

Alfred Baden

Art Related Correspondence

Baden Correspondence 2003

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	2291.15
BOX	2
FILE	5



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

(414) 962-5169

October 22, 2003

M. Jacques Auriol  
30, Avenue Raymond Comboul  
Villa Mathilde  
06000 Nice  
FRANCE

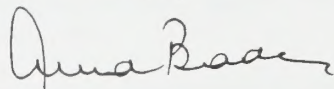
Dear M. Auriol,

I am greatly puzzled by your letter of October 10<sup>th</sup> because it has been accepted by all the great Rembrandt scholars including the Rembrandt Research Project that Rembrandt did paint some paintings on copper.

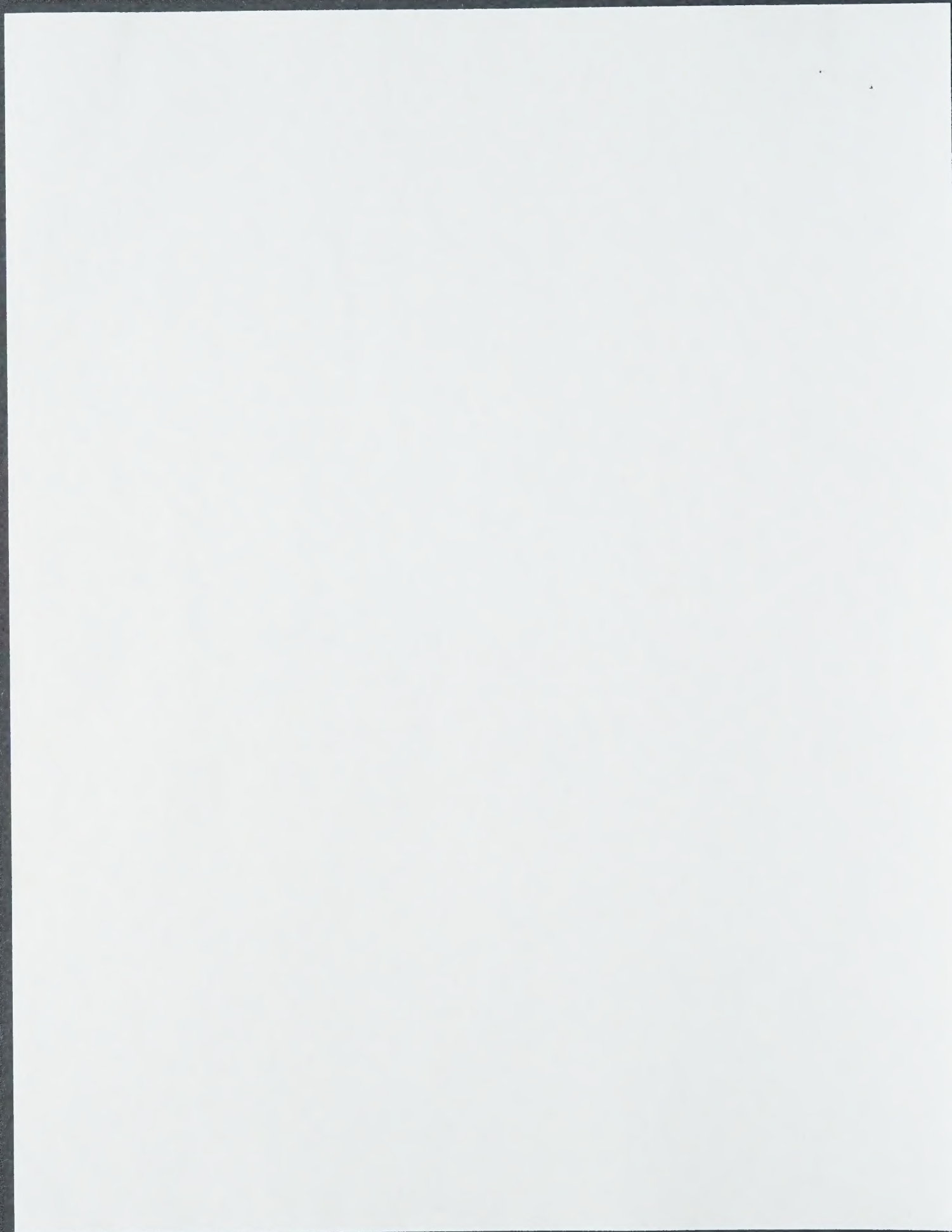
My painting, details enclosed, was not accepted in Vol. I of the Rembrandt Research Project but as you will see from the catalogue of the recent exhibition in Kassel and Amsterdam, Professor Ernst van de Wetering now believes that my work is an early Rembrandt.

With best regards I remain

Yours sincerely,



Alfred Bader  
AB/az  
Enc.



Mr & Mme Alfred BADER  
2961 North Shepard Avenue  
du Box 355 - Milwaukee - 53201 WISCONSIN  
USA

*Collection Privée*

*Sujet : Cuivre « Le Philosophe à table » 14 x 14*

Aldrich Chemical Company INC  
940 West Saint Paul Avenue  
Milwaukee - 53233 WISCONSIN  
USA

*Nice, le 10 Octobre 2003*

AURIOL  
JACOBS

EMBOLOGIST  
EXPERT

Mesdames, Messieurs,

Mesdames, acceptez tout d'abord mes hommages les plus respectueux, et vous Messieurs, tout mon respect.

Depuis maintenant 40 ans, je suis un heureux propriétaire d'un autoportrait attribué au Maître Rembrandt. Petit format certes, parce que réalisé sur **CUIVRE**, peint à l'huile.

De nombreuses fois, des amis, certaines relations avec qui j'en discoure, m'ont souvent rit au nez, prétextant que Rembrandt n'a jamais peint sur **CUIVRE** (grossière erreur...) pour eux, sur toile, sur panneaux de bois (souvent en chêne) oui, mais pas sur **CUIVRE**.

Lassé de ces désagréables réflexions inexpérimentés négatives, j'ai médité et immédiatement, ai décidé d'entreprendre des recherches. Je suis comblé. J'ai déjà répertorié **six œuvres** de Rembrandt **sur CUIVRE**, accrochées à des **CYMAISES**, en divers endroits, aussi bien dans des musées privés ou d'état, ou tout simplement dans les salons des résidences privées des propriétaires de **CUIVRE** sur notre belle planète.

C'est à ce moment là, que j'ai imaginé que je pouvais honorablement faire profiter du résultat de mes investigations les analogues propriétaires de tableaux de Rembrandt peints sur **CUIVRE**.

J'ose espérer que je ne vous importune pas trop dans vos occupations habituelles, si cela est le cas, veuillez me pardonner cette intrusion.

Ce jour même, je poste cette lettre à tous les propriétaires de **CUIVRE** de Rembrandt évidemment que j'ai trouvé.

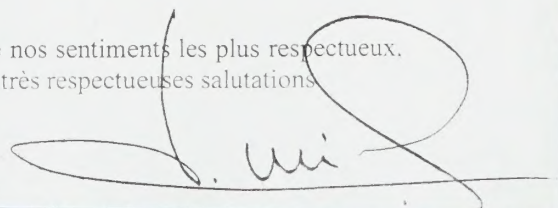
N'ayant pas l'adresse exacte, j'ignore totalement, si cette lettre parviendra et de ce fait risque de ne pas être suivie de réponse.

Je vous demande respectueusement et simplement, que vous acceptiez de m'adresser, une photo, en noir ou en couleur, où une gravure imprimée de votre « **œuvre** ».

Dès réception, je m'engage solennellement de vous faire parvenir toutes les photos que j'aurais reçues. Par ce fait, vous pourriez étoffer votre documentation sur les **CUIVRES** peints de Rembrandt de par le monde.

Nous formerons le « Premier Club » **Rembrandt / Cuivres** je serai très honoré de recevoir votre courrier, et d'avance je vous en remercie.

Dans cet espoir, je vous prie Mesdames d'agréer l'expression de nos sentiments les plus respectueux, et vous, Messieurs, acceptez mes remerciements anticipés et mes très respectueuses salutations.



[The page contains extremely faint and illegible text, likely bleed-through from the reverse side of the document. No specific content can be transcribed.]



10 November 2003

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

Dear Dr. Bader:

I'm pleased the mailing on our Goltzius show reached you. I hope that you will be able to see the show.

With respect to the "Idolatry of Solomon" that you so kindly gave to this institution in 1984 (1984.112), I must report that you are misinformed in assuming that it has never been on exhibit here. On more than one occasion in the last decade I have had it on view, generally when an outgoing loan necessitated a temporary replacement. I, too, do not think the picture is by Jan de Bray, and have sought a hand outside of Dutch painting as well. And so it is interesting to hear that you now believe it might be Flemish. Have you a specific artist in mind? We would be very pleased to learn what has come to your attention.

As for our willingness to part with it, until it can be ascertained who is the artist, we have plans to keep it in our collection.

Warm regards.

Sincerely,

Lawrence W. Nichols  
Curator of European Painting  
and Sculpture before 1900

LWN/kko

*David:  
Shall we  
tell him?  
Lr*







10 November 2003

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

Dear Dr. Bader:

I'm pleased the mailing on our Goltzius show reached you. I hope that you will be able to see the show.

With respect to the "Idolatry of Solomon" that you so kindly gave to this institution in 1984 (1984.112), I must report that you are misinformed in assuming that it has never been on exhibit here. On more than one occasion in the last decade I have had it on view, generally when an outgoing loan necessitated a temporary replacement. I, too, do not think the picture is by Jan de Bray, and have sought a hand outside of Dutch painting as well. And so it is interesting to hear that you now believe it might be Flemish. Have you a specific artist in mind? We would be very pleased to learn what has come to your attention.

As for our willingness to part with it, until it can be ascertained who is the artist, we have plans to keep it in our collection.

Warm regards.

Sincerely,

A handwritten signature in cursive script that reads "Lawrence W. Nichols".

Lawrence W. Nichols  
Curator of European Painting  
and Sculpture before 1900

LWN/kko



## Boston University

College of Arts and Sciences  
725 Commonwealth Avenue, Room 302  
Boston, Massachusetts 02215  
617-353-2520  
Fax: 617-353-3243  
Art History Department



December 10, 2003

Dr. Alfred Bader  
2691 North Shepherd Avenue  
Milwaukee, WI  
53211  
Fax: (414) 962-8322

Dear Dr. Bader,

Please accept my apologies once again for a delay in responding to your communication; I am currently on sabbatical leave and rarely check my campus mailbox.

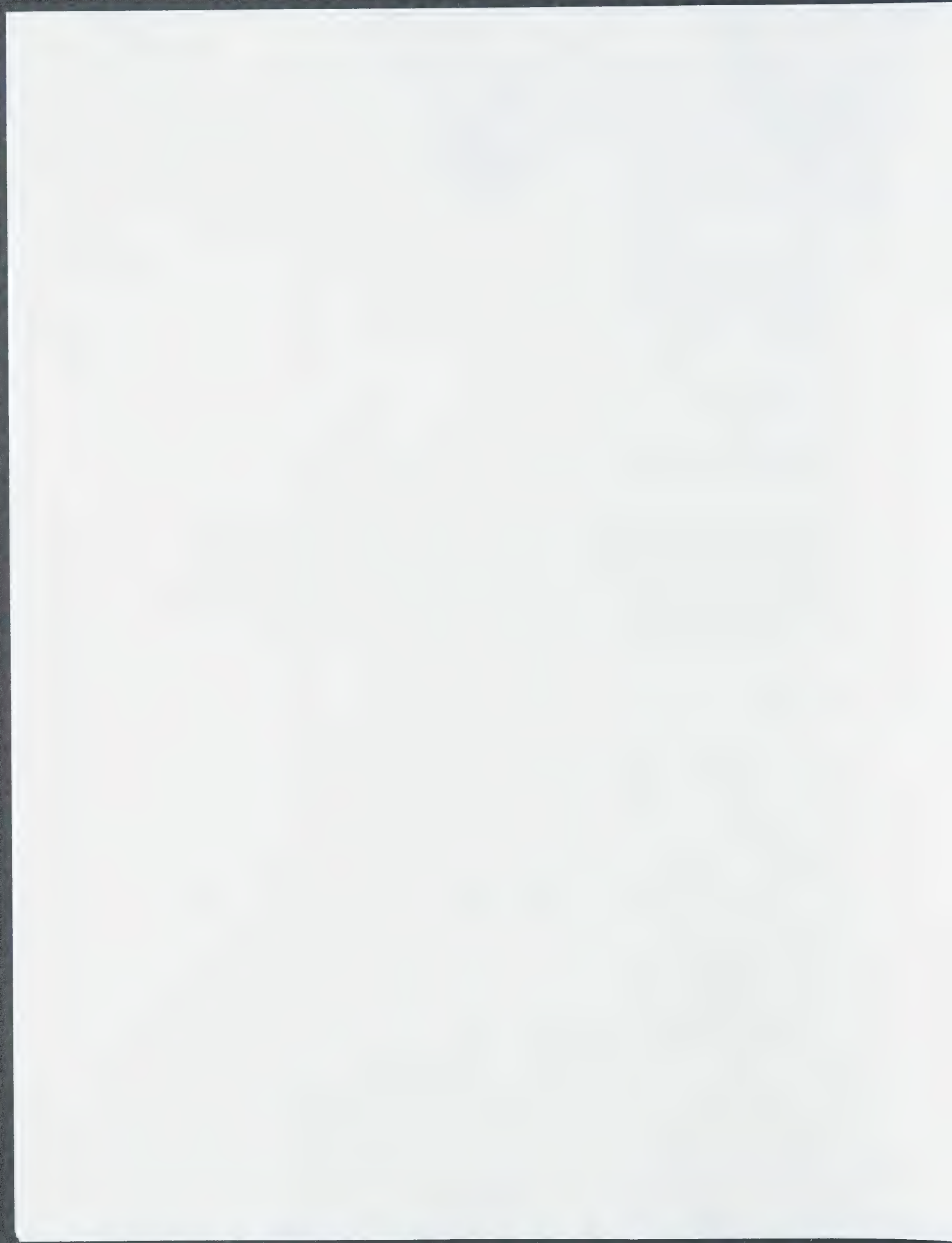
Thank you for your kind letter of October 23. I am indeed a Canadian from Montreal, and I attended McGill University as an undergraduate. I would be delighted to visit your collection in Milwaukee one day, so I am pleased to accept your invitation. Thank you also for the generous offer to send copies of your publications, all of which I know from Harvard's Fine Arts Library, but do not own myself. If it's not too much trouble, I would be very grateful to have a personal copy of any one of them, which I would also make available to students at Boston University.

I look forward to meeting you, hopefully in the near future.

Many thanks for your interest in my work.

Best regards,

Michael Zell  
Associate Professor  
Art History Department  
Tel. (617) 353-1452  
Fax. (617) 353-3243  
Email: [mzell@bu.edu](mailto:mzell@bu.edu)

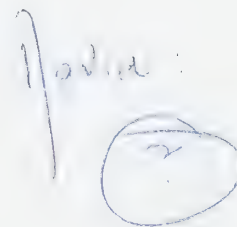
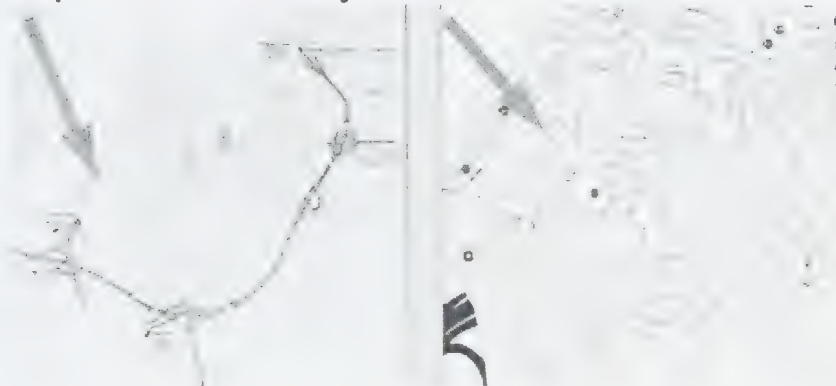


Painting data source: artprice.com

## SEGHERS, Hercules Pietersz (c.1590-c.1638)

Title	<b>Paysage</b>		
Auction result	<b>Not sold</b>	Estimate	-
Category	 <b>Painting</b>		
Medium	<b>Huile/toile</b>	Date	<b>25 May 1999</b>
		Location	<b>Antwerpen</b>
Size	<b>34x41 cm - ( 13 3/8x16 1/8 in)</b>	Auction house	<b>Bernaerts</b>
Dated	-	Lot number	<b>115.</b>
Distinguishing marks	-	Reproduction	<b>P. 105-106 of the catalogue <u>PERSONAL RESEARCH</u></b>
Notes	<b>[Collins pp.52-121]</b>		

Map source: vanalsenoy.com



Contact source: BERNAERTS, etc.

From Canada dial: 011-323-248-1921 and ask for Peter,  
or email: [info.bernaerts@pandora.be](mailto:info.bernaerts@pandora.be)

AUCTIONEERS BERNAERTS  
VERLATSTRAAT 16-22  
2000 ANTWERP  
TEL 0032 (0)3 248.19.21  
FAX 0032 (0)3 248.15.93

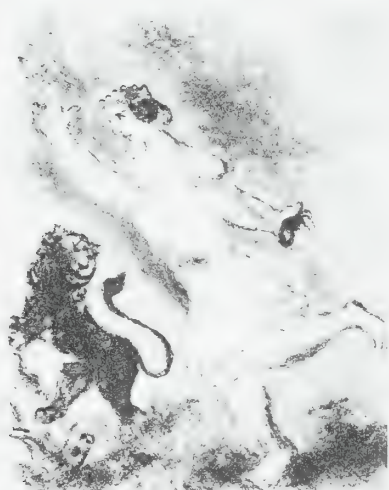
Situated in the south of Antwerp, between the Royal Museum of Fine Arts and the river Scheldt.

There's been no confirmation, and an on-site search yields no results. All that I could find was this mention of a failed auction effort in 1999, and this comes from an unaffiliated site. I hope that this is somehow helpful in your search.

John



Chagall was commissioned to create the series in 1930 by Ambroise Vollard, a Parisian art dealer and publisher. The artist spent three months in Palestine where he made the gouaches which served as models for his works. He completed 66 of the Bible plates from the Old Testament in 1939 before Hitler's ascent to power. Thirteen years later, he returned to the project following the Holocaust and completed the black and white series in 1956. In 1957 Chagall hand-colored the series.



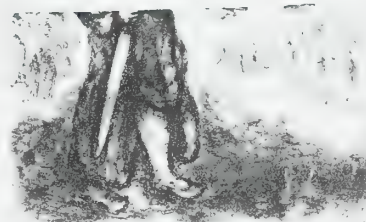
Marc Chagall, *David and the Lion, Jericho*, 1957. Hand-colored etching, Gift of Patrick and Beatrice Haggerty, 80.7.13

In this final phase of the project Chagall emphasized the overall significance of the Bible series. Instead of concentrating on individual narratives, he focused on key themes such as the Creation, Adam and Eve and the Ten Commandments, titling this segment "Biblical Messages."

Chagall's concern with man's interaction with God governs the mood inspired by the illustrations. The etchings which are centered in past history, also offer the viewer an opportunity to gain insight into today's turmoil in the Holy Land. They cannot be compared to any other Biblical illustrations.

An exhibition, **Marc Chagall**, at the San Francisco Museum of Modern Art which ran from July 26 to November 4, 2003 included some of the illustrations from this series

Sponsors of the exhibition at the Haggerty Museum are The Marquette University Women's Council Exhibition Fund, Marquette University and the Wisconsin Arts Board



Marc Chagall, *Joshua before Jericho*, 1957. Hand-colored etching, Gift of Patrick and Beatrice Haggerty, 80.7.31

*Paul Moreelse has already been  
purchased by the museum*

## REMBRANDT PAINTING TO BE 20th ANNIVERSARY GIFT

In celebration of the 20th Anniversary of the Haggerty Museum of Art, a committee is under formation to raise the funds in support of an oil on canvas painting, *The Philosopher*, 1650-1655, that has long been attributed to 17th-century Dutch master Rembrandt van Rijn.

The painting was formally introduced to the Friends of the Haggerty Museum at their annual dinner meeting on September 23. Bearing a six-figure price tag, the painting was said to have been in the collection of the Archbishop of Canterbury in the first half of the 18th century. It has been exhibited as a Rembrandt in London, Paris, Berlin, Montreal, Ottawa and New York but it has also been identified as a Rembrandt's workshop painting and possibly by a Rembrandt student, Willem Drost (1630-1680).

The painting's subject is thought to have been the same model who posed for *Aristotle Contemplating a Bust of Homer* now at the Metropolitan Museum of Art in New York and *Bearded Man*

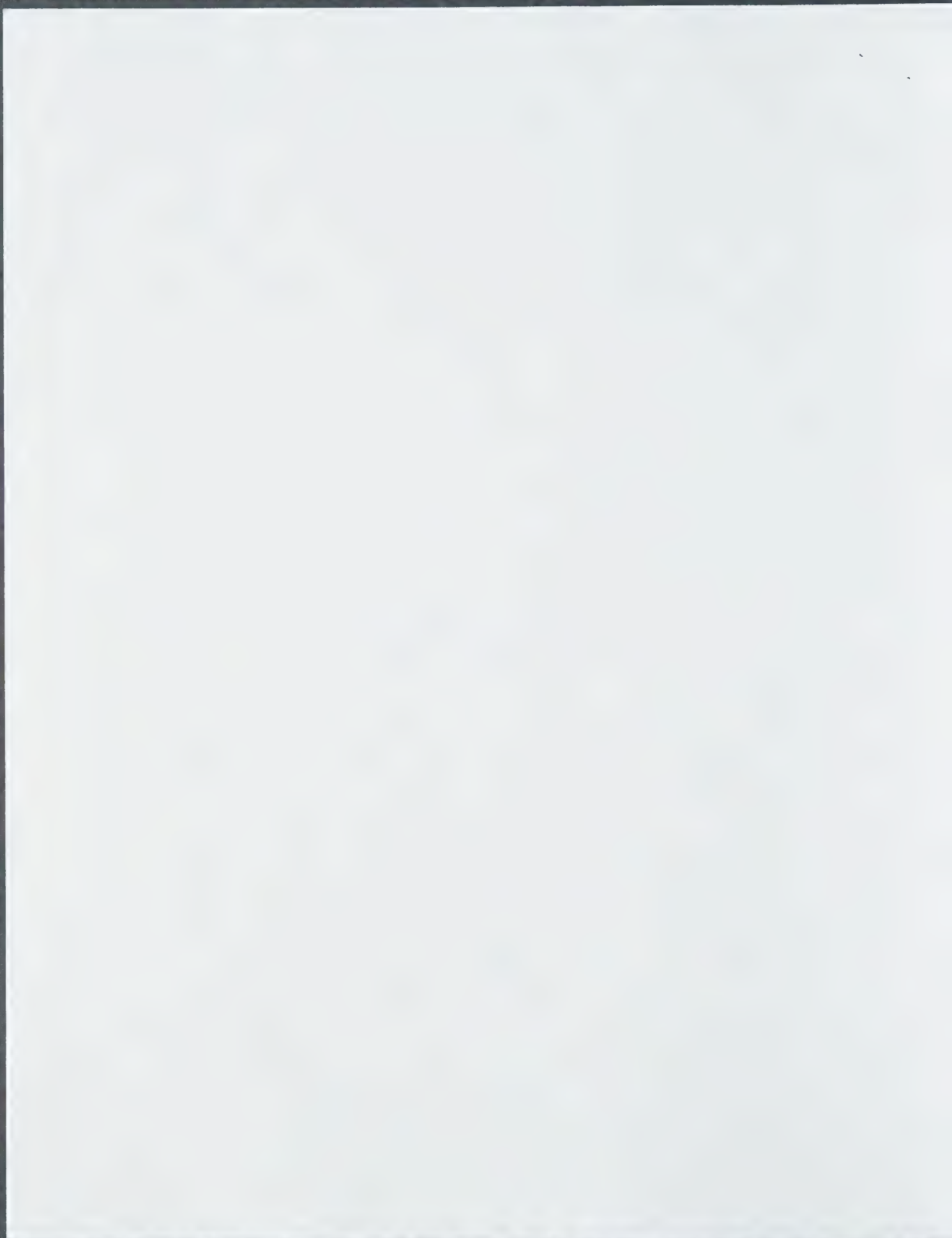


The painting of *The Philosopher*, long attributed to Dutch master Rembrandt van Rijn, could be a gift for the Museum's 20th Anniversary.

*in a Cap* at the National Gallery of Art on London, according to Dr. Curtis Carter, Haggerty Museum Director. He noted that "the museum is very excited to bring this important masterpiece to the Haggerty Museum of Art at the Marquette University where it can be enjoyed by all."

Dr. Carter discovered the work at the Armory Show in New York in the spring this year and now has documents indicating that it was featured in the 1772 auction of the Louis-Michael Van Loo collection in Paris. It was rediscovered in 1905 after circulating through several other collections since the 1772 auction.

It is currently exhibited in the Haggerty Museum's Old Master Gallery and will join the collection of Old Master works at the Museum including *Portrait of Piero di Domenico Pagni* (1510) by Ridolfo Ghirlandaio, *The Judgement of Paris* (ca. 1630-31) by Paulus Moreelse and *Christ at the Column* (16th c.) by Giovanni Pietro Pedrini





## From the Director

### "Rembrandt at the Haggerty?"

Soon it will be time to celebrate the Haggerty Museum's 20th Anniversary. What better way to mark the occasion than with the gift of an important painting to enhance the Museum's growing collection. Upon the Fifth Anniversary, the Haggerty Friends acquired for the collection a splendid painting by the 17th-century Dutch painter Paulus Moreelse, *The Judgement of Paris* (ca. 1630-31). This painting has been enjoyed by thousands of Haggerty Museum visitors since it joined the collection in 1989. In 2000 it was included in the exhibition *Greek Gods and Heroes in the Age of Reubens and Rembrandt* at the National Gallery, Athens (September 28 - January 8, 2001) and the Dordrecht Museum, Netherlands (February 3 - May 21, 2001).

With the coming of the 20th Anniversary in 2004, the Haggerty Museum Friends will again undertake to bring another important Old Master painting to the collection. The proposed painting is *The Philosopher*, ca. 1650-55, a painting long attributed to Rembrandt. It is certainly of the Rembrandt Workshop, possibly by Willem Drost, a prominent member of the Workshop, if not by the Master. The model for the painting is the same for Rembrandt's *Bust of Aristotle* in the collection of the Metropolitan Museum of Art in New York.

*The Philosopher* is a painting of exceptional quality. It has long been recognized as a great masterpiece of the 17th-century art by leading scholars of Dutch art such as Arthur Wheelock of the National Gallery in Washington, D.C and Ivan Gaskell, curator of Old Master paintings at the Fogg Museum, Harvard University. It has many features of Rembrandt's late works and has been exhibited as a Rembrandt at the Royal Academy in London, the Jeu de Paume in Paris, the Montreal Museum of Fine Arts, the Saint Louis Art Museum and the Fogg Art Museum at Harvard University.

The Friends' success in acquiring *The Philosopher* will result in a centerpiece for the Museum's Dutch Old Master collection and a fitting tribute to their extraordinary support for the Haggerty Museum over the past 20 years.

Individuals wishing to contribute to the purchase of the painting may contact me, or send their contributions to the Museum. Thanks to all who are able to assist.

Curtis L. Carter



## CHAGALL TAPESTRY FEATURED IN EXHIBITION

A 14 by 19 foot tapestry of *The Prophet Jeremiab*, 1973 will be included in the **Marc Chagall: The Bible Series** exhibition. Designed especially for the atrium of the Evan and Marion Helfaer Community Service Building, the tapestry was valued at \$125,000 when it was unveiled in 1973, the first tapestry by Chagall in the United States.

Chagall consented to design the tapestry after being contacted by Milwaukeean Albert B. Adelman at his home in Nice. Milwaukee philanthropist Evan Helfaer commissioned it. To produce it, Turkish and Moroccan craftsmen worked for eight months in the Paris Studio of Madame Yvette Cauquil-Prince, the only person in the world whom Chagall would allow to interpret his work in this medium.

It was also intended as a tribute to Russian-born Prime Minister Golda Meir, who like Chagall, fled Russia to seek a new land where freedom and understanding would be possible.

## VIEWERS CAN RELIVE STORY OF JANE EYRE IN EXHIBITION OF LITHOGRAPHS AT THE HAGGERTY



Charlotte Brontë's beloved novel *Jane Eyre* will come alive for viewers of the exhibition **Paula Rego: Jane Eyre Lithographs** which opens at the Haggerty Museum on Thursday, March 4. The series of 25 new lithographs based on the novel by Charlotte Brontë was created by London artist Paula Rego, one of the most noted figurative artists working in Britain today. Dr Gillian Forrester, Associate Curator of Prints and Drawings at the Yale Center for British Art, Yale University will give the opening lecture at 6 p.m. in the Museum followed by a reception from 7 to 8 p.m.

Rego was born in Lisbon in 1935. She studied at the Slade School in London and has lived there since 1976. An only child, Rego used drawing as a companion during her early years, building on her imagination to express her moods and observations. She especially focused on the experiences of women and their relationships with others and draws inspiration for her work from the recounting of human behavior in books, films, legends and fairytales.

Although she uses paint and printmaking techniques and also collage in her work, drawing is the basis of her art as she makes numerous sketches before embarking on the ultimate piece. She has favored pastels in her work during the past seven years.

Completed just last year, the *Jane Eyre* lithographs are a series of 25



# an AIMemo

FROM DR. AL BADER

To David

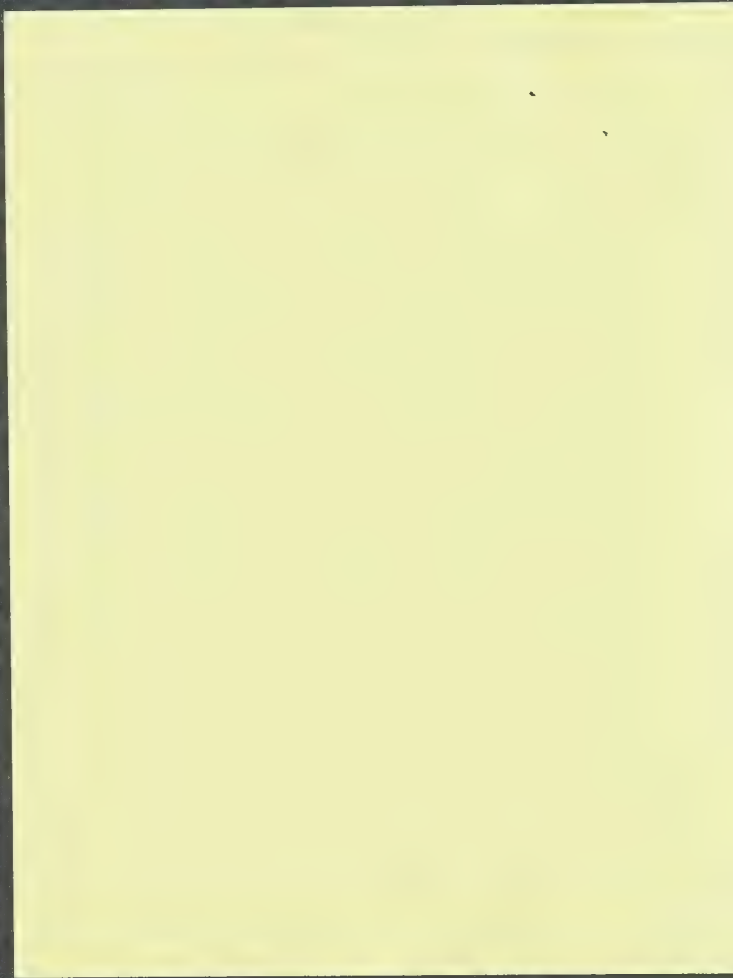
How sorry am  
you get ~

Love  
David

Love  
David

David

David





ALFRED BADER FINE ARTS

December 26, 2003

Mr. Eric Markovic  
529 Clinton Street  
Toronto, Ontario M6G 2Z5  
CANADA

Dear Eric,


Thank you for the documentation of your two paintings which I return by FEDEX.

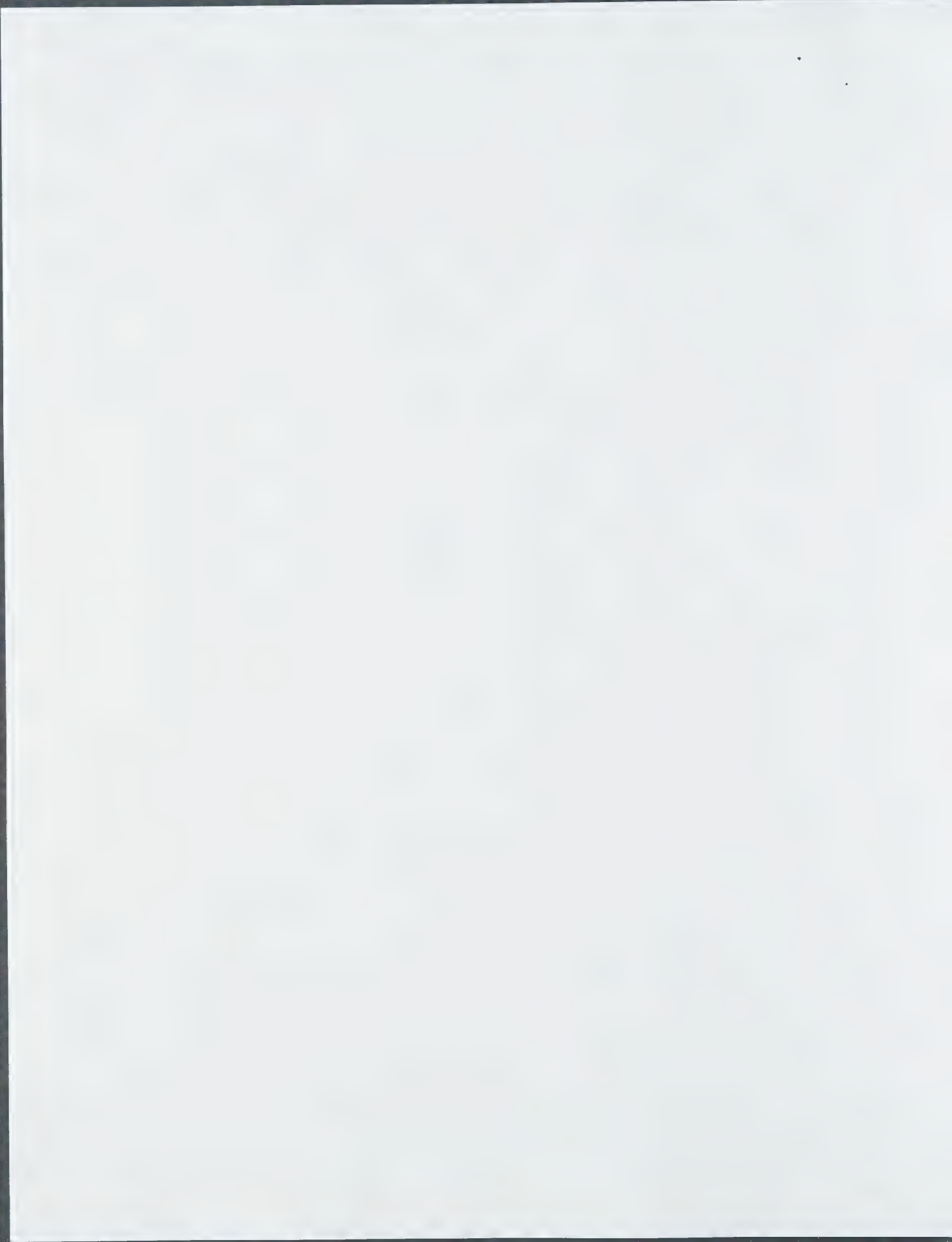
The first painting is not by de Poorter, the second is, I believe, by Govaert Flinck but is too expensive at US \$120,000.

Daan Cevat had a very interesting collection in which this was No. 12. Over the years I have owned a number of the Cevat paintings and wish that I owned Nos. 25, 34 and 35. During the last few years his widow, Mrs. Els Cevat, has sold quite a few of her husband's paintings, mainly through Christie's Amsterdam.

With best regards I remain

Yours sincerely,

  
Alfred Bader  
AB/az  
Enc. - Returning all materials by FEDEX  
Also by e-mail



# ERIC MARKOVIC CONSULTING INC.

December 23, 2003

Dr. ALFRED BADER  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN  
USA 53202

Dear Alfred:

Enclosed are B&W photos & professional color transparencies, and supporting documentation for;  
**Willem de Poorter's** *King Saul visits Endor to summon forth the prophet Samuel* (I Kings, XXVIII) &  
**Govaert Flinck's** *Juno Appears To Jupiter and Io* (Ovid, Metamorphosis I).

