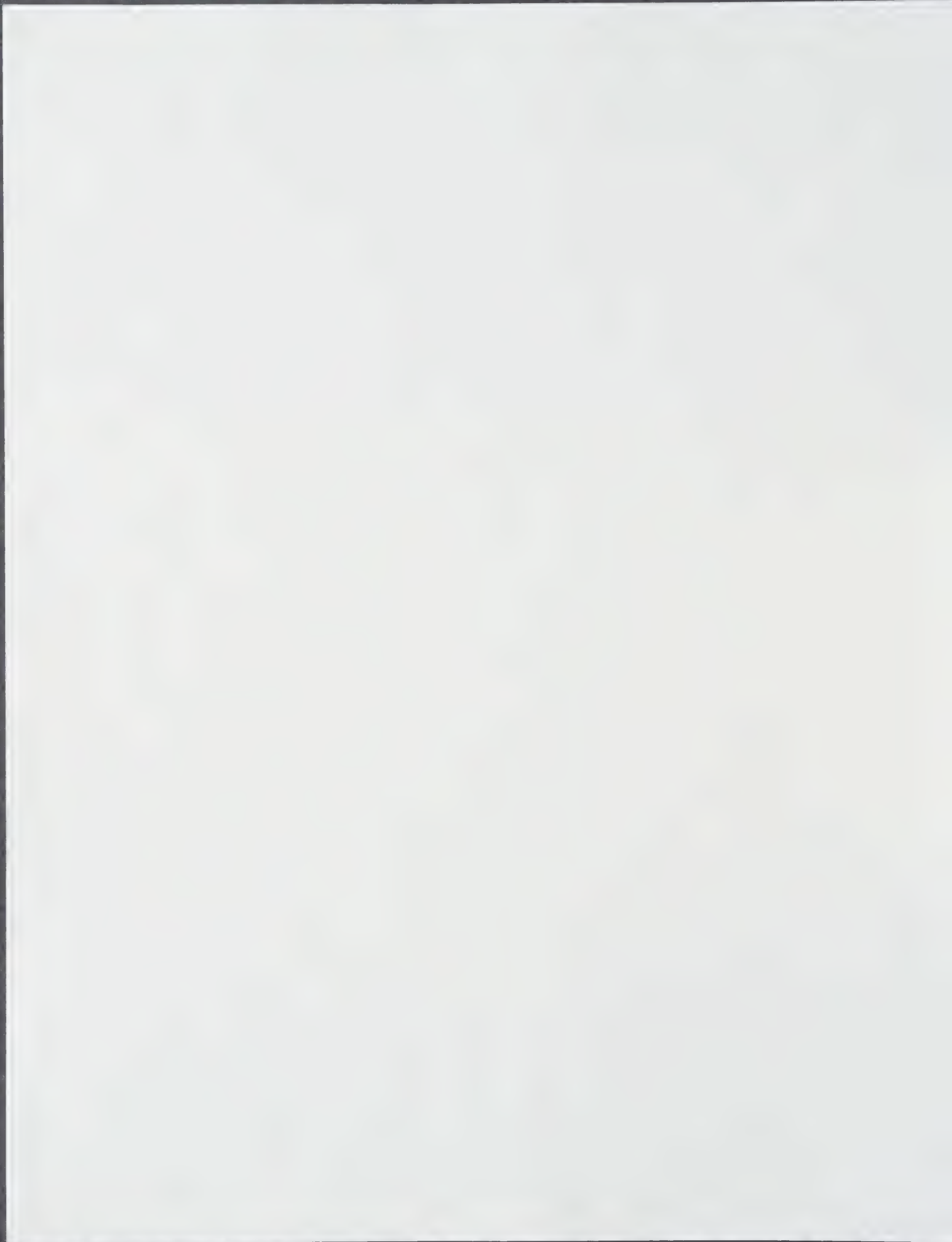
Sander Bijl

P.S. If you would like some specific details about the painting, please feel free to ask.

To Otto
for your info
& advice.

See the best

[Signature]





Pieter J. Saenredam (1597-1665) / Interieur Grote Kerk, 1665 / Olieveft op doek, 207 x 276 cm /
© Coll. Stedelijk Museum Alkmaar / Art Unlimited 1994 / Reproduction prohibited

Dear Mr. Blij

I am happy to confirm our telephone
conversations and your decision
to acquire the still-life by
his wife. My account con-
gratulations. It is a real
fulfilling and commensurate
purchase!

I enclose the required invoice
for the agreed sum of
£ 120.000.

With kindest regards

Yours sincerely

Scander Blij

A R T U N L I M I T E D A M S T E R D A M
POSTBUS 1760 1000 BT AMSTERDAM TEL 020-6851011



PS* As agreed I keep the
painting at your disposal.
All risks insured until
the delivery.

PS* All documentation will be
sent to you by separate
post.

4-12-2003

To: Dr. A. Bader
924 East Juneau Avenue
Astor Hotel-Suite 622
Milwaukee, WI 53202
U.S.A.

Invoice

"A Cabinet of Rarities" by Willem Kalf, 53 X 43 cm.

€ 120.000,--

AB77 2605

Contact fax
765 7605

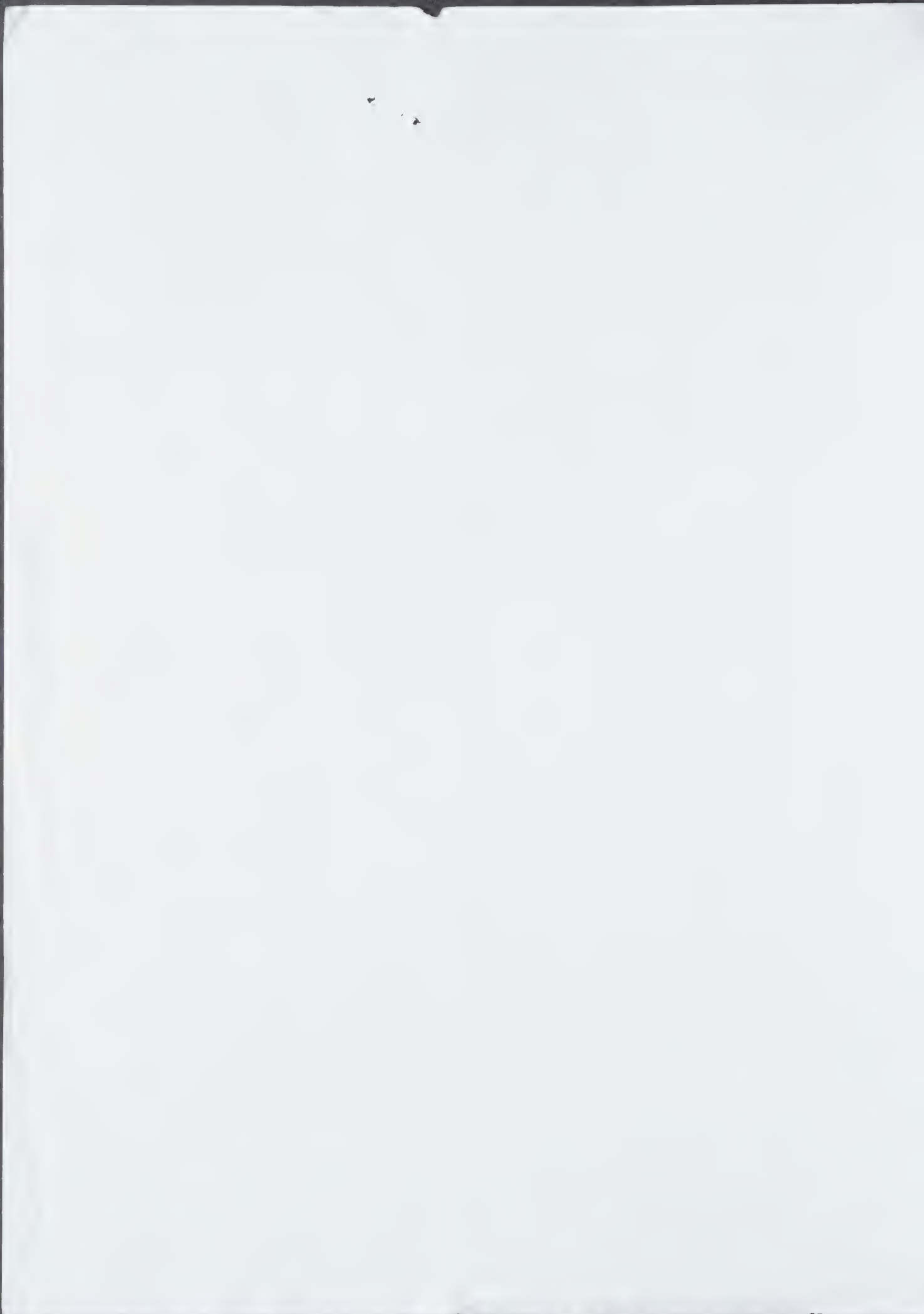
1.1035
\$ 132420 -

George: Please
wire transfer to

Please transfer the above mentioned amount to:

Credit Suisse Monaco
27, Avenue de la Costa
sort code 14048
Swiftcode: CRES MCMX
Account number 007014-002
To: Mrs. Christl von Fabris auf Mayerhofen







THE ART LOSS REGISTER, INC.

20 East 46th Street, Suite 1402
New York, NY 10017

Telephone: 212-297-0941
Facsimile: 212-972-5091
Email: info@ALR.nv.com

April 17, 2003

Invoice: 23052

Otto Naumann
Otto Naumann, Ltd.
22 East 80th St.
New York, NY 10021

Dear Mr. Naumann:

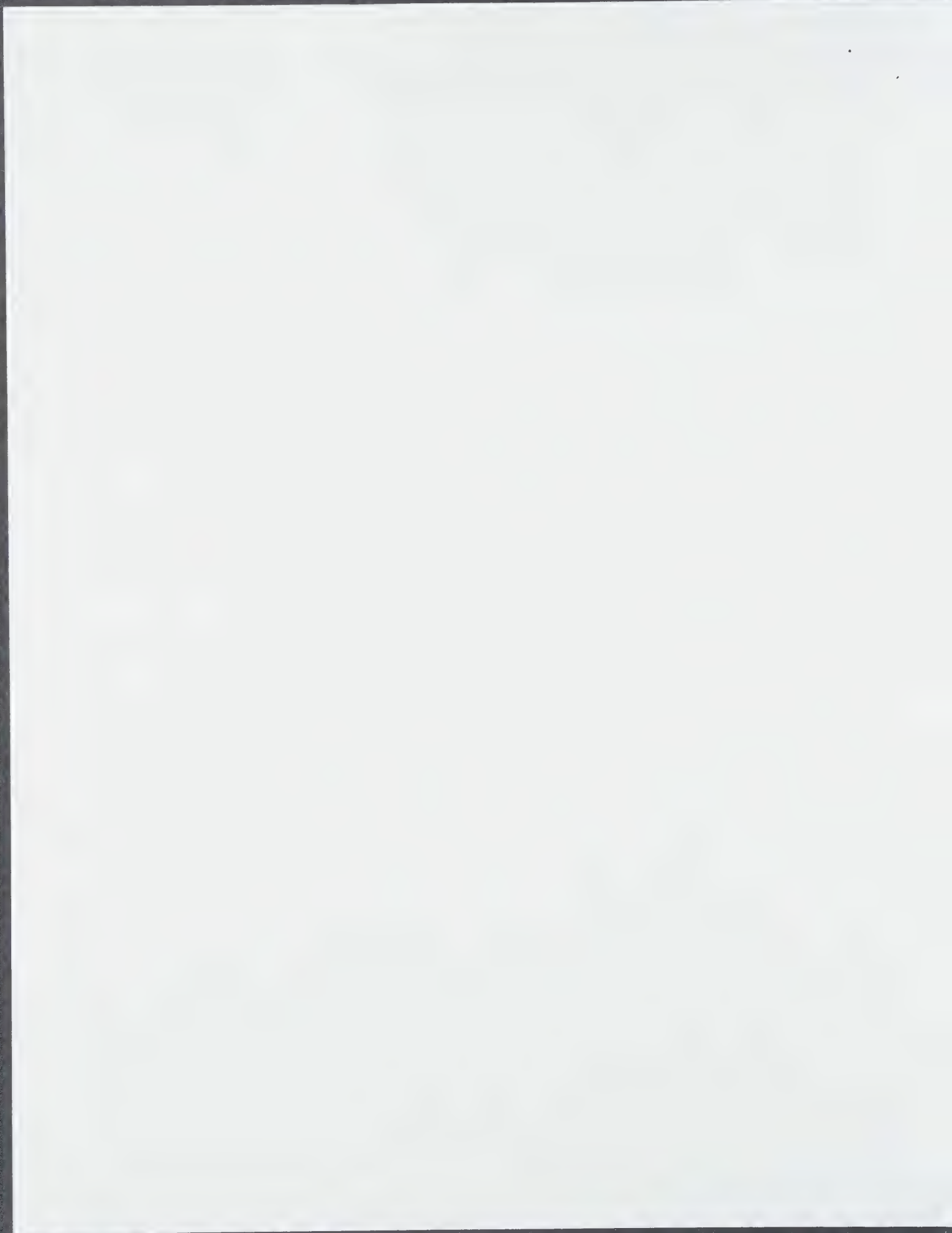
Thank you for your search request received April 16, 2003. The Art Loss Register has completed the database search on the following item:

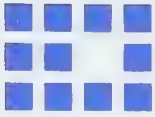
Object: Painting
Artist: Willem Kalf (1619-1693)
Title: *Still Life*
Date: Unknown
Medium: Oil on canvas
Dimensions: 53 x 43 cm. (21 x 17 in.)
Provenance (as provided): Collection of Paul Cornet (1982-1977),
unknown where, by c. 1953.

Color transparency provided. No exhibition history or literature references provided. On a profiled stone table, partly covered in a dark blue cloth, lays a collection of sea shells and coral. The coral is placed in the lower drawer of a jewelry chest. From the drawer hangs a string of red beads and on top of the chest rests a tortoise shell.

As of April 17, 2003, this item has not been registered as stolen or missing on the Art Loss Register database. Nor is it listed in the published sources of WWII losses known to the Art Loss Register.

However there are several works listed in the *Verlorene Werke der Malerei* (the list of works missing from German museums) which are described as by Willem Kalf and which are simply entitled "Still Life." Photocopies of the relevant pages are enclosed. The dimensions do differ. Also enclosed are photocopies of the literature references for those paintings listed in *Verlorene*. It is not possible based on the available information to determine whether they are the same as the one described above. The Art Loss Register would be happy to contact the relevant museums to determine if there is additional information on the Missing works.





THE ART LOSS REGISTER, INC.

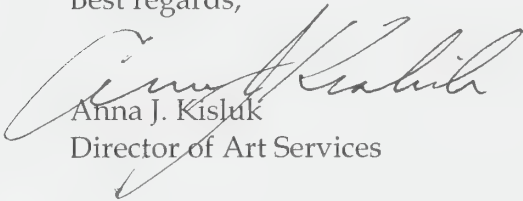
20 East 46th Street, Suite 1402
New York, NY 10017

Telephone: 212-297-0941
Facsimile: 212-972-5091
Email: info@ALRny.com

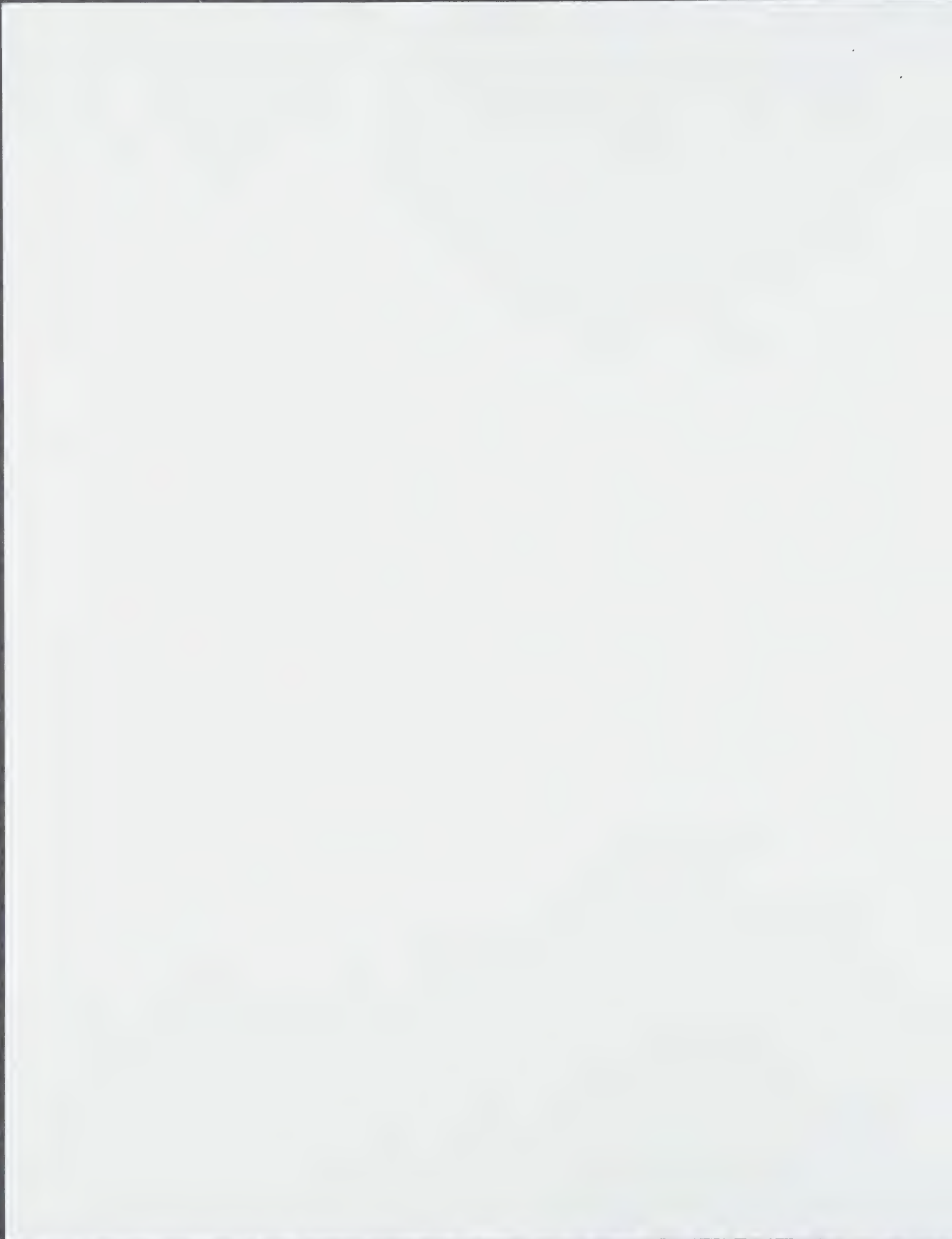
As stated in the Terms and Conditions, the database does not include items, which may have been illegally exported and not every theft is necessarily reported to the Art Loss Register.

Should you have any further questions or inquiries, please do not hesitate to contact us by telephone or fax. Thank you for using The Art Loss Register.

Best regards,



Anna J. Kisluk
Director of Art Services



These are the catalogue citations.

**AACHEN
SUERMOND-T-MUSEUM**

Die aufgeführten Bilder der Galerie sind in verschiedenen Bergungsorten verschollen. Einzelheiten über die Verlustumstände sind nicht bekannt.

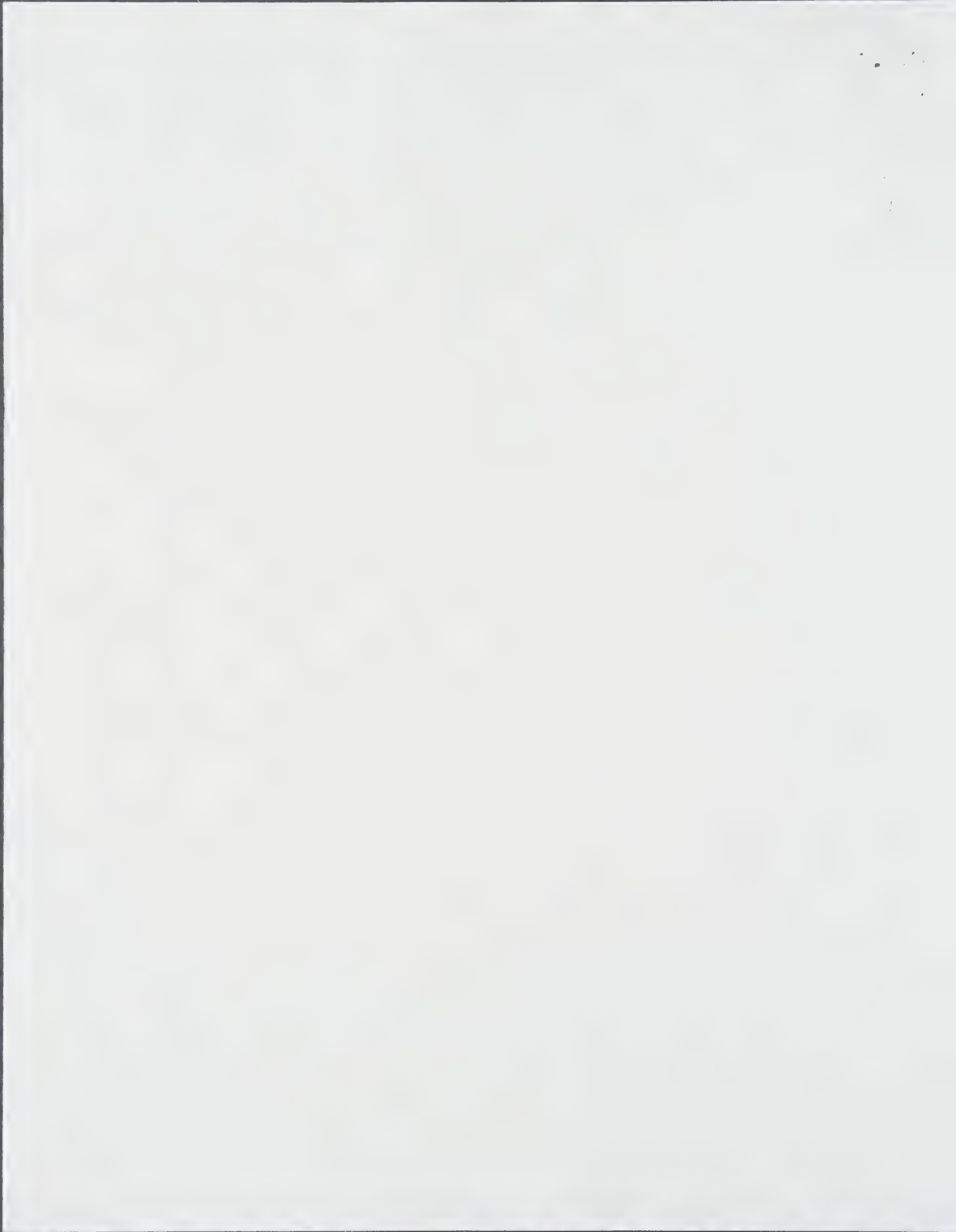
LITERATUR: Städtisches Suermond-Museum. Gemälde-Katalog, Aachen, 1932, abgekürzt: Gem. Kat. - Aachener Kunstblätter, abgekürzt: Aach. Kbl.

- AACHENBACH, ANDREAS**
Kassel 1815 - Düsseldorf 1910
STÜRMISCHE AUSFAHRT
Bez. u. dat. rechts unten: A. Achenbach 78. Öl/Lw. 53 × 70 cm. Beschr.: Gem. Kat. S. 1, Nr. 3; Abb.: Aach. Kbl. XV, 1931, Nr. 16
- AELST, EVERT VAN**
Houbrakens 1602 - Amsterdam 1657
FRÜCHTESTILLEN
Bez. u. dat. rechts unten auf der Steinplatte: E v Aelst 1642. Öl/Eichenh. 26 × 25 cm. Beschr.: Gem. Kat. S. 2, Nr. 8
- AELST, WILLEM VAN**
Delft 1626 - Amsterdam nach 1683
TOTE FISCH
Bez. u. dat. links an der Tischplatte: G d A f 1667. Öl/Lw. 74 × 62 cm. Beschr.: Gem. Kat. S. 2, Nr. 8
- HOLLÄNDISCHER MONOGRAMMIST AP**
Um 1650
MARINE
Bez. rechts unten mit dem undeutlichen Monogramm AP (verschlungen). Öl/Eichenh. 26 × 35 cm. Beschr.: Gem. Kat. S. 5, Nr. 15. Abb.: ebenda Nr. 15. Aufgef.: Th. B. XXXVI, S. 375
- ARTHOIS, JACQUES D'**
Brüssel 1613 - Brüssel nach 1684
WINTERLANDSCHAFT
(Figuren von David Teniers d. J.)
Bez. unten links: Jacques d'Arthois und David Teniers. Öl/Lw. 175 × 124 cm. Beschr.: Gem. Kat. S. 4, Nr. 16. Abb.: ebenda Nr. 16
- ASSELYN, JAN**
Dieppe 1610 - Amsterdam 1652
ITALIENISCHE LANDSCHAFT
Bez. ganz links am Felsen: JA (verschlungen). Öl/Eichenh. 47 × 63 cm. Beschr.: Gem. Kat. S. 6, Nr. 18
- AST, BALTHASAR VAN DER**
Middelburg 1590 - Vermutlich Delft nach 1656
BLUMENSTRAUSS IN VASE
Bez. unten links: B van der ast. Öl/Eichenh. 36 × 27 cm. Beschr.: Gem. Kat. S. 6, Nr. 19
- BACKHUYZEN, LUDOLF**
Emden 1631 - Amsterdam 1708
MARINE
Öl/Lw. 121,5 × 170 cm. Beschr.: Gem. Kat. S. 8, Nr. 22
- BARBIERI, PAOLO ANTONIO**
Geburtsort unbekannt 1603 - Bologna 1649
TOTE FISCH
Öl/Lw. 94 × 131 cm. Beschr.: Gem. Kat. S. 8, Nr. 23

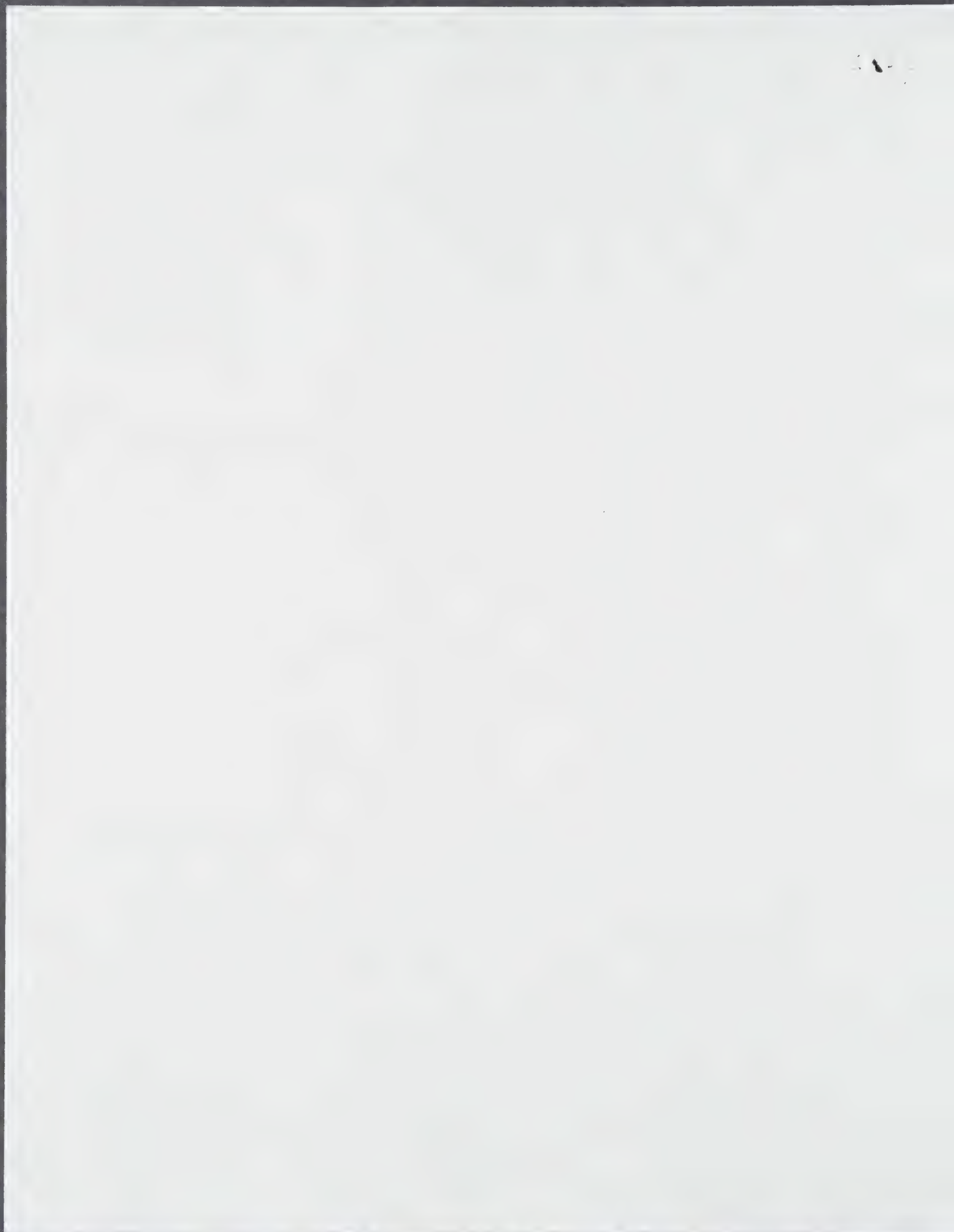
- BEERSTRATEN, JAN ABRAHAM'S**
Zwischen 1622 - 1666 in Amsterdam nachweisbar
SEEBUCHT MIT FESTUNG AM UFER
Bez. u. dat. links an der Mauer: J. Beerstraten fecit 1662. Öl/Eichenh. 44 × 60 cm. Beschr.: Gem. Kat. S. 11, Nr. 33. Aufgef.: Wurzbach I, S. 71
- BLOEMAERT, APRAHAM**
Dordrecht 1564 - Utrecht 1651
VERKÜNDIGUNG AN DIE HIRTEN
Öl/Lw. 78 × 109 cm. Beschr.: Gem. Kat. S. 12, Nr. 36; Aach. Kbl. S. 34. Abb.: ebenda Nr. 29
- BOCHMANN, GREGOR VON**
Estland 1850 - Düsseldorf 1930
GEHÖFT IN ESTLAND
Bez. u. dat. rechts unten: G. v. Bochmann 1900. Öl/H. 50 × 76 cm. Beschr.: Gem. Kat. S. 14, Nr. 40. Abb. ebenda Nr. 40
- BOEL, PIETER**
Antwerpen 1622 - Paris 1674
TOTE HASE
Bez. in d. Mitte unten, unleserlich. Öl/Lw. 99 × 56 cm. Beschr.: Gem. Kat. S. 14, Nr. 41
- BOTH, JAN**
Utrecht 1618 - Utrecht 1652
ITALIENISCHE LANDSCHAFT
Öl/Eichenh. 43,5 × 32,5 cm. Beschr.: Gem. Kat. S. 17, Nr. 51
- BOUCHER, JEAN FRANÇOIS**
Paris 1703 - Paris 1770
DIE DREI GRAZIEN
(Kopie nach Rubens)
Bez. links unten: B. Öl/H. 38 × 30,7 cm. Beschr.: Gem. Kat. S. 18, Nr. 52
- BRUEGHEL, JAN D. Ä. (1568-1635) ART DES**
DORF AM WASSER
Öl/Kupfer. 17 × 24,5 cm. Beschr.: Gem. Kat. S. 25, Nr. 71
LANDSCHAFT MIT BAUERNHOP
Bez. rechts unten: J. B. Öl/Eichenh. 25 × 40,5 cm. Beschr.: Gem. Kat. S. 25 f., Nr. 72
- BRUEGHEL, PIETER D. Ä. (UM 1525/30-1569)**
ALTE KOPIE
WALDLANDSCHAFT MIT TANZENDEN BAUERN
(Original von 1568, wenig anders, in Darmstadt)
Öl/Lw. 84 × 104 cm. Aufgef.: Gem. Kat. S. 26, Nr. 73
- BÜCKEN, PETER**
Aachen 1831 - Aachen 1915
AUS DER EIFEL
Bez. rechts unten: Bücken. Öl/Lw. 46 × 77 cm. Aufgef.: Gem. Kat. S. 28, Nr. 81
PFERDEMARKT
Bez. rechts unten: Bücken. Öl/Lw. 70 × 125 cm. Aufgef.: Gem. Kat. S. 28, Nr. 82
- CALLOT, JACQUES (1592-1633) KOPIE**
BAUERNÜBERFALL
Öl/Lw. 11 × 17 cm. Beschr.: Gem. Kat. S. 30, Nr. 86; Aach. Kbl. XIV, 1928. Abb.: ebenda Nr. 24
- CANLASSI, GUIDO, GEN. CAGNACCI**
S. Arangelo di Romagna 1601 - Wien 1681
BACCHUS UND PAN ALS KNABEN
Öl/Lw. 127 × 96 cm. Beschr.: Gem. Kat. S. 31, Nr. 90

- CASTIGLIONE, BENEDETTO**
Genua 1616 - Mantua 1670
BEI DER ARCHE NOAH
Bez. rechts unten: G. B. Castilio Genuese. Öl/Lw. 95 × 117 cm. Beschr.: Gem. Kat. S. 32, Nr. 92a
BIBLISCHE SZENE
Öl/Lw. 110 × 150 cm. Beschr.: Gem. Kat. S. 32, Nr. 92b
- CLERCK, HENDRICK DE**
Brüssel 1570 - Brüssel 1629
VENUS IN DER SCHMIEDE DES VULKAN
Bez. links unten: H. de Clerck. Öl/Lw. 149 × 205,5 cm. Beschr.: Gem. Kat. S. 34, Nr. 96. Aufgef.: Th. B. VIII, S. 85
- COLYER ODER COLLIER, EDWAERT**
Breda vor 1673 - Leiden oder Haarlem vor 1702
VANITAS-STILLEN
Öl/Eichenh. 25 × 19 cm. Beschr.: Gem. Kat. S. 35, Nr. 99
- CUYP, AELBERT**
Dordrecht 1620 - Dordrecht 1691
FLUSSLANDSCHAFT IM GEBIRGE
Bez. links unten: A. Cuypp. Öl/Lw. 110 × 150 cm. Beschr.: Gem. Kat. S. 38 f., Nr. 107
- CUYP, BENJAMIN GERRITZ**
Dordrecht 1612 - Dordrecht 1652
REITERGEFECHT
Öl/Eichenh. 35 × 53 cm. Beschr.: Gem. Kat. S. 39, Nr. 109
- DEUTSCHER MALER. ANFANG 16. JH.**
DOPPELBILDNIS EINES KNIENDEN JEHEPAARES
Öl/Eichenh. 76 × 61 cm. Beschr.: Gem. Kat. S. 41, Nr. 114
- DIEST, WILLEM VAN**
Den Haag 1610 - Sterbeort unbekannt nach 1663
BEWEGTE SEE
Bez. links unten: W. v. Diest. Öl/Eichenh. Rund, Ø 16,5 cm. Beschr.: Gem. Kat. S. 42, Nr. 118. Aufgef.: Th. B. IX, 251
- SEESTÜCK**
Bez. auf dem Kahn im Vordergrund: W. v. Diest. Öl/Eichenh. 48 × 63 cm. Beschr.: Gem. Kat. S. 42, Nr. 119. Aufgef.: Th. B. IX, S. 251
- DIRVEN, JAN**
Geburtsort unbekannt vor 1632 - 1653 in Antwerpen tätig
TOTE FISCH
Bez. u. dat. vorn in der Mitte: J. Dirven 1648. Öl/Eichenh. 36 × 56 cm. Beschr.: Gem. Kat. S. 43, Nr. 121. Aufgef.: Th. B. IX, S. 328
- DONCKER ODER DONCHER, HERMAN MIJNERTS**
Haarlem vor 1620 - Haarlem nach 1656
RÖMISCHE RUINEN IN EINER LANDSCHAFT
Bez. u. dat. rechts unten: M. H. Doncker 1642. Öl/Lw. 84 × 107 cm. Beschr.: Gem. Kat. S. 43, Nr. 122
- DROOCHSLOOT, JOOST CORNELISZ**
Utrecht 1586 - Utrecht 1666
HOLLÄNDISCHES BAUERNDOF
Bez. u. dat. über dem Fenster der Wirtschaft: JC (verschlungen) 1610. Öl/Eichenh. 38 × 59 cm. Beschr.: Gem. Kat. S. 44, Nr. 123

*Note: The Fruch has the
Gemälde-Katalog, Aachen, 1932 3*



- DUBOIS, GUILLAM ODER WILLEM
Haarlem 1646 – Haarlem 1680
FLUSSLANDSCHAFT
Bez. u. dat. auf einem Pfahl im Wasser: C D Bois
1634. Öl/Eichenh. 38 × 53 cm. Beschr.: Gem. Kat.
S. 44, Nr. 124
- DUGHET, GASPARD, GEN. POUSSIN
Rom 1615 – Rom 1675
BERGIGE LANDSCHAFT
Öl/Lw. 76 × 100 cm. Beschr.: Gem. Kat. S. 45 f.,
Nr. 127
- DYCK, ANTHONIS VAN (1599–1610) TEILKOPIE
DER LAHME
Öl/Lw. 89 × 63 cm. Beschr.: Gem. Kat. S. 48,
Nr. 135
- DYCK, ANTHONIS VAN NACHFOLGER
BRUSTBILDNIS EINES JUNGEN MANNES
Öl/Eichenh. 43,5 × 33,5 cm. Beschr.: Gem. Kat.
S. 49, Nr. 138
- EVERDINGEN, ALAERT VAN
Alkmaar 1621 – Amsterdam 1675
MARINE
Bez. vorn am Strand: AVA. Öl/Lw. 30 × 42 cm.
Beschr.: Gem. Kat. S. 52, Nr. 147
- FERGUSON, WILLIAM GOWE
Schottland 1633 – Sterbeort unbekannt um 1695
TOTE VÖGEL AUF STEINERER TISCHPLATTE
Bez.: W. G. Ferguson f. Öl/Lw. 68 × 56 cm. Be-
schr.: Gem. Kat. S. 54, Nr. 149. Aufgef.: Par-
they I S. 427, Nr. 8. Abb.: Aach. Kbl. XII/XIII,
1926, Nr. 6
- FLÜGGEN, GIBBERT UND REIFF, FRANZ
Köln 1811 – München 1859
Aachen 1835 – Aachen 1910
TANZSTUNDE
Bez. rechts unten: G. Flüggen, Franz Reiff. Öl/
Lw. 92 × 126 cm. Beschr.: Gem. Kat. S. 55 f.,
Nr. 156
- FOPSEN, JACOB D. I. FABIANUS VAN ES
Geburtsort unbekannt vor 1617 – Antwerpen
1666
KÜCHENSTÜCK
Bez. unter dem Vogelbauer: J. V. E. F. Öl/Eichenh.
24 × 175 cm. Beschr.: Gem. Kat. S. 52, Nr. 146.
Aufgef.: Parthey I S. 408, Nr. 439
- FRANZÖSISCHE SCHULE. 17. JH.
BILDNIS EINER DAME ALS DIANA
Öl/H. 22,5 × 16 cm. Beschr.: Gem. Kat. S. 58,
Nr. 161
- FRANZÖSISCHE SCHULE. 18. JH.
LANDSCHAFT MIT SCHÄFERSZENE
Öl/Lw. 42,5 × 39 cm. Beschr.: Gem. Kat. S. 58,
Nr. 163; Aach. Kbl. XI, 1924, S. 13. Abb.: eben-
da Nr. 7
- GILLEMANS, JAN PAUWEL D. A.
Antwerpen 1618 – Antwerpen 1675
FRÜCHTESTILLEN
Öl/Lw. 169 × 120 cm. Beschr.: Gem. Kat. S. 61,
Nr. 171
- GOOSSENS, JOSSE
Aachen 1876 – München 1930
KOPF EINES JUNGEN MÄDCHENS
Bez. u. dat.: Josse Goossens – Df 99. Öl/Lw.
44 × 33 cm. Aufgef.: Gem. Kat. S. 62, Nr. 173
- GOVAERTS, ABRAHAM ZUGESCHRIEBEN
Antwerpen 1589 – Antwerpen 1626
WALDLANDSCHAFT
Öl/Lw. 40 × 52 cm. Beschr.: Gem. Kat. S. 62,
Nr. 175
- GOYEN, JAN VAN
Leiden 1596 – Den Haag 1656
FLUSSLANDSCHAFT MIT BAUERNHAUS
Öl/Eichenh. Rund, Ø 12 cm. Beschr.: Gem. Kat.
S. 62, Nr. 176 a; H. d. Gr. VIII, S. 121, Nr. 496
HÜGELIGE LANDSCHAFT
Öl/Eichenh. Rund, Ø 12 cm. Beschr.: Gem. Kat.
S. 62 f., Nr. 176 b; H. d. Gr. VIII, S. 66, Nr. 256
- HASENPFLUG, CARL GEORG ADOLPH
Berlin 1802 – Halberstadt 1854
ROMANISCHER KREUZGANG
Bez. u. dat. links unten: C. Hasenpflug 1842.
Öl/Lw. 64 × 76,5 cm. Beschr.: Gem. Kat. S. 65,
Nr. 184
- HEEM, CORNELIS DE
Leiden 1631 – Antwerpen 1695
FRÜCHTESTÜCK
Öl/Eichenh. 44 × 33,7 cm. Beschr.: Gem. Kat.
S. 67, Nr. 188
- HEEM, DAVID II DAVIDSZ
Um 1688 in Utrecht tätig
BLUMENSTILLEBEN
Bez. links an der Platte: D d Heem. Öl/Kupfer.
39 × 58 cm. Beschr.: Gem. Kat. S. 67, Nr. 189
- HEEM, JAN I DAVIDSZ DE
Utrecht 1606 – Antwerpen 1683/84
STILLEBEN, SOGENANNTHE VANITAS
Bez. u. dat. auf einem vom Tisch herabhängenden
Papier: Johannes de Heem fecit 1625. Öl/Eichenh.
31 × 40 cm. Beschr.: Gem. Kat. S. 67 f., Nr. 190
BLUMENSTILLEBEN
Bez. am Rande der Platte: Jan de Heem. Öl/
Eichenh. 48 × 38 cm. Beschr.: Gem. Kat. S. 68,
Nr. 191
- HERRMANN, HANS
Berlin 1858 – Berlin 1942
OKTOBERMORGEN ZU AMSTERDAM
Bez. links unten: Hans Hermann. Öl/Lw. 132 ×
104 cm. Aufgef.: Gem. Kat. S. 69, Nr. 195
BLUMENMARKT AN EINER GRACHT IN AMSTERDAM
Öl/Lw. 85 × 55 cm. Aufgef.: Gem. Kat. S. 69,
Nr. 196
- HEUSCH ODER HEUS, WILLEM DE
Utrecht Anfang 17. Jh. – Utrecht 1692
SÜDLICHE LANDSCHAFT
Öl/Eichenh. 18,5 × 22 cm. Beschr.: Gem. Kat.
S. 69, Nr. 197
- HOEPPE, FERDINAND BERNHARD
Kleve 1841 – Amsterdam 1922
PARKLANDSCHAFT
Bez. u. dat. F. B. Hoeppe 76. Öl/Lw. 70 × 50 cm.
Aufgef.: Gem. Kat. S. 70, Nr. 200
- HOLLÄNDISCH. I. HÄLFTE 17. JH.
VERSUCHUNG DES HL. ANTONIUS
Öl/Lw. 101 × 115 cm. Beschr.: Gem. Kat. S. 72,
Nr. 205
- HOLLÄNDISCH. UM 1660
MARINE
Öl/Eichenh. 47 × 65 cm. Beschr.: Gem. Kat.
S. 73, Nr. 207
- HOLLÄNDISCH. 18. JH.
LANDSCHAFT MIT SCHAFHERDE
Öl/H. 22 × 28 cm. Beschr.: Gem. Kat.
Nr. 208
BLUMENSTRAUSS IN VASE
Öl/Lw. 52 × 49 cm. Beschr.: Gem. Kat. S.
Nr. 209
- HORST, NICOLAUS VAN DER
Antwerpen 1587 oder 1589 – Brüssel 1646
JEPHTHA IST IM BEGRIFF, SEINEM GELÜBDE G:
SEINE TOCHTER JEHOVA ZU OPFERN
Bez. rechts auf einem Stein, schwer lesbar:
Öl/Eichenh. 90 × 115 cm. Beschr.: Gem.
S. 75 f., Nr. 218. Abb.: ebenda Nr. 218
- HOUCKEEST, GERARD ODER GERRIT
Den Haag um 1600 – Bergen op Zoom 166
DAS INNERE EINER RENAISSANCEHALLE
Bez. rechts unten an einer Säule: G. Hoock
Öl/Eichenh. 74 × 100 cm. Beschr.: Gem.
S. 76 f., Nr. 220; Jantzen S. 95
- HULSMANN, JAN
1640 in Köln nachweisbar
MUSIZIERENDE GESELLSCHAFT IM GARTEN
Öl/Lw. 160 × 187 cm. Beschr.: Gem. Kat. S.
Nr. 222
- HUYSUM, JAN VAN
Amsterdam 1682 – Amsterdam 1749
BLUMENDERORATION
Bez. rechts: J. van Hu... Öl/Lw. 26 × 2
Beschr.: Gem. Kat. S. 78, Nr. 223
- JORDAENS, JACOB
Antwerpen 1593 – Antwerpen 1678
DER KOPF DES APOSTELS SIMON
(Kopie nach van Dyck)
Öl/Lw. 59 × 53 cm. Beschr.: Gem. Kat.
Nr. 233; Cicerone XX, 1928, S. 328. Abb. et
- KALF, WILLEM
Amsterdam 1622 – Amsterdam 1693
STILLEBEN
Bez. auf der Einfassungsmauer des Brun-
KALF. Öl/Lw. 64 × 53 cm. Beschr.: Gem.
S. 81, Nr. 235. Abb. Aach. Kbl. XII/XIII
25, Nr. 7
- KAMPF, EUGEN
Aachen 1861 – Düsseldorf 1933
SEESTÜCK
Bez. u. dat.: E. Kampf 1884. Öl/H. 35 × 5
Aufgef.: Gem. Kat. S. 83, Nr. 241
- KAMPHUIJSEN ODER CAMPHUIJSEN, JAN
Amsterdam 1760 – Amsterdam nach 1840
VERHERRLICHUNG DES KÖNIGS LOUIS NAPO
VON HOLLAND
Bez. u. dat. auf der Seite des Bootes: J. C.
huysen 1810. Öl/Lw. 130 × 56 cm. Be-
Gem. Kat. S. 83 f., Nr. 242
- KELLER, FERDINAND
Karlsruhe 1842 – Baden-Baden 1922
ABSCHIED (ROMEO UND JULIA?)
Bez. u. dat.: Ferdinand Keller 1871. Öl/Lw.
× 76 cm. Aufgef.: Gem. Kat. S. 85, Nr. 246
- KESSEL, JAN VAN D. A.
Amsterdam um 1641 – Amsterdam 1680
WASSERVÖGEL AN EINEM TEICH
Bez. links unter dem schwarzen Vogel: van
sel. Öl/Kupfer. 19 × 25 cm. Beschr.: Gem.
S. 86, Nr. 248



