

Alfred Bader

Alfred Bader Fine Arts - Painting Fu

J. Owens

1934-1947

QUEEN'S UNIVERSITY ARCHIVES

LOCATOR 5169

BOX 17

FILE 15

#1 P.B. Jan. 84

Canvas

17 x 15 inches

Amoski : Jan van Noordt

David de Witt : J. Ovens

David de Witt 5 August 2002

~~J. Ovens~~
~~NEW BRASS~~
MIST. GIRL



DUTCH
"woman in Black Hood"
MAR84C
Original state

DUTCH
MAR84C
34
Half cleaned

DUTCH
MAR84C
36
Half-cleaned, detail

DUTCH
AP184C13
Clean State

Ektachrome
SLIDE



PROCESSED BY
Kodak

PROCESSED BY
Kodak

Ektachrome
SLIDE



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SLIDE



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VIELSA

14.2.1986

Lieber Alfred,

ehe ich in die letzte Vorlesung dieses Semesters fahre, will ich schnell Deinen Brief beantworten, der eben eintraf:

1.

Das Bild von G. van den Eeckhout kannte ich nicht. Sieht nach einem echten Werk aus, das für meine Nachträge in Betracht kommt.

2.

Das Gemälde mit dem Mann in rotem Barett habe ich S. van Hoogstraten zugeschrieben*. Ob das stimmt, muss offenbleiben, da ich nicht allwissend bin. Ich höre, dass Haverkamp Begemann an Drost denkt.

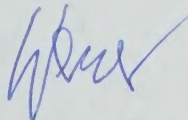
3.

Das Frauenbildnis auf dem Aldrich-Cover stammt, wie ich schon nach der Schwarzweiss-Aufnahme vermutete, von Jan van Noordt. Besonders schön. Bitte Ektachrom für die die Nachträge.

Viel Sammlerglück und auch sonst alles nach Wunsch!

Herzliche Grüsse von Haus zu Haus

Dein



Anlage

*Folie II, Nr.
855!

10. 2. 1900

Herrn Altmann,

Das ist die letzte Vorlesung dieses Semesters. Ich
wird sich natürlich bald auf den Sommerurlaub begeben und
nicht mehr hier sein.

Ich bin von 11 bis 12 Uhr im Seminar und
nachdem ich heute noch ein paar Stunden
arbeiten werde.

Das Seminar wird am 11. März
von 10 bis 12 Uhr stattfinden.
Ich bitte Sie, sich rechtzeitig
dort zu begeben.

Die Vorlesung wird am 11. März
von 10 bis 12 Uhr stattfinden.
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dort zu begeben.

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von 10 bis 12 Uhr stattfinden.
Ich bitte Sie, sich rechtzeitig
dort zu begeben.

Altmann

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

Mein lieber, sehr geehrter Herr Professor Rumowski:

Herzlichen Dank für Ihren so lieben
Brief. Hoffentlich geht es Ihren Eltern besser.

Dürfen wir ein Abendessen mit
unsern Freunden am Freitag, dem 15. Juni
planen?

Das Bild ist gerade aus Monaco
angekommen, und gefällt mir sehr. Nach dem
Foto hatte ich an Livens gedacht, aber das
Original schaut doch ganz anders aus -
pinker Backen. Sehr ähnlich in der
Malweise der Taufe des Emuehen, das
sie farblich abgebildet haben.
Ich bin gar nicht des Projekts pinker.
Aber Christian Tümpel glaubt eines ganz
ausgefallenen Themas pinker zu sein, und
möchte es im Herbst veröffentlichen.

Herr David e Jonathan van Bal
habe ich nicht gekauft - es war so hoch taxiert.

Mein Jude van Reusera ist pinker
ein pephardipch-jüdepcher Arzt.

In den letzten Monaten konnte ich zuerst nur
zwei Bilder erwerben - einem pigmentierten H. Heringhops
Alchemisten, und ein Frauenportrait, Photo
beiliegend. Ich finde das schön, weiß aber nicht,
wie es gemacht hat. Es erinnert mich an Michael
Powers, aber die meisten Powers, die ich kenne,
haben einen roten Untergrund; dieses nicht.

Hoffentlich wird der Sommer mehr gute
Bilder bringen.

Allenherzliche Grüße von Hans
zu Hans.

Ihr alter,

Georg Kraus

3. V. 84.

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

26.5.86.

Lieber Werner:

Allenherzlichen Dank für deinen so
interessanten Brief vom 14. d. M.

Langsam bringe ich eine große Sammlung
von Werken Jan van Noordt's zusammen.

Ein Freund, William Trevel befragt einen
van Noordt - Mutter mit Kindern -

Polaroid beiliegend. Das Bild ist nicht
rund, und nicht mehr so gerahmt. Ex

Parke - Bernet, 15-17. Mai 1947, No 735.

Möchtest Du ein gutes Photo?

Extrachrom meines "neuesten" Jan van
Noordt liegt bei. Die Farben von Aldrich
Vempchlag sind gut.

Re S II 855 - Nein, Du bist nicht
allwissend - nur weißt Du eben so viel mehr
als andere Kunsthistoriker. Mir gefällt dieser
Mann im roten Barock recht gut, und ich

wäre mich bemühen, ihn zu erwerben.

Ein Freund in Mexico, besitzt ein grosses Bild, Valentines, Piece de Hoogh, 168, P. Putman, P. de H. 1715, als vielleicht 17. van Jelen. Gerade habe ich dein Werk über Hoogstraten gelesen, und frage mich, ob dieses Bild nicht ein spätes Werk von Hoogstraten ist.

Gerade habe ich meine taugendsten Fischer dem Restaurator zurückhalten, und lege neues Photo und ein ^{Ektachrom} ~~kleines~~ Farbbild bei.

Anpre meinem ersten van Noordt (Joseph verkauft Korn: "Ticgolo, picture Venezianisch 18 J., vielleicht 19 J." etc. etc.) habe ich kein Bild, über das ich so verschiedene Urteile bekommen habe. Alles vom 17. J. Holland bis 19. J. Italien und Frankreich. Mein Restaurator meint aus technischen Gründen, dass es vom späteren 17. J. ist. Auf ich dich bitten, dir die Photos noch mal anzuschauen. Mir gefällt das Bild sehr gut, und ich hoffe, dass es - wie der van Noordt - von einem guten, aber nicht gut bekannten Maler ist.

Herzliche Grüsse,
wie immer,
Alfred

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

My dear Egbert:

Thank you for your thoughtfulness
and kindness, sending me a birthday present,
and such a useful one! Many thanks.

