

Alfred Bader

Art Related Correspondence

Jan Brieis  
9 Aug. 1984 - 2 Aug. 1989

MUSEUM'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	3
FILE	12





Chemists Helping Chemists in Research and Industry

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

August 9, 1984

Dr. Jan Briels  
Kunsthistorisch Instituut  
Rijksuniversiteit Utrecht  
Drift 25  
3512 BR Utrecht, Netherlands

Dear Dr. Briels:

I enjoyed your kind letter of July 27, but I must tell you that I am almost embarrassed by the manner in which you write. You don't realize that collectors need art historians much more than art historians need collectors, and there is no need to worry so much.

Unfortunately almost all of the painters whose works you are studying are quite rare, and I only own one work that may be of interest to you, photograph enclosed. This is described in detail in "The Bible through Dutch Eyes" which surely is in your library, but for ready reference I enclose the relevant page.

What a pity that Utrecht is so far from Milwaukee, because I would love to show you my collection. If you ever do visit the United States you will be most welcome.

Best personal regards,

Alfred Bader

AB:mmh

Enclosure





Chemists Helping Chemists in Research and Industry

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

September 5, 1984

Dr. Jan Briels  
Kunsthistorisch Instituut  
Rijksuniversiteit Utrecht  
Drift 25  
3512 BR Utrecht, The Netherlands

Dear Dr. Briels:

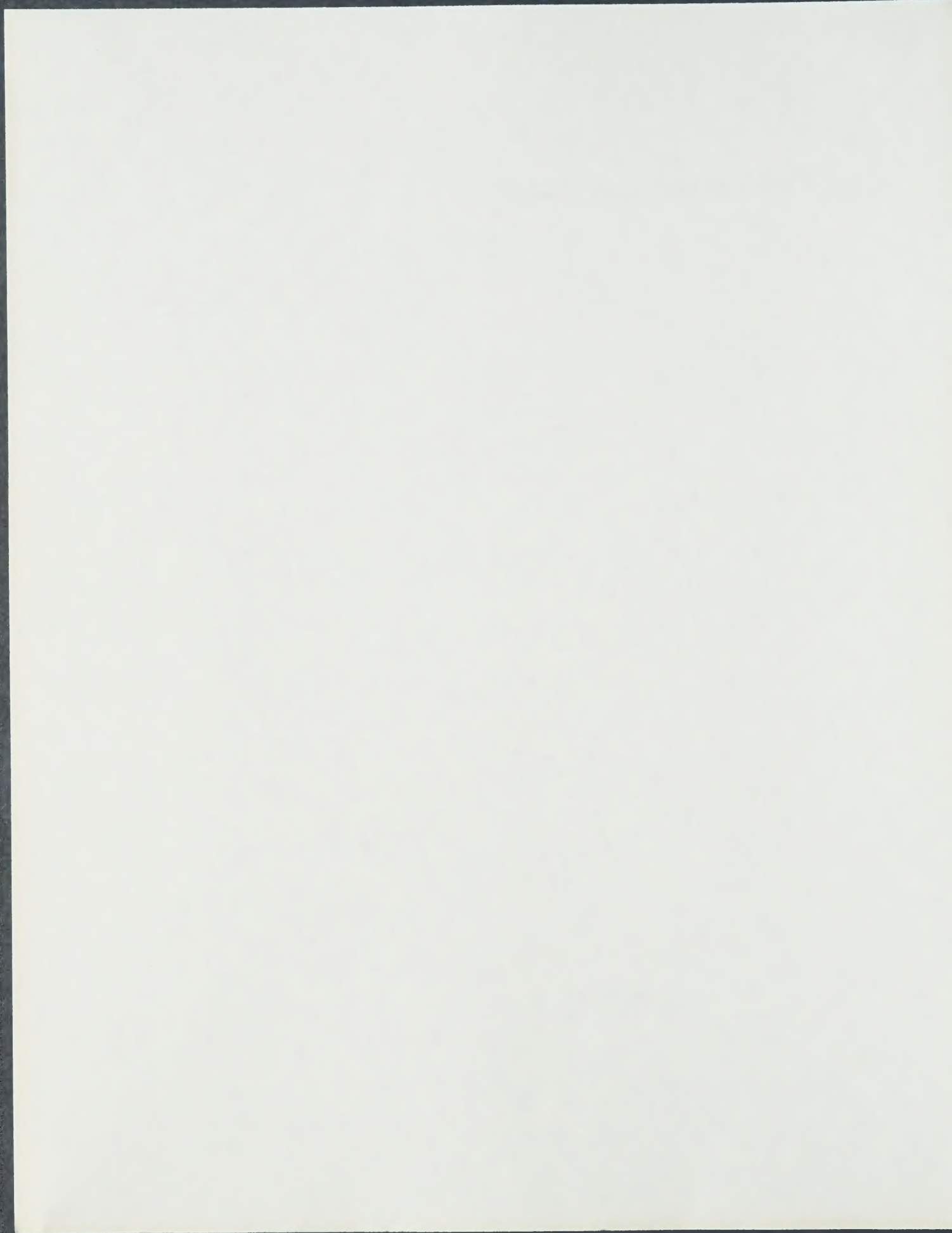
You may recall our recent correspondence and my sending you a photograph of the painting by Hans Jordaens.

I have just acquired another painting that may interest you, an Orpheus, photograph enclosed. To me it looks close to Flemish artists in Amsterdam, like Hans Bol and Gillis van Coninxloo, and I am wondering whether you could give me a reasonable attribution. It appears to be damaged on the left, but this is not damage; the panel is curved and you see light reflection. Actually, the painting was not painted as a painting, but as the inside of a musical instrument, perhaps a clavichord. Thus, it is likely to have been triangular at the top, and cut down. It is beautifully decorated on the back, i.e., what had been the top of the musical instrument.

I much look forward to hearing from you.

Sincerely,

Alfred Bader  
AB:mmh  
Enclosure





Rijksuniversiteit Utrecht

Kunsthistorisch instituut

Drift 25  
3512 BR Utrecht  
Telefoon 030-332212

Dr Alfred Bader  
2961 N. Shepard  
MILWAUKEE (Wisconsin 53211)

Datum 1/10/1984

Uw kenmerk

Ons kenmerk

Onderwerp

Dear Dr Bader,

Thank you very much for your letters of August 9 and September 5, 1984 and for your interest.

The Hans Jordaens is a very fine work, but helas, from the hand of the Antwerp and not of the 'Dutch' Hans Jordaens.

I found the catalogue 'The Bible through Dutch Eyes' several times mentioned in the literature, but there is no copy of it in the library of the Institute ; I ask myself, whether this catalogue is important for my study about the art around 1600 in the Northern Netherlands. Possibly you can give me some information, especially about the time (1580-1630).

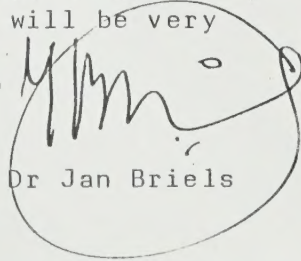
Then your second letter with a photograph of an 'Orpheus', which seem to be important, being the style to be dated 1600-1610. Attributions are very difficult, being my experience through my study, that there have been working a great deal of artists, from which nothing is known. Looking at this picture, I think the 'stoffage' is certainly, in my opinion, of the Antwerp-Amsterdam painter ADRIAEN VAN NIEULANDT, of which up until now little if nothing is said in the litterature. The landscape is from the Coninxloo-school, and could be from the hand of WILLEM VAN DEN BUNDEL, if not from NIEULANDT himself, but from this painter I do not know another landscape in the same style.

It is possible, that I could use this painting for my study, because of the combination of landscape, Orpheus and musical instrument (clavichord) ; the photo was fairly damaged when it reached me.

