Alfred Bader

Art Related Correspondence

Bader Correspondence : 2004

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To Dr. David de Witt

some paintings to consider:

Christies Dec. 8 lot 45 small, fine Hobbema
" S Ken Dec 10
lot 25 Master of the Winter Landscapes
lot 34 copy (?) of Jan Lievens'
beautiful portrait – see Sumo. VI pp 3525
3571

Sotheby's Dec. 8 lot 31
Beautiful – but how high to go?

Best for best

Alfred

Nov 25 04

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Sale Title Important Old Master Paintings Part I

Location New York, Rockefeller Plaza **Sale Date** Jan 26, 2005

Lot Number 4 **Sale Number** 1477

Creator A Northern artist active in Rome, *circa* 1630

Lot Title Portrait of an art dealer, identified as François Langlois (1588-1647)

Estimate 80,000 - 120,000 U.S. dollars

Special Notice Tax exempt

Pre-lot Text Property of the Hispanic Society of America, deaccessioned by order of the trustees to benefit the acquisitions fund

Lot Description A Northern artist active in Rome, *circa* 1630
Portrait of an art dealer, identified as François Langlois (1588-1647)
oil on canvas, unframed
36¼ x 27¼ in. (92 x 69.3 cm.)

Provenance with Ehrich Galleries, New York, 1912, from where purchased by Archer M. Huntington for the Hispanic Society of America, as 'Self-portrait by José Antolínez'.

Literature *American Art News*, 10, 25 May 1912, p. 1, illustrated, as 'Portrait of the Artist by Antolínez'.
A.L. Mayer, 'Notes on Spanish Pictures in American Collections', *Art in America*, 3, 1915, p. 319, as 'Antonio de Puga'.
idem, 'Cuadros españoles en colecciones americanas', *Boletín de la Sociedad española de excursiones*, 23, 1915, p. 107, illustrated, as 'Estilo de J. Antolínez'.
M. Haraszti-Takács, *Spanish Genre Painting in the Seventeenth Century*, Budapest, 1983, p. 206, no. 160, pl. 61, as 'Antonio Puga?'. L. Libin, 'Claude Vignon's portrait of François Langlois', in *Musique-images-instruments*, 5,

Nicolas Regnier c. 1590 - 1667 c. 1630

Musiciens, facteurs et théoriciens de la Renaissance, 2003, pp. 158-64, fig. 3a, as by 'Claude Vignon'.

Exhibited Boston, Copley Hall, *Paintings by Spanish Masters*, March 1912, p. 14, no. 47, as 'Portrait of the Artist, Antolínez, José'.

Lot Notes The present painting appears to be the most elaborate of the three representations of Langlois and portrays him as an art dealer, print publisher and amateur musician. Seated behind a cluttered table in a confined domestic interior reminiscent of a busy dealership on the rue Saint-Jacques, a middle-aged Langlois dressed in gentleman's attire unrolls a canvas for the viewer-cum-customer's inspection. A row of similarly rolled canvases dominate the back wall over which hang portrait miniatures, an empty frame and a pair of dividers. Prominently displayed on the foreground table that tilts slightly toward the picture plane so as to maximize the dealer's merchandise are a plaster cast of a female head, a leather-bound portfolio, an array of drawings and prints, sheet music, a recorder and the sourdeline (a type of bagpipe) with which Langlois liked to be associated. The instrument that he plays in the portrait by Van Dyck is only partially depicted in the right corner of the present composition, a possible commentary on the mature sitter who, as France's leading print publisher, has little time for pleasurable pastimes late in life.

The identification of the sitter with Langlois is based primarily on the resemblance of the features of this individual with those of the documented portraits of François Langlois by Van Dyck and Adriaen Hanneman. Langlois is known to have been proud of his abilities as a musician and in particular as a player of the sourdeline. He was portrayed with it by Van Dyck, it is present here, and a further painting of a *Man with a sourdeline* by Claude Vignon has been thought to depict Langlois (see P. Pacht Bassani, *Claude Vignon (1593-1670)*, Paris, 1992, pp. 211-3, no.68).

Assuming this portrait is, as it seems, of François Langlois, the identity of the artist is not obvious. Scholars such as Keith Christiansen, have proposed Vignon as the author (a view rejected by Paola Pacht Bassani on the basis of photographs), while others such as Mina Gregori (who speculates that it might be by a Caravaggesque artist known as Il Maestro dei Giocatori) and Pierre Rosenberg have suggested that the author is Italian. A further suggestion is that it is by a northern artist working in Italy. Langlois was an art dealer who travelled to Italy and there would have been ample opportunity for him to have been painted by an artist there. On the other hand, the fact that he seems so clearly portrayed in his place of work suggests that he was painted in Paris, and therefore probably by a French artist, perhaps someone working in the orbit of Louis Le Nain.

A further possibility remains, that this is not a portrait of Langlois and is instead painted later in the century by an Italian artist, possibly working in a regional center north of Rome such as Bologna or Milan. It shows a feeling for naturalistic detail reminiscent of both the Bolognese and Lombard schools and perhaps these would be directions in which to look to unravel the mystery of the authorship of this intriguing picture.

This notwithstanding, the probability remains, that this is a portrait of Langlois and therefore painted between 1630 and 1647. The handling of the paint and the type of canvas suggest that it was painted in Italy, if so, then Rome would be the place in which a portrait of him such as this, would be the most likely to have been executed.

François Langlois, nicknamed 'Ciartres' after his birthplace, Chartres, was a well-known art dealer, publisher and amateur musician. Following a four year apprenticeship with the Paris bookseller Pierre-Louis Febvrier, Langlois travelled to Italy, where he befriended Claude Vignon and Anthony van Dyck (Vignon would become a godparent of one of Langlois' children). After a brief sojourn in London in 1624-5, where he worked as a paintings dealer and print collector for King Charles I, he returned to Paris and obtained a print publisher's license in 1638. Langlois opened his dealership on the rue Saint-Jacques 'Aux Colonnes d'Hercule', where he established himself as France's first important print publisher. Long after his death, his shop continued to thrive in the hands of his widow, Madeleine de Collemont. After Madeleine's death in 1655 Langlois' impressive stock of copper plates and engravings was bequeathed to her second husband, the eminent collector and publisher Pierre Mariette II.

Van Dyck portrayed his friend and fellow music aficionado Langlois in London, singing and playing the sourdeline, dressed in the costume of a 'Savoyard', a rural, itinerant musician depictions of whom were popularized by the Carracci (jointly, National Gallery, London and Barber Institute of Fine Arts, Birmingham; see S. J. Barnes *et al.*, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, pp. 547-9, no. IV.153; fig. 1). Langlois first visited London in 1624-5 as a rising art dealer, a role he would maintain in the English capital throughout his career. The relaxed, informal mood of Van Dyck's portrait was unusual for the court portraitist to King Charles I, a true testament to an enduring friendship that first took root on Italian soil. Van Dyck's portrait was engraved, in 1645, by Jean Pesne with the following caption that clearly identifies the sitter: *'François Langlois natif de Chartres, libraire et marchand de tailles-douces à Paris, excellait à jouer de la musette et de plusieurs autres instruments'* ('François Langlois, native of Chartres, bookseller and dealer in engravings in Paris, excelled at playing the musette and several other instruments').

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Mozart

Tell me you know judge –

an AIMemo

FROM DR. AL BADER

To David de Witt

Let's discuss

A.

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10. Sept. 04

Lieber Herr Dr. Bader,

ich schreibe einmal auf deutsch, eine Sprache, die ich zuwenig brauche. Ich konnte im Juli, entgegen meiner Gewohnheit, nicht in London sein. Sie hinterliessen für mich ein Exemplar Ihrer Festschrift bei Clovis Whitfield, das ich nun bei einem kürzlichen Besuch erhalten habe. Ich möchte Ihnen für dieses schöne Geschenk herzlich danken. Ein sehr schöner Band, der Ihrem Sammlertum und Ihrem Mäzenat Ehre macht. Ich habe bereits mehrere der Beiträge gelesen, jeder auf seine Art höchst interessant. Sehr persönlich Ihre Söhne, und ebenfalls faszinierend und unerwartet die beiden Essais von Frau Tümpel. Ich habe sie vor Jahren kennengelernt, wusste aber nicht von ihrer schriftstellerischen Ader.

Wenn Ihr neuer grosser Bloemaert, Lot und die Töchter, fertig gereinigt ist, wäre ich natürlich sehr dankbar, davon ein Foto zu erhalten.

Ich kenne Ihr Interesse für biblische Themen und erlaube mir, eine Fotokopie eines grossen Moeyart Bildes von 1650 beizuliegen, das ich vor bald 50 Jahren vom Los Angeles County Museum erworben habe (diese unverständlichen Museums-Verkäufe). Ich schaue es jeden Tag an, und immer noch bleibt mir das Thema etwas rätselhaft. Entweder 4 Moses 31: 14-20, Moses befiehlt seinem Hauptmann, die gefangenen Midianiter zu töten. Oder 1 Samuel 15, Samuel befiehlt Saul, die gefangenen Amalekiter zu töten. Beide Male die Ermahnung zu absoluter Gehorsamkeit. Aber ist das wirklich alles? Es hätte geläufigere Quellen für dieses Thema gegeben. Wer in Holland kann gerade dieses – gewiss seltene – Thema bestellt haben, und ~~für~~ in welcher Absicht? Bitte verlieren Sie keine Zeit über diese Frage, aber vielleicht fällt Ihnen aus Ihren weiten Kenntnissen spontan etwas dazu ein. Vielen Dank im voraus.

Vielleicht gibt es Anfang Dezember die gute Gelegenheit, Sie in London zu sehen? Nochmals mit vielem Dank, mit meinen besten Grüssen an Sie und Frau Dr. Bader und meinen Wünschen für Ihr Wohlergehen

Ihr

Marcel Roethlisberger

De handel in oude meesters

Daar duikt de duurste Rembrandt weer op

De Minerva van Rembrandt is al geruime tijd te koop en wordt nu aangeboden in Zweden. Vooralsnog blijven kopers uit. Hoe werkt de handel in topstukken? 'Je koopt niet zo gauw een schilderij van iemand die je niet aardig vindt.' Door **Anne van Driel** en **Olav Velthuis**

Tweehonderd luxe Bentley's kun je ervoor kopen. Twintig monumentale panden aan de Amsterdamse grachten. Twee privévliegtuigen. De duurste Rembrandt die ooit op de markt werd aangeboden, moet 37,5 miljoen euro kosten.

Maar de *Minerva in haar studeerkamer* (1635), dat Rembrandt op zijn 29ste schilderde, is dan ook een buitenkansje. 'Het is een zeldzaam en belangwekkend schilderij', stelt de Maastrichtse kunsthandelaar Robert Noortman, die zelf drie Rembrandts in de verkoop heeft. 'Belangwekkend voor elk museum in de wereld.'

'Het verkeert in perfecte staat', meent Jeroen Giltay, conservator Oude Meesters van museum Boijmans van Beuningen in Rotterdam. Het doek, dat de Romeinse oorlogsgodin achter een tafel afbeeldt, zou het laatste mythologische schilderij van Rembrandt kunnen zijn dat nog op de markt komt. 'Wie wit kopen, moet het nu doen', adviseerde onlangs Bob van den Boogert, conservator van het Rembrandthuis – het Amsterdamse museum dat zelf niet voldoende budget heeft voor de aanschaf.

Maar die oproep kreeg vooralsnog geen gehoor. Twee jaar is het schilderij van 116 bij 137 centimeter nu in de verkoop. Elke onderhandeling met geïnteresseerde musea en particulieren liep uiteindelijk stuk.

Onlangs dook *Minerva* ineens op op een plek waar je 'de duurste Rembrandt' niet direct zou verwachten. Niet in New York, niet in Amsterdam, maar in Stockholm wordt het doek nu aangeboden. Op een tentoonstelling bij de Zweedse Verner Amell, een kunsthandelaar over wie de internationale pers vooral wist te melden dat hij twee jaar geleden vijf schilderijen, waaronder een Breughel, door diefstal verloor.

Wat doet het doek in Zweden, en waarom is het nog niet verkocht? De verkoop van de zeldzame Rembrandt laat zien hoe de markt voor oude meesters in elkaar steekt.

Twee jaar geleden hing de *Minerva* al prominent op de Maastrichtse Tefaf, 's werelds belangrijkste beurs voor oude kunst. Daar werd het werk voor 40 miljoen dollar aangeboden door de New Yorkse Otto Naumann. Naumann is nog steeds de eigenlijke verkoper van de *Minerva*. Maar over de transactie wil hij weinig kwijt. Naumann: 'Voor meer informatie moet je Alfred Bader maar bellen, de eigenaar.'

Alfred Bader is een fanatieke verzamelaar van Rembrandts-school. Jaarlijks koopt hij enkele doeken voor zijn eigen verzameling, die hij in zijn geheel zal schenken aan de door hem opgerichte Queen's University in Kingston, Ontario. Tegelijk handelt Bader – met Naumann – regelmatig in werken van Rembrandt. Samen behoren zij tot de belangrijkste spelers op de markt van Rembrandts. Zo kocht het Amsterdamse Rijksmuseum in 1993 Rembrandts *Portret van Johannes Uytenbogaert* van Bader en Naumann voor 17 miljoen gulden – een omstreden aankoop, want een half jaar daarvoor hadden beide heren het werk voor 14 miljoen gulden gekocht op de veiling van Sotheby's in London, waar ook het Rijksmuseum op het doek bood.

Doorgaans verschaft de 80-jarige Bader het vermogen voor zulke transacties – de van oor sprong Weense industrieel werd rijk met het chemiebedrijf Aldrich dat hij in 1951 oprichtte – en regelt Naumann de verkoop. Een gebruikelijke constructie in de kunstwereld. Op de markt van oude meesters zijn veel werken immers zo duur, dat kunsthandelaren een topstuk niet zelf aan kunnen kopen. Zo bezit Robert Noortman van de drie Rembrandts die hij in zijn kunsthandel aanbiedt er slechts één 'voor honderd procent': het *Portret van een oude man met baard in een rode buis* (uit 1633, vraagprijs 20,3 miljoen euro) is 'gefinancierd door leningen bij banken'. Rembrandts *Portret van een oude vrouw* (1632, 45 miljoen) bekostigde hij net als Naumann 'met een partner'. Vaak ook vindt een kunsthandelaar geen bank of andere geldschieter. Dan zit er niets anders op dan een werk in consignatie van de eigenaar te nemen, zoals Noortman doet met Rembrandts *Zelfportret* (1632, 8,1 miljoen). In dat geval strijkt de handelaar bij verkoop een percentage van de prijs op.

Wat evenwel bijzonder is aan het duo Naumann-Bader is de openheid die zij betrachten. 'Bader is handelaar, benefactor en verzamelaar ineen', zegt de in Rembrandt gespecialiseerde kunsthistoricus Gary Schwartz. 'Maar hij windt geen doekjes om zijn handel. Hij doet het open en bloot.' Dat kun je van veel andere verzamelaars niet zeggen. Doorgaans hult de kunstmarkt, en zeker die in oude meesters, zich in nevelen. Op veilingen maken de koper en de verkoper hun naam zelden bekend. In de handel wordt over prijzen geheimzinnig gedaan. 'De een houdt van publiciteit, de ander niet', verklaart de Amsterdamse kunsthandelaar Peter de Boer. 'Dat kan uit angst voor criminaliteit zijn, of vanwege de fiscus. Maar de hele markt is transparanter geworden door het internet.'

De *Minerva* kwamen Bader en Naumann op het spoor in Japan. Wie de Japanse eigenaren waren? Bader zou het best willen zeggen, maar hij stuurt per fax vanuit zijn hotelsuite in Milwaukee een clausule van het verkoopcontract waarin staat dat de koper en de verkoper van het schilderij de details van de transactie 'vertrouwelijk' zullen houden. Bader: 'Als ik het werk in mijn eigen collectie had gehouden, had ik de aankoopprijs best willen vertellen. Maar omdat Naumann het voor mij verkoopt, is dat niet verstandig. Ik kan wel zeggen dat het onder de 40 miljoen dollar was.'

Nadat Bader en Naumann de *Minerva* in 2001 in Japan hadden aangekocht, toonden ze het doek in 2002 op de Tefaf in Maastricht. Directe kopers bleven uit, maar verschillende musea in de Verenigde Staten toonden interesse: de Rembrandt hing achtereenvolgens in de zalen van het Museum voor Schone Kunsten in Houston en het kunstmuseum van Philadelphia – 'in bruikleen van een privé-collectie' stond er, terwijl beide musea genoeg geld probeerden te halen om het werk aan te kopen. Dat lukte niet.

