Alfred Bader

Art Related Correspondence

1972 - 1989

University of Edinburgh

Dear Mr Bader,

You may be wondering what has happened about my undertaking to try to trace the brand on the back of your Setti. I have tried but I have failed. Neither Keith nor Sir Oliver Millar know but they agree that you are probably right in your surmise that it is Ferdinando Principe (Gonzaga). I am so sorry not to be of more use - I was confident we could find this out.

I enjoyed meeting at Harvard & hope we may run into each other again. How has the painting emerged from its clean?

Yours sincerely,

David Howarth

cc. Richard Cocke Pier Francesco Mola
Oxford Studies in the Hist of Art & Architecture Oxford 1972.

8th January, 1980

Dr ALFRED R. BADER
2961 North Shepard Avenue
MILWAUKEE, Wisconsin 53211

Dear Alfred,

Many thanks for your Xmas wishes and the New Yorker which goes with them. And all our best wishes for you and your family for the new year. We were glad to see you this year again, even if it was only so brief a visit. We hope that you'll soon come again.

Now about your pictures:

1) The sketch of an old man is very powerful, but I do not know what it might be. What is the colour?

2) The Liebermann looks very good and I have a feeling that one might even find out whom it represents, you should write to the National Gallery in Berlin about this. They certainly would know, who would be competent to judge it.

3) The Jan van Noort looks very good. Is it signed or dated? I know nothing about this painter.

4) The Pontormo looks very good. However it might be a copy, because it has features which are not like Pontormo himself. What is the paint in the upper corners? A later addition, to "complete" a fragment? They disturb. It is a most charming picture and you are lucky to have found it.

5) The Angel (?) or Saint with an arrow also is very good and attractive. Could this be Bernardo Strozzi? It must be someone quite like him. But I would not dare to have an opinion on it.

You certainly are getting a good gallery of Italian pictures. They are all more or less puzzles. Someone should begin making a catalogue of them.

Again many thanks and warmest regards from us both.

As ever,

Ulrich Middeldorf

February 6, 1980

Dear Al:

Enclosed is our check for $3600. covering the amount due on the Thomas Lully. It is a very fine painting and we are truly enjoying it. Thank you so very much for making it possible for us to purchase it.

I saw Henry Barany today and he told me that you plan to meet with him in NYC next month. Henry is a nice person and a very good business man. I think you will enjoy him. He has a very good eye for art too.

Pat and I visited Topeka last weekend. Things are just fair with Mary. We are afraid that she has a long way to go before she can cope with todays society.

I hope that all things are going well for the Bodens. I'll call this weekend to discuss New Orleans.

All the best,

Lee

PS Please forgive my dating the check Feb. 11.

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

February 29, 1980

Dr. I. Michael Danoff
Associate Director
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Mike:

In response to your letter of February 18, I simply do not believe that your proposal is practical. If you go to the museums and say to them, "Would you possibly lend such and such a picture for a show that we might have some time in the future" then the answer will almost always be in the negative. If, on the other hand, you can say to a museum, and particularly to a director who knows you, and you say, "The Milwaukee Art Center and the Wadsworth Atheneum are planning a major show of Rembrandt students for the summer of 1983. Will you please lend us your work which will be very important to the show", then the answer will usually be "yes".

We went through all this before the Bible show. Tracey had feared that few, if any, museums would lend us paintings. In fact, no museum whatever turned us down, though some museums loaned us some, and not others, because of fragility.

What is essential to any show is that the director and the associate director are really enthusiastic about it. Without that enthusiasm it just cannot be done.

Best regards,

Alfred Bader
AB:mmh

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

MILWAUKEE ART CENTER • 750 N. LINCOLN MEMORIAL DRIVE • MILWAUKEE, WISCONSIN 53202 • 271-9508

February 18, 1980

Dr. Alfred Bader
Aldrich Chemical
940 W. St. Paul
Milwaukee, Wi. 53204

Dear Alfred:

Jerry Nordland and I further discussed the Rembrandt Student show, and we remain interested in the possibility of the exhibit taking place at the Art Center and then travelling to one other museum.

In order to reach a final decision, I would like to suggest the following procedure. We would like to have a list from you of the desired works for the show. We then want to determine, through use of the telephone or mail, the availability of the important works we would like to include. (I would be happy to share making these initial inquiries with you--whatever works best). If the works are available, then we would be in a position to make a final decision. The Executive Committee of the Art Center Board will be reviewing all proposed shows, and I think we should know whether we can get the major loans from other museums before making this approach.

I stand ready to help at your earliest convenience. We are still thinking of the show for early summer, 1982. A later slot is also possible, but it probably would have to be 1983.

We look forward to hearing from you.

Best wishes,

I. Michael Danoff
Associate Director

IMD/ac

cc: Gerald Nordland

OVY

NORTHWESTERN UNIVERSITY MARY AND LEIGH BLOCK GALLERY

Evanston, Illinois 60201
Telephone (312) 492-5209

March 5, 1980

Dr. Alfred Bader
President
Sigma-Aldrich Corporation
940 W. St. Paul
Milwaukee, Wisconsin 53233

Dear Dr. Bader,

This is a very belated letter to tell you how much I enjoyed your lecture at Northwestern last spring and what a pleasure it was to meet you. I am also, very belatedly and apologetically, fulfilling my part of our catalogue exchange. Enclosed you will find a copy of Curtis Baer's Seventeenth Century Dutch Landscape Drawings and Selected Prints.

I very much enjoyed the catalogue of works from your collection. A number of paintings were of particular interest to me. As I think I mentioned, I did know your wonderful "Susanna and the Elders" and had, in fact, used it in a lecture on the iconography of Susanna. I would certainly like to have an opportunity to see your collection.

Since we met last spring, the Mary and Leigh Block Gallery at Northwestern has taken shape. I have recently moved into the nearly completed Gallery building and we are preparing for our first exhibitions in April. To give you an idea of the scope and activities of the Gallery, I have enclosed a descriptive brochure.

Would you be interested in lending works from your collection for a temporary exhibition at the Block Gallery? An exhibition from your collection would present wonderful opportunities for our students of 17th century northern painting as well as for classes in iconography, religion, and conservation/chemistry. Our non-university audiences would also greatly benefit from such an exhibition. Please let me know if such an idea is of interest to you.

Again, I apologize for the long delay in my sending the Baer catalogue. I hope that you will enjoy it.

I look forward to hearing from you and hope that it will be possible for us to work together on an exhibition project.

With all best wishes,

Sincerely yours,

Kathy Foley

Kathy Kelsey Foley
Director

KKF/sgl/ENC.

Dr. A. R. Bader,
Aldrich Chemical Company, Inc.
P. O. Box 355,
Milwaukee, Wisconsin 53201,
U.S.A.

27th March 1980

Dear Mr. Bader,

We have received your letter of the 20th March 1980 and, in reply, we again enclose the list we sent you on which you have marked ten pictures which might be of interest to you; we have marked our prices by each picture.

With regard to the suggestion that Dr. Christian Tuempel might want to buy the Johan de Wet on page 51, Dr. Tuempel is a very good friend of ours with whom we are in constant touch. Therefore we can deal directly with him in the matter. Thank you for your kindness in bringing it to our attention.

The list of paintings appended by you and mentioned in paragraph 4 of your letter as ones of particular interest to you are not, regrettably, for sale. As you are aware, Dr. Schapiro in his will expressed the wish that his pictures go to the Hermitage and it is the very ones listed by you which the Hermitage have declared that they would like to have. Thus, inasmuch as we are trying to realise Dr. Schapiro's wishes these pictures are not available to private buyers, not even to proven friends such as yourself.

As for the Doomer mentioned on page 50, we should like to discuss this with you in person during your sojourn in London.

Stefanie and I are greatly looking forward to your proposed visit in the summer. Best wishes from us both,

Yours very sincerely,

yours Susanne Lepsius

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

April 11, 1980

Mrs. Susanne Lepsius
c/o Mrs. Stefanie Maison
7 Bryanston Square
London W1H 7FF, England

Dear Mrs. Lepsius,

Thank you so much for your kind letter of March 27. Please do not mind that I reply to you in care of Mrs. Maison, but I do not have your address at hand.

I am, of course, disappointed that none of the paintings, other than perhaps the Doomer, which were of special interest to me are ~~not~~ available. It had seemed to me that every one of these paintings is not of any great importance art historically, and I very consciously refrained from picking the most important and valuable of Dr. Schapiro's paintings. I am sure that if the situation should ever change and some of the paintings which I starred should become available, you will let me know.

Thank you for sending me the prices of those paintings which are available. May I look at these during one of my next two visits, then to decide which I would like to purchase.

I plan to arrive in London on Thursday, May 29, and could look at the paintings either that afternoon or the following afternoon. My stay in London on that trip will be very brief and, if there is no hurry about disposing of these paintings, then it might be easier if I viewed them on my next trip which will extend for three weeks, the last week in July and the first two weeks in August. Please do let me know.

Please also consider what the total price would be if I were to purchase the entire package of the 38 paintings which are available.

I am happy to know that you are in touch with Dr. Tuempel directly. As you probably know. Dr. Astrid Tuempel is very sick and so you might find a delay to his reply. Best regards to you and Mrs. Maison.

Sincerely,

Alfred Bader

AB:mmh

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

Neville Orgel Limited.
One Albemarle Street,
London. W1X 3HF.
01-499 5779.

DIRECTORS:
N. ORGEL
A. ORGEL

PAINTINGS AND DRAWINGS

16th.April 1980

Dear Alfred,

I am sending you a photograph of the Feti in its present uncleaned state . It photographs so badly I would not send it to anyone else except you . All the "loses" and tiny spots are where the old varnish has crumbled . My restorer tells me the picture is in good state . It has not been cleaned for a very long time and has a heavy old varnish and the grime of years on it . I am convinced it is going to clean to be very beautiful and of high quality .It is superior in in quality to the one in London a year and a half ago ,and to the two sold in Christies 29th.June 1979 (The Good Samaritan which exists in several versions and sold for £24,600 plus 10% and 3rd.December 1978 The Labourers in the Vineyard which exists in nine versions and was bought in at £22,000 and sold in trade after sale for more and now on offer in New York for 90 000 Dollars).

I would appreciate hearing from you when you receive the photograph as I will not decide whether to sell it in trade in its present state as there is interest in it from two sources or to start cleaning it . An additional point of interest is the contempory collectors mark or emblem incised in the rear of the panel of which I enclose a poloroid snapshot . Could it be Fernandez Principe,the Duke of Mantua who was Feti's patron? I have not yet traced it .

With warmest regards,

Neville

until I hear from you

BRANDEIS UNIVERSITY
WALTHAM, MASSACHUSETTS 02154

DEPARTMENT OF FINE ARTS

Pontormo

May 6, 1980

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

Dear Dr. Bader,

Thank you for your letter and the snapshot of the painting which is most interesting. You may already Know this but in case you don't, here is the story. There are eleven Holy Families in museums around the world all known to be replicas of a famous original by Pontormo which is lost. Your Madonna fits with this group. As far as we know, it may be a fragment of the original version or another derivation from it. The first thing to do in order to find out something about this is to make some tests around the Madonna's head. Behind it there should be architecture or, more precisely roofs or gables. I do not have with me a complete list of all the replicas but I can remember that one is in Munich at the Alte Pinakothek and another right here in Boston attributed to Naldini. Should you want a photo of the latter, please, let me know and I will be glad to order it for you. Keep in mind, however, that I leave for Italy on May 27th and come back at the end of June. Your piece definetely needs accurate study. Once more, my congratulations!

It was really a delight meeting you and having the opportunity to listen to your discussion of your paintings. As I told you before, please, remember that the art historians at Brandeis are serious scholars and that what goes on at the museum here cannot be blamed on us.

Sincerely,

Ludovico Borgo

Ludovico Borgo

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

May 13, 1980

Professor Ludovico Borgo
Department of Fine Arts
Brandeis University
Waltham, Massachusetts 02154

Dear Professor Borgo:

Your kind letter of May 6 reminded me of the delightful hours which I spent with you at Brandeis.

My painting was exhibited some years ago at an exhibition of Mannerist paintings at Manchester, and I enclose a copy of the entry.

Apriori, there are three possibilities: (a) the painting is a study for the original, (b) the painting is a fragment of the original, or (c) it is a period copy.

Your question about the presence of architecture behind the Madonna's head is a very important one and I have had my restorer who cleaned the painting recently look at that question very carefully, and I enclose his report. You will note that there is no such architecture behind the head. On the other hand, there is very delicate and clearly visible underpainting. The underpainting speaks against its being a copy; the lack of architecture against its being a fragment of an original which contained the architecture.

The painting is now with a good friend of mine, Mr. Christophe Janet at 37 East 64th Street, New York, telephone 212-734-0734, and Christophe plans to show the painting to Sir John Pope Hennesy at the Metropolitan for his opinion. If you are in New York in the near future, I am sure that Christophe would be happy to show you the original.

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

My main collection contains very few Italian but a good many Dutch 17th century works, particularly of Biblical subjects, and it would be a great pleasure if I could show you them at your convenience.

Best personal regards,

Alfred Bader

AB:mmh

Enclosures

cc: Mr. Christophe Janet

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

May 9, 1980

Mr. David McTavish
Calle del Verrocchio
Castello 6817
30122 Venice, Italy

Dear David,

I am so happy to have your letter of April 26, and I accept your invitation to stay with you on Saturday night, June 14, with great pleasure. All I need is a simple bed and I'll be happy in your company.

I plan to arrive on the night train from Vienna, leaving Vienna at 11:00 p.m. and arriving in Venice on Saturday morning at 9:37 a.m.

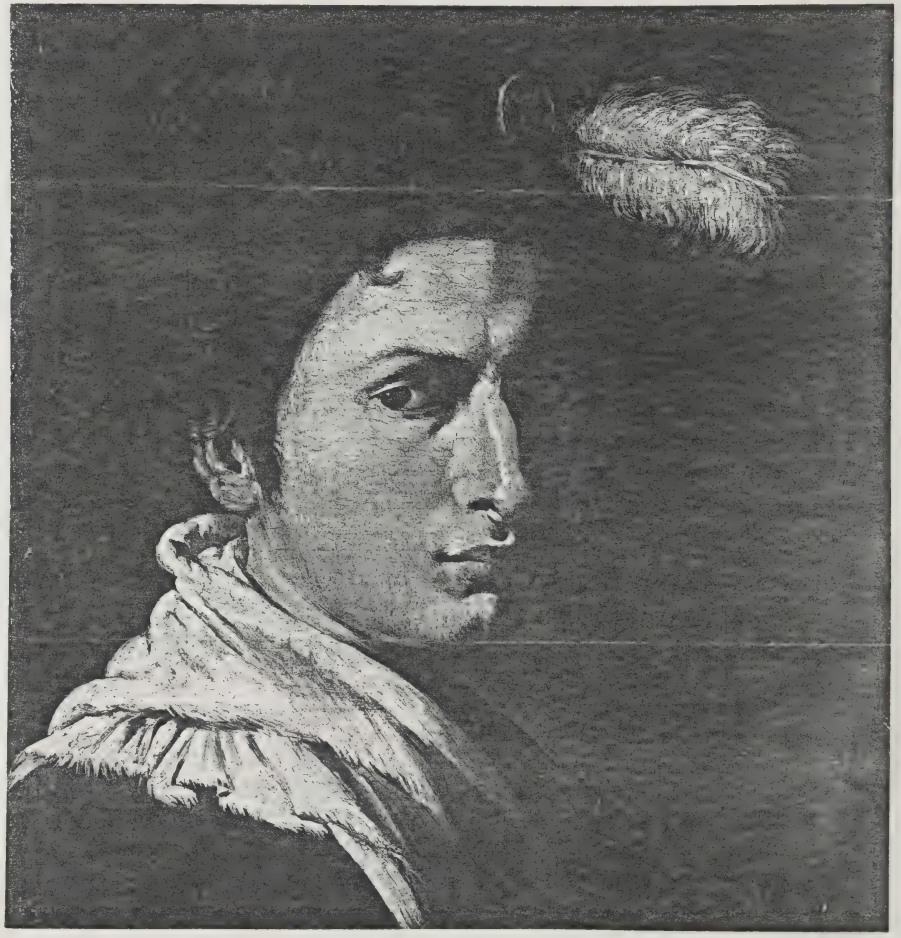
I would much like to spend that Saturday and Sunday morning with you, but will probably be invited for lunch by some old chemist friends on Sunday noon and will have to leave for Switzerland early on Sunday afternoon. This won't give us much time, but hopefully enough to fine one or two northern paintings in antique stores on Saturday afternoon and to discuss acquisitions for Queen's.

The pair of Venetian capricci is coming up at Christie's in June, and I won't be at the auction. They are very pretty and, except for surface dirt, in beautiful condition, but I am not certain that they are 18th century. I will discuss with Robert Swain whether we should enter a low bid.

I enclose a photograph of a handsome portrait only slightly larger than the photograph. Unfortunately it shows the reflection of the light at the bottom; this is not really part of the painting. Am I correct in thinking this is Genoese, second half of the 17th century? Can you identify the medal in the hat?

I think we have a good chance of getting that very large Moeyaert; Astrid Tuempel who is the expert on Moeyaert has told me that this is one of the finest Moeyaert's she knows and of course the enornous size will not really be held against it at Queen's.

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



June 4, 1980

Dr. Alfred R. Bader
President
Aldrich Chemical Co.

Dear Alfred:

yesterday your painting arrived here, forewarded by EGA .

We like the French landscape even better than we had hoped for after seeing the photo and it truly is an enrichment of our home. I think it is quite remarkable that almost exactly ten years after I left Aldrich, our good relations are still such that you honored my efforts about the " Kugelrohr "-apparatus with such a nice gift. Let me thank you very much for the painting as well as for this lasting friendship.

The painting itself survived the long transport alright, but unfortunately the valuable frame is damaged beyond repair.

I placed a damage claim at the railroad express delivery counter. I also notified Dr. Griesinger.

Best personal regards to you and friends at Aldrich,

Rolf Fuson

INTERDEPARTMENT MEMO

ALDRICH CHEMICAL COMPANY, INC.

PERSONAL & CONFIDENTIAL

NO. 5

To A. Bader

From M. Hassmann

Date June 11, 1980

Subject

Wall Street Journal

6/10	Nothing		
6/11	44	41.5 - 43	---

Enclosures:
Dr. Graeve 6/4
S. Samuels 6/6
No. 4

In case you didn't get my telex to you at EGA of Tuesday afternoon (6/10), Grossman called for instructions re painting signed Nolde, they have it and want to know what to do with it. Also, they sold the Ortlieb for $8500 and want to know if they should send you the check or wait until you pick it up in New York. [Have your telex & called Grossman today.]

Gave your message to Michael Hatcher. He has the following message for you: "If it looks as if that particular French silverpiece will not bring our cost in England, then I feel we could make a modest profit on it here, unless too troublesome to carry."

Are the letters "interesting" enough--the ones I am sending to you, that is?

