

Alfred Bader

Alfred Bader Fine Arts - Painting file

S. Kinnick - boxes

1995-2005

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	16
FILE	20

Zust sind im feinsten Ton gehalten, und die Ausföhrung des Silbes ist eine höchst sorgfältige.

Nr. 54. ✓

Rucca Giordano.

geb. 1632. gest. 1705.

S. h. 6' 5/4". br. 7' 7/4".

Das Opfer der Spöhyenie. Dieser schnellmalende Künstler hat in diesem Silbe, wie es scheint, sich besonders als tüchtigter Colorist zeigen wollen, neben einer guten Zeichnung ist ihm dies auch vollständig gelungen, und läßt man den sehr seltenen Fall nicht außer Acht, daß das Silb besser wie gewöhnlich ausgeführt ist, so stehen wir vor einem der besten Werke des höchst genialen Künstlers.

Nr. 55.

Solomon de Rosning.

geb. 1609. gest. gegen Ende des 17. Jahrhunderts.

S. h. 2' 3". br. 1' 10 1/2".

Eine Frau reicht einer andern bei Aergernißt einn Kopf aus dem Fenster. Die Beleuchtung ist von täuschendster Wahrheit, das Colorit durchsichtig und klar; die Auffassung und Zeichn. des herrlich gemalten Silbes dem Membranb. verwandt.

Nr. 56.

Cornelius de Wren.

geb. 1630. Todesjahr unbekannt.

S. h. 1' 11 1/2". br. 2' 5 1/2".

Stilleben. Auf einem Tische, darauf eine grüne Rede gebreitet, liegen Striche; ein Gümmer, schöne venezianische Gläser, sowie ein Krug, welche mit auf bemerken sehen, vervollständigen das Arrangement der Gegenstände. Dieses in allen seinen Theilen mit höchstem Fleiß und treuester Uebergabe der Natur gemalte Silb ist von einnehmender und bestehender Schönheit.

Nr. 57.

Caspar de Witt.

geb. 1621. Todesjahr unbekannt.

S. h. 2' 1 1/2". br. 1' 7 1/2".

Portrait. Brustbild eines Mannes in niederländischem Costüm, in der Hand eine Schrift haltend, welche Folgendes enthält:

Alle Tag muß man lehren,
und soll man zum N. N.
widerfahren.

GM. G. 1623.

Katalog

der

Herzoglichen

Gemälde-Galerie

zu

Meiningen.

Verfaßt und herausgegeben

von

G. J. Förster,
Sachsen-Meiningschem Hofmaler.

Meiningen.

Gedruckt in der Kaysner'schen Hof-Buchdruckerei.

1865.

To Otto

SALOMON KONINCK

Amsterdam 1609 – 1656

The mocking of Ceres

Signed and dated 1645
Oil on panel
67 x 55,5 cm

Provenance:

Schloss Meiningen, Germany (catalogue 1865, no. 55)
K.Haberstock, Berlin
S.Buchanau, Niendorf bei Lubeck

Literature:

Gerson, H., *Philips Koninck*, Berlin 1936, cat. 141, p. 117.
Sumowski, W., *Gemälde der Rembrandt-schüler*, vol. III, Landau 1983, cat. 1088,
p. 1643, illustrated p. 1662.

