

Alfred Podd

Art Related Correspondence

Bader Correspondence 2007

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FROM DR. AL BADER

Dear David
looks like
nonsense to me.

A.

1875

1875

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A detail from *The Night Watch*, with the mystery girl on the left

Film 'solves mysteries in Rembrandt's puzzling masterpiece'

By Daily Telegraph Reporter

A FILM director claimed yesterday to have solved one of the art world's greatest mysteries.

The Night Watch by Rembrandt has perplexed scholars for centuries with its array of hidden clues and coded messages. Peter Greenaway uses his new film, *Nightwatching*, to claim that the artist used the painting to expose a murderous conspiracy amongst Amsterdam's ruling classes.

Completed in 1642, *The Night Watch* was commissioned by local militiamen who wished to be immortalised on canvas. Rembrandt was then one of Europe's most celebrated artists.

According to Greenaway's film, the artist discovered that the militia captain had been murdered and his colleagues made his death look like a training ground accident.

The Night Watch contains this hidden message and also mocks the militiamen, insinuating that one is gay and another is a womaniser, Greenaway believes.

The presence of a young girl

has also baffled art historians but Greenaway identifies her as a neighbour of Rembrandt, the illegitimate daughter of Rombout Kemp, one of the subjects of the painting.

She was put to work in a brothel and her inclusion in the picture gives away the shameful secret, according to the director.

The film also claims to have solved the mystery of how Rembrandt, wealthy and successful by his early twenties, died a pauper. It suggests that the militiamen took their revenge by destroying his reputation and personal life.

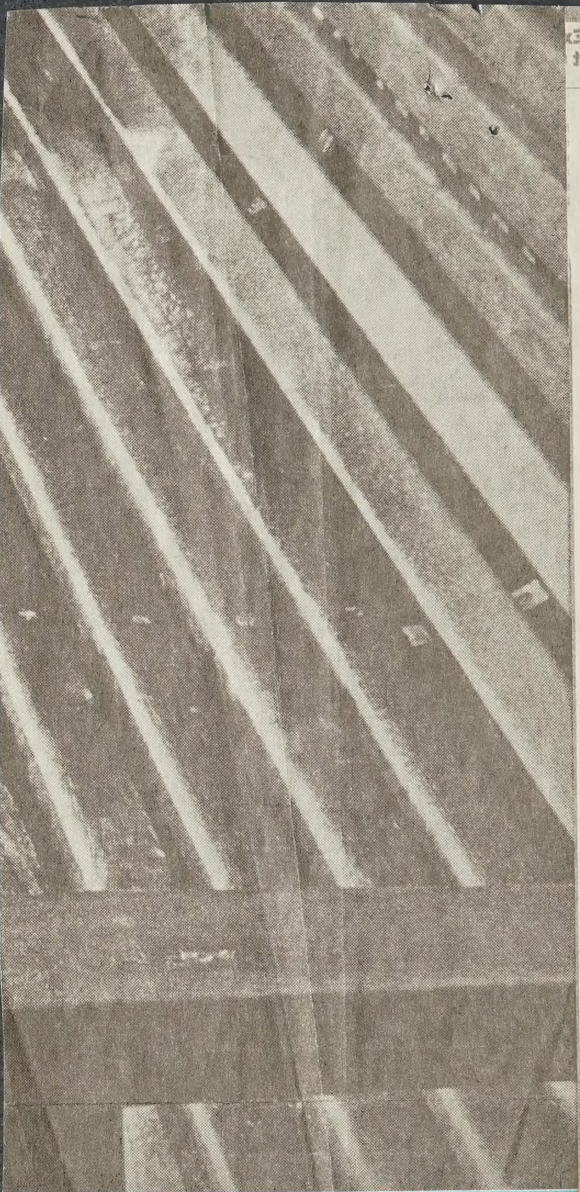
As *Nightwatching* was premiered at the Venice Film Festival, Greenaway said: "I can't prove to you every fact, but you can't disprove it either."

He provides an explanation of the identity of every figure in the painting and what they are intended to symbolise.

Greenaway who described Rembrandt as "the Mick Jagger and Bill Gates of his day", also explores the artist's private life and sexual relationships.

Venice 2007: Page 33

7 September 2007
Daily Telegraph.

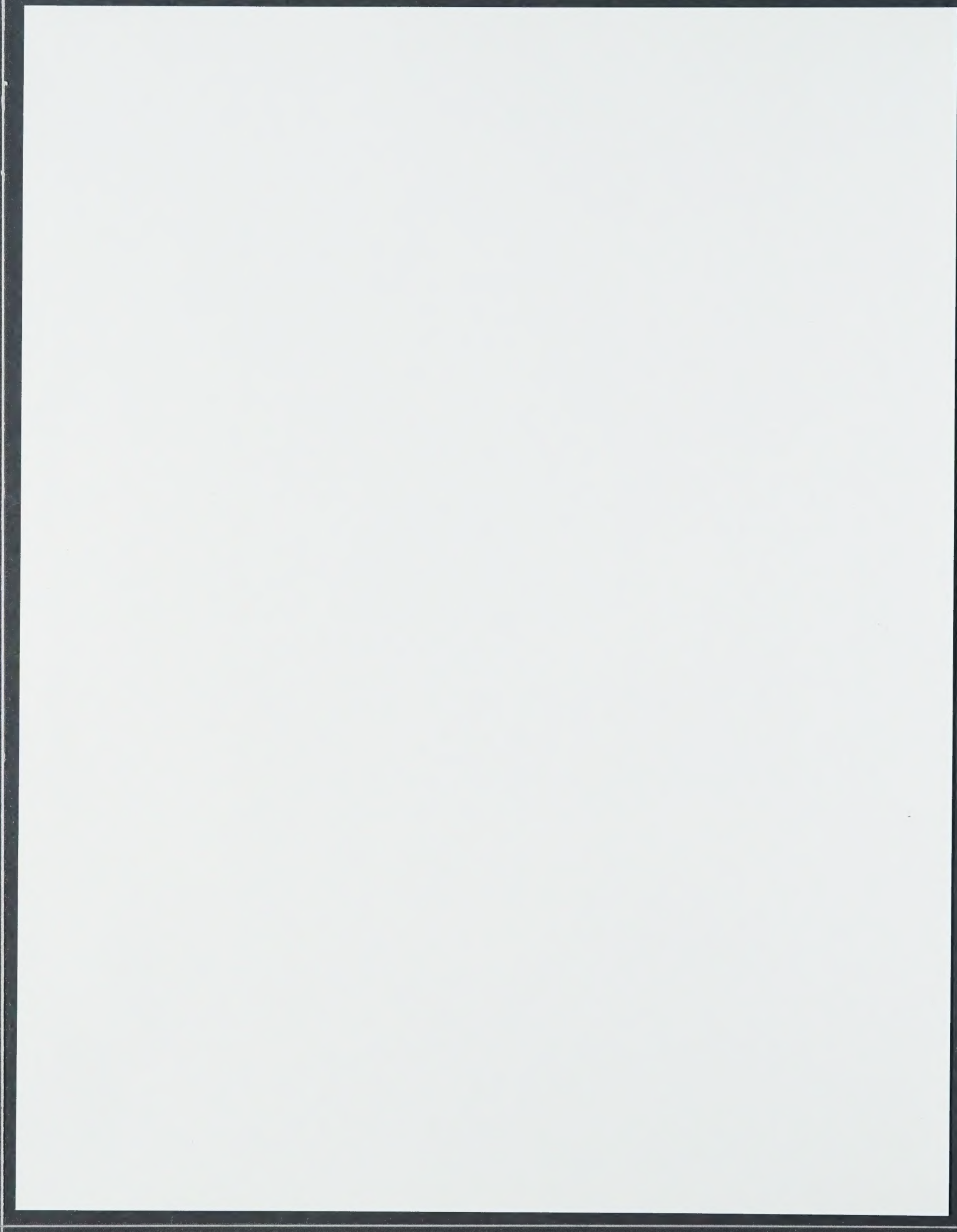


BARCLAYS WEALTH

Registered Office: 1 Churchill Place, London E14 5HP.

Handwritten text, possibly a signature or address, is visible at the bottom of the page.







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

A Chemist Helping Chemists

To Dr. David Dewitt

Fax 613 533 6765

3 pages.

Dear David

Do you like anything in the
 Christian's portrait Ken pale on Dec 5?

Note offer for Kaley!

What do you think about Alarich's
 description of our Gillis Noyts?

About when was it painted?

I'll call you later to-day
 to discuss.

Yours best

Alfred

27/11/07



Original

ABOUT OUR COVER

Landscape with Tobias and the Angel, with a View of Antwerp in the Background (oil on copper, 20.5 x 28 cm) was painted possibly around 1630 by Gillis Neyts, an enigmatic Flemish painter and engraver. Neyts (1623-1687) was born in Ghent, and spent a good part of his life in the city of Antwerp. He specialized in small, imaginary landscape scenes, which sometimes incorporated historical material or views of Flemish towns. His style approaches that of Lucas van Uden (1605-1672; Antwerp), who may have been his teacher.

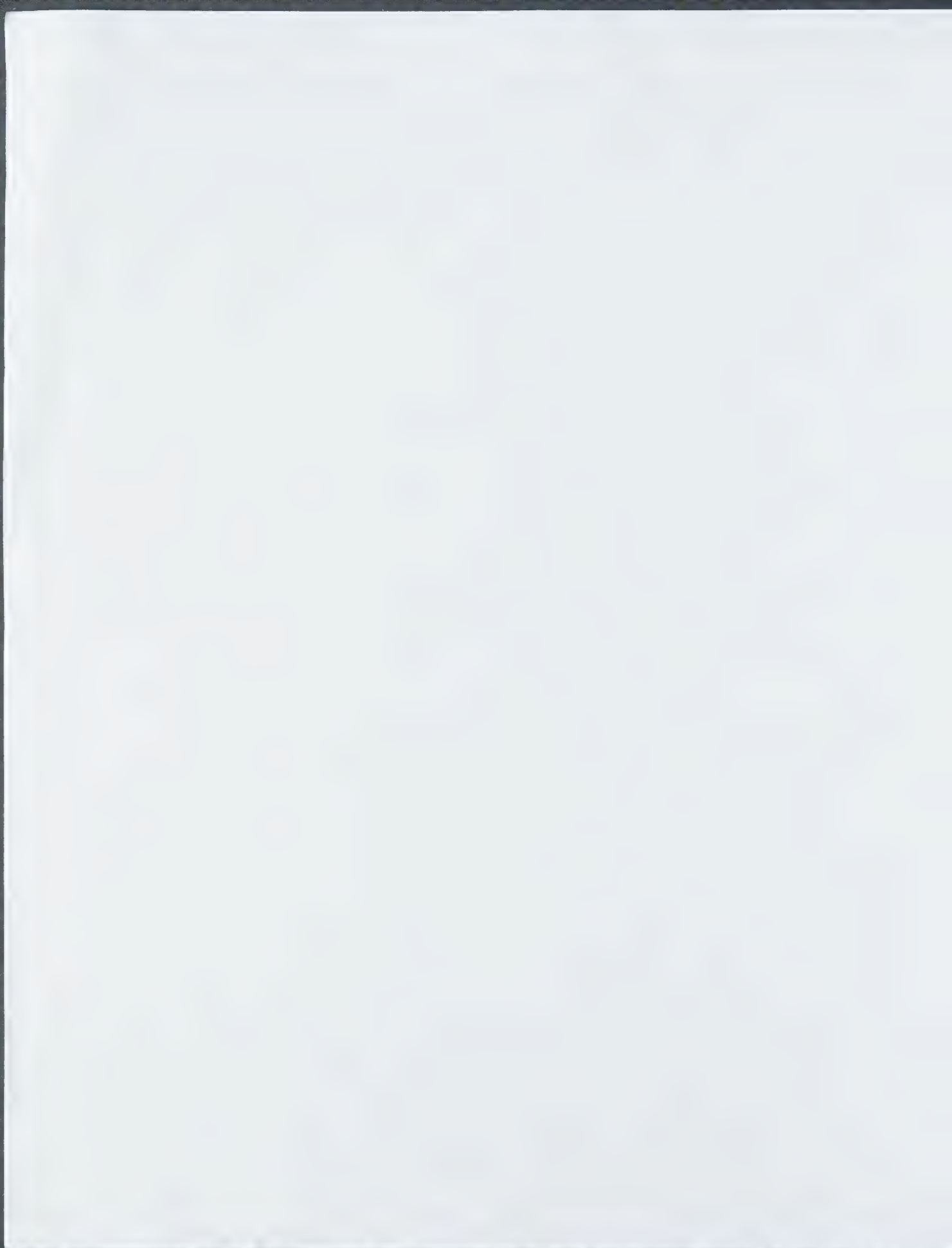


Photograph © Alfred Bader.

This small painting, with its soft and delicate handling, which was typical for Neyts, shows on the left just below the horizon a part of the skyline of the city of Antwerp. The spectacular form of the arching tree in the center frames the figures of two travelers (with walking sticks) in the foreground on the right. One of them appears to waive at the viewer, while the other—dressed in red and white and with wings rising from his shoulders—is identified as the Archangel Raphael accompanying young Tobias on his journey.

Neyts has painted here a fantasy landscape in which he transposes the ancient story of Tobias and the angel onto a contemporary setting, the outskirts of 17th-century city of Antwerp. It would appear that Neyts's purpose is to help the viewer of that period identify more closely with the story.

This painting is in the private collection of Isabel and Alfred Bader.



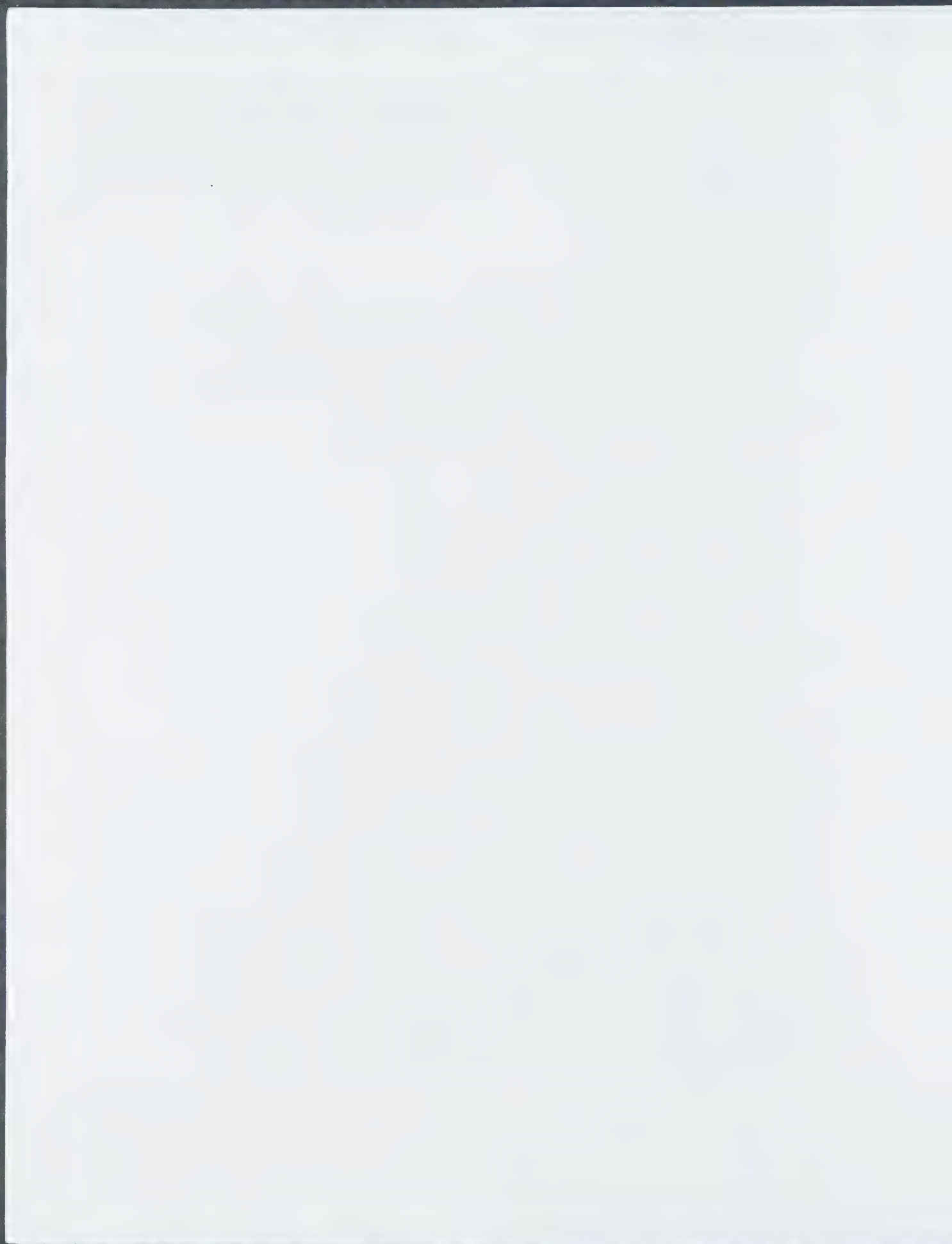
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Fax #	613-533-6765	Fax #			

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

Dear Mr. Bader,

Walter kindly passed on your letter to me together with the piece you have written on the "Caravaggio." You have asked for my reaction to the so-called *Apollo*, and I have tried to lay out my views below. However, it is only be fair to preface the remarks I have to make by saying that I have a very restrictive view of Caravaggio. Most pertinently, I have yet to see a painting I would accept as an autograph replica of one of his pictures. Neither the version of the *Boy Bitten by a Lizard* in the Longhi collection (the autograph version is in the National Gallery, London), nor the much discussed version of the *Dublin Taking of Christ* in Rome (owned by the dealer Bigetti and presently in a law suit) convince me. So I come at your picture from a view quite different from that of Maurizio Marini, Denis Mahon and Mina Gregori. Nor do I accept the proposal recently floated that our inability to identify with certainty the prime version of his early *Boy Peeling a Fruit* is due to the fact that Caravaggio painted the composition in multiple versions. Nothing we know about the artist suggests this kind of mindset. (Incidentally, he did not have a studio and is known only to have employed a young assistant, who would have ground colors and possibly stretched canvases or laid on the ground.)

That said, some years back I published together with Denis Mahon a second version—a variant, not a replica—of Caravaggio's celebrated *Lute Player* in The Hermitage. You already know the history of this picture. It can be traced to the Del Monte Collection and then followed through the Barberini collection until its purchase from them by Georges Wildenstein. It is described by one of our primary sources, Giovan Pietro Bellori, and numerous guidebooks to Rome. Detailed research has also revealed that the spinet in the picture was actually owned by Del Monte and is listed in his post mortem inventory. X-ray examination enabled us to say how this picture was produced—and varied—by making a tracing of The Hermitage picture to lay in the composition. The Hermitage picture belonged to Del Monte's neighbor, Vincenzo Giustiniani (his palace is literally across the street from Palazzo Madama). All of this you know. And you also know that a number of scholars have found this picture to be problematic because it is, quite frankly, so inferior to The Hermitage picture. I'll return to that. More important is the fact that its publication had the curious effect of launching the idea that Caravaggio made multiple versions of his paintings, whereas it is my conviction that this one work—a variant, with highly personalized details, and not a replica—was an exception in every way and tended to demonstrate just the opposite: that Caravaggio always varied, never repeated, a composition. It is a picture that Caravaggio carried out for his primary patron without much enthusiasm because he could not refuse him but which he modified by returning to his practice of painting from a model after he laid in the initial design from a tracing. Incidentally, he never planned on including the still life of a vase of flowers because Del Monte already owned a painting of this subject by Caravaggio. The result of this was a picture that is in every respect a less compelling, less poetic picture than the great masterpiece in Saint Petersburg. As Bellori noted, it differs from that marvelous

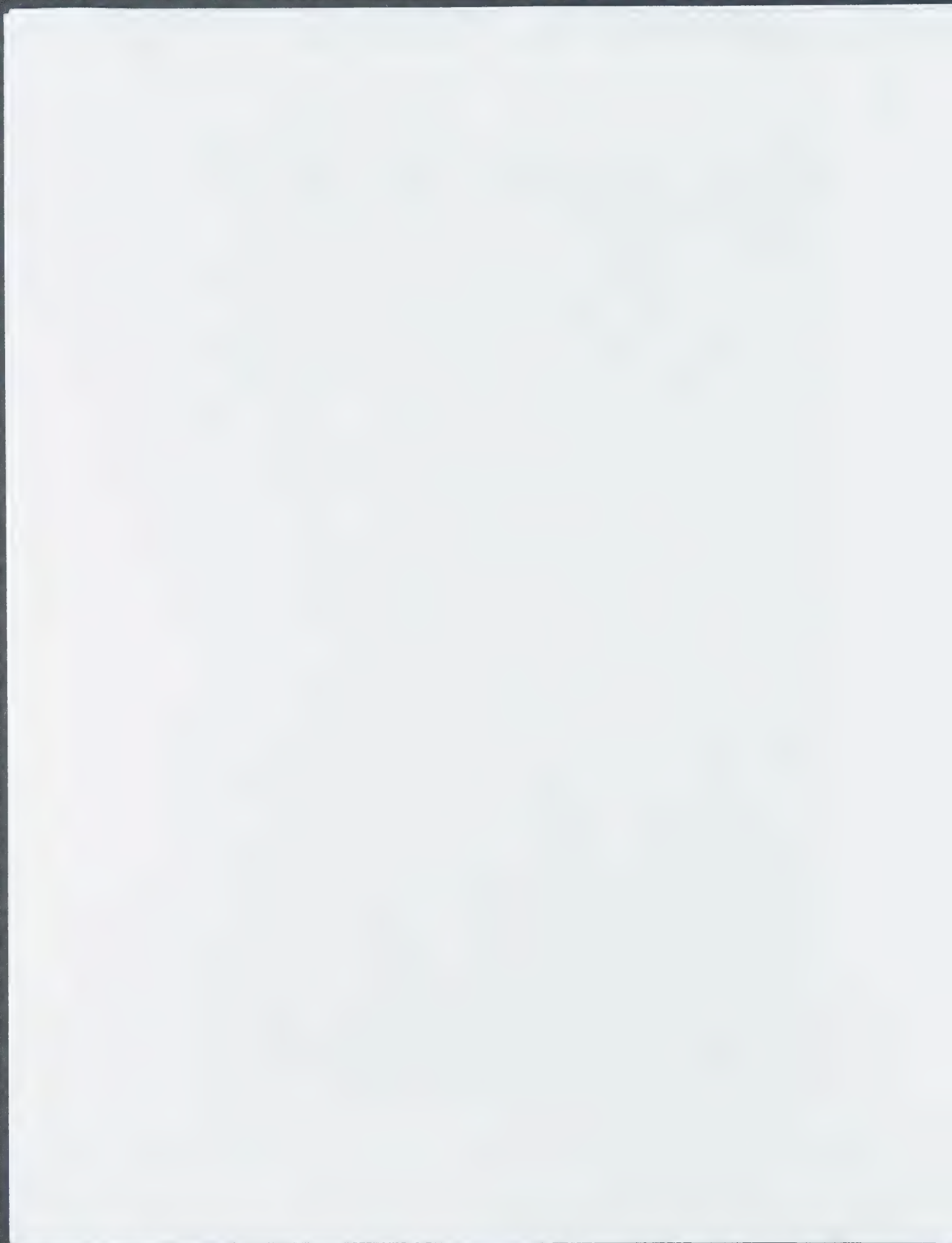


picture in the way it accentuates the contrasts of dark and light, exchanging the delicate, Giorgionesque style of the Saint Petersburg canvas for the more dramatic style of works such as the *Judith and Holofernes*, and this, I think, is the key to understanding the character of the picture, for it is a reinterpretation of an early work painted in Caravaggio's more advanced style.

As you are aware, the Barberini paid for a copy of this picture—as I recall, that was in 1642, though I don't have the document handy. A very strong candidate for this copy exists (it is done in a pasty technique, such as one would expect of a work by an artist trained by Andrea Sacchi, as we know the copyist to have been).

Enter your picture. We already knew from an intriguing article by Karen Wolf that it matched the description of a picture said by the painter-biographer Giovanni Baglione to belong to Del Monte. This is puzzling, because, of course, we know who bought Del Monte's *Lute Player* (Antonio Barberini): of this there really is no question. So we have a problem. Clovis has argued that the post mortem inventory of Del Monte's collection was not comprehensive and that the sales receipts we have are also incomplete: that, in short, Antonio Barberini did NOT buy Del Monte's picture but something else (ie. the painting now on loan to the Met). Another hypothesis has it that Del Monte had sold off original works by Caravaggio and substituted them with copies. There is no evidence—absolutely NO evidence—for either conjecture, and anyone who spends any time with Del Monte's inventory will quickly convince themselves that this document commands utter respect. Moreover, it seems to me in the highest degree unlikely that the purchaser of Del Monte's *Lute Player*—Antonio Barberini—or someone so well informed and careful as Bellori would not have known that Caravaggio's *Lute Player* had been substituted by a copy. You know the art world very well, and I leave it to you to judge how plausible it is that a substitution of that sort would have gone unremarked in the gossipy environment of seicento Rome.

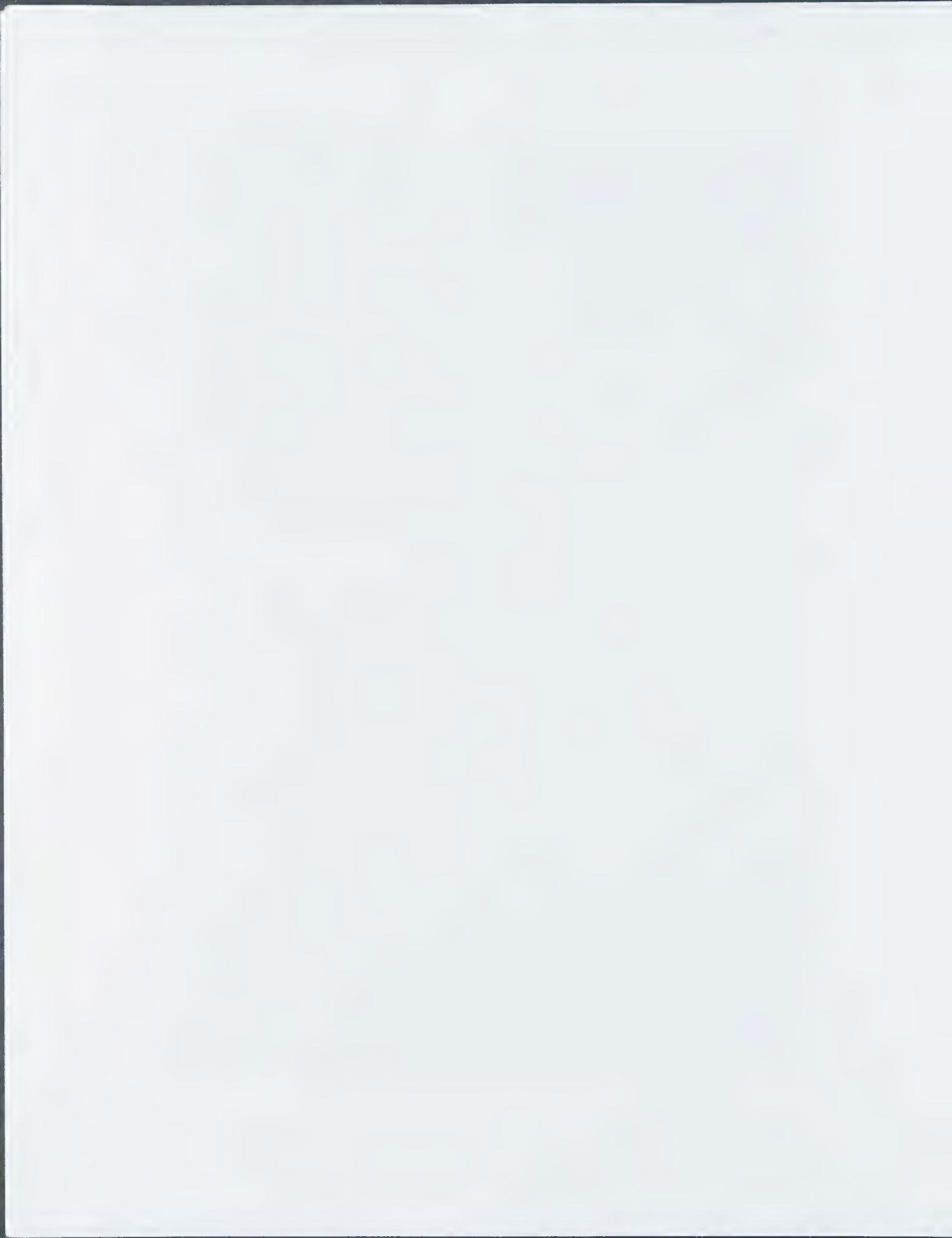
So, this leaves us with the picture you own and its undeniable relation to Baglione's description of the picture commissioned by Del Monte. One explanation, floated by Maurizio Marini and taken up by Denis Mahon and myself, would have it that Baglione conflated in his description two canvases: Caravaggio's *Lute Player* now on loan to The Metropolitan Museum, and the celebrated picture of a vase of flowers I mentioned above that Caravaggio seems to have alluded to when he declared that it was as difficult to paint a vase of flowers as a figure (about as radical assault on the canonical hierarchy of painting as could be made). The picture is lost, but it is listed in Del Monte's inventory (un'Quadretto nel quale vi è una Caraffa di mano del Caravaggio di Palmi dua"). Personally, I find this a plausible—if unprovable—explanation. I won't rehearse the reasons, as they are laid out with great cogency by Denis Mahon in the article we published. It must be remembered that Baglione was writing from memory. Curiously enough, he does not mention the version of the *Lute Player* in The Hermitage that today is universally recognized as one of Caravaggio's supreme pictures (interestingly, Bellori does not mention Giustiniani's painting either: was this because it was hung as an overdoor and, quite simply, was not as visible?). Another explanation is that Baglione knew the picture you have and made the mistake of thinking that it was the one that had been owned by Del Monte. This is possible, but again unprovable—and, I think, inherently unlikely for the reasons I will come to at the end of this note. Yet another explanation is that your picture was intentionally done to match Baglione's botched



description. This may sound initially far-fetched, but I personally think it probable. Here's why: I have studied your picture on several occasions, including once in Berlin, when it was most unfortunately juxtaposed with the great painting in Saint Petersburg. If the picture currently on loan to The Metropolitan suffered greatly from a similar juxtaposition made at a focused exhibition I organized in 1990, I can only say that the comparison of the Giustiniani version with yours was, to be blunt, devastating. I was, quite honestly, shocked when Clovis, Denis, and Mina Gregori spoke in its favor. Someone, it seemed to me, was either deluded or blind (of course, that may be me: but from the chatter I was privy to, no one else believed the picture had a remote chance of being right either). I have not been able to follow the expansionist ideas that Clovis, Marini, Denis, and Mina have since promoted. So now let me state in very categorical, even blunt, terms my view. No one—certainly no modern scholar—has ever or ever would entertain the idea that your picture could be painted by Caravaggio were it not for the curious description in Baglione. It is Baglione's description that poses the riddle—not the picture, which seems to me an obvious pasticcio done after Caravaggio's death. Quality and style seem to me paramount, and no amount of little pentimenti will convince me otherwise (I don't know why people persist in thinking that small adjustments cannot be the result of an inept copyist.). To my eye, your picture simply does not make the grade and is, indeed, painted in a glassy fashion so lacking in the sharp, strongly physical, descriptive character we associate with Caravaggio that I have never understood why there is even a discussion about the picture (you see why I have tried to individualize my position in Caravaggio studies).

I add only this observation: your picture is based not on the picture in the Met, but on The Hermitage painting: it repeats the forms in that picture as well as the musical instruments and the music (all of which were altered to personalize Del Monte's version). Only one detail was altered. The Hermitage painting does not show the reflection in the carafe that Baglione mentions. Yours does. But that detail has been taken over—together with a rose—from the *Boy Bitten by a Lizard* in the National Gallery, London. This seems to me the obvious sign of a pasticheur.

A general remark: it seems to me that Caravaggio studies are currently in a crisis that has been brought about by the art market. It's a phenomenon familiar to those who know what happened to Rembrandt attributions in the late 19th and early 20th centuries: works that were painted in the style of or in imitation of Rembrandt for a time gained some support as autograph pictures. But time is a great sifter and they have dropped out of the catalogue. I am convinced that the same thing will happen with the most recent attempts to inflate Caravaggio's oeuvre. No other 17th-century Italian painter created such a furor in his day and has become so admired today. Not only that, we have abundant evidence that his work was copied and, indeed, faked, during his lifetime. (Anyone who bothers to check Alfred Moir's indispensable book, *Caravaggio and his Copyists*, will quickly understand how the present, confused market came about: he was copied and pastiched *ad nauseum*.) Perhaps the most extraordinary demonstration of the gullibility of early collectors is an inventory drawn up during Caravaggio's lifetime of the collection of a French collector, Bethune, who knew the Mattei and Caravaggio. The inventory lists several works ascribed to the artist, including a *Supper at Emmaus*. Well: that picture has turned up in France (with Bethune's coat of arms) and it is a truly pathetic copy of the famous painting we know in London. How could such an error have been made? Well,



for starters: who in France in 1607 knew what an autograph Caravaggio looked like? No one. What we have is a collector who was duped by the market. And why not? We know that in 1621 a collector of the standing of Cardinal Sanesio thought he owned an autograph Caravaggio—a version of Del Monte's *Cardsharps*—but, in fact, owned no more than a copy (which he had lent out to be copied!!). Ah-h-h, the art world. Hasn't changed all that much, has it? As more and more inventories are published, more and more conflicts appear. As I have already intimated, one response is to embrace the idea that Caravaggio painted multiple versions of his work. Another—the view I have—is that either one picture changed hands or one of the collectors was duped and owned a copy. But one thing is certain: if quality means anything—and I believe in quality rather than elaborate explanations (even the very fascinating ones spun by Clovis)—than your picture cannot be by Caravaggio. But I am quick to add that that is merely a very personal opinion.

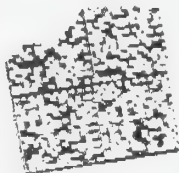
With warm regards,



Keith Christiansen

Keith Christiansen
 European Paintings
 The Metropolitan Museum of Art
 1000 Fifth Avenue
 New York, NY 10028

PRESORTED
 FIRST CLASS

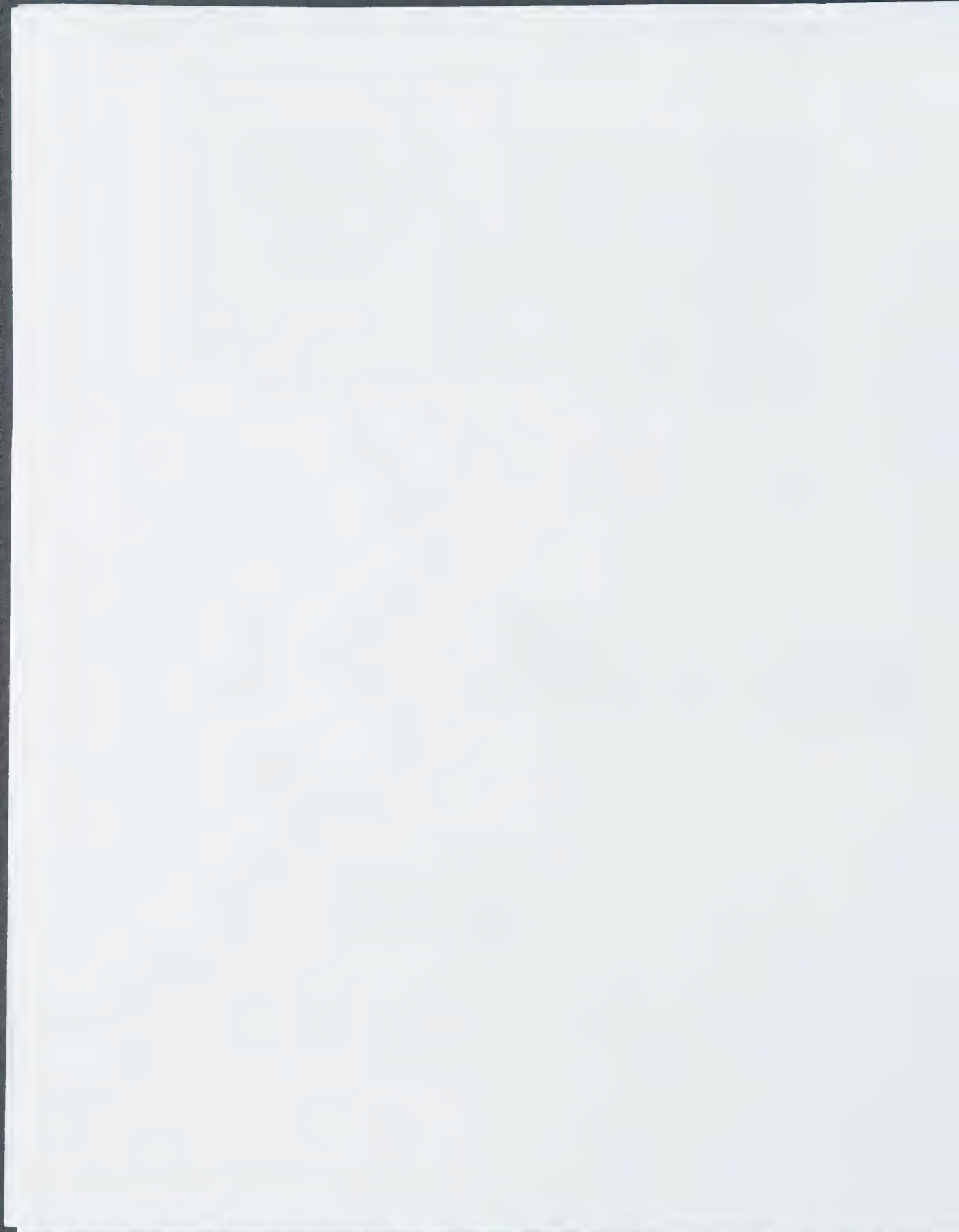


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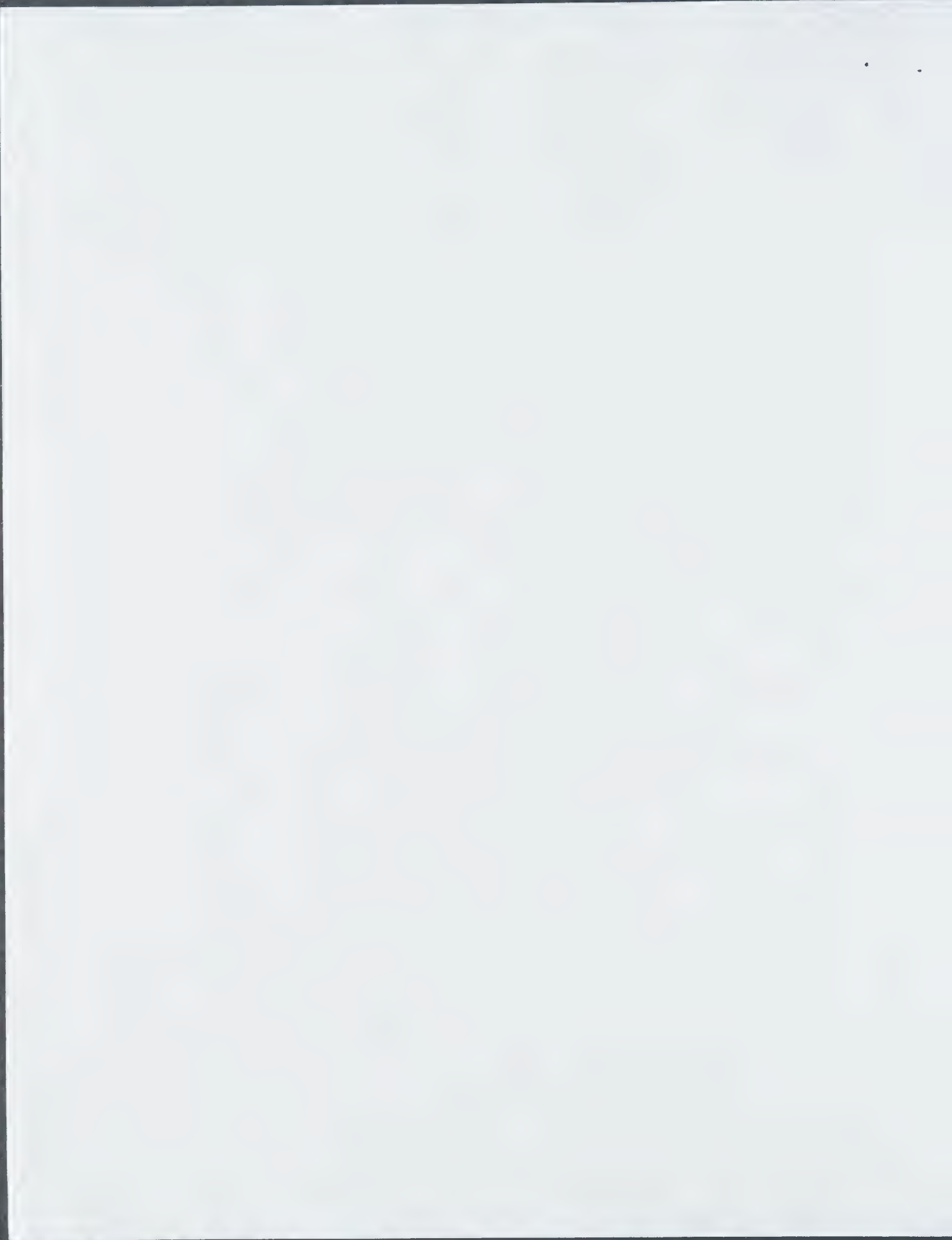
THE GRAPHIC WORK OF
KÄTHE KOLLWITZ

COMPLETE ILLUSTRATED CATALOGUE
COMPILED BY DR. AUGUST KLIPSTEIN †

THE SECTION OF THIS BOOK COVERING THE YEARS 1890-1912
IS BASED ON THE DESCRIPTIVE CATALOGUE
BY PROFESSOR JOHANNES SIEVERS, PUBLISHED IN 1913

NEW YORK 1955

GALERIE ST. ETIENNE



STURM

Blatt 5 aus dem Zyklus «Ein Weberaufstand»

237:295



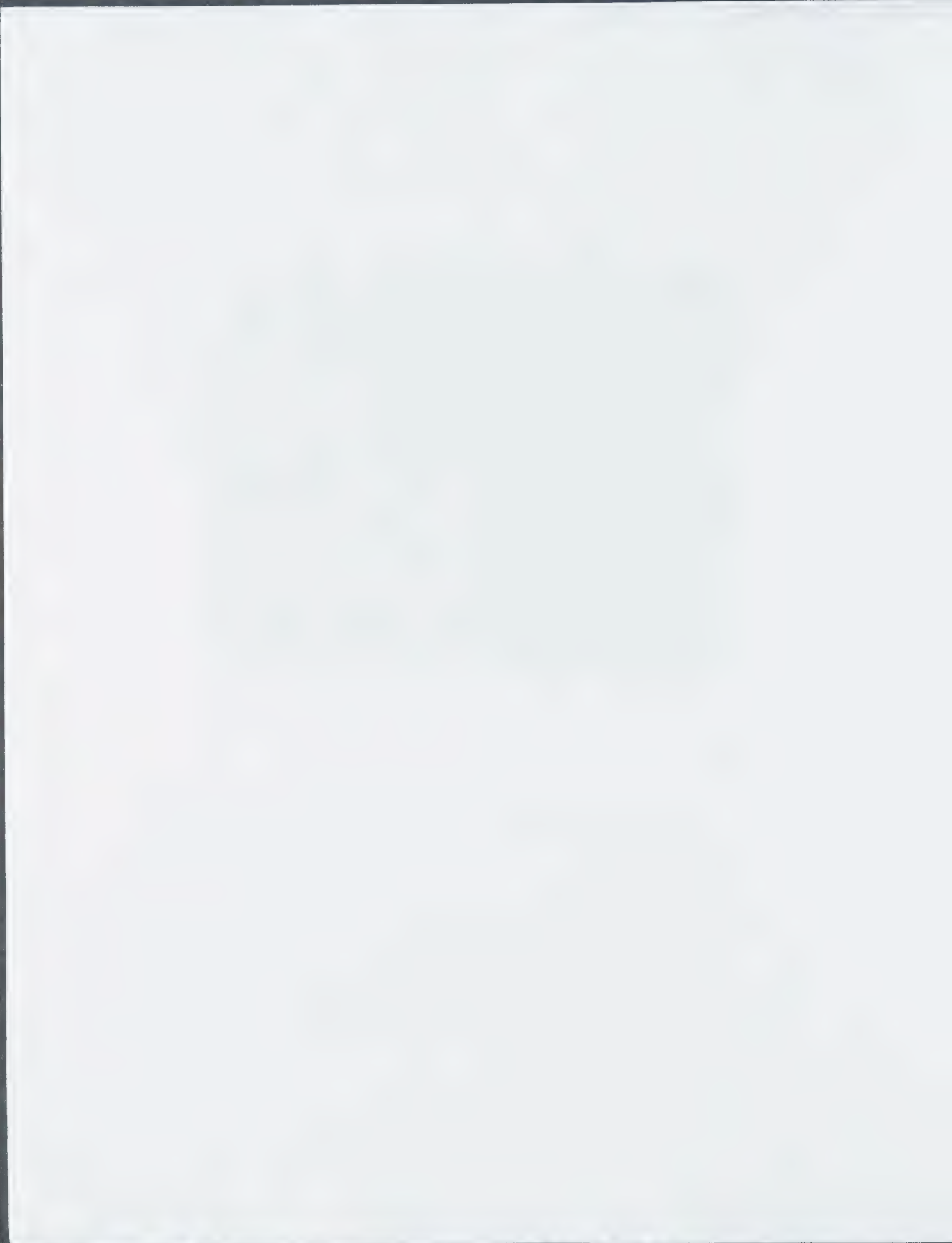
1897

II.

Radierung und Schmirgel

Platte erhalten.

- I. Vor der rechts geneigten Nadelschraffierung auf dem Stein in der Hand der vornübergebückten Frau, vor Zudeckung des weissen Streifens darunter zwischen den Beinen des Mannes, vor der Kontur des weissen, ovalen Steines, der links von der gebückten Frau innerhalb des Schattens liegt, vor der Scheitelkontur der von rechts herbeikommenden Frau mit den beiden Kindern. Dresden.
- II. Mit diesen Arbeiten. Mit feinen Strichlagen auf dem Handgelenk der rechten Hand des hart am linken Plattenrand stehenden Mannes und mit den Strichlagen auf der Spitze des Daumens seiner linken Hand. Mit Ton auf der Stirn der von rechts herbeikommenden Frau und mit feinen gekreuzten Strichlagen auf deren linker Hand.
- a) Vor Verwendung der Platte in «Zeitschrift für bildende Kunst» und vor der Auflage von Richter. – Drucke in Schwarz auf Kupferdruckpapier, mit handschriftlicher Signatur Felsings. Berlin. Dresden.



- b) Unsigniert, auf Bütten, mit Druckvermerk unten links im Papierrand. Erschienen in «Zeitschrift für bildende Kunst», Neue Folge, Bd. 16, Jahrg. 1905.
- c) Auflage von Richter um 1920. 50 signierte und numerierte Drucke auf gelblichem Kupferdruckpapier.

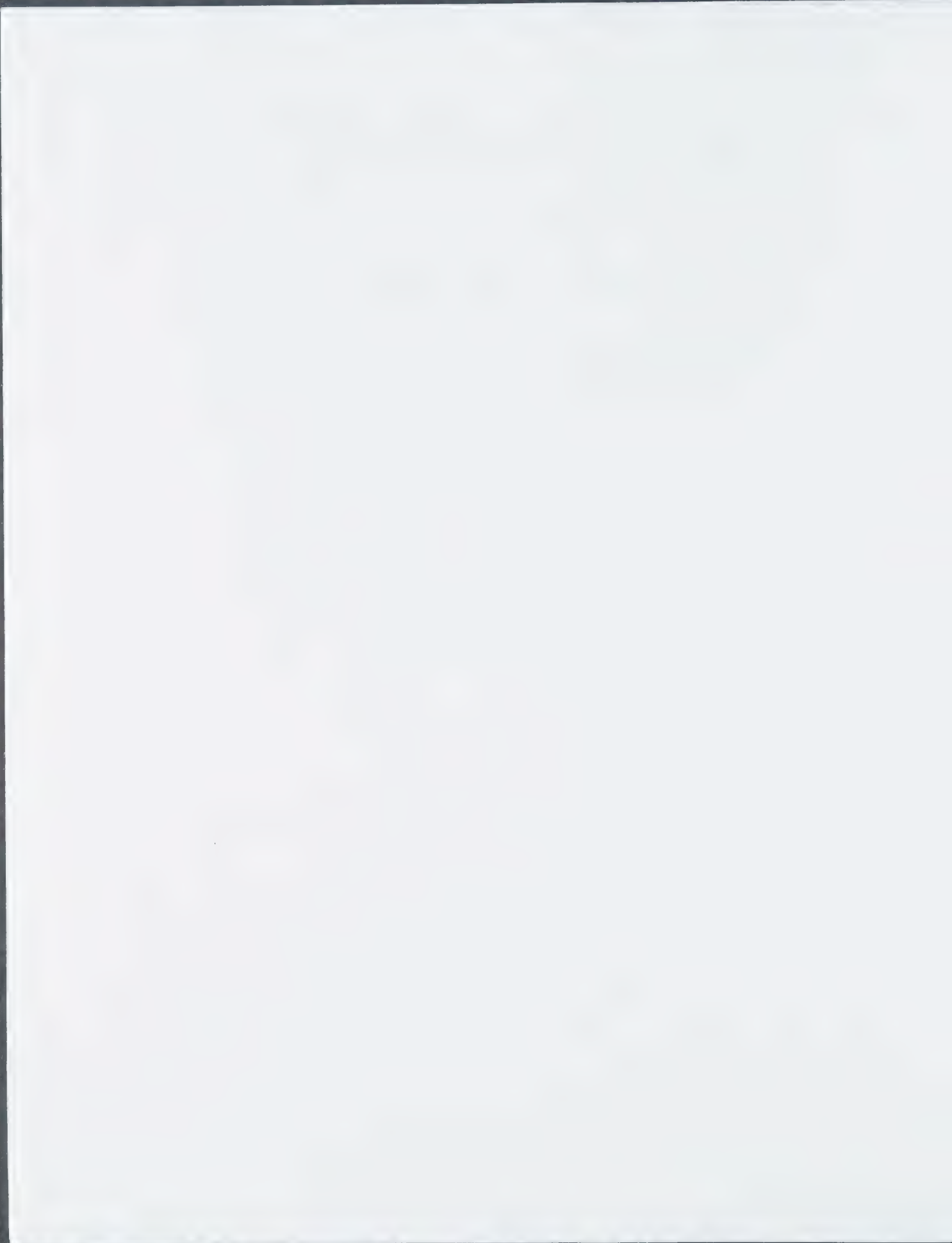
III. Wie bei Nr. 32/II. Auf Kupferdruckpapier, zum Teil signiert.

IV. Wie bei Nr. 32/III.

V. Die gesamte gestochene Schrift ist weggenommen. Drucke hart, die feinen Zwischentöne verschwunden.

Auflagen von der Becke:

- a) Auf hellem Kupferdruckpapier, meist signiert.
- b) Auf gelblichem Kupferdruckpapier. Unsigniert, mit Blindstempel von der Becke.



SIGNATUREN VON KÄTHE KOLLWITZ

K. K.

K. Kollwitz 99

Käthe Kollwitz

K Kollwitz

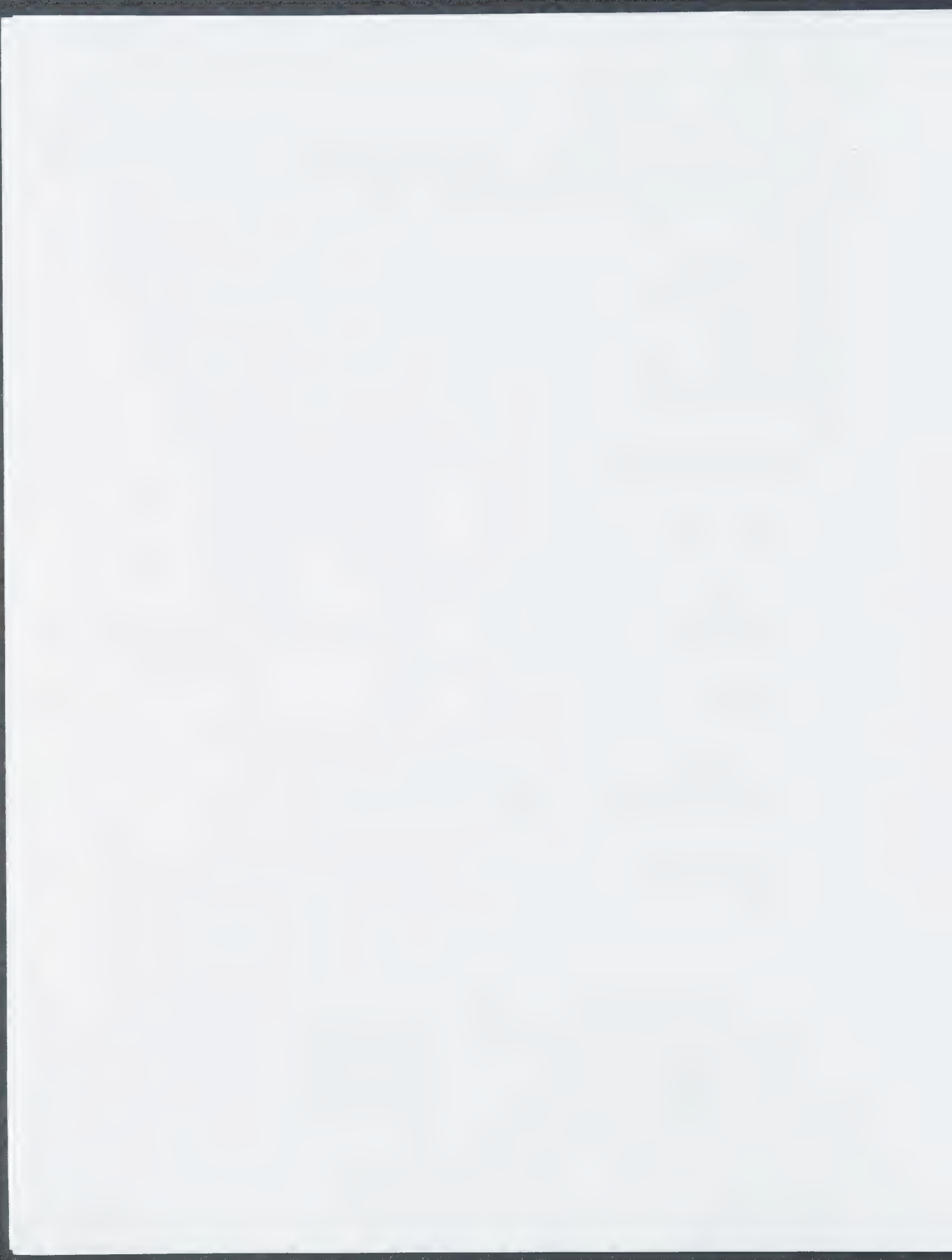
Käthe Kollwitz

Kollwitz

Käthe Kollwitz

Kollwitz

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| 1 Frühes «spitzes» Monogramm, um 1896 | 5 Signatur, um 1920 |
| 2 Frühe «spitze» Signatur, 1899 | 6 Signatur, um 1924 |
| 3 Signatur, um 1908 | 7 Späte Signatur |
| 4 Signatur, um 1910 | 8 Signaturenstempel |



K. Kollwitz, hg. v. Elizabeth Prelinger
 Nat. Gall. of Art Washington 1992



cat. 16

18) *Storming the Gate*, 1897, "STURM"
 proof for sheet 5 of *A Weavers' Rebellion*, etching, 247 x 305 (9 1/4 x 12), signed l.r.: Käthe Kollwitz, K. 33 II = Klippstein 1955

National Gallery of Art, Washington, Gift of Frederick C. Oechsner

The etching for *Storming the Gate* reverses the composition of the preparatory drawing (cat. 17) and exhibits the vitality and elasticity of Kollwitz' line. One may trace here the artist's interest in translating a range of tonal effects from the subtly modulated wash study into the intaglio process. Klippstein attributed the stippled effect visible on the stucco wall to the texturing of the copper plate with

16. *The Weavers' March*, 1896

study for sheet 4 of *A Weavers' Rebellion*, charcoal, ink, and graphite on heavy wove paper, 285 x 317 (11 1/4 x 12 1/2), signed l.r.: Käthe Kollwitz, NT 125

Private collection, courtesy Galerie St. Etienne, New York

17. *Storming the Gate*, 1897

study for sheet 5 of *A Weavers' Rebellion*, pen and ink, black and white wash, and graphite on heavy wove paper, 584 x 438 (23 x 17 1/4), signed l.r.: Käthe Kollwitz, NT 135

Private collection, courtesy Galerie St. Etienne, New York



cat. 18

"Self Portrait in Profile Facing Left"

"



cat. 17

sand- or emery paper. A particularly expressive example of this technique occurs in the upper right corner, where the loose wash evocation of trees above the gar-

den wall in the preparatory drawing has become a flourish of emery dots and a few lyrical, etched scratches. Kollwitz' interest in depicting vegetation was so mini-

mal that it is not surprising to see her treat real nature with a few abstract squiggles while simultaneously minutely detailing the iron tendrils of the elaborate gate.



browns, bears witness to the artist's manner of developing an image and represents a fresh, early stage in the genesis of the motif. Later on, Kollwitz worked up the figures further and blended layers of aquatint into a denser pattern of interwoven textures.

