

Alfred Bader Fonds

Correspondence

Metropolitan Museum
of Art

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	2
FILE	43

The Metropolitan Museum of Art

*NY
Jan. 18 file*

Department of European Paintings

November 1, 1996

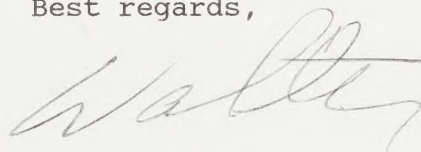
Dr. Alfred Bader
Suite 622
Astor Hotel
924 East Juneau Avenue
Milwaukee WI 53202

Dear Alfred,

This is just a note to say that I'm grateful for the invitation to the exhibition at Queen's. I'm sorry that I couldn't be at the opening, but I was lecturing in Raleigh at the time. I'd like to know when the show ends and I'll try to see it.

With many thanks,

Best regards,



Walter Liedtke
Curator of
European Paintings

RECEIVED
MAY 10 1964
FEDERAL BUREAU OF INVESTIGATION
WASHINGTON, D. C.



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 12, 1996

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

Dear Walter:

I am so happy to have your letter of February 28th.

We also travel a good deal and will be gone most of April, but then we will be in Milwaukee the first three weeks of May and again in August and most of September. Do keep in mind that it is so easy to come from downtown Chicago to Milwaukee by bus or train or to fly by Midwest Express non-stop to Milwaukee from LaGuardia or Newark.

I also very much like that sketch after A9 and just wish I knew which student had it in him to produce such a sketch. Dr. Klein in Hamburg has done the wood analysis, coming up with the late 1630's as the likeliest date. Of course, you realize that the colors are very different. The Xerox, incidentally, is much too olive green. The painting is mainly rich yellows and ochres, practically without the reds and blues in the original.

It is easy to say which students did not do this. Surely, Dou, Jouderville, Eeckhoudt and Flinck are out, but who is in?

I was very sorry to learn that the RRP is changing its method of presenting Rembrandt's works after 1642. I found it so useful to have the paintings presented in chronological order. That made it easy, for instance, to show how different A9 of 1627 was from all the other paintings done between 1625 and 1630.

Now I understand that RRP will deal first with all the self-portraits, right to 1669.

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



Dr. Walter Liedtke
March 12, 1996
Page 2

At the very end, I hope that they will show which paintings really deserve "A" numbers - I just hope to live long enough to see that.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure

The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

Department of European Paintings
Fax (212) 794-2176

February 28 1996

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

Dear Dr. Bader,

I'm terribly sorry not to have written sooner but again am crushed with work, this time by teaching at the Institute in addition to MMA work and public lectures here and there. I should have answered your earlier letter immediately but was delayed by being stumped by your color xerox. I really don't know who did this version of A9 but it's very nice and seems right in the period.

I'm delighted you have spent so long with my catalogue. Yes, it was produced under great pressure. You mention footnotes 94 and 96 on p. 37. In each case I'm quoting another source: in n. 94 I mean that each time Bruyn claims to find an example of Rembrandt signing a student work his example is bogus, wrong, misleading. In n. 96 I quote the RRP confessing to not having found an authentic Rembrandt signature on a student work. My footnotes are consistent; Bruyn in the 1991-92 catalogue is not consistent in the impression he creates that Rembrandt "attached" his name to studio pieces but when you track down his examples you find nothing reliable.

We seem to agree on a lot: not Rembrandt for Christ and Samaria Woman, not Maes for Old Woman Cutting Nails (now on view). I fear we won't see RRP IV until late in 1996, at best - you're right about that.

It is so good to see your early Head by Rembrandt vindicated in Amsterdam. I recall giving it a word of support in my catalogue, simply saying Begemann's entry was completely convincing.

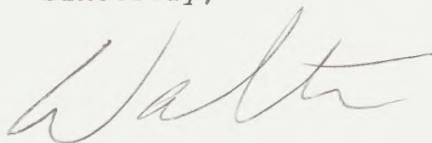
I would love to revisit Milwaukee soon but this spring is a difficult time. I lecture 2 hours every Tuesday and I

W. H. W. W.
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SERIES

have lectures out of town almost every three weeks. But time goes by so quickly and I'm sure they'll be an opportunity before too long.

Did we not get on a first-name basis once upon a time? If it's not too forward I would prefer Walter to "Dr. Liedtke." With warm regards to you and your wife,

Sincerely,

A handwritten signature in cursive script that reads "Walter".

Walter Liedtke
Curator of
European Paintings

The first part of the report deals with the general situation of the country and the progress of the work during the year. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and a list of the publications produced.

The second part of the report deals with the financial situation of the institution. It gives a detailed account of the income and expenditure for the year and shows how the funds have been used. It also includes a statement of the assets and liabilities of the institution at the end of the year.

The third part of the report deals with the personnel of the institution. It gives a list of the staff members and their duties. It also includes a statement of the salaries and allowances paid to the staff members during the year.

The fourth part of the report deals with the library and the collections. It gives a list of the books and other materials acquired during the year and shows the progress of the library work. It also includes a statement of the number of books issued to the readers during the year.

The fifth part of the report deals with the general administration of the institution. It gives a list of the various committees and their work. It also includes a statement of the general progress of the institution during the year.



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

A Chemist Helping Chemists

February 21, 1996

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

Dear Dr. Liedtke:

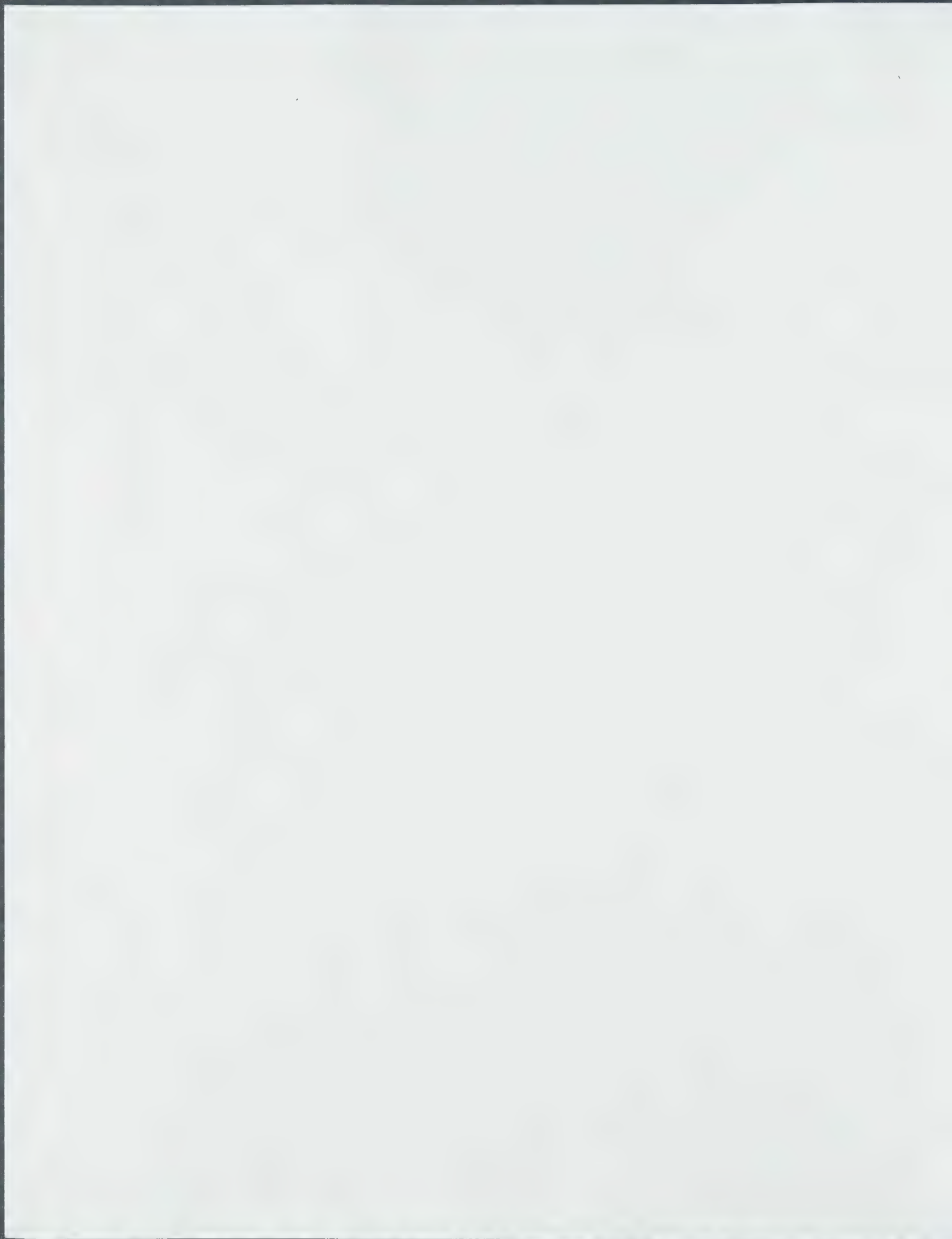
The two enclosures might interest and amuse you.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures





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

A Chemist Helping Chemists

January 31, 1996

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

Dear Dr. Liedtke:

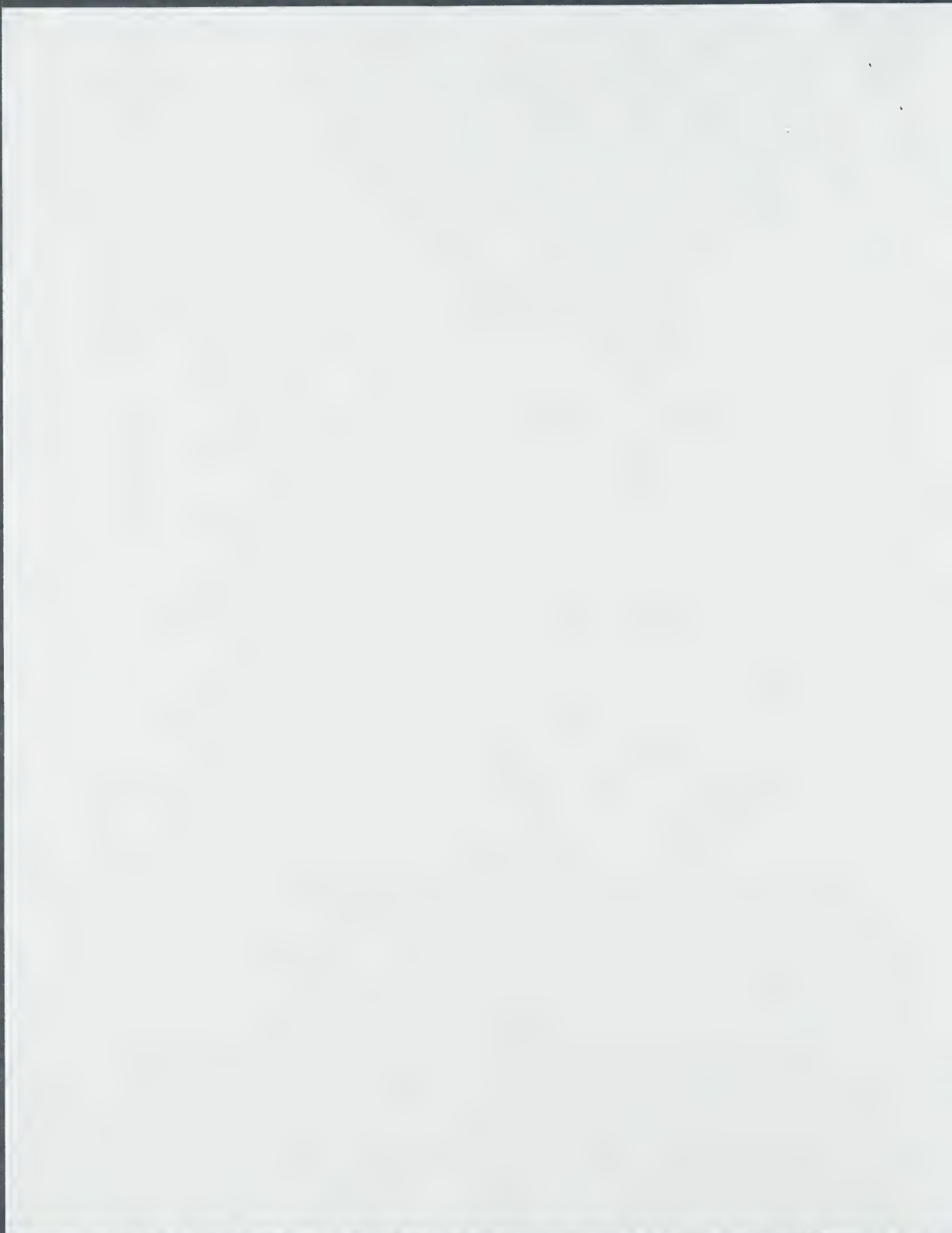
Now that your "Rembrandt/Not Rembrandt" exhibition has been closed for several weeks, you have probably received hundreds of letters telling you how much your catalogs have been appreciated.

Let me just add my note. I have spent perhaps 100 hours comparing the two catalogs and thinking back to the paintings which I have seen often over quite a few years.

I suspect that you and Dr. von Sonnenburg had to complete the two catalogs very quickly, and that leads to the major criticism, that not everything is as clear as an amateur would like it to be. I am not speaking of reversals of plates, like Figures 92 and 93, which are obvious, but more subtle matters.

For instance, to me, one of the most important questions for Rembrandt scholarship is whether or not Rembrandt signed works by his students done in his studio. Your footnote 96 on page 37 is clear; your footnote 94 is not. Of course, footnote 43 on page 87 in the London catalog is also quite unclear, and I wish I could just spend a little time with you to find out what you consider 'bogus'.

I spent a long time at the London exhibition and couldn't really fault the catalog for any of the Rembrandt entries, though one had to wonder why so much effort and money had to be spent to bring these works together when all but one or two were very accessible. The works of the students I found very ill-chosen, with some glaring mistakes. Of these, the worst was RRP-C3 from the National Gallery. Seeing it next to authentic Dous made it clear that Dou never had it in him to paint such a work. I have never been certain whether this is Rembrandt or Lievens, and I am glad to see the Christopher Brown has now changed his mind and has moved it from Dou to Rembrandt.



Dr. Walter Liedtke
January 31, 1996
Page 2

Perhaps Christopher Brown will in time also change his mind on two paintings which I acquired recently. One is a Lievens landscape, which Michael Hornstein sent to Christie's and which didn't bring very much, perhaps because of Christopher Brown's saying that this is not by Lievens. The other is my Bredius 304. Now that it has been cleaned, it looks very much better, and I am not certain that Dr. Brown is correct in calling it "a later imitation of the St. Matthew" as he did on page 276 of the London catalog. That damnation did not, unfortunately, stop the painting bringing 8 times Christie's pre-sale estimate last February.

To come back to your catalogs, I really don't understand how Dr. von Sonnenburg can think that your *Jesus and the Samaritan Woman* can really be by Rembrandt. In this connection, I hope that you will sometime be able to examine carefully my large painting of the same subject (Sumowski #2102-A) which I think may be an early Flinck. The signature has been rubbed out, but the authentic date of 1634 remains. Interestingly, Rembrandt used the image of that very Samaritan woman in his *100 Guilder Print* some twenty years later.

If my painting is really by Flinck, then the date 1634 is of importance in relation to when Flinck came to Rembrandt.

I find it very difficult to follow Dr. von Sonnenburg giving the woman cutting her nails to Maes. But then I don't think that the painting in Kassel is by Maes either.

I own a fine portrait of a woman, which I would call from "the master of the big hands", but which luckily is signed and dated by Abraham van Dijck. I find your suggestion that the woman cutting her nails is by van Dijck very plausible.

I am so glad that you now find that #39 is period, from the 1630's. There are many such heads floating around, and I find it a comfort to know that some of these come from Rembrandt's immediate circle, rather than are later imitations.

I am sure that you don't think for a moment that you are the only one who has had difficulties dealing with the RRP. I just wish that you were correct in thinking that Vol. 4 would come out late in 1995 and hopefully Vol. 5 in my lifetime.

The enclosed letter from me dealing with Bredius 425 and 633 may amuse you. All the senior members of the RRP now consider Bredius 633 to be by Rembrandt, and just as I fail to see Dou in C3, I fail to see his hand in Bredius 425.

May I ask you for your opinion about a sketch which I acquired recently and of which I enclose a color Xerox copy which is much too dark. The painting is exactly 30 by 38 cm. The Xerox machine glass was not quite big enough to reproduce the entire painting, but there is only a small amount missing at the bottom. Also, the color is much too dark; the original is much more yellow.



Dr. Walter Liedtke
January 31, 1996
Page 3

Of course, I know that I don't have to belabor the obvious. The original RRP-A9 is in Basel, and I have looked at that painting many times and with great pleasure. Of course, it is quite different in color, with rich blues, etc., whereas mine is almost entirely in shades of yellow and brown. Who in Rembrandt's immediate circle in the late 20's or 30's had the ability and the wish to copy such a sketch? My painting, on 17th century oak, is bevelled on all sides. RRP-A9 has been cut at the bottom; the RRP thinks the panel was cut before the sketch was painted.

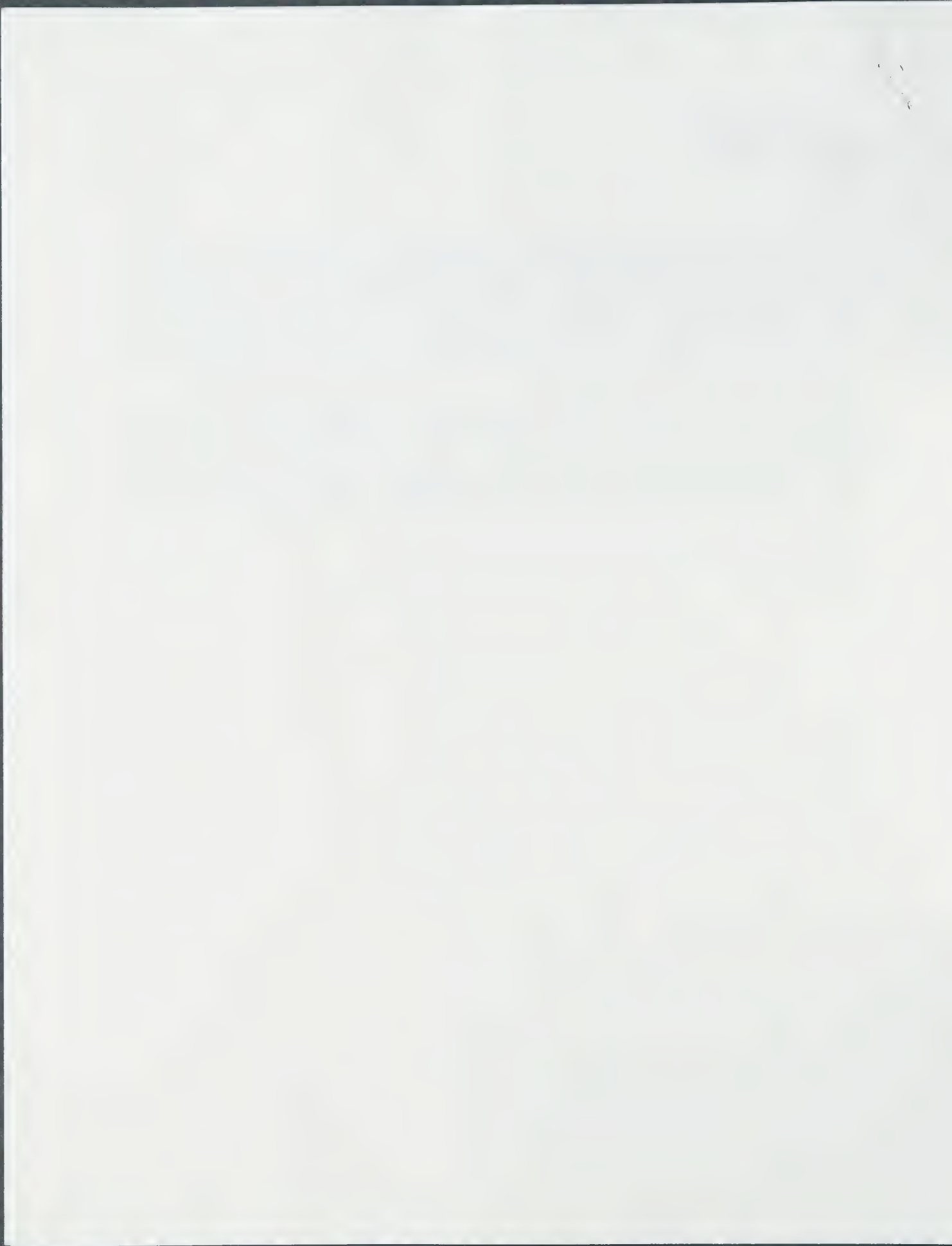
Since you were here last, I have acquired a number of Rembrandt School paintings, and I do hope that you might come and visit us sometime at your convenience and then stay with us longer than you did last time. There are direct flights by Midwest Express, the world's best airline, from LaGuardia and Newark to Milwaukee. I would be delighted to pick you up at the airport, invite you to stay with us, and then take you back to the airport. Of course, I invite you for very selfish reasons: I would learn much more from you than you would from my paintings.