I plan to take a few afternoons of "vacation", perhaps Friday this week and two days next week. However, I plan to be in on Friday the 20th to give Dan the mail you want for the weekend. Your chair is being repaired and should be ready when you return. You really need a new chair, desk, etc.

M.H.

over

Draft 25
Utrecht, the Netherlands
June 18, 1980

Dear Mr. Bader:

Sorry to be so slow in writing but I have been in and out of Utrecht finishing up research on a Vermeer book. Your catalogue arrived last week an so I've had a chance to study the problem of your van Campen again.

I had grouped a number of works around your picture when Prof. van Gelder brought the print to my attention. My original idea of Utrecht & Haarlem, of course, fits exactly as van Campen had a house in Amersfoort. I am in the midst of a major reworking of the van Campen - Paulus Bor problem, and your picture helps. Van Gelder agrees, and has turned his file on the problem over to me.

Right now I am involved in a major review of Ben Nicolson's last book, on Caravaggism, and would like to reproduce the van Campen as part of it, and introduce the problem. I intend, however, to do an article on the entire situation. Hoogstede in the Hague, has another large interesting picture, called Bor, but which van Gelder and I believe is also van Campen.. I would appreciate another photo as I left mine in N.Y.

Also, you will be interested in the fact that I've been working on another of your pictures, the Old Man Reading which Nicolson calls a follower of Terbrugghen. There is a possibility that this group is by Pieter Rottengen; some of his other works are closer to Baburen. I would appreciate having a photo of this picture also, as I am still working on the problem.

(over)

I would also appreciate any information you could give me on these two pictures. Is there any information on provenance?

Sincerely,

Leonard J. Slatkin

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

June 25, 1980
(mailed June 27, 1980)

Professor Leonard Slatkes
Drift 25
Utrecht, The Netherlands

Dear Professor Slatkes:

I am very happy to have your detailed and interesting letter of June 18.

I think that there can be no doubt that the portrait of my tough old woman is indeed by Van Campen, and I enclose another photograph. I bought the painting from a London dealer, Mr. Neville Orgel, who had no name for it.

I know, of course, that Benedict Nicolson had called the painting of my old man reading a "follower of Terbrugghen", but I find this very difficult to believe, and I had written to Benedict about this just before his death. To me, it looks Italian, and both the late Tony Clark andRichard Spear believed it to be by Bernard Keil. In fact, Richard Spear said so in his review of Ben's book. What little I know of this painting, which is in superb condition, is given in the enclosed "about our cover". Also enclosed is a black and white photograph and a rather good color reproduction. I would appreciate your telling me whether you think that Ben was right in considering the painting Dutch.

It would give me great pleasure if some day I could show you my collection.

Best personal regards,

Alfred Bader

AB:mmh

Enclosures

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

Draft 25
Utrecht, the Netherlands
June 18, 1980

Dear Mr. Bader:

Sorry to be so slow in writing but I have been in and out of Utrecht finishing up research on a Vermeer book. Your catalogue arrived last week an so I've had a chance to study the problem of your van Campen again.

I had grouped a number of works around your picture when Prof. van Gelder brought the print to my attention. My original idea of Utrecht + Haarlem, of course, fits exactly as van Campen had a house in Amersfoort. I am in the midst of a major reworking of the van Campen - Paulus Bor problem, and your picture helps. Van Gelder agrees, and has turned his file on the problem over to me.

Right now I am involved in a major review of Ben Nicolson's last book, on Caravaggism, and would like to reproduce the van Campen as part of it, and introduce the problem. I intend, however, to do an article on the entire situation. Hoogstede in the Hague, has another large interesting picture, called Bor, but which van Gelder and I believe is also van Campen.. I would appreciate another photo as I left mine in N.Y.

Also, you will be interested in the fact that I've been working on another of your pictures, the Old Man Reading which Nicolson calls a follower of Terbrugghen. There is a possibility that this group is by Pieter Fontengen; some of his other works are closer to Baburen. I would appreciate having a photo of this picture also, as I am still working on the problem.

(over)

I would also appreciate any information you could give me on these two pictures. Is there any information on provenance?

Sincerely,

Leonard J. Slatkin

National Gallery of Art

Washington, D.C. 20565
Telephone: (202) 737-4215
Cable Address: NATGAL

July 14, 1980

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

Dear Dr. Bader:

Thank you very much for your kind letter and the issues of Aldrichimica Acta with reproductions of your paintings. From the photograph of your Portrait of a Young Man, I would believe that your painting comes from the ambient of the Carracci, and perhaps by Annibale in the 1580s. If you have not already done so, I would suggest asking the opinion of Donald Posner, who, as you know, wrote the catalogue raisonné of Annibale's paintings. His address is Institute of Fine Arts, New York University, 1 East 78th St., New York 10021. I see the Roman comparison, but I believe that the painting is Bolognese.

The other painting looks Emilian, possibly by someone in the early 17th c. such Schidone or Carlo Bonone. I also wonder if the figures might belong to a modello for a painting of a Last Supper or a Supper at Emmaus. Bartolomeo Schidone (or Schedone) is known to have done oil sketches like this. Although I have found nothing quite like it, I would suggest this area as a starting point.

Again, thank you for the photographs. If I should think of anything else about the paintings, I will let you know.

Sincerely,

Diane DeGrazia Bohlin

Diane DeGrazia Bohlin
Curator of Italian Drawings

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

Dear Dr. Bohlin:

Thank you for your informative letter of July 14. When Prof. Posner saw my portrait of a young man (previously called Franz Hals!) he said that it is certainly not by Annibale, not Bolognese and probably not even Italian! To me, it looks so close to the very early works of Annibale, that I cannot tell the difference. Not to worry. Prof. Middeldorf seems certain that it's an early Guercino! It hangs above my desk, above a fine Bramer, next to a portrait of Rembrandt, ca. 1655, and the lack of a label does not spoil my enjoyment of it.

The Two Men on paper is also a puzzle. As you will see from the enclosed, Prof. Freedberg is certain it's by Annibale, Prof. Jaffé that it is by Jordaens. Neither is a sketch art-historically, but they cannot both be right, and perhaps neither is.

The lesson of course is that one should collect paintings only on quality, not labels. The former is permanent, the latter can change.

As you are so interested in Italian works, I enclose reproductions of two more puzzles. The 'Curtain' is surely Bolognese and later; I have no name for the Pontormo-like Madonna

is related to a much larger work known from many copies. As a student of drawing, you will be interested in the beautiful underdrawing which is so clearly visible.

I have no congratulation of my Italian works, but as a small token of my appreciation for your help, I am sending you one of my Dutch works under separate cover.

Sincerely

Alfred Rose

July 22 80.

FINE ARTS LIBRARY

FOGG ART MUSEUM · HARVARD UNIVERSITY · CAMBRIDGE, MASSACHUSETTS 02138

July 15, 1980

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

Dear Dr. Bader,

In Professor Oberhuber's absence your kind letter of July 10 and your most generous contribution of one hundred shares of Sigma Aldrich stock was directly forwarded to me. I know that Konrad will be as delighted as I am and that he will certainly want to tell you so in person after his return from Europe. In the meantime I would like you to know how deeply grateful I am and how much I appreciate your continued concern for the strength of our photograph collection.

As you know we shall use your gift to keep up the library's subscription to Walter Gernsheim's CORPUS PHOTOGRAPHICUM OF MASTER DRAWINGS in an effort to provide the Drawing Department,its curator and the scholars and students who use it with the high level of documentation necessary for their scholarly work.

It should interest you to learn that the Visual Collections have recently received attention from another benefactor. Mrs. Susan Morse Hilles has announced a gift which will provide the library with the funds necessary to convert the present large lecture hall in the Fogg into a modern Visual Collections Center. Here the Fogg's photograph collection will have a new and spacious home. Building a strong collection, housing and preserving it and making it available to scholars is essentially what our business is about. In a private institution such as ours we need the support of friends to do our job. It is a good omen for the future that your and Mrs. Hilles' are united in support of a common cause.

With best wishes and kind regards,

Sincerely yours,

Wolfgang M. Freitag

Wolfgang M. Freitag
Librarian

WF:js
cc: Konrad Oberhuber

NATIONAL GALLERY OF SCOTLAND

DEPARTMENT OF PRINTS AND DRAWINGS

THE MOUND, EDINBURGH EH2 2EL

TELEPHONE: 031-556 8921

Dr Alfred R Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211
USA

16 July 1980

Dear Dr Bader

I am enclosing a photograph of one of our drawings (RSA 448) - to my mind no doubt by Moeyaert (brush and grey wash on blue paper). The puzzle for me is what the scene represents. It looks a little like the Elders Disputing in the Temple but without the figure of Christ. On the other hand this makes little sense to me. The figure on the extreme right, seated on a chair and seen from the back is obviously the key and perhaps you with your unrivalled knowledge of the old testament can produce the answer. Do keep the photograph if it is of interest to you.

Kindest regards also to your wife.

Yours sincerely

Keith K Andrews
Keeper

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

July 25, 1980

Dr. Christian Tuempel
Scheffelstrasse 22
2 Hamburg 39
West Germany

Dear Christian:

Thank you for your kind letter.

Unfortunately, you forgot to give me Gary Schwartz's address and telephone number.

Between July 31 and August 22 you can reach me c/o Mrs. Estelle Overton, 52 Wickham Avenue, Bexhill-on-Sea, East Sussex, England, telephone 44-424-22 22 23. If per chance Gary Schwartz would like to meet me either in London or perhaps for a day in Holland, please let me know.

The enclosed correspondence with Keith Andrews will surely interest both you and Astrid.

Fond regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosures

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

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

July 25, 1980

Mr. Keith K. Andrews, Keeper
Department of Prints and Drawings
National Gallery of Scotland
The Mound
Edinburgh EH2 2EL, Scotland

Dear Mr. Andrews:

Thank you so much for your generous letter of July16.

I love looking at paintings and drawings of Biblical subjects and do so most every evening, but believe me, I don't have "unrivalled knowledge" of the subject. In fact, the man who really does is a close friend of mine, Dr. Christian Tuempel in Hamburg.

Frankly, I don't know what the subject of your drawing is, and I wonder whether it could be a fragment.

I am just writing to Dr. Tuempel and so will take the liberty of asking him whether he knows. As you are surely aware, his wife, Astrid, is the expert on Moeyaert and will surely also be interested in the drawing.

Needless to say, I will keep thinking about your drawing, and would like to keep the photograph, and if I should have a flash of inspiration, will let you know.

Best personal regards,

Alfred Bader

AB:mmh

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

VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK 12601
Department of Art

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

July 22, 1980

Dear Dr. Bader:

Thank you so much for your letter clarifying David McTavish's notes on the versions of Fetti's Jacob's Dream! I am immensly looking forward to seeing which version you have, and wonder if I know it, although I expect it will be completely new to me because I have not seen a version with a sun/dragon seal on the back. Strange that it should be a winged dragon? And thank you for drawing it out for me!

How ridiculous that I should have referred to your Jacob's Dream by Bloemaert as an Aertsen. It really was a slip of the pen, for I had your catalogue before me, and have never thought of it as anything but Bloemaert (I probably wrote at the time I was looking for a thesis on Bloemaert and Aertsen published by the Garland Press - maddeningly missing from the shelves!). My apologies, and your observation that the angels probably come from a bible illustration is, I agree, extremely likely. Unfortunately, although I have photographs of many paintings and representations of Jacob's Dream (mostly Italian, however), I do not have anything that casts any light on Bloemaert's angels. I am glad to know he is sleeping before a cave! And, of the two drawings for your Eeckhout!

My summer, or the best I can muster of it, agreeing that "the lease of summer has all too short a date," has been spent on Jacob's Dream, inasmuch as have been coping with its appearance - for the first time in a non-narrative sequence in monumental art - on the ceiling of the Stanza d'Eliodoro! The Stanza d'Eliodoro literature, or, rather, the Vatican decorations of that period have received a great deal of attention in the last two decades, and it is all very iconographically complex, with little agreement on either execution or date. So this is taking a formidable amount of time, although I hope now to get further into the sixteenth century with this theme before the bell rings at the end of August.

I don't suppose you could tell me anything of the provenance of your Fetti Jacob's Dream? If you could, I might be able to trace it back further, for have collected references from old sales catalogues etc. The large one from Alton Towers has, it seems, disappeared.

No, I do not know your Bible through Dutch Eyes, or 1954 catalogue, although my colleague, Susan Kuretsky, probably does, and I shall ask her.

A former student of mine, who returned to Vassar for her reunion this June, asked me if I knew of your collection - Kathy Foley who is now Director of the Bloch Gallery in Chicago. She spoke to me of your Bible through Dutch Eyes, and of the Mt. Holyoke exhibition.

Again, with many thanks for your kindnesses, and with best regards,

Sincerely yours,

Pamela Askew

Pamela Askew

VASSAR COLLEGE
POUGHKEEPSIE · NEW YORK 12601
Department of Art

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

August 10, 1980

Dear Dr. Bader:

Your catalogue and the Bible through Dutch Eyes arrived just before I left for Washington Last week, hence my delay in thanking you which I now do most enthusiastically. Again, you are most generous to have sent them, and I am, of course, delighted to have them, not only for the pleasure of looking at them now, but for lasting reference, and for all that will be learned from them. What a fascinating as well as magnificent collection you have!

I have enjoyed reading your commentary to your Jan van Neck, Joseph sold into Slavery, for I had vaguely wondered about the discrepancy between the biblical and patristic accounts (In the Hortus Deliciarum, Jacob's Dream appears on the same page as Joseph sold into Slavery and Moses and the Burning Bush - a singular combination of Jacob and Joseph scenes). And, I am so glad to know of your paintings of certain biblical subjects that, for various reasons, have particularly interested me - Tobias, for example, and how well I remember your stunning Bloemaert when it was exhibited here at Vassar - the painting that stole the show!

Your van Uyttenbroeck Jacob wrestling with the angel is, of course, also of special interest, and I'm grateful for your reference to an Antonio Carracci painting of that subject in the Pal. Quirinale, which I will now try to look up.

It is astonishing how strongly your RvR School, Joseph and the Baker, evokes Fetti's Parable of the Mote and the Beam. Though quite different, it would seem almost certain that Fetti's parable painting was known to this painter? Your RvR Schoool, Jacob's Dream which is, as you point out, in the Northern tradition of the single prominent angel appearing to Jacob, reminded me of the print of 1601 by Jacob Pynas. No doubt you know it, but I enclose a xerox for convenience. Jacob's pose is by no means identical, but lying prone on his back with ankles crossed and in contemporary dress, he would seem to follow from this strain of Northern representation.

With my most grateful thanks for your catalogues which acquaint me with your collection, and it is with very great pleasure that I anticipate, one day, seeing it, including your Fetti Jacob's Dream.

Sincerely yours,

I reenclose my last letter to you which is xeroxed and which was probably sent back to me by mistake.

Dr. Alfred R. Bader
President

October 13, 1980

Professor Konrad Oberhuber
Fogg Art Museum
Harvard University
Cambridge, Massachusetts 02138

Dear Konrad:

I really enjoyed my two hours with you and really appreciated your taking the time despite your ear trouble. I do hope you are much better now.

I was really taken aback by your telling me that the Fogg has such meager acquisition funds to purchase drawings which would be useful to your teaching. I had had visions of the Fogg having several hundred thousand dollars a year for the acquisition of both paintings and drawings.

Enclosed please find 100 shares of Sigma-Aldrich stock endorsed to Harvard University. Please turn this over to the University who will credit you with the current value of this stock, a little over $5000. Please use these funds in the acquisition of drawings which you believe would be of teaching value.

Enclosed please find a photograph of the Fetti, cleaned. It looks beautifully fresh, and I am convinced that my restorer cleaned it exceedingly carefully and without loss of glazes.

May I impose on you to give the two reproductions enclosed to Bill Robinson whom I really enjoyed meeting.

Best personal regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosures

SIGMA-ALDRICH CORPORATION

940 West St. Paul Ave Milwaukee Wisconsin 53233 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843

The National Gallery
TRAFALGAR SQUARE · LONDON · WC2N 5DN
Telephone 01-839 3321

Scientific Department

November 3 1980

Dr. Alfred Bader, President,
Aldrich Chemical Co. Inc.,
P.O. Box 355,
Milwaukee,
Wisconsin 53201,
USA.

Dear Dr. Bader,

I am sorry for the long delay in answering your letter of October 13 but I have only just returned from three weeks in the US. Sorry I could not get to Milwaukee!

Yes, please send the resin right away. I had not thought you needed to know this as acceptance seemed implicit in my previous letter. We look forward to receiving it.

Now that I am back and have a little more time I will do my best to find out more about your panel mark.

With kindest regards,
Yours Sincerely,

J S Mills

Dr. John S. Mills

September 26, 1980

Dr. John S. Mills
The National Gallery
Trafalgar Square
London WC2N 5DN, England

21 Kg

Dear Dr. Mills:

I am happy to be able to tell you that we now have about 20 kilos of your resin carefully reduced and stripped. We filtered it very carefully before stripping it in a Buchi and the material gives a crystal-clear colorless solution. I enclose a sample and await your approval before shipment.

We propose to make shipment to you directly by air freight collect because I presume that the National Gallery will have fewer difficulties with British customs duties than Aldrich-Limited in Gillingham would have. You will recall that we had quoted $1500 about a year ago, and of course both you and we are faced with serious inflation. Nevertheless, we will bill you only for $1500 plus the actual air freight cost to us. Do we require a purchase order number from you to bill this to the National Gallery? I do hope that these 20 kilos will last you for a lifetime. The reduction is quite straightforward, but we didn't realize during the laboratory scale trial how very cumbersome the stripping of the solvent is because of foaming. It tied up a 50 liter Buchi for three weeks!

I do hope that you will be able to help me with the identification of that seal on the back of my Domenico Fetti about which I wrote to you some two weeks ago.

Sincerely,

Alfred Bader
AB:mmh
Enclosure
cc: Dr. Robert Smith

WILMAD GLASS COMPANY, INC.

U.S. ROUTE 40 AND OAK ROAD
BUENA, NEW JERSEY 08310 U.S.A.
(609) 697-3000 • TWX 510-687-8911

world standard in ultra-precision glass

November 6, 1980

Editor: Aldrichimica Acta
Aldrich Chemical Company
P.O.Box 355
Milwaukee, WI 53201

Dear Editor:

In view of your generosity in sending me copies of ALDRICHIMICA ACTA, I am moved to reciprocate...although the vehicle of my reciprocation falls far short of the quality and volume of your company publication.

The enclosed copy of THE WILMAD REPORTER is our first venture into the house organ field and, modest though it is by Aldrich standards, we are leaning heavily on it to forge a valuable link in our chain of communication with customers and prospects.

Incidentally, your use of duotone reproductions of well-known paintings on ACTA covers is something of a coup of which you can well be proud.

Again, thank you for allowing me to share your handiwork.

Sincerely,

George

George F. Walsh
Marketing Manager

GFW:bkk

enc.