I am very happy, finding you interested in my research ; and I will keep you in touch with the progress of it.

Should you meet something of importance, I will be very pleased to hear something.

With kind regards and very Sincerely Yours,

  
Dr Jan Briels







Rijksuniversiteit Utrecht —

Kunsthistorisch instituut —

Drift 25  
3512 BR Utrecht  
Telefoon 030-332212

31-

Dr Alfred R. Bader  
2961 North Shepard Avenue  
MILWAUKEE (Wisconsin 53211)

Datum 29/4/1985

Uw kenmerk

Ons kenmerk

Onderwerp

Dear Dr Bader,

I have been ill for a long time. That is why I only now give you a reply to your letter of November 5, 1984.

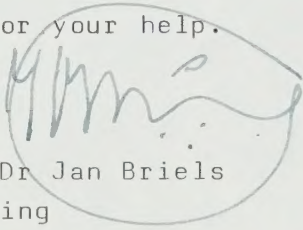
I hope to go in the nearby future for a second time to the RKD in The Hague in the hope to identify your painting MCG 1670.

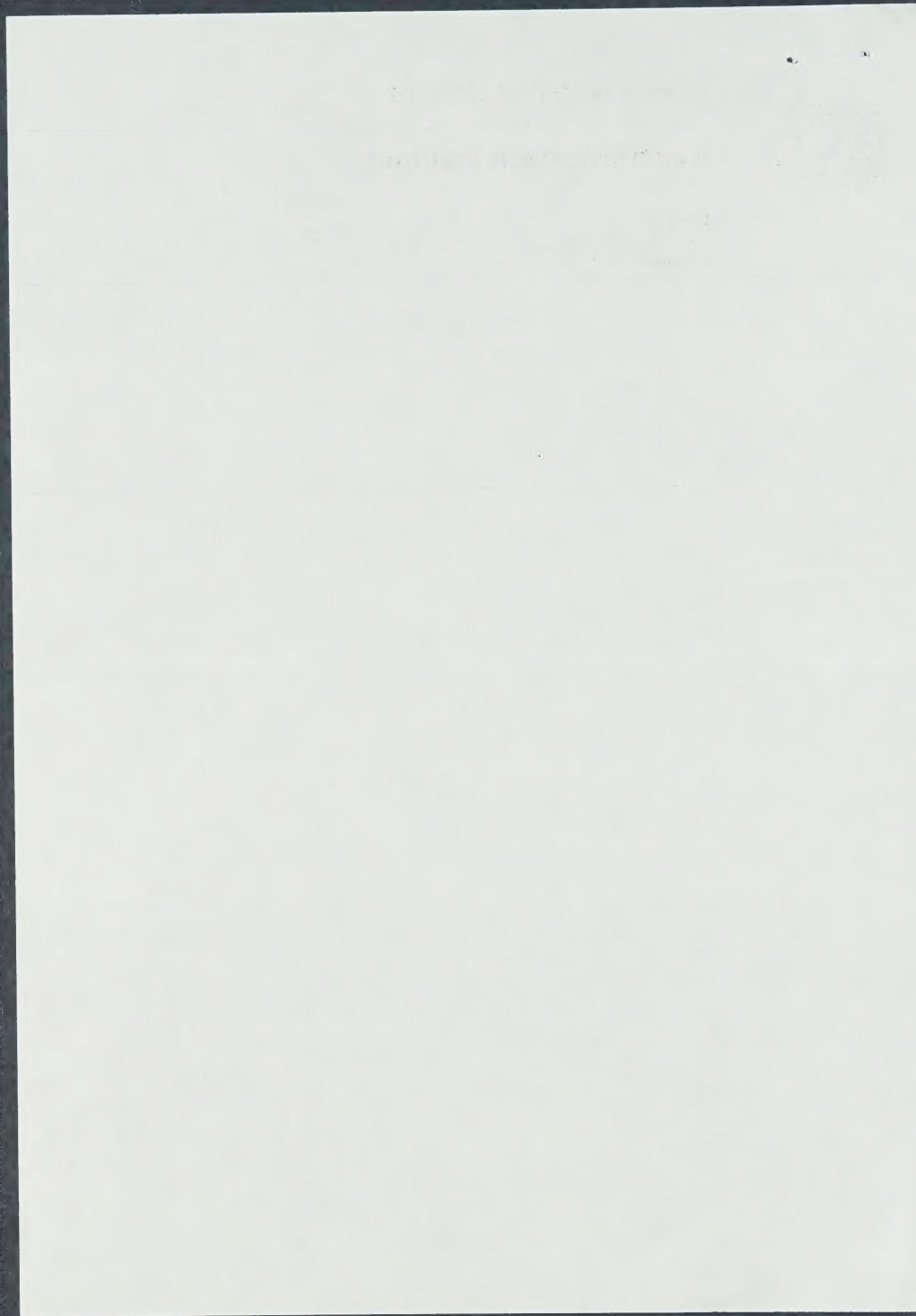
Now a second point. In my forthcoming publication of Biographies of Flemish-Dutch painters in Holland 1580-1630 there is place for a color-illustration of your ADRIAEN VAN NIEULANDT Orpheus among the animals. If you do agree with the idea, I should like to receive in due time a DIAPOSITIVE of this painting, so that I can send it together with the manuscript to the editor.

Thank you very much for your help.

With best regards,

PS Please give me information about the bearer and seize of the painting

  
Dr Jan Briels



May 9, 1985

Dr. Jan Briels  
Kunsthistorisch Institut  
Rijksuniversiteit Utrecht  
Drift 25  
3512 BR Utrecht, The Netherlands

Dear Dr. Briels:

Just a hurried note to thank you for your letter of April 29.

I will be happy to send you an 8 x 10" color transparency of my Orpheus, provided that it can wait until early August. My wife and I are just leaving for Europe and there simply is not time to have the color transparency made. I will telephone you while in Holland, to obtain your answer.

Incidentally, this Orpheus is not a painting but the inside cover of a musical instrument, probably a clavichord. The painting is on panel, x ".

Best personal regards,

Alfred Bader  
AB:mmh



July 22, 1985

Dr. Jan Briels  
Kunsthistorisch Institut  
Rijksuniversiteit Utrecht  
Drift 25  
3512 BR Utrecht, The Netherlands

