

Alfred Eads

Art Related Correspondence

Bader Correspondence: Undated

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MIRJAM NEUMEISTER, M. A.
c/o Städelsches Kunstinstitut
Dürerstraße 2

60596 Frankfurt am Main

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

Frankfurt/Main, April 25th, 2002

Dear Dr. Alfred Bader,

Thank you very much for your kind letter. Of course I will return the colour transparency immediately after reproduction. I am very glad that the important painting of Bloemaert will be so prominently illustrated as it is of particular interest for my studies.

Certainly I would like to answer your question concerning my name. I am the first child of my parents who were fascinated by the name „Mirjam“ which they knew from the bible. Long before the birth of her first daughter they decided to give her this name. In german editions of the bible it is spelt in this unusual manner. I always enjoyed that the „j“ underlines the exotic character of my name which is indeed very uncommon in Germany.

With many thanks for your very generous support,

Yours sincerely

A handwritten signature in cursive script that reads "Mirjam Neumeister". The signature is written in dark ink and is positioned above the printed name.

Mirjam Neumeister





A 2387

The Arts

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Bringing back The Tube

The lacklustre All New Top Of The Pops makes it clear that the future of music TV lies in the past

John Aizlewood
Pop Critic

ONCE upon a time pop music on television posed few problems. On Thursday evenings, Top Of The Pops would play selections from a vibrant singles chart, bringing artists as diverse as The Wurzels and The Sex Pistols into our front rooms. There were other programmes, but those who needed to dig deeper headed for BBC2's The Old Grey Whistle Test, invariably broadcast late at night. It specialised in moustachioed Americans singing about freeways, whatever they were. It was simple, unsatisfactory and elusive.

Today, pop television is no longer elusive. Since MTV launched in America in 1981, carefully marketed, cable and satellite channels have risen in its wake to pump out pop videos 24 hours a day — though to minuscule audiences. Pop music has so deeply penetrated the fabric of British culture that, on terrestrial television, it seems natural for R&M to peddle their new single on Parkinson. However, the sporadic, self-conscious appearances of pop on the cultural agenda-setting Newsnight Review suggests that it is still regarded as essentially lightweight.

Often cheap, usually over-cheerful, pop programmes abound in the schedules. Saturday morning ITV's CD:UK, aimed at schoolchildren, has struggled to replace ex-presenters Ant/Dee. BBC's Later With Jools Holland is more discerning and broadcast in Whistle Test-fashion at a ratings-dampening late hour. It herds disparate acts into a glorified rehearsal studio and lets them play. Sometimes brilliant, its constricting format will soon have run its course. Neither programme is as important as Top Of The Pops.

Last week, Top Of The Pops was radically revamped after drawing fewer viewers than its archival programme, Top Of The Pops 2. A casualty of the emasculated singles chart, Top Of The Pops had seen its audience shrink to 2.5 million, a 50 per cent drop in less than a decade, although still three times that of CD:UK. Enter new producer Andi Peters, a graduate of children's television. His changes are legion, but unlightened.

Against a curling of the nation's toes, the show was rechristened All New Top Of The Pops. An all-new presenter was recruited from MTV, Tim Kiah, described by the BBC as "edgy, quick-witted and talented", is 22-going-on-14 and is tasked to seduce the youth market into tuning in half an hour before EastEnders. He looked terrified.

Overburdened with CD:UK hand-me-downs, All New Top Of The Pops lived up to Peters's promise of less music on the nation's flagship music programme. Stranger still, All New Top Of The Pops almost ignored the singles charts. Over an hour (it's back to 30 minutes from tonight), it featured a mostly A-list lineup including Elton John, Midge Ure, Kylie Minogue and Westlife. The corporation was delighted to



Music lessons: Kylie, left, helped boost ratings for All New Top Of The Pops, but the show could learn a lot from 1980s programme The Tube, presented by Jools Holland and Paula Yates, above

report that viewing figures had increased to 5.5 million, although how many had tuned in at 7pm expecting to see A Question Of Sport remains a moot point. The momentum cannot last. Tonight's menu is far from stellar: Sting, Big Brovaz, Victoria Beckham, Kelly and Ozzy Osbourne and — he still my beating heart — Gareth Gates and Will Young, both of whom are destined to spend Christmas wandering around Finsbury Circus with "Will sing for money" placards around their necks. By February, the programme will be delighted to have secured the services of The Cheeky Girls.

What will become of All New Top Of The Pops? It must lose the clumsy name. The peripheral, faux-60s and a reverent obsession with being live — something which nobody cares about outside the BBC — should have been ditched at the planning stage. Only without such distractions can Top Of The Pops face facts rather than attempting to reshape reality.

Much as it traumatises me to admit it, the singles chart is an irrelevance — British pop music is based around the album chart. Therefore, make Top Of The Pops about the album chart, too. In which case, tonight's edition would feature Westlife, Michael Jackson, Dido, Red Hot Chili Peppers, Bryn Terfel and Black Eyed Peas. The state of the musical nation this week would be well represented and the BBC might just find itself with more viewers.

COINCIDENTALLY, as Top Of The Pops glumly marks its 40th birthday in January, the National Film Theatre will pay tribute to music television with a Pop On The Box season. Aside from a Top Of The Pops tribute, there will be compendia of 1960s and 1980s pop TV, of rock, of new wave, of star vehicles and, surreally, of Frank Zappa and Captain Beathair. It should be a treat. More important in the long term is the manner in which it examines not merely what once was, but how it might be. Pop On The Box confirms that, in the right hands, pop and the box are made for each other.

Away from Top Of The Pops, music television is far from unsalvageable. CD:UK can reform once the presenting problem is resolved. Later, with Jools Holland just needs freshening up. Perhaps the producers should get out more world music diva Omou Sangare in the studio was time as far as it went. Omou Sangare in her native Mali would have made marvelous television. A fawn-free interview — not to be confused with those on Jo Whalley's quickly axed The Cut on Channel 4 — would be most welcome too. Perhaps it needs to be Later without the estimable Jools Holland.

There is room for a sprawling new pop show which includes interviews, live performances and videos. One which gets under the skins of its guests, and which is as eclectic and non-trivial as popular music itself. Sounds familiar? For want of a better title, I'd call it The Tube.

'There is room for a sprawling new pop show which includes interviews, live performances and videos'

The Arts

Rembrandt: the giant

Right: Rembrandt's *Sacrifice of Abraham*, 1635, and, far right, the 1636 version, almost certainly the work of one of his pupils



A superb French exhibition throws into sharp relief the greatness of Rembrandt and the weakness of those who worked in his shadow



Brian Sewell
Art Critic

IMAGINE entering a room to be confronted by a pair of almost life-size paintings of which the subject is a naked youth about to have his throat cut by an old and bearded man. Matthew Collings, television presenter most extraordinary, would no doubt call them blokes and tell us that he neither knows who they are, nor cares, and that their story doesn't matter — but it does, for without it we can understand very little of what we see and can hardly guess why the painter painted the subject as he did. And why are there two paintings, identical in size but not quite identical in their treatment of the subject?

The boy is bound and helpless as the man clamps a huge and horny hand over his mouth and nose, forcing back the head to stretch the throat. From a source outside the painting, to the left, light pours onto the torso that is bright against the shadowed hollow of the old man's body as he leans forward with the knife. It is an unreal light, radiant, intense, celestial, redeeming and yet sensual. It allows the eye to wander from crutch to belly-button, nipples, throat and back again, and for a moment a man must recognise that this is the sensuality he has even, of which Germaine Greer writes when she demands that women must recover the right to let the female gaze feast on the nakedness of boys. Ignorant of the



boy's identity we cannot understand the meaning and the purpose of this extraordinary light, and at best we sense that the subject is religious rather than secular.

Were these paintings intended as altarpieces, the authorities of the Roman Catholic Church would have forbidden them, for they are precisely the sort of image that with St Sebastian, St Lawrence and even Christ baptised, has such a hint of eroticism about it that the female gaze might indeed be distracted and the thoughts of women turned from Mass to masturbation — of course, though the Church in the 17th century was much less troubled about altarpieces, nor were they painted by Catholics, but one by Rembrandt, a protestant, in 1635 when he was only 29, and the other perhaps partly by Rembrandt and mostly by a pupil. We know nothing of their origin or purpose, nothing of their early ownership, and can only presume that the first version was successfully sold to a private collector and the second commissioned by a disappointed client.

The subject is Abraham's intended sacrifice of his son, Isaac — one of the man's faith and trust in God. Germaine Greer writes when she demands that women must recover the right to let the female gaze feast on the nakedness of boys. Ignorant of the

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The Arts

among the pygmies!

How R Anames weren't!



Left: **Govaert Flinck's** *Bathsheba* **Holding the Letter** from **David, 1659** — a pornographic provocation

Right: **Rembrandt's** *Portrait of an Old Woman, 1654*, reveals **how much** **closer he is to** **Cézanne than to** **the masters of** **the Italian** **Renaissance**

offer him for a burnt offering," said God, and the old patriarch was perfectly prepared to do just that, making Isaac first cut and carry the timber for the fire. God delayed until he had no doubt that his son's throat would be cut and only then intervened with the cry: "Lay not thine hand upon the lad."

Rembrandt, perhaps a little unnerved at the thought of portraying God himself (it has been other painters before him), gave the disembodied instruction to an angel to relay, and he, to make certain of it, forced Abraham's hand to drop the knife. The mechanics of the event are now evident; the composition of the painting, constructed to accommodate them: in the upper half, witnessing the angel's direct contact with Abraham and the old man's astonished upward glance, we know that Isaac is safe; in the lower, however Isaac has seen nothing of this, his father's left hand is still clifing him and the logs of wood for his sacrificial pyre still press into his back. We, the spectators, see something of which neither Abraham nor Isaac is aware — it is the light on Isaac's naked flesh, so warm, glowing, divine and redemptive that the flesh almost seems the source of it, but it is Rembrandt's device for embodying God himself.

I SAAC, we should remember (though most of us forget), is to Christians an antitype, a forerunner of Christ in terms of sacrifice and redemption, his carrying the wood for his pyre an antitype of Christ's carrying his cross. This is a profoundly religious subject, one that was widely understood, even by peasants, in Rembrandt's day and needed no theologian to explain it; but the subject also conforms to the 17th century cult of the Terrible that we know from the theatre of the day: a man of murder within the family wholly baroque in feeling, and the painting's frozen moment is one of energetic pulling back from horror just short of the slash across the throat that would leave us dazed in disbelief.

Why should two such paintings be side by side in an exhibition devoted to Rembrandt and his pupils? One, from St Petersburg, we believe to be by Rembrandt from start to finish, from the first brushing-in of ideas on the canvas to the final detailed touches in Abraham's beard, the angel's robe and the moulding of Isaac's throat in

strokes of plain draw by the brush to follow the direction of the impending knife-stroke. The other, a markedly more dramatic composition in that the angel dives from behind Abraham and out towards the spectator, giving greater depth to the sculptural group of figures, we believe to be by Rembrandt only in part. But which part? It is dated 1656 (a year later than the other) and bears an inscription that has been translated as "Rembrandt altered this copy and partly over-painted it", or "Rembrandt has changed his earlier version and painted it afresh", or "Rembrandt changed. And over-painted." The last is closest to the original Dutch but is too abbreviated to be unambiguously understood.

We must make what we can of the

'In Dijon, it is possible to grasp, once and for all, the greatness of Rembrandt'

painting itself. The revised angel was developed by Rembrandt in a drawing (British Museum), a fine idea but poorly executed in the painting, where the foreshortening of the head is inept and crude, the wings are uncertainly anchored to the shoulders and the hand holding the hand of Abraham is made of padding dough. The head of Abraham has become a caricature of emotion rather than an expression of it, the details of eyebrows and lashes exaggerated beyond belief. And the construction of Isaac's legs (anatomy was never the strongest weapon in Rembrandt's armoury) is significantly weaker than in the St Petersburg version. All in all, we should incline to the view that Rembrandt had very little, if anything, to do with the surface of this second version, now in Munich.

Do not, however, damn it out of hand, for the purpose of this exhibition is to demonstrate the differences between the Rembrandt whom we know without doubt to be one of Western art's greatest painters, the Rembrandt whom we suspect collaborated with his pupils and even sometimes signed their work, and the pupils who produced in great quantities work that, even

to the amateur, has precious little to do with the art, imagination and handling of the man who was their master.

The exhibition is in Dijon. I rarely review exhibitions outside London and almost never those that are abroad, but this highly intelligent survey of Rembrandt's pupils, early and late, almost all of them drawn from the Hermitage in St Petersburg, is exceptional. It covers some of the same ground as Rembrandt, the Master and his Workshop at the National Gallery in 1992, but its emphasis is much more on the workshop and the pupils than on the master himself, using as one touchstone the two versions of *The Sacrifice of Abraham*, and, as another, a sublime portrait of an old woman, painted in 1654 (the date on the canvas is to be believed I am inclined to think it rather later in the 1650s). In the vast and rambling context of the Hermitage, it is all too easy to walk past these paintings blinded by exhaustion, but in Dijon it is possible to grasp, once and for all, the greatness of Rembrandt and the weakness of those who worked in his shadow.

THEY did not understand him. They could grasp neither his swifter quality nor the depth of his intricacies. They could only occasionally mimic his touch, but never his meaning.

To the made women to whose bodies he lent such truth because he had found such comfort in them, his pupils lent only erotic surfaces and pornographic provocations. In his portraits that was for Rembrandt a window on the sitter's soul, his pupils could discover only an Ordnance Survey map. And the narratives, be they classical, biblical, historical or genre, that in Rembrandt's imagination were charged with a dramatic empathy, they clowned, barquesed and made ridiculous. This is an exhibition that reveals an absolute truth — that Rembrandt was a giant, his pupils pygmies.

Rembrandt's old woman, in her pose and the use of the chair, is, as it were, a response to Leonardo's *Mona Lisa* (in reverse). With her he demonstrated how far the arts of painting and portraiture have come in a century and a half, and how much closer he is to Cézanne than to the masters of the Italian Renaissance. Every touch of the brush on the face describes a simple plane within the complexities of sagging flesh, modelling its forms without a line, and when he needs no detail he loads a broad brush with paint and sweeps it onto the canvas, creating and describing form and texture with brief repeated strokes. Gaucan Proust, instead of fumbling with detail and stumbling with short cuts, should learn from such a model. It may be the portrait of nobody but this sitter drew from Rembrandt, more sympathy and compassion than Kings and emperors drew from Titian and Van Dyck, and it was worth — there can be no more telling, touchstone to the truth of what is by Rembrandt and what is not.

● *Rembrandt and his School, from the Collections of the Hermitage, St Petersburg, now at the Musée des Beaux-Arts de Dijon, Palais des Etats de Bourgogne, Rue de la Liberté, Dijon, from 10th July to 1st August, 2003. Tuesdays and 1 January. Admission £5. Until 8 March 2004.*



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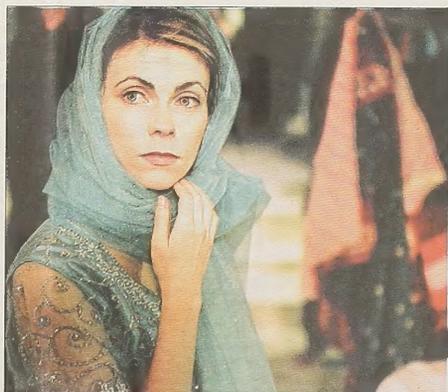
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The Arts



Stranger
in
paradise:
Renee
Salewski
as
Marinah

Happiness is
Old Baghdad

DURING his reign at the National Theatre, Trevor Nunn revived a host of classic musicals but not, to the disappointment of many, Robert Wright and George Forrest's *Kismet*. Let us, therefore, raise three enormous festive glasses to the ever-surprising Arcola Theatre, which not only provides this 183 multiple Tony Award winner with its first major British revival, but does it with amounts of charm, talent and enthusiasm that would shame a host of West End productions.

It's doubtful whether Sir Trevor could have managed with musical accomplishment that consisted of a solo pianist reading the score via an anglepoise lamp (all credit to the spirited playing of Alison Devenish), but director Tibby Watt-Smith isn't one to let a mere

THEATRE

Kismet

Arcola, £8

Fiona Mountford

trifle such as the lack of any visible production budget deter her. With the aid of designer Naomi Dawson's ingeniously adaptable columns of masonry and ceiling hung with fairy lights, Watt-Smith breathes into magical life the teeming, Arabian Nights-esque world of "old Baghdad", AD 1071. And it's not in any theatres that the line "Baghdad is the symbol of happiness here on earth" is uttered sans irony at the moment. With the serious themes of Borodin as a starting point, it's no

wonder that Wright and Forrest came up with such timeless numbers as *Baubles, Bangles and Beads*, *Night Of My Nights* and *Stranger In Paradise*.

The role-doubling 13-strong cast do the composers' proud, especially Renee Salewski's clear-voiced *Marinah* and Oliver Thomsett's resolute *Caliph*, the rags and riches pair at the heart of this eastern take on the *Cinderella* legend.

There's strong support too from Simon Mesterton-Smith as the Poet, *Marinah*'s quick-witted father, and Trevor's Toussaint's conniving police chief *Wazir*.

This triumph is nothing less than the very best that fringe theatre has to offer — and then some. Go now.

● *Until 4 January*
Information: 020 7503 1646.

What not to share with this pair

COMEDY

Poulet-Phillips

Soho Theatre

Bruce Dessau

IS the world really crying out for the *Timmy* and *Susannah* of comedy? If it is, and I sincerely hope not, then Olivia Poulet and Amy Phillips certainly fit the bill. They are such well-bred gals that even their stage name is double-barrelled.

They show certainly rattles along at a fair lick and they have a sharp, stylish presence. There are so many rapid-fire sequences that it was only halfway in that they paused for breath and I realised that I hadn't laughed, which is



Posh: Amy Phillips and Olivia Poulet something of a prerequisite of a sketch show.

Successive obligatory characters are performed with considerable gusto. Obligatory *Sloanes*, text-mad teens and trolley dolleys

are all trotted out. Only a pair of vaguely kinky traders and an arch complicated spoof entitled *Jesus and Methadone* struck distinctive notes.

"Too many skits concluded with an underwritten whimper rather than a bang. When they couldn't come up with a whimper, as in a tedious bus stop mime, they simply rubbed their breasts to notch up enough chuckles to get off the stage.

Somewhat these unconvincing *Soho*'s studios. They've either got turbo-powered agents or unimpeachable chums who clobbered Tom Patney. Writers would be more useful. If you are lurching around Dean Street over the next two nights and are tempted by their sexy postures, lurk elsewhere.

● *Until 6 December*
Information: 020 7478 0100.

F
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F

Dr. Alfred Bader
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September 26, 2001

Drs. Jan Kosten
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's Gravenhage
THE NETHERLANDS

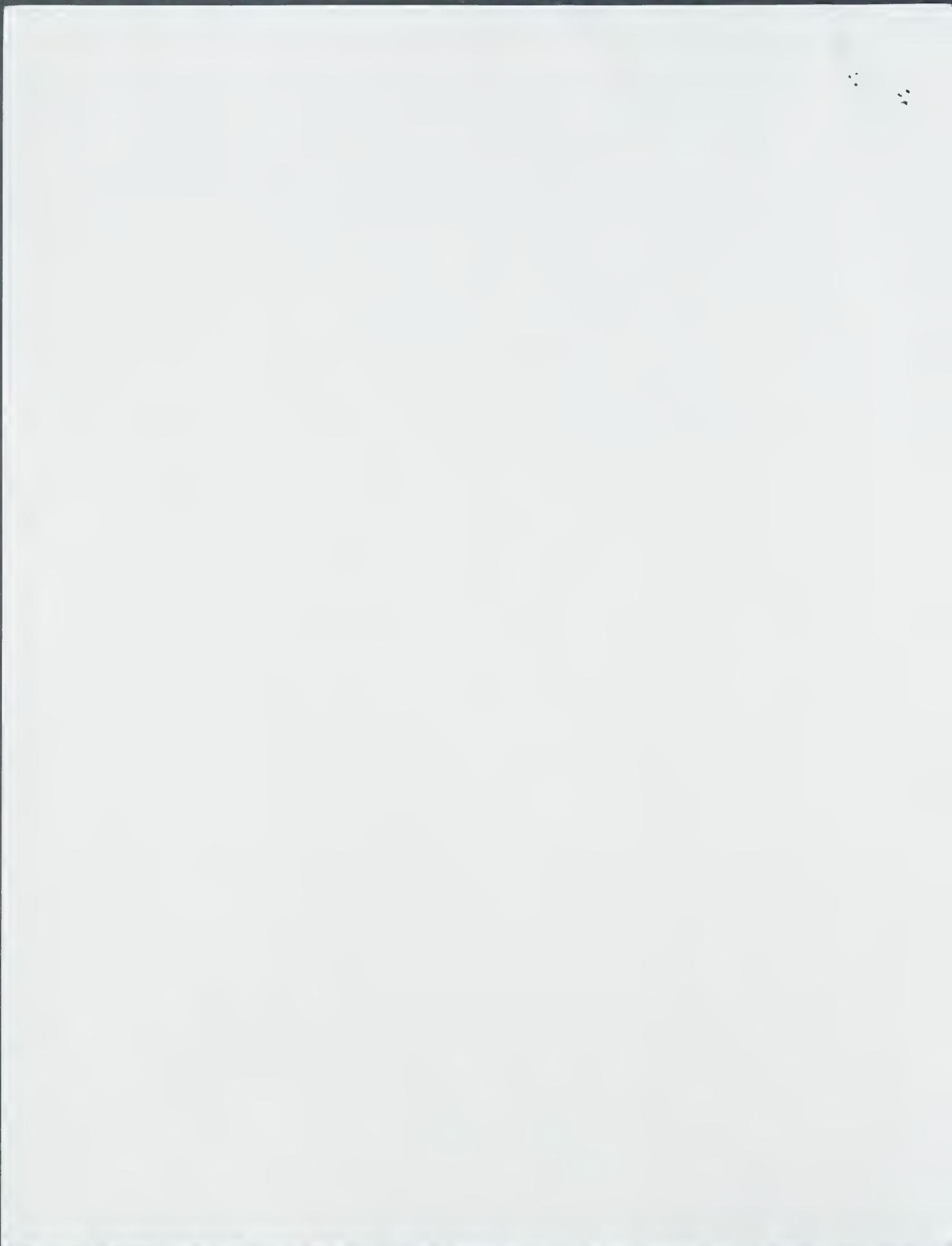
Dear Jan,

I am beginning to plan for my next trip to Holland in November and realize that we have not been corresponding since last May.

In your letter of May 21st you dealt with some paintings, from 01-3 to 01-6.

Of these, the most interesting to me is 01-3 where you and your associates simply ~~had~~ came to the conclusion that it is Flemish. A little later I had dinner with Dr. Kleesman, who had come from Augsburg to Munich, and he studied the photograph in some detail and then told me that I should consider Valerant Vaillant. But of course you had already written to me that Dr. Ekkart does not think so. But Dr. Ekkart – as all good art historians – occasionally changes his mind. The finest example to my mind is 2000-19, which I believe to be by Lievens, but at first Dr. Ekkart thought not. But then, comparing it with that ancient man in Budapest, you and he also now think of Lievens. Just as an aide memoire I enclose a small snapshot of 01-3.

The next painting is that of the girl, ca. 1640, a good color print is enclosed. You and everyone else who has ever seen that has admired it. Recently a good friend, the world expert on Paudiss, sent me a color photo of a painting in Bergamo which was given by Morelli who called it Palamedes. Unfortunately the painting in Italy is not signed, but Morelli



was a great expert. Do you think that the painting in Bergamo is Palamedes and do you think that my portrait is by the same artist?

I doubt it - just a similar style.

You may know that I bought a very beautiful Rembrandt, *Minerva*, which you probably saw very dirty in Dordrecht. The painting cleaned beautifully and it is in as close to mint condition as I have seen a large Dutch painting of that period. A good color photograph is enclosed for your files. Dr. Naumann will be trying to sell it. With the current difficult situation in New York that may not be easy, but with such a beautiful painting he and I will have patience.

Now to turn to more minor acquisitions:

01-7 is of a moneylender, published by Sumowski as by J.U. Mayr. It does indeed look like a Mayr to me. Do you agree?

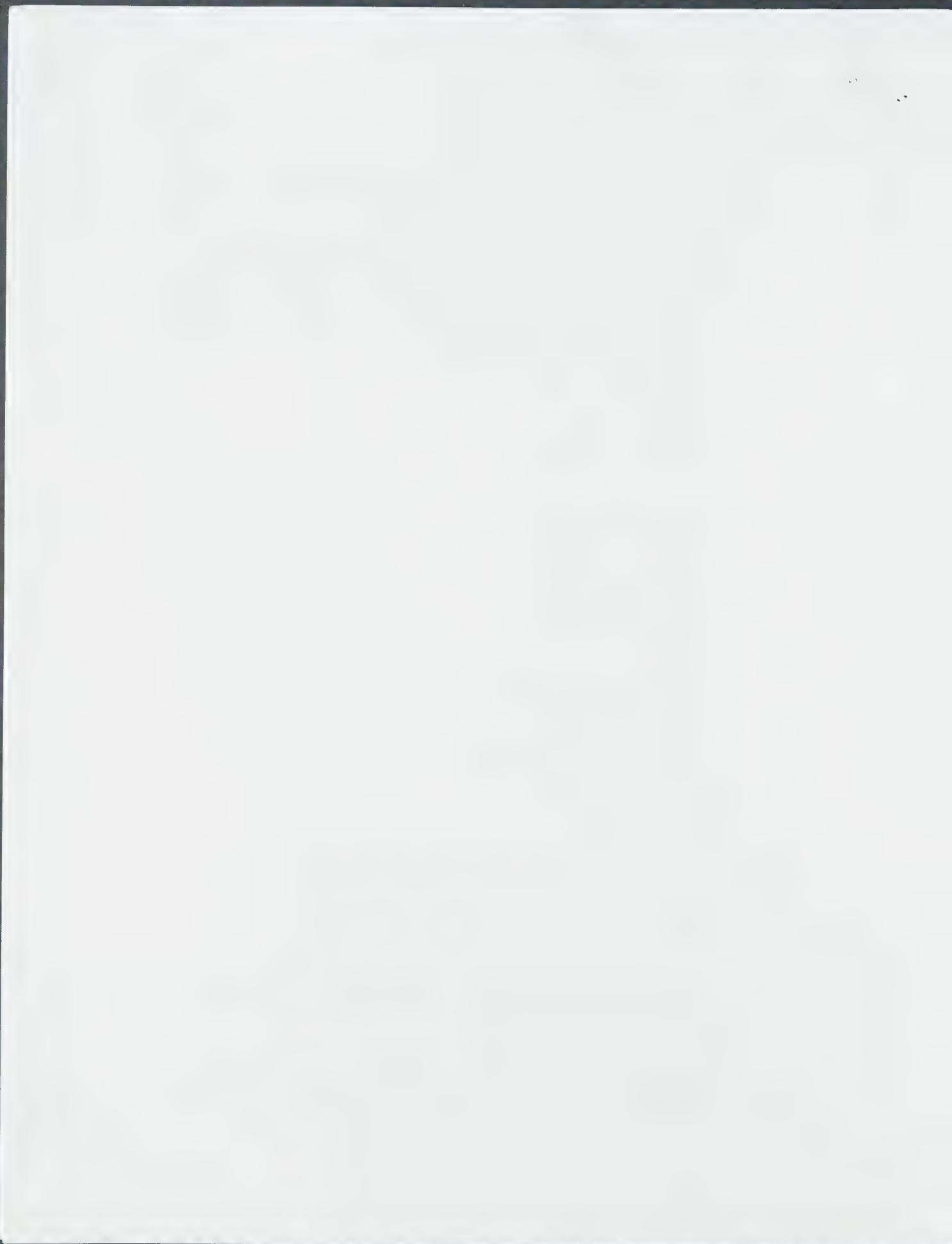
01-8 I acquired from the collection of a man in Chicago and I enclose the description from his catalogue. Of course the painting is neither of Charles I, nor by Van Dyck. I don't even know whether it is Flemish or Dutch or Spanish, but you will know. I rather like the intricacy of the lace and that may lead to the artist. It is on an unlined canvas with two sketches on the reverse and I also enclose a photograph of that. The sketches are charming.

01-9 has a checkered history. I owned this many years ago. My first wife liked it a great deal and after her death it was sold to a German dealer, Dr. Arndt, who sent it to the Dorotheum where it sold quite well, I believe correctly given to Job Berckheyde. The buyer in Dresden, however, got into some difficulties, and had to sell it again. I was able to re-acquire it. It certainly is a charming subject and I believe the attribution is correct.

01-10 is the small painting, Lot 368, that was bought by my son, David Bader, when he accompanied me to the Sotheby's London sale on July 12th. I enclose a color photograph; don't let the ghastly frame distract you. Dr. Ekkart will know who painted this; somewhere in the orbit of Solomon de Bray and Hannema.

01-11 is a painting I like a great deal and I keep hoping that someone someday will have an exhibition with *Tobias* paintings. This, as you know, was published by Sumowski as Horst. If that is correct (which I think it is), it is my first Horst.

01-12 is a painting I bought at the Dorotheum last year and like a lot. In 1922 Gustave Glück in Vienna suggested Solomon Koninck, but what is it really? I so look forward to your response.



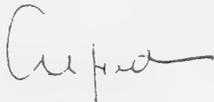
Apropos catch-all names. Jonathan Bikker visited us a little while ago and assured me that neither of the two paintings which I believed are by Drost are really by him. He thinks that the painting which Sumowski calls *Isaac Waiting* by Drost is really by Horst, but I just do not see that. I still like the painting very much and remember that it was Stechow's favorite painting in my collection.

Back to one painting, 01-5, ~~of which I enclose another photograph~~. I bought this from Otto Naumann and Johnny Van Haeften, who called it de Geest. Volker Manuth told me that if this is Geest, it is the finest de Geest he has ever seen. What do you and Dr. Ekkart think?

Of course it is time to plan our next dinner, but I am rather uncertain about the date for that dinner. In the past the auctions in Amsterdam were on Monday and Tuesday. This November they will be on Tuesday and Wednesday, November 6-7. Either on Monday or Thursday that week, I would like to work at the RKD, to be followed by our dinner. As soon as I know where we have to be when, I will suggest a date.

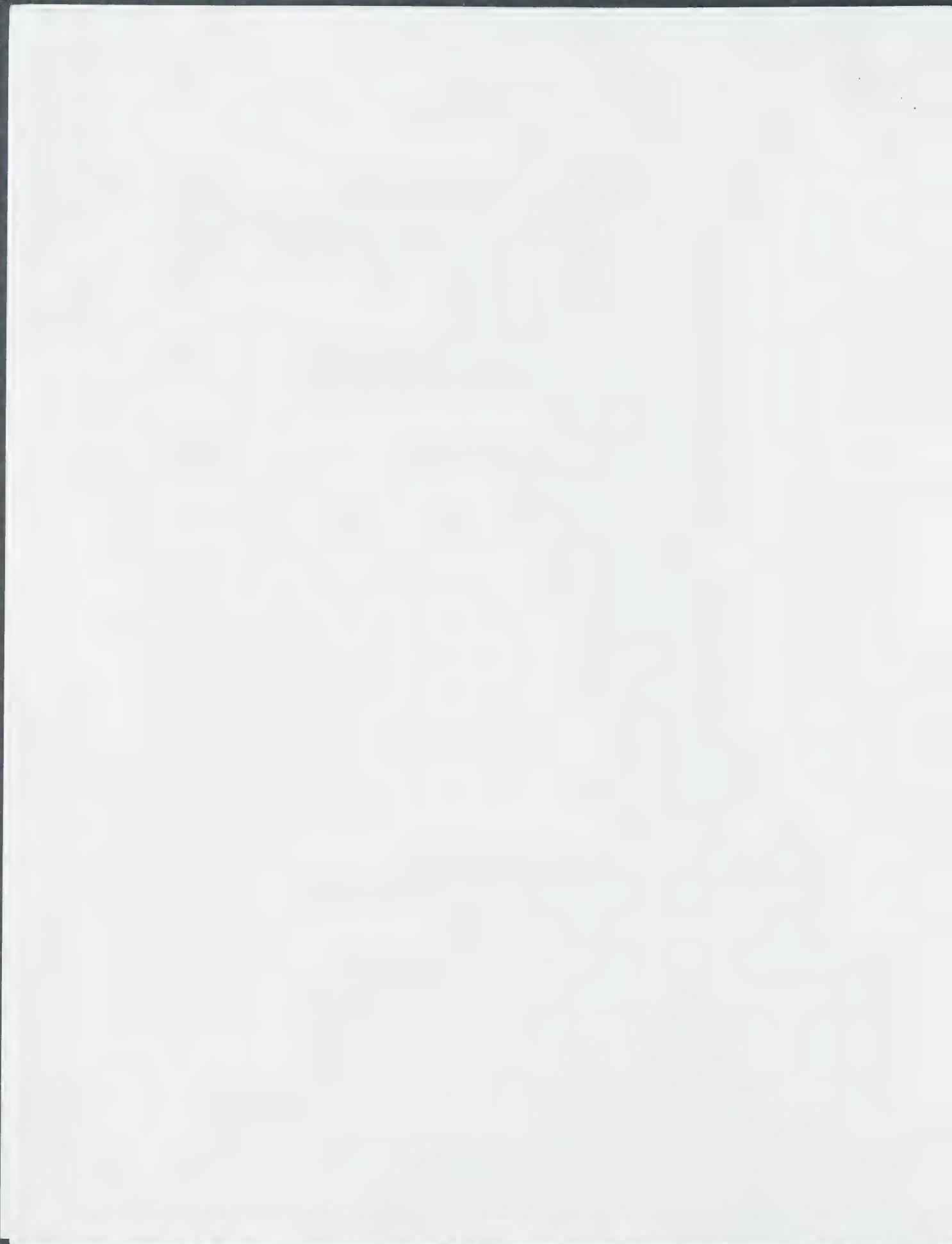
With all good wishes to you and your associates I remain

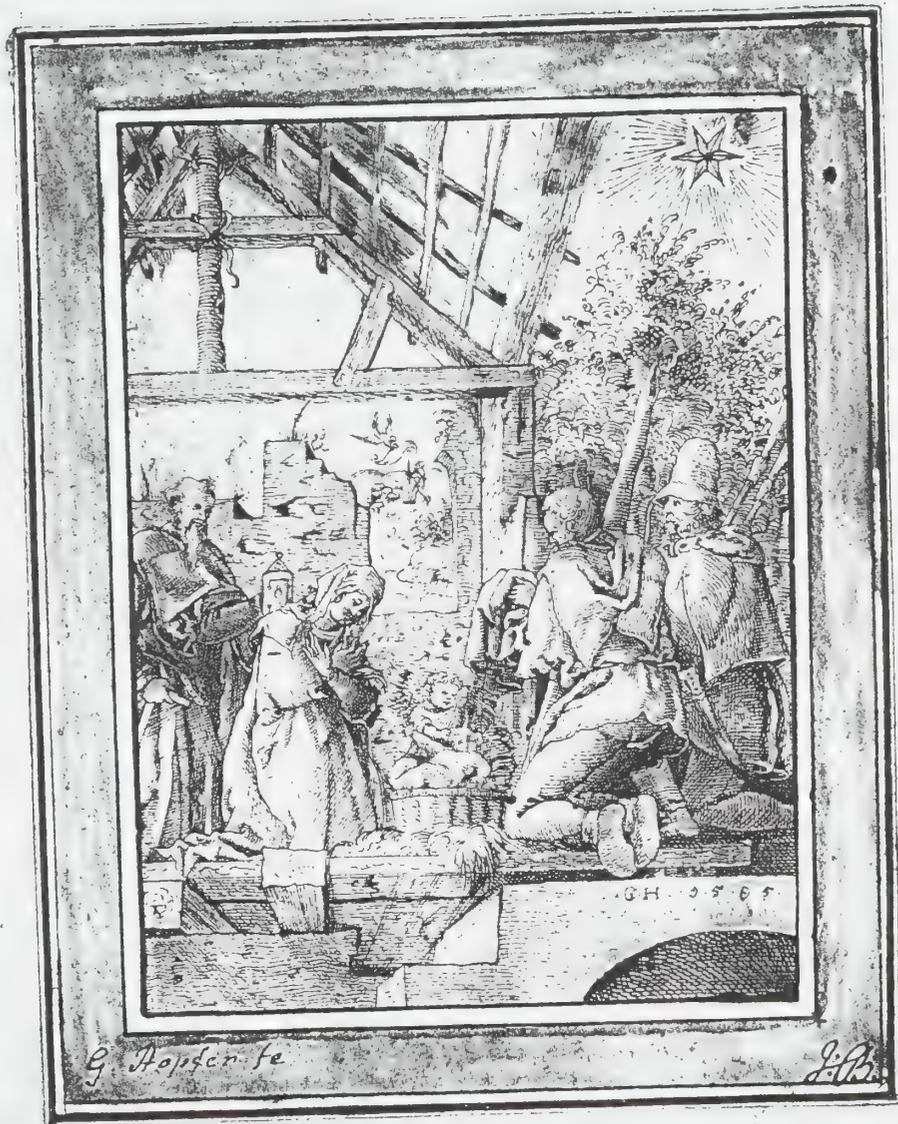
Yours sincerely,



Alfred Bader
AB/az
Enc.

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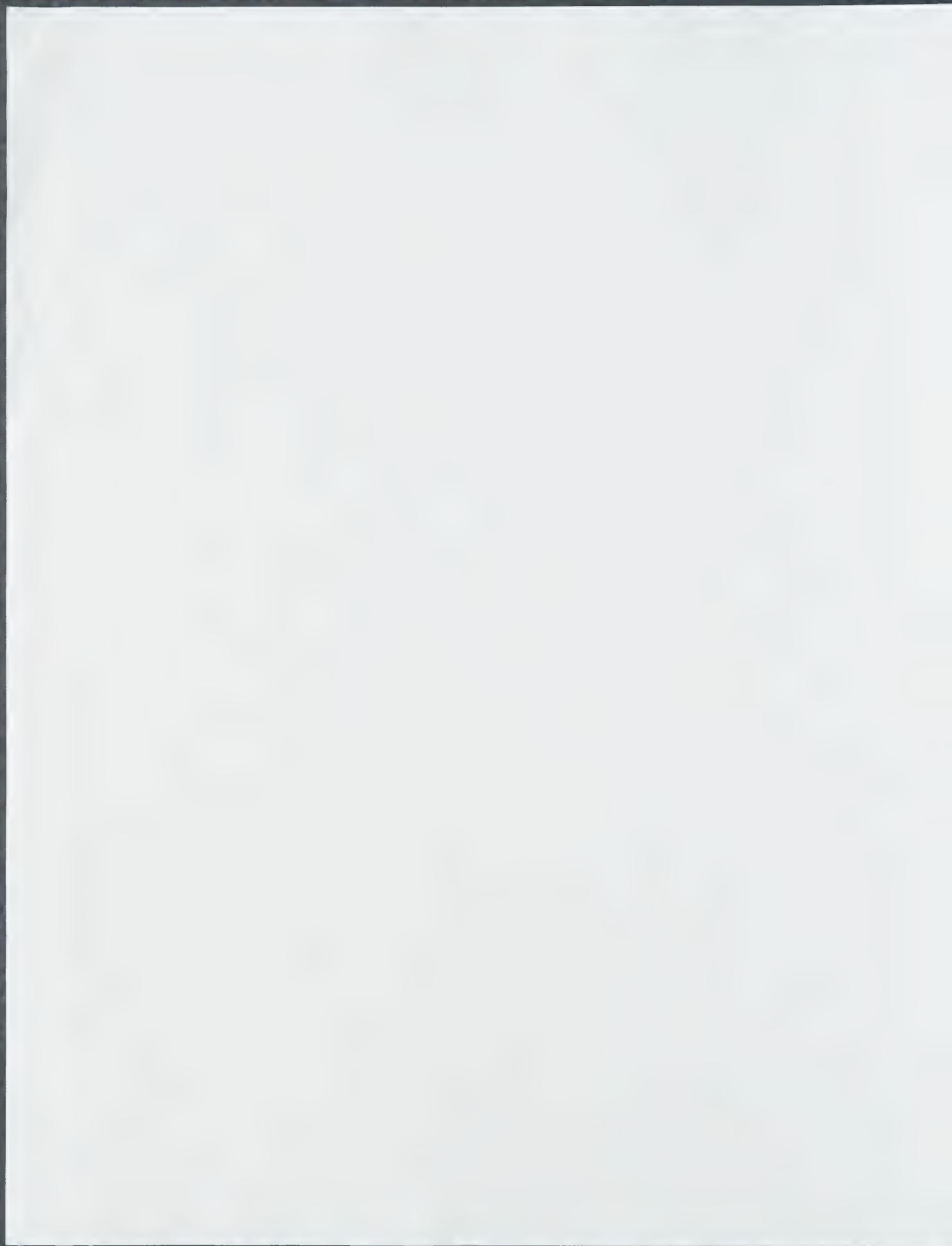




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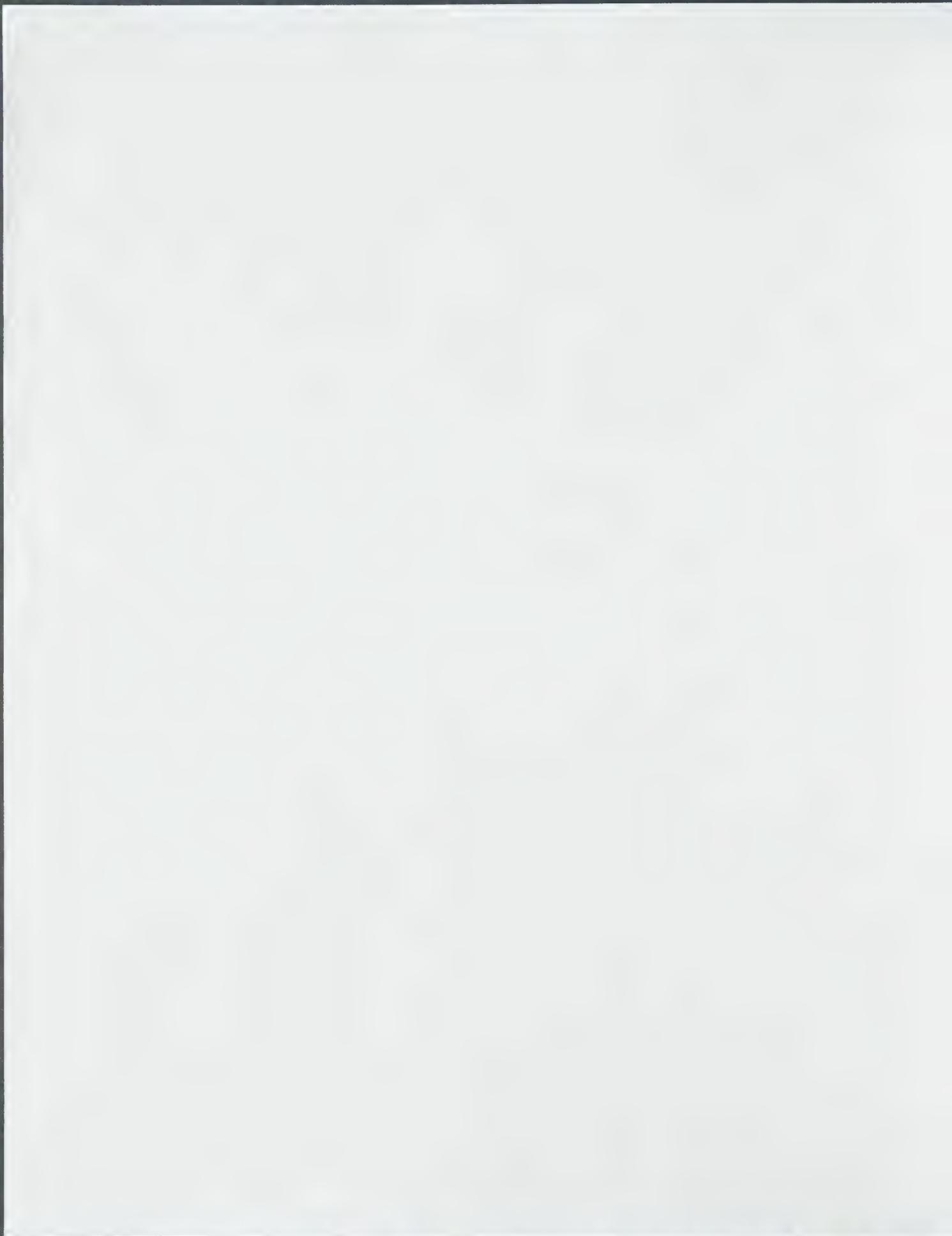
1695



Dear Dr Bader,
Very sorry for my delay. I was not in my office yesterday and today is my first coming to the museum.
Yes, if Tobias is available, as I've said in my last mail, I would like to include it in my show. Please send us its photos and some materials if available (unpublished opinions of Manuth, for example).
Normally we employ the Nippon Express or the Yamato Transport for a transport work or a packing and hanging work. They are specialists of art works. And they will work their partners of each country. But if you want to employ a particular company, I think you can do that. Anyhow, we don't decide which company we employ for this project. If you have particular requests, please inform us. This show starts at the mid-September, so normally we pick up loans from 20 August. If it is impossible for you to do in that date, we can reconsider. Anyhow, we respect in principle any of your reque

sts, I hope.
I really thank you for your kind consideration and please don't hesitate to give your messages if you need further informations.
Akira Kofuku/Tokyo

This message scanned for viruses by CoreComm



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

(414) 962-5169

December 23, 2002

Dr. David A. de Witt
Bader Curator
Queen's University
Kingston, Ontario K7L 3N6
CANADA

Dear David,

Here is a package of interesting problems.

First of all, I acquired a small silverpoint drawing and I enclose a Xerox and an enlarged Xerox. I am not at all certain that the artist is really G. Hopfer, though the monogram is certainly GH.

Next, I was offered by Christie's to buy privately a painting of which I enclose a black/white photograph and a small color transparency. Neither Sumowski nor Otto Naumann nor I know the artist nor the subject. I wondered whether it could be Tobias asking to marry the girl whose six suitors had been killed. But it might also be related to the Prodigal Son. *

Anyway, I liked it very much, offered £ 10,000 and the owner decided to take a chance and offer it at Christie's in April.

The next is a portrait of a man with a beautiful lace collar which I judge to be somewhere in between Flinck and Bol. Again, that painting will come up in April.

Then I am sending you a small color transparency of a man holding his face in his hand. It is Flinck-like but I suspect that it is an 18th century pastiche.



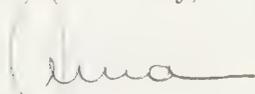
Then I am sending you a black/white of a beautiful oval portrait of a woman by Flinck for which Clovis Whitfield would like £ 120,000. It is signed and dated 1648 and as beautiful as Flinck portraits go.

Also, another dealer in London, Raphael Valls, offered me a painting which was obviously sold in Stockholm called Solomon Koninck, which it isn't. I like the painting but don't yet know what Valls is asking.

Could you please let me know what you think of all these and return the photographs when you visit in February.

With all best wishes I remain

Yours sincerely,



Alfred Bader

AB/az

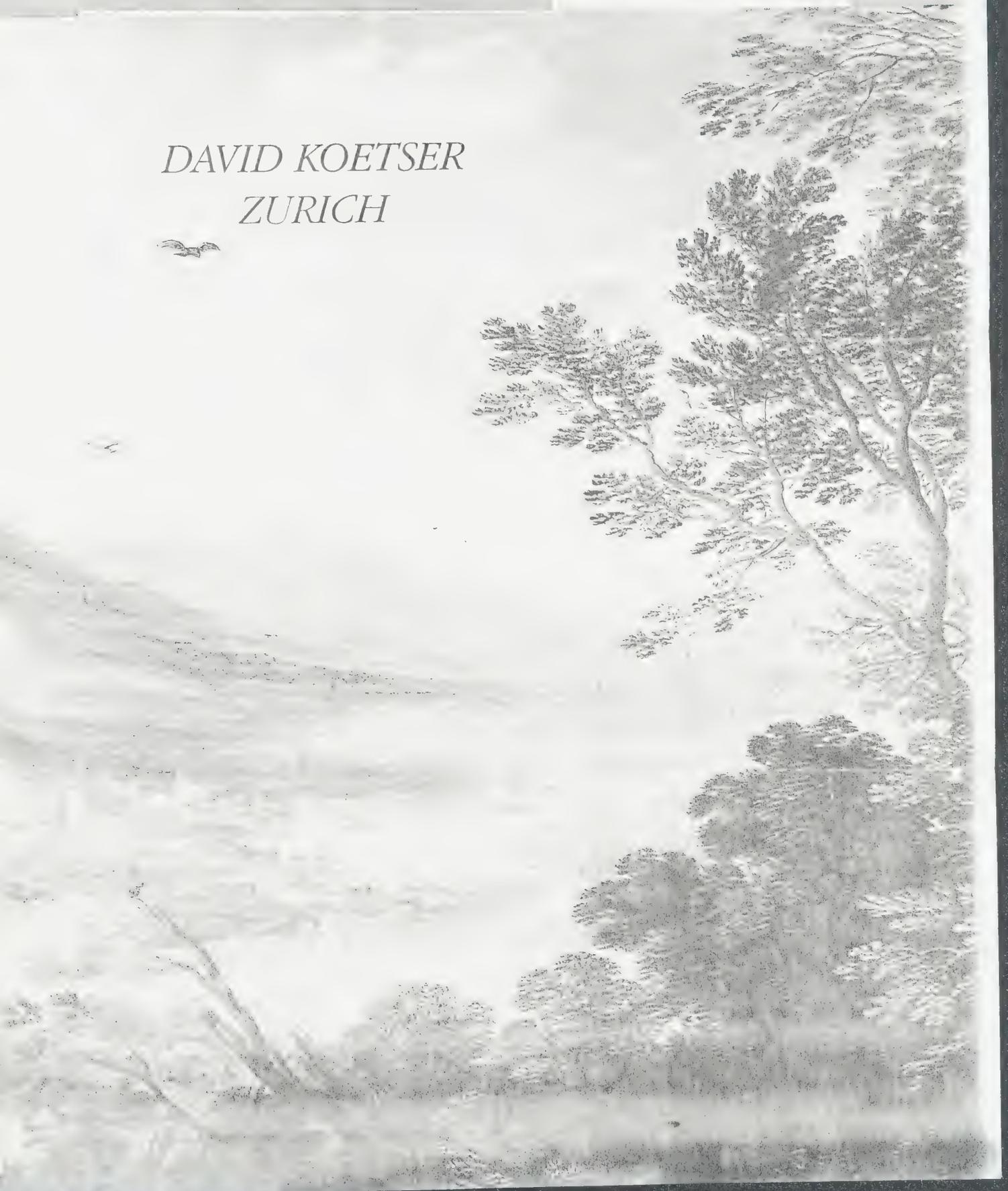
Enc.

Happy New Year.

** Surely not Anne & Eli*



DAVID KOETSER
ZURICH





THE ...

AB.

The ... of the ... in the ... of the ...

The ... of the ... in the ... of the ...

The ... of the ... in the ... of the ...







DAVID TENIERS THE YOUNGER

13. *The Alchemist in his Laboratory*

Oil on panel, 25 x 18 cm
Signed lower left: TENIERS 116

Provenance: Collected by CH. DE S. I.S. in his sale of the Cluysens, July 1, 1725, no. 77, in the collection of Count de Cluysens, bequeathed on his death in 1911 to his great-grandson, the Count de Cluysens, in the collection of the Earl of Harcourt, his wife, HERRIETTE, Princess of Monaco, and her son, Prince of Monaco, until the Sale of Harcourt, June 29, 1875, lot 15, in the collection of the Prince of Monaco.

Location: In the Cluysens Collection, where it was sold by the Earl of Harcourt, in the collection of the Earl of Harcourt, Cluysens, 1725, in the collection of the Earl of Harcourt, Cluysens, 1725.

The alchemist, the central figure, is seen in profile, looking towards the right. He is seated at a table, with a crucible in front of him. He is wearing a white robe and a white cap. The background is dark and indistinct, with a few objects on the table. The style is characteristic of the Flemish Baroque, with strong contrasts of light and shadow.

The alchemist is shown in a state of intense concentration, his hands resting on the table. The crucible is the central focus of his attention. The background is dark, with a few objects on the table, including a book and a small container. The style is characteristic of the Flemish Baroque, with strong contrasts of light and shadow.

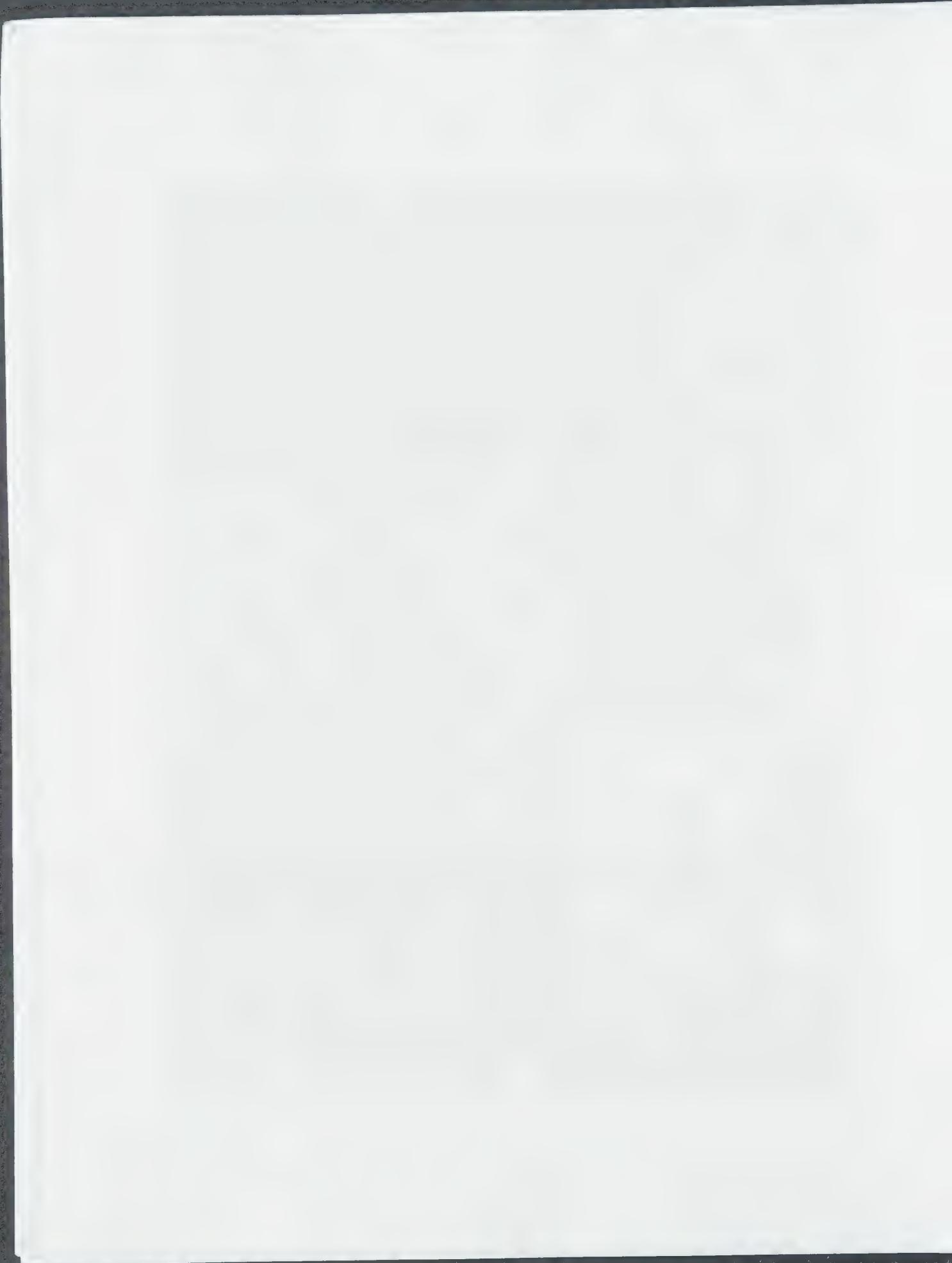
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Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

(414) 962-5169

January 15, 2003

Ms. Donna Carlson
Art Dealers Association of America, Inc.
575 Madison Avenue
New York, NY 10022

Dear Ms. Carlson,

You will remember that in 2001 you valued two paintings, a de Gelder and an Eeckhout, for Queen's University to which I had given these paintings.

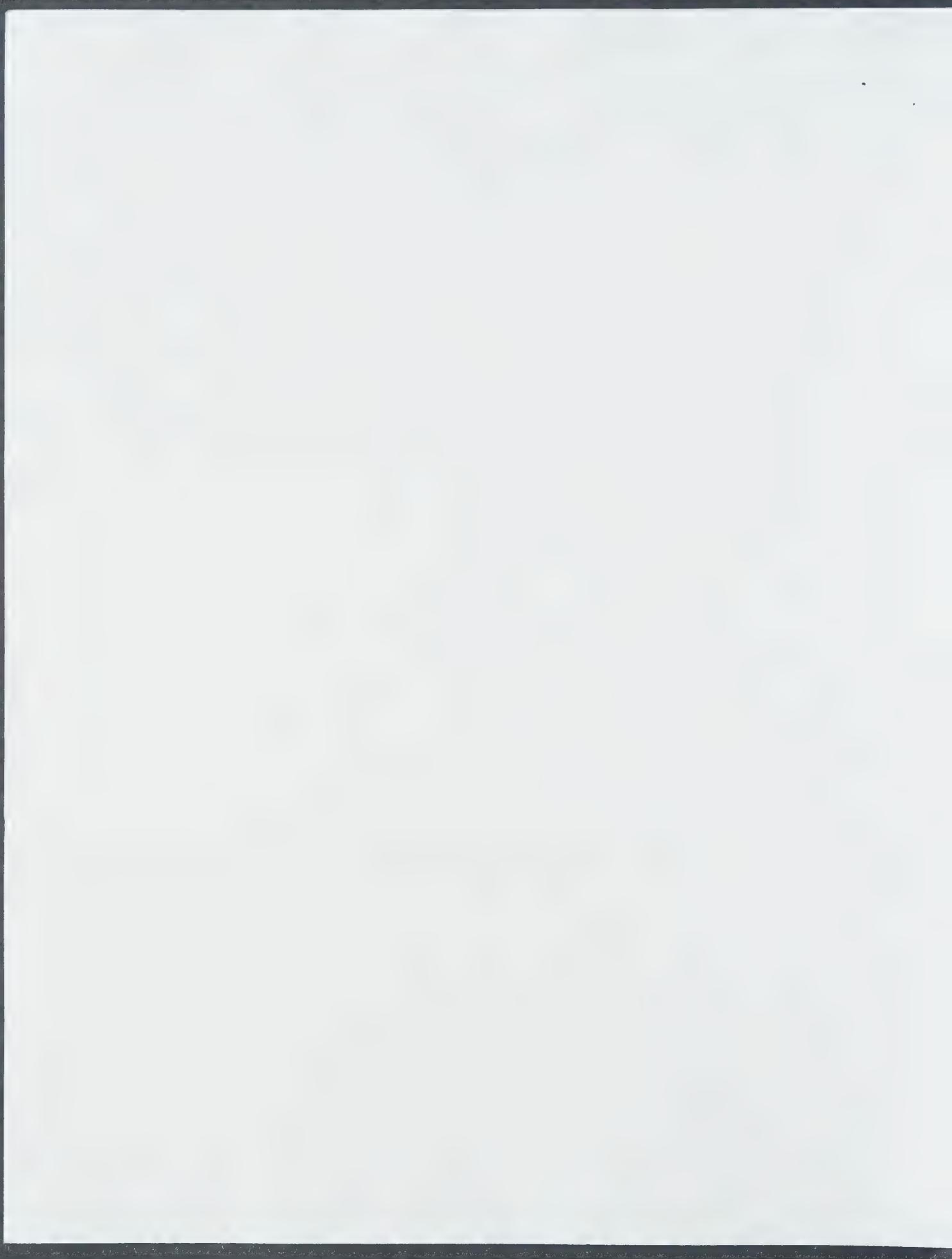
Now I would like to consider giving Queen's an early Rembrandt, perhaps of his father, which is now fully accepted by scholars as a work by Rembrandt.

Within the last few years it has been in these exhibitions:

1. **Rembrandt** in Australia
2. **Early Rembrandt** in the Gardner Museum, Boston (copies *all from* catalogue enclosed)
3. **The Mysteries of the Early Rembrandt** in Kassel and in Amsterdam
4. **Rembrandt Rembrandt** now in Kyoto and Frankfurt. The painting will be returned to me from Frankfurt in May.

I have a great deal of documentation and many reproductions which I could send you.

Please let me know how much you would charge Queen's University to value this painting.



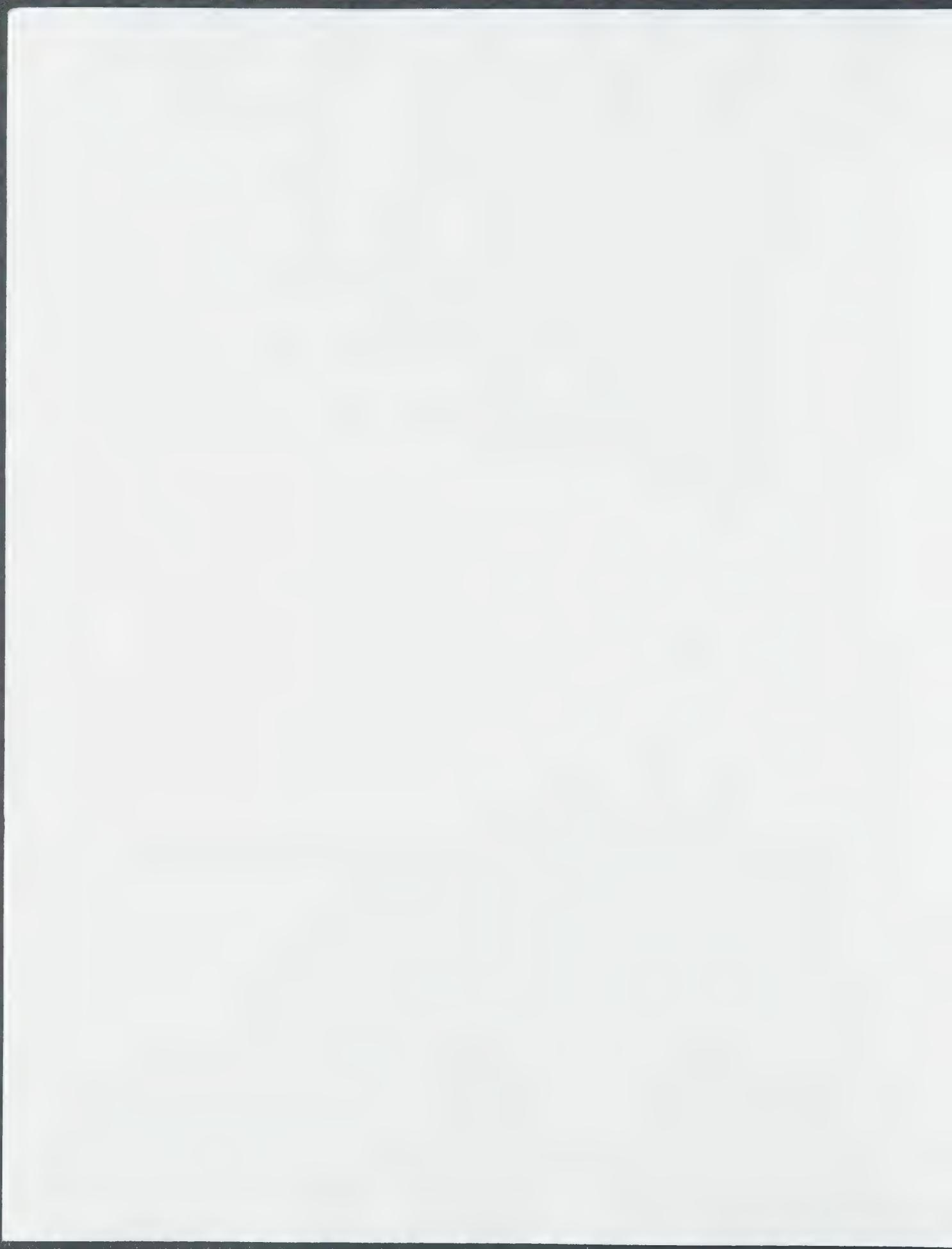
I believe that every dealer who is a member of the ADAA in New York will have seen this painting in one or more exhibitions.

With thanks for your help and with all good wishes I remain

Yours sincerely,

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

Alfred Bader
AB/az



D de W

Agnes Etherington Art Centre

QUEEN'S UNIVERSITY, KINGSTON, ONTARIO, CANADA

10 January 2003

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

Dear Alfred,

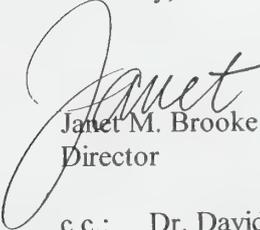
I am glad we had a chance to speak earlier this week, but a little embarrassed that you were expecting a reply to your letter of 30 October last concerning the Solimena drawing; I was waiting until David McTavish's return from sabbatical, as I had mentioned in my earlier letter, to get his thoughts on the drawing. So I regret that you found me inordinately silent. David, by the way, is apparently back from Europe, but I have not begun harassing him yet for his Mannerist Drawings catalogue manuscript, but plan to do so next week!

My real reason for writing is simply to confirm that I have airline tickets for Milwaukee, arriving as I said on the phone, February 15 around 9:10 am and departing February 17 at 9:45 am. I can certainly make my own way from the airport to, as long as David is there to let me in. Needless to say, I am very excited at the prospect of seeing your paintings.

David informs me that the Rembrandt *Head of an Old Man* will be arriving here in September, rather than March; as he has already no doubt told you, my plan is to organize a tightly-focused exhibition in the Zacks Gallery to celebrate its arrival, in October. David and I are in initial discussions as to content around the Rembrandt, but certainly the newly acquired Van Vliet print will be part of the equation.

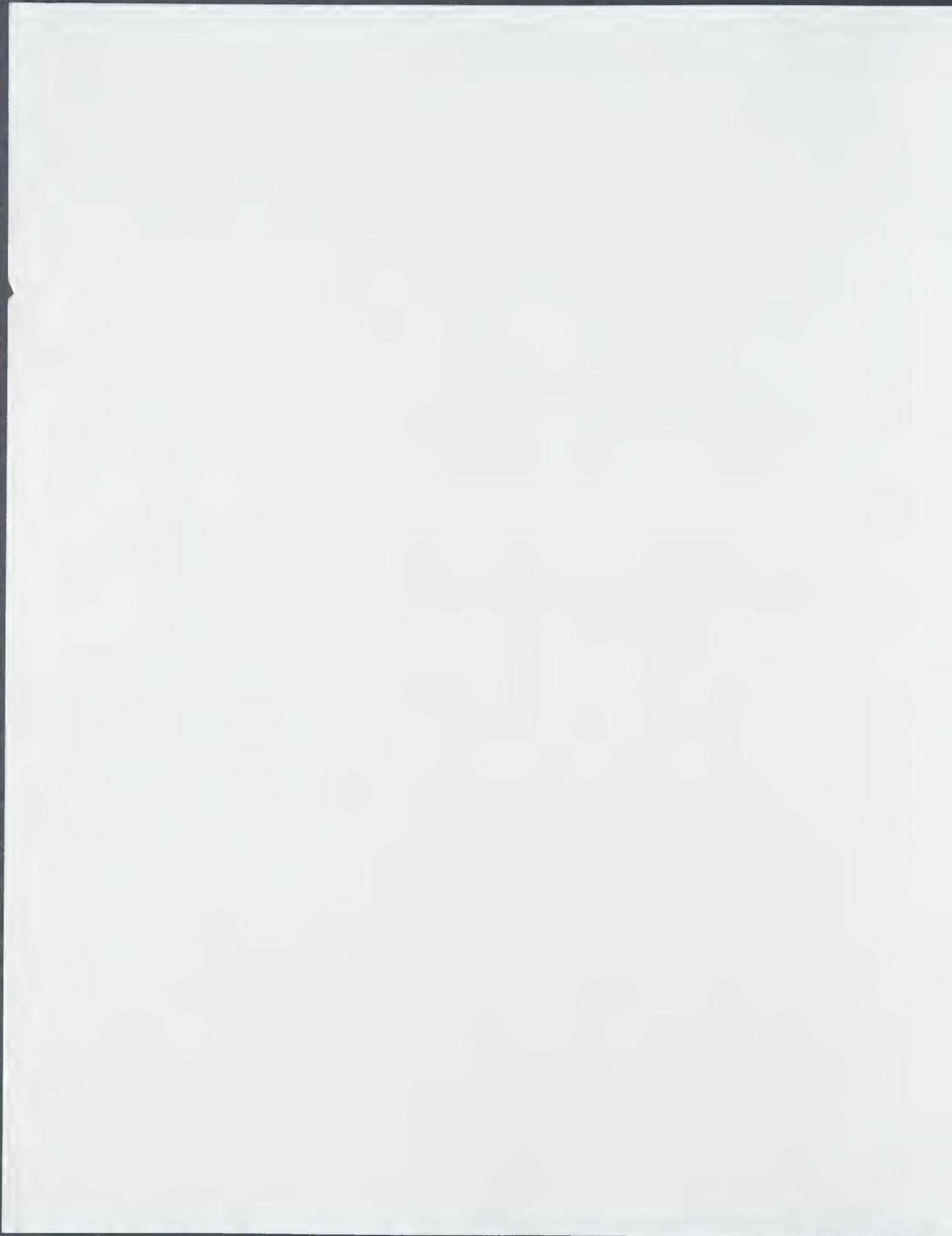
I was in Toronto recently and visited the newly-installed Old Master galleries at the Art Gallery of Ontario. I must say the experience is always a little bittersweet, as there are many paintings there that I miss very much. The Wright of Derby was up, and I looked at it for some time. I continue to feel it will be important, at the appropriate moment, to take advantage of the presence of a similarly-sized, well-documented history piece in a nearby collection to see both paintings together.

Sincerely,



Janet M. Brooke
Director

c.c.: Dr. David de Witt, Bader Curator of European Art



Facsimile Transmittal

To: Alfred Bader, at Whitfield Fine Art Limited

Fax no.: 011 44 20 7495 6488

Re: Upcoming sales

Date: 5 December 2002

Pages, including cover: 2

Dear Alfred,

I received your telephone messages. I can report that the Wright of Derby is having its shipping frame constructed, and should leave for Ottawa early next week.

You mentioned the Van Noordt painting at Sotheby's, lot 178. I finally did get to see the illustration online, and it looks like to be by him, and not by the other "Jan van Noort" (who also painted this subject). It looks like an early work (ca. 1655-60). I hope to receive an Ektachrome soon. Sotheby's apologized for not having consulted me in the first place. I would recommend this painting if it looks good, and is in good condition.

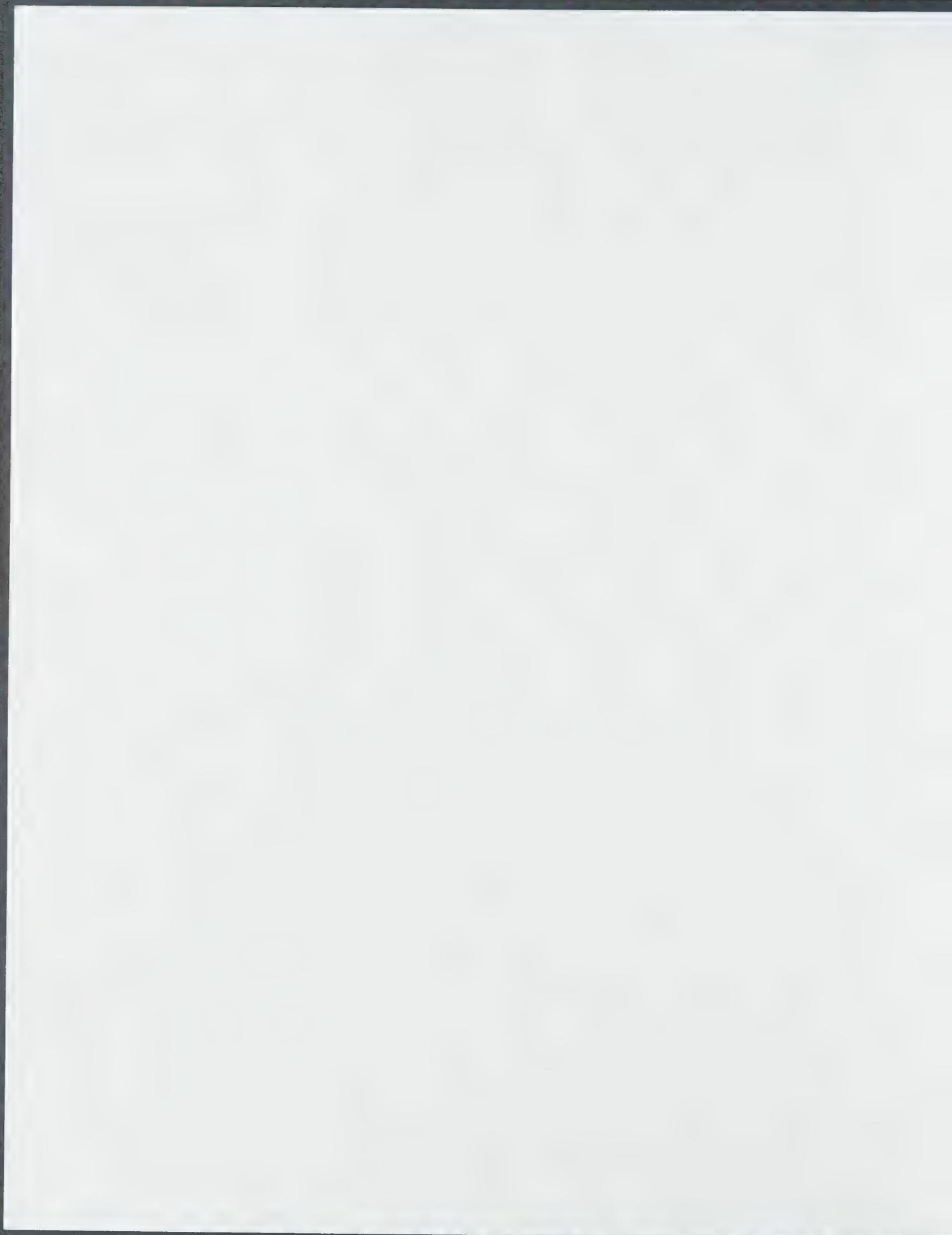
I am still waiting for "Part Two" of the Sotheby's sale. Having looked at Part One I agree that there are not many outstanding candidates for the collection. Two pictures that I found interesting were:

Lot 35, Pieter de Hooch: the small illustration does not reveal any problems. It looks like a pleasing composition by a prominent Delft master. The description of light and space look to be very good. Why is the estimate so low? Is it in poor condition? If not, I am guessing it will go quite high.

Lot 21, Jan van Goyen: one of his more beautiful compositions, very thoroughly painted. But the very high estimate reflects its evident quality. Certainly not a bargain at £3-400,000. The little oval, lot 27, looks very competent, but is calmer, and much less exciting.

To return to the Christie's sale. Lot 43, attributed to Pieter Codde, is of a highly unusual Biblical subject. The handling of the figures is a bit *retardataire* for mid-century. But the condition looks good, and it looks to be finely painted, if not a very resolved composition. This picture caught Volker's eye on account of the subject matter.

I hope you are enjoying London, and look forward to hearing from you.



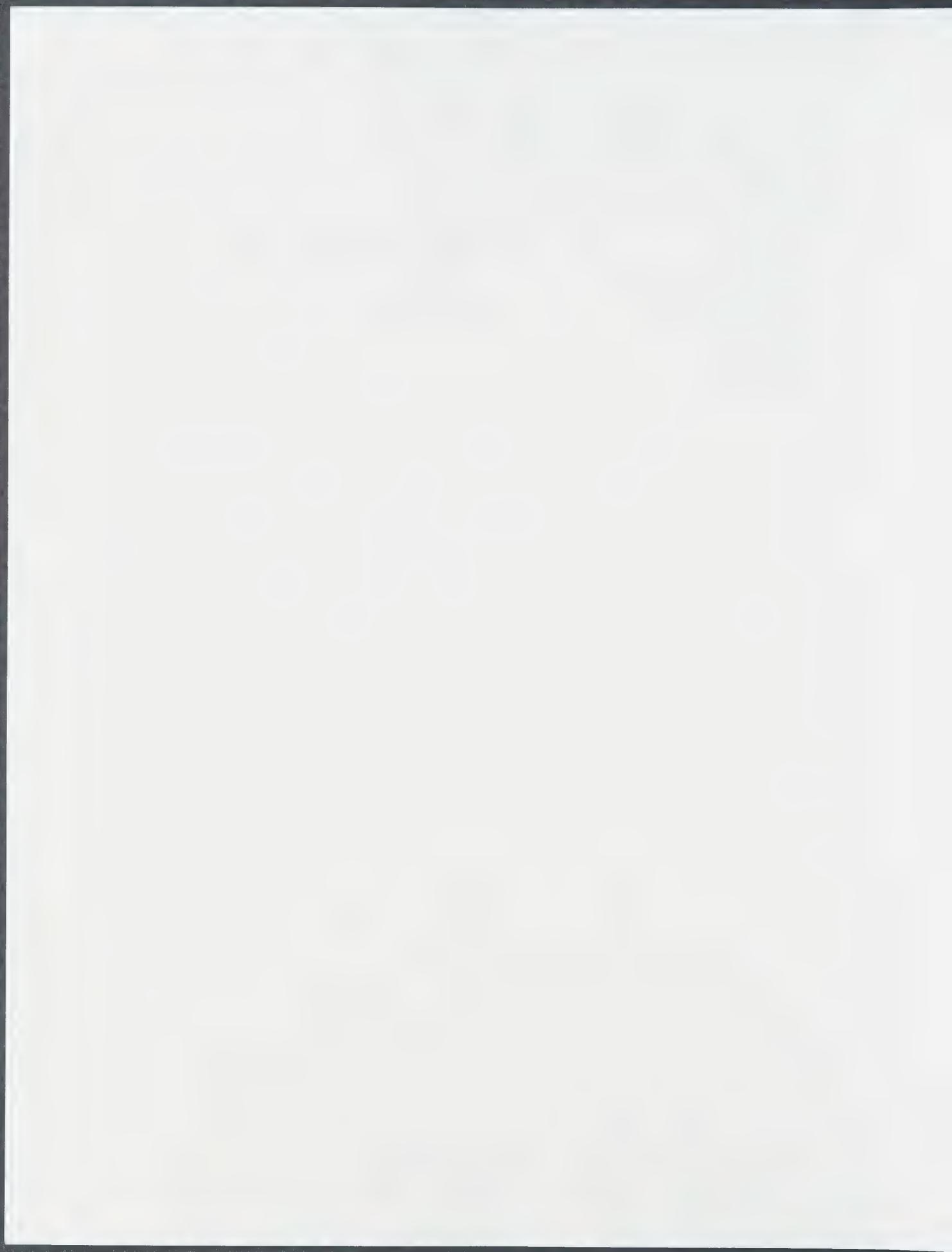
With best wishes,

also to Isabel



From the desk of:
Dr. David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
e. 3dad5@post.queensu.ca

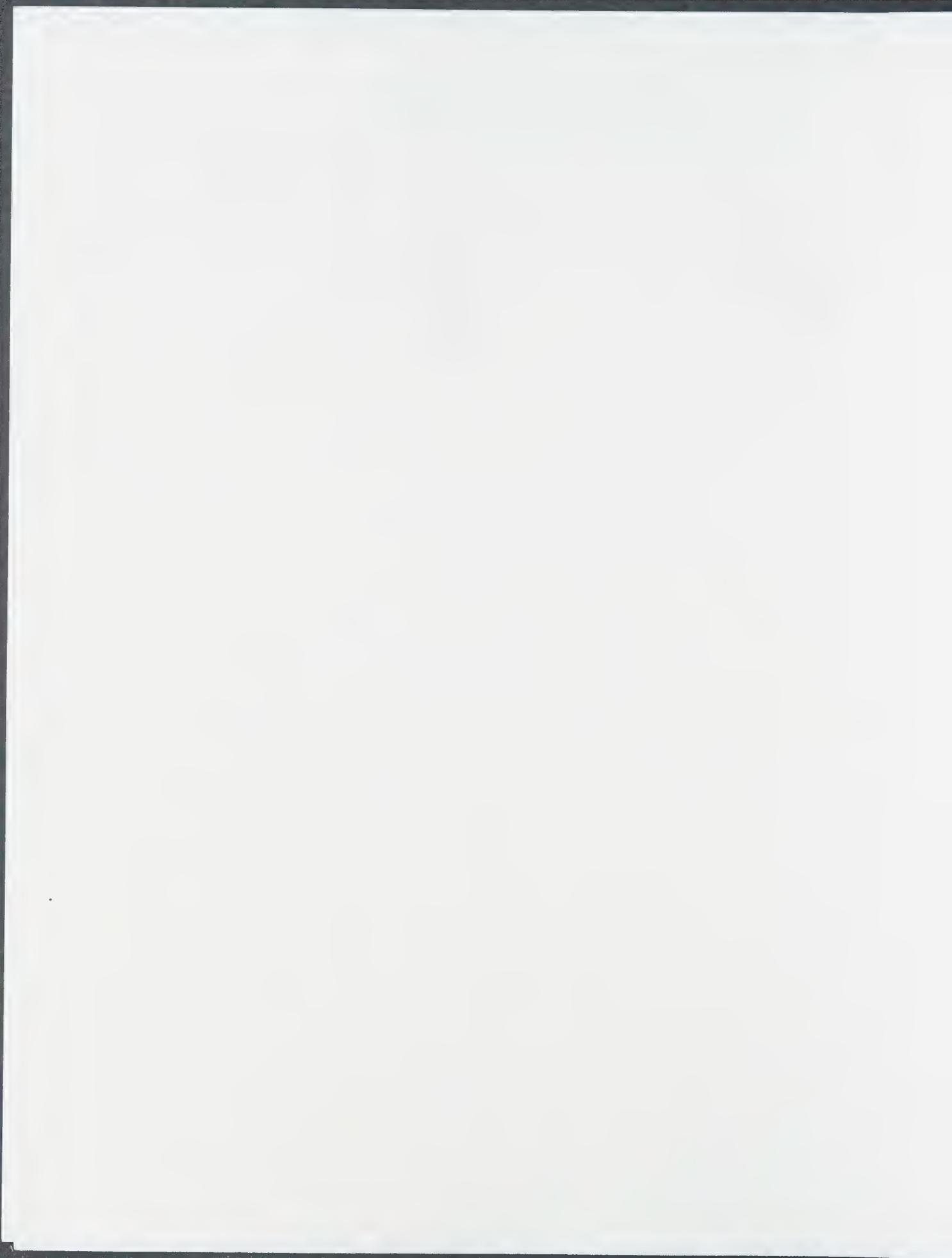
*PS Just rec'd you fax
will reply soon*



TRANSMISSION VERIFICATION REPORT

TIME : 12/05/2002 13:22
NAME : AEAC
FAX : 6135336765
TEL : 6135336765

DATE, TIME	12/05 13:21
FAX NO./NAME	9011442074956488
DURATION	00:00:32
PAGE(S)	02
RESULT	OK
MODE	STANDARD ECM





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

A Chemist Helping Chemists

To Dr. David de Witt

Fax 001 613 533 6765

Christies A. Ken
Friday

#19

67

128

Liebert ~~??~~ no. i poor.

Jen ~~??~~ no. follows of R.

Vereker ~~??~~ 19th cent.

Christies
Wed.

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T. de Keyser

Sotheby's Thursday

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non - Jan Noort

Olympia Tues.

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J.G. Cuyff

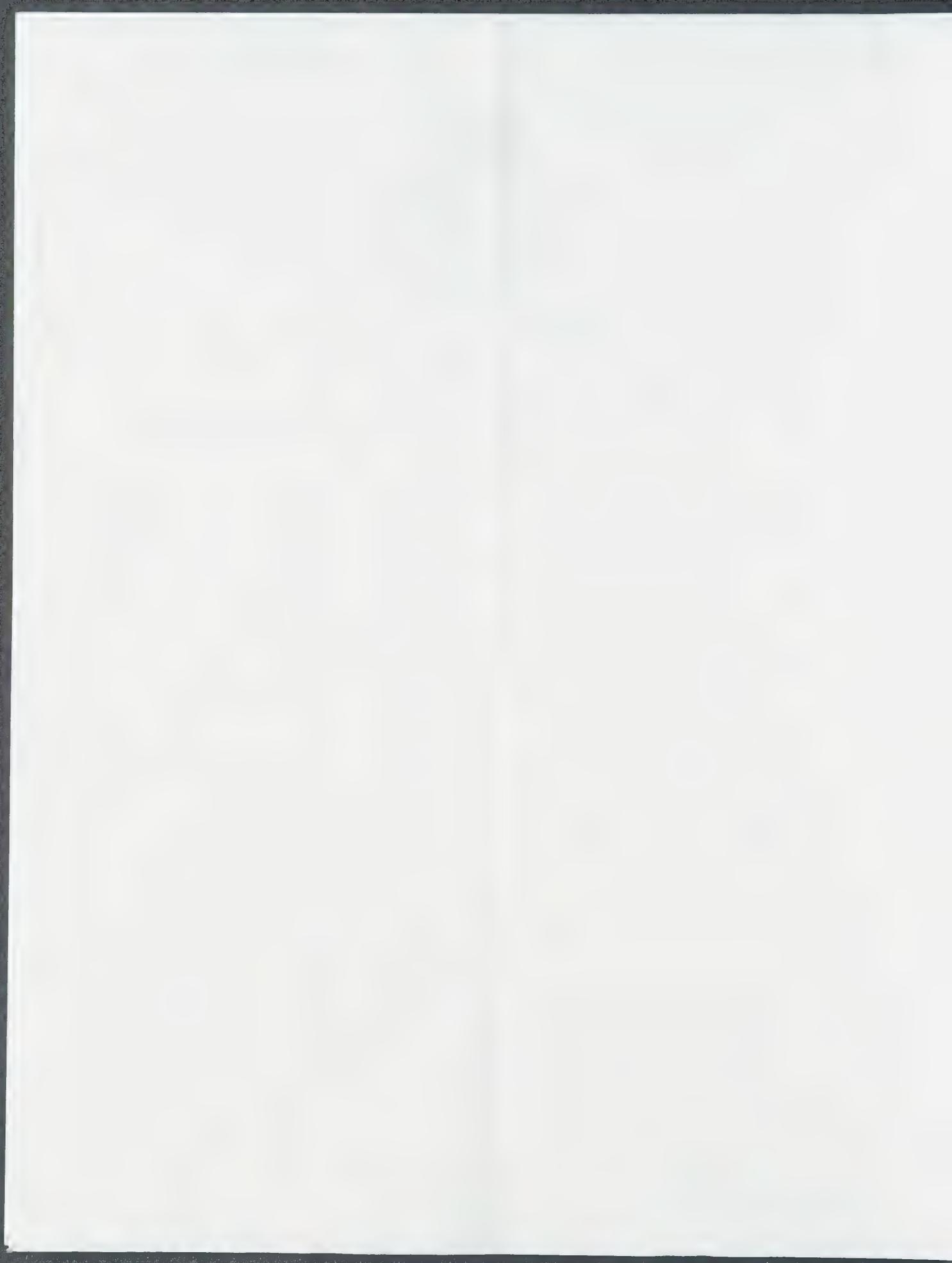
352

Jan Jan de Venne

I'll call you at 4 pm this afternoon, your time, to discuss. None of these is vital to the collection.

Yours best
Alfred

Dec 4 02



Facsimile Transmittal

To: Alfred Bader, at Whitfield Fine Art Limited

Fax no.: 011 44 20 7495 6488

Re: Upcoming sales

Date: 8 December 2002

Pages, including cover: 2

Dear Alfred,

In your fax of last week you mentioned 8 paintings appearing at upcoming sales:

Christie's South Kensington:

-lot 19, Lievens? By a follower of Rembrandt?

-lot 67, Dou?? Looks more like a follower of Rembrandt himself: interesting, but not very strong

-lot 128, Verelst? Reminiscent of the 19th century?

Christie's

-lot 49, Thomas de Keyser: an authentic work, but unattractive, crowded

Sotheby's Olympia

-lot 347, Rembrandt School: follower of Lievens

-lot 350, J.G. Cuyp: this is indeed a good possibility, depending on the condition and quality

-lot 352, Jan van de Venne: authentic, but would not contribute to a collection with 2 very strong and interesting pictures by him

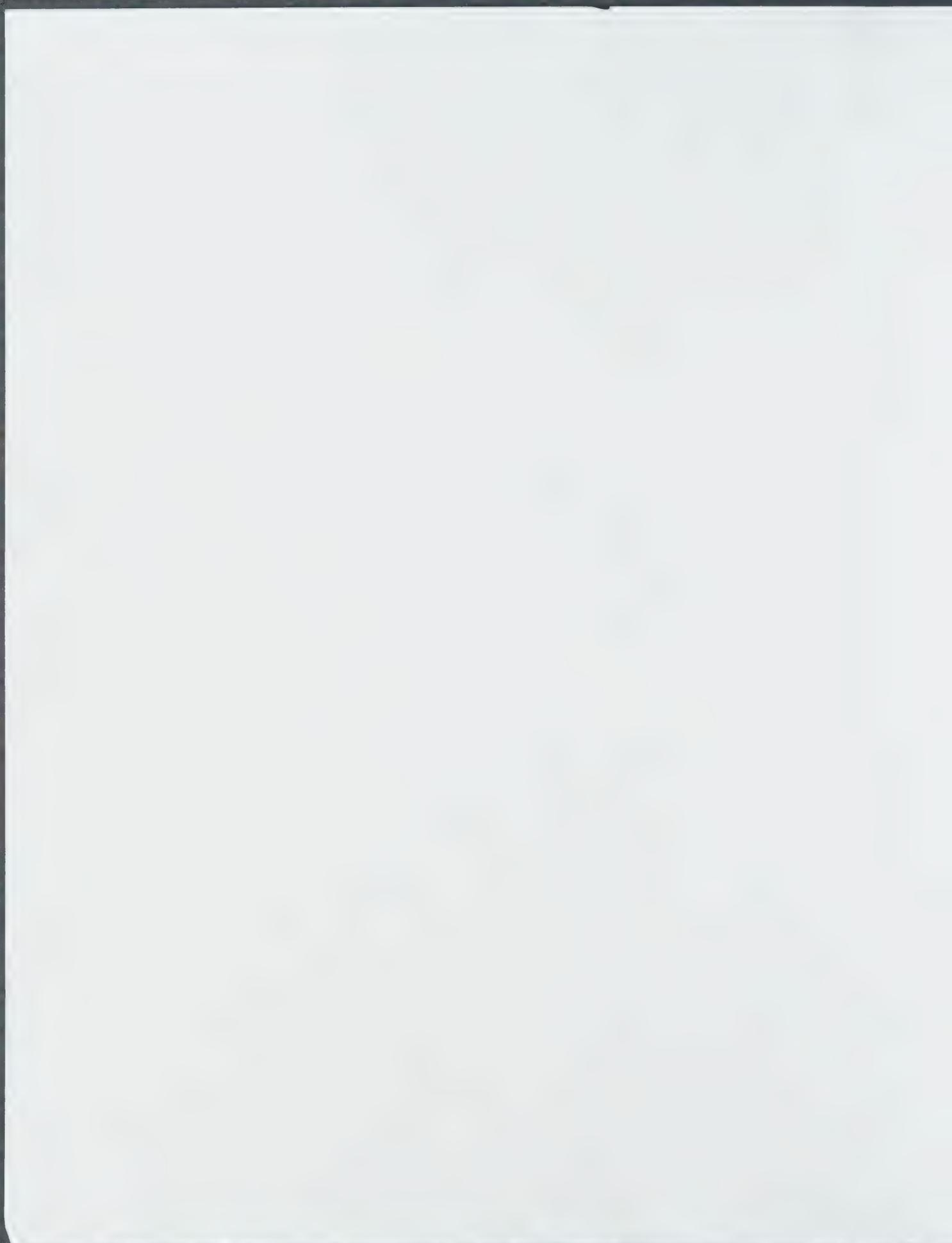
Sotheby's

-lot 178: Jan van Noordt: is by him; an interesting addition to the oeuvre, and a good possibility for the collection: ca. 1655-60

As you say, none of them looks essential to the collection. Among them the Van Noordt and Cuyp are the truly solid pictures.

