Alfred Bader fonds

Alfred Bader Fine Arts
Correspondence

Joseph, Rudolf
1994-1997

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 7, 1997

Mr. Rudolph S. Joseph
2120 Santa Barbara Street
Santa Barbara, CA 93105

Dear Rudolph:

Thank you so much for your letter of January 28th with that colour xerox of the painting of a boy holding the candle.

As you surely know it is just impossible to tell from such a xerox whether the painting is 17th or 19th Century.

If I had to bet, I would think that it might well be 17th Century but more likely by a lesser known artist, Adam de Coster.

Much depends on what the owner might want for the picture. Would he be willing to send it to me carefully packed and then allow me to call him to give him my opinion - and if I think it is 17th Century, an offer?

But if he thinks that it is worth many thousands of dollars, then I am not the right man to talk to.

Incidentally, I will be in San Francisco for an American Chemical Society meeting from Sunday, April the 13th to Thursday, April the 17th. If the owner lives near San Francisco he might just like to show it to me there.

Best wishes as always,

AB/nik

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

Rudolph S Joseph
2120 Santa Barbara Street
Santa Barbara, CA 93105
Tel : 805-563-9110

January 28, 1997

Dear Alfred,

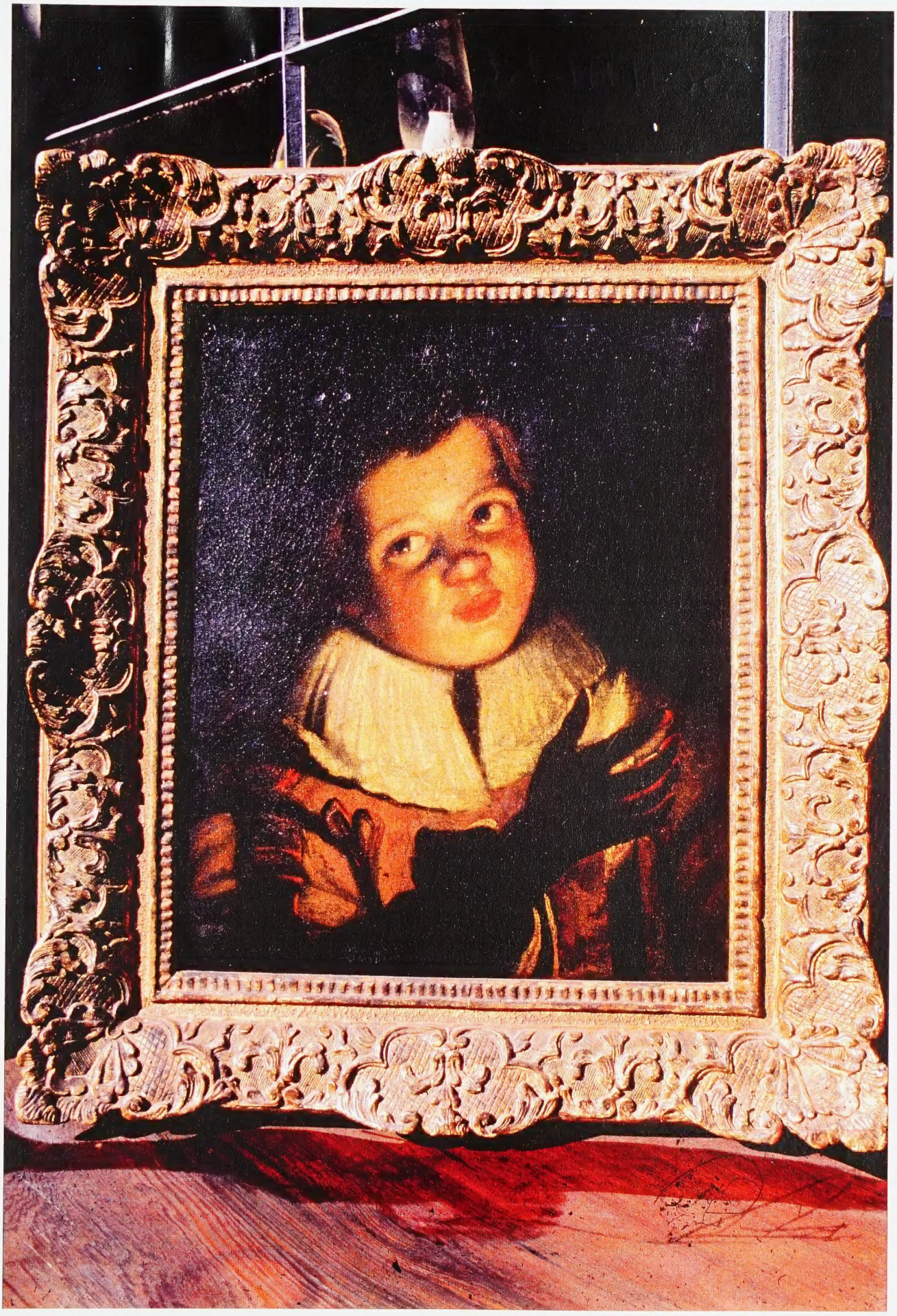
The NEw Year has started well for you I hope and you probably have acquired more treasures for your coleection or museums.

Enclosed please find photo of a boy's portrait which a friend of mine inherited. He knows as little of Dutch paintings as I do, so I promised to send it to the greatest connoisseur I know. It has an old attribution to Schalken, my friend believes that the frame is very old too, probably from the same period as the painting. I should appreciate very much if you would give me some news whether you are interested and if not who may be interested in buying it.

With kindest regards to you and Mrs. Isabel.

I am yours,

Rudolph S. Joseph



SCHALKEN

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

*A Chemist Helping Chemists*

January 13, 1997

Ms. Carol K. Barrett
32 Dawson Crescent
Brampton, Ontario L6V 3M5
Canada

Dear Carol:

Isabel and I have just returned from England and I was so happy to receive your undated letter telling me of your new position with the Royal Bank Canada Insurance. That really is good news.

I know from long experience in trying to obtain permission for Canadian chemists - sometimes even with Ph.D's from Queen's - to work in the United States is difficult because the U.S. immigration is so very bureaucratic. Hence, I had pretty much despaired our being able to suggest a job in the United States. But in any case all is well that ends well.

With all good wishes, I remain,

Yours sincerely,

AB/nik

Carol Barrett
32 Dawson Crescent
Brampton, Ontario
Canada
L6V 3M5

Great News!

Dear Dr. Bader

Remember me? It's Carol Barrett, that aspiring writer you met at Queen's University. I am writing to update you on what is going on with me. Last we spoke I had faxed you a copy of my resumé. Well, I had hoped you would keep your eyes open for me for job opportunities in the US. Well, what do you know? Not too long after

I spoke with you I fixed up my resumé and found a job right here in Canada. I am working as a Medical Claims Examiner with RBC - Royal Bank Canada insurance. All is well. I am still working on my writing & hoping to be published soon. That's all for now. Thanks again for your encouragement.

Carol Barrett
Author in Progress

P.S
Keep in touch

Rudolph S. Joseph
Villa Rose
2120 Santa Barbara Street
Santa Barbara, CA 93105
805-563-9110

January 15, 1996

Dear Alfred,

Thank you very much for your letter, please excuse me for not having answered previously but I have had a difficult time in the last months. Now I landed in the above address ,Villa Rose, which seems to be a very nice place to live in.

Thank you so much for taking my Munich drawings to Phillips. I will see how the estimates turn out. The sale of 6 December was not a success but I cannot blaim Phillips who had a decent catalog and tried their best. I sold only five of thirty drawings consigned and I must find out now what to do with the remaining twenty five and the other thirty five drawings which I did not consign. They include the best and most recognized of my collection.

I am still reading with great interest your autobiography even chapters dealing with Chemical interest .

The way you were treated by the Board of Directors of your own company reminds me of gangster films I have seen.

With every good wish to Isabel and you,

Cordially yours,

Rudolph S. Joseph

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

*A Chemist Helping Chemists*

December 27, 1995

Mr. Rudolph S. Joseph
1020 Cliff Drive
Cliff View Terrace #207
Santa Barbara, CA 93109

Dear Rudolph:

I am happy to be able to tell you that Isabel and I returned safely from England and that I was able to deliver your drawings to Phillips in London and received their receipt.

You will recall that I originally sent it by registered mail to Vic Pearson, but for reasons that I simply don't understand, the package was safely returned to me. You will note the details from the enclosed cover.

To turn now to your letter of November 7th, the Loew Beer you knew in Frankfurt must surely have been related to my good friend, Dr. Paul Löw-Beer, who is now in his 80's.

Kurt Stavenhaagen was certainly the man whom you knew in Frankfurt. He emigrated to Mexico and became a notable collector of pre-Columbian art and also a dealer in such works and in jewelry. We became very good friends, but unfortunately he died just a few years ago.

I hope that your important drawings will do well at Phillips.

With all good wishes for 1996, I remain,

Yours sincerely,

AB/cw

Enclosures

DR ALFRED BADER
52 WICKHAM AVENUE
BEXHILL-ON-SEA
EAST SUSSEX
TN39 3ER
TEL: (0424) 222223

To Vic Pearson & Co.
Unit 2, 129-131 Coldharbour Lane
London SE5 9NY

By Guaranteed Delivery

Gentlemen:

You now hold a collection of drawings owned by Mr. Rudolph Joseph, of 1081 E. Mountain Drive, Santa Barbara, California 93428, U.S.A.

Enclosed please find fifteen sheets, all drawings, owned by Mr. Joseph. Please add these to Mr. Joseph's collection which you have, and acknowledge receipt to Mr. Joseph

Best regards,

Sincerely

Alfred Bader

July 21 1995.

15 sheets received as per attached list.
Mr. Joseph to be advised 1/12/95
S. WYTHE

MUNICH DRAWINGS

RUDOLPH S. JOSEPH

#546 Christoph Erhard (highly appreciated romantic painter) "view of the Gulf of Naples with Posilipo". Pen and Ink. Confer withh the letter from Dieter Graf who wanted to buy it.

IN London

#241 Landscape with curve on hill. Column with Cross of Lorraine attributed to Pillemente. Watermark "Stassburg" lily. CM below C & H. 36x52cm.

#516 Two figures standing in landscape. Head of a ram. Attributed to Seekatz. Pen and ink. 8.5 x 14 inches.

#473 Peasant horseback riding. Wash and brush. Old inscription "Berghem" (Nicholas Berchem)Verso red chalk: Standing figure with hose. Dr. Wegner, former curator of Netherlandish drawings at Graphische Samlung Munich suggested Van der Heyten, draughman, inventor of the firehose, who drew people in action.

#455
#456
#457

Putti: Standing, flying and riding on horseback. Bartolomeo Gridobono (Savona 1634-1709). Attributed by Professor Roli, Bolonga. Red and black chalk.

#494 Piero arrested by policeman. Probably from Comedia del Arte. Verso: inscribed:"Marcola Fece d'Anni, 14 " Pen with purple and green wash.(Marco Marcola)

IN LONDON

#497 Mico Spadaro. Identical attribution by Jacob Bean and Peter Dreyer. Pen and Ink. "Saint with Cross".

#21 Sketches for frescoes by Munich artist, turn of the century. V.Heckel.

Not here

#34 "Godfather in Clouds" Pencil and wash. Good quality, but damaged. Recto and verso same subjest in different postions. Venice, 17th century or Bologna.

#526 Allegorical scene signed "Goltz" Red chalk on brown paper. 25x19cm Damaged.

#247 Bearded old man with fur cap. Watermark little figure in circlewith star above. Netherlandish, if Italian, circle of Novelli.

munch drawings

16

# Two circular scenes with putti. Pen and wash by 18th century painter, Bernard Rhode. Close to French style, represented in Sans Souci. Attributed by Dr. Peter Dryer, formerly with Kupferstich Kabinet Berlin.

# Thomas Wyck (Attributed Dr. Wegner) "Roman Grotto". Brown wash and pencil.

# Vogel von Vogelstein. "View of Sorrento now Hotel Victoria" Pen and washOn ~~photo~~ # Another drawing "View of Santa Catherine Siena" From his series of Italian views has monogram of Vogel von Vogenstein. Photo available.
View of the Isle of Capri. Also pen and wash.

# Flying putti. Red chalk. France 18th century.

Large pencil [illegible] | 1 [illegible]

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 13, 1995

Mr. Rudolph S. Joseph
1020 Cliff Drive
Cliff View Terrace #207
Santa Barbara, CA 93109

Dear Rudolph:

I presume that you want to find out first how well Phillips is doing with your drawings before instructing me to take the drawings with me to them.

I am just leaving for London and would appreciate your telling me no later than December 10th whether to take the drawings to Phillips or to carry them back to Milwaukee to send on to you in California. They are so light that we would really not have any problem bringing them back.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

*A Chemist Helping Chemists*

November 13, 1995

Mr. Rudolph S. Joseph
1020 Cliff Drive
Cliff View Terrace #207
Santa Barbara, CA 93109

Dear Mr. Joseph:

I have received a fax from Dr. Bader in which he states that he hand-delivered your 15 sheets of drawings to Mr. J. Whyte at Phillips in London on December 1st and that he has a receipt.

He will remain in England through the end of December and will contact you personally upon his return to Milwaukee.

Best wishes,

Cheryl Weiss
Office Manager

Rudolph S. Joseph
1020 Cliff Drive #207
Santa Barbara, CA 93109
(805) 962-1313

Copy

November 7, 1995

Dear Alfred,

Many thanks for your letter of October 17 and particulary for the copy of your autobiography which I enjoy very much reading. As my eyes are not in perfect condition, I can only absorb a small quantitiy, so I have now progressed to your entering Harvard University. I could not avoid reading some later chapters which dealt with your art collection, all very interesting and full of information. I always wondered who Mr. Shapiro was and your chapter gives a convincing description. Of all your paintings,as far as I can judge from reproductions, there is one which I consider really great: Rembrandt's portrait of his father. This is where Rembrandt is no longer a great dutch painter of the 17th Century, but a great painter of any time and any country.

There are of course a number of names mentioned of people I knew. You mention Loew Beer; this was the name of an elegant gentelman who came to Gallery Helbing in Frankfurt just when we were leaving for lunch. In the next half hour he bought three works of art: A terracota bust, called Vasari, a competant silver smith's large monstrance and another work of art which I don't remember. All expensive objects. He came from a Viennese family but had a residence in Frankfurt. Today he would be over 100 years old and probably the father or grandfather of your friend. Anna Mahler made a fine portrait of a spiritual looking Mr. Loew Beer in Vienna or London. He would probably be in his 60's or 70's now.

Kurt Stavenhaagen may be the one Stavenhaagen's I knew in Frankfurt. I am not sure whether his first name was Kurt. Here afterwards he immigrated to Mexico and became a collector and dealer of Inca art works. He had an enchanting sister, Erna, who came sometimes to our house and accompanied me quite often on my visits to the theater. She was a few years older than I but someone easy to fall in love with.

Thank you for offering to take my drawings to London, it might be recommendable to leave them at Phillips. Enclosed is my list which I sent to Phillips. Up to now our relations seems to be pleasant even though Mrs. Joannides eliminated almost all the

important drawings because attributions of the great experts were not available in writing. For about thirty of my other good drawings we could come to an agreement about names, estimates and reserves. The Veronese, they consider of such importance that they want a long time for preparing the catalog entry. As my interest is to sell it before the end of the year for tax reasons, I try to pursuade them to be satisfied with the written expertices from Roger Rearrick, Richard Cocke, and Professor Rosand. I also noticed that in this magnificant Veronese Navigators at the Los Angeles Museum there is the same "tail of a monster" as in my drawing. Also, for other important drawings they expect the opinion of a well known restorer for the Pordenone confirmation of other attributions by the top experts who conveyed them to me. Unfortunately quite a number of them are not alive anymore. After the sale on December 6 I may know what to so with the drawings outside of the catalog.

Looking at Herstmonceux Castle, I can well understand that you were tempted to buy it and felt sorry that it could not be the home of my collection. I do not know any better place where art historians or such in the making could study at leisure drawings and may come up with interesting attributions. I am certain you will fill it with other works of art probably, 17th century Netherlandish.

With every good wish to you and Mrs. Isabel.

Your Sincerely,

Rudolph S. Joseph

las

Rudolph S. Joseph
1020 Cliff Drive #207
Santa Barbara, CA 93109

November 18, 1995

Dear Alfred,

Thanks for your letter of November 13, enclosed please find a copy of my letter to you on November 7 which I had hoped would reach you before your departure to London. As you see I would appreciate very much if my Munich drawings can be handed over to Phillips at your earliest convenience. Many thanks for the trouble you have taken and will take in this matter.

I hope you had a good flight and are enjoying your friends and property in England.

With best regards.

Always yours,

Rudolph S. Joseph

MUNICH DRAWINGS

RUDOLPH S. JOSEPH

#546 Christoph Erhard (highly appreciated romantic painter) "view of the Gulf of Naples with Posilipo". Pen and Ink. Confer withh the letter from Dieter Graf who wanted to buy it.

LONDON

#241 Landscape with curve on hill. Column with Cross of Lorraine attributed to Pillemente. Watermark "Stassburg" lily. CM below C & H. 36x52cm.

#516 Two figures standing in landscape. Head of a ram. Attributed to Seekatz. Pen and ink. 8.5 x 14 inches.

#473 Peasant horseback riding. Wash and brush. Old inscription "Berghem" (Nicholas Berchem)Verso red chalk: Standing figure with hose. Dr. Wegner, former curator of Netherlandish drawings at Graphische Samlung Munich suggested Van der Heyten, draughman, inventor of the firehose, who drew people in action.

#455
#456
#457
Putti: Standing, flying and riding on horseback. Bartolomeo Gridobono (Savona 1634-1709). Attributed by Professor Roli, Bolonga. Red and black chalk.

#494 Piero arrested by policeman. Probably from Comedia del Arte. Verso: inscribed:"Marcola Fece d'Anni, 14 " Pen with purple and green wash.(Marco Marcola)

LONDON

#497 Mico Spadaro. Identical attribution by Jacob Bean and Peter Dreyer. Pen and Ink. "Saint with Cross".

#21 Sketches for frescoes by Munich artist, turn of the century. V.Heckel.

#34 "Godfather in Clouds" Pencil and wash. Good quality, but damaged. Recto and verso same subjest in different postions. Venice, 17th century or Bologna.

#526 Allegorical scene signed "Goltz". Red chalk on brown paper. 25x19cm Damaged.

#247 Bearded old man with fur cap. Watermark little figure in circlewith star above. Netherlandish, if Italian, circle of Novelli.

Munich Drawings

# Two circular scenes with putti. Pen and wash by 18th century painter, Bernard Rhode. Close to French style, represented in Sans Souci. Attributed by Dr. Peter Dryer, formerly with Kupferstich Kabinet Berlin.

# Thomas Wyck (Attributed Dr. Wegner) "Roman Grotto". Brown wash and pencil.

# Vogel von Vogelstein. "View of Sorrento now Hotel Victoria" Pen and washOn photo. Another drawing "View of Santa Catherine Siena" From his series of Italian views has monogram of Vogel von Vogenstein. Photo available. View of the Isle of Capri. Also pen and wash.

# Flying putti. Red chalk. France 18th century.

Rudolph S. Joseph
1020 Cliff Drive #207
Santa Barbara, CA 93109
(805) 962-1313

November 7, 1995

Dear Alfred,

Many thanks for your letter of October 17 and particulary for the copy of your autobiography which I enjoy very much reading. As my eyes are not in perfect condition, I can only absorb a small quantitiy, so I have now progressed to your entering Harvard University. I could not avoid reading some later chapters which dealt with your art collection, all very interesting and full of information. I always wondered who Mr. Shapiro was and your chapter gives a convincing description. Of all your paintings,as far as I can judge from reproductions, there is one which I consider really great: Rembrandt's portrait of his father. This is where Rembrandt is no longer a great dutch painter of the 17th Century, but a great painter of any time and any country.

There are of course a number of names mentioned of people I knew. You mention Loew Beer; this was the name of an elegant gentelman who came to Gallery Helbing in Frankfurt just when we were leaving for lunch. In the next half hour he bought three works of art: A terracota bust, called Vasari, a competant silver smith's large monstrance and another work of art which I don't remember. All expensive objects. He came from a Viennese family but had a residence in Frankfurt. Today he would be over 100 years old and probably the father or grandfather of your friend. Anna Mahler made a fine portrait of a spiritual looking Mr. Loew Beer in Vienna or London. He would probably be in his 60's or 70's now.

