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Dr David de Witt
Agnes Etherington Art Centre
Queen's University
University Avenue at Queen's Crescent
Kingston
Ontario K7L 3N6
Canada

6th July 2012

Dear Dr de Witt

Jan Lievens misattributed to Backer?

While visiting the Art Gallery in York, England, in May 2011 I saw a very striking portrait which immediately struck me as likely to be the work of Jan Lievens or possibly Rembrandt. To my surprise the label said "Unknown Artist". I wrote to the curator of Art, Laura Turner, who later sent me a copy of the Gallery's catalogue of 1962 which to my amazement states that the painting was indeed acquired as by Lievens in 1950, having been sold by Christie's to dealers Delbanco and then purchased by the Gallery. I enclose a copy of the 1962 catalogue from which you will see that various attributions have been suggested.

Last year I had an exchange of letters with Dr Alfred Bader who replied briefly to say that according to Prof. Sumowski the picture is by Backer - an attribution which the 1962 catalogue finds unconvincing. The reasons which the curators give for doubting that the painting is by Lievens now seem completely unconvincing is the light of present day knowledge of the range of Lievens's work and his techniques.

Prompted by your exhibition 'Diamonds in the rough', I now enclose a copy of my latest letter to Dr Bader which I hope you will find interesting as it sets out my reasons for believing that the painting may after all be by Lievens. I also enclose two of my photos of the painting. I think it could prove worthwhile if you or other scholars could investigate the matter further.

Yours sincerely

Alan Paul.

Alan Paul

COPY

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5 July 2012

Dr Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee
Wisconsin 53202
USA

Dear Dr Bader

Portrait of Saint Andrew in York (Municipal) Art Gallery described as by "Unknown Artist"

I refer back to my letter of 8th June 2011 and your brief reply of June 15 saying that the above portrait is by Backer and has been published by Prof. Sumowski as no. 16 in volume 1, and is not by Jan Lievens as I had thought.

I would ask you to review this attribution in the light of further information which I have uncovered following a reply from the Curator of York Art Gallery. I said in my reply to you of 24th June 2011 that I was awaiting a reply from the curator, Laura Turner, regarding the provenance of the painting. With her reply she enclosed a copy of the Gallery's catalogue and notes of 1962 and I was amazed and delighted to see that the painting was in fact bought by the Gallery in 1950 as by Lievens, having been sold by Christie's to dealers Delbanco and then bought by the Gallery.

The main reason given in the catalogue for doubting the attribution to Lievens seems to me to be quite spurious. The catalogue says: "Serious comparison with Lievens reveals incompatible differences of style. (The portrait) has a greater physical presence than Lievens's portraits of Old Men

as at the Hermitage (736), Dresden (formerly 1582, since lost) or Vienna (741)."
However, the author of the catalogue may not have had available to him the full range of Lievens's portraiture and it is immediately obvious from the following pictures that other portraits do indeed have as great a physical presence. The catalogue of the Jan Lievens exhibition held in 2009 in Washington, Milwaukee and Amsterdam shows similar old men with a strong physical presence as follows:

Cat 4 page 89 *Saint Paul* (Agnes Etherington Art Centre)

Fig 2 page 98 *The Evangelist Luke* (Historisches Museum, Bamberg)

Cat 9 page 100 *The Evangelist Matthew* (as above)

Cat 20 page 121 *Bearded Man with a Beret* (National Gallery of Art, Washington)

Cat 25 page131 *Job in his Misery* (National Gallery of Canada, Ottawa)

Cat 38 page 155 *Head of an Old Man* (New Orleans Museum of Art)

Cat 40 page 157 *The Lamentation of Christ* (Alte Pinakotek, Munich)

I would argue that most of these display a similar physical presence. Equally important is the style which is very similar to *Saint Andrew* in York.

The York catalogue of 1962 also says:" "The painting of the beard, which shows scoring of the lines while the paint was still wet, might eventually prove additional evidence for the identity of a master who at present must be considered unknown." The "evidence" is now clear for all to see. On page 99 of the 2009 catalogue, Arthur Wheelock comments on Lievens's techniques and says: "In other instances Lievens vigorously scratched into the wet paint, as he did to articulate *Saint Luke's* beard and the creases around the saint's eyes." Similar scratchings are quite clear in the beard of *Saint Andrew* in York. This evidence would seem to confirm that the painting is indeed by Lievens as described by Christie's.

I do wonder if Prof. Sumowski ever visited York in person to see the painting as I note that in 2010 he attributed a picture sold at Sotheby's as by

Jacob Backer on the basis of photographs seen by him. Moreover, as regards style, I have looked at paintings by Backer shown on the website Artcyclopedia.com and found very few that in any way resemble the portrait of *Saint Andrew*, many of them being the formal kind of portrait of a man or woman with a white ruff.

Last year I sent my findings to the curator at York, but have heard nothing further from her. However, the occasion of your exhibition "Diamonds in the Rough" prompts me to write again and ask you to look again at *Saint Andrew* as this could be another of your and also my discoveries. It seems to me that the reasons given by the author of the 1962 York catalogue to doubt the attribution to Lievens can now be shown to be incorrect and that Prof. Sumowski may be wrong in his attribution. A problem is the signature or letters which appear to read 'I S R m' which are in the top right hand corner of the painting after cleaning, but these might be an abbreviated inscription rather than a signature. These are not the initials of Backer.

I enclose my photo of Saint Andrew together with a copy of the 1962 catalogue.

With best wishes

Alan Paul

DUTCH SCHOOL
c. 1630

523 St. Andrew.

Half-length figure leaning to his right against a St. Andrew's cross, his hands clasped. He wears a brown cloak.

Canvas 90.5 x 81 cms., 99.6 x 80.2 cms.

A signature revealed by cleaning, top right, appears to read I S R in

523 was acquired in 1950 as Lievens. Clearly it belongs to the Rembrandt circle without appearing to be the master's work.

Serious comparison with Lievens reveals incompatible differences of style. 523 has a greater physical presence than Lievens' portraits of Old Men, as at the Hermitage (1780). Dresden (formerly 1562, since lost) or Vienna (1741).

Backer has been suggested. The cloak in 523 seems close to that worn by the *Boy dressed in Grey* dated 1634 in the Mauritshuis. The Hague (1747), but again the psychology is wrong.

Lambert Jacobsz has also been considered (first suggested by Noack and Corsini). His *King David* (formerly van Aalst collection) might even show the same model as 523 (see illustration van Aalst catalogue pl. XLI), but the attribution to Jacobsz has however been contested, and Adriaen van Nieulandt has been suggested. Until more evidence becomes it seems to doubt unnecessarily the quality of 523 by attributing it to Jacobsz whose oeuvre does not seem well defined.

Similarities can be discovered with Backer, B.S. Flinck, Lievens and Jacobsz, but these arise from the common background of Rembrandt association in the early 1630's. Rembrandt's Old Man, e.g. at the Louvre, dated 1633, and the Edinburgh Grossh Museum, dated 1632, are the moving factor in these various attributions. It is not even impossible that Rembrandt used the same model.

The signature revealed in cleaning does not appear an addition in any way and is therefore to some extent an influence in establishing an attribution. The painting of the beard, which shows scoring of the lines while the paint was still wet, might eventually prove additional evidence for the identity of a master who at present must be considered unknown.

Prov.: J. M. Cazalet, sold Christie's, 20 October 1950, (Lot [illegible]) [illegible] Collection.