1. The last four states do not involve changes in the actual composition but are various edition states with their accompanying markings. See Klipstein 1955, no. 66.

Brustbild eine Arbeiterin mit blauem Tuch

44. *Working Woman with Blue Shawl*, 1903

color lithograph, 352 x 246 (13⁷/₈ x 9³/₄), K. 68 I

Private collection

See frontispiece.

Kollwitz made the bust-length *Working Woman with Blue Shawl* in the same year as *Woman with Dead Child*. The early impression reproduced here is a beautiful example of a motif that exists in many impressions of greatly varying quality.¹ In it one can discern the three stones and the freshness of the keystone with its fine modeling lines. Later impressions from the large edition published by the Viennese Gesellschaft für vervielfältigende Kunst, a print collectors' society, tend to be flatter and harder. This sheet, by contrast, exhibits the artist's sensitivity to the qualities of the lithographic medium and her skill at sculpting form from light and shade. One of the most eloquent features of the motif is the dignity

it imparts to the sitter; without belaboring her apparent working-class origins, Kollwitz conveyed profound respect and empathy for this person.

1. It remains unclear whether this impression represents a first or a second state.

45. *Female Nude with Green Shawl Seen from Behind*, 1903

color lithograph overworked with colored chalks, 626 x 472 (24¹/₂ x 18¹/₂), K. 69

Kunsthalle Bremen

See illustration on page 47.

46. *Female Nude with Green Shawl Seen from Behind*, 1903

color lithograph, 610 x 462 (23³/₄ x 18¹/₂), K. 69

Staatliche Kunstsammlungen
Dresden

See illustration on page 48.

This is the most beautiful of the color lithographs of nudes, perhaps even of all Kollwitz' color prints. It dates from 1903, one of the artist's most productive years. A woman sits with bowed head facing away from the viewer, who can reflect upon her gracefully modeled back. Kollwitz worked with crayon, scraping away the material on the shoulders in particular to evoke a fall of light revealing subtle planes and contours of the skin. Clearly suggested are the muscles and

bones underneath; even at rest, the body is vibrant and tactile. Over the image made by the key stone Kollwitz printed a green tone solely in the area of the shawl.

Kollwitz seldom experimented with different color combinations or versions. She made almost no changes to this nude except, on two or so of the few known impressions, to add some blue. (Klipstein noted that in some first-state impressions, she actually added a blue stone.) Otherwise she slightly varied the shade of the shawl on the Bremen impression, where the scintillating blue-green hues and a slight overworking with blue crayon or chalk render it one of the most aesthetically stunning works Kollwitz ever made. The predominating sense of quietude and the delectation of color, surface texture, and abstract, sculptural form create a moment of poetic contemplation entirely devoid of rhetoric.

47. *Pietà*, 1903

color lithograph overworked with blue, red, black, and brown chalk, sheet: 450 x 604 (17⁷/₈ x 23³/₈), K. 70 I

Staatliche Museen zu Berlin,
Kupferstichkabinett

See illustration on page 41.







~~K. KOLLWITZ~~ / Prints and Drawings of K. K.

two completed studies thereto (rejected, and rightly so, for the final subject of the Weavers cycle), a *Portrait of Her Son Hans* (K.30), the first lithograph, and the powerfully realized etching of the *Woman with Folded Hands* (Plate 11). This creative activity is rather amazing when one considers that her first son Hans was born in September 1892 and her second son Peter in February 1896. She successfully resolved the dilemma which confronts every woman artist. She produced both children and works of art; and both were good. A family servant made it possible for her to work every morning in her studio. As her niece, Mrs. Kortner, wrote: "Please stop this legend that she had no servants. It would hopelessly discourage those women who struggle in vain to manage husband, children, household, and do something besides. By the way the household was not at all bohemian; it was clean and very tidy, almost puritan-like."

From 1902 to 1908 she worked on her second great print cycle, the Peasant War (Plates 15-21). But before and during those years she also produced a number of other works: *Gretchen*, the pregnant girl who sees shame and death reflected in the water below (K.42, 43), *The Downtrodden* (Plate 13), her second and last excursion into the obvious symbolism of Klinger, and *La Carmagnole* (Plate 10), the dance around the guillotine, a historical reconstruction inspired, it is said, by Dickens' *A Tale of Two Cities*. This last etching marked perhaps the height of her realistic phase; in fact it was too realistically elaborate. The detail which she lavished on the buildings in the background and on the cobblestones in the foreground tended to detract from the central drama of character, which in turn seemed almost too strained and melodramatic. In contrast to this was the monumental *Mother with Dead Child* (Plate 14), a shattering study of a mother's grief on its most primitive and savage level. During this period, too, she made various experiments in lithographic effects with tusche, crayon, scraping, and transfer, including the sensitive *Working Woman's Profile Left* (K.67) and several lithographs printed in color, most striking of which is the *Woman with Blue Shawl* (Plate 12).

The dramatic curve of the Peasant War cycle

corresponds almost exactly with that of the V. In each there was a statement of the provoking a reaction to them, an outbreak of violence, by defeat and death. The two great classes: downtrodden in the past, the peasant and the were thus shown to have had a common pa their groping toward a better life. She prob tained her historical documentation for the War from Zimmermann's and Bebel's studie subject. In Germany during the early sixtee tury, there was considerable oppressive exp of the peasantry, and the ensuing revolts, m: excesses on both sides, were eventually crush savage brutality. From this turbulent pictur Kollwitz built up a sequence which portra peasant's lot. The seven plates, all of them and with complicated techniques, were larg the Weavers set, the canvas broader. Yet not equally successful. The first, *Plowing* (Plate almost too melodramatic, yet possibly in no ot could the poverty of the serf be so graphically ed. The second *Raped* (Plate 16), is uncor almost Klingeresque, and suffers from a fatal tion of background. The third, *Sharpening th* (Plate 17), in which the peasant woman bro her wrongs, is a masterpiece of psychological tion. The fourth, *Seizing Arms* (Plate 18), is a exposition of violent action, as is the nex *Outbreak* (Plate 19), in which the angry peasan is shown inciting the mob. The sixth, *After t* (Plate 20), in minor key, shows the stoical s the mother for her dead son. The final epis *Prisoners* (Plate 21), wherein they await th with varying degrees of resignation, is th anticlimax of the Peasant War.

It is interesting to note that the protagonis of the seven acts of this drama is a woman.] to voice the basic attitude of woman was to f more complete expression in Käthe Kollwitz went on. Yet it was not so much as woma mother that she looked at life. Her allegianc to Aphrodite but to the Eternal Mother. In ne works is a trace of alluring or sophisticated expressed feminine sensibility with masculin

X

Carl Zigrosser (ed.) NY 1969

Brustbild einer arbeiterfrau mit blauem (Prints) by **KOLLWITZ, Kathe** (1867-1945) German
Price: \$ 3140 Sotheby's - London, UK 9-October-2002

Artist alternate names: **KOLLWITZ, Kathe
Schmidt;KOLLWITZ, Kaethe**
Picture Detail: **signed. colour lithograph**
Century: **19th Century**
Height Inch: **20**
Width Inch: **15**
Height cm: **50**
Width cm: **37**
Illustrated

Dollar Price: \$ 3140
Sterling Price: £ 2013
Low Estimate: Euro 4500
High Estimate: Euro 6500
Auctioneer: **Sotheby's**
Address: **London, UK**
Details: **Beck Collection - German Expressionist &
Modern Art**
Lot Number: **466**

Portrait of female worker with blue scarf (Prints) 1903 by **KOLLWITZ, Kathe** (1867-1945) German
Price: \$ 5010 Van Ham - Cologne, Germany 8-December-2001

Artist alternate names: **KOLLWITZ, Kathe
Schmidt;KOLLWITZ, Kaethe**
Picture Detail: **signed. colour lithograph provenance.**
Create Date: **1903**
Century: **19th Century**
Height Inch: **14**
Width Inch: **9**
Height cm: **35**
Width cm: **24**
Illustrated

Dollar Price: \$ 5010
Sterling Price: £ 3503
Local Currency: **DM 11000**
High Estimate: **DM 11000**
Auctioneer: **Van Ham**
Address: **Cologne, Germany**
Details: **20th Century Art**
Lot Number: **297**

Brustbild einer Arbeiterfrau mit Blauem Tuch (Prints) 1903 by **KOLLWITZ, Kathe** (1867-1945) German
Price: \$ 5000 Swann Galleries - New York, NY, USA 1-May-2001

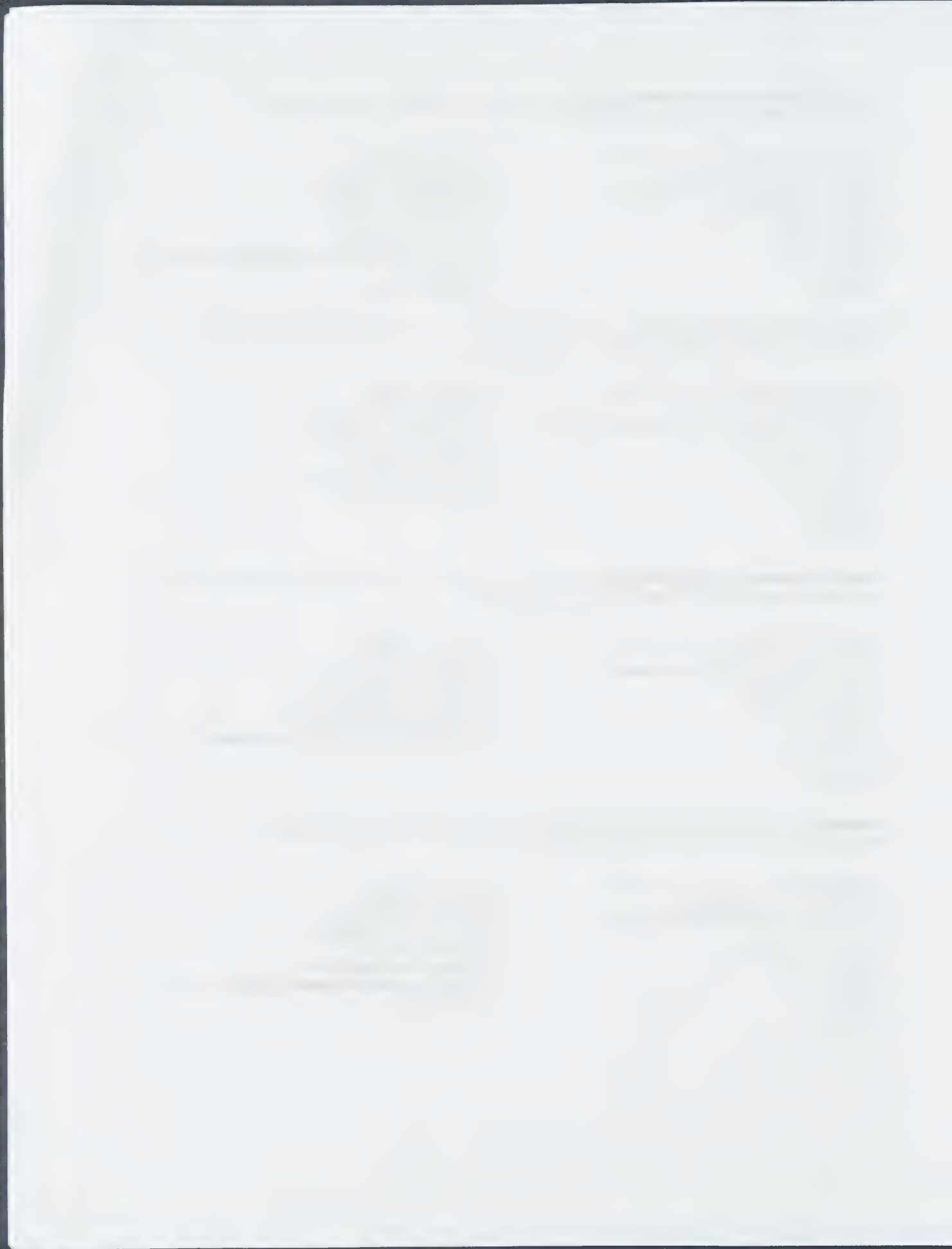
Artist alternate names: **KOLLWITZ, Kathe
Schmidt;KOLLWITZ, Kaethe**
Picture Detail: **signed. colour lithograph**
Create Date: **1903**
Century: **19th Century**
Height Inch: **14**
Width Inch: **10**
Height cm: **35**
Width cm: **25**
Illustrated

Dollar Price: \$ 5000
Sterling Price: £ 3497
Low Estimate: **US.D 4000**
High Estimate: **US.D 6000**
Auctioneer: **Swann Galleries**
Address: **New York, NY, USA**
Details: **Old Master through Contemporary Prints**
Lot Number: **512**

Portrait of woman with blue scarf (Prints) 1903 by **KOLLWITZ, Kathe** (1867-1945) German
Price: \$ 4000 Skinner - Boston, MA, USA 22-September-2000

Artist alternate names: **KOLLWITZ, Kathe
Schmidt;KOLLWITZ, Kaethe**
Picture Detail: **signed.inscribed. lithograph**
Create Date: **1903**
Century: **19th Century**
Height Inch: **14**
Width Inch: **10**
Height cm: **35**
Width cm: **25**
Illustrated

Dollar Price: \$ 4000
Sterling Price: £ 2759
Low Estimate: **US.D 2000**
High Estimate: **US.D 3000**
Auctioneer: **Skinner**
Address: **Boston, MA, USA**
Details: **American & European Paintings & Prints**
Lot Number: **49**



Demonstration of the weavers (Prints) 1897 by **KOLLWITZ, Kathe** (1867-1945) German
Price: \$ 4718 Galerie Kornfeld - Bern, Switzerland 22-June-2000

Artist alternate names: **KOLLWITZ, Kathe**
Schmidt; KOLLWITZ, Kaethe
Picture Detail: **signed. etching**
Create Date: **1897**
Century: **19th Century**
Height Inch: ?
Width Inch: ?
Height cm: ?
Width cm: ?

Dollar Price: \$ 4718
Sterling Price: £ 3145
Local Currency: **S.FR 7800**
High Estimate: **S.FR 7500**
Auctioneer: **Galerie Kornfeld**
Address: **Bern, Switzerland**
Details: **19th & 20th Century Art**
Lot Number: **558**

Portrait of a working woman in blue shawl (Prints) 1903 by **KOLLWITZ, Kathe** (1867-1945) German
Price: \$ 4435 Hauswedell & Nolte - Hamburg, Germany 13-June-1998

Artist alternate names: **KOLLWITZ, Kathe**
Schmidt; KOLLWITZ, Kaethe
Picture Detail: **signed. coloured lithograph executed 1903**
Create Date: **1903**
Century: **19th Century**
Height Inch: **22**
Width Inch: **17**
Height cm: **55**
Width cm: **44**
Illustrated

Dollar Price: \$ 4435
Sterling Price: £ 2721
Local Currency: **DM 8000**
High Estimate: **DM 8000**
Auctioneer: **Hauswedell & Nolte**
Address: **Hamburg, Germany**
Details: **Modern & Contemporary Art**
Lot Number: **720**

Portrait of working woman with blue scarf (Prints) 1903 by **KOLLWITZ, Kathe** (1867-1945) German
Price: \$ 2921 Villa Grisebach - Berlin, Germany 31-May-1997

Artist alternate names: **KOLLWITZ, Kathe**
Schmidt; KOLLWITZ, Kaethe
Picture Detail: **signed. colour lithograph board executed 1903**
Create Date: **1903**
Century: **19th Century**
Height Inch: **14**
Width Inch: **9**
Height cm: **35**
Width cm: **24**
Illustrated

Dollar Price: \$ 2921
Sterling Price: £ 1792
Local Currency: **DM 5000**
Low Estimate: **DM 6000**
High Estimate: **DM 8000**
Auctioneer: **Villa Grisebach**
Address: **Berlin, Germany**
Details: **19th & 20th Century Art**
Lot Number: **164**

Portrait of peasant woman with blue scarf (Prints) 1903 by **KOLLWITZ, Kathe** (1867-1945) German
Price: \$ 8002 Hauswedell & Nolte - Hamburg, Germany 24-May-1997

Artist alternate names: **KOLLWITZ, Kathe**
Schmidt; KOLLWITZ, Kaethe
Picture Detail: **signed. colour lithograph executed 1903**
Create Date: **1903**
Century: **19th Century**
Height Inch: **14**
Width Inch: **14**
Height cm: **35**
Width cm: **35**
Illustrated

Dollar Price: \$ 8002
Sterling Price: £ 4909
Local Currency: **DM 13500**
High Estimate: **DM 20000**
Auctioneer: **Hauswedell & Nolte**
Address: **Hamburg, Germany**
Details: **Modern Art**
Lot Number: **1100**



WEBSTER, Frank, 1881-8, **KOLLWITZ, Kathe** (1867-1945) German
Prints, 19th & 20th Century Art, Lot 714

Artist alternate names: **KOLLWITZ, Kathe**
Schmidt;**KOLLWITZ, Kaethe**
Picture Detail: **signed, number. 1/50 etching**
Create Date: 1897
Century: **19th Century**
Height Inch: 8
Width Inch: 11
Height cm: 21
Width cm: 29
Illustrated

Dollar Price: \$ 1903
Sterling Price: £ 1350
Local Currency: **DM 4400**
Low Estimate: DM 3000
High Estimate: **DM 4000**
Auctioneer: **Villa Grisebach**
Address: **Berlin, Germany**
Details: **Drawings & Prints**
Lot Number: 714

Demonstration of the weavers (Prints) 1897 by **KOLLWITZ, Kathe** (1867-1945) German
Price:\$ 4718 Galerie Kornfeld - Bern, Switzerland 22 June 2000

Artist alternate names: **KOLLWITZ, Kathe**
Schmidt;**KOLLWITZ, Kaethe**
Picture Detail: **signed, etching**
Create Date: 1897
Century: **19th Century**
Height Inch: ?
Width Inch: ?
Height cm: ?
Width cm: ?

Dollar Price: \$ 4718
Sterling Price: £ 3145
Local Currency: **S.FR 7800**
High Estimate: S.FR 7500
Auctioneer: **Galerie Kornfeld**
Address: **Bern, Switzerland**
Details: **19th & 20th Century Art**
Lot Number: 558



16. Barbed Bd 10

C4

A. Dürer

130 x 101.
He.1742.

Engraving; in mirror image; by Michel le Blon; lacking the monogram; with the inscription: *Christus ex Marie Virgine Nascitur.*

C5

Diameter 70.
He.1743.

In mirror image; lacking the monogram; with the initial L on a stone on the bottom towards the middle.

C6

12°.
He.1744.

According to Heller, "an engraving by an old master."

**.286 [B.86 (132)]
THE CIRCUMCISION OF CHRIST***

296 x 210.
With monogram. Circa 1505.
He.1745; M.198; K.184; T.277; P.306;
H.198; SW.98.

The single man on the left effectively counterbalances the large group opposite. The figures occupy only the lower half of the sheet. The upper portion is taken up by an elegant intertwined tracery that includes figures of Moses and Judith (cf. the remarks for .283), and the lion of Judah. The circular window is surrounded by branches emanating from the ornament below. The vanishing point has shifted to the extreme left, enhancing the illusion of proximity and conveying to the beholder a feeling that he is present in the chamber (cf. .288).

Hendrick Goltzius used the central group for an engraving in Dürer's style, in 1594 (vol. 3, p. 26).

1001 ALBRECHT DÜRER (Woodcuts)

Before the text:

- a. Brilliant; the borders almost perfect; only two tiny gaps on bottom (Berlin, Brunswick, Hamburg). WM: High Crown 4902, 1480-1525.
- b. Very good; top right in the shading an "f" shaped damage, which becomes increasingly larger. Upper left one small gap; on bottom two larger ones. Same WM.

Latin book edition of 1511: signature Biii; overly inked; a 10 mm vertical gap in the upper right; a similarly sized one on the bottom. WM: Tower with Crown 15863, c. 1475; or Flower with Triangle 6485, 1471-1524.

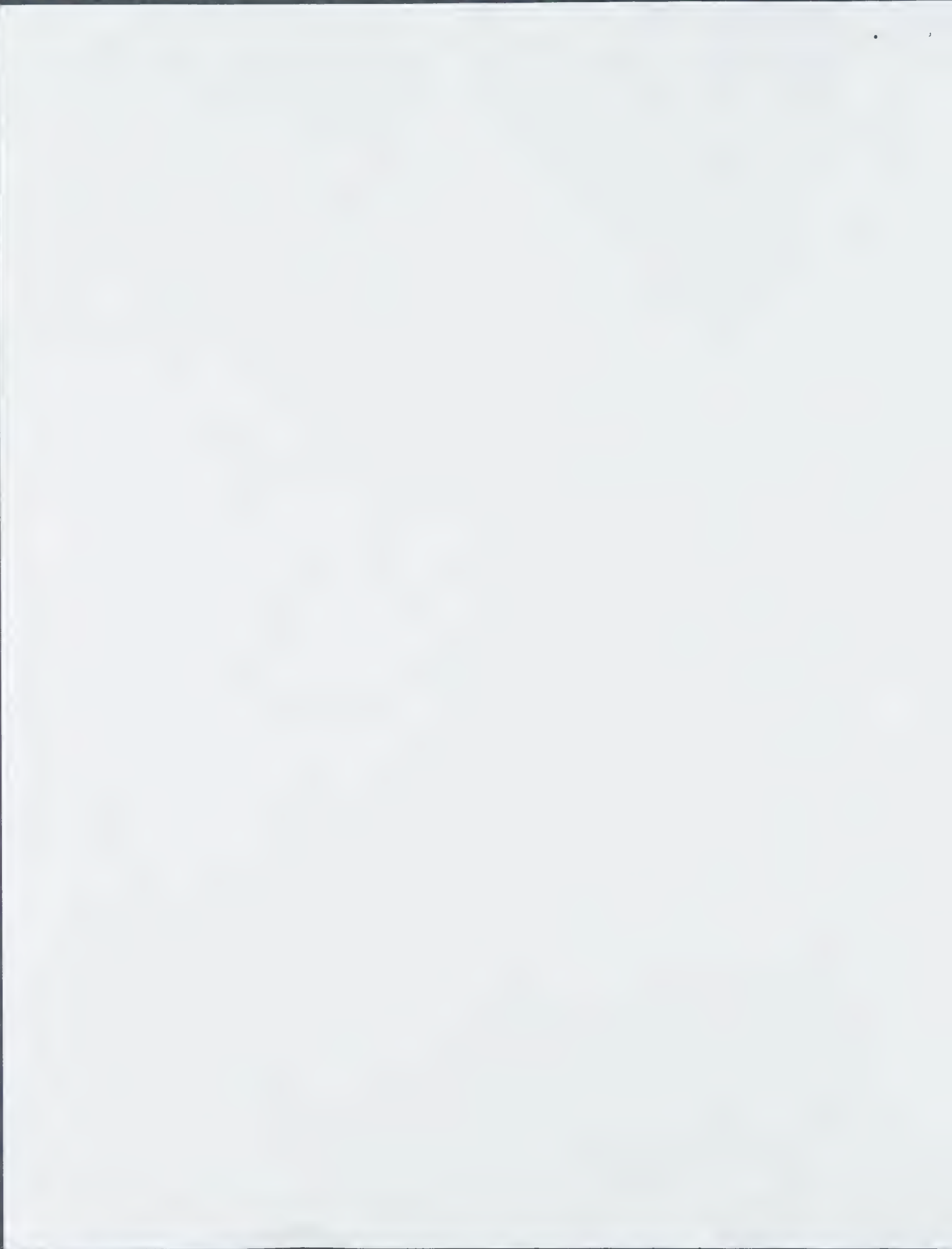
Later editions without text:

- a. Brown; blotchy; in other respects as above. WM: Narrow High Crown 5035, 1542-51.
- b. Like in the book edition, but one 10 mm and six small gaps on bottom. WM: Bishop's Crest (M.39).
- c. Brownish; weaker; wormholes left of Joseph's ear; hatchings above the curtain becoming thin; four small and one larger gap on bottom, up to 10 mm wide; two gaps in the right border. WM: Small Coat of Arms (M.256), c. 1560; or Small City Gate 2322, 1542-45.
- d. As above; good, black; WM: Crest of Württemberg 1179, c. 1598.
- e. Overly inked; gaps up to 150 mm in the bottom border; two small gaps and one large gap in the right border. WM: Fish Bladder with IM (M.309), c. 1580.
- f. Overly inked; blotchy; half of the hatchings on top have disappeared; three narrow gaps on top; a 15 mm gap in the left border; lower border as above. WM: Fleur de Lis (M.122), c. 1600.
- g. As above; a large and a small gap on top; c. 1600. WM: Double Eagle with Flower 262-263, 1596-1600.
- h. The dark areas blotchy; wormhole in the structure on top; the face of the figure in profile in front of the curtain is destroyed; damage below the monogram. WM: Escutcheon with Diagonal Beam 976-979, c. 1600.

C1

301 x 211.
He.1746.

By an anonymous copyist.



C2

He.1747.

Engraving; by Marcantonio Raimondi
(see vol. 27, no. 632).

C3

63 x 54.

He.1748.

Engraving; lacking the tablet, the mono-
gram, the candle, and the ornament.

C4

272 x 216.

He.1749.

Engraving; in mirror image; with some
alterations.

C5

He.1750.

Engraving; dated 1525; the High Priest
wears a bishop's mitre.

C6

198 x 135.

He.1751.

Engraving; lacking the monogram.



C6 Vienna (1960/844)

C7

130 x 101.

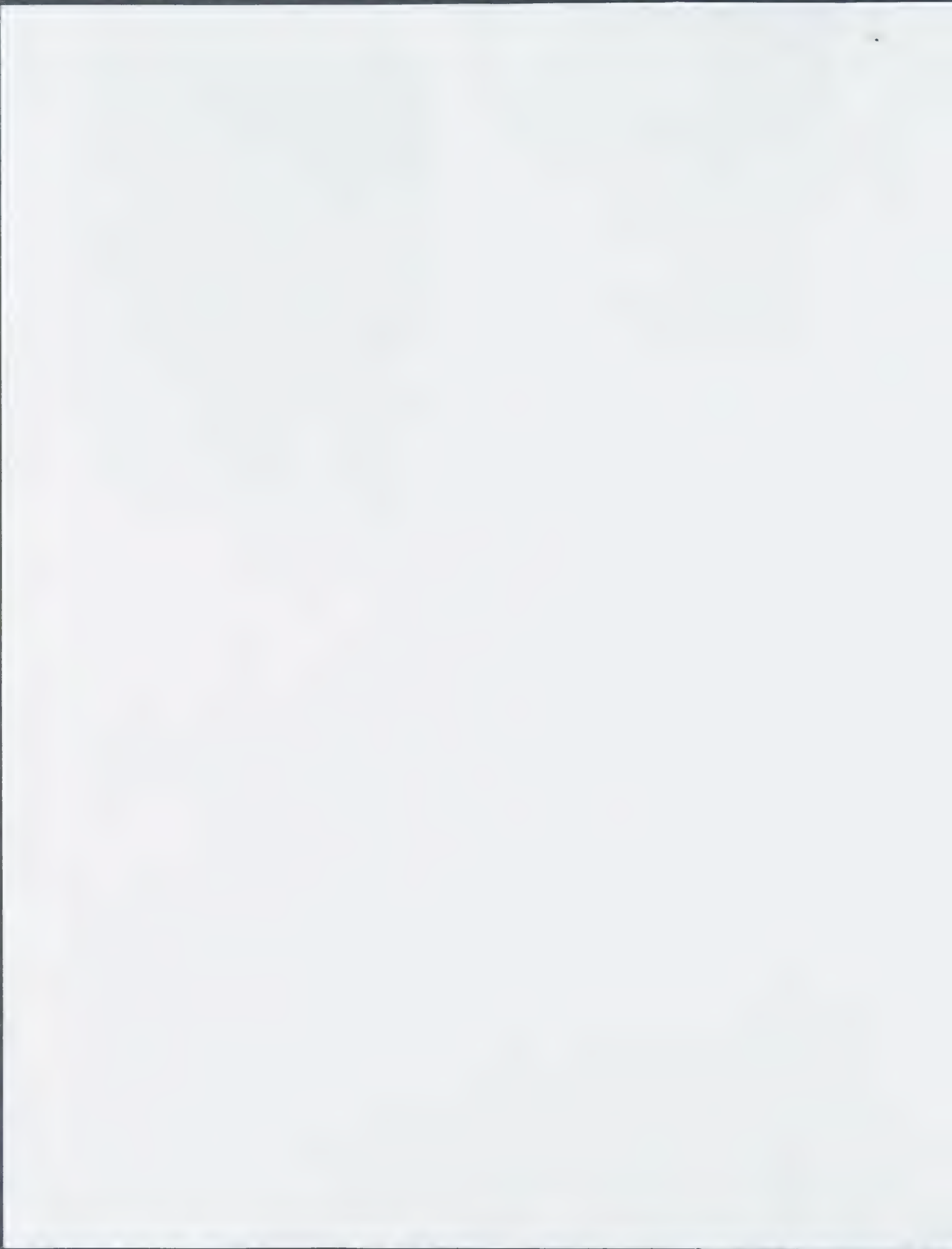
He.1752.

Engraving; in mirror image; by Michel le
Blon; lacking the tablet with the mono-
gram; with the inscription: *Christus Cir-
cunciditur.*

C8

He.1753.

Engraving; possibly in mirror image;
marked L.



In the temple (Prints) 1505 by **DURER, Albrecht** (1471-1528) German
Price: \$ 12702 Galerie Kornfeld - Bern, Switzerland 24-June-2000

Artist alternate names: **DUERER, Albrecht**

Picture Detail: **woodcut**

Create Date: **1505**

Century: **Old Master**

Height Inch: ?

Width Inch: ?

Height cm: ?

Width cm: ?

Illustrated

Dollar Price: \$ 12702

Sterling Price: £ 8468

Local Currency: **S.FR 21000**

High Estimate: **S.FR 30000**

Auctioneer: **Galerie Kornfeld**

Address: **Bern, Switzerland**

Details: **Graphics & Old Master Drawings**

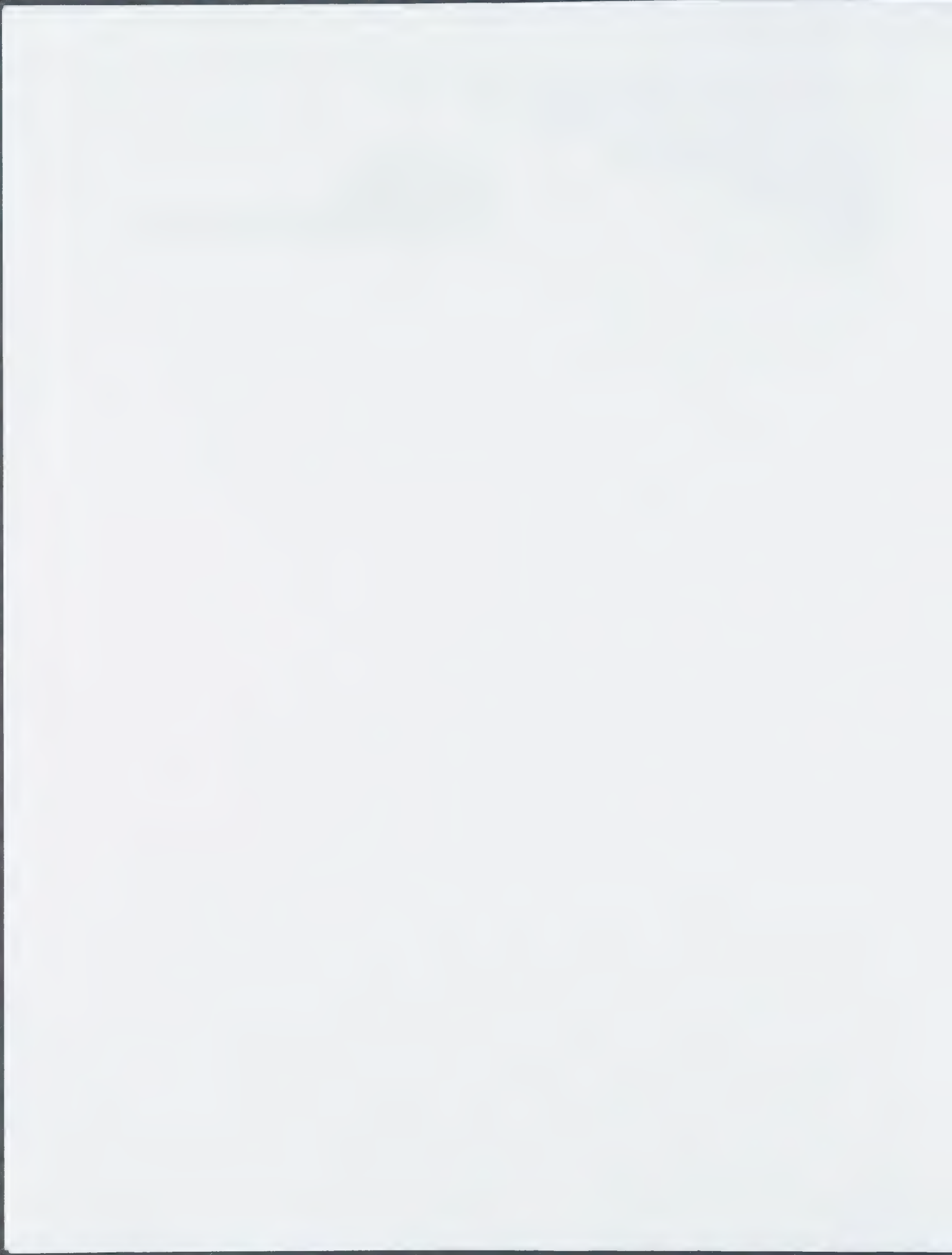
Lot Number: **66**



The Circumcision (Prints) by **DURER, Albrecht** (1471-1528) German
Price: \$ 264 Sotheby's - London, UK 27-January-1970

Artist alternate names: **DUERER, Albrecht**
Picture Detail: **woodcut**
Century: **Old Master**
Height Inch: **11**
Width Inch: **8**
Height cm: **29**
Width cm: **21**

Dollar Price: **\$ 264**
Sterling Price: **£ 110**
Auctioneer: **Sotheby's**
Address: **London, UK**
Details: **Old Master Engravings, Etchings & Woodcuts**
Lot Number: **67**





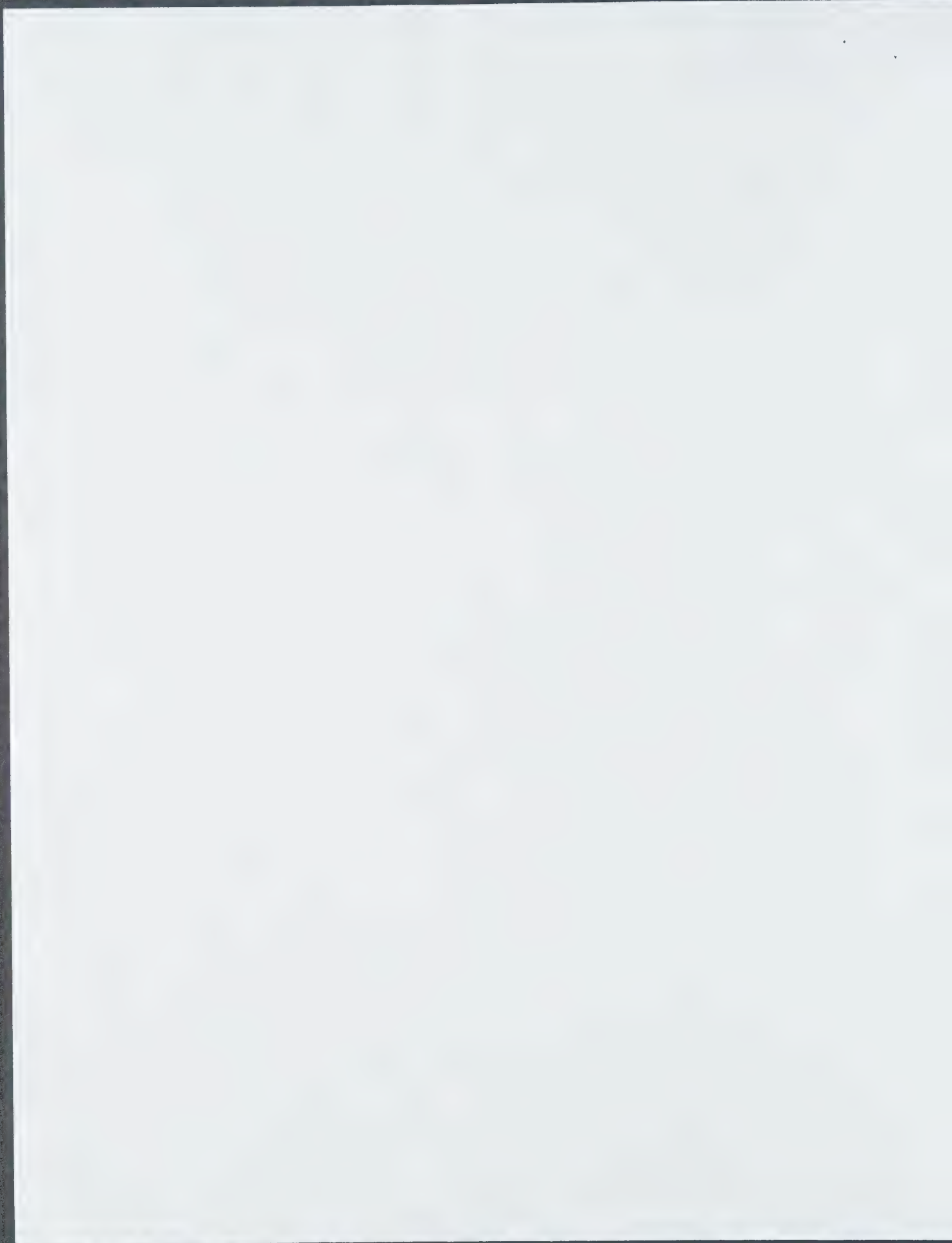
Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, 53211 Wisconsin
United States

Amsterdam, 12 June 2007

Dear Dr Bader.

I am pleased to inform you that Museum Het Rembrandthuis, Amsterdam, the Milwaukee Art Museum and the National Gallery of Art in Washington have agreed to collaborate on a major exhibition of the works of the seventeenth-century Dutch artist Jan Lievens, scheduled to be on view in Washington from October 26, 2008 to January 11, 2009; in Milwaukee from February 9 to April 26, 2009; and in Amsterdam from May 17 to August 9, 2009.

Jan Lievens (1607-1674) remains one of the most fascinating and enigmatic Dutch artists of the seventeenth century. Daring and innovative as a painter, draughtsman and printmaker, Lievens created a number of memorable character studies, genre scenes, landscapes, formal portraits and religious and allegorical images that were not only widely praised and highly valued during his life but also today. Nevertheless, his posthumous reputation has never risen to a level commensurate with the peripathic character of his career, which began in his native Leiden, but also included extended stays in London, Antwerp, and Amsterdam, and partly by the range of styles in which he worked. This exhibition will, for the first time, present an overview of the full range of Lievens' career, one that will allow a needed reassessment of his artistic contribution. It will include about 45 of his finest paintings, drawn from collections in England, Europe, and America (see attached), and a select group of his drawings and prints.



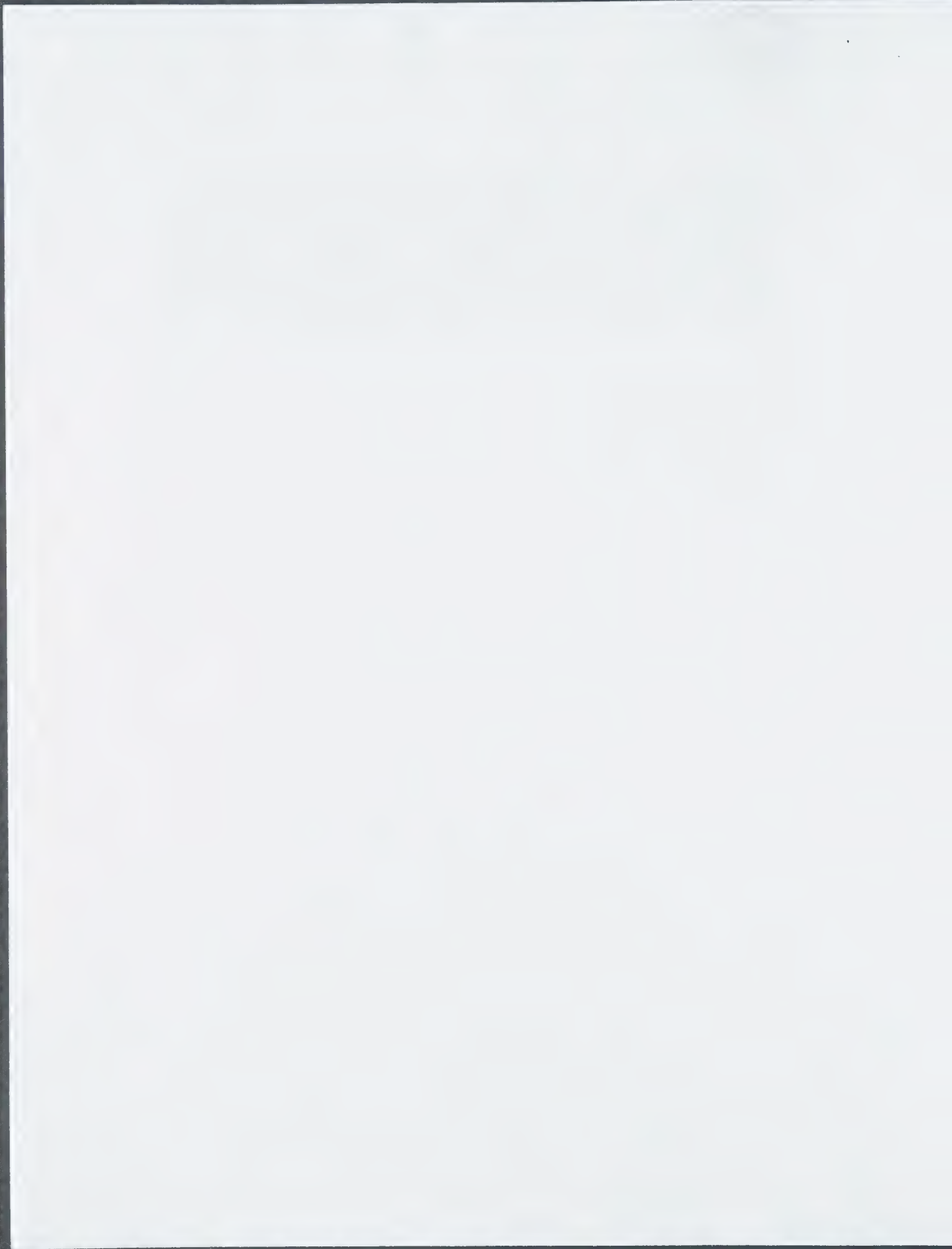


For the organization of this exhibition The Rembrandt House is depending on financial support from funds, sponsors and private persons. In total a sum of €340.000 is needed. In view of your interest in Lievens both as a collector and a supporter of the exhibition in Washington, we would appreciate it enormously if you would consider a sponsorship of the exhibition in the Rembrandt House Museum. Please note that we will make all the necessary arrangements to make donations by American citizens and companies tax deductible.

Yours sincerely,

A handwritten signature in cursive script, reading 'Ed de Heer', is written below the typed name.

Ed de Heer
Director



Alfred Bader Fine Arts, 01:30 PM 9/19/2007, Transparencies

Date: Wed, 19 Sep 2007 12:30:31 -0500
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Subject: Transparencies
To: David De Witt <david.dewitt@queensu.ca>
X-Mailer: Microsoft Office Outlook 12.0
Thread-index: Acf64scXdLgMxSYuRdWrAOJhjmuVWw==
X-ASG-Debug-ID: 1190223107-025d01da0000-WRQfk9
X-Barracuda-URL: <http://130.15.126.73:8000/cgi-bin/mark.cgi>
X-ASG-Orig-Subj: Transparencies
X-Barracuda-Connect: mail.myhsphere.biz[204.14.107.1]
X-Barracuda-Start-Time: 1190223109
X-Barracuda-Bayes: INNOCENT GLOBAL 0.0000 1.0000 -2.0210
X-Barracuda-Virus-Scanned: by Barracuda Spam Firewall at queensu.ca
X-Barracuda-Spam-Score: -2.02
X-Barracuda-Spam-Status: No, SCORE=-2.02 using global scores of TAG_LEVEL=3.5
QUARANTINE_LEVEL=1000.0 KILL_LEVEL=7.0 tests=HTML_MESSAGE
X-Barracuda-Spam-Report: Code version 3.1,
rules version 3.1.28819 Rule breakdown below pts rule name
description -----
----- 0.00 HTML_MESSAGE
BODY: HTML included in message
X-Filtered-With: renattach 1.2.0
X-RenAttach-Info: mode=badlist action=rename count=0

Dear David,

Just a quick note to give you once again the list of transparencies which I hope you will be able to send me shortly.

The most important is a really good one of the Gibraltar, if possible, with a few prints to send to art historians.

The others are:

C-18
C-22
Bredius 261
Eeckhout Tobit
Bloemaert Jacob's Dream
Verhout

Many thanks,
Alfred



National Gallery of Art

SEP 07 2007

Publishing Office
Constitution Avenue & 6th Street, NW
Washington, D.C. 20565

Phone: 202-842-6719
Fax: 202-789-3068
e-mail: s-sanders-buell@nga.gov

To Dr. David A. Weil

August 31, 2007

Dr. Alfred and Isabelle Bader
2961 North Shephard Avenue
Milwaukee, WI 53211

Dear Dr. Alfred and Isabelle Bader,

The National Gallery of Art is currently preparing an exhibition entitled; *Jan Lievens (1607-1674)*. In conjunction with the exhibition we will be producing a fully illustrated color catalogue to be authored by Arthur Wheelock et al. I understand you have agreed to lend Jan Lievens' *Portrait of Jacob Junius*, to the National Gallery of Art

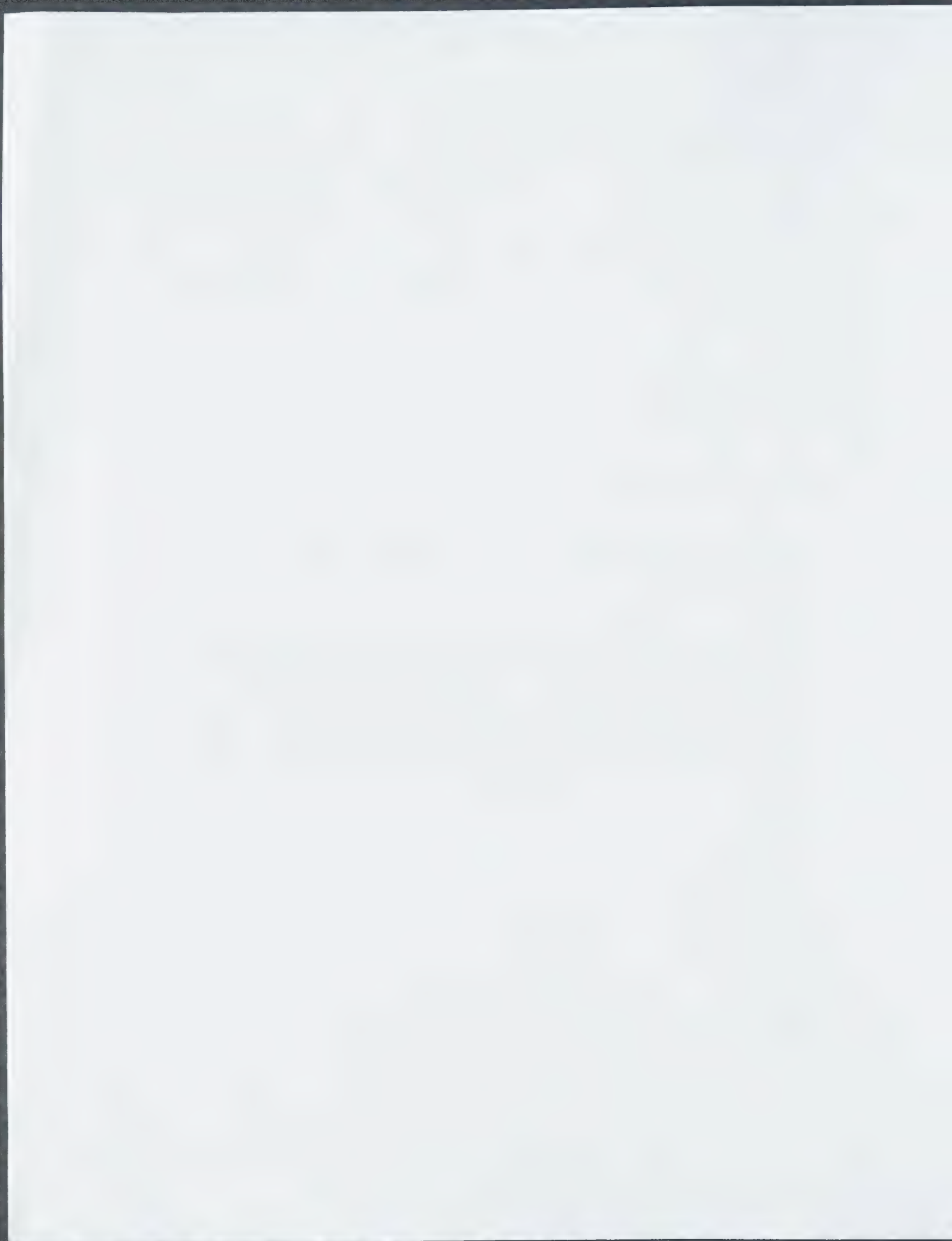
The Gallery would like to request your permission to reproduce photographs of this work in all editions and reprints of the catalogue. This permission would be effective throughout the term of copyright in each edition or reprint. We are unable to give you a specific date when the permission would expire because, if the book is successful, there may be additional editions and reprintings of the catalogue. We would like to request English, Dutch, and German language rights as well as world-wide distribution rights. Our anticipated print run will be 2500 hard copies and 1500 soft copies. In addition we would like to request 1 color transparency of this work of art and if that is not available than 1 digital image, 16 bit, 450 ppi at 9 x 12 inches. RGB TIFF, with 1 matching guide print. If you agree, please send your package to me by Federal Express as the package will be irradiated by the U.S. Postal Service if it is sent regular 1st class mail. Our Federal Express account number is 3176-9550-0.

Cordially,



Sara S. Sanders-Buell
Permissions Coordinator
Publishing Office
National Gallery of Art

Mailing Address
2000B South Club Drive
Landover, MD 20785



Alfred Bader Fine Arts

To Dr. David de Witt

From: Christian Tumpel [info@christian-tumpel.de]
Sent: Friday, August 24, 2007 12:38 AM
To: baderfa@execpc.com
Attachments: Tuempel13[1].8.06.pdf, Titel.doc

Lieber Alfred,

lange haben wir nichts voneinander gehört. Ich hoffe, daß es Euch gut geht. Astrid und ich haben das Rembrandtjahr gut überstanden. Drei Bücher erschienen von mir (zwei als bearbeitete Neuauflagen), außerdem 6 Aufsätze. Zwei Bücher habe ich Dir geschickt; ich hoffe, Du hast sie erhalten. Jetzt arbeite ich sehr intensiv an der Schlußredaktion von Astrids Lastmanbuch, das im nächsten Jahr herauskommt. Astrid geht es wieder besser. Nach einigen Operationen konnte sie dreiviertel Jahr nicht aus dem Haus, das bessert sich aber im Moment und wir sind darüber sehr glücklich. Wir sind inzwischen Großeltern. Daniel hat einen kleinen Sohn. Nächste Woche sehen wir ihn bei einem Fest. Wir freuen uns, noch so kreativ tätig sein zu können. In der Anlage schicke ich Dir einen meiner Aufsätze aus unserem gemeinsamen Interessengebiet. Art and Bible. Er erschien in einer kirchenhistorischen Serie.

