

Alfred Baden

Art Related Correspondence

Baden Correspondence: 2009

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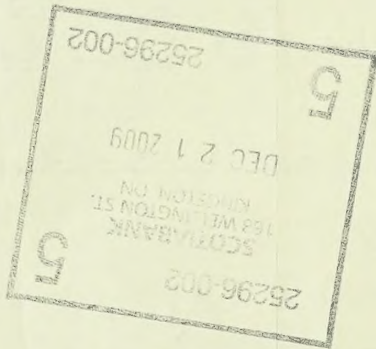
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GOTTWALD 613 530 2340





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

February 3, 2010

TO: Dr. Dennis P. Weller
 North Carolina Museum of Art

Page 1 of 2

FAX: 1-919-733-8034

Dear Dr. Weller,

Thank you for your fax just received.

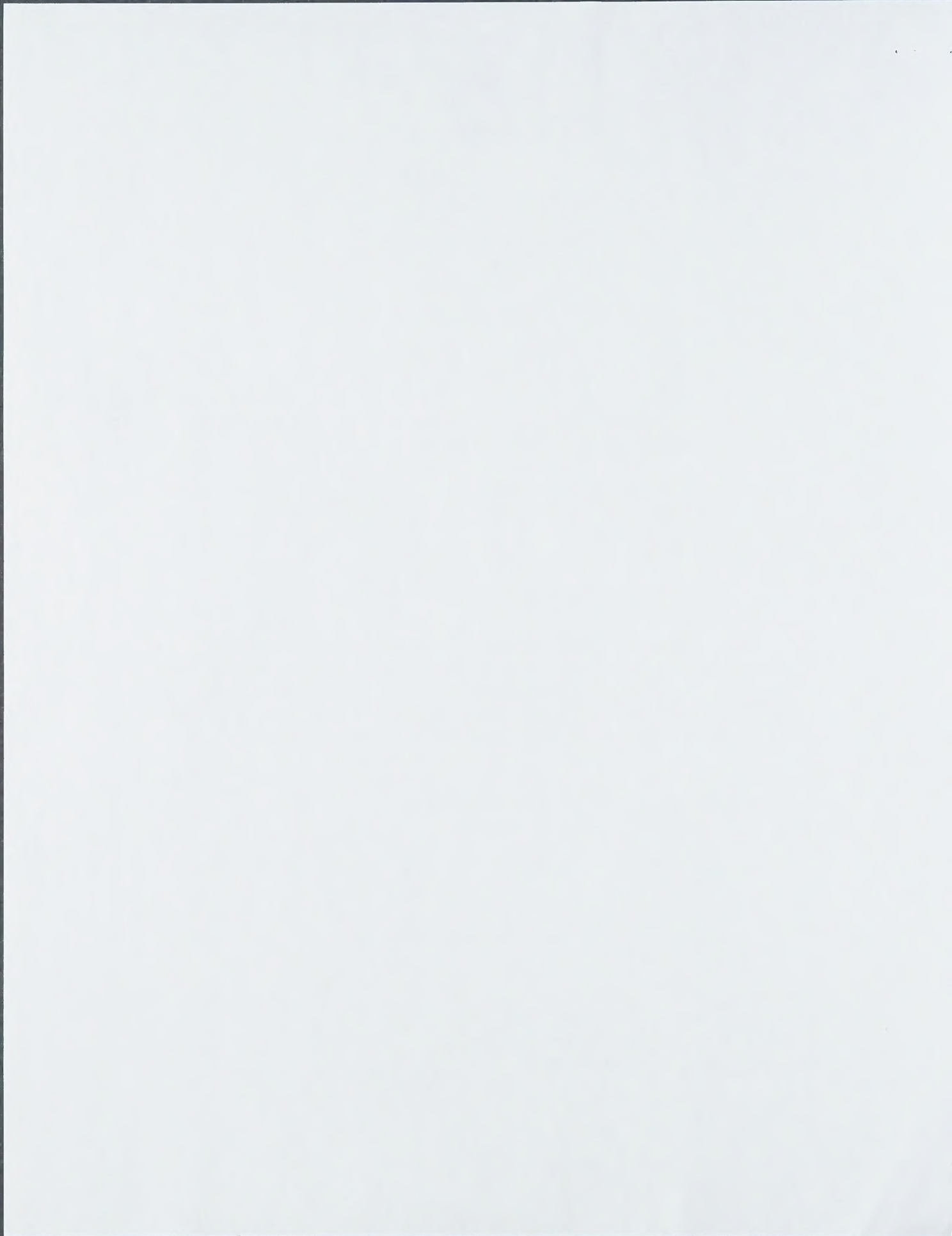
First, the good news: I will be happy to loan you my *Scholar by Candlelight* on copper and also my *Portrait of a Woman* by a follower of Rembrandt. Dr. David de Witt decided not to take the *Scholar by Candlelight* to Kingston for x-ray examination there, but plans to do this here in Milwaukee while he is visiting us next week.

You probably know that my *Portrait of a Woman* was loaned to the great 1969 Chicago exhibition where it was illustrated in color as the frontispiece, given to Rembrandt.

I do hope that you can somehow work out the details whereby Queen's University can loan you the *Old Man in a Cap*. If I understand correctly, it is simply how to bring such a painting from Canada into the United States and I hope that you can work out the details with Dr. de Witt.

Now for the bad news: my son Daniel has been asked to loan his Rembrandt *Study of an Old Man with Curly Hair* to an exhibition entitled "Rembrandt: the Master of Light and Shadow" which will be held at the Rembrandhuis as well as at two museums in Japan.

Post-it® Fax Note	7671	Date	2/3	# of pages	4
		From	Alfred Bader		
		Co./Dept.			
		Phone #			
		Fax #	613-533-6765		



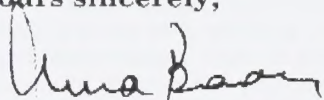
2

The Rembrandthuis has also asked Queen's to loan its Bredius 261 to that exhibition which will be curated by Dr. Ernst van de Wetering.

Have you considered borrowing my Bredius 304?

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

Yours sincerely,



Alfred Bader

AB/az

C: Dr. David de Witt, Queen's University
Mr. Daniel Bader

Main body of faint text, appearing to be a paragraph or two of a letter or document.

Faint text at the bottom of the page, possibly a signature or footer.

STREET 2110 Blue Ridge Road Raleigh, NC 27607-6494
MAIL 4630 Mail Service Center Raleigh, NC 27669-4630
TEL 919.839.6262 FAX 919.733.8034 WEB ncartrtmuseum.org



3 February 2010

Dr. Alfred Bader
2961 North Shepherd Road
Milwaukee, WI 53211

Dear Dr. Bader,

Please accept my apologies for the long delay in writing, for in addition to the holidays and travel with my wife, we have been installing the collections in our new building set to open in April. Nevertheless, work on *Rembrandt Paintings in America: Collecting and Connoisseurship* has continued with encouraging results. Approximately 75% of the loans have now been approved, and work on the catalogue has begun. One of the great disappointments, however, was the loan denial of your *Head of an Old Man in a Cap* from the Agnes Etherington Art Centre. As you may have heard, there seems to be a problem with hand carries coming into the U.S. from Canada. Perhaps a policy change will allow us to revisit the request later this year.

As you might imagine, I am eager to proceed with loan request letters to you and your son Daniel. While I had hoped to pay a visit to Milwaukee last month, other travel and lack of coordination with a colleague from Minneapolis did not allow for a trip. From your fax of 14 October I understand your *Scholar by Candlelight* is headed from Queen's this month for examination. Do you have a timetable for its return to Milwaukee?

At this point in time, and prior to my visit, I thought it would be best to proceed with our loan requests in order to move the process along. In addition to the *Scholar by Candlelight*, the curatorial team is also interested in the Follower of Rembrandt, *Portrait of a Woman (Hendrickje Stoffels?)* and the Rembrandt, *Study of the Head of an Old Man with Curly Hair* from Linda and Daniel Bader. Because I am very reticent to ask the National Gallery of Art for their *Circumcision* (they are already lending us five pictures, and the panel was recently in Madrid), we have decided not to ask for your *Head of a Man in a Turban*.

I look forward to hearing from you at your convenience. In the meantime, we will begin preparing our loan request letters. Best wishes for the New Year.

Sincerely,

Dennis P. Weller
Curator of Northern European Art

P.S. Letter will follow via U.S. mail.

1. Introduction

2. Methodology

3. Results

4. Discussion

REMBRANDT PAINTINGS IN AMERICA

North Carolina Museum of Art
Raleigh, North Carolina
October 2011—January 2012

Cleveland Museum of Art
Cleveland, Ohio
February 2012—May 2012

Minneapolis Institute of Arts
Minneapolis, Minnesota
June 2012—September 2012

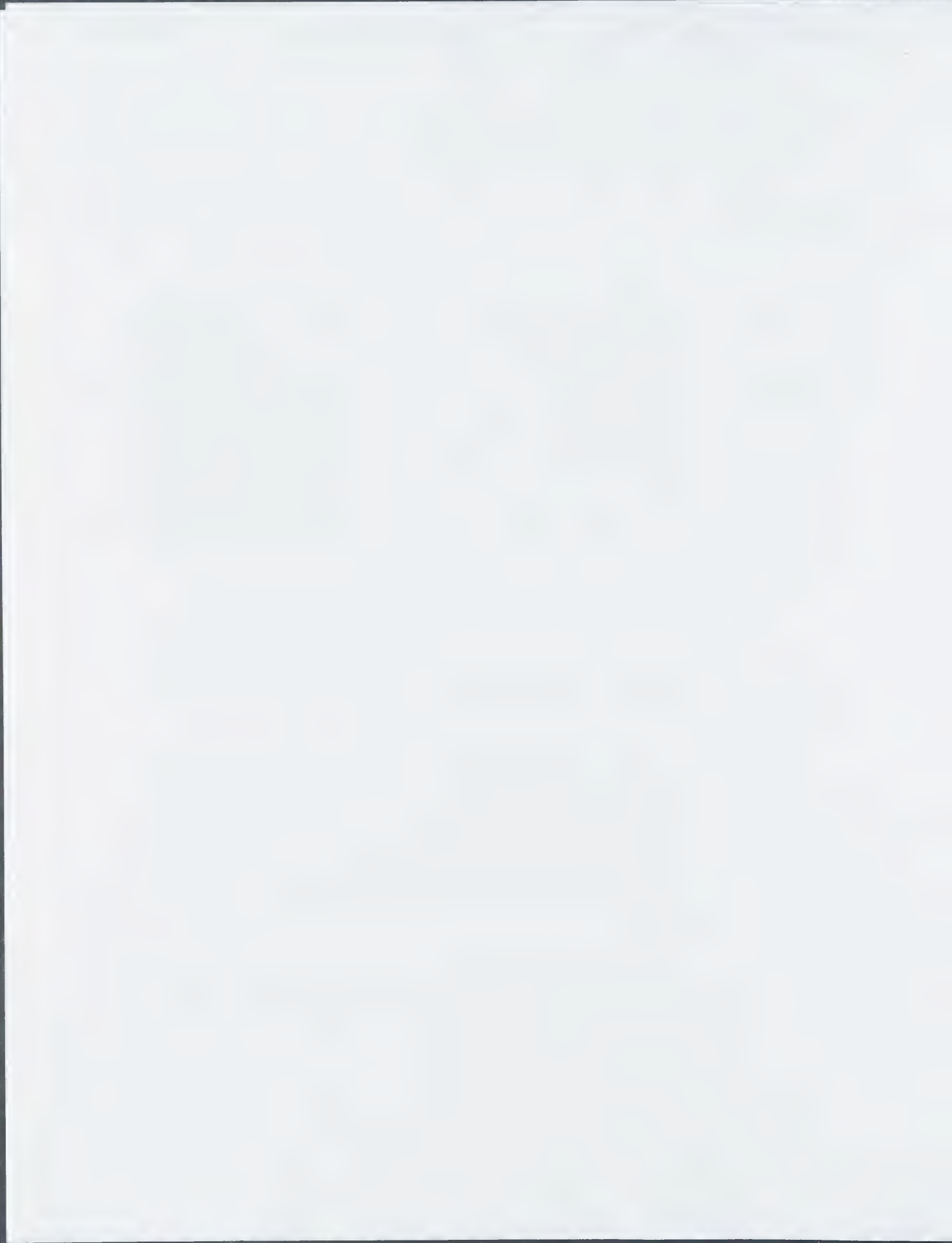
While many exhibitions devoted to Rembrandt's paintings were held during the four-hundred year centenary of the artist's birth in 2006, *Rembrandt Paintings in America* will be unique by offering the public a rare opportunity to visualize the evolving opinions of scholars and collectors regarding what constituted an autograph Rembrandt painting over a period of more than a century. In a number of proposed groupings it is hoped viewers will be empowered to develop their own skills in connoisseurship. Furthermore, the exhibition occurs at a time when a heightened scrutiny of Rembrandt versus not Rembrandt continues to trouble the discipline and significantly impact the art market. As the first major exhibition to take a broader look at the history of Rembrandt collecting and connoisseurship in America, the show will also address the growing interest in the country's collecting history.



Self-Portrait, 1659
National Gallery of Art
Washington, DC

Jointly organized by the North Carolina Museum of Art (October 30, 2011 to January 22, 2012), the Cleveland Museum of Art (February 19, 2012 to May 28, 2012), and the Minneapolis Institute of Arts (June 24, 2012 to September 16, 2012), *Rembrandt Paintings in America* will bring together approximately 50 paintings, including both autograph paintings by Rembrandt and others thought to be by the master when they entered American collections, but whose attributions can no longer be maintained.

A fully illustrated scholarly catalogue will accompany the exhibition, featuring essays by exhibition curators Dennis P. Weller, George Keyes, and Thomas Rassieur.





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

A Chemist Helping Chemists

28 XI 09

To Dr. David Dewitt

fax 1 613 533 6765

Dear David

just received the p. Ken catalogue -

quite a few old men and even a J. V. Noorde:

No. 45 4 E Nangleists, D. Dewitt No. 16

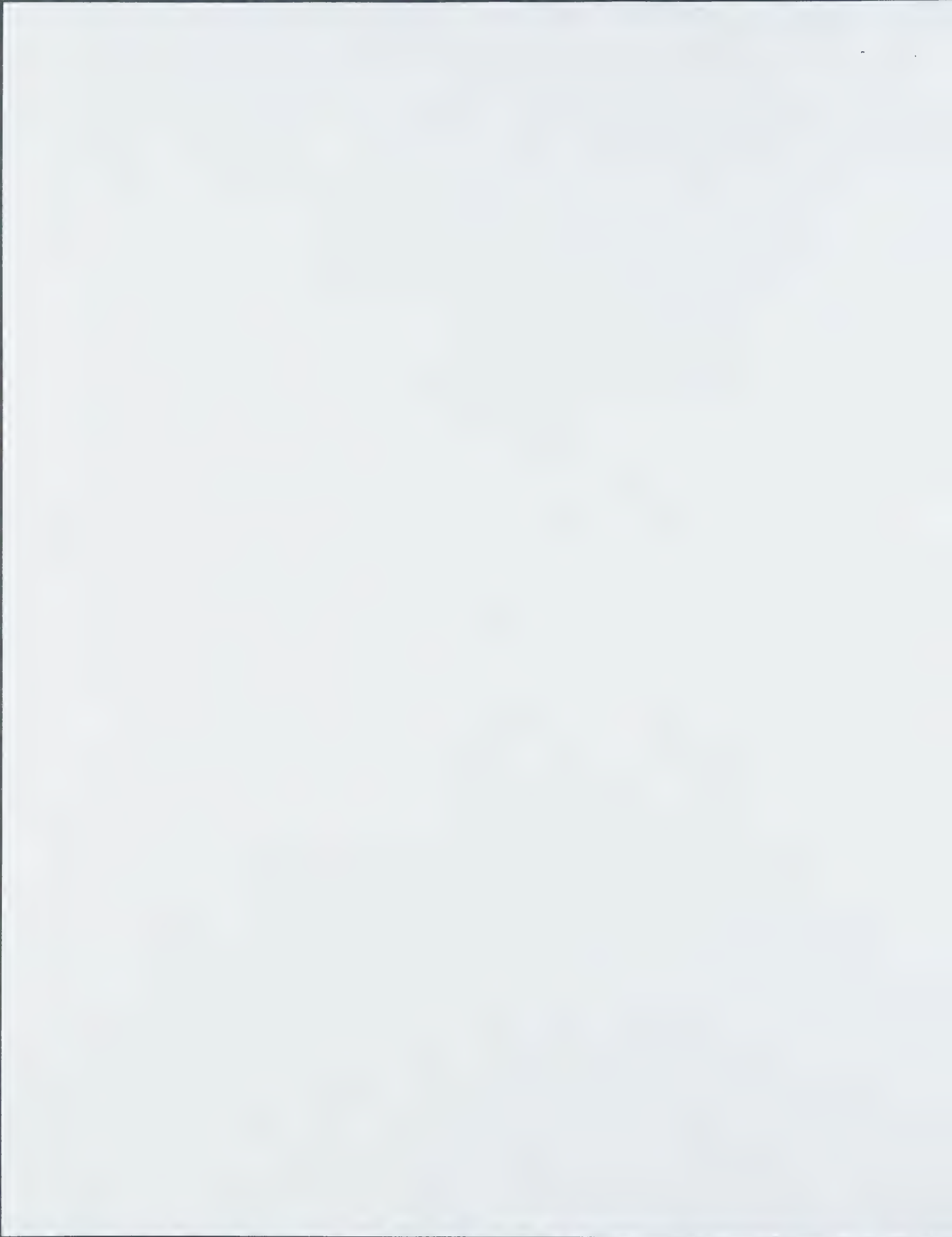
11 Circle of van Nyck

12 " " "

31 " " El Greco (ex Wildenstein!)

47 " " de Grebhu

Le originals on p. 7



100 per

52 Followers of Rembrandt

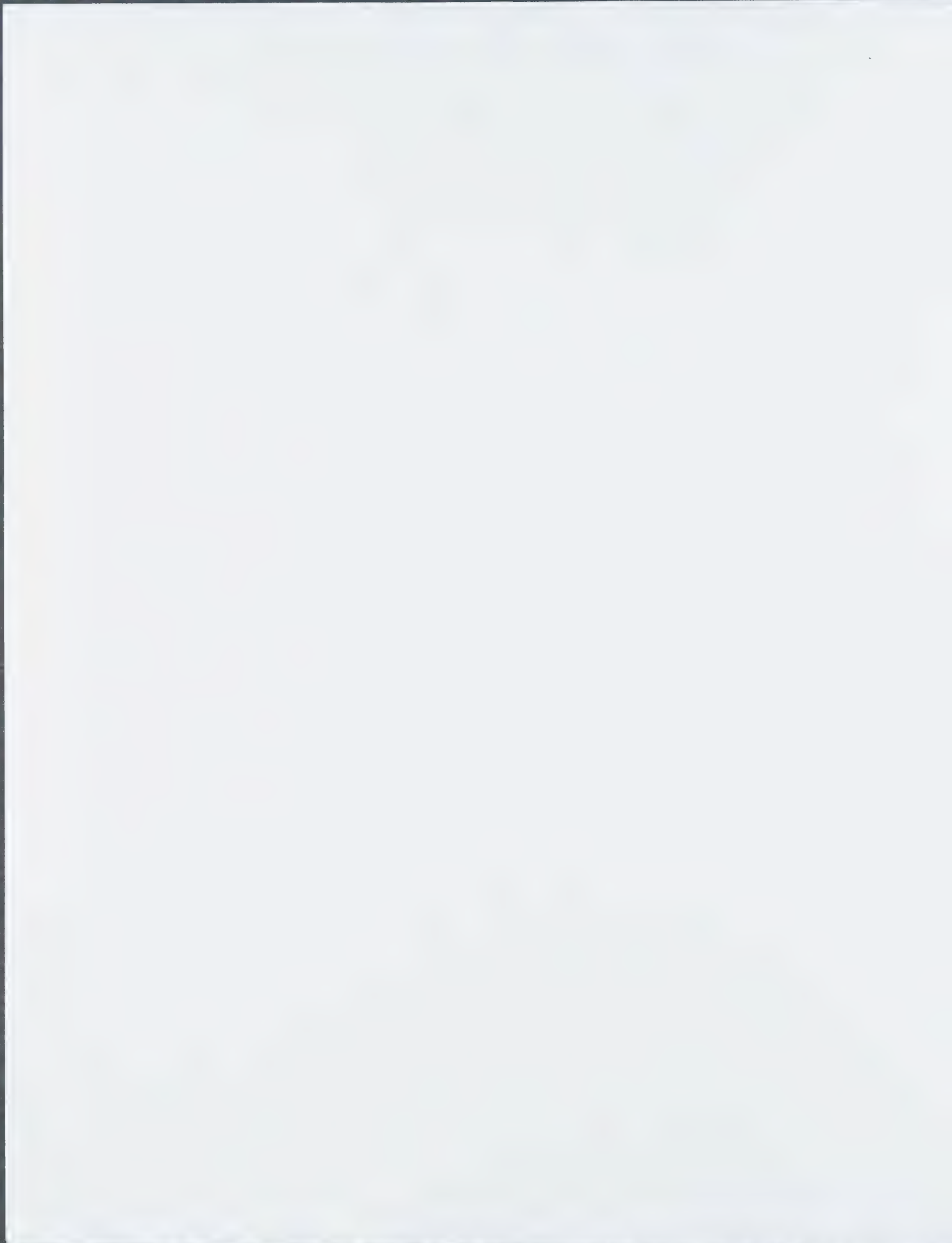
82 Circle of Poussin

85 Followers " "

109 Circle of Bernini

129 " " J. J. van Velde

All the best Gunda



KUNSTHAUS ZÜRICH

Mr. David A. de Witt
Agnes Etherington Art Centre
Queen's University
Kingston Ontario
Canada K7L 3N6

Zürich, 10. November 2009

Sehr geehrter Herr de Witt,

vielen Dank für Ihren freundlichen Brief vom 28. September, der hier am 14. Oktober eingetroffen ist, und Ihre interessanten Nachrichten. Wenn ich richtig sehe, sind Sie mit der Sammlung von Dr. Alfred Bader befasst, mit dem ich gelegentlich auch in Kontakt war und den ich freundlich grüssen lasse. Hatte er nicht auch ein Gemälde von Sandrart, eine Halbfigur Johannis des Täufers, die jetzt nach München geraten ist, und dort auch hinpasst. Vielleicht werden Sie ja später zu Sandrart zurückkehren – oder es doch wiederum einem Studenten überlassen. Vermutlich haben Sie davon Kenntnis, dass in Florenz eine ziemliche Aktivität entstanden ist und man die ganze Teutsche Academie in einer online-Version zugänglich und möglichst vielfältig abfragbar machen will: Sandrart.net nennt sich diese „Forschungsplattform“, wobei allerdings das künstlerische Werk von Sandrart eher nur peripher interessiert.