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

My dear Egbert:

I am just returning from a trip to Lemnos and want to thank you for your kind note from Vienna. I also went to the Kunsthistorisches Museum, mainly to look at the beautiful Jetters, particularly the 'Jakob's Dream', postcard, and photo of my Jupiter enclosed. Comparison is a bit difficult because the Vienna painting is not in good condition, and the beautiful glazes still present in my painting, are gone. Can you suggest anyone who might be able to identify the peak, copy enclosed? I had hoped that Ulrich Middeldorf might help, but he can't.

Since I saw you last I have been able to buy a charming Jan van der Venne ('the Pseudo van der Venne') 'Village Musicians' and an almost mystical Rembrandt School landscape, ca. 1650, which reminded me of Roland Roghman, but is fully signed by someone whose name reads like 'terloor'. It will be interesting to find other paintings by his master. (*)

You will have seen the first two volumes of

Werner Timanovsky's work on Rembrandt School drawings. What a pleasure that the reproductions are so poor.

Fanny and I hope to be in New York from the 5 to the 10. of January. Could you give us for dinner or one of those evenings? That would be such fun.

Best personal regards,

Ulf.

(*) There was one called 'Flinck' in the Rembrandt and his Students exhibition in N. Carolina in 1956. No. 34 — surely you know it.

Fetti peak

November 14 1980.

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

November 19, 1980

Mr. Christophe P. Janet
37 East 64th Street
New York, New York 10021

Dear Christophe:

It is great to know that Sir John Pope-Hennessy and Mrs. Hitchcock consider the Head of the Madonna to be the original Pontormo. Hopefully, you will now have a chance to sell it.

I enclose two more good black and white photographs that you might like to send to potential customers, also a copy of the Manchester exhibition catalog that first suggested that this might be the original, and the detailed report of my restorer. Also enclosed are six of his color slides* showing the painting in its original state and completely cleaned. You will note that the painting is basically in excellent condition.

I wish you the best of luck.

Best regards,

Alfred Bader

P.S. Have you seen Sir John's letter to the last issue of Apollo?

AB:mmh

Enclosures

* Please return these pls to me; I have no others

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

November 19, 1980

Mr. Neville Orgel
Neville Orgel Ltd.
One Albemarle Street
London W1X 3HF, England

Dear Neville:

I am sorry that I cannot be at the important auctions in London the middle of December, but I plan to arrive in London on Thursday morning, December 18, and visit with you as usual around noon that day to discuss paintings with you. Hopefully, you will have something for me.

I have not yet seen the Christie's catalog, but in the Sotheby sale of December 10, I am interested in Nos. 58, 81, 93, 108 and 131, but not sufficiently to want for myself. If you really like any of these, I would be happy to buy them with you on our usual basis. Regarding 81, that seems particularly beautiful and I wonder just why Sotheby doubts the attribution.

Undoubtedly I will get the Christie catalog soon and will write to you about that. I then plan to call you on Sunday, December 7, at 10 P. M. your time to discuss these paintings.

Best personal regards,

Alfred Bader

AB:mmh

Ans

LAW OFFICES
BINDER, ZIRBEL & HOWARD
700 NORTH WATER STREET
MILWAUKEE, WISCONSIN 53202

IRVING W. ZIRBEL
LAWRENCE J. BINDER
COURT COMMISSIONER
JAMES G. HOWARD
MICHAEL P. MALONE
RICHARD W. WHITE
CRAIG I. ZIRBEL

TELEPHONE
276-0655
AREA CODE 414

November 20, 1980

Dr. Alfred Bader
Aldrich Chemical Corporation
940 West St. Paul Avenue
Milwaukee, WI 53233

Re: Bader v. Milwaukee Auction Galleries

Dear Dr. Bader:

Enclosed is a copy of the complaint filed in this action. As you will recall from our discussion, the complaint consists of two causes of action. One for breach of contract and the other for the tort of conversion. With respect to conversion, it is an intentional tort and punitive damages can be awarded (damage to punich based on the party's wealth).

If you have any questions or would like to attend the depositions of the employees of Milwaukee Auction Galleries, please feel free to call.

Very truly yours,

Craig I. Zirbel

Craig I. Zirbel

CIZ:dw
encl.

STATE OF WISCONSIN : CIRCUIT COURT : MILWAUKEE COUNTY

ALFRED BADER,

Plaintiff,

v.

COMPLAINT

MILWAUKEE AUCTION GALLERIES, LTD.,
4747 West Bradley Road,
Milwaukee, Wisconsin,

Case No. 521860

Defendant.

Here comes the plaintiff, Dr. Alfred Bader, by his attorneys, Binder, Zirbel & Howard, as and for his claims for relief against the defendant, pleads and shows to the Court the following:

FIRST CLAIM FOR RELIEF

1. The plaintiff, Alfred Bader, is an adult citizen of the State of Wisconsin residing at 2961 North Shepard Avenue, Milwaukee, Wisconsin.

2. Upon information and belief, the defendant, Milwaukee Auction Galleries, Ltd., is a corporation organized and incorporated under the business corporation laws of the State of Wisconsin and is doing business in the State of Wisconsin with offices located at 4747 West Bradley Road, Milwaukee, Wisconsin.

3. The plaintiff is a well-known and well-respected Milwaukee businessman whose avocation is attending art auctions where he enjoys viewing, bidding, and often purchasing art objects at auctions for himself and as agent for friends and others.

4. On or about September 24, 1978, the plaintiff attended the public art auction presented by the defendant at its galleries.

5. During the course of the art auction presented by the defendant on or about September 24, 1978, the plaintiff viewed, admired, and bid on various art objects.

Defendant

6. The plaintiff participated as a bidder against others on that day for a collection of books marked as Item No. 2235.

7. The auctioneer acting as an employee or agent of the defendant acknowledged the plaintiff as the highest bidder on Item No. 2235, and the plaintiff was declared the successful bidder on the lot for the price of $650, and as successful bidder, he was purchaser and owner of the goods pursuant to:

a) Wis. Stat. 402.328(2);

b) Section 402 of the Uniform Commercial Code;

c) Wisconsin case law and common law;

d) the conditions of sale under which the Milwaukee Auction Galleries was operating.

8. The plaintiff was the owner of the collection of books marked as Item No. 2235 when he was acknowledged by the auctioneer as the highest bidder, and this was done by the auctioneer's fall of the hammer and by other actions.

9. At and just prior to the fall of the auctioneer's hammer on Item No. 2235, no higher bids existed on the item than the plaintiff's, or in the alternative, no higher bids were acknowledged by the auctioneer.

10. The defendant, Milwaukee Auction Galleries, by the acts of its employees or agents, passed legal title, passed risk of loss, recorded ownership in its records, acknowledged by its auctioneer's actions, and by many other means, recognized and sold Item No. 2235 to the plaintiff as the highest bidder.

11. The defendant, Milwaukee Auction Galleries, closed the sale of Item No. 2235 by the aforementioned acts, and after the sale it undertook to hold such items in its possession as bailee for the plaintiff.

12. The defendant, Milwaukee Auction Galleries, converted the plaintiff's property, Item No. 2235, for its own uses and purposes

after the plaintiff was vested with legal title to the property, was recognized as rightful owner based on the closing sale of Item No. 2235, after the plaintiff had left the auction area, after the plaintiff was recorded on the defendant's books as being the rightful owner of the goods, and after the auctioning and sale occurred of several other lots to the public.

13. The defendant, Milwaukee Auction Galleries, converted the plaintiff's property by divesting him of title, revoking the passage of risk of loss to him, destroying the recordation of his ownership rights, and by taking his property with the intent to resell it to the public.

14. The conversion and attempted resale was done:

a) without plaintiff's approval;

b) in complete disavowance of his property rights;

c) with absolute intent to assert a right inconsistent with the plaintiff's ownership;

d) for the purpose of permanently depriving the plaintiff of his vested property interest and ownership;

e) with the intent to gain greater profits and rewards for itself and to supply a higher sale sum to the previous owner of the goods;

f) in complete disregard for the terms and conditions of sale under which it was operating.

15. The defendant's conversion of the plaintiff's property and attempted resale to the general public was based on an allegation made by another bidder who was bidding on Item No. 2235, that the bidder had made a higher bid, and the higher bid was ignored by the auctioneer; however, the complaint was not registered, and a <u>dispute did not arise</u> until <u>after</u> the sale.

16. The defendant's employees or agents were never informed of a bidder dispute until after the sale of Item No. 2235 to the plaintiff.

17. The plaintiff, in an attempt to minimize the tortious conduct of the defendant and to prevent a permanent conversion of his property, eventually repurchased his own property at a higher price from the defendant.

18. The plaintiff was damaged as a direct result of the defendant's actions.

WHEREFORE, the plaintiff demands judgment against the defendant in the amount of $100,000 plus costs and disbursements in this action as well as reasonable attorney fees. The plaintiff further requests a twelve person jury to hear his claim and to be allowed to award punitive damages against the defendant and any and all subsequently named parties based on each party's assets, income, and earnings. The plaintiff also prays that the Court supply any and all further relief and damages which are just and equitable in the premises.

SECOND CLAIM FOR RELIEF

19. The plaintiff incorporates paragraphs 1 through 18 of his First Claim for Relief as if set forth fully herein below.

20. The plaintiff alleges that he was an auction participant and did not draft, freely negotiate, or partake in the drafting of the defendant's Conditions of Sale which were the guidelines and basis of the defendant's auction proceedings, and therefore, the terms and Conditions of Sale are to be construed strictly against the drafting defendant.

21. The defendant's Conditions of Sale which were in operation on that day provide, "If any dispute arises after the sale, the Galleries sale record shall be conclusive as to who was the purchaser."

22. The plaintiff met all of the terms and conditions imposed upon him as a purchaser of Item No. 2235.

23. The defendant breached the terms and conditions of its Conditions of Sale when it reauctioned to the public Item No. 2235 based on an alleged dispute which arose after the sale of the goods to the plaintiff and after the auctioneer acknowledged the plaintiff as the highest bidder and purchaser and after the plaintiff was recorded on the Galleries' books as the purchaser.

24. The defendant breached many other terms and conditions of its Conditions of Sale with the plaintiff.

25. As a result of the defendant's breaches, the plaintiff attempted to mitigate his damages by continuing to deal with the defendant and by repurchasing the specialty goods known as Item No. 2235 reauctioned by the defendant.

WHEREFORE, the plaintiff has been damaged in the amount of $1,150 and seeks judgment against the defendant for this sum plus costs and disbursements in this action including reasonable attorney fees and in addition, asks the Court to provide any further relief which is just and equitable in the premises.

Dated this 28th day of May, 1980.

BINDER, ZIRBEL & HOWARD

By Craig D. Zirbel
Attorneys for Plaintiff

P.O. ADDRESS:

700 North Water Street
Milwaukee, Wisconsin 53202
(414) 276-0655

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

November 21, 1980

Dr. Ann Tzeutschler Lurie
Curator of Paintings
Cleveland Museum of Art
11150 East Boulevard at
University Circle
Cleveland, Ohio 44106

Dear Dr. Lurie:

Thank you for your kind and informative letter of November 5.

Judging by the cracelure and curious landscape in your Jacob's Dream it is indeed not 17th century, though the figure of Jacob, but not the landscape and not the angels, is taken from Fetti's work verbatim.

My painting was sold at Christie's last April, but it was so filthy dirty that Christie's did not even bother to put it into one of the King Street sales, but put it into a Kensington sale called Carracci. It cleaned up beautifully, having been well protected by many layers of old varnish.

Besides the versions you mention, I had been offered one at Colnaghi's some two years ago, but when I compared that with the version in Vienna, I thought the latter more freely painted, though not in as good condition. It is rather difficult to judge the version inVienna because it has a lot of old overpaint and is skinned in several places. The angels particularly are beautiful. I know the Detroit version only from a photograph, but that looks very beautiful also. My version is in superb condition and shows many delicate glazes that have been removed from the Vienna picture. The coloring on the paintings in Vienna, in Detroit and here are quite different from each other.

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

On the back of my panel there is incised three times a seal, copy of which I enclose. Have you ever seen that seal? Of course, I thought of the possibility that the FP might stand for Ferdinando Princepe or Fetti Pittore, but these probably are too simple. I had hoped that Ulrich Middledorf might be able to identify the seal, but unfortunately he could not. Konrad Oberhuber has told me that he does not believe that it is a Gonzaga seal. Surely a collector (or, less likely, a panelmaker) who has a metal stamp made must have used that a good many times, but unfortunately one cannot go around museums and turn paintings around to look at the backs of the panels.

When next I am in Cleveland I would very much like to look at your paintings and then hope to meet you personally to thank you for your kindness, both with this painting and your help in our "Bible through Dutch Eyes" exhibition.

Best personal regards,

Alfred Bader

Alfred Bader
AB:mmh

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

November 5, 1980

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

Dear Dr. Bader:

Thank you for the photograph of your newly acquired Jacob's Dream by Domenico Fetti. I wonder whether it is close to any of the seven versions known to us: one is in Detroit, one in the Kunsthistorische Museum in Vienna (the best one), one in the Galleria Doria in Rome, one if the Palazzo Corsini in Rome, one in the Baron Brukenthalische Museum in Hermannstadt, Transylvania and one in the collection of Count Shrewsbury, Alton Tower, England. Our painting is a copy possibly as late as nineteenth century although we have been given a variety of opinions, one being that it may have been painted by Fetti's sister Lucrina Fetti. At any rate, we are not including our painting in the forthcoming catalogue of painting of the 16th, 17th and 18th centuries in this museum. It remains in storage as an interesting study piece, at least for the time being. I will be interested to hear about the history of your painting.

Please accept the enclosed black and white photograph of our painting with our compliments. Our slide library will process an order for the slide so you will be hearing from them directly.

Looking forward to your reply,

Sincerely yours,

Ann T. Lurie

Ann Tzeutschler Lurie
Curator of Paintings

Enc.

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

Dear Dr. Fenwick:

Your kind letter reminded me of our pleasant meeting at Farnad.

Thank you so much for your efforts. I still don't really know who peak the "FP" is, but at least, and perhaps more importantly the painting cleaned beautifully. Untouched 17th century varnish protects painting well. The version in Vienna, which came to the Duke of Buckingham from the Gonzagas in 1631, is overcleaned and overpainted in places - I looked at it just the other day.

Photo of my painting is enclosed.

Please give my best regards to Keith Andrews. I wonder whether he knows how much pleasure he has given to collectors with his work on Elsheimer. That's how text and reproductions should look.

Again, many thanks.

Sincerely

Alfred Bader

Dec 3 80

P.S. I enjoyed your paper on the Arundel collection in the B.M.

LAW OFFICES
BINDER, ZIRBEL & HOWARD
700 NORTH WATER STREET
MILWAUKEE, WISCONSIN 53202

IRVING W. ZIRBEL
LAWRENCE J. BINDER
COURT COMMISSIONER
JAMES G. HOWARD
MICHAEL R MALONE
RICHARD W. WHITE
CRAIG I. ZIRBEL

TELEPHONE
276-0655
AREA CODE 414

December 11, 1980

Dr. Alfred Bader
President
Aldrich Chemical Company, Inc.
940 W. St. Paul Avenue
Milwaukee, WI 53233

Re: Bader v. Milwaukee Auction Galleries

Dear Dr. Bader:

Last week I conducted the depositions of three employees of the Milwaukee Auction Galleries relating to this incident. Your story was essentially collaborated except that one employee, Tim Kuehn, stated that he saw Mr. Hoffmeister's paddle up during the bidding on Lot 2235. The auctioneer, Jack DuBlon, was not available on the day I conducted the depositions of the other employees of the gallery; however, if need be, I will take his deposition in January.

Attorney Spector throughout your deposition and in previous conversations had been entirely reasonable and stated that he would certainly agree to settle the case after the depositions of the gallery employees had been taken. However, his good hearted nature was based on the fact that he still believes that Milwaukee Auction Galleries is in the right and you are in the wrong. He felt that the depositions of the gallery employees would convinve me of the fact that the gallery was right. This was evidenced further with the pre-trial proceedings held the next day in Judge Sheedy's court. Essentially, we may be able to stipulate to all of the facts in this case and proceed to court only with briefs since the major issue will be one of law. If we win the issue of law, then we will be entitled to a trial with respect to our theory of conversion against the defendants.

I will continue to keep you informed as to the developments of this case.

Very truly yours,

Craig I. Zirbel

Craig I. Zirbel

CIZ:dw

UNIVERSITÉ D'OTTAWA UNIVERSITY OF OTTAWA
OTTAWA ONTARIO
CANADA K1N 6N5
DÉPARTEMENT DE PHILOSOPHIE DEPARTMENT OF PHILOSOPHY

February 1, 1981

Dr. Alfred Bader
2961 North Shepard Ave.
Milwaukee, Wisc. 53211
USA

Dear Dr. Bader:

Your name and address were given to me by Han and Saskia Jüngeling, shortly before Han died, in November 1973. We discussed at that time the possibility of me purchasing the "David's dying charge to Solomon", a large painting which you well may remember. The purchase did not take place, as I was offered, at about the same take, a vacation property which I had wanted to aquire for quite a long time.

When talking with both han and Saskia about our interests, they mentioned you and your collection to me and suggested that I try and see you when on a visit to Mil-Waukee. For many years there was no special reason for making this trip, but I have now been invited to attend the conference of the American Philosophical Association, which is to take place in Milwaukee in the month of April. (22 - 24 or 25)

I have not yet accepted, and would telle you quite frankly that the question of whther I would be able to meet you on that occasion, would be a decisive factor in my decision to accept or not.

May I therefore ask you to let me know whether a meeting could be arranged, including a visit to your collection. I am not in a position to buy any Dutch paintings of the period in which both of us are interested, but I would love to be able to talk with you and see your collection.

Could you let me know, as soon as possible, whether you would be willing to receive me?

With best greetings,

yours sincerely,

Theodore F. Geraets

Theodore F. Geraets
Professor

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

February 16, 1981

Professor Theodore F. Geraets
Department of Philosophy
University of Ottawa
Ottawa, Ontario, Canada
K1N 6N5

Dear Professor Geraets:

In response to your kind letter of February 1, you will be most welcome to see my paintings both at home and in my office. I must tell you, however, that a good many of my paintings are much closer to you than in Milwaukee, namely, at the Agnes Etherington Art Centre of Queen's University.

Please let me know when you plan to be here and, if possible, have dinner with us one evening.

Best regards,

Alfred Bader

AB:mmh

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

February 13, 1981

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

Dear Mr. Bader:

I have asked my staff for ideas about the painting owned by your friend. Unfortunately no one here was able to identify the Indians. There are one or two people who might be able to help and we will ask them for you and certainly let you know if we get any information.

Since your letter was addressed to Mitchell Wilder, I must inform you that he passed away over a year and a half ago. The staff and I are trying to carry on his great work.

Sincerely yours,

Jan Muhlert

Jan Keene Muhlert
Director

JKM:agr

E. HAVERKAMP-BEGEMANN
1060 PARK AVENUE
NEW YORK, NEW YORK 10028

2.12.81

Dear Alfred,

Thank you so much for your letter. Again, you acquired some fine paintings. What a pity you did not get the De Keyser. The painting is by him, and is a fine one.

Just a few notes on your paintings.