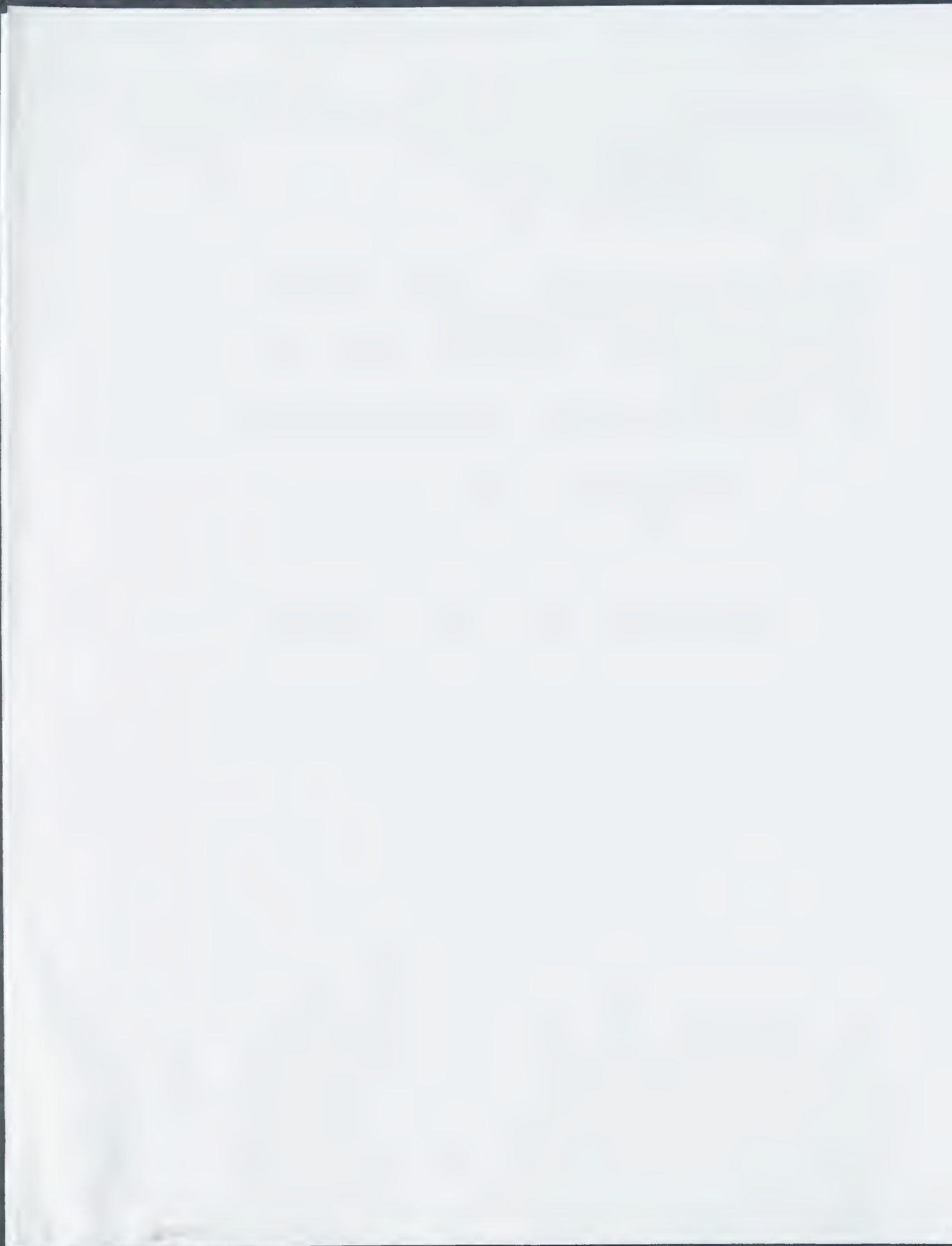
Johann Anselm Steiger und Ulrich Heinen (Hrsg.),

Isaaks Opferung (Gen 22) in den Konfessionen und Medien der Frühen Neuzeit.
In: Arbeiten zur Kirchengeschichte. Begr. Von Karl Holl und Hans Lietzmann, hrsg. Von Christian Albrecht und Christoph Marksches, Bd. 101. Berlin/New York 2006

Herzliche Grüße an Euch beide

Eure

Christian und Astrid





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

Monday noon
-3 Mon SK.

A Chemist Helping Chemists

To Dr. David Dewitt fax 001 613 533 6765

Dear David:

It wouldn't be the end of the world
if you can't get your passport.

Just received the portfolio Olympia
catalogue for next Tuesday. Not much.

304 Philips Konink. I prefer his landscape.

Is this in London?

306 Why follower of Schalken? It is

signed and in H de G V 186 in capitals.

But I prefer the painting I just bought
in Vienna.

438 P. Codde - a Shapiro painting. Not bad.

Anything else?

All the best

Alfred

26. VI 07.

02-1 150

SI POLISIO 1984
MAY 15 1984
BACH. C. 1984

Department of Art

June 5, 2001

1401

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

Dear Dr. Bader:

Having seen the "Jesus and Judas," I have gone straight to work and want to report to you that I have found another panel that must have originally been part of the same ensemble as your panel. As if in confirmation of my attribution, Micheline Comblen-Sonkes, of the Centre de Recherches "Primitifs Flamands" in Brussels, recently assigned a panel in Dijon, in the Musee des Beaux Arts to the Lucy Master.

The panel in Dijon is the same size (32.2 x 26.1) as your panel and is organized in the same fashion. A faux-stone arch opens onto a view of two figures who stand against a green background. Mme Comblen-Sonkes identified the two half-length men as Two Apostles, despite a later inscription on the frame that calls them Sts. Cosmas and Damian. A photo of the reverse shows a similar thick panel of oak. I am at present trying to track down the provenances of the pictures; the Dijon panel (also, interestingly, catalogued as German) has an inscription in Spanish. If the pictures originally were made for a Spanish commission, the unusual format might be more explicable.

What is more, the Dijon panel suggests that the ensemble may have been intended to represent the Last Supper. The expressions on the faces of the Dijon apostles suggests the surprise of Christ's announcement of impending betrayal. Of course, this suggests that other panels with the remaining apostles may be out there somewhere!

This discovery substantially alters my initial idea that your panel was an individual devotional panel. Instead, I think now that it must have been part of a larger project, perhaps an altarpiece of the passion, or a retable in the Spanish style. I am continuing to search for parallels in subject and composition, which may help in constructing an interpretation.

I am excited to continue this line of research and I am grateful to you for inviting me to visit your collection. I will be talking to Martha about what I have found in the next few days. By the way, my doctorate is from the University of Pennsylvania; I taught at Iowa for twelve years.

I hope your trip is a good one, and that the weather in Europe is better than it is here.

With best wishes,

Ann Roberts

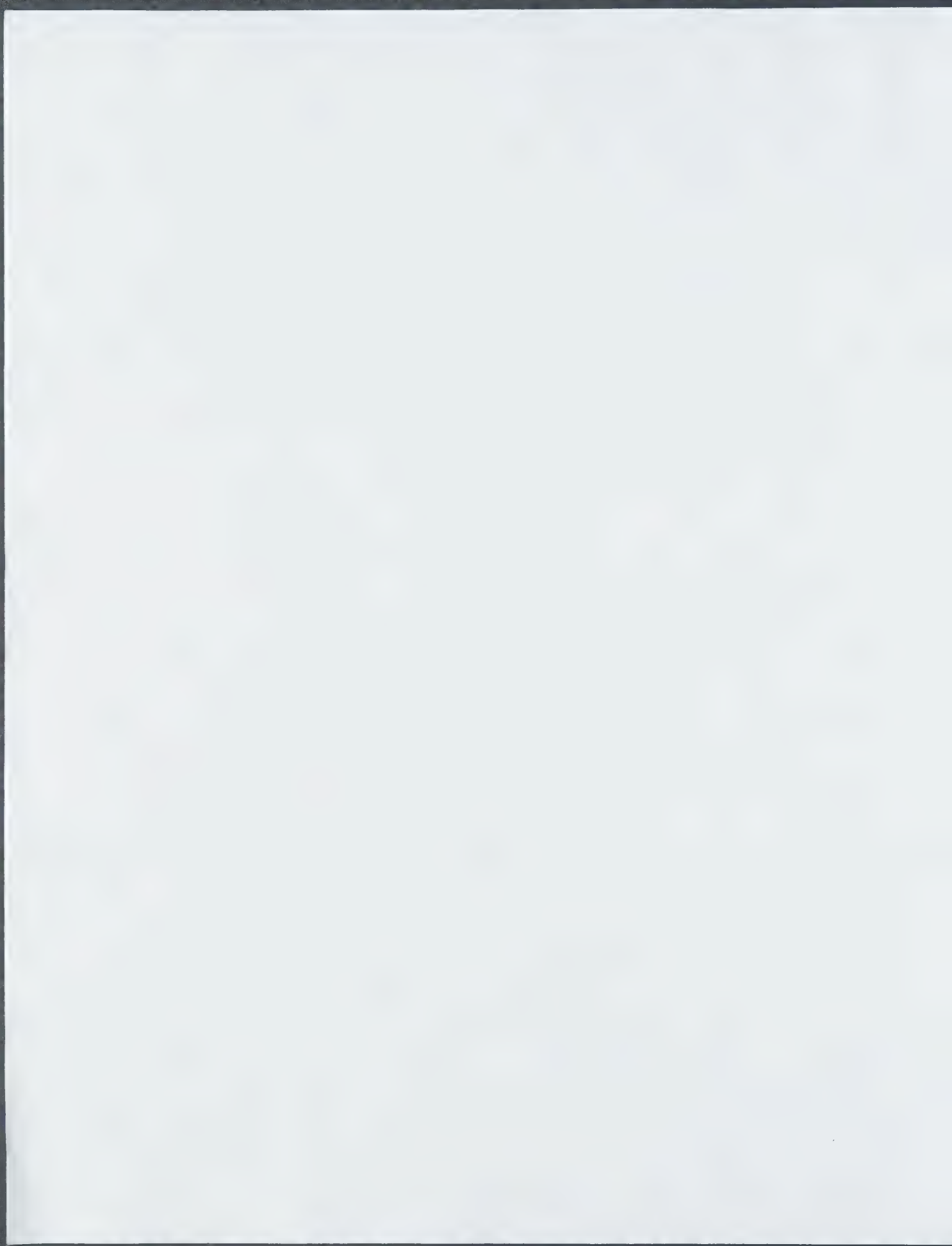
Ann Roberts

e-mail: roberts@fc.edu

Dissertation UPenn
1982

Lake Forest, Illinois
63045-2399
847-735-5181
847-735-6190 f

To David de Witt
lot 227 at Pottery's
2-1 June 8



ABFA #1401

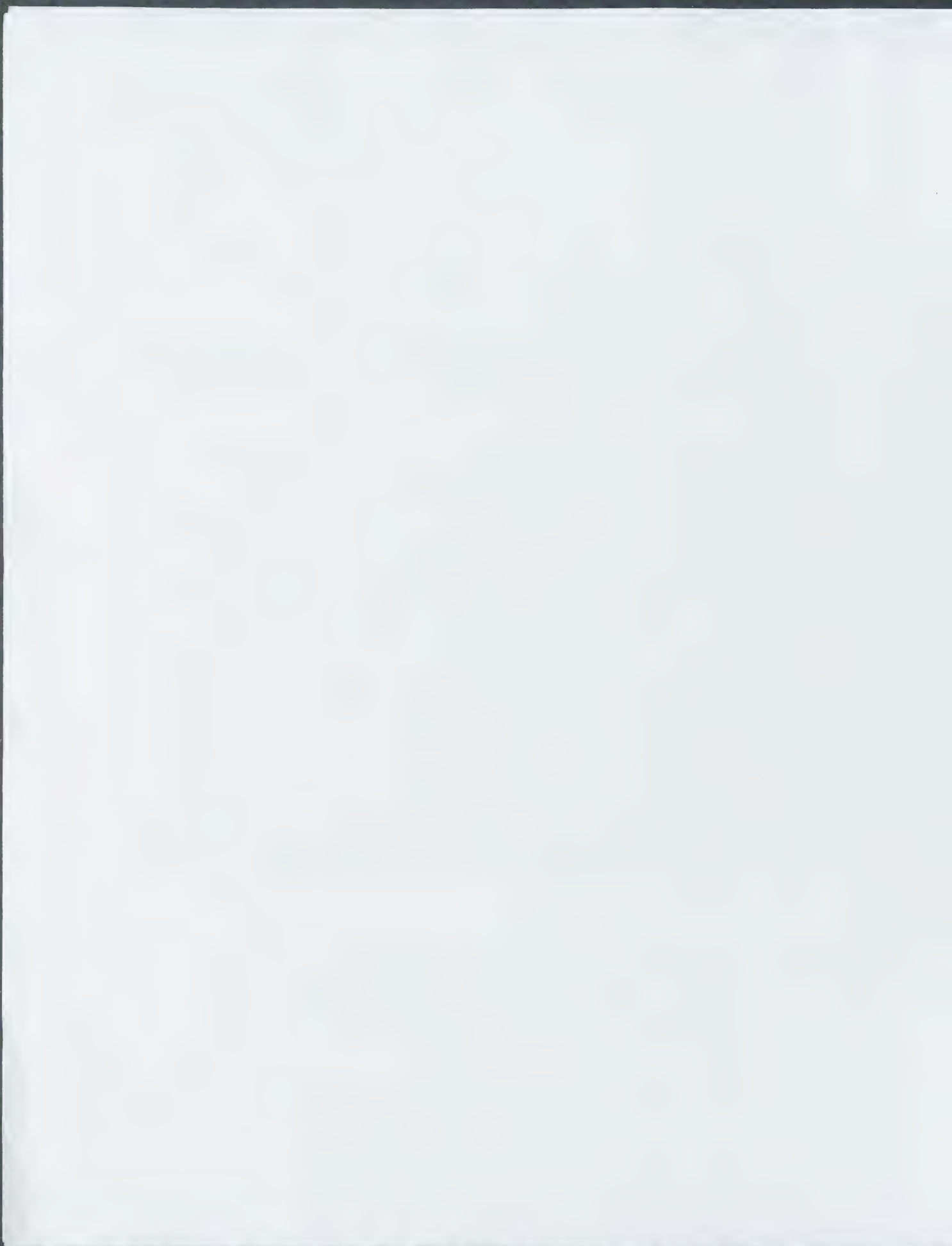
Jesus and Judas by Master of the Lucy Legend

Oil on panel, 13-1/8" x 10-1/2".

The Master of the Lucy Legend, named after a panel dated 1480 depicting the Lucy Legend, in the St. Jacob Church in Bruges, was a contemporary of Hans Memling.

Professor Ann Roberts, whose Ph.D. thesis was on this artist, has carefully examined this painting and is certain that it is by this master. She wrote "From the point of view of composition and subject matter, this is a fascinating painting. I don't recall seeing a similar format for a single panel before; the view through the arch (like a window) with the two bust-length figures reminds me of the two men at the rear of the room in which Dirc Bouts painted the Last Supper in Louvain (1467). But those two figures wore contemporary costume and most people think they refer to members of the confraternity which ordered that picture. (Snyder, Northern Renaissance Art, Colorplate 25). The window effect in your picture is quite unusual; we sometimes see painted ledges or balustrades on the lower borders of bust length portraits, but this treatment of a fully arched opening is unfamiliar to me. . . ." ". . . The closest formal comparison to your picture known to me is a detail of a painting by the Lucy Master in Messina, Sicily, which depicts the Entombment of Christ with the instruments of the passion in the landscape. (A very small reproduction can be found in Friedlander, Early Netherlandish Painting, VIb, Add 283, Plate 264). In the upper right quadrant there are two disembodied heads of Christ and Judas. The long beard of the figure on the right in your panel resembles the stereotypical treatment of this figure in late fifteenth century Netherlandish art, and I could find you any number of comparisons between the man on the left in your picture and figures of Christ in the Lucy Master's oeuvre."

You may wish to incorporate some of the new information I have discovered.









Photographs by:
John R. Glembin
February 12, 2005



ALFRED BADER FINE ARTS

ESTABLISHED 1961

DR. ALFRED BADER

April 10, 1998

Mr. Roy Eddleman
417 Amapola Lane
Los Angeles, CA 90077-3411

Dear Roy:

As you know from my hand-written fax, I received your fax while on holiday in Jerusalem and, of course, away from my desk and files, I worried a great deal about the Getty's comments.

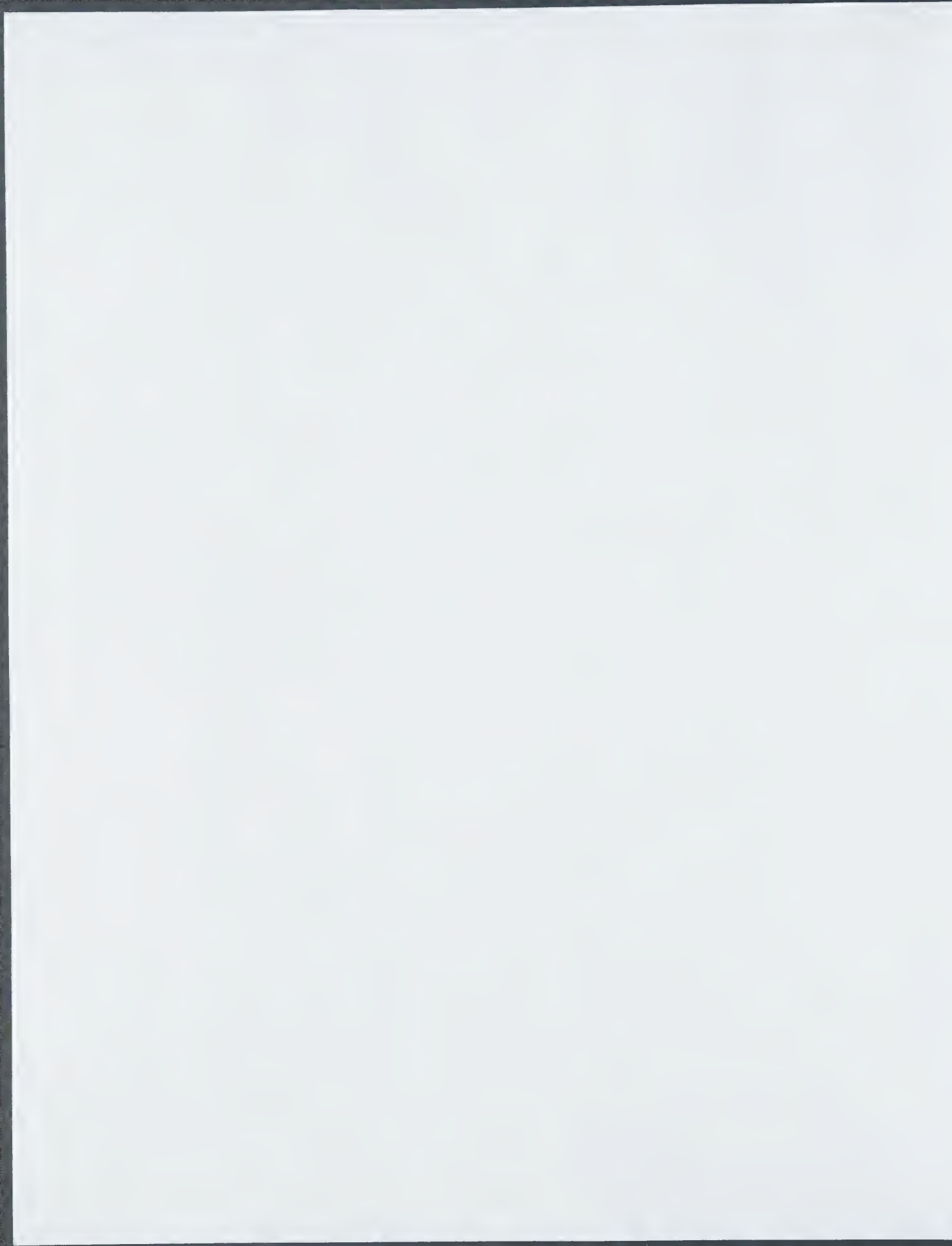
I realized that you knew me well enough not to suspect for one moment that I might knowingly have sold you a 19th century copy. But what if the Getty were right?

Luckily I keep my files very carefully, though once I have sold a painting I set the file aside and I often mislay it. However, Isabel was able to find this one, and so I could check all of the information I have, much of which I had not shared with you before.

Let me do this now:

- (1) I enclose copy of Christie's description of Lot 84 in their June 27, 1969, sale. Please note that the painting is described with the artist's full name - indicating that Christie's believed it to be authentic - as well as coming from the collection of John Sheepshanks and thence by descent to the seller, Charles Sheepshanks.
- (2) Enclosed please find a copy of a letter sent to me by a most knowledgeable art historian, Dr. Eduard Trautscholdt, who had actually viewed and greatly admired *The Alchemist* before the sale at Christie's. Note how highly he thought of the painting, and not just because of the illustrious provenance.
- (3) Enclosed please find copies of all of the correspondence with Dr. Mary Ann Scott who compared the two paintings at Harvard in 1983. Please note that she wrote: "I agree with your conclusions on the precedence of your picture, which may have been painted circa 1660."

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





Mr. Roy Eddleman
April 10, 1998
Page two

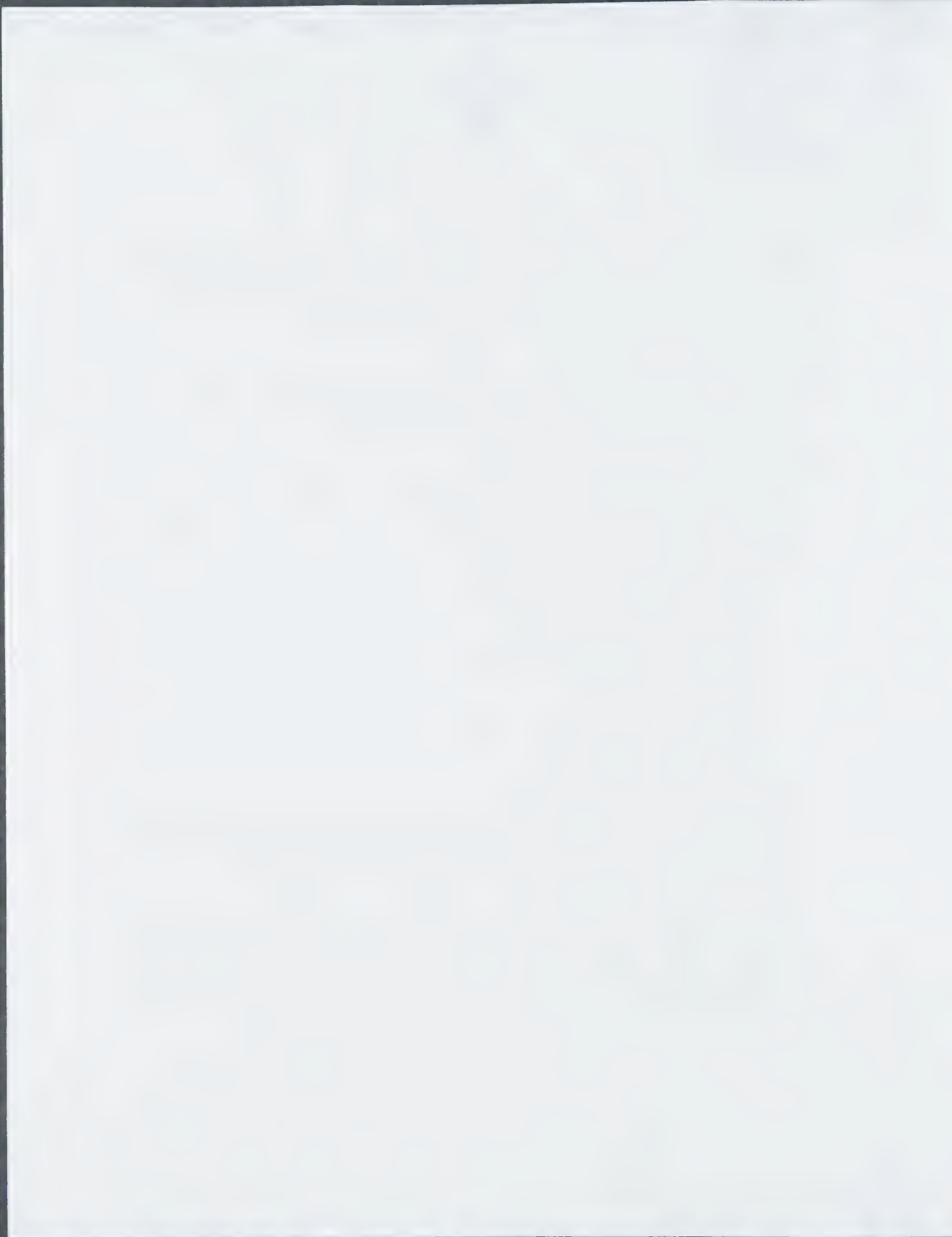
- (4) One of the ablest, if not the ablest chemist specializing in the chemistry of pigments and paint films was Dr. Robert L. Feller at the Mellon Institute. I had taken my painting for his examination, before taking it for comparison with the Fisher painting in their collection. Dr. Feller assured me that he considered my painting 17th century and the signature genuine.

When I wrote my paper, which appeared in the *Aldrichimica Acta* (copy enclosed), I sent him a copy of the manuscript to make sure that what I wrote about him was correct. His hand-written note - copy enclosed - said that the only possible suggestion that he could make was that I add the name of the restorer of the Fisher painting.

- (5) One of the great connoisseurs of Dutch paintings is Dr. Peter Sutton who is now the director of the Wadsworth Athenaeum, in Hartford, Connecticut. Before that he was in charge of old masters at Christie's in New York and before that the curator at the Boston Museum of Fine Arts. Peter Sutton looked at my collection in the 1970s and greatly admired *The Alchemist*. He referred to the painting in his 1984 exhibition "Masters of 17th Century Dutch Genre Paintings." Copy of the entry is enclosed. Dr. Sutton asked me about two years ago, while he was at Christie's, whether I still had my Bega. When I told him that I had sold it, he enquired (not being bashful) for how much. His reaction to my reply was to shake his head and say that I could have got more for it at Christie's! Probably so, but then it might not have gone to a friend who really appreciates alchemical paintings.
- (6) In the early 1960s, Dr. Walther Bernt, one of the greatest experts of Dutch art, recommended a very able restorer at the Alte Pinakothek, Mrs. M. von Lilienthal. She cleaned my *Alchemist* in 1969.

Then, however, when I carried the painting home, some wax paper inexplicably became attached to the painting and when I removed the paper the varnish film was marred. I asked Mrs. van Lilienthal for advice and her four-page hand-written reply is enclosed. It may include the clue to what the Getty analytical chemist is seeing.

She explained that she had relined my painting and that - as so often happens with old paintings - almost all of the damage was along the edges, where the painting had hit against the frame. She cautioned me most carefully not to remove the varnish because that would expose the slight losses which, she explained, had been "verkittet." That is, she had used what most restorers use, some kind of plaster-like putty as a filling. Probably the white putty contained zinc oxide.





Mr. Roy Eddleman
March 10, 1998
Page three

Please share this information with Dr. Khanderkar at the Getty and I will then ask my conservator, Charles Munch, to call Dr. Khanderkar to discuss all this. What Dr. Khanderkar sent to you is either an X-ray fluorescence (XRF) or an energy dispersive X-ray (EDX) spectrum, and it will be interesting to learn how accurate this is.

I plan to do the following:

- (A) I understand from art historian friends in London that the John Sheepshanks inventory may still be in existence with the family and, of course, it would be most interesting to learn when and from whom he acquired *The Alchemist*. Keep in mind that he was one of the ablest collectors of his time and I find it hard to believe that he would have acquired a newly painted copy.
- (B) As you will see from her letters, Dr. Mary Ann Scott got her Ph.D. from Dr. Arthur Wheelock who is now curator of Dutch paintings at the National Gallery in Washington, D.C., and I have written to him to enquire whether I could look at Dr. Scott's Ph.D. thesis to see exactly what she wrote about the two paintings.

Of course it is important to keep in mind that Dr. Scott had examined both paintings while they were at the Fogg Museum and that the conservators there had a chance to compare the two paintings, because the Fogg was considering purchasing Shickman's painting now at the Getty. Thus, Dr. Scott had not just her own eyes but those of the professionals at the Fogg to rely on.

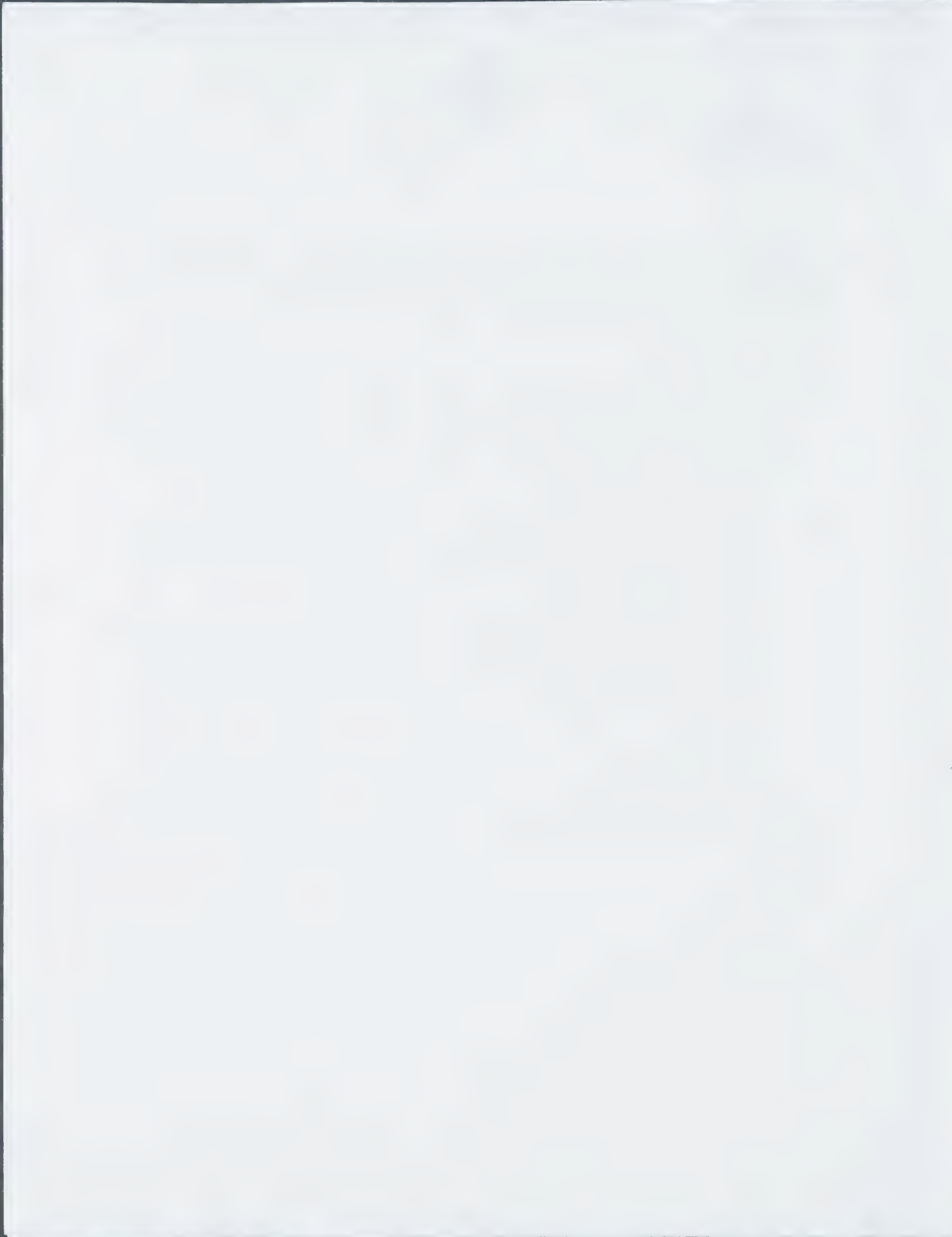
- (C) As I have already mentioned, I will ask Charles Munch to discuss the technical problems with Dr. Khanderkar.

Naturally I will share everything I learn with you. In the meantime I hope that all of this bulky material will relieve your mind as it has mine.

Best wishes,

AB/nik

Enclosures



CORNELIS BEGA (1631/32 - 1664)
AS PAINTER AND DRAUGHTSMAN

by
Mary Ann Scott

Dissertation submitted to the Faculty of the Graduate School
of the University of Maryland in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
1984



lor with three Figures from 1664 in a German private
collection.^{65/} Apparently during his last years Bega repeated
versions created c.1660/61. Only one pair of dated
versions (that is, both of which have dates) is known. A
scene reportedly bearing the date 1660 was in a New
York sale in 1947 (fig.162). Its mate, painted in 1664, is in
the National Gallery in Stockholm (fig.163). This replica
confirms what stylistic evidence suggests regarding the
evolution of Bega's methods for the painting of versions in
the 1660's, described next.

Happily for this project, the Fogg Museum in Cambridge
has recently arranged for a pair of Bega versions of The
Landscape to be examined together. One was Bega's 1663 work
in the New York art market at present, fig.164), and the other, a
but undated piece from the Bader Collection in
Milwaukee (fig.165). The differences between them are
consistent with his changing stylistic temperaments between
1660 and 1663. Bega painted the first version (Milwaukee)
a piece of very fine canvas measuring 43.2 x 39.2cm. He
retained very little of the basic composition in his later
version (Cambridge/New York), painted on panel (35.8 x
31.8cm).^{66/}

Stylistic qualities, namely the use of color, handling
of light and shadow, brushwork, and scale of the picture suggest that
the Milwaukee picture was painted c.1660. It is characterized
by a greenish cast, in keeping with Bega's Ostade-derived
style, which is still evident in his late 1650's paintings. In



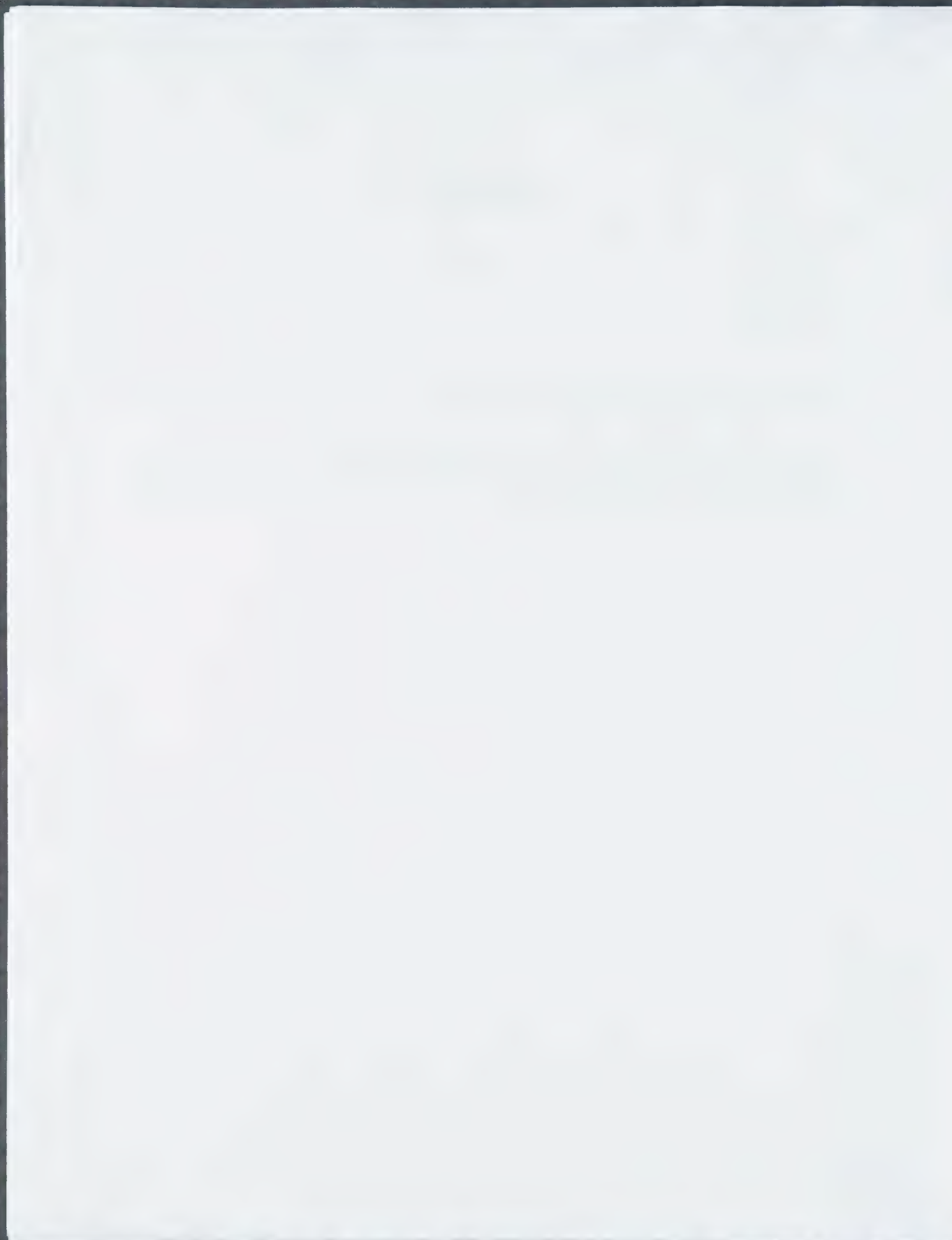
Aide Memoire

Alfred Bader
May 4, 1998

For: Bega File

Isabel, Marion and I visited with Dr. Arthur Wheelock, the curator of Dutch paintings, at the National Gallery on Friday morning May the 1st.

He allowed me to look at Dr. Scott's thesis on Bega, which describes both alchemical paintings in some detail. I told Dr. Wheelock of the Getty concern because of the presence of zinc in the ground. He just shook his head and said: "Who, in the middle of the 19th century, would want to copy a Bega?"





Alfred Bader Fine Arts
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May 19, 2006

TO: Ms. Janet Brooke, Director
Agnes Etherington Art Centre

Page 1 of 1

FAX #: 613/533-6765

Dear Janet,

Isabel and I look forward to seeing you on May 31.

We plan to bring the two panels you would like on loan for your exhibition along with us. This will be safe, easy and cost nothing. David told me that this may cause trouble with Canadian customs and that he and Franziska could hand-carry them via Toronto and through customs there in August. But our bringing them is much easier.

In the unlikely event that customs ever ask you, you can reply that these stubborn octogenarians simply insisted on bringing them along. After all, Janet, we are loaning the paintings, not selling or giving them.

As I said when Queen's gave me an honorary LLD in 1986: I always love a fight when I think I am right.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az
C: David de Witt



PORTRÄT

To Dr. David Dewitt
See my letter to Van Baarle
d.



Anthony van Dyck (1599–1641), Lady Mary Villers; Abb. © Philip Mould Ltd., London

Das Geheimnis ist gelüftet: Der Dargestellte und der Maler dieses Bildes im Besitz der Galerie Neuse in Bremen wurden auf der TEFAF in Maastricht identifiziert: Es handelt sich um ein seltenes Künstler-Selbstbildnis des Frankfurter Malers **Matthäus Merian d. J.** (1621–1687) vor einer Seneca-Büste. Als Schüler von Joachim von Sandrart gilt Merian d. J. als einer der besten deutschen Porträtisten seiner Zeit. Abb. © Galerie Neuse, Bremen

[Auseinandert]

es uns bewegt, müssen wir lächeln. Sie müssen nur einmal in eine Ausstellung gehen, etwa die jüngste Modigliani-Ausstellung in London. Die Leute lächeln nicht nur, sie lachen. Das klingt vielleicht albern, aber es ist eine Reaktion der Genugtuung. Es geht um Kommunikation. Man kann das auch bei einer Landschaft haben oder einem Fruchtestilleben, aber Porträts erreichen uns schneller, direkter.

Also kann jeder Porträts sammeln und verstehen, was die entscheidenden Qualitäten sind?

Jeder! Unsere Kundschaft kommt aus allen Bereichen. Natürlich gibt es große historische Sammlungen, Hever Castle, die Royal Collection, die National Por-

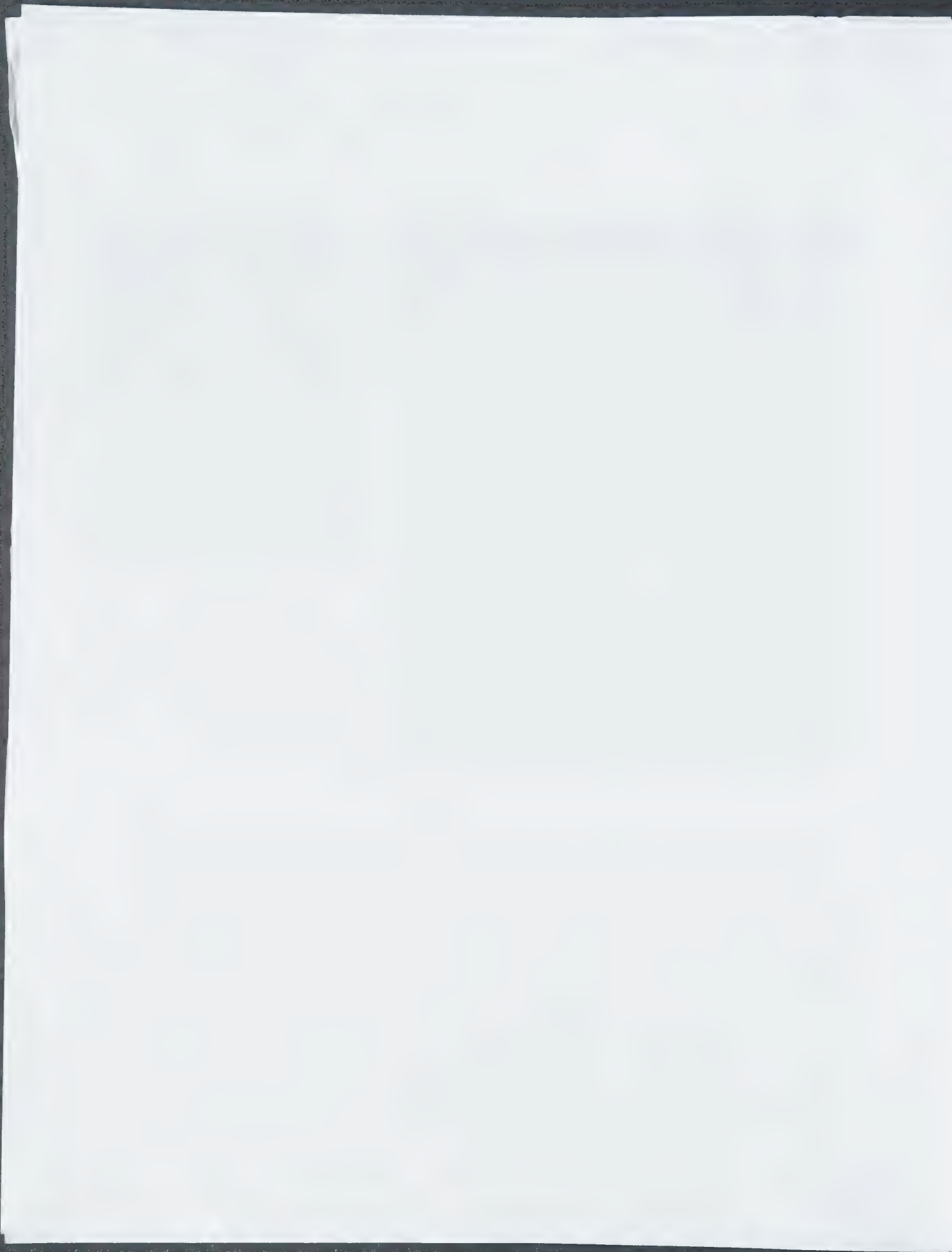
trait Gallery, sie haben alle bei uns gekauft. Aber wir haben auch einen Auktionshändler aus Essex, der die Schule mit 16 verlassen hat. Nun sammelt er Porträts des 18. Jahrhunderts und kauft Meisterwerke, die er sich auf einem anderen Gebiet – Impressionismus, Altmeisterzeichnungen, Altmeister – vielleicht gar nicht mehr leisten könnte. Man kann ja immer noch einen Gainsborough für weniger kaufen als einen mittelprächtigen Zeitgenossen. Ein Gekritzel von Damien Hirst kostet so viel wie ein kleines Ölbild von Romney, das man schon für 15 oder 20 000 Pfund haben kann. Und noch billiger wären die vielen anonymen Porträts, von denen oft sogar die Künstler unbekannt sind. Würden sie so

etwas kaufen, wenn es künstlerisch überzeugend ist?

Natürlich, aber es würde mich zum Wahnsinn treiben, weil ich herausfinden müsste, wer es gemalt hat und wer dargestellt ist.

Wie wichtig ist die dargestellte Person? Sie haben von der Königin eine Medaille bekommen, weil sie so viele historische Porträts aufgespürt und identifiziert haben.

Lücken zu schließen ist wahnsinnig aufregend, und als Spezialist habe ich einen sehr guten Überblick, von welchen historischen Personen wir Porträts haben und von welchen nicht. Man wittert mit dem Instinkt eines Jägers, wo die Beute ist. Ein Porträt von Isaac Newton zum Beispiel wird immer gesucht sein, es gibt



Meeting at Milwaukee Art Museum at 3 PM on Tuesday, March 20th

Present: David Gordon, Director, Joe Ketner, Chief Curator
Laurie Winters, Curator, George Evans, Attorney, Alfred Bader

Gordon: Am I being recorded? For posterity?

Bader: I'd like to record everything.

Gordon: OK. Because we think that there are some things that we take issue with in the latest draft of the article in the Queen's magazine, we'd like to go through those with you.

Bader: Fine

Gordon: Our hope is to reach, I hope, a friendly agreement, and understand that in matters of attribution people with good judgment may disagree and a lot of the issues you raise are due to attributions where it is possible for people for disagree.

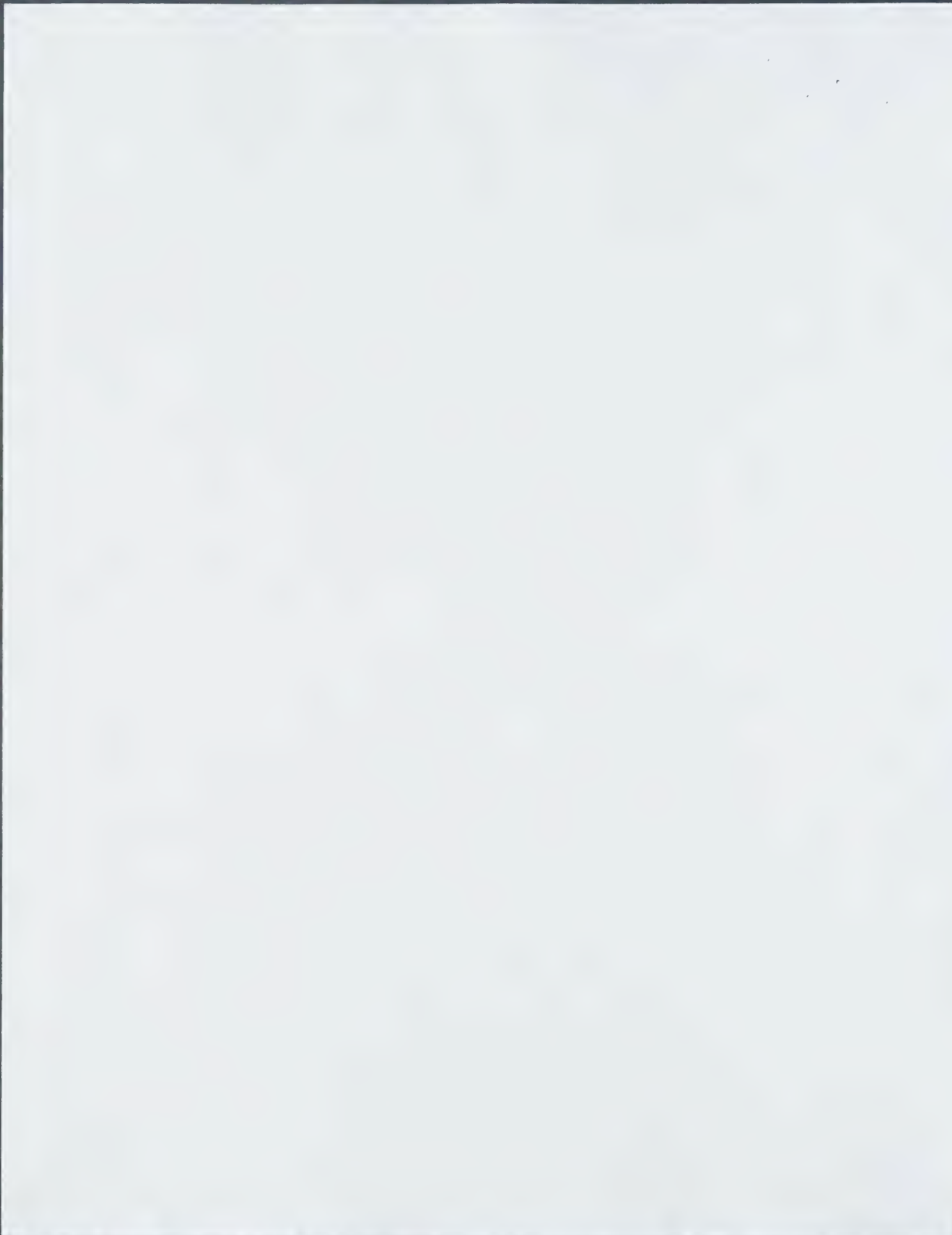
Bader: Sure

Gordon: When you sent your first draft of your article (interrupted)

Bader: To you, the long article. I sent it to you. This will be in my autobiography. That won't appear for many months. The Queen's Quarterly wanted to publish a shortened version which I sent to you and surely it is factually correct.

Gordon: Well, we will get to that. Anyway, we got the impression that the article that you sent to us first of all was the article that you intended to have published in its entirety in the journal and as a result of that article which is very different in tone from the latest version we responded. Laurie had written a response to the Queen's journal and she'd like to talk about that response.

Laurie: Yes, I have to say that I was..well, first let me say that I have heard that you were upset with the tone of the response and so I would like to apologize for any offense that you may have felt. My reaction to your proposed article, the long article, I have to say was one of viewing it as really an attack because it did have



a tone of suggesting that the museum behaved in a rash, unprofessional way. Anyone who knows me knows that I like to take my work very seriously, that I am thorough, and not infallible, but I believe along with Russell Bowman and others who were involved in the various stages of deaccessioning that it was handled in the most professional way possible. I have to say that I was deeply offended and deeply hurt and I am sorry that you were hurt as well by my response. I think what we have here - what I'd like to do is turn this into really not an attack on profession or professional ability but rather into a fellowly discussion of points that perhaps an acceptance of maybe divergency points. That would be my goal for the day and I am happy to answer any questions. I think you had some questions about whether we acted in a thorough way following all the guidelines, so that's one of the things we'd like to go through with you to reassure you that in fact the museum did behave very professionally.

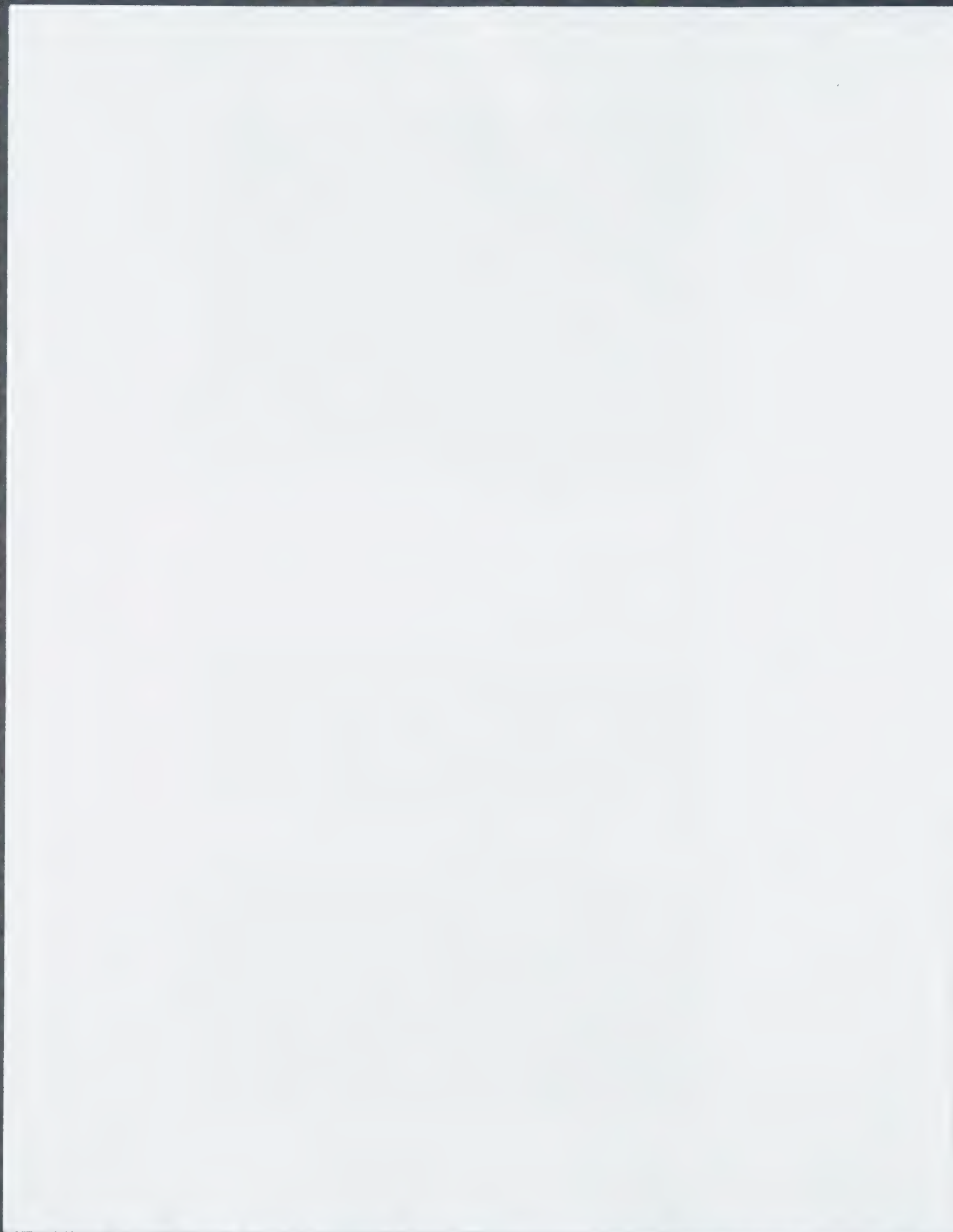
Joe? ???

Laurie: Well, I believe

Joe: I think Alfred does too.

Laurie: I have great respect for Dr. Bader. I think he's a very clever person and I feel that we have worked well together up until this point of the proposed article and my response. So, I'm hoping that we can go back to working together as well. Of course the big Lievens exhibition is coming up and I know Arthur Wheelock and I both very much would like to have your advice and consultation on that and I think we all only want what is best for the museum and so, in any case ...

Alfred: Let me begin by saying that until I received this letter I had a high regard for what you do. You know how committed you are to the Art Museum and we worked very well together for the Rembrandt show. You may remember the lecture I gave here on the last day and how I thanked you for your wonderful help. But anybody looking at this letter, particularly p. 6, must agree that it is a tremendously insulting letter and I am deeply sorry - I certainly did not want to - well, let's go back to the article which will eventually appear as a chapter in my book. It will be changed of course because I have so much more information. But in there I did not attack you personally. I said you made



some mistakes, so what. The Iwry - you never replied to me - who told you that Iwry was a well known 19th century copyist? Who told this to you?

