Alfred Bader fonds

Chemistry and Art
More Adventures of a Chemist Collector

Vienna

THEFT OF PAINTINGS

AUCTION DE ELAND

VIENNA

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Vienna 7/10 - 16

**Alfred Bader Fine Arts**

**From:** Janina Wegner-Keres [janina.wegnerkeres@stadt.duesseldorf.de]
**Sent:** Thursday, June 28, 2007 6:04 AM
**To:** baderfa@execpc.com
**Subject:** Caravaggio- museum kunst palast

Dear Mr. Bader,
thank you for your kind answer. According to the german and European reproduction rights the images in our exhibition catalogue are valid for its issue only.
It would be very helpful if you could inform us, if the american reproduction rights allowes image-citation from foreign catalogues and books. If it is applicable, we accept the citation with the remark: citated from exhibition catalogue "Caravaggio - Originals and Copies in past and present research" presented in museum kunst palast, Düsseldorf from 9.09.2006 till 7.01.2007 With kind regards, Janina Wegner-Keres

---

Janina Wegner-Keres
Stiftung museum kunst palast
Ehrenhof 4-5, 40479 Düsseldorf
Telefon +49 (0) 211 8997228
janina.wegner-keres@museum-kunst-palast.de

>>> "Alfred Bader Fine Arts" <baderfa@execpc.com> 25.06.2007 19:52 >>>
Dear Ms. Wegner-Keres,
Thank you for your e-mail of today. I already have all the transparencies taken from your beautiful catalogue, but need your permission to use these in my autobiography.

Many thanks,
Alfred Bader

-----Original Message-----
From: Janina Wegner-Keres [mailto:janina.wegnerkeres@stadt.duesseldorf.de]
Sent: Monday, June 25, 2007 4:55 AM
To: baderfa@execpc.com
Subject: Caravaggio museum kunst palast

Dear Mr. Bader,
thank you very much for your fax from 4.06.07 Please excuse my delay in answering you, as I was on holiday for two weeks.
Unfortunately we do not have the transparencies of the versions to the Lute Player any more and, much to my regret, it is not possible for us to send you the images. I'm very sorry for that.
Hoping to help you, please find enclosed the contacts, which we used ordering the transparencies.

The images from Metropolitan museum and the State Eremitage you can order by:
The Metropolitan Museum of Art, New York Rights and Reproduction Service Beatrice Epstein
1000 Fifth Avenue New York, New York 10028-0198
Fax: 001- 212-396-5050
Email: Beatrice.Epstein@metmuseum.org

State Hermitage, St. Petersburg

**Alfred Bader Fine Arts**

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**Sent:** Monday, June 25, 2007 4:55 AM
**To:** baderfa@execpc.com
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The Metropolitan Museum of Art, New York Rights and Reproduction Service Beatrice Epstein
1000 Fifth Avenue New York, New York 10028-0198
Fax: 001- 212-396-5050
Email: Beatrice.Epstein@metmuseum.org

State Hermitage, St. Petersburg
Rights and Reproduction Service
Anastasia Mikliaeva
Dvortsovaja nab. 30-34
190000 St. Petersburg

Tel: 007 812 710 95 12
Fax: 007 812 710 95 04
Email: mikliaeva@hermitage.ru

Concerning the "Lute-player" version of our lender Mr. Salini , Mr. Harten asked me to send you also his contact:
Architetto Simonpietro Salini
Via della Dataria 22
00187 Roma
Te.: 0039 06 6776231
Fax: 0039 06 6776332
presidenza@salini.it

If you have further questions please do not hesitate to contact me directly.
With kind regards also from Mr. Harten,
Janina Wegner-Keres

---

Janina Wegner-Keres
Stiftung museum kunst palast
Ehrenhof 4-5, 40479 Düsseldorf
Telefon +49 (0) 211 8997228
janina.wegner-keres@museum-kunst-palast.de

## Proofreaders' Marks

### OPERATIONAL SIGNS

- Delete
- Close up; delete space
- Delete and close up (use only when deleting letters *within* a word)
- stet — Let it stand
- # — Insert space
- eq # — Make space between words equal; make space between lines equal
- hr # — Insert hair space
- ls — Letterspace
- ¶ — Begin new paragraph
- Indent type one em from left or right
- Move right
- Move left
- Center
- Move up
- Move down
- fl — Flush left
- fr — Flush right
- Straighten type; align horizontally
- Align vertically
- tr — Transpose
- sp — Spell out

### TYPOGRAPHICAL SIGNS

- ital — Set in italic type
- rom — Set in roman type
- bf — Set in boldface type
- lc — Set in lowercase
- caps — Set in capital letters
- sc — Set in small capitals
- wf — Wrong font; set in correct type
- Check type image; remove blemish
- Insert here *or* make superscript
- Insert here *or* make subscript

### PUNCTUATION MARKS

- Insert comma
- Insert apostrophe *or* single quotation mark
- Insert quotation marks
- Insert period
- set ? — Insert question mark
- Insert semicolon
- or — Insert colon
- Insert hyphen
- M — Insert em dash
- N — Insert en dash
- or — Insert parentheses

Fig. 3.1 Proofreaders' marks

Chicago Manual of Style
14th Edition

Authors As

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¶ 1. Type may be reduc
is printed by offset.

Fig. 3.2. Marked

Carolyn Kott Washburne

1909 east menlo boulevard

milwaukee, wisconsin 53211-2519

home: 414•961•1779 work: 414• 961•1995

FAX: 414•961•1971

ckw44@wi.rr.com

# MEMO

**Date:** 24 January 2006
**To:** Alfred Bader
**From:** Carolyn
**Re:** Reader's Report and estimate for *"More Adventures…"*

First, thank you for the opportunity to become familiar with your life and with this project. I very much enjoyed reading your first book and the reviews you mailed to me, and I learned a lot as well.

If you were to hire me as your editor, I wouldn't make a lot of changes to what you have written. The sample chapters you gave me are polished and readable, and your persona comes through nicely: readers can't help but warm up to your honesty, compassion, intellectual curiosity, and generousity. As an editor, I would step out of the way and let you continue to tell your story.

I would, however, copy edit the manuscript to make it more accessible to the many audiences we discussed on Sunday. The sample chapter illustrates my approach. I have followed the *Chicago Manual of Style* format, which is used in most book publishing (proofreader's marks attached). The changes in blue ink are ones I strongly recommend; most of them are to improve consistency across sections. The marks in green ink are questions or concerns for you to respond to.

