Alfred Bader

Writing - Talks by Bader

[Slide show script?]

[1964-1982?]

FLINK

FLINCK

Have a look at this painting of a Father of the Church. What ails it?

Plenty. First of all, it is very dirty, disfigured by an old, yellowed varnish. There are all sorts of scratches, particularly on the lower left. Look also at the discolored restoration showing up as dark patches. There is also some "cupping" in various places, slightly loose paint that needs re-attachment.

Most interesting, look at that white vestment, with the Maltese cross. This is "new" paint, put on long after the portrait was finished. Note the traces of the thickly painted gold chain which is covered by the white vestment. Some of the original paint can actually be seen peeking through the overpaint.

Why would anyone do that? We don't really know; perhaps because of some damage which the restorer found easier to hide by overpainting the whole section rather than trying to retouch losses, which can be a painstaking process. We'll know more when the overpaint has been removed.

REMBRANDT'S MOTHER

Have a good look at this portrait of an old woman believed to be Rembrandt's mother. Can you see the large monogram R H L, with the letters intertwined, on the upper right?

Whoever drew this, bona fide or mala fide, wanted it to look like Rembrandt's monogram. Should we trust such a monogram? You have already seen in No.56 that the Rembrandt signature was not to be trusted.

When the style of the painting makes us believe that is by that artist, and the monogram looks contemporary with the painting, then it is probably right. In this case, the monogram is certainly old, and for a very long time, until just a few years ago, it was considered to be genuine. That belief was strengthened because it belonged to a famous Italian collector, Cardinal Fesch who owned several genuine Rembrandts, and who believed this one to be genuine also.

While Rembrandt and his friend, Jan Lievens - whose work you have seen in Nos.2 and 56 - were working together, their styles were very similar. Both were great artists, and if they had stopped painting in the early 1630s, both would have been considered comparably able artists. Rembrandt went from strength to strength, however, and his last paintings are his most moving. Lievens continued with competent works, but his later works are not really comparable

Promega

Promega Corporation
Annual Meeting of Shareholders
July 13, 1987

The Annual Meeting of Shareholders was held at The Radisson Inn Madison, 517 Grand Canyon Drive on July 13, 1987.

Forty seven of our shareholders were represented in person and 22 additional shareholders were represented by proxy. The total voting shares represented at the meeting amounted to 1,033,110. This represents 85.9% of the eligible votes.

Following a brief reception, the meeting was called to order by William A. Linton, President, at 1:15 p.m. Mr. Linton welcomed everyone to the meeting and gave special recognition to those shareholders who traveled to Madison.

A declaration of a quorum at the meeting was made by the Secretary, Ralph Kauten.

Business Portion

Mr. Linton indicated that minutes to the prior Shareholders' Meeting (July 14, 1986) had been circulated prior to this meeting. Mr. Linton called for a motion to dispense with the reading of the minutes to the prior meeting. Thomas G. Ragatz so moved. The motion was seconded, there was no discussion and the motion passed unanimously.

The chair called for a motion to accept the minutes of the prior Shareholders' Meeting. James Potter so moved. The motion was seconded, following discussion the motion passed unanimously.

William A. Linton presented the following slate of nominees for nomination to the Board of Directors.

William A. Linton, President, Promega Corporation
Ian R. N. Bund, Managing Director, MBW Management, Inc.
Robert A. Comey, Vice President, InvestAmerica Venture Group, Inc
Donald C. Paul, former Vice President of Quality Assurance for Oscar Mayer
William S. Reznikoff, Professor, U.W. Department of Biochemistry
Frank "Jack" Pelisek, Senior Partner, Michael, Best & Friedrich

A call was made for further nominations from the floor. There being none, Mr. Linton asked for a vote on the slate as nominated. The slate of nominees were elected as presented.

Report on Operations

Mr. Linton began the Report on Operations portion of the meeting with a brief report on the Research Products business Topics covered in this portion of the presentation included analysis of Promega's Products, the Markets and the Distribution Channels.

To launch into a presentation on the Detection Systems business, Mr. Linton announced that Promega had reached agreement with Ciba Corning Diagnostics Corporation. The agreement resulted in the signing of a 5-year development contract and manufacturing and supply agreement. A brief description of the objectives of the agreement was presented along with an identification of what the agreement will provide to Promega.