Exh.: Preston, 15 January 1981, pp. 148-149, No. 104, 1986, p. [illegible]

Purchased 1950 (Pool 28)

Petrus Paulus Rubens

Completing the Corpus Rubenianum

Petrus Paulus Rubens

Completing the Corpus Rubenianum

David de Witt

From: Sandi Sommerfelt [sandim@jacksonsauction.com]
Sent: Tuesday, August 04, 2009 12:57 PM
To: alfred@alfredbader.com
Subject: Jackson's June 23-24, 2009 auction

August 4, 2009

Re: June 23-24, 2009 Auction

Dear Sir or Madam:

Thank you for participating in Jackson's June 23-24, 2009 Fine Arts Auction. Our records indicate that you were interested in bidding on Lot 249: A Painting in the Manner of SIR PETER PAUL RUBENS (Flemish 1577-1640), *Portrait of a Bearded Man with Lace Collar.*

As you may recall, this painting sold during the auction to a telephone bidder for a hammer price of $22,000.00. However, as of today this lot has not been paid for. The successful bidder is from a foreign country and has been difficult to communicate with; and we have since learned from several other major auction houses that this bidder is elusive and hard to collect payment from.

Therefore, at the request of consignor, we are contacting all the under-bidders for this lot to see if they should like to submit an offer. We will be accepting offers until Wednesday, August 12th, 2009 5:00 pm Central Time. Please submit your offer in writing to: sandim@jacksonsauction.com or by fax to 319-277-1252. Please note that you offer does not include the 20% buyer's premium and any shipping charges.

If you have any questions, please feel free to contact me.

Sincerely,

Sandi Sommerfelt
Jackson's International

lfred Bader Fine Arts

rom: David McTavish [mctavish@queensu.ca]
ent: Friday, July 15, 2011 7:36 AM
o: alfred@alfredbader.com
ubject: El Greco

ear Alfred,

am sorry to have missed you when you called earlier in the week.

have just returned from London and am now working non-stop on the last revisions to the El Greco article. When in London made an appointment to see Nicholas Penny who has written on night pictures in Venice in the sixteenth century - an article was never able to find. His secretary now tells me that Nicholas has sent me a photocopy of his article, and when I receive it may be able to abbreviate the part of my discussion regarding El Greco. Curiously, no one else seems to have written on the mportant subject of Venetian nocturnes, and I spent a long time exploring it

share your concern about the text being submitted as soon as possible. I also want to make the article as good as ossible. It has been a long haul, because I discovered that so many subjects that seemed obvious had not been adequately liscussed in the past.

too am obsessed with finishing the article, now that I am back in Kingston, and in seeing it properly published. I will keep you nformed of my progress. How long do you intend to stay at Bexhill?

Vith deep gratitude for your longstanding patience and unflagging interest

ove to both of you from both of us.

David

KODAK
A 1 2 3 4 5
Kodak
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Petrus Paulus Rubens

Completing the Corpus Rubenianum

613-533-6765

Amsterdam 20-8-2010

Dear Alfred!

To our great worry we heard from Otto that you had a stroke. But Otto told us also that you are active (almost as ever) and keen to read things that interest you. He advised to send some stuff of Volume V which on this very moment is on its way (digitally) to the printer in Belgium. Coming Monday at 8 o'clock my Carin and I will sit in the print-shop to wait for the first sheet to come from the press — The book will be full of — hopely useful and interesting — insights. I send you two of the 30 catalogue texts — one of them contains an image of your beautiful old man in profile lit from the back. I love that painting; you are lucky owner of such a gem!

We are wishing you a quick recovery, much love to Isabel

yours

(E. v. d. Wetering)

Een Rembrandt voor 35 miljoen? Een koopje!

DOEK VAN OUDE MEESTER MAG VAN KUNSTKENNER BIJ VERZAMELAAR AAN DE MUUR

MAASTRICHT ▪ Wie hij is, weet niemand. Een zeventiende eeuwse bezoeker van Amsterdam? Een piraat wellicht, zoals al eens is gespeculeerd. Feit is dat Rembrandt hem schilderde en zijn portret voor 34 miljoen euro te koop is op de kunstbeurs Tefaf.

IRIS VAN DEN BOOM

Een uitermate spannend schilderij. Zo noemt Oude Meesters-deskundige van het programma *Tussen Kunst en Kitsch* John Hoogsteder het doek van Rembrandt. „Geniaal. Het schilderij lijkt zo makkelijk geschilderd, nonchalant bijna, maar is technisch razend moeilijk geweest," weet Hoogsteder over dit werk van de meester.

Het schilderij is bijzonder, omdat het een van de weinige is uit de periode dat het slecht ging met Rembrandt. In 1658 was hij net twee jaar failliet verklaard. Zijn huis en zijn bezittingen waren verkocht en niemand wilde hem meer opdrachten geven.

Het *Portret van een man met de handen in de zij* is een buitenkansje voor kunstverzamelaars om als particulier een late Rembrandt in bezit te krijgen. De meesten zijn alleen te bewonderen in musea.

Wel even 34 miljoen euro neertellen. Veel? Hoogsteder glimlacht. „Oude meesters zijn in de kunsthandel erg ondergewaardeerd. Voor een Picasso betaal je zo 150 miljoen. Er bestaan Chinese vaasjes waarvoor je miljoenen moet neertellen. Een prijs blijft altijd relatief."

De laatste keer dat *Portret van een man met de handen in de zij* geveild werd, was in 2009 en bracht toen bijna 25 miljoen euro op. Kunsthandelaar Otto Nauman uit New York liet het schilderij opknappen en hoopt nu op een hogere opbrengst.

Bij de internationale kunst- en antiekbeurs Tefaf in Maastricht zijn ze opgetogen dat het doek daar te koop wordt aangeboden. „Hier komen musea van over de hele wereld om kunst te kopen. En uiteraard de grote verzamelaars," zegt woordvoerster Madelon Strijbos. „En Rembrandt spreekt natuurlijk

Dit schilderij werd in 2009 voor 25 miljoen euro gekocht door een kunsthandelaar die het doek renoveerde en het nu verkoopt. FOTO ANP

[illegible] tot de verbeelding."

Het kostbare meesterwerk is beveiligd, bezweert Strijbos, maar hangt niet achter kogelvrij plexiglas zoals de Mona Lisa. „Je moet er gewoon van kunnen genieten."

Tussen Kunst en Kitsch-expert Hoogsteder heeft geen idee of het meesterwerk volgende maand verkocht gaat worden. Want hem betreft mag het naar een particulier. „Er hangt zo veel werk in de musea, het is mooi als mensen ook [illegible] van een Rembrandt kunnen genieten. Daar is het uiteindelijk ook voor gemaakt."

Gemen huwelij Marokk liever n

UTRECHT ▪ De [illegible] groot. bli[illegible] Willem Huiin[illegible]iteit Utrecht. Voo[illegible]n Marokkanen v[illegible]

[illegible] aander gezien d[illegible] andere regio in [illegible] Huiink, die deze n[illegible] derwerp promove[illegible] verkten [illegible] en 1400 allo[illegible]

[illegible]erlandse fan[illegible] welnik met een M[illegible]staander' het [illegible] hiervoor zit voor[illegible] .Ouders vragen zi[illegible] [illegible]tieve beeldvorm[illegible] kanen speelt een [illegible] komen vaker nega[illegible] en zijn vaker crim[illegible] in het oordee[illegible]

[illegible] anders is d[illegible] Antilliaanse o[illegible] welijkskandidaten [illegible] zelfde taal en hebl[illegible] geschiedenis. Dat [illegible] rschillen kl[illegible]

