

Alfred Bader

Alfred Bader Fine Arts - Painting Files

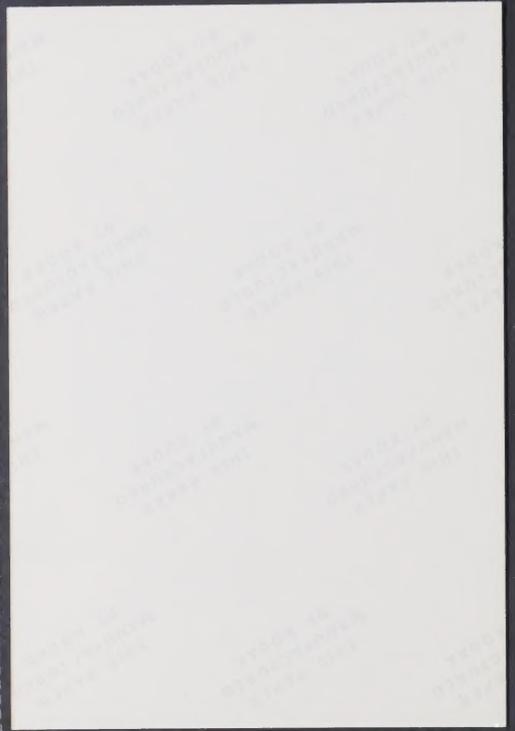
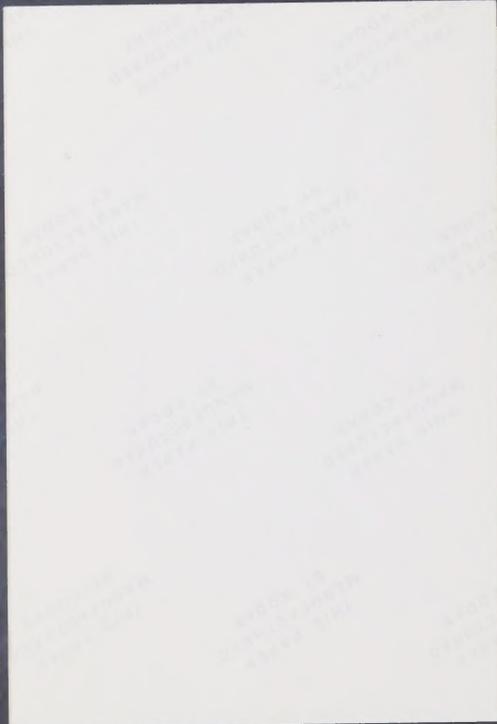
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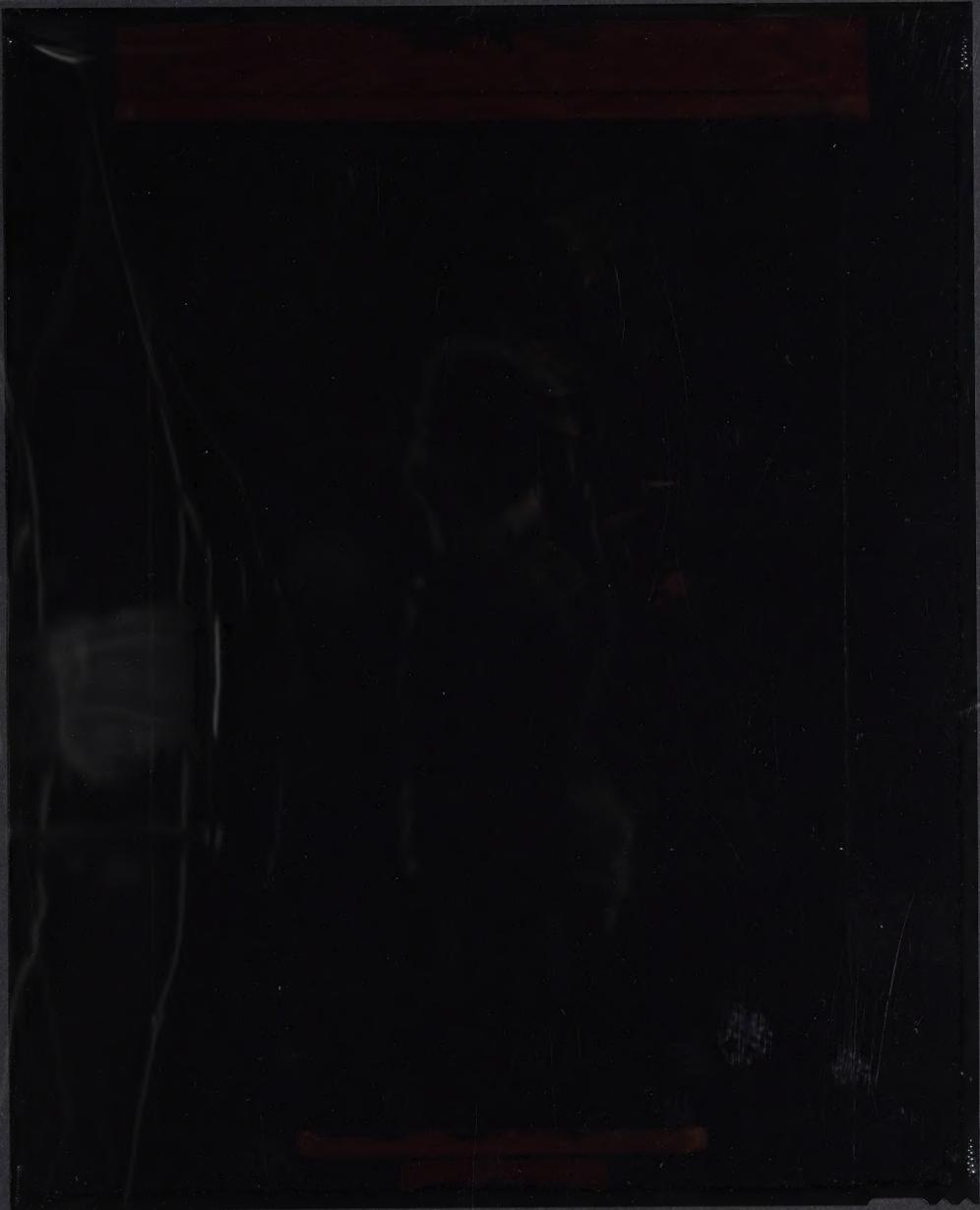
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Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Prof. Jozua Bruyn
Amsterdam.

Feb. 20 1989.

Dear Prof. Bruyn:

Some two weeks ago I sent you the catalog of an exhibition, 'The Detective's Eye' for which I spoke and I are guest curators. I sent that by backpost which may take awhile, and so I enclose Xerox copies of those entries that may be of greatest interest to you.

Knowing of your interest in iconography, I enclose photo of a really strange painting, of ordinary Dutch people conjuring up all sorts of hobgoblins. Have you ever seen anything like this? What is under the blanket? It must have been painted by an ancestor of Jali - look at that hand! Do you know who painted it? The Chicago Art Institute has a painting by Pieter Lastman, of all sorts of devils in pursuit, but painted more finely. David Ryckhaert painted people like this, but was he interested in witches?

I haven't been buying much recently - prices are

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2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

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I haven't been buying much recently - prices are

so high. I did buy a second work by one of my favorite artists, the Master IS, an old woman reading, just being cleaned. One of these days someone will discover who this was. When I started collecting, there were three such that interested me: the Pseudo van der Weyde, the Master of the Winter-landscapes and the Master IS. Now there is just one. You probably know Dr. Reichen's file in the RKI).