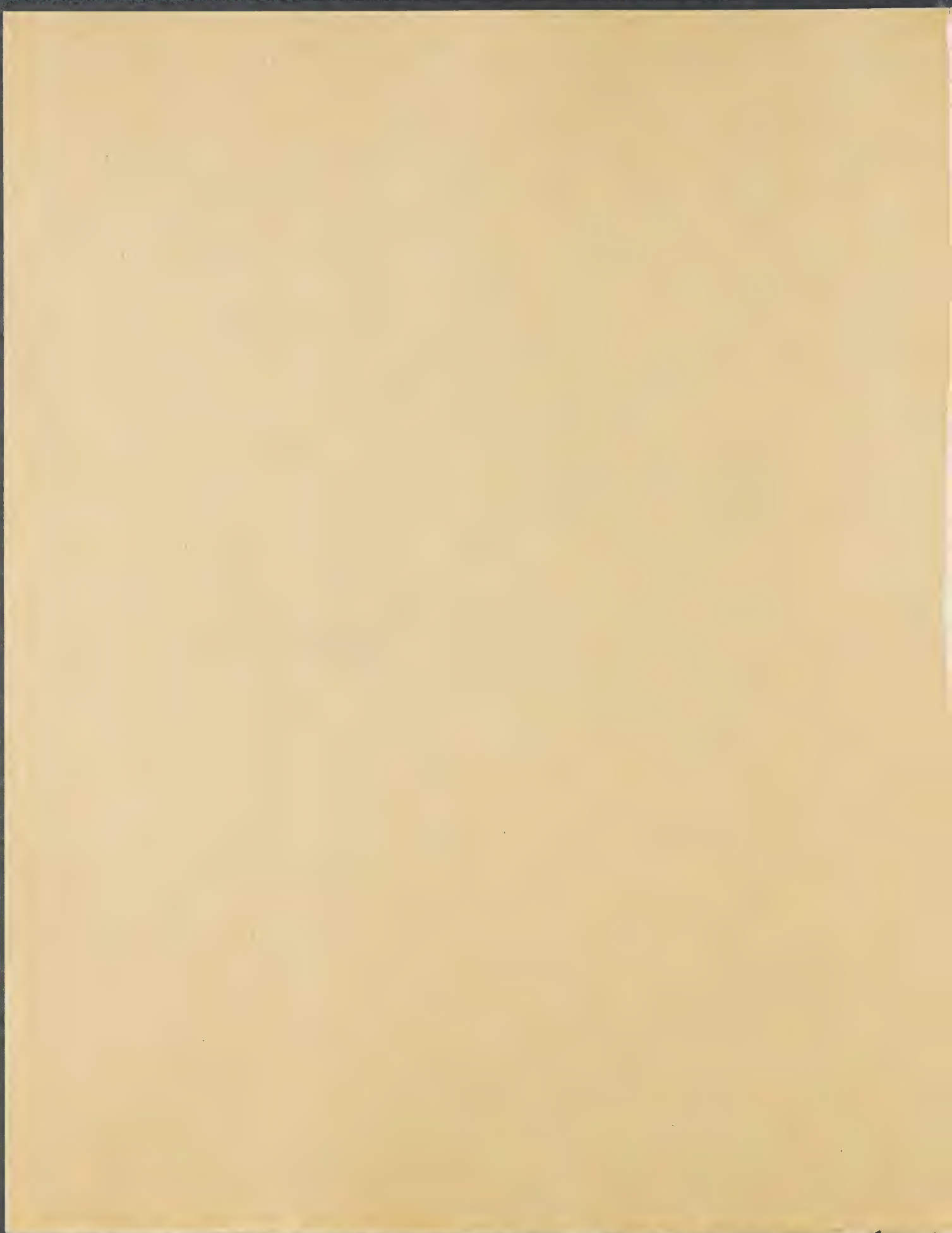
Dear Dr. Briels:

Further to your kind letter of April 29 and my note of May 9, I tried to telephone you many times at 30-33 22 12 and could never reach you. During my last attempts from England, the operator told me that there was something wrong with that line and that possibly the number had changed. Anyway, we are back in Milwaukee now, and if you could still use the color transparency I would be happy to have it made and sent to you shortly.

Best regards,

Alfred Bader

AB:mmh





Rijksuniversiteit Utrecht

Kunsthistorisch instituut

Drift 25  
3512 BR Utrecht  
Telefoon 030-332212

RECEIVED

AUG 26 1985

Aldrich Chemical Co., Inc.

Dr Alfred Bader  
P.O. Box 355  
MILWAUKEE (Wisconsin 53201)

Datum 16/8/1985  
Uw kenmerk  
Ons kenmerk  
Onderwerp

Dear Dr Bader,

Thank you for your letter of July 22, 1985. Indeed my telephone was out of order ; further I had my vacances. Sorry that you could not reach me.

I should appreciate it indeed, if I could receive a ektachrome/Diapositive from the painting of Adriaen van Nieulandt for my book.

The dat of publishing is october 1986 ; please have some patience with the returning of the diapositive.

Thank you very much. I hope you had a nice trip to Europe.

Very Sincerely Yours,

Dr Jan Briels

710





*Chemists Helping Chemists in Research and Industry*

**aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

September 4, 1985

Dr. Jan Briels  
Kunsthistorisch Instituut  
Rijksuniversiteit  
Draft 25  
3512 BR Utrecht, The Netherlands

Dear Dr. Briels:

As promised, please find enclosed the color transparency of my Orpheus. Please do return it entirely at your convenience.

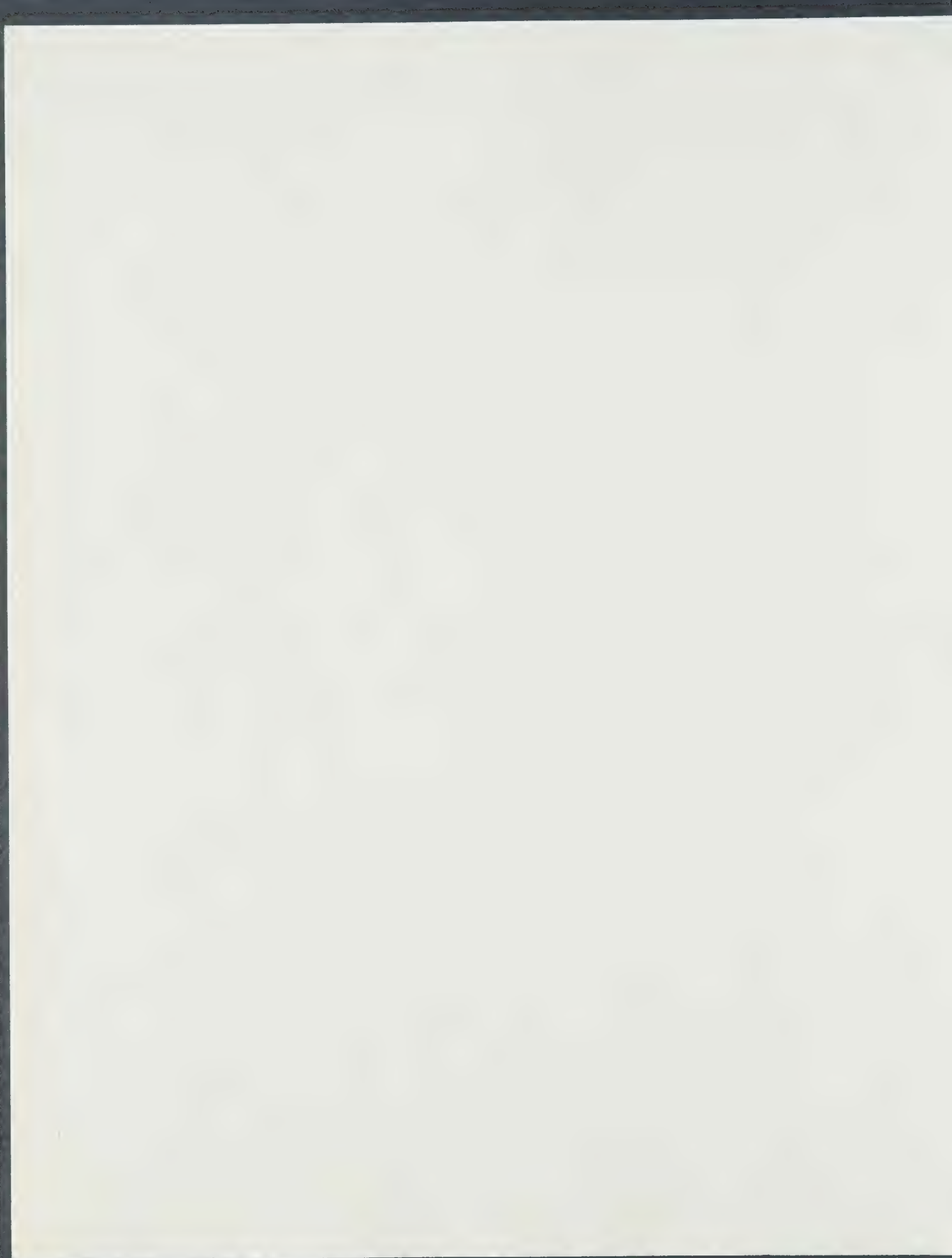
I don't recall whether I have told you that originally I thought that this was a painting. Actually it is the inside of a cover of a musical instrument such as a clavichord or a harpsichord. My restorer discovered that the back of this panel had been over-painted and I enclose a slide of the back of the cover, half cleaned. You will note the beautiful decoration which must have been on top of this musical instrument. Could you please return the slide to me, also at your convenience.