I would also write a few transitional sentences to invite readers into the three previously published articles and to link them with the rest of the chapters, and I would remove references that aren't appropriate for this book (for example, p. 4 of the "introduction" where it says ("see his chapter 'My Expulsion'). I might also combine short chapters or break up long chapters for more uniformity.

You gave me nine chapters, so I think I have about half of your manuscript. Based on the time it took me to do these sample pages, I estimate that editing the entire book will take between 30 and 40 hours, at my hourly rate of $70. If it takes less than that, I only bill for the time I've put in; if it takes more, that's my problem!

Finally, in addition to the sample books I'm sending along (which I'll need to have returned), you might want to contact these authors to ask about our editorial relationship:

- Dana Evan Kaplan, 305-725-5756, [illegible]. *Theological and Liturgical perspectives on Reform Judaism* (Rowman & Littlefield, 2002) and *Contemporary Debates in American Reform Judaism: Conflicting Visions* (Routledge, 2001) Dana, who used to be the associate rabbi at Emanu-El on Kenwood, is now a twice-a-month rabbi for a congregation in Georgia (he lives near Miami). He also has Ph.D. in history and has held several academic positions. Right now he is concentrating on his writing. I wrote both of these book proposals and also copy edited both books, which are collections of essays.
- Todd Davison, M.D., 414-961-3600. *Trust the Force* (Jason Aronson, 1996) and *Life After Psychotherapy* (Jason Aronson, 1998). Todd is a psychiatrist here in Milwaukee (he used to live at 3026 N. Marietta). I edited both books and helped him write the book proposal for *Trust the Force,* which got him his first contract. Jason Aronson primarily publishes professional books for human service practitioners, although Todd's books have been marketed as "crossover" trade books.
- John Whitcomb, M.D., 262-784-5593. *Capitate Your Kids* (Popcorn Press, 2000). John is an emergency room physician who self-published *Capitate,* got on "Oprah!" and landed a contract with Viking (the hardcover was published as *The Sink or Swim Money Program,* the soft cover as *Capitate Your Kids*). As I said on the post-it I put inside the book, I was delighted that Viking didn't change a word I had edited!

Call me if you have any questions; I look forward to hearing from you.

[for CSS going away presentation]

Adolf Menzel, 1815-1905
*Afternoon in the Tuileries Gardens,* 1867
Oil on canvas, 49x70 cm
NG 6604 Bought with grants from the American Friends of the National Gallery, London, and the George Beaumont Group, 2006

Menzel had long figured on the Gallery's informal desiderata list as the most important German painter of the later nineteenth century. His paintings are almost entirely unrepresented in collections outside the German-speaking world. That, as the result of restitution by a major German museum, a Menzel of this ambition and complexity should have come on the market was remarkable. That it should relate to, indeed enter into dialogue with, one of the Gallery's most famous modern paintings, is serendipity. Menzel painted the picture after seeing Edouard Manet's *Music in the Tuileries Gardens* of 1862 (NG3260) when he visited Paris five years later. He acknowledges Manet by quoting the top-hatted figure near the centre of the canvas from that work but then goes on to show how he thinks the painting of modern life should proceed, in a more highly realistic, richly detailed and anecdotal manner. As soon as the picture was offered to us, Charles recognised the necessity of acquiring it and of doing so quickly. He also had to contend, gracefully, with a German director colleague who was understandably dismayed at losing a great painting and startled to see how fast and effectively the Gallery could act when it needed to.

Christopher Riopelle

Interesting!

RUSSELL ADVOCATEN
Amsterdam Den Haag

Dr. A. Bader
2961 North Shepard Avenue
MILWAUKEE WISC 53211
United States of America

Ref WO/B20055242514

Amsterdam, May 24, 2005

Re:TV. Program

Dear Dr. Bader,

Early April your case was finally broadcast in the TV- crime program of Peter R. de Vries on the TV- station SBS.

After this program I was contacted by a Mr. Karl Hammer, who was so shocked by what has happened to you that he sent me the enclosed letter requesting me to forward this to you. May I leave it to you to respond to Mr. Hammer directly?

I hope this letter reaches you and Mrs. Bader in good health! Meanwhile,

with kind regards,
Russell Advocaten

Willem Russell

Willem O. Russell

Encl.



Postbus 87400 ▪ 1080 JK Amsterdam ▪ E-mail: info@russell.nl ▪ Internet: www.russell.nl
Reimersbeek 2 ▪ 1082 AG Amsterdam ▪ Telefoon +31 20 301 55 55 ▪ Telefax +31 20 301 56 78

## Russell

**Van:** Russell Advocaten [info@russell.nl]
**Verzonden:** vrijdag 8 april 2005 20:06
**Aan:** info@russell.nl
**Onderwerp:** Contactformulier - website

Name: Hammer
Initials: K.
Dhr.
Company:
Address: Planciusplein 27
Zipcode: 4812SE
City: Breda
Country: NL
Phone: 06.51844977
Email: karlhammer@planet.nl
Message: Goedendag,

Ik ben op zoek naar advocaat mr. Willem Russell die genoemd werd in het programma van Peter R. de Vries inzake de Amerikaanse kunstverzamelaar Alfred Bader.
Graag wil ik weten of u het juiste kantoor bent.

vriendelijke groet,
Karl Hammer

#Internet

13 april 2000

Geachte heer Russell,

Deze brief is bedoeld voor uw client de heer Alfred Bader.
Wilt u zo vriendelijk zijn om voor doorzending zorg te dragen.
Vriendelijke dank

Dear mr Bader,

I saw on Dutch television what has happened to you. We found it an utter disgrace. I understand your remark that there is no justice in Holland and must admit it does seem like that.
I have not the means to solve your problem, but I can at least do one thing, to show you that the injustice is (mostly) at the 'higher' level.

