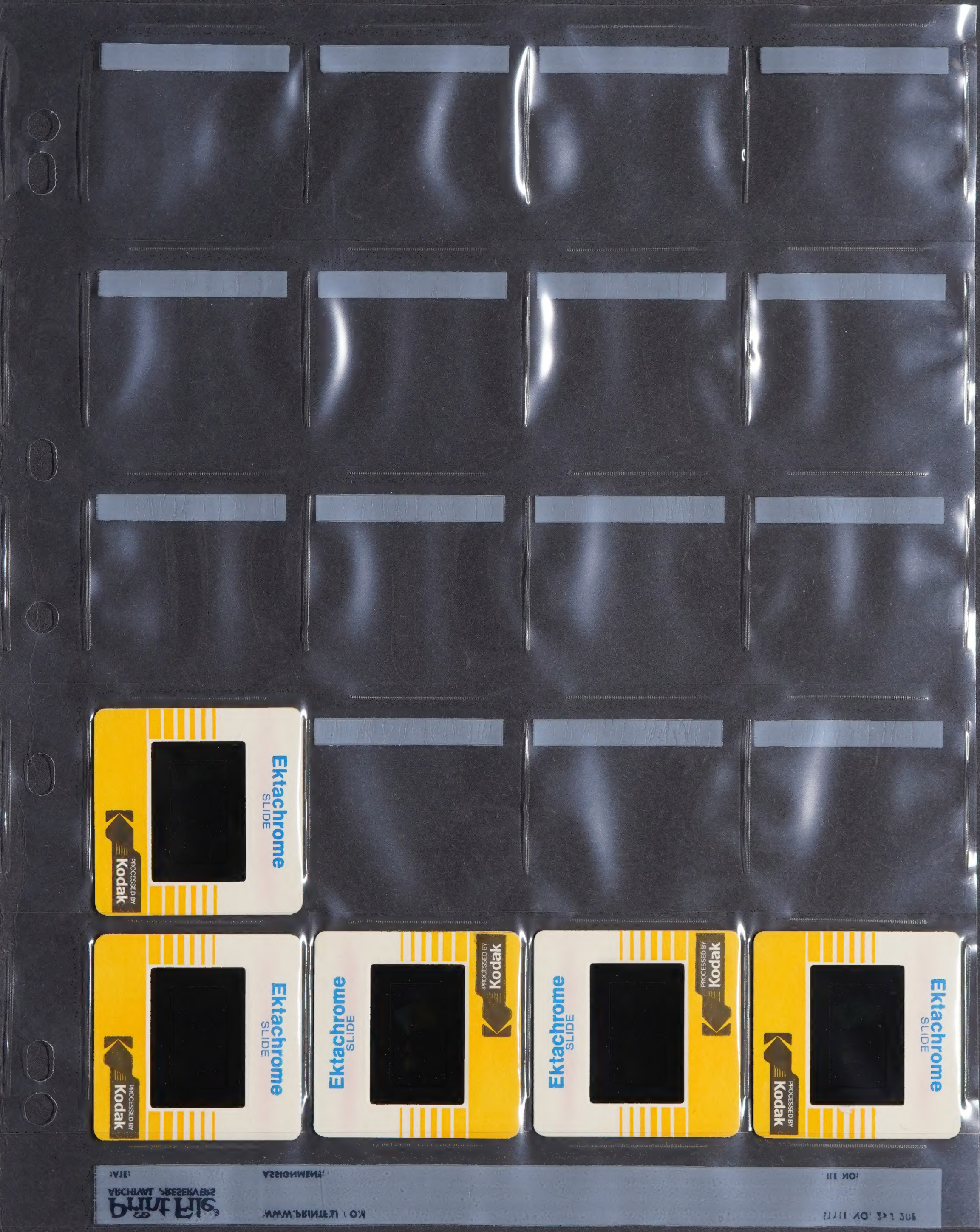
Alfred Bader

Alfred Bader Fine Arts-Painting File

Saint-Vaart


Ektachrome
SLIDE
PROCESSED BY
Kodak

D DUTCH

FEB 86F1

Orig. State, detail

D DUTCH

FEB 86F1

Half-cleaned

D DUTCH

FEB 86F1

Half cleaned, detail

D DUTCH
Little Girl

MAY 86F1

Finished

D DUTCH
Little Girl

MAY 86F1

Finished, detail

Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
Rt. 1, Lone Rock, Wisconsin 53556
608 583·2431

Feb. 25, 1986

Dear Alfred,

Here are the slides of the portrait of a little girl. You can see the pentiment in the lower left of the "clean state" slide. The pentiment is lighter than it appears on the slide.