Laurie: That was Sara _____ of Christie's, the VP of old master paintings at the time the deaccessioning took place.

Alfred: Well, I talked to Anthony Lord Crichton Stuart, the head of old masters, and he told me - I sent him *The Detective's Eye* - that he is convinced that the painting is by Berchem. Nowhere is there anything written about Iwry, the man never existed. What is the name of that person again?

Laurie: Sara Lidsey. I think before getting into specifics, maybe ...

Alfred: It's a very important specific ...

Laurie: I fully intend to go over it in detail but yes, I think - let me just also say that I wanted to thank you for changing your draft so substantially and taking out some of the material in response to our letter. We certainly appreciate that and we still have some questions. I think we still have some question and I think we can work through those ...

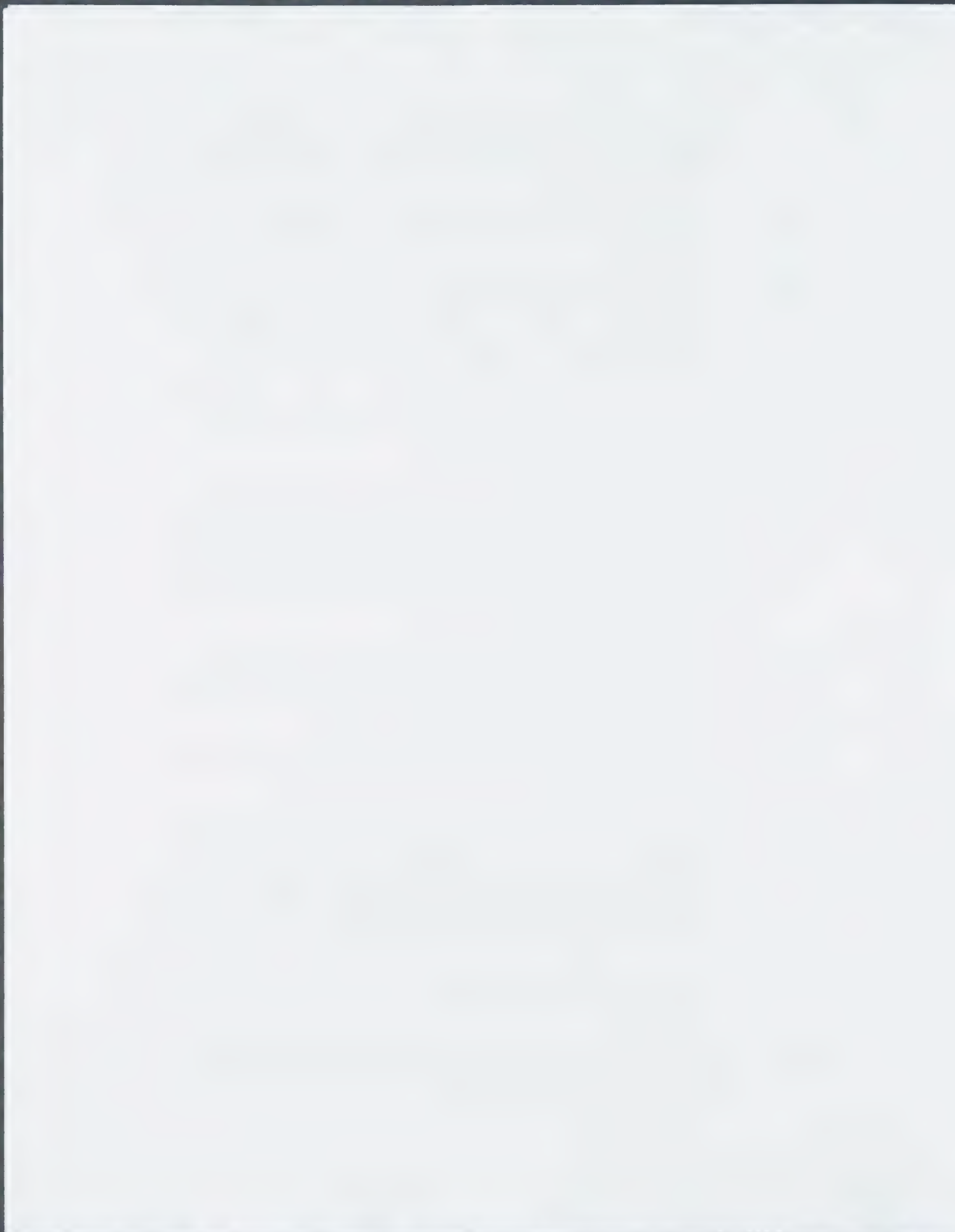
David: If we might just perhaps just work through the galley of the article in order, then I think we'll cover all the points that we have. We'll certainly come onto Iwry or Ivry...

Alfred: It's not a name I would ever forget. I hear it once a year on the Day of Atonement.

David: First of all, we note that the title "Lost Masterpiece, Happy Endings" is a very nice title, perfect in fact. Then on p.4 there's the letter that you sent to Russell Bowman, having received a hand delivered letter from Laurie a few days earlier with the list of your works that were proposed for deaccessioning. And on p.5 you say, "Sadly, Mr. Bowman did not reply."

Alfred: He didn't. Laurie wrote to me that he did but that letter never reached me.

David: He didn't write to you, but he had numerous conversations with you on the phone, but did not reply in writing but did speak to you.



Alfred: Well, are you aware of the fact that I knew that the painting was in poor condition and I had given the museum \$1,000 for the initial restoration. Charles Munch, in his report which you have, said the signature is consistent with Berchem's early signature. Unfortunately, you did not read it. If you had, this would not have come about. And what happened to the \$1,000 I don't know. My plan was - Charles Munch came back with his report, the initial cost was \$800, if there would be more I would have given that also. There is no question in my mind that the painting was in poor condition and there is no problem whatever about deaccessioning it. It's only how it was deaccessioned. It should have been deaccessioned as a Berchem and then it would have brought more money.

Evans: The deaccession, just saying, was an attribution question which we all agree is debated, but the process to deaccession was handled properly by the institution. That's a different question.

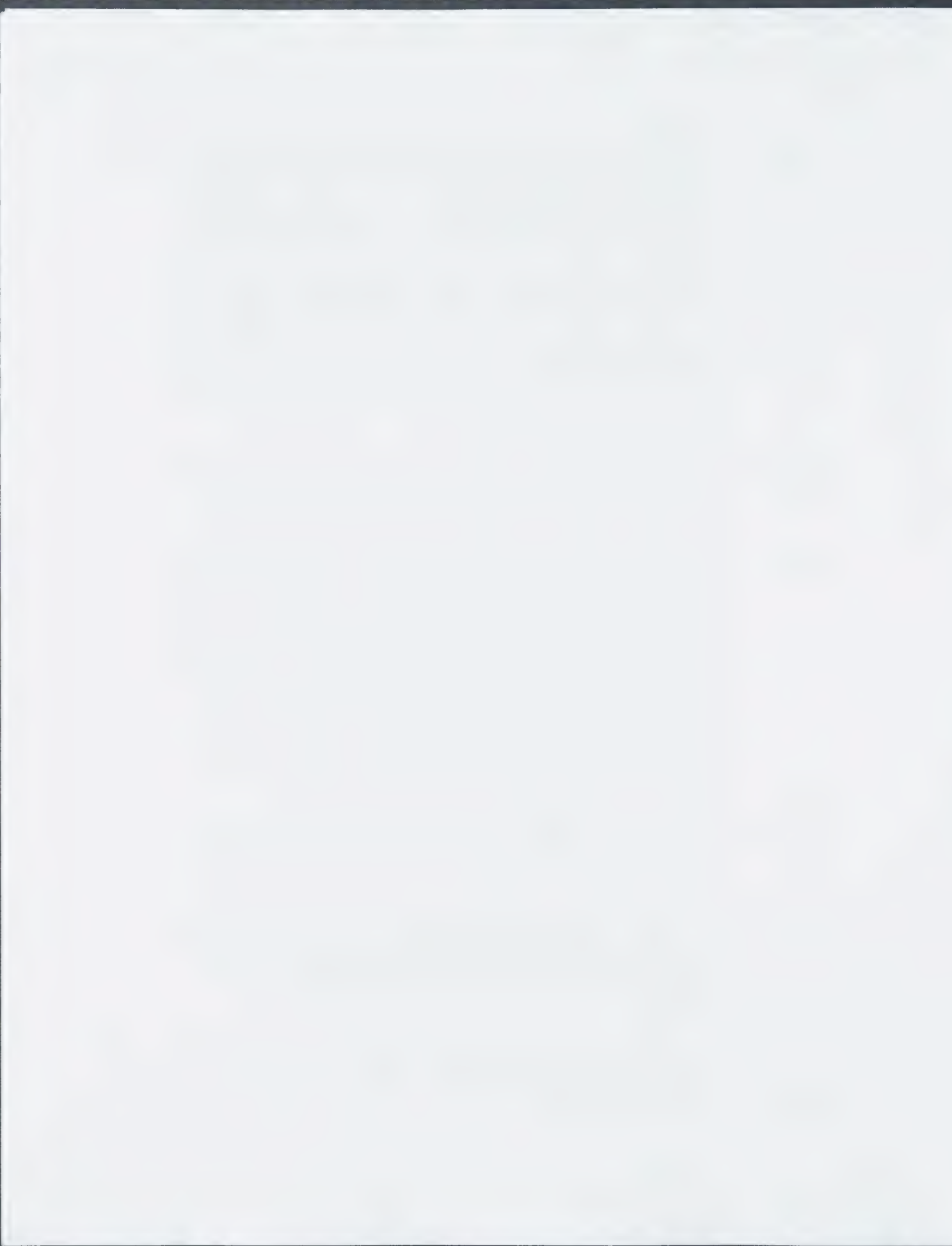
Alfred: Well, let me show you what Peter Sutton wrote to me because it puts it into a nutshell. "I'm glad you agree that the Milwaukee museum has the right to sell the picture. They just should have done it more judiciously". That's Peter Sutton's note to me. It should have been sold as a Berchem and there should have been a reference to *The Detective's Eye*. This business of the director saying that I would have been hurt - that's nonsense. The attribution did not come from me, it came from Wolf Stechow, the greatest expert in the country, who had the painting at Oberlin, identified it as Berchem, it wasn't my attribution.

David: What I want to deal with first of all is - because it is very offensive to Russell Bowman that he did not reply because he spoke to you on the telephone. Not all replies have to be written.

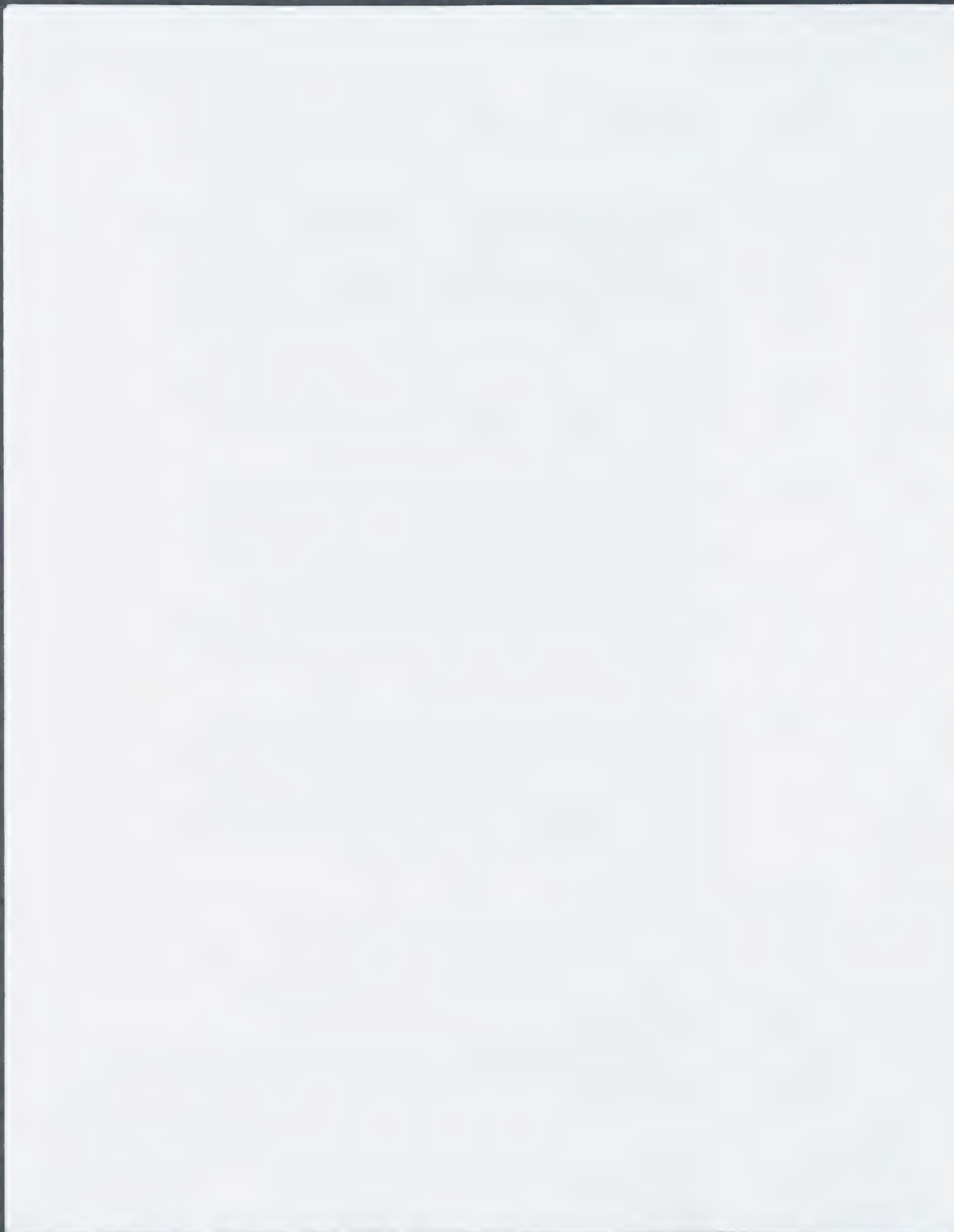
Alfred: I'm sorry. I don't remember his telling me about Iwry and did he forget that I gave him money for the restoration? The painting should have been deaccessioned but it should have been sent to Christie's as a Berchem, or attributed to Berchem....

David: You had conversations with Russell about it at the time.

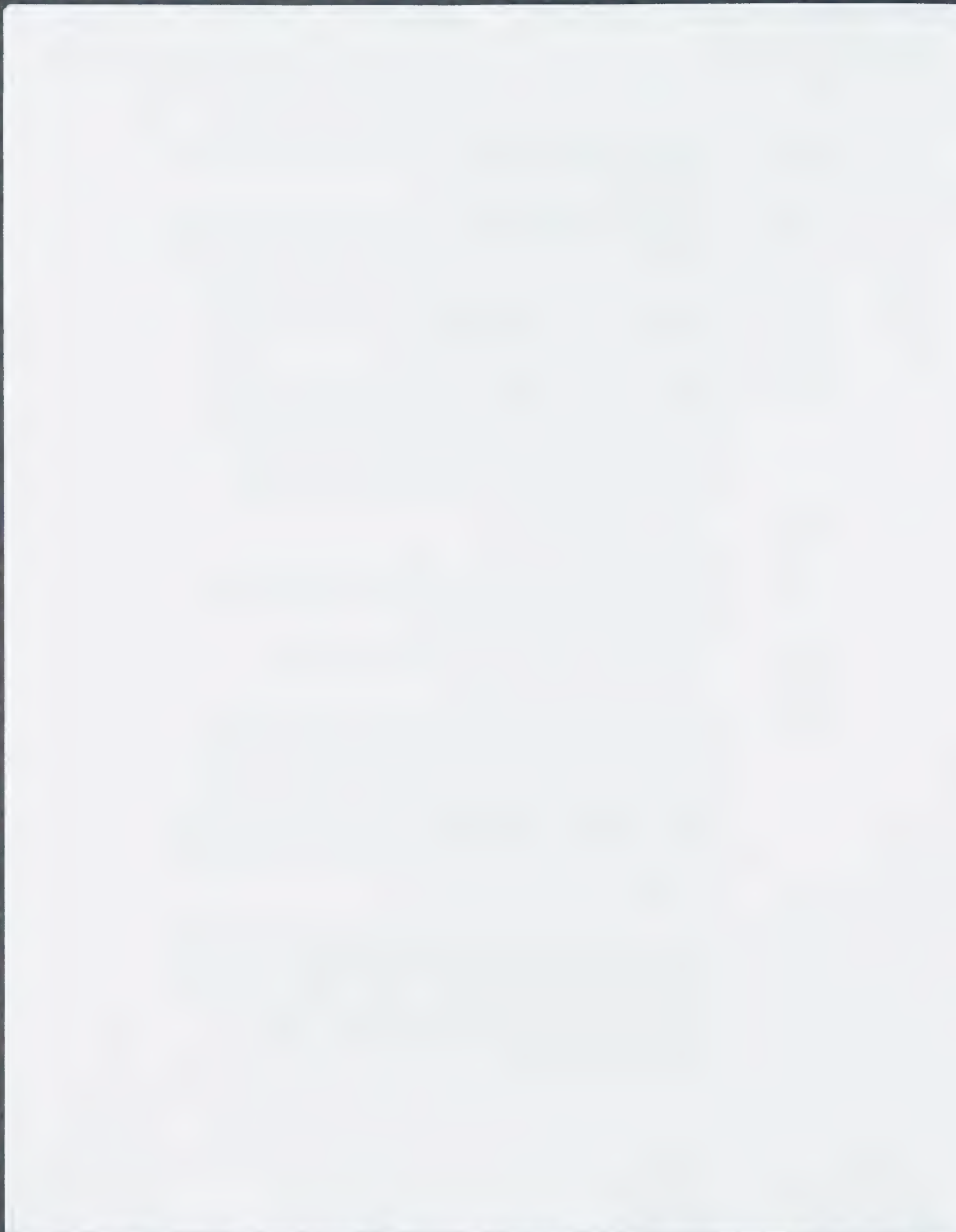
Alfred: I don't remember that.



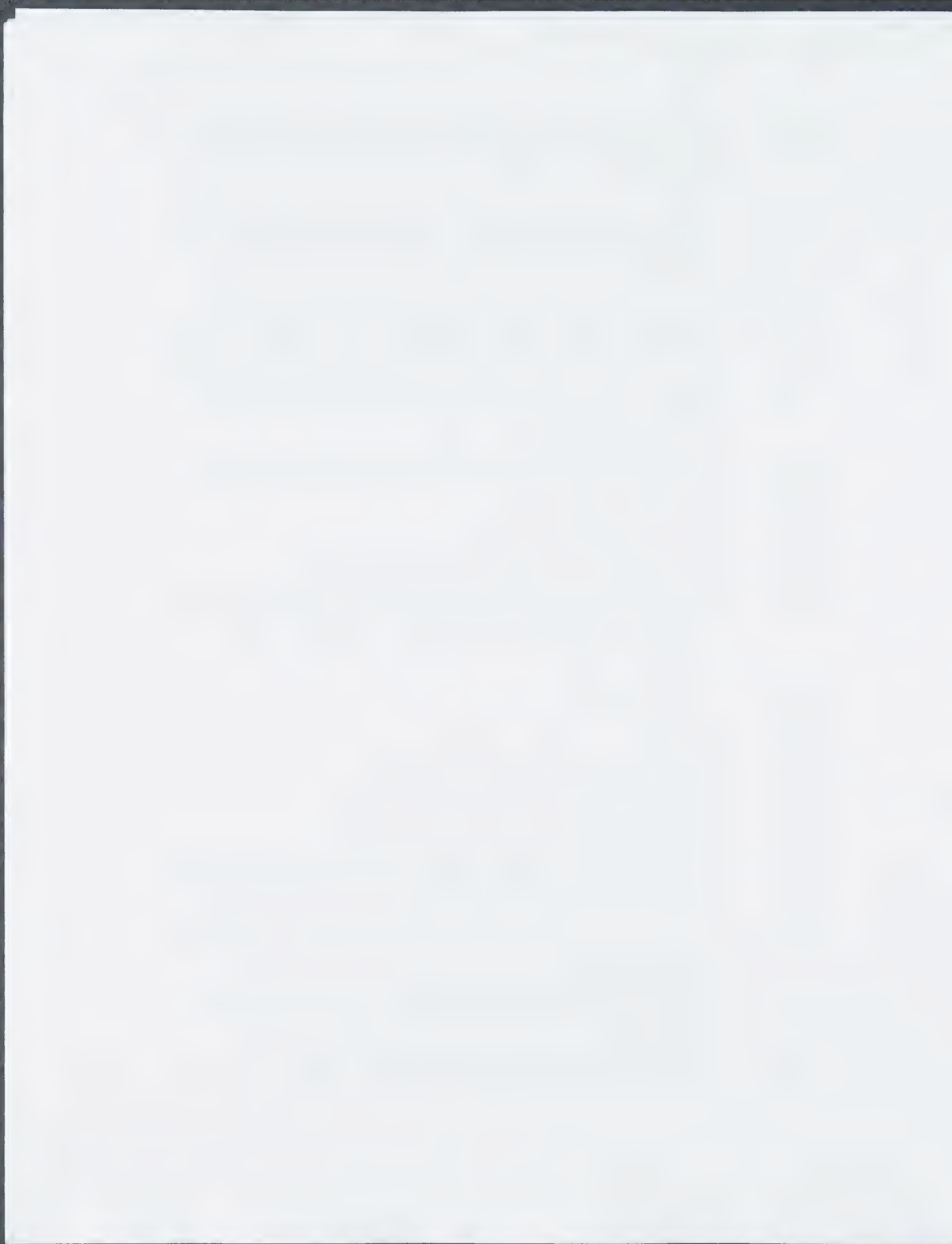
- David: He and Laurie did talk to you about it.
- Alfred: About Iwry?
- Laurie: I did, when I came to your office on April 30th and it was decided that I would come in person, as we felt that there were a number of works that we were deaccessioning that you had given I wanted to make myself available to answer any questions. I do remember vividly because I handed you materials, I actually brought comparative materials to show you as our proof and you said that you did not have any questions.
- Alfred: I didn't have any questions about deaccessioning it. It should have been. xxxxx *The Gibraltar* was in horrible, horrible condition but it happens to be by Wright of Derby.
- Laurie: Well, maybe I can answer some of the bad questions for you. And I wish we had this conversation in 2001 instead of six years later, but then...first of all, we sold the work as C. Iwry and here's the catalog page and I'll give you that copy. You'll see that there is the provenance for the painting and also this painting...there is a history of the painting having been identified as an Iwry. In fact, Alfred, it sold in 1959 at Christie's in London, the very same painting, as C. Iwry, and here is the sale catalog.
- Alfred: xxx Wolf Stechow had clearly identified the signature as Berchem, and Berchem is an important artist. So you had a Berchem in poor condition. It should not have been sold as an Iwry, it should have been sold either as a Berchem or as 'attributed to Berchem' and *The Detective's Eye* should have been mentioned because there are two pages about the painting. Do you have *The Detective's Eye* catalog?
- Evans: I don't believe I do.
- Alfred: In that case, I brought you one.
- Evans: Oh, this is my lucky day. Good!
- Alfred: And there you see...
- Evans: I do remember your speaking. I remember your gallery tour, in fact.



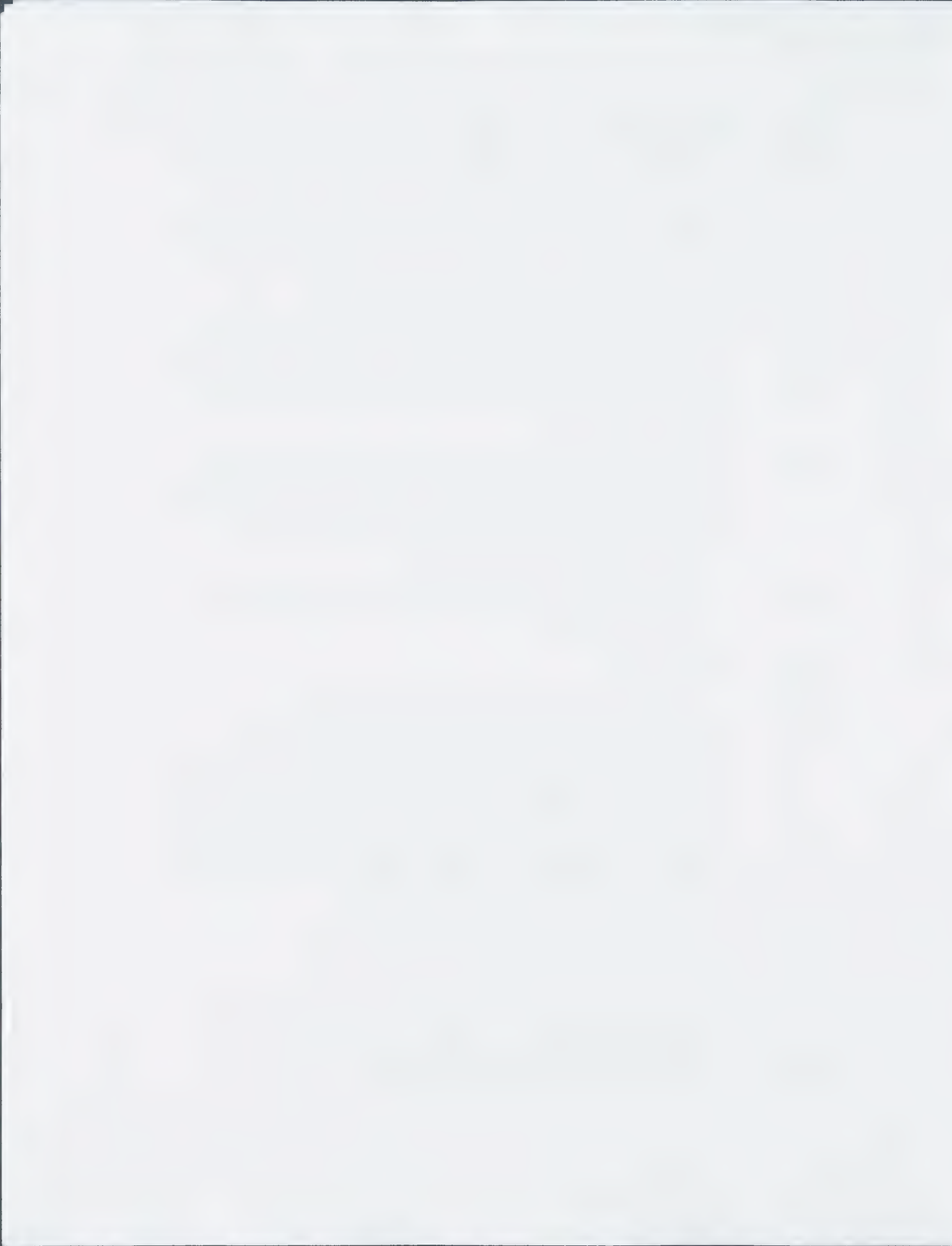
- Alfred: Anyway, it should have been sold as a Berchem and it would have brought more money.
- David: But, Alfred, you are disputing the existence of C. Iwry, and implying we made it up. It's not made up, it was sold as an Iwry in 1959.
- Alfred: Have you looked into Thieme Becker? Can you find him anywhere? You must have looked.
- Laurie: I haven't but he is thought to be a follower of Jacob de Wet which is important, Alfred, because as you know there is another version, an identical version, in Munich which is attributed to Jacob de Wet by Sumowski. It is nearly identical, the profile of the figure is done the same way. It is not attributed to Berchem, it is attributed to Jacob de Wet.
- Alfred: This is signed Berchem.
- Laurie: Well, we felt, the experts who looked at the painting from Christie's, Jim de Young, Russell Bowman, myself all looked at the signature and felt it was Iwry.
- Alfred: Jim de Young does not remember that, I asked him.
- Laurie: Well, he did, because he brought out his little xxx to magnify. So, in our view there isn't enough evidence to say that it is Berchem, it is just not clear, but even more importantly, the caliber of the figures, the handling of the animals, the handling of the trees, do not seem to be consistent with late Berchem works. Then there has long been the argument about the work that Richard Feigen has, which is this one, which is a Berchem, and the one in Munich and the one that was in the Milwaukee Art Museum were copied after it.
- Alfred: Look, the fact is that Stechow, the greatest expert -- this is the main problem with what happened. If you had known, Laurie, what a towering figure Stechow was and Benedict Nicolson was when it comes to *Gibraltar*, you would have said xxx, but to not mention *The Detective's Eye* because Bader would be embarrassed, I'm sorry...



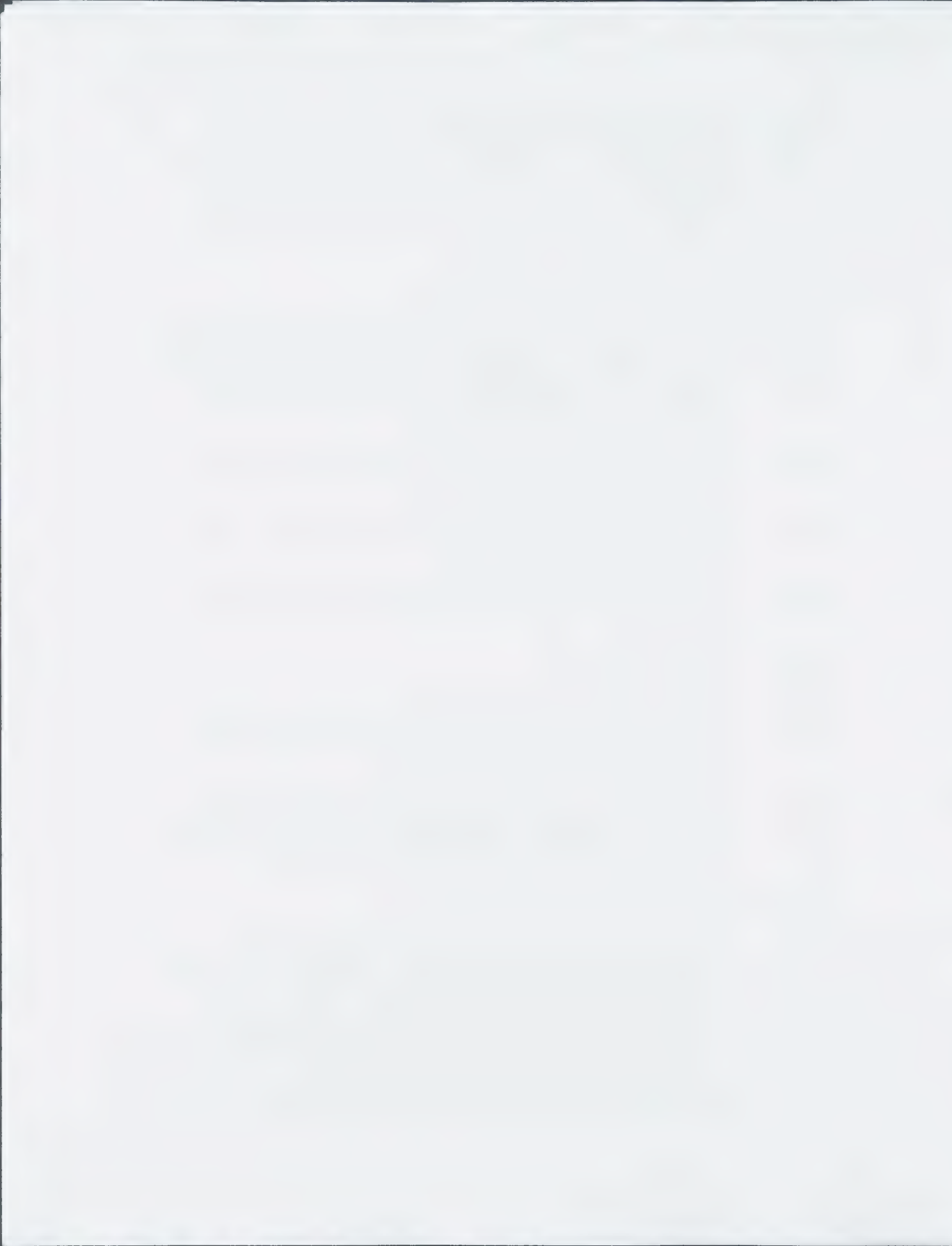
- David: Well, the decision about what goes into the auction catalog is that of the auction house. We don't write the auction catalog, they do.
- Alfred: But if you had given them *The Detective's Eye* catalog that you have they would have sold it either as Berchem or 'attributed to Berchem', one or the other.
- Joe: This is an interesting, scholarly question. How you read the signature, read the history, whose voice it is that says what it is, but I think that is an issue that obviously will be debated as it has already through the history of this particular picture. That seems to be part of the history of the picture and I'm not sure that is the core issue.
- David: Charles is a brilliant restorer but he is not himself an expert...
- Alfred: No, but Stechow was!
- David: You're giving me something by Charles Munch, yes?
- Alfred: That's his condition report which shows that the picture was in very bad condition, that's why I gave some money to get it restored.
- Laurie: It was restored.
- Alfred: It was?
- Laurie: We have the documentation.
- Alfred: Who restored it?
- Laurie: It was my understanding in the file that it was Charles Munch. There is a report of three paintings going out to Charles Munch.
- Alfred: I don't believe so, he told me he didn't restore it. He wrote this but did not restore it.
- David: While he had written this he didn't have the painting in his possession?
- Alfred: It was in his possession but he didn't do the work.



- Evans: You say he didn't do the work?
- Alfred: You had the money and he didn't do the work.
- David: Our belief is that we did give him the money and he did do the work.
- Alfred: Do you want his telephone number to call him?
- Laurie: I think that he is out of town and won't be back until tonight.
- David: Actually what happened fourteen years ago doesn't matter. You see it wouldn't have been in our interest to take the money to have it restored...
- Alfred: This is so minor. What Charles said to me was he made his proposal but he didn't do the work. Again, it's not really very material to this. The painting should have been deaccessioned, it should simply have been sold with a reference to *The Detective's Eye* and Stechow's opinion.
- Laurie: Can we clarify that your only objection now is that it was not sold with a reference?
- Alfred: That's correct.
- Laurie: You called me, also sent a letter, complaining about the Berchem to Russell Bowman. As a consequence I called Christie's, the head of the old master department at that time, xxxx, and because you had said that they said that they could not change the catalog, they felt they were 100% right about it, but Sara Lidsey did agree to put a label next to the painting citing your publication. Here is my fax to Richard providing him with the information to put a label next to the painting. And I have no reason to believe that was not done.
- Joe: Alfred, you were about to say something?
- Alfred: I never knew this.
- Laurie: I think that there are bad feelings for no good reason.
- Alfred: I would love to have a Xerox copy of this.



- Laurie: And we can show you the original if you like.
- Alfred: No, no, that's fine. Ok, we're back to my essay for the Queen's Quarterly.
- Laurie: One more point.
- Alfred: We're on p. 5
- Evans: Alfred, I think the purpose of this is not to establish who painted it, but that there were experts on both sides of the issue. This is a letter that Mr. Liedtke wrote to Mr. Bowman which, in the middle of the first page, addressed the Iwry xxx, whatever it was. Again, the scholars don't agree.
- Alfred: Well, we are now coming to a totally different issue, this is p.6 of your letter, the Berckheyde.
- Laurie: Go down further to the Beychem, where it's mentioned. Read the whole thing, it's interesting.
- Alfred: Well, the Flincks are exceptional, both are paintings that I gave you.
- Laurie: They are fantastic!
- Alfred: The Bol was published by Sumowski. Well, Walter Liedtke certainly knows what he is writing. I hope he likes the van de Werf. The Victors of course is superb.
- David: Let me address that George is making. We did go through a very laborious process. The wish that we had in those days and still have is very tight procedures for deaccessioning.
- Alfred: I learned that from Laurie's letter.
- David: It doesn't say so in the article. Also Mr. Bowman may not have replied in writing to your letter of May 4th but he spoke to you on the telephone and possibly even in person. It's redundant. There were conversations between Russell and Laurie and you about it. It wasn't as though you wrote this letter and were completely ignored. In the end we did not follow your advice to include a reference to Berchem for two reasons. One, other experts disagreed with Wolf Stechow, not everybody



agreed with him, and secondly, in the end it is the auction house's responsibility to put in their catalog something that is not going to get them sued. If they felt more comfortable with 'C. Iwry' which is the name under which the painting was sold in 1959...

Alfred: David, you've forgotten. Laurie and Bowman said they did not want to hurt me by saying I attributed it to Berchem. I would not have been hurt at all.

Laurie: Alfred, that was one of the decisions Russell and I had because we have great respect for you and we did not want something that would in any way offend you. If we had known your opinion now we would have done something differently. We would have put your name in there. But

Evans: Dr. Bader, that comment did not keep the discussion going in the right direction.

Alfred: My comments...

Evans: No, no, the comments that the reference was dropped because you would have been embarrassed. It wasn't germane.

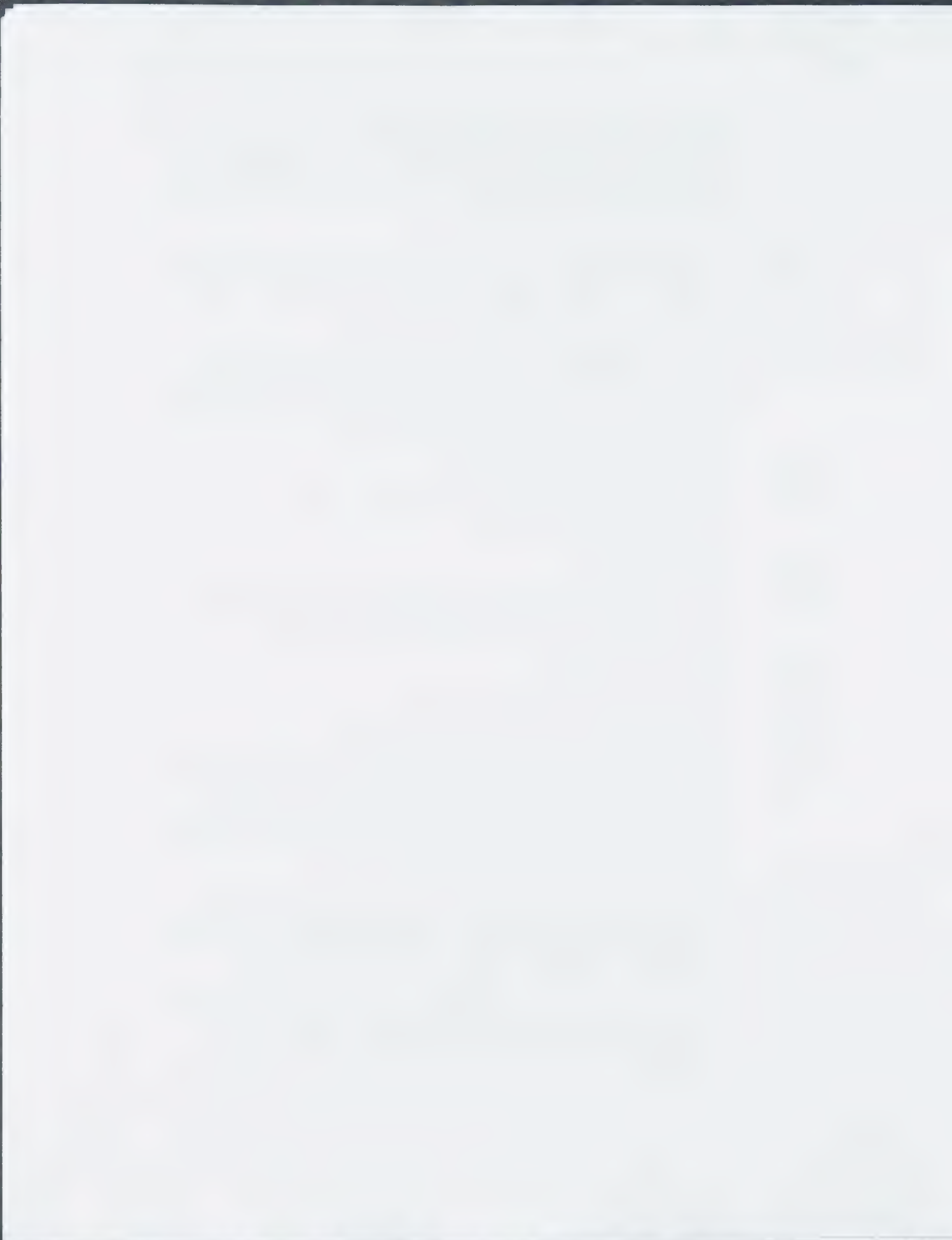
Alfred: But it's in the letter.

Evans: But getting back to what will be published...

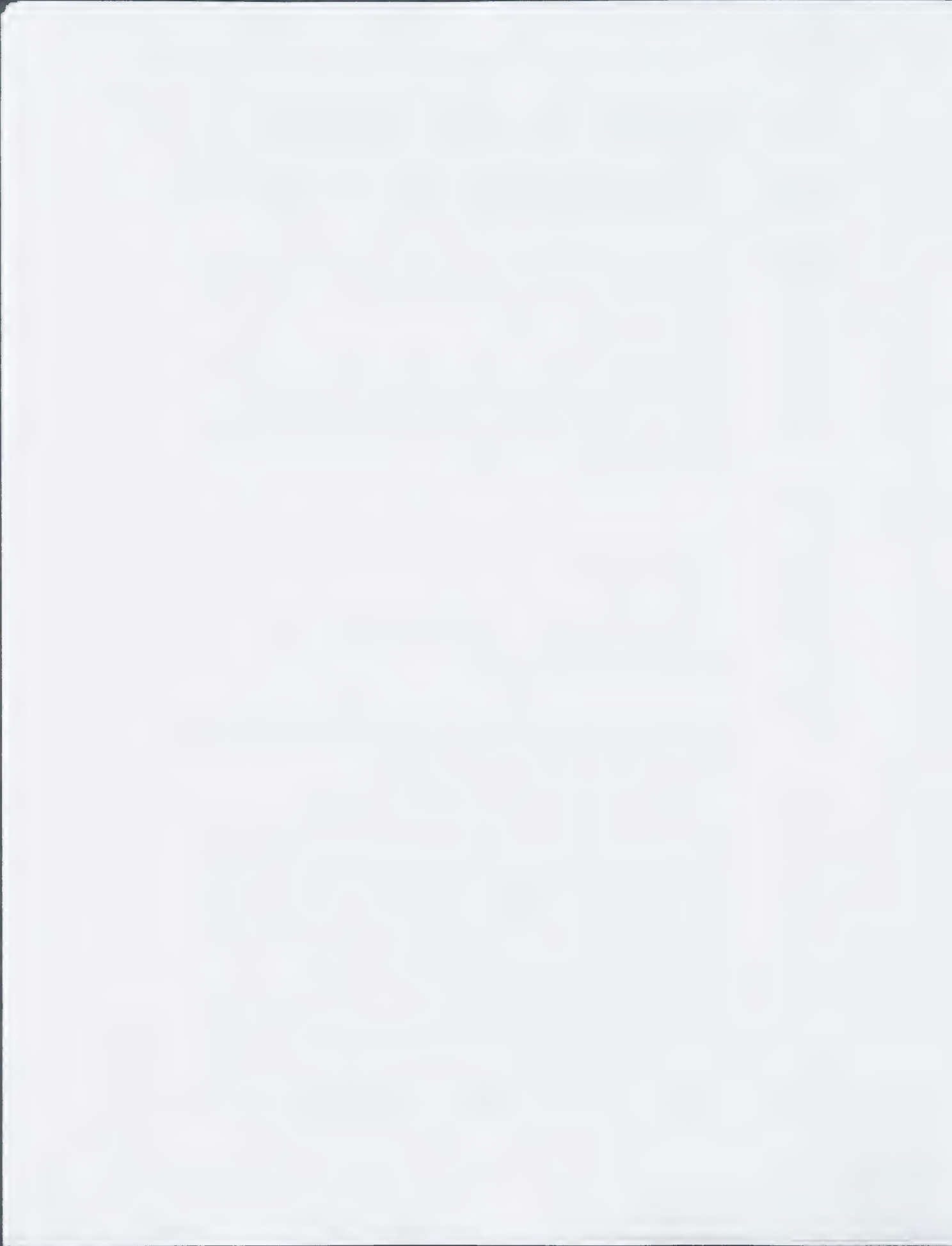
David: We would like you to consider changing "Sadly, Mr. Bowman did not reply". If you could say "Mr. Bowman did not reply by letter but there were conversations with him" that would make the situation better because he is absolutely sure, and we can get him on the phone if you'd like in Chicago, and he'll tell you that he did have conversations with you.

Alfred: Well, I couldn't have agreed to the painting not being Berchem. I couldn't have agreed that the painting shouldn't be sold with a reference to *The Detective's Eye*. I said so in my letter.

David: You may not have agreed with him but you had conversations with me and here it says he did not reply. He feels that is incorrect.



- Alfred: I will change it to "did not write a reply" if that's an improvement.
- Laurie: It suggests, though, that no conversations took place and maybe we do have to call Russell and ask him.
- Alfred: I don't want to talk to him.
- Evans: snickers
- Alfred: Why should I?
- David: Because it's his reputation being attacked. You know...
- Evans: Alfred, yes, it would be helpful if you said he "did not write a reply"
- Alfred: ok
- Evans: Which is accurate.
- Alfred: Next, p. 5, p.6
- Laurie: "an unrecorded artist". Maybe that could be stricken because clearly he is a recorded artist.
- Alfred: Recorded in a sales catalog! He's not in Thieme Becker, he's not in Benezit, he's not recorded. You misread the signature. This is a misreading of the Berchem signature.
- Evans: Do you think that Christie's invented this Iwry?
- Alfred: Yes, yes. I spoke to Tash Perrin at Christie's and I talked to Anthony Lord Crichton-Stuart and they have never heard of Iwry. This is a misreading of the Berchem signature. Look, you have a good photograph there. Show me the Iwry signature.
- Laurie: We have looked at it and we can pass it around.
- Alfred: That's part of the Berchem signature.
- Evans: What happened to the rest of the signature?
- Alfred: Why don't you read what Charles Munch wrote or what Wolf



Stechow wrote? This is part of Berchem's signature.

Laurie: Well, even if you accept, and I don't, even if you accept that this is Berchem's signature, the quality of the work is not consistent with authentic Berchem.

Alfred: It is. I sent *The Detective's Eye* to Marijke de Kinkelder, the great expert at the RKD, and then I talked to her. She said we can't find out anything about Iwry, he is not listed, it is a Berchem and there is another version...

Evans: We seem to be debating an attribution question here which could go on for a long time and it seems, as it did before, that the history of this picture keeps going back and forth between these attributions, so

David: We have the letter from Walter Liedtke. Can you acknowledge that we did do a search? We came to a different conclusion and maybe you agree ...

Alfred: You did a great deal of research, far more, on the *Gibraltar*, which I understand. I mean, there are experts who say, or said, that the *Gibraltar* is not by Wright of Derby.

David: Let's stay with one painting at a time. I just want you to feel that we did a great deal of research. We came to a different conclusion than you did and maybe history will prove you right and maybe history will prove us right, but at the moment it's a hazy...

Alfred: David, the history of this painting is totally unimportant. It was a good thing to deaccession.

- tape change -

Alfred: Sure, and look, this will play out because the painting now looks very well restored. It's an exciting painting, there'll be a Wright of Derby exhibition at Queen's. In time it will be accepted by everybody, not just Flick and me. And so what? I can understand your saying it might not be Wright of Derby but surely, if you could live your life over again, you would ask Christie's to refer to the Benedict Nicolson Burlington Magazine publication.



Laurie: Actually, the Burlington Magazine publication in our Registrar's file, and when we consulted with experts in the field, we photocopied every piece of paper in the file for our experts to review. They had access to that and so did Christie's. Sotheby's also did a review. They brought three experts. We didn't use Sotheby's for the deaccessioning. They brought three experts here to look at the painting and they all agreed it was not Wright of Derby. I understand Benedict Nicolson's someone you knew, you felt very close to him, and certainly he was a great scholar of his generation. However, there was significant weighted evidence by other scholars to say it was not Wright of Derby. In our Registrar's file a letter in 1970 to Graham Reynolds at the Victorian Albert indicates by our staff that the painting was attributed once to Copley, also to Lutherberg(?), a letter from Professor Main, a Curator at the Victorian Albert says "an attribution of your painting to Lutherberg(?) is a perfectly possible one." So there's someone who is saying ...

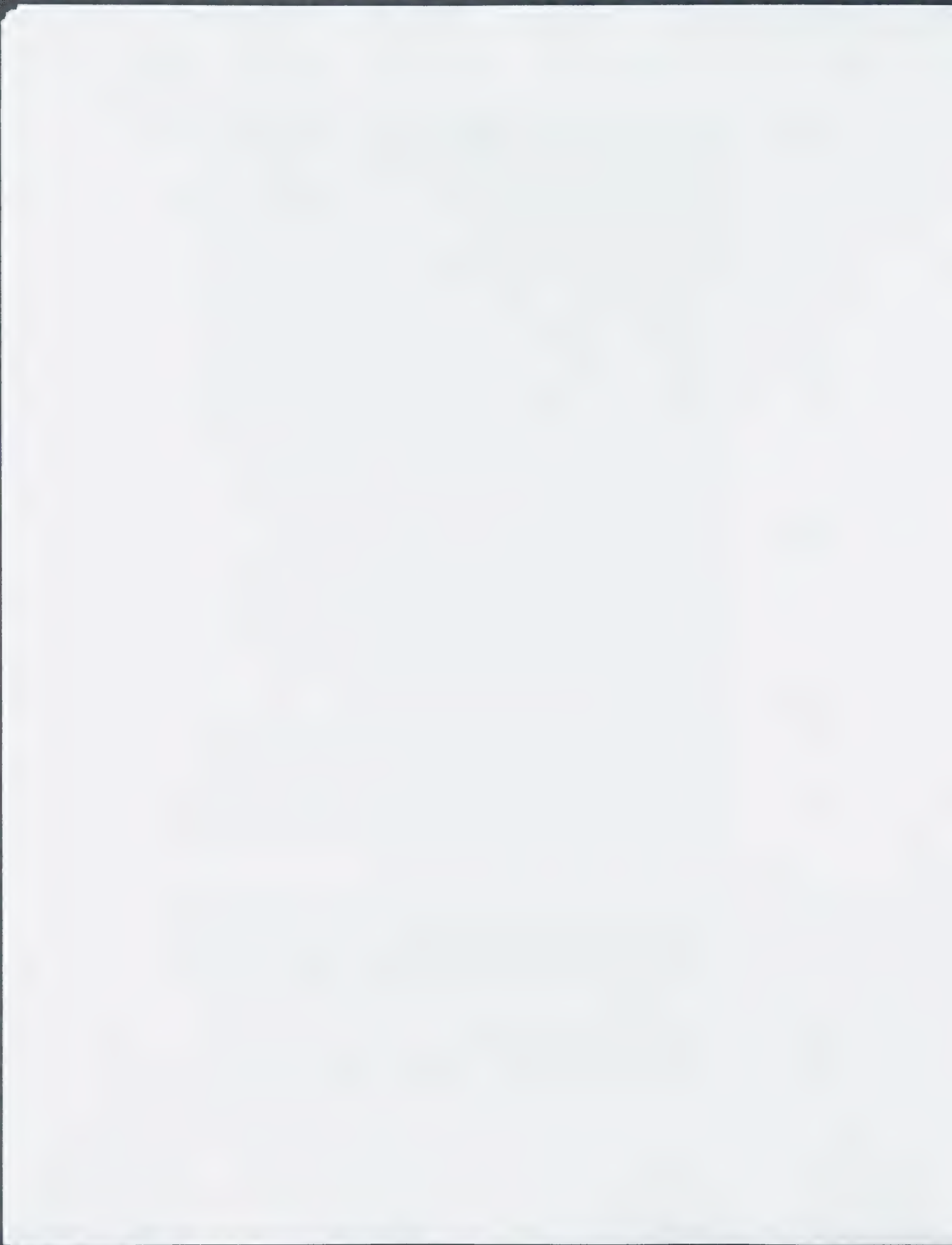
Alfred: No, no, this is all - there is no argument about that. There was great doubt about it, but still Christie's should have given the Burlington Magazine reference and they should have said Benedict Nicolson accepted the painting. He saw the original in London. That's what they should have done, but you see, this is so minor, this is not a major mistake, it's a minor mistake. I should be very happy I was able to buy...

David: Alfred, Christie's were given all the information including the Benedict Nicolson xxxxx in the Burlington Magazine with this article in it. Their own experts did not agree with Benedict Nicolson. So, it was in Christie's interest to put in a reference and ours. They chose not to. You know how auction houses are paranoid about being sued for misattributions. So, on the whole, nowadays they tend to be rather cautious.

Alfred: I showed Laurie's letter and my letter to you to George Gordon, who is the expert on old masters at Sotheby's. He said for the Milwaukee Art Museum not to send the references to Christie's was criminal. Criminal is a gross overstatement, but if you sent them and they didn't publish them, it's a mistake of Christie's.

Laurie: Just a moment to summarize.

Evans: Please let Dr. Bader finish. To Laurie: May I read this?



Alfred: Judy Egerton. The first thing I will do when I get the Queen's paper, I will send it to Judy Egerton, she has made many mistakes, but you will see, you will live long enough, I may not. You will live long enough to see a major exhibition with this painting at the center. I had to give Queen's \$40,000 to get it restored. It's an enormous picture and it was in terrible condition! I understand completely it being deaccessioned. All I'm saying is this should have been added.

Evans: But this indicates Christie's had the information.

Alfred: Can I have that?

