

Alfred Babbitt

Queen's University - Herston Campus

2010-2015

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	29
FILE	8

david bevan

From: peter bowers
Sent: 01 June 2010 14:32
To: david bevan
Subject: Musicians

Follow Up Flag: Follow up
Flag Status: Completed

David

I've had a look at the funding of the musicians in residence.

At the current rate of payment (£26,666 pa), their appointment is funded until 31 December 2013 (with a small shortfall of £1,780). Assuming that this rate of payment continues, to fund the appointment for an extra two years we need £55,112 (£26,666 x 2 plus £1,780). At today's currency market exchange rate (USD 1.46 to £ 1), this will cost USD 80,463 though, of course, the actual rates we get will undoubtedly be less advantageous.

Just as an indication, the cost to Alfred at a range of exchange rates is as follows:

USD 1.40 to GBP 1	USD 77,157
USD 1.45 to GBP 1	USD 79,912
USD 1.50 to GBP 1	USD 82,668
USD 1.55 to GBP 1	USD 85,424
USD 1.60 to GBP 1	USD 88,180

Peter

Peter Bowers
Finance Manager
Bader International Study Centre
Queen's University (Canada)
Herstmonceux Castle
Hailsham
East Sussex
BN27 1RN
UK

Telephone 01323 834459
Fax 01323 834499

e 6/6/10
£ = 1.43
\$80,000

Sara L. Beck

2915 Washburn Road, Inverary, ON. K0H 1X0

Phone: 613 353 2997

Cell Phone: 613 483 2658

e-mail: sbeck_wordplay@hotmail.com

Alfred and Isabel Bader
2505 E. Bradford Ave., Apt. 2201
Milwaukee, WI USA
53211

March 30, 2012

Dear Alfred and Isabel

I hope you are both well. At long last, I have been granted access to Bruno Aubry's personal records from WWII, and am writing this letter to give you an overview of what I was able to find. They were certainly an interesting read.

I remember you said that you had heard that Bruno had been arrested for trying to help some prisoners escape. I think I have found the source of those rumours.

As you know, Bruno started work with the Veterans' Guard at Ile-aux-Noix. He started there on July 31st, 1940, and left in on September 10 when he was transferred to Farnham internment camp along with Kippen. A month later, he was transferred "on command" to the Canadian Provost Corps Training Centre in Kingston. The provost corps was the governing body of the military police, and one of the duties of the provost corps was to facilitate the transfer of prisoners to and from internment camps. This is where the accusations against Bruno came from.

While in Kingston, Bruno sent a parcel and a letter that were intercepted and considered suspicious. (I can find no more description than "suspicious".) The recipient of the parcel and letter was one of the internees at Ile-aux-Noix. As a result, an investigation was undertaken and for a while Bruno under threat of dishonourable discharge.

I have not been able to find any trace of the letter, the parcel, or who he might have sent it to, but the official result of the investigation was that any suspicious content arose "largely due to a lack of knowledge of the English language". Regardless, on December 16, 1940 Bruno voluntarily gave up his rank of Sergeant and became a Private. A recommendation was given that he should become an instructor at a French-language training facility, "and under no circumstances was he to be employed on police work."

It's entirely possible that the letter contained information about the transfer of prisoners, and Bruno might even have volunteered to help someone escape during such a transfer. However, this is only conjecture. I think, however, it's quite reasonable to suggest that the letter and subsequent investigation were the source of the stories you heard about him.

1945

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After he gave up his rank, Bruno was examined by a medical board, and it was determined on January 3rd, 1941 that his original classification of E (presumably specifying light physical duties) was not appropriate and he was given a C classification. The report of Jan 3, 1941 stated, "This man was formerly categorized "E" because of his complaints of painful feet. It now comes to light that since suitable employment in the Army has been found these complaints were exaggerated. He is apparently wanted and is fit for Cat C-2". Bruno later claimed that he was given an E classification by the army so that they could more easily discharge him.

Bruno's resignation of his rank did not have long-lasting results: he was promoted to acting Corporal within two weeks and acting Sergeant a week later. However, there is a possibility that the issue of the letter had longer-term effects. In 1943, a recommendation was put forth for him to begin a four-week officer training course. He finally began the course in December of 1944, but 11 days before the end of the course, he was withdrawn "in view of reports received that he would not be suitable for commissioned rank." Bruno wrote a letter asking if he could please be allowed to finish the course as it was quite embarrassing for him to return to his unit without obtaining the rank of lieutenant, but no reply to this letter was included in the file.

Two months later, Bruno entered a Scout Security course in North Bay, and two months after that he volunteered for active duty in the Pacific Rim. However, he was discharged before being sent overseas. Upon being discharged, he requested training as a shoemaker (I found many medical records surrounding his feet and the special shoes and boots he needed), but it was recommended that he return to working as either a postal clerk or a police officer.

That's all that I was able to find about his military service. I find it odd that at age 47 he volunteered to enter the theatre of war, and I can conjecture as to why. However, conjecture is all I can provide here as the record simply ends. Perhaps he was embarrassed or angry about not being made a commissioned officer. More likely, though, as the war in Europe ended in April of 1945, Bruno saw this as the only way to remain in the army: a better-paying job than he could hope to have as a civilian.

Bruno's military files also contained a few interesting notes about his personal life. You are right about him being married and having a large family: he had nine children. When you arrived at Ile-aux-Noix, Bruno's oldest son, Raymonde, was just a year older than you: 17.

During his intake interview on July 8, 1940, Bruno stated that he had been a "victim of circumstance" as a child. He said that his father had married three times, and as a result, Bruno himself had not been able to learn a trade. He completed a few years of high school, and in 1914 and 1915 (aged 16 and 17) he took private lessons in Latin and Greek at College St. Marie. He was an apprentice printer before he joined the army as a driver in WWI.

When he returned from the war, Bruno worked for five years as the assistant postmaster at Mont Laurier, Quebec, from 1924 to 1934 he was a store keeper of lumber camp materials, and from 1934 to 1940 he was a prison guard at St. Vincent de

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud. The text outlines the various types of records that should be maintained, including receipts, invoices, and bank statements, and provides guidance on how to organize and store these records effectively.

2. The second part of the document focuses on the role of internal controls in ensuring the accuracy and reliability of financial information. It describes the various types of internal controls, such as segregation of duties, authorization procedures, and reconciliation processes, and explains how these controls can be used to identify and prevent errors and fraud. The text also discusses the importance of regularly reviewing and updating internal controls to reflect changes in the organization's operations and the external environment.

3. The third part of the document discusses the importance of transparency and accountability in financial reporting. It emphasizes that financial statements should be prepared in accordance with established accounting standards and should provide a clear and accurate picture of the organization's financial performance. The text also discusses the role of external auditors in providing an independent opinion on the accuracy and reliability of the financial statements, and the importance of disclosing any potential risks or uncertainties that may affect the organization's financial position.

4. The fourth part of the document discusses the importance of ethical behavior in financial reporting. It emphasizes that financial reporting should be based on the principles of honesty, integrity, and fairness, and that any attempt to manipulate or misrepresent financial information is unacceptable. The text also discusses the role of professional organizations and regulatory bodies in promoting and enforcing ethical standards in financial reporting, and the importance of holding individuals and organizations accountable for any unethical behavior.

5. The fifth part of the document discusses the importance of communication and collaboration in financial reporting. It emphasizes that financial reporting is a complex process that requires the input and cooperation of various departments and individuals within the organization. The text also discusses the importance of providing clear and concise financial information to stakeholders, and the role of management in ensuring that the financial reporting process is transparent and accountable.

6. The sixth part of the document discusses the importance of continuous improvement in financial reporting. It emphasizes that financial reporting is an ongoing process that requires regular review and evaluation to ensure that it remains effective and relevant. The text also discusses the importance of staying up-to-date on changes in accounting standards and regulations, and the role of professional organizations and regulatory bodies in providing guidance and support in this regard.

Paul, Quebec. He claimed that he hated the job and only did it to keep from starving. When asked about his service with the internment camps, he said that was very different from civilian life, and he actually enjoyed working in the camps. I'm not sure what job he returned to, but as you know, Bruno lived a long life until May 9, 1991.

That's all I have been able to find so far. Perhaps, like so many forms of research, it raises more questions than it answers. Still I hope you have found it interesting. I have included some of the records that I was able to photograph.

All the best,

A handwritten signature in dark ink, appearing to be 'Sara', written in a cursive style.

Sara.

The first part of the paper discusses the importance of ...

It is argued that the current approach to ...

The second part of the paper examines the ...

Finally, the paper concludes by ...

STARY SECRETARY.

S. 11-A-7
405-A-778 (A.D.)

10th January, 1940.

D.108511 - ex-Sgt. MURRY, J.B.
Training Centre "A"

Reference your memo dated
30th December, 1940.

2. The marginally named soldier despatched a parcel to an internee at Camp "I" and enclosed a letter which was considered suspicious by the Assistant Director of Internment Operations.
3. It was considered that he should be removed from the Provost Corps and transferred to the District Depot, and under no circumstances was he to be employed on police work.
4. The soldier voluntarily reverted to the rank of private, and while found Category "E", has since been re-boarded and classed "C". Employment has been found for him in a French speaking Training Centre as instructor.
5. D.O.C., M.D. 4, considers that the letter he wrote and which placed him under the suspicion of the Internment authorities, was largely due to a lack of knowledge of the English language.
6. Files in this connection are attached herewith.

FJM/GM

JM
Major-General,
Adjutant-General.

Department of National Defence
(A 1111)

Ottawa, 6th January, 1941

IN REPLY PLEASE QUOTE
NO. 11-4-7

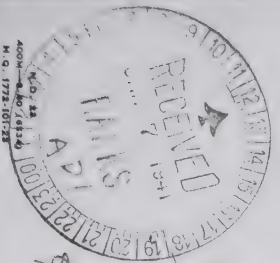
The Secretary,
Department of National Defence,
Ottawa, Ontario.

D.108811 - ex-Sgt. MORRY, J.S.
Training Centre Man.



Reference your Hq. 408-2-7721 (A.F. 1) dated 4th January, 1941, in connection with the marginally noted, a full report already has been sent on this case from which it would be seen that this man will not be discharged and would be given employment as instructor with a Reserve Training Centre.

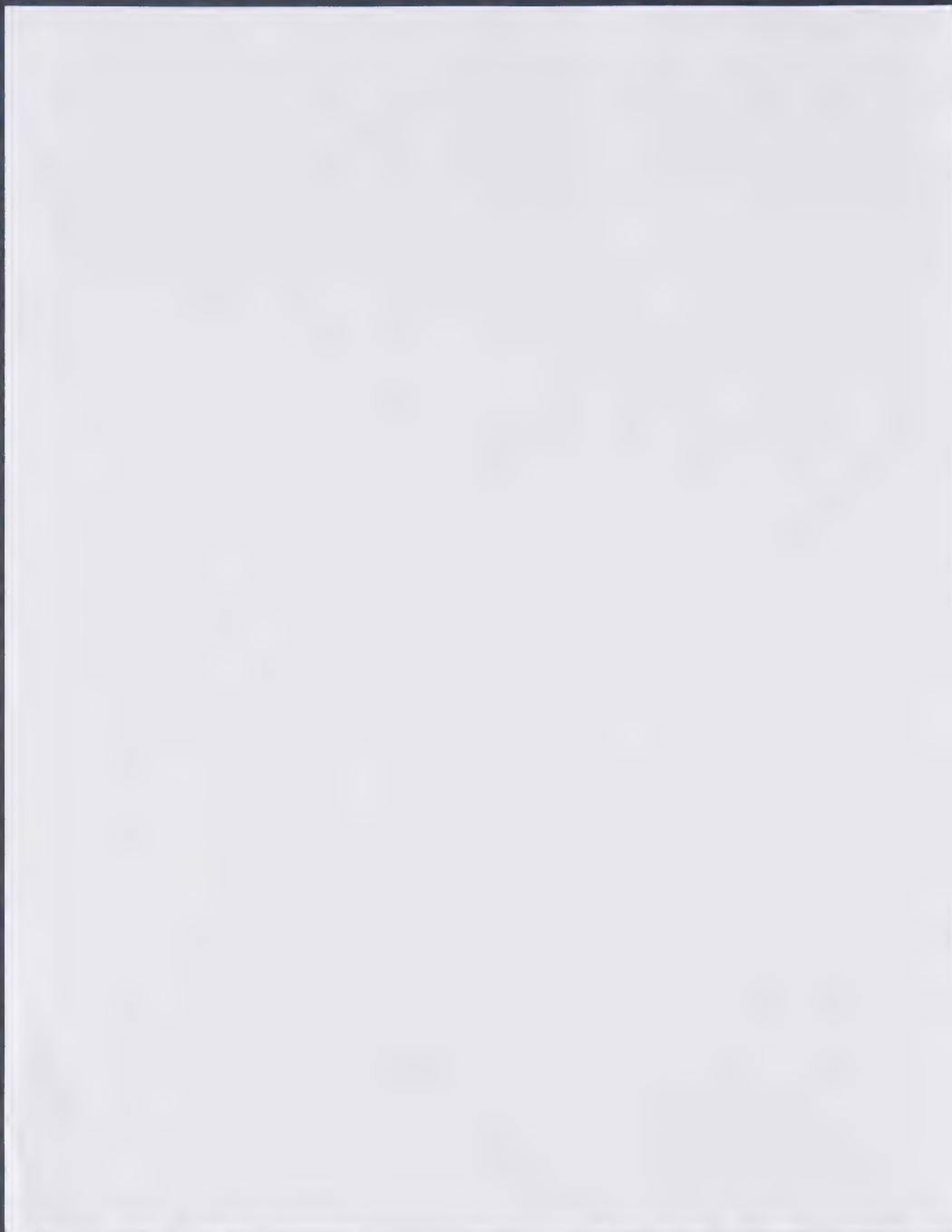
2. This N.C.O.'s letter was apparently written prior to this case being disposed of satisfactorily.



AD
2
Please advise
re HQS 11-4-7

4/1/41
C. W. [Signature]

(E. de B. Vanet), Brig.-Gen.,
District Officer Commanding,
Military District No. 4.