Jane

THE ART INSTITUTE OF CHICAGO

Chicago, Illinois 60603

ARTIST Dutch, 17th century

TITLE Portrait of a Young Girl

MEDIUM oil on panel

DATE 1633-35 SIZE 23 1/16"H x 19 5/8"W (58.6 x 49.8 cm.)

COLLECTION Wilson L. Mead Fund

1934.386

The following words must be used in connection with the publication of this photograph:

COURTESY OF
THE ART INSTITUTE OF CHICAGO

10M LIBCO

8, KING STREET,
ST. JAMES'S, LONDON, SW1Y 6QT
TELEPHONE: 01-839 9060

5th February 1986

Dear Alfred,

Forgive my previous formality, but I guess traditions die hard.

I have had a further word with our shipping department, who have now agreed to apply for an export licence for the charming portrait purchased here in December.

I hope you are both well and look forward to seeing you on your next visit.

My Best Wishes,

John

John Hancock

Mr Alfred Bader,
Alfred Bader Corporation,
2961. North Shepard Avenue,
Milwaukee,
Wisconsin 53211

Unknown Artist, circle of Aelbert Cuyp (1620 - 1691), *Portrait of a Young Girl*, before 1640, oil on panel, 36.9 x 28.2 cm

Cuyp.

47%

4-color Seperation

[88]

88

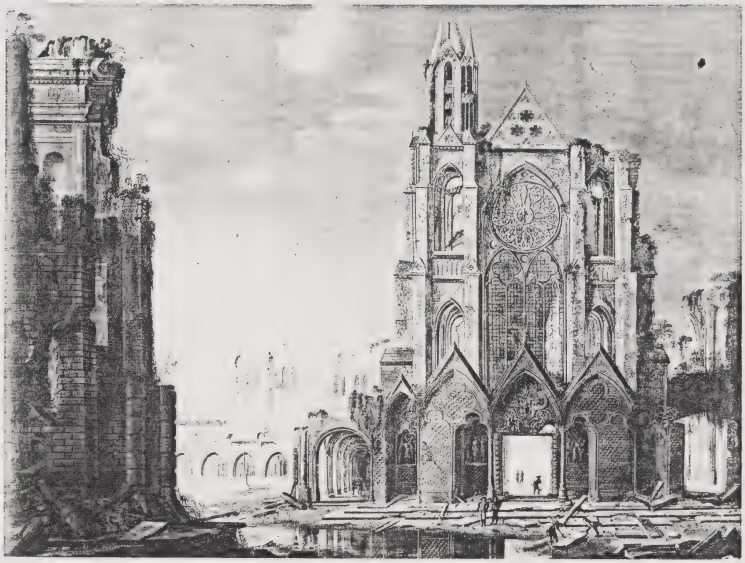
Circle of Dirck Dircksz. van Santvoort

Portrait of a girl, bust length

on panel
14½ × 11⅛in. (36.9 × 28.2cm.)

£4,000-6,000

CHRISTIE'S
LONDON



OLD MASTER PICTURES

Tuesday 17 December 1985
at 10.30 a.m.

MUSEUM OF ART RHODE ISLAND SCHOOL OF DESIGN PROVIDENCE, RHODE ISLAND 02903 401·331·3511

April 15, 1986

Dr. Alfred Bader, Chairman
Aldrich Chemical Company, Inc.
P. O. Box 353
Milwaukee, Wisconsin 53201

Dear Alfred:

My many thanks for your letter. Margaret and I would be delighted to have both of you stay with us. Our guest room has twin beds.

