

Alfred Baker Sands

Correspondence

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 30, 2001

Mr. Mark Taylor
240 Maple Court
Lake Forest, IL 60045

Dear Mark,

Thank you for your note, check and photograph of your Pissaro.

I like that landscape but I fear that for works like that you pay a good deal for the family name.

I do hope that you and your wife will have a chance to visit with us together, look at many paintings and join us for supper.

Also, please do let me know whether you would like to keep the pair of pen and ink drawings by Barker of Bath.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only

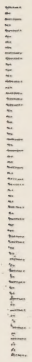
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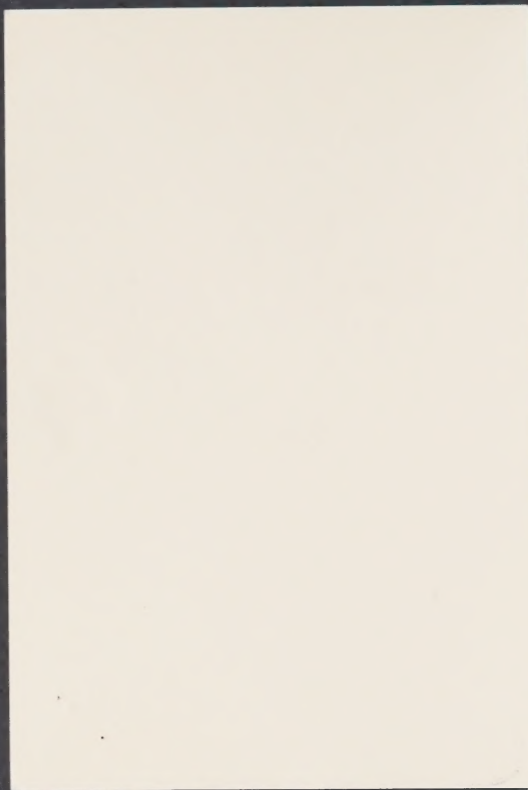




April 26, 2001

Alfred,

I am enclosing a picture of the
beautiful oil painted by Jella Ruivo
that is now hanging on the other side
of the room. John the beautiful
green painter for Dutchman by
Frank Regard. Best regards, Mark



Dear Lottie,

Could you please e-mail to me the date of the Christie's London auction where we tried to sell our Lely with a reserve of £150,000? It was unsold and we then sold it to the National Portrait Gallery. But for my essay for my next book I need the date of the auction.

With many thanks and best regards I remain

Yours sincerely,
Alfred

Lottie Tate wrote:

Dear Alfred,

Thank you for your fax. I am sorry we have not responded beforehand but we had a bank holiday here yesterday so the gallery was closed. I have shown Philip the two images from the Burston and Hewitt website. Although the watercolours do look interesting and well painted, we do not have a suitable client for them. The portrait of the gentleman we will pass on too.

The restorer who is cleaning the Reynolds is away on holiday. She is back in the studio next week and I will get a progress report for you then.

With best wishes,

Lottie

For an up to date catalogue of our portraits view our website at www.historicalportraits.com

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CHARLOTTE TATE

ASSOCIATE DIRECTOR

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 2, 1996

Mrs. Jeannine Trinko
P.O. Box 209
Redgranite, WI 54970

Dear Mrs. Trinko:

The original of your painting - snapshots returned - is probably one of the most copied paintings in the world. It is not by Botticelli, but by Raphael, and it is called *The Madonna of the Chair*. The children are Jesus and John.

Really good copies often bring several thousand dollars. Unfortunately, yours is quite mediocre; just look at the face of the Baby Jesus.

Often, these paintings are in fancy, hand-carved frames, and I have seen such copies with good frames come up at auction and bring several thousand dollars. But that is more because of the value of the frame.

Please don't shoot the messenger.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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TEL 414 277-0730 FAX 414 277-0709



July 23 96
J. M. D.

Dear Dr. Bader,

I called the other day
& talked to your office girl about
a picture I have which, I under-
stand could be a copy of a painting
of Sandro Botticelli. It has been
in my family for over 50 yrs. but
was given to me by Elsie or the
Behm Family. Elsie from the
Bank or the Behm & Binsley Co. Not
sure as I was quite young. After dad
died & mom broke up the family

Some things were put into storage. I now have the painting about 27 x 29 inches. A friend who knew something about art said it could be quite valuable even with the small picks of white here & there. One is very definite on the photos.

Also I enclosed a small source of the life of the original artist. I would love to know who painted this picture maybe over more than 100 yrs. ago. Back cover has never been taken off & my source told me not to have even a good touch up artist to due the touch up till a special person sees the canvas. Milw. Public Museum told me you like old Masters.

If you want to bring the picture down to you we will. My intention is to see if its of value.

Please feel free to call me
collect as I will be awaiting
your call or a letter from you
on this subject.

Thank you,

Sincerely

Mrs. Jeannine Trinks

P.O. Box 209

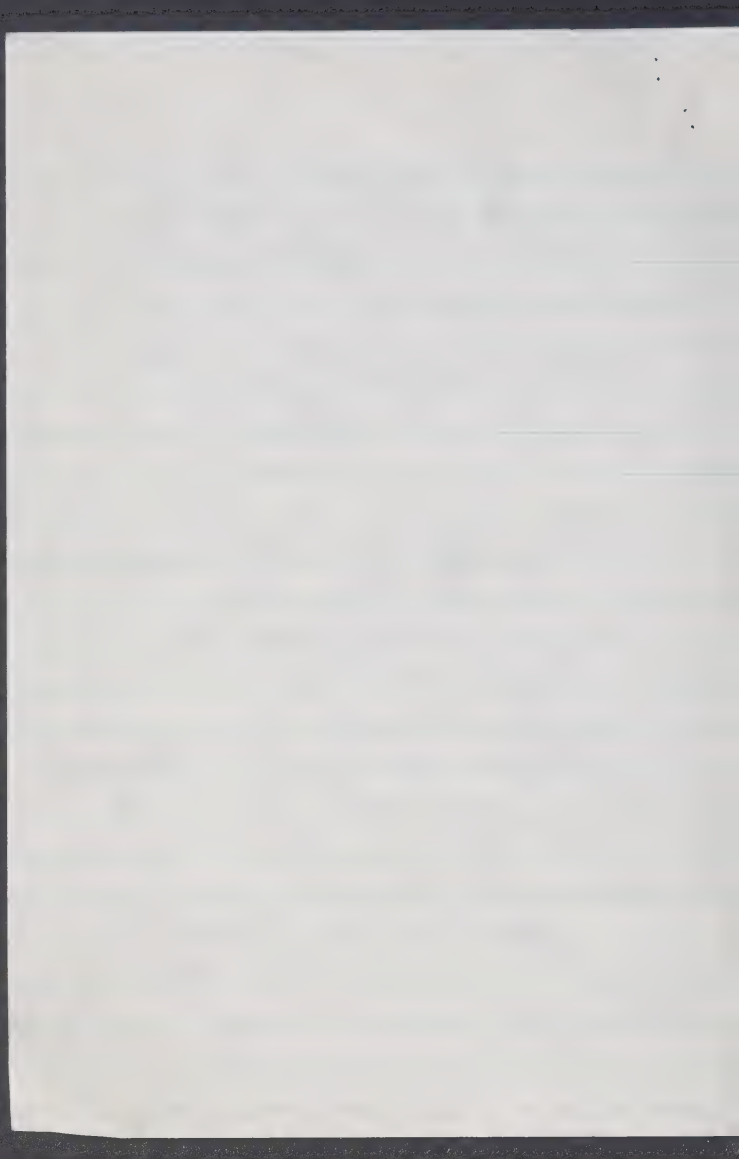
Redgranite, Wi 54970

1-414-566-2512

P.S. My dad called it "Madonna
& Child." I wonder could it
be "Madonna with St. John" !!!
as there are three in picture. !!!

You are the expert.

I would love to know the
answer.



BOTTICELLI, ALESSANDRO

BORN 1446 IN FLORENCE

DIED IN FLORENCE BOUCHER

May 17, 1510. Florentine school: real name Alessandro di Mariano Filipepi, but



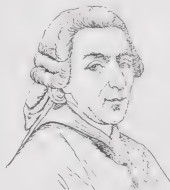
took name of Botticelli from his master, a goldsmith, to whom he was apprenticed. Studied painting with Fra Filippo Lippi, at whose death (1469) he was, says Vasari, the best master in Florence. He is the only contemporary whom Leonardo da Vinci mentions by name in his treatise on painting. The grace, sympathetic feeling, and imaginative quality of Sandro's work give it a greater hold upon the mind than that of many painters who surpassed him in technical knowledge and in feeling for beauty. Student and illustrator of Dante, a reader of Boccaccio, with a taste for classical mythology, and of a serious turn of mind which brought him under the influence of Savonarola, in the latter part of his life, this painter poet worked with genuine freshness of feeling. His art is always refined and elevated, though not altogether free from a naive mannerism whose quaintness gives it a peculiar charm. As an example of his Lippesque manner see the Madonna with Angels, Uffizi, painted about 1480, to which year belongs the fresco of St. Jerome, Ognissanti, Florence. The Adoration of the Magi, and the Fortitude, Uffizi, show the influence of Pollajuolo, who painted the series of Virtues to which the latter belongs, an influence which is also perceptible in the *Calumny* of Apelles, and the Birth of *Venus*, Uffizi. The Allegory of Spring, Florence Academy, illustrates the poetic side of Botticelli's art. Before 1484 he was called to Rome by Sixtus IV., and painted the frescos of the destruction of Korah, Dathan, and Abiram; Moses smiting the Egyptian at the Well; and the Temptation of Christ, Sistine Chapel. Other works are four small pictures attrib-

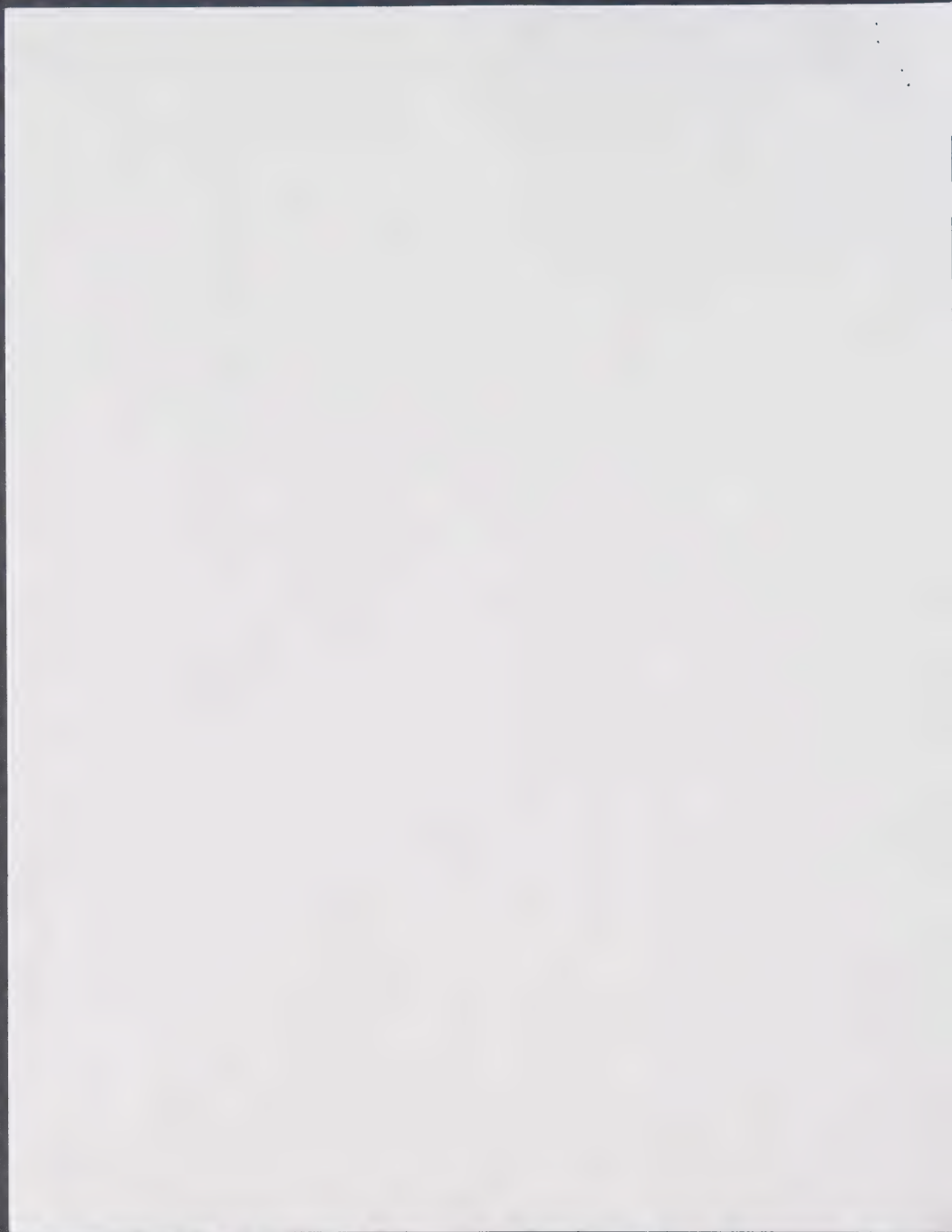
uted to Mantegna, Palazzo Adorno, Genoa; Triumph of Chastity, Turin Gallery; Judith, Holofernes found by his Soldiers, Adoration of Magi, Uffizi, Florence; Coronation of the Virgin, S. Jacopo di Ripoli, Florence; Coronation of the Virgin, Florence Academy (1481-84); Madonnas, Pitti and Corsini Galleries, Florence, National Gallery, London, and Louvre, Paris; Portraits, the *Bella Simonetta*, Pitti, portrait of a man, attributed to Masaccio, Palazzo Corsini, Florence, and of Lucrezia Tornabuoni, Berlin: Pietà, Munich; Nude Venus, Berlin; Nativity, Mars and Venus, Venus Reclining, Assumption, National Gallery, London; Adoration of the Magi, Hermitage, St. Petersburg. Whether Botticelli engraved any of the so-called playing cards which he designed is uncertain, but probably they, as well as his illustrations

Botticelli

to the edition of Dante with Landini's Commentary (1481), were engraved by Baldini.—Vasari, ed. Mil., iii, 309; C. & C., Italy, ii, 413; Pater, *Studies in the History of the Renaissance*, 38; Burekhardt, 544; Dolme, 2i; Lübke, *Gesch. ital. Mal.*, i, 350.

