

Alfred Bader

Alfred Bader Fine Arts - Painting 1920

Levans attrib.  
Goltzius

1916-2001

QUEEN'S UNIVERSITY ARCHIVES	
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9405 13392 7w

Christie Aldam

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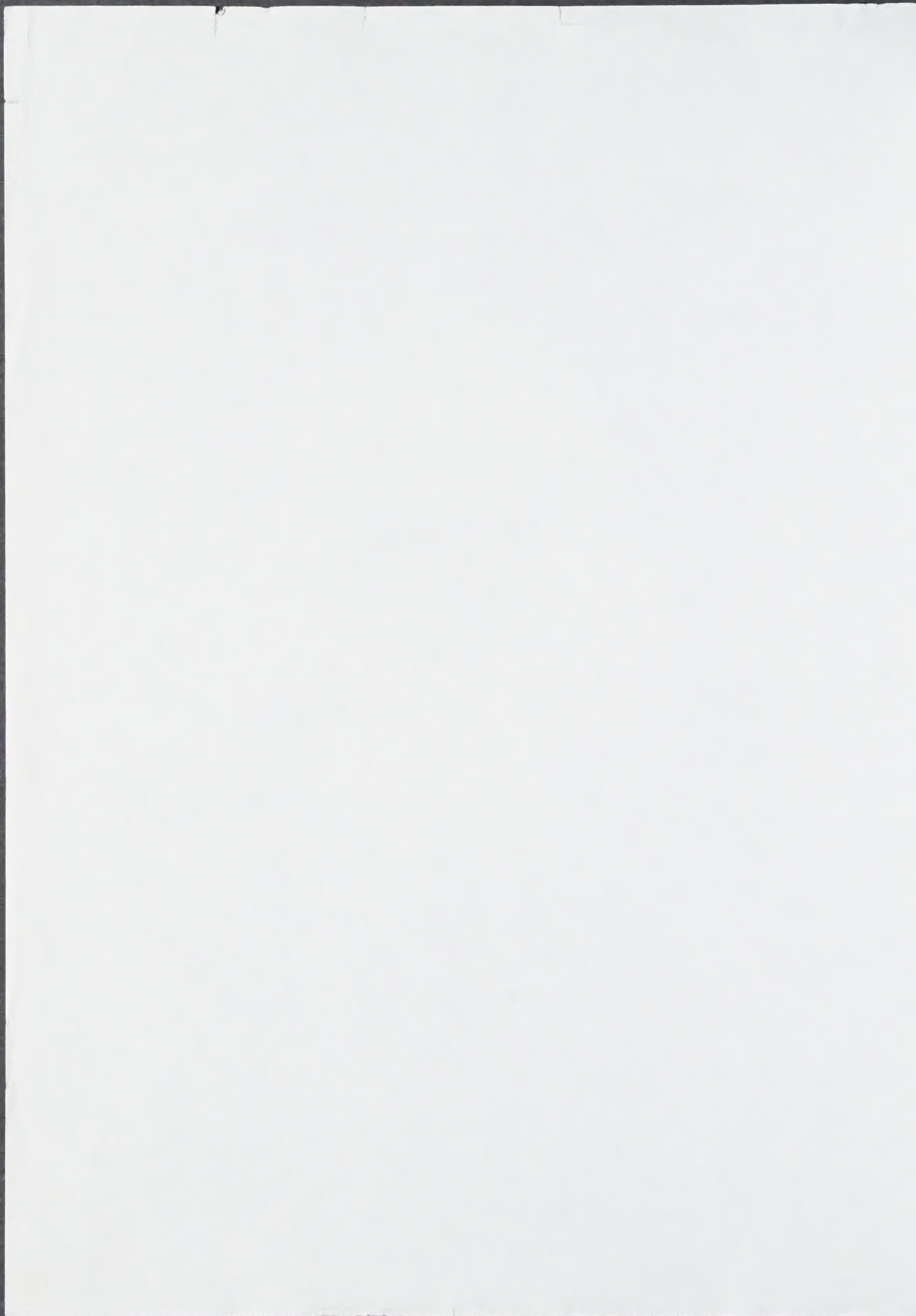
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P.