I now had my mysterious girl,
Pante Beuret #1 in the January page cleaned,
and envelope photo: I really like it very
much. Though I can't even tell whether it
comes from Amsterdam, Haarlem or Delft!
Not far from Jan de Bray, though the liquid
eyes and mysterious look make me think of
Michael Sweerts. Most Sweerts portraits I know
have a red underpaint; his painting doesn't.

The only other good painting I bought
is an alchemist by H. Heerpchop. You may
have seen that Puzowski attributed my
Haarlem girl (Jan de Bray?) to Heerpchop

I find that hard to believe. The alchemist
is figured and painted quite differently.

Love regards from Isabel & me,

Deepa

May 3 1984.

HARVARD UNIVERSITY
ART MUSEUMS

32 QUINCY ST., CAMBRIDGE, MA 02138

BUSCH-REISINGER MUSEUM
FOGG ART MUSEUM
ARTHUR M. SACKLER MUSEUM

13 THE 86

Dear Alfred + Isabel,

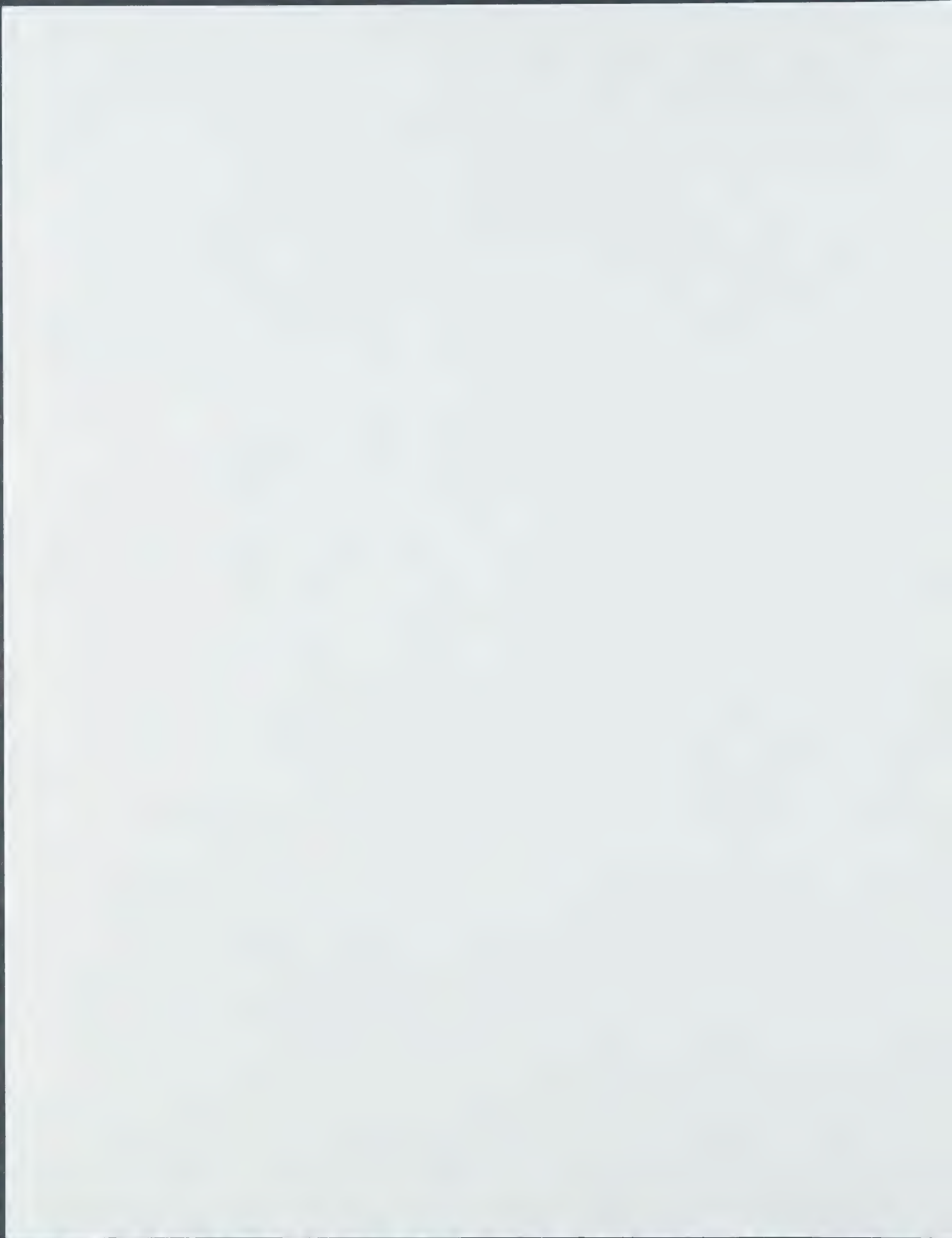
If your winter has been as grim as ours, I can well imagine how much both of you are looking forward to summer in England — and to haunting the dealers from Bond St to Portobello Road — not to mention such more obscure lanes.

Noort is in the hall pass for your extraordinary Dancer + beautiful Woman. My material, as well as the Fogg's on Noort is pathetically slim (can you send me a photo + any available details of your Joseph). As you know, Szumowski publishes the best body of material on N. in his Revue, Schuler, I, + in Mercury, No. 3. Perhaps there is something pertinent in Bernt's article I shall look. As you will see from the enclosed letters the die is cast for my pilgrimage to Waltham — thanks to your good offices and great generosity!

Needless to say, I'll keep you posted.

Gratefully + with fondest best wishes,

Jeymorn



14.3.1986

Lieber Alfred,

vielen Dank für den Brief vom 26. Februar nebst Beilagen.

Das schöne Frauenporträt von Jan van Noordt, nehme ich bei den Nachträgen auf.

Die "Mutter mit Kindern" bei Herrn Treul interessiert mich sehr. Ich bitte um ein gutes Foto. Ist das Bild signiert? Nach der Polaroid-Aufnahme hätte ich eher an Ovens gedacht.

Die Abbildung des hoogstraten-verdächtigen Pieter de Hooch (Sutton D 15) werde ich mir ansehen, wenn ich demnächst in die Museumsbibliothek gehe.

Zu den "Tanzenden Fischern" kann ich trotz aller Überlegungen und Vergleiche leider nichts sagen. Es scheint sich tatsächlich um ein Werk aus dem 17. Jahrhundert zu handeln. Das Ektachrom gebe ich Dir bei Deinem nächsten Besuch zurück.