## Willem De Poorter Painting

Size: 56 x 45.7 cm. oil on bevelled oak panel  
Condition: Excellent – needs a cleaning  
Price: \$65,000 USD

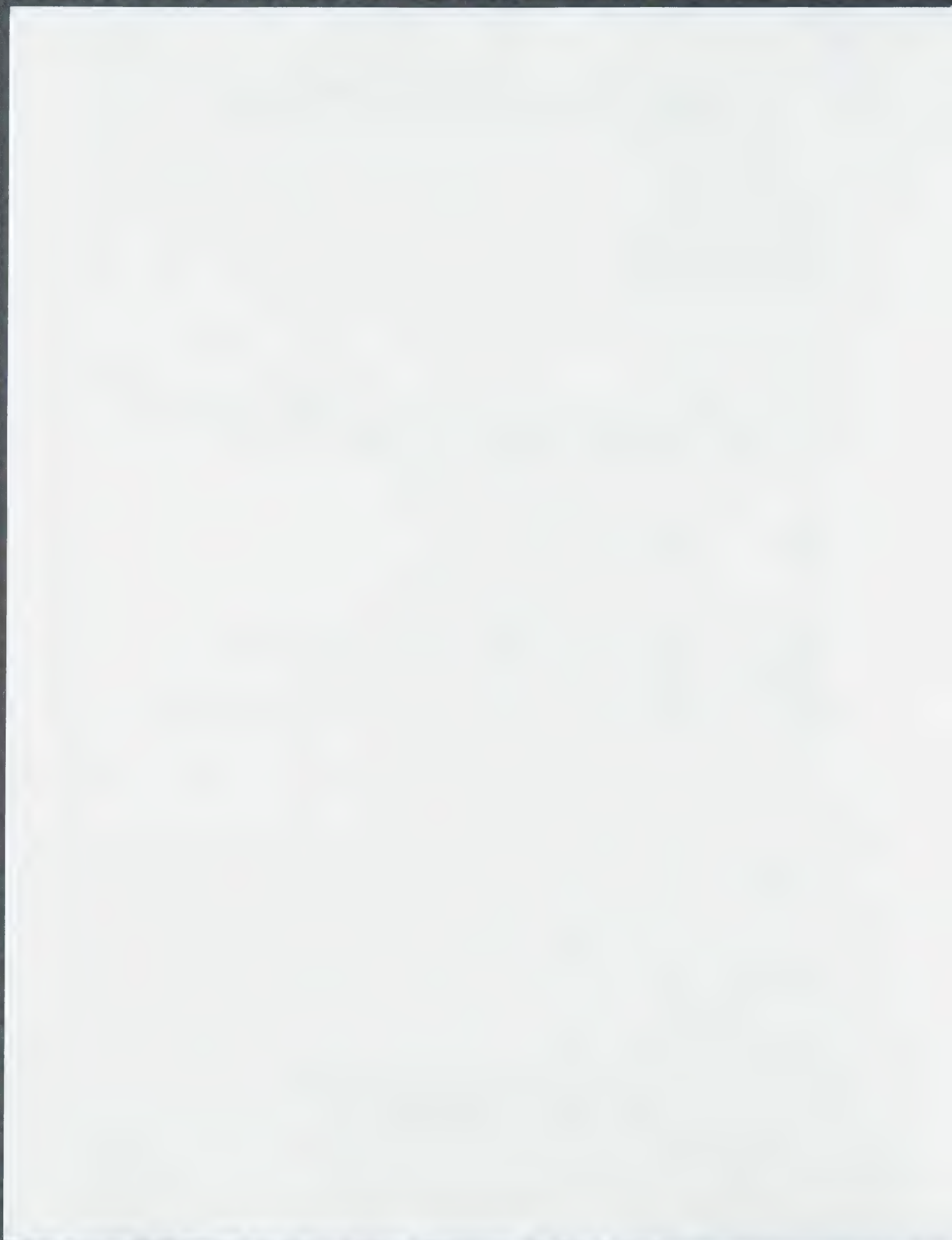
## Govaert Flinck Painting

Size: 39.3 x 52.1 cm. Oil on oak panel  
Condition: Excellent – small horizontal crack about 15cm long, (see 4 x 6 color print).  
Reference: GOVAERT FLINCK, J.W.VON MOLTKE, 1965, p.85, illustrated, (No 96).  
Authentication: See attached Sumowski documents.  
Provenance: Dan Cevat.  
Exhibition History: 'Around Rembrandt', STEDELIJK MUSEUM 'De Lakenhal', Leiden Holland 1968.  
Price: \$120,000 USD.

Sincerely,

Eric Markovic

529 Clinton Street, Toronto, Ontario M6G 2Z5 Canada  
website [www.em-finearts.com](http://www.em-finearts.com) cell (416) 831 3749  
e-mail [emarkovic@sympatico.ca](mailto:emarkovic@sympatico.ca)





Boston University

College of Arts and Sciences  
725 Commonwealth Avenue, Room 302  
Boston, Massachusetts 02215  
617-353-2520  
Fax: 617-353-3243



October 10, 2003

Art History Department

Dr. Alfred Bader  
2691 North Shepherd Avenue  
Milwaukee, WI  
53211  
Fax: (414) 962-8322

Dear Dr. Bader,

Please accept my apologies for the delay in replying to your fax. I am currently on sabbatical leave and have been out of town for an extended period.

As I wrote to you some time ago, the photograph you kindly sent me was not used to illustrate my book *Reframing Rembrandt: Jews and the Christian Image in Seventeenth-Century Amsterdam*. I returned the photograph to you at that time, but please let me know if you did not receive it.

The print run for the book was small, and I was given a very limited number of author's copies on publication. I have paid for and sent books, as needed, to those who gave permission to reproduce the photographs that were actually printed in the book. Even though I did not use the photograph you supplied, I very much appreciate your willingness to supply it, so I will mail a complimentary copy very soon.

Thank you again for your help.

Best regards,

A handwritten signature in cursive script that reads "Michael Zell".

Michael Zell  
Associate Professor  
Art History Department  
Tel. (617) 353-1452  
Fax. (617) 353-3243  
Email: [mzell@bu.edu](mailto:mzell@bu.edu)



**Subject:** drawing, painting  
**From:** David de Witt <3dad5@post.queensu.ca>  
**Date:** Fri, 22 Aug 2003 11:50:57 -0400  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred,

The photocopy of the drawing of the "Raising of Lazarus" looks much better than the fax, and shows many signs of being an original drawing. You mentioned that Sumowski dismissed it as such, I recall. The composition is itself strongly reminiscent of Van Dijck's paintings, and the study figure published by Sumowski (no. 592) fits very closely. It could very well be by his hand.

As for the nostalgic Canadian winter scene, the signature is not corresponding to any known names. I read it as "Daan Donker". The style is a little too general to lend itself to identification. I will keep it in mind.

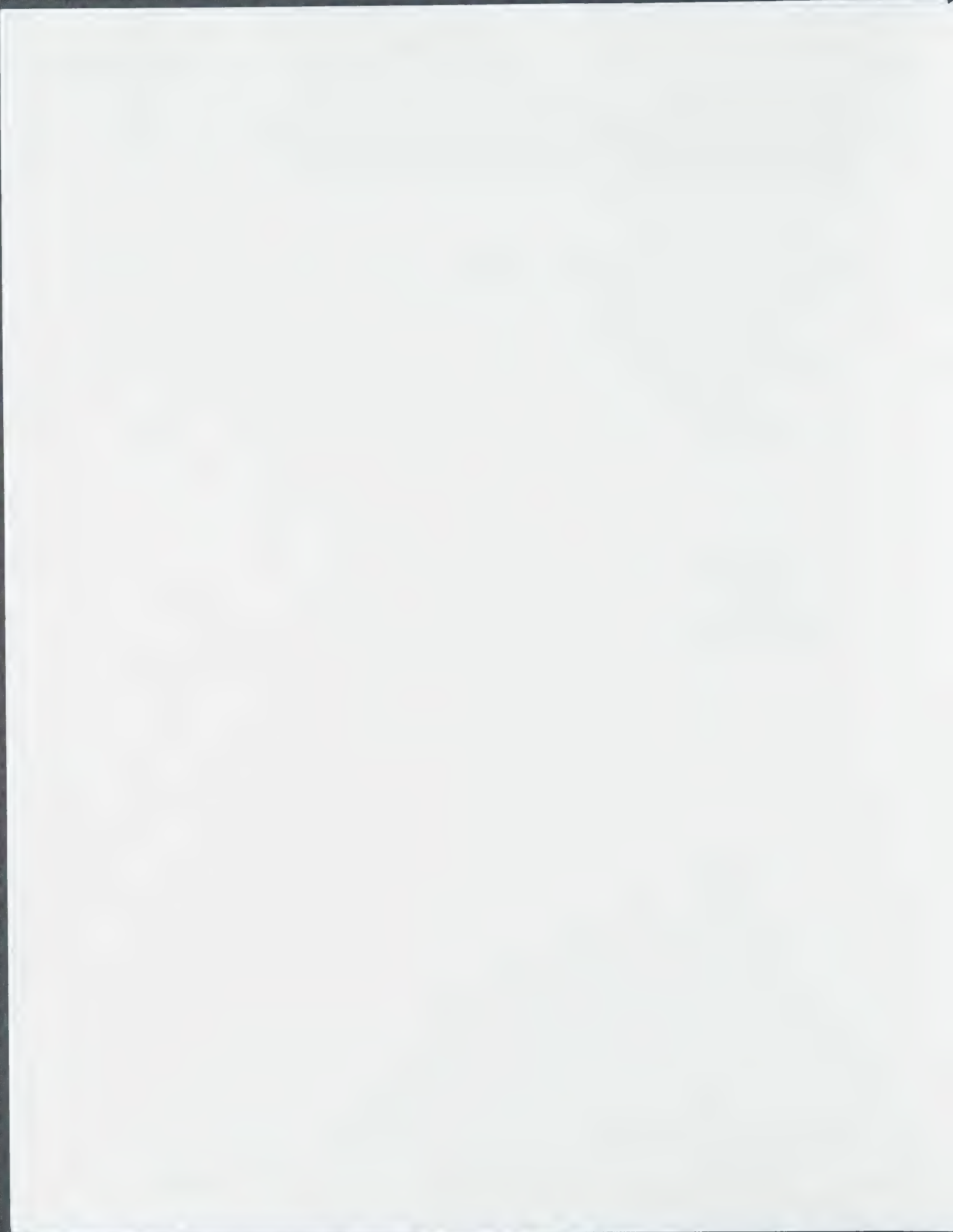
I will show the Jordaens photo to Douglas. You could send a photo and whatever information you have on the work to Hans Vlieghe at the Rubenianum: Kolveniersstraat 20, 2000 Antwerpen.

With all best wishes,  
David

David A. de Witt  
Bader Curator of European Art  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario K7L 3N6  
t. (613) 533 6000 x75100  
f. (613) 533 6765  
e. [3dad5@post.queensu.ca](mailto:3dad5@post.queensu.ca)

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This message scanned for viruses by CoreComm



**Subject:** Rembrandt school drawing  
**From:** Inierman <Inierman@bellsouth.net>  
**Date:** Mon, 28 Jul 2003 15:44:47 -0400  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred

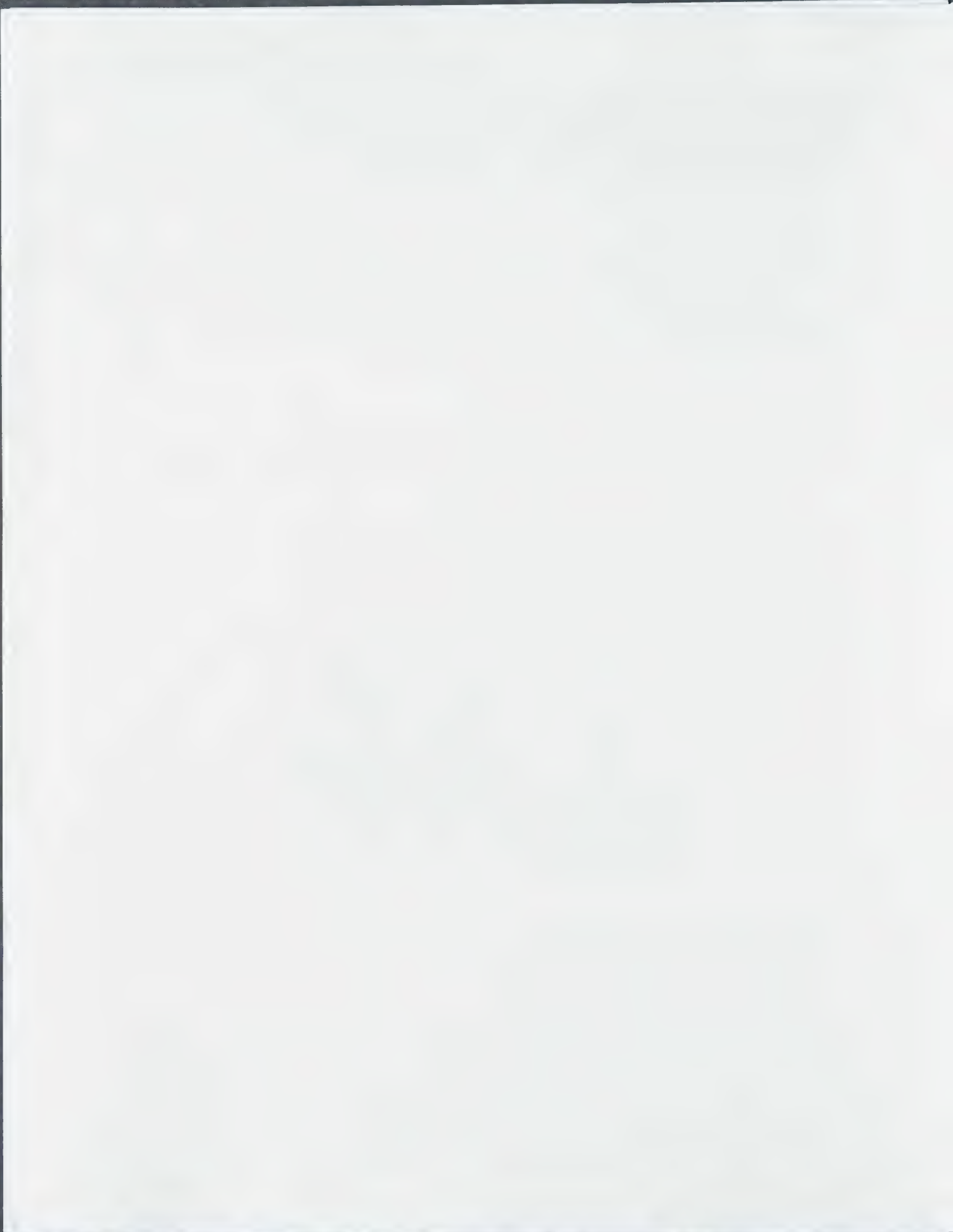
Welcome home and thank you for the call. I was a bit concerned because I thought you were due back earlier in July and then that email came and I got no response to my reply. All's well that ends well and you are well.

Attached are two photos of the Rembrandt school drawing of "The Raising of Lazarus" purchased after you left for England. They have been waiting for your return.

With best wishes,

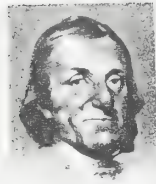
Lewis







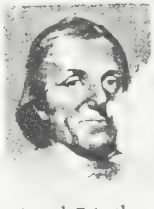
Joseph  
USA 20c



Joseph Priestley  
USA 20c



Joseph Priestley  
USA 20c



Joseph Priestley  
USA 20c

Copernicus  
1473-1973



8c US

Copernicus  
1473-1973



8c US

Copernicus  
1473-1973



8c US

Copernicus  
1473-1973



8c US

Copernicus  
1473-1973



8c US

Professor Dr. Werner Sumowski  
Heßenwiesenstraße 4

915 025 000-6 C.C.B. 11 91/876543

- |                                                          |                                                                    |
|----------------------------------------------------------|--------------------------------------------------------------------|
| <input type="checkbox"/> Unbekannt                       | <input type="checkbox"/> Inconnu                                   |
| <input type="checkbox"/> Unbekannt<br>verzogen           | <input type="checkbox"/> Parti sans<br>d'adresse                   |
| <input type="checkbox"/> Anschrift<br>ungenügend         | <input type="checkbox"/> Adresse<br>insuffisante                   |
| <input type="checkbox"/> Verreist/<br>Abgereist          | <input type="checkbox"/> En voyage/<br>Parti                       |
| <input type="checkbox"/> Versorber<br>Firma<br>erloschen | <input type="checkbox"/> Decade<br>Raison sociale<br>n'existe plus |
| <input type="checkbox"/> Verweigert<br>Nicht<br>abgeholt | <input type="checkbox"/> Rekluse                                   |
| <input type="checkbox"/> Nicht<br>zulässig               | <input type="checkbox"/> Von Reklame<br>Nicht zulässig             |

Zurück/Retour  
C 33/CP 10



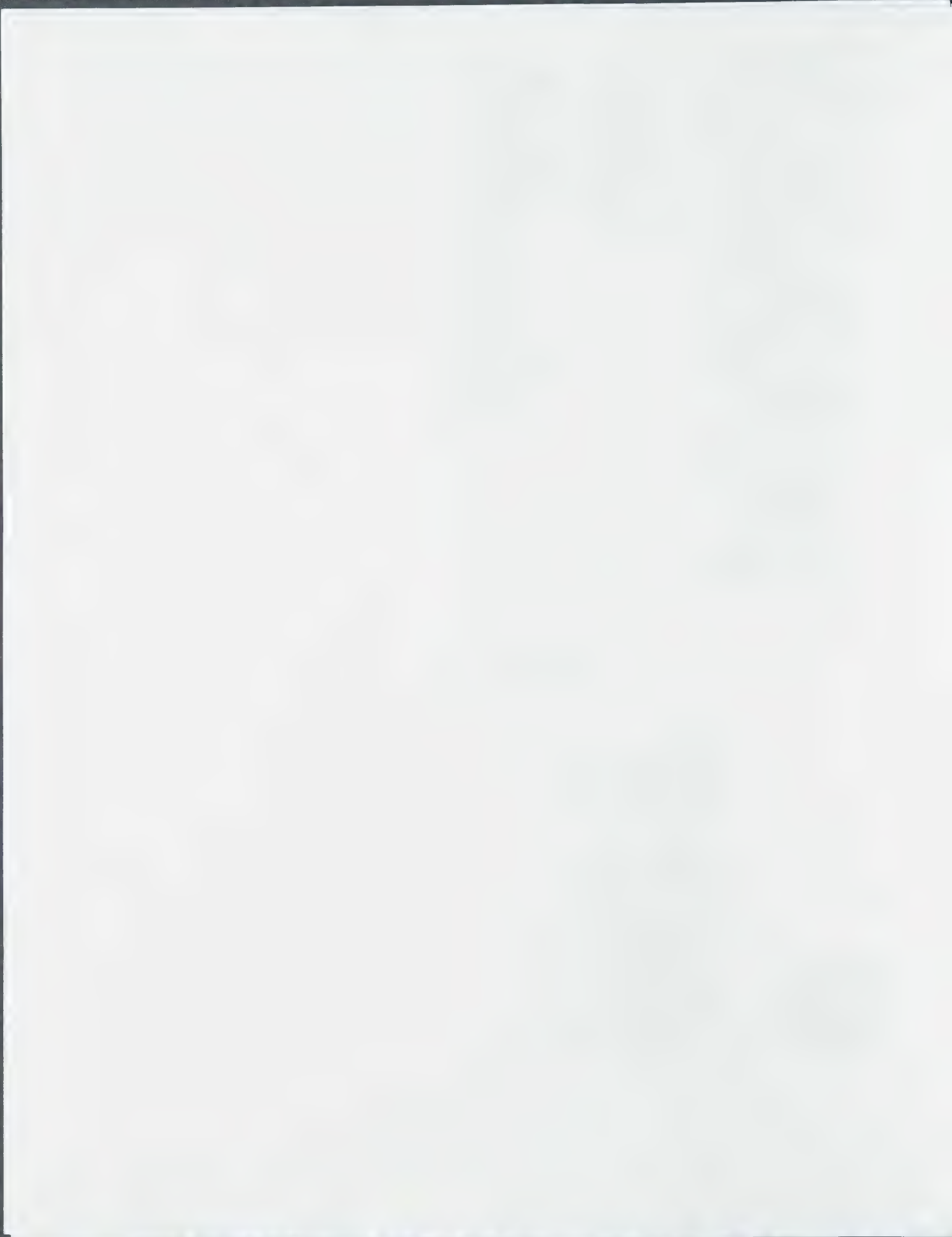
Rise of the Spirit of Independence



Rise of the Spirit of Independence



Rise of the Spirit of Independence





# MEMO

## Agnes Etherington Art Centre

University Avenue at Queen's Crescent  
Queen's University, Kingston, Ontario K7L 3N6  
Tel: 613 533-2190 Fax: 613 533-6765  
[www.queensu.ca/ageth/](http://www.queensu.ca/ageth/)

**Date:** 28 October 2003  
**To:** Barbara Bird, Gallery Shop Manager  
**From:** Janet M. Brooke, Director  
**c.c.:** David de Witt, Bader Curator of European Art  
**Re:** Alfred Bader autobiography

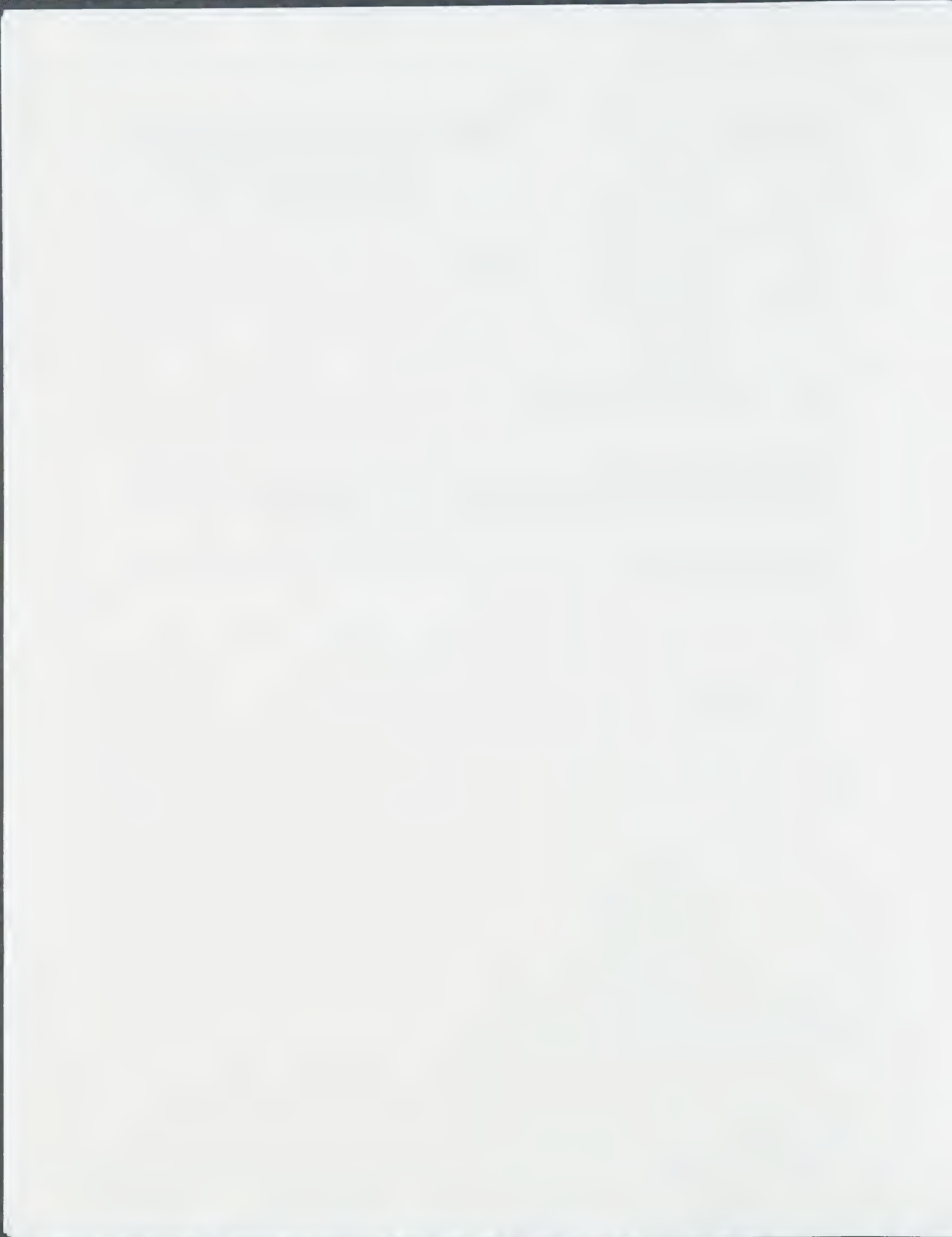
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Alfred Bader brought a total of 12 copies of his book, *Confessions of a Chemist Collector*, for sale in the Shop on his visit to us last week. These he sells at 7.50 British pounds each, which at current exchange rates (1 pound = \$Cdn 2.2863) totals \$Cdn 17.15 per copy.

Please fax him at Alfred Bader Fine Art (414) 277-0709 to request an invoice so that you can pay him for the 12 books.

Thanks.

*Janet*



23.4.1981

Lieber Herr Doktor Eder,

Ihr Brief nach Dayton hat Wunder gewirkt: Das Ekta-  
chrom ist bereits eingetroffen. Vielen Dank für Ihre  
Hilfe!

Das späte Datum beim "Jakobstraum" von G. van den  
Eeckhout ist überraschend. Ob die Zeichnungen auch  
so spät entstanden sind, bleibt offen. Einerseits  
passen die Blätter stilistisch gut in die frühen  
fünfziger Jahre; andererseits hat Eeckhout auf ältere  
Konzepte zurückgegriffen.

Dank auch für die Ausleihe des "David"-Fotos; Sie er-  
halten die Aufnahme in absehbarer Zeit zurück.

Ihr Brief an Herrn van de Wetering verdient höchsten  
Beifall. Ich finde, dass man diese Leute in Amsterdam  
nicht ernst nehmen sollte, doch leider erhalten sie  
von allen möglichen Seiten die Aufmerksamkeit, die  
sie sich wünschen. Meine Prophezeiung, dass wir uns  
noch nach Gerson zurücksehnen werden, geht bereits in  
Erfüllung. Was ich bisher von den "Forschungsergebnis-  
sen" dieses Teams gehört habe, wirkt grotesk. Herr van  
de Wetering und Herr Bruyn waren auf dem Lievens-  
Symposion in Braunschweig, und da habe ich erlebt,  
wie Fakten verdreht und missinterpretiert werden  
und mit welcher Sorglosigkeit man bei den Abschrei-  
bungen von Bildern verfährt. Ich komme mir wie ein  
Fossil vor, das nicht mehr in die Zeit mit den modi-  
schen Usancen passt.

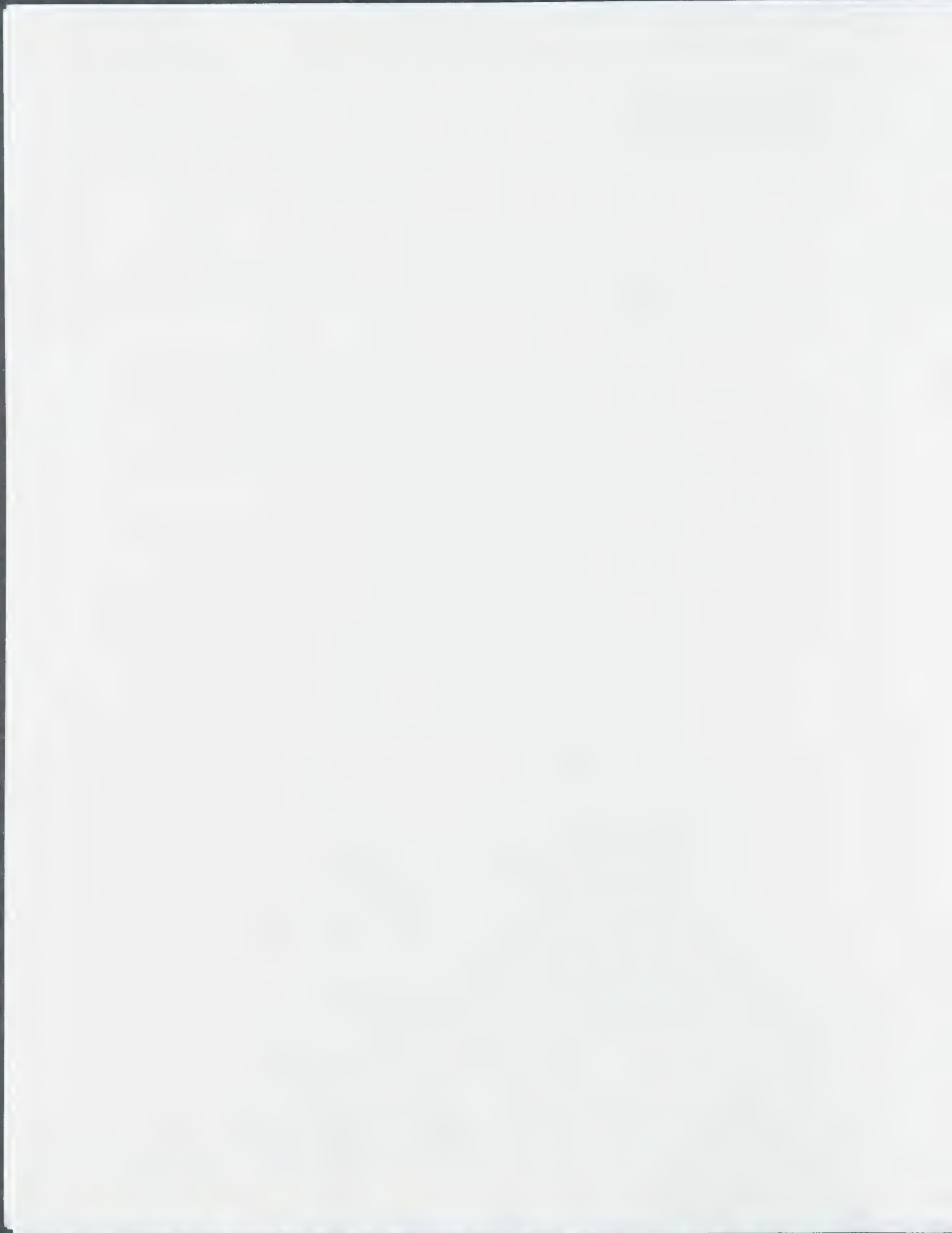
Ich freue mich auf Ihren Besuch im Juni.

Nochmals Dank.

Mit herzlichen Grüßen:

Ihr

*Herrn Sumowski*



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

414-962-5169

October 2, 2003

Professor Dr. Werner Sumowski  
Heßenwiesenstraße 4  
Stuttgart/Rohr  
70565  
GERMANY

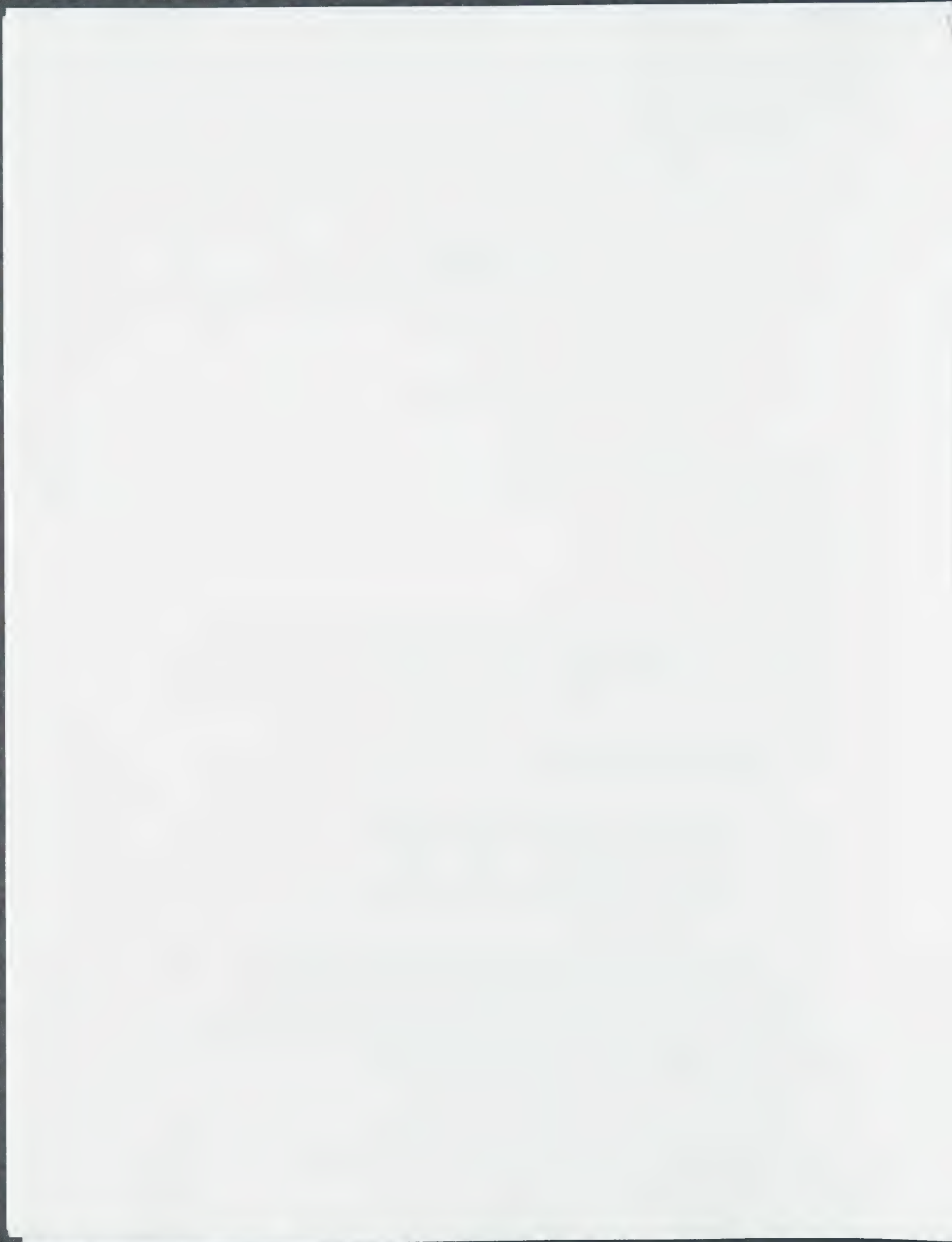
Dear Werner,

Let me say first of all how deeply sorry I am that I have so disappointed you that you do not wish to have anything further to do with me. Reading and re-reading your letter, I understand my lack of discretion and certainly if I could live my life over again I would not send your letter of 1981 to Mr. Ellermann.

Please understand why I write in English: I am far more fluent in English than in German and so find it much easier to express my deep concern in English.

It would be a relief to me if I could explain my thinking when I sent your letter to Mr. Ellermann. He had talked to me as if he believed that the RRP was a collection of popes who could do no wrong and I pointed out that they certainly had made some mistakes in the past as they did, for instance, with C-22 and as Joshua Bruyn did in attacking you in his reviews. I hoped to help him realize that mistakes had been made.

I believe that, historically speaking, your letter of 1981 is an important document simply because it shows this so correctly. It was a reply you made after I had sent you a copy of a very strong letter I had sent to Ernst van de Wetering. I considered your letter absolutely brilliant and still do. You have tried to help me with attributions and have been wonderfully helpful to me over the years. Unfortunately I was not aware that you were writing in confidence. I was trying to help Mr. Ellermann, but should, I realize, have asked your permission before sharing that letter with him.



Professor Dr. Werner Sumowski  
October 2, 2003  
Page Two

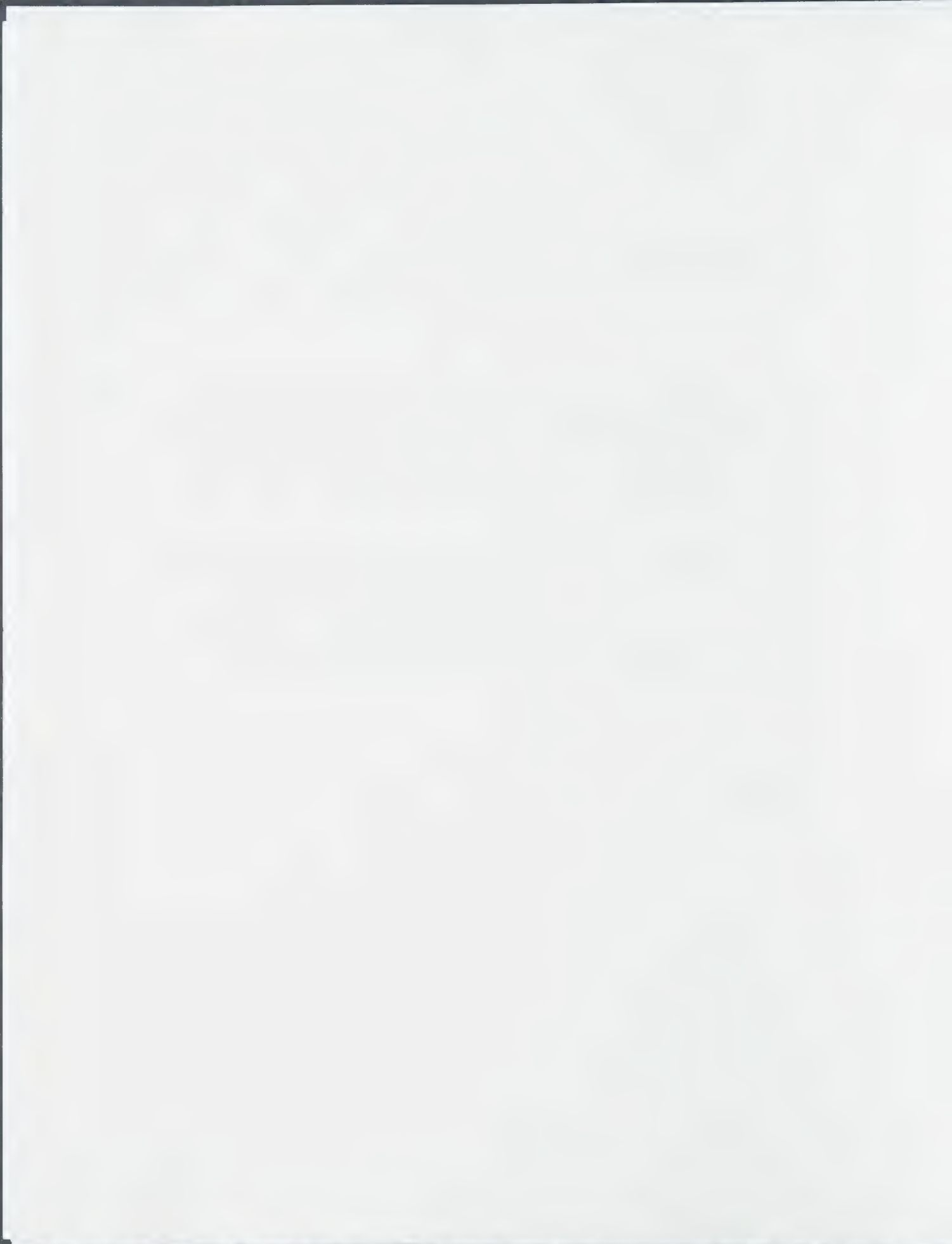
During the 20 odd years since then, you and I and, I believe, most art historians have taken a much kinder view of the RRP now down to one terribly overworked man, Ernst van der Wetering, who has also become my friend. I mentioned all that to Mr. Ellermann. Also during those 20 years you have become one of my best art historian friends. I so look forward to writing to you regularly, to calling you, to receiving your letters and of course to visiting you in June.