Mr. Ralph Kauten, Secretary-Treasurer of Promega gave a presentation which provided a review of revenues over the past five years. In addition, a review of revenues and pretax earnings was provided over the most recent six fiscal quarters. Finally a review of the source and applications of cash was provided.

Mr. Kauten entertained questions from the floor on the financial analysis for fiscal year ended March 31, 1987. At the conclusions of the questions and answers, the meeting was returned to Mr. Linton.

Mr. Linton gave a summary of fiscal year 1987 and provided some projections for the future.

At this point, the floor was opened for questions.

David Schroder, who had served Promega as a member of the Board of Directors since April 1984 asked to make a statement. Mr. Schroder, effective with this meeting, had resigned his position as a Board representative for MorAmerica Capital Corporation.

Mr. Schroder stated that it was his belief that the Company was well poised for continued success and growth, congratulated Promega on settlement of the Warner Lambert issue and the signing of the agreement with Ciba Corning Diagnostics. Mr. Schroder extended his congratulations to the entire staff of Promega.

52

52 H. BLOEMAERT

Look carefully at this portrayal of an old woman selling apples to a boy, then compare it with the photograph (fig 1) of the painting taken before a recent restoration.

Can you see any significant difference?

Of course you can - in the mouth of the old woman. Originally Hendrick Bloemaert painted the toothless old woman as you see her now, but someone, perhaps a hundred or so years ago, didn't like this stark realism and "improved" the mouth.

Such improvements, to conform to current taste, or personal taste, are quite common. Fig leaves are easily added for the sake of propriety, mouths can be improved, skulls can be overpainted.....(see No. 46), A rather solid lady can be glamourized, perhaps merely to make the painting more appealing, or even, perhaps, to display as a good-looking ancestor (see No. 53).

CHANCELLOR DUNNING TRUST

In 1946, the University received $100,000 from an anonymous donor for the establishment of the Chancellor Dunning Trust. Under the terms of the gift, the following letter from the donor is to be read by the Board of Trustees every three years.

To the Principal and Vice-Chancellor
of Queen's University:

I desire to establish at Queen's University a permanent tribute to your Chancellor, Hon. Charles A. Dunning, in the hope that the inspiration of a life of public service will help future students to do their part in service to humanity.

To this end, I am enclosing a cheque for $100,000 payable to "Queen's University Endowment Fund" and request that the University accept the following obligations with regard thereto:

1. That the donation shall be treated with absolute confidence as anonymous;

2. That it be called the "Chancellor Dunning Trust";

3. That, once in every three years, the Trustees of Queen's University read this letter and decide, in the light of then existing conditions, how best the income from the Trust may be expended <u>to promote understanding and appreciation of the supreme importance of the dignity, freedom and responsibility of the individual person in human society</u> - and

shall publish this memorandum, together with their decision in the Students' Newspaper.

October 2, 1946. "Anonymous"

Professor Gerald Hodge, Chairman of the Dunning Trust Sub-Committee, has submitted the following report on the use of the Trust, and the recommendation of the Dunning Trust Sub-Committee for the use of the funds for the next three years.

Nom	der	-e	die	-e	das	-e	die	-en
Gen	des		der	-e	des		die	-en
Dat	dem	-en	der	-en	dem	-en	die	-en
Acc	den	-en	die	-e	das	-e	die	-en

Nom	ein	-er	eine	-e	ein	-es	keine	-en
Gen			einer	-			keiner	
Dat	einem	-en *	einer	-en *	einem	-en	keinen	-en *
Acc.	einen	-en	eine	-e	ein	-es	keine	-en

* All nouns add -n in Dative Plural if plural does not end in -n or -s

Limiting adjectives with Primary Endings

der die das die
ein eine ein —
kein keine kein keine
mein meine mein meine
dieser diese dieses diese

SEIN

bleiben - stay, remain

gehen - [illegible]

gehen - go

einschlafen - to fall asleep
einsteigen
fallen

laufen

passieren - happen

~~[illegible]~~
schwimmen
sterben - die
liegen - to lie down
sein

verschwinden - disappear

29. Summerhill alterations - Project 650

- A report and recommendations, which will be considered by the Building Committee, is attached. (Item 29)