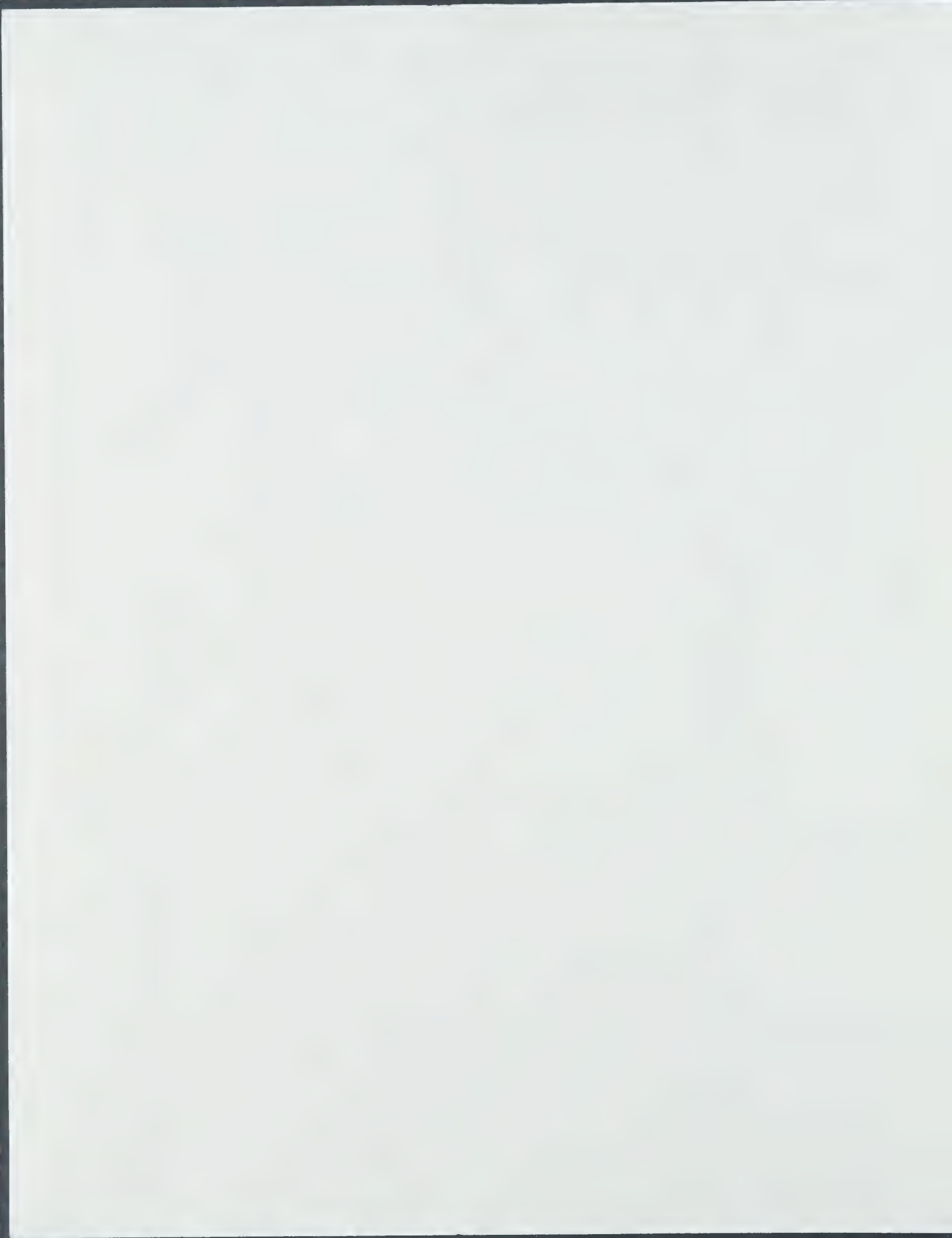
Ich hoffe, dass es Dir und Deiner Frau gut geht und dass Deine Sammlung so stark wächst, dass demnächst mit dem Bau des Bader-Museums begonnen werden muss.

Hier kommt man mit Mühe und Not über die Runden. Ich arbeite fleissig, doch lustlos und angestrengt.

Herzliche Grüsse von Haus zu Haus

Dein





March 24, 1986

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

Dear Alfred:

My many thanks for your letter; it's great to hear from you. Of course, I hear from afar about all of your collecting activities, but it's very nice to be in touch again.

Your wonderful portrait of a woman is a gem. My first thought on seeing it was that it was Flemish, somebody who knew Rubens and Jordaens firsthand. If it is Dutch, Haarlem strikes me as a real possibility. I would say it was close to Jan van Noordt, but you have the best work of his anywhere, so I defer to you. It's interesting that she is so pretty and appealing, and yet dressed in black, presumably as a widow. The very high forehead and the costume suggest a date in the third quarter of the century, or so.

It really is a lovely and fine work.

I'm delighted you'll be visiting Providence and speaking to the American Chemical Society on October 23; I hope very much that you will come by the Museum. I'd enjoy showing you around, and asking for your opinion on our own Dutch works. Would you like to spend that night with us (297 Wayland Avenue, near the Museum)? Margaret and I would love to have you stay with us.

I enclose a Handbook of the Collection we just published, with a few of our works in it.