Kurt Stavenhaagen may be the one Stavenhaagen's I knew in Frankfurt. I am not sure whether his first name was Kurt. Here afterwards he immigrated to Mexico and became a collector and dealer of Inca art works. He had an enchanting sister, Erna, who came sometimes to our house and accompanied me quite often on my visits to the theater. She was a few years older than I but someone easy to fall in love with.

Thank you for offering to take my drawings to London, it might be recommendable to leave them at Phillips. Enclosed is my list which I sent to Phillips. Up to now our relations seems to be pleasant even though Mrs. Joannides eliminated almost all the

important drawings because attributions of the great experts were not available in writing. For about thirty of my other good drawings we could come to an agreement about names, estimates and reserves. The Veronese, they consider of such importance that they want a long time for preparing the catalog entry. As my interest is to sell it before the end of the year for tax reasons, I try to pursuade them to be satisfied with the written expertises from Roger Rearwick, Richard Cocke, and Professor Rosand. I also noticed that in this magnificant Veronese Navigators at the Los Angeles Museum there is the same "tail of a monster" as in my drawing. Also, for other important drawings they expect the opinion of a well known restorer for the Pordenone confirmation of other attributions by the top experts who conveyed them to me. Unfortunately quite a number of them are not alive anymore. After the sale on December 6 I may know what to do with the drawings outside of the catalog.

Looking at Herstmonceux Castle, I can well understand that you were tempted to buy it and felt sorry that it could not be the home of my collection. I do not know any better place where art historians or such in the making could study at leisure drawings and may come up with interesting attributions. I am certain you will fill it with other works of art probably, 17th century Netherlandish.

With every good wish to you and Mrs. Isabel.

Your Sincerely,

Rudolph S. Joseph

las

Enclosure from the letter

MUNICH DRAWINGS

RUDOLPH S. JOSEPH

#546 Christoph Erhard (highly appreciated romantic painter) "view of the Gulf of Naples with Posilipo". Pen and Ink. Confer withh the letter from Dieter Graf who wanted to buy it.

LONDON

#241 Landscape with curve on hill. Column with Cross of Lorraine attributed to Pillemente. Watermark "Stassburg" lily. CM below C & H. 36x52cm.

#516 Two figures standing in landscape. Head of a ram. Attributed to Seekatz. Pen and ink. 8.5 x 14 inches.

#473 Peasant horseback riding. Wash and brush. Old inscription "Berghem" (Nicholas Berchem)Verso red chalk: Standing figure with hose. Dr. Wegner, former curator of Netherlandish drawings at Graphische Samlung Munich suggested Van der Heyten, draughman, inventor of the firehose, who drew people in action.

#455
#456
#457

Putti: Standing, flying and riding on horseback. Bartolomeo Gridobono (Savona 1634-1709). Attributed by Professor Roli, Bolonga. Red and black chalk.

#494 Piero arrested by policeman. Probably from Comedia del Arte. Verso: inscribed:"Marcola Fece d'Anni, 14 " Pen with purple and green wash.(Marco Marcola)

LONDON

#497 Mico Spadaro. Identical attribution by Jacob Bean and Peter Dreyer. Pen and Ink. "Saint with Cross".

#21 Sketches for frescoes by Munich artist, turn of the century. V.Heckel.

#34 "Godfather in Clouds" Pencil and wash. Good quality, but damaged. Recto and verso same subjest in different postions. Venice, 17th century or Bologna.

#526 Allegorical scene signed "Goltz". Red chalk on brown paper. 25x19cm Damaged.

#247 Bearded old man with fur cap. Watermark little figure in circlewith star above. Netherlandish, if Italian, circle of Novelli.

Munich Drawings

# Two circular scenes with putti. Pen and wash by 18th century painter, Bernard Rhode. Close to French style, represented in Sans Souci. Attributed by Dr. Peter Dryer, formerly with Kupferstich Kabinet Berlin.

# Thomas Wyck (Attributed Dr. Wegner) "Roman Grotto". Brown wash and pencil.

# Vogel von Vogelstein. "View of Sorrento now Hotel Victoria" Pen and washOn photo. Another drawing "View of Santa Catherine Siena" From his series of Italian views has monogram of Vogel von Vogenstein. Photo available. View of the Isle of Capri. Also pen and wash.

# Flying putti. Red chalk. France 18th century.

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

*A Chemist Helping Chemists*

October 17, 1995

Mr. Rudolph S. Joseph
1020 Cliff Drive
Cliff View Terrace #207
Santa Barbara, CA 93109

Dear Rudolph:

Thank you for your letter with your new address.

We don't have a really safe way of getting your drawings to Phillips quickly, and I would much rather hand-deliver them.

We will arrive in England on November 14th and leave on December 24th. I could easily take the drawings to wherever you like in central London between the middle of November and the big London sales in the first week of December.

If I am to deliver them to Phillips, do you have any special instructions, reserves, etc.? It would of course be easiest if you sent those to Phillips with a copy to me.

I hope that you will enjoy my autobiography, which I am sending you under separate cover.

With best wishes from house to house, I remain,

Yours sincerely,

AB/cw

Rudolph S. Joseph
1020 Cliff Drive
Cliff View Terrace #207
Santa Barbara, CA 93109

October 5, 1995

Dear Alfred;

Thank you for your letter of September 21. In the meantime I had the pleasure of talking to you on the phone.

It is beyond my understanding why Vic Pearson would not receive the package with my drawings. Thank you very much for your offer to hand deliver the package. As I am now negotiating a deal with Phillips for their sale on December 5, perhaps the middle of November would be too late for them to be in the catalog. If there is no way to have the package picked up by UPS at your house in Bexhill now in October, then the drawings can rest until you return to England. By that time I may know if I want them to be handed to Phillips for a later sale.

As you will have noticed my address has changed. I had to move from E Mountain Drive because it became more and more difficult to get help, as there are no public transportation and not everyone had a car. My new address is listed above. I am now in a nice establishment but restricted to one room and 1/2 a bath. It is probably the right solution for someone of my age and alone.

With many thanks for your trouble and best to Mrs. Isabel and you.

Rudolph

las

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 21, 1995

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, CA 93108

Dear Rudolph:

I have just learned from the lady who looks after our house in England while we are here that the package of your drawings which I had sent carefully packed and by certified mail to London exactly as instructed by you has now been returned to Bexhill because the recipient would not receive it!

Isabel and I will be back in England between the middle of November and the end of December, and I could then hand-deliver the package to an agent of your choice in central London or we could bring it back to Milwaukee and mail it to you in California during the first week in January.

Please let me know how to proceed.

Best wishes,

AB/cw

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

Rudolph S. Joseph
1081 E. Mountain Dr.
Santa Barbara, CA 93428

May 23. 1995

Dear Alfred,
As you know, I was delighted that you and Mrs. Isabel and Mr. and Mrs. Henkins enjoyed your visit here. The personal acquaintance with the two of you and also of Mr. and Mrs. Henkins was, for me, the most important part of your visit, as I mentioned before. I should have welcomed if more of my drawings, either here or in London, had had an irresistible appeal to you, but I understand that my taste for Italian art is not shared by everyone. It's parallel is my lack of understanding of many Dutch painters, while some like Vermeer, Rembrandt, and others, including the Frans Hals, overwhelm me with their vitality. I had in mind that my collection would be the perfect study collection for Queen's College, particularly in the English Castle, which you will adjust to their necessities. We never discussed this possibility.

I was not sure whether my collection was worthwhile for you to view. I am, however, curious to know what were the "intriguing" drawings you mentioned. I was very happy to learn that you liked the Pordenone as the best of my London part of the collection. I was always very taken by this drawing, to which not sufficient attention was paid on account of the "Da Pordenone" inscription. Now the Terisio Pignatti letter confirmed it as an original sketch for Pordenone's painting in Venice, which was the only Pordenone in two large exhibitions in Los Angeles County Museum of Art and The Royal Academy in London. I assume that Mr. Clovis Whitfield, who had looked at the drawings at Vic Pearson's, also liked some. Otherwise he may have advised you not to waste your time going there. Would you mind finding out whether he has an interest in any of my drawings? Pignatti's letter may interest him too, all the more as Pignatti quoted Mr. Whitfield in his catalog of the Los Angeles exhibition called "The Golden Age of Venetian Painting".

Even knowing that Mr. Nauman specializes in Dutch paintings and drawings, it is hard to imagine he would overlook important examples of the Italian school. There are quite a few; next to the large Veronese, accepted by four of the leading specialists, the Pordenone, the Primaticcio ceiling for Mantua (the Paris version is shorter. Also, it has not been squared for transfer, and has no pentimentis like mine, etc.). Also the "God Father Dividing Day and Night" formerly attributed to Penni, now restored to Raphael. John Gere, when he was keeper of drawings at the British Museum, spent one hour with me comparing the two drawings, and came to the conclusion if it was not for the identical inscription "Raphael" in the English

spelling, he would assume they were both by the same hand. To me, the inscription of the Raphael "Resurrection" at the Getty Museum looks close, almost identical with the inscription on the British Museum drawings, as well as mine, etc. "The Brazen Serpent", and on the verso "Study of a Leg" which made Professor Middledorf pant with excitement "One hardly dares to believe another original could be around". Nicholas Turner called the recto Brazen Serpent "such a beautiful thing", and attributed repeatedly to Lelio Orsi, etc. etc.

Concerning my drawing with the Tiepolo inscription, I quoted in my letter of April 30th. opinions from great connoisseurs in favor of Domenico and others doubting his authorship. Piranesi seems very different in many of his drawings, but less different in the drawing in the Robert von Hirsch collection.

As you know, I have informed Mr. Josef Voggenhauer of the dates of your visit to Munich. It may be helpful to let him have in time your Munich address, in order that he, too, can contact you.

Checking on the list of my Munich drawings and their prices, I will let you know the result. It certainly should be modest, somewhere in the lower decades of the five figures.

I do hope you have a copy of your autobiography available for me. I'm really very anxious to read it.

As much as I would enjoy writing about my experiences in the art market, and thanking you for your interest in it, I'm afraid this project, among others, must remain unfulfilled in my life. To write it would cost me more than I can afford at present. I would have to hire a secretary, not only to take dictation, but also to trace the many quotations I would like to use in this book. I also must be assured that I can go on living as I do now, in a modest but comfortable style. Costs could be covered by sales from my collection, but that may take some time before the necessary cash would become available. I hope you won't be annoyed by my repeating my situation, but as I mentioned previously, I always was a bad salesman. I had a typical experience. While working in real estate, a client signed a deal to buy 1,300,00 acres in California for 15 cents an acre. A broker with whom I worked went to San Francisco and showed the signed deal to the owners, Southern Pacific Railroad. He came back and said everything was all right, but no more mortgage, only cash, and the deal raised by about $20,000. My client didn't mind paying cash, but he was very angry about the additional $20,000, and declined to negotiate any further. I took his "No" for final, and didn't bring up the deal any more. A few years later he regretted not having gone through with the sale. No sooner had he broken up the negotiations than Southern Pacific sold the land, which we had thought almost worth nothing, to the U. S.

government for desert training, at a cost of $2 million. As I had offered my commission as a tiny part of the deal, my regret was even stronger than his.

Mr. Ruhl, as well as Mrs. Ruhl (who is typing this letter) were very happy about the nice lines you wrote about him in my previous letter.

As my health has given me serious trouble during the last weeks, I'm afraid this may be the last time that I had the pleasure of seeing you and Mrs. Isabel. I do not regret leaving this planet, I only regret that I cannot finish disposing of my collection, writing the book about the art market, and also carrying out some other plans, even if I should be alive, but prevented by circumstances of what I would consider interesting and useful.

With every good wish to you and also Mrs. Isabel.

I'm ever yours,

Rudolph S. Joseph

DR BADER

Rudolph S. Joseph
1081 E. Mountain Dr.
Santa Barbara, CA 93428

Mr. Josef Voggenhauer
Koeniginstrasse 73A
8 Munich, Germany
May 19, 1995

Dear Mr. Voggenhauer,
I do hope everything is well with you, and that you had nice days on Tegernsee. Unfortunately I cannot say anything similarly favorable of myself. You may know that I have been housebound since August of 1993, and additional troubles with my health have appeared recently.

From time to time I have the pleasure of visits from interesting people, so on April 2, by Dr. and Mrs. Alfred Bader. He was a very successful chemist until he gave up that impor[illegible]

*Dear Mr. Voggenhauer,*
*I do hope everything is well with you, and that you had nice days on Tegernsee. Unfortunately I cannot say anything similarly favorable of myself. You may know that I have been housebound since August of 1993, and additional troubles with my health have appeared recently.*

*From time to time I have the pleasure of visits from interesting people, so on April 2, by Dr. and Mrs. Alfred Bader. He was a very successful chemist until he gave up that important position in his own factory because art collecting was dominating his life. He became officially an art dealer, handling only price objects like one of his Rembrandts, which he sold for $10 million to the Rijks Museum in Amsterdam. He is a recognized connoisseur on Dutch paintings, and is generally not interested in drawings, particularly from other schools. He is, however, very interested to see my collection of drawings which you have so kindly housed and may want to take to England on my behalf. I would appreciate if you could act as my representative in this case. He and I have not discussed any price yet, and should leave this to correspondence between him and me after his viewing of the drawings. He and Mrs. Bader are exemplary, nice people, and I'm sure you will enjoy making their acquaintance. If you happen to have a very fine Dutch 17th century painting, do not hesitate to show it to them.*

*I have given Dr. Bader your address and telephone number and will ask him now when he can see the drawing collection. He expects to arrive in Munich on*

*Wednesday, June 28 from Vienna, and will leave June 29 at 7:00 p. m. for Gatwick. If during this time you are prevented from seeing the Baders, please let me know in time when and where they can look at my drawings.*

*Also, for the sake of comparison, would you please send me a copy of those drawings in your keeping?*

*With every good wish, and my thanks for your help in this matter,*

*Always yours,*

*Rudolph S. Joseph*

FAXED 7/17/95

* Please forward to Dr. Bader in England.

To: Dr. Alfred Bader

Fax: (414) 277-0709

From: Rudolph S. Joseph
Santa Barbara, CA
PH: (805) 565-1334
Fax:(805) 565-5559

July 15, 1995

Dear Alfred:

Thank you very much for your letter of July 7. It was very kind of you to take care of my Munich drawings. The lady from your office called me a few days ago and asked me about my dispositions, I answered that I would be very obliged if you could leave the drawings brought over from Munich with the other ones stored at Vic Pearson.

If you are taking the trouble of going yourself to Pearson I would be very happy if you could give another glance at the drawings you considered intriguing. As much as I agree on the light value of the Munich drawings there are at Pearsons some which deserve attention, enclosed is a list.

I never thought the Munich part would fit into your collection. What I had in mind that you may buy it and donate it to Queens College Art Department as a study collection. I believe David McTavish who bought a number of drawings for the Toronto Art Gallery, and had a long list of others he could not acquire on account of insufficient funds, would be delighted to have many of my drawings for his students to observe.

Could you find out whether Mr. Clovis Whitfield or Otto Nauman might be interested in some drawings? I'm sorry to bother you with this request but I have to sell and would not know whom to approach.

I do hope to get a copy of your autobiography. With many thanks and kindest regards to Mrs. Isabel and you and thanking you again for your visit.

Cordially yours,

Rudolph

lag

LIST

Besides the Pordenone drawing which you already have liked before knowing Pignatti's letter of acceptance, ther are #367 the Brazen Serpent on the rector, and the Michaelangelesque leg on the verso. It was this which made Professor Ulrich Middledorf pant with excitement: "One does not dare to believe that another original could be around". Professor Martin Kemp now appointed the Professor of Art History at Oxford wrote me "You clearly must have put in many hours of impressive investigation to the Brazen Serpent drawing, and it certainly needs to be taken into account in the Michelangelo literature."

Another one #40 godfather dividing day and night an almost identical twin of the drawing at the British Museum. John Gere was sitting one hour in front of the British Museum sheet and mine and came to the conclusion "If it was not for the identical spelling of Raphael on both drawings he would consider both by the same hand, it is a puzzel". The same hand is repeated and spelling is repeated on the drawing of the rising Christ reproduced in volume 1 of the Getty collection #553 Primaticcio study for the ceiling in Mantova. An almost identical drawing is at the Louvre. The differences: that my drawing is more complete, squared for transfer and with pentimenti. I showed a photo of mine to the members of the staff of the cabinet des Dessini who got very excited and anxious to have a photograph. They seemed inclined to recognize it as primaticcio but are not permitted to give an opinion only a younger member disregarded the ruling and called it Primaticcio.

These are only a few examples of my top drawings with opinions from the best experts. Should you be interested in any of these drawings or any of the "intriquing" you mentioned, we can discuss the prices and if an understanding seems possible I may have sent them to you for approval. The idea that none of my drawings seemed to produce your wish to acquire it seems hard to believe. The charming "Perez de Vilaamil" is only a pleasant joke.

Rudolph S. Joseph
1081 E. Mountain Dr
Santa Barbara CA
93108



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

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 31, 1995

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, CA 93108

Dear Rudolph:

As you will see from the enclosed, Isabel and I picked up your drawings in Munich and have sent them by insured mail to Vic Pearson in London.

Of the drawings, on the enclosed list, Numbers 241 and 34 were not included, but there was one very large drawing which was present, but in turn not included in your list. Hence, of course, I took that along and made the enclosed Xerox copy to jog your memory.

Of course I understand why you are asking so very much, because you must try to maximize what you obtain. But that it makes it practically impossible for you to sell your drawings to dealers.

You told me that the drawings in Munich were valued in the low $10,000's. If I owned them and somebody offered me $2,000, I would accept that *mit Handkuss*. The same, but of course much more importantly, applies to your Italian drawings at Vic Pearson, and of course, similarly to the non-Ricci painting where Christie's in New York have confirmed my opinion that it is neither Ricci nor 18th century.

Clovis Whitfield has looked carefully at your collection in London, and neither he nor Otto is interested as your suggested price.

The only solution I can see is that you find a private collector who will buy it just for the fun. Of course, I also discussed the collection with David McTavish, who knows that some of the drawings are of interest, but Queen's simply does not have the funds.

To me, buying your Spanish drawing wasn't "a joke", but I simply wanted to buy something even though it may be years before I can sell that 19th century drawing without loss.

In retrospect, I am just happy that you did not accept my offer of $4,000 for that 18th century Venetian work in poor condition.

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

I am afraid that I cannot help you any further.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

DR ALFRED BADER
52 WICKHAM AVENUE
BEXHILL-ON-SEA
EAST SUSSEX
TN39 3ER
TEL: (0424) 222223

To Vic Pearson & Co.
Unit 2, 129-131 Coldharbour Lane
London SE5 9NY

By Guaranteed Delivery

Gentlemen:

You now hold a collection of drawings owned by Mr. Rudolph Joseph, of 1081 E. Mountain Drive, Santa Barbara, California 93428, U.S.A.

Enclosed please find fifteen sheets, all drawings, owned by Mr. Joseph. Please add these to Mr. Joseph's collection which you have, and acknowledge receipt to Mr. Joseph.

Best regards,

Sincerely

Alfred Bader

July 21 1995.

Insured for
£1500


POST OFFICE COUNTERS LTD.

OUR REDEIPT
EXHILL B.O.
CORPORATE SQUARE
EXHILL ON SEA
EAST SUSSEX TN40 1AA
VAT REG NO. 143 [illegible]

Fri 21 Jul 1995 13:03

BNH EE 18/01/312

Cst Stamp
1 @ 8.40 8.40

TOTAL DUE TO POST OFFICE 8.40

Cash FROM CUSTOMER 8.40
BALANCE 0.00

THANK YOU

Printed in Great Britain [illegible]

Mr Pearson & Co

Hall S [illegible] Cathedral [illegible]

[illegible] SE1 9SY

[illegible]

Clovis
Please discuss

Rudolph S. Joseph
1081 E. Mountain Dr.
Santa Barbara, CA 93428

May 23. 1995

Dear Alfred,
As you know, I was delighted that you and Mrs. Isabel and Mr. and Mrs. Henkins enjoyed your visit here. The personal acquaintance with the two of you and also of Mr. and Mrs. Henkins was, for me, the most important part of your visit, as I mentioned before. I should have welcomed if more of my drawings, either here or in London, had had an irresistible appeal to you, but I understand that my taste for Italian art is not shared by everyone. It's parallel is my lack of understanding of many Dutch painters, while some like Vermeer, Rembrandt, and others, including the Frans Hals, overwhelm me with their vitality. I had in mind that my collection would be the perfect study collection for Queen's College, particularly in the English Castle, which you will adjust to their necessities. We never discussed this possibility.