I am sending you £ 50,- which by your standards is perhaps worth less than a second in your life. But if I tell you that I live on welfare, and that this sum is to me worth a week's food, then maybe you can appreciate it better and will realize that at least there is a desire to give you justice ... the heart of the 'little' man. I hope this will light up your heart a bit, so you will continue your good work in the world. For me, I find my satisfaction in Proverb 11 3

Best wishes to you and your wife Isabel

Fred

# Photographs

| | | |
|---|---|---|
| IV. | C-18 | color |
| | C-22 | color |
| | Daniel's Rembrandt | color |
| | Bredius 304 | color |
| | Bredius 261 | color |
| | Portrait of Rembrandt | color |
| | Bredius 112 | color |
| V. | Eeckhout Tobit | color |
| | Caravaggio | color |
| | Hermitage Caravaggio | color |
| | Wildenstein Caravaggio | color |
| | Paris Caravaggio | color |
| | Caravaggio detail | color |
| | Velazquez dog | color |
| | Sargent | color |
| | Lely – Villiers | color |
| | Lot & his daughters | color |
| | Jacob's Dream | color |
| | Copy after Rubens | b/w |
| | Rubens | color |
| | Menzel | color |
| VI. | Liss | color |

| | | |
|---|---|---|
| VII. | Verhout | color |
| | Verhout detail | color |
| VIII. | Coques advertisement | b/w |
| | Rembrandt's mother | color |
| | Bredius 226 | color |
| | Bert Vos | b/w |
| | Sabato website | color |
| IX. | Oxford & monogram | color |
| | Prussian Blue | color |
| X. | Sumowski | b/w |
| XI. | Monogram | b/w |
| | Berchem | b/w |
| | Gibraltar | color |
| XII. | Castle | color |
| | Sandy Montgomery | b/w |
| | David Bevan | b/w |

| | | |
|---|---|---|
| | Dist. Service A | b/w |
| | Katz | b/w |
| | CBE | color |
| XIII. | Roseann Runte | b/w |
| | Isabel Bader Theatre | b/w |
| | Karen Hitchcock | b/w |
| | Isabel's 80th Music | b/w |
| XIV. | Festschrift | color |
| | Bader Lane | color |
| | Jiri Damborsky | b/w |
| | Current Aspects – San Diego | color |
| | Barry Sharpless – click chemistry | color |
| | Snieckus, Brande/Bader | color |
| XV. | Bulletin – Wiswesser | b/w |

| | | |
|---|---|---|
| XVI. | Lieben Prize | color |
| XVII. | David's children | color |
| | Wedding pictures | color |
| | Daniel's family | color |
| | Lucy Cohn | b/w |
| | Joe Bernstein | b/w |
| XVIII. | Expense diary | b/w |
| | Adina | color |
| | Yechiel | color |
| | Karlin | b/w |
| | Rabbi Mendel | b/w |

## Photographs

| | | |
|---|---|---|
| Paintings, all in color | 37 | 37 |
| Others in color | | 15 |
| Black and white | 26 | ~~28~~ |

## Photographs

# Photographs

I

Cori farewell b/w

Brady farewell b/w

Expulsion protest b/w

Beauty and the Beast b/w

✓ St Paul bldg. b/w

Dr. Jai Nagarkatti b/w

Acta-Kouinck color

II MK [illegible] color

III Minerva color

Ida Cozzella "

Rene Pellegrotti "

✓ Van Nyck "

A St "

✓ Bloomingdale's "

W. Frost — Colour

Br. 515 Ital. — "

IV 2u C 18 — colour

2u C 22 — "

2u Francis R — "

2u Br. 347 — "

2u Br. 261 — "

2u Portrait of R — "

2u Br. 117 — "

Va 2u Eckhouse Tobit — color

✓ Caravaggio — "

✓ " Klimt — "

✓ " Wildenstein

✓ " Rosin — "

✓ " Arcane — "

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| | Vb | Velazquez dog | color |
| | Vc | Fragonard | color |
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| T ✓ | Vd | Lely Ellis daughters | " |
| | | Jacob's Dream | " |
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| T ✓ | | Rubens | color |
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| VIII | Cous. | Laibach Wappen | color ? |
| IX | | Oxford E. monogram | color |
| | | Prussian Blue | color |
| X | | Dunmowski | b \| w |
| XI | | monogram | b \| w |
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| | | Gibraltar | color |
| | | Caster | color |
| XII | | Dandy M | b \| w |
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| | | ✓ Dist. Service A. | b \| w |
| | | Katz | b \| w |
| | | CBE | color |

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| XIII | Ropeam Runk | b/w |
| | Isabel Baden Th. | b/w |
| | Karen Hitchcock | b/w |
| | ILB SD. Music | b/w |
| XIV | Festschrift | color |
| ✓ | Baden name | color |
| ✓ | Jill Dunbarsky | b/w |
| | Summer Aspects Dan Dizzy | color |
| | Barry Shaughers click them. | color |
| | Michael Brande/B. | color |
| | Seed Album | b/w |
| XV | Bull. - Wipeover | b/w |
| XVI | Lisbon Prize | color |

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| | XVII | David's children | color |
| | | Wedding picture | " |
| | | David's family | " |
| | | Lucy Cohen | b w |
| | | Joe Bernstein | b w |
| ✓ | XVIII | expense diary | b & w |
| | | Adina | color |
| | | Yechiel | color |
| ✓ | | Kaulin | b/w |
| | ✓ | Ramborsky | b/w |
| | | Rabbi Mendel | b/w |

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

June 4, 2007

TO: Dr. Jürgen Harten
Stiftung Museum Kunst Palast



FAX: 011 49 211 892 9307

Dear Dr. Harten,

Thank you very much for sending me your beautiful Caravaggio catalogue and the documentation of the press reports.

I am just working on an autobiographical work which will, I hope, be published by the McGill/Queen's University Press in Canada.

I would like to use in that book your reproductions of the versions of the Lute Player and would like to ask you for your permission to use these.

With many thanks for your help I remain

Yours sincerely, Mit freundlichen Grüßen

Alfred Bader
AB/az

TRANSMISSION VERIFICATION REPORT

TIME : 06/04/2007 02:13

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| DATE,TIME | 06/04 02:12 |
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| DURATION | 00:00:26 |
| PAGE(S) | 01 |
| RESULT | OK |
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**Subject:** Dr. Jürgen Harten
**From:** Edward Clark <ed@whitfieldfineart.com>
**Date:** Mon, 4 Jun 2007 15:35:42 +0100
**To:** Alfred Bader <baderfa@execpc.com>

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work +49211 899 6241
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home fax +49 30 44041146 Berlin
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Fax: +44 (0) 20 74 95 64 88
SKYPE: whitfieldfineart

whitfieldfineart.com

VAT REG. NO. GB 340 3976 58
REGISTERED IN ENGLAND NO. 1465413

**Subject:** book
**From:** "Queen's Quarterly" <qquarter@post.queensu.ca>
**Date:** Wed, 24 May 2006 08:41:12 -0400
**To:** alfred@alfredbader.com

Dear Alfred,

It was a pleasure talking to you. As I mentioned:

Don Akenson, Editor
McGill-Queen's Press
Queen's University
613-533-2155
Email: mqup@post.queensu.ca

looks forward to working on your book and getting as must written material already with, according to him, picture placement.

