

Alfred Rubin

ART Related Correspondence

Correspondence

2000

QUEEN'S UNIVERSITY ARCHIVES	
LOCATION	<u>5169</u>
BOX	<u>4</u>
FILE	<u>8</u>



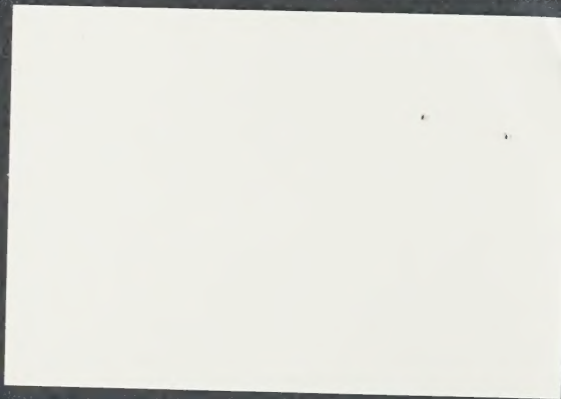
ELWES & HANHAM

14 OLD BOND STREET, LONDON W1X 3DB

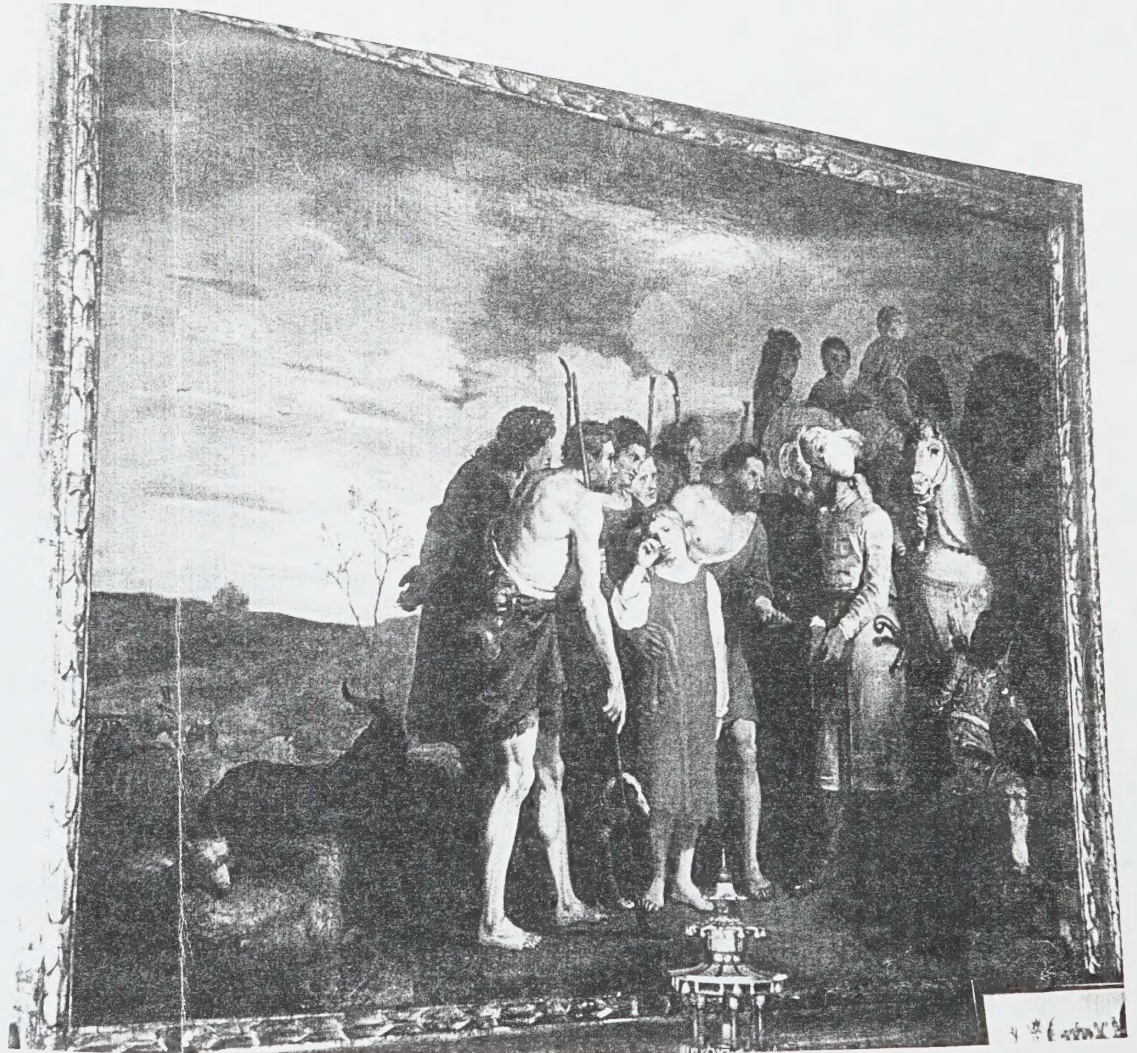
TEL: 0171 491 4966 FAX: 0171 491 4976

BEN ELWES

MOBILE: 0966 363 828



M
ca 1629
copy 2
get good
photo









Jonathan Bikker
Van Spilbergenstr. 161-III
1057 RE Amsterdam
The Netherlands
FAX: 31 20 4124974

Dr. Sylvia Soderlind
Department of Art
Ontario Hall
Queen's University
Kingston, Ontario
K7L 3N6
Canada
FAX: 001-613-545-6891

Amsterdam, 4 January 2000

Dear Dr Soderlind,

In December I received a letter from the Registrar's Office informing me that I owe the University \$1967.14 (copy enclosed). Can you or someone in the Department inform me why the Registrar's Office believes I owe this money. I imagine it has something to do with tuition for the fall term of 1998, although I believe I quit the programme within the proper timetable to avoid having to pay tuition. It has also come to my attention that during the 1996/1997 and 1997/1998 academic years I did not receive top-ups from the department on my SSHRCCs, while other SSHRCC recipients did. Furthermore, I did not receive a supplement to the Bader Travel Fellowship. Would you please be so kind to look into these matters for me.

Yours Sincerely,

Jonathan Bikker





1/14/2000

Dear Clovis:

The Rexi portrait will be hand delivered to my home this Sunday, Jan. 16. Charles' mother in St. Louis (aged 90) is dying and he wants to be with her.

Please deposit ABTA 1735 proceeds into an account - there is a Royal Bank of Scotland branch right next to Phillips

The non-Quercus of 5 Brothers is a wreck & I am returning it to Conn.

Best wishes

Anna



Jonathan Bikker
Van Spilbergenstraat 161-III
1057 RE Amsterdam
The Netherlands
FAX: 031-20-4124974

D.M. Fletcher
Collection Co-ordinator
Office of the University Registrar
Queen's University
Kingston, Ontario
K7L 3N6
Canada

Amsterdam, 18 January 2000

Student Number 3296679

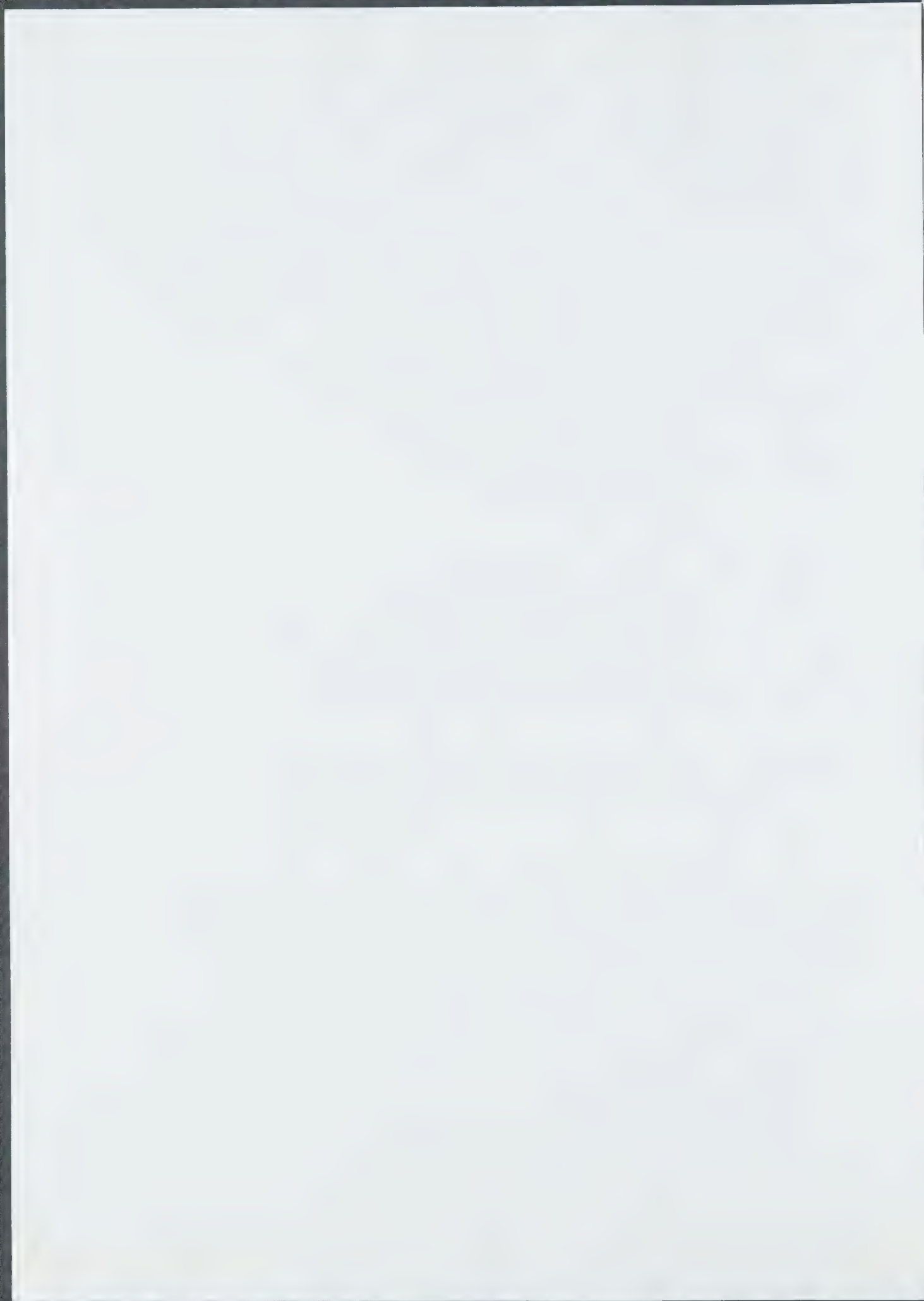
Dear Ms Fletcher,

Thank you for your letter of December 16 1999 which I received today. You inform me in this letter that I did not respond to your letter of 22 November 1999. In your 22 November 1999 letter you requested that I contact my (former) faculty if I did not agree with the outstanding balance of \$1986.81. I have done as you requested. I have no idea why Queen's believes I owe it money. According to my files, the Department of Art owes me approximately \$7,000.00 scholarship money for the academic years 1996/1997 and 1997/1998.

I trust the Department of Art will take care of these matters speedily. If in the future you should need to write me, please use my correct address so that I might receive your correspondence in a timely manner.

Yours sincerely,

Jonathan Bikker





Office of the University Registrar

Richardson Hall, University Avenue
Queen's University, Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2040 TDD 613 533-6898
Fax 613 533-2068

Mr. Jonathan Bikker
Van Spilbergenstratt 161-III
1057 RE Amsterdam
The Netherlands

January 26, 2000

Dear Mr. Bikker:

I am responding to your letter of January 18th.

Prior to responding to you, I contacted the School of Graduate Studies for clarification of your statement that the Department of Art owes you scholarship money. It appears there is no record of an outstanding amount to be awarded to you but that is a matter you must take up with the Art department yourself. And, whatever the outcome of the scholarship issue, it has no bearing on outstanding tuition fees.

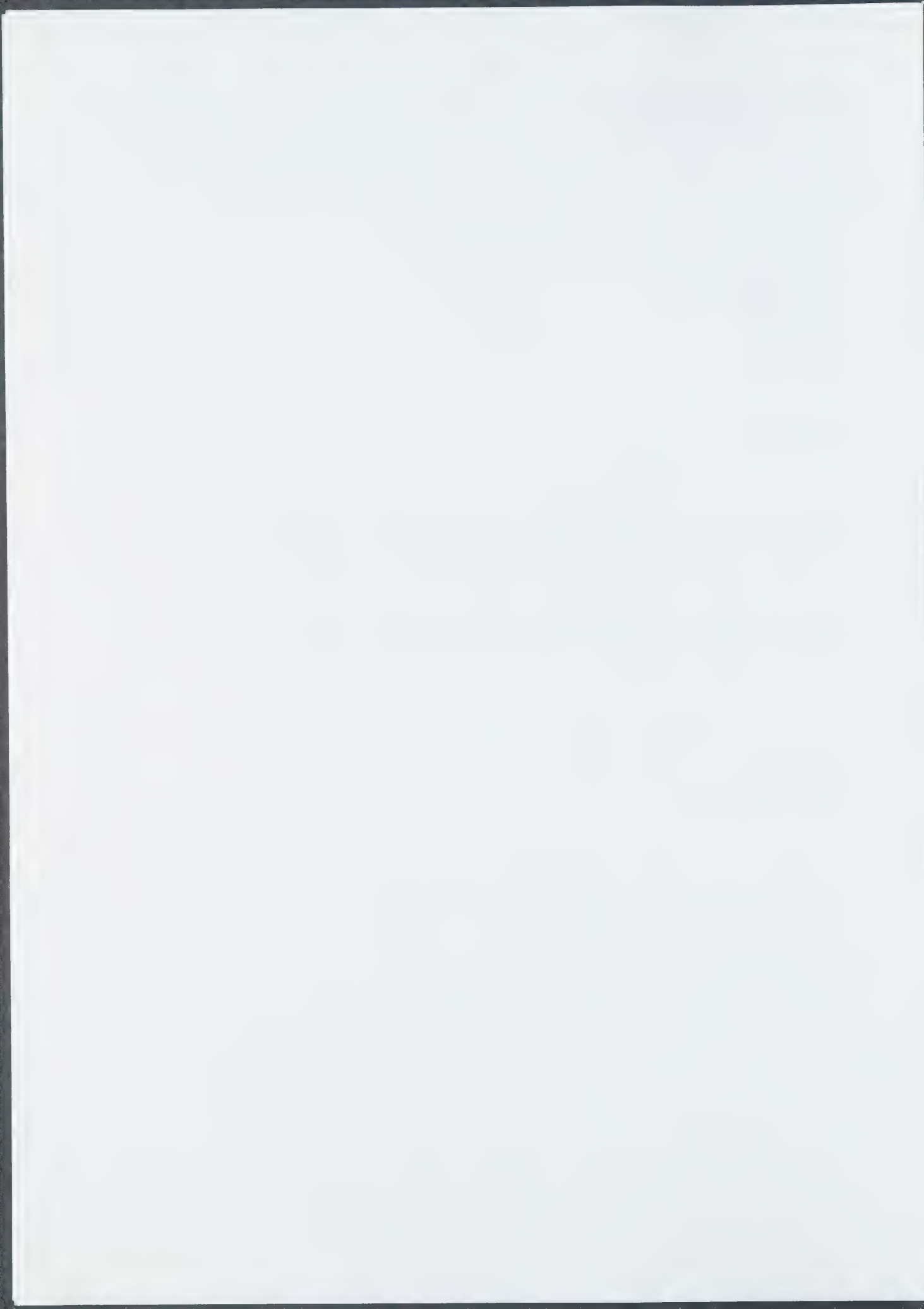
The balance currently outstanding is \$2006.18. Payment is required by February 18. Failure to make payment will result in the account being assigned to an external agency for collection. In addition, Revenue Canada regulations require us to forward an amended T2202A form for the year you claimed tuition expenses that have not been paid.

Sincerely,

A handwritten signature in cursive script, appearing to read "Dietlind Fletcher".

Dietlind Fletcher
Collection Coordinator
613-533-6000 x 74160

Copy: Sandra Howard-Ferreira, SGS





Queen's University
Office of the University Registrar
Kingston, Ontario K7L 3N6
Telephone 613 533-6894

BANK COPY

JONATHAN H BIKKER
As of MAR. 10, 2000

Firstbank Bill Payment Service

Payable without charge at any branch of
the Bank of Montreal in Canada

CONC. I.D.		PAYMENT AMOUNT										STUDENT NO.				
UTL	CR	CASH IN					CHEQUES					CHGS	Y	DIV	CUSTOMER I.D.	
		8	1	1	0	5								0	1	3296679

REPORT ADDENDUM 1 STUDENT NAME

BIKKER, JONATHAN H

Payments may be made in person at any branch of the Bank of Montreal, by mail to P.O. BOX 1360 Kingston, ON, K7L 5C6 or on campus at the Stauffer Library Drop Box. Payment of balances under \$10.00 will be accepted at the Office of the University Registrar, Richardson Hall.

Notice to Accepting Branch

P@P Topic 415 27

- 1 Accept all payments including late/partial payments.
- 2 Payments can be made with cash or cheque. Ensure Student Number is recorded on the back of all cheques.
- 3 Ensure all payments are keyed via mech terminal.
- 4 Return all dishonoured items to Bank of Montreal, 297 King Street E., Kingston, Ontario Tr 00162-001.

No. 04 00008

JONATHAN H BIKKER
Reference Originating
Date Department

329-6679

No. 04 00008

MAR 10,00
APR 07,00 REGISTRAR'S OFFICE 533-6894

Description	Amount
BALANCE FORWARD	\$2047.02
SERVICE CHARGE (MAR)	20.47

BALANCE OWING \$2067.49

MAR 10,00

BALANCE DUE \$2067.49

If you have any questions about any of the items on this statement contact the originating department.

OSAP ARRANGEMENTS - Registrar's Office
Not Applicable

BANK PAYMENT ARRANGEMENTS - Registrar's Office
Not Applicable

NOTE:

OTHER UNIVERSITY DEBTS According to our records you have an outstanding debt with the following department. Debts must be settled at the originating department, not included in bank payments.
LIBRARY 533-2524 \$19.10 TRANSCRIPTS-RECORDS 533-2219 \$5.00



Universiteit Utrecht
Faculteit der Letteren



Drs. Jonathan Bikker
Promovendus

**Onderzoekinstituut voor Geschiedenis en
Cultuur**

p/a Van Spilbergenstraat 161 III, 3657 RL Amsterdam
Telefoon (020) 616 19 04 Fax (020) ~~616 19 04~~

fax 24124974

Universiteit Utrecht
Faculty of Arts



Fax: 0031-20-4124974

Jonathan Bikker, MA
Doctoral Student

call up to 10 pm ET

Research Institute for History and Culture
c/o Van Spilbergenstr. 101 III, NL-1057 RE Amsterdam
Telephone: +31-20-616-1934 Fax: ~~XXXXXXXXXX~~

Jonathan Bikker
Van Spilbergenstr.161-III
1057RE Amsterdam
The Netherlands

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

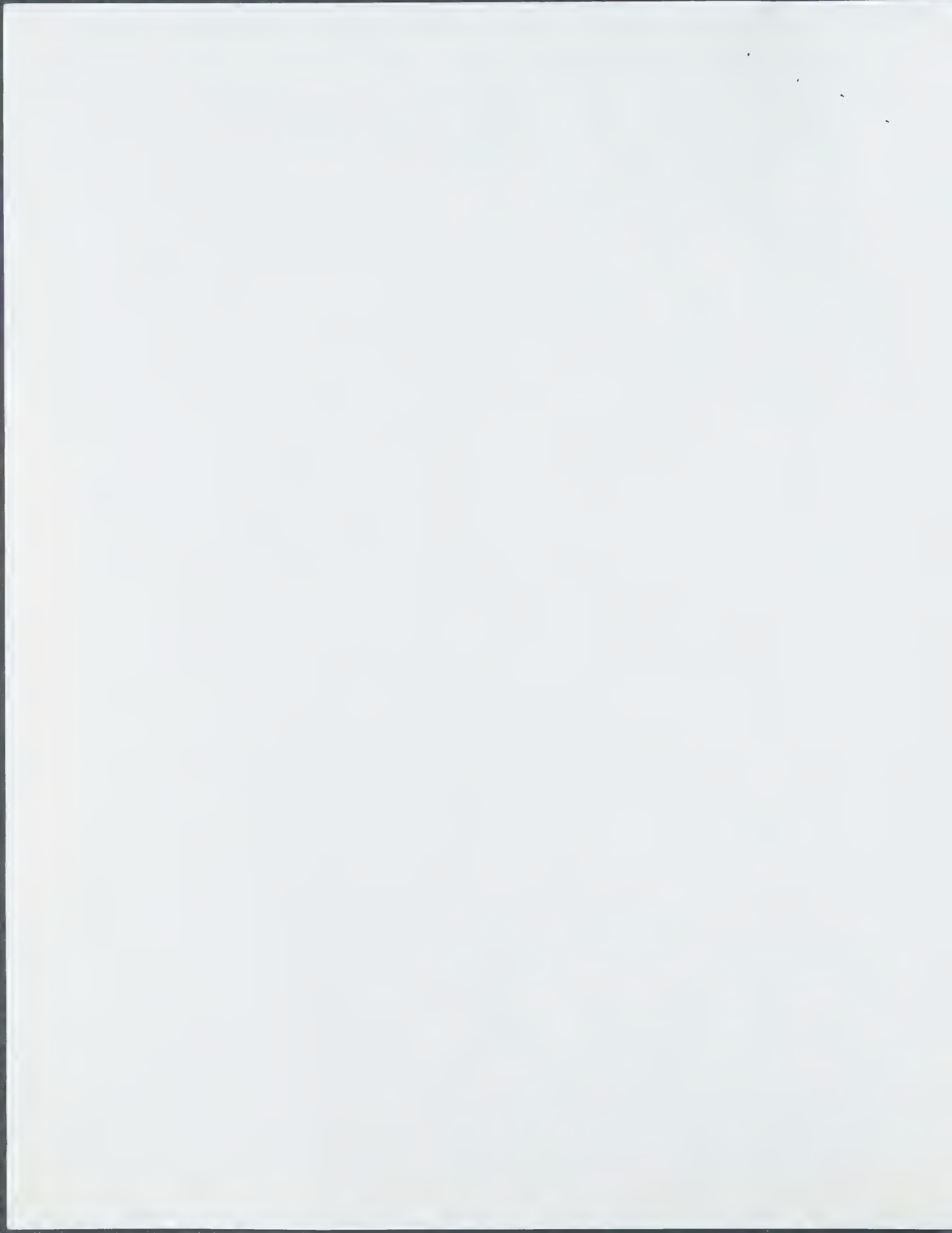
Amsterdam, 10 March 2000

Dear Dr. Bader,

Thank you for your recent letter. I have enclosed a copy of the paper I gave at the CAA conference. I hope you find it interesting. The talk was well received, and I think I succeeded in drumming up some business for the (eventual?) book. It is, of course, in large part thanks to your generosity that I have been able to conduct my research here in the Netherlands. Not only research for my dissertation, but also for the Sweerts article which was published last year. Without the Bader Fellowship I received while attending Queen's none of this would have been possible. I write this now because I don't think I have as yet thanked you. Although circumstances at Queen's have necessitated that I complete my PhD at Utrecht University, your assistance with my dissertation will be loudly acknowledged.