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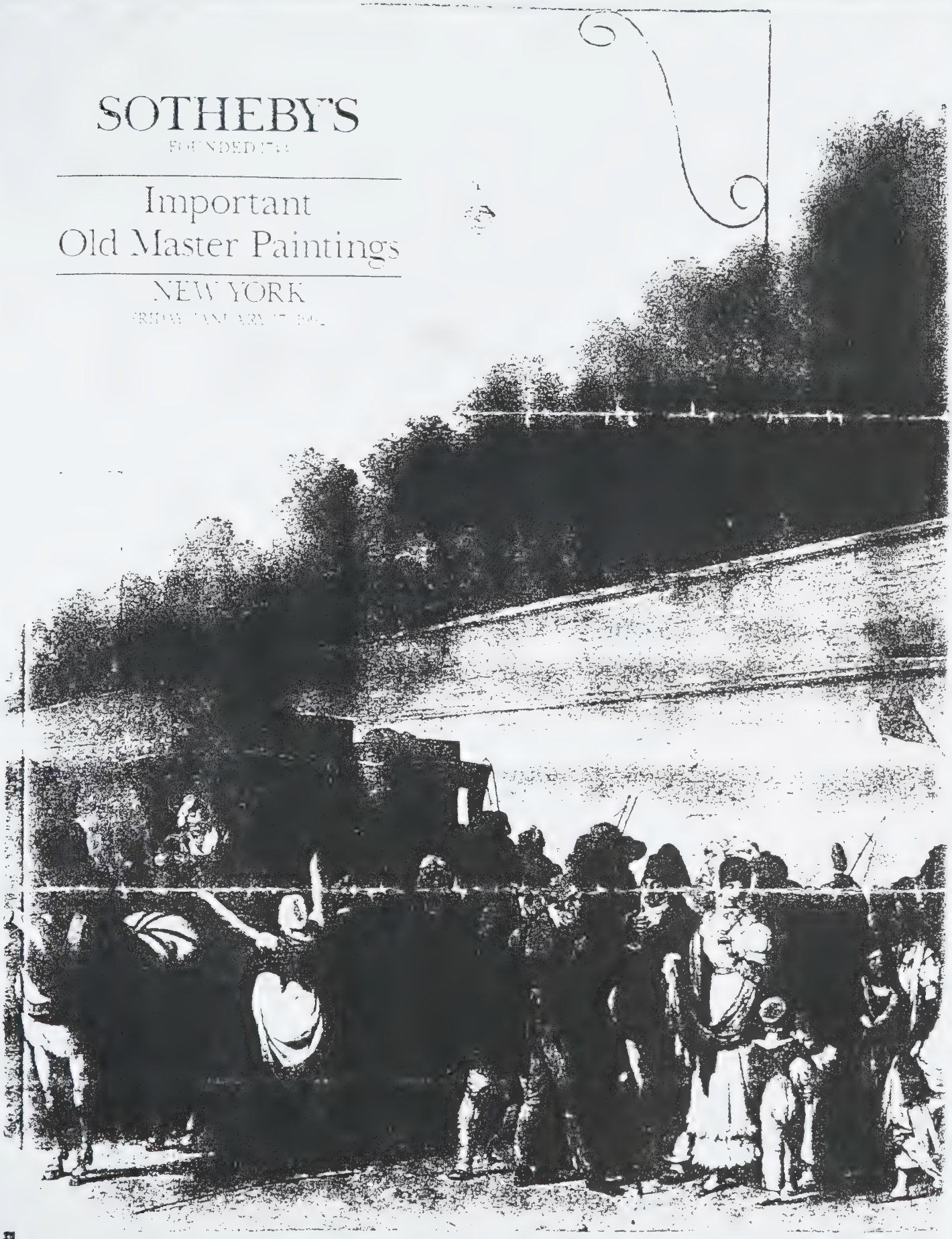

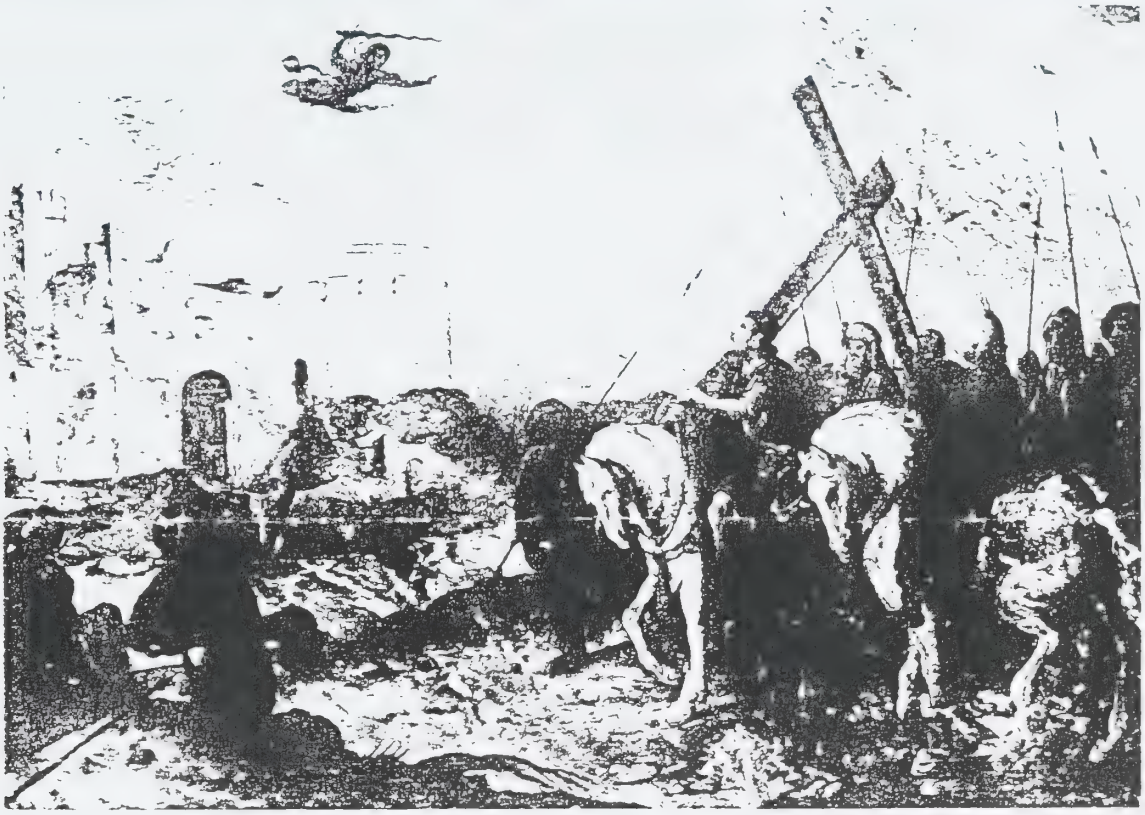

67

67
*Jacques Stella (1596-1657)

[illegible]

[illegible]

[illegible]

[illegible]

[illegible] Rue [illegible] *New Hawkers Tavern* [illegible] Sotheby's, London, May [illegible] He [illegible] the same period, perhaps [illegible] affinities, particularly in the figures of the soldiers in the two paintings.

Provenance:
Count Zichy, Hungary (according to an inscription on the reverse of the painting)

[illegible]

DE GRUYTER

Dolli

DE GRUYTER · Genthiner Straße 13 · 10785 Berlin

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Berlin, 13.11.10

Rezensionsanfrage

Sehr geehrter Herr Dr. Bader,

vor wenigen Wochen ist in unserem Verlag der Sammelband *Golgatha in den Konfessionen und Medien der Frühen Neuzeit*, herausgegeben von Johann Anselm Steiger und Ulrich Heinen erschienen.

Darin ist auch einer der letzten Texte des in diesem Jahr verstorbenen Kunsthistorikers Christian Tümpel, *Golgatha bei Rembrandt und seinem Umkreis* enthalten. Die Witwe des Verstorbenen, Frau Astrid Tümpel-Spengemann, hat uns empfohlen, Sie auf dieses Buch, welches theologische, historische, kunsthistorische, musikwissenschaftliche und literarische Aspekte der Rezeption des Golgatha-Motivs auf einzigartige Weise zusammenfasst, hinzuweisen und ein Rezensionsexemplar anzubieten.

Wir würden uns freuen, wenn Sie von diesem Angebot Gebrauch machen könnten und eine Rezension in einem Rezensionsorgan Ihrer Wahl verfassen und unterbringen könnten. Gern senden wir Ihnen auf Anfrage ein Exemplar des Werkes zu. Bitte kontaktieren Sie mich per Brief, Fax, Telefon oder e-mail.