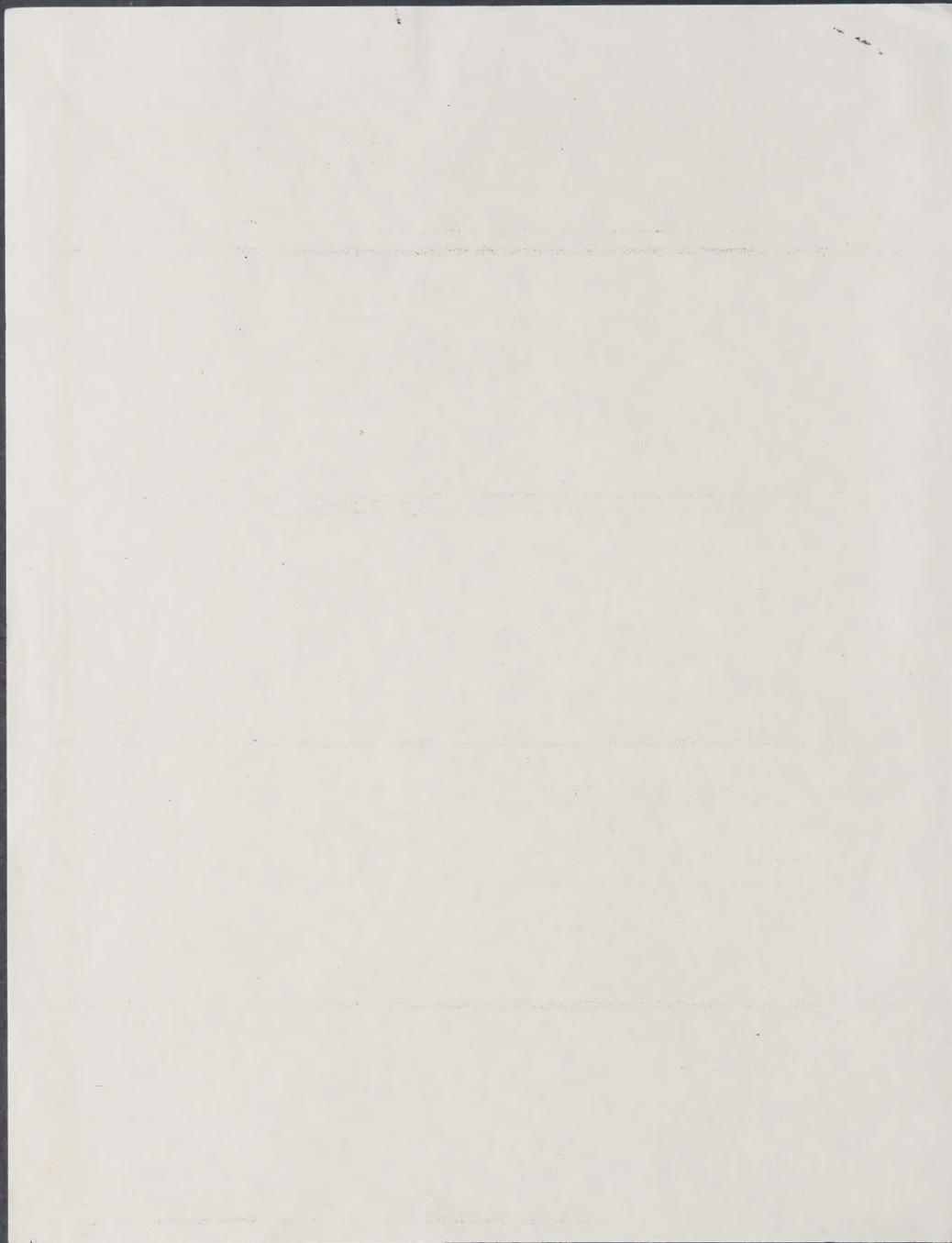
Another painting I bought - photo enclosed - is no puzzle iconographically - Judah and Tamar next to Esther, Aert de Gelder's favorite subject. It had been attributed to Victor, which is purely not right. The painting is in good condition, but dirty, with some (> hope unnecessary) strengthening in Judah's face. Do you have any idea of its authorship?

You helped me particularly with nos. 11 and 15 in the catalog - many thanks for all your help.

Best regards

Sincerely

Georg A. Rade







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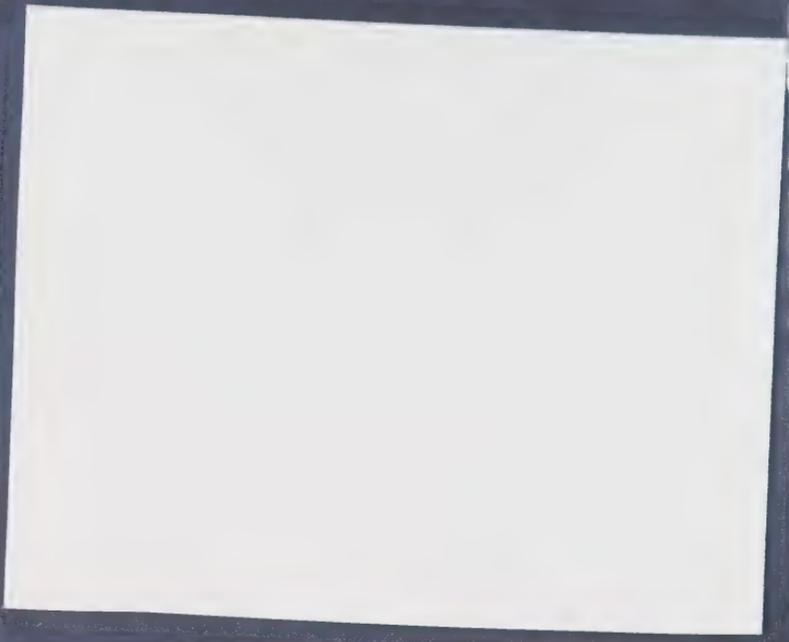
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ASSIGNMENT:

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New York University
A private university in the public service

Institute of Fine Arts

1 East 78th Street
New York, N.Y. 10021
Telephone: (212) 772-5800

8.iii.91

Dear Alfred -

Thanks for your letter and the photographs, and for your phone call.

I am glad to know that soon you will have more time to come to the meetings here - It will be nice to see you.

The Ryckaert must be a fine painting. I showed the "portrait" of Velazquez to Professor Brown. By coincidence he just received some photographs of the painting from another source (that mentioned you as present possessor). He thinks (from the photographs) that it probably is

a nineteenth-century imaginary
portrait of the artist based on
his self-portrait in Las Meninas
You yourself had reached that
conclusion. I agree.

I hope all is well. - Please
give my best wishes to Isabel.

Yours,

Egbert-

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

J. III. 91

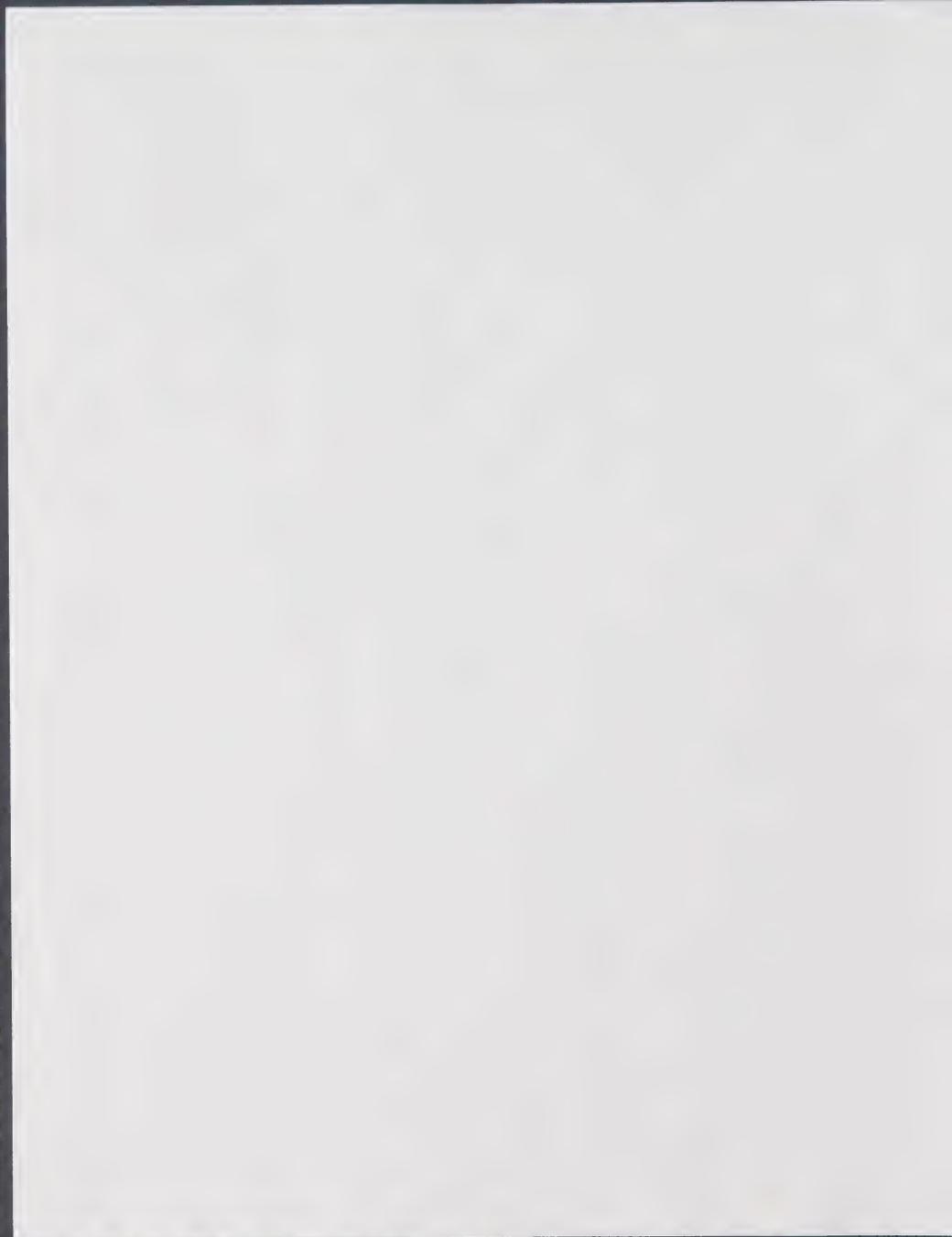
Muy señor mío :

En El Prado Va. tiene
un alquimista pintado por
Haid Ryckaert, que es muy
parecido a un retrato en mi
collection. El mio está firmado
y datado 1648.

Me agradecería mucho si
vd. me enviase una foto de
su retrato a cambio de la mía
adjunta.

Mis gracias e fupitas por
su ayuda.