The Baptism of the Eunuch. Yes, probably by Backer. Could the painting originally have been larger? (See right bottom corner).

The landscape with Haarlem in the distance, I must confess, looks to me like a fake. I am also inclined to think that the Hercules Segers-like mountain landscape could be an imitation of Segers. - Sorry! - did you obtain them from the same source?

The strange painting of a man with book which you consider "French?" I would think is German, probably painted in Italy. Could be a really important painting. Or is it Scandinavian?

That is all for now. -

Do write me. And I hope to see you here again. I do not see a trip to Milwaukee in the near future. (I saw my Northwestern son in Los Angeles, he participated in a conference in Ventura)

Best wishes Egbert

Boston University Medical Center

School of Medicine
80 East Concord Street
Boston, Massachusetts 02118

Division of Medical & Dental Sciences

February 2, 1981

Dear Al,

Thank you. First for your thoughtfulness in remembering and then for your generosity. The prints are marvelous – and my husband thanks you, too.

Please stop by the next time you're in Boston. Until we meet –

Best regards
Ruth

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

Dear Sigbert:

How kind of you to take time right after your return from California to write to me – you must have been so busy.

Thank you for all your help with Tümpel's book. My correspondence about Rip, Ruisdael, will be perf. explanatory. I did not have a very good impression of Walter Stamp to intuire, complicated a man.

Now for your I have noted that it is much easier to compare landscapes faites than figure paintings. I wonder why? Many years ago, when I bought my large, fine, late Jacob Ruisdael landscape, many authorities and the people at Rotterdam convinced me that it was a fake. Judging from the photo only. I took it and bought it – when Seymour Slive and Wolfgang Stechow for the original they accepted it unconditionally as a work of ca. 1670, by JR

I did not buy the two landscapes about which you worry, from the same source.

The large, mountain landscape I bought probably in Rochester. Of course it's so influenced by R. Seghers, probably via Rembrandt. It's fully signed – when cleaned I'll send you a good photo, and a detail of the signature. Valentiner had a landscape given to Hals in the 1954 R-exhibition in North Carolina – I believe – by the same hand. No Beirt

showed me two photographs of paintings called R. Roghman, by the same hand. Technically I have no doubt whatever that it's 17th century.

The long line of Jerusalem I bought at Christie's London recently, called Jan Vermeer of Jerusalem (full name), ex Brian Koetzer and Adolphe von Lanna, Berlin, No. 116. His collection was sold in Amsterdam in Nov. 1929 - unfortunately I don't have the catalog to compare with Wolfgang 'Dutch Landscape Painting', fig 54 and note the comments on p. 48-49. Surely the same hand, also crowded with buildings. To come and pick see the paintings before long.

The pictures I really love are the Backer (?) 'Baptism of the Eunuch', the Cramer or Zeeck 'Man Reading' even though 18th century, and the 'Guardian Angel'. Note what Tümpel says about the iconography. I don't know Rotenhammer well enough to judge, but would have rather thought he's a Flemish artist in Rome, ca. 1630. Do you have any ideas?

Mr. Crowther is so close to Jerusalem. Couldn't you arrange a visit to you pow and us?

Best regards

Arend.

Feb. 10 81

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

February 5, 1981

Mr. Neville Orgel
Neville Orgel Limited
One Albemarle Street
London W1X 3HF, England

Dear Neville:

I am happy that you are enjoying that fine portrait in your office. In response to your question about what price to charge, I would suggest that you begin by asking what the Trafalgar Galleries asked, namely, L85,000, and go down as dictated by reason, but at the minimum, not below L60,000. That would give each of us a profit of L10,000, but my profit may disappear if the pound sterling falls against the dollar. I fear that the pound is grossly overvalued.

Best regards.

Sincerely,

Alfred Bader

AB:mmh

Would it be possible for you to obtain a 1975 Brian Koetsier catalog — I'd like to see the listing of the Jan Vermeer of Haarlem Landscape.

Thanks

AMERICAN CHEMICAL SOCIETY

MEMPHIS SECTION

February 1, 1981

Just to remind me!

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

Dear Dr. Bader:

Greetings from the Memphis Section.

I have a few details that I want to pass on to you concerning your trip to Memphis on March 10.

You have a room reserved at the Holiday Inn Overton Square for the night of the 10th. Your reservation number is 8350BB26. Let me know when your flight is scheduled to arrive in Memphis and I will arrange for someone to meet you.

Your lecture on Chemistry and Art will take place at the Dixon Galleries. The time for this is 7 PM (till about 9 PM).

The Art School at Memphis State University is interested in your other lecture, "The Bible Through Dutch Eyes". Dr. Carol Purtle is Head of this Department and she wants to talk to you about the lecture so as to present it in an optimum setting. She will call you in about a week and discuss matters with you. It is a guess but I would say that this lecture will be at 1 PM.

Dr. James Carter is Head of the Memphis State Chemistry Department and I will arrange for you to speak to members of his Dept. Again, as a guess, I would say 3 PM.

Needless to say you will be quite busy regardless of the schedule. Of course, all arrangements and transportation will be taken care of by the Memphis Section. You will have an escort to insure proper connections.

We are looking forward to your trip and visit. Let me know when you make your travel arrangements.

Yours sincerely,

Clarence G. Johnson

Dr. Clarence G. Johnson
Chairman- Memphis Section
327 Cecilia Drive
Memphis, TN 38117

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

Dear Dr. Andrews:

May I ask you for your help with two more puzzles that have recently come into my collection? Both are likely to be close to your interests, and you have been so generous with your help in the past, that I hope I am not imposing on you too much.

The first puzzle – probably the simpler one – is a small "Guardian Angel" on copper, beautiful in colour, gold and light red in the angel. Note what Christian Tümpel has written about the iconography – if he doesn't know who the church dignitary was whose life is depicted, then I despair of ever finding out. But who was the painter? It has an old attribution to Rottenhammer – can that be correct? Surely a northern artist in Italy – Rome? – but who?

The second puzzle is one of my favourites in my collection, a large 'Jesus and the Samaritan Woman', beautiful in colour also, violets and blues in Jesus' dress. K. Baach had brought of Carel Fabritius; Dr. Efim Adyasiro, the last owner, of Eeckhout. Neither seems likely. I would date it ca. 1640, and there is almost something pre-Rembrandtesque in the foliage in the foreground. Yet the tree in the background has its paint film incised into

the wet paint with the brushhandle – a practice of the late Rembrandt and of Aert de Gelder, a generation later.

I think you will know precisely who painted the 'Guardian Angel'. If you know the artist of the Samaritan Woman also, I shall be most happily surprised.

Another painting that might be of interest to you is a large 'Baptism of the Eunuch', also from D. Schagrin's collection. I am undecided between Backer and Van den Tempel; I lean towards Backer. Surely the fourth figure from the right is a self-portrait of the young artist – and there is a similarity with the portraits of the young Backer in plate 33 of Bauch's monograph. It too is beautiful in colour: gold in the eunuch's, red in the blond boy's dress – with a delightfully inconspicuous blue Delft bowl held by the boy.

I wish I could persuade you to come to Milwaukee so that I could show you the originals.

Many thanks for all your help, and best personal regards,

Sincerely,

Alfred Ross

Feb. 11 1981.

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

Dear Dr. Andrews:

You are a most remarkable man, at least on two counts.

One is your enormous helpfulness. You always answer so speedily and kindly, that I suspect that you are swamped with correspondence from collectors like myself.

The other is the great breadth of your interests. I have always thought of you in connection with Elsheimer and the Dr Rembrandt-ition, but during my visit to Edinburgh you told me that you had also been interested in 18th century artists.

Recently I have not been plagiarizing too well, and have been blundering through old volumes of the Burlington M. — and come across a most interesting book review of yours, on Pontormo drawings. So, perhaps the enclosed photo may interest you. The painting had been on loan to Manchester in 1965, 'Between Renaissance and Baroque' No 187, but it was then so dirty that it was hard to recognize. It has cleaned up beautifully, with such delicate underpaint.

May I ask you for your help in a totally different

matter?. As your Gallery has so many of the Duke of Sutherland's paintings, you may have access to his old inventories. I own a David with the Head of Goliath' considered by Benedict Nicolson to be a copy of a lost Tubingshen original (plate 25 B in the 1958 work, upgraded to V. C in Nicolson's posthumous work). The face of David was singularly disengaged, the rest very fine, the head of Goliath very close in style of David and his pingers in North Carolina. I have just had David's face cleaned, and it was look. much better. When completed I will, of course, send you a photo.* The Duke of Sutherland sold it at Christie's in the fifties. Is there any way to determine when it entered the Duke's collection?.

Is there any way to persuade you to visit the U.S.?. I would love to be able to show you all these paintings in the original.

Many thanks, and best personal regards,

Sincerely

Alfred Bean

* The photo now enclosed is BEFORE cleaning

March 2 1981.

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

March 23, 1981

Mr. E. John Bullard
Director
New Orleans Museum of Art
Lelong Avenue, City Park
New Orleans, Louisiana 70179

Dear Mr. Bullard:

Recently I acquired from Bert Piso his very interesting "History of Tobias" by the master of the prodigal son. It is a fine 16th century panel of particular interest because it must be one of the early depictions of the entire, simultaneous history of Tobias. Most other paintings of Tobias illustrate just one event; this illustrates the entire story.

I would very much like to give this panel to your museum in honor of Bert Piso who is so very devoted to your museum. Incidentially, I would also appreciate it if you would mark your records that my earlier gift to your museum, the portrait by van Loo was also given to your museum in honor of Bert Piso.

Best personal regards,

Alfred Bader

Alfred Bader

AB:mmh

cc: Mr. Bert Piso

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

UNIVERSITÉ D'OTTAWA  UNIVERSITY OF OTTAWA

OTTAWA ONTARIO
CANADA K1N 6N5

DÉPARTEMENT DE PHILOSOPHIE

DEPARTMENT OF PHILOSOPHY

March 12, 1981

Dr. Alfred Bader
2961 North Shepard Ave.
Milwaukee, Wisc. 53211
U.S.A.

Dear Dr. Bader:

Thank you for your letter of Febr. 16, which caused me great joy and anticipation. I intend to arrive in Milwaukee on April 22. The next morning I am supposed to moderate a session at the meeting of the American Philosophical Association. I would be free to come and see you at your office some time that afternoon or the next day.

If this does not cause you any inconvenience, I would, of course, be delighted to have dinner with you. This would be possible on April 22, 23 or 24. I intend to arrive at the airport at 12.50, and I shall leave on April 25, at 9.55 a.m.

With best regards, sincerely ~~yours,~~

Theodore F. Geraets

Theodore F. Geraets
2018 Rideau River Drive
Ottawa, Ontario
Canada, K1S 1V2
tel. (613) 236 7870.

Neville Orgel Limited.
One Albemarle Street.
London. W1X 3HF.
01-499 5779.

DIRECTORS:
N. ORGEL
A. ORGEL

PAINTINGS AND DRAWINGS

10th April, 1981

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

Dear Alfred,

I regret I did not succeed in buying the Lepicie. It was the only picture in the sale for me. It fetched £8,500 under the hammer.

National Gallery

The Pynas is here and will be photographed on Monday and I will send it to Scotland from whom I have received a letter requesting a photograph.

The tiny Savory flower piece at Sotheby fetched £95 hammer price.

I have seen the picture in Sotheby's called Drost. It is a good picture but not a great one. Could it be Pluym? I have also seen some of the pictures at Chrities, but nothing that I liked.

Have you had any thoughts re. the Zurbaran? I still like it.

Yours

Neville

N. Orgel

REGISTERED IN ENGLAND No. 1316192 VAT No. 242 4488 62
REGISTERED OFFICE: CLAYTON, STARK AND CO., 18 ST. GEORGE STREET, LONDON, W. 1.

Buffalo Bill Historical Center

P. O. Box 1000 • Cody, Wyoming 82414 • Telephone (307) 587-4771

April 15, 1981

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

Dear Dr. Bader:

I am pleased that the information on your Canadian friends painting was helpful.

Before we try to locate an appropriate home for the painting in an American museum, I think it would be wise to come to a final decision about its authorship. Keep me posted about your further findings on the painting.

Very sincerely,

Peter H. Hassrick
Director

PHH:kh

Thirteen
WNET/THIRTEEN 356 WEST 58th STREET NEW YORK, NEW YORK 10019 (212) 560-2000

May 14, 1981

Dr. Alfred Bader
Aldrich Chemical Corporation
940 West St. Paul Ave.
Milwaukee, Wisc. 53233

Dear Dr. Bader:

Once again I would like to express my gratitude for the time and assistance you have given us at CIVILIZATION AND THE JEWS. I thank you in advance for the slides and transparencies you will be sending us and for sharing your knowledge of resources for artwork based on the Old Testament.

Confirming our telephone conversations to date, any slides and transparencies you send to CIVILIZATION AND THE JEWS will be returned to you within three months time. We are responsible for any damage to these slides and transparencies while they are in our possession. In addition, it is our understanding that there will be no rental or rights fees charged for any paintings from your private collection that are reproduced on film for the WNET/THIRTEEN series CIVILIZATION AND THE JEWS, Which will be distributed internationally.

As per our conversation of May 13, I would appreciate it if you would send me the following transparencies and slides:

1. Carl Fabritius, Joseph & the Baker
   #23 in "The Bible Through Dutch Eyes"

2. Fetti, Dream of Jacob

3. Eechout, Dream of Jacob

4. Blomart, Dream of Jacob (2x2 slide)

5. Jan Pynas Joseph Being Accused by Potiphar's Wife
If it's possible to acquire a slide of this work within 3 weeks.

As we discussed, I would also appreciate any readily available transparencies or slides that visualize scenes from the life of Joseph from the Old Testament.

Thank you once again for all your assistance. I look forward to hearing from you soon.

Sincerely,

Andrea Meyer

Andrea Meyer
Assistant to the Producer
CIVILIZATION AND THE JEWS

Carole Schaffer
Associate Producer
CIVILIZATION AND THE JEWS

AM:hf
cc: Therese Steiner

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

May 18, 1981

CERTIFIED MAIL
Return Receipt
Requested

Ms. Andrea Meyer
Assistant to the Producer
CIVILIZATION AND THE JEWS
Channel 13
356 West 58th Street
New York, New York 10019

DearMs. Meyer:

In response to your letter of May 14, I have checked my slide library for slides and transparencies which may be of interest to you, and I enclose the following:

1. 8 x 12 color transparency of Joseph and the Baker, No. 23 in The Bible Through Dutch Eyes and Jacob's Dream by Domenico Fetti.
2. 4 x 6 color transparency of Jacob's Dream by Gerbrand van den Eeckhout.

3. Color slides of 7 paintings that had been in The Bible Through Dutch Eyes Exhibition. Of these paintings, I own Nos. 23 and 25 and of course you have my permission to use these. No. 18 is my gift to the Milwaukee Art Center, and you have my permission to use. Nos. 21, 22, 26 and 29 are not owned by me and you will have to ask the museum owners for permission to use. The unnumbered slide is Jacob's Dream by Abraham Bloemaert, owned by Mr. and Mrs. Gary Bishop in Milwaukee, and they have asked me to give you their permission to reproduce.

   I have asked Professor and Mrs. Leonard Parker to send you a black and white photograph of their beautiful Moses by Gabriel de Sabbato.

Please be sure to return the 3 transparencies and the eight slides within the next three months.

Best regards,

Alfred Bader

Alfred Bader

AB:mmh
Enclosures

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

cc: Mr. & Mrs. Bishop and Prof. & Mrs. L. Parker

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

May 20, 1981

Mr. Benjamin R. Fisher
Chairman of the Board
Fisher Scientific Company
711 Forbes Avenue
Pittsburgh
Pennsylvania 15219

Dear Mr. Fisher:

Thank you for your thoughtful letter of May 18.

How can one ever tell what a beautiful painting is worth? Regarding the value of your Bega or my Bega, it seems to me that $27,000 is very low and $75,000 is rather high.

Please consider trading my Bega for another, much less important alchemical picture in your collection, plus $25,000. The painting in your collection is the monochromous painting by Adriaen van der Venne which surely does not have very great commercial value. I think that if the two paintings were sold at the same auction the Bega would bring an amount considerably greater than $25,000 more than the van der Venne, but such a part-sale and part-trade would give me the satisfaction of not having a void of alchemical pictures in my collection.

Needless to say, I would certainly understand it if for one reason or another you would not like to do this. If you would like to effect this, please let me come to Pittsburgh to deliver the painting, but I will not be able to do this until some time next month because I am just leaving on a trip to Europe. When next you are anywhere near Milwaukee, please visit with me, as it would give me great pleasure to be able to show you my collection.

Best personal regards,

Alfred Bader
AB:mmh

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

THE FRIENDS OF QUEEN'S UNIVERSITY, INC.
P. O. Box 901, Radio City Station New York, New York 10019

June 4, 1981

Mr. Robert F. Swain
Director
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario
Canada

Dear Mr. Swain:

I have received your letter of May 20, 1981 with regard to the management of funds by the Friends.

Please be advised that the Friends of Queen's is incorporated in the State of New York and operates under Section 503.C of the Internal Revenue Code.

When donors in the United States made contributions to the Friends, title to the funds or other assets passes to the Friends, which then assumes responsibility for their disposition. All disbursements are made by the Board of Directors of the Friends.

It is inappropriate to reply to the substance of your letter, because such a reply might be construed as indicative of direct financial responsibility to the University by the Friends, and of a conduit of funds role which might lead to the loss of our tax exempt position.

I might note, however, that Dr. Bader is aware of his present cash balance with the Friends.

Very truly yours,

Patricia B. Clift

Patricia B. Clift
Assistant Secretary
pro
Norman D. Garand,
President
/pbc
cc: J. Courtwright, Dr. Alfred Bader

Agnes Etherington
Art Centre

Queen's University

Kingston, Canada
K7L 3N6

613 547-6551

May 20, 1981

Miss Patricia Clift
Assistant Secretary
Friends of Queen's Inc.
P.O. Box 901
Radio City St.
New York, New York, 10101
U.S.A.

Dear Miss Clift:

I have been copied by Dr. Alfred Bader with correspondance you and he have been having, with regard to his donations on behalf of the Agnes Etherington Art Centre. The issue of the interest and its appointment to this large sum of donations, is of interest to both Dr. Bader and ourselves.

The correspondance from your office is somewhat unclear on the point and if you don't mind, I would like you to confirm our understanding that the interest from Dr. Bader's donation is put back into his account for the purchase of works of art.

As you can understand and as Dr. Bader has already pointed out to you, dealing with sums of $100,000 plus, the interest at today's rates is certainly substantial and could benefit the Art Centre in terms of works of art, if we're dealing with sums of $10,000 to $20,000 a year. As well, if they lie unspent, the accrued interest is even greater.

I would appreciate your confirmation of this fact for me.