PRECIS
(20-12-1940)

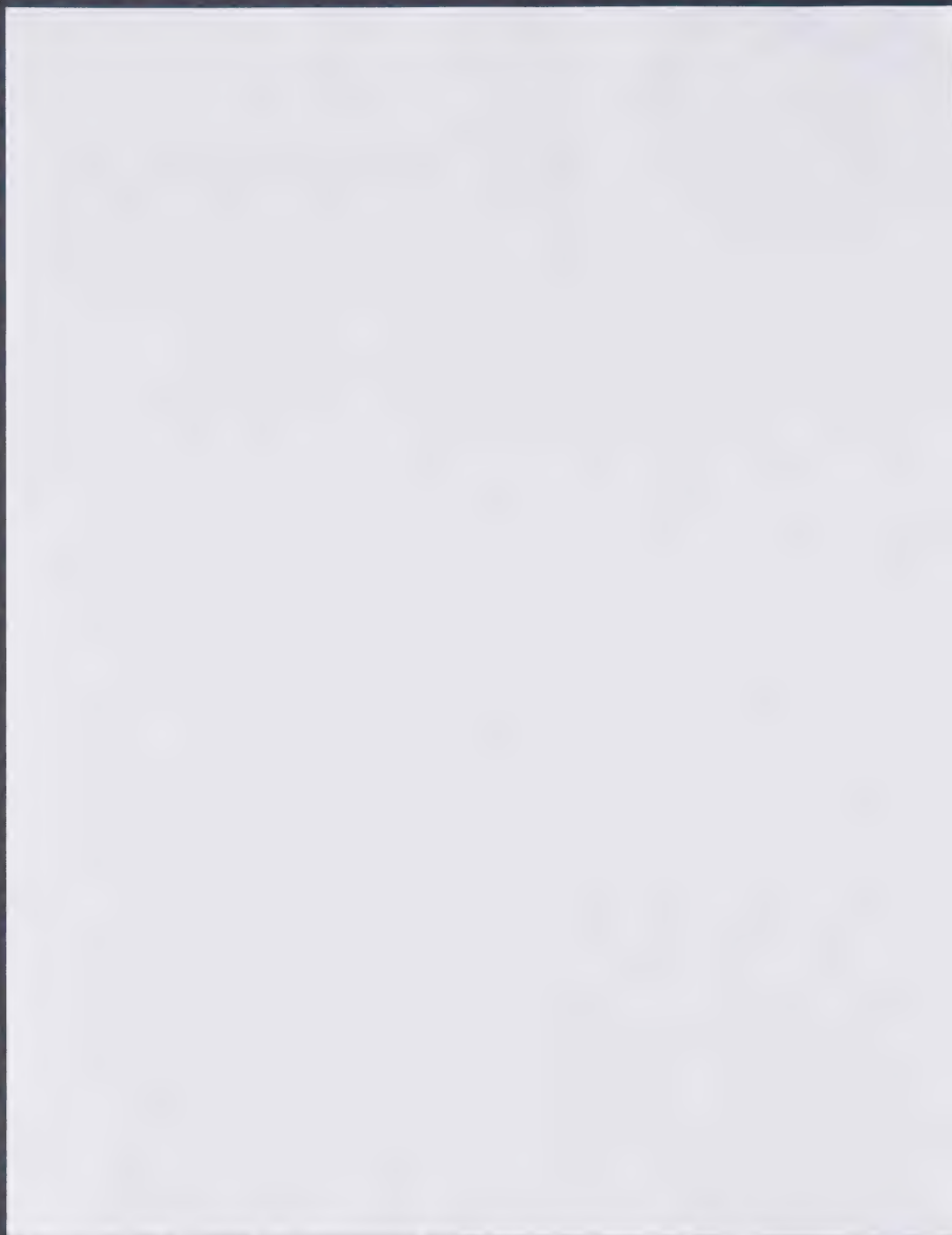
Mr. J.B. Aubry, 11044 L'Archevêque Ave.,
Montreal North, Que., or c/o M.D. No. 4, Vieux Baracks,
Montreal, Que., is writing respecting the following:

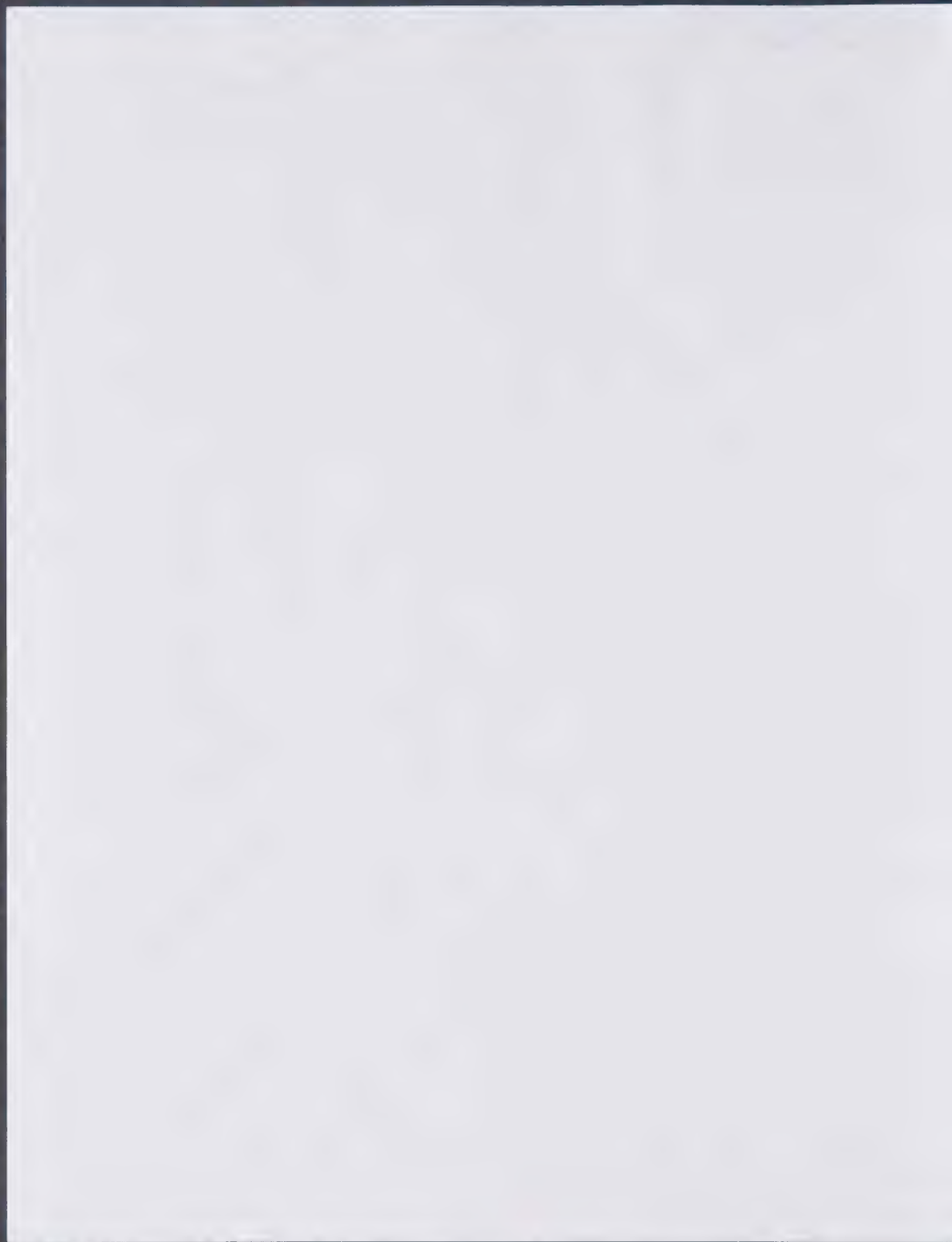
He says that he enlisted on July 28 1940,
was promoted Sergeant at Ile-aux-Bois, Que., and also
served as such at Burnham, Que. His intake was 1-108 11.
On Dec. 4th inst., whilst on duty at Training Centre "A",
he was ordered to report to Lt. Gordon Gray, Staff Sergeant,
Montreal, in connection with a detail which he had when
he was attached to the Small Arms Training School, at
Kinston, Ont. That he was told: "As with the outbreak
of war I entered at Ile-aux-Bois, Que. However, he says
that before doing so, he had asked for the cancellation of
the Staff Intelligence Captain, who had granted such
permission. Was writing on one of our notations?"

When asked as to why he was promoted, he said
that he gave up his rank of sergeant, and reverted to
Private. Later, he passed before a Medical Board, and
was classified "E". He is suggesting that he had thus
classified so as to be dismissed from the Army.

In civilian life, he has had the following
experience: 10 years as storekeeper- he has several
references; he was a police officer at the St. Vincent-de-
Paul Penitentiary for 6 years, and has been a constable
for 11 years.

The object of his letter is to ask that when
the Medical Board sends its report, that he be recommended
for employment as a constable. He says that he is not
totally unfit, and could still perform good services in
the Army.





DEPARTMENT OF NATIONAL DEFENCE
(Army)

Personnel Selection Report

C.N.C., M.D. No. 4 TYPE OF REFERRAL Officer Candidate for V.G. of C.

15-12-AA
22nd in last position
since 1936
C. Adair, E. I. Inman
for the Inside Engineer

193511 Sgt. AUBRY, Joseph, Bruno, A 45 C-1
Rank Name (Surname first) A or R Age Mod. Cat.
V.G. of C. Grande Ligne Internment Camp
Present Unit
3 Mos. Months of Service

REVISED EXAMINATION "M" **A** **23 Nov. 43** **French**
Form Date tested English or French

171	I	Sub-tests	14	16	17	29	30	13	22	28	Sub-totals	49	59	63
Total	Group		1	2	3	4	5	6	7	8	1-3	4-5	6-8	

EDUCATION:

Completed grade 10 at College Ste. Marie in Montreal, later attended Business College for 2 years. Seems to have done well in studies. His English is fair.

OCCUPATIONS:

- 5 years - Assistant Post Master.
- 11 years - Store Keeper and Ledger Keeper at James McLarren Co. - Lumber.
- 10 years - Police Officer - St. Vincent de Paul, Penitentiary.

MILITARY BACKGROUND:

1916 - 1919 N. 22 Regt. - A Machine Gun Number.
24 years service overseas - Wounded twice - Victory and Service Medals.
Took C.T.C. at Blackdown, Scotland. Enlisted 3 Jul 40 at No. 4 B.C.
Transferred to Isle Aux Noix, 21 Jul 40. T.O.C. Camp "A" Quebec, 10/10/40.
Held rank of Sergeant, transferred to No. 4 C.G., 4 Dec. 40 and reverted to the rank of Private. Attached to No. 45 C.A.(B).P.C., 6/1/41. Promoted (OVER)

OTHER RELEVANT INFORMATION

This Sergeant is a fine physical specimen. He is tall, well built and well groomed. He has a pleasing personality and seems to get along well with every body. He is married and has nine children. His last score suggests superior learning ability and he gave the impression during the interview of being an alert soldier. His Army record is good and his work has been found very satisfactory. He has no particular hobbies but reads quite a lot and tries to keep up to date on current events. His educational background is good. Although Category "C-1" due mainly to flat feet, he claims his health is excellent. He also states that he has given 12 donations of blood to the Red Cross at intervals of two months. He offers this as a proof of good health. Considering all qualifications of this Sergeant, he could be recommended as Officer Material for the V.G. of C. Only negative factor is a hesitancy of speech which does not appear to be serious but nevertheless is a handicap.

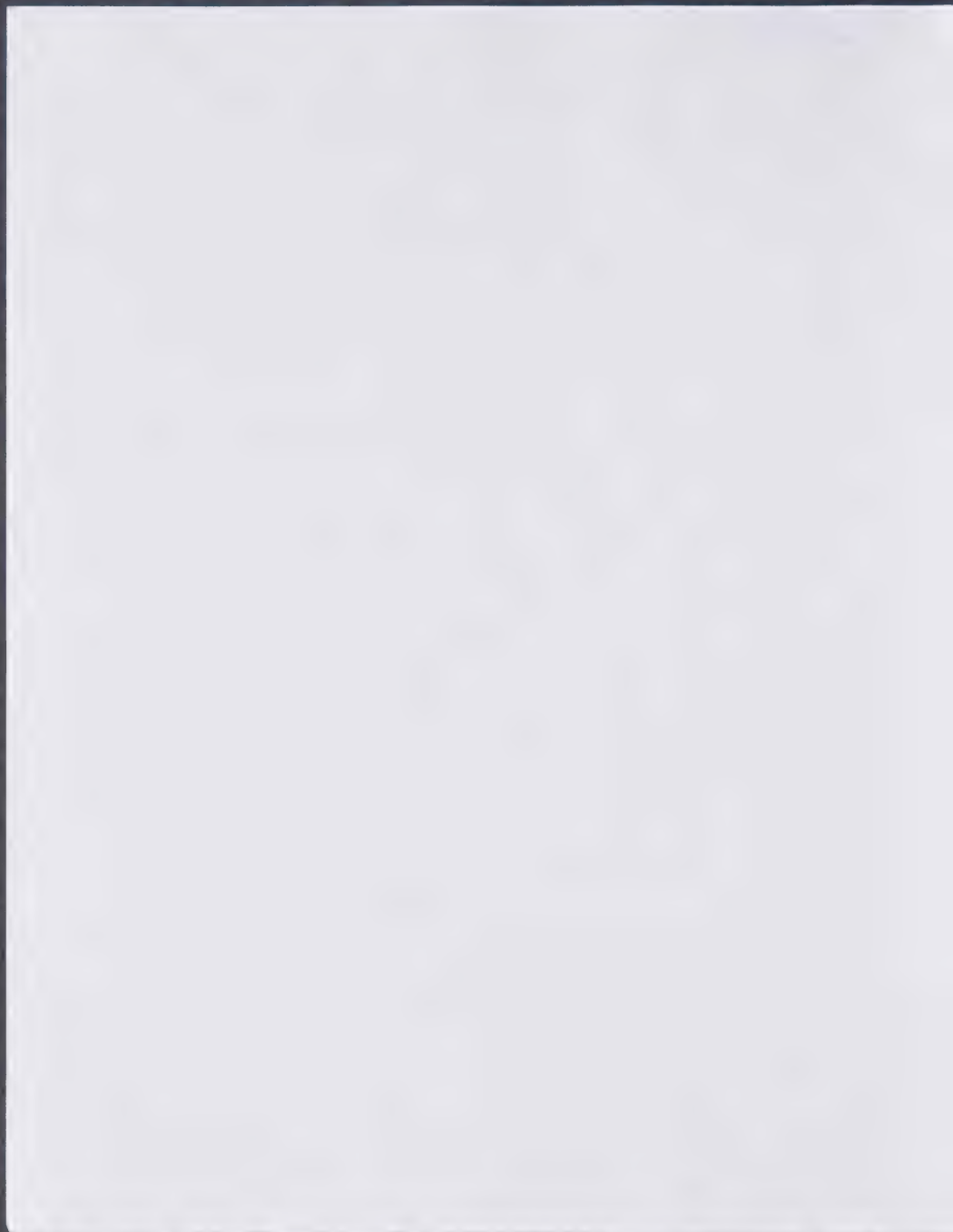
RECOMMENDATIONS:

Considered to be fair Officer Material for V.G. of C.