It would be great to have the reception for the American Chemical Society here on October 23, and your lecture to the group. They have not been in touch with us. "Chemistry in Art" sounds great; I hope you show plenty of alchemists by Bega, Wyck, Steen, and so forth!

That day is rather a busy one for us - there will be another lecture then, by Philip Pearlstein - so your colleagues will have a sense of this remarkable institution. Our big show then will be of early American furniture.

Your two paintings are fascinating. I can't put names to them yet, but I'll keep thinking. The dancing fisherman is stunning, and I'm sure it's 17th century Dutch.

Best regards,

Franklin W. Robinson
Director

FWR:ca

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

6. IV. 86.

Mein lieber Werner

Herzlichen Dank für Deine Postkarte über den pog. P. de Hooch – schade, dass er nicht Hoogstraten ist – ich würde gern einen echten H. für meine Universität, Duccio u. Vermeer.

Die W. TREVES (William Treves) sind reiche Sammler in der Nähe Milwaukees. Ich hab schon eines ihrer Bilder (Esther, die Kelter) abgebildet. Sie haben mir jetzt das beiliegende Ektachrom und schwarzweiss Photo ihres Bildes (Öl/Leinwand, 24½ x 24½ inches) gegeben. Früher war es größer – es wurde bei Parke-Bernet am 15 Mai 1947, No. 235 als von Noorde verkauft – Fenox liefert bei. Es ist ein nettes Bild – von Noorde oder Ovens? (Nicht signiert).

Beiliegend Photo einer Skizze eines Mannes mit Kappe, auf Holz, sicherlich 17. J.;

aber ob Rembrandtschule, weiss ich nicht.
Es erinnert mich etwas an Eeckhout's Pinsel-
einer alten Frau, in Mannheim, Nemowski 528.

Viel besser gefällt mir das Kleine
Mädchen auf Holz, doch sicher um 1640. In
der Christie's London Auktion* im Mezzanine hieß
es 'Circle of Rembrandt'. Im Stillen hoffe
ich, dass es ein Rembrandtschüler ist. Das ist
ein Bild, das ich mir behalten möchte. Falls
Sie zu großer Eitachrom braucht, werde ich
gerne eines anfertigen lassen. Die zwei dunklen
Streifen links und rechts am Schwarzweiß-
photo sind nur Schatten vom Rahmen.

Selten kaufe ich flämisch-italienische
Blumenbilder, aber das kleine Bild auf
Marmor (!) hat mir so gut gefallen - und ich
hoffe, dass Sie mich nicht auslachen wird. Ist
das ein Rubensschüler in Italien?

Herzliche Grüße von Haus zu Haus.

Ihren

Alfred

* Lot 88, N° 88

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

2.4.1986

Lieber Alfred,

entschuldige bitte, dass ich diesmal so lange auf Antwort warten lasse. Doch es galt mit dem Manuskript zu Band III etwas langsam voran, um so lasse ich die Korrespondenz liegen, um mit dem Prinzendatum weiter zu kommen. Jetzt habe ich die Einleitung zu Lieuens Fortis und sende dir eine Briefpause.

Ich habe dir inzwischen für 3 weitere Briefe mit interessanten Einlagen zu danken.

Zum Brief vom 25.März:

Vielen Dank für die Kopien des Selbstbildnis, bisher mit der Zuschreibung an Carel van der Kluyn. Ich sagte dir schon neulich am Telefon, dass mir spontan der Gedanke an Gheller gekommen ist. Das Bild erinnert in Kolorit und in der Mitte an den späten Kol, während es zur Flucht Rembrandt mitsch im Stil der Dreißiger Jahre geht. Ich muss den Problem noch nachdenken.

Das Bild mit den Gelehrten in Studio - Keine Stiftung an Lucen's - stammt von Bischofwerder bringe das Gemälde in der Einleitung zu Ehren.

Auf Euren Besuch zwischen den 21.und 27.Juni freue ich mich. Am besten wäre Dienstag, der 24., denn am 21.und 22.bereite ich Vorlesung und Seminar vor, die am 23.stattfinden. Das heisst, am Donnerstag bin ich bereits.

Zum Brief vom 6.April:

Das Bild bei Herrn Greul stammt von Jan van Goerdt. Ich finde es sehr und bringe es gern bei den Beiträgen.