Vielen Dank und mit freundlichen Grüßen

B. Becker

Barbara Becker

Editorial Assistant
Theologie · Judaistik · Religionswissenschaft

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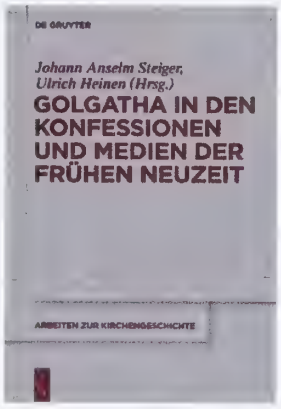
GOLGATHA IN DEN KONFESSIONEN UND MEDIEN DER FRÜHEN NEUZEIT

Hrsg. v. Johann Anselm Steiger und Ulrich Heinen

Die Fokussierung der reformatorischen Theologie auf den Brennpunkt des *solus Christus* und die mit dem Ansatz der *theologia crucis* einhergehende Konzentration auf den leidenden und sterbenden Sohn Gottes sowie die spätmittelalterliche und katholische Akzentuierung von Leidensmeditation, Reliquienverehrung, Schaufrömmigkeit und Eucharistie zeitigten in der Frühen Neuzeit facettenreiche Wirkungen. Dies gilt nicht nur innertheologisch im Hinblick auf die Predigt, die private *pietas* und die Meditationskultur, sondern auch bezüglich der Bildenden Kunst, der geistlichen Musik und der geistlichen Lyrik. Die heterogenen medialen Darstellungen der Kreuzigung Jesu folgten dabei nicht nur theologischen Reflexionen, sondern entfalteten eigenständige Auslegungen des biblischen Textes, die ihrerseits auf die exegetische und homiletische Befassung mit dem Golgatha-Stoff zurückwirkten.

Der Band dokumentiert die Ergebnisse eines interdisziplinären Gesprächs von Theologen, Kunsthistorikern, Musik- und Literaturwissenschaftlern. Die Beiträge erkunden quellennah, welche multimedialen Umsetzungen Passionstheologie und -frömmigkeit innerhalb der jeweiligen konfessionellen Milieus erfuhren und welche Impulse sie für die Theologie setzten.

Johann Anselm Steiger, Universität Hamburg; **Ulrich Heinen**, Bergische Universität Wuppertal.



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(Arbeiten zur Kirchengeschichte 113)

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DR. ALFRED BADER
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(414) 962-5169

October 1, 2010

Ing. Peter G. Lahne
Heideweg 30
18311 Ribnitz-Damgarten
GERMANY

Dear Ing. Lahne,

Thank you so much for your most interesting letter of September 21st in which you tell me that you can give me until October 31st to make my decision whether I would like to purchase your very interesting painting.

My decision is very easy because I do not believe that your painting is by Rembrandt. I know the painting in The Hague, Bredius 543, well and I do believe that painting is by Rembrandt.

Also, I very much respect Professor Ernst van de Wetering and if he believed that your painting is by Rembrandt I would certainly be interested in purchasing it for my university.

As you perhaps know, my entire collection is going to my alma mater, Queen's University in Kingston, Ontario, to which I have already given two authentic Rembrandts including C-22 which is now accepted as a Rembrandt.

I am sending all of the material which you sent me to the Bader Curator at Queen's University, Dr. David de Witt, who is the author of the Bader Catalog which might interest you.

What can I advise you? I would suggest that you first of all consider Professor van de Wetering's recommendation that you publish your findings in a reputable art historical

magazine like *Oud Holland* or *The Burlington Magazine*, though I doubt whether either would accept your paper.

But then I would suggest that you discuss this painting with the Old Master expert at Sotheby's in London, a very able man, Mr. George Gordon, who might well consider taking your painting into auction at Sotheby's. His telephone number is 44 207 293 5414 and his fax is 0207 293 5943.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az

X Er spricht guten Deutsch

edited by
Cheryl Baldwin Frech
University of Central Oklahoma
Edmond, OK 73034

and present status of atomic spectroscopy and a broad overview of atomic spectroscopic theory, instrumentation, and practice. The first of these chapters provides a useful glossary of general analytical chemistry terminology and a glossary of terms more specific to atomic spectroscopy. Placing the glossary at the beginning of the text ensures that the readers and authors share a common vocabulary. The second introductory chapter provides a general overview of theory, including issues such as spectral linewidths and the Zeeman effect. Also covered in this chapter are basic instrumental components, methods for introducing the sample, and calibration strategies. For the novice student of atomic spectroscopy, these introductory chapters help in making accessible the more technically demanding chapters that follow.

Following the introductory chapters, the authors use five chapters to cover several important atomic spectroscopic techniques. Chapter 3 is a lengthy and detailed review of atomic absorption spectroscopy (AAS), including flame and electrothermal atomization, sources of spectral interference, methods for background correction, and special sample introduction methods, such as hydride generation and the cold vapor technique. One of the strengths of this chapter is the inclusion of many practical applications of atomic absorption spectrometry. After a 122-page chapter on AAS, flame atomic emission (AES) spectrometry merits a chapter of only two pages. Given that flame AAS and flame AES are complimentary techniques that share a common instrumental platform, it might make sense to combine the two techniques into a single chapter. Plasma AES and inductively coupled plasma mass spectrometry (ICP-MS) are covered in Chapter 5 and Chapter 6, respectively. Given the importance of these two techniques in the modern analytical lab, it is somewhat surprising that they receive substantially less coverage than AAS. Noticeably absent from these two chapters is a discussion of analytical applications. This is not the case in Chapter 7, which covers atomic fluorescence spectrometry.

The text ends with four short chapters covering miscellaneous topics. The best of these is Chapter 8, which covers sample preparation, a topic that rarely appears in texts on analytical techniques. Other chapters discuss the use of atomic spectroscopy as a detector for gas chromatography and for liquid chromatography (Chapter 9), evaluate the relative advantages of atomic spectrometric methods (Chapter 9), and offer suggestions for further reading (Chapter 10).

New to this edition is a discussion of nebulizers for small sample volumes in plasma AES, a more thorough discussion of laser ablation sample introduction for ICP-MS, methods for eliminating spectral interferences in ICP-MS, and the use of atomic spectroscopy as a chromatographic detector. Additional changes involve the reorganization of some content from the chapter on flame AAS to the chapter on atomic spectroscopy theory.

Overall, the writing is too terse and the text is too detailed to make it useful as a primary textbook for an undergraduate course, although it could serve as an additional resource made available as a library reserve. The lack of references—other than those included in figures and tables—is a surprising omission that makes the text less useful as a graduate textbook or as a resource for research workers. The text is a useful addition to college and university libraries, although the small amount of new material may not make it a compelling choice for a library whose collection includes the first edition.

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Keywords

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David T. Harvey is in the Department of Chemistry and Biochemistry, DePauw University, Greencastle, IN 46135; harvey@depauw.edu

Chemistry & Art: Further Adventures of a Chemist Collector

by Alfred Bader

Orion Publishing Group: London, 2009. 246 pp.
ISBN-978-0297855125. $29.95

reviewed by Mary Virginia Orna

In the mid-1970s it suddenly become fashionable in chemistry departments across the country to discover the link between chemistry and art. Some chemical educators, including myself, thought we had found something new. Only years later did I learn that one individual, a chemist, self-taught art historian, and collector of fine art, had created that link decades before when he was a graduate student at Harvard. That individual—Alfred Bader—needs no introduction to the chemistry community. Bader's latest book, *Chemistry & Art: Further Adventures of a Chemist Collector,* rounds out the first part of his autobiography, *Adventures of a Chemist Collector (1).*

In a fast-paced but incredibly detailed and honest description of his adventures, we learn of Bader's four jobs: philanthropist, art collector, art dealer, and chemist. In 1976, he wrote this about Jacob's Dream (by Abraham Bloemaert) for "The Bible through Dutch Eyes," an exhibition at the Milwaukee Art Center:

> The vision of a ladder with angels going up and down on it is unique in Biblical imagery, and so Jacob's Dream has aroused artists' imaginations for centuries. The Bible is the book of dreams, par excellence: dreams of individuals, dreams of a people, dreams of all mankind. It is surely no accident that the very first well-known dream in the Bible is not that of a king or of a general but of a man at the lowest point in his life—homeless and hunted, yearning for God's promise that He would return him to his country. How often had I thought of Jacob's Dream while in the prisoner of war camp in Canada? That dream is especially meaningful to me. (*2*, pp 86–87)

This long quotation summarizes for me almost all of the aspects of this many-faceted, complex man. In it we find the roots of his drive, his generosity, his care for the neediest and for the ablest regardless of their origin or religion. In it we find his contemplative stance and respect for beauty that enabled him to see what no one before had seen with respect to great works of art hidden under years of accumulated grime. In it we find the beginnings of his meticulous scholarship in getting to the bottom of false and/or dubious attributions of a work of art. We find, too, his honest recognition of times that he has erred, and his generous forgiveness of those who have treated him badly.