Best regards,

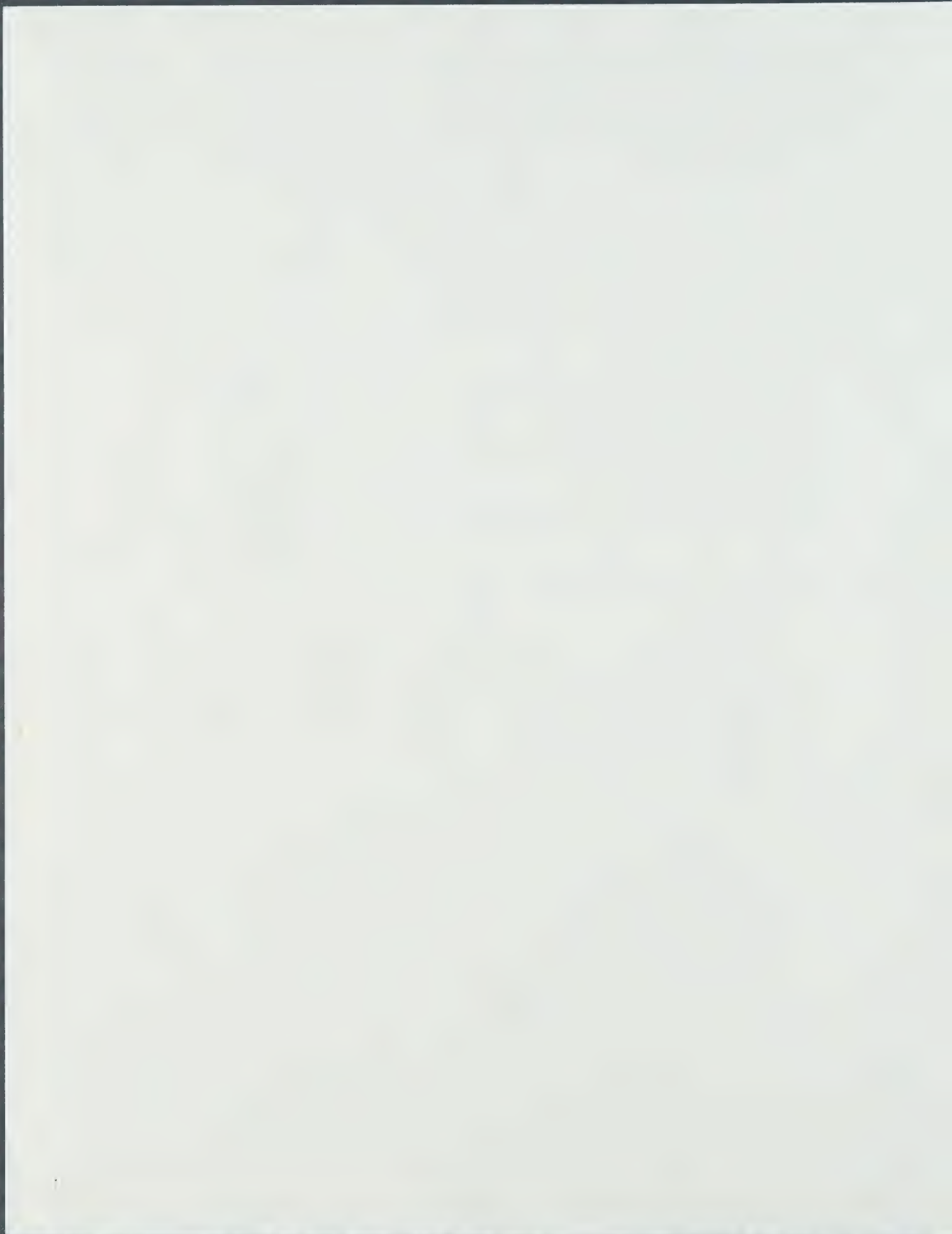


Franklin W. Robinson
Director

FWR:ca

Enc.

See you in October



Prof. Dr. Werner Sumowski
Hessenwiesenstrasse 4
7000 Stuttgart-Rohr

14.3.1986

Lieber Alfred,

vielen Dank für den Brief vom 26. Februar nebst Bei-
lagen.

Das schöne Frauenporträt von Jan van Noordt habe ich
bei den Nachträgen auf.

Die "Butter mit Kindern" bei Herrn Troul interessiert
mich sehr. Ich bitte um ein gutes Foto. Ist das Bild
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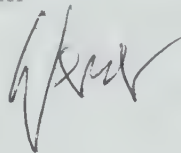
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Besuch zurück.

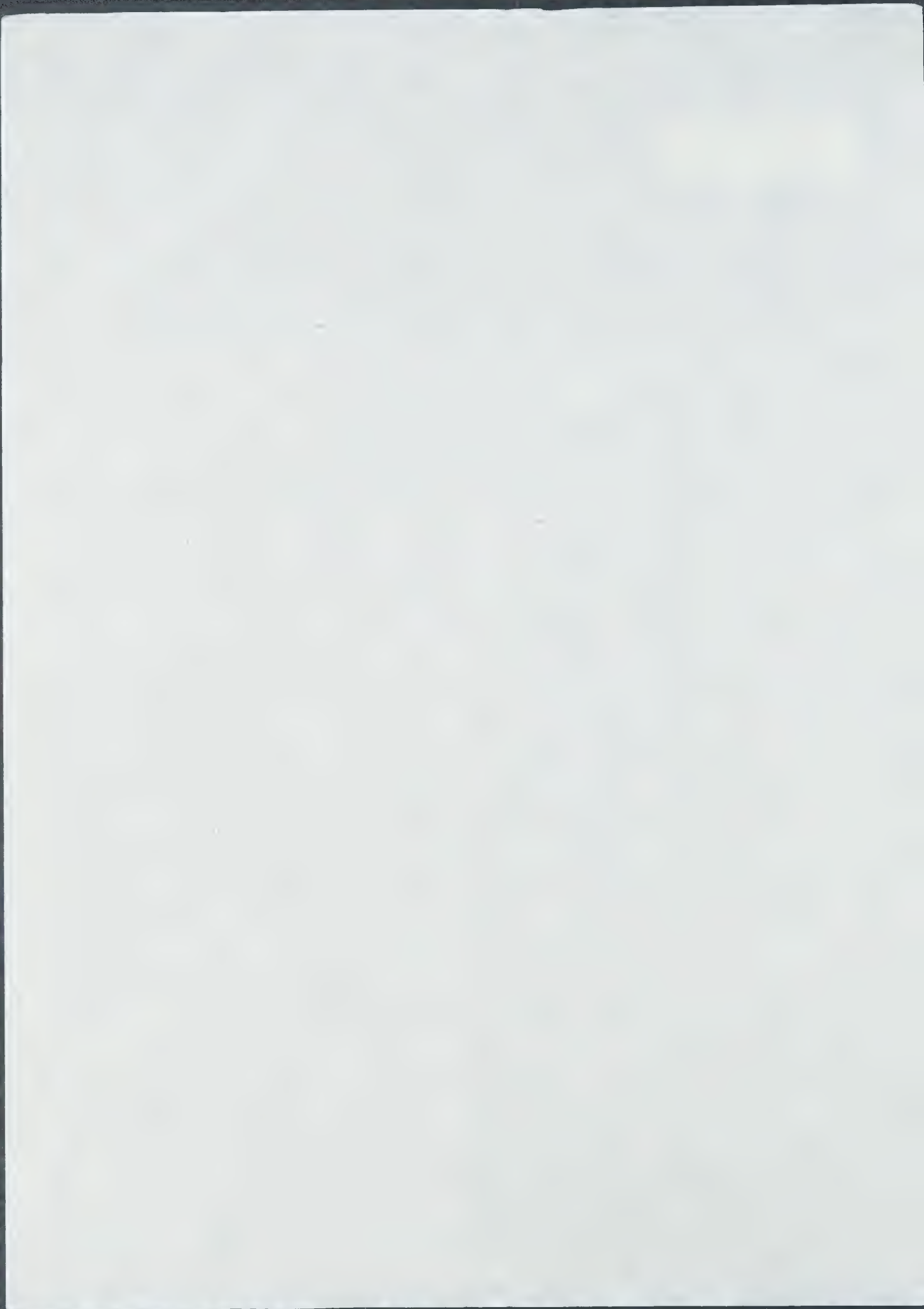
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Eure Sammlung so stark wächst, dass demnächst mit dem
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Hier kommt man mit Mühe und Not über die Runden. Ich ar-
beite fleissig, doch lustlos und angestrengt.