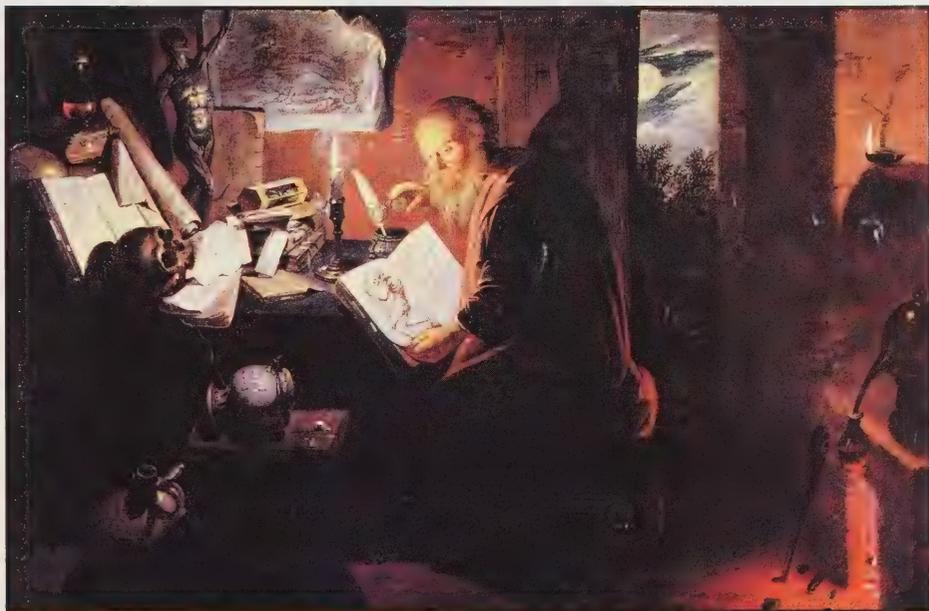
Alfred Bader



The Scalpel



*Journal of Alpha Epsilon Delta
The Premedical Honor Society*



Vol. 66, No. 1, Spring 1997

The Scalpel

of Alpha Epsilon Delta

Spring 1997

Vol. 66, No. 1

In This Issue

With the National President.....	2
The Cutting Edge.....	3
C&O Forum.....	3
Articles and Reports	
Get Into Medical School! A Few Questions Answered..... <i>Kenneth V. Iseron, M.D.</i>	4
AAMC Report.....	7
The Family Health Index.....	12
AED Scholarship Recipients.....	14
Chapter Pride Roll.....	16
Necrology.....	24
The Chapters of AED.....	25



ON THE COVER

This 1648 painting is by the Antwerp artist David Ryckaert. The old man pictured here must have been interested in alchemy and medicine; and the lighting — from four sources (two candles, the open fire, and the moon) — is eerie and beautiful. Our thanks to Dr. Alfred Bader and his wife, Isabel, for allowing us to use this print from their collection.



Ginshakten

Das innerlich abgehobete Ög anwilde auf Linnward, Höhe 51 am, Br. 74, 5 me -
gelbteu - Stube; an einem durch eine Kerze beleuchteten Tisch
mit Büchere, Saucel, Totenkopf usw. sitzt ein Groß mit
ausgegläserne sind eine antonische Tisch in den Händen, links
vor ihm 2 Gefäße an einem Schmel, rechts durch die geöffnete
Tür Blick auf Dämme und Vollenord -

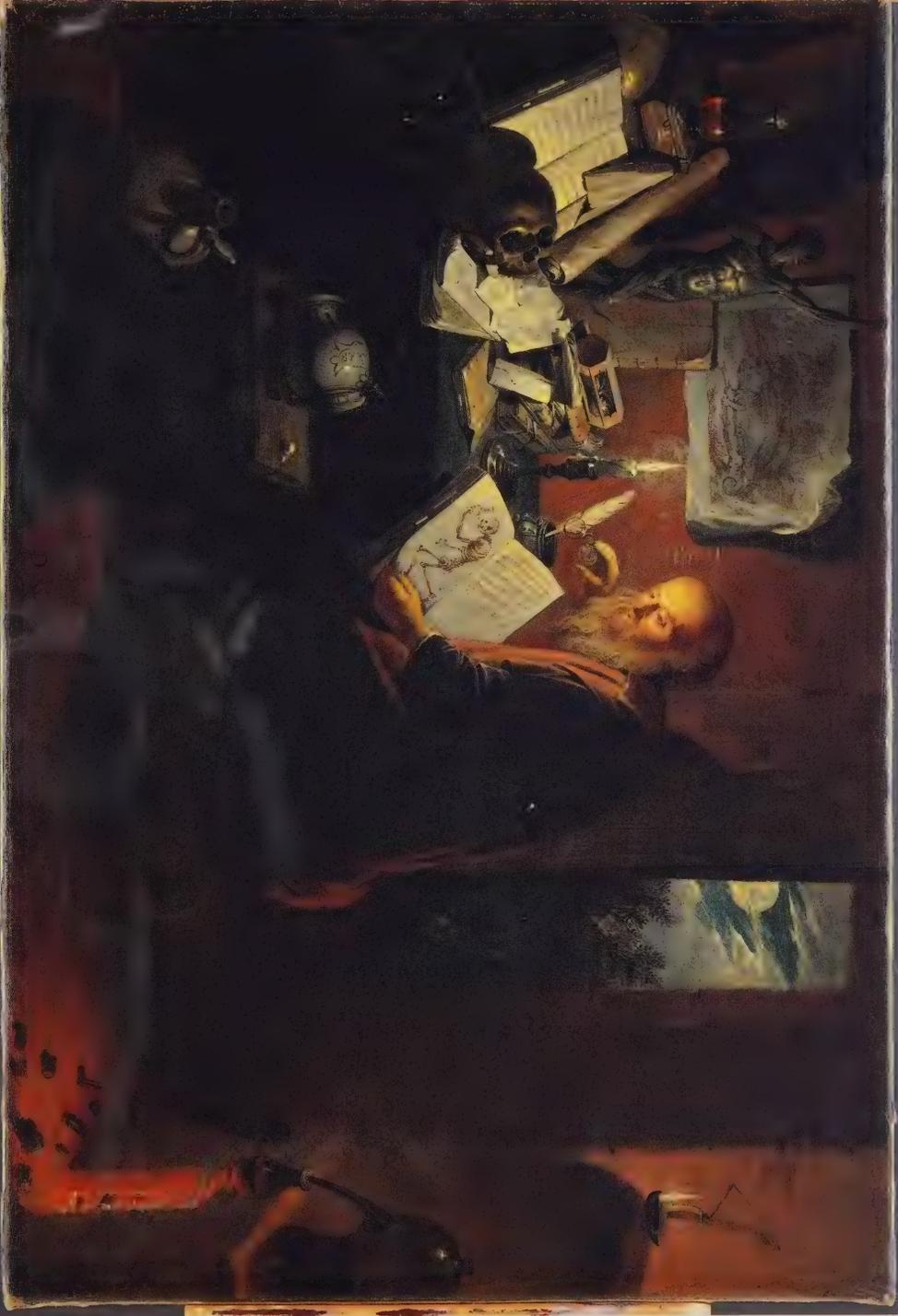
ist ein einwand freies, durch drei Lichtquellen besonders reichvoll beleuchtetes
und sehr gut erhaltenes Werk des skandinavischen Genere als

