

Alfred Boder

Alfred Boder Fine Arts - Painting File

J.B. Wenzel

1986-1999

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	20
FILE	7

STYLE NO. 2x3-308

WWW.PRINTFILE.COM

Print File
ARCHIVAL PRESERVERS

FILE NO:

ASSIGNMENT:

DATE:

Ektachrome
SLIDE



PROCESSED BY
Kodak



Ektachrome
SLIDE

PROCESSED BY
Kodak



Ektachrome
SLIDE



PROCESSED BY
Kodak

Ektachrome
SLIDE



PROCESSED BY
Kodak

Ektachrome
SLIDE



PROCESSED BY
Kodak

DATE:

CONTENTS:

FILE NO:





UNIVERSITÉ DE GENÈVE



FACULTÉ DES LETTRES

Département
d'histoire de l'art et de musicologie
1211 Genève 4

Genève, le 16 Jan. 87

Dr. Alfred Bader
Aldrich Chemical Company
Milwaukee, Wisc.

Dear Dr. Bader:

You wrote me a long time ago, at the end of September, and sent me the photograph of your Hagar with the Angel. You will not be astonished that I have no answer either. It looks lovely, I am sure you are right in thinking it is Dutch c.1620, I rather think the landscape and figures are by one hand. Mr. Nieuwstraten at the RKD to whom I showed it was reminded of Linsen. If meanwhile you haven't found out as yet, you could send a photograph to Prof. Albert Blankert, 25 Koningsplein, The Hague, and to Dr. Astrid Tümpel, Uilenputweg 10, Bergendal near Nijmegen, Nederland. Meanwhile I am returning the ektachrome. I hope our paths will meet again, especially when you come to Switzerland. I myself will attend the art historians' meeting in Boston next month. With my best regards to you and to Mrs. Bader

Sincerely,

Marcel Roethlisberger

I completely forgot to answer your kind suggestion to talk to my students. It is very generous of you to suggest it. I am giving

over

a course on Dutch art this year, and thus a talk on The Bible through Dutch Eyes, as you suggest it, would be most welcome. The ideal time would be Wednesday afternoon 2-4, but I suppose another timing could also be arranged. The term lasts from April 27 to June 25.

WR

KUNSTHISTORISCHES INSTITUT IN FLORENZ

3. 6. 1987

Herrn Dr. Alfred Bader
2961 N. Shepard
Milwaukee, Wisc. 53211

Sehr geehrter Herr Dr. Bader,

vielleicht bringe ich, wie man so sagt, "Eulen nach Athen", wenn ich Ihnen die beiliegende Xerokopie schicke. Mir fiel nur, kurz nachdem wir im Garten Ihre Fotos angeschaut hatten, in der Fetti-Schachtel die Aufnahme in die Hände, und ich dachte mir, Sie vergleichen sie möglicherweise gern mit Ihrem Bild, von dem wir natürlich keine Aufnahme besitzen.

Ich habe auch gleich verglichen, welche Abbildungen im Katalog, den Sie mitbrachten, uns fehlen. Das sind recht viele. Da Sie so freundlich angeboten haben, ich dürfte um Fotos bitten, kommt hier die Liste:

B. Passerotti, Portrait of a Man; Ann. Carracci, Study of Two Heads; Dom. Fetti, Jacob's Dream; Fr. Fracanzano, Head of an Old Man; Ant. Bellucci Caritas Romana; Bart. Guidobono, Tobias Leaving His Blind Father; attr. to M. Ricci, Tobias with Fish and Angel; Anonymous, A Waiter Holding a Chicken; Anonymous (Bolognese), The Curtain (ich weiß: Sie sagten, daß Sie Prof. Middeldorf ein Foto des Bildes gaben, aber hier im Institut kann ich es nicht finden); G. A. Pellegrini, Study of a Saint; Nicola Bertuzzi, The Triumph of Mordecai?

Das Institut wäre wirklich sehr dankbar, wenn wir die Fotos bekommen könnten. Bei einigen Bildern wie dem besonders schönen und ungewöhnlichen mit dem Vorhang muß früher oder später der Maler herauszufinden sein.

Mit den besten Grüßen,
bitte auch an Ihre Frau

Irene Hueck

(Dr. Irene Hueck)

Regina 8/17/87

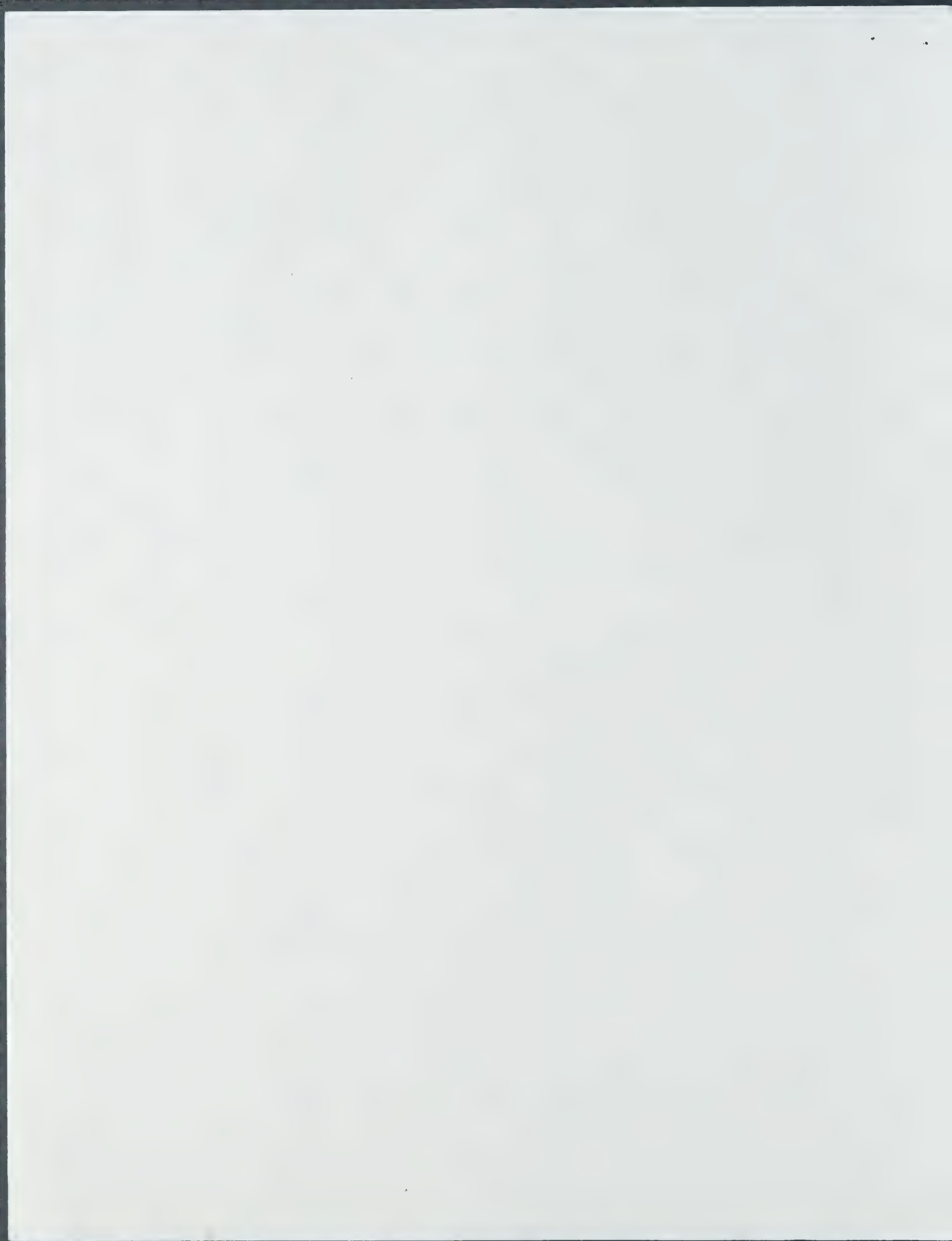
Italian Paintings
1550-1780

Spencer Leigh
London

P & D COLNAGHI & CO LTD
14 Old Bond Street London W1X 4JL

Telephone: 01-491 7408
Cables: Colnaghi London w1

26th May to 2nd July 1976



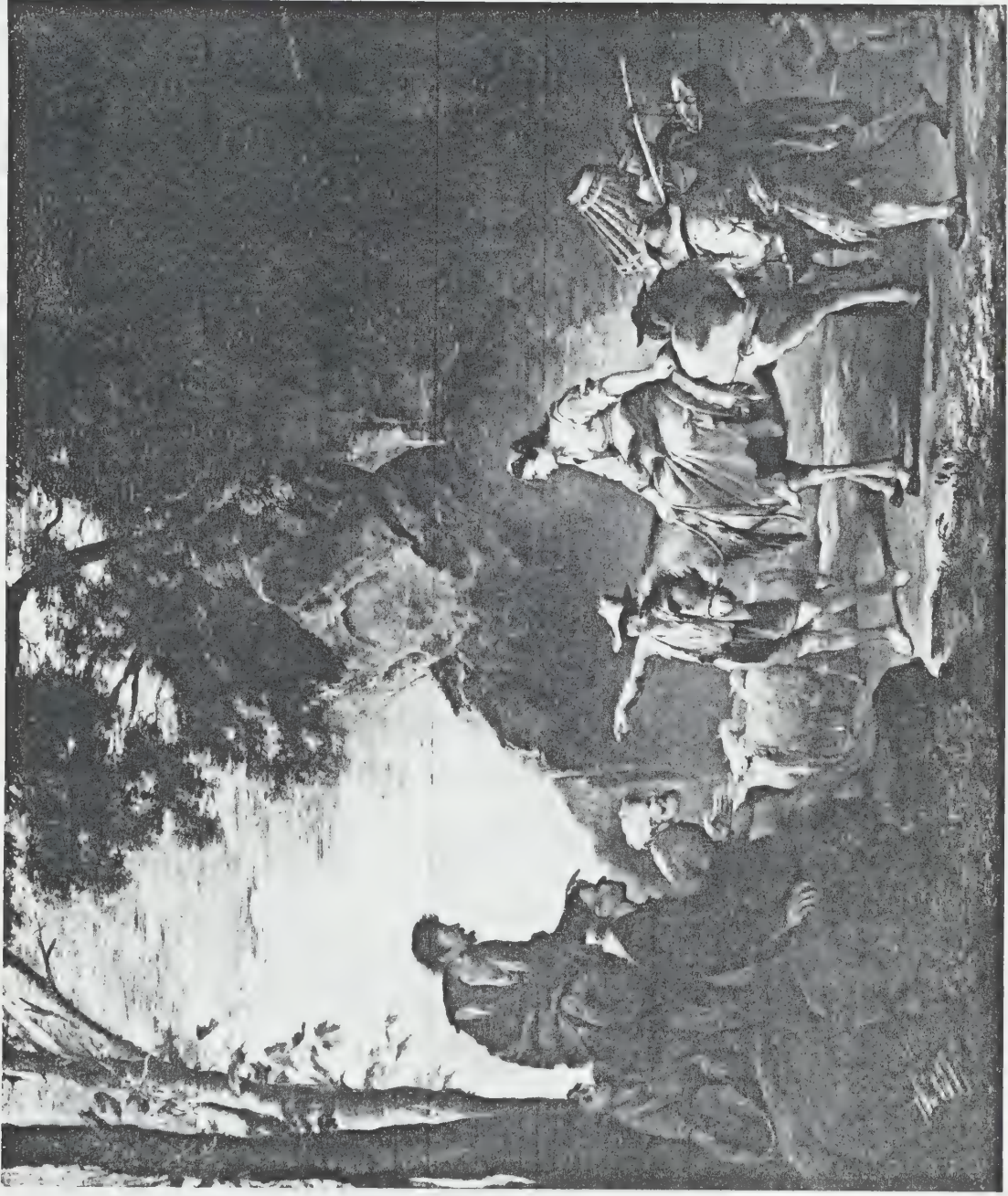
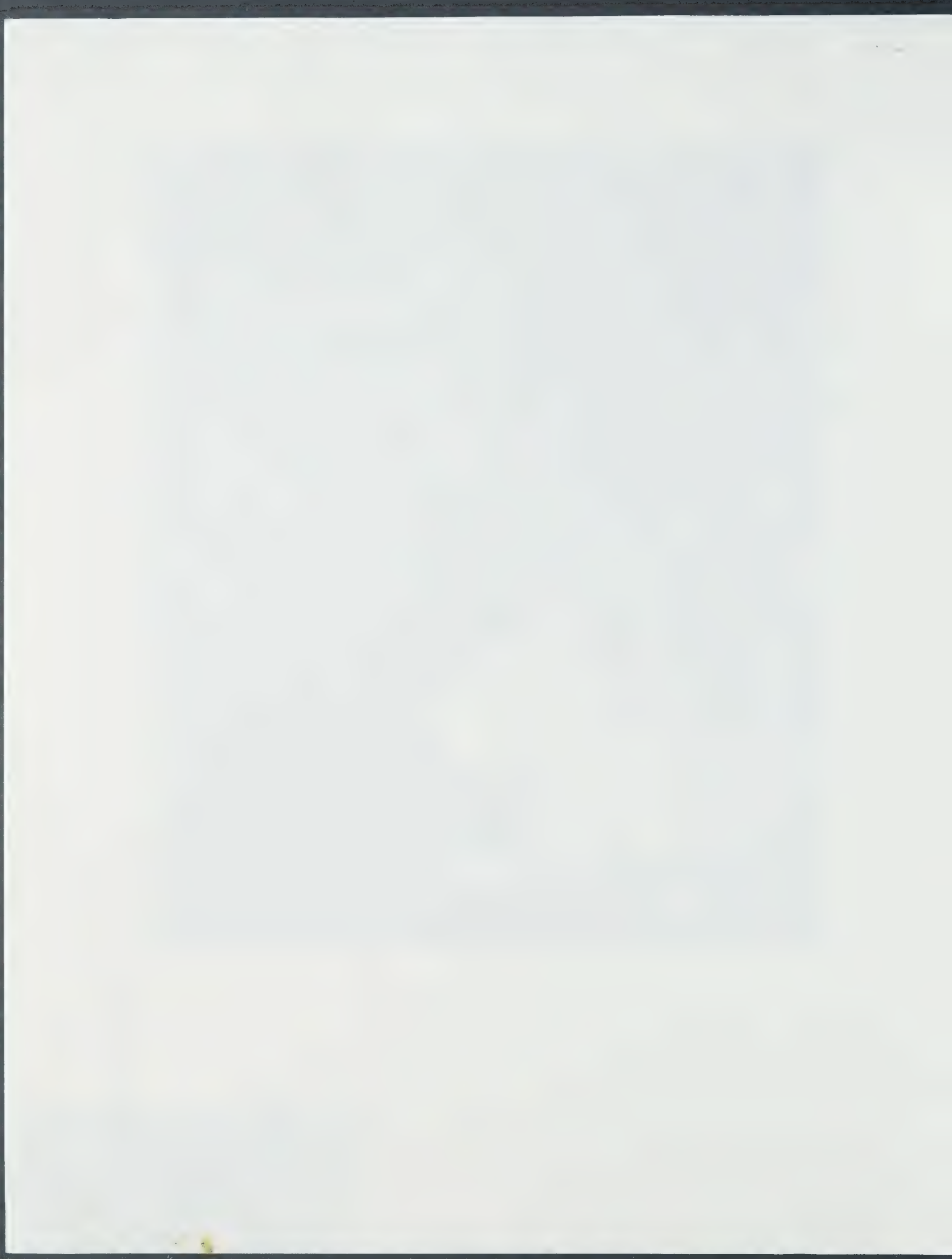


Plate IX

SALVATOR ROSA

No. 9



9 SALVATOR ROSA

1615 Arenella – 1673 Rome

A Landscape with Travellers asking the Way

Signed lower left.

Canvas, 56½ × 67 in. (143.5 × 170.2 cm.)

PROVENANCE: Sir H. Carr Ibbetson, Bart., Denton Park,
near Ilkley, Yorkshire, 1760;
In situ until sold with the contents of the
house by the late Mrs. Arthur Hill, July,
1975.

LITERATURE: Lady Morgan, *Life and Times of Salvator Rosa*,
London, 1824, vol. II, p. 370.

Denton Castle was originally the seat of Lord Fairfax, Cromwell's General, and was acquired by the Ibbetson family in 1690. Henry Ibbetson was created a baronet in 1748 and his son, Samuel, completely rebuilt the house shortly afterwards. The picture is recorded in an inventory of the house in 1760 and remained there until the disposal of the contents in 1975. Lady Morgan describes the picture in her *Life of Rosa*, published in 1824, as 'a landscape with banditti', the traditional contemporary description of landscapes by Rosa without a definite subject; but curiously the house was never visited or described by Waagen.

The picture is an early work, painted in the late 1630s during Rosa's first stay in Rome. The influence of Spanish painting is still clearly evident, particularly the work of Murillo and the landscapes of Collantes, which Rosa must have seen in Naples. But the figures are strongly influenced by his contact in Rome with Pieter van Laer and the other *bamboccianti* artists, whom he was to attack so bitterly later on. The landscape shows knowledge of the work of Claude and Swaneveldt, which Rosa would also have seen in Rome at this time. The large signed landscape of the same subject in the collection of Denis Mahon and another landscape in the collection of Lord Sackville, at Knole, are of similar style and all date from Rosa's first Roman period.

SP
SP

DP

SP

SP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

IP

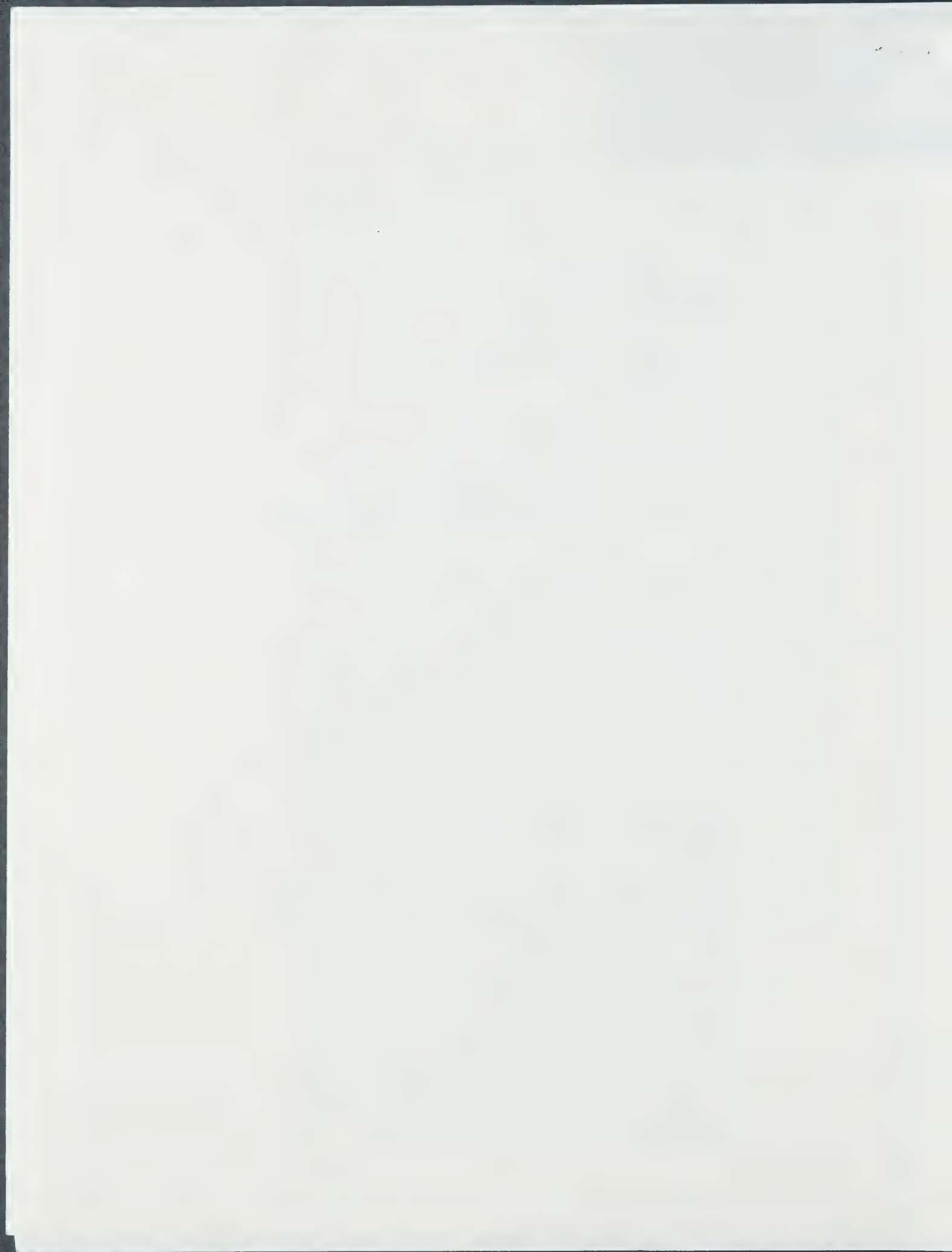
IP

IP

IP

IP

IP



The Minneapolis Institute of Arts

September 8, 1987

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

Dear Alfred,

Elaine and I want to thank you and Isabel for such a delightful weekend in Milwaukee. We had a pleasant, albeit a long drive back to Minneapolis via Oshkosh. The Paine Art Center was worth the detour, but lacks any old masters.