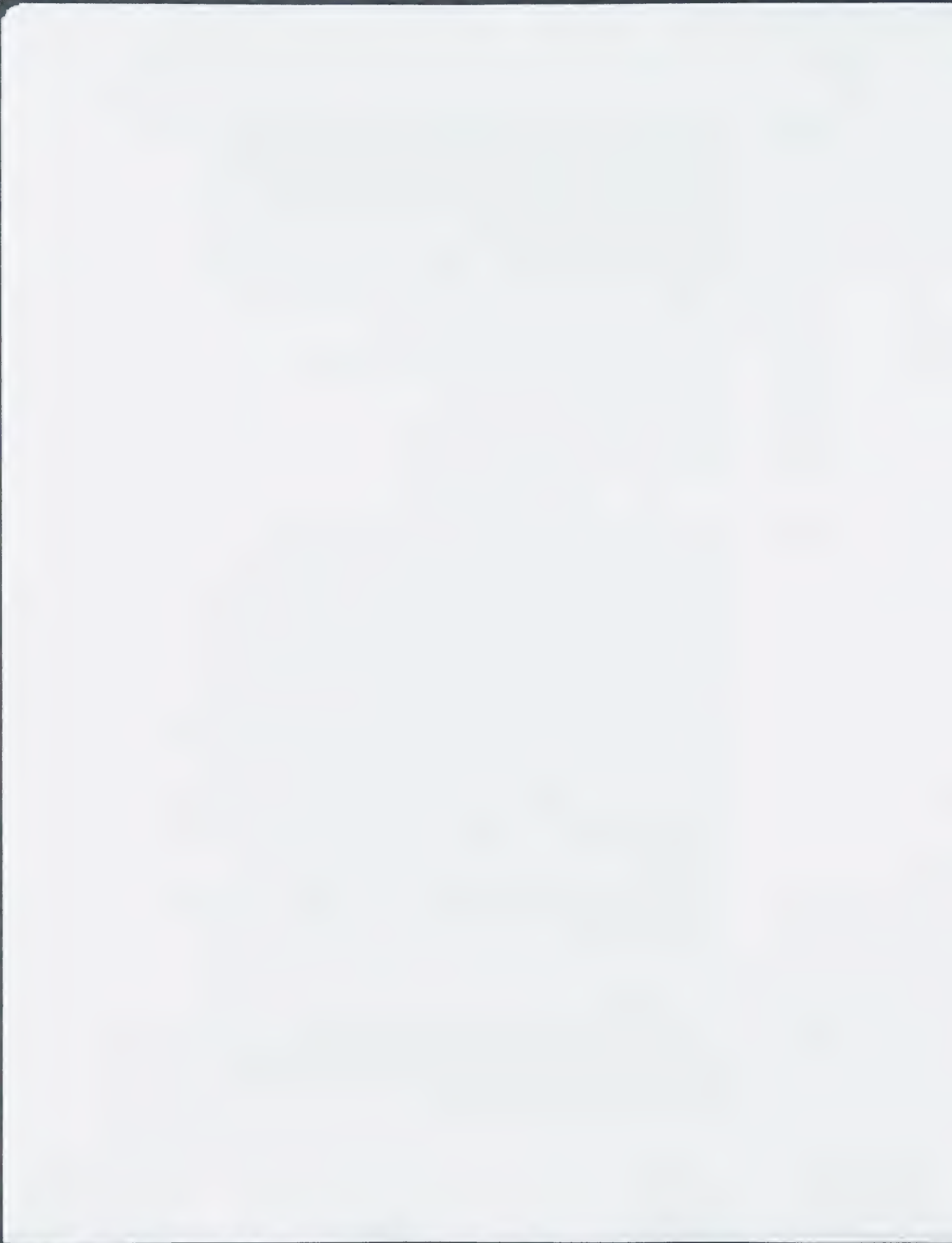
Laurie: Sure.

- Alfred excuses himself -

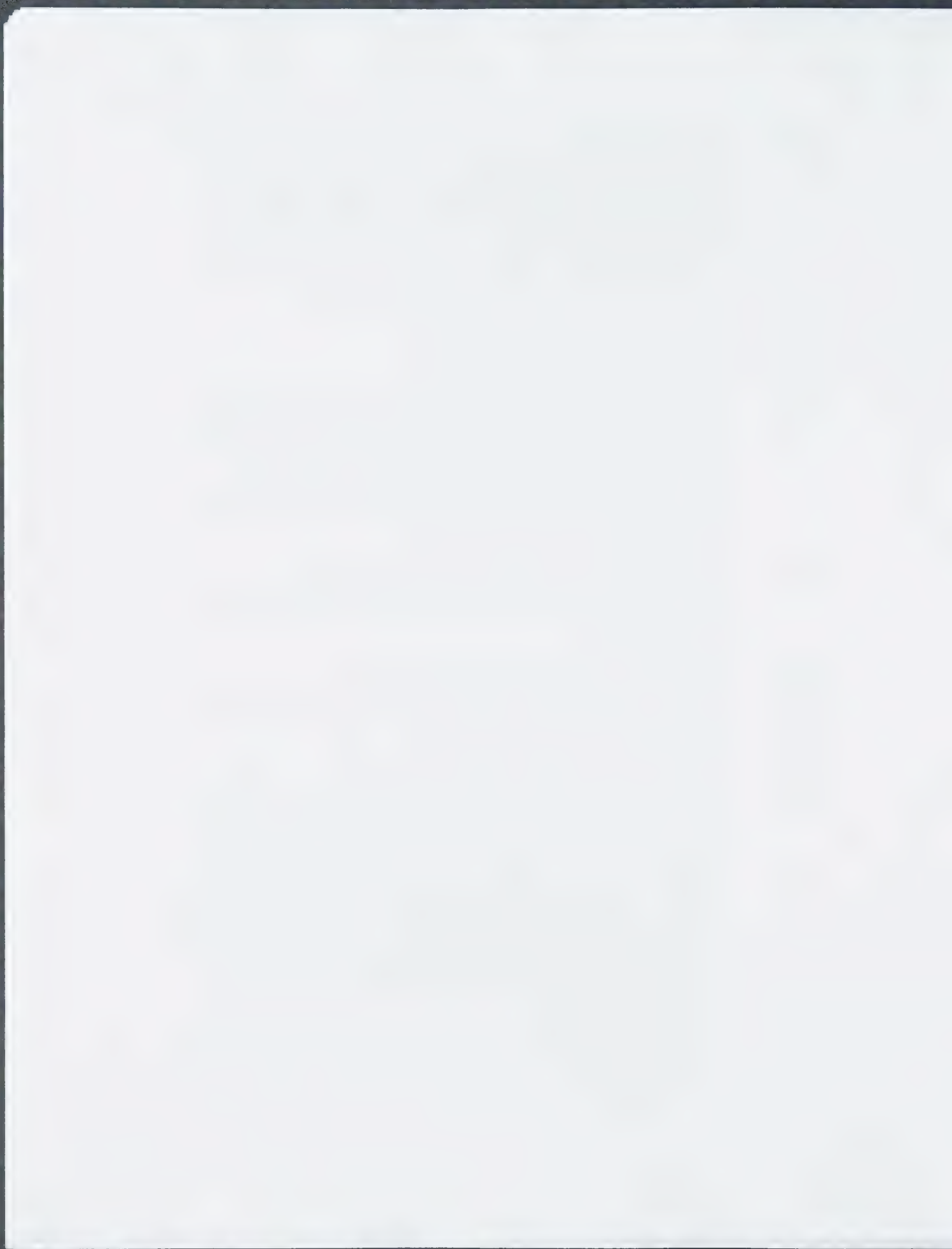
Laurie: I do want to comment briefly on some of the handouts. We did give all of the scholars who looked at the painting the complete file for their review - we felt that was important. We also felt it was important to have as many eyes on the Wright of Derby as possible so we actually sent it to New York before we agreed to deaccession it so that xxx and Christie's could bring in scholars from New York to look at the painting. We did not make any decision to deaccession until after we got feedback from them. So, we felt that was very important. And then there were a considerable number of letters in the file from the Maritime Museum, the curator there who felt it was inconsistent with Derby and actually thought Copley might be a better choice. Richard Friedman from the Metropolitan said "I personally think the Wright of Derby attribution is unlikely." Allen Bailey who is an 18th century British expert from Columbia University visited the museum, looked at the painting, and said it was definitely not by Wright of Derby and then Judy Egerton did not include it in the Wright of Derby exhibition in 1990.

Alfred: But she published it.

Laurie: Yes. There's James Mondy, there are other letters. There is one interesting letter, very early on in the file, which says that Benedict Nicolson questioned attribution to Derby and then apparently changed his mind later.



- Alfred: No. Who said that?
- David: It was Biruta Erdman in 1971. I had corresponded with Benedict Nicolson who has also seen the slides and the photographs of this painting. Mr. Nicolson, however, was doubtful that the style of the Milwaukee painting was the style of Wright of Derby.
- Alfred: This was before ... you see I shipped it to London.
- David: Yes, he was judging by photographs.
- Alfred: When I shipped it to London and had it stripped he looked at it and then he talked to me. We were good friends. Whenever I came to London I spent an evening with him and he said it's a wreck!, but it is the lost Wright of Derby. And then he included it in his Addenda so that there's no doubt about that. But this is all immaterial. The fault is Christie's. They should have given ...
- Evans: I think you're right. I think the fault was Christie's. It wasn't the fault of the art museum in not having been acquainted with the differences...
- Alfred: Well, Laurie did a lot of work on the *Gibraltar*.
- Evans: And their correspondence indicated they knew all about the issues.
- Alfred: Wait until you see the publication from Queen's because it will have detailed photographs of cleaned parts and now they look wonderful. And when the whole thing - but of course it's an enormous - wreck it was, so deaccessioning was very clear. It seems to me on p. 11 that the second last paragraph might be hurtful and therefore I discussed this in detail with Boris Kastel who is a brilliant editor, a PhD from the Sorbonne and really an able man, and David de Witt. They said the one paragraph that I should consider changing is this paragraph here. They suggested this alternative. I'd like to pass it by you to see whether you prefer it.
- Joe: I think that Laurie has convincingly demonstrated that we were



not the ones suppressing the information. I think that's really the key issue that would be damaging to the museum and incorrect if it would be published as such.

Alfred: Well, it would probably be easy to put in 'surprisingly, Christie's - you see this letter doesn't answer why they didn't put in the Burlington Magazine reference and why they didn't refer to Benedict Nicolson's Addenda. You're sure they had those?

Laurie: Yes, because we were very concerned that you would feel that this was done correctly.

Alfred: Well, may I have all of this, this is very useful. But this new paragraph is an improvement, isn't it?

David: No, I think we could perhaps negotiate a third solution. Your first sentence is fine and that is ok, we have no disagreement with that.

Evans: The second sentence expands on the first.

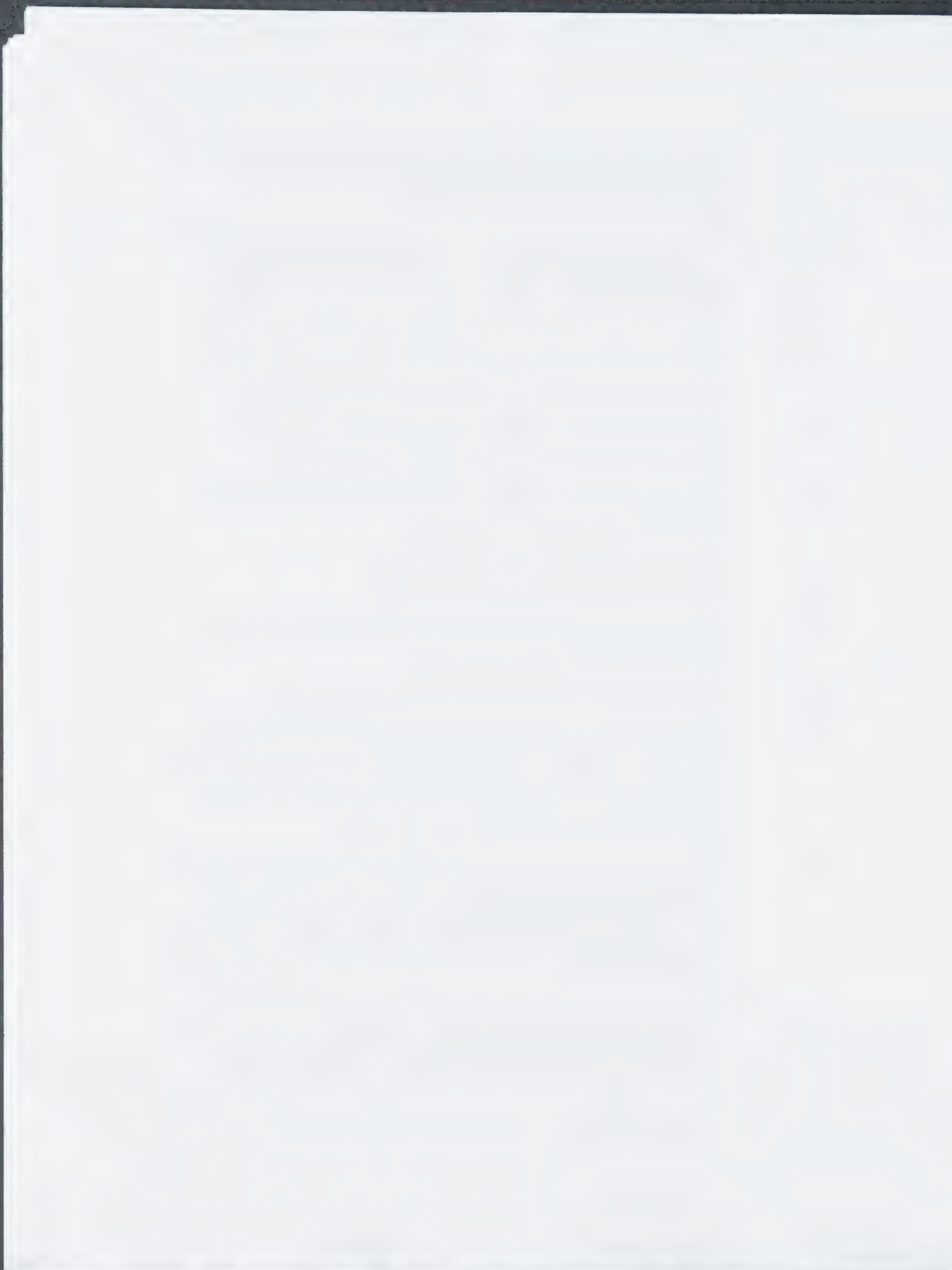
David: I think we've pointed out to you that xxx or suppressing and doing our own scholarly research sometimes does not agree with that of the donor.

Alfred: I agree that there was great doubt about it being Wright of Derby. There is no doubt that the painting was published in the Burlington Magazine, and it was published in the Addenda of Benedict Nicolson and that should have been mentioned, and Christie's should have mentioned it. Now, speaking against myself, I might have had to pay more money.

Evans: The museum didn't try to willfully suppress it, Alfred. I can see why you might have thought so, because it didn't appear, but the information was given them. There are a couple of places where you mention it and I think it would be beneficial to the institution that you not, or instead of putting the museum, put Christie's down.

Alfred: Sales houses commonly cite such scholarship, even if it does not align with the current assessment. I don't know why they didn't. I mean, you won't sue them but ... you have a case.

Look, let me consider this. This is the first time I learned today



that Christie's had the information and they didn't publish it and I think by thinking about it calmly alone I can work this into this.

Evans: There are two other little places in this section where you reference the same thing. Please look at that too, please.

David: On p. 12 you say that Laurie said to you "such references might have undermined my research".

Alfred: That's what Laurie told me.

Laurie: No, I don't remember that conversation.

Alfred: I remember it very distinctly. I don't remember Bowman talking to me but I remember your saying to me it would have undermined my research.

David: When I asked her why she did not send literature references with the Berchem and the Wright of Derby to Christie's she told me that ... but she DID send the references to Christie's.

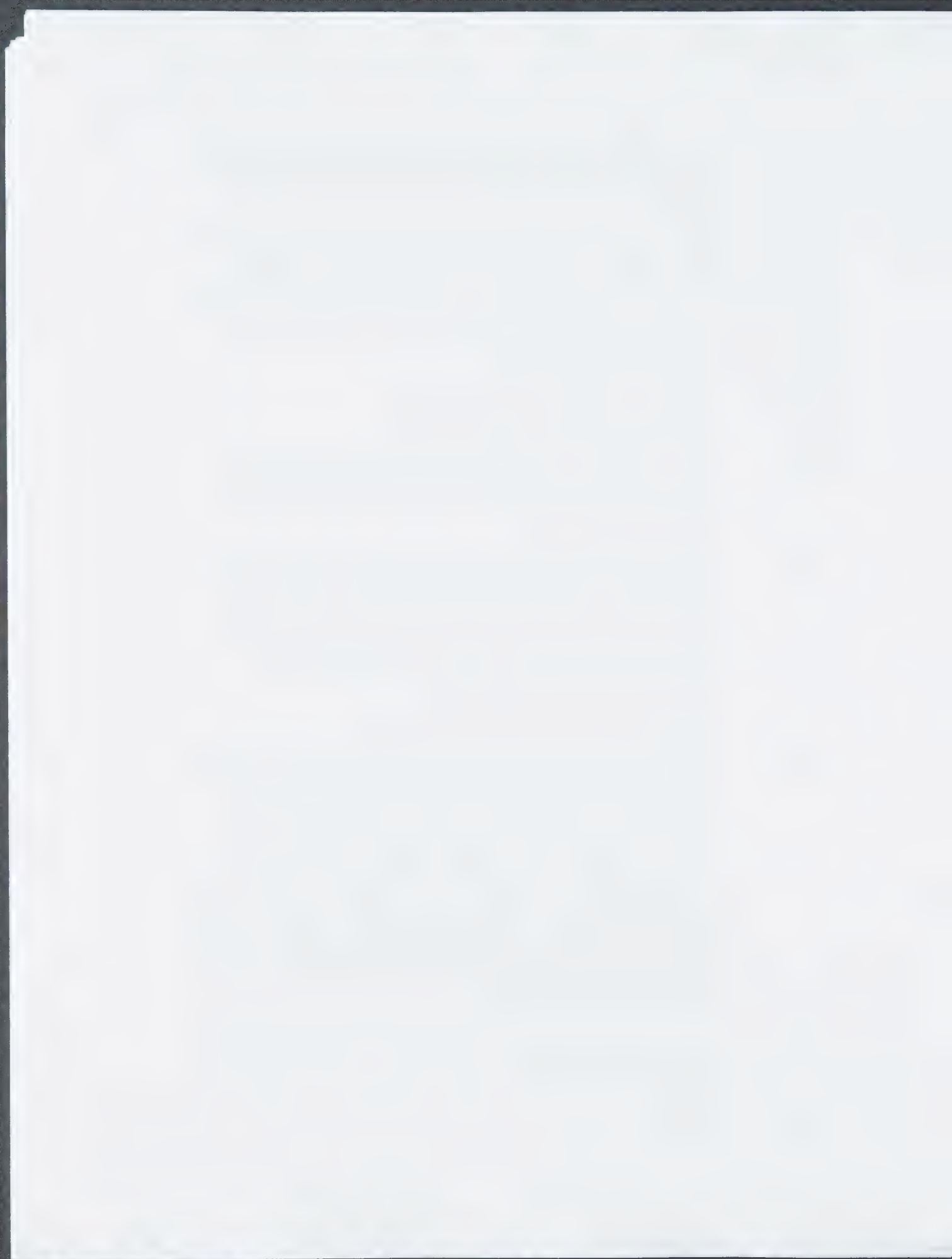
Alfred: I wish she would have told me. You said to me, this would undermine my research. Those were your words to me.

David: Not this other ugly phrase, Alfred.

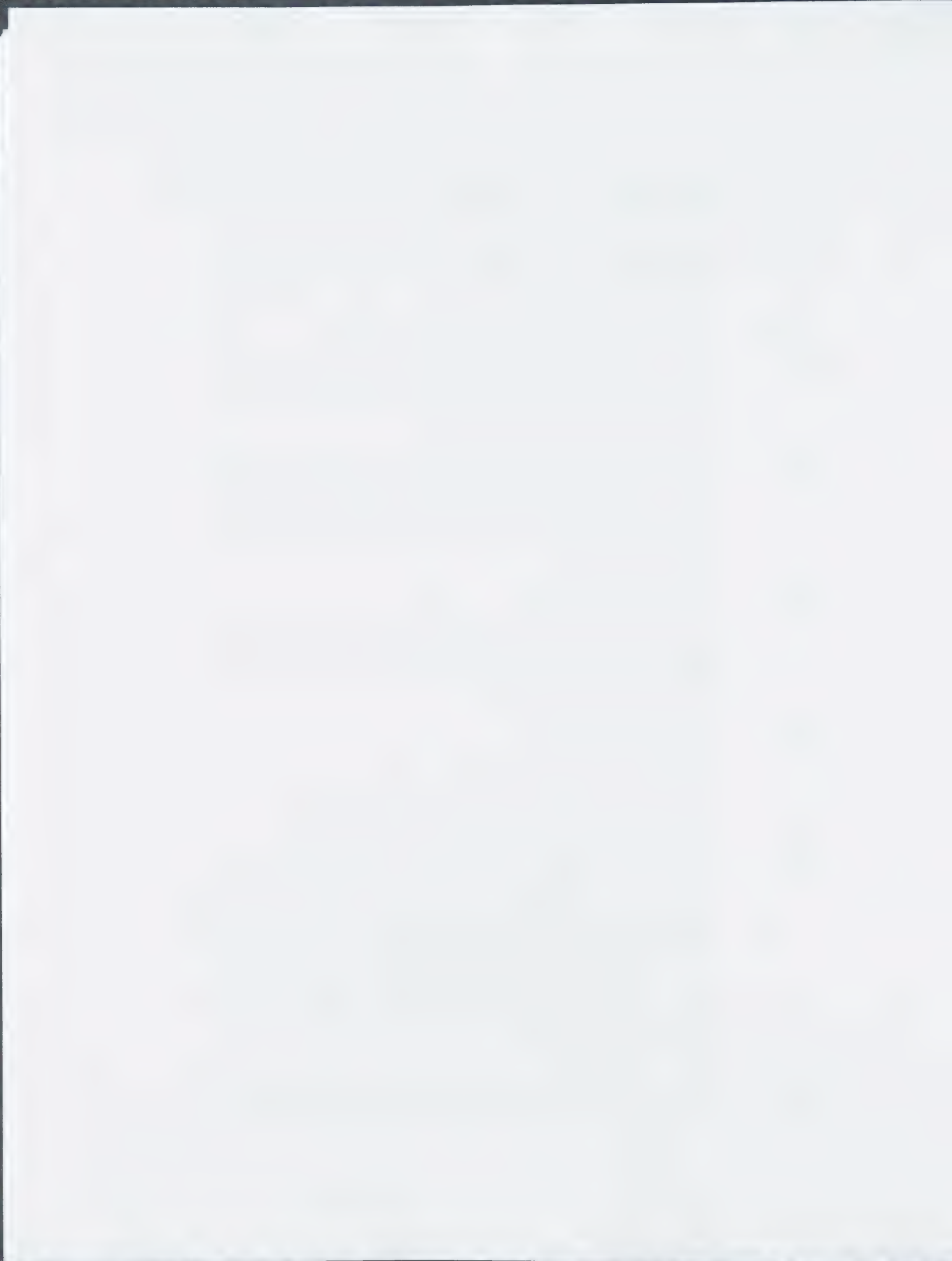
Laurie: No, that's not something that sounds like me at all. But I do remember talking to you, Alfred, about the deaccessioning and I do remember having a conversation with you about the Berchem, this was maybe three years ago, and I remember telling you we felt it was Iwry, there was evidence for that, and I'll be more frank with you in the future - and I remember thinking should we tell him that we didn't include the literature because we wanted to avoid embarrassment to you. And I didn't, I didn't. I remember thinking it and I remember just sort of biting my lip and not saying anything but now I wish I would have just said Alfred, we didn't do it because we didn't want to embarrass you.

Alfred: I would have loved it. No, I don't want to change this because she really did say that.

Laurie: I didn't.



- Alfred: I'm sure you did.
- Laurie: But you don't remember having conversations with Mr. Bowman and he does.
- Evans: Alfred, the fact of the matter is that we did send literature references.
- Alfred: This is something that I will want to work on.
- Joe: So we shouldn't leave the reference or the implication of whatever she may have said, she did send the literature references.
- Alfred: Yes, this I will work in. Now to me, most important, your p. 6.
- Joe: Wait, one more thing, just one more, Alfred. You reference the same thing again on p. 13 where you're giving literature references.
- Alfred: Yes, but this is correct.
- Joe: But what you say is if we had given them these references it would have aroused more interest in the work. I think you just need to re-phrase this.
- Alfred: If they had published
- Joe: That's it.
- Alfred: Now let's go to the most hurtful part of your letter.
- David: Could we just finish on your paper? One last thing. In the penultimate paragraph on p. 14 the last sentence - sadly, this was not done by the Milwaukee Art Museum - it sounds as though this applies to every preceding sentence and one of the sentences - the directors, curators, etc - we really do that. That is the case and it happened. ... highest price sold. "... prior to deaccessioning I believe the donor should be contacted". This was done, you were contacted and involved in a discussion.
- Alfred: Well, but I wrote to Bowman, you saw my letter, be sure that Christie's gives *The Detective's Eye* reference. Be sure



to do that.

Laurie: And we did. We gave you the copy of the fax that was sent. They wouldn't listen. That was their call and I don't disagree with it.

Evans: I think it's the very last sentence, Alfred, the one that begins with the word 'sadly'. Up to that point everything is true but the implication is that we did not do those things and I think we did.

Alfred: Well, the fault is as much with Christie's as it is with the art museum. I mean, I didn't know this until this afternoon. I mean...

Evans: I understand. If you could consider eliminating the last sentence, Dr. Bader, it keeps the kernel of the thought that you have there but it takes the criticism - I think unwarranted criticism - of the museum..

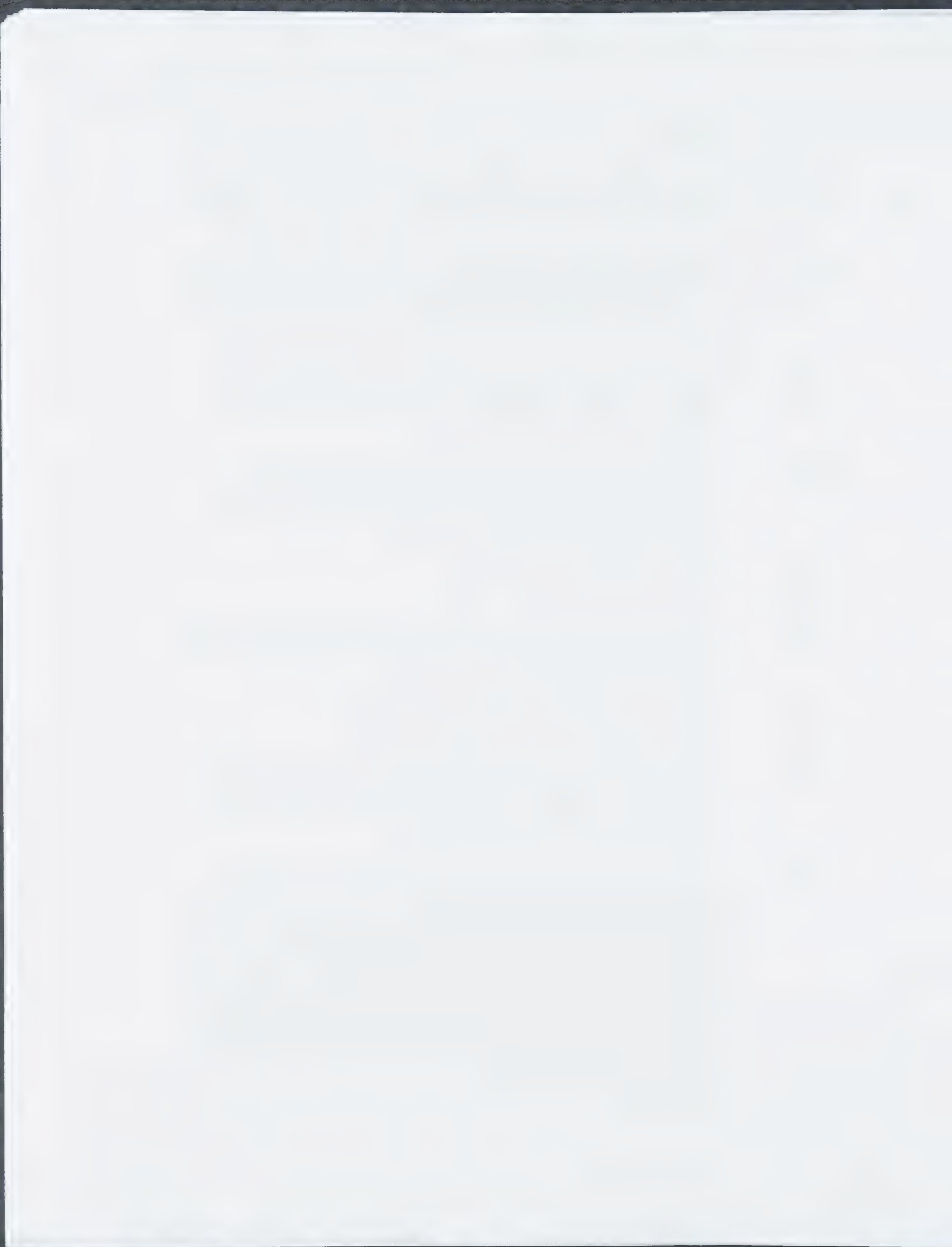
Alfred: Let me consider that.

David: It's very important, Alfred, for one reason. That is the internet. This article, once it is published in the Queen's Quarterly would be available worldwide.

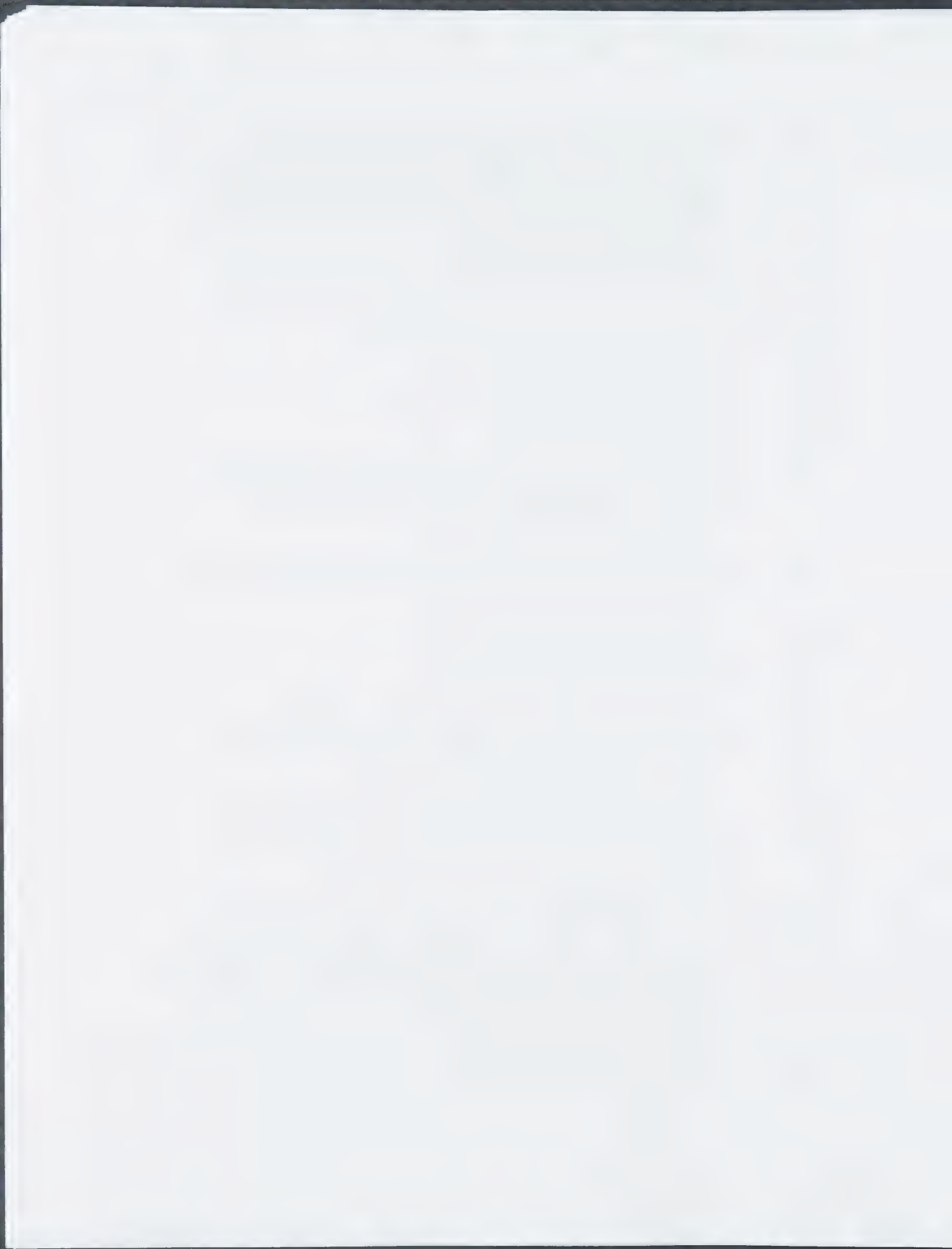
Alfred: This has already been published, in this book.

David: A book sells 3,000 copies if they're lucky. Once it is on the internet it lives forever and our reputation as a professional institution is sullied. I would beg you please to make these changes so that the reputation is not..

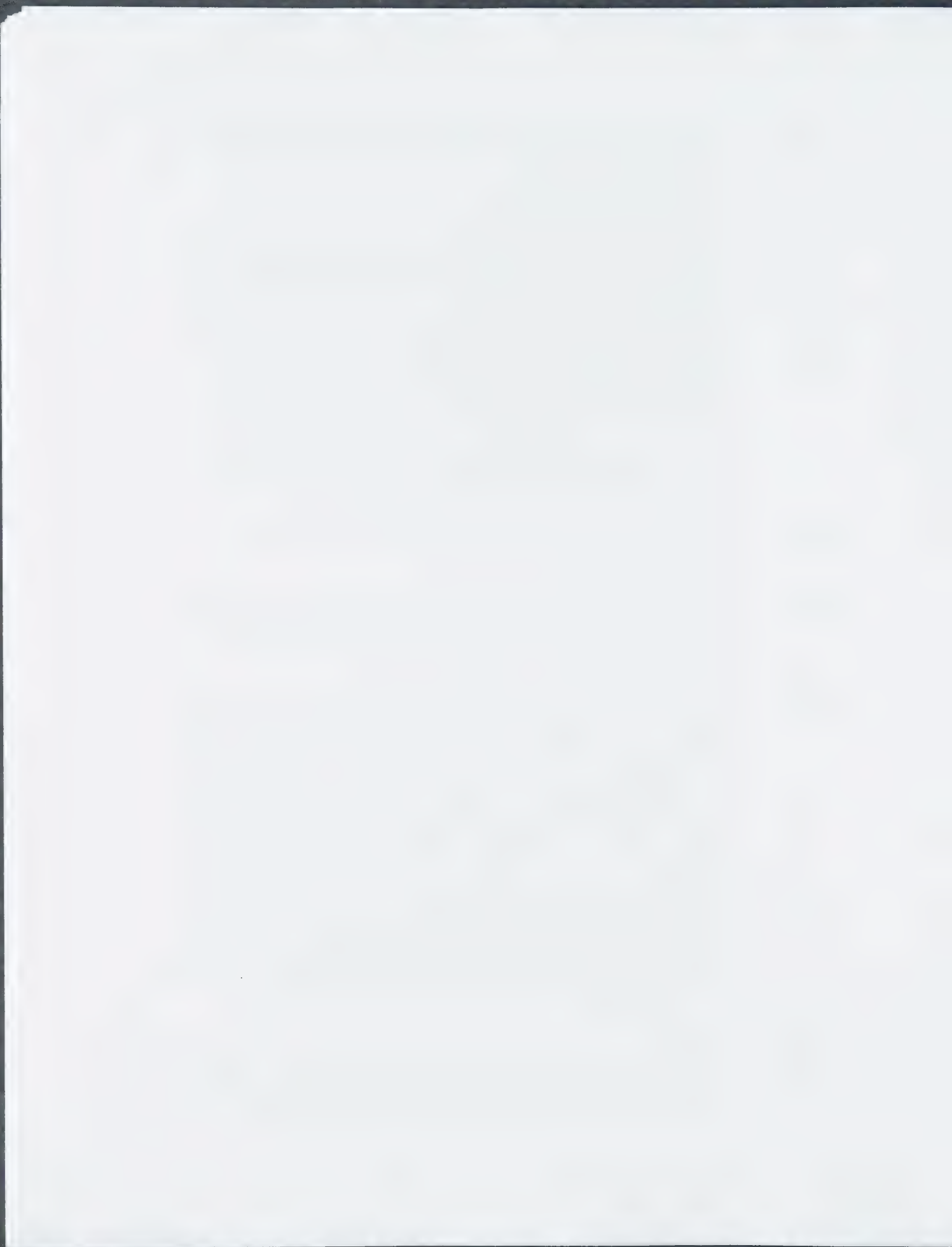
Alfred: I will certainly make some of these changes. Now let me talk to you about what was to me the most hurtful and that, Laurie, is p. 6 of your letter. Let's begin with something else very important. Berckheyde never painted church interiors. He certainly did, I have seen several. And the painting - this of course is a serious problem - the art museum may not have clear title to it because it was stolen from the Goudstikkens. Luckily Peter Sutton is first of all a very decent guy and he consults for the Goudstikkens. I sent him a copy. Here is the painting.



- Laurie: There are two different questions so let me just respond to your statements. I do admit that this was a mis-statement, "who never painted in Delft and who never painted a church interior". What I should have said is who never did church interiors in Delft. I wrote this very quickly on Thanksgiving Day and I did indicate up here that it was a draft. We were pressured to send this out so that mistakes could be corrected.
- Alfred: Why didn't you pass it by the Chief Curator?
- Laurie: The letter?
- Alfred: This is an insulting letter.
- Laurie: It was written on Thanksgiving. And, Alfred, quite honestly I was very insulted by your proposed article your draft, I mean it was very hurtful.
- Alfred: It was very mild and I gave it to David saying if you have any corrections, let me know. That won't be published for months.
- David: No, no, that was not the case.
- Alfred: It won't be published for months.
- David: No, it was not months, it was quite near the deadline by the time we realized this was going to be published at Queen's.
- Alfred: We're talking two different things.
- David: I had no idea that the essay you sent me was different from the one...
- Alfred: It was headed Chapter XI
- David: That's what I thought you had wanted Queen's Journal to publish. There was no indication to me that this was a different article entirely. We were responding to what you sent to me, which was a chapter in your book.
- Alfred: No, it's a chapter for my next book and you'll get another version of it.



- David: I was under the impression that that was what Queen's was thinking of publishing.
- Joe: Unfortunately, we all were.
- David: When I spoke to you and asked if this was going to be published you said, yes, it was going to be published in the Queen's journal and you gave me the name Boris Castel. I contacted him and asked him to not publish it. He said it was near his deadline and that he would give us 600 words in which to reply and his deadline was coming up very quickly. So I asked Laurie to write 600 words and send it off. She got carried away, she was writing on Thanksgiving, she was very angry with what she wrote, she wrote more than 600 words and I didn't see it before it went out, in which case I would have, with conservative Joe, we would have toned it down. But that wasn't our fault. We thought the article was just about to go to press.
- Alfred: Let's keep going. Two drawings. I have never given any drawings to the MAM.
- Laurie: Yes, and again I was working here on Thanksgiving, when the Registrar's office was not open. One is an oil painting on board and the other is on canvas. I can show you those works.
- Alfred: There is no need to, I have details here. Now let me tell you the background of these. Neither is a forgery and the chances are that neither is by Klimt. Let me tell you what happened. This is the painting that I gave in 1962 and with it came a letter from Gustav Klimt to my father who was an art and antiques dealer. In it, Gustav Klimt said in German, "Fredl (that was my father's name), what do you think of this girl?" and I gave the letter to the art museum. I assumed that the painting was Klimt's. He didn't say it was my painting. The second painting I found out after I gave it, is not a forgery, it's by an artist Edmund Pic Morino, and I went to Tracy Atkinson and said "Tracy, I gave you a painting which I thought was by Klimt, but I found that it's really by this artist" and I gave Tracy this book. Somewhere in your files you should have a letter from Gustav Klimt.
- Laurie: We don't.
- Alfred: This doesn't mean that either is a forgery, neither is. And this is not the sort of thing you should write, you should talk to me



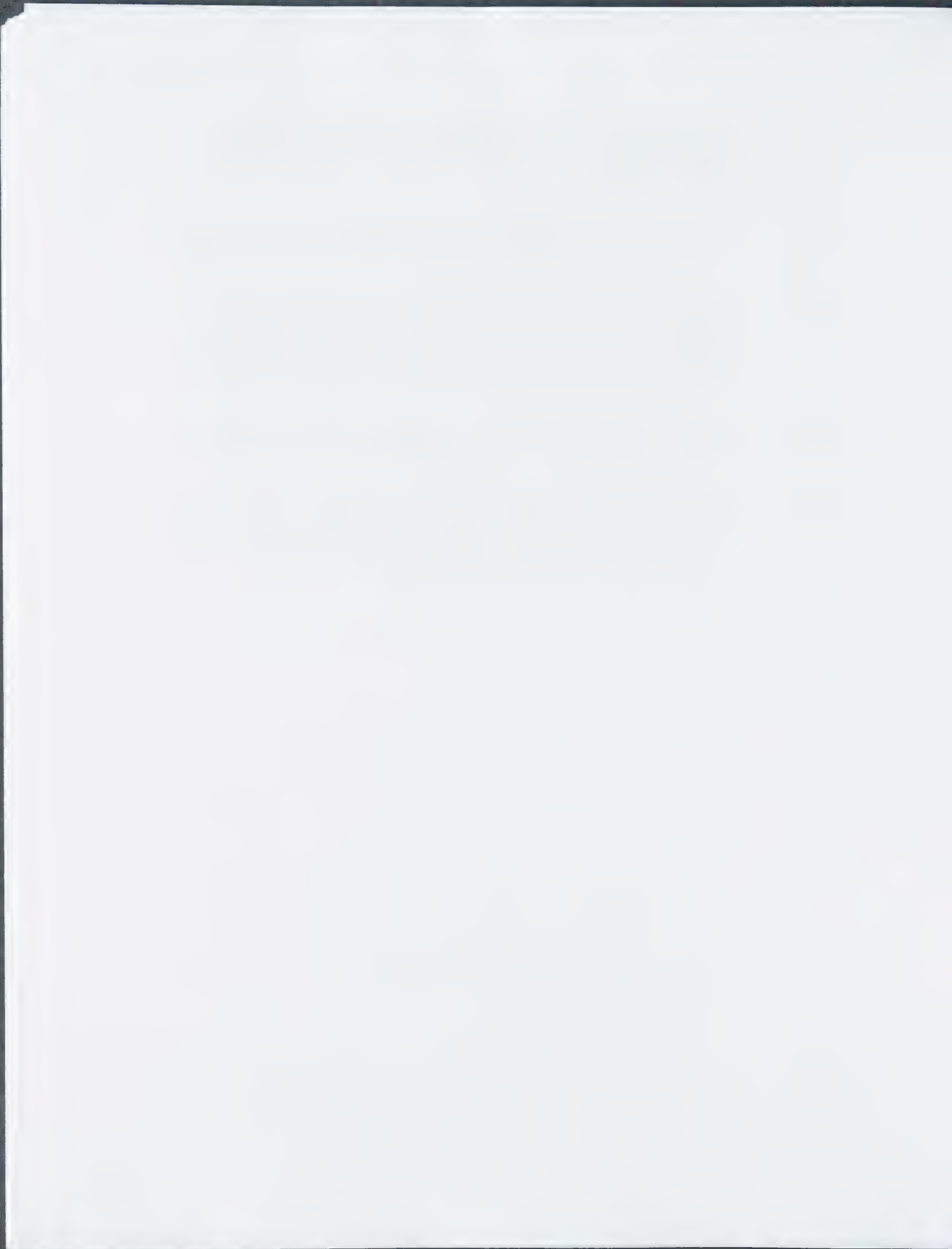
and say Alfred, this expert doesn't think either is by Klimt. This, incidentally, is a very fine painting. You should find out who painted it.

Joe: That seems to be the answer to a lot of these things. I know that we would like that information for our file.

Alfred: Here, take the book. Next, "need I say more, it is clear that Bader's reckless remarks in this article are defamatory to the MAM and to the museum's personnel. As a consequence I am formally requesting that no portion of Bader's article be published in its current form". That's very hurtful, I consider.

David: Well, Laurie's apologized in the beginning of this meeting and I am sure that was one of those things she was not xxxxxx

Alfred: But these are the things we should talk about. The chances are that somebody in Vienna can find out who painted this. It's a beautiful painting and we can say for certain that Gustav Klimt gave it to my father, but that doesn't make it a Klimt.





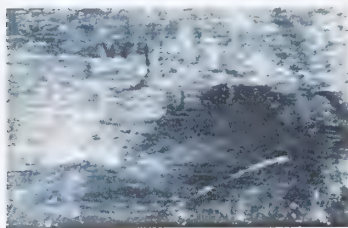
Wright of Derby, *Battle of Gibraltar*, 1785,
oil on canvas, 237.5 cm x 155 cm.
Collection of Agnes Etherington Art Centre,
Gift of Dr Alfred Bader, 2001.



Life Painting Since 1470. This was the first such exhibition that I saw in Milwaukee; I loved it and introduced myself to Dwight. As a result of the friendship that developed between us and the help and encouragement he gave me, I made my first gifts of art to the institute. Over the years, I donated about forty paintings to its collection. Some of these are masterpieces; some are not so good. It took me years to be able to tell the difference, but exploring this world with so many insightful people has been a wonderful journey. It is this interaction of collectors with directors and curators that has resulted in so many gifts to American museums.

UNTIL 29 May 2001, none of my gifts had been deaccessioned, but on 30 April of that year Russell Bowman, then the director of the Milwaukee Art Museum, sent me a letter with a list of ten that were soon to be auctioned. I replied on 4 May:

... I can understand the need for deaccessioning, but would it not make sense to discuss with living donors what their thoughts are, before the decision is made? There is one decision that I really question and that is the one regarding the Berchem. Winters [Laurie Winters, a curator at the Milwaukee Art Museum] questioned whether this painting is really by Berchem, but I have no doubt whatsoever, as explained in entry 4 of *The Detective's Eye: Investigating the Old Masters*, a catalogue for the exhibition that Isabel and I guest curated for the Milwaukee Art Museum in 1989. I don't know of any art historian anywhere who knows as much about just such paintings as Professor Wolfgang Stechow at Oberlin knew. And he didn't just decide on the basis of a photograph, but had the original painting there for study. If you have sent that painting for auction, then at least I hope that the auction house will have the good sense of referring to *The Detective's Eye* entry and Professor Stechow's clear opinion. The Art Museum has no work by Berchem, so the first question in my mind was: Why do you deaccession it?

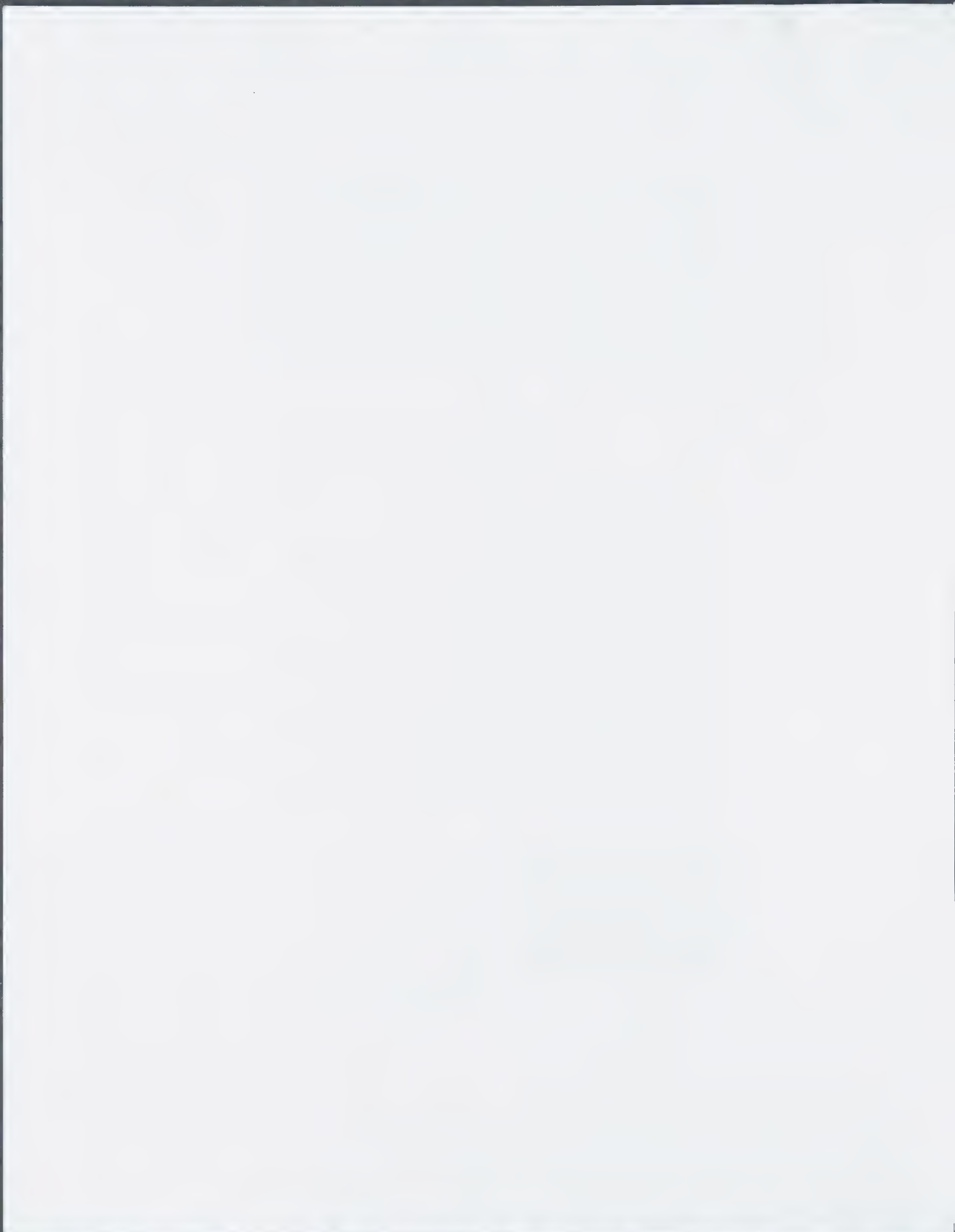


Left: the faint artist's signature on *Mercury, Juno and Io*.

Below: signature of Berchem.

Illustrations from *The Detective's Eye: Investigating the Old Masters*.

Berchem. 1650

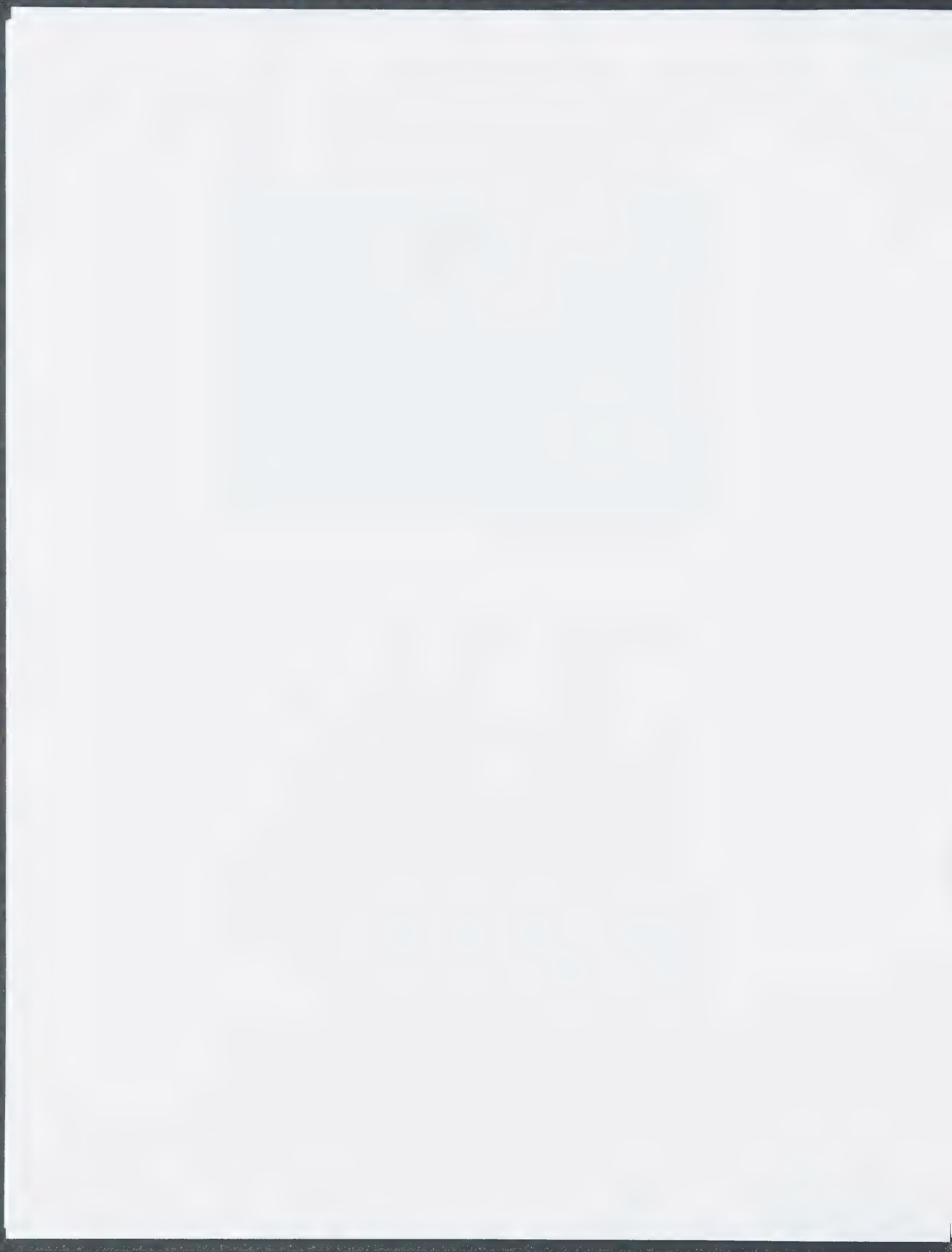




Nicolaes Berchem, *Mercury, Juno and Io*, 1650,
oil on panel, 59.5 cm x 84 cm.

Sadly, Mr Bowman did not reply, and on 29 May Christie's East offered the Berchem as lot 108, by "C. Iwry," an unrecorded artist. There was no reference to *The Detective's Eye*, where there is a detailed, two-page description of the painting, with signature and date, 1650. A perceptive buyer paid \$3,760. Unfortunately, I was leaving for England on the day of the sale and didn't have the good sense to leave a bid for this or any of the other paintings.

Laurie Winters, the MAM's Curator of Earlier European art, has argued that while examining the work her team discovered the signature "Iwry"—a "well-known copyist and imitator of Berchem who supplied the English market in the 18th century ..." She says the piece would have been offered for sale as a "possible Berchem" if she and her associates had not been thoroughly convinced that it was the work of another artist. She makes the case that once the signature was discovered the museum was morally and legally bound to sell the canvas as an Iwry, that anything else would have been fraud. Finally, she suggests that she and Russell Bowman decided not to mention *The Detective's Eye* in the sale catalogue so that I would be spared "embarrassment" over my "misattribution."