When your book is published, please do let me know where I may order it.

Best personal regards.

Sincerely,

Alfred Bader  
AB:mmh  
Enclosures





Briels

Dr Alfred Bader  
2961 N. Shephard  
MILWAUKEE (Wisconsin 53211)

22/7/1987

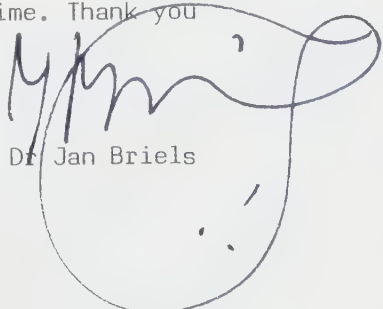
Dear Dr Bader,

Some years ago we had some correspondance concerning paintings of artists, working in Holland around 1600. Now in september volume I of my study will be available, also in an English edition : the editor is Mercatorfonds, Meir 85, 2000 Antwerp (Belgium) ; the title : Flemish artists working in Holland in the early 17th century - you can subscribe for this study.

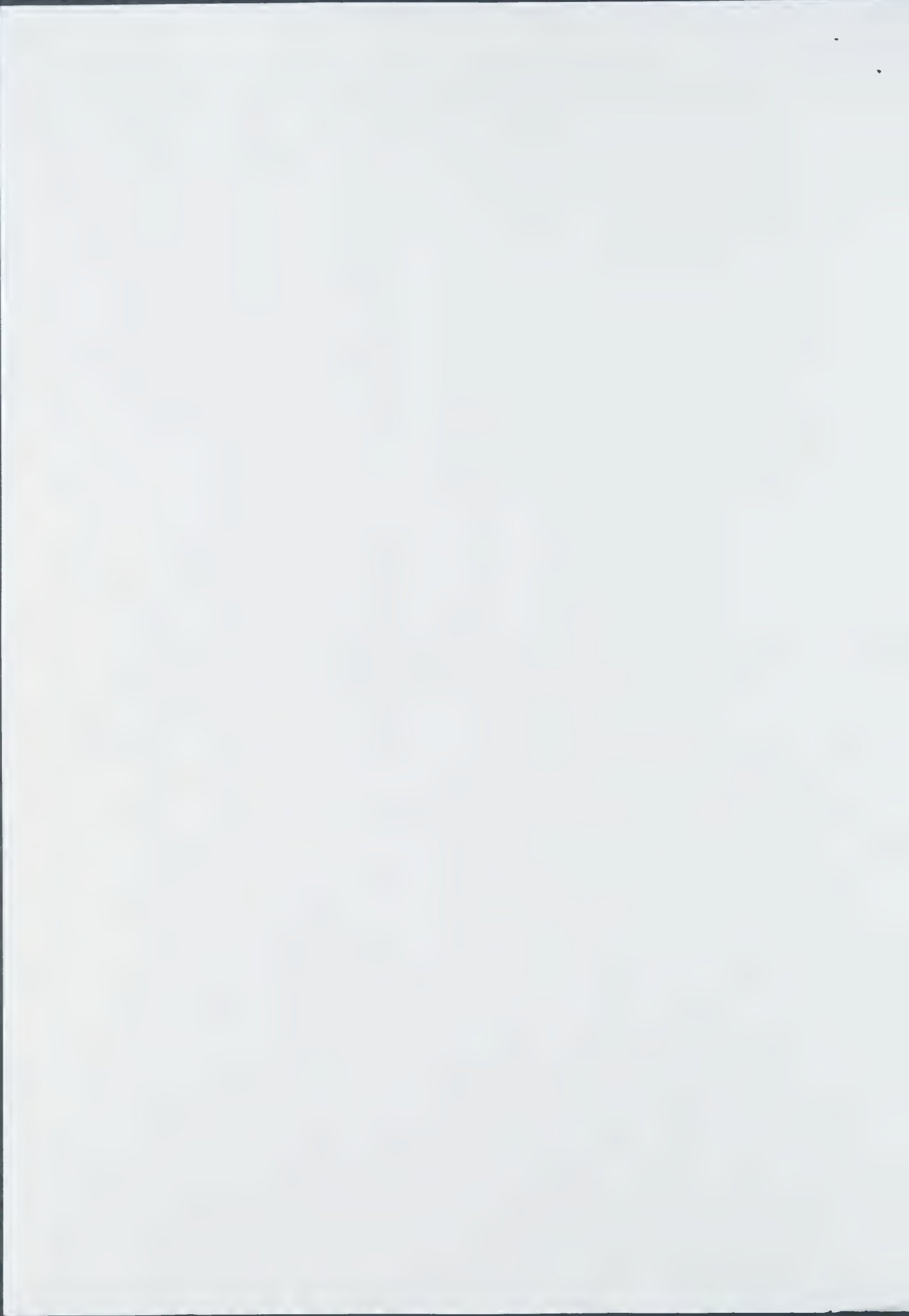
In the meantime I am working on volume II of this study, that will contain biographical and arthistorical facts concerning these Flemish-Dutch artists. In this study I should like to reproduce in colour your Orpheus amidst the animals of Adriaen van Nieulandt, for which you gave me already permission.

Now a second question. In your collection there is a Genre-piece by REYNIER COVIJN (who came from Antwerp and worked in Dordrecht). Is it possible to receive from you a b/w photo and the ektachrome ? The work is very fit to be included in this second volume.

I hope to receive your answer in due time. Thank you very much. With very kind regards,