Jan Lievens.







## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 9, 1996

Dr. William W. Robinson  
Curator of Drawings  
Harvard University Art Museums  
32 Quincy Street  
Cambridge, MA 02138

Dear Bill:

I had hoped that you would be coming to New York this weekend to view the sales, but I learned from a phone call that you won't. I so miss seeing you and letters are not really a substitute.

There is a most beautiful Ruisdael coming up at Christie's, and even though it is unsigned and doesn't have Seymour's opinion, it will, I fear, go very high.

You know how I love the works of Jan Lievens, and in the last few months, I have acquired three works that are close to him, but how close? Photographs are enclosed.

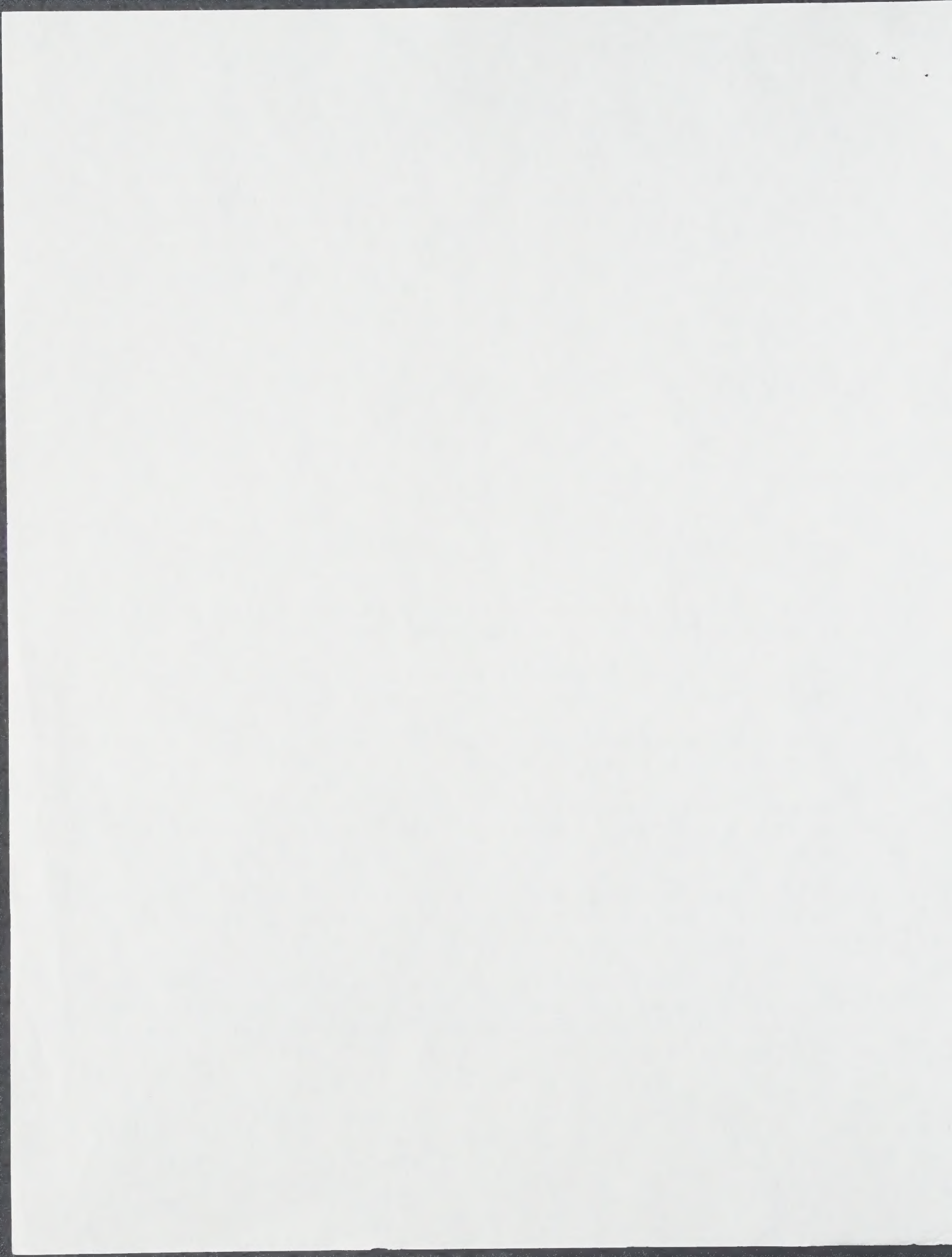
Of course, when I buy paintings like two of these, Isabel says "Not another old man!" But Lievens did paint some beautiful old men.