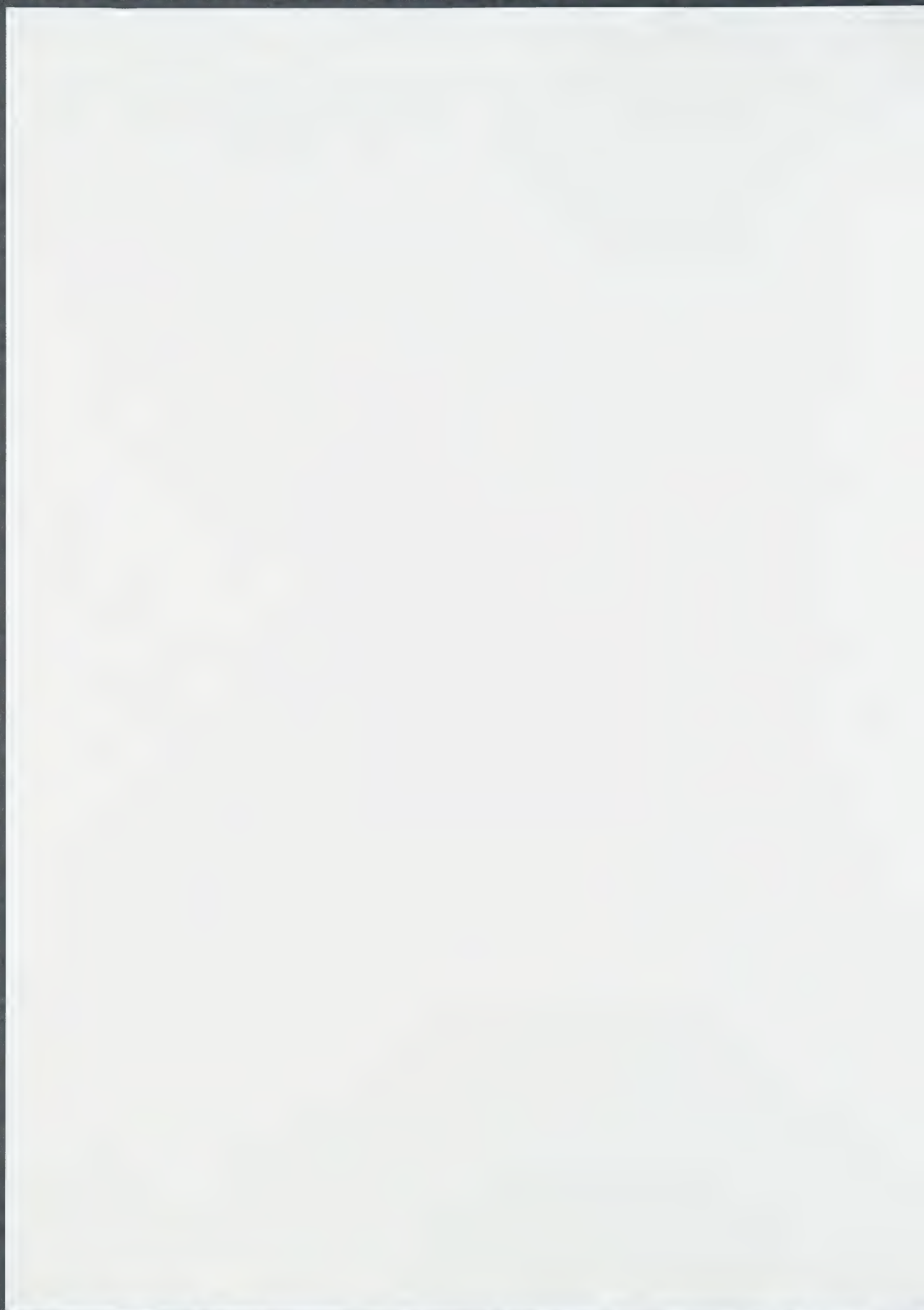
Der „Moses“, von dem Sie mir eine Abbildung schicken, lässt mich etwas ratlos. Ich wüsste nicht, wo ich ihn im Werke Sandrarts unterbringen könnte. Sicher entspricht die allgemeine Stillage seiner Zeit und wohl auch Deutschland, vielleicht etwas mehr flämisch beeinflusst, doch vermisse ich seine Hand. Auch kenne ich vom Bildtyp her nichts wirklich Vergleichbares bei ihm. Halb scheint es eine Studie oder besser Modello zu einem dekorativen Zyklus zu sein, halb aber doch ein autonomes Gemälde. Leider hat man ja keinen guten Überblick über die deutsche Malerei dieser Zeit, so dass eine Zuschreibung trotz der professionellen Qualität nicht einfach sein dürfte.

Darf ich die Abbildung behalten? Vielleicht fällt mir noch etwas dazu ein. Im Übrigen geht es mir wie Ihnen oder noch schlimmer: als Konservator der Sammlung des Kunsthauses reicht mein Beschäftigungsradius von mittelalterlicher Plastik bis zur Gegenwart, was einerseits lustig und anregend, andererseits dem richtigen Fachwissen abträglich ist.

Ich würde mich freuen, wieder von Ihnen zu hören. Inzwischen verbleibt mit freundlichen Grüßen



Christian Klemm





DR. ALFRED BADER

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

A Chemist Helping Chemists

To Dr. David Dewitt

fax
001613 533 6765

Dear David:

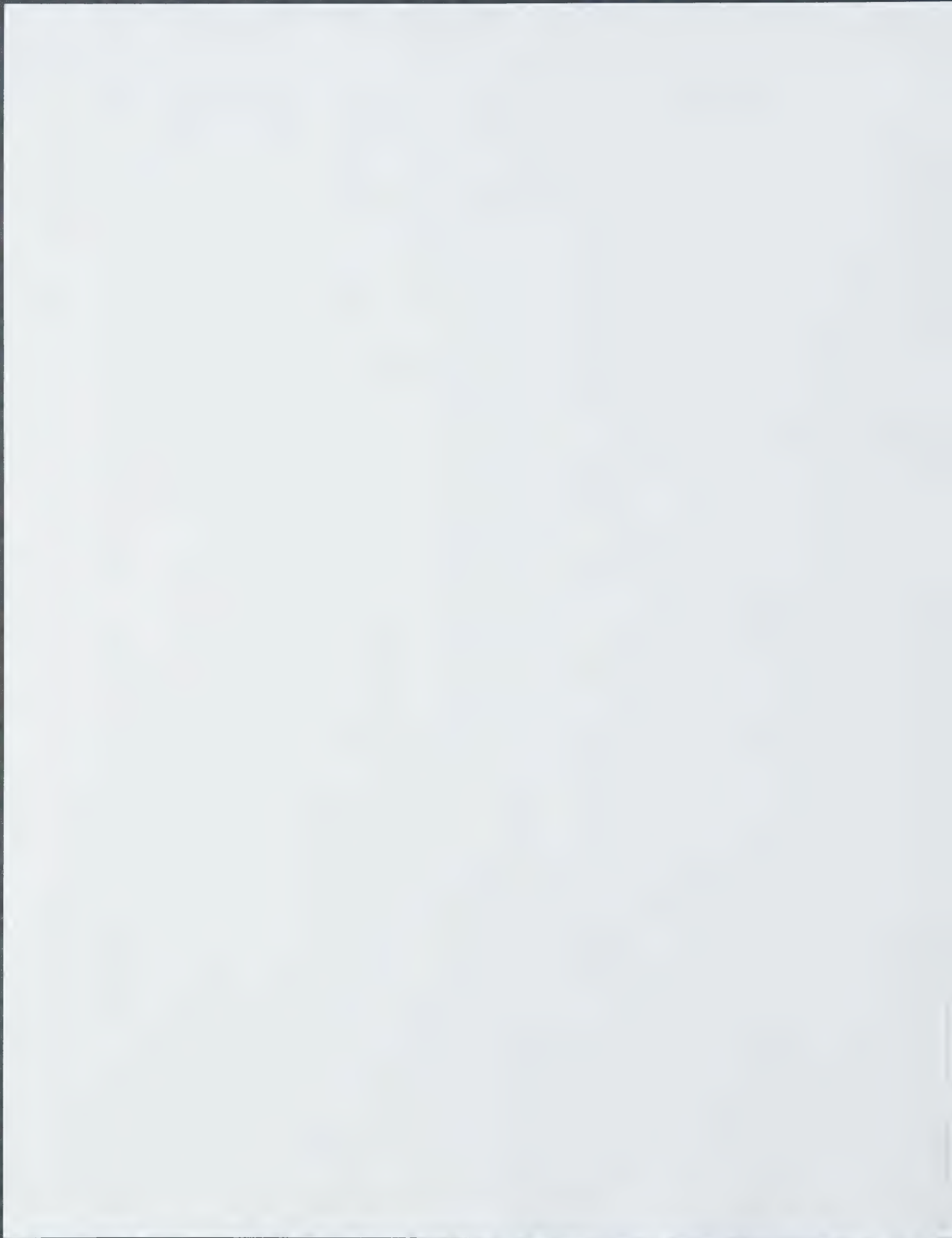
I don't like B. Fabricins'
Ishmael at all, and don't think
it will sell at that price.

Please do let me know what
Volker thinks of the Liss.

See the best

Anna

20 XI 09





Photographs by:
John R. Glembin
October 13, 2008



ALFRED BADER FINE ARTS

Dr. Alfred Bader, CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

To Dr. Navia Dewitt

fax 001613 533 6765

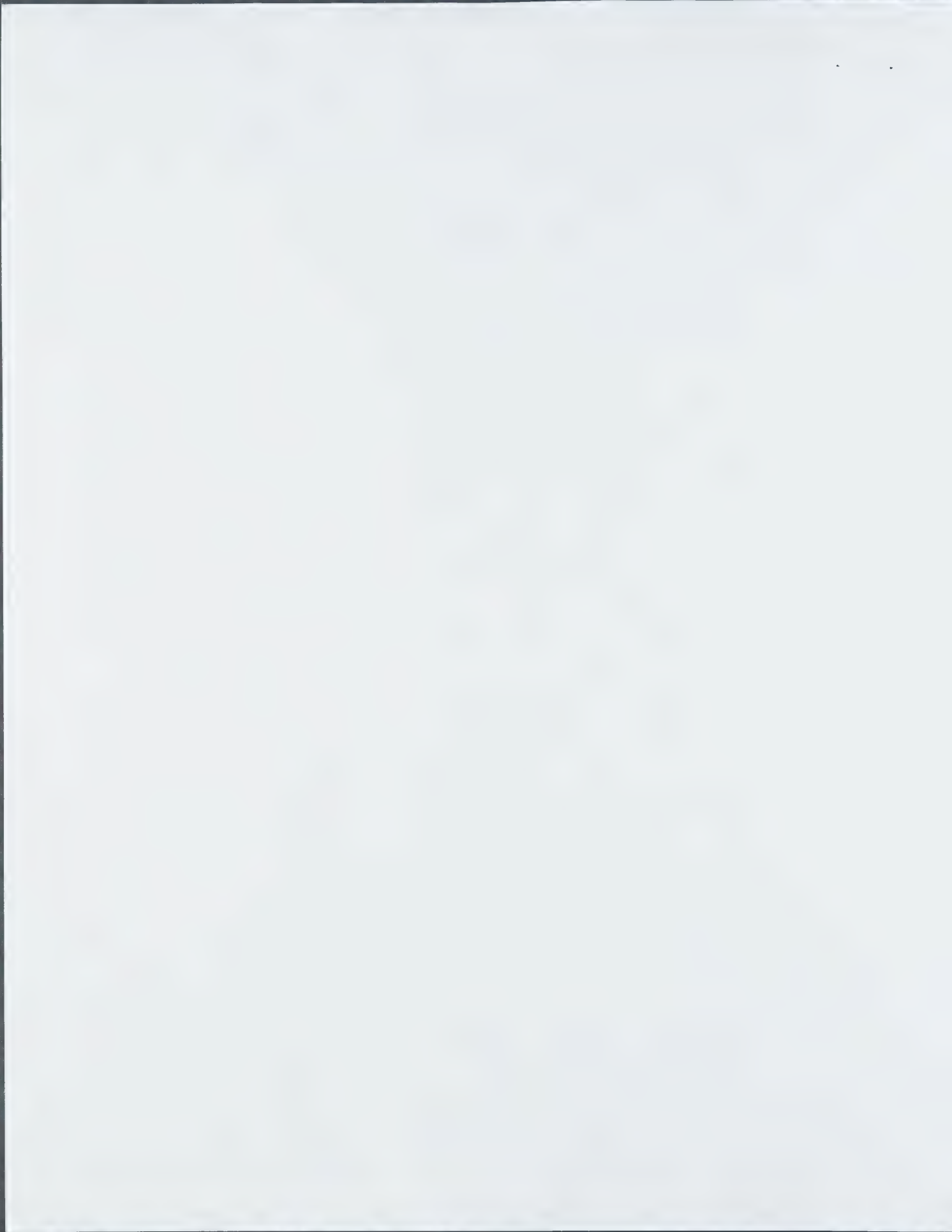
Dear Navia

Please look at No. 1007 in

Tipcher's Old Master page on

Nov. 11.

Is that painting attributed to Hans von Aachen by the same hand as the Man with Big Ears I bought from Germany on E-Bay? Please reply by e mail to Ann.

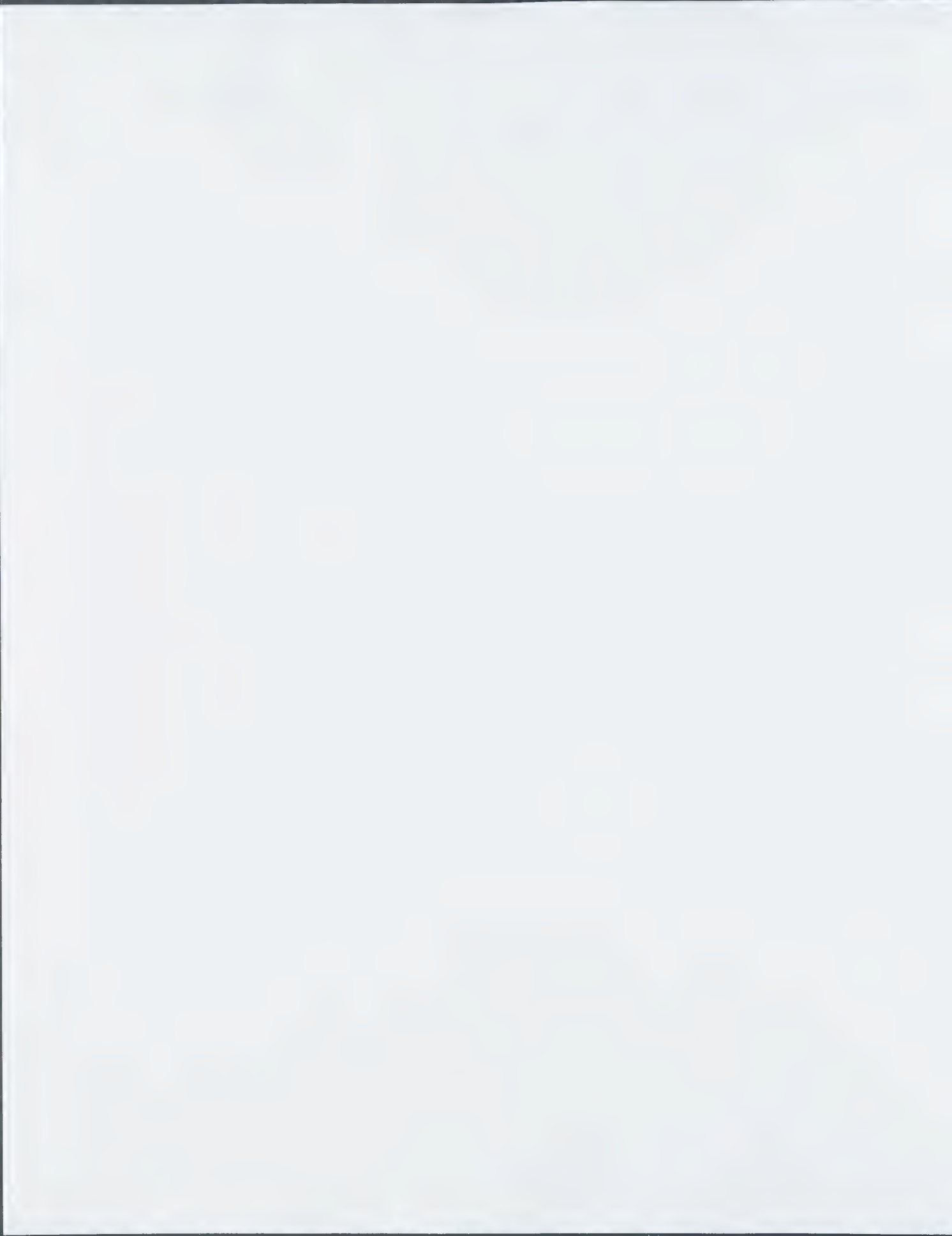


22.8.09

Thanks

Jana

VAT REG. NO. 629 0266 40



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

To Dr. David Dewitt fax 001 613 533 6765

Dear David:

Clive's Whitfield has brought
~~three~~ paintings to my attention. Of these
he has two in London:

- (1) Jan Lievens Penno 1246, an apostle
on panel - not my favorite Lievens
- (2) A small Abraham & the Angels,
oil on panel, not a copy after Breddius 515.

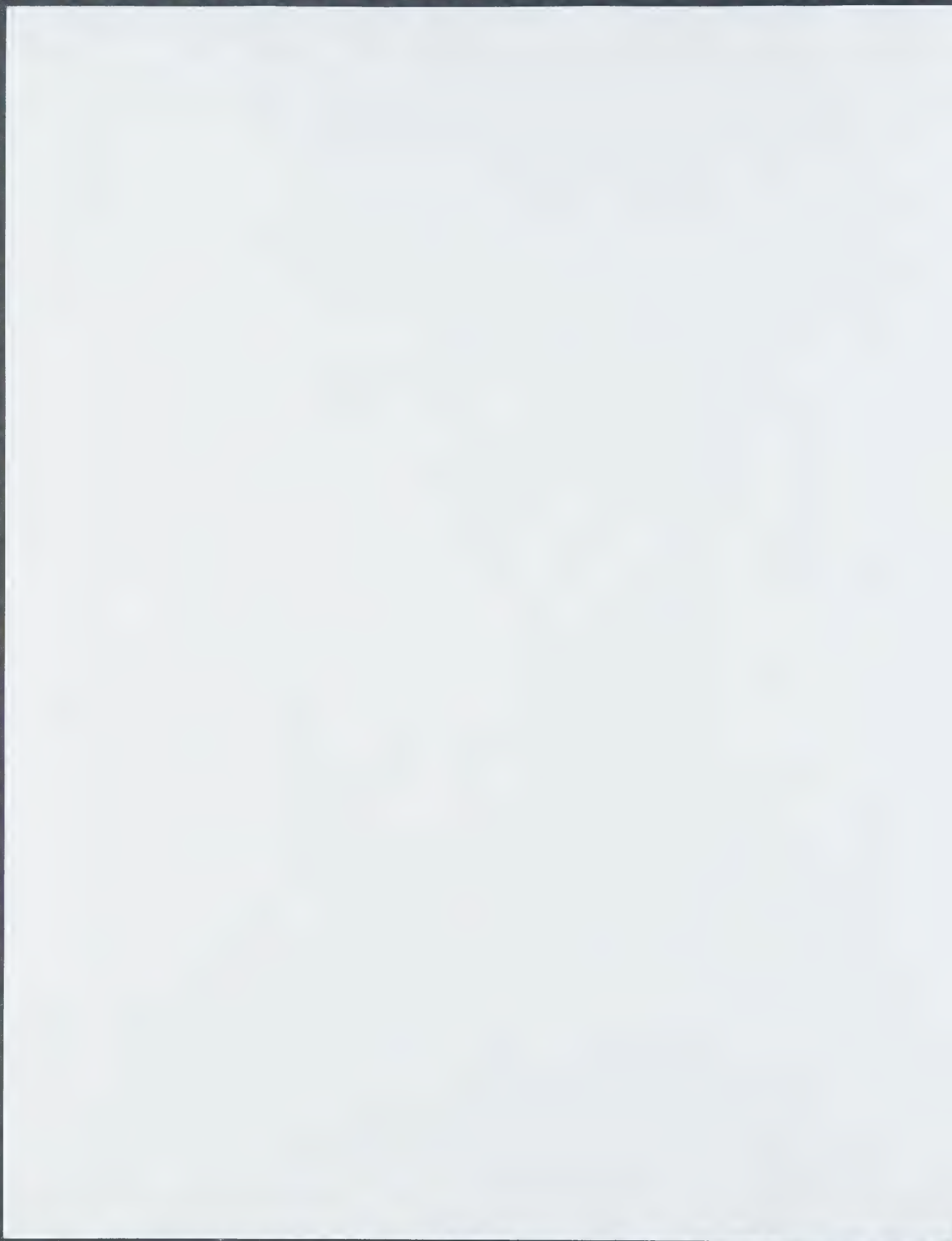
The third is the old man, probably a
period copy, for which a Roman dealer
wants £60000.

He is e-mailing photos of 2 EB to
Milwaukes and Ann will forward
them to you.

All the best

John

29x 09



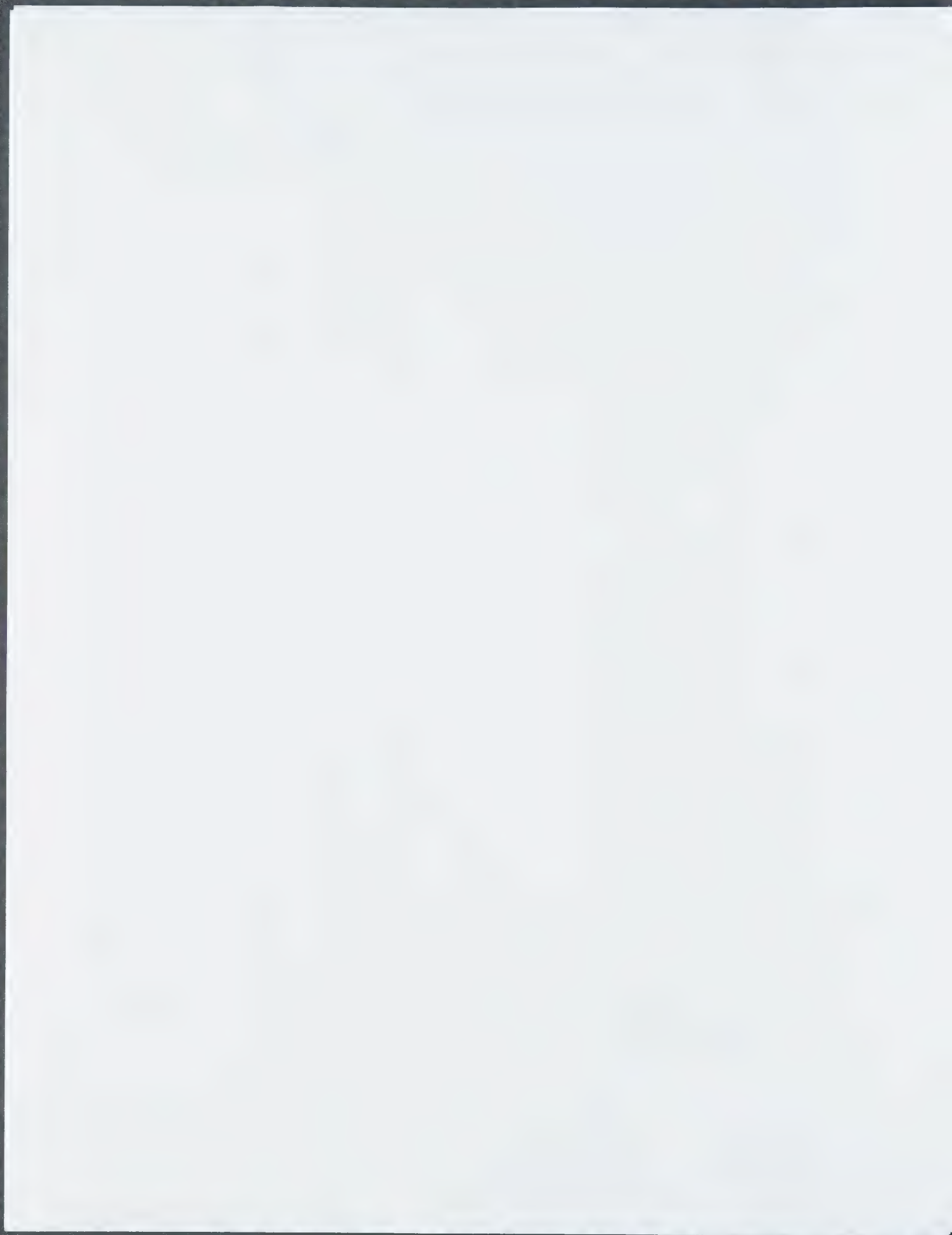
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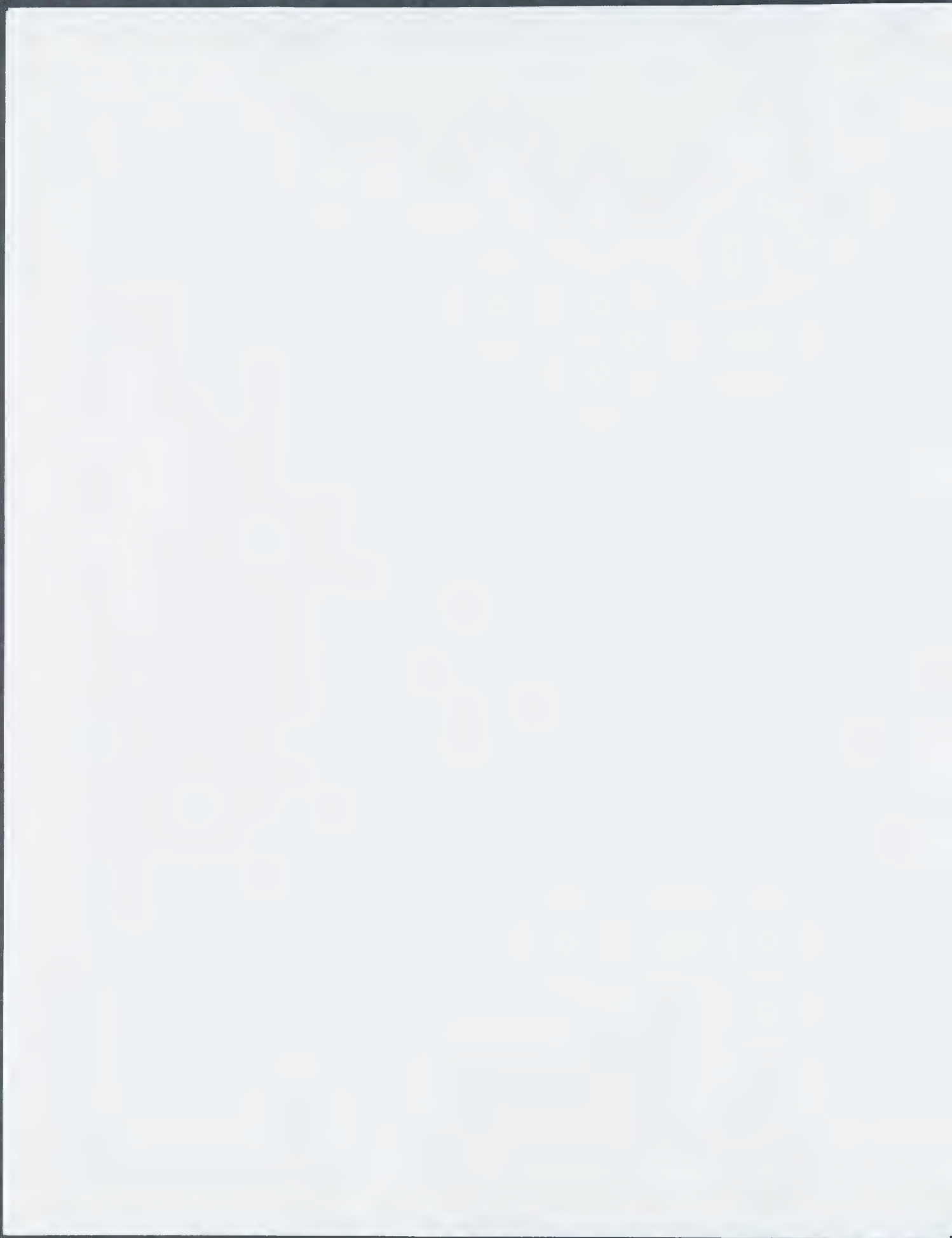
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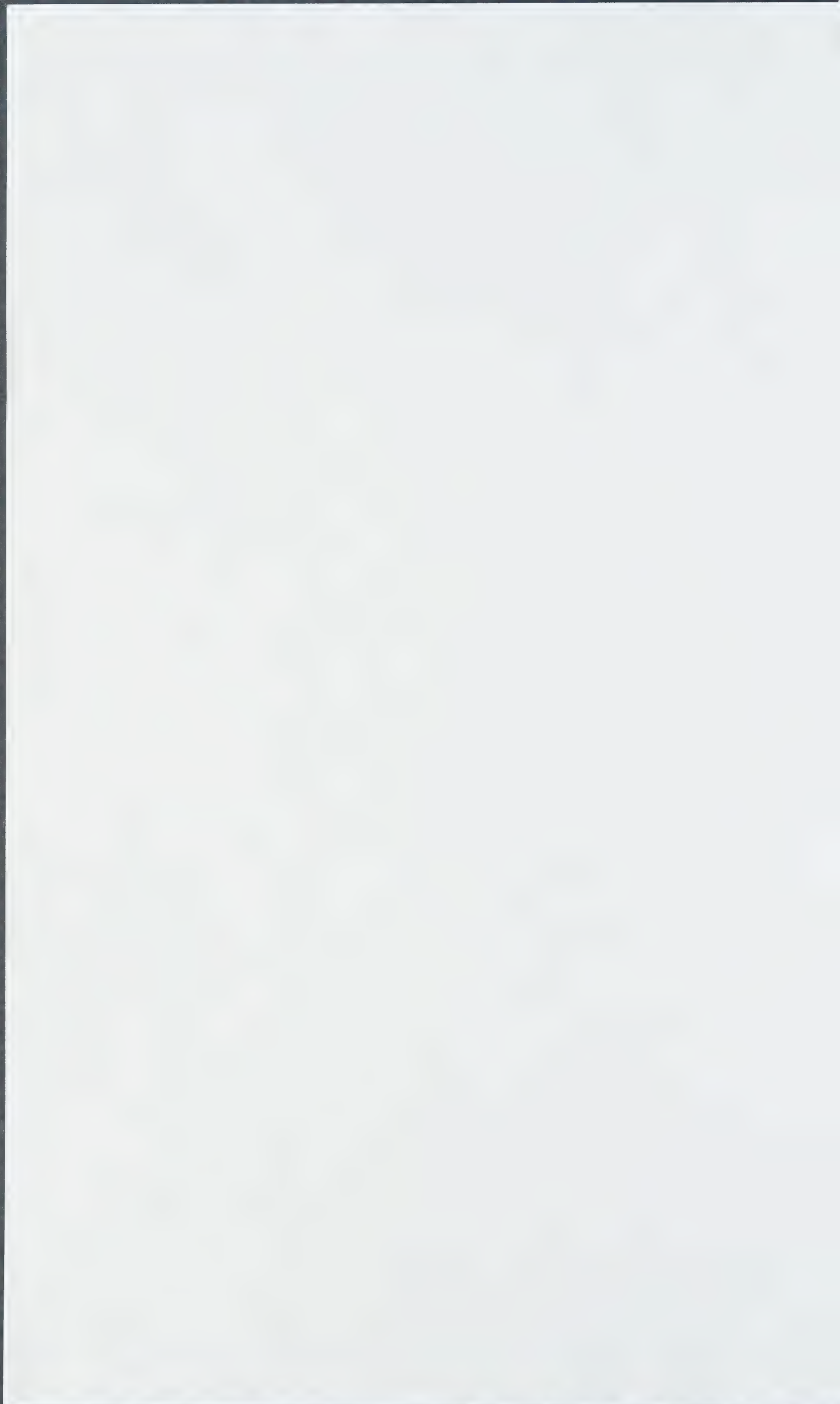
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Des Kunsthändlers neue beste Freunde