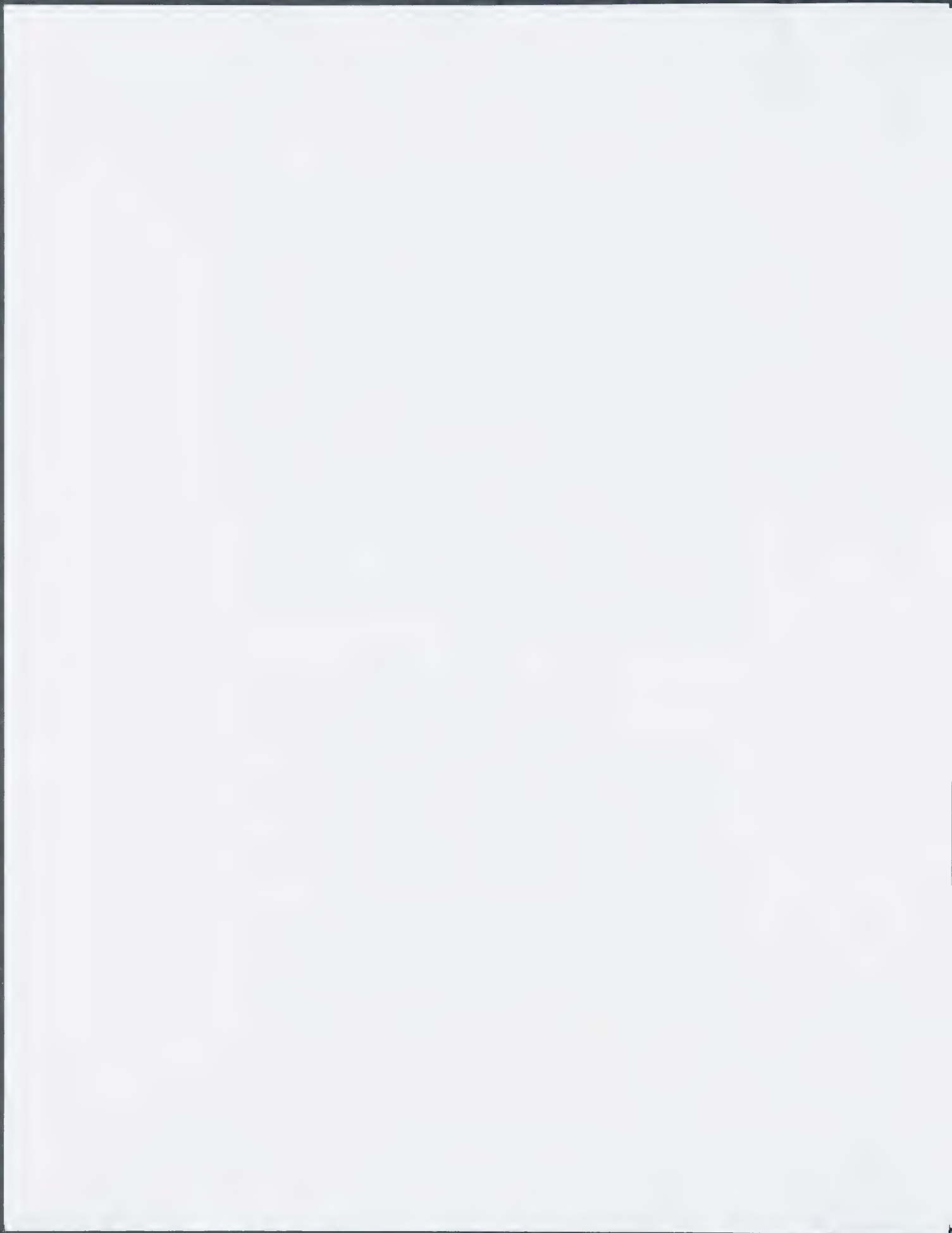
I would not have been embarrassed at all, because the firm attribution to Berchem came from Wolf Stechow, and the signature is Berchem's. Iwry, the "well-known copyist and imitator of Berchem" Winters refers to, is totally unknown, and the name probably resulted from a misreading of Berchem's signature.

Another work that was deaccessioned was lot 114, a fine portrait of a Flemish officer, circa 1635, so thickly painted that I thought it might have been done for a blind person. It was in fine condition, and I wondered if it was being removed from the museum's collection simply because there was, as yet, no attribution. I learned that a knowledgeable young collector, Avram Saban of Florida, bought it for \$4,113. At least this seemed to me a happy ending, since Mr Saban was very pleased with his acquisition.

Another happy ending came to lot 119, by Jan van der Venne, also known as the Pseudo van der Venne. Although it too was described in *The Detective's Eye*, Christie's stated that the artist was Dutch rather than Flemish. The H.F. Johnson Museum of Art at Cornell University bought it for \$4,700. The museum's director, Frank Robinson, was an old friend, and he wrote to me in July 2001: "Just a note to say that this museum just bought your beautiful Jan van de Venne, *A Family Making Music*. We are delighted with it; it is full of the tenderness and realism of this exceptional artist." (Perhaps we should have given the painting to Cornell in the first place.)

IN ADDITION to these ten paintings that I had given to the Milwaukee Art Museum, several others from some of the museum's major donors (including Mr and Mrs William D. Vogel, Mr and Mrs Richard Flagg, and Mrs Catherine Jean Quirk) were deaccessioned. But all of these, I believe, were unimportant compared to a painting that was deaccessioned in October 2001. This was *The Battle of Gibraltar* for which the artist, Joseph Wright of Derby, was paid £420, the largest sum he ever received for any of his paintings. The purchaser in 1786 was John Milnes of Wakefield who had already amassed one of the largest Wright of Derby collections over a period of some twenty years.

With this painting, as with so many of my art purchases, luck had played a great part. In 1967, Milwaukee dealer Tom Lenz and I purchased some eighty paintings from the Laura Davidson Sears Academy of Fine Arts in Elgin, Illinois. Among these was an enormous *Battle of Gibraltar*, attributed to John Singleton Copley. The pupils at the school



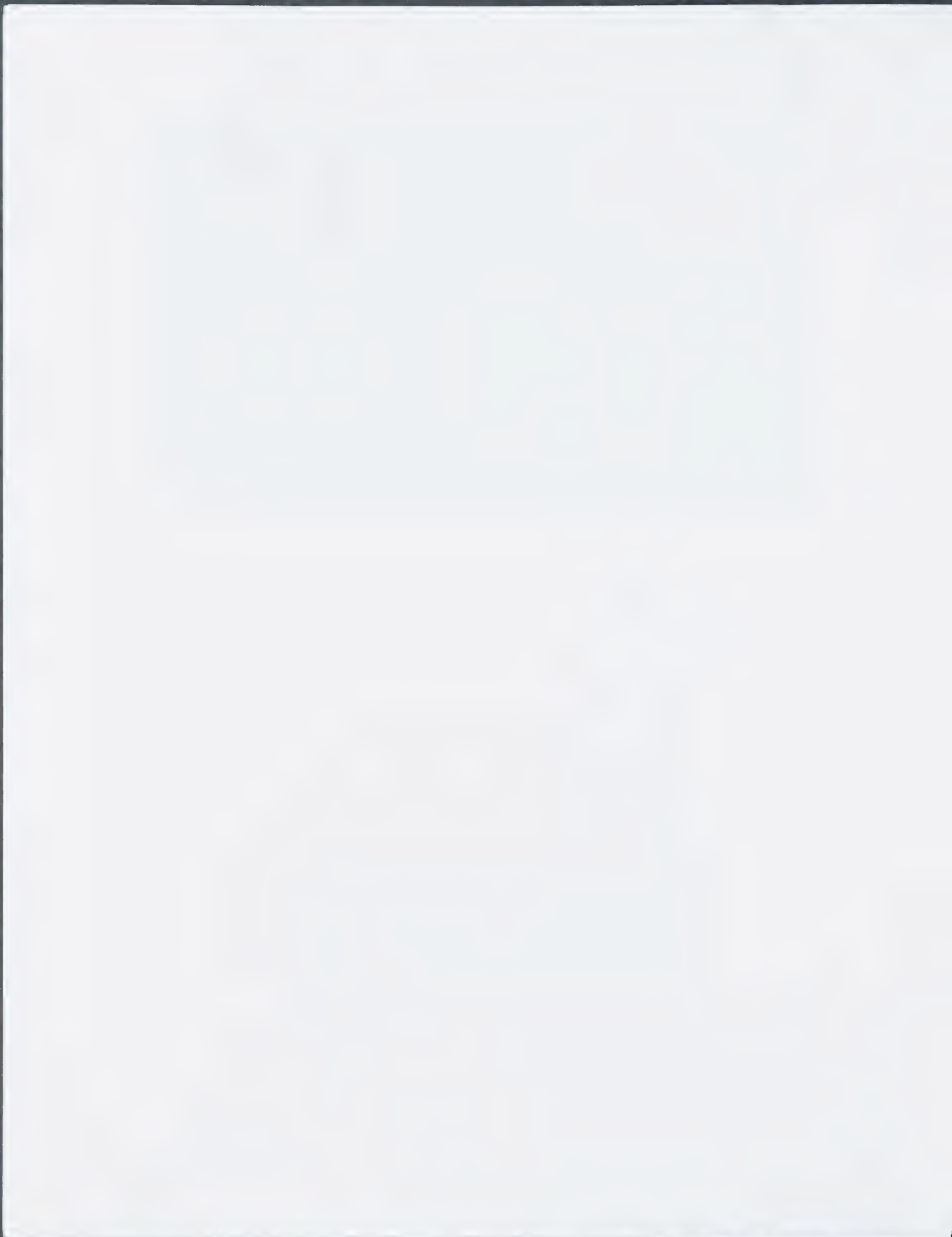


Detail of *Battle of Gibraltar*.

had not treated it kindly; all sorts of things, from balls to arrows, had been thrown at it. It had probably been badly restored even before Judge Nathaniel C. Sears bought it in 1923 from the well-known Ehrich Gallery in New York, which had it relined with sailcloth at a cost of \$72.

Tom Lenz and I agreed that he would prepare a handsome catalogue of the Elgin Academy paintings, which he offered in the Lenz Art Gallery between 1968 and 1970. Many of them were photographed, but the oil on canvas *Battle of Gibraltar*, at 61 inches by 93½ inches, was too big to be photographed and did not sell, perhaps because of its size. After two years with the Lenz Art Gallery, the few unsold paintings came to me, the Copley *Gibraltar* among them. I was not much interested in battle scenes, and there was certainly no room for the painting on the walls of our home. It went into the basement.

Luck, however, stepped in once again. I had become good friends with Benedict Nicolson, the great art historian and editor of the *Burlington Magazine*, considered the most important art historical magazine in Britain. He was interested in art in all its forms, and had written the definitive books on Terbrugghen, Georges de La Tour, and the followers of Caravaggio. He had recently completed a two-volume work on Wright of Derby, and although I was not particularly interested in this artist, I wanted to read Ben's book. In Chapter 8, I came

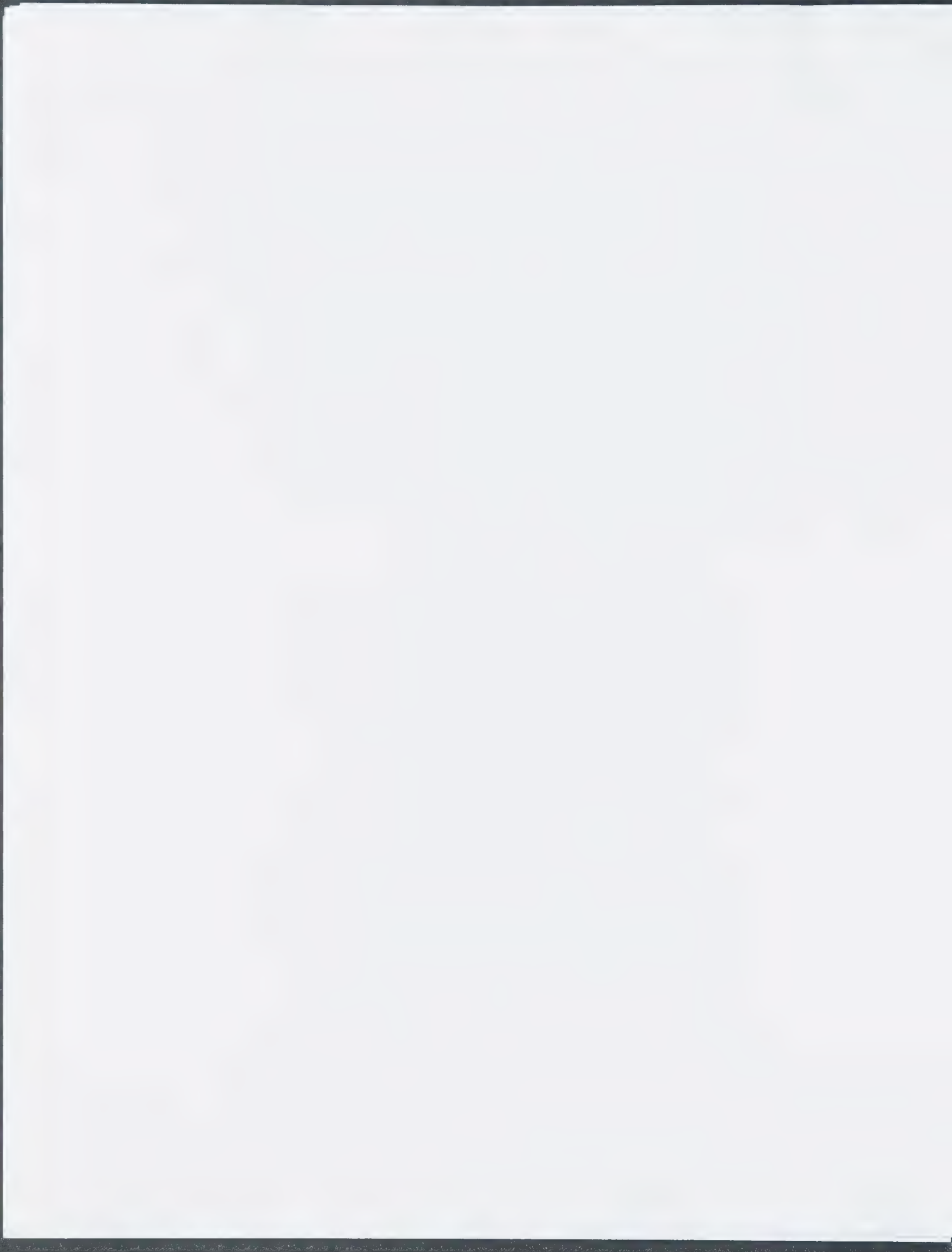


upon a lengthy description of a *Battle of Gibraltar*, whose location was unknown. As I read his discussion of this missing painting, I became more and more excited. I wondered: could it possibly be the "Copley" in my basement? Ben had written:

On 13th September 1782 the British garrison at Gibraltar decisively defeated the Spanish floating batteries, thereby restoring some of that British prestige which had been shaken by the loss of the American colonies.... The subject was an obvious one for any history painter following in the footsteps of Benjamin West, and most of all for Wright whose specialty was fire, and who could visualize the contribution he alone could make to the events of that memorable day: the firing of red-hot missiles at the Spanish ships; the ensuing conflagration in the harbour; the dramatic feature of the Mole; the proud garrison standing back to survey the blaze.... He worked hard on the picture during 1784, as far as failing health and torpor would permit, finishing it on 17th February of the following year.... He also thought of raffling the picture, but was relieved of this necessity by the appearance of Maecenas in the guise of John Milnes who carted the vast canvas off to Yorkshire, paying him a more handsome sum for it than he had received for any other work.

I now had a great incentive to find out more about this large canvas and decided to send it, without the frame, to Mary D. Randall, a conservator in London. I asked her to reline it, to remove the large amounts of overpaint, and then to ask Benedict to look at it. She put a great deal of work into this project over many months. When finally Ben saw the canvas stripped, he could see that it was in very poor condition but came to the conclusion that it was in fact the missing Wright of Derby. He and I talked at length about this discovery – my first foray into the work of this major British artist – and when it was returned to Milwaukee, I offered it to the Milwaukee Art Center (as our museum was then known). In January 1973, they bought it with funds given in memory of Paula Uihlein by the Charleston Foundation, which she had created.

Once *The Battle of Gibraltar* was on view at the Art Center, Professor Damie Stillman, the chairman of the Art History Department of the University of Wisconsin-Milwaukee, became very interested in it and directed one of his students, Biruta Erdmann, to mount an exhibition and to submit a paper to the *Burlington Magazine*. Benedict Nicolson accepted the piece, and it was published in May 1974 (volume 116, pp. 270–272). Ms Erdmann began her paper,

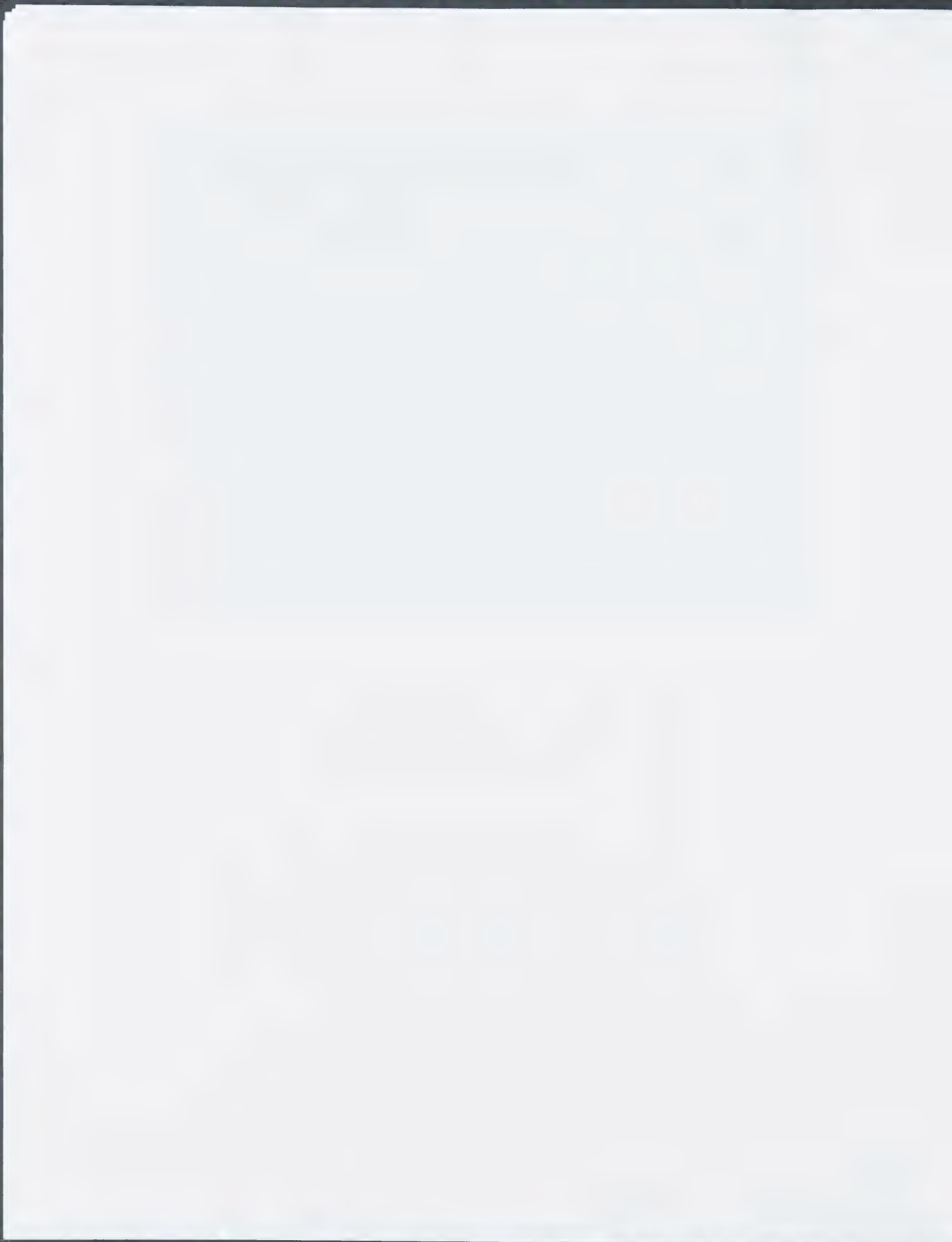




Detail of *Battle of Gibraltar*.

This painting (lent by the Milwaukee Art Center) and Wright's two drawings, the *Sea Battle* and *British Gunboat in Action* (lent by the Derby Museum and Art Gallery), were exhibited at the University of Wisconsin-Milwaukee, Art History Gallery, from 27th February through 27th March 1973. This exhibition was designed to clarify the authorship of the painting, which was previously listed as attributed to Copley.

This paper cleared up everything – or so I thought, until I looked at the Christie's East catalogue of October 2001. There, as lot 46 from the Milwaukee Art Museum, was *The Siege of Gibraltar* listed as a work by a follower of Joseph Wright of Derby, with an estimate of \$8,000–\$12,000. There was no provenance of any kind, not even a mention of its being a gift from the Charleston Foundation in memory of Paula Uihlein, nothing about Benedict Nicolson's opinion, and no reference to the seminal paper in the *Burlington Magazine*.



sen by Wright himself. I was very pleased that the museum also gave me its files on the *Gibraltar*, which included some interesting, and to me unknown, correspondence from a very able art historian and collector in London, Dr Gert-Rudolf Flick. Dr Flick had first written to the Milwaukee Art Museum in 1998 requesting a photograph and any assistance they could give regarding the *Battle of Gibraltar* listed in the *Burlington Magazine* of May 1974 as attributed to Wright of Derby. He knew that Judy Egerton of the Tate Gallery believed it was not by Wright, but he hoped he could trace the painting to a sale in 1921. As a result of the documentation he received from Milwaukee, he became convinced that the painting was indeed by Wright of Derby. When I received the file on the painting and read these letters, I contacted Dr Flick and learned that he was working on a book, *Missing Masterpieces, Lost Works of Art 1450-1900*, and had planned to include the *Battle of Gibraltar*, but would not now do so.

In the introduction to his fascinating book, published in 2002, Dr Flick wrote,

As I began to research the subject, it soon became clear that many works of art which were listed as missing had either been destroyed or were in fact extant. For example, a painting of *The Siege of Gibraltar* in the Milwaukee Art Museum (U.S.A.) was sold recently as by a 'Follower of Joseph Wright of Derby', but has now been firmly identified as the original by Wright of Derby - the very painting that was always thought to be missing. In this case the difficulty in making the correct identification arose from the ruinous state of preservation of the painting, which made a comparison with preparatory drawings hazardous, although not impossible.

WHY were these paintings deaccessioned without literature references? Was it the confluence of a director who was just not knowledgeable about the paintings, a

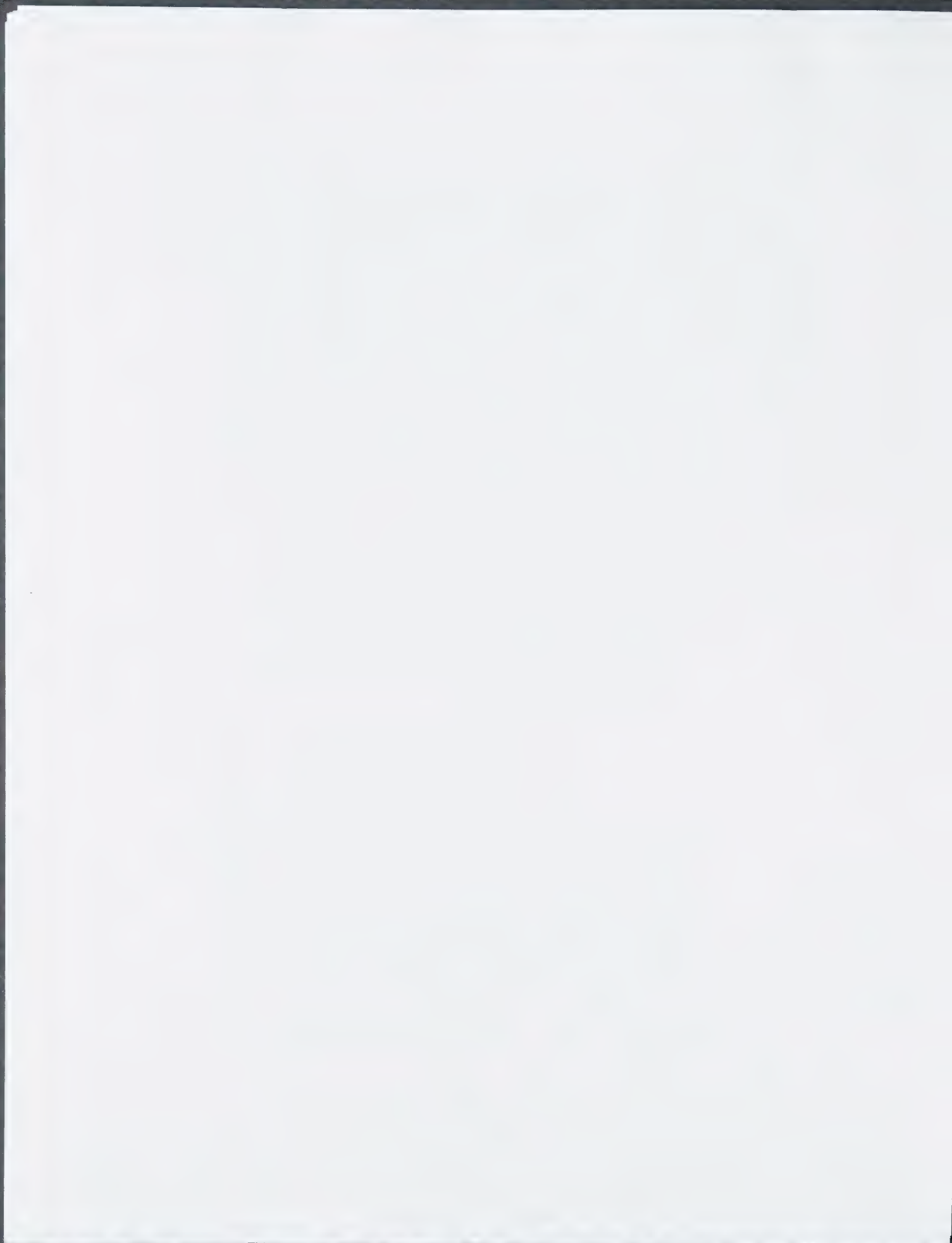
hard-working curator, Laurie Winters, who was not experienced in deaccessioning, and inadequate oversight by the museum's board of trustees?

Laurie Winters has good reason to be confident. She has succeeded brilliantly in bringing a wonderful collection of art, including a Leonardo, from Poland. Moreover, the new Calatrava wing (a 2002 addition to the Milwaukee Art Museum designed by Spanish architect Santiago Calatrava) really put Milwaukee on the art world map. When I asked her why she did not send literature references with the

Wright of Derby
Gibraltar
Flick
Winters
Calatrava

Wright of Derby
Gibraltar
Flick
Winters
Calatrava

...with controversial sensitive
- risk of offending you
- evidence is not a way
- what does...
- the...
- relationship...
- do... and... public...
Lost Masterpieces and Happy Endings 11

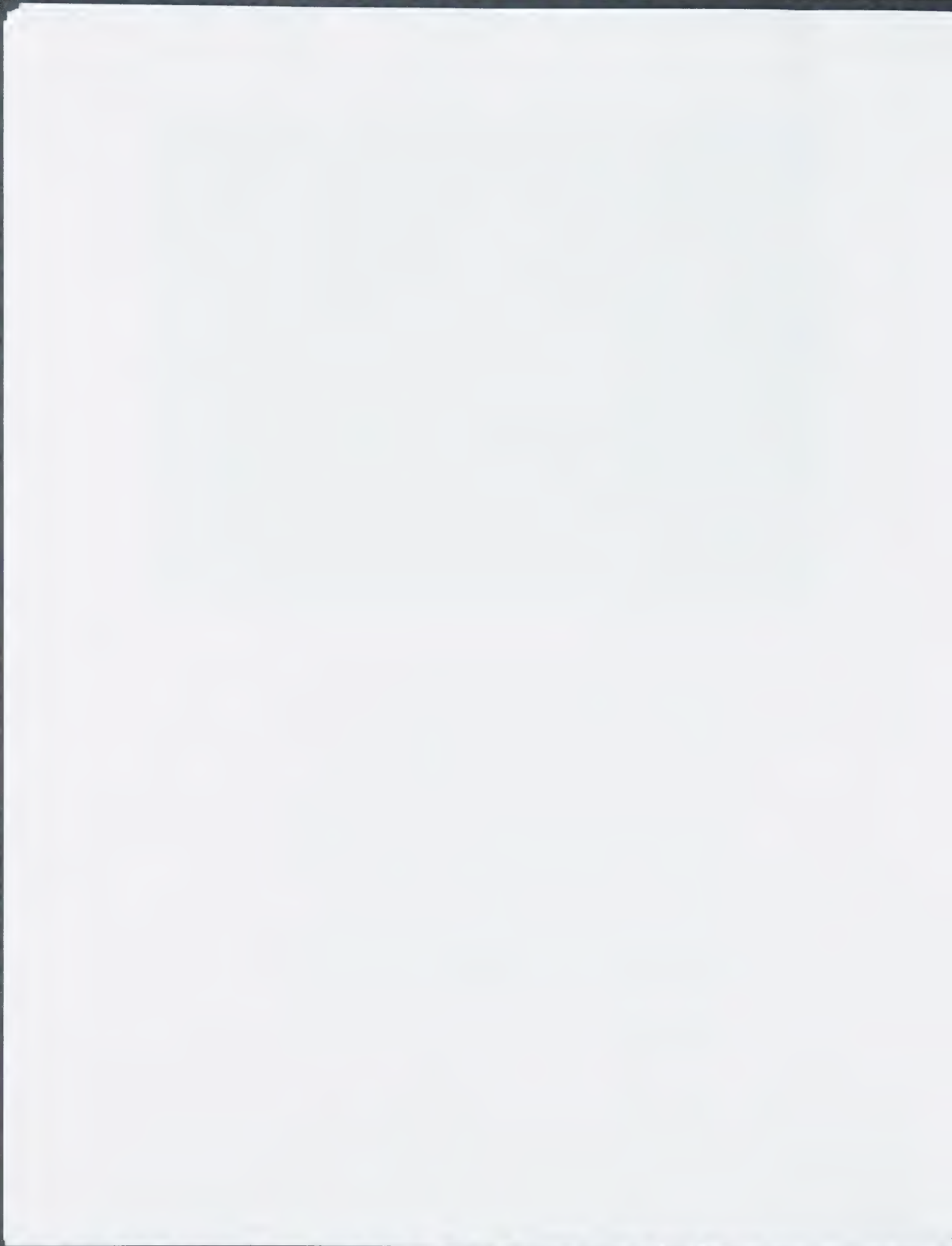




Detail of *Battle of Gibraltar*.

Should I try to buy it back? Years earlier, I had helped Queen's University to purchase a collection of seven small landscapes by Wright of Derby. Now I suddenly had the opportunity to add Wright's most ambitious work to the Queen's collection. But would either the Getty or the Yale Center for British Art see this Christie's entry and connect it with the *Burlington Magazine* paper of 1974? To the Yale Center, it would of course have been clear that the painting was historically very important, even in its poor condition. If either institution bid, I believed I would have no chance. Hope springs eternal, however, and I asked my old friend, Otto Naumann, to send his secretary to bid for Queen's up to \$100,000. As it turned out, there was only one other bidder, and the painting was sold to Queen's for \$10,000.

The MAM had shipped the painting without its frame in order to save money; I was delighted to be able to buy it from the museum and reunite painting and frame, which I believe may be the original, cho-

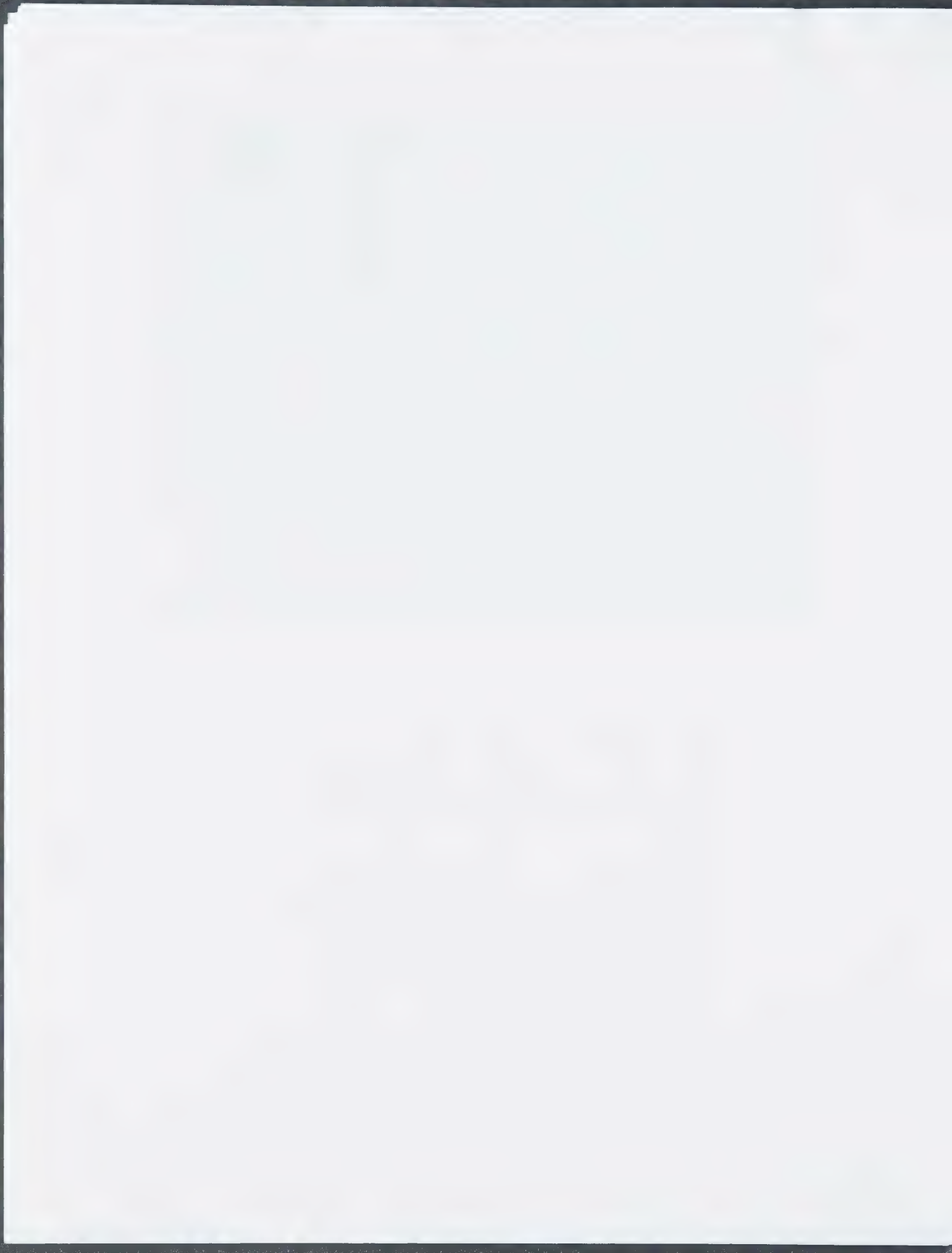




Detail of *Battle of Gibraltar*.

Berchem and the Wright of Derby to Christie's, she told me that such references might have undermined her research. This surprised me, because the inclusion in the catalogue of provenance and literature references would surely have increased interest and the prices realized. Laurie had indeed studied the problem of the *Gibraltar*. She had received a letter from Judy Egerton, at the Tate Gallery in London, who had looked at the painting very carefully in 1986, and had written to the museum,

... I cannot believe that it is by Joseph Wright of Derby, even though Benedict Nicolson came to think so. There is a lumpishness about the figures, and a failure to extract maximum light and shade effects from the burning ships, that would never have suggested Wright's name to me, though I agree that now we have to find the missing Wright.



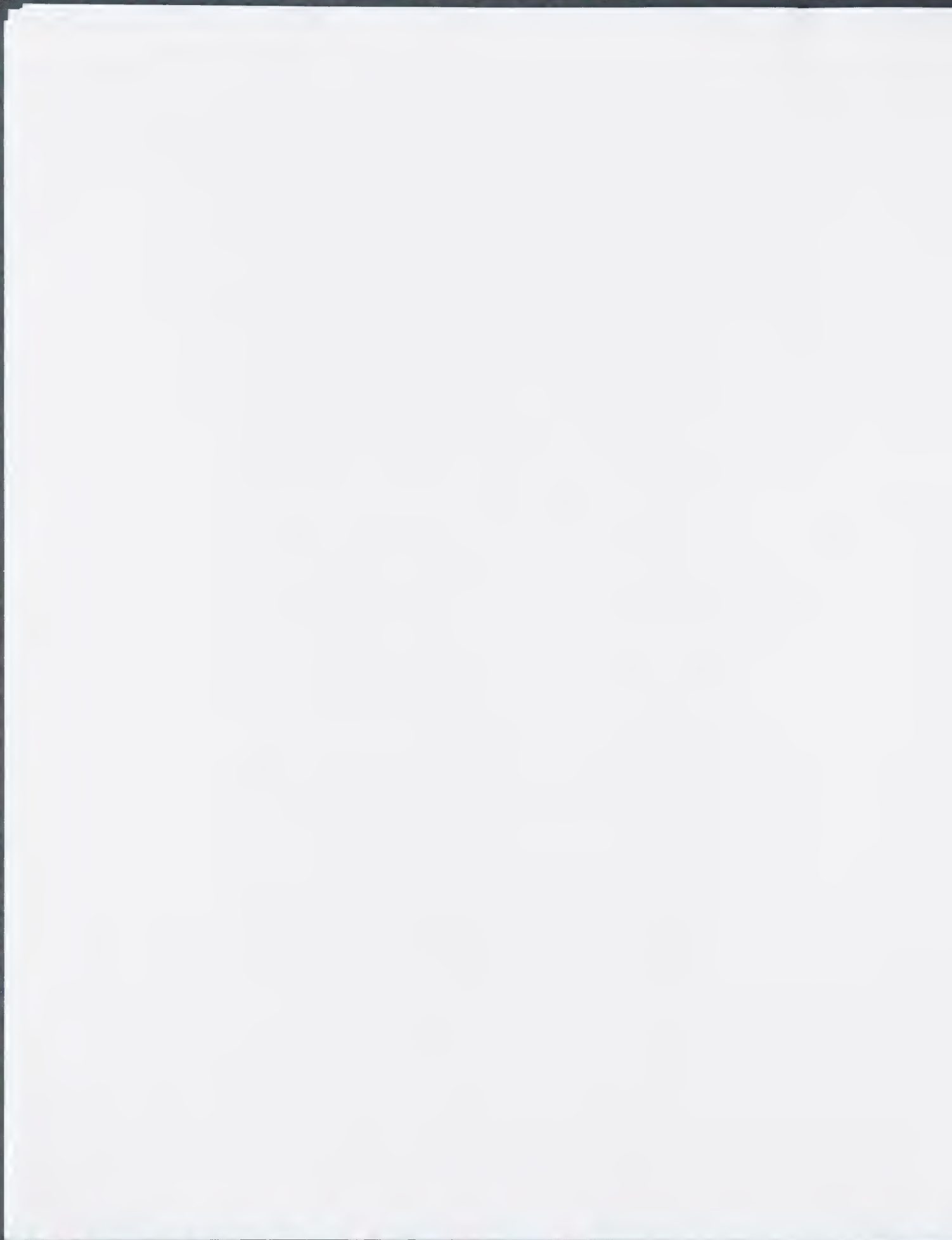
In her 1990 catalogue for a Wright of Derby exhibition, she wrote that it "is now widely thought not to be by Wright." Other art historians concurred, some suggesting Louthembourg as the artist. One of the guiding spirits of our museum is Dr Myron (Ronnie) Laskin, who has great knowledge, particularly about Italian art, and possesses a wonderful visual memory. He told me that he did not believe Benedict Nicolson could possibly have accepted the *Gibraltar* – but in fact he did, both verbally and in writing, and he was the editor of the *Burlington Magazine* when Biruta Erdmann's article was published in 1974. Nicolson's opinion is also included in "Wright of Derby: Addenda and Corrigenda," published posthumously in the *Burlington Magazine* in 1998. As I have said many times, it is possible to be convinced *and* mistaken. Yet even if Ben and I had been mistaken about the attribution of the *Gibraltar* to Wright of Derby, surely giving the literature references and Nicolson's opinion to Christie's would have aroused more interest in this work.

It is certainly true that the painting was in very poor condition, but as soon as Queen's University's Agnes Etherington Art Centre received the canvas, the decision was made to search further for information. A provenance researcher in London, James Mulraine, found that the *Battle of Gibraltar*, last recorded as a Wright of Derby in the Overstone Park Collection catalogue of 1877, was sold in a sale of *that* collection in 1921. However, at that time, the painting had no attribution and was sold nameless by the minor auction gallery Curtis & Henson, which simply described lot 982 as hanging in a hall corridor, "A large gallery painting, Naval Battle Scene at Night." The Ehrich Gallery in New York, which acquired it, labelled it "Copley" and offered it as such to Judge Sears in Elgin, Illinois, in 1923.

Recently Queen's sent the *Gibraltar* to a Canadian government laboratory in Ottawa for extensive tests, and then employed a conservator, Barbara Klempan, to continue the process of conserving the painting properly. This painstaking work is now nearly completed. There can no longer be any doubt that this is Wright of Derby's *Battle of Gibraltar*.

As Dr David de Witt, the Curator at Queen's, has written,

Even before the cleaning, this canvas reflected Joseph Wright of Derby's sense of atmosphere and monumentality, in the large proportion of the composition given over to the sky, filled with billowing clouds and dramatized with contrasts of light and colour. But the cleaning went on to reveal daring, lively brushwork, with direct strokes and



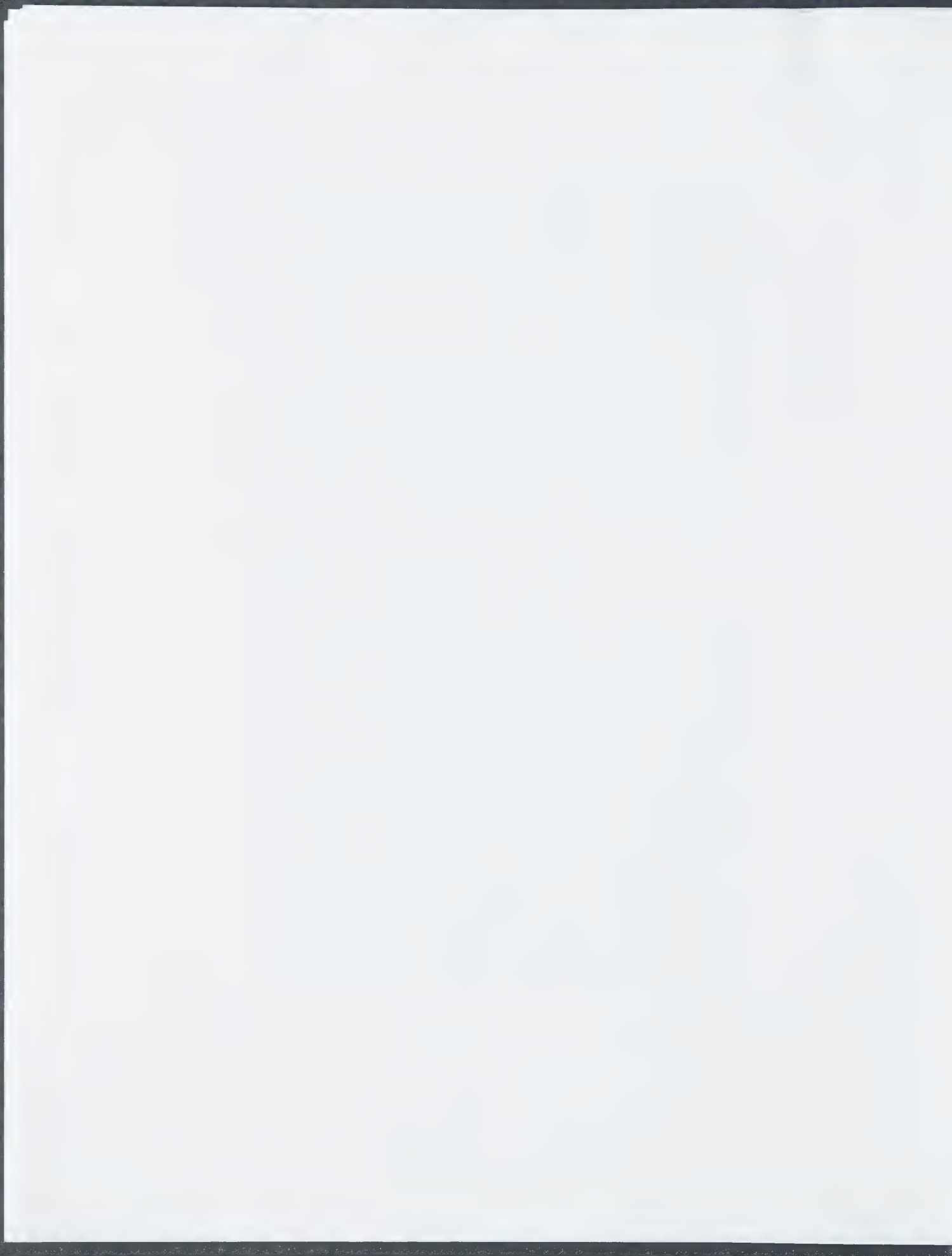
even his characteristic scratches with the butt end of the brush. Most importantly, however, was the revelation of several scenarios of firelight reflected off fabric, wood, figures and faces, in the burning ship at the left edge, the exploding barges at the centre, and especially in the dynamic figures in the boats to the lower right. These remarkable passages showcase the particular achievement of which Wright of Derby was himself most proud: the rendering of artificial light in night scenes.

The importance of this painting was stressed in a letter I received from Dr John Bonehill at the University of Leicester in June 2005. He told me that he and Dr Matthew Craske in Oxford were collaborating in a study of Wright's one-man exhibition of 1785 in which *The Battle of Gibraltar* was the centrepiece. Dr Bonehill had learned from Christie's in New York that I had bought their view of *Gibraltar* by a "follower" of Wright of Derby, and he was interested in this copy. When I sent him our provenance he was very excited to learn that the "copy" is in fact the original, and he now looks forward to seeing the conserved painting.

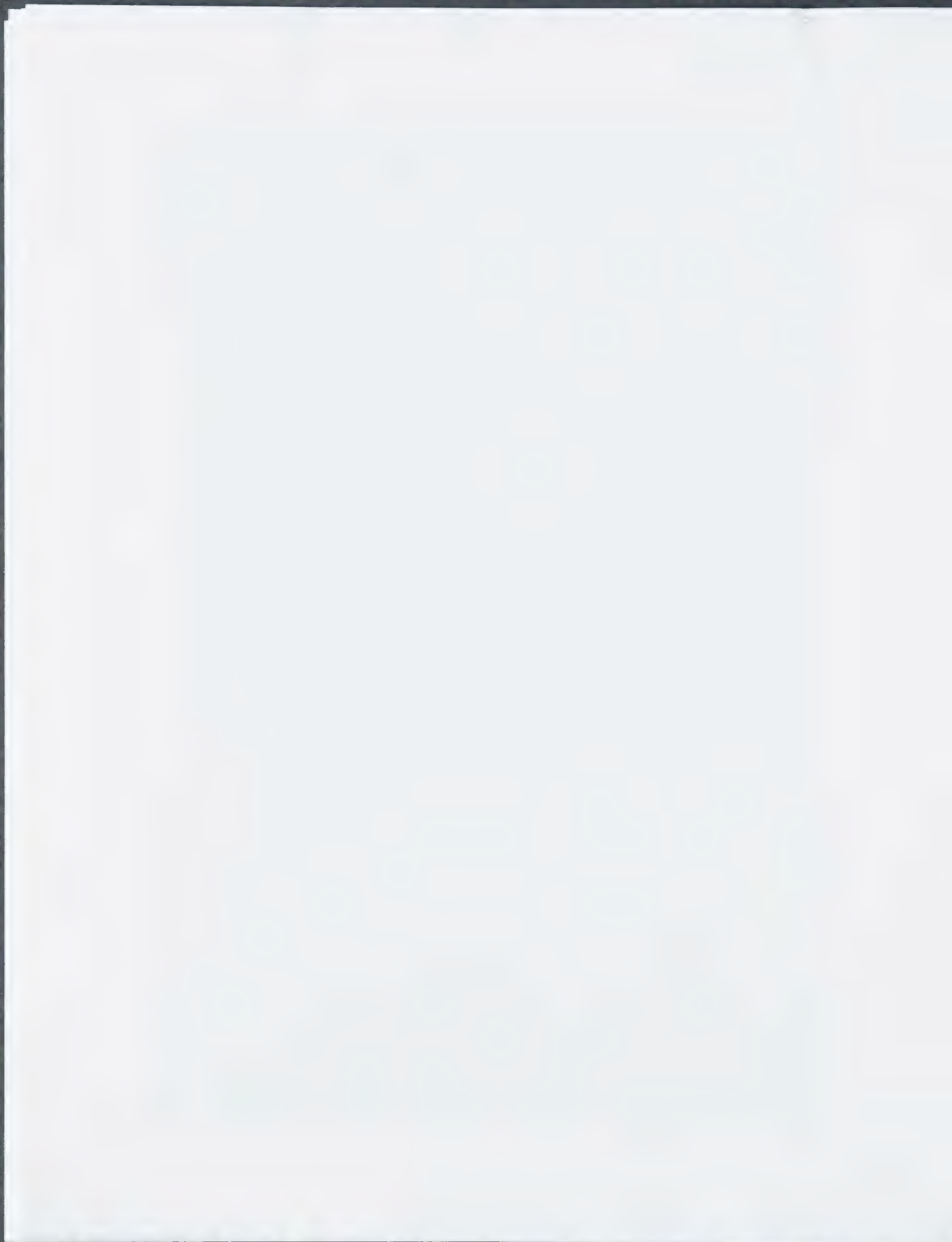
THERE is no question that museums have received many gifts – and have even made purchases – that prove less than important (and sometimes embarrassing). These take up space, and money from their sale can certainly be put to good use, but any deaccession should be undertaken with great care. The director, curators, and board of trustees should work together – to share their knowledge, expertise, and their hunches. Members of an institution's brain trust may have decades of experience under their belts, but there is always something to be said for thorough consideration, attention to detail, and open-mindedness. Needless to say, every effort should be made to obtain the highest possible price for items sold. Finally, if donors are alive, I believe they should be contacted to discuss deaccession and to provide their own insights. Sadly, this was not done by the Milwaukee Art Museum in 2001.

The Milwaukee Art Museum has a very fine collection, which today is housed in a spectacular new building. It has taken many daring steps to become one of the world's great art institutions. But along the way it has allowed some of its intriguing treasures to slip away. One of these now resides at Queen's University's Agnes Etherington Art Centre, to the delight of staff and visitors. And so, at least, we can reflect on yet another painting's long journey, and eventual happy ending.











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

To Dr. David de Witt

March 21, 2007

TO: Dr. Boris Kastel
FAX: 613-533-6822

Page 1 of 2

Dear Boris,

As discussed with you and a few minutes ago in detail with David de Witt, I would like to make the following changes to my paper:

On line 1 of p. 5 please write "Sadly, Mr. Bowman did not write in reply, and on 29 May ..."

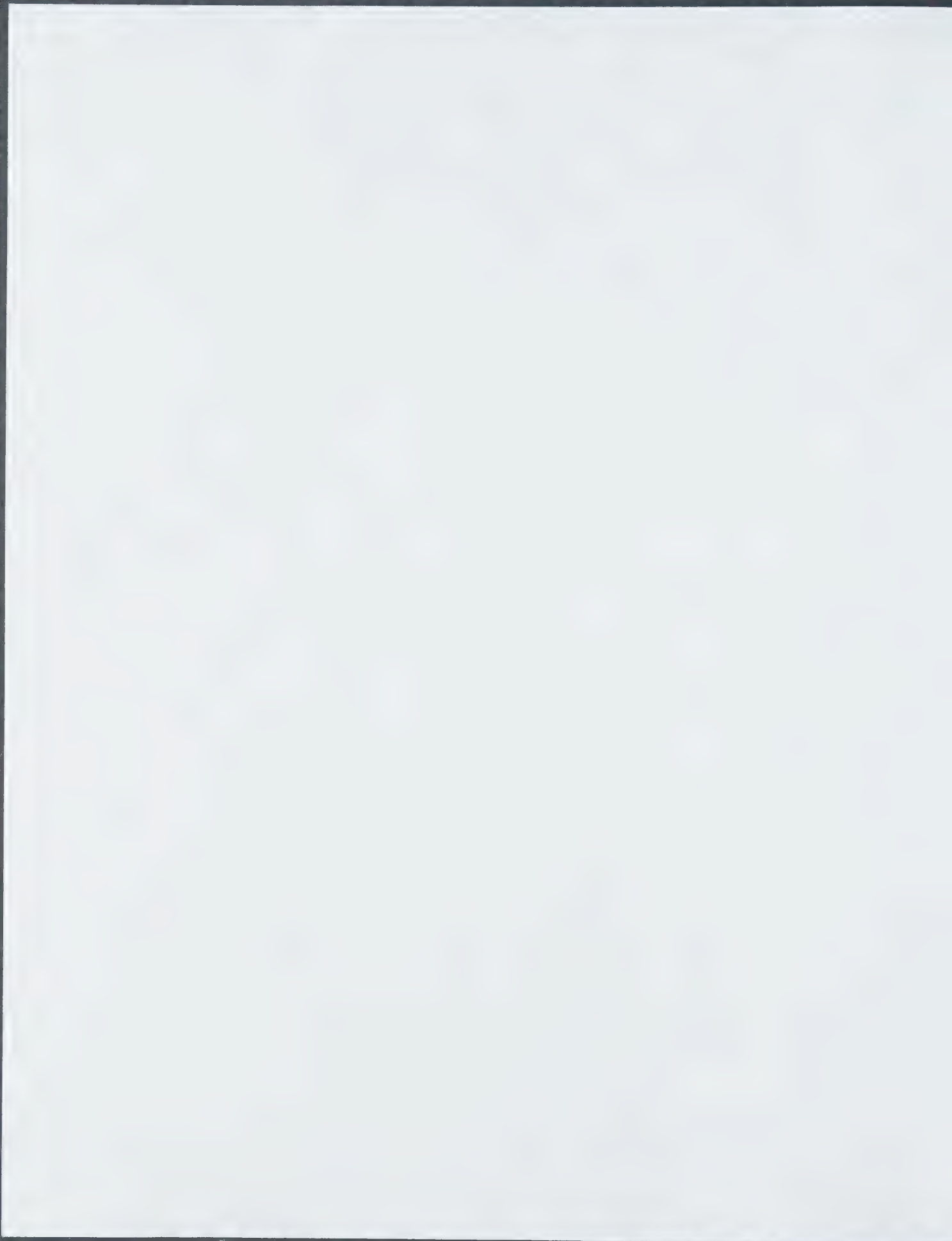
Laurie Winters claimed that he telephoned me but I certainly do not remember that telephone call.

On p. 6 please add after the first paragraph:

"Christie's entry of lot 108 alleged that the painting is indistinctly signed CIWRY and referred to a July 1959 sale at Christie's, London, that sold this as "C. IVRY signed with monogram." The 1959 sale preceded Stechow's identification of the signature as Berchem's. The two references to an IWRY or IVRY in the Christie's entries are the only ones I have ever seen. "

In the second last paragraph on p. 6 please delete "from some of the museum's major donors (including Mr. and Mrs. William D. Vogel, Mr. and Mrs. Richard Flagg, and Mrs. Catherine Jean Quirk)".