With best wishes,





From the desk of:

Dr. David de Witt

Bader Curator of European Art

Agnes Etherington Art Centre

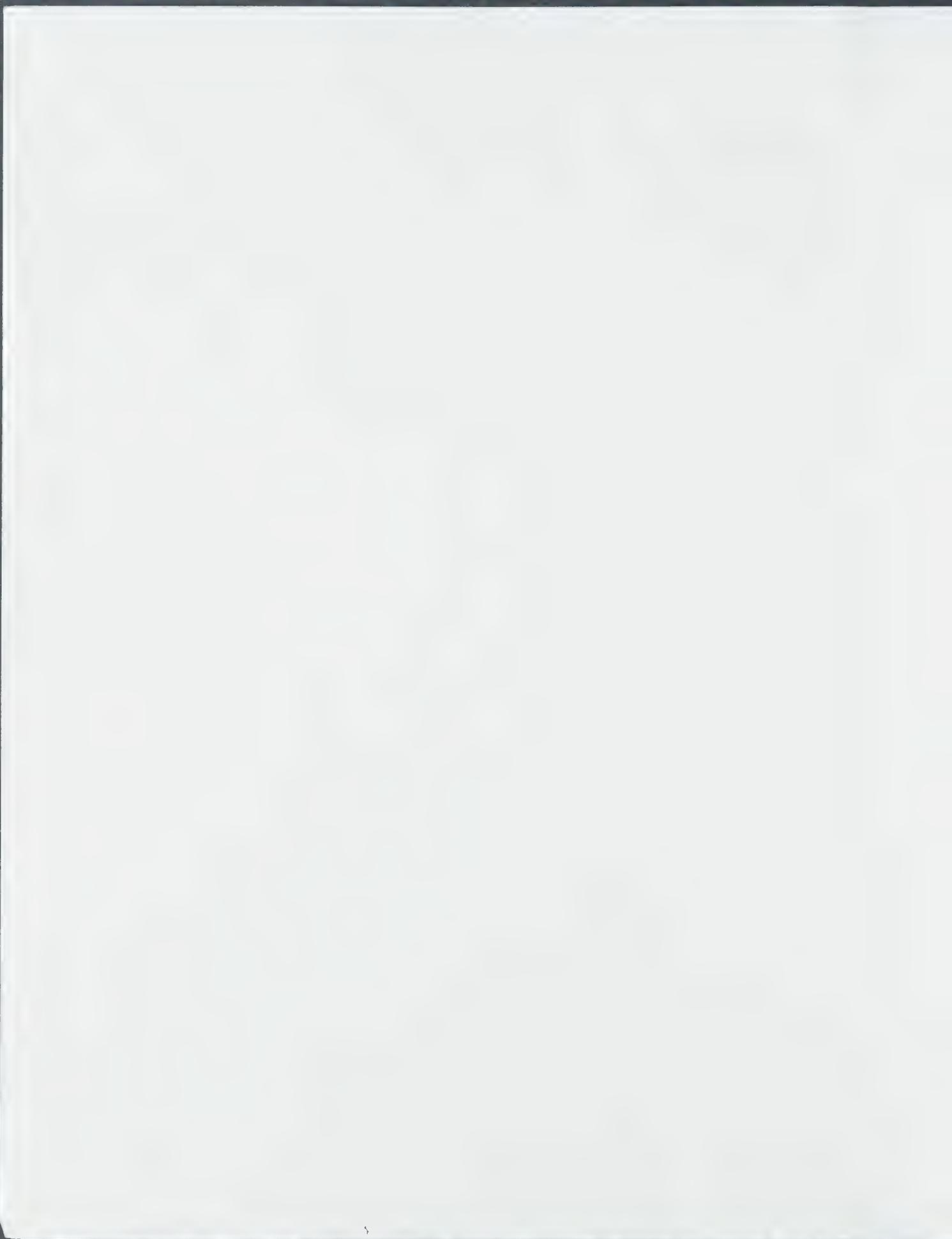
Queen's University

Kingston, Ontario K7L 3N6

t. (613) 533 2190

f. (613) 533 6765

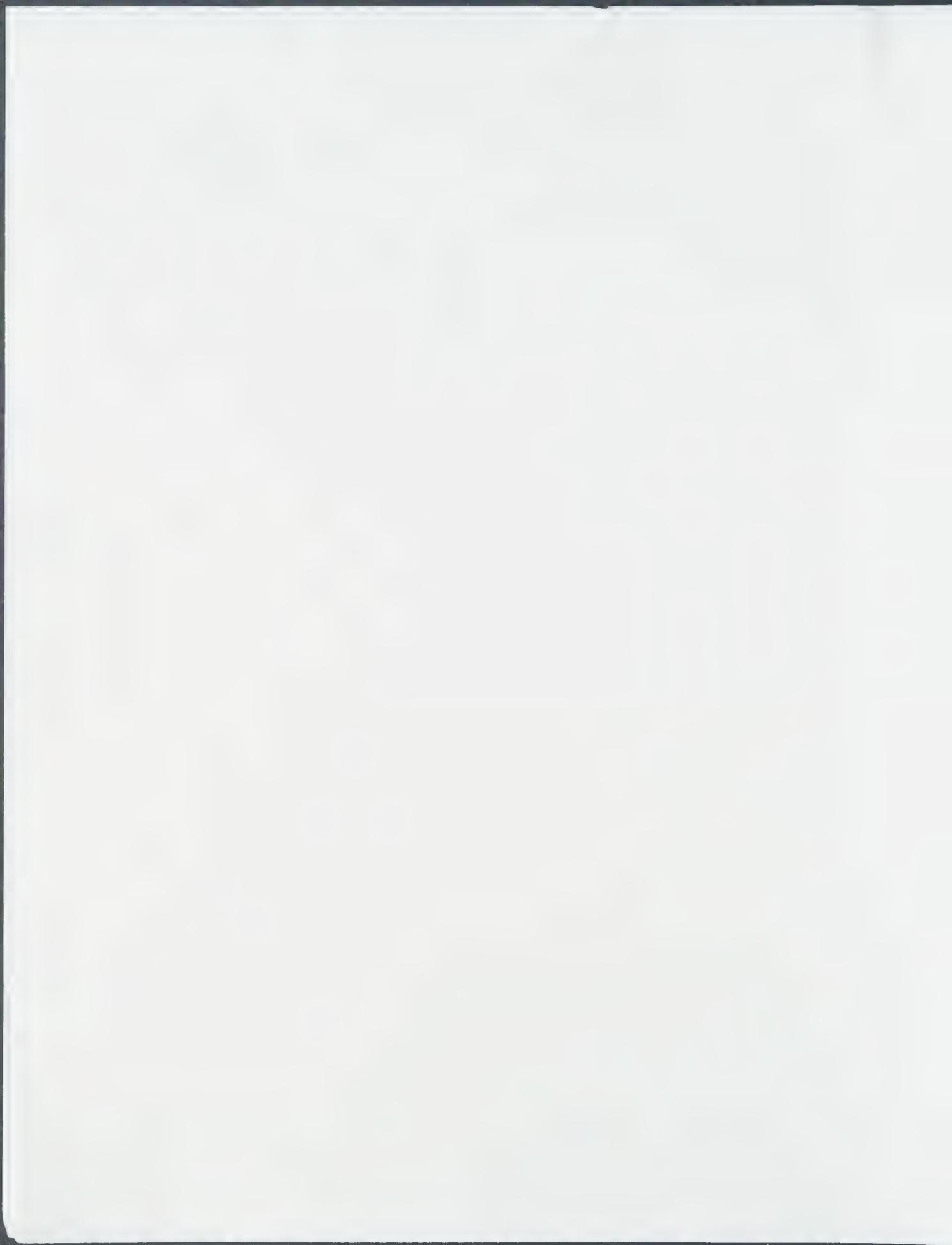
e. 3dad5@post.queensu.ca



TRANSMISSION VERIFICATION REPORT

TIME : 12/08/2002 19:52
NAME : AEAC
FAX : 6135336765
TEL : 6135336765

DATE, TIME	12/08 19:51
FAX NO./NAME	9011442074956488
DURATION	00:00:28
PAGE(S)	02
RESULT	OK
MODE	STANDARD ECM



Agnes Etherington Art Centre

QUEEN'S UNIVERSITY KINGSTON ONTARIO CANADA K7L 3N6

21 October 2002

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

Dear Alfred,

I suspect this letter will arrive after your departure for Europe, where I gather you will be spending some time with David.

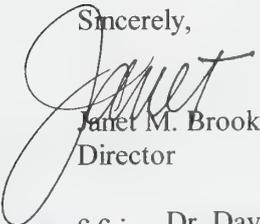
Judith Brown apprised me of your donation to begin work on the *Gibraltar*; I am grateful that, as usual, you acted so quickly. David will undertake shipping arrangements on his return from his research trip. I am as keen as you are to see the work progress; as we discussed during our meeting, we should consider a careful examination of the Toronto Wright of Derby (hopefully next to the *Gibraltar*), when the work has progressed a bit. Hopefully my influence at my former place of employment will be sufficient to obtain the AGOs collaboration, as I did, after all, make the acquisition!

I did indeed check your firm's web site soon after our meeting, and printed the information on the Solimena (which looks lovely, to the degree that one can discern these things electronically). I am glad now to have the correspondence. I see that the curator at the Getty was unsure whether it is a presentation drawing or a *ricordo*. David has had a look and believes it to be the former. Might I inquire at this point as to the provenance of the sheet: does it bear any collector's stamps or inscriptions? How long has it been with ABFA? Is there a photograph that can be sent to me? In the meantime I will order an 8 x 10 of the Getty picture. David McTavish will be returning from Italy in December; I would like to get his thoughts. I do understand that you are offering us a "prix d'ami" and I am grateful. I can make no commitments at this stage, given that the well is currently dry, but would certainly like to explore the possibility.

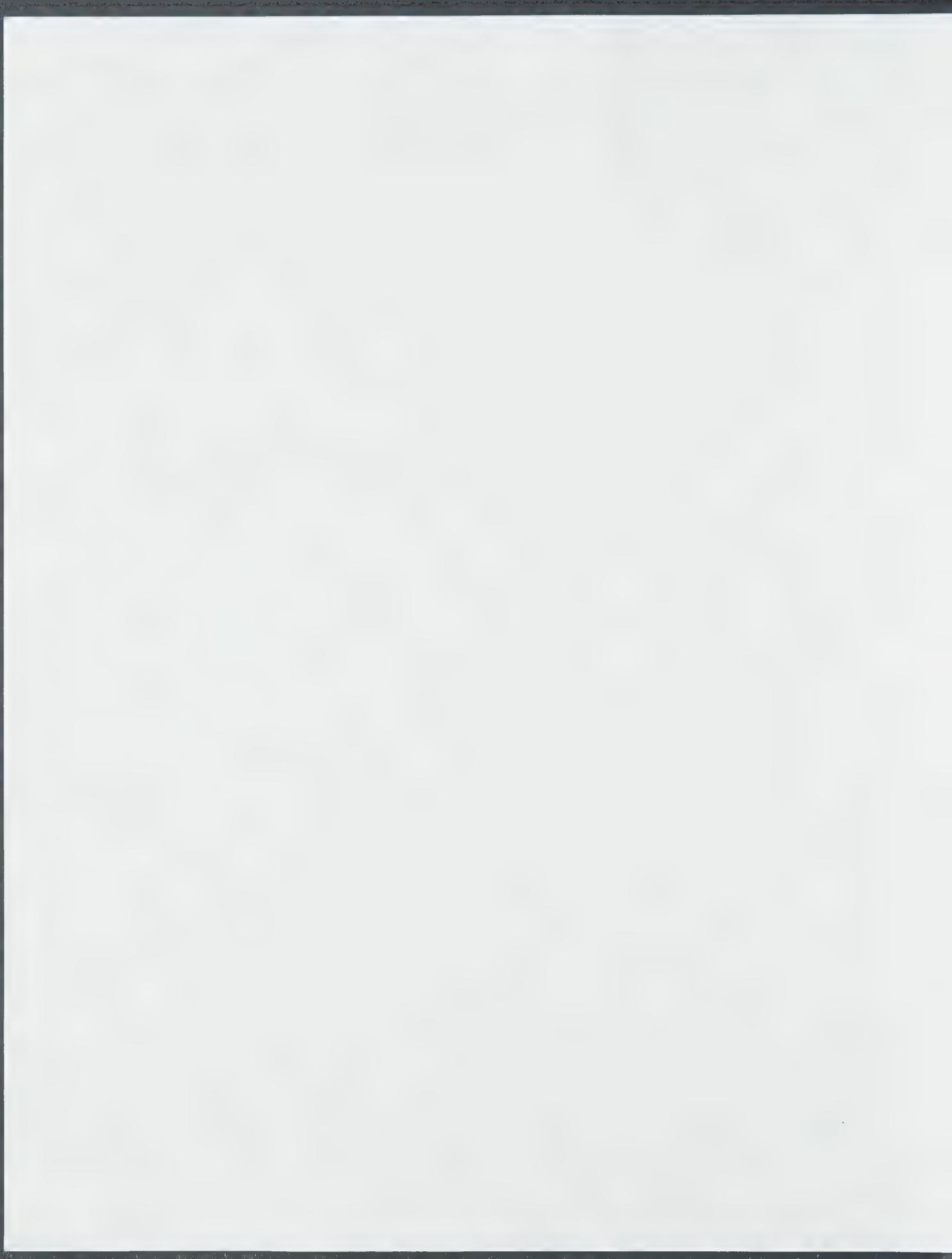
I am not sure when you will open this; I must fly to Calgary on a family matter; I hope to be back in a week or so, but am unsure how things will evolve.

I hope you are having (or had) a wonderful trip.

Sincerely,


Janet M. Brooke
Director

c.c.: Dr. David de Witt, Bader Curator of European Art





GEORGIA
MUSEUM
OF · ART

September 4, 2002

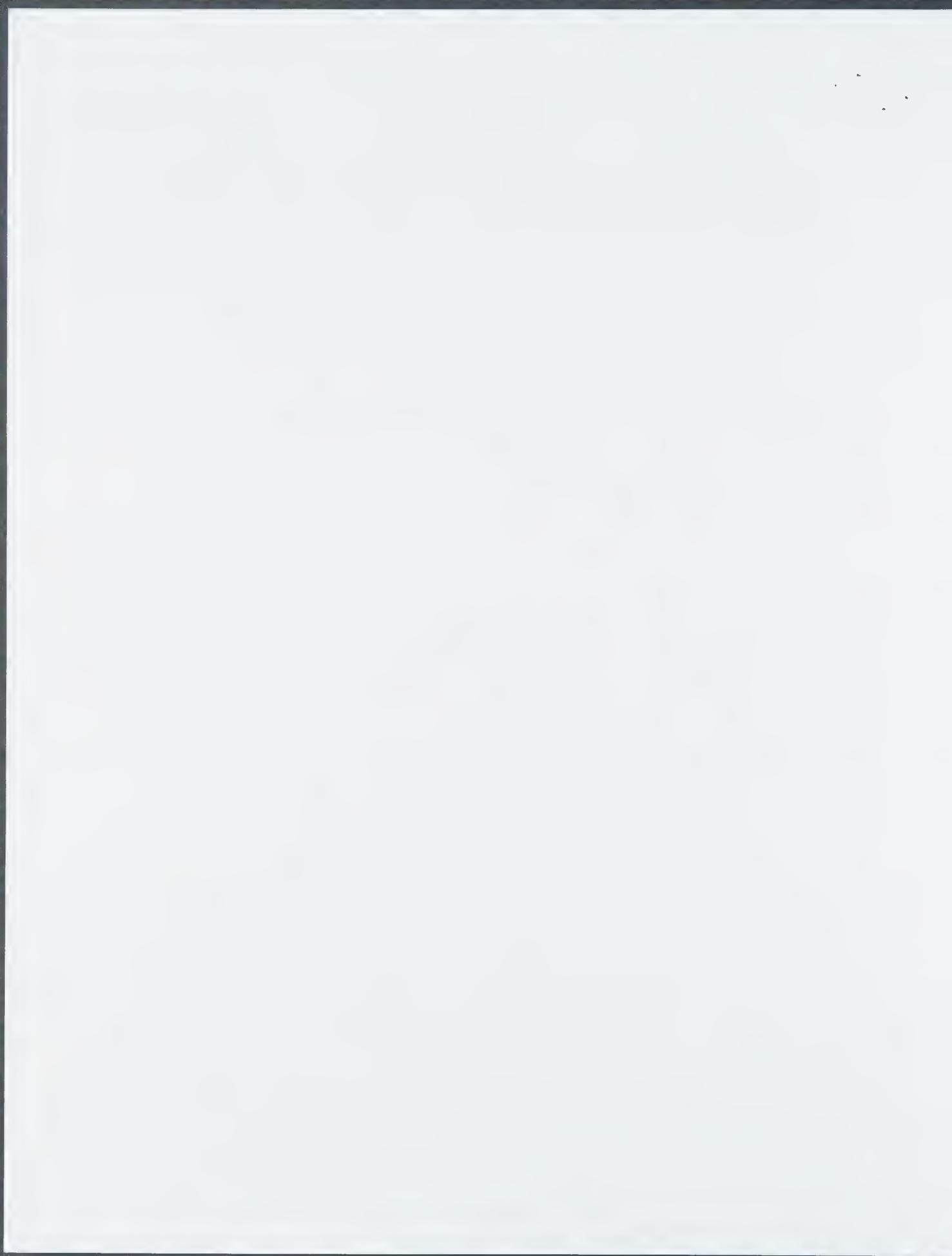
Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Dr. Bader:

Although it would have been impossible for me to get up there during the earlier part of the year, I should have written to you and explained. All of our patrons' and collectors' trips were pushed into 2002 by the events of September 11th, and, quite frankly, I am exhausted from being constantly on the road. In fact, I have one more trip to make, at the end of this month to Paris with the Collectors, and, then, I hope I am more museum-bound than last year.

In addition, I heard in the meantime from the curator at the Agnes Etherington Museum, who told me that he would be using your collection of Old Master works for the exhibition that is going to Europe. He also indicated that the exhibition might be available to travel to us, and it seemed to me not appropriate for us to plan a similar show for roughly the same period of time. Therefore, I will wait to hear from him, unless you have news that you can share with me.

As for *Family Portrait* in which I truly did have an interest, I was unable to raise the funds even to consider making an offer. I am sure that you have sent it off to Hirschl and Adler by this time, and I regret that we are constantly so short on acquisition funds. We are only able to make the "small" purchases, that are indeed important but, once in a while, I would like to be able to purchase a large painting, like this one, with wall-power, as they say, for the museum.



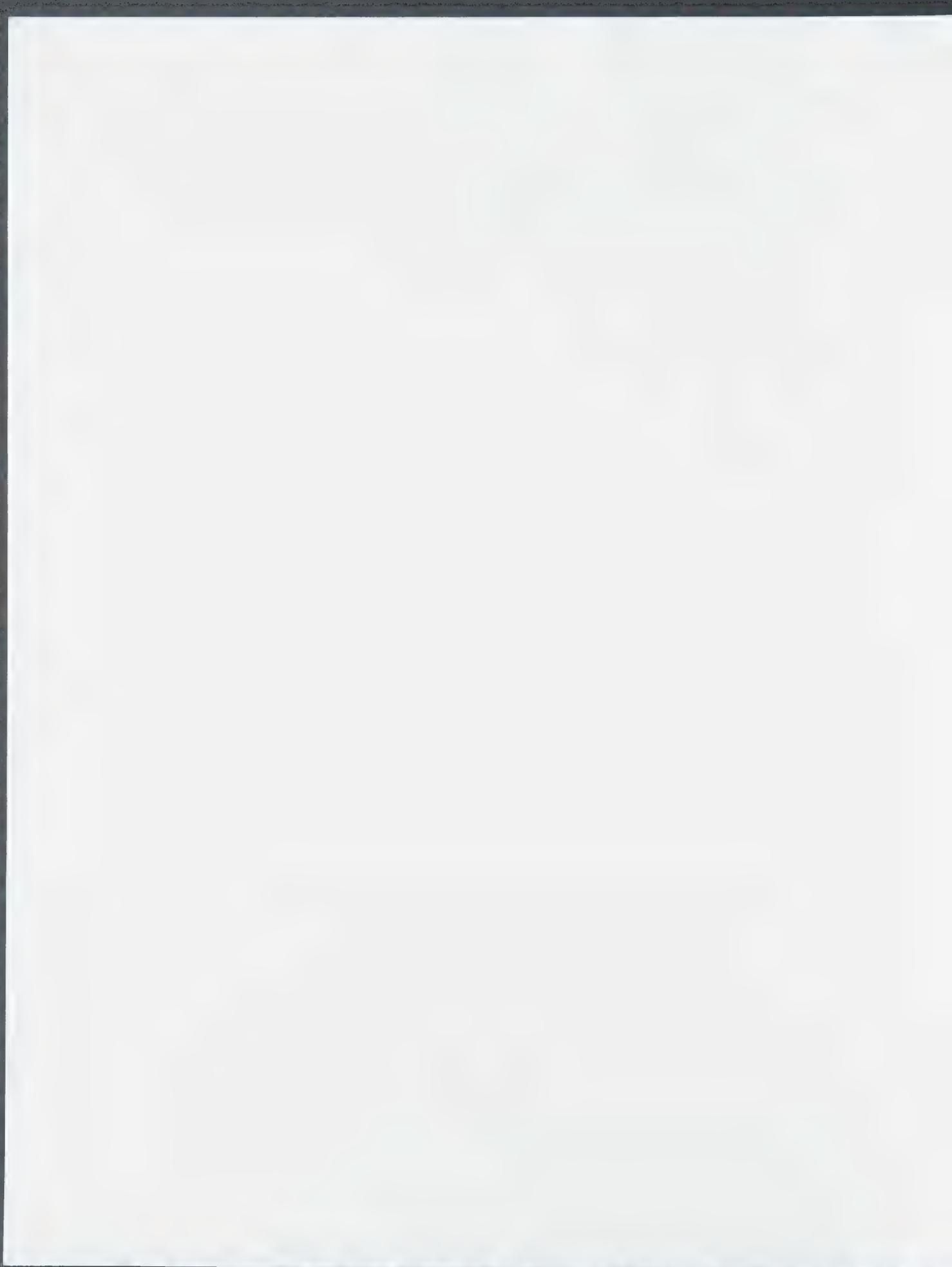
I hope all is well with you and Mrs. Bader. I understand that you, too, have been away. Andrew and I still hope to get to Milwaukee, but it will now have to be this winter. Fortunately, neither of us are afraid of the cold.

Yours sincerely,

A handwritten signature in blue ink that reads "Bill Eiland". The signature is written in a cursive, flowing style.

William Underwood Eiland
Director

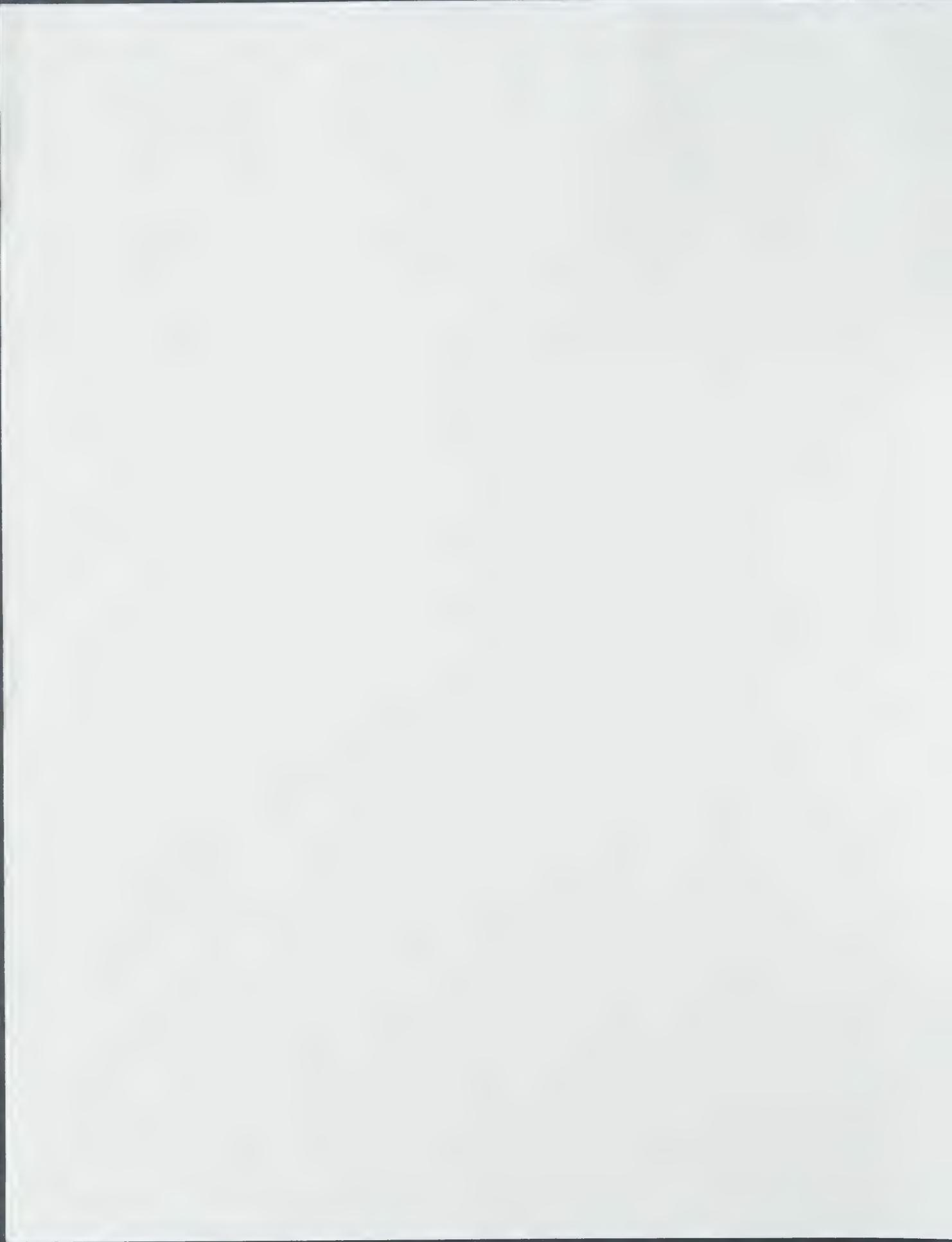
cc: William Pelletier



Subject: Brno
From: "Zora Worgotter" <zora.w@volny.cz>
Date: Mon, 13 May 2002 14:57:06 +0200
To: <baderfa@execpc.com>

CR
ET

Sehr geehrter Herr Dr. Bader,
eben habe ich Ihr Mail vom prof. Jonas bekommen - eins vom 26. 5. habe ich von Ihnen tatsächlich nicht bekommen, es ist nicht der einzige. Hier wurde die Telephonzentrale umgebaut und so konnte es passieren. Auf Ihren Besuch werde ich mich sehr freuen.
Den Vortrag "Bible Trough Dutch Eyes" haben Sie hier schon gehalten, aber ich denke, daß es schon so lange her ist, daß es nicht's ausmacht, um es zu wiederholen.
Holländische Gemälde werde ich mich mit Ihnen natürlich wieder sehr gerne anschauen, aber ich muß zugeben, daß ich wegen anderen Arbeiten in dieser Sache nicht viel vorwärts gekommen bin.
Mit freundlichen Grüßen
Zora Wörgötter, Brno



an AIMemo

FROM DR. AL BADER

Dear David

Do you doubt
the attribution of
C72 ~

Al



Cette page : un détail de *Elijah* de Dosso Dossi; le Centre d'art Agnes Etherington à Kingston.
Page de gauche : *Tête d'un vieillard* (c. 1630) attribué à Rembrandt

illustre, *Judah et Tamar*, exécutée en 1681 par un élève de Rembrandt, Aert de Gelder. L'année précédente, le Centre a reçu un extraordinaire paysage d'un autre élève de Rembrandt, Philips Koninck. Ces trois œuvres maîtresses ne sont que les derniers épisodes d'une tradition de dons amorcée il y a plusieurs décennies par un ancien



étudiant célèbre de l'Université Queen's, Alfred Bader.

Alfred Bader et sa femme, Isabel, ont déjà offert plus de 120 toiles au Centre, chiffre qui fera plus que doubler lorsque les 130 autres œuvres de la collection privée du couple, qui a fait l'objet d'un legs planifié, arriveront à Kingston. L'intégration du reste de la collection aux dons décuplera le prestige de cet établissement universitaire et public, qui deviendra l'une des principales attractions d'art non seulement de l'Ontario, mais du Canada.

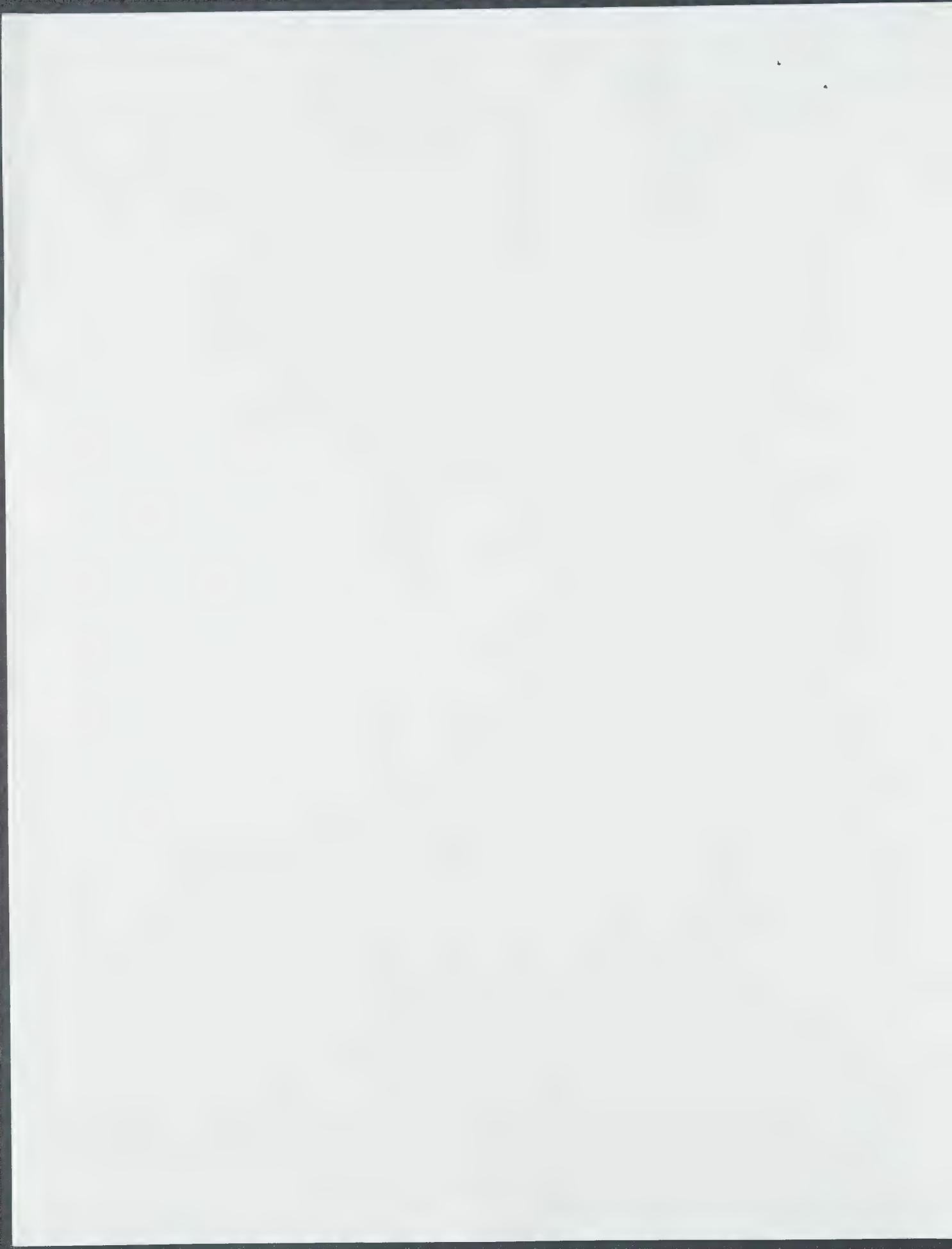
La relation particulière qui unit Alfred Bader et l'Université Queen's date du début des années 1940. Peu de temps avant qu'éclate la Seconde Guerre mondiale, Alfred Bader est un jeune juif de 14 ans qui fuit Vienne pour se réfugier en Angleterre, où il sera emprisonné en tant que sujet d'un pays ennemi et envoyé dans un camp au Canada. Libéré en novembre 1941, il s'inscrit à l'Université Queen's dont la politique d'ad-

mission ouverte — rare à l'époque — lui permet de refaire sa vie. En 1945, il obtient un diplôme de génie chimique et se lance dans une carrière commerciale et universitaire qui finira par le voir à la tête de l'une des principales sociétés chimiques. Son succès financier lui permet de s'adonner à la passion de sa vie : les beaux-arts. En effet, cet homme de 78 ans encore dynamique affirme que son intérêt repose sur un violent dégoût pour le kitsch viennois des œuvres accrochées aux murs de la maison de son enfance.

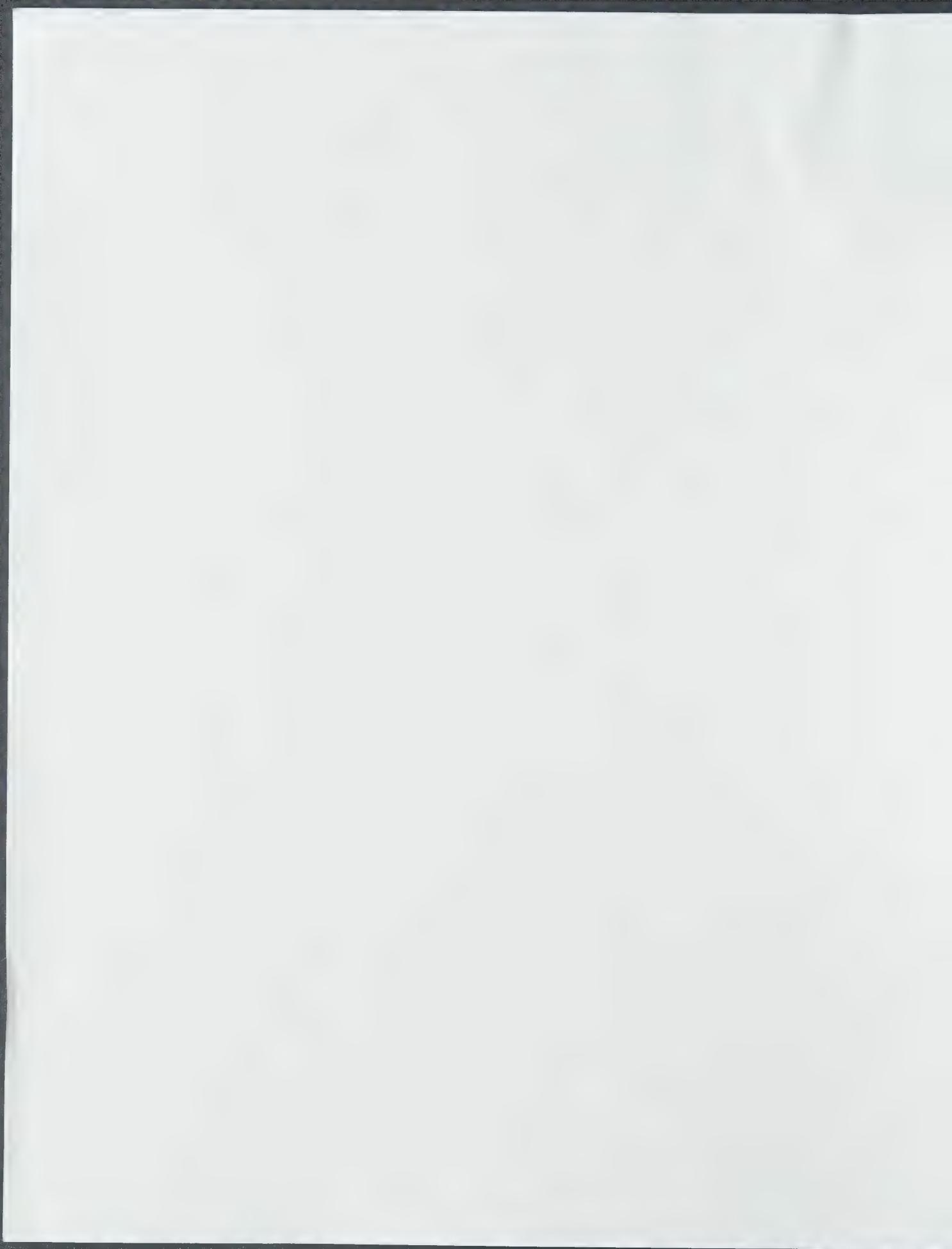
Les œuvres offertes par Alfred Bader au Centre d'art Agnes Etherington sont le prolongement naturel d'un exceptionnel sentiment de gratitude et de loyauté envers l'Université Queen's. Dans les années qui suivent sa création, en 1957, le Centre expose essentiellement de l'art canadien ancien et un peu d'art contemporain, pratiquant ainsi un mélange de genres qui l'apparente à plusieurs autres établissements canadiens. Dans le domaine de l'art européen, le Centre possède surtout des tableaux et des dessins anglais et français venant de collections particulières ou offerts par d'anciens étudiants vivant soit dans la région, soit dans d'autres pays.

La croissance du Centre prend un nouvel essor lorsque l'université décide de créer un département d'histoire de l'art à la suite des cours donnés à l'origine par le personnel du Centre. Dès le début, les professeurs du tout nouveau département conseillent d'acheter des estampes d'anciens maîtres européens — à cette époque, même des fonds limités permettent d'acquérir régulièrement des œuvres intéressantes dans ce domaine. Beaucoup d'acquisitions ultérieures reflètent





Master of the Judgement of Solomon, <i>St Matthias</i> , 29-137	M021
Adriaen Key, <i>Portrait of a Man</i> , 36-001	M022
Jan van Noordt, <i>Satyr and the Peasant Family</i> , 27-016	M029
Johann Georg Trautman, <i>Raising of Lazarus</i> , 38-037.02	M029
, <i>The Three Marys at the Tomb</i> , 38-037.01	M029
Swiss, anonymous, <i>Portrait of a Man</i> , 34-020.17	M030
Ottomar Elliger, <i>Death of Sophonisba</i> , 33-015	M030
Jacob de Wit, <i>A Mythological Scene</i> , 30-082	M030
Jan Albertsz Rootius, <i>Family Portrait</i> , 38-007	M032
Anonymous, <i>Study of a Woman in a Turban</i> , 25-004	M034
Hans Rottenhammer (attr.), <i>The Guardian Angel</i> , 27-012	M034
Jan Claasz Rietschoof, <i>Seascape</i> , 27-019	M379
Anonymous, <i>Miniature Portrait of a Man</i> , 12-063	P363
Anonymous, <i>Portrait of a Cow</i> , 25-015	P122



an AlMemo

FROM DR. AL BADER

To David de Witt
He to be
considered.

See the best

Quinn



Fwd: Lists of donated paintings at Queen's

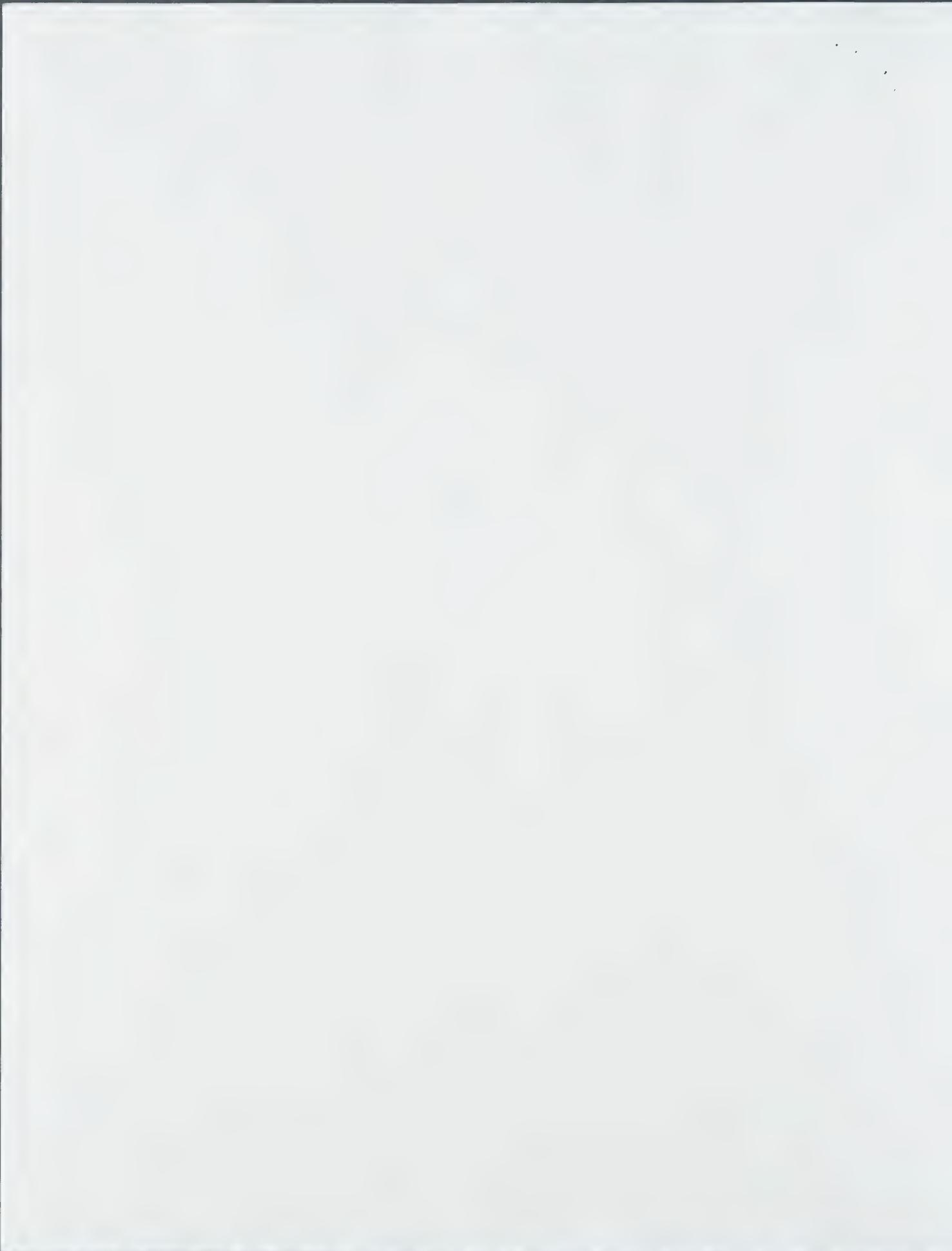
 <u>German Paintings.doc</u>	Name: German Paintings.doc Type: Winword File (application/msword) Encoding: BASE64
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 <u>French Paintings.doc</u>	Name: French Paintings.doc Type: Winword File (application/msword) Encoding: BASE64
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 <u>Dutch and Flemish Paintings.doc</u>	Name: Dutch and Flemish Paintings.doc Type: Winword File (application/msword) Encoding: BASE64
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 <u>Drawings.doc</u>	Name: Drawings.doc Type: Winword File (application/msword) Encoding: BASE64
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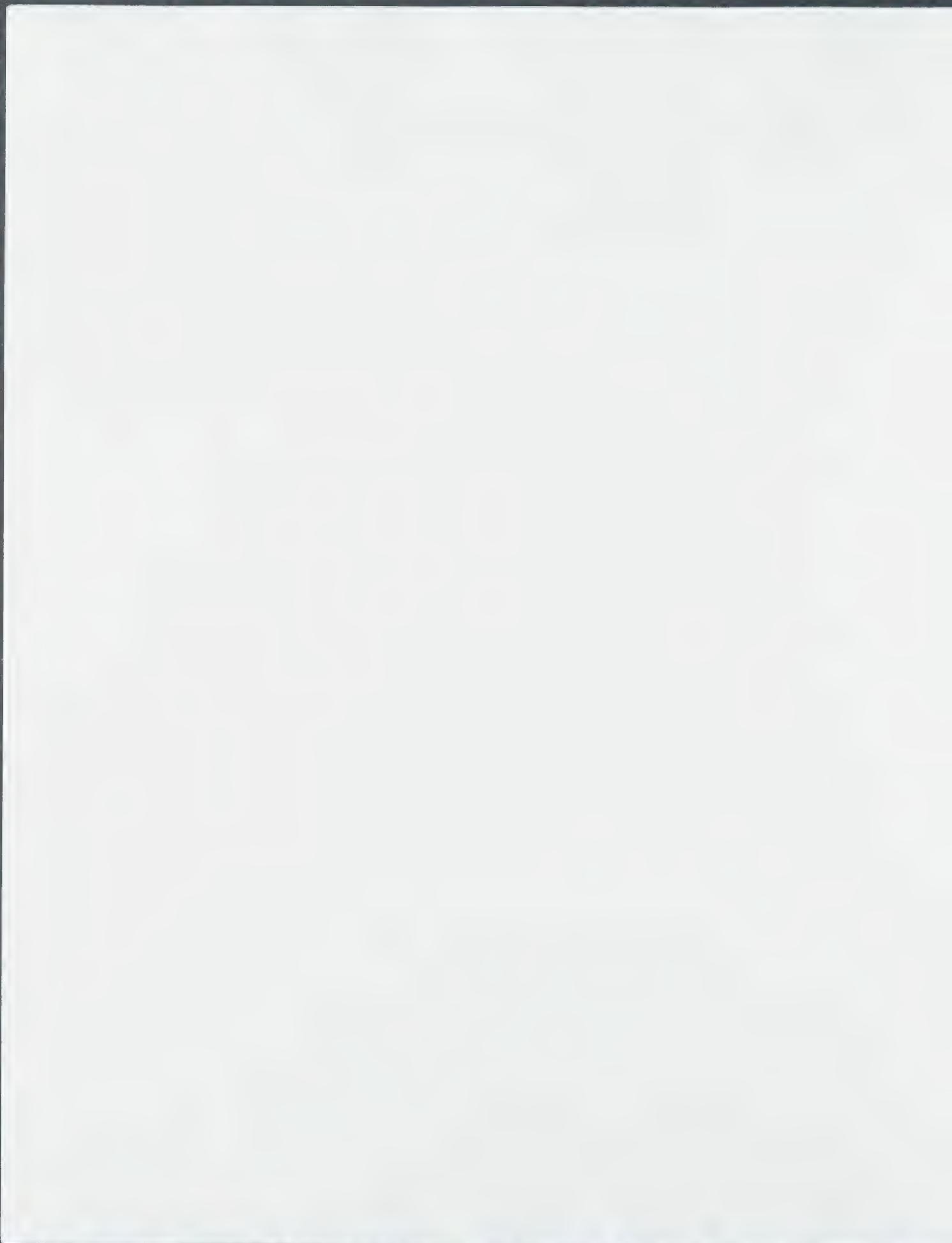
 <u>British Paintings.doc</u>	Name: British Paintings.doc Type: Winword File (application/msword) Encoding: BASE64
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Swiss Paintings

To be considered

— Anonymous, *Portrait of a Man*, 1693, 63.5 x 50.8 cm, acc. no. 34-020.17



Spanish Paintings

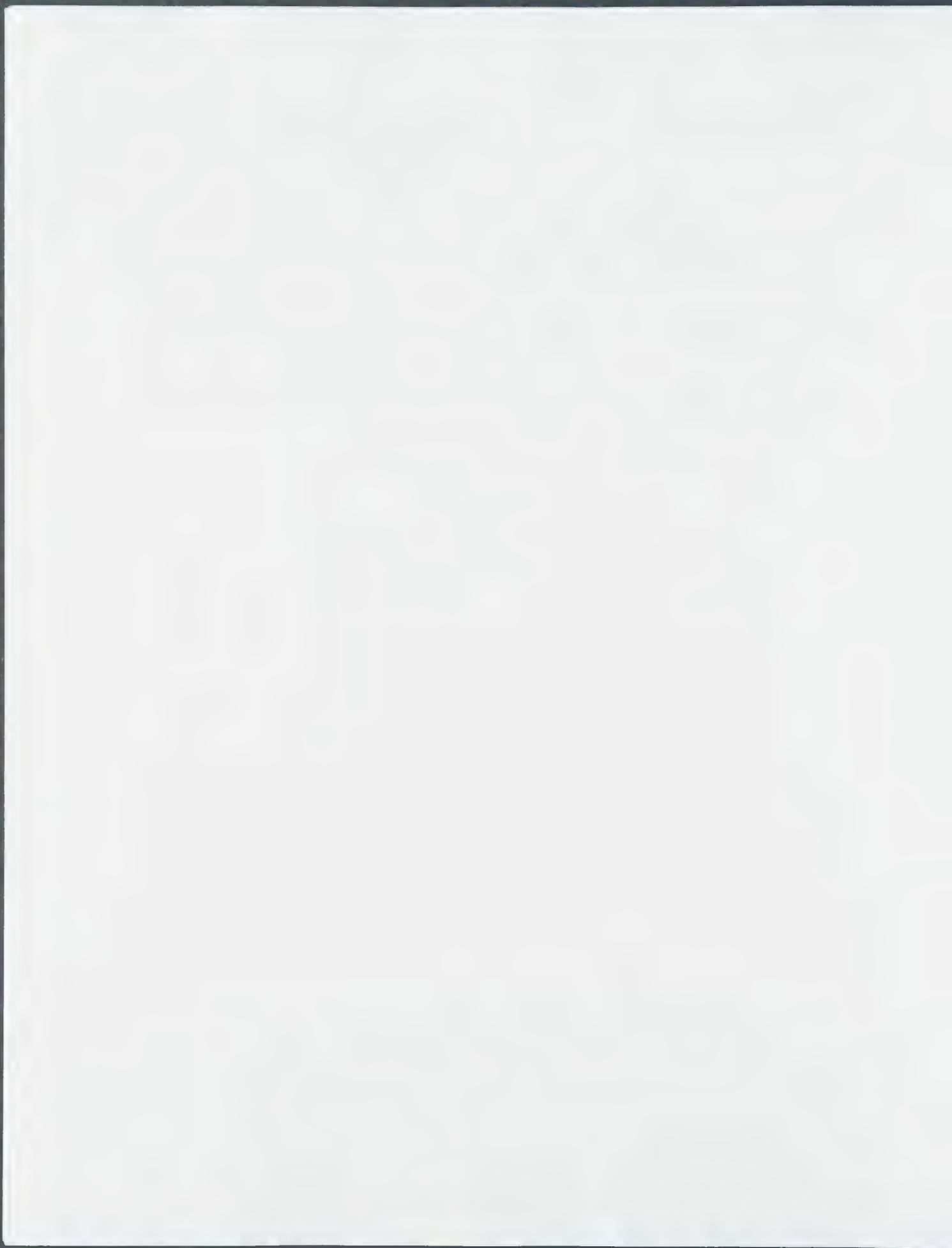
Hold for
Southern Chair

— Anonymous, *Saint Catherine*, canvas, 104.1 x 36.2 cm, acc. no. 16-032

Arellano, Juan de (1614 – 1676), school of, *Still Life of Flowers*, canvas, 36.2 x 102.8 cm, acc. no. 19-026

— Sylvestro, Manaigo (1670 x 1744), *The Sacrifice of Manoah*, canvas, 128 x 117.5 cm, acc. no. 19-027

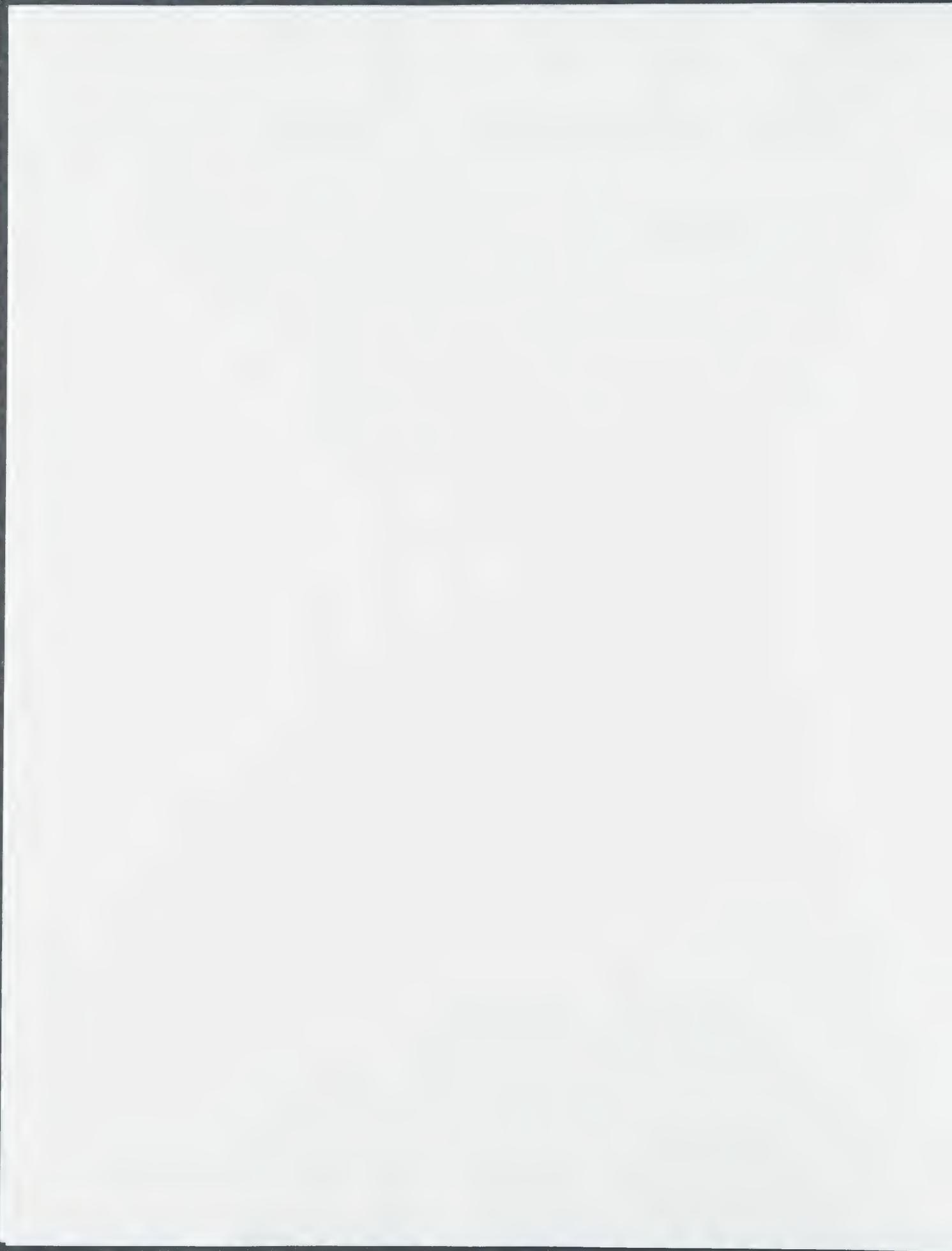
Domenikos Theotekopoulos (El Greco), *Adoration of the Shepherds*, c. 1600, 23.5 x 18.5 cm, acc. no. 34-011



Paintings: Country of Origin Not Identified

Consider 2

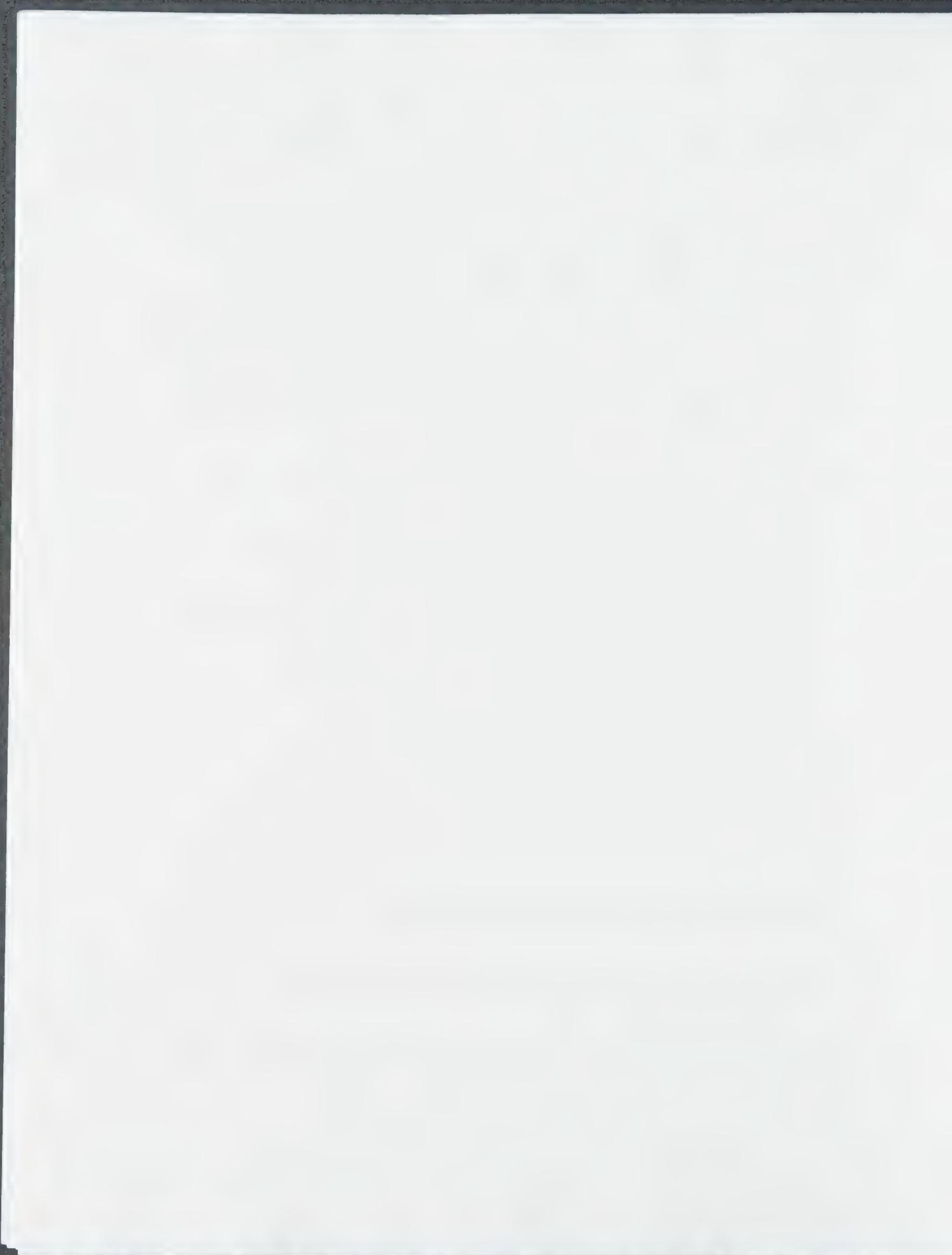
- Master of the Judgement of Solomon, *A Standing Saint Holding a Staff*, 114 x 86.2 cm, acc. no. 29-137
- Anonymous, *Study of a Woman in a Turban*, 38.5 x 27.2 cm, acc. no. 25-004



Italian Paintings

1000
Italian Chair

- Anonymous, *The Adoration of the Shepherds*, canvas, 81.7 x 82 cm, acc. no. 19-038
- Anonymous, *An Architectural Setting*, (medium?), 20 x 28.3 cm, acc. no. 19-039
- Anonymous, *The Blind Belisarius*, 139 x 178.4 cm, acc. no. 14-006 A Masterpiece
- Anonymous, *Chapel in Piazza, det. Architectural elements*, 27.9 x 20 cm, acc. no. 19-042
- Anonymous, *Classical Subject: Slain Youth, Warriors, Anguished Man, etc.*, 18.4 x 26 cm, acc. no. 19-041
- Anonymous, Florentine, *Crucifixion with Saints Francis and Tobias*, c. 1530, canvas, 65.6 x 49 cm, acc. no. 21-074
- Anonymous, *Female Warrior, Helmet and Spear*, 28 x 20.8 cm, acc. no. 19-040
- Anonymous, *Prometheus and the Eagle*, 48.3 x 63.5 cm, acc. no. 15-029
- Anonymous, *Salvator Mundi*, canvas, 76.2 x 63.5 cm, acc. no. 10-011, \$30000.00 NY for it
- Anonymous, *Samson and Delilah*, canvas, 115.6 x 95.3 cm, acc. no. 19-079
- Anonymous, *St. John the Baptist*, 38.1 x 32.7 cm, acc. no. 23.033
- Anonymous, *Perseus and Andromeda*, 67.2 x 53 cm, acc. no. 25-001
- Anonymous, *St. Peter*, 39.1 x 31.4 cm, acc. no. 23-032
- Anonymous, *St. Peter*, canvas, 121.5 x 100.5 cm, acc. no. 23-041
- Anonymous, *Portrait of a Saint*, 23.9 x 15.7 cm, acc. no. 25-014
- Anonymous (after Lorenzo Lotto), *Triple Portrait of a Man*, 61.3 x 77.2 cm, acc. no. 29-004
- Bassano, Jacopo (1517-1592), school of, *Departure for Canaan*, 147.3 x 205.4 cm, acc. no. 14-007
- Bellucci, Antonio, attributed to, *Cimon and Pero (Caritas Romana)*, 60.4 x 75.2 cm, acc. no. 33-014



Bertuzzi, Nicola (1710 – 1777), *The Triumph of Mordechai*, 1750, 40 x 56.5 cm, acc. no. 30-078

Brandi, Giacinto, *Heraclitus*, 119.4 x 91.5 cm, acc. no. 34-020.18

Cigoli, Ludovico Cardi, (1559 – 1613), *St Francis*, 154.9 x 119.4 cm, acc. no. 19-078

Dossi, Dosso (1474 s 1542), and Giovanni di Nicolo de Lutero, *Elijah*, canvas, 140.8 x 121 cm, acc. no. 27-017

A. M. D. S. 1542

Ferri, Ciro (1634-1689), attributed to, *Joseph Turning Away from Potiphar's Wife*, 75.6 x 104.1 cm, acc. no. 16-031

Guardi, Francesco (1712 – 1793), manner of, *Architectural Capricci*, c. 1760, 142 x 98.3 cm, acc. no. 23-039.1

- *Architectural Capricci*, c. 1760, 14.2(?) x 98.3 cm, acc. no. 23-039.2

Masucci, Agostino (1691 – 1758), attributed, *The Baptism of Christ*, c.1750, 53.3 x 33 cm, acc. no. 28-205

Matteis, Paolo de (1662 – 1728), *Jacob's Dream*, c. 1700, 74.9 x 152.4 cm, acc. no. 31-003

Turchi, Alessandro (1580-1650), *Lot and his Daughters*, canvas, 99 x 133.4 cm, acc. no. 17-034

Pellegrini, Giovanni Antonio (1675 - 1741), attributed to, *Cyclops and Ulysses*, 151.5 x 124.5 cm, acc. no. 21-072

Ricci, Sebastiano (1659 – 1734), *The Baptism of John the Baptist*, canvas, c. 1650, 34 x 27 cm, acc. no. 28-204

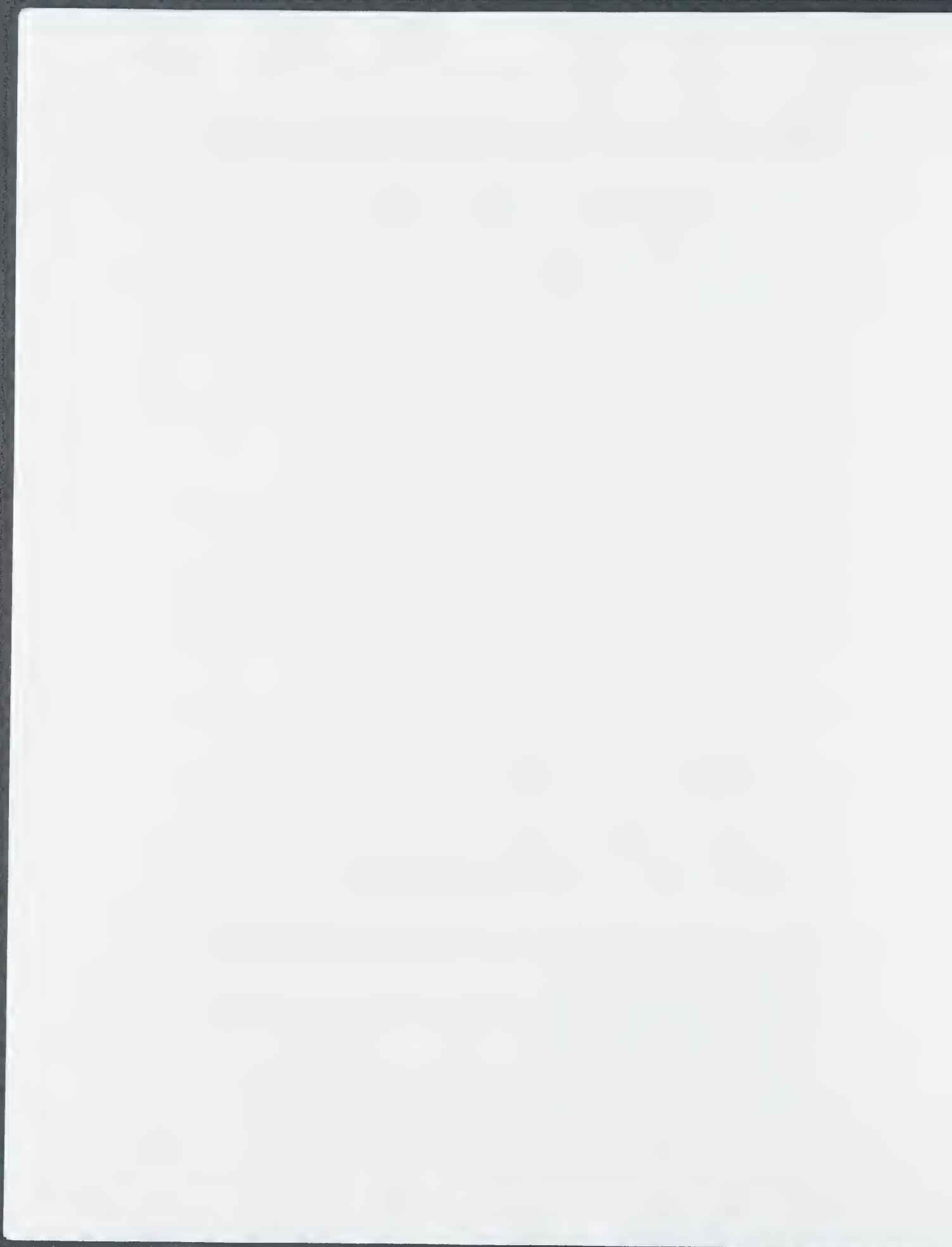
-, *The Martyrdom of St Mark*, 44.5 x 54 cm, acc. no. 25-006

Rotari, Pietro (1707-1762), and Antonio Conte, *Portrait of a Girl*, 1756, 48.3 x 39.7 cm, acc. no. 13-111

Vecchio, Palma (1603 – 1678), attributed to, *A High Priest Holding a Censer and a Book*, 76.2 x 62.2 cm, acc. no. 36-002

Vitale, Filippo, *The Blessing of St. Blaise*, canvas, 104.1 x 132.1 cm, acc. no. 41-002

V. V. V. V. V.



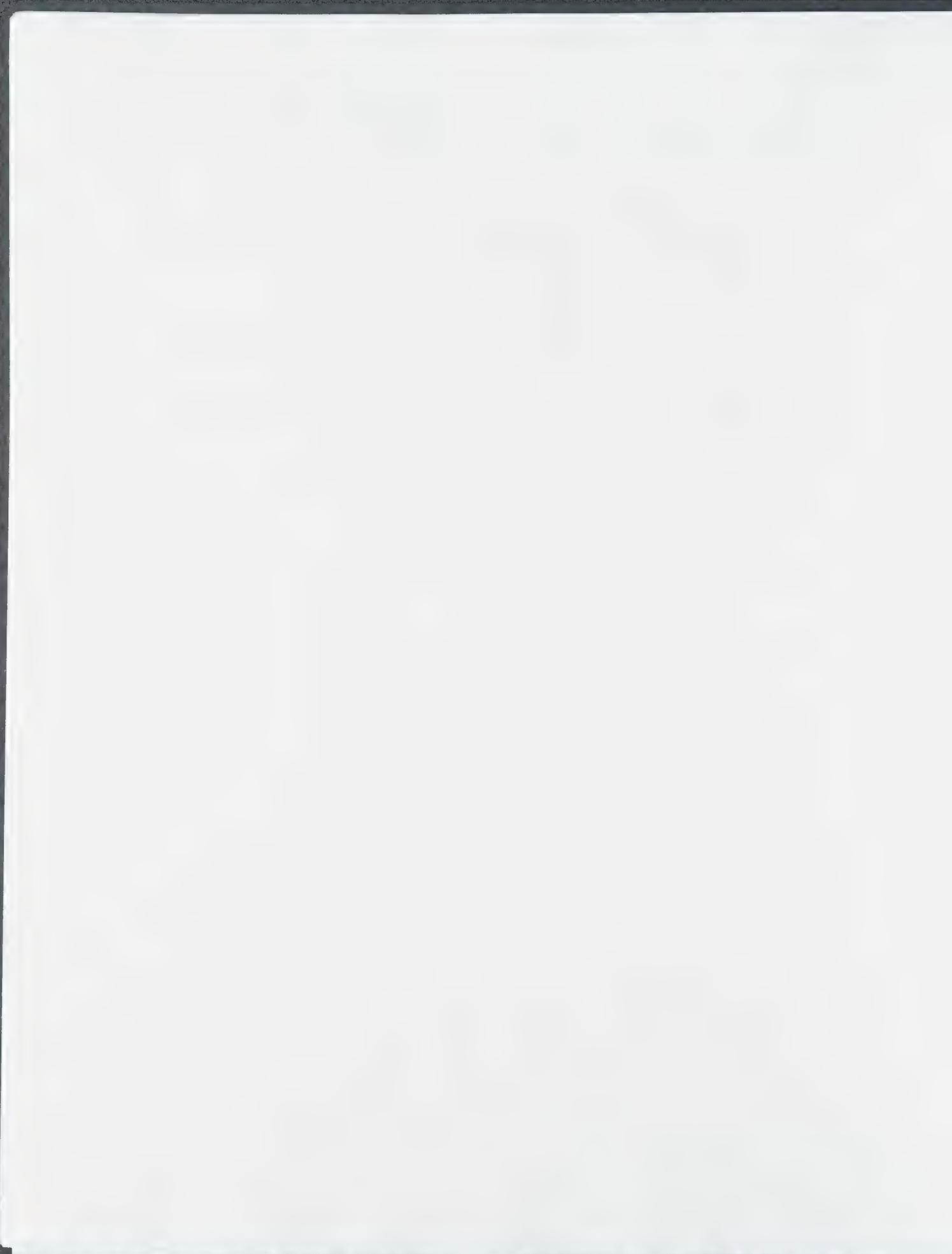
German Paintings

Cowdrey 4

Master of the Neudorfer Portraits, *Christ as the Man of Sorrows*, 1538, panel, 73.6 x 52.9 cm, acc. no. 29-002

Very fine

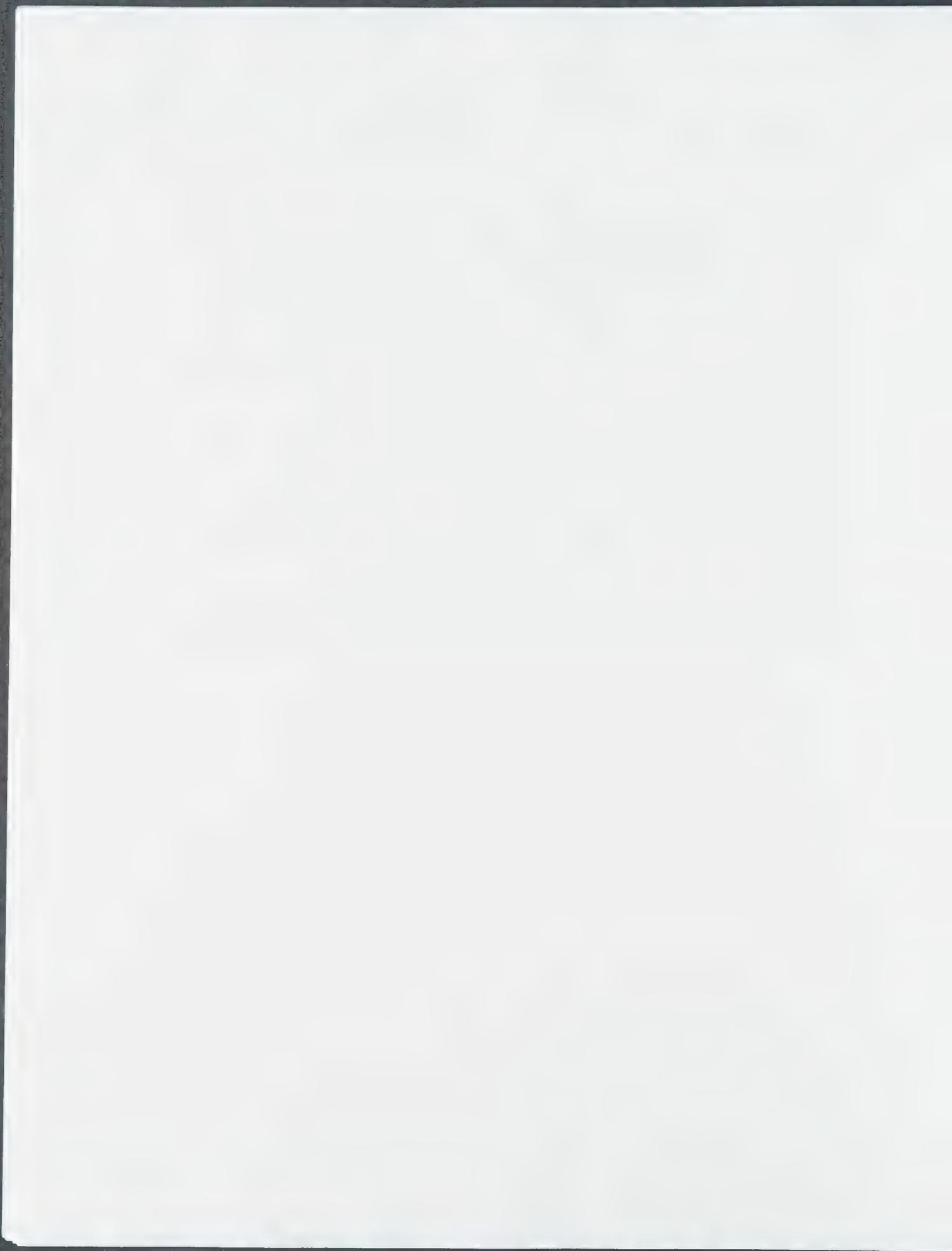
- Elliger, Ottomar, *Death of Sophonisba*, 63.8 x 66.5 cm, acc. no. 33-015
- Rottenhammer, Hans (1564 – 1625), *The Guardian Angel*, 42.8 x 30.8 cm, acc. no. 27-012
- Trautman, Johann Georg (1713 – 1769), *The Raising of Lazarus*, 1750, 34.3 x 29.2 cm, acc. no. 38-037.02
- -, *The Three Marys at the Tomb*, c.1750, 34.3 x 29.2 cm, acc. no. 38-037.01



French Paintings

Hold for Southern China

- Anonymous, *Allegory of Justice*, 39.2 x 79.3 cm, acc. no. 26-004
- Anonymous, *Dying General Outside of Moscow*, 39.2 x 32.7 cm, acc. no. 25-013
- Anonymous, *Landscape*, c. 1880, 8.3 x 13 cm, acc. no. 22-051
- Anonymous, *Portrait of a Man in a Fancy Waistcoat*, 67.3 x 54.4 cm, acc. no. 24-031
- Anonymous, *Portrait of a Girl*, 89 x 80.6 cm, acc. no. 29-005
- Anonymous, *Portrait of Martin Louis Michel*, c. 1700, 90.5 x 72 cm, acc. no. 22-059
- Allegrain, Etienne (1644 – 1736), *Paysage au Lac*, c. 1700, 56.5 x 78 cm, acc. no. 20-090 *Very fine.*
- Bourdon, Sebastien, *Moses Striking Water from the Rock*, canvas, 87.5 x 111.3 cm, acc. no. 28-203 *Very fine, perhaps not Bourdon*
- The Candlelight Master, *Man Holding a Covered Light*, 64.7 x 49.5 cm, acc. no. 22-033 *fine*
- Halle, Noel (1711 x 1781), *Portrait of a Man Reading*, 58.7 x 46.8 cm, acc. no. 25-005



Dutch and Flemish Paintings

To be considered: 7

Anonymous, *Jesus Debating with the Elders*, 165.7 x 207.6 cm, acc. no. 14-033

Anonymous, *Landscape with Allegorical Figures*, c. 1630, 60 x 81.4 cm, acc. no. 30-079

— Anonymous, *Miniature Portrait of a Man*, 6.4 x 4.7 cm, acc. no. 12-063

— Anonymous, *Portrait of a Cow*, c. 1700, 17 x 22.8 cm, acc. no. 25-015

Backer, Jacob Adriaensz (1608 – 1651), *Granida and Daifilo*, c. 1640, canvas, 132 x 163 cm, acc. no. 35-008 *very fine*

Begeyn, Abraham, *Goats in an Italian Landscape* 45 x 55.3 cm, acc. no. 29-125

Beukelaer, Joachim (1533-1573), *The Poultry Vendors*, 193 x 109.2 cm, acc. no. 14.034

Berckheyde, Gerrit (1638 – 1698), *Riders Gathering in Front of a Walled Estate*, 46.3 x 55 cm, acc. no. 28-273

Bisschop, Cornelis, *Apollo and Marsyas*, 38 x 45.6 cm, acc. no. 34-020.01

Colenbier, Jan, *River Scene*, c. 1640, 45.7 x 61 cm, cc. No. 19-077

Doomer, Lambert, *Esther*, 1666, 99 x 84 cm, acc. no. 34-020.02

Dyck, Anthony van (1599 – 1641), attributed, *Ecce Homo*, canvas, 101 x 98 cm, acc. no. 29-126 *ex Walter Beunt*

Eliasz Pickenoy, Nicolas (1590 – 1654), attributed to, canvas, *Portrait of a Woman*, 68.7 x 54 cm, acc. no. 27-018

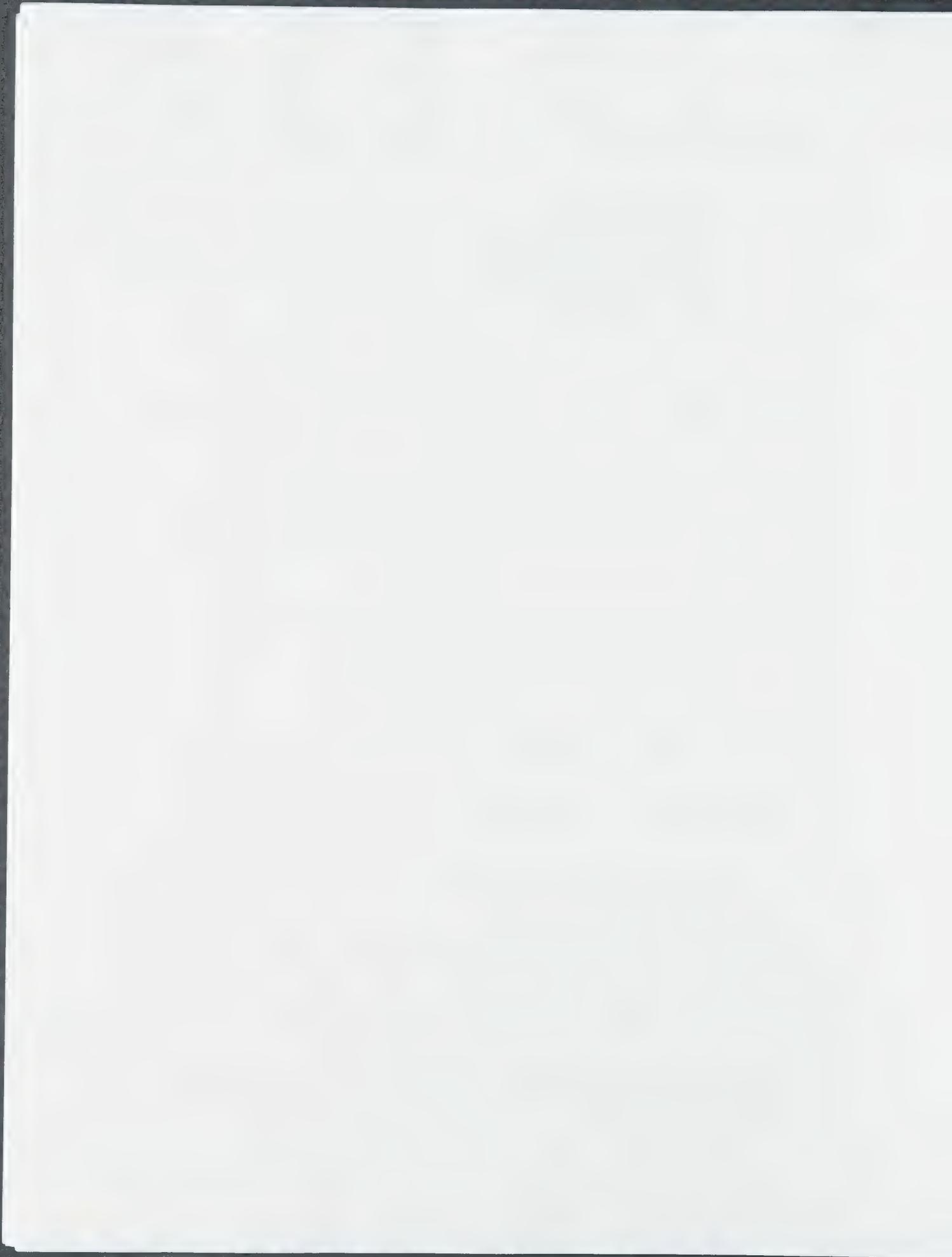
Flinck, Govert (1615-1660), *The Sacrifice of Manoah*, canvas, 74.3 x 123.8 cm, acc. no. 18-114 *fine*

-. *King David*, 133.4 x 99 cm, acc. no. 34-020.03 *fine*

Francken, Frans, the Younger (1581 – 1642), *The Four Latin Fathers of the Church*, panel, 16 x 21.5 cm, acc. no. 22-048 *fine*

Fuyck, Martin van der, *Tobias Cooking the Fish*, 1663, 106.7 x 119.4 cm, acc. no. 34-020.04 *fine*

Grebber, Pieter Fransz (1600 – 1652), follower of, *The Four Evangelists*, c. 1635, canvas, 132.1 x 189.2 cm, acc. no. 38-043 *fine*



Jacobsz, Lambert (1598 – 1636), attributed to, *The Good Samaritan*, c. 1640 (sic!),
canvas, 104.1 x 147.3 cm, acc. no. 31-001 *Very beautiful*

Keyser, Thomas de (1596 – 1667), attributed to, *Portrait of a Gentleman*, 91.5 x 75 cm,
acc. no. 22-062 *not de Keyser, but good*

Lesire, Paulus de, *Tobias Healing his Father*, canvas, 159 x 216 cm, acc. no. 34-020.05 *Fine*

Lievens, Jan (1607 – 1674), ^{copy} (attributed), *Mary of Egypt*, 63.5 x 49.5 cm, acc. no. 18-126 *Fine*

-, *A Man Singing*, 90.2 x 76.3 cm, acc. no. 34-020.06 *Fine*

-, *The Adoration of the Shepherds*, 1644, 96.6 x 81.3 cm, acc. no. 34-020.07 *Fine*

Lingelbach, Johannes (1622 – 1674), attributed to, *An Artist Sketching a Statue and
Another Figure*, 102.5 x 133.7 cm, acc. no. 30-089

— Key, Adriaen Thomas, the Younger (1544 – 1590), *Portrait of a Gentleman*, attributed,
101.5 x 75.5 cm, acc. no. 36-001

Konink, Philips, *Panoramic Mountain Landscape*, c. 1676, 85 x 127 cm, signed bottom
right: P. Koninck, acc. no. 43-{} *Fine*

Marienhof, Jan van, *The Three Marys at the Tomb*, 1659, 59.4 x 70.9 cm, acc. no. 30-081

Moyaert, Claes Cornelisz (1591 – 1655), *Joseph Selling Corn in Egypt*, c. 1650, 154.5 x
197.1 cm, acc. no. 23-038 *Fine*

Munniks, Hendrik, *Portrait of a Man*, 70 x 57 cm, acc. no. 21-075 *Fine*

Noordt, Jan van (1624 – after 1676), *Hagar and Ishmael in the Desert*, c. 1675, 90.8 x
113 cm, acc. no. 40-010 *Fine*

-, *Massacre of the Innocents*, c. 1660, 125.5 x 144.8 cm, acc. no. 23-040 *Fine*

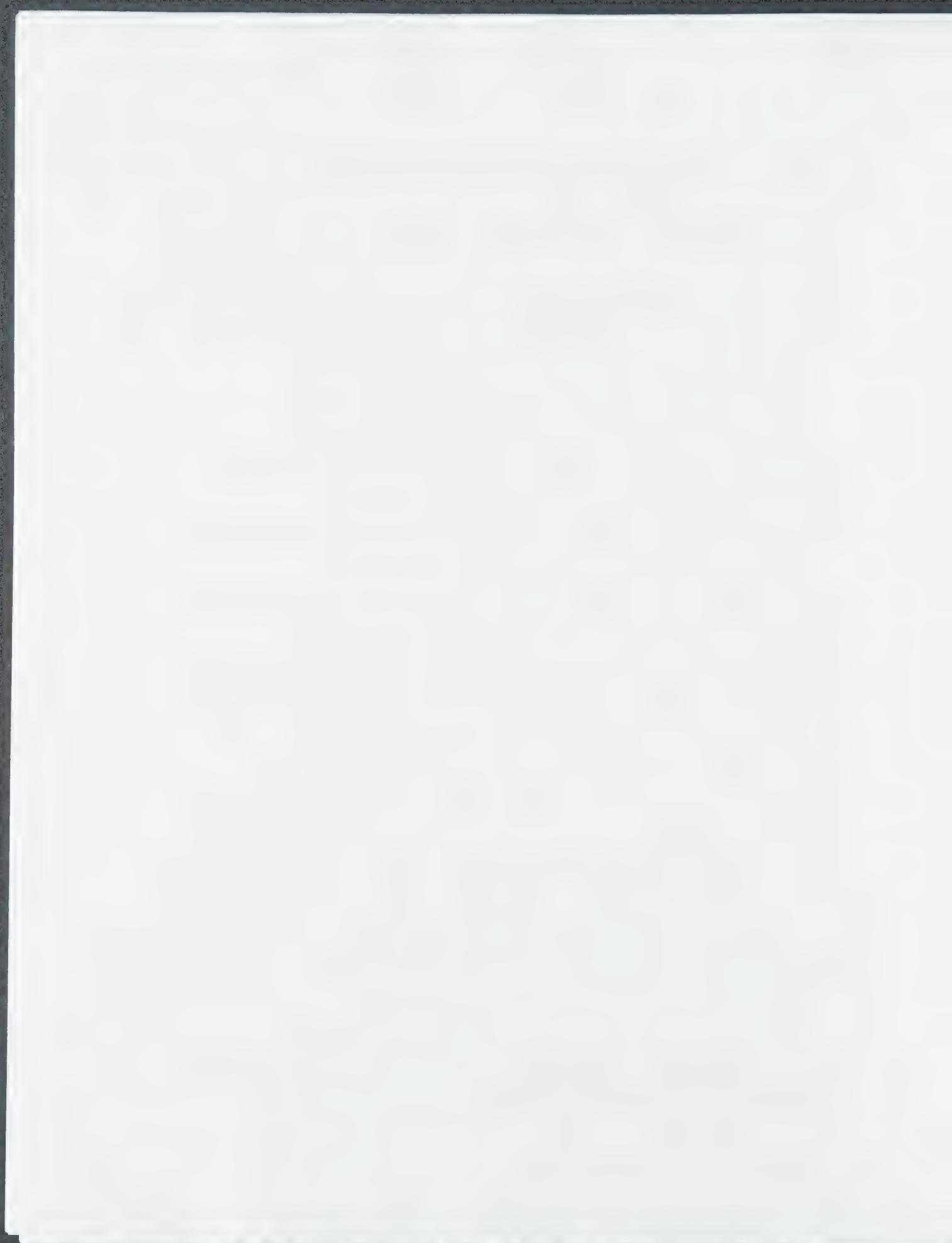
— -, *The Satyr and the Peasant Family*, c. 1655, 78.6 x 95.1 cm, acc. no. 27-016

Pluym, Carel van der (1625 – 1672), *The Dismissal of Hagar*, canvas, 67.8 x 57.2 cm, *Fine*
acc. no. 19-028

-, *The Philosopher or Scholar in his Study*, canvas, 137.5 x 103.5 cm, acc. no. 22-007

Poorter, Willem de (1608 – 1648), *Allegory of Vanity*, 60.9 x 58.4 cm, acc. no. 34-020.08

-, attributed to, *The Idolatry of Solomon*, 1640, 28.2 x 23.3 cm, acc. no. 29-003



Pynas, Jacob, *The Raising of Lazarus*, 1624, 22.7 x 35.5 cm, acc. no. 24-030

-, *The Stoning of St. Stephen*, 1617, 73 x 73.2 cm, acc. no. 26-001 *A great work*

Renesse, Constantijn Daniël van (1628 – 1680), *Gideon and the Angel*, canvas, 73.8 x 101.5 cm, acc. no. 29-001

— Rietschoof, Jan Claasz (active 1642 – 1719), *Seascape*, 1642, 24.7 x 33.8 cm, acc. no. 27-019

Roghman, Roelant, *Mountainous Landscape with Hunters*, 45.7 x 63.5 cm, acc. no. 34-020.09

— Rootius (or Rotius), Jan Albertsz. (1615 – 1674), *Family Portrait of a Mother and her Children*, canvas, 133 x 168 cm, acc. no. 38-007

Saftleven, Cornelis (1607 – 1681), *Annunciation to the Shepherds*, c. 1660, 30.6 x 40 cm, acc. no. 31-002 *Compare to Jorckenn Oct 2 2018*

Staveren, Jan Adriaensz van (1625 – 1628), attributed to, *Hermit with a Large Book (St. Jerome?)*, canvas, 106.7 x 94 cm, acc. no. 17-025

Sweerts, Michiel (1624 x 1664), *A Peasant Holding a Wine Jug*, 47.8 x 38.2 cm, acc. no. 26-002 *Needs checking*

Teniers I, David, *The Ravens Feeding Elijah*, David, 50.8 x 75 cm, acc. no. 34-020.10 *Fine watch condition*

Teniers II, David, *Lot and his Family Fleeing Sodom*, 82.6 x 119.5 cm, acc. no. 34-020.11 *Fine*

Troyen, Rombout van (1605 - 1650), *Fantasy Grotto with Fountains and Sculptures*, 20.5 x 27.2 cm, acc. no. 20-091

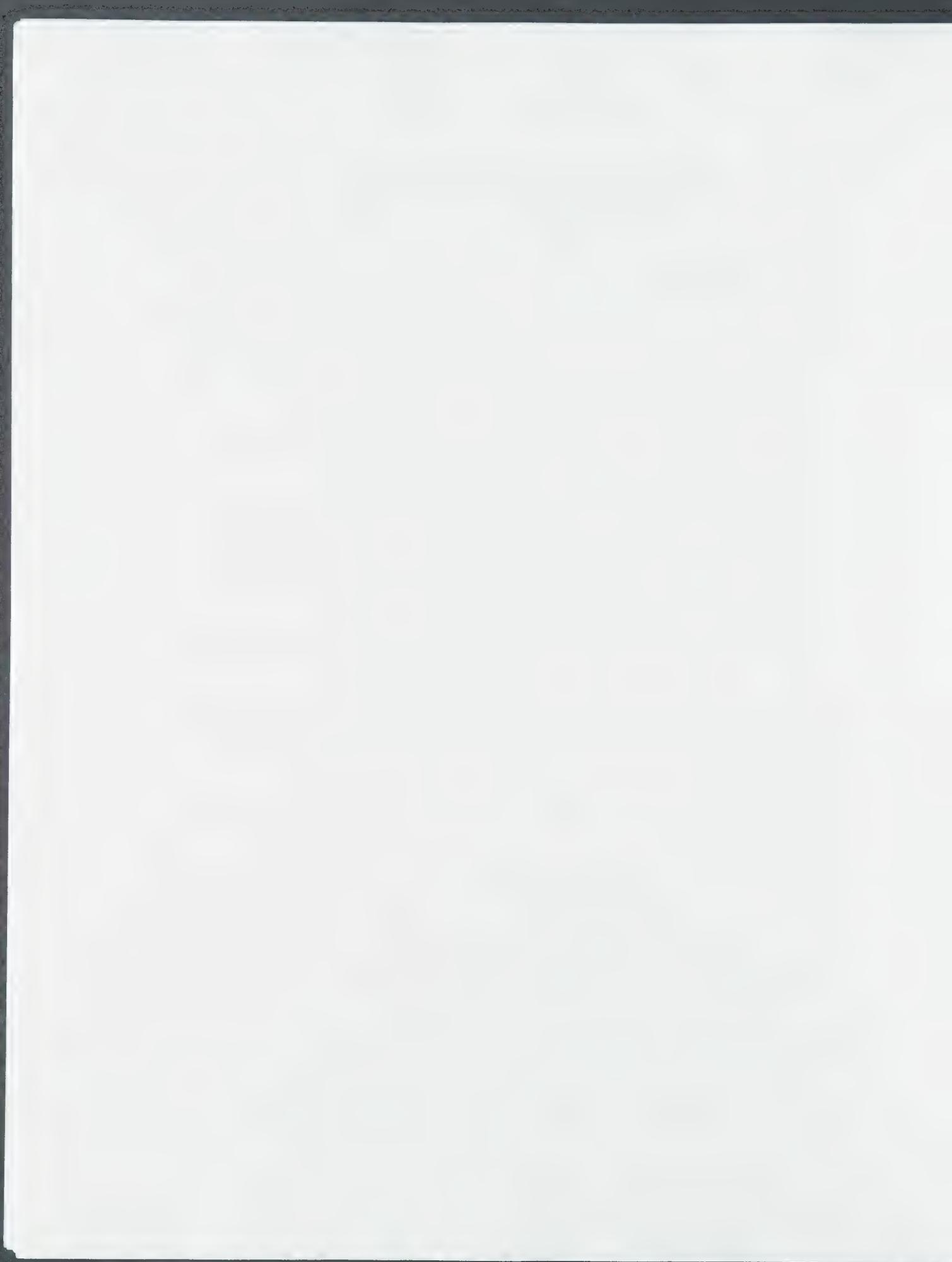
Venne, Jan van de, *The Hanging of St. Philip*, 98.2 x 72.3 cm, acc. no. 26-003

-, *Tobias Healing his Father*, 92.7 x 122 cm, acc. no. 34-020.12 *watch condition*

Verkolje, Nicolaes (1673 – 1746), *Susanna and the Elders*, canvas, 44.3 x 58.5 cm, acc. no. 28-272 *fine*

Verwilt, François (1620 – 1691), *The Education of Mary*, 86.5 x 101.5 cm, acc. no. 21-095 *Beautiful*

Victors, Jan, attributed, *Joseph Explaining his Dreams*, 111.7 x 139.7 cm, acc. no. 34-020.13 *Fine
But by whom?*



Villeers, Jacob de, *Mountain Landscape with Travellers*, 70 x 104.2 cm, acc. no. 34-020.14

Finis

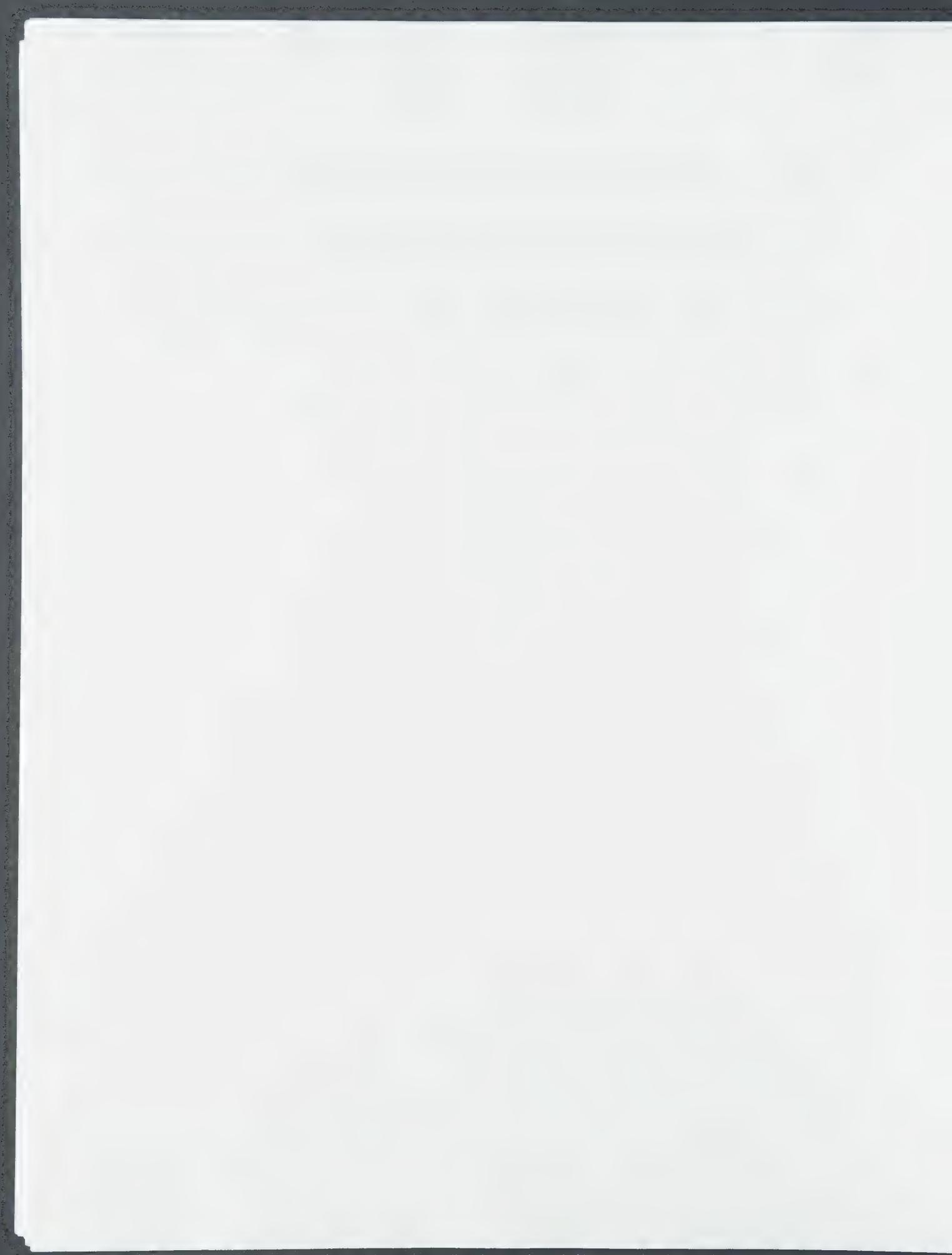
Weenix, Jan Baptist (1621 - 1660), attributed to, *A Ram in a Wooded Landscape*, canvas, 102.5 x 126.4 cm, acc. no. 37-090

Finis

Wit, Jacob de (1695 - 1794), *The Angel Leaving Tobias' Family*, 47 x 66.7 cm, acc. no. 34-020.15

Finis

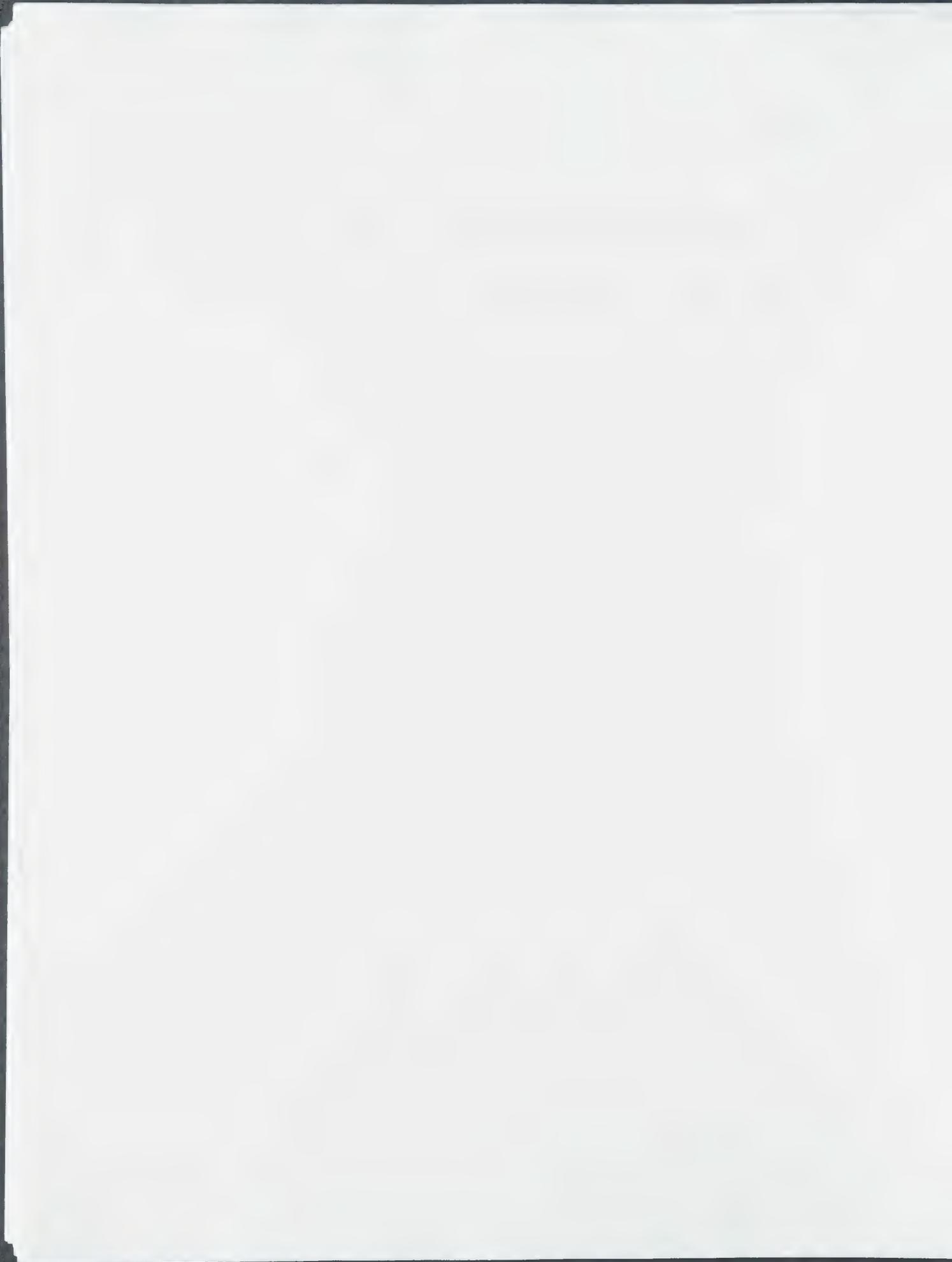
—, *A Mythological Scene*, Ø 63.6 cm, acc. no. 30-082



Drawings

Anonymous, Dutch, *The Last Supper* (recto); *Sketch of a Hand* (verso), 16.5 x 20.5 cm, acc. no. 18-125

Anonymous, Italian, *Nude Figure Studies* (recto and verso), c.1700, 42 x 59.3 cm, acc. no. 22-063



British Paintings

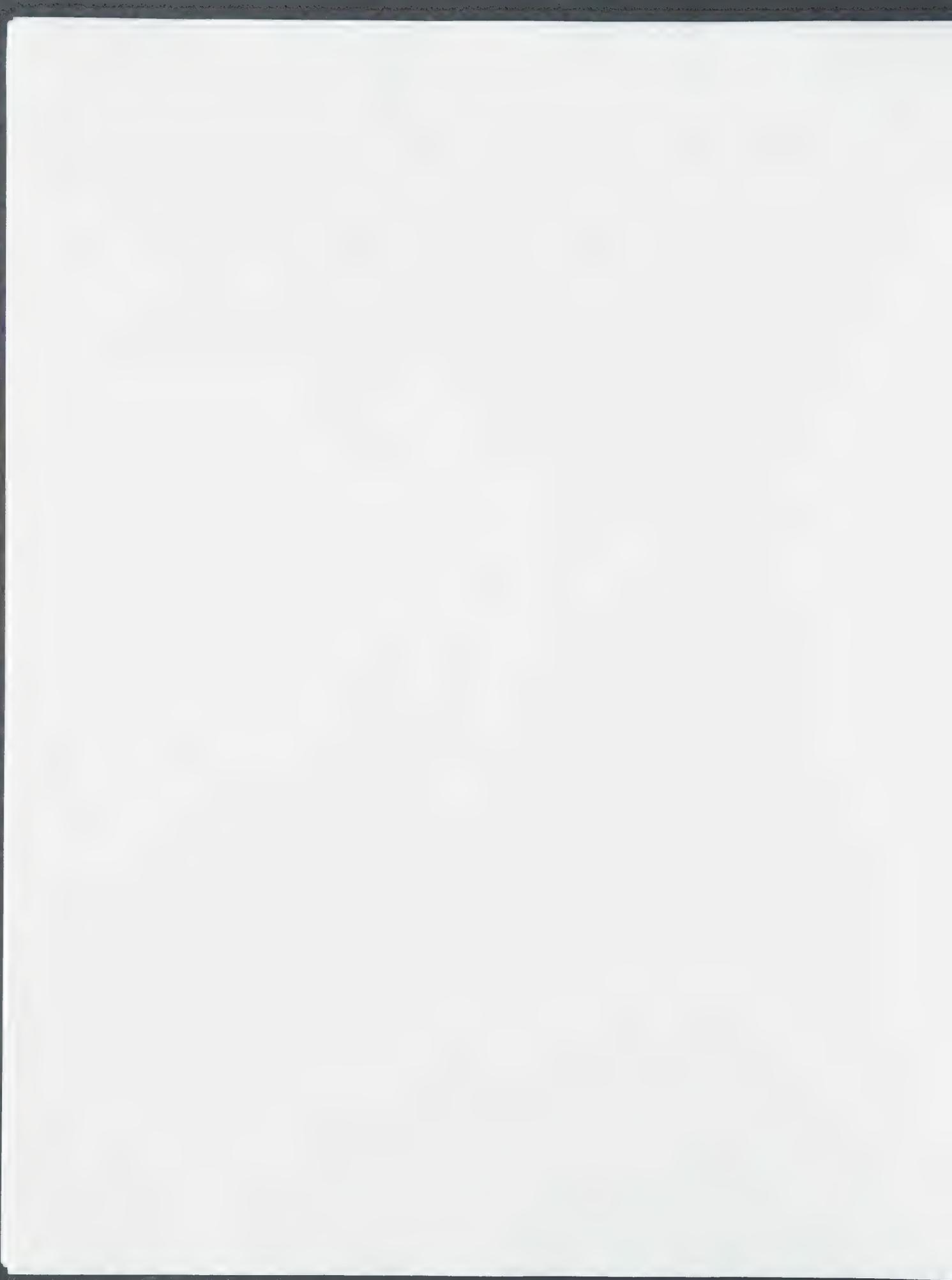
Centuries 2

← Etty, William, R. A. (1787-1849), *Study for The Three Graces*, 50.8 x 40.6 cm, acc. no. 12-062

← Etty, William, R. A. (1787-1849), *Study of a Male Nude*, 52 x 41.6 cm, acc. no. 13-030

Kneller, Sir Godfrey (1646 – 1723), *Unidentified Portrait*, 1722, 76.2 x 61 cm, acc. no. 34-020.16

Fine



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March 16, 1999

Dr. Fred G. Meijer
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's – Gravenhage
THE NETHERLANDS

Dear Dr. Meijer,

Thank you so much for your letter of March 5th discussing nine of the paintings of which I sent you photographs.