With all good wishes and best personal regards, I remain,

Yours sincerely,

AB/cw

Enclosures



*Philippe de Montebello, Director
The Metropolitan Museum of Art
and*

*Caroline Elam, Editor
The Burlington Magazine*

invite you to

An Evening at The Metropolitan Museum of Art

Thursday, the fifth of October

five-thirty o'clock lecture

by Francis Haskell on

"The Sale of the Pictures of Charles I"

*six-thirty o'clock preview and reception
to celebrate the opening of the exhibition*

Rembrandt/Not Rembrandt in The Metropolitan Museum of Art

and the reinstatement of the Tiepolo Collection

in the Dr. Mortimer D. Sackler and Theresa Sackler Gallery

R.s.v.p.

Card enclosed

Telephone inquiries:

Kristin MacDonald 212.570.3948

Informal

*Please use the Museum's
Main Entrance at Fifth Avenue
and Eighty-second Street*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 18, 1995

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

Dear Walter:

I imagine that the kind invitation to come to the opening of your *Rembrandt/Not Rembrandt in the Metropolitan Museum* was sent to me because of your kindness. Isabel and I wish we could attend, but unfortunately, we have a prior engagement.

I am certain that it will be a truly fascinating exhibition, and we do hope to be able to see it a little later.

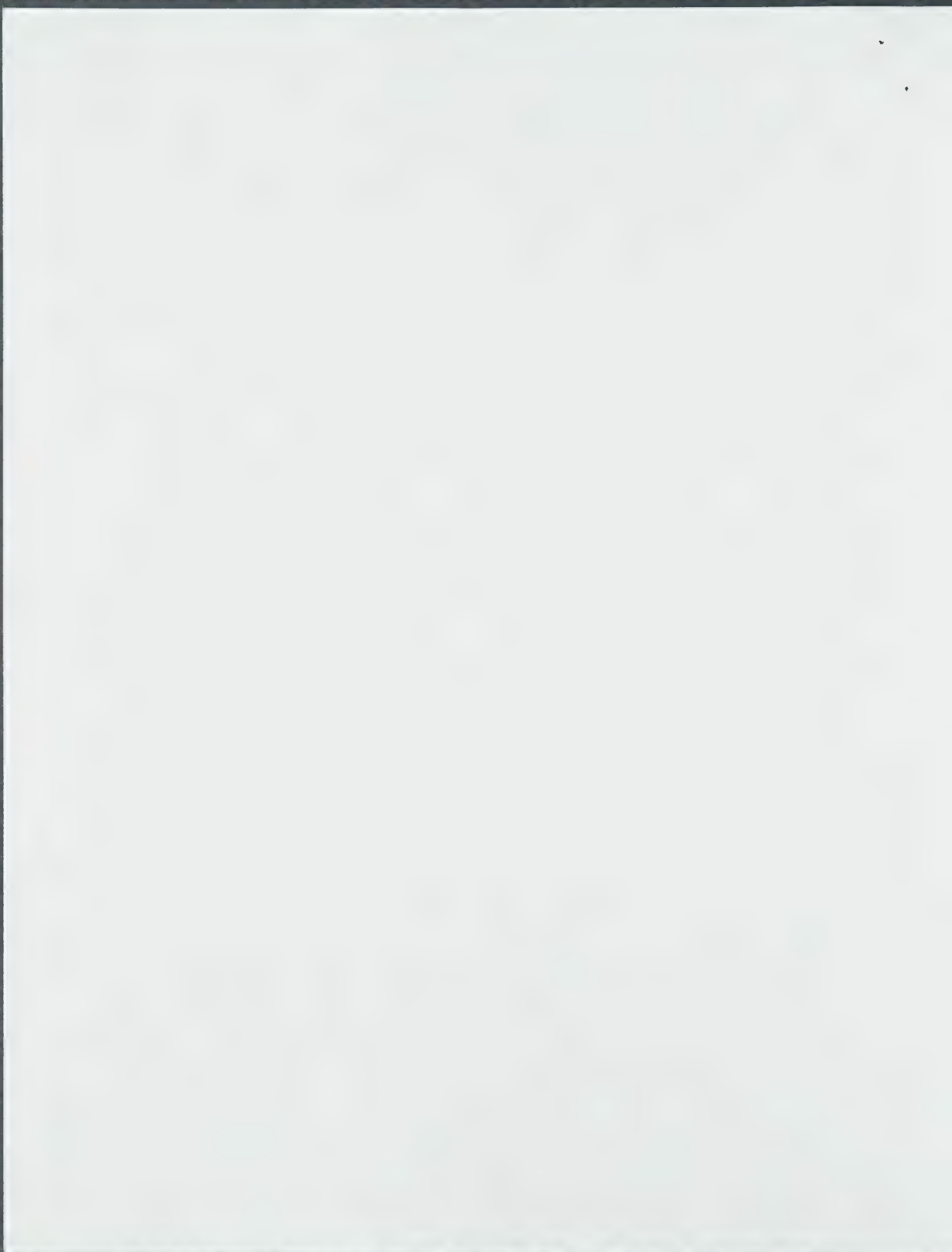
With all good wishes and many thanks, I remain,

Yours sincerely,

AB/cw

Enclosure - RSVP card

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



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

Department of European Paintings
Fax (212) 794-2176

March 13, 1995

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

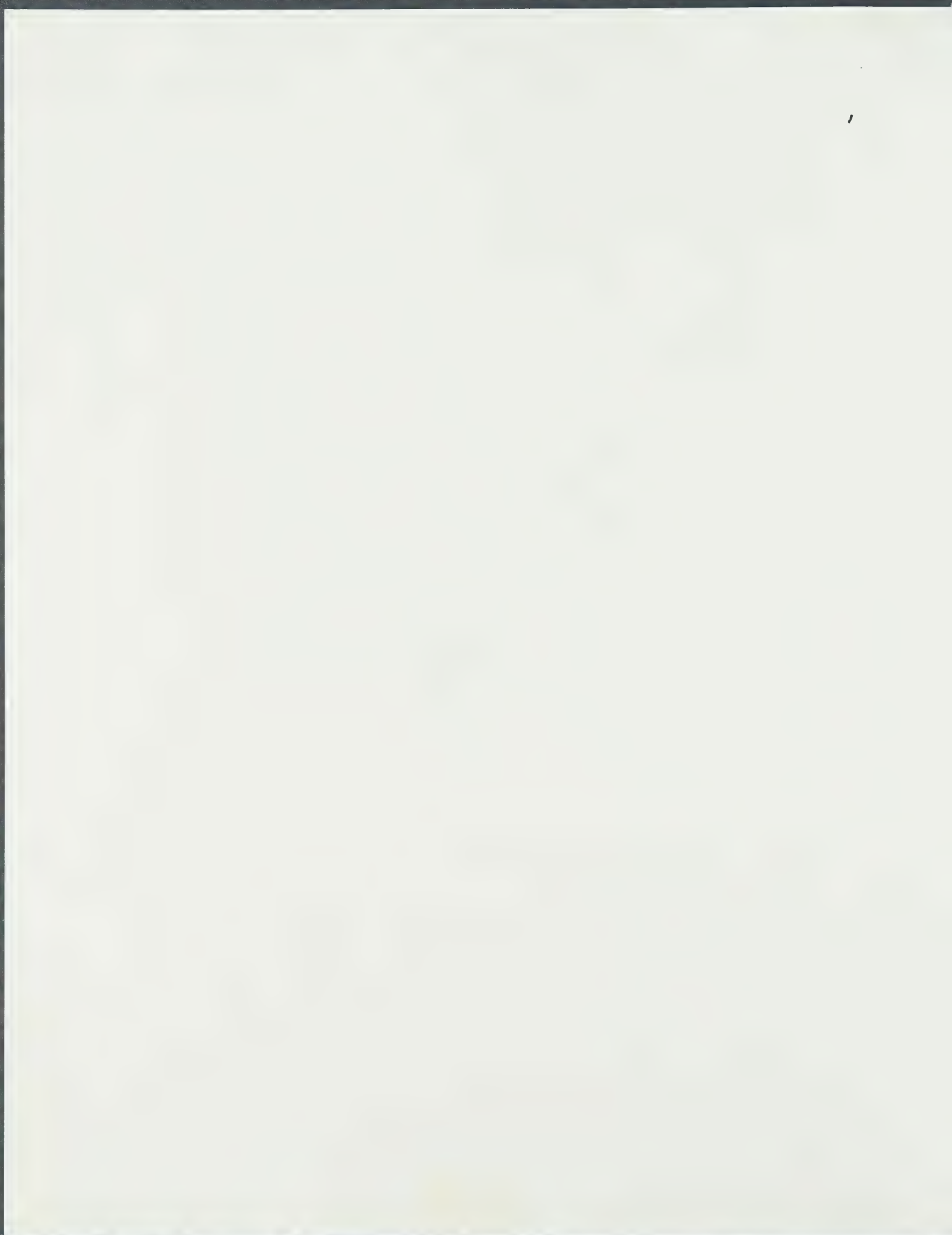
Dear Dr. Bader,

I heard from Otto that you were willing to lend Rembrandts to our show, and for that I'm extremely grateful. However, you will have heard that we have finally decided not to borrow anything (not my decision, really), but to show only the Met's collection. I wanted your early Head (now at Otto's) and the ex-Guterman Lievens, plus the Getty Old Man with Gorget which I will soon publish in the BM as Rembrandt 1631 (RRP has it as B4 of ca. 1629).

The exhibition is entitled "**Rembrandt and Not Rembrandt in the Metropolitan Museum,**" and will open on October 10, 1995, and run to Jan 7, 1996. About 18 Rembrandts, 25 not but all 17th C, and about 10 fine works by ex-pupils. Some drawings and prints, also from connoisseurship viewpoint.

With best regards,

Walter Liedtke
Curator of
European Paintings





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 16, 1995

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

Dear Dr. Liedtke:

The only thing that bothers me about your thoughtful letter of March 13th is that you addressed me as 'Dr. Bader'. I think of you as Walter, but if you insist, I will address you as 'Dr. Liedtke'.

Should you ever want to do a more extensive exhibition of Rembrandts and Rembrandt has-beens, I would, of course, be happy to loan you *Rembrandt's Father*, now on loan to Otto, as well as the Lievens of Rembrandt's mother, as well as many paintings published at one time or another as Rembrandts.

Last month, I purchased Bredius 304, which is illustrated in Rosenberg's two-volume work on page 99, facing the Erickson *Old Jew* on page 100, which I also own.

Recently, I purchased Bredius 226, which could be shown next to the copy in the Johnson collection in Philadelphia. Not that I think that Bredius 226 is by Rembrandt, but it certainly comes from the 1640's and may be by Carl Fabritius.

I also own a much better version of the Louvre's Bredius 117 and of the "self-portrait", Bredius 46 and 47.

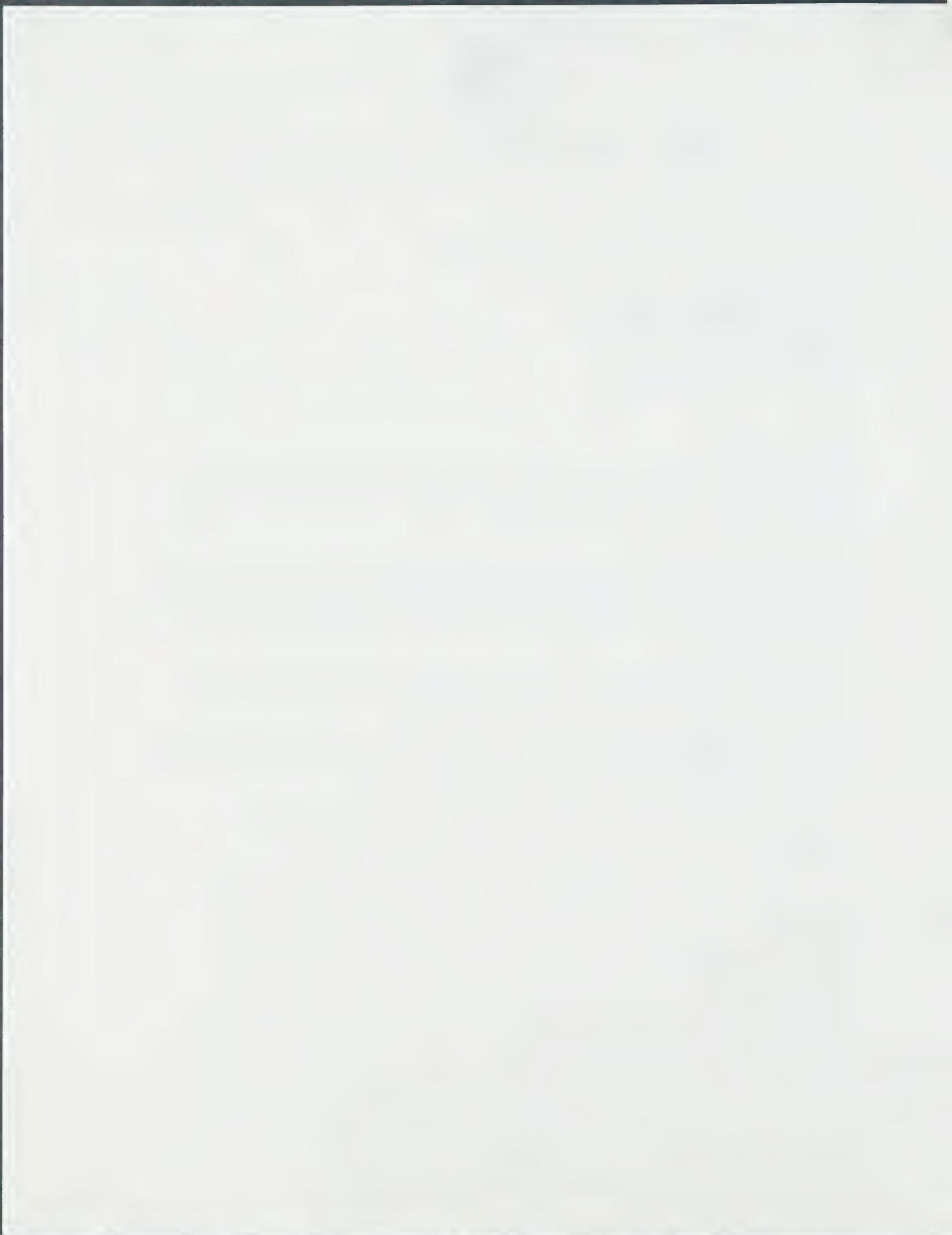
You have seen my little Bredius 425 on copper, where I don't think for a moment that it could be by Dou.

Best wishes, as always,

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



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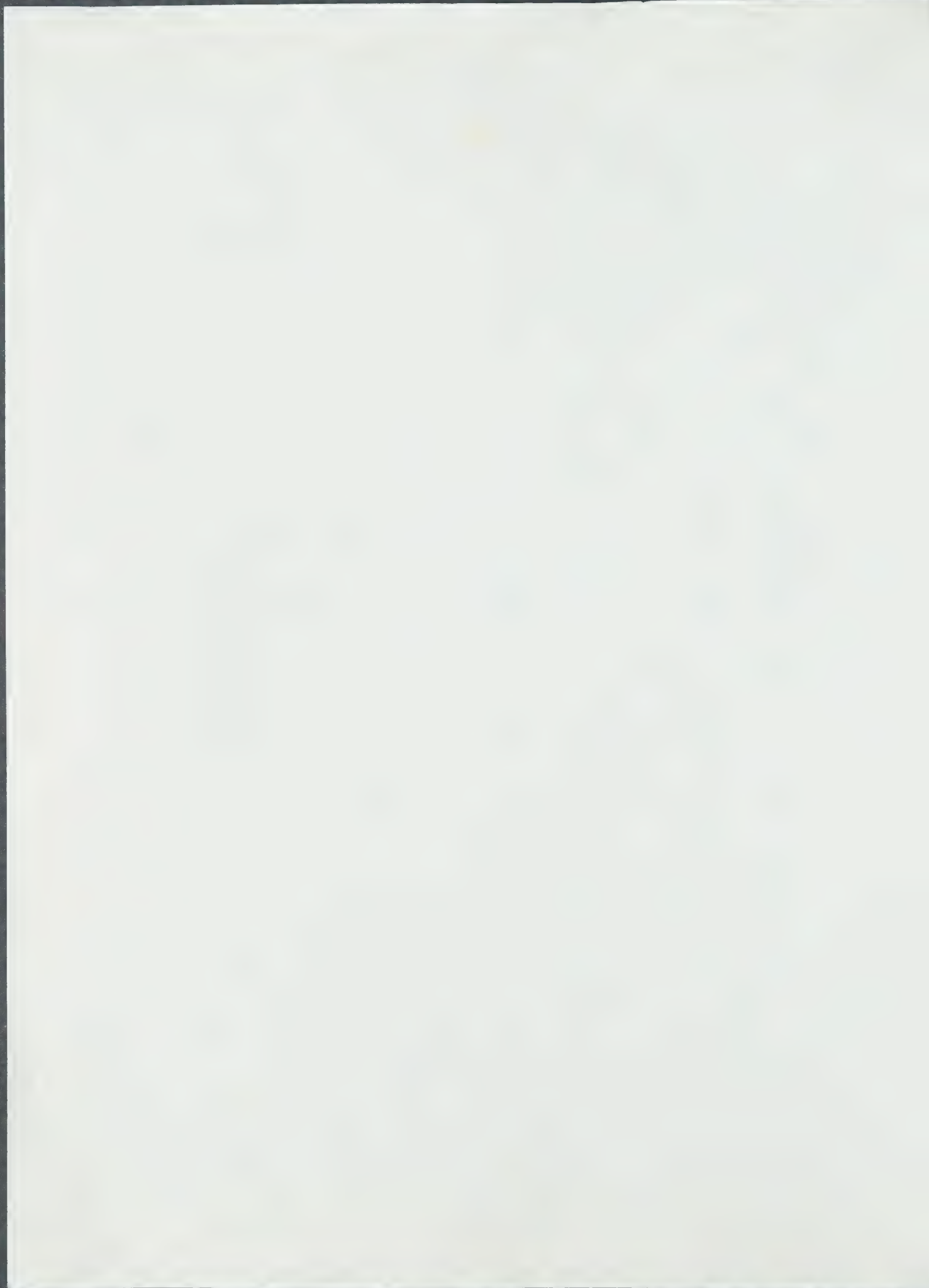
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 22, 1995

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

Dear Walter:

I so appreciated your fax from yesterday.