Herzliche Grüsse von Haus zu Haus

Dein







Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

April 3, 1986

Dr. Franklin W. Robinson
Director
Museum of Art
Rhode Island School of Design
Providence, Rhode Island 02903

Dear Frank:

Thank you for your thoughtful letter of March 24.

Isabel and I very much look forward to being in Providence on Thursday, October 23, and I hope that the American Chemical Society will have made arrangements for the talk on "Chemistry in Art" to be held at the museum. Don't let the title scare you; it deals with 95% art and 5% chemistry.

Might you also like me to give a talk on "The Bible through Dutch Eyes" to people at the museum, during the day?

Thank you for your gracious invitation, but would not two of us descending upon your house be an inconvenience?

I also like the portrait of the widow very much, and in fact, Prof. Sumowski will publish it as a Jan van Noordt. The paint handling is certainly different from that of my Joseph Selling Corn.

*
I just found
out yesterday!

Unbeknownst to both of us, I ^{had} been bidding against George Abrams who told me after the sale that the portrait really depicted a woman of pleasure. I assured him that it had already given me a great deal of pleasure for over an hour! Incidentally, I very much like the work of a graduate of the Rhode Island School of Design, John Whalley, and I enclose reproductions of two of his works.

May I ask you for your help with two more paintings that are real puzzles, which I acquired recently. One is the portrait of a charming girl, surely around 1640. The other, of dancing fishermen, is an even greater puzzle. When I first saw it, I thought that it is 18th century French. But since then, I have been assured that

Dr. Franklin W. Robinson
Rhode Island School of Design
April 3, 1986
Page Two



it must be all sorts of things, from an unusual Dutch artist of the late 17th century, to French or Italian of the 19th century. My restorer, who is very competent, believes that it is much closer to 1700 than to 1800. Can you help as you did with the widow?

Thank you so much for sending me your handbook which looks beautiful. Isabel and I so look forward to seeing the originals and being with you in October.

Fond regards, *and many thanks.*

As always,

Alfred Bader
AB:mmh
Enclosures

*Could you not visit
us before October?*

14.2.1986

Lieber Alfred,

ehe ich in die letzte Vorlesung dieses Semesters fahre, will ich schnell Deinen Brief beantworten, der eben eintraf:

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Das Gemälde mit dem Mann in rotem Barock habe ich S. van Hoogstraten zugeschrieben. Ob das stimmt, muss offenbleiben, da ich nicht allwissend bin. Ich höre, dass Haverkamp Begemann an Drost denkt.

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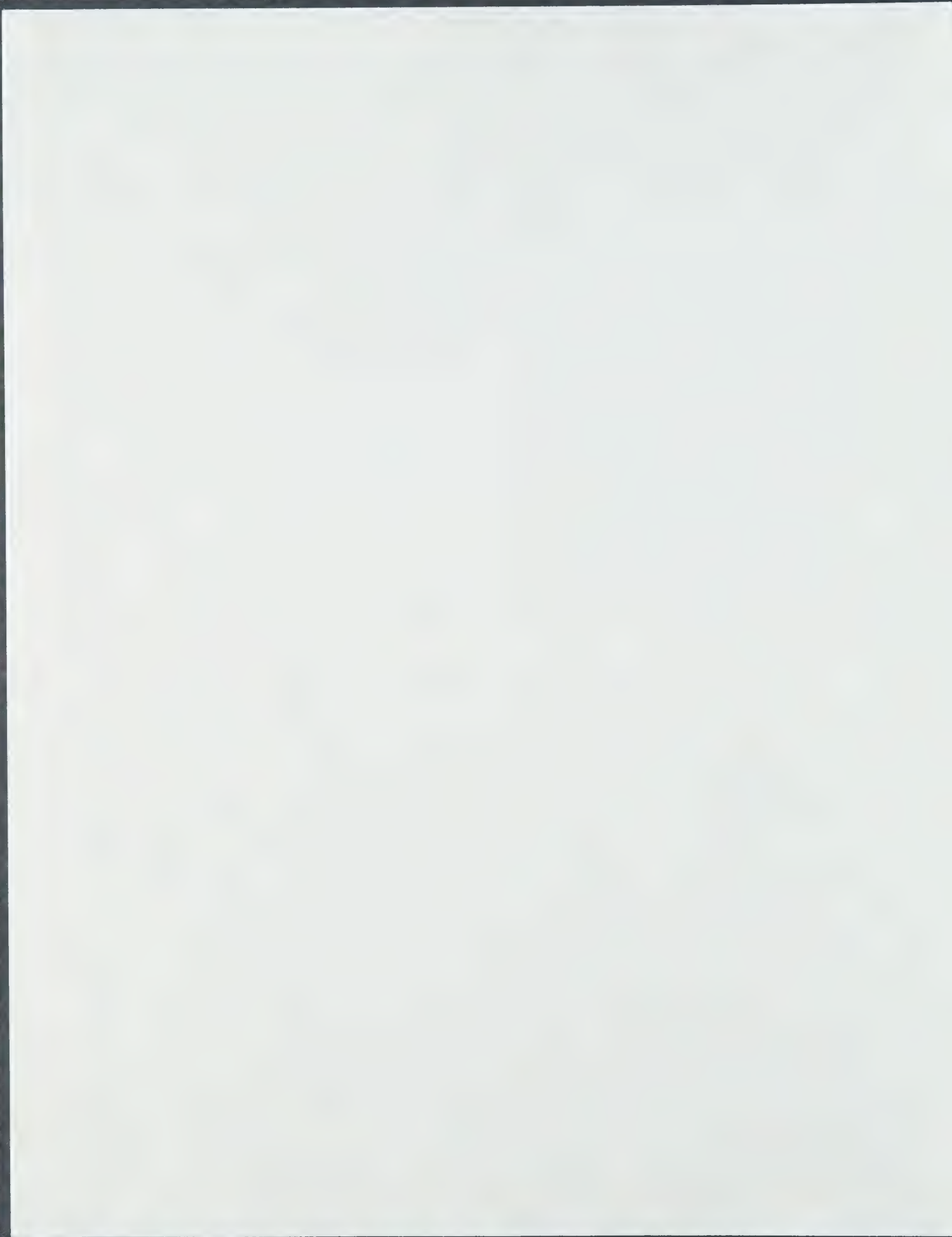
Das Frauenbildnis auf dem Aldrich-Cover stammt, wie ich schon nach der Schwarzweiss-Aufnahme vermutete, von Jan van Noordt. Besonders schön. Bitte Ektachrom für die die Nachträge.

Viel Sammlerglück und auch sonst alles nach Wunsch!
Herzliche Grüsse von Haus zu Haus

Dein

Anlage

* Seite II Nr
855!





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 17, 1998

Mr. David de Witt
Binnenkant 38
1011BM Amsterdam
THE NETHERLANDS

Dear David,

Thank you so much for your most informative fax of September 14.