Op de Tefaf liet Naumann aan de pers weten dat ook een Nederlands museum interesse had. Welk museum wilde hij niet zeggen. Was de Boijmans Van Beuningen in Rotterdam? 'Zulke bedragen hebben wij nooit ter beschikking. Wij waren het niet', zegt Jeroen Giltay, conservator Oude Meesters. 'Dan moet dat het Mauritshuis of het Rijksmuseum zijn geweest.'

Frits Duparc, directeur van het Mauritshuis en zelf oolt actief in de kunsthandel: 'Noch het Rijksmuseum, noch het Mauritshuis heeft serieuze pogingen gedaan het werk te verwerven. Als er morgen een weldoener voor de deur staat die mij de *Minerva* cadeau doet, neem ik hem natuurlijk met beide handen aan. Maar het is voor het Rijks en het Mauritshuis geen schilderij dat wij cruciaal genoeg vinden om er allerlei fondsen voor te mobiliseren.'

Particulieren zijn vooralsnog evenmin te porren voor het werk. 'Alles bij elkaar heb je hier wereldwijd niet over vijf of tien gegadigden, dan heb je het over dubbele cijfers', stelt Duparc. Maar rijke kunstkopers trekken hun buidel liever open voor kunst die nog niet zo heel lang geleden is gemaakt. De recordprijzen op kunstveilingen staan vrijwel zonder uitzondering op naam van Picasso, Van Gogh en andere moderne meesters – van de oude meesters komt alleen Peter Paul Rubens op het lijstje voor.

Een goede kunsthandelaar, en dat is Naumann, heeft op het moment dat hij een werk aankoopt al een lijstje met mogelijke kopers op zijn hoofd, en een chronologie waarin hij die gaat benaderen', stelt Frits Duparc. Niettemin kreeg Naumann de *Minerva* niet verkocht. Vanaf daar dat hij inging op een vertrek van de Zweedse kunsthandelaar Amell om het werk enkele weken in Stockholm in een tentoonstelling te hangen. Dat een werk wordt doorgesluisd naar – strikt genomen – een concurrent is geenszins uitzonderlijk in de kunsthandel. 'Je koopt niet zo gauw een schilderij van iemand die je niet aardig vindt', zegt kunsthandelaar De Boer. Vandaar dat het verstandiger kan zijn om aan het werk aan een collega door te spelen, als die er een mogelijke koper kent. Slaagt de verkoper, dan kan de collega op een percentage rekenen.

Dat de *Minerva* in Stockholm hangt, suggereert dat er een serieuze koper in Zweden is. Een museum zal dat niet zijn. 'De enige met mogelijke interesse en voldoende geld is het Nationale Museum in Stockholm', meent Duparc. 'Maar die waren in 2002 ook op de Tefaf.'

Als de *Minerva* verkocht wordt in Zweden, is het aan 'een oude verzamelaar', vermoedt Duparc. 'Al kan een type als de directeur van IKEA natuurlijk ook.' Volgens Robert Noortman moet ook niet uitgesloten worden dat het doek vanuit Zweden aan een Rus verkocht wordt. Ook dan: een particulier. 'Er zijn op dit moment geen Russische musea die het werk kunnen kopen', weet Duparc. De nieuwe Russische miljonnaires dagen sinds enkele jaren op de kunstmarkt met een ware opmars bezig.

Kunsthandelaar Verner Amell wil alleen kwijt dat hij 'een aantal cliënten' voor de *Minerva* in gedachten heeft, onder wie 'één in het bijzonder' een Zweedse particulier, die de *Minerva* volgens hem aan het Nationale Museum in Stockholm in bruikleen zal geven.

Dat koop moet wel plaatsvinden vóór 22 oktober. Dan verstrijkt de deadline, en keert *Minerva* terug naar Otto Naumann in New York. Aan de authenticiteit zal het niet liggen, dat de *Minerva* zo lang onverkocht bleef. Ernst van de Wetering, emeritus hoogleraar kunstgeschiedenis aan de Universiteit van Amsterdam, bestudeerde het werk in 1975, toen het op de veiling kwam. Volgens het gezaghebbende Rembrandt Research Project, waaraan hij destijds leiding gaf, gaat het om een 'echte' Rembrandt. Twijfel daarover kan leiden tot een enorme waardevermindering van een oude meester op de markt. Maar in dit geval schreven twee voormalige medewerkers van Van de Wetering, Volker Manuth en Marieke de Winkel, zelfs een catalogustekst voor Naumann, die hij prominent op zijn website plaatste.

Rembrandt: Minerva in haar studeerkamer, 1635.

Het schilderij verkeert bovendien in een uitstekende staat en ziet er na een in opdracht van Naumann en Bader verrichte restauratie weer stralend uit. En ook de zogeheten *provenance* – de lijst van personen die het werk in het verleden in het bezit hadden – is prima. De illustere New Yorkse kunsthandelaar Lord Duveen, die rijke Amerikanen een eeuw geleden hun vermaarde collecties hielp opbouwen, komt er bijvoorbeeld op voor. Later was het werk in handen van de Zweed Axel Wenner-gren, eigenaar van de stofzuigerfabrieken van Electrolux, en van Baron Bich, houder van het patent op de Bic-balpen. De afgelopen veertig jaar is *Minerva* bovendien nauwelijks in het openbaar te zien geweest, en dat kan op de kunstmarkt als een pre werken. Wel merken kunsthistorici op dat het werk niet tot rust lijkt te willen komen – het is wel erg vaak van eige naar verwisseld, en wil maar niet in de collectie van een museum belanden.

Aan de reputatie van Bader en Naumann zal het evenmin liggen; kunsthistorici en kunsthandelaren laten zich lovend over hen uit. Duparc: 'Naumann is een van de toonaangevende handelaren in Hollandse en Vlaamse oude meesters in de wereld.' Ook van een van hun grootste concurrenten, Robert Noortman, geen onvertogen woord: 'Beiden heren hebben hun hart verpand aan Rembrandt. Bader heeft heel veel geld, en een enorme passie. Otto heeft die passie ook, en combineert dat met handelsgeest.'

Is de *Minerva* dan toch te prijzig? 'Het is ongelooflijk duur, een onwaarschijnlijk bedrag' vindt Jeroen Giltay van museum Boijmans Schwartz: 'De prijzen van Bader en Naumann zijn meestal aan de lage kant. Zeker vergeleken met die van Noortman.' Maar hij schrikt als hij de vraagprijs hoort. 'Veertig miljoen dollar! Dat is een Noortman-prijs.'

De prijs die een handelaar vraagt, wordt deels bepaald door het bedrag dat hij zelf voor een werk neertegde, deels door de andere prijzen op de kunstmarkt. Naumann beaamde tegenover het Britse dagblad *Telegraph* dat de 40 miljoen dollar die hij in 2002 vroeg voor de *Minerva* gebaseerd is op de 45 miljoen euro die Noortman in 2001 vaststelde voor diens Rembrandt, het *Portret van een oude vrouw*.

Over die prijzen valt nog wel te onderhandelen, weet Mauritshuis-directeur Duparc, ook al ontkennen veel kunsthandelaren dat vaak ten stelligste. Wat volgens hem vooral een cruciale factor bij aankoop is, is de esthetiek van een werk. Plat gezegd: is het een *leuk* doek? En dat blijkt de crux bij *Minerva*: over haar schoonheid zijn de kenners niet direct te spreken.

Giltay drukt het voorzichtig uit: 'Ik heb het schilderij verschillende keren gezien. Het is uit een periode dat Rembrandt een beetje Rubens probeerde na te doen. Daarom is het on-Rembrandtiesk, niet wat we ons bij Rembrandt voorstellen. Kennelijk zijn er niet zo veel mensen die zo'n schilderij willen hebben.'

Noortman: 'Het is een belangrijk schilderij, maar Minerva heeft wel een lelijke kop.' Duparc: 'Minerva is niet de mooiste, laat ik het zo uitdrukken. Niet de meest attractieve dame. Dat zal zeker ook een rol spelen.'

Toch zien zij de toekomst van *Minerva* niet somber in. Noortman: 'Het kan soms een paar jaar duren, maar een Rembrandt wordt zeker verkocht.' Duparc: 'De afgelopen drie jaar is er ook heel wat gebeurd. De periode na 9/11 betekende voor de hele wereld, en dus zeker ook voor de wereld van de kunsthandel, onzekerheid. Dit schilderij valt in een prijscategorie waarvan kopers nu zeggen: laten we even de kat uit de boom kijken.'

Ook Bader is nog steeds optimistisch over een verkoop. 'Ik zou zeggen dat de heer Amell goede hoop heeft dat hij het doek kan verkopen. Want hij betaalt voor de verzekering en het transport uit de VS. Dat is niet goedkoop, vele duizenden dollars.' Mocht het lukken, dan ontvangt Amell een commissie die volgens Bader 'om en nabij de 2 miljoen dollar' bedraagt. De rest van de winst, dat wil zeggen het verschil tussen de aankoop- en de verkoopprijs, verdelen hij en Naumann.

En als het niet lukt, ook geen probleem. Bader: 'Ik heb geen haast met de verkoop. Ik heb geen geld geleend om het werk te kunnen kopen. Twee jaar is voor mij niet zo lang. Het kan nog best langer duren.' ■

'Het is een belangrijk schilderij, maar Minerva heeft wel een lelijke kop.'

Oct 8/04

Dear David,

I find that I have a spare offprint of R. Van Dyck's symposium piece. So I do send it to Alfred with my best wishes.

Cheers!

Dick

Dear Clovis,

Thank you for your eight page fax sent on October 1st. I was at Queen's University then and so I am only replying now. I am a chemist and am trying hard to be an art historian but I certainly cannot understand that analysis. It talks a good deal about the various pigments but says nothing about the prussian blue which proves that this copy must have been done after about 1710.

Best regards,
Alfred

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With Compliments

Claudia Laurenze-Landsberg
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Berlin, den 29.09.04

anbei übersende ich Ihnen den Bericht über die Untersuchung Ihres Bildes mit Hilfe der Neutronen-Autoradiographie und die chemisch-physikalische Auswertung der Filme.
Zu Ihrem besseren Verständnis möchte ich zuvor den Untersuchungsablauf beschreiben.
Falls dennoch Fragen offenbleiben, hoffe ich, dass Sie sich an mich wenden, um diese zu klären.

Mit freundlichen Grüßen

Claudia Laurenze-Landsberg

Untersuchungsablauf

Um die Atomkerne in den Malschichten zu aktivieren, wird das Bild mit Neutronen bestrahlt. Die Öffnung, aus der die Neutronen fliegen ist nur 3 cm x 12 cm groß. Das Bild muß daher von der Seite bestrahlt werden, um die gesamte Breite zu erfassen. Während der Bestrahlung wird das Bild auf und ab bewegt, um die gesamte Höhe zu erfassen.
Nach der Hälfte der Bestrahlungszeit wird das Bild gewendet und von der anderen Seite bestrahlt, um einen Streifeneffekt zu vermeiden.

Nach diesem Prinzip wurde bei Ihrem Bild die Bestrahlung am 21.04.04 um 09:57 bis 21:58 von der linken Bildseite aus begonnen, dann wurde das Bild gewendet und die Bestrahlung von 22:19 bis zum nächsten Tag 10:30 von der rechten Bildseite fortgeführt.
Da der Neutronenstrahl nur 12 cm hoch ist und das Bild auf und ab bewegt wird, ergibt sich eine effektive Bestrahlungsdauer von fast drei Stunden.

Nach Beendigung der Bestrahlung wurde das Bild in einen extra für die Gemäldeuntersuchung eingerichteten Raum getragen und der erste Film für drei Stunden aufgelegt.
Da der Film sehr dicht auf der Gemäldeoberfläche aufliegen muß, um eine scharfe Zeichnung zu erhalten, geschieht die Filmauflage auf einem speziellen Tisch, bei dem mit Hilfe einer Folie der Film auf die Oberfläche gedrückt wird. Damit die Leinwand diesem leichten Druck nicht nachgeben kann, war der Keilrahmenkreuz zuvor mit festem Schaumstoff ausgefüllt worden.
Der erste Film wird hauptsächlich von den Isotopen mit sehr kurzer Halbwertszeit geschwärzt, da diese eine sehr intensive Strahlung abgeben. Bei Gemälden, die vor der Entwicklung der modernen Chemie entstanden sind, wird auf dem ersten Film lediglich

Mangan sichtbar, das als Manganoxid in dunkelbraunen Erdpigmenten enthalten ist. Isotope mit etwas längeren Halbwertszeiten, die in dickeren Malschichten erhalten sind, tragen auch schon zur Schwärzung des ersten Films bei (hier Antimon) und können als solche erkannt werden, da sie auf dem zweiten Film noch sichtbar sind.

Nach der ersten Filmauflage wurden für 30 Minuten Bildspeicherplatten auf das Bild gelegt. Bildspeicherplatten sind um das zehnfache empfindlicher als der Film, können aber nur digital weiterverarbeitet werden. Sie haben aber dadurch den Vorteil, dass schwache Strahlung durch Bildbearbeitung verstärkt werden kann.

Während Herr Schmidt dann die Filme entwickelte und die Bildspeicherplatten mit einem Laserscanner auslas, begann ich mit der Gamma-Spektroskopie. Die Gammastrahlung ist spezifisch für jeden Isotop. Durch ihre Messung kann bestimmt werden, welches Isotop Strahlung abgibt.
Für die Bestimmung einzelner Bildbereiche wurde das Bild auf einer Staffelei direkt vor die Messapparatur gestellt. So kann ein kreisförmiger Bereich mit 5 cm Durchschnitt analysiert werden. Die Messung wird auf einen Bildschirm übertragen. Dort baut sich allmählich ein Spektrum auf dessen Peaks dann über ein Analyseprogramm ausgewertet und den entsprechenden Isotopen zugeordnet werden. Die Messung eines solchen 5 cm Bildbereiches benötigt 45 Minuten. Insgesamt wurden acht Bildbereiche gemessen. Diese wurden nach typischen Farbbereichen des übermalten und des jetzt sichtbaren Porträts ausgewählt.

Nach der Messung direkt an der Bildoberfläche wurde das Bild in einem Abstand von einer Bilddiagonale vor die Messapparatur gestellt, um so die Strahlung des ganzen Bildes zu

erfassen. Diese Messung wurde um 18:30 eingeschaltet und am nächsten Morgen 08:30 beendet.

Das Bild wurde wieder auf den Tisch gelegt und die zweiten Bildspeicherplatten für eine Stunde aufgelegt.

erfassen. Diese Messung wurde um 18:30 eingeschaltet und am nächsten Morgen 08:30 beendet.

Das Bild wurde wieder auf den Tisch gelegt und die zweiten Bildspeicherplatten für eine Stunde aufgelegt.
Um 10:30 erfolgte dann die zweite Filmauflage, also genau 24 Stunden nach dem Aktivierungsende. Das Mangan-Isotop mit einer Halbwertszeit von 26 Stunden war zu diesem Zeitpunkt fast vollständig abgeklungen und hat somit zur Schwärzung des zweiten Films nicht mehr beigetragen. Was auf dem ersten Film also zu sehen ist, auf dem zweiten aber nicht mehr, zeigt die Verwendung Mangan-haltiger brauner Farbe.
Der zweite Film lag für 25,5 Stunden auf dem Bild, bis zum 24.04., 12:00. Dieser Film soll etwas langlebigere Isotope nachweisen, das sind die von Kupfer (z.B. in Azurit, Grünspan oder Verditer enthalten), Antimon (in Neapelgelb) und Quecksilber (in Zinnoberrot). In ihrem Bild ist laut Gamma-Spektroskopie kein Kupfer enthalten aber sehr viel Antimon und etwas Quecksilber. Der zweite Film wird also fast ausschließlich von einem Antimon-Isotop geschwärzt, in den Inkarnaten geringfügig auch von Quecksilber. (Eine gleichmäßig verteilte, etwas die Leinwandstruktur zeigende Schwärzung ist Natrium zuzuordnen, das als NaCl in der Grundierung enthalten ist.)
Leider werden bei einer Aktivierung mit Neutronen sowohl von Antimon wie auch von Quecksilber jeweils zwei verschieden schwere Isotope gebildet, die unterschiedlich lange Halbwertszeiten haben. Daher sind alle Filmauflagen von diesen Isotopen geschwärzt.