Zum "Porträts mit Kappe" kann ich leider nichts abschreiben, nicht einmal richtiges Hinschauen. Ich hatte nach den Fotos zu einer Gesamtrevision gerufen.

Dagegen ist das Porträt aus kleinem Buch ja sehr interessant. Vielleicht nehmen wir es mit. Ich habe mir die Zeichnung noch einmal angesehen.

Den Baby-Salvator-Rundi in Kopenhagen kann ich, leider nicht mehr unter zu bestimmen, vielleicht gibt es Verwandte, die man heranziehen müssen.

Herzliche Grüsse von Dank zu Dank

Dein Werner

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

6. IV. 86.

Mein lieber Werner.

Herzlichen Dank für Deine Postkarte über den pag. P. de Hooch - schade, dass es nicht Hoogstraten ist - ich würde gerne einen echten H. für meine Universität, Zusammen ist. Verkäufe

Die W. TREULS (William Treuls) sind reiche Sammler in der Nähe Milwaukees. Ich hatte schon einen ihrer Bilder (Fischer, der Felder) abgebildet. Sie haben mir jetzt das beiliegende Ektachrom und schwarzweiss Photo ihres Bildes (Öl/Leinwand, 24 1/2 x 24 1/2 inches) gegeben. Früher war es größer - es wurde bei Parke-Bernet am 15 Mai 1947, No. 205 als von Noordt verzeichnet - Fonx liest hier. Es ist ein nettes Bild - von Noordt oder Ovens? (Nicht signiert).

Beiliegend Photo einer Skizze eines Mannes mit Kappe, auf Holz, Lichtseite 17. Jh.

aber ob Rembrandtschule, weiss ich nicht.
Es erinnert mich etwas an Eeckhoudt's Skizze
einer alten Frau, in Mannheim, Numerierung 578.

Mir besser gefällt mir das Kleine
Mädchen auf Holz, doch sicher um 1640. In
der Christie's London Auktion* im Museum hieß es
'Circle of Rembrandt'. Im Stillen hoffe
ich, dass es ein Rembrandtschüler ist. Das ist
ein Bild, das ich mir behalten möchte. Falls
Du ein grosses Ektachrom brauchst, werde ich
gerne eines aufnehmen lassen. Die zwei dunklen
Streifen links und rechts am Schwarzweiss-
photo sind nur Schatten vom Rahmen.

Selten kaufe ich flämisch-italienische
Blumenbilder, aber das kleine Bild auf
Marmor (!) hat mir so gut gefallen – und ich
hoffe, dass Du mich nicht auslachen wirst. Ist
das ein Rubensschüler in Italien?

Herzliche Grüsse von Haus zu Haus.

Dein

Alf.

* Nr. 88 S. 20

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

24.4.1986

Lieber Alfred,

entschuldige bitte,dass ich diesmal so lange auf Antwort warten lasse.Doch es geht mit dem Manuskript zu Band III etwas langsam voran,und so lasse ich die Korrespondenz liegen,um mit dem Dringendsten weiter zu kommen.Jetzt habe ich die Einleitung zu Lievens fertig und gönne mir eine Briefpause.

Ich habe Dir inzwischen für z w e i Briefe mit interessanten Einlagen zu danken.

Zum Brief vom 25.März:

Vielen Dank für das Ektachrom des Gelehrten,bisher mit der Zuschreibung an Carel van der Pluym.Ich sagte Dir schon neulich am Telefon,dass mir kürzlich der Gedanke an Kneller gekommen ist.Das Bild erinnert im Kolorit und in der Glätte an den späten Bol,während C.van der Pluym rembrandtesk im Stil der fünfziger Jahre malt.Man muss dem Problem noch nachgehen.

Das Bild mit dem Gelehrten im Studio - Deine Stiftung an Queen's - stammt von Bisschop;ich bringe das Gemälde in der Einleitung zu Maes.

Auf Euren Besuch zwischen dem 21.und dem 24.Juni freue ich mich.Am besten würde Dienstag,der 24.passen.Am 21.und 22.bereite ich Vorlesung und Seminar vor,die am 23.stattfinden.Das heisst,am Montag bin ich besetzt.