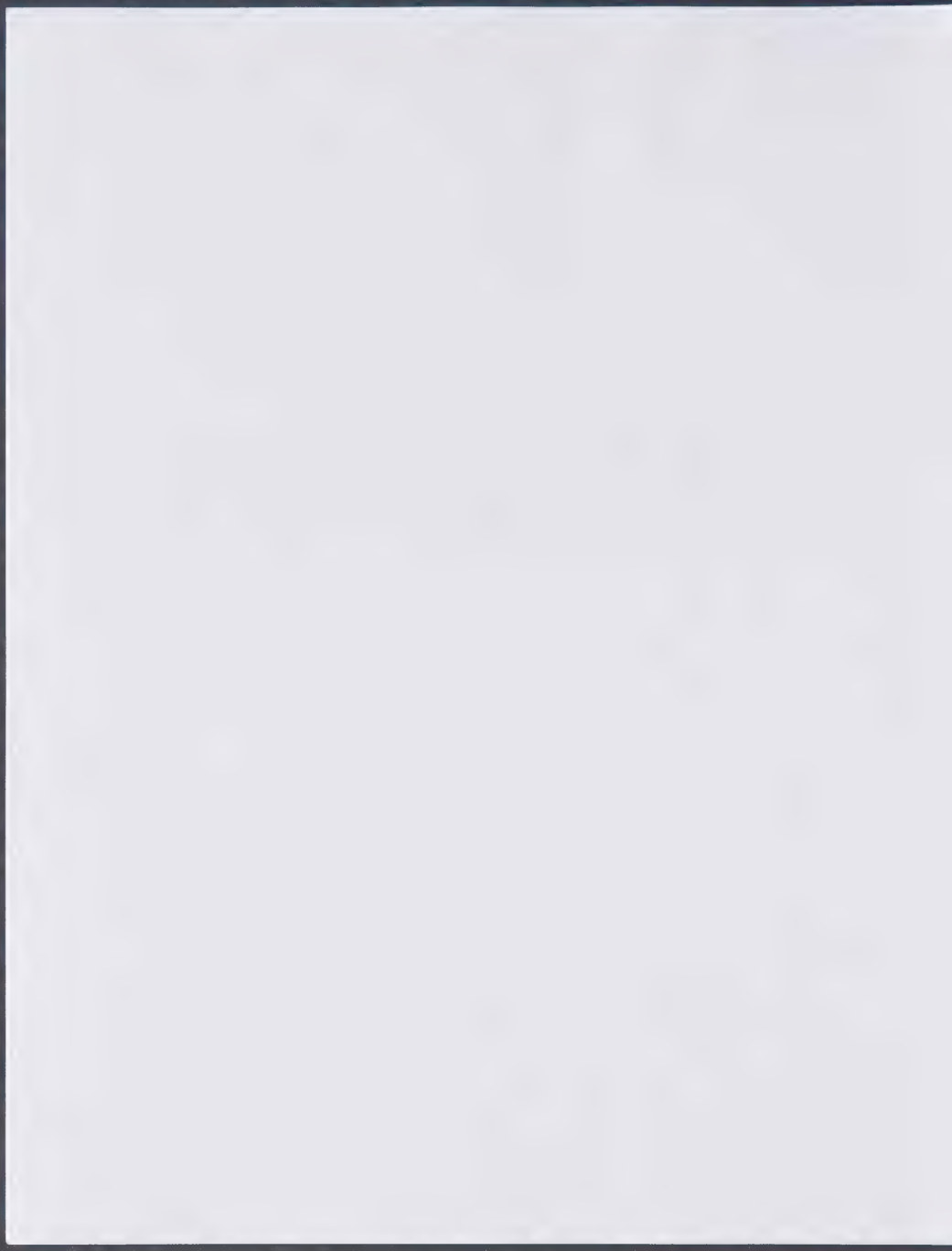
C.A.(B).T.O. 4d
Place

23 Oct. 43
Date

T.D. Sinclair
Army Examiner
(T.D. Sinclair) Capt.







H.S. 602-1-521
(Pers. S.A.S)

12 Jan. 45.

CONFIDENTIAL

Commandant,
Officers' Training Centre,
BROCKVILLE, Ont.

District Officer Commanding,
Military District No. 4,
MONTREAL, P.Q.

D.108511 S/Sgt. AUBREY, Joseph Bruno
V.G. OF C. - Intern Camp No. 44

It is now considered, as a result of information received, that the marginally named Candidate, presently attending the 4 weeks C.T.A.A. Course at the O.T.C., should not be commissioned.

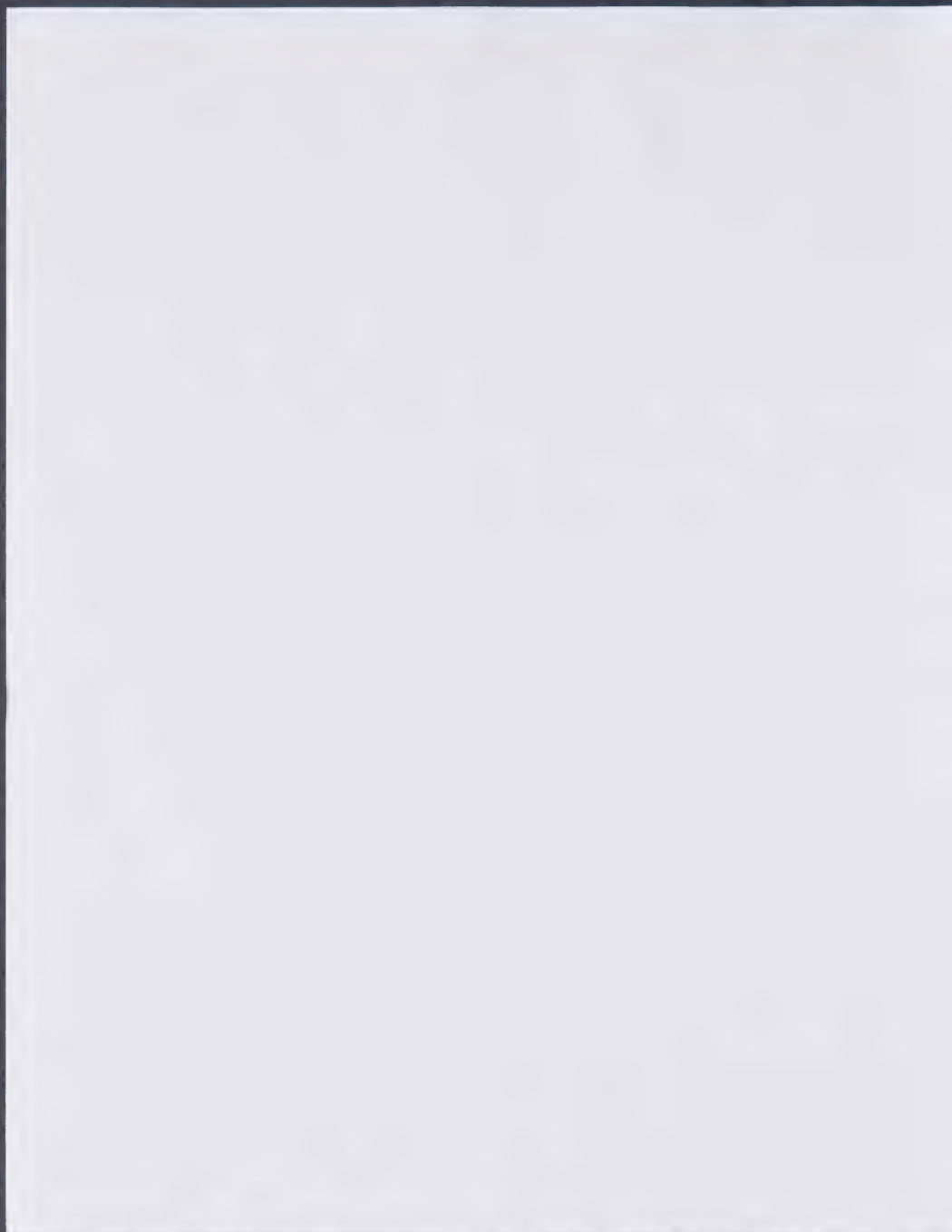
2. Action will be taken at once to return S/Sgt. Aubrey to his Unit as not being suitable for further officer training.

3. The Commandant, O.T.C. will advise this Headquarters, and the D.O.C., M.D. No. 4, the effective date he ceases to be attached to the O.T.C.

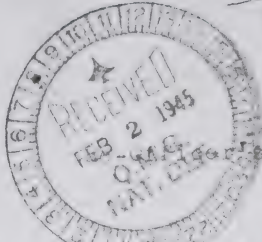
4. It is requested that the Cmdt., O.T.C. acknowledge receipt of this communication.

J. W. Col.
(Adj. Walford),
Major-General,
Adjutant-General.

*IBI
note pls.
Sgt. Aubrey
Part 2 A*



RECEIVED
(31-1-1945)



U.C.
Refused
D. J. ...
Jan 27 1945

2 Feb 45 (Jan. 27-45)

Course.

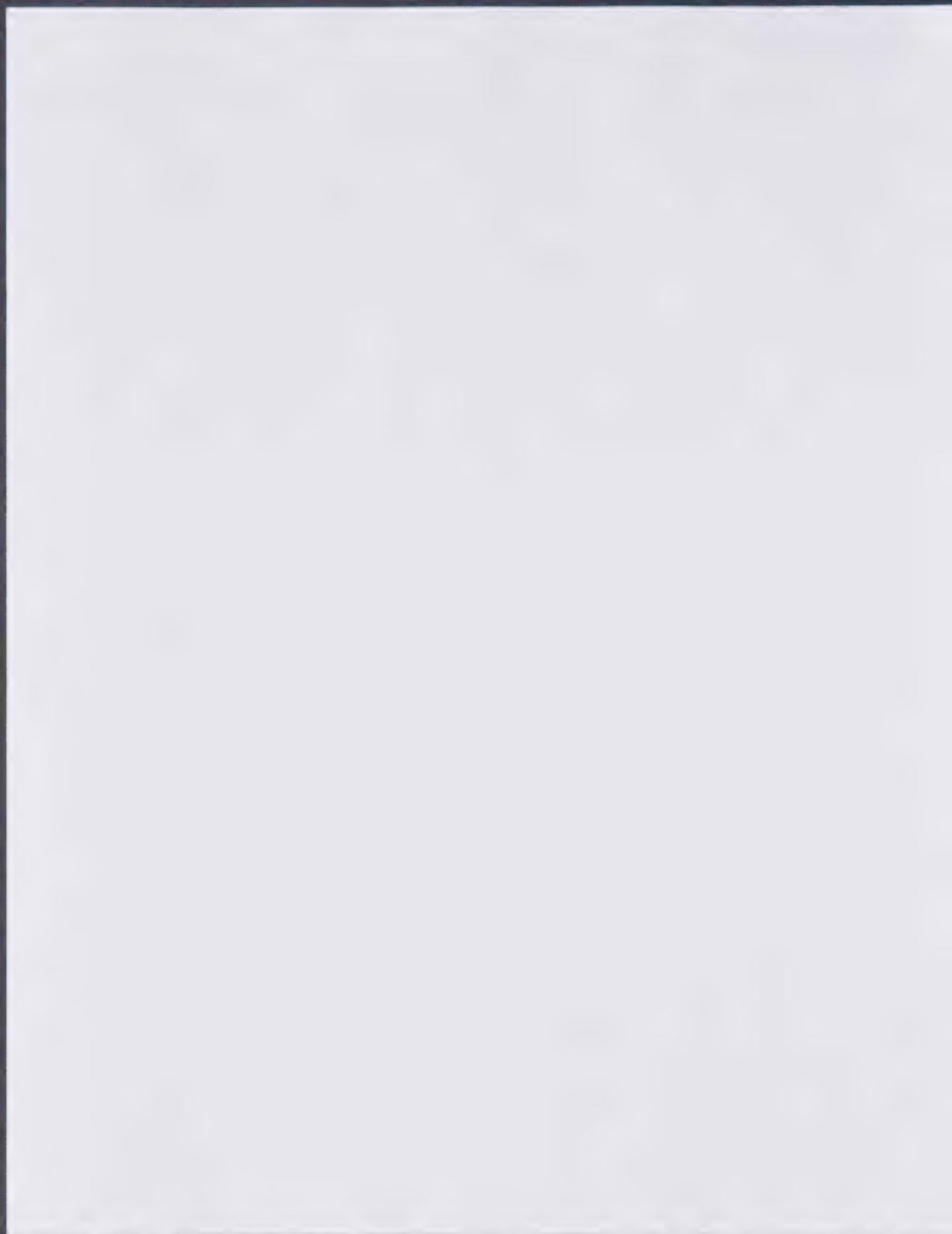
Dear wife: I am writing this letter of writing to you to ask for a favour.

I am a veteran of the war 1917-18; I was sent to the Training Centre, Brantville, Dec. 18/44, to follow an officer's course, for which I had been recommended by my O.C. about 8 years ago.

On January last, a wire was sent from Ottawa to the effect that I ought to be returned to my unit, at Grande Ligne, Que., where I was serving as 4/Mt. (Squad) Interment Camp. You will readily understand how I feel having to return amongst my fellows without having graduated as lieutenant!

Besides being recommended to take a course on account of my past military record, the following reasons are also mentioned: Veteran of the first Great War - the father of 3 children - 19 donations to the Red Cross.

In view of the above could I not be allowed to complete my course, so that I may graduate? I have passed a satisfactory examination (elementary) in C.I.C. I was transferred to C.I.C. to complete the course, which lasts a month. I had but 12 days to go before graduating, when that wire arrived from Ottawa by which mention here seems to be C.I.C., and my superiors, and instructors, also seem satisfied. I have enlisted July 4/40, and have always fulfilled my duties faithfully. Besides, there are several vacancies (off.) in Interment Camps, French-Canadian Companies.