Yours truly,

Robert Swain/ww

Robert F. Swain
Director

/ww

* ‡
875675A CFU CH

* ALDRICHCHEM MI
* 6-15-81
* DR.A.BADER
* C/O DR. ARMANDO GEIGER, UETIKON

* THE MAES IS YOURS. USD 12,000.00
* M.HASSMANN

* ‡
875675A CFU CH

EIN 1017
16:14

* ALDRICHCHEM MI
* .....
* ALDRICHCHEM MI

* VIA ITT JUN 15 1981 1015

* 15.06.81 1615

FOGG

June 17, 1981

Dr. Alfred Bader
President
Aldrich Chemical Co., Inc.
940 St. Paul Ave.
Milwaukee, Wisconsin 53233

Dear Alfred,

I finally have good news! Bill Robinson is going to join me as an assistant on the 1st of July. I think this will really strengthen my department and bring a solid worker into the Fogg who will do a lot of research in the Dutch field. I hope this will bring a new expansion of interest in 17th century Dutch art that was always one of the great strengths of the Fogg, but lost one of the main people when Jakob Rosenberg left us. I am confident that Bill will be a first rate person and deserve all the support you want to give to the Fogg for Netherlandish research.

We are all very curious about the Maes. I hope that you got it. I also hope you had a great trip to Germany and that you found some goodies there.

All the best,

Konrad

Konrad Oberhuber
Curator of Drawings
Professor of Fine Arts

KO/klr

LAW OFFICES
BINDER, ZIRBEL & HOWARD
700 NORTH WATER STREET
MILWAUKEE, WISCONSIN 53202

IRVING W. ZIRBEL
LAWRENCE J. BINDER
COURT COMMISSIONER
JAMES G. HOWARD
MICHAEL P. MALONE
RICHARD W. WHITE
CRAIG I. ZIRBEL

TELEPHONE
276-0655
AREA CODE 414

May 21, 1981

Dr. Alfred Bader
Aldrich Chemical Company, Inc.
940 West Saint Paul Avenue
Milwaukee, Wisconsin 53233

Re: Bader v. Milwaukee Auction Galleries
Our File No. 80.434

Dear Doctor Bader:

I have settled this case; they have now agreed to pay the money that was owed, plus interest, if we agree not to proceed with our claim for conversion. I will send you their check along with the appropriate papers as soon as they are received.

Very truly yours,

Craig I. Zirbel

CIZ/bsb

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

June 25, 1981

Professor Egbert Haverkamp-Begemann
1060 Park Avenue
New York, New York 10028

Dear Egbert:

As promised, please find enclosed the tracing of the signature of my landscape.* Could the artist by the Terlouw who is mentioned on page 703 of Wurzbach, copy enclosed.

Since seeing you, I have purchased only one really interesting painting, a strange Sacrifice of Abraham, which Christie's (NY) called "Victors", but which surely is an early Maes.

I will probably be in New York very briefly on Friday, July 10. Might you perhaps be free that evening for a leisurely dinner?

Best personal regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosure

* Mrs. Brunt showed me two photographs of paintings, called Roghman which are very close.

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

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred R. Bader
President

June 25, 1981

Professor Pamela Askew
Vassar College
Poughkeepsie, New York 12601

Dear Professor Askew:

Please don't mind that a trip to Europe has delayed my thanking you for your gracious letter of June 3.

Of course, I very much enjoyed meeting you personally, although somewhat disappointed about "Jacob's Dream".

Christie's in London operates two auction houses. What they consider good paintings are sold at King Street and the mediocre and poor paintings are sold at Kensington. My painting was sold by Christie's, Kensington, last April, simply called "Carracci". It was bought by a friend ofmine who sold it to me.

My painting cannot possibly be identical with that sold in Copenhagen in the 1960's, because it was owned by Mr. Clifford Chalker in Weymouth for many years. A photostat of his letter is enclosed.

Your suggestion regarding the seal is most interesting, and I shall try to pursue it. I had hoped to get some help from Mantua, but as you will see from the enclosed, that was not successful.

It would give me great pleasure if I could welcome you at my home before long.

Best personal regards,

Alfred Bader

AB:mmh

Enclosures

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

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred Bader
Chairman and
Chief Executive Officer

July 8, 1981

Mr. Craig I. Zirbel
Binder, Zirbel & Howard
700 North Water Street
Milwaukee, Wisconsin 53202

Re: Bader v. Milwaukee Auction Galleries
Your File No. 80.43

Dear Mr. Zirbel:

The Milwaukee Auction Galleries will just have to decide whether its chances for publicity are bigger if they appeal and their appeal is denied, or they let the memorandum decision be recorded. In any case, please do not let the decision be expunged from the record. If they appeal, you will, of course, demand that they file a bond. Please do not proceed on the $100,000 action, but move for execution of the judgment.

Best regards.

Sincerely,

Alfred Bader

AB:mmh

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

880-026-03

OFFICE OF THE REGISTRAR

Queen's University
Kingston, Canada
K7L 3N6

30 June 1981

Dr. Alfred Bader
Aldrich Chemical Company Inc.
2371 North 30th Street,
Milwaukee, Wisconsin
U.S.A. 53201

Dear Dr. Bader:

I have pleasure in informing you that the Aldrich Chemical Company Scholarship has been awarded this year to Mr. Thomas Stefopulos, 70 Meffyfield Drive, Scarborough, Ontario M1P 1K2. Mr. Stefopulos completed the second year of the program in Life Sciences with an average of 86.5% and achieved a mark of 97% in Organic Chemistry.

Yours sincerely,

K.L.S. Gunn,
Registrar

KLSG/jl

WILLIAM W. ROBINSON
DEPT. OF FINE ARTS
FOGG ART MUSEUM
HARVARD UNIVERSITY
CAMBRIDGE, MA. 02138

July 14, 1981

Dear Dr. Bader,

It was good to see you this past week-end, and very kind of you to invite me and Kathy to dinner. The next time you visit Boston we shall have our house in order and insist that you dine with us here.

I have conveyed the substance of your proposal regarding a Rembrandt School exhibition to Prof. Slive, and have made known to him and to Dr. Freitag your offer to assist the Fine Arts Library in trying to acquire the photograph collection of Walther Bernt. When they respond, I shall let you know straightaway.

I have done some work on the pictures we discussed the other night. The portrait of a man that you said you have been considering for many years is definetely not a Maes. The misgivings expressed by Konrad and by Stechow became clear to me as soon as I compared the photograph to my Maes material.

Harder for me to judge is the Cornelis van Haarlem. At the viewing I felt uneasy about it, but in the photograph it looks fine. Please permit me to abstain on this one. You must understand that I want very much to retain your trust, and therefore do not want to judge a picture unless I'm absolutely sure. Please don't read my hesitation as a veiled negative. The truth is I just didn't study the picture carefully enough at the viewing.

I shall send the xeroxes and other information about the drawings related to <u>The Sacrifice of Isaac</u> in a separate envelope.

Today I tried to find Tümpel's book on Rembrandt at the foreign language bookstore in Harvard Sq, but with no luck. If you could spare an extra copy, I would be most grateful, and of course I will be very happy to read your translation.

I look forward to seeing you again soon, and to our working together on many projects in the future.

Best regards,

Bill

Chemists Helping Chemists in Research and Industry
aldrich chemical company, inc.

Dr. Alfred Bader
Chairman and
Chief Executive Officer

July 20, 1981

Dr. William Robinson
The Fogg Museum
Harvard University
Cambridge, Massachusetts 02138

Dear Bill:

Thank you so much for all your help.

I have no doubt that we will become very good friends, and I do hope that the exhibition of the works of Rembrandt students at the Fogg and the Milwaukee Art Museum will materialize in 1984.

As promised, please find enclosed a copy of Christian Tuempel's work on Rembrandt. I expect to have the translation completed next month and will then send you a copy.

Fond regards to you, Kathy and Konrad.

Sincerely,

Alfred Bader

AB:mmh

Enclosure

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

Dr. Alfred Bader
Chairman and
Chief Executive Officer

September 16, 1981

The Reverend Mervyn Francis
3 Pier Terrace
West Bay
Birdport S8W Dorset
England

Dear Reverend Francis:

I am delighted to have your thoughtful and informative letter of September 10 regarding my painting depicting Abraham's sacrifice.

Unfortunately, I was not the buyer of the painting in 1969, and you might be interested in its history in between. In the July, 1969 sale, it was purchased by a very knowledgeable London dealer, Mr. Julius Weitzner, who sold it in 1972 to the World Museum in Tulsa, Oklahoma. That museum, in turn, sold it at Christie's New York, No. 22, on June 12, 1981, and I enclose copy of Christie's catalog showing your painting.

I am happy to have bought it at that sale, as I collect mainly biblical paintings of the school of Rembrandt. Don't worry about the discrepancy in attribution, Barent Fabritius in 1969 and Jan Victors in 1981. The works of Rembrandt students are very difficult to tell apart.

Do you think that anyone might still be alive who might know how Mr. and Mrs. Hedderley acquired the painting, or, perhaps, did Mrs. Hedderley tell you?

God surely works in mysterious ways, and not just through large miracles, such as the sacrifice of Isaac. My company happens to have two plants in England and both are in Dorset, our chemical plant in Gillingham and our biochemical plant in Poole. I would like to be able to meet you personally to chat about the painting when next I visit our English companies. Could I impose on you to send me a little map relating Birdport (near Dorchester, Dorset) to Poole and Gillingham and giving me your telephone number. Of course, I would telephone you before my visit to make sure that this would be convenient.

Many thanks for your help, and best personal regards

Alfred Bader

Alfred Bader
AB:mmh
Enclosure

Will you come with me?
14.

SIGMA-ALDRICH

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

Sept. 10 '81.

3 Pier Terrace.
West Bay.
Bridport. Dorset. U.K.

Dear Dr Bader.

Your letter to Mr Hancock of Christie's has been forwarded to me as being the seller of the painting 'Sacrifice of Isaac' which you now possess.

It was given to me by a Miss Headerley who had come to my parish of Holt near Wimborne in this county as a 'refugee' from the London blitz in 1940. She was a wealthy woman - the widow of a former Mayor of Barnes in the London borough of Richmond. They lived in the Castlenau area of Barnes.

When the war ended she returned to London but on her departure from Holt she presented me the painting as being "more suitable to a Vicarage"

I kept it until 1969 when I was then Rector

of Bisley in Surrey. Alas, School fees for my youngest son had overtaken income to the point where the selling of the painting seemed to be the obvious - indeed the only - way of making it possible for my boy to complete his course - So —!

Anyway the picture probably now occupies a more fitting setting and certainly they would have had no room for it here in our retirement home. So perhaps after all things have worked together for good. We have often wondered what became of it.

I wish I could give you fuller details of its history. The Hedderly seem to have been a knowledgeable collector - his wife brought many fine paintings and works of art away with her from London.

I felt a twinge of conscience on selling such a gift but it certainly proved a 'God-send' to us as a family at that time - Abraham had kept up the good work of sparing sons - or more correctly the purchaser had - Thank you Dr Bader! Yours faithfully

Mervin Francis

As Mrs H. has no family.

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

October 22, 1981

Mr. Arthur Mol
2915 N. Grandview Blvd.
Waukesha, Wisconsin 53186

Dear Mr. Mol:

This is to confirm our agreement that from time to time you may give me paintings on consignment for sale, in each case specifically indicating the minimum net price that you are willing to accept.

You will let me have the paintings for a minimum period of two (2) years.

If the paintings require restoration, photography, framing or other work, I may, at my discretion, have this done at my own expense and, if I return the paintings to you unsold after two (2) years, that expense will be for my account. If, however, I sell the paintings, my out-of-pocket expenses will be deductible from the gross sum due.

My selling commission will be 20% of the gross sales price, and when sold, I will furnish you with a copy of the invoice.

You have now given me one (1) painting of a peasant holding a jug with a figure near him and some figures in the background. This painting is oil on canvas, northern European. The minimum net price to you will be $2,000.00.

To illustrate our agreement: Suppose that after restoration costing, say $300.00, I can sell the painting for $3,000.00. Then my commission shall be $600.00 and you will receive $2,100.00, i.e., $3,000.00 less $600.00 commission, less $300.00, the cost of restoration.

If I should receive a reasonable offer which would net you less than $2,000.00, I would contact you and consumate the deal if you approve.

Mr. Arthur Mol
October 22, 1981
Page Two

Any paintings on consignment to me, such as this one, shall be insured for the minimum net price to you, i.e., in this case $2,000.00, at my expense.

From time to time you ~~will~~ may also give me paintings for study and not yet on consignment. Those paintings will be left with me entirely at your own risk and will not be insured by me.

If this agreement meets with your approval, please sign and return the enclosed copy.

Sincerely,

Alfred Bader

AB:mmh

AGREED:

Arthur Mol

Dated 10/25/81

3/28/82
PAINTING OF PEASANT w/ JUG
SOLD TO ALFRED BADER FOR 2000 PAYMENT IN FULL

For study, left 10/25/81
(1) [illegible] sketch
(2) part scene, [illegible]

Raphael Soyer
88 Central Pk. W.
New York, N. Y. 10023

December 23, 1981

Dear Mr Lucitte

Mrs Jane Elconin sent me a photo of a painting, presumably done by me, which is being donated to the Milwaukee Public Museum, asking me to help her appraise it.

After carefully examining the photo I came to the definite conclusion that the painting was not done by me, even though it has my name on it. The name is a forgery. This has been happening occasionally.

Sincerely yours

Raphael Soyer

March 29, 1982

Jack's Antiques
3021 Adeline Street
Berkeley, California 94703

Dear Madam:

Unfortunately, I was unable to reach you by telephone later in the week after our meeting.

Please do let me know the details of the Dutch family portrait which we discussed.

Sincerely,

Alfred Bader

AB:nmh

415 845 6721

MELLON INSTITUTE

4400 Fifth Avenue
Pittsburgh, Pennsylvania 15213
(412) 578-3329

June 9, 1982

Dr. Alfred Bader
Aldrich Chemical Company
940 W. St. Paul Avenue
Milwaukee, WI 52233

Dear Dr. Bader:

Just a note to thank you and Mrs. Bader for the lovely evening that we had at your house during the AIC convention. I know that I can speak for every one of the conservators who were there that evening when I say what a great pleasure it was to be able to wander around and inspect all the pictures leisurely and to have you tell us many of the stories behind them. It was a wonderful interlude for all of us that had the chance to see the collection.

I'm sorry that the press of the meeting prevented me from getting to the office to see the other paintings that you have there, but I thank you for the invitation. Perhaps Mrs. Feller and I may have a chance to visit in the future. When I told her of the chance to visit with you, she was most disappointed indeed not to have been able to attend the convention and talk over old Pittsburgh Plate Glass times with you.

Under separate cover I'm sending an article or two describing our work which may be of interest. I thank you for the kind offer to make some specialty chemicals for us and will try to get back to you on that subject one of these days. Please give my kind regards to Mrs. Bader. It was really great to have a chance to see you both around the banquet table. I'm glad, too, that Mr. Keck had a chance to get together with you on Saturday.

With best regards.

Yours,

Robert L. Feller
Director
Center on the Materials of
the Artist and Conservator

RLF/slm

Muriel Carlson

306 249 3562

Sask.

Scarlet orange

call Telley

392733

No.

Name Dr. Alfred Bader

Date 5-7-82

rb

Retouched Abrhams Sacrafice painting

Paper

Exposure

Bulb

ORDER NUMBER

10545

No. _____

Name _____

Date _____

_____

Retouched _____

Paper _____

Exposure _____

Bulb _____

ORDER NUMBER

_____

BY HAND

September 2, 1982

Jewish Community Center
1400 North Prospect Avenue
Milwaukee, Wisconsin 53202

Dear Friends,

In response to your request for works of art for your art auction, please find:

1. An original etching of the "Bridge over the Thames"at Richmond" by Isobel Hogg, a Canadian artist born in Montreal in 1884. This etching is No. 5 of 100.

2. A studio pring of "Cain Killing Abel" by Pittner.

3. An etching of wild boars by the German etcher Johann Friedrich Wilhelm Wegener (1812-1879). This etching is signed in the plate and is No. 54 of 100. A copy of the description of the artist in Benezit is enclosed.

I would appreciate a note telling me what these works fetched at your auction.

All good wishes.

Sincerely,

Alfred Bader

AB:mmh

Enclosure

October 15, 1982

Professor Andrew Blunt
45 Parker Hall
Parker Place
London W2, England

Dear Professor Blunt,

I appreciate your kind letter more than I can tell you.

I immediately told Professor Sydney Freedberg of your kind effort to trace the provenance of the fragment, and his reply of October 12 will be self-explanatory.

I am not certain from your note whether Tomas Harris's sister married a man by the name of Frankfurt or whether she lives in Frankfurt.

My wife Isabel and I will be at our English home at 52 Wickham Avenue, Bexhill-on-Sea, East Sussex, telephone 0424-22 22 23, from Saturday afternoon, October 23, through Thursday, October 28, and in November we will travel through various parts of the Continent and leave from Frankfurt to Chicago on Saturday, November 13. If Enriqueta Harris lives in Frankfurt, would there be any point in my contacting her in Frankfurt?

I will be grateful for a brief note to our Sussex home.

Again, many thanks and best personal regards.

Sincerely,

Alfred Bader

AB:mmh

STAR MAGAZINE
Indianapolis
SUNDAY
December 19, 1982

The Codes In Your Zip
Page 6

Madonna & Child
Page 13

Revelation of Madonna & Child

Before restoration (above) Madonna and Child seemed seated in front of a drape. When overpaint was removed (right) an arm and part of Joseph's face appeared.

One example of how the spirit of Christmas is forever renewed hangs today in the Allison Mansion at Marian College. It is one of the college's proud possessions, the painting *Madonna and Child*, a fitting focal point for the foyer of the mansion in Northwest Indianapolis.

Although the painting was received years ago as part of an inheritance left to the college, it wasn't until about six years ago that its importance was realized, explains Sister Sandra Schweitzer of the Marian art department.

Alfred Bader, a Wisconsinite who came to the Allison Mansion to give a speech, restored paintings as a hobby.

Continued on Next Page

Madonna & Child

Continued from Page 13

He recognized *Madonna and Child* as a work by Post-Renaissance painter Giovanni Battista Salvi, known as Sassoferrato.

Inspired by this revelation, Marian officials launched a campaign for funds to have the work restored; like most paintings of that era it had been made dingy by time and temperature. The restoration campaign was led by Sister Mary Jane Peine of the college art department, who died two years ago.

Restoration produced a surprise.

Whereas it appeared in the painting that *Madonna and Child* were seated next to a drape, special photography revealed that the drapery had been painted over part of a figure. When the drape was removed, the arm and part of the face of Joseph was revealed.

The "new" painting was rehung in the mansion Dec. 17, 1976, in time for that year's holiday. There the 41-by-29-inch canvas remains today, a perennial reminder of the endless surprise and variation of the Christmas story. ☆

Detail of the painting during restoration shows improved sky tones.

January 24, 1983

Professor Craig Harbison
Department of Art History
University of Massachusetts
Bartlett Hall
Amherst, Massachusetts 01003

Dear Professor Harbison:

In response to your kind letter of January 17, enclosed please find the only color slide I have of my Terbrugghen, as well as one slide of a detail. I would like to use these in a talk I have to give at Rutgers on April 5, and I would appreciate your returning the slides before that date.