Literature citations

BERLIN

- BILDNIS GEORG WILHELM LEIBNIZ
Inv. Nr. XI 1083. Öl/Lw. 129 × 115 cm. Verschollen
- UNBEKANNTE MALER. 19. JH.
DIE FAMILIE KERKOW
Ohne Nr. Öl. Maße nicht mehr bekannt. Vernichtet
- KINDERBILDNIS MAX DUNCKER
Inv. Nr. VI 1862. Öl/Lw. 50 × 63,5 cm. Abb.: N. Erw. V, S. 22, Nr. 6
- VIER ÜBILDER VON DEN FORSCHUNGSREISEN ALEXANDER VON HUMBOLDTS:
HÜTTEN AN DER BOCA DEL ARCO MIT KOKOSBÄUMEN UND PALMEN
Inv. Nr. XI 27505. Öl/Lw. 27 × 39,5 cm.
URWALD DER CUMBRE GRANDE
Inv. Nr. XI 27506. Öl/Lw. 36,5 × 30 cm.
NEGERHÜTTE BEI SAN ESTEBAN
Inv. Nr. XI 27507. Öl/Lw. 32,5 × 40 cm.
HÜTTE IN DER LLANOS DEL BRIEL
Inv. Nr. XI 27508. Öl/Lw. 33 × 43,5 cm.
Alle verschollen
- UNBEKANNTE MALER
KÖNIGIN LUISE
(Nach einem Pastell von Johann Heinrich Schröder)
Inv. Nr. XI 27091. Lack/Blech (Stobewasserarbeit). Rund, Ø 50 cm. Aufgef.: N. Erw. VII, S. 17. Verschollen
- WEITSCH, FRIEDRICH GEORG
Braunschweig 1758 – Berlin 1828
- AUGUSTE CRELINGER ALS JUNGFAU VON ORLEANS
Inv. Nr. XI 24667. Dat.: 1816. Öl. 77 × 98 cm. Verschollen
- ALEXANDER VON HUMBOLDT UND DER BOTANIKER AIMÉ BONPLAND AM CIMBORASSOSEE
Inv. Nr. XI 27504. Dat.: 1810. Öl. 78 × 111 cm. Abb.: N. Erw. IX, S. 6, Nr. 2. Aufgef.: Th. B. XXXV, S. 349. Vernichtet
- WEYDE, JULIUS
Berlin 1822 – Bei Stettin 1860
- BILDNIS SEINES VATERS FR. LUDWIG WEYDE BEIM BEMALEN EINER TRAGANTFIGUR
Inv. Nr. XI 27764. Öl. 34 × 29 cm. Aufgef.: N. Erw. IX, S. 33. Abb.: ebenda Nr. 11. Verschollen
- WINTERHALTER, FRANZ XAVER
Menzenschwand/Schwarz. 1805 – Frankfurt/Main 1873
- DER INSTRUMENTENMACHER FRANZ GREINER UND SEINE FRAU LORETTE
(Zwei Bilder)
Inv. Nr. XI 27864/65. Öl/Lw. 84 × 65 cm. Aufgef.: N. Erw. X, S. 12. Verschollen

LITERATUR: Königliche Museen zu Berlin. Die Gemäldegalerie des Kaiser-Friedrich-Museums. Vollständiger beschreibender Katalog. I. Abteilung, Die romanischen Länder, bearbeitet von Hans Posse, Berlin 1913, abgekürzt: Die Gemäldegalerie. I. Abt. II. Abteilung, Die germanischen Länder, Berlin 1911, abgekürzt: Die Gemäldegalerie. II. Abt. · Album des Kaiser-Friedrich-Museums zu Berlin. Eingeleitet von Karl Koetschau, Leipzig 1911, abgekürzt: Album · Beschreibendes Verzeichnis der Gemälde im Kaiser-Friedrich-Museum und Deutschen Museum, 9. Auflage, Berlin 1931, abgekürzt: Verzeichnis · Staatliche Museen Berlin. Die Gemäldegalerie: Die deutschen und altniederländischen Meister, Berlin 1929, abgekürzt: Dt. u. altniederl. Mstr.; Die italienischen Meister 13. bis 15. Jahrhundert, Berlin 1929, abgekürzt: It. Mstr. 13.–15. Jh.; Die italienischen Meister 16. bis 18. Jahrhundert, Berlin 1930, abgekürzt: It. Mstr. 16.–18. Jh.; Die holländischen Meister 17. und 18. Jahrhundert, Berlin 1932, abgekürzt: Holl. Mstr.; Die vlämischen, französischen, englischen und spanischen Meister, Berlin 1933, abgekürzt: Vläm., frz., engl. u. span. Mstr. (Abbildungsbände). Den Angaben liegt unter anderem zugrunde: die Verlustliste in: „Berliner Museen“, Neue Folge, Bd. II, 1952, S. 16–28, und der Nachtrag ebenda Bd. XI, 1961, S. 26–28

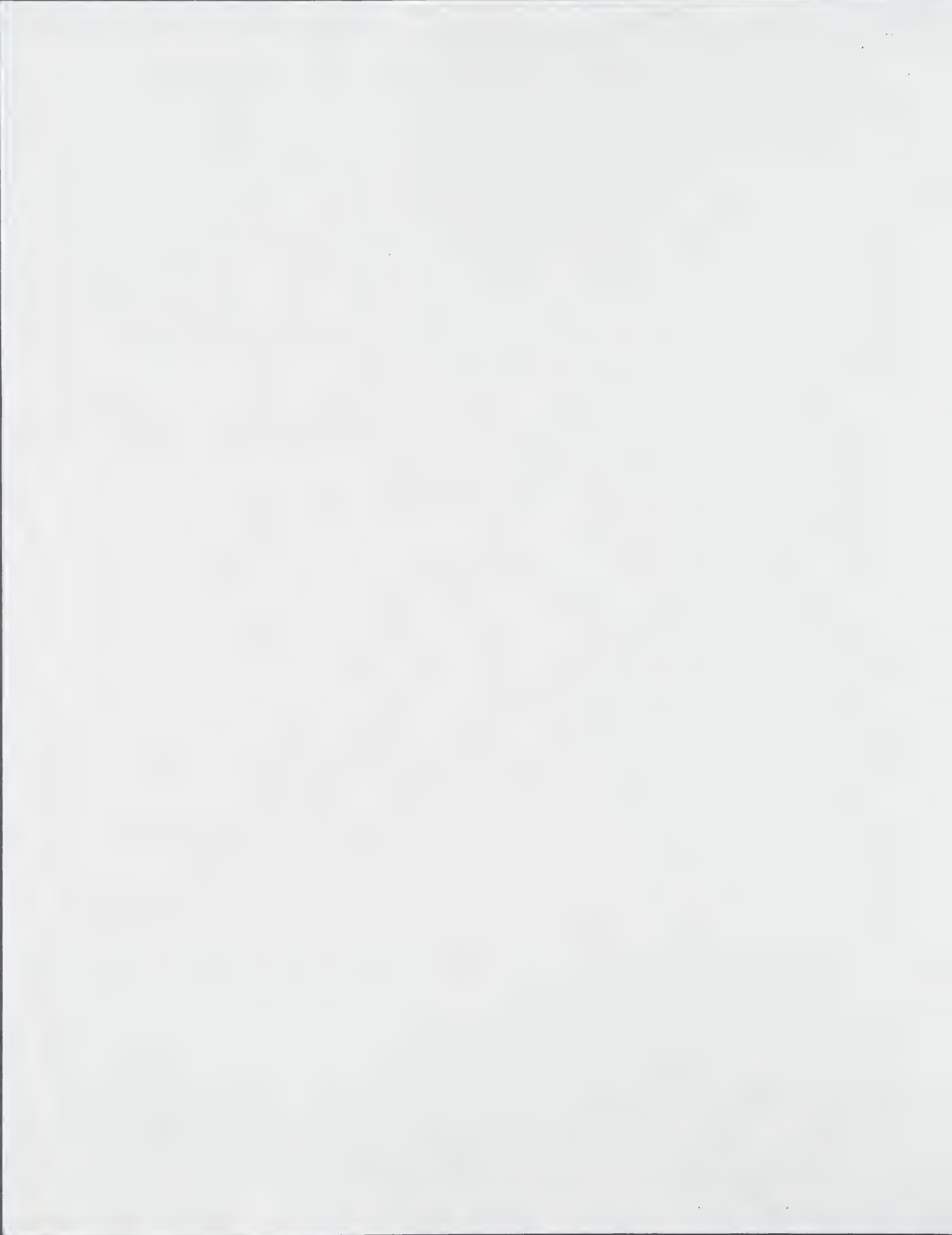
- AELST, WILLEM VAN
Delft 1626 – Amsterdam um 1683
- STILLEBEN MIT SCHNEFFEN, STIEGLITZEN UND STEINHÜHNERN
Bez. u. dat. am Tischbein: W. v. aelst 1653. Öl/Lw. 66 × 48 cm. Beschr.: Verzeichnis S. 11, Nr. 961. Abb.: Holl. Mstr. S. 3, Nr. 961
- AERTSEN, PIETER
Amsterdam 1507 – Amsterdam 1575
- JUNGE FRAU, EIN KIND AUF DER SCHULTER TRAGEND
Öl/Eichenh. 65 × 83 cm. Beschr.: Verzeichnis S. 11, Nr. 719. Abb.: Dt. u. altniederl. Mstr. S. 157, Nr. 719
- KREUZTRAGUNG CHRISTI
Bez. u. dat. auf dem Korb links mit dem Dreizack (Marke d. Meisters) und dem Datum 1552, December 22 p. a. Öl/Eichenh. 77 × 116 cm. Beschr.: Verzeichnis S. 12, Nr. 726. Abb.: Dt. u. altniederl. Mstr. S. 157, Nr. 726
- ANGELICO, FRA (1378–1455) SCHULE
DAS JÜNGSTE GERICHT
Dat. laut Inschrift auf dem Sockel des Rahmens: 1456. Tempera/Pappelh. 181 × 284 cm. Beschr.: Verzeichnis S. 19, Nr. 57. Abb.: It. Mstr. 13. bis 15. Jh. S. 5, Nr. 57
- ANRAEDT, PIETER VAN
Utrecht Geburtsdaten unbekannt – Deventer 1678
- BILDNIS EINER ALTEN FRAU
Öl/Lw. 73 × 61 cm. Beschr.: Verzeichnis S. 21, Nr. 792 B. Abb.: Holl. Mstr. S. 5, Nr. 792 B
- ANTONELLO DA SALIBA
Messina 1466/67 – 1535 oder kurz danach, Sterbeort unbekannt
- MARIA MIT DEM KIND
Bez. auf der Brüstung: ANTONELLVS MESSINESIS + P+. Öl/Pappelh. 69 × 54 cm. Aufgef.: Verzeichnis S. 22, Nr. 13. Abb.: It. Mstr. 13. bis 15. Jh., S. 7, Nr. 13

- BACKER, JACOB ADRIAENZ
Harlingen 1608 – Amsterdam 1651
- BILDNIS EINER ALTEN FRAU
Öl/Lw. 77 × 65 cm. Beschr.: Verzeichnis S. 26, Nr. 1640. Abb.: Holl. Mstr. S. 7, Nr. 1640
- BARNABA DA MODENA
Zwischen 1362 und 1383 in Ligurien und Piemont tätig
- MARIA MIT DEM KIND
Bez. u. dat. unten in goldener Schrift: + Barnabas, demutina pinxit MCCCXVIII. +. Tempera/Lw. auf Pappelh. 106 × 66 cm. Beschr.: Verzeichnis S. 30, Nr. 1171. Abb.: It. Mstr. 13. bis 15. Jh. S. 9, Nr. 1171
- BARTOLOMEO, FRA
Florenz 1472 – Florenz 1517
- HIMMELFAHRT MARIAE
Rechts unten die Inschrift: ORATE PRO PICTORE. Öl/Pappelh. 301 × 195 cm. Beschr.: Verzeichnis S. 31, Nr. 249. Abb.: It. Mstr. 16. bis 18. Jh., S. 6, Nr. 249
- BASAITI, MARCO
Tätig in Venedig zwischen 1500 und 1521
- BEWEINUNG CHRISTI
Rechts oben Reste einer alten Inschrift. Öl/Pappelh. 60 × 86 cm. Beschr.: Verzeichnis S. 31 f., Nr. 6. Abb.: It. Mstr. 13.–15. Jh. S. 10, Abb. 6
- DER HL. SEBASTIAN
Bez. auf der Plinthe der Säule: MARCVS BASAITI + P+. Öl/Pappelh. 217 × 102 cm. Beschr.: Verzeichnis S. 32, Nr. 37. Abb.: It. Mstr. 13.–15. Jh. S. 10, Nr. 37
- BASSANO D. J., EIGENTLICH FRANCESCO DA PONTE
Bassano 1549 – Venedig 1592
- ALLEGORIE DES HERBSTES
Öl/Lw. 123 × 182 cm. Beschr.: Verzeichnis S. 33, Nr. 1937. Abb.: It. Mstr. 16.–18. Jh. S. 8, Nr. 1937
- ALLEGORIE DER LUFT
Öl/Lw. 123 × 182 cm. Beschr.: Verzeichnis S. 33, Nr. 1956. Abb.: It. Mstr. 16.–18. Jh. S. 8, Nr. 1956
- BASSANO, GIACOMO
Bassano um 1510 – Bassano 1592
- DER BARMHERZIGE SAMARITER
Öl/Lw. 60 × 89 cm. Beschr.: Verzeichnis S. 33, Nr. 314. Abb.: It. Mstr. 16.–18. Jh. S. 9, Nr. 314
- BASTIANI, LAZZARO
Venedig um 1430 – Venedig 1512
- BEWEINUNG CHRISTI
Tempera/Pappelh. 94 × 78 cm. Beschr.: Verzeichnis S. 34, Nr. 1170 A. Abb.: It. Mstr. 13. bis 15. Jh. S. 11, Nr. 1170 A
- BECCAFUMI, DOMENICO, GEN. MESUCCIO
Bei Montaperto 1486 – Siena 1551
- SCENE AUS DER LEGENDE DER HL. LUCIA
Öl/Pappelh. 57,7 × 82,5 cm. Beschr.: Verzeichnis S. 35, Nr. 2075
- BELLINI, GIOVANNI
Venedig um 1428 – Venedig 1516
- MARIA MIT DEM KINDE
Bez. an der Brüstung: IOANNES BELLINUS. Öl/Pappelh. 77 × 56 cm. Beschr.: Verzeichnis S. 39, Nr. 11. Abb.: It. Mstr. 13.–15. Jh. S. 13, Nr. 11
- ALTARTAFEL MIT DREI HEILIGEN. LUNETTE: MARIA MIT DEM KIND ZWISCHEN HEILIGEN
Öl/Pappelh. Lünette 47 × 164 cm. Jede der drei unteren Tafeln 93 × 37 cm. Beschr.: Verzeichnis

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Die im Folgenden aufgeführten Gemälde befanden sich während des zweiten Weltkrieges im Flakturm Friedrichshain in Berlin, wo nach Beendigung der Kampfhandlungen Brände ausbrachen, denen vermutlich der weitaus größte Teil der Gemälde zum Opfer fiel.

Note: The Getty has the Die Halländischen Meister... werden Gemälde Galerie - have 19067 1921.
Note: The Frick has the Beschreibendes Verzeichnis ... but not 1931. They
Bul. 4 - It was one of a serie.



HAGEN, JORIS VAN DER
 Vermutlich Dordrecht oder Arnheim um 1615 –
 Den Haag 1669
 DAS RHEINTOR UND DER HAFEN VON ARNHEM
 Öl/Eichenh. 58 × 82 cm. Beschr.: Verzeichnis
 S. 204 f., Nr. 916. Abb. Holl. Mstr. S. 53, Nr. 916

HALS, FRANS (1580–1666) KOPIE
 DAS LUSTIGE KLEEBLATT
 Öl/Lw. 81 × 62 cm. Beschr.: Verzeichnis S. 207,
 Nr. 801 D. Abb. Holl. Mstr. S. 59, Nr. 801 D

HEDA, WILLEM CLAESZ
 Haarlem 1594 – Haarlem 1630
 STILLEBEN MIT EINEM RÖMER
 Bez. u. dat. auf der Messerklinge: .H.L.L.A.
 1631. Öl/Eichenh. 55 × 75 cm. Beschr.: Verzeich-
 nis S. 208, Nr. 1644. Abb.: Holl. Mstr. S. 60,
 Nr. 1644

HEEM, CORNELIS DE
 Leiden 1631 – Antwerpen 1695
 FRUCHTGEHÄNGE
 Öl/Lw. 76 × 64 cm. Beschr.: Verzeichnis S. 208,
 Nr. 874 C. Abb.: Vläm., frz., engl. u. span. Mstr.
 S. 27, Nr. 874 C

HEEM, JAN I DAVIDSZ DE
 Utrecht 1606 – Antwerpen 1683/84
 FRUCHT- UND BLUMENGHÄNGE
 Bez. rechts unten: J-D De Heem f-. Öl/Eichenh.
 37 × 68 cm. Beschr.: Verzeichnis S. 208 f.,
 Nr. 906. Abb.: Vläm., frz., engl. u. span. Mstr.
 S. 28, Nr. 906

HERP, WILLEM VAN
 Antwerpen 1614 – Antwerpen 1677
 DER SATYR BEI DER BAUFAMILIE
 Bez. am unteren Rand links: G v Herp. Öl/
 Eichenh. 71 × 102 cm. Beschr.: Verzeichnis
 S. 214, Nr. 945. Abb.: Vläm., frz., engl. u. span.
 Mstr. S. 30, Nr. 945

HOBBEEMA, MEINDERT
 Amsterdam 1638 – Amsterdam 1709
 WALDIGE LANDSCHAFT
 Bez. rechts unten: m hobbeema. Öl/Eichenh.
 59 × 82 cm. Beschr.: Verzeichnis S. 215, Nr. 886.
 Abb.: Holl. Mstr. S. 63, Nr. 886

HOLLÄNDISCH. UM 1640
 EIN REEDER UND SEINE GATTIN
 Öl/Lw. 156 × 214 cm. Beschr.: Verzeichnis
 S. 217 f., Nr. 844. Abb.: Holl. Mstr. S. 64, Nr. 844

HONDECOETER, MELCHIOR D'
 Utrecht 1636 – Amsterdam 1695
 STILLEBEN MIT TRUTHAHN
 Bez. unten in der Mitte: M. d hondecoeter. Öl/
 Lw. 76,5 × 64,5 cm. Aufgef.: Verzeichnis S. 219,
 Nr. 2040. Abb.: Holl. Mstr. S. 66, Nr. 2040

HORST, GERRIT
 Muiden 1612 – Amsterdam 1652
 DER SEGEN JAKOBS
 Öl/Lw. 155 × 218 cm. Beschr.: Verzeichnis S. 222,
 Nr. 807. Abb.: Holl. Mstr. S. 71, Nr. 807
 DIE GROSSMUT DES SCIPIO
 Bez. links unten: g. horst. f. Öl/Lw. 247 × 326 cm.
 Beschr.: Verzeichnis S. 222, Nr. 824. Abb.: Holl.
 Mstr. S. 71, Nr. 824

HUGUET, JAIME (MITTE-ENDE 15. JH.) WERKSTATT
 ZWEI FLÜGEL EINES TRIPTYCHONS
 Linker Flügel, Innenseite: Johannes der Täufer

mit dem knieenden Stifter; Außenseite: Petrus
 und Johannes.
 Rechter Flügel, Innenseite: Hl. Ludwig von Tou-
 louse mit knieender Stifterin; Außenseite: Paulus
 und ein zweiter Apostel.
 Öl/Tannenh. Je 124 × 57 cm. Beschr.: Verzeich-
 nis S. 223 f., Nr. 1872/73. Abb.: Vläm., frz., engl.
 u. span. Mstr. S. 130, Nr. 1872/73

HUYSUM, JAN VAN
 Amsterdam 1682 – Amsterdam 1749
 BLUMENSTRAUSS VOR STEINISCHE
 Bez. links an der Tischplatte: Jan van Huysum
 fecit. Öl/Mahagonih. 79 × 61 cm. Beschr.: Ver-
 zeichnis S. 226, Nr. 972 A. Abb. Holl. Mstr. S. 72,
 Nr. 972 A
 BLUMENSTRAUSS VOR STEINISCHE
 Bez. rechts an der Tischplatte: Jan. Van Huysum
 fecit. Öl/Mahagonih. 79 × 61 cm. Beschr.: Ver-
 zeichnis S. 226, Nr. 972 B. Abb.: Holl. Mstr.
 S. 73, Nr. 972 B
 BLUMENSTRAUSS VOR STEINISCHE
 Bez. links an der Tischplatte: Jan van Huysen.
 Öl/Lw. 78 × 61 cm. Beschr.: Verzeichnis S. 227,
 Nr. 998. Abb.: Holl. Mstr. S. 73, Nr. 998

INGANNATI, PIETRO DEGLI
 Bis 1548 in Venedig tätig
 MARIA MIT DEM KINDE UND VIER HEILIGEN
 Bez. auf der Brüstung: PETRVS × DE × IN-
 GANATIS × P ×. Öl/Pappelh. 68 × 100 cm.
 Beschr.: Verzeichnis S. 229, Nr. 41. Abb.: It. Mstr.
 16.–18. Jh. S. 39, Nr. 41

ITALIENISCH. 17. JH.
 BÜSSENDE MAGDALENA
 Öl/Lw. 73 × 61 cm. Aufgef.: Verzeichnis S. 231,
 Nr. 408. Abb.: It. Mstr. 16.–18. Jh. S. 310,
 Nr. 408

JANSSENS, ABRAHAM
 Antwerpen 1575 – Antwerpen 1632
 VERTUMNUS UND POMONA
 (Früchte und Vögel von Frans Snyders, Blumen
 im Haar Pomonas von Jan Brueghel)
 Öl/Eichenh. 124 × 93 cm. Beschr.: Verzeichnis
 S. 227 f., Nr. 775. Abb.: Vläm., frz., engl. u.
 span. Mstr. S. 33, Nr. 775
 MELBAGER UND ATALANTE
 (Tiere von Frans Snyders)
 Öl/Eichenh. 118 × 93 cm. Beschr.: Verzeichnis
 S. 228, Nr. 777. Abb.: Vläm., frz., engl. u. span.
 Mstr. S. 33, Nr. 777

JORDAENS, JACOB
 Antwerpen 1593 – Antwerpen 1678
 LUSTIGE GESELLSCHAFT
 Bez. u. dat. J. Jor fec 1658. Öl/Lw. 163 × 235 cm.
 Beschr.: Verzeichnis S. 230, Nr. 879. Abb.: Vläm.,
 frz., engl. u. span. Mstr. S. 36, Nr. 879
 BILDNIS DES MALERS ADAM VAN NOORT
 Öl/Lw. 74,5 × 55,5 cm. Beschr.: Verzeichnis S. 230,
 Nr. 1703. Abb.: Vläm., frz., engl. u. span. Mstr.
 S. 36, Nr. 1703
 TRIUMPH DES ABENDMAHLS ÜBER DAS BLUTIGE OP-
 FER DES HEIDENTUMS
 Papier/Lw. 68 × 95 cm. Beschr.: Verzeichnis
 S. 230 f., Nr. 1876. Abb.: Vläm., frz., engl. u.
 span. Mstr. S. 35, Nr. 1876
 VISION DES HL. BRUNO
 Öl/Lw. 75 × 53,5 cm. Beschr.: Verzeichnis S. 231,
 Nr. 2045. Abb.: Vläm., frz., engl. u. span. Mstr.
 S. 35, Nr. 2045

KALE, WILLEM
 Amsterdam 1622 – Amsterdam 1693
 STILLEBEN MIT NAUTILUSBECHER
 Öl/Lw. 65 × 54 cm. Beschr.: Verzeichnis S. 232,
 Nr. 948 G. Abb.: Holl. Mstr. S. 75, Nr. 948 G

STILLEBEN
 Öl/Lw. 67,5 × 82,5 cm. Beschr.: Verzeichnis
 S. 233, Nr. 948 J. Abb.: Holl. Mstr. S. 76,
 Nr. 948 J.

KEIJSER, THOMAS DE
 Amsterdam um 1596/97 – Amsterdam 1667
 FAMILIENBILDNIS
 Öl/Eichenh. 94 × 125 cm. Beschr.: Verzeichnis
 S. 233, Nr. 750. Abb.: Holl. Mstr. S. 77, Nr. 750
 BILDNIS EINES ÄLTEREN MANNES IN DER HALTUNG
 EINES STIFTERS UND SEINES SOHNES
 Öl/Eichenh. 66 × 29 cm. Beschr.: Verzeichnis
 S. 233 f., Nr. 750 B. Abb.: Holl. Mstr. S. 77,
 Nr. 750 B
 BILDNIS EINER ÄLTEREN DAME IN DER HALTUNG
 EINER STIFTERIN UND IHRER TOCHTER
 Bez. u. dat. links auf einem Stein: TDC (ver-
 bunden) 1628. Öl/Eichenh. 65 × 29 cm. Beschr.:
 Verzeichnis S. 234, Nr. 750 C. Abb.: Holl. Mstr.
 S. 77, Nr. 750 C

KEUNINCK, KERSTIAN DE D. A. ODER D. J.
 Antwerpen 1580 – Antwerpen 1635 oder
 Antwerpen 1613 – Antwerpen 1642/43
 LANDSCHAFT MIT DEM TEUFEL
 Öl/Eichenh. 69 × 105 cm. Beschr.: Verzeichnis
 S. 234, Nr. 1998. Abb.: Vläm., frz., engl. u. span.
 Mstr. S. 37, Nr. 1998

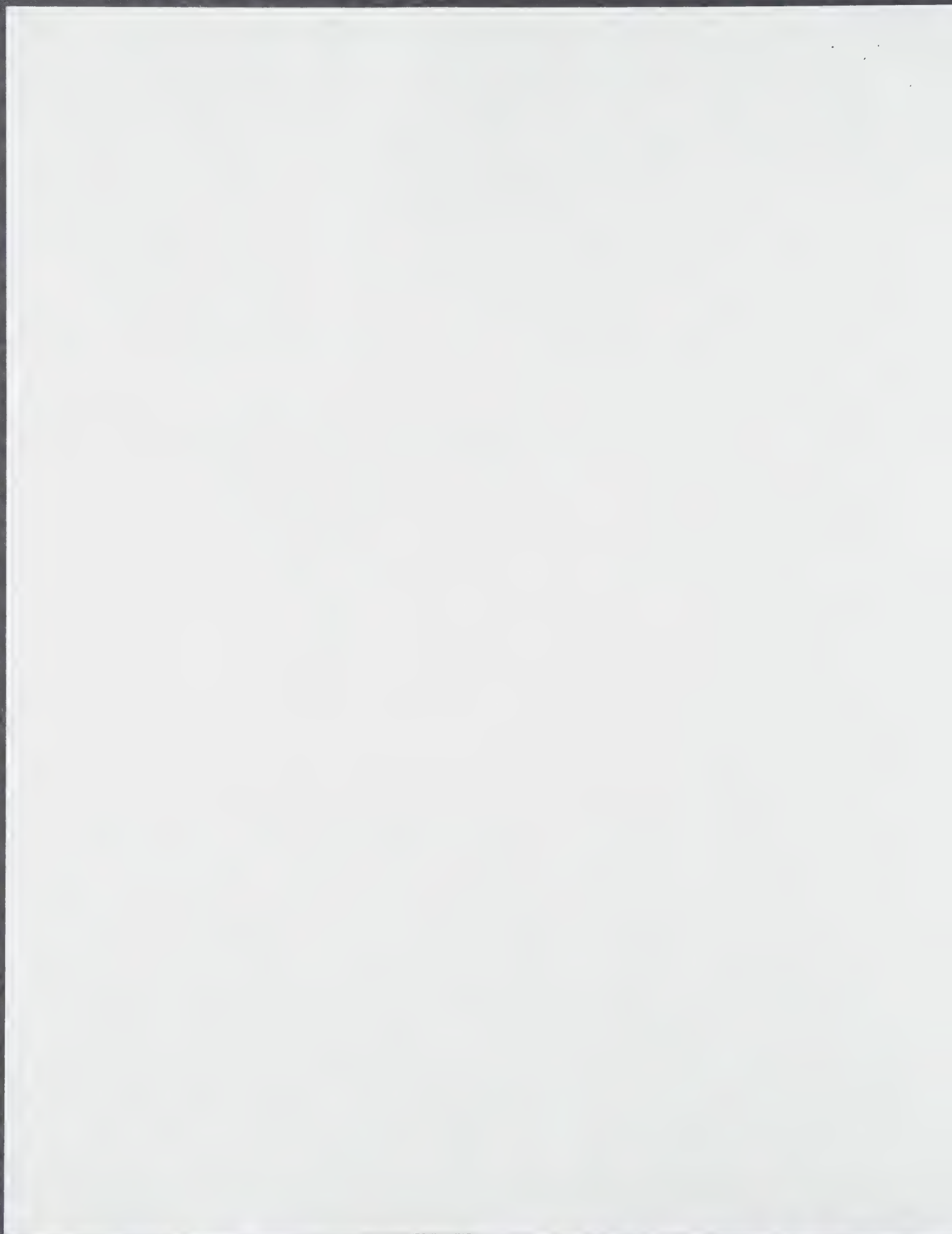
KICK, SIMON
 Delft 1603 – Amsterdam 1652
 RASTENDE SOLDATEN IN EINEM STALL
 Bez. u. dat. links an der Bank: SKick 1648. Öl/
 Eichenh. 65 × 50 cm. Beschr.: Verzeichnis S. 235,
 Nr. 858 A. Abb.: Holl. Mstr. S. 78, Nr. 858 A

KÖLNISCH. UM 1420
 GRABLEGUNG CHRISTI
 Tempera/Eichenh. 73,5 × 43,5 cm. Beschr.: Ver-
 zeichnis S. 238, Nr. 1677 A. Abb.: Dt. u. altnie-
 derl. Mstr. S. 64, Nr. 1677 A
 AUFERSTEHUNG CHRISTI
 Tempera/Eichenh. 73,5 × 43,5 cm. Beschr.: Ver-
 zeichnis S. 238, Nr. 1677 B. Abb.: Dt. u. altniederl.
 Mstr. S. 64, Nr. 1677 B

KÖLNISCH. UM 1450
 DER TOTE CHRISTUS
 Öl/Lw. auf Eichenh. 71,5 × 52 cm. Beschr.: Ver-
 zeichnis S. 240, Nr. 1198 A. Abb.: Dt. u. altnie-
 derl. Mstr. S. 66, Nr. 1198 A

KÖLNISCH, ART DES MEISTERS DES MARIENLEBENS.
 UM 1480
 VERKÜNDIGUNG MARIAE (ZWEI TEILE: LINKS VER-
 KÜNDIGENDER ENGEL; RECHTS MARIA)
 Öl/Lw. auf Eichenh. Je 130 × 70 cm. Beschr.:
 Verzeichnis S. 240, Nr. 1199. Abb.: Dt. u. altnie-
 derl. Mstr. S. 68, Nr. 1199

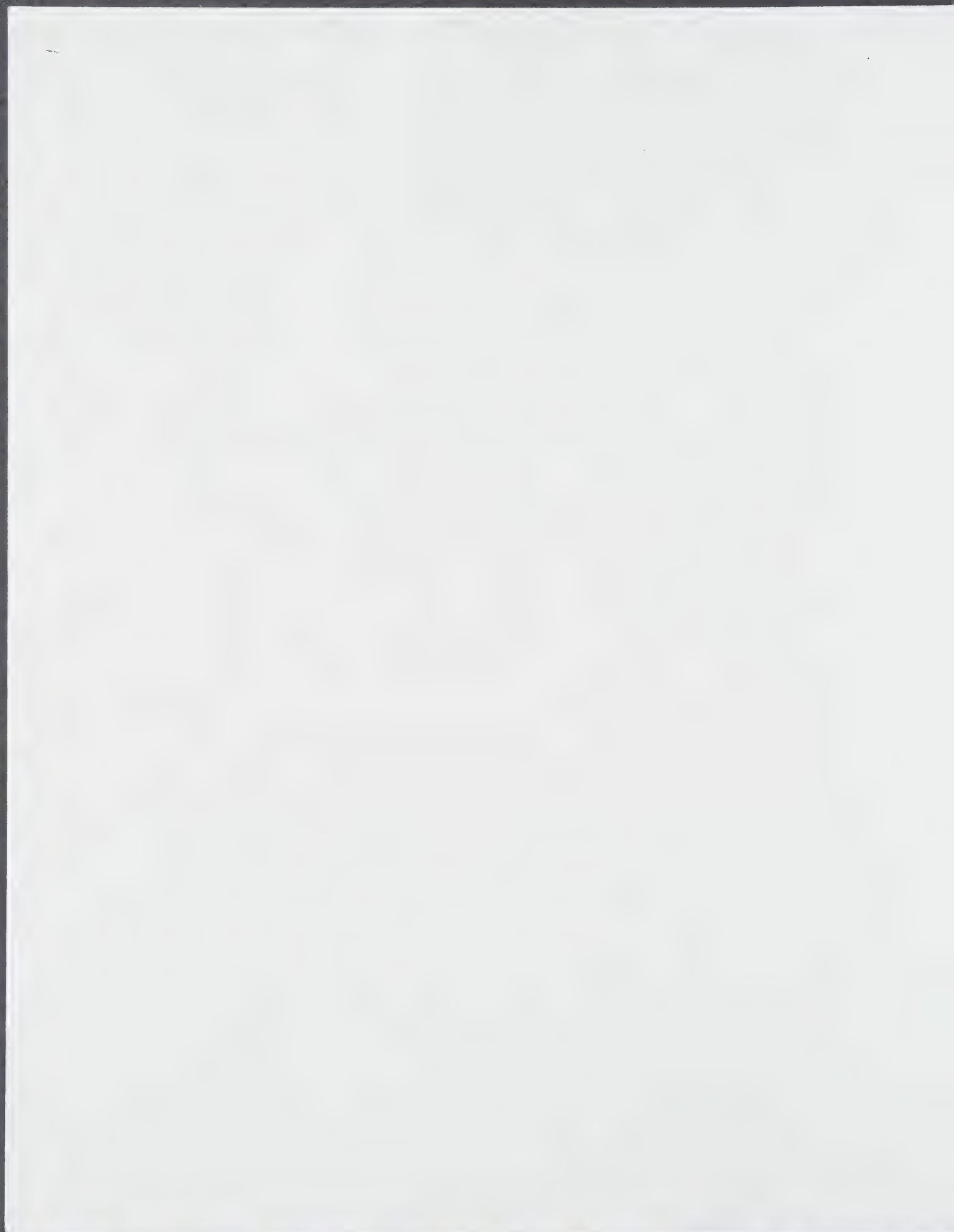
LEBRUN, CHARLES
 Paris 1619 – Paris 1690
 BILDNIS DES KÖLNER BANKIERS UND SAMMLERS
 EVERHARD JABACH MIT SEINER FAMILIE
 Öl/Lw. 276 × 325 cm. Beschr.: Verzeichnis
 S. 247, Nr. 471. Abb.: Vläm., frz., engl. u. span.
 Mstr. S. 97, Nr. 471



BERLIN (POTSDAM)

- JAZET, ALEXANDRE
Paris 1814 – Stelle 1864 im Salon aus
ABSCHIED NAPOLEONS VON FONTAINEBLEAU
Inv. Nr. GK I 1133
DER TOD NAPOLEONS
Inv. Nr. GK I 1134
- JORDAENS, JACOB (1593–1678) NACHAHMER
BATHSEBA IM BADE
Inv. Nr. GK I 1644
- KAISER, FRIEDRICH
Lörrach 1815 – Berlin 1890
GEFECHT BEI OPPSTEDT
Inv. Nr. GK I 154. 66 × 97 cm
- KALKREUTH, LEOPOLD VON
Düsseldorf 1855 – Eddelsen b. Hamburg 1928
BURG CLAM BEI INNSBRUCK
Inv. Nr. GK I 756. Öl/Lw. 128 × 186 cm
- KALF, WILLEM
Amsterdam 1622 – Amsterdam 1693
STILLEBEN MIT GRÜNEM RÖMER
Inv. Nr. GK I 6782. Öl/Lw. 66 × 55 cm
STILLEBEN MIT MELONEN
Inv. Nr. GK I 2256
STILLEBEN
Inv. Nr. GK I 2606
- KAULBACH, FRIEDRICH VON
Arolsen 1822 – Hannover 1903
PRINZ WILHELM VON PREUSSEN, SOHN DES KRON-
PRINZEN
Inv. Nr. GK I 17. Öl/Lw. 65 × 54 cm
PRINZ WALDEMAR VON PREUSSEN, SOHN DES
KRONPRINZEN
Inv. Nr. GK I 19. Öl/H. 67 × 56 cm
- KEMNITZ, LUDWIG VON
Geb. in Berlin, weitere Lebensdaten unbekannt;
beschiedene Ausstellungen von 1840–1868
STÜRMISCHE SEE
Inv. Nr. GK I 822. Bez. u. dat.: von Kemnitz
1848. Öl/Lw. 85 × 128 cm
- KEYSER, WILLEM DE
Antwerpen 1647 – London 1692
LANDSCHAFT MIT RUINEN
Inv. Nr. GK I 5526
- KIESEL, KONRAD
Düsseldorf 1846 – Berlin 1921
KAISERIN AUGUSTE VIKTORIA
Inv. Nr. GK I 8452. Öl/Lw.
- KIMPFEL, JOHANN CHRISTOPH
Breslau 1750 – Berlin 1805
HULDIGUNG DES GROSSEN KURFÜRSTEN VOR DEM
KÖNIG VON POLEN
Inv. Nr. GK I 2400
- KLÖBER, AUGUST VON
Breslau 1793 – Berlin 1864
LUNA
Inv. Nr. GK 742. Öl/Lw. Rund, Ø 66 cm
AURORA
Inv. Nr. GK I 743. Öl/Lw. Rund, Ø 66 cm
- KNELLER, GODFREY, EIGENTLICH GOTTFRIED
KNILLER
Lübeck 1646 – London 1723
DURCH EINEN PFEIL VERWUNDETE WEIBLICHE GE-
STALT, EIN JÄGER UND EIN ALTER MANN
Inv. Nr. GK I 8012
- KNOBELSDORFF, GEORG WENZESLAUS VON
Gut Kuckädel b. Crossen 1699 – Berlin 1753
KRONPRINZ FRIEDRICH VON PREUSSEN
Inv. Nr. GK I 2067
- KRAMER, UNBEKANNT WELCHER
SCHLOSS STOCKHOLM
Inv. Nr. GK I 5994
- KRAUSE, WILHELM
Dessau 1803 – Berlin 1864
NORWEGISCHE LANDSCHAFT
Inv. Nr. GK I 4235. Öl/Lw. 149 × 104 cm
BLICK AUF STAFFA
Inv. Nr. GK I 4236. Bez. u. dat.: 1864. Öl/Lw.
126 × 83 cm
- KRÜGER, FRANZ
Großbadegast b. Köthen 1797 – Berlin 1857
FRIEDRICH WILHELM III.
Inv. Nr. GK I 21. Öl/Lw. 78 × 67 cm
KAISER WILHELM I.
Inv. Nr. GK I 22. Öl/Lw. 160 × 127 cm
ZAR NIKOLAUS I.
Inv. Nr. GK I 72. Öl/Lw. 87 × 63 cm
RUSSISCHES FUHRWERK
Inv. Nr. GK I 75. Öl/Lw. 39 × 52 cm
ZWEI PFERDE MIT STALLDIENER
Inv. Nr. GK I 77. Öl/Lw. 39 × 48 cm
GENERAL WORONZOW
Inv. Nr. GK I 343. Öl/Lw. 117 × 84 cm
STANDARTENFÜHRER VOM KÜRASSIERREGIMENT
Inv. Nr. GK I 3734
KAISER NIKOLAUS I. VON RUSSLAND
Inv. Nr. GK I 4878
KAISERIN ALEXANDRA FEODOROWNA
Inv. Nr. GK I 4879
PRINZ AUGUST VON PREUSSEN
Inv. Nr. GK I 9040
FÜRSTIN LIEGNITZ ZU PFERDE
Inv. Nr. GK I 9046. Bez.: Krüger p. FÜRSTIN
LIEGNITZ
KÖNIGIN ELISABETH VON PREUSSEN
Inv. Nr. GK I 10801
- KUPETZKY, JOHANN
Böding b. Preßburg 1667 – Nürnberg 1740
DER HL. HIERONYMUS IN DER WÜSTE
Inv. Nr. GK I 5044
- LAINI (LEBENS DATEN UNBEKANNT) NACHAHMER
DAS JESUSKIND AUF DEM LAMM
Inv. Nr. GK I 2237
- LAJOUE, JACQUES DE
Paris 1687 – Paris 1761
FEUER IN EINER STROHHÜTTE
Inv. Nr. GK I 3988
- LAUTIER, EDUARD
Seit 1818 in Berlin nachweisbar – Berlin 1830
LANDSCHAFT BEI TEPLITZ
Inv. Nr. GK I 4547. Öl/Lw. 80 × 96 cm
- LEONARDO DA VINCI (1452–1519) SCHULE
DIE HL. AGATHE
Inv. Nr. GK I 7674
- LEVÈVRE, ROBERT
Bayeux 1755 – Paris 1830
LUDWIG XIV. VON FRANKREICH
Inv. Nr. GK I 1225
- NAPOLEON I. ALS KONSUL
Inv. Nr. GK I 4237. Dat.: 1802
- LEWITZKY, DIMITRI
Kiew 1735 – St. Petersburg 1822
KATHARINA II. VON RUSSLAND
Inv. Nr. GK I 914. Öl/Lw. 263 × 187 cm
- LIBERI, PIETRO
Padua 1614 – Venedig 1687
CARITAS
Inv. Nr. GK I 5173
CARITAS
Inv. Nr. GK I 5430
MÄDCHEN, VON EINEM SATYR GEGEISSELT
Inv. Nr. GK I 6312
- LISS ODER LYS, JOHANN
Oldenburg um 1597 – Venedig 1629
DIANA UND AKTÄON
Inv. Nr. GK I 466. Öl/H. 59 × 84 cm
- LODI, UNBEKANNT WELCHER
MARIA MIT DEM KIND UND DER HL. KATHA
Inv. Nr. GK I 5418
- LÖWENTHAL, EMIL
Jarotschin 1835 – Ems 1896
DIE ALTE DEUTSCHE REICHSARMEE
Inv. Nr. GK I 2859
- LONGHI, LUCA DA
Ravenna 1507 – Ravenna 1580
BESCHNEIDUNG CHRISTI
Inv. Nr. GK I 1934
THRONENDE MADONNA
Inv. Nr. GK I 7613
- LUDWIG, KARL
Römhild 1839 – Berlin 1901
RÖMISCHE HEERSTRASSE IN DEN ALPEN
Inv. Nr. GK I 8462. Dat.: 1890. Öl/Lw.
224 × 151 cm
- LUTI, BENEDETTO
Florenz 1666 – Rom 1724
DIANA UND ENDYMION
Inv. Nr. GK I 2277
DIE HEILIGE FAMILIE
Inv. Nr. GK I 10805. Öl/Lw.
- MAAS, LORENZ
Frankfurt/Main 1845 – Frankfurt/Main 1881
EIN REITERGEFECHT
Inv. Nr. GK I 1642
- MACHY, PIERRE DE
Paris 1712 – Paris 1807
LA PORTA ST. DENIS À PARIS
Inv. Nr. GK I 1297. Öl/H. 47 × 33 cm
- MACRINO, ALBA D', EIGENTLICH GIACOMO
DE ALLADIO
Alba vor 1470 – Sterbeort unbekannt vor 1528
MADONNA MIT DEM HL. SEBASTIAN UND DEM
HL. ROCHUS
Inv. Nr. GK I 12061
- MADDERSTEGH, MICHEL
Amsterdam 1659 – Amsterdam 1709
DIE KURBRANDENBURGISCHE LUSTPLOTTE AUF DER
SPREE BEI KÖPENICK
Inv. Nr. GK I 8695. Öl/Lw.

*No other
information*





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Title: ~~Die~~ Gemäldegalerie.

Imprint: Berlin : P. Cassirer, 1929-1933.

Description: 5 v. : ill. ; 25 cm.

Notes: At head of title: Staatliche Museen Berlin.

Edited by Irene Kunze.

"Ergänzung zu dem 1931 in neunter Auflage erschienenen, wissenschaftlichen Katalog (Beschreibendes Verzeichnis der Gemälde im Kaiser-Friedrich-Museum und Deutsches Museum)"--Vorwort, v. [5]

Includes indexes.

Contents: .[Bd. 1]. Deutschen und altniederländischen *Meister* -- [Bd. 2]. Italienischen *Meister*, 13. bis 15. Jahrhundert -- [Bd. 3]. Italienischen *Meister*, 16. bis 18. Jahrhundert -- [Bd. 4]. Holländischen *Meister*, 17. und 18. Jahrhundert -- [Bd. 5]. Vlämischen, französischen, englischen und spanischen *Meister*.

Subjects: Painting, European--Catalogs.

Painting--Germany--Berlin--Catalogs.

Additional Authors: Kunze, Irene.