Jede Krise hat auch ihre Erfolgsgeschichte. Die Berliner Firma Fine Art Equity ist im Kunsthandel so beliebt wie nie zuvor. Sie bietet an, was alle brauchen: schnelles Geld

Von Tim Ackermann

WENN IN NOCH nicht absehbarer Zeit die Finanzkrise ausgestanden ist und sich die Märkte wieder beruhigt haben, dann werden vielleicht einige Menschen auf das Chaos zurückblicken und sagen: „Schade, es war doch nicht alles schlecht.“ Zu diesen Menschen könnten Loretta Würtenberger und Daniel Tümpel gehören. In jeder Umbruchsituation gibt es einige, die ganz besonders gefragt sind, und zu den Gefragtesten gehören im Moment wohl Würtenberger und Tümpel. Der Grund ist einfach. Sie haben etwas im Angebot, was in der Finanzkrise jeder braucht: größere Mengen an Bargeld.

Seit Spätherbst letzten Jahres hat die globale Misere bekanntlich auch den Kunstmarkt erfasst. Die Aktien des Auktionshauses Sotheby's sind in den Keller gerutscht. Mitunter verzweifelte Galeristen locken Sammler mit erstaunlichen Rabatten. Es ist ungewohnt, in einem solchen Umfeld zur Abwechslung mal eine gute Nachricht zu verkünden: Die kleine Berliner Firma Fine Art Equity hat im ersten Halbjahr 2009 schon 80 Prozent mehr Umsatz gemacht als im gesamten Jahr 2008. Damit gehört sie zweifellos zu den Profiteuren der augenblicklichen Lage. „Die Krise hat uns fünf Jahre Marketingaufwand erspart“, sagt auch Daniel Tümpel. Er sagt es freundlich, ohne eine Spur von Triumph in seinem Gesicht. Die Geschäftsidee, die hinter dem Erfolg von Fine Art Equity steckt, ist simpel. Würtenberger und Tümpel geben Kunsthändlern Geld, damit diese Bilder kaufen können.

Für Ueingeweihte mag es überraschend sein, dass Kunsthändler selbst Gemälde erwerben. Zum Bild des Galeristen in der Öffentlichkeit gehört, dass er Bilder verkauft, nicht kauft. Üblicherweise übergibt ein Künstler einem Galeristen kostenfrei sein Werk, damit dieser es einem Sammler anbietet. Den Gewinn teilen sich dann Künstler und Galerist zu gleichen Teilen. Es gibt jedoch auch Kunsthändler – vorwiegend im Bereich der alten Meister und der klassischen Moderne –, die im sogenannten Sekundärmarkt operieren. Sie müssen ihre Ware einem Vorbesitzer, einem Sammler oder dem Erben eines Künstlers abkaufen, um sie einem anderen Sammler für ei-

nen höheren Preis anbieten zu können. Für diese Art von Geschäft brauchen die Kunsthändler viel Kapital. Wenn es einen wichtigen Beckmann zu ergattern gibt, darf man zudem nicht zu zögerlich sein. Tümpel und Würtenberger schießen die nötigen Dollar oder Euro für den Ankauf zu. Zumindest wenn der Einkaufspreis gut ist.

Das Geschäftsmodell von Fine Art Equity erinnert dabei zunächst an die Kreditvergabe einer Bank, unterscheidet sich aber in wesentlichen Punkten. Als Sicherheit vom Galeristen verlangen Tümpel und Würtenberger ausschließlich Kunst. Das Haus, das Aktienportfolio oder der Ferrari bleiben unangetastet. Auch Zinsen verlangen die beiden Geldgeber nicht. Was sie interessiert, ist allein der Wert des Kunstwerks und der Gewinn des Händlers beim Weiterverkauf. Von Letzterem verlangen sie einen Anteil. Im Grunde steigt Fine Art Equity also wie ein Investor in das Verkaufsgeschäft ein, das zwischen Kunsthändler und Sammler abgewickelt wird. Wie hoch ihr Anteil an der Marge des Galeristen ist, verraten Tümpel und Würtenberger nicht. Es ist wohl auch von Fall zu Fall Aushandlungssache. „Der Kunsthändler bekommt deutlich mehr“, sagt Würtenberger. Zumindest wenn alles ideal läuft. Wenn

„Ich habe den schönsten Job der Welt. Ich kann die sensationellsten Bilder in den Händen halten“

der Händler mit dem Verkauf zu sehr trödelt, sinkt sein Anteil jedoch allmählich.

Vom Gewinn einmal abgesehen – es gäbe sicher einfachere und auch weniger risikoreiche Wege für das Berliner Paar, um etwas Sinnvolles mit seinem Geld anzufangen. Aber ganz ohne Eigeninteresse funktioniert die Sache dann doch nicht: „Ich habe den schönsten Job der Welt“, sagt Tümpel. „Ich kann die sensationellsten Bilder in den Händen halten.“ Die Tatsache, dass er

die Kunstverkäufe finanziert, gebe ihm die Möglichkeit, für eine kleine Weile den kostbarsten Gemälde ganz nahe zu sein. Und Tümpel prüft sehr genau, für was er sein Geld hergibt.

Die Leidenschaft für Kunst ist dem 37-Jährigen eher anerzogen, als dass er sie gewählt hätte. Sein Vater Christian Tümpel ist emeritierter Kunstgeschichtsprofessor und einer der bedeutendsten Rem-

„Das ist ein Rembrandt“, sagte der Vater. „Und jetzt kannst du weiterspielen“

brandt-Experten. Seine Mutter ist ebenfalls Kunstwissenschaftlerin. Das Museum wurde so zur zweiten Heimat. Als einmal ein bekannter Sammler bei den Tümpels zu Gast war, rief der Vater seinen Sohn, der im Garten spielte, ins Haus. Der kleine Daniel bekam ein Bild in die Hand gedrückt. „Das ist ein Rembrandt“, sagte der Vater. „Und jetzt kannst du weiterspielen.“

Der Rembrandt hinterließ Spuren. Nach der Schule hatte Daniel Tümpel den Wunsch, in den Kunsthandel einzusteigen, allerdings fehlte es an Geld. Also studierte er zunächst Betriebswirtschaftslehre und Kunstgeschichte und arbeitete danach sieben Jahre als Investmentbanker in Amsterdam, Frankfurt und London, bevor er 2007 dann Fine Art Equity gründete.

Seine Partnerin stieß 2008 zur Firma dazu. Die 36-Jährige hatte zuvor Rechtswissenschaften studiert, über Urheberrecht promoviert und 1999 das Internet-Prämien-system Webmiles gegründet, das sie nur kurze Zeit später an Bertelsmann verkaufen konnte. Seitdem hatte auch sie als Investmentbankerin gearbeitet. Bei Fine Art Equity teilen sie sich die Spezialgebiete auf: Sie ist eher für die Abwicklung der Verträge zuständig, er für die Einschätzung der Relevanz und des Marktwerts eines Kunstwerks.

Wie bei vielen jungen Unternehmen war auch bei Fine Art Equity der Start mit viel Arbeit und Guld verbunden. Mittlerweile mel-

den sich, auch krisenbedingt, immer mehr Händler bei den beiden Berlinern. Rund ein Dutzend Kunden haben Tümpel und Würtenberger bis heute beim Kunstkauf unterstützt. Das klingt nicht nach viel, allerdings wählen die beiden auch sehr genau aus, welche Bilder sie finanzieren. Bei einem Werk eines alten Meisters oder eines klassischen Modernisten sind die Chancen größer. Ruysdael und Picasso, Kirchner und Klee, Warhol und Wesselmann. „Wir konzentrieren uns auf international gehandelte Spitzenwerke von kunsthistorischer Relevanz“, sagt Würtenberger. Richter oder Baselitz? Durchaus. Lüpertz oder Penck? Nun ja.

Von den gehypten jungen Malern der letzten Boomjahre lassen die beiden in jedem Fall die Finger. „Wir spekulieren nicht“, sagt Würtenberger. Ein solches Prinzip der Risikominimierung verfolgen die beiden auch bei ihrem zweiten Standbein – der privaten Kreditvergabe. Sammler können sich Geld leihen und als Sicherheit ihre Kunst angeben. Der Kredit verhindert, dass sie ihre Sammlung im Auktionshaus versteigern lassen müssen, wenn sie kurzfristig in finanzielle Not geraten sind. Der Zinssatz, den Fine Art Equity bei solchen Krediten verlangt, variiert. Je riskanter die Kunst, desto höher sind die Zinsen. Auch diese Form von Geschäft gehört eher nicht zur täglichen Praxis bei Banken. Klaus Winker, Pressesprecher der Deutschen Bank, mag zwar nicht ausschließen, dass auch in seinem Haus Kredite auf Kunstwerke vergeben werden: „Das wären jedoch allenfalls Einzelfälle im gehobenen Privatkundengeschäft, wenn wir die Kunden lange und gut kennen.“

Bei Fine Art Equity hat sich vor ein paar Monaten ein Automobilteilzulieferer gemeldet, der dringend Geld in sein Unternehmen investieren musste. Als Sicherheit bot er nicht sein Haus, sondern seine Sammlung an. Tümpel und Würtenberger willigten ein. Den Namen des Kunden verraten sie nicht, wie sie ebenfalls nicht erzählen, welche Bilder sie bisher finanziert haben. Diskretion ist unerlässlich. Das liegt an der Natur des Geschäfts. Viele würden wohl gern die Hilfe von Tümpel und Würtenberger in Anspruch nehmen, aber keiner möchte zugeben, dass er es gerade nötig hat.



Hier sitzen sie: Das
italienische Kunstwerk im
antiquarischen Lortilla-
Wohnzimmer (l.) und Doris
Torgler (r.) im Interview



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

October 14, 2009

TO: Dr. Dennis Weller
North Carolina Museum of Art

Page 1 of _1_

FAX: 919-733-8034

Dear Dr. Weller,

In response to your letter of October 9th only just received, you will of course be welcome to visit us in Milwaukee, but we plan to be in England and on the continent between October 25 and December 18. My son Daniel will be in Milwaukee and we have a good friend house sitting for us so that arrangements could be made for your visiting our home and my son's home - which is not far away - while we are away.

Could you not ask the National Gallery in Washington also to loan you *The Circumcision* in which case a comparison with Bader no. 163 would be most useful.

Next February Dr. David de Witt, the Bader Curator at Queen's, plans to take my small *Scholar by Candlelight* on copper to Queen's for careful study with x-ray technology.

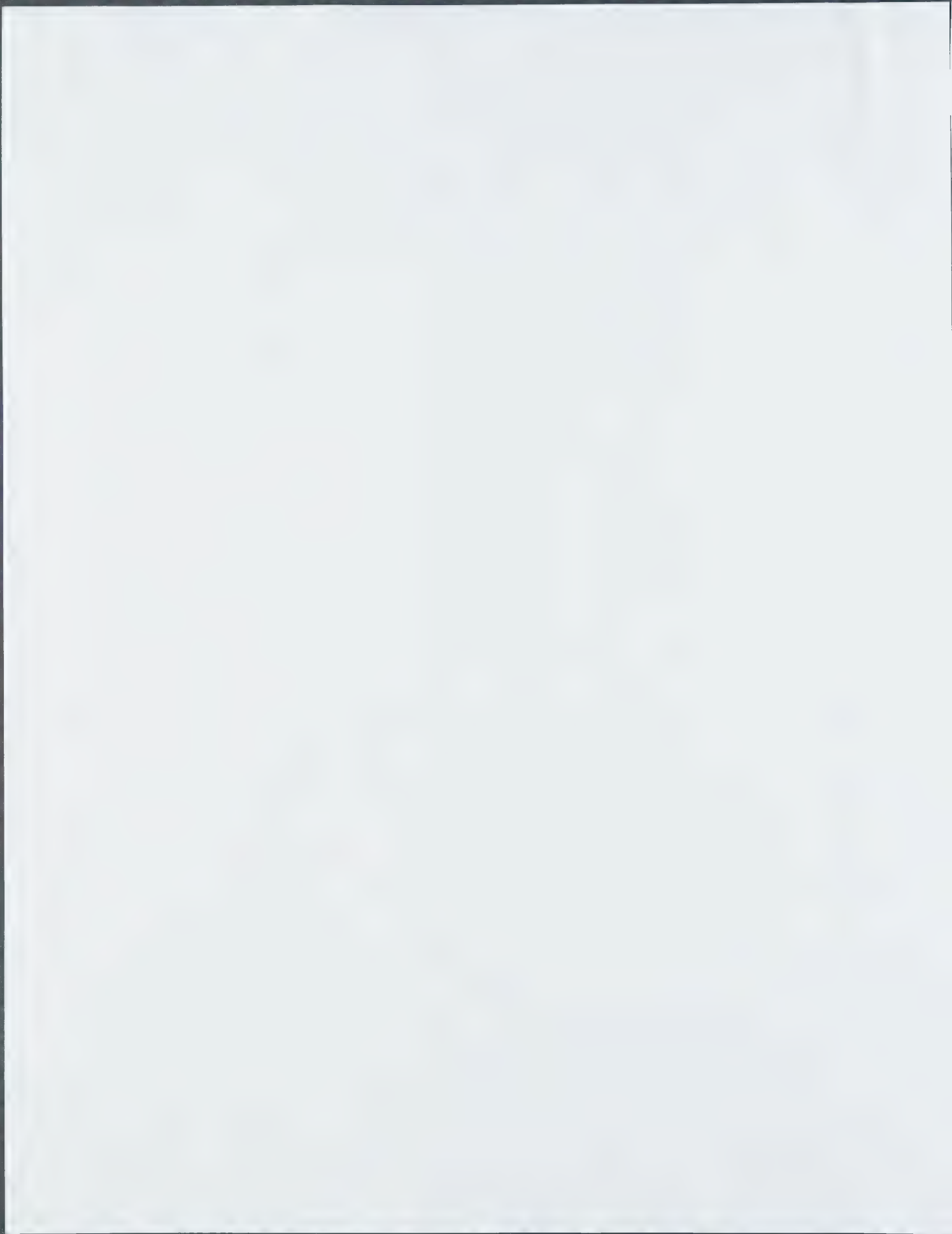
Thus, the ideal time for your visit might be next January. Of course you never know what the weather will be.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

C: Mr. Daniel Bader
Dr. David de Witt



NORTH CAROLINA

Museum of Art

9 October 2009

Dr. Alfred Bader
2961 North Shepherd Road
Milwaukee, WI 53211

STREET ADDRESS
2110 Blue Ridge Road
Raleigh, North Carolina
27607-6494

Dear Dr. Bader,

Before I leave on a trip (for the Smithsonian) to Croatia, I wanted to write to keep you apprised of *Rembrandt Paintings in America: Collecting and Connoisseurship*.

MAILING ADDRESS
4630 Mail Service Center
Raleigh, North Carolina
27699-4630

We continue to receive loan approvals, and unfortunately a few rejections, but are generally pleased with the direction the show is taking. In a conference call with my colleagues last week, I informed them of your generous offer to lend the *Scholar by Candlelight*. Everyone was thrilled to be able to include this intriguing work in the show. We also discussed other potential loans from you and your family, especially the *Study of the Head of an Old Man with Curly Hair* (Bader 162) owned by your son Daniel. As with a number of potential loans, we are waiting to see how each would relate to other works selected for the show. For example, since we did not ask for the National Gallery's *Circumcision*, opting instead for their *Philemon and Baucis*, it was decided we would probably not ask for your *Head of a Man in a Turban* (Bader no. 163).

919.839.6262 phone
919.733.8034 fax
www.ncartmuseum.org

DIRECTOR
Lawrence J. Wheeler

Before we send you our official loan request letter, I wonder if I and/or my colleagues could make a visit to your collection to inspect of your Rembrandt material. As it happens, you did arrange a visit for me years ago when my *Sinners and Saints* exhibition came to Milwaukee, but it came at a time you were out of town. Obviously, I/we would be most interested in discussing the works with you during our visit.

I look forward to hearing from you after I return from my trip later this month. Best wishes.

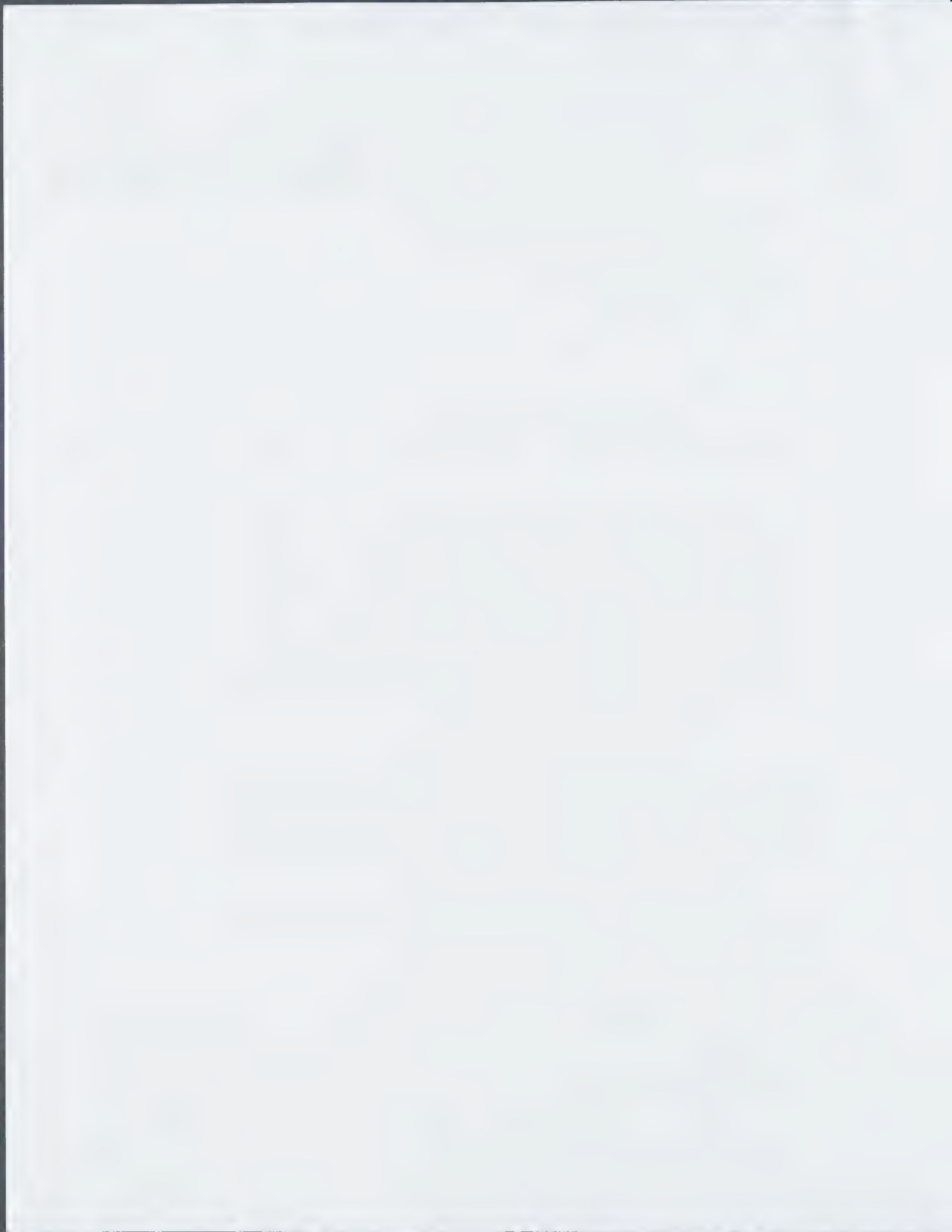
Sincerely,



Dennis P. Weller
Curator of Northern European Art

GOVERNOR
Beverly Faes Perdue

SECRETARY, DEPARTMENT
OF CULTURAL RESOURCES
Linda A. Carlisle



FAX FROM:

Dr. Alfred Bader
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: 414 / 277-0730
Fax: 414 / 277-0709
e-mail: alfred@alfredbader.com