H.Q. 60 -1-521
(Pers. 2A3)

CONFIDENTIAL

5th February, 1945.

District Officer Commandant,
Military District No. 4,
WINDSOR, P.M.

D-108511 2/Sgt. AUBRY, J.B.
No. 4 Intermittent Camp MD 4

Reference H.Q. 602-1-521 (Pers 2A3)
Confidential, dated 19th January, 1945.

2. It is noted that this H.C.O. was
assigned to No. 4 Intermittent Camp, Grande Ligne,
Canada, at 1400 hours, on 1st February, 1945, and
was struck off strength S.T.E. (K.E.) effective
that date.

3. Receipt can be found copy of
translation of letter sent by 2/Sgt. Aubry to
"The Star".

4. 2/Sgt. Aubry was withdrawn from
the four week S.T.E. S. Course at C.I.C., Brockville,
in view of reports received that he would not be
suitable for commissioned rank. It is recalled that
he is to be interviewed.

16 of

To note please

Kindly do see file 12 and 72.

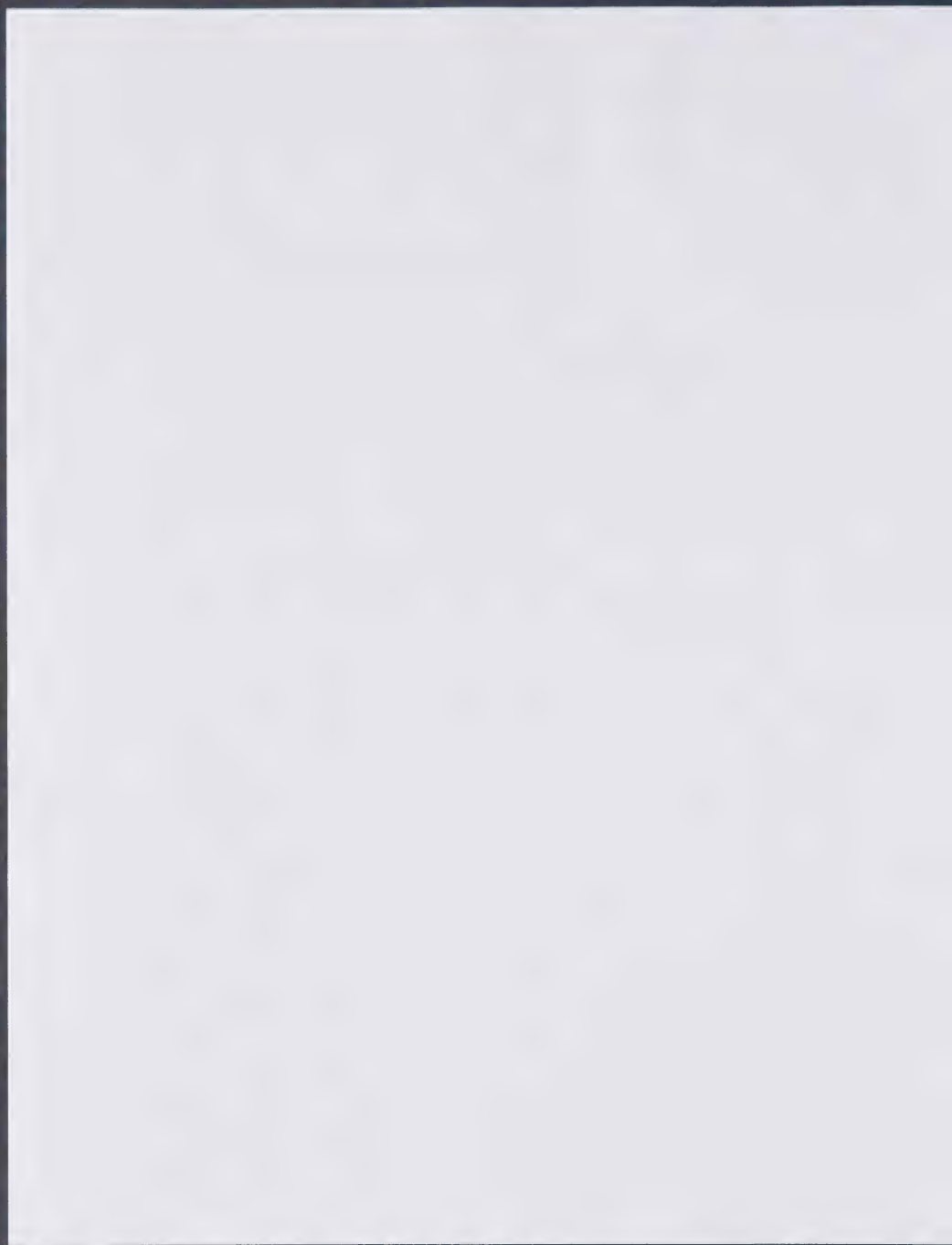
J. B. ...

A.C. Spencer

(A.C. SPENCER), Brigadier,
Acting Adjutant-General.

D. Pers.

*Notes. Hand you.
M. ...
7/10/45*



CONFIDENTIAL

August 8, 1955

Dear Sir:

Enclosed

is

as per 115113

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12. MARITAL STATUS:

Married

NUMBER OF DEPENDENTS, OTHER THAN WIFE

None

13. DISCHARGE'S OWN STATEMENT OF FUTURE PLANS (IF ANY):



14. POST-DISCHARGE MAILING ADDRESS: 11044 Ave., L'Archeveque, Montreal Nord, Que

15. BASIS FOR COUNSELLOR'S RECOMMENDATIONS:

S/Egt Aubry is a tall, square-shouldered, mature, 47 year old individual of good appearance and pleasant engaging personality. When young he was more or less victim of circumstances as his father married three times and this did not give him the opportunity of learning a trade. His occupational background is quite consistent though and indicated a steady and arduous worker. Due to the force of circumstances he was obliged in 1934 in order not to starve, to work as guard at St Vincent de Paul penitentiary at the poor salary of \$100. a month; he is a married man who has a large family of nine children whose ages vary from 22 to 1 1/2.

This man enlisted in Jul 40 and has been mainly assigned to guard duties in Detention Barracks and in Internment camps, although that type of employment was similar to that at the Penitentiary he states that it was quite different in the army and even liked to do it. Now he is well aware of the R.C. regulation concerning the re-adjustment but definitely does not wish to return to former employment, which, he states he hated but had to do in order to live and procure the necessities to his family.

Aubry desires eagerly to take advantage of the vocational training plan. He wishes to learn the trade of shoemaker by training on the job. He is well aware of the legislation about that and there is nothing else he would like to do. After completion of his training, it is his intention to open a shoe repair shop at Mont Laurier, Que., his home town and thinks he can make a great deal of money after that. Aubry is a serious minded individual who wants to rebuild his life according to his age. In view of his good education, a parent usual dexterity and good intellectual abilities he might be recommended for such training and he is advised to seek the D.V.A. Training counsellor for further guidance and counselling.

16. ACTION RECOMMENDED:

Vocational training as shoemaker (Training on the job)

17. OTHER POSSIBILITIES SUGGESTED BY COUNSELLOR:

Civil service employment as postal clerk (letter sorter)

Seek employment as policeman

18. REFERRED TO:

- E & S.C. Placement officer, Montreal
- D.V.A. Training counsellor, Montreal
- D.V.A. Special placement officer, Montreal

19. DATE: 2/27/46

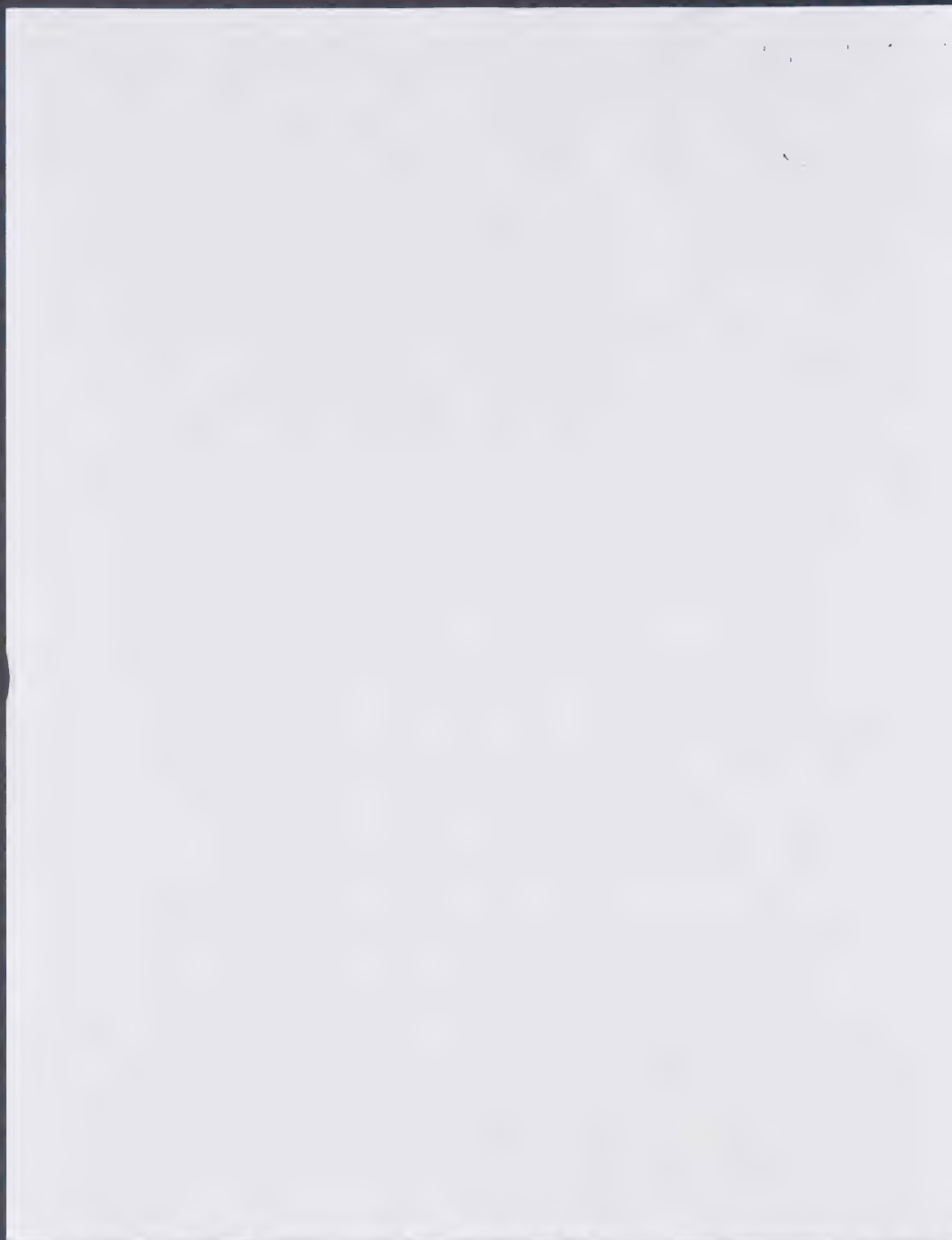
2 AUG 45

SIGNATURE OF COUNSELLOR

E.C. Marceau
E.C. Marceau, T.

RANK OR APPOINTMENT

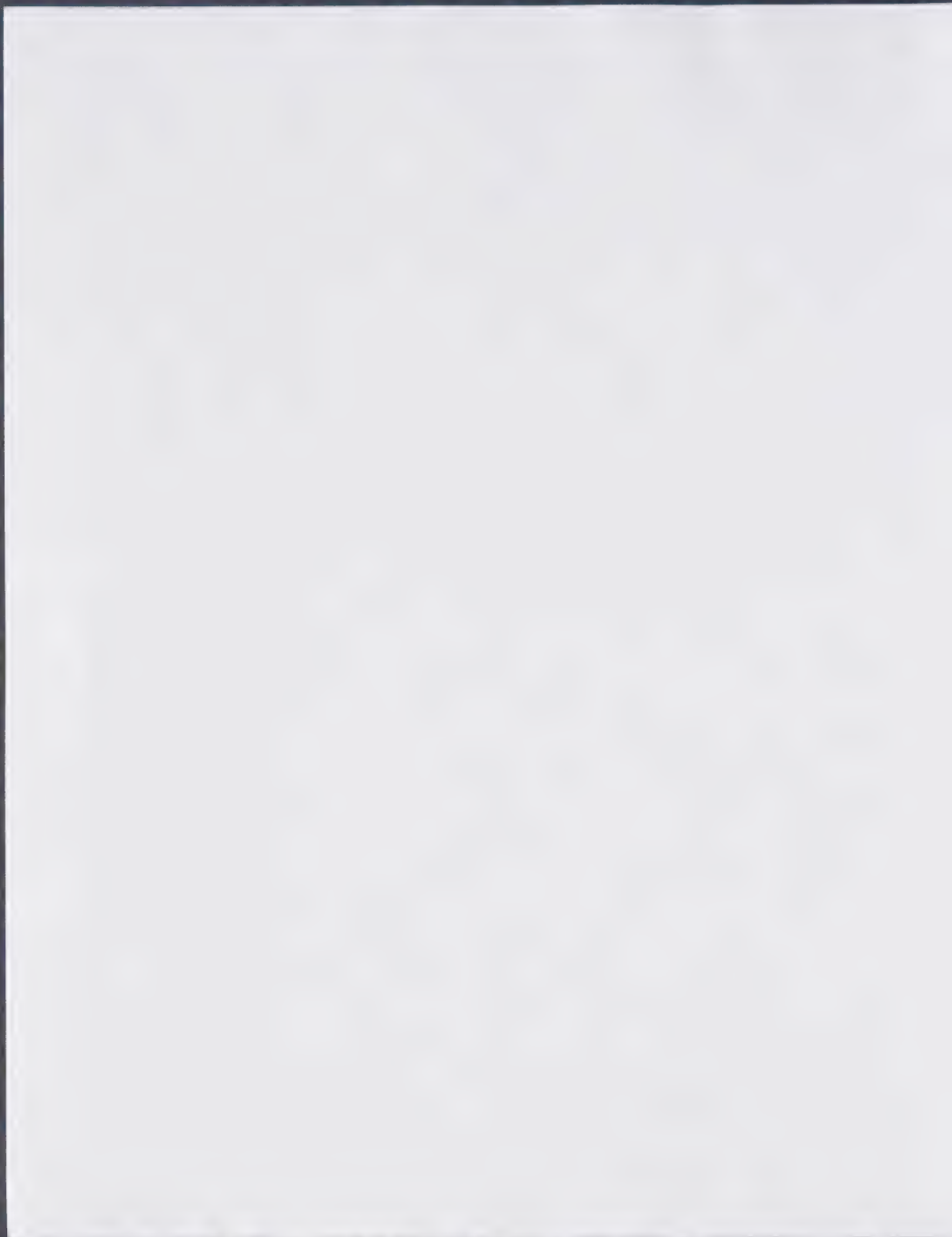
NOTE: COUNSELLOR WILL CHECK TO SEE THAT THIS FORM HAS BEEN COMPLETED AS REQUIRED



Rembrandt Symposium: Update from Dr. Stephanie Dickey

The Rembrandt symposium took place 18-21 July and was a great success. We had about 60 participants from Canada, the US, the Netherlands, England, Scotland, and Hungary for a full two days of lively discussions. The participants included several people who had not attended the previous two conferences, with a focus on new directions in technical and scientific research into Rembrandt's methods of painting and printmaking. Other sessions explored the socio-historical and iconographic context of Rembrandt's work, new research on several artists in his orbit, and reports on projects and exhibitions in the works. The weather was excellent and the event was capped off by a festive banquet with entertainment by Diana Gilchrist and Shelley Katz. They made a CD of the performance -- I think they are planning to send it to the Baders directly.