This is a book that will delight anyone interested in the varieties of human experience and human endeavor. It is one man's eight-decade-long stride through the 20th and into the 21st centuries. It tells the story of his rise from a persecuted child fleeing Hitler to one of the most noted philanthropists of our age. It combines art, science, intrigue, scholarship, and crime. It documents the highs and lows of human behavior to other human beings, but always with the knowledge that there is at least one person out there—Bader—who has exemplified the high and shunned the low. It is an optimistic book that casts a realistic look at the world situation today.

The book is a tale of high stakes in the art world and of deep friendships maintained over decades. It is a tale of the acquisition of great wealth and of the distribution of that wealth in a reasoned and systematic manner. It is a tale of great loss, and of great finds; of shabby treatment, and of incredible sharing and generosity; a tale of a great love, and a great family. It is a tale based on the finest principles that govern human behavior as enunciated in the Talmudic teachings. It is a tale of lost masterpieces suddenly found, and of others never to be seen again. It is a tale of restitution and of robbery, and a tale of some chemical detective work linked to the scholarship of art history to gift us with perhaps the only portrait we will ever have of Michael Faraday as a boy. And above all, it is a tale of an unpretentious man and his equally self-effacing wife who spend little on themselves so as to be able to give away more to those in need. Please read this book! It will enrich your life—it will put you in touch with a generosity that has enriched so many others' lives over many decades.

And it will make you proud to be a chemist.

Literature Cited

1. Bader, Alfred. *Adventures of a Chemist Collector.* Weidenfeld and Nicolson: London, 1995.
2. Bader, Alfred. *The Bible through Dutch Eyes: From Genesis through the Apocrypha.* Milwaukee Art Center: Milwaukee, WI, 1976.

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Keywords; Full text (HTML and PDF)

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Milwaukee, WI 53202
Ph: 414 / 277-0730
Fax: 414 / 277-0709
e-mail: alfred@alfredbader.com

March 9, 2010

Dr. David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
University Avenue at Bader Lane
Kingston, ON K7L 3N6
CANADA

Dear David,

I am certain that you and Janet are working hard on the Wright of Derby exhibition.

You might find it interesting to see how much "research" Laurie Winters did to prove that the painting is not by Wright of Derby. This is detailed in the recording of the meeting I had with Laurie Winters, David Gordon, Joe Kettner and a lawyer, beginning on p. 12 of the enclosed.

I certainly look forward to the exhibition next January.

All the best,

Alfred
AB/az
Enc.

Agnes Etherington ART CENTRE

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Kingston Ontario
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tel 613.533.2190
fax 613.533.6765
www.queensu.ca/ageth

FAX

TO Alfred Bader, C.B.E.

DATE 30 July 2010

PAGES 1

MESSAGE Gute Besserung!

Dear Alfred,

Alphons Hamer asked me to pass on his wishes for a "Gute Besserung". Stephanie also sends her wishes for a good recovery, as does Volker, with whom I spoke today. I am following your progress every day with Ann, who has been very helpful with information. The bouquet of flowers we are sending you is an imaginary one, painted by Jan Brueghel the Elder, and fresh as spring.

With all best wishes, as always,

David

TRANSMISSION VERIFICATION REPORT

TIME : 07/30/2010 15:59
NAME : AEAC FRONT DESK
FAX : 6135336765
TEL : 6135332190
SER.# : 000K6J152540

DATE,TIME	07/30 15:59
FAX NO./NAME	9011441424222223
DURATION	00:00:18
PAGE(S)	01
RESULT	OK
MODE	STANDARD ECM

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FAX

TO Alfred Bader, C.B.E.

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PAGES 1

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Alphons Hamer asked me to pass on his wishes for a "Gute Besserung". Stephanie also sends her wishes for a good recovery, as

David de Witt

From: Alfred Bader Fine Arts [baderfa@execpc.com]
Sent: Wednesday, March 17, 2010 10:33 AM
To: David De Witt
Subject: FW: FW: Unusual Italian picture

From: cloviswhitfield@googlemail.com [mailto:cloviswhitfield@googlemail.com] **On Behalf Of** Clovis Whitfield
Sent: Tuesday, March 16, 2010 6:21 PM
To: Alfred Bader Fine Arts
Subject: Re: FW: Unusual Italian picture

Dear Alfred,
looks like a Medici coat of arms on the dog, the most princely part about the portrait! If it were dated 1636 rather than 1656 I would have thought it was by Paolo Antonio Barbieri, Guercino's brother. Maybe they have read the date wrong - he died in 1649. But I can't say I'm ready for this piece.
Kind regards,
Clovis

On 16 March 2010 21:43, Alfred Bader Fine Arts <baderfa@execpc.com> wrote:
Dear Clovis,

What do you think of this?

Best,
Alfred

From: David de Witt [mailto:david.dewitt@queensu.ca]
Sent: Tuesday, March 16, 2010 4:01 PM
To: 'Alfred Bader Fine Arts'
Subject: Unusual Italian picture

Dear Alfred,

I thought you might be amused to see this painting. Perhaps Clovis knows more about it:

http://www.hampel-auctions.com/de/onlinecatalog-search.html?search_txt=328

It looks to be well painted, at least. It could be Guercino, although the eye looks worse than one would expect for someone whose nom de plume means "squinter": no squinting needed any more with that eye.

With all best wishes,
David

Dr. David de Witt | Bader Curator of European Art

Agnes Etherington Art Centre | Queen's University | Kingston ON | K7L 3N6

T: 613.533.6000 x 75100 | F: 613.533.6765 | W: www.aeac.ca

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

(414) 962-5169

To Dr. David Dewitt

May 4, 2010

Dr. Alan Chong
Isabella Stewart Gardner Museum
2 Palace Road
Boston, Massachusetts 02115

Dear Alan,

Recently I acquired a landscape, oil on cradled panel, 18-1/4" x 24-1/4", which looks to me certainly to be 17th century and close to Aelbert Cuyp. How close I hope that you will be able to tell me.

It is, I believe, close to the *Flight into Egypt* in the Los Angeles County Museum of Art.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

February 19, 2010

Mr. Xiaoyin Huang
58 Borgo Allegri
50122 Firenze, F 1
ITALY

Dear Mr. Huang,

Isabel and I so enjoyed receiving your letter of February 8th and your fellowship report.

Clearly you are doing wonderful work and we are happy to have been able to help you.

With best personal regards I remain

Yours sincerely,

Alfred Bader
AB/az

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Tel 414 277-0730 Fax 414 277-0709
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58 Borgo Allegri
50122 Florence, FI
Italy

February 8, 2010

Dr. and Mrs. A. Bader
Alfred Bader Fine Arts Foundation
Astor Hotel, Suite 622
924 East Juneau Street
Milwaukee, Wisconsin
53202 U. S. A.

Dear Dr. and Mrs. Bader,

Thank you for funding the Bader Fellowship in Art History at Queen's University. I am truly honored to be a recipient this year. This award has allowed me to pursue research in Europe for the completion of my doctoral dissertation Francesco Salviati *ritrattista*: Experiments in Cinquecento Portraiture. In addition, travelling extensively in England and Italy for the past few months has been a transforming experience for me as a student of art history.