September 9, 2009

TO: Dr. Dennis Weller
North Carolina Museum of Art

Page 1 of 2

FAX: 919-733-8034

Dear Dr. Weller,

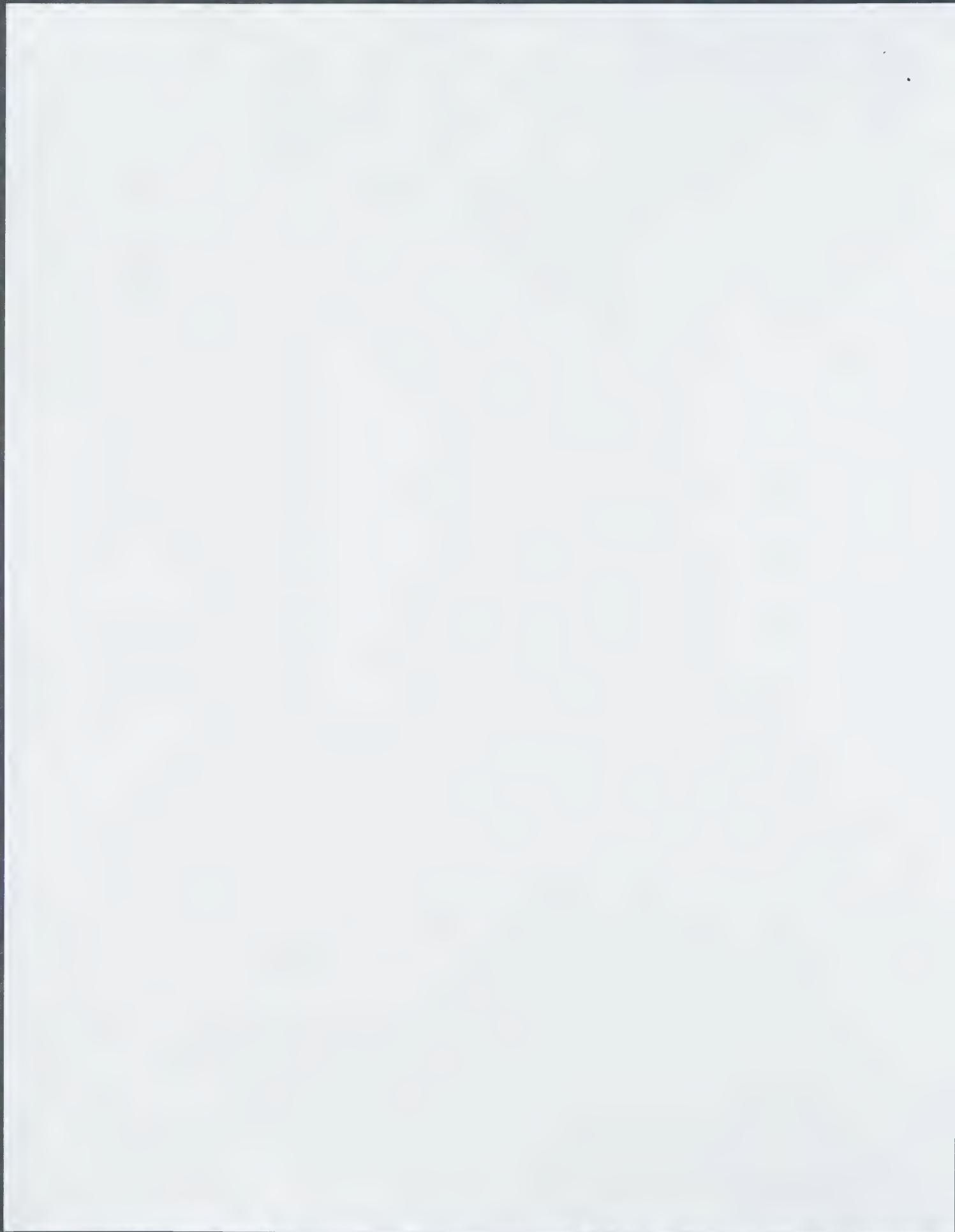
I am of course most interested in your letter of September 4th and look forward to seeing your exhibition.

I will be happy to loan you my *Scholar by Candlelight*, Bader Collection no. 164.

Incidentally, Dr. David de Witt has asked me to bring this painting and Bredius 304 to Kingston in three weeks for careful x-ray examination.

For your exhibition you might also like to consider three other paintings.

One is Bredius no. 261, Bader no. 163, which is related to Rembrandt's *Circumcision* which you may actually be borrowing from Washington. Ernst van de Wetering fully accepts this painting and Bredius no. 295A, owned by my son Daniel here in Milwaukee. Both of these paintings were in the great Amsterdam and Berlin exhibitions of 2006.



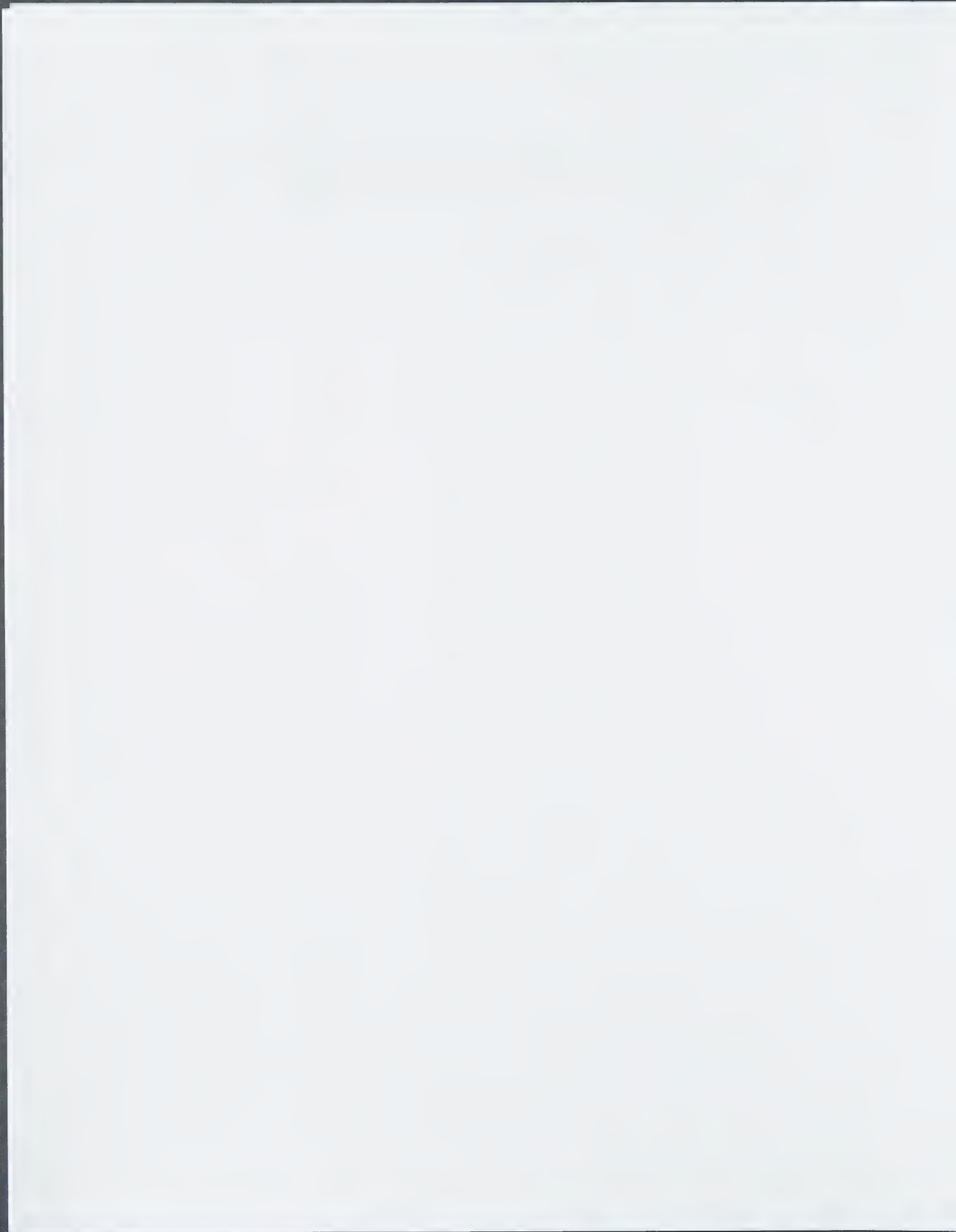
You might also like to consider Bredius 112 (Bader no. 15) which was long considered a Rembrandt but no longer is. In the 1969 Chicago catalog it was illustrated in color as a Rembrandt on the catalog's frontispiece.

With all good wishes I remain

Yours sincerely,

Alfred Bader

AB/az



FAX FROM:

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: alfred@alfredbader.com

September 3, 2009

**TO: Dr. Blaise Ducos, Conservateur
Département des Peintures
Louvre**

Page 1 of 2

FAX #: 011 33 1 40 20 53 47

Dear Dr. Ducos,

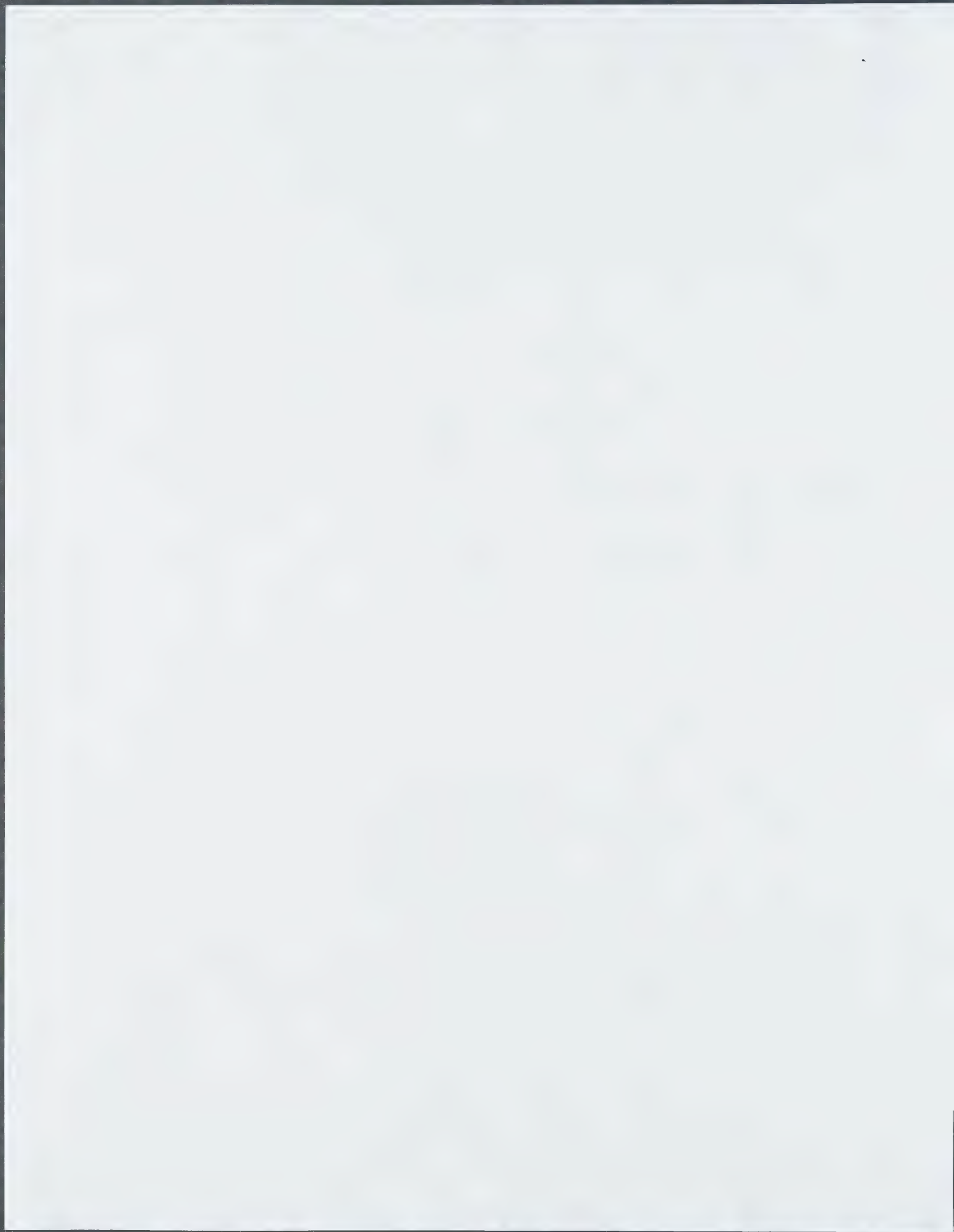
You must have realized how very much we enjoyed your visit to my gallery and home last Friday.

I am really happy that you like J. U. Mayr's painting of Jesus and would like to have it in your exhibition in Paris, Philadelphia and Detroit.

The best conservator I know, Charles Munch, with whom I have worked for over forty years will be here next week and I will then ask him to look at those two tiny spots in the painting for conservation.

You made Isabel particularly happy by telling us that her little Boilly is one of your three favorite paintings in our house. This is one of the few paintings there which will not go to Queen's University.

Your favorite painting in our home is the Jan Linsen, no. 123 in David de Witt's Bader Collection Catalog. The landscape is by Linsen but we don't yet know who painted the figures. If a name ever comes to your mind please do let me know.



Thank you so much for telling me that the large Family Portrait in the gallery is not French. I bought this many years ago in Paris and so the thought had occurred to me that it might be French. However, the book which the minister is holding is inscribed 'Acts', in English, and the furniture is American. And so almost certainly this fine painting is American.

I am glad that you were able to look at the painting of Venus and Cupid, no. 17 in David de Witt's Catalog which is of course related to Bredius 117 in the Louvre. You can read about how I acquired this painting on pp. 236-238 in my first autobiography. When Ernst van de Wetering came to our house some years ago, he told me that he really loved it. But, of course it is not by Rembrandt.

Years ago I suggested to Jacques Foucart that we examine the two paintings side by side at the Louvre and he agreed and said yours had to be cleaned first. I hope that this will happen in my lifetime.

I am glad that you liked my portrait of Langlois. You know that owners are always optimists but I believe that this is the finest Carravagesque French portrait that I have ever owned.

Clovis Whitfield thinks that it is by Vignon, but the Vignon expert does not agree. Perhaps Gui Rochat, who is very knowledgeable, may be correct that this is a Langlois self portrait. It certainly seems to be by the same hand as that beautiful portrait in Rennes. It would be great if you would consider this for purchase by the Louvre.

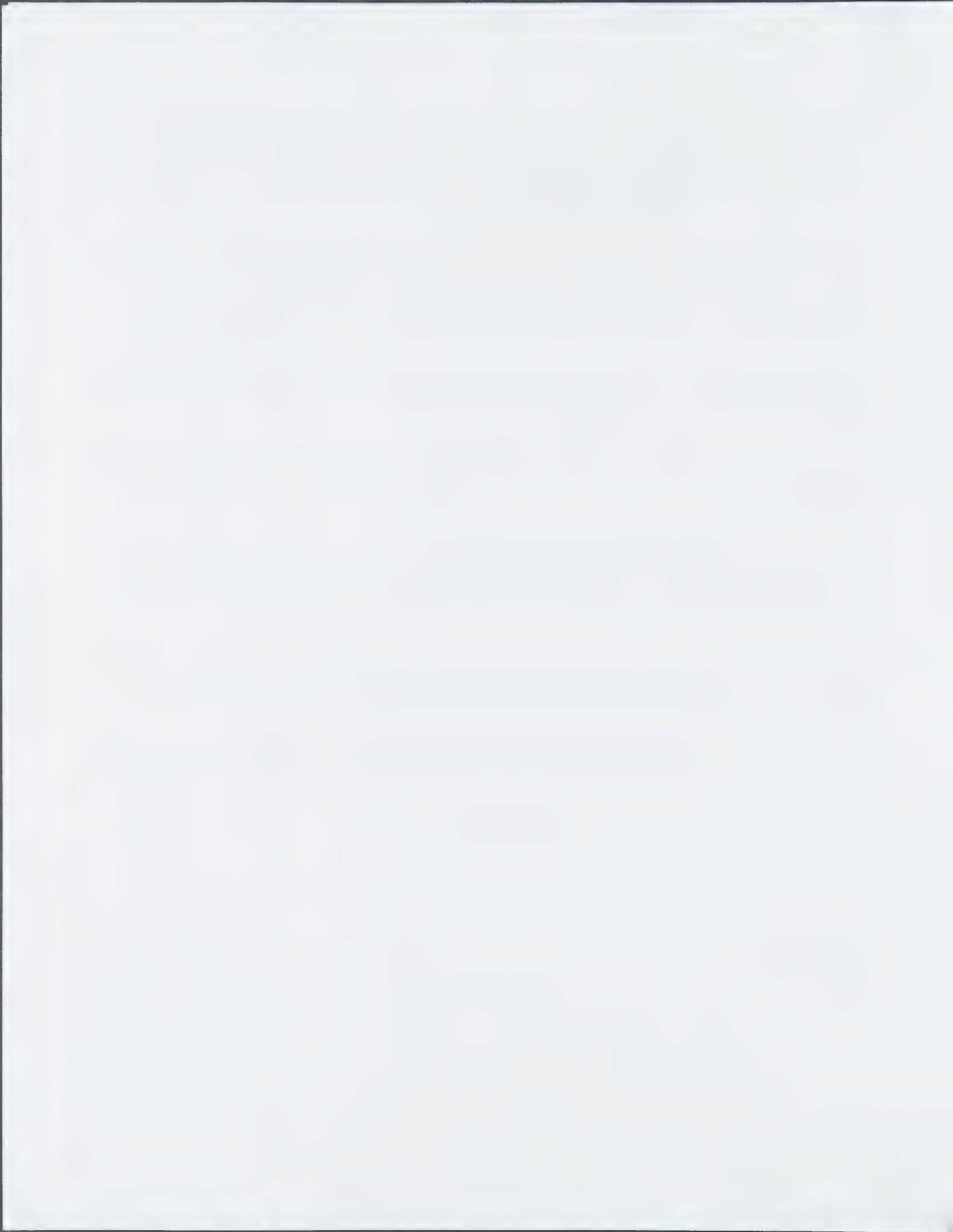
About a year ago the museum in Birmingham was close to acquiring it knowing, of course, that it is a far better portrait of Langlois than the portrait by van Dyck. But then the recession made it impossible for Birmingham to acquire it.

Over many years Jacques Foucart has helped us greatly, both with suggestions for attributions and for help when we came to the Louvre. Please give him our very best regards.

With many thanks for all your help I remain

Yours sincerely,

Alfred Bader
AB/az



David de Witt

From: Alfred Bader Fine Arts [baderfa@execpc.com]

Sent: Wednesday, August 26, 2009 10:43 AM

To: David De Witt

Subject: Several

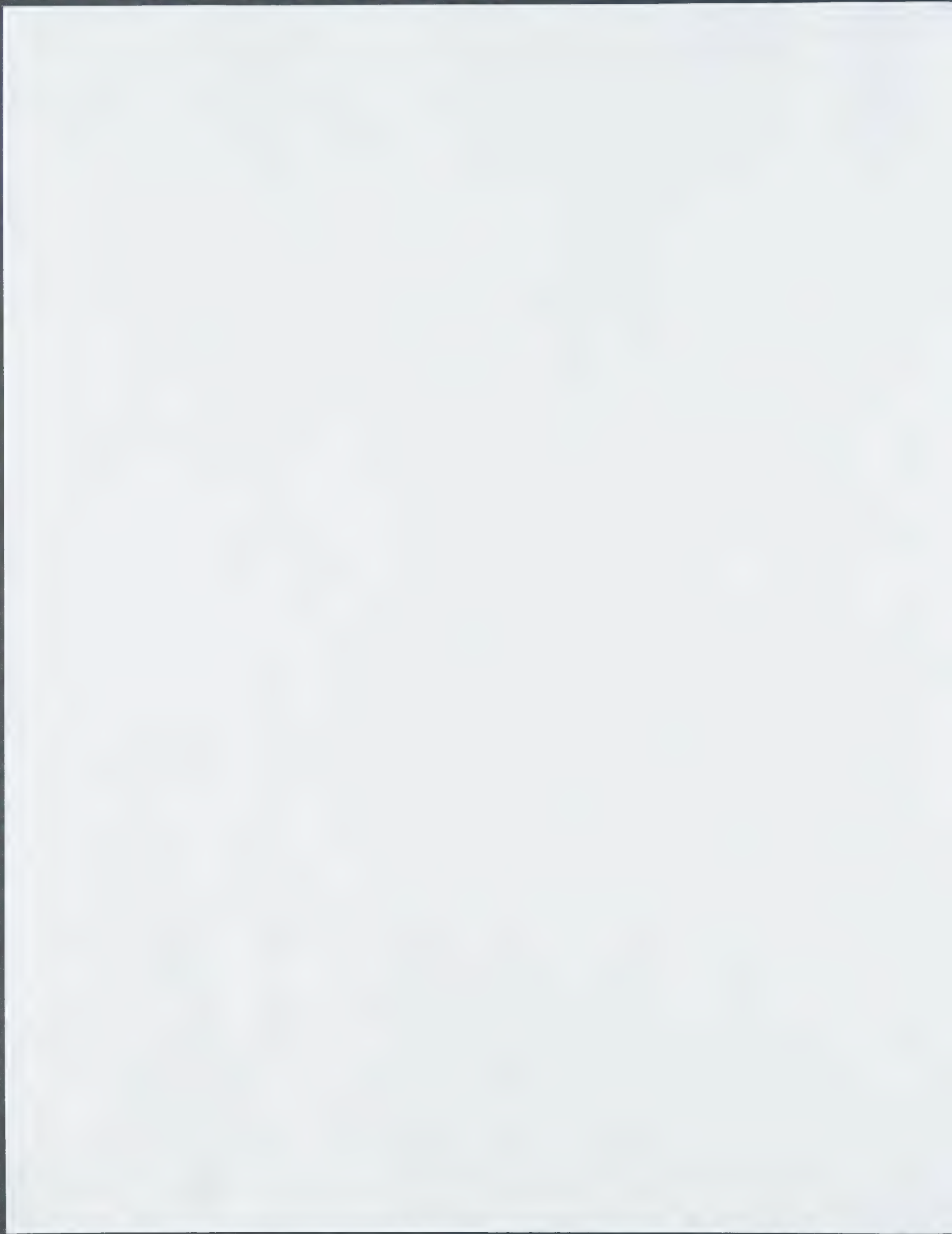
Dear David,

Lloyd just called me to tell me that Dr. Ducos of the Louvre will come here on Friday. Of course I plan to take him home and draw his particular attention to no. 17 in my collection, the Venus and Cupid, of which there is another version in the Louvre. Foucart told me that he would love to see both paintings side by side after the Louvre painting had been cleaned.

Sometime when you have time it might be a good idea to call Eva Sterzing whose telephone number in Paris is 1 47 04 6727. Just brace yourself to listening to a stream of German.

All the best,
Alfred

8/26/2009





ALFRED BADER FINE ARTS

July 31, 2009

Mr. Avidio Bonamore
Hüttelbergstrasse 25/3
1140 Vienna
AUSTRIA

Dear Mr. Bonamore,

Thank you so much for your large package with illustrations of your many paintings.

I have only just returned from England and so am late in responding to you. You certainly have a wide variety and I plan to return the entire package when next I come to Vienna around November 10th and will then leave the package with that very nice lady, Kristina Haider, who lives in the very house in which I lived when I was a boy.

Could you please tell me a little more about the last painting in the package, the Portrait of Jan Uytenbogaert? As you may know, I bought the original Rembrandt of this minister at auction at Sotheby's in London in 1992 and then sold it to the Rijksmuseum in Amsterdam.

Your painting is actually somewhat closer to the portrait by Backer of the same cleric and from the paint handling your painting looks like a very good Italian painting.

What are you asking for that painting?

I would enjoy meeting you personally when I come to Vienna in November, but unfortunately I do not speak Italian and hope that we can communicate either in German or in English.