I was able to discover the following:

a). The Coster portrait, as you can see, was etched by Jan van de Velde II after Jacob Campen, and illustrates the following essay in Samuel Ampzing's Beschryvinghe ende Lof der Stadt Haerlem: Eer-Dicht op de Haarlemsche Druckerie. What I couldn't ascertain is whether Van de Velde's print reverses Van Campen's painted portrait. Moreover, it isn't clear from the inscription whether Van Campen based his image on a 15th century prototype. It certainly looks it. The print is catalogued by D. Franken and J. Ph. van der Kellen, L'Oeuvre de Jan van de Velde 1593-1641, Amsterdam, G. W. Hissink & Co., 1968, as one of 12 illustrations to Ampzing nos. 477-488 and is actually no. 487.

b). I enclose the photograph of the Ghislandi and can see a resemblance.

c). I enclose a xerox of the Salvator Rosa painting that I saw several years ago at Colnaghi's. I do not know whether it was ever sold. I am struck by certain curious similarities, including the unusual straw to ochre palette.

d). In conjunction with your Susanaⁿ and the Elders painting, all I could find is the Jacob Matham engraving after Cornelis Cornelisz. van Haarlem. We lack the D.I.A.L. index in Minneapolis, and one would have to consult this elsewhere to pursue the matter further. I still feel that I have seen an engraving which records your composition.

e). The black American artist included in the American Women Artists exhibition is Laura Wheeler Waring. For some reason I didn't think that this was the same name as your artist, but stupidly forgot to write the name down.

I haven't had a chance to pursue the Baburen, but you should check the illustration of the St. Francis in Vienna in Leonard Slatkes' monograph on Baburen.

I hope that your visit to Kingston went well, and look forward to

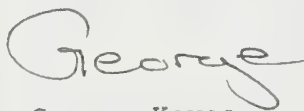
2400 Third Avenue South, Minneapolis, Minn. 55404
Telephone 612/870-3046
Cable: Minnart

hearing from you.

Thank you again for your kind hospitality.

With kind regards,

Cordially,

A handwritten signature in cursive script that reads "George". The letters are fluid and connected, with a prominent loop at the end of the word.

George Keyes
Curator of Paintings

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

GK:rh



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

October 7, 1987

Mr. George Keyes
Curator of Paintings
The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, Minnesota 55404

Dear George:

I am sorry that a long trip has delayed my thanking you for your most helpful letter of September 8th.

The information on the Coster portrait will be most useful in our exhibition on connoisseurship.

My Italian self-portrait could well be by Ghislandi, and I will keep my eyes open for other Ghislandi portraits.

I have now been looking at my Hagar and the Angel for a good many hours, and while I see the relationship to Salvator Rosa, I am still not convinced that the painting is Italian. Rather, Salvator Rosa was often influenced by northern artists, and vice versa.

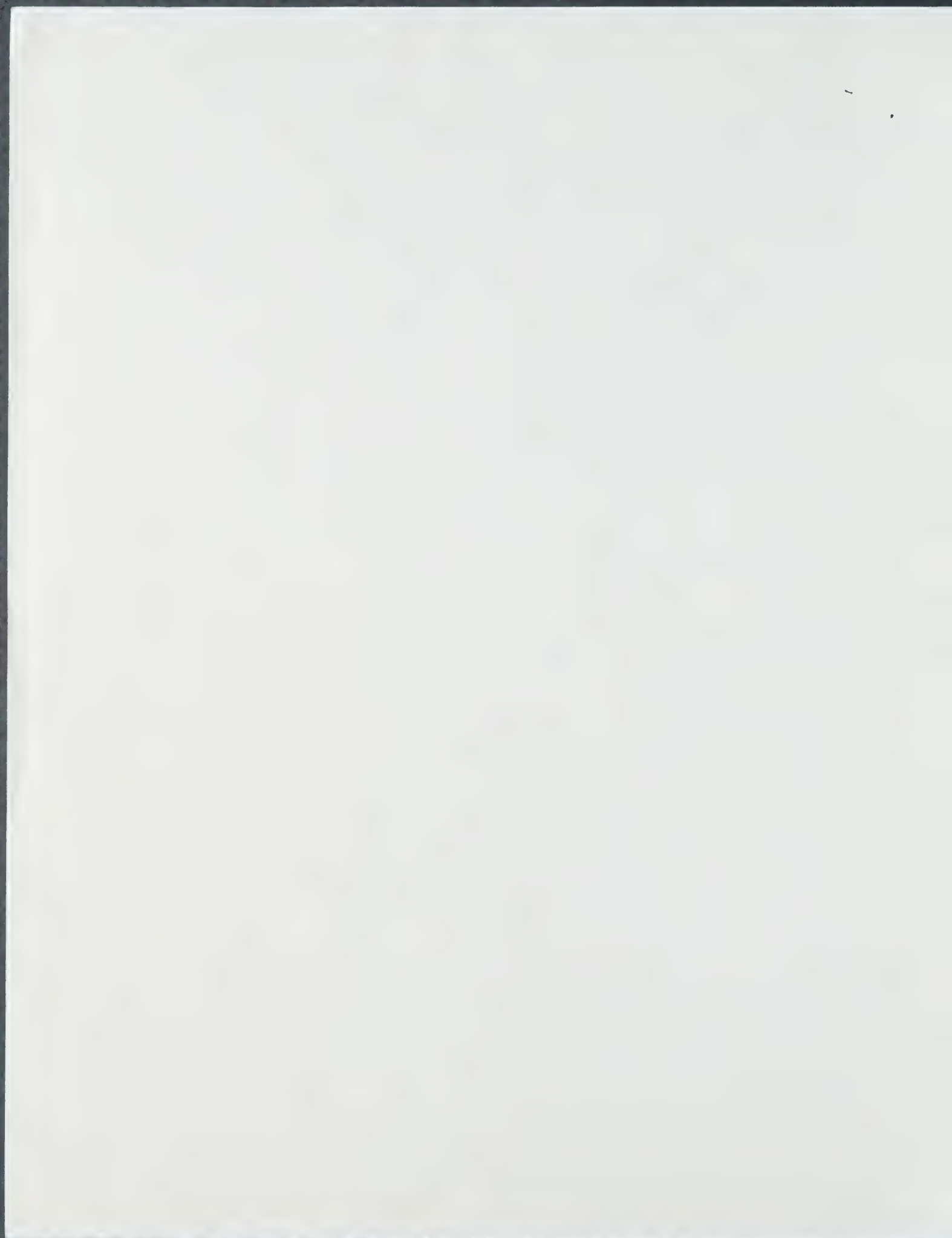
As you know, I have had my large panel of Susanna and the Elders for many years and really love the painting. Many dozens of art historians have seen it without any plausible attribution ever coming to it. If you can ever locate the engraving recording the composition, it would be wonderful.

Your suggestion that my St. Paul on copper may be an early Baburen is most valuable, and I will write to Prof. Slatkes and ask what he thinks.

You may recall that you saw a Venetian painting by Sickert in the Aldrich office, and I enclose a photograph. Do you think that this painting is good enough as a gift for a museum? I really know very little about such modern paintings, but when I see such works in local estates I do acquire them sometimes.

As promised, I have had the de Vlieger photographed and enclose the color transparency. Will you plan to use this in a catalog? (Could you

return it? Not important, of course)



Dr. George Keyes
Minneapolis Institute of Arts
October 7, 1987
Page Two

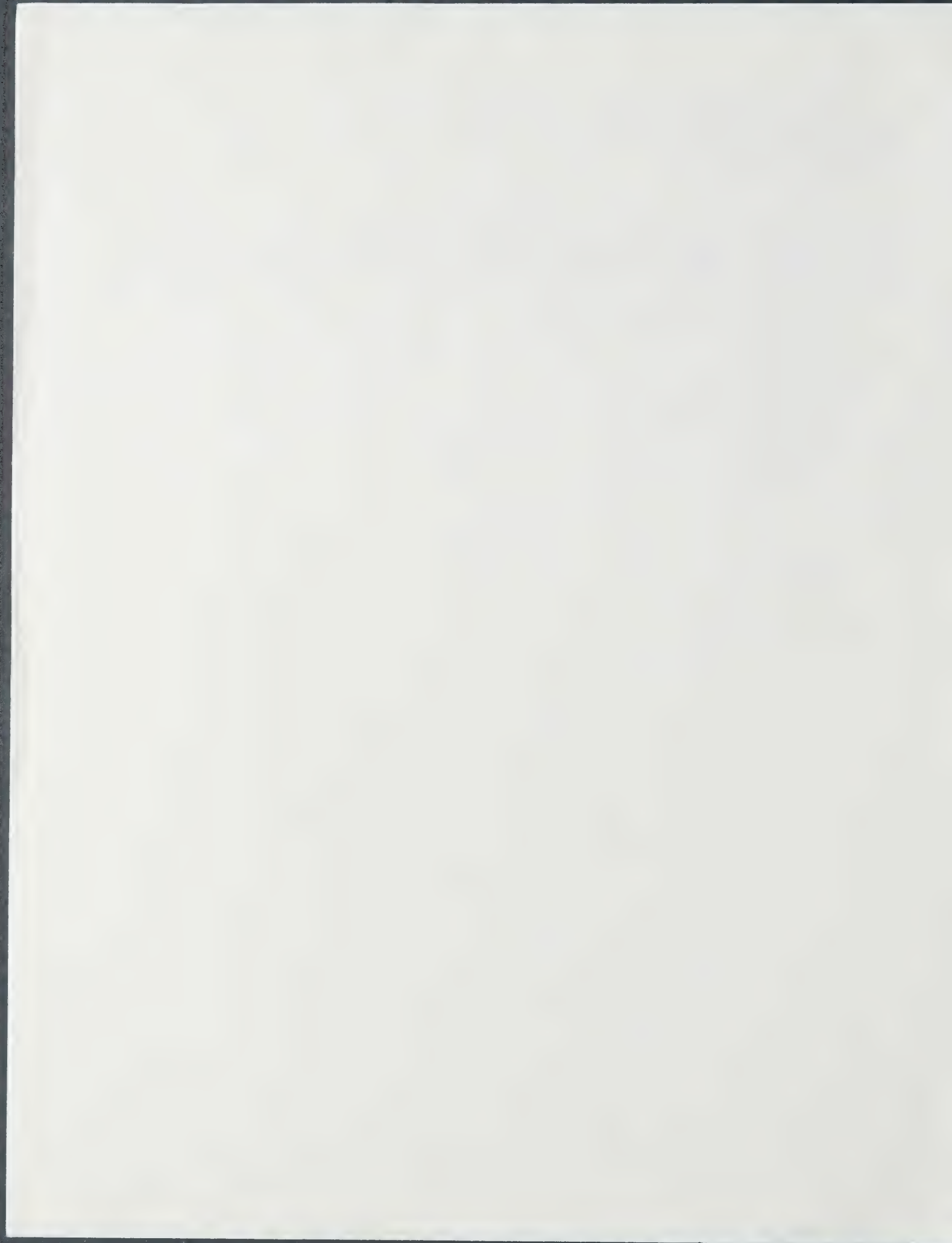
Most important of all: Have you heard from Queen's? Isabel and I look forward to being in Kingston for the next Board of Trustees meeting at the end of the month and would like to follow up.

Fond regards from house to house.

Sincerely,



Alfred Bader
AB:mmh
Enclosures









Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

October 29, 1986

Prof. Marcel Roethlisberger
Department of Art History
UNIVERSITY OF GENEVA
22, boulevard des Philosophes
CH1205 Geneva, Switzerland

Dear Prof. Roethlisberger:

I still remember with such pleasure, Isabel's and my visit with you in the summer, and particularly your very kind hospitality.

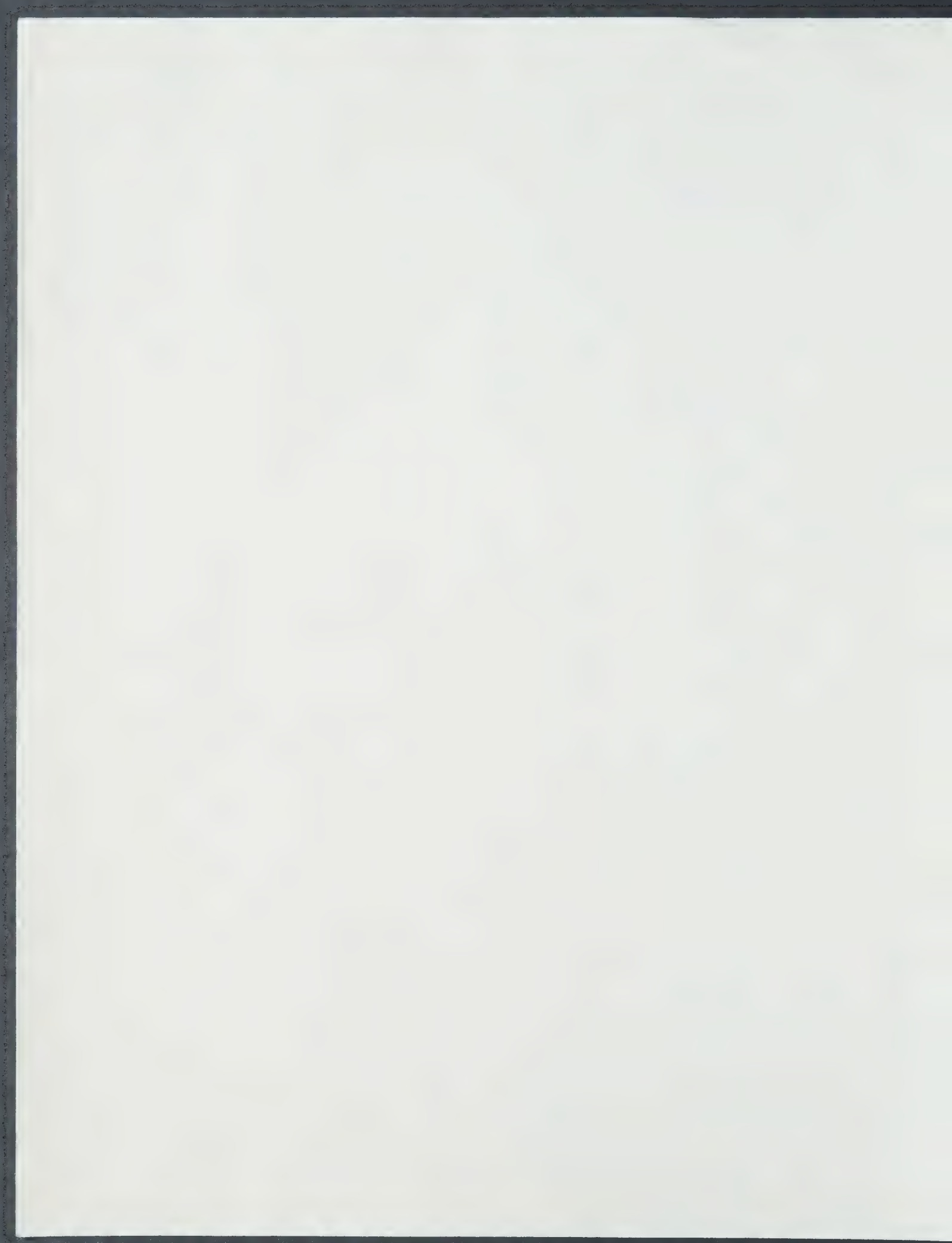
Time flies, and we are already thinking of our next summer's trip. We would very much like to have a chance to visit with you again, and if you would like me to give another talk, this one on iconography, "The Bible through Dutch Eyes"--how Dutch artists looked at the Old Testament--I would be happy to give that talk.

May I ask you for your help with a painting I purchased recently and which I like very much indeed. It is oil on canvas, 42 x 52 inches, and since the middle of the 17th century, it had been in the Sunderland collection, and it was recently sold by Lady Spencer. In the Sunderland collection, it was called Domenico Fetti, and it was exhibited as such. To me, it looks like a northern artist, painting in Italy around 1620, and I am wondering whether that beautiful landscape and the figures might be by two different hands. It is quite different from Lastman and probably too early to be by a Rembrandt student. I very much hope that you will be able to suggest the painter. I am enclosing both a black and white photograph and a color transparency, and unless you need the color transparency for a specific purpose I would very much appreciate your returning it to me during my next visit.

Best personal regards from house to house.

Sincerely,

Alfred Bader
AB:mmh
Enclosures



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

Lieber Herr Dr. Manak:

Herzlichen Dank für Ihren so lieben
Brief vom 78. I.

Vorigen Samstag verbrachten meine
Frau und ich einen Tag bei einem Rembrandt
Seminar in San Antonio, und hatten dort
Gelegenheit mit Peter Sutton über Ihre
de Grebber Zupzeichnung meiner 'Parasiten'
zu sprechen. Er war wieder ablehnend
entsetzt, wohl überzeugt. Er sagte, dass das
wichtigste Vergleichsbild der Lazarus in
Turin ist, und es sind schon viele Jahre,
seit er es gesehen hat. Das muss gut überlegt
werden.

Wie ich von Prof. Demowski höre,
wird ich mich melden.

Sich selbst habe nie an de Grebber
gedacht; mehr an die frühen Flecks und
Leckhorns. Aber gerade da, wissen Sie viel
bessere Bescheid.

Hoff ich Sie heute um Ihre Meinung über ein
 großes Bild fragen, das ich vor Kurzem erworben
 habe - Photop liegen bei. Hoff ich nie Kunst-
 geschichte Student habe, weiß ich nicht einmal,
 ob dies ein Holländer in Italien, ca. 1620,
 oder ein Italiener ist! Aber es gefällt
 mir so gut! Oder vielleicht ein Holländer in
 der Landschaft, und ein Italiener Magar
 und der Engel malend. Zuerst dachte
 ich an Lastman und die ganz frühen
 Rembrandtpolitur, aber das stimmt wohl
 nicht. Die Verbeitzger - Robert Pundeland
 hat es ca. 1660 erworben, dann die
 Earl Spencer, nannten es Giovanni Fetti,
 was sicher auch nicht stimmt. Es ist
 schnell eine meine Lieblingsbilder geworden;
 Können Sie das verstehen?

Mein Frau und ich planen am
 9. Juni in Frankfurt anzukommen,
 am Abend des 11. oder 12. VI. Prof. Pundanski
 in Stuttgart zu besuchen, dann Krieg und

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

-3-

ganz nur mit Zügen durch Europa zu
fahren - München, Wien, Florenz, Basel,
Hamburg, und endlich, vom 4. bis 8. Juli
Holland und Belgien, dann zehn Tage in
England. Leider nicht nach Berlin.

Was sind Ihre Plannungen? Wir möchten
Sie so gerne persönlich kennen lernen.

Ich nehme an, dass Sie inzwischen
promoviert haben. Was sind Ihre Zukunfts-
pläne? Würde Ihnen vielleicht ein
Jahr bei Prof. Sawakowicz - Bieganski
im Institute for Fine Arts in New York
gut tun?

Muzlichen Grusse für alle Ihre Familie,
und beste Grüsse,

Ihr,

Alfred Bader

11. II. 88.



Dr. Alfred Bader
Chairman

February 12, 1988



Prof. Richard E. Spear
Department of Art History
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

May I ask you for your help in two matters.