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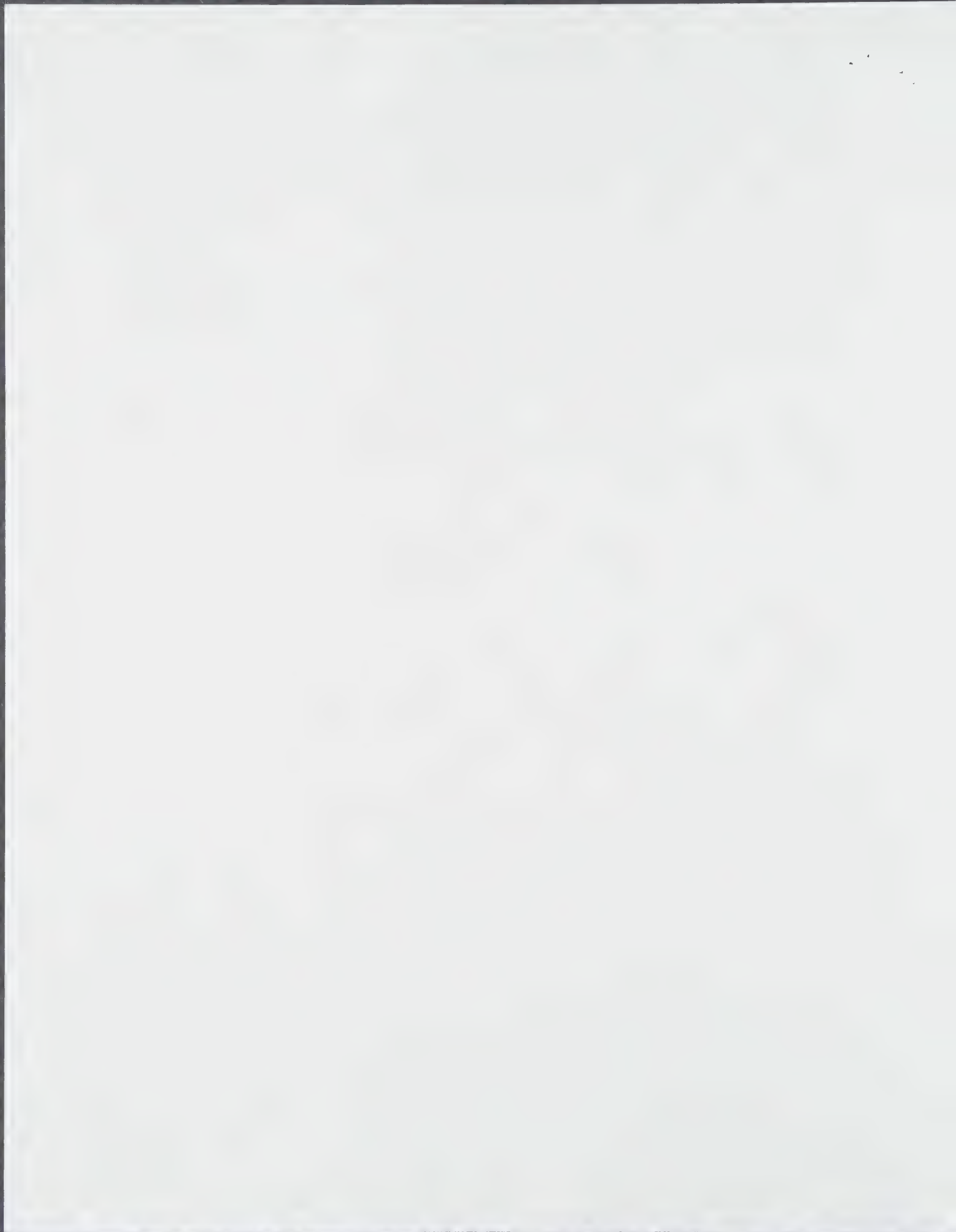
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v.3,(1930)
v.5,(1933)

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Location: STORAGE

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v.4,(1932)

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v.2,(1930)
v.3,(1930)
v.4,(1932)
v.5,(1933)

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v.3,(1930)

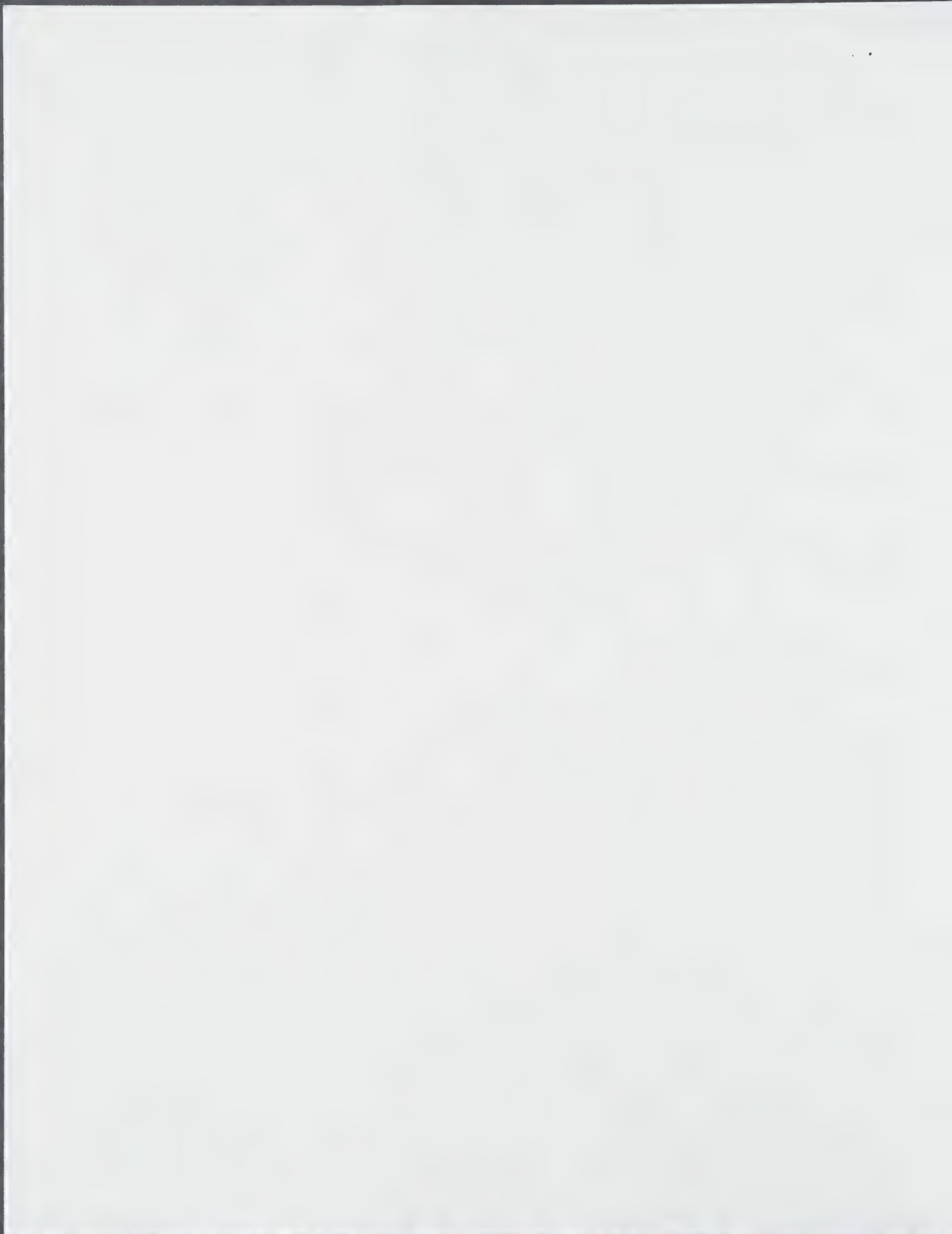
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 v.3,(1930)
 v.4,(1932)
 v.5,(1933)

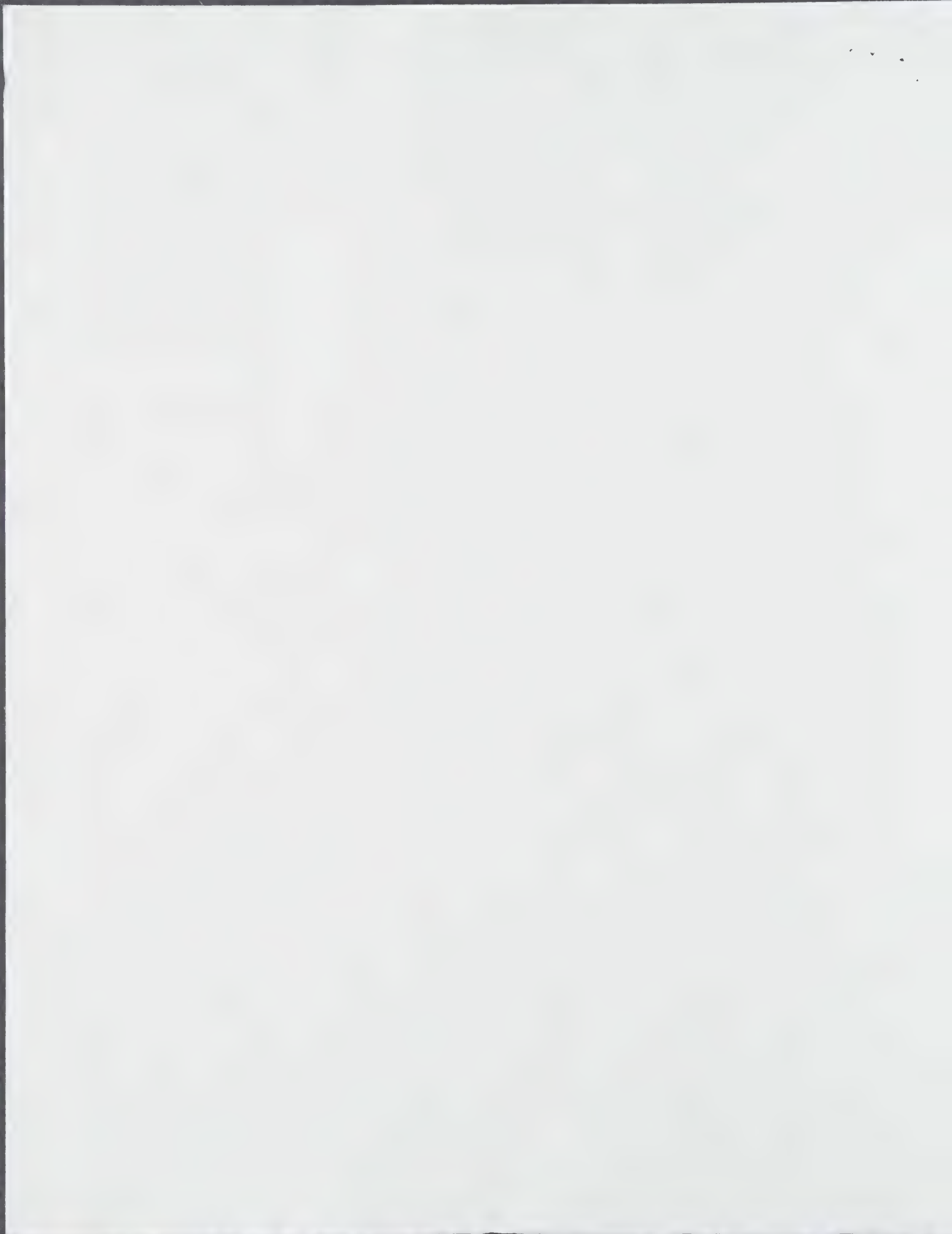
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Signed W. Kalf
strip, 25 x 33 cm
Griselbach 144



Marmuthaus, no. 971.

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Grisebach, nr 145.

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Ksth. S. Nijstad, Den Haag, 1965.
Den Haag, Mauritshuis, cat. 1977, nr 972, met
afb., met tegenhanger (cat. nr 971).
Foto A. Dingjan, Den Haag (niet reproduceren
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Foto ontv. v.h. museum, aug. 1982.

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PHYSICS 230

LECTURE 10

OPTICS



Kalf.
gem.
53 x 43 cm.

Vlg. F. v. Hochberg e.a., Amsterdam, 25-11
nr 50, met afb.

Ksth. D.A. Hoogendijk, Amsterdam, okt. 194
Tent. Almelo, 1953, nr 24.

Verz. D. Hannema, Wieldam.

Tent. Kunstschatten uit Ned. Verz., Mus.
Boymans, Rotterdam, 1955, nr 81.

Tent. Natures mortes hollandaises 1550-195
Luik, 1957, nr 40.

Stichting Hannema de Stuers, Kasteel het
Nijenhuis, Heino.

Tent. The Age of Rembrandt, Nat. Mus. of W
Art, Tokyo, 1968/69, cat. nr 31, met afb.

WK
ID

NOT REPRODUCIBLE
FOR STUDY PURPOSES ONLY

NOT REPRODUCIBLE
FOR STUDY PURPOSES ONLY

Willem Kalf (1619 - 1693)

On a profiled stone table, partly covered with a dark blue cloth, lay a collection of sea shells and coral.. The coral is placed in the lower drawer of a jewellery chest. From a drawer above hangs a string of red beads, and on top of the chest rests a tortoise shell.

Oil on canvas, 53 x 43 cm (21 x 17 in.)

Provenance: Collection Paul Cornet (1892-1977), (unknown where), by c. 1953

Literature: Unpublished – this recently discovered picture was unknown to Lucius Grisebach, the author of the ground-breaking monograph on Willem Kalf which was published in 1974.

Willem Kalf was the son of Jan Jansz. Calff, a cloth merchant and member of the local government in Rotterdam. He was baptised there on 3rd November 1619. Reportedly, his teacher was Hendrick Pot, but that is probably a mistake. It is more likely that he was taught by Hendrick Potuyl, a painter of genre scenes and barn interiors. The latter were also Kalf's earliest subjects. Most of those paintings, usually on small panels, must have been produced during the artist's sojourn in Paris, where he worked from c.1641, returning to Rotterdam in 1646. Kalf was living in Hoorn at the time of his marriage to Cornelia Pluvier in 1651, but he had moved to Amsterdam by 1653, where he remained until his death on 31st July 1693. He is reported to have given up painting in his later years and is believed to have devoted himself to art dealing instead. This early end of his painting career appears to be corroborated by the fact that his last known dated work is from 1680. As far as we know, Kalf painted still lifes only – even though his early barn interiors and farm yards border on genre, they also make it clear that figure painting was not the artist's *forte*.

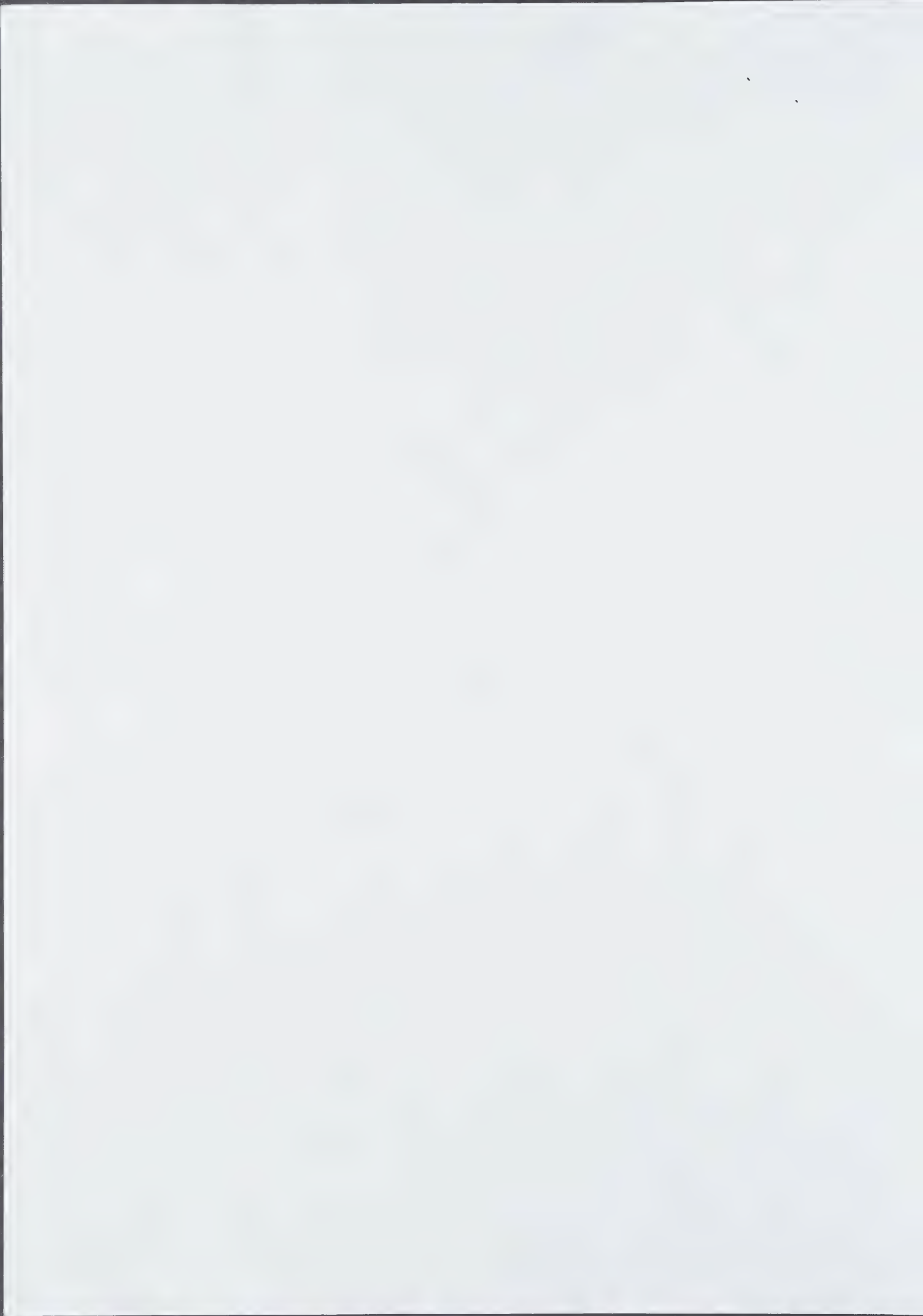
Willem Kalf is best known for his still lifes of luxury items, displayed against a dark – if not black – background, often on a table covered with an opulent eastern rug. Despite the high quality and luxury status of the objects he rendered, the compositions of those still lifes are often restricted in their opulence. Kalf would concentrate on a few items per painting, which he would render to their best advantage – perfectly arranged and dramatically lit. More often than not, his lighting had the effect of modern spotlights. His earliest experiments in the field of the luxury still life date back to his Paris period, where some of his more elaborate still lifes originated, but most of them were painted during his years in

*** to go with letter U02-865 of 10th May 2002 ***

1

C O N D I T I O N S

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



Amsterdam, where he was highly successful and lauded by critics and poets.

Kalf painted only a few still lifes of shells. Until the present painting emerged, only four examples were known. These shell pictures are clearly related to his luxury still lifes. A highly similar, but slightly more elaborate example is in the collection of the Ruzicka Stiftung, Zürich, while a slightly more opulent shell painting, featuring a prominent shell cup, made up of a polished *Turbo marmoretus*, is in the Hannema de Stuers collection near Heino, while a small pair on panel is in the Mauritshuis, The Hague.¹

It is quite likely that these five shell still lifes by Kalf – the present one included – originated within a short period of time, since their type and execution are quite similar. It is not easy to establish a firm chronology for Kalf's work after his return to Holland, but judging from the few known dated works it would seem that his handling became somewhat less smooth with time. In that respect the small group of shell still lifes, of which the handling is rather dry and brittle-looking, should probably be regarded as fairly late works, perhaps dating from the second half of the 1670s.²

The collecting of exotic sea shells was a distinguished activity during the 17th century. Intriguing sea shells like the ones represented in Kalf's shell still lifes could be found in many collections of rarities and naturalia. They were brought to the Netherlands by the West and East India trading companies. Paintings with prominent exotic shells have been painted in Holland throughout the 17th century, while pure shell still lifes were painted from the 1630s until the end of the last decade: probably the first examples were produced by Balthasar van der Ast at Delft in the 1630s, while Adriaen Coorte painted his few intricate still lifes of shells in the years 1696 to 1698.³ Nevertheless, the number of still lifes of shells from 17th-century Holland that have come down to us is restricted to, at most, a few dozen.

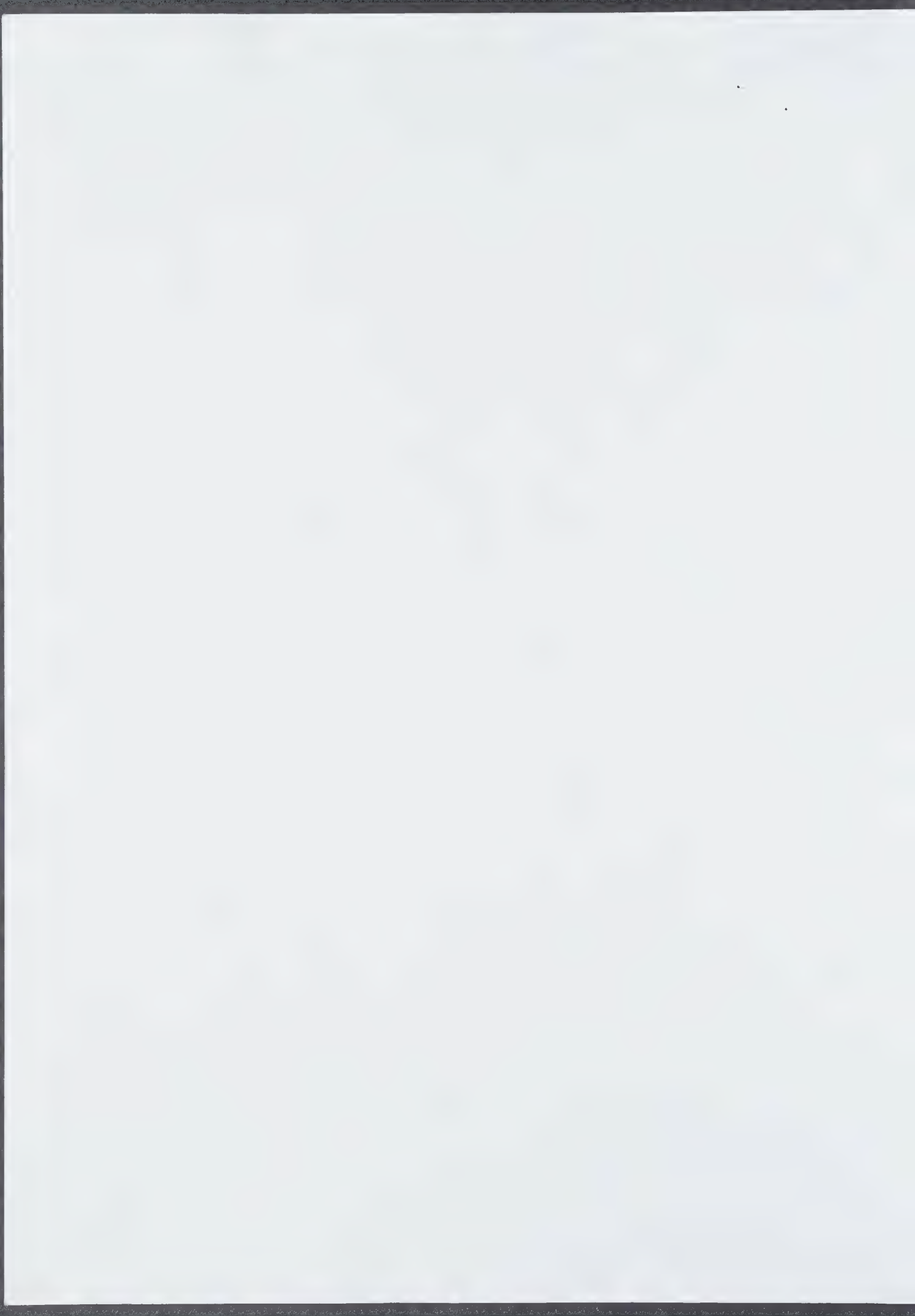
Kalf probably produced these few still lifes of shells on his own accord, rather than on commission. Some of the shells occur in one or more of the other examples. The fiercely pointed *Murex haustellum* in this painting also appears in the Hannema painting, while the red-and white shell to its left also can be found in the Ruzicka picture. The unpolished *Turbo marmoratus* appears in all but the Ruzicka painting. For others of the depicted shells it is less clear whether Kalf portrayed the same, or only similar items. The corals in all three pictures that include them differ, but it would seem that Kalf based them on a general idea of what such corals looked like, and adapted the shape and size to the needs of his composition. The fact that these five still lifes of shells share several objects among themselves would indicate that Kalf depicted shells from a collection which he formed himself, or to which he had easy access. It seems unlikely, though, that he painted five similar still lifes on commission for the owner of the

*** to go with letter U02-865 of 10th May 2002 ***

2

CONDITIONS

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shells. On the other hand, one may wonder if the fact that Kalf painted only five such (known) works may be due to the fact that they did not have the success he expected them to have or, instead, that the models were only available to him for a limited period of time, which did not allow him to produce more still lifes to display them in.

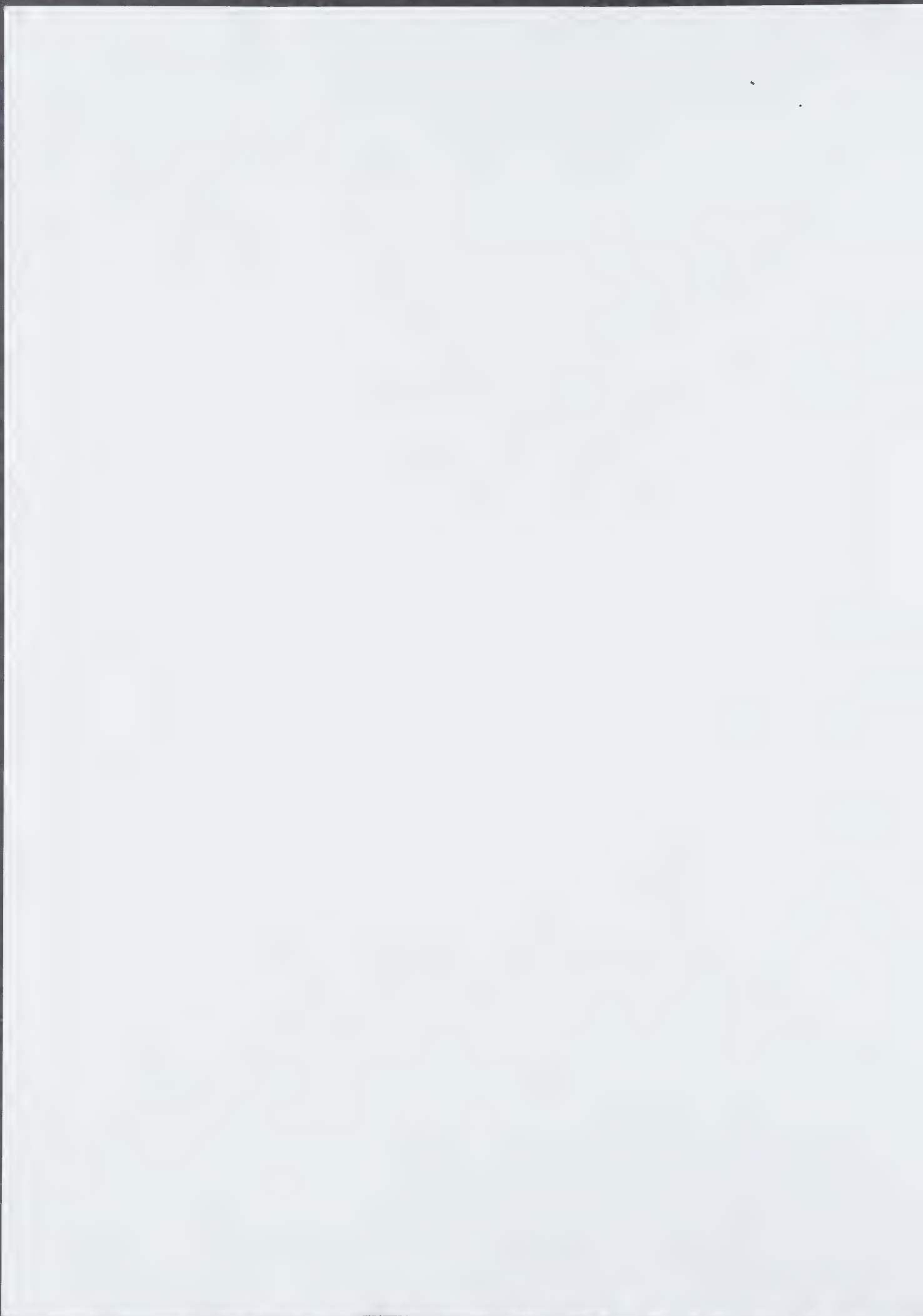
Each of Kalf's shell still lifes includes a different jewel casket, except for the Heino painting and one of the Mauritshuis pair, which share their lacquer chest. This suggests a deliberate choice of the artist. The two other vertical examples include an oriental tapestry, while in the present painting Kalf chose for the dark blue tablecloth which can also be found in several other examples of his work.⁴ The tortoise shell, which rests on top of the jewelry chest, can not be found in any other Kalf still life. Like the shells, however, it is the former 'home' of an animal, and tortoise shell was highly esteemed for its qualities for use in luxurious and decorative objects. It could be used for the cover of small boxes, set in silver or gold, or, for example, in thin layers for the decoration of expensive picture frames.

It is unlikely that Willem Kalf wanted to convey some kind of deeper thought with such paintings. His first and foremost aim must have been to show – as in most of his still lifes of costly items – the joy and excitement of owning such special objects. In addition, however, for many contemporary viewers, these items would represent the diversity of God's creation. In this context, it may be remembered that the vicar and collector of shells, François Valentijn, remarked in defence against those who mocked the 'idiocy' of collecting such shells, that if God had occupied himself with the creation of such small but intricate objects, it could not be a folly to admire them.⁵

CONDITIONS

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*** to go with letter U02-865 of 10th May 2002 ***



Photocopies of Kalf's other known still lifes of shells are included with this report

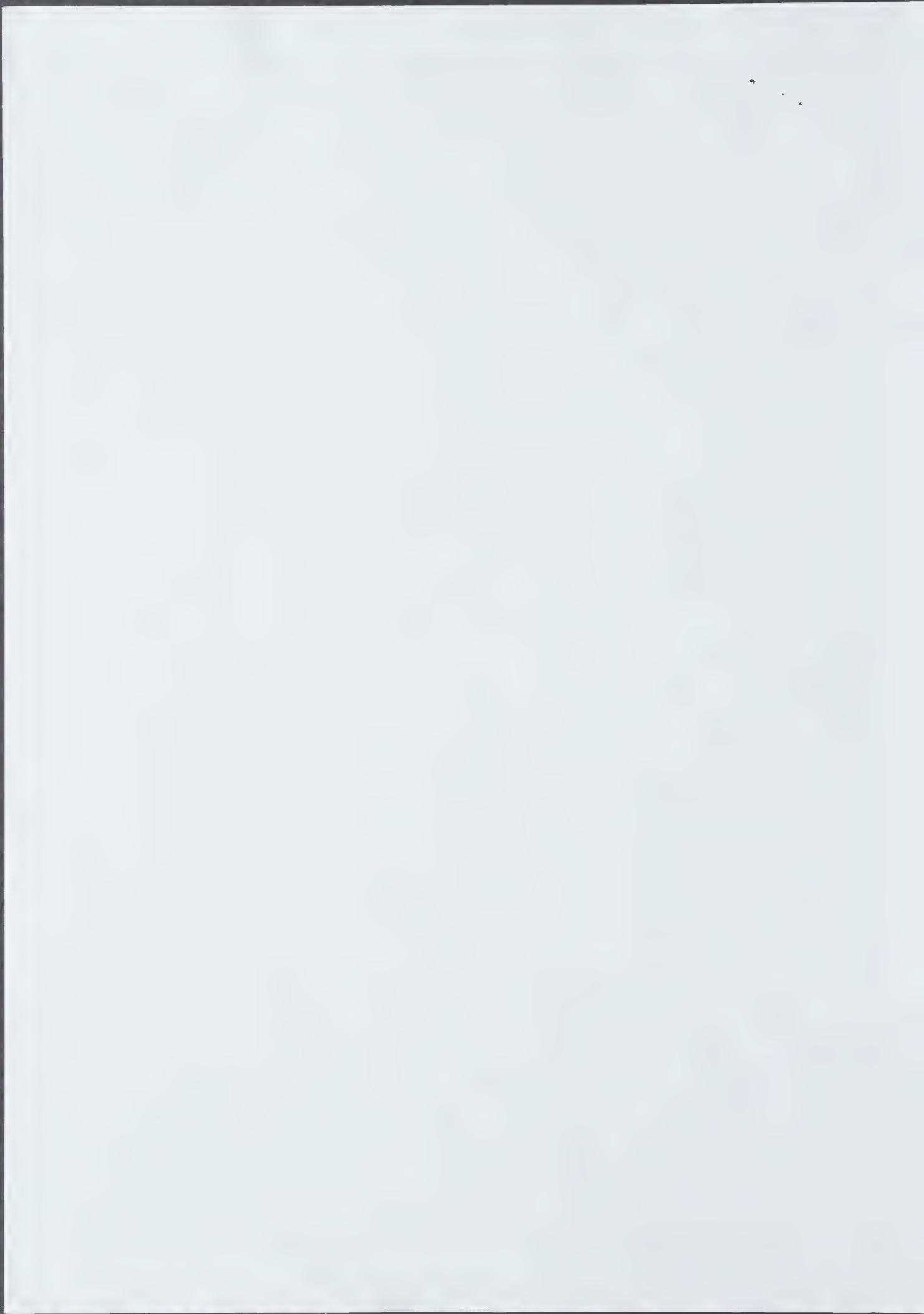
NOTES

1. Respectively, L. Grisebach, *Willem Kalf 1619-1693*, Berlin 1974, nos. 142 (on canvas, 55 x 44 cm, Ruzicka Stiftung, Zürich, inv.no. R 52), 143 (on canvas, 52 x 43 cm, Hannema de Stuers Foundation, Kasteel het Nijenhuis, near Heino, cat.1967, no. 50) and 144 & 145 (both on panel, 25 x 33 cm, signed, Mauritshuis, The Hague, nos. 971 & 972).
2. Grisebach, in his monograph (see note 1), pp. 176-9, discussed the previously known group of four shell still lifes separately, and placed them at the end of his catalogue. He concluded that they were not easily dated, but that they most probably originated towards the end of Kalf's painting career.
3. On shells in 17th-century Holland and on shell still-lives see R. van 't Zelfde, "'O seldsaem dierken dat so schoon paleys bewoonet!" Exotische schelpen in de Noord- en Zuid-Nederlandse schilderkunst van de zestiende en de zeventiende eeuw', *Standplaats: RKD / Standplaats: Academie*, Delft/Zwolle 2001, pp. 41-76
4. Among them, an example from 1656 at the Szépművészeti Múzeum, Budapest, inv.no. 3832.
5. See R. van 't Zelfde, op. cit. (note 3), p. 41. It is interesting to note that Gerard de Laresse, in his *Groot schilderboeck* of 1707, explicitly praised the pictorial quality of Kalf's paintings, and referred to them as 'vanitasses', but remarks a few pages onwards that 'Kalf never produced anything of importance which contained particular meaning or which could be applied to anything' (pp. 266 and 268 in the 1740 edition, respectively)

CONDITIONS

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* * * to go with letter U02-865 of 10th May 2002 * * *





V. Kalff.
K. 54 x 45 c.M.
o.gem.

risebach, nr.156.

Ksth. W. Paech, Amsterdam, 1935
Verz. Chr. Norris, Londen,
(1939)

Ksth. Calmann, Londen (1938).
Foto Cross no. 1485.

Verz. L. Ruzicka, Zürich, 1951.

RKD

Not a publication

All services & publications

Not a publication

All services & publications



2605

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

(414) 962-5169

October 1, 2003

Dr. Christoph Becker, Director
Zürcher Kunsthaus
Zurich
SWITZERLAND

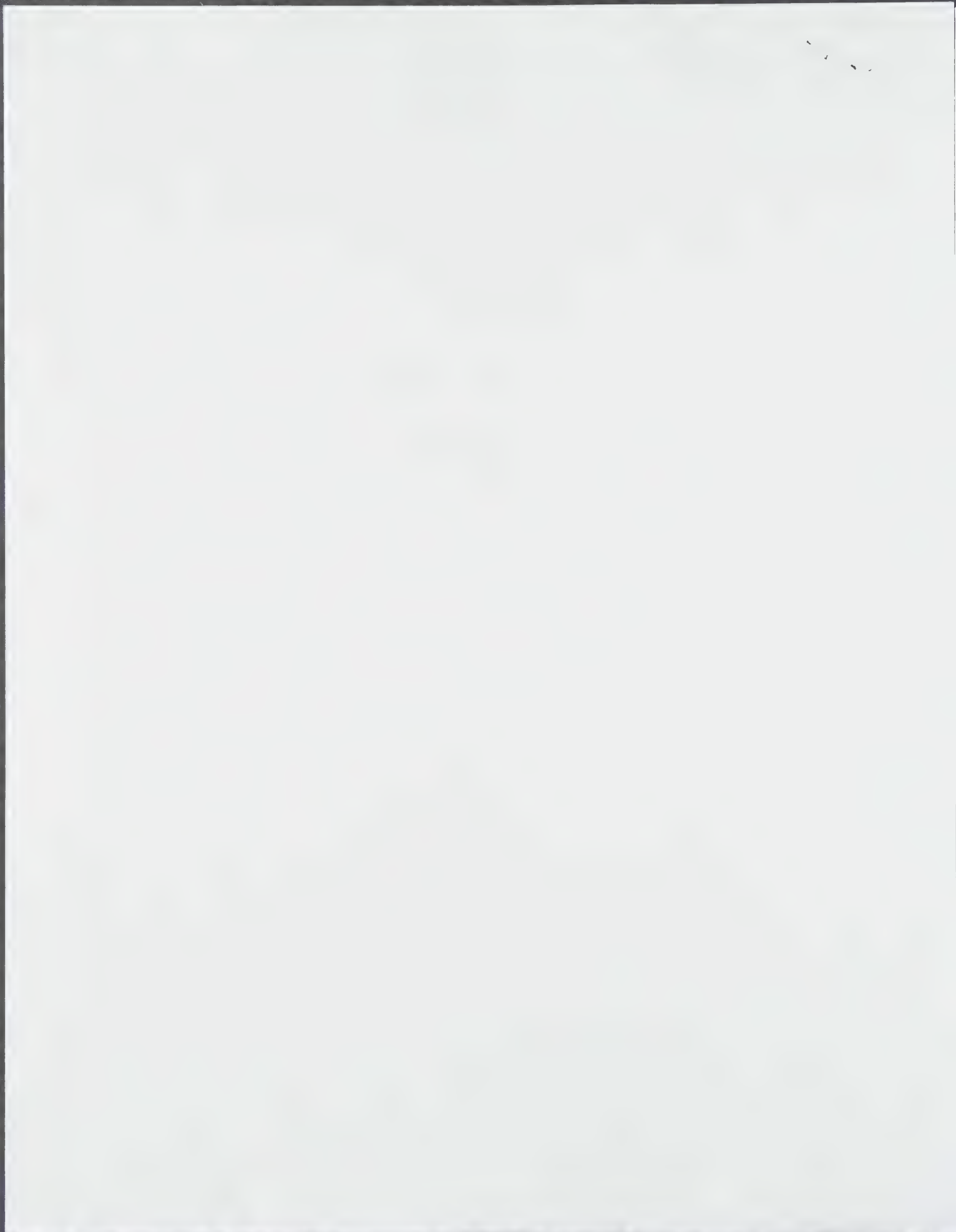
Dear Dr. Becker,

Many years ago one of the world's ablest chemists, the Nobel Laureate, Professor Leopold Ruzicka, gave me the catalogue of his collection which was shown in your Museum early in 1950. Professor Ruzicka and I were both chemists and both collectors of Dutch paintings, at the time he, a great and famous chemist, I just beginning as chemist and collector.

I remember Professor Ruzicka saying to me that there were very few artists whose works he really wanted to add to his collection. but one of these was Willem Kalf, whom Professor Ruzicka called the Rembrandt among the still life painters.

A little while later he told me proudly that he had been able to acquire a still life by Kalf, quite unusual for the artist as it depicted corals and shells. I now no longer remember whether Professor Ruzicka acquired this painting from his favorite dealer, Otto Hirschmann, but perhaps you could confirm this.

Just recently I was able to acquire a very similar still life by Kalf and I enclose a photograph. It is oil on canvas, 53 cms. x 43 cms. Could you please tell me whether the measurements of your Kalf are similar so that we might consider the two to be a pair? Also, I

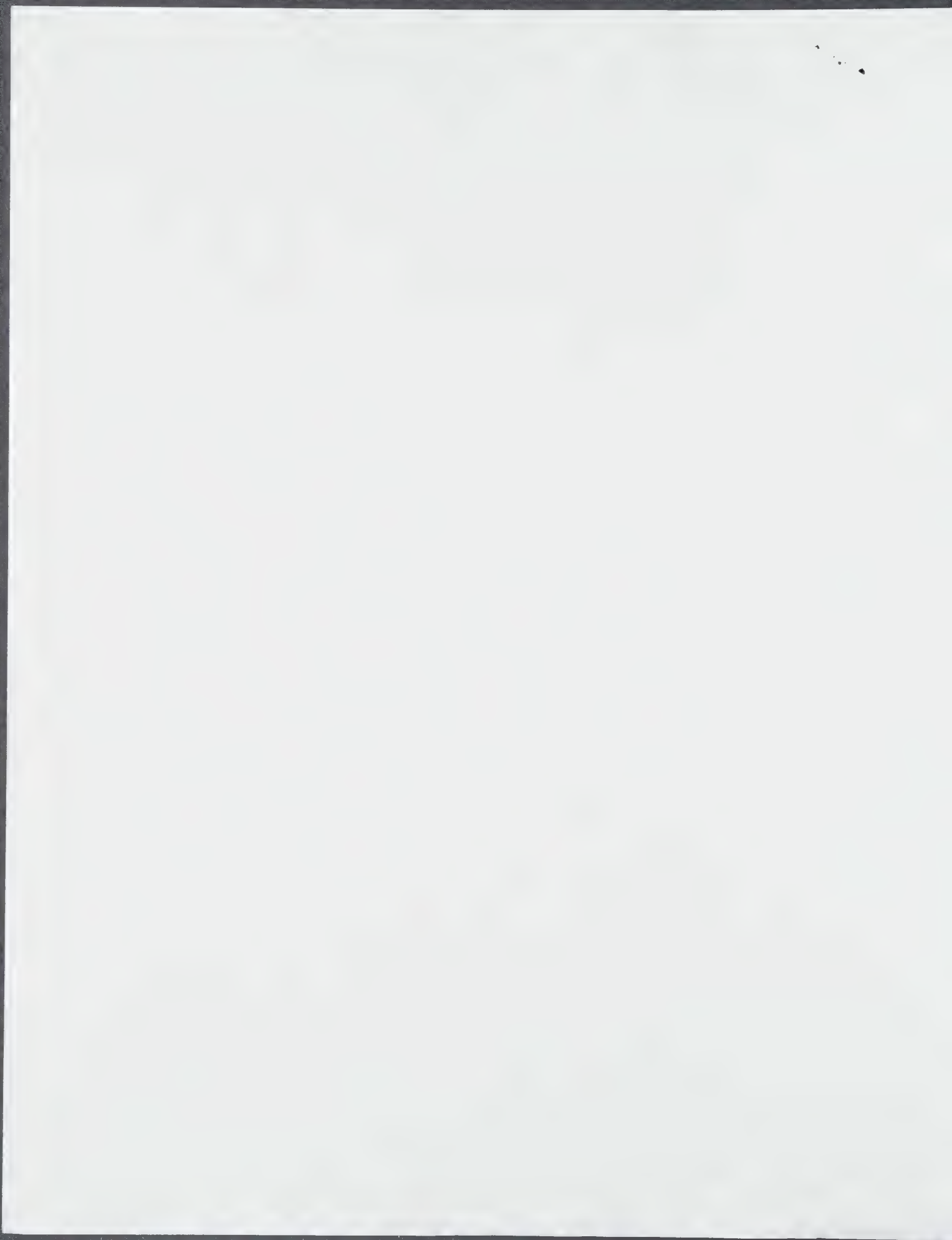


would very much appreciate your sending me a black/white photograph.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



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

(414) 962-5169

December 22, 2003

Dr. Christian Klemm
Kunsthaus Zurich
Museum Heimplatz 1
CH 8024 Zurich
Switzerland

Dear Dr. Klemm,

I am sorry that a long trip to Britain, in part to attend the old master sales in London, has delayed my thanking you for your important and most helpful letter of November 2nd regarding my still life by Willem Kalf.

Of course I remember meeting you and particularly the great help which you gave me with the portrait of Mandl by Sandrart. I am happy that the painting now hangs so very fittingly in a Museum in Munich.

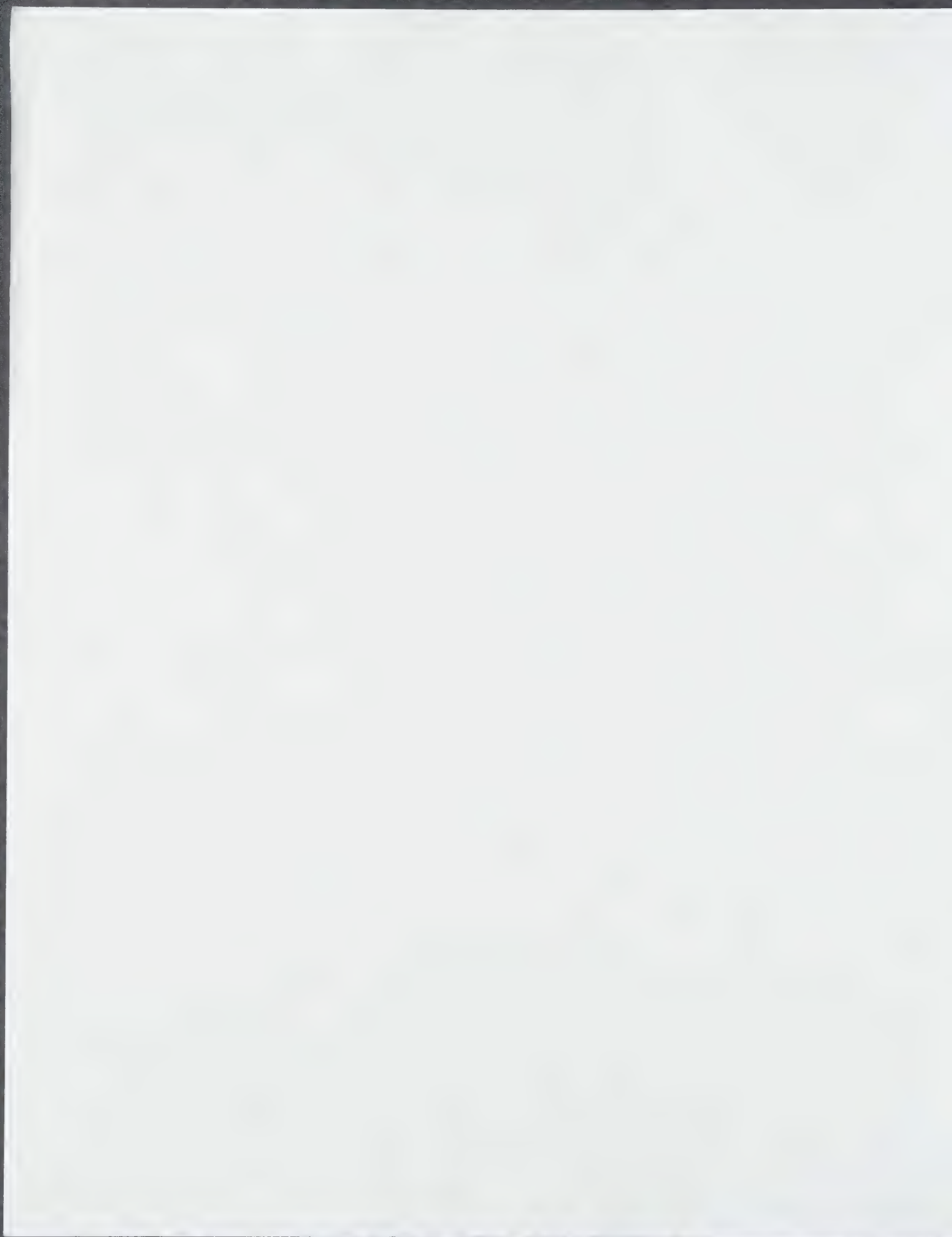
When I started collecting, over 50 years ago, I said to myself that my most important acquisitions would be the works by Rembrandt, Kalf and Seghers. I have acquired several Rembrandts, both as a collector and as a dealer but it took me over 50 years to acquire a Kalf. I am still looking for a landscape by Seghers. Rembrandt owned eight of these and it would be great if I could acquire one. But, sadly, that is unlikely.