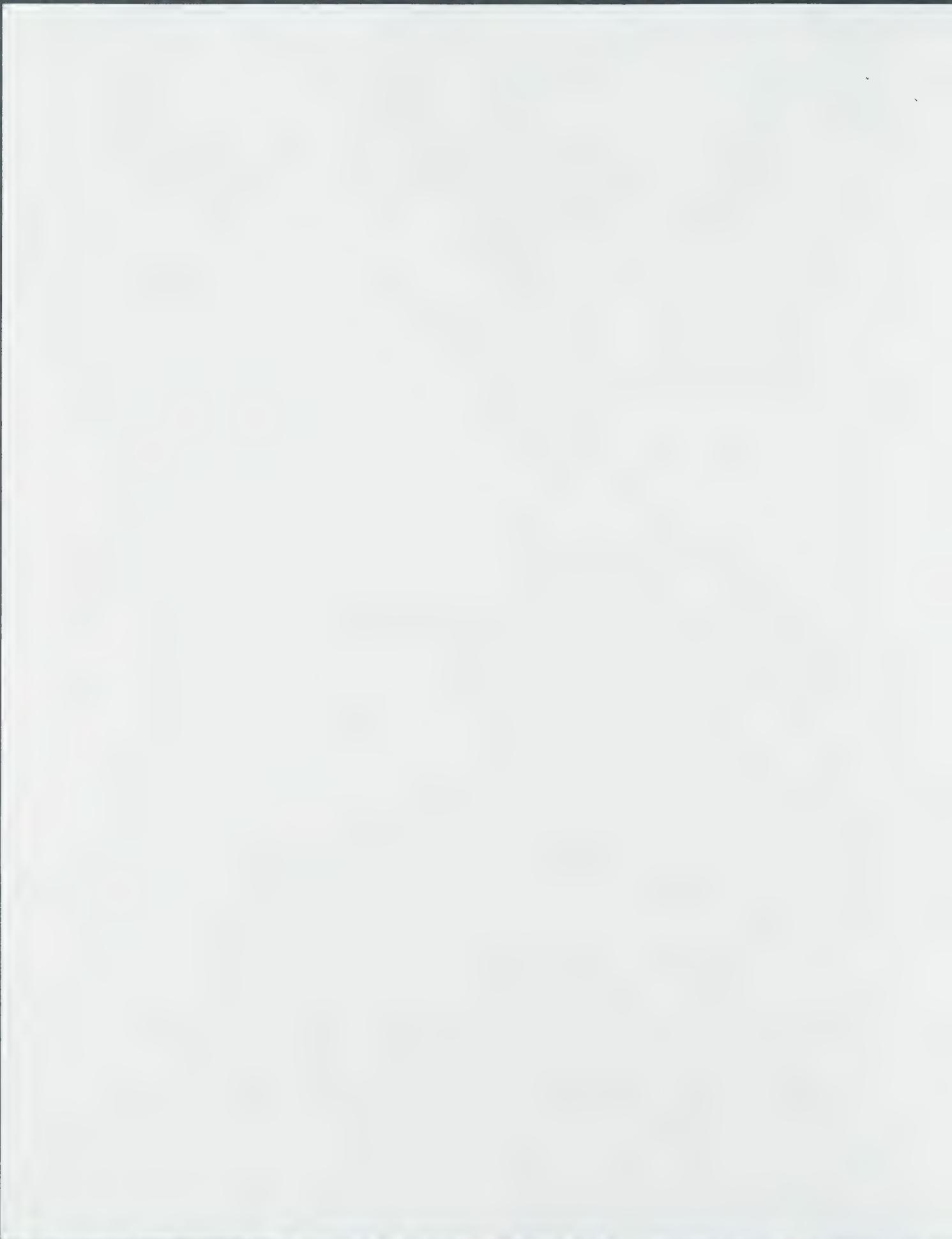
That leaves only eleven to be discussed, but among these eleven are three which are of greatest interest to me, namely #1, 11 and 15 in the list of paintings where I have no reasonable attributions .

Of course I am accumulating photographs of other paintings to send you, some of these long in my collection and some recent acquisitions.

The story of the theft already had a happy ending: on November 12, 1994, when Bert Vos found the best of three paintings stolen. This is Bredius 226, # I on the list I sent you, a painting which I believe is by Carel Fabritius. Of course I still think of it as my Bert Vos panel.

The Amsterdam police have not even had the courtesy to reply to my letter of February 22 (copy enclosed), though I know that they have received it. They have even refused to tell me who bought the third painting which was stolen, a little sketch by Gonzales Coques. Just in case you do not have a photograph of this, reproduced as IFAR #236, I enclose a photograph now exactly the same size as the painting. It doesn't look like much in the photograph, but it is really a very charming work.

You and Dr. Ekkart informed me some time ago of the lot number of *Rembrandt's Mother* in the De Eland auction. Neither De Eland nor the police would give me the name of the buyer of the Coques. It may of course be that that buyer is more like Bert



Vos than Dr. Schilder in Utrecht, and if he knew that the painting was stolen might return it to me at his out of pocket cost. Would it be possible for you or Dr. Ekkart to write to De Eland, without referring to the theft, and just saying that you are interested in knowing of the buyer of this painting in the auction last summer? As the police sent both paintings to the same auction house, the paintings might actually have had succeeding lot numbers.

How the police of a civilized country – and I have no doubt that Holland is a civilized country – can stonewall anyone as the police have stonewalled my attorney and me, I do not understand. At first I was just amazed at Dr. Schilder's greed, but now I feel that the guilty party is really the Amsterdam police. I will try and give this story as much publicity as I can.

Now to turn to happier problems:

I was particularly happy to have your letter of March 5th for a reason which might not have occurred to you. Here you wrote to me about a number of paintings which have puzzled me for many years and which I like very much. And you now wrote that you and Dr. Ekkart also don't have firm attributions. This is really good news – it shows me that I am not alone, but in the company of great experts.

Let me now reply to your comments, one by one.

Your question about the attribution of F, that almost mystical still life, de Cordua, amazed me and of course I will ask my two best conservator friends to check the signature and inscription very carefully.

Just recently this painting was in Volker Manuth's exhibition at Queen's University and in case you haven't seen that catalogue, I enclose the relevant page.

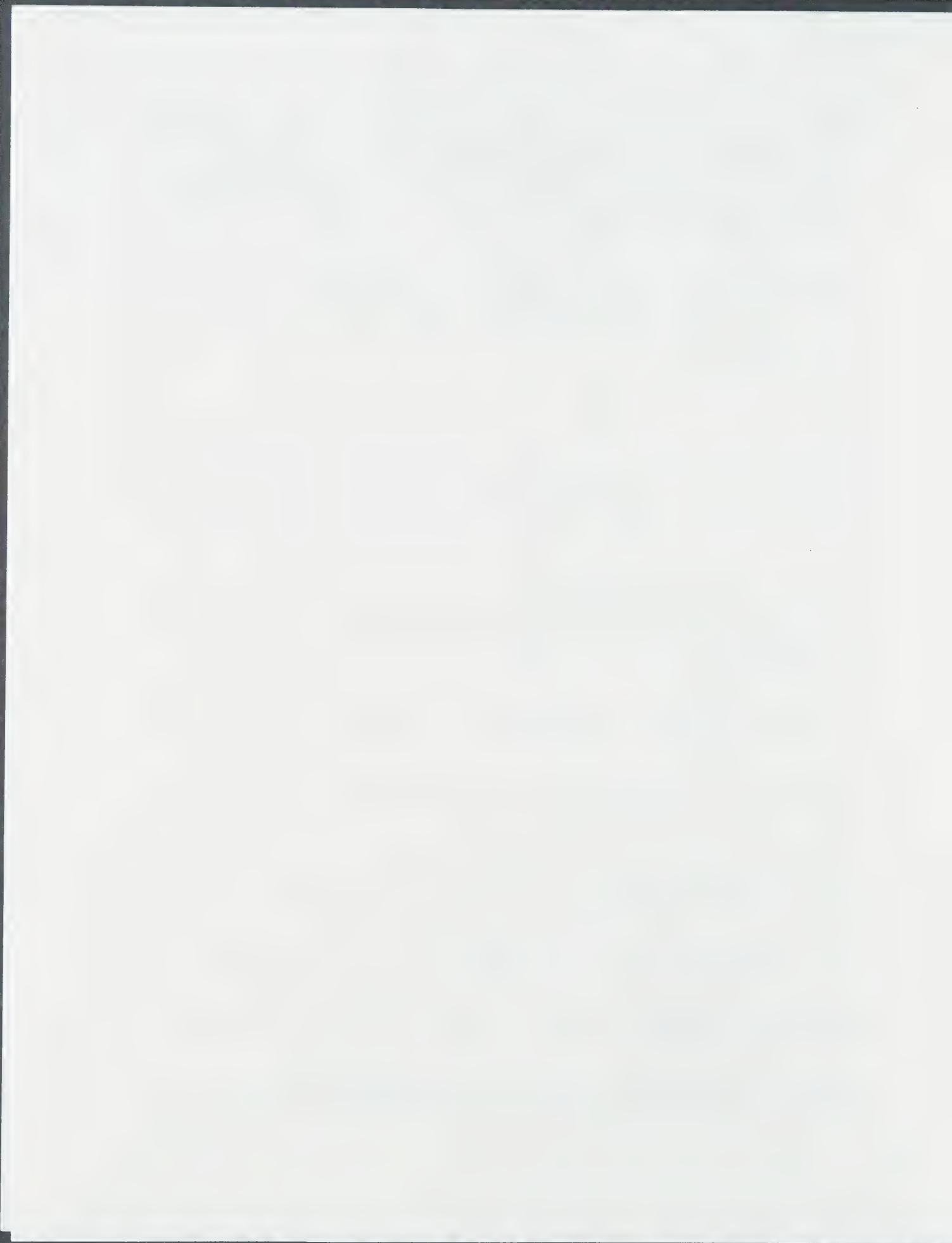
Of course I acquired this painting not because it happens to be by de Cordua, but because I so like it and I wouldn't mind at all if it turns out to be by a good Alsatian artist. Needless to say, I will keep you informed about what my friends determine.

Incidentally, my son, David Bader, has another painting also signed by de Cordua and that is certainly quite different in paint handling. But then I don't have to tell you that the paint handling of artists changed during their lifetimes.

K, the painting given by Christie's in London to Snijders, is really quite a wild picture and I am glad to know that it is closer to Paul de Vos. I like both artists.

II. was given to Snyders in Dr. Schapiro's collection and the attribution to de Vos came from Dr. Foucart at the Louvre.

I like the painting very much, and will have to look at more oil studies by Jan Brueghel to familiarize myself with those works. Incidentally, every dealer who has



recently visited our home was most interested in purchasing that little sketch, but I have nothing like it and don't want to part with it.

#2. Dr. Dudok van Heel visited my home late last year, unfortunately at a time when we were in England. He thought that the sitter might actually be van Uffelen who was also painted by Van Dyck; that portrait is now in the Metropolitan.

I have written to the expert on Dujardin twice, in Amsterdam, but though she was at one time a Bader Fellow from the Institute of Fine Arts, she has not replied to me. Perhaps the letters have gotten lost or she just doesn't want to tell me that she isn't certain.

I bought it from the Trafalgar Gallery in London, where it was called *Philippe de Champagne*. I purchased it on condition that I wouldn't have to call it *de Champagne*.

#3 really is a portrait of a lovely girl and I have been playing with the idea that it might be by Albert Cuyp. It had never occurred to me that it could be by a Rembrandt student, or that Verelst was ever that good.

#12 A Bader Fellow from Queen's University, David de Witt, is writing his Ph.D. thesis on Jan Van Noordt and he has also written to me telling me that he does not agree with Prof. Sumowski's attribution. I own what I believe is the best Van Noordt that I have ever seen, *Joseph Selling Corn in Egypt*, and the paint handling there is certainly different.

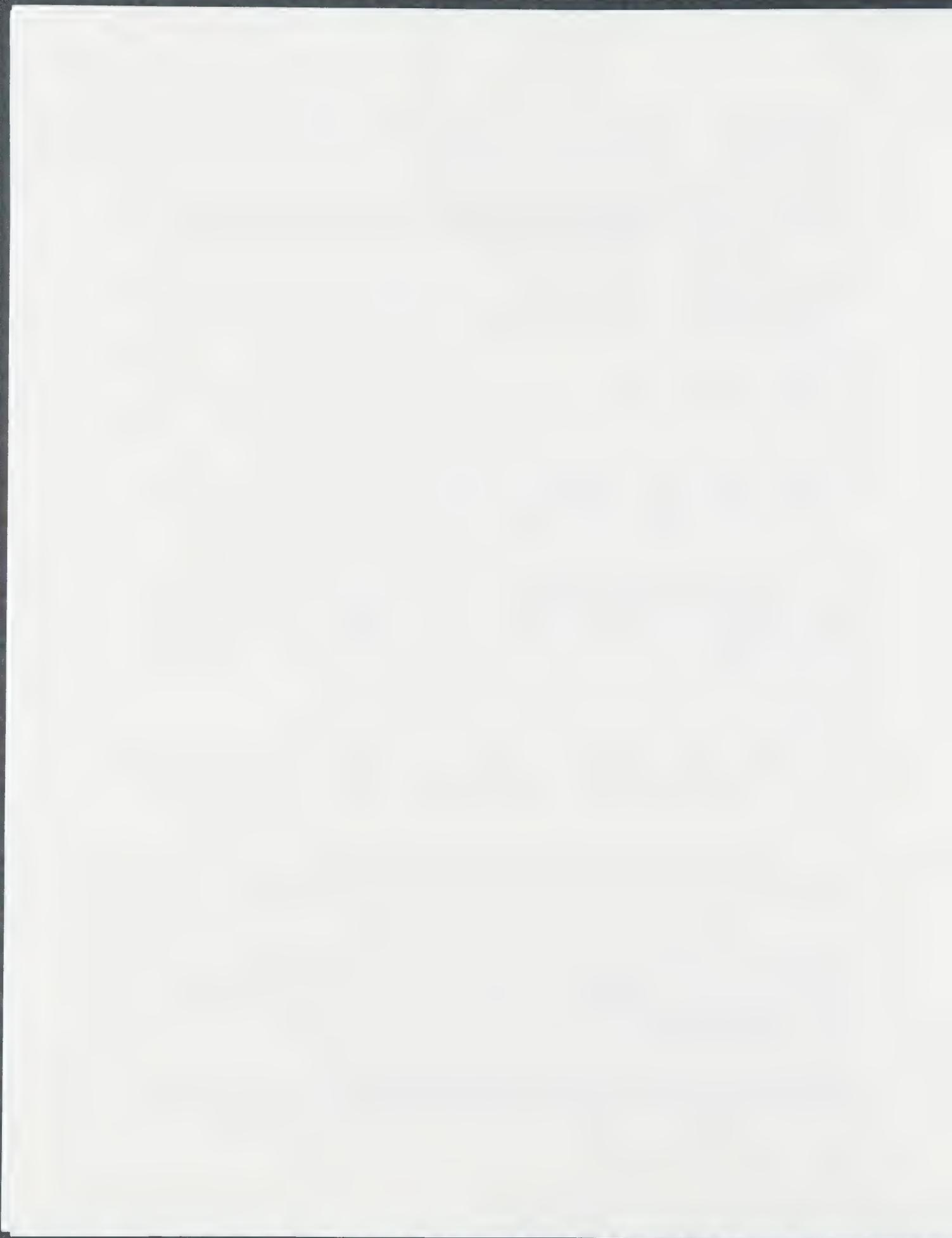
Please do let me know if an attribution ever comes to your mind.

Incidentally, I bought it at a Sotheby auction in New York where it was Lot #1. After the sale, George Abrams came up to me and said "Alfred, you know that that painting, Lot 1, is really a lady of pleasure." To which I replied "Yes, indeed, she has already given me much pleasure during these last two hours."

#14 I very much like this but I also have no attribution. I own two fine works by Abraham van Dyck, one on the cover of *The Bible Through Dutch Eyes* and the other a signed and dated *Portrait of A Woman* and these are certainly different from this.

The skull, #16, is on paper which has Italian music of the 17th century on the verso. It is possible to enjoy looking at a painting without having an attribution and without thinking that it has to be by Hercules Seghers. It just always reminds me that I do need a Seghers in my collection; not a skull but a long view landscape. I hope I live long enough to find one.

I like the *St. Jerome* #18 very much indeed, particularly because of its connection with the van Vliet print and I was happy when Ronnie Baer told me that this painting



is not by Dou. I like this much better than most Dous, even if it is later in the 17th century.

I presume that you have all of the exhibition catalogues of my collection and my autobiography, *Adventures of a Chemist Collector*, and that you have photographs of all of the paintings illustrated in Sumowski's six volumes. I have of course sent you some of those photographs, but if there are any in Sumowski which you don't have, please let me know.

My next group of paintings to be sent to you will go out as soon as I have heard about the remaining eleven paintings. I am sure that you will understand my reluctance to send more right now because I fear that you and I would get mixed up between the first and the next lot.

May I ask you to share this letter with all of your associates who have been handling these photographs. My wife and I hope to visit you in November to thank you personally but before that some of you might be coming to the United States and I hope that you will know that you will be most welcome to visit us. The guest room is in the attic, but the bed is comfortable and the paintings are good.

With many thanks for your help and best personal regards, I remain

Yours sincerely,



Alfred Bader

AB/az

Enc.



rK

D

Pri: s Willem Alexanderhof 5
P.O. Box 90418
2509 LK 's-Gravenhage
The Netherlands
tel. 070-3471514

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

From December 10, 1997

New numbers:

tel. (31) 70 3339777

fax (31) 70 3339789

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin 53202
U.S.A.

subject Paintings
reference 98-2355
your letter 24 September 1998

5th March 1999

Dear Dr. Bader,

I am sorry that this answer to part of your letter has taken so long to produce, but the inflow of correspondence has been more like a torrent, recently, and your letter was slightly inundated.

I spotted you and Mrs Bader from a distance at Chistie's party in New York, and had expected to meet you at Otto Naumann's the following day. I didn't make it to Otto's party, however, since my visit to Baltimore that day took longer than expected.

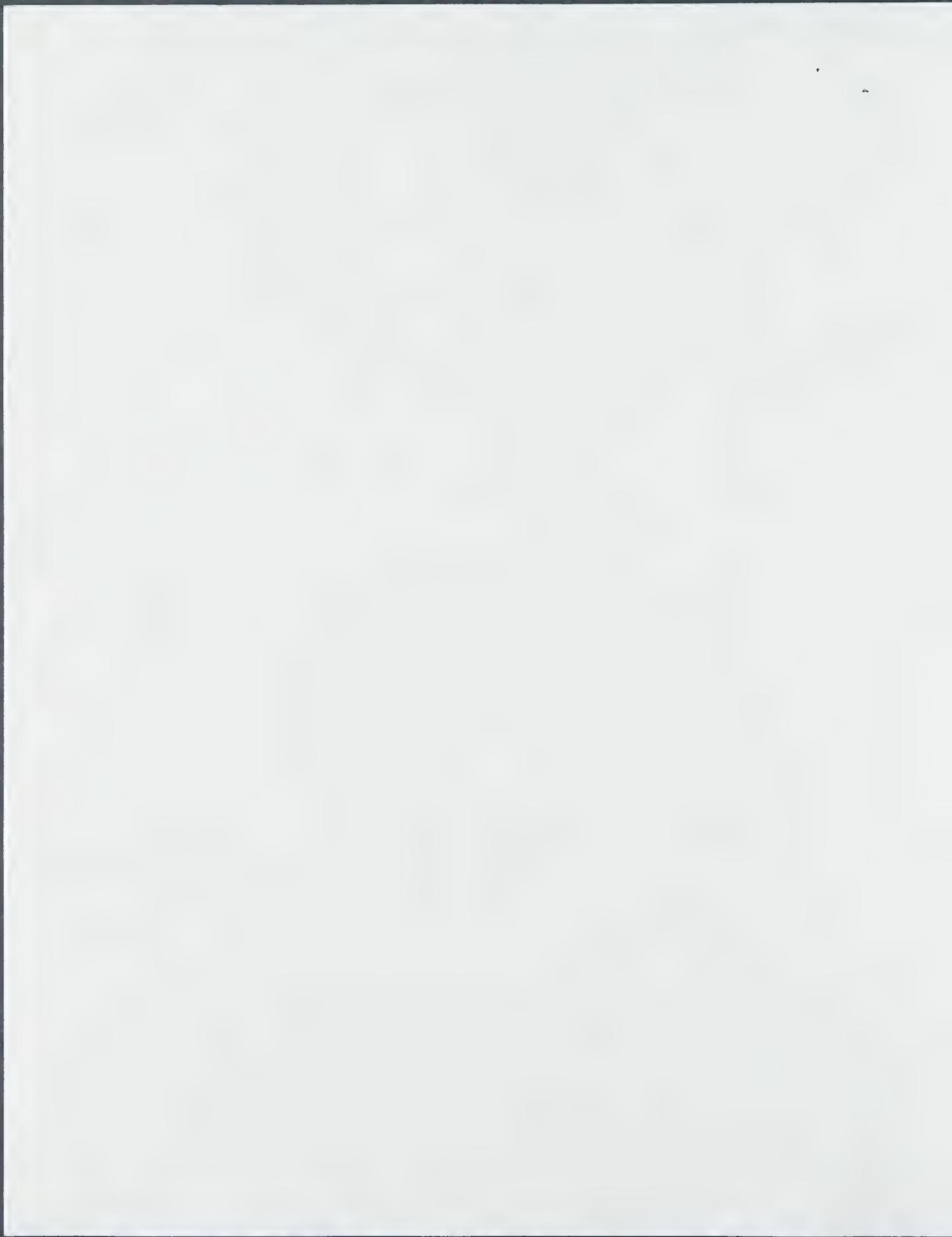
I was completely amazed by the news that it was the Amsterdam police who had put your little paintings into the sale! I do hope that in the end things will be sorted out to everyone's satisfaction, in a reasonable and friendly manner.

As for the paintings of which you have sent photographs, I will follow your lists and provide some comments, where possible. The portraits I have also discussed with Rudi Ekkart.

CONDITIONS

All information and conclusions about art objects, provided upon the owner's request by the Rijksbureau, are the result of the particular art historian's investigation and the Rijksbureau's letter containing such information is not intended as an expertise. All liability for consequences of this

F (Corduba) Despite the signature and the fact that it has apparently been accepted in the literature as a work of De Cordua, I find it impossible to associate this painting with any known work by that artist. Particularly, comparison with de Cordua's *Vanitas* from the same year, 1665, in the Musée des Beaux-Arts, Pau (photocopy enclosed) manifests a world of difference. The general style of your painting seems to be French, which, in combination with the German almanac and



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

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2

music score, might point to an origin in the Alsace area. If I were you, I would have an able technician inspect the signature (which I cannot clearly make out in the photograph, but which seems to spell the artist's name incorrectly) and the Dutch inscription on the almanac page. The latter seems totally out of place: why would anyone write a receipt on a blanc page in an almanac? (if almanacs had blanc pages at all, which I believe is not true to fact). Moreover, the written text does not follow the surface of the page particularly well, and why would an artist who was working in the Vienna/Prague area by that time want to include a Dutch text in his painting?

K (Snijders) This impressive study of dogs is of course easy to associate with Snijders, but to my mind, in view of the more 'fuzzy' handling, the execution is rather by his associate Paul de Vos, than by Snijders himself. I have tried to find these two dogs in paintings by Snijders and de Vos, but without avail. I enclose some photocopies of hunting scenes by Paul de Vos which hopefully clarify my views, as well as a photocopy of a study of dogs by Snijders (Robels SK 6).

II (Snijders) I agree with Hella Robels (her No. A 169) that this attractive painting of two squirrels is not by Snijders, but I fail to see how it can be associated with Paul de Vos. The thin, brushy handling reminds me somewhat of Jan Brueghel's oil studies, but I failed to find anything similar enough to follow that association up. For the time being we will file it as Flemish school, 2nd quarter 17th century.

2 (Dutch, portrait of a young scholar) We have not come any closer to an attribution for this fine portrait. Personally, of the attributions suggested thus far, I tend to associate it most of all with Dujardin.

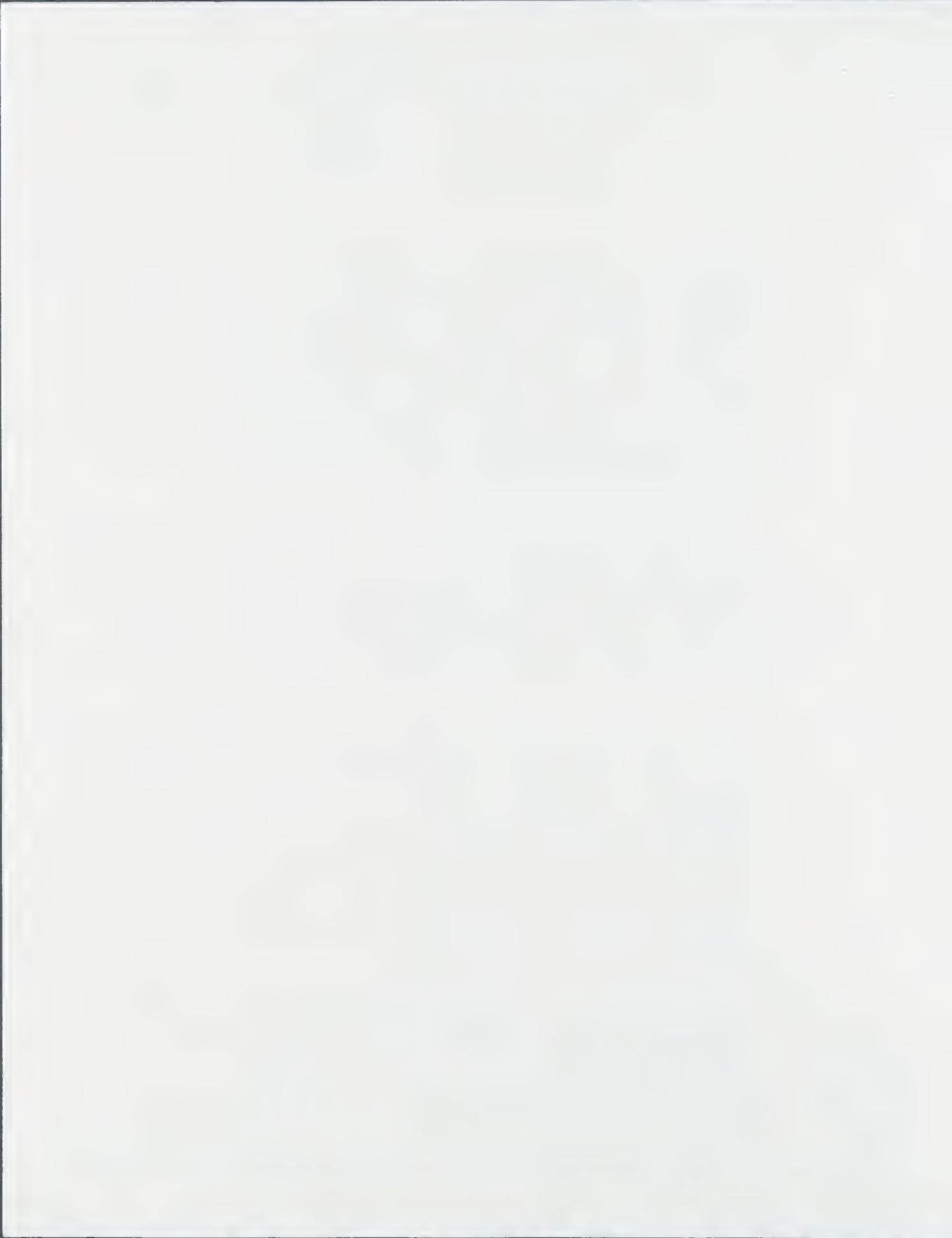
3 (Dutch, portrait of a young girl) Also for this charming girl we are still unable to suggest an author. It reminds me somewhat of Pieter Verelst's manner of the late 1640s, but certainly not enough so to allow attribution.

12 (Dutch, portrait of a young woman) Again, no progress. Sumowski's van Noordt suggestion seems quite unfounded.

14 (Jacob and Esau) Several colleagues have looked at this

CONDITIONS

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All liability for



rK

RIJKSBUROU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

3

one and we are unable to offer a solution. Most probably the painting should be dated fairly late in the 17th century - post-Steen, I would say - but even the question if it is Dutch or not remains open.

16 (Skull) Even though such a skull on its own, however well painted, presents very little stylistic information, I feel that it is not a Netherlandish work, but rather an Italian or central European piece. Perhaps the music score on the paper can give an indication of the painting's origin as well as of a possible date (18th century?).

18 (Leiden School) Indeed not by Dou himself, but clearly by someone who has looked closely, not only at van Vliet's print, but also at Dou's paintings of similar subjects. I am unable, however, to connect it with any known follower of Dou or the young Rembrandt. I find it difficult to date it from the photographs (we also have some good details in our files), but do not exclude beforehand that it was painted significantly later in the century than the original image.

A. Jerome

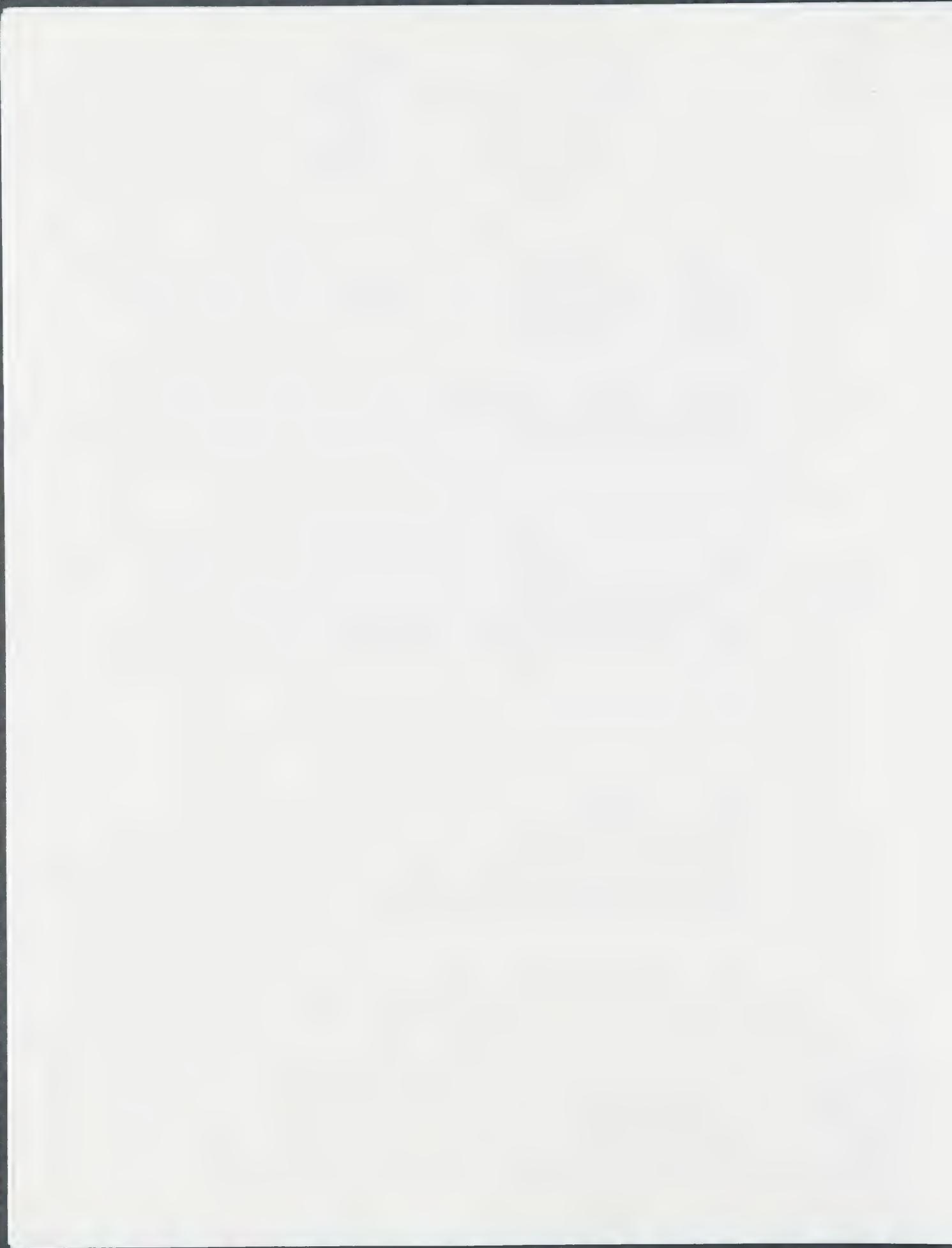
With very best regards,
Yours sincerely,

Fred Meijer

Fred G. Meijer
Dept. of Old Netherlandish Painting

CONDITIONS

All information and conclusions about art objects, provided upon the owner's request by the Rijksbureau, are the result of the particular art historian's investigation and the Rijksbureau's letter containing such information is not intended as an expertise.
All liability for



bcc: David

Agnes Etherington Art Centre

7 October 2002

Dr. Alfred Bader
2961 North Shepherd Avenue
Milwaukee WI 53211
U.S.A.

COPY

Dear Alfred,

I am pleased that you had time to spend at the Art Centre during your busy schedule during this past week's visit to Kingston, and especially gratified that we were able to discuss some current issues concerning your past donations to us.

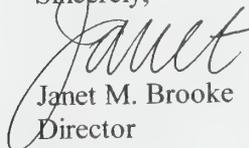
I want simply to confirm the gist of these discussions. First, concerning *The Battle of Gibraltar*: we agree that to advance the case of attribution, we will ship the work to the Canadian Conservation Institute shortly, for preliminary examination and tests (infra-red, radiography, paint sample analysis, etc.). In David's discussions with the Institute, he was given to understand that there is no cost for this work, although I am assuming that we will be charged for materials. Based on the outcomes of these analyses, the recommendations of the Institute's conservators and their projected timelines, we will make a determination together as to the course of treatment, whether by them or by a conservator of our choosing. I am grateful that you have offered to cover the costs of this first stage of work, and I confirm my understanding that this, and future stages of treatment, will be covered outside the Bader Conservation Fund in order to continue to let its capital grow. David and/or I will of course be keeping you informed of all developments in this important research project.

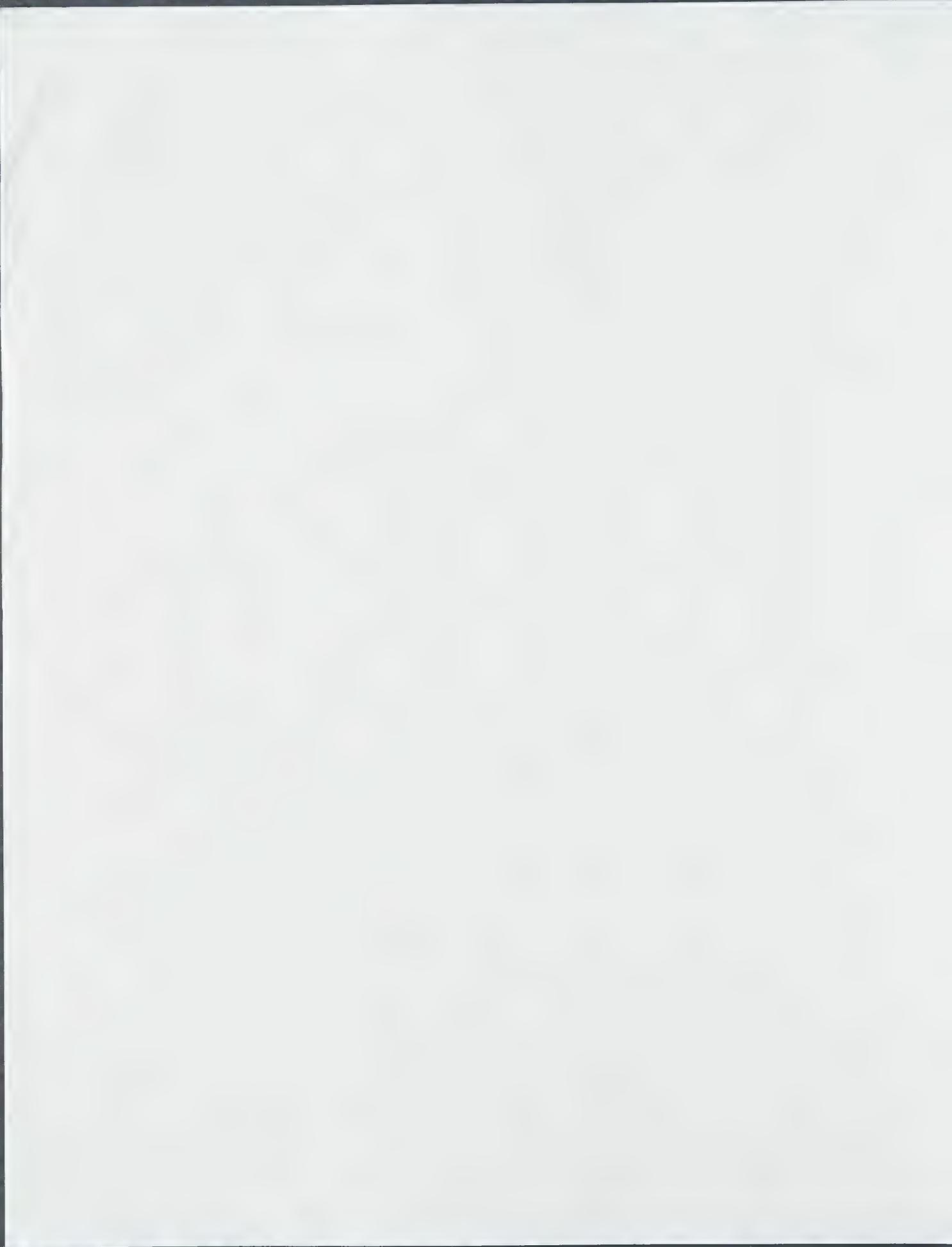
Second, I was delighted that we reviewed your donations to the Art Centre currently in storage; I think that you, Isabel, David and I all agree that all these works are valid and important pictures for the permanent collection. The exercise was particularly useful for me, as it allowed me to focus on some of the research, conservation and framing issues that – at some stage or another – will be important to address.

Lastly, I hope you were not too offended by my bold self-invitation to Milwaukee. I am naturally very keen to see the pictures David has so often described to me, and will plan, as you suggested, to accompany him on his next research trip to your home.

I hope that your last day with us was not too trying: you and Isabel both seemed tired when we parted company. Please convey my very best wishes to Isabel, and I look forward to our next encounter.

Sincerely,


Janet M. Brooke
Director



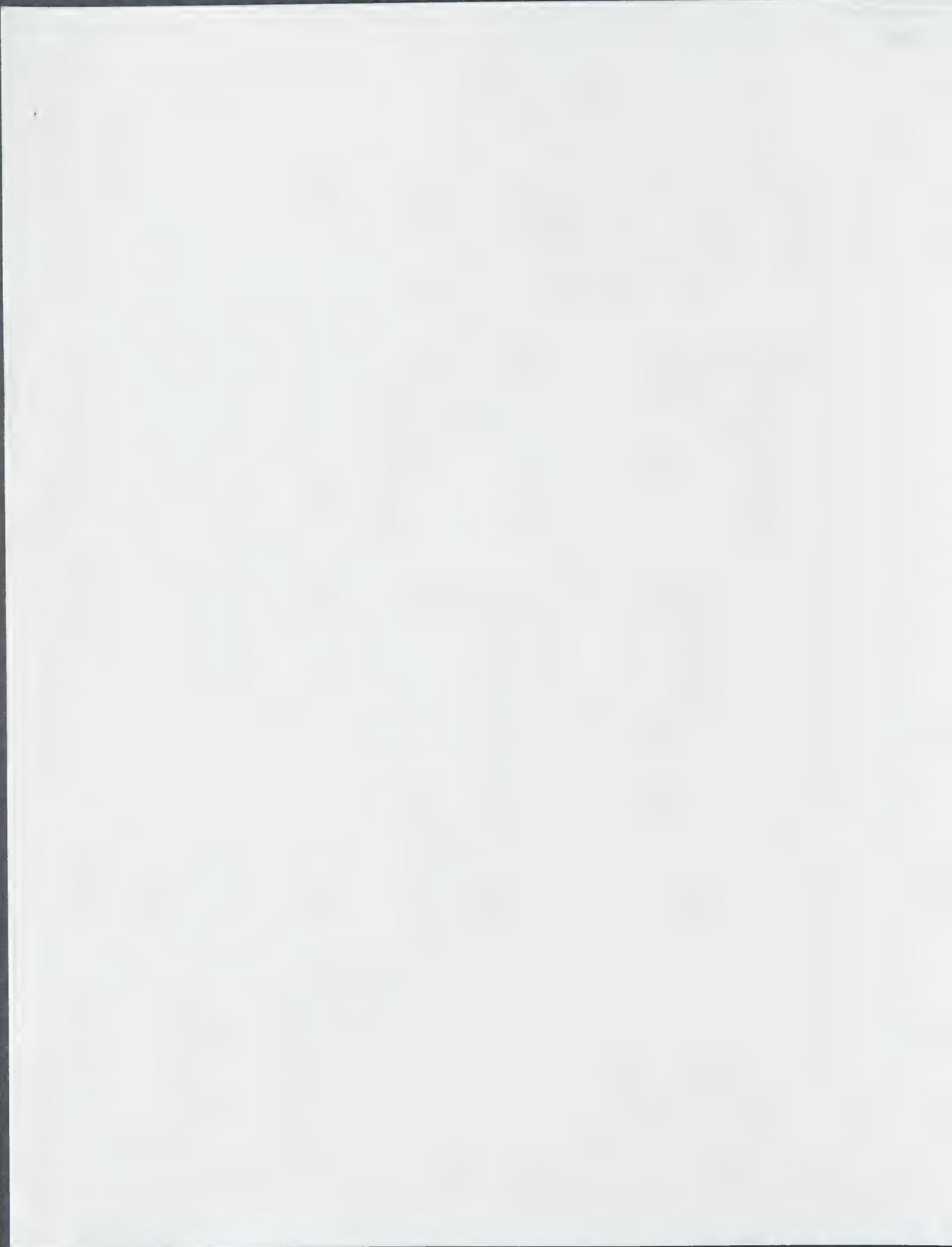
CONFIDENTIAL

Alfred and Isabel's visit: October 4-6 2002

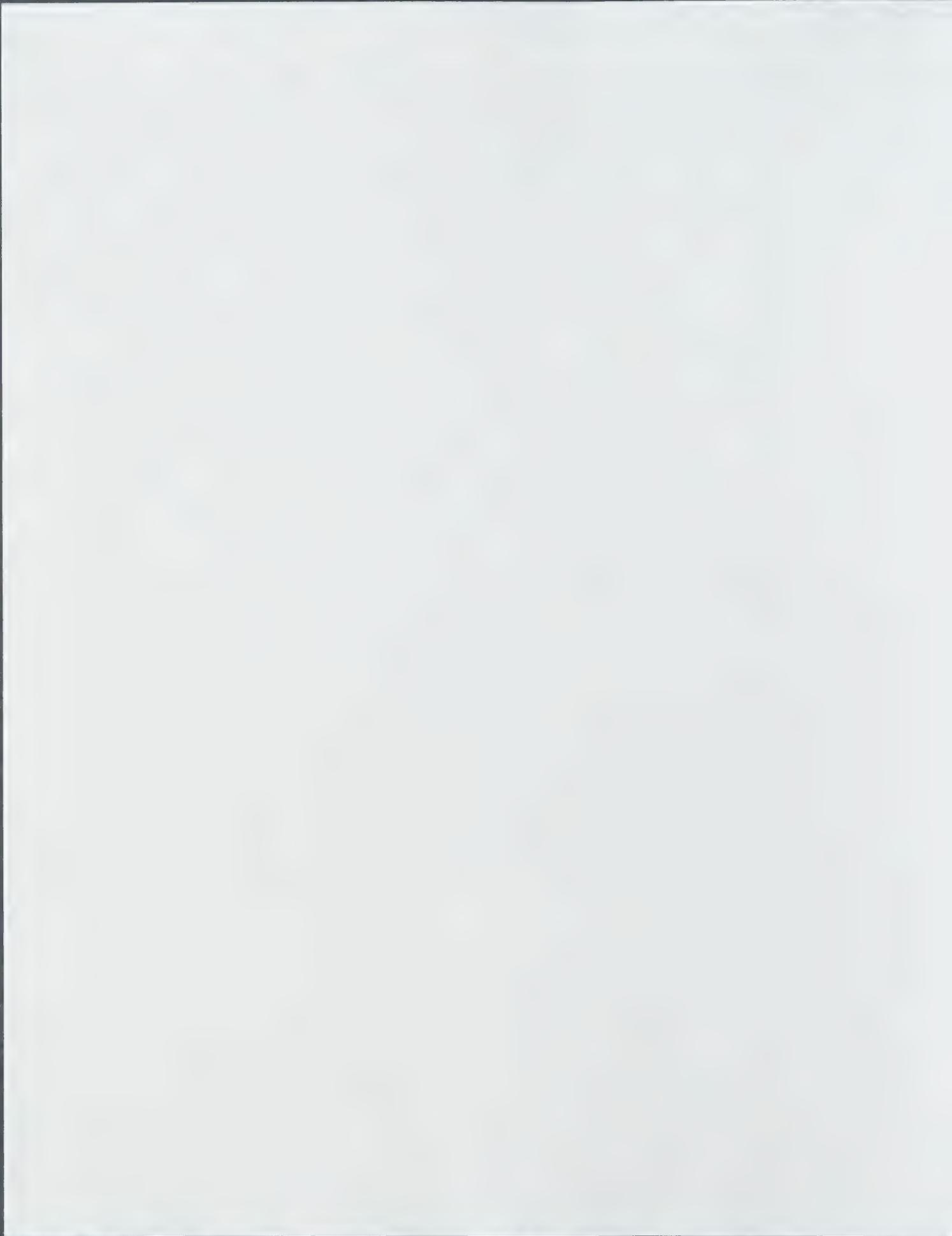
Last updated: 27/09/2002 12:38 PM

DATE	TIME	OCCASION	PLACE	Contact	NOTES
	3:45 - 4:30pm	Isabel: mtg with Ireneus Zuk	Ireneus' office: Main Music Office Harrison-Lecaine	Judith	Ireneus to accompany Isabel to Theological College
	4:00pm	Alfred/Kelly mtg: Alexei Kalinin.	Boardroom 528 in Chernoff Hall	Krista	
	4:30pm	Isabel: mtg with Tim Fort and Drama	Tim's office, Drama, Theological College	Judith	Gary Wagner is hoping to join you
	7pm	Daniel: Board Mtg	Goodes Hall, Lecture Theatre 348	Judith	
Saturday, October 5th					
	3-5pm	David De Witt	AEAC	David	
	6pm	Grant Hall Society pre-dinner Reception	Ban Righ Dining Hall	Judith	
	7:15pm	Grant Hall Society Dinner	Ban Righ Dining Hall	Judith	

DATE	TIME	OCCASION	PLACE	Contact	NOTES
Friday, Oct 4	Approx:10:30am	Arrival at Donald Gordon Centre	Donald Gordon Centre	Judith Brown: ext. 74137	Judith to meet you at the Centre
	11:15am (depending on arrival time)	Mtg:Volker Manuth	Ontario Hall	Judith	Judith to accompany as far as Ontario Hall
	12 noon - 1:40pm	Lunch: Alfred, Isabel, Daniel, John, Bob, Judith, Janet Brooke (?)	University Club; East Lake View Rm	Judith	
	1:45 - 2:30pm	Meeting with David Wardlaw	David's office: Main floor of Chernoff Hall, in the General Office area. (no actual rm #)	Krista Voigt ext. 75472	
	2:30 - 3:30pm	Lecture to Chemistry students	Stirling Hall, Theatre A. A student will be present to help set up equipment for the lecture	Krista	
	2pm to 3pm	Daniel: meeting with Ed Pearce and Judith re: US Fdn	Summerhill West Parlour	Judith	
	3:30 to 5pm	Daniel: Advancement Committee of the Board	Goodes Hall, Rm 403	Judith	









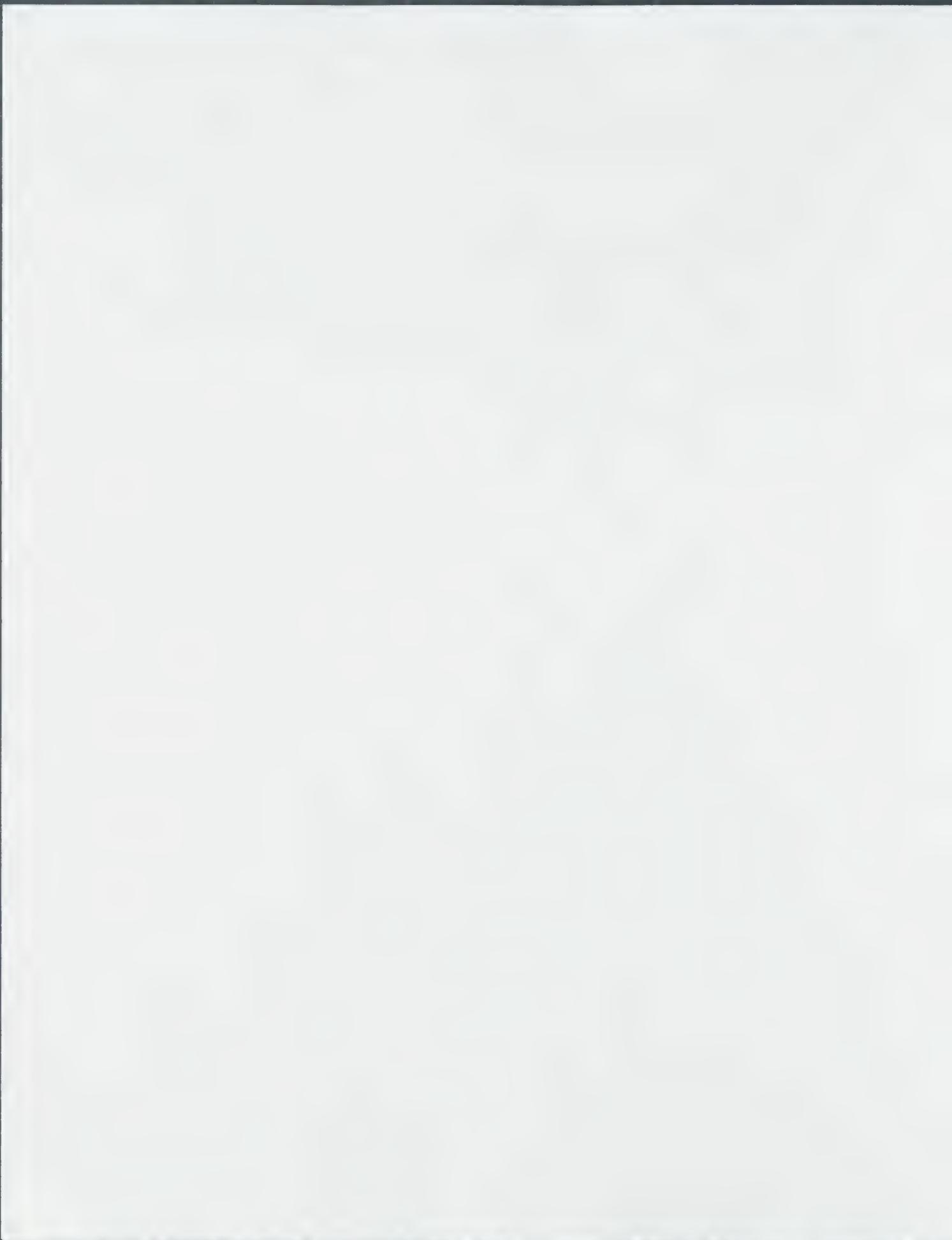


Subject: Brno
From: "Zora Worgotter" <zora.w@volny.cz>
Date: Mon, 13 May 2002 14:57:06 +0200
To: <baderfa@execpc.com>

CR

ET

Sehr geehrter Herr Dr. Bader,
eben habe ich Ihr Mail vom prof. Jonas bekommen - eins vom 26. 5. habe ich von Ihnen tatsächlich nicht bekommen, es ist nicht der einzige. Hier wurde die Telephonzentrale umgebaut und so konnte es passieren. Auf Ihren Besuch werde ich mich sehr freuen.
Den Vortrag "Bible Through Dutch Eyes" haben Sie hier schon gehalten, aber ich denke, daß es schon so lange her ist, daß es nicht's ausmacht, um es zu wiederholen.
Holländische Gemälde werde ich mich mit Ihnen natürlich wieder sehr gerne anschauen, aber ich muß zugeben, daß ich wegen anderen Arbeiten in dieser Sache nicht viel vorwärts gekommen bin.
Mit freundlichen Grüßen
Zora Wörgötter, Brno





GEORGIA
MUSEUM
OF · ART

September 4, 2002

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

Dear Dr. Bader:

Although it would have been impossible for me to get up there during the earlier part of the year, I should have written to you and explained. All of our patrons' and collectors' trips were pushed into 2002 by the events of September 11th, and, quite frankly, I am exhausted from being constantly on the road. In fact, I have one more trip to make, at the end of this month to Paris with the Collectors, and, then, I hope I am more museum-bound than last year.

In addition, I heard in the meantime from the curator at the Agnes Etherington Museum, who told me that he would be using your collection of Old Master works for the exhibition that is going to Europe. He also indicated that the exhibition might be available to travel to us, and it seemed to me not appropriate for us to plan a similar show for roughly the same period of time. Therefore, I will wait to hear from him, unless you have news that you can share with me.

As for *Family Portrait* in which I truly did have an interest, I was unable to raise the funds even to consider making an offer. I am sure that you have sent it off to Hirschl and Adler by this time, and I regret that we are constantly so short on acquisition funds. We are only able to make the "small" purchases, that are indeed important but, once in a while, I would like to be able to purchase a large painting, like this one, with wall-power, as they say, for the museum.



I hope all is well with you and Mrs. Bader. I understand that you, too, have been away. Andrew and I still hope to get to Milwaukee, but it will now have to be this winter. Fortunately, neither of us are afraid of the cold.

Yours sincerely,

A handwritten signature in cursive script, appearing to read "Bill Eiland".

William Underwood Eiland
Director

cc: William Pelletier



Dr. Alfred Bader ✓

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

(414) 962-5169
September 23, 2002

Dr. Shelley Perlove
The University of Michigan – Dearborn
College of Arts, Sciences, and Letters
Humanities Department
Dearborn, MI 48128-1491

Dear Dr. Perlove,

Thank you for your letter of September 15th and for sending me your interesting article from Vol. 25 of *Dutch Crossing*.

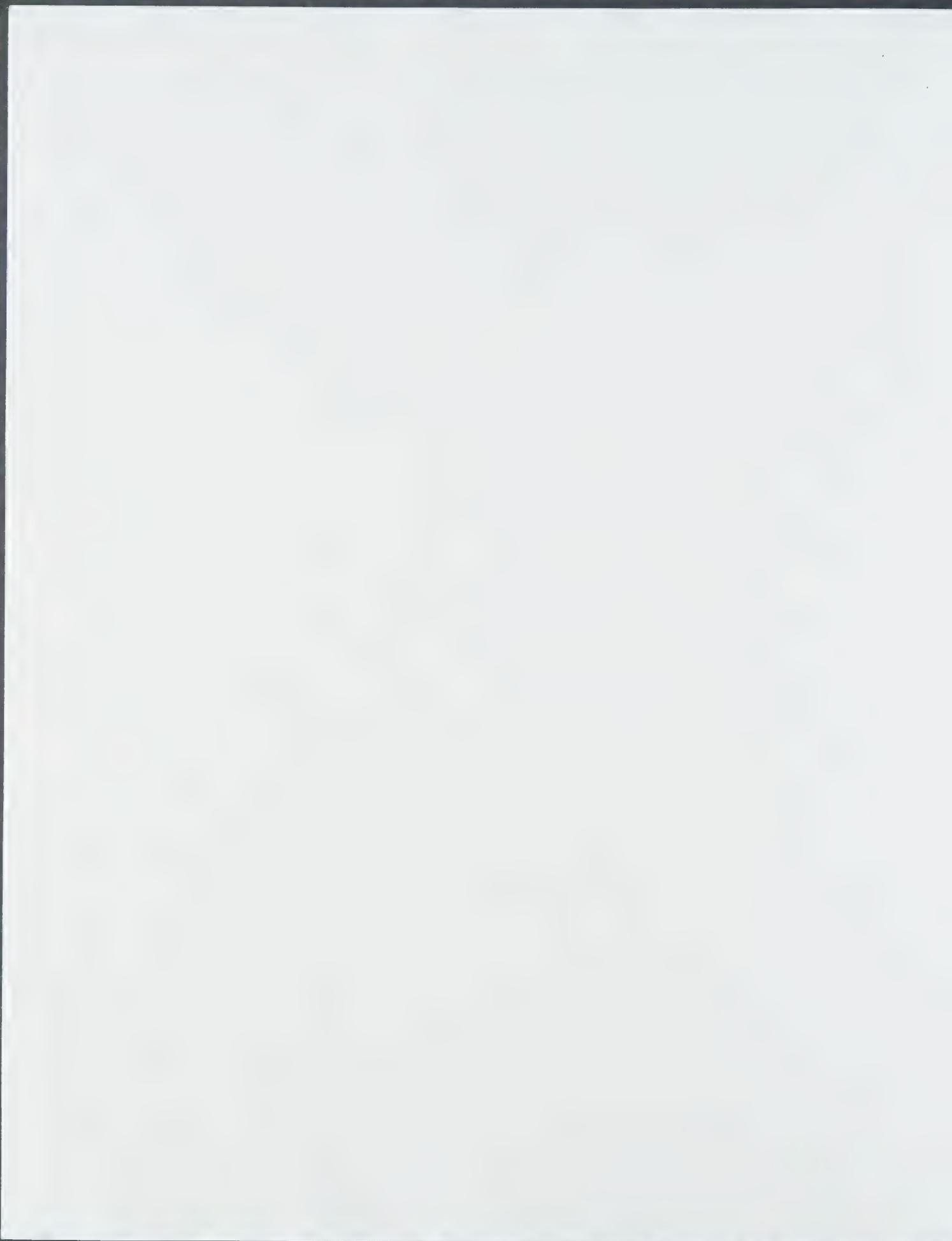
Of course I read your paper immediately and with great interest. I have not yet read Professor Michael Zell's book which deals with similar subjects and once I have, I look forward to comparing the two.

May I make two suggestions for your future papers: One is that you should find a friend who is fluent in German who would correct your German words. The second is to make your references more user friendly. Let me give you an example: On p. 264 you refer to Martin Buber's work with a group called Bar Kochba of which I have never heard. And so I checked reference #151 which does not lead directly to Buber's work. I am familiar with some of his work and wonder whether you didn't really mean the Hasidim, rather than ~~to~~ a Bar Kochba society.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



To Dr. Maria de Wit

~~1313 533 6765~~



THE UNIVERSITY OF MICHIGAN-DEARBORN

College of Arts, Sciences, and Letters
Humanities Department
Dearborn, Michigan 48128-1491
(313) 593-5433 Fax (313) 593-1902

9/15/00

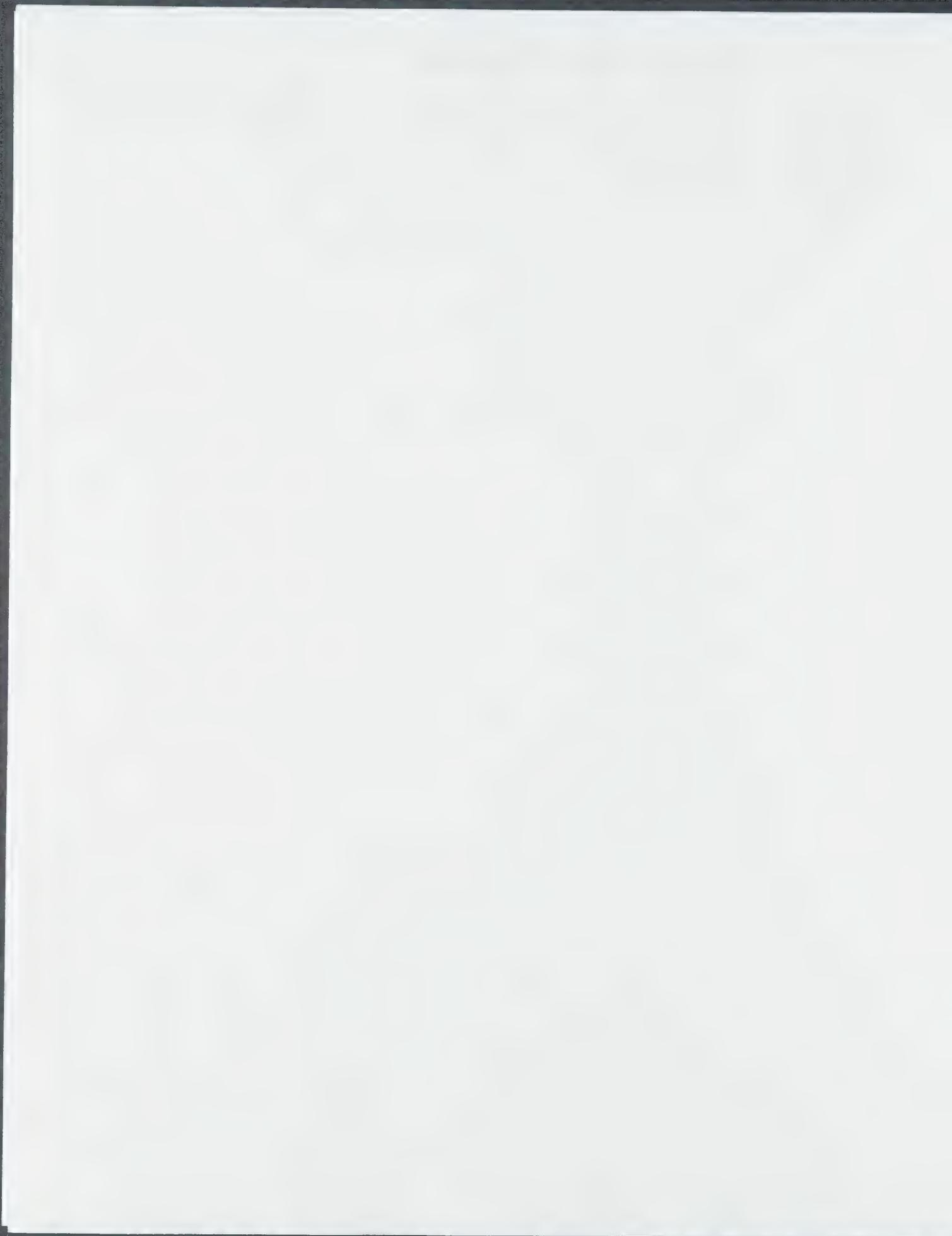
Dear Sir,

It was good to see you
and your wife at the
Bertrand Symposium in
Amsterdam last May.
(I am the tall redhead who
looks on Vermeer + Rembrandt
in the 1650s).

I thought you might find
this article I wrote reading,
and no doubt disturbing.

I trust our paths will cross
again and wish you

all best wishes,
Shelley

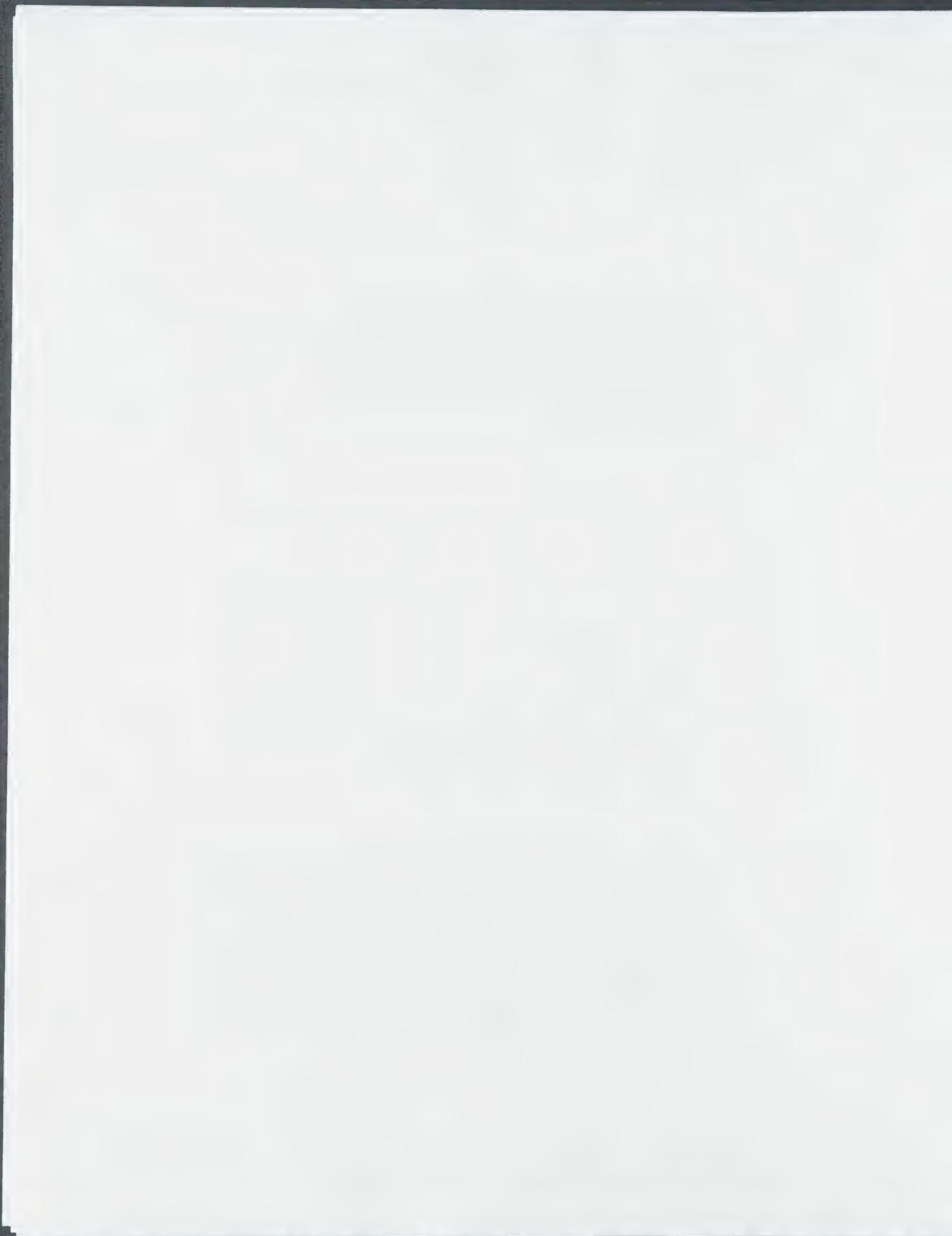


Perceptions of Otherness: Critical Responses to the Jews of Rembrandt's Art and Milieu (1836–1945)

Shelley Karen Perlove

Abstract. A leitmotif of Rembrandt criticism is that the artist was inspired by his contacts with the Sephardic and Ashkenazi immigrants of Amsterdam. This study investigates, for the first time, varied critical responses to the Jews in Rembrandt's society and art from the nineteenth century, up to and including the Nazi regime. More particularly, this study focuses upon critics who expressed strong opinions regarding the Jews in the artist's art and milieu, and who shared the belief that Rembrandt's uniqueness as an artist was especially revealed by his representations of them. The writings of John Smith, Eduard Kolloff, Charles Blanc, Julius Langbehn, Wilhelm von Bode, Carl Neumann, Anna Seghers, Alfred Rosenberg and Maria Grunewald demonstrate how discussions of Rembrandt's Jews were integrally intertwined not only with the writers' opinions of the Dutch artist, but also with each author's perceptions of the Jewish residents of seventeenth century Amsterdam, as well as of contemporary Jews.

A leitmotif of Rembrandt criticism is that the artist's images of Jews were inspired by his contacts with the Sephardi and Ashkenazi immigrants who came to Amsterdam to escape religious persecution in Iberia, Germany and Eastern Europe.¹ This study investigates, for the first time, varied critical responses to the Jews in Rembrandt's society and art from the beginning of the nineteenth century, up to and including the period of the Third Reich. More particularly, this study focuses upon British, French, and German writers of the period who shared the belief that Rembrandt's uniqueness as an artist was especially revealed by his representations of Jews, and who expressed strong opinions regarding the Jews in the artist's art and milieu. The writings of John Smith, Eduard Kolloff, Charles Blanc,



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

(414) 962-5169

September 24, 2002

Mr. Jaap van der Veen
Museum Het Rembrandthuis
Jodenbreestraat 4
1011 NK Amsterdam
THE NETHERLANDS

Dear Mr. van der Veen,

Thank you for your letter of September 12th with that most interesting catalogue, *Rembrandt's Treasures*.

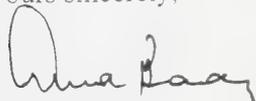
I have already spent several hours looking at this and enjoying it very much.

I am puzzled by one statement, on pp. 20 and 21, "in the 17th century a whole army of painters were active all over the country. Together they were responsible for massive output of several million paintings." We know of about a thousand painters by name and there were perhaps another two thousand who we don't know by name but who probably painted relatively little. The thousand known by name might have produced an average of a few hundred paintings. So how can you come to an output of several million?

Isabel and I look forward to being in Amsterdam for the old master sales on November 5 and 6 and it will be great if we could get together with you and perhaps also with Dr. David de Witt then.

With all good wishes I remain

Yours sincerely,



Alfred Bader
AB/az





Post/it	Date	# of pages
Fax Note R7673	9/30	1
David de Witt		
Request given to		
Dr. Stewart, NY		
Alfred Bader		

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: baderfa@execpc.com

September 30, 2002

TO: Professor D. J. Stewart

Page 1 of 1

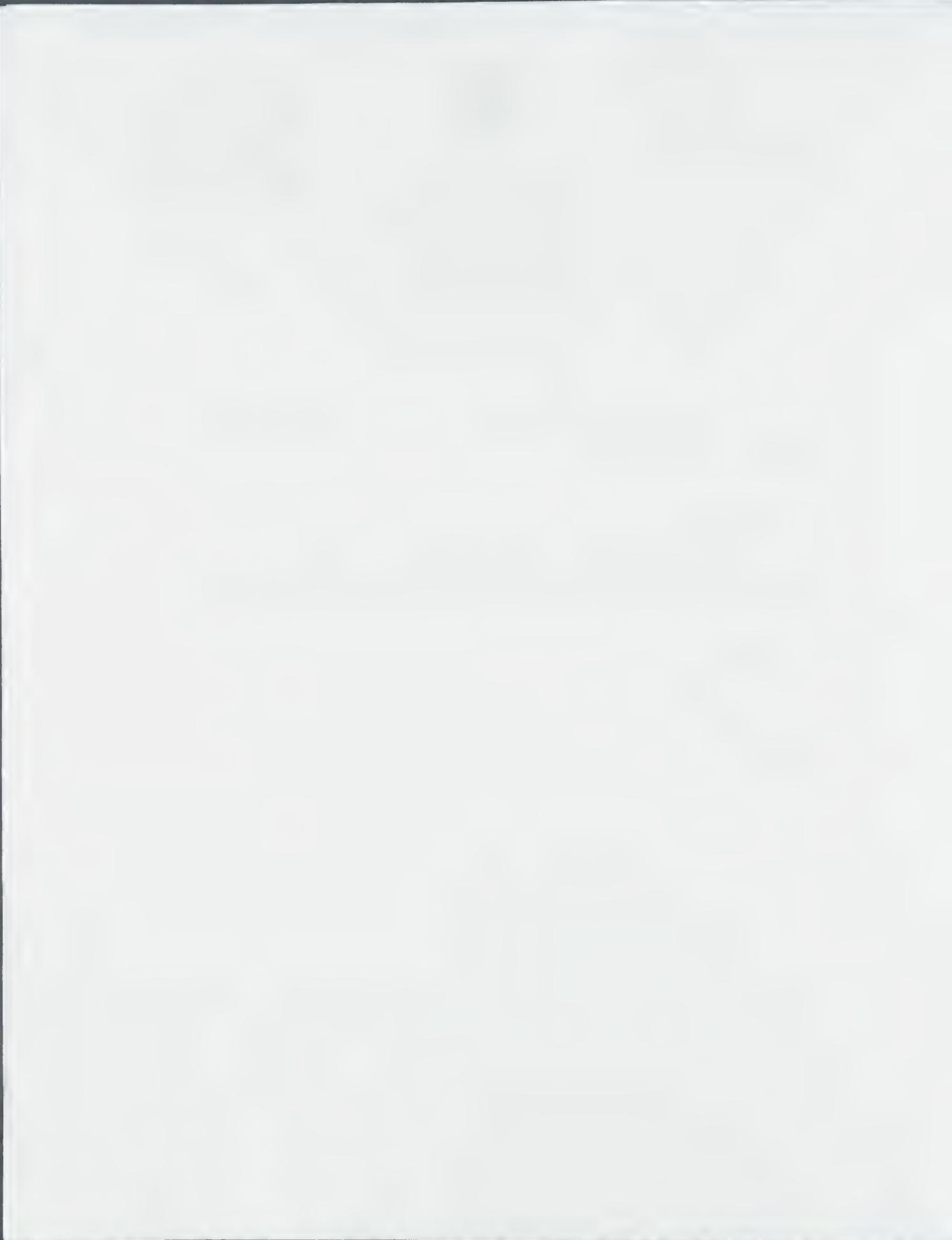
FAX #: 613-544-9467

Dear Douglas,

Isabel and I much look forward to being at Queen's next Friday and Saturday. May I share your important fax of March 23rd, dealing with the library problem with Professor Osborne and Dean Silverman?

Best wishes,

Alfred Bader
AB/az



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

(414) 962-5169

September 17, 2002

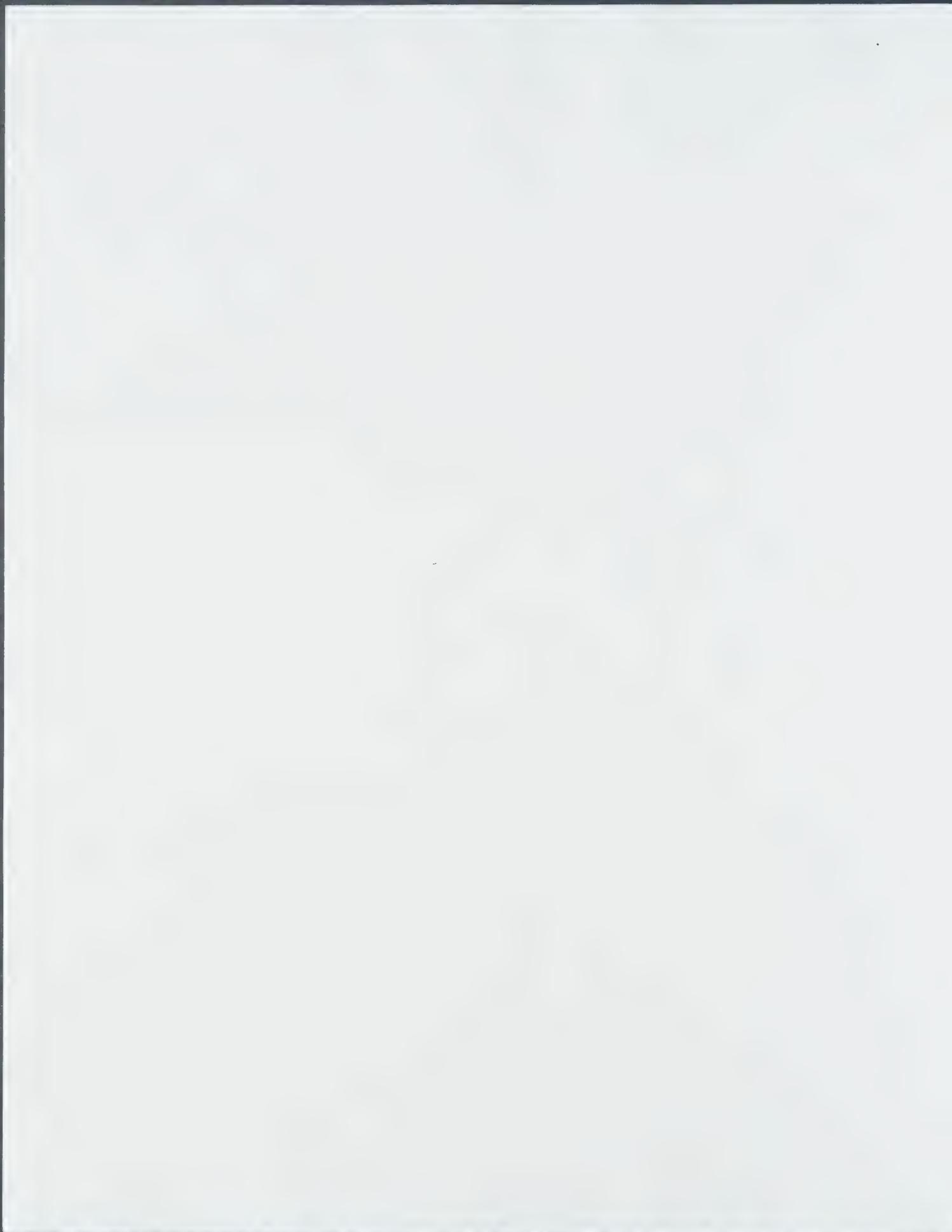
Dr. Julia Lloyd Williams, Chief Curator
National Gallery of Scotland
The Mound
Edinburgh EH2 2EL
SCOTLAND

Dear Dr. Williams,

Thank you so much for your kind letter of September 3rd which made me smile because you apologized for that very unimportant misspelling of my name. If I had more time and could live in Britain for more than 89 days, I would offer to become your proofreader. Then you would avoid much more important misspellings like the one enclosed.

Surely you know from Dr. Kleesmann's article that my version of *The Mocking of Ceres* is a wreck, though probably the original by Elsheimer. This is probably not accepted at the Prado and it would be good to be able to show the two paintings next to each other.

There are two other paintings you might consider. One is the little Poulenburg of *St. Christopher* which was in the Frankfurt Elsheimer exhibition. After the exhibition Professor Gerson asked me to bring my painting to Holland so that he could compare it with the other, silvery, version owned by de Boer. When we met Mr. de Boer said to Professor Gerson that surely his version is superior because it is monogrammed. Professor Gerson's simple reply was "some paintings require monograms."



The other painting you might like to consider is a painting by Solomon Koninck, also of *The Mocking of Ceres*, signed and dated 1645, illustrated in Sumowski, Vol. III, and No. 1088.

2006 is a long way off. If I am no longer around, please ask Dr. David de Witt, the Curator at Queen's University, whence my collection is going.

With all good wishes I remain

Yours sincerely,

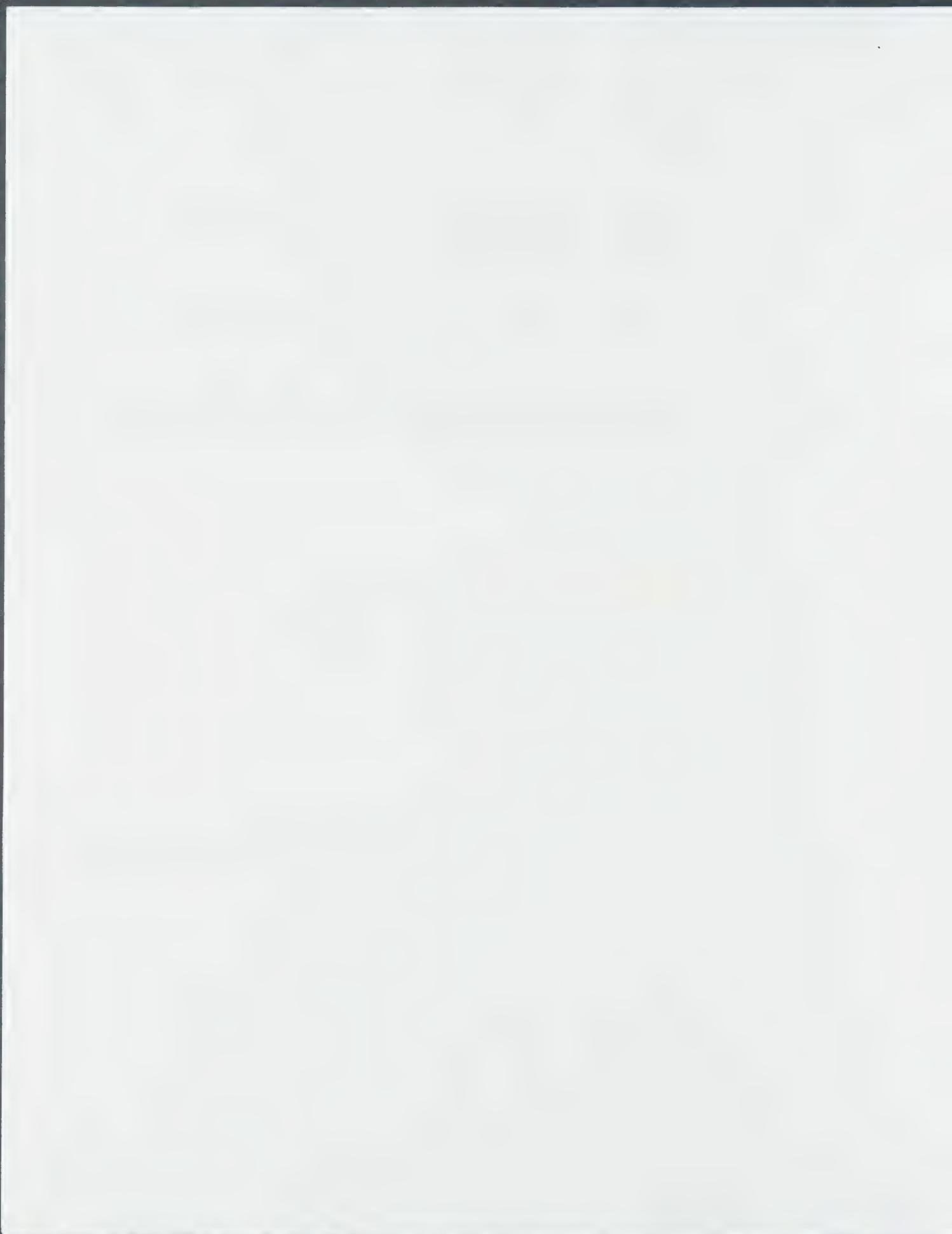
Alfred Bader

AB/az

Enc.