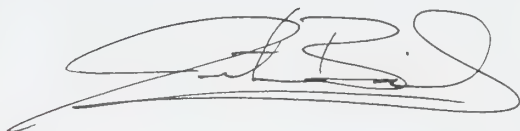
I have written entries on your Profile of a boy (Sumowski Gemälde, vol.6, cat.nr.2259a) and Profile figure in fancy dress (Sumowski Gemälde, vol.1, cat.nr.316). I think the Profile of a boy is by Drost and compare it especially with the Young woman with a plumed beret in Cincinnati (Sumowski Gemälde, vol.5, cat.nr.2040). It seems much more loosely painted than works by Cornelis Bisshop. From the reproduction in Sumowski, it appears to be a gem of a painting. Sumowski says the painting was attributed in the past to Salomon de Bray and that Richard Charlton Jones was the first to attribute it to Drost. Do you know where he got this information from? I cannot find it anywhere. I have not accepted the Profile figure in fancy dress as a Drost, but think that it is by Gerrit Willemsz Horst. I will send you these entries as soon as Peter Hecht and Volker have given them their seal of approval. I still hope to come to Milwaukee at some point to view your collection. Unfortunately my resources are quite limited. In the meantime, could you please send me photographs of the three paintings which have been associated in the literature with Drost.

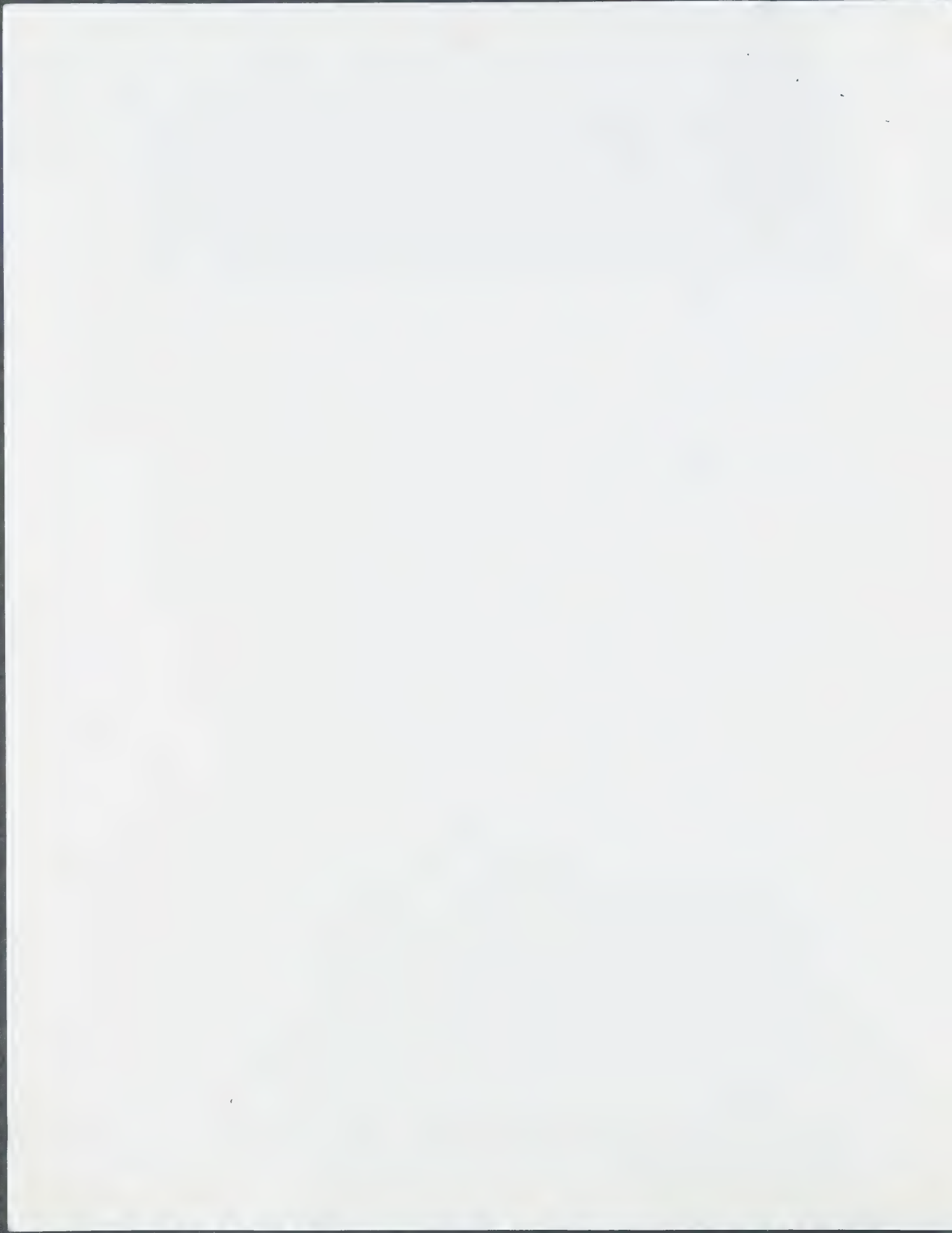
I agree wholeheartedly with your comments on the Flute player, recently at auction in New York. About a year and a half ago I spotted a professorial-looking man examining the Drost photographs at the Witt Library. He turned out to have a Drost in



his possession, and a few days later he let me see it. It was the boy with the metallic fingers! Do you happen to know who purchased the painting at the auction? The postcard shows the painting in Innsbruck which confirms the attribution of the Flute player to Drost. These two works have been among my most important starting points for the new attributions of Italian pictures I will be making to Drost. The reproduction on the postcard is much truer to the actual painting than the reproduction in Sumowski. For this reason I thought you might like to have it.

Yours sincerely,

A handwritten signature in dark ink, appearing to be 'G. R. S.', written in a cursive style with a long horizontal flourish underneath.





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

April 4, 2000

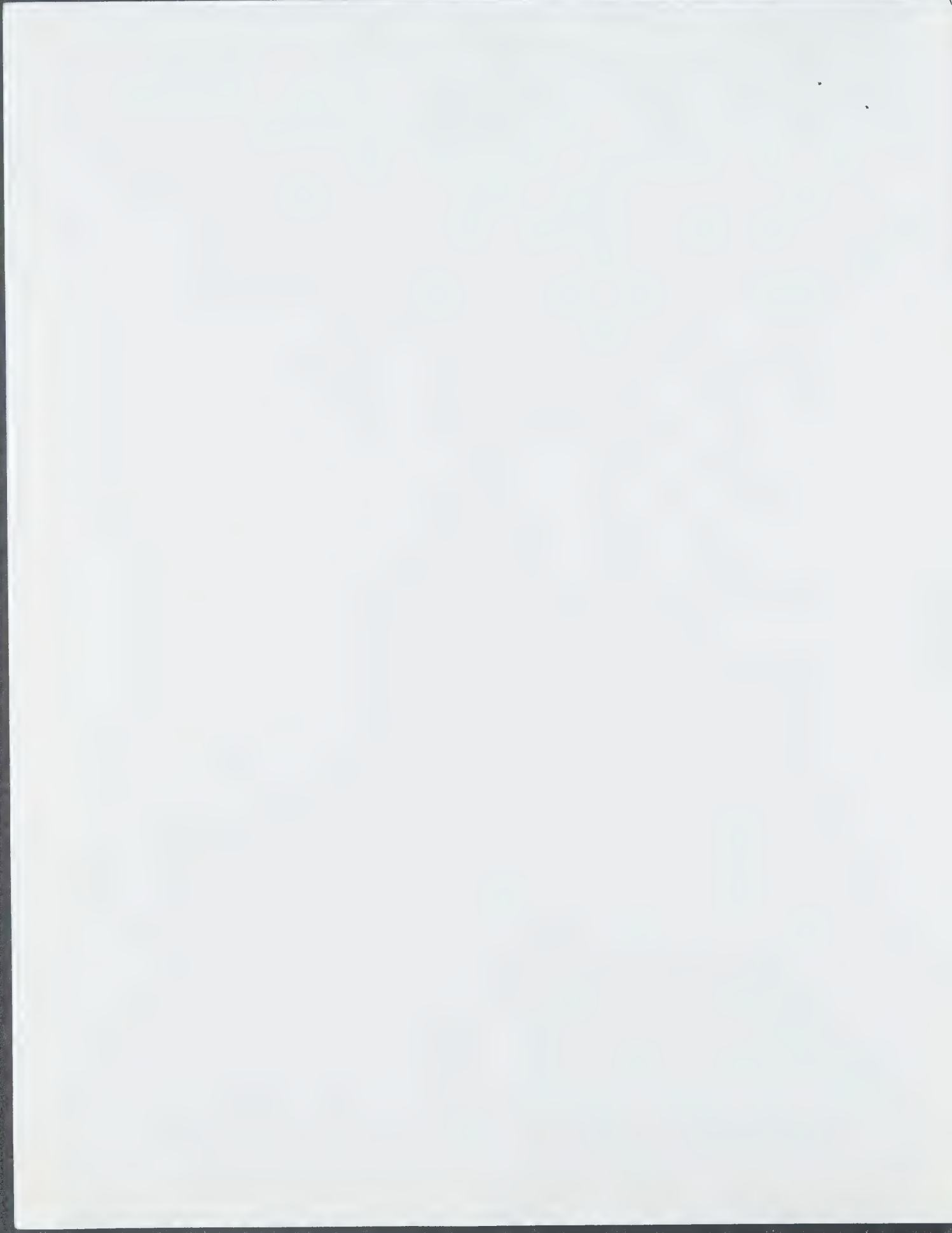
Mr. Jonathan Bikker
Van Spilbergenstr. 161-III
1057RE Amsterdam
The Netherlands

Dear Mr. Bikker,

Thank you so much for your most interesting letter of March 10th with the manuscript of your talk, which I enjoyed very much indeed. I am so late in replying only because we spent a few days in England and have only just returned.

Allow me to discuss four of my paintings which have been associated in one way or another with Drost.

1. Sumowski #2259A – The suggestion that this could be by Bisshop came only from me. Both the people at Sotheby's (where I bought it in Amsterdam) and Professor Sumowski give it to Drost. The art historians at Sotheby's in London, particularly George Gordon and Richard Charlton-Jones, know a good deal about Dutch 17th century paintings and the attribution to Drost may well have originated with Charlton-Jones. When next I see him, probably at the July sale, I will ask him specifically.
2. I presume that you connect Sumowski #316 with Horst because of the drawing of Abraham and Isaac before the sacrifice which is given to Horst. I have seen only five or six paintings by Horst and own only one (a very nice *Tobias*), but none of these looks like my painting.



Mr. Jonathan Bikker
April 4, 2000
Page Two

I enclose some literature regarding this. The painting was restored in the very good conservation department of Oberlin College and so Professor Wolfgang Stechow got to know it very well. He wrote the Introduction (enclosed) of the first detailed catalogue of my collection and when I asked him which of the thirty paintings he liked the best, he told me that it was #8, the painting which he believed is by Drost.

Naturally, I would appreciate your decision and have no doubt that you will be correct in deciding whether it is by Drost or not, though it would be easier for you to do after you have seen it. If by Horst, I would really like to see a comparable painting unquestionably by Horst.

In any case, there is no doubt that it is a fine painting of the 17th century, and I did not know whether to laugh or cry when I saw a note by Albert Blankert, alleging that it is a 20th century fake. I enclose a copy of my letter to Dr. Blankert.

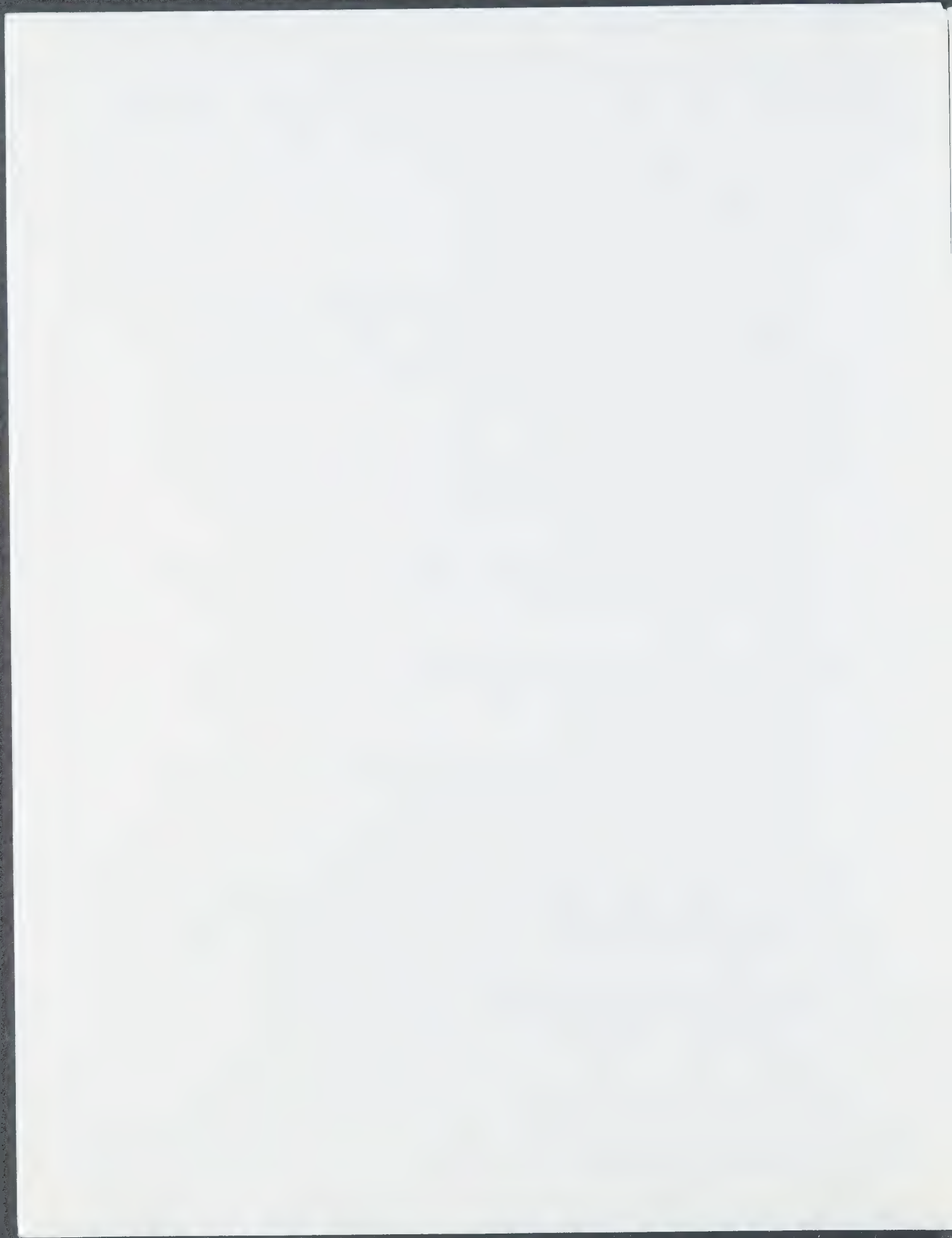
3. The third painting, where I consider Drost as a possibility, is #34 in *The Detective's Eye* catalogue, illustrated on the *Aldrichimica Acta*, Vol. 25, No. II issue, enclosed.

As you will see, the painting was larger when sold at auction in Berlin before the last war. I presume it had to be cut down to fit into someone's suitcase, to be taken out of Germany, and the signature was lost.

Again I hope that you will be able to examine this painting at home.

4. The last painting has only a tenuous connection with Drost. Professor Egbert Haverkamp-Begemann during one of his visits suggested that I should think of Drost working in Italy. I really like this painting. It is in excellent condition and I rather think that it is Bolognese of around 1620.

The details of this are discussed under #54 of *The Detective's Eye* catalogue, and I also enclose a good black/white photograph.



Mr. Jonathan Bikker
April 4, 2000
Page Three

To turn now to the *Flute Player* which was offered at Christie's in New York in January: I did not like that painting at all and I think that it was unsold at \$70,000.

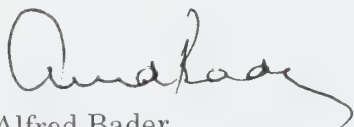
I have a very good rapport with Professor Sumowski and I asked him how he could call this "an important object", as quoted in the Christie's catalogue. He told me that he wanted to write to the owner as positively as he could because the owner's father had come from Stuttgart and Professor Sumowski wanted to be helpful. He felt it is an important object because it was painted in Italy.

I very much hope that I will live long enough to see your book on Drost. But long before that I hope that you will visit us in Milwaukee. Of course a guest room awaits you here. If you could fly from New York to Milwaukee and back and stay here over a Saturday, the cost – flying via an excellent airline, Midwest Express – is only about \$200.00. But please keep in mind that we spend about four months a year on the continent and in England. Incidentally, we already look forward to visiting Holland around the time of the sales next November, and perhaps we can meet there.

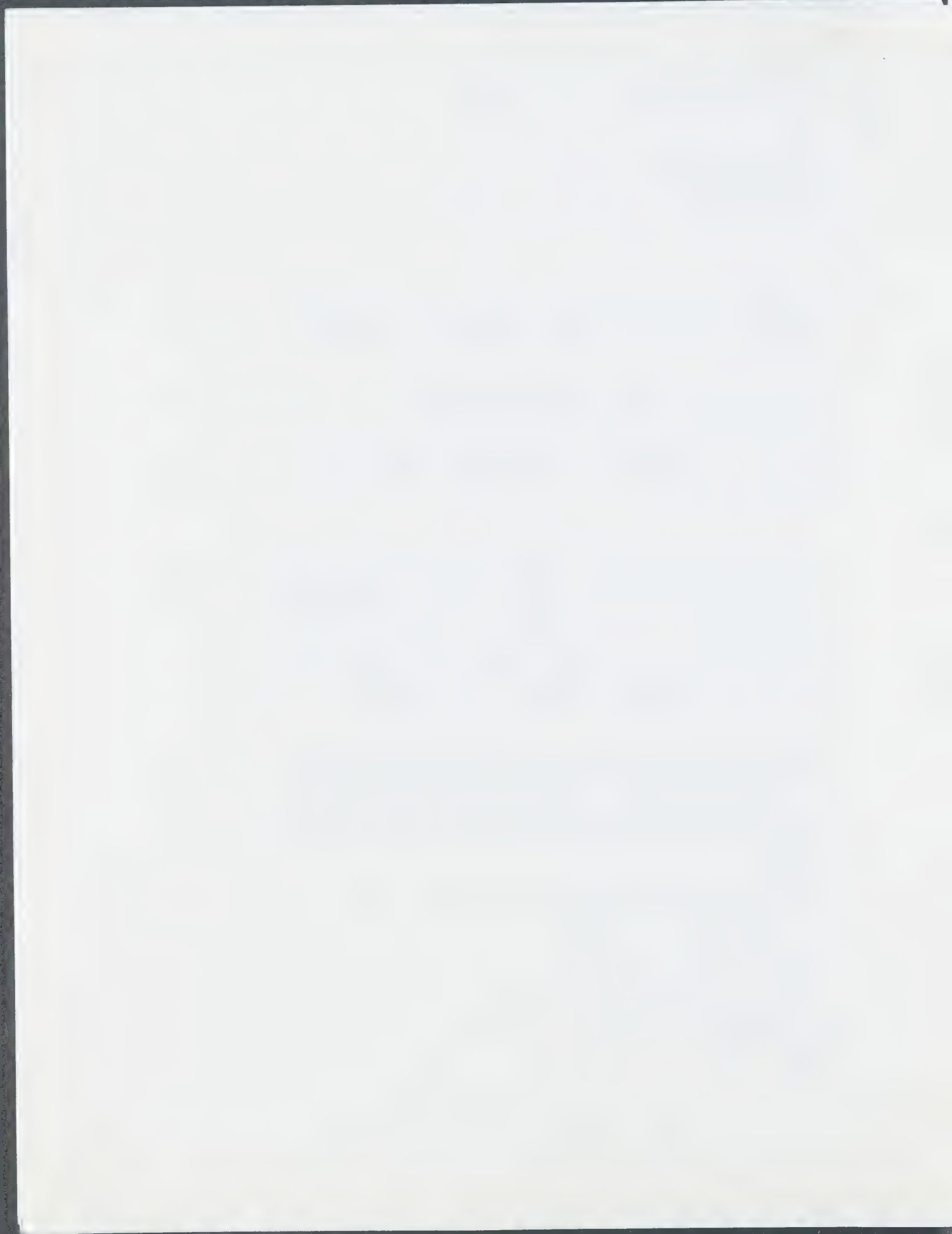
I truly enjoyed your article on Sweerts. Do you know when and where the next Sweerts exhibition will take place? Actually, I was the first to attribute my self-portrait to Sweerts, based on the similarities of the paint handling in this painting and the self-portrait in Oberlin. Of course the expression in the Oberlin painting is very different and that painting is not in particularly good condition.

I look forward to hearing from you, and remain, with all good wishes

Yours sincerely,



Alfred Bader
AB/az
Enc.



Dr. Alfred Bader
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
United Kingdom

Utrecht 27 VI 2000

Dear Alfred ,

Yesterday your sympathetic letter (with new letterhead !) safely arrived here. Thank you very much of having kept in mind my Bloemaert curiosity. Thank you also for the fine photograph.