The roundel was sold by Douwes in Amsterdam in 1922 as a Lievens, but it doesn't really look like Lievens to me, but perhaps a little earlier. It is sort of in between the early Lievens and Goltzius. Do you have any ideas?

The battle scene came from the Durr collection to the American Historical Society, and there was said to be signed by Rembrandt. It was sold at last year's New York Historical Society sale.

Of course, it isn't Rembrandt, but it is really well-painted and more exciting than most battle scenes. I have never seen a battle scene by Jan Lievens, and all I can say is that if he had painted battle scenes, I would imagine that they would look like that. In my mind's eye, I can see Wolfgang Stechow saying to me, "Alfred, this is not good art history."

*By Appointment Only*  
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TEL 414 277-0730 FAX 414 277-0709





Dr. William W. Robinson  
May 9, 1996  
Page 2

I really like that other old man. That is so close to Lievens that I cannot tell the difference.

Have you had any further thoughts of a Rembrandt School portrait exhibition in conjunction with Queen's late this century?

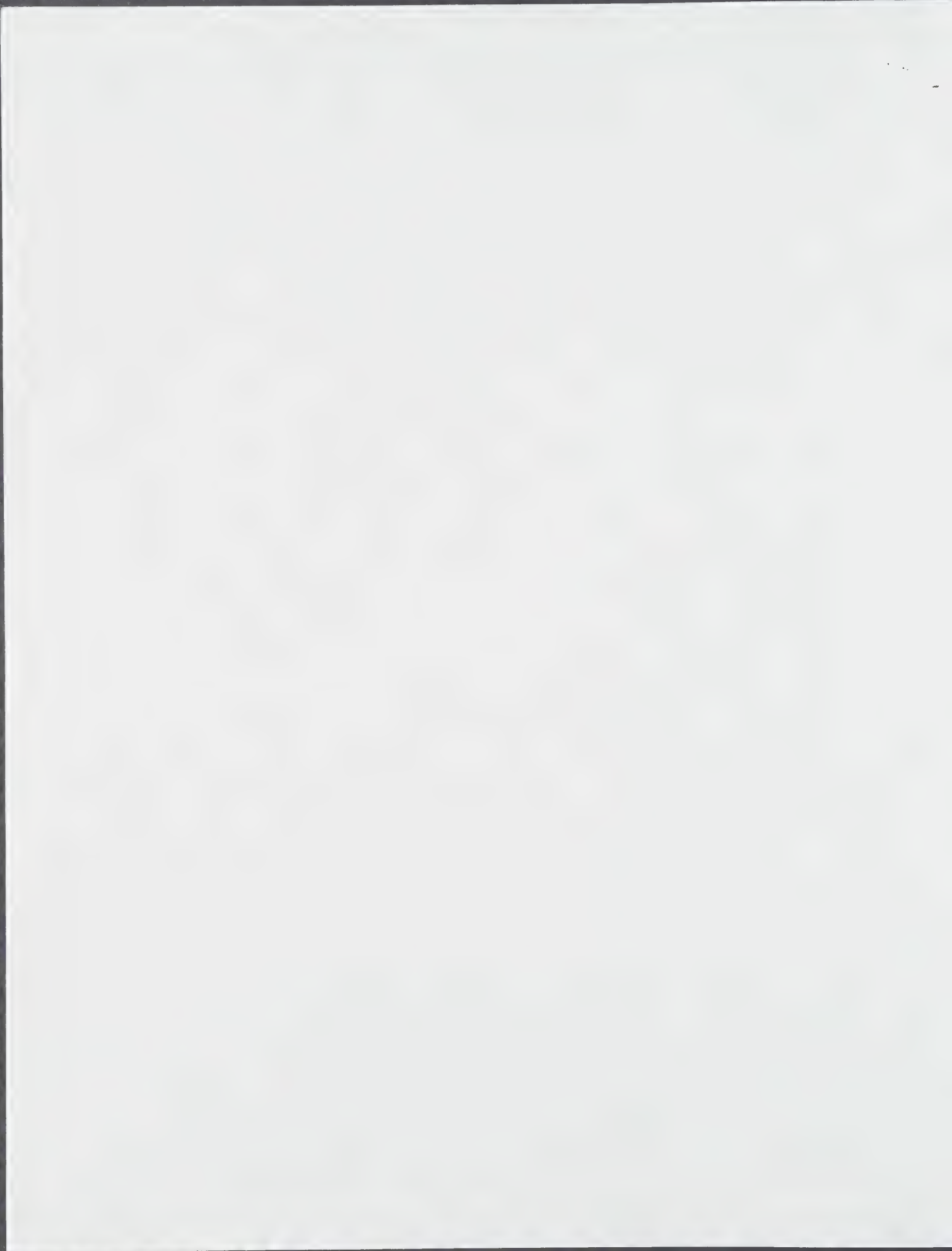
With many thanks for all your help and all good wishes from house to house, I remain,