Under the circumstances you will understand my reluctance to part with the Kalf.

With all good wishes for a happy and healthy New Year I remain

Yours sincerely,

Alfred Bader
AB/az



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

Willem Kalf

Zürich, November 2nd, 2003

Dear Dr. Bader,

Thank you very much for your kind letter of October 1st. Dr. Becker and I were quite touched by your reply to the late Professor Ruzicka and his predilections. I met recently the son of Otto Hirschmann, who had given me Dutch papers from his father concerning his relation to Professor Ruzicka. He advised me in his collecting, but the actual dealer were normally other people. The still life by Kalf was purchased from Bonjer and Steinmeijer in Lusanne in 1951, the price was 7000 Swiss francs.

Coming now to our beautiful still life with corals and shells by Willem Kalf, I am convinced you that must had the same measurements and that they formed quite possibly once a pair, as you can see from the top positions. It would be great to have them together again! I would be specially happy, as I have a wall in the bedroom what to hang next to the most important picture of the collection of Professor Ruzicka, the Adriaen van Slyke by Rembrandt - the Kalf is fitting best but what to do on the other side? To place his twin here would be the perfect solution! At the same time you could establish a lasting memory of your relation with Professor Ruzicka, leading you had a century after him to acquire such a similar painting.

But meanwhile you certainly like to end your still life in your home. It is one of the very few of this rare type described by Lucius Ghisebach in his monograph on Kalf, in which the Ruzicka painting is dated 1642.

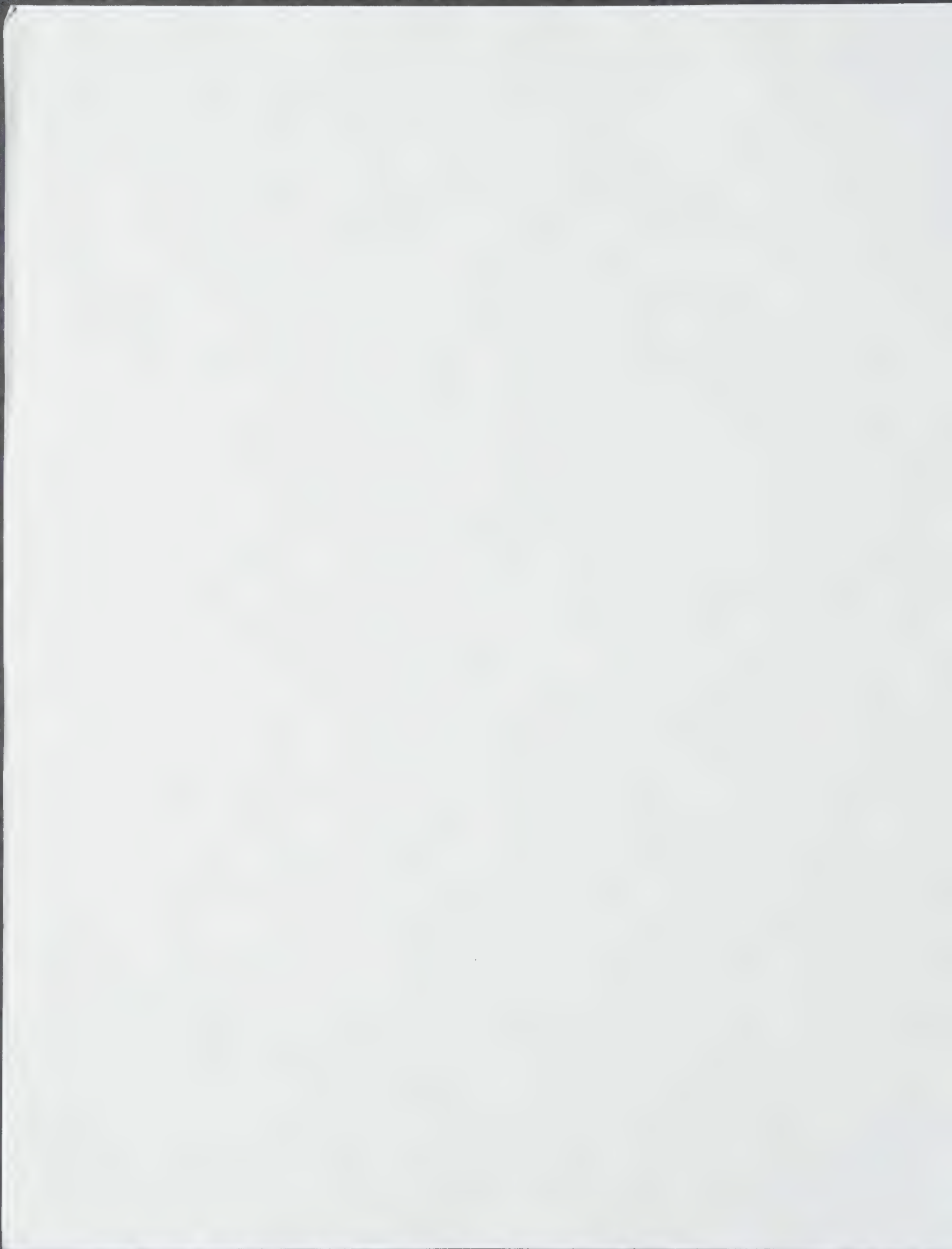
May I recall that we have been in touch about twenty years ago, when I was busy with my monograph on Schwartzi. You have sent me very kindly photographs of the Saint John for Hofkammerprasident Mandl, who could recommend since as an acquisition for the Town Museum in Munich. I think we met once in person, in the Gallery of Clavis Whitfield in London.

Hoping to hear from you again, with many thanks and kind regards from Dr. Becker,

Yours sincerely,



Christian Klemm





2605

2605

42161



FAX FROM:

Dr. Alfred Bader
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: 414 / 277-0730
Fax: 414 / 277-0709
e-mail: baderfa@execpc.com

April 9, 2003

TO: Mr. Sander Bijl

Page 1 of _1_

FAX #: 011 31 72 5120023

Dear Mr. Bijl,

Thank you so much for your fax of today.

Of course you will realize that I am interested in your Kalf and very much look forward to your faxing me your father's condition report. Could you please also fax me the opinions of Sam Segal and L. Grisebach if you have these in writing.

Most important, do you know who owned the painting between 1938 and 1945? I am sure that you will understand the importance of ascertaining the painting was not stolen by the Nazis.

I will telephone you shortly after receiving your response.

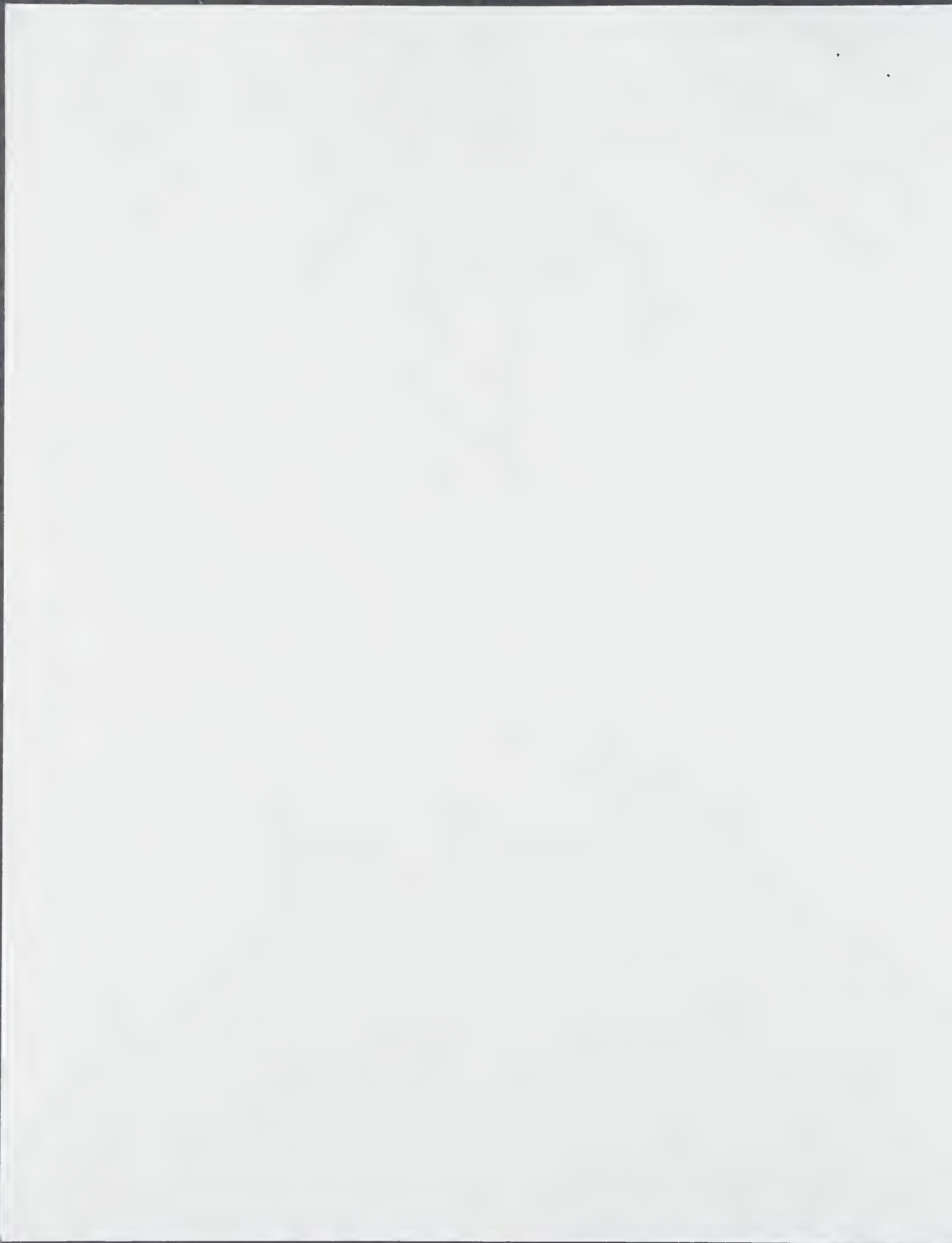
With best wishes I am

Yours sincerely,

Alfred Bader
AB/az

To Otto

I sent you
transparency
by FedEx.



Bijl Fine Arts

*Kennemerstraatweg 174 1815 LE ALKMAAR
Tel: +31 (0) 72 5120080 Fax: +31 (0) 72 5120023*

Alkmaar, 4-8-2003,

Dear Mr. A. Bader,

Thank you for responding so soon.

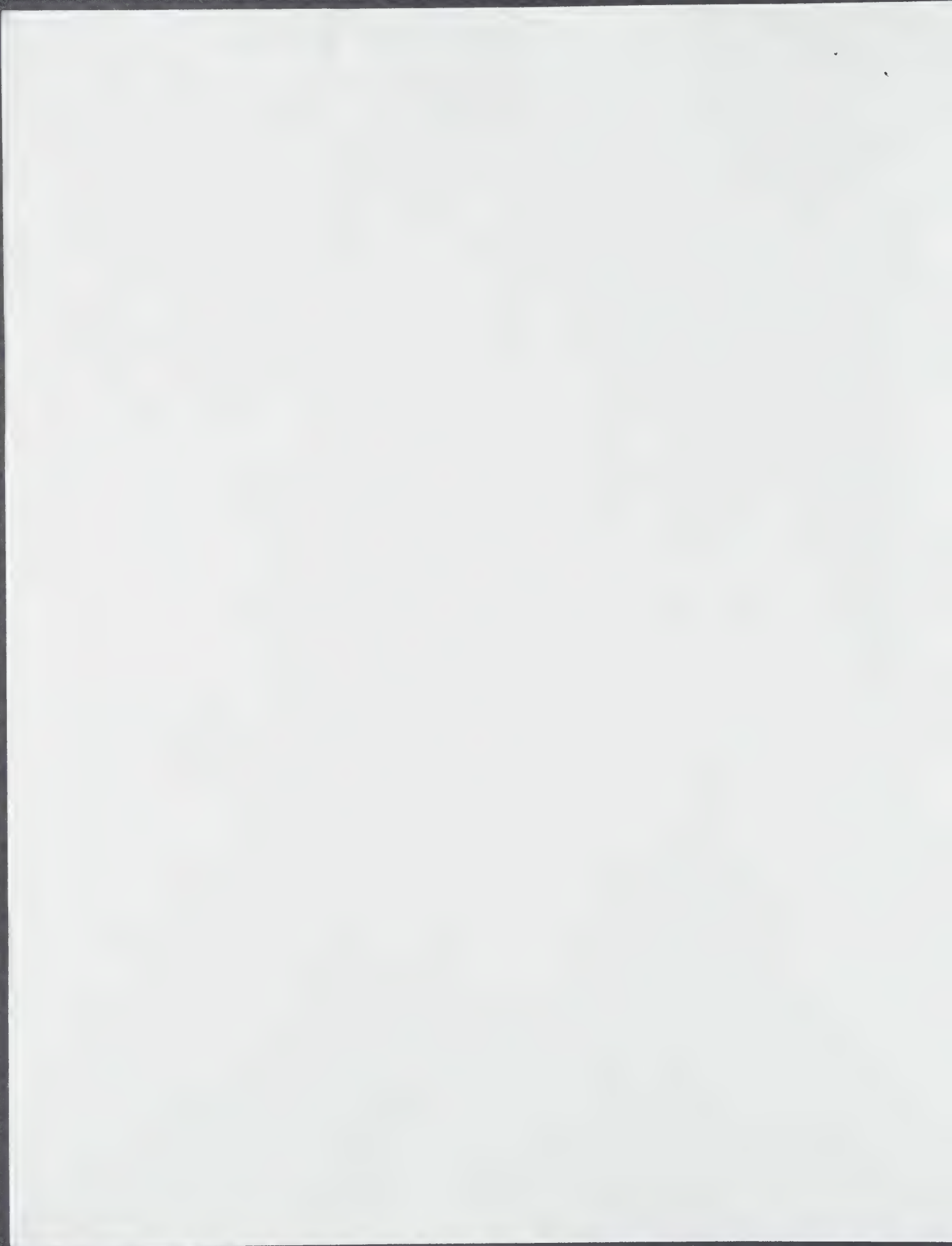
You had two questions about the painting. Is the painting signed and what the condition of the painting is. The painting isn't signed, but the attribution is confirmed by Dr. F. Meijer, Dr. S. Segal and L. Grisebach (Willem Kalf, Berlin 1974). About the second question I can say that Martin will write a condition-report tomorrow, while he is still on vacation today.

If you have any more questions about the painting you can call me on my mobile-phone 0031-6-53425432.

With kind regards,



Sander Bijl





310 Circle of Willem Kalf

THE HILL OF SHELLS AND CORAL
TOGETHER WITH A JEWELLRY CASKET
oil on canvas

bears traces of signature upper right
oil on canvas

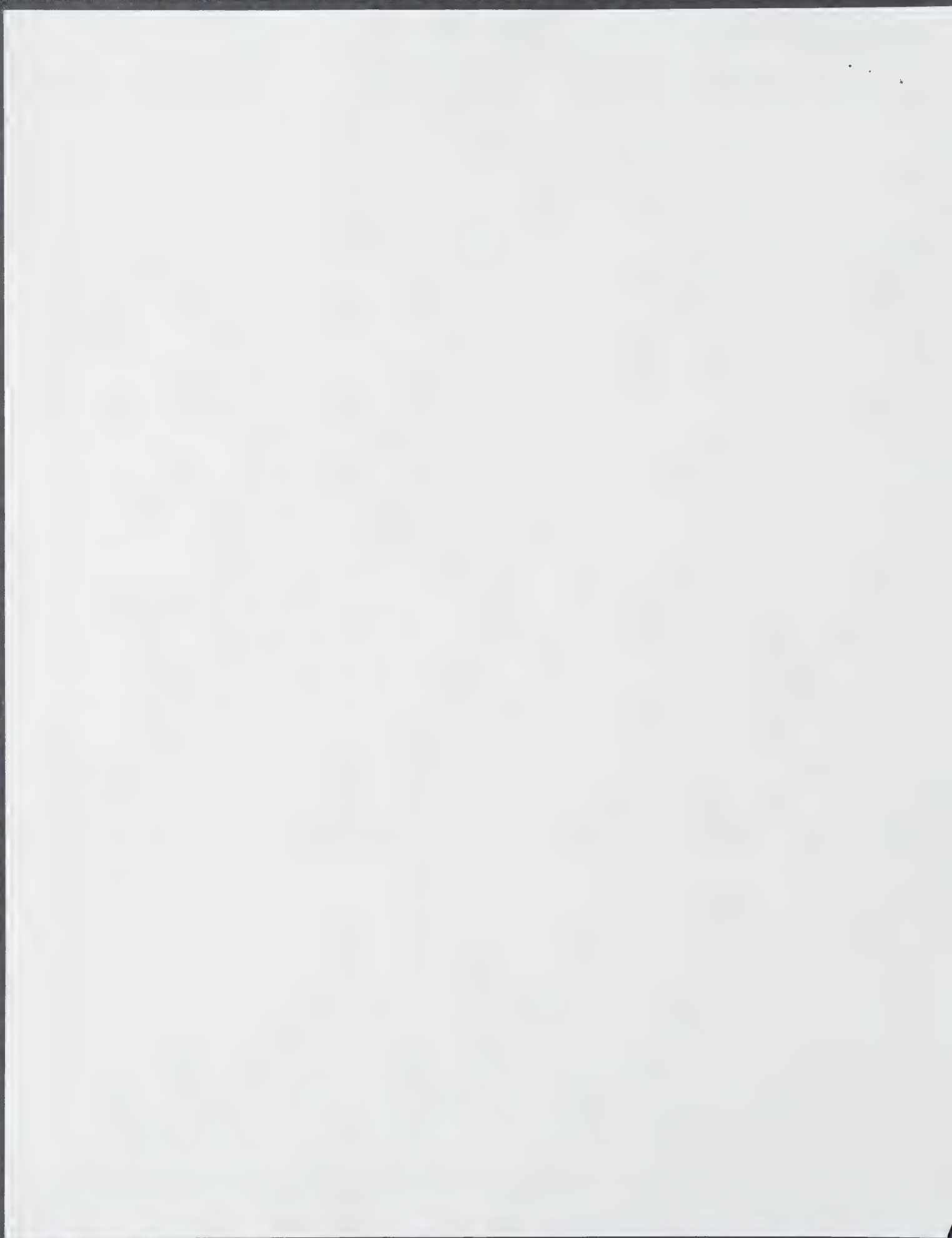
52.7 by 43 cm, 20.7 by 17 in.

£5,000-7,000

€8,100-11,400

For a similar configuration of shells and coral arranged in a circle see
Kalf; see a painting of almost identical dimensions (57 by 43 cm) formerly at the
Ruzicka-Stiftung, Zurich (see L. Grisebach, *Willem Kalf*, Berlin 1974, p. 280,
no. 152, reproduced pl. 150).

Lit.
Paul Corner, 1892-1977, vol. 1, 1953.

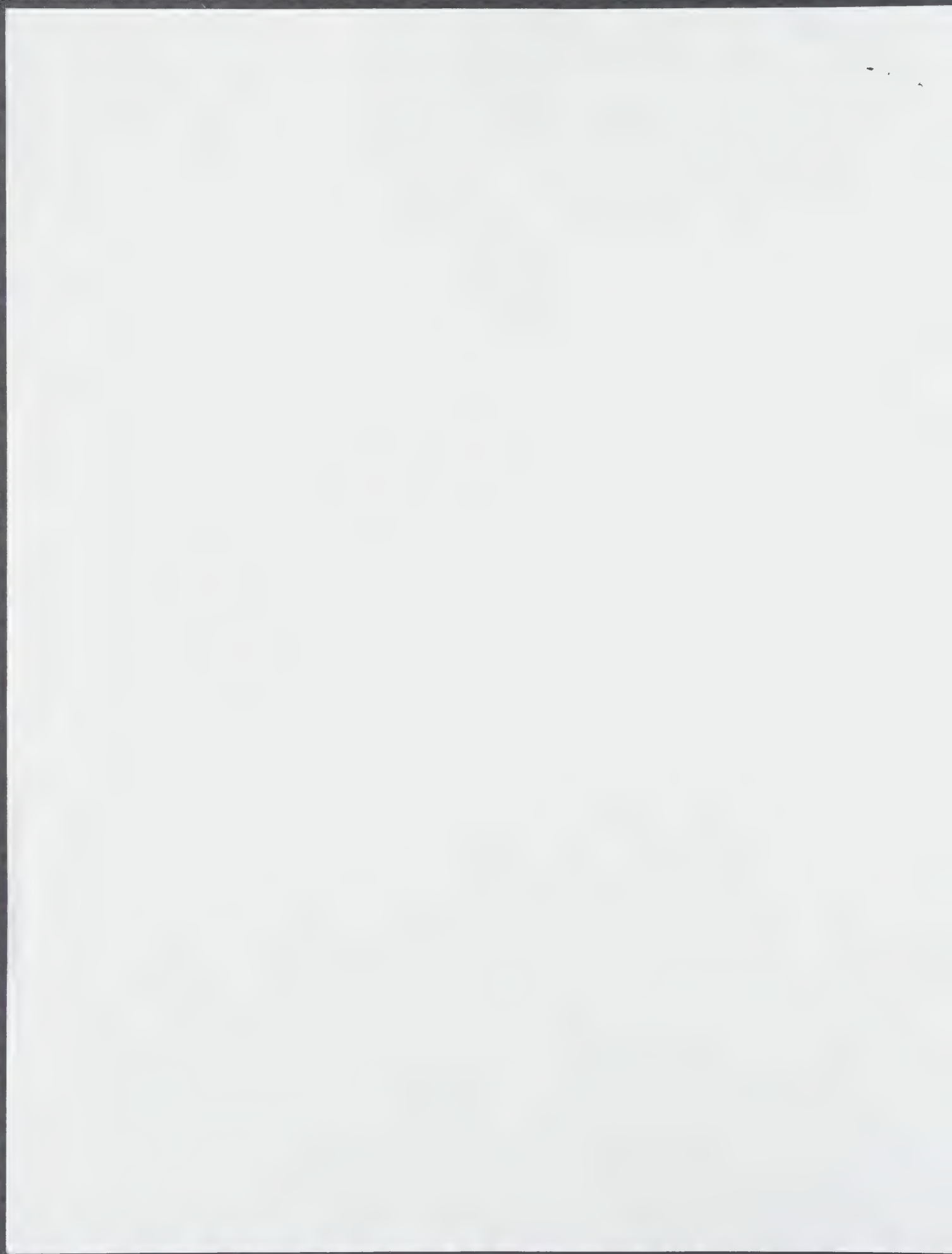


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2nd February 2004

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

Dear Alfred

Just a brief note to thank both you and Isobel very much indeed for so kindly allowing me to stay in your charming home last weekend. I greatly enjoyed my brief sojourn in Milwaukee, despite the undeniably cool climate, and my only regret was that there was not more time to study more closely several of the paintings in your own collection. I think I would have learnt much more from them than those in the museum itself.

I promised to let you know when your *Still life* by Willem Kalf was handled by us: this was on 12th July 2000, lot 310. The cataloguing 'Circle of' Kalf was, if I recall correctly, upgraded following inspection by Fred G. Meijer. According to my notes the picture went to the German trade bidding on the phone for £22,000.

Lastly I have already sent on the photographs of the portrait of the *Earl of Thanet* to Sir Oliver Millar, and I shall, of course, be in touch directly I hear from him.

With very many thanks once again to you both

Yours

Richard

Richard Charlton-Jones
Senior Director, Old Master Paintings
Direct Line: 020 7293 5489
Direct Fax: 020 7293 5943
Email: richard.charltonjones@sothebys.com





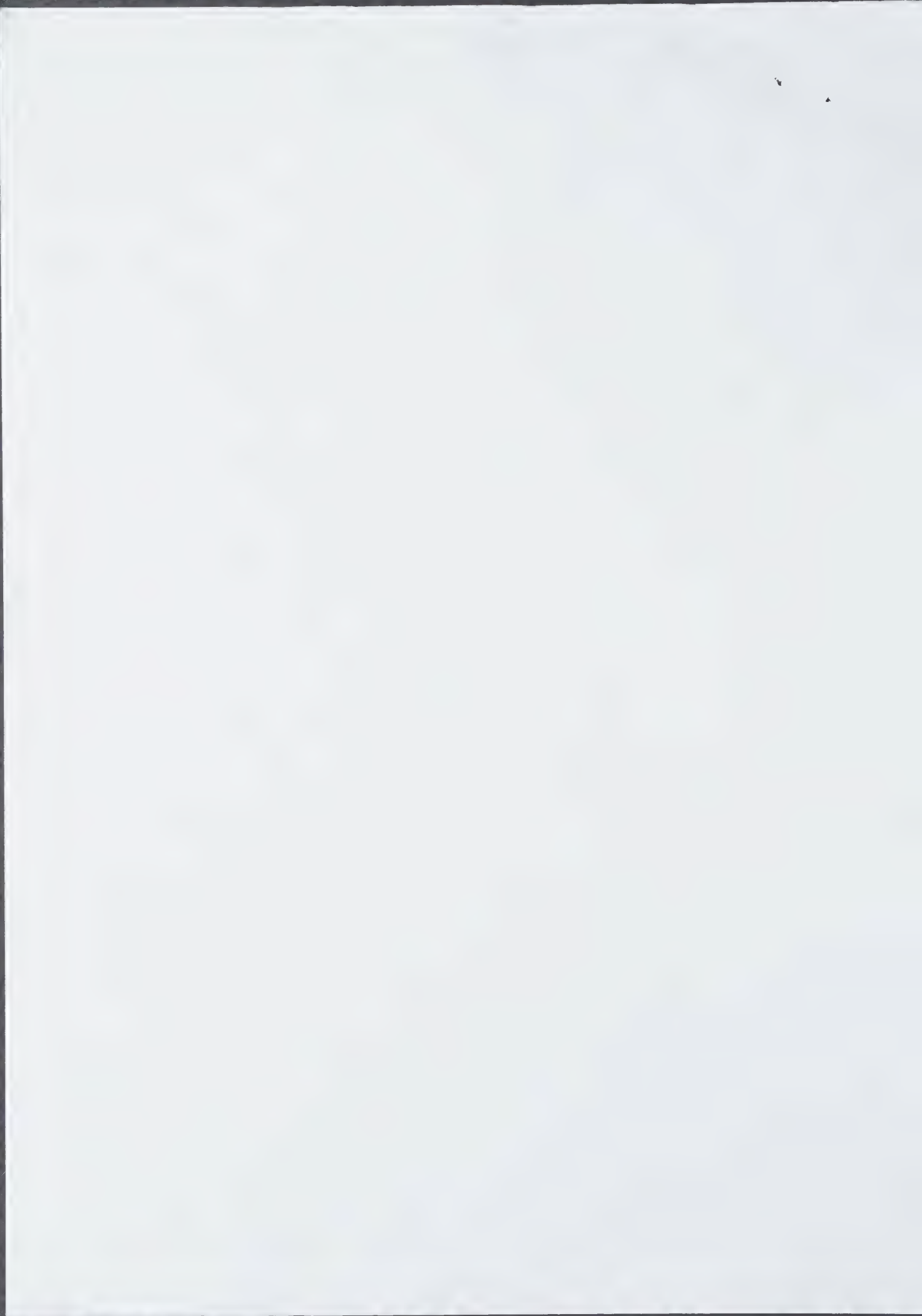
310

310 Circle of Willem Kalf
STILL LIFE OF CORAL AND SEA SHELLS
TOGETHER WITH A JEWELRY CASKET
UPON A PARTLY DRAPED STONE
LEDGE
bears traces of signature upper right
oil on canvas
52.7 by 43 cm.; 20¾ by 17 in.
£5,000-7,000
€8,100-11,400

For a similar configuration of shells and coral arranged before a jewelry box by Kalf, see a painting of almost identical dimensions (54 by 44 cm.) formerly in the Ruzicka-Stiftung, Zurich (see L. Grisebach, *Willem Kalf*, Berlin 1974, p.280, no.142, reproduced pl. 156).

Provenance:
Paul Cornet (1892 - 1977), circa 1953.

SOTHEBY'S, LONDON.
12 July 2001.
lot 310.
£ 25,800.





A Still-Life Masterpiece by Willem Kalf

October 12, 2012–January 13, 2013

Willem Kalf's evocative compositions establish the artist's place at the pinnacle of seventeenth-century Dutch still-life painting.

Kalf was born in 1619 into an affluent milieu in Rotterdam. His father, Jan Jansz. Kalf, was a wealthy textile merchant and member of the city's patriciate, who held various posts in its government. Kalf probably studied under Rotterdam's most prominent still-life specialist at the time, Hendrick Sorgh. There is documentary evidence that by 1642 Kalf was in Paris, in the company of other Dutch and Flemish artists. He returned to Rotterdam late in 1646, and in 1651 was living in Hoorn, where he married Cornelia Pluyver, a calligrapher. A notarial document in which he confirmed the authenticity of a painting by Paulus Brill places Kalf in Amsterdam in 1653, where he would remain until his sudden death in 1693.

Although at the start of his career Kalf executed farm genre scenes and still-life paintings, in 1644 he turned exclusively to the still lifes of luxury objects for which he is best known, such as *Still Life with*

Wanli Sugar Bowl (fig. 1). He appears to have given up painting around 1680 to concentrate on art dealing.

For most of Kalf's still-life paintings, he employed a stark, blackish background, out of which his fluidly handled and deeply coloured objects emerge, isolated in strong light to considerable dramatic effect. In the poet Jan Vos's 1654 treatise, whose title translates as "Struggle between Death and Nature, or the Triumph of Painting," Willem Kalf is named as among the most famous Amsterdam painters of the time.

In *Still Life with Wanli Sugar Bowl* from 1678, Kalf composed a compact cluster of luxurious and exotic vessels together with fruit and drink. The focus of his composition is the Chinese porcelain bowl to the right of centre. This example of late Ming ware known as Wanli features brightly coloured figures protruding from the side in deep relief. Here, they can be identified as the Eight Immortals of Taoism. The lid of the bowl, propped against the left side, features a filial with a guardian lion (*Shishi*), a symbol of power. Kalf had incorporated this remarkable bowl in several of his paintings of 1662, including a pristine canvas in the Museo Thyssen-Bornemisza in Madrid (fig. 2). Such bowls were used for presenting the expensive colonial commodity of sugar. The object leaning out of the bowl is unclear: while it appears to be a silver spoon with a looped handle, it may also be a twisted piece of rock sugar candy.



FIG. 1 (Detail)

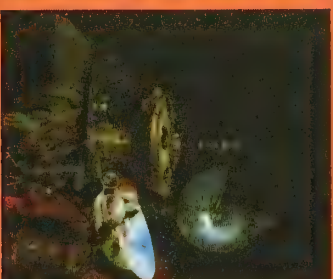


FIG. 2



FIG. 1

Kalf's composition is fleshed out with a number of more common luxury objects, including a silver platter peeking out below, a Turkish rug bunched up to the right, and a nautilus cup set on a gold, or gilded, silver stem. A second high note is reached, however, with the spectacular gilded silver cup behind the bowl. Its sumptuous surface is brimming with sculpted details in a Mannerist style, yet the atmospheric, cloudy handling strongly suggests the artist was not looking at an original, but perhaps a print instead. The ebullient display is punctuated with

His fluidly handled and deeply coloured objects emerge, isolated in strong light to considerable dramatic effect.

ripe fruit, including a peach in the foreground, its leaves tumbling forward over the table's edge. Three glasses round out the table setting: a wine rummer to the left, a champagne flute between the nautilus cup and the gilded silver cup, and a scallop-edge wine glass in the Venetian style in the background right.

In this painting, Kalf did not pursue the fine detail or smooth gradations of modelling seen in the painting now in Madrid. Rather, he moved towards a heavier solidity in the composition, replacing the stark presentation of objects that defines most of his works. A still life now located in Copenhagen, also of 1678, bears the same broader touch and

atmospheric effects, at times bordering on pointillism (fig. 3). It appears then, that late in his career, Kalf retrieved some of the striking elements of his earlier Amsterdam-period works (fig. 4).

*David DeWitt, PhD
Bader Curator of European Art, Agnes Etherton Art Centre
Queen's University, Kingston, Ontario, Canada*

This text is adapted from the forthcoming publication of the Bader Collection by the Agnes Etherton Art Centre. The Milwaukee Art Museum thanks Dr. DeWitt for the use of this material.



FIG. 3



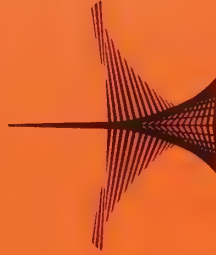
FIG. 4

FIG. 1 Willem Kalf, *Still Life with Warril Sugar Bowl*, ca. 1678. Oil on canvas. Collection of Isabel and Alfred Bader, Milwaukee, Wisconsin.

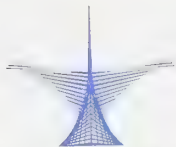
FIG. 2 Willem Kalf, *Still Life with a Chinese Bowl, a Nautilus Cup, and Other Objects*, 1662. Oil on canvas. Museo Thyssen-Bornemisza, Madrid, Spain, Inv. Nr. 203 (1962-20). Photo courtesy of Museo Thyssen-Bornemisza/Scala/Art Resource, NY.

FIG. 3 Willem Kalf, *Still Life with Hobbein Bowl, Nautilus Cup, Glass Goblet and Fruit Dish*, 1678. Oil on canvas. The National Gallery of Denmark, Copenhagen. Photo courtesy of The National Gallery of Denmark.

FIG. 4 Willem Kalf, *Still Life with a Chinese Porcelain Jar*, 1662. Oil on canvas. Gemaldegalerie, Staatliche Museen, Berlin, Germany, Inv. 948 F. Photo courtesy of bpk, Berlin/ Gemaldegalerie, Staatliche Museen / Jörg P. Anders, photographer / Art Resource, NY.

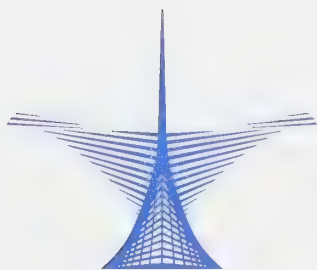


Dr. ; Mrs. Baden



MUSEUM OF CONTEMPORARY ART CHICAGO

1100 North Dearborn Street, Chicago, Illinois 60610-5592



MILWAUKEE ART MUSEUM

Dear Dr : Mrs Baden,

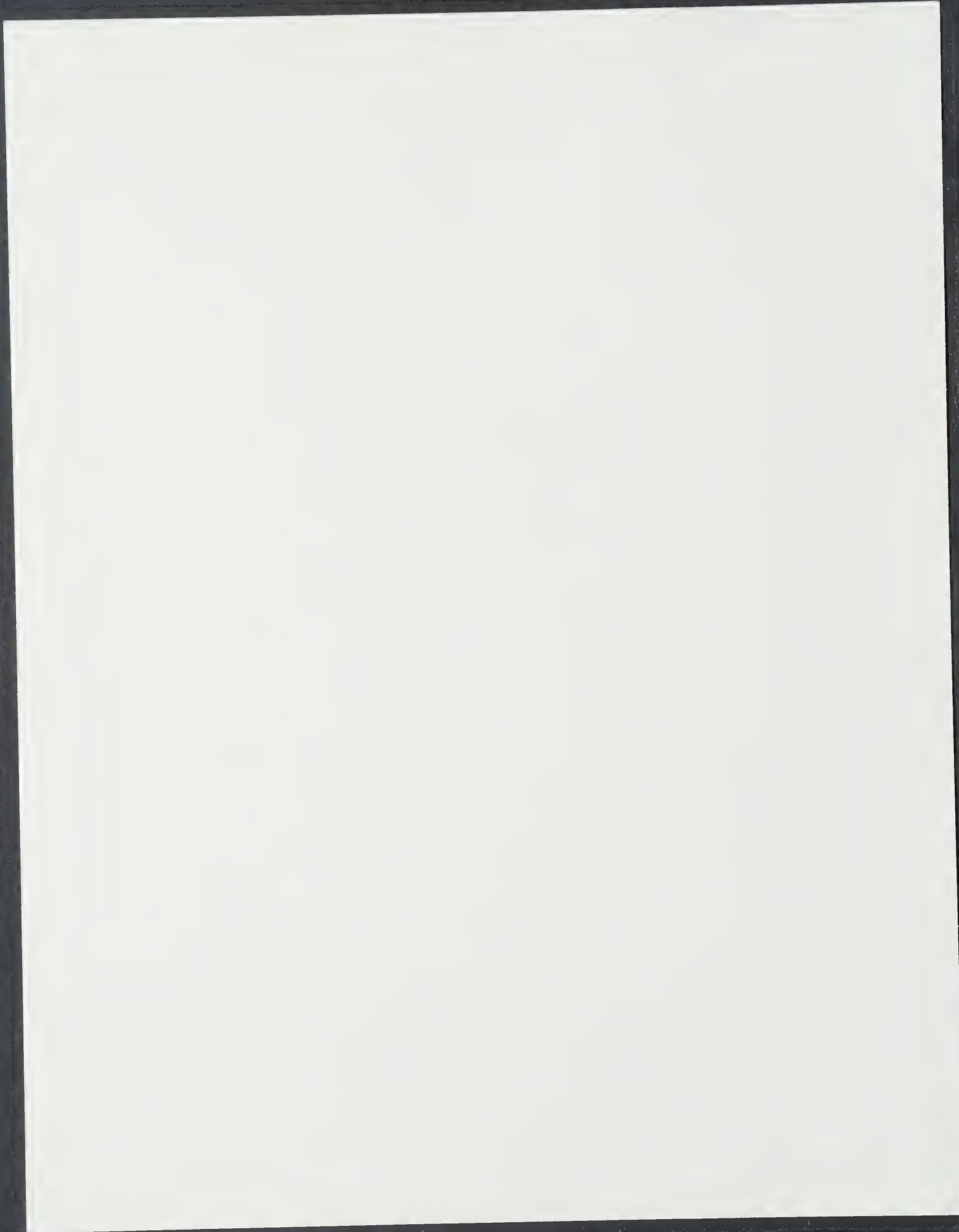
Thank you so much for lending
us your beautiful Kalf painting
and for coming to the
Museum to see it.

We all really, really
appreciate it.

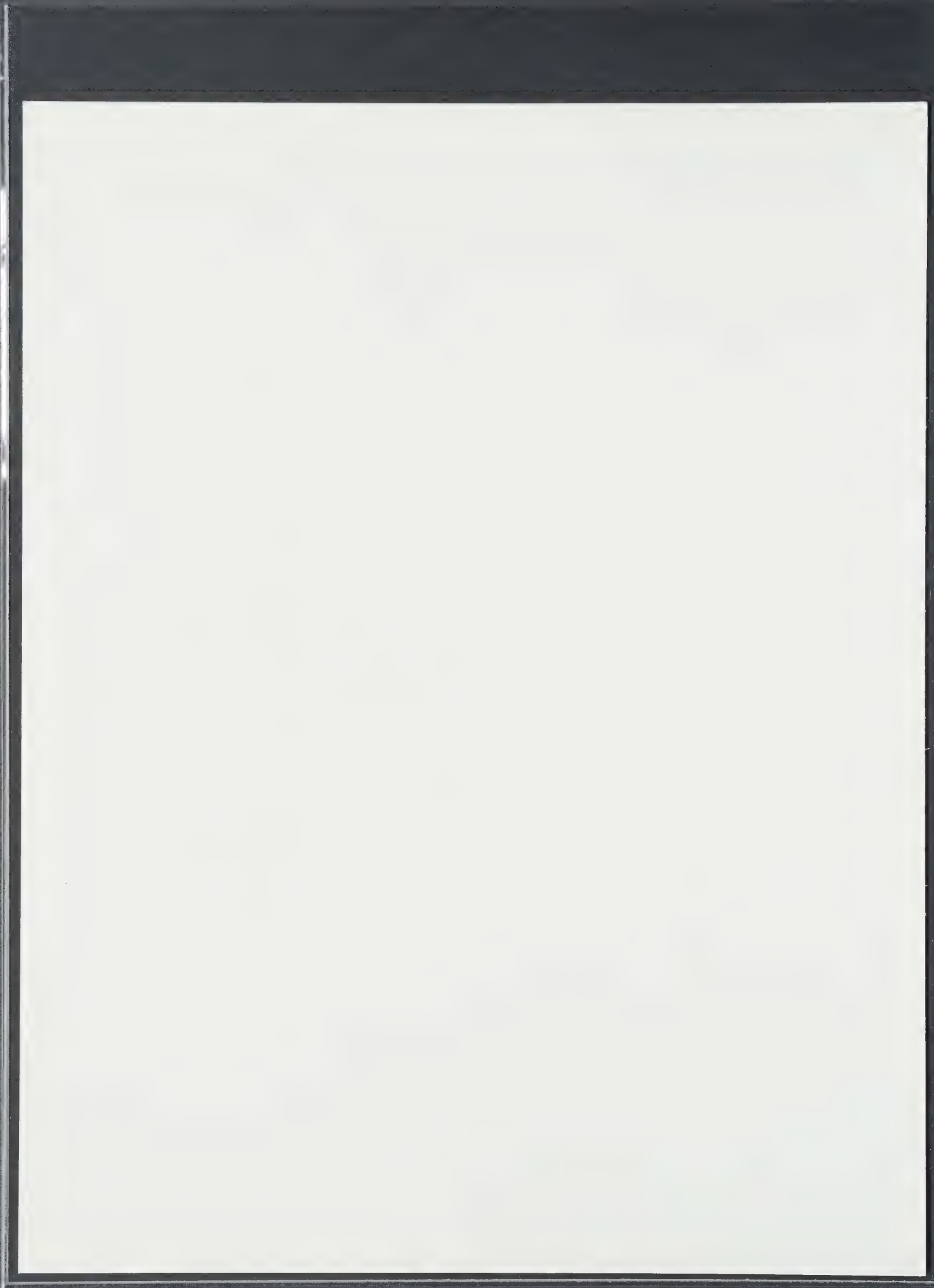
Sincerely,

Or Wilson









207

German painter, c. 1550

Portrait of a gentleman wearing a hat and an orange doublet with slitted sleeves, oil on panel, 23 x 18 cm, framed, (Wo)

€ 6,000 – 10,000 US\$ 8,200 – 13,600

Provenance: Viennese private collection

208

Dimitri Gregoriovitch Levitzky

(1735 Kiev – 1822 St. Petersburg), attributed to

Portrait of Prince Alexander Galitzin, oil on canvas, 80 x 120 cm, magnificent old carved and gilded frame (Wo)

€ 25,000 – 35,000 US\$ 34,000 – 47,700

Provenance: Austrian private collection

When Dimitri Gregoriovitch Levitzky graduated as an academic painter in 1770, he immediately became the favorite artist of the Russian nobility and was bombarded with commissions. In 1780 he was appointed court painter. He executed several portraits of Czarina Catherine II and is considered to have been one of the most prominent portraitists of his time, equal in standing to the leading practitioners of portraiture in Western Europe. Today his works are preserved at the Tretyakov Gallery and at the Musée du Louvre.

Prince Alexander of Galitzin (1723 – 1807) started his career as a diplomat in Holland in 1742. In 1755 he moved to London. In 1761 he was appointed ambassador to Russia, where he supported Catherine II's accession to the throne. He was appointed vice-chancellor and awarded the Order of Alexander Nevsky (1762). After two years he became privy councillor and senator and received the Order of St. Andrew. In the following year he was raised to the position of lord chamberlain. In 1778 he resigned from his official duties and lived in Moscow until his death. He was a great collector and connoisseur; in the course of the years he had compiled a huge art collection, which was sold at auction in Moscow in 1818. We thank Boris Wilintzky for assisting us in the identification of this painting.

209

Johann Daniel Donat

(Kloster Neuzelle/Nieder-Lausitz 1744 – 1830 Pest/Hungary)

Portrait of a young lady in a sand coloured silk dress and an embroidered red stole, leaning on a rock in a landscape, signed and dated at lower right peint par Donat academicien à Vienna 1806, oil on canvas, 93 x 71 cm, framed, (Wo)

€ 6,000 – 10,000 US\$ 8,200 – 13,600

Johann Daniel Donat studied at the Vienna Academy with Martin van Meytens, Weirötter, Schmutzer. He was much sought after as a portraitist, working in the manner of Lampi the Elder and the Younger; his portraits are often attributed to them. He portrayed Emperor Francis II; in Pest (Budapest), where he lived from 1812 onwards, he executed his work All Intellectual Hungary (Thieme-Becker, Künstler-Lexikon).