Dritte Imaging-Plate-Auflage: 24.04. ; 12:30 bis abends 19:00 für sieben Stunden
Dritte Filmauflage: 24.04., 19:30 bis 28. 04. 08:30 für 3,5 Tage
Auf dem dritten Film erreicht die Schwärzung durch das Arsen-Isotop ihr Maximum, falls das Pigment Smalte vom Maler verwendet wurde

Vierte Imaging-Plate-Auflage: 28.04., 11:30 bis 29.04. , 11:30 für einen Tag
4a: 29.04. , 12.00 bis 03.05. , 12:00 für vier Tage
Vierte Filmauflage: 03.05. , 13:00 bis 13.06. , für 41 Tage
Dieser vierte Film wurde am elften Tag nach der Aktivierung aufgelegt, das Arsen-Isotop konnte nicht mehr zur Filmschwärzung beitragen. Dieser vierte und letzte Film wird durch Isotope mit langer Halbwertszeit geschwärzt und zeigt die Verteilung von Phosphor in Beinschwarz und des langlebigen Quecksilber-Isotops, sowie die Reststrahlung des Antimon-Isotops.

Fünfte Imaging-Plate-Auflage: 13.06 bis 23.06. für zehn Tage

Alle **Fotographischen** Arbeiten erledigte Herr Schmidt, technischer Fotograf der Gemäldegalerie, die er Frau de Boer zur weiteren Ermittlung übersendet hat:

- Entwickeln der autoradiographischen Filme, Scannen, Montage und Ausdruck der Filme
- Auslesen der 20 cm x 40 cm großen Imaging-Plates in einem Laserscanner, Bildbearbeitung der einzelnen Scans, Montage und Bildbearbeitung der montierten Scans, Ausdruck
- Anfertigung einer neuen Röntgenaufnahme mit beeindruckend guter Qualität!

Claudia Lauenzo-Landsberg
Gemäldegalerie
Staatliche Museen zu Berlin
Stauffenbergstr. 40
10785 Berlin

Bericht zur Untersuchung mit Hilfe der Neutronen-Autoradiographie:

Gemälde: Greis im Federbarett mit Krückstock, Kopie nach Rembrandt, Bred. 239 239, Museu de Arte, Lissabon

Material: Leinwand, Fläche 82,5 cm x 102 cm

Bestrahlungsort: Hahn-Meitner-Institut Berlin, NL 1A2,

Neutronenfluss: 10E9, Winkel ca. 4°
Scan-Geschwindigkeit: 4 cm / min. Hub 110 cm

1. Bestrahlung von linker Bildkante ausgehend: 21.04.04 09:57 - 21.04.04 21:58 D = 12 h
2. Bestrahlung von rechter Bildkante ausgehend: 21.04.04 22:19 - 22.04.04 10:30 D = 12h 11m

Effektive Bestrahlungsdauer: 2,7 h
Dosisleistung 2 min nach Aktivierungsende: 10 nSv

Radiographien:

	Zeit nach Aktivierungsende	Dauer
1. Filmauflage	30 m - 3 h 30 m	3 h
1. Imaging-Plate-Aufl.	3 h 40 m - 4 h 10 m	30 m
2. Imaging-Plate-Aufl.	22 h 30 m - 23 h 40 m	70 m
2. Filmauflage	1 d - 2 d 1 h 30 m	25h 30 m
3. Imaging-Plate-Aufl.	2 d 2 h - 2 d 8 h 30 m	6 h 30 m
3. Filmauflage	2 d 9 h - 5 d 22 h	3 d 12 h
4. Imaging-Plate-Aufl.	6 d - 7 d	1 d
4a. Imaging-Plate-Aufl.	7 d - 11 d	4 d
4. Filmauflage	11 d - 52 d	41 d
5. Imaging-Plate-Aufl.	52 d - 62 d	10 d

Gamma-Spektroskopie

	von linker / unterer Kante	sichtbares Portrait = oben / übermaltes Portrait = unten
1	23,5 cm vl / 77,5 cm vu	Hintergrund oben / Wange unten
2	35,0 cm vl / 75,5 cm vu	Stirn oben / Hintergrund unten
3	35,0 cm vl / 19,0 cm vu	Untere Hand oben / Umhang, Stuhl unten

Punktmessungen (r = 2,5 cm)

	von linker / unterer Kante	sichtbares Portrait = oben / übermaltes Portrait = unten
1	23,5 cm vl / 77,5 cm vu	Hintergrund oben / Wange unten
2	35,0 cm vl / 75,5 cm vu	Stirn oben / Hintergrund unten
3	35,0 cm vl / 19,0 cm vu	Untere Hand oben / Umhang, Stuhl unten
4	20,0 cm vl / 99,0 cm vu	Hintergrund oben / Stirn unten
5	17,0 cm vl / 61,0cm vu	Hintergrund oben / Schulter, Mantel unten
6	65,0 cm vl / 46,0 cm vu	Mantel oben / Hintergrund unten
7	39,0 cm vl / 46,0 cm vu	Mantelschnalle oben / Hand unten
8	62,0 cm vl / 76,0 cm vu	Hintergrund oben / Hintergrund unten

Ergebnis der Punktmessunung in Bq

	Na-24	Mn-56	As-76	Sb-122	Sb-124	Hg-203	Co-60	La-140	Au-198
1	1.1E3	4.8E3	2.2E3	1.3E3	4.3E1	7.4E1			
2	1.5E3	4.0E3	8.1E2	4.1E3	1.2E2	5.7E1			
3	1.5E3	3.9E3	2.3E2	4.4E3	1.4E2	5.7E1			
4	9.6E2	3.7E3	5.9E3	1.2E3	4.0E1	-			
5	8.1E2	3.1E3	1.5E2	1.1E2	-	-			
6	9.3E2	6.6E3	3.7E2	7.2E1	-	-			
7	1.1E3	4.7E3	3.6E2	1.3E3	3.7E1	2.8E1			
8	8.7E2	4.1E3	9.3E2	5.2E2	-	2.2E1			

Ergebnis der Messung des ganzen Bildes

	Na-24	Mn-56	As-76	Sb-122	Sb-124	Hg-203	Co-60	La-140	Au-198
	9.0E4	6.7E5	9.8E4	7.3E4	1.9E3	2.3E3	2.9E2	7.3E2	2.1E3

Auswertung der Spektren und Filme

Der **Natriumgehalt** als Bestandteil des Leimes in der Grundierung variiert in den einzelnen Meßpunkten geringfügig, da die Grundierung naturgemäß nicht überall gleich dick aufgetragen ist. Es ist als leicht graue Schärzung, die auch etwas die Leinwandstruktur aufweist, auf dem **ersten bis dritten Film** zu sehen

Der **Mangangehalt** als Bestandteil von Umbra bzw. dunkelbrauner Erdpigmente ist im Meßbereich des Mantels im oberen Portrait fast doppelt so hoch wie im Rest des Bildes. Der **erste Film** zeigt die Schwärzung im Bereich des Mantels

Der **Arsengehalt** als Bestandteil der Smalte weist in den einzelnen Meßpunkten keine großen Unterschiede auf und ist somit einem bestimmten Farbbereich nicht zuzuordnen. Eventuell könnte im Inkarnat des unteren Portraits etwas mehr Smalte verwendet worden sein, dies ist jedoch auf dem **dritten Film** nicht erkennbar. Da ein Kobaltgehalt nur in der Messung des **ganzen Bildes nachgewiesen** wird, zu gering aber für eine Erfassung in den einzelnen Meßpunkten ist, muß hier eine fast farblosen Smalte vorliegen. Vermutlich sind der

Grundierung Glaspartikel beigemischt. Ein Nachweis durch eine Schwärzung auf dem dritten Film ist nicht möglich, da dieser gleichzeitig von Natrium und Antimon geschwärzt wird.

Der **Antimongehalt** belegt die Verwendung von Neapelgelb, einem Blei-Antimon-Oxid. Dieses Pigment ist in den Inkarnaten beider Portraits enthalten, deutlich mehr jedoch in den Händen und dem Gesicht des sichtbaren Mannes. Es ist geringfügig auch anderen Malschichten beigemischt. Vom **ersten bis zum vierten** Film ist die intensive Schwärzung durch die beiden Antimon-Isotope zu erkennen, da zunächst das kurzlebige Isotop und dann das längerlebige Isotop wirksam werden.

Von den **Quecksilber-Isotopen** (Zinnoberrot) ist nur das leicht aktivierbare Isotop Hg-124 in den **Inkarnaten** beider Portraits und in der Gürtelschnalle nachzuweisen. Es führt gleichzeitig wie die Antimon-Isotope zu Filmschwärzungen und ist daher auf den Filmen nicht gesondert sichtbar.

Lantan ist als Spurenelement in farbigen Erden enthalten und führt nicht zu einer Schärzung des Films.

Durch **Gold** sind die kleinen scharzen Punkte auf dem zweiten **und dritten** Film zu erklären, da sie auf dem letzten Film nicht mehr zu erkennen sind (daher nicht Quecksilber, wie zunächst vermutet wurde).

Phosphor gibt keine Gamma-Strahlung ab, seine Anwesenheit kann daher durch die Gamma-Spektroskopie nicht nachgewiesen werden. Es ist jedoch auf dem vierten **Film** eindeutig identifizierbar als eine von dem zweiten Film an zunehmende Schwärzung. Phosphor ist als Calciumphosphat in Knochen enthalten und daher in Beinschwarz zu finden. Beinscharz ist im Mantel des übermalten Mannes sowie in der Kopfbedeckung des sichtbaren Mannes enthalten. In dem Mantel des unteren Portraits sind große Farbabplatzungen zu erkennen.

Zusammenfassung

Die Fehlstellen in der Malschicht des unteren Portraits belegen, dass zwischen dessen Fertigstellung und der Übermalung ein längerer Zeitraum gelegen haben muß. Dessen Länge ist jedoch nicht festlegbar, da die Farbschichtabplatzungen eventuell durch maltechnische Mängel und Klimaschwankungen beschleunigt wurden.

In beiden Portraits wurden die Farbtöne der Inkarnate mit Neapelgelb und wenig Zinnoberrot ausgemischt.
Die Übereinstimmung in der Pigmentauswahl könnte auf nur eine Person als Maler beider Portraits hinweisen oder auf eine Werkstatt, in der die Ausmischung des Inkarnats mit Neapelgelb üblich war. Der zeitliche Abstand zwischen beiden Portraits und der qualitative Unterschied sprechen gegen die Annahme, dass beide Portraits aus einer Hand stammen.

In den Untersuchungen der Gemälde Rembrandts und seines Umkreises der Berliner Gemäldegalerie ist nur in einem Bild von Aert de Gelder Neapelgelb nachgewiesen worden, dort jedoch nicht als Beimischung, sondern als eindeutiges intensives Gelb verwendet.

Auch die fehlende Entwurfsskizze in Umbra oder Beinschwarz, sowie die fehlende Beimischung von Smalte in der Malschicht sprechen gegen eine Entstehung der Portraits direkt in Rembrandts Werkstatt.

Mit der nunmehr lesbaren neuen Röntgenaufnahme und den Erkenntnissen aus der autoradiographischen Untersuchung sind die Möglichkeiten einer stilistischen Zuschreibung präzisiert worden. Diese Arbeit kann jedoch nur von einem Kunsthistoriker geleistet werden.

To Dr. David de Witt

2

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

August 31, 2004

TO: Dr. Christiaan Vogelaar

Page 1 of 2

FAX #: 011 31 71 513 44 89

Dear Christiaan,

Thank you for your letter of August 18th.

Your exhibition *Rembrandts Mother. Myth and Reality* promises to become a most interesting one and of course Isabel and I are happy to loan the two paintings discussed.

Dr. David de Witt has been working immensely hard writing entries for the approximately 200 paintings that will eventually be at Queen's. He has already completed the detailed and most interesting entry for *Rembrandt's Mother* by Jan Lievens with a good deal of material that was unknown to me before. He is also just working on the entry for the stolen painting, of which there are so many versions, with this being one of the two best.

Would it make sense for you to use these two entries, of course stating that David is the author.

You may have missed what has been happening to the appreciation of works by Lievens, perhaps in some part because of my own writings and talks. On July 8th Sotheby's London sold a fine Lievens of an old man for a hammer price of £1.65 million which converts to well over $3 million. I believe that my *Rembrandt's Mother* is a more interesting painting and hence I would like your approval to insure it for $4 million.

Insurance must of course cover terrorist attacks. Also we will have to work out the logistics of how David de Witt could be the courier for these paintings.

I will return the paperwork to you shortly after receiving your approval.

As you can imagine, I so look forward to seeing the catalog. Will you really come up with your decision that the painting owned by Her Majesty the Queen is by Rembrandt rather than by Lievens? I remember seeing the *Tobit* which you call Dou in the *Rembrandt and His Students* exhibition where it was flanked by two Dous which certainly were by Dou. Truly in that exhibition the painting did not look like a Dou. Sometime later I was at a Heritage Committee meeting with the Director of the National Gallery and I asked him how he could call that painting Dou. His reply was very simple: Dr. Bader, go into the gallery and see what we call it now. Then it was given to Rembrandt. Is it Rembrandt? I do not know, but it is certainly a beautiful painting and I doubt that it is by Dou.

Mail is so slow that it might be better if you could reply to me by fax.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az

museum
De Lakenhal
Leiden

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The Netherlands

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E postbus@lakenhal.nl

BRUIKLEENOVEREENKOMST
LOAN AGREEMENT

Tentoonstellingstitel Title of the exhibition	Rembrandt's Mother, Myth and Reality	
Periode Period	**van** December 16, 2005 from	**tot** March 19, 2006 to

Naam en adres bruikleengever
Lender's name and address

Telefoon- en telefaxnummer
Telephone and fax number

Inventarisnummer
Inventory number

Kunstenaar Artist	Jan Lievens
Titel of werktitel Title or description	Rembrandt's mother
Datering Date	ca. 1629

Materiaal en/of techniek
Material and/or technique
Afmetingen zonder lijst in cm (hxbxd)
Dimensions without frame in cms (hxwxd)
Afmetingen met lijst in cm (hxbxd)
Dimensions including frame in cms (hxwxd)

Verzekeringswaarde
Insurance value

Afhaaladres en contactpersoon
Pickup location and contact person

Retouradres en contactpersoon
Return location and contact person

Bruikleengever wenst naamsvermelding op zaal en in catalogus: Lender's name should appear on the gallery label and in the catalogue:	☐ **ja**/yes	☐ **nee**/no
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Plaats en datum
Place and date

Leiden, 18-08-2004

Naam bruikleennemer
Name borrower

Mw. Drs H. Bolten-Rempt

Handtekening
Signature

Plaats en datum
Place and date

Naam bruikleengever
Name lender

Handtekening
Signature

Wij verzoeken u de bruikleenovereenkomst ingevuld en ondertekend aan ons terug te zenden.
U kunt het tweede exemplaar behouden voor uw administratie.
Please complete, sign and return the loan agreement. You can keep the second one for your file.

Stedelijk
museum
De Lakenhal
Leiden

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Dr Alfred Bader
2961 North Shepard Ave
Milwaukee, Wisconsin 53211
Verenigde Staten USA

kenmerk: BU.2004.CV-253
betreft: loan winter 2005-6

datum 18 augustus 2004

Dear Dr Bader, dear Alfred

As I promised in my email from last March 3rd , I would let you know further information on our exhibition *Rembrandts Mother. Myth and Reality* which is to be held in De Lakenhal from December 16th 2005 to March 19th, 2006.

The core of the exhibition is of course Rembrandts painting that is commonly known as *Rembrandts Mother as Prophetess Hannah* from the Rijksmuseum. But we will not only show related paintings by Rembrandt with the same model, but also a few pieces with a model which was identified much later as his father and also his sister Liesbeth. The model of the old man and old woman recur in the work of Dou and Lievens of which a fine selection will be brought together. It may interest you to know that we expect important paintings from the Royal Collections in London, the Hermitage, the Museum of Fine Arts in Boston and other leading galleries in the States and Europe. Please find the documentation enclosed herewith for your information.