Of course I have kept all of your letters together with the letters from many other art historians. All of these are in the folders of each of the paintings which Isabel and I are leaving to my alma mater, Queen's University. There these letters will be studied.

I am 79 and the good Lord does not tell us how long we have to live. I truly hope you will not dismiss our friendship because I have made this most regrettable mistake.

Yours sincerely,

Alfred Bader  
AB/az





Stuttgart, den 13.9.2003

Lieber Alfred,

Dein Brief vom 3. September hat mich noch mehr verstimmt. Zwar bedauerst Du es, mich durch Dein Verhalten verletzt zu haben. Doch mit keinem Wort gibst Du zu, dass es sich nicht gehört, vertrauliche Privatbriefe, deren Absender mit Diskretion rechnet, an fremde Personen zu schicken.

Von der Sache mit Ellermann habe ich zufällig erfahren. Wer sagt mir, ob Du nicht, was ich schreibe, seit langer Zeit Hinz und Kunz zugänglich machst?

Warum Du Ellermann mit der Photokopie "bedacht" hast, ist mir weiterhin unverständlich. Wenn Ernst van de Wetering den "Bartgreis" lobt und wenn Ellermann das RRP important findet, besteht überhaupt kein Anlass für die Zusendung.

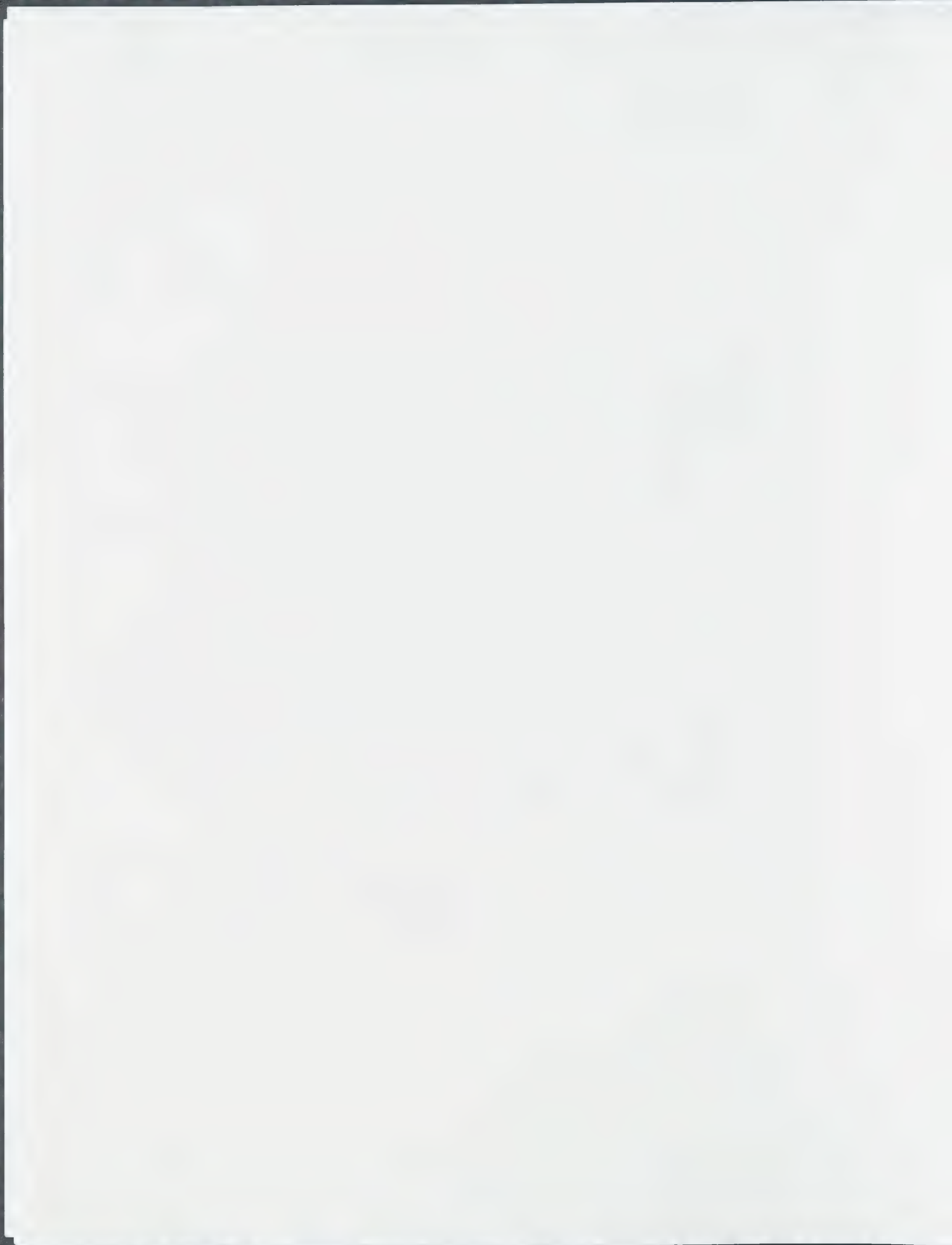
Geradezu skandalös ist es, dass Du eine Äusserung von April 1981 im Jahr 2003 an jemanden gibst, von dem Du nicht weisst, was er damit anfängt.

Ich weiss es: er geht damit hausieren, und was ich vor 22 Jahren über das Amsterdamer Projekt gesagt habe - vor Erscheinen des 1. Bandes, aufgrund negativer Eindrücke auf dem Lievens-Symposium - wird als mein heutiges Urteil über das Corpus verbreitet. Dabei denke ich jetzt, in Kenntnis der Publikation und nach Kontakten mit Van de Wetering, durchaus anders als damals. Feinde kann ich mir selber machen; dazu brauche ich Deine Indiskretion und Deine Gedankenlosigkeit nicht.

Du hast mich zutiefst enttäuscht. Ich habe kein Vertrauen mehr zu Dir und könnte nicht mehr wie bisher mit Dir verkehren. Unsere Beziehung ist unwiderruflich beendet.

Beste Wünsche für die Zukunft.

Werner



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

(+1+) 962-5169

September 3, 2003

Professor Dr. Werner Sumowski  
Heßenwiesenstraße 4  
Stuttgart/Rohr  
70565  
GERMANY

Dear Werner,

You must know that you are one of my best art historian friends and so I am deeply sorry to realize that I hurt you by sending Mr. Ellermann a copy of one of your letters.

Let me explain what happened. I met Mr. Ellermann in London and thought that he was quite a friendly fellow. When he talked to me about his version of Bredius 264 he mentioned how highly Ernst van de Wetering thought of this painting when he saw it, and of course how important the RRP is.

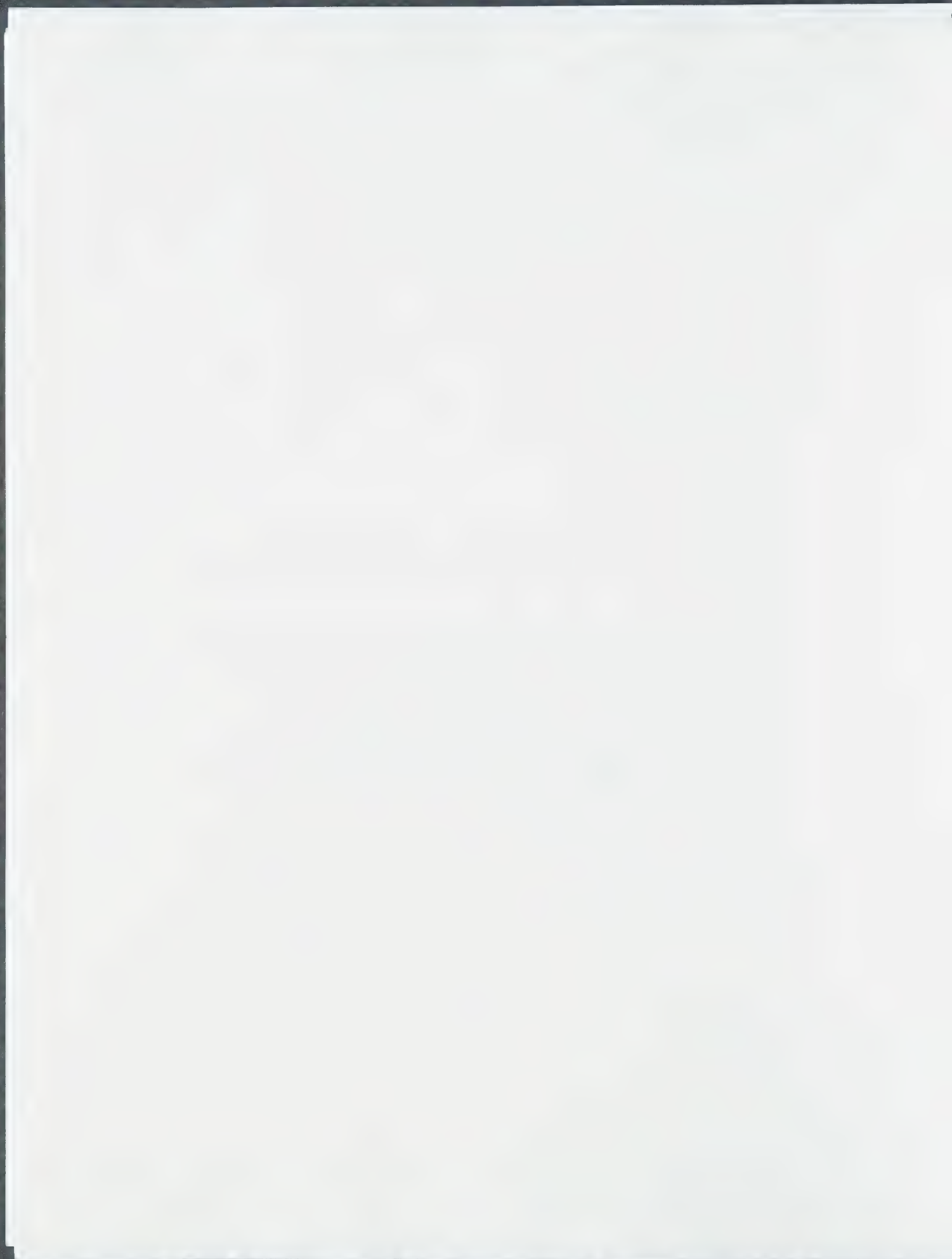
To me the RRP is important but there is no question that they have made mistakes and I remembered your delightful letter of April 23, 1981 pointing out how careless the RRP has been and prophesying that we will look back to the good old days of Gerson. Copy of your letter which I sent to Ellermann and my letter to him are enclosed.

I hope that you will understand why I sent this, and of course I will not again send copies of your letters.

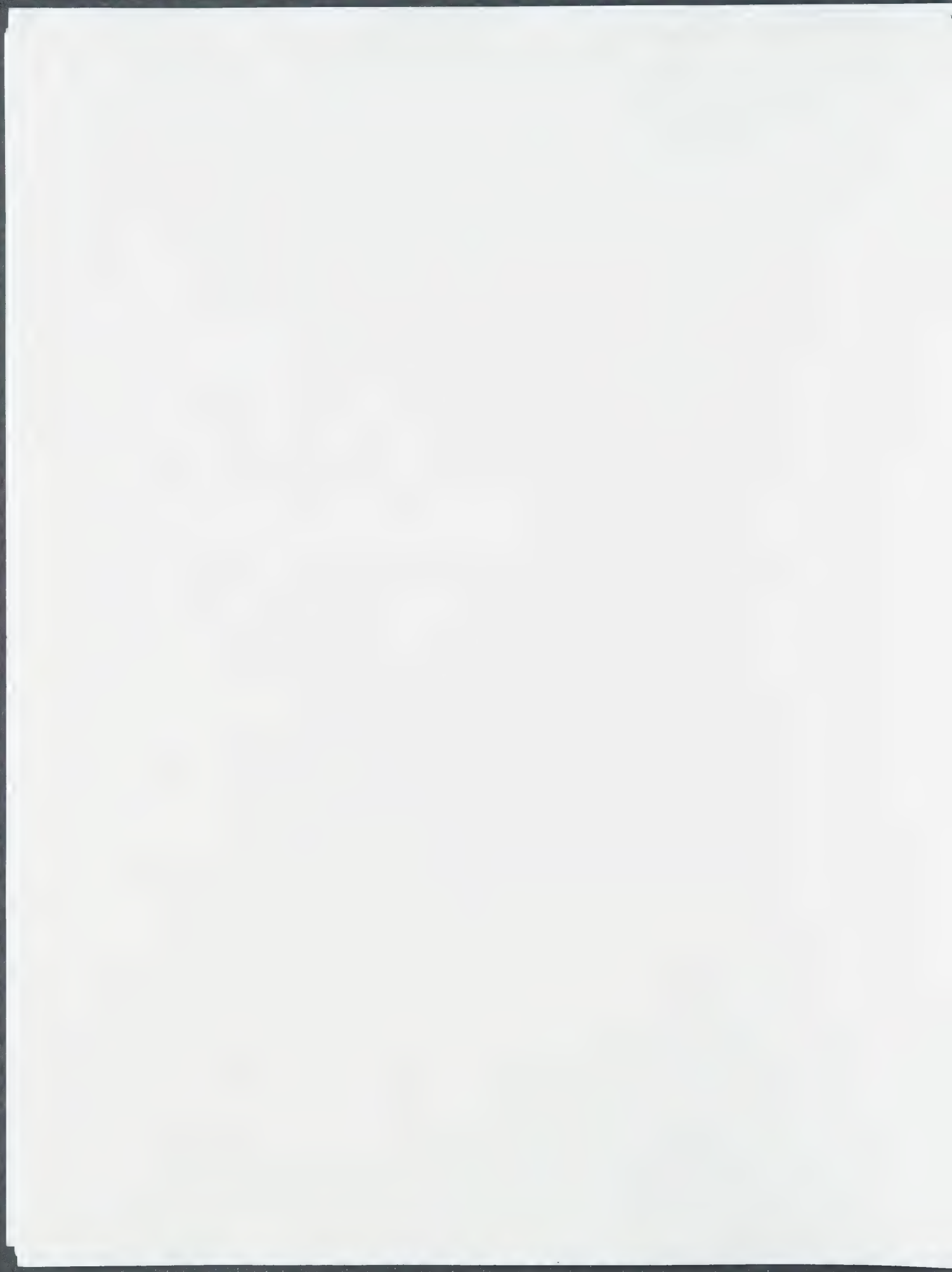
With best wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.





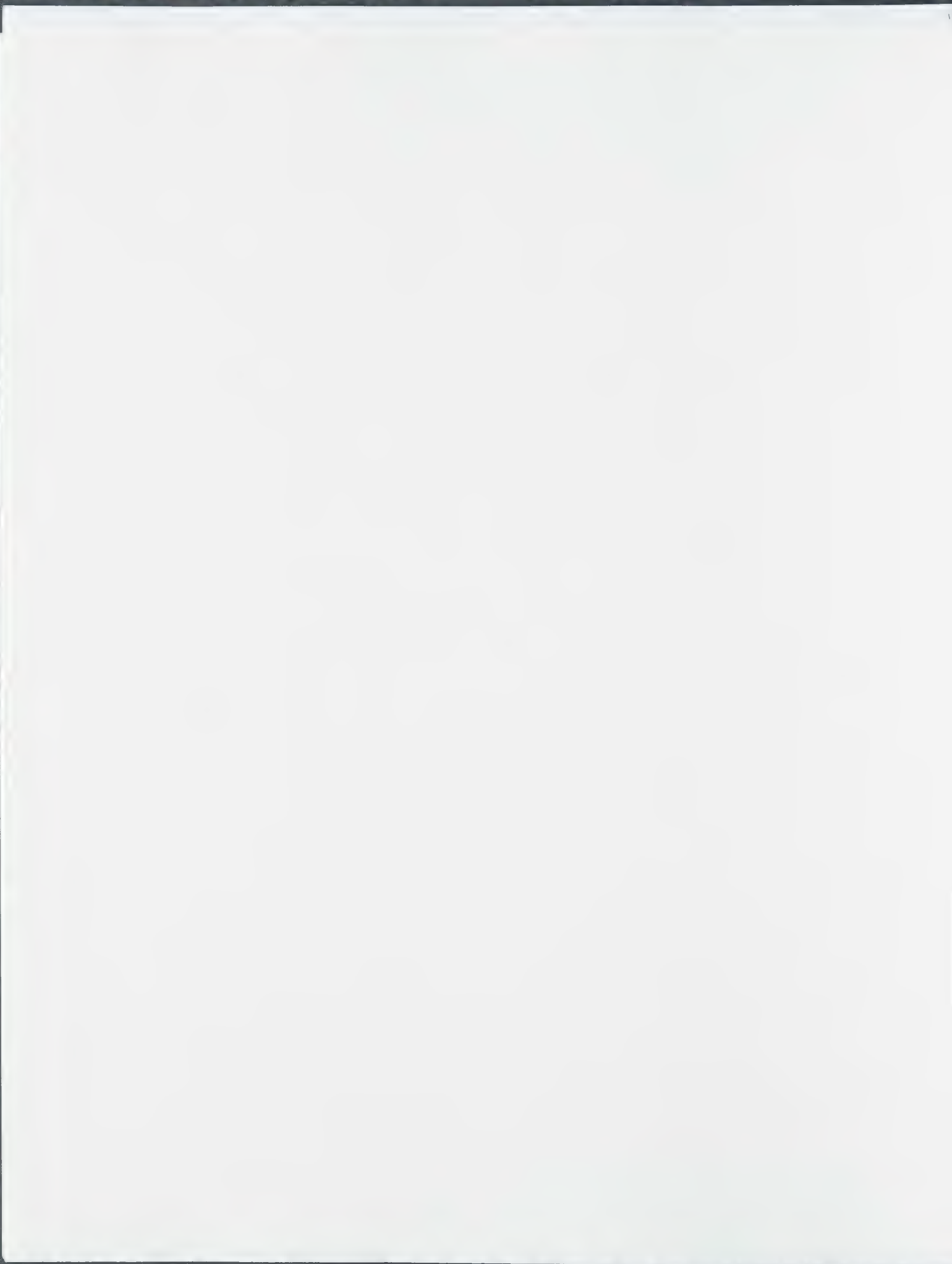


Die in dem Jahre der Fides bewirkte  
 Vertheilung der in diesem Jahre in  
 Europa beschickten, und in dem Jahre  
 nach dem Jahre 1840 in dem Jahre  
 nach dem Jahre 1840 in dem Jahre  
 nach dem Jahre 1840 in dem Jahre  
 nach dem Jahre 1840 in dem Jahre

Vertheilung

von allen

1840





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

(414) 962-5169

October 23, 2003

Professor Michael Zell  
Boston University  
Art History Department  
725 Commonwealth Avenue, Room 301  
Boston, MS 02215

Dear Professor Zell,

Thank you for sending me your most interesting book *Reframing Rembrandt*.

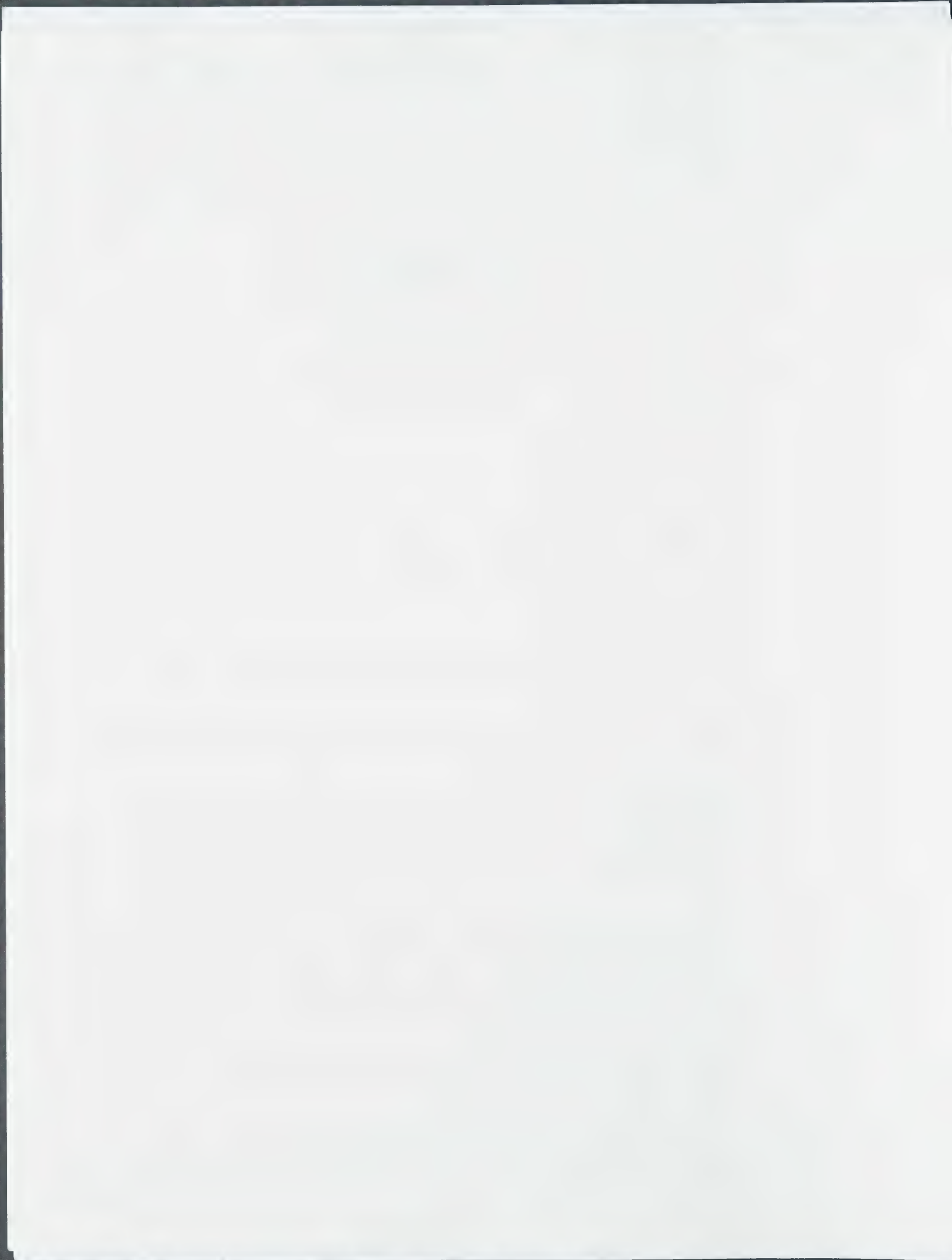
When I requested that book I had not realized that you had returned my photograph and not used it.

I have now read your book and will undoubtedly re-read parts time and again because I find these so interesting. There is no question in my mind that you are a very able historian, so knowledgeable about an area in which I am so very interested, namely philosemitism in Holland.

I enclose copy of my letter to you of August 1, 2000 in which I expressed my conviction that my wreck of a painting is an early Lievens. Now, looking back, I just wish that I could have persuaded you to visit me in Milwaukee. I could then have shown you some very fine early works by Lievens and these might have persuaded you that Lievens was capable of painting so ably around 1630.

My painting was conserved by a very able friend, Charles Munch, and I enclose his description of his work.

I also enclose two letters from Professor Werner Sumowski. In that of February 23, 1985 he expresses his conviction that my fragment is an early Lievens.



I also enclose letter from Professor Perry Chapman which speaks for itself.

Next time you are in Ottawa compare Rembrandt's *Esther* of 1632 with Lievens' *Job* and ask yourself "which is the better painting?"

Of course I say to myself, so what? You are a very able historian and not a connoisseur of the early works of Lievens. And it is possible to be convinced and mistaken and that might just apply to me also.

I am so interested in your book because I am just working on collating all the historical haftarot with Dutch 17<sup>th</sup> century paintings. Until recently I thought that each historical haftora had been depicted by Dutch artists except for one which is read on the second day of Sukkoth. That tells of Solomon opening the first temple with a big cloud enveloping the temple. But then, recently, I found a large, signed Phillips Koninck of just that subject.

Someone mentioned that you came from Canada. Is that correct?

Do you have my autobiography *Adventures of a Chemist Collector*? If not, I will send you a copy. I presume that you have the exhibition catalogue *The Detective's Eye* written by my wife and myself because you quote it. But should you not have it I will happily send you a copy of that also. And do you have the 1976 Milwaukee Art Center exhibition catalogue *The Bible Through Dutch Eyes* which unfortunately has become very rare?

I would really enjoy meeting you.

With many thanks and with best personal regards I remain

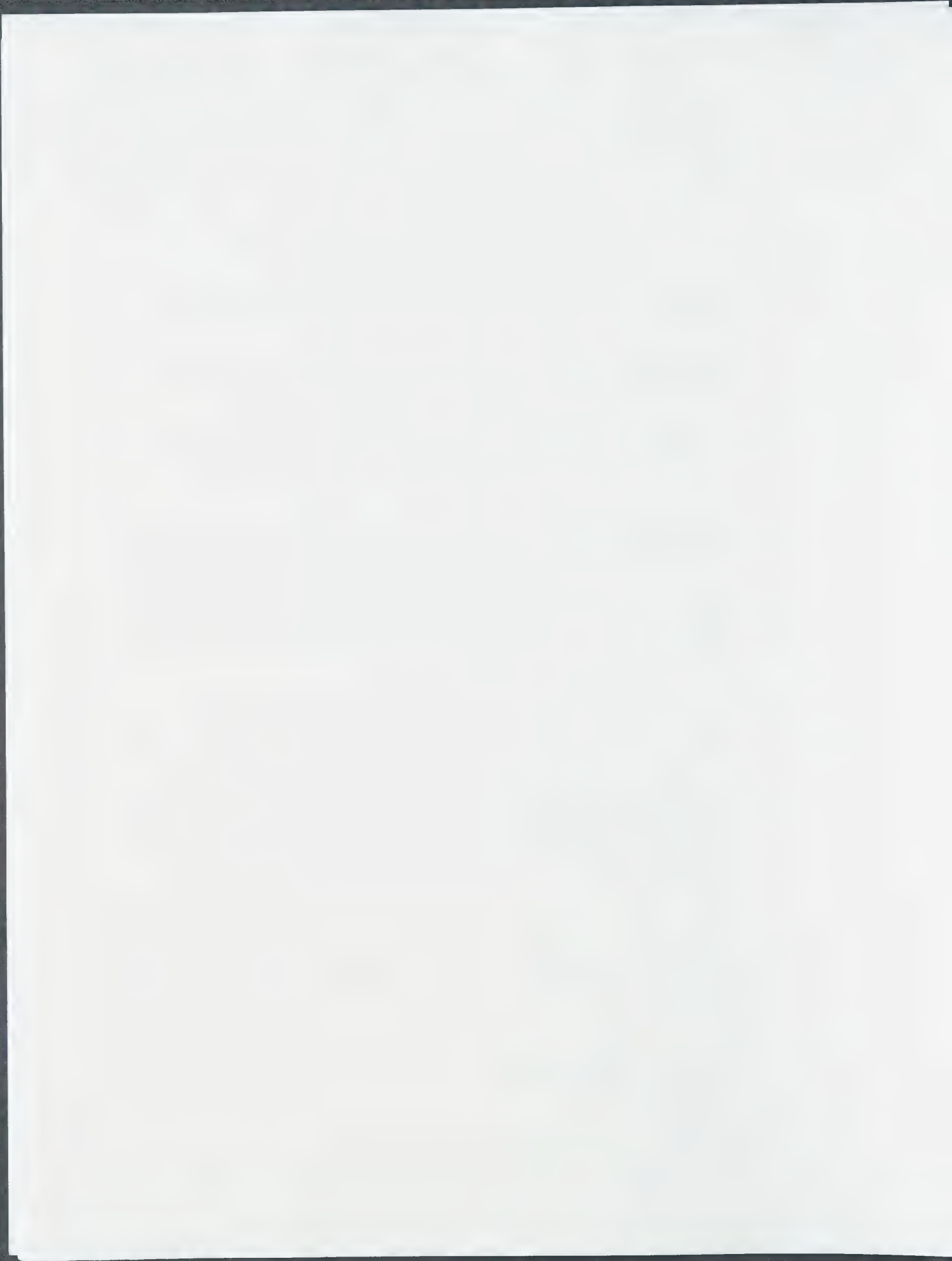
Yours sincerely,



Alfred Bader

AB/az

Enc.



CENTRUM VOOR DE VLAAMSE KUNST  
VAN DE 16<sup>e</sup> EN DE 17<sup>e</sup> EEUW

*RUBENIANUM*

30 September, 2003

Kolveniersstraat 20 - B-2000 Antwerpen (België)  
Tel. : 03.201 15 77 Fax : 03.231 93 87

Dear Mr. Bader,

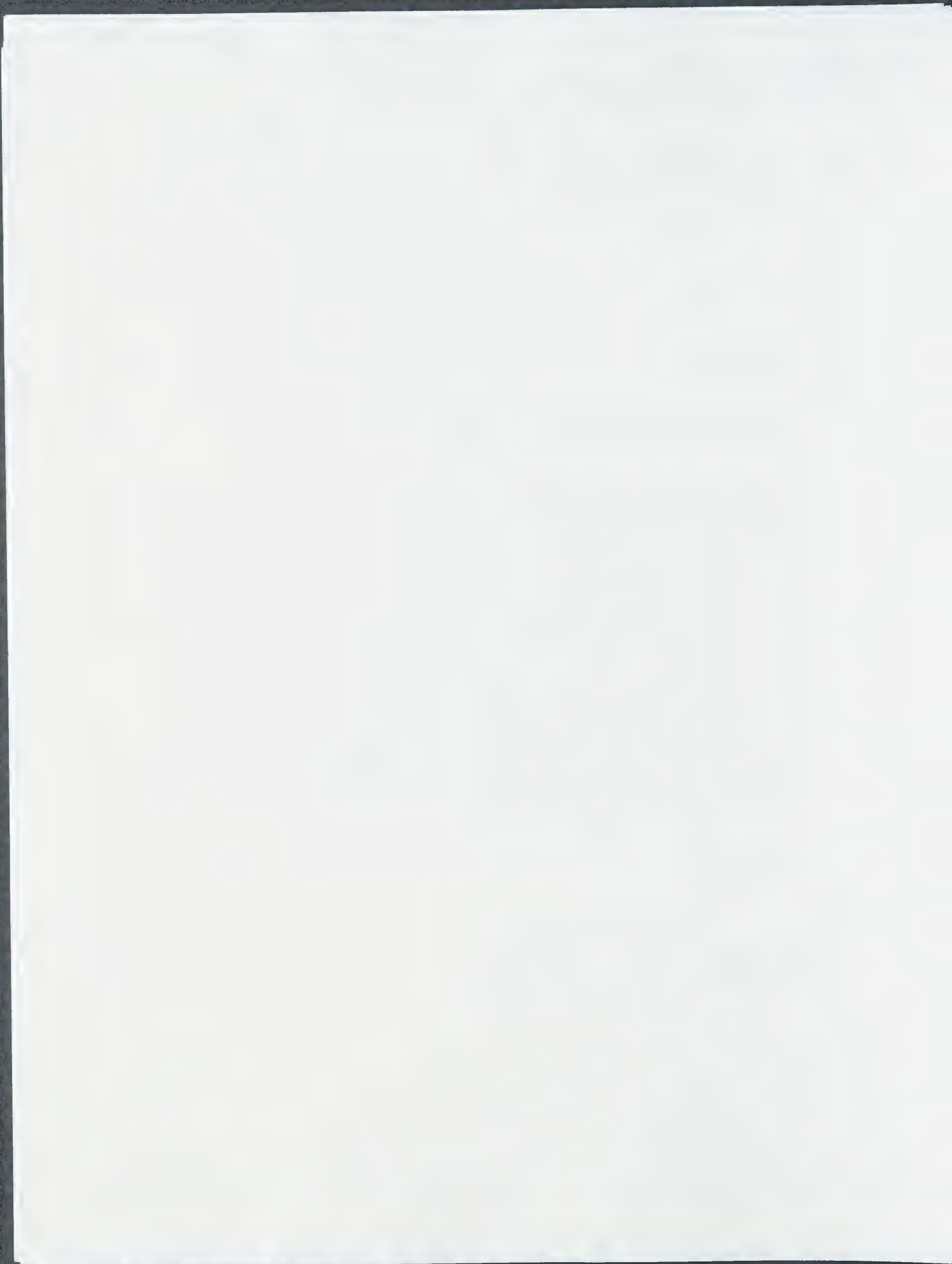
Thank you very much for your letter, photographs and ektachrome.

Indeed, the Jordaens connection is obvious, for two reasons. Especially the execution of the half naked man, who is seen from the back, and is helping to support Christ's body, makes me think of young Jordaens's specific artistic handwriting. This motif, as well as the two figures to the right, representing Joseph of Arimathia and Nicodemus, are close to the preparatory drawing in Madrid. And in earlier years of his activity, i. e. c. 1615-20 Jordaens had very close links to Rubens's workshop. In those years he even copied certain Rubens compositions. On the other hand I don't have any knowledge of a painted modello on a panel, painted by Jordaens in those early years. And, apart from the man seen from the back, the other figures do not make a very Jordaenslike impression. It would therefore seem best to me to consider this interesting painting a "pasticcio" à la Rubens.

Yours sincerely,

Hans Vlieghe





CENTRUM VOOR DE VLAAMSE KUNST  
VAN DE 16<sup>e</sup> EN DE 17<sup>e</sup> EEUW

*RUBENIANUM*

30 September, 2003

Kolveniersstraat 20 - B-2000 Antwerpen (België)

Tel. : 03.201 15 77 Fax : 03.231 93 87

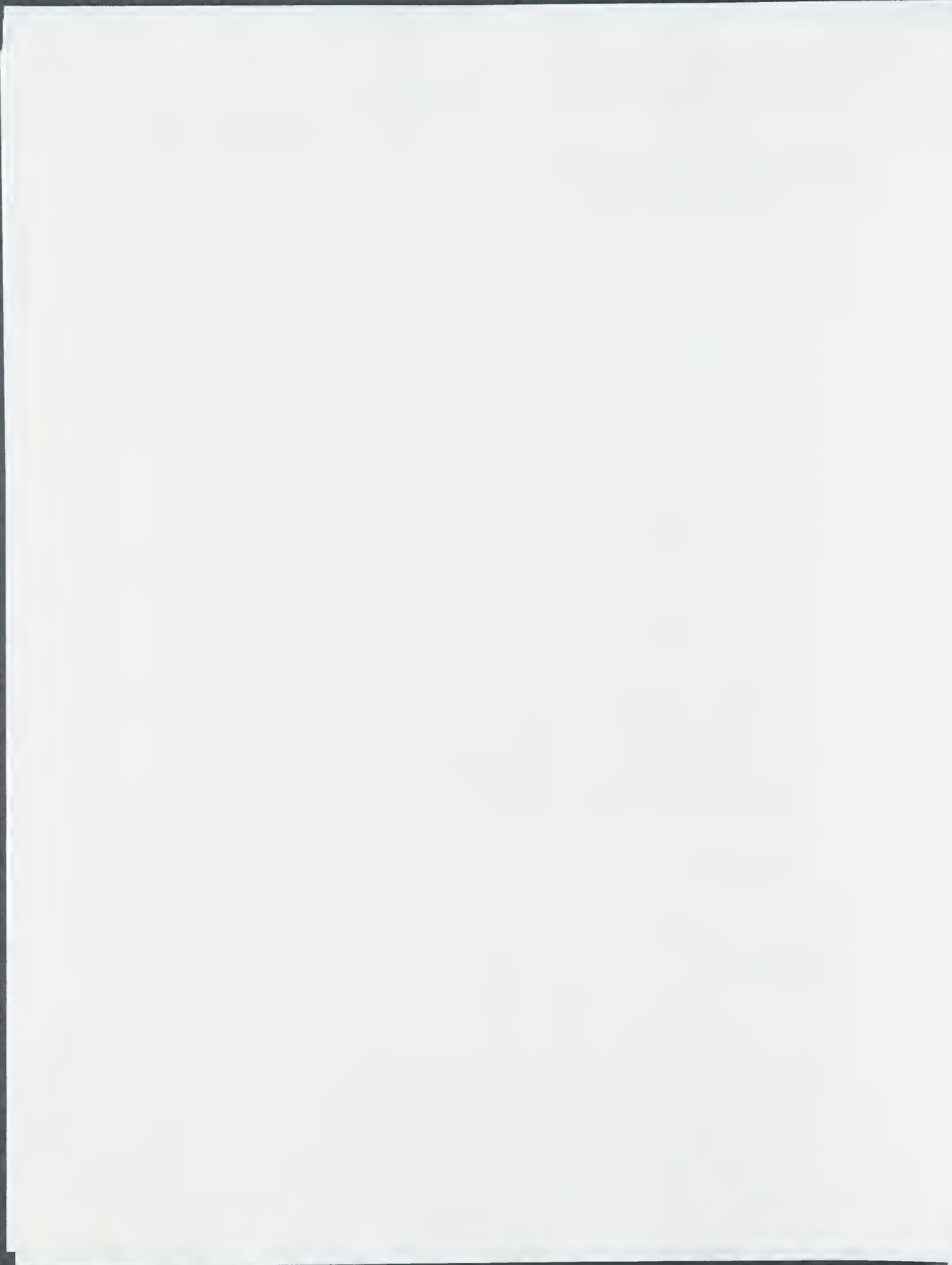
Dear Mr. Bader,

Thank you very much for your letter, photographs and ektachrome.