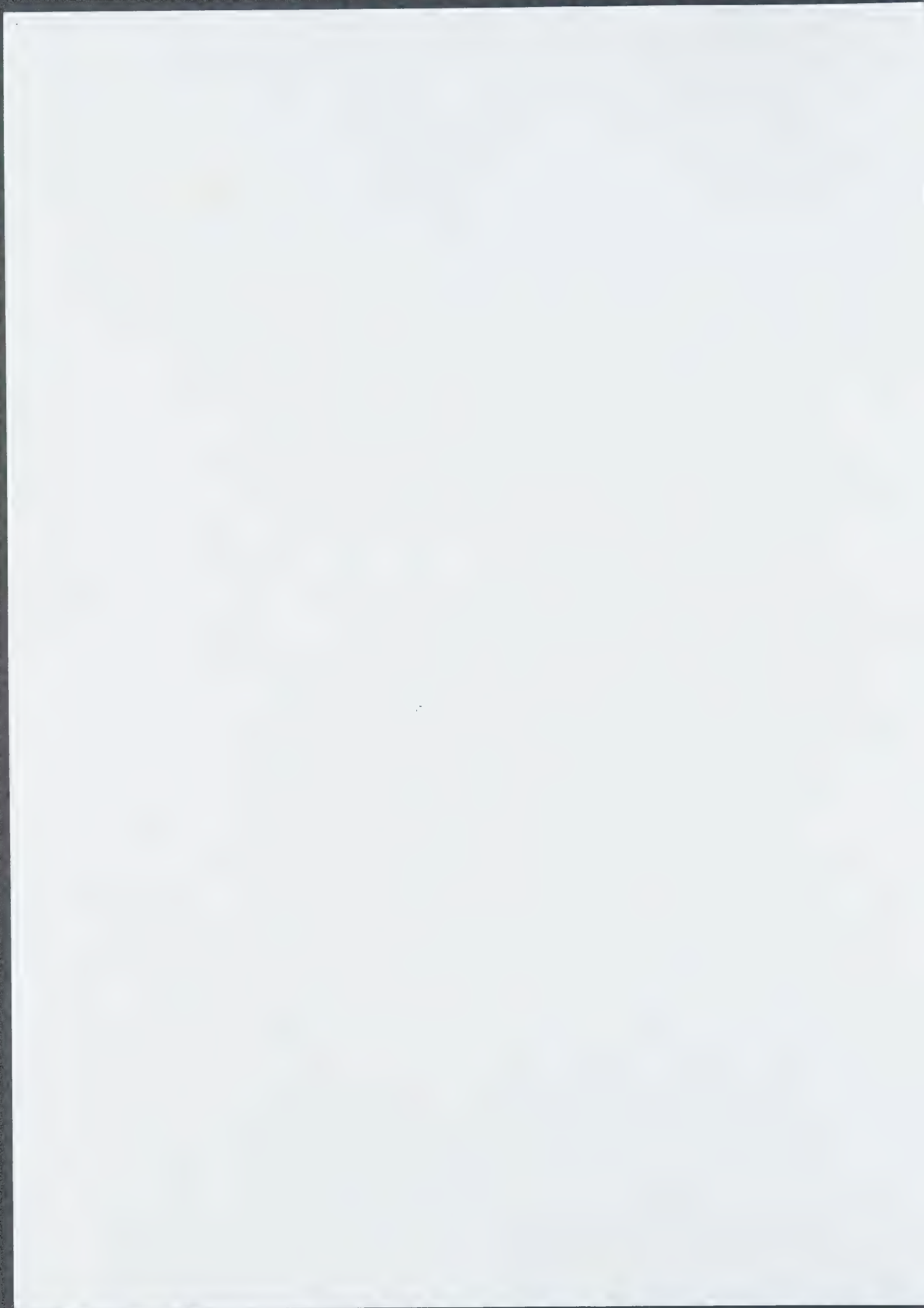
Your letter itself proves to me that you're in your normal everyday condition and I am extremely glad to know this. I hope the same holds true for your dear wife.

As to the picture : I never saw it (even a reproduction of it) before. I wonder how the colours are; soon I'll know that, upon checking the sale catalogue, which I intend to do shortly.

Should I have had to write the sale catalogue's entry, I should have said : School of Abraham Bloemaert. He had so many pupils (also a lot of whom no examples of their paintings are recognized/preserved). Moreover, the subject of this picture, a tronie (but cf. infra), was especially fitting as an exercise for a pupil who was actually learning the profession. The painting certainly isn't by the master personally. This verdict is here given because of the type of garment the sitter wears around her neck (which is atypical for Abraham Bloemaert, who in his female tronies prefers to represent his sitters, showing an everyday unadorned wrap, rather than the kind of embryonic flat collar with tips ('puntkraag' is the appropriate Dutch term) which we encounter in this representation). The kind of neckpiece we see in this picture is more or less a precursor of the more refined, more elegant collars (of lace) with which females who were being portrayed, were adorned. Indeed, that is the awkward characteristic of this picture : it's neither a pure tronie nor a pure portrait, but an unusual strange mix. The female is much younger than the women of Abraham Bloemaert's tronies, whose attractive quality is the beauty of decay, their real nature/character caricaturised by means of the process of ageing to which they were subjected. This love for the beauty of decay, was one of Abraham Bloemaert's guiding artistic principles. My final argument for dismissing an attribution of this picture to Abraham Bloemaert, has to do with the nature of the execution of the picture. This discloses serious studious attention, not the quasi effortless virtuosity of a hand which could realize a picture like this in a routine-like manner, in other words : the way in which the picture was done reveals that it was made by a pupil, rather than the master himself. It's because of these considerations that my conclusion about the picture's attribution (as already postulated above) simply is : school of Abraham Bloemaert. But this does not imply that I don't like the painting. The opposite is the case; I really think it's an attractive and interesting piece. How attractive, also depends of it's price.

So far as your first question was concerned.

The other one (whether you'll see me in London at the sales) is very easy to deal with. I regret it, but I won't come. The reason is that London at the moment is too expensive for me. An additional reason is that I need my time to prepare my move to Rotterdam (to the apartment which you've seen) scheduled to take place at the beginning of next month. Because of this fact, I also had to forget about visiting my friend Karl Johns in Klosterneuburg, who has recently invited me to do so. Since I couldn't visit him, he came to visit me last weekend. That was a great pleasure. Among many other things he told me about his encounter with Julius Held whom he had sign all the books he had thus far collected of this author. Together we travelled to Antwerpen, Mechelen, Leuven and Brussel on Saturday. This was a profitable excursion. In Mechelen I revisited a dealer (Jan Op de Beeck of Galerij Jan Op de Beeck /Sint Kathelijnestraat 22/ 2800 Mechelen/België/Phone 003215290155),



whom I had just a week before, visited for the first time. Then I saw with him two pictures which also might interest you (cf. the colour illustrations). The one at the top is believed to be by Van Dyck. It's a cradled panel. The dealer wants 750.000 Bfr. for it. To my mind this picture could also well be a Gonzales Coques (like the one which was stolen from you and which hopefully was offered to you again, after someone saw your recent advertisement in the Historians of Netherlandish art Newsletter. If unfortunately (but sad enough, likely), the picture did not yet surface again; couldn't the 'Van Dyck' of this dealer from Belgium, be a worthy 'remplaçant' of it ?

The other painting is attributed to Gerrit Pietersz Sweelinck (panel, 83 x 113). It was auctioned for the last time, as far as I know, at Sotheby's, London d.d. 19 XII 1985 as lot 166. It now costs : 1.450.000 Bfr. I guess you're not interested. You already donated a picture of this theme by a Dutch painter to Kingston. Moreover : you certainly was at the sale in 1985 and then decided against its acquisition. But maybe, you look at the issue, differently now. However this may be, I thought it a good idea to inform you about my discovery of the picture's present whereabouts.

Dear Alfred, this was all I had to tell you for the moment.

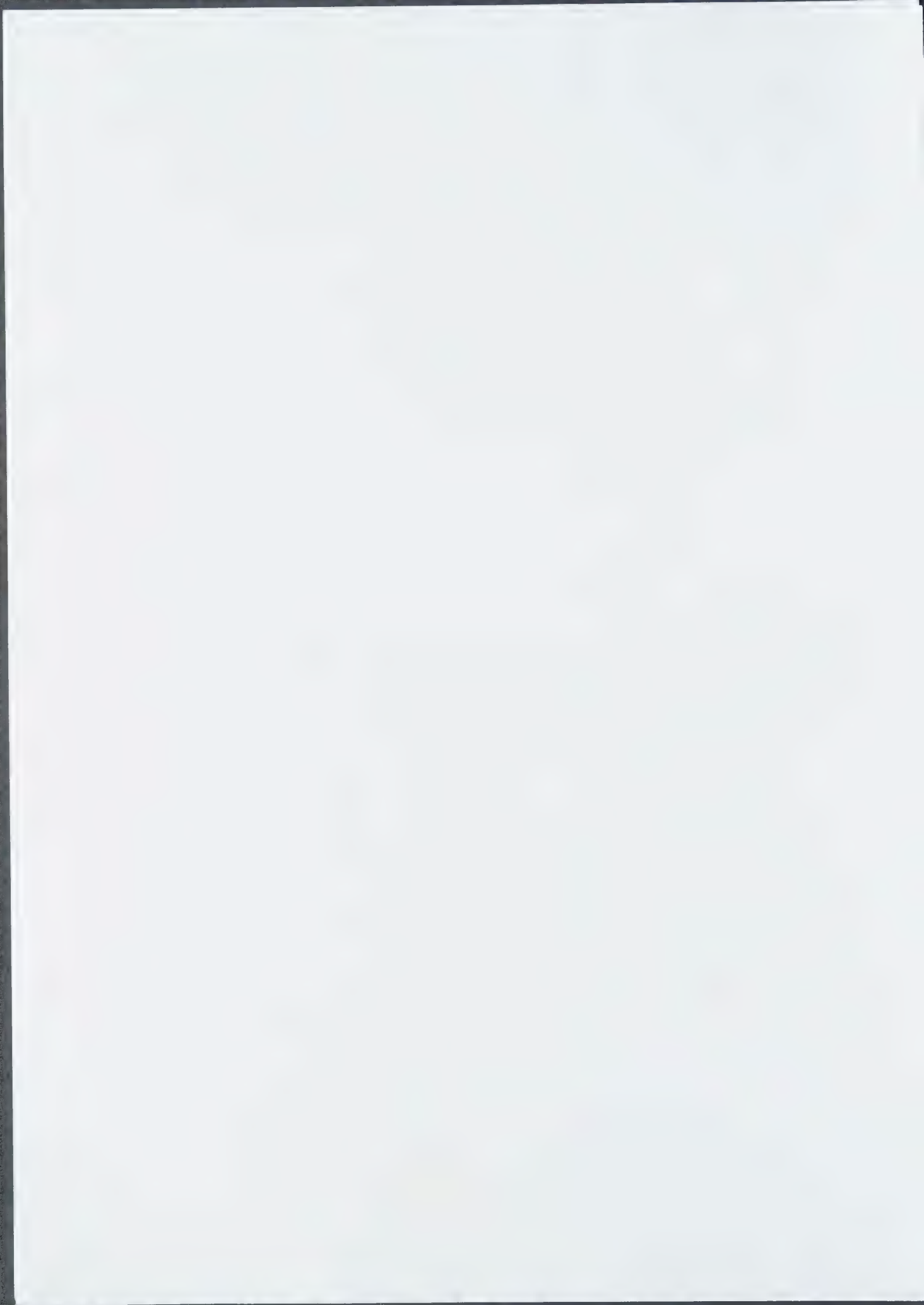
Take care and continue to enjoy life

Affectionally

Hubert

Dhr. H. van Baarle
Dorstige Harthof 32
3512 NW Utrecht
Nederland

Addendum : As you see I included another colour illustration. It is of a picture which I saw in the museum of the 'Fundación Lázaro Galdiano' in Madrid. I am not entirely certain anymore, but believe that it was labelled 'Lievens' when I saw it. The picture is as far as I know unpublished. It is a canvas of circa 62 x 51 cm. I don't believe it is a Lievens, and I think I know the correct attribution. Please consider this problem. I hope to discuss it with you orally some day.
Rudi Ekkart says : Pieter de Potter.
I disagree with him.





Paneel 13.5 - 10.1 cm







Queen's University
 Office of the University Registrar
 Kingston, Ontario K7L 3N6
 Telephone 613 545-6894

BANK COPY

JONATHAN H BIKKER
 As of AUG. 05, 1998

Firstbank Bill Payment Service
 Payable without charge at any branch of
 the Bank of Montreal in Canada

CONC. I.D.	PAYMENT AMOUNT	CASH IN	CHEQUES	STUDENT NO	DIV	CUSTOMER I.D.
UTL	CR	8	1	1	0	5
					CHGS	Y
						0
						1
						3296679

REPORT ADDENDUM 1 STUDENT NAME

BIKKER, JONATHAN H

Payments will be accepted at the Bank of Montreal only. Fill in the amount of your payment and present entire statement at any branch of the Bank of Montreal. The bottom part will be receipted and returned to you as proof of payment.

Notice to Accepting Branch

P&P Topic 415-27

- 1 Accept all payments including late/partial payments.
- 2 Payments can be made with cash or cheque. Ensure Student Number is recorded on the back of all cheques.
- 3 Ensure all payments are keyed via mech terminal.
- 4 Return all dishonoured items to Bank of Montreal, 297 King Street E., Kingston, Ontario Tr 00162-001.

No. 08 00062

329-6679

No. 08 00062

JONATHAN H BIKKER

Reference Date	Originating Department	Description	Amount
JUL 02,98		BALANCE FORWARD	\$1046.18
JUL 09,98	REGISTRAR'S OFFICE 545-6894	BANK FEE PAYMENT SERVICE	(1035.82)

BALANCE OWING

BALANCE DUE

paid 8/98
Sept
 \$10.36
 \$10.36

AUG 05,98

If you have any questions about any of the items on this statement contact the originating department.

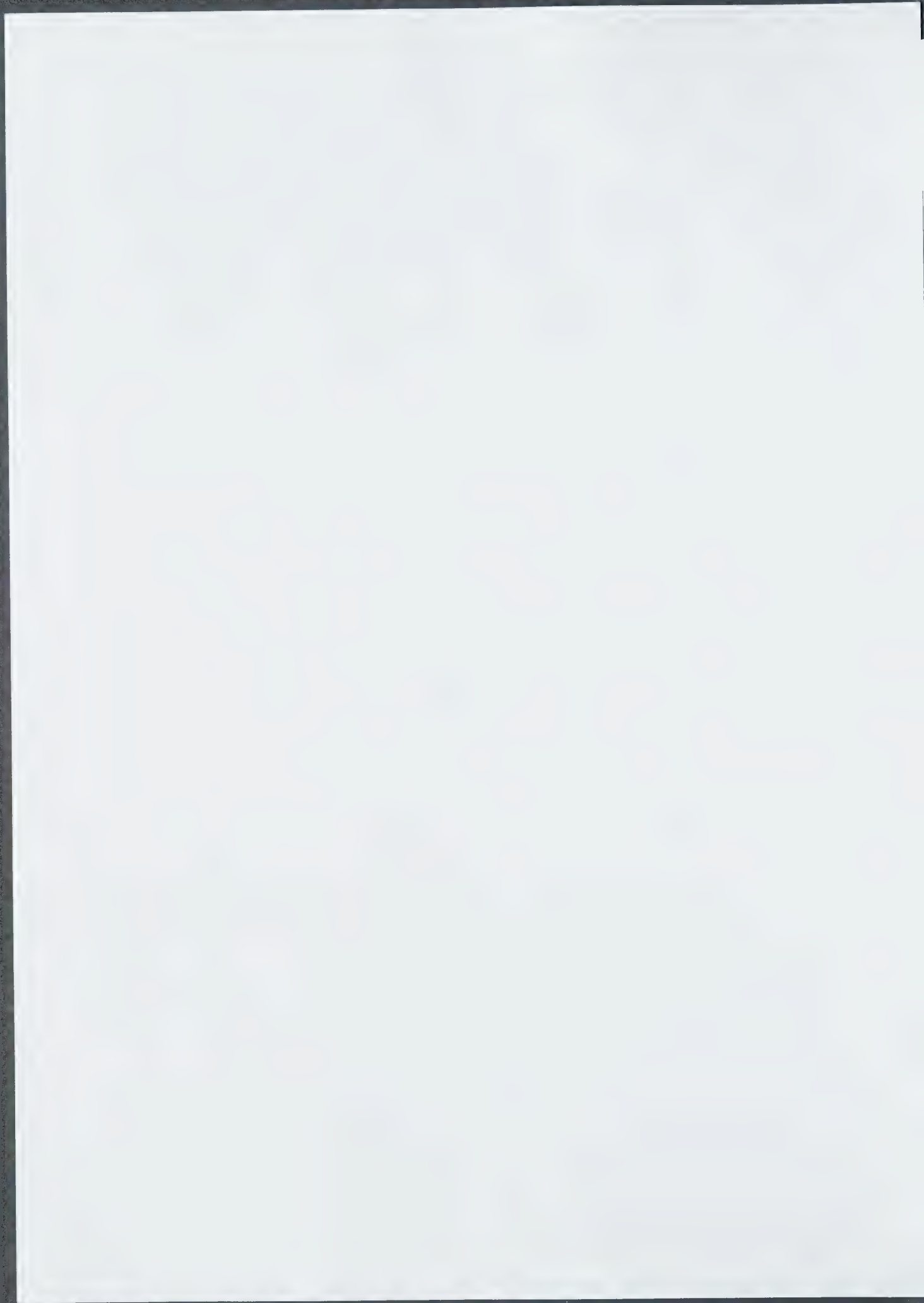
OSAP ARRANGEMENTS - Registrar's Office
 Not Applicable

BANK PAYMENT ARRANGEMENTS - Registrar's Office
 Not Applicable

NOTE:

MONTHLY DEDUCTIONS
 Notify the Fees section of the Office of the University Registrar by the 15th of the month of any changes that will affect your monthly deduction for that month.

OTHER UNIVERSITY DEBTS According to our records you have an outstanding debt with the following department. Debts must be settled at the originating department, not included in bank payments.
 LIBRARY 545-2524 \$19.10



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

August 23, 2000

Jonathan Bikker
Van Spilbergenstr. 161-III
1057RE Amsterdam
The Netherlands

Dear Mr. Bikker,

I just spoke to Professor Manuth by telephone and he told me that he had spoken to you about my very long letter to which I have not received a reply. Professor Manuth told me that you did reply and so sadly we can only conclude that your reply got lost in the mails.

I hope that you have your reply in your computer and could perhaps send me a copy, either by fax to (414) 277-0709 or by e-mail to baderfa@execpc.com.

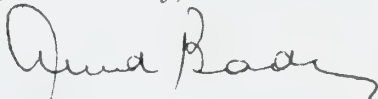
After hearing from you that you considered Horst a possibility for my painting, I wrote to the RKD – of course, without mentioning your opinion – to inquire what they think about my painting. Dr. Jan Kosten replied on May 19th and I enclose a copy of the relevant opinion.

More important, I do of course hope that you will have a chance to visit us in Milwaukee before you send your manuscript on Drost to a publisher. There is at least one painting here which you accept as a Drost. Maybe on seeing the collection you will accept two or perhaps even three.

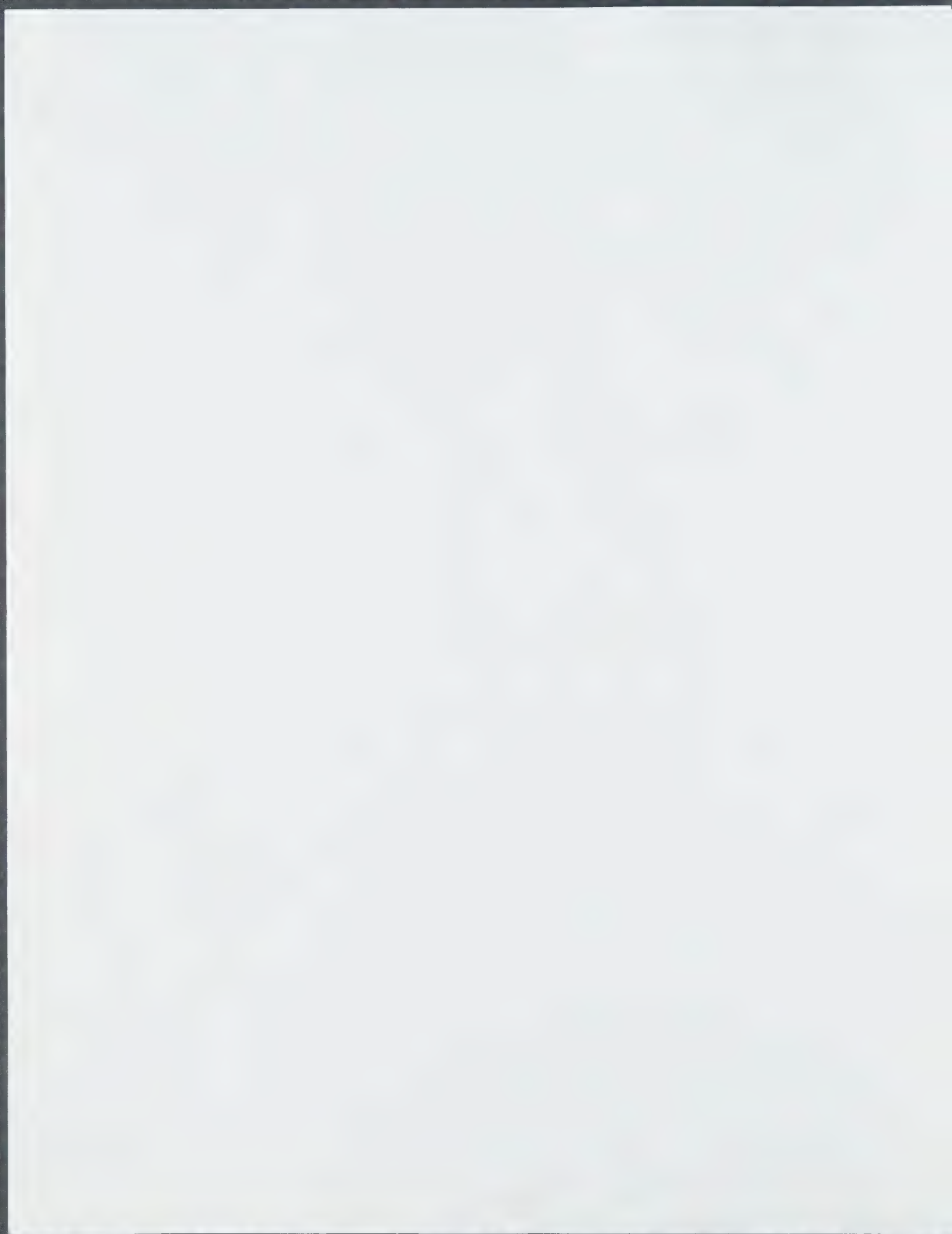
You may also want to look at my self-portrait by Sweerts. Incidentally, another version of my painting – with significant differences – turned up at Christie's in London. It is there not for sale but for study; surprisingly, it was previously attributed to Lely.

I much look forward to hearing from you and remain with best regards

Yours sincerely,



Alfred Bader
www.alfredbader.com
AB/az
Enc.