Good luck, it will work and we'll find a nice title (maybe when I have a more complete idea of the content).

All the best to you both – and stay healthy!

Boris

Queen's Quarterly
144 Barrie St.
Kingston, Ontario
Canada K7L 3N6
tel - 613-533-2667
fax - 613-533-6822

First full Page! Large letters!

# Acknowledgements

This book is the result of a duo effort, not only involving myself as author but also my dear beloved wife Isabel. She spent so much time & effort to get this book into its presentable shape. She, as always in my writings, has been my consultant for the parts of the text where I was too emotionally involved to be objective in my presentation

my unending love, appreciation and respect flow to my Isabel.

etc.

# Alfred Bader: Chemist cares for Karlín

**PRAGUE PROFILE**

## Making money work wonders

BY ALAN LEVY

When Alfred Bader was growing up in his native Vienna in the early 1930s, he used to spend summers visiting the family of his Jewish governess, Hilda Kozáková, in the south Moravian village of Miroslav, near the Austrian border. Hilda's brother Robert Herzog was a businessman traveling from village to village visiting butchers to buy the skins of slaughtered animals in order to sell leather to village shoemakers. The boy would tag along to help unload hides, salt them and store them in the family cellar.

Watching Herzog, then a communist, sweet-talk his clients or bargain with a tanner from Mikulov "was the beginning of my business education," says Bader, now a 79-year-old multimillionaire philanthropist who gives away half of each year's income to good causes, many of them in the Czech Republic. He makes annual gifts of at least $5 million (135 million Kč); this year's "will certainly exceed $15 million."

There were weekend journeys to Prague, too, centered around the Old-New Synagogue and the Jewish Cemetery. Near there, a vendor sold drawings for 5 Czechoslovak crowns apiece. "Given the choice of spending 5 crowns on a drawing or on 10 ice-cream cones" Bader recalls, "I usually bought the drawings, many of which I still have."

This was the beginning of Alfred Bader's career as an art collector and dealer, whose milestones include buying a painting for $55,000 in 1979 — a study of Rembrandt's father that was originally disqualified as an authentic Rembrandt by experts in Amsterdam — and then proving it was a real Rembrandt. It was recently appraised at $10 million when he gave it to his Canadian alma mater, Queen's University in Kingston, Ontario. Since he also founded and headed the Sigma–Aldrich global chemical conglomerate from 1955 to 1991, his candid memoir is appropriately titled *Adventures of a Chemist Collector* (see box for details).

Alfred Bader became a Nazi target at 13 when Hitler annexed Austria. But when the British government allocated 10,000 visas for Jewish children between 12 and 16, Bader was placed on the first *Kindertransport* train, which left Vienna Dec. 10, 1938.

Lodged with a Jewish family in Brighton, he enjoyed a good year in school. But when he turned 16 in the spring of 1940, he was interned as an "enemy alien" in a roundup of potential threats between ages 16 and 65. Thrown in with German prisoners-of-war and labeled a POW himself, the teenager was sent to prison camps on the Isle of Man and then in Canada, where a guard named Bruno, father of six, used to wake him every morning by "playing with my penis." Fortunately, the son of his British sponsors resided in Montréal and Bader was released to them after 15 months of internment.

Though he'd passed the matriculation exam for McGill University, he was rejected there and by the University of Toronto because their Jewish quotas were filled. Accepted by the applied-science faculty of Queen's University, the young man with a thick German accent proved a brilliant student who, in three successive years, was awarded bachelor's degrees in engineering chemistry (1945) and history (1946) and a master's in chemistry (1947). He is now Queen's University's most generous benefactor.

Young Bader's appetite for paint and chemicals was whetted by a summer job as a lab technician at a paint company in Montréal. Upon graduation, he went south of the border on a fellowship in organic chemistry to Harvard, where he took another master's in 1949 and a doctorate in 1950. That year, he moved to Milwaukee, Wisconsin, which is still his home city, to work as a research chemist for the Pittsburgh Plate Glass Company.

### A marriage deferred

During his 1949 Harvard summer vacation, Bader sailed from Québec City to Liverpool for his first return visit to Europe. Two days before the ship docked, he met Isabel Overton, the daughter of a Protestant lay preacher from northern Ontario. After a week's courtship in London, he proposed marriage to her. She hesitated — mostly because of their religious differences and his determination to raise any children as Jews, meaning that their mother would have to be Jewish or convert to Judaism.

Their courtship continued by correspondence after he returned to the States and she settled in England as a schoolteacher in Sussex. In her 80th letter to him (he kept them all), she wrote that she didn't think their marriage would work.

On the rebound, he met Helen Ann Daniels, from a South Dakota religious background similar to Isabel's but willing to convert. They were married in Milwaukee by an orthodox rabbi in 1952 and had two sons.

His heart, however, still belonged to Isabel and, in 1975 — propelled by a recurrent dream in which her gaunt preacher father asked him why he wasn't with her — he looked her up in Sussex. In 1981, "Danny" divorced him so he could marry Isabel.

### A playground for outsiders

Partly because he has roots in southern Moravia, Bader endows prestigious annual prizes and a professorship in organic chemistry at Masaryk University in Brno. He also funds Bader Art History Fellowships for Czech scholars to do research, mostly abroad, and Bader Science Fellowships enabling four Czech students a year to do their doctoral work at the Imperial College in London and three U.S. Ivy League universities: Harvard, Columbia and Pennsylvania.

There is a non-elitist side to Bader's generosity, epitomized by his motto: "Save my money for somebody left out." In recent years, he and his wife have been active in humanitarian and educational aid programs for Roma (Gypsies).

One of the reasons they visited Prague in June is a case history in how philanthropy can prove profitable for everyone:

In Prague 8's flood-devastated Karlín sector, the Molákova street special school for 120 children classified as mentally or socially underdeveloped (90 percent of them Roma) was heavily damaged by last August's waters. City funds weren't readily forthcoming to repair the school. So the children were dispersed to study in special shifts elsewhere, if at all.