C: Dr. David de Witt

Kind regards
Alfred





Rembrandt, *A Woman in Bed*, c.1645 The National Gallery of Scotland, Edinburgh

Yours sincerely

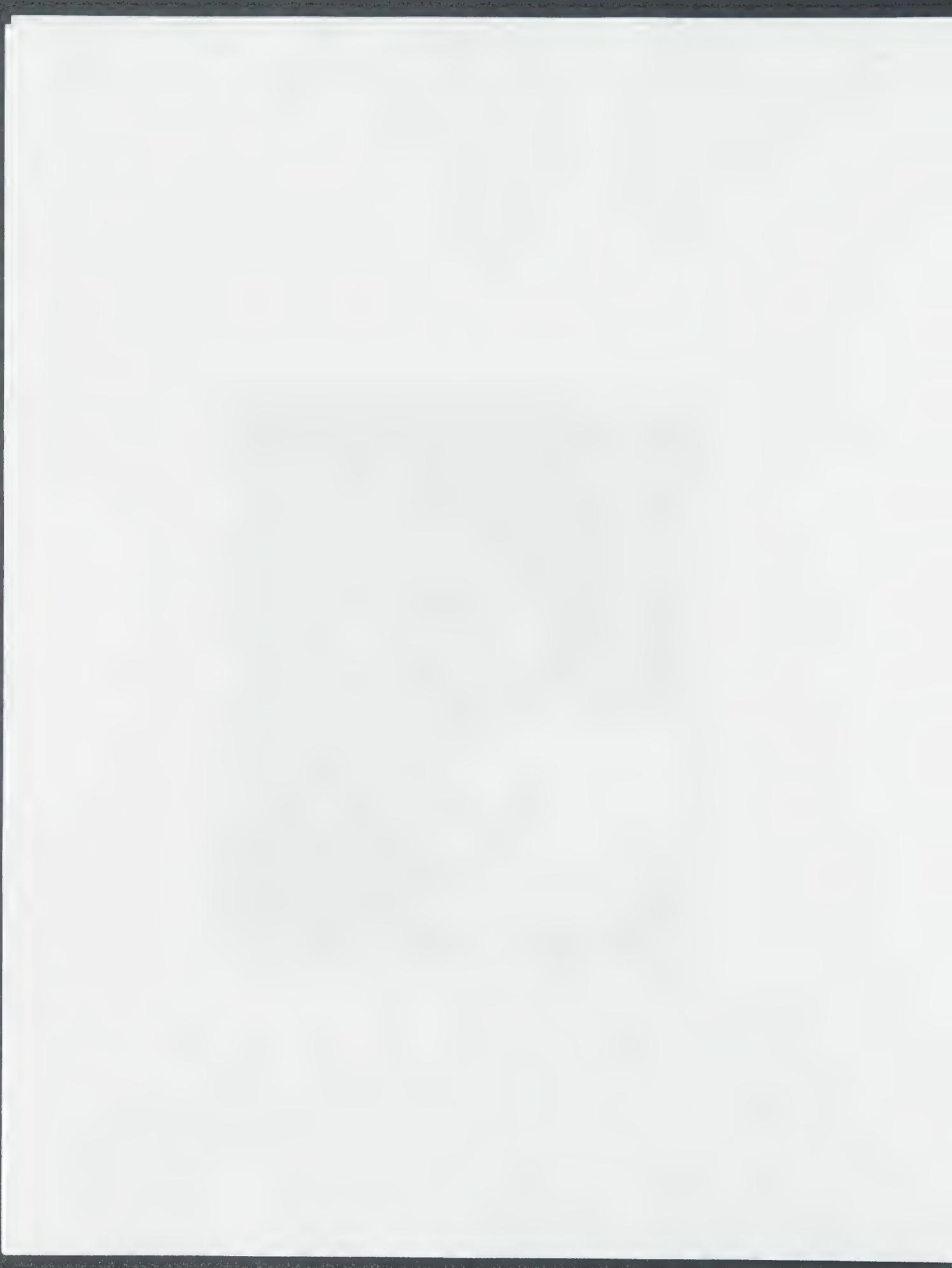
Julia Lloyd Williams

Julia Lloyd Williams
Chief Curator

S Koninck

5a 1645

Anno III 1088



3rd September, 2002

Dr Alfred Bader
2961 North Shephard Avenue
Milwaukee
Wisconsin
53211

Dear Dr Bader

Thank you very much for your letter of August 12th. I apologise for not having been able to reply sooner but I have been away on leave. Actually, I had meant to write to you some time ago to make another apology to you, namely for the misspelling of your name on the back of the catalogue of *Rembrandt's Women*. In my own defence, I can say that I corrected this in proof twice, so I was horrified to discover that when the book came out the changes had not been made. I am really sorry.

I was unable^{to} attend the Rembrandt symposium in Amsterdam because I was organising a Rubens exhibition here at the time but I would have liked to have gone. You are quite right in what you learned about the Elsheimer exhibition, however. The show will take place now in 2006 and is to be a joint venture with the Städel Institute, Frankfurt, and Dulwich Picture Gallery. Rüdiger Klessmann is writing the catalogue for the exhibition and we had already discussed the possibility of borrowing your version of *The Mocking of Ceres*. We are almost certainly going to have a small section on the artists who were strongly influenced by Elsheimer's work and the suggestion of your Pynas is an extremely interesting one. We are having our first meeting in Frankfurt later on this year and will be discussing loans in far more detail then. I will certainly be in touch once we are a little further advanced with our plans and, in the meantime, send you a copy of our recent Rubens exhibition catalogue which I hope you will enjoy.

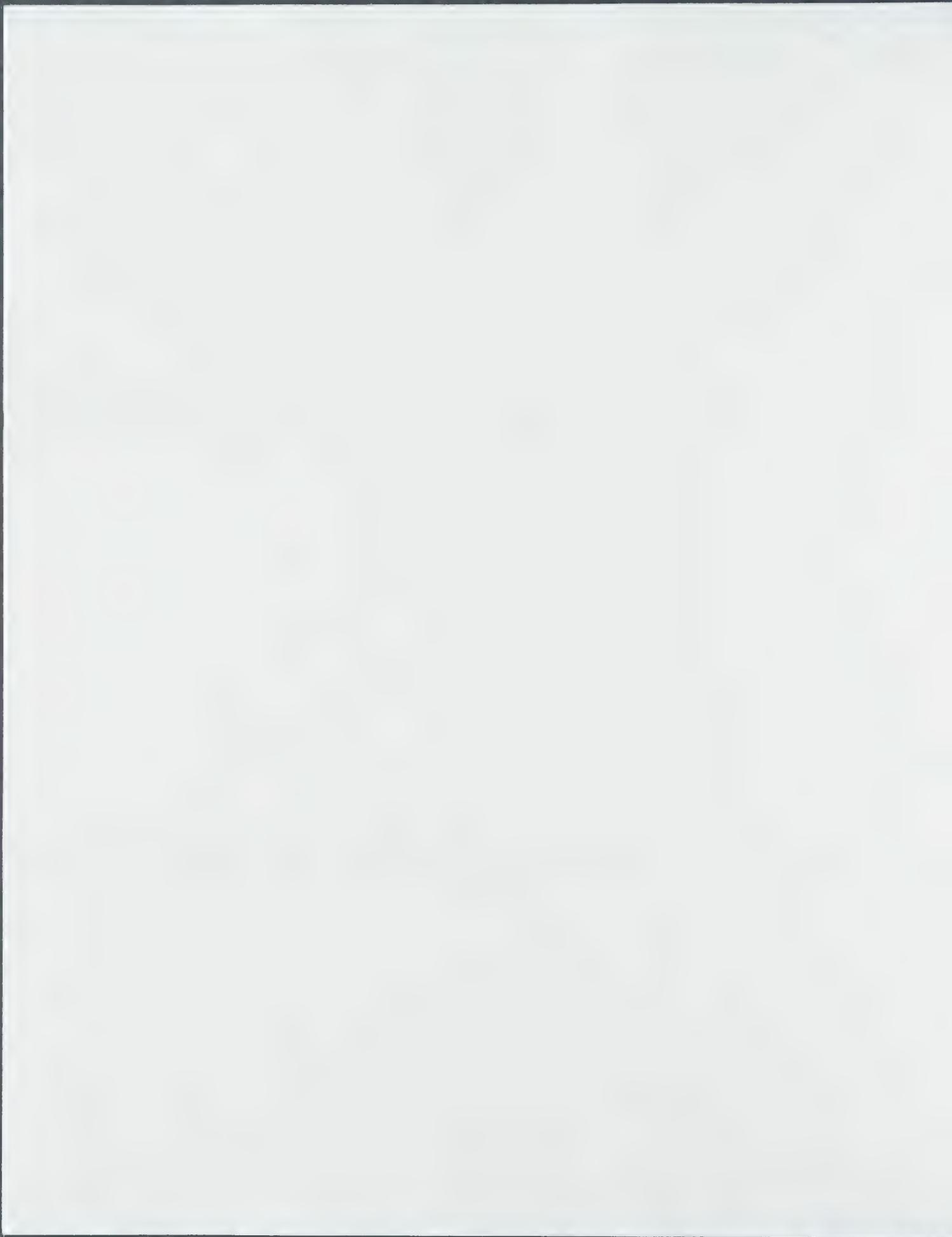
With all best wishes and many thanks again for writing.

Yours sincerely



Julia Lloyd Williams
Chief Curator

S Koninck
Sa 1645
Anno III 1088



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

(414) 962-5169

September 3, 2002

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

Dear David,

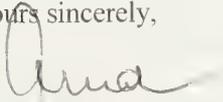
We really enjoyed Mr. van der Veen's visit; C-18 is back in its old place.

He is quiet, thoughtful and knows a great deal. We look forward to meeting him again next November.

He was very interested in the *Portrait of Jacob Junius* and wondered how we know that this is a portrait of that man. You took five folders with you to study and return on October 3rd. One of these is the folder of that late Lievens portrait. Could you please look through this, find what caused the identification of the sitter and then send the material to Mr. van der Veen. His e-mail address is given on the enclosed.

With all good wishes I remain

Yours sincerely,



Alfred
AB/az
Enc.



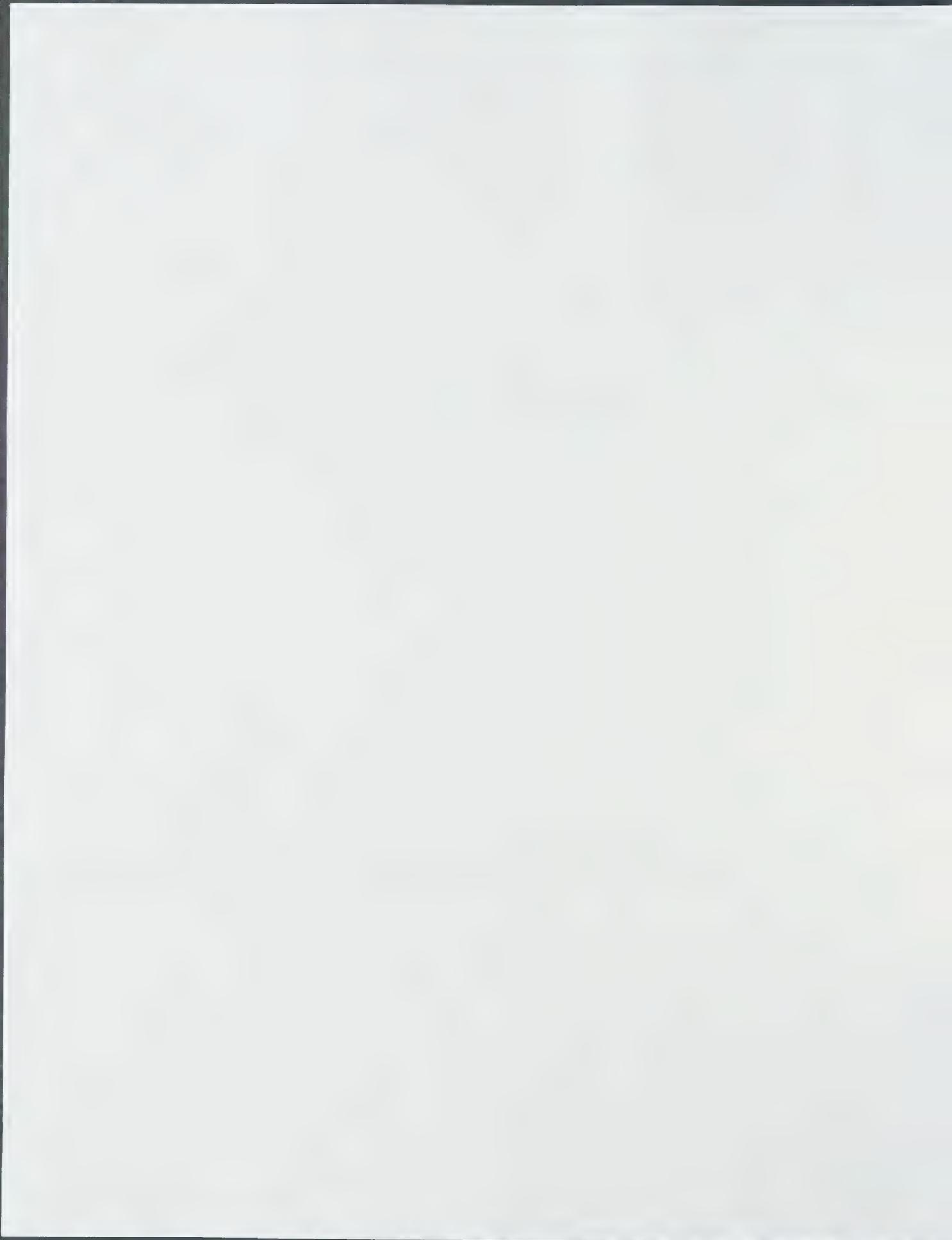
PRIVÉ

De Paarl 50
1191 RM Ouderkerk aan de Amstel
telefoon +31(0)20 - 4966119

Jaap van der Veen
REMBRANDT INFORMATIE CENTRUM

MUSEUM  HET REMBRANDTHUIS 

Jodenbreestraat 4, 1011 NK Amsterdam - telefoon + 31 (0)20 - 5200400 - fax + 31 (0)20 - 5200401 - Postbus 16944, 1001 RK - e-mail: museum@rembrandthuis.nl



an AIMemo

FROM DR. AL BADER

Y
fond regards,

Al Bader

1

Dullgar
18. 8. 2002

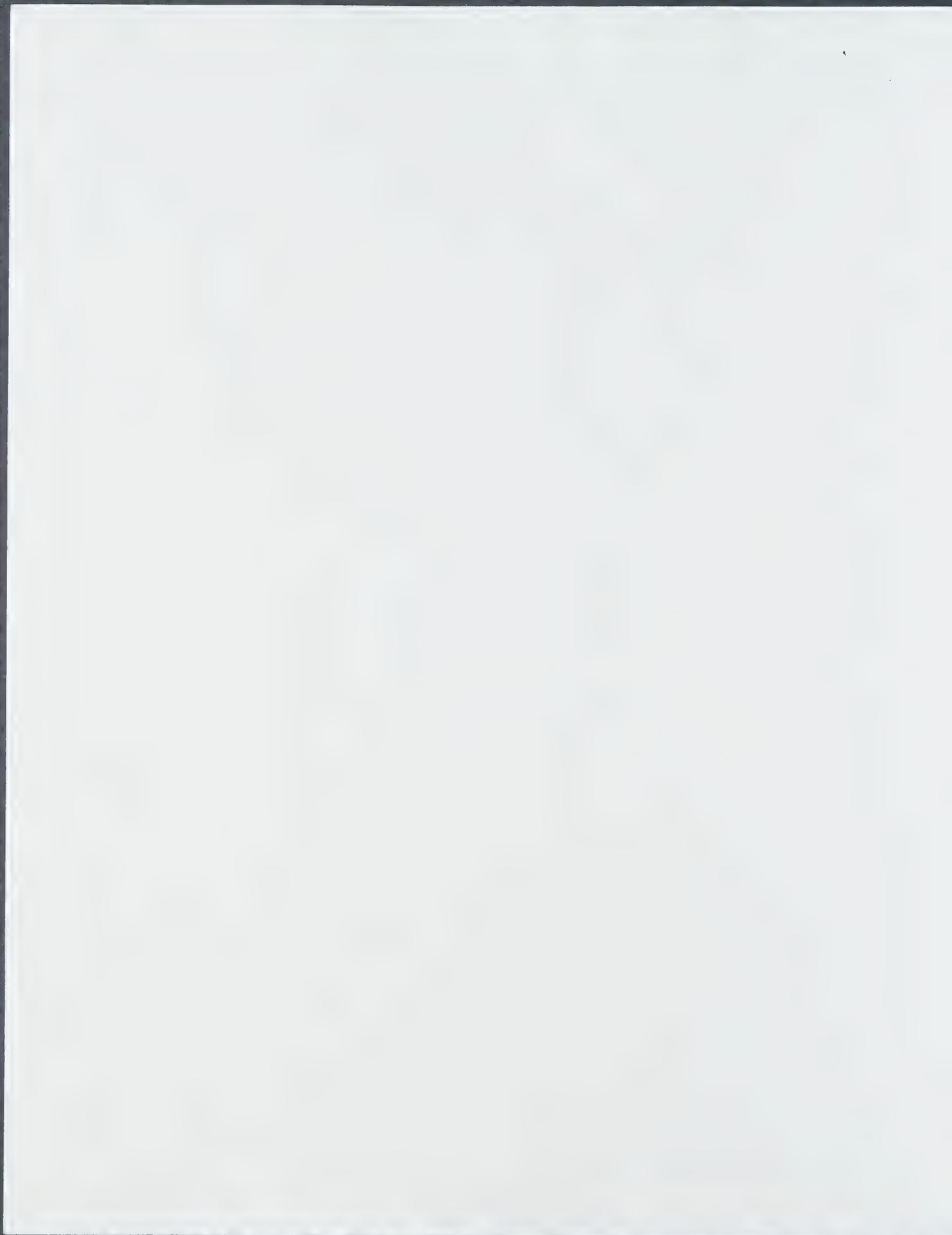
Joche Albed,

weil ich heute nicht so kinfällig
bin wie sonst (heute ist es kühl),
antworte ich postwendend auf Deinen
Brief vom 13. August.

Den Batzen in Rot halte ich für ein
Werk von Staham van Dyck; Amel
wie hier kommen allerdings auch bei
Deinem „Jungen Gelehrten“ vor Dullart
vor.

Bredius 112 warf ich „Amel“ lassen
Weder Drol noch St. van Dyck sind,
Soweit ich mit gewisser Angen sehe, pas-
sante Amel.

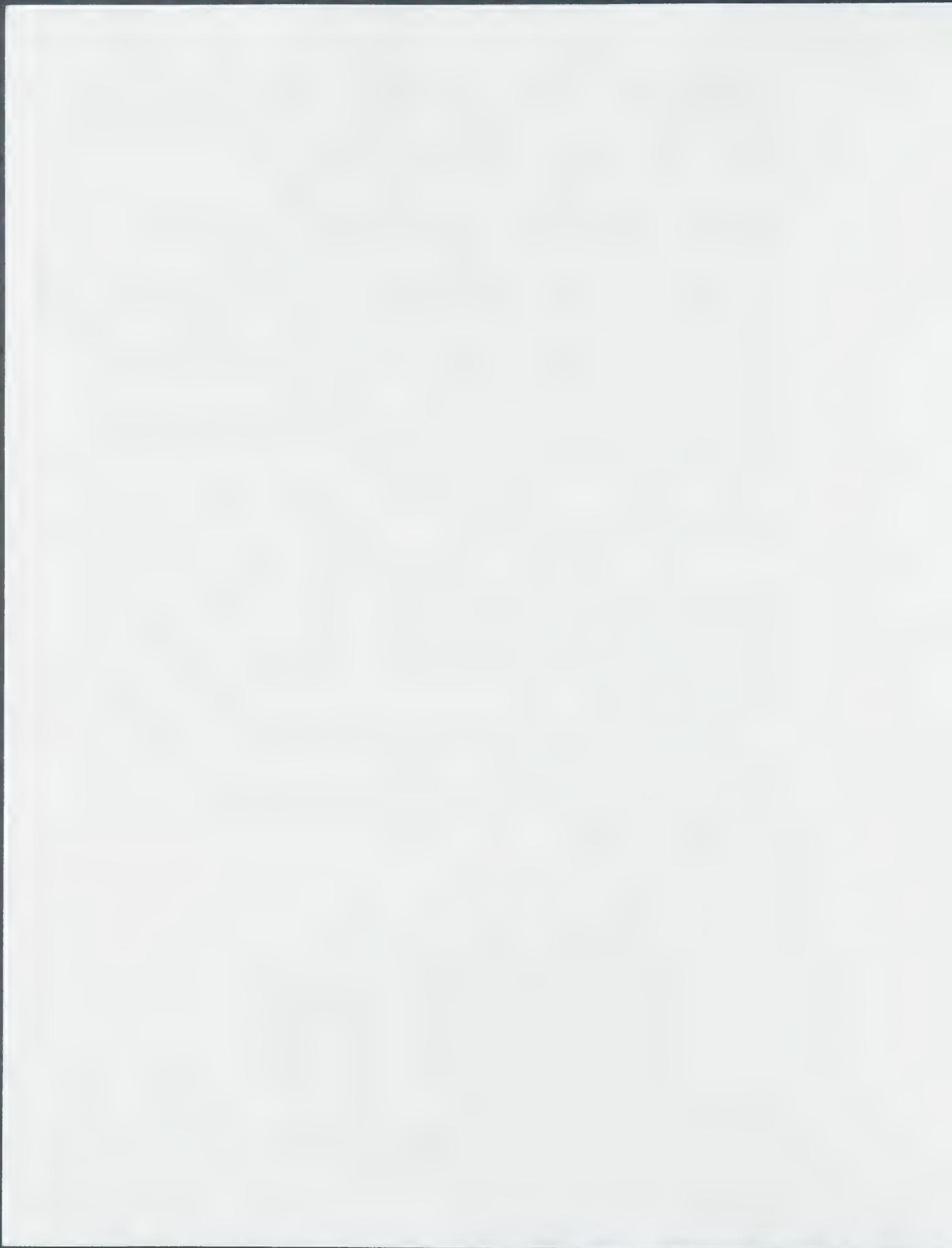
An Bildern aus dem Rembrandt-Kreis
ist mir seit Erem Besuch nicht gezeigt



worden. Es stimmt schon: der Markt ist
leer; Du hast alles aufgekauft.
Von der Ledler-Liste hatte ich schon
gehört. Du bist allmählich der Ringkämpfer
des Raub und Bedrüssung. Für mich
gilt das Bibelwort: „Wehe, ich habe
die Welt überwunden.“ In meinem Zu-
stand, kurz vor dem Ende, ist mir klar
geworden, daß ich mit der Kunstge-
schichte die falsche Wahl getroffen
habe. Aber ich jammere nicht; denn
Niemand hat mich zu meinem Fach
gezwungen.

Beste Wünsche
und herzliche Grüße,
aus der Deine Hans,

Hans



AUG. 26



FAX FROM:

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

August 26, 2002

TO: Ms. Judith Brown

Page 1 of 3

FAX #: 1-613-533-6599

Dear Judith,

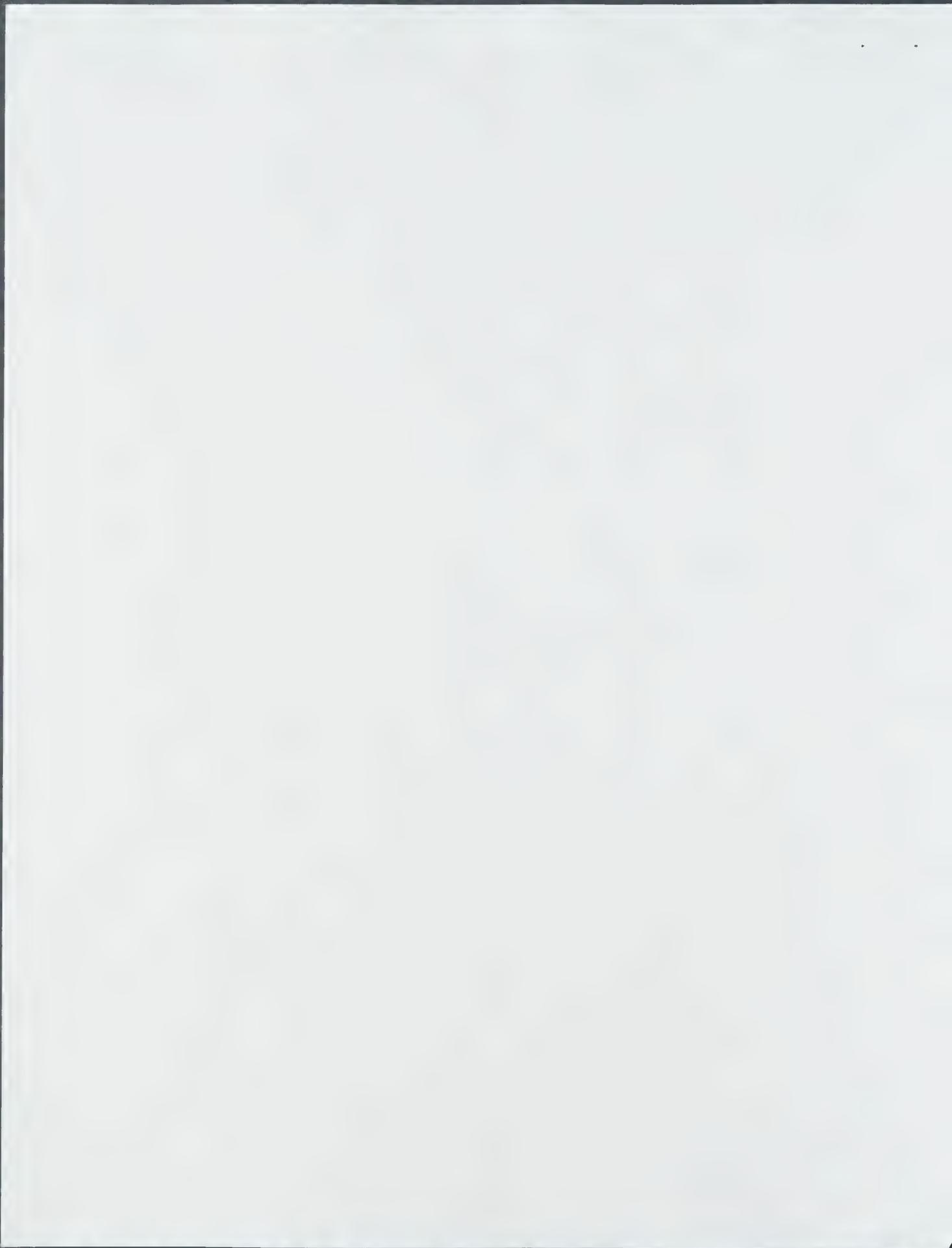
Thank you for your bulky package mailed by Priority Mail on August 8th and for your fax of August 21st.

Please remember that I am Queen's educated, cannot jump out of my skin, and feel badly when I see that Queen's spent \$15 to send that package by Express Post and Priority Mail.

I was very glad that Queen's could get a little more than US \$500,000 for the last sale of 10,000 SIAL shares, and I much look forward to seeing where the Abeyance Account now stands. Looking forward, we hope that Ca \$2.5 million will be transferred to the Southern Baroque Chair account on July 1, 2003 and we will then only have to be concerned to have the equivalent of £5 million in the Abeyance Account.

To turn now to the various endowed fund reports about which I have these questions:

1. Some but not all of the reports show when the funds were established. When you prepare these again, a few months from now, could you please have the dates when the funds were established, included.
2. All but one of the accounts state clearly what they are for. Not so the Alfred and Isabel Bader Award, Acct. #840-074. When was this established and what is it for?





3. The Bader Fellowships in Art History, Acct. #840-961, are planned to give a projected income of Ca \$30,000 per student. The two students received only Ca \$27,160. This may of course be because both students started late in the year and will receive the balances to Ca \$30,000 each this year. Is that so?

4. I am rather taken aback by the terms of reference for the Bader Art Restoration - Conservation Fund, Acct. #848-388. It states that after our death the income from the fund should be used for the restoration and conservation of old master paintings belonging to the Agnes at the discretion of the Director of the Art Centre. We would very much like to have the income used for the restoration and conservation of the many paintings which we have given to the Agnes, and which will come to the Agnes from our estates, but not for other paintings. Can you make that change?

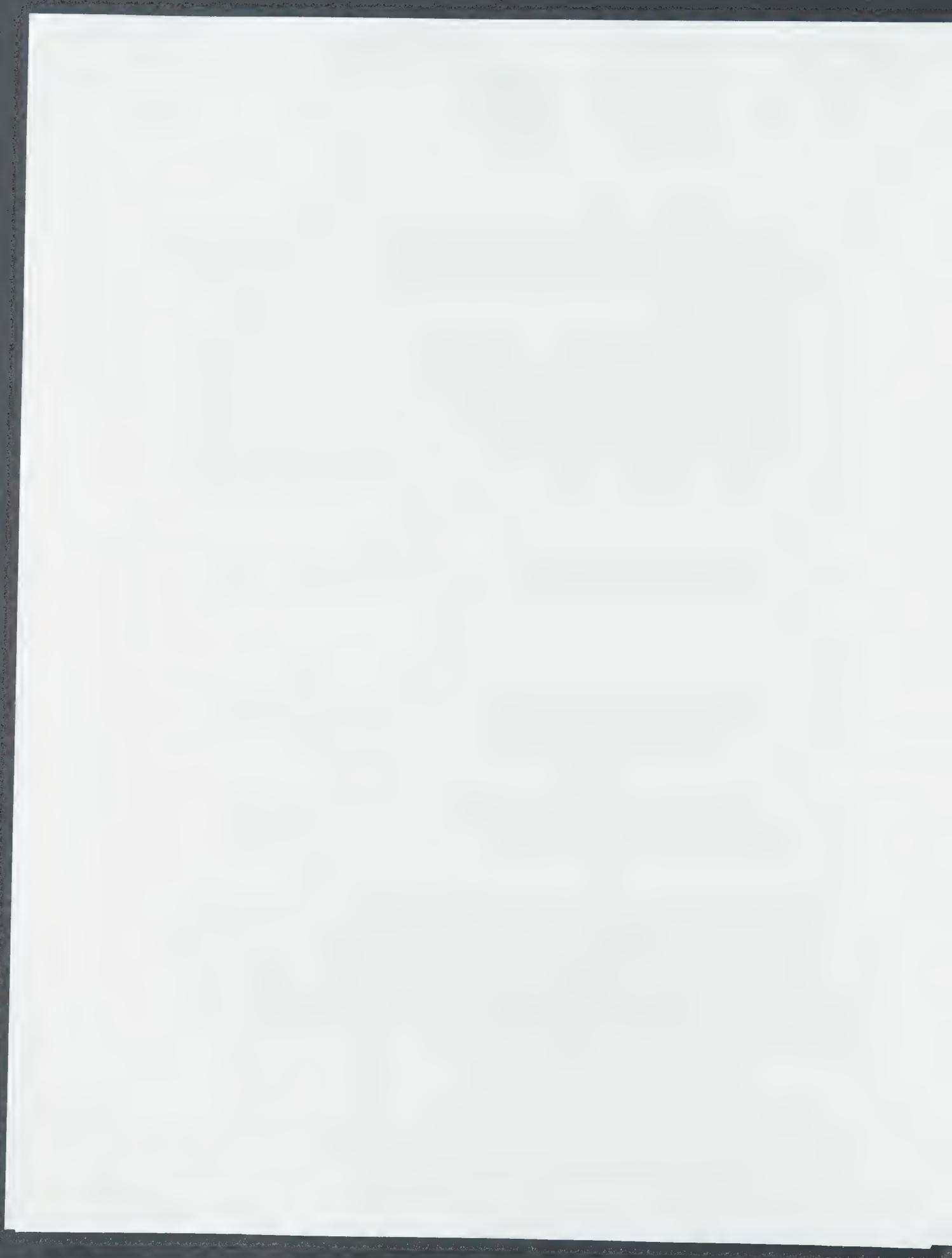
Isabel and I very much enjoyed being with the Shad Valley students, talking to them twice in informal lectures with a lot of give and take. Hopefully they will invite us again next summer.

Now I would like to request a double favor:

The booklet which you sent me entitled "The Difference You Make for Queen's" shows a photograph of Isabel and myself, surrounded by Queen's students. Could you please send me a couple of copies of the photograph but PLEASE, by ordinary mail. Many thanks.

A painter in Ohio is working on a painting of Isabel and myself surrounded by paintings and he has asked me to send him a photograph of Isabel and myself. I cannot think of a better example than the one you used in this brochure.

Isabel and I certainly look forward to being at Queen's on October 4th and 5th and arriving on Daniel's plane on Friday morning, attending the Grant Hall dinner and leaving on Sunday morning. Victor Snieckus will be in Geneva that Friday but has invited me to talk to his students late that morning. Also, I would very much like to spend two or three hours with David de Witt going over paintings I gave years ago which the Agnes might consider de-accessioning.



3

With thanks for all your help and with all good wishes I remain

Yours sincerely,

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

Alfred Bader
AB/az



To: brownjb@post.queensu.ca
From: Janet Brooke <brookej@post.queensu.ca>
Subject: Bader Art Restoration Fund
Cc:
Bcc:
Attached:

Hi Judith,

I agree that the proposed terms you have drafted in response to Alfred Bader's fax to you of 27 August (item 4) more accurately reflect what was likely his intention when he created this fund, although I have nothing on record to this effect. Certainly they should be amended to the text you have drafted.

Out of curiosity, I reviewed the file here to see when and how the existing terms were drafted. The file I found only goes back, inexplicably, to 2000 (although I gather Dr. Bader established the fund earlier. Your email says 1988; the current Terms of Reference say 1998; it would be good to know which is correct; do your records tell you?). I see from a memo that in June 2001 Jeanna Faul (from Advancement?) requested terms of reference for the fund from David McTavish. David apparently found none on file here, and asked her to consult the University Secretariat. The record here is then silent on the subject, so I don't know whether the current terms were obtained from that source, or drafted by David and/or Jeanna. There is no record here of Dr. Bader reviewing or approving the terms, and I see they appear for the first time (at least in my file) in an Endowment Fund Report dated 17 September 2001. So while he is not seeing them for the first time in the current Report, dated 2 August, they certainly are very new.

Just thought it might be useful for both of us to have this little history in a nutshell.

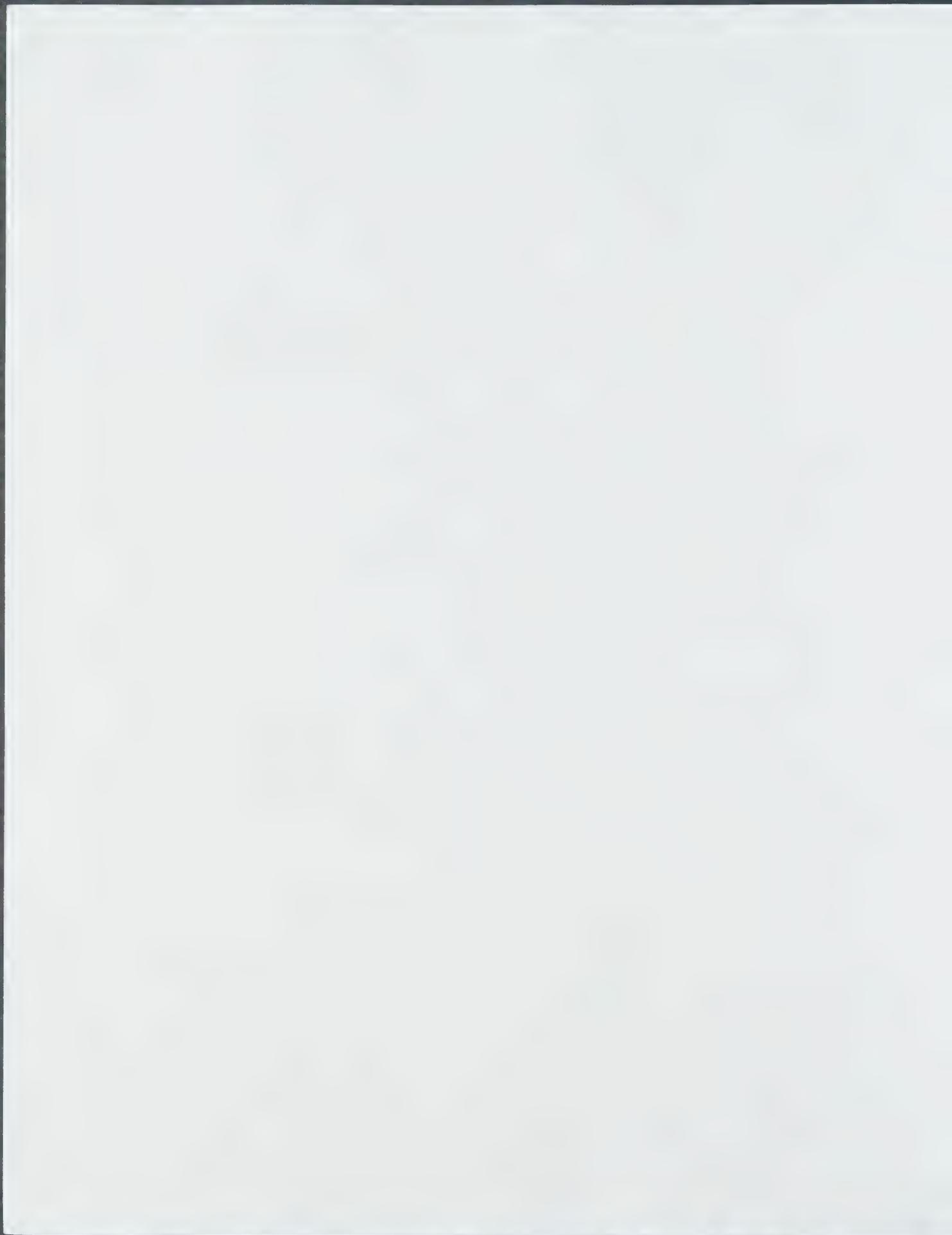
On another note, I have concerns regarding Alfred's thoughts as expressed at the end of page 2 of his fax (re de-accessioning). They come as no surprise: David de Witt had apprised me of the issue and I'll say simply that the process is an ethical minefield in current museum practice. I'm getting this comment to you simply so that the issue does not get discussed in other contexts, where the implications for both institution and donor may not be entirely understood.

Hope the foregoing is useful.

Best,

Janet

Janet M. Brooke,
Director,
Agnes Etherington Art Centre,
Queen's University,
Kingston, Ontario



X-Sender: brownjb@post.queensu.ca
X-Mailer: QUALCOMM Windows Eudora Version 5.1.1
Date: Wed, 04 Sep 2002 13:59:48 -0400
To: brookej
From: Judith Brown <brownjb@post.queensu.ca>
Subject: IMPORTANT: Change in Terms of Bader fund

Hi Janet,

I wonder if you've had a chance to look at the fax that Alfred sent me last week... the one where he asks to amend the Terms of Reference for his Art Restoration - Conservation Fund, Acct. # 848-388.

I'd like to get an answer back to Alfred this week on this one -- will that timeline work for you?

Current terms:

In 1988 Alfred and Isabel Bader established The Bader Art Restoration-Conservation Fund in the amount of Cdn \$50,00 to accrue interest until their deaths. Upon their deaths, the income of this Fund is to be used for the restoration and conservation of the old master paintings belonging to the Agnes Etherington Art Center at the discretion of the Director of the Art Center.

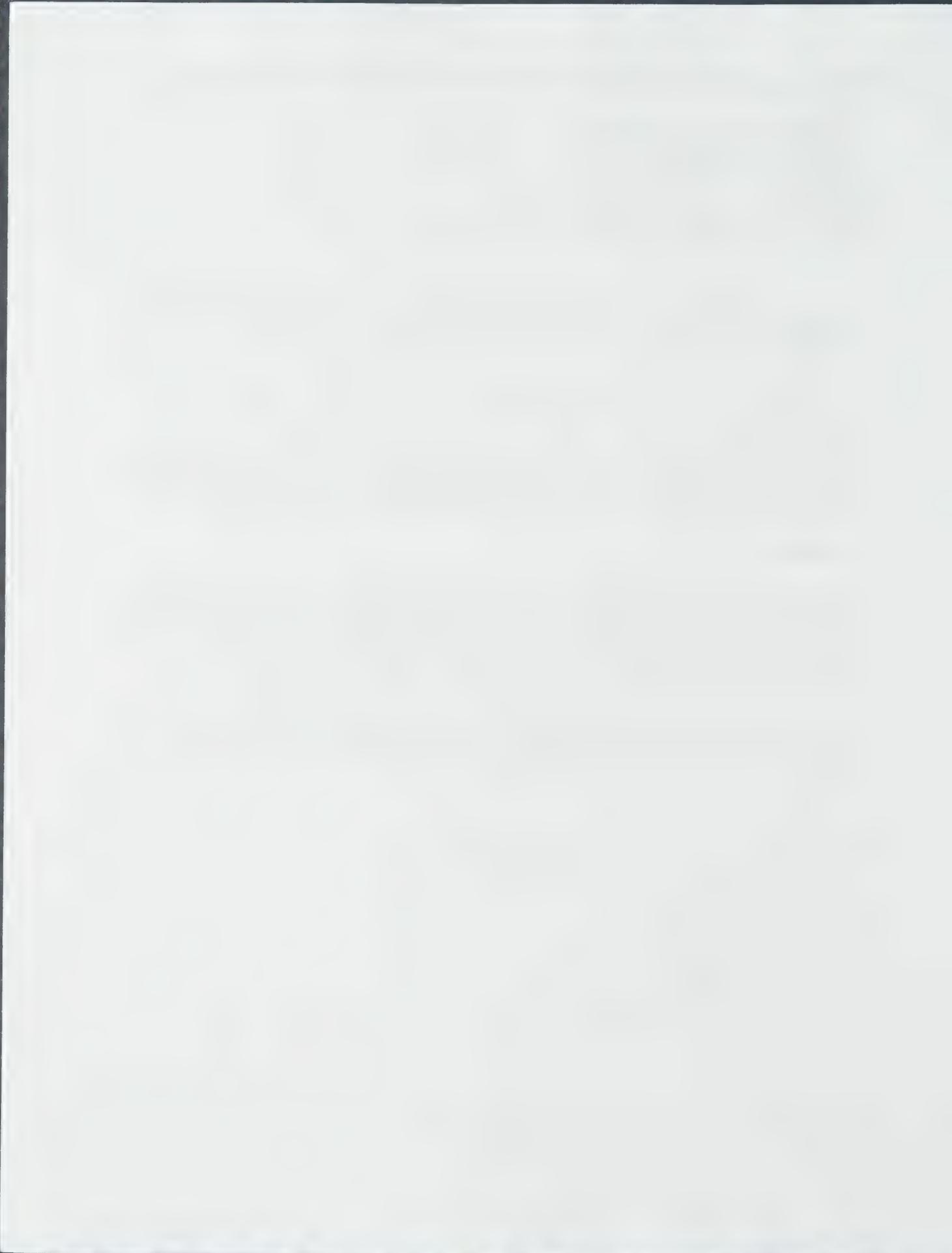
Proposed Terms

In 1988 Alfred and Isabel Bader established The Bader Art Restoration-Conservation Fund in the amount of Cdn \$50,00 to accrue interest until their deaths. Upon their deaths, the income of this Fund is to be used, **at the discretion of the Director of the Art Center, for the restoration and conservation of paintings which have been gifted to the Agnes Etherington Art Centre by the Baders, either during their lifetime or from their estate.**

Janet, would you mind letting me know if you find these changes, which I believe reflect Alfred and Isabel's wishes, acceptable? Georgina (University Secretary) has approved them from the perspective of those responsible for Endowed Fund oversight at Queen's. Do they work for you?

Thanks for your speedy reply. Judith

Judith Brown
Director of Development (Donor Relations and Stewardship)
Summerhill Building
Queen's University
Kingston, ON K7L 3N6
Tel: (613) 533-6000 ext.74137
or 1-800-267-7837
Fax: (613) 533-6599
email: brownjb@post.queensu.ca





To Paul deW.H.

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

(414) 962-5169

August 12, 2002

Dr. Julia Lloyd Williams
National Gallery of Scotland
The Mound
Edinburgh EH2 2EL
SCOTLAND

Dear Dr. Williams,

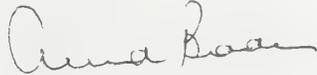
While at the Rembrandt Symposium in Amsterdam in May I learned about your plans for an Elsheimer exhibition in Edinburgh.

May I suggest that you consider a beautiful painting by Jacob Pynas, of the *Stoning of St. Stephen* signed and dated 1617, in the Agnes Etherington Art Centre at Queen's University in Kingston, Ontario. I enclose description from the Art Centre's catalogue, *Telling Images*.

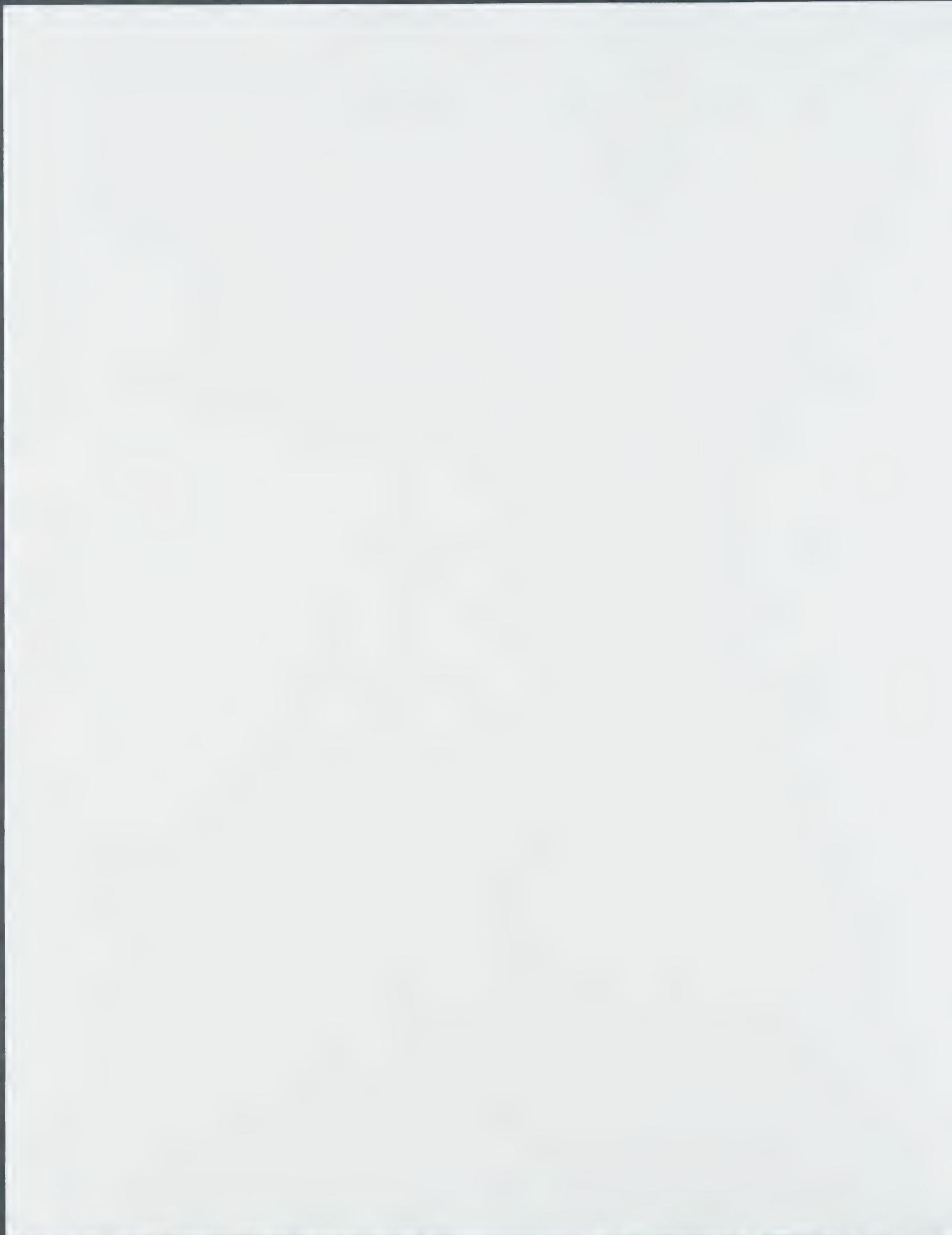
Two other paintings you might like to consider is *The Mocking of Ceres*, one version in the Prado and another, recently published by Dr. Kleesman, in my collection.

With best regards I remain

Yours sincerely,



Alfred Bader
AB/az
Enc.



Rebecca Ploeger
234 Johnson St. Apt#3
Kingston, ON
K7L 1Y8
9rep@qlink.queensu.ca

Dear Dr. Bader,

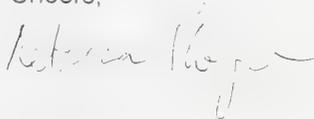
Hi, I'm Rebecca Ploeger and I was the recipient of your international study award (Dr. Alfred Bader International Study Award) for the spring term at Herstmonceux Castle. I would like to thank you very much for such a generous and wonderful gift! With the ever-rising tuition and education fees, the award was a BIG help.

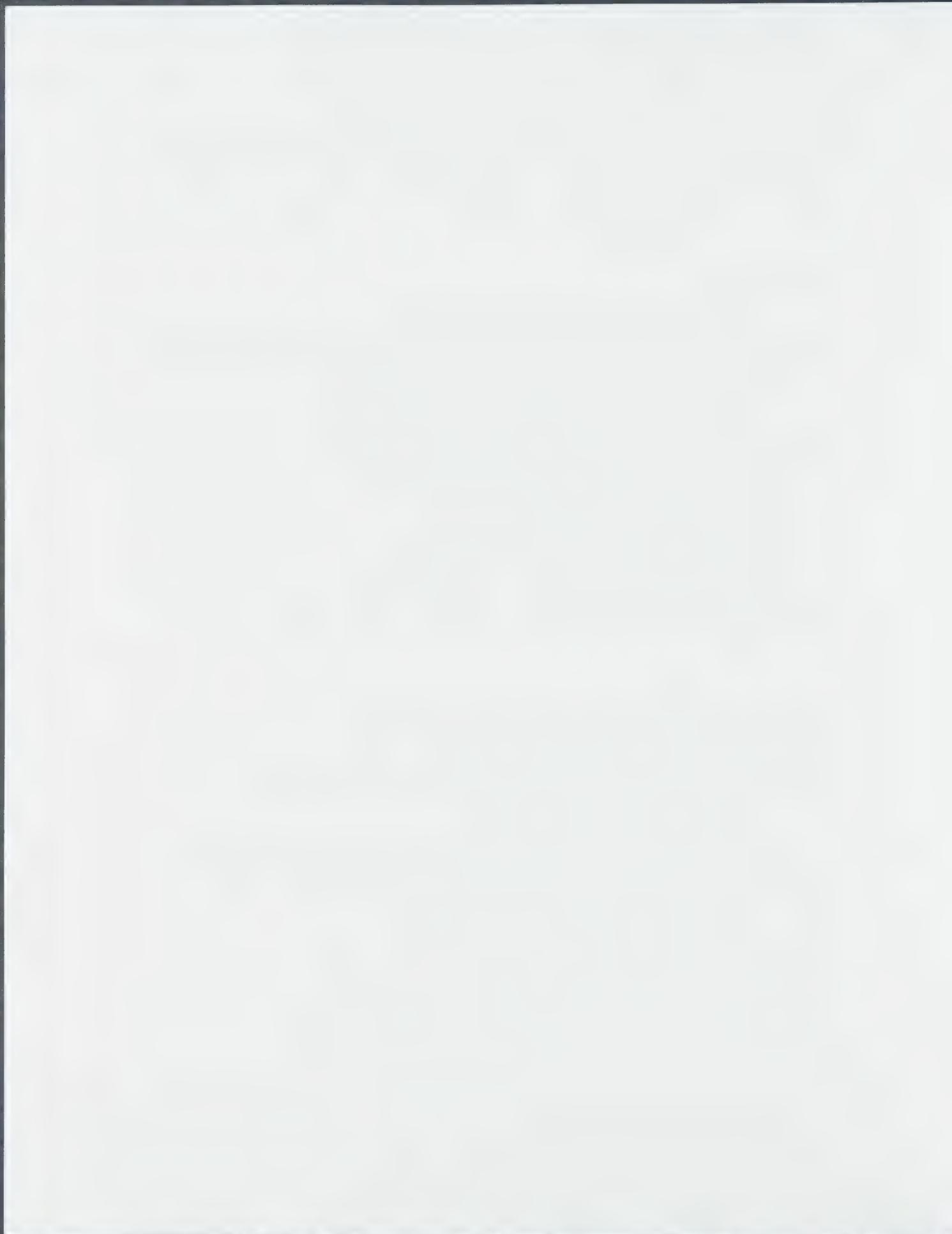
I would also like to thank you for establishing the castle and creating an incredible learning environment and opportunities for all types of students. I'm an engineering chemistry student (much like yourself) and found the castle to be the most important part of my education as of yet. For the past three years I have been in a pure science and mathematics environment, and the castle was totally different. Practical skills are essential in becoming an engineer, however the castle offered social and cultural skills that are equally as essential. In practice, an engineer must realize that they will not always be surrounded by people within the scientific community, but also by a wide range of people of all types of educational backgrounds. I was one of four engineers at the castle during the spring, and being thrust into an environment where I was interacting with kids in law, commerce, arts and science and learning to adjust to this whole new situation was invaluable. I learned a lot about myself and made some amazing friends!

While in England I also managed to talk to students and visit some of the universities. I am entering into my fourth and final year here at Queen's, and I'm hoping to continue my education in the Art Conservation field. The courses I took at the castle and all my visits to the art galleries reinforced that decision. From what I understand, you are also very interested in art conservation and I was wondering if you have any advice or if you could recommend any schools/institutions that I should look into. Any insight you could provide would be appreciated!

Once again, thank you so much! The award was a great help and the castle was an amazing experience. I hope to return there one day; it has been a huge influence in my life and was well worth it!

Cheers,







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

A Chemist Helping Chemists

August 13, 2002

Ms. Rebecca Ploeger
234 Johnson St. Apt. #3
Kingston, ON K7L 1Y8
CANADA

Dear Ms. Ploeger,

Thank you for your happy letter.

I am surprised that a student in Engineering Chemistry could come to the ISC, though of course I am happy that this was possible. I was in that course between 1941 and 1945 and we had to take 10 courses each term and envied the arts students who had to take only 5.

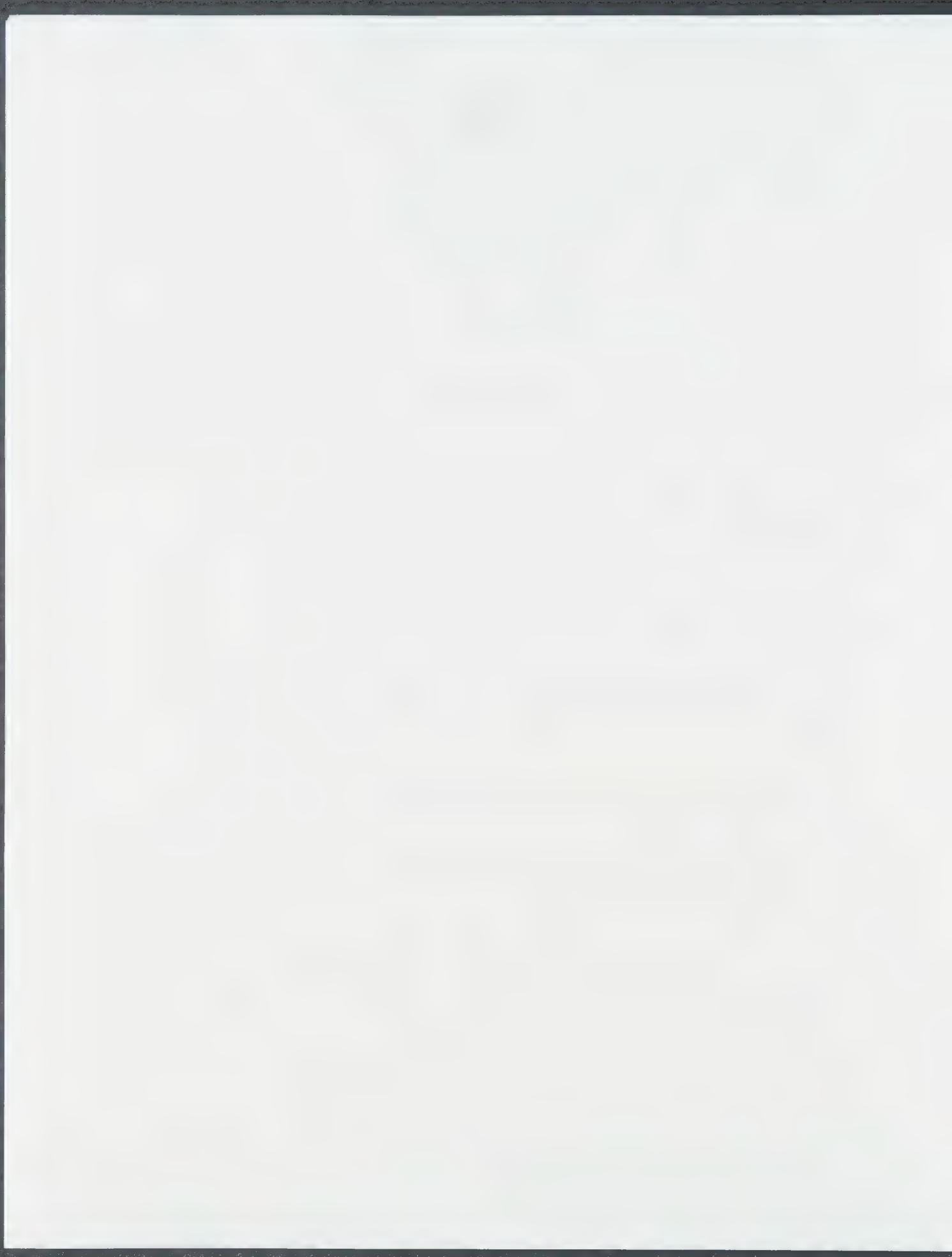
Do try to meet **Dr. David de Witt** at the Agnes Etherington Art Centre and he will be able to guide you about studies in art conservation. At the moment he is in Amsterdam but he will be back on August 26th.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

*Best wishes
Alfred*



June 19, 2002

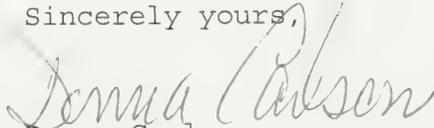
Dr. David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
Kingston Ontario K7L 3N6
CANADA

BOARD OF DIRECTORS

Dear Dr. De Witt:

I acknowledge with thanks the receipt of a check from Queen's University, dated May 30, 2002, in the amount of \$5,000 U.S. in full payment of our appraisal services relating to Mr. Alfred Bader's donation of two works of art.

Sincerely yours,


Donna Carlson

DC:ai

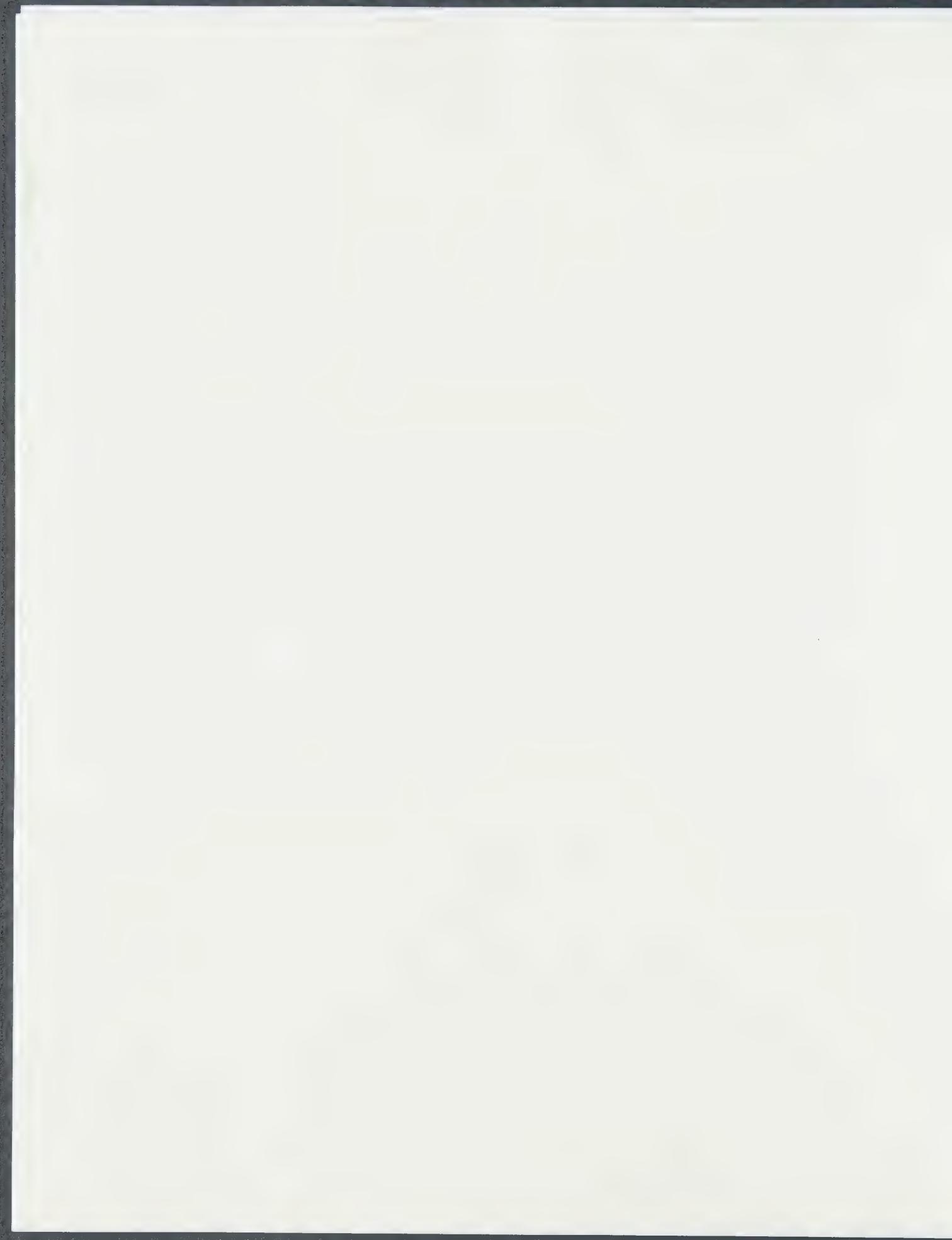
cc: Mr. Alfred Bader

EX-OFFICIO

ADMINISTRATION

THE ART SHOW

FOUNDED 1962





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

(414) 962-5169

May 17, 2002

Dr. Nancy Netzer, Director
McMullen Museum of Art
Boston College
Devlin Hall, 140 Commonwealth Avenue
Chestnut Hill, MA 02467-3809

Dear Nancy,

I have seldom received a letter such as yours of May 9th as difficult to answer and yet one which I do want to answer in some detail.

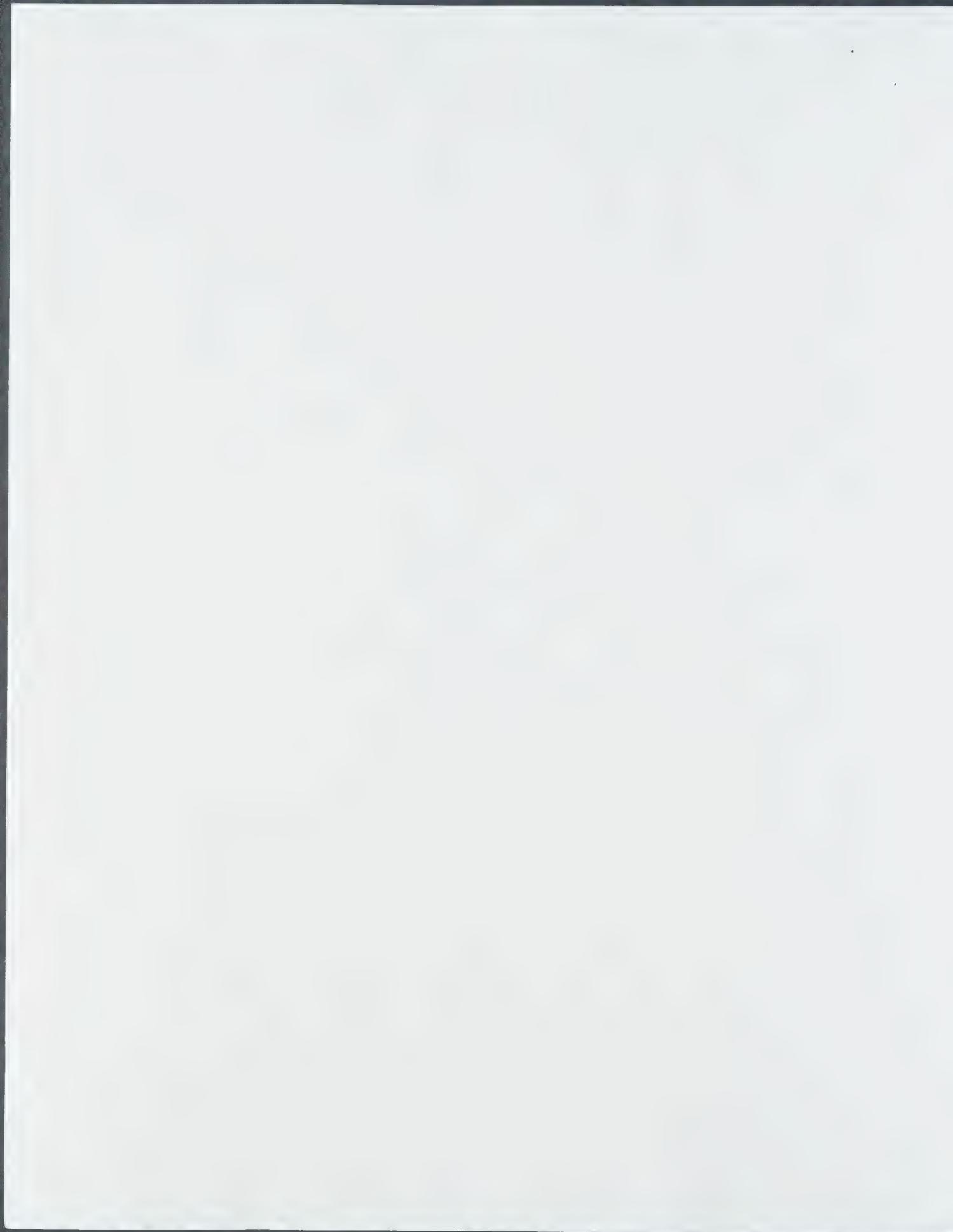
First of all, thank you for sending me that elegant description of your efforts which I return.

I have such mixed feelings about my relation to Boston College. Let me explain: On the one hand, it is an excellent college and I admire your work and of the many other academics I have met and of course also the sincerity and ability of your head, Father William Leahy.

Also, there is no question in my mind that Boston College has worked very hard indeed to improve Catholic/Jewish relations and in many ways has been successful. You know how much I admire Professor Michalczyk and Isabel and I were so happy to help his coming to lecture at the University of Wisconsin - Milwaukee.

As you probably know from my autobiography, my biological mother was a devout Catholic who assured me time and again that not being a Catholic, I would go to hell. I had to go with her to St. Stephen's Cathedral in Vienna, where one of our ancestors is buried, to listen to the second Mass on Good Friday for depraved Jews. Mercifully, all this has changed.

Recently I read the text of a great speech, made by Cardinal Kasper in Jerusalem last November, and I enclose copy of that speech. Perhaps it will move you as it moved me, because clearly this man is able and sincere and of course I have asked the obvious question: what would the world be like if he became the next Pope?





But that leads immediately to another obvious question: why does the Catholic Church work so hard to make Pius XII appear like a saint? John XXIII certainly was, but not Pius XII.

Please read the two paragraphs in Section V which I have marked in red. Cardinal Kasper must know – though he only hints at this – that the Vatican is stonewalling historians who will be able to study the documents when they are really organized and catalogued. Nancy, this will not happen in our lifetime nor, I am afraid, in that of our children.

One of the Jewish historians was Robert Wistrich and I would urge you to read his book, *Hitler and the Holocaust*, and particularly his comments about Pius XII, easily found in the Index, one page of which I enclose.

The bottom line is that relations between Catholics and Jews have very much improved but clearly need further serious work. I am certain that Cardinal Kasper is trying just that.

Now to turn to your request: Isabel and I would not like to give a painting from our collection to your Museum because we are leaving all but four (picked by my two sons) to Queen's University which treated me so very well when I was a student there. Our hope is that our collection will help to make the Queen's University Museum among the best in Canada.

There is a very able Bader Curator at Queen's, Dr. David de Witt, and I can think of several ways that he and Queen's might work with your Museum.

One might involve a very extensive collection of works of all kinds dealing with the Temple in Jerusalem. Another is collaborating on an exhibition of paintings with biblical subjects.

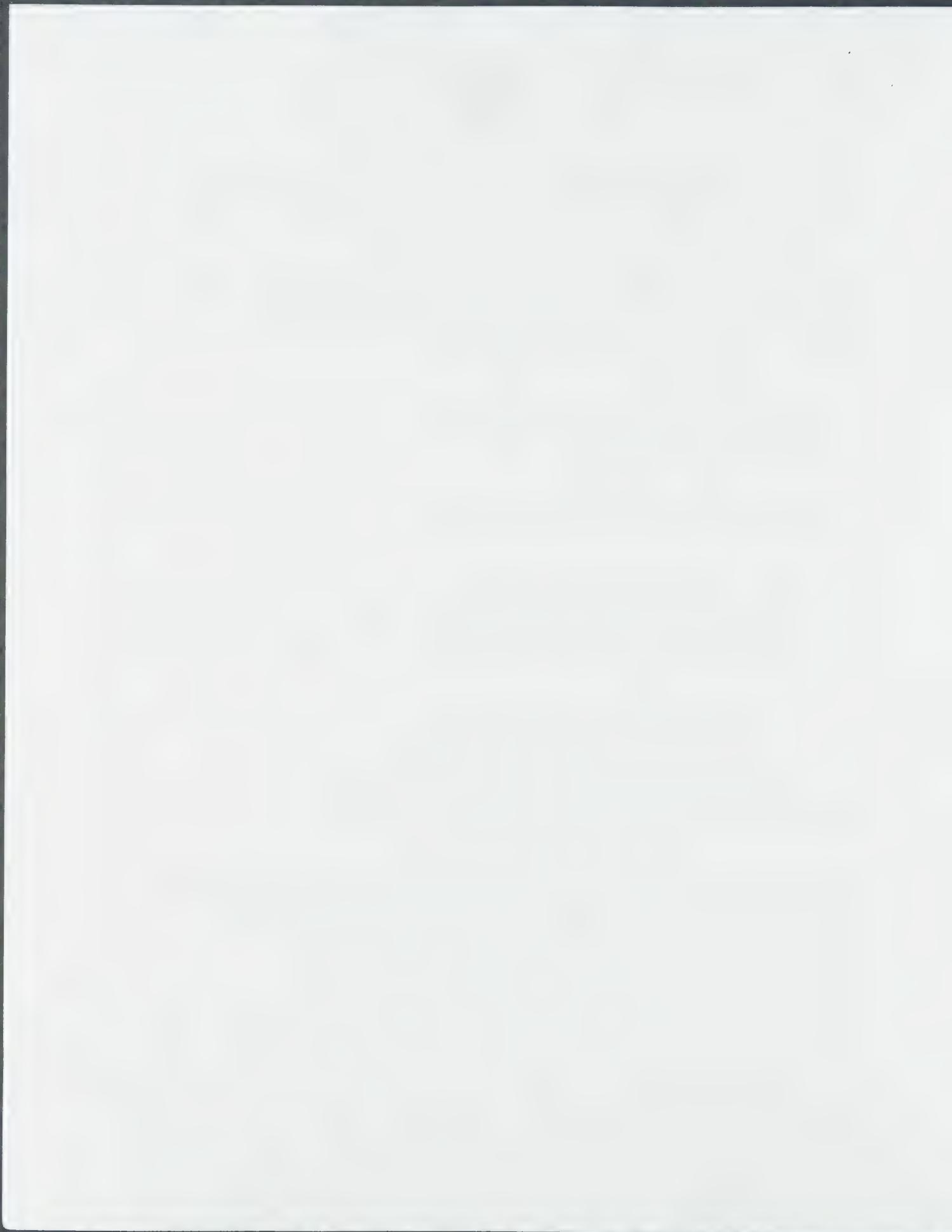
Isabel and I may be in Boston at the end of August to attend a meeting of the American Chemical Society. Naturally we hope that at that time we could get together with you and our other friends at Boston College to discuss ways of working together.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

Alfred Bader
Alfred Bader



McMULLEN MUSEUM OF ART BOSTON COLLEGE

May 9, 2002

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

Dear Alfred:

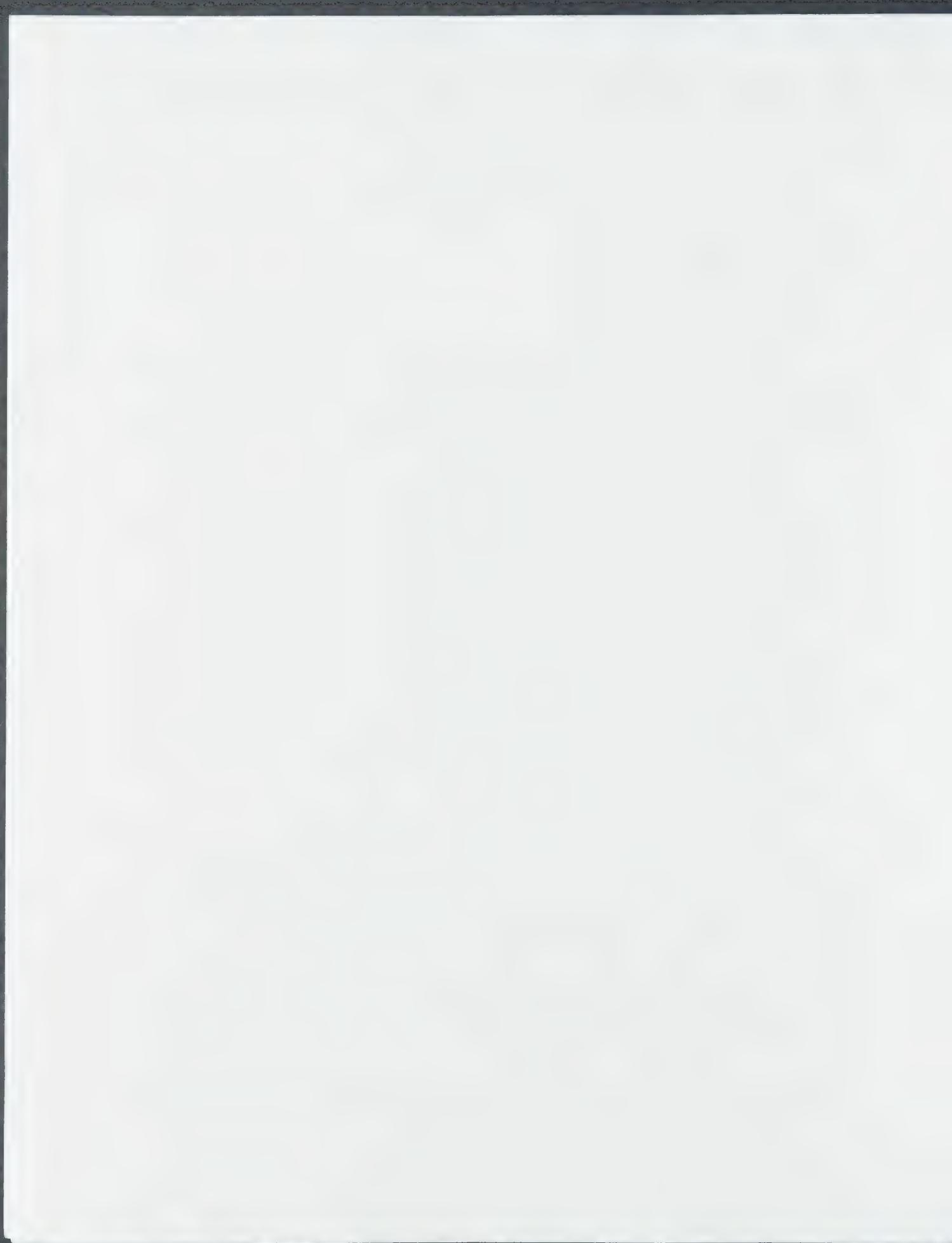
I hope that this finds you well. It has been some time since we last spoke. With great pleasure, I recall our conversation about your art collection, and how it has enriched your personal life, finding special resonance in your Jewish heritage. I write to inform you of some new initiatives at Boston College, which are creating unparalleled opportunities to merge these two interests in exciting and innovative ways.

First, I would like to call your attention to an upcoming exhibition, which may be of particular appeal to you, *Reclaiming a Lost Generation: German Self-Portraits from the Feldberg Collection 1923-1933*. A description of the show is enclosed. In a more contemporary and focused context, this exhibition raises issues and cultural themes similar to those that have interested you in your own collection. The exhibition capitalizes on the McMullen Museum's interdisciplinary perspective, which draws upon the University's exceptional academic and cultural resources, including the new Center for Christian-Jewish Learning.

Quickly taking root at Boston College, the Center for Christian-Jewish Learning (guided by Judaica scholar Professor Ruth Langer, whom you met here a few years ago) is contributing a new dimension to our scholarship and interpretation of the visual arts. The Center reflects the University's commitment to build promising new relationships between the two religious groups, relationships that are mutually enriching and illuminating. It focuses the University's extensive academic resources on developing new knowledge and understanding between Christians and Jews at every level, and on engaging the broader community in inter-religious dialogue aimed at recasting the Jewish and Christian relationship. The McMullen Museum offers a dynamic instrument for advancing those objectives.

As one of the nation's largest Jesuit and Catholic universities, Boston College has been unique in its commitment to mount exhibitions that use the visual arts in novel ways to clarify Jewish-Christian relations. *Memory and the Middle Ages* (1995) was the first to explore how memory helped to formulate images and thought throughout the Middle Ages in Christian, Jewish and secular cultures. *J.M.W. Turner and the Romantic Vision of the Holy Land and the Bible* (1996), the most comprehensive assembly of his works of the Middle East, cast new light on depictions of the Holy Land, and nourished a spirit of ecumenism and positive dialogue among Christians, Muslims and Jews. *Fragmented Devotion: Medieval Objects from the Schnutgen Museum, Cologne* (2000) applied an interdisciplinary approach to probe the ways in which medieval works have been displayed, interpreted and collected. (I believe that you have copies of all these catalogues. If not, please let me know, and I'll be pleased to send them to you.)

Today we are building upon that tradition. I invite you to partner with Boston College as we launch a new era for the McMullen Museum. The Museum is experiencing unprecedented growth as a vibrant intellectual and cultural center, bolstered by a distinguished record of



achievement, significant contributions to international scholarship, and an ever-widening audience. It is consistently recognizing a more comprehensive educational mission, one that goes to the heart of the University's Jesuit social conscience.

To build upon that momentum, the University has devised a long-range plan for the Museum, which includes expanding the facilities, increasing the endowment, and acquiring works of art that support the academic and research strengths at Boston College. Schematic plans have been developed for a striking new wing, which would nearly triple the size of the Museum. The project would increase space for exhibitions, storage, education, and instruction. It would enable us to provide a stronger, more comprehensive program, including larger loan exhibitions, simultaneous exhibitions, enhanced opportunities to display the University's permanent collection, and more ambitious outreach activities for the community. This pivotal \$20 million project, for which a substantial lead gift is in hand, is contingent upon private support.

I ask you to consider leaving your mark in a significant and meaningful way on the future of the McMullen Museum, with a principal gift. Please give some thought to the following opportunities, any of which would make a tremendous impact as the Museum strives to realize its full potential as an internationally-recognized intellectual and cultural center:

- A commitment to the Museum expansion project, which would enable us to increase substantially our exhibition and education program. Architectural renderings and a menu of naming opportunities are enclosed for your review.
- A gift of endowment to provide annual support for special exhibitions, with a preference for those that enrich the relationship between Jews and Christians. All publications and promotional materials for such exhibitions would acknowledge your sponsorship.
- A gift of artworks from your extraordinary collection. These works would find a special home at Boston College, one that prizes their educational and cultural value, and is committed to showcasing them regularly and in novel contexts. Works with religious themes especially would be welcome.

A gift of this magnitude can be made in a number of ways, and over an extended period of time. I look forward to discussing these ideas further with you, and hope that one may strike a chord with your particular interests and priorities. Boston College would be honored to have your family name permanently linked to the McMullen Museum, its noble mission and future achievement.

We recall fondly your visits to Boston College a few years ago and look forward to renewing our connections. Paul Davidovits joins me in sending best regards to you and Isabelle.

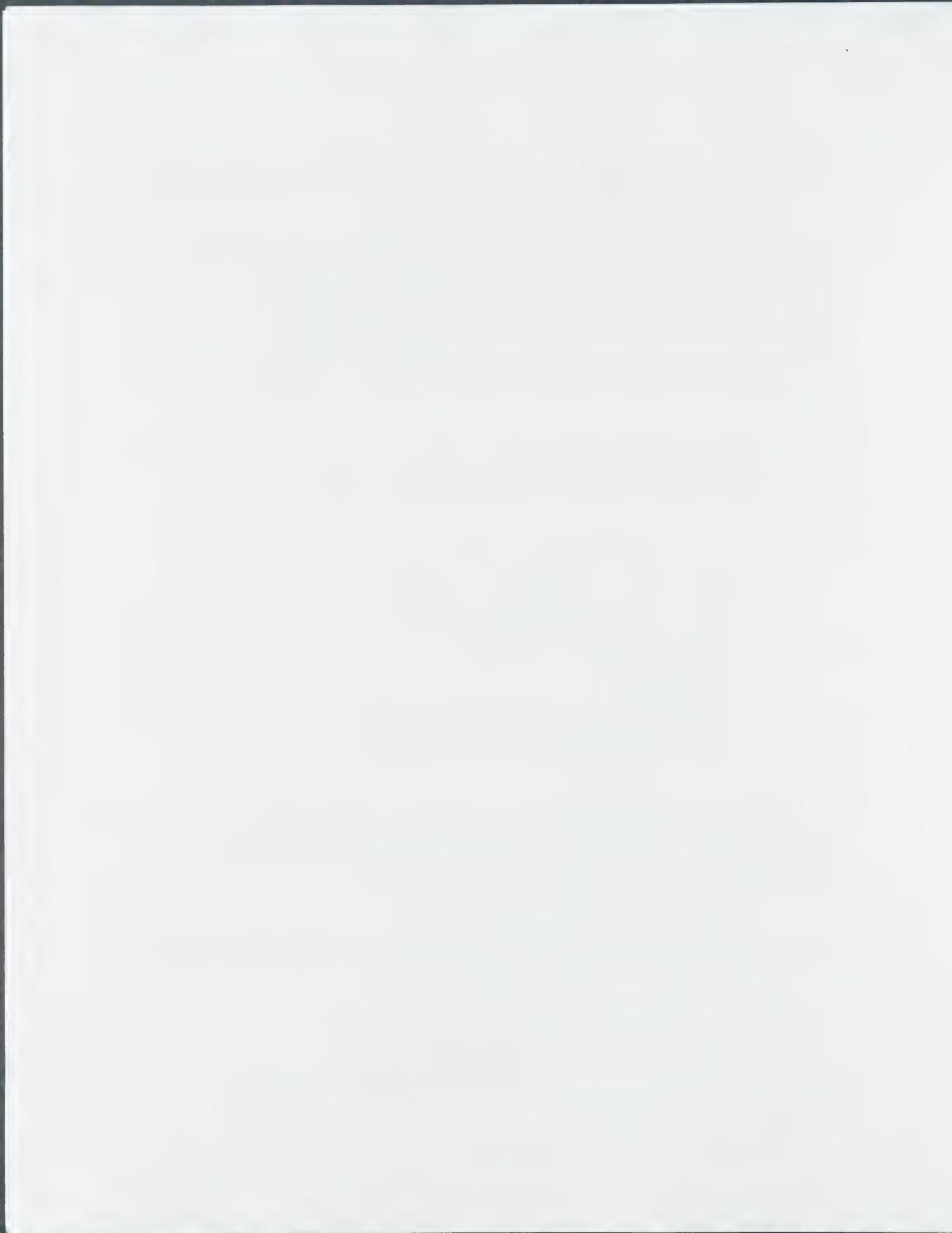
Sincerely yours,



Nancy Netzer

Director and Professor of Art History

Enclosures: 2





DEPARTMENT OF ART

Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-0166
Fax 613 533-0891

6 May 2002

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

BY FAX

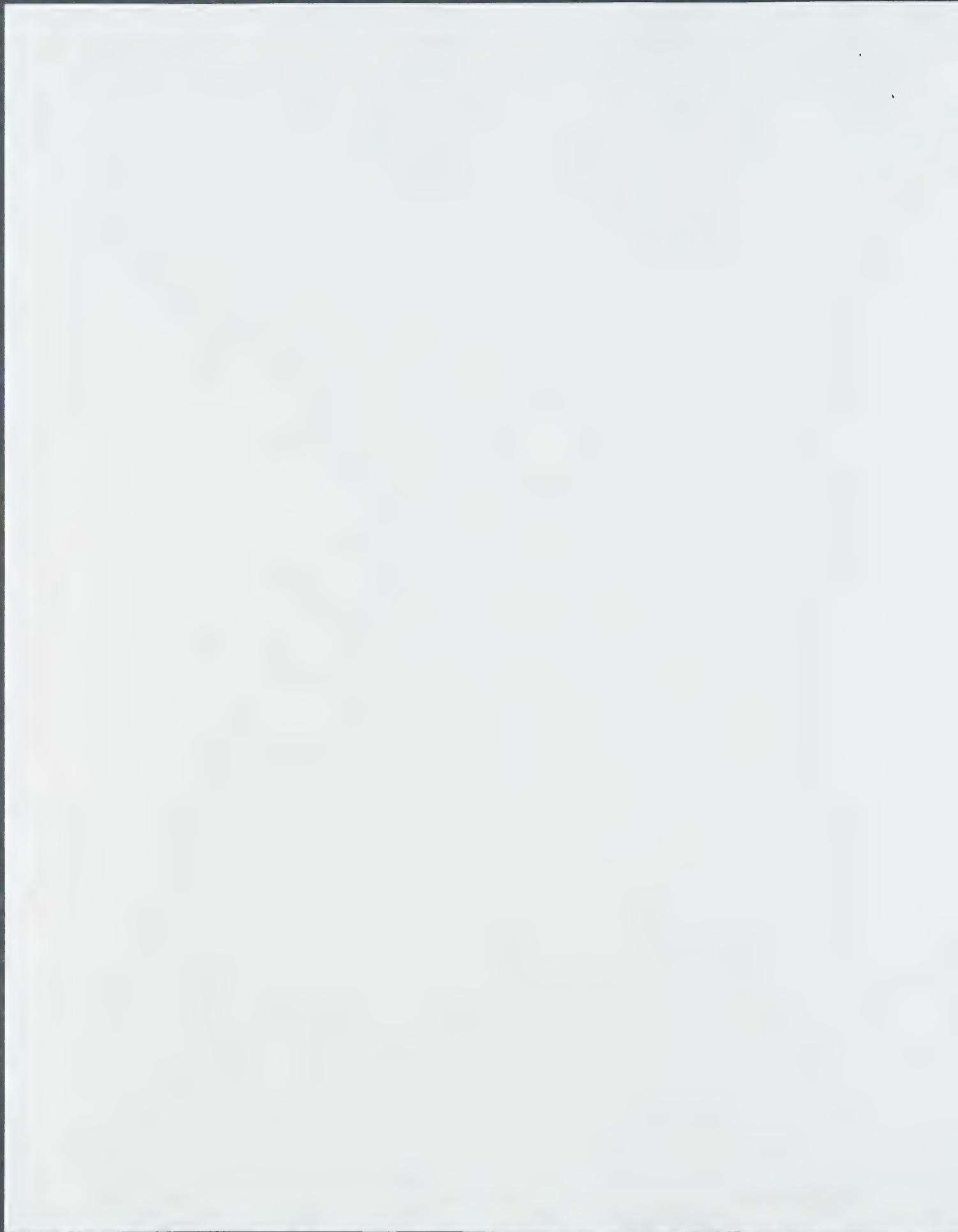
Dear Dr. Bader,

Many thanks for your letter received by FAX this morning, and also for the invitation to communicate by this means in the future. I shall gladly do so.

On the matter of Sebastian Schütze, I too share your profound disappointment about the delayed starting date. However, to be realistic, it would not have been possible for him to complete the Canadian immigration process within the next few months, and thus this revised starting date is much more practical. Also, as we are all very eager to attract Sebastian to Queen's, it seems a small price to pay over the long term if it makes this happen. As to your own additional financial commitment, please correct me if I am wrong, but my understanding is that you have very generously offered two things: 1. to contribute \$25,000 (U.S.) towards improving the Art Library holdings in the area of southern Baroque (as you communicated to me directly when we met in February), and 2. to assist with the research assistance in the amount of \$75,000 (presumably Canadian dollars), as was mentioned when we spoke by phone in April. This would allow us to offer him \$15,000 per annum for the first five years. After that, we would see what the income on the endowment could allow. If I have either of those figures wrong, please do correct me

I should also explain that, in consultation with Bob Silverman, it was decided not to go beyond \$15,000 per annum as we did not want to offer Sebastian more than Volker was receiving as a research allowance. It may be that you had thought in terms of \$25,000 per year for three years, hence this postscript. The total amount is of course the same. Sebastian has agreed to this.

The Art Library is a difficult issue. While I did not have an opportunity to speak to Volker individually before he left, we have exchanged E-mail messages on this topic. I believe everyone now understands why the Art Library is not able to remain in Ontario Hall, although that is clearly a source of considerable resentment -- i.e. the preferred



solution is for the Art library to stay in the building. But this is simply impossible. I have subsequently endeavoured to ascertain precisely why the earlier proposal to move to the Douglas Library had fizzled out, and I am attaching the reply which has been received. This has also been circulated to all members of the Department. As you will see, it appears to have been largely a matter of cost, but I believe that the space is also now thought to be insufficient for our projected growth over the next few years. Only Stauffer has sufficient space to accommodate us in this regard. I can also report that we have established an "Art Library Users' Group" with the intention of working with the Library to ensure that our physical and other needs are fully met in the forthcoming planning process. This Group holds its first meeting tomorrow morning. We have still not received any indication of when the Library thinks that it might be possible to move. I suspect it will be in the summer of 2003 at the earliest.

I am very aware that the move is a divisive issue, and a sore point for many. I am however convinced of the necessity of moving somewhere, before the floor in Ontario Hall collapses, and I hope that, in the end, all will agree that we should use this opportunity to plan for our long term needs.

To conclude on a more positive note, I am delighted to report that our graduate students have done extremely well this year in fellowship competitions, both within the university and beyond. Three students have been awarded SSHRCC doctoral fellowships in national competition -- a feat without precedent. Many others have received internal Queen's awards, and we have yet to hear about the Ontario Graduate Scholarships.

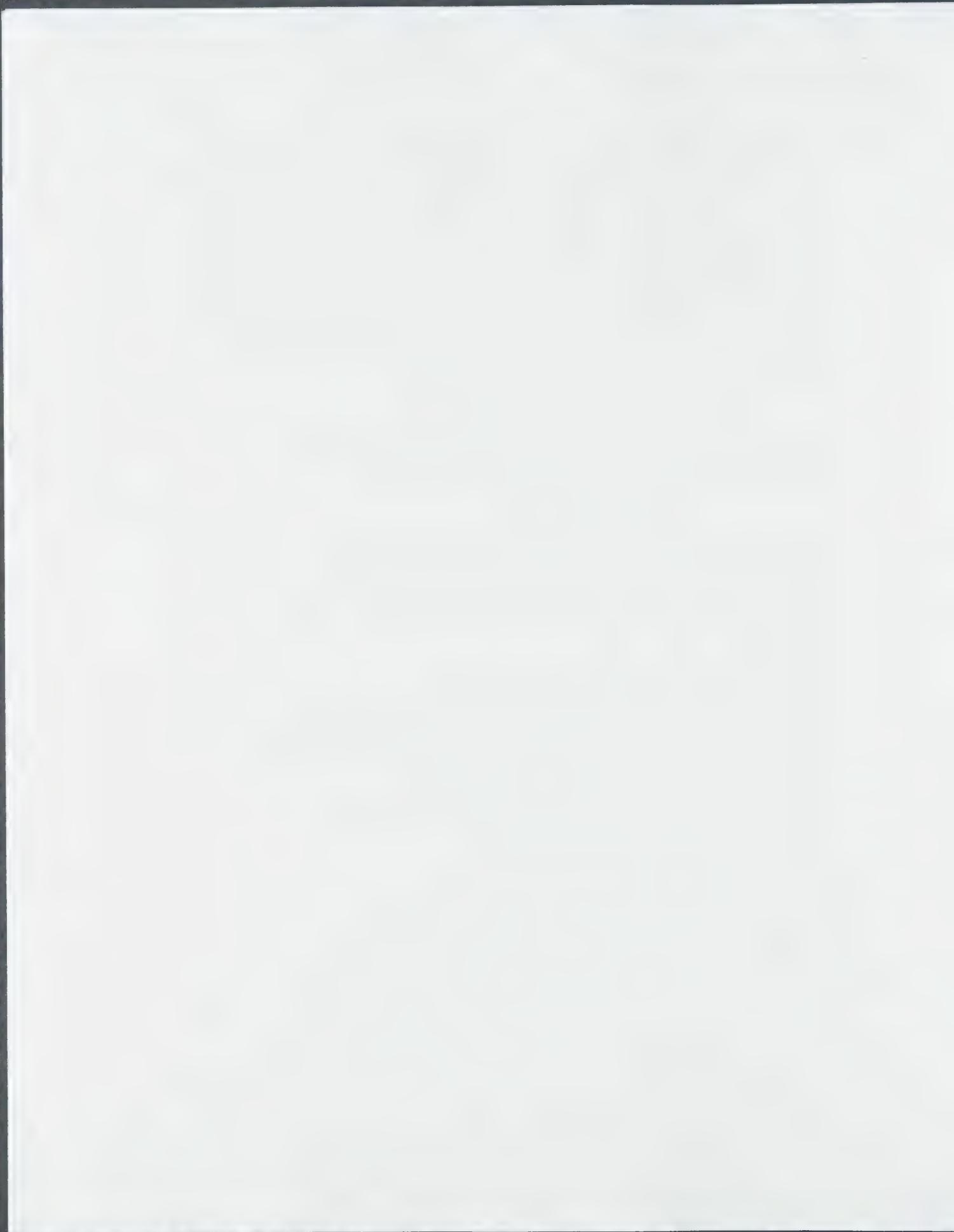
Thus, if I may say so, as I near the end of my first year in this position, I feel confident that the Department of Art is turning a corner in its history. As you know, my ambition is to bring this department, and in particular its graduate programme in art history, to the foremost position of leadership in Canada, as well as to substantially increase its stature internationally. I believe that we are well on track to do this.

Your thoughts, comments and suggestions will always be welcome.

With all very best wishes,



John Osborne



Melody Burton, 08:47 AM 18/04/2002 -0400, Art Library move

X-Sender: burtonm@post.queensu.ca
X-Mailer: QUALCOMM Windows Eudora Version 5.1
Date: Thu, 18 Apr 2002 08:47:27 -0400
To: osbornej@pcst.queensu.ca
From: Melody Burton <burtonm@post.queensu.ca>
Subject: Art Library move
Cc: mary Mason <masonm@post.queensu.ca>

John:

I'll try to fill in as many gaps as I can. If you want more detail or something different, please give me a call.