David Ryckaert d. Jüng. 1612 - 1661,

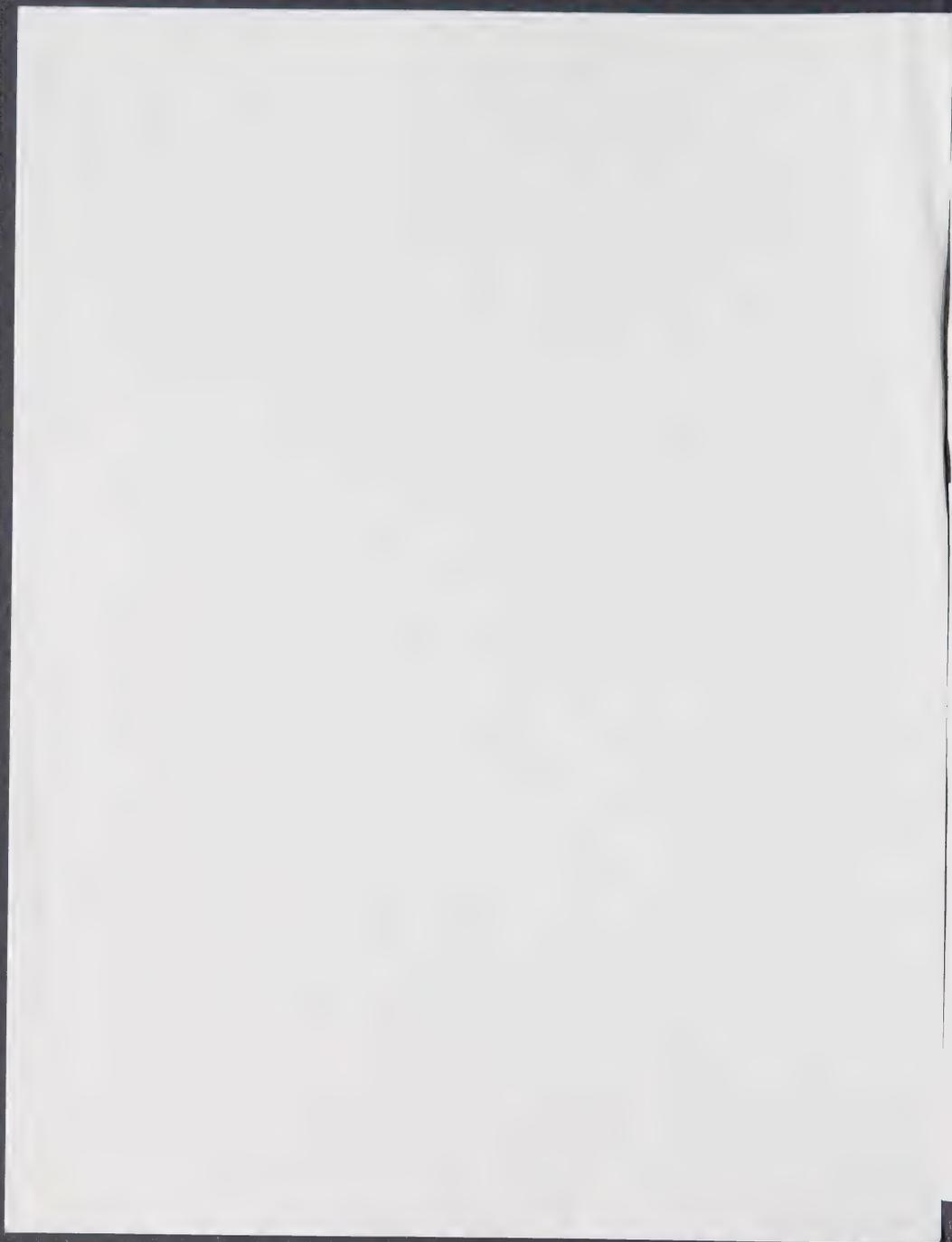
das in der Mitte unten mit der originalen Beschriftung versehen ist.

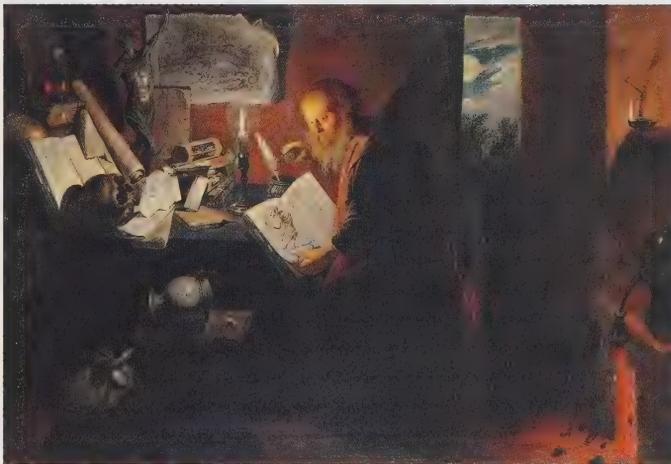
München, am 30. Sept. 1964.

Falken Beut.



*





2005
 DAVID RYCKAERT III.
 Antwerpen 1612–1661 Antwerpen

Arzt in seiner Gelehrtenstube
 Unten in der Mitte signiert und datiert
 1648.
 Oel a/Lwd., 51 × 74 cm

22 000/26 000,-

Gutachten:
 Dr. Walther Bernt

*Andere Fassung
 im Prado*



2004
ABRAHAM STORCK
Amsterdam 1635–1710 Amsterdam

Im Hafen von Rotterdam

Unten rechts signiert.

Oel a/Lwd., 70 × 88 cm

90 000/110 000.–

Provenienz:

Galerie David M. Koetser, Zürich

Gutachten:

Ellen Berni

The Scalpel



*Journal of Alpha Epsilon Delta
The Premedical Honor Society*



Vol. 66, No. 1, Spring 1997

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ALPHA EPSILON DELTA

Founded 1926

April 28, 1997

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, WI 53202

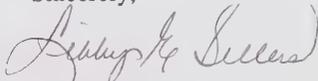
Dear Dr. Bader:

Thank you so much for supplying us with the excellent color print of the painting, *The Alchemist*, by David Ryckaert and your permission to use it on the cover of the 1997 spring edition of *The Scalpel*.

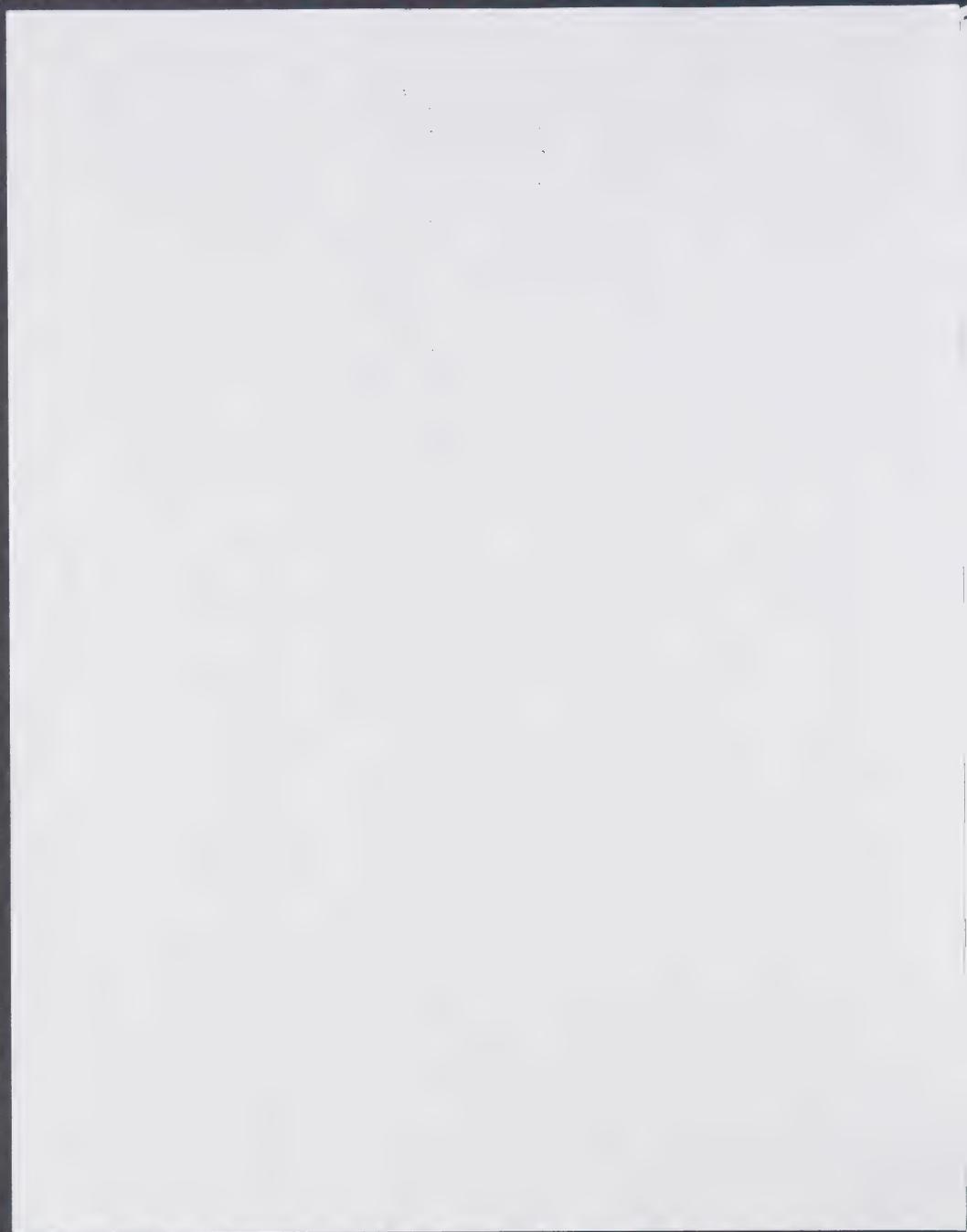
This cover design has been well received by our readership; we have received many compliments on this initiative. We would like to continue this "medical art" theme for future covers. If you have any suggestions regarding similar artwork, we would be appreciative of your help.

Again, please accept our thanks for your kindness; I have enclosed copies of our publication for your use.