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Quina' or similar, with a long horizontal flourish extending to the right.

AB/cw

Enclosures





RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

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Dr. Alfred Bader  
2961 N. Shepard Avenue  
Milwaukee, WI 53211  
USA

subject Paintings  
your letter d.d. 11-4-2001  
our reference JK/evo/01-525/01-968  
direct number +31 70 3339725

The Hague, 21 May 2001

Dear Alfred,

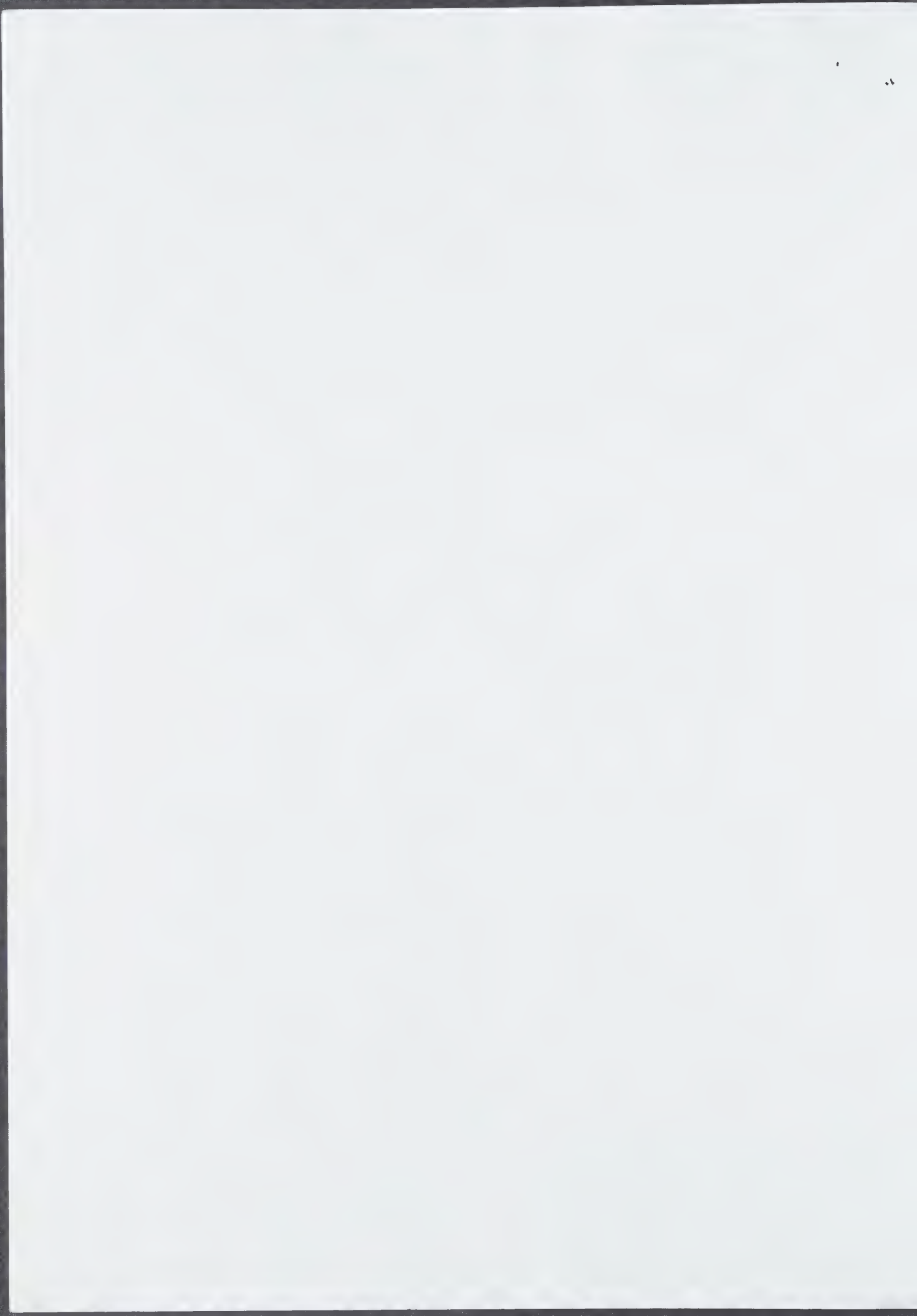
Shameful neglect on my part, sorry for my late replying. A slight problem of course is that you have few questions about the photographs you sent us. Your main question concerns #01-3, the Flemish or Dutch self-portrait. Fred Meijer, Rudi Ekkart and also myself are all inclined to follow Julius Held: Flemish. For a Dutch portrait the painting the modelé is too soft. We only see something like this in the portraiture of Wallerant Vaillant (1623-1677), but your painting is not by him (Ekkart). With the solution Flemish we are right in the middle of the soup of course: an irritating idiosyncrasy of those Flemish portrait painters from the south is, that they hardly if ever signed their works. We therefore have too few signed works to make valid comparisons. There is of course a trendy fashion to dub everything 'J. van Oost I', but that is like Drost or Horst in the Northern Netherlands. Net result: you have a nice self-portrait, with enough qualities but alas without a name. Maybe, one day we'll think of one.