The Douglas Library has been a preferred option for the Library for some time. At the time of the Douglas Library renovation in the mid-90s, it was hoped that Art would move when Special Collections and Music moved. We anticipated this as our future so much so that we (administratively) combined the three units into one - Art, Music and Special Collections. At the time of this planning, however, there was significant resistance from Art Department faculty, and when money started to become scarce, the project planning was scaled back and went ahead without Art.

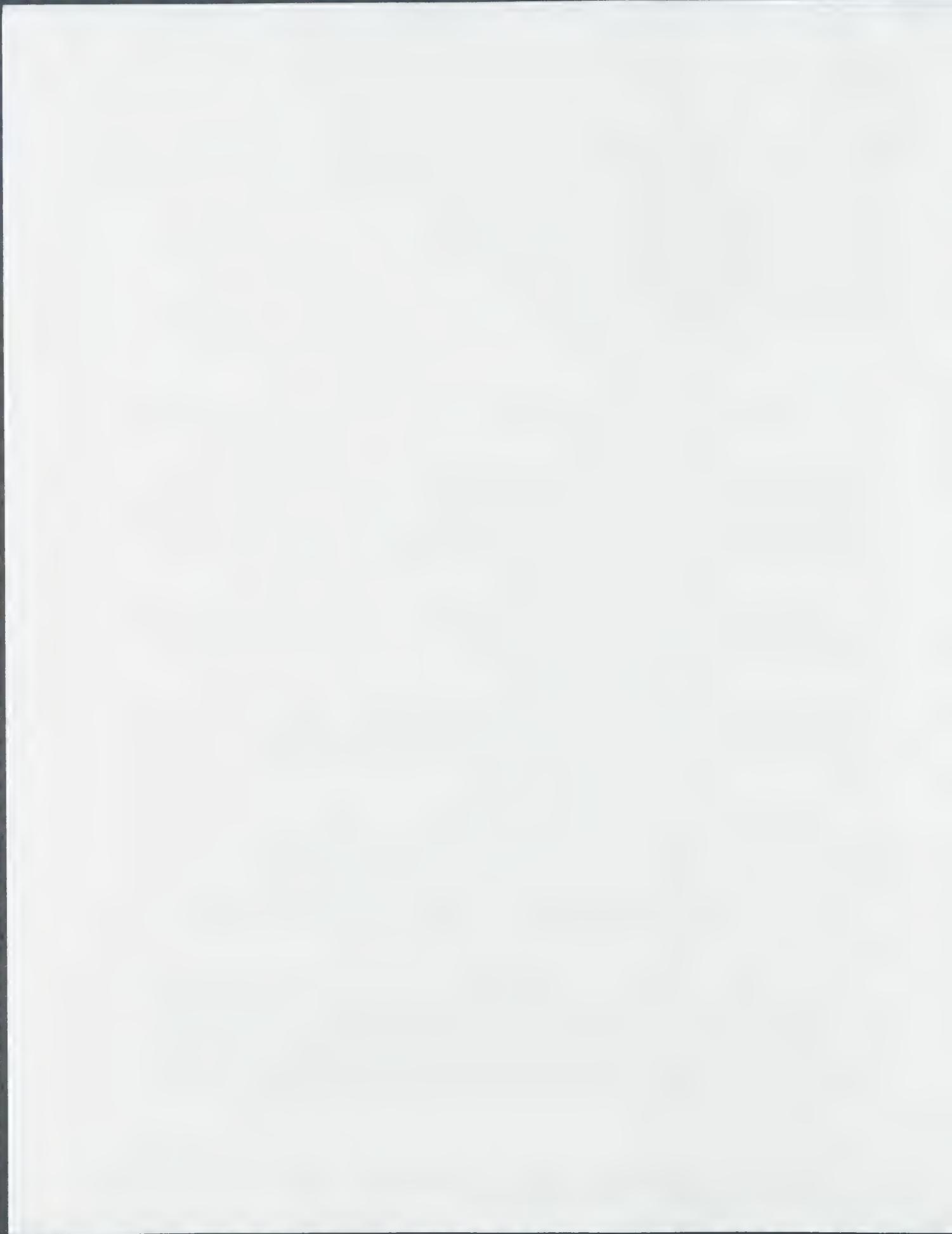
In 2000, we re-visited this option again. This time we investigated how the Art collection could move to the north reading room on the top floor of Douglas. There was acceptance of this plan and support from the Dean of Arts and Science who accompanied the University Librarian to the VP Operations for funding. Unfortunately, our proposal was unsuccessful.

The reasons for this are useful to review and perhaps not well known among Art faculty. The overall price tag was approximately \$800,000. And the total amount of funding available campus-wide was \$1 million. VP Fortier insisted that it was impossible to allocate 80% of the budget to this project when there were significant other priorities for renovations including very necessary upgrades to classrooms and labs.

The Douglas plan was extremely costly because a significant amount of work is required to bring that space "up to code". For example it requires structural upgrades for fire regulations, air conditioning (which was complicated because of the two huge stained glass windows) and a number of other safety and infrastructure-like enhancements that are essentially invisible to students and faculty. It was impossible to move without these upgrades. In the aftermath of the unsuccessful application, some discussions were held with Campus Planning for a scaled-back, bare bones plan. It really wasn't feasible or possible and was abandoned.

In conversations with the VP Operations, the Library has been informed that building and renovation priorities on campus do not include the Library in the foreseeable future. We have enjoyed significant support for the Stauffer and Douglas building projects and that's it for us for any significant projects. Essentially the Library must find a solution within our existing space with minimal renovation and cost. And since Stauffer has all of the necessary features (safety, access, air conditioning) already within a reasonable distance from Ontario Hall, we really need to find a solution here if possible.

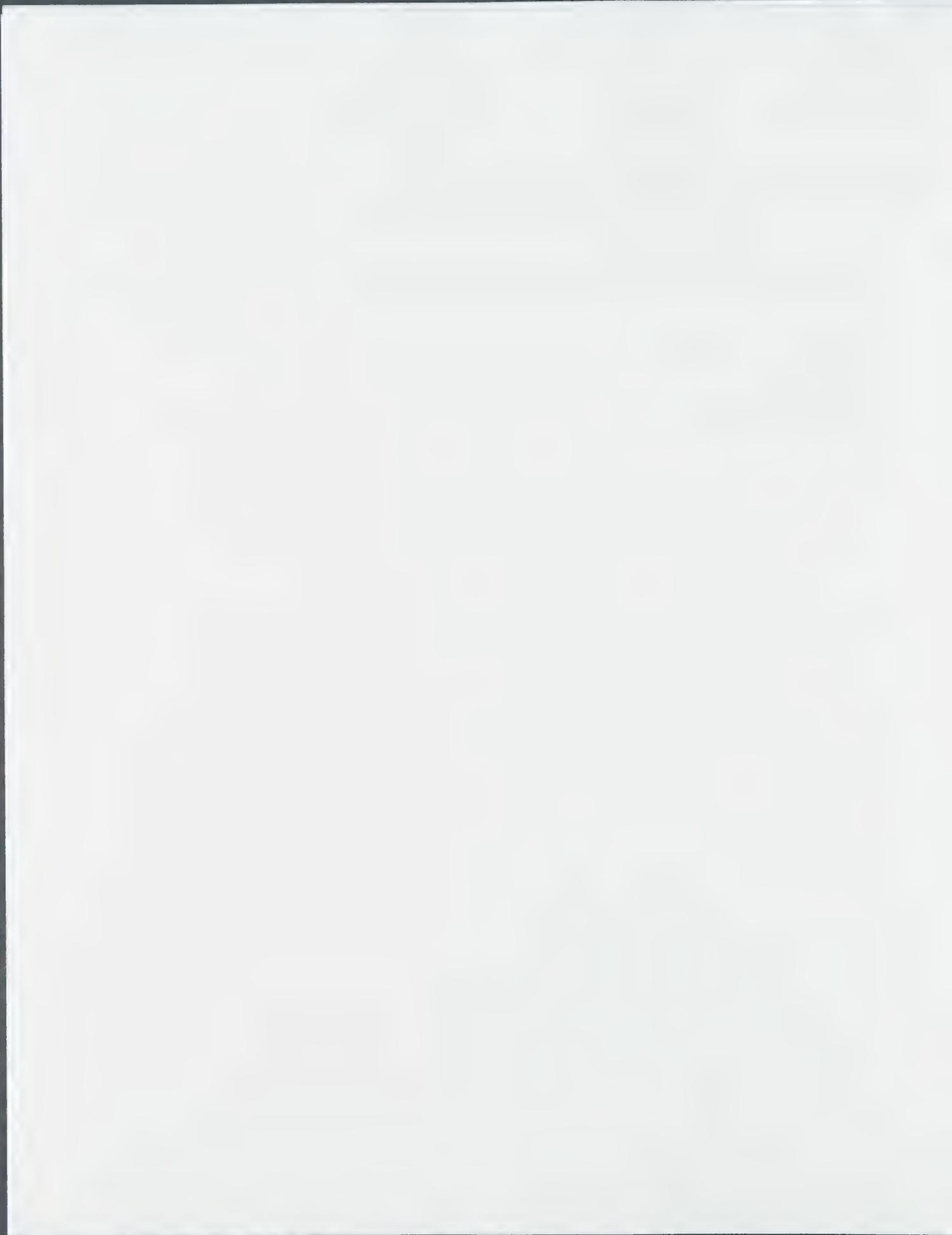
I hope this helps.



Melody Burton, 08:47 AM 18/04/2002 -0400, Art Library move

PS If you would like a copy of the 2000 proposal for background and detail, I can have one mailed over to you. Just let me know. (Pierre received a copy at the time.)

Melody Burton
(Acting) Associate University Librarian
Stauffer Library
Queen's University
Kingston, Ontario CANADA K7L 5C4
613/533-6000 x74094





New York University
A private university in the public service

Institute of Fine Arts
Office of the Director
1 East 78th Street
New York, NY 10021-0178
Telephone: (212) 992-5800
Fax: (212) 992-5807

To David
for your info.
Queen's doesn't inform us
about Bader fellowships.

April 19, 2002

A.

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

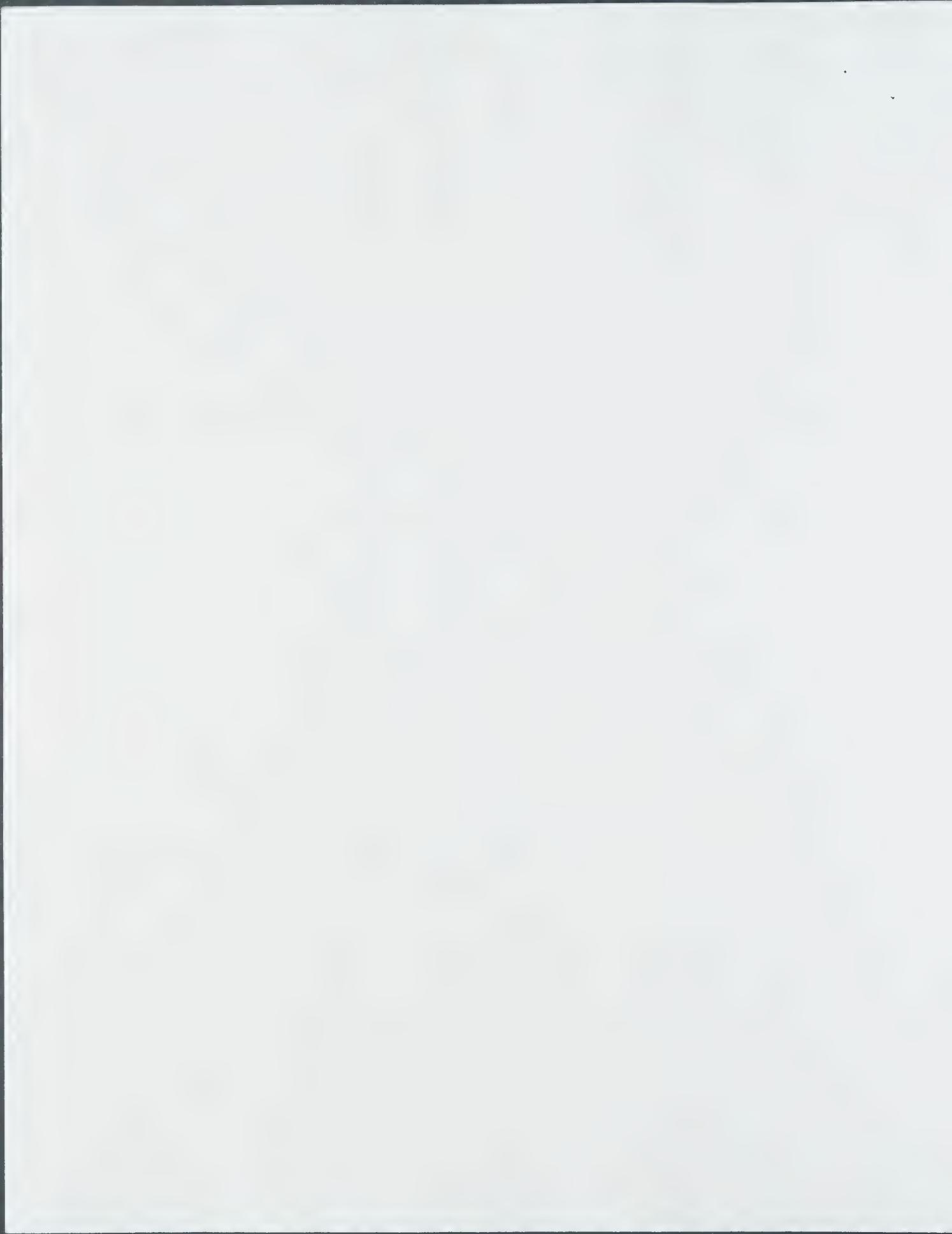
Dear Alfred:

I am pleased to tell you about the activities of the Institute students who received awards in 2001-2002 from the several fellowship funds which you and Mrs. Bader have so generously endowed.

This year, the Isabel and Alfred Bader Fellowship for Study in Italy was awarded to Holly Flora, a Ph.D. student who comes to us from William Jewell College. Professor Alexander, her thesis advisor, remarks that "she is making excellent progress on her dissertation" whose title is "Imaging Poverty: Gender and Spirituality in the Trecento." The other award went to Trinita Kennedy, a student of Professor Brandt's who also received support last year. Her dissertation topic is "Pandolfo Petrucci's Patronage at the Osservanza: A Study in Political and Religious Crisis in Renaissance Siena." She is doing research in Siena and Florence. Professor Brandt calls her dissertation topic "challenging and interesting" and calls her a "promising student who knows what she wants."

This year, we awarded the Alfred Bader Fellowship for Study in Holland to Adrian Waiboer, who comes to us from the Netherlands via the University of London. Last year, he was given the award for resident study in Dutch and Flemish Art for his dissertation on Gariel Metsu. This year, he has been doing research at the Netherlands Institute for Art History in the Hague. His advisor, Professor Haverkamp-Begemann judges that "this dissertation will fill a major *lacuna* in the history of Dutch 17th Century painting."

One student this year, Michelle Greet, received the Isabel and Alfred Bader Student Travel Fund award. Ms. Greet got her B.A. at Bowdoin and her M.A. from Hunter College. Her dissertation topic is "Painting the Indian Nation: Indigenism in Ecuadorean Art 1920-1960." Of her Ph.D. written exam, Professor Linda Nochlin wrote that it was "an excellent analysis" and Professor Robert Lubar called it "a concise and useful historical reckoning."



This year, in the absence of a suitable candidate, no Bader Fellowship for resident study in Dutch & Flemish Art was awarded.

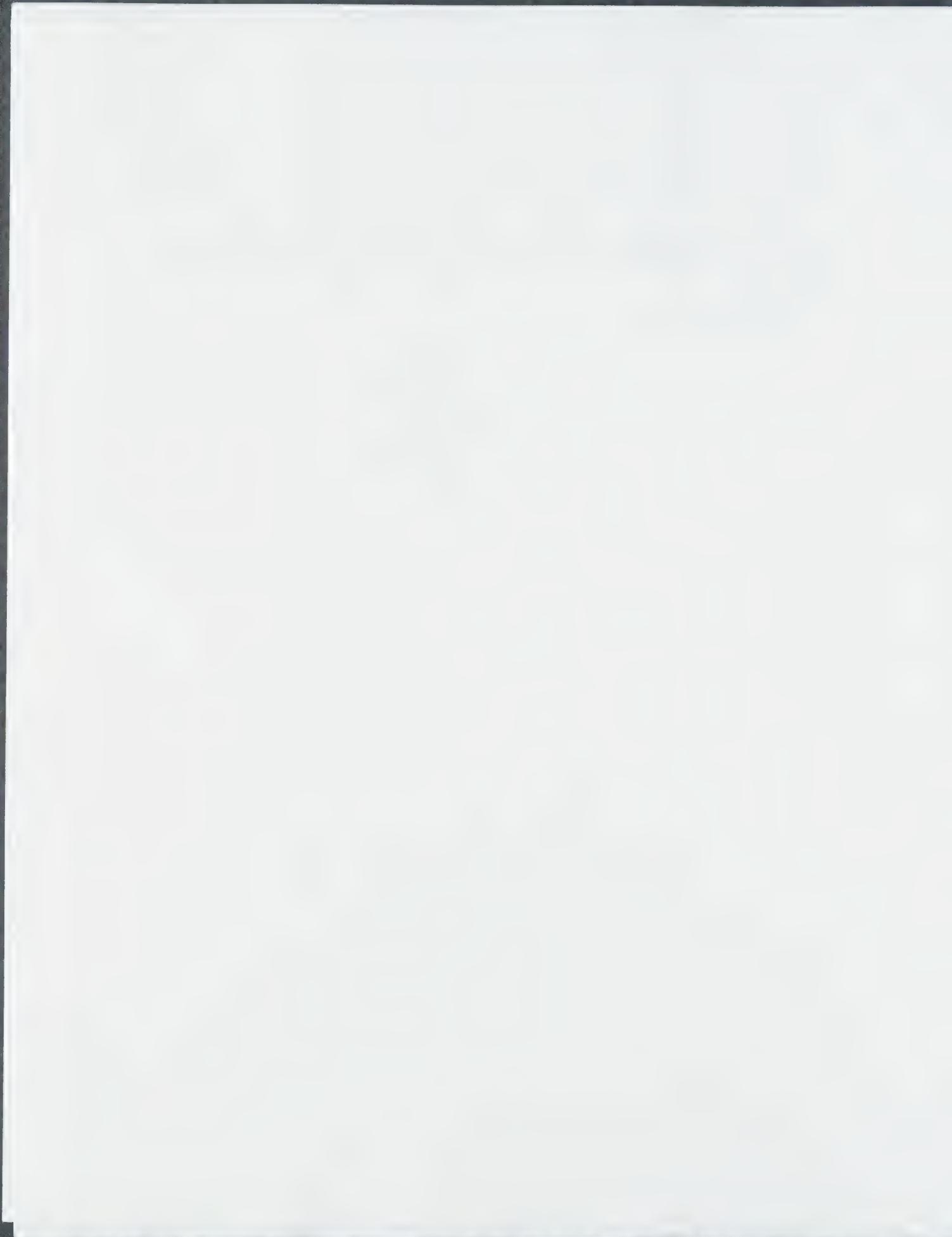
The Bader fellowships remain a key support for the work of first-rate Institute students. On behalf of all of us, I offer our deepest thanks for this critical funding and source of encouragement.

With all good wishes,

Yours sincerely,



James R. McCredie
Director



*The Property of a Nobleman***Jan van Noordt***active in Amsterdam 1644 - 1676*

GRANIDA AND DAIFILO

signed and dated lower left: *Joan/v Noordt.f./1663*
 oil on canvas laid on panel
 137 by 116 cm.; 54 by 45 ³/₄ in.

The subject is taken from Pieter Hooft's popular pastoral play *Granida* of 1605. The princess Granida, having lost her way while hunting, encounters the shepherd Daifilo and his mistress Dorilea, who had just quarrelled. Daifilo fetched water for the princess in a shell and subsequently fell in love with her. Two other treatments of the subject by van Noordt are known: in the Art Gallery of New South Wales, Sydney and in a private collection, exhibited in 1992 (see *Literature* below) under no. 31.

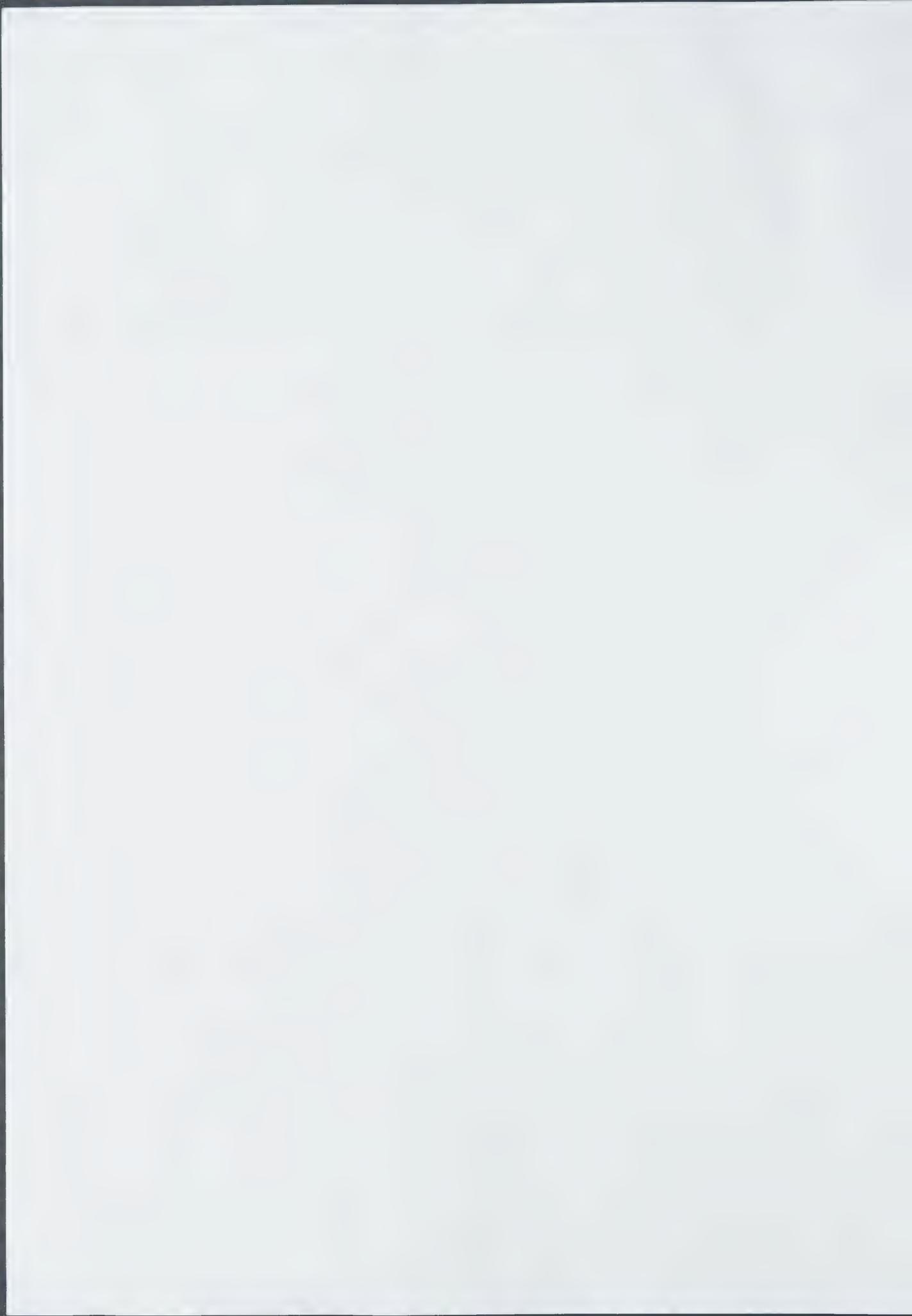
Provenance:

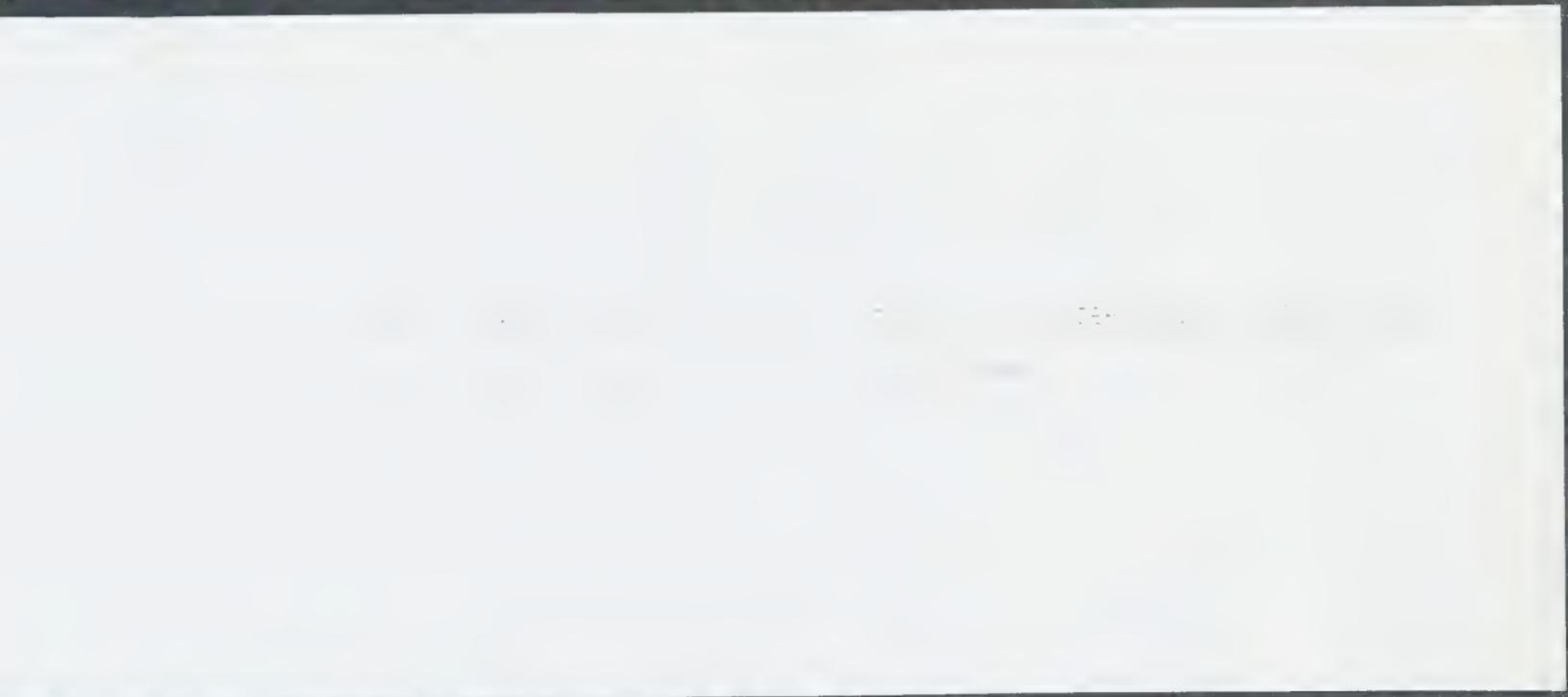
Tatarsky Collection, his sale Amsterdam F. Muller, 27 June 1905, lot 22;
 Anonymous sale, London, Phillip's, 7 July 1998, lot 78, £14,000.

Literature:

C. Hofstede de Groot, 'Jan van Noordt', *oud Holland*, 1892, p. 215, no. 10;
 S.J. Gudlauggson, 'Representations of Granida in Dutch Seventeenth Century Painting', in *Burlington Magazine*, XCI, 1949, p. 39;
 W. Sumowski, *Gemälde der Rembrandt Schüler*, Landau/Pfalz 1983, vol. I, pp. 143, 177, reproduced;
 Catalogue of the exhibition, *Rembrandt's Academy*, The Hague, Hoogsteder Gallery, 1992, pp. 268-9, reproduced.

£8,000 -12,000







Facsimile Transmittal

To: Alfred Bader, Alfred Bader Fine Arts

Fax no.: 414 277 0709

Re: Directions to Saskia Jüngeling

Date: 15 May 2002

Pages, including cover: 3

Dear Alfred,

Here are two maps to help you get to Saskia Jüngeling's place in Den Haag. To get there, you leave Central Station at the front exit. Proceed to the corner ahead to the left. Cross over the street and walk alongside the park, to the left of it. Keep going past the larger park called the Malieveld. Then pass by the streets Boorlaan, and Zuid Hollandplein on your right. The last buildings to pass are two tall towers. If I remember correctly, you can turn to your right after these two buildings, and take a walkway that connects to the Nassau Odijkstraat. It will take 15-20 minutes to walk this distance from Central Station. Saskia's house will appear on the right side, number 47. If you miss the walkway, you will reach the Nassau Dillenburgerstraat, which you can take to the right, and the Nassau Odijkstraat will appear immediately on your right. Take it along the curve to the left, and proceed to number 47.

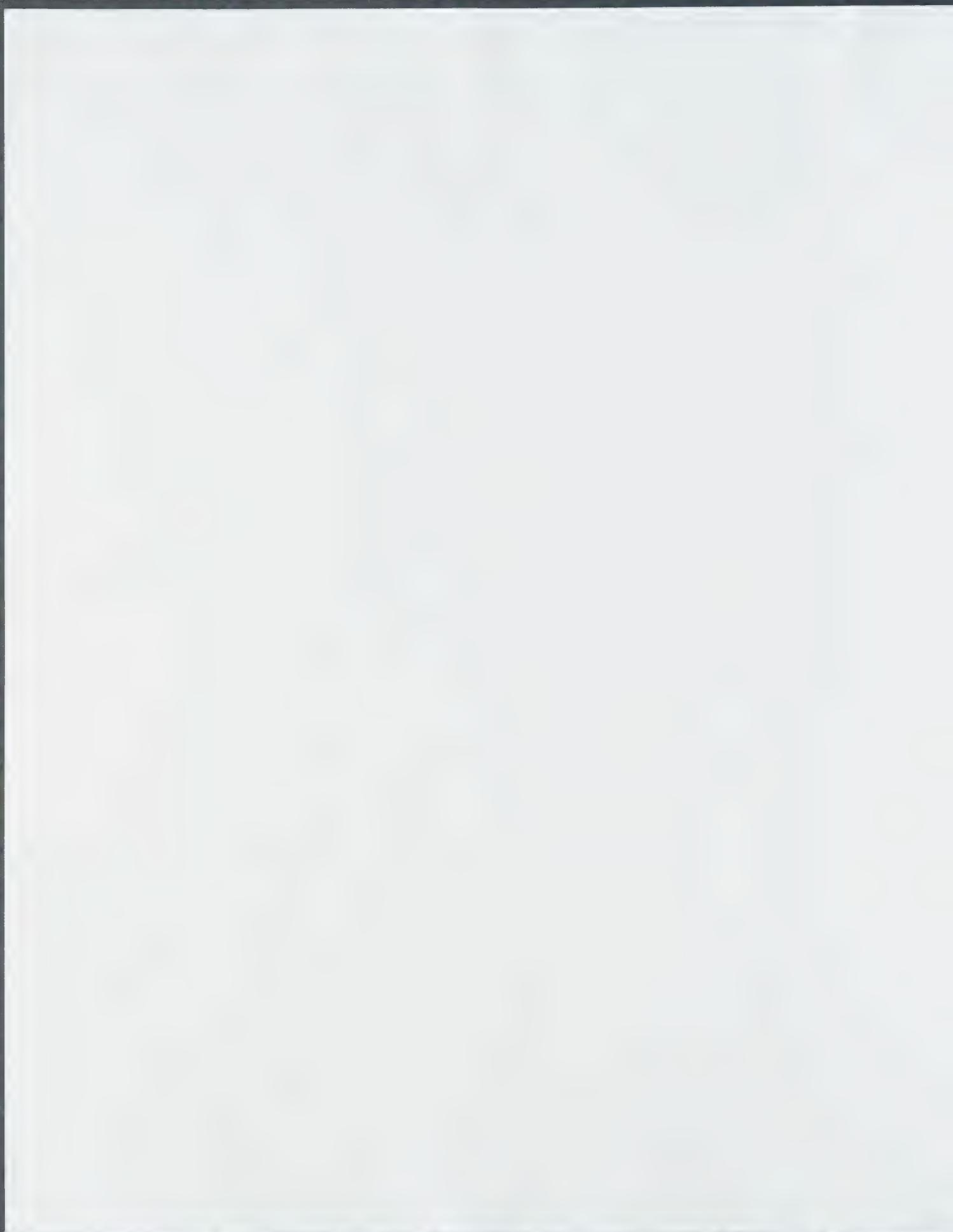
I hope these maps are clear enough to read after being transmitted by fax. Ann can also print them off from the website www.mapquest.com, after entering the specific address (i.e. Nassau Odijkstraat 47, The Hague, The Netherlands). If you have any problems, please do not hesitate to call me.

Wishing you success,



From the desk of:

David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
e. 3dad5@post.queensu.ca





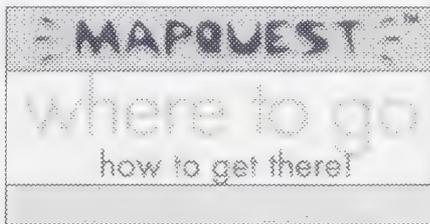
[2-67] NASSAU ODIJKSTRAAT
'S-GRAVENHAGE, ZH
2596, NL



Back

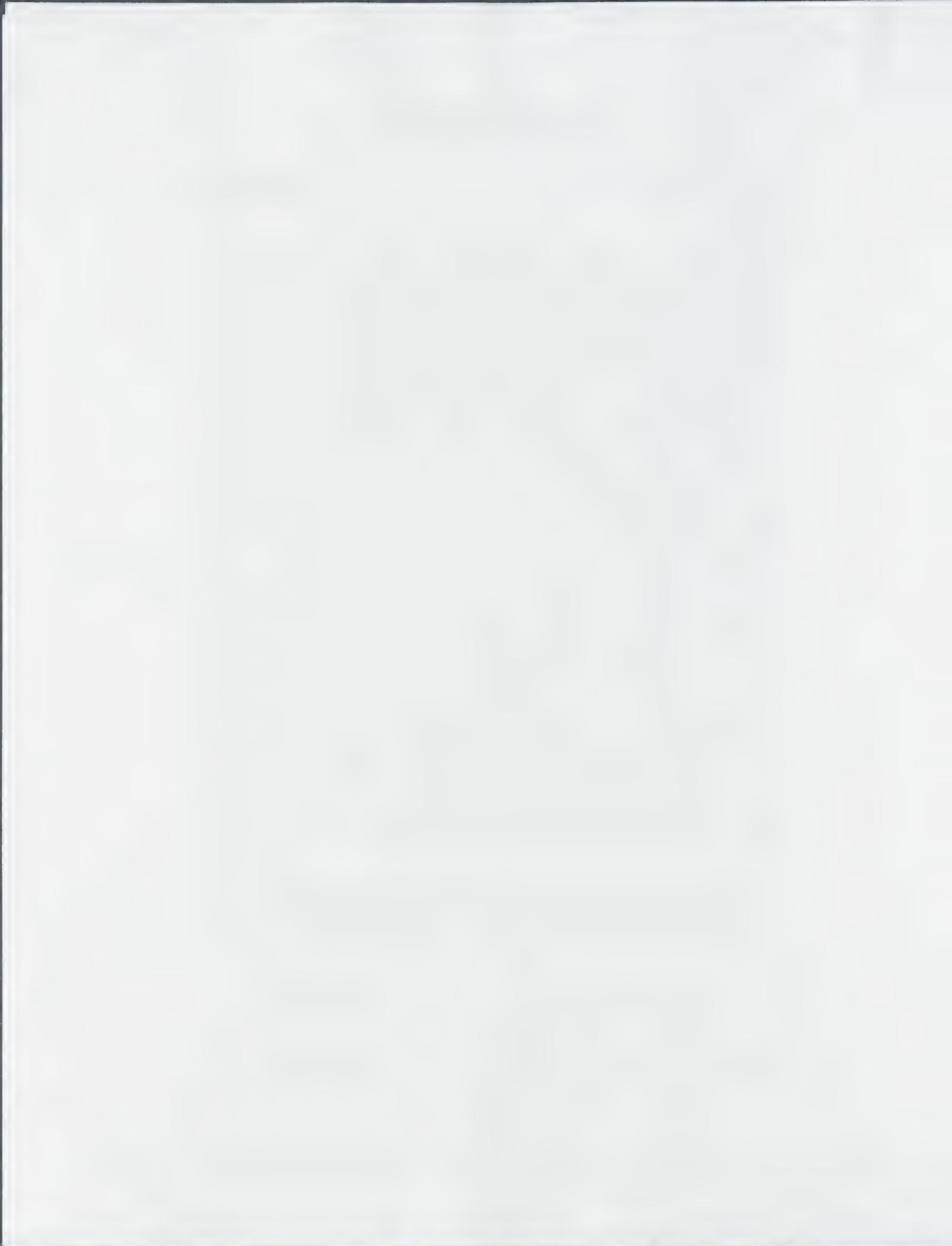


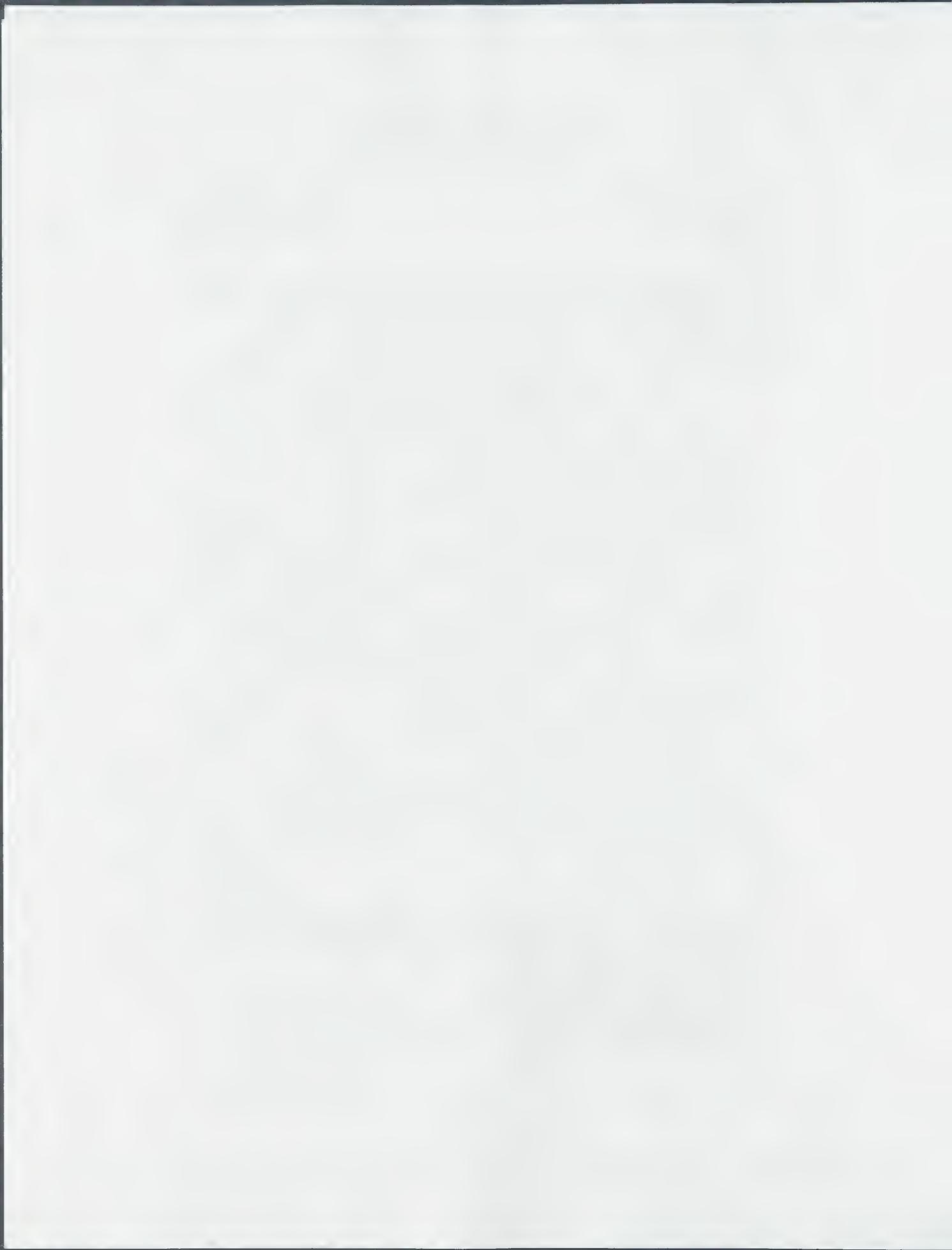
©2002 MapQuest.com, Inc. ©2002 Navigation Technologies
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ALFRED BADER FINE ARTS

ALFRED BADER

ESTABLISHED 1961

May 6, 2002

Ms. Astrid Sanai
Art Dealers Association of America, Inc.
575 Madison Avenue
New York, NY 10022

Dear Ms. Sanai,

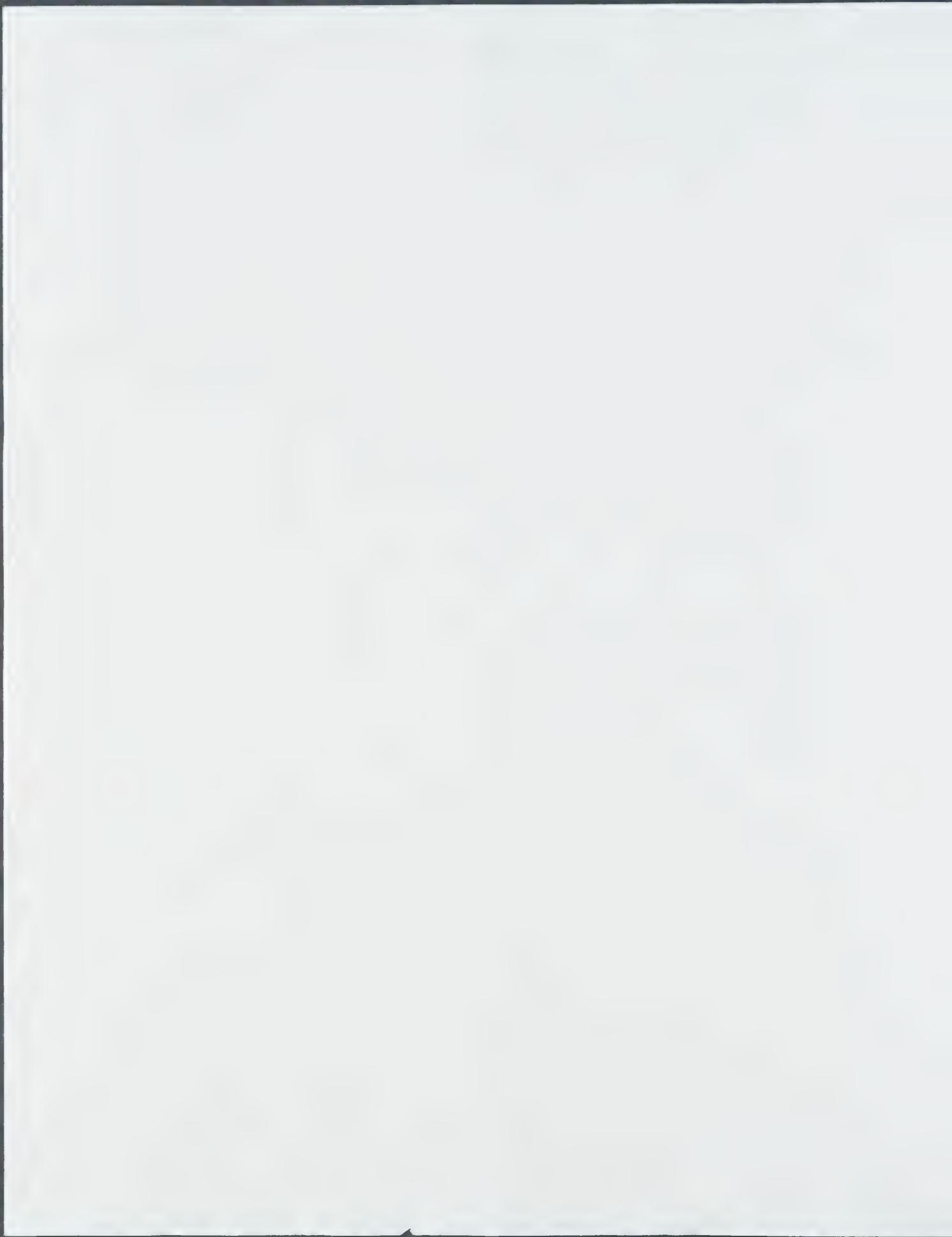
Just a note to confirm our telephone conversation last week in which you told me that you would be finalizing on the Appraisal of my two paintings and that you would send it to me this week. I explained to you that I would very much like to have this before I leave the country on May 19th.

With thanks and all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
C: Dr. David de Witt – Queen's University

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709
E-mail: baderfa@execpc.com



Date: Mon, 13 May 2002 14:38:34 -0500
From: Alfred Bader Fine Arts <baderfa@execpc.com>
To: David A Dewitt <3dad5@post.queensu.ca>
Subject: (no subject)

----- Original Message -----
Date: Mon, 13 May 2002 20:08:58 +0200
From: "Bert Van Deun" <bert.vandeun@bluewin.ch>
To: "Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred,

It was really nice to talk to you this afternoon.

Mia picked up your letter of April 30, together with the rest of the mail, at the local post-office which is saving it for us during our frequent absences, Friday morning after our return from Belgium the previous evening

Hilde arrived from Johannesburg on Saturday morning, and we went a few hours earlier to Lucerne on Sunday where we had tickets for a wonderful concert by the Orchester Musikkollegium Winterthur

Don't bid on the Jacob Cornelisz. van Haarlem, as the painting is not in very good condition. The overpaint is not always the same colour and the grain of the panel is almost everywhere visible, and, worst of all, as I told you this afternoon, the photograph is better than the picture. I am not interested at all myself in the painting.

Please give our love to Isabel.

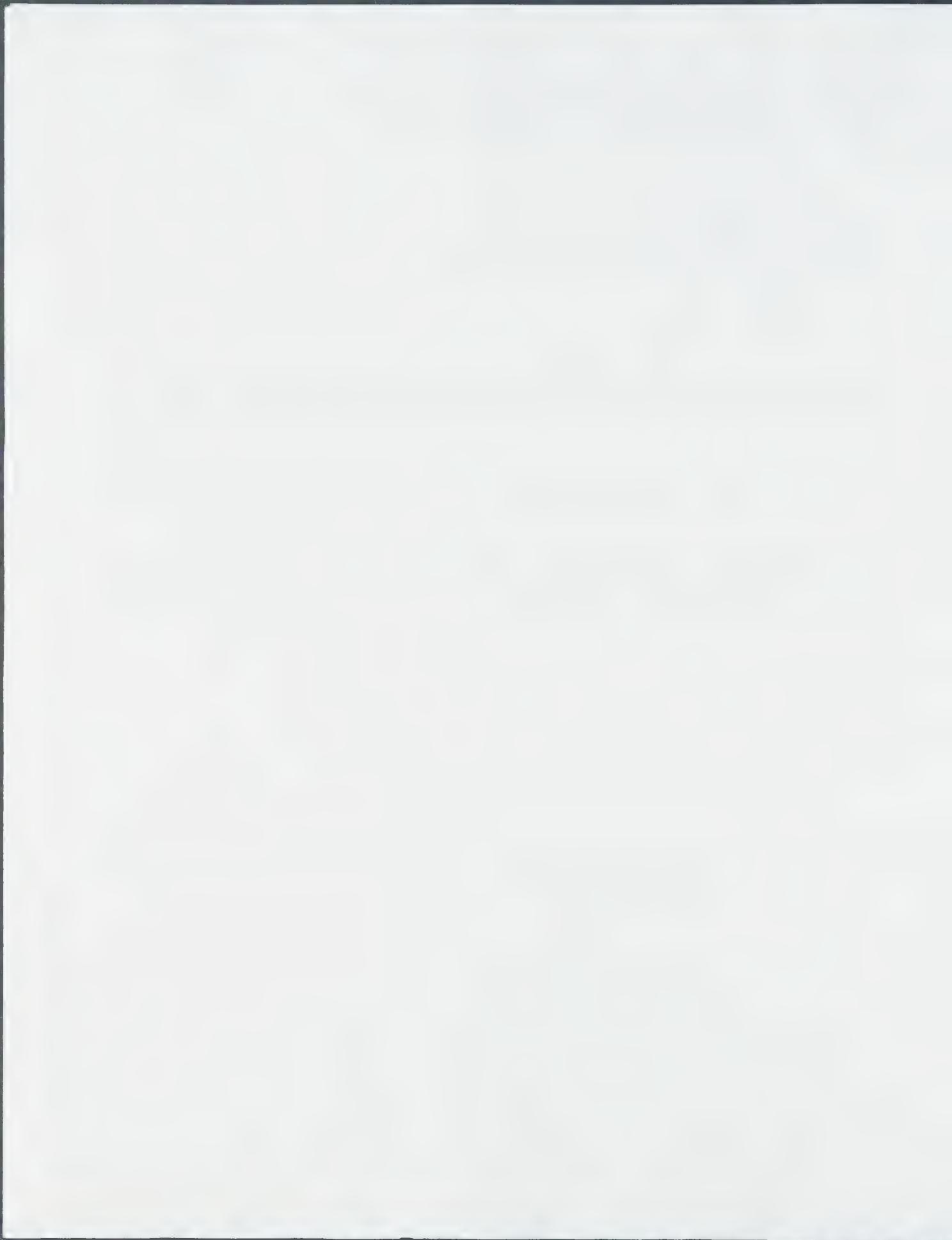
With fond regards from home to home,

Yours ever,

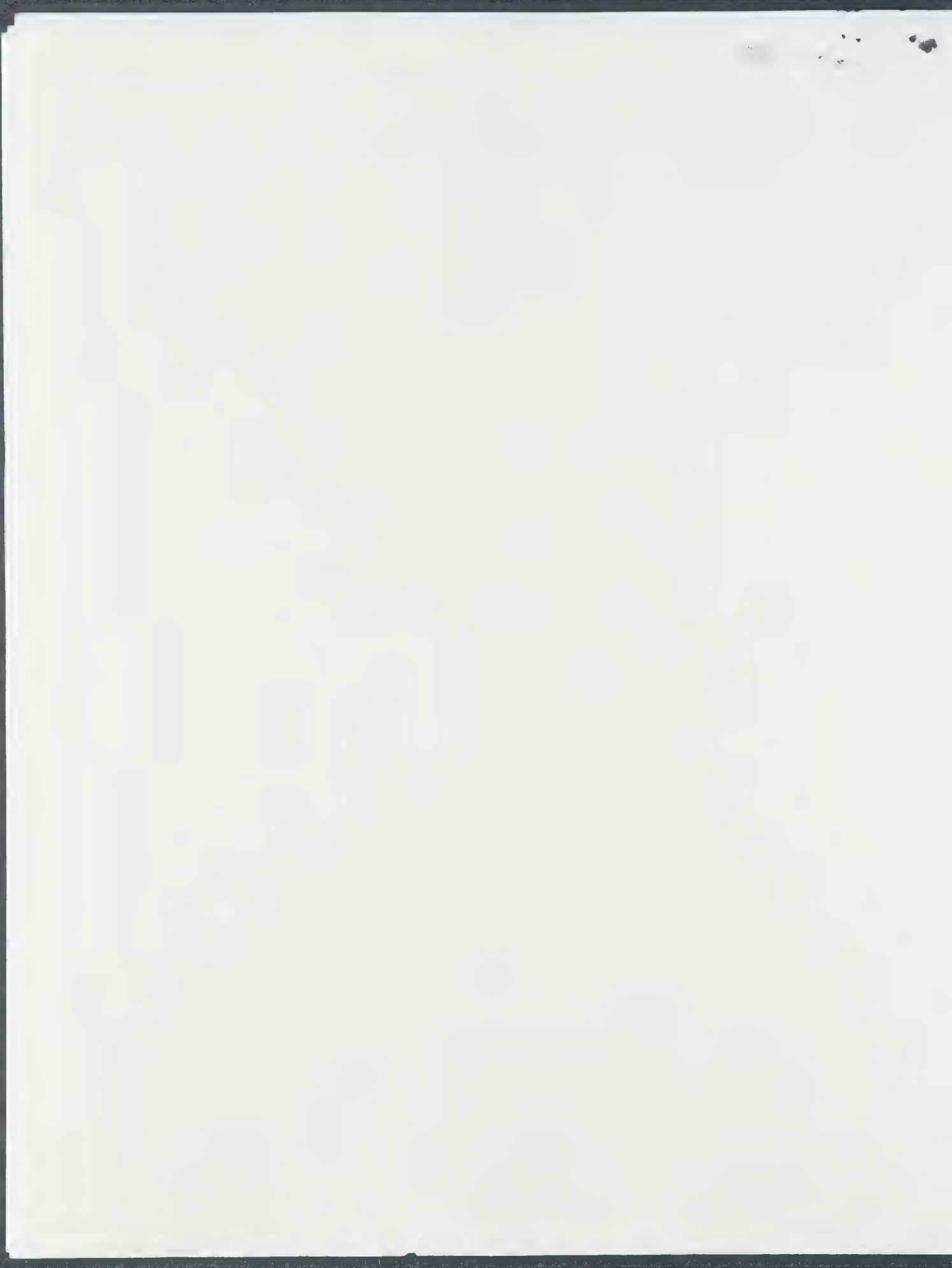
Bert

[Part 2, Application/OCTET-STREAM (Name: "winmail.dat") 2.8KB.]

[Unable to print this part.]



11132



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
March 6, 2002

Dr. Bob van den Boogert (414) 962-5169
Museum het Rembrandthuis
Jodenbreestraat 4
1011 NK Amsterdam
HOLLAND

Dear Dr. van den Boogert,

My wife and I much look forward to being at your Symposium on May 26th and 27th.

Professor Ernst van de Wetering has inquired whether I could act as courier to return #59 to Milwaukee and I responded on January 8th and enclose a copy of my letter. Please note that I could hand carry the small painting provided that it is fully insured. Please let me know.

Of course I have read carefully your description of #59 and it made me wonder whether you wrote that very negative opinion before you saw the painting itself. I find the comparison of my painting with catalogue #32 particularly problematic because of the great difference in size. What a pity that #32 will not be shown in Amsterdam! The illustrations on p. 74 of your catalogue and Professor van de Wetering's opinion, differing from yours, serve to raise the question of the attribution of #59.

I also enclose copy of your fax of May 22nd and look forward to your early response.

Naturally I would understand if you decide that you should bring #59 to Milwaukee yourself and I would be happy then to show you my collection with many paintings by Rembrandt students.

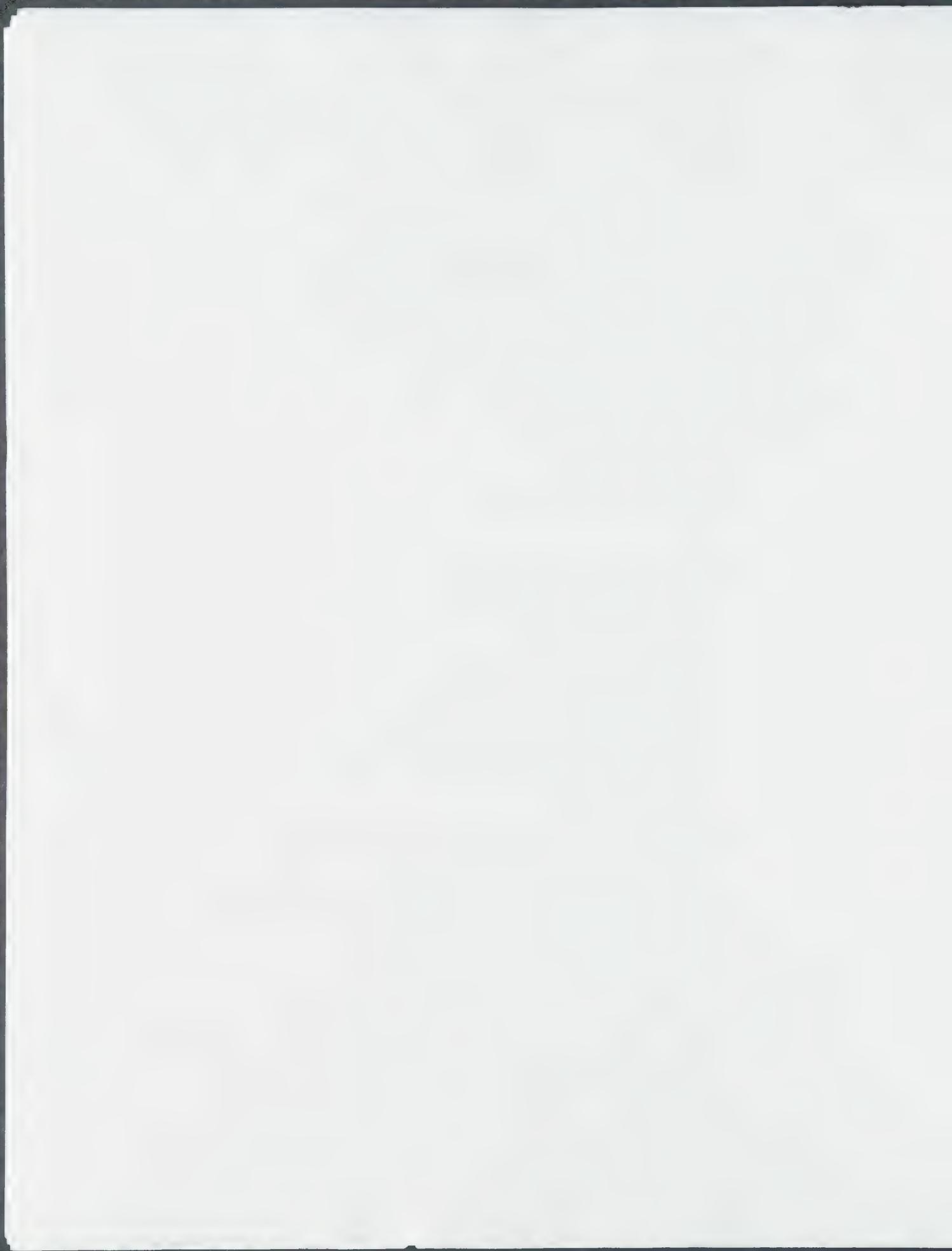
With all good wishes I remain

Yours sincerely,



Alfred Bader
AB/az
Enc.

To David de W.H.



Post-it Fax Note	To: Alfred Bader	From:
To Dept:	CC:	As promised with
Phone #	Phone #	John
Fax # 414-277-0709	Fax #	



DEPARTMENT OF ART
 Queen's University
 Kingston, Ontario, Canada K7L 3N6
 Tel 613 533-0166
 Fax 613 533-6891

29 April 2002

Dr. Alfred Bader,
 2961 N. Shepard Ave.,
 Milwaukee, WI
 U.S.A. 53211

Dear Dr. Bader,

I am just back today from the 22nd Canadian Conference of Medieval Art Historians which I organized last week at Herstmonceux. This was a fabulous success, bringing together some 30 British, Irish and Canadian participants, with Professor Eric Fernie, Director of the Courtauld Institute of Art in London, as our key-note speaker. We also had one of the foremost experts on late medieval architecture in England, Dr. John Goodall, give a talk on the Castle itself, followed by a walking tour around the building. Everyone was thrilled to be at a conference on medieval art and architecture held in a medieval building.

This experience has certainly opened my eyes to the enormous potential of Herstmonceux to serve admirably as a venue for this kind of event, and I hope to repeat the experience often, with conferences on a variety of themes -- all art history of course! In providing Queen's with this wonderful possibility you have done all of us an enormous service.

On another note, I am happy to report that, with your generous assistance, it appears that Sebastian Schütze will be joining the Department on 1 July 2003. I believe we have now sorted out the details, although a formal letter offering the appointment has yet to be issued. This will happen soon.

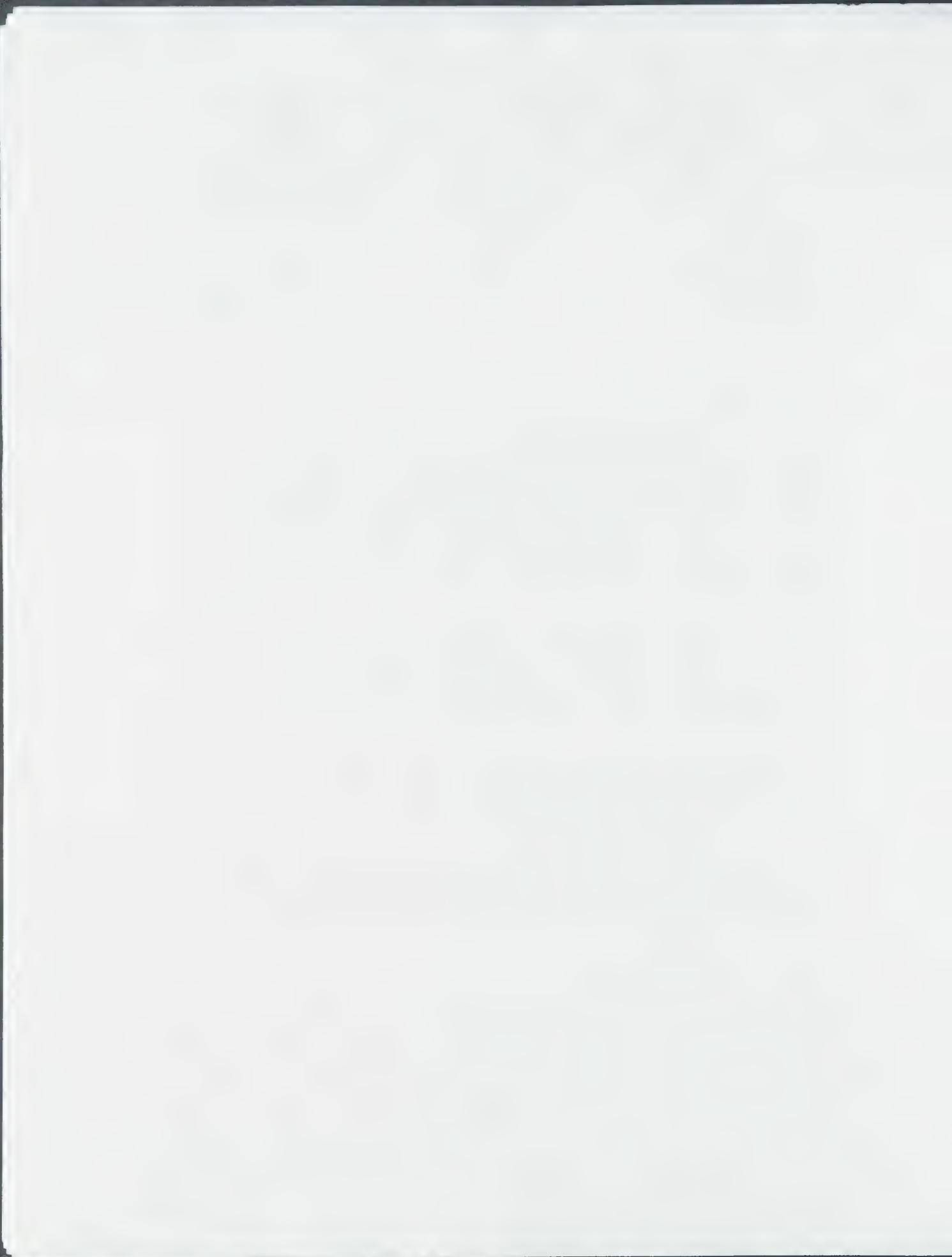
I also understand from Judith Brown that you have recently celebrated a birthday. Please accept the best wishes of all of us in the Dept. of Art on this occasion. We wish you many happy returns!

With all very best wishes,

Yours sincerely,

John
 John Osborne

*Alfred,
 John's fax # is
 613 533-6891
 if you wanted to
 fax back,
 Judith*



Post-it
Fax Note R7673
Date: 5/3/02
To: Daphne Osborne
Fax# 1-613-533-4571
From: Alfred Bader
Phone# 414-277-0730

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

(414) 962-5169

May 3, 2002

Professor John Osborne
Department of Art
Queen's University
Kingston, Ontario K7L 3N6
CANADA

Dear John,

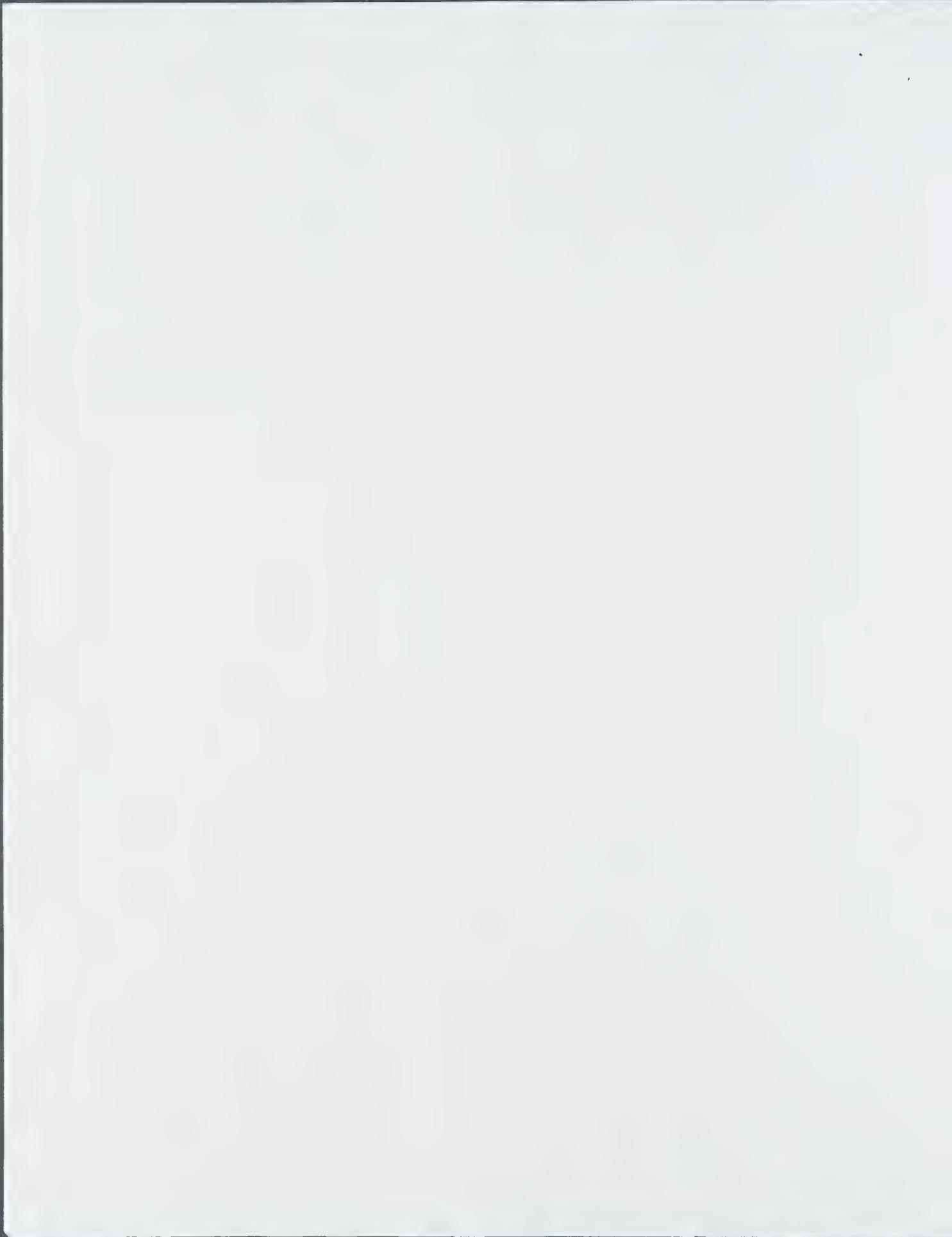
Thank you so much for your letter of April 29th.

I am so glad that the Conference of Art Historians at Herstmonceux went so well. It is particularly important to involve non-Canadian participants.

Daphne, the art historian teaching at Herstmonceux, is a truly enthusiastic and inspiring teacher. She does not have her Ph.D., but yet I have not seen a group of students more turned on by their teachers than her students.

I am very happy to see that Sebastian Schütze is accepting the offer, though of course it is disappointing that he will not start until July 2003. I believe that some Master students were hoping to begin studying with him this coming September.

Please refresh my memory what my obligation is beyond the C \$2.5 million, which will be transferred from the Abeyance Account to that of the Department of Art on July 1, 2003. I believe I promised US \$25,000 for books on Italian art and perhaps that money should be sent before he arrives. Also, there is the obligation for his assistant for three years. Exactly what is this, and does this also begin on July 1, 2003?



As you know, I am very concerned about the new location of the Art History Library and convinced that it would be far better at the Douglas Library than at Staufer. Have you had a chance to discuss this with Volker Manuth? He is now in Holland but he shared his concern with me very strongly. Have you had a chance to discuss this with David McTavish and David de Witt?

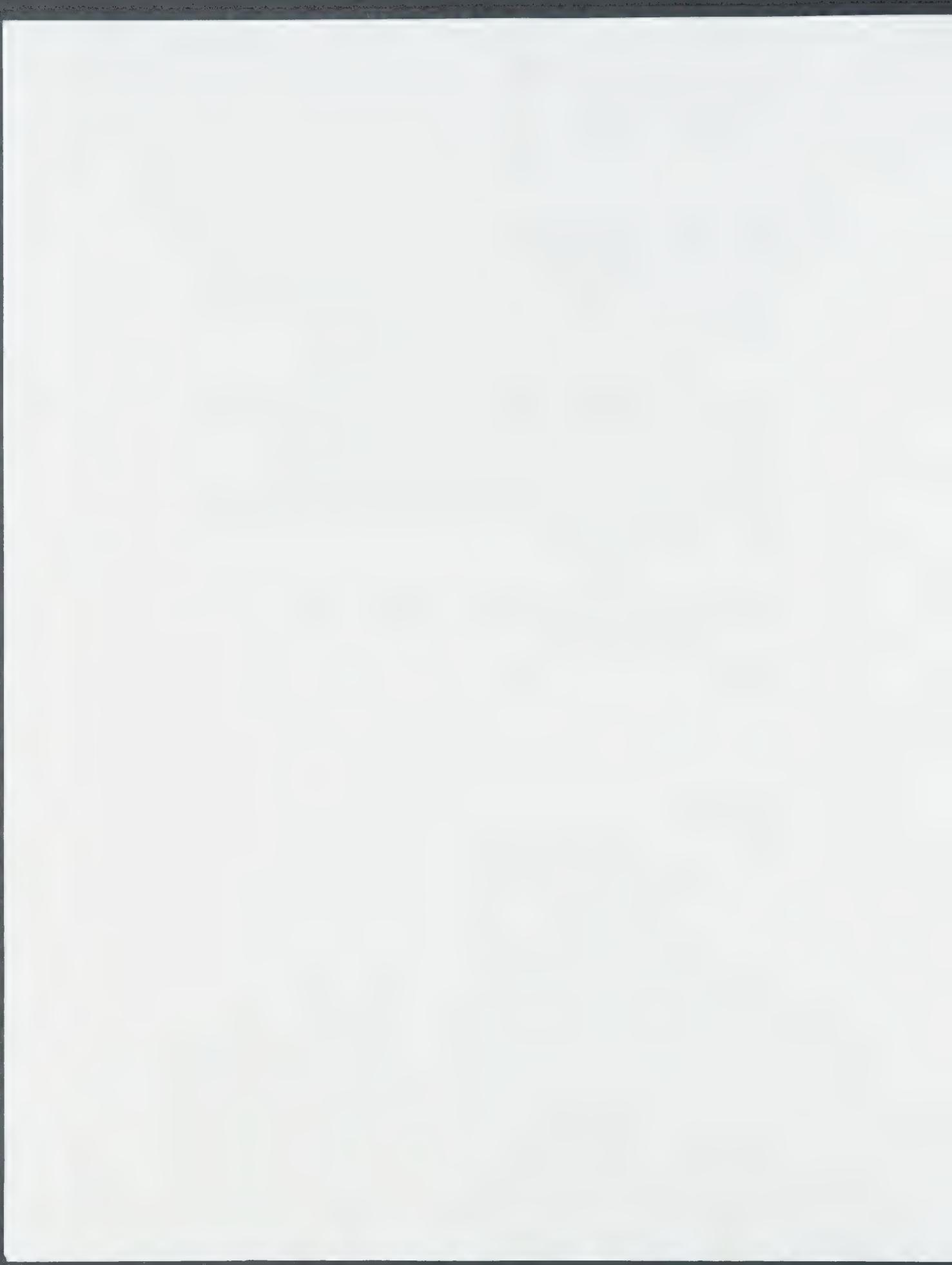
I do not think that the problem is entirely one of distance, because Staufer is not that much further than the Douglas Library. But if all the books were in the Douglas Library, all by themselves, they would be under the control of the art historians. On the other hand, if they were at Staufer they would be under the control of librarians, who tend to dance to their own tunes. I am not speaking so much from experience about librarians at Queen's, but librarians all over academic institutions.

Canadian mails can be very slow and I would like to ask you to send me your letters by fax to 414-277-0709 at the gallery.

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

Yours sincerely,


Alfred Bader
AB/az



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

(414) 962-5169

April 28, 2002

Dr. Axel Rüger, Curator of Dutch Paintings
The National Gallery
Trafalgar Square
London WC2N 5DN
ENGLAND

Dear Axel,

I believe to remember that you are going to review the Sweerts exhibition catalogue and so will be interested in my comments to Peter Sutton.

Walther Bernt became my very good friend and I am really upset at the suggestion that he sold me the Sweerts, attributed to Franchois. Neither is correct.

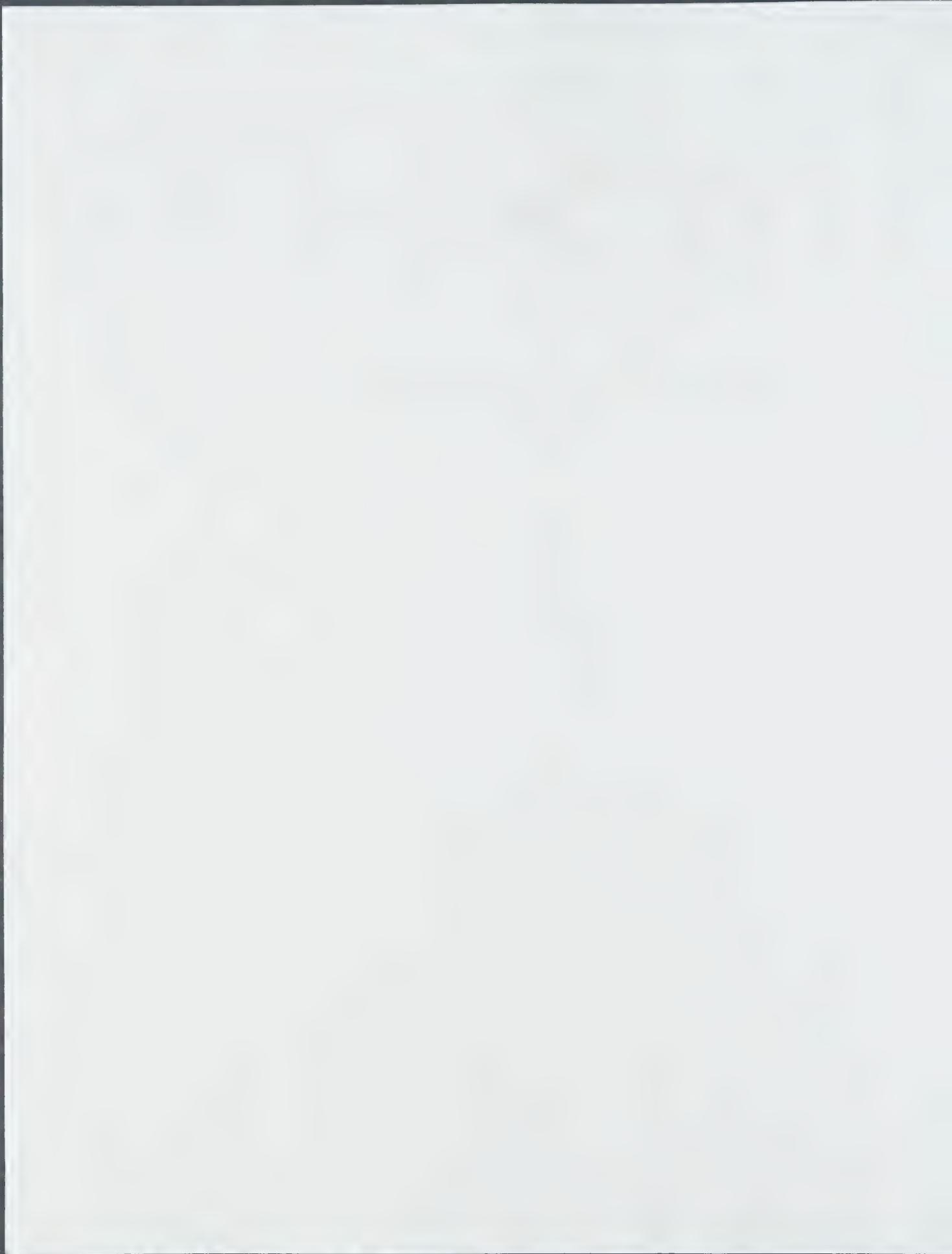
We look forward to seeing you at the Rembrandt Symposium and then perhaps again during the old master sales week in July.

With all good wishes I remain

Yours sincerely,

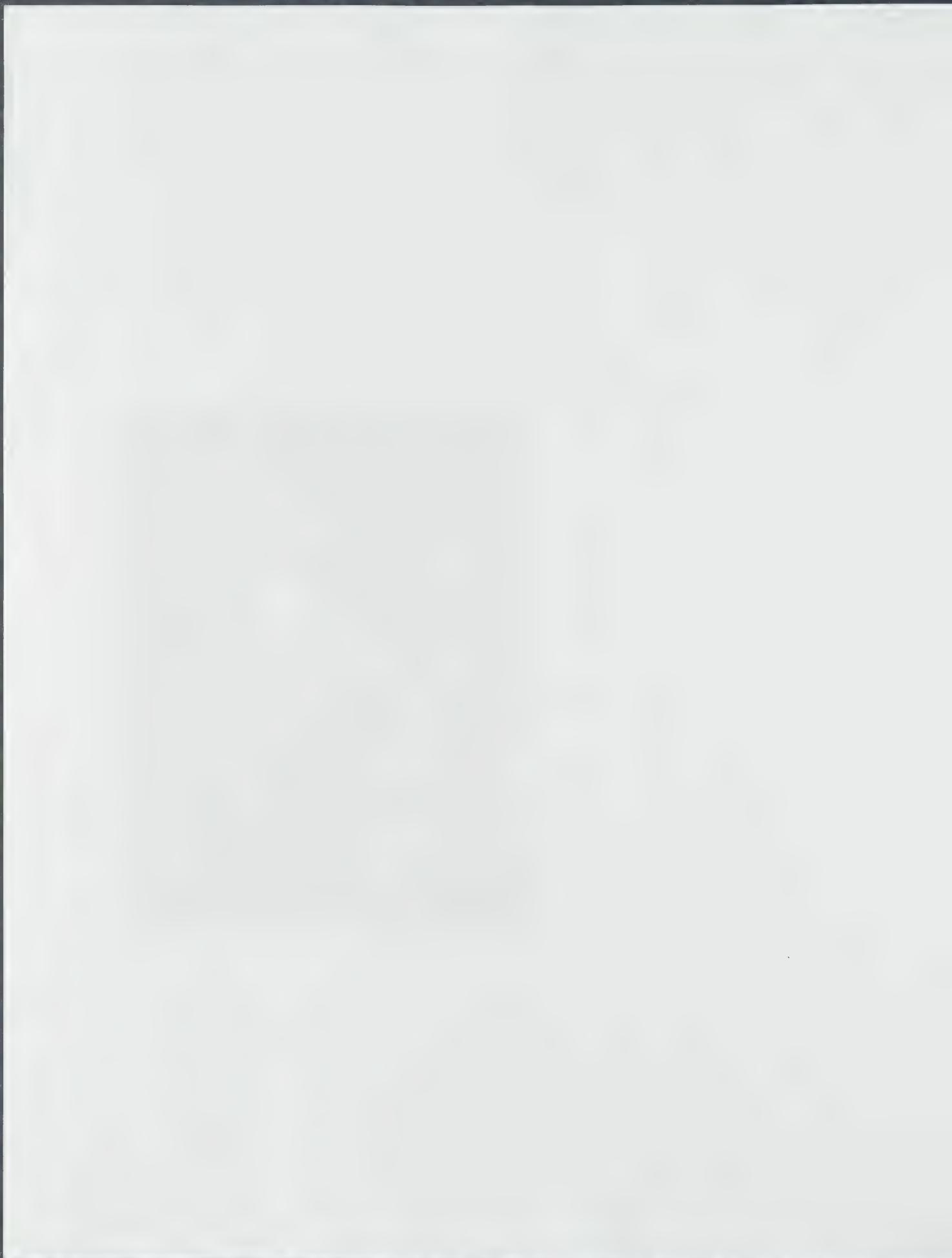


Alfred Bader
AB/az
Enc.





100 - 100 - 100
100 - 100 - 100



Facsimile Transmittal

To: Alfred Bader

Fax no.: 414 277 0709

Re: Cornelis Cornelisz van Haarlem in Zürich

Date: 25 April 2002

Pages, including cover: 3

Dear Alfred,

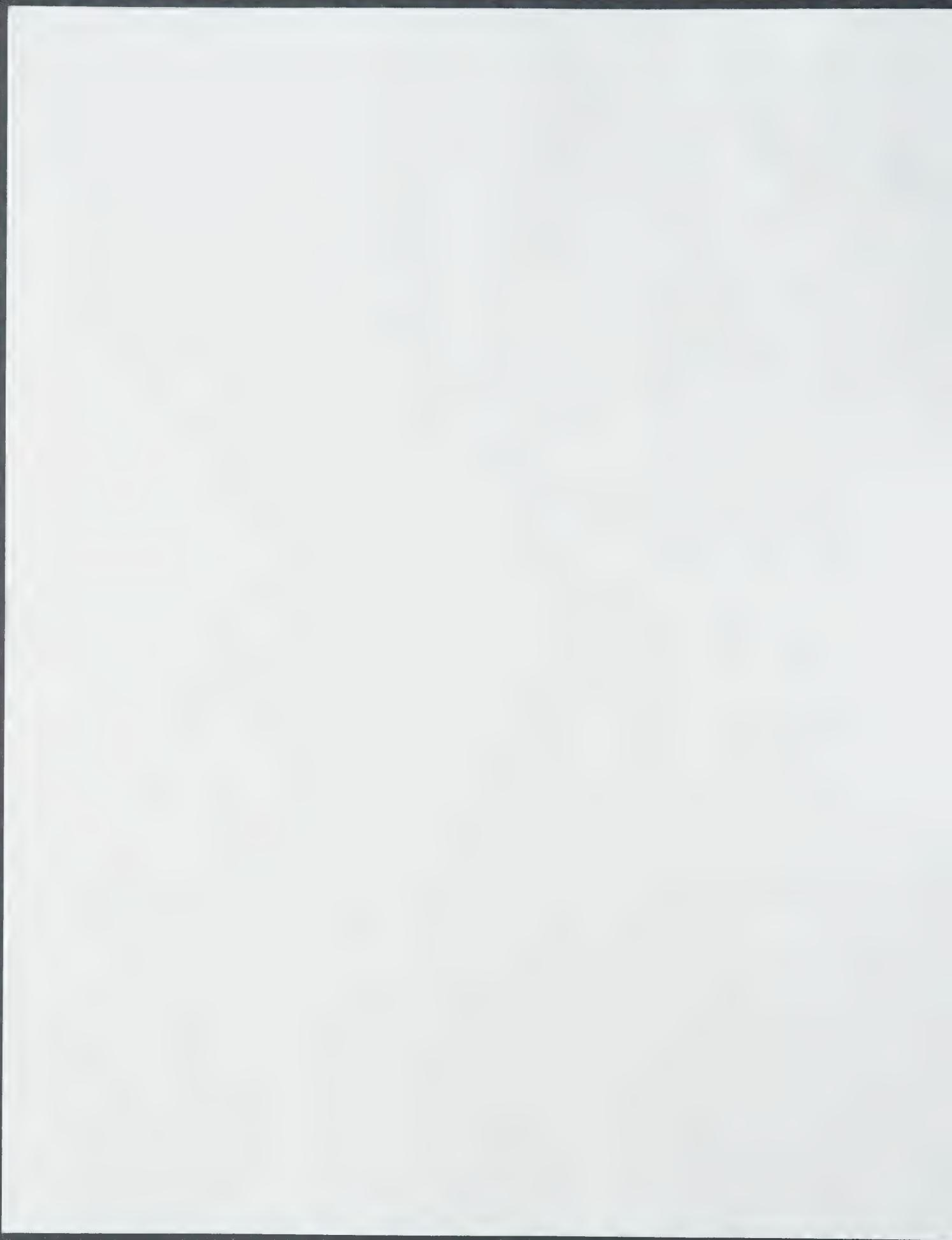
I've attached the two relevant pages from Van Thiel's monograph, for your reference.

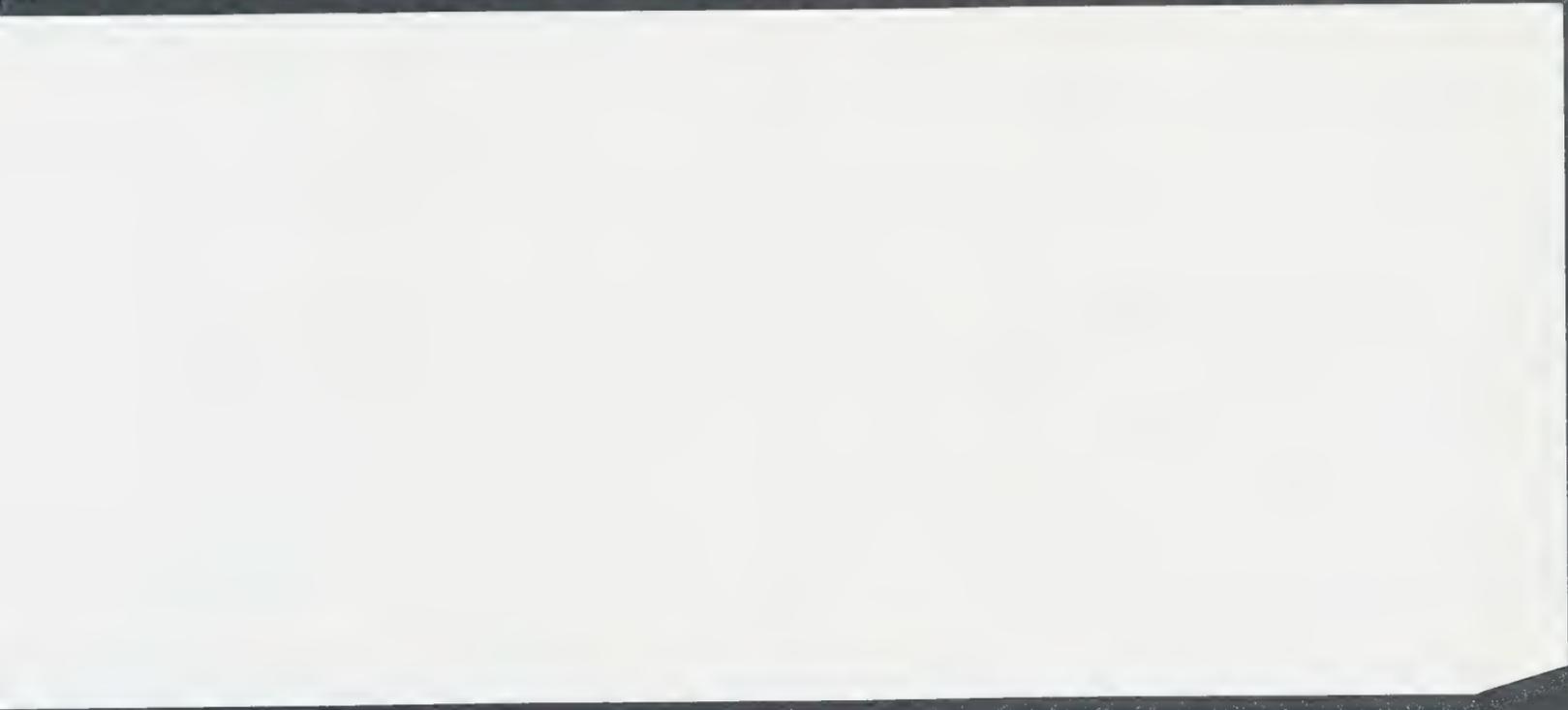
With all best wishes,

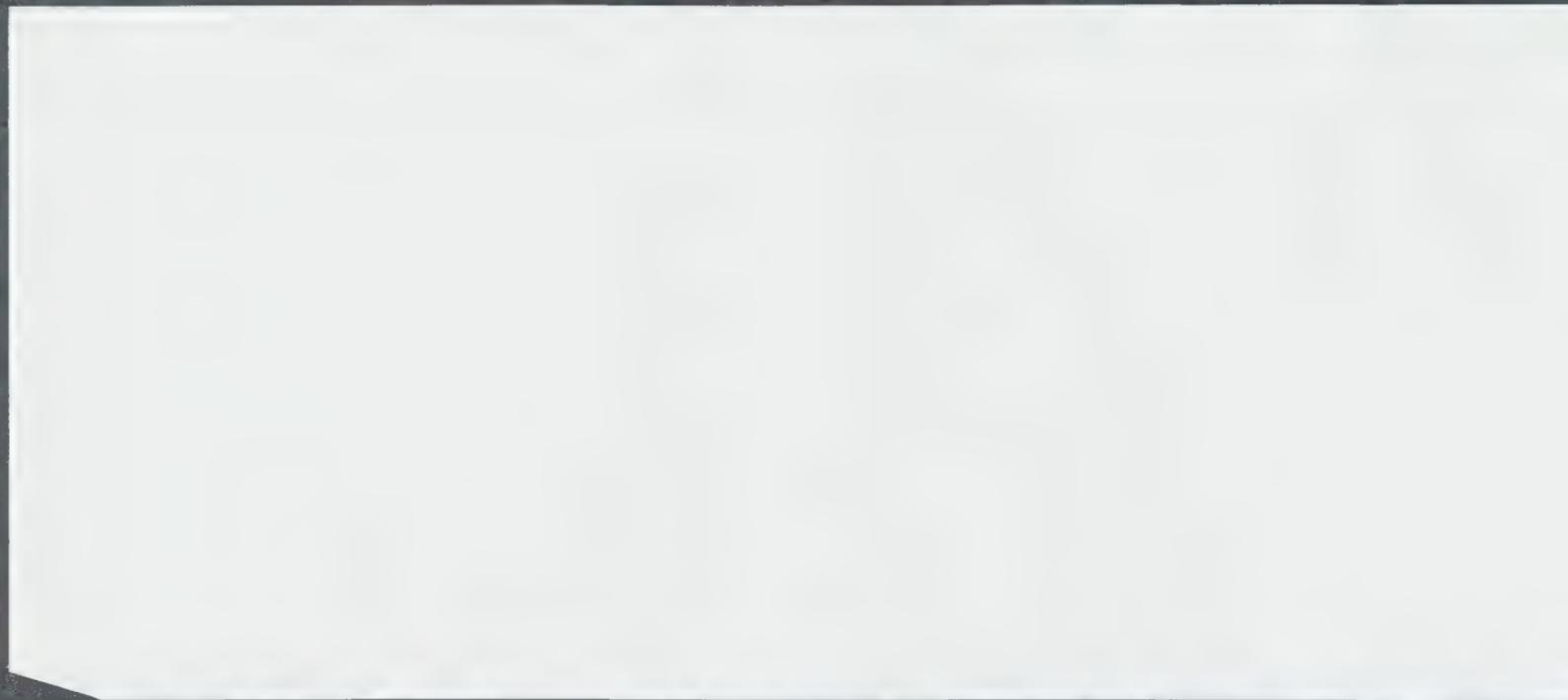


From the desk of:

David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
e. 3dad5@post.queensu.ca







Facsimile Transmittal

To: Alfred Bader

Fax no.: 1 414 277 0709

Re: Herman Verelst, Portrait of a Woman, 1666

Date: 2 April 2002

Pages, including cover: 2

Dear Alfred,

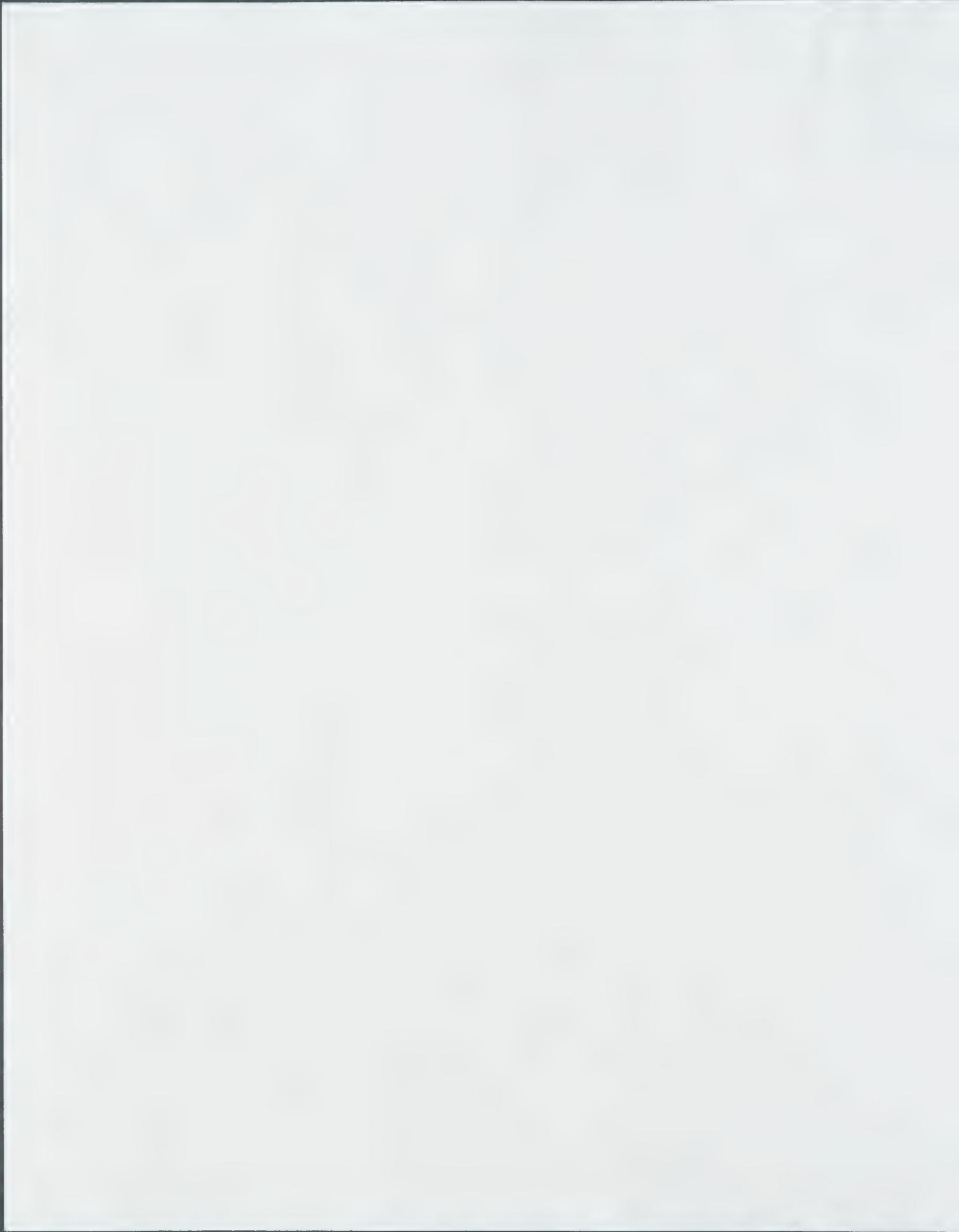
Here is the response of Rudi Ekkart to our enquiry concerning the Portrait of a Woman, monogrammed and dated 1666.