One concerns that small Head of Jesus of which I sent you a photograph some weeks ago. My restorer has now reported to me that the head itself is in good condition, but that on cleaning the background some very odd clouds appeared, and he is not certain whether the clouds are original or quite early additions. A slide is enclosed. Do you think that these clouds should stay or be removed?

More importantly, I have recently acquired what seems to me to be a most beautiful painting of Hagar and the Angel, photograph and color slide enclosed. When I look at a painting, I wish I could have studied art history with you: I don't even know whether this painting is Italian or Dutch, although I do think that it is early 17th century. Or, could it be by two hands, the landscape by a Dutchman working in Italy and the figures by an Italian?

The painting was bought by the second Earl of Sunderland, and since then has been owned by the Earls Spencer at Althorp, where it was called Domenico Fetti. I have looked at a good many Fettis, and I just don't understand that attribution.

When first I looked at it, I thought that it could be either by Lastman or by one of the very early students of Rembrandt, but neither seems to make sense.

Can you help?

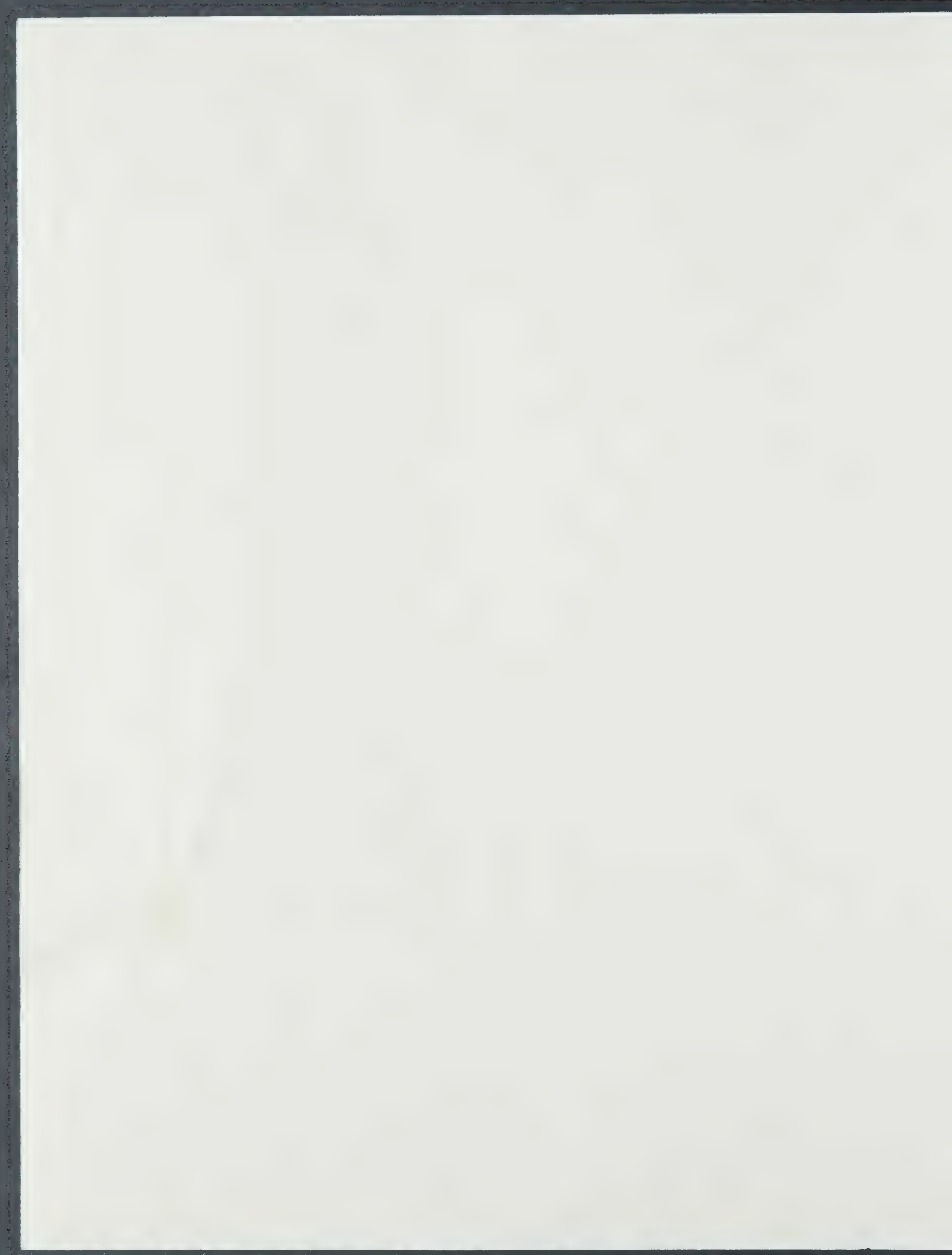
Many thanks and best personal regards.

Sincerely,

Alfred Bader
AB:mmh
Enclosures

*P.S. what do you
think of my correspondence
with Dr. Benveniste. Am I just
fighting windmills?*

SIGMA-ALDRICH



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

sehr geehrten, werten Herrn Generaldirektor,
Verbreiten Sie wirklichem (oder ausserordentlichem) Herrn
Sofrat (mit oder ohne beschränkte Haftung),
mein lieber Konrad:

Wie schreibt man einem lieben, alten Freund, einem
im Grunde ganz einfachen Mann, der jetzt
ganz hoch in der Wiener Genossenschaft steht?
Als ich ein Bub war, anno 1930, musste ich jeden
Convent mit 'Hochwohlgebohren' beginnen, aber
der Generaldirektor der Albertina lebt doch noch
höher!

Wie gefällt Herr und seiner Familie das neue Leben?
Im Jänner besuchte ich Bill Robinson in New York, und
er sagte mir, dass er in Kürze zum Jogg zurückkehren
wird. Wie schön! Man wird uns den Besuch
nach Cambridge wieder Freude bereiten - ohne
Herr und Bill war es ziemlich öde.

Bei meinem letzten Besuch bei Herr in Cambridge zeigte
ich Herr Photo eines damals sehr schmutzigen Bildes,
das Lady Spencer verkaufte. Seit Mitte des 17. Jahrh.,
als es Earl Sunderland kaufte, hies es Domenico Fetti -
warum weis ich nicht. Aber was hat es wirklich gemalt?

Ne meinstest, dass es trotz Landschaft, italienisch ist,
aber nicht. Ich habe es jetzt reinigen lassen - es ist
wirklich gut erhalten - und es gefällt mir so gut -
eines meiner schönsten Bilder. Photo und Dia liegen
bei; kannst Du mir mit einer Beschreibung helfen? *

Das Auge ist so schön: der erste Engel der
Bibel erschien nicht einem König oder Patriarchen,
sondern einem weggeführten ägyptischen Sklavensoldat!

Isabel und ich planen gerade unsere nächste
Europareise. Würde Du unser Besuch zwischen
dem 13. und 26. Juni passen? Wir sind gewöhnlich
zwei Tage in Wien, und möchten es natürlich so
planen, dass unser Besuch Dir passt.

Herzliche Grüße von Hans zu Hans.

Nein alles

Jep d

* Wenn mir jemand vor 10 Jahren gesagt
hätte, dass ich nicht Rom von Amsterdam
unterscheiden kann, hätte ich mich gelacht.
Jetzt lache ich nicht mehr.

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

Sehr geehrter, wertvoller Generaldirektor,
Verleihen Sie mir (oder ausserordentlichem) Ihre
Hofrat (mit oder ohne beschränkte Hofratung),
mein lieber Konrad:

Wie schreibt man einem lieben, alten Freund, einem
im Grunde ganz einfachen Mann, der jetzt
ganz hoch in der Wiener Gesellschaft steht?
Als ich ein Bub war, anno 1930, musste ich jeden

Couplet mit 'Hochwohlgebohren' beginnen, aber
der Generaldirektor der Albertina lebt doch noch
höher!

Wie gefällt mir und meiner Familie das neue Leben?
Im Jänner besuchte ich Bill Robinson in New York, und
er sagte mir, dass er in Kürze zum Jogg zurückkehren
wird. Wie schön! Wenn wird uns der Besuch
nach Cambridge wieder Freude bereiten - ohne
Mich und Bill war es ziemlich öde.

Bei meinem letzten Besuch bei mir in Cambridge zeigte
ich mir Photo eines damals sehr schmutzigen Bildes,
das Lady Spencer kaufte. Seit Mitte des 17. Jahrh.,
als es Earl Sunderland kaufte, hies es Domenico Fetti -
warum weiss ich nicht. Aber wer hat es wirklich gemalt?

Ne meinstest, dass es trotz Landschaft, italienisch ist,
aber nicht. Ich habe es jetzt reinigen lassen - es ist
wirklich gut erhalten - und es gefällt mir so gut -
eines meiner schönsten Bilder. Photo und Dia liegen
bei; kannst Du mir mit einer Zuphreibung helfen? *

Das Auge ist so schön: der erste Engel der
Bibel erschien nicht einem König oder Patriarchen,
sondern einem weggelaufenen ägyptischen Sklavensoldat!

Isabel und ich planen gerade unsere nächste
Europareise. Würde Du unser Besuch zwischen
dem 13. und 26. Juni passen? Wir sind gewöhnlich
zwei Tage in Wien, und möchten es natürlich so
planen, dass unser Besuch Dir passt.

Herzliche Grüße von Hans zu Hans.

Dein aller

Jep d.

* Wenn mir jemand vor 10 Jahren gesagt
hätte, dass ich nicht Rom von Amsterdam
unterscheiden kann, hätte ich mir gelacht.
Jetzt lache ich nicht mehr.

Johnny Van Haeften LTD

13 Duke Street, St James's
London SW1Y 6DB
Telephone (01-) 930 3062

Nº 4132

Date 7th July, 1986

Dr. Alfred Bader,
52 Wickham Avenue,
Bexhill-on-Sea,
East Sussex TN39 3ER

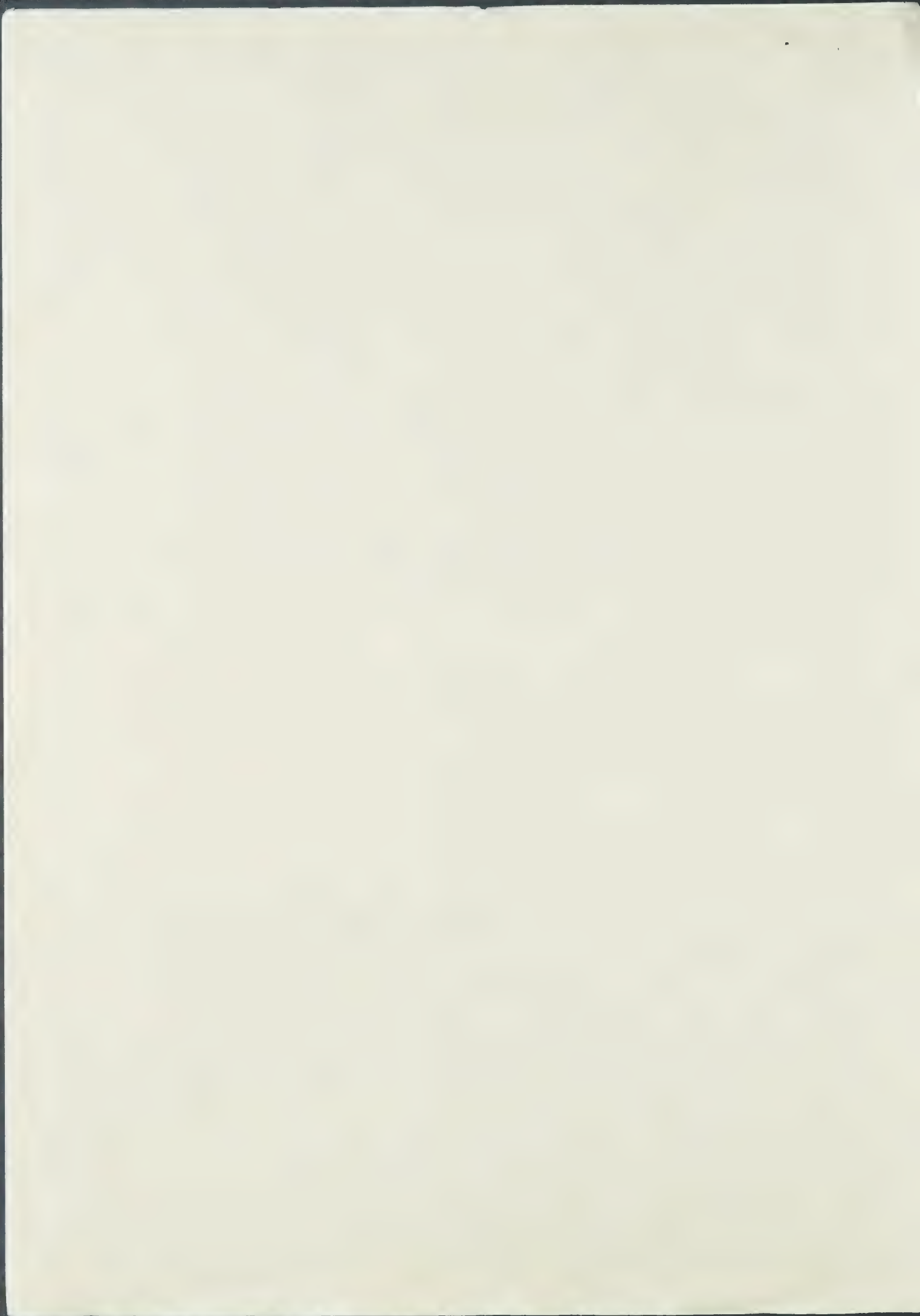
Tax point date

Reference

INVOICE	VAT	TOTAL
<p>To: Dutch school - 17th century</p> <hr/> <p>Hagar and Ismail <i>the Angel</i></p> <p>On canvas - 42 x 52 inches</p> <p><i>Provenance: Spencer Collection, Altbop.</i></p> <p style="text-align: center;"><i>968</i></p> <p><i>1349 -</i></p>		<p>£16,000</p> <p><i>1-1500</i></p>

Reg in England No 1345215 VAT Reg No 242 4800 86
J H Van Haeften S A Van Haeften

The property in the work(s) described above shall not pass to the buyer until payment in full has been received by Johnny Van Haeften Ltd



HARVARD UNIVERSITY
ART MUSEUMS

32 QUINCY ST., CAMBRIDGE, MA 02138

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

6 June, 1988

Dear Alfred,

Thanks for your letter of May 26th and for returning my Descartes photo so rapidly. Thanks too for the photo of your exceptionally beautiful and puzzling Hagar; alas, no name for it leaps to mind. If one occurs I will send it on. I agree with your remarks; the landscape and the architectural fragment recall works done by first generation Dutch Italianates, but the figures are another symphony--possibly Italian.

I have checked my files and found all the data I have regarding your Descartes, including a copy of my letter of 1983. I never learned if it is actually signed Nason. Is it? If so, can you tell me where and how?

The dates of my Hals volumes are: vols. 1 and 2, 1970; vol. 3, 1974. Hence the curious reference 1970-74.

With warmest best wishes to you both.

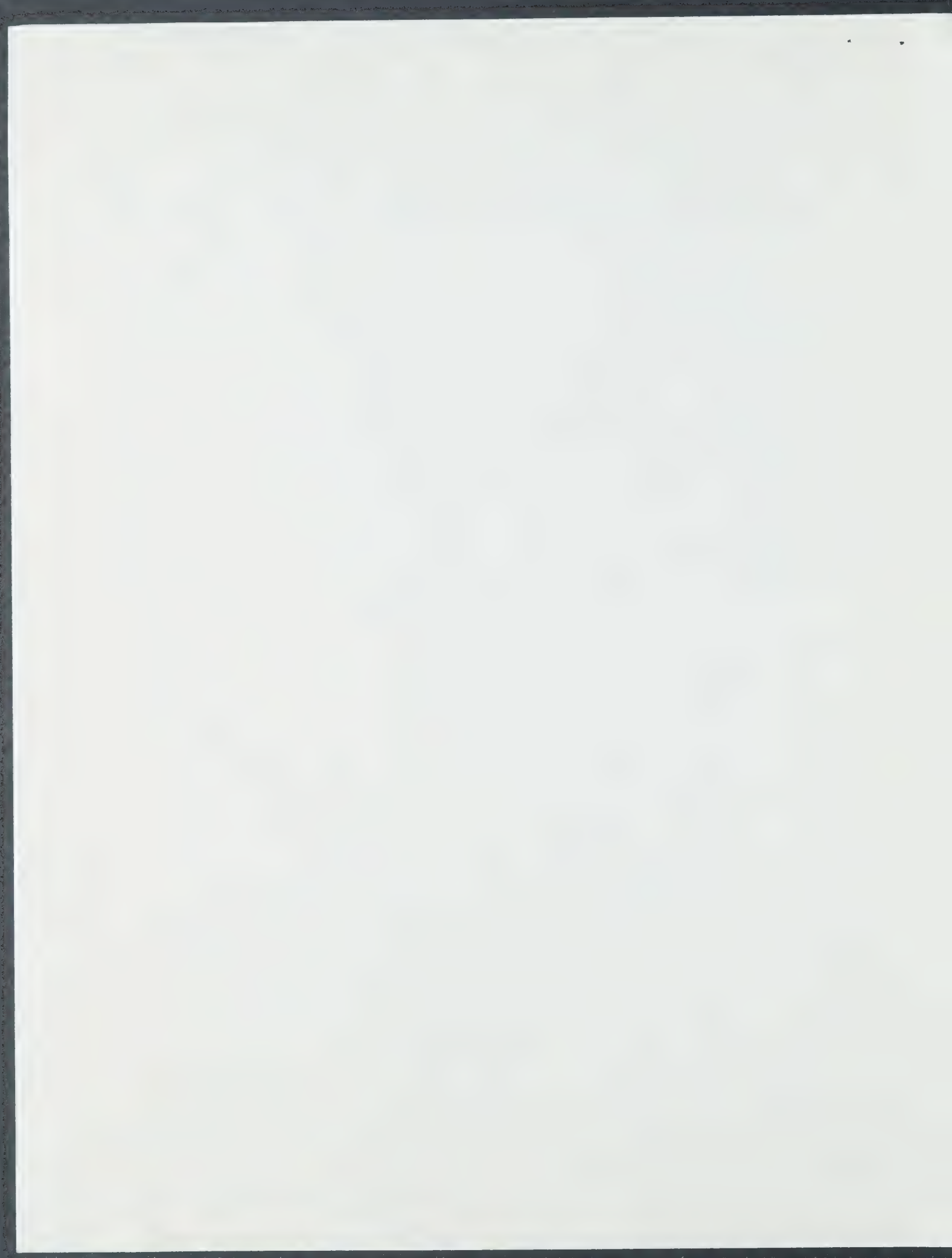
Yours sincerely,



SS/uml

P.S. Can you send me a copy of Rembrandt and the Bible--in Japan?

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



A M E R I C A N · A C A D E M Y · I N · R O M E
V I A A N G E L O M A S I N A 5 · 0 0 1 5 3 R O M A I T A L I A
T E L E F O N O 5 8 4 6 1 · C A B L E A M A C A D M Y

March 6, 1968

Dear Alfred,

We are in Rome for the time, so your letter of 11 February just received me. I wish I had some answers to your questions. Without seeing the head of Jesus, really we hesitate ever to guess or proceed solution. Two issues at least are involved: the aesthetic, since I feel that even if the clouds are original but too crowded to read well, it would be justified to point them out - with various remedial notices - alternatively, reconstruct them. But especially there you do not be enough to go on to do that (extraordinarily). On the other hand, if the clouds are later, then they should go. What one would ideally have is the technical solution, but you realize that it just is ambiguous. Dr. Brunner is studying the various other pictures of this widely disseminated type, so you may be sure that that sort of cloud configuration is possible. If no clouds are elsewhere, one could be suspect of these! Conversely, if some of the other types do have clouds, then one should assume as a working hypothesis, so long as technical evidence does not say otherwise, that the clouds might be original. However, you can't really be that wrong if whatever you do is easily reversible.