BOUCHER, FRANÇOIS, born in Paris, Sept. 29, 1703, died there, May 30, 1770. French school; history and genre painter, mostly self-taught; attended three months the school of Le Moine, then employed in drawing for engravers from his own compositions or Watteau's. In 1723 he obtained the first prize at the Academy and later went to Rome with Carle van Loo. Returning to Paris in 1731, was received into the Academy in 1734, became professor in 1737, director in 1765, and after the death of Carle van Loo was appointed first painter to the





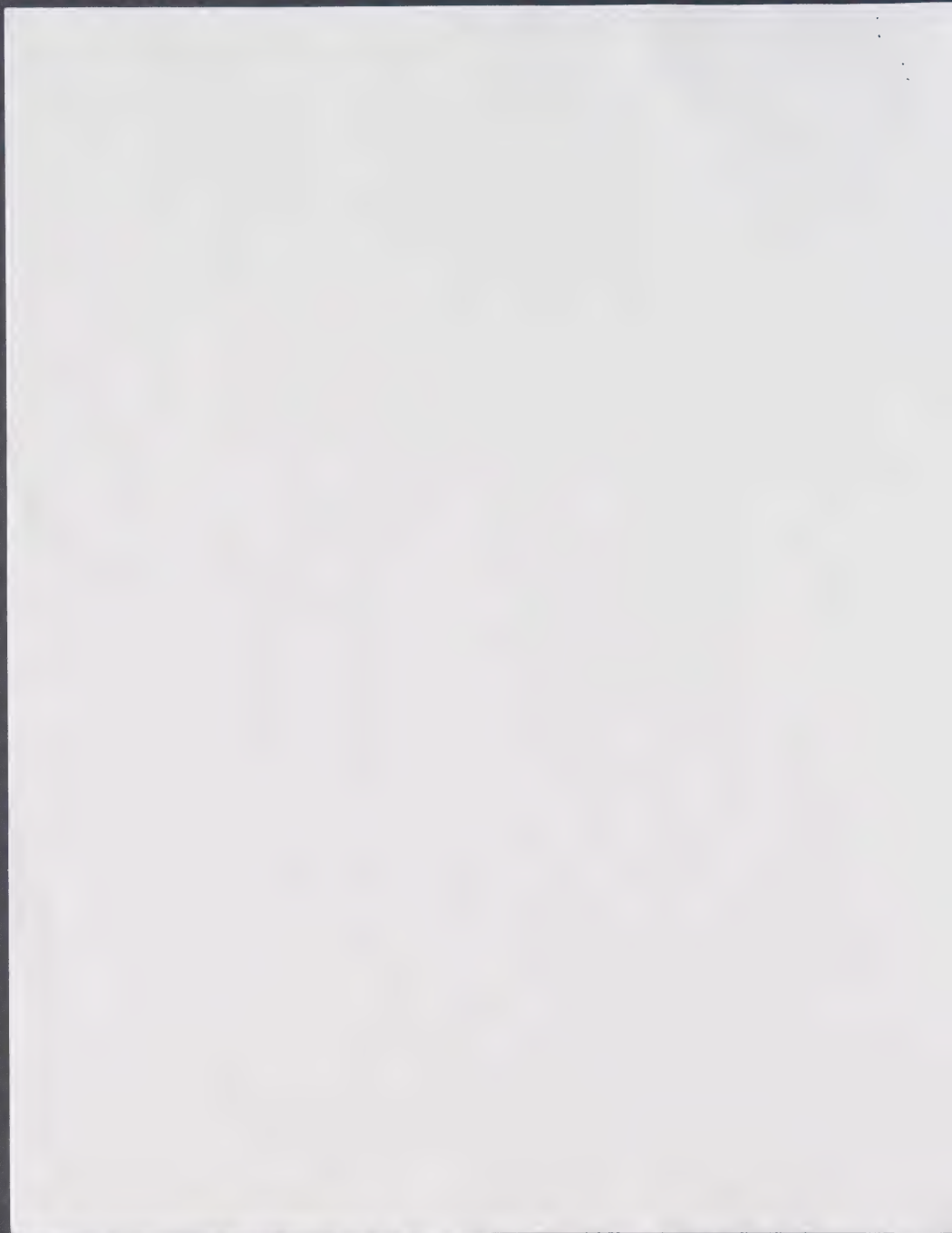
can assume that Botticelli came under the Medici's patronage about this time, as Soderini was closely allied with Cosimo the Magnificent. In January, 1474, he completed a *Sebastian*, now in Berlin (Staat. Mus.), for the Church of Maria Maggiore (Anonimo Gaddiano); at the end of the month he went to Pisa in the hope of painting some fresco decorations with Benozzo Gozzoli for the Camposanto; and from his ability as a painter, he worked until Sept. 20 on the *Assumption* for the Cappella dell'Incoronata in the Cathedral. The commissioners not being satisfied with this *Assumption*, remained unfinished and was ultimately destroyed in 1583. In 1475 he painted a banner with a figure of Pallas for Giuliano Medici for the joust of Jan. 28. In 1478, between April and the date of the Pazzi conspiracy and July 21, he painted a fresco of the hanged traitors over the door of the Dogana in the Palazzo de' Medici, which was destroyed in November, 1494, after the flight of Medici from Florence. In 1480 he painted a fresco of *St. Augustine* in Ognissanti, in competition with Ghirlandajo's *St. Jerome* (Anonimo Gaddiano, Vasari); in April and in May of 1481 he painted the now detached fresco of the *Annunciation* in the Church of S. Martino della Scala. The same summer he went to Rome, on the invitation of Sixtus IV, to paint three wall frescoes and some of the portraits in the Sistine Chapel. He completed this work during the spring or, at the latest, the summer of 1482. In Florence, on Oct. 5, he was commissioned to decorate Sala dei Gigli of the Palazzo della Signoria (Palazzo Vecchio) with other noted artists. This work was never completed. In 1483 he painted a fresco of the *Annunciation* in the Church of S. Maria Maddalena dei Pazzi and the *Coronation of the Virgin* in the Church of S. Marco. On Jan. 5, 1491, he was one of the judges of the designs for the facade of the Cathedral of Florence. On May 18 of the same year he was commissioned with others to make mosaics for the vaults of the Chapel of St. Zenobius in the Cathedral, a work he left incomplete. On Jan. 30, 1493, his brother Giovanni died. Botticelli had a younger brother Simone, who left a diary or chronicle; he was a *piagnone*, that is, a follower of Savonarola. In the spring of 1493, when he returned to Florence from Naples, Sandro received him in his house and later acquired with him a villa and some other land near Belloguardo. In 1495 we know that Sandro was expected at the Villa del Trebbio, where he was supposed to do some work for Lorenzo di Pierfrancesco de' Medici (a nephew of Lorenzo the Magnificent), for whom he had previously painted the *Birth of Venus* and the *Primavera* (both in the Uffizi). Lorenzo di Pierfrancesco continued his patronage of Botticelli until he was forced to fly from Florence for political reasons in the spring of 1497; about this time Michelangelo had occasion to write Lorenzo di Pierfrancesco, and he addressed his letter in Botticelli's care. In the first half of 1497 we find Botticelli at work in the Medici villa at Castello. In 1496 he painted a *St. Francis*, since destroyed, in the Convento di Montecelli. On Feb. 18, 1498, he signed a reconciliation with a neighbor at Belloguardo, which was recorded by a municipal notary. In his diary Simone notes that on Nov. 2, 1499, Botticelli told Dofio Spini, the leader of the Compagnacci party, opposed to both Savonarola and the Medici, that he did not believe in the charges that had served as a pretext for Savonarola's execution. Early in 1501(?) he signed the *Mystic Nativity* (London, Nat. Gall.) with a Greek inscription, in the spirit of Savonarola. In 1502, having no engagements, he declared himself willing to work for Isabella Gonzaga d'Este

in Ferrara. On Nov. 16, 1502, he was denounced for sodomy, probably unjustly; this charge was later dropped. Between 1503 and 1505, he was in arrears in his payments to the Compagnia di S. Luca. On Oct. 18, 1505, he paid his dues with the proceeds, we may suppose, of the *St. Zenobius panels* (one in New York, Met. Mus.; one in Dresden, Gemäldegalerie; two in London, Nat. Gall.). On Jan. 25, 1504, he was on the committee to determine a site for Michelangelo's *David*. On May 17, 1510, he was buried in Ognissanti.

According to Vasari, Botticelli was a pupil of Filippo Lippi, and indeed some traces of Lippi's softness appear in Botticelli's early *Fortitude* (1479; Uffizi), though the closed forms and the choice of feminine type are close to Verrocchio and the tense restless line recalls Antonio Pollaiuolo. And since the next work, the *St. Sebastian* from S. Maria Maggiore (Berlin, Staat. Mus.), for which there is an exact date, 1474, shows its connection with Pollaiuolo's principles more openly, it is obvious that Botticelli's early activity was influenced first by Filippo Lippi, then by Verrocchio, and later by Pollaiuolo, until finally his stylistic connections with other artists became increasingly vague as he attained a completely personal language.

At the age of thirteen, Botticelli was going to school ("sta a leggere"). His apprenticeship as a painter must therefore have begun rather late—about 1465, when Fra Filippo Lippi was painting the famous *Madonna with Two Angels* (Uffizi). A number of variations on this theme (Florence, Gall. Ospedale Innocenti; Manhasset, N. Y., Brady Coll.; Ajaccio, PL. 321; etc.) are, in fact, among the earliest works attributable to Botticelli. Others, still very much influenced by Lippi, such as the Guidi *Madonna* (Louvre) and the *Madonnas* in Périgueux and in the Accademia in Florence, show a desire to consolidate the form of Lippi with the accents of Verrocchio. In these works he laid the foundations for his first masterpiece free of Lippi's domination, the *Madonna with St. John* (Louvre), painted perhaps in 1468, as well as the Corsini *Madonna* (Washington, Nat. Gall.) and the *Duven Madonna* (New York). But the study of formal plasticity, following Verrocchio, assumes a more methodical aspect in the two *Madonnas* of London (Nat. Gall., nos. 589 and 2508), and those of Naples (PL. 324) and Strasbourg (Mus. B. A.). Botticelli's first experiments in portraiture (Pitti, no. 372; New York, Barbara Hutton Coll.) perhaps also belong to the period shortly before 1470—a period in which he was already influenced by both Castagno and Baldovinetti, and a little by Pollaiuolo. Other *Madonnas* (Uffizi, nos. 504 and 1601; Louvre, no. 1345), painted a little later, show a restlessness reflecting Pollaiuolo's linear dynamism.

The *Fortitude* (PL. 327) of 1470 is the first work to show Pollaiuolo's influence, which helped Botticelli overcome the Florentine tradition of plastic spatiality to which Verrocchio still belonged. The Pollaiuolesque phase, therefore, is a decisive one in Botticelli's development, and cannot be relegated to his earliest period, as some scholars have done. Furthermore, echoes of Verrocchio still persist, shortly after 1470, in the Uffizi altarpiece (no. 8657)—perhaps identifiable with the panel of the *Convertite* cited by the sources—as they do in the so-called "*Smeralda Bandinelli*" (London, Vict. and Alb.), while the style of the Johnson Collection predella in Philadelphia (PL. 330) is freer and more poetic. On the other hand, the *Madonna and Child of the Eucharist* (Boston, Gardner Mus.; PL. 325), the tondo of the *Adoration of the Kings* (London, Nat. Gall.; PL. 327), and the diptych of *Judith* (Uffizi; PL. 322) show a strengthening, and at the same time a more personal interpretation, of stylistic elements derived from Pollaiuolo. Botticelli adheres most closely to the formal ideals of Pollaiuolo and, in general effect, masters them most perfectly in the *St. Sebastian* (1474; PL. 328). To the same period belongs a series of portraits (Uffizi, no. 1488; Pitti, no. 353, formerly Florence, Corsini Gall., no. 210), culminating with those of Lorenzo (formerly Paris, Coll. Lazzaroni) and Giuliano (Milan, Crespini Coll., formerly Kahn and Von Thyssen Colls.), which are dated about 1475-76, and several replicas of the portrait of Giuliano painted after his death in the Pazzi conspiracy game, Berlin, Washington). The famous *Adoration of the Kings* (Uffizi; PL. 325) from the Church of S. Maria Novella, is



Pollaiuolesque inspiration begins to give way to a freer composition, can be dated about 1476-77. To this period belong also the Filangieri (Naples) and Mellon (Washington, Nat. Gall.) portraits, the Racinski tondo (Berlin, Staat. Mus.), and the *Madonna of the Sea* (Florence, Acc.).

Next came the *Primavera* (Uffizi), painted in all probability in 1477-78 for Lorenzo di Pierfrancesco de' Medici's villa in Castello. In the *St. Augustine* of Ognissanti (1480; pl. 328) Botticelli exhibits a Castagno-like vigor that is completely lacking in the *Primavera*; in the fresco of the members of the Pazzi family hanged after the conspiracy of 1478, he must have used Castagno's effigies of the Albizi as models. His lyric line, for the first time revealed unhindered by any extraneous influence or eclecticism in the *Primavera*, also appears in the *Annunciation* from S. Martino della Scala, of the spring of 1481. The practice in composing on a monumental scale, and of presenting with clarity the complex symbolic stories of the Sistine Chapel (1481-82; pls. 326, 331) encouraged an increased use of naturalistic accents and classic elements, as in the *Adoration of the Magi* (Washington, Nat. Gall.) and especially in *Pallas Subducing a Centaur* (Uffizi; pl. 329). To this period of supreme equilibrium, immediately following his Roman sojourn, other memorable works may be assigned: the *Magnificat* (Uffizi), the *Madonna of the Book* (Milan, Mus. Poldi-Pezzoli), *Venus and Mars* (London, Nat. Gall.), the *Portrait of a Young Man* (London, Nat. Gall., no. 626), and the frescoes from the Villa Tornabuoni (Louvre), which are often wrongly dated 1486 through mistaken identification of the figures.

The *Birth of Venus* (Uffizi; pl. 323) must be slightly later. Its classical harmony does not wholly conceal a new restlessness in the slightly melancholy movement of the line. It is earlier, however, than the *Madonna and Child between the Two St. Johns* (Berlin, Staat. Mus.), dated 1485 according to documentary evidence, in which the rhythms of the *Venus* have become more taut. Similarly, the serene harmony of the *Magnificat* breaks down in the *Madonna of the Pomegranate* (Uffizi) of 1487. The *Adoration of the Magi* in Edinburgh (Nat. Gall. of Scotland) partakes of this same spirit, while the *St. Barnabas* altarpiece (Uffizi) and its predella reveal the crisis Botticelli's style underwent in the search for a new impassioned religious expression. This crisis is not yet resolved in the *Coronation of the Virgin* from S. Marco (Uffizi) or in the *Annunciation* (Uffizi), both documented in the years 1488-90. Botticelli's new approach to this problem leads us to place in the early 1490s, besides the *Portrait of Marullus* (Barcelona, Cambò Coll.) and the *Lorenzo Lorenziano* (Philadelphia, Johnson Coll.), a series of especially devout paintings: the Dresden *Madonna* (Gemäldegalerie), the *Adoration* in Washington (Nat. Gall.), the *Madonna and Angels* in Milan (Ambrosiana), the Lehman *Annunciation* (New York, Met. Mus.), and *St. Augustine in His Study* (Uffizi). The *Pietà* in Munich (Alte Pinakothek) and that in Milan (Mus. Poldi-Pezzoli), the *Last Communion of St. Jerome* (New York, Met. Mus.), and the unfinished *Adoration of the Magi* (Uffizi), all dating from this time, are animated by a sense of religious drama that can also be found in the drawings for the *Divina Commedia* done for Lorenzo di Pierfrancesco, which, according to external indications, are datable between 1490 and 1497, and in *La Derelicta* (Rome, Pallavicini Coll.; pl. 328), which has unconvincingly been dated before 1480.