Zum Brief vom 6.April:

Das Bild bei Herrn Treul stammt von Jan van Noordt.Ich finde es apart und bringe es gern bei den Nachträgen.

Dem "Bartgreis mit Kappe" kann ich leider nichts abgewinnen;ein richtiger Kinderschreck.Ich hätte nach dem Foto an eine Rembrandt-Imitation gedacht.

Dagegen ist das Porträt des kleinen Mädchens sehr hübsch . Vielleicht Rembrandt-Schule.Ich hebe mir die Nuss noch zum Knacken auf.

Der Baby-Salvator-mundi in Blumen gefällt mir,doch um den Autor zu bestimmen,müssenGenies wie Haverkamp Begemann heran.

Herzliche Grüsse von Haus zu Haus Dein Werner

E. HAVERKAMP-BEGEMANN
INSTITUTE OF FINE ARTS - NYU
1 EAST 78TH STREET
NEW YORK, NY 10021 - 212-772-5838

5. viii. 89

Dear Alfred,

What a good idea to reproduce my most-favored painting* on your next cover. I love that face.

*in your collection, and one of my most-favored anywhere

Jan Baptist Weenix may very well have painted her. Only few portraits by him are known, and these share a certain unconventionality with the portrait of the girl. Cramer (The Hague, his catalogue XIV, 1968, no. 58, ill) had an excellent portrait of a man (called Spinoza), whose features are represented with an equal unbiased, fresh eye. Its technique makes him look more sculptural than your girl. A Portrait of a Woman in the Museum in Berlin has a pendant that was in the trade; Johnny van Haeften had that portrait of a Man. The painting of the white

collars and the light in the faces is similar to yours. The greatest similarity I see with a genre painting rather than a portrait, not surprisingly perhaps since your portrait is so informal. I am thinking of the Mother and Child with a Cat dated 1647 and signed. We showed it in the National Academy of Design Exhibition of Dutch and Flemish Paintings from NY collections (no. 58). The modulation of the face of the mother in that painting and of your little girl are very similar. I would not be surprised at all if Jan Baptist (or Giovanni Battista, as he liked to call himself) painted it. I may have mentioned him, but Rudolf E.O. Ekkart (the assistent director of the RKD) deserves the credit for suggesting him as the author. —

I would love to have a copy of this beautiful color photograph!

Best wishes, Robert

Dr. Alfred Bader
Chairman

August 2, 1989

Prof. E. Haverkamp-Begemann
1060 Park Avenue
New York, New York 10028

Dear Egbert:

We plan to use a reproduction of the sweet girl, enclosed, on our next catalog cover.

That very nice, shy art historian, who is now the assistant director of the RKD, told us in May that we should consider J. B. Weenix as its possible author. I have a vague recollection that at one time you also mentioned Weenix.

Do you think that this is a real possibility?

Fond regards.

As always,

Alfred Bader

AB:mmh

Enclosure

SIGMA-ALDRICH

P.O. Box 355 Milwaukee Wisconsin 53201 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843

Portrait of – Ma

E. Van Vorne

Carmen Ma Reyes Cat XIV

1968, pp 52 no 58, ill

Man Adam Rykoninis (Rikoninis
Rokoninge)

Family Portrait Engraved
(Draft)

Ill?

Woman Berlin
Mass: Johann Matthias
Gadich 1588

Mother w Child
Pelzsch #258
1567

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600

August 25, 1989

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

Dear Dr. Bader,

Thank you for your letter and for the photograph and slide of your painting. I think it's lovely, and I'm sure Martha will also be very interested in the connection you propose between your Dutch girl and ours.

Enclosed are a black and white photo and a color slide of our painting. The photography was done just this month.

It was a real pleasure to meet you, your wife, and Dr. Manuth this week. Please don't hesitate to write or phone if there's anything else I can do for you.