The Head looks very beautiful. Contradictions in a fine composition. But whose hand is it? I feel quite certain that it is not Italian, though Italianizing. There are no or almost such as Renoir, nor of course Picassot, there still are people that evoke portraits of the 1830s or so who passed a lot from the South. I never think of or picture a different category, someone like D. D. — not to say that this is his, but only to indicate its Northern origin. Were I in Oberlin with my files, I would be satisfied that I could come up with something since it is a low, and seemingly artificial, head. But since my hands are tied... When we get back at the end of the summer, I'll have around and see if I can come up with something.

Your review to Dr. Brunner is excellent. I have such a good wish for you and in fact have written some pretty good reviews about related ethical issues in a piece of Dominican studies that probably will be in the Berlin Journal. There I discuss records of interest and the notion of passing for color reproduction of the owners' circle

Wanted to know financial conditions in regard to condition and
where we can possibly get assistance for independence in one
place. I would not take the position of "Banning Circuits," but I
would like to see records and participate it as much as possible!

In W4, good service from you, Alfred, are especially to see
that you do it right. Let me know if you find the same before I
decide to go.

Yours truly,
Alfred

Alfred
W4

Very truly yours,
Alfred

Berlin, den 19. 2. '88

Lieber Herr Dr. Dader,
haben Sie herzlichsten Dank für Ihren letzten Brief vom
14. Februar. Auf die Post von Ihnen freue ich mich immer
ganz besonders, da Ihre Briefe - wie auch diesmal - oft
aufregend-schöne Neuigkeiten enthalten.
Auch den japanischen Katalog habe ich in der Zwischenzeit
dankend erhalten. Er ist nicht schlecht wegen der vielen
Farbbildungen sehr schön, außerdem mag ich nun endlich,
wie man den Namen Rembrandt in Japan schreibt.
Hoffentlich haben Sie alle Ihre schönen Lithographien hier schnell
bekommen!
Wie ich Ihnen geschrieben entnehmen kann werden Sie
mit Ihrer Gattin wohl Ende Juni, Anfang Juli nach nord-
deutscher Richtung kommen. Mir wäre die Hansestadt als möglicher
Treffpunkt sehr lieb, da ich die Stadt relativ schnell
von Berlin aus erreichen könnte. Wann genau und wo werden
Sie dort sein? Meine geplanten Reisen in Sachen Eeckhout
fallen sehr wahrscheinlich erst in den Spätsommer ja das
Sommersemester an der Universität bis Mitte Juli dauert.
Nach meiner Promotion im Oktober 1887 bekam ich am 2. 11. 1887
die Stelle des wissenschaftlichen Assistenten am Prof. Dr. H.
Kauschert einem der führenden Mittelalterspezialisten meines
Fachs, am Kunsthistorischen Institut der F. U. in Berlin.
Leider gehört die niederländische Malerei des 16. und 17.
Jahrhunderts seit Jahren nicht mehr zu den Schwerpunkten der
Forschung an unserem Institut, deshalb habe ich für mein

Hauptinteressensgebiet leider kaum wirklich interessierte
Gesprächspartner hier in Berlin. Ein Forschungs-aufenthalt
am New Yorker Institut bei einer Koryphäe wie Prof.
Kaverkamp - Neumann, verbunden mit der Möglichkeit
bei vielen bedeutenden amerikanischen Sammlungen
hinzuankommen, wäre wunderbar und würde mir in der Tat
mehr als gut tun. Mein Vertrag hier in Berlin läuft 5
Jahre, in dieser Zeit mag ich mich habilitieren.

Ich kann mich zwar jederzeit 6-8 Monate beurlauben
lassen - Forschungszwecken, hier allerdings ohne Bezahlung.
Deshalb fürchte ich, daß ich mir einen längeren Aufenthalt
in den USA finanziell nicht leisten kann, was ich sehr
bedauere.

Mit Freude habe ich vernommen, daß meine Überlegungen
bezüglich einer Ausstellung möglichst weitestgehend
abgelehnt sind. Ein Schicksalbild für den Grad stilistischer
Annäherung an romantische Malerei durch de Gribben
ist zweifellos die ja auch von mir kritisierte Lazaruseweckung
de Gribbens in der Turiner Galerie Sabauda. Allerdings liegt
mein letzter Besuch des Museums auch schon 2 Jahre zurück.

Ein Ihre Neuerwerbung kann man nur gratulieren! Auch
ich bin fasziniert von der Klarheit der Komposition, dem
Farben und der gewissen Eleganz des Engels, der sich wie ein
Verhöhnung, und aus einer Märschverhöhnung benimmt.
Auch sind die Gesichter der Hagar mit ihrem wunderbaren
Kontrast zwischen dem kräftigen Rot der Haut und der gebrochenen

Farbe des Bildes ein Stück köstlicher Malerei.

Ich kann Ihre Überlegungen bezüglich der Autorschaft gut nachvollziehen, da sich das Bild wirklich nur schwer zwischen Italien und den Niederlanden unterscheiden läßt. Die Alternative muß wohl Rom oder Amsterdam lauten, bzw. ein Italiener oder ein Holländer mit Italienerfahrung (nicht oder nicht!).

Der Gedanke an die blumige Malerei des Lastmankreises drängt sich auf, aber gegen Lastman sprechen u. a. die feingliedrigen und eleganten Figuren. Zum Vergleich habe ich Ihnen eine Flaggenszene von Lastman beigefügt, von der ich auch nur eine schlechte Kopie besitze. Seine Figuren sind - wenn auch nicht größer - so doch kräftiger, stämmiger im Körperbau, ihre Gesichter besitzen das Gepräge von Figuren und Landschaft deutlich verschieden.

Die Kitefigur bei Flagg mit dem aufgestützten Arm ist allerdings gut vergleichbar. Sie spricht für die Vertrautheit mit Malerei und Motiven des Lastmankreises, da man ihn hier häufiger begegnet. Das Motiv für die Figur geht wohl auf Lastmans halb liegende Kabele aus dem Gemälde von 1622 in Brüssel zurück. Auch Maeynest verwendet sie noch 1647 (vgl. die Kopie!).

Die Landschaft dagegen wirkt reifer und entwickelt. Der Vergleichsbau aus dem Lastmankreis, auch wenn noch schwache Anklänge an den römischen Etruskier-Umkreis vorhanden sind (rechts hinten!).

Die Association Domenico Fetti, der als Römer um 1614
nach Mantua zog und vorher auch Elshemer in Rom
studieren konnte, ist verständlich, aber die Jovetta
auf Ihrem Bild und besonders die Landschaft scheinen
eine Erwähnung an Fetti aus. Hierbei eine sehr typische
Fetti-Landschaft.

Sie merken ich bin noch nicht sicher, taste mich aber
langsam heran. Mit Ihrer Erlaubnis behalte ich die
Farbproduktion noch eine Weile, um weitere Vergleiche
anzustellen, denn auch ich mag "pucelles within pucelles"
sein.

Voraussichtlich fahre ich am 29. 6. nach Den Haag (für ca. 4
Wochen). Mit Hilfe der Abbildungssammlung im RKD
werde ich des Rätsels Lösung wohl näherkommen. Ich
informiere Sie dann umgehend von unterwegs. Post bekomme
ich aus Berlin nachgeschickt.

Sie hoffentlich bald verbleibe ich mit den
Besten Wünschen und Grüßen auch für Ihre

Frau Gemahlin

Ihr

Albrecht Kromm

Domenico Feti (1588/89 - 1623) - *Umbrae*

Der harnberrige Sammerer

Holz, 67,3 x 85,2 cm

Boston, Museum of Fine Arts





163

163

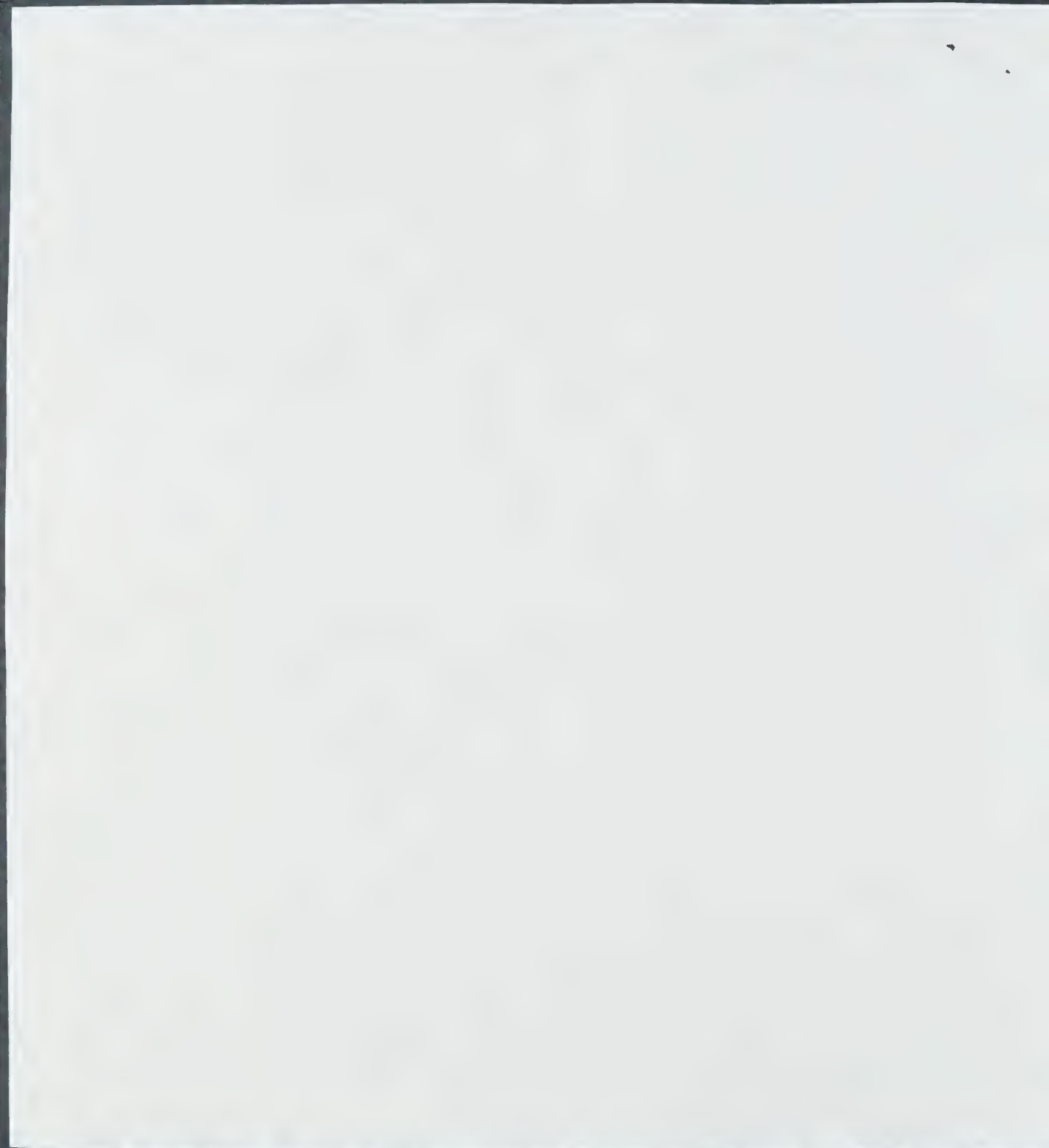
C.C. Moeyaert.

Laban sucht die Götzen.
Monogrammiert und 1647
datiert. Holz 36.2 x 46.9 cm.
Detroit, Art Institute.
(Kat.Nr.32).

164

P. Lastman. Laban und Rahel
Bezeichnet und 1622 datiert.
Holz 110 x 152 cm.
*Boulogne sur Mer, Musée
Municipal. (Freise 17).*





KUNSTHISTORISCHES INSTITUT IN FLORENZ

26. 10. 1987

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

Lieber Herr Dr. Bader,

ganz herzlichen Dank für Ihren Brief und die Photographien, die Sie so großzügig unserer Photothek schenken.

Ich habe gleich die Hagar mit dem Engel, ehemals in der Sammlung Spencer, aus der Fetti-Schachtel geholt. Lehmann, der ja eine Monographie über den Maler geschrieben hat, vermerkte schon vor langer Zeit auf unserem Karton, daß er dies nicht für ein Bild Fettis halte, leider ohne einen besseren Vorschlag zu machen. Es ist ein schönes, aber schwieriges Bild. Wie Sie sagen: die Figuren würde man gern um 1620 datieren. Aber die Landschaft sieht eigentlich später aus. Sie werden am besten wissen, ob es möglich ist, daß die Bäume nachträglich übermalt wurden. Wir haben zu dritt über den Photographien gebrütet und waren uns eigentlich einig, daß doch wohl kein italienischer Maler in Betracht kommt. Ich habe eine Weile an Joh. Lingelbach gedacht. Da gibt es vergleichbare Landschaften mit sehr in den Vordergrund gerückten Figuren, und auch der klassische Brunnen erschiene bei seinen antiquarischen Interessen möglich. Aber die Figuren sind für Lingelbach dann doch nicht überzeugend. Frau Dr. Röttgen fand, man solle auch an französische Maler denken, und von der Gesichtsbildung her sind tatsächlich bei den Brüdern Le Nain Ähnlichkeiten zu finden - nur: für eine Zuschreibung reicht das nicht aus.

Sie fragen nach meiner Meinung zum Tobias-Bild. Ich finde, die Figuren sehen gar nicht nach Marco Ricci aus. Muß das nicht doch ein römischer Maler aus der Dughet-Nachfolge sein? Freilich weiß ich nicht welcher. Das könnte wohl nur ein Kenner dieses Malerkreises wie Luigi Salerno sagen.

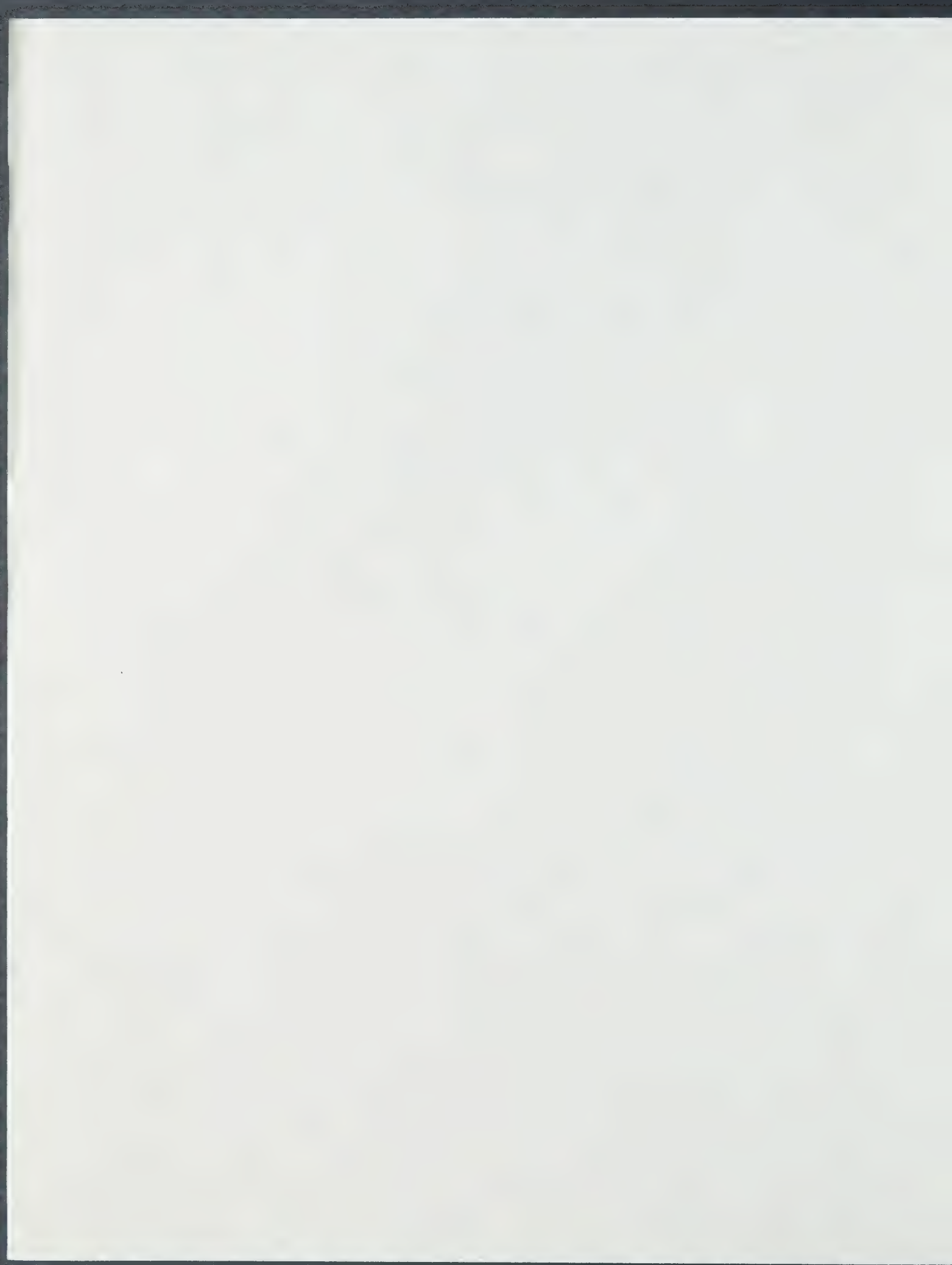
Für das eingebrannte Siegel auf Fettis "Traum Jakobs" habe ich nachgesehen, ob es bei Lugt unter den Sammlerstempeln so etwas gibt. Aber das hatten Sie wahrscheinlich schon längst selbst kontrolliert. Leider war über unsere Wappenkarteien nicht einmal herauszubekommen, welche Familie Sonne und Drachen im Wappen führt. Aber man kann sich den Stempel ja gut merken. Wenn mir ein ähnlicher Abdruck unter die Hände kommt, schreibe ich es Ihnen.

Ich hoffe, wenn Sie das nächste Mal nach Florenz kommen, werden Sie sich mehr Zeit nehmen können. Frau Middeldorf würde sich bestimmt auch freuen, Sie wiederzusehen.

Mit den besten Grüßen,
bitte auch an Ihre Frau

Irene Hueck

Irene Hueck



UNIVERSITÉ DE GENÈVE



FACULTÉ DES LETTRES

Département
d'histoire de l'art et de musicologie
1211 Genève 4

Genève, le 16 Jan. 87

Dr. Alfred Bader
Aldrich Chemical Company
Milwaukee, Wisc.

Dear Dr. Bader:

You wrote me a long time ago, at the end of September, and sent me the photograph of your Hagar with the Angel. You will not be astonished that I have no answer either. It looks lovely, I am sure you are right in thinking it is Dutch c.1620, I rather think the landscape and figures are by one hand. Mr. Nieuwstraten at the RKD to whom I showed it was reminded of Linsen. If meanwhile you haven't found out as yet, you could send a photograph to Prof. Albert Blankert, 25 Koningsplein, The Hague, and to Dr. Astrid Tümpel, Uilenputweg 10, Bergendal near Nijmegen, Nederland. Meanwhile I am returning the ektachrome. I hope our paths will meet again, especially when you come to Switzerland. I myself will attend the art historians' meeting in Boston next month. With my best regards to you and to Mrs. Bader

Sincerely,

Marcel Roethlisberger

I completely forget to answer your kind suggestion to talk to my students. It is very generous of you to suggest it. I am giving

a course on Dutch art this year, and thus a talk on The Bible through Dutch Eyes, as you suggest it, would be most welcome. The ideal time would be Wednesday afternoon 2-4, but I suppose another timing could also be arranged. The term lasts from April 27 to June 25.

WR



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

October 29, 1986

Prof. Marcel Roethlisberger
Department of Art History
UNIVERSITY OF GENEVA
22, boulevard des Philosophes
CH1205 Geneva, Switzerland

Dear Prof. Roethlisberger:

I still remember with such pleasure, Isabel's and my visit with you in the summer, and particularly your very kind hospitality.

Time flies, and we are already thinking of our next summer's trip. We would very much like to have a chance to visit with you again, and if you would like me to give another talk, this one on iconography, "The Bible through Dutch Eyes"--how Dutch artists looked at the Old Testament--I would be happy to give that talk.