Indeed, the Jordaens connection is obvious, for two reasons. Especially the execution of the half naked man, who is seen from the back, and is helping to support Christ's body, makes me think of young Jordaens's specific artistic handwriting. This motif, as well as the two figures to the right, representing Joseph of Arimathia and Nicodemus, are close to the preparatory drawing in Madrid. And in earlier years of his activity, i. e. c. 1615-20 Jordaens had very close links to Rubens's workshop. In those years he even copied certain Rubens compositions. On the other hand I don't have any knowledge of a painted modello on panel, painted by Jordaens in those early years. And, apart from the man seen from the back, the other figures do not make a very Jordaenslike impression. It would therefore seem best to me to consider this interesting painting a "pasticcio" à la Rubens.

Yours sincerely,

  
Hans Vlieghe





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

(414) 962-5169

April 2, 2003

Janet M. Brooke, Director  
The Agnes Etherington Art Centre  
Queen's University  
University Avenue at Queen's Crescent  
Kingston, ON K7L 3N6  
CANADA

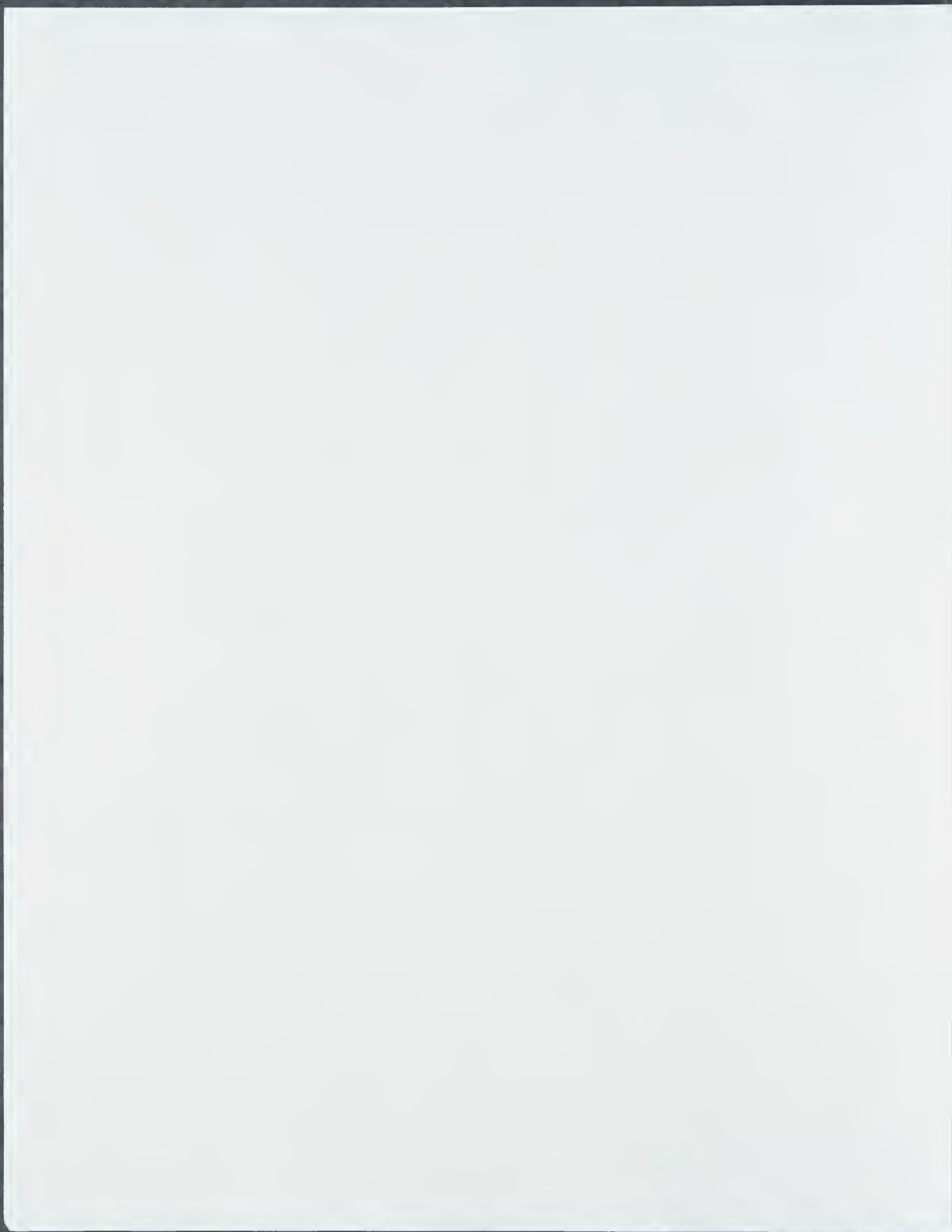
Dear Janet.

As you will see from the enclosed, Dr. Thomson and Dr. Pantazzi visited us on October 30, 1995 and I enclose copy of my letter to her of November 9<sup>th</sup>. By now you know that I am a great believer in sharing information and so will not be surprised that copies of this letter went to Volker Manuth, David McTavish and Florence Campbell. Mrs. Campbell at the time was head of Queen's fundraising.

27 { I never did receive a copy of Dr. Thomson's report. Surely that will be available from the National Gallery. I would be interested in seeing a copy when you receive it.

Daniel was charged Ca.\$75 for bringing the drawing to you. You know how careful I am with money and will understand my hope that you will recover this sum from Canadian Customs.

More important, what will they charge you when David de Witt brings the Rembrandt into Kingston next August?



With best regards I remain

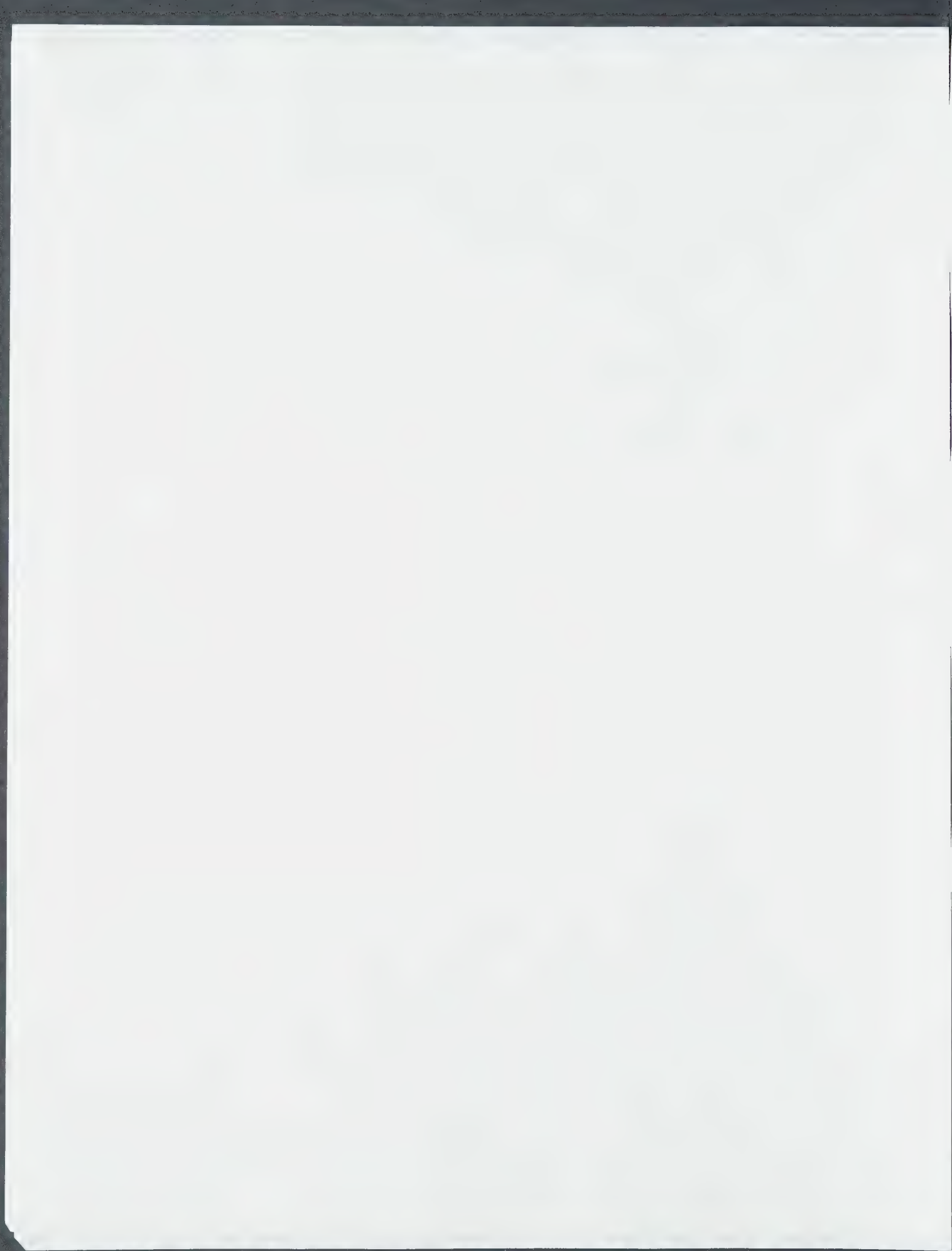
Yours sincerely,

Alfred Bader

AB/az

Enc.

C: Daniel Bader w/ck. – US \$50





## ALFRED BADER FINE ARTS

DR. ALFRED BADER

November 9, 1995

ESTABLISHED 1961

Dr. Shirley Thomson  
Director  
National Gallery of Canada  
380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario K1N 9N4  
Canada

Dear Dr. Thomson:

Isabel and I still remember with great pleasure your and Dr. Pantazzi's visit to view our collection on October 30th.

You will have realized that we arrived back home that day after two very busy weeks in Canada and that we will be leaving for England this coming Monday, November 13th. One of the pleasures of that trip will be to deliver by hand our small Rembrandt to the National Gallery in London, which will then be exhibited at the Rembrandthuis in Amsterdam.

You asked me to supply you with a list of our Old Master paintings.

As you know, most of our paintings have been exhibited in various exhibitions and perhaps half are illustrated, mainly in color, in Professor Werner Sumowski's six-volume *Gemälde der Rembrandt Schüler*.

Unfortunately, I do not have a complete list but will compile this and send on to you shortly after our return from England on December 24th.

Perhaps I did not stress enough that our collection is still growing. You know better than most art historians Michael Hornstein's collection in Montreal. When I viewed that collection some years ago, I envied him for one painting particularly, a fine landscape by Jan Lievens, an artist whose best work you exhibit in your gallery. Queen's now owns three works by Lievens, you saw four in our house, and we will be bringing Michael Hornstein's Lievens landscape back home from England on December 24th.

The good Lord does not tell us how long we will be here, but if for another few years, then I very much hope that our collection will continue to expand.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709



Dr. Shirley Thomson  
November 9, 1995  
Page 2

Please don't hesitate to ask whatever questions you and Dr. Pantazzi might have about our collection, which I very much hope will be able to be housed at Queen's.

With all good wishes to you and Dr. Pantazzi, I remain,

Yours sincerely,

AB/cw

cc: Manuth  
Metavish  
J. Campbell



## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 13, 1995

Dr. Michael Pantazzi  
Curator  
National Gallery of Canada  
380 Sussex Drive  
P.O. Box 427, Station A  
Ottawa, Ontario K1N 9N4  
Canada

Dear Michael:

Milwaukee is a very nice city, and its only disadvantage is that very few art historians visit us and there is no one in the city itself to talk to about Old Master paintings. Hence, your and Dr. Thomson's visit gave us such very great pleasure.

You will recall that while in your gallery, I had a very good look at your *Tribute Money* which the RRP gives number C7 with the suggestion that it might be by De Poorter. As you know, I have an early and a late De Poorter at home, and comparing the paint-handling of the three paintings convinces me beyond a shadow of a doubt that your painting is not by De Poorter. In fact, I think that it must be a work by Rembrandt, correctly dated 1629.

May I ask you for two favors? I have been invited to give a talk entitled *The Rembrandt Research Project and the Collector* at the Birmingham Art Museum at the end of this month, and I would love to be able to discuss your painting and would like to ask you to send me a standard slide to my English home at 2A Holmesdale Road, Bexhill-on-Sea, East Sussex TN39 3QE, England.

Also, I recall seeing on the label of your painting that there is a discussion about the error in the RRP entry. Could you please send me a Xerox copy of that discussion?

Of course, I very much look forward to Colin Bailey's comments about my two French paintings.

And most important, I do hope that you will return to Milwaukee for a much more leisurely look both at my collection and at my gallery.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709



Dr. Michael Pantazzi  
November 13, 1995  
Page 2

I am just leaving for our English home today, of course, to attend the major sales in London in December. We plan to return on December 24th, and after that, I will send you and Dr. Thomson the requested list of the paintings in my collection.

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

Yours sincerely,

AB/cw



TEMPORARY RECEIPT

Depositor copy *white*  
Registrar copy *yellow*  
Attach to object copy *pink*

# Agnes Etherington Art Centre

Queen's University  
Kingston, Ontario, Canada  
Tel (613) 533-2190  
[www.queensu.ca/ageh/](http://www.queensu.ca/ageh/)

Received from ALFRED BADER FINE ARTS (via DANIEL BADER)

Address #622-924 E. JUNIOR AVE Telephone (414) 277-0730  
MILWAUKEE WI 53202

The objects listed below, deposited with the Art Centre for:

- identification
- examination
- consideration as a gift *purchase*
- consideration for loan
- other reasons (specify) \_\_\_\_\_

subject to the conditions printed on the back of this receipt.

Remarks: value AUS \$000<sup>00</sup>

7 March 2003

Date

*J. [Signature]*  
Staff Member 613 533-2190

THE AGNES ETHERINGTON ART CENTRE      CONDITIONS OF DEPOSIT

The Art Centre will give to objects deposited with it the same care they would receive if they were its own property, but it assumes no responsibility in case of loss or damage by theft, fire or otherwise.

Works deposited will be returned on the surrender of this receipt or on the written instructions of the depositor or of his legal representative.

In the case of the death of a depositor, the legal representative of the deceased is required to notify the Art Centre, giving his full name and address in writing and giving proof of his authority.



Canada Customs  
and Revenue Agency

Agence des douanes  
et du revenu du Canada

**CASUAL GOODS ACCOUNTING DOCUMENT**  
**DÉCLARATION EN DÉTAIL DES MARCHANDISES OCCASIONNELLES**

**A**

**3660184**

Duty paid stamp - Timbre de droits acquittés

*WJ*

**PROTECTED (WHEN COMPLETED) - PROTÉGÉ (UNE FOIS REMPLI)**

Importer's name - Nom de l'importateur  
*Daniel BADER*

Importer's address - Adresse de l'importateur  
*2664 North Summit Ave.  
Milwaukee WI 53211*

Reference No. - N° de référence  
*E99#: 1265410*

Country of export and exchange rate - Pays d'exportation et taux de change  
*USA*

Accounting document No. - N° de la déclaration en détails  
*100113*

Quantity Quantité	Description of goods Désignation des marchandises	Classification No. N° de classement	Value for duty (CAN dollars) Valeur en douane (Dollars CAN)	Rate of duty Taux de droit	E. T. rate Taux de T.A.	GST/HST rate-Taux de TPS/TVH	PST rate Taux de TVP	Duty Droit	Excise tax Taxe d'accise	Provincial liquor mark-up/Fee Frais/Majoration prov. sur l'alcool	Provincial tobacco tax Taxe provinciale sur le tabac	GST/HST TPS/TVH	Provincial sales tax Taxe de vente provinciale
<i>01</i>	<i>Painting -donation to Queen's University</i>		<i>735.00 500.00</i>			<i>70</i>	<i>80</i>					<i>35.00</i>	<i>40.00</i>

CCRA will charge a fee for dishonoured payments  
L'ARDC imposera des frais pour tout paiement non honoré

**Summary - Sommaire**

Duty Droit	<i>0.00</i>
Excise tax Taxe d'accise	<i>0.00</i>
GST/HST TPS/TVH	<i>35.00</i>
Provincial liquor mark-up/Fee Frais/Majoration provinciale sur l'alcool	<i>-</i>
GST/HST on provincial liquor fee TPS/TVH sur les frais provinciaux sur l'alcool	<i>-</i>
Provincial tobacco tax Taxe provinciale sur le tabac	<i>-</i>
Provincial sales tax Taxe de vente provinciale	<i>40.00</i>
<b>Grand Total</b>	<i>75.00</i>

**Money tendered - Argent présenté**

Cash - CAN Comptant - CAN	<i>75.00</i>
Cash - U.S. Comptant - É.-U.	
U.S. exchange Taux de change É.-U.	
<b>TOTAL</b>	<i>75.00</i>
Change Due Monnaie	<i>0</i>

*Wendy 545-8049*  
*M-7*  
*W Jurgs #11253*  
*9:00 - 4:00*

Badge No. / Customs officer N° d'insigne / Agent des douanes



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

414-962-5169

October 3, 2003

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,

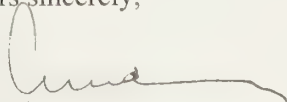
Enclosed are photographs of two paintings which I would like to discuss with you during our visit.

I have acquired the little panel of which Isabel will say, "Not another old man!". It reminds me of Pot and in any case, surely is Haarlem, ca. 1650. It needs cleaning and is so small that I could easily take it along.

The other, of Jesus holding the world, is owned by an elderly lady who might be interested in selling it. I am not even certain whether it is Flemish or northern Italian. I just should have taken some courses in art history or not pay attention to just Dutch paintings. Would it be good enough for Queen's?

With best wishes I remain

Yours sincerely,



Alfred Bader  
AB/az  
Enc.





*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](mailto:baderfa@execpc.com)

October 15, 2003

Dr. Lawrence W. Nichols  
Curator of European Painting & Sculpture  
Toledo Museum of Art  
Box 1013  
Toledo, Ohio 43697

Dear Dr. Nichols,

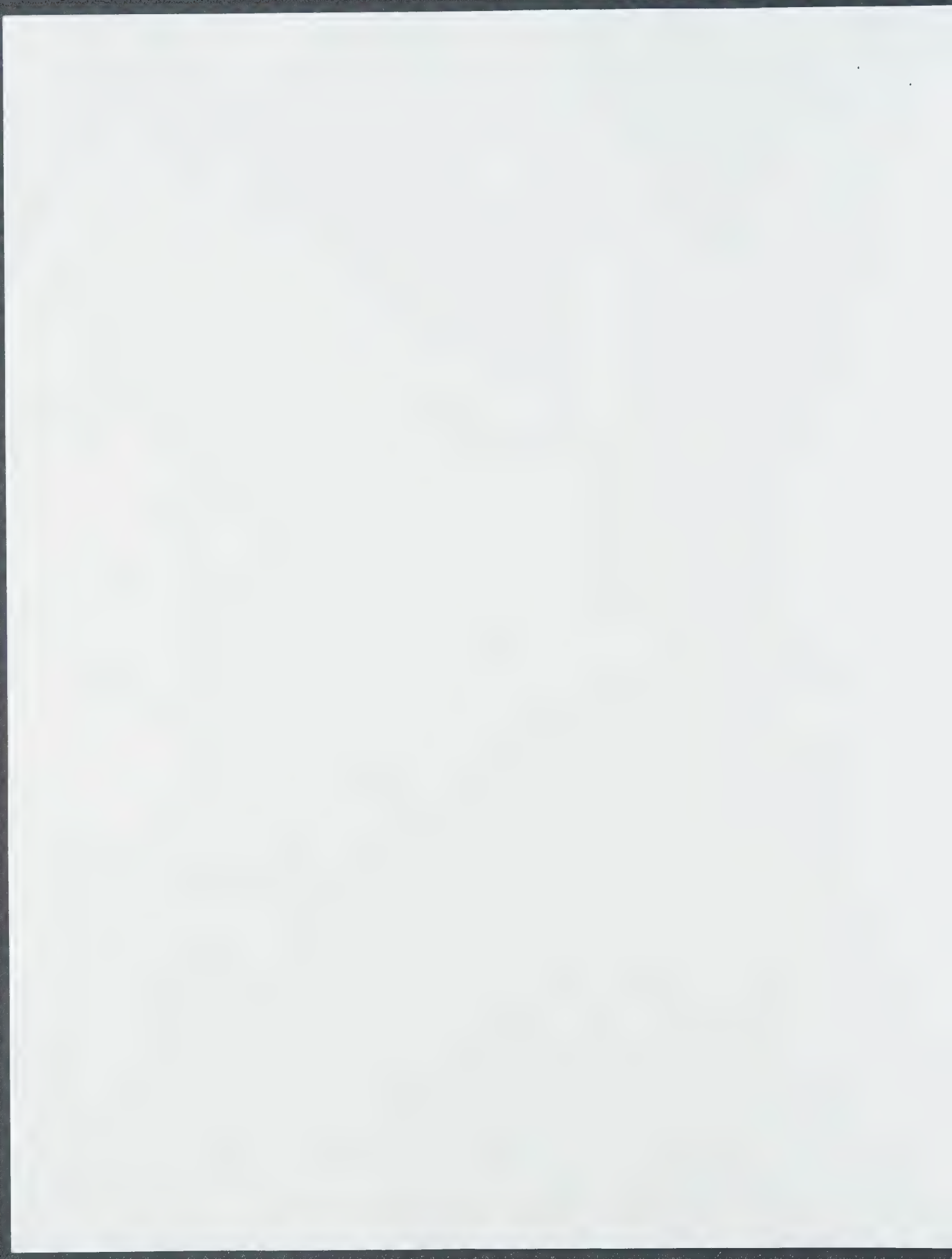
Thank you for sending me the brochure about your Goltzius retrospective opening at your Museum this month.

Today I would like to write to you about a totally different matter: some 20 years ago I gave to your Museum a very large painting depicting the idolatry of King Solomon. At the time I thought that the painting is by Jan de Bray but have since learned that it is not by de Bray and probably not even Dutch but Flemish.

Perhaps because of its very large size (160 x 205 cms.) you have, I believe, never exhibited it.

My wife and I are leaving our collection of paintings, mainly Dutch 17<sup>th</sup> century, to the Agnes Etherington Art Centre of my alma mater, Queen's University in Kingston.

As you have never exhibited this large painting I wonder whether you would consider selling it, not to me, but to Queen's University, to which I would donate the funds.







Dr. Lawrence W. Nichols  
October 15, 2003  
Page Two

At the time of my gift I believe that this painting was valued at US \$10,000 and I would gladly give that sum to Queen's to add this painting to its collection.

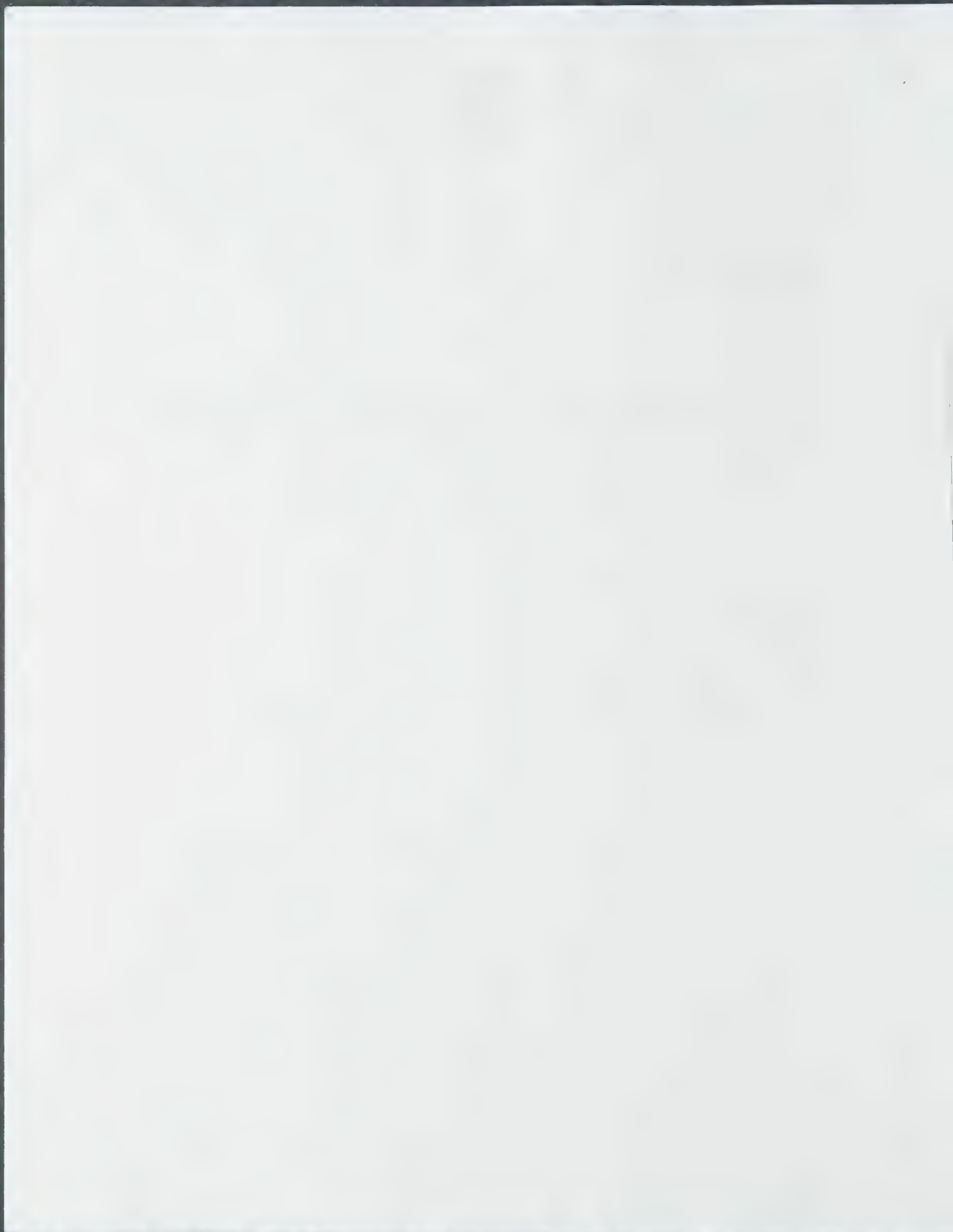
I look forward to hearing from you and remain with best wishes

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

C: Dr. David De Witt, Bader Curator  
Agnes Etherington Art Centre

I'll bring  
a photo.





*[Faint, illegible handwriting]*

*[Faint, illegible handwriting]*



## THE TALK OF THE TOWN

### COMMENT NORTHERN LIGHT



The Fourth of July is one of the best holidays around: fireworks that get better every year, no gift-giving hassles, not too much commercial exploitation, nice weather (usually), no religious test for participation. And, no doubt, throwing off the yoke of perfidious Albion is something to celebrate. Still, every now and then a small regret intrudes that we weren't able to work out a peaceful resolution of our differences with the mother country. God knows we tried ("We have Petitioned for Redress in the most humble Terms," the Declaration of Independence notes sadly), but George III wouldn't listen to reason. A little less taxation, a little more representation, and, presto—two hundred and twenty-seven years later, we might all be Canadians. Would that be so terrible?

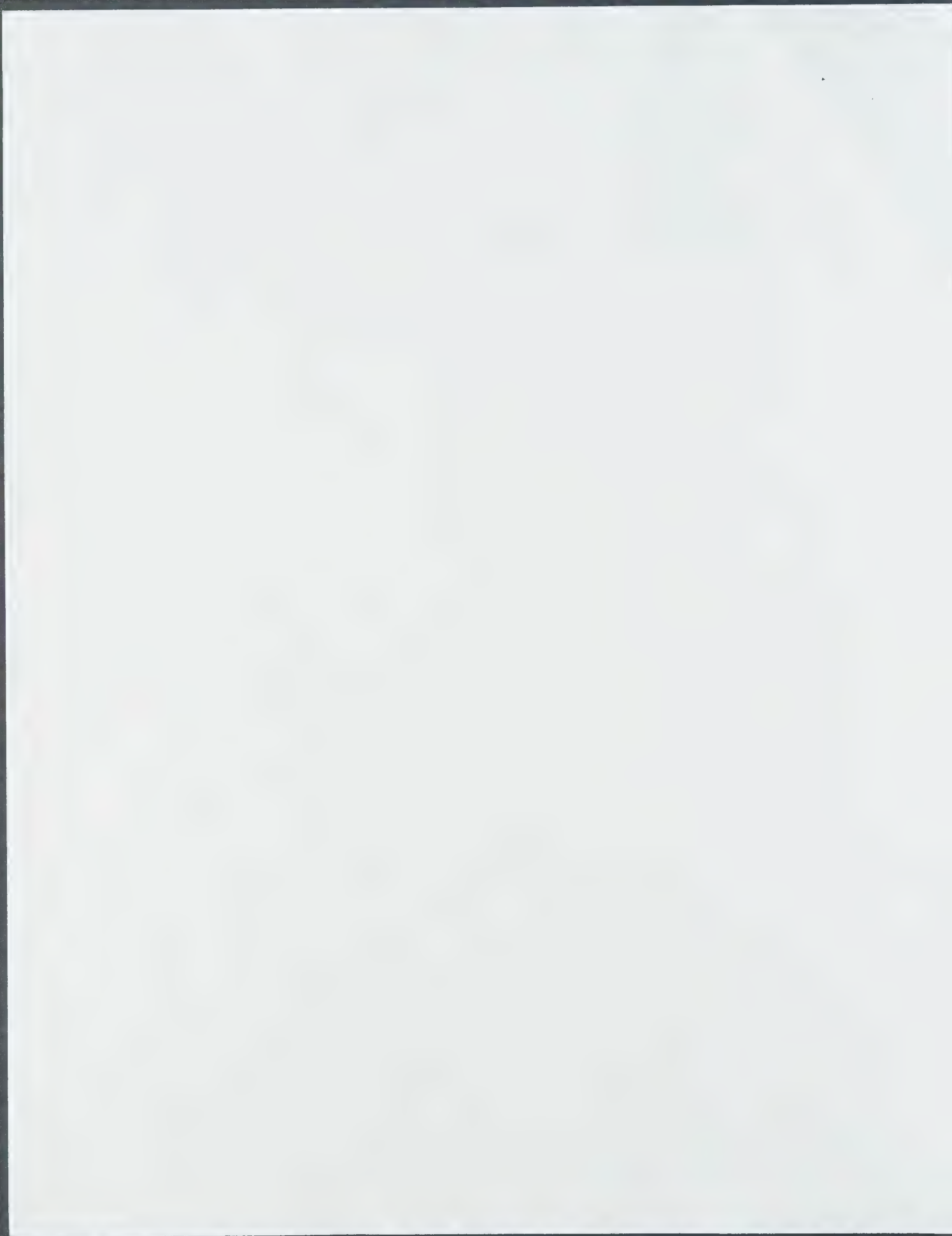
Our big, easygoing neighbor to the north has its problems—too cold, a weak dollar, a reputation for paralyzing dullness—but its people are reasonably free, and they seem, on the whole, quite nice. Their contributions to popular music (Joni Mitchell, Neil Young, The Band, the McGarrigle sisters, Leonard Cohen, Alanis Morissette—the list goes on) are legion. Their anomalous gift for comedy (Martin Short, Dan Aykroyd, Mike

Myers, and Jim Carrey are among the names that spring to mind) has made Ontario the Catskills of our time. By sending their soldiers to serve side by side with ours in Afghanistan, they supported us in our hour of need—the act of a true friend. By declining to participate in our Iraq adventure, they let us know that they sincerely thought we were making a mistake—also the act of a true friend. In matters of public policy they are often more enlightened than we are, without being snooty about it. Their health-care system is a mess, but it's a fairer, more humane mess than ours is. They have mastered the knack of having guns without using them to slaughter one another. They have a comparatively sensible approach to the drug problem:

while our federal government tries strenuously to put marijuana smokers in jail, even (or especially) when the marijuana has been smoked for medical purposes in states whose people have voted to sanction such use, their federal government is about to decriminalize the possession of small amounts. And now—with a minimum of fuss, hardly any hysteria, and no rending of garments—they have made it legal for persons of the same gender to marry each other.

Meanwhile, south of the border down U.S.A. way, the Supreme Court issued its long-awaited decision in the case of *Lawrence v. Texas*. With surprising firmness, the Court struck down the remaining laws against "sodomy," thus bringing the United States to where Canada was a generation ago. Those laws, in Texas and twelve other states, had rendered it a crime, until last Thursday, to make love in the ways that, for anatomical reasons, are gay folks' sole option. It was a strong, solid decision, six to three, with only the hard-core hard right—Antonin Scalia, joined by William Rehnquist and Clarence Thomas—dissenting. In his dissent, Justice Scalia accused his colleagues of having "signed on to the so-called homosexual agenda." And what is that so-called agenda? Daisy chains on the church steps? Compulsory drag shows at school assemblies? "Eliminating the moral opprobrium that has traditionally attached to homosexual conduct," as in Scalia's own definition? No, it's worse than that. Just like in Canada, some of these people actually want to get married.







"I just got a great idea for a war!"

Pace Joni Mitchell, they want a piece of paper from the city hall, keeping them tied and true.

For the moment, the only city halls in the Western Hemisphere that are issuing such pieces of paper are in Ontario, where, on June 10th, the provincial court of appeals declared that the old common-law definition of marriage, "the voluntary union for life of one man and one woman," did not comport with the Charter of Rights and Freedoms, Canada's version of the Bill of Rights, and that, effective immediately, marriage, at least in Ontario, is "the voluntary union for life of two persons." A week later, Prime Minister Jean Chrétien announced that, instead of trying to get the decision overturned, his cabinet would seek to codify it. Legislation is to be drafted over the next few weeks, vetted by Canada's supreme court, and submitted to the federal parliament. It's pretty much a lock that, perhaps as early as next fall, gay marriage will be the undisputed law of the land from St. John's to the Klondike.

This ghastly prospect was evidently on Scalia's mind as he composed his dissent in *Lawrence v. Texas*. If sodomy laws are unsustainable, he warned, then so are "laws against bigamy, same-sex marriage, adult incest, prostitution, masturbation"—masturbation? is that one still on the books?—"adultery, fornication, bestiality, and obscenity." Doom looms, it would appear. According to Scalia, "The Court has taken sides in the culture war," and the next step, logically, must be "judicial imposition of homosexual marriage, as has recently occurred in Canada." Leaving aside the question of who, exactly, gay marriage would be an imposition upon, this seems prohibitively unlikely. According to the polls, most people up there think gay marriage is O.K. Most people down here don't. And the Court's majority opinion, written by Anthony Kennedy, insists that it says nothing about "whether the government must give formal recognition to any relationship that homosexual persons seek to enter."

Still, a lot has changed since 1986, when, in *Bowers v. Hardwick*, the Supreme Court upheld a sodomy law like the one it threw out last week. The majority's language then was dismissive: the notion of "a fundamental right to engage in homosexual sodomy," sneered the late Justice Byron White, was "at best, facetious." Last week, the majority was respectful. "The liberty protected by the Constitution allows homosexual persons the right to choose to enter upon relationships in the confines of their homes and their own private lives and still retain their dignity as free persons," Kennedy wrote. He left the sarcasm to Scalia, whose tone seems to have embarrassed

even Justice Thomas. The latter filed his own odd little note, seven sentences long, explaining that he thinks the Texas law is "silly," that if he were a member of the Texas Legislature he "would vote to repeal it," and that "punishing someone for expressing his sexual preference through noncommercial consensual conduct with another adult" is deplorable. It's just that he can't do anything about it, because there's no such thing as a constitutional right to privacy.

A lot of people, including some conservatives, already think that if gays want to get married—if, in other words, they want to settle down, become pillars of the community, and bring up children in loving, stable homes—then perhaps a little encouragement is in order. But "Christian" conservatives disagree. So it'll be a while before we get gay wedlock here. Gay applicants for marriage licenses will have to join the queue at the city clerk's office in Toronto, which stayed open last Saturday and Sunday, in honor of Gay Pride Week. Good old Canada. It's the kind of country that makes you proud to be a North American.