To encourage action, Bader pledged $20,000 (now 540,000 Kč) toward repair of the school *if* City Hall would match that sum. Neither school director Jitka Vargová nor the municipal officials to whom she brought Bader's offer had ever heard of matching grants, so the bureaucrats threw up their hands and gave her the entire 5.5 million Kč needed to restore the school.

Pleased but embarrassed, Vargová offered the Baders their money back. No way! Instead, they re-earmarked the money to dredge a sea of contaminated mud coating the school's garden. When work started, it was discovered that soil and plant contamination was much less than feared. So the money was reassigned again — this time for architect Josef Smola to create a state-of-the-art playground in the school's garden.

Complete with slides, swings, climbing wall, gazebo and wicked-witch hut, the playground was opened on Friday the 13th by the roly-poly, cherubic philanthropist and his slender, elegant wife. During the speech-making and after the ribbon-cutting, this loving and generous couple held hands, already enjoying their gift as much as the kids who couldn't and didn't wait to start using it.

Alan Levy can be reached at alevy@praguepost.com

VLADIMIR WEISS/The Prague Post

**Benefactor Bader** will pull the puppet strings for Patrik Gadžo, 8.

### VITAL STATISTICS

**Born** April 28, 1924, in Vienna
**Career** Research chemist and group leader 1950–54 for Pittsburgh Plate Glass, Milwaukee, Wisconsin, where he and his lawyer founded Aldrich Chemical Co., supplying research chemicals, 1955, president, 1955–81; chairman, 1981–91. In 1981, Aldrich merged with biochemicals supplier Sigma of St. Louis; president, Sigma–Aldrich, 1975–80, chairman, 1980–91. Upon involuntary retirement, founded Bader Fine Arts gallery, Milwaukee.
**Author** *Adventures of a Chemist Collector*, Weidenfeld & Nicolson, London, 1995: out of print but can be ordered from amazon.com by ISBN 0-297-83461-4
**Married** Helen Ann "Danny" Daniels, 1952, divorced, 1981 two sons: David, Daniel; married Isabel Overton, 1982

## Alfred Bader Fine Arts

**To:** Ken Cuthbertson (ken.cuthbertson@queensu.ca)
**Subject:** Your e-mail of June 15

Dear Ken,

Isabel and I have just returned from England and I want to thank you for your e-mail of June 15th telling me that you will be publishing the Rembrandt/Not Rembrandt chapter from my book. I think that you will find that David de Witt has all the photographs required for this chapter.

With many thanks and with all good wishes I remain

Yours sincerely,
Alfred

**Subject:** Queen's Alumni Review
**From:** Ken Cuthbertson <ken.cuthbertson@queensu.ca>
**Date:** Fri, 15 Jun 2007 11:39:38 -0400
**To:** baderfa@execpc.com

Dear Alfred,
I hope this note finds you and Isabel happy and well. And congratulations to Isabel on her Queen's honorary degree, which is well deserved!

I've been chatting with Boris Castel and with Cathy Perkins about the except from your new book, which you sent along. I'm sorry I haven't been back in touch with you sooner to update you on our plans.

We will be printing the except in our fall issue. Our plan is to publish a package of articles about art and the art world . Your book excerpt and a piece about the 50th anniversary of the Agnes Etherington Art Centre will be the focus of the issue. (We're also planning some profiles of alumni who are working in the field, one of whom is art conservator Leslie Carlyle, who's with the Tate Gallery in London.) I hope this plan meets with your approval.

I'll be back in touch with you as we move closer to deadline for our fall issue .

-- Best wishes, Ken Cuthbertson, Editor, Alumni Review

Ken Cuthbertson
Editor, Queen's Alumni Review
Office of Marketing and Communications
Room #307, Stewart-Pollock wing, Fleming Hall
Queen's University
Kingston, ON
CANADA K7L 3N6

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FAX : (613) 533-6828

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

May 4, 2007

Dr. Peter C. Sutton
Executive Director
The Bruce Museum
One Museum Drive
Greenwich, CT 06830-7100

Dear Peter,

Enclosed please find the *Queen's Quarterly* which includes my essay about the Berchem and the *Battle of Gibraltar*.

I must tell you that Laurie Winters' attack on me has caused me a great many sleepless hours. It is unlikely that you will ever have seen a curator writing about a donor to a museum in such a manner. In a meeting on March 20th she apologized but of course that does not make up for many sleepless hours.

I hope that you will be able to help the Milwaukee Art Museum retain the van Vliet *Church Interior* which was probably called Berckheyde in the Goudstikker collection. On April 27th a very similar van Vliet was offered by Christie's in London and I enclose copy of the description of lot 89. This probably had a reserve of £40,000 and the painting was unsold.

The Goudstikker collection has a fine painting by Lastman of *David and Uriah* of which there is another version in Detroit. Might I be able to purchase the Goudstikker Lastman directly from the family without going through Christie's? (for Queens University)

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

Yours sincerely,

Alfred Bader
AB/az
Enc.

cc David Gordon.

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

TEL 414 277-0730 FAX 414 277-0709
E-mail: alfred@alfredbader.com

**Subject:** A Letter Anticipated
**From:** "Yechiel Bar-Chaim" <yechiel@jdcparis.org>
**Date:** Fri, 14 Oct 2005 18:09:17 +0200
**To:** "'Alfred Bader Fine Arts'" <baderfa@execpc.com>

14 October 2005

Dear Alfred,

Yom Kippur has finally given me the inspiration to write the attached letter for the next volume of your autobiography.

In addition I would encourage you to use the Nadace Via speech if you think it is appropriate.

This letter is intended as a pendant to that presentation.

Of course you are also free at any time to excerpt any of my other letters as you wish.

Shabbat Shalom,

Yechiel

---
A J D C - Paris Office - 5 Avenue Matignon - F-75008 Paris, France
Phone +33-1-56 59 79 79 -- Fax +33-1-56 59 79 89 -- yechiel@jdcparis.org
++++++++++++++++++++++++++++++++++++++++++++++++++++++++++++++++++++++++

To pb

Your Philanthropy as I See It

Dear Alfred,

collaboration and his resource almost overwhelmed me

I asked Yechiel what he thought of our

How might one characterize the philanthropic giving you channel through the JOINT (and thus through me)?

There is a saying attributed to the great teacher Hillel in the Talmudic Tractate, ***Pirke Avot***, (The Sayings of the Fathers II: 6), which in English goes as follows: ***"In a place where there are no men, strive to be a man."***

Now this phrase has two markedly different interpretations, both of which you seem to fulfil.