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
FAX: 001 414 277-0709

Amsterdam, 28 August 2000

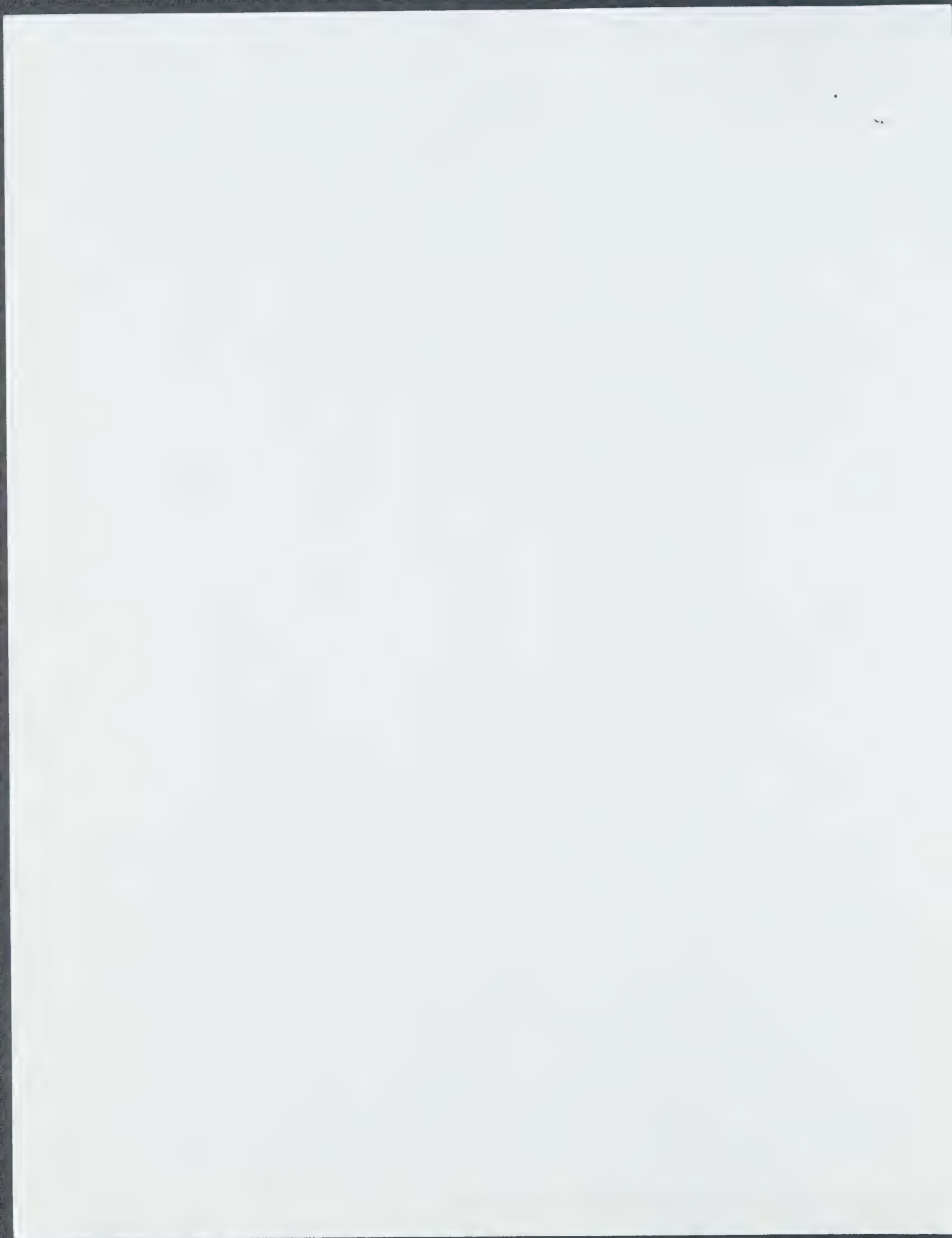
Dear Dr. Bader,

Thank you for your letter, which I received today, and your phonecall last week. I am sorry I did not respond your earlier letter sooner. I am very grateful to you for the photographs and the information you sent me. Would you be able to send me a photograph of the Young Boy (Sumowski cat.nr.2259a) in your collection as well?

I have not written to you earlier because I would like to have Professors Manuth and Hecht read the entries I have written on your paintings before I send them to you. My hope was to give them my entire catalogue raisonné before the end of the summer, but I am still checking the literature for some of the entries. Some of the former Rembrandts (one or two might still be Rembrandts) have literature lists three pages long! I thought it was best if my two supervisors would read all the entries at once. The book as a whole makes much more sense that way. I cannot wait to give you the book as well, which should be by the end of this year. I will give the two entries on your paintings to Professor Manuth this week, so that you will not have to wait endlessly for them. Concerning your so-called Isaac (Sumowski cat.nr.316), based on the photos I cannot attribute it to Drost, despite what Dr. Kosten calls the "firm and manly painting style." Indeed, sometimes I have changed my opinion of a picture completely after viewing the work itself. I don't think this will happen with your painting, although I am very anxious to see it. The attribution to Horst is only a suggestion. It is not, however, simply based on the drawing, but more about this when I send you the entry.

As I wrote you in an earlier letter, my personal budget is very limited and Utrecht University will not cover the costs for all the trips I should make if I am to write the best possible book. I will try, however, to get to North America in December (I have not seen my family either in a very long time). Will you be in Milwaukee in December and/or January? It would be such a pleasure to see your wonderful collection. A number of your paintings besides the Drosts show up prominently in my dissertation, and, as you know, I also have a particular weakness for Sweerts. On the side, I have been working on an article about Abraham van Dijck, and would therefore greatly benefit from seeing your paintings by that artist. Oh, before I forget, the Sweerts exhibition is now planned for 2002. The venues are the Rijksmuseum, Hartford and San Francisco.

Professor Hecht and I have been discussing the defence of my



JONATHAN BIKKER

31 20 4124974

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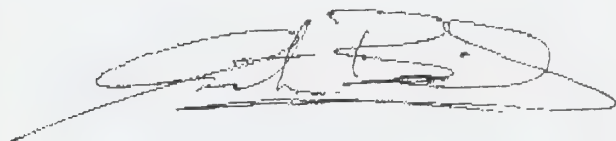
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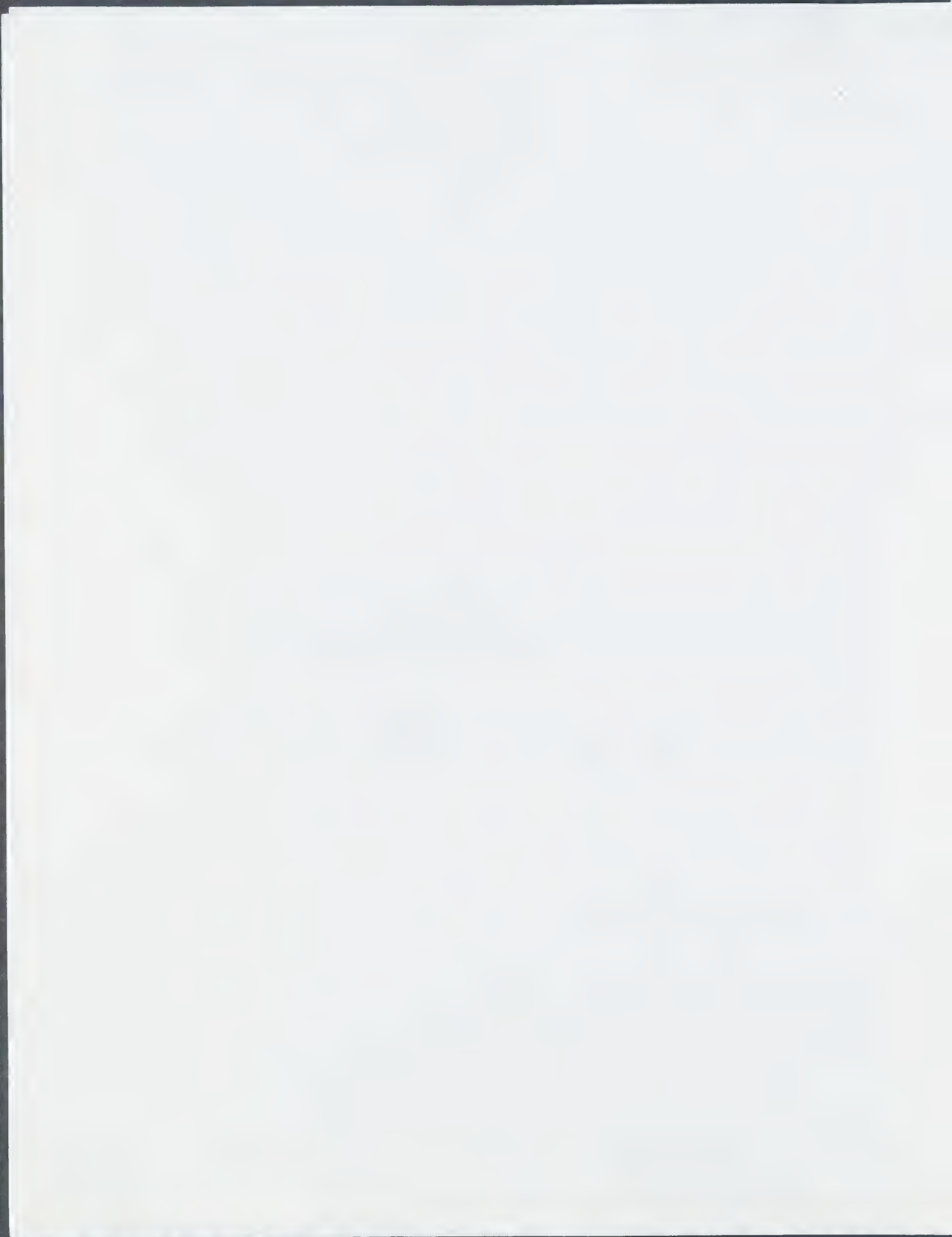
dissertation, which will probably take place next summer (although the book itself will be finished much earlier). We are both hoping that you will be able to come. The plan is to defend with the off-prints of the published book rather than a tacky photocopy, but, of course, this will involve some funding.

I realize that this letter does not contain all the information you would like it to. Rest assured though that I will be in contact again very soon.

Your sincerely,



Jonathan Bikker
Van Spilbergenstr. 161-III
1057RE Amsterdam
The Netherlands
FAX: 31 20 4124974

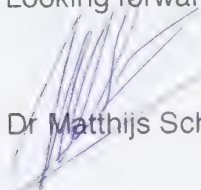


dr Matthijs B.H. Schilder
Ambachtstraat 8
3512 ES Utrecht
tel. 030-2310298
e-mail: m.schilder@planet.nl

Utrecht, 9-11-2000

Dear dr Bader,

Welcome in Utrecht again. I hope you had a good flight and that the trains were running in time. Tomorrow, Friday, I will be home from my work at about 1600 hrs. If you wish to visit me a bit earlier in the afternoon, then please call 06-10794016, which is my mobile telephone. Then I can try to home earlier.
Looking forward to meeting you again,


Dr Matthijs Schilder

Hubert
S-Grauwensingel 67
3012 SC Rotterdam
0034 10 45 22355





Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709
E-mail: baderfa@execpc.com

A Chemist Helping Chemists

September 13, 2000

Professor Volker Manuth
Haarlemmer Houttuinen 141
GM 1013 Amsterdam
THE NETHERLANDS

Dear Volker,

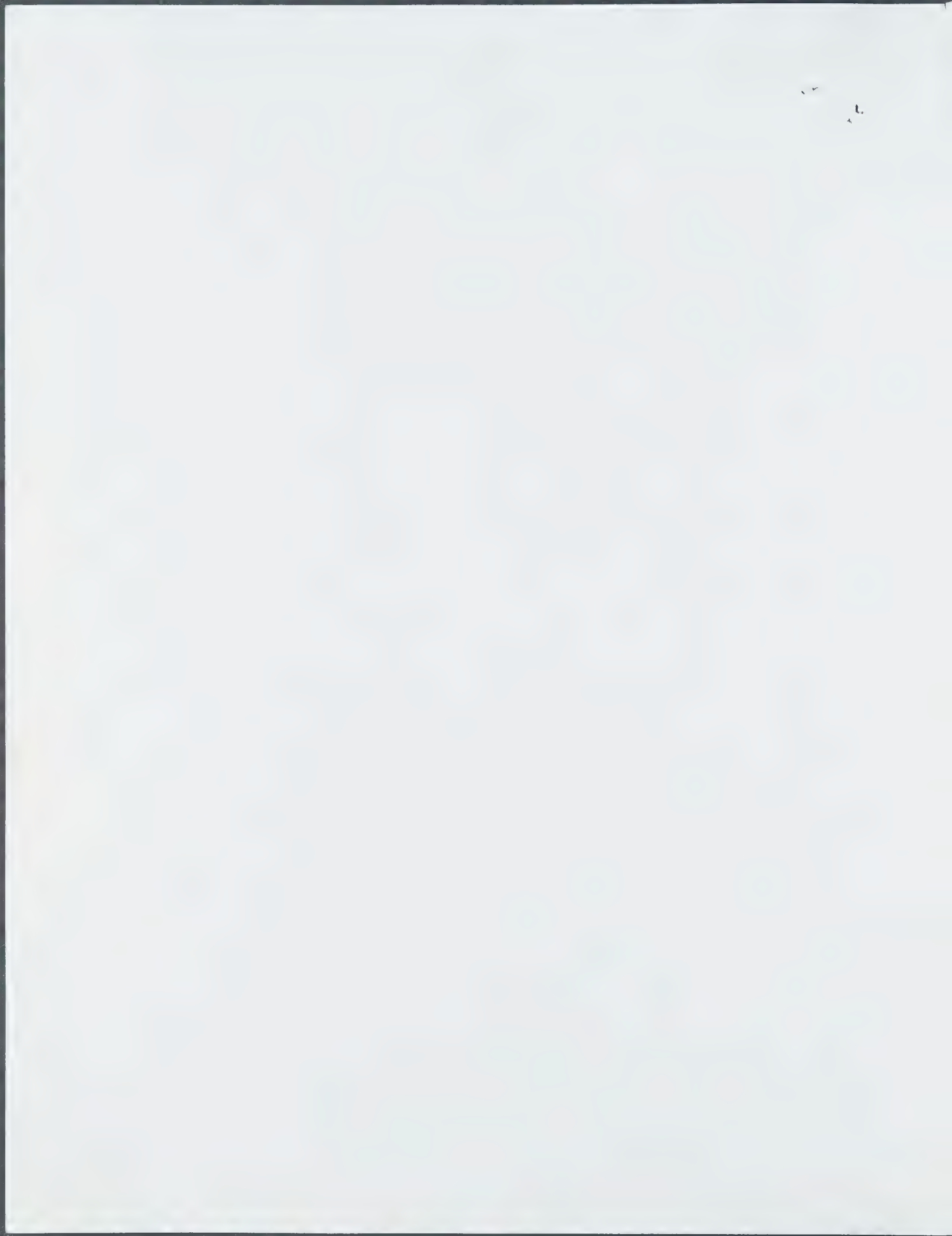
Enclosed please find photographs, etc. of my latest acquisition, Bredius 261. I like it very much and plan to bring the original with me to Holland during the week of November 5th when we will be there.

Please do not forget to let me know exactly what information you need about my Eeckhouts, for your book.

Incidentally, I had a very nice letter and an interesting reprint about a Lievens from David de Witt, whom I look forward to seeing late next week.

I am sure that you will understand why I am not really very happy about the way Jonathan Bikker has been treating me. Needless to say, ~~that~~ is certainly unimportant ^{when} he accepts the painting which Sumowski calls *Isaac Waiting*. But I wrote him on April 4th. He did not reply until recently, though I believe that he told you that his letter must have gotten lost.

He did reply recently but did not answer my question whether he considers the painting which was sold as a Bol in Berlin as a possible Drost.





Professor Volker Manuth
September 13, 2000
Page Two

Incidentally, I had a very long letter from Jan Kosten at the RKD telling me that he thinks that *Isaac Waiting* is certainly by Drost and that the perhaps Bol is very close to Bol but he would like to look at it next month when he visits us.

I find it very surprising that Bikker wants to publish his book on Drost without having seen one certain and two possible Drosts in Milwaukee.

Perhaps he is just terribly overworked. Maybe we will get to know him in Amsterdam during our visit and then understand his actions better.

Isabel and I will be at Queen's from September 20th to the 24th, then two days in Toronto and back home the evening of September 26th.

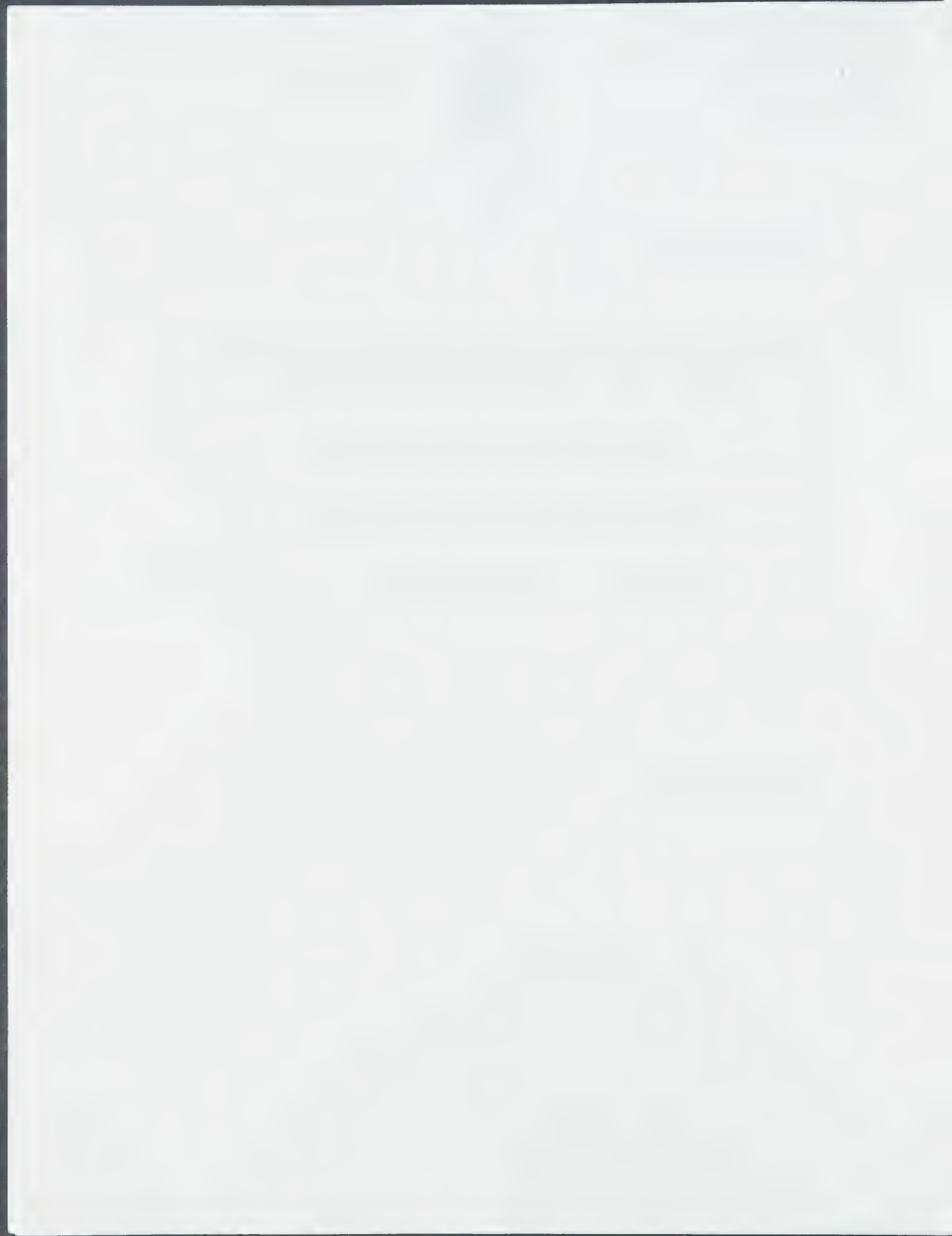
With all good wishes from house to house I remain

Yours sincerely,

In grosser Eile

Alfred Bader
www.alfredbader.com
AB/az

enc.



STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

Mr. Alfred Bader
Suite 622
924 East Juneau Avenue
Milwaukee
Wisconsin 53202
U S A

Amsterdam, 6th October 2000

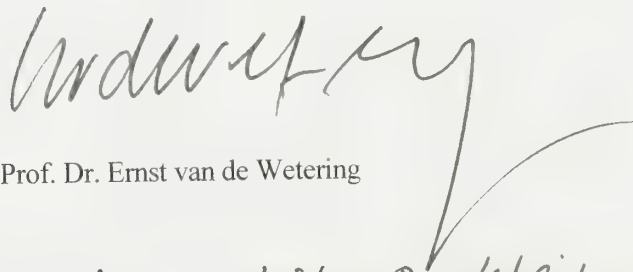
Dear Mr. Bader,

Volker told me you're planning to come to Amsterdam and that at that occasion you want to show me Bredius 261. He said you will be in Amsterdam between 5 – 8 November coming. I have to lecture on Tuesday 7th November from 1 to 3 p.m., that is the only commitment I have in that period up till now.

We are planning a trip of Peter Klein, the dendrochronologist of our team, to Amsterdam as there are two panels we would like to have measured. Would you agree to have also your panel investigated? The only possibility would be – as far as we can see now – Monday the 6th of November, as one of the paintings leaves the country on the 7th. Do not think that we doubt the 17th-century origin of your painting, but these investigations often provide interesting new information.

I am looking forward to seeing the painting again after I saw it in New York in 1971.