From here on it becomes difficult to determine the painter's chronology year by year, for the first nearly certain date after 1490 is 1501 (the *Mystic Nativity* in London, Nat. Gall.). We may suppose that the *Calumny* (Uffizi; pl. 331) was painted after 1495, as its characteristics reappear intensified in the *Story of Virginia Romana* (Bergamo, Acc. Carrara) and the *Death of Lucrezia* (Boston, Gardner Mus.). Since Vasari saw these paintings in the Vespucci house in the Via de' Servi, they were probably painted about 1499, the year Guidantonio Vespucci bought the house. Between the *Calumny* and these last panels other emotionally intense works ought to be placed, such as the *Annunciations* in Hanover (Kestner Mus.) and in Glasgow (Corporation Art Gall.), the *Judith* in Amsterdam (Vom Rath Coll.), and the *Argony in the Garden* in Granada

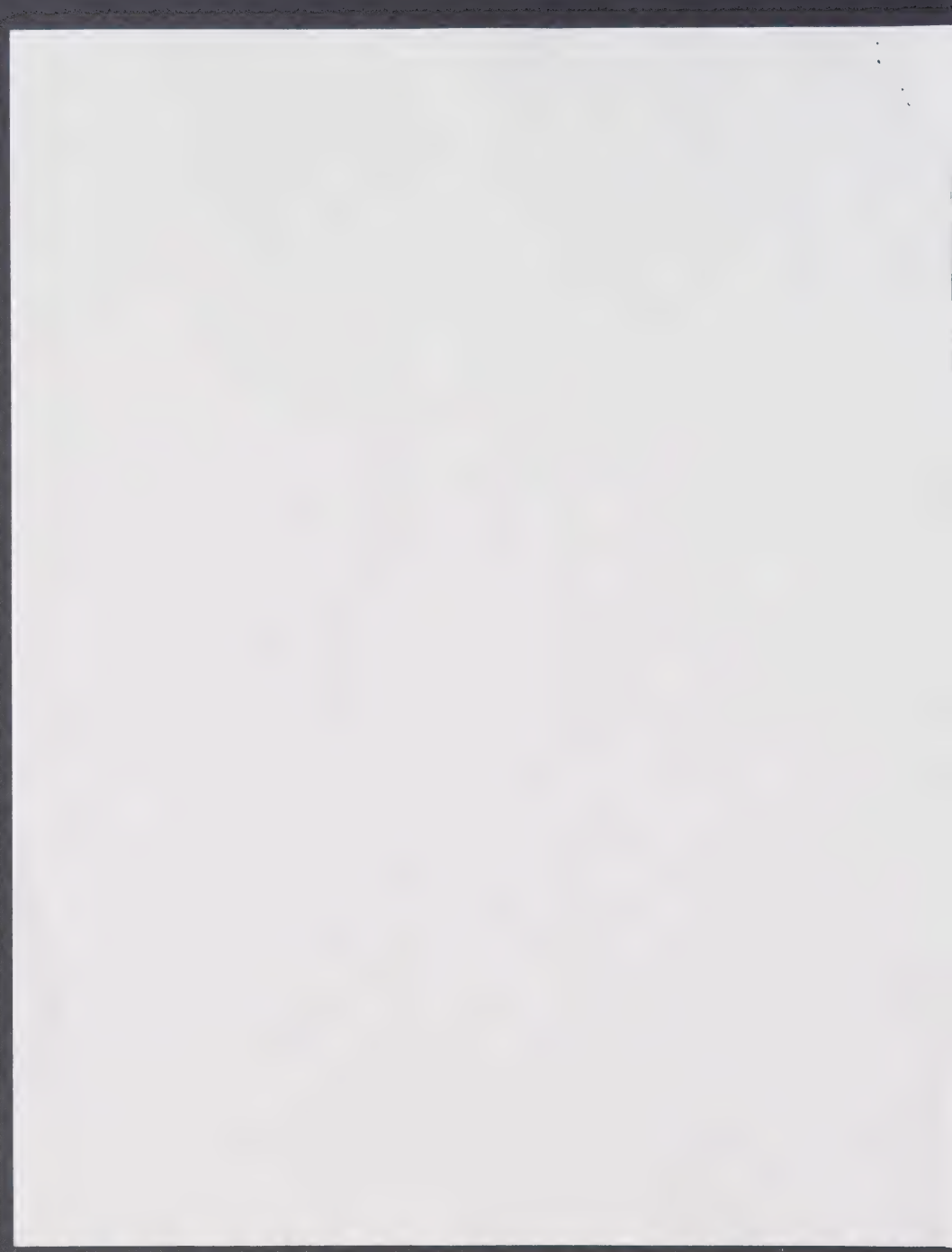
(Royal Chapel). Also assignable to this period is the *Mystic Crucifixion* (Cambridge, Mass., Fogg Mus.), as it seems to have an ideological connection with the *Mystic Nativity*.

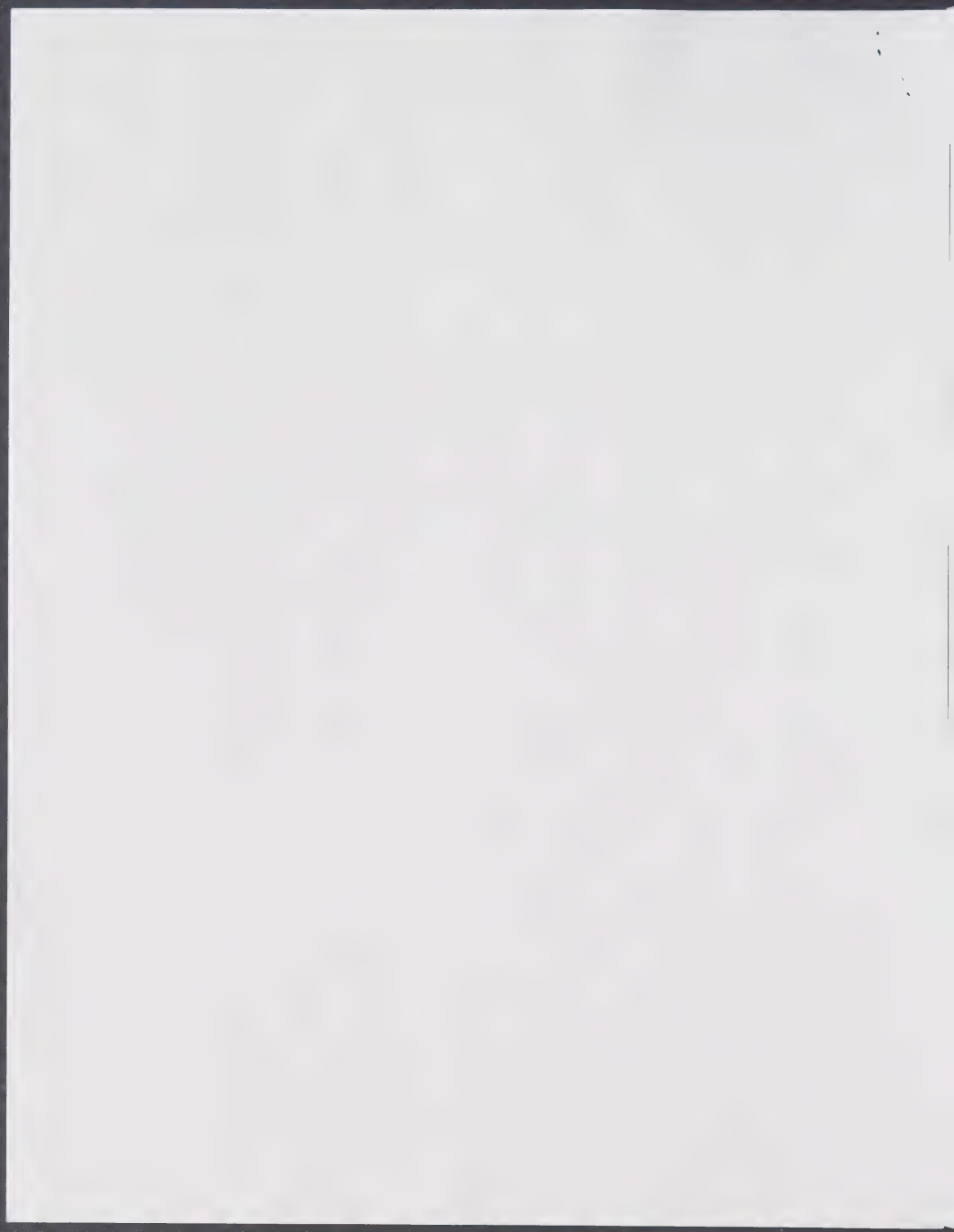
Subsequently, doubtless owing to Leonardo's return to Florence, the arrival of Raphael, and the first successes of Michelangelo, Botticelli had difficulty in finding work. In 1502 he did not have any commissions and was ready to work for Isabella d'Este. Between 1503 and 1505 he was in debt to the Compagnia di S. Luca. With his liquidation of this debt in 1505, and with the completion of the beautiful but surprisingly archaic *Stories of St. Zenobius* (London, Nat. Gall.; Dresden, Gemäldegalerie; New York, Met. Mus., pl. 332) Botticelli ended his remarkable career.

That Botticelli followed Fra Filippo Lippi's example was not merely an inevitable tribute to tradition; Lippi's influence had more positive aspects as well. There were few contemporary works besides Lippi's in which he could have found such a delicate rendering of form and such flexibility of volume. In the late works of Fra Filippo, volume becomes identified with a fine interplay of planes of color that permits expression through the manipulation of line. Even the relationship between figure and background suggests a new relationship between form and space, which, while it does not deny the basic principles of perspective, avoids their domination and subordinates the background to the immediate foreground. Finally, the fluid movement of volumes might have suggested the infinite possibilities of expression afforded by translating plastic rhythm into a melodic linear development. Remembering the poetry of his later works, we can believe that at an early stage Botticelli began to find Fra Filippo's lyricism too much bound to natural data and to the suggestions of human grace inherent in the subjects, and that he therefore began looking for means of expression which would give him a greater detachment and, in that sense, a greater abstraction. The closed and proud plasticity of Verrocchio came to his aid in better isolating Lippi's soft forms in values of pure image. At the beginning this dependence was slight. In the *Madonna with St. John* (Louvre), a reinterpretation of an old Lippi theme, the slow rhythm of the three figures is not only completely transformed into a light undulating line, but is developed in a rhythmically closed composition, isolated in depth by the background of the rosebush. Then Botticelli went nearly too far (*Madonnas* in Naples, London, Strasbourg), almost submerging himself in the Verrocchio tradition. But the first successful portraits already show a gradual shift in orientation; echoes of Castagno and Baldovinetti can be detected in them.

The value of Pollaiuolo's influence is clear in the *Fortitudo* (1470; pl. 327), despite the persistence of a plastic hardness and of characteristics derived from Verrocchio. Not only is the vigor of the line present, but the figure, in spite of the perspective exactness of the throne, does not fill the space with its own volume, but instead emerges on the surface of the painting, thus creating a system of interwoven lines in a geometric figure on one plane. Through this evolution of plastic values into values of "functional" lines, Botticelli touches, for the first time, the basis from which the poetry of his masterpieces grows. In fact, these lines define the physical structure of the figure in the process of spiritualizing it, of making it the vehicle of a profound and subtle spiritual restlessness. And the spark of poetry is lighted at the moment in which the synthesis of two ideals is born: the transposition of truth into image—or, platonically, into beauty—and, conversely, the discovery of a moral content in beauty.

Henceforth Botticelli absorbs and broadens Pollaiuolo's vocabulary while still trying to perfect the structural quality of his line to achieve plastic values and movement as well as dramatic expression. Thus, even when dealing with a narrative theme, as in the Johnson panels, he scatters, in the silence of a bare and almost monastic architecture or in the peace of soft seascape backgrounds, tenuous and vibrant small figures, from which all dramatic force is banished. Everywhere the style becomes more precise and more appropriate to imaginative visions that raise to a plane of lofty contemplation a vague and melancholy restlessness of the soul. In the *Judith with the*





tend to break up the firmness of the composition. The line in describing the nude Venus becomes fluid, producing a subtle languor; it follows the most complex circumvolution in the figures of the Zephyrs, greatly diminishing in intensity in the waves. In the *Madonna and Child between the Two St. Johns* (Berlin, Staat. Mus.) of 1485 the same characteristics are clearer and more accentuated. The line of the Madonna is similar to the contour of the Venus, but more taut, and the natural landscape of the mythological painting shrinks into a background grove which—depicted with the Christian symbols of the palm, the olive, and the lily—is a naturalistic metaphor for the geometric distribution of a triptych with throne and niches. Thus the expressive accent shifts to the poetic transfiguration of religious emotions, but the fact that the sacred personages, like the mythological ones, appear as nostalgic evocations from a distant past is evidence of the unity of the artist's character. Aspiration toward an ideal beauty arising from the perfect union of nature and spirit is replaced by aspiration toward a different kind of beauty, one in which spirit takes possession of matter, giving it life by the fervor of adoration.

The melancholy that first accompanied the evocation of a mythical golden age now becomes more acute in the consciousness of the unattainability of this new spiritual perfection. At this new level the search for expression becomes tormented, and in some works, such as the *Madonna of the Pomegranate* of 1487 (Uffizi) and the *Portrait of a Youth* in Washington, there is something as yet unresolved; psychological motifs are still incompletely rendered. In the same manner, the weight of external representation disturbs the purity of the altarpiece of *St. Barnabas* (Uffizi), the *Coronation of the Virgin* from S. Marco (Uffizi), the *Dresden Madonna*, the *Portrait of Marullus* (Barcelona, Cambó Coll.), and the *Lorenzo Lorenzani* (Philadelphia, Johnson Coll.).

We have almost reached the year 1490. Hereinforth Sandro seems to interpret Christianity partly as heroic moral obligation, partly as mystic exaltation. His outlook approaches Savonarola's even before he could have experienced Fra Girolamo's personal fascination. Nonetheless, a lighter mood, a greater sense of intimacy, are revealed in other works, such as the *Madonna and Angels* (Milan, Ambrosiana), the *Lehman Annunciation* (New York, Met. Mus.), the *St. Augustine in His Study* (Uffizi). The influence of Savonarola's sermons can be felt in those two profound meditations on the mystery of sacrifice, the *Pietàs* in Munich (Alte Pinakothek) and in Milan (Mus. Poldi-Pezzoli). In both paintings the corporeal reality of the figures is redeemed by purity of image and attains the moral effect of the sacramental symbol through the abstract rhythm that binds the figures within the broken composition. Quite a different spirit pervades the beautiful little panel of the *Last Communion of St. Jerome* (New York, Met. Mus.).

Botticelli's constant tendency to transform nature and narrative into myth and allegory finds a new expression in the illustrations of a codex in folio of the *Divina Commedia* for Lorenzo di Pierfrancesco, executed between 1490 and 1497 (PL. 332). He must have known Dante's work extremely well and must have felt that his light and graceful drawings could not compete with the faultless power of that poetry. He therefore preferred to comment on the poet's trip step by step, accentuating its fantastic aspects and at the same time attempting to evoke the visions that appeared to the pilgrim beyond the grave. He distilled from the poem, with literal faithfulness to the text, its content of marvelous fable animated by moral fervor. Reaffirming that approach to spatial values which he had already employed in his paintings, he achieved a decorative unity in his illustrations for each canto. The linear melody (particularly in the later drawings for the *Paradiso*) is contrived with an extremely light touch.