We are also moving ahead with a volume of papers from all three meetings, co-edited by myself, David DeWitt and Ron Spronk. I am hoping it will be published next year by Amsterdam University Press, possibly in association with McGill-Queen's.



New Directions in the Study of Rembrandt & his Circle

Bader International Study Centre
Herstmonceux Castle
18-21 July 2013



Thursday 7/18

6 PM **Welcome Dinner (Dining Hall)**
Pub open for the evening.

Friday 7/19

7:30-8:30 **Breakfast available in the Dining Hall**

8:45 **WELCOMING REMARKS**
Stephanie Dickey, Conference Program Chair

9:00-10:30 **TECHNICAL APPROACHES TO REMBRANDT'S PAINTINGS**
Moderator: Ron Spronk

Joris Dik: ReVis Rembrandt
Petria Noble, XRF Imaging as a Tool to Reveal Rembrandt's Late Painting Technique
Anne Woollett: Technical examination of *Head of an Old Man* in the Getty
Anna Krekeler: XRF Studies of Rembrandt's Late works at the Rijksmuseum

10:30-11:00 **Break (coffee)**

11:00-12:00 **ARTISTS IN REMBRANDT'S CIRCLE I: Dou**
Moderator: David DeWitt
Martin Bijl: Dou and Glass Painting
Dominique Surh: Technical Examination of Dous in the Leiden Gallery

12:00-12:15 **Group Photo (Courtyard)**
12:15-1:30 **Lunch (Dining Hall)**

1:30-2:15 **WORKS ON PAPER I: Technical Approaches**
Moderator: Stephanie Dickey
Rick Johnson: Chain-Line Pattern Matching for Mold-Mates from Beta-Radiographs
Erik Hinderding: The Benefits of Technical Examination of Rembrandt's Prints

2:15-3:30 **WORKS ON PAPER II: The Hundred Guilder Print
as a Case Study for Interpretation and Discussion**
Moderator: Stephanie Dickey
Nadine Orenstein, Paul Crenshaw, Gary Schwartz, Peter van der Coelen, Amy Golahny

3:30-4:00 **Break (tea)**

4:00-5:30 WORKS ON PAPER III: Prints and Drawings

Moderator: Stephanie Dickey
Tom Rasseieur: Rembrandt looking at Junius, Bosse, Van de Passe
Ad Stijnman: Rembrandt and Hercules Segers
Rob Fucci: Rembrandt's Late Prints (exhibition)
Peter Schatborn: Oude Tekeningen / Nieuwe Namen (exhibition)

5:30 Break

6 PM Drinks and Barbecue in the Courtyard

Saturday 7/20

7:30-9:00 Breakfast available in the Dining Hall
Please sign up to share taxis for Sunday departure.

9:00-10:30 REMBRANDT IN CONTEXT

Moderator: Stephanie Dickey
Gary Schwartz: Some overlooked documents from Rembrandt's youth
Michael Zell: Rembrandt, gift-giving, and actor-network theory
Perry Chapman: Rembrandt as a Collector
Boudewijn Bakker: Rembrandt as a Universal Artist

10:30-11:00 Break (coffee)

11:00-12:00 IMAGING, DATABASES, DOCUMENTS

Moderator: Ron Spronk
Rob Erdmann, Michiel Franken: The Rembrandt Database
Erna Kok: Utrecht *Isaac Blessing Jacob* as iPad app
Volker Manuth: RemDoc

12:00-1:00 Lunch (Dining Hall)

1:00-1:45 ARTISTS IN REMBRANDT'S CIRCLE II: Lievens

Moderator: David DeWitt
Stephanie Dickey: A Lievens Painting Rediscovered?
Lloyd DeWitt: Lievens on the Market
Jacquelyn Coutré: Lievens in Context

1:45-3:15 ARTISTS IN REMBRANDT'S CIRCLE III

Moderator: David DeWitt
Ben Broos: Introducing an Unknown Rembrandt Pupil
Erna Kok: Highlights of Dissertation Research on Bol and Flinck
Gregor Weber: A New Oil Sketch by Bol
Thijs Weststeijn: A New Publication on Samuel van Hoogstraten
Rudie van Leeuwen: Portrait Historié and Rembrandt's Circle

3:15-3:45 Break (tea)

3:45-5:00 NEW DIRECTIONS IN RESEARCH

Moderator: Ron Spronk
Rob Erdmann: Visualizations
Rick Johnson: Weave Pattern Matching
Jeroen Giltaij: Thoughts on "Rembrandt" at Magna Plaza
Melanie Gifford: Copies, Emulation, and Style

5:00-6:00 **CONCLUDING DISCUSSION: LOOKING TO THE FUTURE**

Moderator: David Bomford

David Bomford, Perry Chapman, Melanie Gifford, Erik Jan Sluiter

6:30 **Banquet (Ballroom)**

Musical entertainment by BISC Musicians-in-Residence

Diana Gilchrist and Shelley Katz

Sunday 7/21

7:30-9:30 **Breakfast available in the Dining Hall**

Departure at your leisure. Staff can assist with taxis to Polegate Station.

Conference list-serve and website remain open until further notice.

Please watch for announcements about our forthcoming publication.

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**This event is made possible by generous grants from
Drs. Alfred and Isabel Bader
and the
Samuel H. Kress Foundation.**

**New Directions in the
Study of
Rembrandt and his Circle**

International Colloquium
Queen's University
Bader International Study Centre
18-21 July 2013



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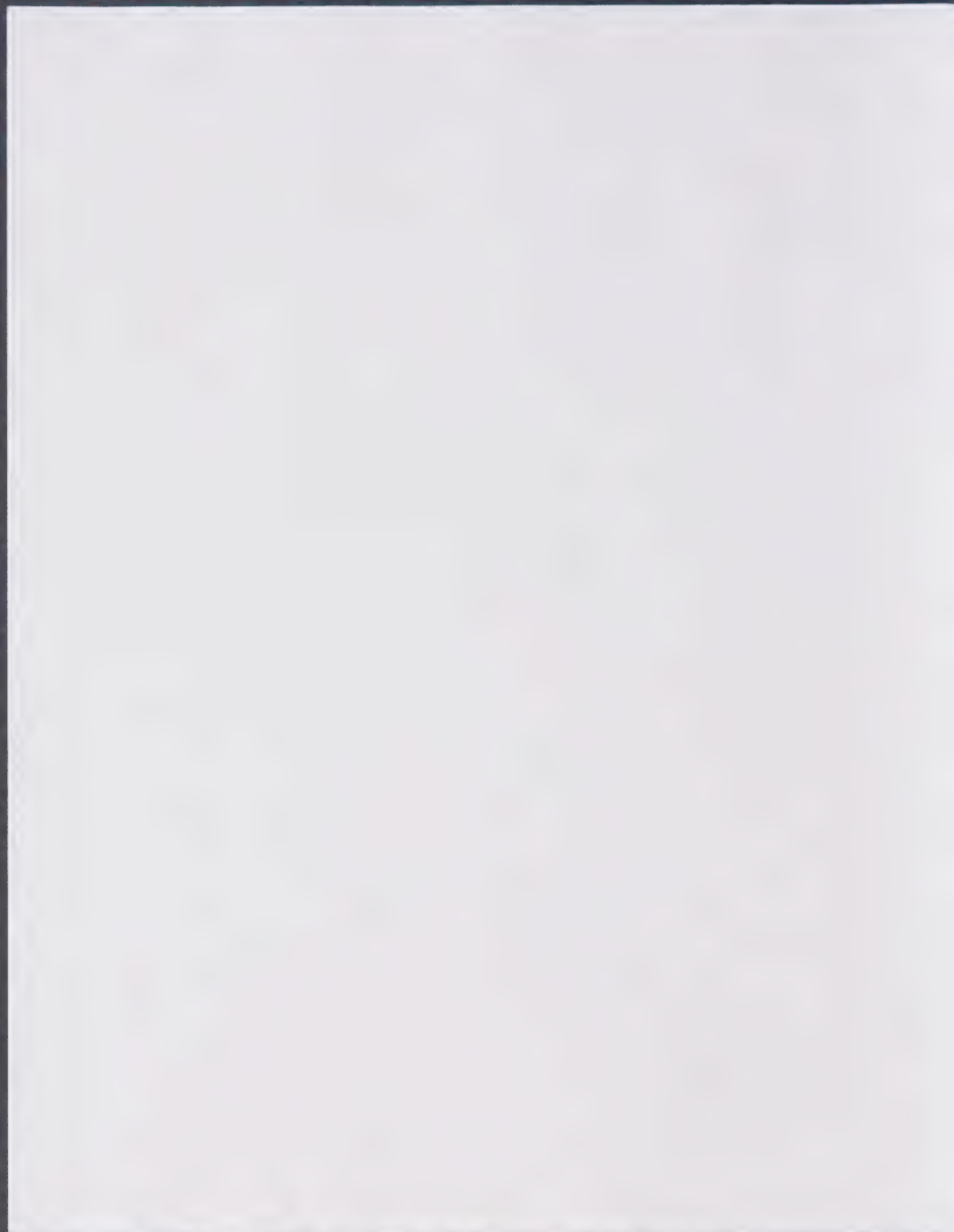