I look forward to hearing from you and remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only
ALFRED BADER FINE ARTS
024 FAX: +43 1 47811
MORNING: 10:00 - 12:00
EVENING: 18:00 - 20:00
TEL: +43 1 47811-0 FAX: +43 1 47811-0700
E-MAIL: alfred.bader@alfredbader.com



To Dr. Natalia de Wit Fox

I looked at the Battle pass this morning

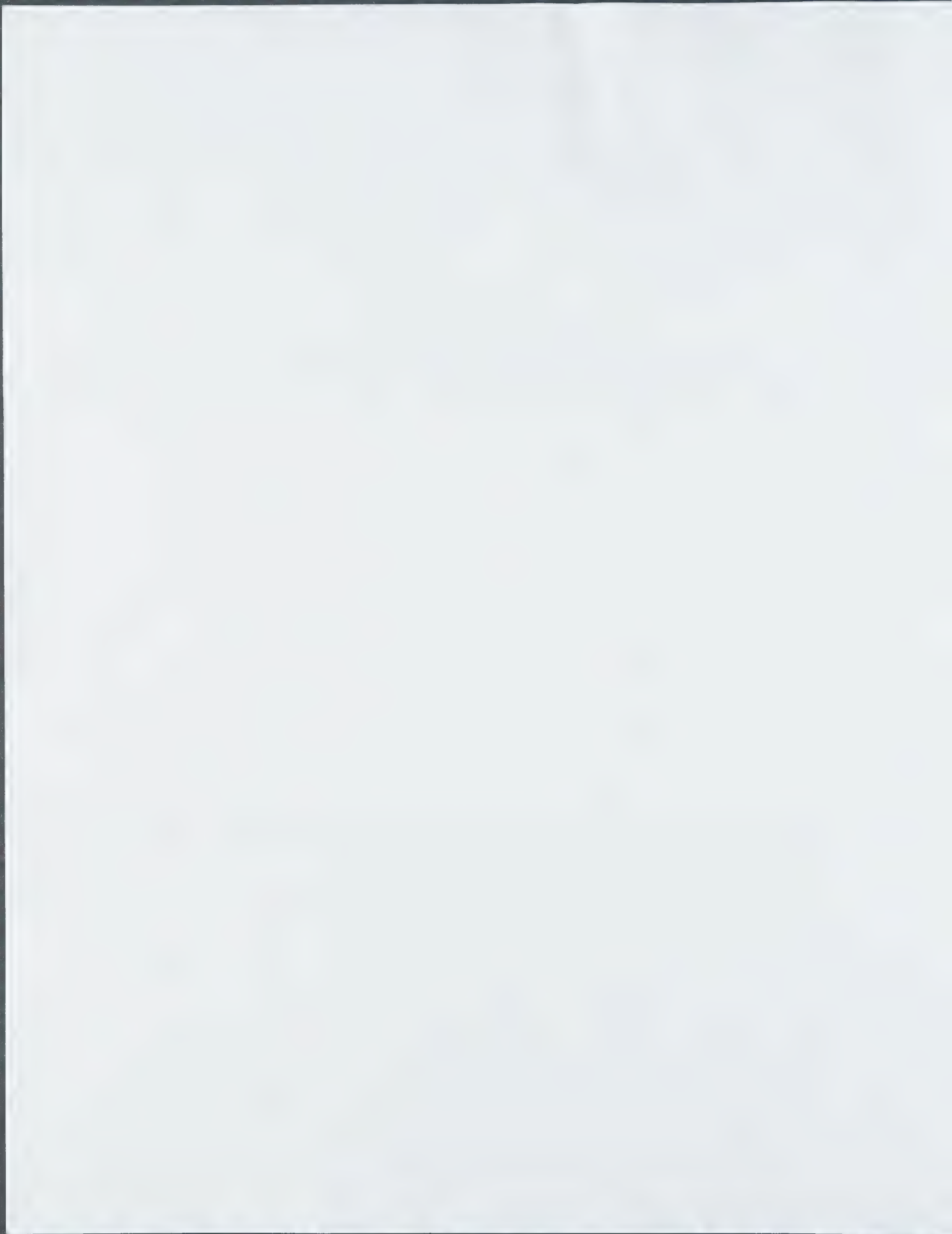
36 Blake? Not bad, but Blake?

49 Drawing: poor condition

151 Boudin - I don't like it even if Boudin,
which I doubt

145 Stanley Spencer: nice

241 R. Doye: nice



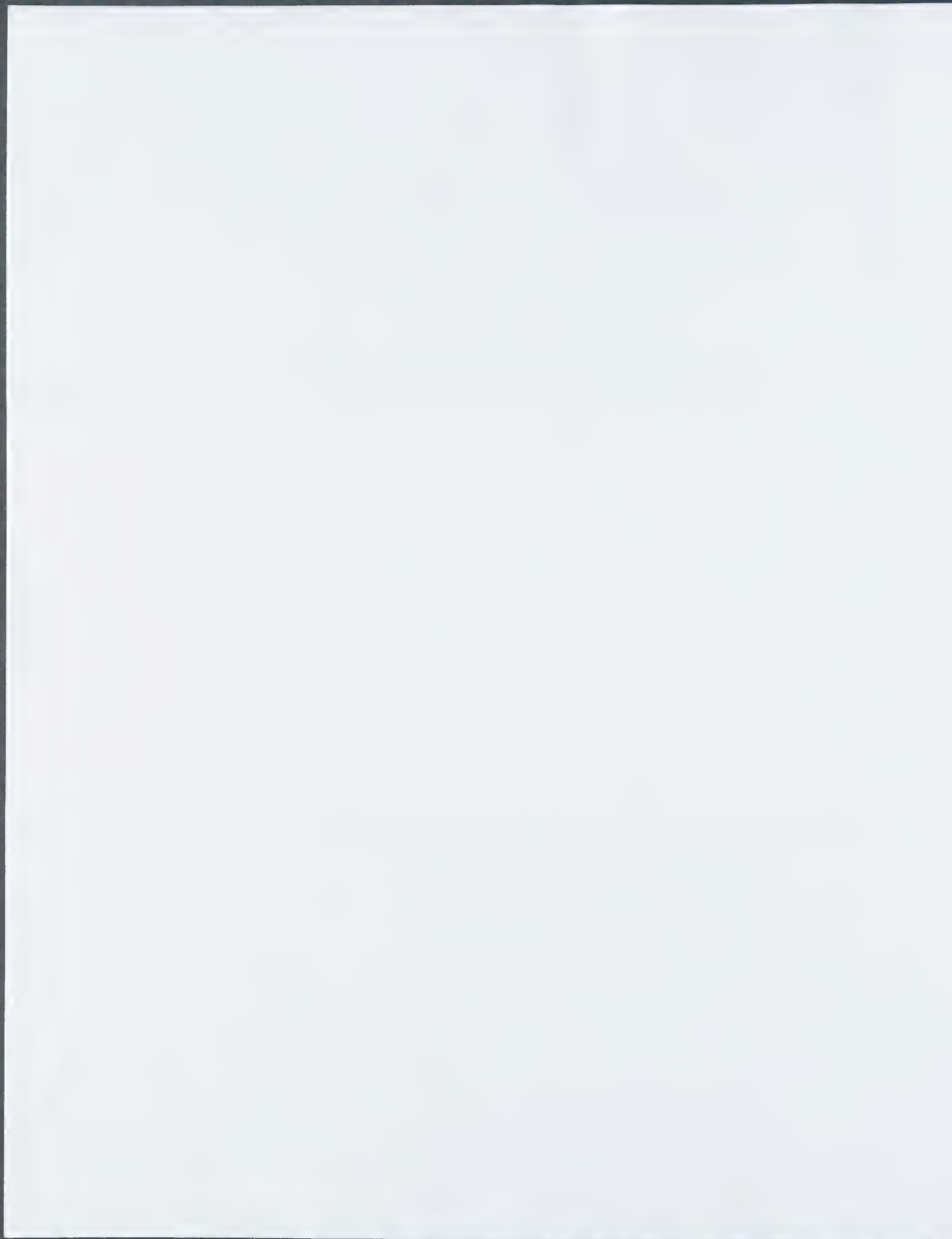
94 I like this & we'll figure out what
signature is. Do you like it?

74 What is the subject of lot 74?
Probably 19th century. Do you like it?
I'll call you to discuss.

Thanks for your help

Jana

21 VIII 09



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Lot Number 249

Manner of SIR PETER PAUL RUBENS (Flemish 1577-1640) Portrait of a Bearded Man with Lace Collar Oil on wood panel 20.5 inches x 16.5 inches (52.1 x 41.9 cm) Estimate \$800-\$1,200

Essentially in good stable condition. Overall the paint layer is stable, a few minor areas of vertical loss in background areas (less than 1/2% of overall surface). Ultra-violet black-light examination is somewhat obscured by varnish coat, but some scattered re-touching is visible, primarily in background areas and outside edges, which also exhibit some old losses. It is our opinion that the offered lot was executed in the 19th century.

Please note that Jackson's is pleased to provide our opinion of the condition of items offered for sale. This service is provided for guidance only, without legal obligation. We are not professional conservators or restorers, and therefore cannot guarantee the content of the written condition report. Subsequently, if a prospective buyer has not examined the property to their satisfaction before the sale, or his/her agent has not inspected the property, Jackson's recommends that they not bid on the property. Please note that the condition of frames is not guaranteed.

Notwithstanding this report, all lots are offered and sold 'as is' in accordance with paragraph 1 of the 'Conditions of Sale' listed in the front of the catalog.

David, do you really think it could be 19th century?
Speaking w/ Alfred at noon

613-533-6765

T.V.

AZ











JANE KHURANA

Fine Arts in Suffolk

Thorpe House, Long Melford, Suffolk CO10 9HZ

Telephone: 01787 377759

Friday, 5th June.

Dear Alfred,

It was a pleasure to see you yesterday, looking much brighter than I would have looked after such a long flight.

Once again, many thanks for the cheque for the sale of the "Don" and the most welcome profit from the sale of the "Rembrandt". I am most grateful.

Here are the pictures of Lot 287 at Wilkinson in Doncaster (Yorkshire) on June 21st Sunday. I shall be there on 19th June, Friday, and will report to you at Beakhill later that same evening after my return home.

I don't think this portrait is anything particularly special and the back of the panel definitely looks 19th C. The report from Sid Wilkinen says that "there has been some overpainting" and I can check that when I see it.

Best wishes to you and Isabel.

Jane.

over

Telephone no. for Wilkinson: 01302 814884

Dear David:

I have my "friendly spies"
in England looking for Rembrandt
school paintings.

Too bad that the pastiche
is almost certainly 19th century,
though quite pleasant.

Please send Ann in Milwaukee
a e-mail confirming this.

Thank

John

June 6, 04

Photographs by:
John R. Glembin
February 23, 2009



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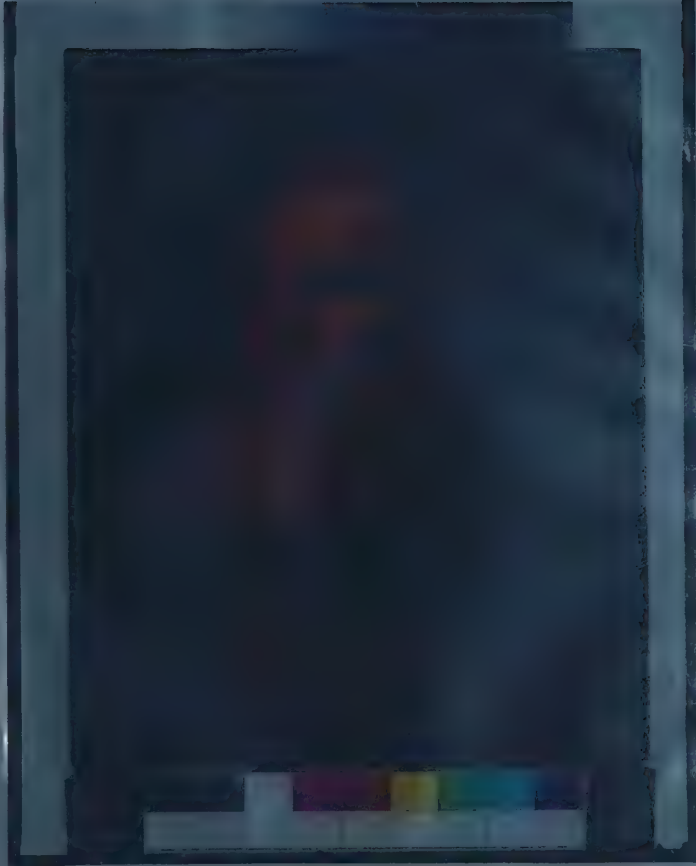
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TYPE:

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BRUNLIK

WWW.BRILJENT.COM

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2011 (10) 42-1

DOROTHEUM
SEIT 1707*To Dr. David Dewitt*

Von: Alexandra Moritsch / Gemälde Alter Meister
Tel. +43-1-515 60-403
Fax +43-1-515 60-461
E-Mail: alexandra.moritsch@dorotheum.at

Datum: 19. März 2009
Seiten (gesamt): 1

An: Dr. Alfred Bader
Firma:
Fax: 001 414 2770709

Cc:
Fax:

Willem Kalf – lot 44 Sale 14 Oct. 08

Sehr geehrter Herr Dr. Bader,

Vielen Dank für Ihre Anfrage zu einigen Gemälden aus unserer kommenden Auktion.

Tatsächlich handelt es sich beim Sorgh (Los 200) um eine Szene aus dem Neuen Testament – die Darstellung des Gleichnisses von den Arbeitern im Weinberg aus dem Matthäusevangelium.

Hier sind die Zustandsberichte:

29**Attributed to Simon de Vlioger**

old yellowed varnish, colours rather thin, structure of the wooden panel slightly visible in the paint, retouchings of different ages spread over the surface, driftwood possibly added in a later period

*Not good***49****Rubens, workshop**

canvas lined, framed under glass, canvas not fixed on stretcher – there is a cardboard in between, traces of stretcher slightly visible in the paint, areas of paint loss especially next to the borders (as visible in the catalogue illustration), old darkened retouching spread over the surface

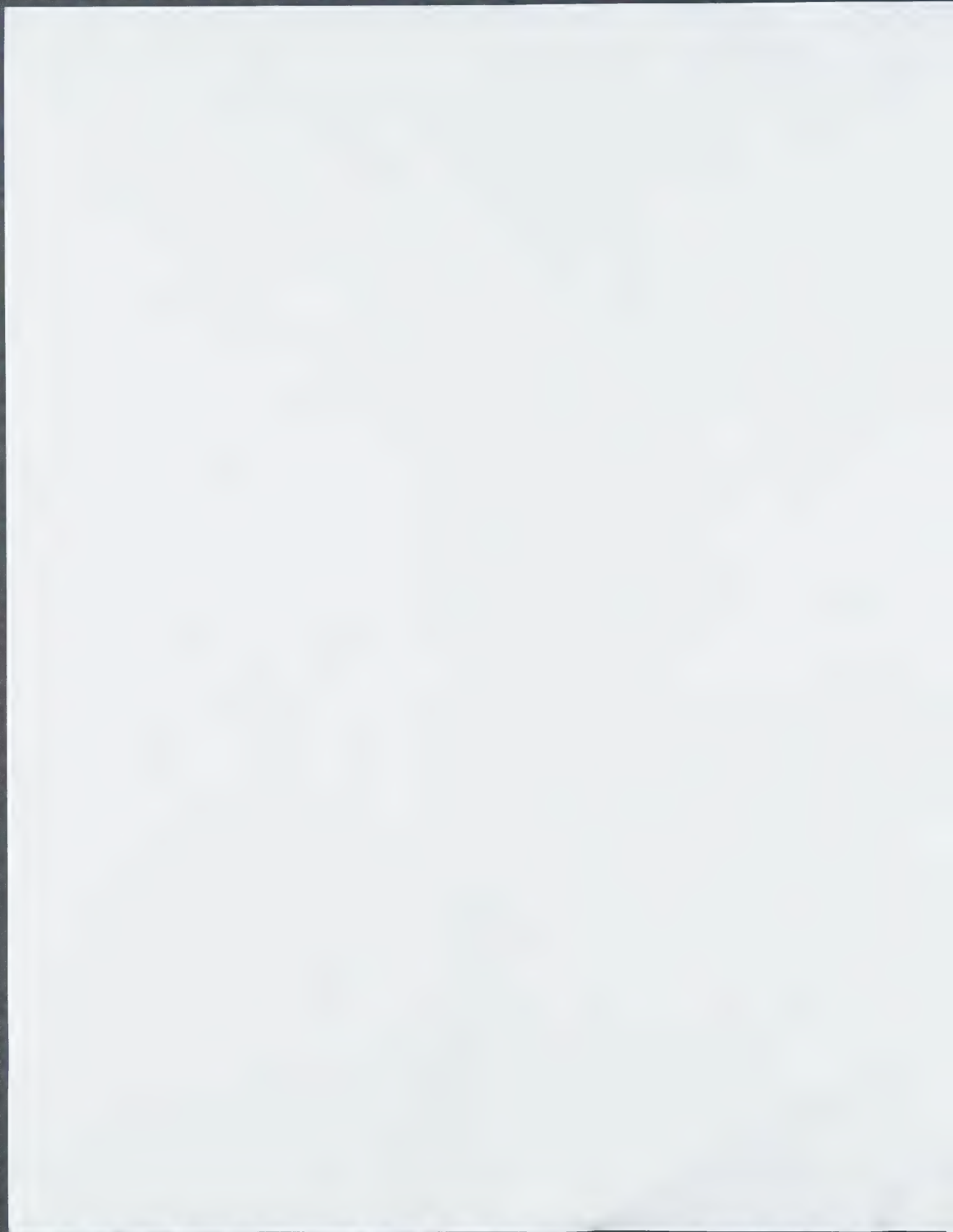
104**Scuola napoletana**

canvas lined, colours partly rubbed, old frosted varnish, with UV-light a few insignificant retouchings of recent age become apparent, older retouchings not visible underneath the dense varnish

106**Gerard Terborch**

canvas lined, under UV-light the surface looks substantially restored

Not good



114

Attributed to Pieter van Laer

canvas lined, glossy varnish

UV: contours slightly retouched, some small retouchings and layers of old varnish

200

Hendrick Martensz. Sorgh

figure left hand and drapery right hand strongly restored, many old retouchings

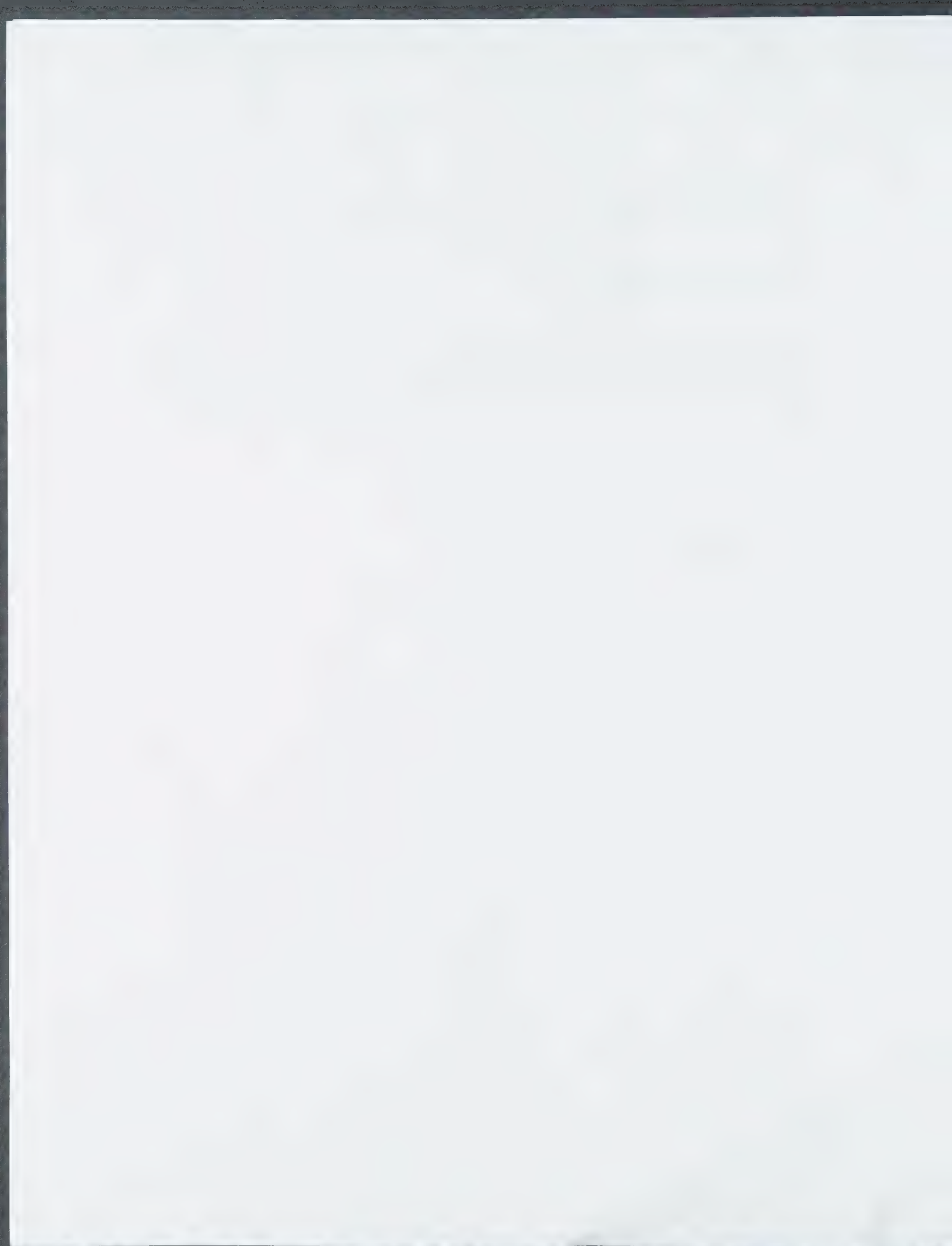
Not good

Every effort has been made to describe the condition of the lot in as detailed a manner as possible. This service should be understood as a noncommittal guidance only. Therefore, the condition report does not constitute any expressed or implied warranty as to a specific characteristic of a lot. Each lot is sold such as it is. Any description or statement as to the condition of a lot does not entail any guarantee, but does only express a not binding subjective opinion.

Mit herzlichen Grüßen, auch von Herrn Dr. Wolf,



Alexandra Moritsch



Editorial

The Warburg under threat

IN HIS LAST book, *Words and Pictures* (2003), the late Michael Baxandall paid tribute to his one-time supervisor Ernst Gombrich, 'the art historian by whom I have been the most influenced, of choice', and to J.B. Trapp, Gombrich's successor as Director of the Warburg Institute, adding that 'the work in this book would not have been done but for them and the Institute'. Many others, whether directly or indirectly associated with the place, have been equally eloquent about their debt to the Warburg and its extraordinary library and photographic collection. The Institute's contribution to the development of art history as well as to cultural history in all its branches has been enormous, quite out of proportion to its size. It would be tragic if that rich legacy were lost to future generations of scholars – and shameful, if the Institute and its library, which narrowly escaped destruction in Nazi Germany, were now put at risk through the policies of the University of London, the very body charged with its preservation.

Warburg, the eldest of six brothers of a family of Hamburg bankers, chose at an early age to devote himself to scholarship, and gave his brothers control of the bank in exchange for financing his library. This proved an expensive commitment, since at his death in 1929 it already amounted to some 60,000 volumes. Warburg saw art as a particularly sensitive indicator of wider cultural developments, and in his library he set out to illuminate its more general context. His central interest, the continued influence of the ancient world on later periods, led him to collect across the whole range of cultural and intellectual history of Europe and the Mediterranean area from antiquity to the Enlightenment and beyond.

Warburg soon envisaged that the library would serve a broad scholarly community, not just his own research. Unlike the owners of many private libraries, he was not interested in bibliographical rarities as such; he wanted a collection with comprehensive coverage. Until 1919 there was no university in Hamburg, but from much earlier Warburg had hoped that his library would be an essential adjunct to a new university there. The Kulturwissenschaftliche Bibliothek Warburg created was something unique, combining the strengths of a multi-subject university library and a specialised departmental library.

In the early 1920s, while Warburg was at a clinic in Kreuzlingen, his library was developed by Fritz Saxl into a centre of scholarly activity and intellectual exchange, with its own programme of lectures, seminars and publications, and with close links to the new University. Among the professors who frequented the library were Erwin Panofsky and Ernst Cassirer. The Institute continued its activity under Saxl's leadership after Warburg's death in 1929, but in 1933 the new political regime forced it to close its doors. The surviving Warburg

brothers immediately tried to move it out of Germany, first considering Rome and Leiden as possible homes. At this juncture a group of British scholars and benefactors, including Lord Lee of Fareham, the founder of the Courtauld Institute, offered it refuge in London, recognising that it would be highly beneficial to academic life in Britain, and particularly to the development of art history.

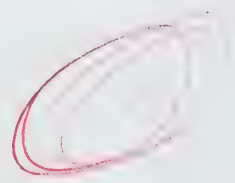
With the support of Samuel Courtauld and the Warburg family, the Institute continued to function even during the War, although its library was split between different locations and some of its staff, including Gombrich and Otto Kurz, suffered restrictions as enemy aliens. In 1944 the family handed it over to the University of London which, as trustee under a deed, undertook to maintain and preserve it as an independent unit in perpetuity. It moved into its present premises in Woburn Square in 1958.

Since 1944 the library has grown from about 80,000 to almost 350,000 items, of which about 40 per cent are not to be found in the British Library, and the photographic collection now contains well over 300,000 images. Always managed and developed by scholars, it attracts readers from all over the world, because there is no other institution, in Britain or elsewhere, that offers a comparable range of material that is so readily accessible. Through the efforts of its small staff, the Institute has continued to be innovative and highly productive, while remaining faithful to Warburg's commitment to interdisciplinary research based on primary sources, to his interest in posing broad questions about the development of European culture and its relationship to other cultures, and to the belief that scholarship is best advanced by sharing knowledge.