Sincerely,

Mary Kuzniar

Mary Kuzniar
Research Assistant
Department of European Painting

:mk

JUL 1 6 1990

July 9, 1990

Aldrich Chemical Company
P.O. Box 355
Milwaukee, WI 53201

Re: 1990 - 1911 Cover Portrait

To Whom it May Concern:

While at work (For Sacramento County Purchasing Division of the General Services Department) I spied the cover of your 1990-91 Catalog Handbook in one of the buyer's offices and was struck by the likeness of your catalog to our niece. I have enclosed $2.00 per the instructions on page F2 of your catalog. Would you please mail a reproduction to the address below?

For your collector-chemist (and just for fun) I have enclosed a portrait of our niece so that you could see a modern version of your cover.

Thank you for your assistance.

Sincerely,

Elizabeth A. Guzzetta

Elizabeth A. Guzzetta
10111 Malaga Way
Rancho Cordova, CA 95670
(916) 366-4521 (day phone)

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

February 17, 2000

Mr. Cyril F. Gleeson
19 Norfolk Way
Bishop's Stortford
Herts. CM23 3PN
ENGLAND

Dear Mr. Gleeson,

You will have realized how intrigued I was by your question whether our portrait is of a boy or a girl. Hence, I asked the ablest expert on Dutch 17th century portraits whom I know and her reply, copy enclosed, is clear. Dr. de Winkel has written many articles on Dutch costumes and is the costume expert for the Rembrandt Research Project.

By all means share this information with the Children's museum which gave you the wrong information.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

Drs. Alfred and Isabel Bader

Amsterdam, 17 February 2000

Dear Drs. Bader,

I am very sorry I was not able to answer your very interesting question right away. Firstly because the photocopy was very dark and I asked Volker to send me a colour reproduction and secondly because my computer was in repair for the last two weeks. But now it is back again and the photo from Queen's has arrived. From 4 March to 4 April I am visiting Kingston and Volker and I were wondering whether it is possible to visit you in March.

The child in your painting is wearing a two-layered collar. It consists of a flat collar or *bef* (not 'epaulettes') with stitched down *pinches* or pleats. Over this a so-called *neerstoek* or 'partlet' is worn. This two-layered combination of collars is typical for women in the 17th century. For instance you can compare the chapter in the Rembrandt Corpus vol. II (the chapter on lace), where it is explained that Rembrandt had to use a different technique on rendering the lace of ladies' collars, because, while men always wore a single layered collar, in the 1630s women wore a combination of two collars.

I encountered a similar problem with the familyportrait, which is acquired by the museum in Delft (see the article by Frauke Laarman in the latest issue of *Oud Holland*). The museum asked me whether the smallest child is a boy or a girl. However, because the child's collar was two-layered and identical to that of her mother and sisters I thought that it must be a girl. When I was working at the Rijksmuseum, there were two swaddled baby dolls from the 17th-century doll's houses. According to the 17th-century inventory one of the twins was a boy and one a girl. The only differences between these 'bundles' were their collars! The boy was wearing a men's cravat, while the baby girl was wearing a woman's kerchief.

I am therefore convinced that your lovely painting must be the portrait of a little girl. Other arguments in favour are the hairstyle, which is combed back and gathered in a chignon at the back of the head. Boys did not wear their hair in a bun and for the largest part of the century wore their hair in a fringe and hanging loose on their shoulders. As for caps, there were different caps for boys and girls. Boys for instance wore a feathered baret (encountered in many children's portrait by Nicolaes Maes). Only when they were very small (until they were c. 4 years old) children of both sexes wore a so-called 'biggin' or *beggintje*, a tightfitting cap, tied under the chin. Older children did not were these caps any more. In fact, your little girl is dressed very much as an adult woman would.

I hope to have answered all your questions. It has been a very interesting problem. Did you know that this autumn there will be an exhibition of children's portraits in the Frans Hals Museum in Haarlem?

I hope I see you both soon (and in good health),
Yours most sincerely,

Marieke de Winkel

HAARLEMMER HOUTTUINEN 141 • 1013 GM AMSTERDAM
TEL.: 31-20-6272592 • FAX: 31-20-6841739
E-MAIL: MDW1@WORLDONLINE.NL

ET

Fax From

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

Fax: (414) 962-8322

February 4, 2000

TO: Dr. Marieke De Winkel PAGE 1 of _7_

FAX: 011 31 20 884 1739

Dear Dr. De Winkel,

I still remember with great pleasure meeting you during dinner in Amsterdam last November.