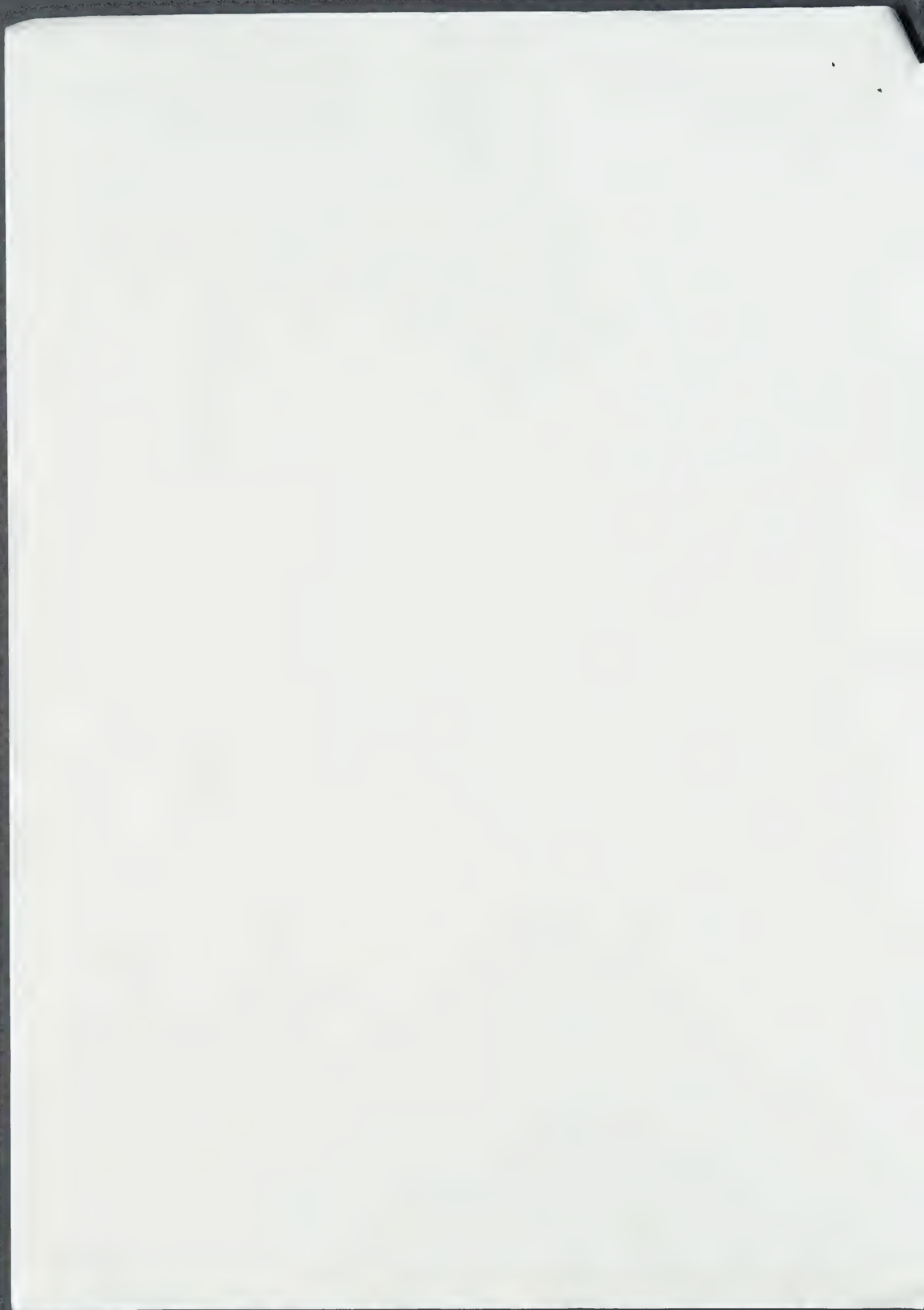
With kind regards,



Prof. Dr. Ernst van de Wetering

P.S. Meanwhile Dr Klein has agreed to come on the 6th

*c/o Kunsthistorisch Instituut, Herengracht 286, NL-1016 BX Amsterdam
telefoon 020-5253048, fax 5254736, e-mail rrp@hum.uva.nl*



Universität Hamburg, Ordinariat für Holzbiologie
Leuschnerstraße 91, 21031 Hamburg

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue

Milwaukee, Wisconsin, 53202
- USA -

Postadresse: 21027 Hamburg

☎ (040) 73962 - 0
(040) 7252 - 2270

Telefax: (040) 7252 - 2835

e-mail: pklein@aixh0401.holz.uni-hamburg.de

Datum und Zeichen Ihres Schreibens

Aktenzeichen (bei Antwort bitte angeben)

Datum

KI/hn

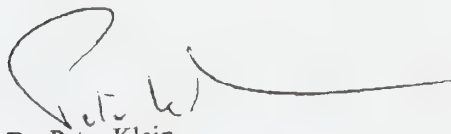
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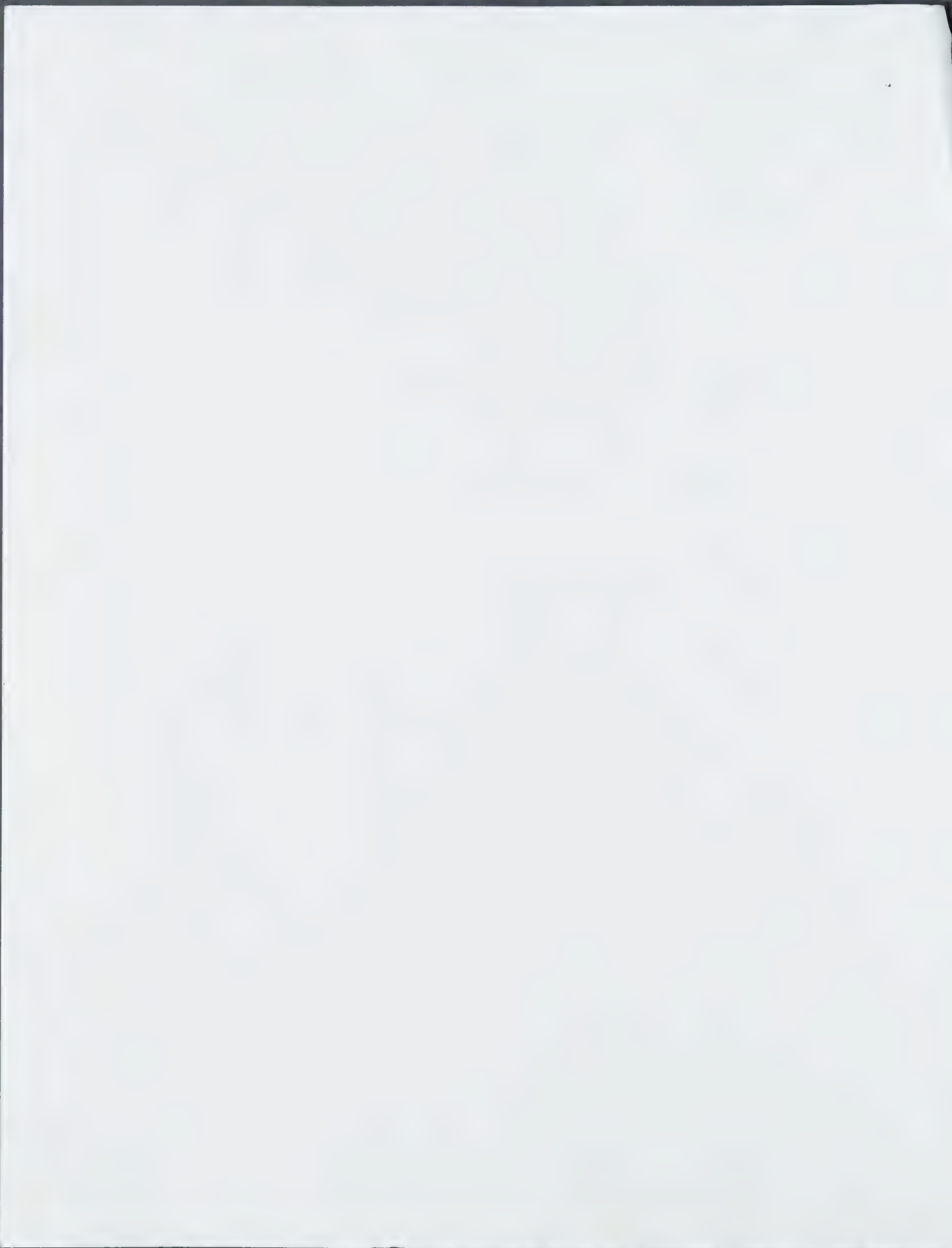
Report on the dendrochronological analysis of the panel „Head of a old Man“ (Rembrandt-Follower)

The oak panel (24.2 x 18.8 cm) contains 106 growth rings. The wood concerned is originating from the Netherlandish/Western Germany region. Using this master chronology the rings could be dated between the years 1652 and 1547.

The youngest heartwood ring was formed out in the year 1652.

Regarding the sapwood statistic of Western Europe an earliest felling date can be derived for the year 1659, more plausible is a felling date between 1665.....1669.....1675 +x. With a minimum of 2 years for seasoning an earliest creation of the painting is possible from 1661 upwards. Under the assumption of a median of 17 sapwood rings and 2 years for seasoning a creation is plausible from 1671 upwards.


Dr. Peter Klein



STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

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

Amsterdam, 6th February 2001

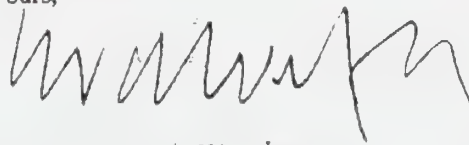
Dear Mr. and Mrs. Bader,

I am sorry to answer your kind invitation to come to Milwaukee only now. I deplore to have to let you know that I will not make it. My wife and I will have a very tight schedule with Family and work obligations in a very short span of time. Some of my stays I will combine with lectures: Ottawa, New York; I will also speak in Queen's University as you certainly will have heard. Maybe we see each other at that occasion.

The RRP would appreciate very much if we could receive an Ektachrome of your version of the *Selfportrait with Sketchbook*. Did you ever have made X-rays of that painting? We would appreciate to have such material at our disposition.

How is the little *Old man in profile*? The painting haunts me. It was a superb pleasure to have it in Amsterdam.

With kind regards,
Yours,



Prof. Dr. E. van de Wetering

Bredius 253

Bredius 261

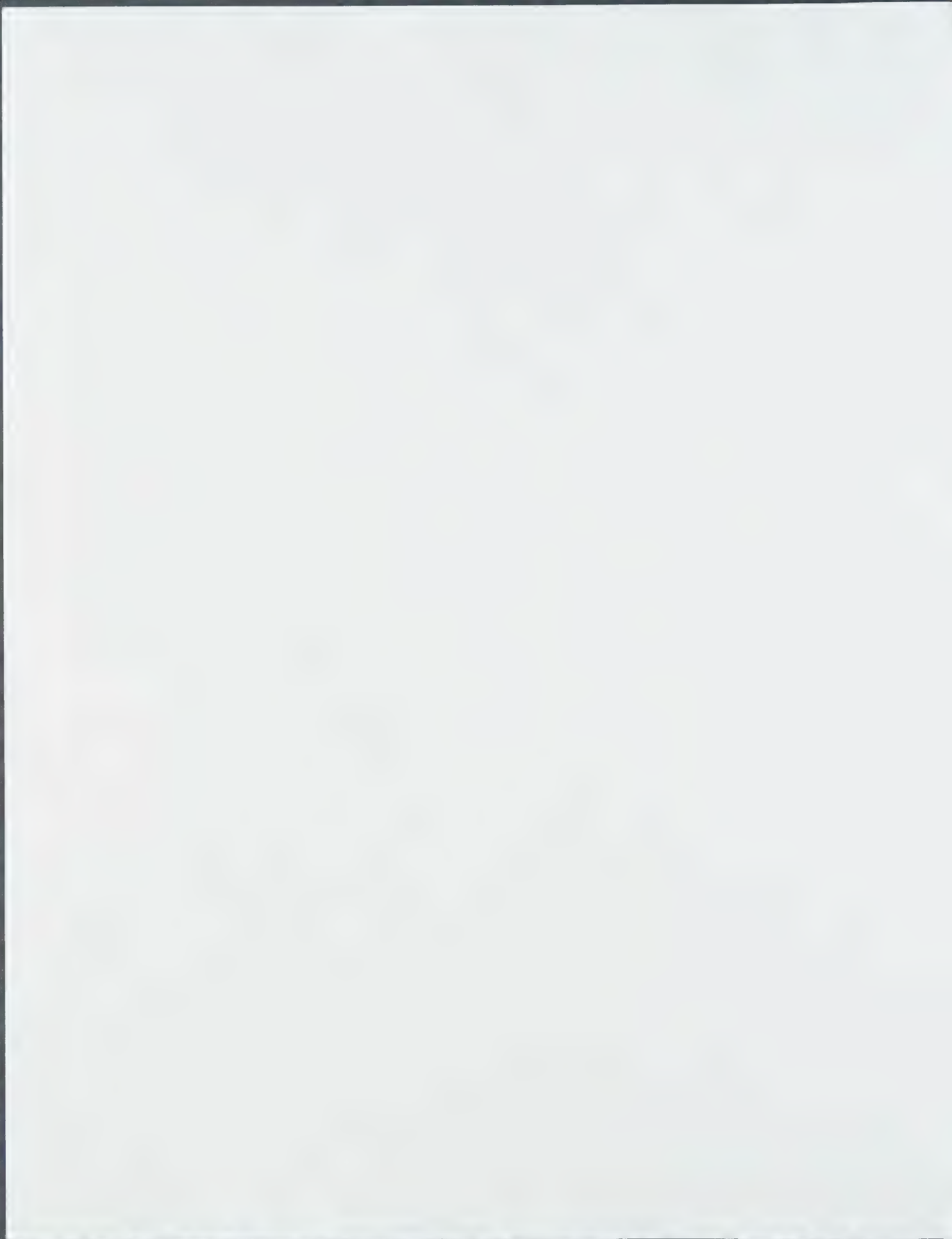


C18
C 27/12

Bredius 261
304
295A

c/o Kunsthistorisch Instituut, Herengracht 286, NL-1016 BX Amsterdam
telefoon 020-5253048, fax 5254736, e-mail rrp@hum.uva.nl

Bredius 276, not R, 7.7



Rembrandt van Rijn (Leiden 1606 – Amsterdam 1669)

Head of a Man in a Turban (Study for a Rabbi?)

Around 1661

Oil on panel, 24.8 x 19.1 cm

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Draft

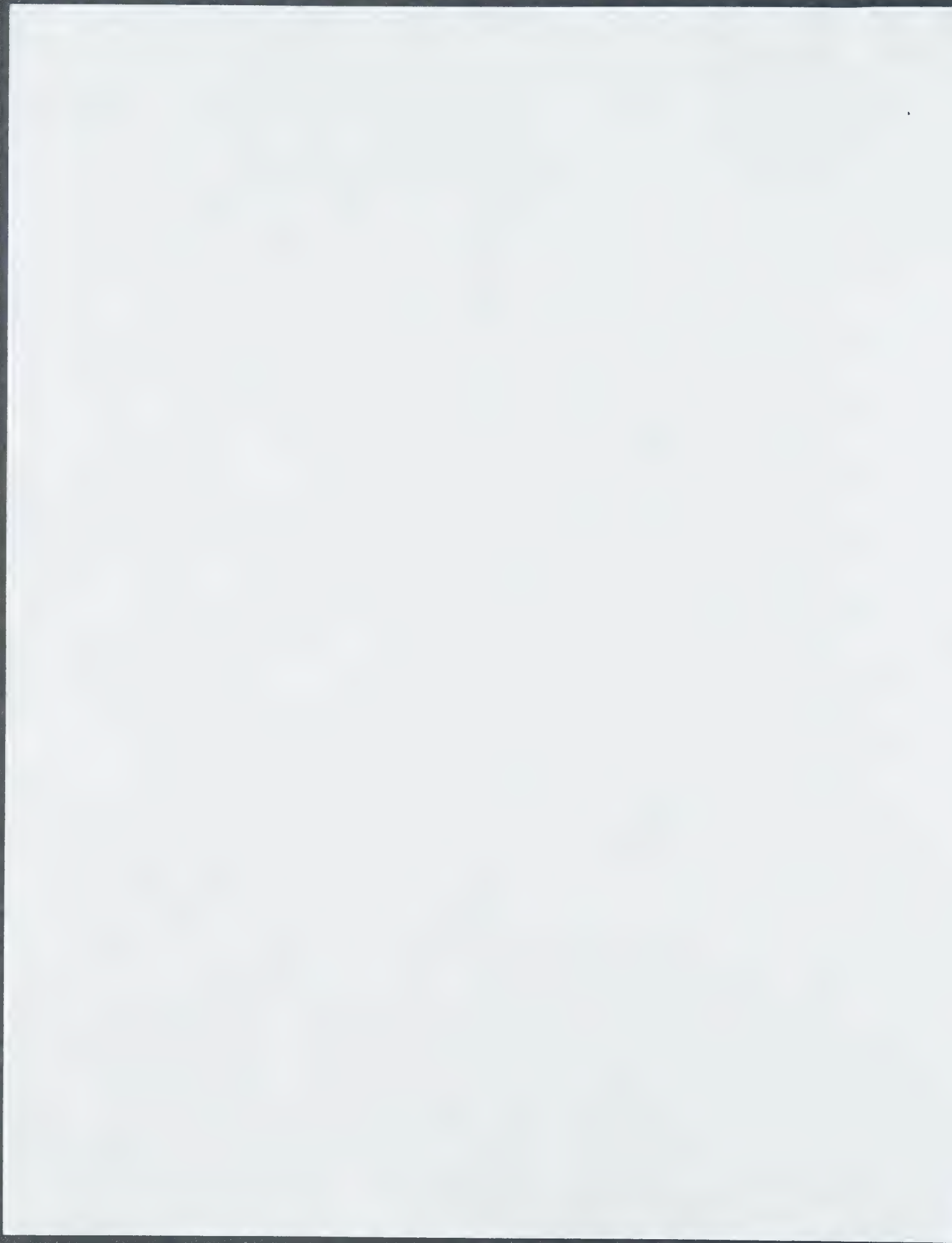
Provenance:

Paris, collection of A. Vollon; Paris, with F. Kleinberger Galleries; Berlin, collection of Marcus Kappel, by 1908; New York, collection of Payne Whitney, by 1931; New York, collection of Helen Hay Whitney, by descent to John Hay Whitney; sale, New York, Sotheby's, 25 May 2000, lot 4 (with colour illustration, as circle of Rembrandt); purchased by Alfred Bader; Milwaukee, collection of Drs. Alfred and Isabel Bader

Literature:

Bode 1908, p. 180 (with illustration); Hofstede de Groot 1908 - 1927, vol. 6, p. 206, no. 366 (as around 1650 - 1655); Valentiner 1909, p. 504, no. 504, p. 579 (as around 1663); Hofstede de Groot 1909, p. 176; Bredius 1936, p. 11, no. 261 (with illustration); Valentiner 1931, unpaginated, no. 162 (with illustration plate 162); Lecaldano 1973, p. 120, no. 385 (with illustration); Rønberg and Wadum 2006, p. 84 (with colour illustration fig. 13, as attributed to Rembrandt)

Exhibitions:



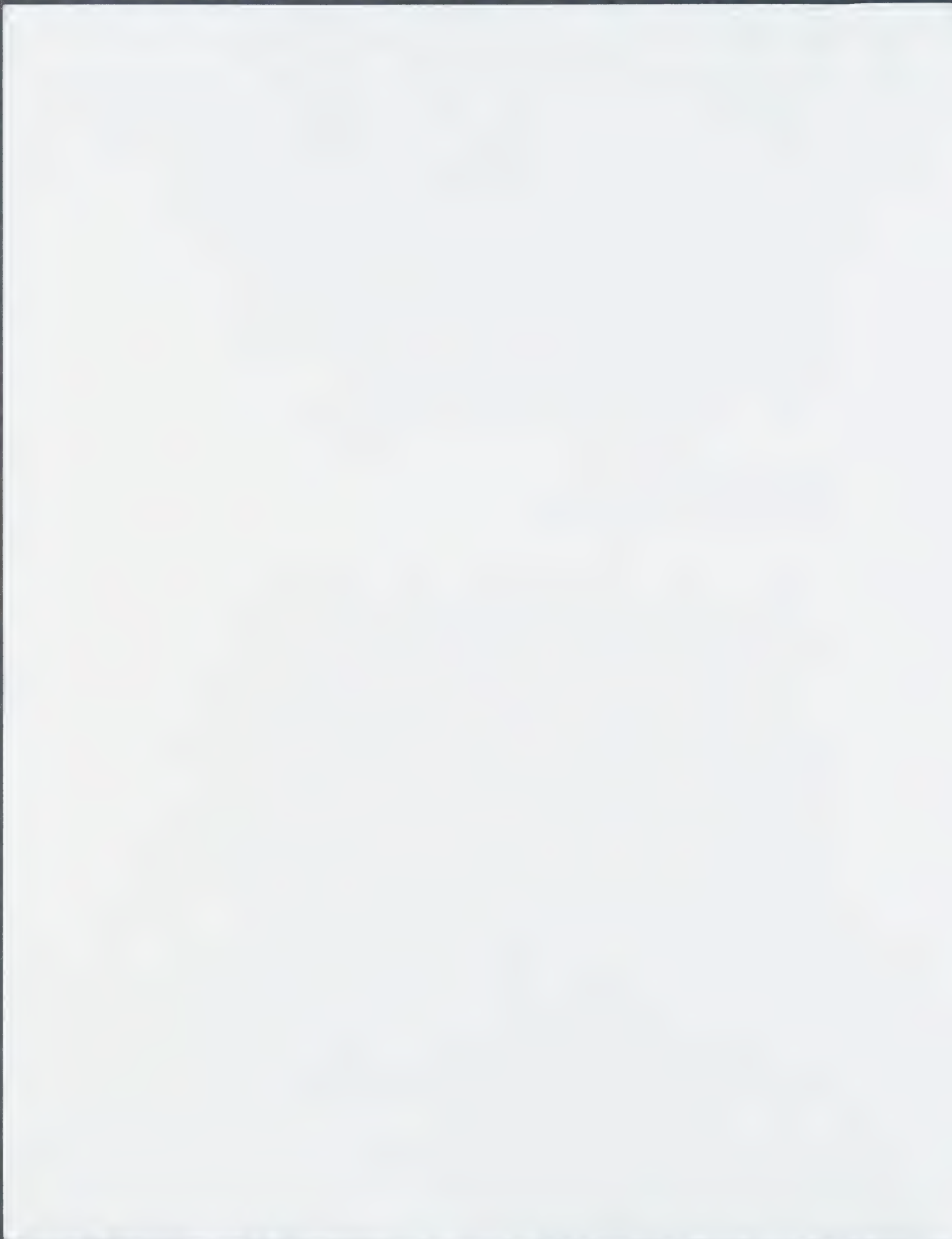
Rembrandt-Hulde te Leiden: Catalogus der Tentoonstelling van Schilderijen en Teekeningen van Rembrandt en van andere Leidsche Meesters der Zeventiende Eeuw, Leiden (Stedelijk Museum de Lakenhal), 1906, p. 18, no. 53a; Berlin 1909, p. 18, no. 109 (with illustration); *Masters of the Loaded Brush: Oil Sketches from Rubens to Tiepolo*, New York (M. Knoedler and Company; Department of Art History and Archeology, Columbia University), 1967, pp. 77 - 78, no. 55 (with illustration); Amsterdam 2006, pp. 182 - 185 (with illustration fig. 208)

↳ Berlin ?