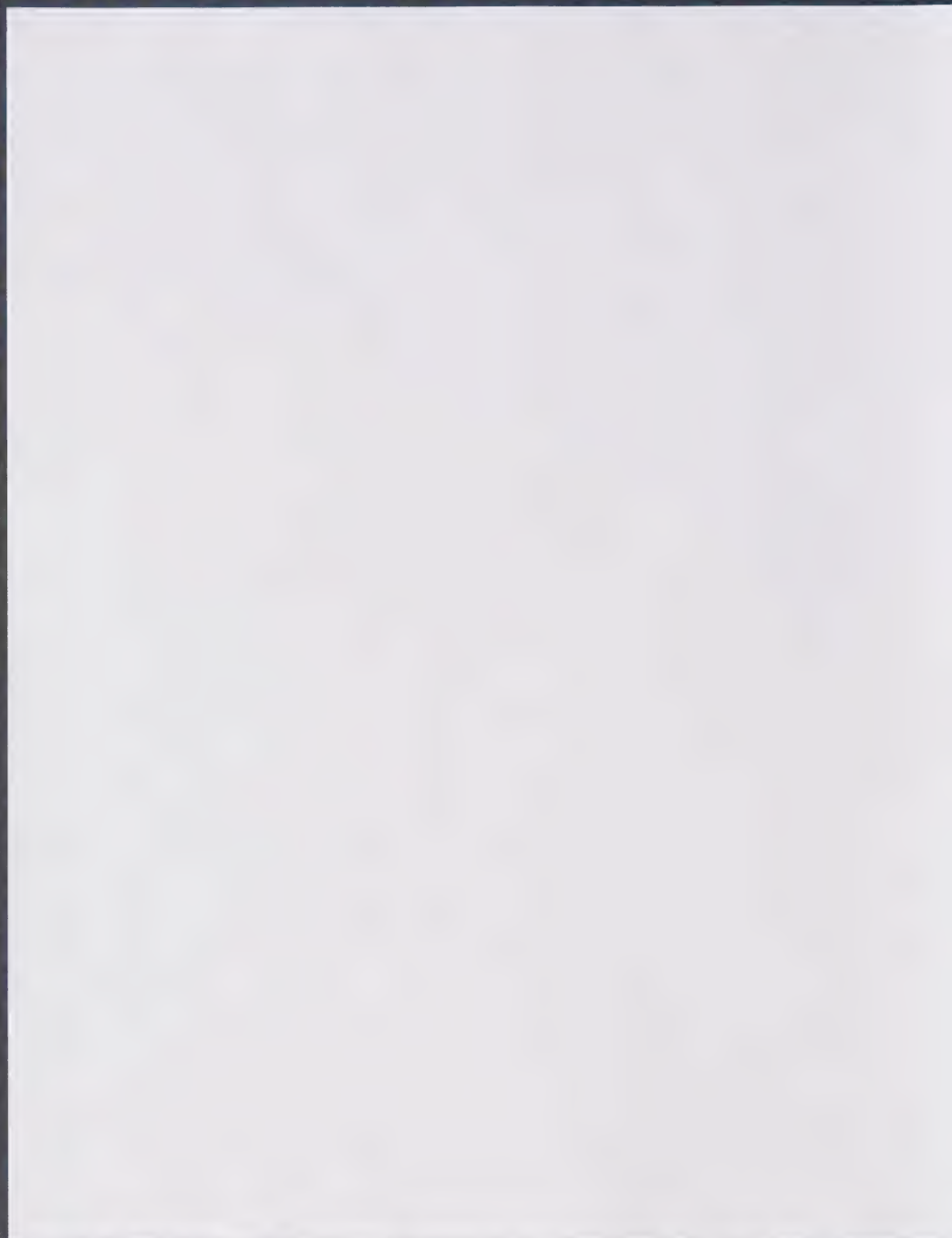








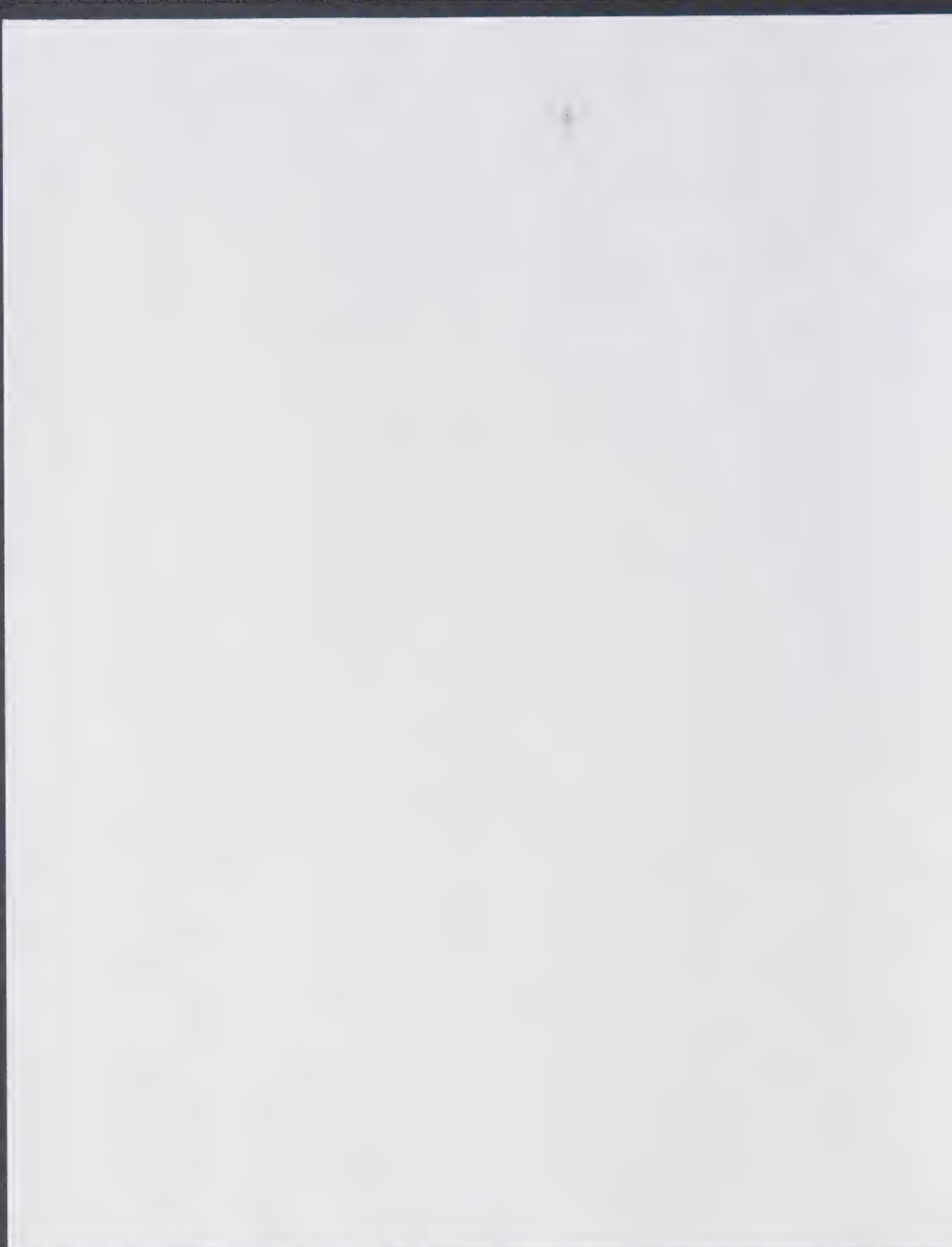




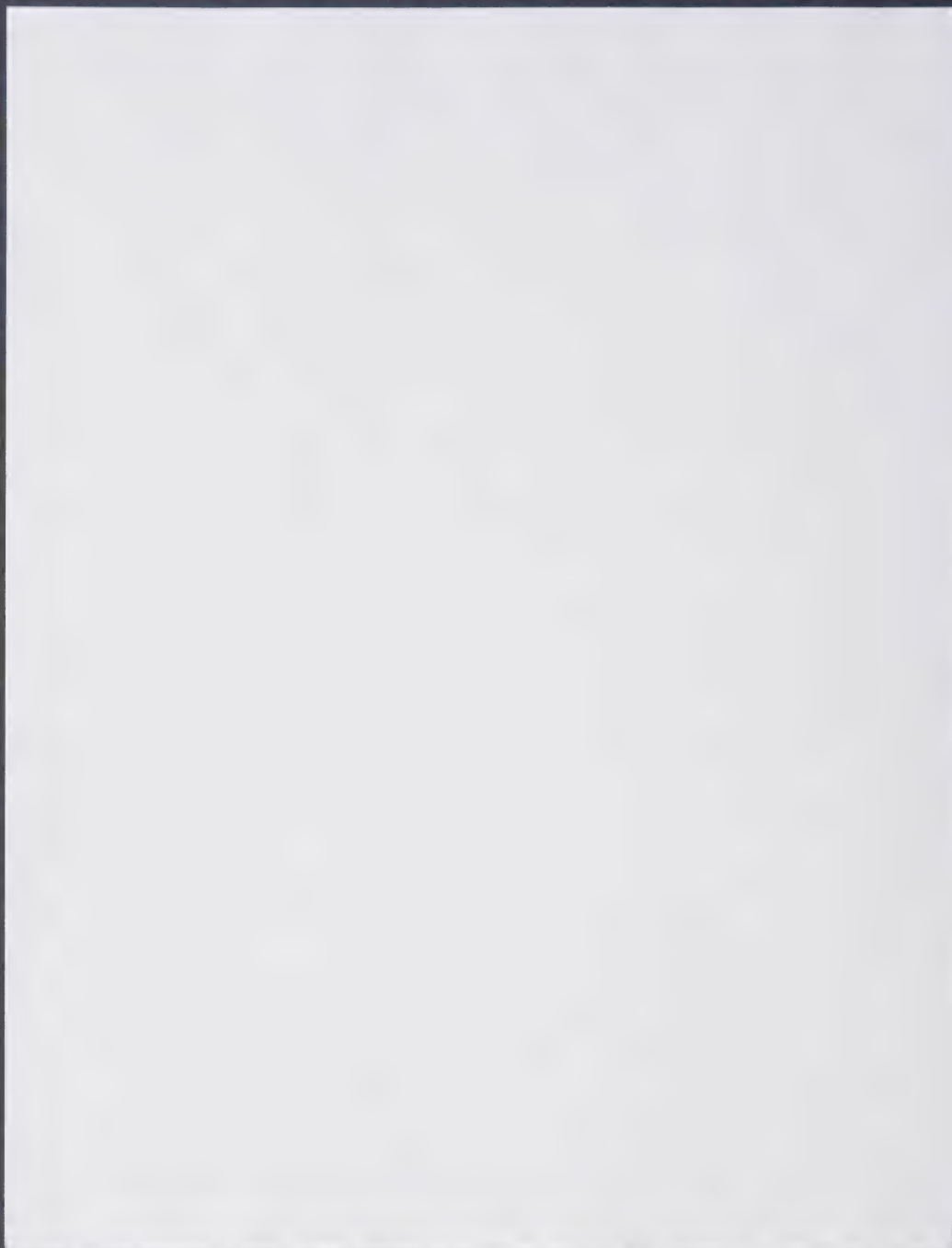












Govert Flinck
&
Ferdinand Bol

Rising Stars in Rembrandt's Amsterdam

International Conference

Bader International Study Centre
Queen's University

Herstmonceux Castle

16-19 July 2015



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&
Ferdinand Bol

Rising Stars in Rembrandt's Amsterdam

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Prepared by: Stephanie Dickey
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Photos courtesy of: Ronni Baer, Carolijn Mensing,
Norbert Middelkoop, Gregor Weber

6 September 2015



Dear Alfred and Isabel,

It is a great pleasure to share with you this scrapbook as a memento of our conference, *Govert Flinck and Ferdinand Bol: Rising Stars in Rembrandt's Amsterdam*, held at the Bader International Study Centre on 16-19 July 2015. Since our first gathering, *Expanding the Field of Rembrandt Studies*, in 2009, our aim has been to encourage scholars to look beyond Rembrandt himself toward a deeper understanding of artists in his circle. By focusing entirely on Flinck and Bol, this conference took an important step forward in that effort. As always, the Castle worked its magic, with help from the excellent staff and some fine summer weather. The result was an inspiring exchange of ideas. We were able to shed new light on these two artists both as associates of Rembrandt and as talented painters in their own right.

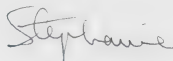
This meeting brought together fifty-eight art historians, museum curators and conservation scientists. Ranging from distinguished senior scholars to PhD candidates, the group included faces both familiar and new. In organizing this event I had the benefit of a committee composed of colleagues not only from Queen's (including our new Bader Curator, Jacquelyn Coutré) but also from the Amsterdam Museum and the Rembrandthuis. Together with the Wallraf Richartz Museum in Cologne, the two museums are collaborating on a major exhibition on Flinck and Bol to take place in 2017-18. Our conference laid important groundwork for this project by facilitating discussion among a diverse range of scholars with relevant expertise. We will continue to work together to produce a book of related essays. We also welcomed curators from the Barber Institute of Arts in Birmingham, UK, where a show on their recently restored painting by Flinck is in the works, and from Museum Kurhaus Kleve, where another exhibition will celebrate Flinck in the city of his birth.

It was a particular pleasure to engage five art history graduate students from Queen's in helping to organize this conference, and to be able to fund their travel and participation. Four are studying with me and one with my colleague, Ron Spronk. All were instrumental in ensuring that everything ran smoothly. This was a unique learning experience for them, and they

were thrilled to meet and talk with so many leading scholars in their field. Now, as the new school year begins, Laura Thiel and Casey Lee are busy writing their dissertations, Kirsten Christopherson has completed her MA and taken a museum position in Calgary, and Nina Schroeder and Carolijn Mensing are embarking on dissertation research in Europe supported by Bader Fellowships. For her work on Dutch Mennonites and art, Nina will be based in Amsterdam, where we have secured her an affiliation with the University. Connections made at the conference will surely open doors as she pursues her research in the Netherlands.

In this booklet you will find the program for the conference, the list of participants, some photographs, and a number of notes of thanks that were sent to me by email to share with you. I hope these will give you some idea of the intellectual engagement and even sheer excitement this conference produced. It gives me great pride that our four conferences at Herstmonceux have been able to make a real impact in the field of Rembrandt studies. This has happened entirely thanks to your vision and generosity. I look forward to continuing this meaningful work together.

With sincere thanks and warm regards to you both,



Stephanie S. Dickey, PhD
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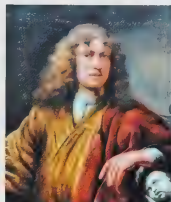
L-R: Kirsten Christopherson, Casey Lee, Stephanie Dickey, Nina Schroeder, Carolijn Mensing



GOVERT FLINCK and FERDINAND BOL

Rising Stars in Rembrandt's Amsterdam

Queen's University
Bader International
Study Centre
July 16-19, 2015



THURSDAY 7/16

6:00 Buffet Supper in the Dining Hall

7:00-8:00 Exhibition Plans

V. Vlasic / T. van der Molen: Cleves
R. Wenley: Birmingham
T. van der Molen / D. DeWitt: Amsterdam
Moderator: Stephanie Dickey

*All sessions take place in the Conference
Room. Pub open in the evenings!*

FRIDAY 7/17

7:30-8:30 Breakfast in the Dining Hall

8:30-10:00 Keynote Address

Eric Jan Sluijter: "Followers of Fashion or
Creative Innovators? Flinck, Bol and
Amsterdam History Painting"
Moderator: Stephanie Dickey

10:00-10:30 Coffee

10:30-12:00 Flinck: Origins and Connections

J. Hilligers: Jacobs, Uylenburgh, Flinck
D. De Witt: Flinck and Rembrandt
C. Vogelaar: Flinck and Dou
Moderator: Norbert Middelkoop

12:00-12:15 Break

12:15-1:15 Drawings

P. Schatborn: Flinck as a Draftsman
J. Leja: Bol's Use of Prototypes by
Rembrandt
Moderator: Norbert Middelkoop

1:15-2:15 Lunch in the Dining Hall

2:15-3:45 Curious Pictures I

M. Gifford: *Man in Oriental Dress*
(Washington); Rembrandt or Flinck?
R. Wenley: Flinck *Portrait of a Boy* (Barber
Institute)
T. van der Molen: Three Portraits of
Cornelis Bicker van Swieten attributed
to Flinck
Moderator: David de Witt

3:45-4:15 Tea

4:15-6:00 Curious Pictures II

G. Tauber and J. Bikker: Flinck *Officers and
Shooters of Wijk XVIII* (Rijksmuseum)
T. van der Molen: Portraits of Margaretha
Tulp (Six Collection)
B. Ducos: Bol *Eleazer and Rebecca* (on loan
to the Louvre)
G. Weber: Bol *Three Regentesses of the
Leprozenhuis* (Rijksmuseum)
Moderator: Jacquelyn Coutré

6:00-6:30 Break

6:30 Barbecue in the Courtyard

SATURDAY 7/18

7:30-8:30 Breakfast in the Dining Hall

8:30-10:30 Reception and Interpretation

S. Beranek: Flinck and the House of Orange

E.-J. Goossens: Flinck and Bol at the
Amsterdam Town Hall

N. Middelkoop: Bol and the *Leprozenhuis*

I. Van Tuinen: Bol, Theater, and French
Classicism

Moderator: Stephanie Dickey

10:30-11:00 Coffee

11:00-1:00 Rondon Ferdinand Bol

V. Schmid: Bol and the Admiralty

Q. Buvelot: Bol and Michiel de Ruyter

Q. van Aerts: Bol as an Art Collector

J. Lange: Cornelis Bisschop as a
Student of Bol

Moderator: Jaap van der Veen

1:00-2:00 Lunch in the Dining Hall

2:00-3:30 Rondon Govert Flinck

T. van der Molen: Flinck's Network: Poets,
Sculptors, Architects, Painters

L. de Witt: Flinck and Lievens

P. Larsen: Ovens as a Student of Flinck

Moderator: Jacquelyn Coutré

3:30-4:00 Tea

**4:00-6:00 Fortuna Critica
and Concluding Discussion**

H. Lootsma: Flinck's Critical Fortunes

A.J. Adams: Flinck, Bol and the Market for
Portraiture (17th-19th Centuries)

D. Weller: Collecting Flinck and Bol in
America

Moderator: David de Witt

6:00-6:30 Break

6:30 Dinner: Banquet in the Ballroom

SUNDAY 7/19

7:30-9 AM Breakfast in the Dining Hall

Please check out of Bader Hall by 10:30.