Because of its special character and history the Institute does not fit easily into the pattern of British universities and is vulnerable to the imposition of administrative and managerial initiatives. One such initiative is the University's plan to centralise control of the management and budget of the Warburg Library with other University research libraries within a new organisation, University of London Research Library Services (ULRLS).¹ The idea of combining in some way the University's research libraries has long been under discussion, but it is difficult to see how such a policy would benefit the Warburg or how it would, in the words of the Institute's Trust Deed, 'maintain and preserve' it as an 'independent unit'. The integration of the Warburg into the School of Advanced Study, which brings together research institutes of very different size and character, is already problematic for the same reasons. Both policies pose a very real threat to the Warburg's unique and autonomous status, one that has been carefully maintained for over sixty years under the trusteeship of the University.

The newly appointed Board of Trustees of the University of London must surely recognise the Institute as an irreplaceable asset to the national and international scholarly community, and to the University itself, for that matter, and it should be urged to respect the original intentions and foresight of the Warburg family.

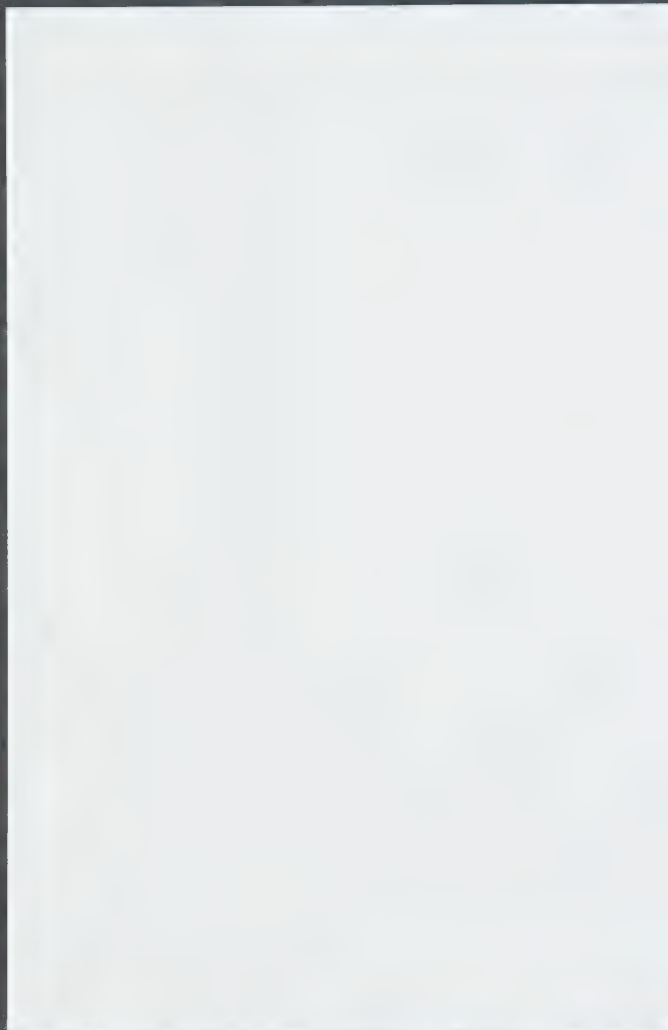
¹ Much correspondence on the subject of the Warburg's future, including letters from Christopher White, Anthony Grafton and Fergus Mann, followed on John North's 'Senate House Blues' in the *Times Literary Supplement*, all between 8th June and 3rd August 2007.



an AIMemo

FROM DR. AL BADER

Blomant or
Lidens ✓.



SIMON UND ISAACK LUTTICHUYS CATALOGUE RAISONNÉ

Dr. Alfred Bader
Astor Hotel, Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
USA

Berlin, 11 January 2009

To David de Wit
let me discuss
this with you.

Jan
20/09

Dear Dr. Bader,

We were in touch some time ago regarding my PhD project on the Dutch artists Simon and Isaack Luttichuys. My dissertation was completed in 2005 and rated 'summa cum laude'. It will be published by the Deutscher Kunstverlag next month. The text of about 700 pages is not only a 'duo-graph' on the lives and works of the two painters but will also provide a full catalogue raisonné with almost 200 authentic works.

To make it a splendid book I chose a number of works of high quality and importance which will be illustrated full page in color. Since many of these works chosen are in private collections I kindly asked the owners to contribute 1,500 euros to the publishing company to have their painting illustrated full page. As you sure know a color illustration in a monograph and catalogue raisonné most likely leads to an increase of the market value of the painting. Of course everyone who has supported the book will receive a free copy at a value of about \$ 200. By doing this I am very optimistic to manage publishing this expensive book next month. Otherwise I would not have been able to afford this publication.

Of course I would very much like to also illustrate *The Portrait of a Scholar* by Isaack Luttichuys of 1657 that used to be in your possession and is according to my information now with your son Daniel in Milwaukee. Although all other collectors asked so far have contributed to the publication I would respect your earlier decision not to do so. But since your painting is personally very important to me I kindly ask you to at least provide a transparency or a digital image of high resolution which allows me to illustrate it prominently full-page. Should you after all wish to contribute I would ask the publishing company to send you an invoice.

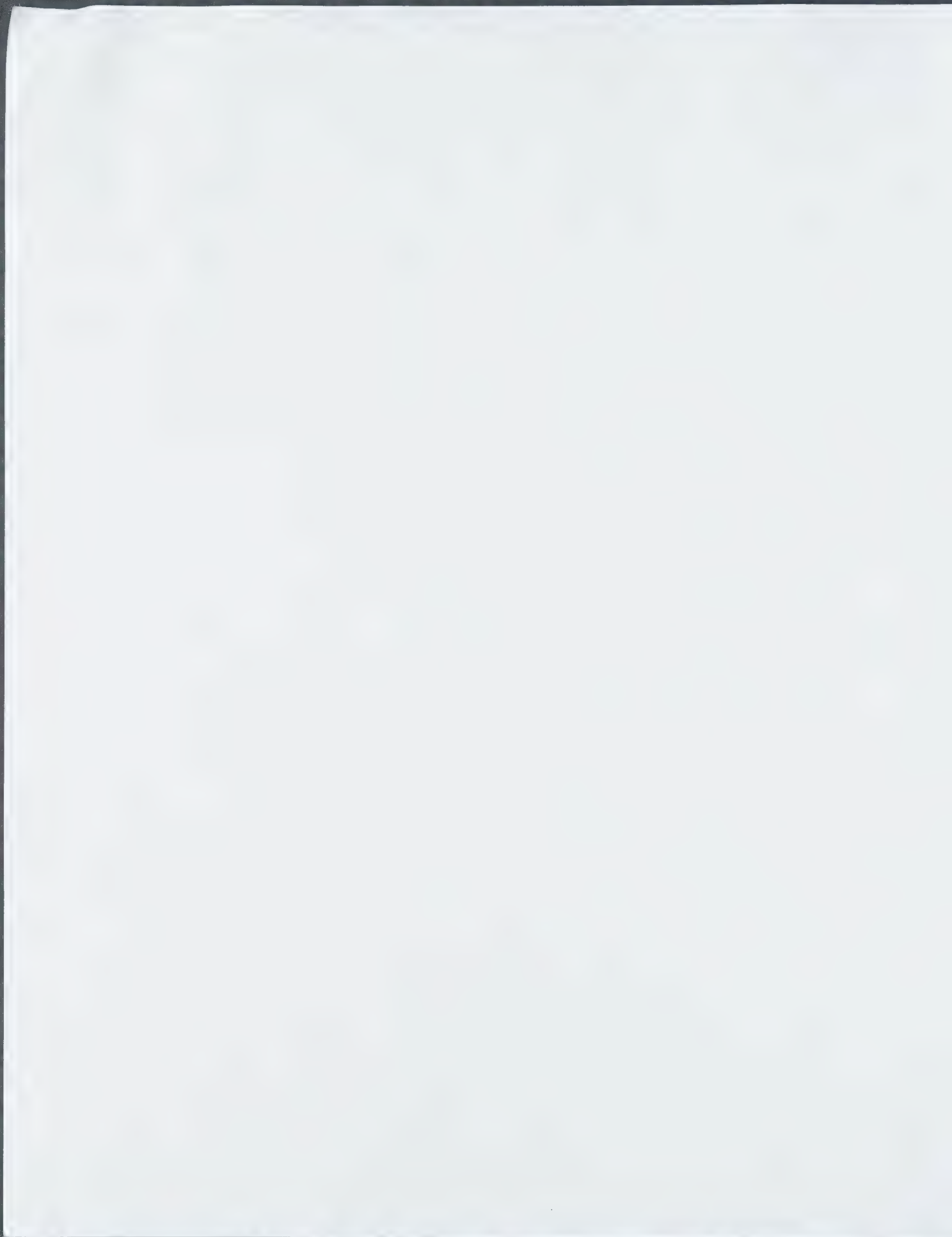
Since the date of publication is very close I would be grateful if you could provide this image at your earliest convenience.

Sincerely yours,



Dr. Bernd Ebert

P.S. I hope you do not mind me sending this letter also to your son.



Bernd Ebert • Bonhoefferufer 15 • D-10589 Berlin
Tel./Fax.: +49 (0)30-48622989 • Email: bernd.ebert@bigfoot.com

1111



Dr. Alfred Bader

924 E. Juneau Avenue – Suite 622
Milwaukee, WI 53202
Phone 414-277-0730
Fax 414-277-0709
E: alfred@alfredbader.com

January 14, 2009

Ms. Laurie Winters, Curator
Mr. Daniel Keegan, Director
Milwaukee Art Museum
750 North Art Museum Drive
Milwaukee, WI 53202

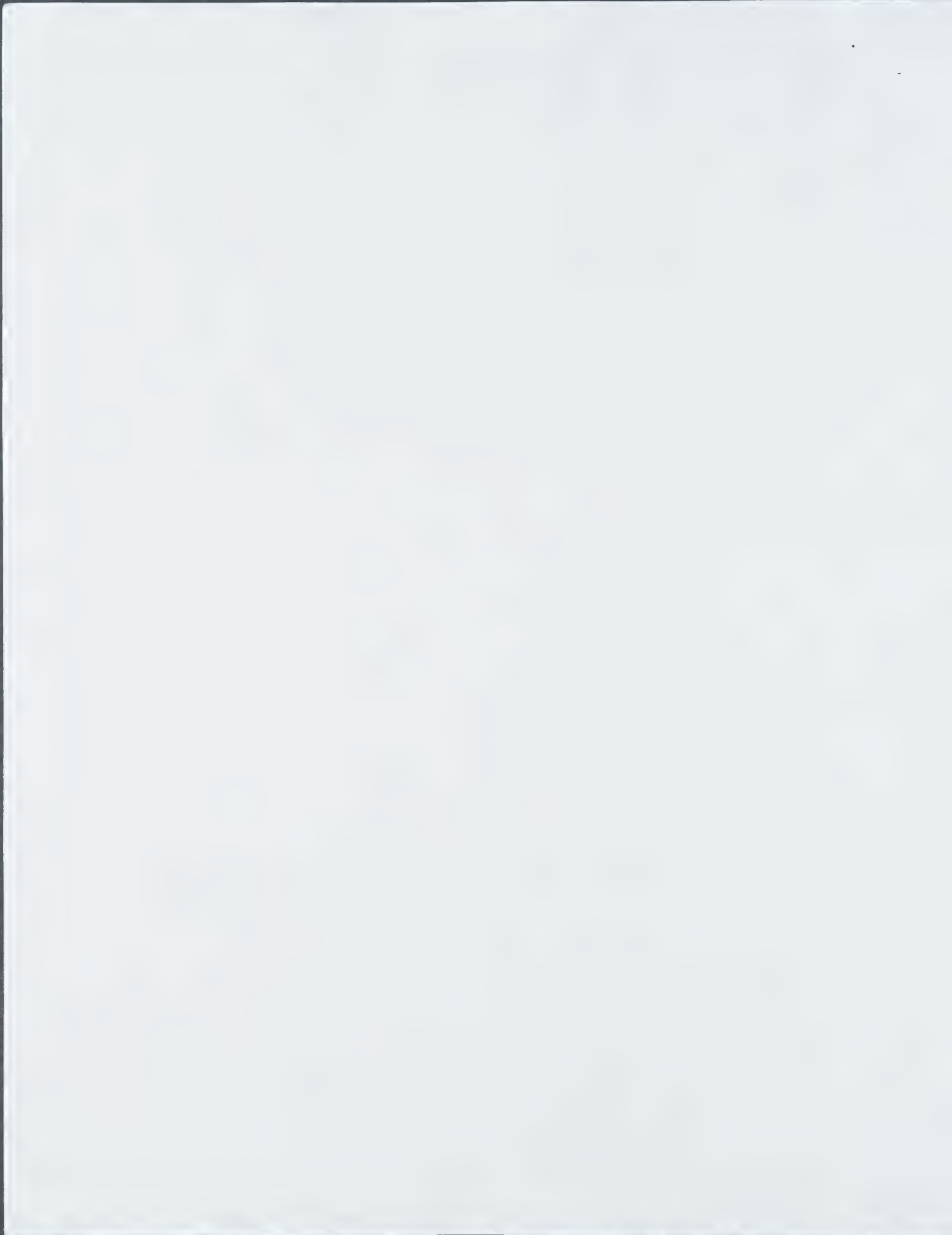
Dear Laurie and Daniel,

David Gordon has pointed out to me that I erred when I told Christina Dittrich, your senior editor, during her interview with me that when I heard about Arthur Wheelock's plans to work with Lloyd DeWitt on a Lievens exhibition at the National Gallery, I urged David Gordon to bring it to Milwaukee.

I attach David Gordon's sequence of events, pointing out that "Milwaukee should get the credit for suggesting the idea to the N G A".

I passed this by David DeWitt, the Bader curator at Queen's University, who pointed out that David Gordon left out from his sequence of events our meeting in Chicago on March 14, 2004, and I attach David DeWitt's e-mail of October 28, 2008. I myself had forgotten about that meeting, because I saw on that day for the first time at the Chicago Art Institute the most beautiful Rembrandt I have ever owned (purchased just after the show), *Abraham and the Angels*, Bredius 515. That overshadowed everything in my mind!

Clearly David Gordon should be given the credit for suggesting the show.





Laurie Winters & Daniel Keegan
January 14, 2009
Page Two

Mind you, it is possible, as David DeWitt suggests, that Lloyd de Witt discussed the possibility of a show with Arthur Wheelock before all this; after all, Lloyd had worked on his Lievens PhD thesis since 2002 (see enclosed). We might ask Arthur Wheelock about this during his visit next month, but it isn't really important. And we certainly have David Gordon to thank for bringing this great show to Milwaukee.

Best wishes,

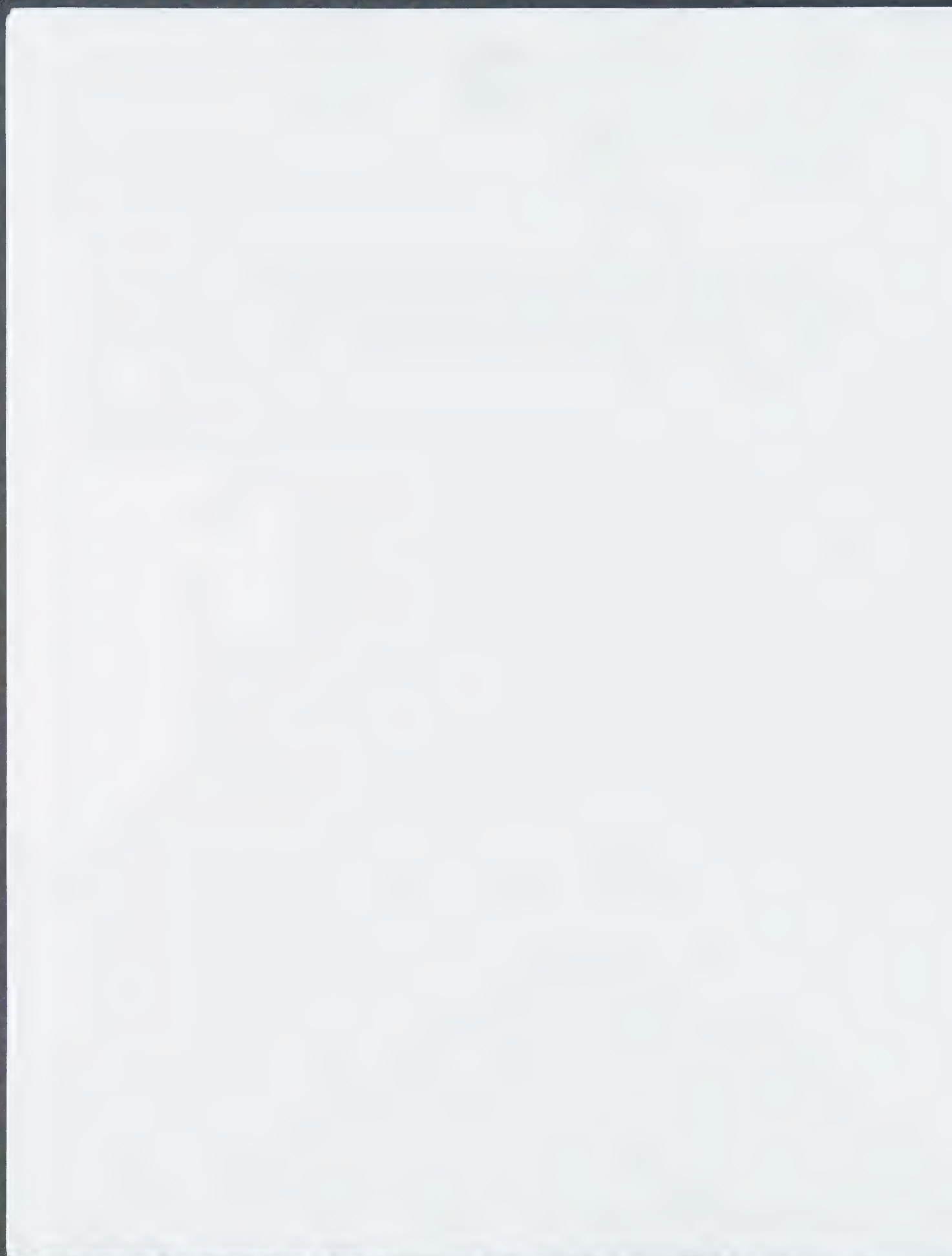
A handwritten signature in cursive script, appearing to read 'Alfred Bader'. The signature is fluid and somewhat stylized.

Alfred Bader

AB/az

Att.

C: David Gordon
David DeWitt



From: David Gordon [mailto:david@gordonadvisory.com]
Sent: Saturday, December 13, 2008 11:30 AM
To: 'Alfred Bader Fine Arts'
Subject: The genesis of Lievens

Dear Alfred,

This is the sequence of events as I remember them, prompted by my calendars and notebooks:

2004

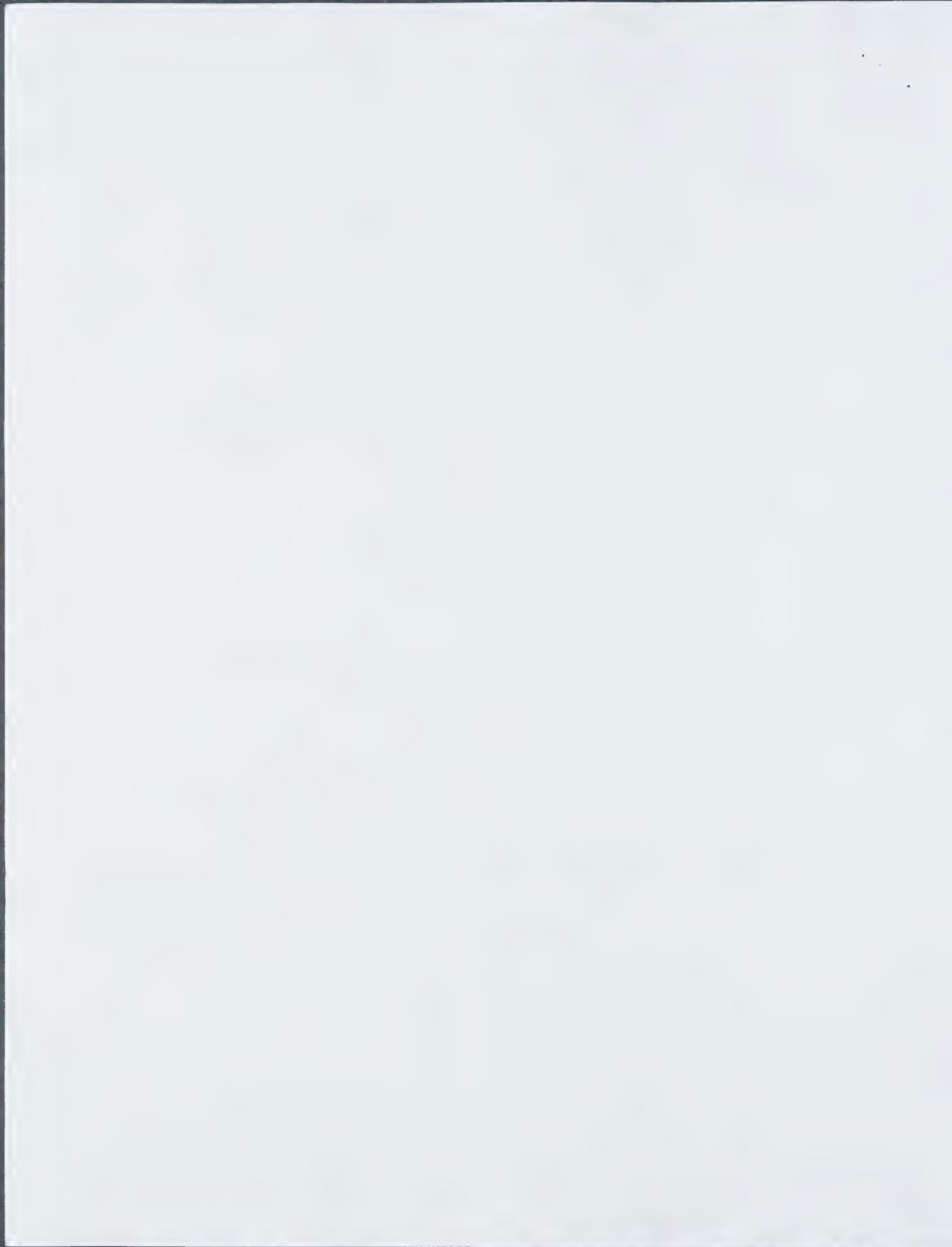
January 7: Maggi and I come and have dinner with you and see the collection. I am taken by Lievens. We talk about him and I ask when the last exhibition had been held. You told me that it was over 20 years ago, in Germany. You show me the catalogue. I say: Let's do an exhibition in Milwaukee.

March 31: telephone. We talk about doing a Maes exhibition with Bill Robinson.

April 15: I speak to Bill Robinson on the phone. He is not optimistic about getting venues for a Maes exhibition.

June 2: telephone. We decide against a Maes exhibition and concentrate on Lievens. We discuss the idea of getting Lloyd de Witt to curate a Lievens show because he is doing a Ph D under the supervision of Arthur Wheelock. You then suggested that we ask Arthur himself to curate the show. We discuss Washington, Ottawa and Milwaukee as possible venues.

In your article in the Milwaukee Art Museum magazine you state that Arthur was already working on a Lievens exhibition already. That is not correct. Milwaukee should get the credit for suggesting the idea to the NGA.



At some point, I do not have a note of when, I ask Laurie to talk to Arthur Wheelock, curator to curator, about doing a Lievens show. She came into my office a few days later with a piece of paper with her list of artists worthy of an exhibition. Lievens was on the list.

August 26: meeting. Laurie reports that Wheelock is interested in doing a Lievens show. She also says she is not enthusiastic about having Lloyd de Witt involved. She arranged to go to see Wheelock in November.

I have no note of her report of the meeting with Wheelock.

May 6, 2005: telephone. I chase Wheelock to get a proposal agreed by the NGA committees.