In the course of conducting research, I had the privilege of working in the Prints and Drawings collection of the British Museum, the Uffizi and the Palazzo Pitti in Florence, the Pinacoteca di Brera in Milan, the Museo di Capodimonte in Naples, and many galleries in Rome. The opportunity to inspect, in person, numerous portraits by Mannerist artists across Italy has enabled me to tackle the problem of attribution and chronology more confidently and to place Salviati's works in the artistic context of his time.

My research has been fruitful so far. After attending the Renaissance Society of America's yearly conference in Venice, I will leave Italy for France and Germany in April. Currently living in Florence and a member of the international research community, I feel deeply grateful for the generosity which has made this experience possible. Your kindness and support are highly appreciated.

With cordial regards,

Xiaoyin Huang

Bader Fellowship Report
Submitted by Xiaoyin Huang
Supervisor: Dr. David McTavish
Winter 2010

Since being awarded the Bader Fellowship in September, I have travelled extensively in England and Italy. My sojourn in Europe has allowed me to examine, in person, many portraits related to my current project, and provided access to a number of prominent research institutes, such as the Warburg Institute in London, the Biblioteca Nazionale, the Berenson Library and the Kunsthistorishes Institute in Florence. Spending half a year in the capital city of Tuscany, I became a member of its research community, frequently attending lectures and conferences held at the Villa I Tatti, the Villa La Pietra, and the Fondazione Roberto Longhi. I have had the opportunity to discuss my work with Prof. Joanna Woods-Marsden, who published important books and articles on Renaissance portraiture. While researching at the Villa I Tatti, I enjoyed the thought-provoking lunchtime conversations with the fellows. Interactions with other art historians and researchers have enriched my understanding of Mannerist portraits.

England:

I commenced my research in England, where I spent a month examining portraits associated with Francesco Salviati, and his contemporary Florentine artists such as Pontormo, Rosso, and Bronzino, as well as painters from Northern Italy, including Lorenzo Lotto, Moretto, Veronese, and Tintoretto, in the National Gallery of London. I also made excursions to Oxford and Alnwick in order to inspect related pieces kept in the Christ Church Picture Gallery and the Alnwick Castle. Although none of the portraits with old or tentative attribution to Salviati at Christ Church appears to be an autograph, the works by Tintoretto and Pontormo in the collection guided my research to interesting directions. In London, I also studied the portrait drawings by Salviati in comparison with the works in the same medium by Michelangelo, Andrea del Sarto, Franciabigio and Bronzino at the British Museum and the Victoria and Albert Museum. Furthermore, at the photographic collection of the Warburg Institute, I gathered useful information that would aid me to identify and locate works of interest in museums, churches, and private collections.

Italy:

A temporary base in Florence allowed in-depth exploration of the Cinquecento portraits kept at the Galleria degli Uffizi and the Palazzo Pitti, as well as a number of smaller museums such as the Museo Horne and the Museo Bardini. Frequent viewings of artworks by Mannerist artists in churches have also enriched my knowledge of the art of the era. Juxtaposing Salviati's portraits with the works he produced in other genres during his second Florentine period (11543-1548) also aided to establish a chronology for his painted likenesses. Repeated visits to museums and galleries in the city also brought to my attention the works of less-known portraitists active in Central Italy during the sixteenth century, including Michele Tosini, Foschi, Siciolante da Sermoneta, Francesco Brina, Mirabello Cavalori, and L'Olmo. Their works are seldom studied in North America, but they shed light on the practice of portraiture in Florence during the Mannerist era. Detailed examination of these artists' outputs in portraiture will place Salviati's works in the artistic context of his time. Currently, I am assembling an inventory of portraits by these painters.

My stay in the city has also allowed access to primary sources unavailable elsewhere. Close study on the sixteenth-century publications by Pietro Aretino, Antonfrancesco Doni, Giovanbattista Gelli, and Lodovico Domenichi at the Biblioteca Nazionale confirmed Francesco Salviati's authorship of the designs for the printed portraits of these authors and revealed the artist's relationship with the men of letters of his time. Comparison between the printed portraits Salviati designed and his painted likenesses also identified the sitter for the picture at the National Museum of Western Art in Tokyo as Doni. Letters to and mentions of the painter published in these early printed books also shed light on the artist's critical fortune during his life time and his activities at the Accademia Fiorentina, to which he became a member in 1545.

I also journeyed to Milan, Venice, Bergamo, and Brescia to gain a better knowledge of the styles of portraiture in Northern Italy in order to evaluate their significance to Salviati's works in the genre. The painted likenesses by Lorenzo Lotto, Moretto, Moroni, Paolo Veronese, and Tintoretto demonstrate possible stylistic dialogues with the Florentine artist's portraits and offer explanations for several non-traditional characteristics of his works. In Milan, I was excited to see two paintings by Salviati: the

Portrait of a Youth at the Museo Poldi –Pezzoli and the *Deposition* at the Pinacoteca di Brera. The latter, being executed during Cecchino's Venetian sojourn, is an important reference for his style around 1540-1541.

Trips to Rome and Naples allowed examination on the prominent collections of portraits at the Galleria Colonna and the Museo di Capodimonte. I inspected and gathered information on two key pieces by Salviati: the *Portrait of a Man with Cameo* (Galleria Colonna, Rome) and the so-called *Self-Portrait* (Museo di Capodimonte, Naples). Besides the works of Cecchino, the painted likenesses by Raphael, Sebastiano del Piombo, Parmigianino, Rosso Fiorentino, Jacopino del Conte, Siciolante, and Girolamo da Carpi in these two collections present a comprehensive picture of the practice of portraiture in Mannerist Rome. The portraits by these artists are sometimes confused with the works of Salviati. Examining them in person aided the clarification of attributions. During my visit to Rome, I also saw several works by Salviati at churches, such as the *Annunciation* in San Francesco a Ripa, the cycle of the *Life of the Virgin Mary* in San Marcello al Corso, and the decorations of the Chigi Chapel in Santa Maria del Popolo. Unfortunately, the fresco cycle in the Oratorio della Carità at San Giovanni Decollato was under restoration when I visited. But I have made arrangements to return and examine the portraits of Florentines included in the decorations by Cecchino.

Funding through the Bader Fellowship has ensured an exciting and productive year, providing abundant opportunities for original research, purposeful travel, as well as networking in scholarly communities.

MAR 0 5 2010

Alfred Bader Fine Arts

From: Gordon, George [George.Gordon@sothebys.com]
Sent: Friday, March 05, 2010 11:08 AM
To: baderfa@execpc.com
Subject: Re: Opinion

To Dr. David deWitt

Dear Alfred,
Julian Radcliffe has been peddling this story for some time now, and it is old news in Holland, but less so on a wider stage. It is a very long story, but someone caught recently handling some of the stolen paintings has cooked up the Noortman complicity story, knowing he is no longer around to deny it, in order to try to get off the charges. The story has evolved. Initially, the claim was that the Hobbema was merely burnt. Then, Frits Duparc and others pointed out that Dutch 17th Century panels are very hard to set fire to. So now it has become a blacksmith's forge. Have you ever seen a 20th Century blacksmith's forge? The doorway is too narrow to allow all but the smallest panel through (and for decades now most have been gas fired). Read the story. It is ridiculous. Radcliffe is however clever enough to stay a hair's breadth inside the libel laws.
George

From: Alfred Bader Fine Arts <baderfa@execpc.com>
To: Gordon, George
Sent: Fri Mar 05 15:41:06 2010
Subject: Opinion

Dear George,

I am absolutely astounded to see the article on p. 80 of the March 3 issue of *Country Life* accusing Robert Noortmann to have arranged for the theft of his paintings. Can this really be true?