I am surprised at the information in the first paragraph of your fax - not about the Woman in Black, but about your saying that only one has become doubtful.

Some years ago I sold the Baptism, that very sketchy painting illustrated by Sumowski, to a banker in London, Jeffrey Cooper. He went through a divorce and sent the painting, without its good frame, to Christie's, where it was unsold. Last June Sumowski talked with me and it was bought by someone who loves it, who bought it on Sumowski's recommendation. Sumowski said to me that if I could own only one Van Noordt I would want that Baptism, but is it really by Van Noordt?

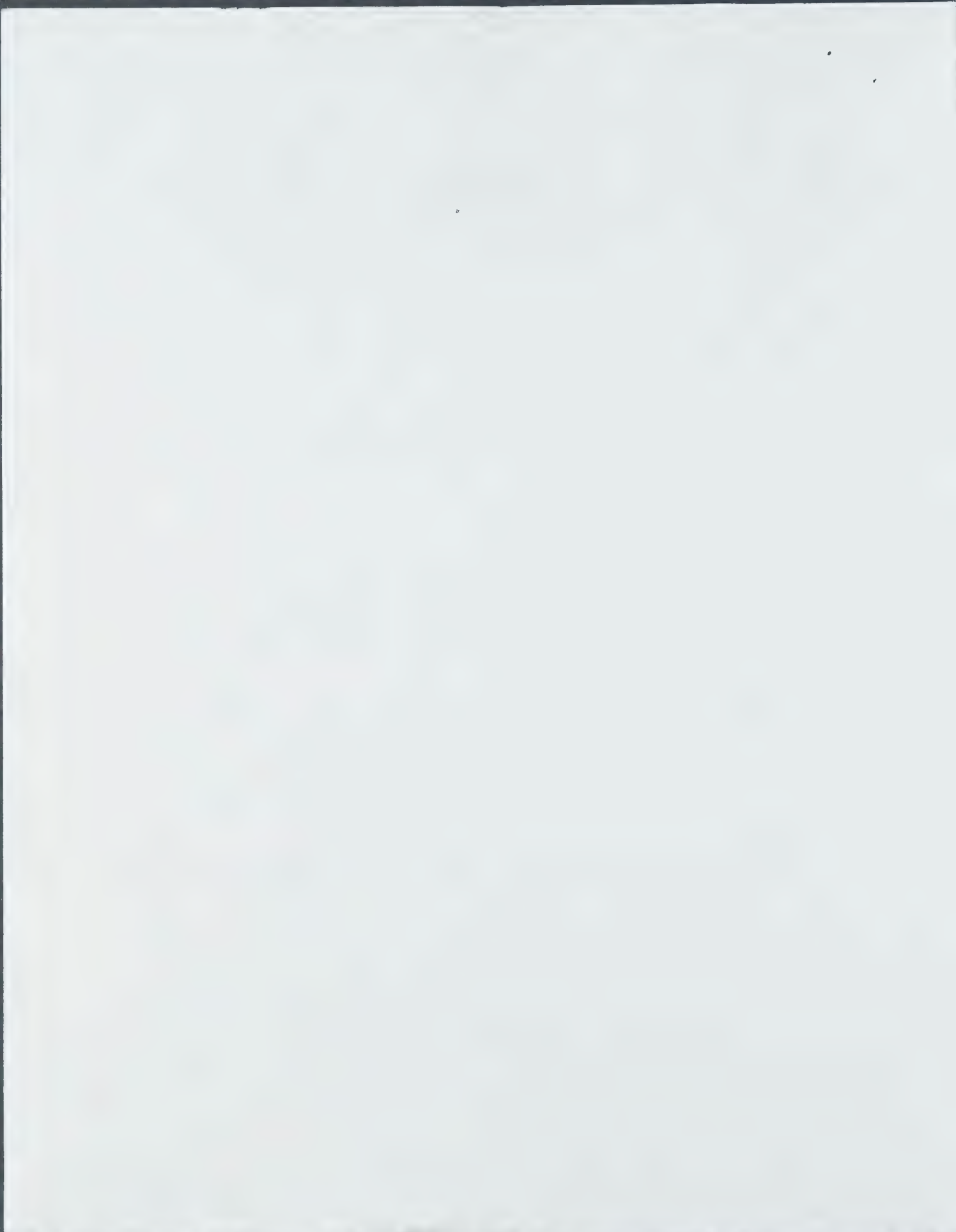
I bought the Lady in Black nameless at Sotheby's in New York. After the sale George Abrams came up to me and said, "Alfred, do you realize that that Lady in Black is a woman of pleasure?" To which I replied, "George, I have now owned her for two hours and she has given me two hours of pleasure." If it isn't Van Noordt, some other really good name will come to it. Do you have any suggestions?

I will write to Mr. Comuzzi but I doubt that I will want to pay what he asks for his Susanna. I compare all Van Noordts with my Joseph Selling Corn and I have yet to find a single painting by the artist which I like better.

The Levite with his Concubine was offered to me by Kilgore for an astounding \$68,000 which I certainly will not pay.

Of the London July paintings the Granida and Daifilo is a wreck with nothing to be done. The painting of the child with dog is one of the most horrible Dutch paintings I have ever seen and I wouldn't want it as a gift. The portrait is fine but not really exciting.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709





David de Witt
Page Two
September 16, 1998

I am glad that Queen's raised the fellowship amount to C \$30,000. Do you have to pay tuition out of that?