With best wishes,



From the desk of:

David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
e. 3dad5@post.queensu.ca



Portret van een jonge vrouw, 1666, collectie Alfred Bader

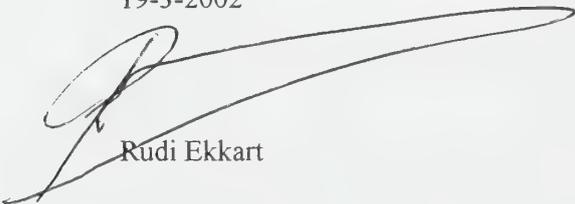
Het schilderij lijkt het monogram CHVE. te dragen en is gedateerd 1666. Gezien het volgende moet de vermeende eerste letter C echter een ophaal zijn van de letter H en geen zelfstandige letter.

De stijl en de uitvoering van het portret zijn namelijk onmiskenbaar die van de Haagse schilder Herman Pietersz. Verelst (1641/2-1702), die in 1663 lid werd van de Confrerie Pictura en vanaf 1683 in Londen gevestigd was. Belangrijkste vergelijkingsstukken zijn de portretten van Petronella Haack uit 1666 (Collectie Instituut Collectie Nederland inv. nr. C 1786; tegenhanger van het portret van haar man Cornelis Calkoen uit hetzelfde jaar) en van een onbekende vrouw uit 1667 (Rijksmuseum Amsterdam, inv. nr. C 25; tegenhanger van het portret van een man uit hetzelfde jaar, de twee portretten vroeger beschouwd als beeltenissen van Johan de Witt en Wendela Bicker). De vergelijking met deze schilderijen behoeft nauwelijks nadere toelichting, aangezien bijna alle karakteristieken van het schilderij van Bader in beide of een van beide andere portretten terugkomen.

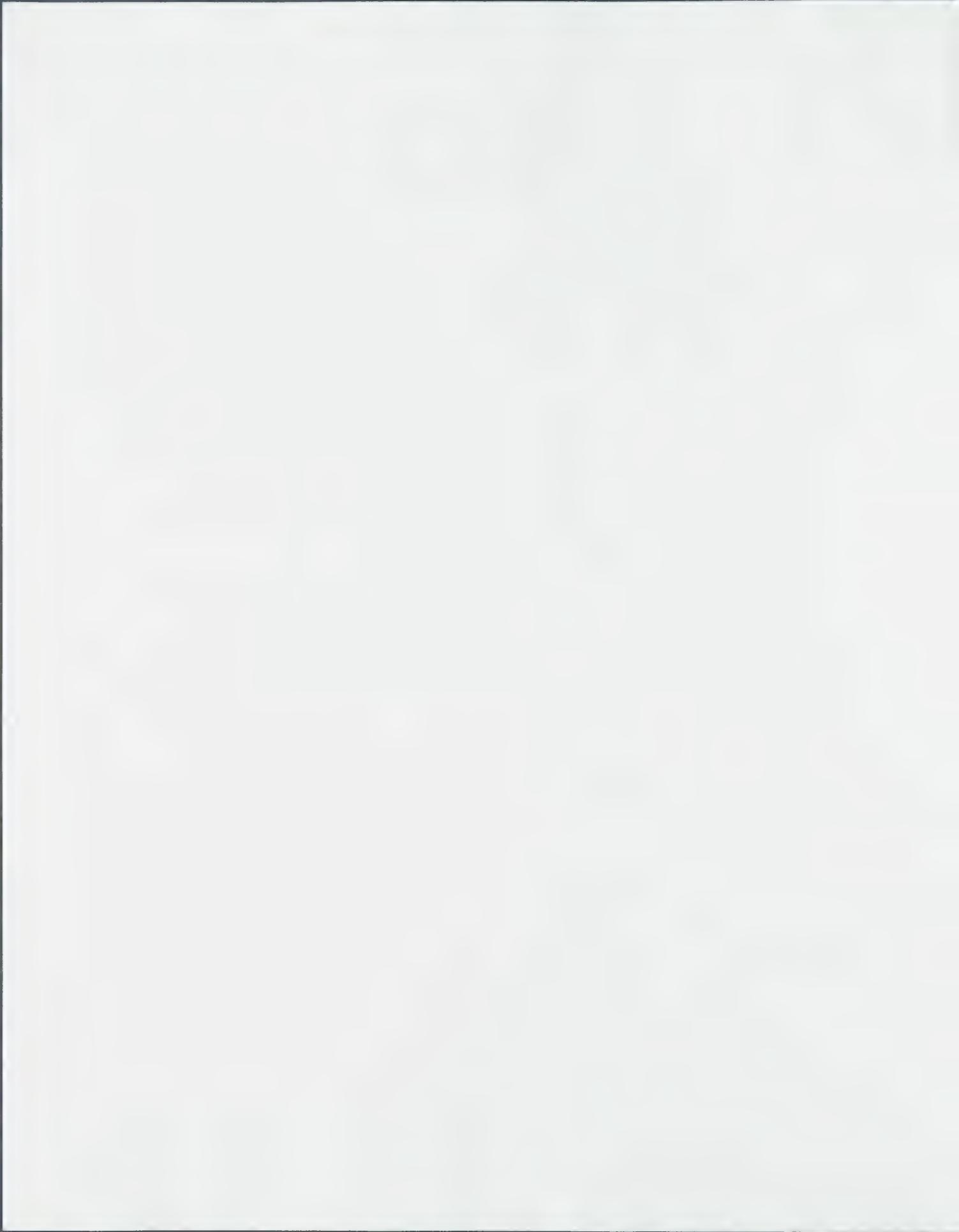
De schilderijen uit het ICN en het Rijksmuseum zijn voluit gesigneerd en ik ken geen andere werken van Verelst die uitsluitend met een monogram zijn getekend. Het naast elkaar gebruiken van een volle signatuur en een monogram sluit echter aan bij de praktijk van Hermans vader Pieter Verelst, die vaak voluit tekende maar soms ook koos voor een monogram PVE.

Conclusie: het portret uit 1666 kan met zekerheid worden toegeschreven aan de schilder Herman Pietersz. Verelst.

19-3-2002



Rudi Ekkart





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 8, 1997

Linda and Daniel Bader
2664 N. Summit Avenue
Milwaukee, WI 53211

Re: ABFA #1541

Dear Linda and Daniel:

I am really happy that you are purchasing the Rembrandt school painting showing Tobias and the Angel Returning Home. This is an unsigned work, on an oak panel, approximately 33 x 40 in., framed in a 19th century frame.

I first thought about this painting when it was exhibited in a great Rembrandt and his Students Exhibition arranged by Professor W. Valentiner at the museum in Raleigh, North Carolina, in 1956. The relevant pages are enclosed.

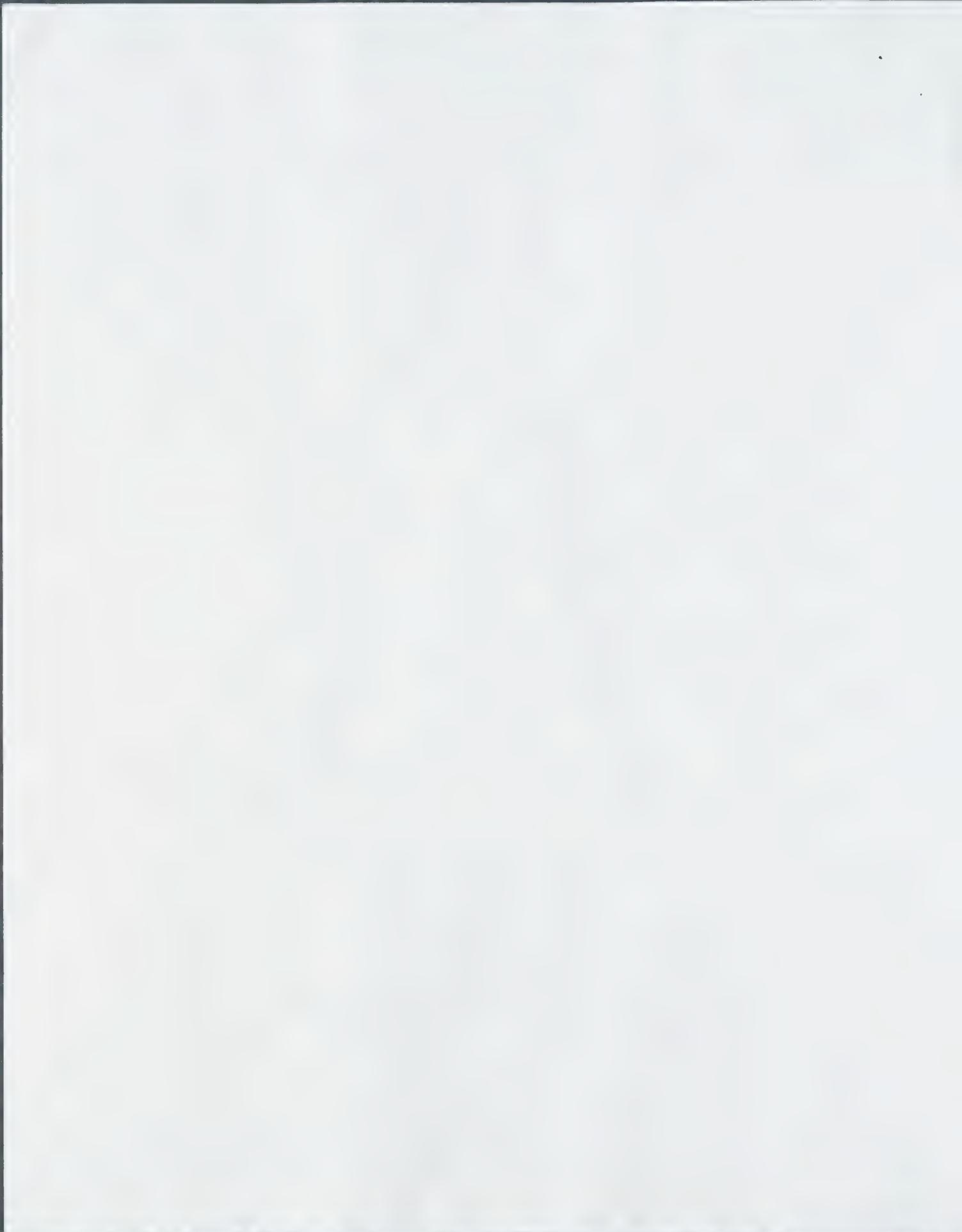
In that exhibition, Valentiner attributed the painting to Rembrandt's early, able student, Govaert Flinck.

In the exhibition, Valentiner called this painting "Landscape With Jacob's Departure from Laban", but subsequently Professor Christian and Dr. Astrid Tümpel corrected the title: It is really the Return of Tobias.

Subsequently, a number of able Rembrandt students were considered to be the artist, so for instance, Roeland Roghman and Jakob de Villeers.

When this painting came up for auction at Christie's in London on July 8, 1988, Lot no. 124, Professor Haverkamp-Begemann, our old friend and now the senior member of the Rembrandt Research Project, talked to me and told me that this was such a wonderful painting, with such a Bader subject, that I should buy it. But Christie's London offered it with an estimate of £50,000-80,000 with £50,000 reserve, then about \$100,000. And while I liked the painting very much, this struck me as too expensive.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202





Linda and Daniel Bader
October 8, 1997
Page two

Professor Werner Sumowski published this painting in Volume Four of his six volume compendium of Rembrandt students. And there, on page 2926 of Volume Four, he illustrated this painting as by Jakob de Villeers.

As you can see from Professor Sumowski's text, I have owned two other works by de Villeers, one of which is still at home, and one which I gave to Queen's University. Hence, I am familiar with the artist's work, but am not at all convinced that the painting is by de Villeers.

On July the 8th, 1995, Christie's London offered this painting again as Lot 228 and I was able to acquire it at a much more reasonable price, at circa \$30,000.

Charles Munch has cleaned it and found it to be in very good condition. His slides taken before, during and after restoration are enclosed.

Subsequently, Otto Naumann has wondered whether the painting might be by a very rare Utrecht artist, David de Hooch. Otto pointed to the sale of a landscape by de Hooch, Lot 154, on January 10, 1990 where a much smaller work by de Hooch brought \$30,000. I see the resemblance but am not at all convinced that we are really dealing with the same artist. In any case, I enclose a colour photograph of the de Hooch sold at Christie's.

I questioned Charles Munch about this and he also sees the similarities but also is not convinced.

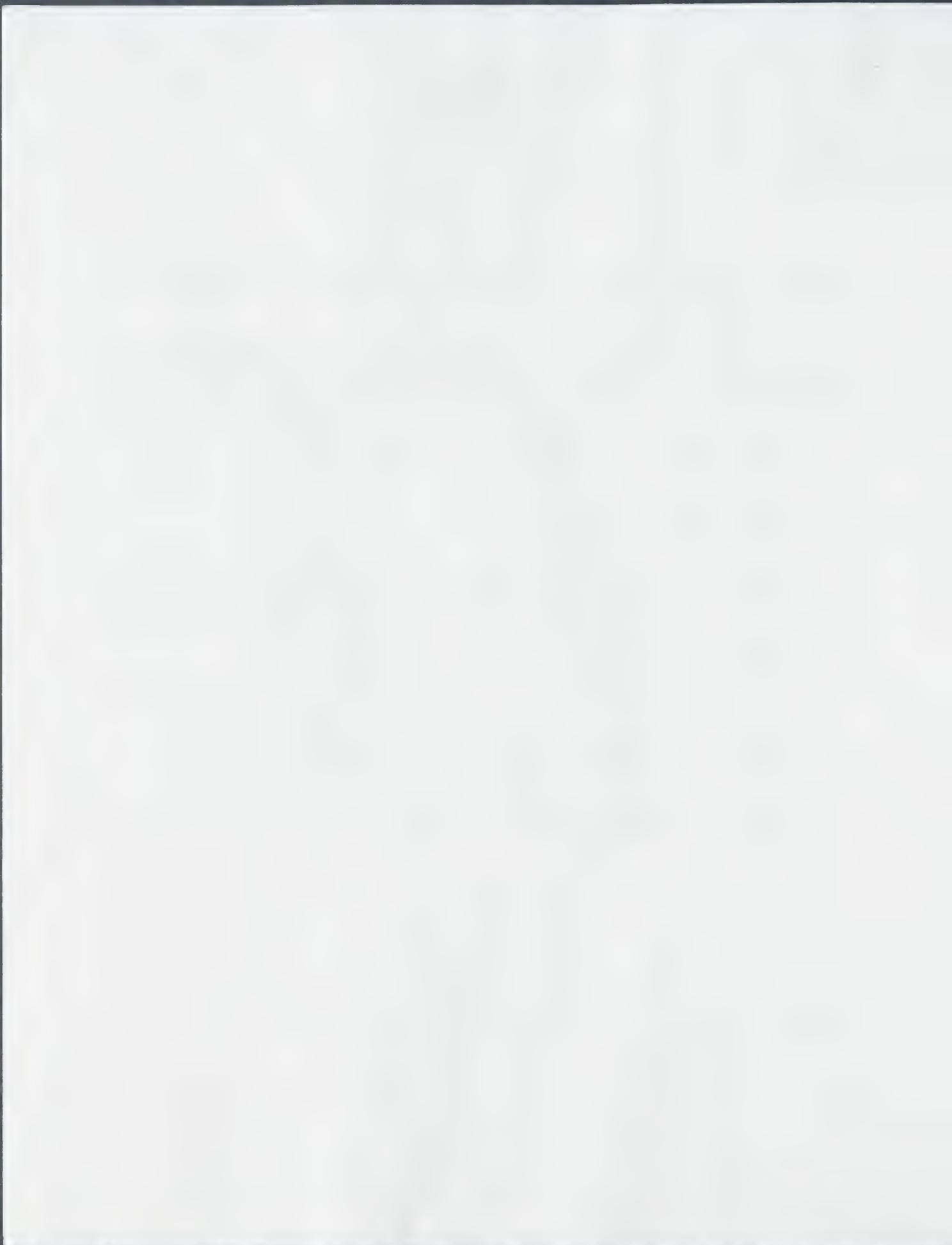
No matter who the artist is, it is a major work by someone much influenced by Rembrandt, a work in fine condition, probably painted between 1640 and 1650.

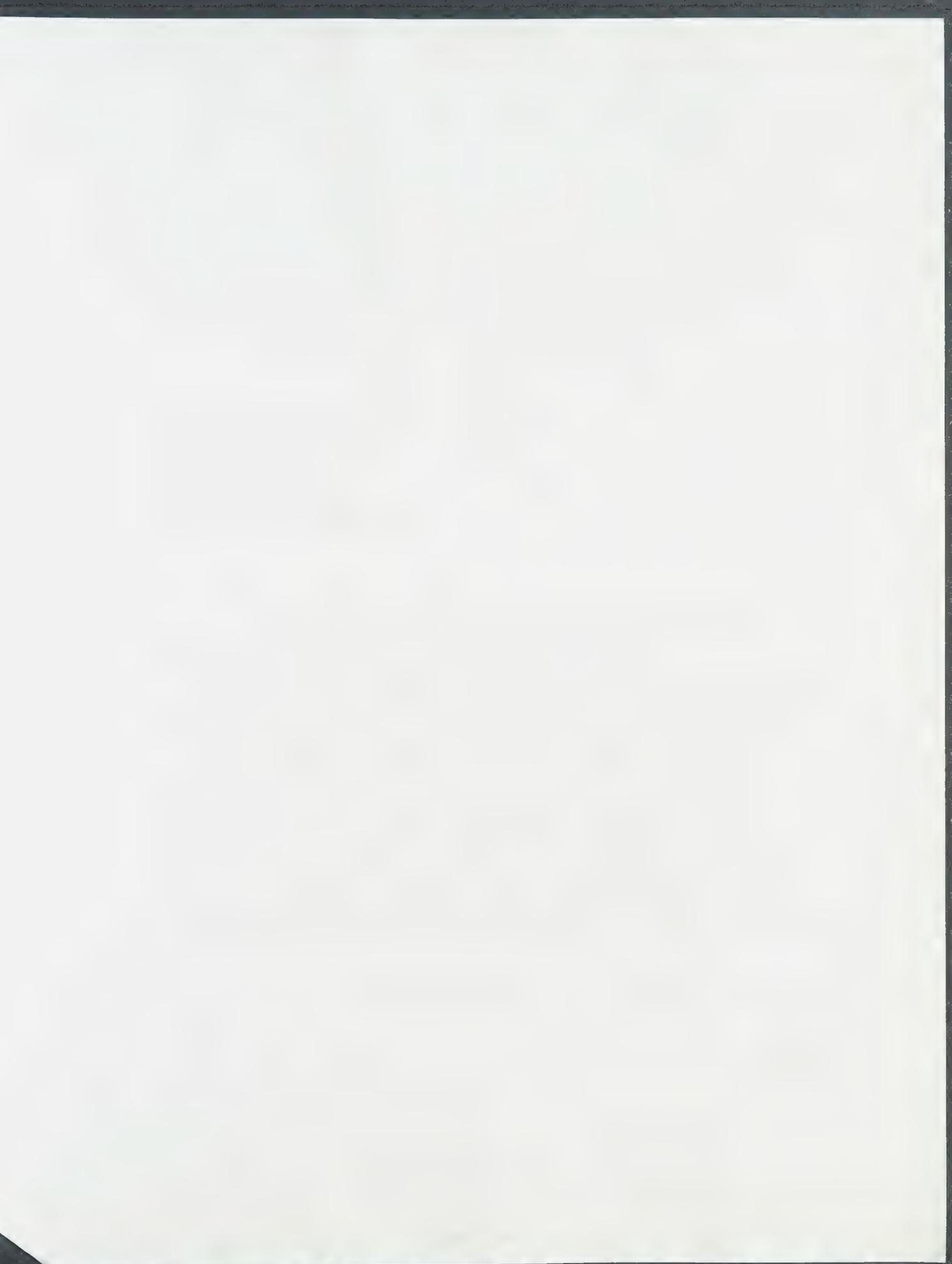
I hope that I will have your permission to bring visiting art historians, who are experts in this field, to your house to study the painting.

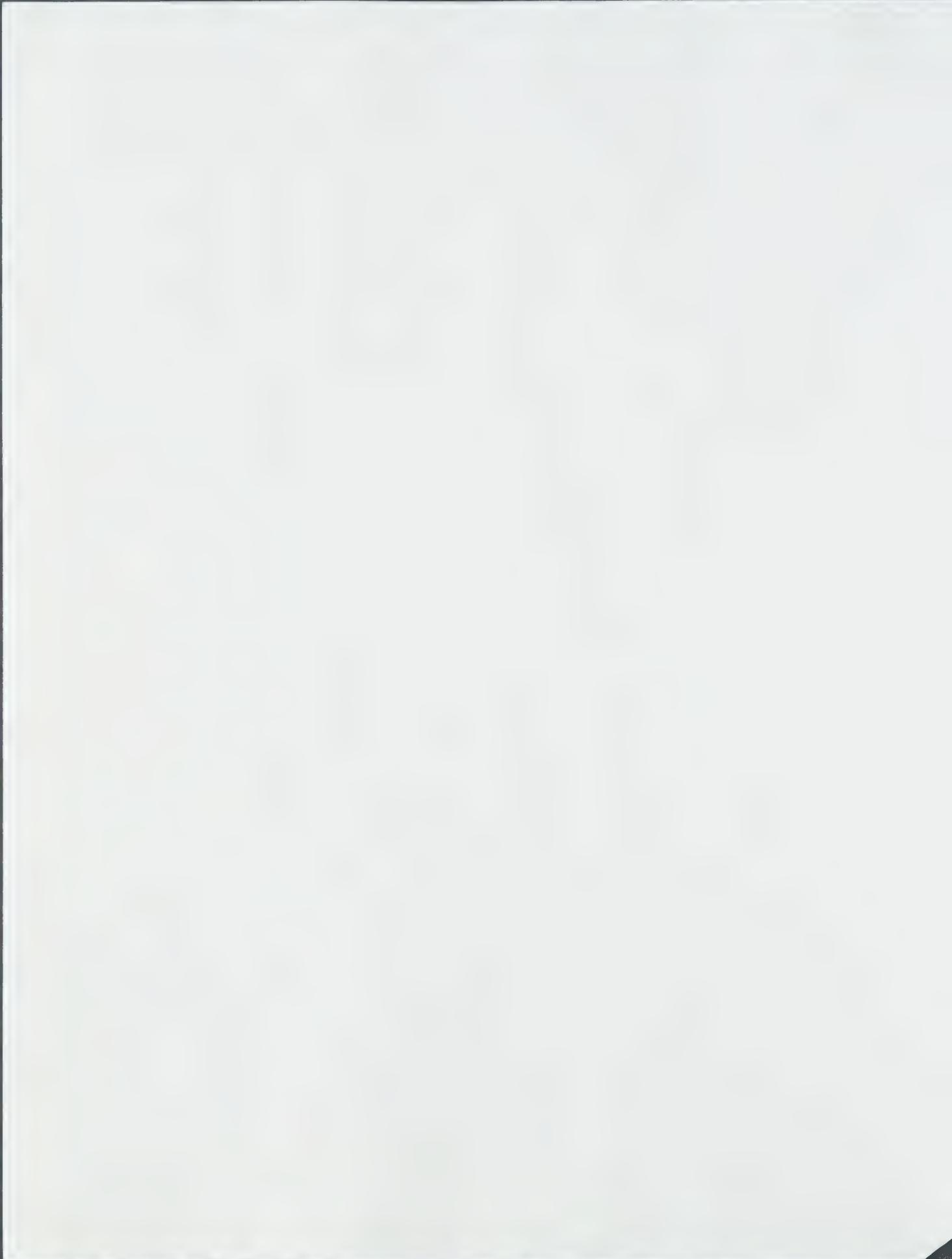
Fond regards,

AB/nik

Enclosures







(no subject)

Subject: (no subject)

Date: Thu, 27 Dec 2001 09:18:55 -0600

From: Bader Fine Arts <baderfa@execpc.com>

To: kofuku@nmwa.go.jp

BCC: David A Dewitt <3dad5@post.queensu.ca>, Otto <Otto@DutchPaintings.com>

Dear Dr. Kofuku,

I am sorry that a stay in Britain and Holland has delayed my responding to your most interesting letter of October 30th.

The early Maes of *The Sacrifice of Isaac* is owned by Dr. William Robinson, the Curator of the Fogg Museum at Harvard University.

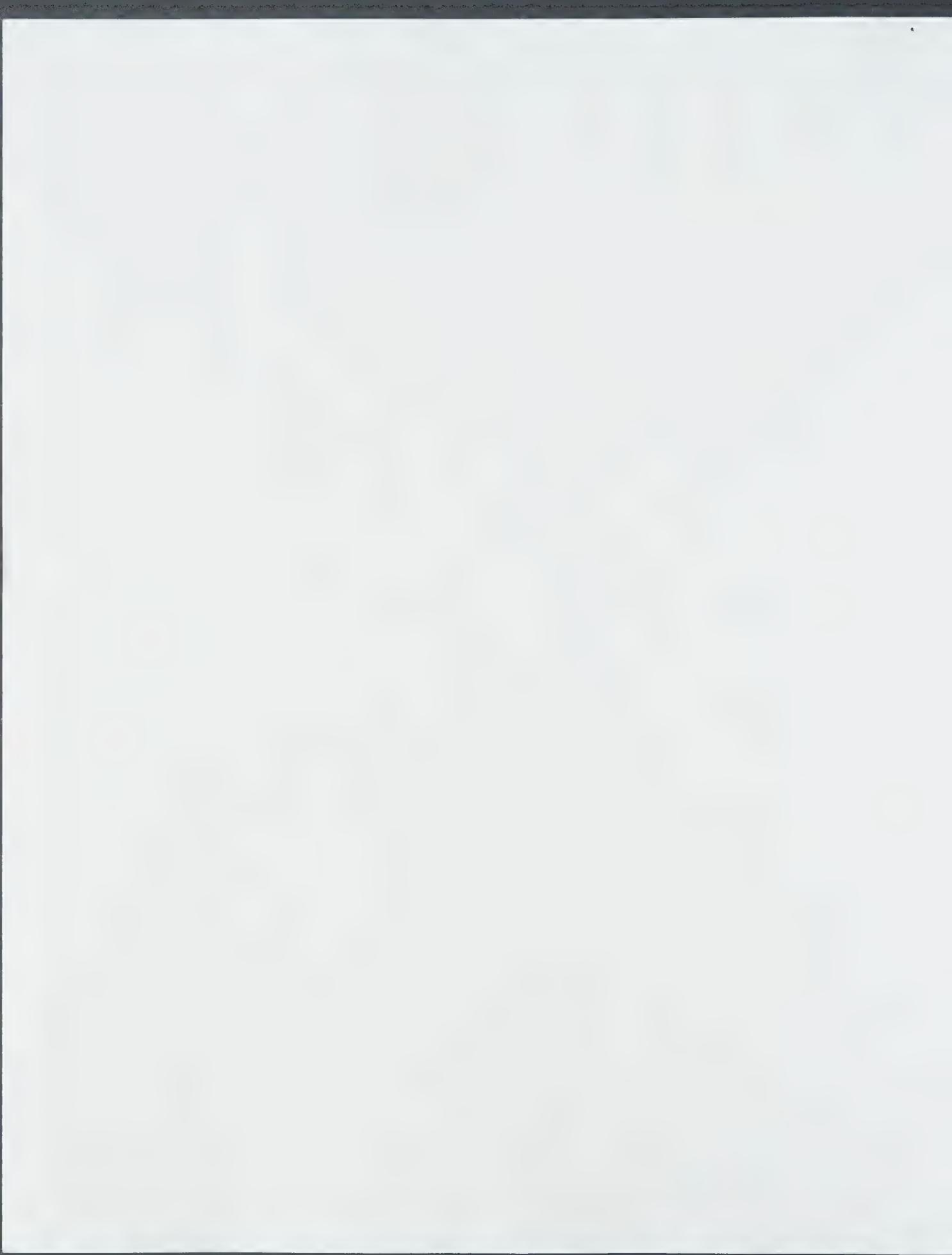
I will be happy to loan you my work by Jan Pynas, *Joseph Accused by Potiphar's Wife*, signed and dated 1629. I must caution you, however, that the painting is in a rather fragile and very fine 7 inch wide carved frame, which will require particularly careful packing.

I was truly interested that you plan to exhibit Rembrandt's *Tobit* of 1626, RRP A-3.

I own a work of the same subject, by Eeckhout, signed and dated 1652, which must have been influenced by Rembrandt's work. My painting, in excellent condition, has not been published, and it might be really interesting to many to see the two works side by side. If you would like to consider this, I will be happy to send you a photograph of my painting.

With all good wishes I remain

Yours sincerely,
Alfred Bader



Dear Mr. Kofuku,

Your letter arrived just after Dr. Bader and his wife left the country (until December 21st). However, I will be speaking with him on Monday and will reply to you soon with his response.

Regards,
Ann Zuehlke, Gallery Manager

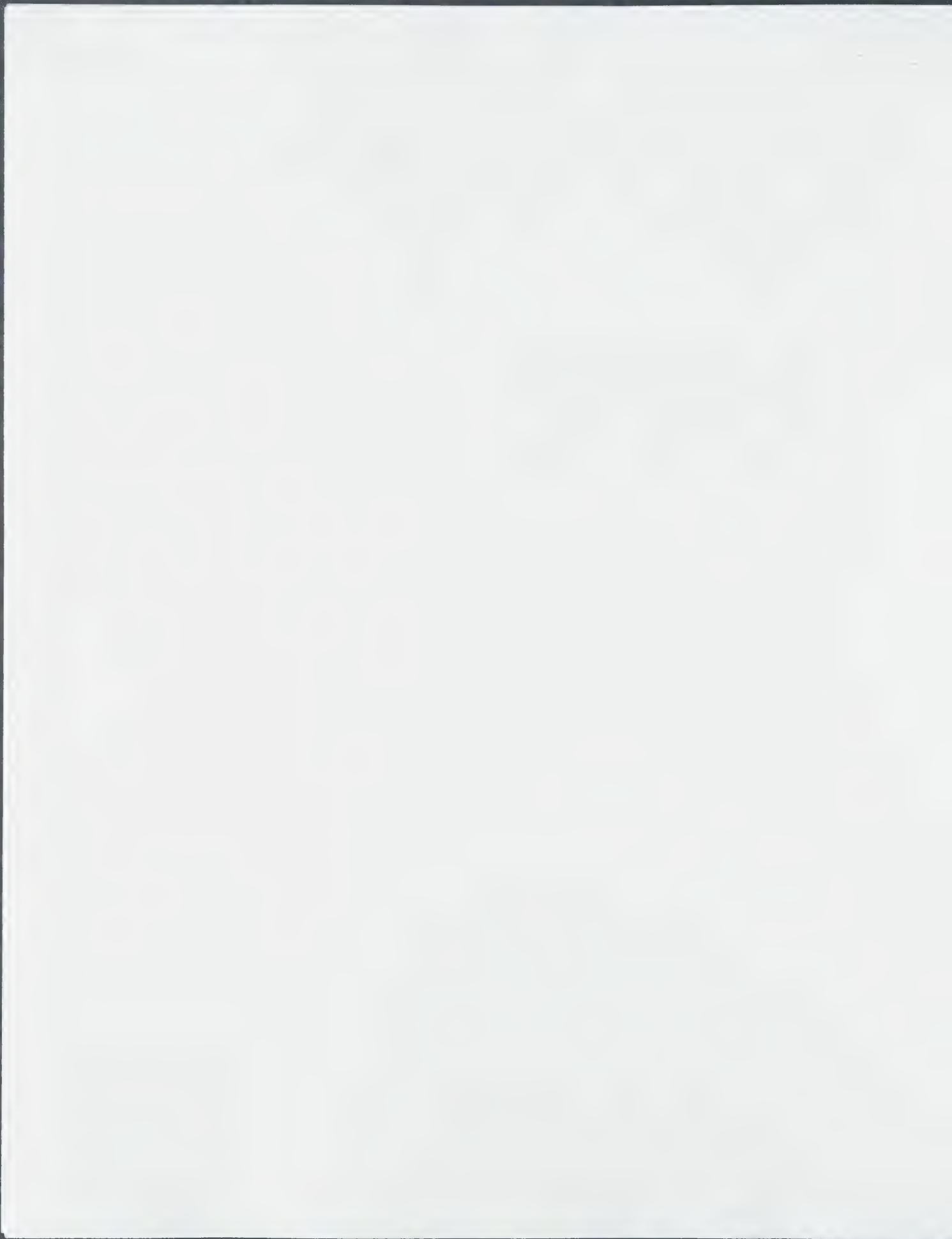
Akira Kofuku wrote:

Dear Mr Bader,

I hope that you understand what our museum is planning to make in 2003 with my last letter. Could you kindly tell me how we should do to get "Sacrifice of Isaac" by Maes and if your own painting by Jan Pynas is available or not. Any your suggestions would be greatly appreciated.

With my kindest regards.

Akira Kofuku/Tokyo



The National Museum of Western Art

7-7, Ueno-koen, Taito-ku, Tokyo 110-0007, Japan. Tel. 03-3828-5133 Fax. 03-3828-5797/5135

Alfred Bader
Alfred Bader Fine Arts
Milwaukee

Tokyo, 30 October 2001

Dear Mr Bader.

Allow me please to send this letter. Your address was kindly given by Mr Otto Naumann in New York. I am Chief Curator of the National Museum of Western Art. Tokyo and I'm currently planning to make an ambitious show on Rembrandt in 2003. As written in our request letter (see a photocopy), we are very fortunate in preparing this show in full collaboration with the Rijksmuseum and the Gemaldegalerie of Berlin

A purpose of this show is twofold; Rembrandt as a history painter and Dutch history painting in art historical context of the Golden Age. History painting is a main concern of both the Utrecht Caravaggesti and the Dutch classical painters, and not a monopolized field of Rembrandt and his circle. However, Rembrandt should be a key person if we consider Dutch history painting in art historical development of the Golden Age. While the Caravaggesti lost its power after 1630, narrative style, selection of subject matter and representational types, begun by Lastman, taken up by Rembrandt and spreaded by his students to several painters including classical painters, was of central importance to Dutch history painting. Rembrandt is obviously a central figure of our show but we would like to exhibit several paintings by the Pre-Rembrandtists as well as his students. Each student would be represented by his early and very Rembradntesque work(s) as well as by his late and often non-Rembradntesque work(s).

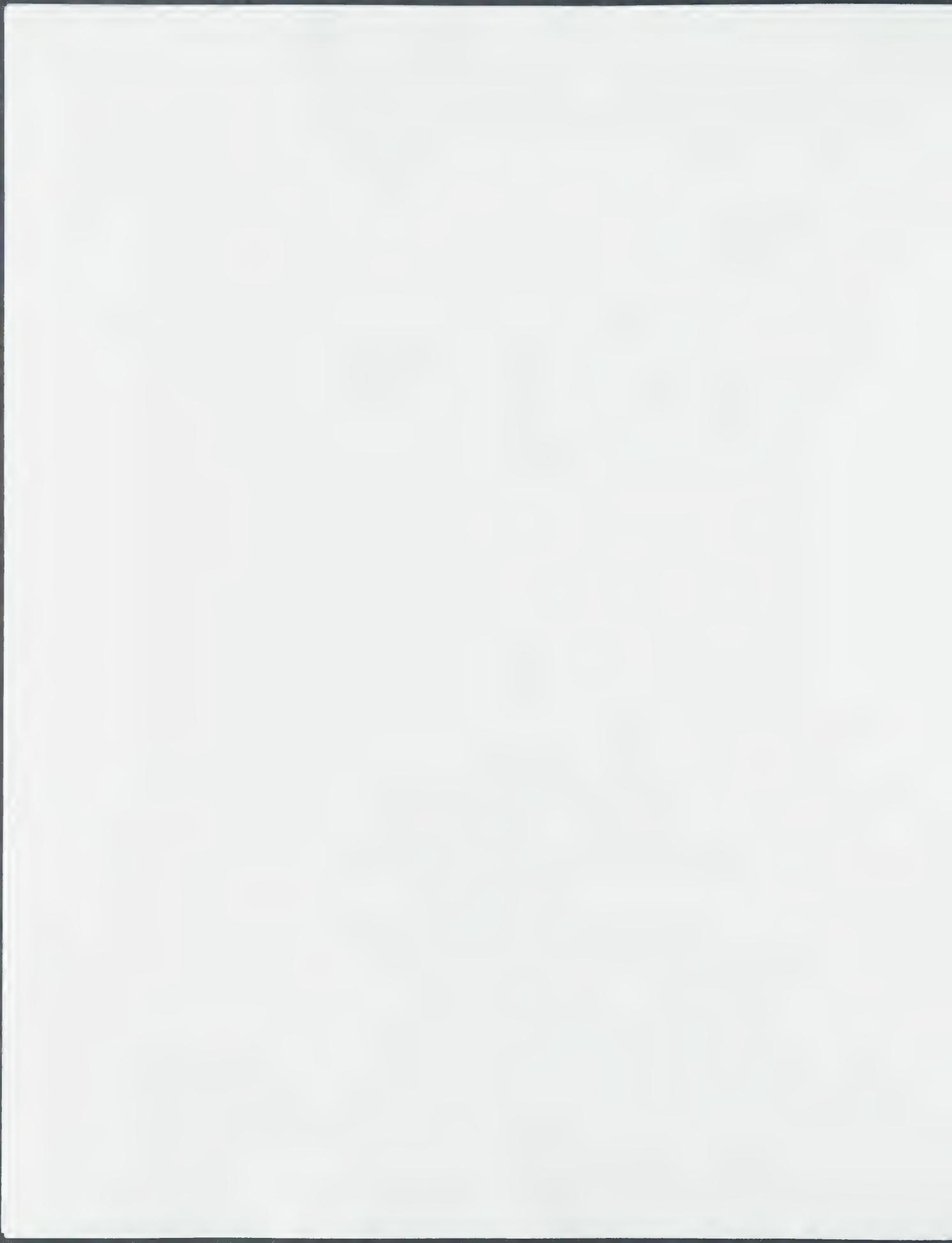
Could you kindly consider to lend your "Joseph Accused by Potiphar's Wife" by Jan Pynas (a painting with the same subject by Rembrandt in Berlin will be loaned) and to advise a new owner of "Sacrifice of Isaac" by Nicolaes Maes to lend it to our show? I'm very proud that this is a first synthetic and scholarly exhibition on Rembrandt and Dutch history painting in our country. Kelch, Filedt Kok and Manuth and other eminent scholars contribute to the catalogue.

If you need any further information, please send me a mail or a fax (e-mail: kofuku@nmwa.go.jp fax: 81-3-3828-5797). Thank you in advance and I'm looking forward to hearing you soon.

With my best regards.



Akira Kofuku
Chief Curator



The National Museum of Western Art

7-7, Ueno-koen, Taito-ku, Tokyo 110-0007, Japan. Tel. 03-3828-5133 Fax. 03-3828-5797/5135

【Rembrandt: The Bible, Mythology and Ancient History】

13 September - 14 December 2003

The National Museum of Western Art, Tokyo

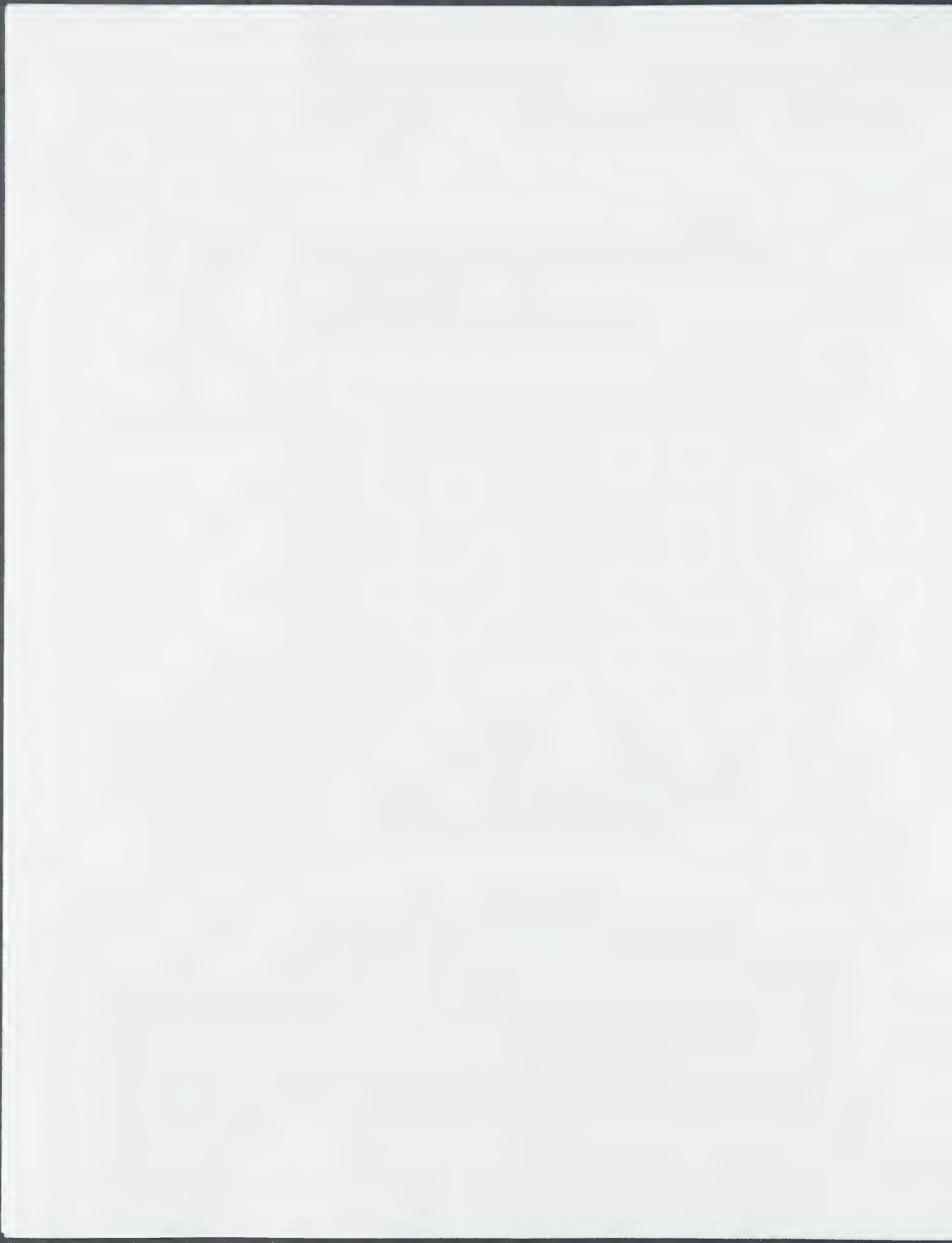
Tokyo, 7 March 2001



Dear Dr. ,

The National Museum of Western Art, Tokyo and the NHK (Nippon Hoso Kyokai = Japan Broadcasting Corporation) are currently planning an exhibition Rembrandt: The Bible, Mythology and Ancient History in Japan from 13 September to 14 December in 2003 (the exhibition will be held only at the National Museum of Western Art, Tokyo).

Apart from the monumental Rembrandt retrospective in Berlin/Amsterdam/London of 1991/92, several important exhibitions on Rembrandt have been held in the past. These exhibitions have focused on particular aspects of this Dutch master: Im Licht Rembrandts (Münster, 1994), Landscapes of Rembrandt: His Favorite Walks (Amsterdam/Paris, 1998/99), and Rembrandt Himself (London/Den Haag, 1999/2000) to cite a few examples. But his most important aspect as a history painter has never thoroughly examined. It is true that a ground-breaking exhibition in 1981, Gods, Saints and Heroes (Detroit/Washington/Amsterdam) included a section on Rembrandt and his

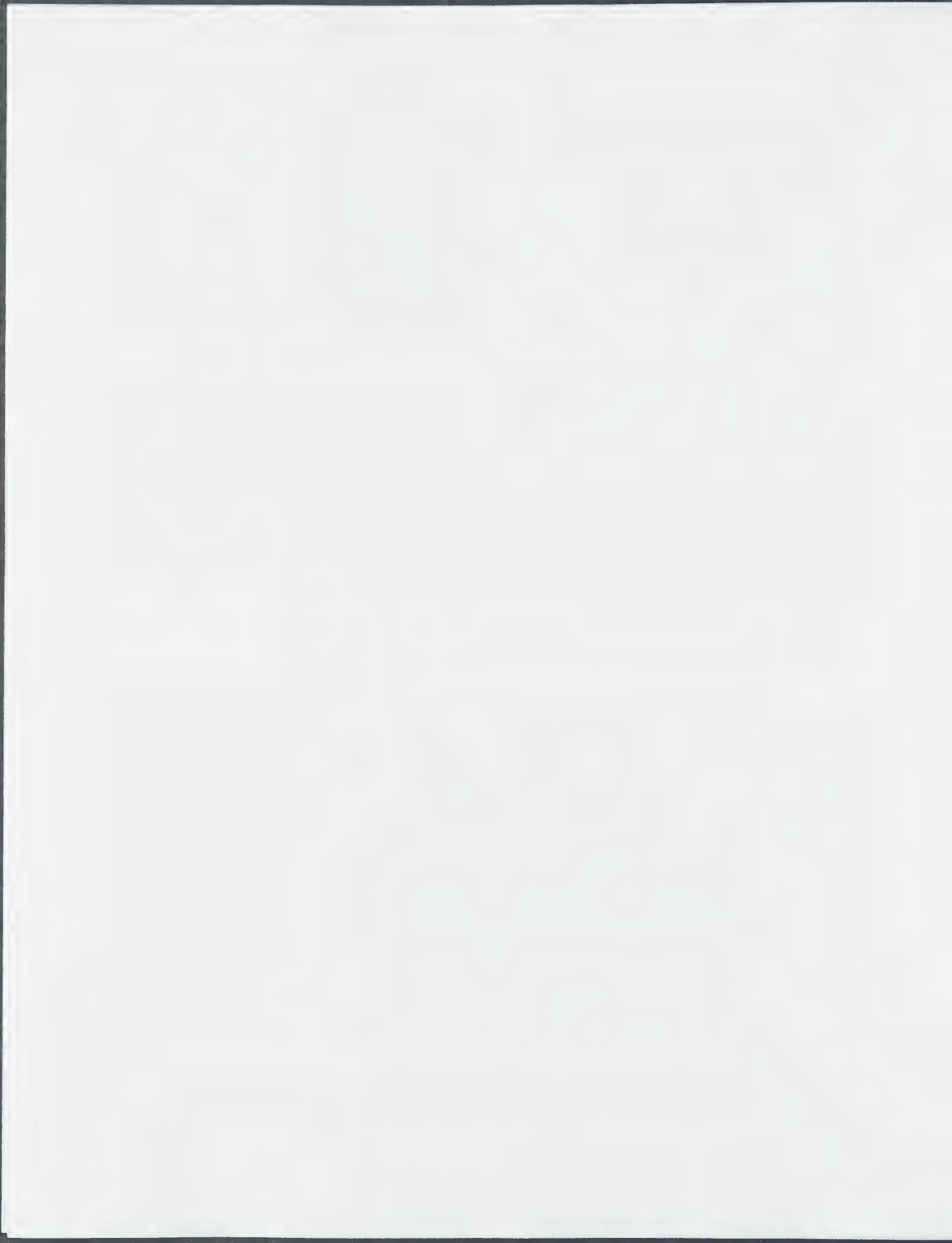


school, and important exhibitions such as Im Licht Rembrandts explored the significance of Old Testament subjects in works by Rembrandt and his contemporaries. But there has been no substantial attempt to clarify his idiosyncratic character as a history painter. The present project is, if we may be proud, the first attempt to place the paintings and graphic works by Rembrandt in the broader context of Dutch history painting and to shed new light on his narrative works. We have previously been fortunate enough to present the art of Rembrandt in Japan on several occasions, but these exhibitions were far less ambitious than our current project, which will be the first comprehensive exhibition of Rembrandt in our country.

We are extremely privileged to receive the full support of the Rijksmuseum of Amsterdam and the Gemäldegalerie of Berlin, two world centers of Rembrandt collections. Both institutions will participate fully in the exhibition with each lending 10 superb Dutch paintings (including 3 Rembrandts), and 10-15 prints and drawings by this master. The fundamental plan has been conceived by Akira Kofuku, Chief Curator of the National Museum of Western Art, Tokyo and which was then elaborated on in collaboration with Jan Kelch, Director of the Gemäldegalerie and J. P. Filedt Kok, Head of Painting Department of the Rijksmuseum, who have agreed to be commissioners for the exhibition.

All of the works lent to the exhibition will be carefully handled by specialists, protected against all risks and damages by our modern security system and equipment, and insured "wall to wall". We will assume the full expense of packing, transport and insurance. Our museum is administered by the State (in spite of its privatization from the spring of 2001) with modern buildings equipped with round-the-clock alarms against fire and theft. The humidity is maintained at 50~55% and the temperature remains 23 ± 1 (in summer) and 21 ± 1 (in winter) C. range. Concerning insurance, we would be happy to choose an insurance company, but if you would prefer to appoint a specific company, please inform us of this decision on our loan form, which we will send to you after we obtain your favorable response to our initial inquiry.

The exhibition will consist of 3 sections and 2 additional focused sections.



(1) Pre-Rembrandtists

Introductory section to the show. Paintings by Lastman, Claes Moeyaert, Jan and Jacob Pynas are presented. Connections particularly to early Rembrandt are examined in this section. About 10 paintings including at least 5 Lastmans are to be exhibited.

(2) Rembrandt

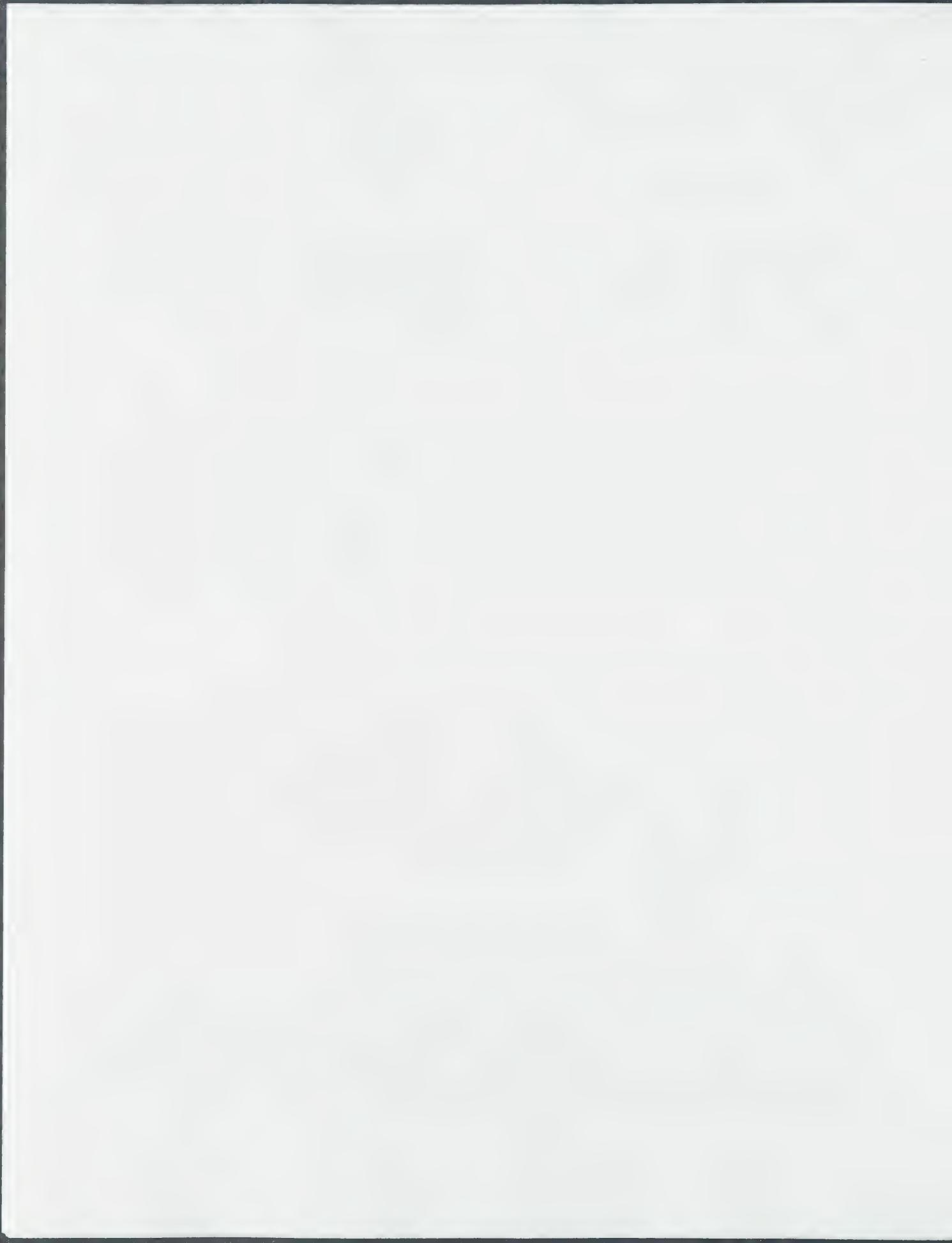
From one of his earliest works, "Tobit accusing Anna of Stealing the kid" of 1626 in Amsterdam, to his latest works, such as "Moses Breaking the Tablets of the Law" of 1659 in Berlin and "The Denial of St. Peter" of 1660 in Amsterdam, various types of his paintings with narrative subject are shown in this section. Tronies and half-length figures of apostles and evangelists are also included. At least 20 of his authentic paintings will be exhibited, with an additional 30-40 of graphic works to be shown.

(3) Rembrandt School (His Followers)

Many pupils studied in Rembrandt's workshop, but the majority of them drastically changed their styles after leaving the master's studio. In this third section several followers of Rembrandt are represented by their Rembrandtesque work(s) as well as their non-Rembrandtesque work(s). This section will provide a chance to consider both Rembrandt's major influence on his contemporaries and anti-Rembrandtesque trends in the second half of the 17th century. Twenty-five to thirty paintings are to be exhibited.

(focus-1) In the Manner of Rembrandt: Rembrandt in 18th and 19th Century

Non-Rembrandtesque works by Rembrandt's pupils shown in the section 3 can be regarded, in a sense, as contemporary criticism of Rembrandt. In this small section several prints dated to the 18th and 19th century will shed new light on Rembrandt's vast influence among later generations and his reception before the beginning of organized art historical research.



(focus-2) Rembrandt / not Rembrandt: Rembrandt Today

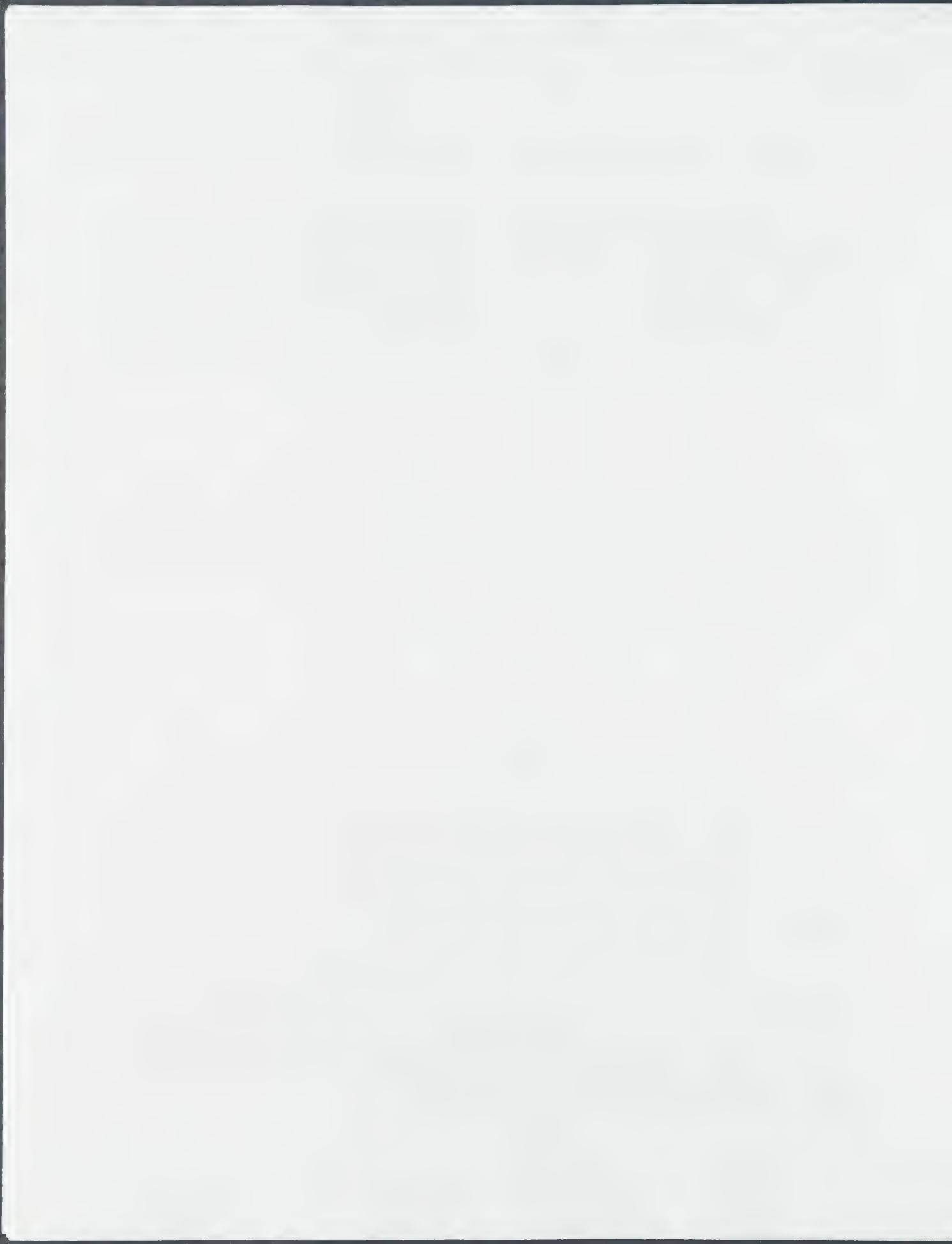
Several well-known extant paintings formerly attributed to Rembrandt have had their authenticity questioned in recent decades. "The Man with Golden Helmet" in Berlin and "The Holy Family in the Night" of Amsterdam are two such works. In this small section these two renowned paintings are fully analyzed and reflect on the actual state of Rembrandt research. From the viewpoint of reception theory, this section is connected with the previous section, as the reattribution of these two paintings to other artists is an art historical judgment of the 20th century.

We shall endeavor to make our exhibition catalogue as superb as possible, both in terms of scholarly content and aesthetic appeal. All exhibit works will be reproduced in color and the essays and catalogue entries written by Jan Kelch, Jan Piet Filedt Kok and other scholars will be printed in Japanese and partly in English.

Finally, please allow us to add a few words on the activities of NHK.

Nippon Hoso Kyokai (NHK), Japan Broadcasting Corporation, is Japan's sole public broadcasting institution and provides fair, accurate and speedy news reports and many cultural and educational programs popular among the Japanese people. It is financed by received fees from each household or office in Japan, and is therefore financially and managerially independent of government and corporate support.

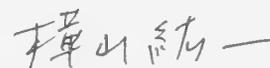
NHK not only offers broadcasts, but also sponsors highquality cultural and art events. NHK organizes numerous events such as large-scale art exhibitions, classical music concerts, stage performances by overseas artists, international sporting events, and activities for promoting welfare. "Art and Afterlife in Ancient Egypt: from the British Museum" and "Toulouse-Lautrec" are some examples of the art exhibitions organized by NHK last year.



We would be enormously grateful if you would generously support our project and kindly allow us the loan of the work(s) in your collection which would form an indispensable part of our exhibition. Please do not hesitate to contact us if we may provide any further information regarding this exhibition or our facilities.

We look forward to hearing from you with hope of your favorable response to our request.

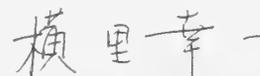
Yours sincerely



Koichi Kabayama

Director

The National Museum of Western Art, Tokyo

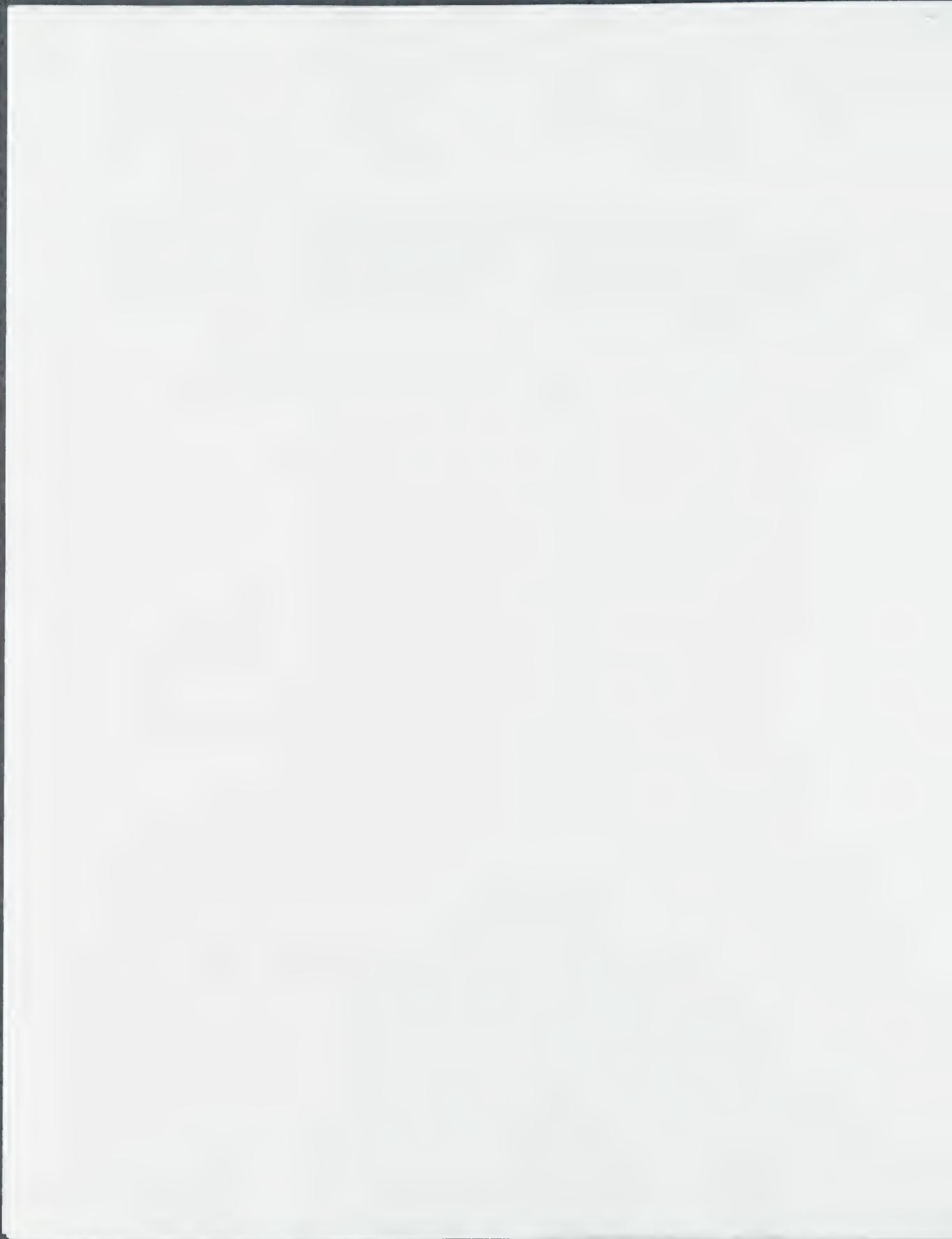


Koichi Yokosato

Director-General

Cultural Promotions Department

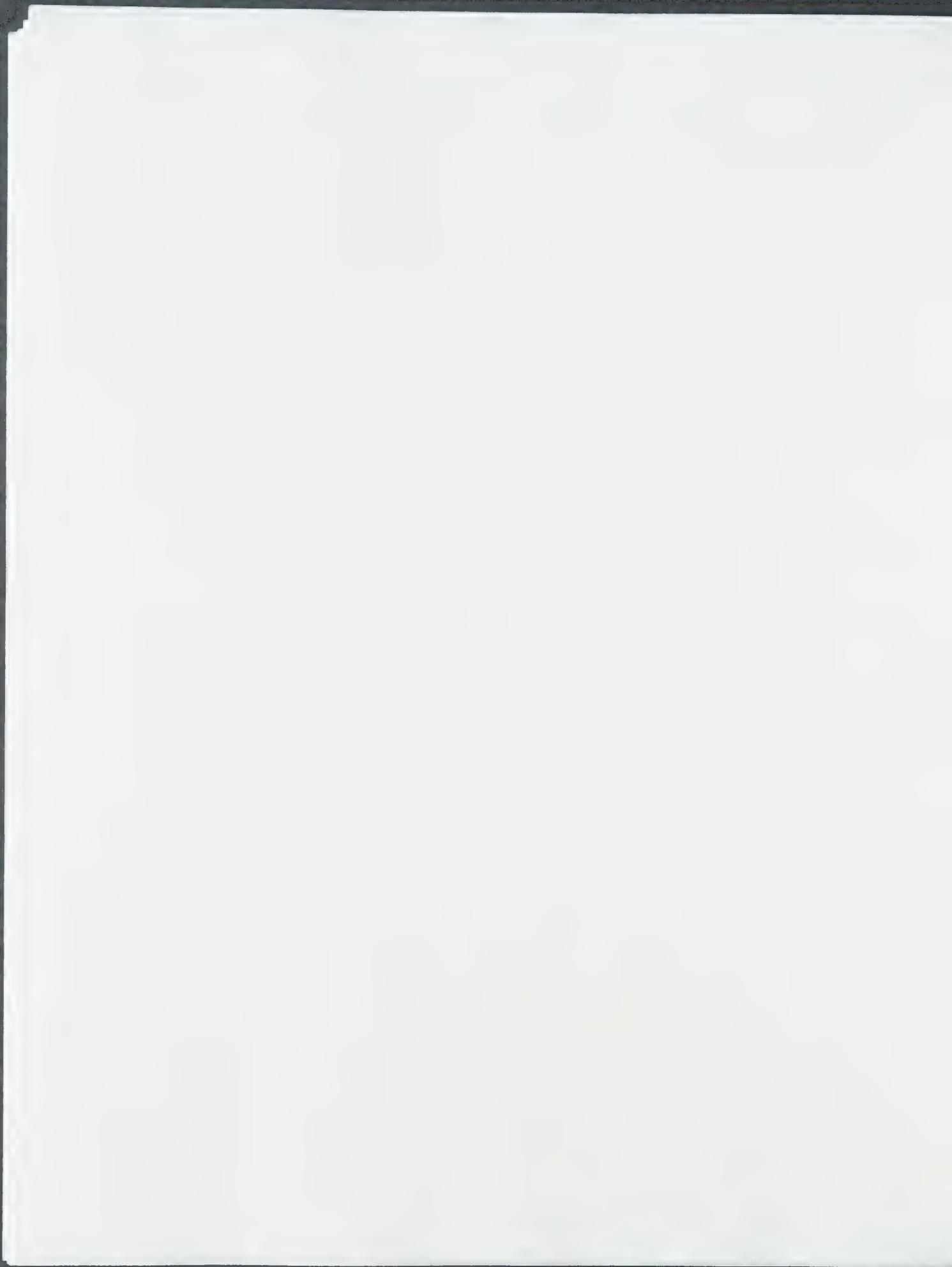
Japan Broadcasting Corporation (NHK)



Requested Work(s)

Artist:

Work:



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

(414) 962-5169

January 4, 2002

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

Dear David,

Thank you for your long and important e-mail of December 20th.

Please do go ahead with preparing the joint catalogue of Dutch and Flemish paintings. The cost of around US \$61,000 for 3,000 copies sounds reasonable and I want to assure you that the funds for this will be in the Bader Abeyance account. Right now we are parking in that account C \$2.5 million for the new Chair in Southern Baroque Art, and just a few days ago I sent further US \$800,000 for additional uses, such as requirements at Herstmonceux Castle and now your catalogue.

I understand that it will take you three to four years and of course we will have many meetings to discuss details.

It would be great if you could plan a visit to Milwaukee in February, when our calendar is entirely free.

I am certain that the Earl of Buccleuch's late portrait, shown at the Royal Academy, is neither for sale, nor could it be exported.

Did you like the catalogue? I found it full of mistakes, and not just the spelling of my name on the back cover. I am confident that your catalogue will not have such blatant errors.



With all good wishes for a happy and healthy 2002 I remain

Yours sincerely,



Alfred Bader
AB/az

Please return Elisha
slides when you come
to Milwaukee.



Date: Thu, 27 Dec 2001 09:18:55 -0600
From: Bader Fine Arts <baderfa@execpc.com>
To: kofuku@nmwa.go.jp
Subject: (no subject)

Dear Dr. Kofuku,

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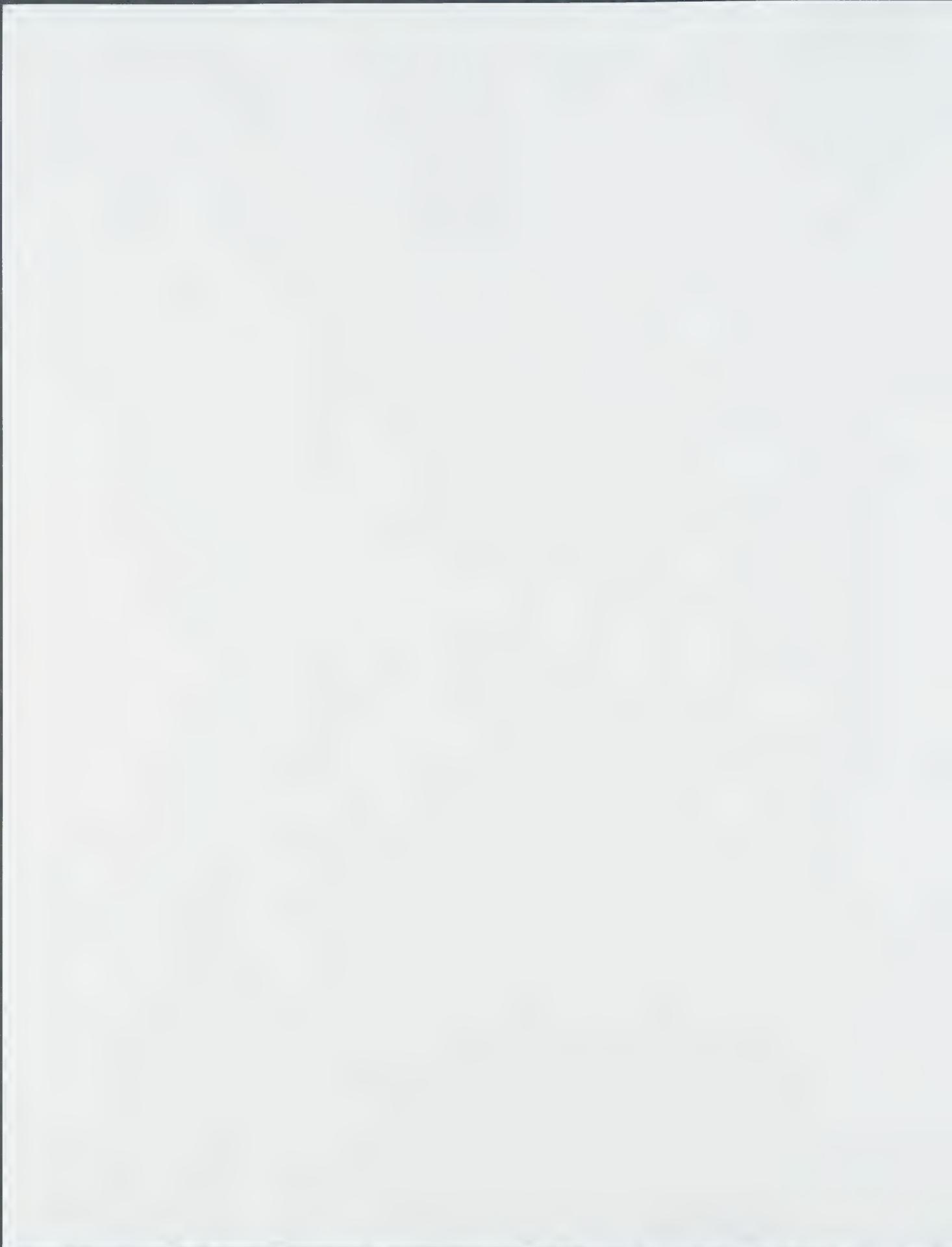
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With all good wishes I remain

Yours sincerely,
Alfred Bader



Date: Wed, 26 Dec 2001 13:10:27 -0600
From: Bader Fine Arts <baderfa@execpc.com>
To: csellin@ucla.edu
Subject: Your letter

Dear Ms. Sellin,

I am sorry that a trip to Holland and Britain from which I have only just returned delayed my responding to your most interesting letter of November 29th.

The art historians at the RKD have told me that the landscape of that large Hagar with the Angel in our living room is by a Dutch artist working in Italy, Jan Linsen. We still don't know who painted those beautiful figures.

We had another Hagar with the Angel, by Jan van Noordt, from the Chrysler collection, and have given that work to Queen's University. The curator at the Agnes Etherington Art Centre there, Dr. David de Witt, wrote his thesis on van Noordt, and that painting is of course included.

Naturally we plan to give you permission to publish our paintings, though we would like to know where the publications will appear.

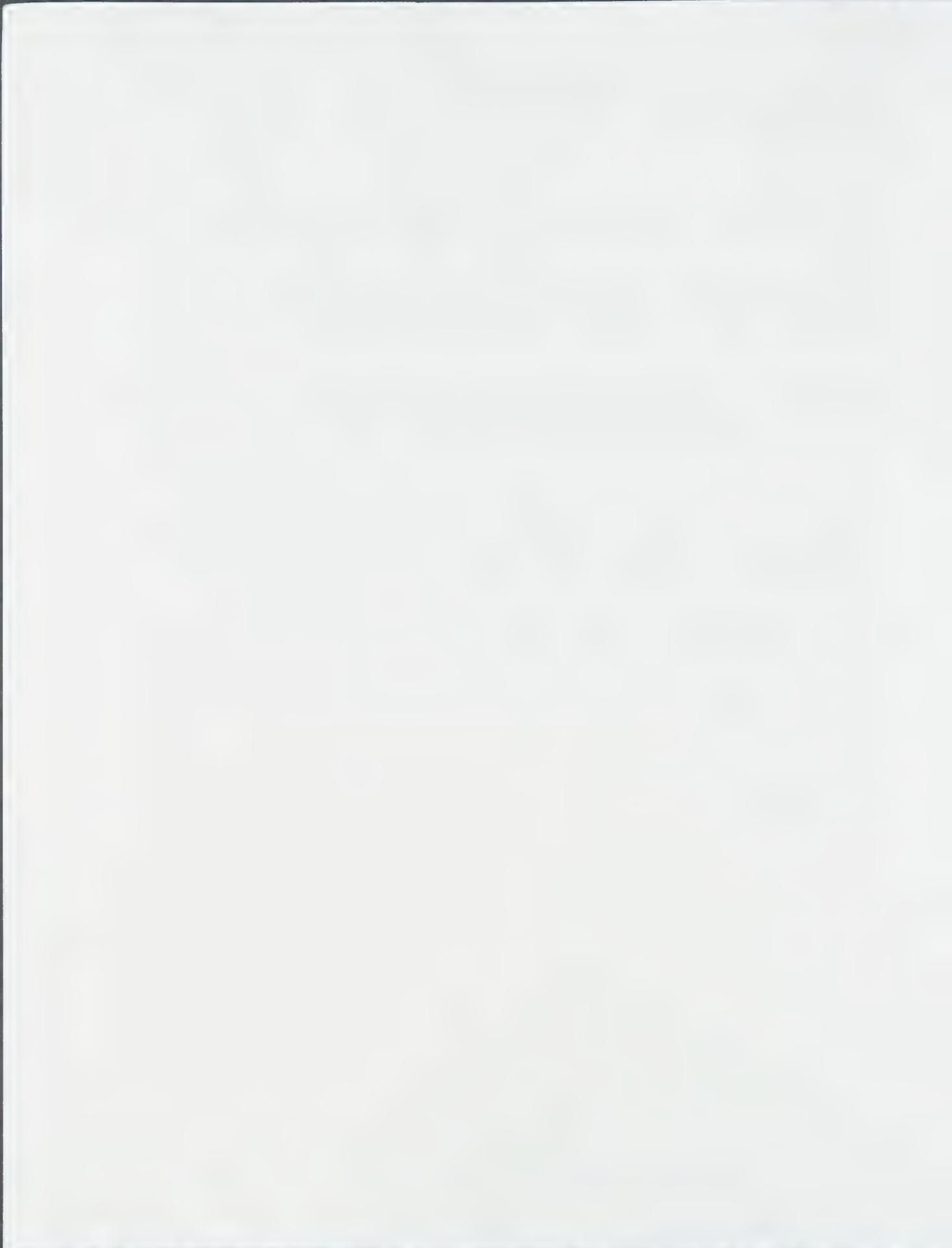
Solomon de Bray's Sarah Leading Hagar to Abraham's Bed is described in detail as No. 5 in The Bible Through Dutch Eyes exhibition catalogue of the Milwaukee Art Museum of 1976. There you will see quite a good black/white reproduction.

I do have one quite old color transparency and you know how color transparencies change over the years. If you will find that helpful, I could loan it to you.

If you would like to correspond with Dr. David de Witt, his e-mail is: 3dad5@post.queensu.ca.

With all good wishes I remain

Yours sincerely,
Alfred Bader



Subject: Your letter

Date: Wed, 26 Dec 2001 13:10:27 -0600

From: Bader Fine Arts <baderfa@execpc.com>

To: csellin@ucla.edu

BCC: David A Dewitt <3dad5@post.queensu.ca>

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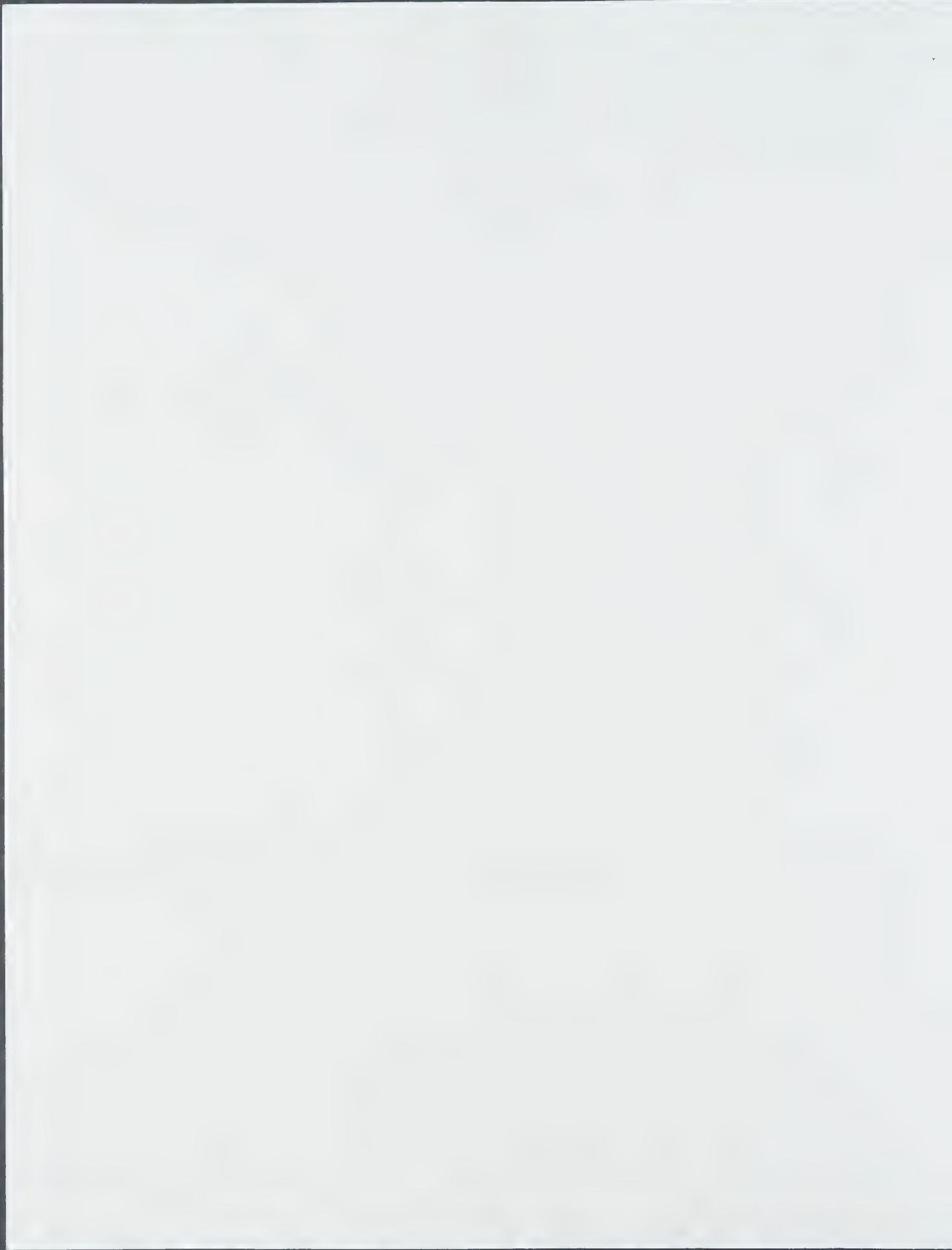
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With all good wishes I remain

Yours sincerely,
Alfred Bader





Dr. Alfred Bader
ALFRED BADER FINE ARTS
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

DEPARTMENT OF ART HISTORY
DODD #100 • BOX 951417
LOS ANGELES, CALIFORNIA 90095-1417
(310) 206-6905
FAX (310) 206-1903

November 29, 2001

Re: Salomon de Bray's Painting of Sarah leading Hagar to Abraham's Bed

Dear Dr. Bader:

You may not remember me, but I certainly remember the wonderful afternoon spent with you and Mrs. Bader at your home in Milwaukee. I was with a group of Dutch art historians at a conference at the University of Wisconsin, including Barbara Haeger, and you were kind enough to permit us to view your outstanding collection there (May 1998). In addition to talking about the art, we discussed Wolfgang Stechow and why you admired his art historical approach and scholarship so much. I learned so much in the short hours spent with you. (I was the tall one who felt very honored to reach up and pull a Rembrandt from high up on one of your walls to hand to you, merely because I could more easily reach it.)

At the time, I was working on my M.A. Thesis on the 17th c. paintings of the expulsion of Hagar and Ishmael. I am now beginning my dissertation that covers all the painted Hagar and Ishmael themes in Dutch seventeenth century painting, some 130 works. You gave me a slide then of the beautiful "Hagar at the Well with the Angel" painting (anonymous, probably Flemish, you thought). I wish to include this in my chapter on the rescue/wilderness scenes of Hagar and Ishmael. Of course, in the event that I plan to publish, I will write to you for publication permission before doing so.

I am writing now to ask about a striking painting I saw that day in your collection: Salomon de Bray's Sarah leading Hagar to Abraham's Bed. I have come to think it a remarkable, important painting for several reasons I plan to develop in a chapter devoted to this scene. I believe my argument will add to our sense of de Bray's creative powers and the visual politics of the painting. I think you will like it. I am wondering if I can obtain a slide of this image, as well as a black-and-white photograph, if available, for better aesthetic review? Again, this is for research purposes only, and not for publication. (Before I planned to publish, I would first write to obtain your permission for this). I would be very willing to pay for any costs associated with the slide and/or print.

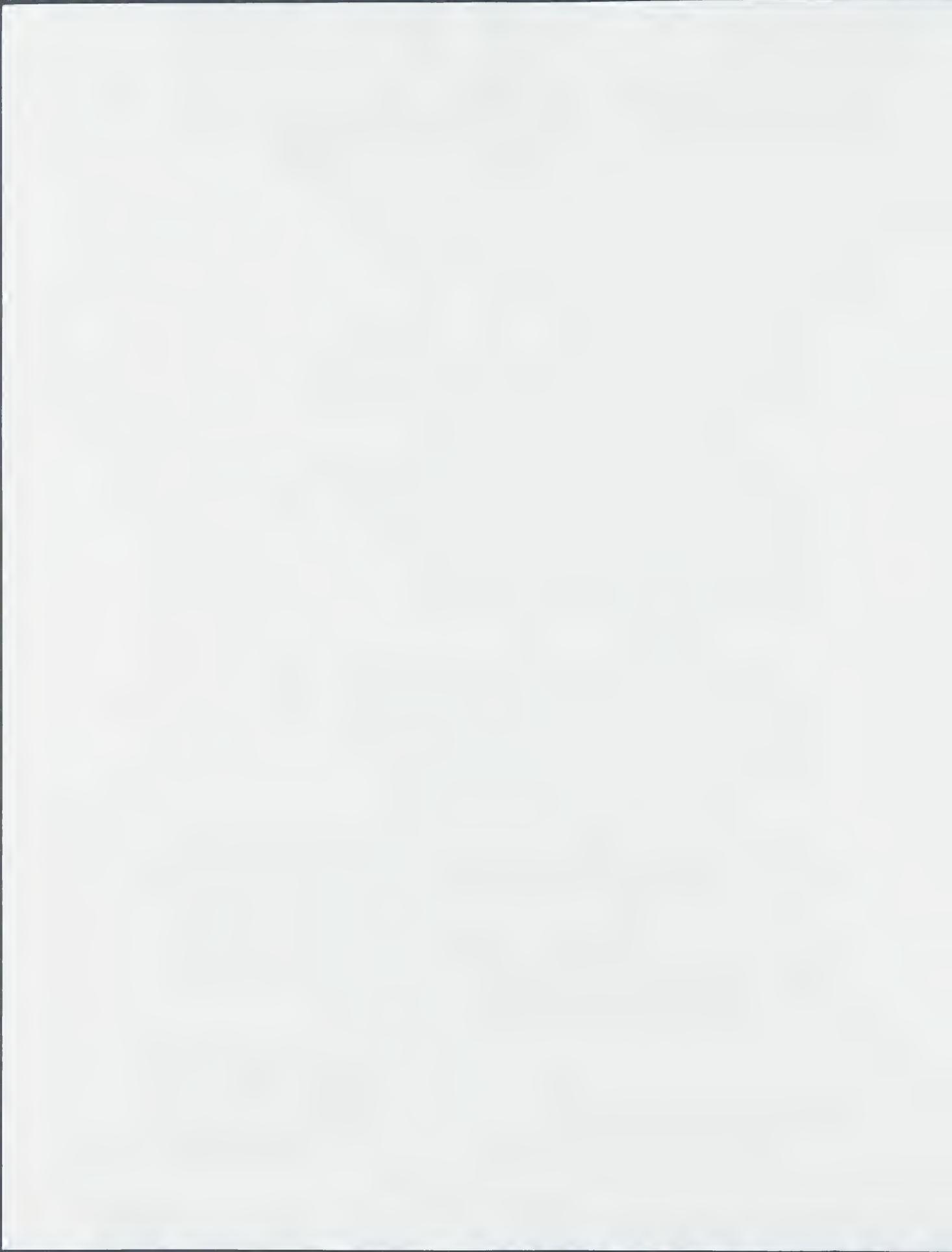
Pg. 1 of 2



UNIVERSITY OF CALIFORNIA, LOS ANGELES
Department of Art History

CHRISTINE PETRA SELLIN, Ph.D. Candidate
(310) 394-1118 • e-mail: csellin@ucla.edu

In the Netherlands: Universiteit Utrecht
Onderzoeksinstituut voor Geschiedenis en Cultuur
e-mail: christine.sellin@let.uu.nl



November 29, 2001
Pg. 2 of 2

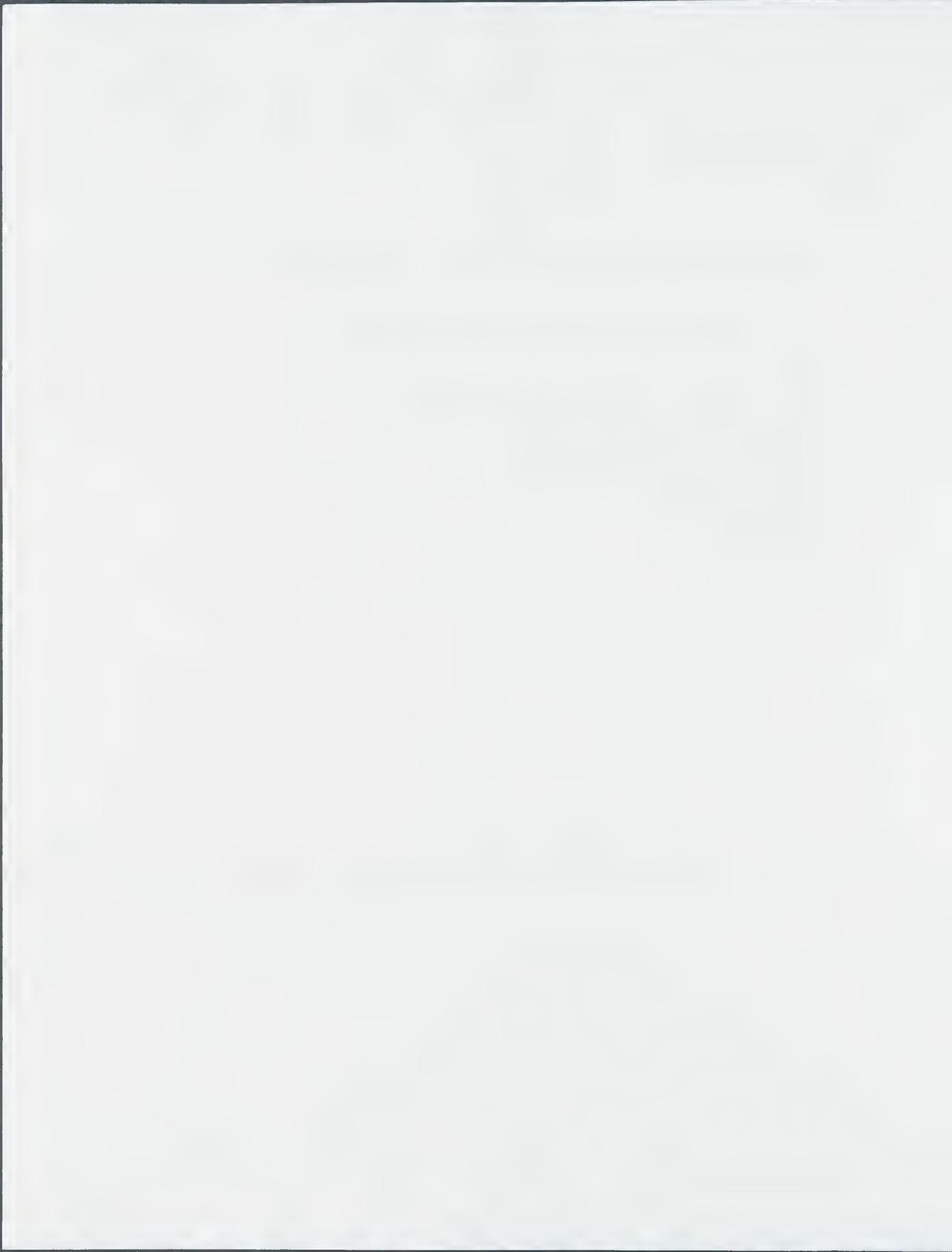
I am most easily reached by e-mail: csellin@ucla.edu, but telephone or mail is of course fine as well.

Please accept my best wishes and greetings to you and Mrs. Bader.

Sincerely,

A handwritten signature in cursive script that reads "Christine Sellin".

Christine Petra Sellin, csellin@ucla.edu
Doctoral candidate, UCLA Department of Art History
911 Lincoln Blvd. #2
Santa Monica, CA. 90403, USA
(310) 394-1118



Sotheby's

EST. 1744

1334 YORK AVENUE NEW YORK NY 10021 212 606.7000 WWW.SOTHEBYS.COM

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

October 19, 2001

Dear Alfred,

George Gordon and I have finally had an opportunity to discuss the values for the paintings which you are giving to Queens University and we suggest the following figures:

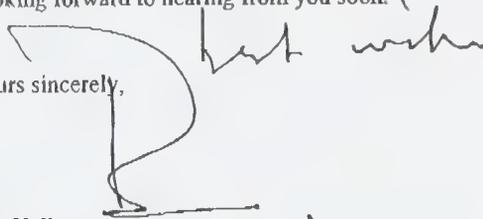
Aert de Gelder <i>Judah and Tamar</i>	\$800,000
Gerbrand van den Eeckhout <i>Jacob's Dream</i>	\$300,000

Please let me know if you are happy with these valuations.

In the meantime, I am sorry to say that we have not been able to persuade the owner of the Paudiss to send it to auction, although I feel sure that one day it will come for sale. Are you interested in lot 30 in the Sotheby's Amsterdam sale?