—Hendrik Hertzberg

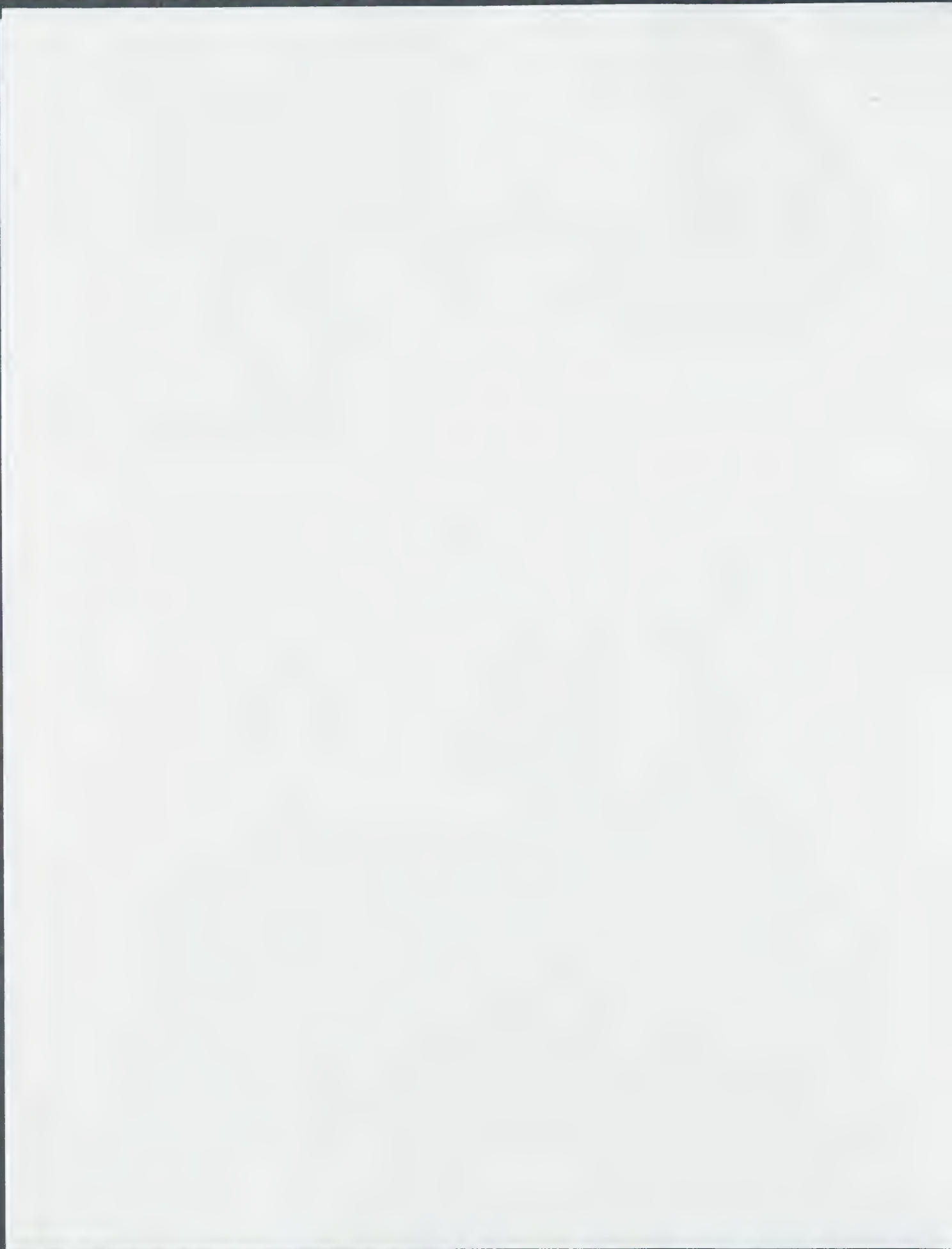
—Hendrik Hertzberg

## UNDERGROUND THE JONATHAN ZIZMORS



Among the innovations with which patrons of the New York City subway system have recently been faced—rising fares, the puzzling and unsatisfying introduction of the V line—perhaps the most startling are the new advertisements for the dermatological services of Dr. Jonathan Zizmor, who has been promising relief from unsightly bumps and ashy skin to subterranean travellers since the early eighties. Gone is the scary before-and-after shot; instead, the new ad, which had its debut in May, features a nightscape of indeterminate skyscrapers and includes not just a photograph of the ageless Dr. Z but a picture showing a handsome woman in a big pale hat, and a slogan that reads, "Doctor and Mrs. Zizmor Salute New Yorkers for Their Strength and Courage."

Naturally, this raises two questions:





# Agnes Etherington Art Centre

QUEEN'S UNIVERSITY KINGSTON ONTARIO CANADA K7L 3N6

7 October 2003

By FAX:  
(414) 277-0709

Dr. Alfred Bader  
Alfred Bader Fine Arts  
924 East Juneau Avenue  
Milwaukee WI 53202  
USA

Dear Alfred,

Thank you for your letter of 30 September, received yesterday afternoon. As you may remember, you kindly gave me several copies of the reproduction of the Rembrandt last February; these I hope to have matted (to mask the erroneous title) and framed for sale in the shop, in time for the exhibition. I would certainly be glad to have several more copies if it is not too much trouble to bring them along.

I wonder if listeners at your lecture might be a bit confused by the purpose of the Aldrich 1981 brochure, but of course you should do what you think best.

*Recent photo found*

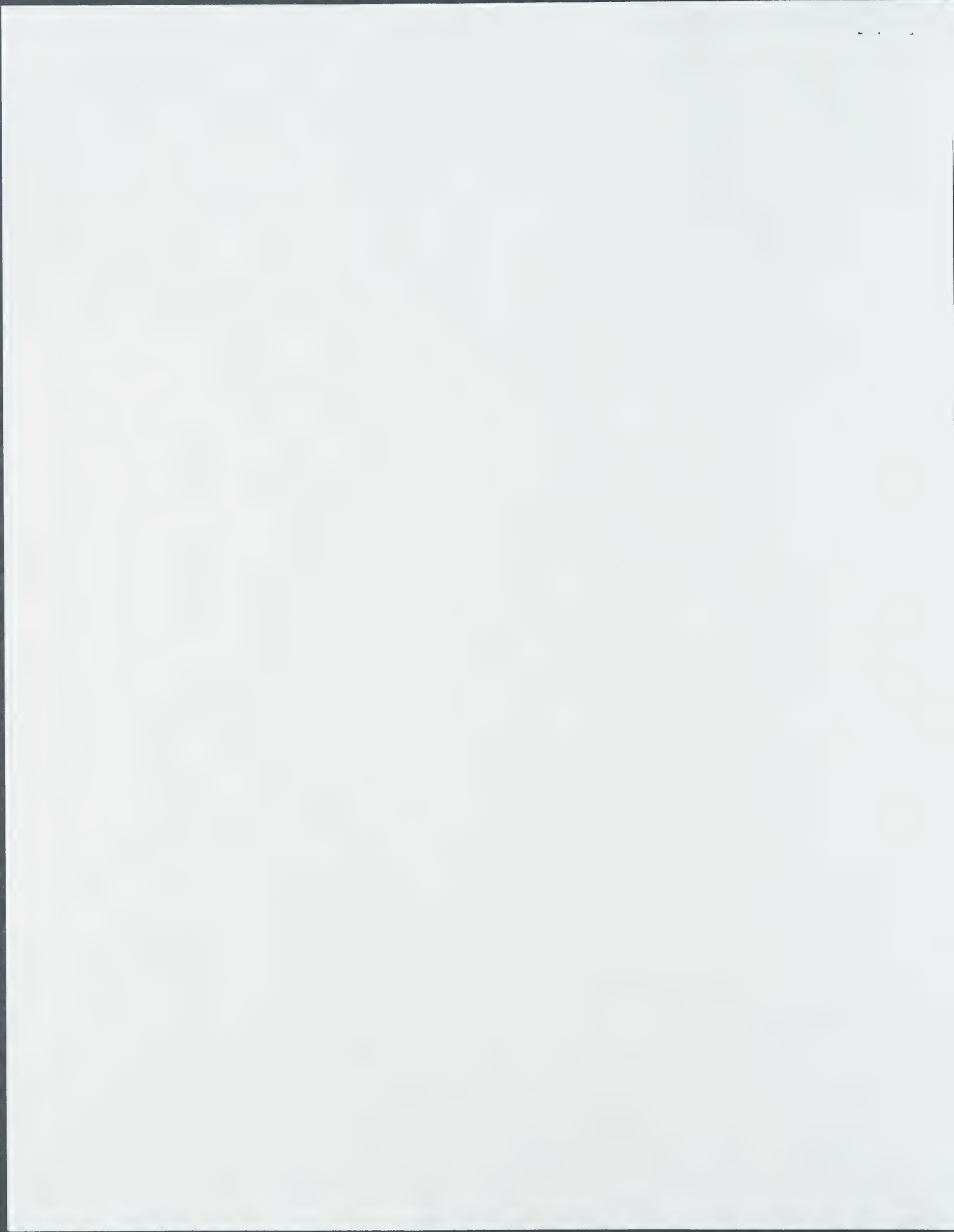
I will certainly make sure that the Solimena is packed and ready for you when you are here. I only learned from David last week that David McTavish had come to see it, finally, awhile ago, and had confirmed his earlier opinion that he felt it was not for us. Had I known earlier, and more directly, I would have of course talked to you about it.

We are all looking forward to your arrival, and to the Rembrandt opening!

Sincerely,

*Janet*  
Janet M. Brooke  
Director

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 30, 2003

Janet M. Brooke, Director  
The Agnes Etherington Art Centre  
Queen's University  
University Avenue at Queen's Crescent  
Kingston, ON K7L 3N6  
CANADA

Dear Janet,

I have a great many of the Aldrich catalog covers of 1981, copy enclosed, as well as a few reproductions of this painting. Should I bring the covers along, to be picked up by interested listeners? The reproductions you ~~would~~ <sup>might</sup> like to sell.

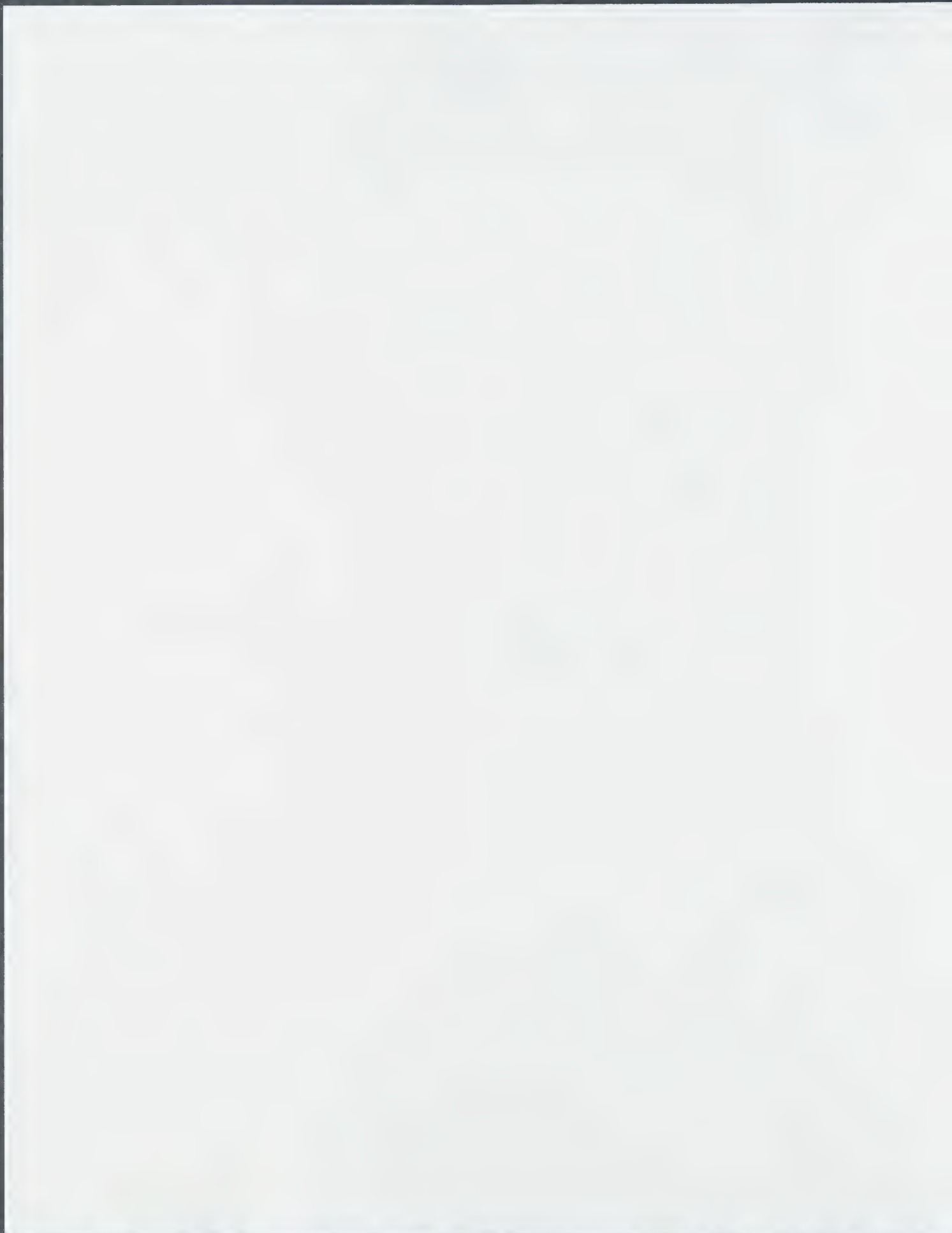
Please let me not forget to take the Solimena drawing with me.

With best wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709





*Dr. Alfred Bader*  
2961 North Shepard Avenue  
Milwaukee, WI 53211  
(414) 962-5169  
Fax (414) 962-8322

August 6, 2003

TO: Mr. Keith Rogers  
Livingston International

Page 1 of 2

FAX: 1-613-731-0928

Dear Mr. Rogers,

Dr. David de Witt has asked me to fax you the Deed of Gift of the Rembrandt which will be taken from Milwaukee to Kingston this coming Monday, August 11<sup>th</sup>.

With best regards I am

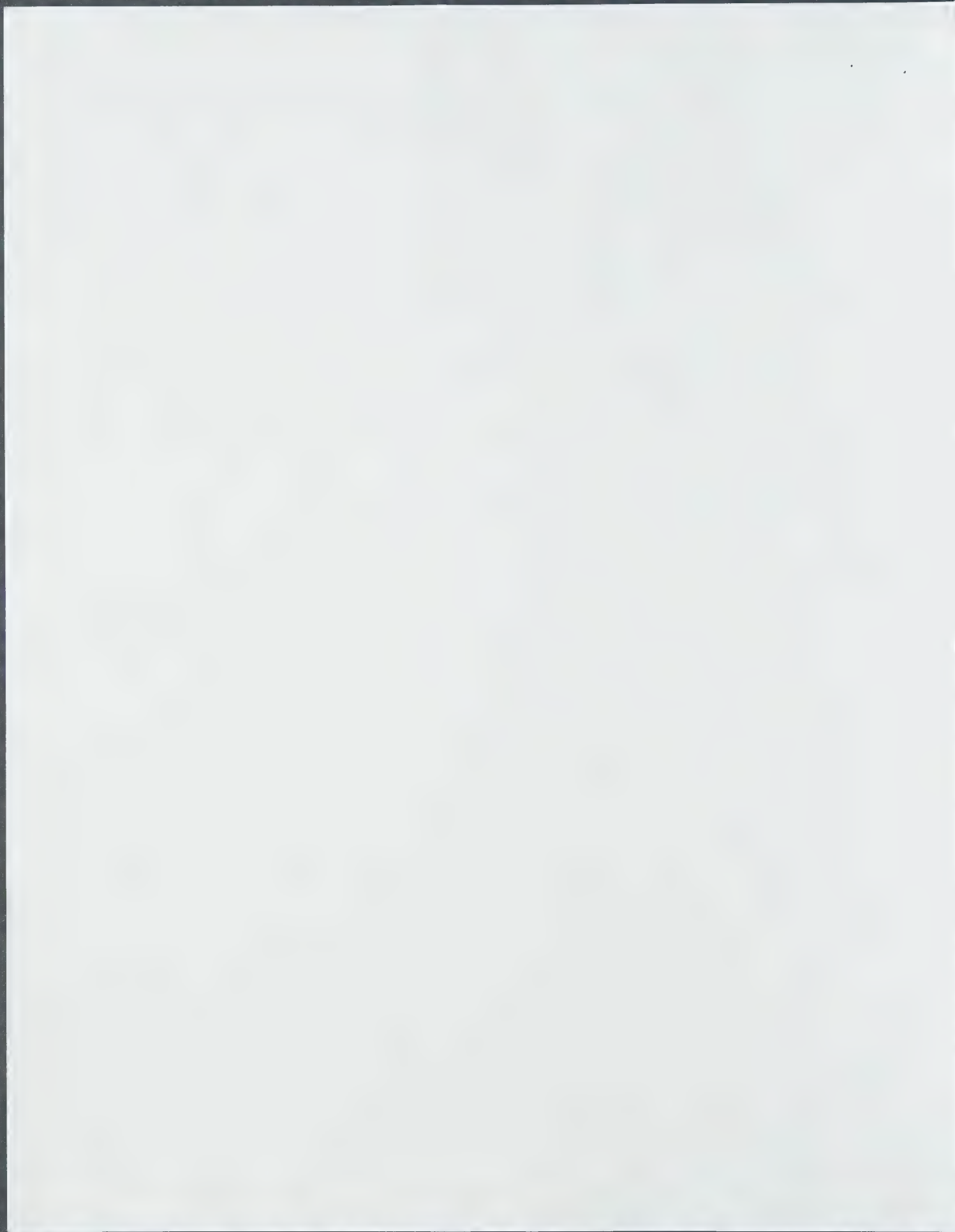
Yours sincerely,

Alfred Bader

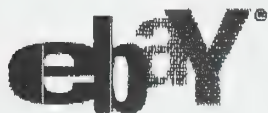
AB/az

Att.

C: Dr. David de Witt



eBay item 3541994180 (Ends Aug-10-03 17:54:06 PDT) - APOSTLE PRAYING ~ REMBRANDT ESTATE DISCOVER



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Listed in category: [Art](#) > [Paintings](#) > [Antique \(Pre-1900\)](#) > [European](#)

## APOSTLE PRAYING ~ REMBRANDT ESTATE DISCOVER

Item number: 35419941

You are signed in

[Watch this item](#) (track it in My eBay)



[Go to larger picture](#)

Current bid: **US \$199.00**

[Place Bid >](#)

Time left: **5 days 9 hours**  
10-day listing  
Ends Aug-10-03  
17:54:06 PDT

History: **1 bid** (US  
\$199.00 starting  
bid)

High bidder: [josandart](#) (5)

Location: **Michigan**  
United States  
/Grand Rapids

[Shipping and payment details](#)

### Seller information

[artgallery10](#) (15 ★)

Feedback rating: 15  
**Positive feedback: 100%**  
Registered Jun-24-03 in United States

[Read feedback reviews](#)

[Ask seller a question](#)

[View seller's other items](#)

[Safe Trading](#)

*To Otto 8/6  
E. J. J. w.*

### Description (revised)

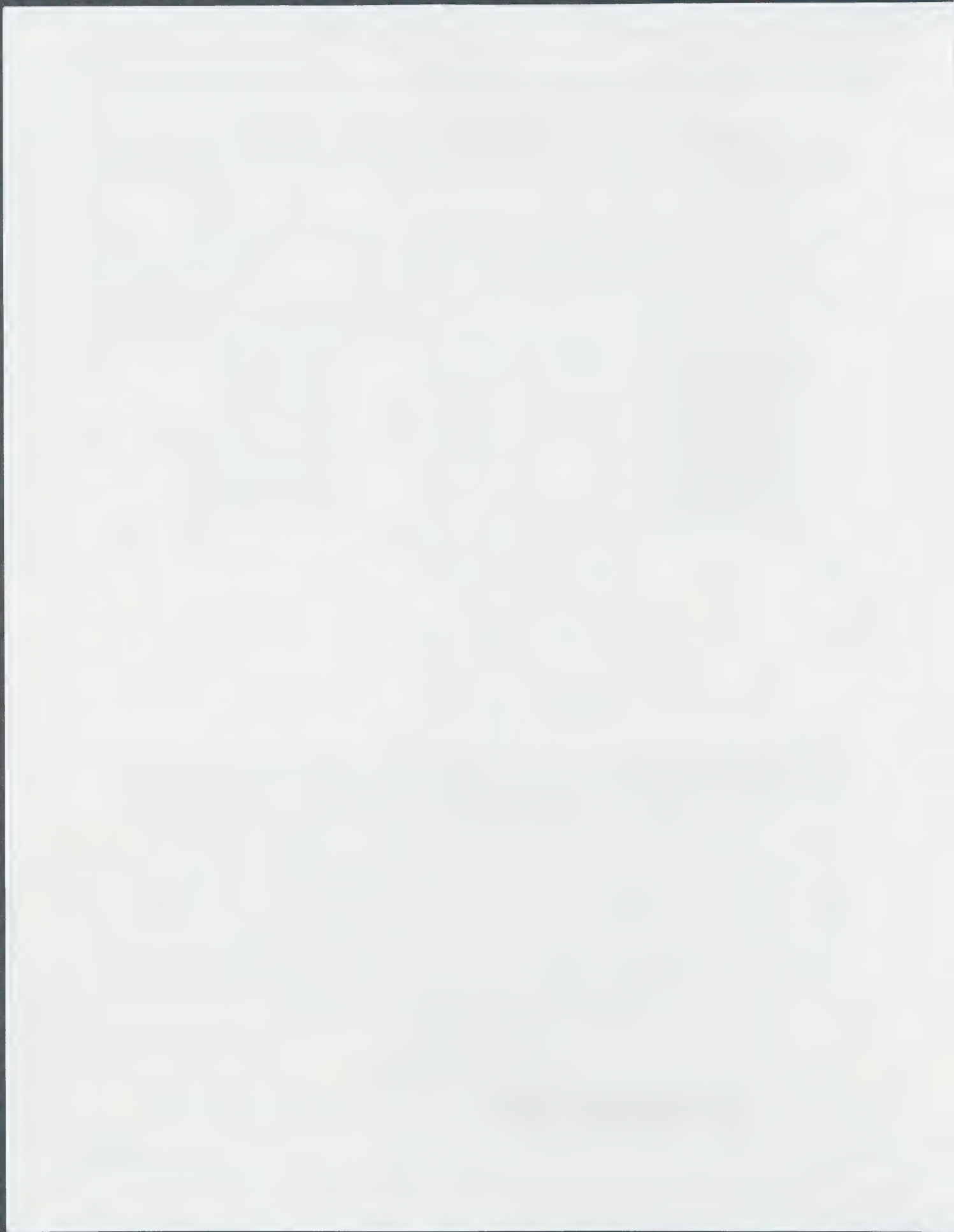


We are pleased and proud to be able to offer this newly discovered work of art from a Southern MI estate . The composition and subject matter speak for themselves . This is Rembrandt's Apostle Praying with its classic composition . It is known that the artist or his students in his studio repeated many versions of the same composition . Many of them as you know are great masters . This could be one of them . I remember an art dealer who paid 3,000 dollars for a painting that everybody told him is a copy . He bought it from a small auction house . Few month later it turned out to be the real thing . He sold it for over \$150,000 . This magnificent work is in very good condition ( just a small tear on the upper right - I want to mention every detail ) . This wood panel is 24 " by 18 " by 1 " . This astonishing work of art will evoke both a feeling of awe and reverence in even the most casual observer . Please bid with confidence on this classic masterpiece . Best of luck !



Powered by [eBay Turbo Lister](#)

[Click on a picture to enlarge](#)







## ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 15, 2003

ESTABLISHED 1961

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,

Enclosed please find a not very good black/white photograph and a color snapshot of the painting which I now firmly believe is by Jordaens. Of course I was happy that you and Lloyd agreed.

Who is the expert of Jordaens to whom I should write for confirmation? The painting comes from a famous collection, that of Tobias Christ, who collected mainly drawings. According to a label he was undecided whether this painting is by Rubens or Van Dyck. This is rather surprising because it seems to me that the Jordaens drawings are so very close.

If Douglas knows of someone who might like to buy this for Queen's I will of course be happy to offer it at a special price.

Do you know yet what the program of the Rembrandt celebration on October 26<sup>th</sup> will be?

I talked to Janet about the *Gibraltar* problem and I hope that she can find someone really competent to undertake the conservation without charging thousands of dollars just to look at the technical details.

I look forward to Janet's decision on the *Solimena* and whatever help you can give me identifying the artist of that Canadian toboggan scene of about 1940.

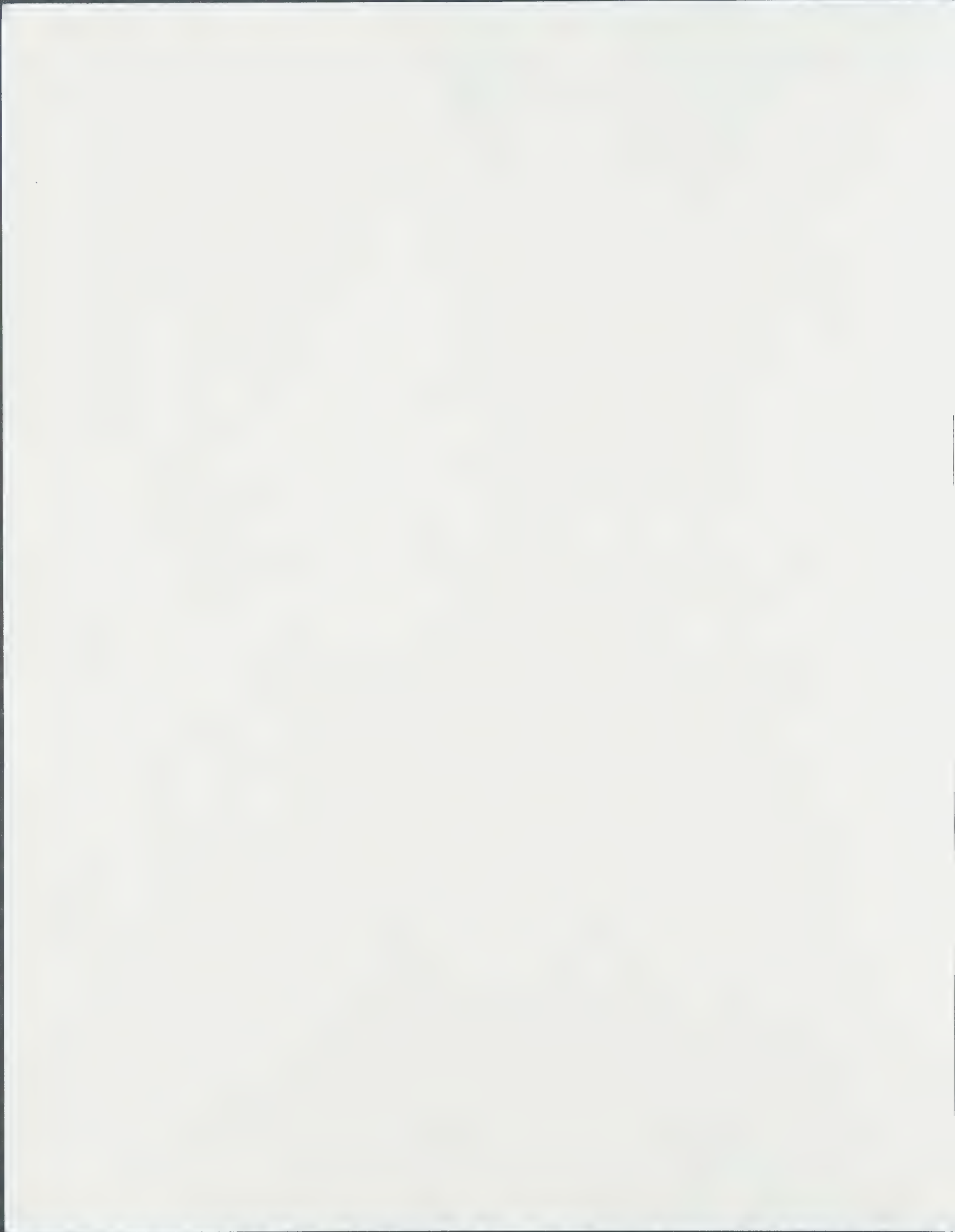
I find it fun to deal with works ranging from the most minor to the most important.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*B. Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709



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

414-962-5169

May 22, 2003

Professor Dr. Ernst van de Wetering  
Stichting Foundation Rembrandt Research  
Project - RRP  
c/o Kunsthistorisch Instituut  
Herengracht 286  
Amsterdam NL-1016 BX  
NETHERLANDS

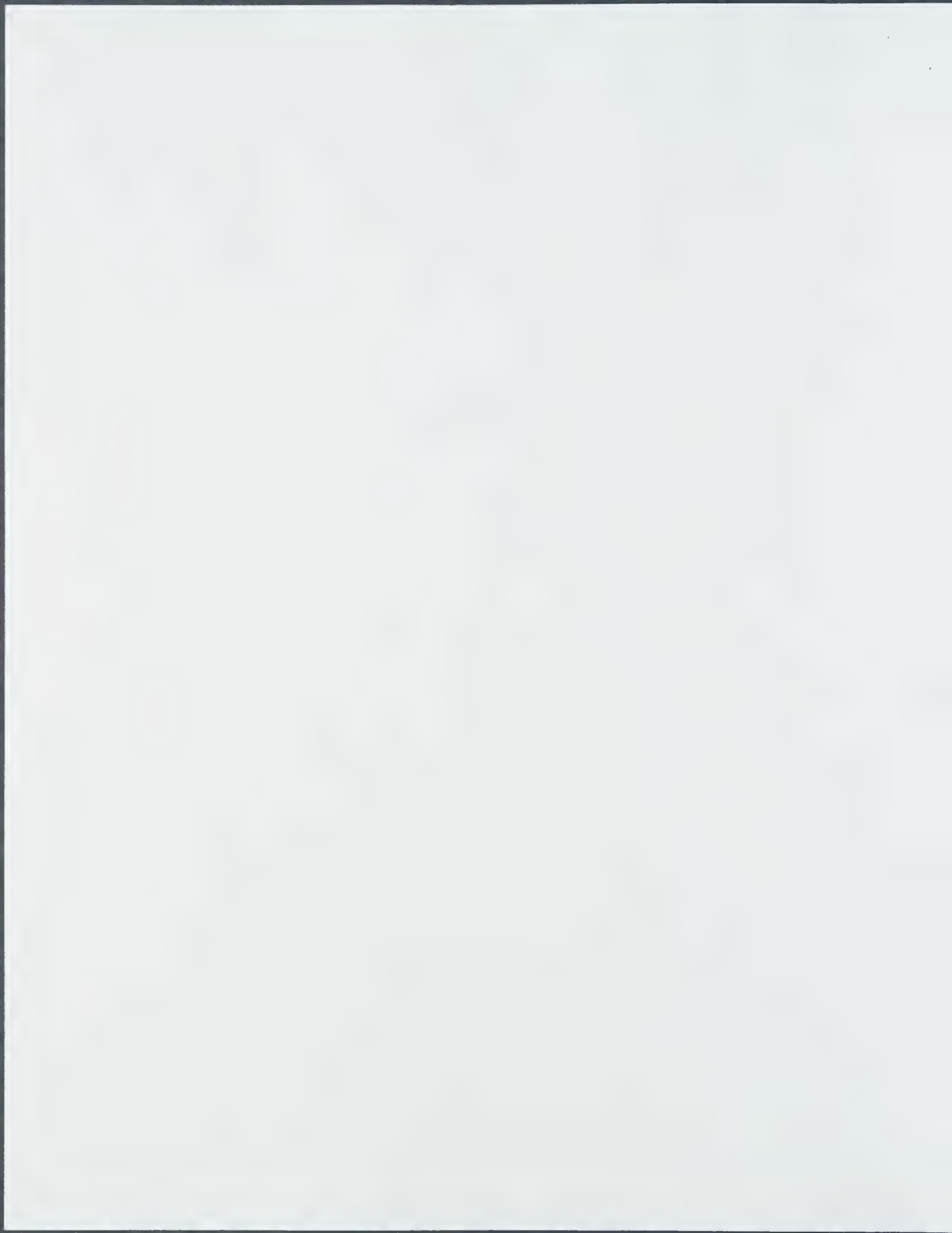
*Test letter*  
*Ernst*

Dear Ernst,

I do not want to do anything to distract you from finishing Vol. IV, which you and all lovers of Rembrandt are so anxious to see in its final form. Hence, please just ask your secretary to put this letter aside until after Vol. IV is published and then, when you have a little time, please do respond.

Recently I acquired Bredius 112 which you examined when it belonged to Norton Simon. It was his first wife's favorite painting and she insisted that it come with her in her divorce settlement. Her estate sent it to Christie's in New York where it was sold on June 7, 2002 as 'studio of Rembrandt' and it then brought only a hammer price of \$130,000. Unfortunately I was not at that sale but was able to acquire the painting from the consortium of dealers who had bought it.

Enclosed please find a copy of a letter of November 9, 1976 which Professor Bruyn sent to Norton Simon. This letter deals with three of the paintings which Norton Simon believed to be by Rembrandt. One of these, Bredius 32, is your C-97. The second, Bredius 119, is I believe, now accepted as a Rembrandt and may be in Vol. IV or Vol. V. The third, Bredius 112, was clearly rejected as a Rembrandt.



I now enclose a 1948 article by R. L. Douglas attempting to link this painting and two other works, certainly not by Rembrandt, with the Van Loo collection. Enclosed also is Jakob Rosenberg's opinion and that of the conservator, William Suhr, who cleaned the painting in 1957. Their opinion that this painting is by Rembrandt does of course not make this painting a Rembrandt, but it does confirm what I myself think, namely that it is a very beautiful painting which I am proud to own.

Photographs are also enclosed.

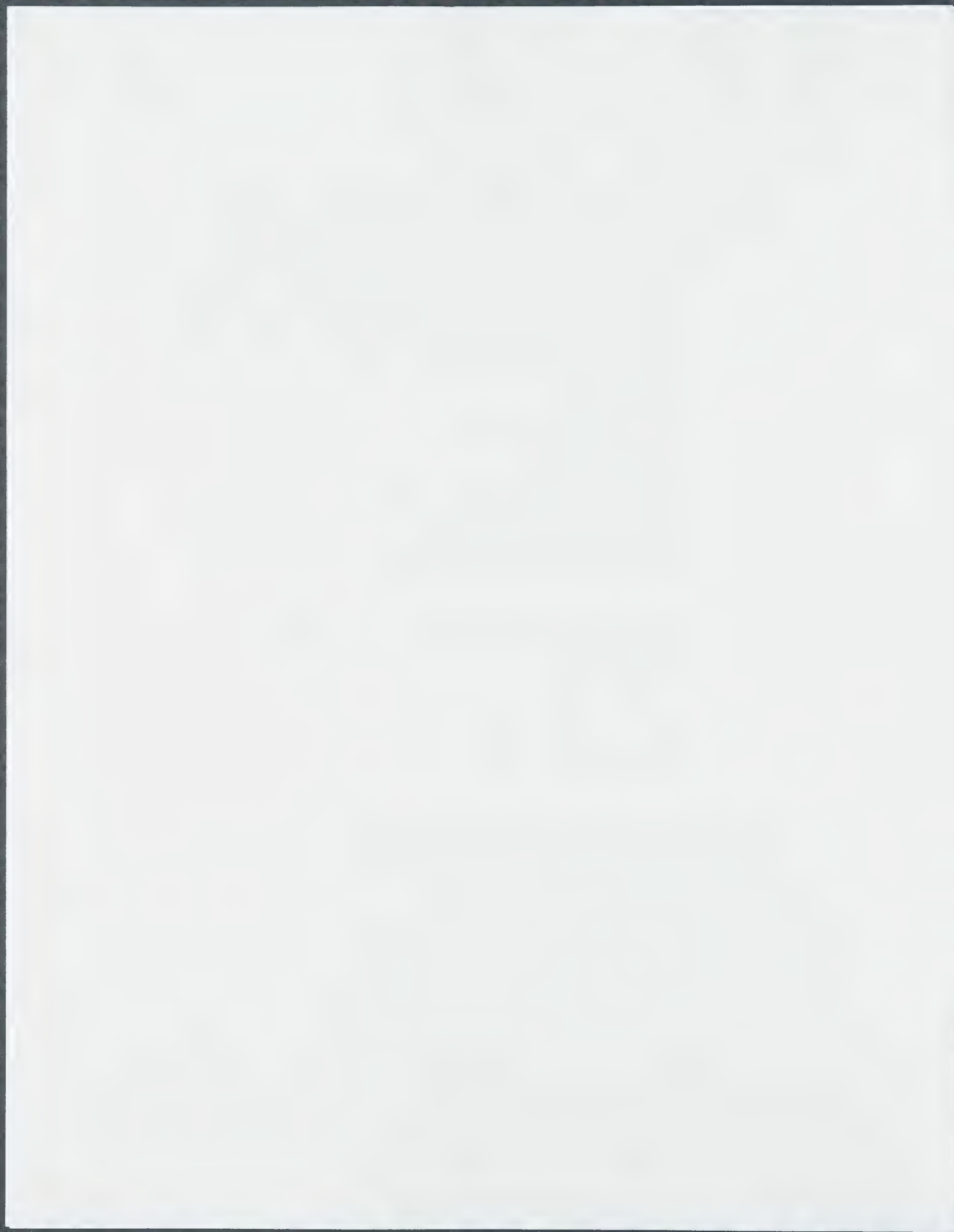
When I discussed this painting with Professor Sumowski who had seen only photographs, he told me that it is indeed very beautiful, but as he could not connect it with any Rembrandt student, he thought that it might be 18<sup>th</sup> century. I do believe that it is mid-17<sup>th</sup> century but of course you know that it is possible to be convinced and mistaken.

Anyway, I would very much appreciate your thinking, specifically, who you believe painted this painting, after Vol. IV has appeared.