The color slide is not very good, and it has occurred to me that my restorer may have a better one, and I have telephoned him and he has promised to send it this week, if he can find it.

My son, who is studying at the University of Pennsylvania, may want to listen to your talk. Could you please give me the exact time and place. I will also much appreciate a copy of the talk.

Best personal regards,

Alfred Bader

AB:mmh

The Commonwealth of Massachusetts
University of Massachusetts
Amherst 01003
Art History
Bartlett Hall
January 26, 1983

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

Dear Dr. Bader:

You were most kind to send me your only color slide of the Terbrugghen. I will certainly make sure it gets back to you long before April 5.

My talk will be given Thursday evening (about 8:30 p.m.), February 17, in the Franklin Plaza Hotel in a CAA session entitled "Art and the Reformation in Northern Europe." I hope I can meet your son if he comes. I have just finished the first draft of my talk and will wait to send you a copy until I have made any final revisions.

Best regards,

Craig Harbison

Craig Harbison
Associate Professor

CH:s

RECEIVED
JAN . 1983
Aldrich Chemical Co., Inc.

February 8, 1983

Mr. Michael P. Johnson
Box 49
Tellufide, Colorado 81435

Dear Michael:

In response to your letter of February 1, I would think that your very attractive painting would bring about $1000 if sold at auction in Vienna. Art dealers there would, unfortunately, charge considerably more.

Best regards,

Alfred Bader

AB:mmh

1 February 1983

Aldrich Chemical Company, Inc.
P.O.Box 355
Milwaukee, Wisconsin 53201

ATTENTION: Alfred Bader

Dear Alfred,

Thank-you for your note, as requested, enclosed an 8 X 10 of the Pick-Morino. It was listed in the Pick-Morino book as entry 217. Mutter mit Tochter bri Kuchenarbeit Oi/Leinwand 37 X 44 Bezeichnet Links unten M.

I do hope you can help me as to the value of this painting.

Hope all is well with the family.

Thank-You

Michael P. Johnson
Box 49 Telluride, Colorado 81435
(303) 728-3831

michael p. johnson ··· design studios
box 298 cave creek, arizona 85331 phone 602 488 2932

November 24, 1982

Mr. Michael P. Johnson
Box 49
Telluride, Colorado 81435

Dear Michael,

How nice to hear from you after all these years.

I must confess that I have forgotten which Pick-Morino you have. Could you please send me a snapshot.

Best regards to you and the family.

Sincerely,

Alfred Bader

AB:mmh

15 November 1982

Dr. Alferd Bader
2961 N. Shepard Ave.
Milwaukee, Wisconsin

Dear Dr. Bader,

It has been such a long time since I have moved from Milwaukee. I think of you and Danny so many times as I, each day, look at "Pick-Morino". I hope this letter finds your family in good health.

The reason for my writing is that my insurance company for my book and art collection, want an evaluation of each piece. If you could inform me of what you believe to be the current value of the painting.

I am now located in Colorado.

Box 49 Telluride, Colorado 81435
(303) 728-4714

Best regards and thank-you,

Michael P. Johnson

michael p. johnson ··· design studios
box 298 cave creek, arizona 85331 phone 602 488 2932

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman and
Chief Executive Officer

March 21, 1983

Mrs. Debra Miller
1633 Rodman Street
Philadelphia, Pennsylvania 19146

Dear Mrs. Miller:

I am so happy to have your letter of March 16 and to know that you have returned home safely.

I very much look forward to your book on Victors.

As you know, the art museum has a pair of Victors portraits and Prof. Leonard Parker owns the Elisha which was No. 54 in "The Bible through Dutch Eyes". It would give me great pleasure to show you these three, and if you and your husband could ever come to Milwaukee, you would, of course, be most welcome to stay with us.

I own a painting of Joseph Explaining his Dreams to his Father, which Prof. Sumowski and others have attributed to Victors. While I like the painting, I am not at all certain that the attribution is correct, and I look forward to your opinion.

My wife and I will be in Philadelphia, staying with our son David at 6901 Old York Road, telephone 224-3241, from Friday through Sunday, April 15--18. It would be nice if we could get together. I will be talking on paintings, mainly 17th century, to chemistry students at Temple University that Saturday and, if perchance you might be able to come to the lecture, you could get details of time and place from Mr. Howard J. Wilk, telephone 787-1638/787-7118, at Temple University.

Best regards.

Sincerely,

Alfred Bader

Alfred Bader
AB:mmh

Is the 'Rembrandt' Girl at an Open Door in Chicago by Victors?

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

1633 Rodman St.
Philadelphia, PA 19146

March 16, 1983

Dr. Alfred E. Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, WI 53201

Dear Dr. Bader:

I just received word that I have been awarded a Kress Foundation Research Grant for 1983, for my study of Jan Victors. I am sure that my application was greatly strengthened by the research I was able to undertake last year as a result of your generous funding.

I have enclosed a copy of my successful grant proposal, which outlines the discoveries I made on my research trip of September to December, 1982. I am quite pleased with the manner in which my work is progressing, and thank you most sincerely for the very important role you played in it.

Yours truly,

Debra Miller

Debra Miller

Enclosures

JAN VICTORS 1619 - 1676

In 1982, I was very fortunate to receive an Alfred E. Bader Dissertation Research Grant. The three months I spent in Holland compiling information on Jan Victors, a major though little-known artist of the Rembrandt School, proved highly productive. My research at the Gemeente Archief in Amsterdam, with the invaluable assistance of archivist S.A.C. Dudok van Heel, yielded significant new documentation on Victors. The year of his birth is now established as 1619; the number of the artist's children must be amended from seven to nine. More important for art history, inventories and genealogies have begun to indicate previously unknown sources of Victors' patronage.

An inventory of 1677, cataloguing the possessions of the Sephardic Jew Isacq del Monte, includes a painting of Jacob and Esau by Victors. This brief notation serves to reinforce the hypothesis that Victors' numerous Old Testament depictions may have been commissioned by Jewish clientele. Rembrandt's association with the Sephardic population and its leading figures in Amsterdam is well established. As early as 1636, the Rabbi Samuel Menasseh Ben Israel had his portrait etched by the master. In 1639, Rembrandt bought a house on the Jodenbreestraat, in the midst of the Jewish ghetto. It seems plausible that Victors, training in Rembrandt's studio during this period of the late 1630s, could have been introduced to important Jewish patrons by his teacher. A recent exhibition, The Jews in the Age of Rembrandt (bibliography 4), confirmed the significant participation of Amsterdam Jewry in the cultural life of its city.

Victors' sponsorship by a leading Christian family in Amsterdam has also surfaced. Surviving portraits and personal inventories indicate that the Burgemeester Jan Appelman, and his relations of the Huydecoper and Temminck lines, owned works by the artist. Certain of these sitters, who remained anonymous or were misidentified for centuries, can now be correctly named. It is noteworthy that Govert Flinck, another Rembrandt pupil of the 1630s, also depicted members of this extended family group.

In addition, Victors produced a series of portraits for two of Amsterdam's orphanages, the Walenweeshuis (the Walloon Orphanage) and the Weeshuis der Hervormde Diaconie (the Orphanage of the Reformed Protestant Relief Board). Among the most interesting of these paintings are pendants that depict the Feeding and the Clothing of the Orphan Girls. In a unique iconographical synthesis, Victors merged the popular theme of the Acts of Christian Charity with the personalized group portrait of the women of the Diaconie.

The artist's association with such charitable institutions at the height of his career foreshadows his later life. In 1676, Victors departed Amsterdam for the East Indies, where he soon died in the service of the East India Company. The ship's register listed his occupation not as a painter, but as a siecketrooster (a comforter of the sick). Documents indicate that Victors had suffered a drastic reversal in financial circumstances, coincidental with the Dutch war against France. It is likely that this misfortune, as much as a philanthropic desire to aid his fellow man, led Victors to his new career and untimely death at the age of fifty-seven.

Aside from my archival research, I have been assembling the first catalogue raisonné of Victors' oeuvre. My effort to collect photographs and provenances of Victors' paintings has been a laborious but enlightening task. As the photographs are received, they begin to rectify popular

misconceptions about the artist's chronology. Writers still refer to a watershed of the mid-1650s, when Victors is said to have switched his specialization from life-size Old Testament depictions to small-scale genre subjects. My research has shown evidence to the contrary. Victors executed both types of paintings simultaneously throughout his career, along with a lesser number of portraits and themes from ancient history. The Rijksmuseum in Amsterdam provides a case in point. Two paintings by Victors hang side by side: Joseph In Prison Interpreting the Dreams of the Butcher and Baker; and The Swine Butcher. Both are signed and dated 1648. Interestingly, Victors' earliest dated work, of 1640, is the genre-like portrait of A Girl at an Open Window (Paris, Louvre). His last dated painting, of 1670, is a group portrait of A Family in the Guise of an Old Testament Subject (sold in New York, 1977). These works indicate that Victors had an interest in genre since the beginning of his career, and that he maintained a penchant for the Old Testament until the final years.

My visual research at the photographic archives of the Rijksbureau voor Kunsthistorische Documentatie in The Hague has revealed many pertinent comparisons to the art of Victors. Not unexpectedly, I have found numerous relationships between the works of Victors and those of Rembrandt and his other pupils (especially Flinck, Bol, Van den Eeckhout and Maes). Victors' Old Testament scenes bear their most striking affinity to the art of the Pre-Rembrandtists (most notably Lastman and Moeyaert). In subject matter, figure types, accessory motifs and theatrical effects, Victors makes frequent reference to his master's own forerunners in Amsterdam.

Such formal considerations of the Rembrandt School are particularly relevant now, in light of the current attributional project of the Rembrandt Research Team (bibliography 5). One masterpiece in the Rembrandt corpus, The Sacrifice of Manoah in Dresden, bears Rembrandt's signature

but displays stylistic and coloristic qualities associated with Victors. Past scholarship has waivered between an attribution to Rembrandt and one to Victors. In my research at the Amsterdam archives, I uncovered documentary evidence that strongly supports the case for Victors.

In genre and portraiture, Victors seems to turn away from his immediate circle. Portraits are painted in the sharp, realistic style of the Amsterdam portraitist Thomas de Keyser, with only rare reminiscences of the Rembrandt School. Victors' genre scenes exhibit a wide variety of associations--with Sorgh, Van der Cabel, Camphuysen, Molenaer, the Van Ostades and ultimately, Steen and De Witte. The influence of Victors' genre is most clearly seen in the work of an obscure imitator, Karel Roos. I believe that many of the less accomplished paintings now given to Victors seem instead to reflect the awkward, scratchy style of Roos.

Unlike many members of Rembrandt's atelier, Victors produced no prints. Numerous drawings have been assigned to him, but they remain highly problematical. None of the attributed drawings are signed, many are by different hands and none relate to a securely attributed painting. In the hopes of uncovering information about the style of his underdrawings, I examined a painting by Victors in the Indianapolis Museum of Art with the aid of an infrared vidicon. Unfortunately, due to the nature of the support and ground, the reflectograms proved inconclusive. Thus, there is still no acceptable foundation for a catalogue of Victors' drawings.

One of the most fascinating aspects of my research on Jan Victors has been the study of his iconography. The specific episodes depicted by Victors in many of his Old Testament paintings are difficult to identify. Therefore, I am carefully examining contemporary religious literature as the clavis interpretandi for these enigmatic works. In addition, the sociological milieu of Amsterdam must be considered, since

it undoubtedly played a seminal role in Victors' preference for often obscure Judeo-Christian themes. The possible impact of Amsterdam's Jewish community on the artist was mentioned above. It is important to note here that Victors' period of activity coincides with both the rise in prosperity of Jewish merchants in Amsterdam, and the deterioration of Sephardic tenets against pictorial art. It is also noteworthy that Victors' religious paintings depict only episodes from the Old Testament and Old Testament Apocrypha. There are no New Testament subjects or saints in Victors' oeuvre. My recently completed article for the Indianapolis Museum journal (bibliography 3) deals with these important issues.

Although I have made considerable progress in my study of Jan Victors, additional time and funding are essential for its completion. I was permitted to photocopy all documents in the Amsterdam archives pertaining to Victors. I must now begin the process of transcribing the manuscripts, for inclusion as an appendix to my dissertation. I have accumulated approximately 90% of the photographs necessary for my catalogue of Victors' paintings. I am currently trying to obtain the remaining photographs and complete the provenances for all works. It is my intent that the catalogue be fully illustrated. I hope to present the maximum amount of visual material on an artist who has, unjustly, received only minimal attention in the past.

Upon completion of these two key elements, I will commence my writing of the text. My purpose, as it relates to religious and moral concerns, is to demonstrate the significance of Old Testament subjects in the art of Jan Victors in particular, and in Dutch Baroque painting in general. I will identify the numerous enigmatic narratives Victors depicted, relying heavily on the texts of the States-General Bible (bibliography 1) and Dutch Apocrypha (bibliography 2). I then intend

to focus on a socio-cultural interpretation for Victors' thematic preferences. His recurrent interest in the life of Jacob and in Old Testament themes of exile and reconciliation suggests a strong kinship with the contemporary situation of Amsterdam Jewry. Exiled from the Inquisition-ridden countries of Spain and Portugal, the Sephardim found a "New Jerusalem" in Amsterdam. At the same time, Holland itself was involved in a struggle for liberation from under the Spanish yoke. Protestants and Jews were thus joined together, as brethren in the Judeo-Christian tradition of the Old Testament, in their common fight against the domination of Spanish Catholicism.

I would like to make another brief trip to Europe after having completed the first draft of my dissertation. Mr. Dudok van Heel, an expert in seventeenth-century Dutch handwriting, has graciously offered to review my transcriptions of Victors' documents. At that time, I would also check for any archival references that I might have missed on my previous research trips. Of course the firsthand examination of paintings is essential to a full understanding of an artist's style. This is particularly true of Victors, for whom color is such an important element. I have already viewed a number of paintings by Victors in the United States, the Netherlands, Belgium, France, Germany and Great Britain. Upon completion of my archival research, I would like also to visit the museums of Copenhagen, Braunschweig, Budapest, Poznan and Warsaw, as well as Dresden, to examine the disputed Sacrifice of Manoah.

I was offered, and signed, a book contract with Davaco Publishers (Doornspijk, The Netherlands) for my work on Victors. As stipulated in the contract, my manuscript will be submitted by February of 1984. I thus anticipate the completion of my dissertation and Ph.D. in May of that year.

SELECTED BIBLIOGRAPHY *

1. Bijbel. The Hague, n.d.
   Reprint edition of the Dutch States-General Bible, ordered by the Synod of Dordrecht, 1618-19. This was the official Bible of The Netherlands; undoubtedly the one used by Jan Victors.

2. Deuterocanonieke of Apocriefe Boeken. Haarlem, 1980.
   The Apocrypha in Dutch. Reprint of the official texts from the time of the Reformation; most popular edition during Victors' lifetime.

3. Miller, Debra. "An Old Testament Subject by Jan Victors in the Indianapolis Museum of Art," Perceptions 2 (1982-83).
   Identification of the obscure theme, Jacob Seeking the Forgiveness of Esau, based on passages from the Dutch Bible. Also considers the subject's possible relationship to the situation of Sephardic Jews in Amsterdam.

4. Morgenstein, Susan W. and Ruth E. Levine. The Jews in the Age of Rembrandt. Rockville, Maryland, 1981.
   Catalogue of a recent exhibition, studies the contribution of Amsterdam Jews to the artistic and intellectual life of the city that welcomed them.

5. Rembrandt Research Project. A Corpus of Rembrandt Paintings. The Hague, Boston and London, 1982 ff.
   Monumental examination of all paintings attributed to Rembrandt. Draws conclusions regarding validity of attributions, based on technical and documentary evidence.

* N.B. These are only the references referred to in the text by name. I submitted a lengthier bibliography with my grant proposal.

April 20, 1983

Professor Jan Bialostocki
c/o Institute for Advanced Studies
Princeton University
Princeton, New Jersey 08540

Dear Professor Bialostocki:

Our mutual friend, Professor Egbert Haverkamp-Begemann, has kindly told me that you are just spending a few weeks at Princeton.

Recently I acquired a small panel by the master IS, monogrammed and dated 1649. A photograph and description of the painting are enclosed.

Dr. Eunice Kazanowski Hakala has suggested that the painting may depict John Casimir, and I enclose copy of her letter.

Do you, per chance, know from other portraits of John Casimir what he looked like, and if so, does this strengthen Dr. Hakala's suggestion?

It would be fascinating if my panel does, indeed, depict an identifiable Polish personality.

Do you have any idea who the master IS might be?

Many thanks for your help and best personal regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosures
cc: Dr. E. Kazanowski Hakala

May 3, 1983

Professor Jan Bialostocki
c/o The Institute for Advanced Study
Princeton University
School of Historical Studies
Princeton, New Jersey 08540

Dear Professor Bialostocki:

Thank you so much for your most helpful letter of April 27.

My good friend Dr. Christian Tuempel had suggested last autumn that the subject might be biblical, but none of us as yet know just which biblical scene it depicts so mysteriously.

Please do keep the photograph, and if ever a plausible subject comes to mind, please do let me know. Please also let me know if any other photographs of paintings in my collection might be useful to you. I own about 100 Dutch 17th century paintings, and I would love to have the opportunity some day to show these to you.

Best personal regards,

Alfred Bader

AB:mmh

May 3, 1983

Professor Jan Bialostocki
c/o The Institute for Advanced Study
Princeton University
School of Historical Studies
Princeton, New Jersey 08540

Dear Professor Bialostocki:

Thank you so much for your most helpful letter of April 27.

My good friend Dr. Christian Tuempel had suggested last autumn that the subject might be biblical, but none of us as yet know just which biblical scene it depicts so mysteriously.

Please do keep the photograph, and if ever a plausible subject comes to mind, please do let me know. Please also let me know if any other photographs of paintings in my collection might be useful to you. I own about 100 Dutch 17th century paintings, and I would love to have the opportunity some day to show these to you.

Best personal regards,

Alfred Bader

AB:mmh

August 9, 1983

Prof. Lise Bolt Jorgensen
Institute of Plant Anatomy
and Cytology
University of Copenhagen
83 Solvgade
D1307 Copenhagen K, Denmark

Dear Lise,

Thank you so much for the micrograph of the wood of my painting. This is most interesting, and if you don't mind, I may ask you again sometime in the future, to help me with the wood of some other painting.

Fond regards and all good wishes to you and Martin.

Sincerely,

Alfred Bader

AB:mmh

November 9, 1983

Mr. Alan Jacobs
Flad & Associates
6200 Mineral Point Road
Madison, Wisconsin 53705

Dear Mr. Jacobs:

Pursuant to our telephone conversation yesterday, we are pleased to enclose the two reproductions of alchemical paintings which have appeared on Aldrich catalog covers or on the Aldrichimica Acta, or both, as well as on an annual report many years ago.

Also enclosed is some descriptive material regarding the paintings which has been gleaned from back issues of catalogs, Actas, etc.