Provenance: Viennese private collection

210

Johann Baptist Lampi the Elder

(Romeno/South Tyrol 1751 – 1830 Vienna)

Portrait of a young lady in a red stole holding a pigeon against her bosom, oil on canvas, 71 x 58 cm, original gilded Biedermeier frame, (Wo)

€ 5,000 – 7,000 US\$ 6,800 – 9,500

Provenance: Viennese private collection

211 –

Frans Hals

(Antwerp or Malines 1580/85 – 1666 Haarlem), workshop of Alleged portrait of Francijtje Post, née Pieters, mother of the artist brothers Frans and Pieter Post, inscribed AETATIS SUAE 40 Ao 1626, oil on panel, 51 x 38.5 cm, framed, (Wo)

€ 15,000 – 20,000 US\$ 20,400 – 27,200

Certificate: Erik Larsen, 15 August 2006, as "an authentic and characteristic work by the great Dutch painter Frans Hals ... in a very good state of preservation"

Literature: Erik Larsen, in: Pantheon, International Annual Art Journal, 1998 pp. 103–107: "A newly established 'Portrait of a Woman by Frans Hals', to be added to the catalogue raisonné of his paintings: "without any doubt an authentic work by Frans Hals, and henceforth deserve to be included as such in the catalogue of his indisputable oeuvre"; Erik Larsen, in: *Verbraucher Aktuelle Zeitschrift für Kunst und Antiquitäten*, No. 8, August 2001, "Die Post Familie", pp. 1258–1261

Provenance: N. J. W. Smallenburg van Stellendam Collection; The Hague; sale Frederik Muller & Comp., Amsterdam, 6 May 1913 (lot 104) and reproduced as "attributed to Frans Hals"; M. Harald Pietri Collection, Swedish consul in Antwerp; Frederik Muller & Comp., sale, Amsterdam, 30 November 1926, lot 64, as an autograph Frans Hals; 1959, Jules Defort Collection, Brussels; American private collection

In his article Professor Larsen points out the close relationship between Frans Hals and the Post family in Haarlem. Admitting the role of what today would be a professional photographer, the painter Frans Post accompanied Prince Maurits of Nassau, who between 1637 and 1844 was the governor of the Dutch West India Company, to Brazil. It was his task to travel through Brazilian territories and capture the landscape and the people with topographic faithfulness. His pictures were meant to convey to the people in his native country the exoticness of Brazil, in order to persuade them to emigrate to and settle in the country of parrots. Comp. Erik Larsen, Frans Post, *Interprete du Brasil*, Amsterdam/Rio de Janeiro 1962, pp. 60–62). Because the facial features of the present sitter resemble those of Pieter Post, an architect and the brother of Frans (both brothers were friends of Frans Hals). Prof. Larsen concludes that she must be the artists' mother, Francijtje Post. Frans Hals also portrayed the two brothers.

212

Gillis van Coninxloo

(Antwerp 1544 – 1607 Amsterdam), attributed to

Wooded landscape with an assault, oil on panel, 37 x 42 cm, framed, (Wo)

€ 16,000 – 20,000 US\$ 21,800 – 27,200

Provenance: South-German private collection

213

Willem Kalf

(Rotterdam 1619 – 1693 Amsterdam)

Still life with a sugar bowl of Ming porcelain, a nautilus goblet, a golden goblet, a champagne glass, and a wine glass on an oriental rug, oil on canvas, 57 x 52 cm, the beautiful frame inlaid with tortoiseshell, (Wo)

€ 60,000 – 90,000 US\$ 81,700 – 122,600

Provenance: Heinrich Wilhelm Campe Collection, Leipzig (?); comp. Fr. Winkler in his introduction to the auction catalogue of the Vieweg Collection, sale, Lepke, Berlin, 18 March 1930; Heinrich Vieweg Collection, Braunschweig; Helene Tepelmann-Vieweg Collection, Wendhausen Castle near Braunschweig; sale, Lempertz, Cologne, March 1963; Malmedé, art dealer;

The figures placed next to the lot descriptions indicate the estimated selling prices in EURO and US \$
Based on rates of exchange for US\$ as of 1st August 2007

Amounts in US\$ serve as a guideline only. Bidding takes place in EURO

Please note that an additional comission of 2% will be charged for lots sold after the sale

201

Alessandro Pieroni

(Florence / Firenze c. 1550 -1607 Livorno), **circle of / cerchia**

Portrait of a young lady with a golden headband set with jewels
Ritratto di giovane nobildonna, oil on elaborately embossed leather
/ olio su cuoio bugnato, 30 x 24 cm, framed, (Wo)

€ 15,000 – 20,000

US\$ 20,400 – 27,200

Provenance: Austrian private collection / collezione privata austriaca

Alessandro Pieroni was a pupil of Alessandro Allori, called Bronzino, Pieroni collaborated in the fresco decoration in the Uffizi and portrayed Cosimo I of Medici. This touching portrait of an elegant young lady is a rare and precious example of the late Renaissance in Tuscany. Today, the local leather production still is a flourishing industry

202

Anthonis van Dyck

(Antwerp 1599 – 1641 Blackfriars/London), **workshop of**

Portrait of a gentleman in a black costume and ruff, oil on canvas,
101.5 x 71 cm, framed, (Wo)

€ 25,000 – 35,000

US\$ 34,000 – 47,700

The present painting has traditionally been regarded as an autograph work by Van Dyck or by Rubens and has been put forward within the framework of an international exhibition as a work by Van Dyck on the basis of a certificate by Christopher Brown

Provenance: Frank Logan, Chicago; Kekko Gallery, Toronto, Kanada; Ludwig Geiger Collection, Basel; South-German private collection

Certificate: A. Bredius, 1914, in autograph work by Rubens (lost); W. R. Valentiner, 17 December 1922, as an autograph work by Van Dyck (photocopy); Erik Berg-Bergen, Chicago 1930, as an autograph work by Rubens (photocopy)

In the museum in Brunswick, Germany, there is a slightly larger version of the present portrait, which is painted on oak and is by Rubens's hand

Exhibited: "Anthony Van Dyck", compiled by Christopher Brown, chief curator of the National Gallery, London, for Yokohama, Shizuoka, and Osaka, Japan, as an autograph work by Van Dyck; probably an early replica by the artist of the painting by Rubens now in Brunswick, Germany: "The possibility that the present painting is an early copy of the Braunschweig picture cannot be ruled out".

203

Benedetto Luti

(Florence 1666- 1724)

Portrait of a bearded man, oil on canvas, 47.5 x 39.4 cm, unframed,
(Wo)

€ 6,000 – 8,000

US\$ 8,200 – 10,900

204

Girolamo Forabosco

(Padova 1631 – after 1675), **circle of / cerchia**

Portrait of the Venetian procurator Alessandro Gritti / Ritratto del Procuratore Alessandro Gritti, oil on canvas, 128.5 x 100.5 cm, unframed, (Wo)

€ 6,000 – 9,000

US\$ 8,200 – 12,300

In his right hand, the sitter holds a sheet of paper inscribed / il procuratore tiene in mano una lettera iscritta: "All Ill/o (Illustrissimo) ecle/mo (eccellentissimo) Sie. Sig. ... Alessandro Gritti (?) Venetia"

We thank Prof. Egidio Martini for suggesting Girolamo Forabosco
Ringraziamo il prof Egidio Martini per aver suggerito Girolamo Forabosco

Provenance: Austrian private collection / collezione privata austriaca

205

Frans Pourbus

(Bruges 1545 – 1581 Antwerp), **circle of**

Portrait of a gentleman with a white lace collar; oil on canvas,
75 x 55 cm, unframed, (Wo)

€ 2,500 – 3,500

US\$ 3,400 - 4,800

Provenance: private property, Vienna

206

Frans Luycks

(Antwerp 1604 – 1668 Vienna)

Portrait of King Philip IV of Spain with the insignia of the Order of the Golden Fleece, oil on canvas, 88 x 68 cm, old carved and gilded frame, (Wo)

€ 8,000 – 12,000

US\$ 10,900 – 16,300

Certificate: We are grateful to Jan De Maere for identifying the present painting as an autograph work by Frans Luycks. The portrait, which used to be attributed to Rubens, was assigned to the oeuvre of Cornelis de Vos (1585 – 1651) by the former director of the picture gallery of the Kunsthistorisches Museum in Vienna.

Exhibited: on display in the "CX. Ausstellung der Vereinigung bildender Künstler der Wiener Sezession" in 1930

Literature: Drei Jahrhunderte flämischer Kunst 1400 – 1700, No. 191, as an autograph work by Cornelis de Vos (with a paper label on the reverse)

Provenance: formerly Alfred Schindler Collection, Vienna (with a paper label on the reverse); Austrian private collection

For some time Luycks was a member of Rubens's workshop and in 1635 sojourned in Rome. Some time before 1638 he was appointed court painter to Emperor Ferdinand III in Vienna, who paid him a substantial yearly salary of 600 guilders. He was married twice, was ennobled, and acquired several houses and a country estate. He also received numerous commissions from Archduke Leopold William, the Habsburg governor of the Southern Netherlands. He was confirmed in his office by Emperor Leopold I. In Vienna Luycks painted the members of the imperial family, but also other renowned contemporaries, princes, and military commanders, whose portraits he executed after engravings. The present portrait of Philip IV seems to be based on an engraving as well.

Cornelisz, De Wier, in: *Amsterdam. Spina catalogue*, 1969, No. 19, (repr); sale, Christie's, London, 29 June 1970, lot 137, sale, Sotheby's London, May 1971.

Literature: L. Grisebach, Willem Kalf, Berlin 1974, cat. no. 139, p. 278, fig. 150, also comp. Grisebach, cat. nos. 80 and 141.

Exhibited: Amsterdam Historical Museum, *Centennial Exhibition, "Kunsthandelaar en Verzamelaar"*, 1970, cat. no. 33 A, repr.

Under the impression of the brilliant colours in Rembrandt's paintings from the late 1640s and the 1650s, Kalf gave up the monochromatic style of his early period in favour of deep, shining colours, textures rendered in a soft and painterly fashion, and a golden light colour palette with a rich chiaroscuro. This went hand in hand with the transition from horizontal to vertical formats, as well as with the development of a hitherto unknown splendour and harmony. The present work, a breakfast still life, is a perfect example of Kalf's art. Most of his paintings depict magnificent tables laid for breakfast: on a table covered with a patterned cloth, a variety of food is served with a rug, various fruits, and all kinds of food, including poultry, pears, apples, and silver and golden vessels are most tastefully arranged. There is hardly another painter of still lifes that equals Kalf in the perfect harmony of arrangement, the distribution of colours, and the delicate and painterly treatment of texture.

Works by Willem Kalf are preserved in all the major museums and most renowned private collections around the globe. This year, an important exhibition on Kalf's work, *Pendant to the 17th Century of Willem Kalf* (8 March–3 June 2007), was held at the Staatliche Kunsthalle in Aachen. In the context of the present painting, the exhibition catalogue is of great relevance, as it includes numerous comparable examples and the most recent literature.

214 –

Albert Alexandre Lenoir

(Paris 1801 – 1891)

Mountainous winter landscape, signed at lower left A. Lenoir, oil on panel, 18.5 x 29 cm, framed, (Wo)

€ 5,000 – 7,000 US\$ 6,800 – 9,500

Pendant to cat. no. 261

215 –

Christian Georg Schütz

(Flörsheim 1718 – 1791 Frankfurt)

Elegant party by a well in a wooded river landscape, signed at the bottom edge of the well CG. SCHUTZ. F., oil on copper, 40 x 53 cm, framed, (Wo)

€ 15,000 – 20,000 US\$ 20,400 – 27,200

On the verso of the painting, there is a scene of Diana and Actaeon

Provenance: sale, Dorotheum, Vienna, 29 September 2004, lot 286, withdrawn from sale

216

Roelof van Vries

(Haarlem c. 1631 – after 1681)

Dutch river landscape with a ruined tower and anglers, signed at lower left R. vries, oil on panel, 41 x 53 cm, framed, (Wo)

€ 6,000 – 9,000 US\$ 8,200 – 12,300

Provenance: sale, Christie's, London, 29 June 1970; Viennese private collection

217 –

Johann Franciscus Ermels

(Reilkirch-upon-Mosel 1621 – 1693 Nuremberg), attributed to Wooded landscape with a distant view of a mountain range and figures, oil on canvas, 67 x 51.5 cm, (Wo)

€ 15,000 – 18,000 US\$ 20,400 – 24,500

218

Pandolfo Reschi

(Danzica 1640 – Florence / Firenze 1696)

Battle scene / Scena di battaglia, oil on canvas, 74 x 98.5 cm, framed, (Wo)

€ 36,000 – 45,000 US\$ 49,000 – 61,300

We thank Prof. Giancarlo Sestier for confirming the attribution of the present work. Ringraziamenti a Prof. Giancarlo Sestier per aver confermato l'attribuzione.

Pendant to following lot

219

Pandolfo Reschi

(Danzica 1640 – Florence / Firenze 1696)

Battle scene / Scena di battaglia, oil on canvas, 74 x 98.5 cm, framed, (Wo)

€ 36,000 – 45,000 US\$ 49,000 – 61,300

We thank Prof. Giancarlo Sestier for confirming the attribution of the present work. Ringraziamenti a Prof. Giancarlo Sestier per aver confermato l'attribuzione.

Pendant to preceding lot

220

Caravaggio, follower of the 17th century / seguace di Caravaggio del XVII secolo

Three cavaliers having a meal / Convito di tre cavalieri, oil on canvas, 97 x 123 cm, framed (Wo)

€ 8,000 – 12,000 US\$ 10,900 – 16,300

221

Jan Steen

(Leyden 1626–1679)

At the dentist's, signed at lower left J. Steen (ligated), the signature retraced at a later date, oil on panel, 38.5 x 30.5 cm, framed, (AS)

€ 35,000 – 40,000 US\$ 47,700 – 54,500

Provenance: A. Schloss Collection, Paris; Baron Janssen Collection, Brussels (sold at F. Muller's, Amsterdam, 1927, No. 113); Dr. Hans Wetzlar Collection, Amsterdam (1952); Julius Böhrer Gallery, Munich (1957); private collection, Frankfurt/Main; private collection, Thuringia

Literature: W. Martin, Catalogue de la collection Baron Janssen, p. 178, No. 113 (repr); M. J. Friedländer, Katalog der Sammlung Dr. H. Wetzlar, Amsterdam 1952, p. 21, No. 87; K. Braun, Alle tot nu toe bekende schilderijen van Jan Steen, 1980 (as "follower of Jan Steen")

F. Meijer, RKD, The Hague, in a letter to the previous owner of 27 September 2004: "The painting of a dentist treating a peasant ... of which you have sent a colour transparency, can in my view indeed be considered as a work of Jan

Steen. Although K. Braun in his book has included the painting under reflected works (as 'by a follower'), I see no firm reason to do so. The modelling of the figures and objects is convincing, as is the interaction between the figures. I would date the painting to c. 1660-70. He thus agrees with M. J. Friedländer, who has published the painting in the catalogue of the 'Wetland' Collection as absolutely authentic. Meijer compares the figure depicted in the present composition with the one appearing in the painting 'The Peasants', now in the Museum Boijmans Van Beuningen in Rotterdam (1661). He believes Steen to have still been influenced here by the works of Adriaen van Ostade, if less strongly than in his works dating from the early 1650s.

222

Abraham Teniers

(Antwerp 1629 – 1670)

A bagpipe player and his dog in a landscape, signed at lower right A Teniers, oil on panel, 15 x 11 cm, framed, (Wo)

€ 18,000 – 26,000 US\$ 24,500 – 35,400

223

Jan Miense Molenaer

(Haarlem c. 1610 – 1668)

Peasants in an inn, signed at upper right J Molenaer, oil on paper, laid down on an old oak panel, en grisaille, 19 x 15.5 cm, framed, (Wo)

€ 13,000 – 15,000 US\$ 17,700 – 20,400

This scene by Jan Miense Molenaer, executed in oil en grisaille, surpasses many of the other paintings of the artist in the clarity, freshness, and detail of the work. It seems to be unique in the oeuvre of this prolific and popular artist. The present owner has attached his seal to the reverse side of the painting and the frame.

Provenance: Viennese private collection

224

French artist, Lorraine, mid-17th century

A hurdy-gurdy player, oil on canvas, 66 x 51 cm, framed, (Wo)

€ 4,000 – 6,000 US\$ 5,400 – 8,200

The motif of the hurdy-gurdy player frequently recurs in South- and North-Netherlandish painting of the 17th century. Although painting in Lorraine was inspired by it, the local artists knew how to translate these inspirations into an independent visual language that was also influenced by Italian Caravaggio.

225

Agostino Scilla

(Messina 1629 – Rome / Roma 1700), **attributed to / attribuito**

Portrait of a bearded man / Ritratto di un uomo barbuto, oil on canvas, 54 x 41 cm, framed, (Wo)

€ 3,000 – 5,000 US\$ 4,100 – 6,800

Certificate / Perizia: Prof. Sestieri attributes the present painting to Agostino Scilla

Prof. Giancarlo Sestieri, 16 luglio 2007: "In questa 'Testa di vecchio barbuto' si intrecciano una matrice naturalistica di stampo napoletano, nella indiretta scia di Ribera, con ascendenti classicistici romani, focalizzati soprattutto sul Sacchi, ma con una chiara attenzione per le tante analoghe figure di vecchi del Mola. Infatti il dipinto è pertinente assegnabile alla mano di Agostino Scilla."

226

Pieter de Grebber

(Haarlem c. 1600 – 1652/3)

Young man holding a wine glass, oil on panel, 83.5 x 69.5 cm, framed, (Wo)

€ 15,000 – 20,000 US\$ 20,400 – 27,200

Dennis P. Weller believes that the painting style and manner of the present work have strong resemblances with the early work, dating from around 1629.

227 –

Jacob de Wit

(Amsterdam 1675 – 1754)

Four putti with a trident, reed, and shells, signed and dated at lower left Dewit 1753, oil on canvas, curved format, 122 x 110 cm, framed, (Wo)

€ 19,000 – 24,000 US\$ 25,900 – 32,700

228 –

Thomas Willeboirts Bosschaert

(Berchem-op-Zoom 1613 – 1654 Antwerp)

Vanity, oil on canvas, 114.5 x 84.5 cm, framed, (Wo)

€ 18,000 – 24,000 US\$ 24,500 – 32,700

An almost identical version of this composition was sold on 16 December 1999 at Sotheby's, London, for 178,000 US-\$.

In 1637 Willeboirts Bosschaert became a master of the Guild of St. Luke in Antwerp. The artist travelled through Germany, Italy, and Spain for three years and then settled in Antwerp. Willeboirts's compositions are skilful and tasteful, and the figures, which are sometimes life-sized, are well drawn and meticulously executed. He painted the figural staffage in the still lifes of Jan Fyt, and the Antwerp-based painter Frans Ykens in turn used to execute the figural staffage in his compositions. Many of his paintings still seem to be attributed to Rubens and Van Dyck.

We are grateful to Jan de Maere, who believes this painting to be an autograph work by Thomas Willeboirts (oral communication).

229 –

French School, c. 1800

Still life with grapes, peaches, and plums on a stone plate, oil on canvas, 35 x 46.5 cm, framed, (Wo)

€ 10,000 – 12,000 US\$ 13,600 – 16,300

230 –

Jan van der Hecke

(Warmond 1620 – 1684 Antwerp), **attributed to**

Roses, grapes, figs, black currants, and blackberries in a basket, oil on canvas, 65.5 x 54.5 cm, framed, (Wo)

€ 18,000 – 20,000 US\$ 24,500 – 27,200

We thank Fred Meijer, RKD, for attributing this painting to Jan van der Hecke (written communication of 6 April 2007).



212

212

Gillis van Coninxloo

(Antwerpen 1544 – 1607 Amsterdam) **zugeschrieben**

Waldlandschaft mit einem Überfall, Öl auf Holz, 37 x 42 cm, gerahmt, (Wo)

€ 16.000 – 20.000

US\$ 21.800 – 27.200

Provenienz: süddeutsche Privatsammlung

213

Willem Kalf

(Rotterdam 1619 – 1693 Amsterdam)

Stilleben mit einer Zucker-Schale aus Ming-Porzellan, einem Nautilus Pokal, einem goldenen Pokal, einer Sekstflöte und einem gefüllten Weinglas auf einem Orientteppich, Öl auf Leinwand, 57 x 52 cm, schöner, mit Schildpatt ausgelegter Rahmen, (Wo)

€ 60.000 – 90.000

US\$ 81.700 – 122.600

Provenienz: Sammlung Heinrich Wilhelm Campe, Leipzig (?), vgl. Fr. Winkler in seiner Einleitung zum Versteigerungskatalog der Sammlung Vieweg bei Lepke, Berlin 18. März 1930; Sammlung Heinrich Vieweg, Braunschweig; Sammlung Helene Tepelmann-Vieweg, Schloss Wendhausen bei Braunschweig; Versteigerung Lempertz, Köln, März 1963; Kunsthandel Malmedé, Köln; Kunsthaus Gebrüder Douwes, Amsterdam (Katalog Frühling 1969, Kat. Nr. 19, mit Abb.); Versteigerung Fischer, Luzern November-Dezember 1970; Versteigerung Sotheby's London May 1977.

Literatur: L. Grisebach, "Willem Kalf", Berlin 1974, Kat. Nr. 139, S. 278 mit Abb. Nr. 150, zum Vergleich: Grisebach, Kat. nrn. 80 und 141

Ausgestellt: Amsterdam Historical Museum, C. I. N. O. A. Exhibition "Kunsthandelaar en Verzamelaar", 1970, Kat. Nr. 33-A mit Abb.

Unter dem Eindruck von Rembrandts leuchtend farbigen Gemälden vom Ende der 40er und aus den 50er Jahren geht Kalf von der monochromen Malweise der früheren Periode zu leuchtenden, tiefen Farben, weicher malerischer Stoffbehandlung, goldig glühendem Licht bei reich und mannigfaltig ausgebildetem Helldunkel über; Hand in Hand damit geht der Übergang vom Breit- zum Hochformat - und entwickelt eine ganz ungewöhnliche Pracht und Harmonie

Das vorliegende Frühstücksstilleben ist für das künstlerische Schaffen Kalfs geradezu exemplarisch. Die Beschreibung Thieme-Beckers kann 1:1 auf unser Gemälde umgelegt werden: "Seine meisten Bilder stellen prächtige Frühstückstische dar: auf farbiger Marmorplatte oder teppichbelegtem Tisch sind meist aus Früchten und anderen Eßwaren, chinesisches Porzellan, köstliche Gläsern, silbernen und goldenen Trink- und Schenkgefäßen mit geradezu raffiniertem Geschmack die prächtigsten Stilleben in mannigfachen Kombinationen aufgebaut. In der vollendeten Harmonie von Aufbau, Farbenverteilung und malerisch delikater Stoffbehandlung kommt Kalf kaum ein anderer Stillebenmaler auch nur nahe."

Werke Willem Kalfs befinden sich in sämtlichen bedeutenden Museen und den namhaftesten Privatsammlungen der Welt. Erst dieses Jahr fand eine bedeutende Ausstellung zu den Stilleben Kalfs statt: "Gemahtes Licht - Die Stilleben von Willem Kalf", 8. März - 3. Juni 2007, Suermond-Ludwig Museum Aachen. Gerade in Hinsicht auf das vorliegende Gemälde ist der Ausstellungskatalog von grossem Wert, als darin zahlreiche Vergleichsbeispiele zu unserem Bild zu finden sind und auch die neueste Literatur zitiert wird.



211

Professor Larsen verweist in seinem Artikel auf die engen Beziehungen zwischen Frans Hals und der Familie Post in Haarlem. Der Maler Frans Post hatte, vergleichbar einem heutigen Pressefotografen, den Prinzen Maurits von Nassau, der von 1637 bis 1644 Gouverneur der holländischen West-Indischen Kompanie war, nach Brasilien begleitet. Seine Aufgabe war, in den brasilianischen Territorien zu reisen, Land und Leute topographisch exakt abzubilden und Bilder zu malen, die Brasilien und dessen Exotismus den Leuten im Vaterland gefällig vorzuführen, um sie zur eventuellen

Auswanderung und Ansiedlung im Land der Papageien zu bewegen (vgl. Erik Larsen, Frans Post, *Interprète du Brésil*, Amsterdam/Rio de Janeiro 1962, S. 60–62). Aufgrund der Ähnlichkeit der Züge und Formbildung des Gesichtes des vorliegenden Porträts mit Pieter Post, Architekt und Bruder des Frans, die beide mit Frans Hals freundschaftlich verkehrten, schloß Prof. Larsen, dass es sich bei der Dargestellten um die Mutter der Bruder Post, Francijte Post handeln müsse. Frans Hals hatte ja schon zuvor die beiden Brüder Post porträtiert.

17



213



214

214 –

Albert Alexandre Lenoir

(Paris 1801 – 1891)

Winterliche Gebirgslandschaft, links unten signiert "A. Lenoir",
Öl auf Holz, 18,5 x 29 cm, gerahmt, (Wo)

€ 5.000 – 7.000

US\$ 6.800 – 9.500

Gegenstück zu Katalognummer 261

20

215 –

Christian Georg Schütz

(Flörsheim 1718 – 1791 Frankfurt)

Elegante Gesellschaft an einem Brunnen in einer bewaldeten
Flusslandschaft, unten am Brunnenrand signiert "CG. SCHÜTZ. F.",
Öl auf Kupfer, 40 x 53 cm, gerahmt, (Wo)

€ 15.000 – 20.000

US\$ 20.400 – 27.200

Das Gemälde ist auch auf der Rückseite bemalt und zwar mit einer
Darstellung von Diana und Actaeon.

Provenienz: Versteigerung Dorotheum, Wien, am 29. September 2004,
Los 286, jedoch vor der Auktion zurückgezogen.

207

German painter, c. 1550

Portrait of a gentleman wearing a hat and an orange doublet with slit sleeves, oil on panel, 23 x 18 cm, framed, (Wo)

€ 6,000 – 10,000 US\$ 8,200 – 13,600

Provenance: Viennese private collection

208

Dimitri Gregoriovitsch Levitzky

(1735 Kiev – 1822 St. Petersburg), attributed to
Portrait of Prince Alexander Galitzin, oil on canvas, 80 x 120 cm, magnificent old carved and gilded frame (Wo)

€ 25,000 – 35,000 US\$ 34,000 – 47,700

Provenance: Austrian private collection

When Dimitri Gregoriovitsch Levitzky graduated as an academic painter in 1770, he immediately became the favourite artist of St. Petersburg society and was bombarded with commissions. In 1780 he was appointed court painter. He executed several portraits of Czarina Catherine II, which are considered to have been one of the most prominent portraitists of his time, equal in standing to the leading practitioners of portraiture in Western Europe. Today his works are preserved at the Tretakov Gallery and at the Musée du Louvre.

Prince Alexander of Galitzin (1723 – 1807) started his career as a diplomat in Holland in 1742. In 1755 he moved to London. In 1761 he was appointed ambassador to Russia, where he supported Catherine II's accession to the throne. He was appointed ambassador-chancellor and awarded the Order of St. Andrew (1762). After two years he became privy councillor and senator and received the Order of St. Andrew. In the following year he was raised to the position of lord chamberlain. In 1778 he resigned from his official duties and lived in Moscow until his death. He was a great collector and connoisseur; in the course of the years he had compiled a huge art collection, which was sold at auction in Moscow in 1818. We thank Boris Wilnitzky for assisting us in the identification of this painting.

209

Johann Daniel Donat

(Kloster Neuzelle/Nieder-Lausitz 1744 – 1830 Pest/Hungary)
Portrait of a young lady in a sand coloured silk dress and an embroidered red stole, leaning on a rock in a landscape, signed and dated at lower right painted by Donat academicien à Vienna 1806, oil on canvas, 93 x 71 cm, framed, (Wo)

€ 6,000 – 10,000 US\$ 8,200 – 13,600

Johann Daniel Donat studied at the Vienna Academy with Martin van Meytens, Weirötter, Schmutzer. He was much sought after as a portraitist, working in the manner of Lampi the Elder and the Younger; his portraits are often attributed to them. He portrayed Emperor Francis II; in Pest (Budapest), where he lived from 1812 onwards, he executed his work All Intellectual Hungary (Thieme-Becker; Künstler-Lexikon)

Provenance: Viennese private collection

210

Johann Baptist Lampi the Elder

(Romano/South Tyrol 1751 – 1830 Vienna)
Portrait of a young lady in a red stole holding a pigeon against her bosom, oil on canvas, 71 x 58 cm, original gilded Biedermeier frame, (Wo)

€ 5,000 – 7,000 US\$ 6,800 – 9,500

Provenance: Viennese private collection

211 –

Frans Hals

(Antwerp or Malines 1580/85 – 1666 Haarlem), workshop of
Alleged portrait of Francijtje Post, née Pieters, mother of the artist brothers Frans and Pieter Post, inscribed AETATIS SUAE 40 Ao 1626, oil on panel, 51 x 38.5 cm, framed, (Wo)

€ 15,000 – 20,000 US\$ 20,400 – 27,200

Certificate: Erik Larsen, 1 August 2006, as "an authentic and characteristic work by the great Dutch painter Frans Hals ... in a very good state of preservation"

Literature: Erik Larsen, in: Pantheon, International Annual Art Journal, 1998 pp. 103–107: "A newly established 'Portrait of a Woman' by Frans Hals", to be added to the catalogue raisonné of his paintings: "without any doubt an authentic work by Frans Hals, and henceforth deserves to be included ... such in the Catalogue of his indisputable oeuvre"; Erik Larsen, in: Weltkunst Aktuelle Zeitschrift für Kunst und Antiquitäten, No. 8, August 2001: "Die Familie", pp. 1258–1261

Provenance: N. J. W. Smalenburg van Stellendam Collection; The Hague; Frederik Muller & Comp., Amsterdam, 6 May 1913, lot 40, listed and reproduced as "attributed to Frans Hals"; M. Harald Pietri Collection, Swedish Consul in Antwerp; Frederik Muller & Comp., sale, Amsterdam, 30 November 1926, lot 64, as an autograph Frans Hals; 1959, Jules Defort Collection Brussels; American private collection

In his article Professor Larsen points out the close relationship between Frans Hals and the Post family in Haarlem. Adopting the role of what today would be a press photographer: the painter Frans Post accompanied Prince Maurits of Nassau, who between 1637 and 1844 was the governor of the Dutch West India Company to Brazil. It was his task to travel through Brazilian territories and capture the landscape and the people with topographic faithfulness. His pictures were meant to convey to the people in his native country the exoticness of Brazil, in order to persuade them to emigrate and settle in the country of parrots. Comp. Erik Larsen, Frans Post, Interpretation du Brasil, Amsterdam/Rio de Janeiro 1962, pp. 60–62). Because the features of the present sitter resemble those of Pieter Post, an architect and the brother of Frans (both brothers were friends of Frans Hals), Prof. Larsen concludes that she must be the artists' mother, Francijtje Post. Frans Hals portrayed the two brothers.

212

Gillis van Coninxloo

(Antwerp 1544 – 1607 Amsterdam), attributed to
Wooded landscape with an assault, oil on panel, 37 x 42 cm, framed, (Wo)

€ 16,000 – 20,000 US\$ 21,800 – 27,200

Provenance: South-German private collection

213

Willem Kalf

(Rotterdam 1619 – 1693 Amsterdam)
Still life with a sugar bowl of Ming porcelain, a nautilus goblet, a golden goblet, a champagne glass, and a wine glass on an oriental rug, oil on canvas, 57 x 52 cm, the beautiful frame inlaid with tortoiseshell, (Wo)

€ 60,000 – 90,000 US\$ 81,700 – 122,600

Provenance: Heinrich Wilhelm Campe Collection, Leipzig (?); comp. Fr. Winkler in his introduction to the auction catalogue of the Vieweg Collection, sale, Lepke, Berlin, 18 March 1930; Heinrich Vieweg Collection, Braunschweig; Helene Tepelmann-Vieweg Collection, Wendhausen Castle near Braunschweig; sale, Lempertz, Cologne, March 1963; Malmedy, art dealer

The figures placed next to the lot descriptions indicate the estimated selling prices in EURO and US \$. Based on rates of exchange for US\$ as of 1st August 2007

Amounts in US\$ serve as a guideline only. Bidding takes place in EURO

Please note that an additional commission of 2% will be charged for lots sold after the sale.

201

Alessandro Pieroni

(Florence / Firenze c. 1550–1607 Livorno), **circle of / cerchia**

Portrait of a young lady with a golden headband set with jewels / Ritratto di giovane nobildonna, oil on elaborately embossed leather / olio su cuoio bugnato, 30 x 24 cm, framed, (Wo)

€ 15,000 – 20,000

US\$ 20,400 – 27,200

Provenance: Austrian private collection / collezione privata austriaca

Alessandro Pieroni was a pupil of Alessandro Allori, called Bronzino. Pieroni collaborated in the fresco decoration in the Uffizi and portrayed Cosimo I of Medici. This touching portrait of an elegant young lady is a rare and precious example of the late Renaissance in Tuscany. Today, the local leather production still is a flourishing industry.

202

Anthonis van Dyck

(Antwerp 1599 – 1641 Blackfriars/London), **workshop of**

Portrait of a gentleman in a black costume and ruff, oil on canvas, 101.5 x 71 cm, framed, (Wo)

€ 25,000 – 35,000

US\$ 34,000 – 47,700

The present painting has traditionally been regarded as an autograph work by Van Dyck or by Rubens and has been published within the framework of an international exhibition as a work by Van Dyck on the basis of a certificate by Christopher Brown.

Provenance: Frank Logan, Chicago; Kekko Gallery, Toronto, Kanada; Ludwig Geiger Collection, Basel; South-German private collection

Certificate: A. Bredius, 1914, as an autograph work by Rubens (lost); W. R. Valentiner, 17 December 1922, as an autograph work by Van Dyck (photocopy); Erik Berg-Bergén, Chicago, 1930, as an autograph work by Rubens (photocopy)

In the museum in Brunswick, Germany, there is a slightly larger version of the present portrait, which is painted on oak and is by Rubens's hand.

Exhibited: "Anthony Van Dyck", compiled by Christopher Brown, chief curator of the National Gallery, London, for Yokohama, Shizuoka, and Osaka, Japan, as an autograph work by Van Dyck; probably an early replica by the artist of the painting by Rubens now in Brunswick, Germany "The possibility that the present painting is an early copy of the Braunschweig picture cannot be ruled out

203

Benedetto Luti

(Florence 1666–1724)

Portrait of a bearded man, oil on canvas, 47.5 x 39.4 cm, unframed, (Wo)

€ 6,000 – 8,000

US\$ 8,200 – 10,900

204

Girolamo Forabosco

(Padova 1631 – after 1675), **circle of / cerchia**

Portrait of the Venetian procurator Alessandro Gritti / Ritratto del Procuratore Alessandro Gritti, oil on canvas, 128.5 x 100.5 cm, unframed, (Wo)

€ 6,000 – 9,000

US\$ 8,200 – 12,300

In his right hand, the sitter holds a sheet of paper inscribed / il procuratore tiene in mano una lettera iscritta: "All Ill/o (Illustrissimo) ecle/mo (eccellentissimo) Sig. Sig. ... Alessandro Gritti (?) Venetia"

We thank Prof Egidio Martini for suggesting Gerolamo Forabosco. / Ringraziamo il prof Egidio Martini per l'accenno a Gerolamo Forabosco

Provenance: Austrian private collection / collezione privata austriaca

205

Frans Pourbus

(Bruges 1545 – 1581 Antwerp), **circle of**

Portrait of a gentleman with a white lace collar, oil on canvas, 75 x 55 cm, unframed, (Wo)

€ 2,500 – 3,500

US\$ 3,400 – 4,800

Provenance: private property, Vienna

206

Frans Luycks

(Antwerp 1604 – 1668 Vienna)

Portrait of King Philip IV of Spain with the insignia of the Order of the Golden Fleece, oil on canvas, 88 x 68 cm, old carved and gilded frame, (Wo)

€ 8,000 – 12,000

US\$ 10,900 – 16,300

Certificate: We are grateful to Jan De Maere for identifying the present painting as an autograph work by Frans Luycks. The portrait, which used to be attributed to Rubens, was assigned to the oeuvre of Cornelis de Vos (1585–1651) by the former director of the picture gallery of the Kunsthistorisches Museum in Vienna

Exhibited: on display in the "CX. Ausstellung der Vereinigung bildender Künstler der Wiener Sezession" in 1930

Literature: Drei Jahrhunderte flämischer Kunst 1400 – 1700, No. 191, as an autograph work by Cornelis de Vos (with a paper label on the reverse)

Provenance: formerly Alfred Schindler Collection, Vienna (with a paper label on the reverse); Austrian private collection

For some time Luycks was a member of Rubens's workshop and in 1635 sojourned in Rome. Some time before 1638 he was appointed court painter to Emperor Ferdinand III in Vienna, who paid him a substantial yearly salary of 600 guilders. He was married twice, was ennobled, and acquired several houses and a country estate. He also received numerous commissions from Archduke Leopold William, the Habsburg governor of the Southern Netherlands. He was confirmed in his office by Emperor Leopold I. In Vienna Luycks painted the members of the imperial family, but also other renowned contemporaries, princes, and military commanders, whose portraits he executed after engravings. The present portrait of Philip IV seems to be based on an engraving as well

Cologne; Douwes, art dealer, Amsterdam (Spring catalogue, 1969, No. 19, repr.); sale, Fischer, Luzern, November-December 1970; sale, Sotheby's, London, May 1977

Literature: L. Grisebach, *Willem Kalf*, Berlin 1974, cat. no. 139, p. 278, fig. 150; also comp. Grisebach, cat. no. is. 80 and 141

Exhibited: Amsterdam Historical Museum, C. I. N. O. A. Exhibition, "Kunsthandelaar en Verzamelaar", 1970, cat. no. 33-A, repr.

Under the impression of the brilliant colours in Rembrandt's paintings from the late 1640 and the 1650s, Kalf gave up the monochromatic style of his early period in favour of deep colours, textures rendered in a soft and painterly manner, and a light combined with a rich chiaroscuro. This went hand in hand with the transition from horizontal to vertical formats, as well as with the development of a hitherto unknown splendour and harmony. The present magnificent breakfast still life is a perfect example of Kalf's art, and the description in Thieme-Becker fully applies to our painting as well: "Most of his paintings depict magnificent tables laid for breakfast: on a coloured marble plate or on a table covered with a rug, various combinations of fruit and all kinds of food, Chinese porcelain, splendid glasses, and silver and golden vessels are most tastefully arranged. There is hardly another painter of still lifes that equals Kalf in the perfect harmony of arrangement, the distribution of colours, and the delicate and painterly treatment of textures."

Works by Willem Kalf are preserved in all the major museums and most renowned private collections around the globe. This year, an important exhibition on Kalf's still lifes, *Painted Light – the Still Lifes of Willem Kalf* (8 March–3 June 2007), was on display at the Suermondt-Ludwig Museum in Aachen. In the context of the present painting, the exhibition catalogue is of great relevance, as it includes numerous comparable examples and the most recent literature

214 –

Albert Alexandre Lenoir

(Paris 1801 – 1891)

Mountainous winter landscape, signed at lower left A. Lenoir, oil on panel, 18,5 x 29 cm, framed, (Wo)

€ 5,000 – 7,000 US\$ 6,800 – 9,500

Pendant to cat. no. 261

215 –

Christian Georg Schütz

(Flörsheim 1718 – 1791 Frankfurt)

Elegant party by a well in a wooded river landscape, signed at the bottom edge of the well CG. SCHÜTZ. F., oil on copper, 40 x 53 cm, framed, (Wo)

€ 15,000 – 20,000 US\$ 20,400 – 27,200

On the verso of the painting, there is a scene of Diana and Actaeon

Provenance: sale, Dorotheum, Vienna, 29 September 2004, lot 286, withdrawn from sale

216

Roelof van Vries

(Haarlem c. 1631 – after 1681)

Dutch river landscape with a ruined tower and anglers, signed at lower left R. vries, oil on panel, 41 x 53 cm, framed, (VVo)

€ 6,000 – 9,000 US\$ 8,200 – 12,300

Provenance: sale, Christie's, London, 29 June 1970; Viennese private collection

217 –

Johann Franciscus Ermels

(Reilkirch-upon-Mosel 1621 – 1693 Nuremberg), attributed to Wooded landscape with a distant view of a mountain range and figures, oil on canvas, 67 x 51.5 cm, (VVo)

€ 15,000 – 18,000 US\$ 20,400 – 24,500

218

Pandolfo Reschi

(Danzig 1640 – Florence / Firenze 1696)

Battle scene / Scena di battaglia, oil on canvas, 74 x 98.5 cm, framed, (VVo)

€ 36,000 – 45,000 US\$ 49,000 – 61,300

We thank Prof. Giancarlo Sestieri for confirming the attribution of the present work. / Ringraziamo il Professor Giancarlo Sestieri per aver confermato l'attribuzione

Pendant to following lot

219

Pandolfo Reschi

(Danzica 1640 – Florence / Firenze 1696)

Battle scene / Scena di battaglia, oil on canvas, 74 x 98.5 cm, framed, (VVo)

€ 36,000 – 45,000 US\$ 49,000 – 61,300

We thank Prof. Giancarlo Sestieri for confirming the attribution of the present work. / Ringraziamo il Professor Giancarlo Sestieri per aver confermato l'attribuzione

Pendant to previous lot

220

Caravaggio, follower of the 17th century / seguace di Caravaggio del XVII secolo

Three cavaliers having a meal / Convito di tre cavalieri, oil on canvas, 97 x 123 cm, framed (Wo)

€ 8,000 – 12,000 US\$ 10,900 – 16,300

221

Jan Steen

(Leyden 1626–1679)

At the dentist's, signed at lower left J. Steen (ligated), the signature retraced at a later date, oil on panel, 38.5 x 30.5 cm, framed, (AS)

€ 35,000 – 40,000 US\$ 47,700 – 54,500

Provenance: A. Schloss Collection, Paris; Baron Janssen Collection, Brussels (sold at F. Muller's, Amsterdam, 1927, No. 113); Dr. Hans Wetzlar Collection, Amsterdam (1952); Julius Böhrer Gallery, Munich (1957); private collection, Frankfurt/Main; private collection, Thuringia

Literature: W. Martin, *Catalogue de la collection Baron Janssen*, p. 178, No. 113 (repr.); M. J. Friedländer, *Katalog der Sammlung Dr. H. Wetzlar*, Amsterdam 1952, p. 21, No. 87; K. Braun, *Alle tot nu toe bekende schilderijen van Jan Steen*, 1980 (as "follower of Jan Steen")

F. Meijer, RKD, The Hague, in a letter to the previous owner of 27 September 2004: "The painting of a dentist treating a peasant ... of which you have sent a colour transparency, can in my view indeed be considered as a work of Jan

Steen.... Although K. Braun in his book ... has included the painting under rejected works (as 'by a follower'), I see no firm reason to do so. The modelling of the figures and objects is convincing, as is the interaction between the figures. I would date the painting to c. 1660...". He thus agrees with M. J. Friedländer, who has published the painting in the catalogue of the Wetzlar Collection as absolutely authentic. Meijer compares the boy depicted in the present composition with the boy depicted in the painting *Soo gewonne, soo verteert* in the Museum Boymans van Beuningen in Rotterdam (1661). He believes Steen to have still been influenced here by the works of Adriaen van Ostade, if less strongly than in his works dating from the early 1650s

222

Abraham Teniers

(Antwerp 1629 – 1670)

A bagpipe player and his dog in a landscape, signed at lower right A Teniers, oil on panel, 15 x 11 cm, framed, (Wo)

€ 18,000 – 26,000 US\$ 24,500 – 35,400

223

Jan Miense Molenaer

(Haarlem c. 1610 – 1668)

Peasants in an inn, signed at upper right JMolenaer, oil on paper, laid down on an old oak panel, en grisaille, 19 x 15.5 cm, framed, (Wo)

€ 13,000 – 15,000 US\$ 17,700 – 20,400

This scene by Jan Miense Molenaer, executed in oil en grisaille, is one of many of his polychromatic peasant and genre scenes in the second half of the 17th century. It stands out as unique in the oeuvre of this popular artist. The present owner has attached his seal to the lower right of the painting and the frame

Provenance: Viennese private collection

224

French artist, Lorraine, mid-17th century

A hurdy-gurdy player, oil on canvas, 66 x 51 cm, framed, (Wo)

€ 4,000 – 6,000 US\$ 5,400 – 8,200

The motif of the hurdy-gurdy player frequently recurs in South- and North-Netherlandish painting of the 17th century. Although painting in Lorraine was inspired by it, the local artists knew how to translate these inspirations into an independent visual language that was also influenced by Italian Caravaggisti

225

Agostino Scilla

(Messina 1629 – Rome / Roma 1700), attributed to / attribuito

Portrait of a bearded man / Ritratto di un uomo barbuto, oil on canvas, 54 x 41 cm, framed, (Wo)

€ 3,000 – 5,000 US\$ 4,100 – 6,800

Certificate / Perizia: Prof. Sestieri attributes the present painting to Agostino Scilla.

Prof. Giancarlo Sestieri, 16 luglio 2007: "In questa 'Testa di vecchio barbuto' si intrecciano una matrice naturalistica di stampo napoletano, nella indiretta scia di Ribera, con ascendenti classicistici romani, focalizzati soprattutto sul Sacchi, ma con una chiara attenzione per le tante analoghe figure di vecchi del Mola. Infatti il dipinto è pertinente assegnabile alla mano di Agostino Scilla."

226

Pieter de Grebber

(Haarlem c. 1600 – 1652/3)

Young man holding a staff, oil on panel, 83.5 x 69.5 cm, framed, (Wo)

€ 15,000 – 20,000 US\$ 20,400 – 27,200

Dennis P. Weller believes that the painting style and manner of the present work have strong resemblances with the early works dating from around 1629

227 –

Jacob de Wit

(Amsterdam 1675 – 1754)

Four putti with a trident, reed, and shells, signed and dated at lower left Dewit 1753, oil on canvas, curved format, 122 x 110 cm, framed, (Wo)

€ 19,000 – 24,000 US\$ 25,900 – 32,700

228 –

Thomas Willeboirts Bosschaert

(Brugge-op-Zoom 1613 – 1654 Antwerp)

Vanity, oil on canvas, 114.5 x 84.5 cm, framed, (Wo)

€ 18,000 – 24,000 US\$ 24,500 – 32,700

An almost identical version of this composition was sold on 16 December 1999 at Sotheby's, London, for 178,000 US-\$

In 1637 Willeboirts Bosschaert became a master of the Guild of St. Luke in Antwerp. The artist travelled through Germany, Italy, and Spain for three years and then settled in Antwerp. Willeboirts's compositions are skilful and tasteful, and the figures, which are sometimes life-sized, are well drawn and meticulously executed. He painted the figural stage in the still lifes of Jan Fyt, and the Antwerp-based painter Frans Ykens in turn used to execute the vegetation in his compositions. Many of his paintings still seem to be attributed to Rubens and Van Dyck

We are grateful to Jan de Maere, who believes this painting to be an autograph work by Thomas Willeboirts (oral communication)

229 –

French School, c. 1800

Still life with grapes, peaches, and plums on a stone plate, oil on canvas, 35 x 46.5 cm, framed, (Wo)

€ 10,000 – 12,000 US\$ 13,600 – 16,500

230 –

Jan van der Hecke

(Warmond 1620 – 1684 Antwerp), attributed to

Roses, grapes, figs, black currants, and blackberries in a basket, oil on canvas, 65.5 x 54.5 cm, framed, (Wo)

€ 18,000 – 20,000 US\$ 24,500 – 27,200

We thank Fred Meijer, RKD, for attributing this painting to Jan van der Hecke (written communication of 6 April 2007)

Alfred Bader Fine Arts

From: Moritsch Mag. Alexandra [alexandra.moritsch@dorotheum.at]
Sent: Wednesday, November 21, 2007 2:17 AM
To: baderfa@execpc.com
Subject: Painting by Willem Kalf

Sehr geehrter Herr Dr. Bader,

mein Kollege Dr. Strasoldo wurde von einem Kunden kontaktiert, der das Gemälde von Willem Kalf, das Sie in unserer letzten Auktion gekauft haben, erwerben möchte. Er bietet dafür Ihren Kaufpreis plus 25.000 Euro.