Collection catalogues:

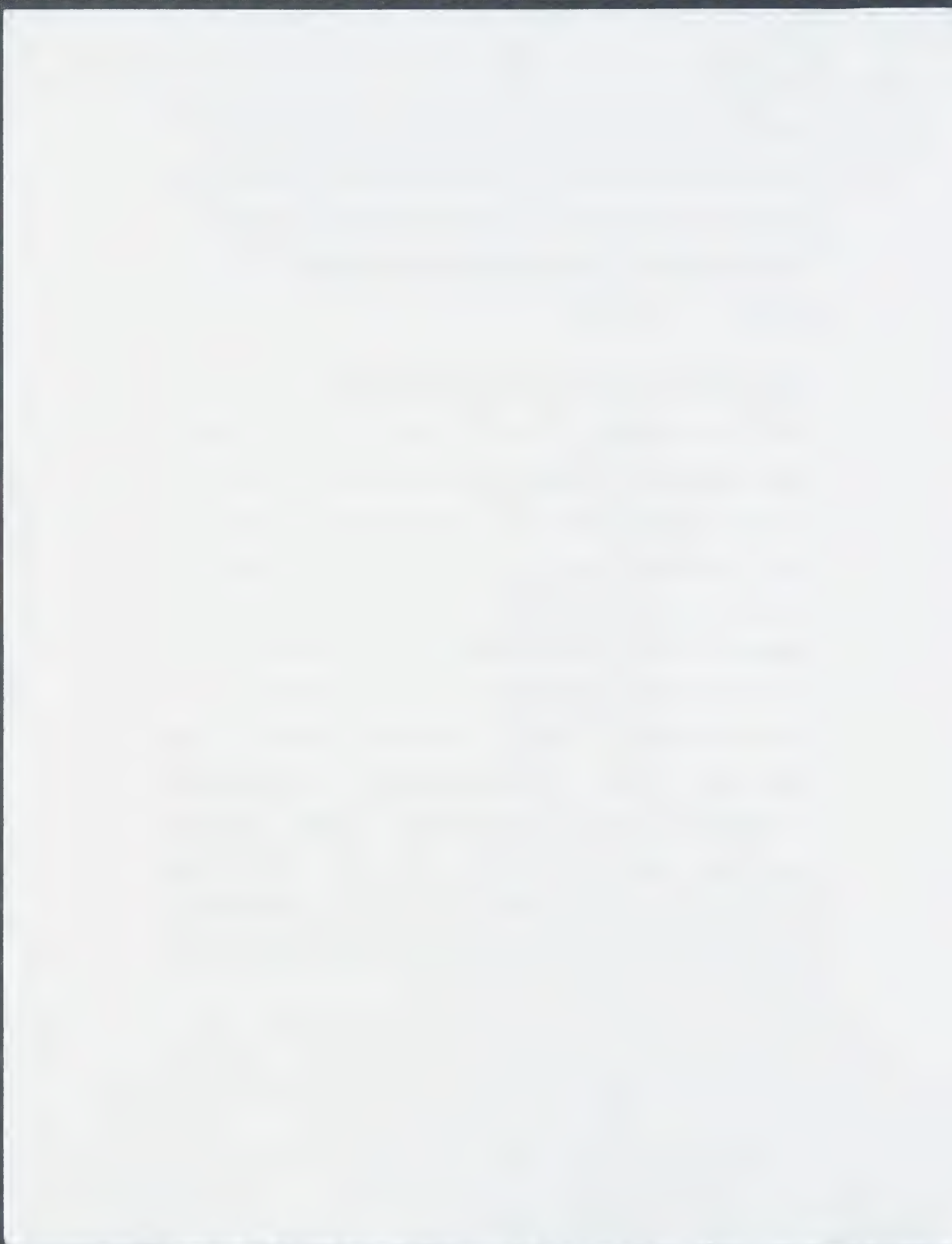
Berlin 1914, no. 23 (with illustration)

An old man with a full, grey beard turns away from the viewer and gazes downward. He wears a white turban and a loose shirt, a red robe, and a loose shawl hanging around his neck. His fantasy oriental costume identifies him with the senior male figures in the biblical paintings by Rembrandt and his followers. Indeed, he appears to relate closely to one of the figures in a depiction of *The Circumcision* in Washington, a painting recognized as by Rembrandt's hand (fig. ?).¹ The costume, type and pose are similar to those of the Rabbi reading at the lectern to the left. Ernst van de Wetering has recently proposed that Rembrandt painted the present panel as a study for this painting, concentrating on the effect of illumination from behind, casting the face in shadow.² He developed this concept further in the figure of the kneeling Mohel, which he reworked at the request of the patron. It represents an unusual type in the oeuvre of this artist, who typically composed his figures directly on the canvas. Rembrandt appears to have



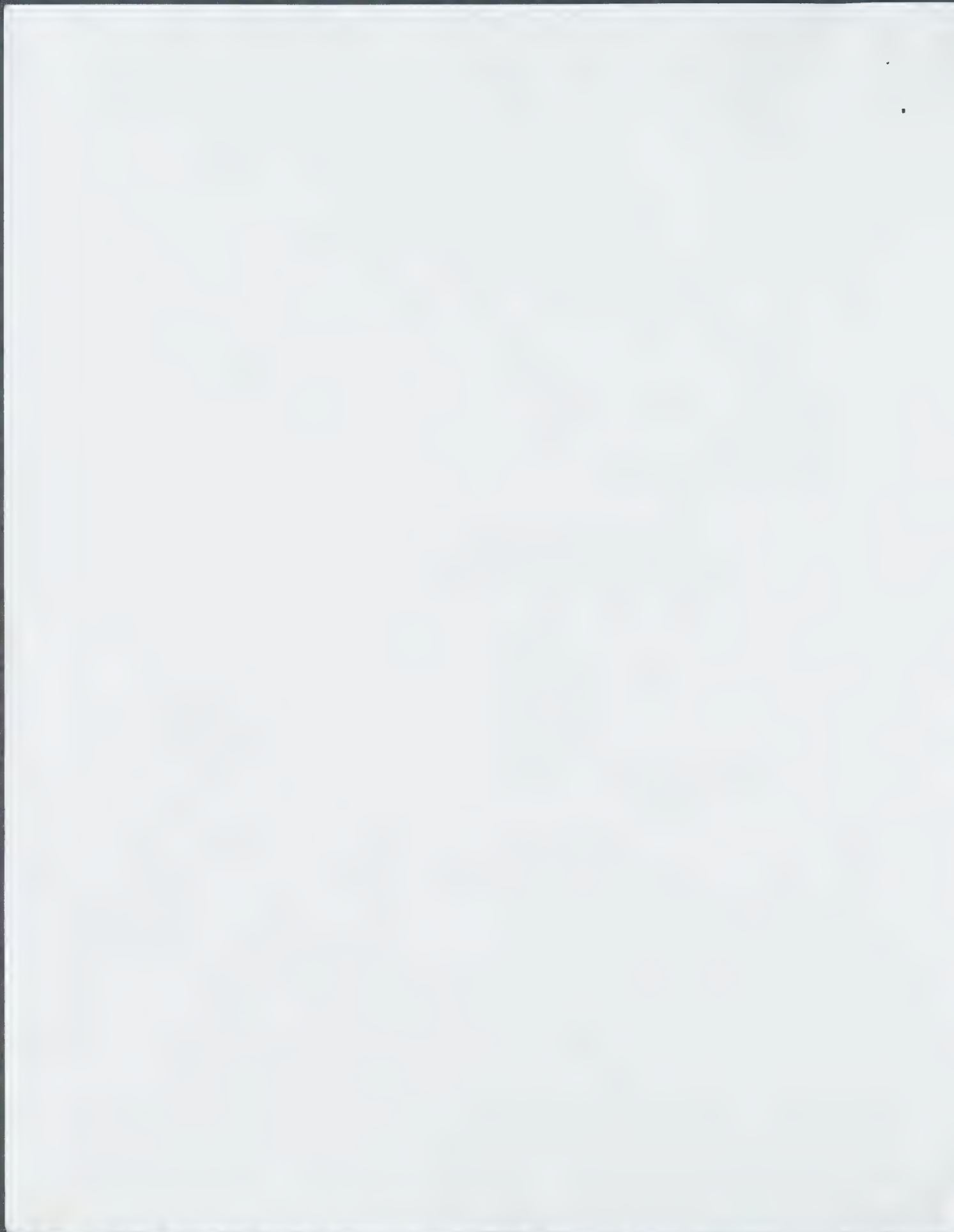
explored, or perhaps even sought to demonstrate, the feasibility of unconventional difficult lighting scenarios within complex compositions, here as in paintings such as the *Profile Study of an Old Servant Woman* that recently resurfaced on the art market.³ Rembrandt's pupils possibly also benefited from such clear expositions of painterly challenges.

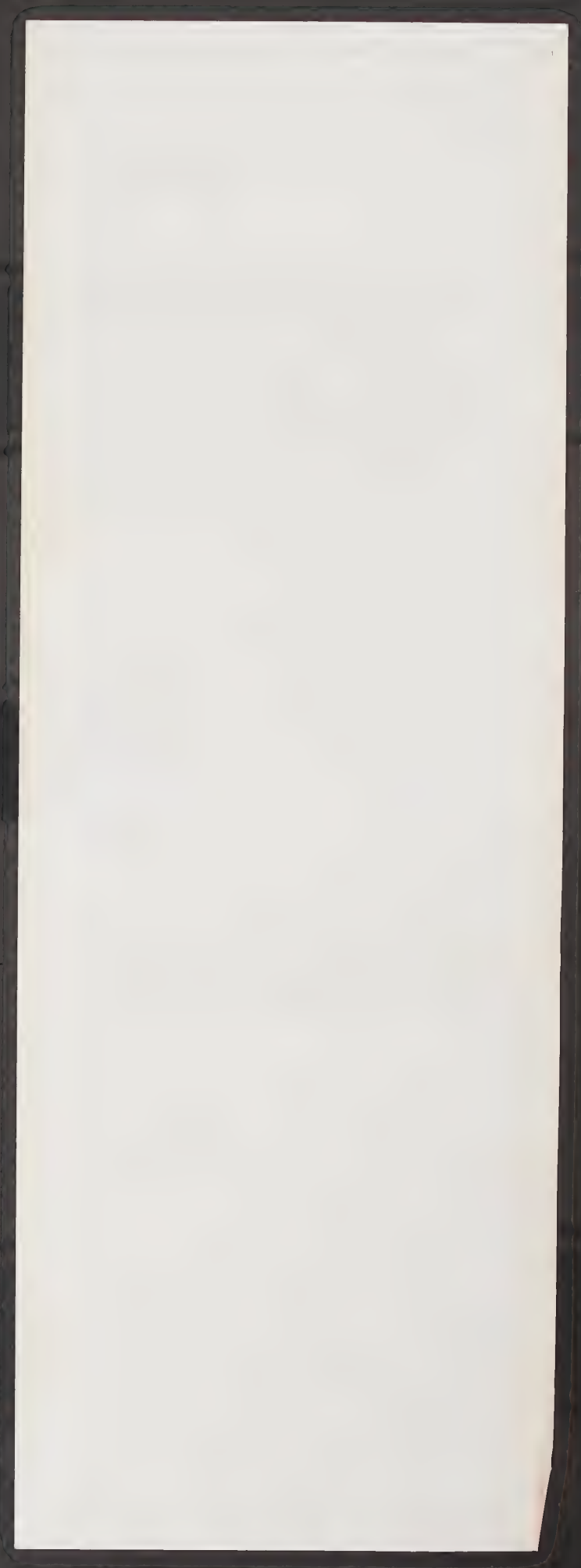
The function of a study explains the rough finish of the features of the face, but at the same time, the powerful build-up of direct strokes of thick impasto painting yields the impact of a finished work. The brilliant rendering of the turban and the fabric hanging over the sloping shoulder, painted wet into wet as evident from an x-ray, compares closely to Rembrandt's *Self-Portrait as the Apostle Paul* of 1661 in the Rijksmuseum (fig. ?),⁴ lending further support to the attribution to the master. The equally bold and direct construction of the curls of hair billowing out from the side of the man's head yields a dramatic and solid effect, yet shows modulation and variation throughout, as is characteristic of Rembrandt. Less decisive is the construction of the features of the face, in choppy strokes. Yet the thick and directly-applied impasto in this area gives it presence and liveliness. Indeed, it presents a virtuoso performance of description using a narrow range of dark tones. It addresses the same problem presented in the Washington painting, in which two prominent figures have their faces cast in shadow. The combined function of study and finished work is characteristic of the *tronie*, of which it must be counted an example.

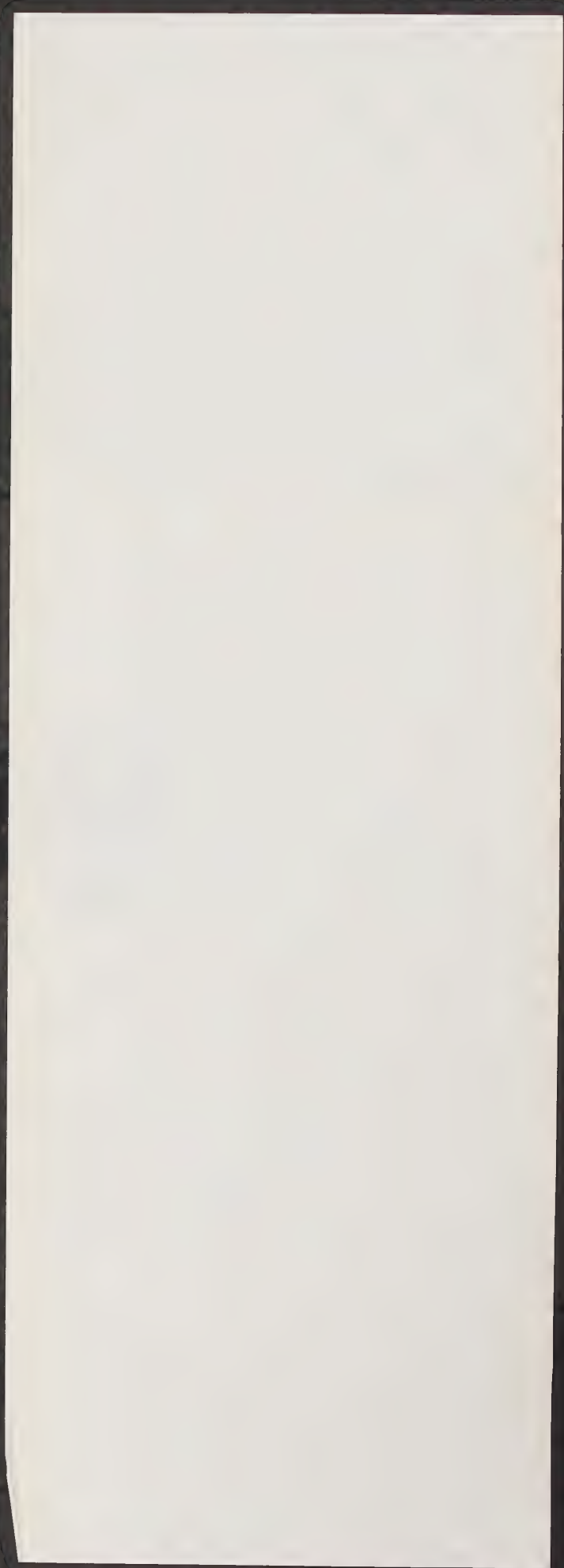


Houbraken claimed that Rembrandt could spend days completing a turban,⁵ but his source was likely familiar with the early phase of Rembrandt's career. In this painting the astonishing effect of a few direct strokes, achieving form, light, and suggestion of substance, marks the bravura of his later development. A dating of around 1661 also coincides with the earliest possible date indicated by dendrochronological study conducted by Peter Klein.⁶

1. Rembrandt, *The Circumcision*, oil on canvas, 56.5 x 75 cm, signed and dated 1661, Washington, National Gallery of Art, Widener Collection, inv. no. 1942.9.60, see: collection catalogue Washington 1995, pp. 271 - 276 (with colour illustration).
2. Ernst van de Wetering, in: exhibition catalogue 2006, pp. 182 - 185.
3. Rembrandt, *Profile Study of an Old Servant Woman*, oil on canvas, see: *ibidem*, pp. 186 - 196.
4. Rembrandt, *Self-Portrait As the Apostle Paul*, oil on canvas, 91 x 77 cm, signed and dated 1661, Amsterdam, Rijksmuseum, inv. no. SK-A-4050; see: exhibition catalogue Washington and Los Angeles 2005, pp. 108 - 109, no. 11 (with colour illustration).
5. Houbraken, vol. 1, p. 269.
6. Report by Peter Klein, 28 November 2000.







fax 613⁵³³ 6491

\$2047.02

613

533 6000

EXT 77346

call 8.15

Linda jump



Subject: Jonathan Bikker and the tuition refund

Date: Tue, 24 Oct 2000 09:46:40 -0700

From: Cathleen Hoeniger <hoeniger@post.queensu.ca>

To: mdw1@worldonline.nl, baderfa@execpc.com

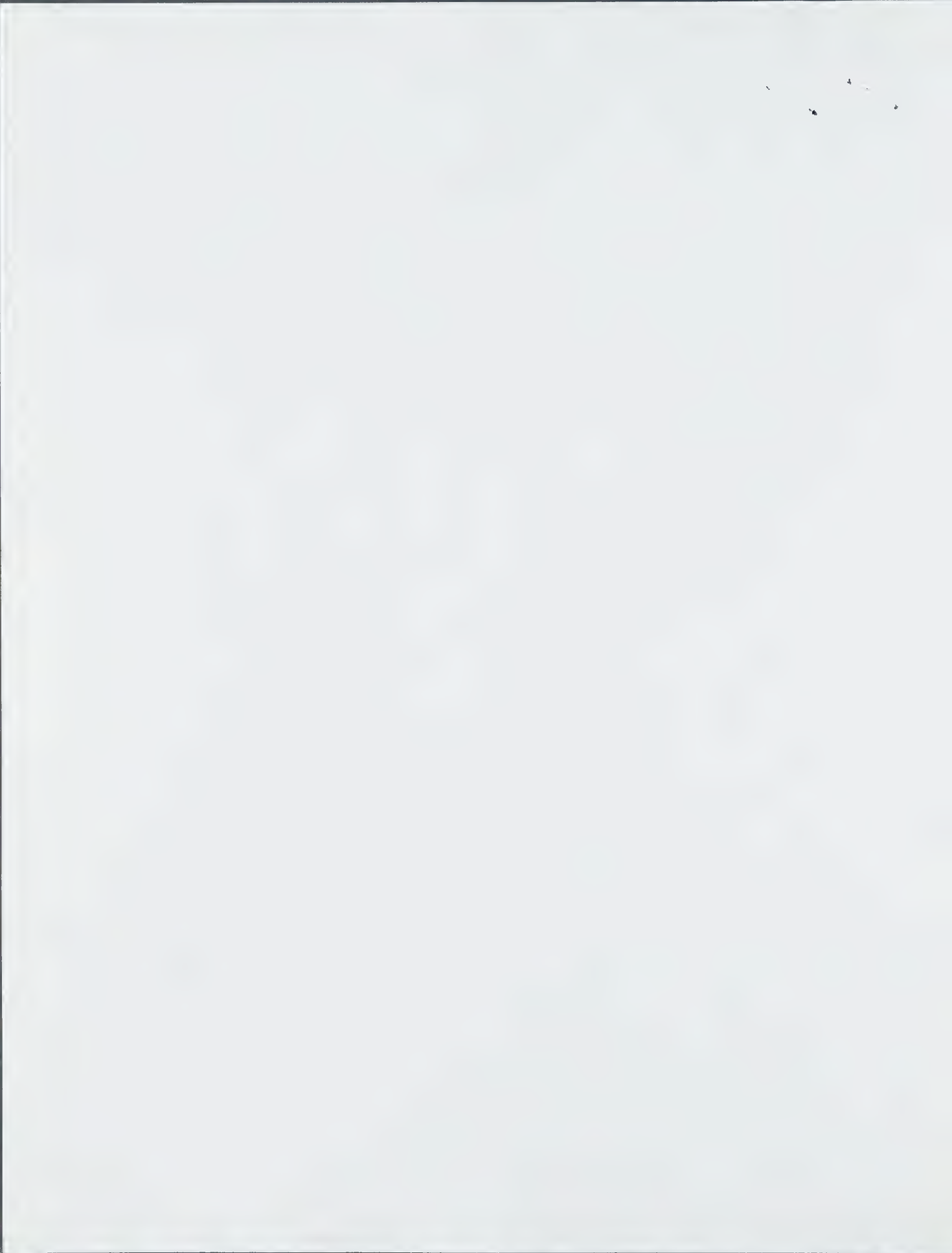
Dear Drs. Bader and Manuth,

I received Dr. Bader's fax this morning, with the section from Jonathan's letter. Please let Jonathan know that I will do all I can to get this money to him asap. I do not yet know how to go about it, but I will call and email both Tom Thayer and the Principal's assistant, Donna Launsbury, this morning to find out how to arrange for the reimbursement of the half tuition for the year in question. If that was what sent Jonathan in the direction of Utrecht, as he suggests, I am personally sorry. He is an excellent scholar. If he would care to return here, we would be happy, of course, to have him back.

Yours sincerely,

Cathleen Hoeniger, Graduate Coordinator for Art History

Cathleen Hoeniger phone: (613) 533-6000 ext. 77346
Associate Professor email: hoeniger@post.queensu.ca
Department of Art
Queen's University
Kingston, ON Canada
K7L 3N6



Subject: Jonathan Bikker and the tuition refund

Date: Tue, 24 Oct 2000 09:46:40 -0700

From: Cathleen Hoeniger <hoeniger@post.queensu.ca>

To: mdw1@worldonline.nl, baderfa@execpc.com

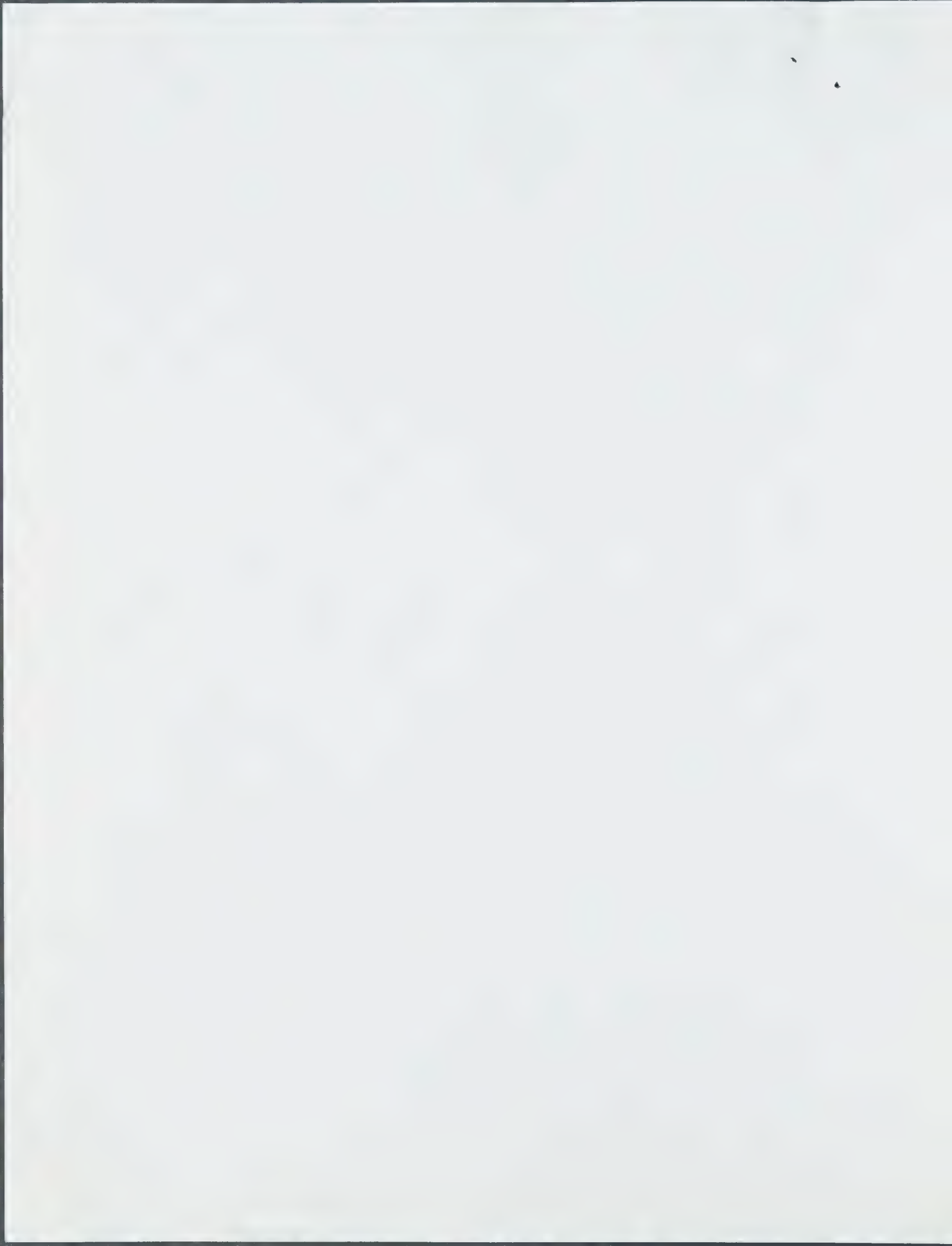
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Yours sincerely,

Cathleen Hoeniger, Graduate Coordinator for Art History

Cathleen Hoeniger phone: (613) 533-6000 ext. 77346
Associate Professor email: hoeniger@post.queensu.ca
Department of Art
Queen's University
Kingston, ON Canada
K7L 3N6



Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: 414-277-0730
Fax: 414-277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

October 30, 2000

TO: Ms. Monika Prewein
Dorotheum

Page 1 of _1_

FAX #: 011-43-1-515-60-489

Dear Ms. Prewein,

Thank you so much for taking the time to chat with me several times this morning.

The good news was that you obviously wanted to be so helpful. The bad news, that my draft air mailed on October 11th has still not arrived at the Dorotheum.