Milwaukee is a very lonely town for collectors like myself because there is simply no one knowledgeable about Old Master paintings to whom I can talk.

You know so much and not just about Delft church interiors and Rembrandt school paintings, and you write so incisively. You have been to my house but once, and then in the company of another art historian. I very much enjoyed meeting her also, but I would love to have a day just going from painting to painting and listening to your thoughts.

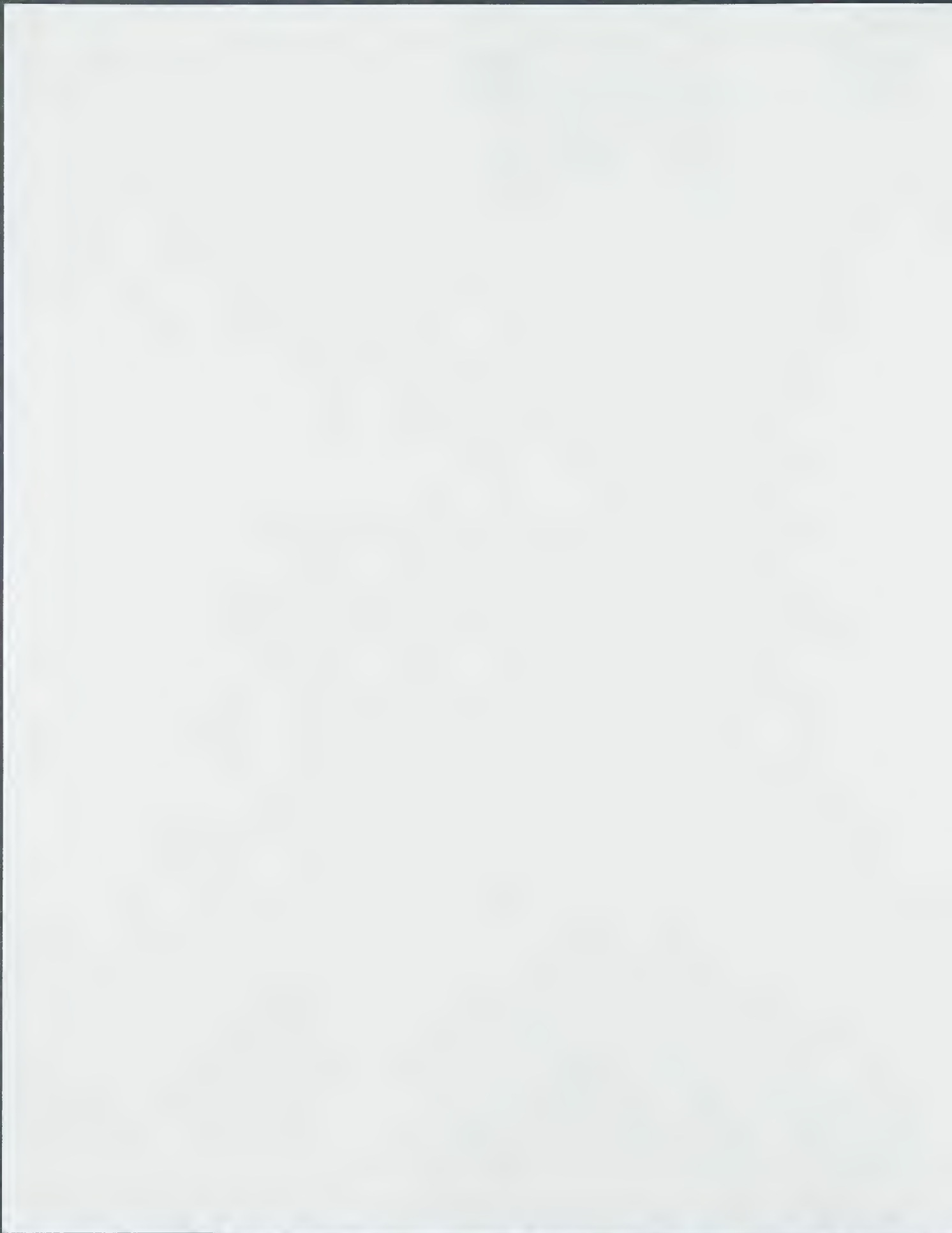
Whenever you are in the Chicago area, remember that Amtrack and regular buses can bring you here in less than two hours and a comfortable guest room, with better paintings than furniture, awaits you.

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 16, 1994

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

Dear Dr. Liedtke:

Thank you so much for your gracious letter of August 17th.

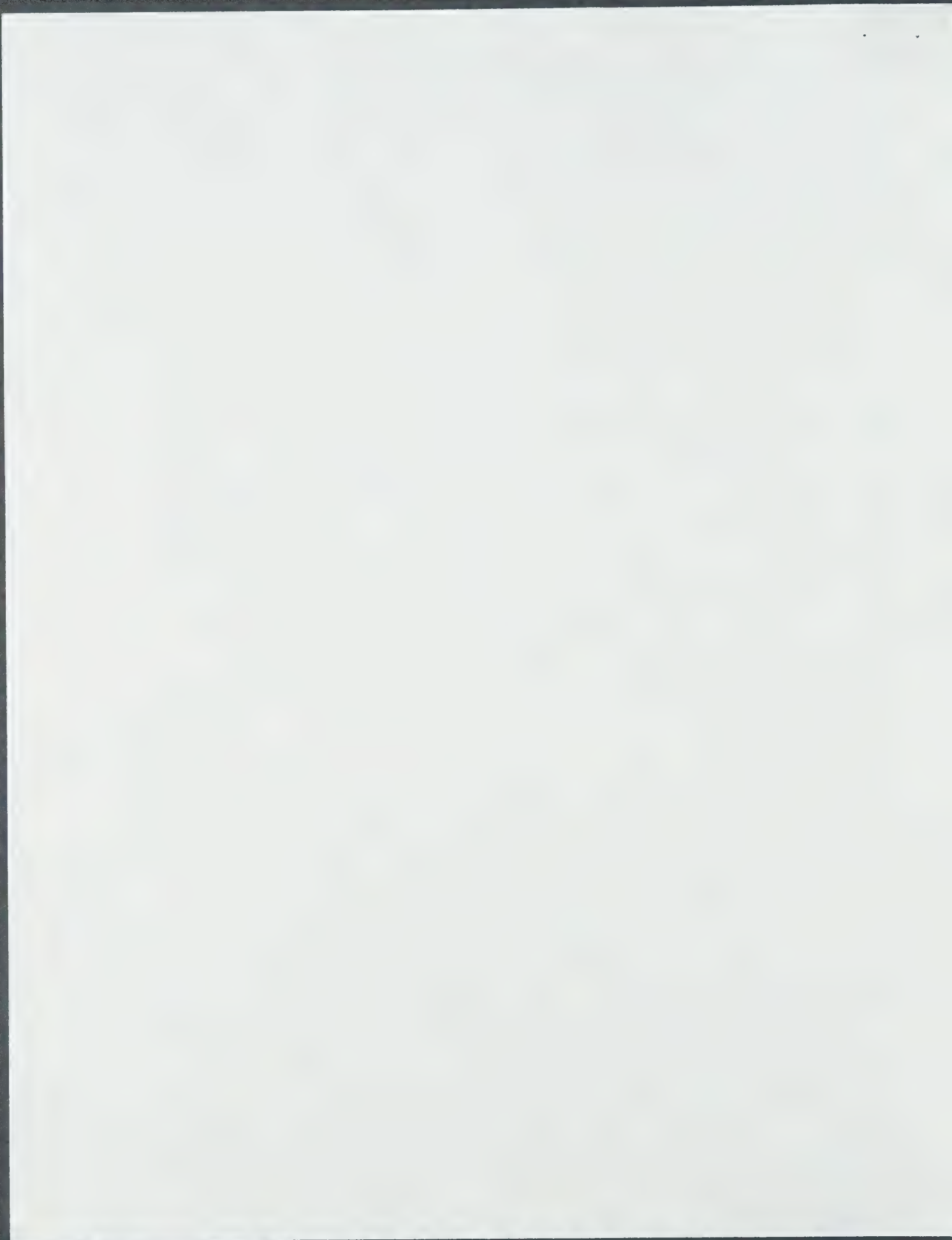
I hope that I know more about Rembrandt school paintings than I know about grammar and that Weidenfeld, the publisher, will have a competent editor.

We so enjoyed your visit to Milwaukee. Please plan to come again.

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



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

Department of European Paintings
Fax (212) 794-2176

August 17, 1994

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

Dear Dr. Bader,

Thanks for your note and ms. My wife and I are just back from our first trip to Buenos Aires, where RRP C 60 is Flinck ca. 1633 for sure, with an overglazed background spoiling the space and volume in the bust, and overlapping the back of the neck and scarf. Allowing for condition, it is a better picture than reproductions allow.

I'm sure you'll have an editor so I should not mention questions of composition in your ms, but being obsessed with such things I'll mention one or two. Bottom page 17 "I realized that." The "that" is ambiguous, and I would simply begin the sentence thus: In the 1950s I began collecting works of the "Rembrandt School" [your "realization" is understood]. Next line, change "only" to "usually"?

Page 18, line beginning "Rembrandt: [insert this colon] and "Some of the world's most capable scholars spent a few million dollars" ["millions" sounds exaggerated]. Last sentence, drop "Even" and begin with "If."

Page 19 very good on van Berestejns. Comma after "Unconsciously" top of page.

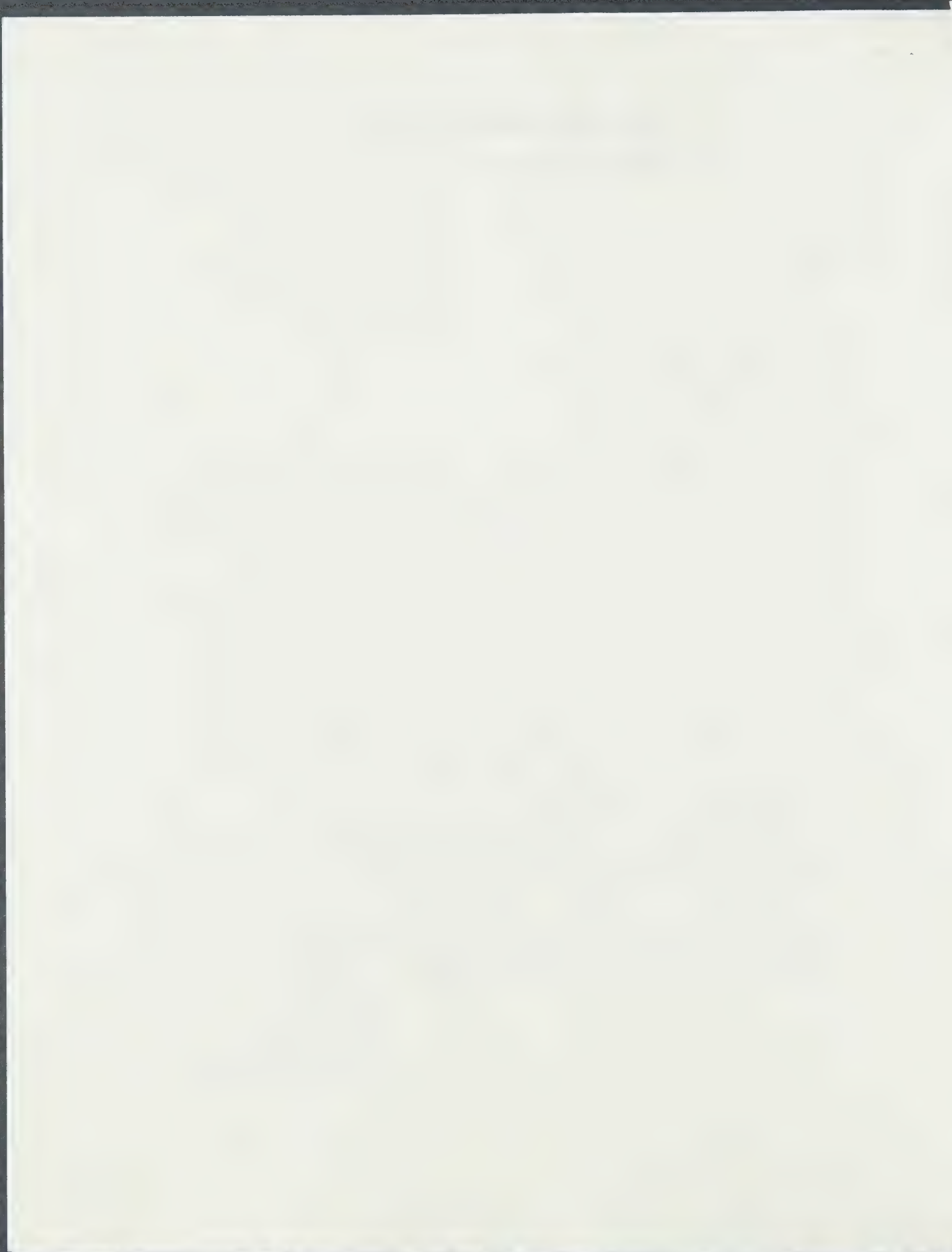
Page 20, our title is Aristotle with a Bust of Homer and I think properly so. Three lines from bottom I would change to: "a London dealer acting for a collector in Birmingham bought it for \$180,000." And last line p. 20, comma after "students."

Mid page 21: "the same great painting whether or not it was painted by Rembrandt", and 6 lines from bottom: "No doubt, it is the one by Lievens, a great artist."

Warm regards to you and Mrs. Bader,



Walter Liedtke
Curator of
European Paintings





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 10, 1994

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

Dear Dr. Liedtke:

I am just working on my autobiography and have written a little on a subject which you know more about than almost anyone else in the country. Hence I am taking the liberty of enclosing a couple of pages.

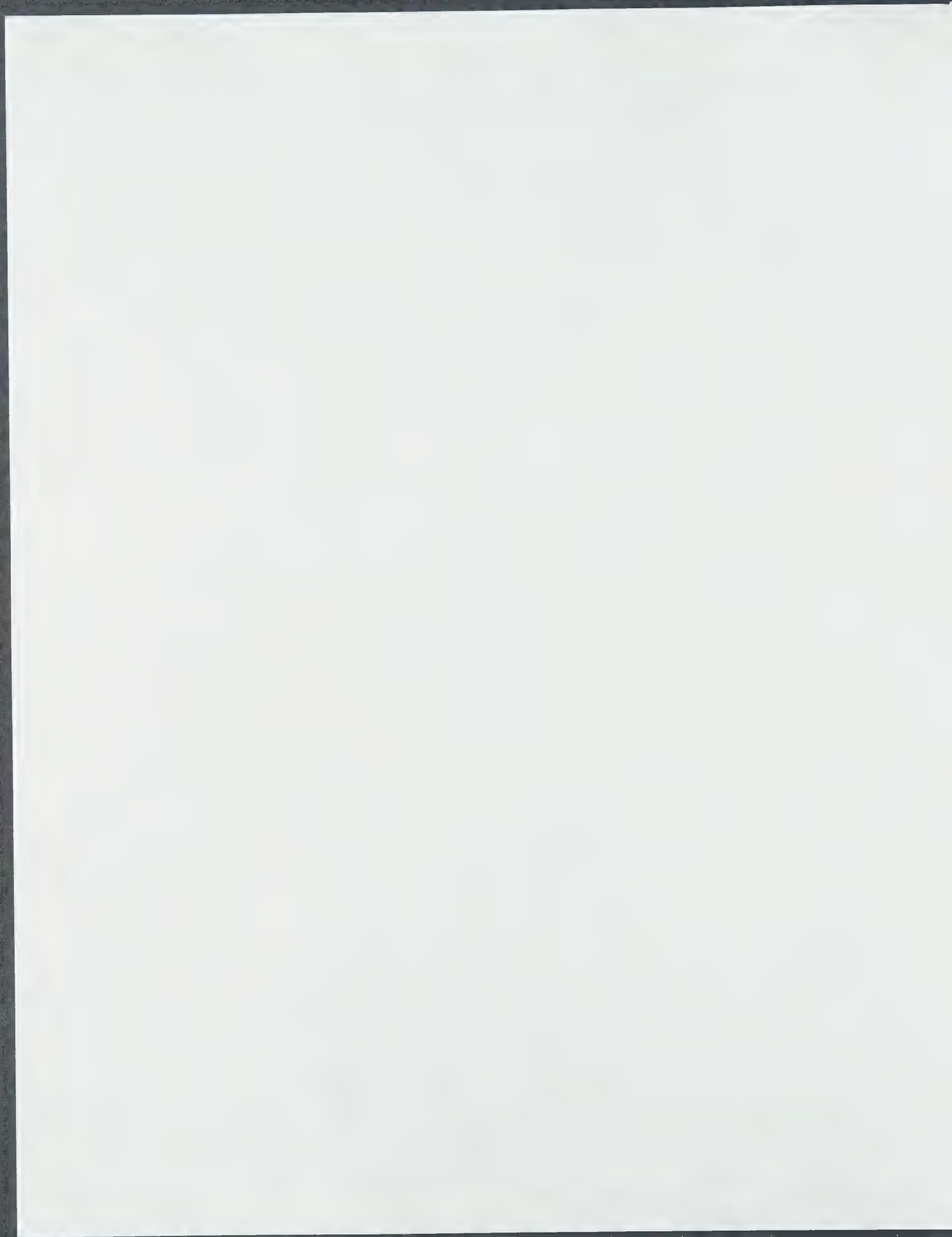
If you should see any serious errors, please do let me know.

Many thanks for your help.

Sincerely,

Enclosure

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

April 7, 1994

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

Dear Walter:

Please accept my sincere thanks for your thoughtful letter of February 18th and the slides, much appreciated.

As you requested, I return the Jouderville slide in the metal binding.