Wir wären Ihnen dankbar für eine Nachricht, ob Sie an einem Weiterverkauf interessiert wären.

Mit freundlichen Grüßen

Alexandra Moritsch

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2, p. 555, cat. 194-38. C. Bottermann, in: "Tausend Schön, Neue Schätze im Niedersächsischen Landesmuseum", Hanover (1992-2005) and accompanying CD, edited by H. Grisebach, Hanover 2005. "Gemaltes Licht", Die Stillleben von Willem Kalf 1619-1693, exhibition catalogue, Munich-Berlin 2007, pp. 135-38, no. 33.

Willem Kalf was probably the most renowned still-life painter in the 17th-century Netherlands. Willem Bernt wrote about him: "His main accomplishment lies in his cool, measured still lifes: on tables covered with Oriental rugs, Chinese porcelain, precious glassware, silver and golden bowls and vessels, and fruit are arranged within superb, uncluttered compositions. The illusion of depth, glowing colour, the complete mastery when it comes to the rendering of surface texture, and the mysterious chiaroscuro, with its gleaming highlights, almost make one forget the picture's objective character..." His teacher was most likely the Rotterdam painter Hendrick Sorgh, for Kalf's early works betray Sorgh's influence. Between 1642 and 1645 he sojourned in Paris, where Kalf's works greatly appealed to art dealers and collectors. He soon maintained friendly relations with such artist colleagues as Sébastien Bourdon and Jacques Linard, on whose still-life painting he exercised a lasting influence. In 1645 Kalf returned to the Netherlands and settled in the town of Hoom in West Frisia. In 1653 the artist moved to Amsterdam, where he led a quiet and relatively unspectacular life as a painter and art dealer. Houbraken said about him that he had won "never-withering fame" through deliberate specialisation, and G. de Laresse noted in 1707 that "in his still lifes, the famous Kalf surpassed all the others...". Kalf sold his painting for 30 or 40 guilder apiece, so that he was not among the most well-paid artists of his time.

When Lucius Grisebach published his seminal monograph about Willem Kalf's oeuvre in 1974, he did not yet know the present painting. On April 1982 he wrote to the painting's previous owner, commenting on the work in question, about whose existence he had meanwhile been informed: "This is undoubtedly an autograph work of superior quality by Willem Kalf. When I was writing my book about Willem Kalf, which appeared in 1974, this painting had not yet been unearthed. Only another version of the same composition was known then, preserved in the Louvre in Paris and listed in my catalogue raisonné as no. 137. Comparing these two versions, I consider the present one to be fresher and of better painterly quality. I therefore believe it is the first version, whereas the

Paris version is a replica (autograph as well, but made at a later date)... As to its dating, now that I know the present picture, I rather think that it has to be placed in the immediate proximity of the two large still lifes with ginger pots from 1658, published in my catalogue raisonné (cats. 92 and 93). The characteristic features of the Louvre painting, which caused me to date it to the artist's late period after 1670, are now rather accounted for by the fact that it seems to be a replica of the present picture."

In our painting exclusive objects of great aesthetic charm are arranged around a large, bulbous white and blue glazed porcelain pot. The latter also recurs in other works by Kalf (in the Louvre in Paris, in the Prinsenhof Museum in Delft, in the Musée de la Picardie in Amiens, and in the Museum of Art in Indianapolis). Grisebach assumed that Kalf owned such a ginger pot, whose ornamental details he varied over and over again. As usual, the ginger pot is surrounded by masterly painted glassware. At the left margin, the composition is concluded by an open pocket watch, whereas on the right-hand side a barrier is formed by a patterned Oriental rug that has been pushed aside. The catalogue accompanying the exhibition at Aachen of 2007 comments on this masterly composition as follows: "Kalf employs a number of devices that lend the composition a high degree of balance and harmony, in spite of the dense accumulation of motifs. Compositional links have been created between individual motifs, such as the orange leaves, the pot's arabesque ornament, and the rug's foliate pattern. A well thought-out colour scheme leads the spectator's eye from object to object. The chief motif of the cool, shining porcelain pot is 'framed' and accentuated by warm reddish hues, while orange and yellow tones allow the fruits to communicate with one another..."

Although in 1974 Grisebach assigned the replica of our picture in the Louvre (catalogue raisonné, no. 137) to Kalf's late work, i.e. after 1670, recent research has found that both works must date from the period around 1660. The usual phenomenon that Kalf referred to successful compositions later on makes it difficult to date his works. For example, individual motifs of our picture recur in Kalf's still life in Indianapolis, dated 1669.

Still lifes by Kalf of such stupendous museum quality are an absolute rarity on the art market. The present painting attests to the fact that many connoisseurs rightly consider Kalf to be "the most important still-life painter of the Dutch Golden Age" ("Gemaltes Licht", exhibition catalogue, Aachen 2007, p. 7). It illustrates his ability to create "breathtaking compositions where the effects of light and dark and ingenious light reflections on metal and glass play a chief role..."





45

45

Österreichischer Maler des 18. Jahrhunderts

Allegorie auf die Kaiserin Maria Theresia, oben Mitte der österreichische Bindenschild, Öl auf Leinwand, 98 x 57 cm, gerahmt, (Wo)

€ 5.000 – 7.000

US\$ 7.800 – 10.900

Provenienz: Belgische Privatsammlung

Austrian painter of the 18th century

Allegory of Empress Maria Theresia, with the Austrian beehive emblem at upper centre, oil on canvas, 98 x 57 cm, framed, (Wo)

Provenance: Belgian private collection

46 –

Martin van Meytens

(Stockholm 1695 – 1770 Wien) zugeschrieben

Offizielles Brautbildnis der späteren Kaiserin Maria Theresia als Erzherzogin, entstanden 1736 anlässlich ihrer bevorstehenden Hochzeit mit Herzog Franz Stephan von Lothringen, dem späteren Kaiser Franz I. Stephan, in Wien, Öl auf Leinwand, 146 x 115,5 cm; originaler österreichischer Barockrahmen aus der Entstehungszeit des Gemäldes, (Wo)

€ 14.000 – 20.000

US\$ 21.800 – 31.100

Die neunzehnjährige Erzherzogin trägt ein rosafarbenes Kleid, das im Oberteil und am Ärmel mit Brüsseler Spitzen besetzt ist sowie einen goldfarbenen mit Hermelin ausgeschlagenen Mantel. Rechts von ihr der österreichische Erzherzogshut. Das Dekolletée schmückt das brillantenbesetzte Rosenkollier mit dem Medaillon des Bräutigams, ein Geschenk der Schwiegermutter der Dargestellten, Elisabeth Caroline von Lothringen.

Literatur: Das Gemälde ist beschrieben und abgebildet im Buch von Renate Zedinger, Franz Stephan von Lothringen, Monarch, Manager, Böhlau Verlag, Wien, 2008 Abbildung 3

Martin van Meytens

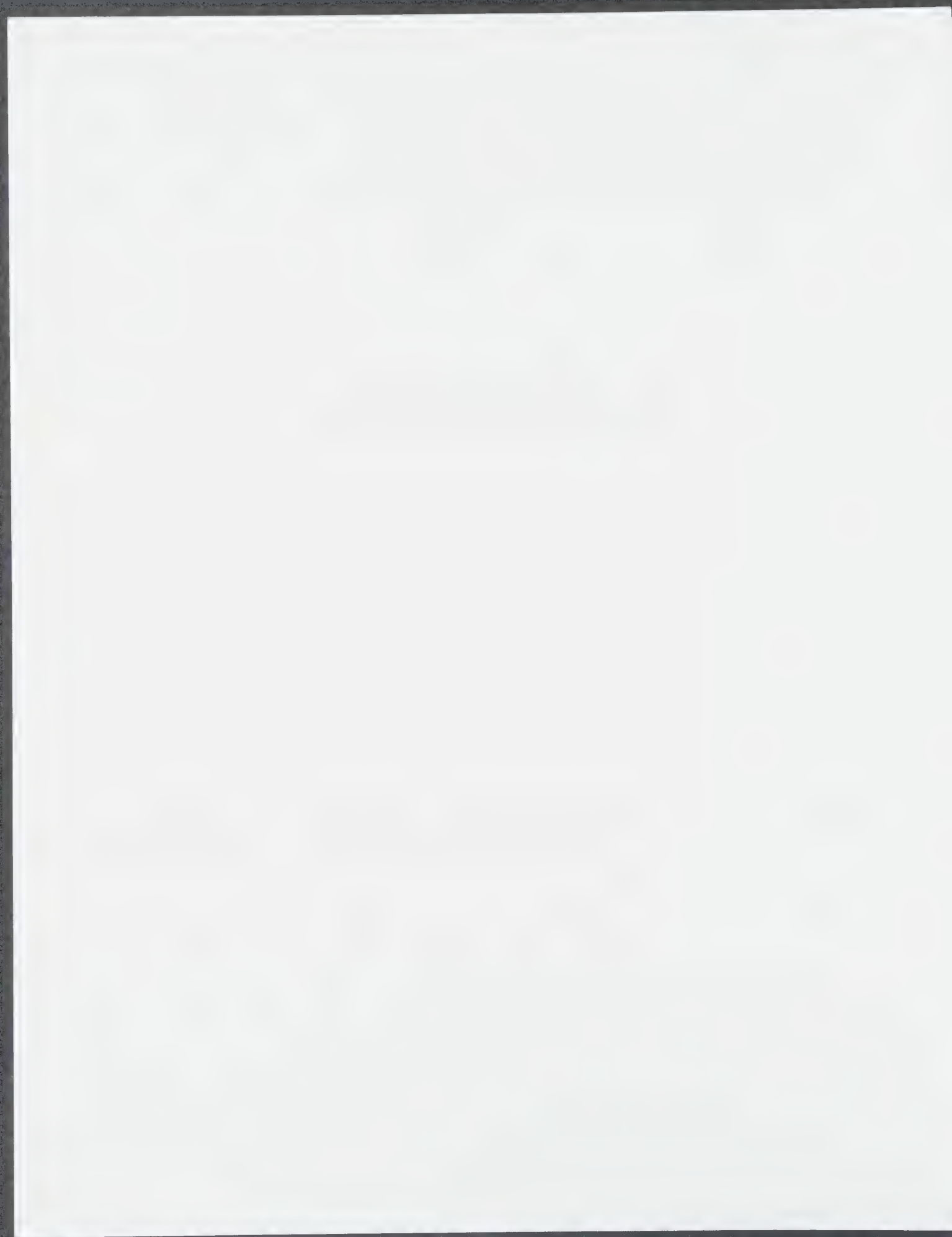
(Stockholm 1695 – 1770 Vienna), attributed to

Official nuptial portrait of the Archduchess and future Empress Maria Theresia, made in 1736, on the occasion of her upcoming wedding to Duke Francis Stephen of Lorraine, the future Emperor Francis Stephen I, in Vienna, oil on canvas, 146 x 115.5 cm, original contemporary Austrian Baroque frame, (Wo)

The nineteen-year-old archduchess wears a pink dress trimmed with Brussels lace at the bodice and sleeves, as well as a golden ermine-lined coat. The Austrian archducal hat appears on her right-hand side. She wears a necklace set with brilliants and a medallion with the portrait of the bridegroom, a gift from the sitter's mother-in-law Elizabeth Caroline of Lorraine.

Literature: described and reproduced in the book by Renate Zedinger, Franz Stephan von Lothringen, Monarch, Manager, Böhlau Verlag, Vienna 2008, fig. 3







FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: 414-277-0730
Fax: 414-277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

October 18, 2007

TO: Mag. Alexandra Moritsch
Dorotheum

Page 1 of _2_

FAX #: 011-43-1-515-60-461

Dear Mag. Moritsch,

Many thanks for your help in faxing me your invoice for the Kalf, lot 213, so quickly.

I immediately asked my bank, the M&I Bank in Milwaukee, to wire transfer €141,133.33 to the Bank Austria as detailed on the attached. You should have the funds no later than next Monday.

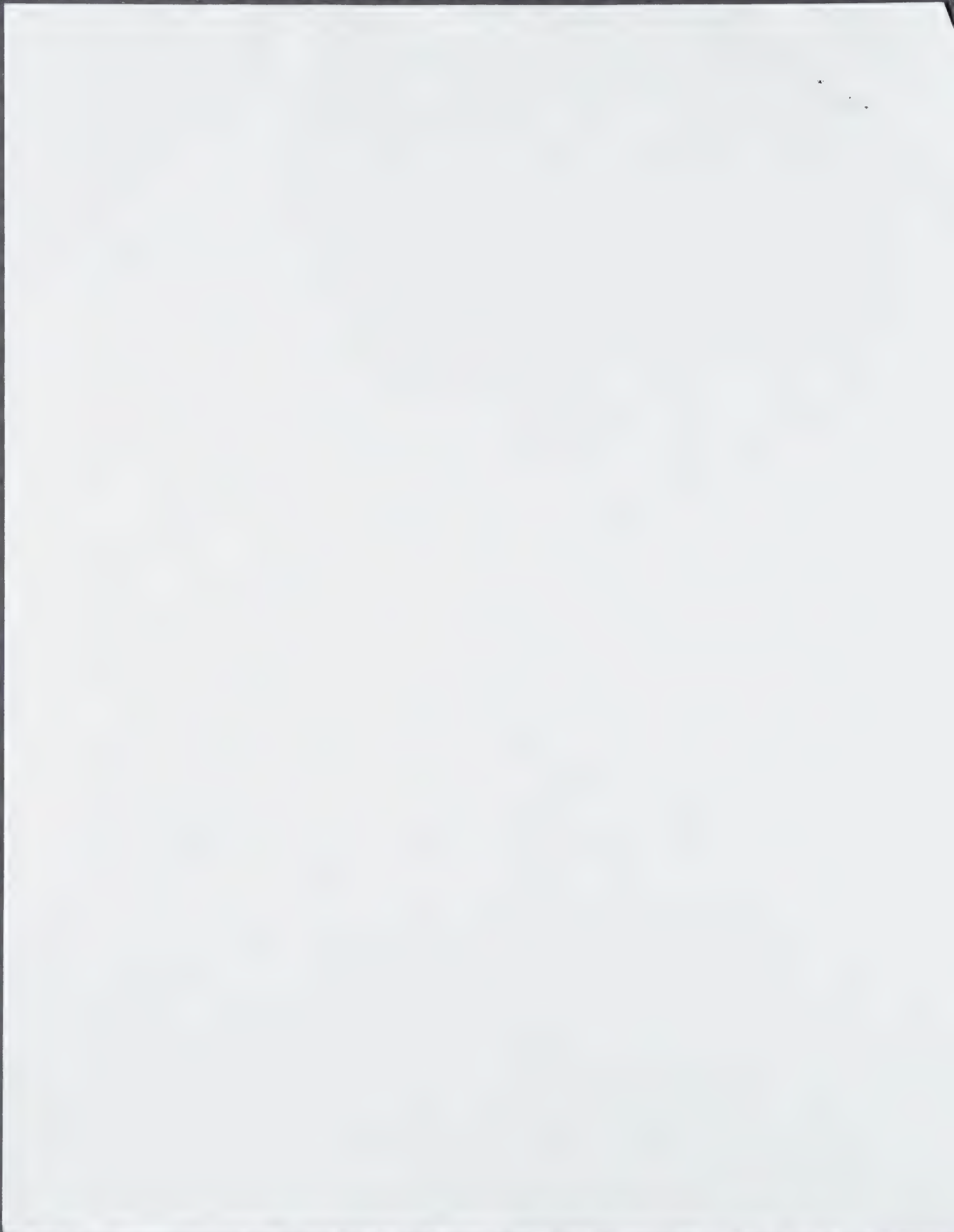
I would really appreciate your shipping this painting as quickly as possible by Fedex using our account #1693-9831-3. Also, please describe the fame simply as an ANTIQUE FRAME.

You see, I am leaving Milwaukee for England on October 30th and would very much like to be able to look at the Kalf before I leave.

With many thanks for your help and with best personal regards, also to Dr. Wolf, I remain

Yours sincerely,

Alfred Bader

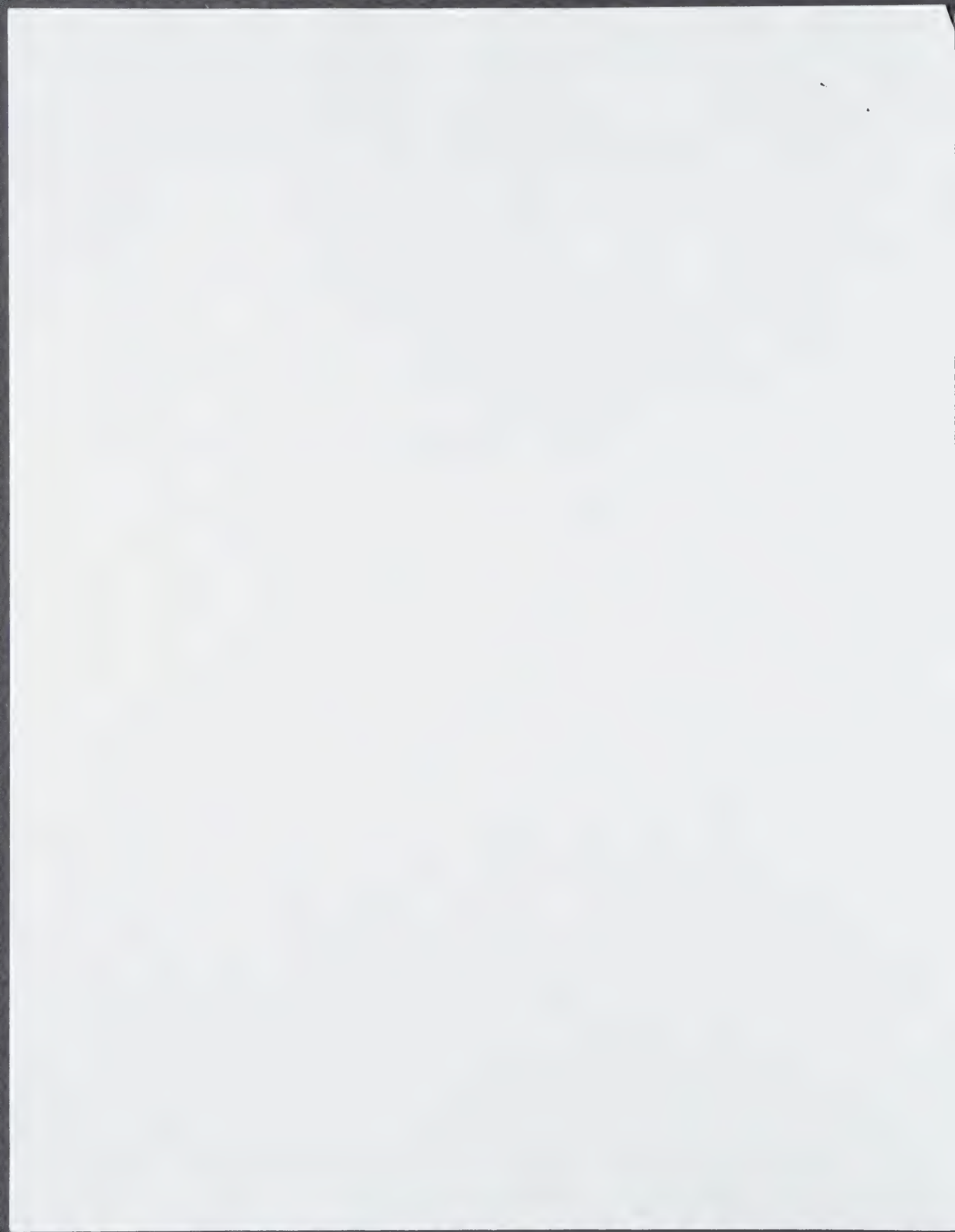


07/10/18 20071018
 ACCOUNT MATKOVICH, NOELLE M.
 REF # 141,133.33
 TEST # SPL INTER
 DEBIT # 000000036499
 DEBIT # 07/10/18
 OF RECORD # 398
 ALFRED R BADER
 2961 N SHEPARD AVE
 MILWAUKEE WI 53211-3435
 SEND TO 007
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 VIENNA, AT
 ALFRED BADER
 CUSTOMER # 53053
 PURCHASE OF ART WORK

201 THE USANE FOR SO LASS WA PLANE 7/18/07 FAX 414/223 1451

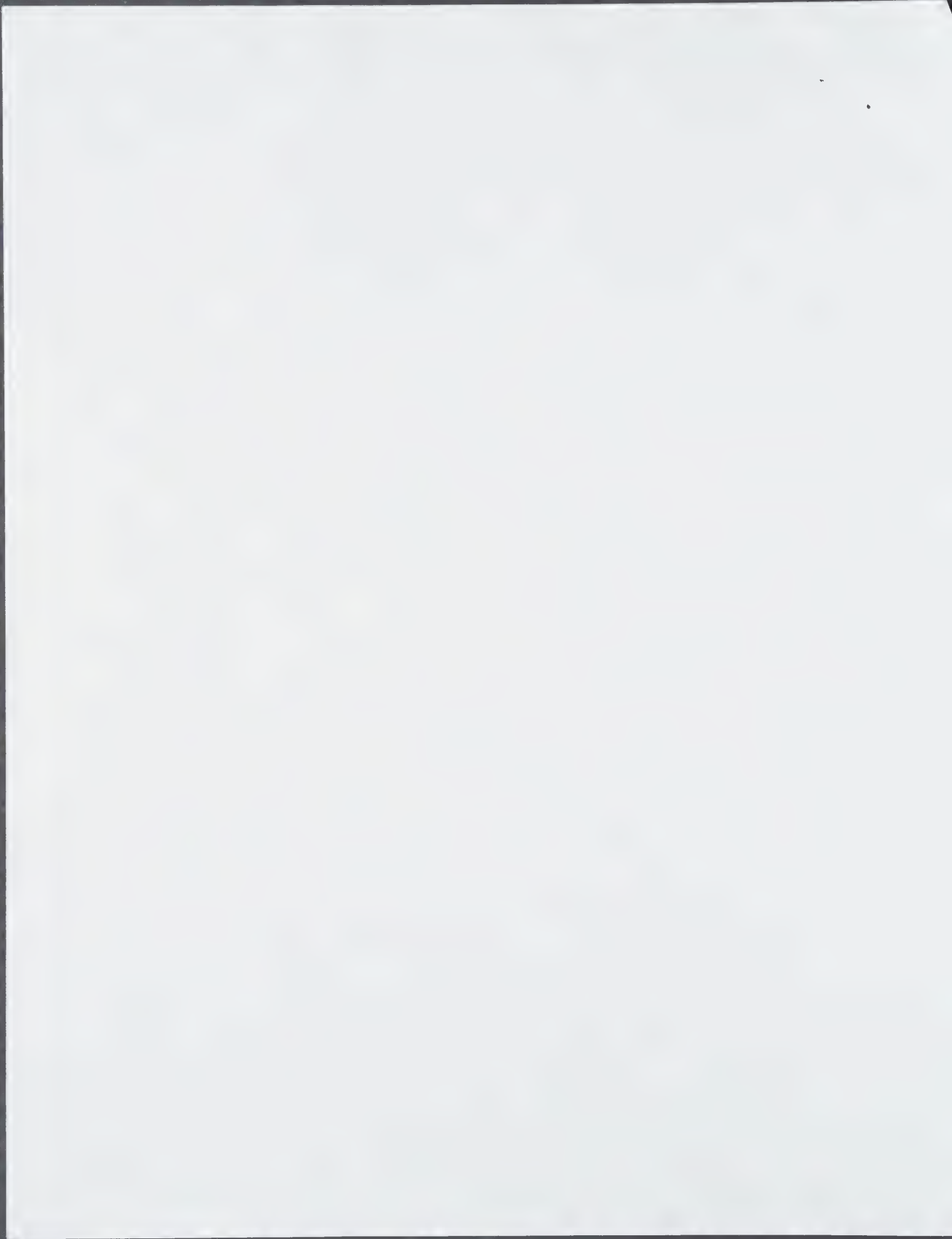
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DOROTHEUM

Dorotheum GmbH & Co KG, A-1010 Wien, Dorotheergasse 17 SEIT 1707
 Tel. 01/51560-0, Fax -443, DVR 0105104, UIDNr. ATU 52613505, FN 213974 v/Handelsger. Wien

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 BADER DR. ALFRED FINE ARTS
 ASTOR HOTEL SUITE 622
 924 EAST JUNEAU AVENUE
 USA MILWAUKEE, WI 53202
 VEREIN. STAATEN-AMERIKA

Deliv. address:

NO INSURANCE REQUIRED-VERSICHERT SELBST
 FEDEX NR. #1693-9831-3

USA

Customer no. 53053
 Invoice no. B-76844 Datum: 2007-10-18

Delivery:	Shipping	LC:99	Transport:	Courier		
Item	Code	Hammer price	Buyer's premium	Price	VAT	

Auction:	2007-10-17	Alte Meister 10.30 Uhr				

138- 30595/ 4 Lot no. : 213						
`Willem@Kalf` (Rotterdam 1619						
- 1693 Amsterdam)						
Stilleben mit einer Zucker-						
Schale aus Ming-Porzellan,						
		120.000,00	21.083,33	141.083,33		D
		120.000,00	21.083,33	141.083,33		
	Packing			50,00		E
DeSubject to 20% margin tax (art.26a 77/388/EWG)						
				TOTAL EUR	141.133,33	

Prompt payment on receipt of the invoice is appreciated

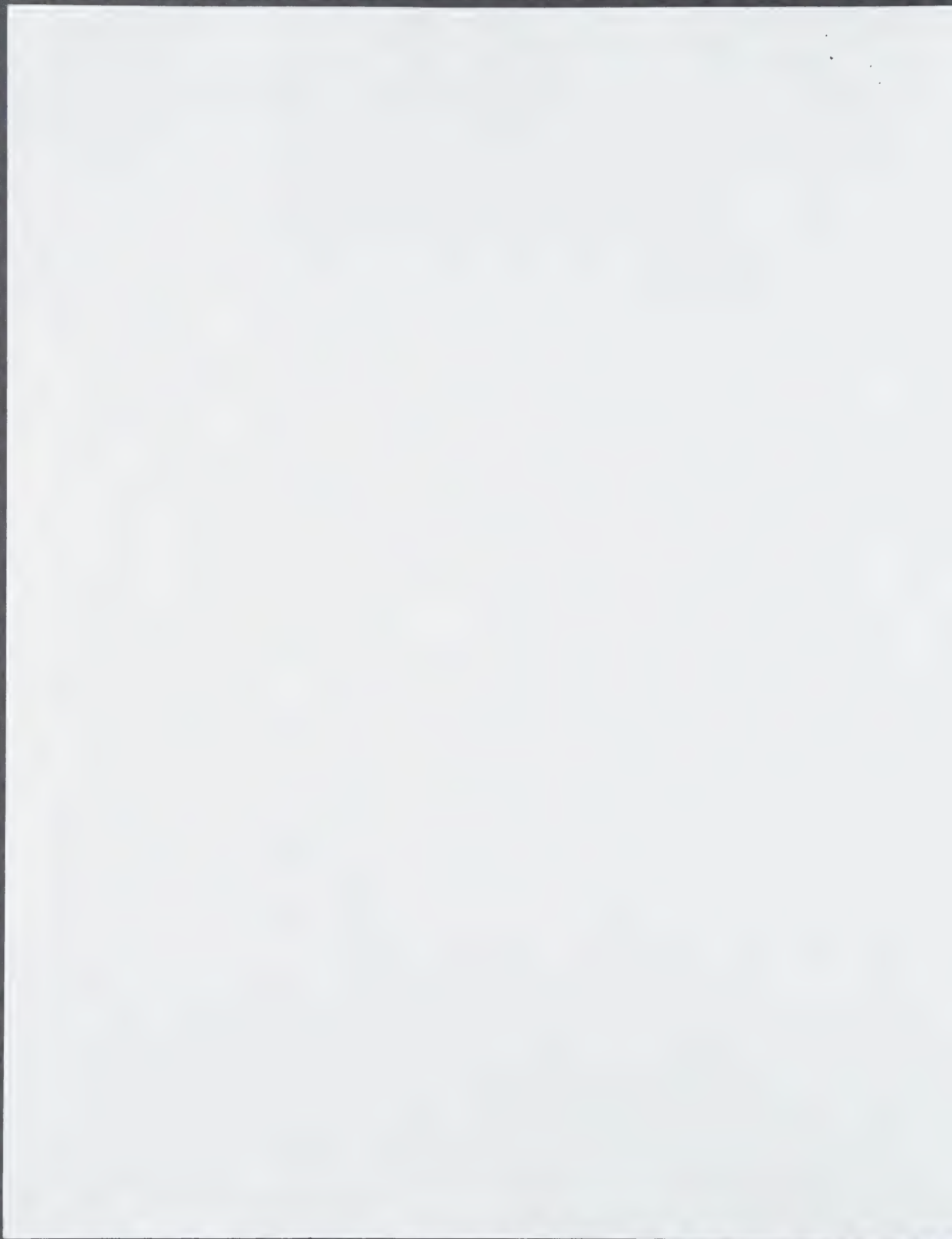
Debit balance = EUR -141.133,33

If you pay by cheque, please issue in EUR.

*To Noelle
223 1451*

Banks: Bankhaus Spängler, account no. 00700010090, bank code 19530
 IBAN : AT851953000700010090 BIC : SPAEAT2S
 Bank Austria, → account no. 15012010000, bank code 12000
 IBAN : AT491200015012010000 BIC : BKAUAT33
 Österr. Postsparkasse, Wien, account no. 90.140.200, bank code 60000
 Place of performance and jurisdiction Vienna

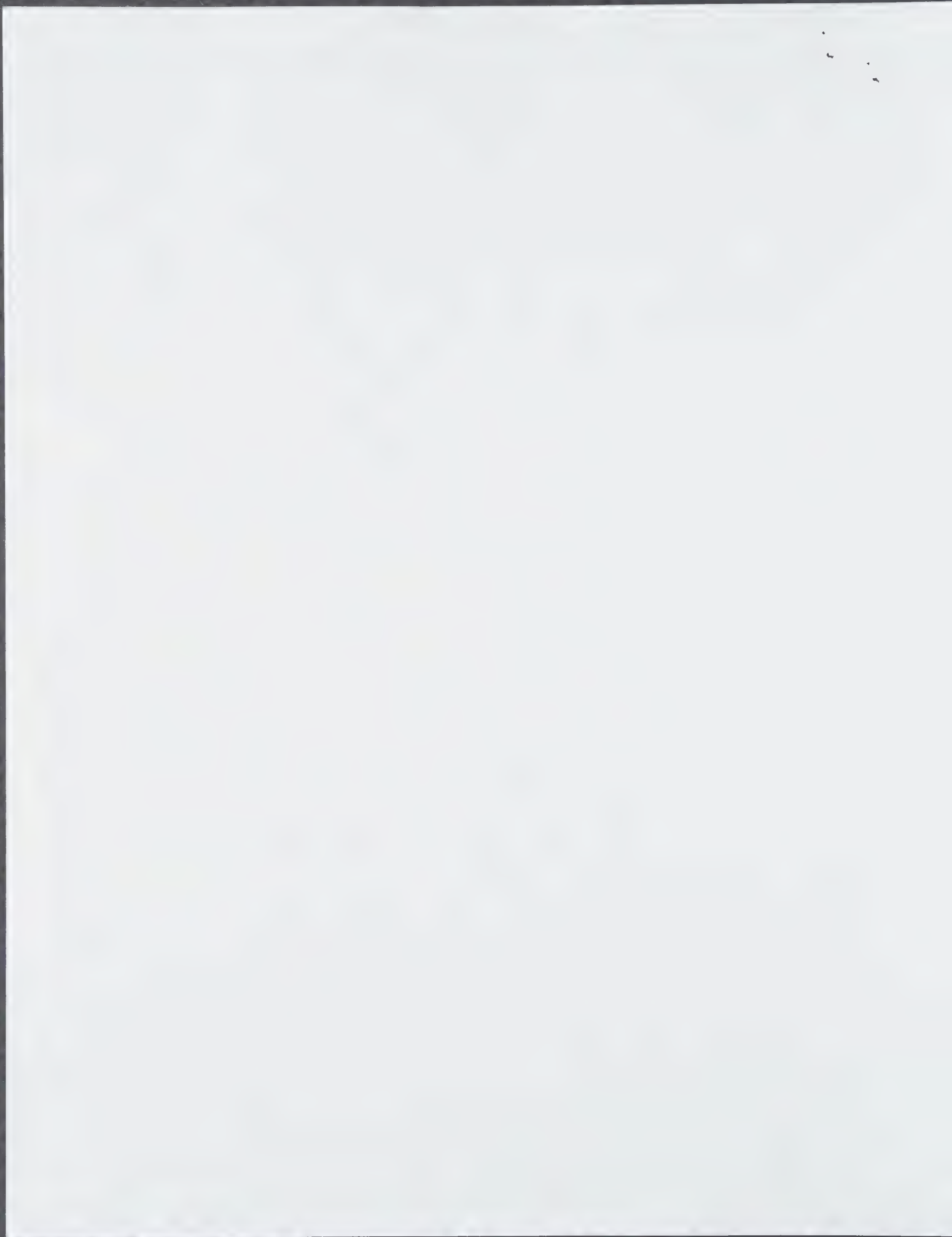
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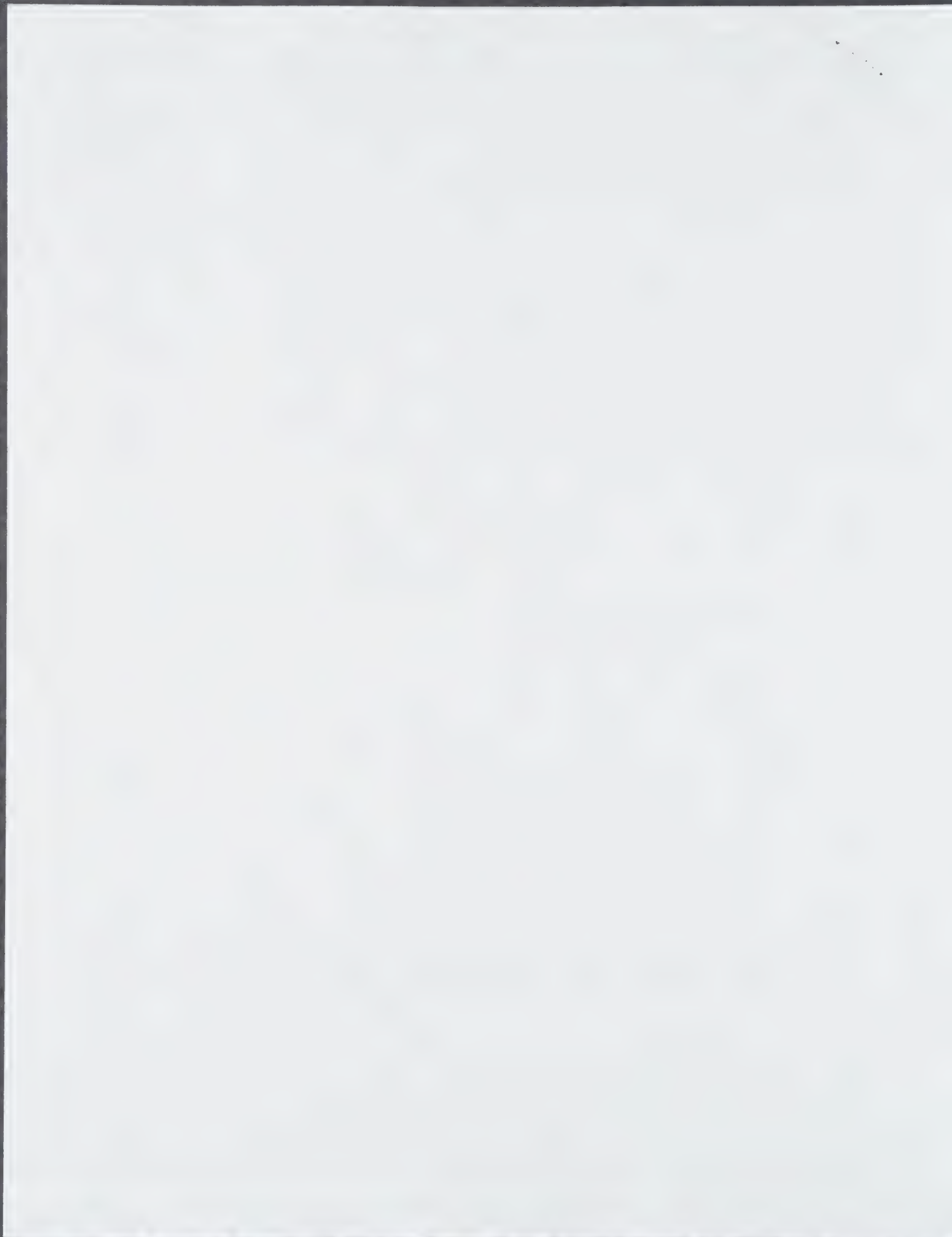


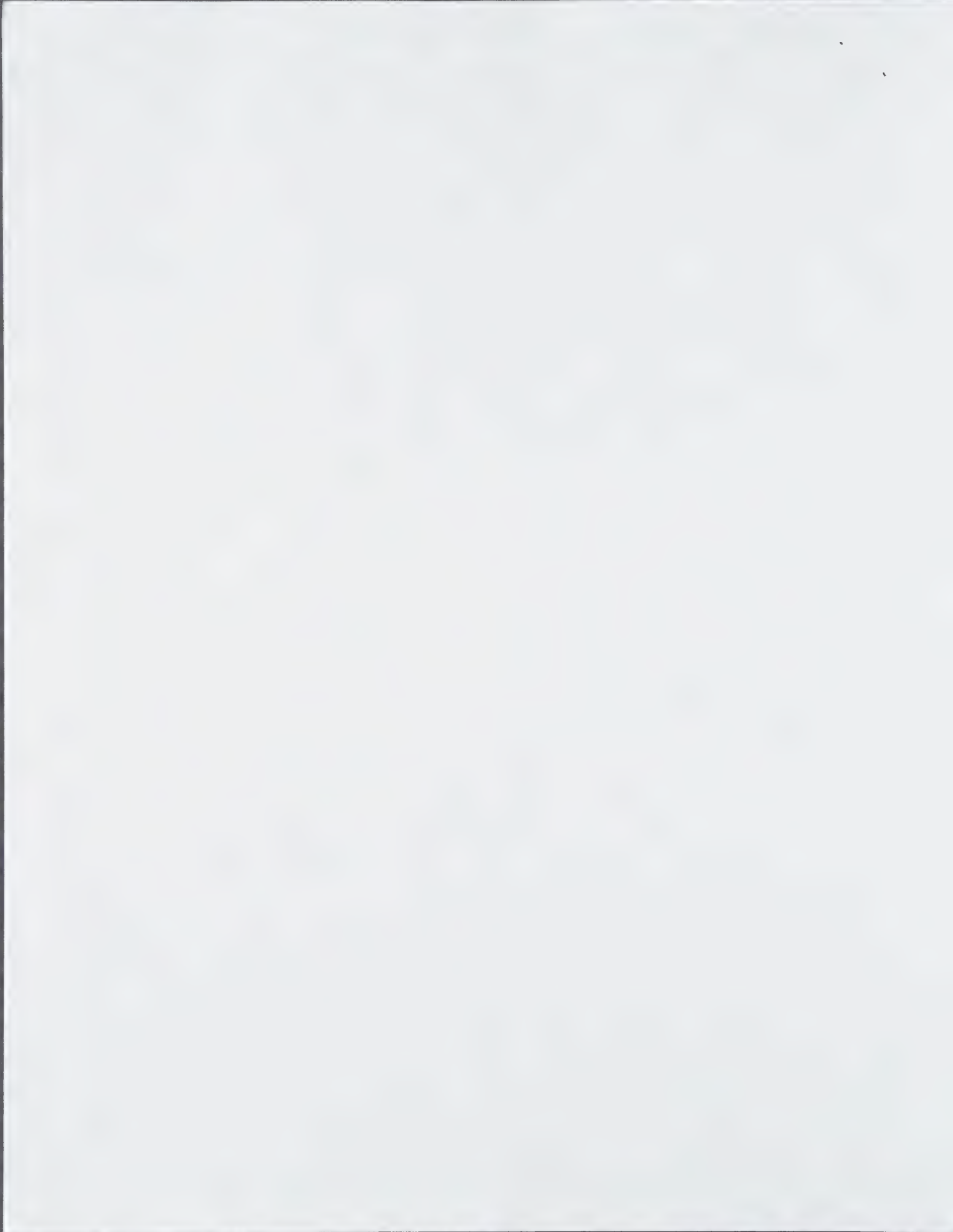
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MODE	STANDARD ECM









WEALTH MANAGEMENT

Facsimile

111 E. Kilbourn Ave. Ste. 201
Milwaukee, WI 53202
(414) 223-1450 Phone
(414) 223-1451 Fax
mibank.com

Date: October 18, 2007
To: Alfred Bader
Fax Number: 277-0709
From: Noelle Matkovich
Subject: Wire Confirmation
Pages: 2
(including cover)

Please call immediately if all pages were not received.

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Re: Alfred, please call with questions. Have a nice day.

Noelle

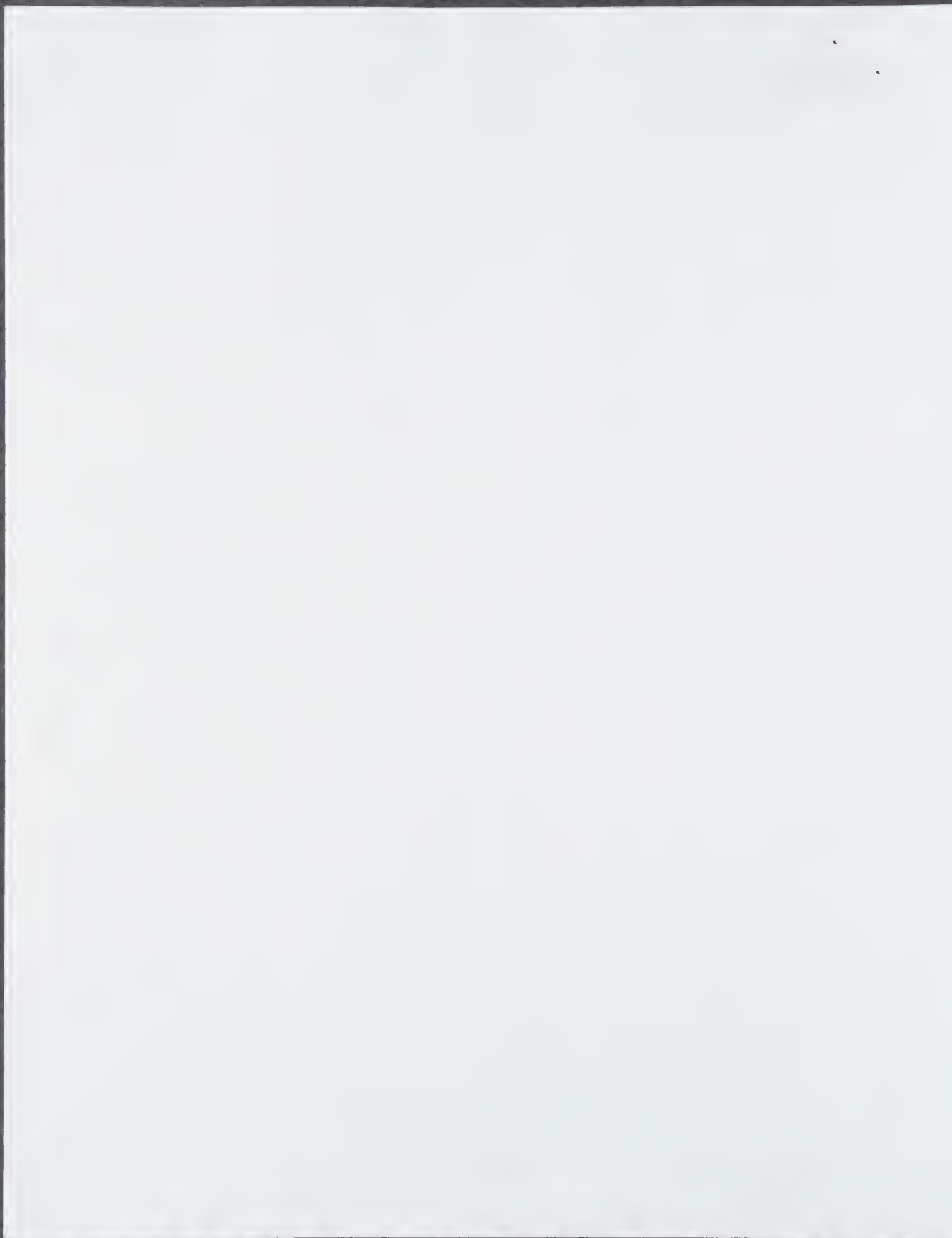
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Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: 414-277-0730
Fax: 414-277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

October 16, 2007

TO: Dr. Peter Wolf
Dorotheum

Page 1 of _1_

FAX #: 011-43-1-515-60-461

Dear Peter,

Thank you for your help with lot 213 which as you know I was able to acquire for a hammer price of €120,000.

I am leaving Milwaukee to fly to England on October 30th and so would like to ask you to fax me the invoice as quickly as possible. This should include, as usual, charges for packing but no charges for insurance. It should be sent via FEDEX, using our account #1693-9831-3.