Botticelli produced works of a similar tendency about 1495, or a little later: *La Dorelitta* (PL. 328)—to be interpreted as "Virtus a Fide deserta" ("Virtue deserted by Faith") or "Dorelitta"—and the *Calumny* (PL. 331), in which, as in the much earlier *Fortitude*, allegory is not superimposed on the figure, but is the very substance of the inspiration. In the *Calumny* the sumptuous hall is rendered in peaceful and rigorous perspec-

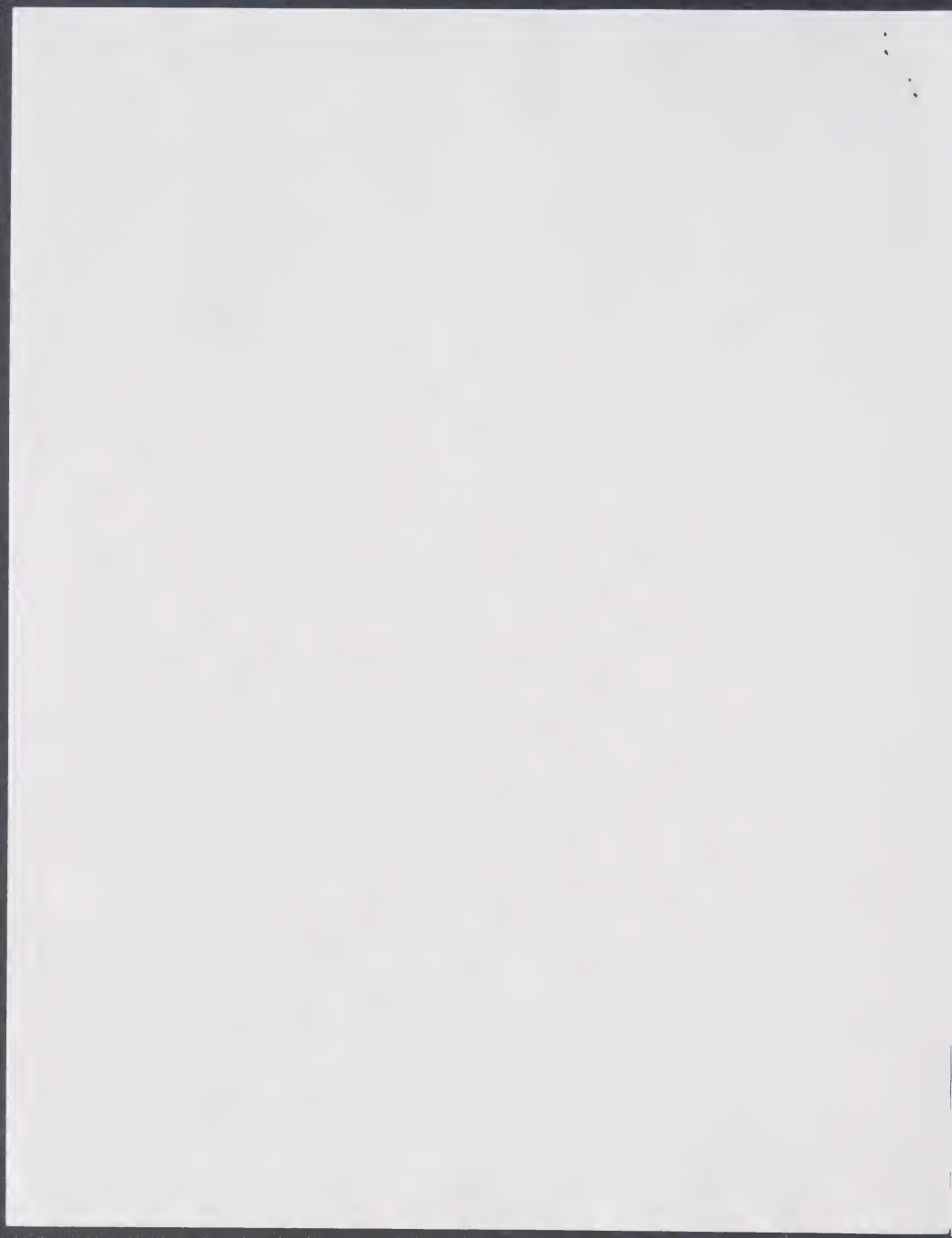
tive, and the space evokes the noble serenity of the ancient world. But in the main group, on the right, there is a furious rush of pursuing lines culminating in the double tension of the extended arms of Envy and the Judge. The taut and angular lines are constantly interrupted, as in the harsh nakedness of the victim, in the sharply broken folds in the robes of Penitence, in the rising taut line of naked Truth. From that contrast, with the immediacy of poetic image, arises the moral significance of the painting. Botticelli shows classical learning or the wisdom of the individual powerless against evil when not illuminated by the grace that springs from faith—a point shrewdly made by Argan.

In the two stories of Virginia (Bergamo, Acc. Carrara) and of Lucrezia (Boston, Gardner Mus.), probably painted in 1499, the interlocking groups placed horizontally on the frontal plane and the depth of the architectural perspective created by their contrast, the impression of a vacuum that like a whirlpool attracts and repels the figures, themselves described by a whirling line. The scene loses its historical character and is projected into a fantasy world.

The urgency of their content explains and justifies the surprisingly archaic character of Botticelli's last works, which must have alienated the public's appreciation at a time when Leonardo was already at the height of his fame and Michelangelo and Raphael had begun to paint. Today, however, we recognize in these late works a coherent and lofty, though solitary, expression. The *Mystic Nativity* (1501?; London, Nat. Gall.), though it does not reject the achievements of the Renaissance, certainly colors them with an intense nostalgia for the Middle Ages. The sense of space is here very close to that found in many drawings for the *Divina Commedia*. The third dimension is there, but the steep roof of the hut, with the two supports of rock, brings every spatial motif forward on one plane while a mythical aura is diffused by the fantastic succession of tints. The angelic trio on the roof intones the theme of the adoration; its bell-shaped composition is also developed below in the many lines converging toward the head of the Virgin and is taken up by the very acutely converging rocks. In this zone of rest a hymn seems to rise in the fresh air of a crisp morning. Below it the three groups of angels who embrace men of good will, forming a series of three oaves in a more acute rhythm of lines, repeat the spiritual theme of the angelic carol. These groups are tied to the center of the painting by the zigzag of the road. A tense hope, but also an innocent and pure joy, rises in that rapt atmosphere of the miracle—symbol and expression of a rebirth of the world in harmony and love. For this reason, no matter how the Greek inscription on the painting is interpreted, the influence of Savonarola's prophecies of rebirth after the scourge cannot be denied. The same archaic tendency appears again in the master's last works, the *Stories of St. Zenobius*. A tormented and complex line separates clear and well-defined areas of color and articulates groups, while the architecture of the background opens on improbable perspectives. Excitement and drama dominate, but again we encounter a solitary world of vision and miracle unrelated to time or history.

Thus the accent shifts in the various phases of the artist's long career, but his expression is unified in essence, and his poetic world coherent. Its coherence is mirrored in the consistent development of a style characterized by a line that asserts, more or less directly, the values of volume and space. Botticelli's inspiration culminates at the point where movement transcends pose, life becomes memory, reality becomes image and symbol, and history is fixed in the crystal of myth.

CRITICAL OPINIONS. Until he was over fifty, Botticelli was one of the most highly esteemed painters. He had a numerous and varied clientele, including two branches of the Medici family (Lorenzo the Magnificent on one side and Lorenzo di Pierfrancesco on the other), municipal and corporate authorities, families of the upper middle class, and regular and secular clergy. Persons of the middle and lower classes were also among his clients; for them, between 1490 and 1500 particularly, he painted a few works of major significance, but mostly small sacred works, with the extensive help of assistants. He also shared with other artists the honor of being called



to paint in the Vatican for Pope Sixtus IV, and he enjoyed the esteem of the Humanists. In his last years, however, his commissions shrank considerably, and he was reduced to painting for himself or for an occasional client or modest fraternity. Even Isabella d'Este did not want him to continue the work of Mantegna in Ferrara, although she had been advised by one of her agents to retain him. We may believe, therefore, that Vasari's reference to the poverty that afflicted his old age is substantially correct, if slightly exaggerated.

The first known critical judgment of Botticelli is found in a letter of about 1485 by an anonymous agent of Ludovico il Moro, who wrote that "his works have a vigorous air and exhibit a good understanding and sound proportion" compared with those of Filippino, which, though they "have a sweeter air, I do not believe have great art" (E. Müller-Walde, "Beiträge zur Kenntnis des Leonardo da Vinci," *JhbPreussKSamml*, XVIII, 1897, p. 165). The judgment that marks it if it refers to the works of Botticelli's most "classic" period, that following his stay in Rome. Probably a few years earlier Leonardo had made his pointed remarks regarding the "very sad landscapes" of Sandro and his inadequate perspective construction, criticisms that stem from the profoundly different beliefs of the two artists. Esteem for Botticelli became more general in the infrequent references of the following years. Critically the account of Verino (1503) is insignificant, and the Anonimo Gaddiano (*Libro di Antonio*) are important only as sources of facts. Vasari (1550 and 1568) is misleading through an abundance of rather insignificant anecdotes, a moralizing insistence on the negligence that led to the master's impoverishment, and generalized praises. He makes no attempt to define Botticelli's style, and his judgments on the most famous masterpieces *The Birth of Venus* and the *Primavera* ("she is here intended to denote spring, and the allegory is gracefully rendered") are vague. There is only one penetrating evaluation—the well-known one on St. Augustine in Ognissanti.

Then for centuries the painter was to be misunderstood. Lanzi, at the end of the 18th century, was not acquainted with Botticelli except through the frescoes in the Sistine Chapel and many paintings of small figures; in these, he felt, Botticelli would at times have been confused with Mantegna, if his heads had not been more gracious (*Storia pittorica della Italia*, Bassano, 1780).

The rediscovery of Botticelli was due to English criticism of the second half of the 19th century, which grew out of the Pre-Raphaelite movement. Ruskin was the first to understand the essence of Botticelli's art when he defined his painting as "pure play of line"; he also perceived the moral content hidden beneath the apparent aestheticism and saw in Botticelli a reformer of the Church equal to Luther. Pater's perception of the melancholy that pervades Botticelli's images brought another aspect of his art into focus. But by this time that vigor which his contemporaries had felt in his work was no longer recognized; little by little he became vulgarized as a primitive, an ingenious and nostalgic dreamer. Finally, even historians of more positive disposition had reservations: Cavalcaselle, who, while praising the technical brilliance of his naturalistic design, was critical of what he considered errors and the "wild" creatures represented by the artist, or Müntz, who preferred Ghirlandajo as more virile and robust. Yet there was an increasing awareness of Botticelli's works through research in the archives by Gaye, Milanese, Müntz, Supino, and Mesnil and through the critical studies of Cavalcaselle, Morelli, Bode, Ullmann, and Berenson.

Berenson, in the meantime, fitted Botticelli's art into his conception of the development of Florentine painting. Without any artistic reservation, he saw Botticelli's work as a series of solutions of genius to problems of form and movement. He defined his art as the inter-pretation of tactile values through movement by a reduction of formal articulations to the continuous rhythm of the line. In those years Warburg recognized another aspect of Botticelli's personality. In masterly fashion, with profound cultural insight, he analyzed the classical sources of the mythological paintings, thus preparing for the recent thorough iconographic and iconologic investigations of Piccol, Wittkower, and Gombrich. Approximately ten years later the flow of documentary and critical studies published in his monumental monograph, which is extremely valuable for the new precision of the data and of the references to contemporary conditions, though overstrict in distinguishing the works of the master from those of his shop.

In 1923 Schmarsow gave Botticelli's work a "Neo-Gothic" interpretation, which is interesting, though too schematic and unilateral. Two years later, thoroughly and with great sensitivity, but without an adequate sense of synthesis, Yashiro examined Botticelli's art from the point of view of naturalism, sensuality, and mysticism. Adolfo Venturi, besides adding many previously unknown works to the master's *œuvre*, gave a sensitive definition of his linear music. In 1937 Lionello Venturi published a new and profound study of Botticelli's style as lyric vision, detached from reality and drama. In the following year appeared Mesnil's monograph, a vivid psychol-

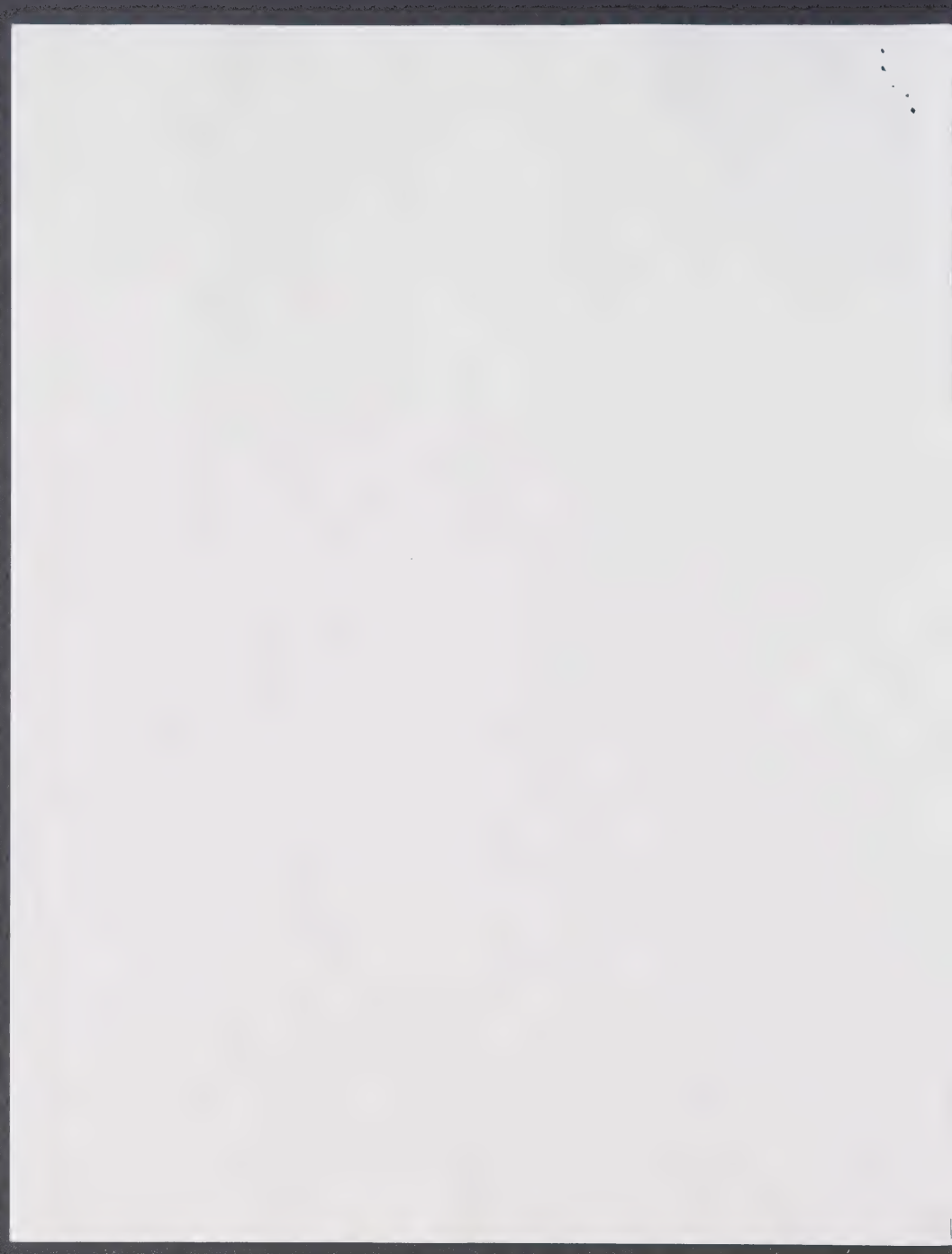
logical reconstruction of the artist's personality and historical background. Bettini's monograph (1942) provided an excellent synthesis of Botticelli's artistic phases and the variations of his style in response to the development of his philosophy. Argan, in a monograph (1957) that develops themes suggested by Lionello Venturi's work and the iconological research of the London school, gave an ideological interpretation of the master's art with a Neoplatonic emphasis. Argan's study is also noteworthy from the point of view of method, because instead of relying exclusively upon visual analysis he shows to what extent thought and subject matter can affect the style and idiom of an artist. Evidently following a conception of art different from Benedetto Croce's, he makes no distinction between purely poetic expression and that in which a diversity of motifs can be discerned.

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Roberto SALVINI

Illustrations: PLS. 321-334.

BOUCHER, FRANÇOIS. French 18th-century painter and engraver (b. Paris, Sept. 29, 1733; d. Paris, May 30, 1770). The son of Nicolas Boucher, an obscure decoration and embroidery draftsman, François first worked in the studio of François Lemoyne, a prominent decorator, and afterward in the workshop of the engraver Jean François Cars. In 1727 he went to Rome with Carle Vanloo; he returned to Paris in 1731. On Apr. 21, 1733, he married Marie Anne Buseau and by her had three children: Juste, an architect and decorator, and Jeanne Elisabeth Victoire and Marie Emilie, who married his pupils Jean Baptiste Deshayes and Pierre Antoine Baudouin. On Jan. 30, 1734, he was admitted to the Académie, where he had offered as his diploma work a painting of *Rinaldo and Armida* (pl. 336). Thanks to the influence of the Marquise de Pompadour and



With Bosch's paintings some drawings must be considered, fewer than thirty and all pen drawings. While there are three or four sheets bearing fairly complete compositions, most of them consist of quick sketches juxtaposing figures, grylli, monsters, or brief episodes in the disorder of rapid notations of form, studies hastily set down on paper prior to final organization in a painted composition; a few of these motifs are found, in identical or similar form, in surviving pictures. By their spontaneity some sheets as those of beggars and cripples in the Cabinet des Estampes in Brussels and the Albertina in Vienna, and the sheet drawn on both sides with grylli and monsters in the Ashmolean in Oxford, allow the painter's creative process to be studied near its source.