30. Carruthers Hall Egress - Project 132

- A report and recommendations, which will be considered by the Building Committee and the Finance Committee, is attached. (Item 30)

31. Other

OTHER BUSINESS

32. Dates for future meetings of Board and Executive Committee meetings are scheduled as follows:

1982:	December 10	-	Board of Trustees
1983:	February 4/5	-	Board of Trustees
	April 1*	-	Board of Trustees
	May 13/14	-	Board of Trustees
	June 17	-	Executive Committee
	September 9	-	Executive Committee

*As April 1 falls on Good Friday, it is suggested that the date of the meeting be changed to April 8.

CLOSED SESSION

- The Board will move into closed session to discuss the following matters:

33. University Staff

a) Report and recommendations is attached. (Item 33)

b) Other staff matters

34. Nominating Committee - Chancellor Benidickson, Chairman

35. Other

D. Information Examined and Sought by the Review Committee

1. The Director of the Institute provided the Committee with

   (a) Copies of the Annual Report for 1980, 1981, 1982

   (b) All the publications emanating from the Institute

   (c) A survey of the links (research, teaching, advisory, and so forth) between the Institute and the rest of the University in 1980, 1981, 1982, and 1983

   (d) Three memoranda from Mrs. Graham (March 1, March 14, and April 18) related to project proposals and the 1983 and 1984 budgets for the Institute

2. (a) An open invitation to members of the University community to send comments pertaining to the review was placed in the April 23 issue of the Gazette.

   (b) Letters soliciting comments and views concerning the Institute were sent directly to all Deans, Directors, and Heads of Schools, Departments, Centres and Institutes, either directly or indirectly associated with the work of the Institute.

3. The Committee wrote directly to:

   (a) Professor M. Brownstone (University of Toronto) and Professor L.J. Sharpe (Nuffield College, Oxford), requesting their views concerning the likely future directions of, and developments in, local government research;

   (b) thirty individuals or organizations working in local government operations of one type or another, all of whom are on the current mailing list of the Institute publication, Urban Focus, requesting their reactions to the work of the Institute over the past few years and the services they would like to receive from it (and be willing to pay for);

   (c) Professors G. Nader (Trent University), D.J. Higgins St. Mary's University), and M. Brownstone (University of Toronto) for an appraisal of the recent publications of the Institute; and

   (d) the individuals referred to in C.2(b) above, concerning future possible developments (particularly in terms of faculty resources) in the area of local government in the units for which they have administrative responsibility.

. . ./4

Ich	darf	kann	will	muß	soll	mag
	darfst	kannst	willst	mußt	sollst	magst
	darf	kann	will	muß	soll	mag
	dürfen	können	wollen	müssen	sollen	mögen
	dürft	könnt	wollt	müßt	sollt	mögt
	dürfen	können	wollen	müssen	sollen	mögen

BOARD OF TRUSTEES' TASK FORCE ON PHYSICAL RESOURCES PLANNING

Terms of Reference

1. To review the current organization and procedures for planning the Queen's University campus and physical facilities.

2. To review the current organization and procedures related to making aesthetic judgements which affect the appearance of the campus and its buildings (e.g. siting of building, selection of architects, selection and location of sculptures, treatment of landscaping, etc.) and to make appropriate recommendations to the Board of Trustees.

3. To invite discussion throughout the Queen's community of the matters under review.

4. To recommend changes as necessary and appropriate to ensure the application of an effective planning process to the near-term, intermediate- and long-term development of the Queen's campus, its buildings and other physical facilities.

5. To submit its recommendations to the Board of Trustees prior to the end of the 1987/8 academic year.

site. The new construction must be physically linked to the existing three buidings; Dupuis Hall, Goodwin Hall and the Technology Centre. A planning budget of $175,000, is requested to plan the two phases of the development of the Dupuis site and to bring the first phase of this project to the working drawing stage.

MOTION: "That it be recommended to the Board of Trustees, subject to the approval of the Finance Committee, that a planning budget of $175,000 be established to permit the requisite planning for phases I and II of the Dupuis Hall site and to permit development of working drawings, for a project to provide approximately 1250 nasm of additional space in, or adjacent to, Dupuis Hall with funds to be initially provided from the general University fund, to be re-imbursed from the project funding when the project proceeds.