Your Van den Eeckhout is certainly a nice picture. It will make an interesting comparison with Rembrandt's version. A field day therefore for Volker. As far as I am concerned I could not find any information over it, other than the reference that Van den Eeckhout must have painted the subject (Auction Amsterdam 19 December 1770 lot 175 (?): De blinde Tobias verzeld van syn huisvrouw zittende in een binnenhuis, waar in men ziet eenig Huisraad: krachtig en fraai op Doek geschildert. Hoog 26 breed 31 ½ duim. aan: K. Winter, Fl. 10.5.: If this is your painting is of course doubtful.)

We studied your #01-6 portrait, but none of us three can confirm the Coques attribution. Ekkart thought it more to be in the manner of Van Mierevelt. That is what we think in (equally provincial) Holland at the moment. Hopefully we are all of us both in Holland and in Milwaukee right again as usual!

#### CONDITIONS

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.



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

Jk/evo/01-525/01-968  
21 May 2001

-Page 2-

One thing I would like to rectify, as I have come to a totally different view. This concerns the picture 2000-19 (Portrait of an Old Man, presumably by Lievens according to you), on which I commented in my letter of August 20, 2000 (page 2). I very pertinently dismissed the attribution to Lievens and sent you searching in Germany and Guido Reni's Italy. Wrong, wrong: The other day I was in Budapest in the Szépművészeti Múzeum and there, awkwardly above a window (much too high) hangs a beautifully sensitive portrait by Jan Lievens of a man called Petrus Egidius de Morillon, aged 116 (!) in 1637. (Schneider/Ekkart N° 249) Apart from the beauty I was struck by the likeness, at least in feeling, between this painting and yours. Maybe you know the painting yourself and then you may remember, that the painting even share a similarity in colouring, both being rather monochrome. So yes, why not Lievens? Even given the fact that the Budapest painting is presumably a realistic portrait and your man an idealised prophet they could well be brothers. I include a photocopy.