Bosch had no followers in the usual sense. Though he was often copied and imitated—a proof of the fame he enjoyed during his lifetime and in the years immediately following his death—his imitators (Mandyn, Juys, and others) were certainly unable to understand his deep meditation on life and the creation. They reduced his extraordinary insights into the depths of the unconscious to a picturesque and entertaining pastime. Not until two generations later, with Pieter Bruegel the first, was his allusive and symbolic thought given a new outer form, transmuted by a creative mind and genius as great as his own. It was later still that his strikingly new vision of atmospheric landscape, shown in the vast panoramas forming the background of a large number of his pictures, found a major development in the work of the 17th-century Dutch landscape painters (see FLEMISH AND DUTCH ART).

The general response to Bosch's work seems to have been considerable during his lifetime and in his own country. But later, although the presence of his pictures in Cardinal Grimani's collection in Venice after 1520 should not be overlooked (certain echoes of his work are possibly found in Venetian painting of the early part of the century), the greatest interest in Bosch in the course of the 16th century was manifested in Spain. Even today the major part of his work is to be found there. It is certainly by no chance accord of taste that the interest in Bosch coincides with the golden age of Spanish mysticism. And while critics in other countries (Lomazzo, Van Mander) dwell on the fantastic side of his work, it was a Spaniard, Brother José de Sigüenza, who in 1605 wrote one of the most penetrating commentaries ever made on Bosch, a work that in certain insights anticipates the most recent criticism: "The difference which in my opinion exists between the paintings of this man and those of others consists in that the latter seek to paint men as they outwardly appear, but he alone has the audacity to paint them as they are inwardly."

When, toward the end of the last century, after a long period of neglect, criticism turned anew to the art of Bosch, the first problem was to reestablish his *œuvre* and to recognize among many hasty attributions the genuine works (Justi; Baldass in a whole series of articles; Friedländer; Tolnay, 1937). Then, when it was possible to begin interpreting all this unusual iconography and determine its deep meaning, Bosch was at first regarded as merely a "creator of devils" with a great imagination, as a powerful inventor of nonsense forms full of satirical meanings (Lafond, 1914; L. Maeterlinck, 1906, 1907). After some scattered attempts, Charles de Tolnay in a work of prime significance (1937) made major progress by exposing in its entirety, and in large part resolving, the complex problem of the allegorical and symbolical implications in this *œuvre* of so many enigmatic aspects.

Since then, although there have been some efforts at clarification, it must be acknowledged that the very complexity of prospects opened has encouraged an overzealous search for answers to too many questions in terms of symbolism, with insufficient distrust of the critical imagination and inadequate corroboration in the thought and beliefs contemporaneous with the master (Frænker, 1947 ff.; Wertheim-Aymès, 1957). And although several apparently exhaustive interpretations have been put forward in recent years, there remain many obscure details to resolve. Further, the study of an iconography that is so original, and the effort made to solve its mysteries, has resulted in a shift away from a formal study of the work and

its sources. Even though what the painter borrowed from wood and copper engraving has to a certain extent been determined, relationships with the art of the illuminated manuscript are still for the most part to be clarified.

There remain many questions, too, regarding the formation and development of the master's style, the pictorial or plastic means he employed in his work to reveal in visible form the depths of the psyche, the unease of the human state, the anxieties and dangers of a humanity facing alone the supreme responsibility of existence.

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JACQUES COMBE

Illustrations: PLS. 314-320.

BOTTICELLI, SANDRO (ALESSANDRO DI MARIANO FILIPPI). A tax return, dated Mar. 1, 1447, of Mariano Filippi, a tanner, shows that his son, Sandro, was born in Florence in 1445. From a later return dated Feb. 28, 1458, it appears that at the age of thirteen Sandro was weak in health and going to school. The surname Botticelli came to him from his eldest brother Giovanni, a well-to-do broker, called "Il Botticello" ("little barrel"), who, we presume, contributed to his subsistence and schooling. Vasari's suggestion that Botticelli was a pupil of Fra Filippo Lippi and the existence of a series of paintings in Lippi's style, attributable to his youth, lead us to infer that he worked until 1467 (when Lippi departed for Spoleto) he worked in Lippi's shop. Stylistic considerations suggest that he frequented Verrocchio's shop from 1468 to 1469. By 1470, according to the *Recollections* of Benedetto Dei, he had his own shop, and after 1472, at least, he employed his apprentice Filippino Lippi. From June 18 to Aug. 18, 1470, he painted the *Fortitude* (Florence, Uffizi), one of the seven Virtues commissioned for the paneling of the hall of the Art of Mercanzia, the remainder of which were executed by Piero Pollaiuolo. In granting him this commission the newly appointed head of the guild, Tommaso Soderini, canceled a previous contract commissioning Piero for the whole work.

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Barry Thomsen

P.O. Box 485
Lombard, IL 60148
Fax: 708-691-0578
PHONE: 708-691-0909

I AM INTERESTED IN BUYING NORMAN ROCKWELL PRINTS.-PRÉFÉR COLOR

THE TYPE I AM INTERESTED IN ARE:

HAND SIGNED BUT UNNUMBERED

HAND SIGNED AND NUMBERED (USUALLY 200 MADE)

HAND SIGNED AND NUMBERED ARTISTS PROOFS, ROMAN NUMERAL
NUMBERED FROM I TO XXXIV.

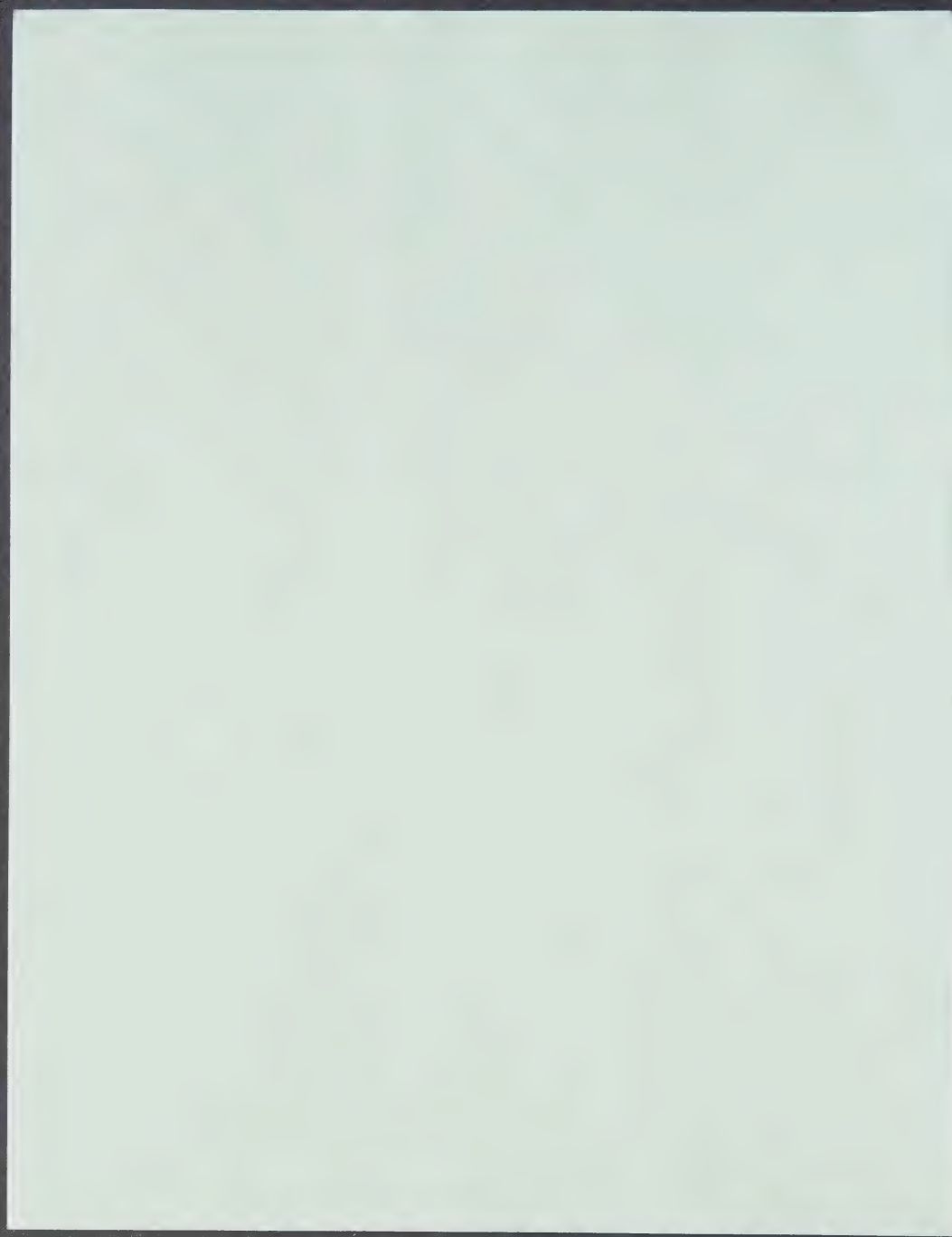
IF YOU HAVE ANY FOR SALE OR ON CONSIGNMENT PLEASE LET ME KNOW AND I WILL
COME AND LOOK AT THEM OR SEND ME A PHOTO AND INCLUDE THE NUMBER e.g.85/200
FRAMED OR UNFRAMED OKAY

IF YOU DON'T HAVE ANY NOW PLEASE SAVE THIS LETTER IN CASE YOU GET ONE.

THANK YOU

Barry

February 1996





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

Dr. Michael Tobias
JMT Productions
2118 Wilshire Blvd., Suite 572
Santa Monica, CA 90403

Dear Dr. Tobias:

I am just leaving for England and so my reply to you must be very hurried.

I also don't think that your painting is a fake.

I am sending you herewith a copy of my autobiography and would suggest you read chapters 17 and 18.

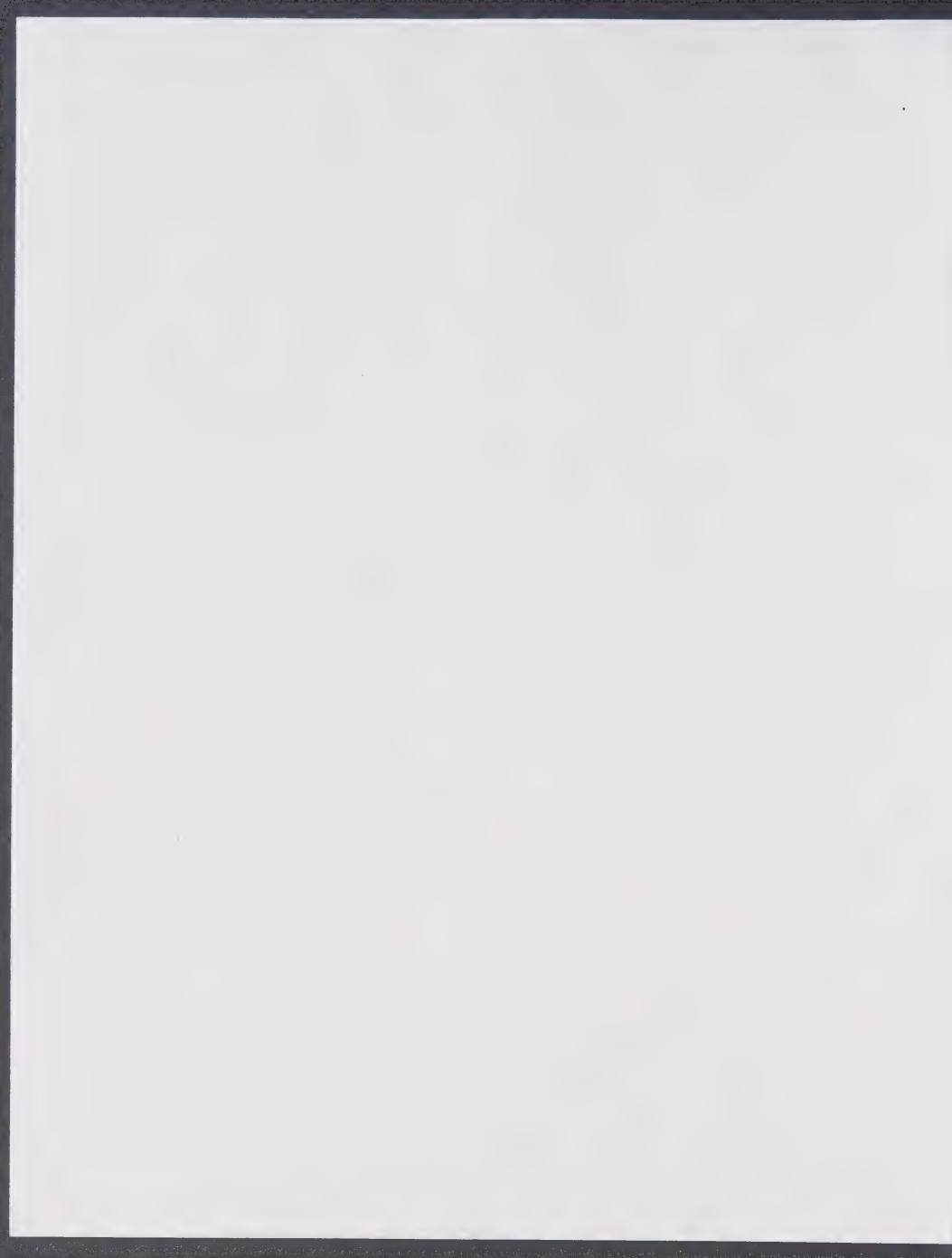
Maybe you would consider sending me your book, *A Vision of Nature* in exchange.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure



Michael Tobias
JMT Productions
2118 Wilshire Blvd., Suite 572
Santa Monica, CA 90403
Tel: 310-454-4518
Fax: 310-454-7248
EMAIL: MCTOBIAS@AOL.COM

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

Dear Dr. Bader,

Thank you for your kind note of Nov.1.