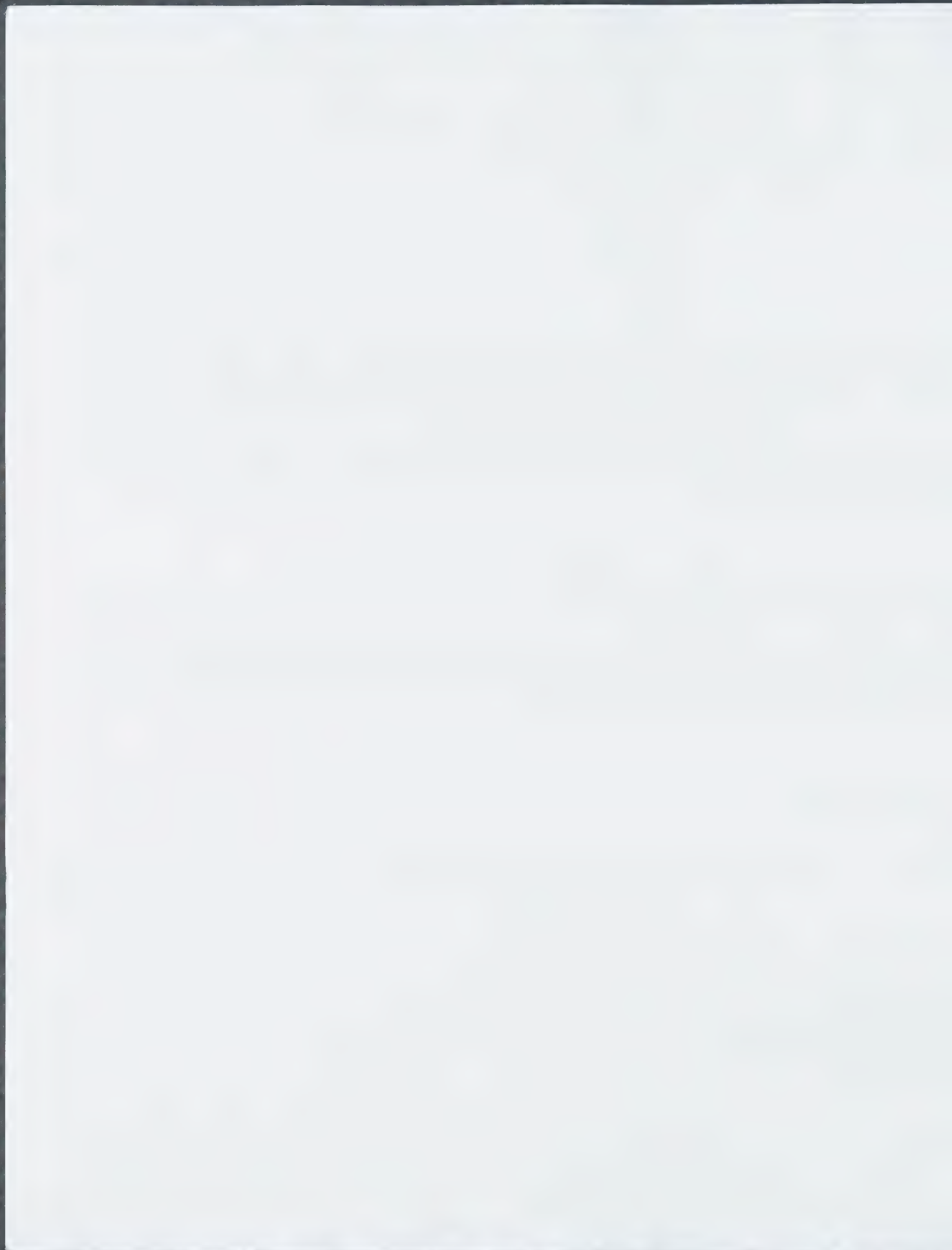
Subsequently... I have several talks with Wheelock and with Dodge Thompson, exhibitions head of the NGA, about venues and dates and the wording of the credit. I try to get the NG in London interested in the show.

With best wishes

David

David Gordon

Gordon Advisory LLC
david@gordonadvisory.com
www.gordonadvisory.com
414 967 9986



Alfred Bader Fine Arts

From: Alfred Bader Fine Arts [baderfa@execpc.com]
Sent: Thursday, January 08, 2009 11:41 AM
To: David De Witt (david.dewitt@queensu.ca)
Subject: FW: draft: 2004 meeting in Chicago

Dear David,

David Gordon left out the meeting in Chicago on March 14, 2004.

Best wishes,
Alfred

From: David de Witt [mailto:david.dewitt@queensu.ca]
Sent: Tuesday, October 28, 2008 2:16 PM
To: 'Alfred Bader Fine Arts'
Subject: FW: draft: 2004 meeting in Chicago

Dear Alfred,

According to my records and recollections, the idea for the Lievens exhibition now being mounted in Washington, Milwaukee and Amsterdam was communicated to David Gordon and Laurie Winters in a meeting in the lobby of the Palmer Hotel on 14 March 2004, at 1:00 pm.

We arranged this meeting to address David Gordon's plan to come up with a project that would involve the Bader Collection, but not the Art Centre, for which he had canvassed me for ideas. I had told him there might be something to be done on the possible influence that Rembrandt's pupils might in turn have had on their teacher. In fact, I drafted a proposal and sent it to him in the summer of 2003. David then wanted to recruit me to work on this show for the Milwaukee Art Museum, and they would cover my salary and expenses. Janet wanted to disabuse him of any such notion, and joined you, me, David Gordon and Laurie Winters in Chicago, where we were planning to visit the Rembrandt exhibition.

The meeting was very tense, as we had to deny David Gordon and make it clear that the Art Centre would have no interest in an exhibition in Milwaukee, and so had no reason to pull me away from my vital work on the Bader Catalogue, which was not moving ahead as rapidly as we wanted at the time. But we wished David well, and wanted to have him leave with something, and so Janet and I both encouraged him to pursue a more ambitious exhibition in collaboration with larger museums. The theme would be Jan Lievens, and we pointed out that my brother Lloyd would probably like to work on it, and that the National Gallery of Art in Ottawa might be interested. I'm not sure if we mentioned Washington or Amsterdam at the time.

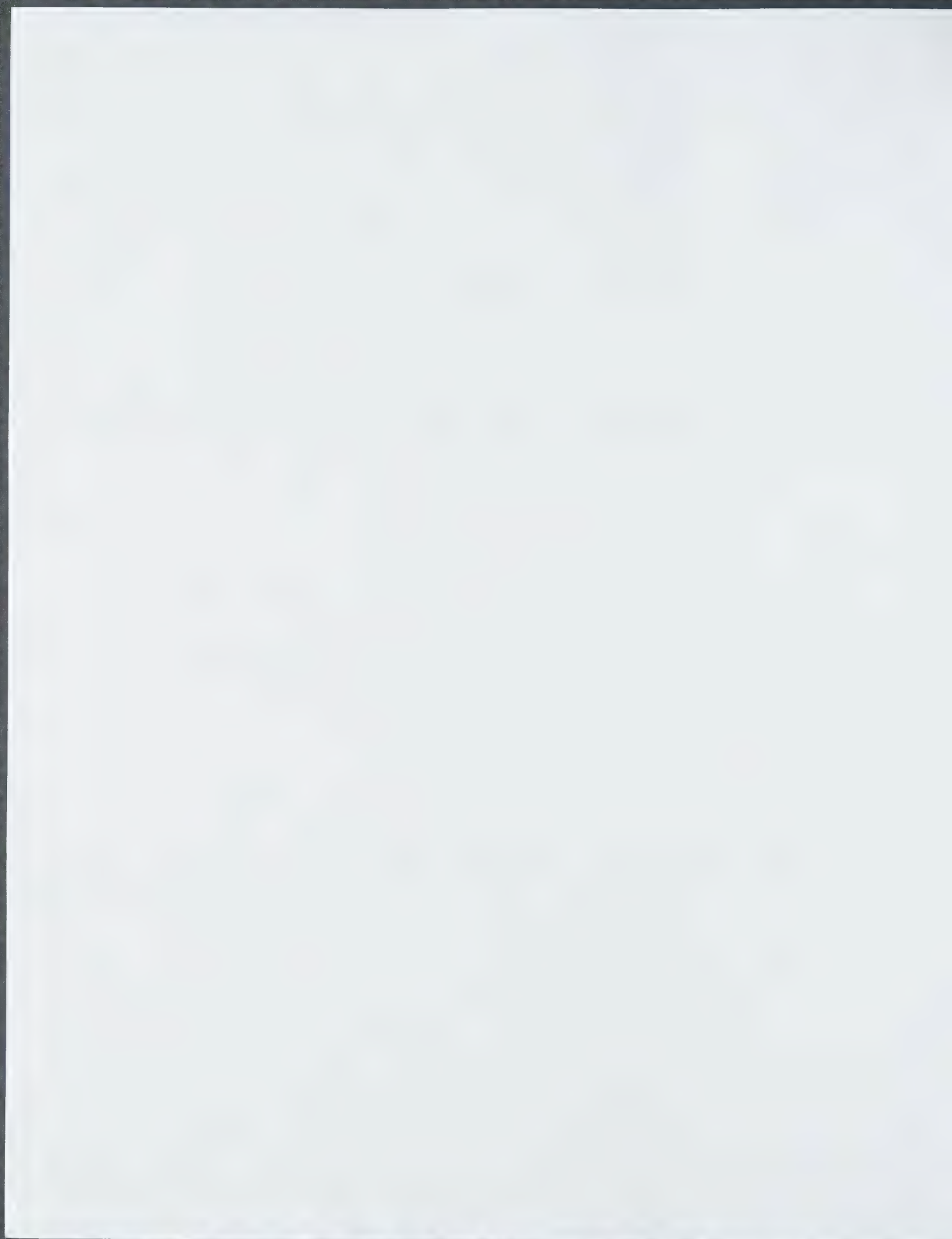
I did discuss this concept later in conversations and e-mails with David Gordon, before he retired from his position as director.

Lloyd tells me that he had already been discussing the idea of a Lievens show with Arthur Wheelock, as well.

Please let me know if there are any further details about this meeting that you require.

With all best wishes,
David

Dr. David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
Canada
T: (613) 533 6000 x75100



Acknowledgements

I am deeply grateful for the aid and interest of many people and institutions. First of all my thanks goes to my advisor Arthur Wheelock, for his patient support and guidance in this dissertation. The support of the Samuel H. Kress Foundation in the form of a Travel Fellowship in 2003 was crucial to my research, as was the help of the Department of Art History and Archaeology at the University of Maryland for a 2002-2003 Museum Fellowship that allowed me to work for Katie Lubert and Joe Rishel of the Department of European Painting at the Philadelphia Museum of Art. I thank them and Carl Strehlke, John Zarobell, Jennifer Thompson and Jennifer Otte Vanim for their comments, understanding, support and good cheer. Thanks also to Ernst van de Wetering, Peter Schatborn, Volker Manuth and Rudi Ekkart for their conversations and insights, and to Alfred and Isabel Bader, to whom Lievens continues to mean so much. Many thanks to Jack Horn and Craig Harbison who helped guide the earliest iterations of a Lievens project and give it great impetus and direction. My gratitude especially to Dave and Franziska, for whom Lievens has also become another family member, but above all to Christine, for her complete and unwavering support, help and love through these many years of Lievens.

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MARCEL ROETHLISBERGER
Graviers 12, CH 1290 VERSOIX, Switzerland
phone 0041 22 7554351
Marcel.Roethlisberger@unige.ch

To Dr. David de Witt ^{2 April 2009}

Dear Dr. Bader,

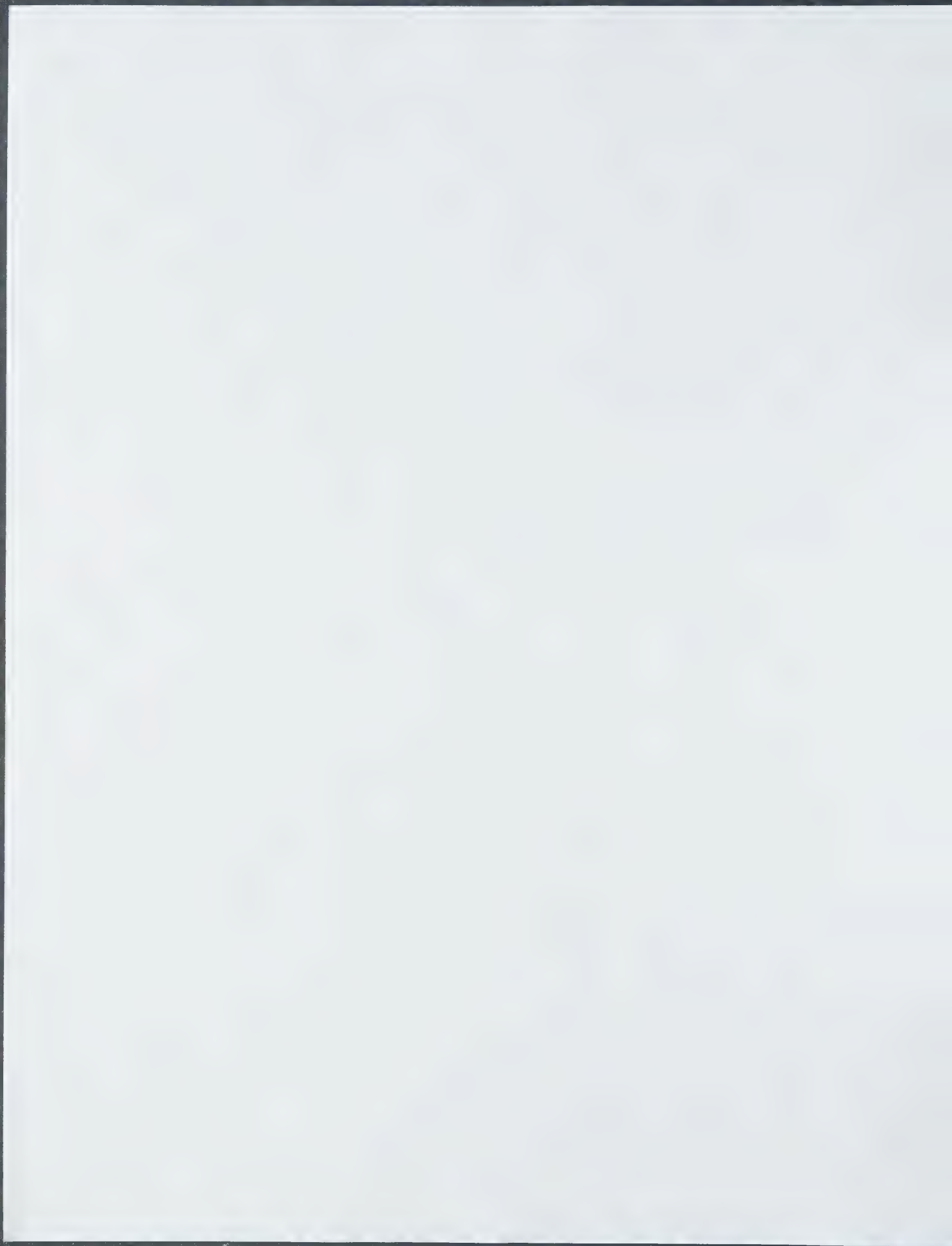
Thank you for your letter and the image of the intriguing head of a bearded man. The paint seems very slight in some portions, and it is of course difficult to form an opinion even from the good ekta. While this type of head is often encountered in Abraham Bloemaert's mature years, and as you know he is not the only one, I don't see his hand in the execution. He is firmer, more precise, without some of the painterly touches present in your work. But unfortunately I have no convincing attribution to suggest. As regards Lievens, I am not competent. I would think profs. Haverkamp Begeman and Albert Blankert are eminently knowledgeable.

I enclose a pamphlet of my last book, on Liotard, although this attractive artist is outside the realm of your collection.

I hope this finds you well, and I send you and your wife my best regards.

Marcel Roethlisberger

Surely the Antwerp origin of the panel must narrow down the search for a suitable candidate.

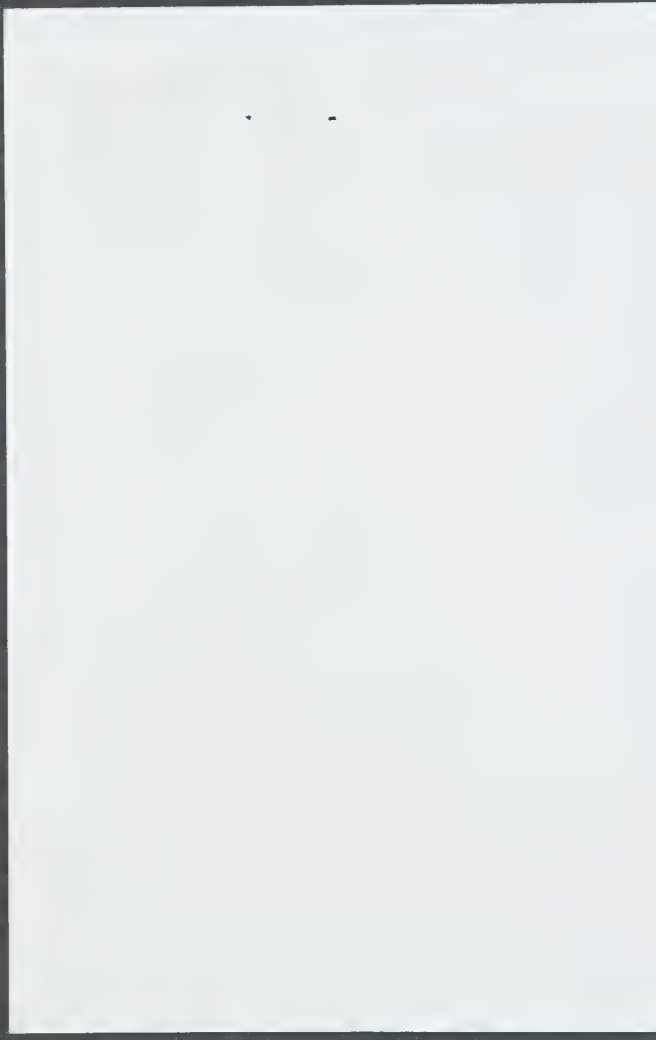


an AIMemo

FROM DR. AL BADER

To David
15 Glasgow
really no good ~

Al



David de Witt

From: Alfred Bader Fine Arts [baderfa@execpc.com]
Sent: Monday, June 01, 2009 1:29 PM
To: David De Witt
Subject: Dorotheum and more

Dear David,

The Dorotheum June 16 catalog is very strange because some interesting paintings have only tiny illustrations.

Let me tell you which interest me looking at the catalog. Lot 31 suggested that it could be Fabritius but that it also could be 19th century. The price is quite high, € 40,000. Lot 101 said to be by van Spreeuwen is very dark but might be by him or Schalken. The price suggested is very low, just € 1,000.

I like lot 121, said to be 17th century Bolognese and coming from the collection of King Ferdinand II of Naples. It also is very inexpensive.

Lot 125, the perhaps Liss, is so tiny in the illustration that I can't see much. But then I will see the original in Vienna.

Lot 144, the tiny Dietrich, is valued at only € 400, though it comes from a well-known Prague collection.

What do you think of lot 163 depicting Saul Before the Witch of Endor and Samuel? Is this really German?

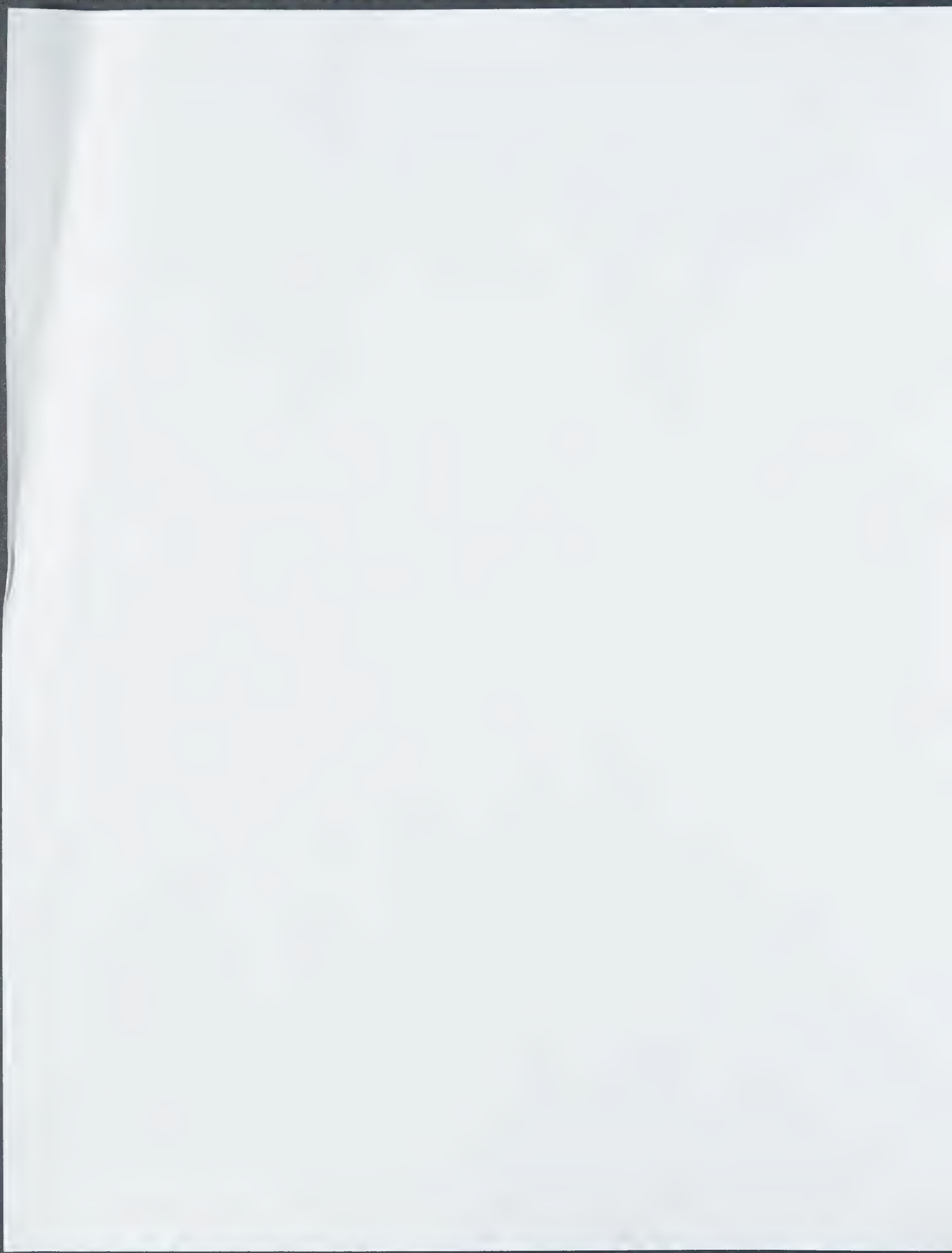
Lot 260 which they call Italian 17th century is unfortunately very large and I am really puzzled what this old testament subject might be. The background figures are very strange.

Lot 306 is called Netscher, but if really so, why is it so inexpensive?

I'll call you at 2:30 your time to discuss these pictures as well as the contract sent to me from Berlin and the letter sent to me from Paris.

Also, I hope you will have had a chance to look at that Rembrandt school painting which I don't really think is by Rembrandt.

All the best,
Alfred





ALFRED BADER FINE ARTS

Dr. Alfred Bader, CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

June 4, 2009

To Dr. Nadia de Wit

William F. Ruprecht, President & CEO
Sotheby's
34-35 New Bond Street
London W1A 2AA

BY HAND

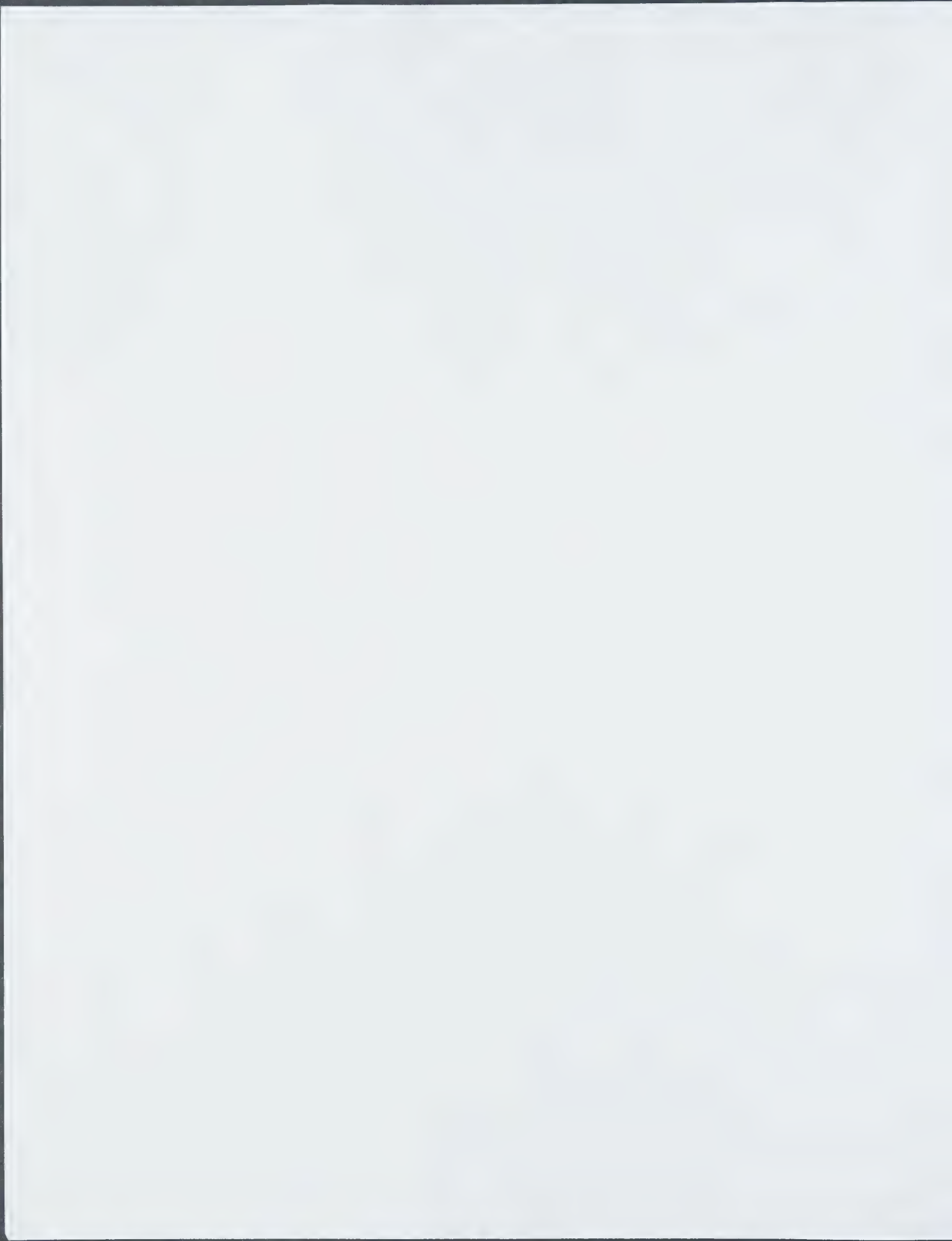
Dear Mr. Ruprecht,

Recently you wrote that "the art market is surely challenged by global economic uncertainties." Unfortunately Sotheby's is truly challenged by lack of attention to detail which may be very costly to you and perhaps also to your customers.