In a letter I am sending to Dr. Bader today, I am asking him if he knows anything about the alchemical painting by Pieter Brueghel--inside of a chemical laboratory, I believe you said.

Dr. Bader will return to the office the end of November for a week and then he will return to Europe for the month of December, so just when he will respond I don't know.

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader

Enclosures - 2+

January 3, 1984

Mr. Paul Jeromack
275 Cornwell Avenue
Malverne, New York 11565

Dear Mr. Jeromack:

In response to your letter of December 17, 1983, you will be most welcome to look at my paintings, but please give me a good deal of notice because I travel so much.

We do not publish any art bulletins.

Best regards,

Alfred Bader

AB:mmh

Paul Jeromack
275 Cornwell Ave.
Malverne, N. Y. 11565

Dr. Alfred Bader
Sigma-Aldrich
P. O. Box 355
Milwaukee, Wis. 53201

December 17, 1983

Dear Dr. Bader,

My friend, Otto Naumann, suggested I write to you. I am interested in Netherlandish painting, especially portraiture and genre and their iconography. I would like information on subscribing to the art bulliten you publish. Also, do you think it would be possible for me to view your collection?

Yours Sincerely,

Paul Jeromack

Paul Jeromack
275 Cornwell Ave.
Malverne, N. Y. 11565

RICHARD J. COLLINS
INCORPORATED
Old Master Paintings and Drawings
605 Madison Avenue, New York 10022
Telephone: (212) 832-1444

Dr. Alfred Bader
Aldrich Chemical Co., Inc.
P.O. Box 355
Milwaukee, Wisc. 53201

March 5, 1984

Dear Dr. Bader,

Thank you for your recent letter regarding the Neeffs and the van Noordt. As to your concern regarding the condition of the face of the mother. I have taken a close look at the canvas using a magnifying lense and find no problem. The crackleur in this area appears, for the most part, to be uninterrupted. This may appear skinned in a photograph as it is the only aspect of the figure which is depicted in shadow. When seen in person there is no suggestion of skinning.

The consignor is interested in selling the picture in the next few weeks and I doubt that he will leave it with me beyond the end of the month. He is not in the art business and feels that if something can be done, in terms of selling the picture, four to six weeks is ample time. If you would like to examine the picture, it can be shipped to you on approval.

Thanking you for your interest and looking forward to hearing from you, I remain,

Yours Sincerely,

Richard J. Collins

Alex Elliott Mass

412-364-3458

116 MARUTH DRIVE, PITTSBURGH, PA. 15237

Oil Paintings and Works of Art

PAINTING RESTORATIONS

May 6, 1984

Oil paintings, 19th and early 20th century offered:

Emile Van Damme-Silva (Cows in field)
Wm. S. Parrott (Mt. Hood)
A. F. King (Still Life)
Dey deRibcowsky (Winter Mill)
Thomas W. Wood (Interior)
Lucien Marchet (Battle Scene)
O.R. DeJonge (Bldgs. In Winter)
Frederick J. Waugh (Winter)
Bernard Pothast (Mother & Children)
Wm. S. Robinson (Landscape)
Francis Luis Mora (Spanish Woman)
Robert Wood (Fall Landscape)
Charles Gruppe (Fall Landscape)
Wm. Baptiste Baird (Sheep in Landscape)
Emil Van Marke (Cows)
W. C. Beauquesne (French Soldier)
Eugene Lsabey (Soldiers storming fort)
Antonio P. Martino (House in Landscape)
P.J. Clays (Ships)

Will H. Low (All Saints Day)
Henry Ward Ranger (Trees)
Gardner Symons (Hillside Landscape)
Richard Pauli (Sunset)
Narcisse Virgile Diaz deLaPena (The Sultana)
Wm. R. Dommersen (Bldgs)
H. Herkemer (Boy)
Leon H.F. Dulnard (Standard Bearer)
Heinrick Von Rustige (Rat Catcher)
A. P. Martino (House in Landscape)
C. J. Maks (Canal and Houses)
F. Paulus (Coast Of Spain)
Robert Brackman (Family)
Frank Stick (Horses, Children)

Anthony D, Tauszky-Water Color
Julian Causse -Bronze-Woman
Aaron H. Gorson (SteelMills)

****

Dear Dr. Bader,

I am glad to be finally able to send you enclosed what little is required from me to contribute to the realization of your kind offer. Thank you very much in advance once again.

I will be looking forward to hearing from you or the Institute.

My best regards to your wife. Sincerely yours

dr. Milena Štefanová

Dělnická 31
CS 170 00 Praha 7
Czechoslovakia

Prague, 20th August 1984

Milena was a student whom Alfred helped. Now, student financially assisted

Curriculum vitae.

I was born on 19th January 1958 in Prague, Czechoslovakia, in the family of university teachers (law and political economy). After attending public schools with extendend teaching programme in Russian and English (3rd to 9th grades) and in Latin and Greek (four year High School), I was not accepted at the university for political reasons. I worked first as a language teacher, later in the administrative sector of the National Gallery in Prague. Later I was able to begin my studies at the Philosophical Faculty of Charles University in Prague externally, first in the field of aestheticts and then in history of art. I finished my studies in 1983 with honors and I acquired the PhDr from the same university a year later.
I work as an assistant curator in the department of Old Bohemian Art in the National Gallery in Prague with the specialization in the Bohemian Gothic scuplture. I live in Prague, I am divorced and childless.

My professional interests are medievalistic, with the stress on iconographical a typological studies, connections of Byzantine cultural sphere with the Central Europe during the Middle Ages and attempts at a meaningful interpretation of morphologic qualities of the works of art.

20/VIII/1984

Bohemian Gothic Pictures with Figurally Decorated Frames

ENGLISH SUMMARY

Milena Štefanová, Prague National Gallery

Panel pictures with painted frames form a significant group among the relatively large number of well-preserved paintings from the period of High Gothic in Bohemia (ca 1350-1450. A corpus: A.Matějček - J.Pešina, Bohemian Gothic Painting - Panel Paintings 1350-1450, Prague 1955). Morphological studies during the last half century have established an accepted chronology and stylistic affiliations for all the pictures. Therefore our study concentrates mainly on problems of iconography, while keeping in mind that works of art cannot be artificially dissected into "form" and its "contents".

Literature. In 1887 K.Chytil expressed the opinion that the specific Bohemian trait of painting small ~~pictures~~ images on the frames had evolved from portable altars and from two-sided procession pictures. The fact that such painted frames are unique to Gothic painting in Bohemia has been universally accepted. On the other hand, due to new methods used in art history and the discovery of Byzantine art, and since the publication of E.Wiegand's dissertation Die Böhmische Gnadebilder in 1936 there exists a consensus according to which painted frames in Bohemia evolved under the influence of the Italo-Byzantine cultural sphere. German authors influenced by racist theories have found in this "obvious Byzantinism" proof of the inherent affiliation of the Czechs to the Eastern Slavic culture, and many contemporary Czechoslovak authors have done the same. J.Pešina has tried in his works to prove that painted frames are only one of many "Byzantinisms" in Bohemian Gothic painting and J.Myslivec in 1970 has found a possible model for such frame in a Cypriot icon of Theotokos Kykkiotissa (from Sinai), which was probably brought to the Prague court of Charles IV in the thirteen seventies.

The study of painted frames in Byzantology proper rests on more solid grounds. The oldest extant example of a painted frame is an icon of St Nicholas from the 10th century from Sinai (B 21 in K.Weitzmann, The Monastery of St Catherine at Mt Sinai. The Icons I., Princeton 1976): its medaillons with busts of saints on the frame are believed to be a substitute for more expensive enameled medaillons. K.Onasch (Die Ikonenmalerei. Grundzüge einer systematischen Darstellung, Leipzig 1968) in a freer interpretation, considers the frame of an icon (which is not a frame in our sense, but the wider margin of a wooden panel) to be an analogy of the margin on the page of a book, with marginal notes in the form of small images added to"comment" and emendate the central image. This concerns those frames, which have hagiographical cycles painted on them. The remainder, with figures of saints, serves I. Kořán and K.Weitzmann to claim that the function of painted frames was a kind of "nostrification" (or integration) of the central picture into the given church, monastery, or - in case of icon-like Madonnas in Bohemia - into a new country.

The pictures. There are 27 pictures with painted frames among Bohemian Gothic paintings and one with a carved frame with wooden medaillons showing angels and saints(most recently published in the catalogue Die Parler und der Schöne Stil, Köln/Rh. 1979, Bd II, p.682).

The oldest one is Madonna Aracoeli in the Prague National Gallery, a replica of a venerated icon found in Rome, with frame painted before 1390 by the Master of the Třeboň Altarpiece (Wittingauer Meister in German literature). The use of this type of decorated frame survived the Hussite wars in Bohemia and the most numerous group of such pictures comes from Southern Bohemia, an oasis of the conservative late Fair Style, and they are dated ca 1450. No two pictures are close enough to be regarded as directly interdependent , with the exeption of a group of the three latest almost identical Madonnas, one of which is dated 1513 and signed B.D. The continuity of the

use of painted frames should not be considered evolutionary, but typological and thematic.

The majority of the figures on the frames belong to the following groups: 1) Angels, on 7 frames with bands containing the text of the antiphon Regina coeli laetare; 2) Prophets with bands containing texts concerning the virginity of Mary; 3) the four Evangelists; 4) Apostles with the text of the Creed; 5) the Patron Saints of Bohemia, and 6) woman saints (on 76% of the frames), mostly "quattuor virgines capitales", accompanied by St Apollonia and St Ursula. Other figures of saints can be identified as the patron saints of the church or altar, whence the picture belonged, or of the donor of the picture (four times painted on the frames in person). Narrative scenes on six of the frames are not hagiographic or passion scenes, as is usual in many Eastern or Italian pictures, but they are taken from the legendary life of the Virgin Mary with the Ressurection of Christ added: their selection differs from any other such cycle. We suggest, that such a compositon is based on a certain type of latin hymns, concerning Gaudia terrena Beatae Mariae Virginis, a precursor of the Seven Joys of the Virgin Mary.

With three exeptions all our pictures are Marian and 21 of them, a significant majority, represent an quasi-icon Madonna, a type specific for Central Europe during the 14th and 15th centuries. They were mostly, as it seems, derived from imported Byzantine prototypes, often believed to have been painted by St Luke, and together with these prototypes they were venerated as miraculous. The three exeptions are one Veraicon and two panel-reliquaries. Given the testimony of contemporary church inventories we can safely assume, that the painted frames were supplied to pictures with certain quasi-relic quality. All the remaining Marian pictures represent the so-called " Andachtsbild", a devotional image. We can thus conclude, that these pictures were objects of prayer and meditation.

Comparison with other painted frames. It is generally known that painted frames with figures freely standing or in a bust (with medaillon or without it) can be found in the Byzantine, Caucasian, Cypriot, Greek, Serbian and Russian art (if we take into consideration only the period before 1350). Bearing in mind the profound ideological barrier between these countries and Bohemia, J. Pešina found several painted frames in 13th century Venice, a city whose connection with the 14th century Bohemia has been convincingly established. Less known is the fact, that frames with figures painted on them can also be found in the Rhineland (Madonna from the Cremona Museum, published by H. Wentzel: the picture has a frame where figures of saints alternate with inset relics), in Westphalia and in Spain, though in isolated cases. More numerous are frames with relics - in Greece, Italy, Poland or Spain. But the wider context, into which our frame should be set to avoid improper isolation of the phenomenon, is the widely used composition of a centre framed, or encircled with small figures which can be found in such diverse objects as Byzantine ivory diptycha, staurotheos and bookbindings of the Carolingian and Otthonian periods, enameled portable altars, pages of manuscrtipts with pictures or the text regularly framed, and cathedral tympana and their painted varieties. The proper context of painted frames should be seen in the High Gothic polyptych retables and panel reliquaries that express the same idea through the same form.

Origin of Bohemian figurally decorated frames. As we have attempted to show, it would be a misleading simplification of the facts to explain the unusually coherent and numerous group of painted frames in Bohemia as arising from copying one - or several - imported icons. One conspicuous feature of our pictures points against such an explanation - the first pictures with painted frames show a striking stylistical dissonance between

the byzantine-like central image and the avant-garde (i.e.Fair Style) treatment of the frames: the same is true for the last three-picture group from the beginning of the 16th century.

Two main features of the pictures with painted frames can be stated: 1) their proximity to reliquaries, 2) their close connection with Biblical nad prayer texts written on the frames or represented there by the cycle of Marian scenes. We might say, that in the place where - in the European context - a relic was supposed to be, there is a painted figure, which besides representing the saint, who "is there" to hear the prayer and to act as an intercessor, also serves as a reference to a text. Such a "textual substance" is the most specific feature, differentiating our pictures from other related types. An image is put into the context of a relic and refers to a text: we interpret this as related to the tendency to move away from an often strongly "materialistic" faith to one more inward and spiritual, connected with private prayer and meditation. This coincides very well with the Bohemian version of Devotio Moderna promoted in the nineties of the 14th century, the time our oldest pictures with decorated frames were created, possibly under the influence of the Prague Archbishop John of Jenstein. Recently, a similar phenomenon of substitution of an image for a relic at the same time was suggested by I.Hlobil in his study of the tomb of St Ludmilla in the monastery of St George at the Prague Castle.

We suggest that Bohemian Gothic pictures with painted frames, in the context explained above, are the result of historical conditions which existed towards the end of the 14th century in Bohemia, and were created by a relatively autonomous process.

(This is a brief summary of my 130-page thesis, due to be published in a shorter form of 25-page article in the revue "Umění" in Prague in the fall of 1984. I have here deliberately ~~omitted~~ cited only literature which is likely to be availiable in the USA an have avoided citing all literature in Czech. For the same reason I have omitted some problems connected with the special study of Bohemian medieval art and history; for the sake of brevity a more detailed exposition in the part dealing with comparative material has also been omitted.)

Christopher Brown
Deputy Keeper

The National Gallery
Trafalgar Square
London WC2N 5DN

(01) 839 3321

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

Dear Dr. Brown:

It was so kind of you to receive Isabel and me without any prior notice, and yet so very graciously. Many thanks.

There can't be many people in the world who love Dutch 17th. century paintings as much as you and we do, and we really enjoyed meeting you. We plan to be in England all of December, will then call you well in advance, and hope that you and Mrs. Brown will be able to join us for lunch or dinner.

Please don't mind that I enclose photo of our puzzle painting which I acquired recently. It had been stored in a Southern Ohio barn for many years, and cleaning

improved it greatly. Originally it had not been painted as a picture to be hung, but as the inside of a musical instrument, such as you see in paintings by Vermeer; and it has been cut down at the top. That's a pity, because the tree is so beautiful. The back of the panel is fancily decorated – that had been the top of the instrument.

Am I correct in thinking of a Flemish artist working in Utrecht or Amsterdam around 1670?

Best personal regards from Isabel & me,

Sincerely,

Alfred Barr

August 26 1964

St. Albangraben 16
Telephon 22 08 28
Postcheck 40-6809

Kunstmuseum Basel
Sonderausstellung
TOBIAS STIMMER
23. Sept. – 9. Dez. 1984

ÖFFENTLICHE KUNSTSAMMLUNG
KUNSTMUSEUM BASEL

Herrn Dr. Alfred Bader
Sigma-Aldrich Corporation
940 W.St. Paul Avenue

Milwaukee, Wisconsin 53233

U.S.A.

Ihr Schreiben vom Unser Zeichen CH-4010 Basel, den 2. Oktober 1984 PB/mg

Sehr geehrter Herr Doktor,

Sie hatten im vergangenen Juni beanstandet - mit Recht! - dass das Bildnis einer Witwe von Nicolas Maes in einem schlechten Zustand sei. Auch ich bin mir bewusst, dass gerade in der von mir betreuten Abteilung der älteren Malerei viele Bilder dringend einer Restaurierung bedürfen. Ihre Zahl ist aber so gross und unser Restaurierungsatelier ist mit einem Restaurator und einem Volontär so ungenügend dotiert, dass neben allen anderen Aufgaben jeweils nur ein Bruchteil der Desiderata und nur die alarmierendsten Fälle berücksichtigt werden können. Zudem haben wir zur Zeit, nach der Pensionierung unseres Restaurators, eine längere Vakanz zu überstehen.

Das Porträt von Nicolas Maes war nun aber wirklich so gefährdet, dass eine rasche Behandlung notwendig war. Diese ist jetzt im Gange, und ich hoffe, dass ich Ihnen in einiger Zeit eine Photo senden kann, die Ihnen beweist, dass wir uns nicht mehr schämen wollen.

Mit meinem besten Dank für Ihr Interesse und

mit freundlichen Grüssen

P. Boerlin

Dr. Paul Boerlin
Stellv. Direktor

Dr. Alfred Bader
Chairman

August 12, 1985

Dr. Paul Boerlin
Kunstmuseum Basel
St. Albangraben 16
Basel, Switzerland

Dear Dr. Boerlin:

Please do not mind that I have delayed so long to thank you for your thoughtful letter of October 2, 1984, copy of which I enclose for easy reference.

I must tell you that my main interest in collecting paintings is in students of Rembrandt, and so I am particularly interested in that beautiful Portrait of a Widow by Nicolas Maes. Maes could be so very good, in his early portraits, and so boring in his late works, and your painting is a particularly attractive one. After all, Basel is a very wealthy city, and some years ago you even had a plebiscite whether to spend millions on some works by Picasso. To me, this Portrait of a Widow is far more moving than any work by Picasso, and I am just happy to know from your letter that restoration is proceeding. When I saw it, it was truly falling to pieces; hence, my strong note. I very much look forward to a photograph after the restoration is completed.

I delayed thanking you because I also wanted to ask you for some help with a painting which I acquired, photograph enclosed. Your museum has one of the finest collections of such early German paintings in the world, and I was wondering whether you or one of your associates might be able to help me with an attribution. The painting is dated 1538, and to me looks very close to the Cologne artists of that period.

Many thanks for your help and best personal regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosures

SIGMA-ALDRICH

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

BURY STREET GALLERY,
11 BURY STREET
LONDON S.W.1
01-930 2902

Professor Baader

7th December, 1984

INVOICE:

TO

Willem de Poorter
Solomon Adoring the Idols
oil on panel
11 x 9¼in.

£3600.00

JOCELYN FEILDING FINE ART LTD.

V.A.T. REG No:-
240 6137 93

Milwaukee Public Museum
800 W. Wells St. Milwaukee, WI 53233 414/278-2702
Natural and human history

December 18, 1984

Dr. Alfred Bader
President
Aldrich Chemical Co., Inc.
P.O. Box 355
Milwaukee, WI 53201

Dear Dr. Bader:

Thank you for bringing your painting depicting Plains Indians to the museum several weeks ago and offering it to us as a donation. Since John Luedtke mentioned that you would be out of town for most of December, I thought it best to respond to you in writing.

I have discussed the painting with a number of people including Dr. Nancy Lurie, but unfortunately none of us are experts on American paintings. I had the false impression that the painting was signed by Titian Ramsey Peal, but that in fact is not the case as it has merely been attributed to him. We are in no position to authenticate the painting ourselves and of course have no funds to hire a consultant to authenticate a painting which is not part of our collection. It seems from the correspondence you provided with the painting that substantial research work would be required for a definitive attribution, if that indeed is possible. In the future, we will unfortunately have to look to the donor to provide documentation and authentication based on a detailed study by an expert in the appropriate area.