Of course I know from your work that you are truly an expert on costumes and might be just the right person to answer a serious question about a portrait of a child which I own.

A few days ago I received a letter from an elderly gentleman in England and I have attached a copy of his letter along with my reply as well as a Xerox of the painting.

You probably know the painting and Volker has a good reproduction at Queen's.

Is that child a girl or a boy?

With many thanks for your help I remain

Yours sincerely,

Alfred Bader

Alfred Bader
AB/az
Att.

16th.Jan. 2000

C.F.Gleeson
19 Norfolk Way
Bishop's Stortford
Herts. CM23 3PN

Dear Dr. Bader,
On 30 November last, about the time you were giving your talk, "Credit where credit is due……" I was showing my latest oil painting to an elderly lady neighbour who is a bit of a classicist. It was a copy of the reproduction from the Aldrich catalogue of 1990, I think, 'Portrait of a Girl. Dutch. ca.1640.' I explained how I obtained the reproduction when I was working at LBL Berkeley CA. quite unaware that you were only 36 miles up the road on that particular day. The lady requested that I leave my painting with her for a few days. On my return she said "That is no girl; it's a boy!"

Naturally, I was astonished as possibly you are too. I asked her to justify her observation other than her womanly intuition. She could not of course, but had consulted with a Dutch friend who said that at that period boys and girls dressed alike apart from the headdress. Another friend who has no interest in art, when asked what he thought the painting was, replied that it was some kind of choirboy.

There, the matter rested, although I could not get it out of my mind. Every time I looked at the picture, the more doubtful I became. Eventually, at my last art class before Christmas, I raised the subject with my tutor, who had advised me during the painting of the copy. From the reproduction neither of us could resolve such quandaries as was that some sort of an earmuff, was that an Alice band, did the neckerchief open at the front or the back? As the tutor had just given me an application form for a competition entitled "Inspired by the V&A Collections" I thought what better place to ask such question?

I e-mailed the V&A for an appointment with an expert from the textile and dress dept. and was immediately granted one. They were quite helpful but admitted they were not into children's dresses and directed me to the Bethnal Green Museum of Childhood. There the expert took me through the files and reference books sorting out most of my queries. She was in no doubt that the portrait is that of a boy of about six or seven years of age. A girl's headdress would have been tied under the chin or have some form of chin strap. There was one painting containing a full length side view of a boy with a cap on the back of his head, held in place by what appeared to be ear covers and one would see no more of it from a frontal view than is seen on the reproduction. The neckerchief was unresolved as it can't be clearly ascertained from the reproduction if it is front or rear opening. Certainly from that period such articles all appear to be front opening. In most cases there appears to be a tassle or tag hanging down as though it is the end of a draw-string. The material in this case is linen and in the case of the epaulets, exceedingly fine linen that cannot be reproduced today. She added that a girl's hair would not be swept back at that period.

I trust that you will not think my bringing this to your attention as an impertinence. If the painting is still in your collection, and this letter has aroused your curiosity,

perhaps you will have a close look at it and advise me of your opinion. At least, whether the subject is a girl or boy, whoever the artist was, we both admire his work..

Yours sincerely,

GleesonCF@cs.com

Subject:
Your letter of January 16
Date:
Mon, 24 Jan 2000 10:11:25 -0600
From:
Alfred Bader <baderfa@execpc.com>
Organization:
Alfred Bader Fine Arts
To:
gleesoncf@cs.com

Dear C. F. Gleeson,

Your letter of January 16th raises two problems, one of which you will answer very soon.

Nowhere in the letter do you indicate your sex and so I do not know whether to address this to Ms. Gleeson or Mr. Gleeson. Usually I get around such problems by addressing the writer as Dr. Gleeson, but it seems more likely that you are an artist without a Ph.D. Anyway, I look forward to your reply.

My immediate reaction to your most interesting letter was to show it to my wife, who is most interested in costumes and started the Costume Museum in Bexhill-on-Sea many years ago. But, alas, she also did not have the answer though of course both of us have looked at this painting as being of a girl ever since I acquired it at Christie's.