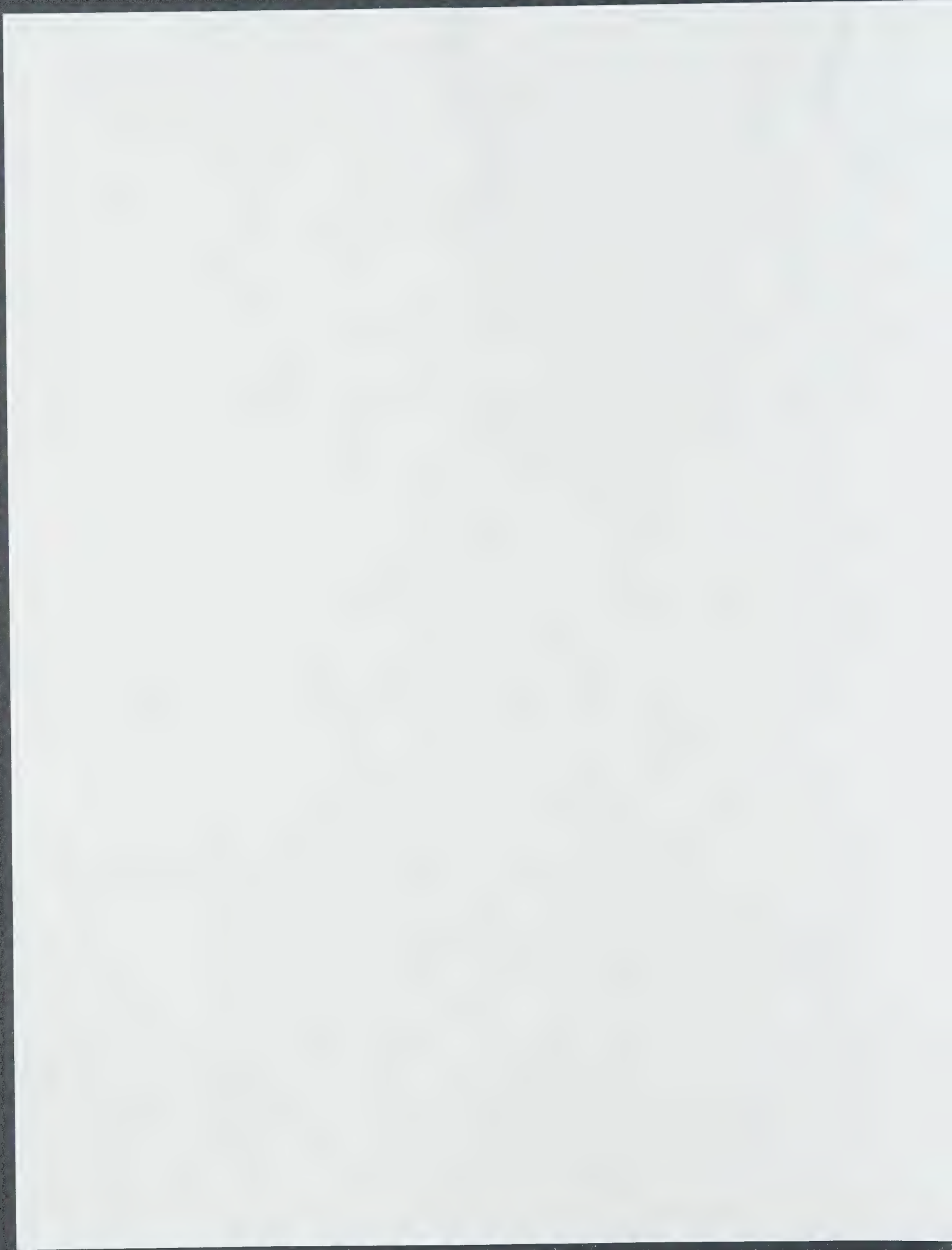
With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.











*The Marriage of Tobias and Sara*  
by Jan Steen. Signed. Canvas 31½ by 40½ in.

## The Marriage of Tobias and Sara by Jan Steen

Of all the dramatic and sometimes savage stories in the Old Testament and the Apocrypha that concerning Tobit, his wife Anna

a handsome unfortunate girl, warm family feeling, divine intervention, a touch of magic, and a happy ending. Boy meets girl, a devil is exorcised, blindness is cured, the family is re-



*The Marriage of Tobias and Sara* by Jan Steen.  
Reproduced by kind permission of the  
Brunswick Museum. Signed in full.  
Canvas 52½ by 68½ in.

in the Louvre, in which the painter is chiefly concerned with the magnificent sweep of Raphael's ascent upwards, leaving the human and their dog aghast at the miraculous happening. In two later pictures Rembrandt is concerned more with the sad condition of the two old people in their loneliness waiting for their son to return — one of these of 1645 in Berlin the other of 1650, once in the Cook collection



Enschede 5 V A.D. 2003

Dear Alfred,

Today we remember the capitulation of the German aggressors in 1945. H.R.H. Prince Bernhard was again in Wageningen where many veterans paraded in front of him. All over the country there are festivals, also directed at the younger generations, many musicians play in front of the public, in Amsterdam the Queen is present at such a concert. I went to visit a friend in Enschede. He is the artist in whose studio in Rome I lived for five weeks in 2000. He has a computer and e mail facilities which now enables to write to you without my typewriter and without the necessity to do it in manuscript, what I do not like so much.

Thus I can now answer your letters respectively d.d . April 7<sup>th</sup> and d.d. April 16<sup>th</sup>. I am glad I can do this now, as I had a bad feeling of not having replied to you since weeks. To start with your last letter. Thank you for this information. I already had discovered this Bloemaert in the sale catalogue a few days earlier. The reference to the illustration in TBM is NOT correct.

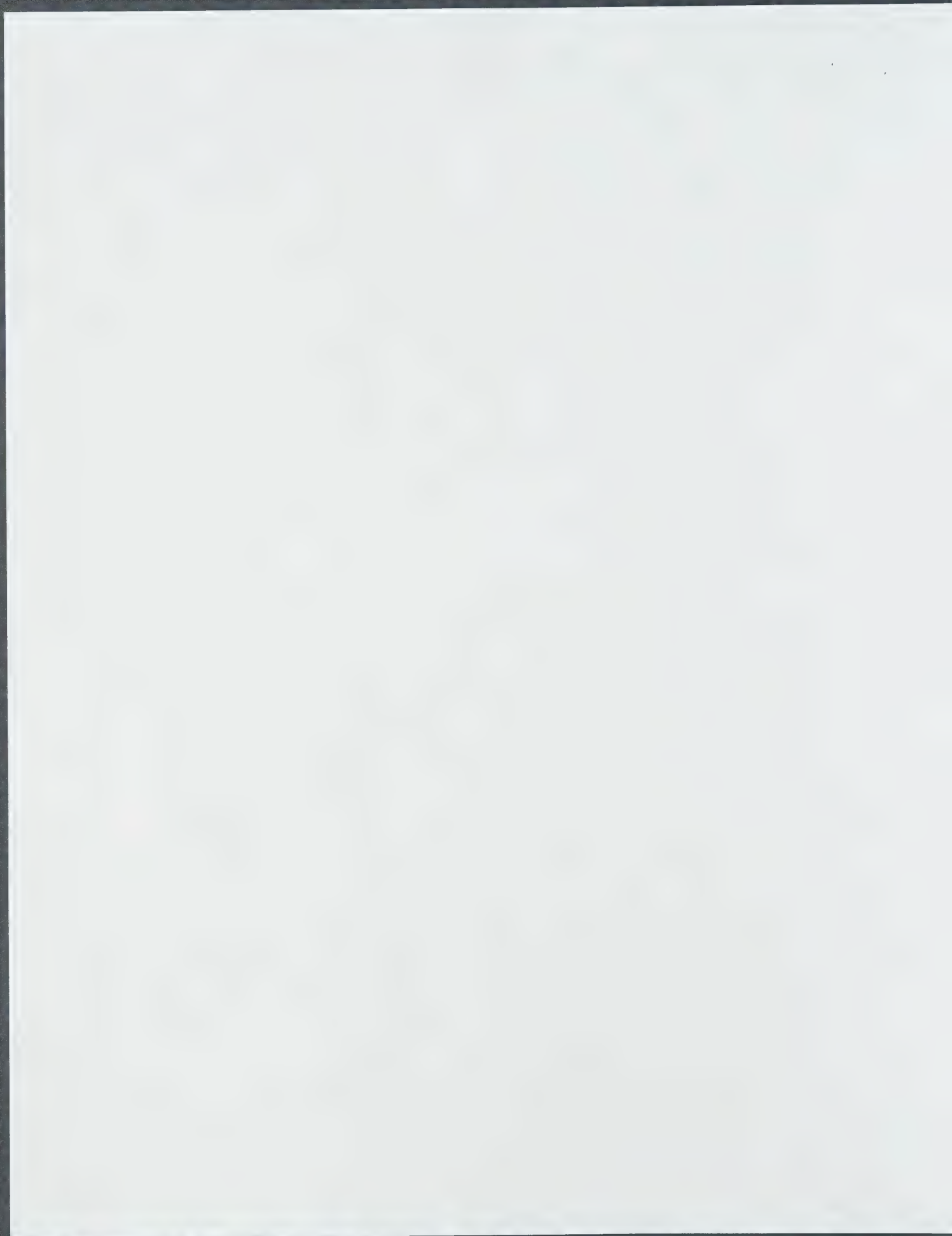
Until recently I had never seen a reproduction of this picture before. It looks interesting. But I cannot give a final opinion before having seen the picture with my own eyes, what I hope to do next Monday. I think nevertheless already now, that the estimate is far too high. It is to be regretted that you won't come to Amsterdam this year apparently to attend the sales, but it is at least good to know what is going to happen in this respect.

Then your first letter. You are entirely correct to criticise me because of the vagueness of the printing of the text. The problem is that I cannot replace the ribbon anymore as they are simply no longer available. Perhaps I manage to buy a new one somewhere in London in the near future, let's hope so.

Regarding to the Steen – C 22 connection I have no further comments.

Regarding Thomas Brod, I do sincerely hope you'll find his address, and that this perhaps ends in my acquisition of the desired issue of the Duits Quarterly. That would be very good. As the Fuick/Fuik? is concerned (I actually cannot check the correct spelling of the artist's name at the moment), I have to admit that I cannot be sure about my attribution. I have nothing else than the photograph in the book. But I thought the stylistic similarities were enough proof of the correctness of my proposal. Whether the painting in Italy is or is not signed, I cannot tell. I informed Guido Jansen about my idea (quoting Sumowski's page number where your painting is illustrated), and he wrote back that he was unable to find the illustration because he meant my figure to represent a catalogue Number. I didn't wrote to him again to explain what I consider to be an obvious thing, hence I still do not know whether he shares my idea or not. He said that he had never seen the picture in Italy himself, it was added to the corpus by Bert Meijer (a Jew, did you know this ?) at the very last moment.

Regarding to the painting with Moatti. . I only wanted to inform you about something what possibly could be of interest to you. I have no objections that your appetite for the picture is nil. I found an indication that the ex Baron Schlicker Jouderville once also showed a dog. This one perhaps vanished in a restoration at the beginning of the former century, as it was discovered to be a modern addition. In the same article, your painting of a scholar at night acquired from Mr. Mayer in Vienna, is mentioned, and because of that fact I wanted to send you a Xerox of the relevant page of that article (it is missing from the literature about the painting until now). But unfortunately I cannot include it in an e-mail. So this has to wait. I tried to identify both your 'beautiful Leveque formerly called Maes' and your 'one Jouderville I once owned' but didn' t find them. But this does not constitute a major problem



to me.

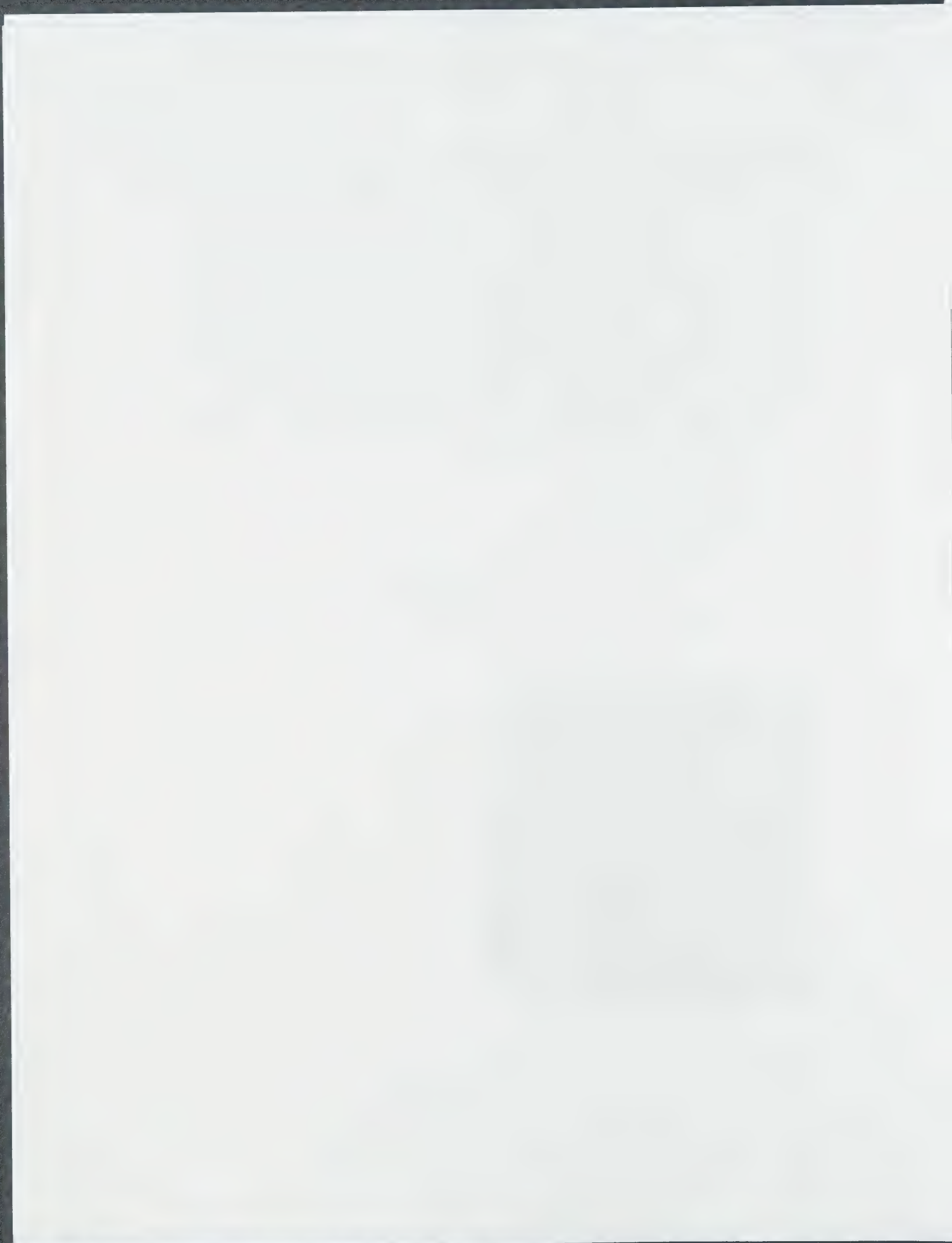
Re Bredius 112. I really have no suggestions at the moment. As the picture has dramatically changed after restoration, and I have never seen even a photograph of it in its new state, I would be recklessly irresponsible to dare give you any new suggestions about its authorship, don't you think so? I still remain a carefull man, after all.

Well, Alfred, two final remarks. Primo : I recently read Roelof van Straten's admirable and beautiful article 'Early works by Lievens and Rembrandt in two unknown still lifes' which appeared in *Artibus et Historiae* 13(1992) No. 26, 121 – 142 (about inter alia Sumowski cat. No. 2514). It has information about a volume on alchemy depicted in one of the paintings by I. Luttickhuys, and about all the paintings in the painted still lifes by this hardly known painter (whose name has recently more or less become a fashionable one). If you have never seen this article, please try to do so, as I am convinced that it would greatly interest you. Secundo : I will be in London from 7 VII 2003 (in the evening after 20.00 hours) until the 10<sup>th</sup> of July, when I will leave again by coach around 19.00 hours local time. I do sincerely hope to have the privilege to see you, in the company of your Isabel then.

So far for the moment. Kind regards,

Hubert







ALFRED BADER FINE ARTS

April 7, 2003

Dhr. Hubert van Baarle  
's-Gravensingel 67  
3062 SC Rotterdam  
THE NETHERLANDS

Dear Hubert,

Thank you for your letter of March 31<sup>st</sup>.

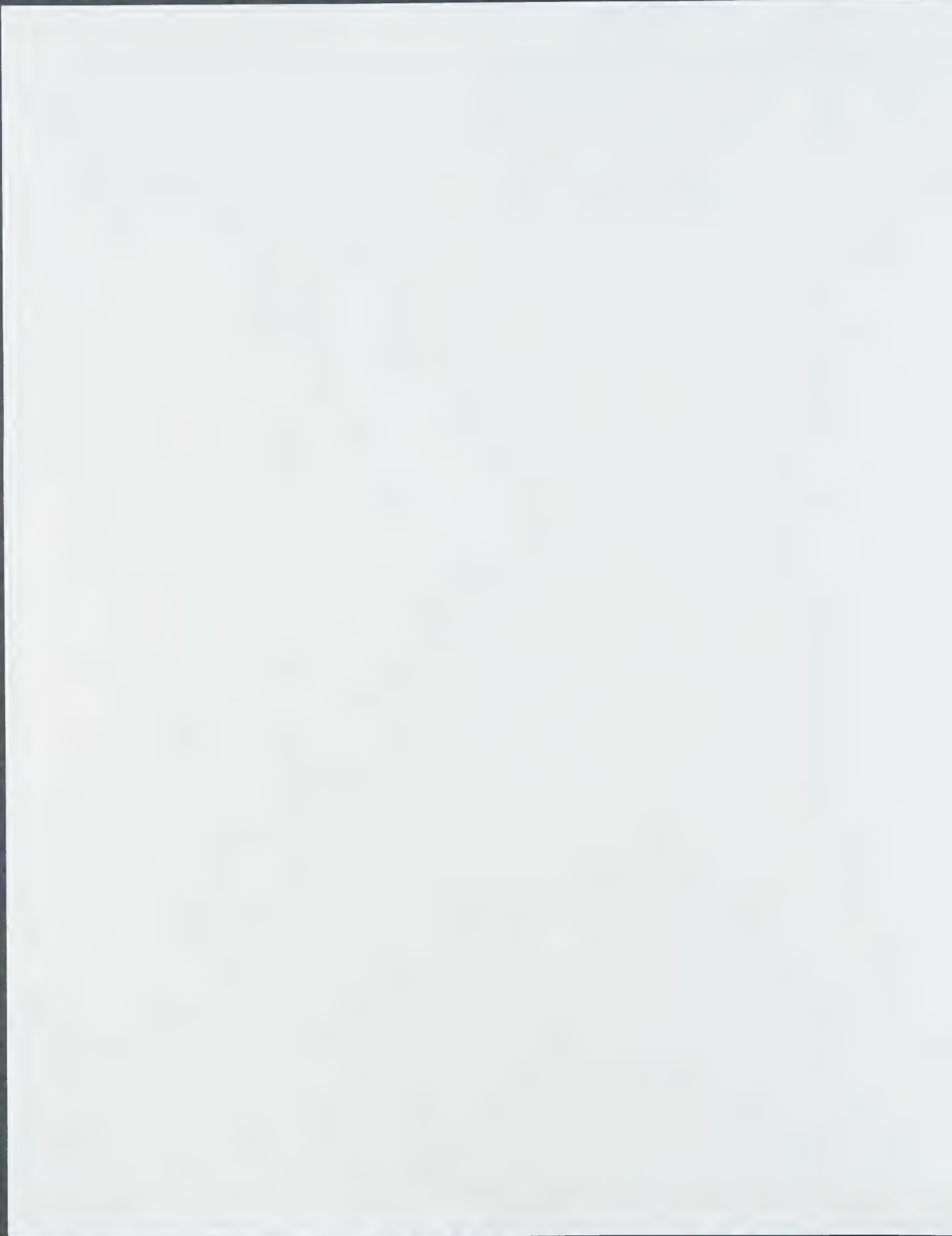
When I showed this to Isabel on Saturday she asked me to ask you to invest in a new ribbon because your letter is so difficult to read. Also, I like to share such important information about my paintings with Dr. David de Witt, the Bader Curator at Queen's and your letter cannot be Xeroxed and so I have to send David the original, asking him to return it to me.

Jan Steen, in his beautiful depiction of *The Wedding of Tobias*, may well have seen RRP C-22, but there were other such heads.

I have only bought one painting from Thomas Brod, my beautiful Leveque formerly called Maes. The only correspondence with him I have is to his father's home and I enclose one of many letters sent to his father. I do not know whether Thomas still lives there, but my next time in London I will find out.

Your suggestion that the *Mary Magdalene in Meditation* is by Fuick is very interesting, but how can you be sure? Is it signed as is the Tobias now at Queen's?

I know of Moatti's Sumowski No. 948. In a talk I gave entitled *The Rembrandt Research Project and the Collector*, I referred to the original Rembrandt self-portrait with the dog as proof that Rembrandt had his blue Mondays. I would not want a copy by one of his most mediocre students, even though this is historically important. I collect paintings because I enjoy looking at them and the one Jouderville I once owned has been sold.







I really enjoy looking at Bredius 112. Have you no suggestions?

Please keep writing but with a new ribbon.

With best regards I remain

Yours sincerely,

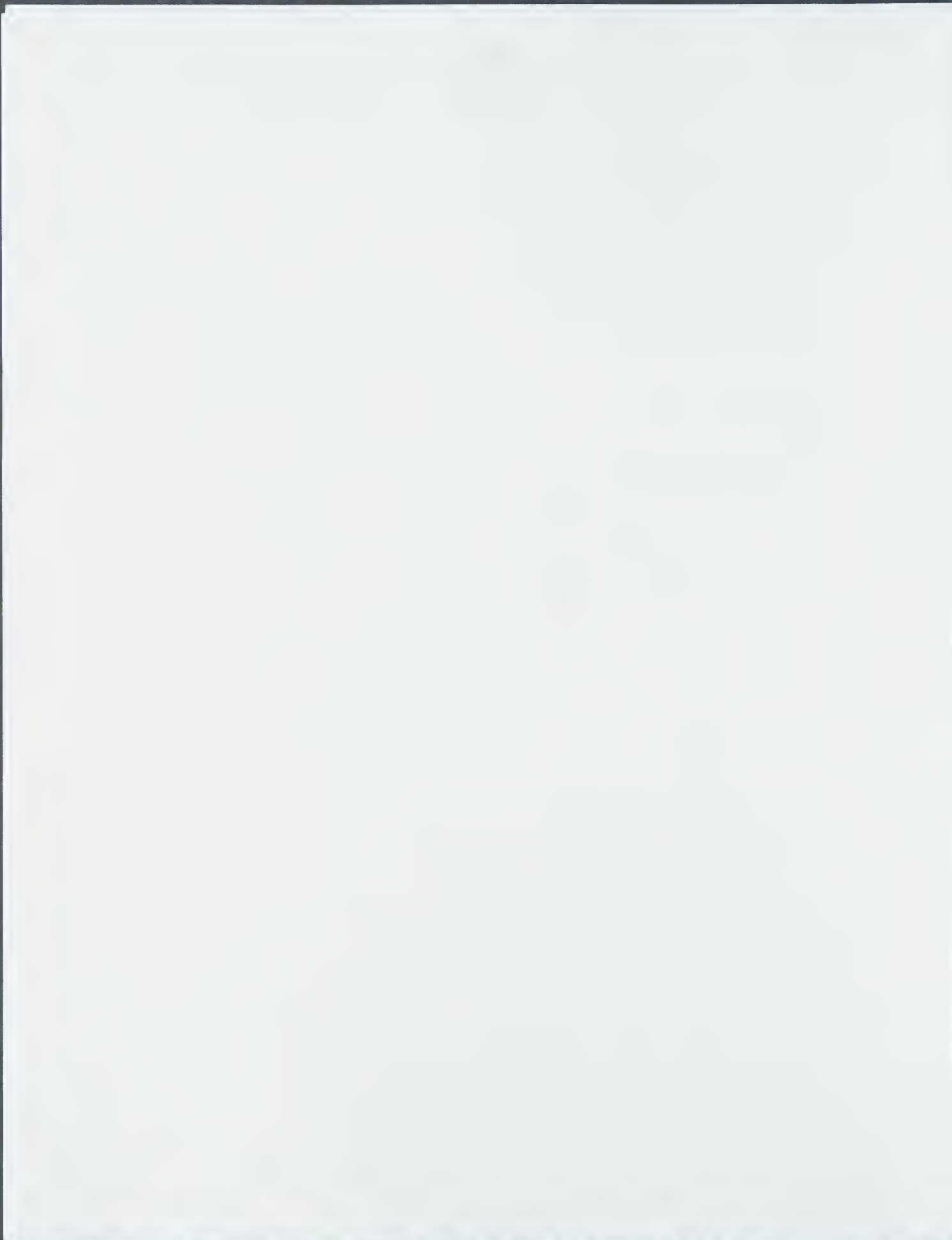
Alfred Bader

AB/az

Enc.

C: Dr. David de Witt, Queen's

*Dr. David de Witt*  
*A.*



Date: Wed, 2 Apr 2003 14:45:36 -0500 (EST)  
From: David A de Witt <3dad5@post.queensu.ca>  
To: Alfred Bader Fine Arts <baderfa@execpc.com>  
Subject: Sotheby's Amsterdam

Dear Alfred,

Thanks for sending along the e-mail relating to the possible-Tobias painting in London. It would be nice if the owner came around on the price.

I have been able to check out the Sotheby's Amsterdam sale on their website. There are a few Rembrandt-school paintings, including an interesting depiction of Elijah and the Angel, which looks like it could be by Kneller (Lot 68, where it is given to Bol). It needs cleaning. The estimate is 15-20,000E.

There is also a remarkable painting by Abraham van Dijck, but the subject is a bit out of range: an Old Woman Lighting a Pipe. It could be a good complement to the other two: a history, a portrait and a genre painting. But that subject! It too needs cleaning. It is lot 70.

The Eeckhout of St Francis looks genuine (it is signed and date 1655), but it would not represent a significant addition to a collection with such good examples of the artist's work. (lot 69)

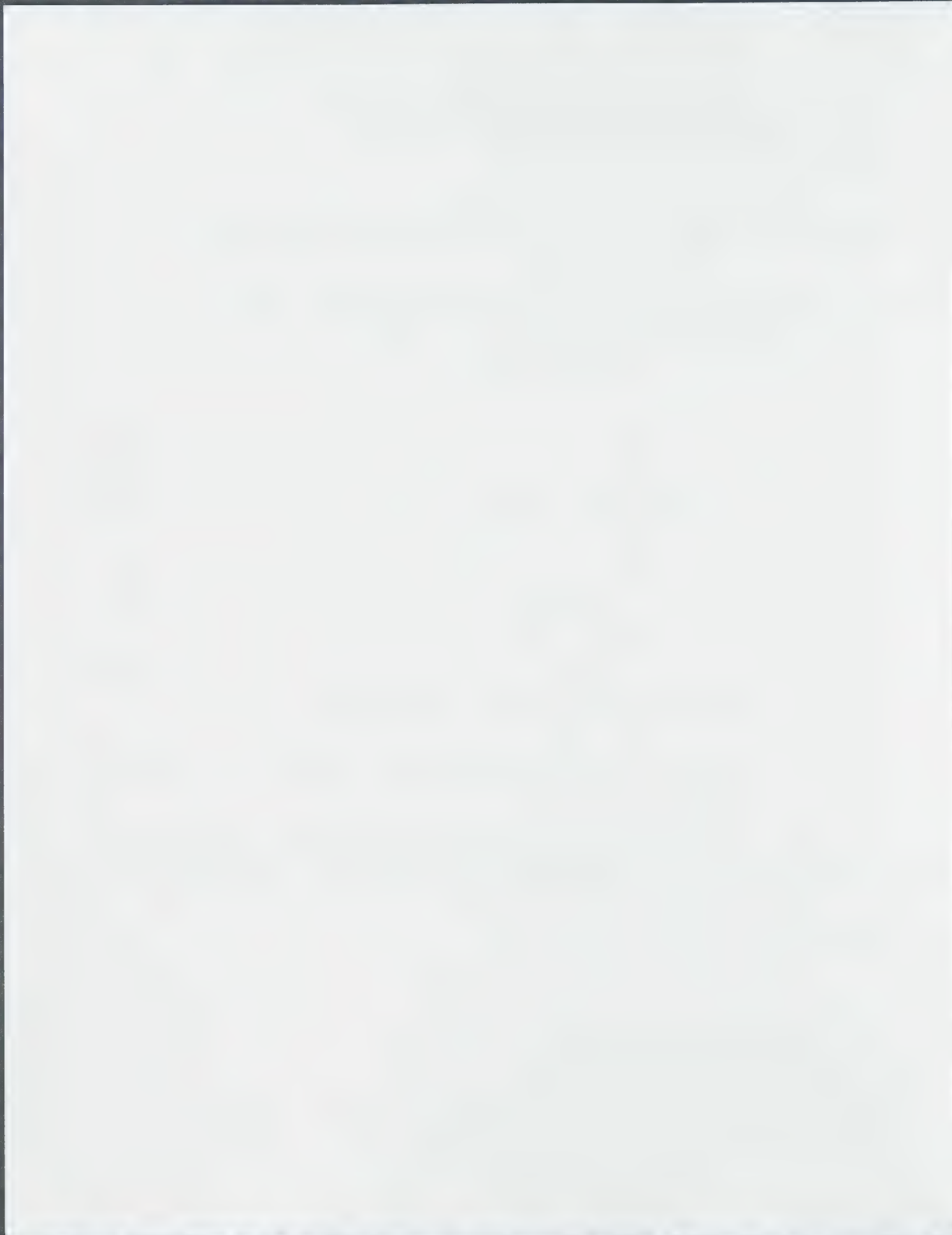
The portrait of a boy, likely a tronie, looks like a work of the school, ca. 1640. It reminds me right away of that painting by Leendert van Beyeren, which is likely a self-portrait. (lot 62)

I don't think that the copy after Rembrandt's Portrait of his Father in Innsbruck has much independent merit. It looks a bit like De Poorter in its handling. (lot 61)

The Wright of Derby is still being worked on in Ottawa. There is apparently a line-up of works at the photographer's, unfortunately. It looks like the work will be complete sometime in May. The paint samples will take place after the photography and x-rays, etc, are complete.

With all best wishes,  
David

David de Witt  
Bader Curator of European Art  
The Agnes Etherington Art Centre  
Queen's University  
Kingston, ON K7L 3N6  
t. (613) 533 6000 x75100  
f. (613) 533 6765



Date: Wed, 02 Apr 2003 12:58:57 -0600  
From: Alfred Bader Fine Arts <baderfa@execpc.com>  
To: "Pettifer, Henry" <HPettifer@christies.com>  
Subject: Re:

Dear Mr. Pettifer,

I have only just returned from England. Hence, my delayed response to your e-mail of March 27th.

I never shoot messengers, particularly at companies like Christie's that have so often helped me.

The owner of that painting by a Rembrandt student of an as yet unclear subject is simply unrealistic expecting L40,000, particularly in today's climate.

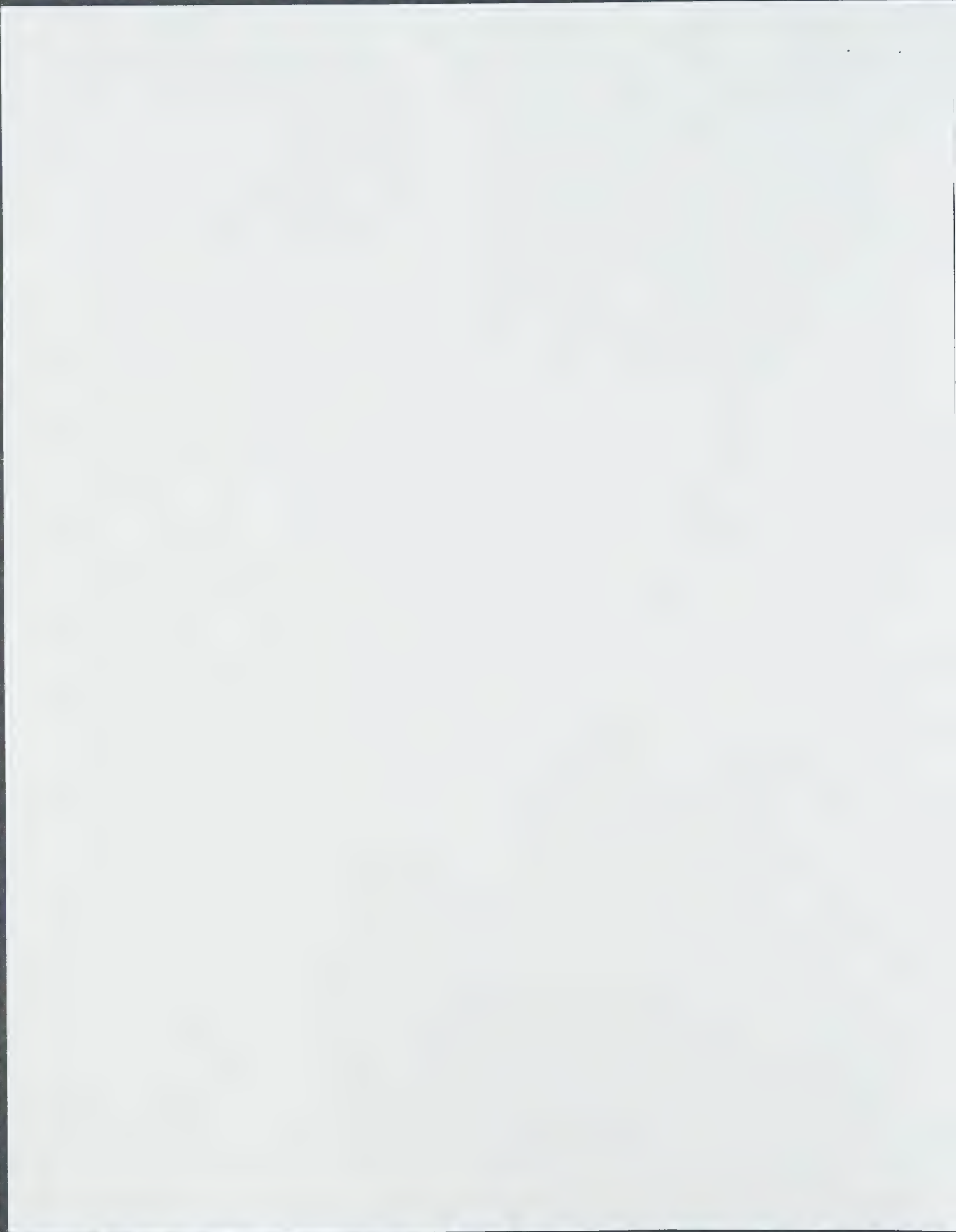
That said, I think that my offer of L10,000 made to Jane Hay was unrealistically low. In my own mind I was of course certain that I liked the painting and am intrigued by it. If it had come up at auction next month I would have bid to somewhere around L16,000, so that my total cost would have been about L20,000. You might like to bounce that offer on to the owner.

With best wishes I remain

Yours sincerely,  
Alfred Bader

Pettifer, Henry wrote:

>Dear Dr Bader,  
>  
>I was relieved to hear that your letter of March 14th was more in jest than  
>accusatory. Teasing art lovers is really not my thing.  
>  
>Once again I am afraid I am the bearer of bad news because the owner of the  
>painting has finally decided not to sell at the level we have suggested and  
>is going to collect. Reportedly, he has indicated that he would sell at  
>around ?40,000 of 50,000 which we considered to be too high for auction  
>purposes. I imagine you too will not be interested at this price.  
>  
>I am genuinely sorry to disappoint yet again. Give me a call if you would  
>like to discuss.  
>  
>Best Wishes,



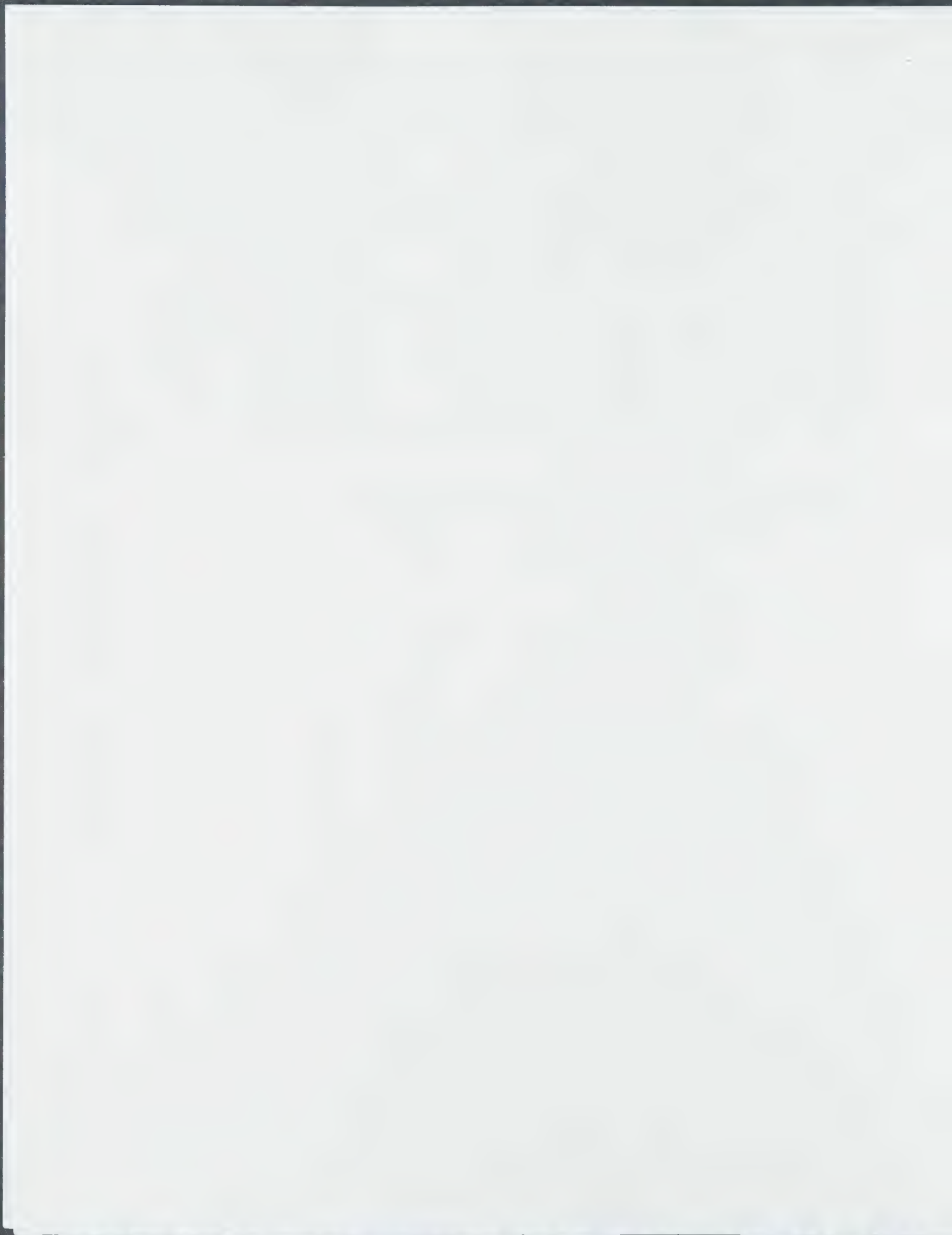
>  
>Henry Pettifer

>  
>  
>  
>  
>Visit <<http://www.christies.com>> to explore special multi-media sale promotions, browse our illustrated catalogues and leave absentee bids through LotFinder., Christie's online search engine.