You specifically asked about the authors of the catalogue. The entries will be written by myself and my assistant for the project, Drs Gerbrand Korevaar, whom you may know from his very good article in the catalogue *The Mystery of the Young Rembrandt* [Rembrandthuis Amsterdam/Kassel 2001]. He will also write an essay on the origin and development of the identification of the model from the 17th century onwards. I guess you will be particularly pleased to learn that Marieke de Winkel and Volker Manuth are to write the other essay which deals with the iconography of old age with Rembrandt and his circle, on the use of models in Rembrandts and Lievens' workshop and the occurrence of ornated oriental dresses possibly identifying Rembrandts mother with biblical figures or prophetesses etc.

The catalogue will illustrate all loans in full color. We would however very much appreciate if you could let us know further details on both loans, such as pedigree and literature or any other specific information not yet published previously. For the catalogue we would need two color slides of your loans. Would you have these at hand and lend these to us for publication ?

As promised, I herewith enclose our loan forms for your convenience. Please fill them in and return us one signed copy. I already filled in the insurance values and your requirement that David de Witt should courier the loans. The museum will of course take care of packing, shipping and insurance door to door with the so-called terrorist clause.

We all very much look forward to see the exhibition open and are particularly pleased with the two loans from your collection. With best regards, also to Isabel,

Christiaan V.

Christiaan Vogelaar

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

(414) 962-5169

August 25, 2004

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

Dear David,

Enclosed please find Vogelaar's information about their exhibition.

Is it all right to sign and return this?

Should I send him your detailed description of *Rembrandt's Mother* by Lievens? Of course I wouldn't do this without your permission but surely it would be very helpful to him.

Note that they now accept the portrait of *Rembrandt's Mother* belonging to Her Majesty the Queen, to be by Rembrandt rather than by Lievens. What do you think? And do you believe that the *Tobit* in the National Gallery in London is really by Dou?

With best wishes,

Alfred Bader
AB/az
Enc.

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

(414) 962-5169

August 19, 2004

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

Dear David,

I may have asked you about this before but a very able art historian, Marianne Baumann-Engels (the world expert on Paudiss), has suggested that my charming girl is by Palamedes. This is based on a Palamedes from the Morelli legacy to the Accademia Carrara described in some detail in the enclosed.

What do you think?

With best wishes,

Alfred Bader
AB/az
Enc.

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

414-962-5169

September 3, 2004

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

Dear Jan,

I am so happy to have your letter of August 6, 2004 regarding my 03-1 and my 03-2.

In the time between my letter to you of May 14, 2003 and now, I had worried that perhaps I had done something to annoy you but David de Witt, who has seen you several times, assured me that this was not the case.

Jan, from now on if I send you a photograph which is very difficult please just send me a note saying that this is so difficult that I will have to wait for a year or two and then reply to the other queries. That will also allow me to send you more photographs more promptly.

Of course I knew all along that Bredius 112 is very difficult and you put that so clearly in your letter. Over a year ago I also sent all this material to Ernst van de Wetering, but asked him not to reply to me until after Vol. IV is out. Sadly that is not out yet and I just hope that I will live long enough to see it.

Now, however, to the next challenges.

In my letter of May 14, 2003 I sent you a photograph of my 03-3 and I enclose copy of my letter. I don't think that this poses much of a

problem as Rudi Ekkart confirmed that he considered this a self-portrait by Jan Baptiste Weenix. Could you please just confirm this and tell me that you have this photograph in your Jan Baptiste Weenix file? Of course I have no idea whatever why Sotheby's called this "A portrait of a Jew" but that really is their problem, not mine.

Next I enclose a photograph 04-1, a really fine portrait which Rudi Ekkart told me is a self-portrait by Johann Heinrich Roos and quite an early work. Could you please confirm this with him also, and that you indeed have this in your files as a self-portrait by Roos.

04-2 is an oil on panel signed N. Berchem on the plank on the lower left. This is not visible in the photograph but is under good light with a magnifying glass. Am I correct that this is really a Berchem?

04-3 is an oval panel that was lot 12 in Bonham's London sale on the 10th of December 2003, there called "A kitchen interior with two men and a young boy preparing food". It is signed Cuyp on the log and is of course by Benjamin Gerritz Cuyp and, as David de Witt has confirmed, depicts Elijah with the widow of Zarephath, 1 Kings 17. You cannot expect Bonham's to know the Bible.

04-4 is a charming oval on copper which bears an old attribution to Ter Borch which is certainly wrong. It is a painting of about 1660 and I hope that you and Rudi Ekkart will be able to tell me who painted this.

04-5 presents no problems because it is a signed self-portrait by J.U. Mayr, illustrated in Sumowski. You probably saw the painting when I bought it in Sotheby's Amsterdam sale, the same sale in which I bought the portrait of a non-Jew who I believe is Jan Baptiste Weenix.

We used to enjoy coming to Amsterdam and The Hague and then spending a delightful day and evening with you and our other friends at the RKD. Recently, however, Christie's sales have really been poor and Sotheby's in Amsterdam not all that good. I haven't yet seen the Sotheby's Amsterdam catalogue but we are keeping that week open just in case there are some fine Rembrandt school paintings.

Please do reply relatively quickly and I hope soon to be able to send you more photographs.

With all good wishes to you and all our friends at the RKD I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

Facsimile Transmittal

To: Alfred Bader, Alfred Bader Fine Arts

Fax no.: **1 414 277 0709**

Re: Pieter Thys: articles by Douglas Stewart

Date: 7 October 2004

Pages: 1

Dear Alfred,

Here is Douglas Stewart's article in Apollo (vol. 145, Feb. 1997, pp. 37 – 43) on Pieter Thys. He wrote another one later, on Thys and Bosschaert, in:

Hans Vlieghe, ed., *Van Dyck 1599-1999. Conjectures and Reflections.* Turnhout: Brepols, 2001. ISBN 2-503-51144-9.

It's taken out of the library, so I will ask Douglas if he can supply a copy to fax to you.

With all best wishes,

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

MEMO

Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6

From: David de Witt
To:
Date: 4 October 2004
Re: Return of 2 Paintings to Alfred Bader

On the morning of Saturday, 2 October, I wrapped the following two paintings and returned them to their owner, Alfred and Isabel Bader, at the Donald Gordon Centre in Kingston:

Nicolaes Berchem, *Winter Landscape*

Johan de Cordua, *Vanitas Still Life with Rembrandt Print*

David de Witt

QUEENS TRIP
KINGSTON, ON

TRAVEL TO KINGSTON, ON
EXECUTIVE JET RESERVATION: # 633683
TOTAL PASSENGERS: 2
NAMES: Daniel Bader, Dr. Alfred & Isabel Bader,

DEAPARTIRE: Mitchell on Friday, October 1, 2004 @ 8:00a.m.
ARRIVAL: Kingston, same day @ 10:36 a.m.
Handler Central Airways (613 389-9300)

CATERING
Continental Breakfast

PICK UP HERTZ RENTAL AT ARRIVAL
Confirmation#:
Avis Number: 800-533-0476

HOTEL INFORMATION
Confirmation #'s Daniel Bader-082058- Dr. Alfred & Isabel Bader #081582
Two Nights Friday October 1, 2004
Donald Gordon Center
On Campus
Kingston, Ontario
613-533-2221 local

RETURN TRAVEL TO MILWAUKEE
EXECUTIVE JET RESERVATION # 342807

LEAVE: Kingston on Sunday, October 3, 2004 @ 10a.m
ARRIVAL: Mitchell same day @ 10:48a.m
Handler Signature Flight Support: 747-5100

MEMO

Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6

From: David de Witt
To:
Date: 1 October 2004
Re: 2 paintings from Alfred Bader, kept at the AEAC

On Friday, 1 October, Alfred Bader deposited with the AEAC two paintings for examination:

Nicolaes Berchem, *Winter Landscape*

Johan de Cordua, *Vanitas Still Life with Rembrandt Print*

Both works are to be returned to Alfred Bader on 2 October.

David de Witt

Facsimile Transmittal

To: Alfred Bader

Fax no.: **1 414 277 0709**

Re: Rembrandt's Mother; Gibraltar

Date: 27 August 2004

Pages: 5

Dear Alfred,

Please find attached Janet's letter concerning the conservation project for the Gibraltar, and the sale catalogue entry for Lieven's Head of an Old Woman, there identified as Rembrandt's own portrait of his mother.

The "Fortuna" article by Ross Kilpatrick will follow by post.

With all best wishes,

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

TRANSMISSION VERIFICATION REPORT

TIME : 08/27/2004 11:35
NAME : AEAC
FAX : 6135336765
TEL : 6135336765

DATE,TIME	08/27 11:32
FAX NO./NAME	914142770709
DURATION	00:02:53
PAGE(S)	05
RESULT	OK
MODE	STANDARD ECM

esreview

This cannot be a genuine Vermeer

BRIAN SEWELL
CRITIC OF THE YEAR

Sotheby's sold a newly attributed painting for £16.2 million this week, but, says our expert, the leaden picture of a young woman with pig's trotters for hands is not the work of the Dutch master

IF, AMONG Dutch painters of the 17th century, Rembrandt has a rival for the affections of the general public, he is Johannes Vermeer, the contrast quite extreme. On the one hand, we have a painter with a taste for the big, blowsy and baroque, a man who matched the fatness of his paint to the barmaid bulk of the female nudes who took his eye, and whose biblical dramas came straight from the theatre of his day, with lighting taken from a stage then technically far more advanced than we might think and the expansive gestures of Belshazzar and his ilk borrowed from the actors

On the other hand we have a man whose paintings we see as utterly still, the ordinary existence of the ordinary figures in them elevated into art by freezing all in the silent harmony of mathematics, their ordinary activities made mysterious by the passionate intensity with which they are observed. Nothing of Rembrandt's sound and fury echoes in Vermeer's silent rooms, nor in his street, nor in his city, and the whole of Delft is seized in mute tranquillity We are excluded. Rembrandt invites us to his feast, but Vermeer turns us into peepers at the door

Rembrandt was both heir to the then ancestral traditions of European painting as observer, theologian, classicist, philosopher and storyteller, and the innovator who, like Titian, made new ways of painting possible, his influence profound, immediate and lasting over centuries. With Vermeer, however, we are lost for words, can find few roots and, emphatically, no followers; fumbling, we match his mood to Leonardo's enigmatic Mona Lisa, or look still further back to the hushed composure of Piero della Francesca's sacred conversations, sensing the same enigma in artists far apart in time and place. To look forward for his influence is pointless exercise, for, unlike Rembrandt, Vermeer had no pupils or acolytes to help unlock the still mysteries that still us too.

We know very little of the man: born in Delft in 1632, at 21 a master joining the Painter's Guild of St Luke, father of 15 children and dead at 43, deep in debt rather than poverty. A document of 1672 described him as an expert on Italian paintings and, from a posthumous petition, we know that he bought and sold them. We know that, as a painter, he had the respect of his peers, for, in four years, they appointed him head of their guild, the first time when he was only 30. From a working life of 22 years, only some 35 paintings survive that are signed or reasonably attributed to him, and on the two that are unarguably dated — 1656 and 1668 — art historians have constructed a dozen contentious chronologies

With so few authentic paintings to his name, the addition of one more is far more important than, say, the discovery of yet another Rembrandt. One, which has been touted for sale by Sotheby's for the past three months, sold two days ago for £16.2 million. Many of us saw Young Woman Seated at the Virginals hanging in the National Gallery three summers past with a dozen indisputable Vermeers (and one disputed) in the exhibition Vermeer and the Delft School. It was there as an addendum, not catalogued, inviting comparison and comment; mine was that only a glance was required to identify it as an "irredeemable dud" and an outspoken Dutch art historian, thinking it a forgery, described it as a "tasteless mishmash" of the two paintings by Vermeer in the gallery's permanent collection. Since 2001, however, six Dutch "experts", one English and one from Sotheby's, have formed a research committee and given it their support; for the moment it is, perhaps, more Vermeer than not

It has been "lightly cleaned". Records of this procedure suggest that what we could see in 2001 was a skin of dirt and disturbing restoration virtually concealing what is, or may be, a worn and damaged painting of the 17th century. With this skin removed, the condition of the image was so ruinous that it required a "light" restoration sufficient to all but conceal the original once more The claim now made by the research committee that this enables them to state, unanimously, that "the artist in question is Vermeer" and date the picture to *circa* 1670 is patently absurd, for what is visible on the surface of the canvas and what makes sense of the damaged image beneath, is entirely the intervention of a restorer in the infant years of this young century An old restoration has been replaced by a new, and, if Vermeer ever had anything to do with the canvas, his contribution is sandwiched between it and the surface

Nothing is known of the picture before 1904 — its earlier ownerships and whereabouts are matters of possibly probably, if and but. Scientific analysis revealed that the painter made extravagant use of ultramarine (lapis lazuli), the most expensive pigment available to 17th century Dutch painters — but, as the painting is very small, this can hardly be a matter of phenomenal significance. Analysis also identified extensive use of lead-tin yellow, a pigment that the committee asserts was obsolete by the end of the 17th century; it was not — the recipe for making it was included in C P Pranger's Farben Lexikon published in Germany in 1782.

The canvas, all 70 square inches of it, is, says the committee, "almost certain" to have been cut from the same bolt as the 80 square inches of The Lacemaker in the Louvre and must therefore have been painted at much the same time, *c* 1670. But they do not ask themselves the dimensions of a bolt — many yards long and perhaps more than two in width, and canvas from it thus sold in shorter lengths to perhaps a dozen painters of the day. If Vermeer's lifetime's work on canvas were measured against a single bolt, I suspect that 90 per cent of it would not have to be unrolled; averaging one picture every eight months or so, Vermeer is unlikely ever to have bought a bolt.

THEN the costume expert on the committee had her say The hairstyle was in fashion, it seems, only from 1669 until 1671...Good heavens...even the hideous wet-ringlet look of the 1990s stayed in fashion with the women of South Essex longer than that; were the women of 17th-century Delft faster off the mark than they? If they were, then surely four other paintings must be redated and much else of Vermeer's chronology recast

As for the costume, is any other of Vermeer's players of musical instruments as hampered by a heavy wrap-round shawl? He was so extraordinarily scrupulous and delicate in his descriptions of shoulders, sleeves, forearms, jackets, ermine, lawn and lace, always communicating the physical forms within them, that the yellow blanket muffle about this girl's shoulders seems totally improbable, both as a garment and as an element of interest to Vermeer. It is as crude a nonsense as the pig's trotters with which she plays her instrument. It is on these and other half-truths and suppositions that the authenticity of this nasty little picture depends. Far from representing "an extremely important addition to our understanding of Vermeer's artistic development", this picture, if we accept it as genuine, distorts it. I must argue that in no genuine Vermeer are the fold forms of the costume so unrelated to the figure within, that shadow is never so impenetrably deep and destructive of the field of colour, nor so heavy and unrelieved by reflected light as down the sitter's back, silhouetted against the wall behind

Above all, I must argue that the most profound difference between this picture and genuine Vermeers lies in its composition too facile and intellectually undemanding, the figure posed too easily parallel to the picture plane, pictorial space too cursorily defined, the whole deprived of the tensions that Vermeer so skilfully introduces in other compositions. Unlike these, nothing is cut by or abuts the frame, no elbow is lost, no chair back chopped and there is no foreground clutter to act as a repoussoir and define the space. A moment's comparison with the Guitar Player in Kenwood, usually dated to the late 1660s and in remarkably good condition, demonstrates the complexity of Vermeer's pictorial construction even in small paintings.