5. Richardson Labs - Etherington Hall Renovations

Richardson Labs and Etherington Hall are approximately 30 years old. Both buildings now urgently require modifications to bring them to current building and fire code requirements. The electrical distribution system is inadequate to meet the demands of a modern research laboratory. Many of the circuits are ungrounded. The heating system is inadequate in many areas, the ventilation system, particularly for the fumehood exhausts is inadequate and obsolete. Egress from Richardson Lab does not meet the current fire regulations. No simple solution is apparent for this deficiency and it is probable that a new stairwell will have to be constructed. At present the space in Richardson Lab is standing empty despite urgent need for the Department of Pathology for laboratory and office space.

This project has been submitted to the Provincial Government for consideration as a project to be funded from our remaining OHRDP entitlement. It has been our experience that the Provincial Government is more likely to provide funding for a project for which tenders can be awarded almost immediately after the funding announcement is made, than for projects which are still in the planning stage. Preliminary estimates place the cost of the project at about $900,000. A planning budget for $70,000 is requested for planning, engineering design and development of working drawings.

MOTION: "That it be recommended to the Board of Trustees, subject to the approval of the Finance Committee, that a planning budget of $70,000 be established to permit planning, engineering design and development of working drawings for the renovation of Richardson Labs and Etherington Hall with the funds to be initially provided from the general University fund to be re-imbursed from the project funding when the project proceeds."

was added. Currently, the allocation of responsibilities among Vice-Principals is again under review.

Vice-Principals are appointed by the Board for a five-year term on the recommendation of the Principal, usually following advice by a representative committee. The Vice-Principals perform a staff function for the Principal. Under the present arrangements the Vice-Principal Institutional Relations has taken a special responsibility for external relations, strategic planning, student services and the Registar's office. This Vice-Principal has also been responsible for the Art Centre, Athletics, Career Planning and Placement, the Residences, the International Centre, the McGill-Queen's Press, the Performing Arts Office, the Queen's Quarterly, the Queen's Radio Station, the Student Counselling Services, the Student Health Service and the University Centre. The Vice-Principal Resources has been responsible for financial services and systems, personnel services, computing services, investment and insurance, resources planning, and alumni development and fund raising. The Vice-Principal Services has overseen the library, the physical plant, occupational health and safety, security, parking, planning and management of facilities, purchasing, Queen's television, technology transfer and legal services. In addition, he has assumed an overall responsibility for co-ordination and promotion of external relations relating to research, working closely with the Dean of Graduate Studies and Research, the Director of the Office of Research Services, the Associate Deans for Research in the major Faculties, and with a variety of external bodies whose policies affect what the University can accomplish in research. The Vice-Principal Health Sciences has been responsible for ensuring harmonious relations with the associated medical institutions. In addition to attending the weekly meetings of the

recommendations from their Faculty Boards. The Deans are key members of the Principal's Committee of Vice-Principals and Deans. In addition, from time to time the Deans are called upon to report to the Boad of Trustees on developments within their Faculties.

The Dean of Graduate Studies and Research is in a somewhat different position from the other Faculty and School Deans. This Dean with his Associate Dean administers only a few interdepartmental Schools, Centres and Institutes, but is responsible for the administration of all graduate programs within the University. Furthermore, with the Director of Research Services, the Dean of Graduate Studies and Research is charged with encouraging research and with assisting the obtaining of research funding for all the Faculties and Schools (except Medicine). Consequently, the Dean of Graduate Studies and REsearch must collaborate very closely with the other Deans.

Within each department administrative responsibility is focused in a Department Head. At Queen's, to emphasize their responsibility for academic leadership, the title of Department Head rather than that of Department Chairman has been preferred, although the History Department has since the 1970s made itself an exception in this respect. Department Heads are appointed by the Principal normally for five-year terms on the advice of a representative Principal's committee chaired by the Dean or an Associate Dean. These committees are charged with reviewing the present state and future prospects of a department as the basis for making their recomendation and are normally composed not only of representatives from the department concerned but from related departments. This arrangement ensures that there is a periodic critical review of the development of each department. The

terms of Department Heads are renewable, but subject on each occasion to a formal review.