It might be thought that virtuous behaviour requires interaction with other, like-minded men. Yet here Hillel characteristically stresses the importance of individual independence. ***One should be virtuous even in the absence of any partners or observers.*** When it comes to supporting a soup kitchen for the poor in Novi Sad (Serbia) or vocational training for Roma refugees from Kosovo living near Skopje (Macedonia), I am well placed to assure you that when we began these projects no one anywhere in the vicinity had any idea who Alfred Bader was. And I presume that even now these places mean little to those who have known you for years.

You yourself refused any sort of plaque or naming ceremony in these locations, saying justly, ***"My family has never had any connection to the Balkans."*** The most we have been able to do for you is to name as ***"Bader Vests"*** the sweaters made by paraplegic women in Sarajevo for individuals living in institutions or homebound elderly.

The second interpretation --- which I like better --- has a "High Noon" ring about it. ***Where no one else will step forward, you do it***. The first project we ever did together exemplifies this approach. When the Bosnian War ended, there were nearly 200 NGO's working in Sarajevo, all basically looking for ways to help the most deprived, the neediest victims of the conflict. Left out of these considerations, however, was the vital center, the capable young men and women whose potential was being ignored. You enabled us to introduce entrepreneurship training for these individuals, and based on the same rationale our local partners built an important micro-lending operation to go with it that still thrives today.

You have, I would say, also introduced a so-called "Bader Corollary" to Hillel's Talmudic dictum. Phrase it this way, ***"Where there are men present, go elsewhere."*** Thus, when other funders are already helping, your tendency has been to say, ***"Count me out. I'll save my resources for those causes that others overlook."*** Thus you were distinctly reluctant to assist after the catastrophic floods in the Czech Republic in 2002, precisely because everyone else was rushing to chip in. Only when I found an overlooked, nearly orphaned school in Prague which served the youngest mentally challenged children --- most of them Roma --- a school with a playground dangerously polluted by two meters of floodwaters, did you come forward. If I am

not mistaken a picture of a cheerfully costumed child taken during the festive re-opening of that playground should grace this book.

In your philanthropy you take special pleasure, Alfred, it seems to me in recognizing merit that has been heretofore overlooked. Just like you like discovering masterpieces of art in unsuspected paintings. How else to understand your efforts to build up the reputation of that until now less than well-known nineteenth century Czech ~~Moravian~~ chemist, Josef Loschmidt, or your lonely efforts to support the Jewish School in Vienna in memory of its noble headmaster at the time of the Anschluss, or your re-establishment of the Ignaz Lieben Prize for scientific achievement in the former Habsburg Empire, a prize initially established by a prominent Jewish family in Vienna that also fell victim to Nazi depredations.

By my reading, you like to combine a certain sense of righteous indignation (drawn perhaps from your faithful teaching over the years of the Hebrew prophets) with an unswerving respect for personal character (a trait in my experience which no one who has ever studied at Harvard can ever fully escape). Thus the sterling record of the British Quakers in saving Jewish children from the Nazis (including yourself) during World War II has endeared them to you forever.

Of course you would never describe your philanthropy in the terms I have used above. As you always like to tell me, ***"I just like to help 'good people'."*** Yet that seemingly straightforward ethical principle has proven to be one of our most challenging issues.

Thanks to one of your grants, JDC-Israel was able to train Roma --- living under frightful conditions of poverty and multiple discrimination in East Jerusalem --- to work as caterers or cleaning staff in hotels. But when these Roma insisted on being paid in black so as not to put their welfare benefits in jeopardy, you pulled the plug. My colleagues in Israel are still trying to figure out how to do it right.

A special trip to Vienna --- and from what I could tell your entire afternoon with Isabel --- was upset when I informed you that I had used some of the funds you had put at my discretion to organize through the Jewish Community of Zagreb a summer camp on the Dalmatian Coast for young juvenile delinquents. But juvenile delinquents just didn't qualify as 'good people.' Only when we were able to clarify much later that these youngsters were in reality only "children at risk" who had good chances of not becoming juvenile delinquents if given the right care, could the argument be settled and the project carry on.

More seriously, this debate between us has continued over your considerable philanthropic aid to projects in Serbia. Certainly before, but even after, Slobodan Milosevic was deposed as the leader of Serbia and Montenegro and put on trial in the Hague, you have felt uncomfortable about such assistance. In making the case to you for putting mentally retarded adults to work producing furniture or providing a modern, sanitary kitchen for children from Kosovo still living in refugee camps years after the war ended, I have sometimes imagined the scene when Abraham had to argue with the Almighty on behalf of even the smallest number of virtuous residents in Sodom.

What a delight it is to be able to work with a man of such strong character and principles! In discussing which path to take in directing your gifts towards worthy goals we have to wrestle over questions of morality and politics. I love it.

At any given moment your thoughts and reactions seem to reach back in time. They draw on your varied past, coursing over the so markedly different phases of your own life. They touch on fierce loyalties and acute sensitivities that sometimes I can only guess at. Vienna; England; the internment camp ~~on the St. Lawrence;~~ in Quebec, Queens University in Canada; Harvard; Milwaukee; Prague … they all speak in many different voices through you and through your special generosity.

Alfred, I feel I am especially privileged to work with you.

The biggest challenge of course is that so much remains to be done and to be done well. Whenever I become especially overwhelmed by the opportunities you open up before me, it is another phrase from ***Pirke Avot*** to which I turn. This teaching is attributed to Rabbi Tarphon, and perhaps it can bring you comfort as well.

***"It is not up to you to finish the work, but neither are you free to turn aside from it."***

Yechiel Bar-Chaim
Paris,
14 October 2005

**Subject:** Re: Photographs
**From:** "Jenny Roanhouse" <jroanhouse@amcity.com>
**Date:** Fri, 23 Aug 2002 13:18:42 -0500
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

Ann,

We sell reprints of our photos for $100. The reprint is a digital copy of the photograph. If you would like to order it please call me at 414-278-7788.

Thank you,

Jenny

----- Original Message -----
From: Alfred Bader Fine Arts <baderfa@execpc.com>
To: <jroanhouse@bizjournals.com>
Sent: Friday, August 23, 2002 11:08 AM
Subject: Photographs

Dear Ms. Roanhouse,

Is it possible to get more copies of the photograph of Alfred Bader which appeared on the front page of your August 18 issue? Mr. Trellwyn told us to contact you for details.