My next reaction was to phone the Bader Professor of Dutch Art at Queen's University. His best friend is a specialist in Dutch 17th century costumes, Dr. Marieke de Winkel. We agreed by telephone that I would send a reproduction and a copy of your letter to her in Amsterdam and when we have her response we will of course let you know.

Needless to say, Isabel and I do not consider your letter an impertinence of any kind, but a most delightful problem, the solution to which we will share with you.

When you reply, please give me not only your sex, but also your telephone number. We come to England several times a year and it

would
be fun to meet you personally.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Subject: (no subject)
Date: Tue, 25 Jan 2000 11:02:26 EST
From: GleesonCF@cs.com
To: baderfa@execpc.com

Dear Dr. Bader,

Thank you for your prompt reply to my letter. I do apologise for lack of personal information in it as I was unsure as to how it would be received.

To answer your first query, I am a 74 year old widower, my wife having died four years ago. I possess no academic qualifications but have three sons and one daughter scattered over the globe who have eight degrees including a Ph.D. between them. The boys decided that I should not die computer illiterate so global distance doesn't restrict our continuing to be a close knit family.

Having decided to write to you, I needed an address. It is ten years since I retired from the National Center for Electron Microscopy at the Lawrence Berkeley Laboratory and could not remember the name of the chemical company from whom I obtained the reproduction. However, knowing the guy who took over from me, I knew that the 1990 catalog would still be at the bottom of the pile, so I sent him an e-mail. He replied that it was exactly where I thought it would be until a week before Christmas when senior management ordered a clean up of his office. Never-the-less, he came up with the Aldrich address in Milwaukee and the Chem@Cam web site. Thirty minutes after reading this e-mail my eldest son arrived at my door and handed me a 1994 Aldrich catalog. He is European sales exec. for a Californian laser company and is based at Cambridge Science Park. Their depot is closing and moving to Ely and in the clear out he came across the catalog and wondered if it was the same company that I was trying to trace. Now I had the Kent address and phone number. I enquired if you were stilll in the UK and explained the reason I wished to communicate with you. They gave me what I presume is your home address in Milwaukee.

My home is in Bishop's Stortford, half way between London and Cambridge. The telephone number is 01279 835418 and I look forward to having the pleasure of meeting you whenever you are next in the UK.

Yours sincerely,
Cyril Gleeson

Agnes Etherington Art Centre

David de Witt
Bader Curator of European Art

24 September 2001

Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
USA

Dear Alfred,

Here is a reproduction of the painting that Marianne Baumann-Engels compared to your striking *Portrait of a Young Girl*, for which we do not yet have a convincing attribution (it has been given to Dirck Santvoort). The Accademia Carrara has published their collection catalogue in a five-volume set, and this gets librarians confused: they just sent me the whole set! As Marianne's letter indicates, the painting, attributed to Anthonie Palamedes, is illustrated on p. 170 as inv. no. 992, and in colour on p. 177, plate XXIV. It is more smoothly painted than your portrait, with softer modelling, and it shows a cooler colour cast (if the reproduction is to be trusted). I do not think we can attribute your picture to Palamedes. Also, there is no indication of the basis on which the Bergamo picture is given to this artist, but in this case the attribution seems not far off the mark.

With best wishes,

David

Tel 613 533 2190 Fax 613 [illegible]

992 - Antoonisz Palamedes.

434 Tav. XXIII
JACOPO NEGRETTI detto
PALMA IL GIOVANE
Venezia 1544-1628
Sacra Famiglia e S. Caterina
da Siena
olio su tela, cm. 95 x 110
Collezione Sebastiano Drivet
1974

992 Tav. XXIV
ANTONISZ PALAMEDES
Delft 1601 - Amsterdam 1673
Ritratto di giovinetta
olio su tavola, cm. 47 x 37
Legato Giovanni Morelli 1891

434 Tav. XXIII

992 Tav. XXIV

Circle of
~~Brouwer~~ Wix
~~Smart Report~~

June 11 07 Save for
Prof. de Witt — early August 07

David de Witt 12 II 02

Certificate of
J B Wells IX
~~SANTOORT~~