Department Heads are responsible for organizing the teaching program and teaching duties within their departments; for organizing the work of the support staff; for administering the departmental budget; for making recommendations to the Dean and Principal regarding appointment, promotion, tenure and leave of academic staff (following procedures established by the Senate); for recommending salary increases of academic and support staff; for encouraging research within their departments; and for ensuring that student concerns are taken into account. Department heads are usually assisted in these duties by an administrative assistant and by a variety of departmental committees. Department heads or their delegates also serve on the Committee of Departments in the Faculties in which their departments teach.

4. The Constituent Communities and Associated Organizations

The four constituent communities within the University -- the academic staff, the students, the support staff and the graduates -- are all very much involved in the processes of decision-making within Queen's, albeit in different proportions and at different levels.

The academic staff, as teachers and researchers, represent the heart of the University given its educational and research functions. It is not surprising, therefore, that they should constitute a majority of the elected members on the senior academic body within the University, the Senate, and a majority of the members within the Faculty Boards and Departmental meetings. In addition, academic staff are represented on the Board of Trustees by the Principal and by some official observers. By virtue of their representation on Senate they also constitute a significant portion of the University Council. Furthermore, the academic staff provides a substantial proportion

of the members of Senate, Faculty and Departmental Committees as well as of most Principal's Advisory Committees. A number serve on various Board Committees. Perhaps most significant, it is from the academic staff that the major executive officers of the University have been drawn -- the Principal, Vice-Principals, Deans and Associate Deans, Department Heads and Directors of Institutes and Centres. Thus there is no denying that the academic staff plays a major role in the governance of Queen's University.

But in addition to the bodies within Queen's aleady described, there is one, the Faculty Association, with its own officers and executive committee, which represents the interests of academic staff and professional librarians in relation to conditions of employment, salaries and benefits. The importance of this organization is recognized in the governance arrangements. The Faculty Association is consulted by the Principal in the process of naming the three official faculty observers on the Board of Trustees; the President of the Faculty Association is an ex officio member on the Senate; and there are Faculty Association observers on the Senate Committee on Academic Development, Appointment, Promotion, Tenure and Leave and on Budget Review. In addition, the Faculty Association has often been represented on Principal's Advisory Committees where such representation was relevant. In the mid-1970s, during the term of office of Principal Watts, a Consultative Group composed of representatives of the Faculty Association and of the Principal and a select number of Vice-Principals or Deans was established to facilitate regular consultation on such matters as salary levels, benefits, and promotion and tenure procedures which were of concern to the membership of the Faculty Association. While the Consultative Group has been a forum for consultation rather than negotiation, the regularity and frankness of these meetings has in most years contributed to a better understanding on both

ISAAC LUTTICHUYS

Portraits range from the informal- look at our No.11 - fo the formal, often meant to tell us something about the sitter's interests and profession.

What do you think was the profession of the man depicted here?

It will help you to know that the book shown is Vessalius' Anatomy, and the curious print (fig 1) is one of a Muscle Man Holding his own Skin, that had first appeared in a medical book a hundred years earlier.

Andreas Vesalius was the first modern anatomist. His textbook, first published in 1543, was republished many times, and the edition you see here - identified by the print - is Cornelis Danckerts' Amsterdam edition of 1647.

~~Thus~~ Thus the portrait probably dep. is

Cornelis Danckerts ~~was~~, a publisher of books and a maker of globes - can you see the globe behind the book?

This portrait is signed by the artist, Isaac Luttichuys, and dated 1657, but the signature and date are ~~very hard~~ impossible to see in ordinary light. Turn on the ultraviolet light, and it is really quite clear. ~~(Explanation)~~

BACKER BAPTISM

There are all sorts of ways of "signing" a painting, - full signatures, monograms, devices of all kinds. The artist Pieter de Ring, for example, just included a ring in each stillife he painted.

One of the most interesting ways of signing a painting is to put a self portrait into the painting. Just as Alfred Hitchcock appeared in some small part in each of his films, and it is fun to try to spot him, some artists have done a ~~similar thing.~~ the same.

Look at this BAPTISM OF THE EUNUCH and see if there is anything rather strange in this painting.