I was not sure whether my collection was worthwhile for you to view. I am, however, curious to know what were the "intriguing" drawings you mentioned. I was very happy to learn that you liked the Pordenone as the best of my London part of the collection. I was always very taken by this drawing, to which not sufficient attention was paid on account of the "Da Pordenone" inscription. Now the Terisio Pignatti letter confirmed it as an original sketch for Pordenone's painting in Venice, which was the only Pordenone in two large exhibitions in Los Angeles County Museum of Art and The Royal Academy in London. I assume that Mr. Clovis Whitfield, who had looked at the drawings at Vic Pearson's, also liked some. Otherwise he may have advised you not to waste your time going there. Would you mind finding out whether he has an interest in any of my drawings? Pignatti's letter may interest him too, all the more as Pignatti quoted Mr. Whitfield in his catalog of the Los Angeles exhibition called "The Golden Age of Venetian Painting".

Even knowing that Mr. Nauman specializes in Dutch paintings and drawings, it is hard to imagine he would overlook important examples of the Italian school. There are quite a few; next to the large Veronese, accepted by four of the leading specialists, the Pordenone, the Primaticcio ceiling for Mantua (the Paris version is shorter. Also, it has not been squared for transfer, and has no pentimentis like mine, etc.). Also the "God Father Dividing Day and Night" formerly attributed to Penni, now restored to Raphael. John Gere, when he was keeper of drawings at the British Museum, spent one hour with me comparing the two drawings, and came to the conclusion if it was not for the identical inscription "Raphael" in the English

*spelling, he would assume they were both by the same hand. To me, the inscription of the Raphael "Resurrection" at the Getty Museum looks close, almost identical with the inscription on the British Museum drawings, as well as mine, etc. "The Brazen Serpent", and on the verso "Study of a Leg" which made Professor Middledorf pant with excitement "One hardly dares to believe another original could be around". Nicholas Turner called the recto Brazen Serpent "such a beautiful thing", and attributed repeatedly to Lelio Orsi, etc. etc.*

*Concerning my drawing with the Tiepolo inscription, I quoted in my letter of April 30th. opinions from great connoisseurs in favor of Domenico and others doubting his authorship. Piranesi seems very different in many of his drawings, but less different in the drawing in the Robert von Hirsch collection.*

*As you know, I have informed Mr. Josef Voggenhauer of the dates of your visit to Munich. It may be helpful to let him have in time your Munich address, in order that he, too, can contact you.*

*Checking on the list of my Munich drawings and their prices, I will let you know the result. It certainly should be modest, somewhere in the lower decades of the five figures.*

*I do hope you have a copy of your autobiography available for me. I'm really very anxious to read it.*

*As much as I would enjoy writing about my experiences in the art market, and thanking you for your interest in it, I'm afraid this project, among others, must remain unfulfilled in my life. To write it would cost me more than I can afford at present. I would have to hire a secretary, not only to take dictation, but also to trace the many quotations I would like to use in this book. I also must be assured that I can go on living as I do now, in a modest but comfortable style. Costs could be covered by sales from my collection, but that may take some time before the necessary cash would become available. I hope you won't be annoyed by my repeating my situation, but as I mentioned previously, I always was a bad salesman. I had a typical experience. While working in real estate, a client signed a deal to buy 1,300,00 acres in California for 15 cents an acre. A broker with whom I worked went to San Francisco and showed the signed deal to the owners, Southern Pacific Railroad. He came back and said everything was all right, but no more mortgage, only cash, and the deal raised by about $20,000. My client didn't mind paying cash, but he was very angry about the additional $20,000, and declined to negotiate any further. I took his "No" for final, and didn't bring up the deal any more. A few years later he regretted not having gone through with the sale. No sooner had he broken up the negotiations than Southern Pacific sold the land, which we had thought almost worth nothing, to the U. S.*

*government for desert training, at a* cost *of $2 million. As I had offered my commission as a tiny part of the deal, my regret was even stronger than his.*

*Mr. Ruhl, as well as Mrs. Ruhl (who is typing this letter) were very happy about the nice lines you wrote about him in my previous letter.*

*As my health has given me serious trouble during the last weeks, I'm afraid this may be the last time that I had the pleasure of seeing you and Mrs. Isabel. I do not regret leaving this planet, I only regret that I cannot finish disposing of my collection, writing the book about the art market, and also carrying out some other plans, even if I should be alive, but prevented by circumstances of what I would consider interesting and useful.*

*With every good wish to you and also Mrs. Isabel.*

*I'm ever yours,*

*Rudolph S. Joseph*

FAX FROM : 4142770709 [illegible]

[illegible]

* Please forward to Dr. [illegible] in Italy

To: Dr. Alfred [illegible]

Fax: (414) 277-[illegible]

From: Rudolph S. [illegible]
Santa Barbara, CA
PH: (805) 565 [illegible]
Fax: (805) [illegible]

July 25, 1995

Dear Alfred:

[illegible]

Could you [illegible] with this [illegible] approach.

[illegible]

for your visit.

Cordially yours,

Rudolph

FAX FROM 414...[illegible]

[illegible]

[illegible]

Besides the Pordenone drawing which you already have liked before knowing Pignatti's letter of acceptance, ther are #367 the Brazen Serpent on the rector, and the Michaelangelesque leg on the verso. It was this which made Professor Ulrich Middledorf pant with excitement: "One does not dare to believe that another original could be around". Professor Martin Kemp now appointed the Professor of Art History at Oxford wrote me "You clearly must have put in many hours of impressive investigation to the Brazen Serpen' drawing, and it certainly needs to be taken into account in the Michelangelo literature."

Another one #40 godfather dividing day and night an almost identical twin of the drawing at the British Museum. John Gere was sitting one hour in front of the Brazen Museum sheet and came to the conclusion "[illegible] for the identical [illegible] insider both by spelling of Raphael or [illegible] the same hand, it is a puzzel". [illegible] repeated and spelling is repeat [illegible] drawing artist reproduced in voile. [illegible] #55 Primaticcio study for the ceiling in Fontainebleau [illegible] drawing is more at the Louvre. The differences [illegible] drawing is more complete, [illegible] I showed a photo of [illegible] cabinet les possint [illegible] have a photograph. They seemed [illegible] but are not permitted to give an opinion [illegible] member disregard the ruling and called it [illegible].

These are only a [illegible] drawings with opinions from the best experts. [illegible] interested in any of drawings or [illegible] purchase, we can the prices and if [illegible] possible [illegible] them to you for approval. The [illegible] none of my drawings seemed [illegible] to acquire it seems paid to be [illegible] The charming "Perez de Villamil" is only a pleasant joke

[illegible]

I never thought [illegible] of my [illegible] for his students to observe

Would you [illegible] Otto [illegible] might be interested in [illegible] with this request [illegible] approach.

I do [illegible] With many thanks [illegible] and kindest [illegible] thanking you again for your visit.

Cordially yours,

Rudolph

*Rudolph S. Joseph*
*1081 E. Mountain Dr.*
*Santa Barbara, CA 93428*

*May 23. 1995*

*Dear Alfred,*
*As you know, I was delighted that you and Mrs. Isabel and Mr. and Mrs. Henkins enjoyed your visit here. The personal acquaintance with the two of you and also of Mr. and Mrs. Henkins was, for me, the most important part of your visit, as I mentioned before. I should have welcomed if more of my drawings, either here or in London, had had an irresistible appeal to you, but I understand that my taste for Italian art is not shared by everyone. It's parallel is my lack of understanding of many Dutch painters, while some like Vermeer, Rembrandt, and others, including the Frans Hals, overwhelm me with their vitality. I had in mind that my collection would be the perfect study collection for Queen's College, particularly in the English Castle, which you will adjust to their necessities. We never discussed this possibility.*

*I was not sure whether my collection was worthwhile for you to view. I am, however, curious to know what were the "intriguing" drawings you mentioned. I was very happy to learn that you liked the Pordenone as the best of my London part of the collection. I was always very taken by this drawing, to which not sufficient attention was paid on account of the "Da Pordenone" inscription. Now the Terisio Pignatti letter confirmed it as an original sketch for Pordenone's painting in Venice, which was the only Pordenone in two large exhibitions in Los Angeles County Museum of Art and The Royal Academy in London. I assume that Mr. Clovis Whitfield, who had looked at the drawings at Vic Pearson's, also liked some. Otherwise he may have advised you not to waste your time going there. Would you mind finding out whether he has an interest in any of my drawings? Pignatti's letter may interest him too, all the more as Pignatti quoted Mr. Whitfield in his catalog of the Los Angeles exhibition called "The Golden Age of Venetian Painting".*

*Even knowing that Mr. Nauman specializes in Dutch paintings and drawings, it is hard to imagine he would overlook important examples of the Italian school. There are quite a few; next to the large Veronese, accepted by four of the leading specialists, the Pordenone, the Primaticcio ceiling for Mantua (the Paris version is shorter. Also, it has not been squared for transfer, and has no pentimentis like mine, etc.). Also the "God Father Dividing Day and Night" formerly attributed to Penni, now restored to Raphael. John Gere, when he was keeper of drawings at the British Museum, spent one hour with me comparing the two drawings, and came to the conclusion if it was not for the identical inscription "Raphael" in the English*

*spelling, he would assume they were both by the same hand. To me, the inscription of the Raphael "Resurrection" at the Getty Museum looks close, almost identical with the inscription on the British Museum drawings, as well as mine, etc. "The Brazen Serpent", and on the verso "Study of a Leg" which made Professor Middledorf pant with excitement "One hardly dares to believe another original could be around". Nicholas Turner called the recto Brazen Serpent "such a beautiful thing", and attributed repeatedly to Lelio Orsi, etc. etc.*

*Concerning my drawing with the Tiepolo inscription, I quoted in my letter of April 30th. opinions from great connoisseurs in favor of Domenico and others doubting his authorship. Piranesi seems very different in many of his drawings, but less different in the drawing in the Robert von Hirsch collection.*

*As you know, I have informed Mr. Josef Voggenhauer of the dates of your visit to Munich. It may be helpful to let him have in time your Munich address, in order that he, too, can contact you.*

*Checking on the list of my Munich drawings and their prices, I will let you know the result. It certainly should be modest, somewhere in the lower decades of the five figures.*

*I do hope you have a copy of your autobiography available for me. I'm really very anxious to read it.*

*As much as I would enjoy writing about my experiences in the art market, and thanking you for your interest in it, I'm afraid this project, among others, must remain unfulfilled in my life. To write it would cost me more than I can afford at present. I would have to hire a secretary, not only to take dictation, but also to trace the many quotations I would like to use in this book. I also must be assured that I can go on living as I do now, in a modest but comfortable style. Costs could be covered by sales from my collection, but that may take some time before the necessary cash would become available. I hope you won't be annoyed by my repeating my situation, but as I mentioned previously, I always was a bad salesman. I had a typical experience. While working in real estate, a client signed a deal to buy 1,300,00 acres in California for 15 cents an acre. A broker with whom I worked went to San Francisco and showed the signed deal to the owners, Southern Pacific Railroad. He came back and said everything was all right, but no more mortgage, only cash, and the deal raised by about $20,000. My client didn't mind paying cash, but he was very angry about the additional $20,000, and declined to negotiate any further. I took his "No" for final, and didn't bring up the deal any more. A few years later he regretted not having gone through with the sale. No sooner had he broken up the negotiations than Southern Pacific sold the land, which we had thought almost worth nothing, to the U. S.*

*government for desert training, at a* cost *of $2 million. As I had offered my commission as a tiny part of the deal, my regret was even stronger than his.*

*Mr. Ruhl, as well as Mrs. Ruhl (who is typing this letter) were very happy about the nice lines you wrote about him in my previous letter.*

*As my health has given me serious trouble during the last weeks, I'm afraid this may be the last time that I had the pleasure of seeing you and Mrs. Isabel. I do not regret leaving this planet, I only regret that I cannot finish disposing of my collection, writing the book about the art market, and also carrying out some other plans, even if I should be alive, but prevented by circumstances of what I would consider interesting and useful.*

*With every good wish to you and also Mrs. Isabel.*

*I'm ever yours,*

Rudolph S. Joseph

*Rudolph S. Joseph*

DR BADER

Rudolph S. Joseph
1081 E. Mountain Dr.
Santa Barbara, CA 93428

Mr. Josef Voggenhauer
Koeniginstrasse 73A
8 Munich, Germany
May 19, 1995

Dear Mr. Voggenhauer,
I do hope everything is well with you, and that you had nice days on Tegernsee. Unfortunately I cannot say anything similarly favorable of myself. You may know that I have been housebound since August of 1993, and additional troubles with my health have appeared recently.

From time to time I have the pleasure of visits from interesting people, so on April 2, by Dr. and Mrs. Alfred Bader. He was a very successful chemist until he gave up that important position in his own factory because art collecting was dominating his life. He became officially an art dealer, handling only price objects like one of his Rembrandts, which he sold for $10 million to the Rijks Museum in Amsterdam. He is a recognized connoisseur on Dutch paintings, and is generally not interested in drawings, particularly from other schools. He is, however, very interested to see my collection of drawings which you have so kindly housed and may want to take to England on my behalf. I would appreciate if you could act as my representative in this case. He and I have not discussed any price yet, and should leave this to correspondence between him and me after his viewing of the drawings. He and Mrs. Bader are exemplary, nice people, and I'm sure you will enjoy making their acquaintance. If you happen to have a very fine Dutch 17th century painting, do not hesitate to show it to them.

I have given Dr. Bader your address and telephone number and will ask him now when he can see the drawing collection. He expects to arrive in Munich on

*Wednesday, June 28 from Vienna, and will leave June 29 at 7:00 p. m. for Gatwick. If during this time you are prevented from seeing the Baders, please let me know in time when and where they can look at my drawings.*

*Also, for the sake of comparison, would you please send me a copy of those drawings in your keeping?*

*With every good wish, and my thanks for your help in this matter,*

*Always yours,*

*Rudolph S. Joseph*

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

May 5, 1995

ESTABLISHED 1961

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, CA 93108

Dear Rudolph:

Isabel and I and the Henkins so enjoyed our hours with you last month.

Of course, Isabel would have liked to have talked to you more about the theater, and I hope that you will find the time to write a book about your dealing in art.

We also really enjoyed getting to know Mr. Ruhl. He misunderstood me with my advice about your "Virgin of the Annunciation". Because it is on panel, the panel should be kept fairly moist when it is dry in your home. A moist cloth placed at the back of the panel will help.

I have studied both photographs which you kindly lent me and have not come up with firm attributions.

I really don't see the relationship between your drawing and any of the drawings by the Tiepolos. As you know, I do like your little "Annunciation" but I am concerned about its condition. I made the offer of $4,000 (which amazed Isabel) not because I particularly want the painting, but because I wanted to buy at least one work of art from you and had done so with that charming Spanish 19th Century drawing.

Isabel and I plan to arrive in Munich from Vienna on Wednesday, June 28th and to leave by air from Munich to Gatwick at 7:00 p.m. on June 29th.

Hence, if it would help you to have all of your drawings in one place, we could easily take your drawings from Munich to London and deliver them wherever you like. Keep in mind, however, that we carry no insurance, and if the plane crashes, that will be the end of those drawings.

You might also like to tell me what you would accept for all of the drawings in Munich, and I could then tell you very quickly whether I am interested.

Unfortunately, I know much more about 17th Century paintings than about any drawings and hence, sadly, am not the right customer.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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

Rudolph S. Joseph
1081 E mountain Dr.
Santa Barbara, CA 93108

April 30, 1995

Dear Alfred:

Your and Mrs. Isabel's ( I hope this is the correct way to address her since you offered me to call you Alfred) and the Henkins' visit was most stimulating as you will have observed. I want to thank you again for the trouble you have taken and was glad to learn from Mr. Ruhl that you had a good ride to Anaheim. Mr Ruhl became a fond admirer of you which is the first time in all the years that I have known him that he was not critical but only positive about someone. He reported your instuctions for the Preservation of the "Virgin of the Annunciation" (¶ a little masterwork of north Italian painting" as Professor Bushart called it). Mr. Ruhl mentioned a wet piece of cloth should be applied on the back of the canvas. As the painting is not on canvas but on a panel I'm not sure what should be done and would be very obliged for your advice. My only regret of your visit, which I expressed before,is that there was not sufficient time to talk more about the theatre. As Mrs. Isabel's interests were essential for your trip. If you can carry out your intention for a repeat visit we must take care of it nextttime.

I have wanted to write you earlier but first I knew that you were not returning to Millwaukee right away and afterwards I had some trouble with my health. Now I feel better and would like to plan my future as much as possible. Receiving your biography may be very helpful, so if you have a copy available, please let me have it at your earliest convenience.

There was such a large field of art history to discuss, the two subjects important to me that were not discussed, what are the "intriguing" drawings in London you mentioned in a previous letter? I find here in my heap of papers a list of my drawings in London which I did send you a copy. In this copy several drawings are check marked. I am enclosing this copy in case the check marks were yours. By mistake #40 was not included, I am adding it to the list now.

You took a photo along of the Venetian carnival scene with Orientals, inscribed Domenico Tiepolo. Some eminent connoisseurs like the late Walter Vitzhum, Professor Rodolfo Palluchini, the excellent connoisseur Herbert List (tried to buy it literally to the end of his life) and others considered it an original by Domenico, Palluchini wanted one of his students to publish it

but that student, I believe Marius, was hesitant and could not have his work on Dominico drawings published. The great late James Byam Shaw found it very interesting but was not sure whether it was by Dominico's hand. You see the typical variation of opinions by highly qualified connoisseurs. As you expressed a limited confidence in expert opinion, maybe you can act on your own judgement. I myself considered the possibility that it was a Piranesi of his time when he studied with Gimbattista Tiepolo in Venice. (cf The Robert von Hirsh collection Vol. 1 #60 page 129).

I want to advise Mr. Joseph Voggenauer of your intention to see my Munich drawings. He is an old friend of mine and the father of the nice man Michael with whom you have been in contact with. His address in Munich is: Koenigin Str
73A
Across from the English Garden
Tel: 8022-658751

Please let me know again the exact date of your stay in Munich. Mr. Voggenauer spends time during the summer in Rottach on Tegernsee. He certainly should not miss you, if he cannot be in Munich at that time he may deposit my drawings at my warehouse
Alois Binder: Lindwurmstrabe 88
8000 Munich 2
Tel: 089 7253069
there may even be some Netherlandish drawings included.

A big problem has to be solved; on the one hand I would like to use the time left to me to do further research for my drawings I do not want them being sold at inadequate prices after my death. On the other hand, the cost of my illness, over $200,000 in the last three years, has reduced my cash considerably and sale of the collection or at least some of the drawings which should earn a good figure, seems urgent. As selling was never my strong suit, it will take me more time than I can afford. So, I will be caught in this nonproductive labor and missing the time and energy for an improved catalog. If there are drawings in my collection that you will consider acquiring, a decision made soon would be of great help to me.

Is there is no chance of Mr. Nauman acquiring the collection or a great part of it? There are hardly any Netherlandish (I can remember a very attractive W.Vandervelde) but as , according to the article in the Art Newspaper, Mr Nauman became very interested in drawings now he might give other schools a chance.

With repeated thanks for your and Mrs. Isabel's visit and the best wishes to you both.