Trains run hourly from Polegate Station to
Gatwick Airport and Victoria Station,
London.

Sign up for group taxis to Polegate.

THIS CONFERENCE IS MADE POSSIBLE BY THE GENEROUS SUPPORT OF

Drs. Alfred and Isabel Bader

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Images: Govert Flinck, *Self-Portrait Age 24*, 1639, London,
National Gallery / Ferdinand Bol, *Self-Portrait*, c. 1669
(Amsterdam, Rijksmuseum), detail.

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Bader International Study Centre, Queen's University, 16-19 July 2015

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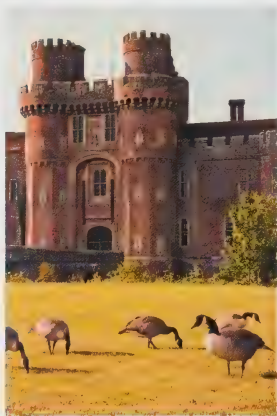
Dennis Weller
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Robert Wenley
Head of Collections and Learning
Acting Director
Barber Institute of Fine Arts
University of Birmingham (UK)
r.m.g.wenley@bham.ac.uk

The Castle gardens were in full bloom...



and the students met some regulars while exploring the grounds.



Lively conversations from breakfast to dinner...



Breakfast in the Dining Hall, which we shared with a group of quantum physicists!



Saturday Dinner: Jan Six proves his point to Gwen Tauber and Melanie Gifford

Gathering to listen...



... to presentations in the Conference Room.



Blaise Ducos analyzes a painting by Bol in the Louvre



Tom van der Molen presents on Flinck and Ovens paintings in the Six Collection

A break in the sunshine...



Foreground L-R: Ronni Baer, Gwen Tauber, Laura Thiel, Nina Schroeder, Kirsten Chrisopherson, Casey Lee

... and then back to work.



At top of staircase: Jeroen Giltaij, Justus Lang

Barbecue and conversation in the courtyard.



L-R: Tom van der Molen, Stephanie Dickey, Rob Fucci, Erna Kok, Piet Bakker, Dominique Surh, Friso Lammertse (background: Jeroen Giltaij, Jasper Hillegers, Eric Jan Sluijter)



Jaap van der Veen, Christiaan Vogelaar, Bas Dudok van Heel, Marin Bijl



L-R: Patrick Larsen, Saskia Beranek, Valentina Vlasic, Jan Leja, Quirine van Aerts



L-R: Jan Leja, Jacquelyn Coutré, Peter Schatborn, Justus Lange, Vanessa Schmidt, Robert Wenley, Quentin Buvelot



L-R: Gwen Tauber, Melanie Gifford, Ronni Baer, Carolijn Mensing, Petria Noble



L-R: Norbert Middelkoop, Anja Sevcik, Leonore van Slooten, Frans Grijsenhout

Tea breaks between sessions...the discussion continues!



Ann Adams, Friso Lammertse, Blaise Ducos



Foreground (L-R): Nina Schroeder, Lloyd DeWitt, Eric Jan Sluijter, Justus Lange, Marten Jan Bok, Nicolette Sluijter-Seiffert

Our Saturday banquet began with a toast by Eric Jan Sluijter and concluded with a lively game of Art History Trivia organized by our intrepid graduate students. A delicious meal and beautiful surroundings in the Ballroom.





L-R: Carolijk Mensing, Martin Bijl, Jacquelyn Coutré, David De Witt, Franziska Gottwald, Lloyd De Witt



L-R: Nicolette Sluijter-Seiffert, Eric Jan Sluijter, Ann Jensen Adams, Christopher Brown, Ronni Baer, Petria Noble, Dennis Weller



L-R: Quentin Buvelot, Jan Six (foreground), Christiaan Vogelaar, Friso Lammertse, Gwen Tauber, Gregor Weber, Eymert Jan Goossens, Melanie Gifford.
This well-informed group won both rounds of the trivia game!



L-R: Patrick Larsen, Nina Schroeder, Qurine van Aerts (foreground), Kirsten Christopherson, Casey Lee, Laura Thiel, Valentina Vlastic (foreground), Saskia Beranek
Our own rising stars!



L-R: Tonk Grever, Piet Bakker, Erna Kok, Frans Grijzenhout, Jeroen Giltaij, Vanessa Schmidt, Jonathan Bikker, Hilbert Lootsma.



L-R: Marten Jan Bok, Jasper Hillegers (foreground), Dominique Surh, Ilona van Tuinen, Peter Schatborn, Rob Fucci, Bas Dudok van Heel (foreground), Jan Leja



L-R: Anja Sevcik, Tom van der Molen, Leonore van Slooten, Michiel Franken, Norbert Middelkoop (foreground), Justus Lange



L-R: Jacquelyn Coutré, Stephanie Dickey, David DeWitt

*Some Notes from
Our Contributors
(sent via e-mail)*

Dear Drs. Alfred and Isabel Bader,

You have made possible an absolutely priceless series of gatherings, organized by Stephanie Dickey, that are transforming our field. We who study seventeenth-century Dutch art are so grateful to you for the opportunity to gather and brainstorm about the leading issues in our field, moving it forward.

This year's Herstmonceux conference on Govert Flinck and Ferdinand Bol in particular has been personally valuable to my research. I work on Amsterdam portrait painters outside of Rembrandt's circle: being able to put Rembrandt in perspective – as Eric Jan Sluiter did in his lecture this year – and move to the fore thinking about other artists like Flinck and Bol who also made important contributions to the genre was for me enormously helpful, in presentations that ranged from attribution and technique to questions of composition and patronage. Since I am at the moment working on an historiography of the portrait, it was marvelous for Stephanie to have included a session on the critical reception of these artists.

Finally, I deeply appreciate that our gatherings are one of the very few places where academics, museum curators, and conservators can regularly come together and intensively engage each other. You have my heartfelt thanks for making these priceless gatherings possible.

Yours,

Ann Jensen Adams

Professor
Department of the History of Art and Architecture
University of Santa Barbara
Santa Barbara, CA

Dear Stephanie,

For me it is important that Alfred and Isabel know that they have, in my view, contributed enormously to the knowledge on Rembrandt and his circle in a way that, again in my eyes, will be everlasting. The basis of modern knowledge on the subject is no doubt Ernst van de Wetering and since I am very close to Ernst I know a bit what good our Baders have done for him and from that point of view we all (Herstmonceux visitors) are tributary (is this proper English?) to what they have made possible. I could only wish that my new subject since about 5 years, Frans Hals, had such admirers because I have no idea how I ever will be able to publish all the news on this marvellous painter. And exactly this problem reveals so heartbreaking clear the importance of the Baders' contribution to Rembrandt studies.

Please send them my love.

Martin Bijl

Bijl Restauratie
Alkmaar, NL

Dear Stephanie,

Thank you to you and Isabel and Alfred Bader for yet another very inspiring get together at Herstmonceux.

Bas Dudok van Heel and I very much enjoyed the 'spirit' of this year's conference. Many of the talks were very close to our hearts and to the way we believe progress can be made in our field. And thought the debates may not have been as fierce as in previous years, they made up for that in being constructive.

With best regards,

Marten Jan

Marten Jan Bok
Professor of Art History
Kunsthistorisch Instituut
University of Amsterdam
Amsterdam, NL

Dear Alfred and Isabel,

As you know we have recently had our Bol and Flinck weekend. It was a very great success, not least because of Stephanie's organisational skills. Very good papers on Saturday - very sadly domestic concerns kept me in Oxford on Friday - and a wonderfully collegial dinner.

Thank you again and again for supporting this splendid opportunity to hear about new research, to meet the younger generation of scholars and, of course, old friends.

This comes with all best wishes to you both. I do hope we will meet again in the near future.

Christopher

Christopher Brown
Director Emeritus
Ashmolean Museum
Oxford, UK

Dear Alfred and Isabel,

Thank you for supporting yet another stimulating conference at Herstmonceux. By focusing on Flinck and Bol, we not only observed the truly different artistic personalities of each painter, but we also began to look at Rembrandt differently. In our exploration of this pair of former students within the context of Rembrandt's competition at mid-century, I came to a new appreciation of how master and student positioned themselves on the complex Amsterdam art market, particularly in terms of the breadth of their styles and their sources of inspiration. Truly, it was a revelation!

It was a delight to share in this conversation amongst the world's leading scholars of Dutch painting. Thank you so very much for making that conversation possible.

With deep appreciation,

Jacquelyn N. Coutré

Bader Curator and Researcher of European Art
Agnes Etherington Art Centre
Queen's University

Dear Alfred and Isabel,

The fourth Queen's symposium at Herstmonceux Castle was wonderful: well-run, civil and scholarly, with many new insights and much inspiration. Of course it was too bad that you both could not join us, but your presence was nonetheless felt. Especially by me. There were many reminders of how much you have done for Queen's and for the study of Art History there. But the symposium also reminded me of how much you have done internationally for scholarship in the area of Rembrandt and his circle. My thanks to both of you. We are looking forward to working with the findings to produce a wonderful exhibition devoted to Govert Flinck and Ferdinand Bol in the Fall of 2017, at The Rembrandt House Museum and the Amsterdam Museum.

With all best wishes,

David

David de Witt
Hoofdconservator | *Chief Curator*
Museum het Rembrandthuis

T [+31-\(0\)20 521 6214](tel:+31205216214)

M [+31 \(0\)6 13047832](tel:+3120613047832)

Tentoonstelling | Exhibition (12-06-2015 – 20-09-2015)

**Rembrandts etsen en Japans papier uit Echizen | Rembrandt's etchings
and Japanese Echizen paper**

August 6, 2015

Dear Drs. Alfred and Isabel Bader,

I would like to extend my most sincere thanks for your support of the biannual conference of Rembrandt studies at the Bader International Study Centre at Herstmonceux.

Last month I had the pleasure of participating in one of these conferences for the second time. It was an equally enriching experience. These gatherings afford opportunities for scholarly exchange in manner that I (and I know many others) benefit greatly from and appreciate. What is especially striking is how one comes away with a much clearer view of the 'state of the field' which is often a process of finding the right questions as much as answers. There were always plenty of both questions and answers, and it was inspiring to be a part of it. These are truly special sessions within our field.

I have long thought about Rembrandt's state changes in his prints, and presented my ideas to the specialists in the field for the first time at Herstmonceux in the summer of 2013. As a junior scholar this was an important moment for me, and the feedback and encouragement I received was incredibly rewarding. I'm pleased to report that those efforts have now been brought to full fruition with an exhibition and catalogue devoted to that subject (*Rembrandt's Changing Impressions*, Miriam and Ira D. Wallach Art Gallery, Columbia University, September 9—December 12, 2015). I am deeply grateful for the opportunity to have participated in these Herstmonceux conferences, and without a doubt I can say that they have greatly impacted my work in wonderfully positive ways.

Very many thanks again.

Yours sincerely,
Rob Fucci

Ph.D. candidate, Columbia University, New York
David E. Finley Fellow at the Center for Advanced Studies in the
Visual Arts National Gallery of Art, Washington



FACULTEIT DER GEESTESWETENSCHAPPEN
Afdeling Kunst-, Religie- en Cultuurwetenschappen
Kunsthistorisch Instituut

Amsterdam, July 31, 2015

Dear Drs. Alfred and Isabel Bader,

Thank you so much for your support to the recent Herstmonceux conference on Ferdinand Bol and Govert Flinck. It was my first time at Herstmonceux and I found it very enjoyable. The conference was lively, with many interesting and thought provoking contributions, and the general atmosphere very warm and pleasant. Stephanie Dickey was a wonderful host to us all.

There is still so much to learn on Rembrandt's circle, it is really rewarding to know more of the artistic and social development of his former pupils. Hopefully we can learn more on Van den Eeckhout, Victors and others on a subsequent occasion. Yours faithfully,

Frans Grijzenhout

Chair in Art History - Early Modern Period
University of Amsterdam
Turfdraagsterpad 15-17
1012 XT Amsterdam
tel. +31-20-5252050 (...3050)
<http://home.medewerker.uva.nl/f.grijzenhout>

Dear Stephanie,

Of course I would like to thank the Baders for their really outstanding support and sponsorship of art historical research. I still remember my first time in Kassel as assistant curator to Bernhard Schnackenburg in 2001 preparing the exhibition *The young Rembrandt* and Bernhard bringing a painting which he personally delivered from the US and it was the wonderful *tronie* by Rembrandt in the Bader Collection. What a fantastic moment.

All the best from Kassel

Justus Lange

i.A.

Dr. Justus Lange

Leiter der Gemäldegalerie Alte Meister

Museumslandschaft Hessen Kassel

Schlosspark 1

34131 Kassel

Germany

Fon +49-(0)561-31680-112

Fax +49-(0)561-31680-111

www.museum-kassel.de

Dear Mister and Mrs. Bader,

Thank you very much for supporting the conference *Govert Flinck and Ferdinand Bol: Rising Stars in Rembrandt's Amsterdam* at Herstmonceux Castle. The Castle was brought to my attention for the first time while reading your biography, which I bought at the exhibition *In Rembrandt's Footsteps: Dutch Paintings from a Private Collection*, which the Rembrandt House Museum organised in 2011 and 2012 - a show I visited frequently and enjoyed very much. Back then, I had not foreseen being invited to attend a conference at the Castle. I was proud to be invited and consider my participation to be one of the highlights of my art historical career. It made me feel part of a community of researchers to which I want to belong. I certainly believe the gathering was very worthwhile. By being able to deliver a speech about Jürgen Ovens (1623-1678) - I am conducting PhD research on this artist - and meet museum professionals (some of whom I had not spoken with before), the conference provided me an opportunity to increase my presentation skills and enlarge my network. By learning from one another, we stimulated each other in our research.

I think you are wonderful people and I admire all that you do for others.

With kind regards,

Patrick Larsen

Rijksbureau voor Kunsthistorische Documentatie
The Hague, NL

Dear Stephanie,

Please pass along my thanks to Drs. Alfred and Isabel Bader for having sponsored the conference on Govert Flinck and Ferdinand Bol at Herstmonceux. It would be difficult to imagine better circumstances in which to exchange new views and evaluate old ones than those in which we found ourselves.