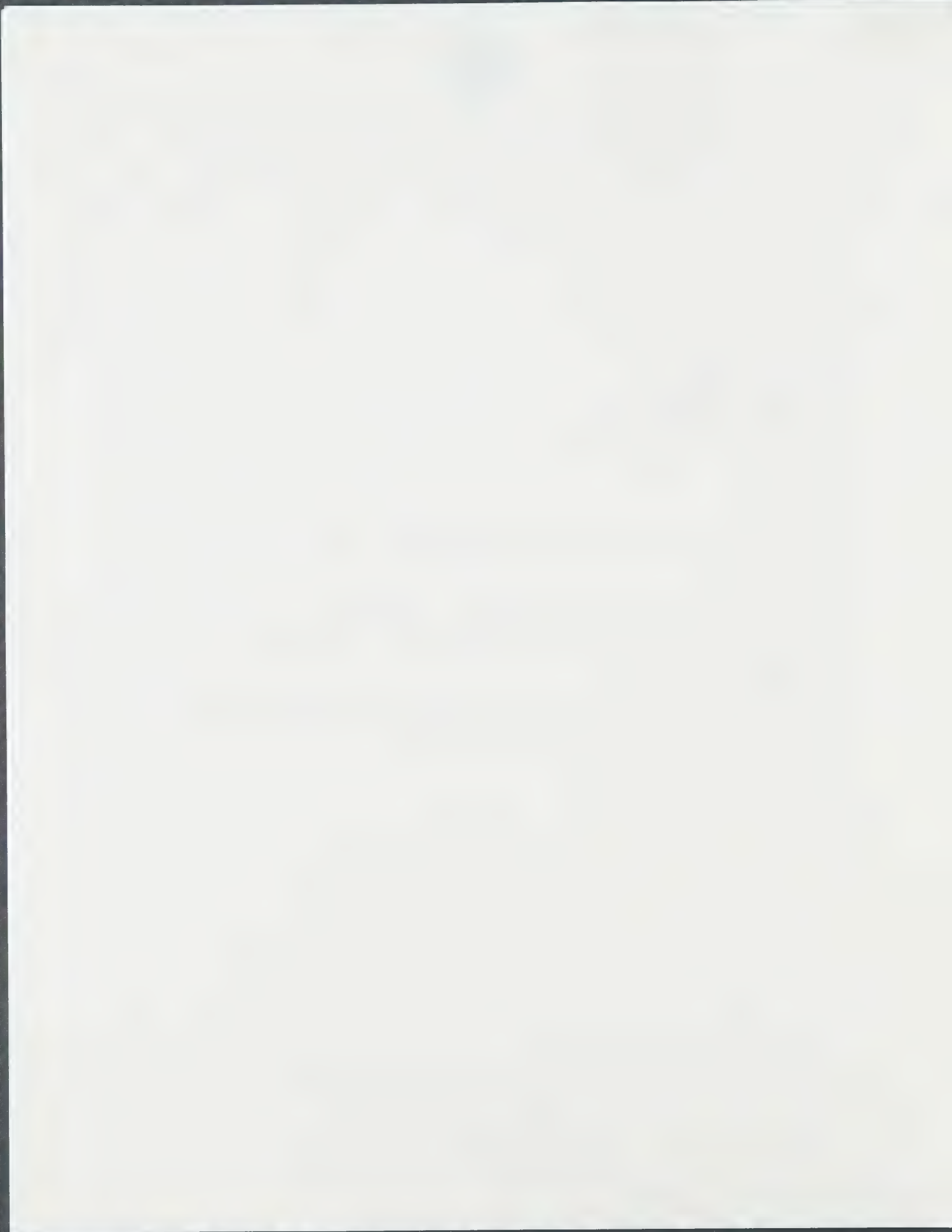
I can hardly wait for Volume IV of the RRP which surely will look very different, and I hope, more sensible.

I will give my first talk entitled "The Rembrandt Research Project and the Collector" in May, and I am certain that it will improve as I collect more slides.

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



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

Department of European Paintings
Fax (212) 794-2176

February 18 1994

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

Dear Dr. Bader,

Many thanks for your letter. I enclose the slides you need. The only one I need back is the Jouderville in the metal binding. You will see two extra things, one the MMA Sibyl, I think correctly given to Drost, the other a photo of Mrs. van Beresteyn next to the little Jouderville in Lille (Jouderville according to Sumowski and Liedtke, but not a suree thing).

Warm regards to you and your wife.

Sincerely,



Walter Liedtke
Curator of
European Paintings





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 14, 1994

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

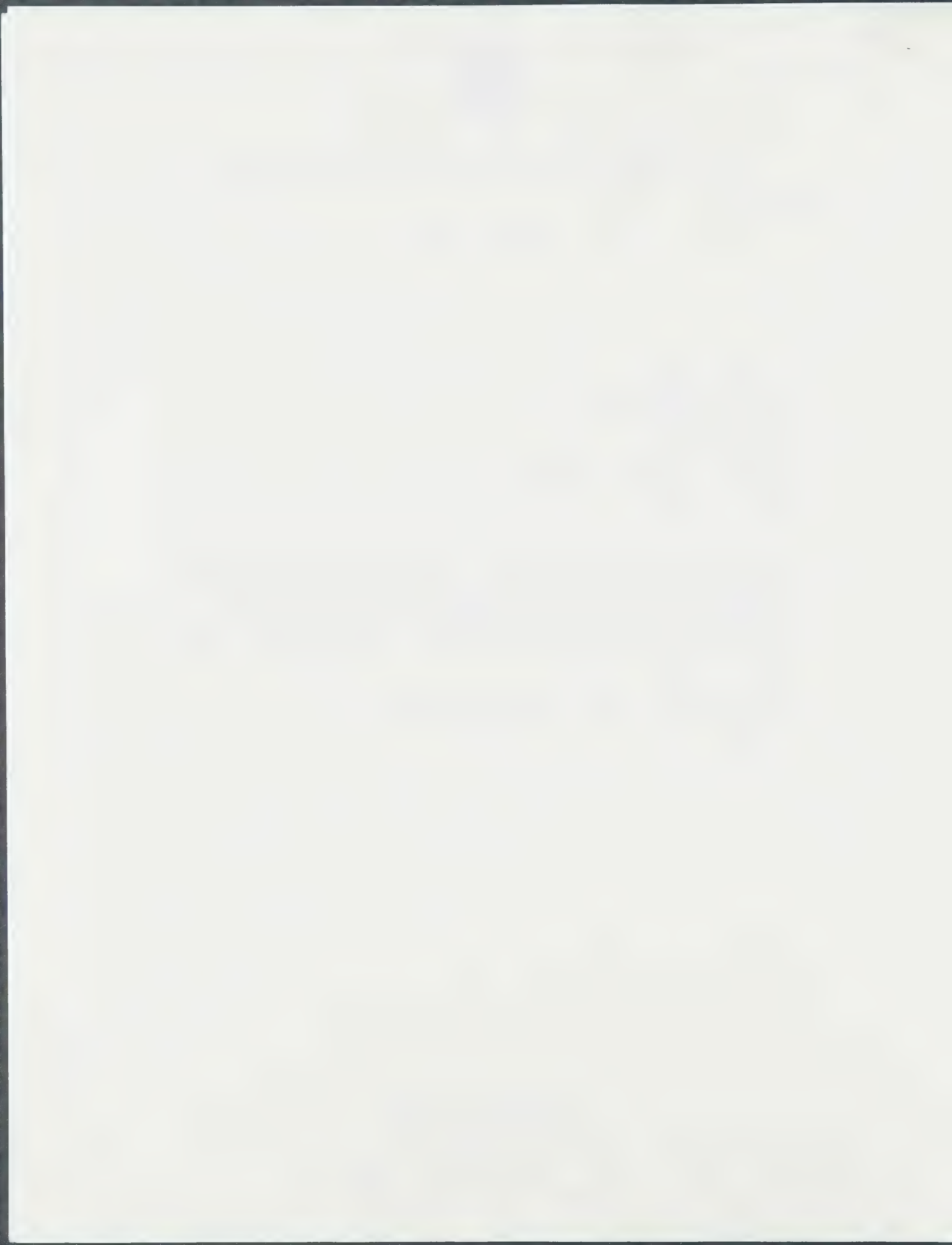
Dear Dr. Liedtke:

I am just working on a slide talk entitled "The Rembrandt Research Project and the Collector," and would very much like to be able to show the slides of your two Beresteijn portraits in comparison with a slide of an authentic portrait by Jouderville. May I impose on you to send me slides of your two portraits and, if you happen to have a slide of the Dublin portrait, that also, of course with the museum's billing.

Many thanks for your help, and best personal regards.

Sincerely,

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

July 30, 1993

ESTABLISHED 1961

Mr. Greg Hodgins
Paintings Conservation
The Metropolitan Museum of Art
1000 - 5th Avenue
New York, New York 10028 0198

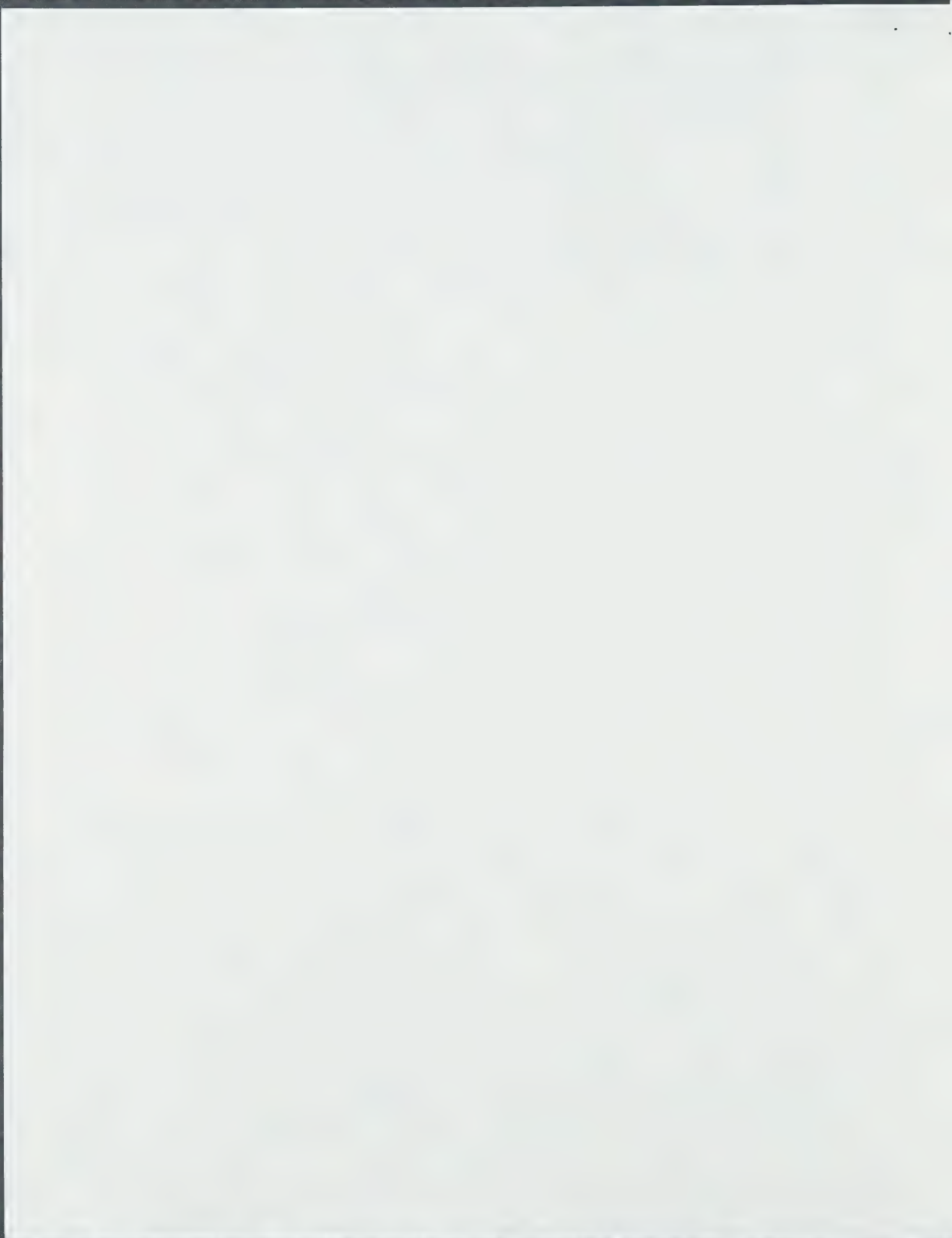
Dear Mr. Hodgins:

I am sorry that a long trip to Europe has delayed my responding to your most interesting letter of June 7th.

There is no question in my mind that you are doing important work, but as you perhaps know, I have practically no connections with the Metropolitan Museum of Art, and I am really not in a position to support your work.

Sincerely,

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



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676 Fax 2125703879

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

June 7, 1993

Dear Dr. Bader:

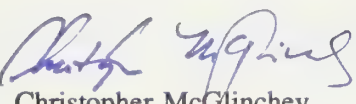
The enclosed proposal for the scientific research of artists' materials combines disciplines that you have achieved an international reputation for supporting. Both scientists and conservators here are very optimistic about the new techniques described in this proposal. From your decades of work in the chemical industry we are sure you are acutely aware that resources often limit the extent of research possible. In order to avert this we are appealing for partial funding so that Gregory Hodgins, the scientist carrying out this work may continue his research.

The research project entails transferring biotechnology to the field of museum conservation science. Ideally, the museum scientist must have available a complete range of analytical methods to analyze the host of artist's materials used throughout the centuries. Only then would it be possible for scientists to provide an unbiased identification of these materials. Unfortunately, the techniques currently available to conservation scientists are limited (especially those pertaining to the identification of proteinaceous materials) and creates a discrepancy among artists' materials actually used and those which can be positively identified. Conservation scientists have successfully coopted many techniques to great advantage. We feel that Mr. Hodgins' endeavor to adapt biochemical methods to conservation shows promise and will broaden the range of detectable artists' materials.

Finally, let us extend to you an open invitation to visit our department the next time you are in New York City. It would be a pleasure to show you our facilities and further acquaint you with the details of our research program.

Sincerely,


Hubert von Sonnenburg
Sherman Fairchild Chairman,
Paintings Conservation


Christopher McGlinchey
Associate Research Chemist,
Paintings Conservation



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676 Fax 2125703879

Greg Hodgins
Paintings Conservation

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

June 7, 1993

Dear Dr. Bader:

I am a biochemist and have been working under contract in the paintings conservation department at the Metropolitan Museum developing new methods for analyzing paint materials. The work, which I will describe, has been progressing well since it began in September of last year. On the basis of initial developments I have been given partial funding in the form of an Andrew W. Mellon Foundation Fellowship for 1993-1994. Presently, I am searching for an additional \$10,000 to make up the stipend. I am approaching your foundation because of its interdisciplinary interests. The strength of your foundation has been built in the world of science, and yet it is also renowned for its support of scholarship in the arts. In a sense mirroring this, I am investigating whether the power of immunological testing, which has revolutionized medical and biological diagnostics, can be used in the service of art historical scholarship and conservation, to study the materials of Renaissance art.

The study of materials is a well established facet of both art history and conservation. Previously, scholars have used a detailed knowledge of materials to help determine the attribution, and date of construction, or to establish the geographical origins of a work of art. X-radiography, infrared reflectography, dendrochronology, chromatography, and elemental analysis, are techniques which have all been developed in other fields and adapted for the analysis of artists's materials and technique. Along this line, I am investigating whether another transfer of technique can be accomplished: this time from the area of biotechnology to fine art. The motivation is to address particular questions about the composition of paints and glues in Renaissance Art.

A large body of knowledge exists concerning artist's pigments: both in terms of historical use and current methods of pigment analysis. Much less is known about artist's media. Throughout history, paint media have been surprisingly diverse. From antiquity to the Renaissance, a significant proportion of paint media were made from proteins: egg tempera from egg yolks, glair varnish from albumen, distemper paints derived from milk proteins or animal skin glues. Around the beginning of the XVth century, oil media were introduced, and the popularity of this media swept across Europe. The history of this revolution in painting materials, and the accompanying necessary changes in painting technique, is of particular interest to art



historians. Currently the historical picture is far from clear. What is known about this revolution has come through researching contemporary descriptions of painting technique, contracts of sale, connoisseurship, and limited scientific analysis. The latter approach has been hampered by the fact that dependable methods of analysis exist only for oil media. If these methods were complemented by a reliable analysis of protein media, the scholarship of painting material would be greatly enhanced.

With this in mind, my objective is to develop a reliable means to identify and distinguish the protein media in paintings such as egg tempera, casein, and animal glue (distemper). The methods currently used to identify these media are archaic and imprecise. Except in limited circumstances, the very best methods are only capable of identifying protein *per se* and not its source. However, exquisitely powerful, biologically based techniques have been developed in biochemistry, using antibodies, to identify proteins or protein fragments. Antibodies are agents, generated by the natural immune response of vertebrates, which recognize and bind to their cognate proteins with astonishing ease and specificity. Their use as a diagnostic tool for the identification of specific proteins has revolutionized biology. I am proposing to adapt these immunological techniques to identify proteins in paint media. If they can be successfully applied to identify materials in paintings, it would be a significant advance for the fields of art history and conservation.

Although this is a new application of immunological techniques, I feel confident it will work for several reasons. First, other scientists have successfully used immunological techniques to identify extremely old protein samples. Second, my own research using these methods has been encouraging.

Recently, scientists and archaeologists have begun to use antibodies as a tool to try to detect ancient proteins. There are several papers which have reported very encouraging findings. C. Cattaneo *et al.* (1990,1992) reported successfully using immunological techniques to identify the protein serum albumin from a series of human bone fragments dating back to the Bronze Age (4200-3700 B.P.). D. Ortner *et al.* (1992) has been able to identify intact immunoglobulins from bone and tissue samples dated around the 10th century A.D.. Scientist at the Smithsonian Institution have purified animal collagens from archaeological samples dating back more than ten millennia Dr. N Tuross (personal communication). By comparison, this proposal has modest objectives. The amount of protein in a painting sample will be very large compared to the amount of protein present in samples successfully analyzed in the reports mentioned above, paintings are kept in a sheltered environment compared to the exposure which most archeological samples face, and finally, the proteins from the paintings will be less than 600 years old.

For the past six months, I have been working in Paintings Conservation developing this method. I have been pursuing several objectives. First, I am designing antibody tests for the basic protein media (egg, casein, hide glue). This involves reviewing the literature on each, identifying the suitable marker proteins, obtaining the antibodies directed against each protein, and designing and testing the detection systems. I have already designed and tested systems to detect collagen in rabbit skin glue, ovalbumin in egg white varnish, and kappa casein in milk paint. Over the summer, I hope to complete this phase by developing an antibody test for egg yolk specific proteins.



Beginning this fall, I would like to study the performance of these tests in three different scenarios. The first group of tests will be on protein paint media prepared according to Renaissance methods, and artificially aged to various extents here at the Metropolitan Museum using the museum's Fadeometer Facility. The second group of tests will be on genuinely aged reference collections of media and pigments that have been established at various institutions worldwide. Media collections exist at Harvard University, the Getty Conservation Institute in Los Angeles, at the National Gallery in London, and the Doerner Institute in Munich. These collections are of paints with documented methods of preparation, prepared at different times in the past hundred years. The opportunity to analyze these using the antibody test will be invaluable to me. Finally, I would like to begin to analyze samples from paintings. Initially, I will focus on paintings of known provenance and in original condition. Then I would like to use the tests, in conjunction with the techniques of oil media analysis, to analyze mixed media paint samples.

Immunological techniques hold promise for the analysis of any object from which small samples can be obtained. Although I am working in paintings conservation, the techniques could also be useful in areas as diverse as furniture conservation and Egyptian Art. That said, the Paintings Conservation Department is the ideal place to carry out this work. The staff as a whole is widely respected for both their art historical and conservation talents. Their experience with the Infrared Reflectography Project, documenting and analyzing the underdrawing of Northern Renaissance paintings, has already proved an invaluable example of a project which integrates scientific techniques and art historical research. I feel that in this atmosphere, their guidance and expertise will point the way to questions answerable by immunological techniques which are truly useful.