Sincerely,



Libby E. Sellers
The Scalpel
Associate Editor

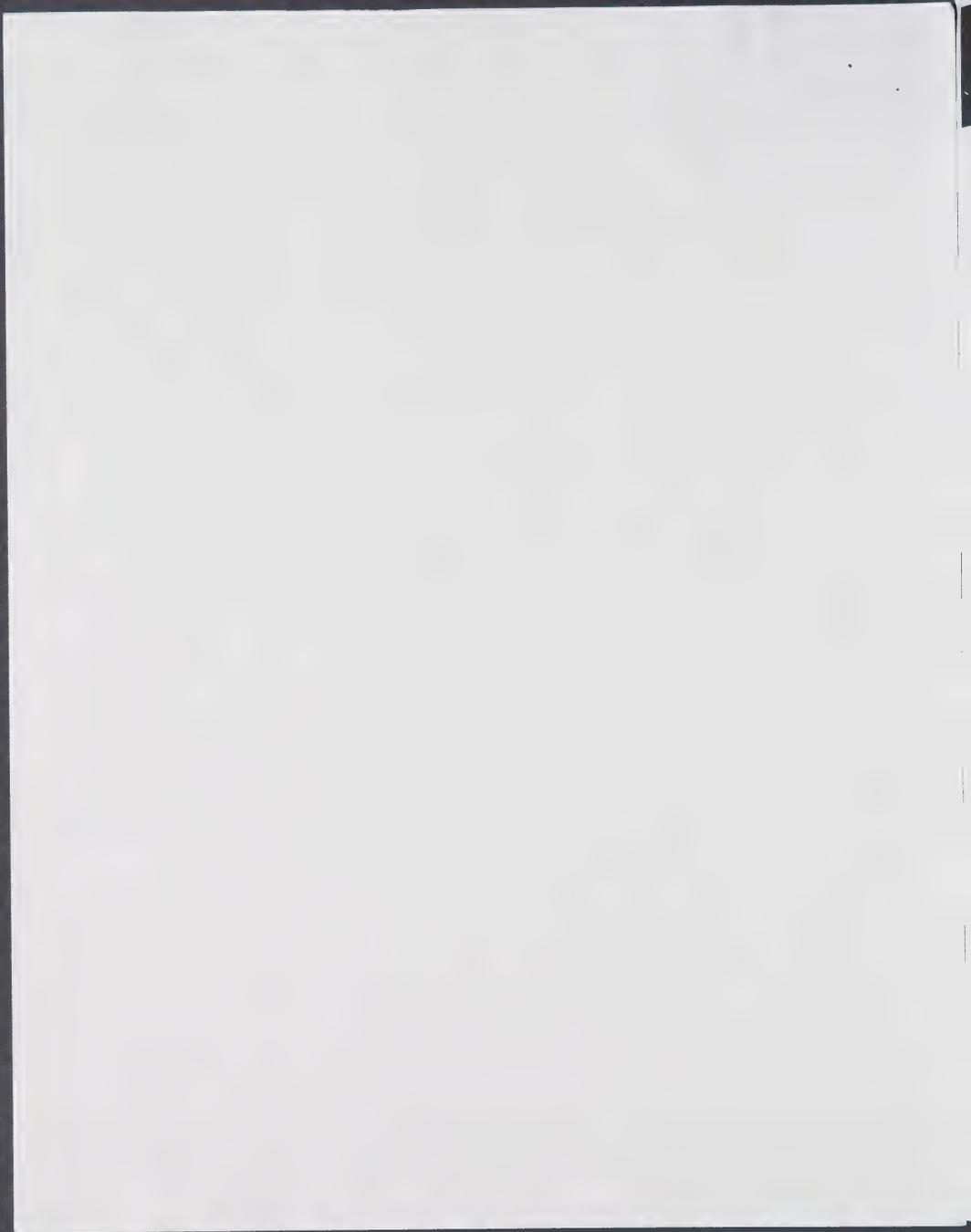


DAVID III RYCKAERT

A SEVENTEENTH-CENTURY FLEMISH PAINTER
OF PEASANT SCENES

BERNADETTE VAN HAUTE

BREPOLS



Signed and dated bottom centre: D.Rijkar... f 1648 1648

LITERATURE: Woermann, 1888, III, p. 518; Zoëge von Manteuffel, 1915, p. 65; Legrand, 1963, p. 155; *Vlaamse meesters uit de zeventiende eeuw*, Exhibition cat., Brussels, 1975, p. 124; Larsen, 1985, p. 320; Mai-Vlieghe, *Von Bruegel bis Rubens*, Exhibition cat., Cologne-Vienna, 1992-1993, cat.no. 77.2; Sutton, *The age of Rubens*, Exhibition cat., Boston-Toledo, 1993-1994, pp. 65, 101 (note 203).

PROVENANCE: Auction Brussels, P-F Tiberghien 22-5-1827, no. 253.

COPY: *The alchemist* (Cat.C11) of the Museum Boerhaave, Leiden.

In this painting the artist made a simple, but major change to the formula established in *The alchemist* (Cat.A78) of Le Havre by reversing the composition. As a result, the sidewall of the fireplace and chimney catches the light on the left, guiding it over the main figures of the alchemist and his wife to the table on the left, where it reflects on various metal containers, ceramic pots, glass bottles and retorts. As in the version of Le Havre, the alchemist's apprentice or assistant is shown stirring in a pot (or working with a mortar), but here he is moved towards the centre, forming a link between the couple. Behind him a second assistant is vaguely discernable in the far background. Behind the table displaying the alchemist's implements appears the familiar wooden partition with illegible signs written on it and a white cloth suspended over it. The door in the back wall is opened to reveal an adjoining room with a window. Minor changes in the main actors' attitudes clarify their and the artist's intentions. Still poking the fire in the hearth, the alchemist no longer holds a bellows in the other hand, but a glass phial. He looks more alert and intent on the woman's preaching. She stresses her point by referring to a passage in the Bible which is now held open towards the spectator. An important detail in the Brussels painting is the drawing of the owl fixed to the chimney. Though not as conspicuous as the live owl in *The alchemist* (Cat.A53) of Budapest, this nocturnal bird is used again as reference to the alchemist's stupidity. The benevolent depiction of the alchemist, combined with the image of an owl, reveals the artist's concern to disclose the intimate relationship between wisdom and folly in human life¹⁴⁴.

A80. The alchemist with his wife in the workshop (Pl. 80)

Leipzig, Museum der bildenden Künste, inv.no. 1.350.

Oil on panel, 42 x 62 cm.

Signed and dated bottom centre: D.Ryckaert f. 1648 1648

LITERATURE: Zoëge von Manteuffel, 1915, p. 65; Legrand, 1963, pp. 155-156; *Vlaamse meesters uit de zeventiende eeuw*, Exhibition cat., Brussels, 1975, p. 124; Larsen, 1985, p. 320; Mai-Vlieghe, *Von Bruegel bis Rubens*, Exhibition cat., Cologne-Vienna, 1992-1993, cat.no. 77.1; Sutton, *The age of Rubens*, Exhibition cat., Boston-Toledo, 1993-1994, pp. 65, 101 (note 203), 420; Museum cat., 1995, p. 163, no. 350.

PROVENANCE: Clauß bequest, 1861.

COPY: *The alchemist* (Cat.C10).

This picture is a close variation of the Brussels painting of 1648 (Cat.A79). Noteworthy is the change of model for the alchemist's wife. Her head entirely wrapped in a white head-scarf, the old woman is characterised by a round wrinkled face. The protruding cheekbones accentuate her toothless sunken mouth. The alchemist is now absorbed in his work, pouring a liquid in a crucible. His wife still holds the large folio-band, but has closed it, keeping her right hand between the pages of the text she has just read out. She has removed her spectacles, holding them in her left hand. In the background to the right of the couple, the assistant is seen walking towards the open door, carrying a kettle with jars of chemicals in his right hand. An interesting addition to the still life arranged on the floor in front of the table is the stove¹⁴⁵. A bellows lies abandoned on the floor in the centre foreground, which seems to indicate a change of accent. Combined with the closed book and the removed spectacles, it stresses the futility of the alchemist's search for gold. Zoëge von Manteuffel recognises in this painting the first stylistic changes, heralding the artist's mature manner of the 1650s. The light is now more evenly spread over the entire painting with the result that strongly highlighted single parts no longer stand out. Concomitantly the colours are no longer swallowed by darkness and also appear more evenly. Although the colours are not yet pure and clear, the use of clear blue, light green, delicate pink and bright white makes the painting work as a colour composition¹⁴⁶.

A81. The alchemist (Pl. 81)

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A82. The alchemist (Pl. 82)
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A81. The alchemist and his wife in the laboratory (Pl. 81)

Location unknown.

Oil on panel, 40,6 x 62,2 cm.

Signed and dated bottom right: D.Ryckaert 1649
1649

PROVENANCE: Auction London, Christie's 5-4-1963, no. 37.

The present picture is an exact copy of *The alchemist with his wife in the workshop* (Cat.A80) of Leipzig. Compared to the latter, it is in a bad state of conservation, explaining the relative dullness of the highlighted areas.

A82. The alchemist (Pl. 82)

Madrid, Museo del Prado, inv.no. 1730.

Oil on panel, 58 x 86 cm.

Signed and dated bottom right: D.Ryckaert Pinxit
1649
1649

LITERATURE: Legrand, 1963, p. 158; van Lennep, 1966, p. 202; Díaz Padrón, Museum cat., 1975, p. 343, no. 1.730; *Vlaamse meesters uit de zeventiende eeuw*, Exhibition cat., Brussels, 1975, cat.no. 32, fig. p. 104; *Pedro Pablo Rubens*, Exhibition cat., Madrid, 1977-1978, pp. 135-136, no. 124 (fig. p. 252); Buvelot, Hilaire and Zeder, *Tableaux flamands et hollandais*, Museum cat. Montpellier, 1998, p. 184; Balis a.o., Museum cat., 1989, p. 250, no. 91.