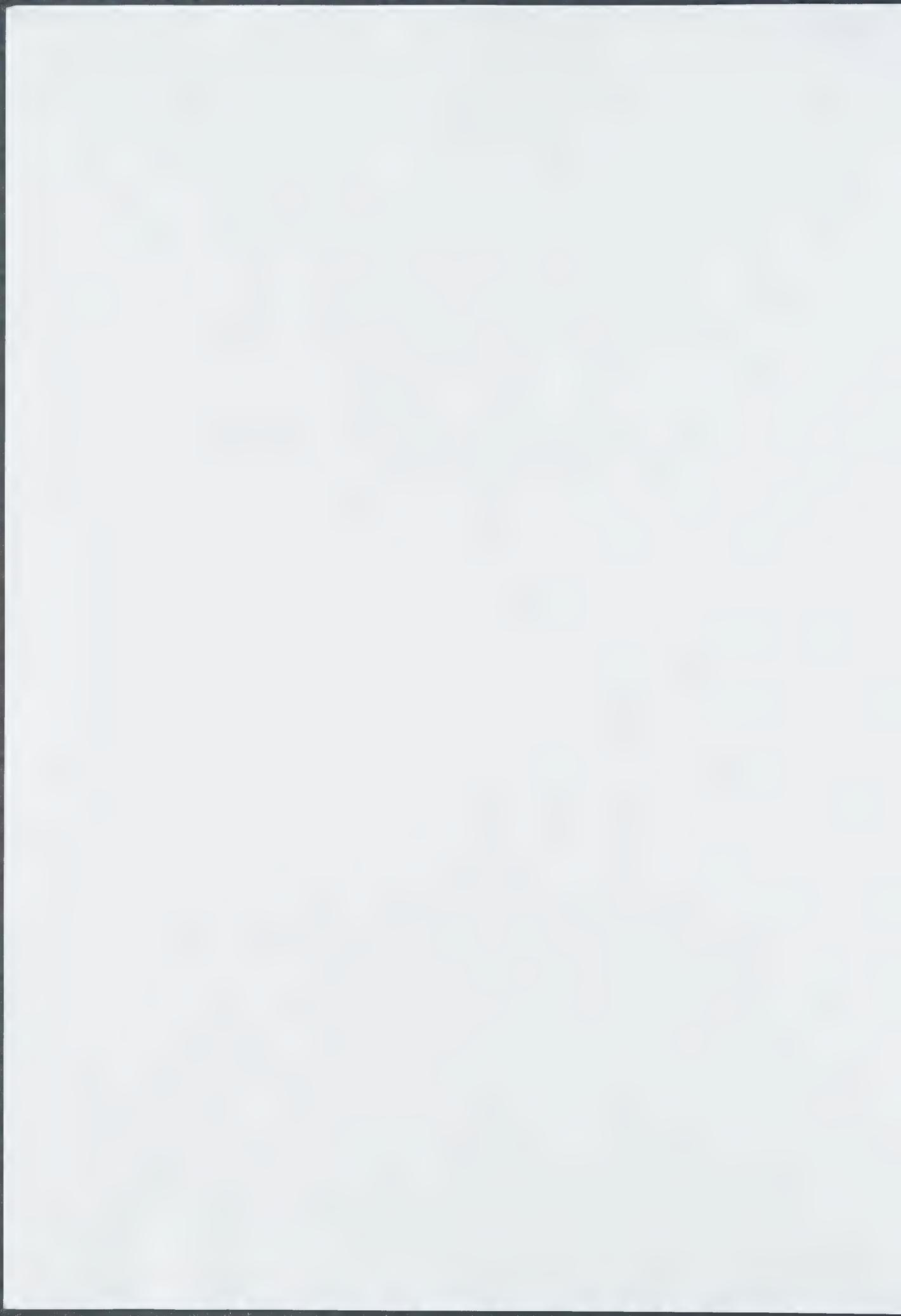
Looking forward to hearing from you soon.

Yours sincerely,



Ben Hall
Old Master Paintings

For: Keith @ Livingston Int'l
From: Agnes Etherington Art Centre



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

(414) 962-5169

November 5, 2001

TO WHOM IT MAY CONCERN:

I, Alfred Bader, have given to Queen's University:

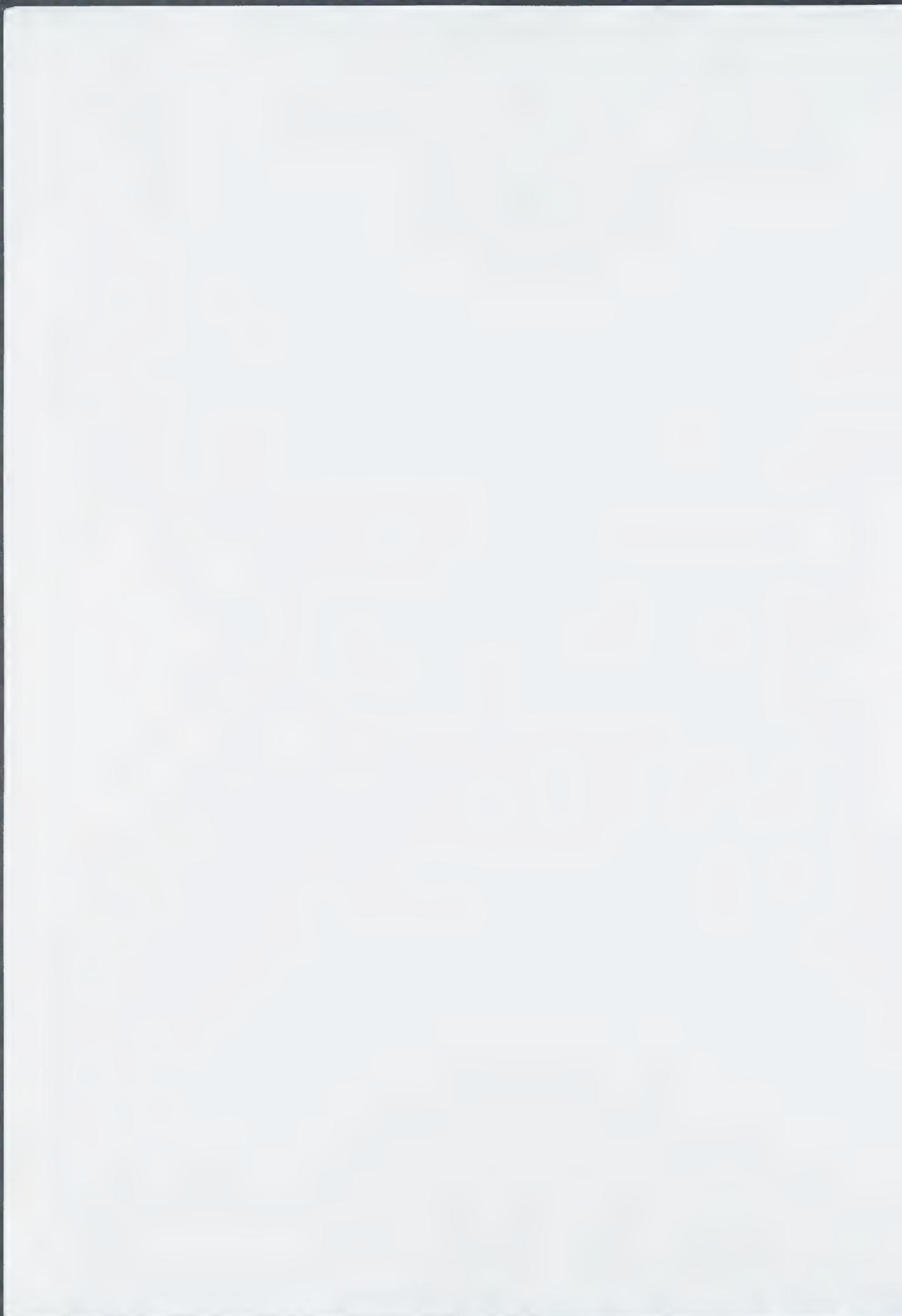
1. The painting of *Judah and Tamor* by Aert de Gelder worth \$800,000 and
2. The painting of *Jacob's Dream* by Gerbrand van den Eeckhout \$300,000.

The above valuations were provided by Sotheby's expert on Old Master paintings, Ben Hall.

Yours sincerely,



Alfred Bader
AB/az
Att. - Valuation



Sotheby's

EST. 1744

1334 YORK AVENUE NEW YORK NY 10021 212 606.7000 WWW.SOTHEBYS.COM

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

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Gerbrand van den Eeckhout <i>Jacob's Dream</i>	\$300,000

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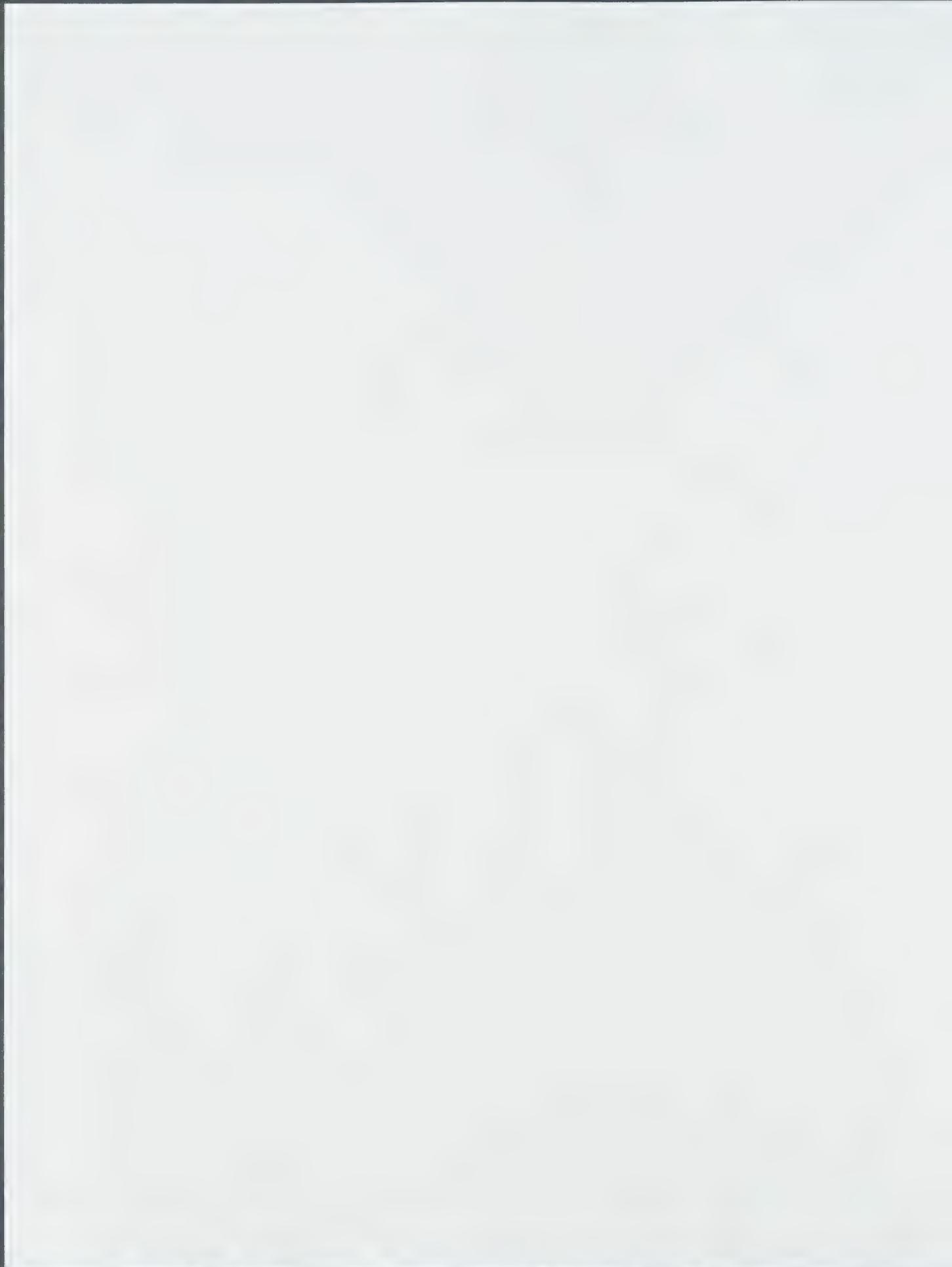
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Looking forward to hearing from you soon.

Yours sincerely,

Ben Hall
Old Master Paintings

For: Keith @ Livingston Int'l
+ Anne Elmore Art Centre



Sotheby's

EST. 1744

1334 YORK AVENUE NEW YORK NY 10021 212 606.7000 WWW.SOTHEBYS.COM

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

October 19, 2001

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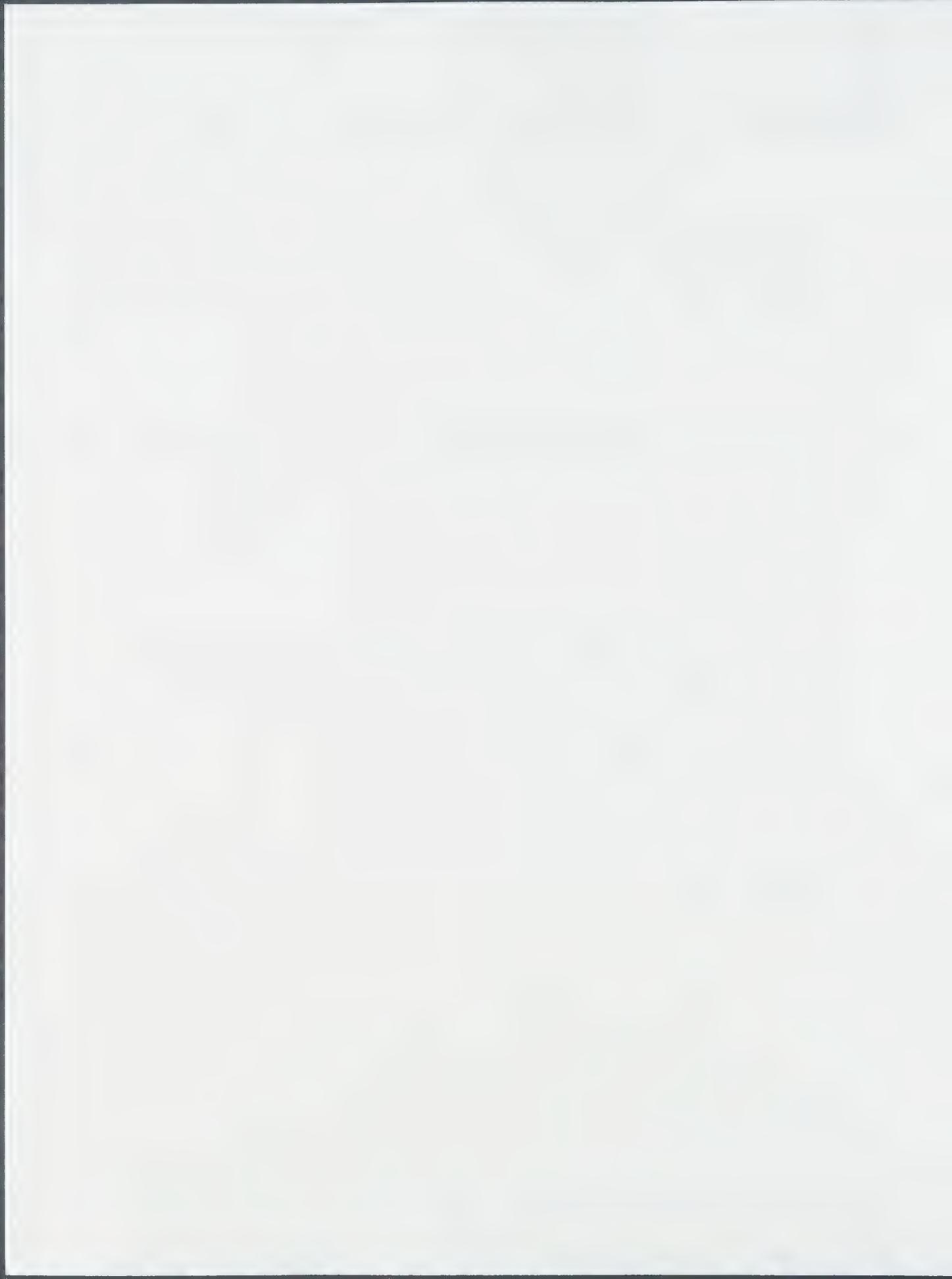
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Looking forward to hearing from you soon.

Yours sincerely,

Ben Hall
Old Master Paintings

For: Keith @ Livingston Int'l
+ Anna Ellington Art Centre



Sotheby's

EST. 1744

1334 YORK AVENUE NEW YORK NY 10021 212 606.7000 WWW.SOTHEBYS.COM

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

October 19, 2001

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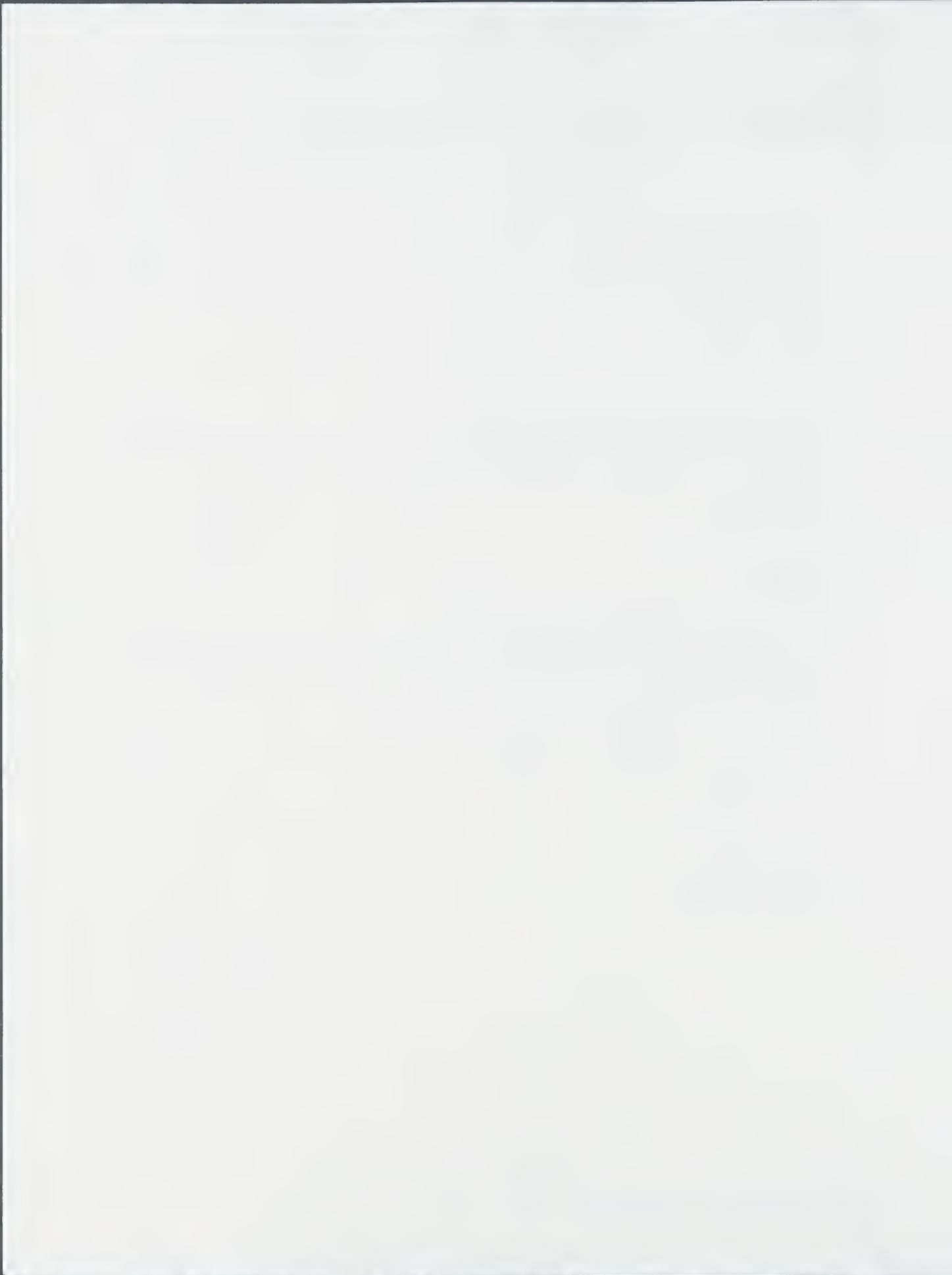
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Looking forward to hearing from you soon.

Yours sincerely,

Ben Hall
Old Master Paintings

For: Keith @ Livingston Int'l
+ ... Art Centre





CHEMICAL
HERITAGE
FOUNDATION

315 CHESTNUT STREET ♦ PHILADELPHIA, PA 19106-2702 • USA
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Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202

October 5, 2001

FOUNDING MEMBERS

American Chemical Society

American Institute of
Chemical Engineers

AFFILIATE MEMBERS

Alpha Chi Sigma Fraternity

The American Association
for Clinical Chemistry, Inc.

American Association of Textile
Chemists and Colorists

American Institute
of Chemists, Inc.

American Oil Chemists' Society

American Society for
Mass Spectrometry

AOAC International

Biotechnology Industry
Organization

Chemical Manufacturers
Association

The Chemists' Club

Commercial Development and
Marketing Association

Council for Chemical Research

The Electrochemical Society, Inc.

Federation of Societies
for Coatings Technology

The International Society for
Pharmaceutical Engineering

International Union of
Pure and Applied Chemistry

National Organization for the
Professional Advancement of Black
Chemists and Chemical Engineers

The North American
Catalysis Society

Pittsburgh Conference

Plastics Pioneers Association

Société de Chimie Industrielle
(American Section)

Society for Applied Spectroscopy

Society of Chemical Industry
(American Section)

Society of Cosmetic Chemists

Synthetic Organic Chemical
Manufacturers Association

Dear Alfred Bader,

There is a great deal of activity at CHF with regards to the alchemical collections. Around the middle of September, *Transmutation: Alchemy in Art*, an exhibit of alchemical artworks taken from both the Eddleman and Fisher Collections, was installed in the Fisher Gallery. The addition of Eddleman paintings to Fisher artworks has resulted in an even stronger exhibit with visual depth and beauty as well as broad thematic richness.

Later in the month Katie Luber, Curator of the Johnson Collection at the Philadelphia Museum of Art, toured the new exhibition and surveyed the remaining, un-hung Eddleman works, most of which she had not yet seen. She was struck by both the high quality of the Eddleman collection and by the great variation in depictions, remarking that subject collections are not often this interesting. Overall, she was extremely impressed by the richness of the alchemical collections.

An additional temporary art-viewing space is under construction on the first floor. The intent is to hang most of the remaining alchemical paintings, thereby giving both research fellows and visitors access to the collections. We plan to hang that new space early in October. In the next few months all the artworks will take turns traveling to the Philadelphia Museum of Art for examination in the conservation laboratory. Nica Gutman, CHF Conservator of Paintings, will be looking at the artworks both for their individual conservation needs and with regards to identifying areas for potential research that might contribute to the larger project.

Jane Russell Corbett's Brown Bag Luncheon talk on 17th century Netherlandish depictions of alchemists was a great success, being both well attended and inspiring lively conversation at its conclusion. CHF resident scholars studying alchemy—Lawrence Principe, Lloyd DeWitt, and Tara Nummedal—attended and took this occasion and the lunch following the talk as an opportunity for intense discussions both with Jane and among themselves, about the alchemical artworks, their iconographic symbolisms, and alchemy's importance as a genre subject at this time and in the region. Jane's excellent scholarship and knowledge was complimented by her open quest for further understanding of the artworks that she clearly loves. Everyone agreed that further opportunities for interaction and exchange should be sought.

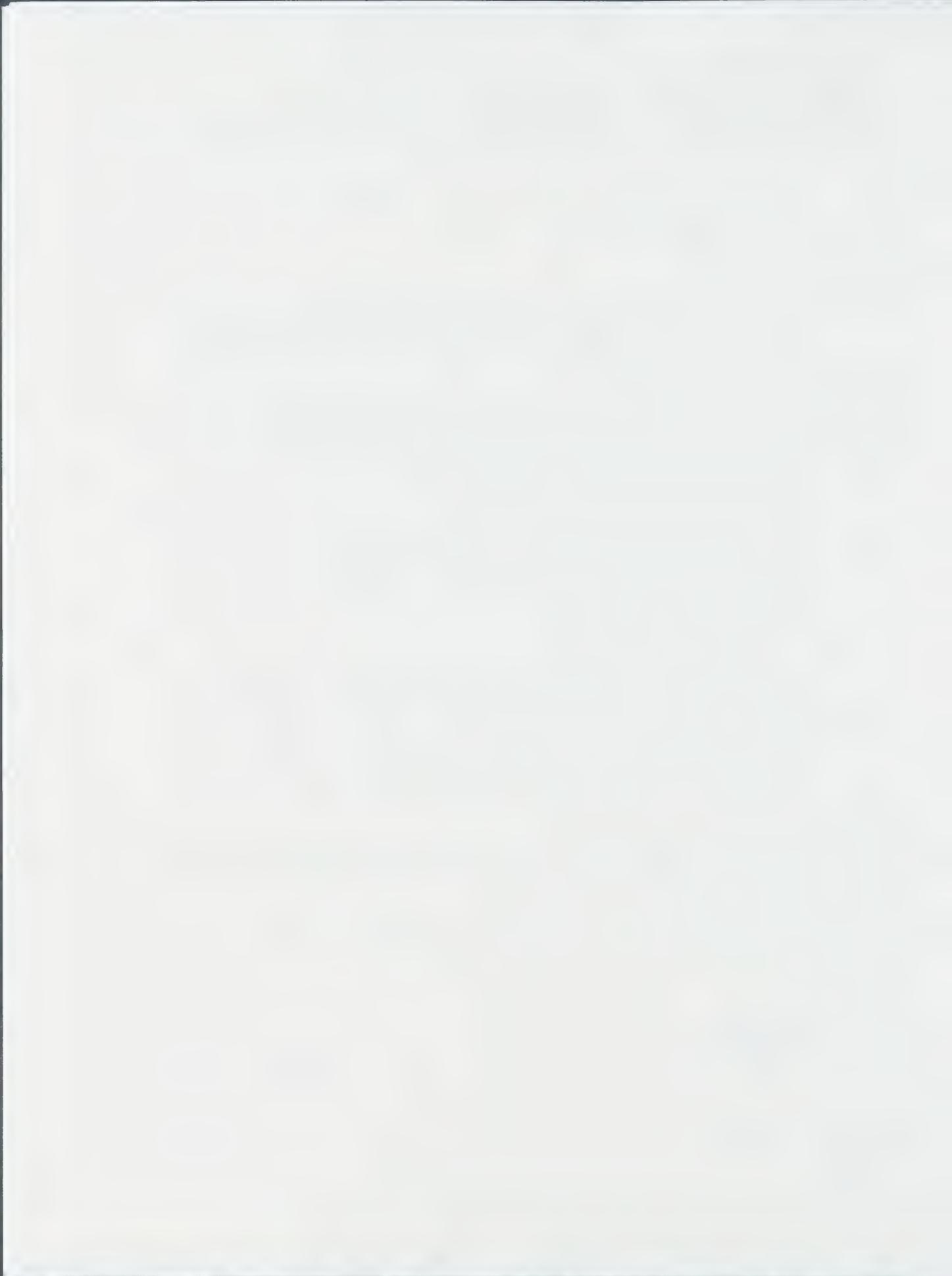
One particularly lovely moment during Jane's talk concerned a Teniers painting that she showed as a slide. Jane spoke with great enthusiasm about this special painting, stating her wish that she could locate it. We all laughed with delight because we were able to grant her wish: as part of the Eddleman collection, it was newly installed in Arnold's office!

Scholarly exchanges, such as this event provided, are of great importance and I appreciate your role in providing the means and the context for pursuit of excellent research.

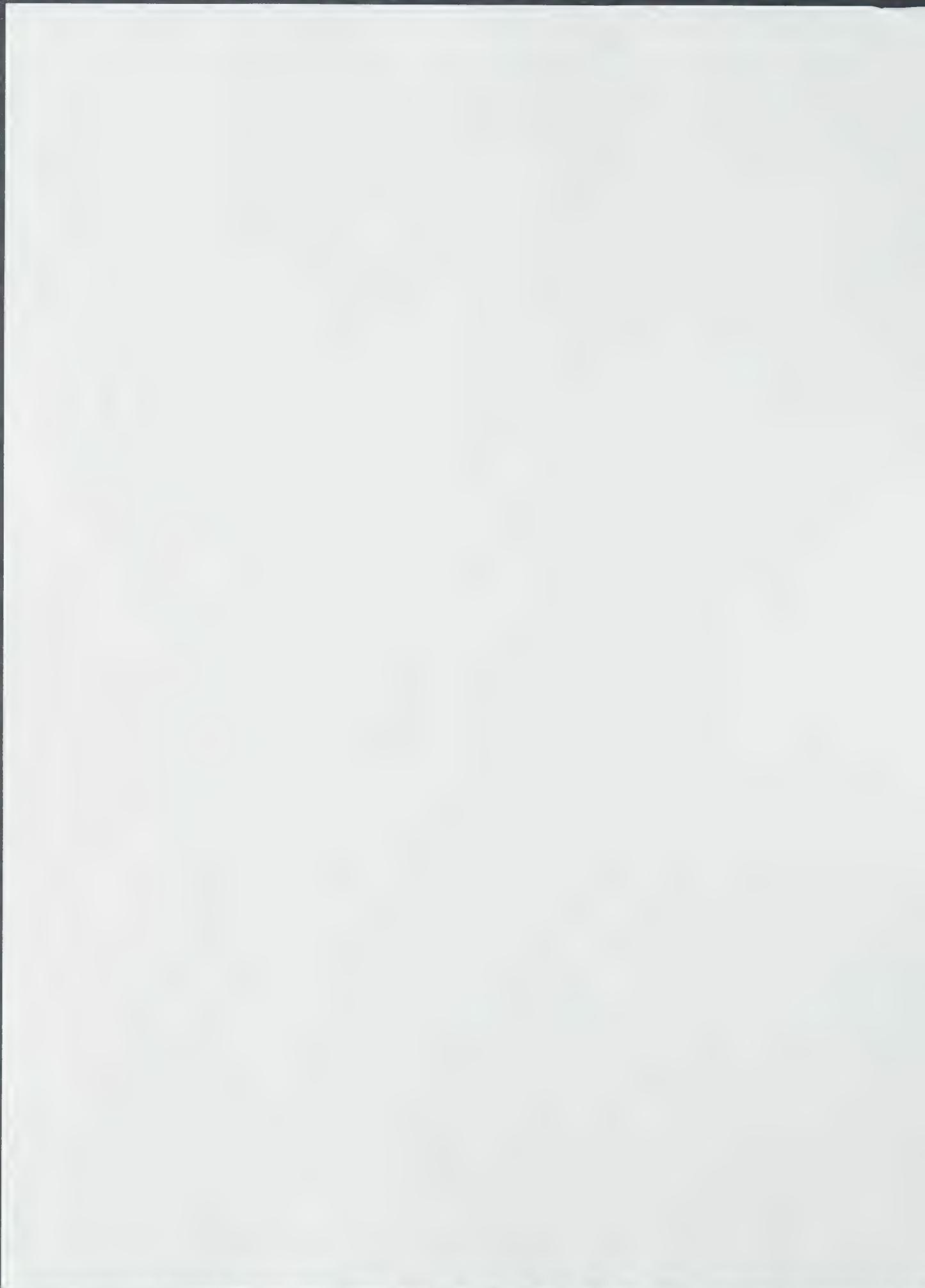
Sincerely,

Marge Gapp
Exhibit Curator
Chemical Heritage Foundation

Cc. Arnold Thackray
Roy Eddleman



404 Cupid
Circle of Lievens
an Abraham dismissing







Agnes Etherington Art Centre

Queen's University, Kingston, ON K7L 3N6
ph: 613-533-2190
fx: 613-533-6765
e: aeac@post.queensu.ca

Fax

To: 011 44 1424 2222 23 From: _____

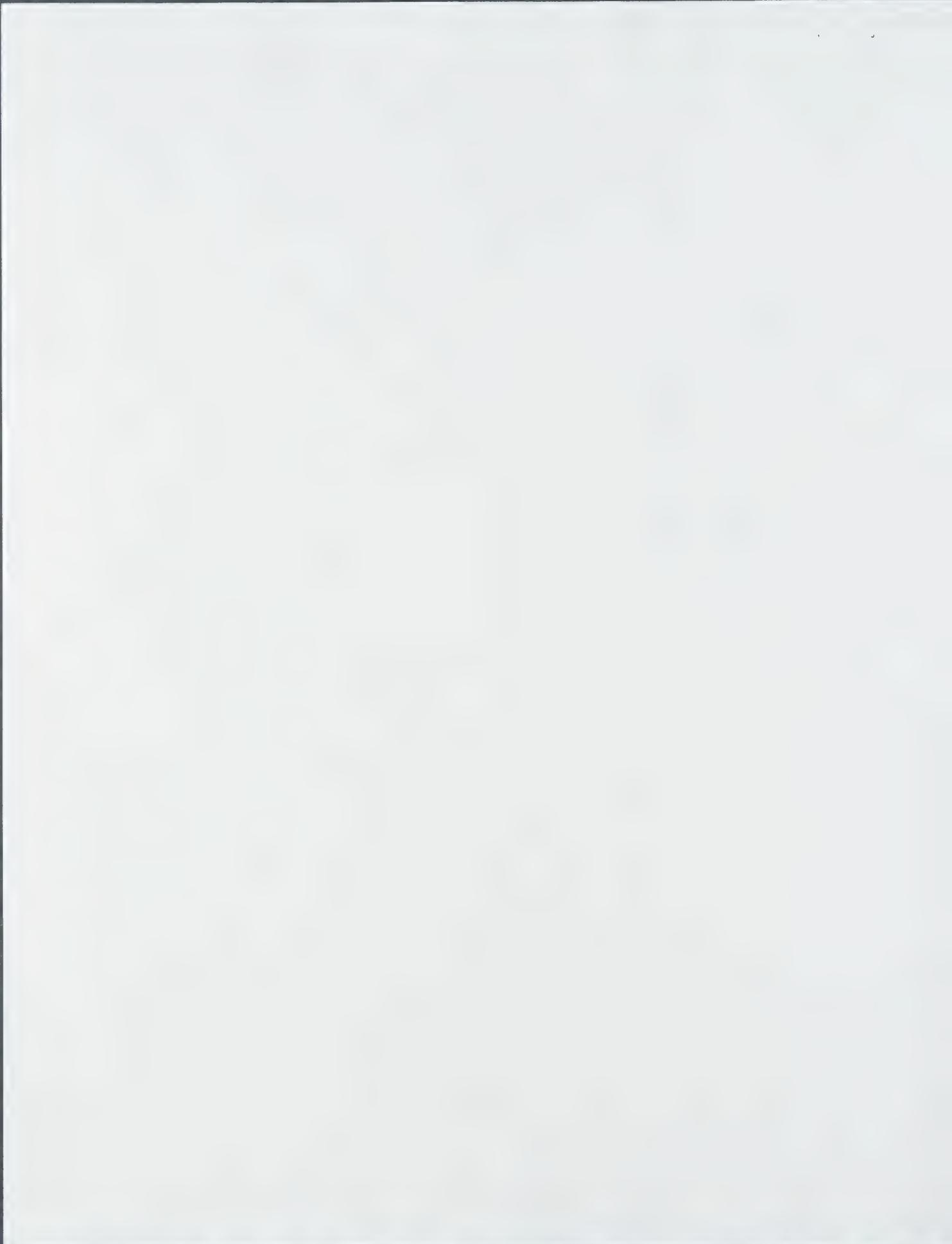
Fax: _____ Pages: _____

Phone: _____ Date: _____

Re: _____ CC: _____

Urgent For Review Please Comment Please Reply Please Recycle

● Comments:



Alfred: Nicholson

did confirm the attribution, posthumously!

Said

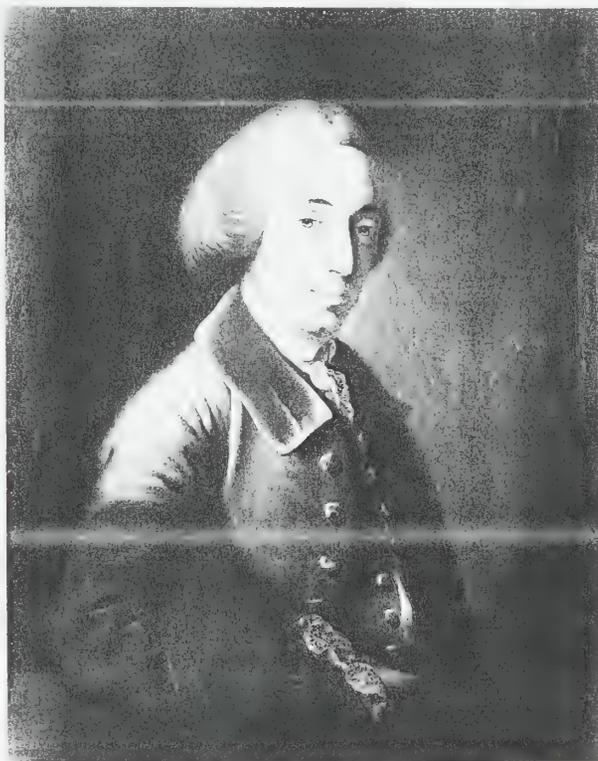
Burlington, 1985

BENEDICT NICOLSON

Wright of Derby: addenda and corrigenda*

MORE than ten years have elapsed since the publication of my book on Wright,¹ and enough has since come to light to justify the publication of additions and corrections. It must be admitted there is nothing spectacular to add: about the best portrait of all I am sworn to secrecy; some genre and industrial pictures, which sound so promising from their entries in Wright's Account Book, have failed to put in an appearance; but a larger number of portraits, a few landscapes, and some more information about existing works have turned up, which are worth bringing to the attention of an ever-growing band of enthusiasts for incipient Neo-classicism and Romanticism in British Art. I cannot discuss all that has reached me, because this would involve nearly forty new illustrations, which as an art historian I welcome but as an editor I can ill afford. I shall simply pick out the paintings which add something to our understanding of the artist. Oddly enough, they hardly ever demand modification of my four introductory chapters, only of the catalogue, which now numbers close on four-hundred items (I had 342 catalogue entries), including the seventeen pictures not in the book² published since November 1967, when I had to close down.³

Several portraits of identifiable sitters dating from before 1762 have come to my notice, as well as several others unidentified. The first is a moving, intimate tribute to a loved elder brother, *Dr Richard Wright* (Fig.17) belonging to the Wellcome Institute.⁴ The difference in age of the sitter between this boy and the elderly man (Cat.173) in the Yale Center does not help to identify the latter as the Derby doctor. There can be no doubt about the identity



17. *Dr Richard Wright*, by Joseph Wright of Derby. 75 by 63 cm. The Wellcome Trust, London

*Owing to the dramatic circumstances of his sudden death in May 1978, Ben Nicolson's papers had to be packed and stored away. Fortunately he had already sent to the Phaidon Press the text and photographs of his book on *The Interiors of Joseph Wright of Derby*, and his article on Gentileschi, ready for publication with other Caravaggesque articles, was in his office and was later published in *Artibus et Historiae*. The manuscript and photographs of the present article littered his desk at home and went into storage. They were identified by me in 1987, when I looked through the documentation collected by him on Joseph Wright of Derby in view of the planned exhibition for 1990. I am grateful to THE BURLINGTON MAGAZINE for publishing the article and to Judy Egerton for updating the references to literature and the present location of the items.

Luisa Vertova,

Benedict Nicolson's literary executor

[Editorial note: in the text changed names of institutions have been silently amended. New footnote information, kindly supplied by Judy Egerton, has been added within diagonal brackets.]

¹B. NICOLSON: *Joseph Wright of Derby. Painter of Light*, 2 vols., London [1968], hereafter cited as NICOLSON [1968]. Numbers in brackets preceded by Cat. refer to my catalogue numbers.

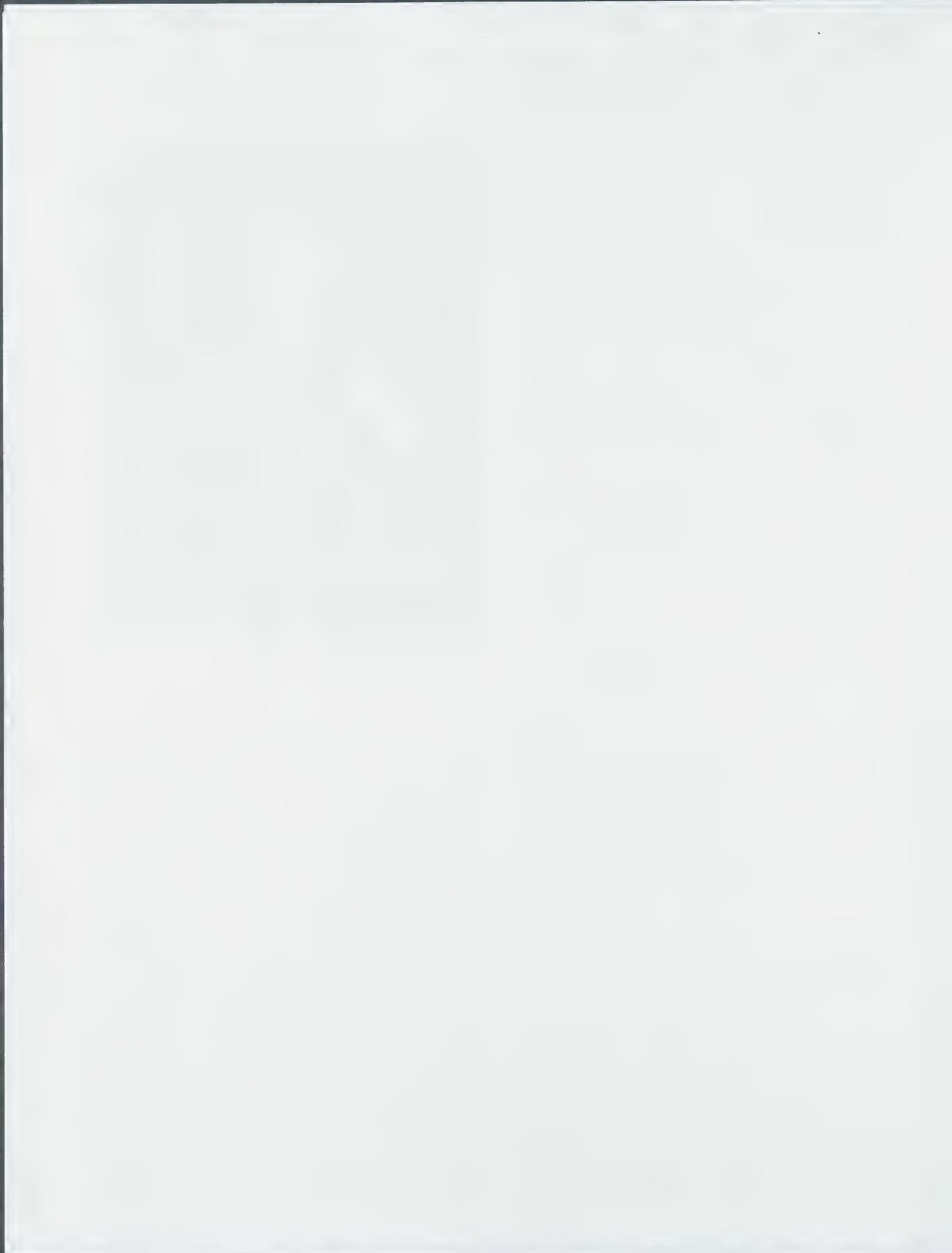
²These are: the ten portraits I published in 'Addenda to Wright of Derby', *Apollo* [November 1968], including the fine *Mason* trio and the *Stafford-Lankford* group; the *Cottage on fire* (*loc.cit.*, Plate 13); the *Nemi* landscape in the Exeter Museum, which I reproduced in this Magazine [November 1969] Fig.79, and the other late *Nemi* acquired by the Louvre, which I published in *La Revue du Louvre* [1971], pp.247ff; the ruined *Siege of Gibraltar* in the Milwaukee Art Center, published by BIRUTA ERDMANN in this Magazine [May 1974], Fig.50 (since this article appeared, I have seen a copy of the *Descriptive Catalogue of the Pictures at Overstone Park* [1877], where the description and dimensions of No.14 more or less tally with those of the Milwaukee picture); the *Carnarvon Castle by night* published by D.H. SOLKIN in this Magazine [April 1977], Fig.89 and a

damaged portrait of *John Berkenhout* published by R. HOWELL: 'John Berkenhout - A Portrait of an Eighteenth Century Physician', *The Practitioner* [January 1978], pp.162-65, with colour and black-and-white plates. I was doubtful about the letter at first, since it is not the 'J' and his condition is a judgement difficult, but since Dr Howell has published the results of his thorough research, I am happy to accept it. He acquired the portrait in a shop in a back street in Cardiff about 1970. The sitter is identified by a label on the back of the canvas, Berkenhout (born Leeds, c.1726, died near Oxford 1791), served in the British army 1756-60. Later he became a physician and was the author of a number of medical books. He is shown wearing the uniform of a captain in the 24th Foot, to which *Lt Robert Sutton* Fig.19 also belonged. The Regiment spent the winter of 1756-57 near Derby recruiting a second battalion in Derbyshire, and this was perhaps when the portrait was painted. The canvas seems to bear an indistinct signature. For a further picture see note 30 below.

³The remaining bibliography between 1968 and 1978 can be summarised as follows: F. CUMMINGS in this Magazine [December 1968], pp.659ff, threw considerable light on the iconographical history of Wright's *Bonlibby* (my Cat.20). I myself traced the composition of *Miravan* (Cat.222) to one by René-Antoine Houasse, in the Special English issue of *La Revue de l'Art* 30 [1975], p.35ff. J. DOUGLAS STEWART in this Magazine [June 1976], pp.410ff, showed how Wright made use in some of his portraits of mezzotints after Kneller. RUCH HONOUR's entry for the *Indian widow* in the exhibition catalogue *The European Vision of America*, Washington/Cleveland/Paris [1975-77], No.184 added a great deal of relevant information to my own catalogue entry (243) and to my observations in the text on pages marked under this entry. Possible connections between Wright and Romney c.1760 are discussed by MARY BURKETT in this Magazine [December 1977] p.857. An article by myself on the Markeaton Hall portraits, with special reference to Leacroft (my Cat.99) appeared in the *Stamford Museum Journal* [1978]. Further references will be given in the course of this article.

⁴Acquired by the Wellcome Trust at Christie's, 3rd March 1916, lot 73. It bears the Derby 1883 exhibition label on the reverse. I am indebted to R.P.A. Burgers for information and a photograph

<This painting was published by RENATE BURGESS: 'A portrait by Wright of Derby', THE BURLINGTON MAGAZINE, 124 [1982], pp.155-57, and Fig.32, p.152.>

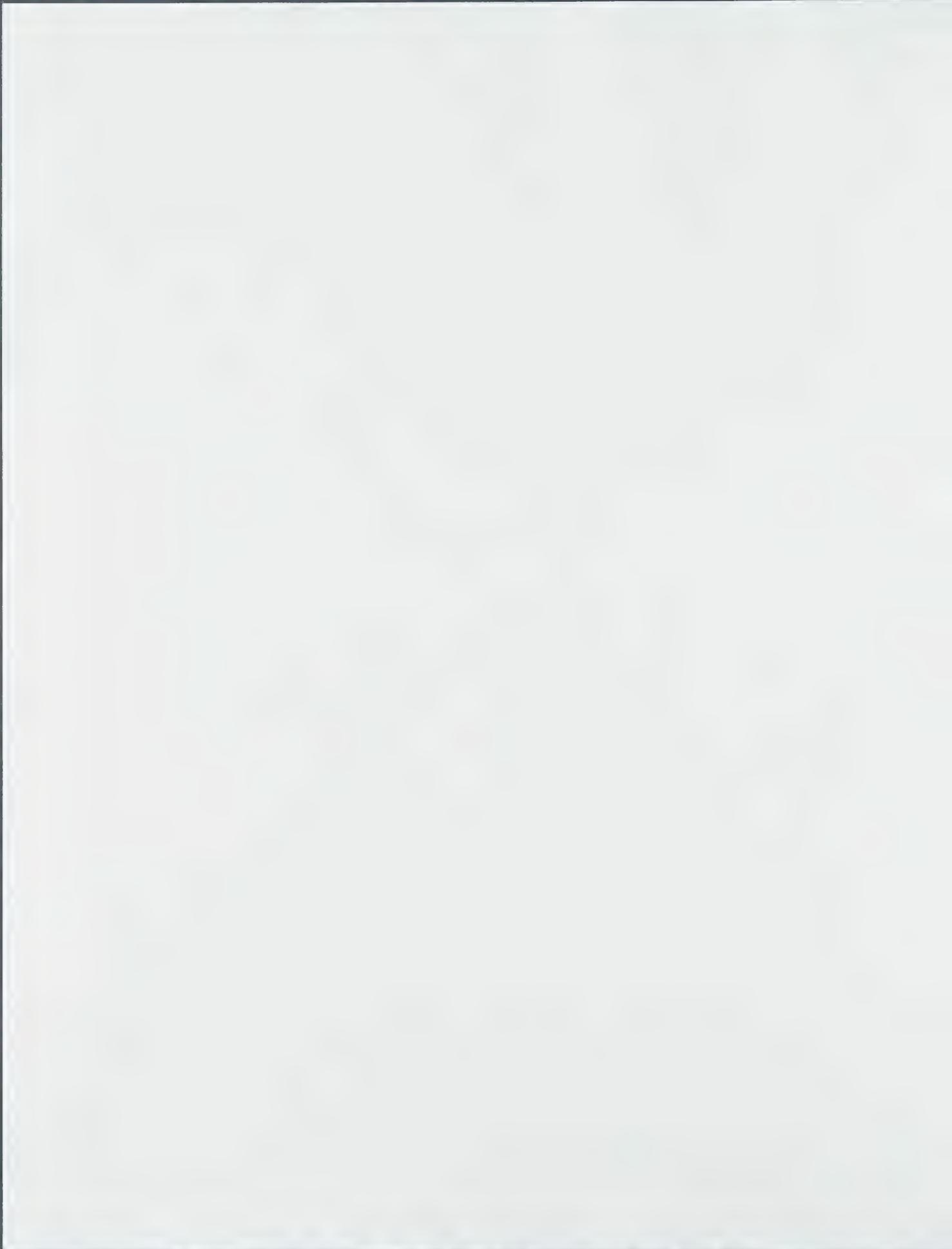


21.11.01

1

Dear Alfred,

Here are some of my initial observations of Joseph Wright of Derby's *Siege of Gibraltar* after seeing it for the first time on Saturday morning. There are signs that the painting has been handled and moved around in the thirty-odd years since you had it restored in London. In one small patch some paint has been lost, and the varnish has been slightly abraded in a few spots. The painting fortunately does not reveal any damage, such as might have been caused by the recent shipping from New York. It is in good condition, and makes a very strong impression. It can furthermore be dismissed as having been painted by a follower of Joseph Wright of Derby, as Judy Egerton has suggested. Certainly, there are passages of lumpiness, but these are easily ascribed to the work of a restorer working in a thick medium. In fact, Egerton did not account at all for the restorer's hand in her negative judgement of this work, which motivated the deaccessioning by the Milwaukee Art Museum. It is quite likely that a conservator working with thinly-applied watercolours could achieve an even surface while retaining the interpretive strength of the previous restoration. But there are many passages that show the firm decisive hand of Wright. The very subtle tonal variations in the dark passages of the burning floating batteries in the centre point to Wright's mastery of night effects. The figures are sensitively, and decisively painted, without any traces of the mechanical hand of the follower or copyist. More significantly, there are some passages of free brush work, including a swirl of dark strokes in the upper left, an almost wild passage that would have been beyond the reach of anyone but Wright himself. The overall effect is furthermore carefully orchestrated to showcase the drama of the burning vessels, an achievement particular to Wright's night scenes.



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

(414) 962-5169

October 23, 2001

Dr David de Witt, Curator
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
CANADA

Dear David,

Enclosed please find my check to Queen's University for \$1,000
to cover transportation, etc. of the *Battle of Gibraltar*.

All the best!

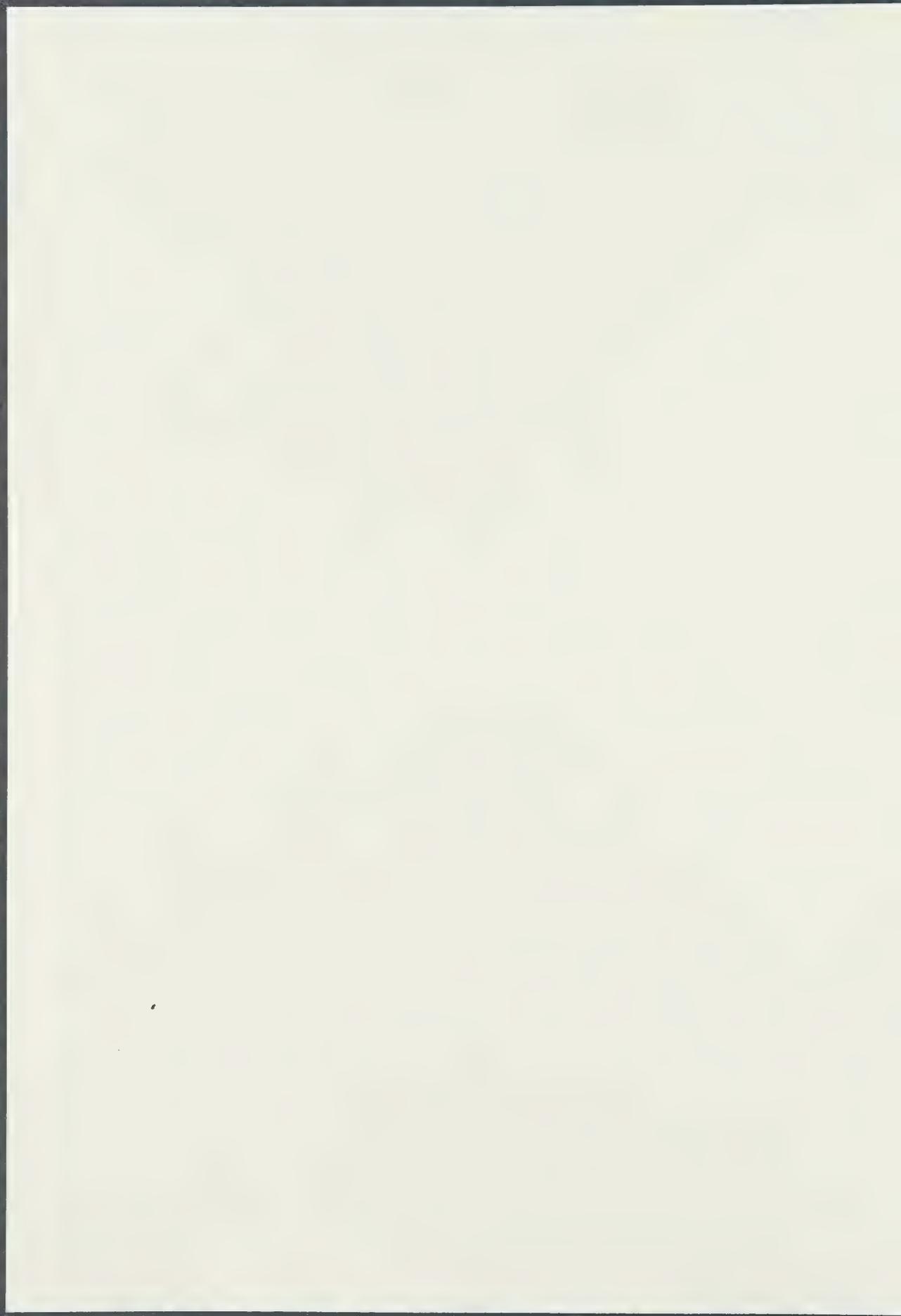
Yours sincerely,



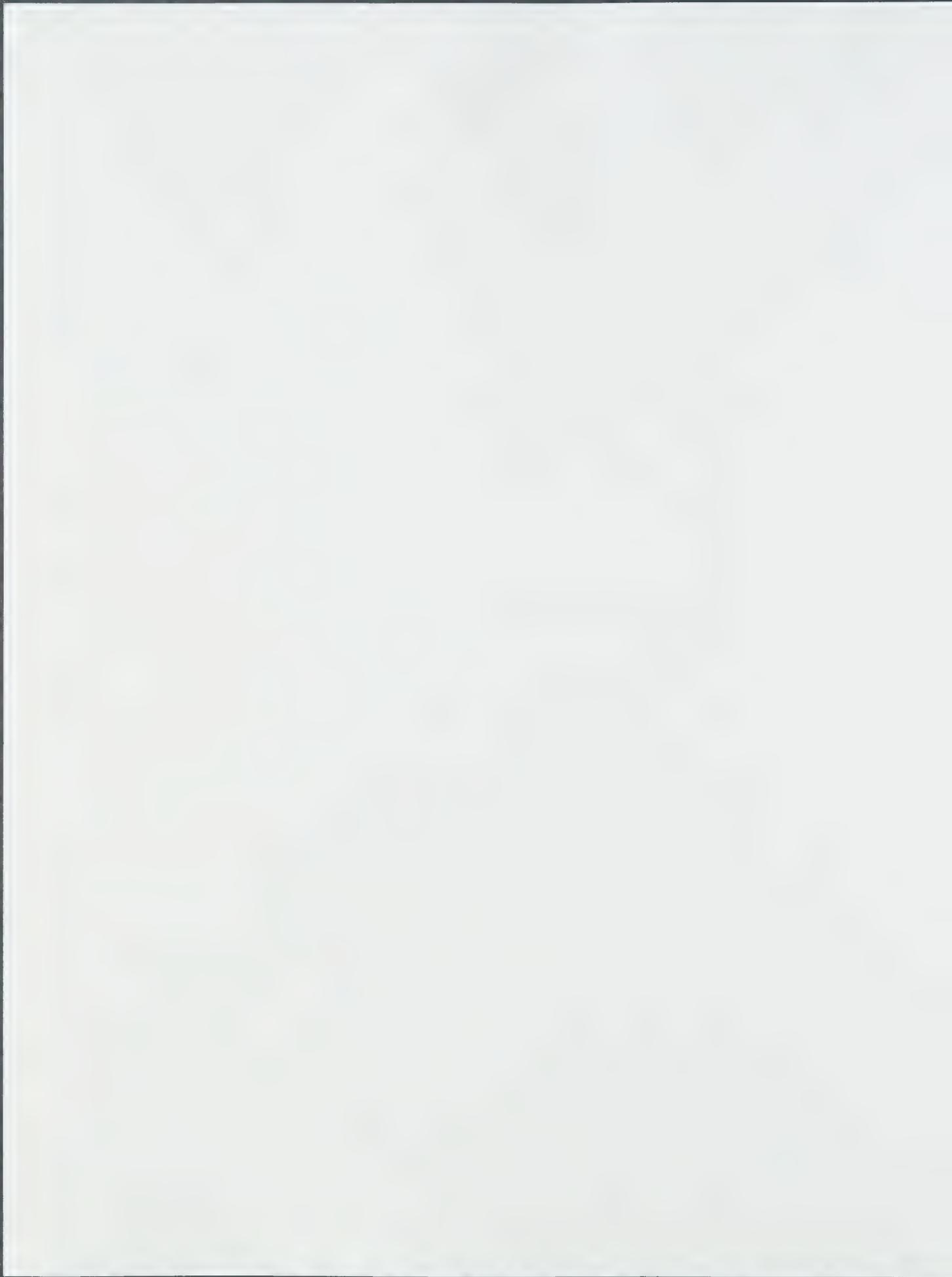
Alfred Bader

AB/az

Enc. - ck. \$1,000







Date: Mon, 22 Oct 2001 17:09:43 -0500
From: Bader Fine Arts <baderfa@execpc.com>
To: rrp@hum.uva.nl
Cc: David A Dewitt <3dad5@post.queensu.ca>
Subject: Re: Bredius 295A

[Part 1, Text/PLAIN 54 lines.]

[Unable to print this part.]

Dear Professor van de Wetering,

Thank you so much for your e-mail of today.

We have decided not to go to Kassel because traveling from Holland to Kassel is not that easy and we will have a chance to see the exhibition in Amsterdam next spring.

Isabel and I plan to be in Amsterdam from Saturday, November 3rd, until late afternoon of Tuesday, the 6th.

Would it be possible for us to visit you anytime on Monday, November 5th? And may we ask the Bader Curator at Queen's University, Dr. David de Witt, who will be in Amsterdam also, to come with us?

As you know, we had planned to bring the Erickson Head of an Old Man with us, hoping that you could tell us whether this is by the same hand as the painting which we brought to you last November (Bredius 261).

However, the events of September 11th have made carrying paintings by hand somewhat more difficult and it probably is not important to you to look at the Erickson painting, particularly as you do have an x-ray and have probably seen the painting. Instead, may we bring the smaller Bredius 304. We took that to the National Gallery in Washington some time ago to compare with Bredius 302 and Dr. Arthur Wheelock told us that he was certain of one thing, namely, that Bredius 304 is far better than 302.

Of course it may be that you have studied Bredius 304 in detail already and that it would be really important to you to study the Erickson painting.

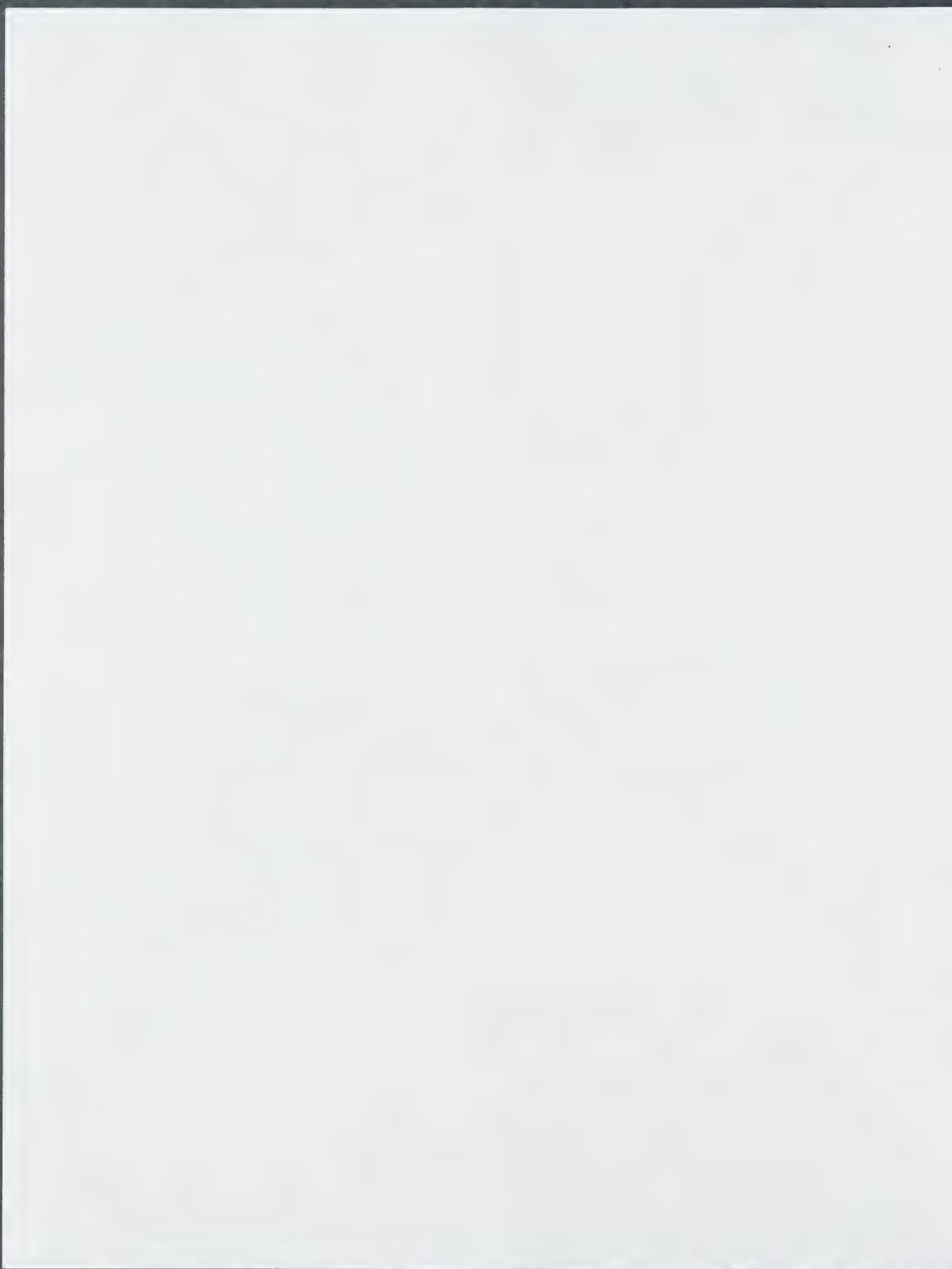
Please guide us.

Also, during our visit I hope that you will allow us to study the Kassel catalogue.

We really look forward to seeing you and remain with best regards

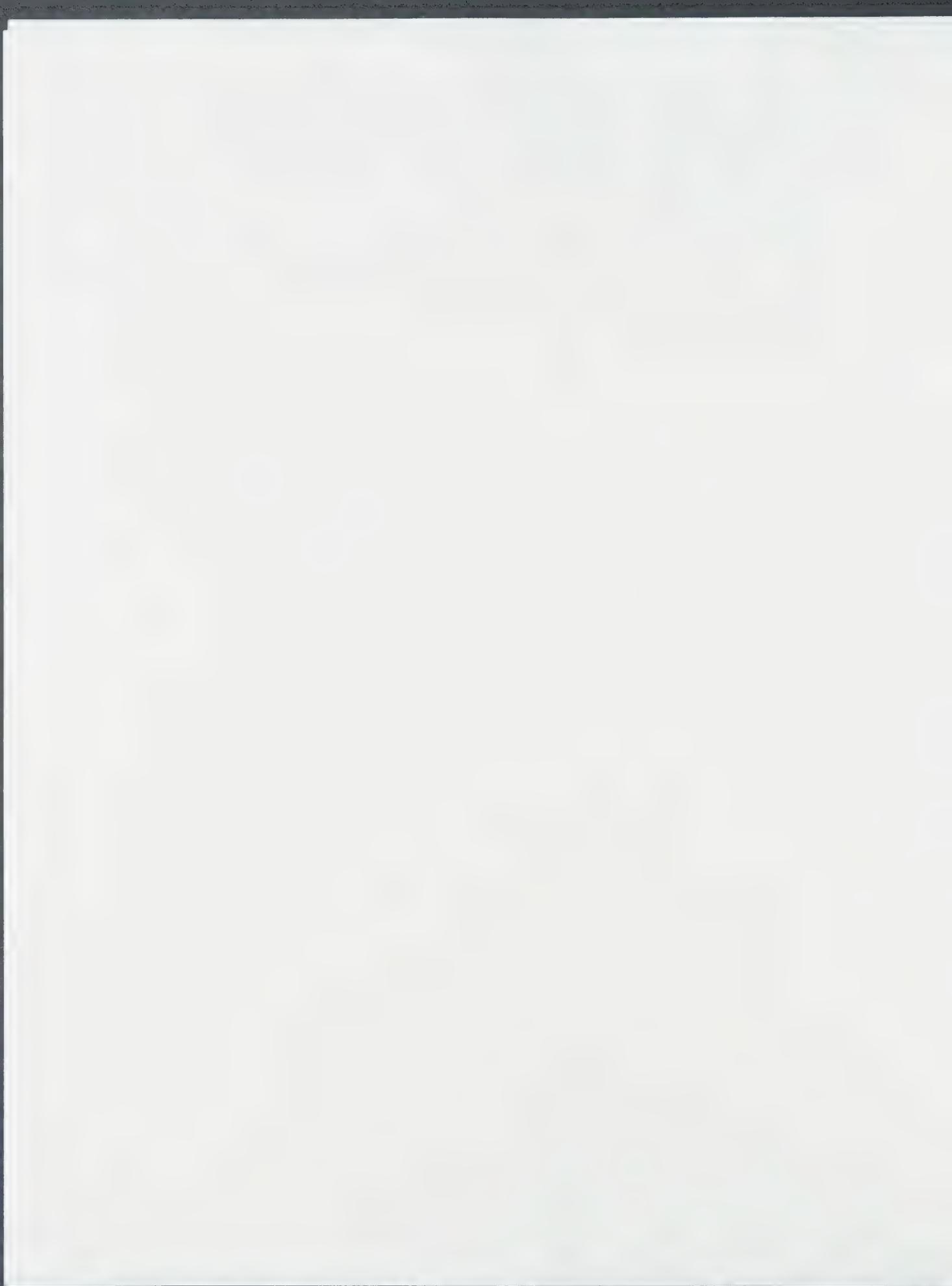
Yours sincerely,
Alfred Bader

Rembrandt Research Project wrote:
Dear Mr. Bader,



We will see each other in Kassel and then again in Amsterdam.
I propose that
we meet each other Tuesday the 6th November at 13.30 hrs,
again in the ICN,
the former Central Research Laboratory. I am very much
looking forward to
seeing your painting.
We happen to have an X-ray of the painting in our files. We
would appreciate
if you would have an ektachrome for our documentation.

Looking forward to seeing you and your wife,
With kind regards,
E. van de Wetering



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

(414) 962-5169

September 20, 2001

Dr. David de Witt, Curator
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
CANADA

Dear David ,

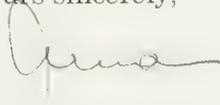
I have now received Marianne Baumann-Engels' photograph of a painting from the collection of Morelli which this great expert called Palamedes. There certainly is a great resemblance to my portrait of a girl and I enclose a good color print of that. Unfortunately, the painting in Italy is not signed; do you think it is by Palamedes and do you think that mine is also?

Also enclosed is a photograph of my recently acquired J. U. Meyr. Unfortunately I do not know Italian, but perhaps somebody can tell you what the inscription means. Is it an allegory of greed?

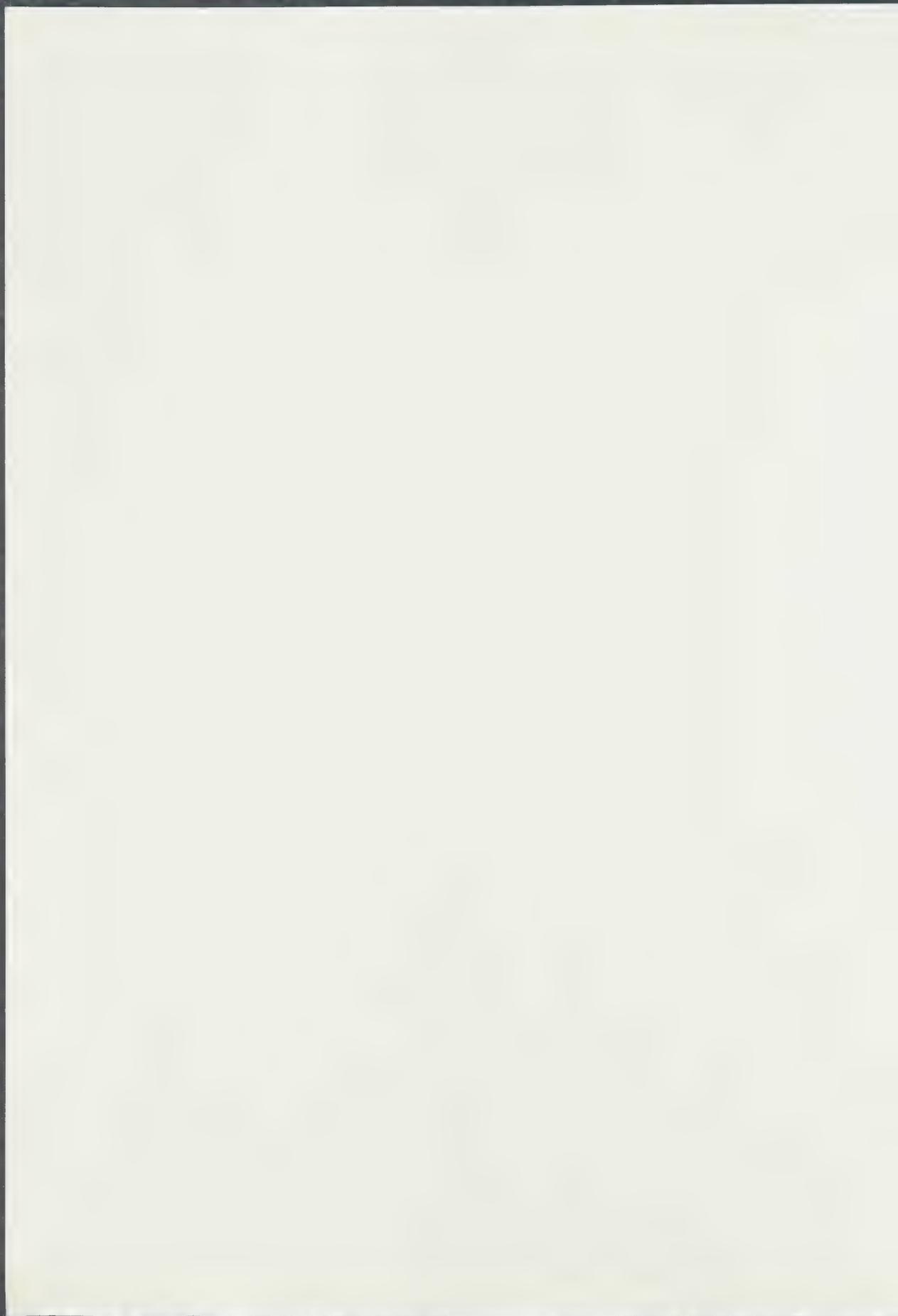
We had been thinking briefly about flying to Kingston with my son, Daniel, on September 28th, but have decided against this. I have to fly to Athens, Georgia tomorrow for an exhibition there and in the middle of next month the former President of Victoria University in Toronto, Roseann Runte, has invited Isabel and me to spend a few days in Norfolk, Virginia. There I will give a few speeches and look at the fine paintings in the Chrysler Museum.

With all good wishes I remain

Yours sincerely,



Alfred Bader
AB/az
Enc.



16.9.01

Marianne Baumann-Engels

79102 Freiburg i. Br., den 16-VIII-2001.
Andlawstraße 7, Telefon (0761) 73544

DEAR Isabel, dear Alfred,

in kurze mit grossem Dank. Clarissa Post liess mit die ^{INS-FERN} verschickten Detail-
photographien zusenden, für mich sehr aufschlussreich, als bei dem Gegen-
stand, den der "Arzt" in seiner Rechten halt, bei einer zwischenzeitlichen
Restauration Glanzlichter aufgesetzt worden sind, u.ä. Die insgesamt
eine "Verordnung" Restauration stattgefunden hat, wahrscheinlich um
Reinigungsschäden zu verdecken, das alte traurige Lied von Claudio...
Dennoch: es ist ein betonen eines und interessantes Werk des Meisters.

Aber nun habe ich vielleicht eine Probe Nachricht zu
such, insofern ich für Euer bezauberndes Mädchenbilonis (in Deinem Buch
Plate 15) eine kleine "Schwester" sowie den gemeinsamen "Kolon-Vater"
gefunden haben konnte! Ist:

Francesco Rosci, Accademia Carrara, Catalogo dei dipinti sec. XVII-XVIII,
Milano/Bergamo 1989, Vol. II, S. 176, Inv. nr. 982, Anthonyz de Amadus, ca. 1601-Amsterdam 1673, Ritratto di giovinetta, olio su tavola, 47 x 37 cm.
Farbabbildung S. 177, Tav. XXIV = bezaubernd!

Leider hat mein in der Nähe liegender Copy-Laden ferienhalber geschlos-
sen (Gerhart Argert sich jeden Tag über die immer fauler werdenden Deut-
schen!), sonst hätte ich auch rasch eine Farbkopie machen lassen. Ich bin
fast sicher, dass meine Bestimmung richtig ist.

Lasst mich wissen, wenn sie von Euren berühmten Gelehrten-Freunden be-
stätigt werden könnte und lasst dann das "Broschüchen" mir zukommen, die
es braucht wegen der "angeschlagenen Reputation" im Hinblick auf die noch
nicht vollendete Pauliss-Arbeit...

(Wir leiden entsetzlich unter einer grausamen Hitze!)

Eure Marianne
mit Liebe

fax to David de Witt 613 533 6891

- C4 not -
Ernst
(Tobias)

< sale picture
Paudiss
Thurs. Morning.

sale

- De man -
Alchemist
- back cover
Rotari

- Girl - Aidam 1640
- Auto biography
3rd, 4th 9th
F Kassel f
sales 6th, 7th

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

August 6, 2001

Dr. Christiaan Vogelaar, Keeper
Stedelijk museum De Lakenhal Leiden
Oude Singel 28-32
postbus 2044
2301 CA Leiden
HOLLAND

Dear Dr. Vogelaar,

Thank you so much for your detailed and interesting letter of July 25th.

We very much look forward to David de Witt visiting us for a few days in the middle of September and in the meantime I am sending him a copy of your letter and of my reply.

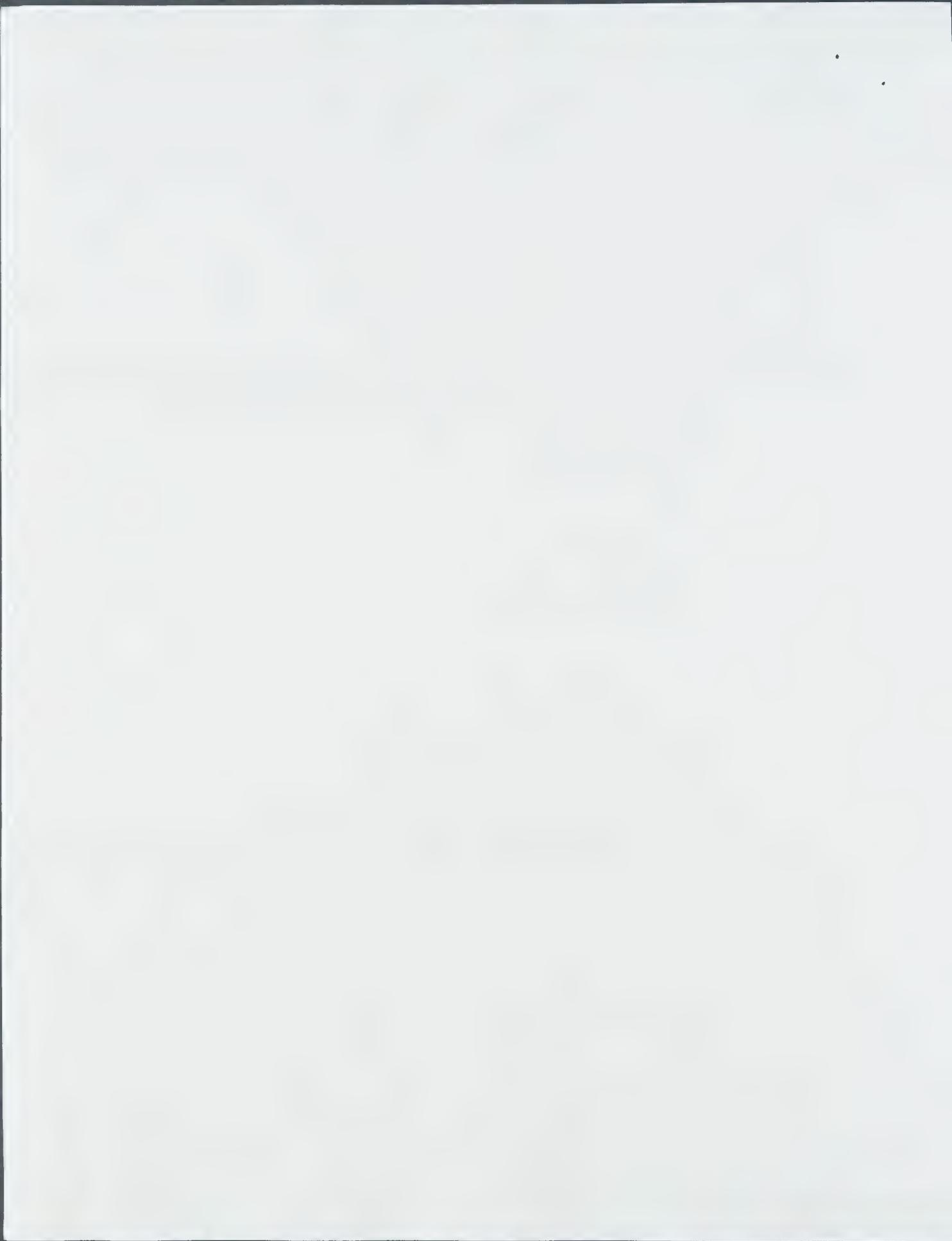
I think it would make good sense to include a few really fine paintings already at Queen's but I doubt whether Kingston joining Leiden would really make good sense. After all, there have been two exhibitions of many of my paintings in Kingston, and eventually all of them will be there.

Basle might well make sense and so would a good many other museums. But I suspect that most plan their exhibitions more than two years ahead.

How do you plan to fund the exhibition?

I did receive your catalogue of the exhibition of Dresden paintings. It is beautifully produced but so unbalanced: thirteen paintings by Willem van Mieris! Of course I know that this was not your choice, but that of the people in Dresden some 300 years ago.

not well written either!



We plan to be in Holland during the week of the sales in November and then probably go to Kassel to see the exhibition. I am absolutely astounded by your telling me that van der Wetering now accepts C-4. I have always liked that big machine and it surely comes from Leiden. I was very skeptical about the considerably later dating in Vol. 1 of the *Corpus* but I find the attribution to Rembrandt impossible to accept and I look forward to seeing the reasoning in the catalogue.

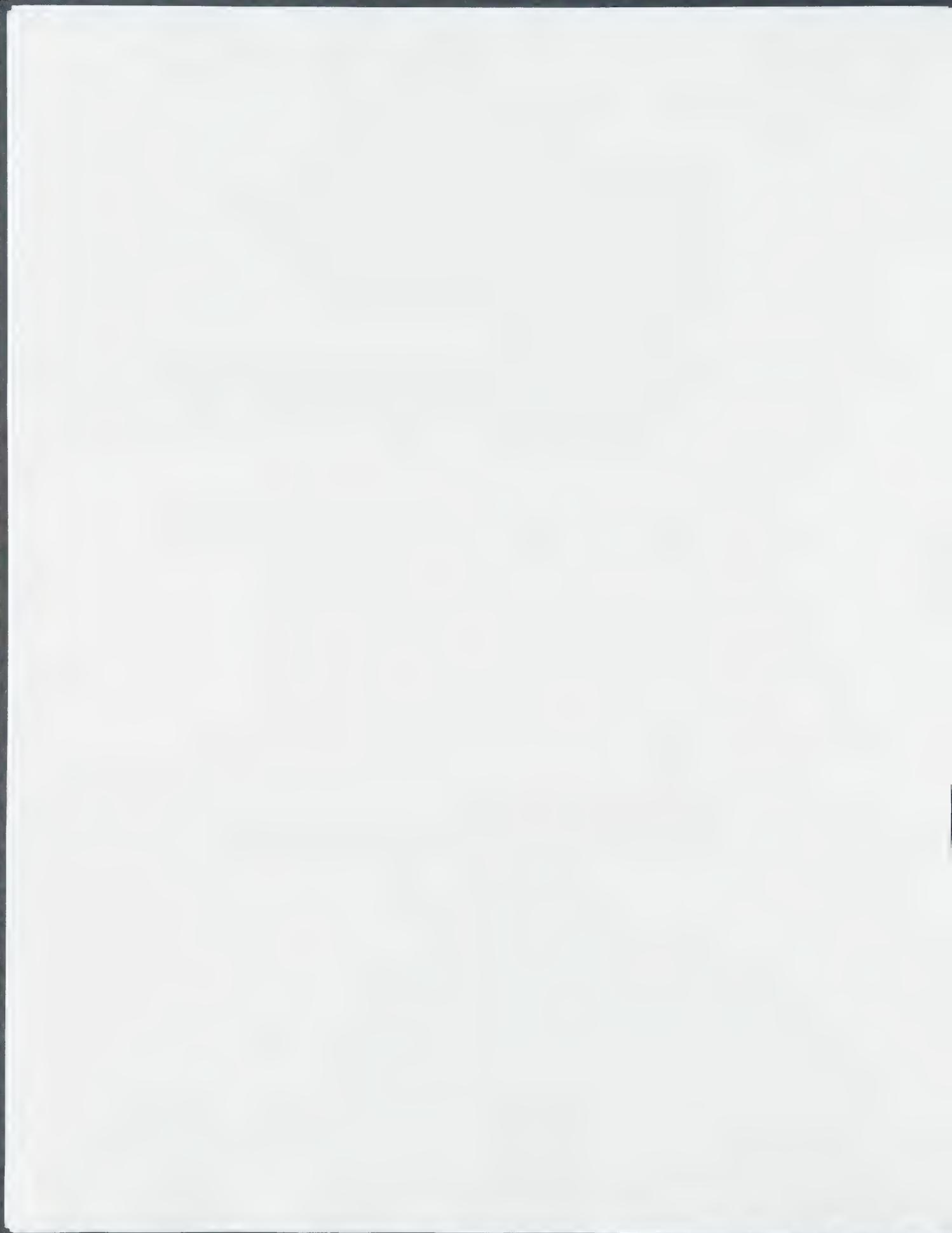
You know that I was deeply hurt by the action of the Amsterdam police and I enclose copies of my latest correspondence. If the Commissioner of the Amsterdam police decides not to reimburse me, I will tell him that this is so close to dishonest that I cannot tell the difference.

Of course I am happy to have the painting of *Rembrandt's Mother* back here; it is one of the two best versions and certainly superior to that in the Mauritshuis.

With all good wishes, also to Mrs. Bolten, I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. - 2
C: Dr. David de Witt



stedelijk
museum
De Lakenhal
Leiden

postbus 2044
2301 CA Leiden

telefax 071- 513 44 89
postbus@lakenhal.demon.nl
www.lakenhal.demon.nl

postbank 59 20 85

29/61

Dr and Mrs Alfred Bader
2691 North Shepard Avenue
Milwaukee, Wisconsin 53211
Verenigde Staten

kenmerk: BU.2001.CV.259
betreft: tentoonstelling 2003

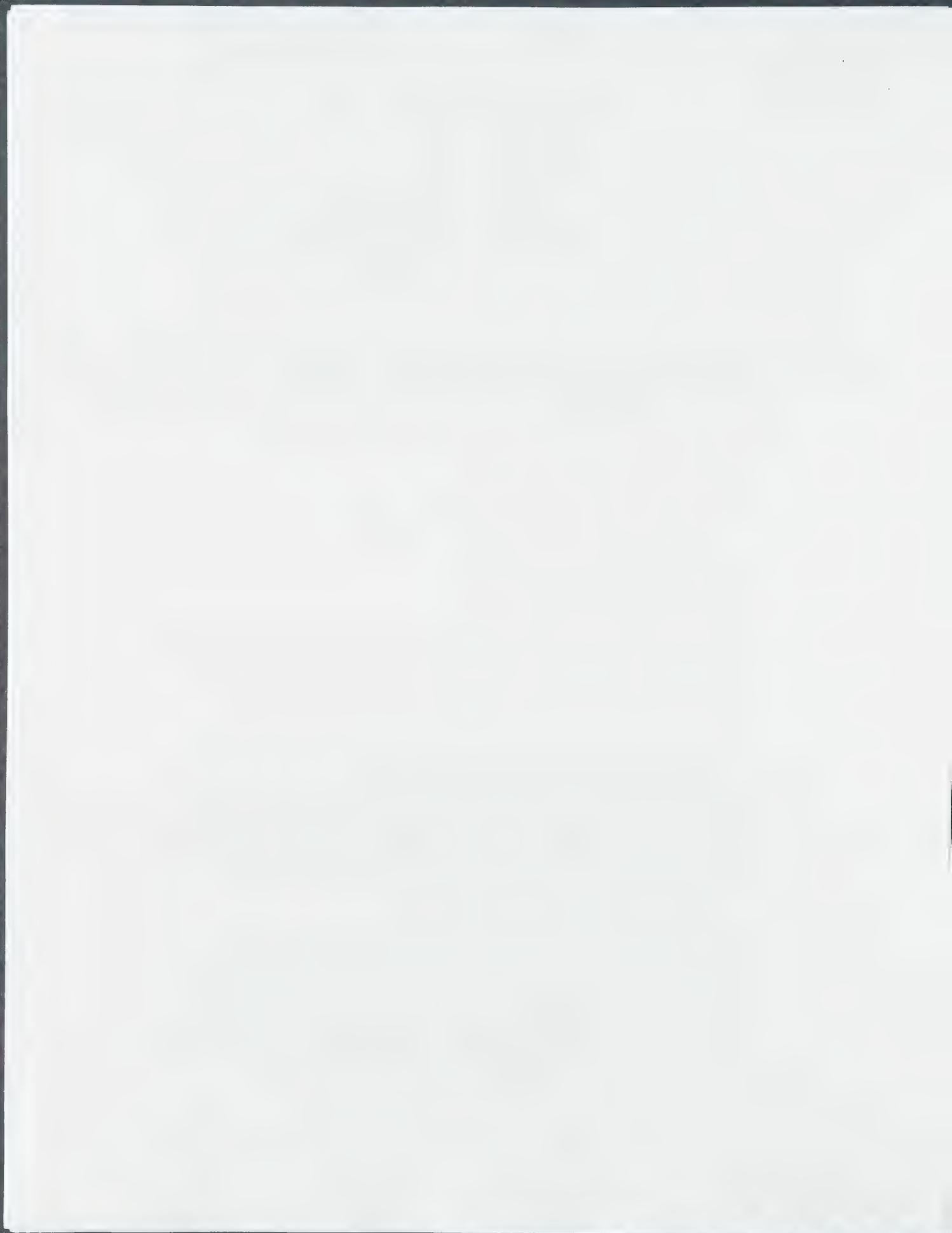
datum 25 juli 2001

Dear Dr and Mrs Bader,

It has been a while now that we last met, at this small dinnerparty at my home in Amsterdam last year ! We have been quite busy since, especially organizing the very successful exhibition on the Leiden fijnschilder collection from the Gemäldegalerie Alte Meister in Dresden. Did you receive the catalogue ?

Last week I met with David de Witt and discussed our plans with him. The meeting was very pleasant indeed. As is to be expected, he is quite willing to participate in researching paintings from your collection. He reacted also enthusiastically to my idea that a few well selected pieces formerly in your collection but now at Kingston might well figure in the exhibition too, alongside with pieces from your own collection. He suggested that the exhibition could be shown in Kingston as well, but I would prefer that we first investigate possibilities in Basle etc. I wonder what you feel about this.

I now plan to have the exhibition here in Leiden from the end of 2003 until april 2004. Would this suit you ? To our idea the exhibition should cover some 40 paintings, with of course a nucleus of Rembrandt and his followers including Lievens, but not excluding others. A catalogue raisonné with entries on all exhibits should of course accompany the exhibition. I hope to be able to visit the States later this year of next year, hoping to meet with David de Witt and Volcker Manuth, make a first selection and discuss our proposals with you.



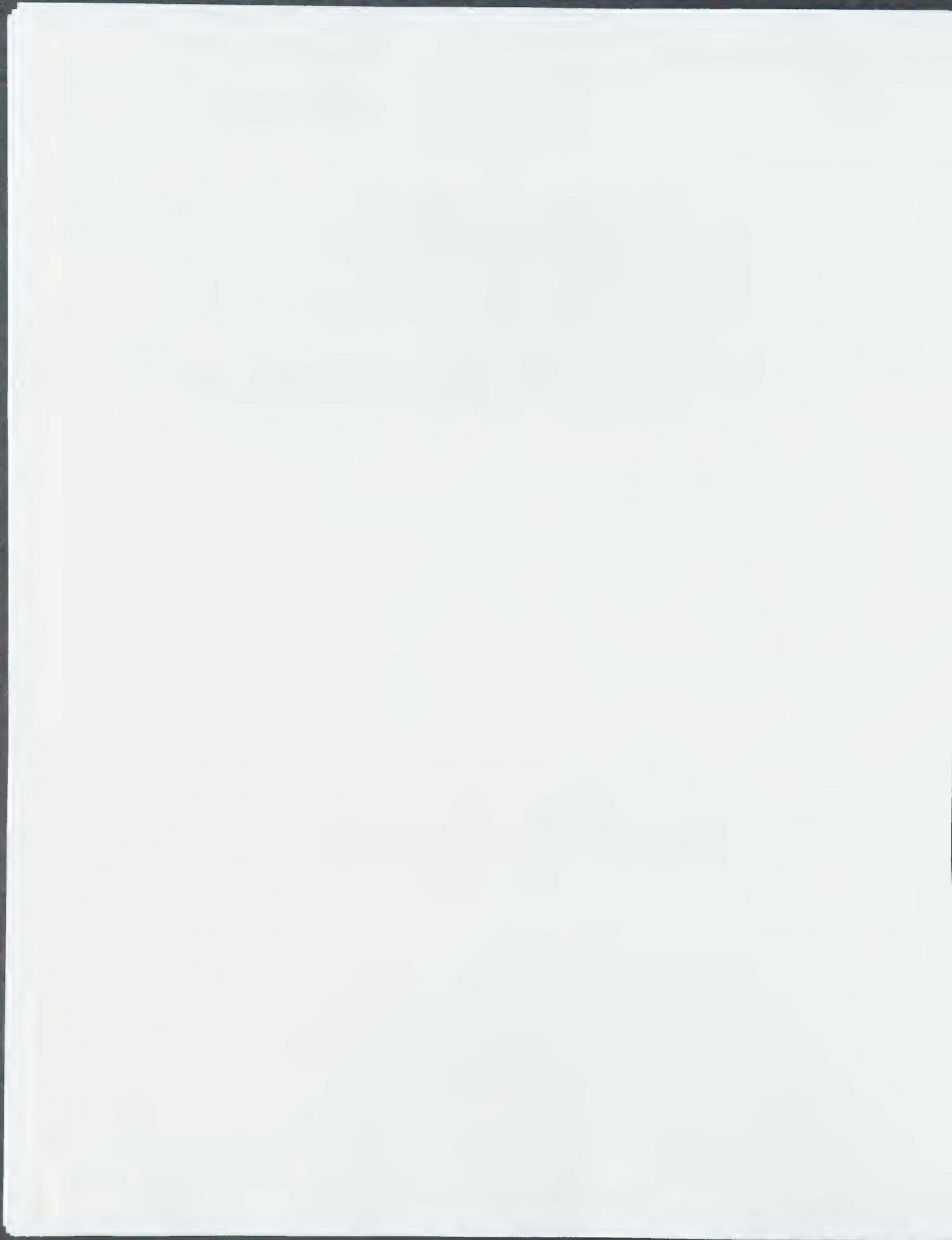
In the meanwhile I can announce that we purchased an interesting landscape with the battle of Bethullia by Rembrandts first teacher, Jacob van Swanenburg. I wrote in the Rembrandthuis/Kassel catalogue on the master and find him increasingly of much more interest than most scholars do. We expect to get on loan from a private collection the blind Tobias that was given to Dou but which Wetering in the Rembrandthuis/Kassel catalogue re-attributes to Rembrandt c. 1630. I look forward to hearing your comment !