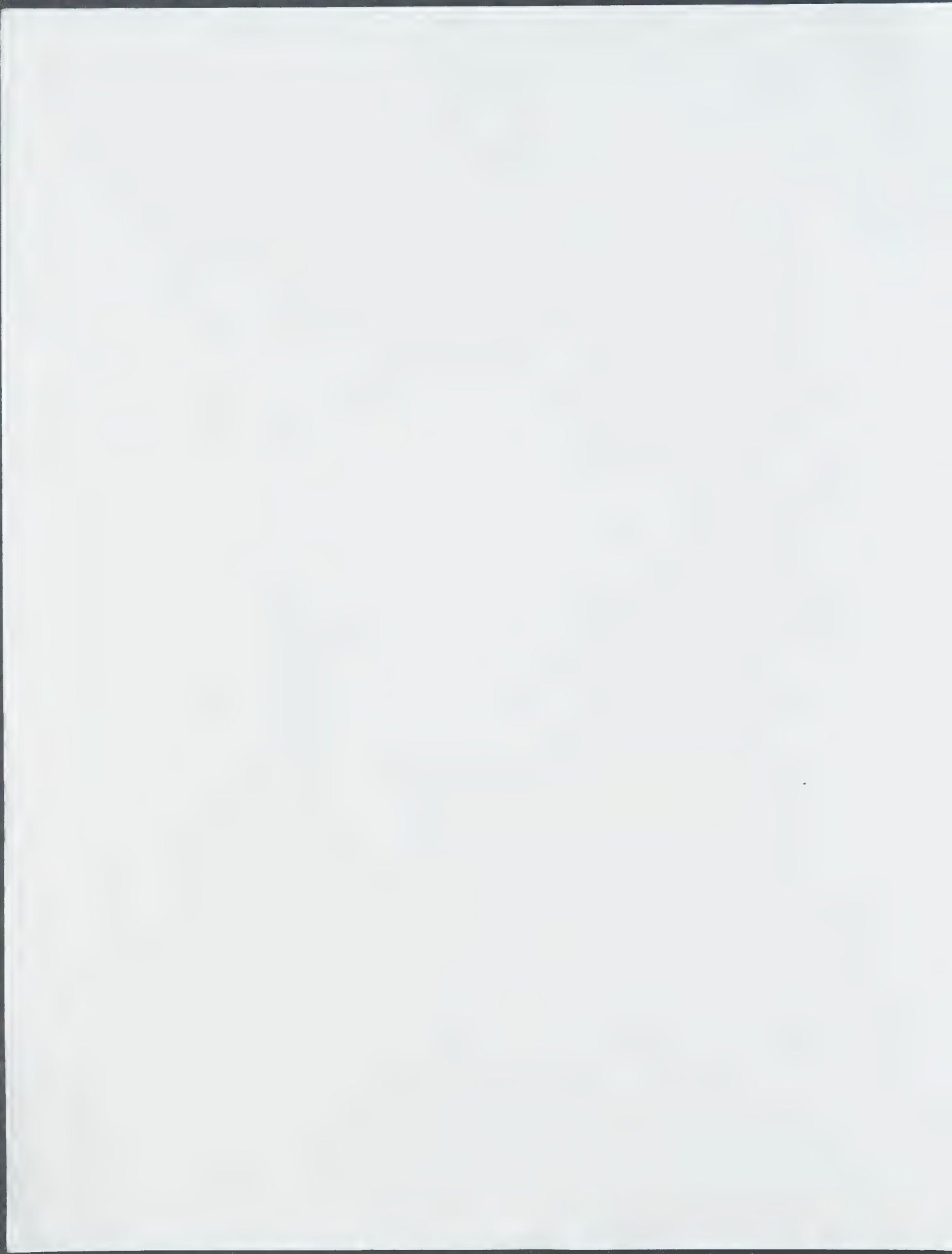
As I am leaving for the sales in Amsterdam and London on November 2nd and returning on December 22nd, could you please help me with two matters:

1. Please insure the package for its full value. Mag. Legat told me that insurance would cost AS 650. I do not want to send you yet another check, but as I will be seeing Dr. Peter Wolf at the London sales in December, I will give him the equivalent of AS 650 in pounds sterling.
2. Before long, my check will arrive and I would like to ask you then to fax my secretary that the check has arrived and that the package is being sent. The fax number in my office is 1-414-277-0709.

With many thanks for your help and with best regards to Mag. Legat and Dr. Wolf I remain

Yours sincerely,

Alfred Bader
AB/az



Dr. Alfred Bader
2A Holmesdale Rd.
Bexhill/Sea
East Sussex
TN39 3QE
England

Amsterdam, 12 November 2000

Dear Dr. Bader,

Included is all the correspondence I could find concerning my leaving Queen's in the Fall of 1998 and the questions of outstanding tuition and scholarship money. Somehow I have lost some of this correspondence, most importantly the letter I sent to the Department of Art notifying them of my intentions to quit (and my reasons for doing so). The Department probably still has this letter on file if you or Dr. Hoeniger need to refer to it. As you can see, I notified the School of Graduate Studies early on in order to avoid tuition charges for the Fall of 1998. I also include a copy of my account statement dated 5 August 1998 to show that I did not owe any tuition going into the 1998/1999 academic year. The other account statement, dated 10 March 2000, was the last I received. Although I did not receive a reply from Dr. Soderlind to my 4 January 2000 letter (copy enclosed), I was under the impression that she had at least taken care of this matter for me (I really did not expect the Department would award me any of the scholarship money to which I refer in that letter after what the graduate co-ordinator had told me in 1998).

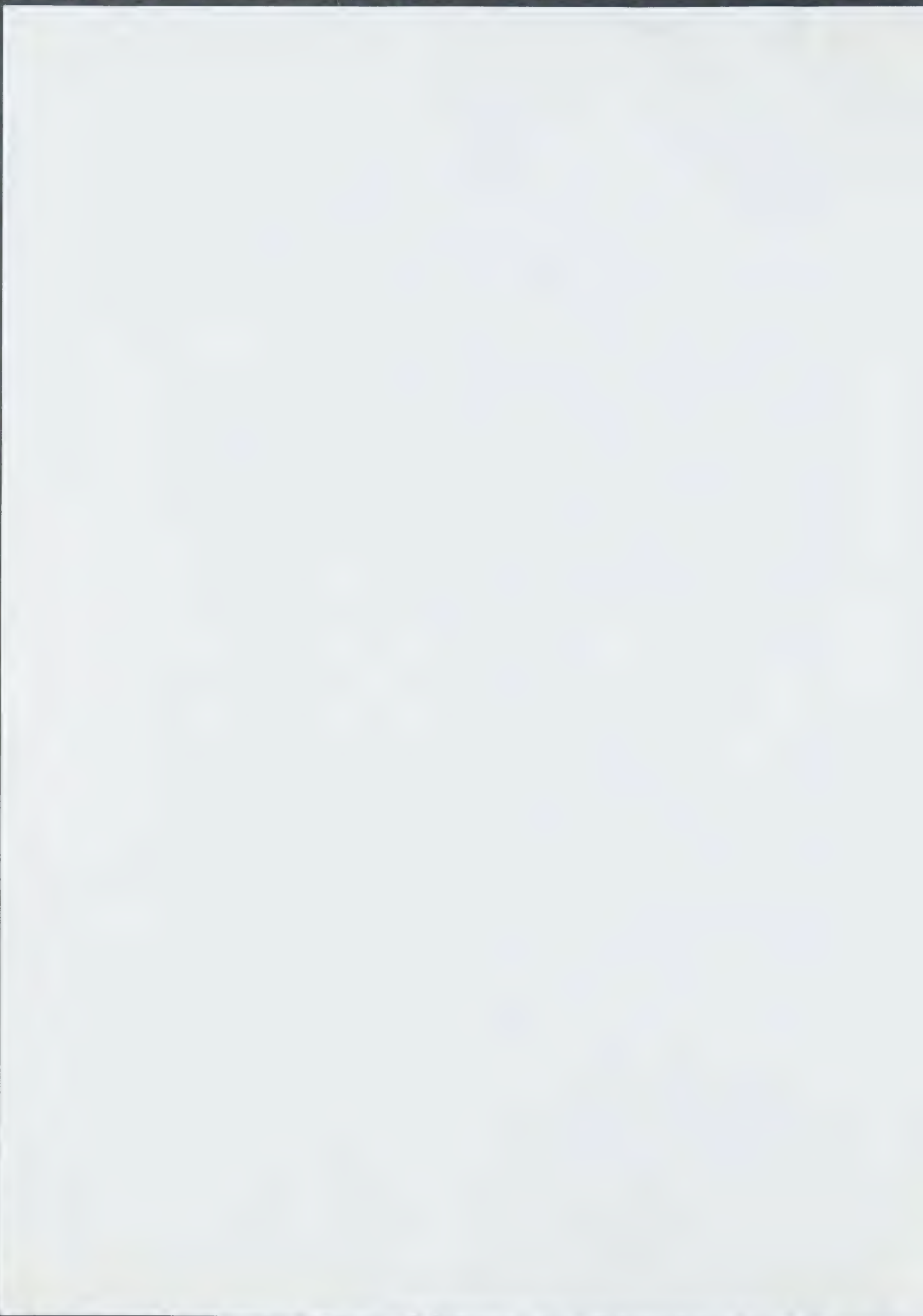
Thank you very much again for looking into this matter for me. Be assured that I am going to come to Milwaukee no matter what happens. I would, however, prefer to do so without sinking further into debt. Mrs. Bader was right, of course, that I should have come to see your collection before I left for Europe, but then I had no idea at the time that I would be here so long.

I really enjoyed your visit to Utrecht last weekend, as did the other students. You should be warned: there are now boot-leg copies of your video circulating among the students! Maybe we should have watched the entire video after all.

Kind regards, also to Mrs. Bader,



Jonathan Bikker
Van Spilbergenstraat 161-III
1057 RE Amsterdam

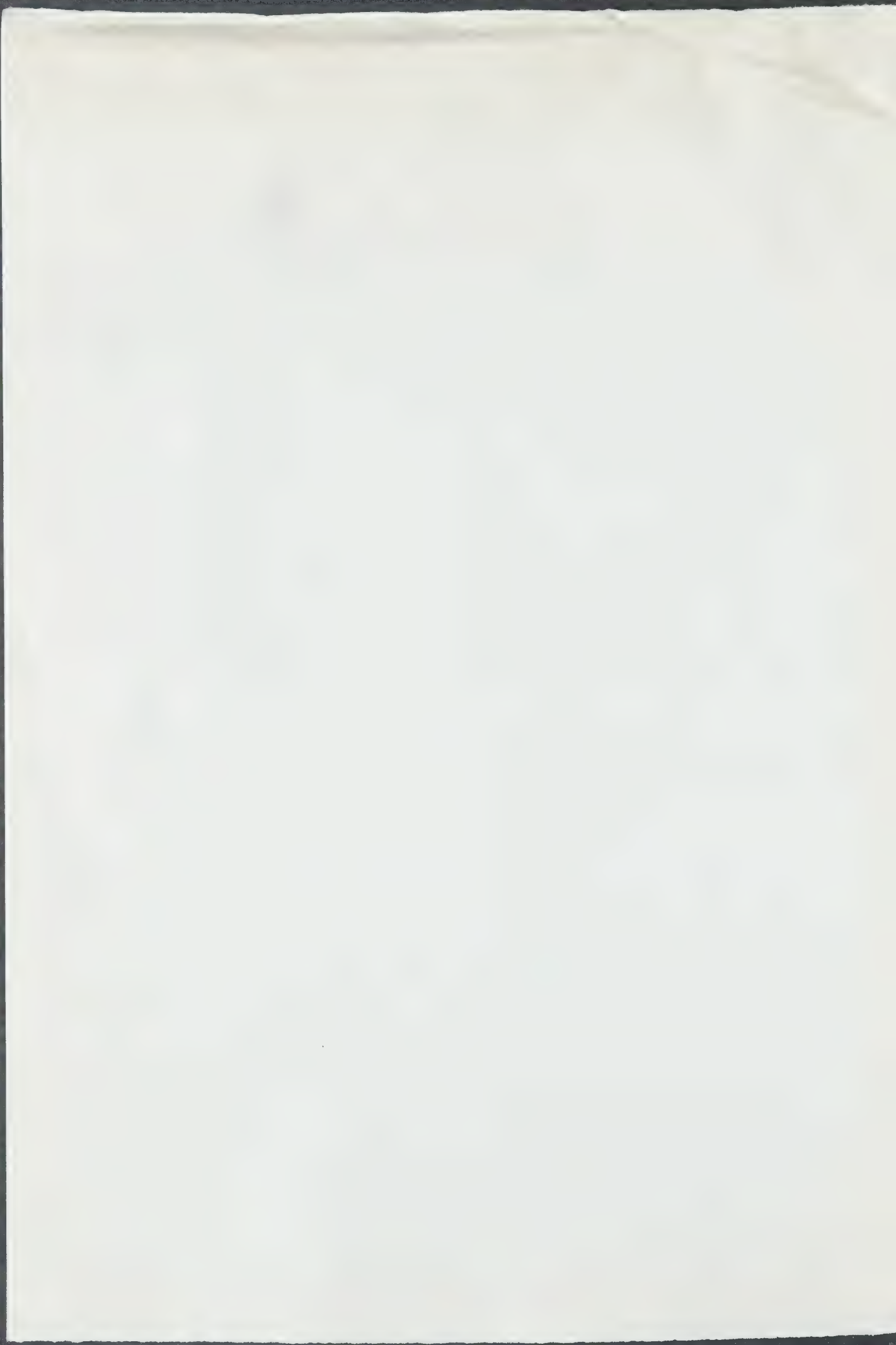


TO: FROM: ADDRESS:

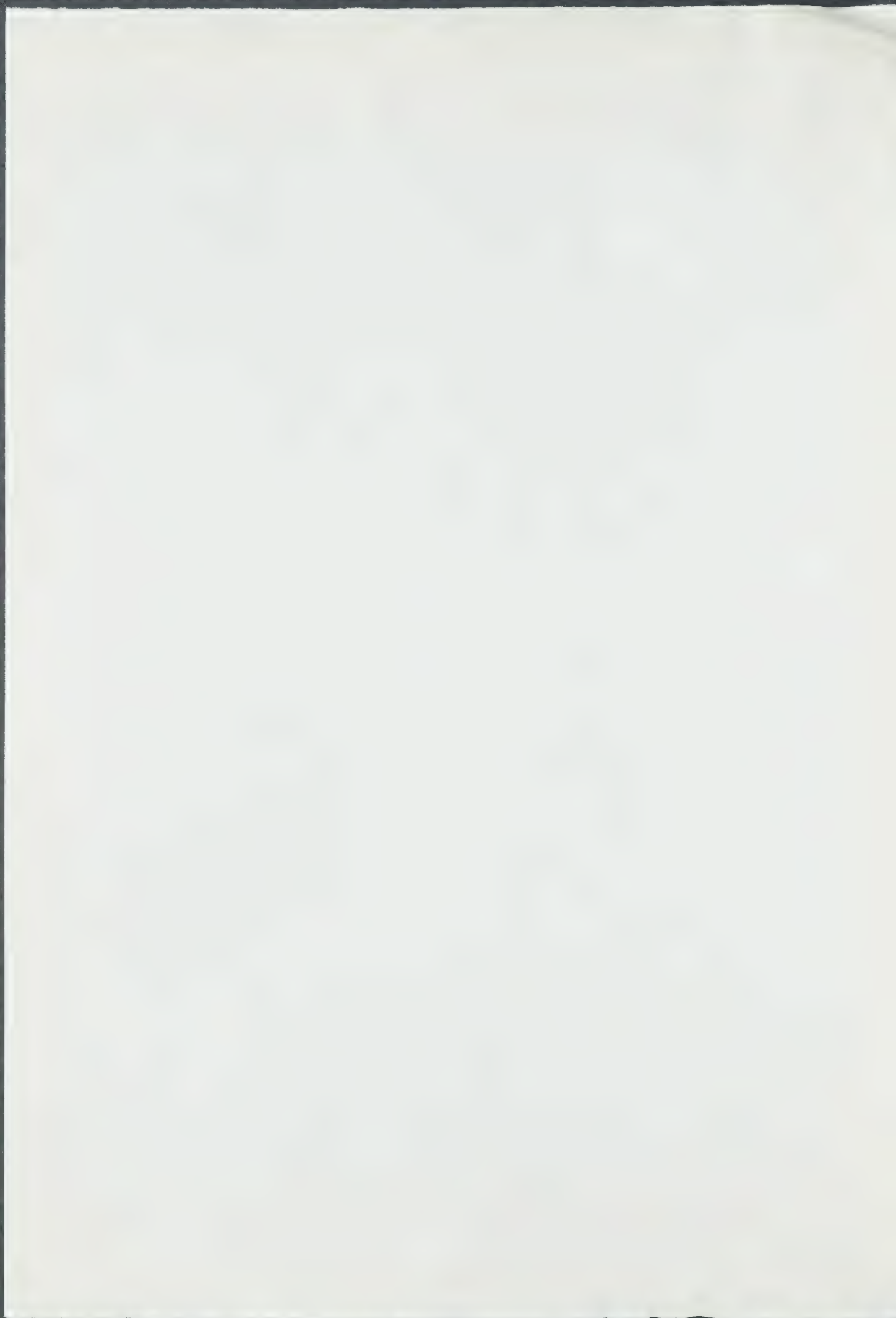
POSTAGE PAID BY ADDRESSEE



WORLD









DR. ALFRED BADER CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

Jean Eric Moore
Queen's University

fax 001 613 533 6015
3 pages

Jean Jean Moore

Thank you for your detailed fax of Nov. 24
The key document is i) referred to in your fax,
the form of October 29 1998, requesting extension
Please examine this carefully, as it is
contradicted by his letter of September 17 1998,
copy attached Mr. Bickel sent that to me with
his letter of Nov 12, 00, copy also attached

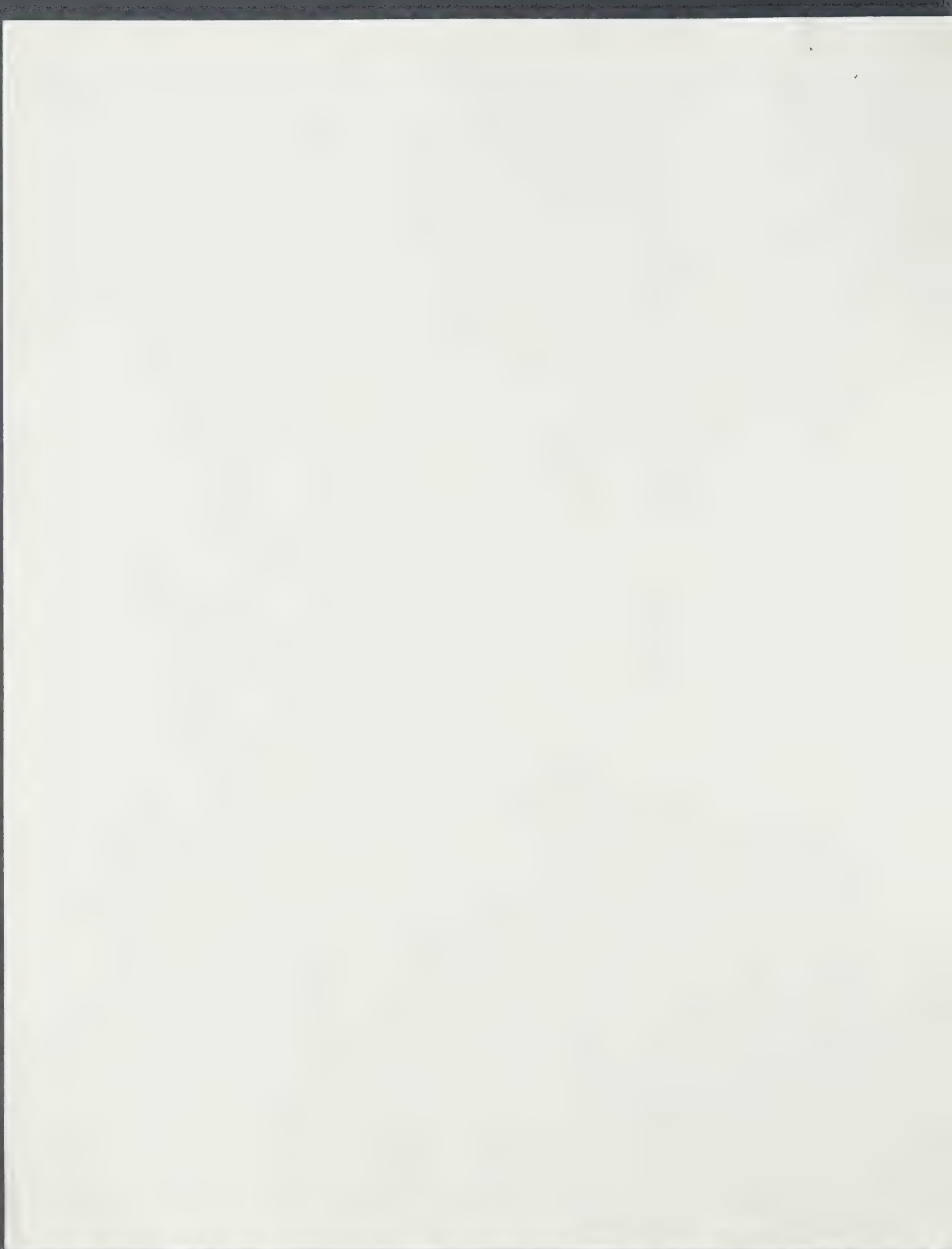
Mr. Bickel is a brilliant and historian, but
not well organized