PROVENANCE: First mentioned in the Alcázar, Madrid, in 1666; at La Granja, in the collection of Queen Isabella Farnese, in 1746.

Contrary to the implications of the title, this picture by Ryckaert¹⁴⁷ represents an old man seated at a table reading a book in the company of a young boy. Although the hearth in the bottom left-hand corner is employed to heat up an alembic, the old man placed in the centre of the painting turns his back to it. The table in front of him is laden with books, pieces of parchment, an alembic and a ceramic pitcher with spout. Raising his left hand to his forehead in deep concentration, the scholar avidly reads one of the volumes opened in front of him. Behind the table stands a young boy, his face lit by the glow of the burning candle on the table. He looks straight at the spectator, drawing attention to the closed retort in his hands. Further back in the study on the left,

a large globe is included, perhaps indicating that the so-called alchemist is rather an astrologist. This assumption is strengthened by the fact that he is working at night. Apart from the candle on the table, a second one is attached to the wall high up above the hearth. The back door on the extreme right is opened to reveal a moonlit sky. Typical of Ryckaert, the fireplace on the left is counterbalanced in the bottom right-hand corner by a still-life arrangement, consisting of a bench, a draped cloth, a ceramic pitcher and a glass bottle. Nothing in the picture seems to provide an explicit comment on the scholar's search for wisdom.

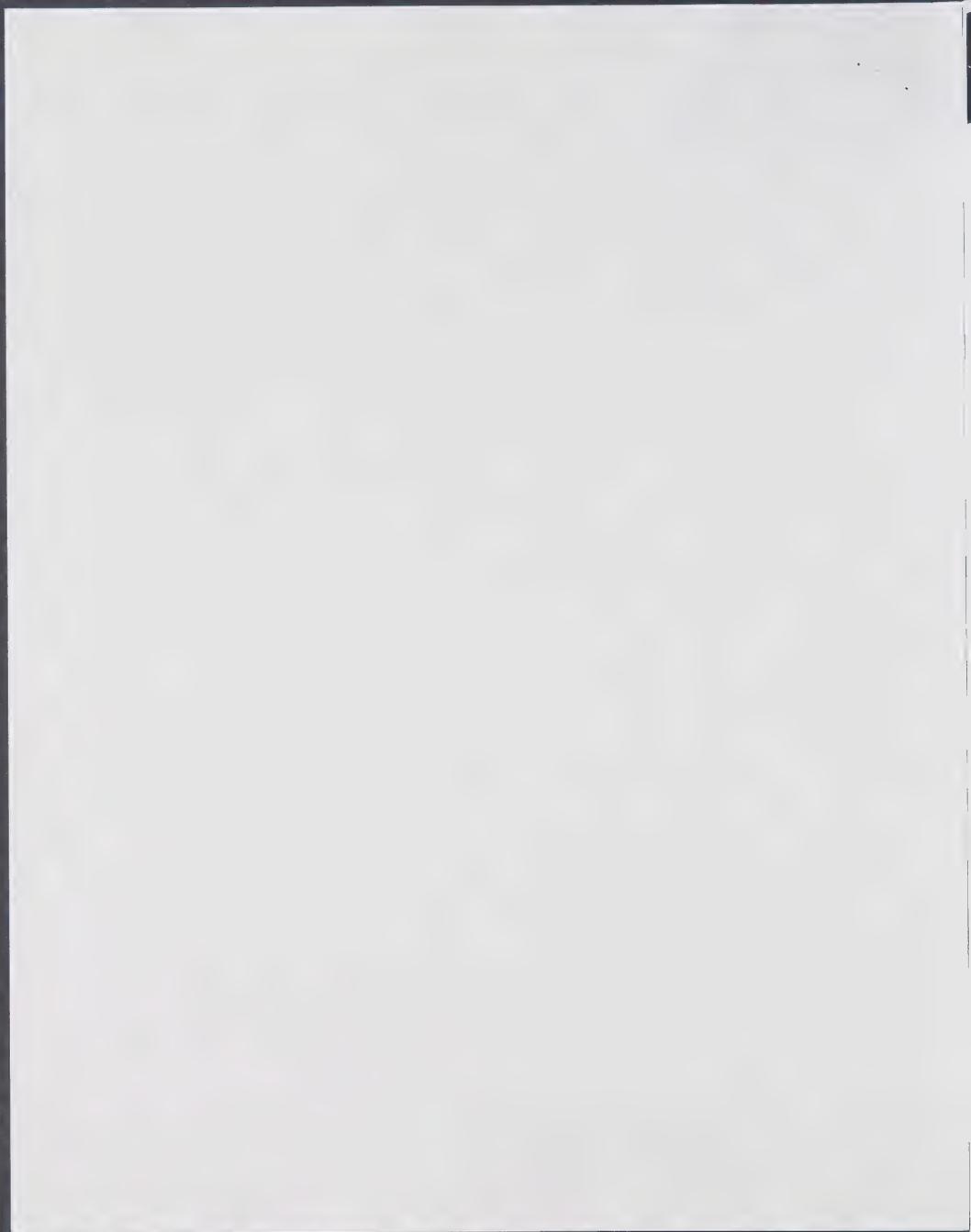
A83. Scholar with homunculus in glass phial (Pl. 83)

Mannheim, Reiß-Museum der Stadt Mannheim, inv. no. Staat 266 (Property of the Land Baden-Württemberg, loan of the Staatliche Kunsthalle Karlsruhe).

Oil on panel, 59,1 x 78,8 cm.
C.1649

PROVENANCE: Mannheim, Schloss, Großherzogliche Gemäldegalerie.

Placed in a dark interior lit by only one candle, a scholar is shown seated at a table, accompanied by an old woman standing behind him. The draped table on the left displays the ceramic pitcher with spout and the globe already encountered in *The alchemist* (Cat.A82) of Madrid. A shift of emphasis is, however, provided by the vast array of Vanitas objects: a human skull, an ink-pot with feather, rolls of yellowed parchment and an accumulation of books of all sizes. In this way the scholar is shown to meditate on human destiny, on death, on human knowledge and on the vanity thereof¹⁴⁸. Moreover, the bearded scientist who wears a cap and a fur-trimmed coat, raises a glass bottle with his left hand for closer examination. The expression of shock and disbelief on his face betrays the horror of his discovery: the bottle contains a *homunculus* or, according to Legrand¹⁴⁹, the devil. This clearly identifies the scholar as a practitioner of magic working at night. The drawing of demonic creatures fastened to the back wall adds to the atmosphere of doom. The scholar's wife with the white cap raises her clasped hands in a gesture of dismay, almost as if in prayer to ward off the consequences of her husband's discovery. Vaguely discernable in the bottom right-hand corner, the detail of a child blowing a pig's bladder underlines the futility of the scholar's activities.



The use of candlelight in the dark interior and the resemblance to *The alchemist* (Cat.A82) of Madrid place the execution of this work in the year 1649.

A84. The alchemist (Pl. 84)

Vienna, Kunsthistorisches Museum, inv.no. 1694.
Oil on panel.
C.1649

LITERATURE: Berger 1883, II, pp. 128-129, no. 253; Engerth, Museum cat., 1884, II, p. 418, no. 1207; Filipczak, 1969-1972, pp. 199-201.

PROVENANCE: Collection of Archduke Leopold Wilhelm; acquired for the imperial collections, Vienna, in 1659.

This painting¹⁵⁰ was listed in the 1659 inventory of the collection of the Archduke Leopold Wilhelm as: "Ein Nachtstuckh von Öhlfarb auf Holz eines alten Chymici, siczet bei einer Tafel, warauff ein Liecht unndt viell andere Sachen ligen, in beeden Händten ein offenes Buech, in welchem der Todt abgeriessen. In einer schwartzen Ramen, hoch 3 Spann 8 Finger unndt 4 Spann 8 Finger braith. Von Daniel Reychaerdt¹⁵¹ Original."¹⁵² It represents a bald bearded man seated at a table in the centre of a dark room. Working alone in his study at night, he is reading a book. *The alchemist* of Vienna resembles *The alchemist* (Cat.A82) of Madrid in the setting. On the right the back door is opened to reveal a moonlit sky. The hearth with alembic is now moved to the bottom right-hand corner, flanked by a thin stack of firewood. The interior is lit by a candle placed on the scholar's desk; a second candlestick is fitted to the wall on the extreme right. The globe gains in prominence, as it is placed on the floor in the immediate foreground. Next to it the artist has included a ceramic jug, resembling the one lying on the scholar's desk in *Scholar with homunculus in glass phial* (Cat.A83). As in the latter picture, the desk is cluttered with objects, identifiable as Vanitas symbols: a human skull, an ink-pot with feather, books and pieces of paper. The addition of an hour-glass further enhances the allegorical nature of the painting. The marble statuette of a classical nude may be interpreted as a model for the study of human anatomy, seeing that the scholar is studying an illustration of the human skeleton in a book. This skeleton can in turn be identified as a personification of death, particularly since it holds an extinguished candle as its attribute. The Vanitas objects arranged on the scholar's desk underscore the

perception that all human knowledge is vain. Like the *Scholar with homunculus in glass phial* (Cat.A83), *The alchemist* was probably painted in 1649. This proposition finds support in the fact that the painting of *Plundering* (Cat.A91), one of the other works bought by the Archduke, is dated 1649.