On p. 11 in the second last paragraph please replace "inadequate oversight by the museum's board of trustees" with "Christie's careless omissions? "



2

Then please replace the beginning of the last paragraph on p. 11 with:

The Milwaukee Art Museum and especially its curator Laurie Winters, have enjoyed great successes in recent years, giving them reason for confidence. She has succeeded brilliantly in bringing a wonderful collection of art, including a Leonardo, from Poland. Moreover, the new Calatrava wing (a 2002 addition to the Milwaukee Art Museum designed by Spanish architect Santiago Calatrava) really put Milwaukee on the art world map. When I ask her why...

At the end of the first paragraph of p. 13 please delete "to Christie's" so that the last sentence reads, ...surely giving the literature references and Nicolson's opinion would have aroused more interest in this work.

Then continue with:

Surprisingly, Christie's did have the reference to the *Burlington Magazine* article, but Sarah Lidsey, the Vice President of Old Master Paintings, was so certain that the painting could not be by Wright of Derby that Christie's decided not to include this important reference.

On p. 14, in the second last paragraph, please delete "Sadly, this was not done by the Milwaukee Art Museum in 2001."

Boris, please don't mind these many changes which are the result of a relatively friendly ninety minute conference at the Milwaukee Art Museum.

David Gordon asked me whether he could see a corrected version and I told him "no". I just don't want to go back and forth any more. But please do send me a copy of the final draft.

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

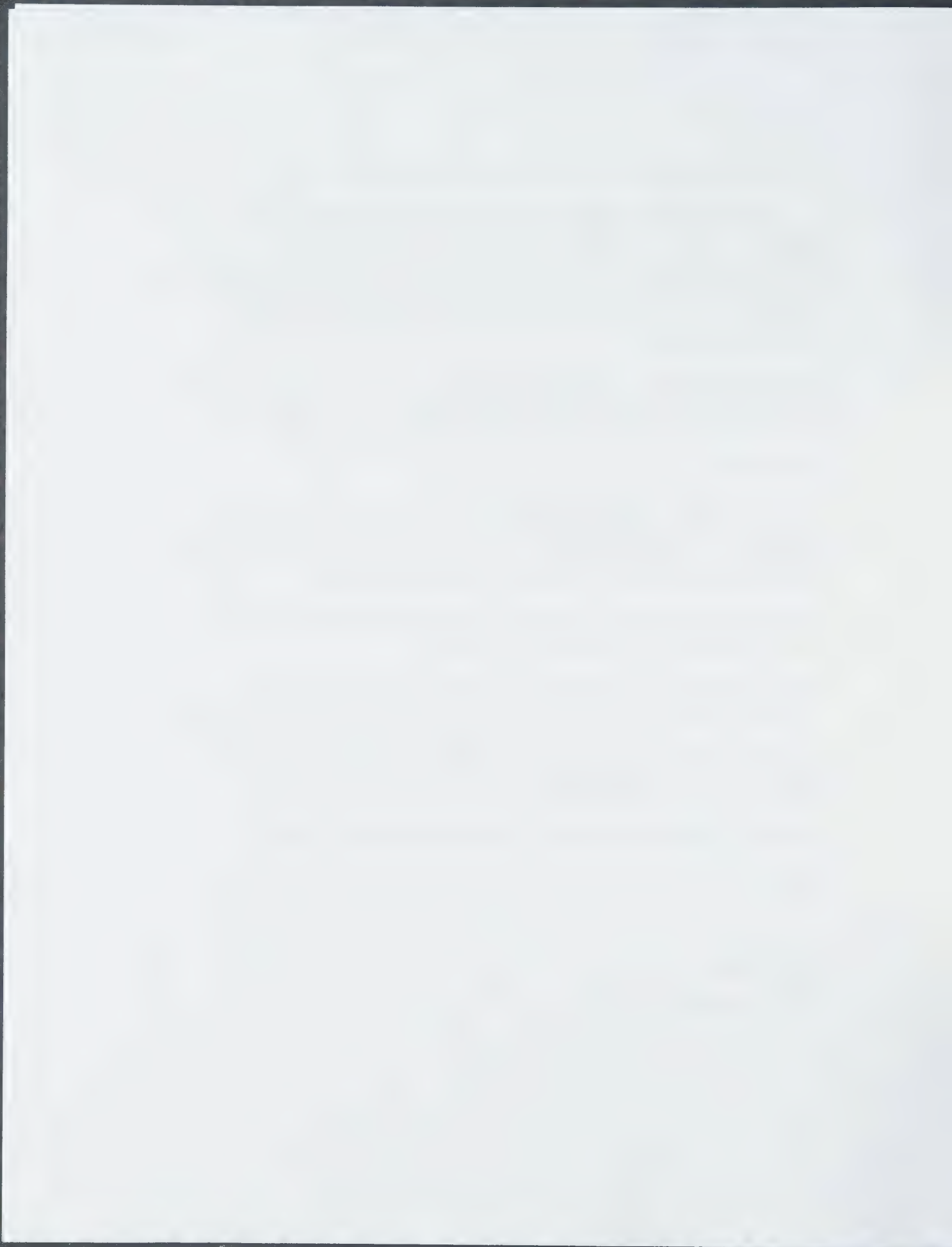
Yours sincerely,



Alfred Bader

AB/az

C: David de Witt by e-mail



Depositor copy *white*
Registrar copy *yellow*

RECEIPT FOR RETURN OF OBJECTS

Returned to *Mrs. ALFRED + ISABEL BADER*

Address *7901 N. STEPHENS AVE* Telephone *(416) 962 5769*
UNIVERSITY OF WISCONSIN

The objects listed below have been returned to the depositor:

1 print - de laubert after I. Schuster The Making of Cells
crossed out by lender
1 painting - also de laubert van den Eckhout
400 items, parcel

Envelope

Staff Member *613-545-2190*

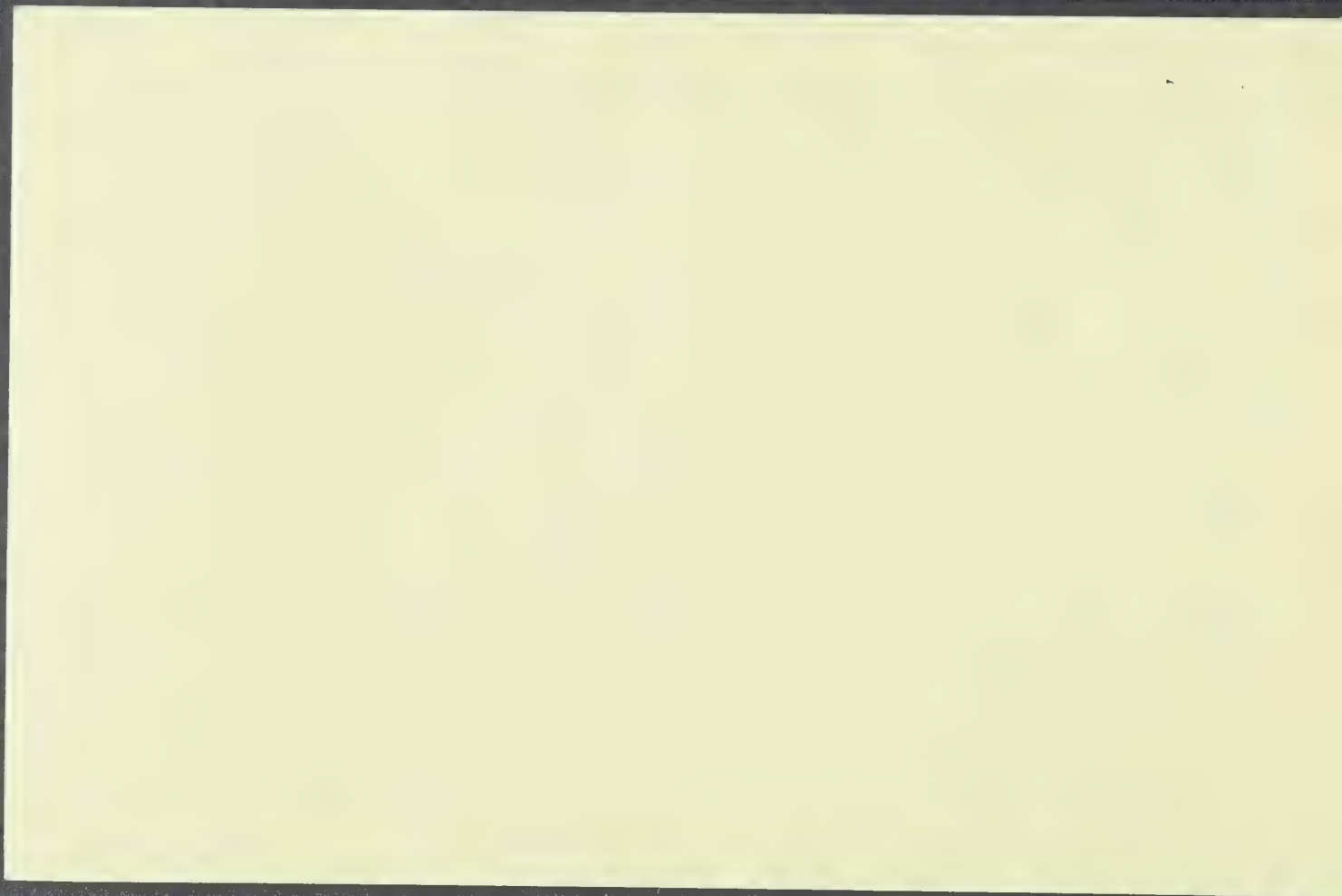
MARIA 2007

Date

Depositor or Representative

MARIA 2007

Date



Agnes Etherington Art Centre

Queen's University
Kingston, Ontario, Canada
Tel (613) 533-2190
www.queensu.ca/abeth/

TEMPORARY RECEIPT

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

Received from _____

Address _____ Telephone _____

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

- identification
- examination
- consideration as a gift
- consideration for loan
- other reasons (specify) _____

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

Remarks: _____

Date

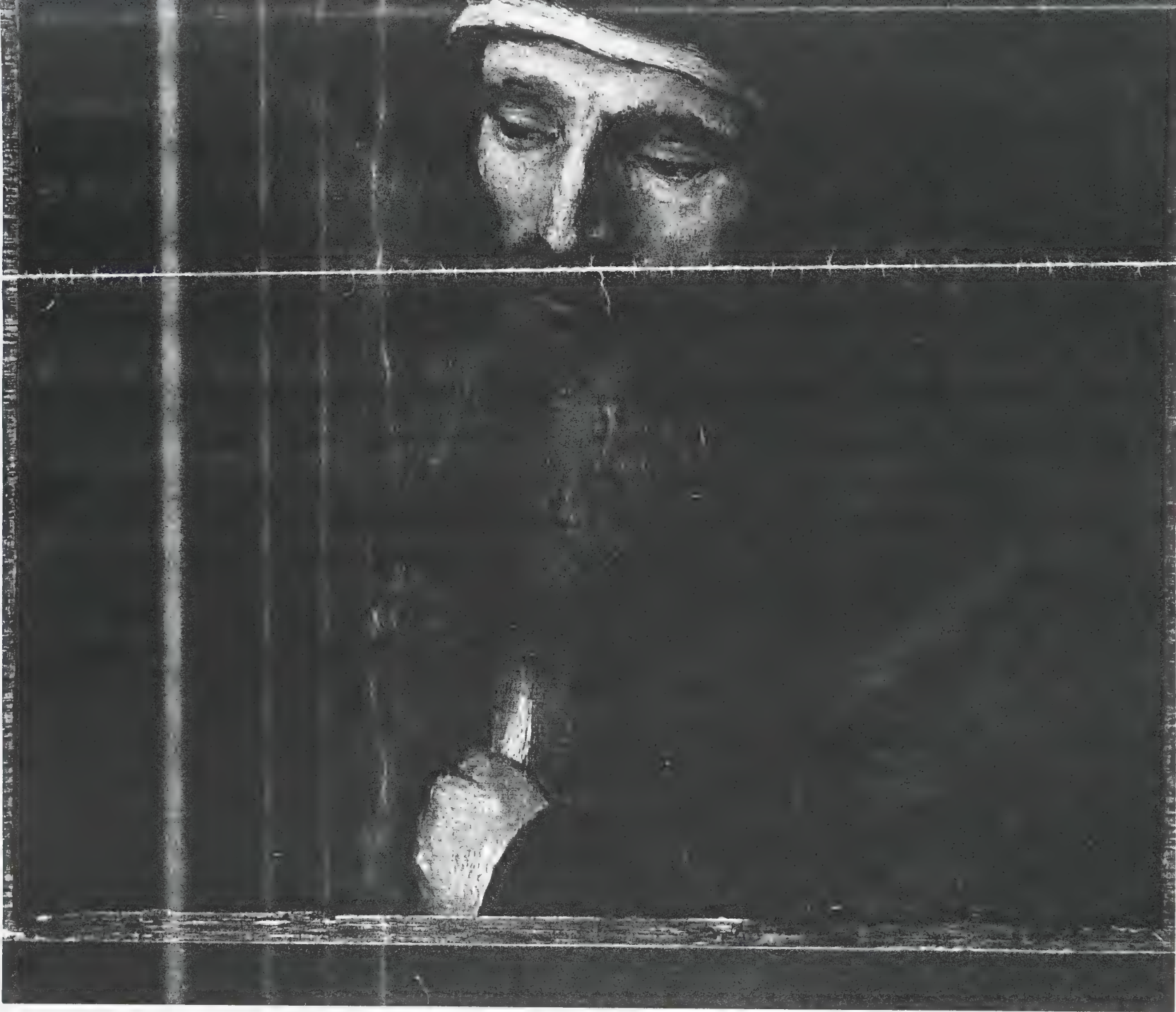
Staff Member 613 533-2190

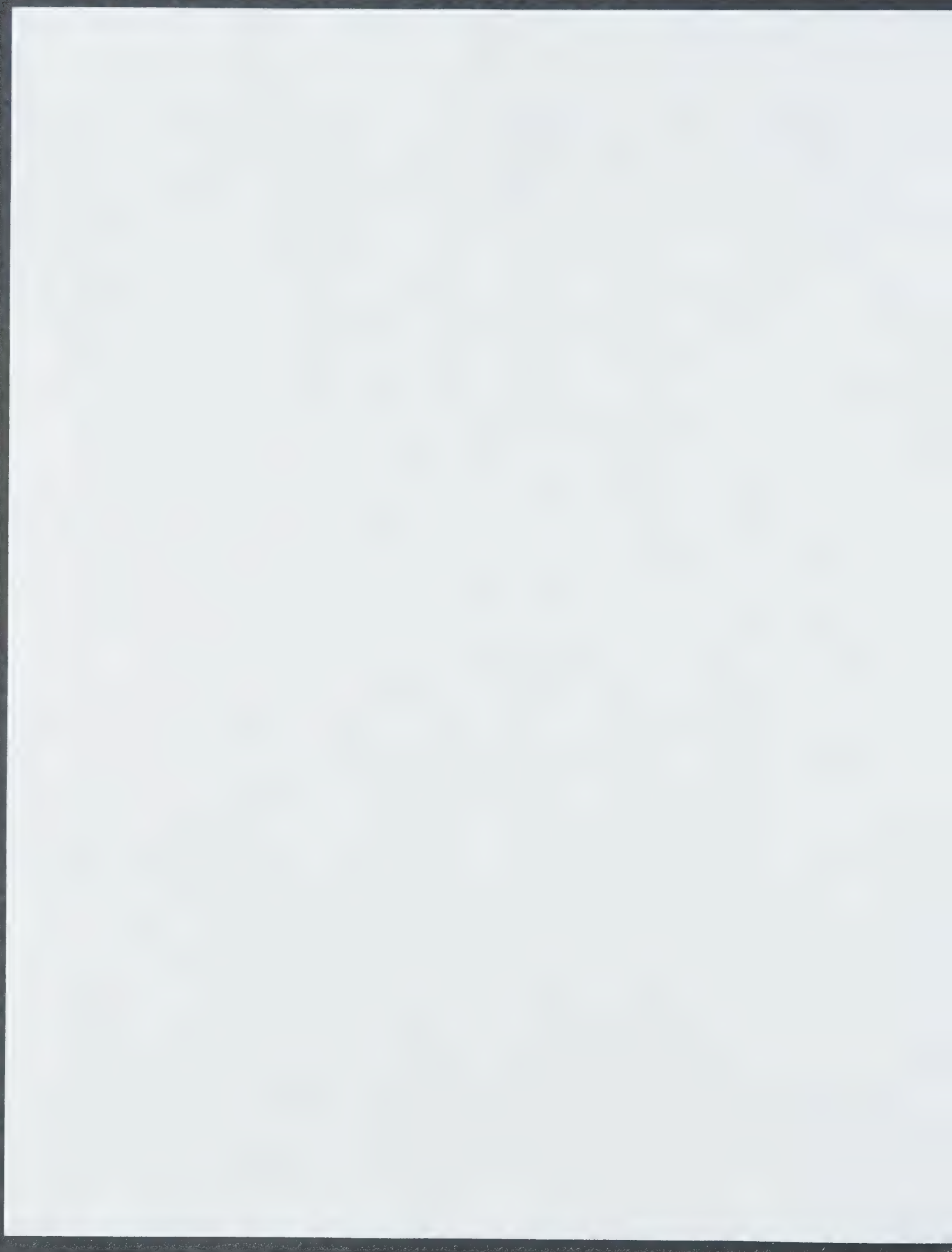
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Works deposited will be returned on the surrender of this receipt or on the written instructions of the depositor or of his legal representative.

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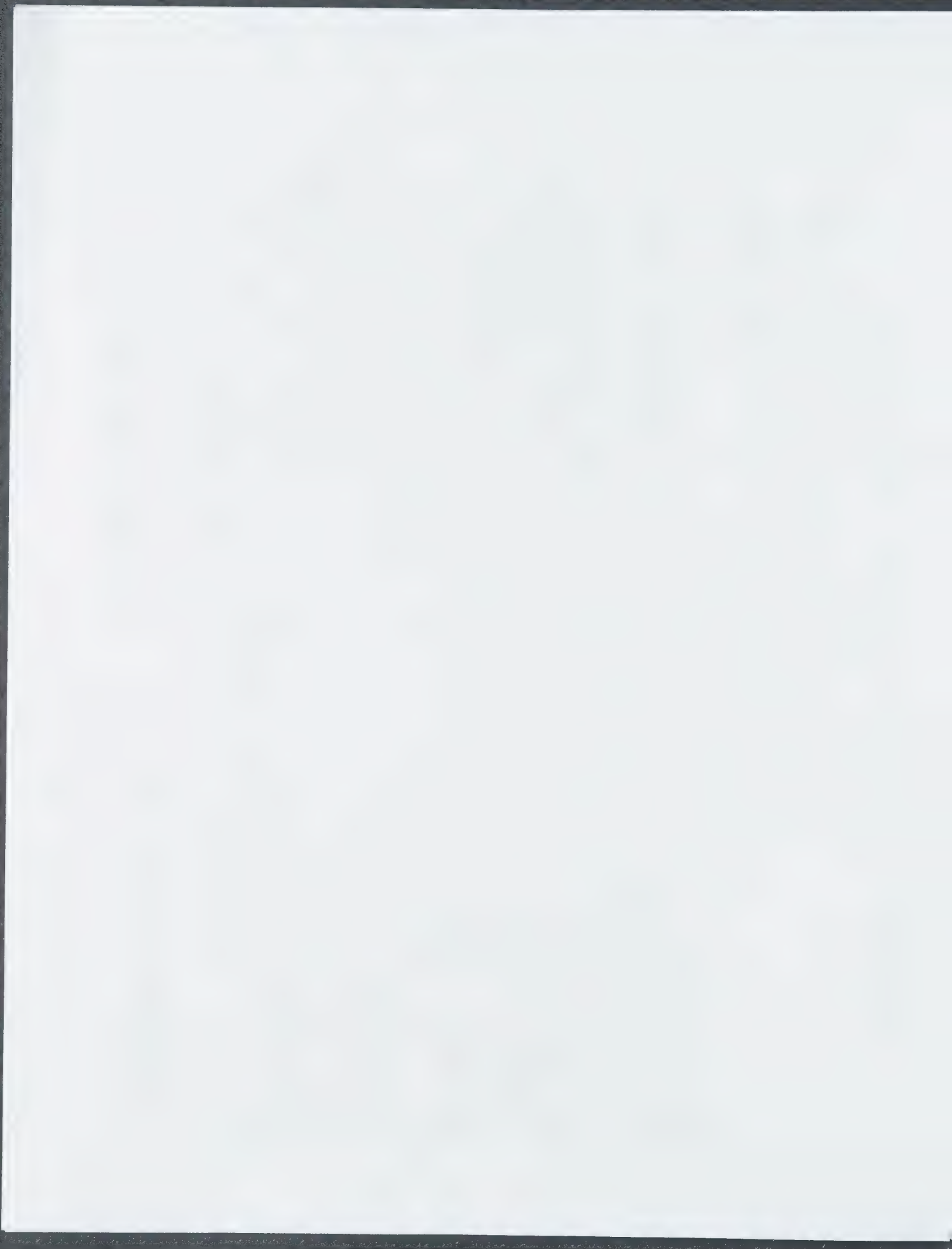
11. 12. 1969. ...

HRahn: Bedin - Gessen, Rembrandt
Kintzig, 15. 12. 1969, S. 559, Nr. 264
Rembrandt - Bild; Kunst u. der Frau
bei Böhrer

Unseres fotograf. Gemälde ist ein Kopie, aus
1651 erblauden, will es der Rembrandt - Bild. Die Ca-
talog gibt die, von einem Bild, chemisch begraft
werden, (Kunst Bedin, 10. 12. 1969 Rembrandt), nach dem
gleichen Modell in gleiche Zeit. - Ein gutes Beispiel
der Komposition, von der Böhrer in der Jahre Böhrer, London,
et Rembrandt (Part. 1, S. 278, 284; Hf. 370, Bedin 264.
Bau 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000)

Grafal, by S. 100,

Handwritten signature



Gutachten

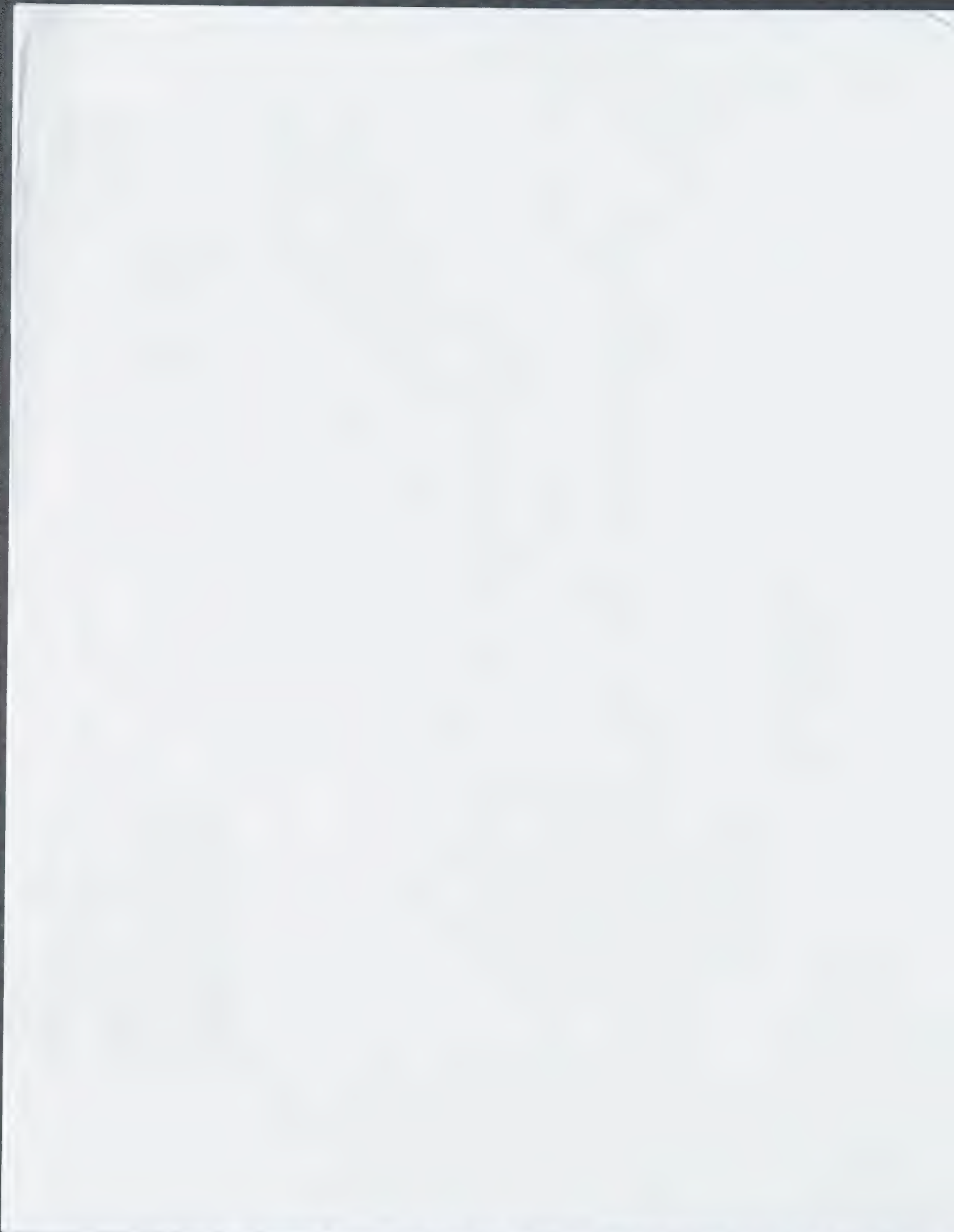
Betrifft:

"Bärrige Stamm mit Korbwinde der Wald"
Auff Holz. 20,1 x 23,1 cm

Herkunft: Karl Schrey-Lothar

Abdruck: Bredius-Gesam., Reubrand
Kunstz., Bd. 104, 1909, S. 559, Nr. 264
Reubrand-Tafel; besser als der
Abdruck bei Böhl

Unseres fotografischen Gemälde ist ein Abbild, aus
1651 erblaudend, will unter Reubrand-Tafel. Die
Abdruck gibt dir ein Bild, chemisch beschriftet
unter, Wagners Bredius, 104, 1909, S. 559, Nr. 264
Abdruck



Prof. Dr. Werner Sumowski
Mehsenweinstrasse 4
7000 Stuttgart-Rohr

23.4.1981

Lieber Herr Doktor Bader,

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

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

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

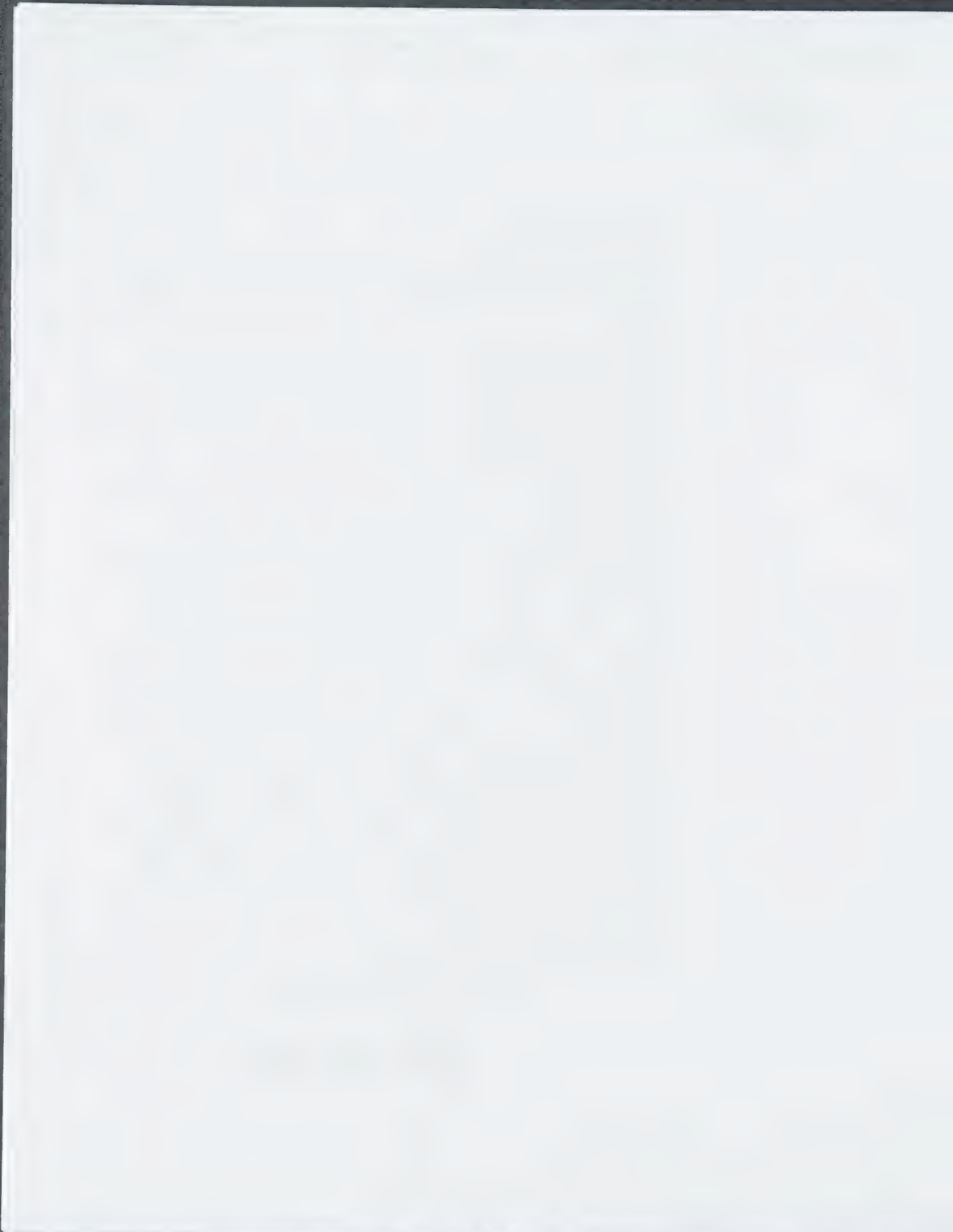
Ihr Brief an Herrn van de Wetering verdient höchsten
Beifall. Ich finde, dass man diese Leute in Amsterdam
nicht ernst nehmen sollte, doch leider erhalten sie
von allen möglichen Seiten die Aufmerksamkeit, die
sie sich wünschen. Meine Prophezeiung, dass wir uns
noch nach Gerson zurücksehnen werden, geht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

Ich freue mich auf Ihren Besuch im Juni.

Nochmals Dank.

Mit herzlichen Grüßen:

Ihr
Werner Sumowski

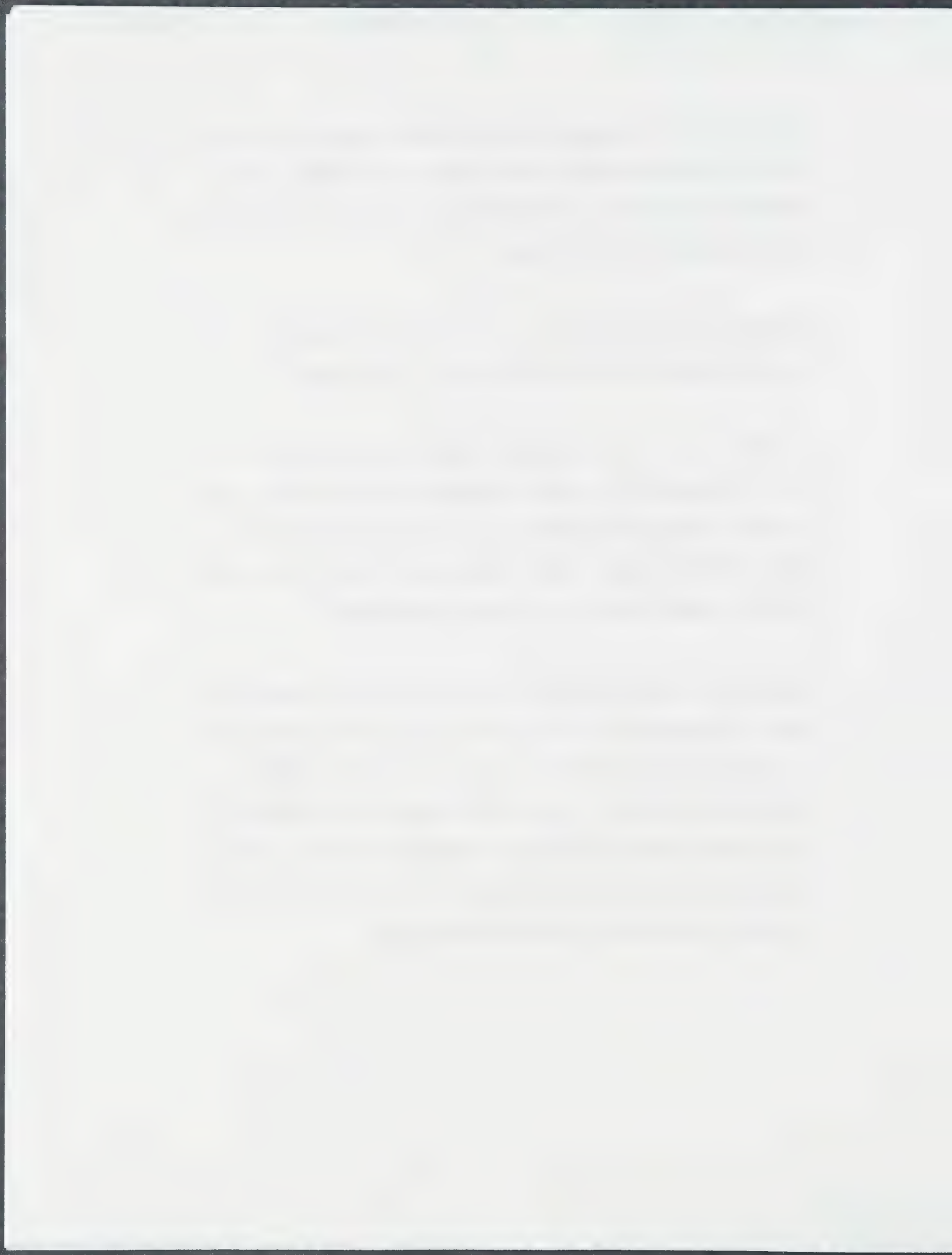


Let me say first of all how deeply sorry I am that I have so disappointed you that you do not wish to have anything further to do with me. Reading and re-reading your letter, I understand my lack of discretion and certainly if I could live my life over again I would not send your letter of 1981 to Mr.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

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

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

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



DR. BERNHARD SCHNACKENBURG HAVELWEG 10 34131 KASSEL
TEL.: 0(0049) -561-33674 FAX: -3165486 E-MAIL: SCHNACKENBURG.KS@T-ONLINE.DE
LEITER DER GEMÄLDEGALERIE ALTE MEISTER, STAATLICHE MUSEEN KASSEL, IM RUHESTAND

Havelweg 10 34131 Kassel Deutschland

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

To Dr. David Witt
fax 617 533 6765

Kassel, 21.4.06

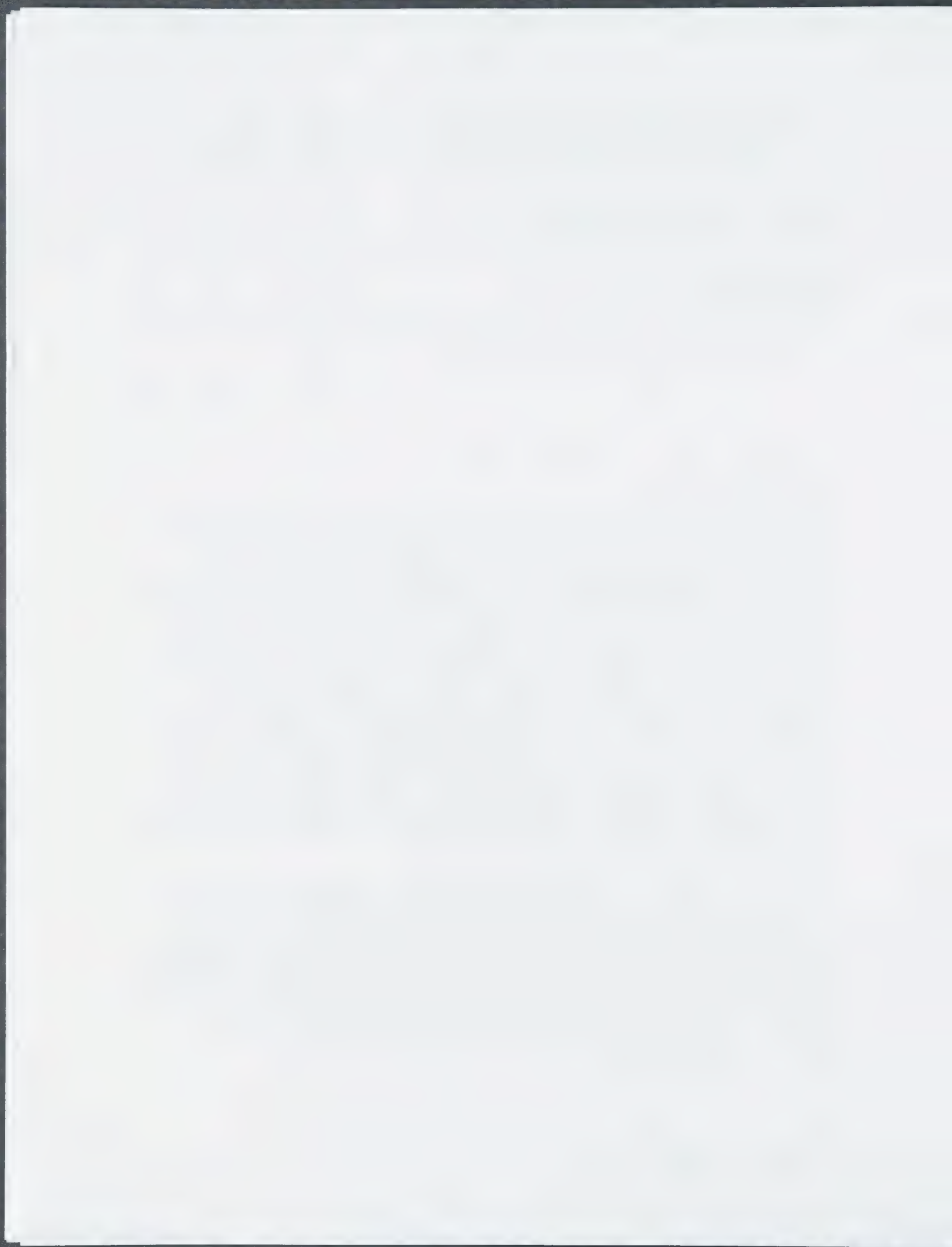
Lieber Alfred,

Deinen Fax-Brief vom 6. März habe ich erhalten und bitte vielmals um Entschuldigung, daß ich erst jetzt antworte. Ich arbeitete unter starkem Zeitdruck an einem Aufsatz, den ich pünktlich abliefern mußte, und deshalb mußte ich vieles zurückstellen. Den Aufsatz von David de Witt in Deiner Festschrift kenne ich seit langem und habe ihn mit großem Interesse gelesen. Leider kann ich seiner These nicht folgen. Ich finde, in diesen ganz schwierigen Grenzfragen, um die es hier geht, erreicht das Wort eine Grenze, wo es nicht weiterhelfen kann, wo es zu einer stumpfen Waffe wird. Dann kann nur das Auge den Ausschlag geben. Man kann theoretisch die Hypothese aufstellen, daß C 18 vor dem Nürnberger „Paulus“ gemalt wurde. Mir und anderen erscheint das allerdings unwahrscheinlich, weil der Qualitätsunterschied so groß ist. Die Lichtnuancen sind in dem Nürnberger Bild viel sensibler und differenzierter dargestellt als in C 18, die Gegenüberstellung der beiden guten Detailabbildungen auf S. 300 von „The Mystery of the Young Rembrandt“ zeigt es meines Erachtens deutlich! Für mich ist C 18 kein originäres, sondern ein abgeleitetes Kunstwerk. Das Qualitätsgefälle sehe ich auch bei den Konturen und bei der Pinselarbeit. Kurzum, ich - und ich kann nur von mir reden - schließe mich Gerson an, der 1969 über C 18 schlicht und einfach sagte: „too weak for Rembrandt“!

Da Du mich so intensiv nach meiner Meinung über de Witts Artikel fragst, erlaube ich mir eine kleine Richtigstellung. Auf S. 268 werde ich zitiert: „Bernhard Schnackenburg had suggested the free facture of Anthony van Dyck as the source for the loose handling of the Paris picture, comparing it to a work in the museum of Cassel“. Das ist falsch! Ich schrieb, daß Rembrandt keinen direkten Kontakt zu Antwerpen hatte, daß Lievens der Vermittler war. Das „Emmausmahl“ in Paris (fig.4) erwähne ich überhaupt nicht, es gehört nicht zu den Bildern in „rauhes Manier“! Über meine Arbeit wird der Leser in die Irre geführt.

Mit vielen freundlichen Grüßen,

Bernhard



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+44 (0)20 7293 5000 F +44 (0)20 7293 5989 WWW.SOTHEBYS.COMFebruary 9th 2007Alfred Bader
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

Per fax 414-277-0709

Dear Alfred,

I also very much enjoyed seeing you both again in Milwaukee, and yes, it was too short, for which I am sorry. It was most kind of you to have looked after me so well, and I had a very good and much needed rest. Now, I need another one!

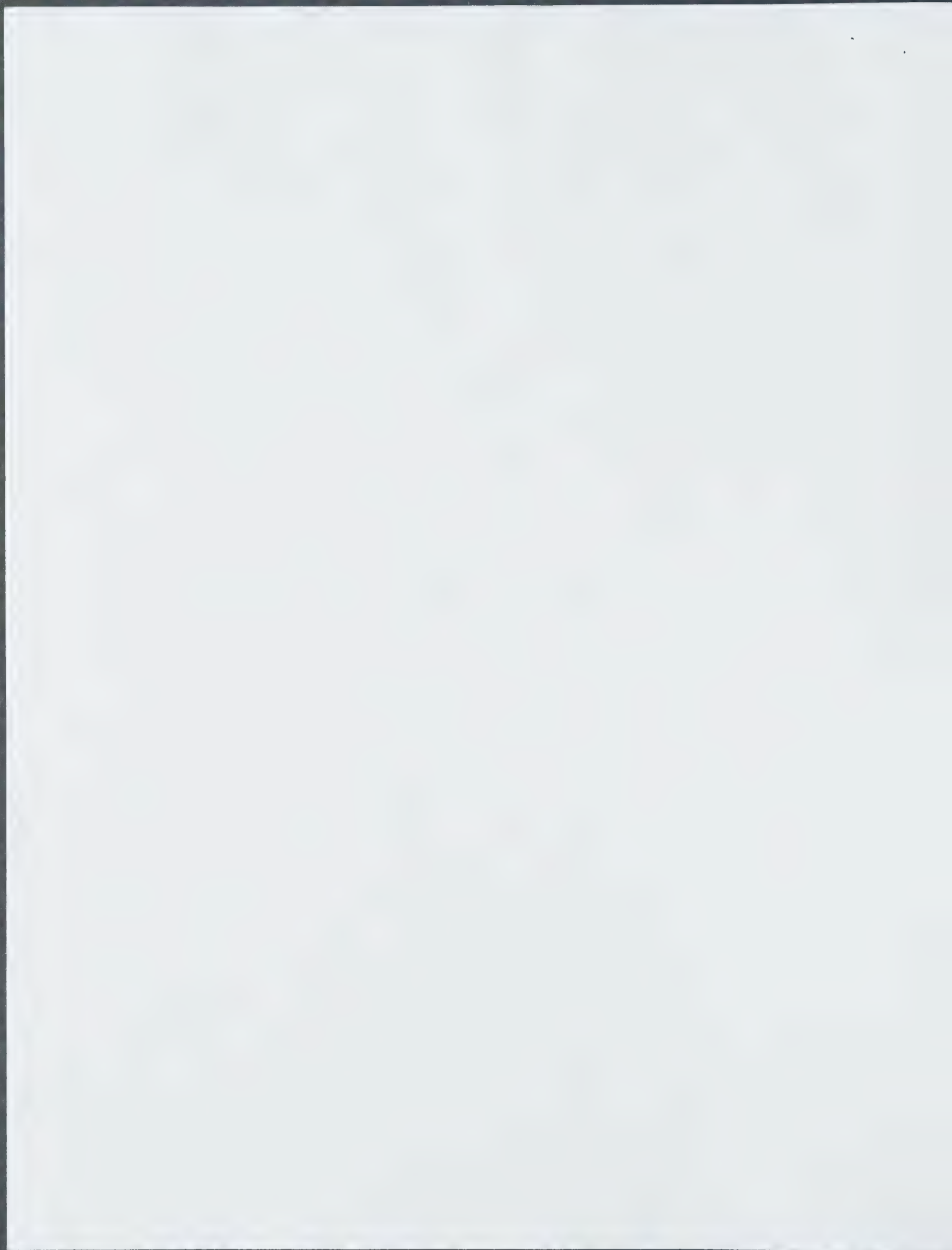
Greg Rubinstein is out of the office for a few days, but when we are both here I will discuss the Rembrandt School drawing.

You are right about the Isaac van Ostade belonging to my old friend Hinrich Bischoff, for whom I sold many pictures. It was certainly here with me in London for quite a while after he withdraw it from Kassel, but contrary to what I said I do not think it ever went into a sale; at least I cannot find any record of it having done so. He left it with some other pictures - the other ones consigned to Hampel - to a much younger friend living in Munich with whom he had had a daughter, now aged only seven or eight. His widow was unaware of any of this, although she recognised the pictures in Hampel's catalogue, and then of course found out the whole story. A sad business.

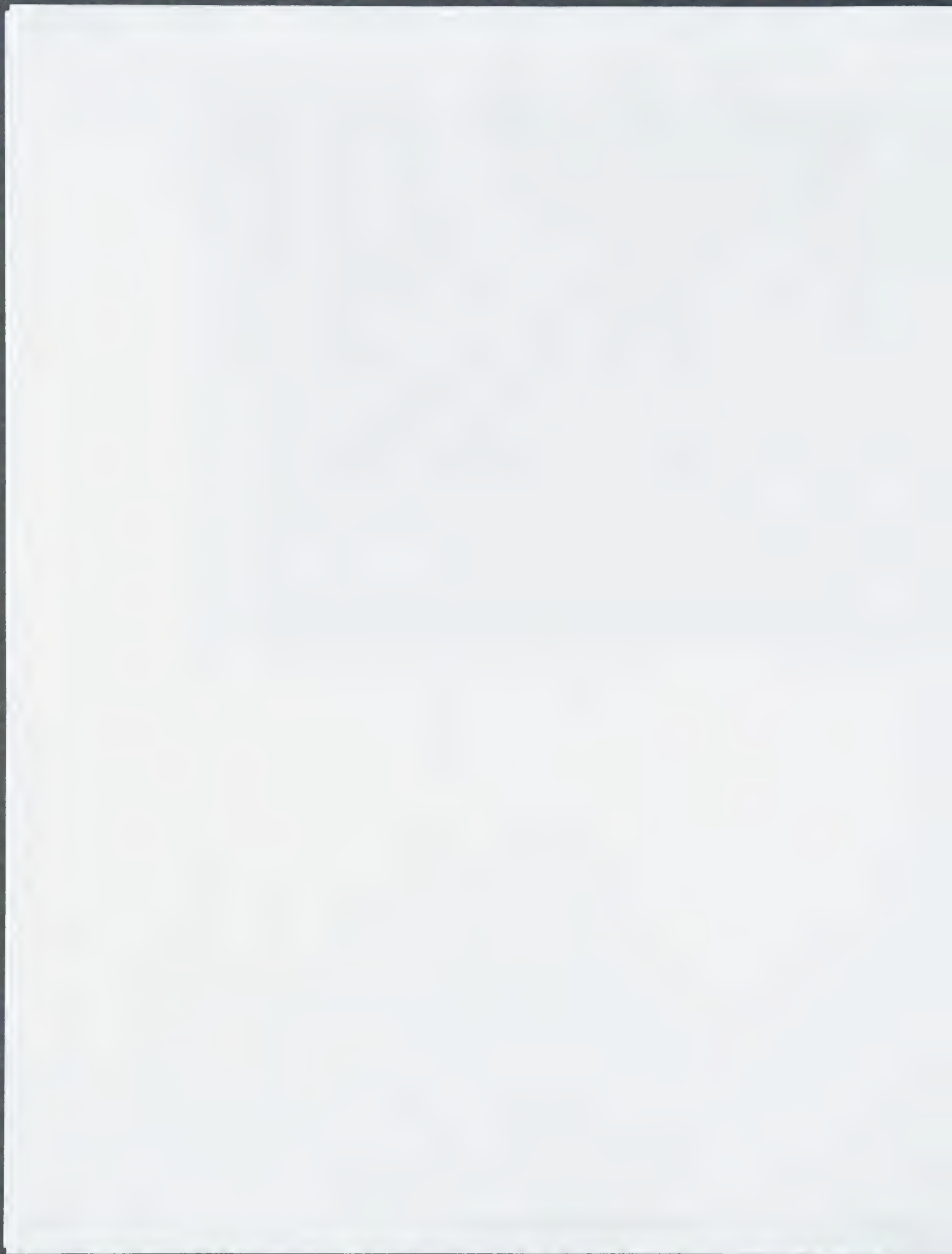
I am sure I was sure we had had it in a sale. BUT I cannot find it.

Yours ever,
George

George Gordon
Board Director, Sotheby's Europe
Old Master Paintings and Drawings department
Direct Line: 020 7293 5414
Direct Fax: 020 7293 5943
Email: george.gordon@sothebys.com









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TO

Agnes Etherington

DATE

20. 11. 00

PAGES

7

MESSAGE

*Ann
Please contact
Cynthia A. Edwards, Manager, at
416-977-1000 ext. 3000
for more information
Thank you
Cynthia*

P.1

DRAFT

In his article Alfred Bader states:

There is no question that museums have received many gifts and even made purchases that prove less important and sometimes embarrassing. These take up space, and money for their sale can be put to better use, but all deaccessions should be done with great care. The director, curators, and board of Trustees should work together. If the donors are alive, I believe they should be contacted to discuss the matter, and certainly every effort should be made to obtain the highest possible price for items sold.

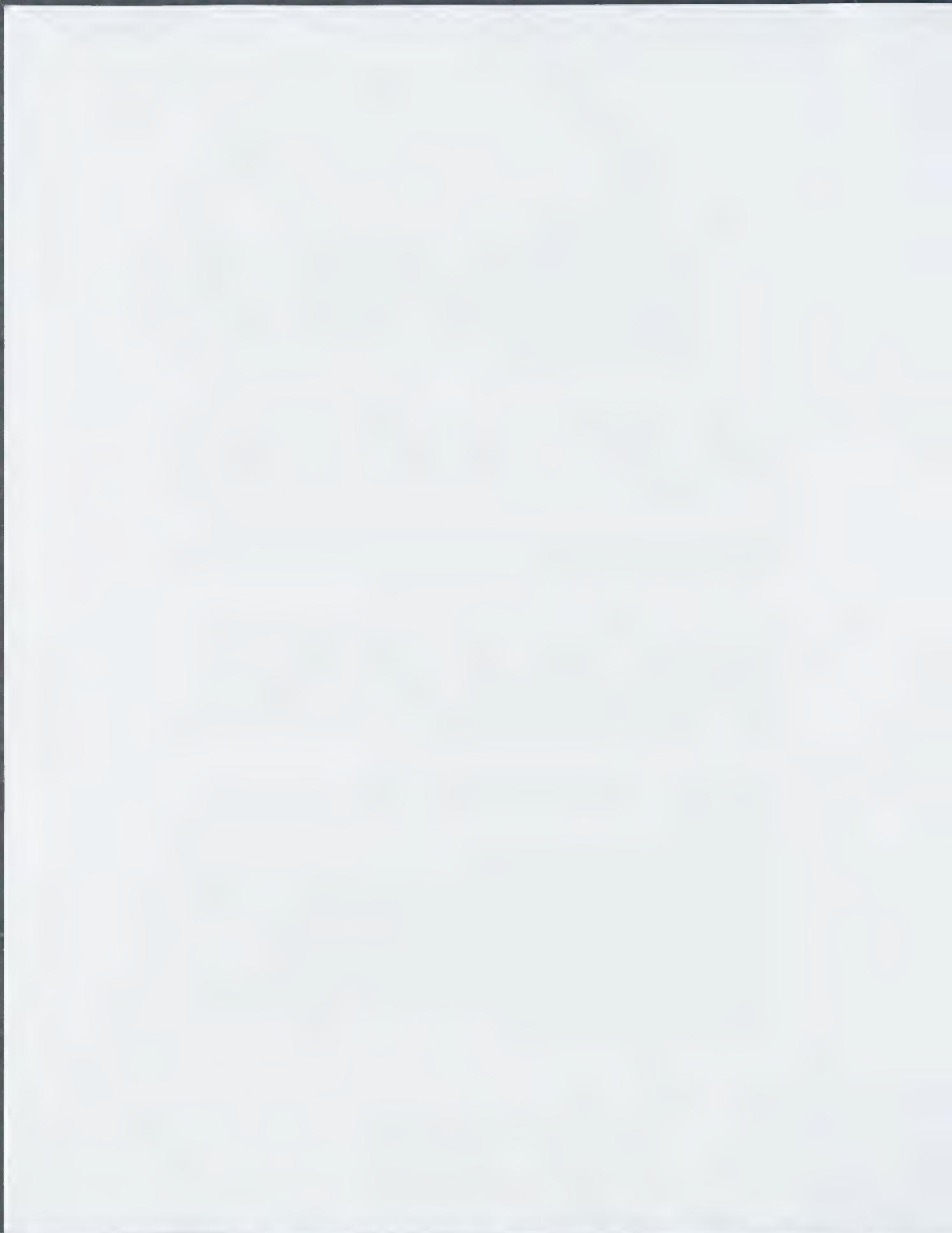
To which we respond: Exactly! When it proposes to deaccession works, the Milwaukee Art does what Bader recommends and much more. This fact is known to Bader, or could have easily been discovered by him. Instead of dealing in fact, however, he recklessly makes false and defamatory statements about MAM and its personnel. In an effort to set the record straight we offer the following.

Throughout his article, Bader asserts that the Milwaukee Art Museum ignored standard deaccession practices when it decided to deaccession certain works that Bader had given to the Museum. Nothing could be further from the truth.

As MAM's Curator of Earlier European Art, I have overseen three deaccessioning programs in the areas of Old Master paintings, 19th century Germanic paintings, and European decorative arts. These three programs were done in conjunction with the complete reinstallation of the European galleries in May 2001. These deaccessioning programs required careful research and evaluation and almost three years to complete. Contrary to various statements in his article, Bader is the only donor who has taken issue with the deaccessioning process or the end result.