Actually there are several oddities, the 17th century blue Delft bowl in a New Testament story, for instance. And where is the young man, next to the negro boy on the right, standing? In a ditch? But concentrate on the face of that young man, a face so out of place in this story, looking directly at us instead of taking part in the story presented..

We have seen that face before, in the self portrait of Jacob Backer (fig 1). The face in our painting is a young face, awkward an early work,beautiful in color, but a bit clumsy in execution: a mature artist would not have painted himself in a ditch like that.

c

17 (+5)

S de Bray

This painting shows a rather unusual subject, Hagar brought to Abraham by Sarah (Genesis 16 1-3). Sarah was childless and, when Abraham was 85 years old, she brought her maid, Hagar, to him in the hope that she might have a child.

What is the most unusual feature of this small panel?

Surely Hagar's derrière. Artists were always influenced by other artist. Solomon de Bray had worked on large paintings in The Hague with Jacob Jordaens, the well-known Flemish artist, and was probably familiar with the main figure of Jordaen's Allegory of Fertility now in Brussels (fig 1). Jordaens in turn took that derrière from Claes Cornelisz. Moeyart's in the Mauritshuis (fig 2), and Moeyart in turn - perhaps through other artists - took it from a figure of Aphrodite by Praxiteles (fig 3).

The saying that there is nothing new under the sun, does not apply to all paintings - abstract art is really new - but it does apply to a good many, as you can see from this "sit-upon" transmitted from the antique to a Pre-Rembrandtist to Jacob Jordaens to Solomon de Bray.

Look at this simple still~~l~~ife painted in Amsterdam in 1664 by an artist who specialized in still~~l~~ifes. Can you see any evidence of ~~a~~ another painting underneath? the stillife? Perhaps even the outline of a face under the white jug with the crest of Amsterdam? Do you see the vertical ~~lines~~ ridges? in the bottom third of the painting? Why are they there?

An X-ray reveals all. Under this still~~l~~ife is the portrait of a man, complete with a white ruff, ~~for~~ in which the first artist used a lot of lead white paint which shows up particularly well in the X-ray.

Artists' materials are quite expensive and in earlier centuries were even more so. Pigments had to be ground by hand, wooden panels had to be bevelled and cured; so it is not surprising that panels and canvases were re-used; even Rembrandt painted some of his works on top of others. Usually it takes an X-ray to see what is underneath, but not always. Sometimes the paint underneath is so thick that you can see the outline through the final work.

Clearly Collier didn't think ~~too~~ much of this portrait, done some 50 years earlier, and merrily painted his stillife on top. Frankly, (we) prefer the still~~l~~ife also.

c

38

52

BOY

It is often so much easier to tell what a painting is not than to decide what it is.

When Carl Mechel, a previous Milwaukee owner of this portrait of a boy, purchased it in an antique store in Vienna in 1926, he was told that it was by the famous Dutch artist, Frans Hals. We do not have a painting by Hals to show you, but you may have seen one of the many reproductions of Hals' works, such as the Laughing Cavalier. Do you think our painting looks like a work by Frans Hals?

Why no repro?

No, of course not. Frans Hals is much more impressionistic in style. Slapdash is not the right word, but if you have looked at some of his works, you will know what we mean

This painting is in excellent condition and so intriguing, - for who did paint it, where and when?

c.

Many of the world's ablest art historians have tried to solve this particular puzzle and have come up with many different solutions, none generally accepted. Some have suggested that it is Bolognese, Italy perhaps by Annibale Caracci or one of his brothers, about 1580 or 90. Another eminent art historian was convinced that it is by a Bolognese artist, Guercino, painted a little later, while another scholar suggested that it is Roman, between Vouet and Bernini. Then there is a group of art historians who don't think that it is Italian at all, but Dutch, perhaps a Dutch artist working in Italy, about the middle of the 17th century.

What a wonderful puzzle. Will it ever be solved? Yes, of course, though perhaps not in our lifetime. Some day an art historian will look at it and point to another, signed work by the artist, painted in exactly the same manner. That will greatly enhance its commercial value, but not its beauty. And even now it is clear the Mr. Mechel got a great bargain in Vienna when he bought this for $500, even though $500 was worth a great deal more ~~then~~ in 1926 than it is now.

FISHERMEN

Look at this painting and enjoy! It is such a happy picture. But what does it show? And where and when was it painted?