A85. Vanitas (Pl. 85)

Location unknown.
Oil on panel, 37,5 x 46,5 cm.
C.1649

LITERATURE: De Mirimonde, 1968, pp. 202-205, fig. 34; Leppert, 1977, II, p. 124, no. 557.

PROVENANCE: Auction Brussels, Fiévez 20-6-1928, no. 29 (as Carel Fabritius); auction Genève, Galerie Moos 7-10-1933, no. 99 (as Gerard Dou).

Situated in a dark room, a bearded old man is standing behind a table which carries one candle as the only source of light. Holding the candlestick with his right hand, the old man brings his clay pipe closer to the burning candle to light it. To the right of the table sits a young woman playing a lute. The man is identifiable as a scholar on account of the objects displayed on the table or desk. As in *The alchemist* (Cat.A84) of Vienna, they include books, pieces of paper, an hour-glass and a statuette. New elements are some pipes and a large glass bowl containing a liquid. Moreover, wings are attached to the hour-glass pointing to the swift passing of time. The statuette which is caught in the glow of the candlelight, is identifiable as a representation of Mercury, the god of all trades. A shelf against the back wall supports books, papers and a glass bottle, while two prints decorate the walls of the room. In this instance, Ryckaert stresses the vanity of the scholar's learning by making him light a pipe at the burning candle. The combination of a scholar with a young woman playing music is new and rather strange. According to de Mirimonde¹⁵³, the woman's large décolletage hints at carnal pleasures. Due to the combination with music (love) and Mercury (money), the scene enters the sphere of venal love. The artist thus not only satirises the scholar's striving for knowledge, but also mocks the old man's futile attempts at venal love. In the words of De Mirimonde, the old fool, close to his end, squanders the remainder of his life between the pleasures of senile love and tobacco - which vanish like smoke¹⁵⁴. This picture of *Vanitas*, which was first attributed to Gerard Dou and later to Carel Fabritius, was rightly

recognise
Ryckaert
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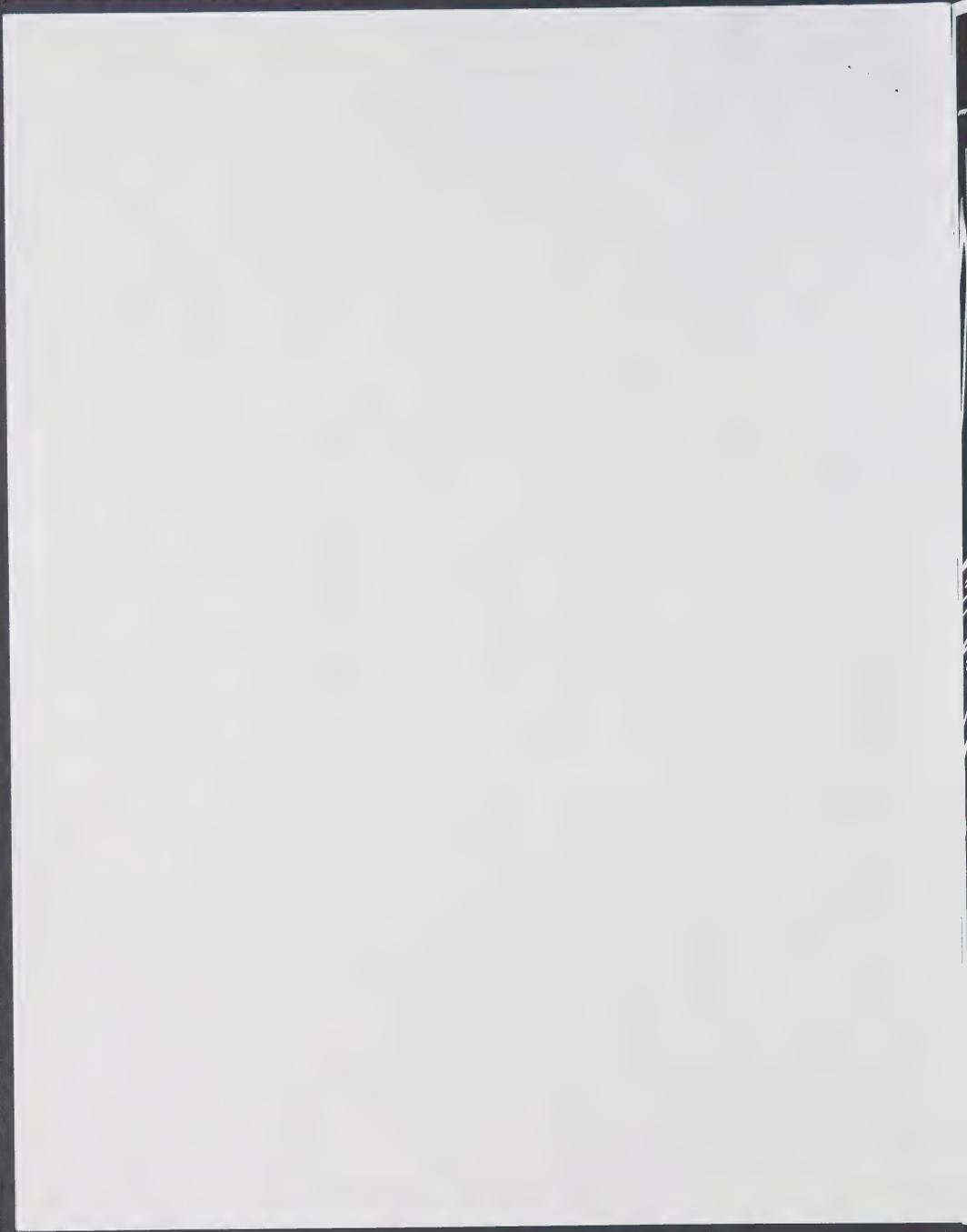
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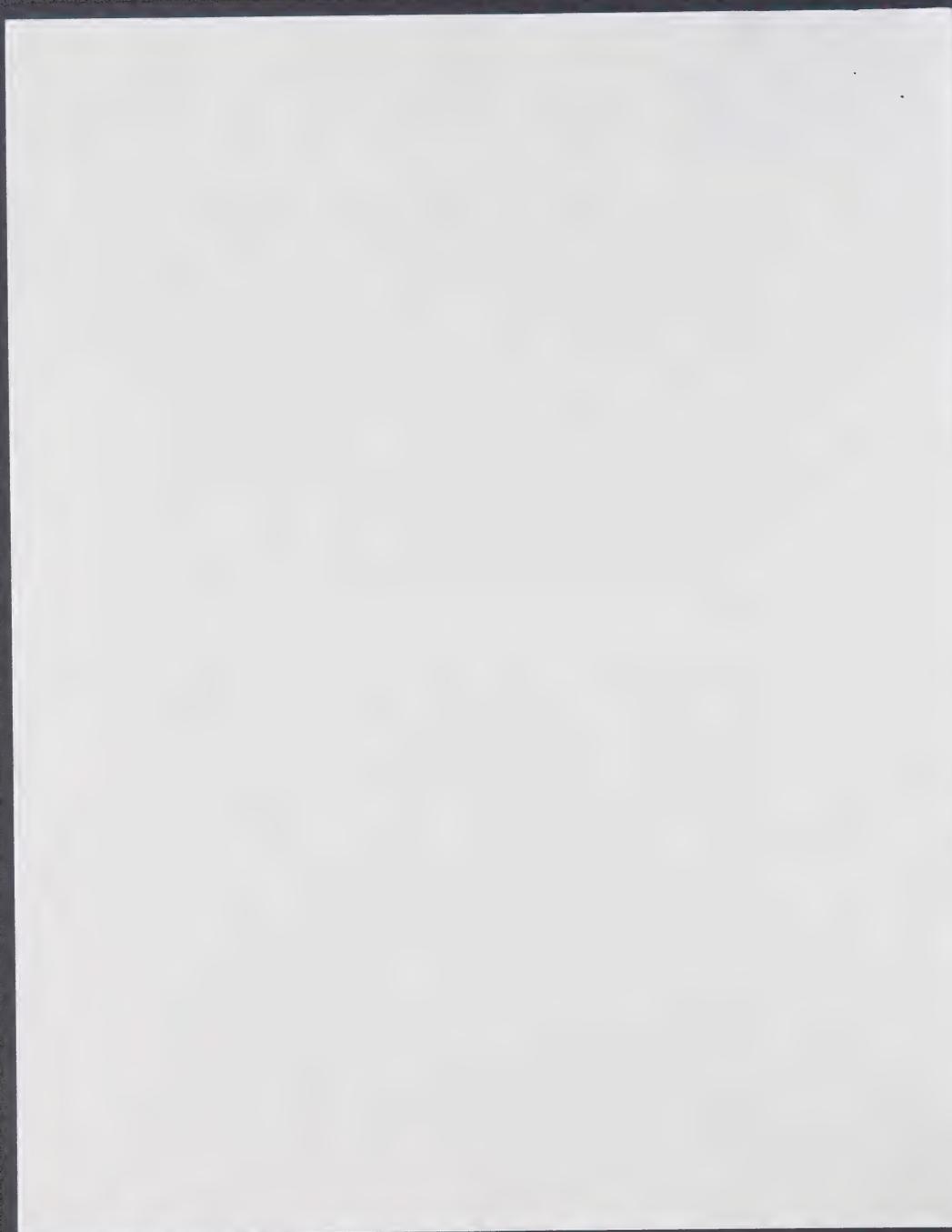