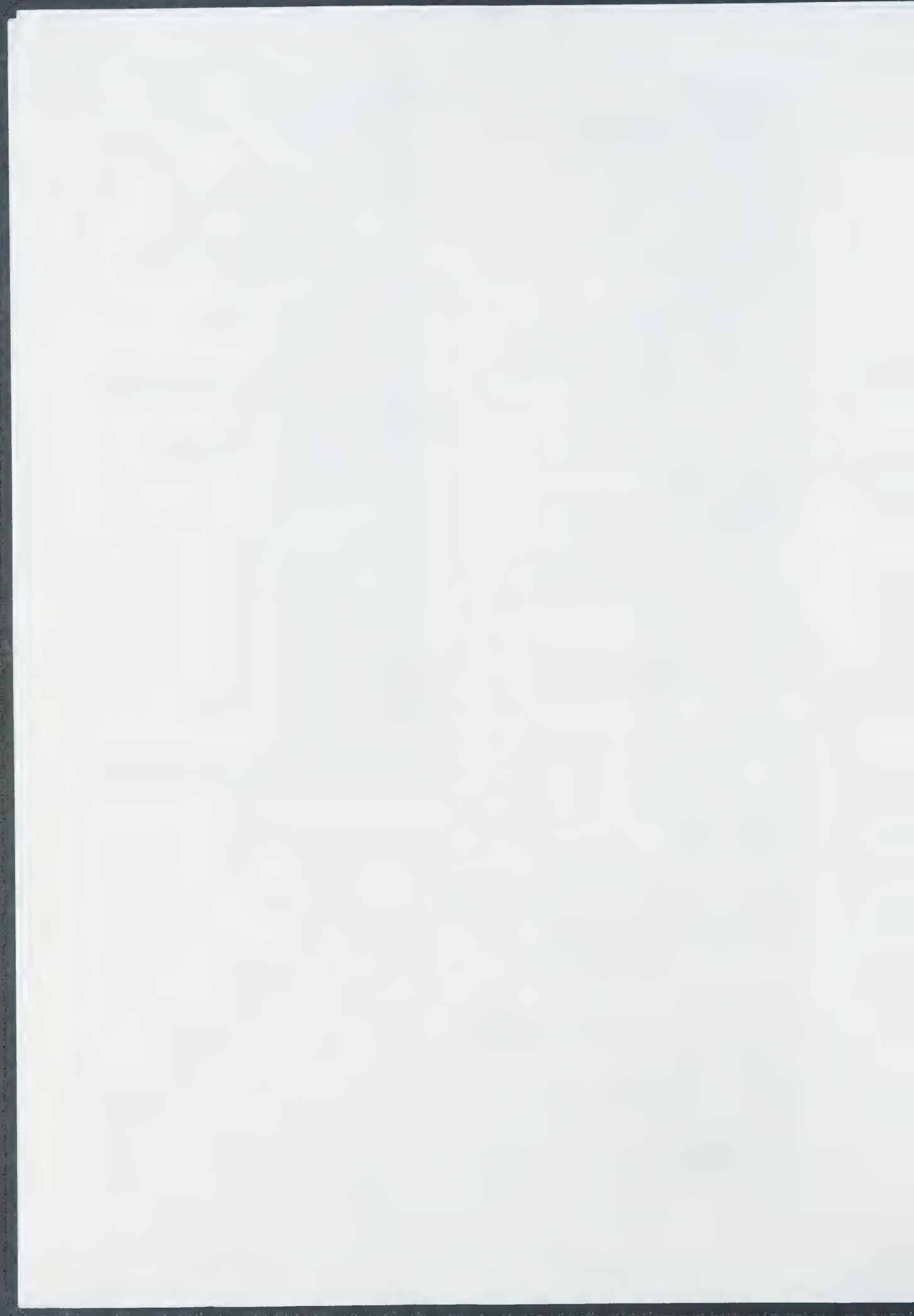
  
Dr Jan Briels

PS I include a list of painters, from which I look for paintings ; possibly you know somewhere specimina of their work. I am interested in b/w photos as well as in the transparencies.



AERTS, Hendrick  
ANGEL, Philips  
ANTHONISZ (Antum), Aert  
ANTHONISSEN, Hendrick van  
ASSELYN, Jan  
AST, Balthasar van der  
ASSTEYN, Balthasar  
BADENS, Frans  
BASSEN, Bartholomeus van  
BLOOT, Pieter de  
BOELS, Frans  
BOGAERT, Hans  
BOL, Hans/Philips/Cornelis  
BOLLONGIER, Hans  
BOSSCHAERT, Ambrosius/Abraham  
Johannes  
BROUWER, Adriaen  
BUNDEL, Willem van den  
COELEMBIER, Jan  
COIGNET (Congnet), Gillis  
COLONIA, Adam de  
COLYN, David  
CONINCXLOO, Gillis van  
COUWENBERGH, Christiaan van  
COVYN, Reynier/Israel  
DELORME (de Lorime), Anthonie  
DUBUS, Matthieu  
DUSART, Christiaan  
ELOUT, Fransoys  
ELIASZ (Pickenoy), Nicolaes  
ELSEVIER, Aernout  
ESSEN, Hans van  
FINSON, Louis  
FONTEYN, Adriaen  
GEEL, Jacob van  
GHEYN, Jacob de  
GILLISZ, Nicolaes  
GODERIS, Hans  
GOEMARE, Joos  
HALS, Frans en zonen/Dirck  
HANNUYTS, Gillis  
HECKEN, Samuel van der (+ ABRAHAM)  
HILLEGAERT, Paulus/Fransoys  
HONDECCETER, Gillis/Gysbert de  
Melchior  
HORIONS, Hans  
HULLEGAERT, Carel van  
JANSEN (Janson) VAN CEULEN, Cornelis  
JORDAENS, Hans/Simon  
KEIRINX, Alexander  
KONINCK, Salomon/Philips de  
LAIRESSE, Gerard de  
LOO, Jacob van  
LUCAE (Lucasz), Lucas  
LUNDENS, Gerrit

MANDER, Karel van  
MARTENS (Martsens), Jacob/Jan  
MOLANUS, Matheus  
MOLYN, Pieter de  
NEYN, Pieter de  
NIEULANDT, Adriaen/Jacob/van  
OSTADE, Adriaen/Isaac van  
PALAMEDESZ, Anthonie/Palamedes  
PORCELLIS, Jan/Julius  
QUAST, Pieter  
QUEBORN, Daniël van den  
RING, Pieter de  
RYCKHALS, Fransoys  
SAVERY, Jacques/Roelandt/Hans/Pieter  
SCHDEFF, Johan  
SEGRS, Hercules  
SOMEREN, Hendrick/Barend van  
STAEI, Pieter  
STALPAERT, Pieter  
SWEERTS, Jeronimus  
URSELINX, Johannes  
VELDE, Esaias/Jan van den  
VENANT, Fransoys  
VENNE, Adriaen van den  
VERWILT, Fransoys  
VIRULI, Willem/Gerrit  
VINCK, Abraham  
VINCKBOUNS, David  
VOORT, Cornelis van der  
VREDEMAN DE VRIES, Paulus  
VROMANS, Pieter  
WATERLOO, Anthonie  
WILLAERTS, Adam/Abraham/Cornelis/Isaac  
WYHEN, Jacques van der