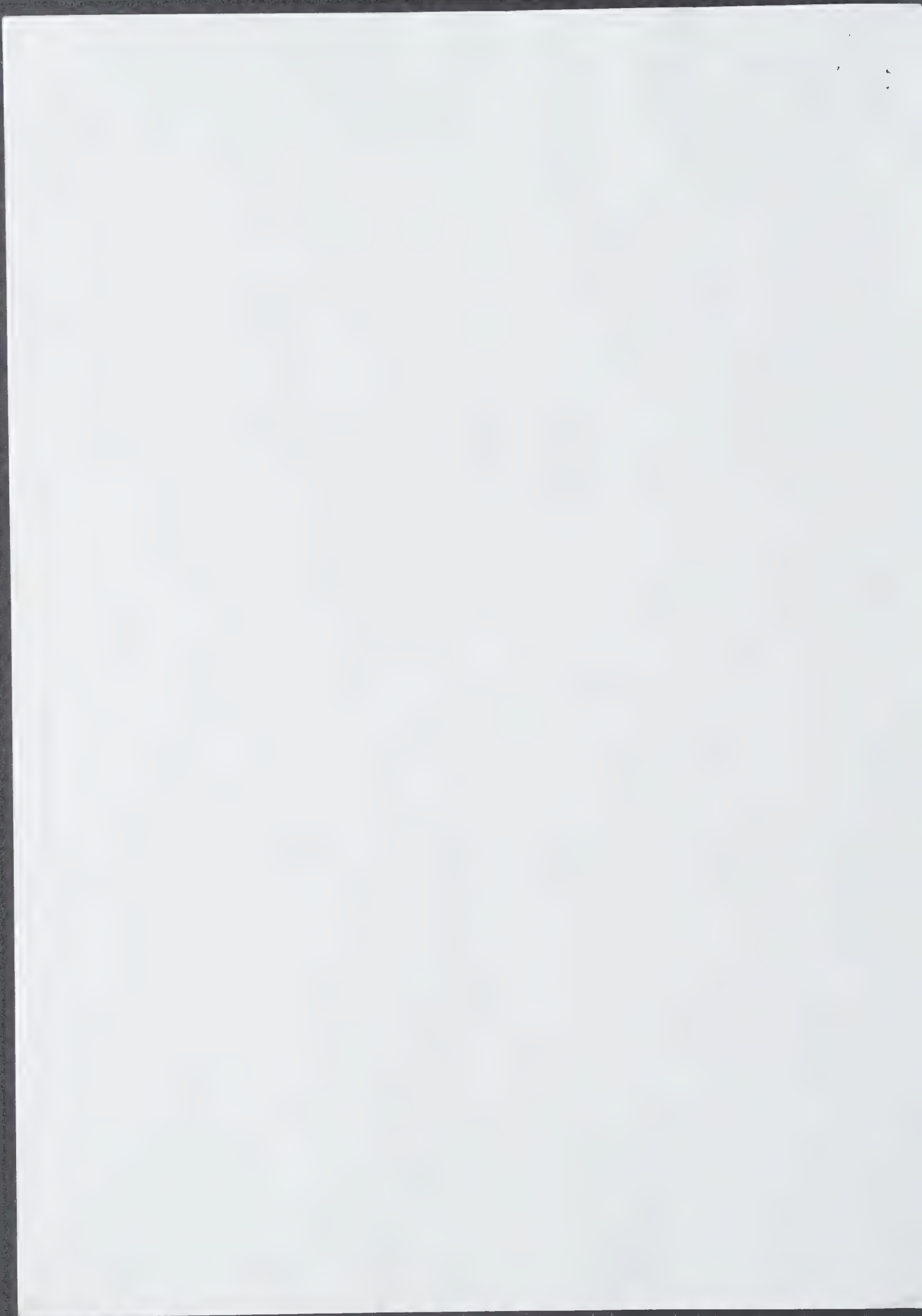
Did you buy anything recently in New York or London? Some of the auctions had rather interesting paintings. I especially liked the Master IS in London (Sotheby's, 26 April 2001, lot 48). Someone told me on the other hand, that it fetched a record price and then despite its interest and appeal, it is still no Rembrandt.