Always yours,

Rudolph S. Joseph

COLLECTION OF R.S. JOSEPH IN LONDON

| | |
|---|---|
| 17 | Pordenone |
| 83 | Goya, considered |
| 93 | Delacroix, accepted and debated |
| 97 | Bassano, accepted by Wart Auslan and Professor Muraro |
| 223 | Claude Lorrain |
| 367 | Professor Ulrich Middledorf, panting with excitement, "One does not dare to believe that another original could be around." Michelangelo (sic) |
| 421 | G. B. Tiepolo; red chalk drawing in opposite direction of pen and ink drawing typical for Tiepolo drawings; compare to a number of drawings in similar style at Victoria and Albert Museum collection. |
| 115 | Courbet or Couture |
| 389 | G. Cortese or Fragonard |
| 420 | Longhi or Lancret |
| 448 | Van Dyck; signature or subscribed |
| 470 | Bologna, 17th century |
| 471 | Boucher; after Blomert |
| 480 | French, 17th century |
| 481 | Genoa |
| 558j | Cortese |
| 508j | Cortese |
| 501 | Ribera |
| 100 | Bencovich |
| 517 | Naldini |
| 523 | Veronese, probably |
| 545 or 546 | C. H. Ehrhard |
| 553 | Primaticcio (44.8 x 22.2 cm) |
| 560 | Salvator Rosa |
| 217 | Domenichino |
| 218a | Domenichino |
| 221 | Castiglioni or Fragonard |
| 226 | Pittoni |
| 240 | Salvator Rosa or Tiepolo |
| 241 | Pillement |
| 608 | Veronese |
| FL8 | Caron |

* 40 It is the almost identical drawing of the British Museum Godfather dividing day and night formally called "Penni" now rightlyattributed to Raphael himself. John Gere spent an hour with me at the British Museum comparing his and my drawings. He came to the conclusion if it was not the identical inscription on both sheets he would assume that they are both by the same hand. Afterwords he wrote me that this is "A Puzzle", had he considered it a copy he probably would have used another word. The Raphael drawing at the Getty Museum also seems bearing an inscription by the same hand.
Nicholas Turner, now curator of drawings at the Paul Getty Museum introduced me to Professor Ionides of Cambridge, at the inauguration of the Raphael exhibition at the British Museum. He recommended to him a visit to my London address as I may have a Raphael and a Michelangelo.

Dr. Peter Dreyer, formally curator of Italian drawings at the Kupherstich Cabinet in Berlin; afterwards curator of drawings as a J.P. Morgan library in New York, did spend a great deal of time studying the drawing at the British Museum. Knowing my drawing well for many years, came to similar conclusions as John Gere. I have a number of letters from him dealing with that matter.

March18, 1995

Dr. Alfred Bader
Astor Hotel Su ite 622
924 East Juneau Avenue
Milwau kee, WI 53202

Dear Dr. Alfred Bader:

Many thanks for your letter of March 13. I am hardly able to express what it means to me to be so well understood by two people sensitive to the highest degree. It proves to me that even in my present condition I still can do something worthwhile.

I am of course excited by the thought that you still have a visit on April 2nd in your mind. You a re very right of being scared by the terrible weather that Santa Barbara has suffered in the recent weeks . Now it has returned to its normal pleasant condition bu t noone can fortell if it will last during the next weeks. U nder no circumstances do I want to cause you and Mrs. Bader any discomfort.

The chance that you may have a good ride to Tarzana or even Ventu ra would contribu te to making transportation much easier. Enclosed is a little map of Montecito in case someone could bring you here.

I wou ld be delighted if Mrs. Bader and you could have lunch with me here and Dr. and Mrs Henkin are most welcome as well. U nfortunately I cannot go out, but there is a restaurant he re that specializes in very good seafood and delivers orders within half an hou r.

I am trying to fi nd someone who could take you back to Anaheim later in the day. I have one or two people in mind who are reliable drivers. Their cars are large but old, yet they serve comfortable for long trips. If you will let me know the precise hour you need to return and dont object to riding in an old car,I am trying to make a deal with one of my friends. Also I will find out if there is a professional driver and car that can be hired for those hou rs on April 2.

Iwas pleased by Christies estimate of $20,000 for the painting but my experience is that sometimes when the painting has aarived at their premises they lower their estimate considerably. Well, Im prepared to bu rn my bridge when I come to it.

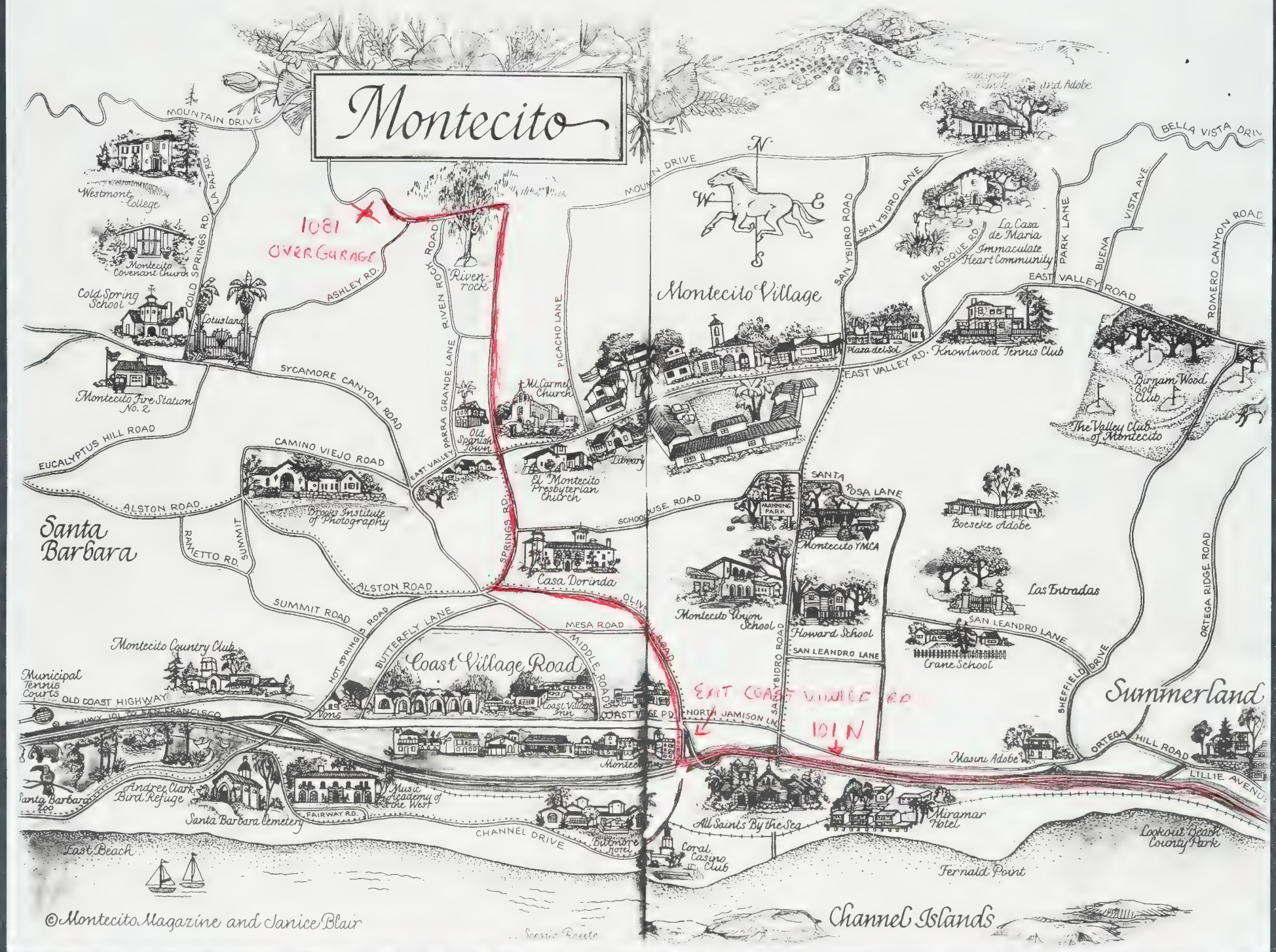
I know how fond David McTavish is of you, he has talked about you repeatedly with great affection and esteem. It is thanks to him that I met you in London. I have known him at least 20 years from Venice and we have been friends ever since.

You r letter has another quality; it encourages me never to give up. Even with disappointments it is still my way of living, beautifully expressed by W.B. Yeats in his poem "Sailing to Byzantium" (as you and Mrs. Bader probably know):

"An aged man is but apaltry thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress "

With all my repeated thanks for the interest you have shown in me and my collection, I am gratefully yours,

Ru dolph S. Joseph


Montecito
Santa Barbara
Montecito Village
Coast Village Road
Summerland
Channel Islands
MOUNTAIN DRIVE
BELLA VISTA DRIVE
Westmont College
Montecito Covenant Church
Cold Spring School
Montecito Fire Station No. 2
COLD SPRINGS RD.
LA PAZ RD.
ASHLEY RD.
Lotusland
RIVEN ROCK ROAD
Riven rock
PARRA GRANDE LANE
PICACHO LANE
SYCAMORE CANYON ROAD
EUCALYPTUS HILL ROAD
CAMINO VIEJO ROAD
Old Spanish Town
EAST VALLEY
Mt. Carmel Church
Library
El Montecito Presbyterian Church
Brooks Institute of Photography
ALSTON ROAD
RANCHETTO RD.
SUMMIT
SUMMIT ROAD
HOT SPRINGS ROAD
SPRINGS RD.
Casa Dorinda
SCHOOLHOUSE ROAD
BUTTERFLY LANE
MESA ROAD
MIDDLE ROAD
OLIVE ROAD
Montecito Country Club
Municipal Tennis Courts
OLD COAST HIGHWAY
HWY. 101 TO SAN FRANCISCO
Vons
Coast Village Inn
COAST VILLAGE RD.
NORTH JAMISON LN.
Montecito Inn
Santa Barbara Zoo
Andree Clark Bird Refuge
Santa Barbara Cemetery
FAIRWAY RD.
Music Academy of the West
CHANNEL DRIVE
Biltmore Hotel
East Beach
Scenic Route
SAN YSIDRO ROAD
SAN YSIDRO LANE
EL BOSQUE RD.
La Casa de Maria
Immaculate Heart Community
PARK LANE
BUENA VISTA AVE.
ROMERO CANYON ROAD
EAST VALLEY ROAD
Plaza del Sol
Knowlwood Tennis Club
EAST VALLEY RD.
Birnam Wood Golf Club
The Valley Club of Montecito
SANTA ROSA LANE
MANNING PARK
Montecito YMCA
Boeseke Adobe
Montecito Union School
Howard School
SAN LEANDRO LANE
Las Entradas
Crane School
ORTEGA RIDGE ROAD
SHEFFIELD DRIVE
ORTEGA HILL ROAD
Masini Adobe
LILLIE AVENUE
All Saints By the Sea
Miramar Hotel
Coral Casino Club
Lookout Beach County Park
Fernald Point
1081
OVER GARAGE
EXIT COAST VILLAGE RD
101 N
©Montecito Magazine and Janice Blair

1081 East Mountain Drive
Santa Barbara, CA 93108
Phone: (805) 565-1334
January 25, 1995

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

Dear Dr. Bader:

Thank you very much for your letter of January 18th, with very good news of your already planned visit with me. This is a great vitamin dose for me. I do hope to be in good shape to enjoy Mrs Borders and your presence.

I'm very grateful to you for visiting my drawings at Vic Pearson's. Enclosed please find copy of my letter of introduction which you probably don't need. I have to count how many drawings are there. Enclosed is a very elaborate check list to make the task easier for you and will try to get it out in time for you.

I had a very nice letter from Ms. Sarah Lidsey at Christie's. She wants to include the "Marco Ricci" influence painting in the sale of Important Old Master Paintings. Unfortunately I missed asking you to send it in time. I would appreciate very much if you will send it to 502 Park Avenue, New York, New York 10022, at your earliest convenience so Christie's will have plenty of time to do research for the next important sale. Please have the bill for the shipping mailed to me.

Please contact Miss A.M. Clough to arrange for the viewing. I am not certain whether the drawings are at:

Vic Pearson & Co.
Unit 2, 129-131 Coldharbour Lane
London SE5 9NY
Phone: 071-738 6055
FAX: 071-326 0379

or at:

7 Munton Road
London SE17 1PR
Phone: 071-703 8351 252 704
FAX: 071-708 4687

M. Jenner

I have no idea yet of the price of the whole collection. It certainly would be in the six figures depending how many can be qualified as "blue chips." Concerning the paper of my drawing; the restorer of the graphic collection in Munich who had detached the drawing from a background called it, unsolicited, "a very old paper," and the great late Walter Vitzhum examined the drawing carefully and also agreed with the paper being in the right period for the drawing. Vitzhum also favored with the Pardenone attribution. Up to now the beautiful large chalk drawing of Paolo Veronese, published by Roger Rearick in Master Drawings, Volume 30, Number 2, 1992, the Pardenone which in spite of an erroneous inscription, da (after) Pordenone, has now been recently accepted as the autograph by Professor Terisio Pignatti, former director of the Civici Musei Veneziani. He is the supreme authority of Venetian Renaissance paintings, and had arranged the marvelous exhibition, "The Glorious Century of Venetian Paintings," in Los Angeles, and acted as guest curator. Pordenone is "in" now and one of his drawings is the cover of the Getty Museum Catalog #2, another one of the Albertina Exhibition at the Los Angeles Museum. The Pordenone, for which my drawing is preparatory, was the only Pordenone exhibited at the Los Angeles show, as well as in the wonderful exhibition, "The Golden Century of Venetian Paintings" and "The Glories of Venice" at the Royal Academy of London. There are a number of others with various attributions by first rate connoisseurs. Like #40 and #367, both of them recommended to Professor Ionides by Nicholas Turner (I may have a Raphael and a Michelangelo, etc.).

As under the terrifying amount of papers I have here, I did not find a complete list. I am trying to reconstruct one within the next days. Please let me know where I can mail the list, or a copy, to your London address before January 31st.

I want to call to your special attention #40 (possible Raphael), John Gere spent one hour with me comparing my drawing with the almost identical one at the British Museum and came to the conclusion if it was not the same inscription he would consider both by the same hand. The inscription seems to be all the same as the Raphael "Resurrection" at the Getty Museum. #367, the verso leg is considered possibly by Michelangelo himself.

With every good wish to you and Mrs. Bader,

Cordially yours,

Rudolph S. Joseph

P.S. The numbers of my collection are indicated on the back of the mats, left upper corner. I may not be able to deliver the complete check list. I'm going to mail, separately, the most important numbers.

1081 East Mountain Drive
Santa Barbara, CA 93108
January 25, 1995

Miss A.M. Clough
Vic Pearson & Co.
7 Hunton Road
London SE17 1PR

Dear Miss Clough:

Dr. Alfred and Mrs. Isabelle Bader intend to view my collection between January 31st and February 5th. Please act as efficiently as on previous occasions. Dr. Bader will arrange with you the time of viewing.

Thank you very much.

Cordially yours,

Rudolph S. Joseph

P.S. Please have the Veronese drawing brought to you from Mrs. Kate Ganz before January 30th.

1081 E. Mountain Drive
Santa Barbara. CA 93108
January 26. 1995

Dear Dr. Bader.

The enclosed list should reach you in England or Milwaukee. I am sending both with overnight mail. As you see this is a very summary list of my drawings in London with collection numbers on the back of the mat upper left corner. I explain this in my letter of yesterday which also shows the first numbers up to #421, repeated here together with the other ones, altogether 32. There are more in Munich and here in Santa Barbara, but most of the important ones are in London.

I have ample documentation on almost every drawing but a simple checking list like the enclosed may serve your purpose and also allow you better to use your own judgment. But if you have any questions, I think I can explain them to satisfaction.

Congratulations on your acquisition of the Liss painting. I read about it in the recent Art Newspaper where it was reproduced with your name as buyer.

I do hope to be in good shape the beginning of April to enjoy your and Mrs. Bader's visit.

With every good wish.

Yours

Rudolph S. Joseph

Dr. Alfred Bader
52 Wickham Ave
Bexhill-on-Sea
E. Sussex
T7V 39-3ER
England

COLLECTION OF R.S. JOSEPH IN LONDON

| | |
|---|---|
| 17 | Pordenone |
| 83 | Goya, considered |
| 93 | Delacroix, accepted and debated |
| 97 | Bassano, accepted by Wart Auslan and Professor Muraro |
| 223 | Claude Lorrain |
| 367 | Professor Ulrich Middledorf, panting with excitement, "One does not dare to believe that another original could be around." Michelangelo (sic) |
| 421 | G. B. Tiepolo; red chalk drawing in opposite direction of pen and ink drawing typical for Tiepolo drawings; compare to a number of drawings in similar style at Victoria and Albert Museum collection. |
| 115 | Courbet or Couture |
| 389 | G. Cortese or Fragonard |
| 420 | Longhi or Lancret |
| 448 | Van Dyck; signature or subscribed |
| 470 | Bologna, 17th century |
| 471 | Boucher; after Blomert |
| 480 | French, 17th century |
| 481 | Genoa |
| 558j | Cortese |
| 508j | Cortese |
| 501 | Ribera |
| 100 | Bencovich |
| 517 | Naldini |
| 523 | Veronese, probably |
| 545 or 546 | C. H. Ehrhard |
| 553 | Primaticcio (44.8 x 22.2 cm) |
| 560 | Salvator Rosa |
| 217 | Domenichino |
| 218a | Domenichino |
| 221 | Castiglioni or Fragonard |
| 226 | Pittoni |
| 40 | Salvator Rosa or Tiepolo |
| 241 | Pillement |
| 608 | Veronese |
| FL8 | Caron |

1081 E. Mountain Drive
Santa Barbara. CA 93108
January 26. 1995

Dear Dr. Bader.

The enclosed list should reach you in England or Milwaukee. I am sending both with overnight mail. As you see this is a very summary list of my drawings in London with collection numbers on the back of the mat upper left corner. I explain this in my letter of yesterday which also shows the first numbers up to #421, repeated here together with the other ones, altogether 32. There are more in Munich and here in Santa Barbara, but most of the important ones are in London.

I have ample documentation on almost every drawing but a simple checking list like the enclosed may serve your purpose and also allow you better to use your own judgment. But if you have any questions, I think I can explain them to satisfaction.

Congratulations on your acquisition of the Liss painting. I read about it in the recent Art Newspaper where it was reproduced with your name as buyer.

I do hope to be in good shape the beginning of April to enjoy your and Mrs. Bader's visit.

With every good wish.

Yours

Rudolph S. Joseph

Rudolph S. Joseph

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

1081 E. Mountain Drive
Santa Barbara. CA 93108
Jan. 27. 1995

Dear Dr. Bader,

Enclosed is another list of my collection in London according to subjects to complement the list according to artists. I am also enclosing a copy of Terisio Pignatti's letter, and documentation of drawing #17 as a sample of research.

There were a few errors on the previous list I sent you. Please note that #40 by Salvator Rosa or Tiepolo should read #240. Also, #97 should read Bassano, accepted by Wart Arslan (not Auslan). Please excuse these typos.

With kindest regards to you and Mrs. Bader.

Sincerely yours,

Rudolph S. Joseph

Dr. Alfred Bader
52 Wickham Ave.
Bexhill-on-Sea
E. Sussex
T7V 39-3ER
England

COLLECTION OF R.S. JOSEPH IN LONDON
(Including subject description. Not in chronological order.)

| | |
|---|---|
| 17 | Pordenone: autograph (see letter Terisio Pignatti) |
| 83 | Goya, considered: chalk, Biblical scene in hall of columns |
| 93 | Delacroix, accepted and debated: after Le Sueur: pen and ink |
| 97 | Bassano, accepted by Wart Arslan and Professor Muraro: chalk: seated old man: probable self portrait |
| 223 | Claude Lorrain: Roman Forum, blue paper, white wash |
| 367 | Professor Ulrich Middledorf, panting with excitement. "One does not dare to believe that another original could be around." Michelangelo (sic): Brazen Serpent, pen: verso: !!! leg |
| 421 | G. B. Tiepolo; red chalk drawing in opposite direction of pen and ink drawing typical for Tiepolo drawings; compare to a number of drawings in similar style at Victoria and Albert Museum collection. Study for sacrifice of Meldesechiet. |
| 115 | Courbet or Couture; portrait of bearded angry man: black and white chalk. |
| 389 | G. Cortese or Fragonard; study for martyrdom of Saint Andrew, San Andrea al quirinal. |
| 420 | Longhi or Lancret; lady with veil (seated) |
| 448 | Van Dyck; signature or inscribed; kneeling Doge: see Seilern collection: wash on thin blue paper. |
| 470 | Bologna, 17th century; man with closed eyes: verso. women: black chalk. |
| 471 | Boucher: after Blomaert; resting peasant boy; red chalk on light blue paper. |
| 480 | French, 17th century; portrait of man with wig; black chalk, blue paper. |
| 481 | Genoa; Tavarone; Ester in front of Ahasuer: pen and ink. |
| 558j | Cortese; kneeling soldier crowned by Alexander. |
| 508j | Cortese: death of a saint: verso, kneeling woman with child. |
| 501 | Ribera: one side skeleton: other side probably Napolitan. |
| 100 | Bencovich; saint with sheep: head of sheep can be restored by early photo: (is one of the very few accepted Bencovich); reproduced in Bencovich monography;: black chalk. |
| 517 | Naldini; head of St. John the Baptist presented: variant of Andrea del Sarto: verso. execution scene; very strong; red chalk. |

523 Veronese, probably; young man standing before seated Doge, black chalk.

545 or 546 C. H. Ehrhard, Bay of Naples (in Munich): Main figure in present Berlin show of romantic painters.