Dr. Jan Briels  
Rijksuniversiteit te Utrecht  
August 3. 1987  
Page Two

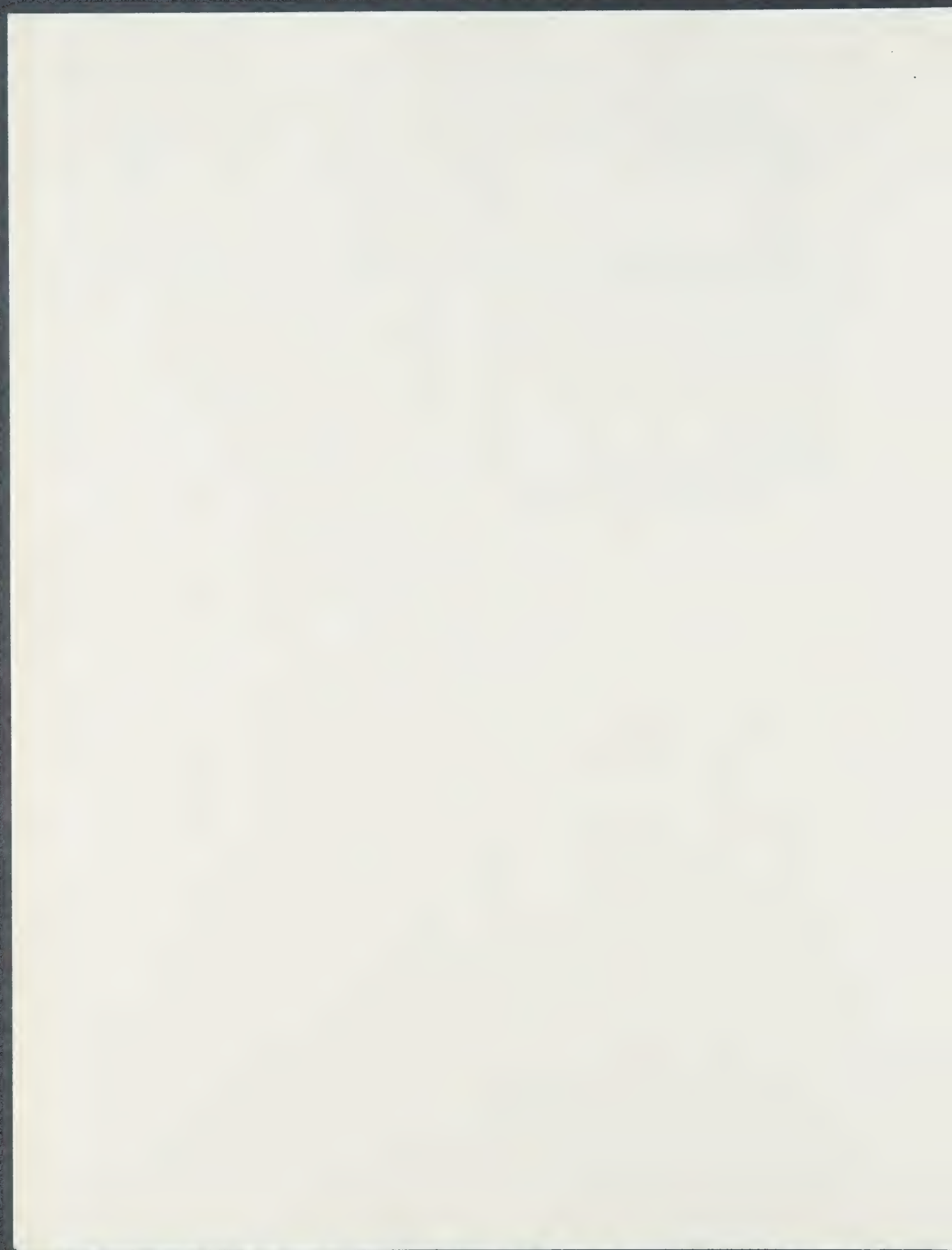


I would appreciate your returning the color transparency of my Orpheus  
when the Mercatorfonds has used it.

All good wishes.

Sincerely,

Alfred Bader  
AB:mmh  
Enclosures  
cc: Miss Dorothy Farr, Curator  
Agnes Etherington Art Centre





Briels

Vakgroep Kunstgeschiedenis

Dr Alfred Bader  
2961 N. Shephard  
MILWAUKEE (Wisconsin 53211)

7/8/1987

Dear Doctor Bader,

Sorry for this second letter, but in my first letter of  
22 July I asked you only the half of my question.

In your collection there must be also the following work :

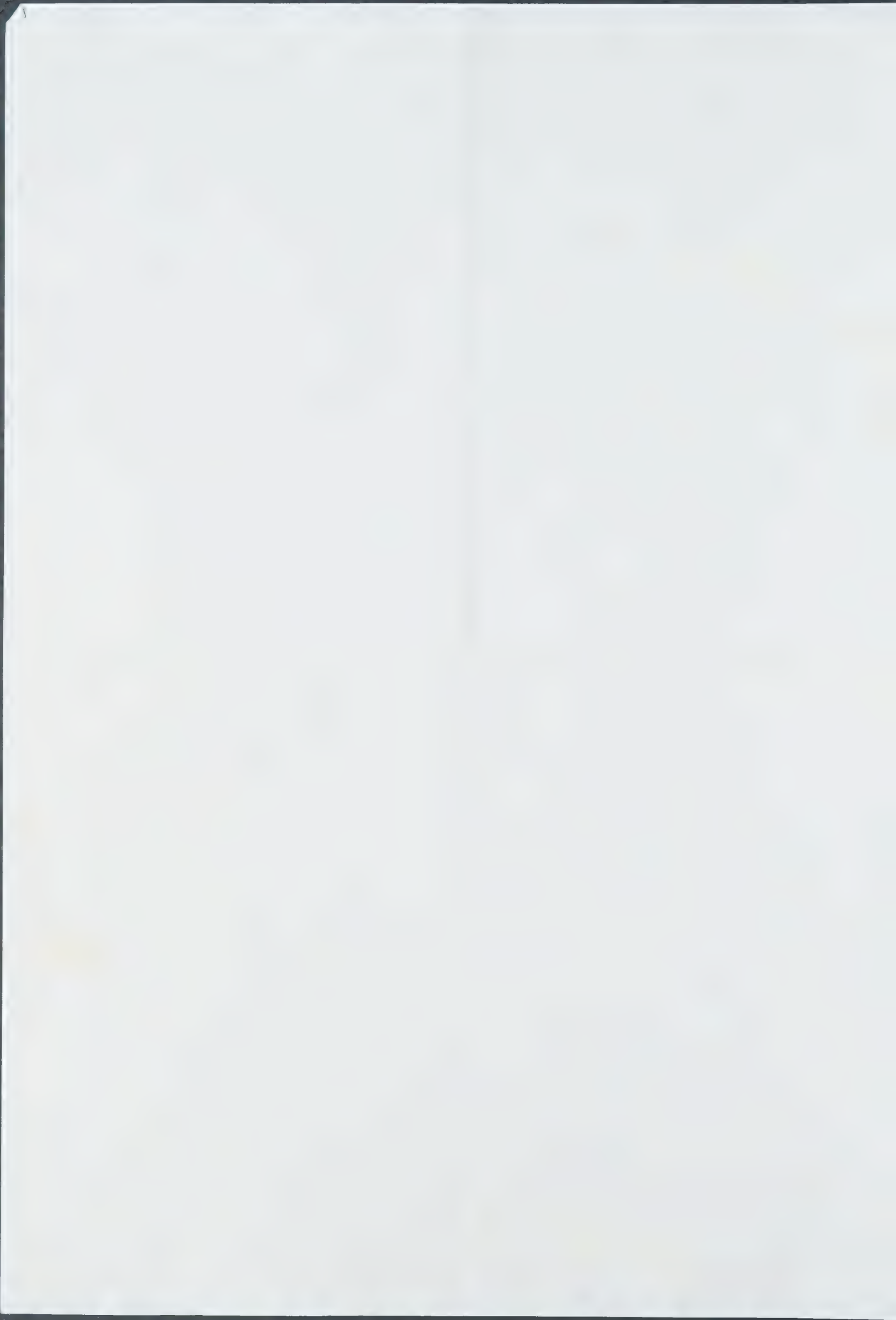
Salomon Koninck  
Old Man Thinking (164.)  
Panel, 54,5x42 cm

If you dispose of the b/w photo and the colour transpa-  
rency and are willing to put this at my disposal on behalf  
of my second book about Flemish artists in Holland 1585-  
1630, I would like to ask you to send me this material.

Thank you very much. Very Sincerely Yours,



Dr Jan Briels





*Chemists Helping Chemists in Research and Industry*

## **aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

October 12, 1987

Dr. Jan Briels  
Rijksuniversiteit te Utrecht  
Faculteit de Letteren  
Kromme Nieuwegracht 29  
3512 HD Utrecht, The Netherlands

Dear Dr. Briels:

I am sorry that a long trip to Europe has delayed my thanking you for your letters about my painting by Salomon Koninck.