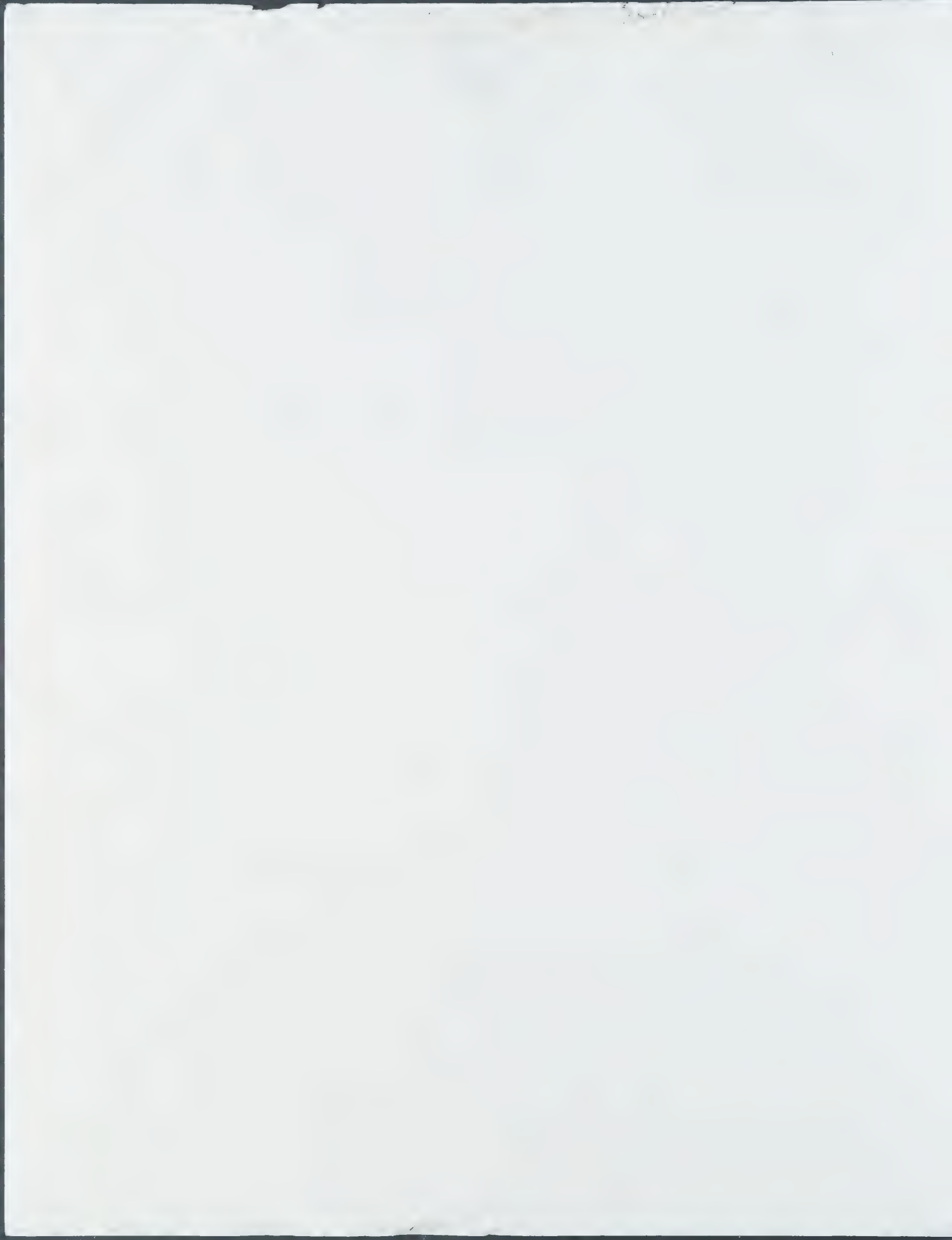
Isabel and I plan to be at Queen's at the end of October and in England from November 11th to December 21st.

If there were some really great paintings coming up in Amsterdam we might just come over for a day or two - but I have not heard of anything.

With all good wishes, I remain

Yours sincerely,

AB/az



David de Witt
Binnenkant 38
1011BM Amsterdam
The Netherlands
(031)(20) 427 4822

14 September 1998

Alfred Bader
Suite 622
924 East Juneau Ave.
Milwaukee, Wisconsin 53202

Dear Alfred,

It was good to hear from you again. This despite the fact that I must now admit the mistake in my own letter, when I stated that the *Woman in Black* is the only doubtful Van Noordt that you have had. The *Baptism of Christ*, for a long time already relegated to my "rejected" section, had slipped my mind when writing that sentence. One can never be too careful! I haven't seen the picture, but from the reproduction the attribution looks quite unlikely. Presumably Sumowski regarded the movement and the figures as characteristic of Van Noordt. The turbaned man in the bottom left does remind me a little of Salomon Koninck, but that artist's style does not agree much with the rest of the picture.

I also do not have a convincing attribution for the *Woman in Black*. The broad and fluid handling suggests a classicizing history painter from Haarlem or Amsterdam, after 1650. When I look into those soft eyes, however, I cannot think of a specific artist. What I do think of, leads me to agree with George Abrams, that she is a woman of pleasure, and you, that it is a pleasurable picture. The typical courtesan's attributes, such as a string of pearls or a mirror, are not present.

There was no deal with Comuzzi for the *Susanna*, I understand. He telephoned me an hour before contacting you, to tell me that he planned to ask USD380,000. I didn't know what to say. I was not surprised when he later called to say that there was no sale. I'm not sure what the most optimistic realistic price would be, but Comuzzi is not in the ballpark. Interestingly, I was told that ten years ago he was asking a million Swiss francs. So he has halved his price. At any rate, I hope he will send that photo he promised me.

You asked about tuition with respect to the Bader Fellowship at Queen's. Yes, we've been paying tuition out of it, even though it is specified as a research and travel fellowship. The department can sometimes drive a hard bargain with the students who choose to study there. By contrast, the fellowship is a beacon of generosity. My words might sound like idle flattery, but in my case the increase has made a real difference between progress and stagnation of my work.

I have heard a rumour that Isabel and you will be attending the opening of the Arent de Gelder exhibition in Dordrecht. If so, then I will likely see you there.

With best wishes,



rK

copy

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

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

(no 12)

From December 10, 1997

New numbers:

tel. (31) 70 3339777

fax (31) 70 3339789

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

subject Paintings
reference 98-2355
your letter 24 September 1998

5th March 1999

Dear Dr. Bader,

I am sorry that this answer to part of your letter has taken so long to produce, but the inflow of correspondence has been more like a torrent, recently, and your letter was slightly inundated.

I spotted you and Mrs Bader from a distance at Chistie's party in New York, and had expected to meet you at Otto Naumann's the following day. I didn't make it to Otto's party, however, since my visit to Baltimore that day took longer than expected.