All the best,
Alfred

The frontline fight against the fine-art fraudsters

Art theft is the world's third highest-grossing crime, and the nature of the game is changing. Susannah Glynn talks to the negotiating expert behind the Art Loss Register, the organisation trying to stay one step ahead of the criminals

ONE February morning in 1987, Robert Noortman, influential, self-made art dealer and respected advisor to some of the world's leading museums, awoke to find his gallery in Maastricht had been robbed. Stripped from the walls were seven Old Master paintings, a Renoir and a Pissarro. The police were called, a private investigator briefly hired, but the art seemed to have disappeared. Mr Noortman's insurers, Lloyds, eventually wrote the paintings off as lost, paying out about five million guilders (some $1 million) in compensation.

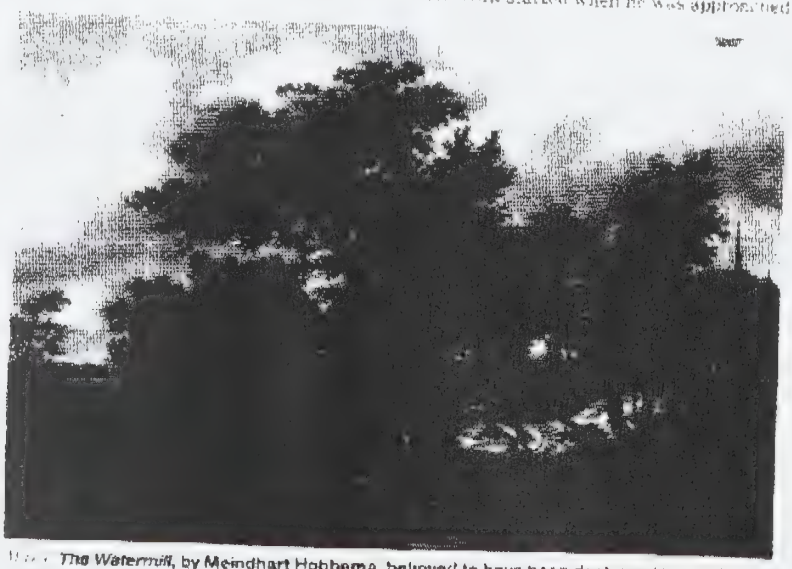
And 'lost' the paintings remained for almost 20 years. In December 2009, two years after Mr Noortman's death, the private detective received an anonymous tip-off from a man who said he knew where eight of the paintings were—it seems Mr Noortman, hamstrung with a high-profile painting he had overhyped, had staged the robbery to save his reputation. It looks as if the greatest Old Master dealer of his generation was the one who should have been implicated.

The man at the root of all this was a local blacksmith, whose wife once worked with Mr Noortman in a bar owned by a known criminal," explains Julian Radcliffe, businessman and founder of the Art Loss Register (ALR). "The information is that the blacksmith and the bar owner were invited to the gallery one evening, where Mr Noortman took a number of pictures from their frames and gave them to the blacksmith to put in his furnaces. It seems the blacksmith hid them until after both the bar owner and Mr Noortman had died—Mr Noortman had threatened to have him shot if he ever said anything. Once we knew who had the works, the police were able to seize them. All that is except one. Apparently, Mr Noortman appeared at the house later that same night with the most valuable painting, a Hobbema, which he personally put into the furnace."

The man behind the ALR is an Oxford-educated old Etonian, with a background in international affairs and political risk insurance. In his spare time, Mr Radcliffe is an honorary colonel in the TA and, he admits, a belatedly keen collector of Old Master drawings and early English watercolours. The ALR started when he was approached by Sotheby's to lead a campaign against art theft, due to his success at [illegible] Centrol Risks, [illegible] "Everybody could see the threat to [illegible] of having a central database [illegible] against which everything could be [illegible] to make sure it was [illegible]

The ALR's original premise [illegible] but effective: traders don't want to jeopardise client relationships by passing [illegible] and buyers, obviously [illegible] possession of tainted items. The [illegible] was officially launched in 1991, [illegible] million of capital from Sotheby's [illegible] and the venture-capital company [illegible] recent years, the company has [illegible] mediate in disputes over [illegible] has a specialist department [illegible] works looted during the Holocaust. [illegible] issue here is that, after so many [illegible] of a work has often passed [illegible] to the current owners," explains [illegible] son, head of historic claims at the ALR, who estimates that missing works from the 1933–45 period make up 50,000 [illegible] database. "The claim is not [illegible] Not [illegible] a work that [illegible] during the Holocaust will be [illegible] same because there will always [illegible] works on offer that aren't tainted.

Art may not be Mr Radcliffe's background—"I am the philistine in the office"—but experience in international relations and negotiation has undoubtedly [illegible] Claims [illegible] the ALR [illegible] Balkans [illegible] a Russian working with an [illegible] trying to stop the smuggling of [illegible] cigarettes to America. The [illegible] some stolen pictures—all the main forces in the [Balkan] war were ransacking [illegible] and stealing pictures in Europe [illegible] to know what to do with them. There [illegible] some very good [illegible] Balkans [illegible] them. Suddenly, the Russian disappeared [illegible] Austrian police, who'd arrested him for drug dealing. Turned out he was a crook as well, so



The Watermill, by Meindhart Hobbema, believed to have been destroyed by art dealer Robert Noortman following a staged robbery in 1987. *From page* ALR founder Julian Radcliffe has a background in political-risk insurance: 'I am the philistine in the office'

PHILADELPHIA
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FAX COVER SHEET

TO: DAVID DEWITT

FROM: L DeWitt

RECIPIENT'S FAX #: 613 533 6765

DATE: Mar 2/10

The following fax contains 1 pages. If you do not receive all pages, please call **215-684-7612**

MESSAGE:

Loekie en Gary Schwartz

De Boomgaard
Herengracht 22
3601 AM Maarssen
T +31 346 562778
E Gary.Schwartz@xs4all.nl

Mr. and Mrs. Alfred Bader
2961 N. Shepard Ave.
Milwaukee, WI 53211-3435
USA

To Dr. David Dewitt

24 February 2010

Dear Isabel and Alfred,

We have made it happily home after our memorable trip to Los Angeles, San Diego, Chicago and best of all Milwaukee. I cannot tell you how much it meant to me to finally visit you both at home. It felt really like a home in which Loekie and I were taken up. We also loved seeing the collection in those surroundings, with such an unequalled guide as David, with you on the sidelines.

Of course it was a pity that you were not at the top of your form, Alfred. Still, it added to the poignancy of the visit that you received us so soon after coming out of hospital. Loekie and I hope that you are recovered by now but also that you are still listening to Isabel's much needed advice.

I am engrossed in the catalogue and in Chemistry and Art, with its amazing revelations on every page. It's so good that you write down and publish these experiences. No one else does, certainly not at the high but hands-on level you occupy in those two worlds.

Part of my mission I failed to accomplish. When she heard that I was coming to visit you, my successor as director of CODART, Gerdien Verschoor, prepared a packet of materials for you, which I enclose. Of course she is hoping that you will become a Friend of CODART, as do I. But I was so taken up with the more personal and art-loving sides of the visit that I simply forgot about the packet.

We will see each other in Herstmonceux in June 2011, I'm sure. But I hope very much that we can meet again before then. There is a lot for us to discuss that could not be dealt with on that brief visit two weeks ago.

With all good wishes from Loekie and me, and Happy Purim,

Gary

OTTO NAUMANN, LTD

– Old Master Paintings –

February 9, 2010

Dr. & Mrs. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, WI 53202

Dear Dr. and Mrs. Bader,

I was so pleased that you could make it to our wonderful dinner at Caravaggio, where Eyk and Rose-Marie and I introduced you to Emilie Gordenker, the new director of the Mauritshuis. I hope that you had a chance to speak with Emilie personally. She is a warm and affectionate person, but also a capable and efficient administrator. Her plans for the future development of the Mauritshuis sound very exciting.