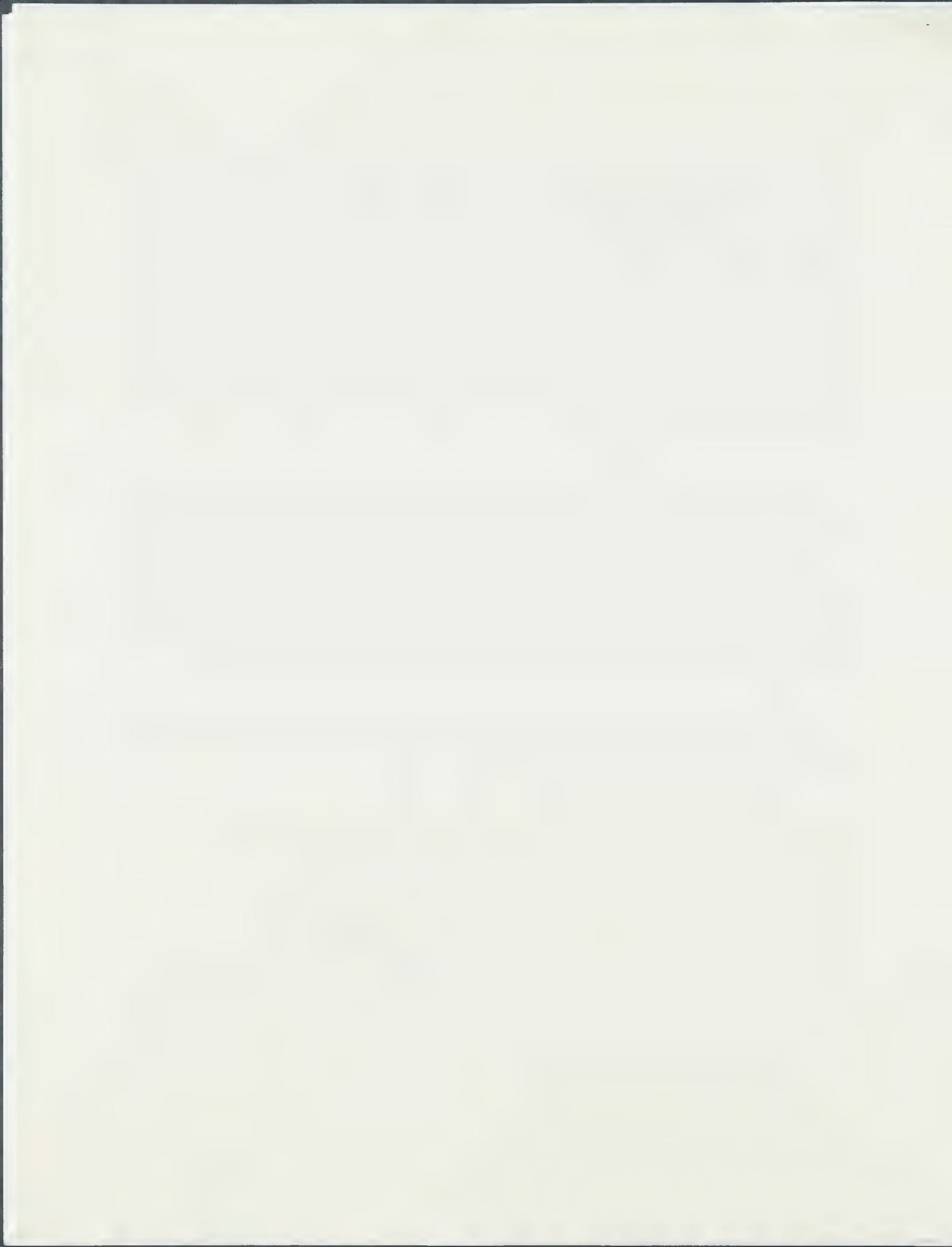
I hope you find this work interesting. If there is a possibility that you will consider helping to support it, I would be very grateful. Please feel free to contact me (x3106) if you would like additional information about the work.

Thank you for your consideration.

Yours sincerely,



Greg Hodgins, MSc



The [illegible] of [illegible]

1911

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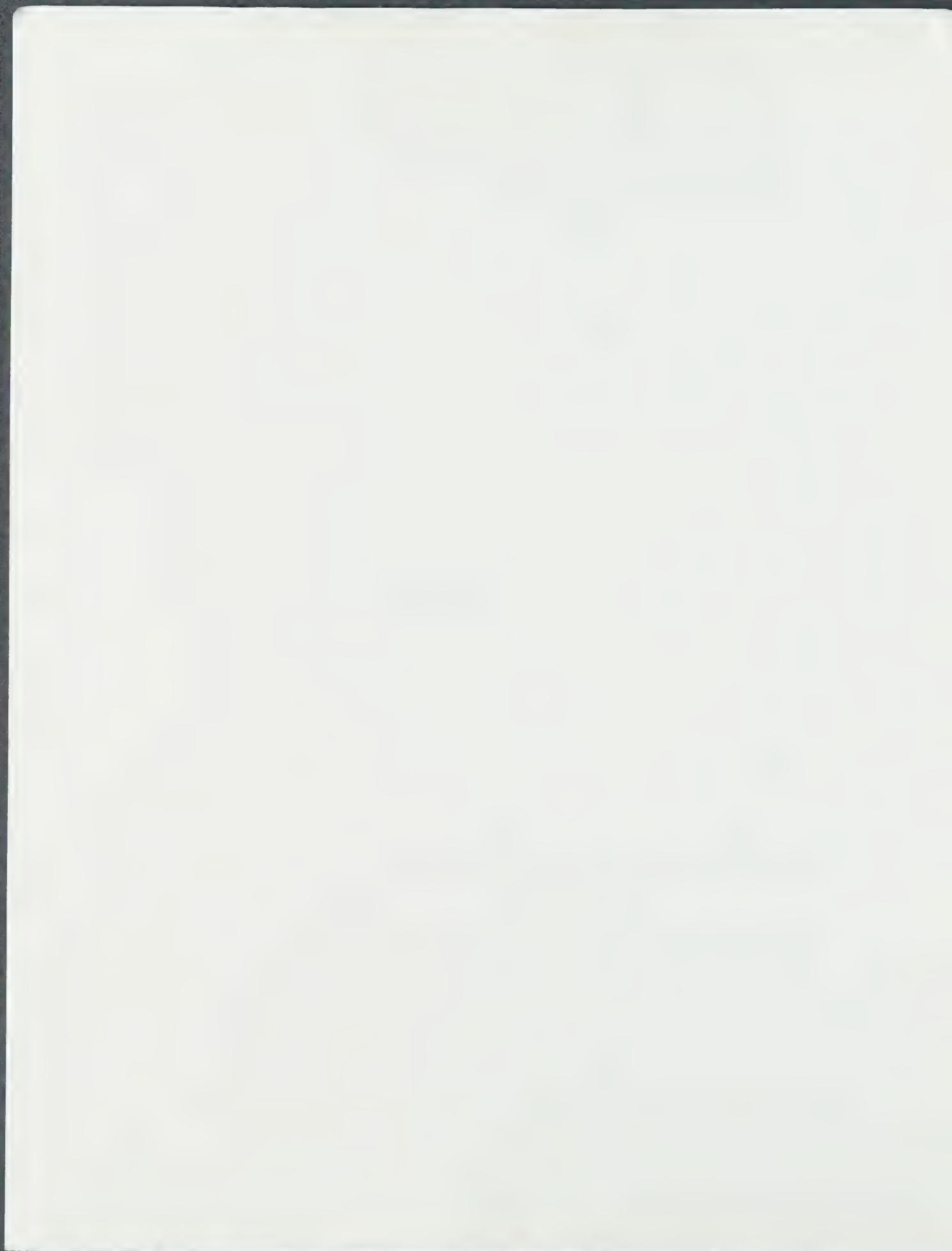
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1971

May 3, 1993

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

Dear Dr. Liedtke:

I still remember your visit with great pleasure.

Has Professor Bruyn actually published somewhere that your fine Beresteyn portrait is by Jouderville? If so, could you please send me the reference to the publication.

During your visit, you mentioned that you really liked my landscape by Everdingen which is illustrated as No. 84 in Dr. Davies' Ph.D. thesis, and I am sending her a photograph, also. This photograph is rather washed out, particularly in the clouds, and the original is so much better.

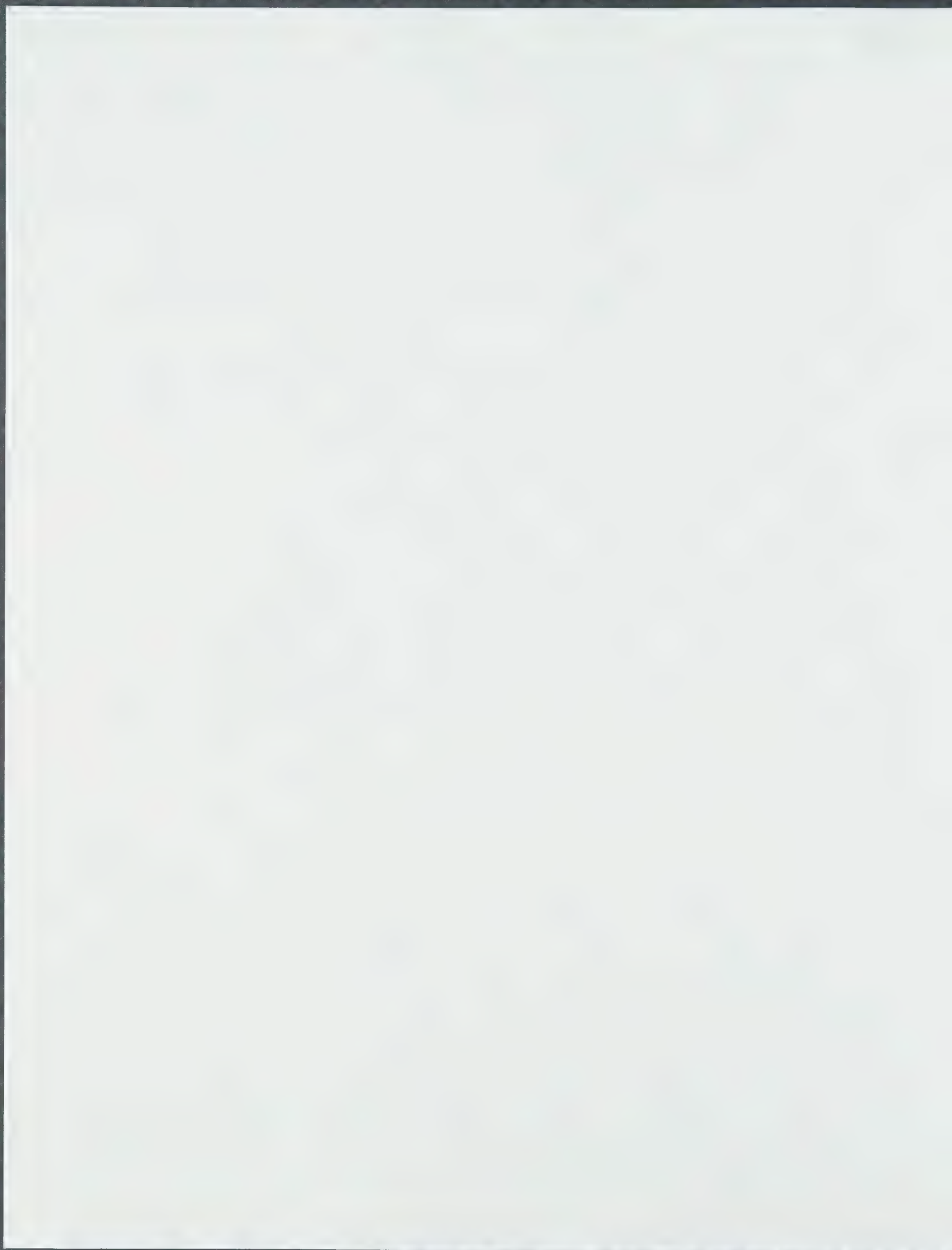
During your visit, you also looked at a painting surely depicting the young van Dyck. I have now had it cleaned and really like the image which is closest to the large St. Petersburg portrait, as you remarked. However, the sitter looks even younger here. My restorer does believe that it is 17th century, but of course, it might well be a good early copy.

All good wishes.

Sincerely,

Enclosure

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

February 26, 1993

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

Dear Dr. Liedtke:

Yesterday evening was a great evening, because I studied your two papers, which you so kindly sent to me. I read your review of the Stockholm Exhibition in the Burlington, while also looking at the catalog which is really excellent. I wish that I had had a chance to see the exhibition.

It is a pity that the museum did not ask me to loan my little panel by Verhout, as they would then have had the only two undoubted works by that master, side by side. I enclose two reproductions of my work, with an essay which I wrote many years ago. If you know the curator in Stockholm, you might like to send him the essay with one of the reproductions.

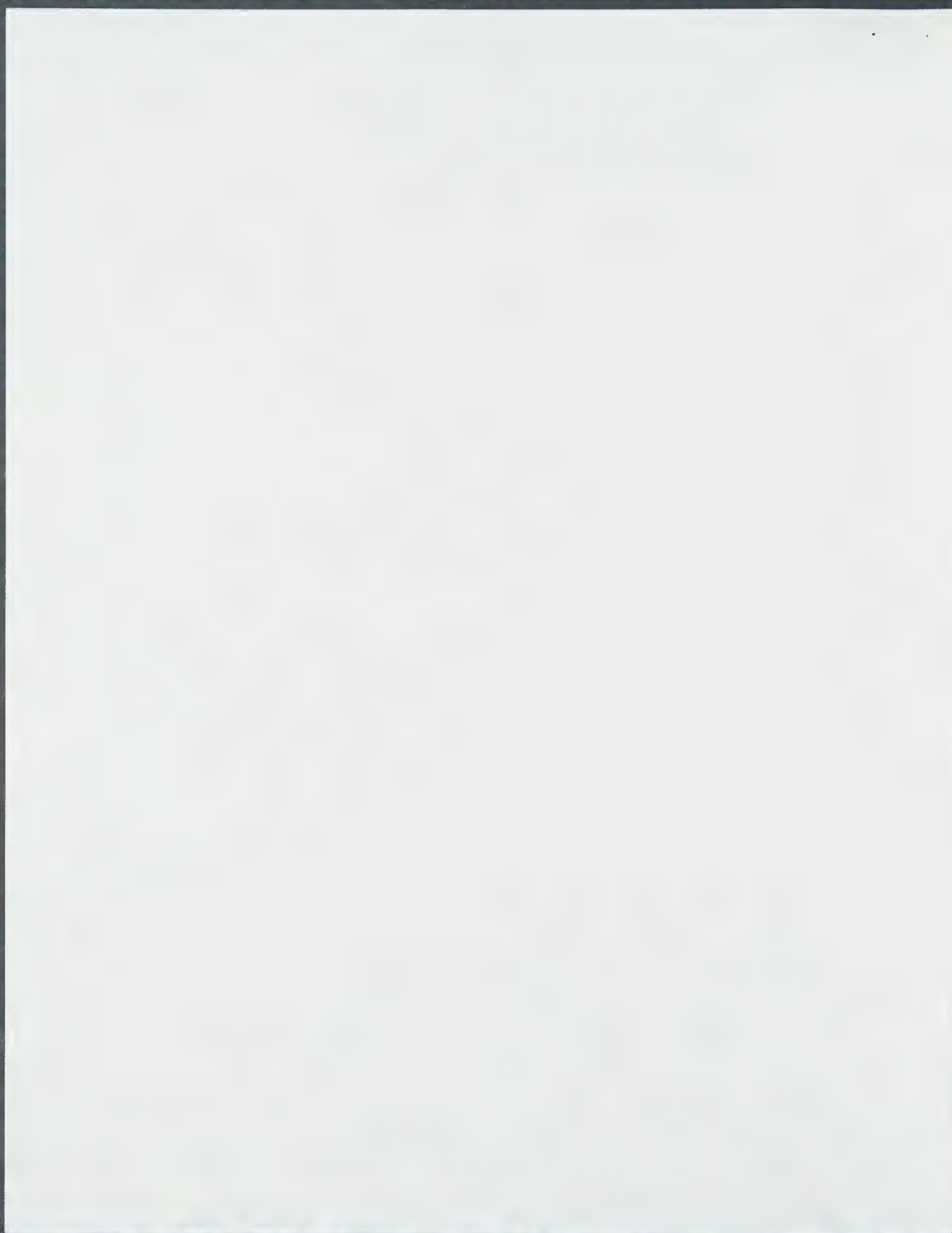
Your Apollo article is wonderful, truly an exciting bit of writing. Unfortunately, I do not subscribe to Apollo and particularly the footnotes were exceedingly hard to read in the Xerox copy. I will go and have my eyes examined next week, but do you, per chance, have an offprint of that article?

Who was the senior scholar who failed to deliver an essay?

I do not believe that the Moses in Berlin depicts the smashing of the Ten Commandments, but rather the showing of the second set. Also, I am totally convinced that the painting in St. Petersburg does not depict Haman recognizing his fate. Rembrandt and his students knew the Bible too well to depict Haman as such a regal figure. As I have pointed out in the Burlington, I believe that this is David walking away from Saul and Abner.

I first saw the painting in Chicago, and agree with you that it is not by Rembrandt. I think that your suggestion that it is really by Hoogstraten is very plausible.

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Dr. Walter Liedtke
February 26, 1993
Page Two

In footnote 16 you quote Held's 1969 essay. Have you seen his recently expanded essay on Tobias, in the second edition?

Isabel and I spent a long time looking at the Rembrandt Exhibition in London, and were really disappointed. Of course, all the Rembrandts were fine, but except for one or two paintings, we had seen all before, and almost all are very accessible. In contrast, the students' works were so disappointing, and your calling them "a ghetto of rejected paintings" hits the nail squarely on the head. Several of the attributions are just plain wrong, and the quality of several, very low.