Our discussions with Dr. Lurie indicated limited interest because the work was not signed and because the rendering of details is imprecise so that the painting cannot serve as an ethnological reference. She also indicated that she felt it should be handled as any other painting in the collection and was not inclined to provide storage for it. As a result, we are again faced with the problems we have communicated to you earlier and there is no justification for me to make an exception in accepting this painting.

I appreciate your generous offer and concern for the collections of our museum. I am sorry that I must hold to our commitment of extremely limited or virtually no additions to the collection until we can provide proper care and storage for our painting collection. We have graciously declined all of the paintings offered to us in the past months, and I am afraid that we must do so in this case as well.

I hope that mezzanine storage construction in two years will allow us to ease our restrictions, but even then only in a very limited focus of collection. We can only develop a few of the strengths of our current collections in the future with Spanish American Colonial paintings and paintings related to

Milwaukee traditions as our focus. We cannot hope to build a significant collection in any other area and must consider what we currently have as sufficient to provide a broad and general base for exhibit purposes.

I wish I could be more positive in my response to your kind offer. Thank you again.

Sincerely yours,

Dr. Rudolph H. Dornemann
Head of the History Section, MPM

RD/rb

cc: Dr. Starr
Dr. Rathburn
Mr. Luedtke

William Doyle
GALLERIES

January 29, 1985

Mr. Alfred Bader
Alfred Bader Corporation
2961 N. Shepard Avenue
Milwaukee, WI 53211

Dear Alfred,

Here are the photos I promised you. Unfortunately we had no transparencies left, but you are welcome to these black-whites.

The purchaser of the "Scholar in his Study" which has the same composition as yours is willing for you to contact him. His name is:

Mr. Onik F. Sahakian
360 East 55th Street
New York, NY 10022

His business cards call him an "art advisor" although I did not know him before this. I am sure you will find out all about him in due course.

Best wishes,

Elaine

Elaine M. Banks
Director, Painting Department

EMB/jl

175 East 87th Street, New York, New York 10028 • Telephone (212) 427-2730

23.2.1985

Lieber Herr Doktor Bader,

vielen Dank für Brief und Foto-Sendung vom 11.Februar.

Der "Paulus" ist ein vorzüglicher früher Lievens. Wenn das Ektachrom nicht rechtzeitig kommt,verwende ich die Schwarzweiss-Aufnahme.Eine Farbtafel wäre mir lieber.

Die "Anbetung der Hirten" von Jacob de Wet bringe ich als Schwarzweisstafel.

Die "Alte Frau mit Bibel" ist von Pieter Verelst.

Von der Frühdatierung Ihres Lievens-Fragments habe ich mich inzwischen auch überzeugt.Ich musste erst mein Dogma überwinden,dass Rembrandt nicht von Schülern entlehnt habe.Aber Lievens ist ja letztenendes nicht sein Schüler.

Meine Mutter hat die Darmresektion gut überstanden.

Ihnen und Ihrer Frau herzliche Grüsse von uns beiden

Ihr

Werner Schade

May 3, 1985

Count Bela Ciraky
A7522 Strem, Austria

Dear Count Ciraky:

It was a pleasure being able to chat with you about your interesting painting, and I look forward to meeting you personally in Vienna on Friday or Saturday, June 7 or 8. My wife and I will be arriving on Thursday morning, June 6, and we will be staying with our old friend Dr. Paul Loew-Beer, Zwerngasse 17, Vienna 19, telephone 222-46-23-97.

Please consider carefully what the fair price for your painting should be. For your consideration I enclose a Xerox copy of the description of a painting by the same artist, somewhat larger in size and in very good condition, which sold at Christie's New York last year for $10,000.00.

Best personal regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosure

REG. OFFICE
NORFOLK HOUSE
80 HIGH STREET
BLETCHINGLEY
SURREY RH1 4PA
TELEPHONE
GODSTONE (0883) 842198

REG. NO. 56 11 69 (ENGLAND)
VAT NO. 324 7241 75
CABLES: ARTISTIC GODSTONE

The Cider House Galleries Ltd.

16th July 1985.

Dear Alfred.

Thank you for keeping me advised about the "Gotlthorpi Saga". As yet we have not received payment but will ring you before you leave on Friday

Herewith – as promised the invoice for the little Italian Painting you purchased. – The owner was very pleased.

Will keep you very much in mind for all future paintings of your type.

Best wishes to you both

Sincerely David

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

July 22, 1985

Count Bela Cziraky
A7522 Strem, Austria

Dear Count Cziraky:

Isabel and I have just returned from our trip to Europe, and I want to thank you most sincerely for your great personal kindness in meeting us in Vienna, and selling us your Portrait of an Old Man.

Please do think of us whenever you or any of your friends might like to dispose of other old European paintings. We visit Austria generally twice a year, and would be happy to meet anywhere in Austria to look at these paintings.

Best persional regards from both of us.

Sincerely,

Alfred Bader

AB:mmh

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

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

January 8, 1988

Mr. David G. Roberts, Chairman
The Cider House Galleries Ltd.
80 High Street, Norfolk House
Bletchingley, Surrey RH1 4PA
England

Dear David:

Thank you so much for your kind reception in December.

Just a note to confirm that I picked up the unsold water color of flowers, the circa 1920 portrait of the girl with the kiss-curl and the view of Grovsner Square, and that I traded you that fine, small 19th century French study of a man against your German Adoration of the Kings.

I forgot to ask you about the View of Dover by the 19th century English artist William Hale, which I left with you last summer. If you have sold it, please send me your check. If it should still be unsold next summer, I will pick it up then.

Best personal regards to you and your family.

Sincerely,

Alfred Bader
AB:mmh

REG. OFFICE
NORFOLK HOUSE
80 HIGH STREET
BLETCHINGLEY
SURREY RH1 4PA
TEL: GODSTONE 842198

REG. NO. 100 33 92 (ENGLAND)
CABLES: ARTISTIC GODSTONE

The Cider House Galleries Ltd.

DGR/fr

18th April 1984

Dr. A. Bader,
Alfred Bader Corporation,
2961, North Shepard Avenue,
Milwaukee.
Wisconsin. 53211 U.S.A.

0487

Dear Dr. Bader,

Delighted to know that you are coming to see us on 24th May. This fits in extremely well as I am actually leaving for a week's holiday in Cornwall on the 25th.

I have not bought a great deal in the Old Master field but one important find we have had is magnificent Abraham Storck. This is away being cleaned at the moment prior to photography, but I would like you to see it.

Trusting Mrs. Bader will also join you on that occasions,
Yours sincerely,

David G. Roberts.
Managing Director.
The Cider House Galleries Ltd.

REG. OFFICE
NORFOLK HOUSE
80 HIGH STREET
BLETCHINGLEY
SURREY RH1 4PA
TELEPHONE
GODSTONE (0883) 842198

REG. NO. 56 11 69 (ENGLAND)
VAT NO. 324 7241 75
CABLES: ARTISTIC GODSTONE

The Cider House Galleries Ltd.

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee
Wisconsin 53211
United States of America

12th May 1987

Dear Alfred,

During your last visit I recall you were interested in a large landscape painting of the Thomas Gainsborough circle and I said I would find out from the owner what price he would be prepared to accept, as he was looking for something like £1800 for it. I have now managed to get him down to £1450, which includes 10% for us and although I know the dollar has slipped back slightly it still works out at a reasonable saving on the original price. I enclose a colour photograph to refresh your memory - it also illustrates the very grand frame. Do let me know if this is still of interest to you.

We have not seen any reasonable old master paintings recently, but we will be keeping a careful watch on the market and let you know if anything comes up.

Kindest regards.

Yours sincerely,

T.M. Roberts
Managing Director

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

May 20, 1987

Mr. T. M. Roberts
Managing Director
The Cider House Galleries Ltd.
80 High Street
Norfolk House
Bletchingley, Surrey
RH1 4PA, England

Dear Mr. Roberts:

Your letter to Dr. Bader of May 12, with photograph, has been received while he is out of the office until the end of July. I have sent a copy on to Dr. Bader in England so that he can contact you while he is there, either in May or July.

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader

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

CANVAS SIZE 30 x 40 inches

~~Sales Invoice~~ SALE OR RETURN 54

21st Dec 1984

From THE CIDER HOUSE GALLERIES LTD.,
Newark House, 76, High Street,
Godalming, Surrey. Tel: Godstone 842138
VAT NO. 324 7 41 76

V.A.T. Regd. No.

To Dr Alfred Bader
Rowhill - on - Sea
Sussex

		£
	Painted on oil on Canvas: "Horse" School of Van Dyke	
	See Sale or return at £1500 — nett to Dr Bader.	

ALL ITEMS STATED HEREON WILL REMAIN THE SOLE PROPERTY OF THE CIDER HOUSE GALLERIES LTD., UNTIL FINAL SETTLEMENT IS MADE.

Terms

Tax Point

19

% V.A.T.

TOTAL

~~Sales Invoice~~

27th Dec 19 84

From D. R. A. Barden of Penhill on-Sea

On Sale or Return to V.A.T. Regd. No.

To The Cedar House Galleries Ltd
88 High St Bletchingley Surrey

			£	
Pair	of	Oval oils on canvas Portraits of Man & Lady Man Price £500 - ea	½ Share 3200 --	Per
			Pd June 85	
		Oil on Canvas 19th Cent Framed High Tor Nr Matlock W Stone	500	NETT
		Oil on Canvas 19" Cent Framed Eng. Violet Vicat Cole	150 Paid	NETT. June 85

Terms

Tax Point

19

% V.A.T.

TOTAL

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

Cher Monsieur Foucart,

Isabel et moi-même, nous sommes les "guest curators" d'une exposition du Milwaukee Art Museum qui sera inaugurée le 19 janvier, 1989, et dont l'objet principal est la façon dont le collecteur regarde les peintures du XVIIe...siècle.

Nous aurons deux pièces par Jan van der Venne, et j'inclus la description de ces deux oeuvres qui naturellement se refère à votre brillant ouvrage.

Une autre peinture sera une autre version de la Venus avec Cupide, autrefois attribuée à Rembrandt, qui se trouve au Louvre, (Bredius 117).

Puis-je vous demander d'avoir la grande obligeance de m'envoyer une photographie de votre peinture, afin de la reproduire dans notre catalogue, et, bien-entendu, d'y joindre votre facture. Vous trouverez ci-jointe une photographie de la peinture malpropre que nous aurons dans l'exposition

Nos remerciements pour votre aimable assistance.

Agréez, je vous prie, nos meilleurs sentiments,

AB

Monsieur Jacques Foucart
Palais du Louvre.

Oct. 1 88

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

1. I. 88.

Mein lieber Werner:

Ich kann mir gut vorstellen, wie Du Dich fühlen mußt – so nahe am Ende Deines großen 4-bändigen Werkes. Wie viele andere Kunsthistoriker hätten das können und das wollen, das zu schaffen!

Wir kommen gerade zum Ende unseres kleinen Emil und die Detective Katalogs, 70 Bilder, und auch das Ende dieses kleinen Werkes läßt uns aufatmen – die Ausstellung beginnt am 19 Januar, aber wir müßten von Mitte November bis Ende Dezember in England sein; d.h. der Katalog muß Mitte November druckreif sein.

Die letzte Eintragung kaufte ich bei Sotheby, N.Y., No. 91 am 14. I. 1988, dort als Kopie nach Bredius 117 im Louvre

Als ich die schlechte Photographie im Katalog sah, habe ich es gar nicht beachtet – wer kauft schon Kopien nach Louvre Bildern, die selbst nicht mehr als Rembrandt gelten?

Als ich aber das Bild in New York sah, hat es mir gut gefallen – es ist sicher 17. Jahrh., nur ist es leider allseitig beschnitten, und jetzt 98 × 83 cms. Rückseitig trägt es eine alte Katalogbeschreibung, die auf die alte Grösse

FERDINAND BOL
Dordrecht 1616—1680 Amsterdam
120. VENUS UND AMOR: Hendrickje Stoffels mit dem Kind. Replik des Gemäldes von Rembrandt im Louvre. Lwd. Gr. 122×100 cm. G.-R. Signatur im dunklen Grunde. schwer erkennbar.

wartet. Leider weiss ich nicht, wo und wann dies als No. 120 verkauft wurde. Am 16. V. 1933 wurde dieses oder ein ähnliches Bild als No. 301 in Berlin als Bol verkauft – so Gepon bei Bredius 117.

Mein Bild ist sehr schmutzig – sicher das kleine "Teufel" am Kragen. Ich hoffe es für die Ausstellung halb gereinigt zu haben "Hope springs eternal" trotz Altersschwäche!

Allerherzlichste Grüsse auch von Isabel an Euch Beide,

Dein Alfred

OTTO NAUMANN, LTD.
Dutch and Flemish Paintings
4 EAST 74TH STREET
NEW YORK, N.Y. 10021

Tel (212) 734-4443 *Fax* (212) 535-0617

Dear Richard,

Enclosed please find a transparency of our picture by Wynants, with some data provided by my assistant, Karen Bajji.

With regard to the picture by Key, the attribution I proposed is ADRIAEN THOMAS KEY, who is the <u>nephew</u> of WILLEM KEY. Willem is the more famous artist, who painted religious pictures as well as portraits. Friedlaender devotes a chapter to this artist. Note that the spectacular picture which sold at Christies, London, is by the nephew, Adriaen Thomas Key.

My attribution was based on the very similar

painting formerly in the collection of Walter Chrysler, which I believe was purchased by Raphael Vals – see xerox from Chrysler sales catalogue. I believe that this painting is by the same hand as mine.

The problem arises with a comparison to the ex-Christies picture, which was signed, and revealed an artist of superior talent. Perhaps my painting (as well as the ex-Chrysler portrait) is a product of the artist's early period. The painting now in the Prado (bought from Christie's) is dated 1583. Mine, revealed a date of 1564 during cleaning. Adriaen Thomas Key became an apprentice in 1558. He qualified as a master only in 1568 (the year his famous uncle, Willem, died). The costume on the figures supports the dating, my picture being almost twenty years earlier than the large group portrait.

I have yet to confirm the sale price with the owner/backer of the picture. You know that it cost $44,000 in April 1989, almost three years ago, plus $3800 to live on clean. If my man sticks to $10 per year, he would need

$48,400	yr. 1
53,240	yr. 2
58,564	yr. 3
+ 3,800	restoration
$ 62,364	

I'm afraid even if I were to net this, there would be no profit to me. Let's hope the owner will be more reasonable.

Sincerely,

PS: The owner will return from California tomorrow. I'll try to get hold of you if I hear anything.

Purchased by J. Lawrence Laughlin from Ehrich Galleries, NYC

letter of 3 May 1934:

pt of A. Cor. of Marquis di Spinola of Novi, near Genoa. Written opinion by de Groot + pt also shown to Friedlander, Bredius, Kronig, + Valentiner and said Mno of finest quality

From the desk of

CARMEL'S ART SHOP
SAN FRANCISCO, CALIF. 94118

PORTRAIT OF A RABBI

Possibly Reb Yisroel Ba'al Shem Tov
Size - 15"x13" on Hand-Woven Linen

Oil on wood
8/4 x 9 3/4 inches

Gutachten.

Das umseitig abgebildete Ölgemälde auf Eichenholz, Höhe 21 cm, Br. 25 cm

Phantastische Waldlandschaft mit einem stillen Wasserlauf
links, auf einem Weg im Vordergrund rechts die Versuchung
Christi durch den Teufel –
halte ich für ein frühes und skizzenhaftes Werk des flämischen
Landschaftsmalers

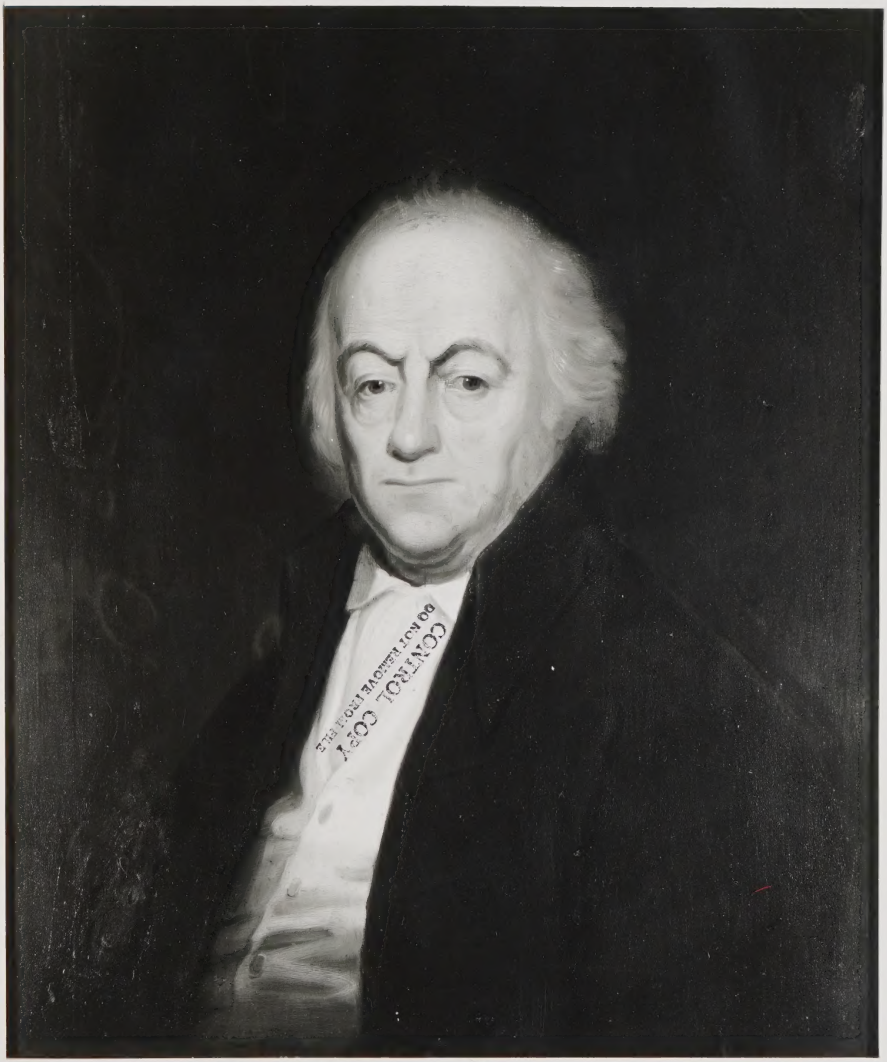
Jacques Fouquier 1585–1659

Das besonders licht und frisch gemalte Werk ist ausgezeichnet
erhalten.

Lit: W. Stechow, Gazette des Beaux Arts, 1948, pag. 419

München, am 20. Juli 1967.

Friedrich Bomb


CONTROL COPY
DO NOT REMOVE FROM FILE