I'm writing to follow up on something I had mentioned in my little talk, namely the need to raise money for the American Friends. As I explained, this is essential to accomplish various tasks for the museum, from supporting its bulletin, *Focus*, to reframing paintings in the museum (the labels will specifically state "Frame given by the American Friends of the Mauritshuis') and finally, to send a restorer to the museum every year to act as an apprentice to the Department of Paintings Conservation, or alternatively, to send a burgeoning museum professional to the Curatorial Department, depending on the strengths of the applicants each year.

For the past twenty-five years, our philanthropy has been dedicated to sending an American graduate student to Holland to study for one year abroad. While this program did not directly aid the Mauritshuis in its day-to-day activities, or contribute to the museum's bottom line, the annual grant is something that I miss dearly. As I said, being awarded the Smith Fellowship by the National Gallery of Art changed my life, enabling me to spend quality time in the Rijksbureau voor Kunsthistorische Documentatie in The Hague, a huge photo archive. Without this experience, it would have been impossible for me to complete my dissertation at Yale. Moreover the grant made it possible for me to study the outstanding paintings by "my artist", Frans van Mieris the Elder, in the Mauritshuis. This study produced the standard monograph on the artist and culminated a quarter of a century later, with the exhibition devoted to Van Mieris in the Mauritshuis, a project in which I was proud to participate.

In sum, I want other students to have the same opportunity made available to me, so I have decided to put my money where my mouth is, to give the American Friends sufficient funds to continue making grants to American graduate students who are completing their dissertation. This annual gift of $10,000 to $15,000 is over and above the budget required for all the other valuable activities the American Friends perform on behalf of the Mauritshuis (described above), for which funding is still needed. We welcome every cent you can contribute, and we will put it to good use to benefit this gem of a museum.

22 EAST 85TH STREET NEW YORK, NY 1[illegible] TEL (212) 734-4443 FAX 212-535-[illegible]
WWW.OTTONAUMANNLTD.COM OTTO@OTTONAUMANNLTD.COM

As I mentioned in my talk, the best financial year of my life coincided with my gift of $25,000 to the American Friends. If you could consider giving this amount, it would be greatly appreciated by me and the entire board. Or if you could match my gift at the $10,000 to $15,000 level, we would still be truly grateful. Anything you give is wholly up to you of course. But please give the most you can. It is a worthy cause, and it will give you good karma!

A separate sheet, giving details of payee and address, is enclosed.

Yours,

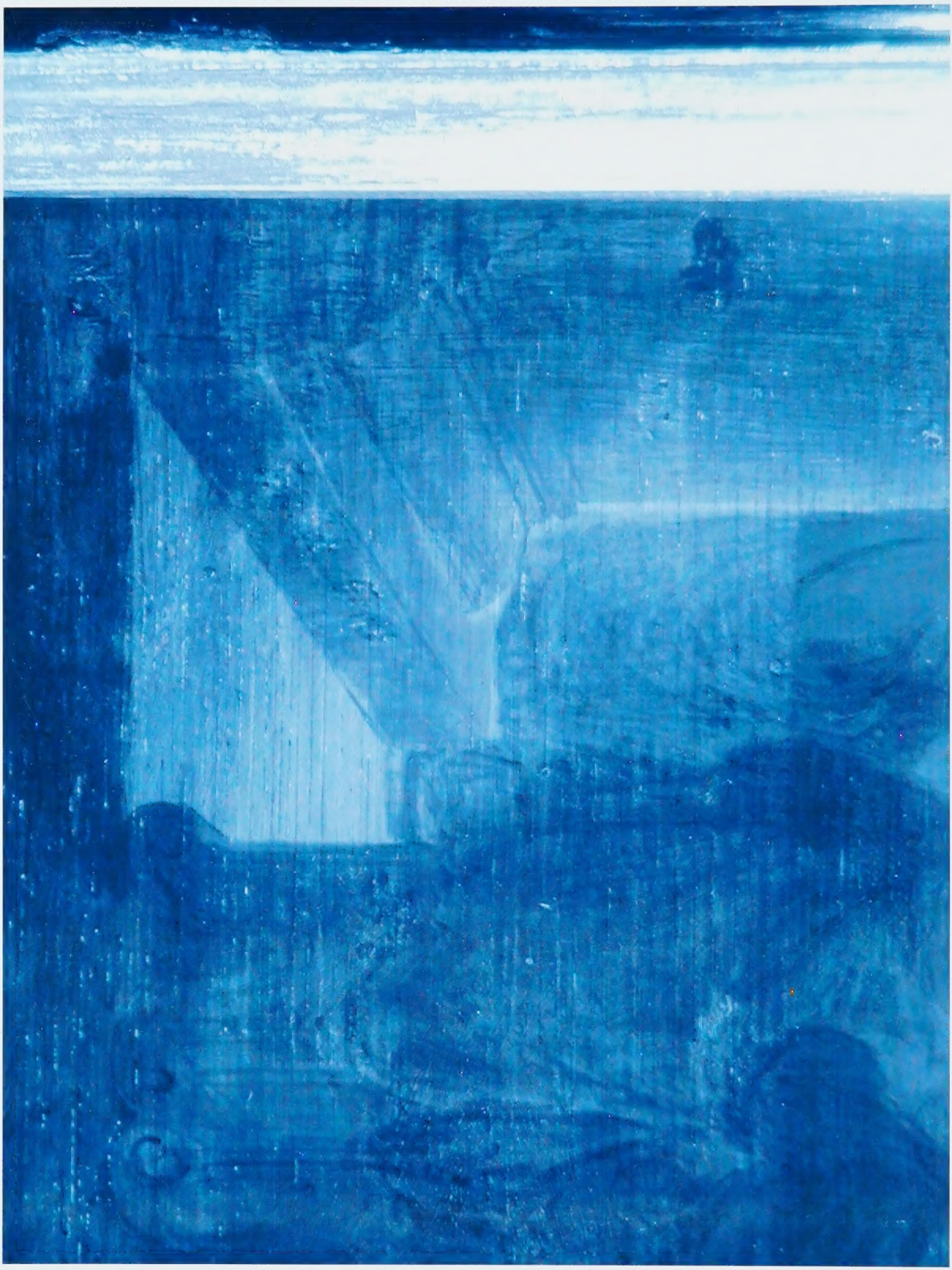
Otto

Otto

I'm not really asking you for money. I know you are besieged by charities, and you already give a lot. I'm mainly sending this to inform you of the fellowship that I will underwrite, something all graduate students at Queens should know about.

N.B.

Queens



Sotheby's

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Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
USA

12th February 2010

Dear Alfred and Isabel,

It was a great pleasure to see you both again, and to be welcomed once again in your warm and cosy house, where as always I was able to follow your enjoining, and sleep slowly and well. I left on Monday fully recovered from the rigours of the sale week in New York – and rigours get more intense every year.

It was good to see Daniel and Linda again, in their spacious and unlikely house. Theirs was the first really large dog that I met on this trip – it was followed the following week by two substantial German Shepherds and a Mastiff the size (and colour) of a medium sized lion.

Perhaps you would have enjoyed the Rembrandt (and School) drawings symposium at the Getty, even though drawings are not your interest. It was a pleasure to hear Seymour Slive again. He was helped to the rostrum, looking a little frail, but then he leaned forward to the microphone and that magnificent and familiar voice completely filled the large hall. It took him about four minutes before he got in a characteristically Slivean jibe at Washington. He recounted that on Rembrandt drawings he had, over the course of over 60 years of study, changed his mind significantly in a couple of areas "but if you cannot change your mind in the course of a lifetime, then you have no mind to change. A lesson that our politicians usually fail to learn".

I first visited you in January 1993, I believe. I have hardly missed a year, and not at all for at least a decade. I do hope there will be many more, should I merit further invitations.

I will let you know if any Rembrandt or Rembrandt school paintings come our way, and look forward to seeing you both later in the year.

With my Best Wishes,
Yours,
George

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David,
Attached are copies of the so-called STELLA, a small painting on marble that I have here. Alfred
(The one in very bad condition you thought was mediocre. A.)