553 Primaticcio (44.8 x 22.2 cm): chariot of the Sun and the Moon, pen and ink wash. MORE Complete then LOUVIR Drawing

560 Salvator Rosa, ...or Claude: goatherd with goats; pen and brown ink.

217 Domenichino: Woman with veil: verso. bearded old man; black chalk on greyish paper.

218a Domenichino: ..head of young woman; (often used model); black chalk on grayish paper.

221 Castiglioni or Fragonard; kitchen scene, pen and wash; verso, boy with herd; pen with brown ink.

226 Pittoni; old man kneeling before warrior. (Alexander?): red chalk and wash. lunette.

240 Salvator Rosa or Tiepolo circle; lying demon, pen and brown wash.

241 Pillement: hill with Cross of Lorraine; black chalk.

608 Veronese; large drawing of shells and tail of monster; verso, hands. See: "Master Drawings" 1992. Vol. 30 #2.

FL8 Caron; silhouetted, typical of Caron: light blue wash, two men standing.

40 Raphael (considered): twin of British Museum drawing; God the Father dividing day and night: pen, ink and wash.

252 Circle of Delacroix; Roman Charity; pen and wash.

256 Italian, 17th century; attributed to Aselmi: sleeping child; red chalk.

334 Delacroix or his circle; two figures; red chalk on green paper.

380 Rome, 18th century; the slaughter of the Innocents; pen and ink.

406 One side like Gauguin, self portrait; other side, running girl.

453 De la Guerra; black man in armor; pen and ink.

607 Sebastiano Ricci; prophet Nathan admonishing King; after lost G. Cortese painting in Roman church: mentioned in article in Burlington Magazine.

604 Van de Velde; boat; accepted by members of Maritime Museum Staff.

Drawing 17 in the Collection of R.S.J.

This drawing (26.5cm x 17cm) is very close to Pordenone's masterpiece, "Sts. Sebastian, Roch, and Catherine", still in the church of San Giovanni di Rialto, also known as San Giovanni Elemosinario, also known San Giovanni degli Poveri, Venice. The inscription, "da Pordonone" led people to consider the drawing a copy of the painting. Close inspection rejects that opinion. Thorough comparison shows essential differences between the drawing and the painting. The differences or variations point to the opinion of several experts that the drawing must have preceded the painting, not vice versa. The most striking differences are:

St. Sebastian in the painting wears a short loincloth; in this drawing he is a sexless completely nude figure.

In the painting, his hands are tied together; in the drawing, there is no indication of the rope tying his hands.

In the painting, St. Sebastian's arm and elbow almost touch the garment of St. Catherine; in the drawing, there is a definite distance. etc.

In the painting, St. Roch has a fully grown dark beard: In the drawing, there is no indication of the beard.

In the painting, St. Roch's upper body is covered by a jacket which recedes and shows over his breast, a waistcoat; in the drawing, a cape covers his breast, but no waistcoat is visible.

In the painting, St. Roch's left hand appears to be gathering a garment on his left leg; in the drawing, no left hand is visible.

In the painting, St. Roch's left leg looks naked; in the drawing it is covered by a garment.

In the painting, both feet of St. Roch are covered by shoes; in the drawing, he is bare footed.

In the painting, the little angel next to St. Roch looks at him; in the drawing the little angel looks out of the picture.

The painting sits in an very elaborate arch which casts shadows on the it: in the drawing details of this arch and shadows are not visible.

All these changes are hard to imagine to be made by a copyist. Why would a copyist show the sexless nude instead of the loincloth-covered nude? Why would a copyist omit the beard of St. Roch and the shoes on his feet, and so on. It is very convincing that the drawing omitted beard and shoes because it preceded the painting.

It is easy to understand that an artist, in his early treatment of the subjects, did not bother to show anatomical details which in the final version could not be seen, like the famous wood sculpture of Christ ascribed to Michelangelo, which had a loincloth of different woods covering his lower abdomen. When it was taken off it showed tht in the sculpture no sexual organs were reproduced.

This drawing was in the collection of Prince Joann Georg von Sachsen which Lugt described as the collection of a connoisseur.

Some of the people who considered the drawing possibly as original by Pordenone were:

Walter Vitzthum, who examined the original carefully including the paper, he uttered, "It could be original."

Professor Oertel considered Pordenone very worthwhile of consideration.

Professor Mathias Winner: Pordenone possible, hence pentimenti.

Professor Havercamp-Begeman: Could be original (after photo).

Dr. Hugelshofer: "Pordenone; people who do not agree don't know similar Pordenone drawings."

Janos Scholz, after viewing the photo: Very positive; in his collection "Adoration of the Magi" is similar in technique and style.

Pordenone was not considered as famous as Titian. Tintoretto, or Bassano but according to Terisio Pignatti he influenced these great Venetians. Pignatti in his letter pointed out the connection with autograph drawings published by Professor Charles Cohen. Recently, great attention has been paid to Pordenone by publishing one fo his drawings on the cover of the Getty Museum Catalog II of their drawing collection. Also, another Pordenone drawing appeared on the cover of the Exhibition Catalog of drawings from the Albertina Collection at the Los Angeles County Museum of Art. This drawing #17 is a preparatory study for the only Pordenone painting in the "Golden Century of Venetian Paintings" exhibit at the Los Angeles County Museum of Art. And also, the only Pordenone painting in the exhibition "The Glories of Venice" at the Royal Academy of London.

Accepted as au tograph in the letter ofNov 25, 1994 by professor

Terisio Pignatti, su preme authority on Venetian Renaissance paintings.

Mr. Rudolph S. Joseph
1081 E. Mountain Drive
Santa Barbara, CA 93108

805 565 1334

March 26, 1995

Dear Dr. Bader:

Many thanks for your most welcome letter of 3/22 which I received 3/25. I am answering today in the hope that my letter reaches you before your departure to California.

It would be of course the best of all thinkable solutions if Dr. and Mrs. Henkin could drive you to Montecito and back. I should be very happy to meet them and if they would feel comfortable in my modest apartment and content with the food I can offer from the mentioned seafood specialists I would be honored to have them with you for lunch or dinner, which ever is convenient for you.

Please notify me from Anaheim about the time you may be arriving here. If Dr. and Mrs. Henkin do not feel like driving here and back to Anaheim please let me know as soon as possible. Someone who has been helping me for about nine years now is willing to do the job of transporting Mrs. Bader and you if notified on not too short of notice.

Thank you very much for sending back my check. The $86.40 was charged for the transport from Santa Barbara to Milwaukee. An additional amount paid by you of $9.45 concerns the transport from Milwaukee to Christie's in New York, please find the check enclosed. The difference in charging by Federal Express is stunning and of course evokes my brightest smile. Many thanks to Mrs. Bader and you for packing the painting. Concerning the painting, it proves that you have not to learn about eighteenth century paintings but perhaps I may have to learn. Two days ago MissLidsey called and told me that the Christie's staff did not consider the painting an eighteenth century original but an Pasticcio of the nineteenth century. As this opinion was not supported by chemical research I am still not convinced. I cannot remember that you and your restorer doubted the paint of the entire picture, but only the lollipop tree and its surroundings. I also believe in JOhn Pope Henessy's theory that the human eye is more reliable than technical examination.

As fortold in my previous letter, I was not surprised by Christie's attitude. Years ago, I wanted to sell a large painting by Magnasco accepted by the foremost expert on that painter, Dr Benno Geiger. Christie's Italian representative suggested an estimate of several thousands of dollars. When the painting had arrived at Christie's in London they lowered the estimate by some thousands of dollars and neglecting Benno Geiger's advice offered it as Ricci, not even mentioning the first name of Sebastiano or MArco. It did not sell even with that low estimate. I gave it to an Italian dealer on consignment and got the amount of my original price paid to me.

I must admit, however, that I myself had considered the possibility that the painting in question may not be an eighteenth century, but after extensive research and Pallucchinis acceptance, I felt that the attribution to Guardi or Marco Ricci should be maintained. I was of course very flattered by your description of me as knowledgeable. Now with that painting questioned maybe I do not deserve this opinion of me.

I probably will send the painting to Italy for sale.

With my best wishes to Mrs Bader and you,

Rudolph S. Joseph

P.S. Mrs. Henkin called me this afternoon and told me that they would bring you to my home Sunday April 2 probably (summertime) around 12:30. They also will stay for lunch which is good news. THey would however prefer having someone drive you back to Anaheim in the evening. I spoke to Mr. Ruhl who is the person mentioned in my prvious letter. He is an experienced driver and will use his four door Ford 1993 to drive you back to Anaheim. There should be no financial problem as he is paid by me $12.00 per hour which even with the gas used should not exceed $100.00 mentioned by Mrs. Henkin. Please let me know at what time you want to return--not too early I hope as there is so much to talk about theater, art, and many aspects of life and I would like to show you not only photos but part of my correspondance with outstanding people in different fields.

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 28, 1995

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, CA 93108

Dear Mr. Joseph:

As you will have realized, I had several telephone conversations with Mrs. Faith Henkin, the mother of my daughter-in-law. She and her husband have agreed to take us from Anaheim to your home to be with you next Sunday noon, provided only that you can get a friend or acquaintance to drive us back from your home to the hotel in Anaheim.

Naturally, I would be happy to pay that driver say $100 to take us back.

We are arriving at the Holiday Inn Maingate at 1850 South Harbor Blvd., Anaheim, CA 92802 on Saturday afternoon. Their telephone number is 714/750-2801, and the fax number is 714/971-4754. Please let me know your decision about transportation by Saturday.

It would be such a pleasure to be able to spend a couple of hours with you.

Best wishes,

AB/cw

Enclosures

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

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

March 13, 1995

ESTABLISHED 1961

Mr. Rudolf S. Joseph
1081 East Mountain Drive
Santa Barbara, CA 93108

Dear Mr. Joseph:

Isabel and I are, of course, deeply moved by your thoughtful letter of March the 7th.

We don't have to tell you that both of us had very much looked forward to coming up to Santa Barbara on Sunday, April the 2nd to spend at least two or three hours with you to get to know you and to learn from you. We have just been scared by the terrible weather reports from California and our previous experience driving on the Los Angeles freeway system.

We are keeping Sunday open. The parents of my son's wife, Dr. and Mrs. Mel Henkin, who live in Ventura and Tarzana, are planning to drive to Anaheim on Saturday afternoon to be at the Parson's Award Dinner on Saturday evening. We had planned to spend some time with them on Sunday morning and then come and see you. Maybe we can figure out some way of their driving us up north and then perhaps tying up with a friend of yours who could take us to Santa Barbara and back to Anaheim late on Sunday.

The Henkins have two homes, one in Ventura and the other in Tarzana, where they will be soon and where their telephone number is 818/881-5088.

It would be such great fun if we could get together after all and we're not making any other plans for that Sunday. Monday and Tuesday, unfortunately, I will be fully booked at the American Chemical Society Convention.

I was delighted to note that Christie's sent a receipt for your 18th century Italian landscape with a suggested estimate of $20,000. I don't have to tell you that if I owned that painting, I would take even half of that "mit Handkuß".

David McTavish is one of my oldest friends in Canada, and we have been working together to improve art history and the Art Centre at Queen's.

With all good wishes, I remain,

Yours sincerely,

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

March 7, 1995

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

Dear Dr. Bader,

The news that you are not coming on April 2nd is very sad indeed. I fully understand that you do not want to drive for the many hours. This has been on my mind even before reading your objections. You and Mrs. Bader's visit would have been of such importance to me. My doctor told me nine years ago when I first met him, after my return to Montecito, that all I needed was stimulation. His diagnosis has been correct and your visit would have been the ideal cure for what the doctor ordered.

I am glad that you are planning a visit in Ventura, but whether it will happen in my lifetime is not so sure. Now I would have been able to be in acceptable form for your visit, but there is no guarantee for the future. I am as anxious as Mrs. Bader to exchange our impressions about theatre in London and Berlin.

This will be my greatest loss in this situation. Would you consider coming here if I can find someone to call for you in Anaheim and bring to Santa Barbara and return you to Anaheim? The ideal situation would be if you could spend the night here. There is so much to talk about and I have already prepared a considerable amount of photos, correspondence, newspaper articles, and so on which concern the themes mentioned before.

I do not want to bother you, but I feel the time and energy you and I have spent on my collection should not be deprived of results. If my health does not deteriorate, I want to write two more books; one which may be very successful about my drawings, where I found them at modest prices, how they were recognized and went on to museums, private collectors, prominent dealers, etc. But for this, I need financial security for at least one year. There should be a way to come to an understanding if your interest is still alive; otherwise, I must try under great pressure to sell my collection in separate pieces.

I was delighted reading in your biography that you intend to convert the English Castle into an annex to Queens University. Our friend David McTavish knew my collection very well; he has made an extensive list of my drawings which he wanted to acquire for Toronto. He was able to acquire only four; Pellegrino Tibaldi (22), Luca Cambiaso (28), now attributed to Fra Semplice in master drawings (45), De Marchis (111), and Hubert Robert (144), in The Arts of Italy in Toronto Collections 1300-1800. He recently confirmed that drawings from my collection, I intended to leave to the Art department of Queens University would be very welcome.

You mentioned that you did not know enough about the value of drawings. I wonder whether you follow the result in the big sales rooms. In Christie's New York sale of 12th of January, two Guercinos were sold, one at ninety thousand dollars and the other for seventy thousand dollars. They could not compare with the

exquisite drawing of The Prodigal Son that was sold a few years ago to a gentleman in London who I understand bought it for you. They also could not compare with any of my three early Guercinos; all accepted by Nicholas Turner and Denis Mahon and then reproduced; one in the British museum and the second one, acquired by Edgar Both for his client in Switzerland, and the third one acquired by the prominent dealer LeClaire, who asked close to six figures and lent it to the Guercino exhibition in Bologna.

Of the three drawings, one was tentatively attributed to be Guercino. The two other ones were misinterpreted by Christie's and Sotherbuy's. They alone represent a corresponding value.

There are quite a number of other drawings in my collection which should be estimated at high figures; for instance, the large, beautiful Paolo Veronesa which in the Kate Ganz exhibition was under reserve for the National Gallery for $250, 000. The recent sale at Christie's brought $28,000 for a drawing by Guglieálmo Cortese. The estimate was for $6-8,000. I have in my collection two to three works, each of them published while in my collection.

As important as a serious discussion about my collection would have been to me, please be assured that the cancellation of you and Mrs. Bader's visit is my greater loss.

With my most cordial wishes to Mrs. Bader and you,

Rudolf S. Joseph

1081 E. Mountain Drive
Santa Barbara, CA 93108
Feb 21, 1995

Dear Dr. Bader,

Many thanks for your letter of Feb. 18th and the enclosures.

Congratulations for the Parsons Award. From the copy of the article I learned of the importance of the award and your short but fascinating biography. It has been one of the best things in my life to become acquainted with quite a number of people of high distinction who treated me as an equal. You will understand how happy it makes me to encounter another one of that distinguished group, now, as I am advanced in years, and rather isolated in beautiful Montecito.

In checking with my neighbors, the estimate for driving from Anaheim to Santa Barbara on Sunday is 2 1/2 to 3 hours, depending on traffic. Once you reach Ventura, the drive is especially beautiful, along the coast. I have a number of little road maps of Montecito. If I can not find them today, I will have one sent before your departure, end of March.

Many thanks for shipping my painting to Mrs. Lidsey at Christies. Enclosed is a photocopy of her letter to me where she suggests $8000-$12000 without knowing of my minimum of $10,000. Of course, after examining the original they may offer another figure. The enclosed air bill seems to regard my shipping to you of the painting. Enclosed please find check for $86.40 and let me have the bill for shipping to Christie's, New York.

I'm very glad that you, and I assume Mrs. Bader, took the trouble to visit Vic Pearson. I'm grateful to you for informing me of the names of the two present managers. I talked to Carlos Blanco, who seemed nice but I didn't know about Mr. Jenner.

Your calling some of my drawings "really intriguing" delighted me. This corresponds exactly to my own reaction that prompted me to buy them. Mostly they had no attributions or wrong ones which made it possible for me to afford them. In many cases they turned out to belong in the top catagories. I will add the attributions and their authors to the list I mailed you. Many of the foremost experts on Italian drawings are represented there.

My experience with the drawing departments of Sotheby and Christie's were not satisfactory, so, I do not wish to deal with them again. My ideal is to have the collection go to an institution as a study collection, as suggested by Professor Walter Vitzthum and Professor Michael Jaffe, or to some collector or dealer who is willing to pay attention.

I have a great deal of documentation on almost every sheet which would save a new owner much time for his research (like your work of synthesizing chemicals.) To achieve this is more important to me than getting the top dollar. All the love and energy I devoted to collecting over three decades should not be lost.

I am, unfortunately, not in a position to give my whole collection away but if there is serious interest there should be no problem coming to agreement.

The date of April 2nd seems most convenient to me. If anything prevents the meeting I will let you know in time. Please notify me of the probable hour of your arrival. Any time is agreeable to me. I hope you and Mrs. Bader will have considerable time to spend with me as there is a lot to talk about: Art; The theatre; History; Politics; and so on. And this may be the only chance I have to talk to you.

With kindest regards to you and Mrs. Bader.

Sincerely yours,

Rudolph S. Joseph

Rudolph S. Joseph

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

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 18, 1995

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, California 93108

Dear Mr. Joseph:

I am already planning my visit with you during the first week of April and very much look forward to being with you.

Should I return your Italian landscape when I see you? It would be no bother at all.

Before then, I will be in London between January 31st and February 5th and plan to have a very good look at your drawings. Could you please tell me what you would like for the whole collection, and how many drawings there are in all? Do you have a check list?

All good wishes.

Sincerely,

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

bc: C. Whitfield via fax

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 18, 1995

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, California 93108

NF

Dear Mr. Joseph:

I am already planning my visit with you during the first week of April and very much look forward to being with you.

Should I return your Italian landscape when I see you? It would be no bother at all.

Before then, I will be in London between January 31st and February 5th and plan to have a very good look at your drawings. Could you please tell me what you would like for the whole collection, and how many drawings there are in all? Do you have a check list?

All good wishes.

No decision yet on lots 80 & 16

Sincerely,

Clovis

Heidi Chin, Sotheby's NY, just called to say that your offer of $12,000 for lot 33 was accepted by the Met. They will bill you. She did not ask and I did not pay whether $26,000 included the 15% commission.

Best wishes

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

t

S.B. 3.8.1995

Dear Doctor Bader,

Many thanks for your letters of last week.Today I just want to express my gratitude for the trouble you have taken with the shipping of the painting.I am glad that you had good experiences with Miss Lidsey.I will keep you informed pf her opinion.

Please excuse the belated reply. I had noone to take dictation last week but a longer letter has been dictated and should reach you soon.I fully understand that you do not want to drive so may hours.

With every good wish to Mrs.Bader and you

herzliche Gruesse erwidernd

Ihr

Rudolph S. Joseph

Rudolph S,Joseph

March 28, 1995

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, CA 93108

Dear Mr. Joseph:

As you will have realized, I had several telephone conversations with Mrs. Faith Henkin, the mother of my daughter-in-law. She and her husband have agreed to take us from Anaheim to your home to be with you next Sunday noon, provided only that you can get a friend or acquaintance to drive us back from your home to the hotel in Anaheim.

Naturally, I would be happy to pay that driver say $100 to take us back.

We are arriving at the Holiday Inn Maingate at 1850 South Harbor Blvd., Anaheim, CA 92802 on Saturday afternoon. Their telephone number is 714/750-2801, and the fax number is 714/971-4754. Please let me know your decision about transportation by Saturday.

It would be such a pleasure to be able to spend a couple of hours with you.

Best wishes,

AB/cw

Enclosures

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 19, 1994

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, California 93108

Dear Mr. Joseph:

Thank you so much for your letter of October 10th.

Clovis Whitfield is a very able art dealer located just a block from Sotheby's in London at 180 New Bond Street. I believe that he has tried to look at your collection, and I have now sent him a copy of your letter just to remind him.