'Above all, I must argue that the most profound difference between Young Woman Seated at the Virginals and genuine Vermeers lies in composition'

The real thing: Vermeer's Guitar Player in Kenwood House, usually dated to the late 1660s

Something amiss: Young Woman Seated at the Virginals (actual size) "entirely lacks the spirit of Vermeer's art"

'The history of Vermeer in the 20th century is littered with false attributions and downright forgeries'

and the fraudulent simplicity of the Sotheby picture

It entirely lacks the exceptional spirit of Vermeer's art, plausibly to take a plain faced serving wench, rotate her away from the spectator and then call her to respond with a turn of the head and casting of the eyes, and, from this very ordinary stock of features, make a masterpiece. This is the simplicity that sets Vermeer apart, yet it is not constant; the sequence of domestic interiors includes some of great complexity and detail, and it is broken by two pictures of operatic grandeur in which he proclaims his Catholic faith and his credo as a painter, staging his figures in set pieces rich with allegory

Such works, creaking under the weight of a significance that we now cannot fully understand, suggest that Vermeer was, as Gainsborough might have put it, more "various" than we suppose. Certainly his studio props seem to have been few in type and number; but they were as often palace-rich as kitchen-poor and far from mundane, the subtle marvels that he performed with them addressed to a more educated, more intuitive public than that satisfied with pictures of jolly peasants in a tavern with dogs defecating at the door. Vermeer not only transcended the commonplace business of daily life, but ignored and evaded it Nothing of this supernority is to be found in the Sotheby picture

SOTHEBY'S, to those who know how to recognise a caveat in an auctioneer's catalogue, has not been deceitful: "Almost certain to some extent reworked by another hand ... part of the picture was brought to completion after the rest of the composition, perhaps as much as a few years later" are phrases that suggest hesitation. But, advised by "experts" unanimous in their assertion that the picture is "unquestionably 17th century" and by Vermeer, Sotheby's could hardly refuse to catalogue it as genuine and sing its praises — and yet its estimated price when the sale was announced last April was a mere £3 million, far too little for the real thing and far too much for an uncomely dud

In the event it seems that two men, rich and credulous, were gulled by the committee of experts, one of them the winning bidder, the other the unsuccessful underbidder dropping out of competition at the bid below. For the moment, the enormous sum of £16.2 million for a painting so damaged and abraded that only modern restoration makes it fit to see, will be interpreted by ingenuous journalists as corroboration of the proofs offered by the experts. But the history of Vermeer in the 20th century is littered with false attributions and downright forgeries enthusiastically attested by the experts of the day, and I confidently predict that the Sotheby picture will join them as an object of derision — £16.2 million is monumental proof of folly, not authenticity

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

(414) 962-5169

July 27, 2004

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

Dear Douglas,

I have read your article on Lievens in the Festschrift and it has given me a great deal of pleasure. Of course I have read it several times and thought about it a good deal. You will note that with Footnote 4 in mind, I am addressing you correctly, though I don't think that there is any danger that you will be lost in bibliographical limbo.

David de Witt will tell you that we have not four but seven works by Lievens in Milwaukee and all of these will come to Queen's. I may have an eighth, and more about that shortly.

Fig. 4 in your paper shows the Rubens, perhaps with Lievens on the left. Did you know that I purchased the related Rubens on the same subject, but only with the old woman and the boy, at Sotheby's on July 7th?

Did you see Karolien de Clippel's article on Brouwer on p. 196 of Vol. 30 of *Simiolus*?

She suggests that Lievens is depicted in Brouwer's famous painting of smokers in the Metropolitan Museum. To me that looks much less likely than that Lievens is depicted in the Rubens in Dresden.

I was most interested in your describing the connection between Rubens and Rembrandt via Lievens. You point to the connection of the figure of King Saul in RRP A-9 in Basle with one of the Magi in the painting by Rubens in Lyon referred to in your Footnote 24.

Did you see the brunaille related to A-9 which I own and which I brought to Queen's briefly some time ago? I certainly do not believe that my brunaille is by Rembrandt but both Bill Robinson at Harvard and Arthur Wheelock in Washington have suggested that Lievens should be considered. What do you think of that? If it is by Lievens, then it is my eighth work by him, so that Queen's will have eleven.

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

Yours sincerely,

Alfred Bader
AB/az

tw: Kurzid

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

(414) 962-5169

August 2, 2004

Dr.Bernhard Schnackenburg
Havelweg 10 D-34131 Kassel
GERMANY

Dear Bernhard,

Isabel and I have just returned from a couple of months in Europe and in England and now want to thank you for your most interesting e-mail of July 27th.

Unfortunately, with the 7 or 8 works by Lievens at home, I have either no color transparencies or only 1, which will be required for a book on the collection which is being written by Dr. David de Witt.

However, almost all of my works by Lievens are illustrated by Sumowski, I think in most or all cases in color.

I do not have any condition reports.

I now enclose a color transparency and a print of *Rembrandt's Mother* of which I have several. I also enclose a black/white photograph of a roundel where the RKD and Lloyd de Witt, working on Lievens, have assured me that it is by him. A color snapshot is also enclosed.

I also enclose a black/white photograph of my landscape and of the *Man Singing*. The latter is one of three works by Lievens that I have given to Queen's University. All the others will follow after our deaths.

I said that I have either 7 or 8 works by Lievens at home. The 8th may be a brunaille related to RRP A-9. There both Bill Robinson at Harvard and Arthur Wheelock at the National Gallery in Washington have told me that Lievens should be considered.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. as above

an AIMemo

FROM DR. AL BADER

Dear Newt:

I quite like this, but not enough to pay $30,000.

What do you think?

Al

7/29

JANE KHURANA
Fine Arts in Suffolk

Thorpe House, Long Melford, Suffolk CO10 9HZ
Telephone: 01787 377759

July 23rd 2004

Dear Alfred,

I trust you and Isabel are safely back in Milwaukee with all your pictures intact.

I am enclosing a picture of a young man, the one I thought might be by Flink. There is no immediately visible signature and the plate on the frame says: "Ferdinand Bol. 1616–1680". As this picture is in the Ackermann Gallery in London I have also enclosed the "Compliments" slip from Peter Johnson, who forwarded the image to me, in case you might like to follow it up. The price he quoted me was £30,000.

Thank you so much once again for a lovely lunch and the splendid book. I am enjoying it already and will treasure it.

Many thanks, too, for bidding on my behalf at the Battle Sale on Wednesday 21st. I'm quite pleased with the little pictures I bought. They will be useful.

I have another keen interested party for the Ackermann watercolours and will be taking them up to London again on Tuesday next week.

With my best wishes,

As promised.

With Compliments

ARTHUR ACKERMANN & PETER JOHNSON LIMITED

27 LOWNDES STREET
LONDON SW1X 9HY
Telephone: 020 7235 6464
Facsimile: 020 7823 1057

Email: ackermannjohnson@btconnect.com
www.ackermannandjohnson.com
www.artnet.com/ackermann-johnson.html

Subject: Lievens
From: Schnackenburg.Ks@t-online.de (B. Schnackenburg)
Date: Thu, 05 Aug 2004 16:04:52 +0200
To: <baderfa@execpc.com>

Dr.Alfred Bader, Milwaukee

Lieber Alfred,
bereits heute kam Dein freundlicher Brief mit sämtlichen Lievens-Fotos und Reproduktionen, die Du zur Hand hattest. Das ist sehr aufmerksam und liebenswürdig und ich bedanke mich herzlich dafür! Du schreibst, alles wäre bei Sumowski reproduziert. Das ist gut so, aber für meine stilkritische Arbeit reichen Reproduktionen grundsätzlich nicht aus, weil man sie nicht mit der Lupe betrachten kann. Das alte, im Vergleich mit Sumowskis Farbtafel sicher etwas zu helle Schwarzweißfoto des "Singenden Mannes" ist deshalb kostbar für mich. Ich brauche unbedingt auch gute Schwarzweißfotos vom "Apostel Paulus" und vor allem von der "Darstellung im Tempel". Oder sind diese Bilder in Kingston ? Dann wird David de Witt mir Fotos schicken. Ich habe ihn jetzt im RKD in Den Haag näher kennengelernt, wir hatten gute Gespräche.
Ich hoffe, daß es Dir und Deiner Frau gut geht und bitte vielmals um Verständnis für meine schiere Unersättlichkeit, Dein
Bernhard

--
Dr.Bernhard Schnackenburg, [illegible] D-[illegible]
Tel. [illegible] Fax [illegible]

[illegible]

[illegible]

CHRISTIE'S INC
20 Rockefeller Plaza
New York, N.Y. 10020
Tel: (212) 636 2000
Fax: (212) 636 2370

CONDITION REPORT

CHRISTIE'S

Report Date 07JUN04
Page 1

Sale 1380 17JUN04
Old Master Paintings

Further to your recent inquiry, we are pleased to provide to you the condition report(s) you requested. This report has been prepared by Christie's specialists and is no substitute for physical examination by you and/or your advisors. Christie's specialists are not trained restorers and the report set forth below is not a comprehensive condition report prepared by a professional conservator. While we make certain observations on the work which we trust are helpful, we recommend you consult your own restorer for a more complete report. Prospective purchasers should bear in mind that this report will not disclose any imperfections which may only be revealed during the course of subsequent restoration. Buyers are reminded that Christie's warranties with respect to property are limited as set forth in our Conditions of Sale and do not extend to condition.

Lot 68 Circle of Rembrandt Harmensz. van Rijn (Leiden 1606-1669 Amsterdam)
Portrait of a gentleman, half-length, in a black costume

Condition: The canvas been relined and the support is stable. The lining is fairly old and adhered with glue. The paint surface appears to be in good condition and is covered by a layer of old yellowed varnish that has discolored with age. Ultraviolet light does not easily penetrate the varnish layer. There are no losses or retouchings visible to the naked eye. There are minor white scuffs to the varnish layer in the lower part of the costume and these are visible in the catalogue photograph.

Notice: The present composition is related to a portrait by Jacob Adriaensz. Backer in the Bredius Museum, The Hague.

We thank you for your interest in the forthcoming sale. We remind you again that all property is sold 'as is' and should be viewed personally by you or by your professional adviser before the sale to assess its condition.

To Dr David de Witt
for your info.
Anna
June 7 04

Subject: Re: Portrait - by Rembrandt?
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Thu, 22 Apr 2004 10:49:31 -0500
To: MainStreetCurio@aol.com
BCC: David A Dewitt <3dad5@post.queensu.ca>, Otto <Otto@DutchPaintings.com>

Dear Mr. Pustorino,

Thank you so much for your detailed e-mail of yesterday.

I was offered that same painting with the same background information some two or three years ago and I then replied as I will now to you: There is no question in my mind that the painting is interesting, period, and not by Rembrandt.

Incidentally, it does not depict Rabbi Manasseh Ben Israel who died in 1657 and looked quite differently.

I am sorry that the owner spent about $4,000/year to insure the painting for millions of dollars. I might say cynically that it is just too bad that the painting was not stolen while insured.

Christopher Wright is indeed an author on the subject of old masters. Some years ago an art historian wrote in *The Burlington Magazine* that he would believe anything that Christopher Wright says provided only that the Archangel Michael stood beside him to corroborate him.

As you know, the key person to judge the painting is Professor Ernst van de Wetering at the RRP. At the moment he is so very busy working on Vol. IV of the Corpus that he just does not want to be disturbed. Some months ago I bought a very beautiful painting, close to Rembrandt, which was the frontispiece in color in the catalogue of the 1969 Rembrandt exhibition in Chicago. I have known Professor van de Wetering for many years and sent him the details and photographs of my painting asking him not to interrupt his work on Vol. IV, but to reply to me after that is finished. I hope he will do that and also reply to you then.

What is new in the information you sent me is the fact that real gold was used in the area of the necklace. I would appreciate your faxing me Rees-Jones' conclusion (414) 277-0709. He was very competent and the inclusion of gold is most interesting. Rembrandt himself used some gold ground in his early works on copper and might well have guided one of his students also to use gold around 1660.

Nobody can really tell you what this painting is worth, particularly not without seeing it. My guess would be somewhere between $20,000-$100,000.

You strike me as a straightforward, honest man. Please let me know if you think that I can help you in any other way.

With best wishes I remain

Yours sincerely,
Alfred Bader

Ing.A.L.B. Küchler
Zuidvliet 113B
3141 SX Maassluis
Netherland
Tel 0031-10-5925437
E-mail idstudio@kabelfoon.nl

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

Maassluis, 3 april 2004

Dear Mr. Bader,

Thanks for your letter of the 16th of March. I also doubt the attribution of the painting by Constantijn van Renesse. The attribution was done by the auction house.
Drs. Jan Kosten of the RKD believes it is closer to Rembrandt. I am not sure.
Next week we take the Picture to Prof. Ernst van de Wetering of the RRP for a closer look. We visit him for another Painting which Sumowski (part VI no.2428) attributes to Jacques des Rousseaux. The RRP however thinks this painting is of the same hand as the three paintings (Scholar in a Lofty Room, Bust of An old Woman and Travellers Resting) as mentioned in "the Mystery of the Young Rembrandt". He also wants to have a look at the "Red bearded Man".

You told me Dr. David de Witt is finishing a book on Jan van Noordt. Last Year in an auction there was a Painting of the "Rembrandt School" which presented "Granida and Daifilo". I personally think this could be a painting by Jan van Noordt and I therefor enclose a Photo of it. Maybe Dr. de Witt doesn't know the Painting; to my knowledge it has not been published before.

The 15th of April we are in London, let me know if you and Isabel are there so we can meet.

Yours Sincerely,

Ab Küchler

Dear Ing. Kuchier,

Further to my e-mail to you of yesterday I have now had a chance to look at the reproduction of no.2428 in Vol. VI of Sumowski and I simply do not understand why the RRP would think that this painting is by the same hand as the *Scholar in a Lofty Room* in the National Gallery of London. Mind you, in Vol. 1 of the RRP they describe this as "later and not even Dutch but Flemish" but then brought it back into Rembrandt's immediate circle. But why by the same hand as no. 2428 which appears to be honestly monogrammed by Jacques des Rousseaux?

In order for you not to have to wait until I see Dr. David de Witt on May 12th I am sending him your photograph of the *Granida and Daifilo* today and I will ask him to report to you directly whether he believes that this is by Jan van Noordt. Did you acquire this attractive painting?

With best regards I remain

Yours sincerely,
Alfred Bader

Agnes Etherington Art Centre
QUEEN'S UNIVERSITY KINGSTON, ONTARIO, CANADA K7L 3N6

Dr. David de Witt,
Bader Curator of European Art

7 May 2004

COPY

Ing. A.L.B. Küchler
Zuidvliet 113B
3141 SX Maasluis
The Netherlands

Dear Mr. Küchler,

Alfred Bader passed on to me your correspondence about a painting you thought might be by Van Noordt. I found your idea very perceptive, but in the end I decided that this painting is most likely not by this artist. The composition and landscape setting most closely approach Van Noordt's earliest work, which is however much more broadly painted, without the fine touches and details of this work. I would also like to point out that the subject matter is not Granida, but simply a Shepherd and Shepherdess. Pieter Lastman made a similarly anonymous depiction of a bucolic pair, which probably influenced this painting. Lastman's also emphasizes a flute and a wreath as symbols of love. Daifilo is typically shown offering Granida a shell with water, to quench her thirst in the midday heat.

I will keep your painting in mind, and let you know if I come up with a better idea for an attribution. If you have any questions, please feel free to contact me.

Sincerely yours,

David de Witt

Tel 613 533-2190 Fax 613 533-6765 Email agnes@post.queensu.ca Website www.queensu.ca/ageth/

granida.JPG

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

(414) 962-5169

April 2, 2004

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 I just acquired.

I really like the study of an old woman which I presume was painted in Leiden sometime around 1640. Can you suggest a name? Do you think it is good enough to keep?

The other is a really well painted study of a French cavalry officer, I presume around 1920, monogrammed "FH". Do you think that someone in Art History may say, "Well, obviously FH is so and so..."?

During my visit to Kingston in May we should talk seriously about the Vermeer.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. -2

2671

421'77

2685

42176

Haggerty starts campaign for Rembrandt oil

By JAMES AUER
Journal Sentinel art critic

The Friends of the Haggerty Museum of Art have launched a campaign to bring to Milwaukee permanently a widely exhibited oil-on-canvas painting that long has been attributed to 17th-century Dutch master Rembrandt van Rijn.

The 27⅝-by-23½-inch work, titled "The Philosopher," bears a six-figure price tag. At present, the painting is identified as being from Rembrandt's workshop, and possibly from the hand of a Rembrandt student, Willem Drost, who lived between 1630 and 1680.

"The Philosopher" is on display in the Haggerty's Old Master Galleries, at N. 13th and W. Clybourn streets on the Marquette University campus.

If the campaign succeeds, the painting will "greatly strengthen the museum's Dutch holdings and undoubtedly be a signature piece for visitors," Haggerty director Curtis L. Carter said Tuesday.