May I ask you for your help with a painting I purchased recently and which I like very much indeed. It is oil on canvas, 42 x 52 inches, and since the middle of the 17th century, it had been in the Sunderland collection, and it was recently sold by Lady Spencer. In the Sunderland collection, it was called Domenico Fetti, and it was exhibited as such. To me, it looks like a northern artist, painting in Italy around 1620, and I am wondering whether that beautiful landscape and the figures might be by two different hands. It is quite different from Lastman and probably too early to be by a Rembrandt student. I very much hope that you will be able to suggest the painter. I am enclosing both a black and white photograph and a color transparency, and unless you need the color transparency for a specific purpose I would very much appreciate your returning it to me during my next visit.

Best personal regards from house to house.

Sincerely,

Alfred Bader
AB:mmh
Enclosures



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

January 15, 1987

Prof. Marcel Roethlisberger
Department of Art History
UNIVERSITY OF GENEVA
22, boulevard des Philosophes
CH1205 Geneva, Switzerland

Dear Prof. Roethlisberger:

We have had a number of examples recently of mail from here to Europe simply not getting there.

I very much hope that you did receive my letter of October 29, 1986, copy of which is enclosed, and that only overwork has delayed your responding.

May Isabel and I visit you again in June?

Best personal regards,

Alfred Bader
AB:mmh
Enclosure



97 Z 34.1

J. Linsen.
Gem. l.o.: J. Linsen.
P.; 49,5 X 67,5 c.M.
Kunsthist. Mededeel. R.K.D. 1947.
R.J. Spruit in Verslag 1984 Ver. Rembrandt,

Ksth.P. & D. Colnaghi, Londen, 1946.
Foto van Colnaghi, A 2140.
Verz. E. 3 de Beer, Londen 1948
Hoorn, Westfries Museum, nieuwe aadwinst

THE UNIVERSITY OF CHICAGO
LIBRARY

DK
D

THE UNIVERSITY OF CHICAGO
LIBRARY

Dr. Alfred Bader
Chairman

February 12, 1988



Prof. Richard E. Spear
Department of Art History
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

May I ask you for your help in two matters.

One concerns that small Head of Jesus of which I sent you a photograph some weeks ago. My restorer has now reported to me that the head itself is in good condition, but that on cleaning the background some very odd clouds appeared, and he is not certain whether the clouds are original or quite early additions. A slide is enclosed. Do you think that these clouds should stay or be removed?

More importantly, I have recently acquired what seems to me to be a most beautiful painting of Hagar and the Angel, photograph and color slide enclosed. When I look at a painting, I wish I could have studied art history with you: I don't even know whether this painting is Italian or Dutch, although I do think that it is early 17th century. Or, could it be by two hands, the landscape by a Dutchman working in Italy and the figures by an Italian?

The painting was bought by the second Earl of Sunderland, and since then has been owned by the Earls Spencer at Althorp, where it was called Domenico Fetti. I have looked at a good many Fettis, and I just don't understand that attribution.

When first I looked at it, I thought that it could be either by Lastman or by one of the very early students of Rembrandt, but neither seems to make sense.

Can you help?

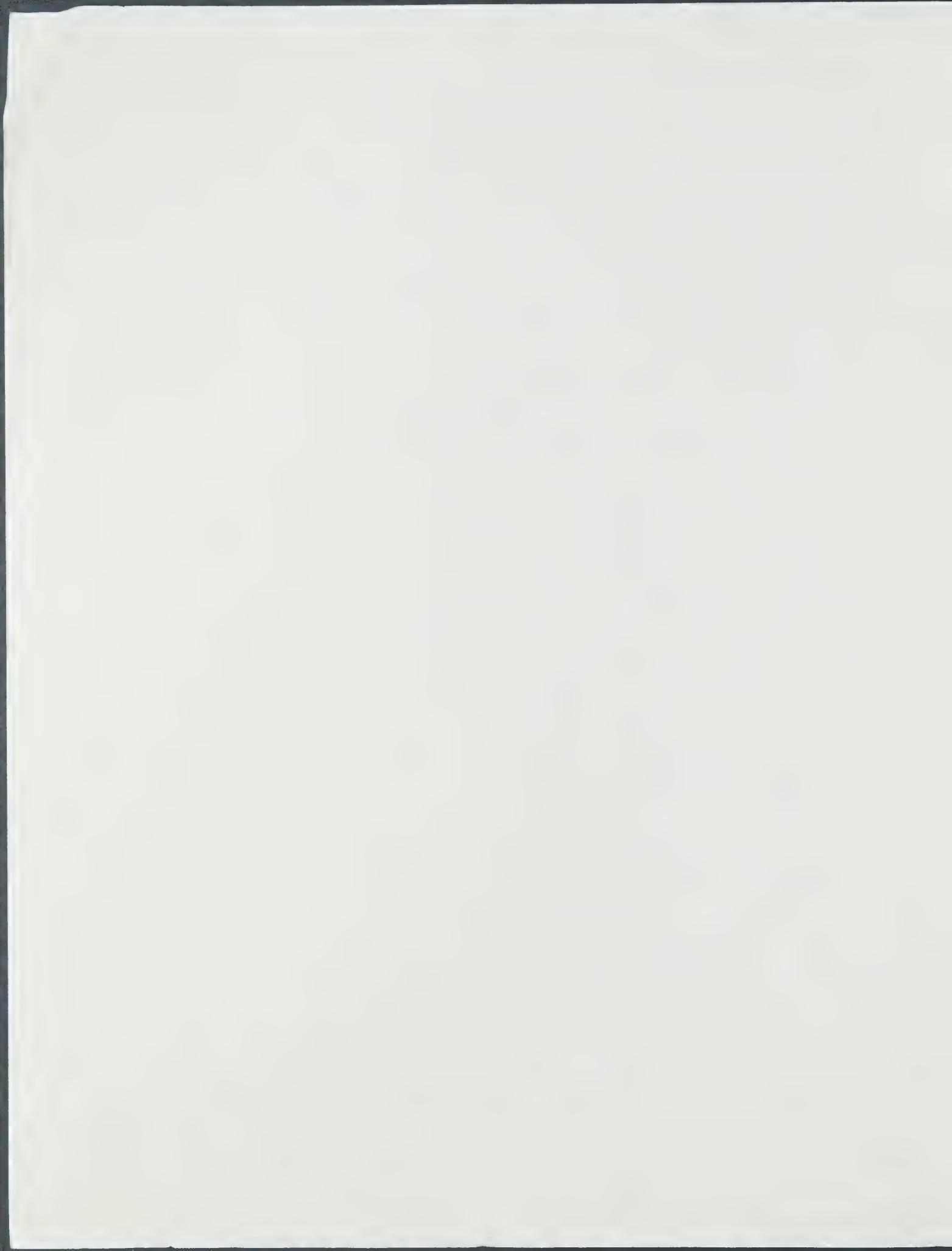
Many thanks and best personal regards.

Sincerely,

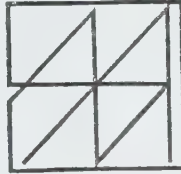
Alfred Bader
AB:mmh
Enclosures

P.S. what do you think of my correspondence with Dr. Beumer. Am I just fighting windmills?

SIGMA-ALDRICH



ALLEN MEMORIAL ART MUSEUM OBERLIN COLLEGE



OBERLIN, OHIO 44074 (216) 775-8665

March 22, 1991

Dr. Alfred Bader
Chairman
Sigma-Aldrich Corporation
940 W. St. Paul Avenue
Milwaukee, WI 53233

Dear Dr. Bader,

I am sorry to have missed you on your recent visit to Oberlin. Unfortunately, my first cold of the year set in that very morning and I could not last past noon. I hope you had a good visit with Richard Spear and with Ursula Stechow.

The artist whose paintings brought your work to mind is Francesco Cozza. His painting of Hagar and Ishmael in the Wilderness, 1665, in the Ryksmuseum, Amsterdam (Inv. A4053) immediately made me think your painting in terms of the handling of the paint and the grace of the figures. Perhaps you have already considered Cozza and dismissed him. However, if not, take a look.

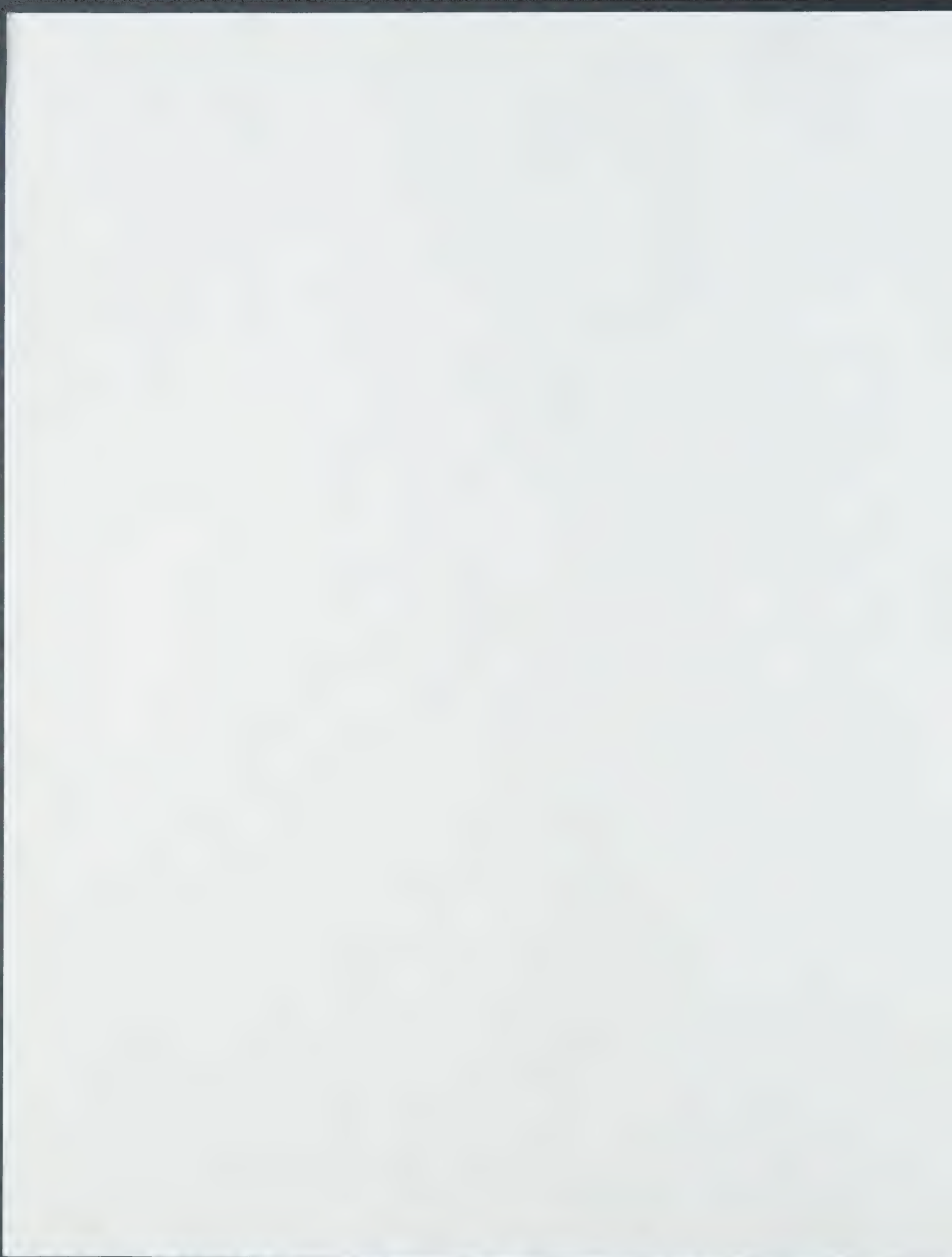
I look forward to seeing you again on a future visit.

Sincerely yours,

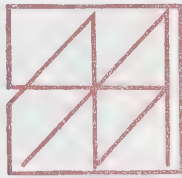
William J. Chiego per bc
William J. Chiego
Director

(dictated by, but signed in his absence)

WJC/bc



ALLEN MEMORIAL ART MUSEUM OBERLIN COLLEGE



OBERLIN, OHIO 44074 (216) 775-8665

March 22, 1991

Dr. Alfred Bader
Chairman
Sigma-Aldrich Corporation
940 W. St. Paul Avenue
Milwaukee, WI 53233

Dear Dr. Bader,

I am sorry to have missed you on your recent visit to Oberlin. Unfortunately, my first cold of the year set in that very morning and I could not last past noon. I hope you had a good visit with Richard Spear and with Ursula Stechow.

The artist whose paintings brought your work to mind is Francesco Cozza. His painting of Hagar and Ishmael in the Wilderness, 1665, in the Ryksmuseum, Amsterdam (Inv. A4053) immediately made me think your painting in terms of the handling of the paint and the grace of the figures. Perhaps you have already considered Cozza and dismissed him. However, if not, take a look.

I look forward to seeing you again on a future visit.

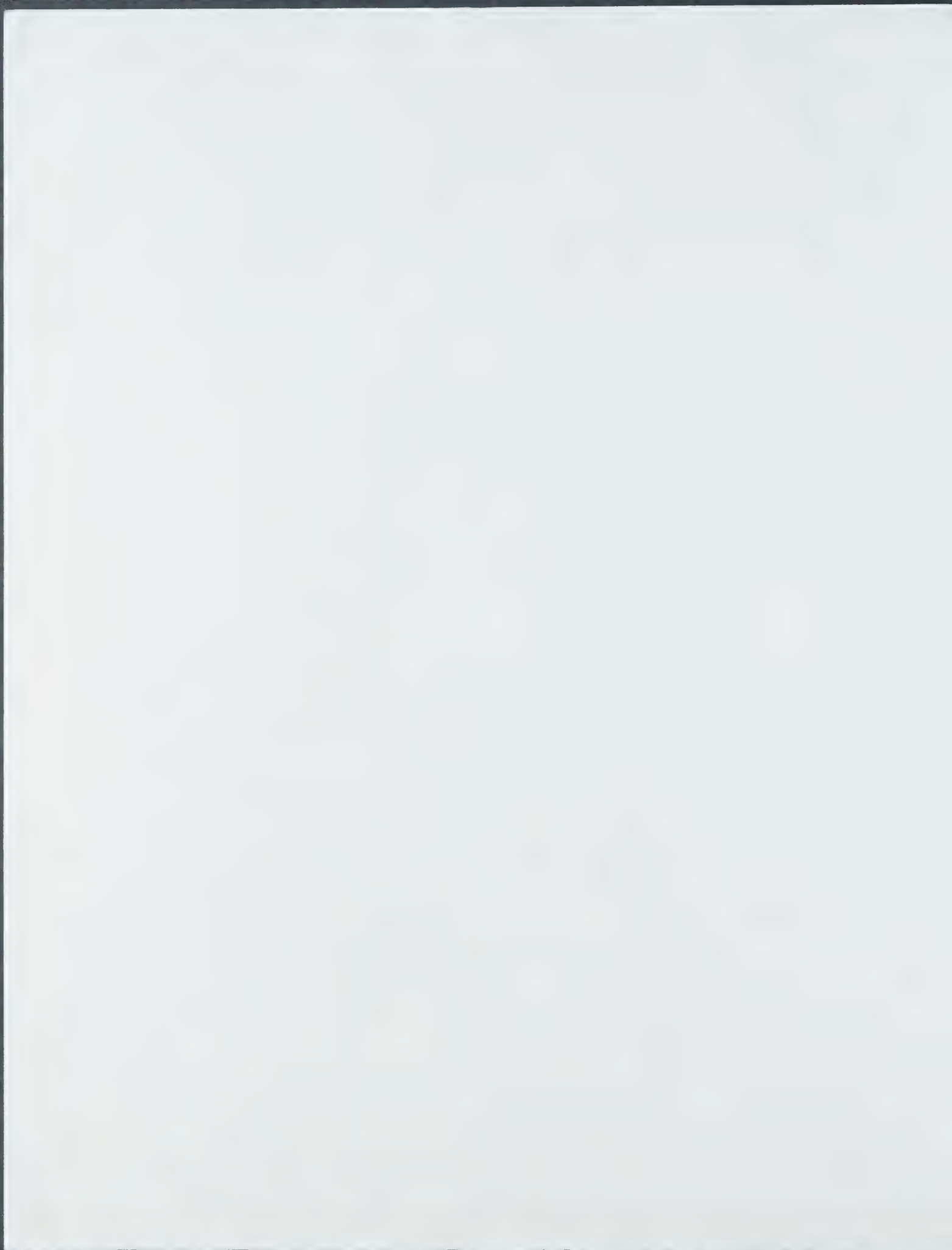
Sincerely yours,

A handwritten signature in cursive script that reads "William J. Chiego".

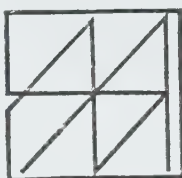
William J. Chiego
Director

(dictated by, but signed in his absence)

WJC/bc



ALLEN MEMORIAL ART MUSEUM OBERLIN COLLEGE



OBERLIN, OHIO 44074 (216) 775-8665

March 22, 1991

Dr. Alfred Bader
Chairman
Sigma-Aldrich Corporation
940 W. St. Paul Avenue
Milwaukee, WI 53233

Dear Dr. Bader,

I am sorry to have missed you on your recent visit to Oberlin. Unfortunately, my first cold of the year set in that very morning and I could not last past noon. I hope you had a good visit with Richard Spear and with Ursula Stechow.

The artist whose paintings brought your work to mind is Francesco Cozza. His painting of Hagar and Ishmael in the Wilderness, 1665, in the Ryksmuseum, Amsterdam (Inv. A4053) immediately made me think your painting in terms of the handling of the paint and the grace of the figures. Perhaps you have already considered Cozza and dismissed him. However, if not, take a look.

I look forward to seeing you again on a future visit.

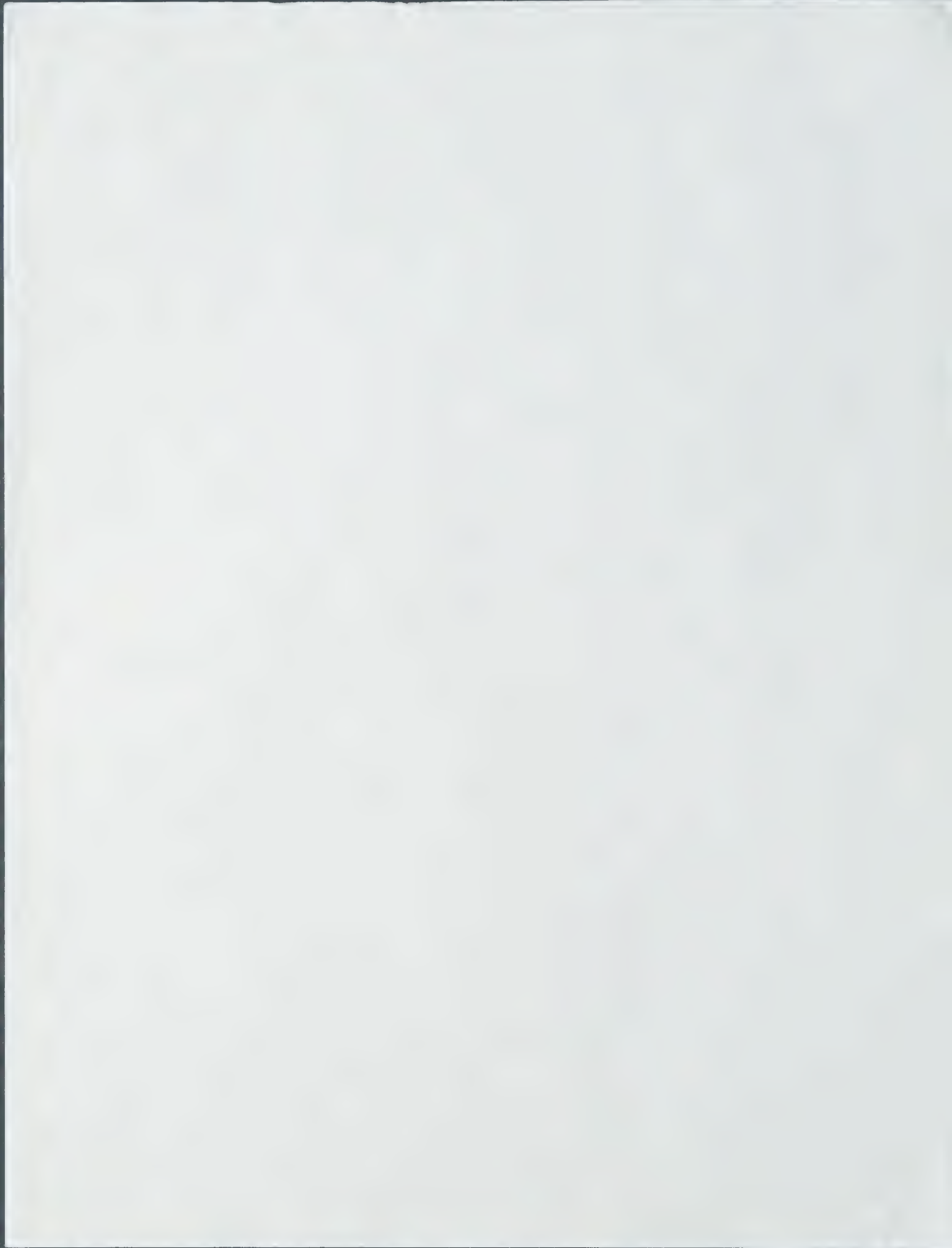
Sincerely yours,

A handwritten signature in cursive script that reads "William J. Chiego per bc".