I hope that you and your wife stay well and hope indeed to meet you again when visiting Holland in november. With kindest regards, also from mrs Bolten,

Christiaan Vogelaar

Christiaan Vogelaar

Impossible





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

A Chemist Helping Chemists

July 30, 2001

Mr. A. A. Smit
Commissioner of the Amsterdam Police
Lijnbaansgracht 219
Leiding District 3
1017PH, AMSTERDAM
THE NETHERLANDS

Dear Mr. Smit,

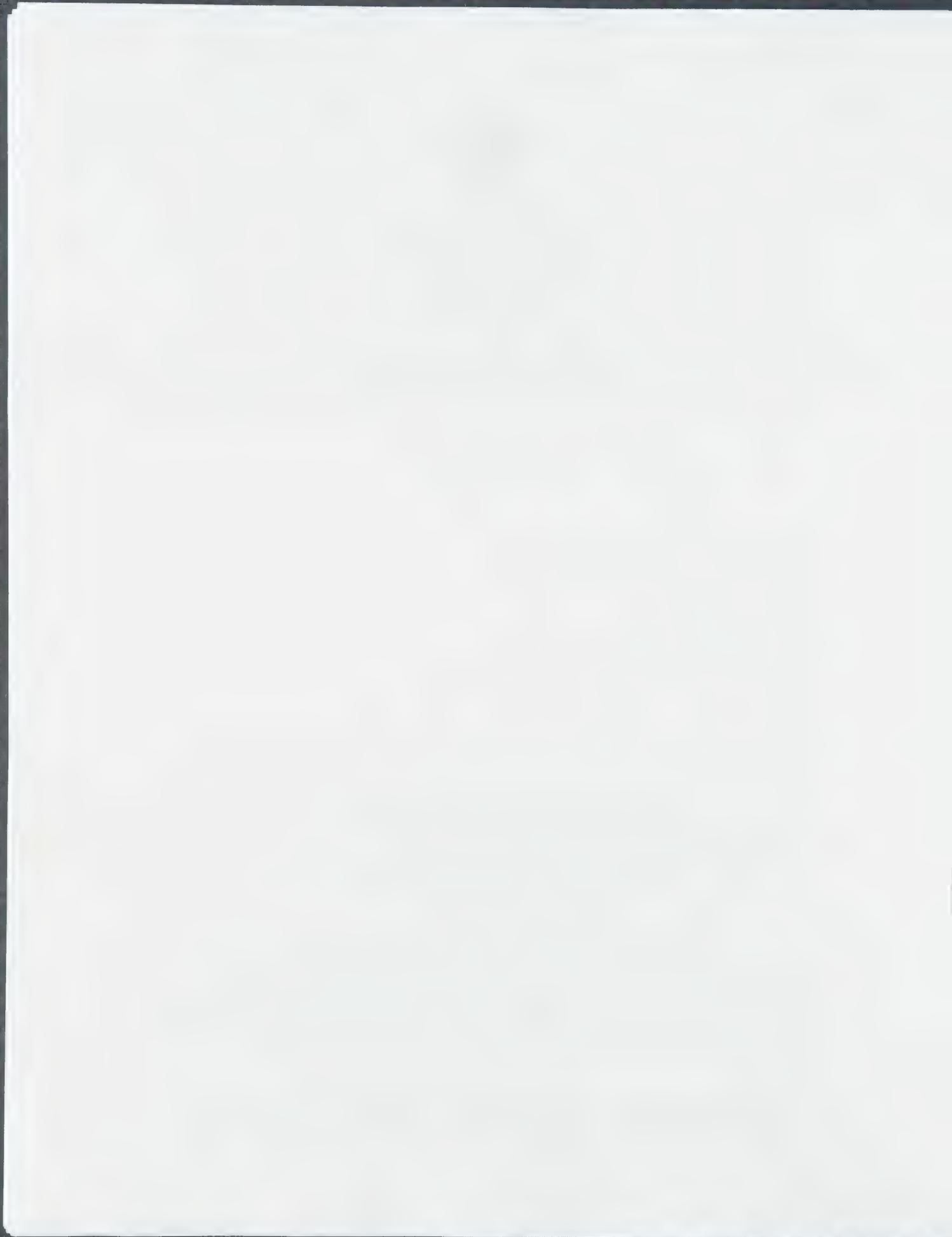
A trip to Europe has delayed my thanking you for your letter of May 24, 2001, copy of which I enclose for easy reference.

What is most important in your letter is your statement "your version of what happened with your paintings is the correct one".

That being so, why does the Amsterdam Police not reimburse me for the two paintings it recovered and sold through auction?

I know that under Dutch law the buyers at auction three years after the theft are the lawful owners. That is why I negotiated with the buyer of one (*Rembrandt's Mother*), Dr. M.B.H. Schilder, and paid him Hfl 10,000, to re-purchase that painting. We arrived at that sum because I had paid just that amount to a London dealer for the purchase of the painting a few days before its theft.

I would like to negotiate similarly with the buyer of the Gonzalez Coques. That painting had cost me only £1529.13 at Sotheby's in London.





Mr. A. A. Smit
July 30, 2001
Page Two

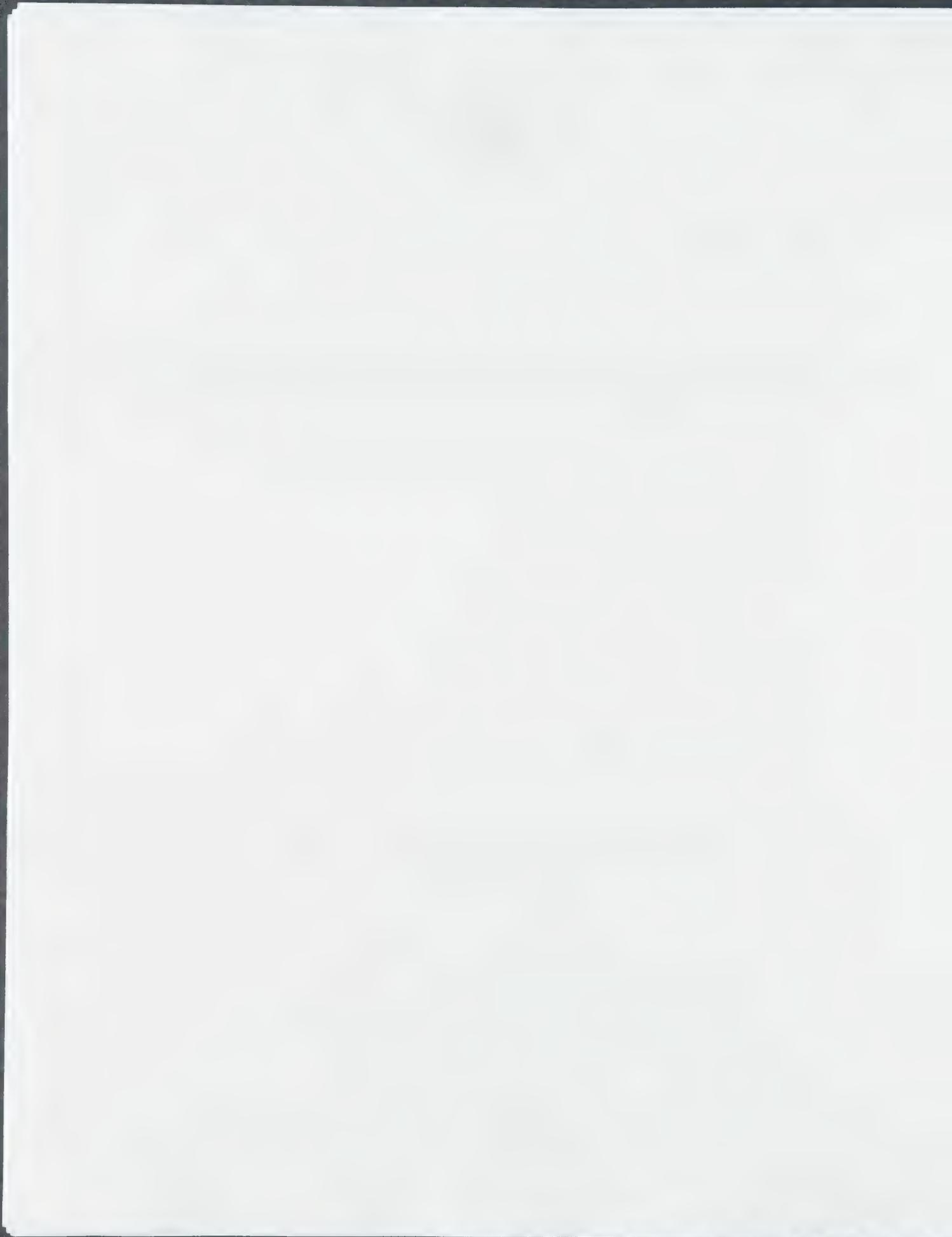
De Eland's suggestion that I advertise is, of course, sensible. I have done so in *Historians of Netherlandish Art*, a magazine read by many collectors, and I enclose a copy of the ad.

There is nothing further you can do except to reimburse me for the two paintings which you should have returned to me, but instead sold.

I look forward to your response.

Sincerely,

Alfred Bader
AB/az
Enc. - 2
C: Ambassador Dr. Cynthia P. Schneider





Postbus 2287
1000 CG Amsterdam
Telefoon 020-559 91 11
Fax algemeen 020-559 44 66

- Amsterdam-Amstelland
- District 3

Bezoekadres
Korpsonderdeel
Behandeld door
Doorkiesnummer
Fax onderdeel
Ons kenmerk
Uw kenmerk
Datum
Onderwerp
Bijlagen

Lijnbaansgracht 219
1017PH, Amsterdam
Leiding district 3
Commissioner of Police A.A. Smit
020-5592303
020-5593311
24 mei 2001
Lost paintings

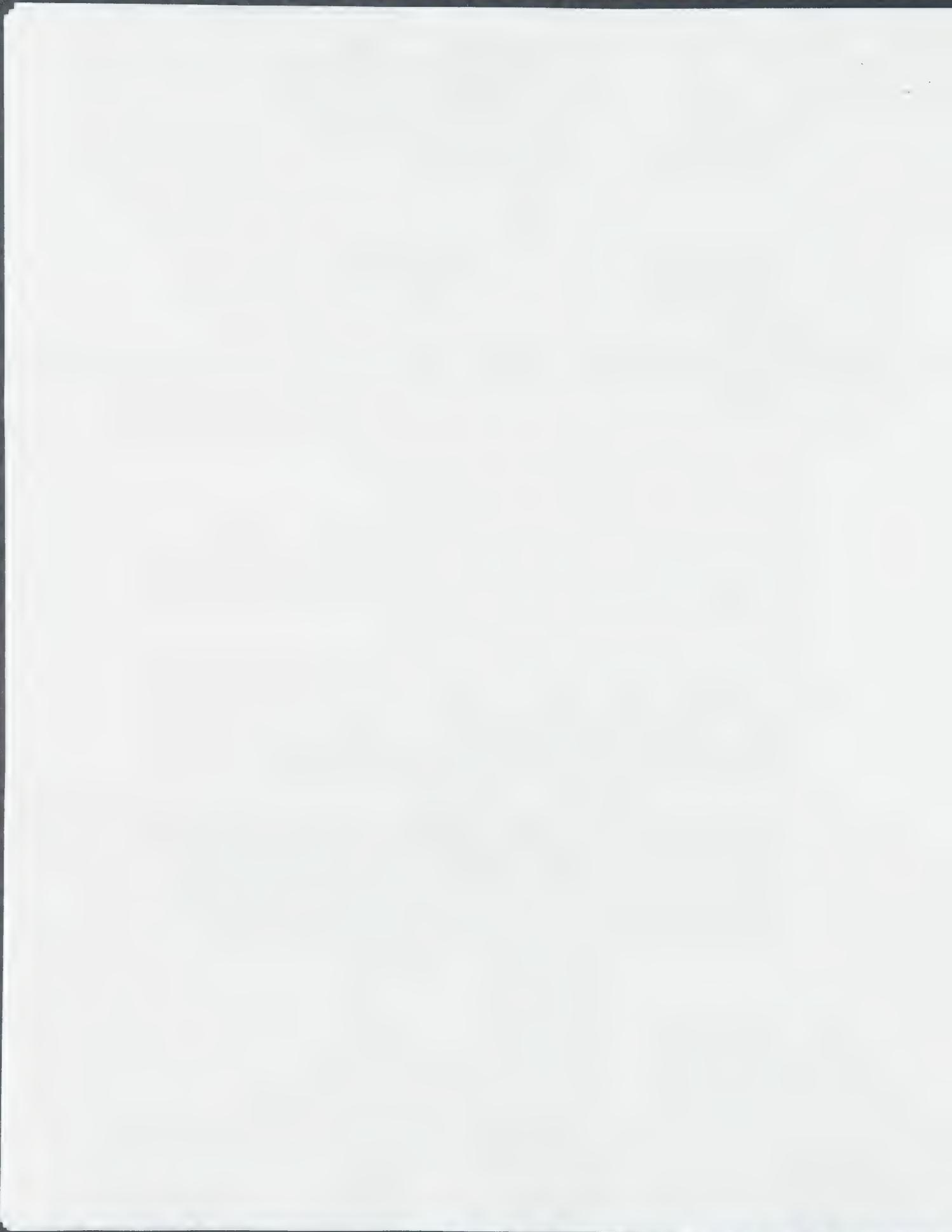
- Dr. Alfred Bader
924 East Juneau, suite 622
Milwaukee, Wisconsin 53202

Dear Sir,

- Thanks to your Ambassador Cynthia P. Schneider, recently received your letter dated February 22, 1999. Although late, I'll try to answer the questions you asked. But let me start by saying that your version of what happened with your paintings is the correct one.

In order to answer your questions I made investigations about the auction of the Gonzales Coques painting. As you know it was sold at "de Eland" on June 25, 1998, lot # 1421. The buyer is anonymous. "De Eland" sells to the highest bidder. Directly after the auction the new owner pays the price. Because the bidding is done by anonymous biddingtickets, it is impossible to find out *who* is the purchaser. This practise is common use at Dutch auctions. It is also the reason why "de Eland" couldn't tell you about the new owner.

Although the new owner is unknown, people at "de Eland" told me that they think the painting was bought by a private buyer; there was only one item bought by the one who used the bidingticket. They also suggested that a advert in a local newspaper or one of de Dutch art magazines could be of some help by chasing the new owner. In their experience this medium has often been successful by finding out about owners of certain work of art.





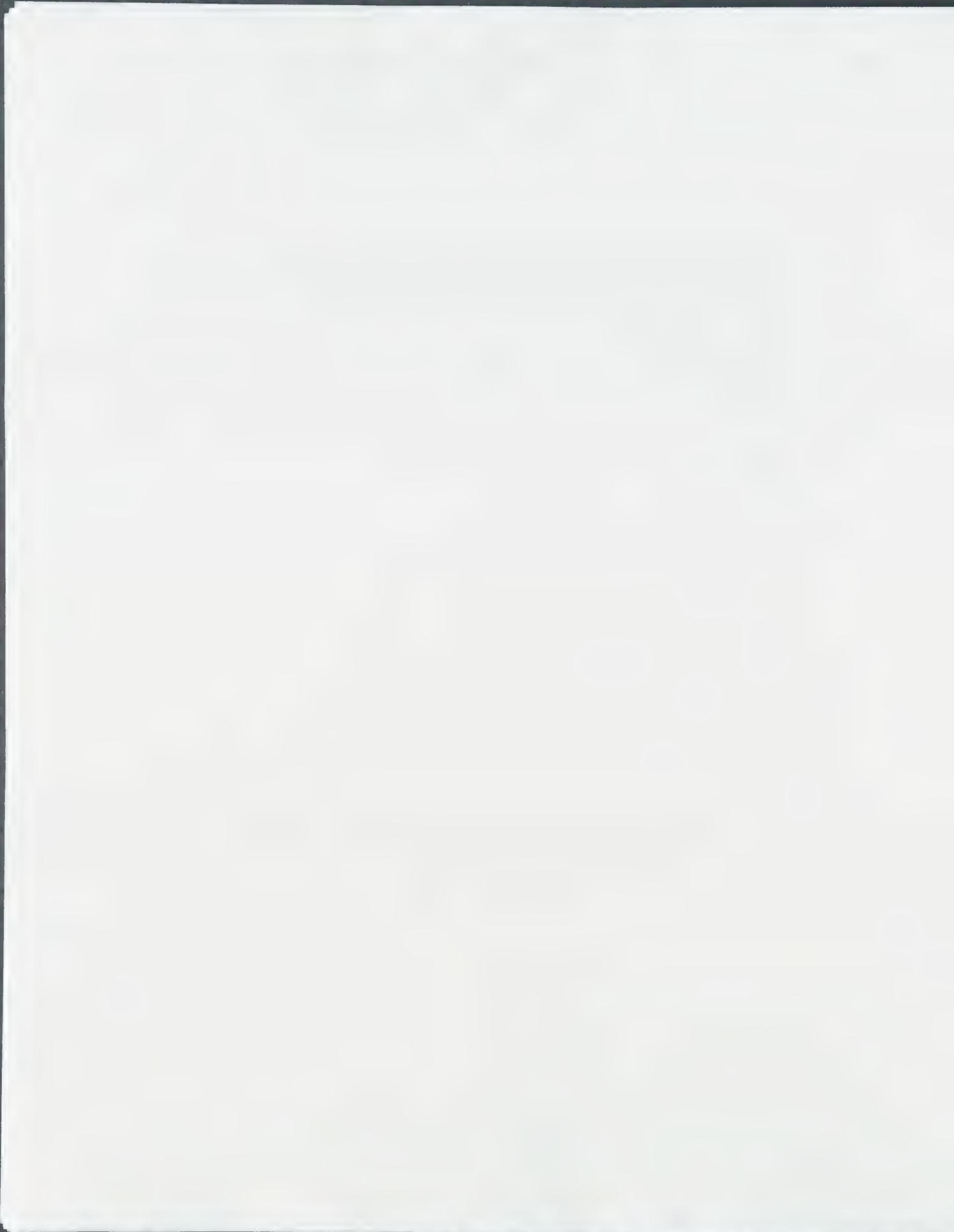
• Amsterdam-Amstelland

• I regret that the Amsterdam police did not advise you when the two paintings were recovered. At this moment I can't see what I can do more to recover the last painting since the purchaser has all the legal rights to call himself the owner of the painting.

Sincerely yours,

A. A. Smit

Commissioner of the Amsterdam Police



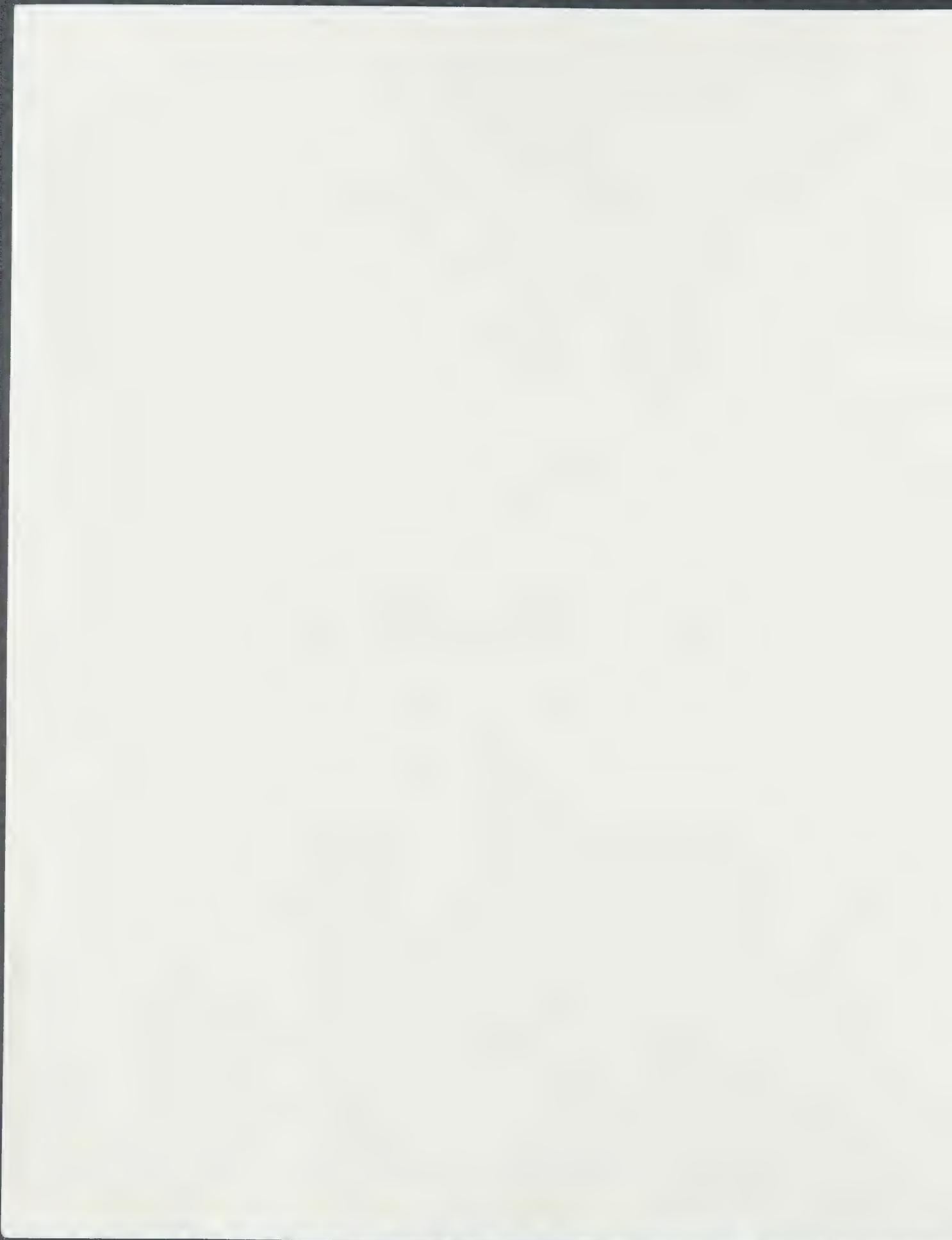


ALFRED BADER MENU OF TALKS

1. History of the Aldrich Chemical Co. (A) [overhead projector/screen]
2. Josef Loschmidt, The Father of Molecular Modelling (A) [overhead projector/screen]
3. Richard Anschütz, Archibald Scott Couper and Josef Loschmidt: A Detective at Work (A) [overhead projector/screen]
4. Chemophobia: Fear for the Future (A) [overhead projector/screen]
5. Advice to Young Chemist Entrepreneurs (A) [overhead projector/screen]
6. The Bible through Dutch Eyes (Rembrandt and the Jews) (B) [two slide projectors/screens]
7. The Adventures of a Chemist Collector (C) [two slide projectors/screens]
8. The Detective's Eye (B) [two slide projectors/screens]
9. The Rembrandt Research Project and the Collector (D) [slide projector/screen]
10. The Joy of Collecting: Hunting for Old Masters (D) [2 slide projectors/screens]
11. One Jewish View of the Messiah (E) [overhead projector/screen]

*NOTE: For talks to groups of more than 10 to 15,
please also provide a microphone*

- A. For chemist and business majors
- B. For art historians, theologians, Bible students
- C. Mainly on art, art conservation, some chemistry
- D. For art historians
- E. For theologians and Bible students



Alfred Tues 31 Aug 2001 @ 2:00 pm

- repentana from Reynier van Overwin
- Ulrich Mayr - look good - color, etc. ? condition, etc.
- Saint Fabian - narrative? picture per letter
- Van Dyck - picture is fakelhaftig.

- trip - Aug 16th, arrive 2:10 pm 16 August, Melbourne
 leave 6:05 pm 21 August
 (leave 11:30 pm Xmas)

- C22 to Queens-

Parent Fabrikas - Linen & Lido - Fran
 Scipio Bay

~~Pat CMA - urogram~~

Nov 15-18 Ottawa CMA

7547015 - Firma Pacart - Wed-Thurs

To 11/16/01 to 11/18/01
 Section III, IV, V, VII

Jonathan Britfield, California
~~nothing~~ at a good location
 - Buddy, Sean
 - 3 kids -
 Little Boy - 4 or 5 ft
 - 3 ft
 - 3 ft
 - 3 ft
 3 hours Charles Munn - 10th







Facsimile Transmittal

To: Alfred Bader, Alfred Bader Fine Arts

Fax no.: 1 414 277 0709

Re: Lucius Grisebach on Willem Kalf

Date: 15 October 2001

Pages, including cover: 3

Dear Alfred,

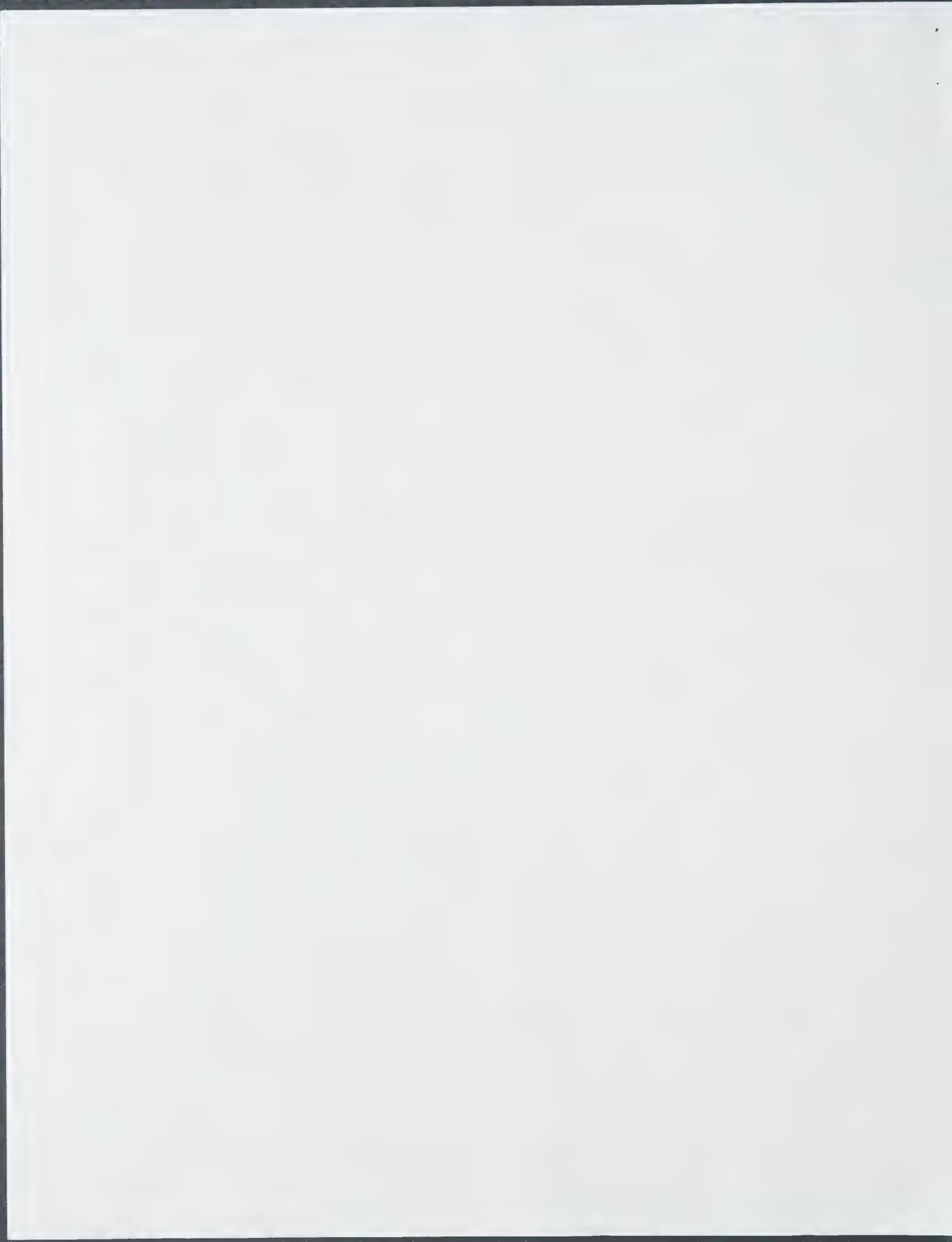
Here are the two relevant pages from Lucius Grisebach's monograph on Willem Kalf. His argument does raise some doubts about the painting coming up in London. He focuses on the composition, which would not have been my first concern. I will try to get a better idea of Grisebach's approach to Kalf with further study. Unfortunately the book does not contain a colour illustration of the Detroit painting, to allow for a good comparison.

With best wishes,



From the desk of:

David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
e. 3dad5@post.queensu.ca



98 STILLEBEN MIT GLÄSERN UND FRÜCHTEN (Abb. 107)

Bezeichnet links unten: W. KALF.

Leinwand, 50 × 42,5 cm.

John G. Johnson Collection, Philadelphia, Inv. Nr. 635 (Kat. 1913, II, S. 150; Kat. 1941, S. 30).

Stilistisch sehr verwandt mit Kat. 95, 96 und 97. Derselbe Messergriff wie in Kat. 96. Vgl. die sehr ähnliche Komposition Kat. A 5, deren Zuschreibung nicht klar ist.

99 STILLEBEN MIT OBSTSCHÜSSEL UND GLÄSERN (Abb. 97)

Leinwand, 66 × 55 cm.

Slg. der Könige von Preußen (Generalkatalog I 6782, in Schloß Stolzenfels bei Koblenz; Inv. Schloß Charlottenburg, 1904). — *Neues Palais, Potsdam*, seit 1930, heute verschollen.

Lit.: Evtl. G. Parthey: *Deutscher Bildersaal*, Berlin 1863, Bd. 1, S. 652, Nr. 26. — M. Bernhard und K. P. Rogner: *Verlorene Werke der Malerei*, Berlin—München 1965, S. 64.

Gehört wegen seiner strengen Komposition in unmittelbare Nähe der datierten Bilder von 1659, Kat. 95–97.

Vgl. dieselbe Form der Profilierung bei der Tischplatte in Kat. 95 und 96.

100 STILLEBEN MIT AKELEIPOKAL, OBSTSCHÜSSEL UND GLÄSERN (Abb. 108)

Leinwand, 58 × 49 cm.

Nach Motiv und Maßen könnte es sich hierbei um ein Bild aus dem Besitz der Kurfürsten von Brandenburg und späteren Könige von Preußen handeln, das in der »Ausstellung von Werken der niederländischen Kunst des 17. Jahrhunderts im Berliner Privatbesitz«, Berlin 1890, als Nr. 155 enthalten war und folgendermaßen beschrieben wird: »Auf einem mit einem Teppich bedeckten Tisch steht ein silberner Teller, auf dem wieder eine blaue Schüssel mit Pfirsichen steht, dahinter ein goldener Pokal. Leinwand, 56 × 48 cm.« Für dieses Bild gilt die folgende Herkunft: Schloß Oranienburg bei Berlin, Inv. 1699, Nr. 145. Vgl. aber auch Kat. 124. — *Kunsth. Galerie van Diemen*, Berlin. — *Institute of Arts, Detroit*, Acc. no. 26.43, erworben 1926 (Kat. 1930, Nr. 114 mit Abb.; C. Hope-Johnstone, in: *Bulletin of the Detroit Institute of Arts*, 8, 1927, S. 45–46 mit Abb.).

Lit.: Adolph Goldschmidt: *The Style of Dutch Painting in the Seventeenth Century*, in: *The Art Quarterly*, 2, 1939, S. 8–9, Abb. 9.

Derselbe Akeleipokal in Kat. 79, 87, 88, 89 (1).

In der Malweise sehr verwandt mit Kat. 98 oder auch 102.

Vgl. die andere Fassung desselben Motivs, Kat. 101.



a) Kopie (Abb. 153).

Leinwand, 70,7 × 58,8 cm.

Mauritshuis, Den Haag, Inv. Nr. 666 (Kat. 1935, Nr. 666), erworben 1902, verkauft 1962. — Kunsth. S. Nystad, Den Haag, 1962 (Ausst. London, Kunsthandelsmesse im Victoria and Albert Museum, 1962). — *Privatsammlung England*.

Ausst.: Den Haag, 1916, Gemeentemuseum, »Nederlandsche stillevenen uit vijf eeuwen«, Nr. 64.

Lit.: S. Kalf, a. a. O., Abb. S. 283. — Ralph Warner, a. a. O., Taf. 54. — Willem Martin: Die holländische Malerei in der 2. Hälfte des 17. Jhs., Wiesbaden-Berlin o. J., Taf. 306. — Karl Heinz Hering: Silberschmiedegefäße, S. 40.

Veränderungen gegenüber dem Original gehen entweder auf den Kopisten zurück oder darauf, daß diese Kopie eine andere, dritte Fassung der Komposition wiedergibt. Siehe die veränderte Neigung der Schüssel, die andere Stellung und kleinere Form des Römers, die Flasche mit Schraubdeckel am linken Bildrand und die Blume. Zwischen Römer und Zitronenschale scheint ein Blatt hervorzuragen.

Dieses Bild galt bisher als Original Kalfs, was jedoch nach Vergleich mit *Kat. 100* so gut wie ausgeschlossen erscheint. Auch als Werk der Spätzeit, in der Kalf frühere Bilder wieder aufnimmt, vgl. im Text S. 160 ff., wirkt es schon kompositionell zu schwach.

b) Kopie.

Bezeichnet rechts mit verbundenem Monogramm: w. k.

Leinwand, 69,5 × 61 cm.

Slg. Petit, verst. Amsterdam (Fr. Muller), 19. Juni 1913, Nr. 32 mit Abb. — Auktion Amsterdam (Fr. Muller), 12. Mai 1914, Nr. 498. — Slg. Frau Krahen, Krefeld. — Auktion Köln (Lempertz), 25.–27. November 1937, Nr. 52, Taf. 16.

Ausst.: Krefeld, 1920, »Krefelder Privatbesitz«, Nr. 48. — Düsseldorf, 1928, Kunstverein, »Alte Meister aus rhein.-westf. Privatbesitz«, Nr. 37.

Lit.: Ima Blok, a. a. O., S. 92.

Kopie nach der vorgenannten Kopie oder dem ihr zugrunde liegenden Original. An Stelle des Römers rechts hinter der Schüssel eine Traube mit Blätterzweig.

c) Kopie.

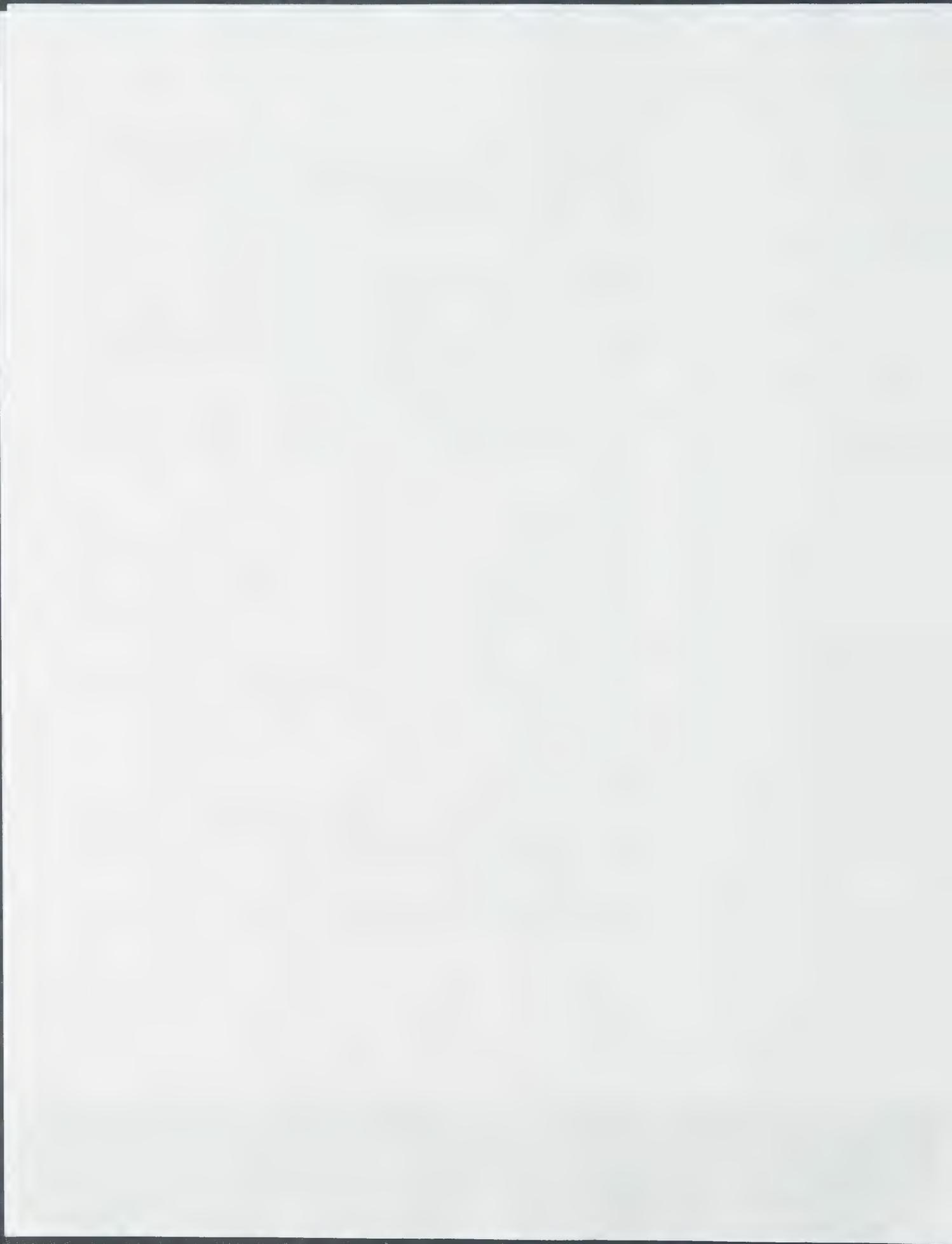
Bezeichnet links: W. Kalf.

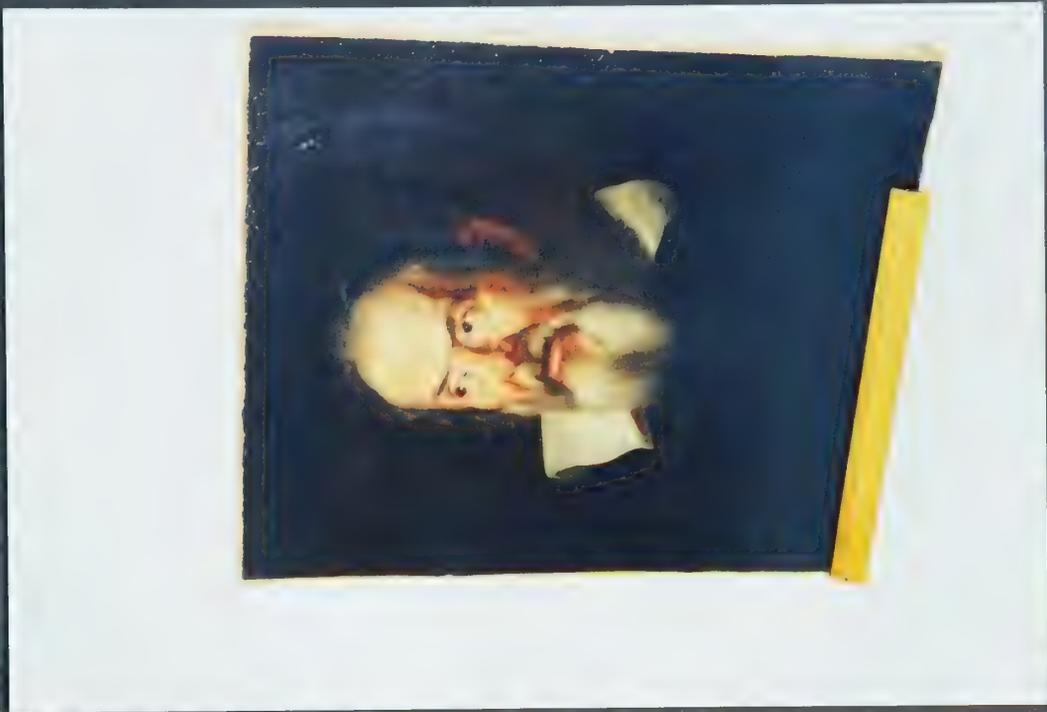
Leinwand, 80,5 × 64 cm.

Slg. J. H. Borghouts, Utrecht, 1951. — Auktion Paris (Charpentier), 2.–3. Dezember 1952, Nr. 75, Taf. XVIII. — Auktion Köln (Menna), 5.–8. November 1954, Nr. 1216. — Auktion Köln (Lempertz), 11. November 1959, Nr. 74. — Slg. Paul Dieckmann, Berghausen (Krs. Engelkirchen).

Ausst.: Delft, 1951–52, Prinsenhof, »Van intimiteit tot theater«, Nr. 34.

Sehr schwache, wahrscheinlich nicht alte Kopie in der Art der beiden vorgenannten.





Sustermans
Galileo
-version of the diff. part?

1339

STECROW
21 ROBIN PARK
OBERLIN, OHIO 44074

Dear

With all good wishes,
 dear friends and
With warm thanks for your
faithful remembrance and
devotion - to Holy Church - you
are so right. The world is
not the same without him,
and only with his profound
knowledge and appreciation
indeed his sense of what
 "Prophetic"

These artists have wrought,
but above all perhaps for
missing his humanity and
his wonderful secrets, that come
from his strong with open eyes
and an open heart, at all times.

Stay well, the form
of you and have a
happy Holiday season

As ever yours

Wm. S. S.

p.s. I think you have had Rembrandt's
I found an article

AFFIDAVIT

State of Wisconsin)
) SS
County of Milwaukee)

Before me, Lorraine Worby, a Notary Public in and for the County of Milwaukee and State of Wisconsin, came Dr. Alfred Bader, who being duly sworn according to law, deposes and says:

C That he is the President of the Aldrich Chemical Company in Milwaukee, Wisconsin;

O That he has been and is desirous of purchasing a painting by Arentz van de Cabel which has been offered to him by Professor Blaise Hospodar of Palm Beach, Florida;

P That he offered to pay \$3,000.00 (Three thousand dollars) for said painting, that being the price at which the painting was offered by Professor Hospodar in December, 1964;

Y That he offered in several telephone conversations and letters in December, 1964, to fly to Palm Beach to pay for the painting in cash and to pick it up personally to avoid possible damage to the painting in transit;

That he empowered Professor Hospodar to obtain the said painting while he was on a business trip in Europe in January of 1965;

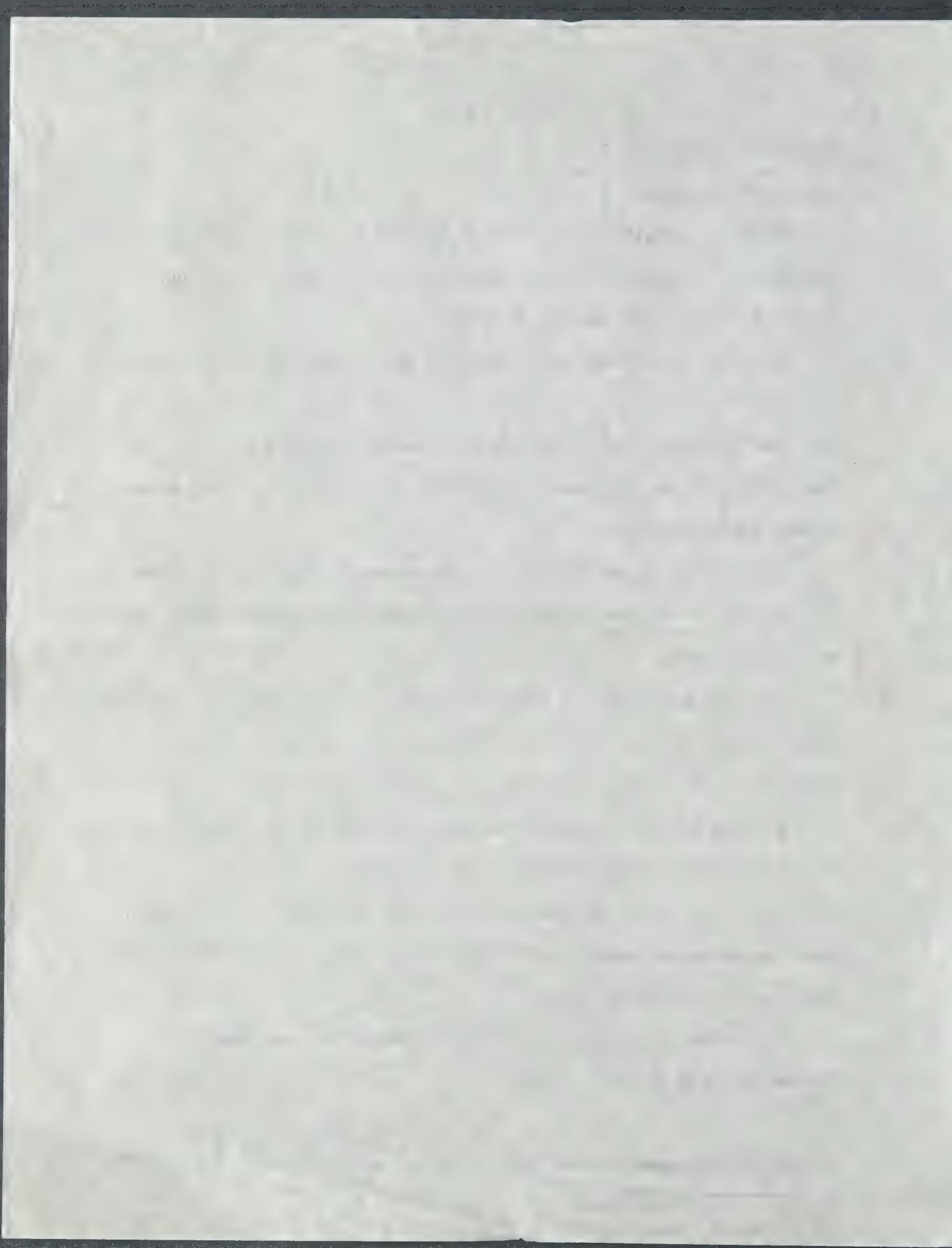
That he left \$3,000.00 (Three thousand dollars) in cash with Mrs. Bader, his wife, during his absence to Europe in January, 1965, in case cash payment was required during his absence;

and That he is still willing and ready to purchase said painting for \$3,000.00 (Three thousand dollars).

Alfred Bader, Ph.D.

Subscribed and sworn to before me this 19th day of March, 1965.

Lorraine Worby, Notary Public
My commission expires July 2, 1967



March 19, 1965

Professor Blaise Hospodar
Box 813
Palm Beach, Florida

Dear Professor Hospodar:

C
O
P
Y
In response to your letter of March 17th, enclosed please find the notarized statement which I trust will be helpful. Needless to say, I still have copies of all our correspondence and proofs that the various telephone calls between us indeed took place last December.

I would, of course, still be very happy to purchase the painting, and I would again like to confirm that if you can obtain it I will pay you an additional 10% commission.

I have discussed this matter with my attorney, who is a man of great ability, and he has told me that undoubtedly a breach of contract between the seller and you was involved, even if the offer of sale was not put into writing. Clearly, you have gone to a tremendous amount of trouble to sell the painting, and you have a case against the owner.

Please let me know if I can be of any further help.

I remain,

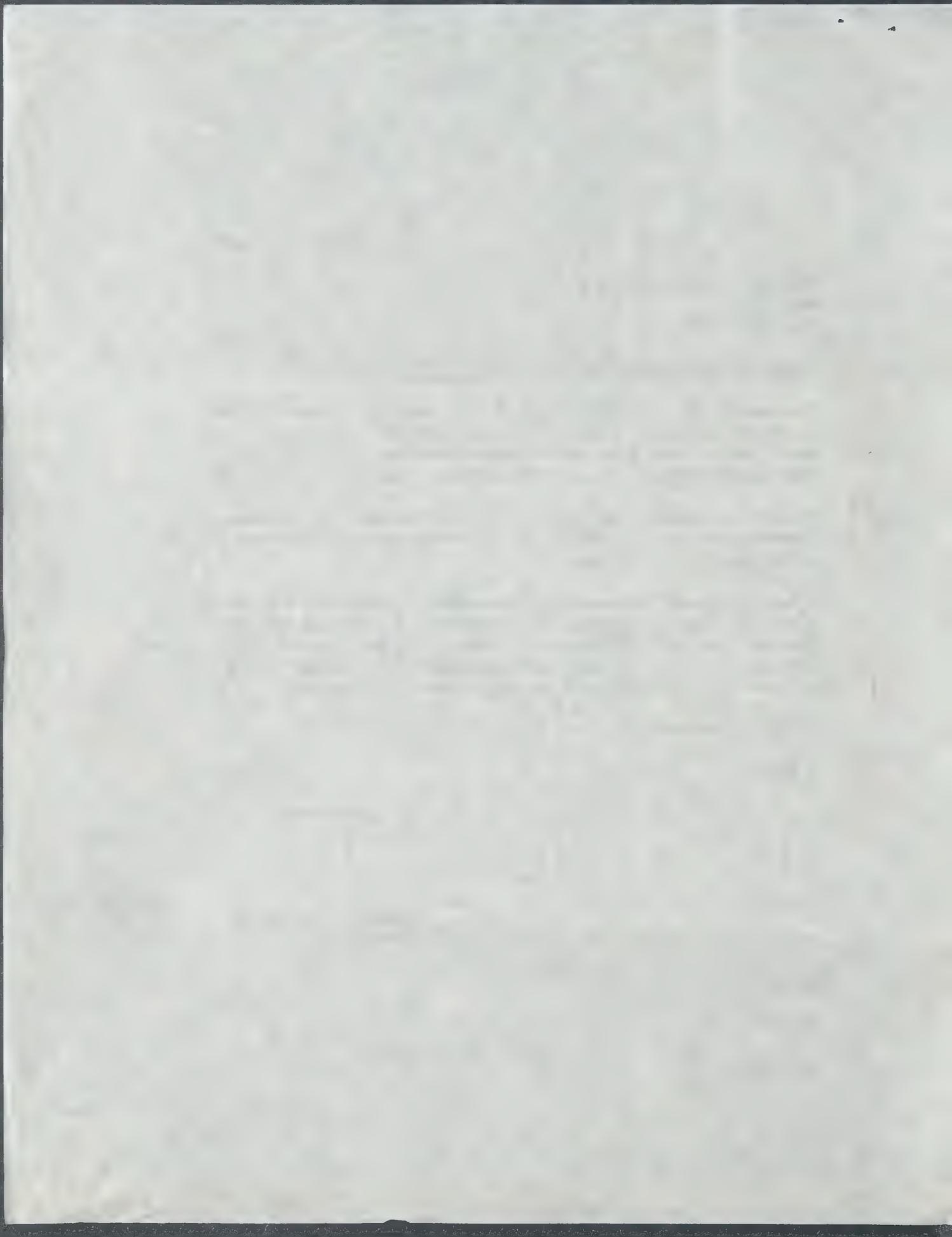
Yours sincerely,

Alfred Bader, Ph.D.
President

AB:lh

Enc.

Air Mail



BLAISE HOSPODAR

Lecturer - Historian

P. O. Box ~~82~~
Palm Beach, Florida

March 17, 1965

Dr. Alfred Bader
President, Aldrich Chem. Corp.
2371 N. 30eth Street
Milwaukee, Wisconsin.

Dear Dr. Bader:

I shall appreciate your cooperation in the matter of that Dutch painting of Arentz which painting I am still trying to get for you for the same \$3,000 you offered at our telephone conversation in last December.

For this purpose, kindly send me a notarized statement telling the actual truth. You wanted, and in case you still want it, you wanted and still want to buy that picture at present for the same price you offered in December, namely for three thousand dollars cash. You kindly also include the instructions you gave me on the telephone, to crate and ship the picture to Milwaukee by aeroplane on account of the heat and cold differences here in Palm Beach and in your city. Also, that you wanted to come to Palm Beach on December 29 last to pay for the picture and to take it along personally. Also, kindly, include the fact that you gave me your New York, Frankfurt and London addresses in case the owner changes her mind and wants to sell the picture. Similarly, that you instructed Mrs. Bader to pay for the painting while you were away, and that you gave me your lady's home address and telephone number in case of a sale.

As I understand it the picture is still unsold and is offered for sale. I intend to get a court action on this and to ask the court to compel the owner to sell it to you at the price you offered and both the owner and myself agreed upon. This verbal agreement was disrupted with no solid explanation by the owner.

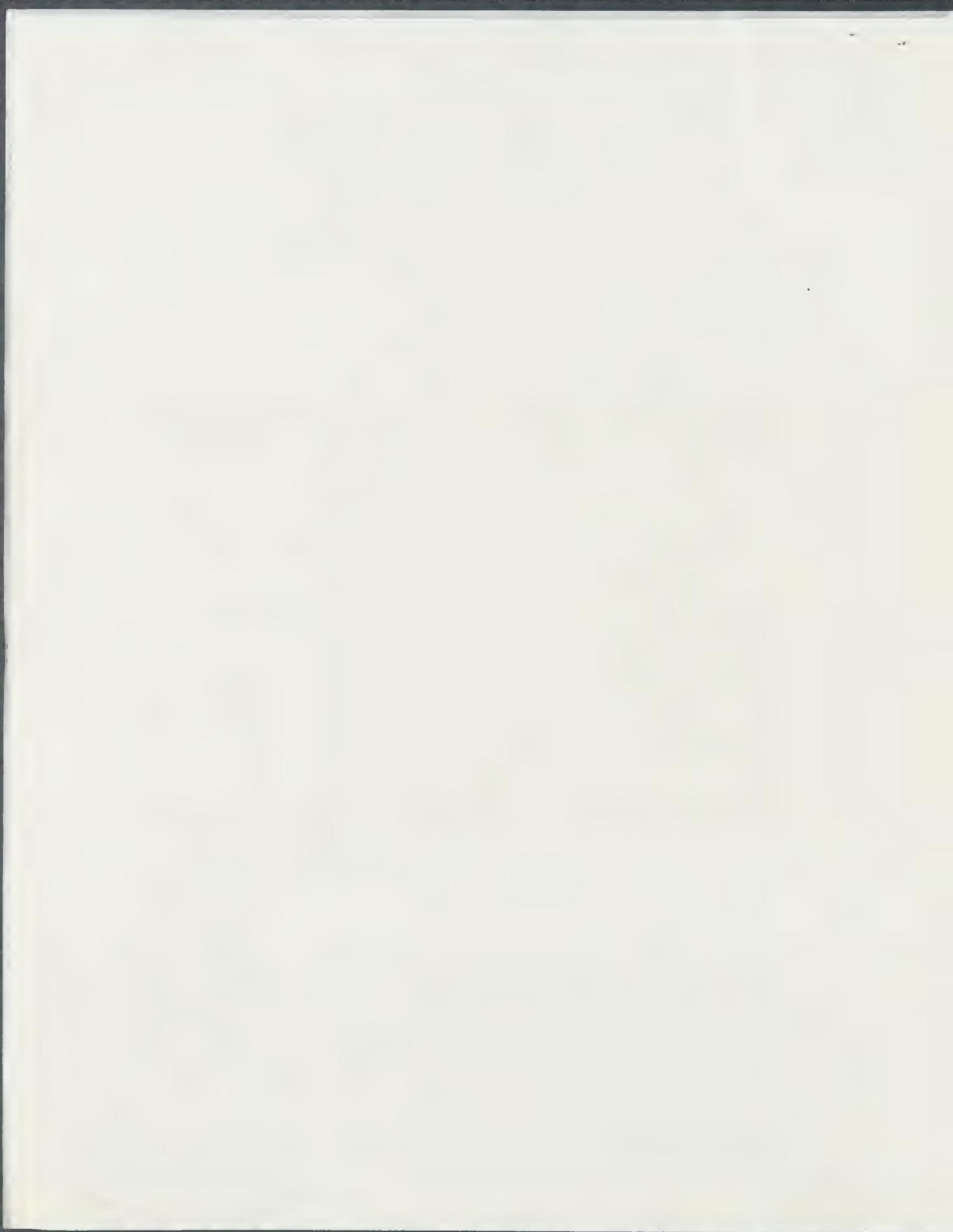
I do hope you had a fine trip in Europe, both in England and Germany. As of myself, I am going to Iceland to enjoy and study the icebergs, volcanoes, glaciers, morenas and hot springs in the Arctic. But my main concern is to get that picture for you. So, kindly, for your own desire and interest, send me a notarized statement of the facts connected with that picture. Of the facts, as they happened. "Wie es eigentlich gewesen", to quote us historins' patron saint Leopold von Ranke.

With the finest hopes in your artistic case, and with the most appreciative high regards is yours,

Blaise Hospodar

Box 813, Palm Beach, Florida.

RECEIVED
MAY 10 1965
ALDRICH CHEMICAL CO.



BLAISE HOSPODAR

Lecturer - Historian

P. O. Box 825
Palm Beach, Florida

December 21, 1960

Dr. Alfred Bailey
Assistant, American Overseas Co.
2072 N. 30th Street
Milwaukee, Wisconsin

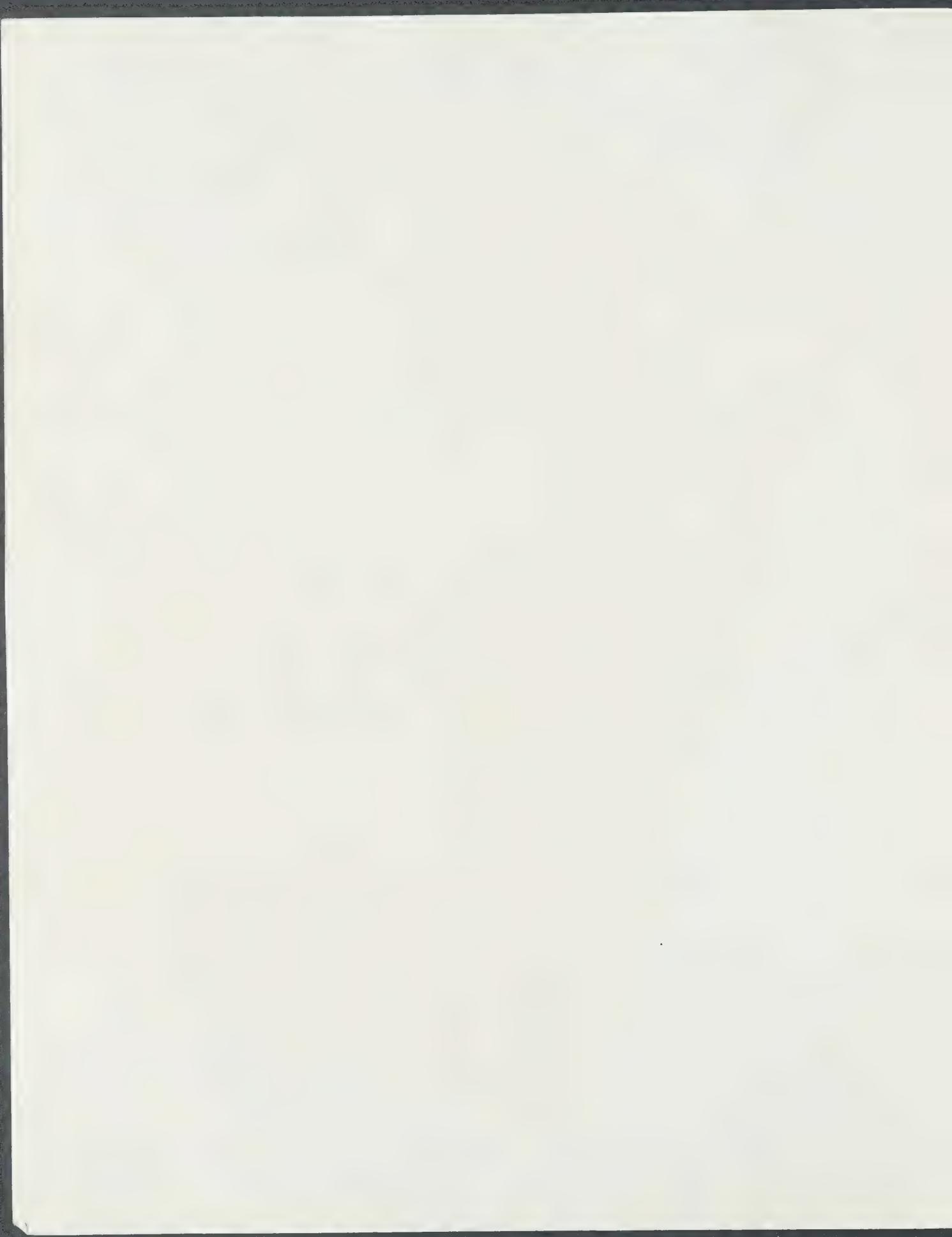
Dear Dr. Bailey:

To bludge with the reddest of red ink
my stupidity in not listening to my inner feelings
continuing as of an almost unbearable public-spectacle,
or to sink with my torturing almost with myself
down through the whole globe into the deepest murky
chasm of the Indian Ocean somewhere around Seylon,
sink with the desperate feeling that my yard of goods
was so cruelly broken, a bloody ailment in my present world
I was unable to solve.

The story is brief, but sad.

During the early summer when released from the hospital
and recuperating from a nearly fatal heart attack, a
very good friend of mine, a Swiss-born widow of an ex-
Lord Mayor of Liverpool, England, told me that she needs
money very badly and wants to sell her English paintings
and some pictures. Knowing a few things about art and
knowing the current market value of art pieces, I re-
searched every dealer and wrote suggestions to each place
just as if for a catalogue. Of the picture of interest I
told her that she can get more money from galleries and
private collectors than through an auction sale. She
told me to go ahead and sell it. You yourself know of
the approaches I made to nearly 200 U.S. and European
galleries.

As late as December 15 last, about 5:15 P.M., I met her
and told her that I have two prospective buyers for the
picture. She told me someone offered her 12,000. "I got
much more than that", I answered. "So she did", was her word.
On December 18, at 8:30 A.M., my letter to you was in my
typewriter. On December 22, about 5 P.M., I phoned to her
about my letter to you and she said "So she did".
When on Sunday, December 27, after you phoned me at 10:45
A.M., telling me of your willingness to buy and your plan



to fly to Palm Beach, I immediately telephoned her but she was in the church. She called me back at 10:40 noon telling me the picture is in New York and she will contact N.Y. in the evening and at present nothing definite can be said about the sale. On Monday, December 28, at 8:15 A.M., I called her on the 'phone about her final decision. She said: "I could not contact New York. At present the picture is not for sale". - "Would you sell it at a later date? Or shall I fly here and fly to New York for the picture?", I asked. "No", she said. "The picture is not for sale". Immediately after this telephone conversation my telegram of regret was sent to you.

Dear Dr. Seder, you can judge for yourself how such I am, how much the fault is mine. A lady of social standing who repeatedly stressed that she is "an honest lady", who led me by my nose up to the very last moment. I was sorry for her when she told me of her daughter's divorce and her desperate need for money. I tried to help her as much as I help anyone in need. But I blame my stupidity, never recalled by anybody else's, in not realizing that something must be fishy in Denmark. She needs money desperately for her daughter and at the very same time she buys a brand new Cadillac.

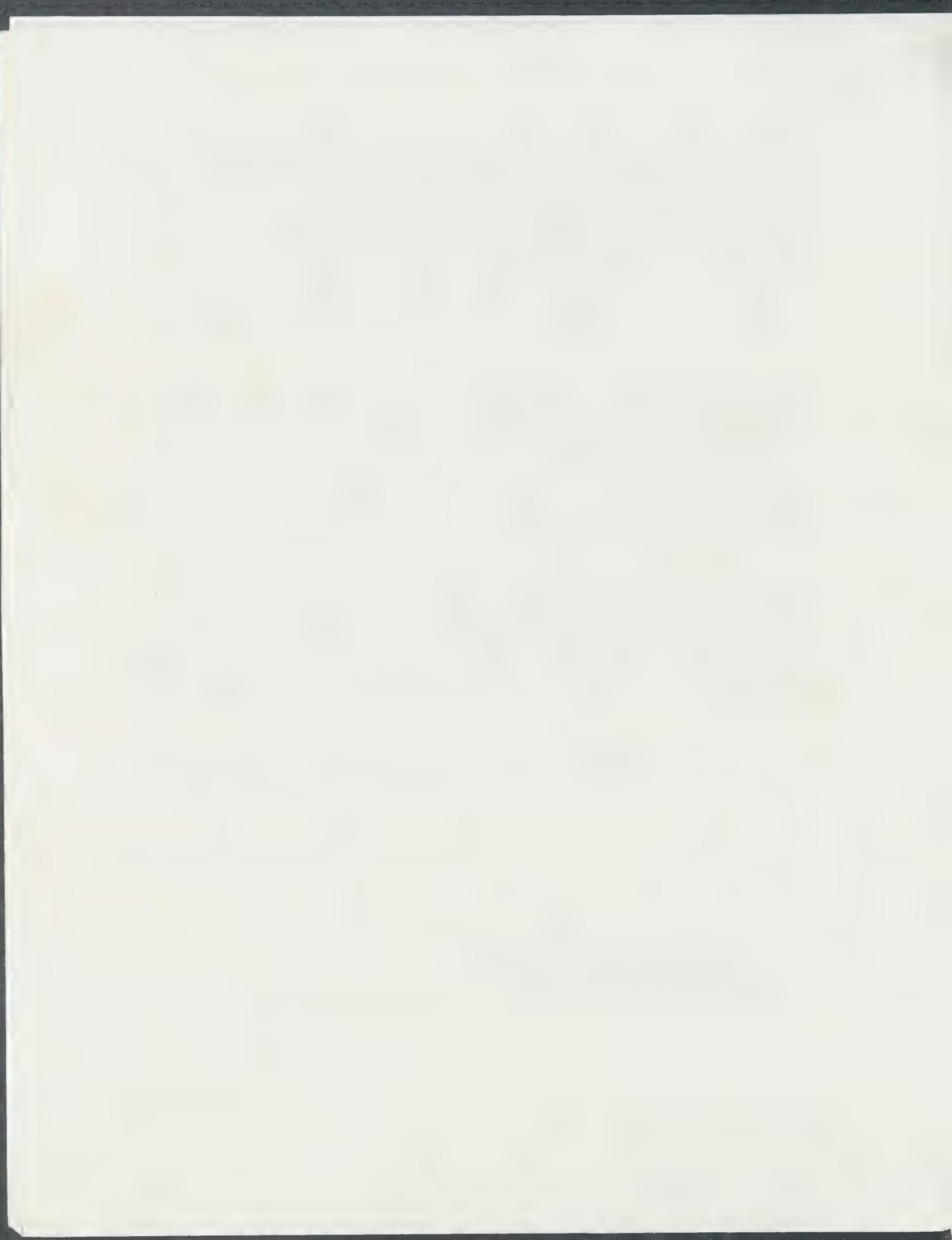
Whatever disappointment you have, I know how you feel. Whatever blame and disgrace you seek out for me, I take it. But being still a Dane and still in honesty and still respecting the dignified essence of any lady, I am sure that my boy scout principles of trust and respect will be changed into suspicion mistrust, separating very carefully the veneer from the full quality. That political change is already in progress.

Respectfully. Sorry to cause you this pitiful disturbance. On my part, I can only hope that your now fully informed kindness will find some forgiveness for your misled and deceived

Blaise Stenmark

F.S.

Your air letter stamped Dec 28 just arrived. I do not dare to open it and wish you well deserved satisfaction.



December 23, 1944

Air Mail - Special Delivery

Professor Walter Branner
Box 213
Palm Beach, Florida

Dear Professor Branner:

Dr. Sader will be back in Milwaukee on Friday, December 23rd and I will then immediately bring your kind letter of December 14th to him. Due to the Christmas rush we received only mail in his direction, and he will telephone you then.

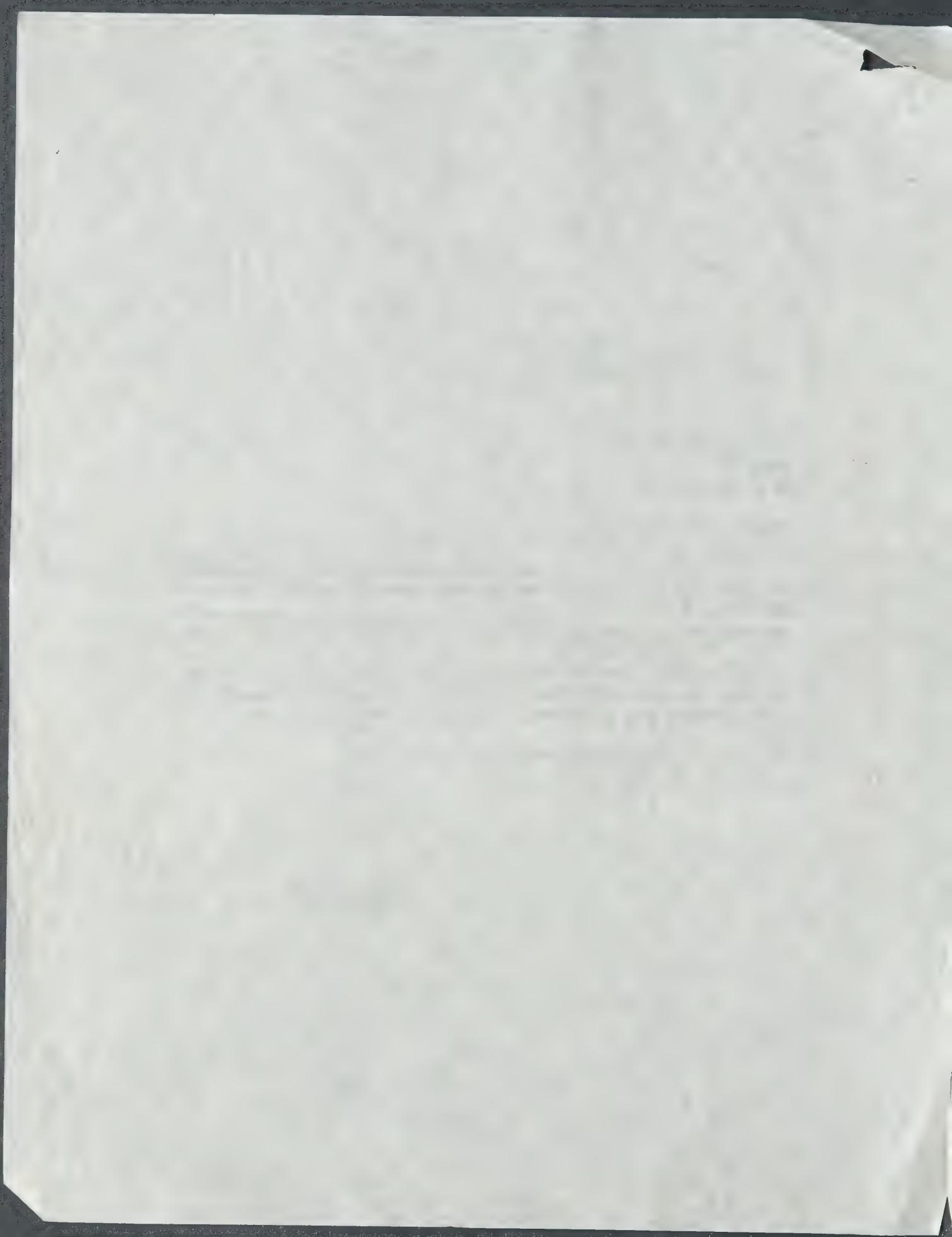
I would from Dr. Sader's order should your meeting with me will be more interested in your suggestions please I would like to urge you not to decide to sell the painting to anyone else until such a meeting.

With the warmest best wishes, I remain

Yours sincerely,

Maria Branner
Secretary to Dr. Sader

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Another enclosure - just arrived this morning

BLAISE HOSPODAR

Lecturer - Historian

P. O. Box 825
Palm Beach, Florida

November 5, 1964

Dear Sir:

A very well preserved and attractive Dutch painting is for sale.

The artist is Arentz, Arent, van der Oabel (1585-1635). His subject is a serene, peaceful shore line with many boats on the tranquil waters. In the left foreground an elderly man with white whiskers, an older woman in peasant garb and a younger man form a well balanced triangle, giving smooth elegance to the downwardly arching sea and earth line. In the tenderly rising right side, in the far distance, a few small trees and a windmill span the horizon. The artist's monogram *AO* is inscribed on the wooden rhombus in the centre of the triangle formed by the humans. The picture is about 50 x 25 cm. in size.

The painting comes from the estate of an ex-Lord Mayor of the City of Liverpool, England. Should you so desire, a colored descriptive slide or a color photograph could be mailed to you for inspection.

It is only fair to tell that many United States and European art collections of fame were contacted for competitive bidding. In case your Institute is interested in the purchasing this artwork, kindly inform me of the price you are willing to pay.

Very truly yours,

Blaise Hospodar
Prof. Blaise Hospodar
Box 825
Palm Beach, Florida.

RECEIVED
NOV 10 1964
KIRCH CHASE



November 12, 1964

C
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Professor Blaise Hospodar
Box 813
Palm Beach, Florida

Dear Professor Hospodar:

Mr. Tracy Atkinson, the director of the Milwaukee Art Institute has kindly given me your letter of November 5th, regarding your painting by van der Cabel.

I am a collector of Dutch 17th century paintings, and would be interested in purchasing your painting. May I ask you to send me a good 8"x 11" black and white photograph as colored photographs are generally not sharp and distort the true colors.

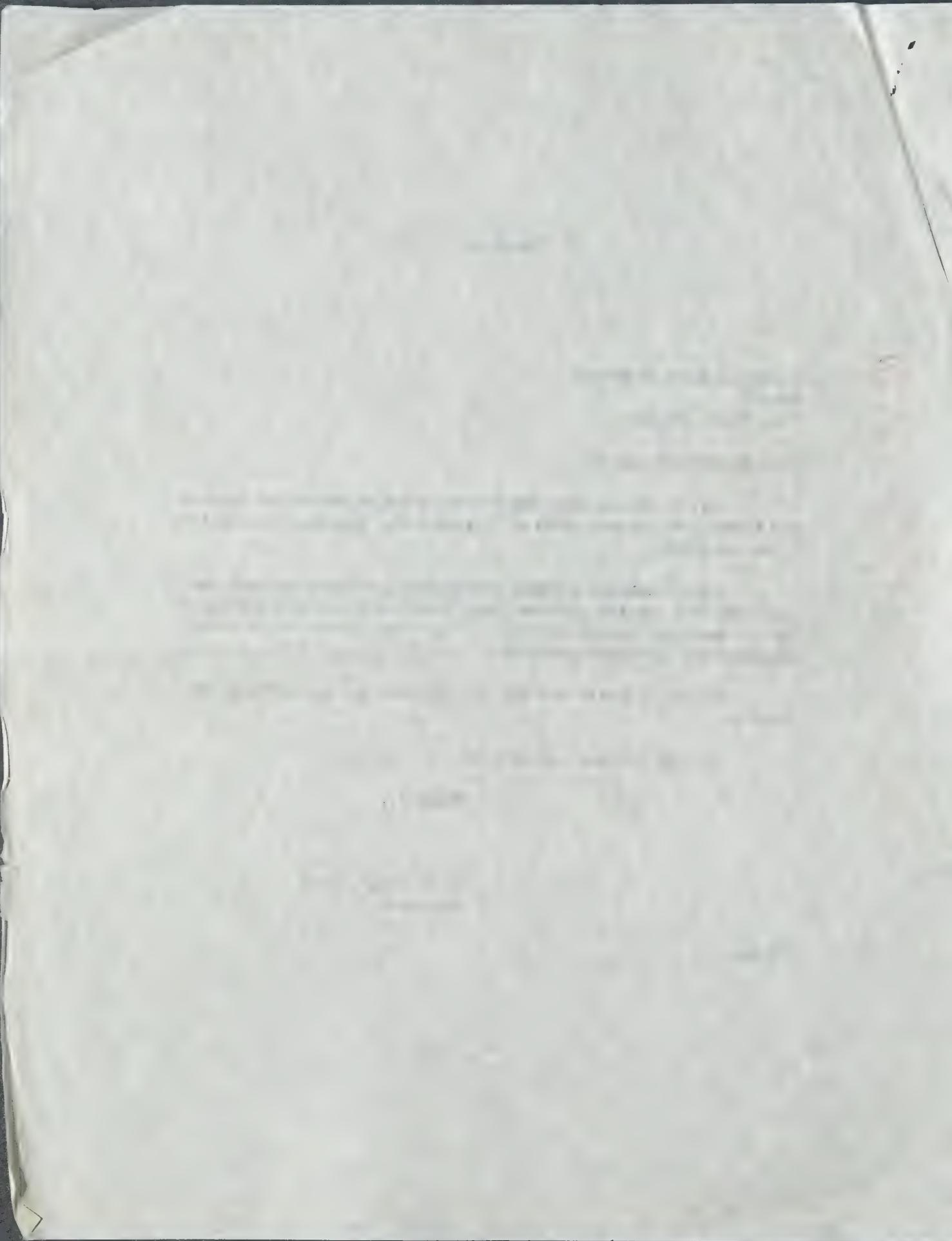
Could you please also tell me what price you are asking for this painting.

Looking forward to hearing from you, I remain,

Sincerely,

Alfred Bader, Ph. D.
President

AB/mh



November 19, 1954

Professor Blaise Hoepfner
Box 413
Seminole Beach, Florida

Dear Professor Hoepfner:

Views expressed are in thanks for your letter of November 16, 1954
the photograph of the van der Cabot. The painting looks beautiful, and is in my
opinion beyond a doubt by van der Cabot. Apparently the wood had cracked at one
time right through the center horizontally, but many paintings on wood have cracked
in such a manner only in the small areas or the lower left particularly disastrous.

I would very much like to own the picture. If I was offered it, and I
would like to ask you for what price you would be willing to sell it. I am a
noted collector of Dutch and Flemish paintings, and while I have not seen the
of this painting, I do not know its exact value but it is not less than \$10,000,
of some paintings sold. I would be willing to sell it for \$10,000, or more if you
then I would be very glad to have you as a museum and offered you \$10,000,
I would gladly have it as a gift and you would be glad to have it. Were I
a dealer, even I would be glad to have it and I would be glad to have it in London or
New York, but I am a collector of art and I am not a dealer.

I am taking the liberty of keeping the photograph until I hear from you;
needless to say I shall return it if your suggested price is beyond my means.

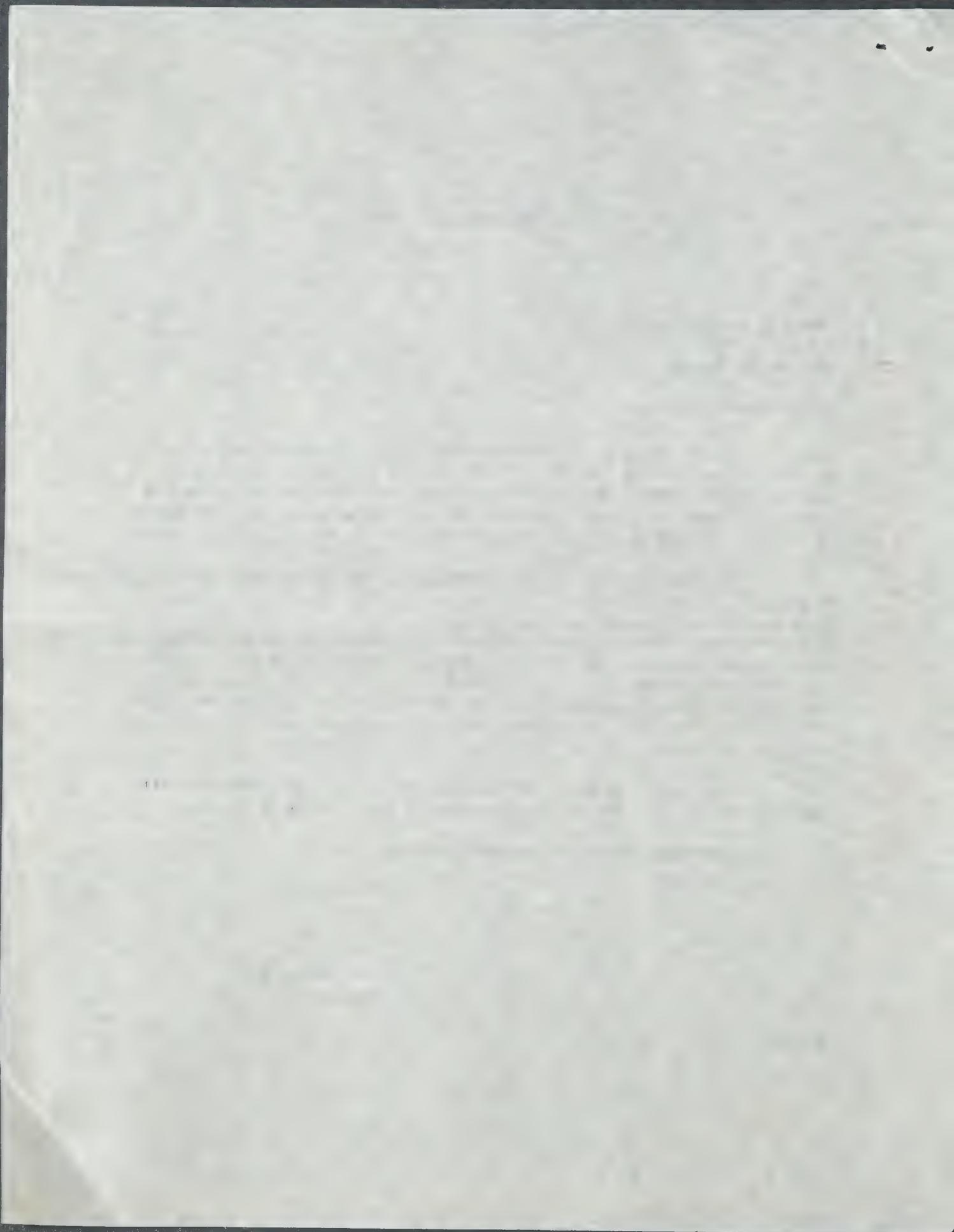
With many thanks for your help, I remain,

Yours sincerely,

Alfred Hader, M.D.
President

AB/mh

C
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BLAISE HOSPODAR

Lecturer - Historian

P. O. Box 825
Palm Beach, Florida

November 16, 1957

Dr. Alfred Eisler
Executive
Alfred J. Co., Inc.
Milwaukee, Wisconsin.

Dear Dr. Eisler:

Enclosed is a color photograph, quite sharp, of the latch painting by Averis, Great, van der Stiel (1685 - 1695). I am afraid I am unable to send you a black and white photo in the size you want as these photographs are too expensive and art collectors asked me for a photo in color. You will be good enough to return it at your very earliest convenience for to be able to send it to other interested collections.

The picture is printed on wood, is in excellent condition, the little crack in the lower left corner is almost invisible.

As I mentioned in my letter to the director of the Milwaukee Art Institute, the picture is to be sold on a competitive basis. You know the desirability and current value of such a fine and rare painting. Your offer will be solicited with the utmost consideration.

Very truly yours

Blaise Hospodar

Prof. Blaise Hospodar
Box 825
Palm Beach, Florida.



100-103 884

BLAISE HOSPODAR

Lecturer - Historian

P. O. Box 825
Palm Beach, Florida

December 18, 1964

Dr. Alfred Bauer
President, Aldrich Thom. Co.
8371 N. 30th Street
Milwaukee, Wisconsin.

Dear Dr. Bauer:

I was very happy to learn that you like
my picture painted by the Dutch artist Arenda, van der
Cabel (1585-1635), as I learned from your letter of
November 15 last.

I know how you feel when collecting certain specialized
items. I myself collected rare books and 15th century
woodcuts. Expensive habit, but thrilling.

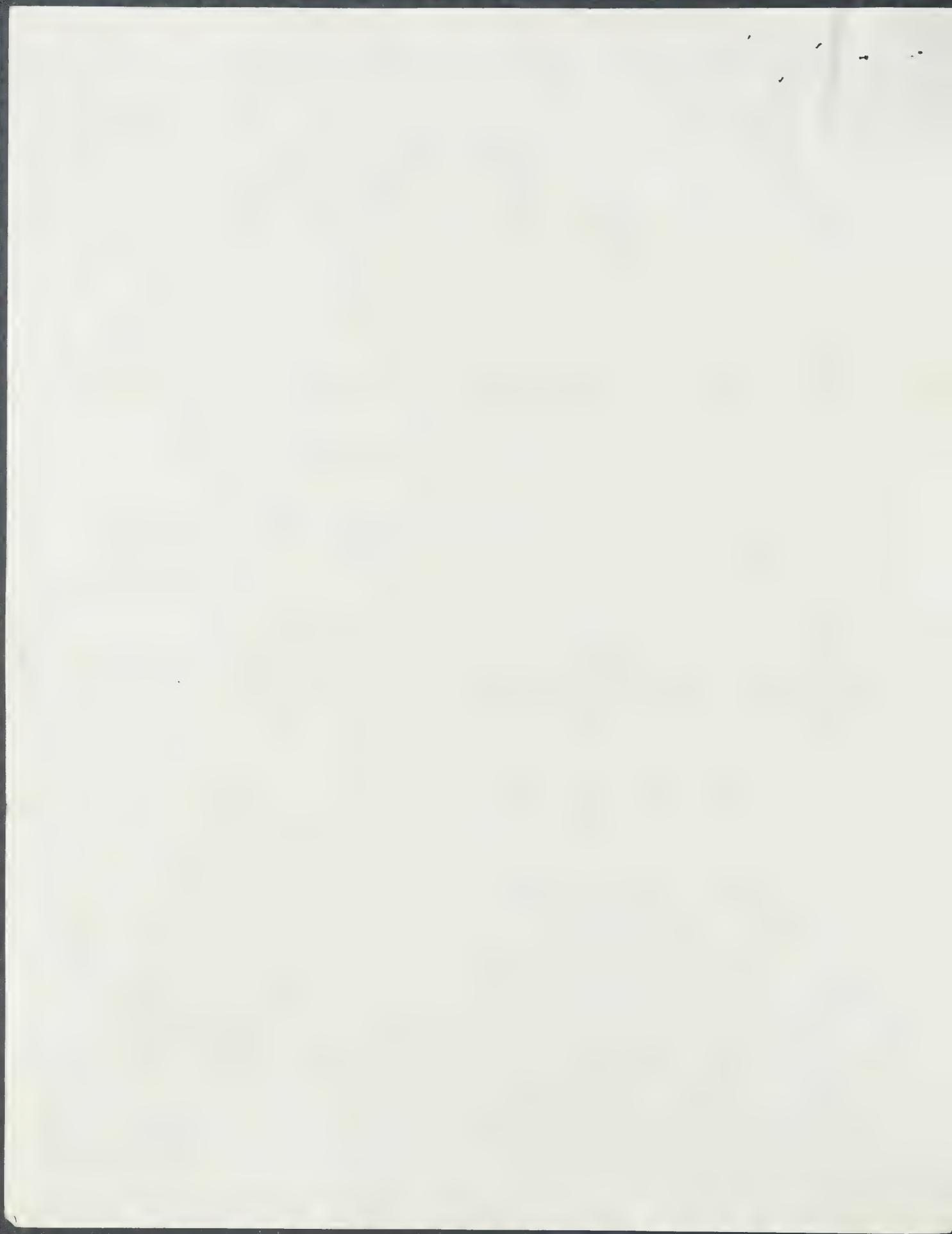
You ask me about the current value of the painting.
One European gallery offered \$3,200 subject to previous
inspection, while a highly rated U.S. collector's offer
is \$2,800.00. For reasons patriotic and sentimental
toward the country where I found peace and normalcy after
the abnormality of war and revolution in Hungary, I'd rather
would like to see the picture harbored here in the United
States. So, if you wish to accept the U.S. offer, I shall be
happy to consider your offer first, as that of a private
collector.

Wishing you a Merry Christmas and a very happy New Year,
I remain yours, sincerely,

Blaise Hospodar

Prof. Blaise Hospodar
Box 813
Palm Beach, Florida.

RECEIVED
DEC 22 1964
ALDRICH S. THOMAS



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WESTERN UNION
TELEGRAM

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DR ALFRED BADER, PHONE 374-4620 115 3 11 DLR

23 71 NORTH 30 ST MILW

REGRET INFORMATION BUT PICTURE CANNOT BE SOLD EXPLANATORY LETTER
GOES

BLAISE HOSPODAR *WOK*

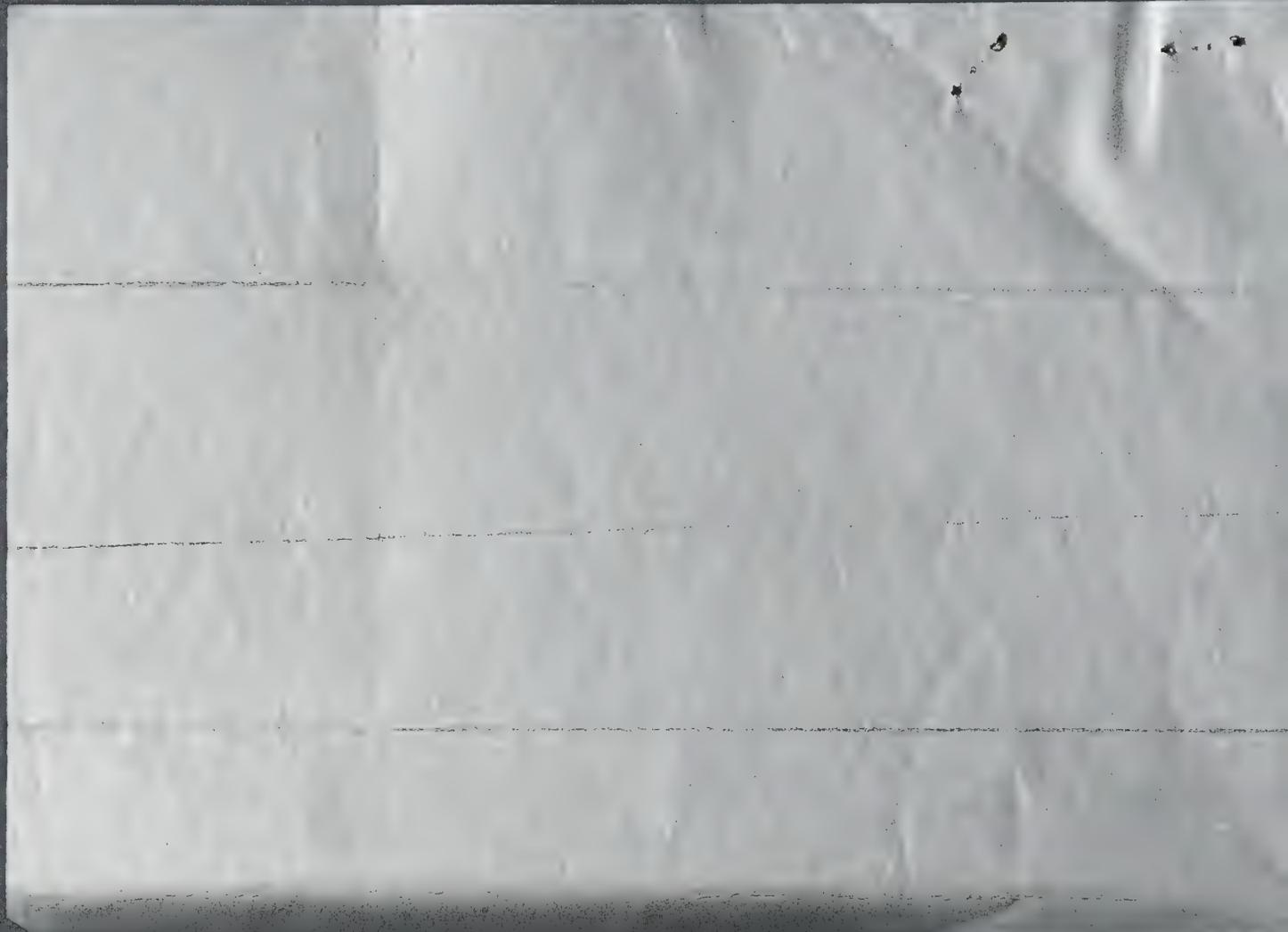
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374-4620 *DR B*
52-11854A *DLB*

DUPLICATE OF TELEPHONED TELEGRAM

WESTERN UNION
TELEGRAM

WESTERN UNION
TELEGRAM



December 28, 1964

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Professor Blaise Hospodar
Box 813
Palm Beach, Florida

Dear Professor Hospodar:

You will be able to imagine Mrs. Bader's and my chagrin on receiving your telegram that your beautiful landscape could not be sold. I do hope that your reason for not wanting to sell it to us is ^{not} that someone else has offered you a higher price. You must have realized from my previous letter that I like your painting very much indeed, and clearly a few hundred dollars one way or the other would not be terribly important.

It was a real pleasure to be able to meet you by telephone yesterday morning, and I do hope that we will sometime in the future have a chance to get to know each other personally. In the mean time, I much look forward to your letter and want to wish you the very very best for 1965.

I remain,

Yours sincerely,

Alfred Bader, Ph.D.
President

AB/mh

December 21, 1954

Dear Professor Bohr:

Thank you for your letter of December 17, 1954.

I am glad to hear that you are still in Copenhagen.

With best wishes to you and yours,

You will be able to understand the situation in Copenhagen better if you know that the situation is not as simple as it appears. Your letter has been received and I am glad to hear that you are still in Copenhagen. I am glad to hear that you are still in Copenhagen. I am glad to hear that you are still in Copenhagen.

It was a great pleasure to be able to hear from you by letter. I am glad to hear that you are still in Copenhagen. I am glad to hear that you are still in Copenhagen. I am glad to hear that you are still in Copenhagen.

Sincerely,
Albert Einstein

Albert Einstein
Princeton

AE:17

COPY

May 10, 1965

Professor Blaise Hospodar
Box 813
Palm Beach, Florida

Dear Professor Hospodar:

Naturally I am most curious to know how your legal actions is proceeding; and I look forward to hearing from you.

I am again planning a trip to Europe, from May 28th to July 13th, and if you believe that there is any chance that you may obtain the painting between those dates, please let me know, and I will arrange to leave the money here.

With best personal regards, I remain,

Yours sincerely,

Alfred Bader, Ph.D.
President

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