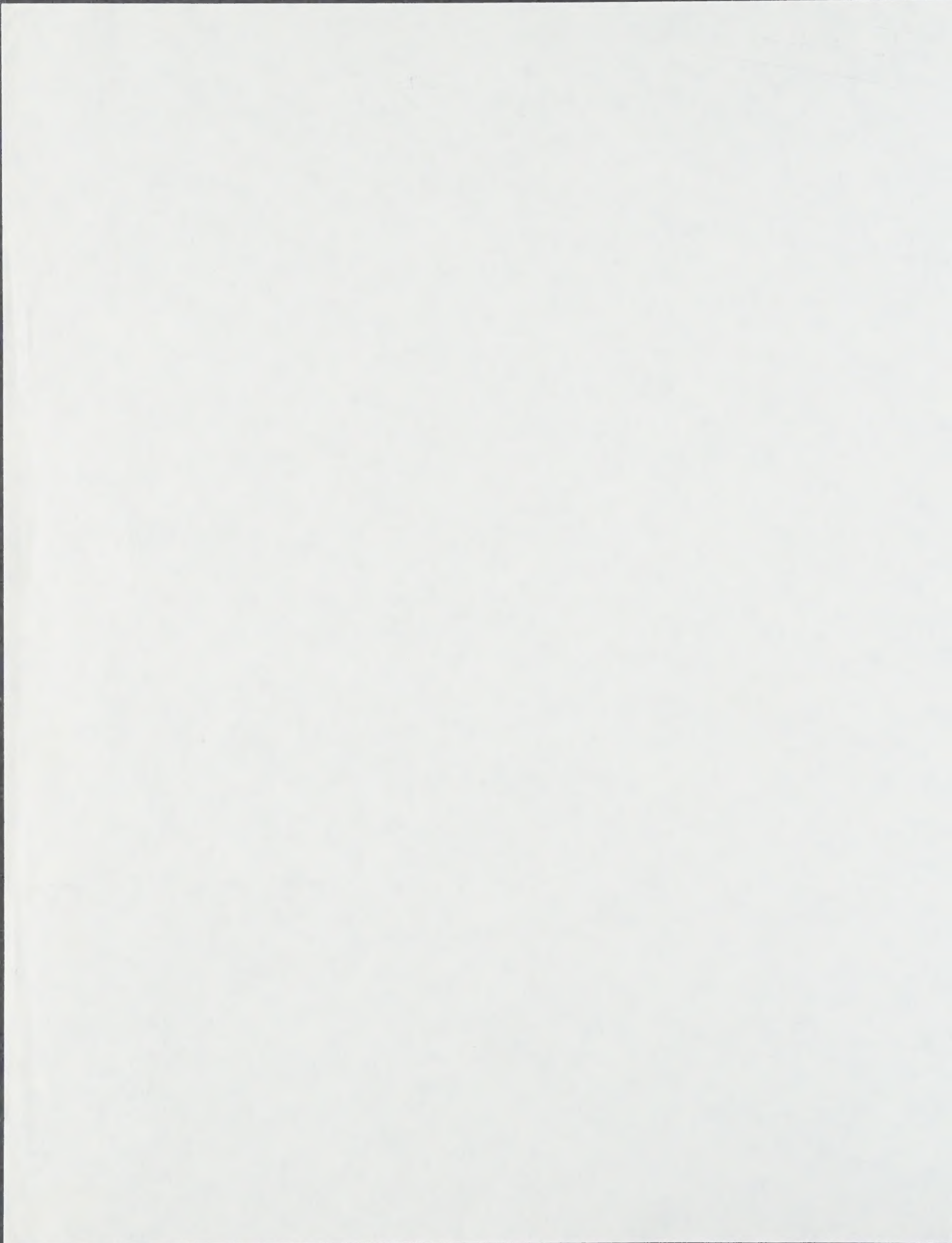
Born in Amsterdam in 1609 Salomon Koninck was a cousin of the landscape painter Philips Koninck; their fathers were brothers, goldsmiths originally from Antwerp. At the age of twelve Salomon was apprenticed to David Colijns and he later trained with Nicolaes Moeyaert. In 1632 he joined the Amsterdam Guild. He started to paint in a Rembrandtesque style from the 1630's onwards and continued in this manner until his last years. As is clear from biographical notes, he never trained with Rembrandt; however, he did become one of Rembrandt's most able and loyal followers. Salomon Koninck was especially influenced by Rembrandt's chiaroscuro, as can be seen in this painting.

The scene depicted here is described in Ovid's *Metamorphoses* (Book V, 446-461). Proserpina, daughter of Ceres, the goddess of agriculture, has been abducted by Pluto. Ceres, ignorant of her daughter's fate, searches the world ceaselessly, through day and night, carrying a blazing pine torch, kindled at Etna. One night, exhausted after her long wanderings, she arrives at the house of an old woman and asks for some water. The woman gives her a sweet drink. While she is drinking, an impudent little boy appears and makes fun of her, saying she is greedy. As a punishment, the goddess throws the rest of the drink on him and transforms him into a tiny lizard.

Our painting is probably inspired, in composition and atmosphere by a painting by Adam Elsheimer, dated 1608, which is now in the Prado. Salomon's cousin Philips Koninck painted another version of this scene, most probably a copy after our picture. Rembrandt also made a drawing of this subject of which the original is lost, but two copies are preserved in the Louvre and in Dresden.

→ traded with Dr. A. Bode
to be delivered to Otto Nauwa
in New York before May 1995
S. H. Lutz

Milwaukee



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

Rotterdam 20 I A.D. 2005

Dear Alfred ,

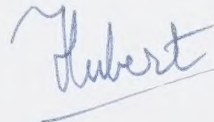
Because of the poor condition of my last IBM-typewriter-ribbon, I restrict myself here to almost basic and essential information. It was nice to talk to Isabel, Francisca and you lately, and I am glad we've now fixed a date for my visit. It will be a great adventure for me to come to the U.S.A. again, and travel inside the country and perhaps also Canada.

In the past I once occupied myself with the collection of paintings which once was in Meiningen (cf. Christie's, London d.d. 27 X 2004), and because of this circumstance I've arranged (from Meiningen) an integral Xerox of the 1865 collection catalogue. As you see, cat. n^o. 55 is your painting of which I am happy to now have a nice reproduction in colours in the beautiful book 'Collected opinions &c.' (with one contribution about Italian art despite its subtitle), so kindly presented to me on my last visit to London, but most regrettably not inscribed by the man who has been justly honoured with this liber amicorum. I do hope this small piece of documentation is missing from your picture's file. From Meiningen I've also got an integral Xerox of the 'Verzeichnis der bedeutendsten Gemälde im Herzogl. Residenzschlosse zu Meiningen' (without an indication of the year of publication, but said to be from 'um 1900'). Hence it perhaps can be concluded that the picture possibly left the ducal collection between 1865 and circa 1900. A small addition to its previously described/known history.