William J. Chiego
Director

(dictated by, but signed in his absence)

WJC/bc





7. Above right. Francisco Collantes. *Hagar and Ishmael*, oil on canvas,
43½ · 56 in. Museum of Art, Rhode Island
School of Design, Providence



4. Above. Luis Egidio Melendez. *Still-life: La Merienda*, oil on canvas, $41\frac{11}{16} \times 60\frac{9}{16}$ in. Mr. and Mrs. Jack Linsky, New York.

5. Below right. Francisco de Zurbaran. *Saint Sebastian*, oil, $41\frac{1}{2} \times 78\frac{1}{2}$ in. M. Knoedler & Co. Inc., New York.

rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

From December 10, 1997

New numbers:

tel. (31) 70 3339777

fax (31) 70 3339789

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

subject Research Paintings
reference MdK/sv/98-2355
your letter 24 September 1998

The Hague, 12 January 1999

Dear Dr. Bader,

Here again are some answers to another part of the submitted photographs. But first of all, let me say that I wish you all the best for a very happy new year.

Thank you for the photographs of the paintings on the 'These I know' list. A very beautiful Van Everdingen, an interesting early Pynacker and a fine winterlandscape by Ruisdael. They are a welcome addition to our documentation. The Landscape with Resting Traveller whether or not by Lievens is still a very attractive picture. We still have it filed as Lievens by the way.

Unfortunately you gave no data on this list. Would you be so kind as to supply us with this information (dimensions, signature, date etc.). This regards painting H (Everdingen), I (Pynacker) and O (Ruisdael).

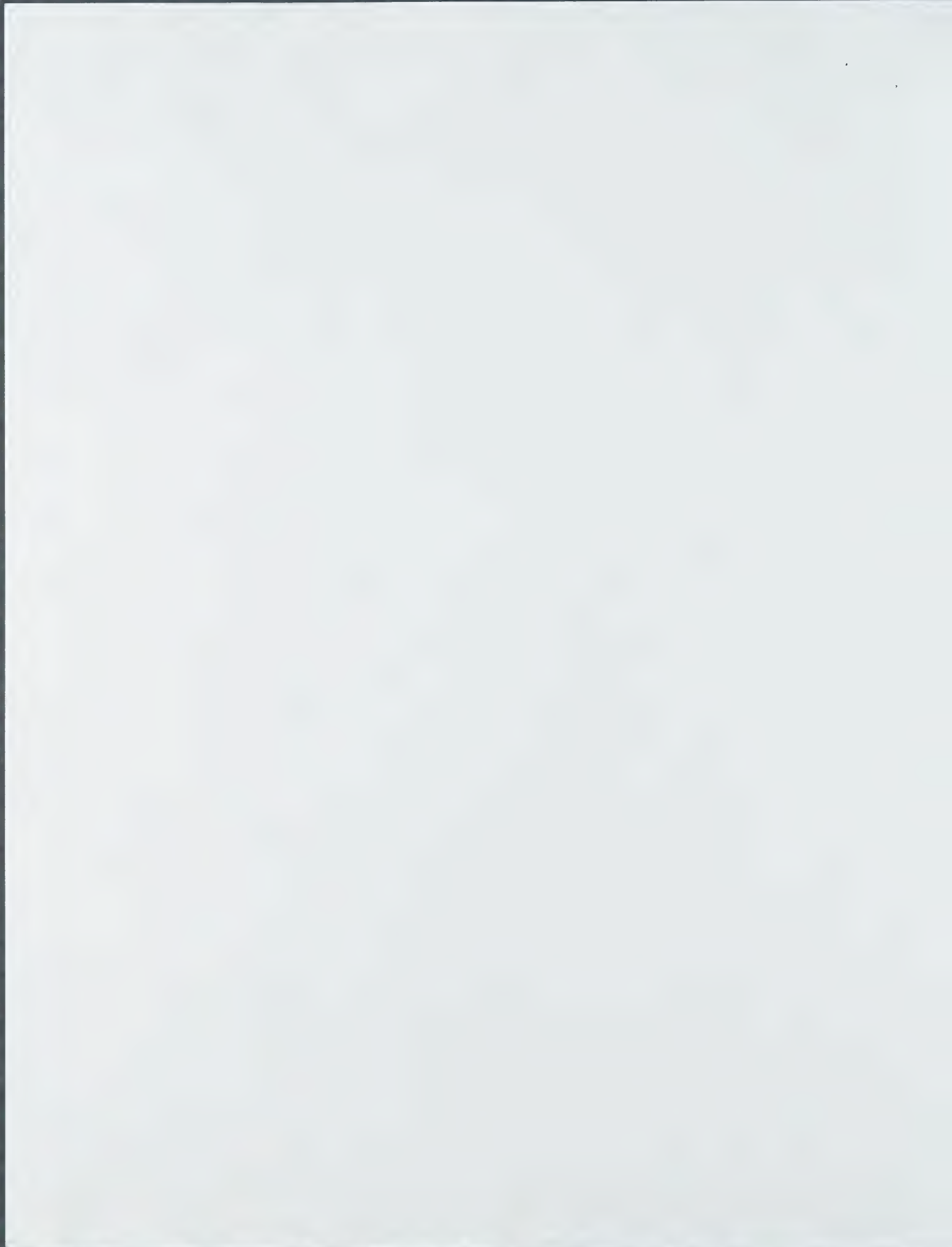
Following are some remarks on the paintings on your 'These I don't know' list.

No. 7 Portrait of a Cloud A most intriguing painting but difficult to solve, moreover as the photograph is very dark, therefore the structure of the rocks and the figures are hardly discernable. If you have an ectachrome which I could borrow it might be very helpful. So far I tend to think: late 17th century, possibly by one of Herman Saftleven's pupils or followers but of course I may be completely wrong.

CONDITIONS

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

./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

MdK/sv/99-2355
12 January 1999

- page 2 -

No. 8 Shepherds and their Cattle near a Well Again quite a problematic painting showing discrepancies which I find very difficult to explain. The landscape in the background is very 'Pre-Rembrandtesque' and can be dated c.1630. The animals and the two shepherds would be consistent with this date. But the three figures on the left and the still-life of vegetables and utensils are painted in a completely different manner and can be dated much later in the century, c.1660 or even later. Also the lighting of this group is very different. Could it be two painters, the later one 'modernising' an earlier work? I have no solution as yet.

It has been suggested in the past that it might be an early work by Berchem but comparing it to other works from his youth I do not think this attribution correct.

I can give you the following provenance:

- with Lilienfeld Galleries, New York, before 1964
- Sale New York, Phillips, 8 June 1983, lot 58
- Sale New York, Christie's, 6 June 1984. lot 55, as by François Venant
- Sale New York, Christie's, 13 January 1987, lot 57, as Jacob and Laban

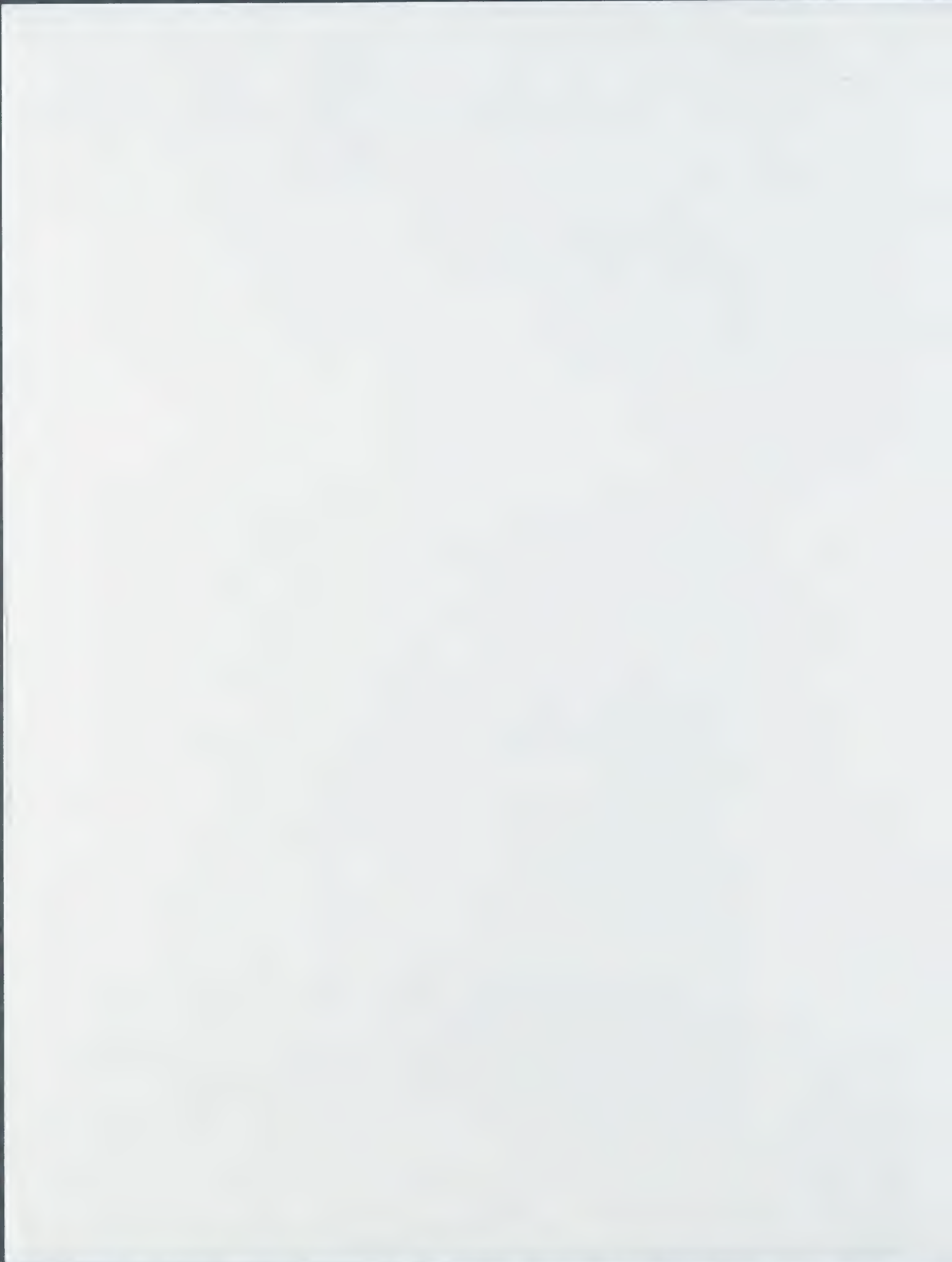
The subject has also been called 'The meeting of Jacob and Rachel'

No. 9 Arcadian Landscape with Figures First of all, I think that the painting might be incomplete and might have been cut down especially at the bottom. I would propose a tentative attribution to Dirck van der Lisse; the foliage is somewhat similar, he follows Poelenburgh fairly closely and has done larger-sized figures as well. I enclose photocopies of some of his works. Dirck van der Lisse (1607 - 31 Jan 1669) was born at The

CONDITIONS

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

./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

MdK/sv/99-2355
12 January 1999

- page 3 -

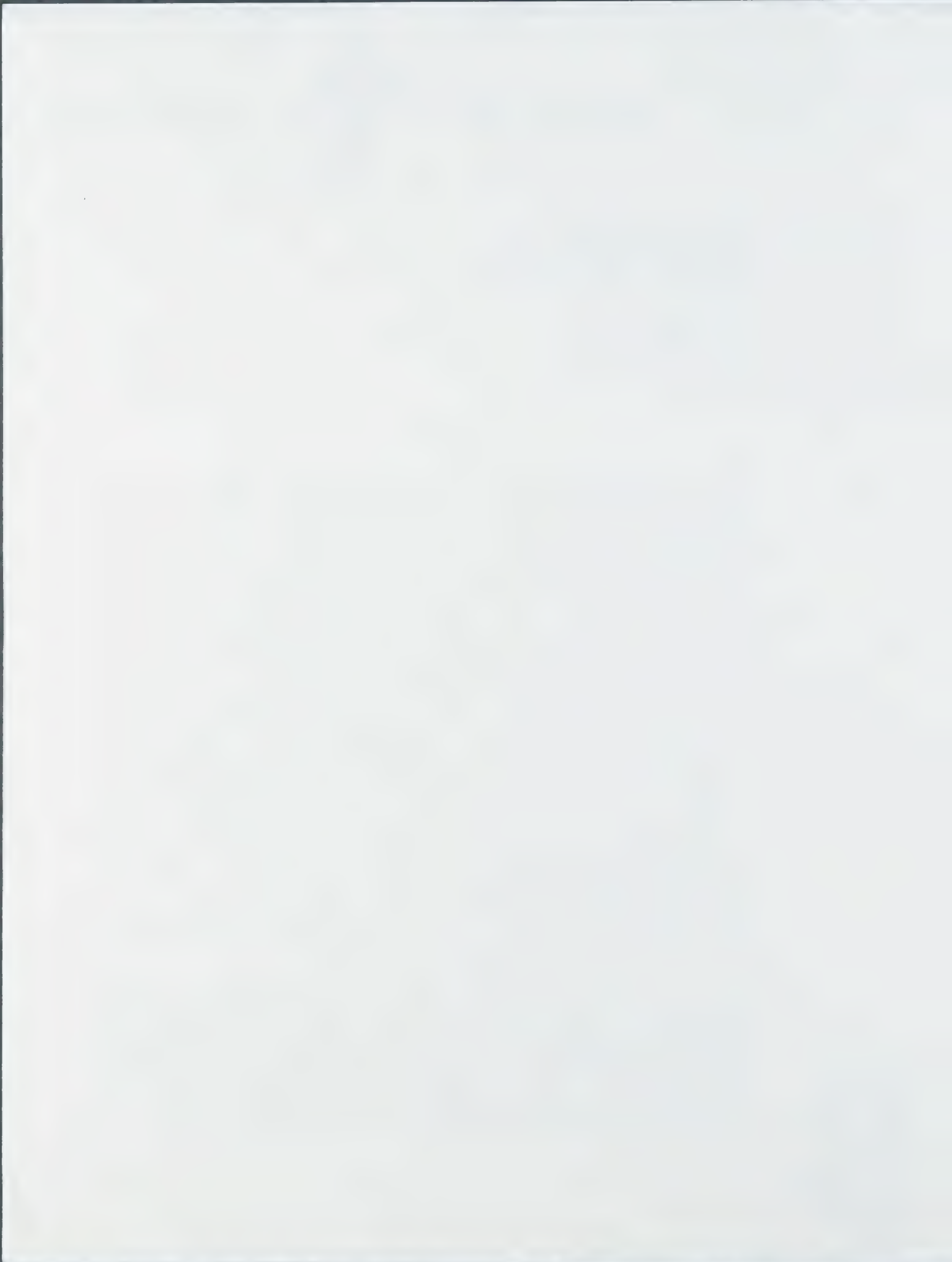
Hague. His father Abraham was a painter himself and will have been his first teacher. Houbraken - though making mistakes in birthplace and first name- will not have erred in his report that Van der Lisse was a pupil of Cornelis Poelenburch, as testified by his works. He will have joined the Poelenburch studio at Utrecht between 1626 and 1630 - a period for which the records are missing - and may well have joined the Utrecht guild. By the year 1635 he was a reputed Utrecht painter, when the court commissioned Abraham Bloemaert, Cornelis van Poelenburch, Herman Saftleven and Dirck van der Lisse (his contribution now at Berlin-Grünwald) to paint the Pastor Fido-series for the new palace at Honselaersdyck and included him also in the selection of four Utrecht painters for the oblong landscapes to be hung in the same place (now at Berlin). Though marrying at The Hague in 1639, he stayed at Utrecht till c.1642 and tried his luck for two years at Amsterdam before settling in The Hague, where he joined the guild in 1644. He was an active member of the guild and in 1655 he became a member of the municipal council at The Hague. From 1660 till death he was burgomaster of this city. Though he never dated his works and marked them with a mono-gramme mostly DVL (in one), there is by now a good deal of evidence for his development and he is generally recognised as Poelenburch's crown pupil.

No. 13 Hagar and the Angel This painting may be attributed to Jan Linsen (1602/3-1635) or at least the landscape part. The sweeping ground and decorative festoons of leaves and flowers are also to be found in his rare paintings. I enclose some examples. The figures are probably from a different artist but I have not succeeded in identifying this hand as yet. Whenever I do I will certainly let you know.

CONDITIONS

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

./.



rK

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

MdK/sv/99-2355
12 January 1999

- page 4 -

Jan LINSEN (1602/03 - late May 1635) also called Hermafrodito. Born at Hoorn. His teacher is not known. First recorded at Rome in 1623 when he figured among the early members of the painters society Bentvueghels. Houbraken relates how he was later captured by Barbary pirates, managed to escape and, once home, painted this adventure (still in a private collection at Hoorn in 1718 but nowadays lost). It is not known when Linsen left Rome, before or possibly after 1626, the date found on his earliest picture. He got killed at Hoorn in 1635 in a quarrel over a game of cards. In his signatures the name is spelled in various ways: Lintsen, Linsen and Lins. The first art-historian to recognise the artist and assemble some of his oeuvre was B.J.A. Renckens in Mededelingen RKD 2 (1947), p. 1-3 and Oud-Holland 74 (1959), p. 112-115.

And last I have a request. While looking through the 1974 catalogue of a selection of your paintings I noticed the Ficke/Emont painting. I would be much obliged if I could have a photograph of it since this artist fascinates me.