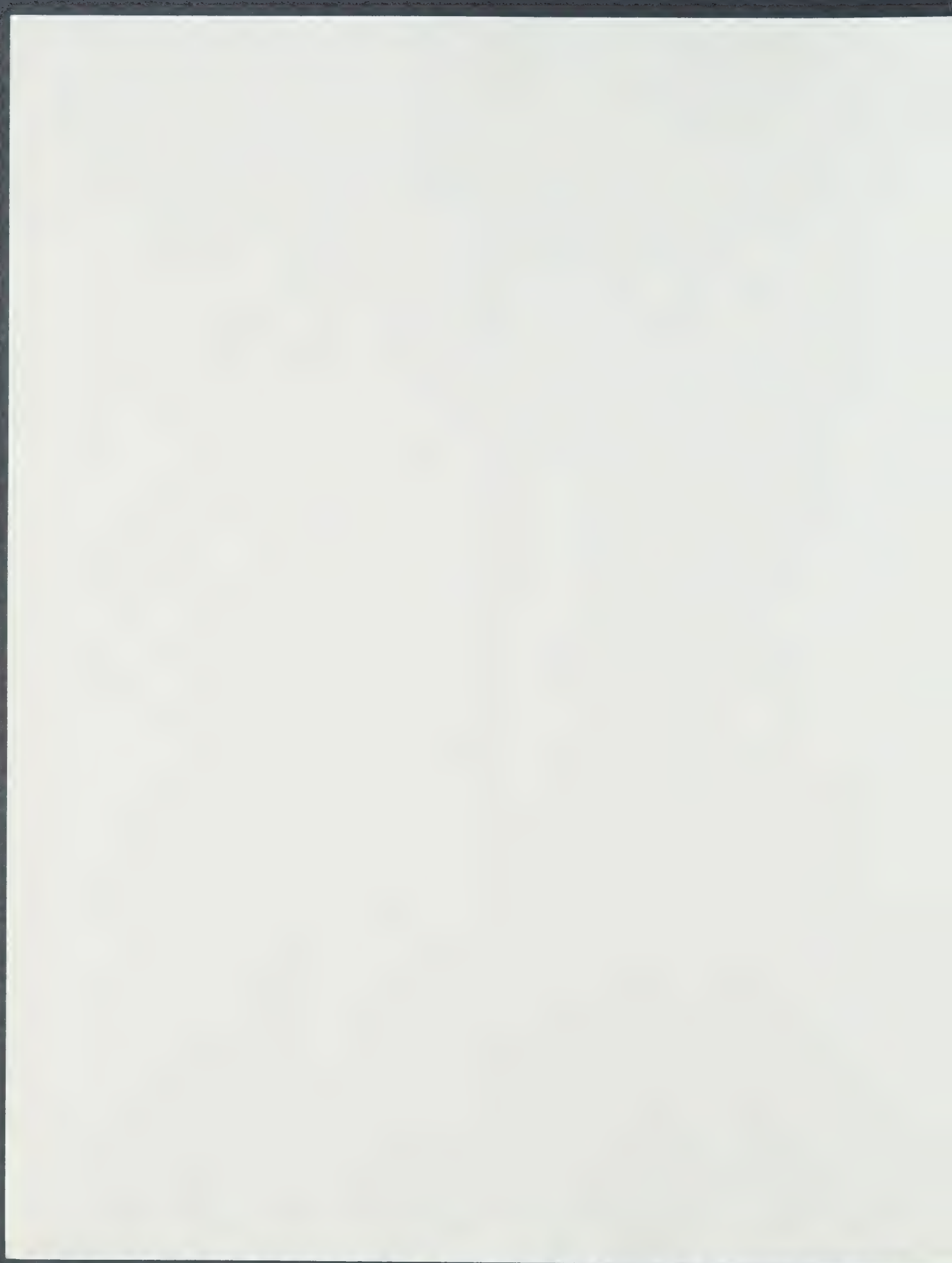
The painting is illustrated in color in Prof. Sumowski's book, but that color transparency was sent to Prof. Sumowski by a previous owner, and I do not have a color transparency. A good black and white photograph is enclosed.

When will your first book, with the illustration of my Orpheus be published?

Best regards.

Sincerely,

Alfred Bader  
AB:mmh  
Enclosure





Dr Alfred Bader  
2961 N. Shepard  
MILWAUKEE

7/10/1988

Dear Dr Bader,

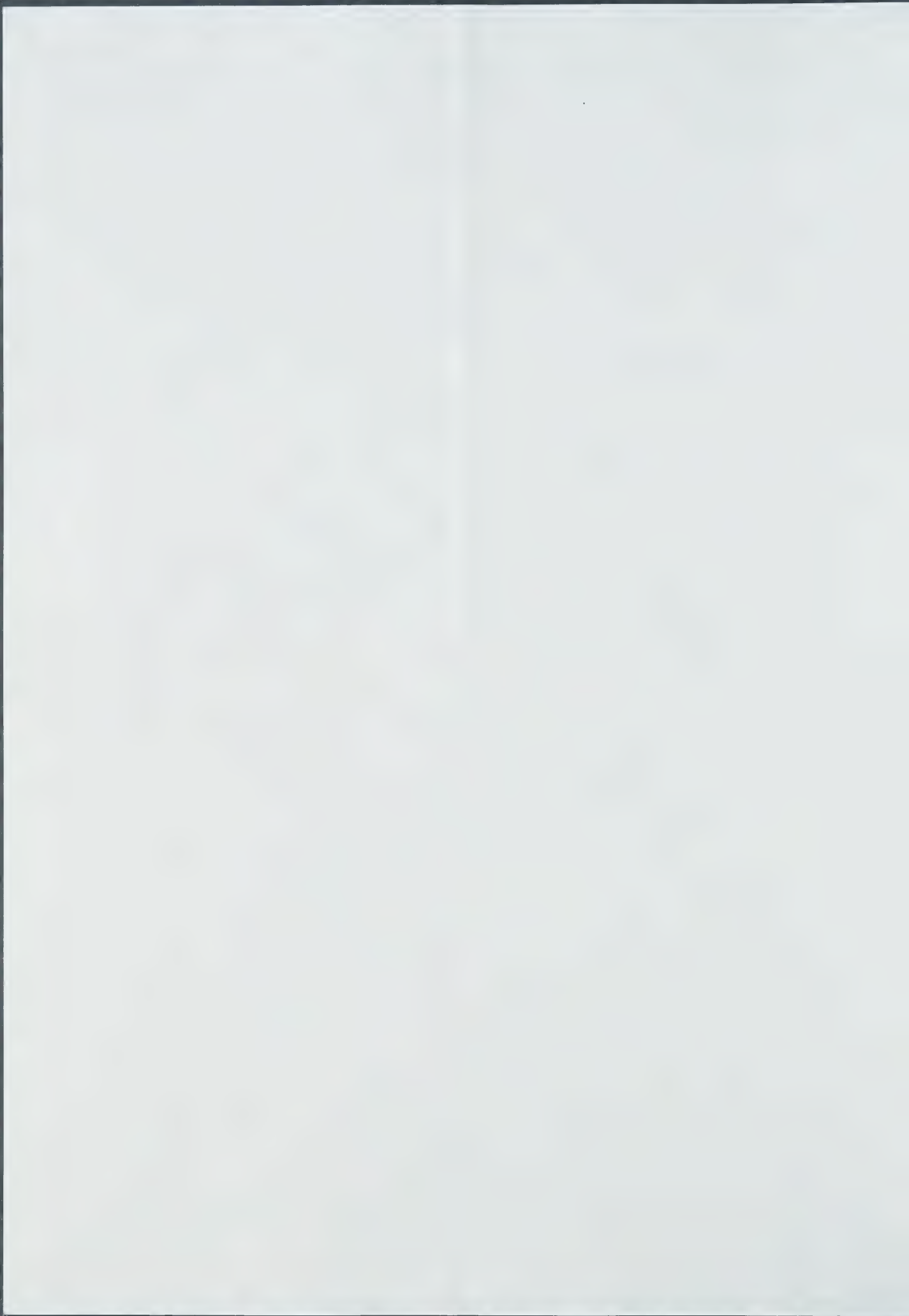
Still preparing the publishing of my second volume about Dutch painting in the early 17th century, I take the freedom to ask you, whether the two following colour transparencies of paintings from your collection could be put temporary at my disposal :

- SALOMON KONINCK, Old Man thinking (164.).  
Panel, 54,5 x 42 cm
- JAN PYNAS, Joseph and Potiphar's wife (signed and 1629).  
Panel, 105 x 132 cm

I hope you can give me permission to publish them (in colour) and do hope to receive your answer in due time.