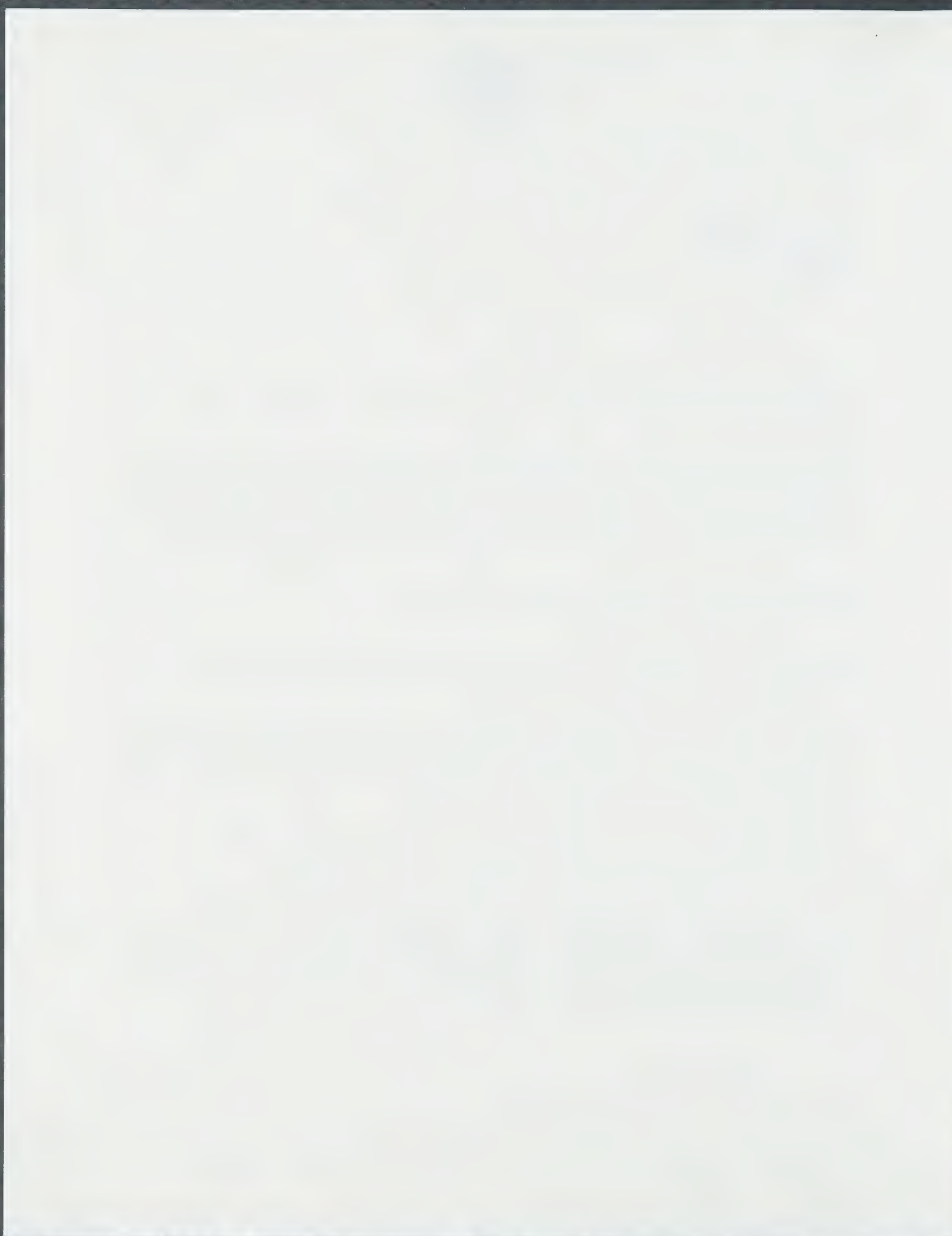
No conceit in my family, it's all in me--but I really believe I could have arranged for a better exhibition of school works, largely from my own collection.

As you say, a juxtaposition of your portrait with an authentic Jouderville would have been so instructive, and would have told without words that your work is not by Jouderville.

Essentially, we now have three big garbage pails for non-Rembrandts. When they are pretty horrible, they are called Jouderville. When they are very good portraits, like the one in Toronto, they are called Carl Fabritius--without any reasons given. When they are good historical paintings, they are called Drost. As I said in one of my essays, if the Polish Rider is by Drost, we better go out and find some more Drosts.

If you look at all of the Drosts published by Sumowski, there is nothing whatever in his work to prepare you for a painting of the scale and quality of the Polish Rider.

I have the same problem with Sumowski's attribution of my Joseph and the Baker to J. U. Mayr. I have looked long and hard at the Mayrs in Augsburg and see nothing to remind me of my moving painting, which I believe is Delft around 1650. Sumowski has become a good personal friend, and just says that I cannot tell because mine happens to be Mayr's finest work. As Isabel says, "Pigs might fly, but they are unlikely birds."

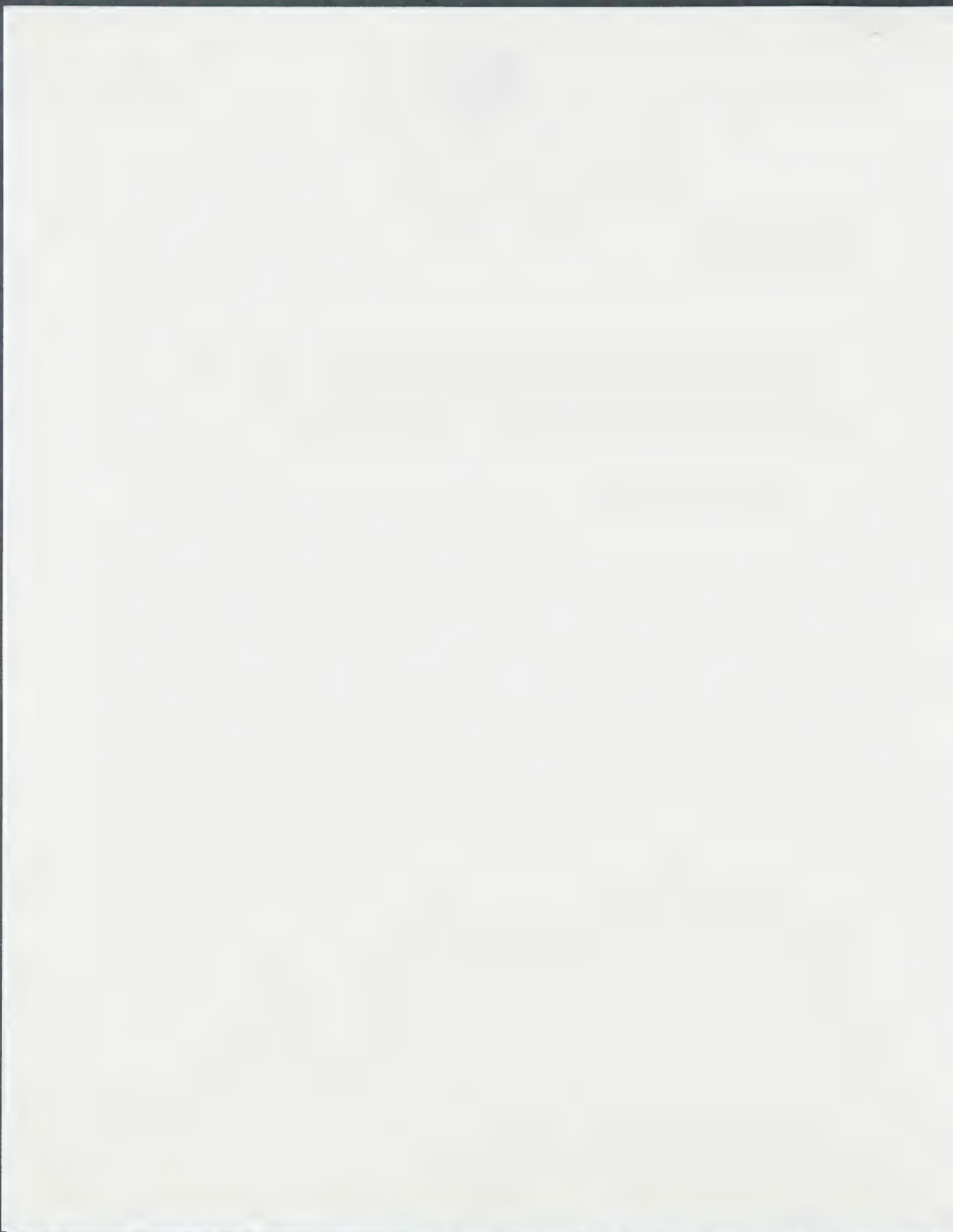




Dr. Walter Liedtke
February 26, 1993
Page Three

I wish you had come a few days later, because my restorer just returned two wonderful works which will interest you. One is a beautiful, monogrammed and dated 1617 Lastman of Manoah, stunning in color, really more Venetian than Dutch. The second is a portrait which had been called Maes, No. 86 in the Chicago 1969 show. This is now plausibly given to Leveq, but whoever painted it, it is a moving work.

Do come and visit us again, soon.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 24, 1993

Dr. Walter Liedtke
Metropolitan Museum of Art
1000 Fifth Avenue
New York, New York 10028 0198

Dear Dr. Liedtke:

Surely you must have realized how very much I enjoyed the visit with you and Jack, and I very much hope you will come again soon and spend more time looking at paintings.

Now, I have to thank you also for your kind letter of February 16th and for your Flemish catalog, just received.

In a way, I am happy that you do not think that my portrait which is so influenced by van Dyck is by Vaillant. Of course, neither of us thinks that the previous owner's attribution to Champaigne is correct, and I am ordering whether you think Pieter Franchois or Dujardin more plausible.

I am so happy that you like one of my most recent acquisitions, the small Everdingen. I wonder which of my two little paintings, which have been called Rembrandt, you really believe is by Rembrandt. Both have been given C-numbers by the RRP. The one on copper is certainly by the same hand as the Flight to Egypt in Tours, and I do not believe that either is by Dou. For the other, Rembrandt's Father, I have to thank the RRP; if they had not denied Rembrandt's authorship, I could not have purchased it. In any case, I am curious to know which of the two you are referring to.

Photograph of my de Witte is enclosed, with a copy of what Ilse Manke wrote about it. I purchased it at Christie's London on April 15, 1983, Lot 76. Cleaning greatly improved it.

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



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

Department of European Paintings
Fax (212) 794-2176

February 16 1993

Dr Alfred Bader
Suite 622
Astor Hotel
924 Juneau Ave
Milwaukee WI 53202

Dear Dr. Bader,

I want to thank you and Mrs. Bader once again for the lovely visit to your home and collection, which impressed me enormously for its range, quality, and erudition. The concentration in the area of Rembrandt pupils is really a very sophisticated approach, and quite demanding in terms of experience and the willingness to judge quality and act upon it even when the attribution cannot be determined for sure. It was also a great pleasure to see the "Vaillant," which is a very fine work, perhaps too fine, or too Dutch for him. The new Everdingen is a dream and much else is memorable, not least the little (in my view) Rembrandt.

Today I'm arranging for my Flemish catalogue to be sent to you, which will take about two weeks.

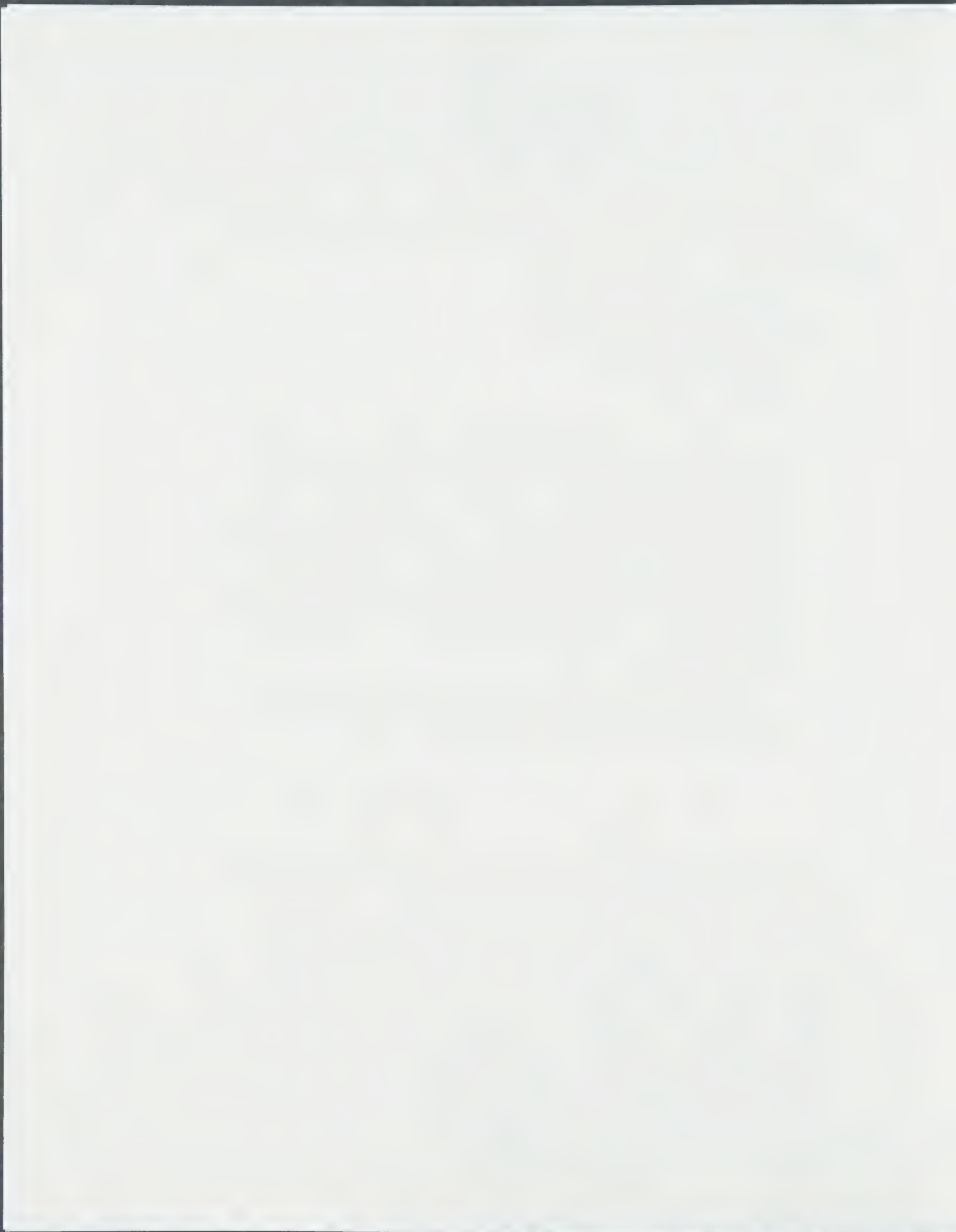
Again, many thanks to you and Mrs. Bader for all the kindness you showed to me and to Jack.

With best regards,



Dr. Walter Liedtke
Curator of
European Paintings

*P.S. Would
you have any
black & white
photos of your
De Witte? I'm writing more
about him and so far as I know
this picture is unpublished.*



Dr. Alfred Bader
Chairman

November 9, 1989



Dr. Walter Liedtke
Curator, Old Master Paintings
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Dear Dr. Liedtke:

Thank you so much for your thoughtful letter and the copy of your most interesting paper on Rembrandt's portraits, in Apollo.

There is, of course, a real silver lining to the Rembrandt research project's mistaken opinions. I would never have been able to purchase Rembrandt's portrait of his father if Christie had not printed the project's opinion.

I purchased that beautiful Portrait of a Man from the Trafalgar Gallery on the condition that I did not have to believe that the painting is by Phillippe de Champaigne, a suggestion first made by Anthony Blunt. To me, the portrait certainly does not look like the works of de Champaigne, despite the Cohens' scholarly essay.

Since then, three other artists have been suggested: W. Vaillant by you, Pieter Franchois by Mrs. E. Bernt and Jacques Foucart, and Karel Dujardin by George Keyes.

I really cannot say that I can distinguish between these possibilities, and you must keep in mind that I bought the painting only for its quality, not its attribution. Of course I would be really happy if you could prove that this is Vaillant's self-portrait. That would solve both problems.

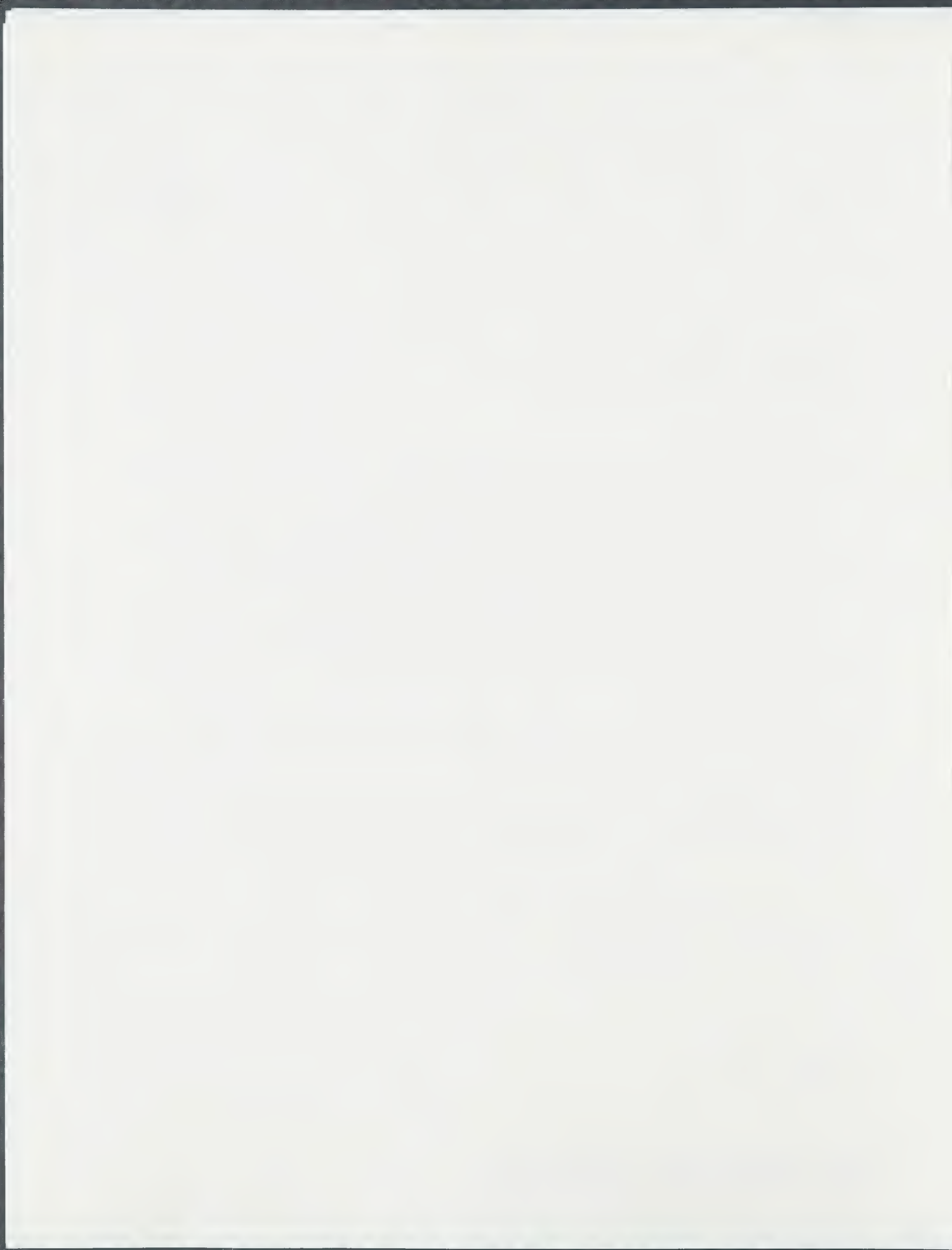
Thank you for loaning me the slides, which I return.

I do hope that you will be able to visit us and look at our collection during your travels through the midwest.