Kindest regards,

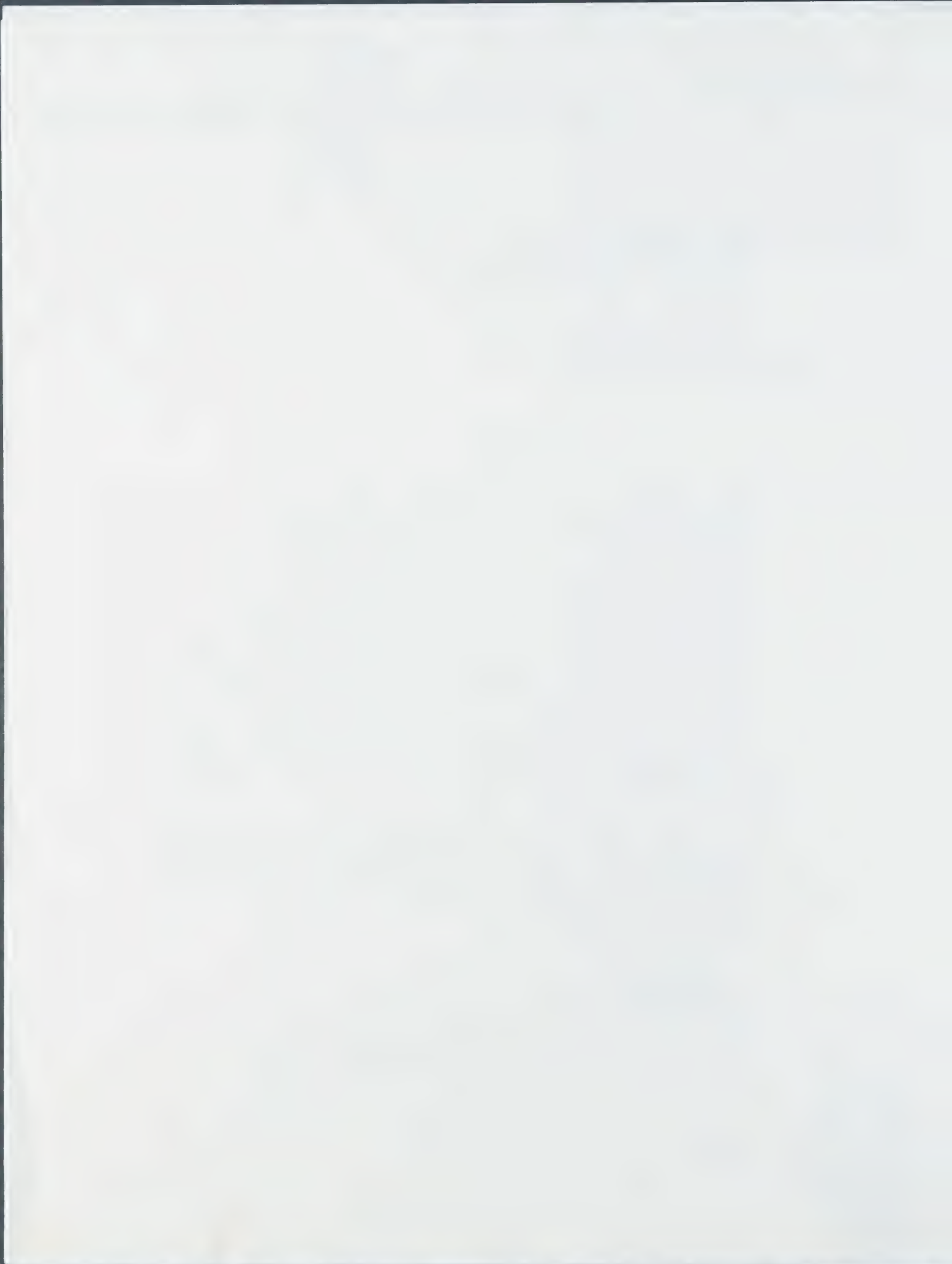


Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting

CONDITIONS

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

Encl. 6



rK

D

(8)

Prins. Willem Alexanderhof 5
P.O. Box 90418
2509 LK 's-Gravenhage
The Netherlands
tel. 070-3471514
From December 10, 1997

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

New numbers:
tel. (31) 70 3339777
fax (31) 70 3339789

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

subject Research Paintings
reference MdK/sv/98-2355
your letter 24 September 1998

Hagen

The Hague, 12 January 1999

Dear Dr. Bader,

Here again are some answers to another part of the submitted photographs. But first of all, let me say that I wish you all the best for a very happy new year.

✓
✓
✓
✓
Thank you for the photographs of the paintings on the 'These I know' list. A very beautiful Van Everdingen, an interesting early Pynacker and a fine winterlandscape by Ruisdael. They are a welcome addition to our documentation. The Landscape with Resting Traveller whether or not by Lievens is still a very attractive picture. We still have it filed as Lievens by the way.

Unfortunately you gave no data on this list. Would you be so kind as to supply us with this information (dimensions, signature, date etc.). This regards painting H (Everdingen), I (Pynacker) and O (Ruisdael).

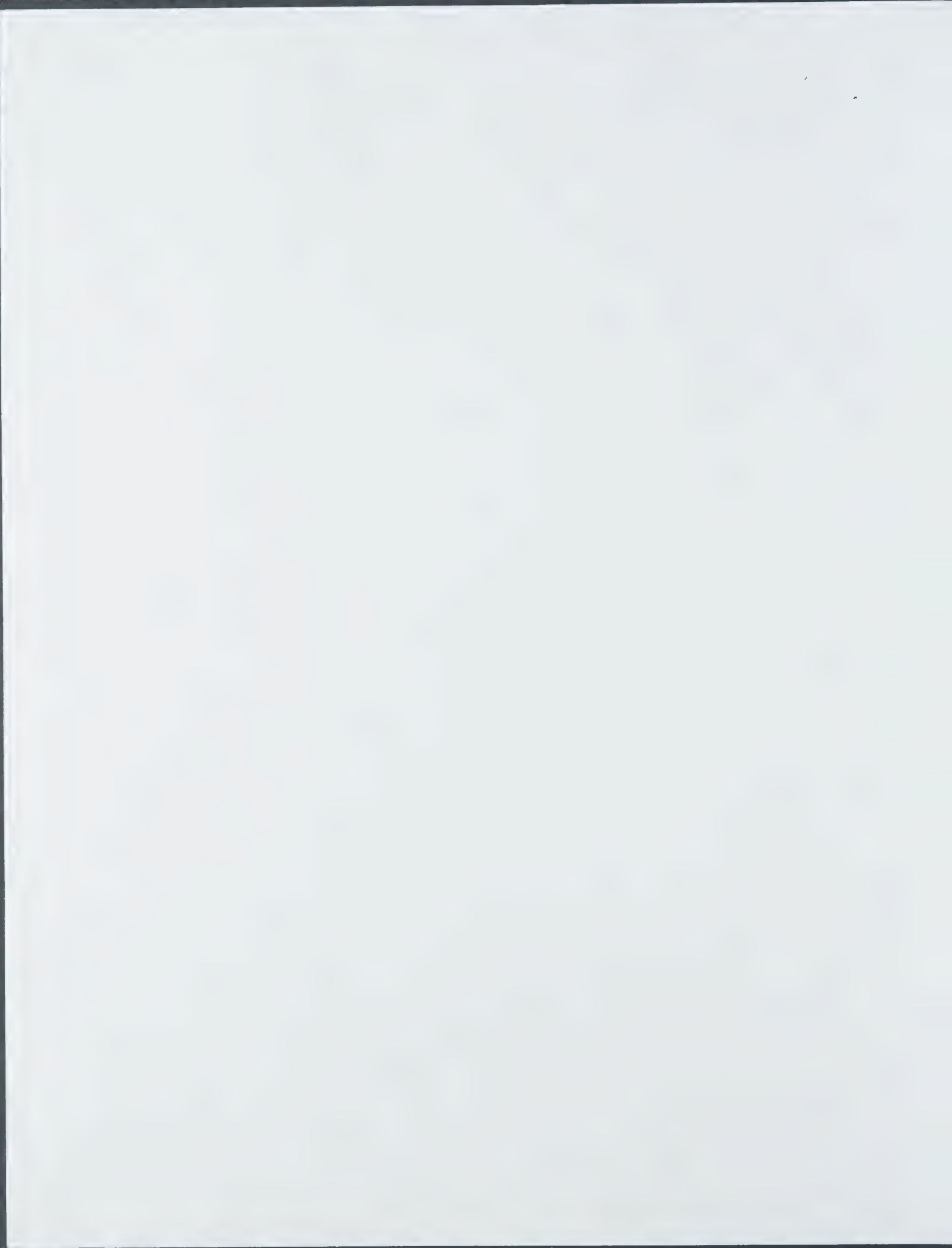
Following are some remarks on the paintings on your 'These I don't know' list.

✓
No. 7 Portrait of a Cloud A most intriguing painting but difficult to solve, moreover as the photograph is very dark, therefore the structure of the rocks and the figures are hardly discernable. If you have an ectachrome which I could borrow it might be very helpful. So far I tend to think: late 17th century, possibly by one of Herman Saftleven's pupils or followers but of course I may be completely wrong.

CONDITIONS

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

./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

MdK/sv/99-2355
12 January 1999

- page 2 -

✓ No. 8 Shepherds and their Cattle near a Well Again quite a problematic painting showing discrepancies which I find very difficult to explain. The landscape in the background is very 'Pre-Rembrandtesque' and can be dated c.1630. The animals and the two shepherds would be consistent with this date. But the three figures on the left and the still-life of vegetables and utensils are painted in a completely different manner and can be dated much later in the century, c.1660 or even later. Also the lighting of this group is very different. Could it be two painters, the later one 'modernising' an earlier work? I have no solution as yet.

It has been suggested in the past that it might be an early work by Berchem but comparing it to other works from his youth I do not think this attribution correct.

I can give you the following provenance:

- with Lilienfeld Galleries, New York, before 1964
- Sale New York, Phillips, 8 June 1983, lot 58
- Sale New York, Christie's, 6 June 1984. lot 55, as by François Venant
- Sale New York, Christie's, 13 January 1987, lot 57, as Jacob and Laban

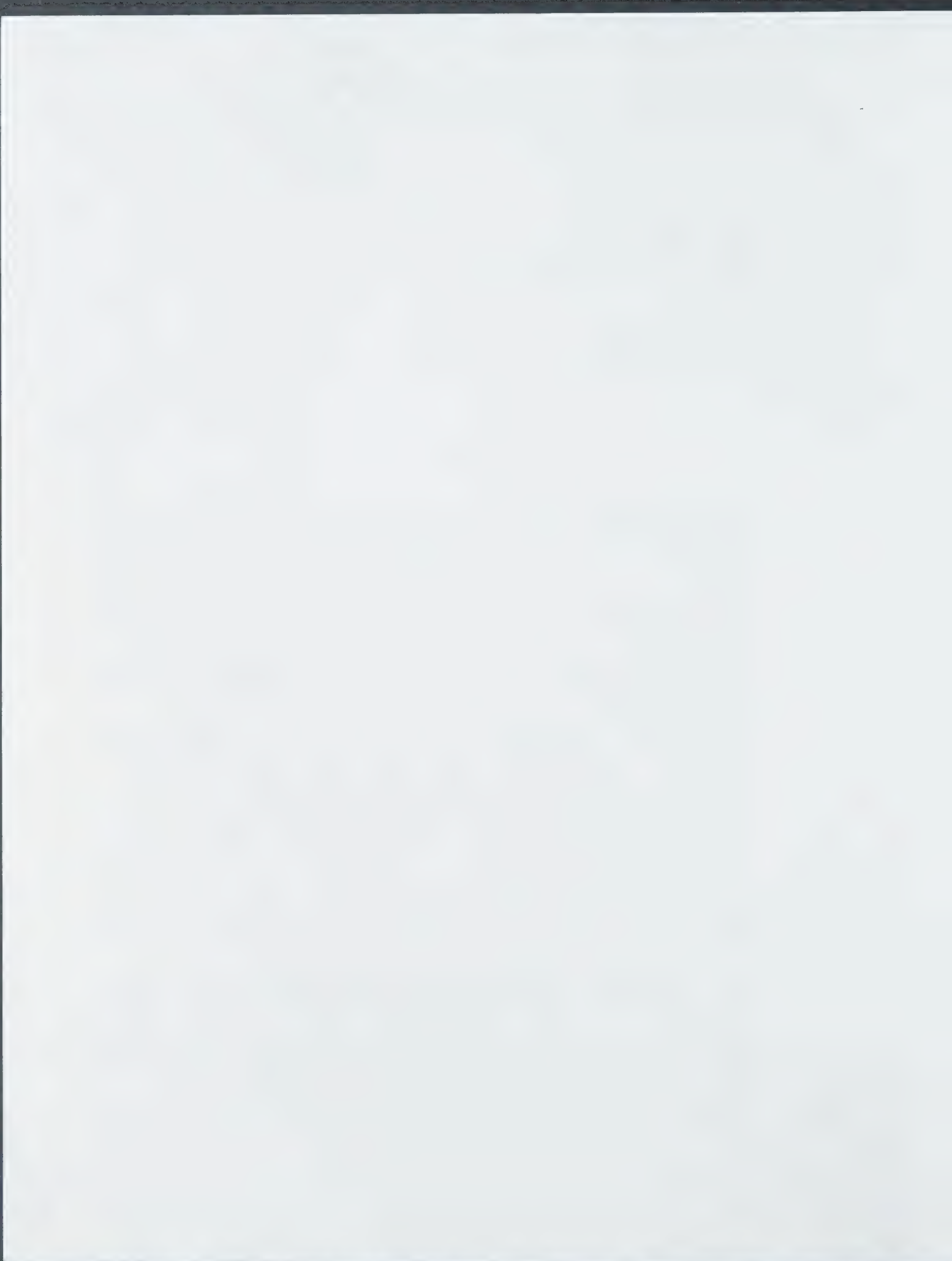
The subject has also been called 'The meeting of Jacob and Rachel'

✓ No. 9 Arcadian Landscape with Figures First of all, I think that the painting might be incomplete and might have been cut down especially at the bottom. I would propose a tentative attribution to Dirck van der Lisse; the foliage is somewhat similar, he follows Poelenburgh fairly closely and has done larger-sized figures as well. I enclose photocopies of some of his works. Dirck van der Lisse (1607 - 31 Jan 1669) was born at The

CONDITIONS

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

./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

MdK/sv/99-2355
12 January 1999

- page 3 -

Hague. His father Abraham was a painter himself and will have been his first teacher. Houbraken - though making mistakes in birthplace and first name- will not have erred in his report that Van der Lisse was a pupil of Cornelis Poelenburch, as testified by his works. He will have joined the Poelenburch studio at Utrecht between 1626 and 1630 - a period for which the records are missing - and may well have joined the Utrecht guild. By the year 1635 he was a reputed Utrecht painter, when the court commissioned Abraham Bloemaert, Cornelis van Poelenburch, Herman Saftleven and Dirck van der Lisse (his contribution now at Berlin-Grünwald) to paint the Pastor Fido-series for the new palace at Honselaersdyck and included him also in the selection of four Utrecht painters for the oblong landscapes to be hung in the same place (now at Berlin). Though marrying at The Hague in 1639, he stayed at Utrecht till c.1642 and tried his luck for two years at Amsterdam before settling in The Hague, where he joined the guild in 1644. He was an active member of the guild and in 1655 he became a member of the municipal council at The Hague. From 1660 till death he was burgomaster of this city.

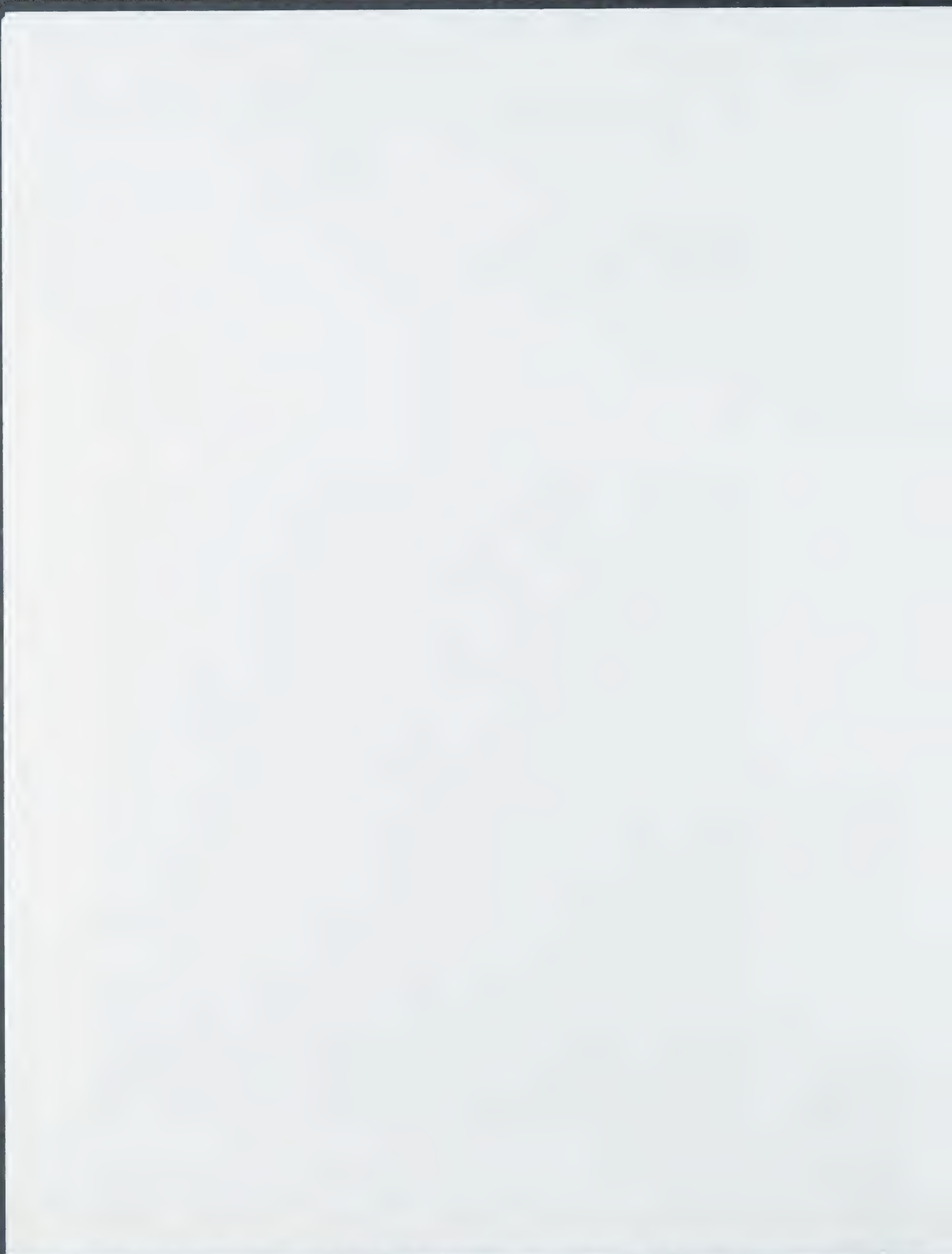
Though he never dated his works and marked them with a mono-gramme mostly DVL (in one), there is by now a good deal of evidence for his development and he is generally recognised as Poelenburch's crown pupil.

No. 13 Hagar and the Angel This painting may be attributed to Jan Linsen (1602/3-1635) or at least the landscape part. The sweeping ground and decorative festoons of leaves and flowers are also to be found in his rare paintings. I enclose some examples. The figures are probably from a different artist but I have not succeeded in identifying this hand as yet. Whenever I do I will certainly let you know.

CONDITIONS

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

./.



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

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

MdK/sv/99-2355
12 January 1999

- page 4 -

Jan LINSSEN (1602/03 - late May 1635) also called Hermafrodito. Born at Hoorn. His teacher is not known. First recorded at Rome in 1623 when he figured among the early members of the painters society Bentvueghels. Houbraken relates how he was later captured by Barbary pirates, managed to escape and, once home, painted this adventure (still in a private collection at Hoorn in 1718 but nowadays lost). It is not known when Linsen left Rome, before or possibly after 1626, the date found on his earliest picture. He got killed at Hoorn in 1635 in a quarrel over a game of cards. In his signatures the name is spelled in various ways: Lintsen, Linsen and Lins. The first art-historian to recognise the artist and assemble some of his oeuvre was B.J.A. Renckens in Mededelingen RKD 2 (1947), p. 1-3 and Oud-Holland 74 (1959), p. 112-115.

And last I have a request. While looking through the 1974 catalogue of a selection of your paintings I noticed the Ficke/Emont painting. I would be much obliged if I could have a photograph of it since this artist fascinates me.