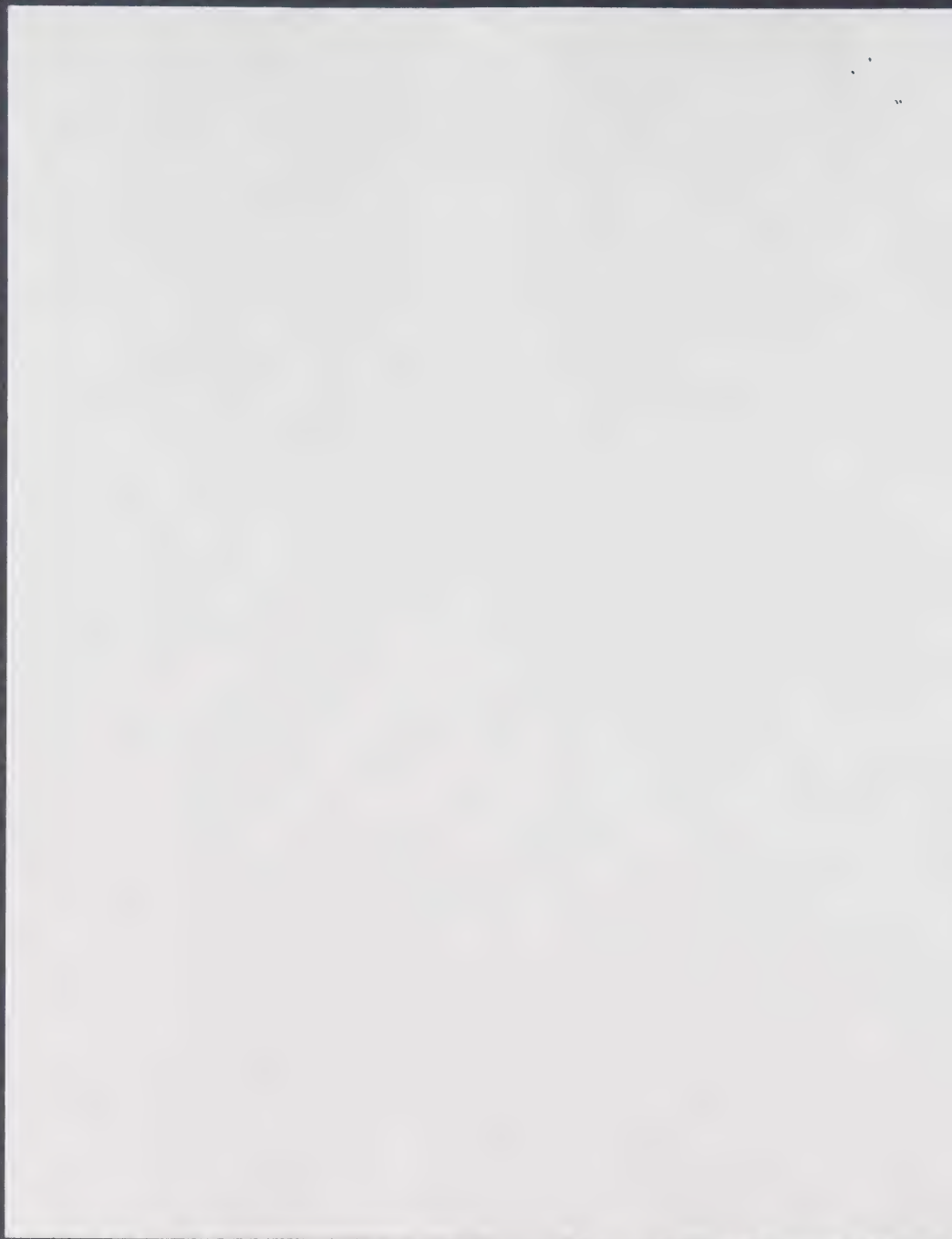
I had not known about Sumowski's six-volume work. He never asked permission to reproduce our painting, which is rather bold and annoying of him.

I was impressed to learn that you have sixty paintings illustrated in his book(s). That is some collection and I would certainly, some day, relish the pleasure of seeing it!

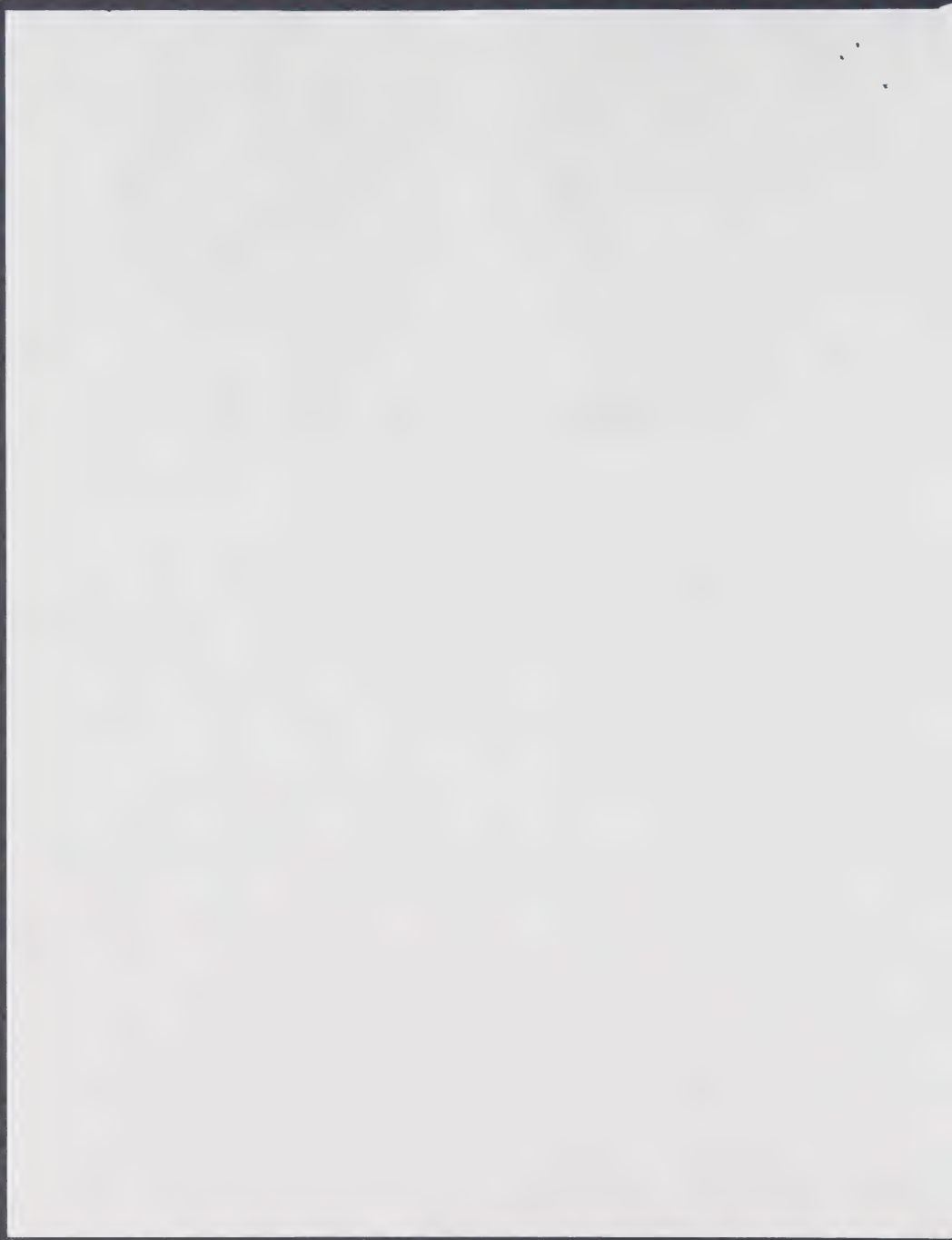
As for the authenticity of paintings and attributions, we have every reason to believe that the particular work of ours in question is quite original, whoever painted it! I care not for the subject of copies, fakes, etc. Art is art. (My intuition, however, tells me that our little gem was executed by Rembrandt, or a faithful student of the master, whose name cannot be determined at this time. We know that it was painted on a board that the Getty has dated to the 1640s, and is a more advanced rendition, in oil, of a drawing by Rembrandt which I have seen at the Rembrandt House in Amsterdam. That sketch of an old man looks to be a preparatory sketch for this subsequent oil painting. It is a gorgeous, delicate work of rare beauty and who knows -in twenty or fifty years, it may be deemed a Rembrandt.)

By the way, given your interests in art and art history, you might be curious to see my little book, A Vision of Nature - Traces of the Original World, published this year by Kent State University Press in Kent, Ohio.

If you are ever in Los Angeles and would like to see our little painting, do give a call. You'd be most welcome.



Sincerely,
Michael Tobias





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

A Chemist Helping Chemists

November 1, 1995

Dr. Michael Tobias
IMT Productions
2118 Wilshire Blvd., Suite 572
Santa Monica, CA 90403

Dear Dr. Tobias:

I am sorry that a two-week trip to Canada has delayed my thanking you for your letter postmarked October 18th.

Professor Werner Sumowski has written a six-volume work entitled *Gemälde der Rembrandt Schüler*, and your painting is described and illustrated in color in Volume 6.

When you will look at those six volumes, you may note that he has illustrated about 60 of my paintings, and I am convinced that some of these have been misattributed by Professor Sumowski.

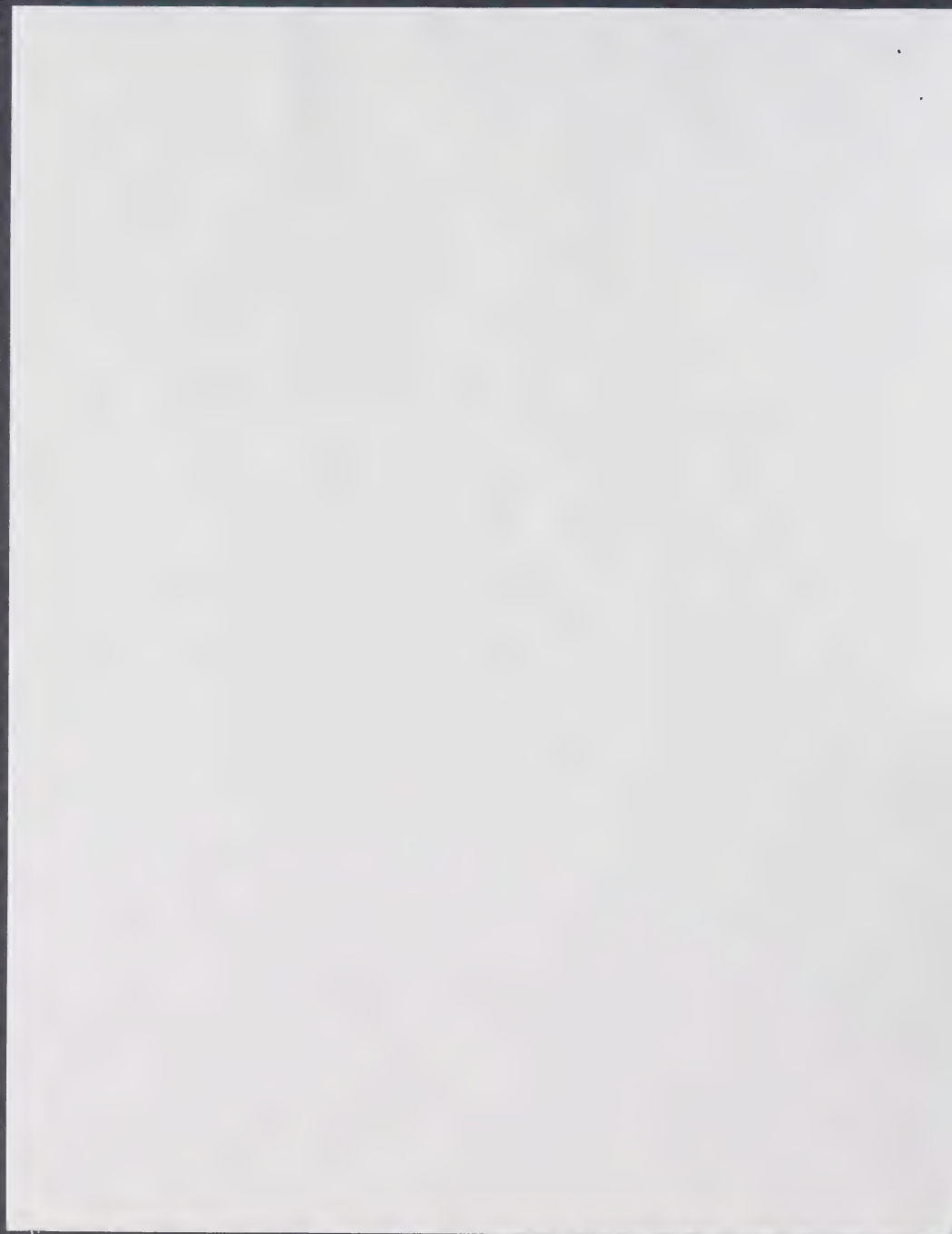
Judging from the color photograph and the snapshots you sent me, I certainly would not be convinced that your painting is a copy or a deliberate fake.

Hence, all I can say is: Enjoy.

With all good wishes, I remain,

Yours sincerely,

AB/cw



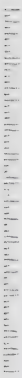


Dr. Alfred Baker

2961 North Shepard Ave.

Milwaukee, Wisconsin

53211



Dr. Michael Tobias

MEI Productions

2118 Wilson Blvd. Ste. 572

Santa Monica, CA 90402

Dear Mr. Baden -

Thanks for your note re: our painting.
Where does the Sumowski attribute
come from? I didn't know of it.
We disagree, by the way, with
his assessment, which is nothing
new in this era of Rembrandt debate
(Note the New York exhibition recently)

The ^{Museum} ~~both~~ dates the wood panel on
^{experts}

which the work is painted to the
1640's. They have scrutinized the painting
& find it a superb work. The
gallery/collector - Spencer Sample (who
discovered the lost known Vermeer)
believes it to be by ^{Frank} ~~one~~ of
one of Rembrandt's key ^{students}.
It is not likely an "imitation."

Here, I'm sure it is unlikely
that a "trial" could be easily
agreed to. But I am
open to any suggestion on
your part.

All the best
[Signature]



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

A Chemist Helping Chemists

November 1, 1995

Dr. Astrid Tümpel
Uilenputweg 10
NL 6571 CC Berg en Dal
The Netherlands

Dear Astrid:

I am sorry that a trip to Canada has delayed my thanking you for your thoughtful fax of October 23rd.

The Tobias by Lastman is indeed exciting, but I am worried about its condition. Surely it was transferred from panel to canvas, and you know what problems that causes.

As you perhaps know, I now wear two hats. One is as collector, and there I like to specialize in Rembrandt School paintings, and perhaps one Lastman in my collection is enough. That is the Manoah from the Schapiro Collection, which cleaned beautifully.

My second hat is as a dealer, and there condition is most important.

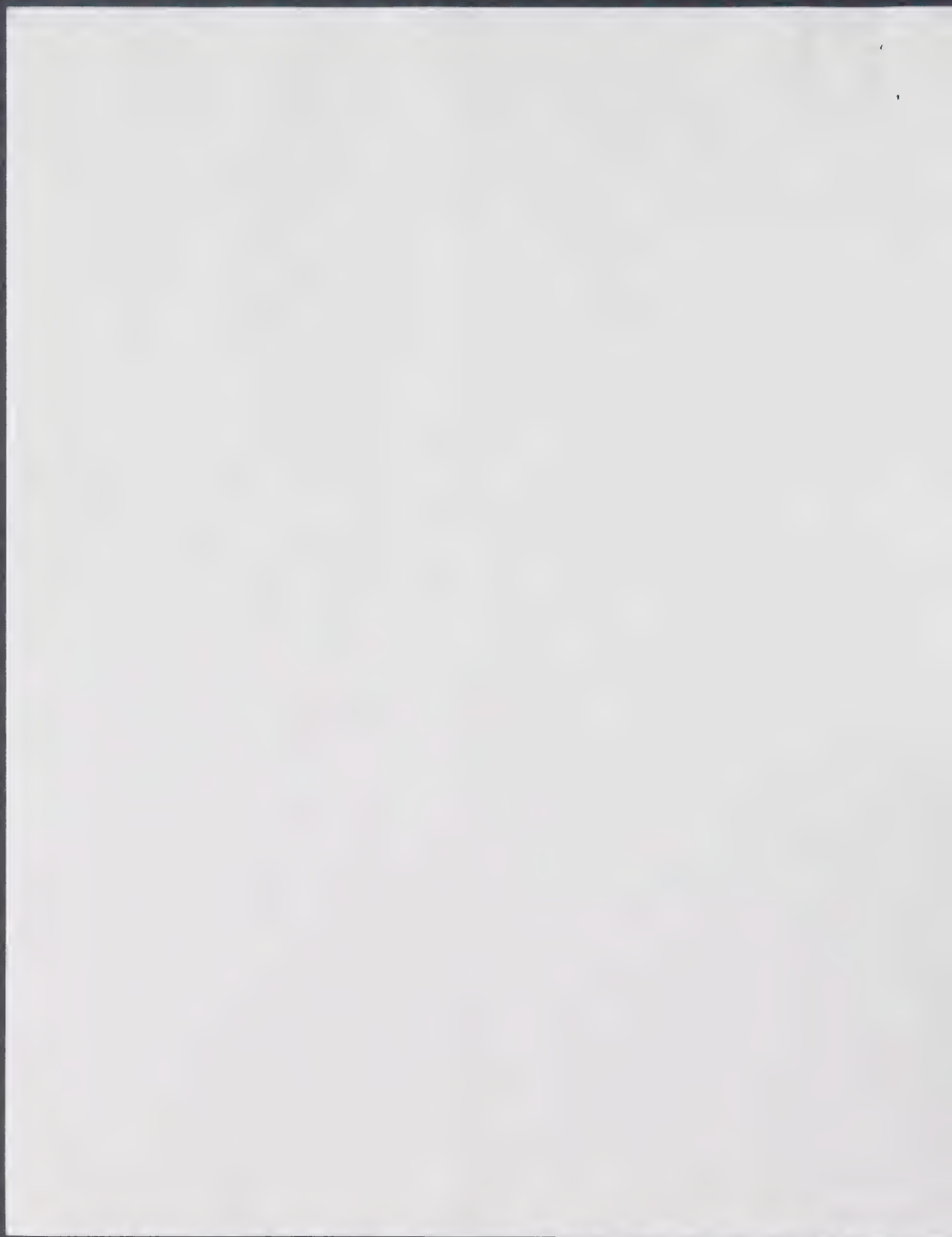
Congratulations on your 30th wedding anniversary.