With kind regards I remain, Very Sincerely Yours,

Dr Jan Briels





Dr. Alfred Bader  
Chairman



October 25, 1988

Dr. Jan Briels  
Vakgroep Kunstgeschiedenis  
Faculteit der Letteren  
Rijksuniversiteit te Utrecht  
Kromme Nieuwegracht 29  
3512 HD Utrecht, The Netherlands

Dear Dr. Briels:

In response to your inquiry of October 7th, I do not have color transparencies either of the Salomon Koninck or the Jan Pynas. Prof. Sumowski had a color transparency from a previous owner, and he used that in his book on the paintings by Rembrandt students. I could have a color transparency made of my painting, but that would be quite expensive, \$60.00, and as you know, you wouldn't gain a great deal from a color transparency because it is pretty monochromatic.

The Jan Pynas is beautiful in color, but it is so large and in a very fragile, hand-carved period frame, so I could not transport it to a photographer. Calling a photographer to take a photograph of an individual painting like that is even more expensive, circa \$200.00.

I believe that I have supplied you with black and white photographs; if not, I can send them to you.

May I remind you that years ago I loaned you a color transparency of my Orpheus, which you have still not returned. Please do return it, together with a Xerox copy of the pages in the book describing the painting.

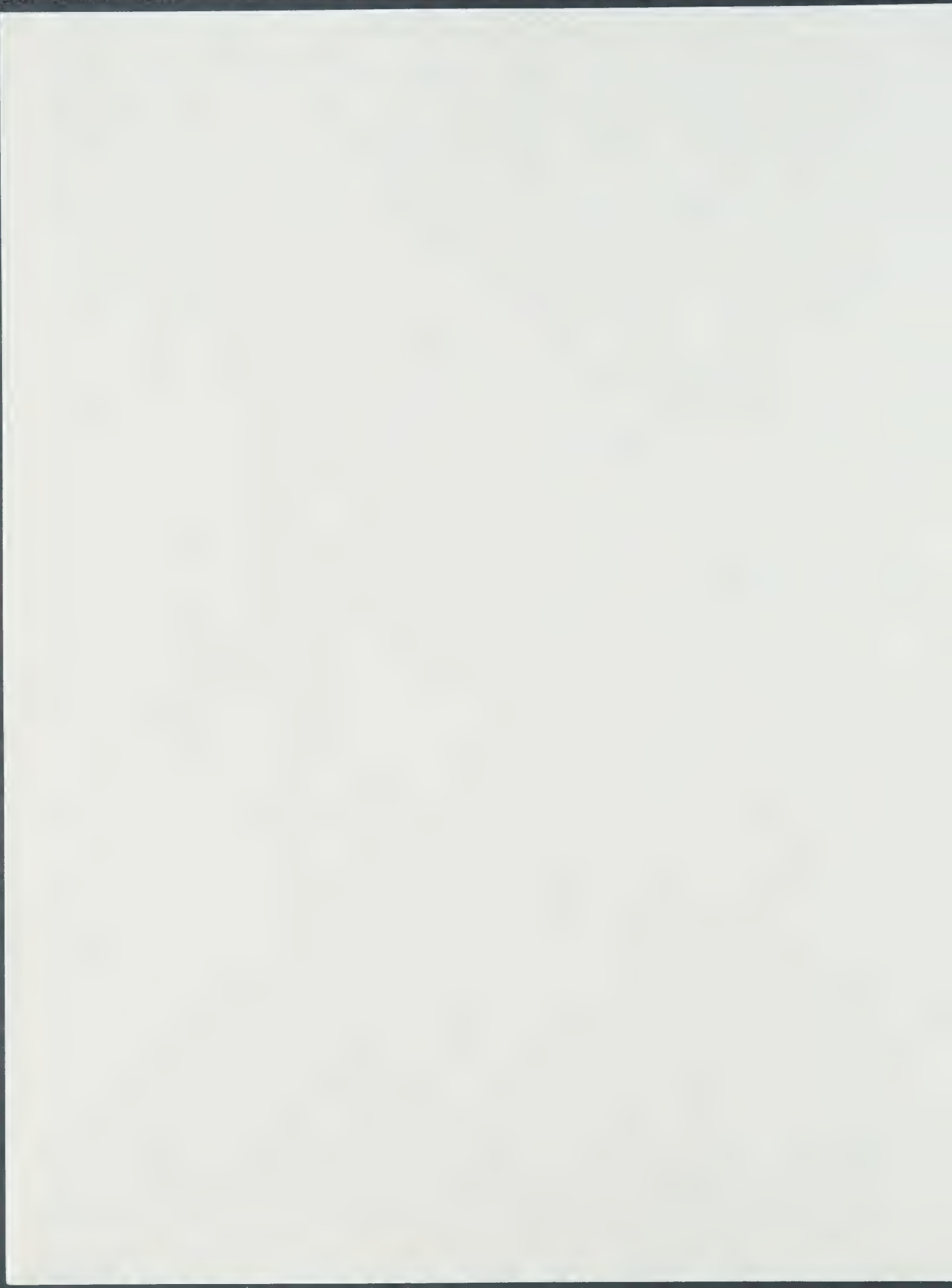
Best regards.

Sincerely,

Alfred Bader  
AB:mmh

**SIGMA-ALDRICH**

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Dr Alfred Bader  
2961 N. Shepard  
MILWAUKEE (Wisconsin 53211)

Datum 6/6/1989

Uw kenmerk

Ons kenmerk

Doorkiesnummer

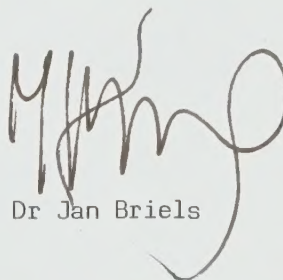
Onderwerp

Dear Dr Bader,

From Dr Martens (Mercatorfonds Antwerp) I received the message, that you would like to have back the transparency of the 'Orpheus' by an unknown artist (my attribution : Adriaen van Nieulandt).

As I wrote you with my letter of October 30th, 1987, I had the intention to reproduce this work in colour in the second volume of my study.

I hereby include the transparency received ; in the meantime I received an transparency of a painting, that will take the place of your work and will be reproduced in the study mentioned. With kind regards I remain, Yours Faithfully,



Dr Jan Briels

Incl. : transparency Orpheus



Dr. Alfred Bader  
Chairman



August 2, 1989

Dr. Jan Briels  
Rijksuniversiteit te Utrecht  
Faculteit der Letteren  
Vakgroep Kunstgeschiedenis  
Kromme Nieuwegracht 29  
3512 HD Utrecht  
The Netherlands

Dear Dr. Briels:

Your letter of June 6 with the transparency of the Orpheus shows how easy it is for people to misunderstand each other--even when they love the same subject: in our case, Dutch and Flemish paintings.

I had not realized that you would be publishing your work in two volumes. And of course--as does every collector--I looked forward to seeing the reproduction of my painting in your book. You will be able to imagine my disappointment when I looked at your book in Mr. Martens' office and couldn't find the Orpheus.

Your attribution to Andriaen van Nieulandt is most interesting. Under separate cover, I am sending you a catalog, "The Detective's Eye," written by my wife and me, which includes the Orpheus, still anonymous, as No. 31.

Recently, I had a letter from one of your students, Dhr. H. van Baarle, about a previous exhibition, "The Bible Through Dutch Eyes," and I hope that he found my detailed reply (also delayed because we were in Europe until last week) helpful.

With all good wishes for success in your work, I remain

Sincerely,

Alfred Bader  
AB:mmh

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**SIGMA-ALDRICH**