Please make certain that the frame is described as just an ANTIQUE FRAME.

Can you tell me who the underbidder was?

With many thanks for your help and with best regards I remain

Yours sincerely,

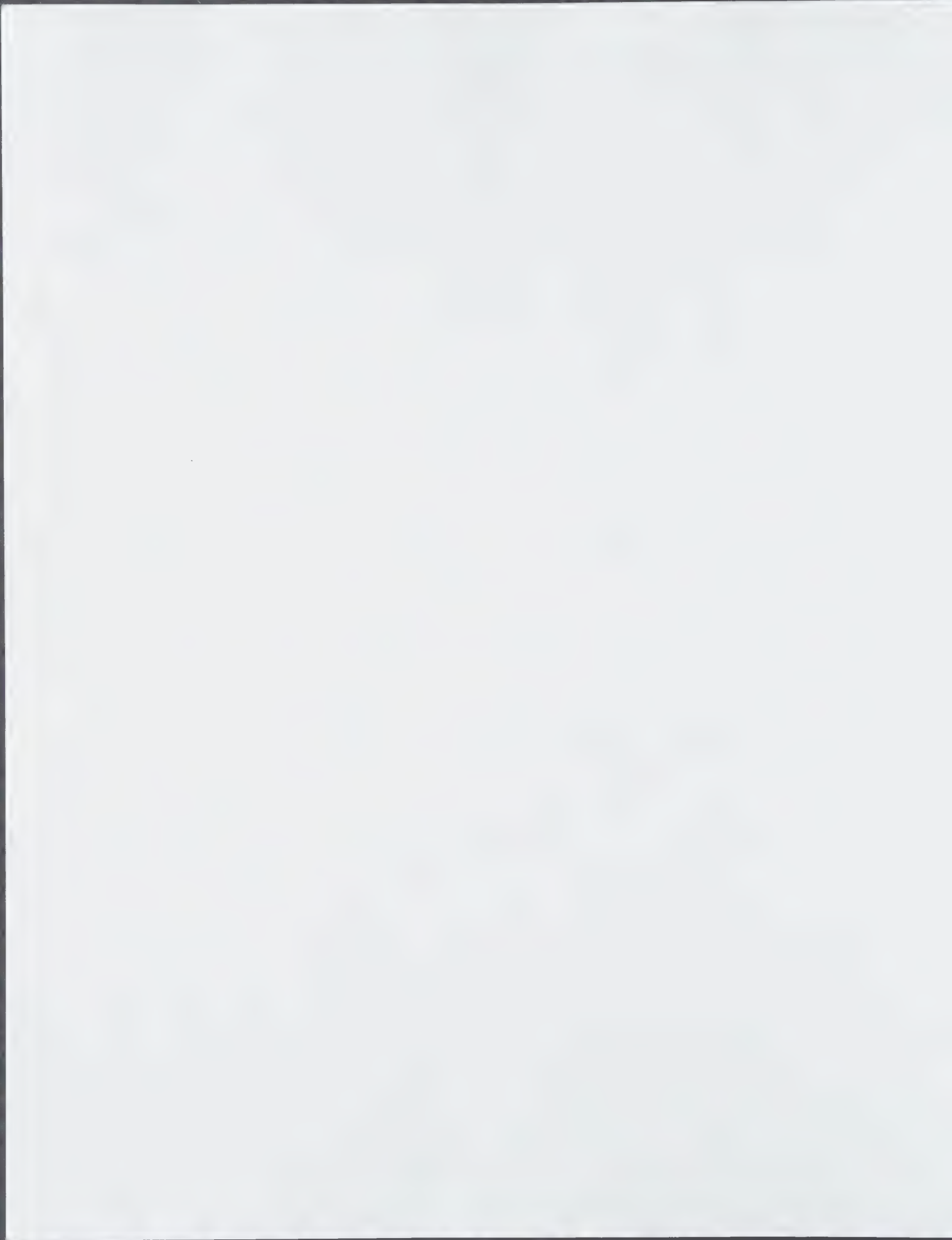
Alfred Bader
AB/az

Spezifische Gruppe

** Ich möchte Euch morgen bezahlen.*

Offentlich kommt dann das

Bild vor meiner Abreise.



RICK STRILKY

FINE ART RESTORATION

restore@mc.net
 4225 N. Lincoln Chicago, IL 60618 773/477-0005

INVOICE

NO.

DATE *March 3 2006*
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 ORDER NO.

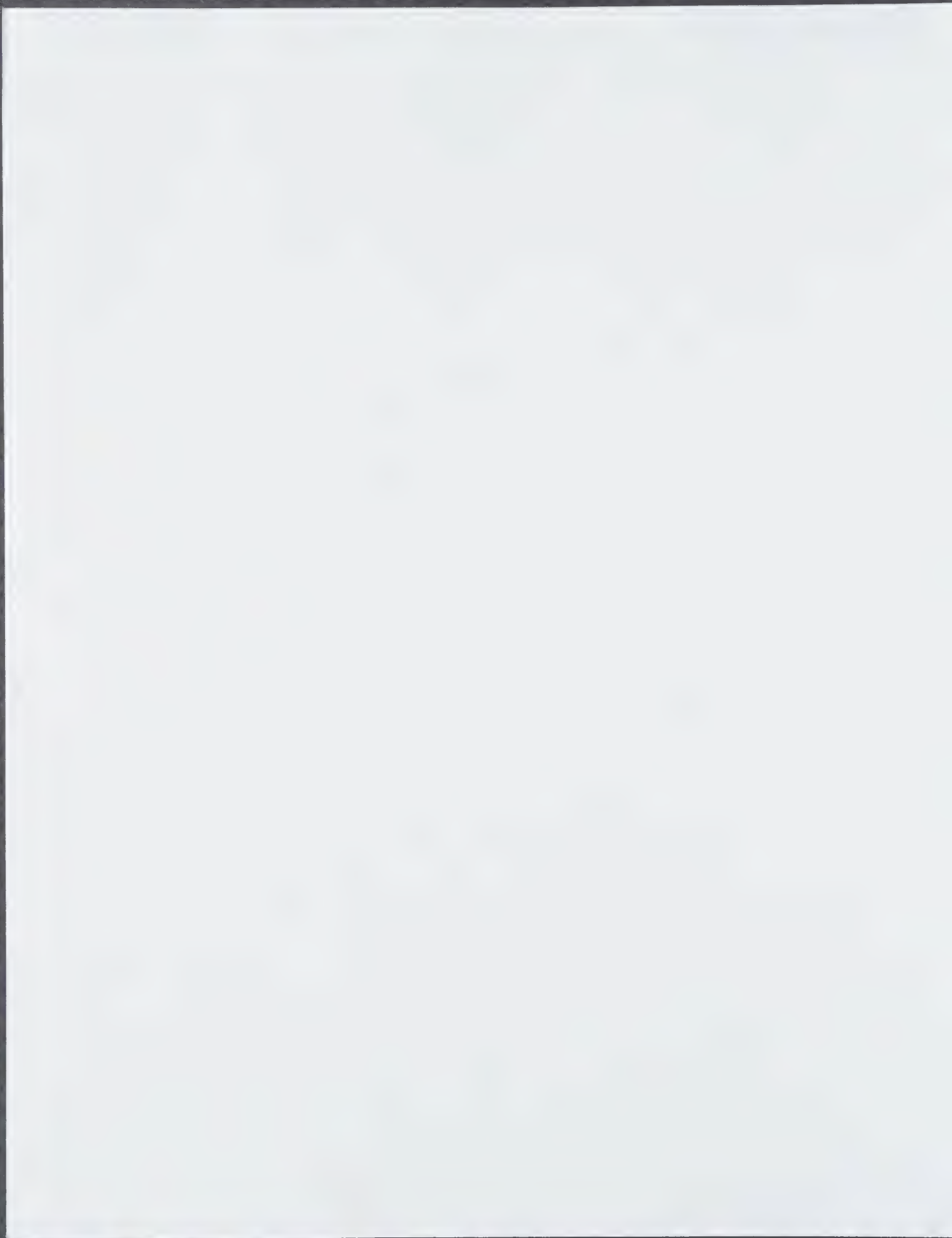
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Alfred Bader Fine Arts

From: Moritsch Mag: Alexandra [alexandra.moritsch@dorotheum.at]
Sent: Wednesday, November 21, 2007 2:17 AM
To: baderfa@execpc.com
Subject: Painting by Willem Kalf

Sehr geehrter Herr Dr. Bader,

mein Kollege Dr. Strasoldo wurde von einem Kunden kontaktiert, der das Gemälde von Willem Kalf, das Sie in unserer letzten Auktion gekauft haben, erwerben möchte. Er bietet dafür Ihren Kaufpreis plus 25.000 Euro.

Wir wären Ihnen dankbar für eine Nachricht, ob Sie an einem Weiterverkauf interessiert wären.

Mit freundlichen Grüßen

Alexandra Moritsch

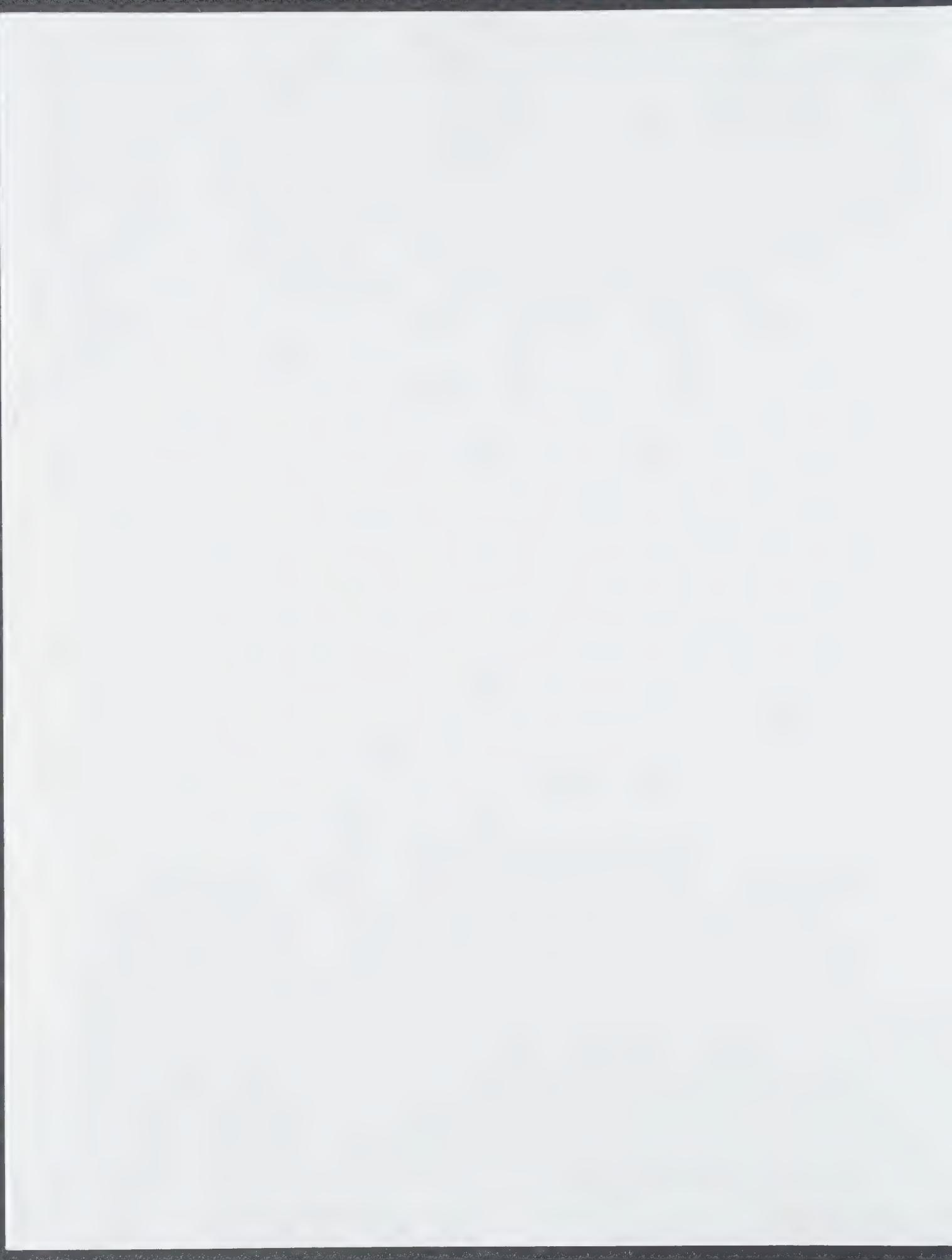
Mag. Alexandra Moritsch
Gemälde Alter Meister/Junior Expertin
Dorotheum GmbH & Co KG
Dorotheergasse 17
A-1010 Wien

Tel: +43 (0)1-515 60-403
Fax: +43 (0)1-515 60-461
alexandra.moritsch@dorotheum.at
www.dorotheum.at

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DOROTHEUM

SEIT 1707

Dear Mr.
Alfred Bader
Alfred Bader Fine Arts
924 East Jumeau Avenue
Fax: +1 414 277 0709

Vienna, 8.9.2007

Dear Mr. Bader,

In behalf of Dr. Wolf I send you the condition report concerning our Willem Kalf.

113 Willem Kalf

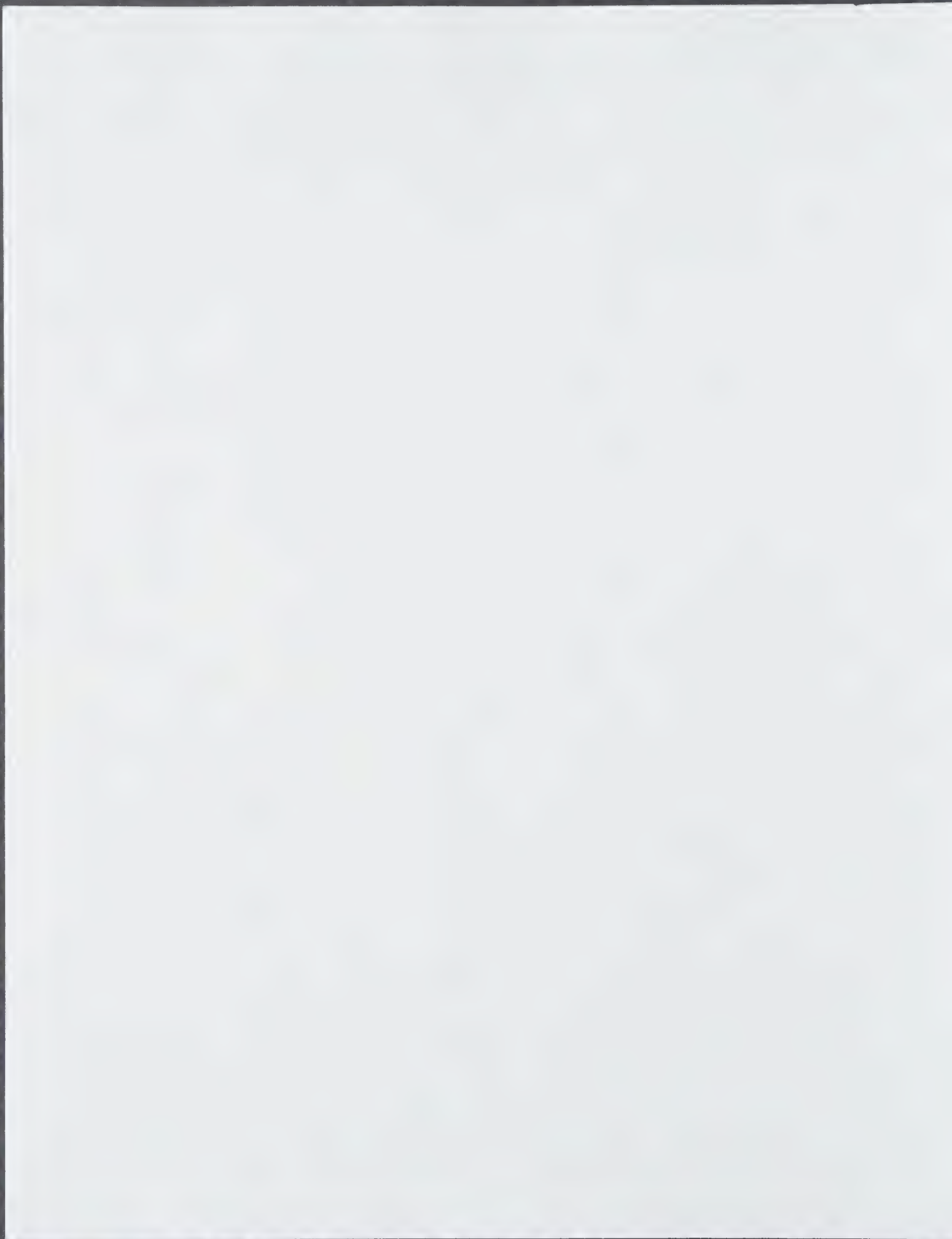
The painting appears in it's colour, and also in the back ground much more beautiful than it is shown in the catalogue illustration; the painting has been relined, the contours are partly outlined retouches in the blacks are visible, especially along the lower boarder and the right lower corner. Under UV light retouches are visible in the dark parts (black colours). A digital high solution photograph I allow me to send you by mail – retouches are well visible there -- But please not the photograph is made under very hard light, in natural light it appears much more beautiful.

Every effort has been made to describe the condition of the lot in as detailed a manner as possible. This service should be understood as a noncommittal guidance only. Therefore, the condition report does not constitute any expressed or implied warranty as to a specific characteristic of a lot. Each lot is sold such as it is. Any description or statement as to the condition of a lot does not entail any guarantee, but does only express a not binding subjective opinion.

With best regards,



Simon Miraz
Assistant of Dr. Wolf
Old Master Paintings
Dorotheum
Fax: +43 1 515 60 - 461
Tel: +43 1 515 60 - 556



Gemaltes Licht Die stilleben von Willem Kalf

g aus herstellte. 1608 wurden dem Japanischen Tenno Eisglasbecher zum Präsent gemacht, die aus dieser Amsterdamer Glaswerkstatt stammten.“ Um das Jahr 1600 gelangte die Eisglasstechnik über venezianische Glasbläser in die Glashütten nördlich der Alpen. Seitdem entstand eine ganze Bandbreite von *façon de Venise* Eisglasobjekten wie Becher, Karaffen, Pokale und Schalen. Die Oberfläche eines Eisglasbeckers ist vom Glasbläser absichtlich rau und milchig gestaltet worden. Um einen solchen Effekt zu erzielen, wird der erst zum Teil ausgeblasene Glasballon in kaltes Wasser getaucht, wodurch das Craquelé entsteht. Nach erneutem Erwärmen wird das Glas weiter ausgeblasen. Die Oberfläche bekommt nun ein »geestes« Aussehen. Eine andere Möglichkeit besteht darin, den heißen Glaszylinder in feinen Glassplittern zu wälzen, die dann zu einem Teil mit der Glasoberfläche verschmelzen. Im Rijksmuseum Amsterdam befindet sich ein ähnlicher *façon de Venise* Messkelch.“

Auf dem in Amsterdam entstandener Stilleben kommt häufig ein gläserner Römerpokal aus dem 17. Jahrhundert vor (Kat. Nr. 24, 25, 29 bis 31, 33, 34).“ Der mit beerenförmigen Nuppen verzierte Römer ist in dieser Art erstmals um 1580 im Spessart (Rhein-Main-Gebiet) hergestellt worden. Seine Form hat sich aus dem sogenannten »Berkemerer« entwickelt. In der ersten Hälfte des 17. Jahrhunderts genoss der Römerpokal, bestimmt zum Trinken weißen Rheinweins, eine große Popularität und wurde auch in den nördlichen Niederlanden in großer Zahl produziert.“ Kalf stellte auf seinen Gemälden Römerpokale in verschiedensten Größen dar, man findet mit einer halbgeschälten Zitrone darin (Kat. Nr. 33).“

Gern kombinierte Kalf für seine Stilleben Römerpokale deutsch-niederländischer Provenienz mit venezianischem Glas bzw. mit im Stile venezianischen Glases gefertigten Stocken. Venezianische Weinkelche oder Römergläser wurden häufig von Silberschmieden in

kostbare Bechenschrauben aus verguldetem Silber gefasst (Kat. Nr. 28, 31, 35).“ Auch dieser Form auch auf dem Amsterdamer Leber Kalfs wiederzufinden.“

Rotterdam Aachen

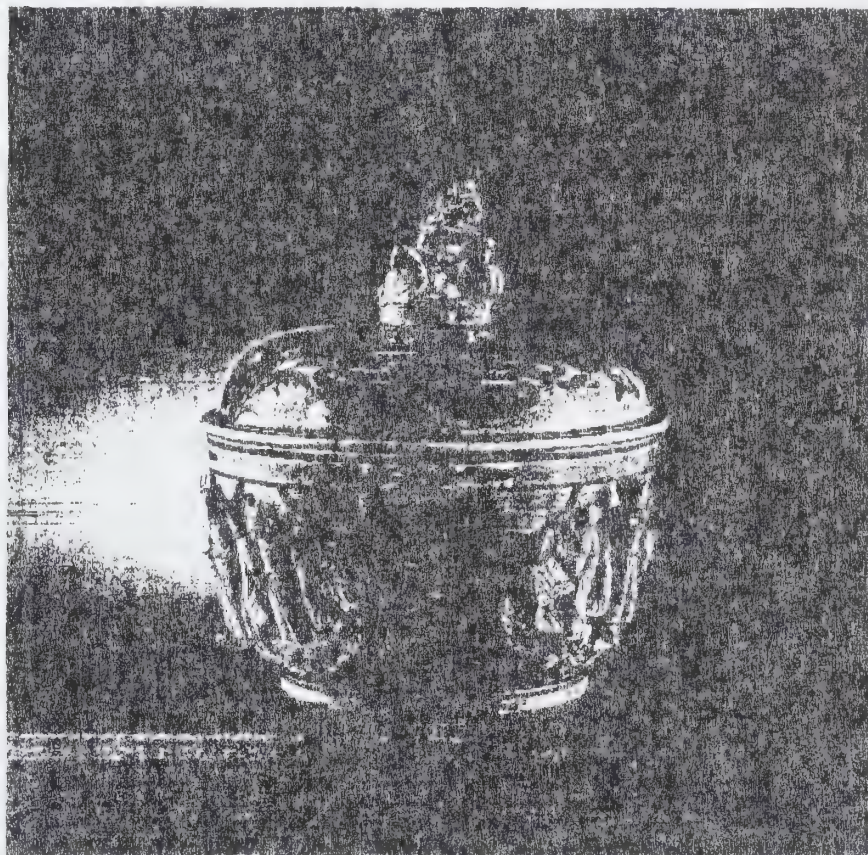
Chinesisches Porzellan 2007

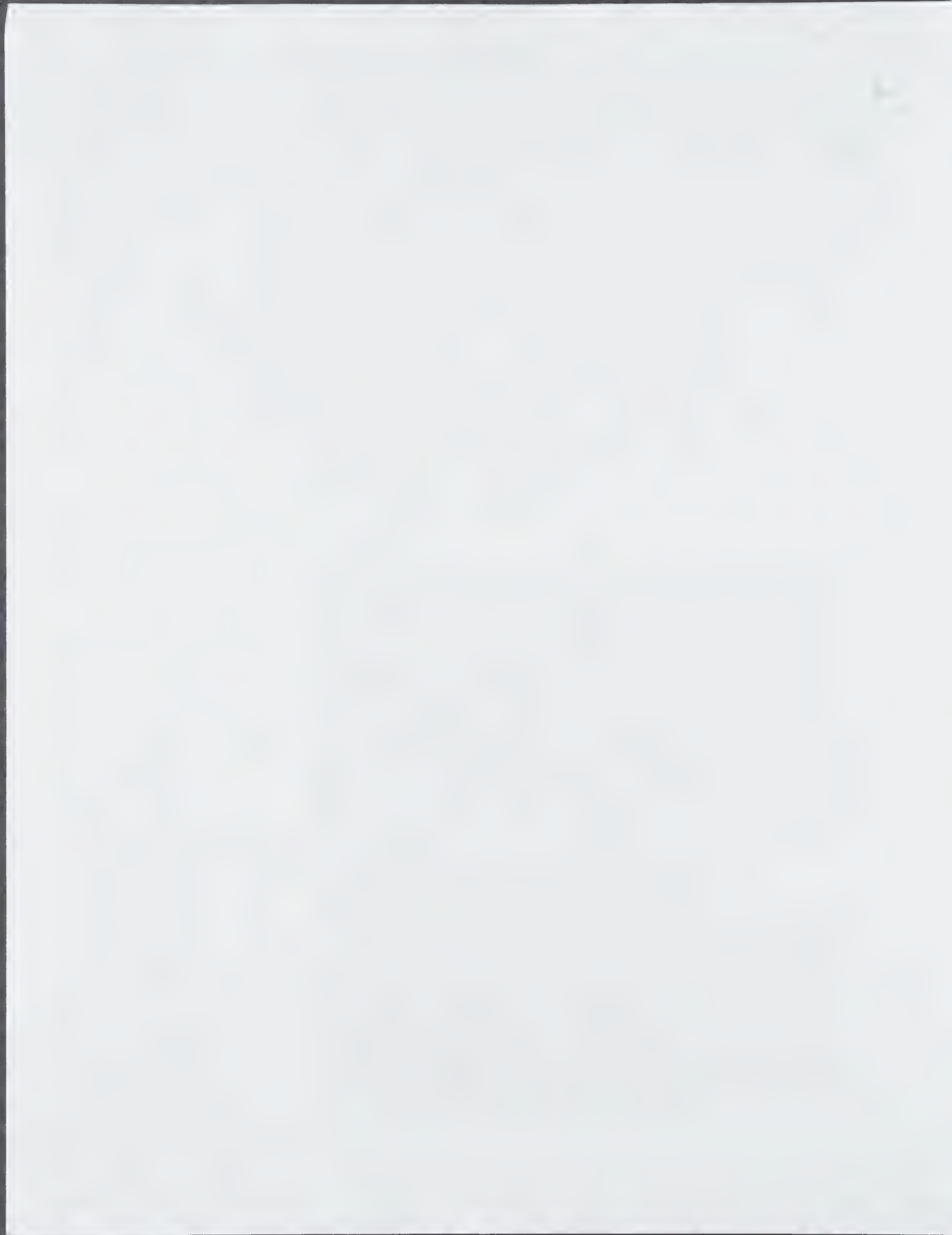
Vor Beginn des 17. Jahrhunderts sind in den nördlichen Provinzen Porzellans in der abendländischen Kunst auftrat. Die Vorbilder erschienen auf italienischen Gemälden aus der zweiten Hälfte des 15. Jahrhunderts.“ Ab den ersten Jahren des 17. Jahrhunderts gelangt chinesisches Porzellan in großer Menge auf den europäischen Markt, wo kostbare und luxuriöse Ware in den Porzellanbüchsen von den beiden Rändern angebracht wurde. Ein Großteil des zu Ende des 16. Jahrhunderts angebotenen Porzellans wurde auch erst zu dieser Zeit importiert. In wenigen älteren Stücken aus dem 16. Jahrhundert bilden die Ausnahme. Kalf präsentiert seinen in Amsterdam entstandener Prätillleben einige außergewöhnliche Porzellanobjekte. Auf dem in Amsterdam entstandenen Gemälde aus Madrid (Kat. Nr. 10) sind zwei Objekte des chinesischen Porzellanrechts ist eine Wan-li-Schale aus dem ersten Viertel des 16. Jahrhunderts abgebildet. Dieser Schale verwandtes Original befindet sich heute im Metropolitan Museum of Art New York.“ Diese Schale wurde 1585 einem unbekanntem englischen Silberkopfer in eine Montierung aus vergoldetem Silber gefasst. Die auf dem Gemälde vor dem dargestellte Silber montierung, die in der Form einer Figur versehen ist, man sieht, ausbare Objekte wie die chinesische Schale in Montierung aus Silber gefasst, stiegen sie hoch in Anspruch. Links von dem Silber montierung die chinesische Schale, die in der Unterlassarbeit mit einem Braunrot verziert ist und in der Regierungszeit des Kaisers Chia Ching (1522-1567) gefertigt. Eine vergleichbare chinesische Schale befindet sich im Archäologischen Museum in Teheran. Auf der 16. Seite des Buches mit einer Silber montierung gefertigt.“

Ein ungewöhnliches chinesisches Gefäß, das in die Zeit vor 1600 beizugehört wird, bildete das Zentrum des Stillebens in Amsterdam entstandener Stilleben. Es befindet sich heute in Berlin und wird abgebildet (Kat. Nr. 30) auf S. 77 des Buches. Die Form des Gefäßes wird auch, politische Figuren abgebildet, welche das Gefäß genannt. Historischen, es ist ein Silber montierung, die in der Zeit des 17. Jahrhunderts in der Zeit des 17. Jahrhunderts

Some cups!

13. Deckdose, Wan-li-Porzellan, China 1540-1560, Höhe 10,5 cm. Amsterdam, Rijksmuseum, Inv. Nr. AK-MAX 563.





Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
510093A Bear Valley Rd. Lone Rock WI 53556
608 583·2431

January 9, 2010

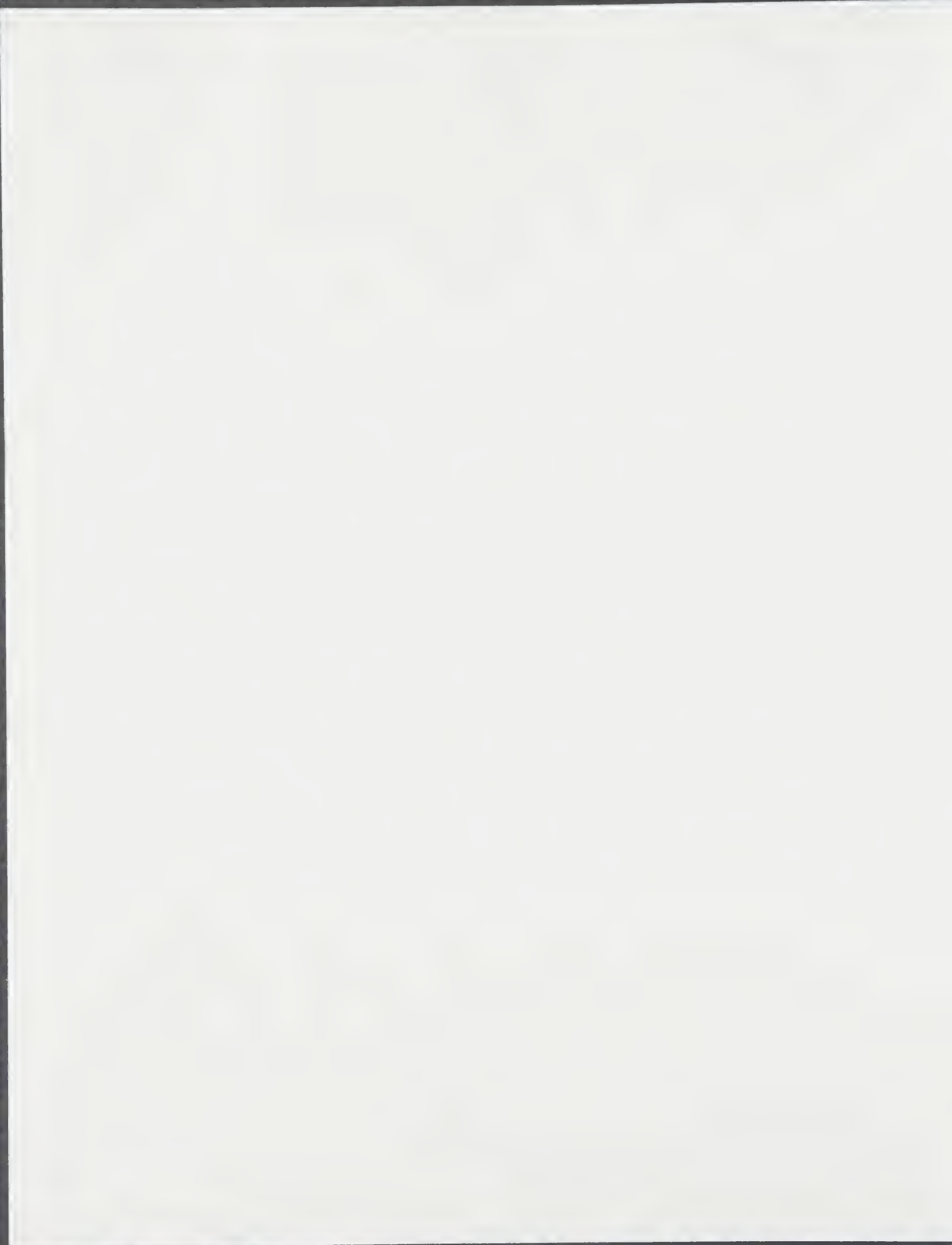
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Ave.
Milwaukee, WI 53202

BILL FOR PAINTING CONSERVATION SERVICES

Willem Kalf *Still Life*

Oil on Linen, 24 1/4" x 21 3/4", lined, framed
For cleaning, filling, retouching and varnishing

Amount due \$8,500.



Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
510093A Bear Valley Rd. Lone Rock WI 53556
608 583·2431

February 8, 2010

Willem Kalf, *Still Life*

oil on canvas, lined

22 5/8" x 20 1/8" when received

24 1/4" x 21 3/4" after relining

Alfred Bader, Milwaukee

Condition before Treatment

The painting, on medium-weave linen canvas, was stretched on a butt-end stretcher with eleven keys. The wax lining was in good condition. The edges and margins were covered with paper tape. Removing the tape revealed that the stretching margins were part of the original paint surface.

Much retouching and overpainting were evident in the painting. The wineglass at right did not look original.

The varnish was glossy, and only slightly yellowed.

Relining

The painting had been larger, and the composition appeared cramped because of being reduced, so Alfred Bader and I decided to have the painting relined to include the part of the original composition on the stretching margins. Although these areas had lost much paint over the years, enough remained to be worth preserving.

The relining was done by Rick Strilky. His report is attached.

Cleaning

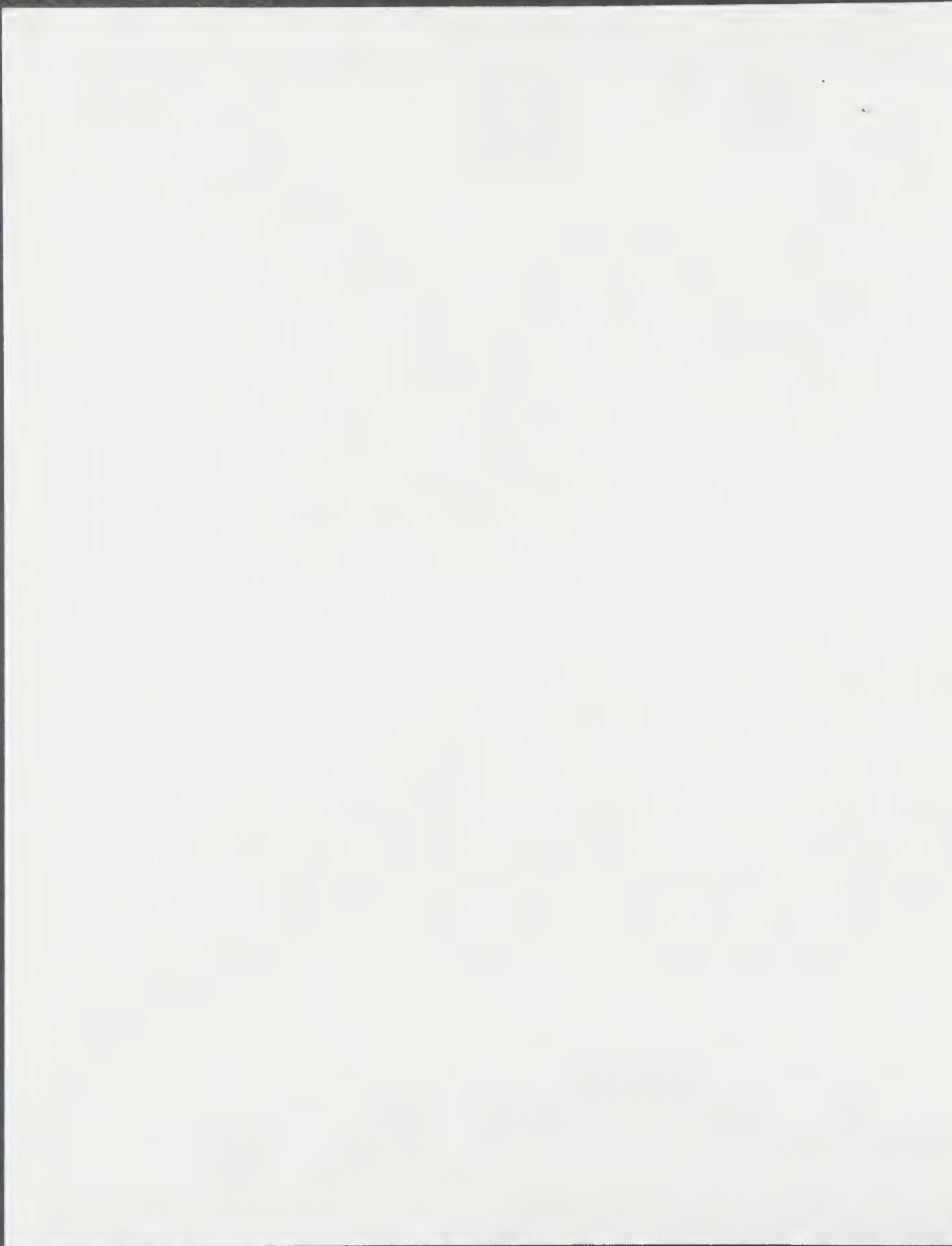
The excess BEVA adhesive was removed with xylene. The painting was cleaned with isopropanol, and some ethanol. The varnish and retouching were easily soluble. Much abrasion and loss were revealed. A 7-inch long vertical repaired tear was visible in the carpet 2 1/4" from the right edge. This was the main structural damage to the support, in addition to the missing corners and tack holes in the edges caused by using these parts of the painting as stretching margins.

Clean State Condition

The background has been severely abraded. The remains of the background color on the margins show a uniform black color (not easily soluble!), while the main part of the background is a lighter gray, with black remains here and there, and the reddish brown ground visible in places.

Both the nautilus cup and the gold vessel are in good condition. The roemer is in good condition, aside from some abrasion in the base. The Chinese bowl and cover are in fairly good condition, although a little abraded.

The peach and its leaves are in fair condition, although the peach is somewhat abraded. The main part of the carpet is in fairly good condition, although the upper part and the part at the left are damaged. The fringe is in fairly good condition. The crystallized fruit and almonds at left are in fairly good condition. The remains of the peaches(?) in shadow at left are hard to decipher. The knife is



quite abraded. The silver tray, while retaining its highlights, has lost much of the shadows and reflections it once must have had.

The tall wineglass is mostly gone. What remains is its interior highlight at top and its dark silhouette below the shell. The shallow wineglass at right is totally gone. The only indication that remains of the original is a brown inverted triangle.

The shiny object(s) in the bowl is partly gone, although some dark areas and highlights are original.

Although there are many paint losses in the margins, the paint that remains shows what the painting once looked like. The parts of the rug at left and peach leaves at the bottom are close in color and tone to those forms in the central part of the painting, while only the background is markedly different.

Treatment

The cleaned painting was prepared with Talens Rembrandt retouching varnish. The low paint and canvas losses (especially along the edges) were brought up to level by filling with traditional gesso and/or beeswax. The retouching was carried out with pure dry pigments in a polyvinyl acetate (PVA) medium. The retouching was fixed with PVA spray varnish. The final varnish, Talens Rembrandt picture varnish, was brushed on, followed by a thin coat of PVA spray varnish to adjust the gloss.

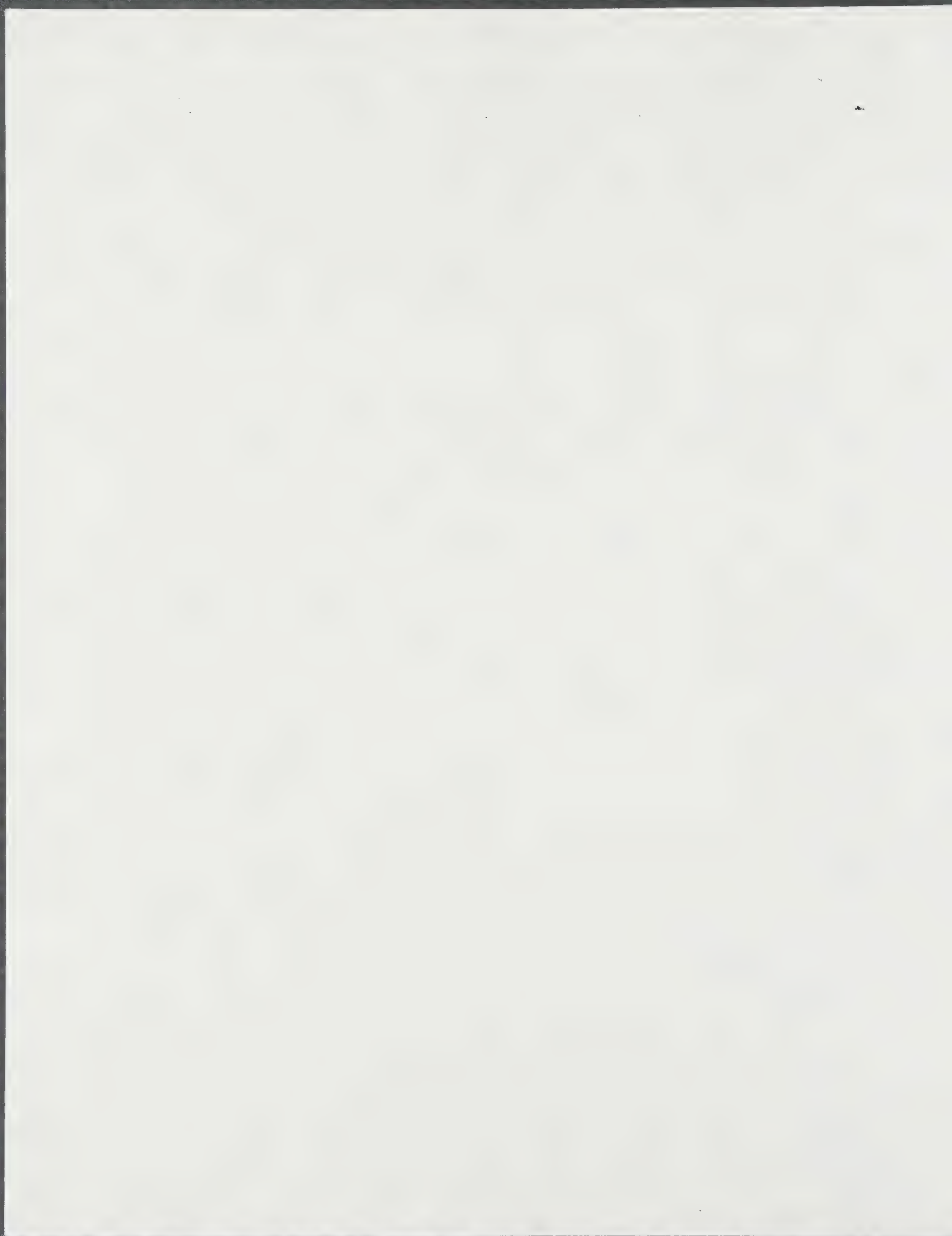
Reconstruction Decisions

Unlike my usual practice of only retouching obvious paint losses, I decided to glaze over the entire background with black. Indications from the original paint on the newly restored "stretching margin" portions of the painting showed that the background had been black. The color and tone balance of the painting did not work with the abraded gray color remaining, nor even with the darkish background of the previous restoration. The gold vessel looked as if it lacked shadow and blended into the background color after the cleaning. But surrounded again by black, as it had been originally, its total range was convincing and needed little retouching. In Kalf's work, the solidly dark roemers like this one appear in paintings with very dark backgrounds.

I recreated the shallow wineglass at right using various other paintings shown in Griesbach's *Willem Kalf* for models. The wineglass in the previous restoration seemed out of character for Kalf.

The most difficult thing to reconstruct was the shiny thing(s) in the Chinese bowl. After cleaning, it seemed that this could be interpreted as a spoon and perhaps two crystallized fruits, or else as one continuous dark, shiny object, as in the previous restoration. I chose to reconstruct it as one object, using the previous restoration as my model, for three reasons. 1) The composition needed something to cover the base of the gold vessel, which was not modeled as a strong presence. The remains of three tiny highlights on the base of the gold vessel were white, not the right color for the vessel, and so probably belonged to an overlapping object. 2) An old copy, sold by the Dorotheum in 2000, showed a continuous loop of something like black licorice in the bowl. (I have a memory of things like shiny black pretzels, in Dutch paintings but can't find an example.) 3) The highlights on the two right parts of the object(s) in the bowl looked more liquid and smooth than the crisp highlights of the crystallized fruit at the lower left of the painting.

Jane Furchgott



RICK STRILKY

FINE ART RESTORATION

4225 N. Lincoln · Chicago, IL 60618 · ~~812~~ 477-0005
773

Owner Mrs. ALFRED BAPER Authorized Agent JANE FURCHGOTT
 Address 510093 BETH VALLEY ROAD LONE ROCK, WI 53556
 Telephone (h) _____ (w) 608-583-2431 Date of examination 4/08
 Attribution WILLEM KALE Subject STILL LIFE
 Type OIL PAINTING ON CANVAS Date of Fabrication 17th CENT.
 Dimensions 22 5/8" (h) 20 1/4 (w) Accompanying accessories NO FRAME
 Owner's identification number _____ Value claimed _____

SIGN AND RETURN ALL COPIES TO FINE ARTS CONSERVATION TO AUTHORIZE TREATMENT

- PROPOSAL
1. Removal of all tacks from the tacking edge of the painting.
 2. Facing the paint layer and edges with 2 layers of Japanese tissue. Probably gelatin.
 3. Remove the stretcher and dust off verso of old lining canvas.
 4. Using Low Pressure Vacuum System (LPV), flatten tacking edges.
 5. Using LPV, remove the verso lining canvas.
 6. Using LPV, mechanically remove all safely removable adhesives from the verso of the original support canvas.
 7. Using LPV, flatten support and insert all necessary inserts.
 8. Using LPV, line support onto proper secondary support.
 9. The expected agreed new size of the painting shall be approximately 24 5/16" X 21 11/16". This is the approximate agreed sum of the existing sight size of the painting, the existing edges of the painting, and an additional 3/16" for framing.
 10. Stretch lined painting to either new custom stretcher that shall be ordered after the painting has been lined.
 11. Remove all remaining facings.