If you think that it is 17th or 18th of 19th century, you may by right. And if you think that it is Dutch or French of Italian, you may also be right!

But how can that be? Well, we have consulted some of the world's greatest art historians, and have received such diverse opinions, all the way from late 17th century Dutch to early 19th century Italian or French. Clearly these cannot all be right, but how can one decide?

The coastline looks Dutch, and in fact just such a tower appears in many paintings of the coast near Scheveningen (see fig 1). One able Dutch art historian believes that this is the work of Stomer, a late 17th century artist who worked in . But his works are very rare and in out-of-the-way places .Perhaps a comparison will help, if we can find one.

And what about the subject? Is it just a genre painting - some happy fisherfolk dancing on the shore? Perhaps so. But many artists depicted biblical scenes in the guise of genre. Could the bare-footed central figure sitting on the rock be Jesus at Capernaum, and the happy people around him some of his disciples who were fishermen? We may never know.

FUICK

The first thing art historians and collectors do when studying a painting is to check the literature: what have other art historians thought and written about that work? Often this is instructive and helpful, but it is not always reliable.

Consider the case of this large Tobias and the angel cooking the fish. It bears a large signature, not easy to read, however. Can you make out the name of the artist?

Before the painting was cleaned,one of Holland's ablest art historians, Prof. Horst Gerson, wrote a monograph on Philips Koninck, a Rembrandt student who specialized in creating beautiful long-view landscapes - some of the finest landscapes of the Golden Age of Holland. But Konincks also painted some portraits, as well as genre and biblical paintings, and Horst Gerson believed this TOBIAS to be a work of Koninck, and listed it as No.119 in his monograph.

Cleaning showed that this was not correct. The painting is signed M. Fuick and dated 1663 in the lower right, but the signature, while large, is quite hard to read. And who was M.Fuick?

das Mittelgebirge

der Schwarzwald
die Schwäbische Alb
der Bayrische Wald
die Fränkische Alb
das Fichtelgebirge
das Erzgebirge zwischen der DDR und der Tschechoslowakei

der Odenwald
der Spessart
der Thüringerwald
der Hunsrück
der Taunus
die Eifel
die Rhön
die Vogelsberg
der Harz
das Rothaargebirge

die Flüsse(in) km in Deutschland

der Rhein	865
der Main	524
der Neckar	371
der Inn	218
die Elbe	(1112) 145
die Weser	440
die Ems	371
die Ruhr	235
die Mosel	540) 242
die Isar	263
die Donau	647

der Rhein

die Mosel	540
der Main	524
der Neckar	371
die Lahn	245
die Ruhr	235

die Weser 440

Werra	293
Fulda	218

die Ems 371

die Elbe

Havel	DDR 4
Saale	DDR 2

die Donau

Lech	167
die Isar	263
der Inn	218

FLINCK

Is it worthwhile to restore such a large painting? We think so, particularly as we believe that it is one of the most impressive works by one of Rembrandt's able students, Govaert Flinck, whose work you may know from a pair of portraits of 1649 in our museum (figs 1 and 2).

This painting came to us from Sweden via a London Gallery where it was attributed to Jan van Noordt, an Amsterdam painter of the middle of the 17th century.

So what makes us think of Flinck? Memory and experience play an important rôle. Professor W. Sumowski has pointed out that there is a counterproof drawing (fig 3) for this portrait, signed by Flinck. Artists sometimes did chalk drawings which they then pressed down hard on another piece of paper - two drawings for the effort of one. The counterproof, of course, is in reverse, as you can see.

There is a copy or perhaps a replica after our painting in the museum in Potsdam (fig 4) - note that is does not have the white vestment or the cross. If it is a copy, then it was done before the overpaint was applied to our painting.

FLINCK

Now, of course you will ask, what makes us so certain that this painting is an original? Copyists copy carefully. They cannot know exactly how the artist built up layers of paint to produce his finished work. Look how the paint fairly oozed out of the brush as the artist painted this work. The artist here really enjoyed himself.

Compare this with No. 29,a copy after Flinck's ST. PAUL, now in Vienna. Notice how much more freely this original is painted. The comparison may raise another question in your mind: could Flinck have painted this and the original in Vienna as a pair or as two of a series of apostles or evangelists?