Allow me to introduce myself: I have been buying paintings from Sotheby's since July of 1952 and over the years have bought many major works, including paintings by Rembrandt and Rubens. My last great purchase was a wonderful portrait by the late Titian purchased in your NY January sale. I very much hope to be able to acquire a fine work in your July sale. One of my best art historian friends is your Mr. George Gordon, who has helped me a great deal over many years to purchase paintings from you.

Recently I asked you to sell two paintings by Helen Bradley which were offered as lots 68 and 69 in your March 25th sale in London. I was happy to note that they did very well.

I had asked you to wire transfer the proceeds in US dollars to my US bank account and after some delay, you did so, wire transferring \$101,128.21. In your calculation you erred by charging £207 for VAT and when I complained I was promised that this would be refunded when next I came to London.





Mr. William Ruprecht
June 4, 2009
Page Two

But then, to my amazement, I found that you also sent me your cheque for £67,413.00 to my Bexhill address.

Naturally I will return this cheque to you in exchange for your cheque for £207 for the VAT that should not have been charged.

Equally worrisome is a note from your tax department saying that "under powers granted by the government" you will be reporting my receiving the funds for the sale of one of the paintings. But of course I will not keep your cheque sent to me in error and I would like to ask you to advise your tax department to advise the government that this information was sent in error.

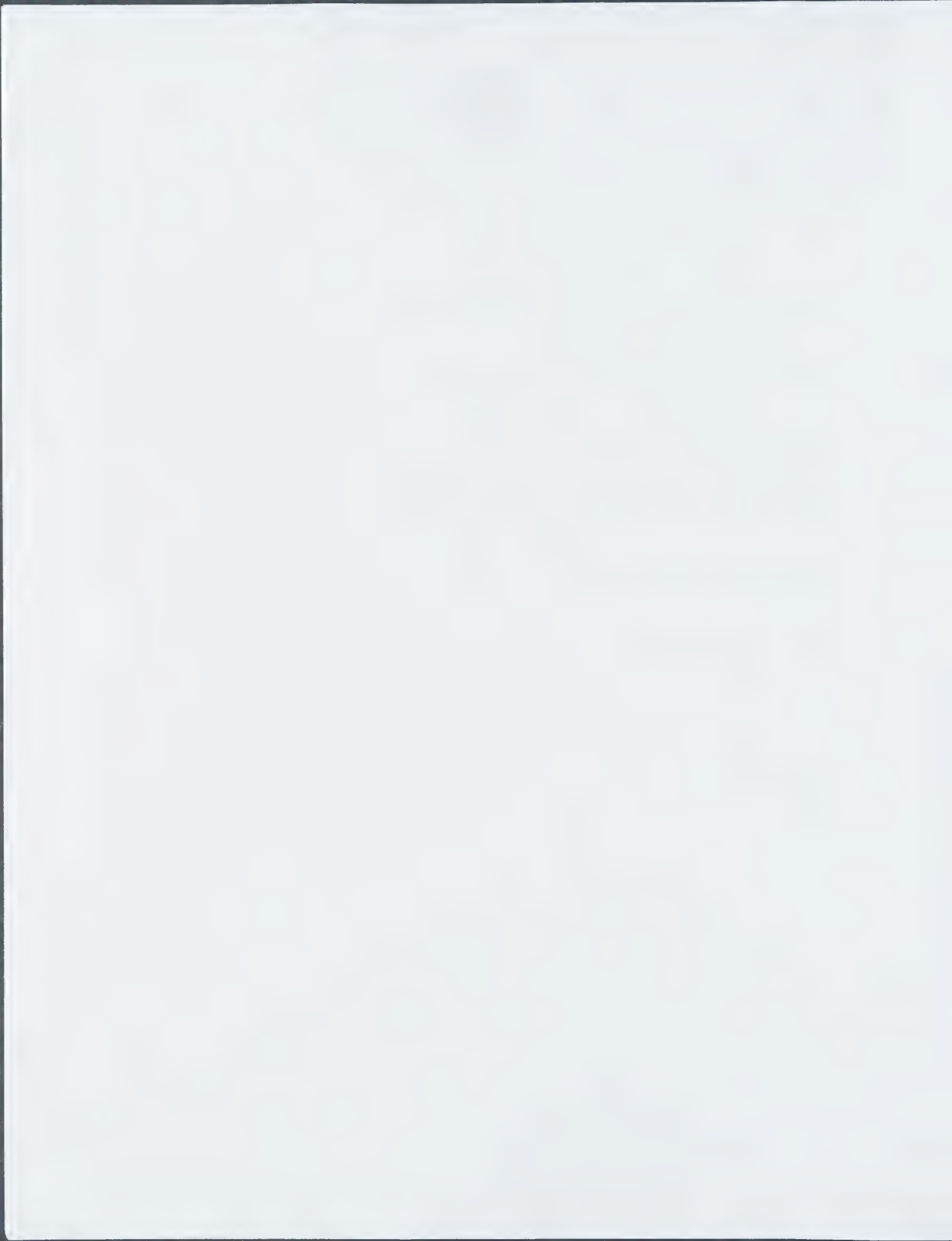
Naturally I worry about the financial health of Sotheby's when mistakes like this can be made, and wonder how many are not reported to you.

I remain with best regards

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Alfred Bader', written in a cursive style.

Alfred Bader
AB/az
Enc.



Guest Speaker Series



Série de conférences

June 2009 Schedule

- Career opportunities and hiring trends
- The skills in demand in today's labour market
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- ★ Les compétences en demande dans le marché du travail d'aujourd'hui
- ★ Opportunités de formation et supports communautaires
- ★ Expériences vécues et conseils pour réussir

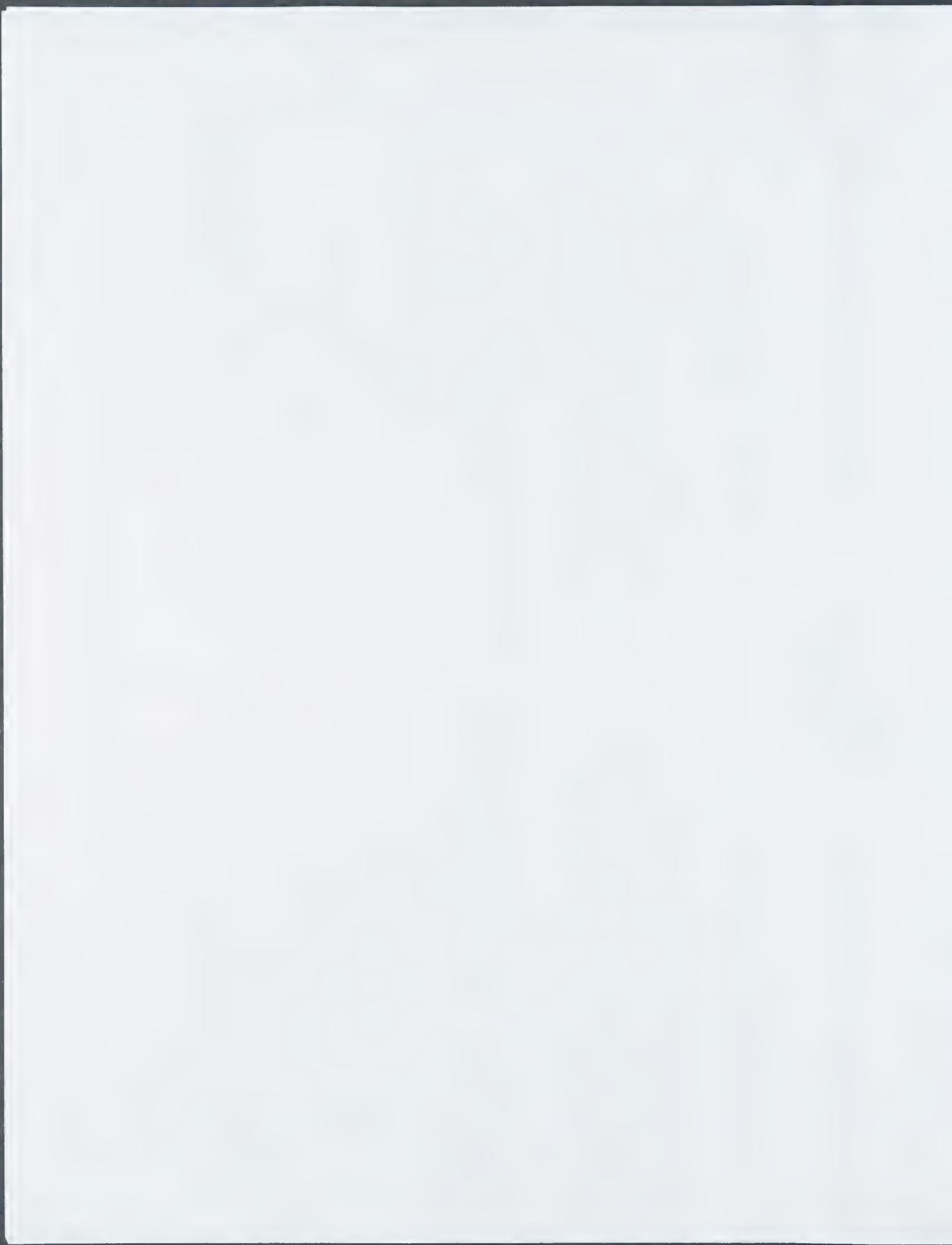
Jeudi, 4 juin: **Carrières au sein des Forces Canadiennes**

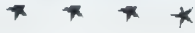
Jeudi, 11 juin: **Session d'informations pour Deuxième Carrière**

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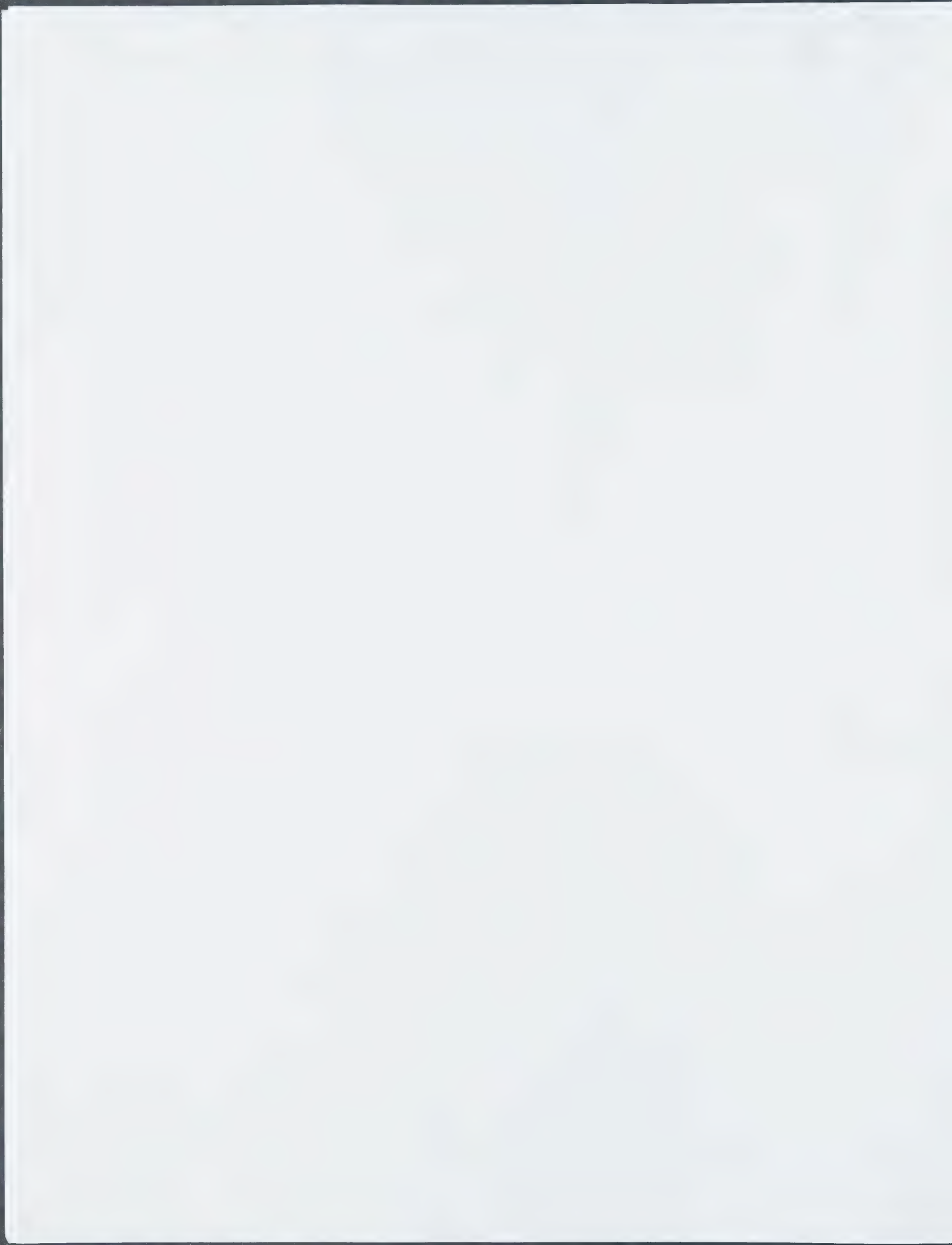
★ Ces événements se dérouleront en anglais ★





11

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A research powerhouse

The Research Assessment Exercise aims to provide the most thorough and reliable reflection of the quality of research being conducted by universities across the UK. Undertaken every few years, it provides an internationally recognised barometer of research quality and, using a grade point system, it ranks the research of each academic subject within each university.

Results from the 2008 RAE show that the University of Glasgow is leading the way internationally in a range of disciplines. In 33 subject areas, the majority of research at Glasgow was assessed as being of the highest international calibre, with 70% of all the University's research being classified as world-leading or internationally excellent. This builds significantly on the University's performance in 2001.

Professor Steve Beaumont, Vice-Principal for Research & Enterprise comments 'Glasgow submitted its research to the most vigorous assessment by subject expert panels. The RAE has recognised the increased level of interdisciplinary and translational research in the University, and the environment we have created for research and for training researchers has been praised.

'Our results reflect the strategies pursued to build and support a world-leading research base, a team of internationally excellent researchers and a high-quality postgraduate research environment. They confirm our position as one of the top 100 universities in the world.'



The Times Higher Education Supplement has produced a definitive list of rankings based on a grade point average measure of quality. The following highlights are based on these rankings:

- 33 subject areas have the majority of their profile classified as world-leading or internationally excellent.
- All subject areas in which the University made a submission are producing research that has been rated internationally excellent.
- The Department of History of Art is the most highly rated of any university in the UK.
- The Vet School has been rated the joint best in the UK.
- Glasgow's research in cancer studies, and accounting and finance is rated in the UK top five.
- A further 14 subjects are rated in the top ten in the UK: cardiovascular medicine; infection and immunology; dentistry; allied health professions (nursing); physics; computer science and informatics; electrical and electronic engineering; town and country planning; library and information management; psychology; European studies; Celtic studies; English language and literature; and drama, dance and performing arts.
- 14 subjects are rated top in Scotland.
- Glasgow is ranked 14th in the UK in the Research Fortnight's RAE2008 Power Table.

Art history in the 21st century

It's been a good year for Glasgow's Department of History of Art. Crowned the best department of its kind in the UK by the 2008 RAE, it is a remarkable achievement for all staff and confirms the University of Glasgow as the best place to study history of art.

One of the many research areas in which the department excels is technical art history.

This relatively new subject links art historical research and scientific analysis together. Dr Erna Hermens and two of the department's PhD students are currently working with geologists and chemists to develop the discipline and forge new ways of analysing works of art.

According to Dr Hermens, who joined the University from the Netherlands in 2006 as a Kelvin Smith fellow, technical art history is concerned with every aspect of the artistic process: 'We look at an artwork in its historical, cultural and theoretical context. But we also examine the materials, techniques, tools and processes used by the artist from medieval times to the present. You could say that we look at the artwork as a physical entity. Through the application of scientific analyses – similar to those used by for example chemists and geologists – and various imaging techniques such as x-radiography and infrared reflectography, we can identify the materials and techniques artists used.'

The typical technical art history approach combines art historical research, including for instance a study of the artist's preliminary sketches and drawings and contemporary technical treatises, with scientific analyses of techniques and materials.

One work which is being studied in this way is *Still life with dead game*, by the 17th-century Flemish painter Frans Snyders. Its conservation by Lesley Stevenson, senior painting conservator at the National Galleries in Edinburgh, provided an excellent opportunity for a technical examination of Snyders' technique.

Dr Hermens explains: 'First, tiny samples about the size of a grain of salt were taken. These cross-sections were then examined with visible light and ultraviolet microscopy before Peter Chung, in the Department of Geographical & Earth Sciences, analysed them by using scanning electron microscopy with energy-dispersive x-ray microanalysis. This way we could identify the pigments in Snyders' paints and the build-up of ground and paint layers he used to make the fruits and animals in the painting appear so realistic.'

According to Dr Hermens this approach gives a greater understanding of historical studio practice, questions of attribution, original intent and the effects of ageing. It also supports conservation research and decision making.





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May 8, 2009

Alfred Bader
Astor Hotel, Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202

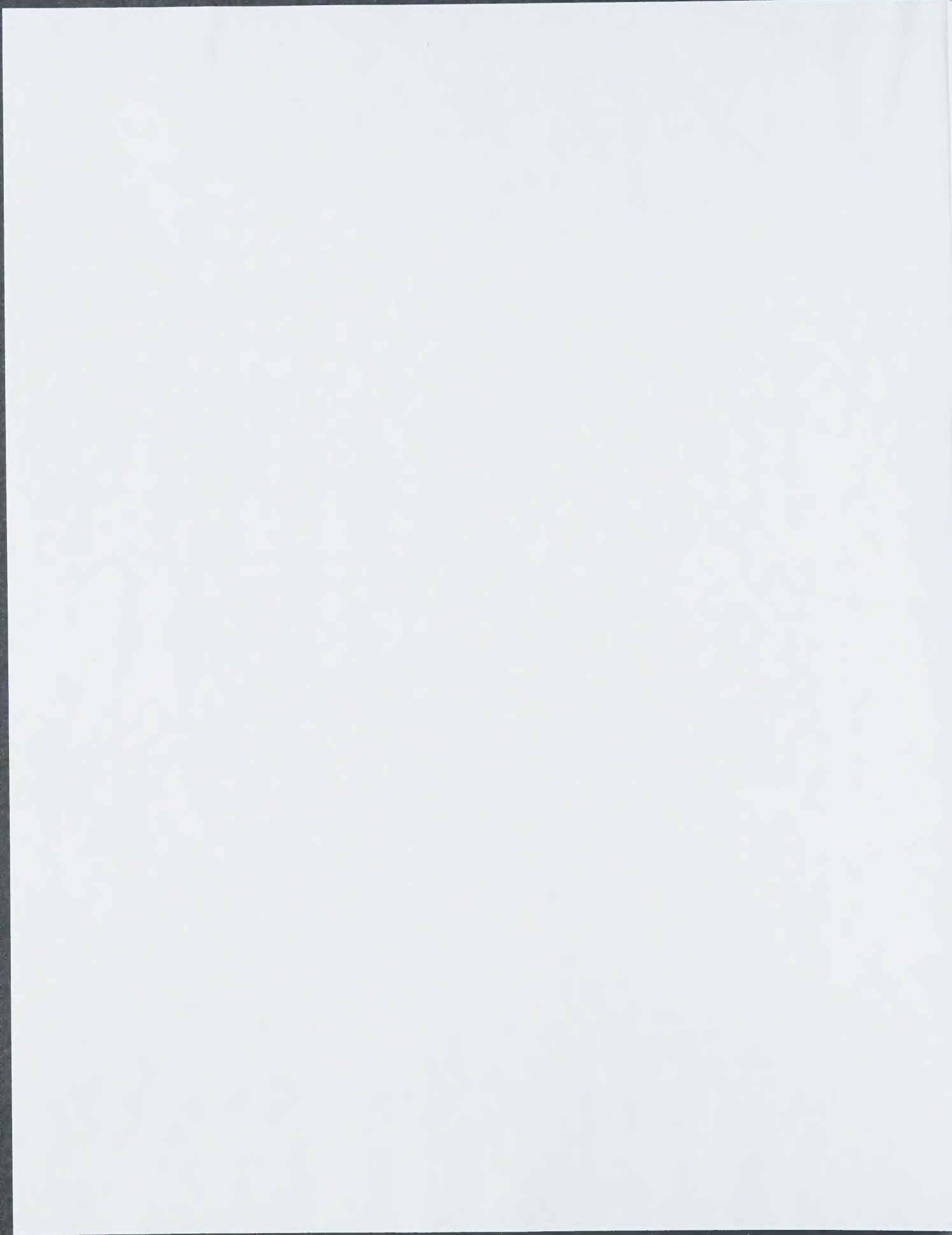
To Dr. Maria de Wit

Dear Alfred,

Many thanks for the wonderful lunch and afternoon in Milwaukee! It was part two of a dream come true to see Lievens installed in the MAM, and we owe this in no small part to your generous support of so many aspects of the project: the research, your collection and loans, your unstinting support and working with the Milwaukee Museum, not to mention your years of interest in Lievens. I'm also glad that the show was such an unexpected hit in Milwaukee, a nice affirmation of the faith we've placed in this artist all these years. What a great contrast to Braunschweig! The early Lievens laid out in unimaginable boldness like never before, the great *Job* and the masterpieces of his relationship with Rembrandt all together, great works from Antwerp and Holland including many never before exhibited and every period represented by great masterworks from the Bader Collection! And you're right: your landscape would've been a great addition, but the reason for doing exhibitions to come to admit you've learned something new, and that we have.

I promised you a disk with a Powerpoint presentation of the "*Christus tronie n'at leven*": *Rembrandt's Image of Jesus* exhibition. Many thanks for connecting me with Mr. Nahy, I would love to see his painting. I find his painting one of the most compelling in this group.

I've also included on the disk the object list and the standard publicity sheet that we wrote for the Louvre and I'm very interested in your reaction. This is a dossier-style show that focuses first on the Rembrandt *Head of Christ* in the Johnson Collection and the series of c.1648-1655 to which it belongs. We want to re-assemble that series and place it in the context of Rembrandt's depiction of Jesus over his whole career. The most formidable work in the show will be the Louvre's 1648 *Supper at Emmaus* in which Rembrandt employs the new model of Jesus he worked out in the oil sketches. I think our show really has to concentrate on Rembrandt and this moment in his career when he



PHILADELPHIA MUSEUM OF ART

decides to overturn 1600 years of tradition and paint a Jewish Jesus. I'm anxious not to duplicate the Paris "Nouvelle Jerusalem" or the Amsterdam "Joodse Rembrandt" exhibitions.

We aim to have the show treat several themes:

- by bringing as many of the sketches together as we can we hope to allow the visitor a unique experience in Rembrandt connoisseurship. We are doing a full technical survey, examining each of the panels in the laboratory and will publish x-rays and infrared images to help the viewer understand how they were made.
- We're trying to explain why the radical step of a Jewish Jesus in art was so radical and unprecedented and how this reflected his own concerns as well as the thinking of his day. This is why we need the Berlin and Forth Worth tronies of Jewish men. Mr. Nahy's painting is important because we have to show that Rembrandt's other students were influenced by this new model, not just Govaert Flinck who was criticized by Jan Vos.
- We also would like to discuss why the Jesus sketches are *tronies*, and Franziska is going to write for the catalogue on that topic.
- In both his many drawings and series of oil sketches Rembrandt refines the qualities of empathy and gentleness, these are not what Gary Schwartz claims as just fuzzy pictures into which anyone can read whatever nice meaning they wish.

I will see George Keyes next week and start to plan a trip to see Mr. Nahy's painting later in the summer.

Please send my best regards to Isabel, who I was sorry to miss on my visit.

Yours truly,



Lloyd DeWitt
Associate Curator, John G. Johnson Collection

Encl: 1

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5800 S. UNIVERSITY AVENUE
CHICAGO, ILLINOIS 60637

RECEIVED
JAN 15 1964

TO THE DIRECTOR
FROM THE DEPARTMENT OF CHEMISTRY
RE: [Illegible]

[Illegible text]