MAM's deaccessioning policy sets forth rigorous procedures, which were explicitly followed in the case of the works discussed by Bader. Bader's assertion that deaccessioning was somehow accomplished on the say so of one person is simply false.

MAM's deaccessioning policy requires that three outside experts review every piece. In almost every case referred to by Bader we used more than three experts. In addition to the outside experts, the entire curatorial department, the head of conservation, and the head of MAM's education department also reviewed the works. We further asked an outside conservator, Charles Munch, to review all of the works in question and to offer his opinion on conservation issues. Charles Munch has worked for MAM as an outside consultant for more than 20 years. He has also worked for Bader for roughly the same period of time. It is curious that Bader neglects to mention the fact that MAM consulted Munch regarding the works in question.



p. 2

The Director of the Museum is involved in the review in every step of the process. MAM's former director, Russell Bowman, was not only involved, but he supervised the review, and he met with and thoroughly discussed the merits of each work with all of the outside experts. Contrary to Bader's assertions, it is the director—not the curator—who makes the final decision regarding deaccessioning.

The opinions of the outside experts are carefully recorded for each piece. Whenever there was a difference of opinion regarding the work, MAM kept the work in question. Anytime the reviewers felt there was not enough information to make a proper determination, the work in question was kept.

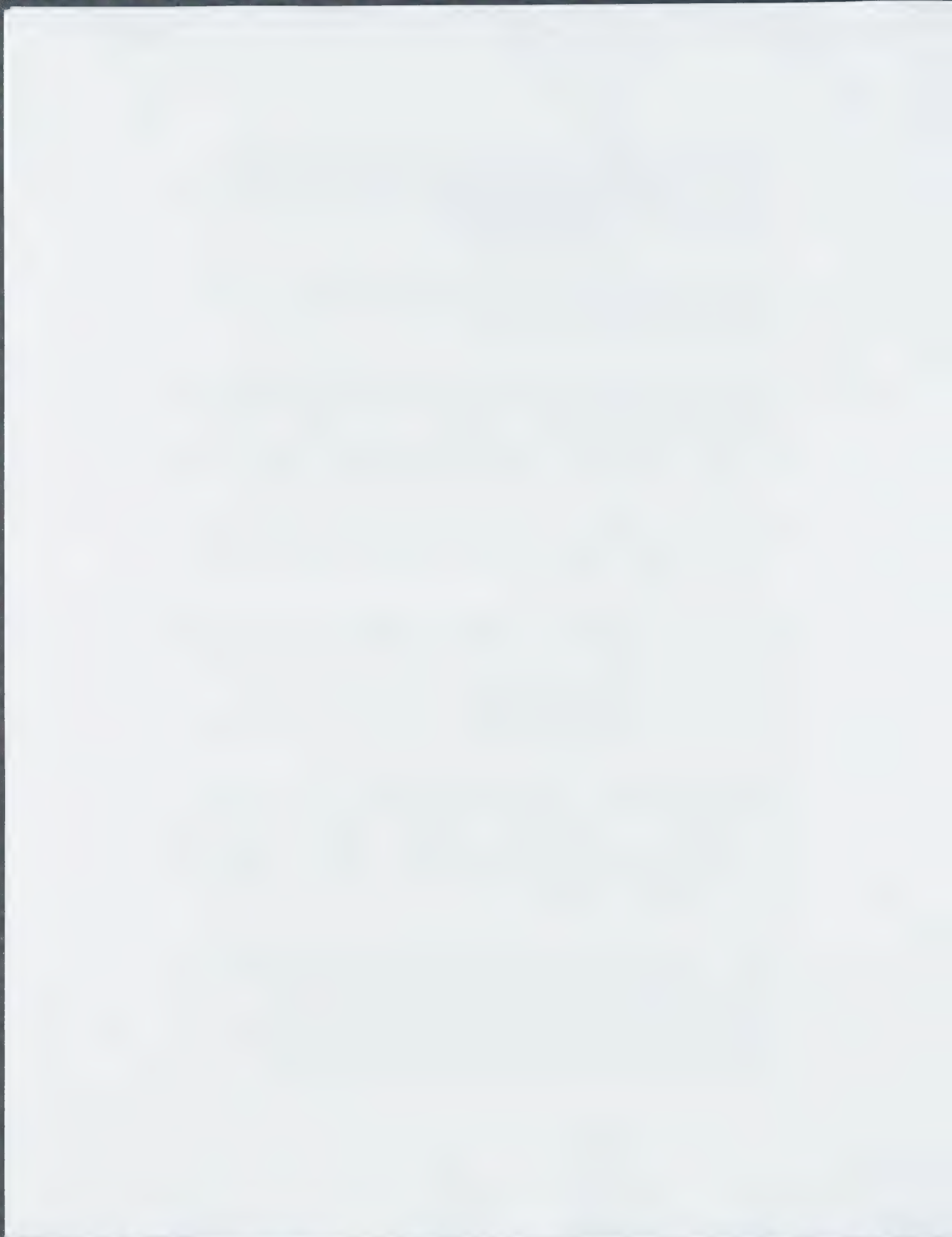
For the deaccessioning of the Old Masters, MAM hired Peter Sutton as the primary expert for all works. Sutton is not only one of the leading experts on 17th century Dutch painting in this country but, when he consulted for MAM, he was director of the Wadsworth in Hartford, CT. We felt that his expertise not only enabled him to evaluate the works in question but that his understanding of museums and their operations would allow him to evaluate the pieces in the context of MAM's collection and mission.

In the deaccessioning program for the Old Masters we not only used outside experts but we had the entire group of works reviewed by the staffs of Sotheby's and Christies. The experts at both auction houses were in complete agreement regarding the merit of the works we proposed to deaccession.

At MAM, European works considered for deaccessioning are also presented to the Earlier European Art Committee (EEAC) for review. The entire EEAC, which consists of donors, collectors, and Trustees of the Museum—are asked to inspect the works and to offer their opinions regarding the merits of each work, the contribution of the work to the overall collection, and, importantly, to consider the interests of the donors or their families. In only one instance did a member of that committee ask the Museum to keep a specific work for personal reasons and we did so without reservation.

At this point, works proposed for deaccessioning must be reviewed by the Acquisitions and Collections Committee, a subcommittee of the Board of Trustees. In addition, any work with an estimated value of more than \$7,500 must be approved by the entire Board of Trustees for deaccessioning. This process was followed to the letter in the Old Masters deaccessioning program. (The estimated values of Bader's works were so low that only the alleged Wright of Derby [\$8,000 to \$12,000 estimated] required approval by the entire of the Board for deaccessioning.)

To summarize, the works that Bader mentioned were approved for deaccessioning by the curator, the director, at least three outside experts—with Peter Sutton as the primary reviewer—two conservators, the entire curatorial department, the staffs of both Christie's and Sotheby's, the head of MAM's education department, the EEAC, and the Acquisitions and Collections Committee of the Board of Trustees. Works with an estimated value greater than \$7,500 were also reviewed by the entire Board of Trustees. Bader's gross mischaracterization of the process borders on the defamatory.



p. 4

collection. Both paintings are in fact third tier works and have rarely been exhibited in the galleries. For this reason, it was proposed by Peter Sutton, the expert on Dutch art, that the better of the two pieces be kept and the other deaccessioned. I have personally shown Bader the second Van der Venne—the one we kept—and I provided him with all the materials by the expert at the Louvre relating to its authenticity.

Berchem

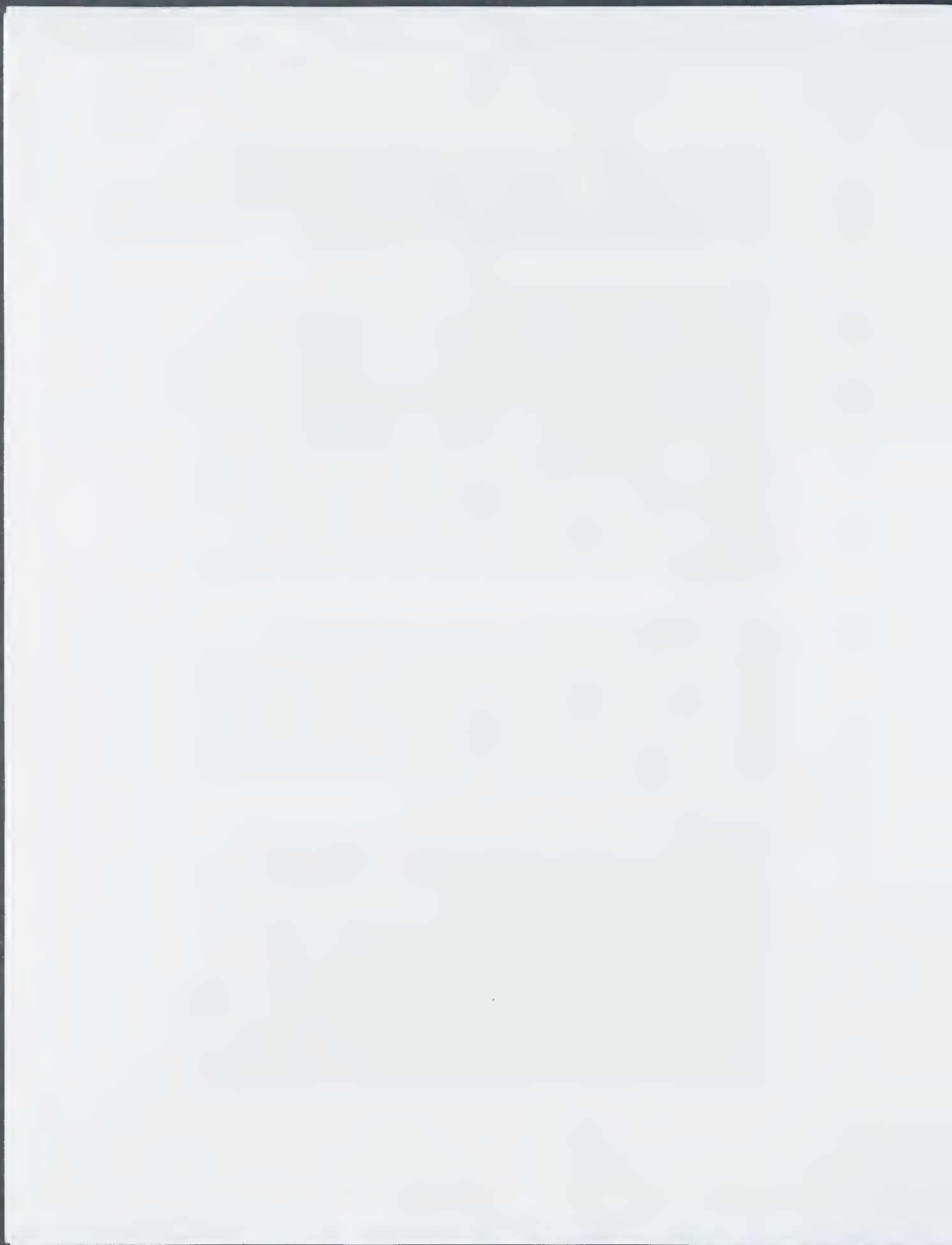
In the process of carefully examining this work, which was in poor condition, we discovered the signature of Iwry, the well-known copyist and imitator of Berchem who supplied the English market in the 18th century with much admired cow scenes. The painting is not by Berchem as the signature "Iwry" clearly reveals. We obviously would have sold the work as a possible Berchem if we had thought that there was even a remote possibility that it could be by him. However, once we had discovered the signature, we were morally and legally bound to sell it as an Iwry. Anything else would have been fraud. As for not mentioning the *Detective's Eye* publication, Russell Bowman and I discussed this at length and we intentionally left it out of the sale catalogue so that Bader would not be embarrassed by his misattribution to Berchem when the work was faintly but unmistakably signed "Iwry." Our intention was simply to save Bader embarrassment. When I met Bader to hand deliver the letter and the list of works proposed for deaccessioning, I told him about the Iwry signature as did Russell Bowman in response to Bader's query specifically about that painting. It is incomprehensible that he did not understand this.

Portrait of a Flemish Officer

Bader here asserted that we deaccessioned this work simply because we did not know the identity of the artist. His statement is absurd. In fact, we have currently on view in our galleries a number of anonymous works, which the Museum hangs with pride of place because of their overall significance to the collection. The work that Bader mentions was deaccessioned because of its poor quality and condition—as confirmed by the outside experts and other reviewers—not because it was anonymous. (In fact, since arriving at MAM I have been able to firmly identify artists for at least a half dozen previously anonymous works.)

Wright of Derby

That the subject of this painting depicts the battle of Gibraltar is a point that has never been in dispute since its arrival at the Museum, contrary to Bader's assertion. In fact the only thing that has been questioned is the attribution and the condition of the painting. When I arrived at the Museum in 1997, the work had not been on view more than a decade because of its poor condition. In evaluating the Old Masters, I paid especial attention to this work because it had been attributed to Wright of Derby by someone who had once worked at the Museum as a college intern. I therefore reviewed the documentation with extreme care and I gradually came to the conclusion that the subject was right but that it could not be by Wright of Derby. I initially discussed my concerns with Professor Bendiner of the University of Wisconsin—Milwaukee, who agreed immediately that the work was not by Wright of Derby and that the student never should have been allowed to publish the article. (This is the same article that Bader relies on.) I



p. 3

As for notifying donors, MAM's policy is to notify every living donor in writing in advance of a proposed deaccessioning. In every instance discussed by Bader this was done. We have abundant documentation to confirm that, contrary to his assertions, Bader himself was notified regarding works he had donated. In fact, I met with him personally to hand deliver a letter detailing what MAM proposed to do. I discussed the list of works with him at that time and reviewed our reasons for proposing to deaccession the works listed. All of this is documented, including a copy of the letter itself. That donors have been properly notified must be confirmed to the EEAC as part of the review process. Further, when I returned from the meeting, I discussed it with Director Bowman on the very same day. As I told Director Bowman then, Bader had no objection at that time and he even agreed that the works were not very good. He explained that had bought them early in his career and that he had gotten much better as a collector. He did ask about the so-called Berchem and I explained that not only was the condition poor but that we had discovered on the piece the signature of Iwry, a well-known copyist and imitator of Berchem who worked in the early 18th century making copies and imitations for the English market. (More about this below.) Bader later wrote to Director Bowman about the work, and Director Bowman personally responded to him in an attempt to explain that it was not by Berchem but by the imitator, as the signature Iwry clearly proved.

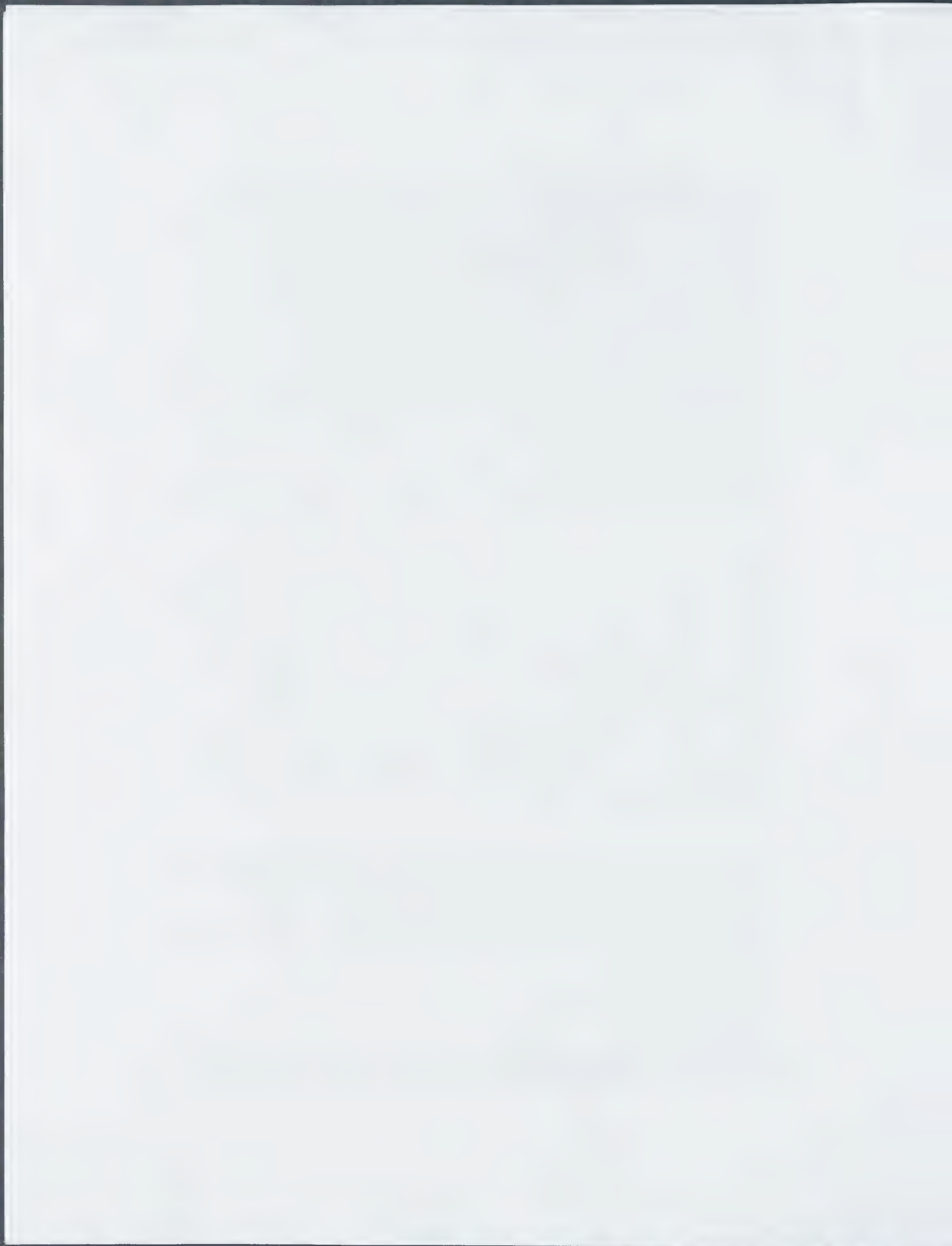
It should also be pointed out that all of the individuals Bader mentions in the article as not being happy with the deaccessioning—the Flaggs, the von Schleinitz family, and the Vogels—were all notified and had no objection to the deaccessioning. (I have asked each of them to write a letter of support explaining their support of the process and of me.) Furthermore, Bader failed to mention that I have a very good relationship with all of the families he mentioned and that I am personally responsible for appointing heirs of the von Schleinitz and Quirk families to the EEAC in order to provide continuing representation by the families. (I have asked three such members to write letters of support.) Contrary to Bader's statement about the deaccessioning of the 19th century German paintings, the von Schleinitz family not only approved the deaccessioning and the subsequent purchase of the Koch painting, but Rip MacClay, the grandson and family representative, serves as a board member of EEAC and personally approved every decision involving the deaccessioning.

I would like to further point out that MAM is not required to have the permission of the donor or the heirs to deaccession art works. However, we do require notification and we are always happiest when a donor gives consent. Since Bader did not write to the Museum or contact the Director, me, or any member of the Board of Trustees to specifically request that works be kept, we are needless to say somewhat surprised by the vehemence of his attack and the many false statements he makes.

Response to Individual Paintings

Van der Venne

We deaccessioned this painting attributed to Van der Venne because—as Bader already knows but neglects to mention—we have another superior work by the same artist in the



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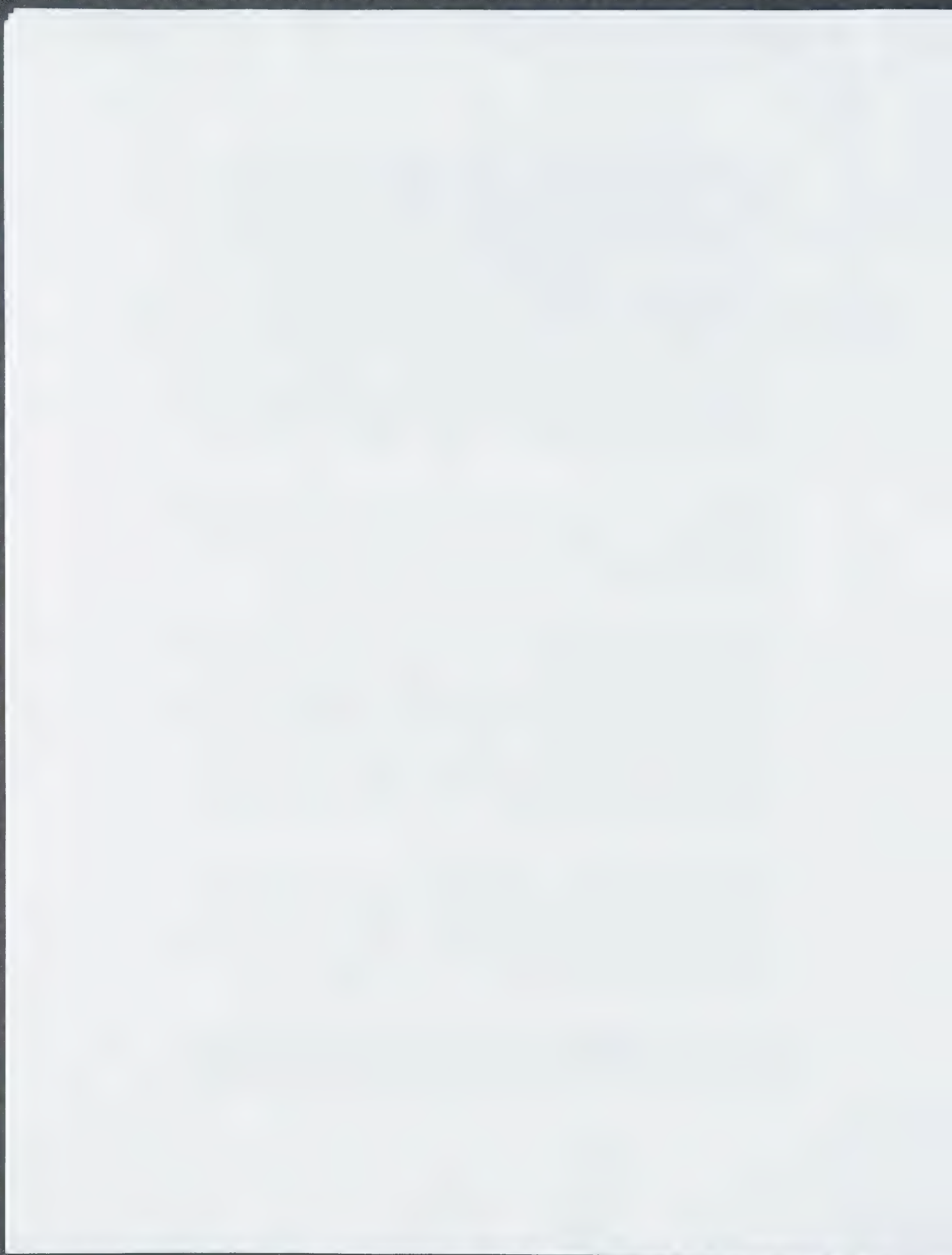
then undertook a full and careful study of the painting as part of the collections review for possible installation in the future renovated galleries. Judy Egerton, the leading Wright of Derby expert, came to see the work and concluded without any doubt that the painting was not by Wright of Derby. In fact, she said it had nothing to do with Derby or any of his immediate followers. I also contacted David Fraser in London, who declined to put his opinion in writing because he had seen the painting only in color photography, but he assured me over the phone that it was not by Derby based on his careful study of the photographs. In addition, the work was examined by the leading experts at both Sotheby's and Christie's and all felt without any doubt that it was not by Wright of Derby. The quality of the execution and even the figure types were too different to be Wright of Derby. Finally, since condition was the first and primary issue for not exhibiting the work, we also asked Charles Munch to examine the picture; he declared that the work had been badly relined and was a mess. Charles Munch agreed with MAM's decision to deaccession the work. I should remind you that Charles Munch also works for Bader and he had no self-interest in his remarks. Odd that Bader should have neglected to mention Charles Munch's view.

The proposal to deaccession this work was then approved by Director Bowman, the entire curatorial staff, other outside reviewers, including Peter Sutton, MAM's education department, the head of MAM's conservation department, the EEAC, the Acquisitions and Collections Committee of the Board of Trustees, then by the entire Board of Trustees. There was nothing haphazard or slipshod about this process.

It is worth noting that recently, Allen Staley, Professor Emeritus of Columbia University, and an expert in 18th century British painting, called to see if we still owned the painting. I told him that we had deaccessioned the work. He agreed that it was not by Wright of Derby and then told me that he had recently come across documentation to suggest that it was by Benjamin West's son and that he was considering publishing information on this little known artist. Staley is the leading authority on Benjamin West and although West's son never achieved significance as a painter, this now does seem to be the best attribution. It explains the subject (West, his son, and Wright of Derby were in the same London circles), the provenance, and the poor quality of execution that is only explained by a lesser artist like West's son. I am now in the process of contacting Allen Staley for further information on this new attribution.

As for the work bringing little money at auction in New York, that is because no one else was interested. All of the Wright of Derby experts had been contacted as part of the review process and they were well aware that it was coming up for auction. The fact that they and those they advise did not bid, and that there was only one other bidder in a New York auction house pretty much says it all. As for the Bader Curator of Northern Baroque Art at Queens College saying that it is beautifully painted, *de gustibus non est disputandum*.

In his article, Bader also brings up the deaccessioning of German and Austrian paintings from the Rene von Schleinitz Collection. Deaccessioning in this area was done with the family's approval from the outset. Rene's grandson is on the EEAC and approved the



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evaluation and the deaccessioning of every work proposed. The family, moreover, was in complete agreement that the proceeds be used to acquire the painting by Joseph Anton Koch. I think the family, the still-living daughter, and the grandson are in a better position to judge Rene's wishes than Alfred Bader. It is inappropriate at best for Bader to comment on this topic as if he has a special knowledge of the family's wishes.

As for the Spitzweg exhibition in Munich, Bader again has the facts all wrong. I was the person at the Museum who advocated doing the exhibition. It was Director David Gordon who made the decision to pull the exhibition from the schedule when Eckhardt Grohmann refused to help with funding for the exhibition.

In his haste to attack other people's scholarship, Bader gives no clue that his own track record on attribution and quality includes a number of demonstrable errors. My examples of this come only from works that have come into MAM's collection:

A Dutch Church Interior in Delft was attributed to Bader to the Dutch artist Berkheyde. Berkheyde is a well-known artist who never painted in Delft and never did a church interior. I correctly reattributed the work Vliet, which has now also been authenticated by Walter Liedtke at the Metropolitan.

A group portrait of two children once attributed to Bader by John Singleton Copley has now been firmly attributed to the French painter Danloux, a student of Jacques Louis David, and an artist who had nothing to do with Copley. The Danloux portrait has been authenticated by the leading expert at the Louvre.

Ironically, another painting, a portrait, attributed by Bader to Wright of Derby has now been proven to be a work of Mason Chamberlin, Wright of Derby's teacher. I have now also identified the sitter for the very first time based on attributes in the painting. David Fraser, the leading Wright of Derby expert in London has also confirmed this attribution. The work is lovely and hangs with pride of place in the galleries, but is not Wight of Derby.

Also, just discovered over the last year, two drawings donated by Bader to the Museum as works by Gustav Klimt are certainly not by Klimt in the opinion of Marian Bisanz-Prakken, the leading authority in Vienna on Klimt's drawings. She believes that one is a forgery and the other has nothing to do with Klimt at all.

Finally, in 2001, I purchased for MAM an important painting by Matthias Stomer. Bader bad-mouthed the picture in Milwaukee and in the art community non-stop until he learned that Arthur Wheelock, Curator of Northern Baroque Painting at the National Gallery, Washington, D.C., had been trying to buy it for the National Gallery.

Need I say more? It is clear that Bader's reckless remarks in his article are defamatory to the Milwaukee Art Museum and to the Museum's personnel. As a consequence, I am formally requesting that no portion of Bader's article be published in its current form.





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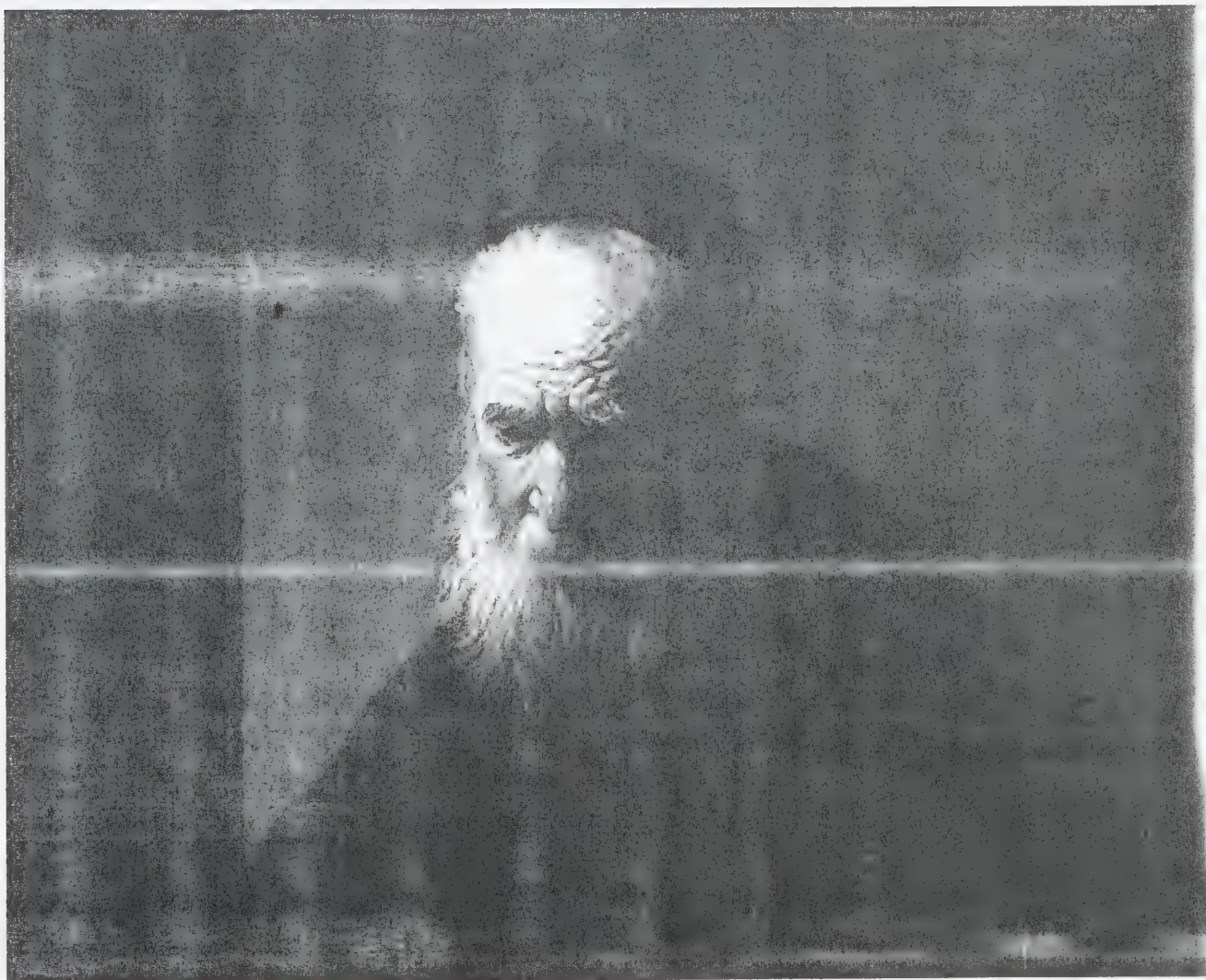
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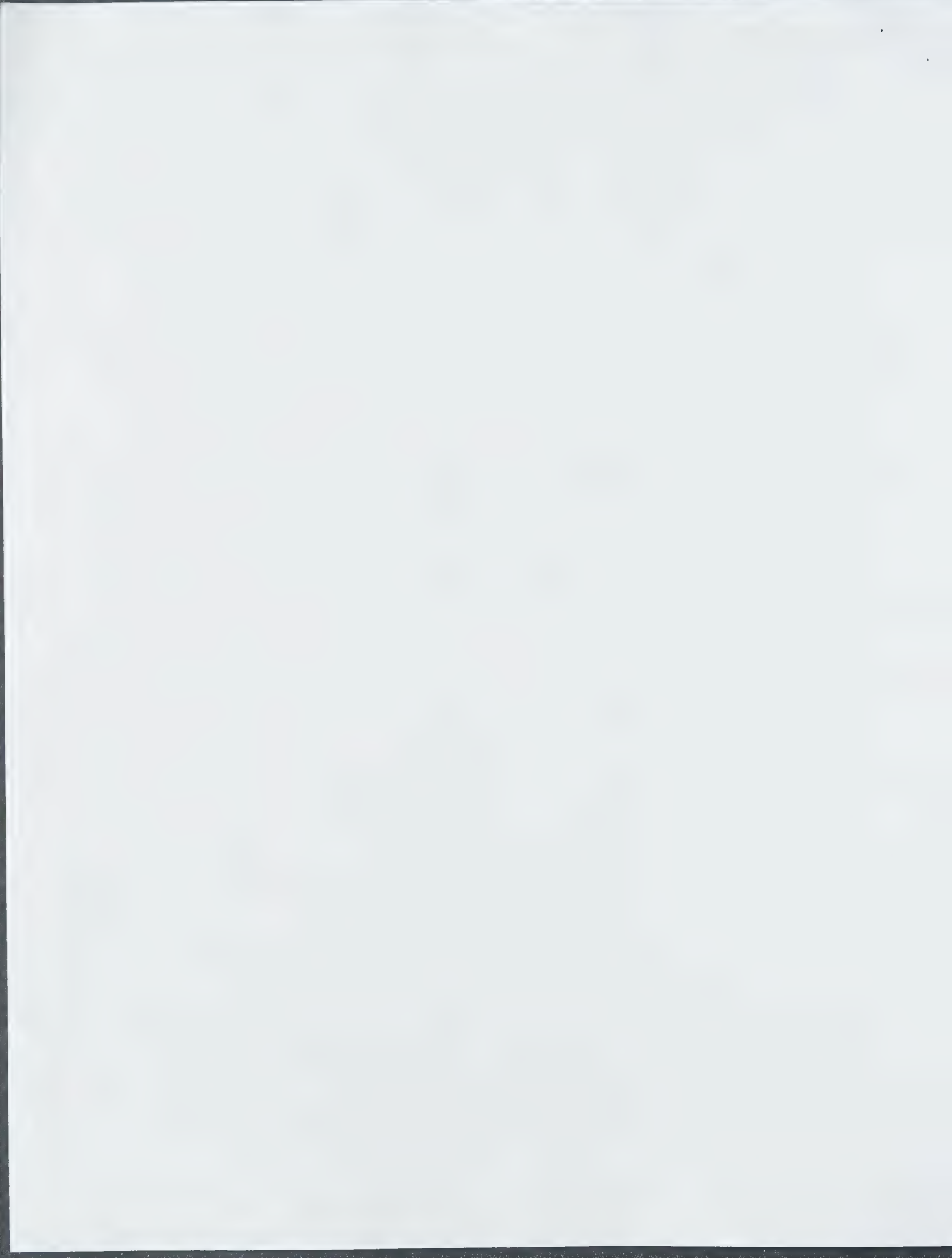
Special Issue
Dedicated to Dr. Alfred Bader

Numéro spécial
Dédié à Alfred Bader



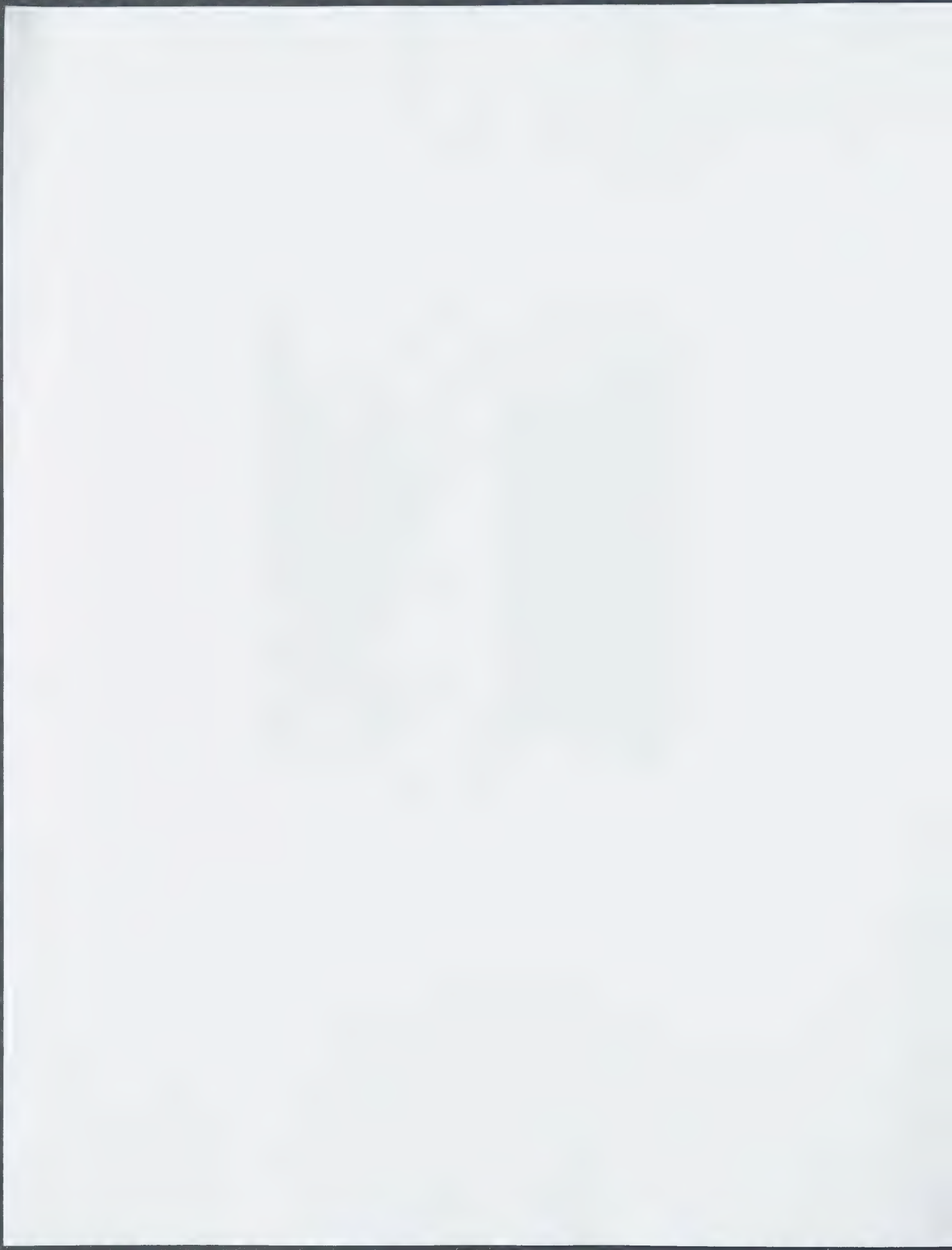
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Dr. Alfred Bader



BIOGRAPHY / BIOGRAPHIE

Born in Vienna, Alfred Bader fled to England at the age of fourteen, ten months before the outbreak of World War II. Although a Jewish refugee from the Nazis, he was interned in 1940 along with other 'enemy aliens', and sent to a Canadian prisoner of war camp.

Today, Dr. Bader is one of the most respected men in his field. In this heartwarming book, he tells the fascinating story of how he made good in the land of opportunity, the United States.

It was a case of hard study and hard work. Obtaining release in 1941, he was accepted at Queen's University in Kingston, Ontario, where he studied engineering chemistry. There followed a fellowship in organic chemistry at Harvard. He worked in Milwaukee as a research chemist for the Pittsburgh Plate Glass Company and in 1951 co-founded Aldrich, which today, as Sigma-Aldrich, is the world's largest supplier of research chemicals.

He spent forty years building Aldrich's distinctive reputation and the extraordinary story of how he was eventually thrown off the board of Sigma-Aldrich will be of key interest to people in the chemical industry worldwide, as well as to students of business.

After leaving Sigma-Aldrich, he continued a fruitful career as an art collector and dealer, and he has some very pertinent and amusing things to say about his experiences in the art world.

Alfred Bader and his family have earned a reputation as generous benefactors, notably in the fields of chemistry, education, and Jewish interests. Dr. Bader's personal philanthropy has been particularly directed towards helping students of chemistry and art history. He recently gave £6,000,000 to Queen's University to purchase and renovate Herstmonceux Castle in Sussex (the home of the old Royal Greenwich Observatory) – one more 'thank you' to the Canadian institution that had enabled him to take the first step on the road to success, so entertainingly described in this book.

(Alfred Bader, *Adventures of a Chemist Collector*. Weidenfeld & Nicolson, London, 1995)

Né à Vienne, Alfred Bader s'enfuit en Angleterre à l'âge de 14 ans, dix mois avant qu'éclate la Seconde Guerre mondiale. Réfugié juif des nazis, il est quand même interné en 1940 avec d'autres « ressortissants de pays ennemis » et deporté au Canada dans un camp de prisonniers de guerre.

Aujourd'hui, Bader figure parmi les plus respectés de son domaine. Dans ce récit attachant et émouvant, il retrace les événements qui lui ont permis de faire sa marque dans un pays d'avenir, les États-Unis.

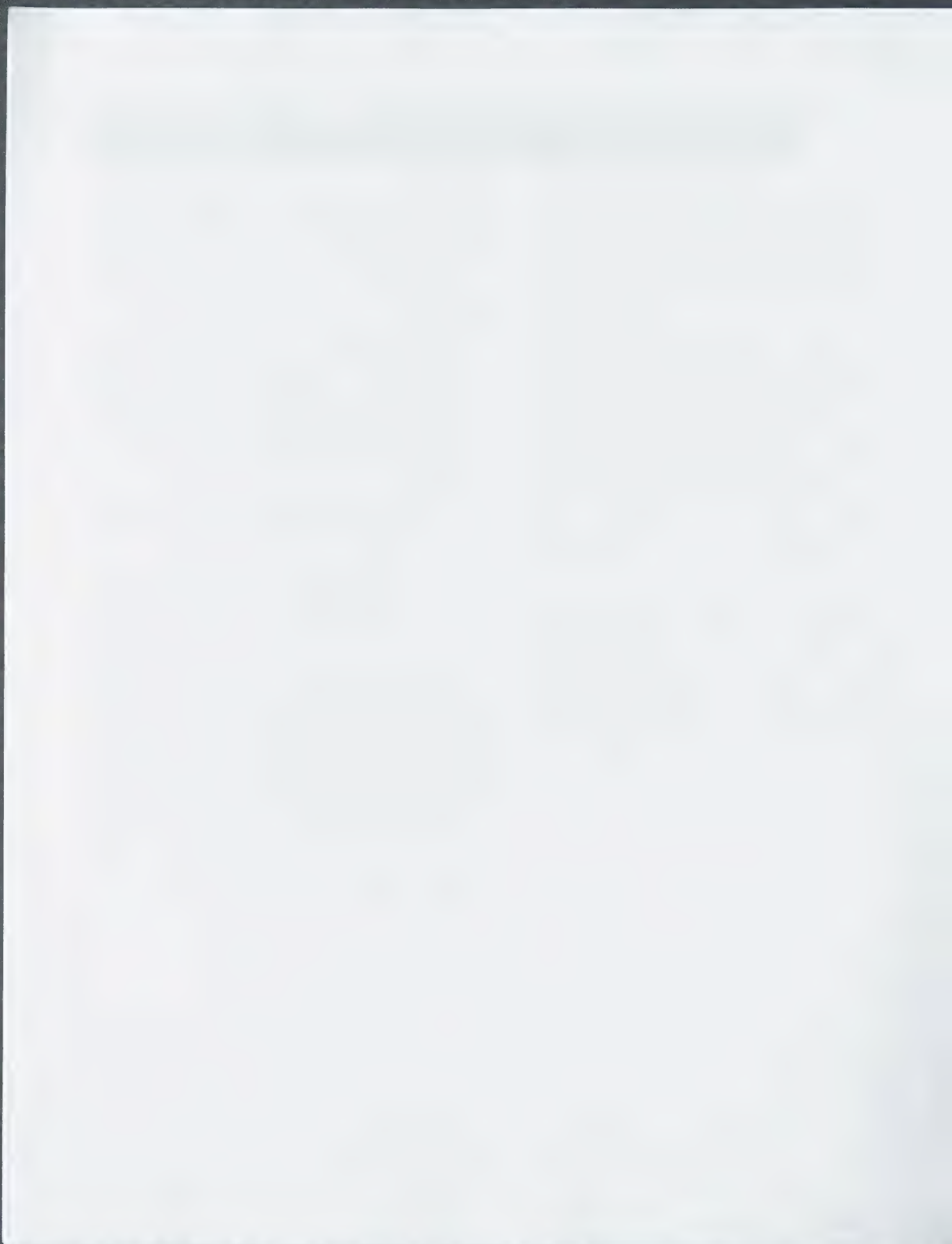
C'est l'histoire d'un solide engagement envers les études et de persévérance. Libéré en 1941, il étudie le génie chimique à l'Université Queen's. Il fait un stage postdoctoral en chimie organique à Harvard. Il travaille à Milwaukee à titre de chimiste de recherche pour la *Pittsburgh Plate Glass Company*. En 1951, il cofonde l'*Aldrich Chemical Company*, aujourd'hui la *Sigma-Aldrich Corporation*, le plus important fournisseur de substances chimiques employées dans la recherche du monde entier.

Malgré le fait qu'il consacre quarante ans de sa vie à cultiver la réputation d'excellence d'Aldrich, il se fait exclure du conseil de Sigma-Aldrich, une histoire qui est sûre d'intéresser tous les intervenants de l'industrie, sans compter les étudiants en administration.

Il quitte donc Sigma-Aldrich pour poursuivre une carrière fructueuse en tant que collectionneur et marchand d'œuvres d'art. Il a d'ailleurs des anecdotes fort amusantes et très pertinentes à raconter à propos de ses expériences dans l'univers des arts.

La très grande réputation de bienveillance et de bonté d'Alfred Bader et de sa famille, notamment au profit de la chimie, de la pédagogie et de la culture juive, n'est plus à démontrer. Parmi les plus importants bénéficiaires de leur générosité figurent les étudiants en chimie et en histoire de l'art. Un autre grand bénéficiaire de la philanthropie des Bader est l'Université Queen's, qui s'est vu remettre la somme de 6 000 000 £ pour acquérir et rénover le château Herstmonceux, B Sussex (le site de l'Observatoire royal de Greenwich) – une autre façon de « remercier » l'établissement canadien qui lui a permis de faire un premier pas vers la réussite, tel que décrit de manière si divertissante dans cet ouvrage.

(Alfred Bader, *Adventures of a Chemist Collector*. Weidenfeld & Nicolson, Londres, 1995)



TRIBUTE / HOMMAGE

It is a great privilege and honour for us to write the dedication for this Special Issue honouring Alfred Bader. Alfred Bader, a true visionary, has had a profound effect on the way chemists do research. But Alfred Bader's influence is much broader than chemistry as he is an entrepreneur, businessman, art collector, Rembrandt expert, and philanthropist.

Throughout his childhood and teenage years Alfred faced great adversity. He was born in Vienna in 1924 and two weeks after his birth, his father died. In November 1938 following the anti-Jewish demonstrations on Kristallnacht, Alfred's mother sent him to the U.K. He lived in Sussex and entered Brighton Technical College in 1939. In May 1940, the British government, given the escalating conflict with Germany, arrested German and Austrian males including Alfred and put them in internment camps. The Canadian government agreed to accept custody of some of the interned individuals comprising prisoners of war and strongly anti-Nazi refugees as well as German civilians. Alfred Bader was one of those interned in Canada and was sent to a fortress on an island on the Richelieu River near Lake Champlain. While there, he and some others were determined to continue their education and Alfred passed both the Junior and Senior Matriculation exams before being released in 1941. Bader applied to several universities and was accepted by Queen's University in Kingston. Alfred enjoyed his studies at Queen's and to earn money to continue university and go on dates, he worked at Murphy Paint Company in Montreal on the formulation of enamels and lacquers. There, he also learned to appreciate industry and entrepreneurship.

Bader recognized the need for a research chemicals business while he was a graduate student at Harvard working with Louis Fieser, a leading organic chemist. At that time nearly all chemicals came from Eastman Kodak, which had a product list of 4000 chemicals. Although others tried to discourage him, Alfred persevered and together with a friend, Milwaukee attorney Jack Eisendrath, incorporated Aldrich Chemical Company on August 17, 1951, each putting up \$250. The first home of Aldrich was a garage they rented for \$25 per month. They were two part-time employees, their catalogue was a mimeographed sheet with one offering, and sales in the first year was \$1705.

The company moved to 1000 square feet of rented space where Bader single handedly carried out all the syntheses. In 1955 Aldrich expanded into medicinal chemistry, which gave Alfred tremendous satisfaction. Alfred's hard work and determination paid off and by 1958 they had a staff of 12 and purchased a three-story building. What was so impressive was the commitment by Alfred to deliver chemicals in a highly efficient manner. It was clear by then that Bader's vision and integrity coupled with his determination and dedication would lead to a highly successful career.

The company continued to grow at a tremendous rate and by 1962 had sales of one million dollars, up from \$5,400 a decade earlier. In 1990, Aldrich merged with Sigma to become Sigma-Aldrich, the 80th largest corporation in the US, employing over 4,000 people with subsidiaries in many European countries, Israel, and Japan. After serving as Chair of the Board from 1980 to 1991 he "officially retired" but became chairman emeritus.

One of Bader's key recommendations to those building a business is "listen carefully to your customers". This personal approach was the cornerstone of Alfred's success. The trademark Aldrich advertisement had a picture of Alfred with the heading "Please Bother Us". He and his wife Isabel travelled tirelessly to laboratories throughout North America and around the world where he listened attentively to problems chemists were having with syntheses and offering advice and proposing solutions. Bader comments in his book *Adventures of a Chemist Collector* "Although all of our visits to universities begin in the hope of getting to know our customers and perhaps finding exciting new compounds, they often become pure personal pleasure for Isabel and me". My (Anne's) first encounter with Alfred Bader was in 1966, discussing with him over breakfast in the Windsor Hotel in Montreal, the possibility of making a diazo compound in larger quantities than the few mg I had amassed after a lengthy process. The research went in another direction and Aldrich did not make the compound but I will never forget my first meeting with Alfred and Howard's and my good fortune in getting to know Alfred and Isabel in the years following.

Bader's vision and accomplishments go far beyond chemistry and the chemicals business. Bader calls himself an "inveterate collector" beginning with stamps at 8, drawings at 10, and paintings at 20. When Alfred was a child in Vienna his mother's apartment was filled with paintings, 19th and 20th century Viennese works. He knew he did not like these but became very interested in painting. Bader has been buying selling, trading, and giving away paintings for many years. When Aldrich was on a firm footing and he could give a little more time to what he calls an enjoyable pastime, he established Alfred Bader Fine Arts and since 1992 has devoted more and more of his time to it. Although he now trades in very expensive art including works by Rembrandt and Rubens, he always considered it much more fun to pay a few thousand dollars for a work that might prove great and valuable after cleaning. He loves discoveries not only of material value but also of great beauty. Bader has shared his love of paintings with others. On his visits to universities and at every Aldrich exhibit booth, he distributed prints of some of the paintings in his vast collection. Chemists will remember the Alchemist well and each year a painting appeared on the cover of the Aldrich catalog. He thus served a very important role in art appreciation for the chemical community.

In addition to Bader's impact on chemistry and his contributions to art collecting, art history, and art conservation, his generosity of spirit will leave a lasting impact. He gives back to the discipline of chemistry, to Queen's University that accepted him when other universities did not, and to other institutions and foundations. It started with small no strings attached grants to chemists in need of funding around the world. Many of these have become internationally recognized scientists. He has established prizes, scholarships, and awards for students in Canada, the United States, Britain, and the Czech Republic recalling the benefit such awards provided him when he was a student. He established the Alfred Bader Award in Organic Chemistry for the American Chemical Society (now known as the Aldrich award) and the Canadian Society for Chemistry and the Royal Society of Chemistry in the UK. More recently he endowed the ACS Alfred Bader Award in Bioinorganic or Bioorganic Chemistry and supported the ACS Project Seed to enable undergraduate chemistry students to experience laboratory work.

Bader's donations to Queen's have included: Chairs in Organic Chemistry and Art History, outstanding paintings from his collection for the Agnes Etherington Art Centre, and seed money for a new museum. Bader Lane at Queen's connects the Chemistry Building with the Agnes Etherington Art Centre. Perhaps the most unusual gift to Queen's has been Herstmonceux Castle, a moated castle in Sussex, England parts of which date from the 15th century. In addition, Bader has supported many Jewish educational projects and set up charitable foundations in Milwaukee.

Alfred Bader has been recognized for his work by a number of Honorary Doctorates from different universities including Simon Fraser University and the University of Ottawa, an honorary Fellowship in the Royal Society of Chemistry, and the ACS Charles Lathrop Parsons Award, given in recognition of outstanding public service by a member of the ACS. He is also a Honorary Fellow of the Chemical Institute of Canada.

Another facet of Alfred, and Isabel, is their remarkably intense romantic relationship. Several years ago, a new book was published by Isabel entitled "A Canadian in Love". It contains some beautifully composed letters by Isabel to Alfred and at the end of the book, a letter from Alfred to

Isabel dated April 18, 1975. One paragraph in the letter states:

"You had not written to me from September 11, 1950 until August 11, 1951, your last letter to me for 24 years. I have read that letter so often that I know it by heart and it has torn me apart these many years. What power you have over me! Your last words to me were "God bless you, Alf" and of course you meant this with all your heart. And God has indeed blessed me by giving me you as a beacon in my life. Whatever important I have done, I have thought of you, and done the right thing. As David said-"Whither shall I go from your spirit, or whither shall I flee from your presence? If I ascend into heaven, you are there, and if I make my bed in hell, behold, you are there". All of us have part of God in us, and the great goodness in you is so plain to me".

Following his-retirement from Aldrich, Alfred was able to devote nearly all his time and energy to his activities as an art collector, lecturer, and philanthropist. Alfred says that getting to know people involved in art has enriched his life. Those of us who have been fortunate to know Alfred have had our lives enriched by him.

Anne Alper
Howard Alper

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. The text also mentions the need for regular reconciliation of accounts to ensure that the books are balanced and that there are no discrepancies. It further states that the records should be kept for a minimum of seven years, as required by law. The document concludes by stating that the information provided is for informational purposes only and should not be used as a substitute for professional advice.

The second part of the document provides a detailed overview of the company's financial performance over the past year. It includes a summary of the income statement, balance sheet, and cash flow statement. The text highlights the company's strong growth and profitability, as well as its commitment to maintaining a healthy financial position. It also discusses the company's plans for the future, including its strategy for expanding its operations and increasing its market share. The document concludes by stating that the company is confident in its ability to continue to grow and succeed in the long term.