Isabel and I very much look forward to seeing you in April.

All good wishes.

Sincerely,

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

1081 E. Mountain Drive
Santa Barbara, CA 93108
October 18, 1991

Dear Doctor Bader,

By now you probably have returned from your extended travels and I assume you have brought back interesting and valuable paintings. If there are some which you think might interest me I should be very thankful for letting me see photos which I promise to return immediately.

Enclosed please find a copy of a letter from Professor Martin Kemp whose name as an expert on Leonardo may be familiar to you. He is the one who confirms that by drawing for the Vesalius anatomy was original, even the only known one and has put it in extensive articles. You may be interested in his remark now quoting: "I am happy to report that Mr. Carey was kind enough to show me your fascinating collection of drawings in London. There are some very nice items, and it is a pity that they are in storage and not being widely enjoyed." Particularly in regard to your institution in Surrey.

I would like to learn about Mr. Gloria Whitfield. As I mentioned before, while some of my drawings should be desireable on the art market, the whole character is that of a "study collection" and therefore qualifies differently from the usual supply on the art market particularly by the big sales rooms.

I do hope you and Mrs. Bader have continued to enjoy "The Theatre in the Twenties". If there are any questions I could answer I would be glad to do so. On the occasion of your visit in spring, we may discuss these--if I m still in a condition to participate in a conversation.

With every good wish to Mrs. Bader and you,

I am cordially yours,

Rudolph J. Dorgal

Rudolph S. Dorgal

Copy to
C. Ravitz

Did you see
collection of drawings
when in

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

10/16

1080 E. Mountain Drive
Santa Barbara, CA 93108
August 13, 1994

Dear Dr. Bauer,

Many thanks for sending me copies of your correspondence with Michael Vogelsauer. I always felt that it might be of mutual interest to know each other and it seems that in the case of Kneller it has been working already. I do hope that in the future you'll have other pleasant experiences with him.

Michael was dead set against Finarte. He seems not to trust the company and its backers. As mentioned before, I still believe Italy would be the best market for this painting as according to my experience, the Italians are not so dependent on experts' attributions as the other English and European people. Only this way you can realize the position of Moreschi as top expert. His attributions were often very doubtful and maybe even made against his better knowledge.

Michael has now contact with a lady he appreciates who was formerly with Phillip's and is now with Christie's in New York. Stubborn as I am, I still cling to Professor Pallucchini's opinion that it is a Guardi if the canvas and the colors do not contradict it. As this was not the case with you or anyone else who had seen the original, I consider Pallucchini's and your opinion to be conclusion that it is an early Guardi under the influence of Marco Ricci.

Thank you again for the trouble you have taken and particularly that you consider me "a nice person". Being in touch with you gives me great pleasure and I really hope to be able to see and talk to you and Mrs. Bauer in the spring when I should be able to do so.

I know how busy you are but occasionally I would like to know you reaction to my idea of using my collection for instructional purposes at your English Institute. Part of it I will donate to the Agnes Etherington Institute as David who knew quite well my collection would like to have it as they don't have much on Italian art in their department. This would, however, not interfere with my plans to dispose of the other part of the collection. Recently I have donate a Lanfranco to the British Museum which was most welcome for filling a gap in Roman Baroque drawings and a Guardi to the Louvre as it is similar to others in style and size in their collection. In both cases, I got a very elaborate thanks from the Head of Trustees of the British Museum and from the Director of the Musee de France (I did not know that such

an official existed.) It gave me great pleasure to know that these drawings which I bought anonymously or wrongfully attributed are now appreciated by top authorities. The large Paolo Veronese chalk drawing was and still is under consideration by some of the most important museums. I bought it attributed to a seventeenth century Bolognese artist which I doubted, outbidding a French, a London, and an Italian dealer. I feel sure that more discoveries can be made among the 60 to 70 drawings I still have.

I do hope tht you had a pleasant time in Sussex. I spent years in London but know too little of the other parts of England. I believe Glyndbourne is in Sussex where I enjoyed an excellent production of Verdi's "Falstaff".

With best wishes to you and Mrs. Isable Bader.

Very cordially yours,

Philip R. Isaacson

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

1081 E. Mountain Dr.
Santa Barbara, CA 93108
August 2, 1984

Dear Dr. Bader,

Thank you very much for your telephone call. In the meantime, you should have received my letter of July 23rd, in which I explained that I want the Guardi-Marco Ricci only brought to London if Michael Voggenauer can obtain a desireable estimate from Finarte. Otherwise, I would prefer to have it with you. If you are not interested anymore in handling it, I will try to find another solution.

Perhaps you have news from Clovis Whitfield and I am, of course, curious about the result of his visit to Vic Pearson. Perhaps the idea of a study collection for your English project has already been on your mind or you will consider it now. Thank you very much.

I'm really looking forward very much to Mrs. Isabel's visit here. I was in London in 1936, and 1938, for several months and attended some productions like "Romeo and Juliet", with Lawrence Olivier, John Gielgud, Peggy Ashcroft, etc. Afterwards, when I lived in London on and off for several months in the '60's, '70's, and '80's, I was prevented from attending shows by lack of transportation. The subway, with its many stairs, was difficult for me to use and having to stand at the entrance of the theatre for about forty minutes waiting for a taxi or a bus, I knew I could not repeat this inconvenience on account of my unreliable legs. So I am very anxious to learn about the London Theatre as much as possible.

I was very glad that you enjoyed reading a few pages in my book and perhaps, your time permitting, you can continue doing so. Of course, knowing Mrs. Isabel Bader's reaction will be of special interest to me.

Cordially yours,

Ruth S. Joseph

Alfred Bader Fine Arts
Doctor Alfred Bader
Astor Hotel Suite 632
924 East Juneau Ave.
Milwaukee, Wisconsin, 53202

P.S. Michael Voggenauer called. He will not be in London on the date suggested by you. He is also hesitant to negotiate with Finarte. So with your kind permission, I want to leave the painting with you in Milwaukee until further notice.

Thanks again

July 23, 1994

Dear Dr. Bader,

Many thanks for your delightful letter of July 13. I am of course very impressed and thankful that you gave me priority in answering before other mail which is probably more important than mine.

No, I did not know anything about Mrs. Isobel. Now knowing about her interest in the theater I'm looking forward to her visit with you in the spring (if I'm still in condition to listen and to talk). With her and your interest in two fields which were essential in my life we should need plenty of time for discussion, and I do hope yours will not be limited.

Thank you so much for calling Michael Voggenauer. I'm glad your first contact went so well. We phoned yesterday but he had not received the copy of your letter to me, which you so kindly sent to him. In the next few days I will call him and find out his reaction. I'm not quite sure which date he should be at Victoria Station, whether August 14 or August 18. I'm really grateful for all your trouble to help me. Before sending the picture of the painting to London I want to find out whether Finarte is interested in handling it and what estimate they have in mind. If it is not tempting I don't believe I want it to be in London. Michael could also show it to Sothby's, Christie's or Phillips. But I don't think they could be more satisfactory than Finarte. Anyway, Michael or I will notify you in time whether I want to take up your very grand offer

I well understand the small painting with the Benkovich attribution may not be what you wanted to acquire. But when your spring visit takes place and the painting and I are still around, you may enjoy looking at it. I have a drawing attributed to Benkovich by the German art historian Krueckemann, who published a monography on that artist. He calls mine as one of the very few authentic ones known. Unfortunately, it has been damaged by a restorer at the Bayerische Staatliche Samlungen. If you want a look at it, I will be glad to send you a photo or photocopy.

My long list of thanks to you should end with the trouble you have taken to discuss my drawings with Mr. Clovis Whitfield. I'm certain he's well qualified to judge the drawings, but probably from the view of present commercial values. There should be some that may interest you or him, but the majority is not now in "gaengige Ware". Otherwise, I would not have been able to acquire them. I bought what appealed to me, the vast majority anonymous or wrongly attributed. Some of them turned out to be good enough to be appreciated by other collectors or museums, like the early Guercinos, the only known original for the Vesalius Anatomy, published at length by Professor Martin Kemp, "The Amazons" by De Ghein (recently estimated at 80,000 guilden, bought in for

60,000), several at the British Museum, the Louvre, the Art Gallery of Ontario, the Staatliche Samlungen of Stuttgart, du Duca di Feretti, etc.

I believe I mentioned previously the large beautiful Paolo Veronese chalk drawing with Kate Ganz (published in "Master Drawings" by Roger Rearick) now being negotiated with a museum and a private collector.

All my drawings should be a study collection as called independently by the late great Walter Vitzhum and Professor M. Jaffe. This is the reason that I thought you should know about them. Perhaps in connection with the institution in England you have in mind.

Special compliments to Mrs. Isabel Bader, and best wishes.

Most cordially yours,

Rudolph S. Joseph

Rudolph S. Joseph

P.S. Please excuse the many typing mistakes, omissions. I have no regular secretary. Line 4 p. should read: "looking all the more forward to her visit"

I am of course curious about any acquisitions you may have picked up on your visit to London. Michael is sending me the Christie's catalog, so if any of your new purchases are reproduced there, I will be able to identify them.

Yesterday I phoned your office and asked the nice lady to have the 2 photos and documentation On the Guardi-Ricci mailed to Michael Voggenauer. He wants to show them to Finarte if a competent person is in London. On this meeting it will depend whether I want to take you up on your generous offer to take it with you, otherwise I would prefer to let it enjoy your hospitality.

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 9, 1994

Mr. Michael Voggenauer
Art Historical Research
8 Burton Mews
South Eaton Place
London SW1W 9EP
England

011 44 71 730 6477

Dear Mr. Voggenauer:

In response to your letter of August 5th, I am really sorry that you don't think that Mr. Joseph's painting would sell well in England. He is such a nice person that I would really have liked to be able to help.

By a curious coincidence, I recently purchased an early Godfrey Kneller, also of a scholar writing at a table. I do like Kneller's work of his early days, although I am bored by his late English portraits.

Could you please send me a photograph, black and white, and perhaps a snapshot in color to my English address, 52 Wickham Avenue, Bexhill-on-Sea, East Sussex TN39 3ER, where I will be from the 15th to 18th of August. Please also let me know what the owner would like.

We will be back in England in the very first days of September, and I could touch base with you by telephone then.

All good wishes.

Sincerely,

c: Mr. Rudolf Joseph

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

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 24, 1994

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, California 93108

Dear Mr. Joseph:

I am particularly sorry to note from your letter of May 14th that the book which you attached to the package got lost in transit. I can now see on the outside of the package where this must have been, but it did not arrive here.

My restorer, Charles Munch, may well know more about Italian than about Dutch paintings, and certainly prefers Italian to Dutch. But he really is a first class restorer with both, and I just wish that you could meet him personally and convince yourself.

Of course you can keep your painting here, and if you don't mind I will show it to visiting art historians who often visit.

Also, I am leaving for a long trip this coming Sunday, May 29th, and will attend the major sales in London during the first week in July. During that week I will meet with a very good friend, Clovis Whitfield, an excellent dealer in Italian paintings. If you don't mind, I will show him both the photographs of your painting and your notes. Let's see what he thinks.

I may well prefer your Bencovich, and I am certainly not afraid to spend $10,000 or more for paintings that really excite me. Let's hope you can find a good photograph.

Just this past Sunday, we visited an old friend who turned 100 last year. Her mind is strong, but she walks a little slowly. I wish the same for you, and we certainly look forward to meeting you next April.

Best wishes.

Sincerely,

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

1081 E. Mountain Drive
Santa Barbara, CA. 93108
May 14, 1994

Dear Dr. Bader,

Many thanks for your letter of May 9th and particularly for the hardy laugh of your "Please don't shoot the messenger." Of course I was somewhat disappointed that our so promising negotiations did not lead to a result because having a painting of mine acquired by you--a feather in my cap. On the other hand I am quite relieved that it did not happen because I still think this is an early Guardi, as did Professor Rudolpho Pallucchini. As I believe as much or even more than ever in this attribution and will continue on that basis. I think, you see, Lollipop Tree ~~has~~ should be restored to its original forms. They will show rather bare trees in Salvator Rosas style as the blue light photo suggests. Besides, as to the Marco Ricci influence. Salvator Rosas has been remarked in early Guardis that may be a further point to the attribution. Including additional information I have assembled over the years. My idea is felt the original rather bare character of the tree was not to the liking of the former owner of this painting and so he had changed it to the Lollipop. I wonder why "The Detectives Eye" could rest before the original version of the tree was visible.

Even agreeing that the Lollipop Tree should be restored--I do not agree that the quality of the painting would not justify the cost of the restoration. On the contrary, on the next occasion, I will spend money for that purpose. Your Mr. Munch, may be excellent for Nordic, particularly Netherlandish paintings, but not be thoroughly acquainted with Venesian Italian 18th century. I had this experience in London with a lovely small Antonio Guardi. A dealer friend of mine wanted to sell it, but after a cleaning, because the one by the restorer was a Pinakothek and did not seem sufficient to him. The result was the complete ruin of that lovely painting. The Munich restorer had taken off all the pastose colors. So traditional Venesian 18th century painting, he considered them over painting.

If you know a good restorer for Venesian 18th century paintings I would be most abliged. If you could contact him and find out about the cost. Your initial interest as well as that of one of the most

successful New York dealers, Palluchini's attribution and my instinct forced me to pay more interest to this painting. Therefore, I will not make use of your kind offers 1, 2, and 3.

I am delighted that you to like Bencovich. If I can locate photos and transperancies I will include them. Otherwise, I will mail them as soon as they are available. To avoid dissapointment I must say that the colors, oil on panel, are rather dark yet I would not part with this painting except for five digits.

I am sorry that my book inscribed to you got lost. It was attatched to the outside of the box with the painting and supposedly safe. If it cannot be traced, I will replace it as soon as a new shipment of copies arrives.

I am really touched by your optimism of meeting me here next Spring. All I want is a few weeks, or maybe months, to take care of matters which demand my personal involvement. Be assured that I am most anxious to see you again and meeting Mrs. Isabel Bader. I feel confident that we should have an entertaining time.

With every good wish,

Rudolph S. Joseph

P.S.--I do not know where to send the painting . I would be grateful if you grant it some more hospitality.

234

28 x 36 inches
Oil on canvas (laid down on newer canvas)

First impression/ Marco Ricci; At closer inspection of figures/ only Francesco Guardi possible.
Either Guardi original or fake.
There are probably more fakes of Guardis around than by any other artist(perhaps Corot excepted); yet they are the obvious vedute of the Gran Canale, the Salute or something else connected with views of Venice and water.
To fake a Guradi as untypical as this one is hardly probable.
A great deal of research has been devoted to establising my attribution. Perhaps the most important comparison is that with the very early Guardi( dated 1730 or shortly after, when Guardi was only 18 years or a little older) "Figures among Roman ruins" that was formerly at the Smithsonian Institute in Washington and could be seen(and was seen by me) at the Leger Gallery, Bond Street, London, in 1974.

It is larger in size(41 1/8 x 481/2 inches). The catalogue quotes Wart Arslan, A.Morassi and Prof.Zampetti, all accepting this signed painting as Francesco;Arslan mentions " certain characteristics which I do not find easy to trace in other paintings by Francesco Guardi. I refer particularly to the chromatic intonation. In fact, Francesco here appears under the direct influence of Marco Ricci" etc.

This description fits exactly my painting too.Both paintings are dominated by reddish brown and blue.
They also have in common a strong vertical centerpiece- most unusual for Guardi with his gliding horizontal compositions. The former Smithsonian painting has 2 columns, mine a very large tree.Both centerpieces are placed in the middle ground. The Smithsonian has dark parts on the lower left and lower right connected with a dark basis in the foreground, like giving the lower half a framing. The same exists in my painting.The highlight on the monument in the left part of the Smithsonian corresponds to the highlight on the left on the hut in my painting.The sky and the clouds are very similarly treated in both paintings, less evaporating and more solid than the typical Guardi Summer sky and air.

The colors of the dresses in the Smithsonian seem to be brighter, particularly the red, but after cleaning, and making allowances for the changes by color reproduction, the similarity may be stronger.

The landscape of my paintin reminded me immediately of Lago di Garda_ in color and shape of mountains- and the Trentino.

Afterwards I learned that Francesco Guardi, who hardly ever was outside of Venice, went once to the Trentino, where his mother came from.

The figures of the people in front laundring are taken over from Sebastiano and Marco Riccis " Moses produces water out of the rocks", now at the Fondazione Cini, but the order of the persons is reversed. A stronger proof for the Ricci influence could not be found. Comparing these figures, however, its is striking how much more alive and elegant the same figures in my painting are than those in the Ricci that served as model.

The little fellow with his store around his waist ("Bauchladen" ) exists in several Frances Guardis.

The woman carrying laundry , on the left side of my picture, is the same as the one Coll/Cini, Nr;63 catalogue Mo tra Guardi Palazzo Grassi 1965, seen in profile Exactly duplicated Morassi Guardi fig/ 879 Bergamo cat.64 of that exhibition states" in cui il pittore sotto l'ascedente di Marco Ricci et forse della stessa pittura di un Rosa, di un Tavella e infine di un Magnasco avera scoperto i valri'sentimentali' della natura;

The tree in my painting could not be identified by the experts of the Botanical Department of the Museum of Science, London, Mr. Lewis and Miss Edwards. They consider it a work of imagination, like the trees on the drawing of the Victoria and Albert Museum(Alley leading to a terra ferma villa) ~~age~~. (~~ex~~ neg. 59546 that are treated in the same manner: as volumn wiith little detail, just existing for the play of light and shadow. Mr.Lewis and Miss Edwards advised me that Prof. R.E.G. Pichi-Sermolli, Istituto Orto e Botanico, della Universita di Perugia, Borgo XX Giugno 74 ,Tel; 34887, may have some knowledge of these trees they consider non-existant.

The dead and bare trees on the right of my painting certainly remind one of Salvator Rosa.

cf. also marco Riccis"Dead trees" Sothebys 1.7.65, lot 107 and 108 also" l'apparizione dell'orso" Morandotti. furthermore Christies 27.6.69, lot 15, also Coll. R.B.Cheny, badge Hall, Colnaghis. Burlington Magazine June 1958,Figures by G.B.Tiepolo.

Prof . R. Pallucchini to whom I showed a black and white photo in 73 said"immediately" looks like Francesco Guardi. To be certain one has to examine canvas etc; He advised against Doerner Institute, Munich, prefers experience restorers advice.

July 6th '77 Dr.Alfred Bader, Milwaukee, Dr. chemistry, specialist colors for paintings: colors, canvas 18th. Century

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 25, 1994

Mr. Michael Voggenauer
8 Burton Mews
South Eaton Place
London SW1W 9EP
England

Dear Mr. Voggenauer:

I have just returned from a trip to Canada, just spoken to Mr. Joseph, and he told me that I should send you the photographs and information about his 18th century Venetian landscape. They are enclosed.

I am leaving Milwaukee for London on Sunday, August 14th. As I explained, I could easily take this unframed painting to London without any cost to Mr. Joseph whatever. Hence, if you would like the painting in London, please fax me on or before Friday, the 12th of August, and I will call from my home in Bexhill on the 15th to arrange to hand the painting to you on Tuesday, the 16th. To me, the most convenient would be if we could meet at Victoria Station at 10:15 that morning.

I look forward to hearing from you.

Best regards.

Sincerely,

Enclosures
c: Mr. Rudolph Joseph

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

. THE ART NEWSPAPER, No. 39, JUNE 1994

## Italian auctioneers

# Finarte open in London

*Mason's Yard gallery for exhibitions and sale previews*

LONDON. An interesting development which may have important implications for the future of the auctioneering business in Italy was announced in London in late April. Finarte, Italy's largest auction house, with salerooms in Milan and Rome, has opened a gallery space in Mason's Yard, a premier venue across from Christie's. The Italian auctioneers will be occupying the ground floor of numbers seven and eight, using part of the space currently rented by London Old Master picture dealer Patrick Matthiessen.

The initial announcement emphasises the role of the space as a gallery. From 8 June to 8 July an exhibition entitled "Betraying the Muse: De Chirico and the Surrealists" will be shown in conjunction with the Paolo Baldacci Gallery, New York, who have previously hosted it from April to May. Later subject matter for exhibitions include Edward Lear and contemporary Italian artists.

In addition, however, the gallery will be used to show preview exhibitions of major works of art to be offered in Finarte sales in Italy, starting this autumn season.