Thank you!

Ann Zuehlke, Gallery Manager

NO

**Subject:** Re: Article
**From:** Phill Trewyn <ptrewyn@bizjournals.com>
**Date:** Mon, 19 Aug 2002 09:18:12 -0500
**To:** Alfred Bader Fine Arts <baderfa@execpc.com>

Mr Bader,

Thank you for your e-mail. The corrections you mentioned are noted.

Regarding copies of the pictures, you can contact Ms. Jenny Roanhouse in our circulation/marketing department and she should be able to help you.

She can be reached at jroanhouse@bizjournals.com or at 278-7788.

Sincerely,

Phill Trewyn
Reporter
The Business Journal Serving Greater Milwaukee
414 278-7788 ext. 3014

BRUCE MUSEUM

To Dr. David DeWitt

To David Gordon

May 17, 2007

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

Dear Alfred,

Good to hear from you but sorry that the dispute with Laurie Winters has been so protracted. If it is any comfort, the wider world isn't following her antics.

I'm not aware of the lawyers for the Goudstikker heir pursuing the van Vliet in Milwaukee but the "art detectives" have been after a long list of paintings in museums. They would probably settle very reasonably. I'll certainly work for the museum to retain the picture but let's wait to see if it becomes an issue.

As for the Lastman, I believe the Mauritshuis (where it hung until recently) is negotiating for its purchase. Several Dutch museums have bought back pictures from the restitution group.

Finally, please accept with my compliments the catalogue for our current show on *Fakes and Forgeries*. Why not take a trip to New York (for the upcoming Sotheby's Old Master sale?) and pop out to Greenwich to see the show?

All the best,

Peter

Peter C. Sutton
The Susan E. Lynch Executive Director

Enclosure
PCS/kr

One Museum Drive • Greenwich, CT 06830-7100
P 203.869.0376 • F 203.869.0963 • www.brucemuseum.org

Hi Ann

December 2 2006

fax 7 pages.

Welcome back to the gallery.

A few questions:

Did Mark Taylor pay us? If not, please send him a friendly reminder.

Did the 10 books arrive with Singer? If not, please try to find postal receipt. Did we receive his gallery?

Laurie Winters has sent an astounding 6 page letter to Owens. David de Witt will send you a clean copy, but the attached will give you some idea. When you have a clean copy, please make copies and send them to Joe Bernstein, Charles Munch, Daniel Baum. ~~[illegible]~~ What an attack!

Yes Herbert

Gunnar

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 ceratin 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 were differences of opinion regarding the work, MAM kept the work in question. Anytime the curators 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 Esther 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. 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 he 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 deaccessioing 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

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. 5

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 Mark 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 slip-shod 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 an 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 disputandem*.

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

p. 6

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 Rose'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.

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

(414) 962-5169

September 22, 2006

Dr. Walter Liedtke
Curator of European Paintings
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198

Dear Walter,

I am working on another autobiography which I hope will be published next year. It will deal largely with paintings I have acquired and I enclose a sample.

I would like to include a chapter dealing with the various paintings possibly by Rembrandt which I have acquired between 1959 and now. With your permission I would like to call this chapter "Rembrandt/Not Rembrandt". But of course if you tell me that you object to this title because it was the title of your great exhibition, I will think of another title.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

Sept 26, '06

Dear Alfred,
Thanks for your ms. which I'll read shortly.
You have our permission to use the title as described here — a bit of flattery for which I'm grateful.
Walter

This is excellent!! Just take the names out so you don't get sued. It still reads well.

Dim Gto 10/2

I am often reminded of the great art historian and teacher Wolfgang Stechow. In 1994 a whole flood of memories came back to me when I looked into the Christie's London catalog of their sale in December. There was an illustration of a painting by Johann Liss described as a "Repentant Sinner turning away from Temptation and offered a Palm of Salvation by Angels", consigned by the Cartwright family in Edgcote, Northhamptonshire. It was a most beautiful painting, estimated at only £400,000-600,000, and I was sure it was the original of a copy I had first seen at the Cleveland Museum early in 1976 when I was visiting a most interesting exhibition in honor of Wolfgang Stechow.

The 41 paintings were said to be the works of Johann Liss, a brilliant German-born, Dutch, Flemish and Italian educated artist, who died of the plague in Venice around 1630, in his early thirties. Wolf had often spoken very highly of Liss, comparing him with Adam Elsheimer and pointing out the great beauty of *Amor Vincit*, the Liss owned by the Cleveland Museum. I spent several hours in the exhibition thinking of Wolf and wondering whether he would have agreed that all the paintings really were by Liss. I did not and annotated my catalogue with comments like 'Beautiful' the A29 *Amor Vincit*, 'ok' with many and 'copy' with some. One of these was A17, called *The Repentant Magdalene* from Dresden. Dr. Rüdiger Klessmann, the well-respected German art historian who had written that entry in the Cleveland catalog, believed the Dresden painting was the original. He knew of the

painting that now, 20 years later, was for sale at Christie's, but he referred to it as a copy. Clearly he had never seen the Northhamptonshire painting itself, now being offered unframed in London. It was smaller (98.8 cms x 125.8 cms, excluding 2 cms of canvas folded over at the top, bottom and left edges) than the canvas in Dresden (114 cms x 131.5 cms). The edges of the canvas had been turned over to make it fit on the overmantle of the Billiard Room of the Cartwright family. So what! It was a magnificent work, one of the best by Liss that I had ever seen. Otto Naumann agreed and I bought it at a hammer price of £900,000 plus the auction house's commission. Rob Noortman was the underbidder: he knows a good painting when he sees one.

In January 1995 I was informed that export from Britain would be stopped. This had happened once before when I bought a German altarpiece of ca. 1510 in December 1993. On that occasion I had been treated entirely fairly. In fact I had rather enjoyed my meeting with the Reviewing Committee to put my case for permission to export. Unfortunately this encounter was to prove totally different. Export of artwork from Britain can be stopped based on one or more of three criteria called the Waverly criteria: if the work is closely connected with British history, if it is of outstanding aesthetic importance, or if it is of great significance for study.