Please give my love and greetings to Isabel, also on behalf of Christopher (I told him I was writing to you) and till next time, with all my best regards,

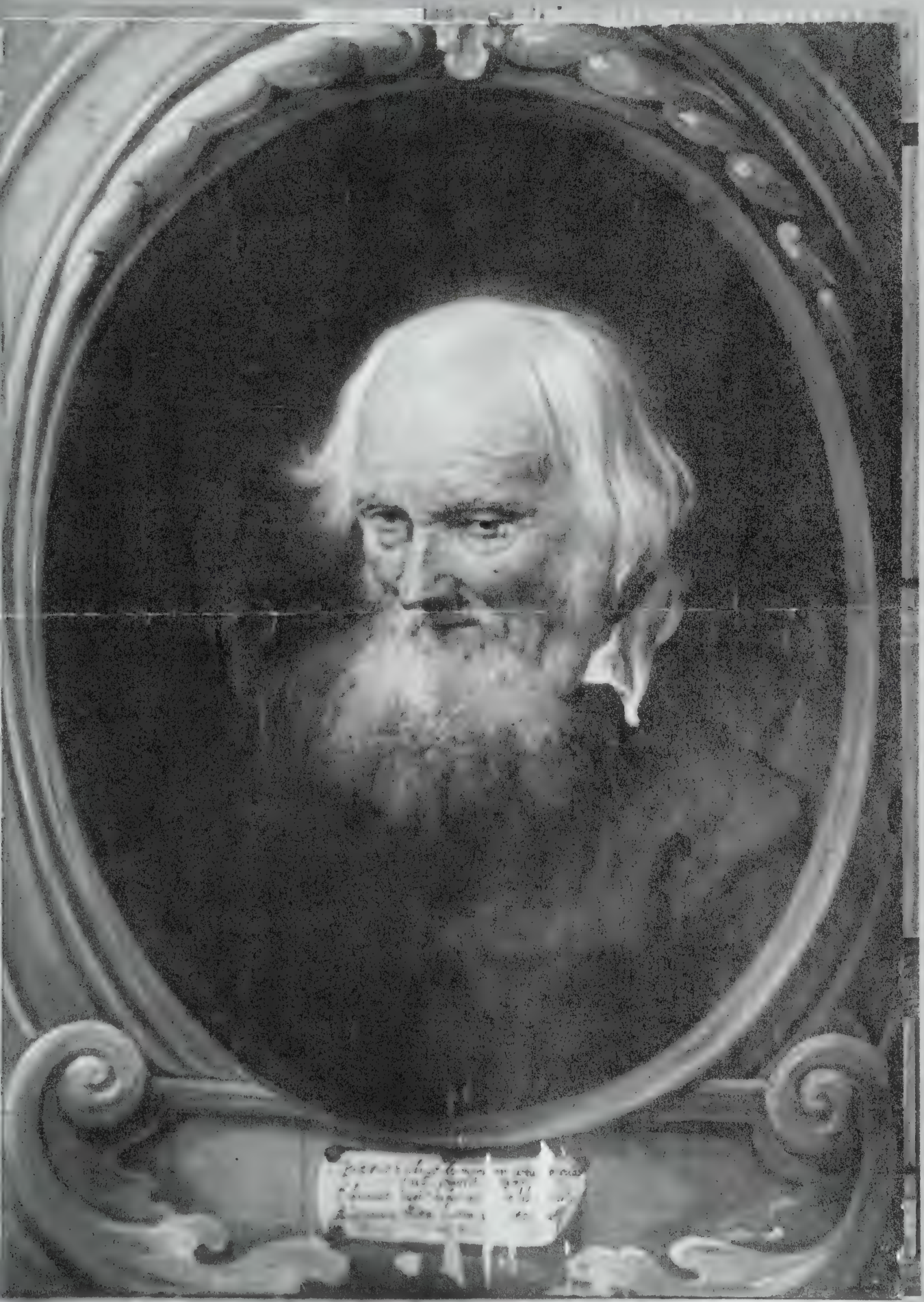
  
Jan Kosten

#### CONDITIONS

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Portrait of an elderly man with a long white beard, wearing a dark garment. The portrait is framed in an ornate oval frame. A small rectangular label with illegible text is positioned at the bottom center of the frame.