Kindest regards,

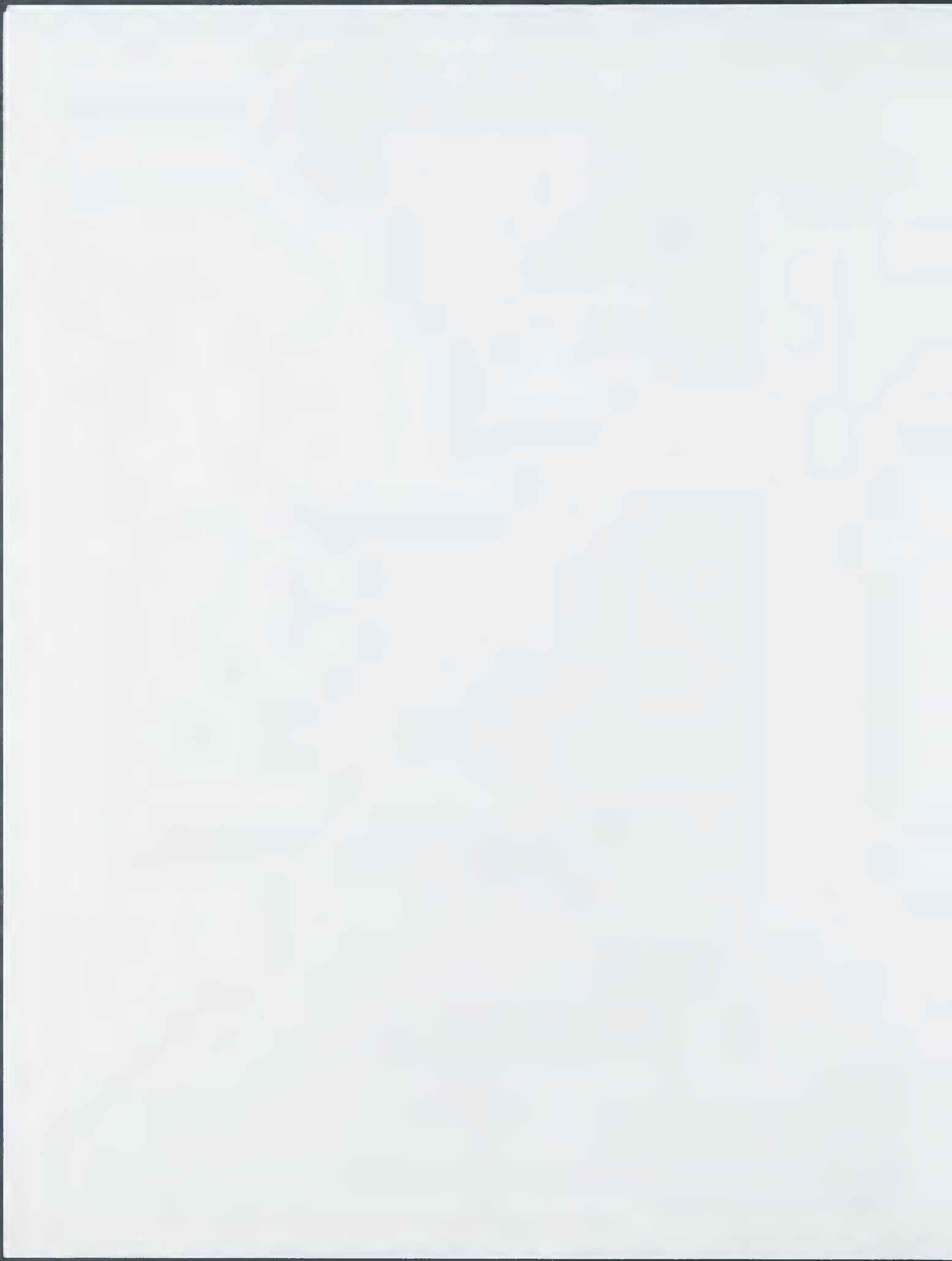


Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting

CONDITIONS

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

Encl. 6



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

February 11, 1999

Mrs. Marijke C. de Kinkelder
Dept. of Old Netherlandish Painting
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's - Gravenhage
THE NETHERLANDS

Dear Mrs. De Kinkelder,

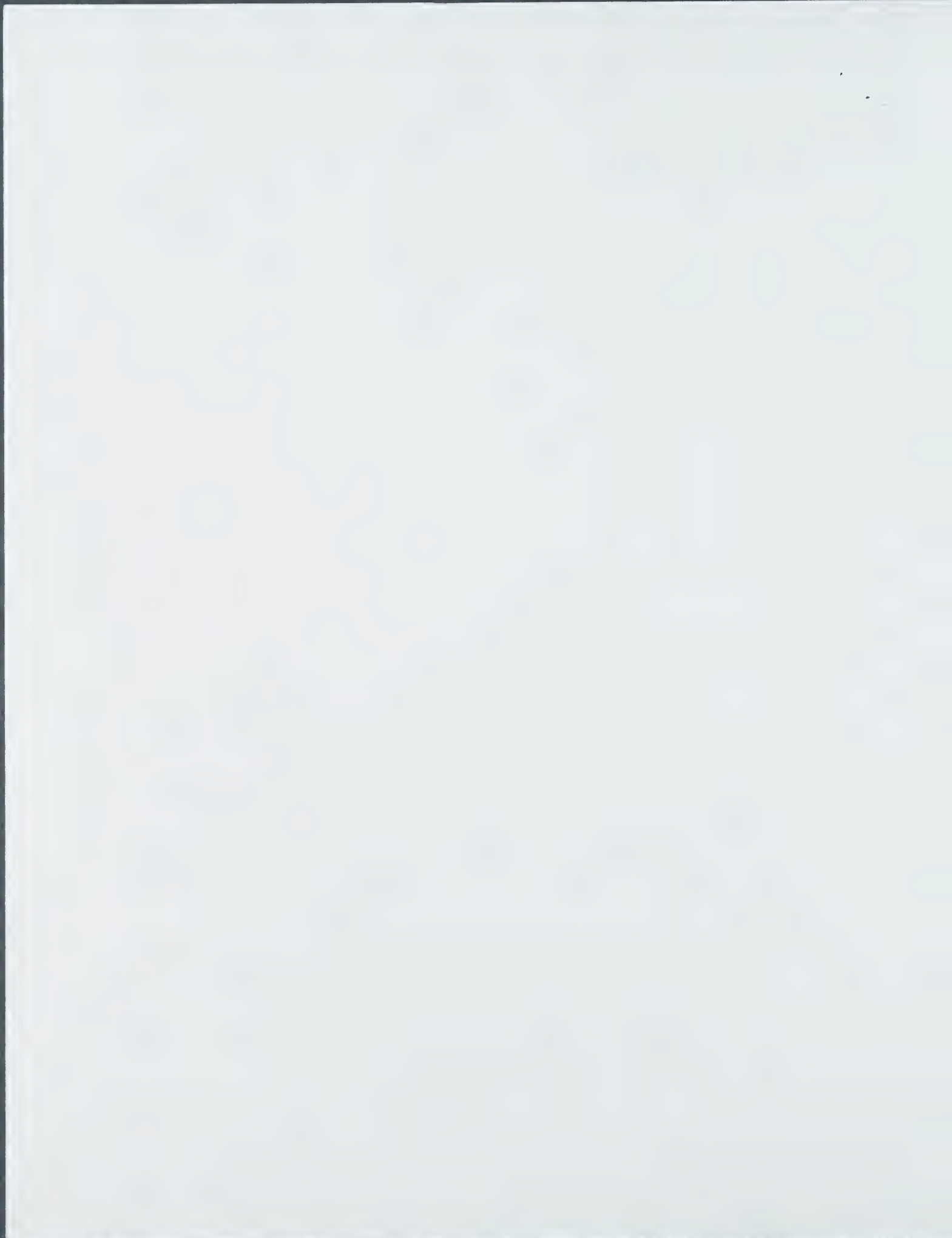
Your most interesting letter of January 12, as well as letters from two of your associates, have convinced me how much I have missed by not sending you photographs for so very long.

But then I remember that I did send photographs for years and Drs. Nieuwstraten hardly ever replied.

Allow me to respond to your letter paragraph by paragraph.

Regarding my landscape, which I believe is by Lievens, I know of course that Christopher Brown wrote in the Burlington Magazine that this is a fine landscape, but not by Lievens. I don't think that he realized that a monogram IL which is not floating was covered by the frame. Dr. Brown is coming on a speaking tour that will bring him to Milwaukee this coming March and he will be staying at our house. Perhaps the monogram will convince him.

The mountain landscape by Everdingen is oil on panel, 25 x 39 cms., and there is no signature. The Christie's entry referred to a 1" strip added at the top, but my conservator believes that this was added by the artist. Dr. Alice I. Davis inspected the painting and her letter before her visit will be self-explanatory. She told me that it is one of the most beautiful Everdingens she has ever seen. I don't have many landscapes, and really like this.



The Pynacker has a curious history. It is oil on panel, 34 x 39.5 cms., signed A. Pynacker in the lower right. The painting was purchased by the late Prof. Wolfgang Stechow, one of the finest art historians I have ever known. Laurie Harwood, who has written that very good book on Pynacker, was judging only from a bad photograph when she gave it #C-80 in her book. When I showed her the original recently and left it with her for a week, she changed her mind and her enclosed note will be self-explanatory. This is one photograph about which Drs. Nieuwstraten might have said something.

The Ruisdael winter landscape is 14 x 12-1/4" and the enclosed brief essay will be self-explanatory. I hope you will like seeing the color reproduction enclosed. There was a similar winter landscape at Sotheby's in London in December, but that was not nearly in as good condition.

The *Portrait of a Cloud* is as much a puzzle to you as it is to me. The artist was not a good technician because he painted on a panel which wasn't dried thoroughly, and so you have that odd craquelure. I enclose a small transparency which you need not return.

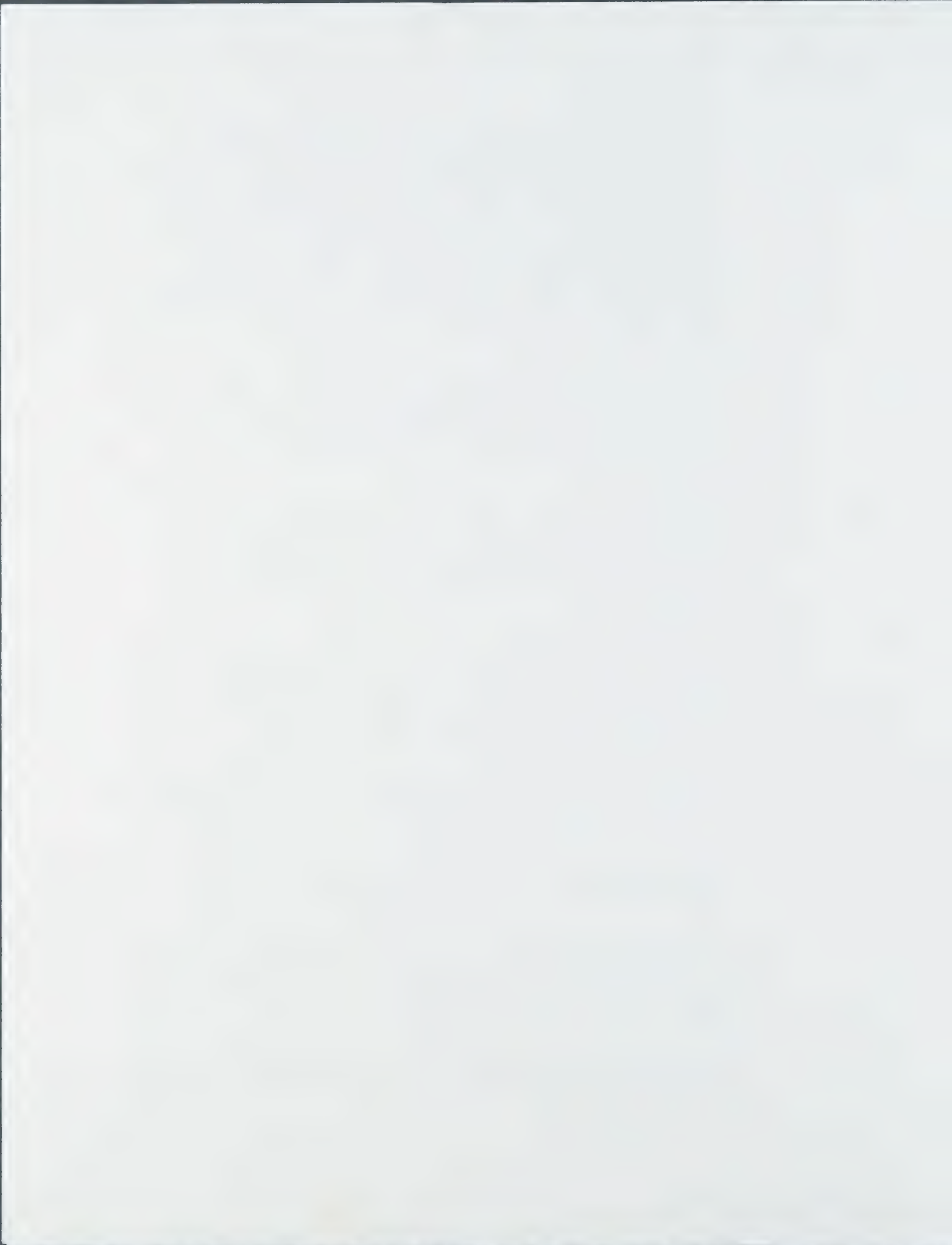
Despite my horrible experience with the Dutch police, Isabel and I are thinking about spending a few days in Holland next November and will then dare to take this little panel with us to show you. Of course I will inquire before our visit whether you and Drs. Kosten and Ekkart plan to be in the Hague during our visit.

On inspecting the panel a name might well come to you and you might conclude that it is quite late. But then you might know from my autobiography that I even like some modern paintings.

No.8 is indeed a puzzle and it may well be by two hands several decades apart. I do think it is the *Story of Jacob With Laban*.

Your attribution of No. 9 to Dirck van der Lisse is almost certainly correct and has been suggested by other art historians also. The painting was not cut at the bottom as it has an authentic bevel on all four sides.

As I mentioned in my original list, the artist is likely to have seen that beautiful Jordaens now in Brussels. He took the two figures



from that painting, as S. De Bray took the figure of the nude Hagar – signed and dated 1650, which hangs very close to the van der Lisse. Did all three artists work together around 1650 in the Hague?

I really like the *Hagar and the Angel* which came to the Spencer collection around 1670 and there was given to Domenico Feti.

If the landscape is indeed by Jan Linsen, then the figures must be by a different artist. Weenix has been suggested by several art historians and I have said to myself that when I see a painting with the kind of shot silk that you see here, I will be certain of the artist of the figures.

There is a fairly small Jan Linsen of *Tobias and the Angel* at Schlichte Bergen, illustrated in *Simiolus*, #3 of 1998. That picture certainly looks quite different from mine.

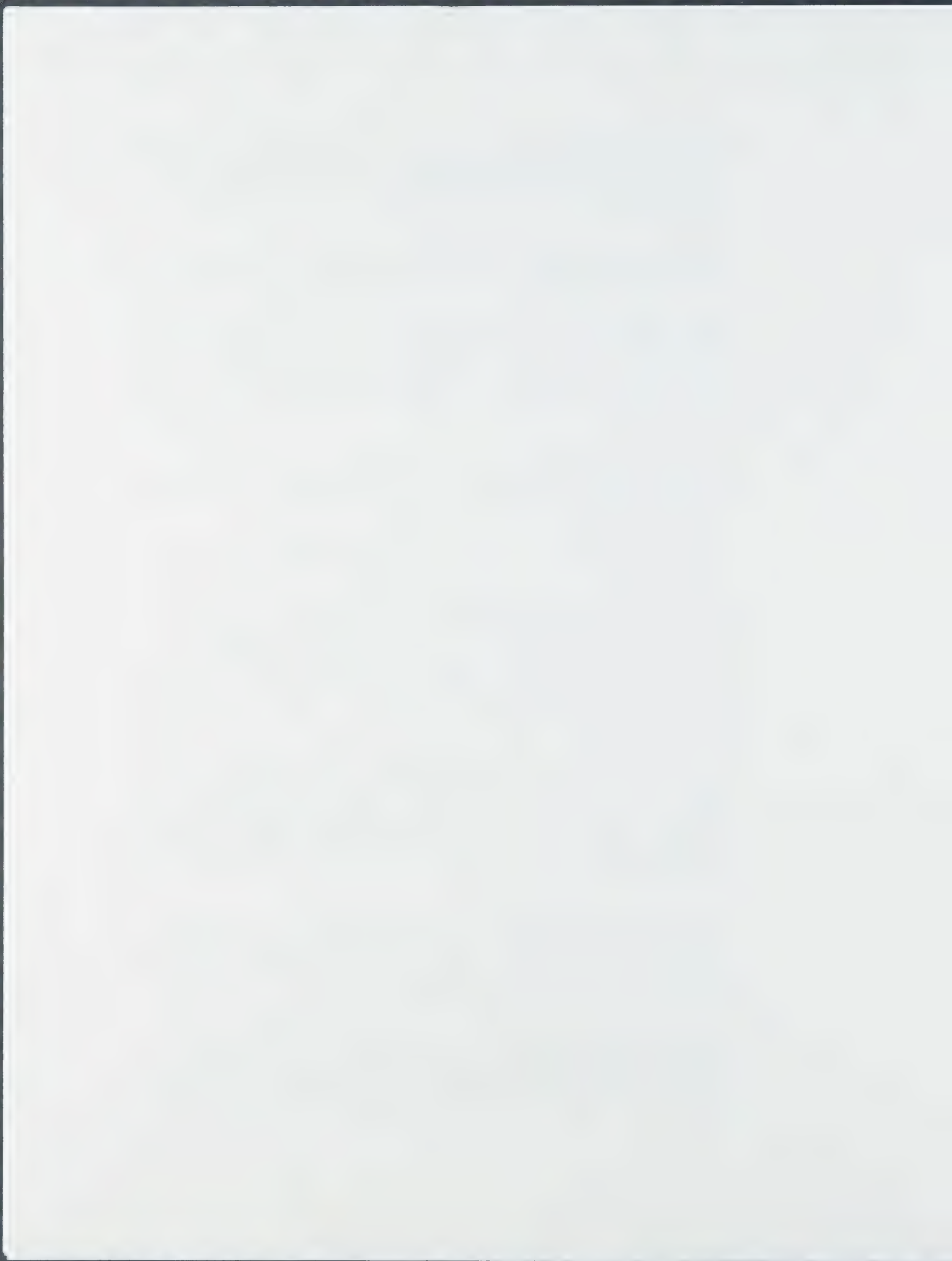
Are Linsen and Weenix ever known to have worked together?

I purchased that fine landscape given to Ficke in Bernt from the late Dr. Hans Wetzlar in Amsterdam, who sold it to me on condition that he could put on the Bill of Sale that it was by Pynacker. I assured him that I was certain that it is not by Pynacker, but that he could put on the invoice anything he liked. Actually, I think that the painting is by van Emont.

A few years ago, I traded this beautiful painting with one of my good friends, Mr. Bert van Deun, whose address is Haglistrasse 15, CH-6315 Oberägeri, SWITZERLAND. I traded it for the *Portrait of Jakob Junius* by Lievens, a portrait which I had owned previously and which I like very much indeed. I am asking Bert to send you a photograph of the van Emont.

On the smallest of the lists that I sent you, there is "I.", a painting which I believe is by Carl Fabritius, at one time given by Bredius to Rembrandt, Bredius #226. I call that panel my Bert Vos panel and the reason for that is given in the enclosed story.

Incomprehensibly, the Amsterdam police recovered both lost paintings, *Rembrandt's Mother* ca. 1630, and a small portrait by Gonzalez Coques within months after their theft. But they never checked with their own police report filed by Isabel and myself nor



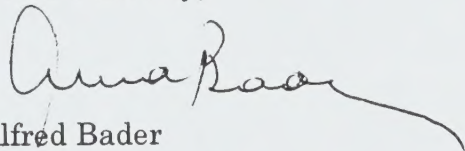
with IFAR, where both paintings are illustrated. After three years in the Amsterdam lost and found, the police sent both paintings to a small auction in Amsterdam and the buyer of *Rembrandt's Mother* took it to you, where Dr. Kosten identified it as the painting stolen from me. I don't know yet how the Amsterdam police justify all this.

When you and your associates will have replied briefly to each of the photographs I sent you, I will send another, smaller batch. Also, if you see reproductions of some of my paintings in other catalogues, please do not hesitate to ask for photographs.

I haven't counted the number of reproductions of my paintings in Prof. Sumowski's six volumes, but I would guess that there are about sixty. I presume that you do not need any of those photographs.

With many thanks for all your help, and with all good wishes to you and your associates, I remain

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader', with a long, sweeping underline that extends to the right.

Alfred Bader

AB/az

Enc.

1911

Dear Sir,

I have the pleasure to acknowledge the receipt of your letter of the 14th inst. in relation to the above mentioned matter.

I am sorry to hear that you are unable to attend the meeting on the 17th inst. I will send you the minutes of the meeting and will be glad to discuss the matter with you at any time.

I am, Sir, very respectfully,
Yours truly,
[Signature]

[Name]
[Title]

1911

[Signature]

[Name]

David de Wit 6 August 2002

Hagar

photo 411102

Mark landscape: Jan Luser

Norman Leitman

20

HAGAR

J B W E N I X
Chemical Exposition 1967
~~Good~~ PEN 11

(2)