Best personal regards,

Alfred Bader
AB:mmh
Enclosures

SIGMA-ALDRICH



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

Department of European Paintings
Fax (212) 794-2176

Sept 6 1991

Dr Alfred Bader
Sigma-Aldrich
Milwaukee

Dear Dr. Bader,

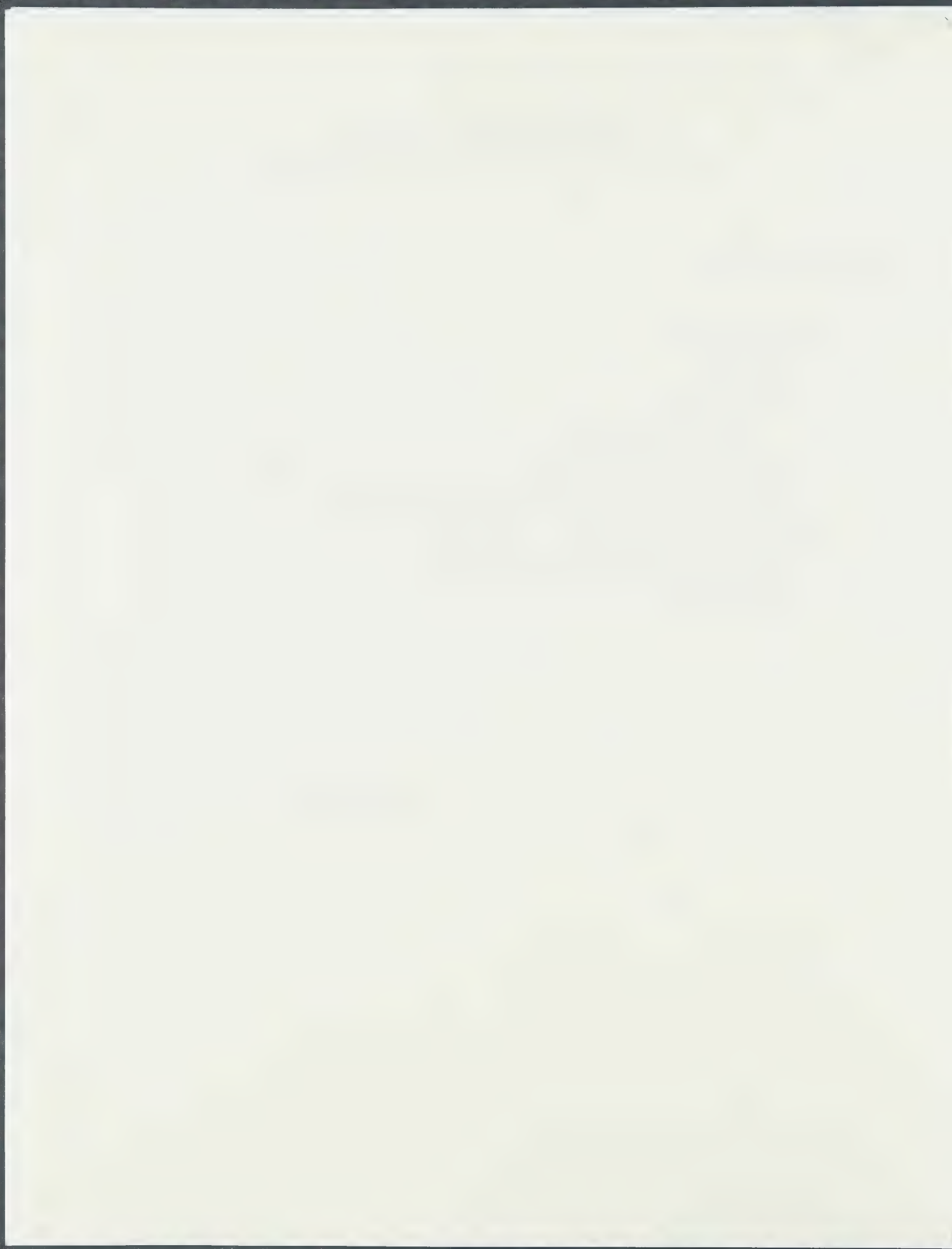
Many thanks for your second letter and for so promptly supplying a photo of the church interior. I'll keep you posted about my article. I'm especially grateful about your candid advice regarding Marquette since David Stark at the RISD Museum, Providence, is a good man and a friend. I knew Jane Goldsmith was unhappy but did not know how much!

As you read this I'm in Berlin for the opening of the Rembrandt show and for the experience of Berlin as it is now.

With best regards,



Walter Liedtke
European Paintings



Dr. Alfred Bader
Chairman Emeritus



August 28, 1991

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

Dear Dr. Liedtke:

Thank you for your letter of August 19th.

It would give us great pleasure to be able to show you our collection, but please give us ample notice, as we travel a good deal.

I no longer own the Interior of the Old Church of Delft. It is now owned by Mr. and Mrs. William Treul and is on loan to the Milwaukee Art Museum. I think I have a photograph and will try to find it for you after my return from a trip east.

Most importantly, let me urge you not to recommend anyone, particularly not a nice person, to the position of curator at Marquette University. Its director is an unbelievably unreasonable man who has fired one curator after another in quick succession. None has stayed longer than a year, and the last two were ordered out of the offices--one of them under supervision of a guard!

You might like to check with the last curator, Dr. Jane Goldsmith, who is still in Milwaukee (telephone number 414 961 6192), or with the previous curator, Dr. Barry Hannegan who address in Pittsburgh is 1615 California Avenue, 15131.

Best regards.

Sincerely,

Alfred Bader
AB:mmh

SIGMA-ALDRICH

P.O. Box 355 Milwaukee Wisconsin 53201 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

Walter Liedtke
Department of European Paintings
Fax (212) 794-2176

August 19 1991

Dr Alfred Bader
Sigma-Aldrich
Box 355
Milwaukee WI 53201

Dear Dr. Bader,

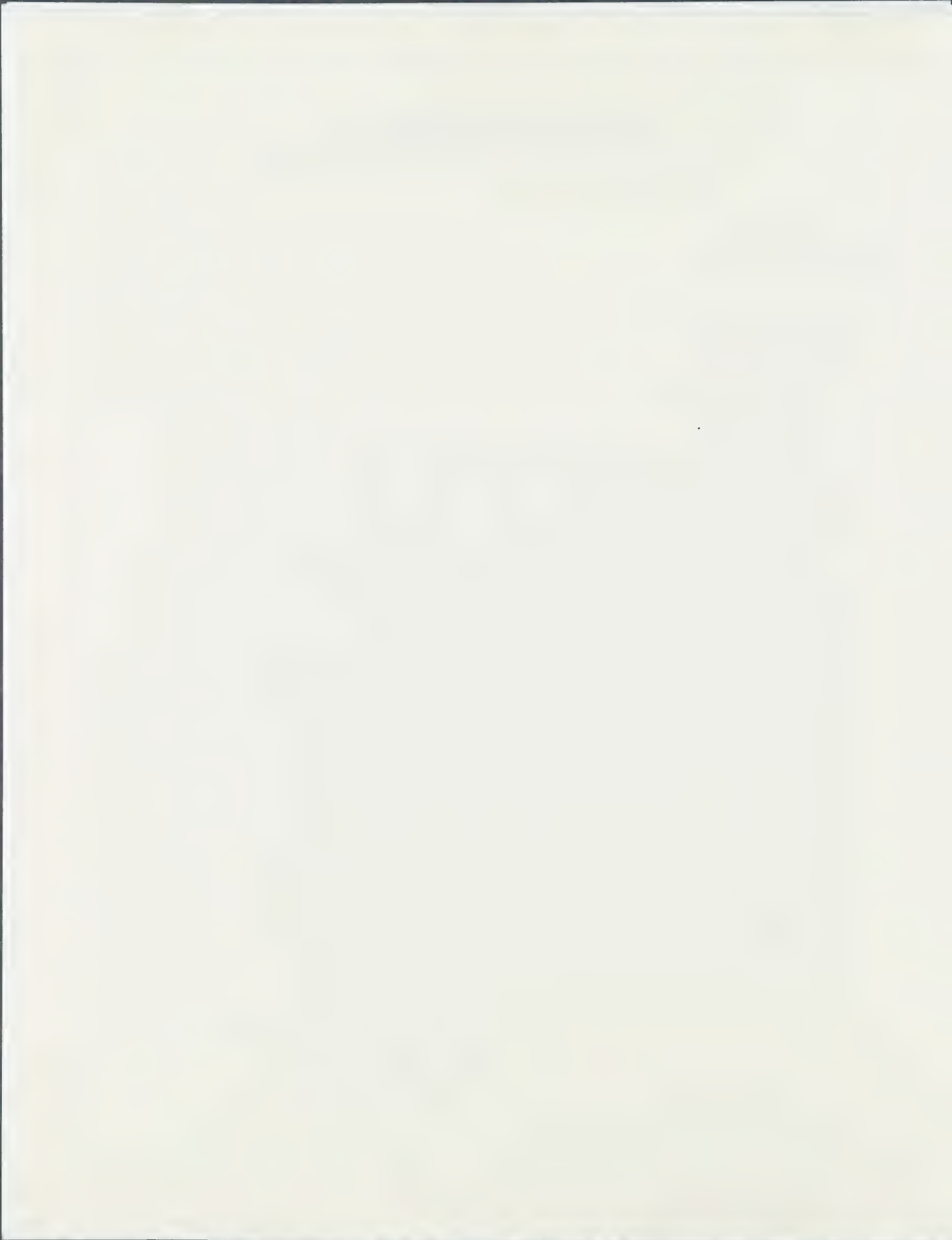
Greetings. I hope all is well with you and Mrs. Bader. I really hope to visit Milwaukee some time and would let you know long in advance when I have plans. I understand that you gave a tour to my friend Jim Brooks from Holland, Michigan, and he was extremely pleased.

This letter is mainly about your church interior, a view in the Old Church of Delft looking west in the nave, exhibited in the Mount Holyoke show of paintings from your collection some years ago. I saw the painting there and remain puzzled by it, despite years of works on Hendrick van Vliet and all his associates. I think there are two possibilities, Cornelis de Man and Johannes Coesermans. De Man is fairly well covered in my book, Architectural Painting in Delft, Appendix IV, but Coesermans is covered only by one picture in App. V, fig. 118. I am now writing an article on Coesermans which will for the first time define a small oeuvre. I'm not yet sure that he painted your picture but I plan to study the question more closely: could you possibly provide me with a black and white photograph? I assume that there is no trace of inscriptions on the painting and that the dimensions of 36 x 42 1/2 are correct.

One other point: you may know that the Marquette University Museum is looking for a curator. I am recommending Dr David Stark of the RISD Museum in Providence, who is applying. He is an extremely nice, reliable, and intelligent man of about 40 who has been running their Education Dept but really should be a curator.

With best regards,


Dr. Walter Liedtke
European Paintings



The Metropolitan Museum of Art

Fifth Avenue at 82nd Street, New York, N.Y. 10028 (212) 879-5500 Telex 666676 Fax 2125703879

October 18, 1988

Dr. A. Bader
Sigma-Aldrich
Box 355
Milwaukee WI 53201

Dear Dr. Bader,

It's very nice to hear from you. I enclose a complementary photo of our Van Dyck and you hereby have permission to reproduce it.

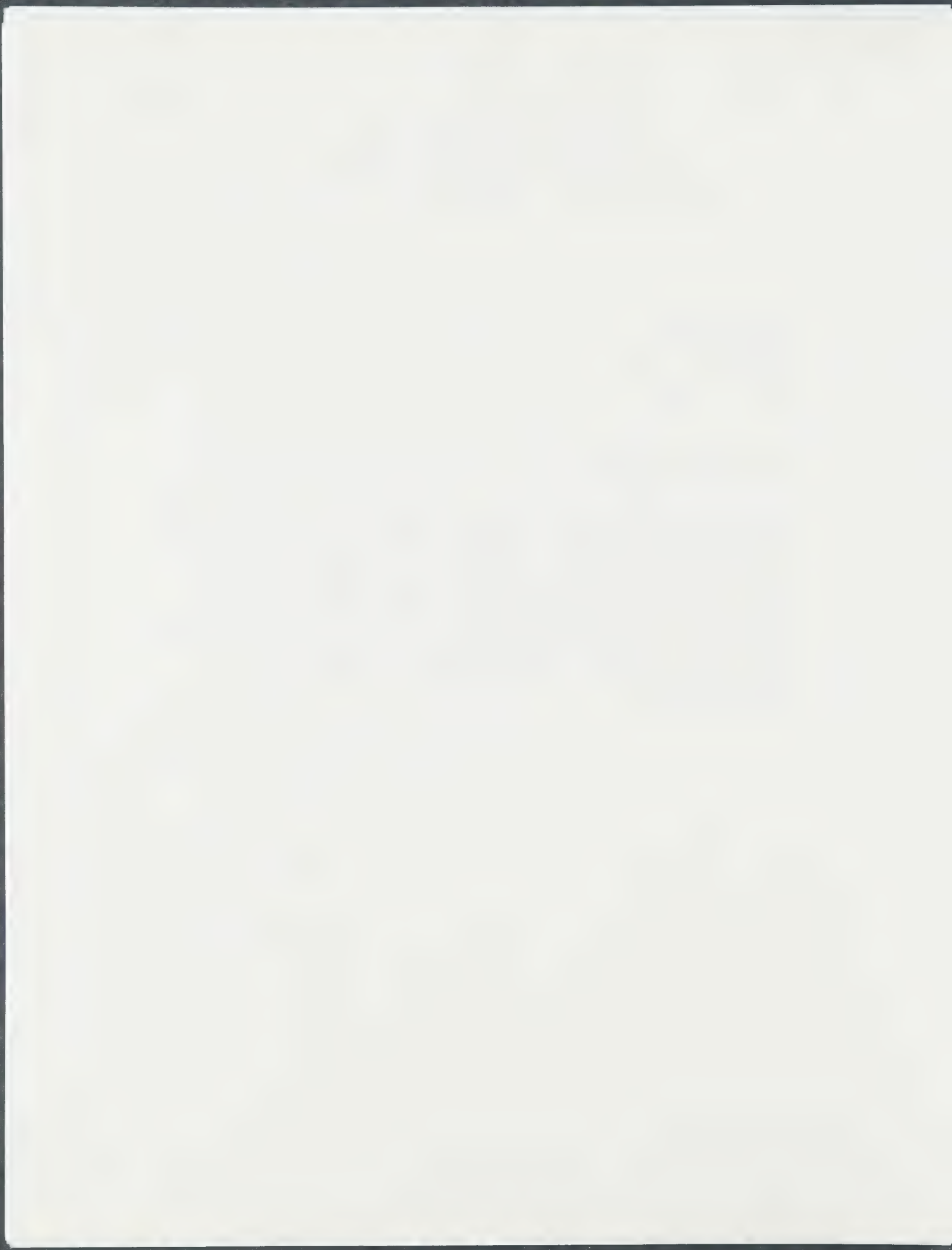
Since the Flemish catalogue was published in 1984 I have seen a few paintings by Vaillant and am still happy with the attribution and the conjecture that this is a self-portrait. Vaillant is of course known mostly for prints but some of his portraits, e.g. the circular canvas, bust-length portrait of a man that we have here on loan (but in storage) from the Helena Trust, New York, are exceptionally well-painted and original in conception. Some of his paintings probably still pass as French or Flemish, but this is not unusual for Dutch painting in the third quarter of the century (not to say that Vaillant is typically Dutch).

With best wishes,

Sincerely,



Dr. Walter Liedtke
European Paintings



Dr. Alfred Bader
Chairman



October 17, 1989

Dr. Walter Liedtke
Curator of European Paintings
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Dear Dr. Liedtke:

I am just working on a talk entitled "Rembrandt's Blue Mondays" and would very much appreciate for use in that talk three slides of paintings in your museum; namely, of Bredius 341, 167 and 331. Please bill me for the three slides.

I must tell you that when I looked at these paintings in your museum, I was far more convinced that the pair of Beresteyn portraits are by Rembrandt than that The Woman in an Armchair, Bredius 341, is.

Yet now, I am amazed to see that the Rembrandt Research Project has given The Woman in an Armchair an A number, whereas, the pair of portraits is given Nos. C68 and C69. Of course, the Metropolitan Museum shares such mistaken judgment with the Wallace collection and the Gardner Museum.

I am sending you, under separate cover, a little catalog, "The Detective's Eye," which may amuse you.

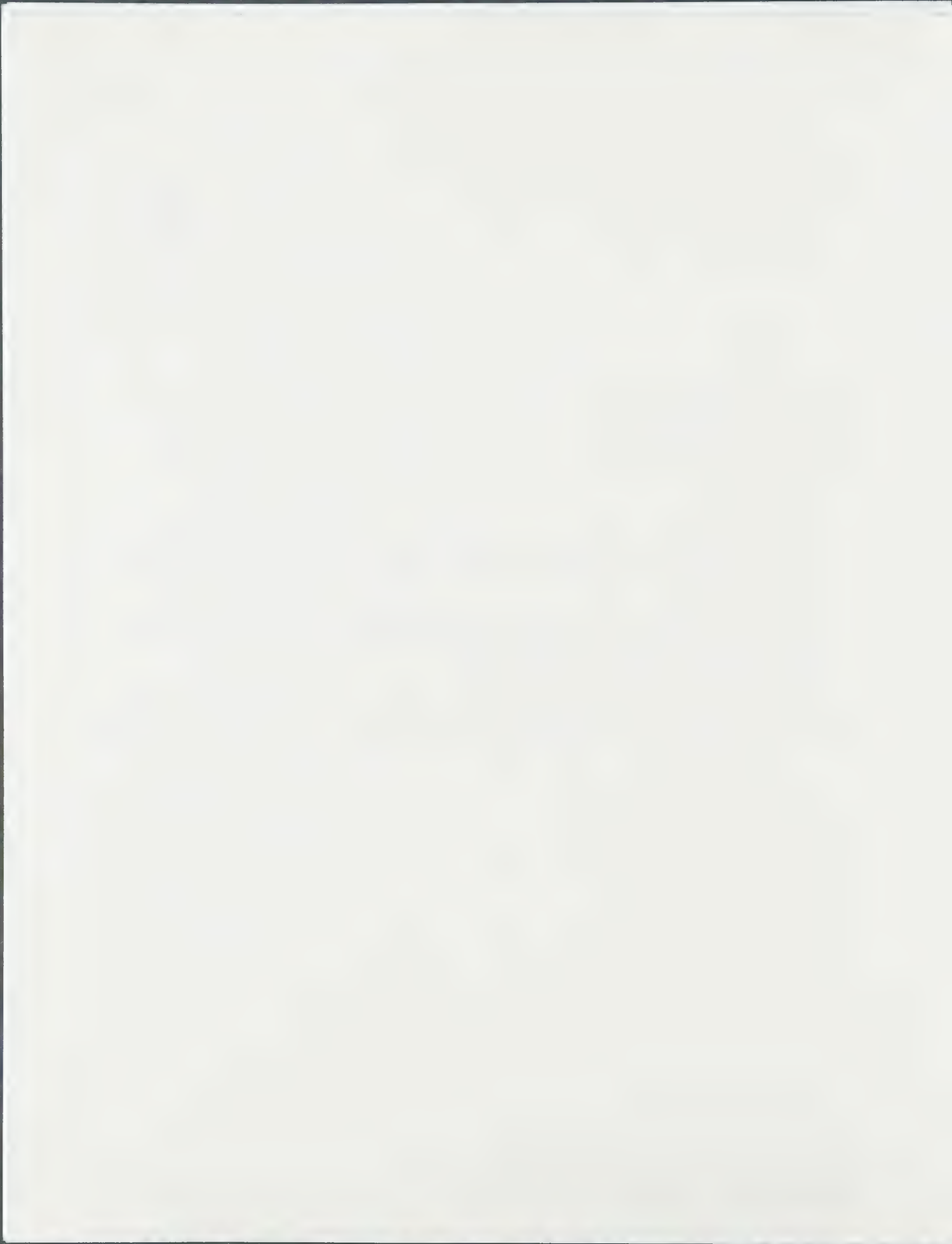
Many thanks for your help, and best personal regards.