With all good wishes to you, Christian and Daniel, I remain,

Yours sincerely,

AB/cw

bc: Otto Naumann



A. u. C. Tumpel
Viltenputweg 10
NL 6571 CC Berg en Dal
Tel. 0031/8895/ 42589
Fax Universität:
31 80 615 939

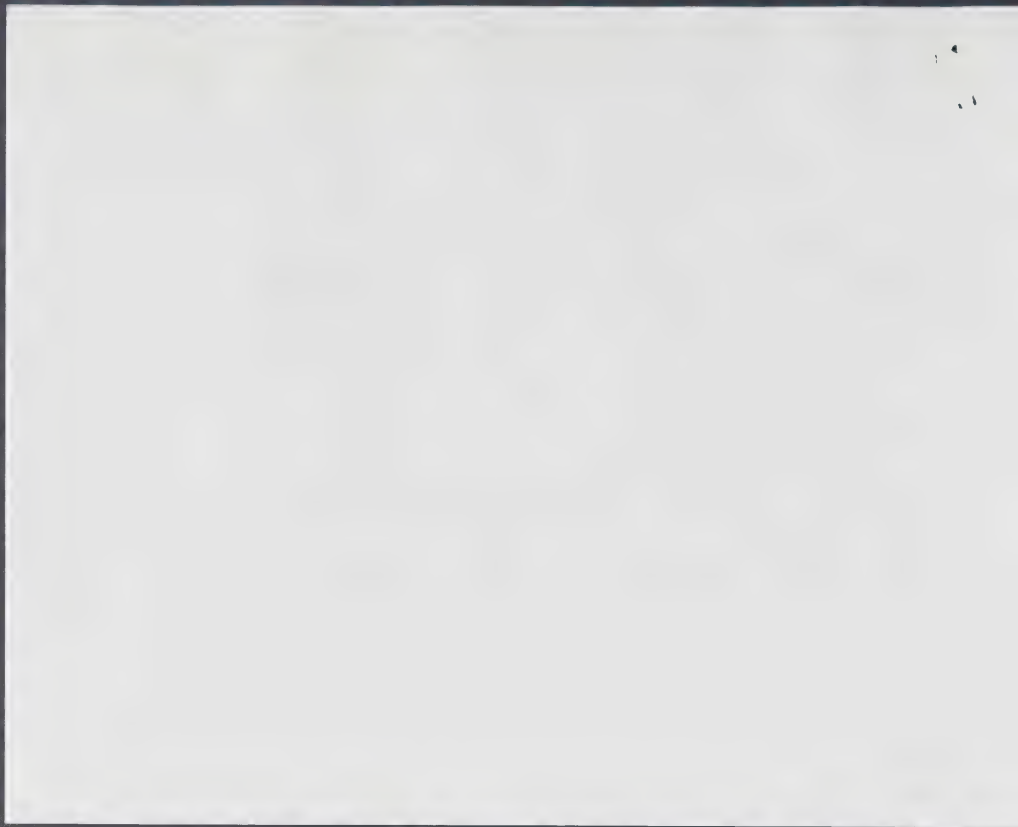
Herrn
Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211
Fax 00 1 414 275 3219

Nijmegen, den 23.10.1995

Liebe Isabel, lieber Alfred,
bei Christie's wird der Pieter Lastman, Tobias fängt den
Fisch, aus Leeuwarden versteigert. Wahrscheinlich weißt Du es
schon, falls nicht, es ist ein Lieblingsthema von Dir und ein
wunderschönes Bild.

Wir sind heute 30 Jahre verheiratet und es geht uns Gott sei
Dank sehr gut. Viele liebe Grüße und gute Wünsche an Euch

Alfred Bader



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

A Chemist Helping Chemists

September 26, 1995

Dr. Michael Tobias
JMT Productions
2118 Wilshire Blvd., Suite #572
Santa Monica, CA 90403

Dear Dr. Tobias:

Quite some time ago, Dr. Otto Naumann sent me a good many snapshots of a study of an old man owned by you.

Unfortunately, I have been traveling so much that I am responding to you so late.

I return the snapshots, as well as the description of your painting in Sumowski's work on the Rembrandt students. You will note that Sumowski calls your work an imitation, comparing it with two similar such works.

As you may know, I collect works by Rembrandt students and also by his imitators. If you would like to sell your painting and if your price is really reasonable, I would consider acquiring it.

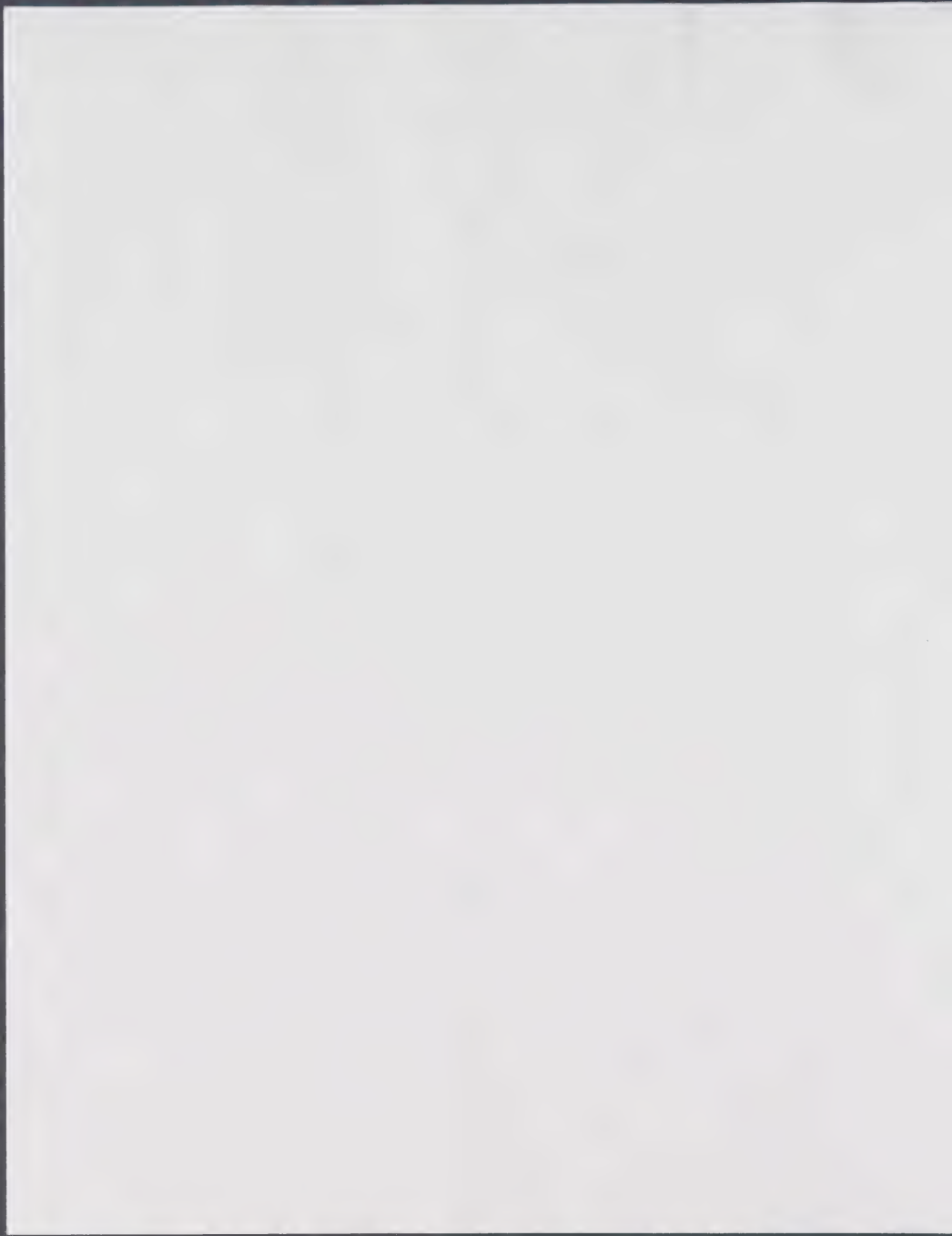
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

cc: Dr. Otto Naumann



Dr. Michael Tobias
JMT PRODUCTIONS
2118 Wilshire Blvd., Suite #572
Santa Monica, CA 90403
USA
TEL: 310-454-4518
FAX: 310-454-7248

10.25.94

Otto Naumann
22 East 80th Street
New York, N.Y. 10021

Dear Mr. Naumann,

It was a pleasure meeting you last week, as well as your associate Rachel Kaminsky. And what a surprise that you are next door to my good friends the Borghi's.

Per our discussion, I am enclosing a set of 20 shots of my painting. Ms. Kaminsky requested prints, so that's what you're getting. You can vaguely make out the many "transactions" on the back of the wood panel, numbers, remains of a seal, and a printed triangular mark, etc. The frame was analyzed as worm wood, circa mid-17th century by the Getty Museum restorer/framer, who kept it for a month at the Getty. The Assistant Curator there studied it intensely and agreed that it was a fine painting. I acquired it at auction in Vienna on June 13, 1990 at the Dorotheum (item #147). It was sold as "School of Rembrandt". Prior, it had belonged to "an old Viennese estate." End of provenance. I would not be at all surprised if it was stolen by the Nazis at some point, though the Dorotheum, as you know, is a fine auction house, the oldest in Europe.

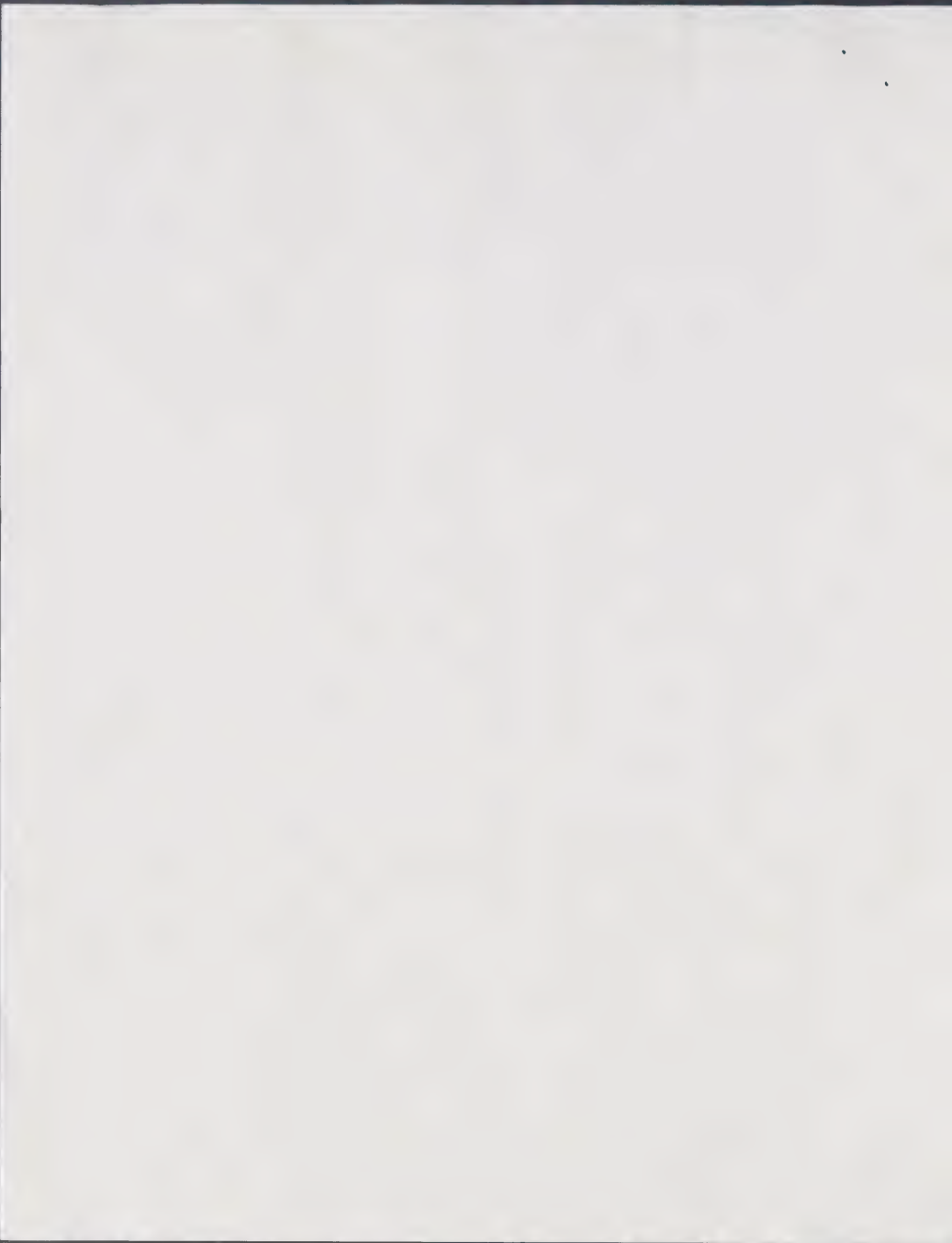
Spencer Samuels studied the painting and thinks it could be a Flinck or Dou, if not a Rembrandt. Rembrandt's own etching of "Old Man with Long Beard" (1631) is very similar. The question is: is there a possible market for it? You had seen slides of this about 3 years ago and wrote to me saying you were confident there would be buyers. What is your opinion now?

Let me know your thoughts,

Sincerely,



p 3548 S VI



OTTO NAUMANN, LTD.

Old Master Paintings and Drawings

22 EAST 80TH STREET

NEW YORK, N. Y. 10021

2 pages

TEL (212) 734-4423

FAX (212) 535-0617

October 31, 1994

Dear Mrs. McQuade

This package arrived just as I was leaving for Europe!

Dear Dr. Bader,

Mr. Naumann asked that I send you these photographs of the supposed Flinck, Dou or Rembrandt.

Please let him know what you think and if you have no interest would you send the photos back?

Thank you very much.

With kind regards,

Tara McQuade

I'll return photos next week. penwork

illustrates this (vol 11, p 354) as imitation!

I am not certain penwork is correct. If not offensive, I might jumble & have it done.

Best wishes

Anna

1/5/95



Prague, 15-th November, 1994

Dear Dr. Bader,

I thank You so much for Your telephax but, unfortunately, I have got it in this form. I ask You kindly to repeat it or to try another number: Prague/ 4721 532 or 382548.

As for the price: I suppose, that we can discuss this point so that the price would better answer Your needs. I think we can better talk after You have seen the picture in Prague.

I am looking forward to Your answer.

Sincerely

Ludovik Kuf

1 photo
all is ok.