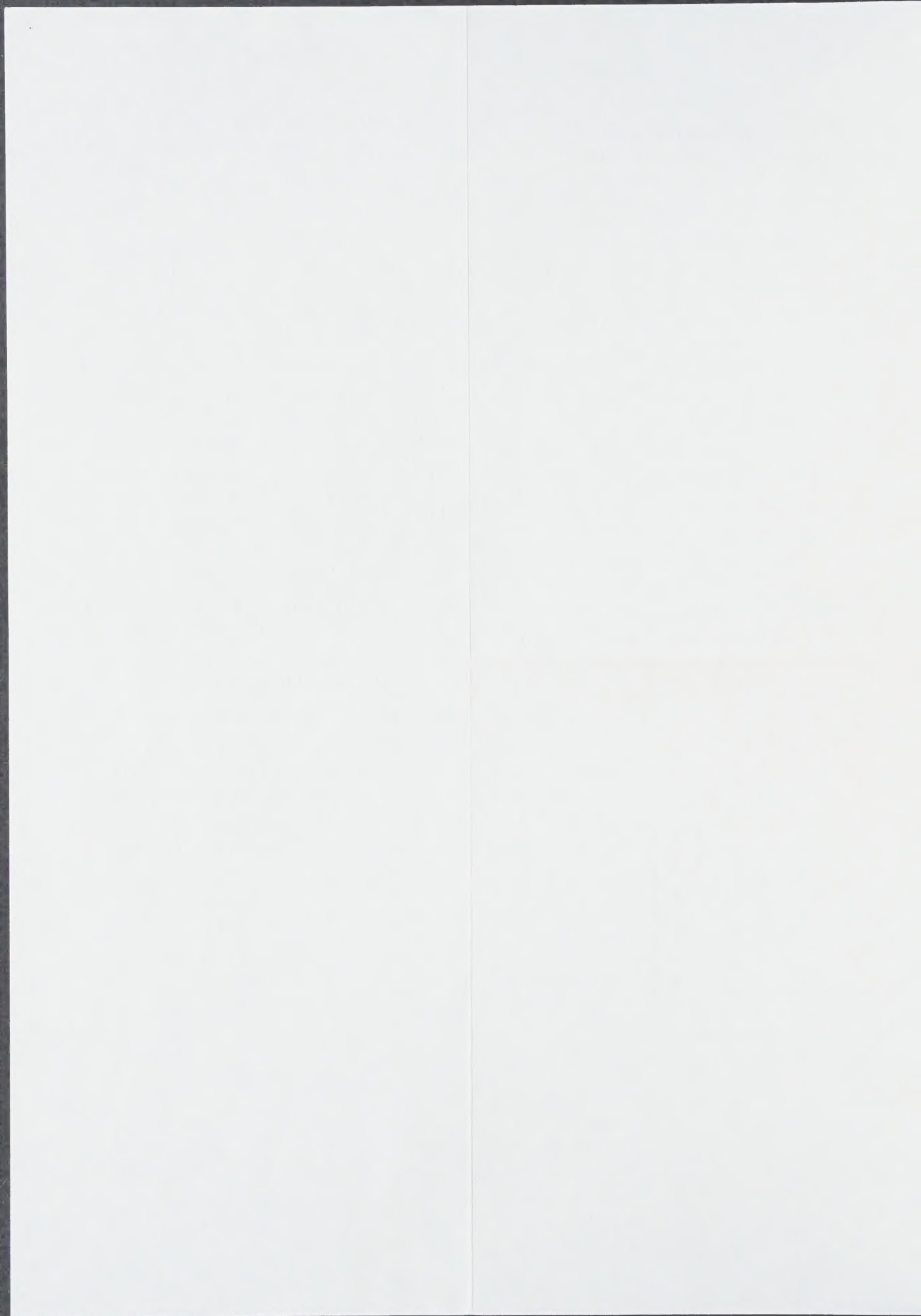
Then about the A. Bloemaert painting 'Lot and his daughters'. I very much look forward to see the painting with my own eyes, as well as to meet Mr. Guy Rochat.

As you can see from the Xeroxes included, the Saenredam painting, which is believed to have been part of the 'Dutch Gift', and now is in one of the world's most beautiful museums (personal preference), in the Scottish capital, seems to be mentioned in an inventory of 1714. Unfortunately the description of the manuscript, doesn't tell us, how extensive it is. I am ready to go to London to check this (I have a reader's card from the British Library), but this requires a bit of sponsoring. My regular next visit to London presumably won't be before December. Certainly, I'll try to check the manuscript sooner or later. This was all (much more than initially intended) for now.

Kindest regards



Dhr. H. van Baarle
's-Gravensingel 67
3062 SC Rotterdam
Nederland



S. ~~KONINCK~~
CERES

David de Wit 5 August 2002