82. D. Ryckaert, The alchemist. (Cat.A82). Madrid, Museo del Prado

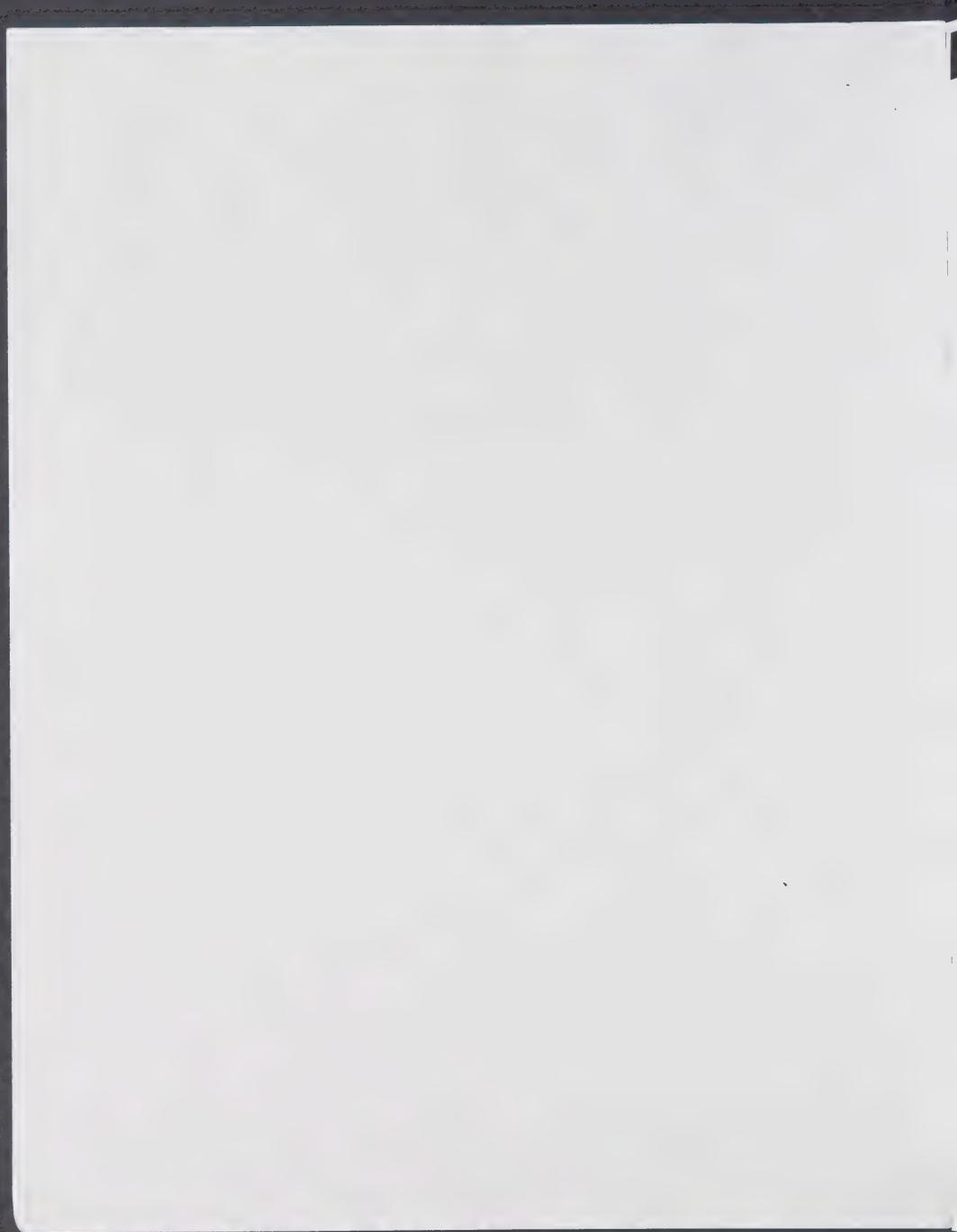


83. D. Ryckaert, Scholar with homunculus in glass phial (Cat.A83). Mannheim, Reiß-Museum der Stadt Mannheim



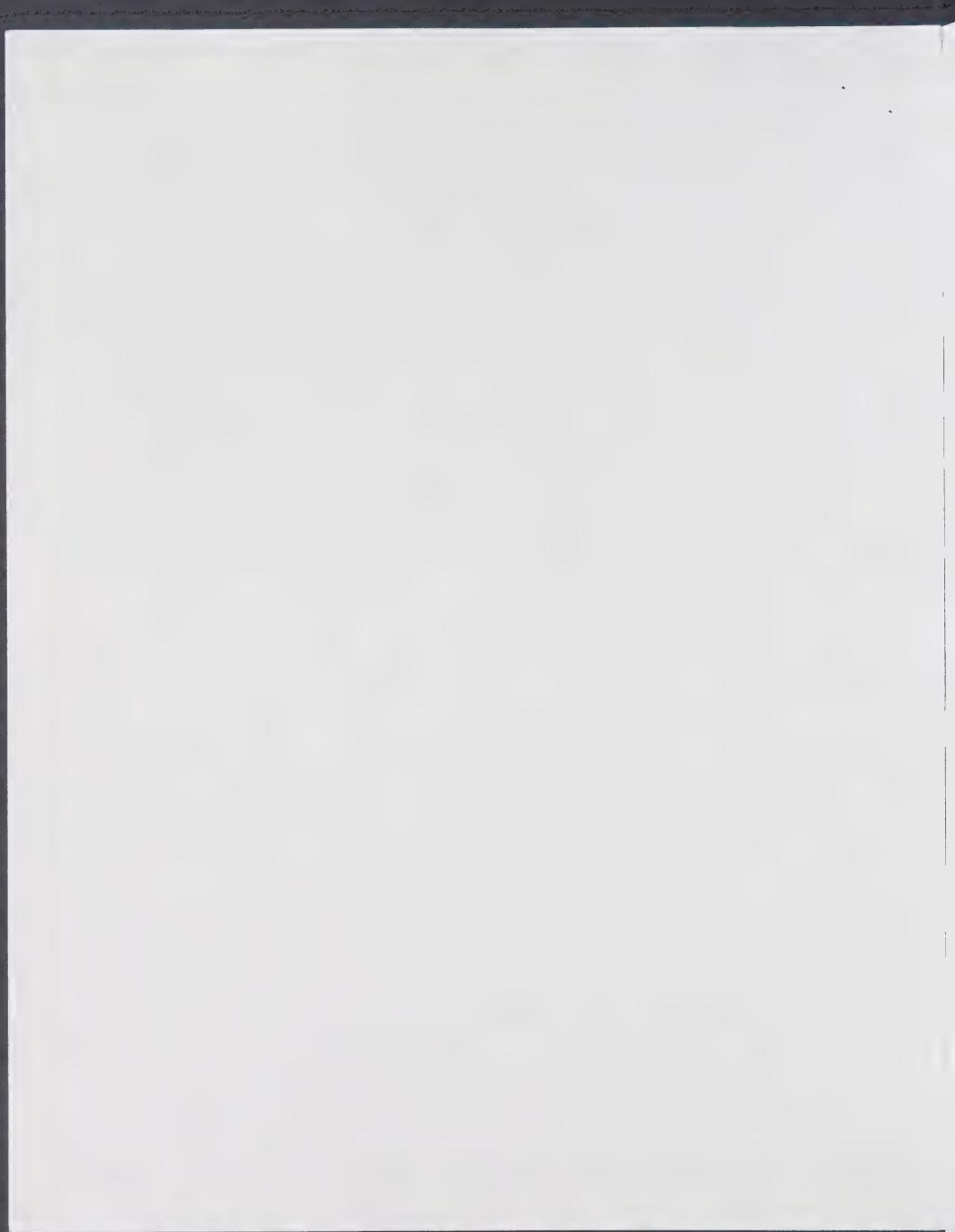


84. D. Ryckaert, *The alchemist* (Cat.A84). Vienna, Kunsthistorisches Museum





140. D. Ryckaert, *The alchemist* (Cat.A140). Milan, Castello Sforzesco



Agnes Etherington Art Centre

Dr. David de Witt,
Bader Curator of European Art

4 September 2003

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, WI 53202
United States

Dear Alfred,

Please find enclosed the slide you requested, of Rembrandt's print known as *The Presentation in the Dark Manner*. Also, I have included photocopies of pages from Bernadette van Haute's 1999 monograph on David Rijckaert III, with entries on Rijckaert's various Alchemists, and illustrations. It is unfortunate that she missed your picture. I am sending the Rubenianum a copy of the 1996 exhibition catalogue *Wisdom, Knowledge & Magic*, as it would be helpful to avoid situations like this from recurring.

With all best wishes,



David de Witt



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