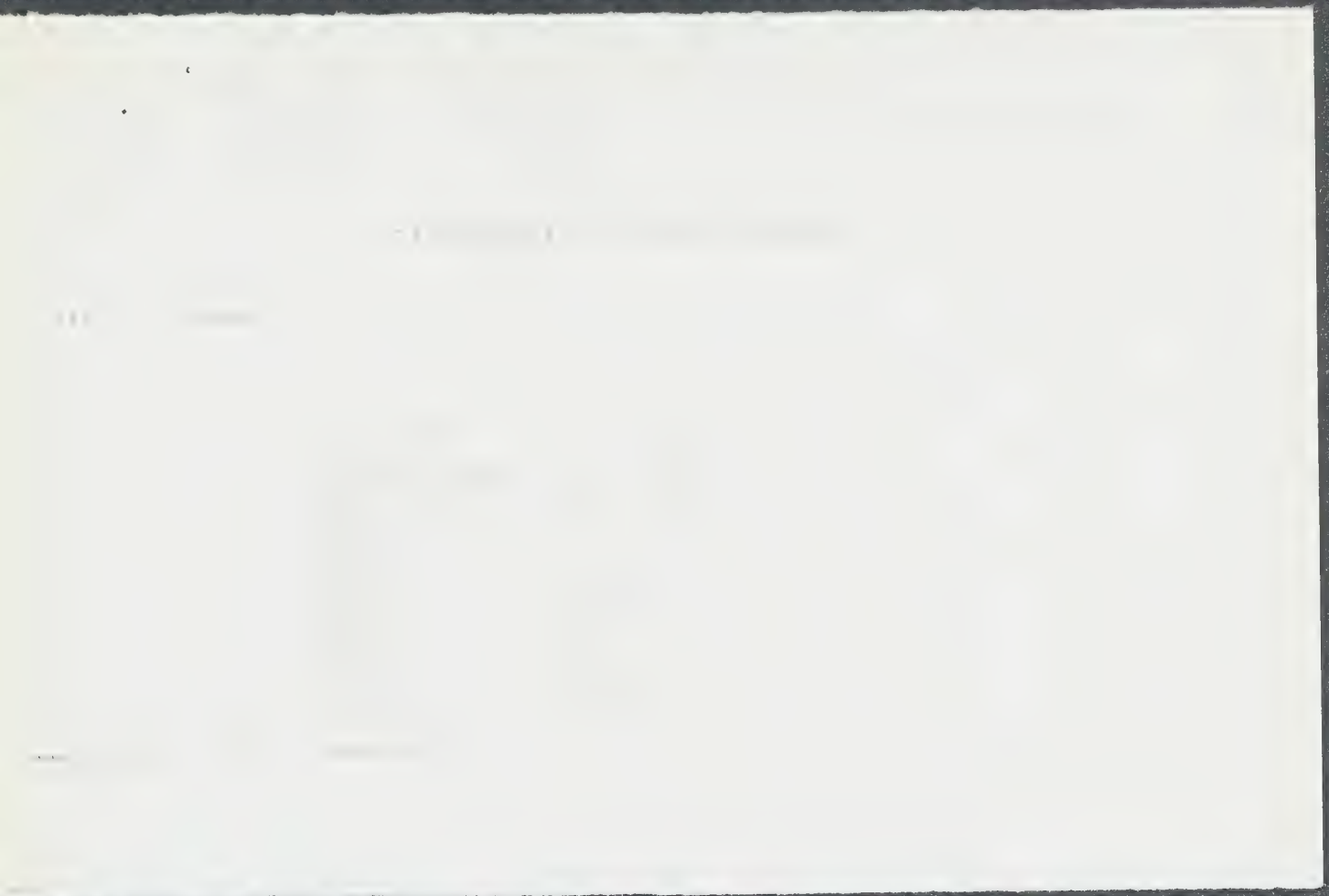
Best regards

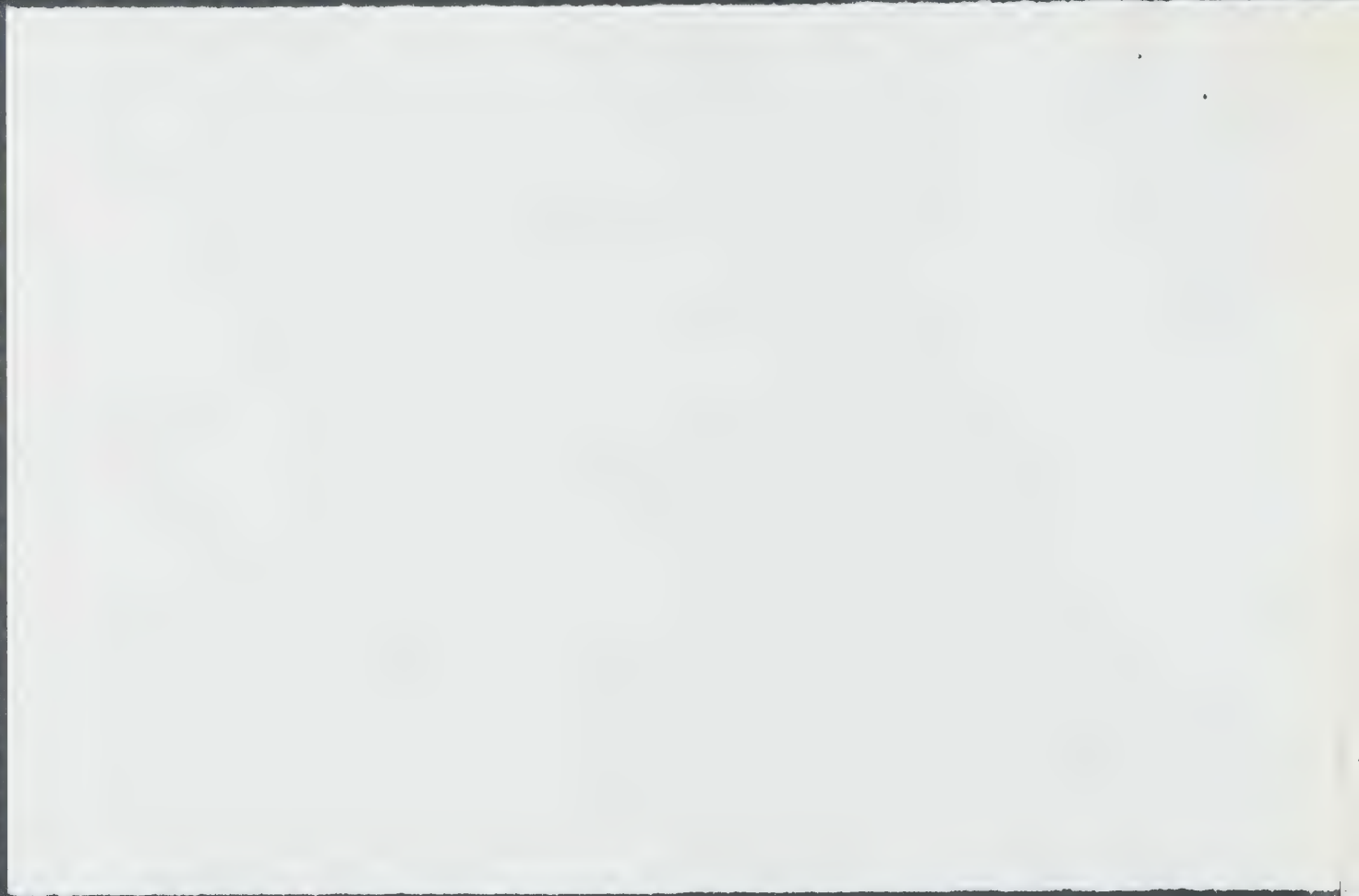
Alfred Bader

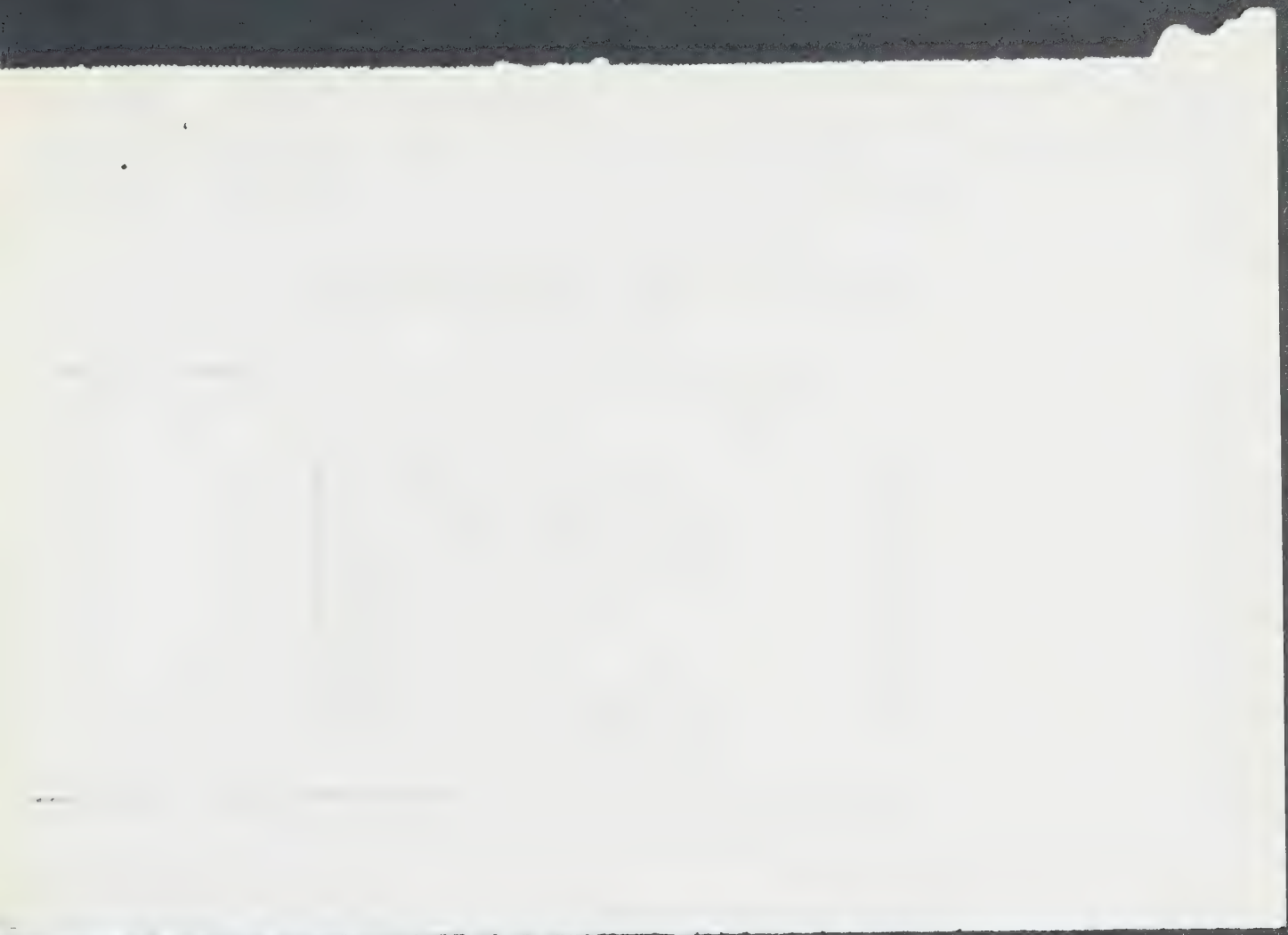
cc Prof. C. Joenigen
Prof. V. Manuik, Amsterdam

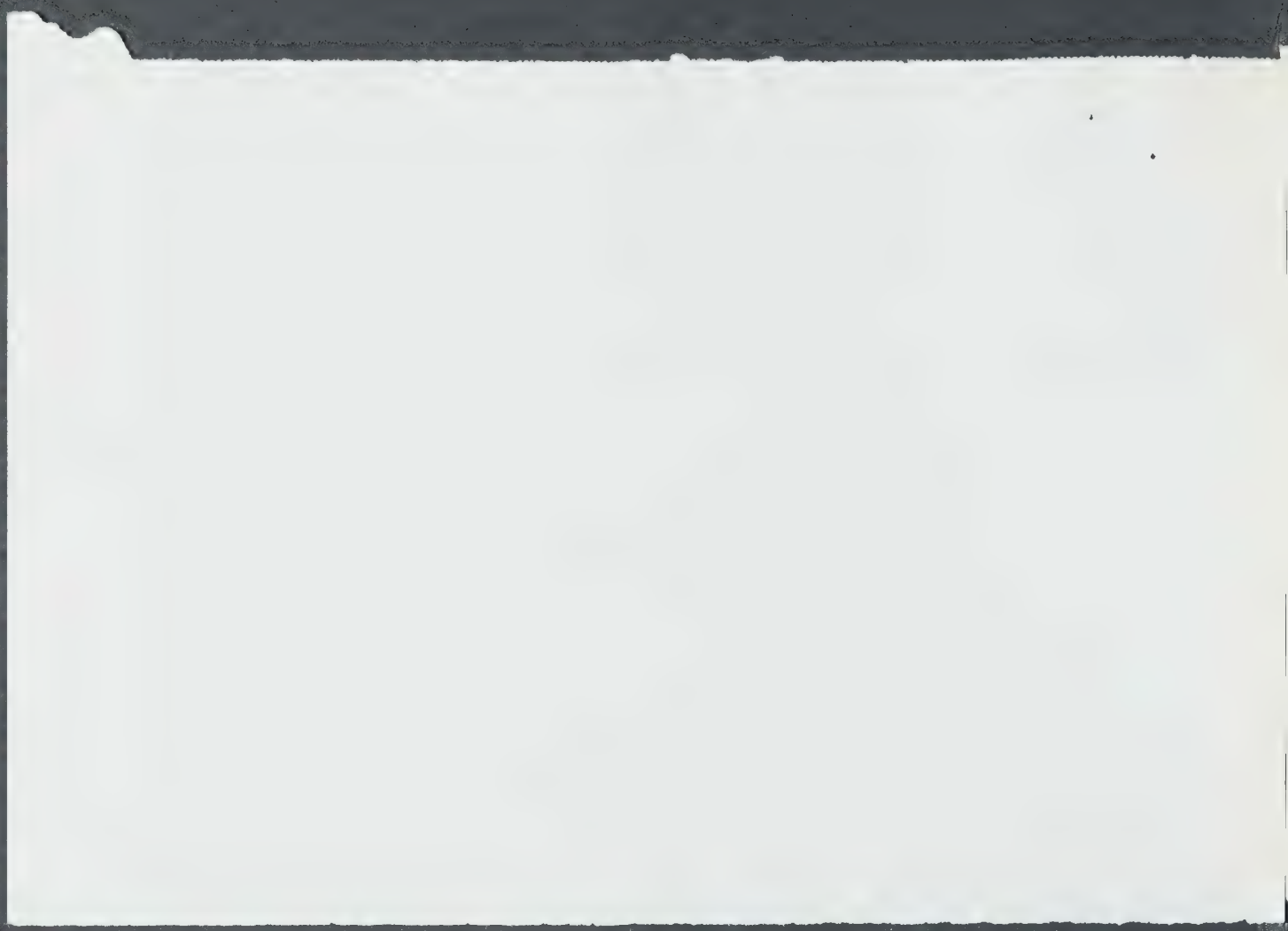
November 26, 2000

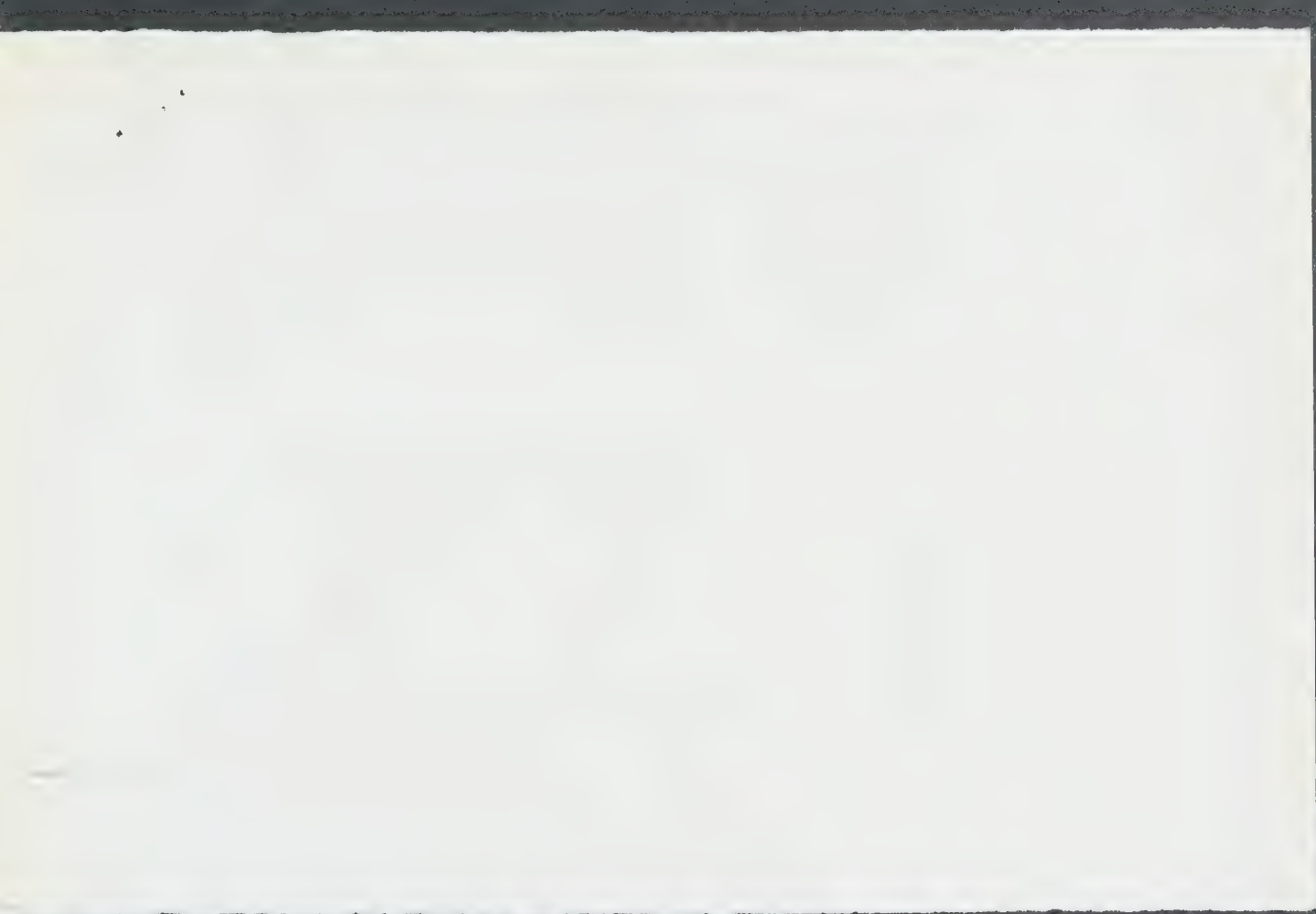


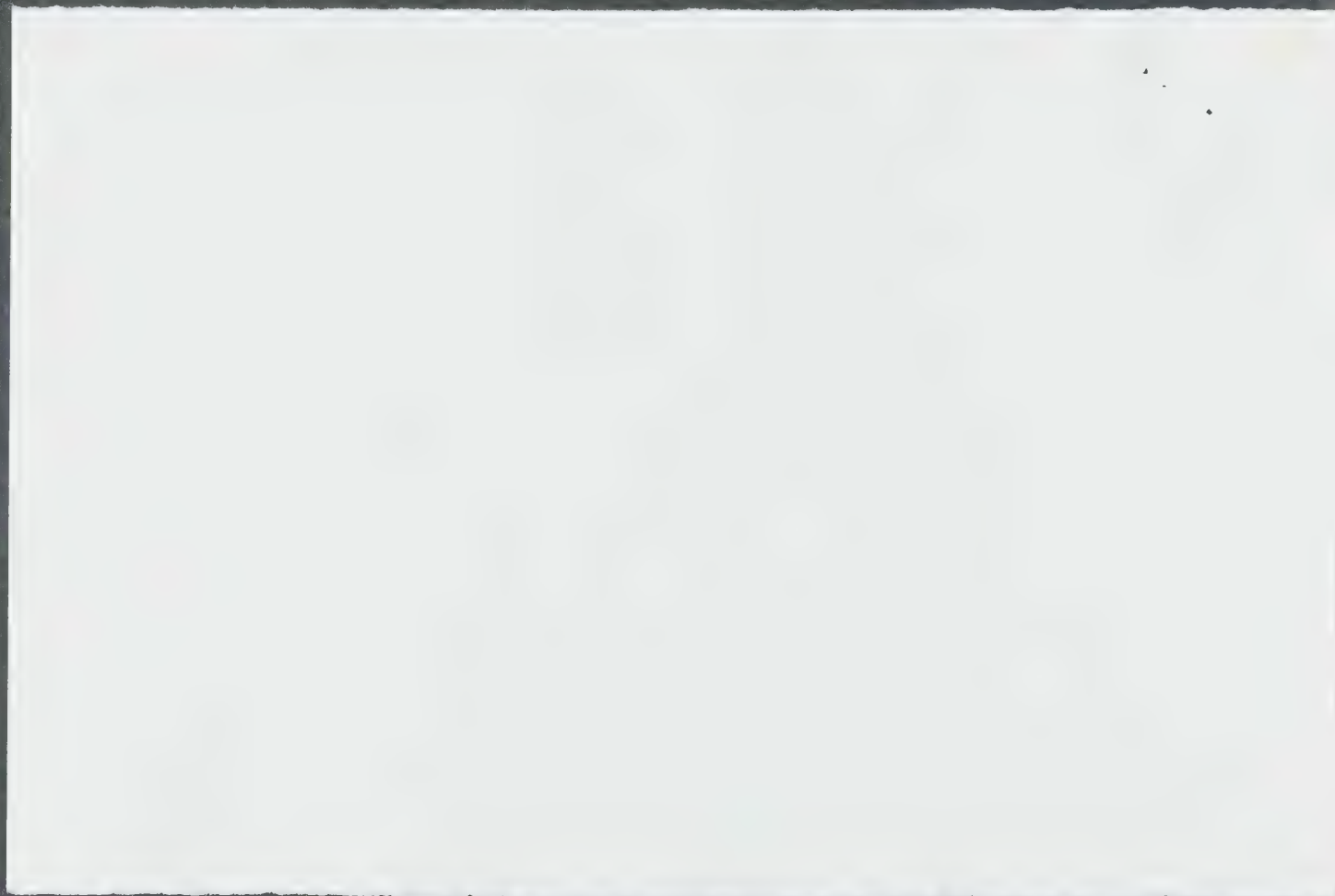












2, Kensington Court
20, Kensington Road
Glasgow, G12 9NX
29 Nov 2000

Dear Alfred,

I am sending you Ailsa Tanner's book so that you might have occasion to get in touch with her directly, if you so wished. You will also be able to judge for yourself whether the good lady is a good bet for divining the provenance of the painting. She obviously needs time. I don't want to badger her and I don't know when to expect to hear from her. She may have difficulty in contacting me by phone in the coming weeks. But if you were to phone her before you leave the country, that would seem reasonable enough. (By then also, please post the book back to me.) Her address is: 22, Suffolk Road, Helensburgh, Scotland G84 8DE, Tel: 01436674260.

As yet, I have had no chance to look at Isabel's book. Yvonne is reading it! She tells me it brings back the days when we both worked at the Wellcome Foundation Laboratories in Beckenham and spent the weekends cycling across the Kent countryside and our holidays touring Youth-hostles.

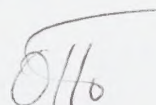
I enclose copy of a letter to Walter Kohn. I am sending it via Uri Spielvogel, who produces the Chajesnik Newsletter, partly because I don't have Kohn's address, partly so that Uri might learn of your generous gift which deserves to be made known to Chajesniks and which may well spur them into action.

As you can see I have a new toy. My next challenge is to discover how to file electronically the letters I have recently typed.

Gales have kept us on the mainland and we are waiting for a break in the weather to return to Bute.

With regards also to Isabel,

Yours sincerely,



18 x 14"





Dec 8 1900

DR. ALFRED BADGER, JR.
24 Hildersale Court
Brookline, Mass.
Care Street 15th South
Easton
Telephone 1223-2273

Mr. Alfred Taylor
225 Suffolk St.
Hingham, Mass.

Dear Mr. Taylor:

My good friend, Dr. Alfred Taylor, has kindly loaned me a copy of your book "Building Back to Bone Measurement" and I would be glad to see it and to see how much it has helped you, which I suppose is the main thing. It was found very valuable by a friend of mine, getting pretty often. I have been very interested in the book and the practical part of it. I am sure you will find it very helpful.

As you will see from my letter, I am very interested in your book and would much appreciate your opinion.

Alto, where could I purchase your book?
Many thanks for your help.

Sincerely,
Quind B. Day