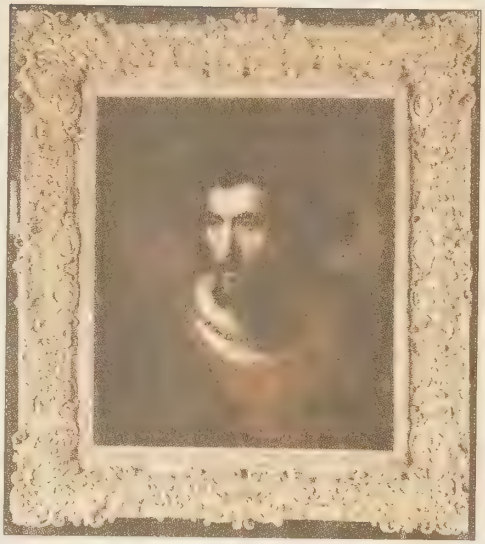
Describing "The Philosopher" as "an important masterpiece," Carter said the work has long been attributed to Rembrandt because of its quality.

He noted that it was exhibited as a Rembrandt in venues in London, Paris, Berlin and New York.

The man in the painting is the same model seen in "Aristotle Contemplating a Bust of Homer," on display at the Metropolitan Museum of Art in New York, and "Bearded Man in a Cap," at the National Gallery of Art in London, Carter said.

A similar oil, also titled "The Philosopher" but done on panel rather than canvas, is owned by the National Gallery of Art in Washington, D.C.

Like the version sought by the Haggerty, it is attributed to the workshop of Rembrandt.



The painting of "The Philosopher," long attributed to Dutch master Rembrandt van Rijn, could become a signature piece on the Marquette University campus.

Carter has documents that indicate the painting was featured in the 1772 auction of the Louis-Michel van Loo collection in Paris. After going through several collections, the painting was "rediscovered" in 1905 and displayed widely as a Rembrandt.

In 1969, researchers applied the "workshop of" designation to the work and suggested it might be by Drost, a star Rembrandt pupil who himself was a significant artist.

Carter spotted the work at the Armory Show in New York in May and decided it was a perfect fit for the Haggerty's permanent holdings.

The painting was formally unveiled Tuesday night at the annual meeting of the Haggerty Friends at the Museum.

The Friends group will be seeking funds to make the picture a 20th-anniversary gift to the museum in 2004, Carter said.

E-mail James Auer at jauer@journalsentinel.com.

September 24 2003

Guard veteran of WW II and member and retiree of the Milwaukee County Sheriffs Department. Visitation will be held Wed. at Schaff Funeral Home, 4:30-7:30 PM. Service at 7 PM. Funeral will begin Thurs. at 9:30 AM from Schaff to Southern Wisconsin Veterans Memorial Cemetery, Union Grove. Special thanks to the nurses and aides at St. Luke's Hospital Unit 2 CEF.

SCHAFF FUNERAL HOME
5920 W. Lincoln Ave. 414-541-7533

www.onwisconsin.com/deathnotices

Stark, David Keith

Passed away on Wednesday, September 17, 2003 at the age of 65 years. Treasured husband of Sharon. Proud father of Lauryl (Thomas) Dauss-Diederich, Tom (Jennifer) Stark, Matt (Diane) Stark and Elizabeth (Ian) Kidd. "Papa" of 10 beautiful grandchildren. Further survived by other relatives and friends.

A celebration of David's life will be held on Sunday, September 28 from 2 PM until 5 PM at C&H Distributors, 770 S. 70th Street, Milwaukee. In lieu of flowers, memorials in David's name may be directed to a charity of the donor's choice

"With a tiny kiss on the tip of his nose
David continued his journey."

SCHMIDT & BARTELT
Funeral and Cremation Service
Whitefish Bay (414)964-3040

www.onwisconsin.com/deathnotices

Stein, Marion

7/15/32 - 9/7/03, of Chicago, IL. Devoted wife of Clem Stein Jr. Cherished and proud mother of Kenneth Stein, M.D., Clement Stein III, and the late Kimber Stein, D.O. Sister of Jack Gillette of Portland, OR. Dear mother-in-law to Ali Stein. Loving friend and stepmother to James C. Stein, Monica Sica, Marilee Shannon, Margie Silverman, and Nancy Deviney. Treasured grandmother of Brett, Dixon, and Mac Stein. "Aunt Marion" aka "MiMi" to her large circle of adoring grandchildren, great grandchildren, nieces and nephews will be forever missed by them and her extended family and all her dear friends. A special Memorial Service, "Marion Style", will be held to celebrate her extraordinary life at her Wisconsin residence, Stein Farms, 5700 312th Ave., Salem, WI 53168, on September 27, 2003 at 2:00PM. Those wishing to remember Marion in a special way can make a donation in her memory to someone you know that needs the donation.

HARTSON FUNERAL HOME
www.onwisconsin.com/deathnotices

kota, Iowa and these United Methodist Churches in Wisconsin; Bashford in Madison, Trinity in Beaver Dam, Ft. Atkinson and Summerfield in Milwaukee. Bernita was a member of the Eastern Star.

SCHMIDT & BARTELT
Funeral and Cremation Services
Whitefish Bay (414)964-3040

www.onwisconsin.com/deathnotices

Wildermuth, George M.

Entered Eternal Life Sept. 23, 2003 at the age of 89. Beloved husband of Rose (nee Torre). See Thursday's newspaper for complete notice or call (414)774-5010.

SCHMIDT & BARTELT
GUARDALABENE & AMATO
Funeral and Cremation Service
10121 W. North Ave. Wauwatosa

Wojak, Delores "Dee"

(Nee **Polczynski**) Age 74 years, found peace on Sept 22, 2003. Beloved wife for 57 years of Adam. Loving mother of Adam (Jan), Judith (John) Sardina and Holly (Manuel Jr) Silva. Further survived by 10 grandchildren, 5 great-grandchildren, 1 sister Loretta (Vic) Shesto, other relatives and friends.
Funeral Mass Thurs., 10 AM at THREE HOLY WOMEN CATHOLIC PARISH-HOLY ROSARY CHURCH, 2011 N. Oakland Ave. Please meet at Church. Visitation Wed., 4-8 PM at the Funeral Home with a 7:30 PM prayer service.

MAX A. SASS & SONS
GREENRIDGE CHAPEL
4747 So. 60th St. (414) 282-4050
Online Guestbook - maxsass.com

www.onwisconsin.com/deathnotices

DATASHEET

Artist:	Rembrandt Harmenszoon van Rijn
Title	„The Young Christ in the Temple"
Media/Technique:	Oil on canvas
Measurement:	108 x 145,5 cm
Exhibitions:	Old Paintings, Stockholm, 1893, no. 88 Rembrandt in Amsterdam, Amsterdam, March – April 1956, p. 45, illustrated as no. 490 Rembrandt, Amsterdam, July – August 1977, p. 7/8, illustrated as no. 84
Expertises.	Prof. Dr. Abraham Bredius, dated June 1938
Provenance:	Rembrandt van Rijn, Holland 1625/26 to 1655 Titus van Rijn, 1655 to 1668 (the son of Rembrandt) Magdalena van Rijn, 1668 to 1688 (the wife of Titus) Titia van Rijn, 1699 to 1695 (daughter of Titus and Magdalena) De Jong family collection Holland, ca. 1695 to 1995 (Dutch nobility) Private Collection Switzerland
Payment:	by arrangement between seller and buyer
Literature:	E. Michel, Rembrandt, Paris, 1893, p. 368 W. R. Valentiner, Rembrandt – Des Meisters Gemälde, Stuttgart/Leipzig, 1909, p. 101 Doctor Horowitz, Rembrandt, Vienna, 1935 Doctor Abraham Bredius, De School van Rembrandt, Vienna, 1935 Doctor Richard Graul, Rembrandt - Gemälde Handzeichnungen Radierungen Dr. Bauch et. Al, Critical Study of „Young Christ in the temple" and other Early Period Masterpieces, Freiburg, reprinted 1995, illustrated

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

(414) 962-5169

February 26, 2004

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,

A dealer in Denmark is offering a painting alleged to be by Rembrandt, with literature enclosed. Unfortunately I cannot find any of that. Do you have it at Queen's?

All the best,

Alfred Bader Fine Arts AB/az
Enc.

DEAR ALFRED.

TO YOUR ORIENTATION I HERBY SEND THE DATA SHEET CONCERNING THE REMBRANDT PAINTING, BECAUSE I DON'T THINK PHILIP WOULD GAVE YOU THIS. HERE YOU CAN SE WHAT BOOKS IT'S ILLUSTRATED IN.

I WILL SEND YOU COPY'S OF AND INFO FROM THE REMBRANDT COMPANY. AS SOON AS I HAVE IT.

YOURS SINSERELY

WITH BEST WISHES

A. E. GESKOV

Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website:www.frencholdmasters.org
email: Rochatoldmasters@aol.
Membre Société de l'Histoire de l'Art français

Dear Alfred,

New York, March 7, 2004

I have been reading a very interesting doctoral thesis which first came out in Leiden in 1985 by Eric Jan Sluijter, now professor at Amsterdam University, the Fine Art Institute of New York University and Harvard, named :" De 'heydensche fabulen' in the schilderkunst van de Gouden Eeuw" ("The 'heathen fables' in the art of painting in the Golden Age"). Prof. Sluijter discusses the descriptive themes of Dutch art from circa 1590 to 1670 and he illustrates it with many examples, as well as from Bloemaert's works. And from his discussion it appears that although Biblical subject matters were much favored because of their moralistic nature, that Bloemaert like other Utrecht painters remained often more attracted to Classical mythology. The methodology used by Sluijter is to research why certain themes were depicted in a specific manner at a defined period rather than trying to establish for what patron or to what purpose the image was created. He points out how it is possible by comparing the works within an artist's output to his associations and thoughts at certain times, one can come to a fairly accurate interpretation of any work in question. I found this very interesting from the aspect of looking at Bloemaert's "Lot and his daughters". The painting as a theme does not entirely fit into Bloemaert's production during the 1620-1630's, if one looks carefully through Roethlisberger's chronological listings. The famed Utrecht "Adoration of the Kings" which dates exactly from the same year, is in concept an entirely different image, first of all because it comes from the New Testament and secondly because the spirit of the painting is expansive, colorful and decorative, very much like his mythological paintings. And as with all of Bloemaert's large works it depicts a multitude of figures filling the pictorial space all over without much secondary 'emptiness'. The only composition which shows just two large figures filling the canvas in a grand manner similar to the "Lot and his Daughters", also not leaving much 'empty' space around them but for some landscape, is a non-located "Vertumnus and Pomona" from 1620, size 96.5 by 122.5 cm. However in the 1624 "Lot", with its unusual subject matter and the dominant and emotional figural composition, which occupies almost the total painted surface, one feels that both of these must have a special meaning. And I am convinced by the same reasoning, that it is also why this painting was not recognized earlier as a Bloemaert. The rarity of the theme for Bloemaert at that particular period and the simplicity of the composition were sufficient apparently for it to be ranked at first amongst his son Hendrick's works. Following then Sluijter, I would propose that the story of "Lot and his Daughters" had a particular significance for Bloemaert in 1624 and maybe even that this painting was not directly executed for a patron or institution. Also because the public for such a subject matter must have been really small. The triangular

large figural composition is so powerful and the coloring is so subtle and rather subdued with the purple in Lot's hat, his dark blue clothing, the deep red mantle sliding off his body and the soft gleams of metal work and fruit, that the painting appears as an intensely personal statement by the artist. Nothing is to distract from the scene that is going on, the three protagonists have a serious and even almost abject demeanor and are obviously based on real models. This is not a particularly happy event, Lot having been feasted extensively and made inebriated on purpose by his daughters. By the way I am now convinced that Bloemaert painted the still life himself, as it fits entirely into the drawn lines of the picture (cf. the way that the hand of Lot encircles the goblet which he is awkwardly holding). Factually the still life is part of the story and the brushwork as Otto Naumann very correctly commented, is of the same softness as the manner in which the figures are painted. And no born still life painter would depict a large vessel at the right foreground in full profile, possibly painted from a print (I entirely agree with Dr. Liedtke on that point). Bloemaert (if his birth date of 1564 is indeed correct), was at that time already sixty years old with a fully grown family and accustomed to fame, with a large studio and obviously many commissions. Why paint this canvas in 1624 with its difficult subject matter and almost obsessively large figures, relieved only by the beautiful still life ? Did Bloemaert see himself as Lot, maybe in the manner of an aging King Lear ? Did he, as every artist has done at a certain age, fear a loss of his powers, sexually like Picasso at that same time of life, or creatively as many others did ? The "Lot and his Daughters" is certainly very erotically laden even within its melancholy. At no later date did Bloemaert seem to return to such a difficult subject in his art. Sluijter remarks on the divergent themes after late Mannerism and the preference of scenes with fewer figures and less 'action', seen in particular in Goltzius, Wttewael and Bloemaert amongst others. But nowhere in Bloemaert's works is the center of the canvas so dominated by a highly charged and sensitive 'action' as in this "Lot and his Daughters", the power of which causes me to think that the emphasis on Lot's fallings as a father and an older authority is something that possibly very much personally affected and inspired Bloemaert at the age of sixty. Of course one can never know the intentions of an artist by just 'reading' the painting unless he/she expressly recorded them and even then they may be unreliable (as with van Gogh). But given the strong taste for symbolism of the image in the Netherlands at that time, I feel that we are looking here at an intensely personal account by Bloemaert, who was in 1624 at the height of his creative life, but who through this striking work profoundly wanted to mirror all human frailty within himself. And that it was not commissioned by any patron nor the silver smiths guild, but painted entirely and privately for himself. It really is a most fascinating, important and intriguing painting.

With all kindest best wishes,

421169 2642 oil/panel 10 x 7 1/2 inches

Agnes Etherington Art Centre
QUEEN'S UNIVERSITY, KINGSTON, ONTARIO, CANADA K7L 3N6

19 March 2004

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

Dear Alfred,

Thank you for your letter of 15 March, hand-delivered by David de Witt, and for its enclosed cheque in support of the position of the Art Centre's Bader Curator of European Art for the 2003/4 year.

As I proposed during our meeting last Sunday in Chicago, I have today finalized with David a workplan for writing the Bader Collection catalogue entries, to help him maintain an expeditious timetable for the completion of this important project.

On a different matter, I today received by fax a letter and invoice from James Mulraine in London, advising me that he has located the 1921 sales catalogue of the Lady Wantage collection (Overstone Park), listing an unattributed nocturnal naval battle picture corresponding quite closely in dimension to the Wright of Derby listed in the 1877 Overstone Collection catalogue. He is sending a copy of same in the mail. I see that he has sent the same material to you. This is indeed excellent news.

I have today authorized his invoice for payment here, as we agreed.

I hope that you and Isabel enjoyed a fruitful trip to England, and I look forward to seeing you both here in May.

Sincerely,

Janet

Janet M. Brooke
Director

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

Tel 613 533-2190 Fax 613 533-6765 Email agnes@post.queensu.ca Website www.queensu.ca/ageth/

an AIMemo

FROM DR. AL BADER

3/17

Dear David

I'll be back for this paper –

It does not really look first class to me

A.

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

USA

Dear Mr. Bader,

We would like to draw your attention to a painting by the School of Rembrandt going to be offered at our next sale "Fine Art" held 1st-3rd April 2004.
Please find enclosed the respective catalogue and a transparency of the painting for your information (lot 1239).

We would be pleased if this extraordinary painting could be of interest for your collection.
The viewing will take place on 24th –30th March 2004.

Please do not hesitate to contact me if you should need any further information.

Yours sincerely,

Elena Dippe
Cologne, 11th March 2004

Lot 1239 estimate
€ 15000

Rembrandt-Schule
1632

1239 US $ 168.000 / € 150.00

„Gelehrter mit Buch". Bildnis eines bärtigen Mannes mit orientalischem Kopfschmuck und pelzverbrämtem Mantel Brustbild, dem Betrachter zugewandt. Unleserlich signiert und datiert unten links: ·J· ... 1632. Öl auf Eichenholz 49 x 37,3cm. Rahmen.

Gutachten:
Wilhelm von Bode, 1912, und Hofstede de Groot, 1913, als Rembrandt;
Dr. De Vries, Den Haag, 1952, möglicherweise J. des Rousseaux,
Prof. Werner Sumowski, Stuttgart, 1982, als Jacob von Spreeuwen um 1630;
Dr. Jan Kosten, RKD, Den Haag;
B.J. Renkens (RKD, Den Haag) als Meister IS.

Provenienz:
Russischer Fürstenbesitz (Rückseitiges Lacksiegel) um 1900;
Kunsthändler M. Hans Holländer, Dresden, 1932, an Pa[illegible] Bergfred Sachsen/Karlsruhe,
heutiger Besitzer ab 1955.