Julia Willmore informed me that the Reviewing Committee would meet in its office on 2-4 Cockspur Street at 11:15 AM on February 1st. I faxed her on January 20th that I would fly to London to be at that meeting and

included an outline of my arguments for export. "I believe that this painting does not fall under any of the three Waverly criteria. It does not come under (1) because it is totally unrelated to British history and national life. It hung unrecognized and unframed in a billiard room the canvas folded over the top to fit available space!

"No one can argue that the Liss is an unimportant picture in today's market. However, there is no question that while it remained in a British collection, it was neglected and abused. Apparently while in the collection of the Cartwright family in Edgcote, the picture was cut down, losing over half a foot on the bottom edge; moreover, the canvas was folded over a reduced stretcher before framing, thereby damaging the original paint at the top edge.

"The reduced composition is further evidenced by the existence of another version of the picture in the Dresden Museum showing the original, uncut format.

"Nonetheless, the painting is a great work by Johann Liss, but Liss is hardly a household name and chances are that not one in a thousand Britons has ever heard of him.

"The National Gallery in London owns a comparably great work by Liss, as does Sir Denis Mahon, whose collection is widely believed to be destined for the National Gallery. Both works are fine examples of the artist's work and are works that have not been cut down. Hence I do not believe that Waverly criteria 2 or 3 apply."

My most helpful contact at Christie's in London was Nicholas Lambourn who faxed me on January 19th confirming that the meeting would take place at the Export Licensing Unit at 2-4 Cockspur Street. I phoned him the next day to say that I did not know where Cockspur Street was, and he replied by fax that the nearest tube station was Charing Cross and sent a map showing how to get to Cockspur Street. Immediately after arriving in London on January 31, I called to assure him that I would be at Cockspur Street timely the next morning. He wished me luck.

When I arrived at 11:10 AM on February 1st I was told that the venue had been changed - no one had mentioned this to either Nicholas Lambourn or me, though they knew that I was the buyer. When I reached the new meeting place 11:30, Jonathan Scott, the Committee Chairman, said that they had already decided unanimously to deny export. Before my arrival, a Mr. Tabor of Vulcan international services, a shipping organization employed by Christie's, had presented a report alleging that "the painting was not of outstanding aesthetic importance due to alterations and damage." This was so clearly incorrect that his argument was easily refuted by Neil MacGregor, Director of the National Gallery acting as expert adviser to the Department of National Heritage. He stated, "The painting under discussion had not been properly studied before the recent Christie's sale and had been dismissed as a copy of the painting of the same composition in the Dresden Gemälderie. The picture has now been universally accepted as an autograph

work and the Liss specialist Rüdiger Klessmann has reversed his view about the relative status of the two works. This is indeed a work of the very highest quality, superbly illustrating Liss's fluid brushwork, his inventive approach to composition and iconography, and his skillful treatment of facial expression. The subject, which is almost certainly the Magdalene turning away from worldly temptation (represented by the sinister figure who offers precious objects on a dish and whose face is cast in shadow) to the angel who extends the palm of heavenly glory, is rare in art, although, significantly, there is a painting with a similar treatment of the subject by Jordaens (Private collection, Chicago). The present work is a great deal more sensuous and visually exciting. Liss's chromatic juxtaposition of the golden orange of the central figure's drape with the flashes of blue lining recalls similar passages in the later works of Veronese, and adds weight to the assumption that this painting was made in Venice."

When I demurred, explaining the reason for my late arrival, Mr. Scott allowed me to state my case "but be quick about it". And of course I understood that I had to be quick about it, because the committee had already decided, and the next painting was already on view. Was this British justice? Once export has been questioned and permission given, of course, there is definite proof that the work has left the country legitimately, and ever since the meeting dealing with the German altarpiece I had been so elated by the fair treatment I had received that I almost looked forward to

another export denial. Clearly, I am no prophet - for worse was to come. Despite what I believed were my very good arguments, export was still denied. Diana Forbes-McNeil of the Reviewing Committee on the Export of Works of Art wrote to me on March 24th, "I can assure you that as soon as the initial two month deferral period on your painting by Liss has ended, i.e. 8 April 1995, we shall let you know as to whether or not any museum has expressed an interest in acquiring it." Nicholas Lambourn faxed me on April 11 that the Department of National Heritage had just assured Christie's that "we would be notified of the outcome this week, and that if there was no definite interest the export would be approved and the licence granted immediately after Easter." Neither promise was kept. We heard nothing.

Otto Naumann, with whom I was working on the Liss, was then approached by an unscrupulous London dealer acting on behalf of a private, British collector ~~Alan Hobart of Pyms Gallery in Mayfair. He~~ This dealer alleged that he knew of a British museum that intended to apply to Christie's for the Liss and thus stop its export, suggesting further that we should avoid the loss of the painting and accept a small profit. ~~but he also said he had a private collector, Sir Graham Kirkham, in Britain who wanted to buy it.~~ We did not know of ~~Mr. Hobart's~~ this dealer's reputation and were in a quandary: should we accept ~~Mr. Hobart's~~ the offer of £1,270,000 or take the risk of losing the painting to the museum interested? ~~If we sold in Britain we would not need an export permit~~. Unfortunately we believed Mr. Hobart when he told us his "inside information", that a museum was seriously interested. Had we heard from

the Reviewing Committee on April 8th that no museum was interested, we would not have accepted the offer, made on behalf of Sir Graham Kirkham.

In July the Reviewing Committee sent me a draft for their 1994-5 Report alleging that "the representative for the applicant contended that the painting was not of outstanding aesthetic importance due to alterations and damage." Of course I objected immediately, because Mr. Tabor was not my representative. I would not have made that silly statement and, had I not been misled to Cockspur Street, would have made a more cogent argument. My objection was brushed aside. Simon Mitchell, the Committee's Secretary, ended his summary dismissal of August 3rd with, "I can assure you that the Reviewing Committee makes every effort to deal fairly as between all parties and we will endeavour to ensure that if any of your paintings are referred to the Committee in the future, the cases proceed smoothly."

Commercially Otto and I did well: a quick but relatively modest profit. But had the Reviewing Committee kept its promise, this painting would now be in one of the world's great museums. Of course it has been accepted as one of Liss' greatest masterpieces and is on the cover of Rüdiger Klessmann's catalogue raisonné published in 1999. What I have learned is that one cannot rely on the fairness of the Reviewing Committee, or the words of a stranger, and I no longer look forward to meeting with them. Every time I think of it, I feel pained by the Reviewing Committee's ill treatment. Wolf Stechow would have followed the saga with great interest and understanding.