Conditions of Contract:

1. There are no unforeseen tears in this painting
2. The existing lining adhesive is animal glue only.
3. The verso adhesive cleaning shall require no more than 20 hours of labor.
4. Cost of custom stretcher is not included in the cost estimate.

COST ESTIMATE \$4,450.00 Rick Striky 5/08
 good for 90 days from date at right Signature of Conservator Date

FOUR THOUSAND FOUR HUNDRED FIFTY DOLLARS

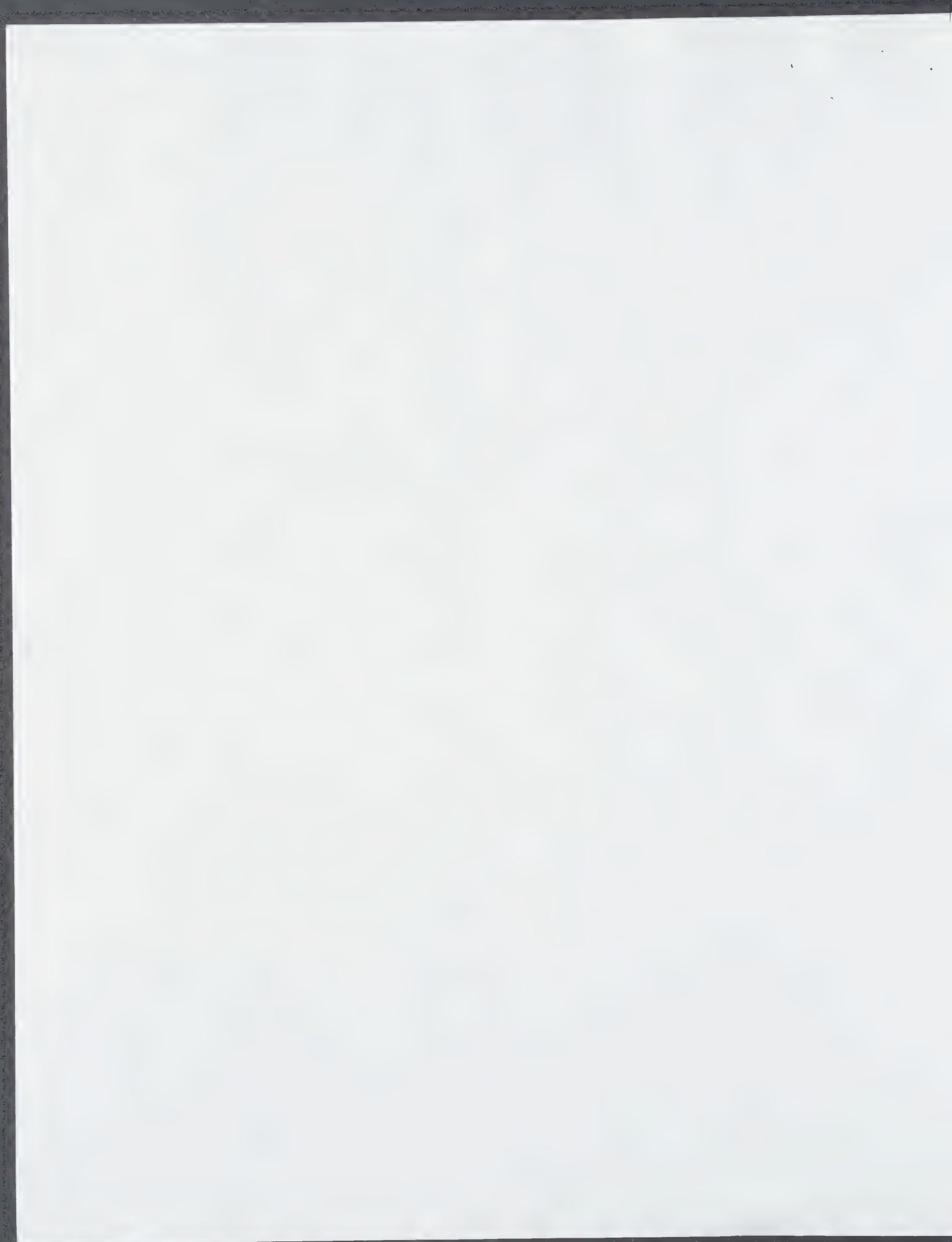
Signature authorizes FINE ARTS CONSERVATION to perform the services outlined above, subject to the terms and conditions on the reverse side hereof:
 Signature of owner or authorized agent _____ Date _____

DATE OBJECT RECEIVED 4/08 Signature of Conservator Rick Striky

COST OF CONSERVATION (PAYABLE UPON COMPLETION OF THE WORK) _____
 Plus additional charges for CUSTOM STRETCHER _____
 TOTAL _____

Owner acknowledges that he has received the object and is satisfied with the completed treatment:

Signature of owner or authorized agent _____ Date _____



1. Authorization.

(a) Client authorizes Conservator to perform the procedures specified above. It is understood, however, that closer examination of the works may reveal flaws not readily noticeable and may suggest the utilization and employment of other or additional procedures. Accordingly, Client further authorizes Conservator to employ such other or additional procedures as may be necessary to properly restore and conserve the work. Should concealed conditions encountered in the performance of the work be at variance with the conditions indicated by this agreement or should work of art contain concealed conditions differing materially from those ordinarily encountered and generally recognized as inherent in work of the character provided for in this agreement, the Conservator's fee shall be equitably adjusted to take into account such concealed condition, provided Conservator first notifies Client of such adjustment.

(b) Conservator represents that all restoration and conservation treatments are complete museum-standards preservation/restoration procedures in keeping with the most recent requirements and guidelines of the American Institute for Conservation. Conservator's decisions in matters relating to professional and artistic effect will be final if consistent with the intent of this agreement.

2. Payment.

(a) In consideration of the foregoing work, Client agrees to pay to Conservator an amount not to exceed the maximum cost figure together with the adjustment, if any, provided in paragraph 1(a) set forth below each object identified on the front of this form. The actual cost, not to exceed the maximum, shall be determined by Conservator based upon the following factors: the time and labor required, the novelty and difficulty of the work involved and the skill requisite to properly perform the procedure.

(b) The fee set forth above shall include all costs necessary to perform the specified procedures including diagnostic tests and costs of materials. Such fee, however, does not include the costs incurred by Conservator for travel (transportation, meals and lodging) outside of Chicago where such travel is necessary or incident to the performance of the work specified herein.

(c) The fee together with travel costs shall become due upon notification by the Conservator that the work has been completed and shall be paid when Client receives the work and executes an acceptance in a form prepared by the Conservator. A charge equal to 1½% per month on the outstanding balance shall be charged for the period commencing seven days after the due date and shall be paid upon receipt and acceptance of the work.

3. Transportation

(a) Client shall be responsible for delivery of the object to and pick-up of the object from Conservator's studio. The Client shall bear all risk of loss and damage to the work while in transit.

(b) Upon receipt of the work, Conservator reserves the right to reject the work and refuse to perform the procedures set forth herein in the event that the work has been damaged in transit.

(c) Upon mutually agreed terms and conditions, Conservator may crate the work for return to Client. Despite such crating, Client shall remain solely liable for all loss or damage occurring in transit and does hereby release Conservator from any and all claims for such loss or damage. Client further agrees to indemnify and hold Conservator harmless from any and all claims for loss or damage, asserted by any party, on account of or incident to transportation of the work.

(d) In the event that more than one work of art is involved, Conservator may, and has the right to, require that no more than one work shall be on Conservator's premises at any one time. The scheduling of treatments, delivery and pick-up may be established by Conservator.

4. Risk of Loss/Damage, Liquidated Damages.

(a) Due to the fact that a proper understanding of the chemical and scientific aspects of painting is relatively recent, many older works of art are chemically unstable and unsound. Accordingly, the parties acknowledge that the procedures entailed in this agreement involve substantial risk of loss, damage and harm to subject work of art due to one or more of the artist's practices. Therefore, the parties agree that all procedures are performed at the sole risk of the Client. The Client hereby waives and releases any and all claims which may hereafter arise for damage to or loss of or related to such work of art, however occasioned, and whether or not due to the negligence or default of Conservator.

(b) At his/her option, the foregoing notwithstanding, the Conservator may in full and complete satisfaction of any claim arising on account of loss or damage to a work of art (1) repair the work of art placing said work in its best possible condition given the nature and extent of loss or damage, or (2) acknowledging that damages would be difficult to estimate, the Conservator may give to Client, as liquidated damages and not as a penalty, a sum of money equal to the fee that Conservator would have earned under this agreement.

5. Insurance.

(a) The Client shall purchase and maintain insurance upon the work of art to the full insurable value thereof. The insurance shall include the interests of the Conservator as well as Client and shall insure against the perils of fire and extended coverage shall include "all risk" insurance for physical loss or damage including, without duplication of coverage, theft, vandalism and malicious mischief. If the Client does not intend to purchase such insurance for the full insurable value of the work, he/she shall inform the Conservator in writing prior to commencement of the work. If the Conservator is damaged by failure of the Client to purchase or maintain such insurance and to so notify the Conservator, then Client shall bear all reasonable costs properly attributable thereto.

(b) The Client at his/her option, may purchase and maintain such insurance as will insure him/her against loss of use of his/her property due to fire or other hazards, however caused. The Client waives all rights of action against the Conservator for loss of use of property, including consequential damages and damage due to fire or other hazards however caused.

6. Other Provisions.

(a) Client represents and warrants that he/she is the sole owner of the works herein described or otherwise possesses the authority to authorize the procedures herein specified. Upon request of Conservator, Client shall furnish such documents, writings and papers as may be necessary to the proper completion of the within work. Such documents, writings and papers may include, without limitation, bills of sale, invoices, existing appraisals of the work and items relating to any prior conservation and/or restoration work.

(b) Laboratory records of examinations and treatment of objects are retained by Conservator and are confidential. Transcripts of such records will be furnished to Client. Facts produced by technical examination may have a bearing on the dating, source or authorship and authenticity of a work. Conservator, however, does not give opinions on issues of style, authorship, source or value of a work.

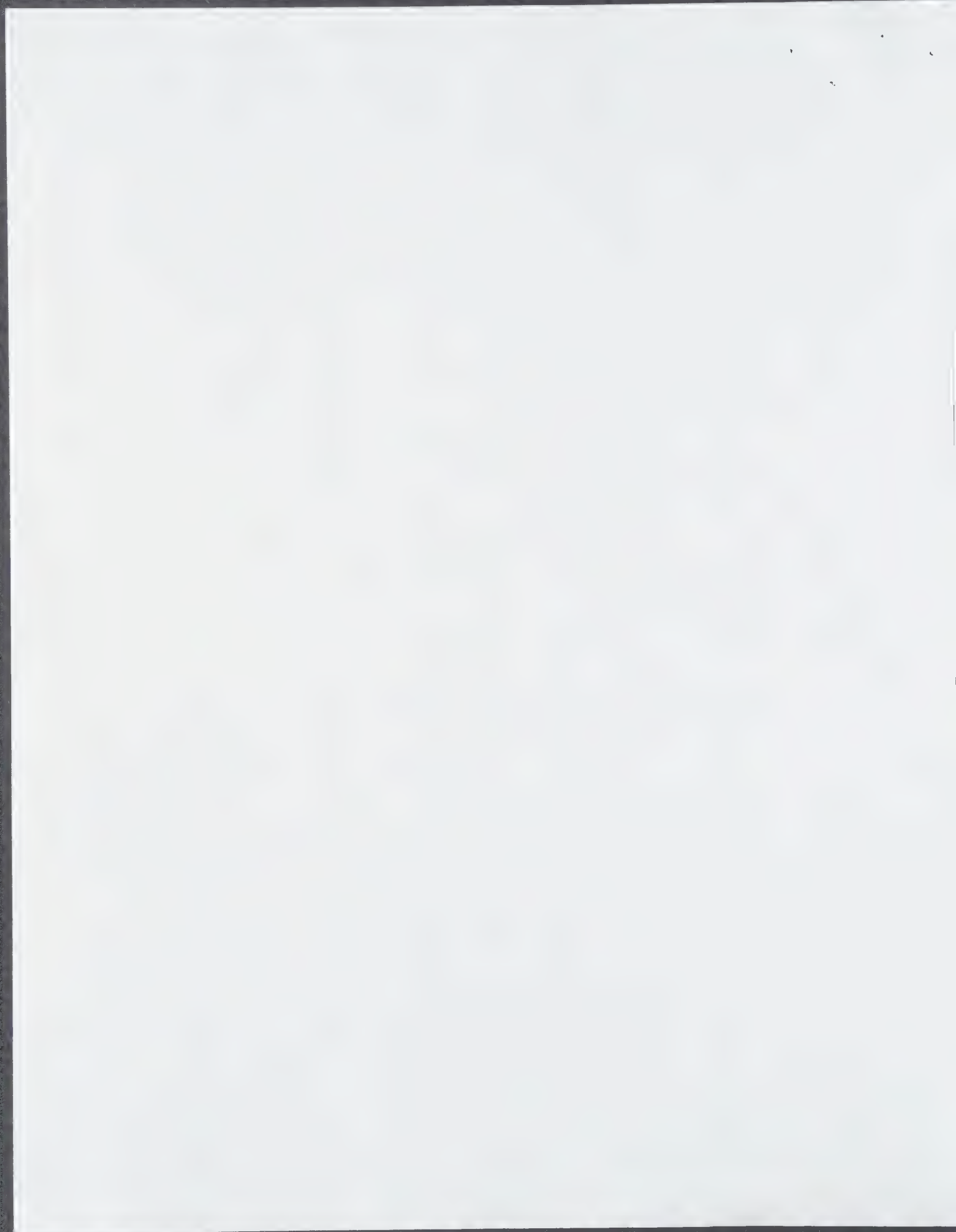
(c) Conservator shall have control or charge of all means, methods, techniques, sequences and procedures involved in conservation/restoration of the subject work.

(d) The dates, if any, quoted for completion of work are tentative and do not form a material part of this agreement.

(e) The provisions of this agreement shall be binding upon the Client and his/her heirs, legal representatives, successors and assigns.

(f) This agreement and the relationship of the parties shall be construed and governed in accordance with the laws of the State of Illinois.

(g) This agreement represents the entire and integrated agreement between the parties and supercedes all prior negotiations, representations or agreements, either written or oral.



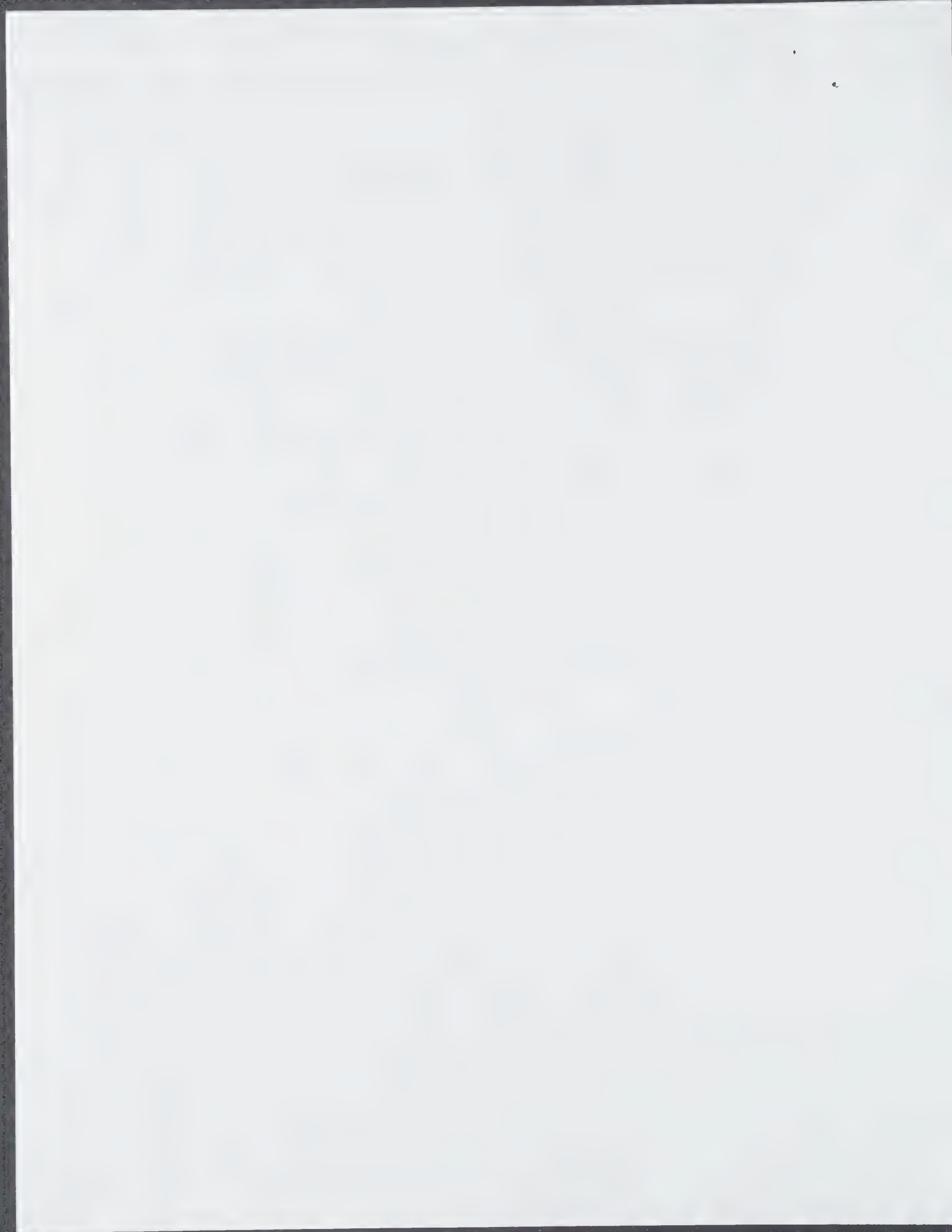
Structural Treatment Report for Kalf Painting

Our primary conservation issues for this painting were structural. The painting was originally both wider and longer. This was both confirmed by comparisons with other Kalf compositions and by the simple viewing of the existing tacking edges. The tacking edges of the painting show original paint layer that had been folded and tacked through. The general conservation concept was to remove the lining of the painting, flatten the tacking edges and replace it with a new lining of proper dimension.

The following is a treatment list of how this was accomplished:

1. The painting was photographed and tested for the a facing adhesive.
2. The painting was face paint layer of the painting was faced using Japanese tissue and dilute gelatin as the adhesive.
3. The tacks were then removed from the tacking edge so that the facing tissue could then be adhered to the tacking edges.
4. After the facing was complete (2-3 layers) on all painted surfaces, the stretcher for the painting was removed.
5. The old lining of the painting was then peeled off.
6. The old adhesive was then removed using mechanical technique.
7. During that process the edges were flattened on a low pressure vacuum table.
8. The facings were removed.
9. A lined lining fabric was prepared for the lining. The adhesive used was Beva film.
10. Inserts in areas where there were losses (large tack holes, minor edges and corners) on original canvas were made and inserted.
11. The painting was lined on to the linen and stretched to its new dimensions on a new stretcher.
11. A backing board was installed on the verso of the stretcher.

--Rick Strilky



477

Jan Fyt (1611–1661) Nachfolger

Ein Jagdhund und Wildkatzen in einer Waldlandschaft,
Öl auf Leinwand, 121 x 165 cm, ger., (Wo).

ATS 30.000 – 50.000

EURO 2.300 – 3.800

US \$ 2.000 – 3.300

Provenienz: Versteigerung Dorotheum, Wien, 30.11.1943, lot 60;
Wiener Privatsammlung.



478

Johann Adalbert Angermayer oder Angermeyer

(1674–1740) **Werkstatt**

Stilleben mit Lebensmitteln, erlegtem Wild und einer Katze,
Öl auf Metall, 14 x 17,5 cm, ger., (Wo).

ATS 50.000 – 80.000

EURO 3.800 – 6.200

US \$ 3.300 – 5.300

Provenienz: Wiener Privatsammlung.



479

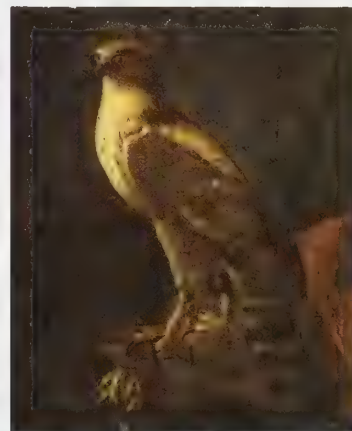
Philipp Ferdinand de Hamilton (1580–1750) Umkreis

Ein Falke, Öl auf Leinwand, 64 x 54 cm, ger., (Wo).

ATS 10.000 – 15.000

EURO 770 – 1.200

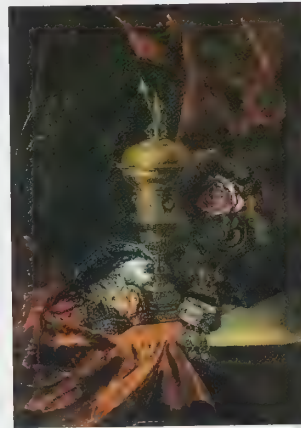
US \$ 670 – 1.000





480
Willem Kalf (1619–1693) Nachahmer
 Stilleben mit Porzellanschale, Öl auf Leinwand,
 47 x 35 cm, ger., (Wo).

ATS	30.000 – 40.000
EURO	2.300 – 3.100
US \$	2.000 – 2.700



481
Malerin des 19. Jahrhunderts
 Stilleben mit einem vergoldeten Prunkpokal, Schmuck und
 Juwelen, rechts unten undeutlich signiert und datiert Elise
 Leutz Kurt. (?). 86, Öl auf Leinwand, 83 x 59 cm, ger.,
 (Wo).

ATS	30.000 – 40.000
EURO	2.300 – 3.100
US \$	2.000 – 2.700



482
Maler des 19. Jahrhunderts
 Stilleben mit Früchten und vergoldeten Prunkgeschirr,
 Öl auf Holz, 106,5 x 134 cm, o.R., (Wo).

ATS	70.000 – 90.000
EURO	5.400 – 6.900
US \$	4.700 – 6.000



193

Floris van Schooten

Haarlem(?) circa 1590 - 1656 Haarlem

KITCHEN SCENE

signed with initials on the blade of the knife: FVS

oil on canvas

35¾ by 47½ in.; 91 by 120 cm.

\$ 100,000-150,000 € 67,000-101,000 £ 61,000-91,500

PROVENANCE

With Galerie van Diemen (Jakob and Rosa Oppenheimer),
The Hague and Berlin, from at least 1925;
Their forced liquidation sale Berlin, Paul Graupe, April 26-27,
1935, vol. II, lot 86;
Anonymous sale ("The Property of a Lady"), London,
Christie's, March 25, 1977, lot 92;
Anonymous sale, London Phillips, Son and Neale, December 6,
1983, lot 27;
Private collection, USA;
Restituted to the heirs of Jakob and Rosa Oppenheimer in
2009.

EXHIBITED

The Hague, Haags Gemeentemuseum, *Nederlandsche
stillevens uit vijf eeuwen*, 1926, cat. no. 4;
Brussels, Palais des Beaux-Arts, *La Nature-Morte Hollandaise*,
1929, cat. no. 86;
Amsterdam, Kunsthandel J. Goudsikker, *Het stilleven*,
February 18-March 19, 1933, cat. no. 278;
Washington, D.C., National Gallery of Art; Boston, Museum
of Fine Arts, *Still Lifes of the Golden Age, Northern European
Paintings from the Heinz Family Collection*, May 1989-
December 1989, cat. no. 33

LITERATURE

Nederlandsche stillevens uit vijf eeuwen, exhibition catalogue,
The Hague 1926, cat. no. 4, reproduced p. 5;
*De gedekte tafel in vijf. Tentoonstelling ten bate van de Centrale
Vereeniging voor Lichamelijk Gebrekkigen*, exhibition catalogue,
Hags Gemeentemuseum, The Hague 1928, p. 38, reproduced;
*De gedekte tafel in vijf eeuwen. Tentoonstelling ten bate van de
Stichting Amsterdamsche Kolonie-verpleging voor kinderen*,
exhibition catalogue, Kunsthandel Goudstikker,
Amsterdam 1928, p. 48, reproduced;
La Nature- morte hollandaise, exhibition catalogue, Brussels
1929, cat. no. 86, reproduced fig. 21;
E. Zarnowska, *La Nature-Morte Hollandaise*, exhibition cata-
logue, Brussels 1929, cat. no. 86;
Het stilleven, exhibition catalogue, Kunsthandel Goudstikker,
Amsterdam 1933, cat. no. 278, reproduced fig. 7;
A.P.A. Vorenkamp, *Bijdrage tot de geschiedenis van het
Hollandsch stilleven in de zeventiende eeuw*, Leiden 1933, p. 14;
H.E. van Gelder, W.C. Heda, A. van Beyerem, W. Kalf,
Amsterdam 1941, p. 7.
W. Martin, *De Hollandsche schilderkunst in de zeventiende eeuw*,
Frans Hals en zijn tijd, vol. II, Amsterdam 1942, p. 284, reproduced;
N.R.A. Vroom, *A Modest Message as Intimated by the Painters
of the 'Monochrome bakeje'*, vol. II, Schiedam 1945, p. 10, cat.
no. 249, reproduced figs. 1, 85;
P. Gammelbo, "Floris Gerritsz. van Schooten," in *Nederlands
Kunsthistorisch Jaarboek (XVIII)* 1966, cat. no. 5, reproduced fig. 4;
N.R.A. Vroom, *A Modest Message as Intimated by the Painters
of the 'Monochrome bakeje'*, Schiedam 1980, vol. I, p. 13,
reproduced p. 15, fig. 1, vol. II, p. 112, cat. no. 563;
S.A. Sullivan, *The Dutch Game Piece*, 1984, p. 14, reproduced
fig. 19;
I. Bergström, *Still Lifes of the Golden Age, Northern European
Paintings from the Heinz Family Collection*, Washington and
Boston 1989, pp. 124-25, reproduced in color, p. 80.

Unlike many still life painters, Van Schooten did not confine himself to a specific type of picture, but was equally comfortable with breakfast pieces, fruit pieces, market scenes and large kitchen pieces, such as the present work. These kitchen pieces ultimately derive from the paintings of Pieter Aertsen and Joachim Beuckelaer, but Van Schooten simplifies the format, creating a greater sense of order and stability. We see that here in the long horizontal lines of the shelf and table and the rhythmic alternation of plates and bowls arranged on the shelf. *The Kitchen Scene* has been dated to the beginning of the 1620s, relatively early in Van Schooten's career and before he fell under the influence of Claesz. and Heda.¹

1. See *Literature*, I. Bergström, p. 125

Grisebach

Painters, Taf. 56d. — Karl-Heinz Hering: Silberschmiedgefäße, S. 81f. — Ingvar Bergström: Dutch Still-Life Painting, S. 282f., Abb. 231. — J. F. Hayward: A Rock-crystal Bowl . . ., a. a. O., S. 120—24. — J. F. Hayward: The Mannerist Goldsmiths, IV, in: The Connoisseur, 159, 1965, Nr. 640, S. 82—84. — Poul Gammelbo: Dutch Still-Life Painting, Nr. 110.

Über die Bergkristallschale vgl. im Text S. 126f. — Über den Bildtypus vgl. im Text S. 160f.

Derselbe Pokalfuß mit verschiedenen Aufsätzen in Kat. 125, 126, 139 und 140. Für den Glaspokal vgl. Kat. 141 sowie als ähnlichen Typ Kat. 73, 77, 78.

*139 STILLEBEN MIT CHINESISCHER ZUCKERDOSE, SCHNECKENHAUSPOKAL,
GOLDENEM PHANTASIEPOKAL, GLÄSERN UND FRÜCHTEN (Abb. 150)

Leinwand, 57,5 × 52 cm.

Möglicherweise sog. zweite Slg. Heinrich Wilhelm Campe, Leipzig, nach 1827 (über diese Slg. vgl. Friedrich Winkler, Einleitung im Katalog der Auktion Slg. Vieweg, Berlin (Lepke), 18. März 1930). — Slg. Heinrich Vieweg, Braunschweig. — Slg. Frau Helene Tepekmann, geb. Vieweg, Schloß Wendhausen bei Braunschweig, verst. Köln (Lempertz), 1.—2. Februar 1940, Nr. 53, Taf. 23. — Kunsth. Julius Böhler, München (?). — Slg. Arthur Hauth, Düsseldorf, verst. Köln (Lempertz), 14.—15. März 1963, Nr. 8, Taf. 43. — Kunsth. L. N. Malmedé, Köln. — Kunsth. Gebr. Douwes, Amsterdam (Kat. Frühjahr 1969, Nr. 19 mit Abb.). — Auktion Luzern (Fischer), 24. November—2. Dezember 1970 Nr. 2376, Taf. 58.

Ausst.: Amsterdam, 1970, Historisch Museum, »Kunsthandelaar en verzamelaar« C. I. N. O. A., Nr. 33, Farbtaf. S. 96.

Vgl. zur Datierung im Text S. 162f.

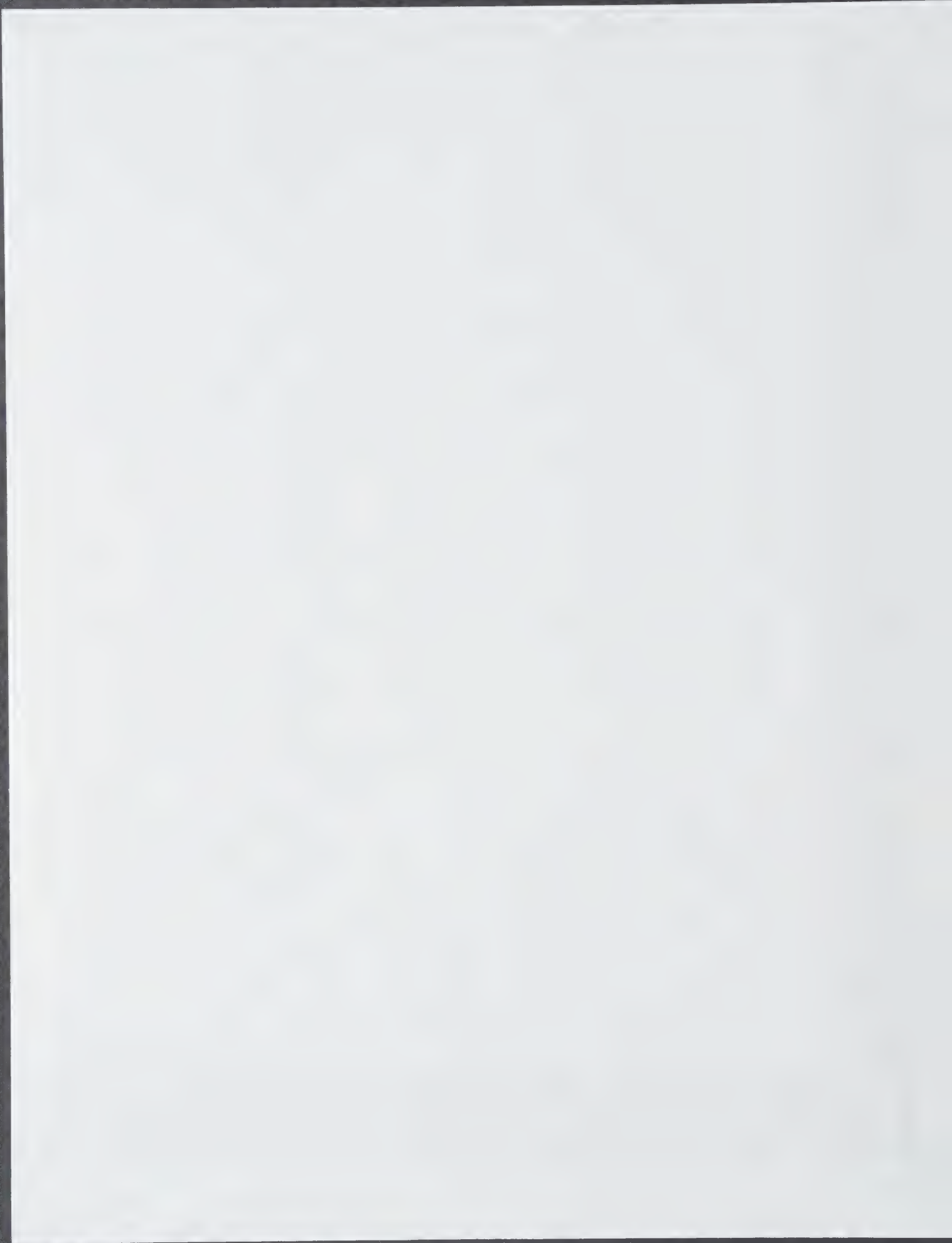
Erhaltungszustand ungleichmäßig, stellenweise stark restauriert, besonders die beiden Gläser im Hintergrund, die sicher nicht mehr ihre ursprüngliche Form haben.

Vgl. dieselbe chinesische Zuckerdose in Kat. 114—117 und 140. Für den Schneckenhauspokal vgl. Kat. 136, 140 und 143 (dort mit anderem Fuß), für den Pokalfuß auch noch Kat. 125 und 126. — Der Phantasiepokal höchstwahrscheinlich nach einer Stichvorlage gemalt, möglicherweise nach Blatt 6 der »Vasa a Polydoro Caravaggio inventa« des Cherubino Alberti von 1582, vgl. Kat. 59 und im Text S. 162f.

140 STILLEBEN MIT CHINESISCHER ZUCKERDOSE, SCHNECKENHAUSPOKAL UND FRÜCHTEN
(Abb. 151)

Leinwand, 66 × 50 cm.

Kunsth. Assher, Koetser und Welker, London, 1925. — Kunsth. Dr. Curt Benedict Berlin, 1927. — Slg. Dr. Alphonse Jaffé, Berlin, später Oxford, bis 1945. — Kunsth. Dr. A. Kaufmann, London, 1946 (?). — Slg. Major-General H. B. Hibbert, verst. London (Sotheby's), 11. März 1964, Nr. 70 mit Abb. — Kunsth. Thos. Agnew and Sons, 1964, inzwischen verkauft.

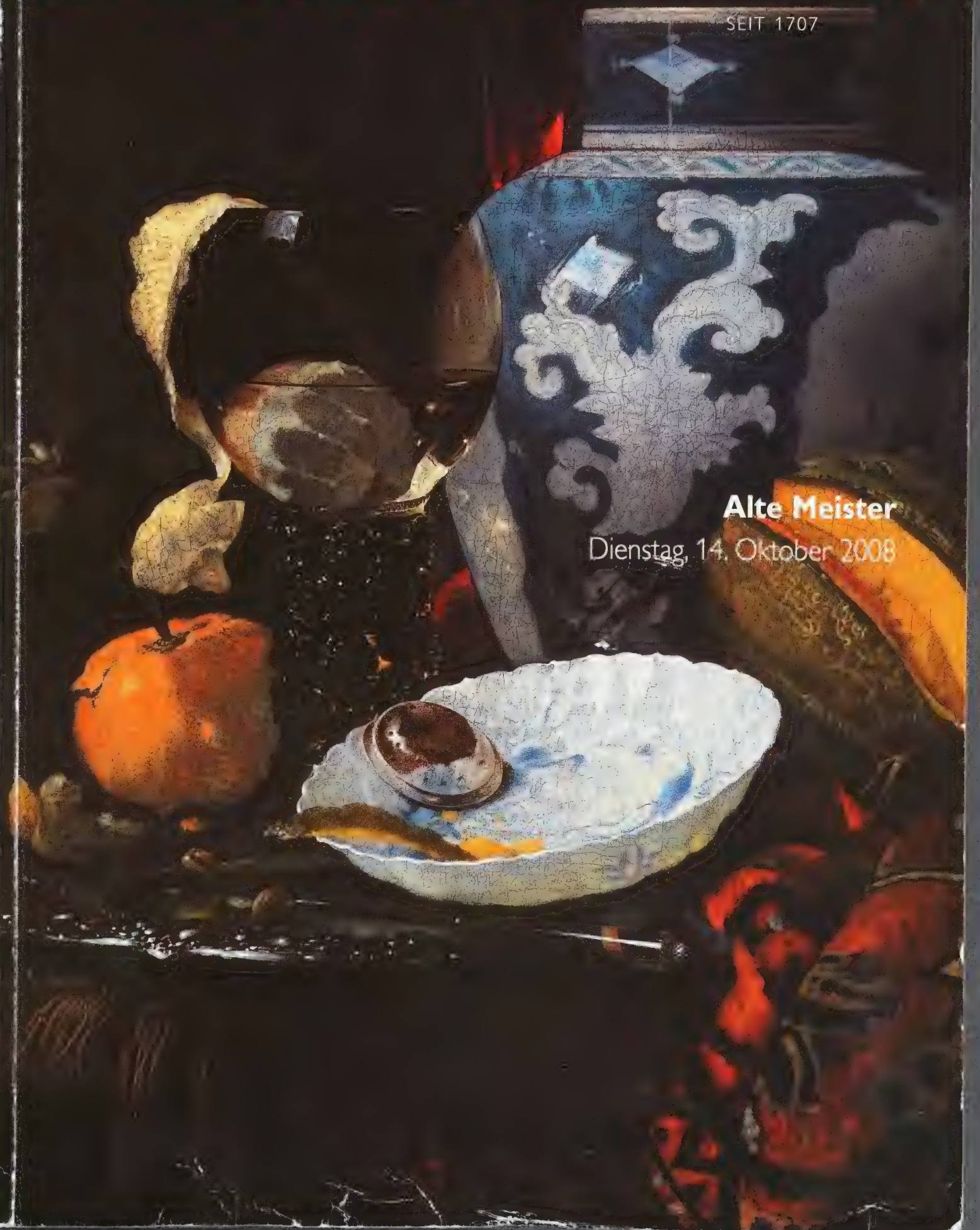


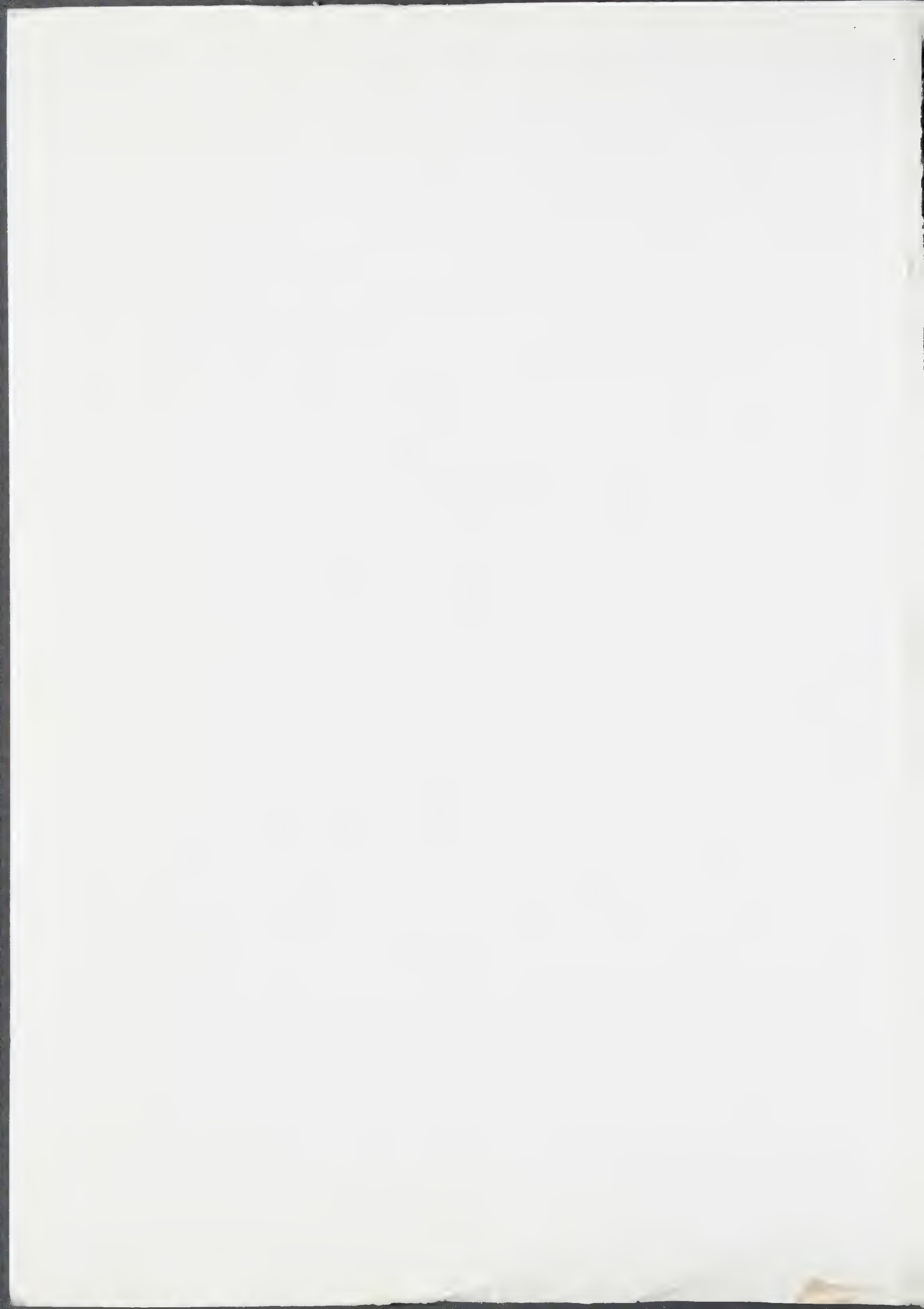
DOROTHEUM

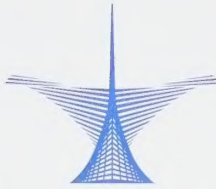
SEIT 1707

Alte Meister

Dienstag, 14. Oktober 2008







MILWAUKEE ART MUSEUM

Incoming Receipt

The object(s) described below, or on the attached pages, have been received by the Milwaukee Art Museum.

DATE RECEIVED September 21, 2012

RECEIVED FROM **Name** Dr. and Mrs. Alfred Bader *Alfred Bader*
Signed for Depositor

Street Address 2505 E. Bradford Ave., Unit 2201

City/State/Zip Milwaukee, WI 53211

Business Phone 414.962.5169 **Home Phone** _____

PURPOSE Loan to focus installation in European Galleries, October 12, 2012 - January 13, 2012

INSURED BY MAM TRANSPORT BY MAM staff

PACKING soft packed

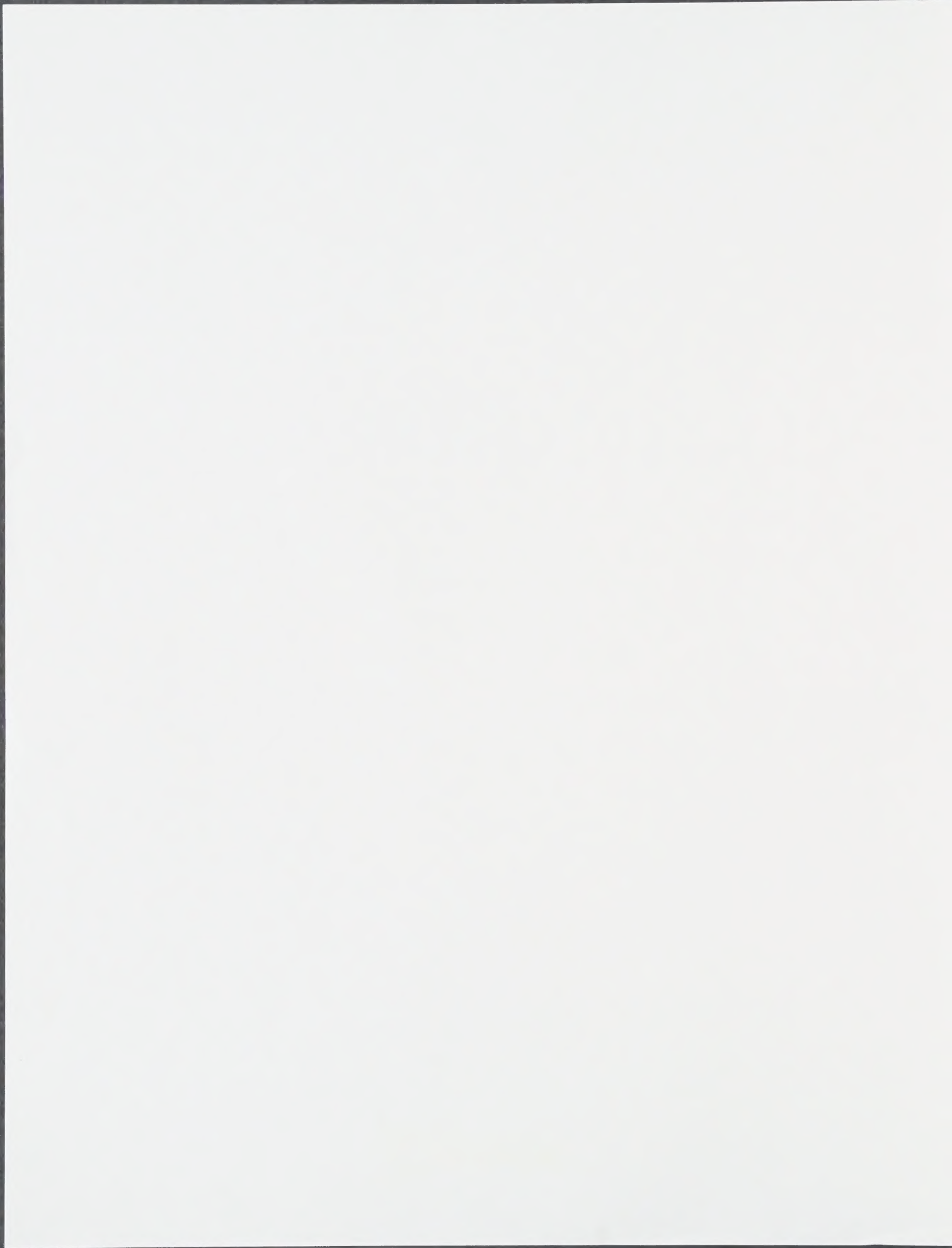
MUSEUM REFERENCE NUMBER	DESCRIPTION	INSURANCE VALUE
	Willem Kalf (Dutch, 1619-1693) <i>Still Life</i> ca. 1678 Oil on canvas 24 3/16 x 21 6/8 in.	500,000 oil on computer

Received by Melissa Hartley Omholt, Assistant Registrar *J. Kavanagh*

COPY 1 - REGISTRAR

COPY 2 - DEPOSITOR

COPY 3 - FILE



KALF

KALF

(Kang, Apollo and Corans
Sale London (Sotheby's Colonnade) 19 Nov '88 lot 147
for £2760)