I strongly suspect that each of us acquired a deeper knowledge of the work of Flinck and Bol as well as a more highly nuanced understanding of the socio-economic backgrounds from which they came and the way in which their backgrounds influenced, and even determined, the networks from which they drew support. The 2017-18 Flinck-Bol exhibitions must surely benefit in important ways from the discussions we participated in.

My thanks, too, to your Queen's team for their organizational and technical support.

Jan Leja

Independent Scholar
New York, NY

Dear Dr. and Mrs. Bader,

About fifteen years ago we met at the Amsterdam Historical Museum. You gave me your biography at that occasion, which I have read with interest and pleasure. Much later I was at the opening of the exhibition of your best Dutch paintings at the Rembrandt House Museum, co-curated by my wife Leonore van Sloten. And on July 16-19 we all enjoyed the conference dedicated to Govert Flinck and Ferdinand Bol at Herstmonceux Castle, a most inspiring place! It was really stimulating spending some days among fellow scholars, being able to exchange ideas about Flinck and Bol-related issues. The discussion will no doubt continue well into the future, as there is still so much ground to explore. We hope and expect to benefit from it for our exhibition on Flinck and Bol, scheduled for the fall of 2017 in the Amsterdam Museum (the former AHM) and the Rembrandt House.

Thank you very much for enabling the art historical community once again to spend some serious quality time on our shared cultural heritage!

With my very best regards, also on behalf of Leonore, and of my AM-colleague Tom van der Molen,

Norbert Middelkoop

Norbert E. Middelkoop
Curator of Paintings, Prints and Drawings

-

T +31 20 5231 822

E n.middelkoop@amsterdammuseum.nl

-

Amsterdam Museum
Museum Willet-Holthuysen

Dear Alfred and Isbel Bader,

For the fourth time I have enjoyed the meeting at Herstmonceux very much! I would like to thank you very much for making this possible for all of us. It was different but exciting to talk now about Flinck and Bol and I hope that, as there are so many more pupils, we can continue in this way. As usual I was one of the few who talked about drawings, so that makes all these paintings people aware of their existence.

There will be published a book by Taschen with all of Rembrandt's paintings, prints and drawings, that may interest you. I hope it appears early next year.

I wish you all best with warm greetings,

Peter Schatborn

P.S. Your early Rembrandt will go to an exhibition in Paris next year at the Musée Jacquemart-André. They are very grateful.

WALLRAF-RICHARTZ-MUSEUM & FONDATION CORBOUL
OBENMARSPPORTEN . 50667 KÖLN . www.wallraf.museum

Mr and Mrs Bader

Philippe Corboul
Fondation Corboul
10 rue de la Chapelle
69003 Lyon
Tel: 0033 (0)478 22 22 88
Fax: 0033 (0)478 22 22 94
Mail: corboul@wallraf-museum.com

Dear Mr and Mrs Bader,

Cologne, 20. 7. 2015

For the first time I had the privilege to participate in a conference at the Bader International Study Centre at Herzsommenau Castle. I felt very honored in getting invited – even more after having spent these wonderful days in the company of so many dear colleagues. Everything was perfectly organized and supervised by Stephanie and her team, just adorable.

Thank you very much for your generosity in providing funds for this wonderful scholarly meeting.

Already during my years as curator for Dutch Painting at the National Gallery in Prague I experienced the wonderful opportunities your donations offered to young Czech scholars. Starting in 2014 as Head of the Baroque Department at the Wallraf-Richartz-Museum, Cologne I again met coincidentally with the Bader Collection. As my first project I had the pleasure to prepare a small cabinet exhibition of Netherlandish Still lifes and Landscapes from the Dutch Golden Age lent by private collectors. One of the loans, a still life by Edwaert Collier, has formerly been part of your collection. I enclose our data list of the painting for your information. Now I am looking forward to prepare the second venue of the Amsterdam exhibition, focusing on Gisbert Baksk and Ferdinand Bol scheduled for 2017/18. The conference at Herzsommenau Castle provided an excellent opportunity for intense and fruitful work on the shape of the exhibition at Cologne.

Thanking you again from the bottom of my heart for enabling my participation at the conference.

I remain
with kind regards,

Anja K. Sewitz

Wallraf
das Museum



Note: Information on the painting was sent separately by e-mail

20th of July,
2015
Amsterdam

Dear Alfred & Isabel,

Very honoured and with great pleasure I have visited the Flixck and Bol conference at your beloved Hertenroux Castle. What a wonderful place and what a wonderful event to support! I never thought to be a part, or even a small part of the official 'Rembrandt' group, but thanks to Stephanie's invitation and your kind support, I felt welcome and part of it. May these conferences continue, as there are still so many 'R' students to investigate!

With many thanks,

Yours,

Jan



JAN SIX FINE ART

HERENGRACHT 390-BE L'ETAGE, 1016 CJ AMSTERDAM, THE NETHERLANDS

Jan Six (Jan Six Fine Art, Amsterdam)



FACULTEIT DER GEESTESWETENSCHAPPEN
Afdeling Kunst-, Religie- en Cultuurwetenschappen
Kunsthistorisch Instituut

To:
Dr. Alfred Bader and Dr. Isabel Bader

Dr. Eric Jan Sluiter
E-mail: e.j.sluiter@uva.nl
personal webpage: www.uva.nl/profiele/e.j.sluiter

Amsterdam, July 31, 2015

Dear Dr. Alfred Bader and Dr. Isabel Bader,

My wife and I would like to thank you for making this great conference on Govert Flinck and Ferdinand Bol possible. It was a fabulous occasion (you may have heard that Ann Jensen Adams rightly baptized it the FaB conference). I can honestly say that this was one of the best, or perhaps the best, conferences we participated in during our 45 years career as art historians. We enjoyed it immensely.

I was very honoured to be invited by Stephanie Dickey to give the keynote lecture; it was for me the perfect moment – after having written extensively on the careers of Flinck and Bol up to 1650 in my recent book *Rembrandt's Rivals* – to immerse myself also in their later careers (I have now started on the next volume, which will cover the period 1650-1690).

Stephanie did an incredible job. She selected the right people and the right subjects, so that the whole program had a wonderful coherence. Because she scheduled ample time for discussion, the debates were very lively and fruitful – also because she herself is great in stimulating the discussions. Moreover, the whole conference ran smoothly, because she excellently managed her group of dedicated students, who did all the practical things at the right moments.

Finally, we would not know a more impressive and enjoyable place for such a conference than Herstmonceux Castle. For Nicolette it was the first time that she visited this marvellous place; I had the chance to participate in the three earlier conferences too. I am much honoured and very grateful to have been able to attend all four conferences that Stephanie organized over the last six years in Herstmonceux!

Yours respectfully,

Dr. Eric Jan Sluiter and Dr. Nicolette Sluiter-Seijffert

UNIVERSITEIT VAN AMSTERDAM

Dear Drs. Alfred and Isabel Bader,

Never have I had such a gift as that experienced at Herstmonceux. I felt so privileged to be invited to participate and even more so to actually do so amid the perfect organization of Stephanie. The meetings were not only fascinating and tremendously stimulating, but extremely fruitful in terms of understanding the individual artistic achievement of both Flinck and Bol in relation to their internalized influence from Rembrandt. The forthcoming publication will be fantastic in terms of informing you as collectors and benefactors and the rest of our intellectual world.

My most heartfelt thank you for all of this!

Most sincerely,

Gwen Tauber

Senior Painting Conservator
Rijksmuseum
Amsterdam
[+31 020 674 7289](tel:+31206747289)

Dear Dr. and Mrs. Bader,

Four years ago I was present at the second Rembrandt-conference in Herstmonceux. As a fledgling scholar it was an inspirational experience that strengthened my desire and resolve to study the life and work of Govert Flinck, which I had only just started doing at that time. You may well guess how privileged and happy I felt last week when I could attend and speak at a conference dedicated to Flinck and Bol. I am currently still working on my dissertation on Flinck, but also an exhibition on him opening in October in Cleves and one on Flinck *and* Bol scheduled for late 2017/ early 2018 in Amsterdam and Cologne.

The conference was tremendously important for these three projects. We learned so many new things and thought of so many new angles to look at the subject matter, I am convinced that both exhibitions and my dissertation will be much richer, better and interesting because of the three days of discussing and exchange of ideas we enjoyed with sixty scholars in the field.

It is a rare luxury to be able to completely dedicate yourself to an interchange of ideas and research between colleagues and it is even rarer that this happens in such a welcoming and unusually inspiring place as Herstmonceux Castle is. I cannot thank you enough for offering us this opportunity.

Best regards,

Tom van der Molen

Project Curator
Amsterdam Museum
Amsterdam, NL

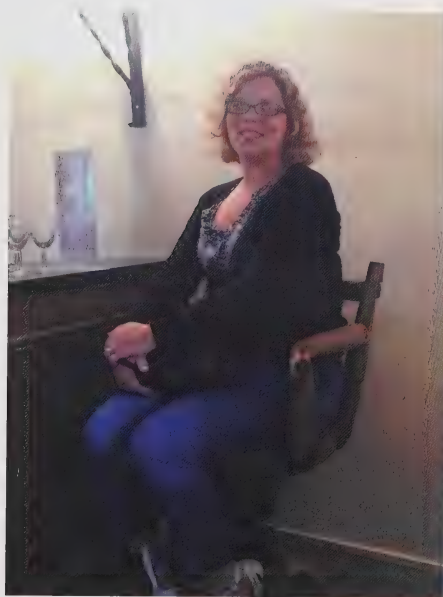
Dear Drs. Alfred and Isabel Bader,

Thank you so much for the wonderful Flinck-Bol conference held at Herstmonceux. I had never attended before and found it an absolutely stimulating experience. I especially enjoyed listening to the interesting talks and discussions afterwards and chatting to colleagues in a more informal setting in the evenings. The location is just perfect and it is wonderful to spend some in-depth time with a small group of colleagues.

Kind regards,

An Van Camp

Curator of Dutch and Flemish Drawings and Prints
The British Museum, London



Paris, July 29, 2015

Dear Drs. Alfred and Isabel Bader,

I had the great fortune and pleasure of being present at the conference dedicated to Ferdinand Bol and Govert Flinck this month at Herstmonceux Castle, as well as the conference on Rembrandt and his pupils in the summer of 2013. Both occasions were extremely enriching and continue to stimulate my thinking about these artists. It is such a privilege to have been immersed in the most recent scholarship and discussions, under the always inspiring guidance of Stephanie Dickey, in such magical surroundings. I would like to express my deepest gratitude for making this possible.

With my very best wishes,

Ilona van Tuinen

Assistant Curator, Fondation Custodia, Collection Frits Lugt

.....

I would thank Drs. Alfred and Isabel Bader for their hospitality and generosity. Through their altruistic engagement it was possible for everyone to participate in this interesting conference. THANK YOU SO MUCH!!!

Cordially,

Valentina Vlasic

Curator

Museum Kurhaus Kleve "Ewald-Mataré-Sammlung"

Kleve, Germany

Dear Dr and Mrs Bader,

I don't think that we had the opportunity to meet again after you had dinner at my house at Prinsengracht in Amsterdam, some ten years ago, with my then director Jetteke Bolten and her husband Prof. Jaap Bolten. The more I regret not having been able to greet you personally again, at Herstmonceux Castle.

I'm convinced that you would enormously have enjoyed the conference at Herstmonceux dedicated to Ferdinand Bol and Govert Flinck. The contributions were of quality and the discussions among all of us inspiring. I myself was allowed to talk about the unexpected cooperation between Flinck and Gerrit Dou.

As I'm preparing an exhibition with Christopher Brown on *The Young Rembrandt* - for 2018 at Museum De Lakenhal in Leiden and The Ashmolean Museum in Oxford - the conference also facilitated talking extensively with several colleagues about research and loans. The personal contact between curators and researchers is in my view of the greatest benefit. Thank you again for having made the conference possible.

With kindest regards,

Christiaan Vogelaar

Chief Curator
Curator of Old Master Paintings and Decorative Arts
Museum De Lakenhal
Leiden, NL

Dear Drs Alfred and Isabel Bader,

Many, many thanks for making possible a most stimulating symposium. For me, the occasion was a fantastic opportunity to air and share our small Flinck exhibition plans with a whole host of specialists, several of whom I had never previously met. Indeed, the chance to network with so many leading lights in the field was as valuable as hearing and learning from the many and varied papers given during the meeting. I have no doubt that our display will be all the better as a result. The beautiful setting of Herstmonceux Castle was a major bonus, very conducive to the free exchange of ideas. Needless to say, the whole event was brilliantly managed by Stephanie and her impressive team of student helpers.

Best wishes

Robert Wenley

Deputy Director

Head of Collections and Learning

The Barber Institute of Fine Arts
University of Birmingham
Edgbaston
Birmingham
B15 2TS

0121 414 3371

www.barber.org.uk



Participants in *Flinck and Bol: Rising Stars in Rembrandt's Amsterdam*, BISC, Herstmonceux, 16-19 July 2015

Front L-R: Stephanie Dickey, Kirsten Christopherson, Casey Lee, Dominique Surh, Saskia Beranek, Blaise Ducos, Dennis Weller, Melanie Gifford, Jeroen Giltaij, Ronni Baer, Gwen Tauber, Erna Kok, Petria Noble, An van Camp, Ann Jensen Adams, Karen Hearn, Marten Jan Bok (kneeling), Christaan Vogelaar, Valentina Vlastic, Nicolette Sluijter, Quirine van Aerts, Jasper Hillegers, Eric Jan Sluijter, Jacquelyn Coutré, Franziska Gottwald, Carolijn Mensing, David De Witt

Back row L-R: Jan Six, Jan Leja, Justus Lange, Jaap van der Veen, Friso Lammertse, Michiel Franken, Gregor Weber, Martin Bijl, Norbert Middelkoop, Piet Bakker, Bas Dudok van Heel (in cap), Hilbert Lootsma, Tom van der Molen, Peter Schatborn, Leonore van Slooten, Quentin Buvelot, Eymert Jan Goossens, Jonathan Bikker, Laura Thiel, Tonko Grever, Nina Schroeder, Rob Fucci, Patrick Larsen, Ilona van Tuinen, Frans Grijzenhout, Flaminia Rukavina, Anja Sevcik, Robert Wenley, Lloyd de Witt.

Not pictured: Christopher Brown, Vanessa Schmidt