>  
>This message and any attachment are confidential. If you are not the intended recipient, please telephone or email the sender and delete the message and any attachment from your system. If you are not the intended recipient you must not copy this message or attachment or disclose the contents to any other person.

>  
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>This message scanned for viruses by CoreComm

>  
>  
>





Date: Wed, 2 Apr 2003 14:45:36 -0500 (EST)  
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To: Alfred Bader Fine Arts <baderfa@execpc.com>  
Subject: Sotheby's Amsterdam

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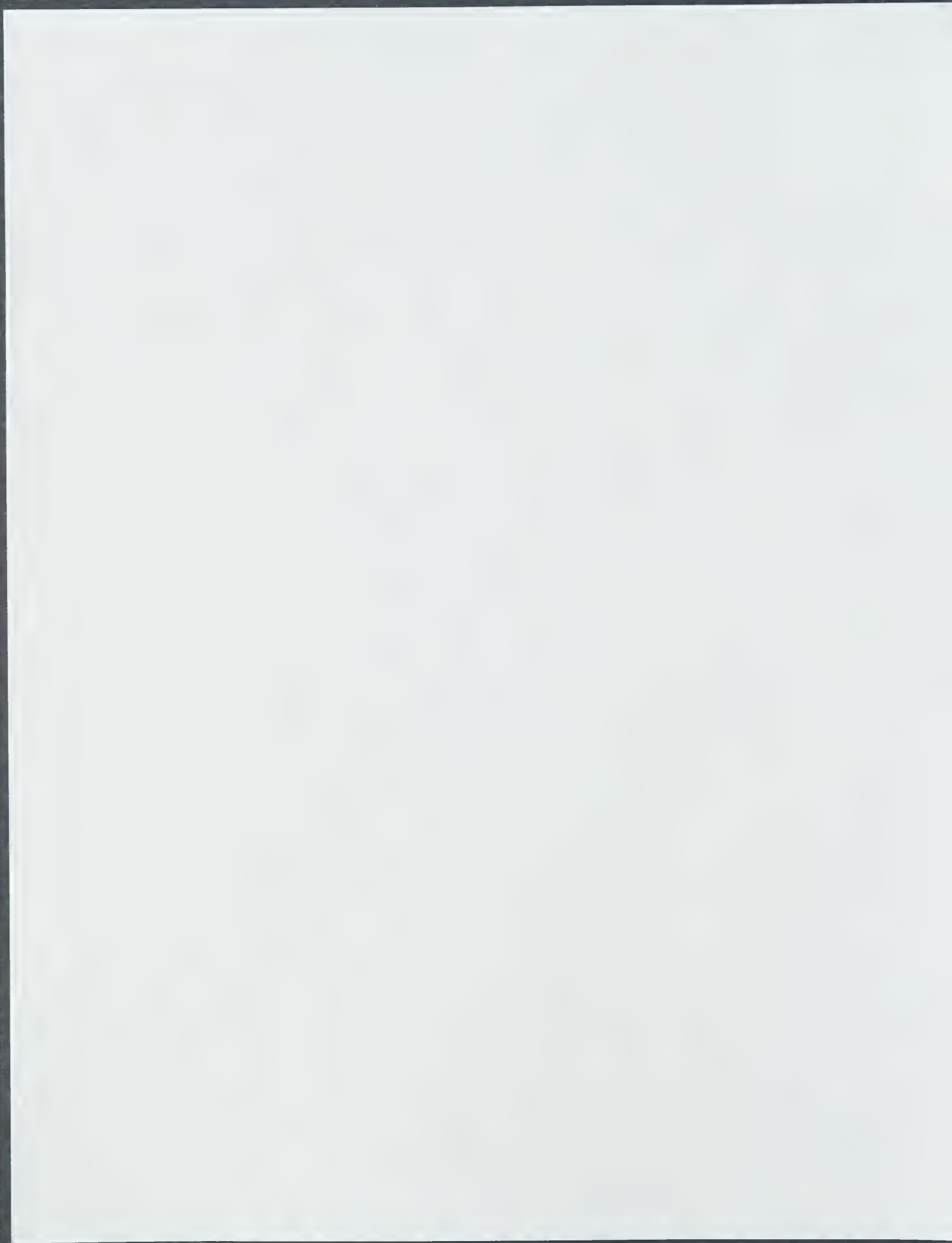
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David

David de Witt  
Bader Curator of European Art  
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Kingston, ON K7L 3N6  
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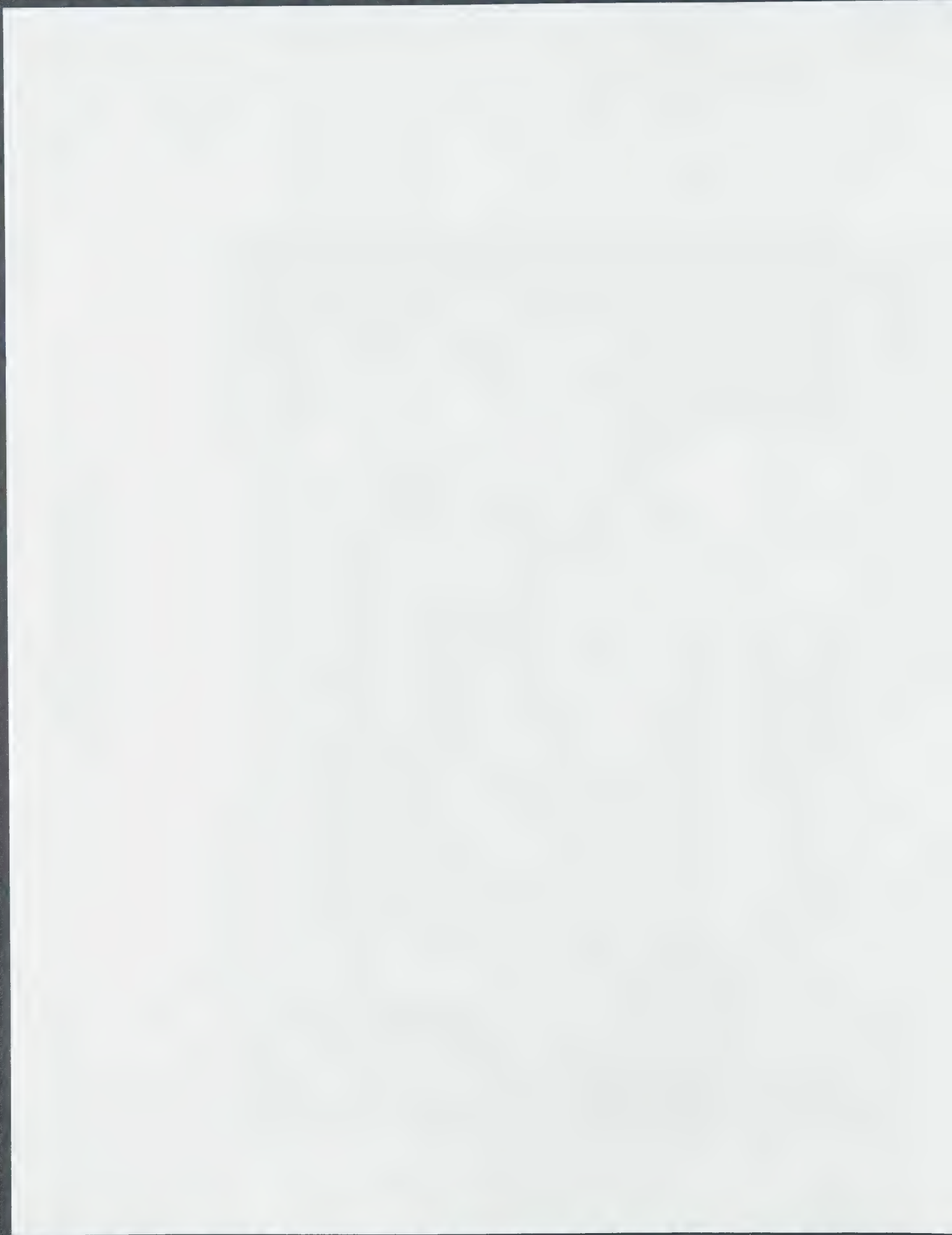
- Small auctor -



G. Hoppen fe

L. B.

lu lazed





A L F R E D B A D E R F I N E A R T S

ALFRED BADER

ESTABLISHED 1961

February 12, 2003

Mr. David Gordon, Director  
Milwaukee Art Museum  
750 North Lincoln Memorial Drive  
Milwaukee, WI 53202

Dear David,

Ms. Janet Brooke, the Director of the Queen's University Art Museum, will be visiting us from Saturday morning until Monday morning. Dr. David de Witt, the Curator of old master paintings at that Museum, will be with us from tomorrow morning until Tuesday afternoon, February 18<sup>th</sup>. Both will be staying with us at home. David de Witt is the brother of Lloyd de Witt, who is working on Lievens.

If you would like to meet with either or both, please let me know.

On Friday, mid-afternoon, Isabel, David de Witt and I will be going to the reception for Charles Munch at the Tory Folliard Gallery, 233 N. Milwaukee Street, 5-8 PM.. As you probably know, Charles has worked for the Art Museum for many years. He has become our very good friend and most of our paintings have been conserved by him and his partner, Jane Furchgott.

You may recall seeing a beautiful still life of Charles' in our bedroom and another in my office. To me he is not just a very good friend but a very able artist. You might like to come to the reception.

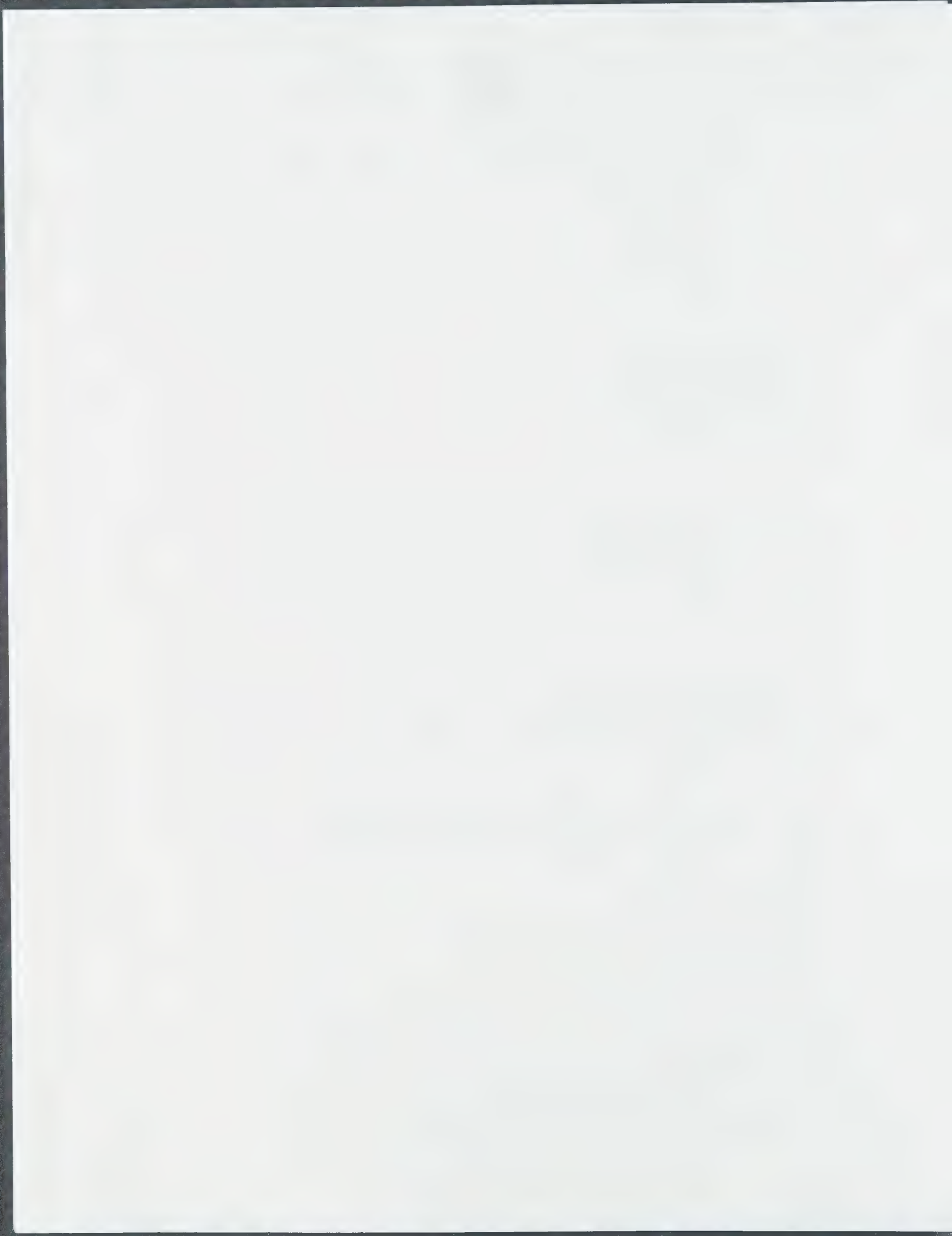
With best wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc. - Invitation

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

Tel: 414 277 1111  
E-mail: [alfred@alfredbader.com](mailto:alfred@alfredbader.com)





Copy for DdW

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](mailto:baderfa@execpc.com)

February 5, 2003

TO: Dr. Arthur Wheelock, Jr.  
Curator, Northern Baroque Paintings  
National Gallery of Art

Page 1 of \_2\_

FAX #: 1-202-842-6933

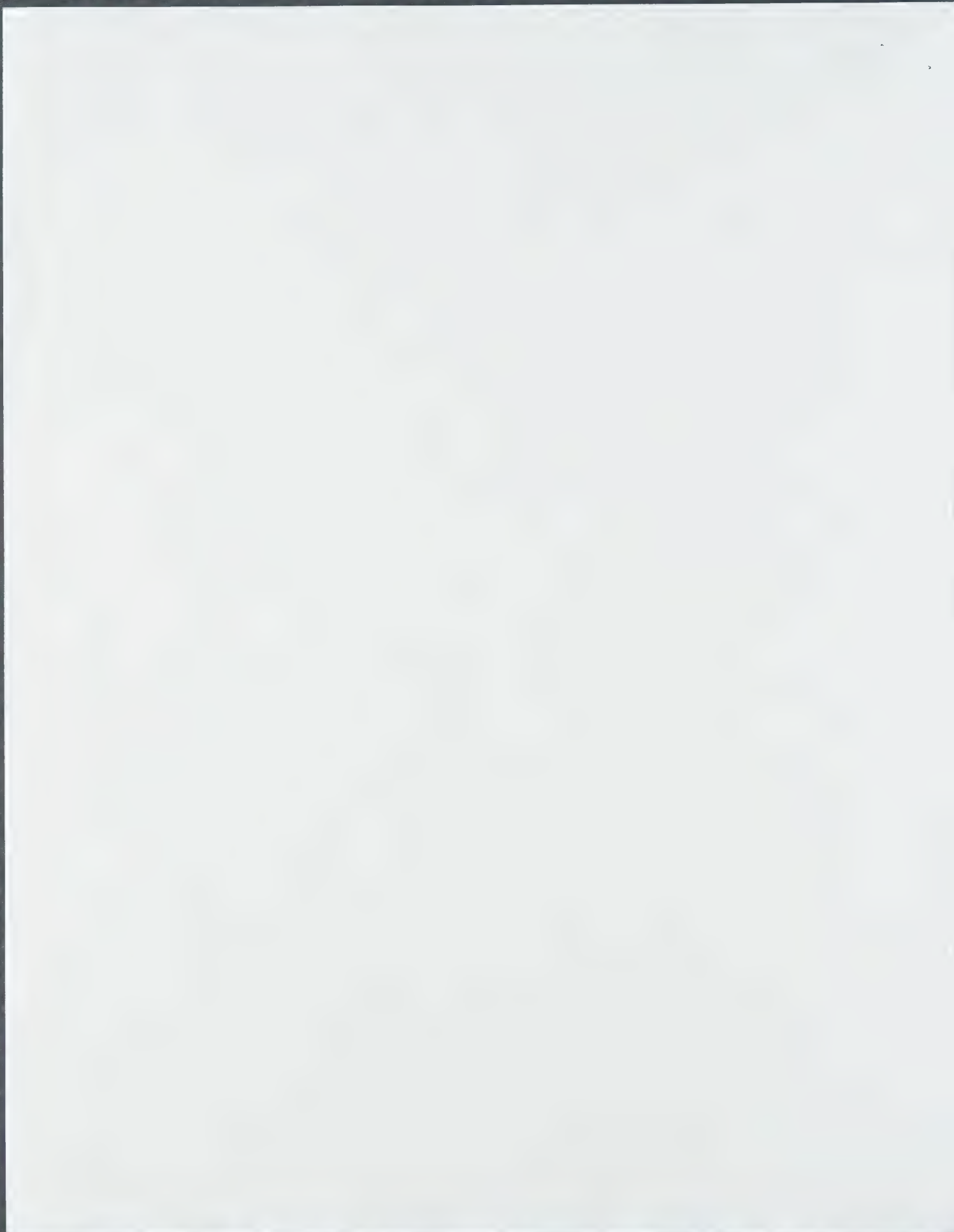
Dear Dr. Wheelock,

You may recall that some years ago you helped me a great deal comparing your Bredius 302 with my Bredius 304 which I had taken to show you in Washington.

Now I would very much like your opinion about two other paintings.

You own a painting on panel depicting a philosopher now given by Jonathan Bikker in his thesis to Wilhelm Drost, catalogue no. 18. I clearly remember seeing your painting, with many pentimenti and with the hands at the bottom a later addition.

Two weeks ago I saw Bikker's no. 18A in Solomon Lillian's gallery in New York. It is an impressive painting, but do you believe that it is by Drost? Was he an artist who ever repeated himself? It is conceivable that two artists in Rembrandt's orbit, one of them Drost, painted the same subject from a slightly different angle or that another artist copied your painting, but then who was the other artist?

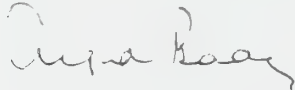




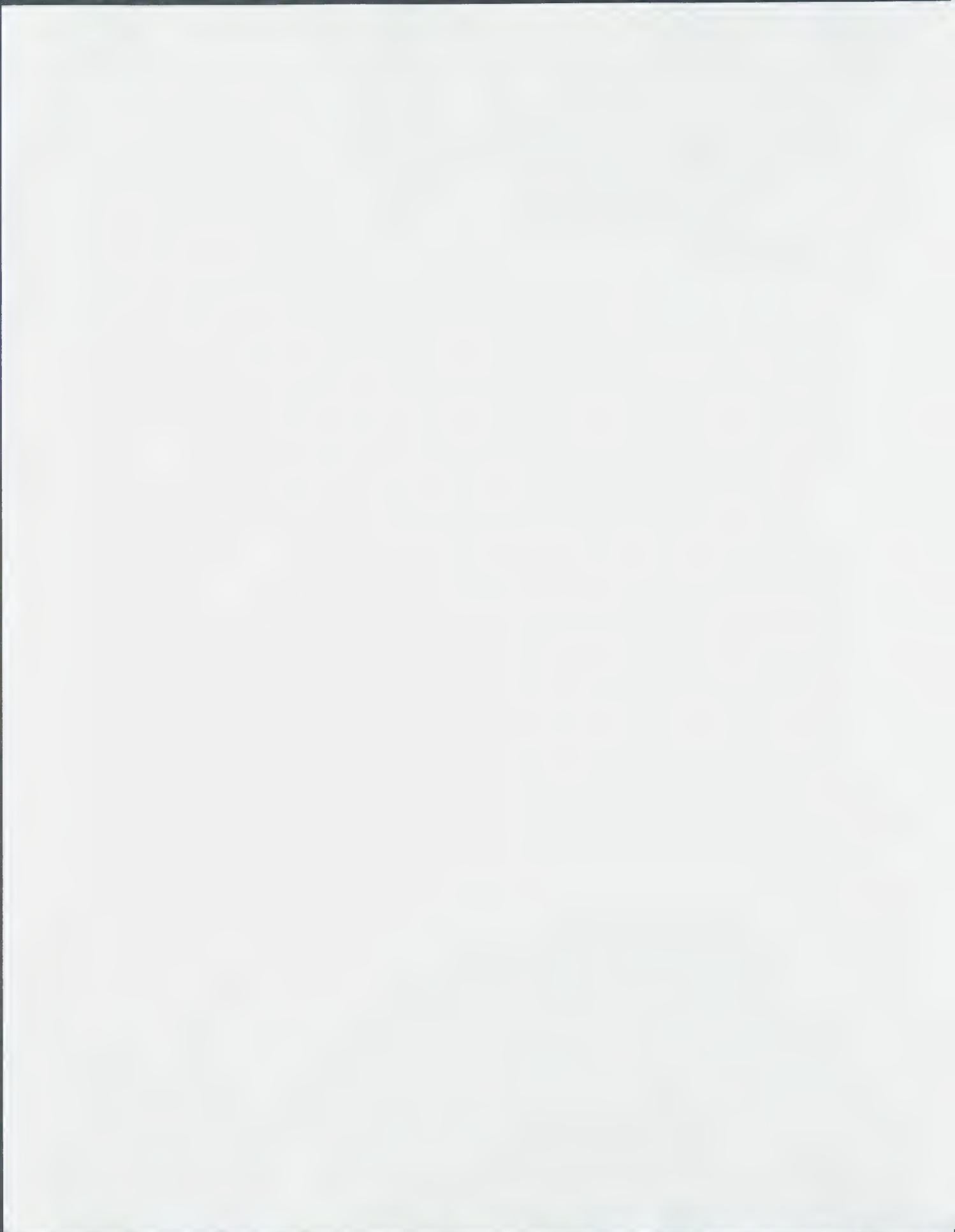
I understand that you have seen the two paintings side by side and I would very much appreciate your opinion.

With many thanks for your help I remain

Yours sincerely,

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

Alfred Bader  
AB/az



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

(414) 962-5169

January 9, 2004

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

*Just  
Can you find  
of a way -  
help -*

Dear Axel,

You probably realized from the several phone messages I left with you during my visit to London during the old master sales that I very much hoped to have a chance to talk to you.

There was not anything of great interest in the sales but I would very much like to ask you for your help in the following matter: A very able art historian, Vladan Antonovic, who recently received his Ph.D. from the University of Innsbruck is looking for a position. Before that he had had two small Bader fellowships given to Czech art historians and so I got to know him personally quite well.

He is a most likeable fellow and I believe a competent art historian. Ideally he should find a position as an art historian in the Czech Republic but this sadly is very difficult. Nor is it at all easy for him to find a position in Austria.

In Innsbruck he has been working on what looks to me like a truly fantastic collection of prints and drawings, 6500 prints in 29 volumes and 1 volume with drawings. The collection was put together by a librarian in Innsbruck around the middle of the 18<sup>th</sup> century and up until now had been quite unknown.

Of course I talked to a number of art historians in the Czech Republic, none of whom could help. Then I talked to Bill Robinson at Harvard, again to no avail.



Can you think of some way of helping this man? His telephone number at home in Innsbruck is 43 664 141 9288.

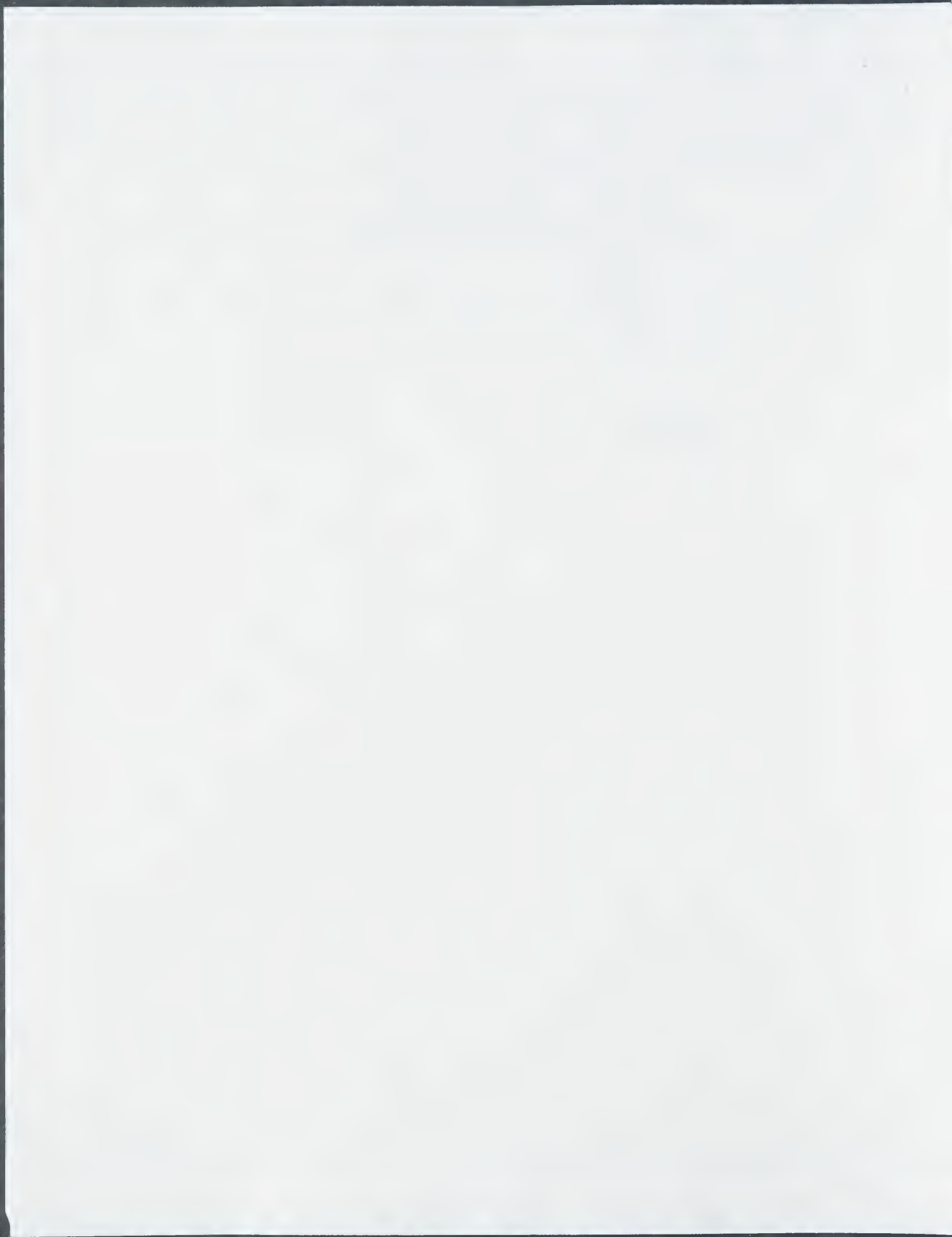
Isabel and I look forward to being back in London around March 20<sup>th</sup> and it would be great if we could visit you then.

With all good wishes for a happy and healthy 2004 I remain

Yours sincerely, 



Alfred Bader  
AB/az  
Enc.



### **Erstmals in der ÖFFENTLICHKEIT - Graphische Sammlung von Anton Roschmann**

Eine Auswahl der herausragendsten Werke dieser Sammlung werden erstmals während der 28. Kunst- und Antiquitätenmesse der Öffentlichkeit präsentiert.

Die Abteilung für Sondersammlungen der Universitätsbibliothek Innsbruck bewahrt neben anderen wertvollen Handschriften und Drucken auch eine der wichtigsten graphischen Sammlungen Tirols auf, die Dank der Sammlertätigkeit des ersten Innsbrucker Universitätsbibliothekars und Tiroler Schatzregistrator Anton Roschmann (1694-1760) entstanden ist.

Die Sammlung besteht aus 29 Bänden mit 6500 auf dickes Büttenpapier geklebten graphischen Blättern, einem Band von Handzeichnungen und einem Registerband.

Die Bände beinhalten die Meisterstücke der berühmtesten Stecher, eigene Kapitel bilden die Reihen der Graphik von Dürer, Schongauer und Cranach d.Ä. sowie die Kollektion der Handzeichnungen der tirolischen Barockkünstler.

Gegenwärtig wird an einem Katalog der ganzen Sammlung gearbeitet, der später über Internet freigegeben werden soll.

**Dr. phil. Vladan Antonovic**



**Albrecht Dürer:**  
Der Ritter, Tod und Teufel





## LEBENS LAUF

**Name:** Dr.phil. Bc. Vladan ANTONOVIC  
geboren am: 19. September 1974 - Kijov, Tschechien  
Eltern: Vater: Dr.Ivan ANTONOVIC +1990  
Mutter: Renate ANTONOVIC +1975

### Ausbildung:

1993-1996 Palacky Universität Olmütz - Bc. Studium Archivwesen  
Diplomarbeit: Geschichte und Entwicklung der Stiftung Bata in Zlin  
1993-1999 Palacky Universität Olmütz – Mag. Studium Kunstgeschichte  
Diplomarbeit: Die Kopisten am Hof von Bischof Karl von Liechtenstein-Castelcorne  
1999 Alfred Bader Baroque Award  
1999 ÖAD Stipendium (3 Monate in Innsbruck)  
2000-2002 Promotionsstudium Universität Innsbruck - Institut für Kunstgeschichte  
Dissertation: Graphische Sammlung von Anton Roschmann. Allegorische Darstellung in den graphischen Künsten.  
2001-2002 Studienassistent - Institut für Kunstgeschichte Universität Innsbruck  
2002 Alfred Bader Baroque Award  
2003 Mitarbeiter der Universitätsbibliothek Innsbruck – Abteilung für Sondersammlungen

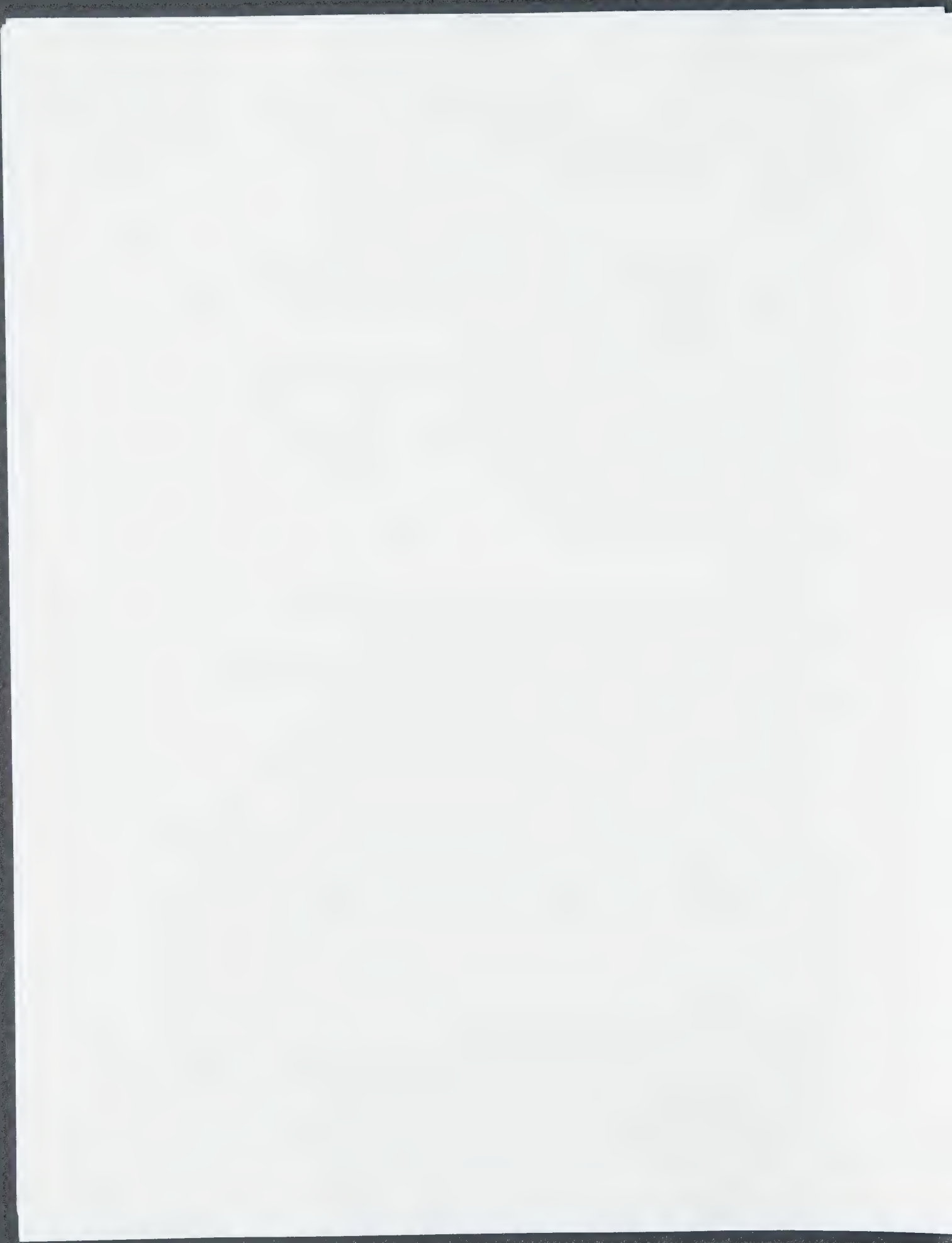
Sprachkenntnisse: Deutsch, Tschechisch, Englisch, Russisch, Slowakisch, Polnisch (passiv)

### Publikationen:

- První učitele na Akademii výtvarných umění v Praze. (Die ersten Lehrer auf der Akademie der bildenden Künste in Prag) In: Posedlost kresbou - Pocátky AVU v Praze. Ausstellungskatalog, Roman Prahel (ed.). Akademie der bildenden Künste in Prag 1998.
- Prameny k počátkům AVU v Praze. (Die Quellen zu den Anfängen der Akademie der bildenden Künste in Prag) In: Posedlost kresbou - Pocátky AVU v Praze. Ausstellungskatalog, Roman Prahel (ed.). Akademie der bildenden Künste in Prag 1998.
- Minoritský klášter ve Valticích. (Minoritenkloster in Feldsberg). In: Encyklopedie českých a moravských klášterů. (im Druck)
- Karl Reisenbichler und sein Neu-Sgraffito in Erlenstraße in Innsbruck. In: Innsbruck informiert Nr.11-November 2002
- Der Antiquar Anton Roschmann und die graphische Sammlung in Ambras im 18. Jahrhundert (Im Druck für die Historische Kommission der Österreichischen Akademie der Wissenschaften)
- Die graphische Sammlung des Erzherzog Ferdinands II. von Tirol und ihre Rezeption in der graphischen Sammlung von Anton Roschmann. (in der Vorbereitung für Studia Rudolphina – Bulletin of the Center for Visual Arts and Culture in the Age of Rudolf II.)
- Unbekannte Schätze der graphischen Kunst in Innsbruck. In: Innsbruck informiert Nr.3-März 2003

### Vorträge:

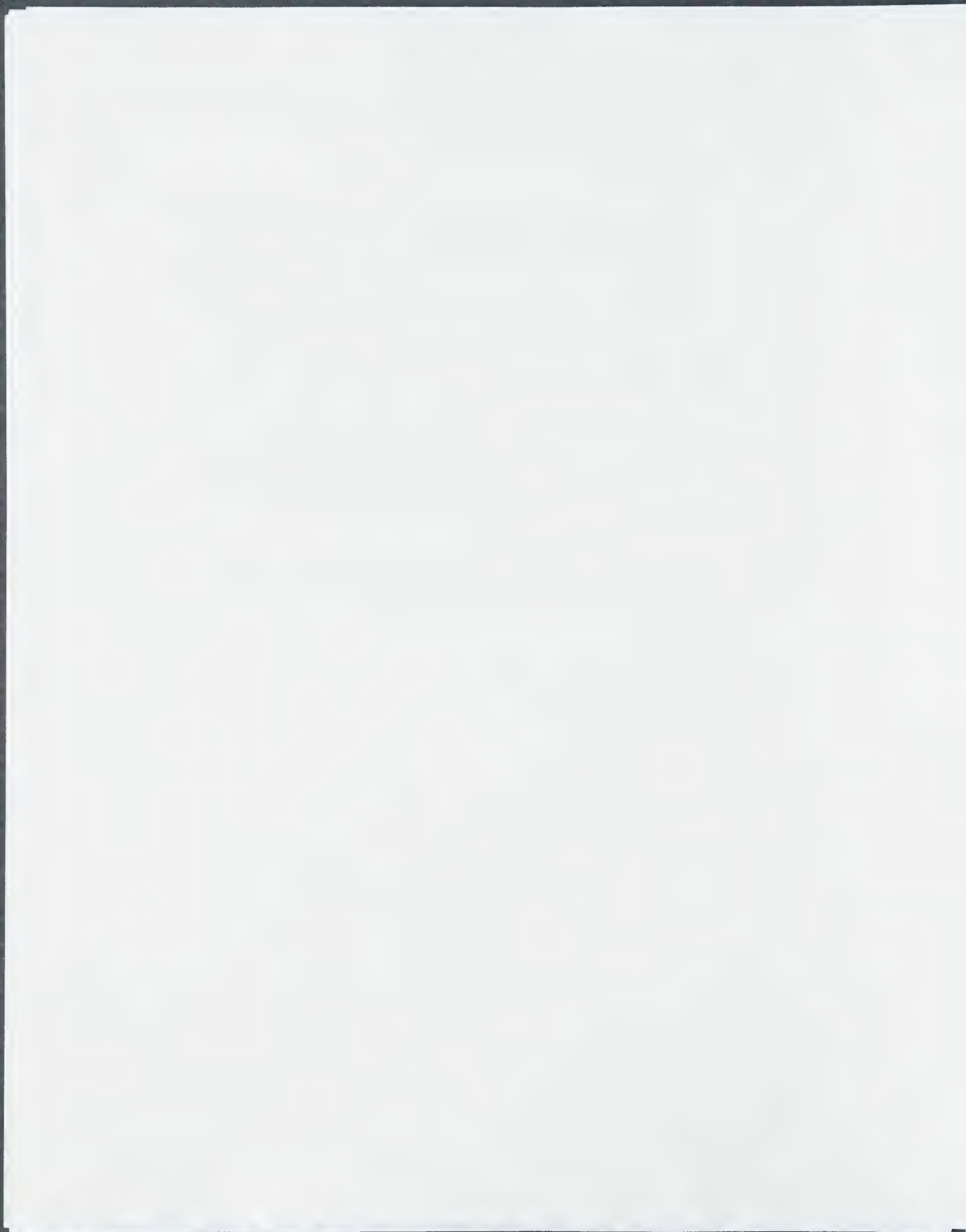
- Die gemeinsamen Kapitel aus der kulturellen Geschichte von Tirol, Böhmen und Mähren. (Gastvortrag an der Palacky Universität, Olmütz 2000)
- Der Antiquar Anton Roschmann und die graphische Sammlung in Ambras im 18. Jahrhundert (Workshop des Arbeitskreises „Höfe des Hauses Österreich“ Historische Kommission der Österreichischen Akademie der Wissenschaften, Innsbruck 2002)
- Unbekannte Radierungen nach Paul Troger – Zur Geschichte des Wallfahrortes Heiligenberg (Alfred Bader - Symposium, Prag 2002)



- Die graphische Sammlung des Erzherzog Ferdinands II. Von Tirol und ihre Rezeption in der graphischen Sammlung von Anton Roschmann. (Institut für Kunstgeschichte der Tschechischen Akademie der Wissenschaften Prag 2002)

#### **Projekte und Ausstellungen:**

- 1999-2002 und 2003 – Konzept, Leitung und Ausführung der Digitalisierung der graphischen Sammlung von Anton Roschmann. Die Zielsetzung dieses Vorhabens liegt in einer vollständigen, digitalen Präsentation der graphischen Sammlung von Anton Roschmann, die einem breitgefächerten Forscher- und Interessentenkreis einen leichtestmöglichen Zugang zur Sammlung gestattet. Die Lösung dieser Aufgabe bestand in der EDV-Verarbeitung von 4.000 Graphiken in mehr als 56.000 Dateien, die mit einer Datenbank mit vielseitigen Suchmöglichkeiten (Inventar, Stecher, Thema usw.) verbunden wurden. Dank der Zusammenarbeit mit ALO – Austrian Literature Online; der Arbeitsgemeinschaft der UB Graz und UB Innsbruck wird dieses Projekt auch im Internet zur Verfügung gestellt.
- 2002 Zusammenarbeit mit AIA – Artisti Italiani in Austria. Das Projekt AIA bietet den Fachleuten und interessierten Laien faktographisches Material zu den im Laufe der Jahrhunderte in Österreich tätigen italienischen Künstlern. Die AIA-Datenbank wird im Internet in der Form einer Web-Seite zur Verfügung gestellt. Dieses Projekt entsteht am Institut für Kunstgeschichte in Innsbruck unter der Leitung von Ao.Univ.-Prof. Petr Fidler.
- 2003 Konzept und Leitung der Sonderausstellung: Graphische Sammlung von Anton Roschmann. (Veranstalter - Universität Innsbruck im Congress Innsbruck) Im Rahmen der traditionellen Kunstmesse wird diese Sammlung zum erstenmal der Öffentlichkeit präsentiert.