# rK ID

THEY REPRESENT THE

ALLEGEDLY MOST VULNERABLE

NOT TO BE INTRODUCED

FOR STUDY PURPOSES ONLY

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

Date 5-25-96

Goltzjans School

CONDITION & TREATMENT REPORT

Artist *Duth, 17<sup>th</sup> century*  
Title *Old Man Thinking*  
Size H. *17 3/4"* W. *17" oval* T.

Signed \_\_\_\_\_ Dated \_\_\_\_\_  
Type of object *oil on wood*  oil on fabric  
Owner *Dr. Alfred Bader*

SUPPORT


- fabric
- wood *oak panel*
- paper *oval*
- metal
- cardboard
- \_\_\_\_\_

- ADDITIONS
- stretcher
  - strainer
  - keys (secured)
  - lining \_\_\_\_\_
  - cradle (rigid)
  - solid mount \_\_\_\_\_

CONDITION

- canvas margins \_\_\_\_\_
- slack
- brittle
- hole
- tear
- bulge

- depression
- ripple
- unglued
- warped
- cracked
- enlarged
- reduced

Panel flat.  Two small sections joined at either side. Back thickly painted except on right joint where a 2" strip has been cleaned. 1" wide crescent cut away (to half its thickness) and replaced with new oak top+bottom. Round format probably not original.

TREATMENT

PAINT FILM

- smooth
- impastoed
- thick
- thin

- glazed
- dry
- ground *light*
- \_\_\_\_\_
- \_\_\_\_\_

CONDITION

- generally sound
- cracked *almost*
- blistering *trade free*
- flaking
- cupping

- scratched
- abraded a lot
- losses
- retouching
- \_\_\_\_\_
- \_\_\_\_\_

Face and light parts of beard in fairly good condition. Dark areas overpainted, especially along top, bottom & crack at right.

TREATMENT

Retouching done with dry pigments in PVA medium. Corrected old retouching, especially in wrist and hand. Retouching fixed with PVA (AYAB) spray.

SURFACE COATING

- unvarnished
- varnished
- thick
- thin

CONDITION

- grimy
- darkened
- yellowed
- blooming

- shiny *lull*
- scratched
- marred
- \_\_\_\_\_
- \_\_\_\_\_

TREATMENT

Did not clean. Revarnished with Rembrandt Talens Picture varnish followed by a light PVA Spray.

1000

1000

REKENING

*mail to Beakell  
#*



# CHRISTIE'S AMSTERDAM

CHRISTIE'S AMSTERDAM B.V.  
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BTW-nr. NL005962754B02

Alfred Bader Fine Arts  
Astor Hotel Suite #622  
924 East Juneau Avenue  
Milwaukee WI 53202  
USA

Rekening nr.: **M128002**  
Klant nr.: **3354**  
Biedingsnummer: **502**  
Bij betaling gelieve Rekening- en  
Klantnummer te vermelden.

Veiling: **2246 AMS** Datum: **17NOV94** Code: **'Saone'**  
**Old Master Pictures**

				BEDRAG IN HFL. AMOUNT IN DFL.	B.T.W. %	
Lot	28	Circle of Jan Lievens Head of a bearded old man oil on panel 45x43cm		10000.00	17.50	
Commissie		belast met 17.50% BTW		1500.00		
BTW : Commissie		17.50% over	1500.00	262.50		
TOTAAL TOTAL				11762.50		CC / BI

*Paid in \$  
in handover*



D

DUTCH  
Round old Man



60 Before treatment

FUJICHROME





R EKKant : Liedens

David Jewitt Liedens

Lloya " ca-1646

photo 420 194

David de Witt - 3 August 2002  
Victoria ~~Reid~~  
Feb February 2002

Travis kg Jo Huob 75. Marc '04

Investing - Stocks (M)  
Liedens  
ATTRIB GOLTRIDS