Speaking to The Art Newspaper, Finarte director Alessandro Porro explained that the Finarte board had planned such a move for some time, but have been waiting for signs of improvement in the art market. New York was a possible alternative to London, but the British capital is still viewed by the company as the centre of the art market.

Mr Porro rejected the suggestion that the opening of an outlet outside Italy would bring any fiscal or administrative advantages to the Italian company, but noted that it would prove helpful in providing a venue from which to make private sales of Old Master pictures to Italian clients, given the difficulty of exporting such paintings from Italy.

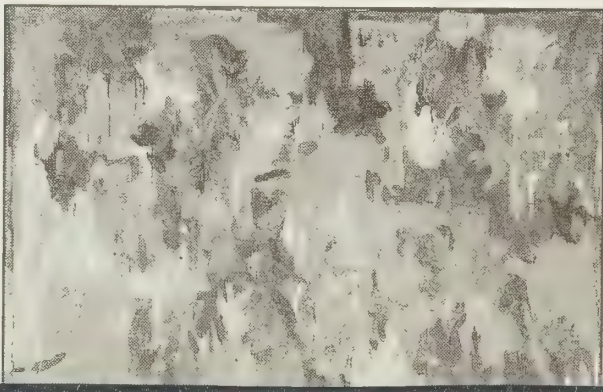
In more general terms, the new space will give Finarte a place for the company's Italian clients to make contact in London and may help consolidate their client base outside Italy. Given the large numbers of Italians in attendance at the major London sales, the logic of reminding them of a familiar name from home is obvious.

**Laura Suffield**

# Contemporary

CONT. FROM PAGE 29
lots 34, 35, 36, 37, 39, 40, 41, 42, 43 and 46, confidence was dented and auctioneer Christopher Burge, even employing all of his charm, was not able to restart the momentum of the evening. As a result, a rather interesting collection of more recent works failed to attract proper support. Larry Gagosian purchased a good diptych by Eric Fischl (lot 67, est.$200,000-250,000) for $150,000 (£100,000), and the last lot in the sale, a picnic scene by Alex Katz (lot 76, est.$80,000-100,000), was bought by a telephone bidder for $115,000 (£76,700) in competition with leading London private dealer, Ivor Braka.

But there were no bidders for a later painting by Georg Baselitz (lot 71), a magnificent and larg abstract composition, "Claud us", by Gerhard Richter (lot 72 which had been exhibited in th Tate Gallery's retrospective ex hibition and consigned by Düs seldorf dealer Helge Achenbach Nor did anyone raise a hand for a large diptych by Peter Halley (lot 73) or Jeff Koons's "Wilc Boy and Puppy" (lot 74), a ceramic group from his Banality series. At Sotheby's, replacing John Marrion, the inimitable auctioneer who has retired from the exertions of the rostrum, Lucy Mitchell Innes, senior director of the contemporary art department, took charge of the evening sale at Sotheby's. She wore a dashing orange wool suit which matched the ground panel of a mechanised sculpture by Alexander



1081 E. Mountain Drive
Santa Barbara, CA 93108
June 24, 1994

Dear Doctor Bader,

You're probably in a heavenly as well as earthly paradise now seeing beautiful paintings every day. If I was given to envy, which fortunately is not the case, I certainly would envy you, but rather I imagine the pleasure you will feel.

For quite some time I thought my Guardi Ricci should have a market in Italy where people like very much to buy this kind of painting and are not so dependent on "experts". But I didn't know how to go about it. The enclosed article from The Art Newspaper suggests getting in touch with Finarte. I wonder if you would care to do this. If not please forward this article to my friend Michael Voggenauer, 8 Burton Mews, South Eaton Place, London. SW1W 9EP. I will ask him to get in touch with the Finarte people.

Michael Voggenauer is a particularly nice gentleman, the son of an old Bavarian friend of mine, married to a very fine Scottish lady. His dealing is very low key, knowledgeable but highly responsible. You may enjoy meeting him. His phone is 071-730 3504. He might even have a painting that would interest you.

With every good wish.

Sincerely yours,

Rudolph S. Joseph

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

THE ART NEWSPAPER, No. 39, JUNE 1994

## Italian auctioneers

# Finarte open in London

*Mason's Yard gallery for exhibitions and sale previews*

LONDON. An interesting development which may have important implications for the future of the auctioneering business in Italy was announced in London in late April. Finarte, Italy's largest auction house, with salerooms in Milan and Rome, has opened a gallery space in Mason's Yard, a premier venue across from Christie's. The Italian auctioneers will be occupying the ground floor of numbers seven and eight, using part of the space currently rented by London Old Master picture dealer Patrick Matthiessen.

The initial announcement emphasises the role of the space as a gallery. From 8 June to 8 July an exhibition entitled "Betraying the Muse: De Chirico and the Surrealists" will be shown in conjunction with the Paolo Baldacci Gallery, New York, who have previously hosted it from April to May. Later subject matter for exhibitions include Edward Lear and contemporary Italian artists.

In addition, however, the gallery will be used to show preview exhibitions of major works of art to be offered in Finarte sales in Italy, starting this autumn season.

Speaking to The Art Newspaper, Finarte director Alessandro Porro explained that the Finarte board had planned such a move for some time, but have been waiting for signs of improvement in the art market. New York was a possible alternative to London, but the British capital is still viewed by the company as the centre of the art market.

Mr Porro rejected the suggestion that the opening of an outlet outside Italy would bring any fiscal or administrative advantages to the Italian company, but noted that it would prove helpful in providing a venue from which to make private sales of Old Master pictures to Italian clients, given the difficulty of exporting such paintings from Italy.

In more general terms, the new space will give Finarte a place for the company's Italian clients to make contact in London and may help consolidate their client base outside Italy. Given the large numbers of Italians in attendance at the major London sales, the logic of reminding them of a familiar name from home is obvious. **Laura Suffield**

1081 E. Mountain Drive
Santa Barbara, CA 93108
March 30, 1994
(805) 565-1334

Dear Doctor Bader,

Please accept my sincere thanks for your enchanting letter of March 25th. Even if it had not contained the wonderful news that you are intrigued by the photographs of my paintings, I would have enjoyed it for the kindness and warmth of it.

You're perfectly right. My childhood was spent in Germany, Frankfurt am Main, which I never liked, and during vacation in a place called Tegernsee, which we dearly loved in the fourth generation. Afterwards, in Berlin, in the twenties, which were really stimulating to the hilt. I wrote some memoirs of it which is now a book in print. I am tempted to send you a copy as there may be personalities mentioned which you too knew in your Viennese childhood.

I was highly amused by your definition of the ages. I felt like you, not only until seventy, but eighty, but from then on the youngster has made room for definitely an old man. With your vitality you may go on without change to one hundred twenty. A friend of mine, the prominent international art dealer Adolph Loewi, explained why so many people, collectors, museum officials, dealers, lived in many cases to very old age: The permanent stimulation with works of art kept them alive. So it is probably your decision to devote yourself primarily to works of fine art that will assure you life to one hundred twenty.

Your letter is really encouraging. I didn't get down after Pierre Rosenberg's comments. I am so conceited that I am not hurt by opinions which disagree with me even if they come from great experts. I have been very lucky in acquiring good drawings (three early Guercinos from the Cento Period, one tentatively attributed, the others misattributed by Sotheby's and Christie's, but all of them reproduced and written up by Nicholas Turner.)

I am well aware that paintings that have not been "accepted" by the ruling popes of each artist have a reduced commercial value. In the case of my two paintings, I believe there should be no difficulty to come to an arrangement. I really have no idea what the present market value would represent. May I therefore make the following suggestion: Please think of how much you would be willing to spend on these paintings and offer me one-half the amount. Maybe, if there's a big difference between the amount I would receive now and the sum you can realize, you may feel like making an additional payment to me after your sale. In any case I would be so glad to know that these two paintings are in the hands of someone who really appreciates them.

My telephone number as indicated above is in Santa Barbara: Area code (805) 565-1334. You can call me at any

hour of the day or night because I'm always in and can go back to sleep without difficulty. I would be particularly grateful if you would call me.

Unfortunately, I have no Dutch paintings of the seventeenth century. I had a charming one of a little boy sitting by a fireplace which I bought together with a Munich dealer. He told me that his wife, whom he was about to divorce had gotten hold of the painting and he couldn't retrieve it. He paid me my investment but it was such a charming little painting that we had high hopes of having made a find. My knowledge of Dutching paintings of the Seventeenth is very limited and I feel guilty about it as my dear grandfather in Munich after his retirement went to the Pinakothek every day and was always telling me of the greatness of the Dutch painters. There are, of course, some so great that one is tempted to consider them beyond country and time, not only Rembrandt but also Frans Hals, Vermeer, and others whose names escape me at the moment.

Your charming and amusing letter put me in a better mood than I have been in a long time. Please accept my repeated thanks.

Sincerely yours,

Rudolph S. Joseph

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

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 9, 1994

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, California 93108

Dear Mr. Joseph:

Thank you so much for your letter of April 26th. I have not yet received your book and very much look forward to it.

My restorer, Charles Munch, in whom I have great confidence, looked at your landscape. He believes as I do that the landscape and the figures are pleasant and either very late 18th or early 19th century. That lollipop tree has been poorly restored, and he doesn't really think that the quality of the painting justifies cost of restoration. There are a number of alternatives:

(1) I return the painting to you, carefully packed. We will do this immediately upon your request.

(2) I send the painting to the Arcade Auction of Sotheby's in New York. They give me good terms, and I would send the entire sum received from Sotheby's to you immediately. However, I doubt that they would allow a high, or possibly any reserve.

(3) I keep the painting here on consignment if you apprise me of a really low figure with which you would be satisfied.

Please don't shoot the messenger.

I have always liked the works of Bencovich. Could you send me a photograph of the north Italian painting you have?

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

Isabel and I certainly plan to be in California next spring, and we look forward to meeting you personally.

Best regards,

26 April 1994

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

Dear Dr. Bader:

Many thanks for your letter, "The Detectives Eye," and "Telling Images" which I liked so much when David sent me a copy when it came out of print. "The Detectives Eye" is of course like a book just written for me as it describes the passion of a collector. I will read it carefully as much as my rather tired eyes will permit.

In the meantime you should have received the painting and my book. I am glad that you have a chance to show the painting to the restorer you have confidence in. There was one in London who was familiar with Netherlandish paintings, but not Italian ones. He also considered the tree badley restored. I did not want him to work on it. So let us wait for his opinion before coming, as I hope, to an agreement about a sale.

I have only one more oil painting left--a master work of North Italian painting as the director of the Augsburg Gallery. The attribution changed between Bazzani, Bencovich, and Piazzetta. It will be however in the five figures too. There are of course many attractive drawings in my collection with lower figures, but I understand that you do not collect drawings. I wonder if you found out something about the very strong red chalk drawing of Barocci's deposition which you acquired in London. I understand that the excellent Guercino was the prodigal son, boughtfor you, I had three, all recognized as early Guercino, from his Cento period. One is in the British Museum, one is with a Swiss collector, and the third with a dealer Thomas La Claire. He offers it now for about 100,000 DM. They all were published when in my collection.

I certainly should look forward to your visit and maybe I will still be in a position to enjoy it next Spring. In the mean time talking to you and reading you is one of the delights of my present age.

With every good wish and cordial greetings,

Ever yours,

Rudolph S. Joseph

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 13, 1994

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, California 93108

Dear Mr. Joseph:

One of my first letters after returning home from England must be to you, both to thank you for your letter of June 24th, and particularly for your delightful book about the theater in Berlin early in this century. Surely you didn't know that my wife, Isabel, is most interested in the theater and for many years ran a theatrical school in Sussex. Many of her graduates have become well-known actors. She speaks German almost perfectly and will enjoy your book even more than I will.

Your book arrived yesterday, and although my desk is piled high with letters to be answered I couldn't resist the temptation of reading a few pages. What a character Gustav Hartung must have been. But then I always enjoy it when one character calls another character a character.

Of course I called Michael Voggenauer in London, and he sounded as likeable as you described him. With your permission I would like to send him the photographs which you sent to me. If he is intrigued by the landscape which is here in my gallery, then I could easily, and without any cost to you, take it from Milwaukee to London when we fly there on August 14th. I will be in England only for three days, leaving for Spain on the 18th, but I will be going to London from Sussex at least during one of those days, and if Mr. Voggenauer would be willing to meet at Victoria Station at 10:15 a.m. that morning, I could hand him your painting.

Please let me know whether you would like me to do this, and I will ask Mr. Voggenauer, with a copy of this letter, to let me know whether he is agreeable. I have a sturdy carrying case which has carried hundreds of paintings back and forth from Gatwick to Milwaukee, and taking another one would really be no problem.

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

Thank you also for sending me the small photograph of the painting which you think might be by Bencovich. It looks like an interesting period painting, but I don't really think that it is for me.

In London, I work very closely with a competent dealer in Italian drawings and paintings, Clovis Whitfield. However, I didn't have the time to view your drawings, but I have asked Clovis, and I hope you don't mind the intrusion of a third party. Clovis has become my good friend, and I can depend both on his expertise and integrity.

All good wishes.

Sincerely,

c: Mr. Michael Voggenauer

June 9, 1994

Dear Mr. Bader,

You are having a most interesting and fruitful time in Europe now I assume.

I'm trying to find good photos of the Bencovich - Bazzani Pittoni - Piazzetta painting. The only thing I can find is the enclosed transparency, like all the color photos I had made in England by the photographer who also worked for the British Museum. The colors are not exactly the ones of the painting. The dress of the Virgin is less pink and more purple. But at least the typical colors blu e and green of the robe are noticeable, if not su fficiently reproduced. If the painting is still of interest to you I will try to get a better color reproduction made, or can mail you the painting when you return to Milwau kee. I'm also enclosing a copy of 2 letters from Professor Bushart. He really regretted he cou ldn't acqu ire the painting. He mentioned that his restorer thought there were some other paintings done which differed in the report (orally) from the Mu nich restorer of the Bayerische Staats Gemaelde Sammlungen, Oberconservator Cremer, who declared there was nothing that needed to be restored. Mario di Giampaolo was well taken with this painting and complained repeatedly that he didn't have the means to acquire it.

This is all the information I have on this painting. I know and appreciate that only you r personal impression will be decisive, but I thought you might be interested in the opinions of all the prominent people I qu oted, who, of cou rse hardly ever agree with each other. That Professor Pignatti called the Berlin painting Bencovich is certainly to be taken into consideration. This is, to my knowledge, the only work of art where the crescent, the symbol of virginity, is used not as a small attribute, but for the whole figure.

With best regards, cordially you rs,

Rudolph S. Joseph

# STADT AUGSBURG

KUNSTSAMMLUNGEN

Stadt Augsburg, Kunstsammlungen, 89 Augsburg, Maximilianstr. 46. [redacted]

Durchwahl-Rufnummer (0821) 3242171

Herrn
Rudolph S. J o s e p h
HOTEL ROCCA NETTUNO
I 88038 T r o p e a / ITALIEN

Casella Postale 35

Augsburg, den 16. 4. 1974
Dr. Bu/Ko

Lieber Herr Joseph,

natürlich erinnere ich mich der schönen Verkündigungsmaria, ich bin nach wie vor in das Bildchen verliebt. Wahrscheinlich ist die Zuschreibung an Bazzani doch zutreffender als die an Piazetta. Die Malerei ist von der Skala wie auch vom Farbauftrag her zu sensibel für Piazetta.

Freilich ein Erwerb für unsere Galerie wird schwerlich zu realisieren sein. Grundsätzlich dürfen wir nur deutsche Maler oder in Deutschland tätige ausländische Maler des Barock erwerben. Ob wir in diesem Falle eine Ausnahme machen könnten, hängt nicht zuletzt von der Preisfrage ab. Sie haben sicherlich eine genaue Vorstellung davon, so daß wir uns danach richten können.

Zu dem großen Golgatha-Bild habe ich noch keine genauere Meinung. Selbstverständlich unterrichte ich Sie sofort, wenn mir die Auflösung gelingen sollte.

Für Ihren Ruhestand wünsche ich Ihnen das rechte Mittelmaß zwischen Ruhe und Tätigsein, vor allem die Freiheit der Entscheidung ohne Zwang und die nötige Gesundheit, um das alles zu genießen.

Mit freundlichen Grüßen bleibe ich
Ihr

Bruno Bushart

(Dr. Bruno Bushart)

# STADT AUGSBURG

KUNSTSAMMLUNGEN

Stadt Augsburg, Kunstsammlungen, 89 Augsburg, Maximilianstr. 46

Durchwahl-Rufnummer (0821) 324 2171

Herrn
Rudolph S. Joseph
c.o. von Platen Oldenburg Allee 48 a

1000 Berlin

Augsburg, den 22. 6. 1977
Dr. Bu/Ko

Lieber Herr Joseph,

schönen Dank für Ihren Brief vom 11.6.77. Das Bild ist bereits an Herrn Binder überbracht, er wird Ihnen den Empfang schon bestätigt haben. Auf Ihre Frage, ob die Kunstsammlungen eventuell an einer Schenkung interessiert wären, kann ich natürlich nur begeistert ja sagen. Sie wissen, daß ich das Bildchen sehr liebe, obwohl ich in der Frage des Künstlers nicht weitergekommen bin und obgleich anzunehmen ist, daß es sich dabei um ein Fragment handelt. Aber auch im gegenwärtigen Zustand stellt es immer noch ein entzückendes kleines Meisterwerk der oberitalienischen Malerei dar.

Ihre guten Wünsche darf ich aufs herzlichste erwidern und bleibe mit freundlichem Gruß

Ihr

Bruno Bushart

(Dr. BrunoBushart)

Nr. 4 Auktion Weinmueller, Dezember 61

Dort Nr.931 als"Maria Immaculata". Oel auf Holz,33cx 27,5 cm.

Maria der Verkuendigung. Die Farben und die kleinen Engelskoepfchen, auch die Pinselfuehrung legen Bazzani als Schoepfer nahe. Dies war mein erster Eindruck- auf Grund der Bazzanis die ich vor 1939 in Mantova gese en- auch der Landeskonservator Cremer der Staatlichen Gemaeldesammlung sprach das Bild sofort auf Bazzani an, wegen des "Farbklangs", dem einen Bild aus der Sammlung Buenemann Muenchen sehr verwandt in der Malart.

Prof!Ivanoff, Verfasser des Katalogs fuer die Bazzani Ausstellung in Matova 195o, will es in sein Werk ueber Bazzani als solchen aufnehmen, hat aber bis jetzt keinen Verleger fuer das Buch gefunden.

Prof. Rodolfo Palluchini, Venezia-Padova, schrieb nach Erhalt einer Schwarz weiss Photo: Venezia ) Maggio 1962 S.Trovaso 1o79
" ... Certo la Madonna di cui mi manda la foto è molto nello stile del Piazetta: potrebbe eesere sua come potrebbe essere del szu valoroso allievo Francesco Daggiù detto il Cappella.
Potrebbe mandarmi una foto a colori trasparente?
Forse avrei maggiori elementi per un giudizio.
Con i migliori saluti(gez) Rodolfo Palluchini

Am 4.6.62 wurde ihm ein Farbphoto gesandt, auf das keine Antwort eintraf, auch nicht auf meine Rueckfrage vom 9.1.63. Oft habe ich versucht Prof.Palluchini in Venedig zu erreichen, jedesmal ohne Erfolg.Zur Zeit der Festspiele ost er immer in Ferien.

Abgesehen von meinem eigenen Eindruck von Anfang an, dass auch Piazetta als Autor in Frage kommen koenne, bestaerkte mich darin die kleine Magdalena, die von van Diemen der Berliner Staatl. Gemaeldesammlung geschenkt wurde. Auf meine Anfrage an die Berliner Museen(damals Generaldirektor Reidemeister) ob eine andere Zuschreibung bekannt sei, antwortete der damalige Direktor der Gemaeldegaleri Dr.Cornelius Mueller-Hofstede am 3.3.1962:" Von Herrn Professor Reidemeister bekam ich Ihre Anfrage wegen unseres Bildes von Piazzetta, Heilige Magdalena , zugeschickt. Bei diesem Bild sind bisher keine Zweifel ueber seine Autorschaft von zustaendigen Spezialkennern geaeussert worden. Ebensowenig sind andere Zuschreibungen uns bekannt geworden. Das Bild wurde kuerzlich bei uns gereinigt, seine Farben sind ungemein frisch und gut erhalten herausgekommen. In ihm herrscht ein reines, sehr frisches Blau des Kopftuches, ein ausgesprochen rosafarbiges Karnat vor, waehrend der Hintergrund neutral gehalten ist."