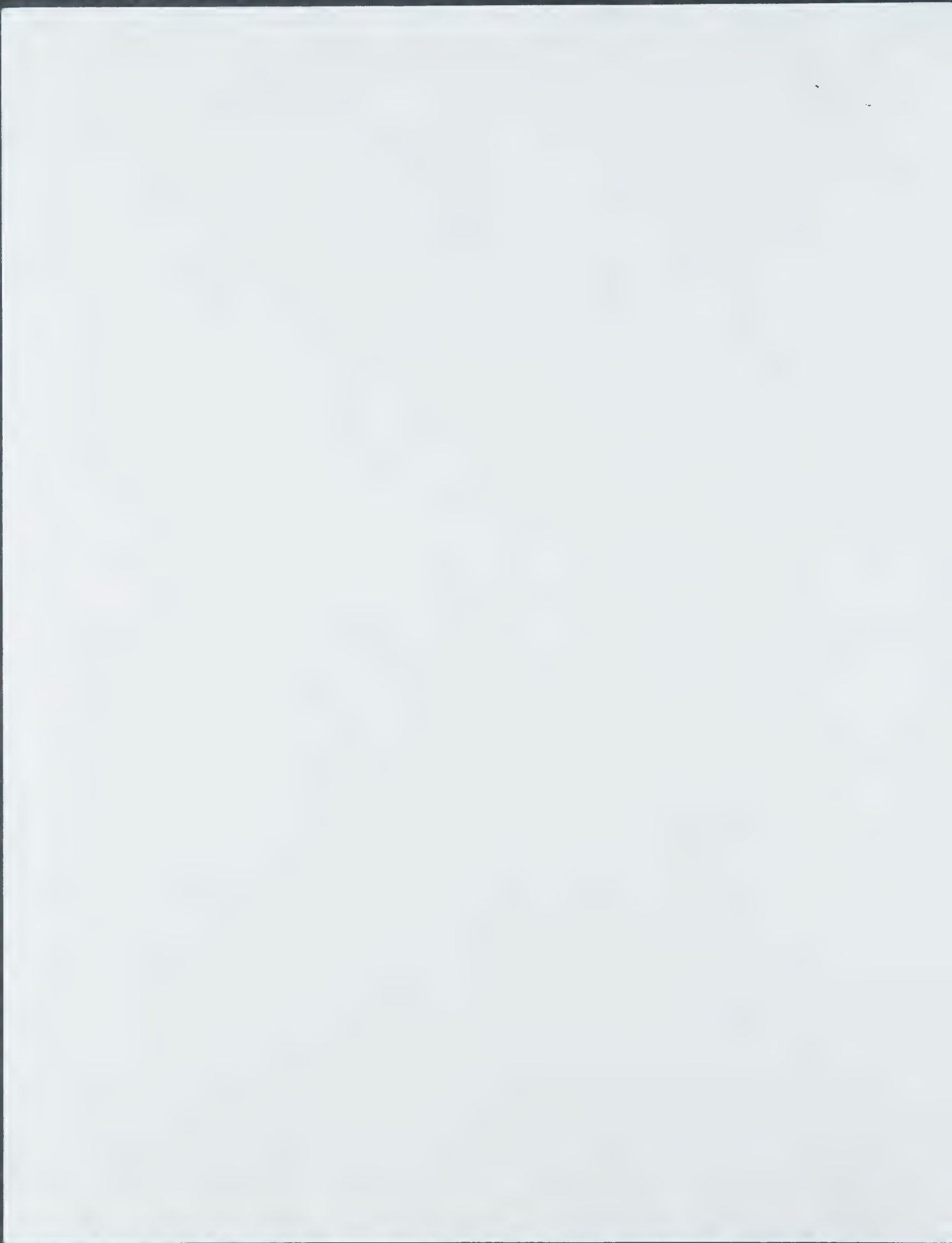
I was completely amazed by the news that it was the Amsterdam police who had put your little paintings into the sale! I do hope that in the end things will be sorted out to everyone's satisfaction, in a reasonable and friendly manner.

As for the paintings of which you have sent photographs, I will follow your lists and provide some comments, where possible. The portraits I have also discussed with Rudi Ekkart.

CONDITIONS

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

F (Corduba) Despite the signature and the fact that it has apparently been accepted in the literature as a work of De Cordua, I find it impossible to associate this painting with any known work by that artist. Particularly, comparison with de Cordua's *Vanitas* from the same year, 1665, in the Musée des Beaux-Arts, Pau (photocopy enclosed) manifests a world of difference. The general style of your painting seems to be French, which, in combination with the German almanac and



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

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2

music score, might point to an origin in the Alsace area. If I were you, I would have an able technician inspect the signature (which I cannot clearly make out in the photograph, but which seems to spell the artist's name incorrectly) and the Dutch inscription on the almanac page. The latter seems totally out of place: why would anyone write a receipt on a blanc page in an almanac? (if alamanacs had blanc pages at all, which I believe is not true to fact). Moreover, the written text does not follow the surface of the page particularly well, and why would an artist who was working in the Vienna/Prague area by that time want to include a Dutch text in his painting?

K (Snijders) This impressive study of dogs is of course easy to associate with Snijders, but to my mind, in view of the more 'fuzzy' handling, the execution is rather by his associate Paul de Vos, than by Snijders himself. I have tried to find these two dogs in paintings by Snijders and de Vos, but without avail. I enclose some photocopies of hunting scenes by Paul de Vos which hopefully clarify my views, as well as a photocopy of a study of dogs by Snijders (Robels SK 6).

II (Snijders) I agree with Hella Robels (her No. A 169) that this attractive painting of two squirrels is not by Snijders, but I fail to see how it can be associated with Paul de Vos. The thin, brushy handling reminds me somewhat of Jan Brueghel's oil studies, but I failed to find anything similar enough to follow that association up. For the time being we will file it as Flemish school, 2nd quarter 17th century.

2 (Dutch, portrait of a young scolar) We have not come any closer to an attribution for this fine portrait. Personally, of the attributions suggested thus far, I tend to associate it most of all with Dujardin.

3 (Dutch, portrait of a young girl) Also for this charming girl we are still unable to suggest an author. It reminds me somewhat of Pieter Verelst's manner of the late 1640s, but certainly not enough so to allow attribution.

12 (Dutch, portrait of a young woman) Again, no progress. Sumowski's van Noordt suggestion seems quite unfounded.

14 (Jacob and Esau) Several colleagues have looked at this

CONDITIONS

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1K

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rK

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

3

one and we are unable to offer a solution. Most probably the painting should be dated fairly late in the 17th century - post-Steen, I would say - but even the question if it is Dutch or not remains open.

16 (Skull) Even though such a skull on its own, however well painted, presents very little stylistic information, I feel that it is not a Netherlandish work, but rather an Italian or central European piece. Perhaps the music score on the paper can give an indication of the painting's origin as well as of a possible date (18th century?).

18 (Leiden School) Indeed not by Dou himself, but clearly by someone who has looked closely, not only at van Vliet's print, but also at Dou's paintings of similar subjects. I am unable, however, to connect it with any known follower of Dou or the young Rembrandt. I find it difficult to date it from the photographs (we also have some good details in our files), but do not exclude beforehand that it was painted significantly later in the century than the original image.

A. Jerome

With very best regards,
Yours sincerely,

Fred Meijer

Fred G. Meijer
Dept. of Old Netherlandish Painting

CONDITIONS

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

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The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research. The second part of the report is a detailed description of the methodology used in the study. This includes a description of the data collection methods, the sample size, and the statistical methods used to analyze the data. The third part of the report is a discussion of the results of the study. This includes a description of the findings and a comparison of the results to previous research. The final part of the report is a conclusion and a list of references.

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Page 2 of 10
Date: 10/10/2010

1. Introduction
2. Methodology
3. Results
4. Discussion
5. Conclusion
6. References