Possibly, but the Vienna painting is believed to be one of Flinck's early works, whereas this looks like one of his mature works. With luck, the restorers will find that it is signed and dated: hope springs eternal.

MAES SACRIFICE

There are many sources for works of art: contemporary works, paintings, drawings, prints, works by older masters- you can see several examples in this exhibition.

An artist's most immediate source of inspiration is in his own drawings, done while he is thinking about how the finished painting should look.

Look at the photographs of the drawings in figs 1 -5, and compare these with the powerful painting we have here. Often the artist's "handwriting", his style of drawing, is more easily identifiable than that of his painting.

These five drawings have long been recognized as being by one of Rembrandt's ablest students, Nicolaes Maes. The painting was sold twice recently, once by Christie's in London in 1969, then called Barent Fabritius, and then again by Christie's in New York in 1981, attributed to Jan Victors. Fabritius and Victors were strongly influenced by Rembrandt - but Fabritius drew quite differently, and no Victors' drawings are known. Clearly, the drawings are preparatory sketches for the painting, which must also be by Nicolaes Maes.

Professor Dr. Karl Koetschau

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Tel.: 61885

Ein 21,5 cm hohes, 29,8 cm breites Ölbild auf Kupfer stellt einen durch eine Ortschaft sich hinziehenden Flußlauf in spiegelblanker Eisfläche dar und schildert das mannigfache Leben auf ihm. Zur Belebung sei nur erwähnt, daß eine Dame im Vordergrund links sich in einem einsitzigen Schlitten von ihrem Kavalier spazierfahren läßt, der das Roß von der Peitsche aus lenkt, und daß ein Mann und eine Frau auf ihren Schlittschuhen selbstgefällig am Schlitten vorbeischweben. Im Hintergrund, etwa in der Mitte, eine Kirche mit spitzem Turm.

Die ausgezeichnete Schilderung der Atmosphäre, die Lichtführung, die sich mit der Vollmondbeleuchtung gut abzufinden weiß, die Lust ans Detaillieren bei Häusern, Bäumen, Menschen und Tieren, die Kunst, eine reich bewegte Staffage über die ganze Malfläche zu verteilen, sie aber nie als überfüllt erscheinen zu lassen, kurzum ein wahrhaftes Erzählertalent, dem auch ein leiser, stets fein zurückhaltender Humor eigen ist: alles das spricht deutlich dafür, daß uns eine Originalarbeit vorliegt des

Hendrick Avercamp.

geb. 1585 zu Amsterdam, gest. nach 1663 in Kampen.

Düsseldorf, 15. II. 45

Hofrat Prof. Dr. Karl Koetschau,
Museumsdirektor i. R.

Springfield,Missouri,USA
1455 N Clay
26.Februar 1964

Chr. Kaiser Verlag
Muenchen,Germany

Sehr geehrter Herr Bissinger!

Ich erhielt Ihr Schreiben vom 5.Februar und bin Ihnen fuer Ihre Mitteilungen ueber die Druckkosten des Exodus-kommentars meines Vaters sehr verbunden.

Um die Angelegenheit weiter zu verfolgen,wuerde ich gerne wissen,was Ihre Bedingungen fuer den Verlag des Werkes bei einer Auflage von 100o Exemplaren sein wuerden.Welche Garantie fuer einen Minimumabsatz wuerden Sie beanspruchen?

Inzwischen bitte ich Sie,die Photokopie des Werkes an meinen Schwager
Mr.Ludwig Loewenthal,36 Finchley Road Lyndhurst Court Flat 501 London NW 8 England
zu senden,damit einige Interessenten in England es sehen koennen.

In der Hoffnung bald von Ihnen wieder zu hoeren,
Mit vorzueglicher Hochachtung

Dr. Ernest I.Jacob,Rabbi

Dear Dr.Bader:

Thank you for your letter of February 23 rd.I shall ask my sister to send the photocopy of the manuscript to Mr.Bloch at the Soncino Press ,as soon as she receives it from Kaiser.

Did you change your mind about the desirability of a foundation for tax purposes?

Regarding the Genesis I remind you that Schocken still has the legal rights about this.

Please, keep me posted about Harper.

Best personal regards,

Ernest I. Jacob