Dr.Peter Dreyer, der urspruenglich ueber Bazzani promovieren wollte, ist begeistert von der Qualitaet des Bildes, aber weiss nicht ob Bazzani.xAlsxsein Die Piazzetta Zuschreibung wollte er urspruenglich nicht in Betracht ziehen, als ihn aber seine Frau in der Berliner Gemaeldegalerie auf die Magdalena aufmerksam machte die beide auch (unabhaengig von mir) als den gleichen Maler meiner Madonna vermuten, hat sich seine Ansicht geaendert.
Prof.Pignatti dachte- nach Photos- an Bencovich. M.E.sehen diese anders aus, aber in der Photothek des Muenchner Zentralinstituts liegt eine Phpto der Berliner Magdalena unter Bencovich.
Direktor Bushart, Augsburg, sagte vor Jahren (ca. 1962-63)er moechte mir das bild" aus den Fingern ziehen", koenne wohl Mittel dafuer aufbringen.

4 fortgesetzt.

Auch der Name Maulbertsch war schon aufgekommen.
Benes, in Master Drawings in the Albertina, 117 "Maulbertsch.
"Strongly influenced by Piazzetta and Baszani.."..."While in these early works pictorial structure is reduced to a ragged texture of flak flecks and flakes and vaporous chiaroscuro effets, a stronger chrystallization sets in with the 176o"
In Garras die groesste Aehnlichkeit . fast die einzige- scheint mir in Kommunion der Apostel, Nr.16o, Alba Julia Museum zu bestehen, hier erscheinen die Koepfe plastischer als vorher

Gespraech mit Prof.Pallucchini, Venedig, Juni oder Juli 72.
Schliesst nun Daggiu-Cappella aus, aber haelt Piazzetta immer noch fuer moeglich.Will Original sehen.

Prof.Herzog, Direktor des Kassler Museums: Pittoni .Vgl. grosses Bild mit Engel im Staedl Frankfurt, das frueher Piazzetta zugeschrieben war.

Er haelt Nr. 4 fuer ein Musterbuch studie, darum auch der Intergrund nicht ausgefeuhrt, den muesse man sich hell vorstellen.

June 9, 1994

Dear ~~Mr.~~ Dr. Bader,

You are having a most interesting and fruitful time in Europe now I assume.

I'm trying to find good photos of the Bencovich - Bazzani Pittoni - Piazzetta painting. The only thing I can find is the enclosed transparency, like all the color photos I had made in England by the photographer who also worked for the British Museum. The colors are not exactly the ones of the painting. The dress of the Virgin is less pink and more purple. But at least the typical colors blu e and green of the robe are noticeable, if not su fficiently reproduced. If the painting is still of interest to you I will try to get a better color reproduction made, or can mail you the painting when you return to Milwau kee. I'm also enclosing a copy of 2 letters from Professor Bushart. He really regretted he cou ldn't acqu ire the painting. He mentioned that his restorer thought there were some other paintings done, which differed ~~in~~ from the report (orally) from the Mu nich restorer of the Bayerische Staats Gemaelde Sammlungen, Oberconservator Cremer, who declared there was nothing that needed to be restored. Mario di Giampaolo was well taken with this painting and complained repeatedly that he didn't have the means to acquire it.

This is all the information I have on this painting. I know and appreciate that only you r personal impression will be decisive, but I thought you might be interested in the opinions of all the prominent people I qu oted, who, of cou rse hardly ever agree with each other. That Professor Pignatti called the Berlin painting Bencovich is certainly to be taken into consideration. This is, to my knowledge, the only work of art where the crescent, the symbol of virginity, is used not as a small attribute, but for the whole figure.

With best regards, cordially you rs,

Rudolph S. Joseph

Have the small transparency.

# STADT AUGSBURG

KUNSTSAMMLUNGEN

Stadt Augsburg, Kunstsammlungen, 89 Augsburg, Maximilianstr. 46. [redacted]

Durchwahl-Rufnummer (0821) 3242171

Herrn
Rudolph S. J o s e p h
HOTEL ROCCA NETTUNO
I 88038 T r o p e a / ITALIEN

Casella Postale 35

Augsburg, den 16. 4. 1974
Dr. Bu/Ko

Lieber Herr Joseph,

natürlich erinnere ich mich der schönen Verkündigungsmaria, ich bin nach wie vor in das Bildchen verliebt. Wahrscheinlich ist die Zuschreibung an Bazzani doch zutreffender als die an Piazetta. Die Malerei ist von der Skala wie auch vom Farbauftrag her zu sensibel für Piazetta.

Freilich ein Erwerb für unsere Galerie wird schwerlich zu realisieren sein. Grundsätzlich dürfen wir nur deutsche Maler oder in Deutschland tätige ausländische Maler des Barock erwerben. Ob wir in diesem Falle eine Ausnahme machen könnten, hängt nicht zuletzt von der Preisfrage ab. Sie haben sicherlich eine genaue Vorstellung davon, so daß wir uns danach richten können.

Zu dem großen Golgatha-Bild habe ich noch keine genauere Meinung. Selbstverständlich unterrichte ich Sie sofort, wenn mir die Auflösung gelingen sollte.

Für Ihren Ruhestand wünsche ich Ihnen das rechte Mittelmaß zwischen Ruhe und Tätigsein, vor allem die Freiheit der Entscheidung ohne Zwang und die nötige Gesundheit, um das alles zu genießen.

Mit freundlichen Grüßen bleibe ich
Ihr

Bruno Bushart

(Dr. Bruno Bushart)

# STADT AUGSBURG

KUNSTSAMMLUNGEN

Stadt Augsburg, Kunstsammlungen, 89 Augsburg, Maximilianstr. 46

Durchwahl-Rufnummer (0821) 3242171

Herrn
Rudolph S. Joseph
c.o. von Platen Oldenburg Allee 48 a

1000 Berlin

Augsburg, den 22. 6. 1977
Dr. Bu/Ko

Lieber Herr Joseph,

schönen Dank für Ihren Brief vom 11.6.77. Das Bild ist bereits an Herrn Binder überbracht, er wird Ihnen den Empfang schon bestätigt haben. Auf Ihre Frage, ob die Kunstsammlungen eventuell an einer Schenkung interessiert wären, kann ich natürlich nur begeistert ja sagen. Sie wissen, daß ich das Bildchen sehr liebe, obwohl ich in der Frage des Künstlers nicht weitergekommen bin und obgleich anzunehmen ist, daß es sich dabei um ein Fragment handelt. Aber auch im gegenwärtigen Zustand stellt es immer noch ein entzückendes kleines Meisterwerk der oberitalienischen Malerei dar.

Ihre guten Wünsche darf ich aufs herzlichste erwidern und bleibe mit freundlichem Gruß

Ihr

Bruno Bushart

(Dr. BrunoBushart)

Nr. 4 Auktion Weinmueller, Dezember 61

Dort Nr.931 als"Maria Immaculata". Oel auf Holz,33cx 27,5 cm.

Maria der Verkuendigung. Die Farben und die kleinen Engelskoepfchen, auch die Pinselfuehrung legen Bazzani als Schoepfer nahe. Dies war mein erster Eindruck- auf Grund der Bazzanis die ich vor 1939 in Mantova gese en- auch der Landeskonservator Cremer der Staatlichen Gemaeldesammlung sprach das Bild sofort auf Bazzani an, wegen des "Farbklangs", dem einen Bild aus der Sammlung Buenemann Muenchen sehr verwandt in der Malart.

Prof!Ivanoff, Verfasser des Katalogs fuer die Bazzani Ausstellung in Matova 1950, will es in sein Werk ueber Bazzani als solchen aufnehmen, hat aber bis jetzt keinen Verleger fuer das Buch gefunden.

Prof. Rodolfo Palluchini, Venezia-Padova, schrieb nach Erhalt einer Schwarz weiss Photo: Venezia ) Maggio 1962 S.Trovaso 1079
" ... Certo la Madonna di cui mi manda la foto è molto nello stile del Piazetta: potrebbe eesere sua come potrebbe essere del szu valoroso allievo Francesco Daggiù detto il Cappella.
Potrebbe mandarmi una foto a colori trasparente?
Forse avrei maggiori elementi per un giudizio.
Con i migliori saluti(gez) Rodolfo Palluchini

Am 4.6.62 wurde ihm ein Farbphoto gesandt, auf das keine Antwort eintraf, auch nicht auf meine Rueckfrage vom 9.1.63. Oft habe ich versucht Prof.Palluchini in Venedig zu erreichen, jedesmal ohne Erfolg.Zur Zeit der Festspiele ost er immer in Ferien.

Abgesehen von meinem eigenen Eindruck von Anfang an, dass auch Piazetta als Autor in Frage kommen koenne, bestaerkte mich darin die kleine Magdalena, die von van Diemen der Berliner Staatl. Gemaeldesammlung geschenkt wurde. Auf meine Anfrage an die Berliner Museen(damals Generaldirektor Reidemeister) ob eine andere Zuschreibung bekannt sei, antwortete der damalige Direktor der Gemaeldegaleri Dr.Cornelius Mueller-Hofstede am 3.3.1962:" Von Herrn Professor Reidemeister bekam ich Ihre Anfrage wegen unseres Bildes von Piazzetta, Heilige Magdalena , zugeschickt. Bei diesem Bild sind bisher keine Zweifel ueber seine Autorschaft von zustaendigen Spezialkennern geaeussert worden. Ebensowenig sind andere Zuschreibungen uns bekannt geworden. Das Bild wurde kuerzlich bei uns gereinigt, seine Faben sind ungemein frisch und gut erhalten herausgekommen. In ihm herrscht ein reines, sehr frisches Blau des Kopftuches, ein ausgesprochen rosafarbiges Karnat vor, waehrend der Hintergrund neutral gehalten ist."

Dr.Peter Dreyer, der urspruenglich ueber Bazzani promovieren wollte, ist begeistert von der Qualitaet des Bildes, aber weiss nicht ob Bazzani.xxxxxxxxx Die Piazzetta Zuschreibung wollte er urspruenglich nicht in Betracht ziehen, als ihn aber seine Frau in der Berliner Gemaeldegalerie auf die Magdalena aufmerksam machte die beide auch (unabhaengig von mir) als den gleichen Maler meiner Madonna vermuten, hat sich seine Ansicht geaendert.
Prof.Pignatti dachte- nach Photos- an Bencovich. M.E.sehen diese anders aus, aber in der Photothek des Muenchner Zentralinstituts liegt eine Photo der Berliner Magdalena unter Bencovich.
Direktor Bushart, Augsburg, sagte vor Jahren (ca. 1962-63)er moechte mir das bild" aus den Fingern ziehen", koenne wohl Mittel dafuer aufbringen.

4 fortgesetzt.

Auch der Name Maulbertsch war schon aufgekommen.
Benes, in Master Drawings in the Albertina, 117 "Maulbertsch.
"Strongly influenced by Piazzetta and Bazzani.."."While in these early works pictprial structure is reduced to a ragged texture of flak flecks and flakes and vaporous chiaroscuro effets, a stronger chrystallization sets in with the 1760"
In Garras die groesste Aehnlichkeit . fast die einzige- scheint mir in Kommunion der Apostel, Nr.160, Alba Julia Museum zu bestehen, hier erscheinen die Koepfe plastischer als vorher

Gespraech mit Prof.Pallucchini, Venedig, Juni oder Juli 72.
Schliesst nun Daggiu-Cappella aus, aber haelt Piazzetta immer noch fuer moeglich.Will Original sehen.

Prof.Herzog, Direktor des Kassler Museums: Pittoni .Vgl. grosses Bild mit Engel im Staedl Frankfurt, das frueher Piazzetta zugeschrieben war.

Er haelt Nr. 4 fuer ein Musterbuch studie, darum auch der Interrgrund nicht ausgefeuhrt, den muesse man sich hell vorstellen.

May 31, 1994

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

Dear Dr. Bader:

Many thanks for your kind letter of May 24, 1994. It always is a great pleasure to receive a letter from someone so knowledgeable and so civilized.

As soon as the new shipment of my book arrives from Germany I will mail you another inscribed copy. Let us hope that the person who swiped the first copy can read German.

I would be delighted to meet such an excellent restorer as Mr. Munch, even if I doubt he could convince me. I am terribly stubborn, but once my opinion has been supported by Pallucchini and your primary interest and my own instinct. I doubt that even a highly qualified person could change it.

Now as I am confined to a room, I miss of course the contact with many people in the art world. Be certain that I am really dedicated with the hope of seeing you and Mrs. Bader here. Recently I had the pleasure of visits by a dear friend from London Anna Summers-Cocks, the editor of The Art Newspaper, Dr. Wolfgang Ratjen who had just acquired a Canaletto drawing for one and a third million dollars, and the very knowledgeable young David Lachenmann, and Mrs. Mimi Cazort who is the curator of drawings at the National Gallery of Canada, and Nicholas Turner who is a friend of mine ever since he started working at the British Museum 20 years ago and is expected to take over his position of Curator of Drawings at the Getty Museum any day now.

I am very obliged that you will keep my painting for the time being and show it to visiting art historians. Even if they will not agree with my attribution, I am always glad to learn more about experts opinions.

I am very glad that you show interest in my Bencovich, a particular favorite of mine. I bought it anonimously in Munich beleiving it to be Piacceta. This attribution was shared by some experts like the chief restorer of the Pinakothek in Munich and others. Dr. Peter Dreyer and his wife, who both are very taken with the painting and seeing a repenting Magdalen at the Berlin Museum, immediately considered it as being by the same hand as my Virgin. The Berlin painting was attributed to Piacceta

the then Director of the Museum, wrote me that it never had any other attribution. I found a former attribution to Bencovich by Professor Palluchini who after a photo called mine Piacceta. In all the years since I have had the painting, the attribution by connoisseurs changed between these three great Venetians. I hope you locate my photo and some small color slides in this letter, if not, I will start a serious research in my vast amount of material. If this does not yet any result I will have the painting anew or anewly again photographed.

Perhaps you want to show a photograph of this painting to your friend Clovis Whitfield.

I am really thankful for the interest you show in my paintings and I am tempted to suggest that you may want to look at my drawings stored with Vic Pearson at 7 Munton Road, London SE17 1PR telephone #: 071-703 8351 or their previous address: Unit 2, 129-131 Coldharbour Lane, London SE5 9NY telephone #: 071-738 6055.

I know that you are not collecting drawings in principle, but I learned that the particularly beautiful Guercino pen drawing of the Prodigal Son was bought at the London sale on your behalf. This and the rather good drawing of the Barocci "deposition" you acquired from me in London prove that you are not even human to high quality drawings. So if your time permits you may visit Vic Pearson. The late great Walter Vitcthum, as well as independently Professor Michael Jaffy, said that my collection was a study collection that should be kept together. Many of the drawings are no longer in the collection. It is like in the Tennyson poem "Ulysses" and now we quote the poem "Though much is gone, still much remains." Many the immortal spirit of Tennyson forgive me any misquotation, but my Tennyson remains with many other books in storage in Munich.

I do not know whether you considered establishing such a study collection in your English castle, if so my collection, with all the documentations and photos, may be useful.

With all my best wishes, a successful and bloody hunt in London and other European locations. A cheerful halaly.

Rudolph S. Joseph

28 x 36"

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 26, 1994

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, California 93108

Dear Mr. Joseph:

Just a hurried note to tell you that your painting arrived safely yesterday, and I am saving that very useful, sturdy box.

I still like the figures, but I am worried about the tree, and I look forward to learning what my restorer can tell me when he sees it on May 5th. I will be leaving for a brief trip right after meeting with him, but my secretary will write to you on May 6th, and I will then telephone you the week following.

Best wishes.

Sincerely,

*By Appointment Only*
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
*TEL 414 277-0730 FAX 414 277-0700*

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 19, 1994

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, California 93108

Dear Mr. Joseph:

Talking to you by phone yesterday was as much fun as writing to you. I already look forward to meeting you personally when I visit California next spring.

As promised, please find enclosed the three photographs of your French sketch. Perhaps I will like it better when I see the original, and perhaps you have some other works which you do not value very highly, but which, knowing your good taste, might be of interest.

Thank you for suggesting that you send me the Italian landscape. The figures really look close to Ricci, but I have never seen any such tree looking like a giant lollipop in an 18th century painting. If I just saw the figures, I would say that they must be late 18th century. But, of course, the tree may have been greatly altered in a clumsy restoration. The best restorer I know will be visiting me from where he works, near Madison, in the first week of May. I will then ask him to examine it carefully, and I will let you know exactly what he thinks.

I can conceive of several possibilities:

(1) That you sell it to me outright, but I doubt that I would gamble and pay as much as $10,000 for it. But let's wait until I see the original.

(2) That you leave me the painting on consignment at a reasonable cost set by you, and that I try to sell the painting and keep a modest commission, say, 10%.

(3) That I return the painting to you in May.

All good wishes.

Sincerely,

Enclosures

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

# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 25, 1994

Mr. Rudolph S. Joseph
1081 East Mountain Drive
Santa Barbara, California 93108

Dear Mr. Joseph:

Your most interesting letter of March 17th reminded me of our meeting in London some years ago. If memory serves me, your childhood, like mine, was spent in central Europe, yours, I believe, in Germany and mine in Vienna, and I admired you particularly for your knowledge of drawings.

Please stop thinking about being almost 90. Our ancestors would have put it quite differently: until 120, you are almost 90. In the morning, I myself feel that until 120 I am a youngster of 70, but by late evening, I am often so tired that I feel much older. This doesn't stop me from looking for fine paintings.

Both works of which you sent me photographs look really intriguing, and there is no question in my mind that both are period works. But you know how much it takes to establish a sketch like yours really to be by Fragonard and not from his immediate circle. Like you, I found Pierre Rosenberg often so non-committal. It is so much easier to say that a work is not at all bad than saying that yes indeed this is a lovely sketch by Fragonard. Don't let this get you down.

The key question is what you would really like for these two paintings. Please do let me know and also send me your telephone number and then we can talk.

Unfortunately, I have no plans to visit California until next March.

You don't per chance also have some Dutch paintings of the 17th century, about which I know a good deal more than French or Italian works.

Needless to say, I will return the photographs if I do not purchase the paintings.

All good wishes, to 120.

Sincerely,

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

1081 E. Mountain Drive
Santa Barbara, CA 93108
March 17, 1994

Dear Dr. Bader,

You may remember your visit at Kinnerton Street, London several years ago on the recommendation of David MacTavish. I am afraid I didn't have much to offer to you because you were looking for Netherlandish seventeenth century paintings and I am mostly concentrating on Italian. There was one painting which you seemed to like and asked how it could be bought. I could not quote a price because I wasn't sure, and still am not sure, whether it is one of Marco Ricci or as I assume an early Guardi under the influence of Marco Ricci. I have documentation of it and if you want it am glad to send it to you.

I feel encouraged to approach you concerning this painting and the French one as I was delighted reading that you are devoting your time and energy now primarily to dealing in fine art. Your successes in this direction prove that you are already amongst the most important in that field.

The other painting is so typical Fragonard that I would not doubt it even if the painting with the same subject at the Louvre was not known. It has, in my eyes, a spontaneous quality of Fragonard's paintings and in some details I consider it equal or even superior to famous Fragonards. For instance, the girl uplifted by others seems to me closer to Fragonard of the same period like La Chemise enlevée. I showed a color transparency to Pierre Rosenberg who commented, "Pas mal, pas mal du tout." As you know, the staff at the Louvre is not allowed to give opinions. I'm enclosing color photos and color transparencies. The measurements are 38 x 48 centimeters. So if your field of interest goes now beyond Netherlandish, these two paintings may be worth your attention. Both originals are here with me in Santa Barbara and could be shipped to you if you want to see them. As I am very close to ninety now and there is no one after me who could pay attention to my collection, I am trying to dissolve as much as possible. When David kindly did send me a catalog of your paintings at Queen's College, I asked him to forward to you my admiration for your way of buying: Highest quality with or without names. It is the same as I intended with my modest means.

If you don't need the photos anymore, please return them to me.

With every good wish.

Ever yours,

Rudolph S. Joseph

P.S. Enclosed: Black and white photo of the Guardi-Marco Ricci and an ultra violet photo of the underlying painting;
Color photo, black and white photo and small color transparency of the bathing girls.

Dr. Alfred Bader
Suite 622
924 East Juneau Ave.
Milwaukee, Wisconsin 53202