Literatur:
Aufgeführt und abgebildet in:
Sumowski, W.: Gemälde der Rembrandtschüler. Landau/Pfalz 1983, Bd.4, Seite 2548ff. und Bd.6, S 3633ff

[illegible]kseitig:
[illegible] Sammlersiegel.
[illegible] der Vorderseite des Gemäldes befinden sich links und [illegible]hts unten zwei in Ölfarbe aufgebrachte [illegible]entarnummern, 2802 und 574.

[illegible] erst jüngst entdeckte Signatur und Datierung geben [illegible]fern weiteren Aufschluß, als die Jahreszahl eindeutig [illegible] 1632 zu entziffern ist. Werner Sumowski spricht schon [illegible]2 in seinem Gutachten von einem G. Dou nahestehenden [illegible]k von Jakob van Spreeuwen aus der Zeit um 1630, [illegible]zisiert dann in seiner Publikation (Rembrandtschüler. [illegible]-Nr. 1706) auf „mittlere dreißiger Jahre".
[illegible] Namenszug ist leider nicht bzw. nicht vollständig zu [illegible]chlüsseln. Untersuchungen an der FH Köln [illegible]reomikroskop, Infrarotreflektografie) legen die [illegible]mutung nahe, daß es sich in diesem Bereich um eine [illegible]twillige spätere Übermalung handelt.
[illegible] erste Buchstabe, der Anfangsbuchstabe des Vornamens, [illegible]rfte ein von zwei Punkten deutlich abgegrenztes „J" sein.
[illegible] Gesamtzustand der Tafel ist, von leichten [illegible]schmutzungen abgesehen, erstaunlich gut. Übermalungen [illegible]onders des Hintergrundes) und Verputzungen sind nicht [illegible]zustellen, was die Übermalung im Bereich der Signatur [illegible]onders auffällig erscheinen läßt.

[illegible] danken Herrn Prof. Portsteffen, Fachhochschule Köln [illegible] seine freundliche und kollegiale Unterstützung.
Abbildung

February 3, 2004

Mr. Kevin Sullivan
Sullivan Entertainment
110 Davenport Road
Toronto, ON M5R 3R3
CANADA

Dear Mr. Sullivan,

Mail from Canada is often very slow but not so your most interesting letter of January 29th.

The painting which you purchased in 1998 is, I believe, certainly period and comes from Rembrandt's workshop. Another version of the same head is Bredius 140 in Leipzig and I enclose a Xerox of that.

When I purchased my painting, which I have now given to Queen's, in London in 1979 I was convinced that it is by Rembrandt and so were some of the great experts. For instance, Horst Gerson illustrated it in color in his book.

Van Vliet had produced a print saying that Rembrandt was the inventor. Recently it was shown that Van Vliet used the same rare paper that Rembrandt used in his etchings and that gave a good deal of credence to my painting really being by Rembrandt.

Also, in the last few years my painting has been in Rembrandt exhibitions, in Australia, in Kassel and in Amsterdam, so that experts have had a chance to study it first hand and accept it.

I have been invited to give a talk entitled "The Rembrandt Research Project and the Collector" at Victoria University on Thursday evening, June 3rd, and you might like to attend that talk. Of course I would like to meet you personally and I do not know whether Toronto or London would be easier for you. My wife and I will be in London from March 18th-23rd and in Toronto from June 3rd-6th.

Perhaps the ablest scholar of Rembrandt and his school in Canada is Dr. David de Witt at the Agnes Etherington Art Centre at Queen's University. You might like to show him your painting. I think that he will confirm that it is from Rembrandt's circle.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

an AIMemo

FROM DR. AL BADER

David

They returned the transparency of my St Jerome by H Bionnart.

Do you know the book? It sounds interesting, but I don't think that I ordered it!

Al

Michael Imhof Verlag
Dr. Michael Imhof
Stettiner Str. 25
36100 Petersberg
Fon 0661/9628286, Fax 0661/63686

Rechnung

USt-IDNr.	Steuer-Nr.	Re-Datum	Re-Nr.
DE185153421	261883030072	21.11.2003	03/15174

Rechnung an
Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
USA

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

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Ekta	Sehr geehrte Damen und Herren, wir bedanken uns recht herzlich für die Bereitstellung Ihrer Ektas und schicken Ihnen diese wie vereinbart und zu unserer Entlastung wieder zurück. Mit freundlichen Grüßen Michael Imhof Verlag 1 Ekta Farbtafel 8	1	0,00	7,00%	0,00	0,00
3-935590-79-2	Das Nachtstück mit Kunstlicht - in der Niederländischen Malerei und Graphik des 16. und 17. Jhd.; Mirjam Neumeister; 89,00 Euro; Rabatt 30%	1	62,30	7,00%	4,08	62,30
Werbu	preisreduziertes Belegexemplar		0,00		0,00	0,00
	Dear sirs, thank you very mutch for the Ekta (Picture 8). Please be aware that we send the book and the Ekta seperately by mail. Kind regards Michael Imhof Verlag					

An den Michael Imhof Verlag
Danke für die Zusendung meines Ektas. Das Buch habe ich nicht erhalten – aber (so glaube ich) auch nicht bestellt. Warum wurde es mir gesandt?
Freundliche Grüße
Alfred Bader

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2 I Zart

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an AIMemo

FROM DR. AL BADER

Would
you like this?
Two hands
A follower of JVR
c. 1650

Best to Anna

an AIMemo

FROM DR. AL BADER

Could these be by
the same hand?

Facsimile Transmittal

To: Michael Imhoff Verlag

Fax no.: **011 49 661 63686**

Re: Rechnung Nr. 03/15174

Date: 1 März 2004

Pages: `1

Sehr geehrter Herr, sehr geehrte Frau,

Herr Alfred Bader hat mir gefragt, die hieroben vermelde Rechnung für ihn zu bezahlen, weil er kein Europaische Konto hat. Ich würde es bezahlen lassen durch Franziska Gottwald. Sie bezahlt es aus ihrer niederlandischen Konto (ABN-AMRO).

Vielen Dank für Ihr geduld.

Mit besten Grüßen,

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

TRANSMISSION VERIFICATION REPORT

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PAGE(S)	01
RESULT	OK
MODE	STANDARD ECM

Nice, le 03 Novembre 2003

Dr Alfred BADER
2961 North Shepard Avénue
Milwaukee, Wisconsin – 53211
(414) 962 –5169 – U.S.A.

Cher Monsieur Bader,

J'ai bien reçu votre courrier du 22 Octobre 2003, et vous en remercie vivement.

Dès que j'aurais réuni les derniers documents des autres Rembrandt sur cuivre, exposés, de par le monde, je vous les enverrai.

J'en ai déjà recensé trois, il en reste trois autres à venir.
Trouvez ci dessous les pays, les noms des musées, et des particuliers, les diverses appellations des tableaux et leurs formats en leur possession.

Au Japon : Musée Bridgestone, Galllery, « Le reniement de Saint Pierre » 21,5 x 16,5
En Suède : Musée National Museum de Stockolm, « Le portrait de l'Artiste par lui même » 15 x 12
Aux U.S.A. (le votre) : « Philosophe à Table » 13,9 x 13,9
En Hollande : Musée Oosterbeek, « Adoration des Mages » 12,20 x 10,30
En Autriche : Musée de Salzbourg « La mère de Rembrandt en prière » 15,5 x 12
En France (à Nice) le mien, « Auto-portrait jeune de Rembrandt » 8,57 x 10,51

J'envisage toujours de le vendre, pour cela je me promets dès le Printemps de me rendre, au Japon, et aux U.S.A. Si cela est nécessaire, je ne manquerai pas d'avoir le plaisir de vous rencontrer.
Dans cette attente, encore une fois merci et vous prie d'agréer, Monsieur Bader, mes très respectueuses salutations.

P.S. : j'ignore à ce jour, si il existe d'autres tableaux de Rembrandt peints sur cuivre.

Dr. Alfred and Dr. Isobel Bader
2691 N Shepard Avenue
Milwaukee
Wisconsin
53211
USA

Wednesday 7 January 2003

Dear Drs Bader

May I wish you both a very Happy New Year and I trust 2004 finds you both fit and well. I very much enjoyed meeting you again and it was a pleasure to hear Dr. Bader lecture again. The lecture appears to have gone down very well and I have had several comments of how much it was enjoyed.

Following our tour of the National Gallery, I am pleased to enclose the photograph of the Seghers painting, which you admired.

The Playfair Project, which will see the linking of the Royal Scottish Academy Building and National Gallery, is due for completion later in the year. This is the final phase of the development to provide newly refurbished exhibition space and to provide facilities such as lecture theatres, education suite and IT Gallery. We are hoping that the project will be opened by the Queen in the summer or early October.

When you are next in Edinburgh, I would be very pleased to arrange for you to see the completed project. It would give us great pleasure if you would consider giving another lecture in our new purpose build lecture hall.

I look forward to seeing you again.

With very best wishes

Catrin

Catrin Tilley
Director of Development

To Ms Janet Brooke
Dr David de Witt
Please comment
Rough draft

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

January 19, 2004

TO: **Drs. Christiaan Vogelaar** **Page 1 of _2_**

FAX: **011 31 071-513-4489**

Dear Christiaan,

In response to your letter of January 8th I must tell you that I do not recall receiving a letter from an art historian citing facts which are so at variance with facts that I remember. You state in your first paragraph that it was the Agnes Etherington Art Centre and I who had decided to call off the exhibition which you and I had agreed on.

Please look at your director's letter on the 19th of March 2003, copy enclosed, which gives three very different reasons:

1. You could not find a partner
2. You did not have the money
3. Most important, you could not house the exhibition

Add to those your and your director's slowness in answering and you have the true reasons why the exhibition of my paintings did not take place in Leiden.

This does not in any way diminish the importance of, and my interest, in your exhibition of paintings of Rembrandt's mother planned for December 2005-March 2006.

Please send me some more details, specifically how many paintings you plan to include and who will write the catalog.

I would like to lend my portrait of Rembrandt's mother by Jan Lievens together with that small portrait of Rembrandt's mother which you know. That painting is one of the two best of 17 versions. In our discussions you had agreed to take it and the Lievens into your exhibition and I trust that both would be illustrated in color.

Recently a Jan Lievens portrait of a man, not really comparable in quality to my Rembrandt's mother, sold at the Dorotheum in Vienna for over $1 Million. Hence, I would like my Lievens to be insured for $2 Million and the small painting should be insured for $30,000.

Naturally your museum must take care of packing, shipping, insurance door to door and the insurance must cover terrorist attacks.

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

Yours sincerely,

Alfred Bader
AB/az

Facsimile Transmittal

To: Alfred Bader

Fax no.: 1 414 277 0709

Re: Van Dyck and Liss

Date: 23 January 2004

Pages: 6

Dear Alfred,

Attached are the pages from Ridolfi and Larsen's Van Dyck monograph, relevant to your newly-acquired *Lot and his Daughters*, and the *Portrait of a Man*. Sebastian Schütze had a look at the Sotheby's catalogue, and thought that the painting was not close enough to Liss to be by him. Larsen, as you see, in turn rejects the portrait, but his monograph rates as one of the least reliable on Van Dyck. If the portrait is indeed not by Van Dyck, the only other candidate would be Thys. I remain optimistic, as it is very impressive from the photograph. Will we have a chance to see the original?

With all best wishes,

From the desk of:

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

THE PAINTINGS OF ANTHONY VAN DYCK II

by
ERIK LARSEN

LUCA VERLAG FREREN 1988

This painting is, as already suggested by Oliver Millar (oral communication to the Louvre), copy after a lost original by Van Dyck. The composition stems from the 1630's.

Literature: Louis Demonts, Catalogue ect., 1922, p. 164

Paris, Louvre

A 293/1

A 293/1–3 Lord John and Lord Bernard Stuart

The following are copies after the original at Broadlands (see Cat. No. 1009)

1) Canvas, 147 x 116 cm
   Provenance: Purchased from a private collection in 1896. This is a rather weak partial copy
   Literature: F. Ridolfi, Il mio direttorato delle regie Gallerie fiorentine, Florence, 1905, p. 52. G. Poggi, Catalogo della Reale Galleria degli Uffizi, Florence, 1926, p. 155 Catalog, Florence, 1977, No. I
   Florence, Galleria Degli Uffizi
2) Canvas, size ? Not reproduced
   Provenance: undetermined. Copy of upper part only
   Literature: Cust, 1900, p. 283, No. 189 A Nott
   Combe Abbey, Earl of Craven
3) Canvas, size ? Not reproduced
   Provenance: undetermined. The former owner of the original (No. 1009) has [illegible] which [illegible] said to [illegible] Thomas Gainsborough
   Literature: Cust, [illegible] p. [illegible] No. [illegible] 3 Nott
   Cobham Hall, [illegible]

A 294/1–4 Dorothy Sidney, Countess of Sunderland

Not reproduced

The following are either copies after extant compositions, or paintings purporting to represent the Countess of Sunderland, which are not by Van Dyck

1) Canvas, 90 x 90 cm
   Provenance: No. 104 in the 1746 inventory 1750 list, in The Gallery. Seen by Walpole at Althorp in 1760. 1802 list. The painting is a copy of the portrait showing the Countess as a shepherdess (see Cat. No. 1011 for the original)
   Literature: Cust, 1900, p. 284, No. 207 A K. Garlick, A Catalogue ... at Althorp, 1976, No. 164 (392)
   Althorp, Collection Lord Spencer
2) Canvas, size ?
   Provenance: Earl of Darnley, Cobham Hall. Sale, Christie's, May 1, 1925, No. 42 This is another copy after Cat. No. 1011, attributed to Lely this time
   Literature: Cust, 1900, p. 284, No. 207 B
   Current owner unknown
3) Canvas, 125 x 100 cm
   Provenance: undetermined. The sitter is seated, turned slightly to the right, and shown three-quarter length. Her left hand holds a few roses. I am not convinced of the identity of the sitter as Dorothy Sidney
   Painted by a follower of Van Dyck
   Literature: none to my knowledge
   California, Private Collection
4) Canvas, size ?
   Provenance: undetermined. Half-length, in red dress. I am not convinced that the sitter represents Dorothy Sidney. The painting seems to be a studio work
   Literature: Cust, 1900, p. 284, No. 206 S. K., 1866
   Weston, The Earl of Bradford

A 295 Lady Swan (?)