Sincerely,

Alfred Bader

AB:mmh

SIGMA-ALDRICH



Dr. Alfred Bader
Chairman



October 12, 1988

Dr. Walter A. Liedtke, Curator
Old Master Paintings
Metropolitan Museum of Art
84th and Fifth Avenue
New York, New York 10021

Dear Dr. Liedtke:

We are just working on a Detective Show exhibition, which will open at the Milwaukee Art Museum in January, involving a great many puzzle paintings.

One of them is the Portrait of a Man which you have attributed to Wallerant Vaillant, clearly related to the Portrait of Lucas van Uffel by Van Dyck, in your museum. In our catalog we would like to reproduce your Van Dyck portrait, and I would appreciate your sending me a black and white photograph with permission to reproduce and your bill.

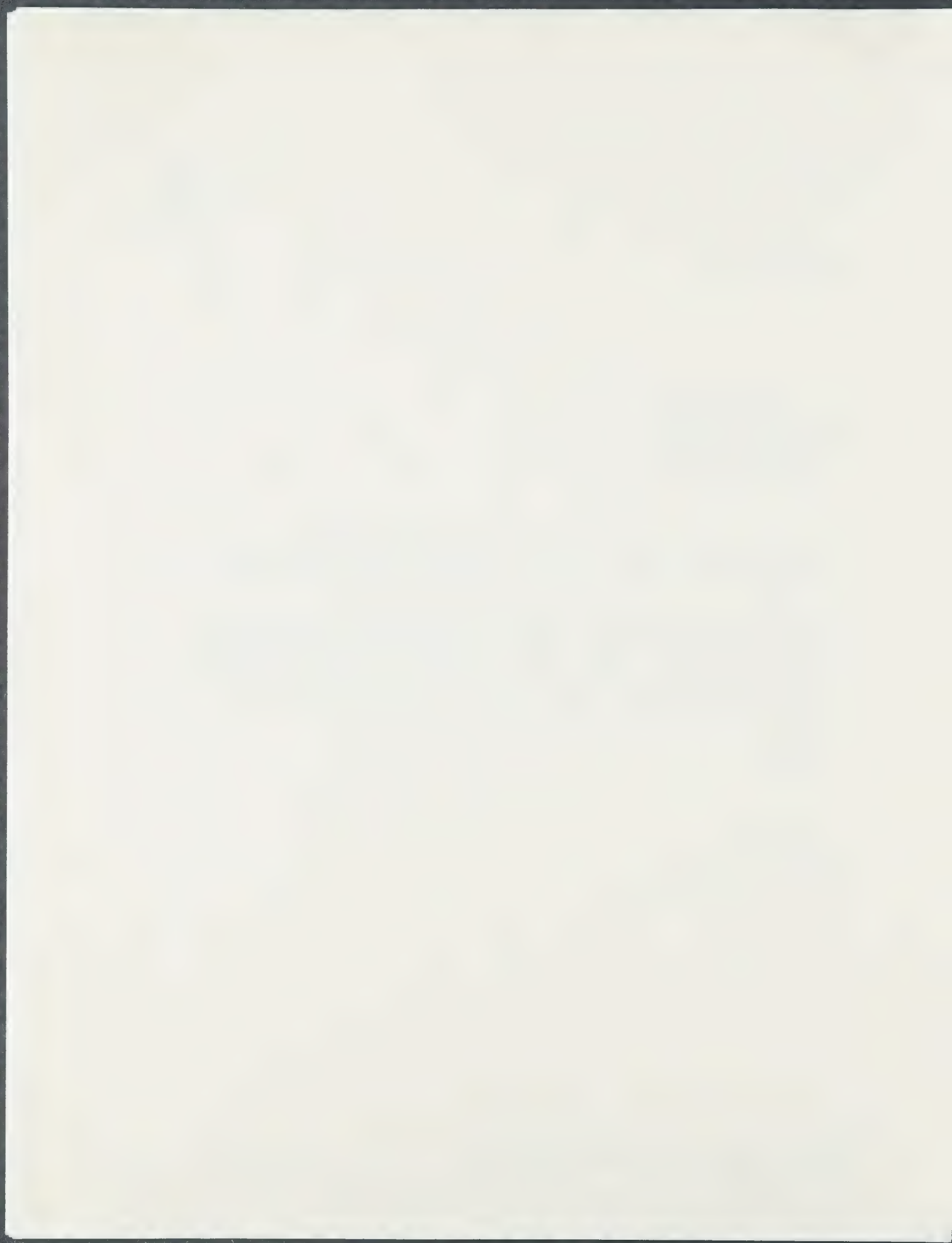
Many thanks for your help, and best personal regards.

Sincerely,

Alfred Bader
AB:mmh
cc: Dr. James Mundy

SIGMA-ALDRICH

P.O. Box 355 Milwaukee Wisconsin 53201 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843





Chemists Helping Chemists in Research and Industry

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Dr. Alfred Bader
Chairman

March 31, 1987

Dr. Walter Liedtke
Curator of European Paintings
The Metropolitan Museum of Art
Fifth Avenue at 84th Street
New York, New York 10028

Dear Dr. Liedtke:

Knowing of your great interest in Emanuel de Witte, I enclose photo of a painting I acquired recently, together with comments about it by Dr. Ilse Manke.

Best personal regards,

Alfred Bader
AB:mmh
Enclosure



January 28, 1985

Dr. Walter Liedtke
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Dear Dr. Liedtke:

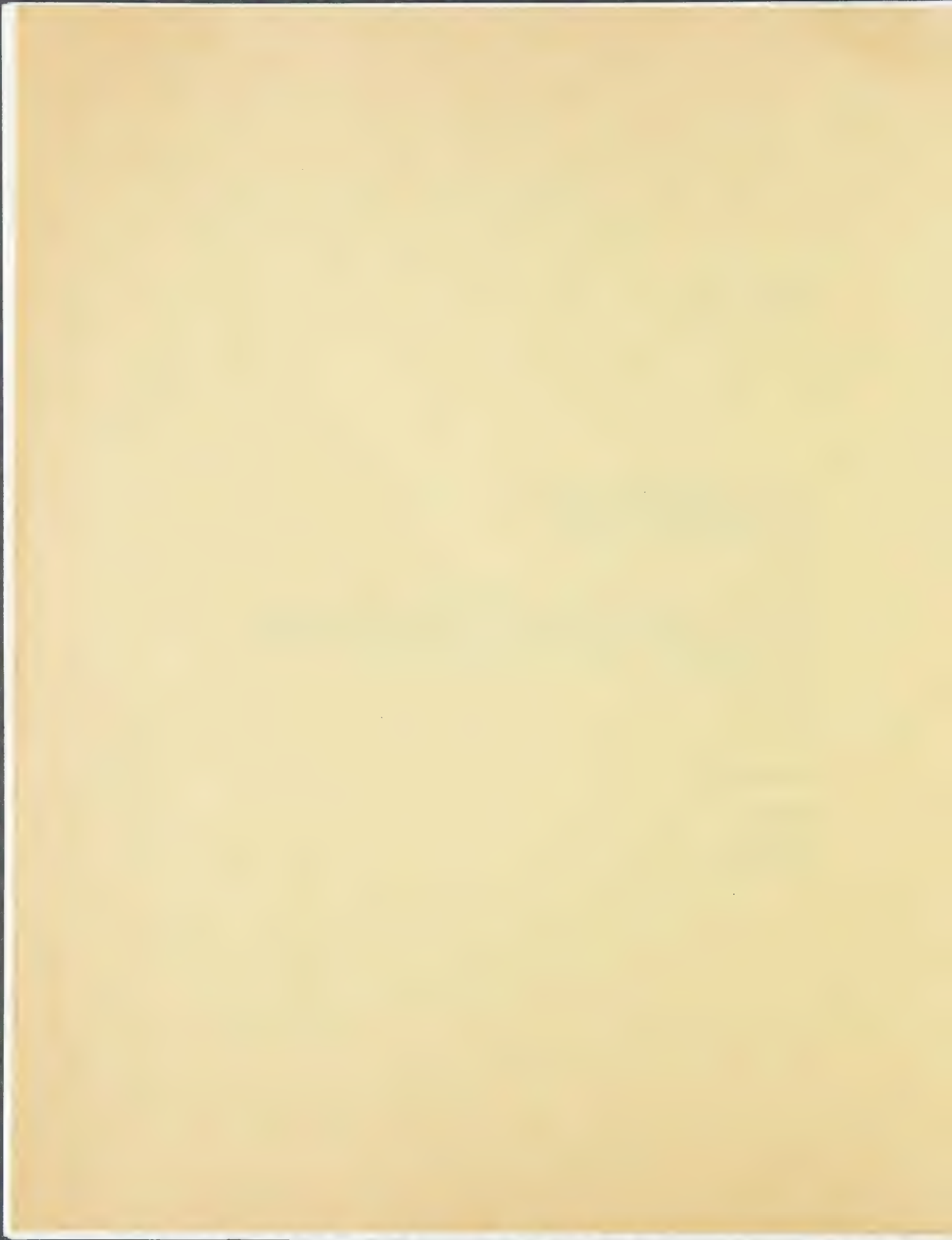
Please accept my sincere thanks for your kind reception of Isabel and me and for sending me the slide. As a small token of my appreciation please find enclosed a few reproductions of my paintings.

Best regards,

Alfred Bader

AB:mmh

Enclosures



The Metropolitan Museum of Art

Fifth Avenue at 82nd Street, New York, N.Y. 10028 212-TR 9-5500

Jan 27 1955

Mr. B. B. B. B.

It was a pleasure to finally
meet you. We do send
you the Messys, and one is
enclosed.

Walter Lippman



January 26, 1984

Dr. Karl Katz
Consultant for Film and Television
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Dear Dr. Katz:

I much appreciate your thoughtful letter of January 10 and much look forward to meeting you one of these days.

Best personal regards,

Alfred Bader

AB:mmh



The Metropolitan Museum of Art

RECEIVED

JAN 13 1984

CONSULTANT FOR FILM AND TELEVISION

Aldrich Chemical Co., Inc.

10 January 1984

Dr. Alfred Bader
Aldrich Chemical Company, Inc.
P.O. Box 3555
Milwaukee, WI 53201

Dear Dr. Bader,

I am really very distressed that we have not had the opportunity of meeting. On one occasion, we were both in Montreal at the same time, but unfortunately, our meeting had to be scrapped. Your ongoing interest in The Bible and The Arts, Inc. Festival is very much appreciated and it really is a matter of some frustration that your enthusiasm and expertise have not as yet been channeled in the direction that we seem to be heading.

I agree with you wholeheartedly that the budget is absolutely unacceptable, and the group is taking measures to deflate it considerably. The loan of the contemporary material you proposed, by Elkan, really isn't, as I see it, consistent with the overall directions of the visual arts component.

Enclosed, please find a little talk I gave at The Museum of Fine Arts which in some measure gives a very sketchy profile of the show that we are planning. Your help, advice and enthusiasm would be very much appreciated.

Respectfully,


Karl Katz

KK:mh
enclosure
cc: Clara Balinsky
Luke Rombout



PRESENTATION BY KARL KATZ

TO THE BIBLE AND THE ARTS INC., NOVEMBER 9, 1983

Thank you very, very much Yehuda. Madam President and members of the Board of Governors, distinguished guests, colleagues and new friends. First of all it is overwhelming to hear yourself being described like that. I really have got a lot of mixed emotions -- one of the mixed emotions this evening is being in a new role. Clara put it metaphorically as a long arduous pregnancy with birth pangs -- and everyone was mid-wife. Well I don't consider myself a mid-wife. First of all, I am neither a mid-man, nor a mid-person, and if you want the latest kind of saying -- you can't be a mid-wife anymore. And then in the spirit of Alexander's remarks about all of you 'for the sake of clarity' -- I think he would be perfectly right to say 'for the sake of Clara-B'...we are here this evening.

My remarks are to tell you a bit about how we all came up with what may be a new idea. The Bible has been a constant source of inspiration and re-interpretation, and has been used by all faiths, as a point of departure for other books of faith and ethics. So there is no doubt about the rightness of an exhibition using the Bible as a source of departure.

But what this group is undertaking is quite a problem, because a celebration related to the Bible -- The Old Testament, is a very difficult and awesome thing to do. One should have second thoughts about the problems involved. But when one is finished with second thoughts we move right on. The museum component itself is very complicated in view of the fact that plans for the performing arts have such a rich diversity. Therefore we felt that the museum had to achieve a comparable kind of diversity. Something innovative, and at the same time achievable. You have got to be able to dream up something that you can achieve and one doesn't want to limit dreams. So it has to be diverse, it has to be rich, appeal to a variety of individuals on a number of levels and it must be of the highest quality. I think we all agree about that.

So we started out with an investigation -- what had been mounted, what had been exhibited, what had been shown previously -- even books that have been published. Books are a lot easier to do than exhibitions because you don't have to 'shlep' stuff halfway around the world and pay great amounts of money for insurance and hope that everything is returned to the lender in exactly the same condition that it arrived. Obviously we ruled out a number of things. Lots of marvelous exhibitions in Judaica have been done, but it doesn't give the scope and doesn't deal with the breadth of the Bible. Texts of the Bible, starting with the Dead Sea Scrolls and going to the most recent illuminated manuscripts of the Old Testament by Arthur Szyk or by Jim Dine. There have been popular shows in the past. When we opened the Israel Museum in Jerusalem, we did a very big show of Jacques Lipchitz and Chagall on the Old Testament. We did a Rembrandt show on the Old Testament. We all are looking for something new -- something very exciting, to make Montreal, to make this Museum, a place that will be visited by tens of thousands and hundreds of thousands of people, and have a catalogue of something precious that people will remember. Possibly even other components like films and video that may be turned out in consequence, if the show turns out right.



There have been shows like 'The Bible and English Life'; 'The Bible Stories and Art'; 'The Land of the Bible' -- a story about the Bible which I helped to mount in 1953 -- starting with hand axes which had very little to do with the Bible except that Cain may have done in Abel with a hand axe -- up through the Byzantine period. In fact even the ideas about numismatics is fascinating, the question is the focus that must be achieved. We sometimes reach limits that have to be respected.

Abraham 1800 B.C. or thereabouts, Moses 1300 B.C., Joshua 1250 B.C. based on the excavations of Hazor. David and Solomon about 1000 B.C. Judges, Prophets, Kings, 9th to 7th century B. C. First temples destruction 586 B.C.E. Should we end there, should we go to Israel and the latter prophets of the 5th and 4th century. We should certainly end up with the destruction of the second temple in 70 A.D. So we have got a framework and its a big framework, with a lot of facts and a lot of marvelous opportunities. We don't want a didactic show. There have been marvelous archaeological shows in this country like 'Ladders to Heaven'. And there have been shows that have been mounted around the world of Rembrandt, Poussin, Turner, Tissot, Chagall, Lissitzki and many others, the variety and possibilities are extraordinary.

Our point of view is a kind of unity in diversity. What we are going to do is take the Bible, The Old Testament, as a source of inspiration to creative man's talent. From the first story of Genesis to the latter prophets the Old Testament stories, personalities, its ethics have been used as points of departure for marvelous works. You plan to do symphonies and ballets and opera, etc., why don't we look for a variagated point of view, a spectrum point of view. A series of shows each one having its own integrity -- a multi-faceted kind of exhibition, each one related and yet homogenous in itself -- each one providing a marvelous experience, a spectacular experience, each one having a different appeal, and yet, all of them dovetailed by the unity of it being the Bible. A show of shows on the Book of Books.

So we came up with this idea and we have been working with the Museum here about the components. The Bible as History: -- we know the bible as a covenant of ethics and morals and teachings -- but it is a reliable historical document. Excavations have proven that the Bible has never been fantasmagory, when it said something it has been confirmed by archaeological excavation. So one section of the exhibition will be devoted to The Bible as History. We will do it in a series of settings, we will take a site like Hazor or Lachish or Gezer. There is so much material in the Bible that can be referred to, and the objects that were excavated are actually the footnotes and the artifacts of the Bible itself -- the Bible is the Baedeker for this excavation. We can take a setting like Jerusalem and get the profile of the city of Jerusalem as seen through various references in the Bible when it was founded, when it was taken from the Jebusites, when the first temple was built and when it was destroyed -- we have all that in the excavation now -- and so we will use the various ways of looking at the Bible as history, Joshua and the conquest of Canaan, that's the excavation of Hazor; Lachish and the prophet Isaiah, Jerusalem and the Temple, and the Dead Sea Scrolls, and all of that, that's one of the various exhibitions we hope to mount.



Everyone knows, everyone who has ever gone to a play, or read Shakespeare knows the Bible is great poetry and great literature. There is a person by the name of Allon Schoener who mounted a great exhibition at the Jewish Museum many years ago called 'Lower East Side Show', and was responsible in part for 'Harlem on My Mind', and many fine exhibitions. We will find recordings by Charles Laughton, great french actors, Orson Welles, Lawrence Oliver, Alec McGowan; and you can 'dial' a prophet -- you will be able to dial a verse of Genesis, Exodus, etc. You will be able to hear the poetry, the great literature and the great moral teachings of the Bible.

The Bible as A Source of Inspiration For Great Art. We know that from early Christian times to most recently, the Bible has been the source of inspiration to great artists, sculptors, graphic artists, etc. Rembrandt, medieval manuscripts, ivories and bronzes, paintings by Poussin, Jacques Lipchitz's 'Hagar in the Desert', all will be assembled by the Museum staff here to create a great exhibition devoted to the Bible as a source of inspiration for great art -- but we might even sharpen our focus a bit and we may take six themes from the book of Genesis and just borrow works of art so that we can do a far more intellectually exciting exhibition and make a contribution that way. The Creation of Eve, The Flood, The Tower of Babel, Jacob's Ladder, The Sacrifice of Isaac, The Joseph Story. There will be a variety of works of art to see how various artists throughout each period handled the same subject.

Then where does the Bible come from. The World of the Bible, the landscape of the Bible. Where did they pass, what did the country look like? Well, before anyone started to excavate and build all over Israel, marvelous photographers of the 19th centry, Bonfils and Frith, and hundreds of others photographed this land of the Bible. Cornell Capa head of the International Centre for Photography who was responsible recently for the Henri Cartier Bresson show that was here recently has agreed to be our special curator of that particular section. So we have Cornell Capa, Allon Schoener.

Because the exhibition will open around Passover time, another section will be of illuminated Haggadah manuscripts. The book of Exodus and the story of Exodus is shown so marvelously through Haggadah manuscripts -- the highest quality in the history of Jewish Art. Illuminated Haggadah manuscripts started in the 12-13th century going through the 16th century, from Spain, Holland, Italy and France. Harry Bober, Alexander Gaudieri's professor and marvelous friend of ours has agreed to take that particular guest curatorship.

We will have a Holography exhibition. There are a lot of things that can't travel, and we would love to see them. Holography the new art, a marvelous way of suggesting illusion. Using two-dimensional photographs, and utilizing lazer or quartz light, we can have a marvelous, charming exhibition of objects that can't travel, but will be here. You have to look awfully hard to realize that what you are looking at is not the real ivory or the real bronze, etc.

We will do all those shows, and try and put them all together in a seamless braid, to have them project the diversity, and the extraordinary nature of the Bible, not simply as a book one reads, or hears performed. What we really want if we can do it, is simple, a spectrum of various exhibitions.

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I hope this little exposition of how we intend to mount the show will give you some idea of the excitement that is in store in making this particular aspect, the museum component of the Bible and the Arts, a very successful venture.

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