# Graphische Sammlung von Anton Roschmann

## Katalogisierung und EDV-Verarbeitung der Bestände (2003-2004)

### 1. Phase Januar 2003 - Juni 2003 - Monat 1- Monat 6

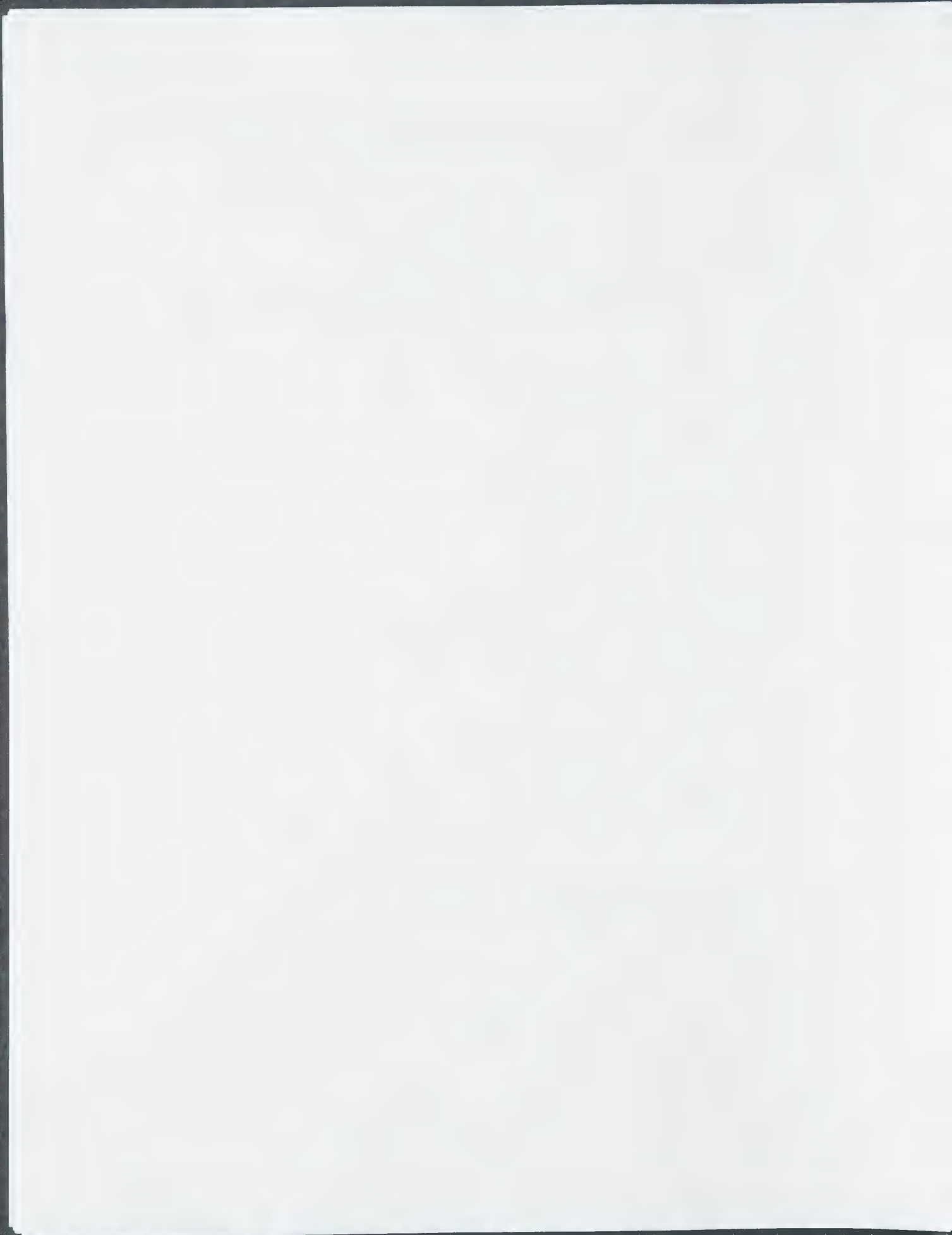
- Heuristische Arbeiten (Geschichte der Sammlung)
- Konzeption und Rohauswertung der Sammlung (Vorläufiges Verzeichnis der Blätter)
- Komplete Bearbeitung der Bände 15.-20. - Katalog
- Bestimmung der Technik
- Maßangaben
- Abschrift der wichtigsten Inschriften
- Thematische Bestimmung
- Künstlerische Bestimmung

### 2. Phase Juli 2003 - Dezember 2003 - Monat 7-12

- Komplete Bearbeitung der Bände 21.-25. - Katalog
- Bestimmung der Technik
- Maßangaben
- Abschrift der wichtigsten Inschriften
- Thematische Bestimmung
- Künstlerische Bestimmung

### 3. Phase Januar 2003 - Juni 2003 - Monat 13-18

- Komplete Bearbeitung der Bände 26.-30. - Katalog
- Bestimmung der Technik
- Maßangaben
- Abschrift der wichtigsten Inschriften
- Thematische Bestimmung
- Künstlerische Bestimmung



## EDV - Verarbeitung ununterbrochen 2003 - 2004

- 1/ Erschaffung des Erscheinungsbildes
- 2/ Erschaffung der gesamten Struktur
- 3/ Erschaffung der Datenbank und ihre Eingliederung in die Struktur
- 4/ Zusammenfügung der passiven Bestandteile in eine aktive Gesamtstruktur
- 5/ Erschaffung der Probeversion ohne und mit der Datenbank
- 6/ Erschaffung der endgültigen Version
- 7/ Digitales Fotografieren und Nachfotografieren
- 8/ Bearbeitung der Fotos
  - Beschneidung
  - Übertragung der Fotos in die Grauskala
  - Schärfung
  - Umnennen der Fotodateien
  - 2 x Bearbeitung der Dateigrößen für die Vor- und Ansichten
  - 1 x Bearbeitung der Dateien in PDF - Format
- 9/ Eingabe der Dateien in die Schablone /aktive Gesamtstruktur/
  - 2 x Eingabe der Ansichten /JPG-Format/
  - 1 x Eingabe der PDF-Dateien
  - Eingabe der Katalogtexte unter die JPG-Dateien
  - Eingabe der Katalogtexte in die Datenbank
  - Graphische Bearbeitung des Textes
- 10/ Korekturen
  - Kontrolle aller Verknüpfungen

Kosten für: Fotos

Kopien

Druck

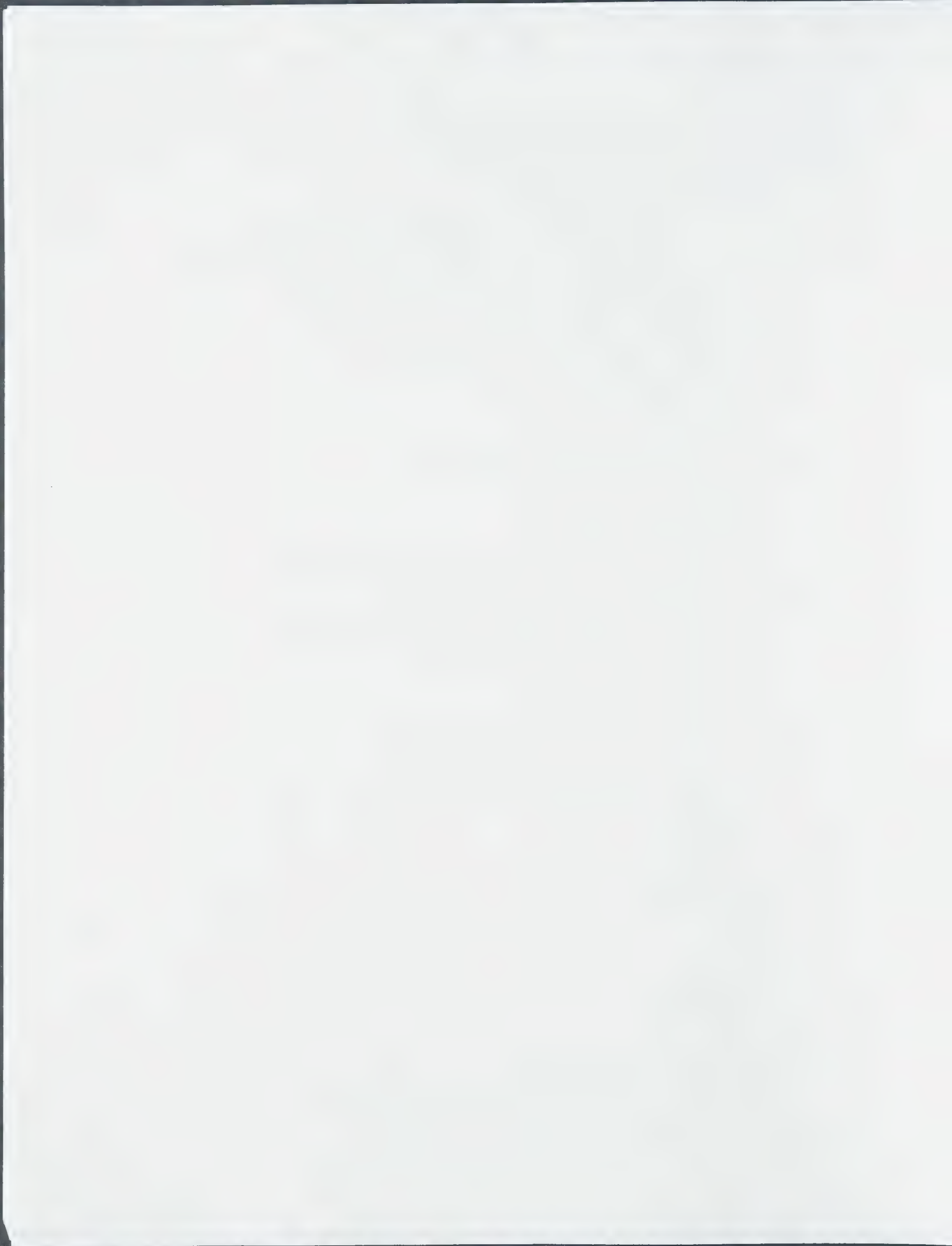
Forschungsfahrten

Fernausleihe

Materialkosten (CDs, Büromaterial)

Personalkosten (wissenschaftliche Fachkraft und EDV-Support)

EDV - Ausrüstung (Hardware, Software)





Stedelijk  
museum  
De Lakenhal  
Leiden

Oude Singel 28-32      telefoon 071-516 53 60  
postbus 2044      telefax 071-513 44 89  
2301 CA Leiden      postbus@lakenhal.nl  
www.lakenhal.nl  
  
postbank 59 20 85

Dr Alfred Bader  
924 East Juneau Avenue  
Astor Suite 622  
MILWAUKEE WI 53202  
United States Verenigde Staten

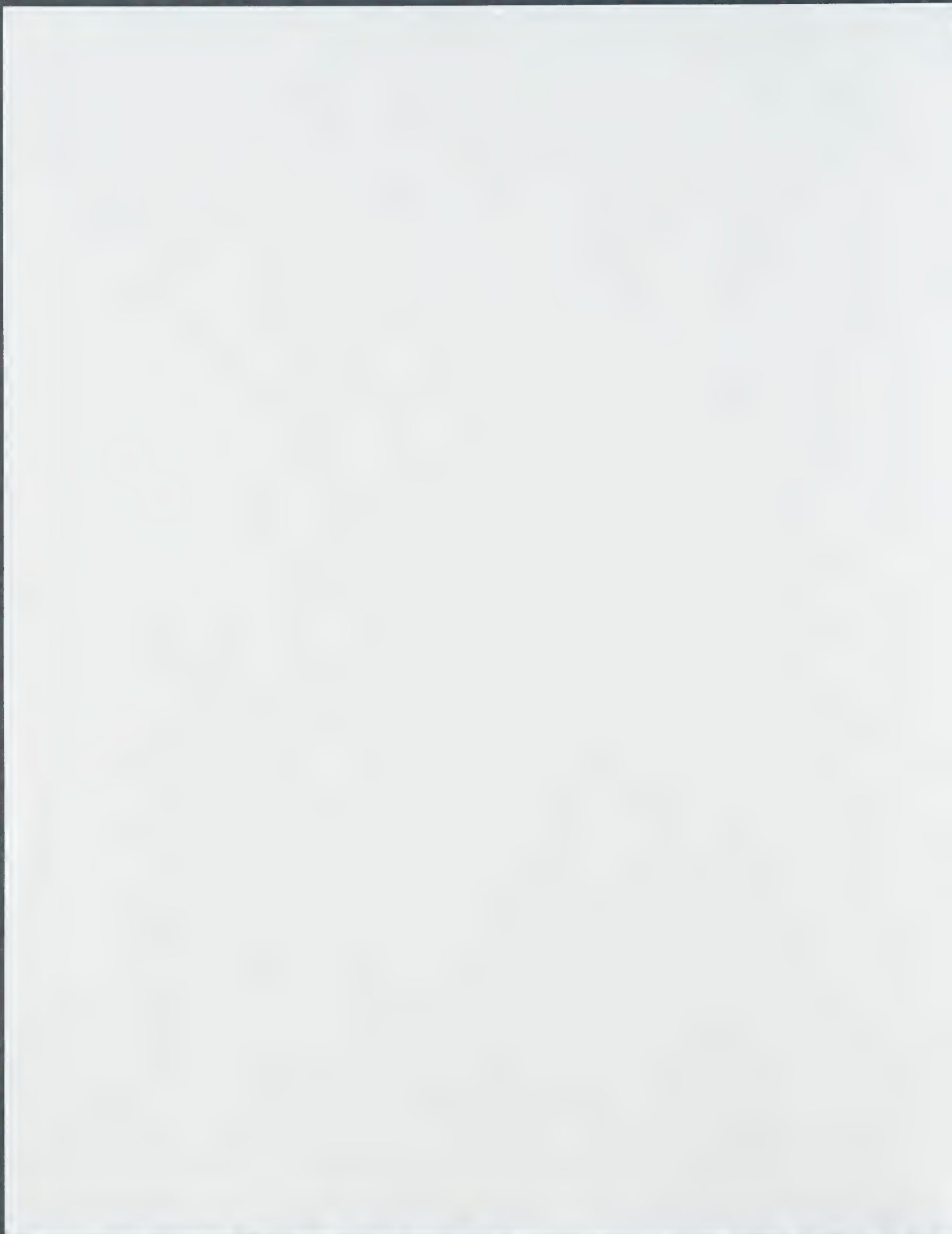
kenmerk: BU.2004.CV.011  
betreff: loan Rembrandt 2005-06

datum 8 januari 2004

Dear Alfred,

It is some <sup>of time</sup> ago now that we last met and discussed our plans to have a selection from your collection here and that we drew up, in a road restaurant, the final list of intended loans. Since then, off course, the message came from Kingston that the project was off and that the Etherington College will now mound the exhibition itself. A month later Christopher Brown let us know that the Ashmolean Museum was interested but then of course I had to tell them that the exhibition was off. I still think it is a pity that you withdrew your interest but to be honest I did share your worry that the costs of the project might be somewhat heavy for a middle-sized museum like ours, especially if your collection had to be stored here a year in advance. I guess that you were annoyed too at the lack of speed in dealing with the exhibition but in our defence I might add that we are working on some twelve exhibitions a year. It has however always been a pleasure to have met you through the years either in Milwaukee or in Leiden and at home in Amsterdam and "talk paintings". How are the plans in Kingston progressing ?

It is however with a different goal in mind that I now address you in this letter. As you might remember, we are mounting an exhibition on Rembrandts mother which is to open the Rembrandt centenary year in Holland and which is now scheduled for medio december 2005-march 2006 [later in 2006 we will have Rembrandt & the House of Orange which will be shown in Munich consequently and Rembrandts landscapes which goes to Kassel as well]. We did already discuss during one of our meetings the possiblility of your lending Jan Lievens' *Old Woman* that is commonly identified as Neeltje van Suydbroeck, Rembrandts mother. You then seemed quite willing to lend us the painting [which is one of my favourites in your collection] and I still hope that you will consent us having it for the exhibition mentioned. It may interest you that now Rembrandts *Prophetess Hannah* from the Rijksmuseum has been promised and the stupendous *Old Woman* from the Royal Collections at Windsor as well which is alternately attributed to Rembrandt and Lievens. Your fine painting would thus not at all be in bad company and would more interestingly renew the discussion on the relation Rembrandt and Lievens in which you have a personal interest. It might interest you as well that I asked Marieke de Winkel [who recently defended her Ph.D.



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thesis on Rembrandt's costume *cum laude*] to write on the intriguing attires of the model that is commonly identified as Rembrandts mother; in the catalogue the question of attribution of the loans and the origin of the identification of the sitter will of course be dealt with as well.

If you can approve of lending us your painting from medio december 2005 to march 2006, please let us know what your conditions are and what insurance value you have in mind. The transportation to and from Leiden too will of course be on our account.

In the meanwhile I wish you and Isabel a very good New Year, best regards,

*Christiaan v.*

Christiaan Vogelaar

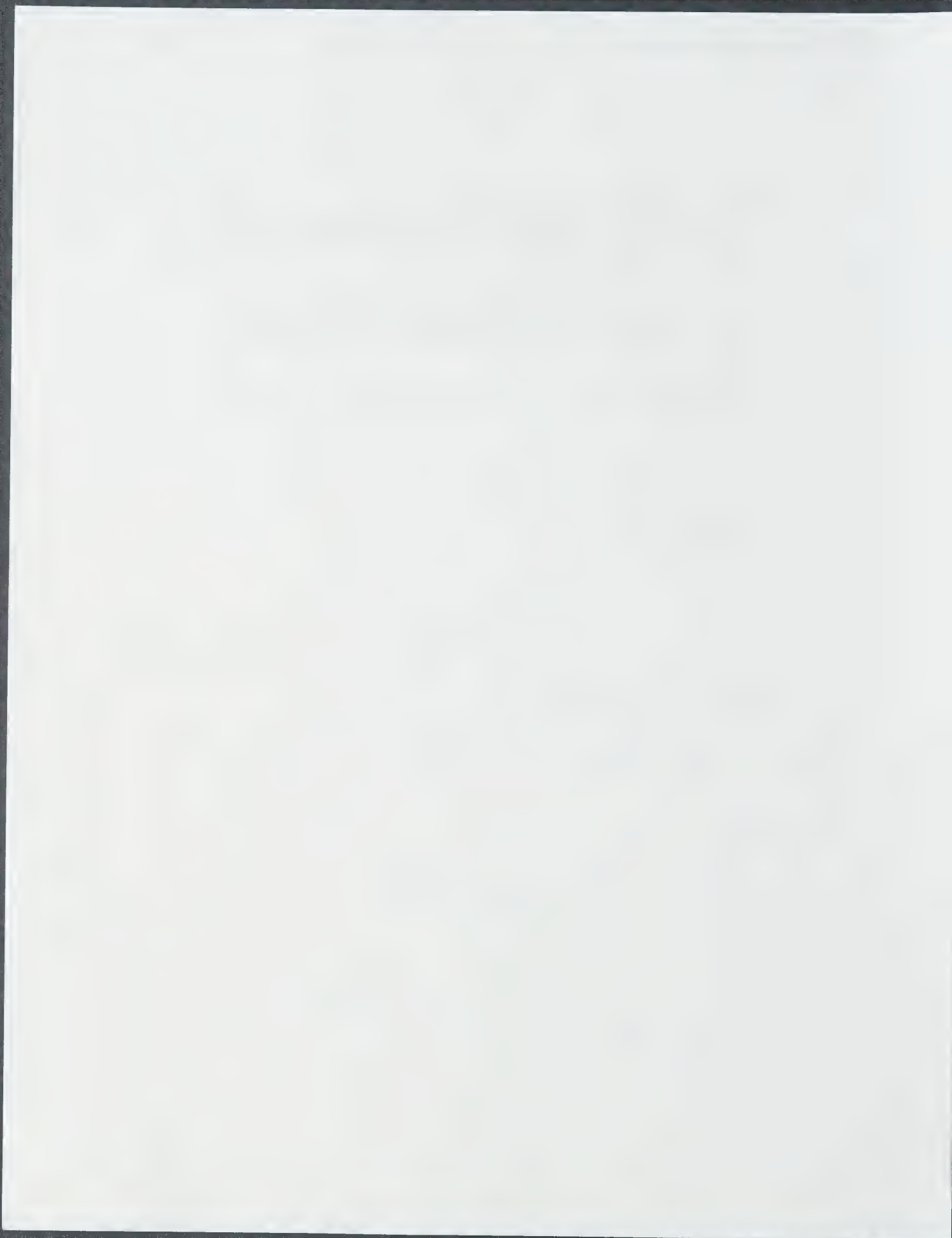
fax 1613 533 6765

To Jane Brooke  
& David deWitt

Please excuse. I remember  
events very differently!

*Jana*

13 I 04







Historical Novels about Early White Settlement in Southern Africa;" Johan P. Snapper, "From Westerbork to Auschwitz: The Function of Travel in the Diaries of Etty Hillesum;" Thomas Vaessens, "'The Downtrodden Christ in Each and Every One of Us': Metaphysical Aspirations in Paul van Ostaïjen's Poetry and Poetics;" and Louise Viljoen, "Leipoldt and the Orient: A Reading of C.L. Leipoldt's Travel Writing in the Context of Orientalist Discourse." Social history engages Marybeth Carlson, "Down and Out in Rotterdam in 1700: Aspects and Functions of Poor Relief in a Dutch Town" and Oscar E. Lanser, "Welkom Yankee Bevrijders: Soldiers and Civilians during the Liberation of the Netherlands 1944-1945." The tables are turned in Olf Praamstra, "E.J. Potgieter's and Conrad Busken Huet's 'Views of the United States'" (a dream to one, a nightmare to the other). Religious history is addressed in characteristically solid form by Andrew Fix, "Atheism in the Early Dutch Enlightenment."

While many of the essays just mentioned will be of interest to art historians, two articles are directly relevant. Appropriately, both embed the objects they discuss in their socio-cultural milieu, and both explore interactions between the Netherlands and the outside world. John S. Hallam, "The Portrait of Cornelis Steenwyck and Dutch Colonial Experience in America" focuses on an unusual portrait of the distinguished New Netherlands merchant by Jan van Goossen (an otherwise unknown artist who was the sitter's brother-in-law), now in the New York Historical Society. The portrait situates a somewhat naively painted bust of Steenwyck in front of a landscape and above a predella-like panorama of New Amsterdam. Hallam argues that this format 'position[s] Steenwyck as a kind of dynamic mediator between the town and the far-reaching countryside' (p. 81) and, thus, emphasizes his colonialist aspirations.

The more substantial essay by Julie Berger Hochstrasser, "Seen and Unseen in the Visual Culture of Trade: The Conquest of Pepper," builds on the author's dissertation research on the social implications of Dutch still life painting (Berkeley 1995). Setting aside the usual generic polarities of conspicuous consumption and virtuous abstinence, Hochstrasser considers how the proud display of exotic ingredients, notably pepper, in Dutch still lifes elides the moral ambiguities of practices such as slavery that brought these rich commodities to the Dutch table. Reminders of factors such as the appalling loss of life suffered by the V.O.C. (two-thirds of all sailors who embarked on overseas missions never returned) and the insensitive subjugation of native populations are enough to dampen one's appetite for these sumptuous pictures, yet, as Hochstrasser points out, the large majority of collectors were merchants and traders themselves. The parallel with modern American consumerism does not go unnoticed in Hochstrasser's thought-provoking account. The decline of the Dutch Golden Age, as an overblown economy (fueled by colonialism) collapsed under its own glittering weight, seems even more relevant in today's uncertain climate.

These essays present an impressive array of approaches to the history of Dutch interaction with, colonization and understanding of other cultures. While their specific topics may often appeal primarily to specialists, their collective richness reminds us of the uncanny impact that a tiny country and its obscure language have continued to exercise around the world. The fact that only two of these papers deal directly with art does not fully reflect the engagement of art historians in AANS and its conferences, which typically field at least one full session devoted to visual culture. A collaborative venture between our two organizations – in the postmodern spirit of cooperation rather than colonization – would surely yield some interesting fruit. (For further information about AANS and its links to other venues for the study of Dutch language and history, visit their website, <http://polyglot.lss.wisc.edu/aans>.)

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**Michael Zell, *Reframing Rembrandt, Jews and the Christian Image in Seventeenth-Century Amsterdam*. Berkeley: University of California Press, 2002. 264 pp, b&w illus. ISBN 0-520-22741-7.**

The question of Rembrandt's theological position has occupied Rembrandt specialists for centuries. Michael Zell's important study offers a solution to this problem by situating Rembrandt's religious attitudes within the circle of Protestant reformers that gathered around Rabbi Menasseh ben Israel. This paradigm, which I presented in publications of 1993 and 1996, challenges traditional, romanticized notions of Rembrandt's attachments to the Jews (Shelley Karen Perlove, "An Irenic Vision of Utopia: Rembrandt's Triumph of Mordecai and the New Jerusalem," *Zeitschrift für Kunstgeschichte*, 56, 1993, pp. 38-60; "Awaiting the Messiah: Christians, Jews and Muslims in the Late Work of Rembrandt," *Bulletin of the University of Michigan Museum of Art*, 11, 1994-96, pp. 84-113).

Rembrandt and Menasseh ben Israel shared personal ties with a diverse group of Spiritualist Protestants, called philosemites, who sought to forge a new Christianity, convert Jews, and facilitate the onset of world unity and peace. Zell's book, which argues the impact of philosemitism upon some of Rembrandt's works of the 1650s, draws heavily from the writings of Menasseh, Luther, and Calvin, as well as the reformers of Menasseh's circle.

Zell's book begins with a useful account of Jewish visual culture in seventeenth-century Amsterdam. The first two chapters provide a synthetic overview of scholarship relating to this topic. Zell discusses the Dutch Sephardi as patrons and collectors, and examines images related to the Jewish community by Jacob van Ruisdael, Emanuel de Witte, and Romeyn de Hooghe, as well as the Jewish engraver Shalom Italia.

In Chapter Three, Zell discusses the activities and publications of Menasseh and the Protestant reformers of his circle. In establishing this context, he draws upon the pioneering research of Richard Popkin, Aaron Katchen, Henri Méchoulan, Ernestine van de Waal, and others. The Protestants within this orbit came from different sects including Walloons, Baptists, Congregationalists, Mennonites, Quakers, Remonstrants, and Moravian Brethren. What tied them together was their wish to implement a universal, non-confessional Christianity unencumbered by doctrinal controversies. Through religious reform, they hoped to convert Jews and thereby lay the groundwork for the Second Coming, which they deemed imminent. These millenarians maintained a relationship with the rabbi in hopes of establishing a rapprochement with the Jews. Menasseh, as well, shared their goals of trying to facilitate the onset of the messianic age.

Zell focuses exclusively upon the impact of philosemitism upon Rembrandt's religious imagery in the 1650s, a period of heightened millenarian expectation when the artist and the Protestant reformers fell under the sway of Menasseh's messianic text of 1655, the *Piedra Gloriosa*. Zell draws heavily from the texts of Menasseh, and such philosemites as Paul Felgenhauer, Henry Jessey, Petrus Serrarius, Isaac la Peyrère, and Margaret Fell. While his interpretation makes ample use of these sources, he would have profited, as well, from consulting the ideas promulgated by such influential philosemites as John Dury, Thomas Goodwin, Jan Amos Comenius, Moses Wall, Abraham von Franckenberg, Nathaniel Homes, and Samuel Hartlib.

While it is eminently informative to hear the voices of the reformers quoted extensively by Zell, in some cases, his study is overly dependent upon selected written sources. It might have been more fruitful to discuss the ideas of a wide range of philosemites, rather than quoting so much from only a few. In some instances, textual evidence is employed at the expense of the imagery. This is apparent in his interpretation of Rembrandt's Kassel *Jacob Blessing*





*the Children of Joseph* (Br. 525) of 1656. Zell here quotes from Felgenhauer's text referring to the suffering Ephraim, even though the visual evidence in Rembrandt's painting suggests that it is Menasseh who is in distress, not Ephraim.

The Protestants in Menasseh ben Israel's circle are called philosemites because of their efforts to convert and redeem Jews through understanding and compassion, rather than coercion and persecution. Zell justly argues that these Protestants viewed Judaism, with its emphasis upon law, as an "opposing form of piety to Christianity," the religion of grace. This Pauline concept, important to the philosemites, is the crux of Zell's arguments. While this point is valid, one problem in focusing so much upon the dichotomy between Judaism and Christianity is that the philosemitic aspects of some of the works become submerged, or compromised by the polemics basic to this duality. Moreover, the reference to this polarity alone cannot be used to posit philosemitic influence in Rembrandt's art. As David A. Levine aptly points out in his College Art Association review of Zell's book ([www.caareviews.org](http://www.caareviews.org)), the opposition between Judaism and Christianity is so well entrenched within Netherlandish artistic tradition that it is difficult to know whether or not a work that invokes this concept was influenced by philosemitism or artistic convention. This uncertainty is apparent in Zell's analysis of the *Adoration of the Shepherds with the Lamp* (B. 45), which, as a nativity subject, follows visual tradition in focusing upon the decline of the Old Dispensation and the rise of the New. The essential question in such a study as Zell's, therefore, is whether or not Rembrandt's imagery invokes the sentiments of rapprochement with the Jews. At times the case for philosemitism along these lines is not firmly based, as in the case of Zell's analysis of Rembrandt's *Three Crosses* (B. 78, first and fourth states). In other instances, however, Zell adroitly sets forth the philosemitic aspects of Rembrandt's religious works, as in his discussion of the artist's most unusual print, *Presentation in the Dark Manner* (B. 50, ca. 1654). Here Zell carefully explicates the print's message that Christ is the "fulfillment and annulment of Mosaic law." He explains how the disposition of the two priests near, rather than distant from Simeon and the Christ child in this etching imparts a unity between Judaism and Christianity that is redolent of philosemitism.

Zell's fine study would have benefited from a closer reading of biblical text. Rembrandt and the Protestants in Menasseh's circle had an extensive knowledge of Scripture. In the analysis of the *Presentation* etching, for example, reference to several relevant passages clarifies the identification of the priests and refines Zell's interpretation. The imposing figure holding the staff in the etching is most likely the high priest of the Temple, not the Temple attendant, as Zell claims. This central figure, who carries the rod of Aaron, and who wears bells, a breastplate, an ephod (a richly embroidered garment with attachments at the shoulders for the breastplate), as well as a turban with a crown and gold plate, adheres closely to Old Testament accounts describing the attire of the Aaronic priest, the high priest of the Temple (Exodus 28:15; 21:26). The central priest in the print may refer, therefore, to the Temple sacrifices that were the high priest's duties. As told in Hebrews (4:14, 7:15, 27), Christ replaced the high priest and nullified the purification rites of animal sacrifice. The seated figure at the right in the etching may be identified as a Levitical priest, whose duties were to serve in the Temple, administer to the people (Numbers 3:8; 9:23), and receive the law (Hebrews 7:11).

Michael Zell's book, which brings together a rich body of material on the Jews of Rembrandt's time, is a welcome addition to Rembrandt scholarship. Zell's contributions to the field would be even more apparent if he had been more specific in defining how his work differs from, or may be integrally related to, the significant publications of others. As it stands, it is often difficult to distinguish

Zell's analysis from the findings of his sources. In sum, Zell's book is a scholarly study worthy of serious attention. Its underlying concept, that Rembrandt was inspired by philosemitism, is eminently valid and merits further study. This paradigm not only recontextualizes Rembrandt's art, but, more importantly, offers fresh insights regarding his theological position and the interpretation of his religious imagery.

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*An orologio gio domo*

**Alice I. Davies, in collaboration with Frederic J. Duparc, *Allart van Everdingen, 1621-1675. First Painter of Scandinavian Landscape*. Doornspijk: Davaco Publishers, 2001 (Aetas Aurea, XV). 309 pp, 14 color plates, 235 b&w illus. and 232 comparative illus. ISBN 90-70288-27-3.**

In *Allart van Everdingen, 1621-1675. First Painter of Scandinavian Landscape*, Alice I. Davies has produced another important monograph. She, in collaboration with Frederic J. Duparc, has also generated a catalogue raisonné of Everdingen's paintings. Few have found their way to public collections in North America – three to be precise unless one wishes to add the picture in Ponce. Thus Allart van Everdingen is far better known here through his prints and drawings.

Davies divides her text into eight chapters. Six of these focus on the artist and his activities as a painter. Chapter seven provides an overview of the literature interpreting Everdingen's contribution to the Golden Age of Dutch painting whereas her last chapter discusses Everdingen's imitators and followers up to the mid nineteenth century. Chapter two provides an overview of the artist's activity as a painter. Chapters three through six cover Everdingen's career respectively as a marine painter, the leading practitioner of Scandinavian landscapes (dealt with in two chapters first encompassing his years in Haarlem and subsequently in Amsterdam) and in terms of his modest output of landscape subjects representing his native land.

Davies posits that Allart van Everdingen should be considered a marine painter of ranking importance. The fact that his earliest works tend to be marines would seem to indicate that he seriously considered specializing in this subject. Yet the majority of his true marines suggest to me that he responded to a number of influences in an attempt to forge his own distinctive style. These influences range beyond that of Jan Porcellis and, to a lesser degree, Simon de Vlieger. Certain pictures, for example, cat. 3, seem to show Everdingen's interest in Pieter Mulier the Elder. Cat. 1 could even be associated with the Leiden painter, Johannes Stooter and Willem van Diest of The Hague. Following this formative period Everdingen produced a handful of marines representing rough seas set below dramatic, cloudy skies (cat. nos. 8-12, 14). The last of these, *Stormy View of Vlissingen*, now in the Hermitage in Saint Petersburg, is partly topographical in tenor. Other pictures here classified as marines such as the artist's well-known *View of Haarlem from the Noorder Spaarne* (cat. 15), not to mention his views of Gorinchem (cat. 21) and Alkmaar (cat. 22), are even more demonstrably city views. These last two pictures are especially notable for the stunning effect of the vaulting clouds. One might argue that in terms of sweeping panoramic effects, Allart van Everdingen gives Jacob van Ruisdael a run for his money. Despite their maritime flavor these city profiles belong as much to the painter's Dutch subjects and would probably be considered by many to be Everdingen's most distinguished contribution to this part of his repertory.

Chapters four and five focus on the heart of Everdingen's importance as a landscape painter – his Scandinavian views (the artist visited Scandinavia in 1644). The author understandably concentrates