Canvas, 71.7 x 56.8 cm
Provenance: Count Esterhazy, Hungary Lieut.-General Sir Herbert Taylor, K. C. B Newhouse Galleries, Inc., New York. Kimbell Bequest. ACK 38 1

The identity of the sitter is very uncertain, and so is the authorship. Although the painting is quite attractive, it lacks firmness of design, and was probably done by some follower of Van Dyck. One can disregard the mss opinions of G. Gluck (September 28, 1935) and W. R. Valentiner (June 7, 1936
Executed in the 1640's

A 295

Literature: none to my knowledge

Fort Worth, Texas, Kimbell Art Museum

A 296

A 296/1–5 John Tufton, 2nd Earl of Thanet, and Margaret Sackville, his Wife

Canvas, 126.7 x 132.1 cm
Very slightly reduced all round
Provenance: Seen in 1842 by Mrs. Jameson at Hampton Court. Then as a »Self Portrait of William Dobson with his wife« Blue Drawing Room, Buckingham Palace

The Earl of Thanet was [illegible] part [illegible] of the [illegible] the Civil War in Sussex. However, he [illegible] to Parliament on April 22, 1645. His wife

is Margaret, daughter of the 3rd Earl of
rset, whom he married in 1629.
ie painting was done by a close imitator of
pil of Van Dyck, whose style is followed in a
ugh and coarsened manner
iere exist several versions of this composi-
in
Burley on the Hill (cf. P. Finch, History of
Burley-on-the-Hill, 1901, vol. II, p. 38)
Bill Hill, near Wokingham. Signed and
dated 1644 by Dobson
Formerly collection of the Earl of Thanet
Sold at Christie's, March 17, 1888, No. 72.
Drumlaurig Castle. Copy of the Earl alone
Mme. Mayer-Warnant, Brussels. Also a
copy of the figure of the Earl alone. See also
Cat. No. A 297. Painted c. 1645
2–5 not reproduced
terature: Waagen, 1854, vol. II, p. 410. E.
mmaerts, »William Dobson's Self-Por-
its,« Connoisseur, vol. CIII, 1930, pp.
4–47. Ibidem, vol. CV, 1940, p. 27. Millar,
e Tudor etc. Pictures in the Collection of
r Majesty the Queen. 1963, vol. I, No. 194

ndon, Buckingham Palace, The Queen's
llection

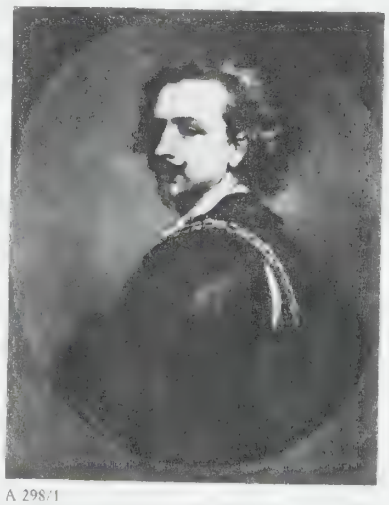
297 John Tufton, 2nd Earl of Thanet

nvas, 75 x 62.5 cm
venance: Art Market, New York (Knoedler
o.).

is painting, erroneously attributed to Van
k himself, is a part copy after the left side of
double portrait of the Earl and his wife (see
No. A 296) at Buckingham Palace, which,
itself, is already by a follower
Executed c. 1645

Literature: none to my knowledge

Current owner unknown



A 298/1

A 298/2

A 298/1–2 Self-Portrait–Van Dyck

The following two versions are based on the original listed under Cat. No. 1017
1) Canvas, 79 x 62 cm
Inscribed into an oval
Provenance: Collection of Cardinal Leopol do de' Medici, Inv. of 1675. Inventories of the Uffizi from 1704, 1753, 1769, 1825. This painting is a good version of Cat. No. 1017 but probably not by the artist himself
Executed c. 1633
Literature: Smith, III, No. 159. Guiffr
Van Dyck, No. 901. Gluck, Van D
p. 517. Exhibited: Florence, 1977, No. 31
Florence, Galleria Degli Uffizi
2) Canvas, 68 x 58 cm, oval
Provenance: Collection of Louis XIV. T
is quite evidently a studio version
slight changes in the costume, but featur
otherwise the same approach to the
The composition is also related to V
Dyck's effigy in the double portrait of »V
Dyck and Endymion Porter« at the Pr
(see Cat. No. 1020)
Literature: Schaeffer, Van Dyck, title pa.
Gluck, Van Dyck, p. 517. I Demont
Catalog, Louvre, 1922, No. 1983
Versailles, Musée National. Château d
Versailles et de Trianon

A further version at the Kunsthistorisch
Museum, Vienna, Cat. No. 1060, has been
tributed there to Adriaen Hanneman since th
18th century

A 299/1–7 Self-Portrait with a Sunflower

Not reproduced
This allegorical portrait of the artist encoun
tered great interest and seemed to have been
favorite with many amateurs. Consequently
there exist many replicas or copies, of which I
list hereafter a certain number. The principal o
basic version of the composition remains, how
ever, my Cat. No. 1019
1) Brussels, Baron de Gargan. Said to be th
original, but not familiar to me
Literature: Cust, 1900, p. 284. No. 208
2) London, Marquess of Bristol. Replica
Literature: Cust, 1900, p. 285, No. 208 B
Exhibited: Grosvenor Gallery, 1887
3) Gotha, Ducal Gallery. Present whereabout
unknown
Literature: Cust, 1900, p. 285, No. 208 C
4) Karlsruhe, Badisches Landesmuseum. Pr
sent whereabouts unknown
Literature: Cust, 1900, p. 285, No. 208 D
5) Current owner unknown
Provenance: T. Bulkeleye-Owen, 1868
Heugh, 1877. Colnaghi, London
Literature: Cust, 1900, p. 285, No. 208 I
6) Lord Northwick, England
Literature: Cust, 1900, p. 285, No. 208 I
7) Lord Dysart, Ham House
Literature: Cust, 1900, p. 285, No. 208 G

FONTI PER LA STORIA DELL'ARTE

LE MARAVIGLIE DELL' ARTE

Ovvero

LE VITE DEGLI ILLVSTRI PITTORI VENETI E DELLO STATO

Deſcritte da

CARLO RIDOLFI

Detlev Freiherrn von Hadeln

SOCIETA' MULTIGRAFICA EDITRICE SOMU
ROMA 1965

con molta diligenza[1]), e quello del Pittore fatto da lui medesimo nella giouenile ſua età, e la teſta di San Giouanni nel diſco, ritratto di Maffeo Veniero celebre Poeta, & vno in oltre della ſua famiglia.

Poſſiede anco il Signor Franceſco Bergoncio gentil'huomo, cui garreggia vn cumulo di virtuoſiſſime conditioni, vn viuaciſſimo ritratto d'huomo di mezza età, il quale con vna mano s'incrocicchia la pelliccia di martori e con l'altra tiene il fazzoletto, mirando in faccia con naturale proprietà; e per dimoſtrare quel Signore la cognitione e'l diletto, ch'egli tiene della Pittura, hà raccolto etiamdio oltre le opere eccellenti deſcritte nelle vite de' paſſati Pittori, queſte ancora de ſtimati moderni: Suſana al bagno del Varotari; mezza figura di San Girolamo con teſchio di morto in mano dello Spagnoletto; Lot con le figliuole del Nis[2]); altra figura del Vandich[3]); alcune gentili parabole del Fetti; due capriccij del Bamboccio; molti paesi con altre pitture, le quali nomineremo nelle vite degli Autori, che appreſſo ſi deſcriueranno[4]).

Similmente il Signor Nicolò Renieri[5]), eccellente Pittore altrove nominato, il cui valore è diuulgato per li molti rari ritratti e per altre opere da lui dipinte in Venetia & altroue, gode di queſta induſtre mano vn quadro con figure men del viuo, che rappreſentano l'adoratione de' Magi, formate con ſomma gratia e diſegno di rariſſima inuentione, vno de' più curioſi penſieri di quell'ingegno, Suſana al bagno quanto il naturale, & vn de' vecchi tratto per terra naſcoſto tra certe frondi, che la ſtà oſſeruando molto ſpiritoſo, ed il compagno ſpunta di lontano nel giardino[7]). Queſti hà parimente fatta raccolta di numeroſe pitture, con le quali hà formato vn ſingolare ſtudio, e tra le altre coſe miraſi vn San Girolamo di mezzana [48] forma, che ſtà meditando il crocefiſſo, opera ſingolare di Antonio da Correggio[8]). Vn ritratto di manieroſiſſimo ſtile di Leonardo da Vinci[9]). Chriſto condotto al Monte Caluario da miniatura di Lorenzo Lotto[10]). Vn gran quadro di mano di Paolo Veronese con Giuditta, che ſpiccato il capo ad Oloferne ſtà in atto di reccarlo alla vecchia ſerua, nella quale appare il decoro vnito con la be

1) Vergl. Anm. 4 zu p. 54.
2) Wohl Druckfehler Nis statt Lis, d. h. Jan Lys.
3) Es wird Daniel van Dyck gemeint sein, der sich in Venedig niedergelassen hatte. Ve Boschini, Carta del Navegar, p. 533 und 588.
4) Dieser Absatz fehlt in der Ausgabe von 1642.
5) Die bei Niccolò Renier genannten Gemälde finden sich ebenfalls noch nicht in der A gabe von 1642.
6) Die „Anbetung der Könige" und die im Folgenden beschriebene „Susanna" werden vo von Sansovino-Martinioni, p. 378, noch in der von Campori, p. 442f., publizierten Liste der Bi in Renier» Besitz genannt, dagegen sind hier Bilder Tintorettos aufgeführt, die bei Ridolfi fehl so ausser der grossen Familiengruppe, die Ridolfi noch bei Joh. Reinst (vergl. Anm. 4 zu p. 55) eine büssende Magdalena und eine junge, weissgekleidete Dame am Spinett, vielleicht das angeb Selbstportrait der Marietta Tintoretto in den Uffizien. Offenbar hat also Renier seinen Bilderbe öfters gewechselt, mit andern Worten Handel getrieben, wofür wir auch andere Anzeichen b sitzen. Vergl. A. Luzio, La galleria dei Gonzaga, p. 311.
7) Die Beschreibung passt vorzüglich auf die „Susanna" in der Wiener Galerie.
8) Offenbar das in der Liste bei Campori, p. 444, als Werk Lionardos, pare mano del Corre
9) In der Liste bei Campori, p. 444, wurden zwei Bildnisse Lionardo zugeschrieben.
10) Fehlt in der Liste bei Campori. Dort ein hl. Hieronymus von Lotto.

[illegible] Box 25"

David
Van Dyck
Gilbert Hubert
Gilbert

The painting reproduced in this photo-
graph is in my opinion a characteristic
original work of Anthony Van Dyck
painted in his second Antwerp period
(between 1627 and 1632). A workshop replica
of the present painting is in the collection
of Charles Warnant in Brussels and
shows the figure enlarged on all sides with
a landscape background, but not from Van Dyck's
own hand, reproduced in first edition of Klassiker
der Kunst of S. Schaeffer, but omitted of course in
the second edition. The present painting shows
the fine gray silvery tones of the artist's later
Antwerp paintings and is an excellent sensitive
piece of characterization.

Detroit Jan. 23, 1941 W. R. Valentiner.

DAS STÄDEL

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

Frankfurt, June 8th, 2001

Dear Mr. Bader,

Thank you very much – also on behalf of Jeroen Giltaij and my colleagues in Kyoto – for the generous loan of your wonderful painting to both venues of our Rembrandt-exhibition.

Of course we will insure your painting from the moment it leaves Amsterdam to travel to us and then on to Kyoto. We can equally assure you its safe transportation after the show here in Frankfurt at a suitable moment for you, and I then hope to be the courier myself. I am very much looking forward to see you and your collection then.

We must apologize for the delay in answering your letter to Dr. Sander. First Dr. Sander was travelling, then I was away for a week in New York and have just returned. I congratulate you to fine Roos self-portrait. As you know, we already have a considerable amount of paintings by Johann Heinrich Roos. Only one of them, the portrait of a man and his wife with the symbols of christian faith may be a self-portrait. In any case he seems much older in our painting; we date it around 1676. I would suggest that I look at your picture, when I come to see you.

With greetings to your wife

Yours sincerely

Michael Maek-Gérard

Dr. Michael Maek-Gérard

Self-Portrait of Johann Heinrich Roos (1631-1685)

Oil on canvas, 21" x 17"

Roos was born in Germany, studied in Holland and Italy and settled in Frankfurt in 1657. He was a most versatile artist, producing portraits, landscapes and New Testament subjects. Most European museums, particularly in Germany, own works by him.

This magnificent self-portrait appears to be his earliest known. Later self-portraits are in the Städel in Frankfurt and in The Gemäldegalerie in Braunschweig (painted in 1682).

I would like to thank Dr. Rudi Ekkart at the RKD for identifying this as a Roos' self-portrait.

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

414-962-5169

March 11, 2003

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

Dear Jan,

Please don't mind that I have been so silent since our happy dinner last November, but the sad fact is that I have not been acquiring many paintings. Now, however, I would like to write to you about one portrait I love and where I really need help and about a second painting which does not, I believe, present any problems.

03-1 is a portrait that has long been regarded as a Rembrandt, Bredius 112. I enclose a good black/white photograph, a rather too shrill color photo as well as a snapshot which is really better in color. This was sold at Christie's New York last June, surprisingly without a reserve. As you will see from the enclosed entry it was estimated at $300,000-$400,000. I did not bid as I was in Europe, was unaware it would be sold without a reserve, and thought it would go much higher than the estimate.

Until recently all the great experts, even Gerson, accepted the painting as a Rembrandt, but I presume that the RRP must now have turned it down. I hope that you and your colleagues will be able to tell me who painted it.

Interestingly, there has been a suggestion that this and two other paintings in America came from the collection of Louis Michel Van Loo which was auctioned in 1771. Unfortunately, I do not have the book described in Footnote 2 on p.72 of the enclosed article and so cannot really tell whether my painting was actually the portrait

which was auctioned in 1771. Could I impose on you to look at that book and tell me whether the painting sketched by Gabriel de Saint-Aubin is likely to have been my painting.

Actually, none of the three paintings illustrated in that article in *Art in America* in April of 1948 is now considered to be by Rembrandt. The sketch of Jesus in Philadelphia I have seen myself and I don't think it is Rembrandt. The Jewish Philosopher, now called Drost by Jonathan Bikker, is of course also not by Rembrandt and may or may not be by Drost. In any case, Jan, I really need your help with this portrait perhaps of Hendrickje Stoffels.

03-2, the second painting, is a charming little sketch which I believe is an early work by Jan Miense Molenaer. There was a very similar painting in Sotheby's New York sale in January which Fred had seen in the original and called it Molenaer. Please ask Fred to look at this photograph and let me know whether I am correct.

There are some good Rembrandt school paintings coming up in London in April and I hope I will be able to send you some more photographs then.

With all good wishes to you and your associates and with many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

414-962-5169

May 14, 2003

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

Dear Jan,

As you know from our telephone conversation I very much look forward to your comments about 03-1 and 03-2.

03-1 does of course present a very serious question. For your information I enclose a conservation report written by William Suhr who was one of the ablest restorers in the country at the time. I also enclose copy of the letter from Professor Jakob Rosenberg giving his opinion of Bredius 112. None of these opinions prove that the painting is by Rembrandt but they confirm what I think myself, namely that it is a very beautiful painting.

I do not think that 03-2 presents any problems. As you know, the North Carolina Museum of Art had a very extensive Jan Miense Molenaer exhibition and I enclose a copy of Dr. Weller's confirmation that this painting is a very early work by this artist, which Dr. Weller dates to around 1628.

Now I enclose photograph of 03-3 which is a painting which I bought at Sotheby's Amsterdam on November 5, 2002, lot 231, where it was offered as a "Portrait of a Jewish Gentlemen", Amsterdam school, 17th century.

I have no idea why they called it a portrait of a Jew, and it reminded me very much of the well known print of the portrait of Jan Baptiste Weenix, and I believe that it is a self-portrait of Weenix.

Could you please show it to Dr. Ekkart and let me know whether he still agrees – as he did when I showed him the catalogue illustration after the sale.

With many thanks for all your help and with best personal regards to you and your associates I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

414-962-5169

October 2, 2003

Dr. Rudi Ekkart, Director
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's Gravenhage
THE NETHERLANDS

Dear Dr. Ekkart,

The enclosed will remind you of the great help that you gave me in recovering one of the paintings that was stolen. Again, many thanks.

As you know, I have been sending quite a few photographs of recent acquisitions to the RKD, always via Drs. Jan Kosten, who used to reply quite promptly. But he has not replied to my last letter of May 14, 2003. I hope that he is in good health and just overworked. Of course I always look forward to his reply and am accumulating more photographs.

As you are so interested in Lievens, you might be interested in the enclosed account.

With all good wishes and best regards to you and your associates I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. - 2

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

414-962-5169

January 7, 2004

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,

As discussed, please help me with communication with the RKD. Enclosed please find copies of my letter to Rudi Ekkart, of October 2nd, and of my last two letters to Jan Kosten, of May 14th and March 11th. I have been assured both by Fred Meijer and Jan Kosten that the delay is just due to the difficulties of the questions and not to anything I might have done to annoy them. Of course the question about Bredius 112 is difficult but in such cases a simple reply that they do not know would suffice.

When I showed Rudi Ekkart the catalog offering lot 231 in the Sotheby's Amsterdam November 5, 2002 catalog, he agreed that this is a self portrait by Weenix. Still, it would be good, for the Queen's records, to have this in writing.

Also, when I showed the photograph of the Johann Heinrich Roos self portrait to Dr. Ekkart, he identified it as a self portrait by Roos and as you will see from the enclosed it was then confirmed by Dr. Maek-Gerard in Frankfurt. I enclose two photographs of that self portrait just in case the RKD does not have that photograph. I do not remember whether I left it with them or not. Could you please ask Dr. Ekkart simply to write on the back of the second photograph that this is a self portrait by Roos.

Enclosed please also find photograph of the cleaned Cuyp. There was a great deal of nicotine which came off very easily with saliva and it may well be that the painting does not need anything further than the coat of varnish I gave it. It is really in wonderful condition.

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

Yours sincerely,

Alfred Bader
AB/az
Enc.