1942

U.S. DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
WASHINGTON, D. C. 20250

July 12, 1942

Dear Sir:

Reference is made to your letter of July 10, 1942, regarding the proposed acquisition of certain land in the State of California. The Bureau is currently reviewing the matter and will advise you as soon as a decision has been reached.

Very truly yours,
Director

Enclosed for you are two copies of the report of the field office regarding the proposed acquisition of the land in question.

Very truly yours,
Director

Very truly yours,
Director

Very truly yours,
Director





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 23, 1995

Prof. Dr. Christian Tümpel
Uilenputweg 10
NL 6571 CC Berg an Dal
The Netherlands

Dear Christian,

I am so happy to have your letter of January 11th.

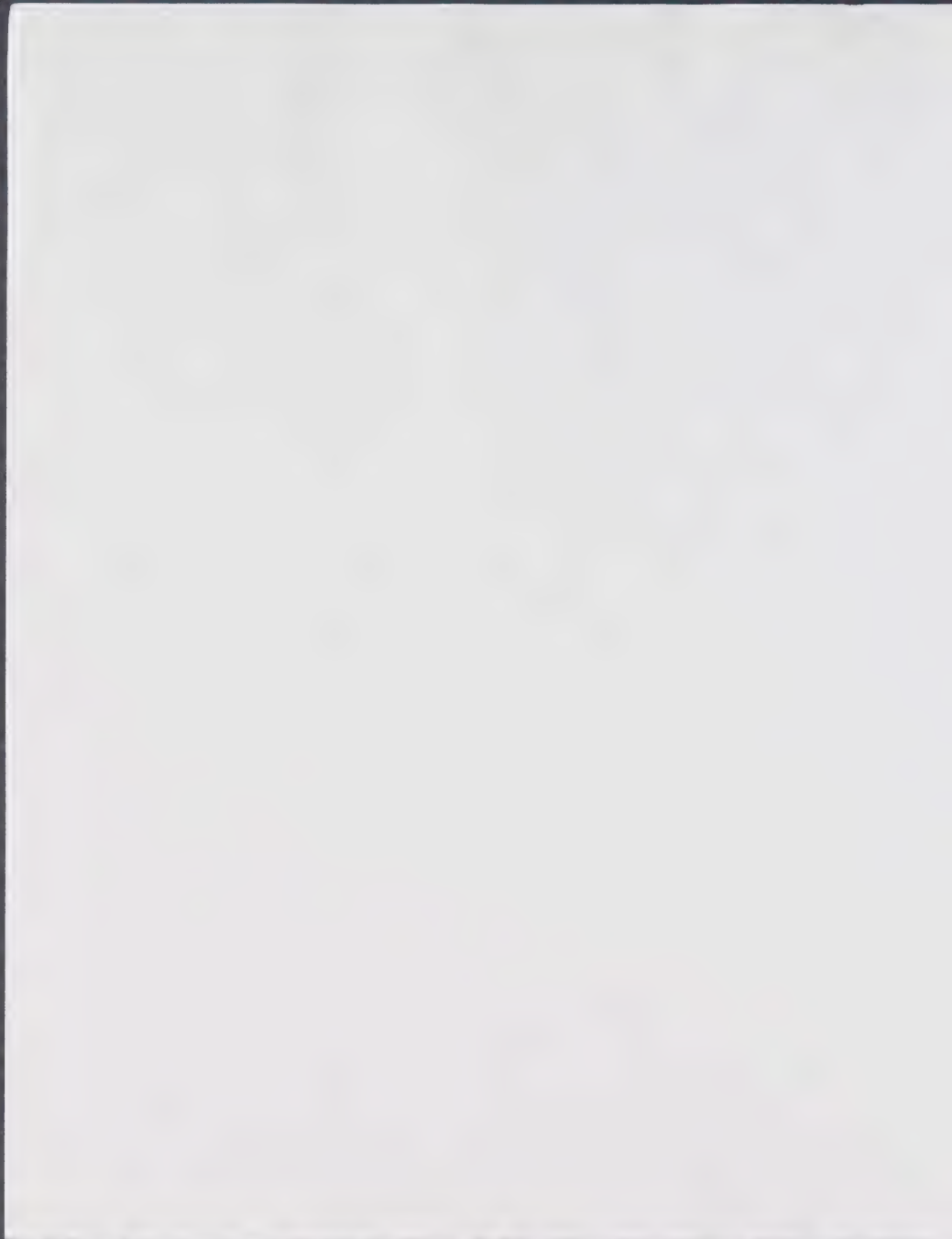
All I can do is to repeat that the catalog of the exhibition in Münster is one of the finest catalogs of its kind that I have ever seen. What a contrast to the exhibition in Jerusalem that did not even have a check list of the paintings exhibited.

When you read my autobiography, *The Adventures of a Chemist Collector*, you will see that I speak of myself as a Lausub also. The book will be published by Weidenfeld & Nicolson in April, and will contain photographs of many paintings which you know. They are black and white, but better than nothing.

All good wishes to you, Astrid and Daniel.

Sincerely,

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



C. Tümpel
 Uilenputweg 10
 NL 6571 CC Berg en Dal
 Tel. 0031/8895/ 42589
 Fax Universität:
 31 80 615 939

Herrn
 Dr. Alfred R. Bader
 2961 North Shepard Avenue
 Milwaukee
 Wisconsin 53211
 Fax 1 414 273 3215

Nijmegen, den 11.1.1995

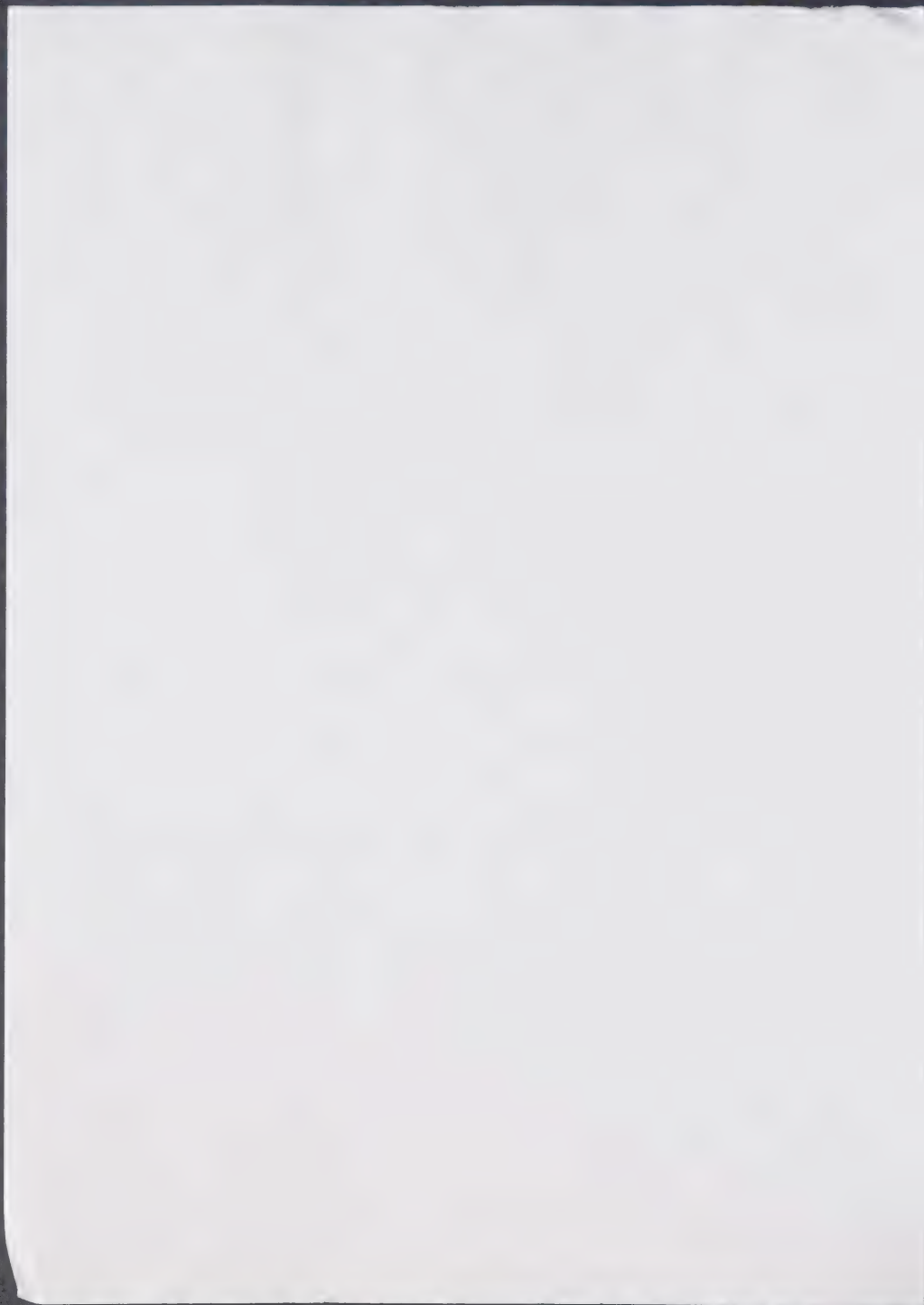
Liebe Isabel, lieber Alfred,

hab herzlichen Dank für Deinen lieben Brief, lieber Alfred, als Reaktion auf den Erhalt des deutschen Kataloges. Ich habe mich sehr darüber gefreut. Von Herzen möchte ich Dir noch einmal dafür danken, daß Du die Ausstellung nicht nur durch eine Leihgabe, sondern auch durch die Ektas - die Du für den holländischen Katalog zur Verfügung gestellt hattest - unterstützt hast. Viele Kollegen schrieben mir sehr begeistert, worüber ich mich nach den Jahren der Arbeit natürlich gefreut habe. Ich hoffe, daß es noch ins Englische übersetzt wird, denn die holländische Ausgabe ist ausverkauft, und die deutsche Katalogausgabe wird auch bald vergriffen sein. Meine Dissertation erscheint nun, nach dreißig Jahren, in französischer Übersetzung; ein französischer Verleger bringt sie in einer Reihe heraus, in der er Klassiker der Kunstgeschichte veröffentlicht. Natürlich bin ich erfreut, daß sie in einer Reihe erscheint, in der bisher Arbeiten von Krautheimer, Gombrich, Bialostocki ^{fiere} ausgegeben wurden. Ich sehe, ich werde alt. Dabei fühlt man sich immer noch wie ein Lausbub.

Kennst Du das Gefühl auch ?

Du arbeitest nun an Deiner Biographie, blickst auf ein überaus reiches Leben zurück. Wann erscheint das Buch? Manches werde ich aus Deinen Erzählungen kennen, aber vieles wird neu für mich sein. Kurzum, wir sind neugierig.

*Siehe's
 Vielmal Dank
 Dein O. Tümpel*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

October 18, 1994

ESTABLISHED 1961

William Talbert, Esq.
Michael, Best & Friedrich
100 East Wisconsin Avenue
Milwaukee, Wisconsin 53202

Dear Mr. Talbert:

This is to confirm my willingness to appraise the three paintings we discussed; namely, the two genre paintings by Edmund Adler and Eugene de Blaas and the flower painting, for a total of \$600. I would be able to complete the appraisals in January.

My qualifications as an appraiser are enclosed.

I pointed out to you that I am just working on my autobiography, chapter 23 of which deals with a hilarious fight I have had with the IRS. I look forward to this being resolved before the end of this year. Enclosed please find a very rough draft of that chapter which I would like you to treat as confidential. From that you will see that I will not be very popular with the IRS panel, and you might well decide that you would rather get another appraiser.

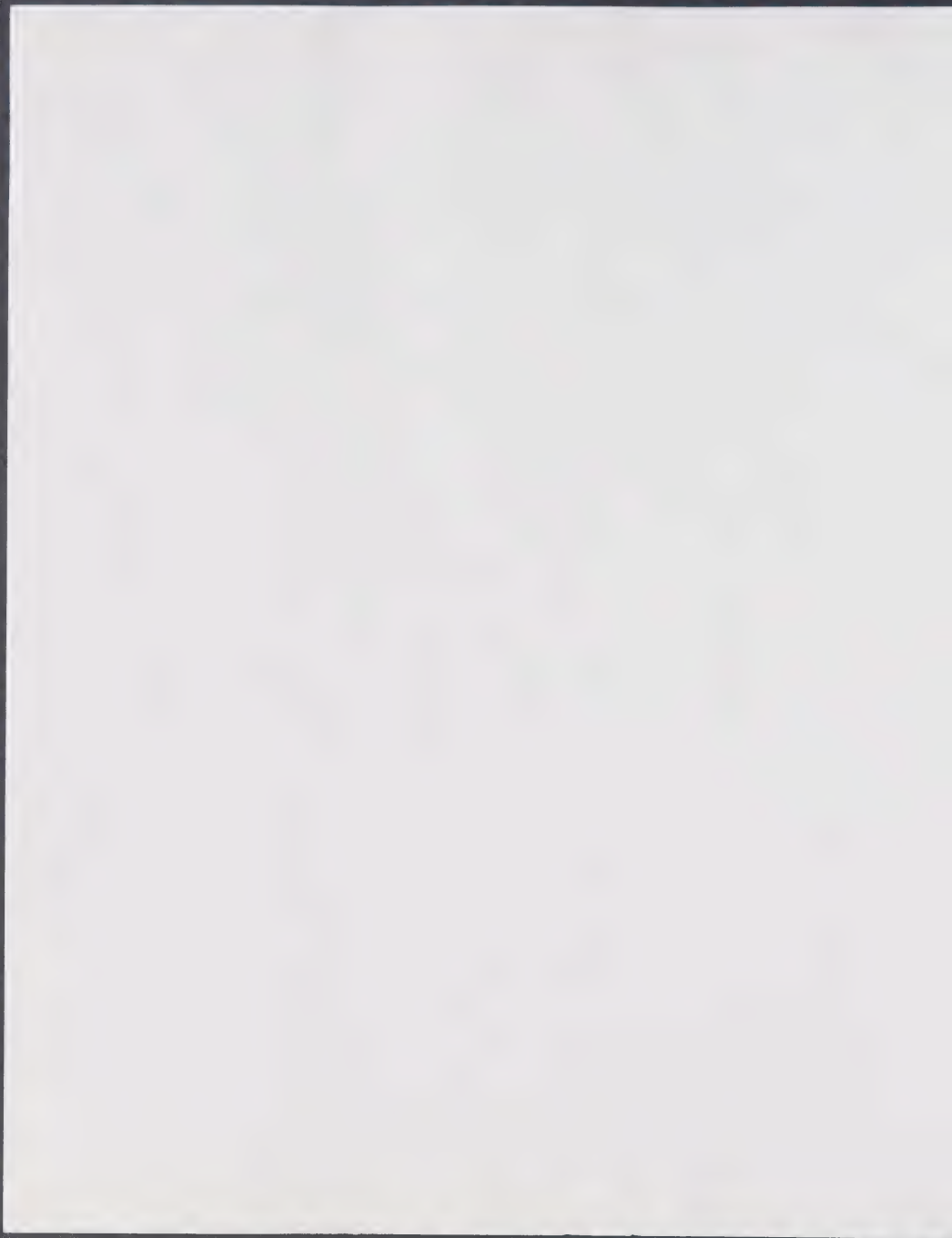
Of course I can assure you that just because of this argument with the IRS I would do the appraisal particularly carefully and with a great deal of pertinent documentation.

I look forward to hearing from you.

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





JEAN-MAX TASSEL

*Expert VPE
Etablissements de Montres*15, QUAI VOLTAIRE
75007 PARIS
(1) 42.61.02.01TO: Dr. Alfred Bader
c/o Dr. O. NaumannPlease get this message to Dr. Bader
as soon as possible.

Thank.

Marilyn

1/15/93

TELEFAX MESSAGE

Date: January 15, 1993

From: Jean-Max Tassel

To: Dr. Alfred Bader

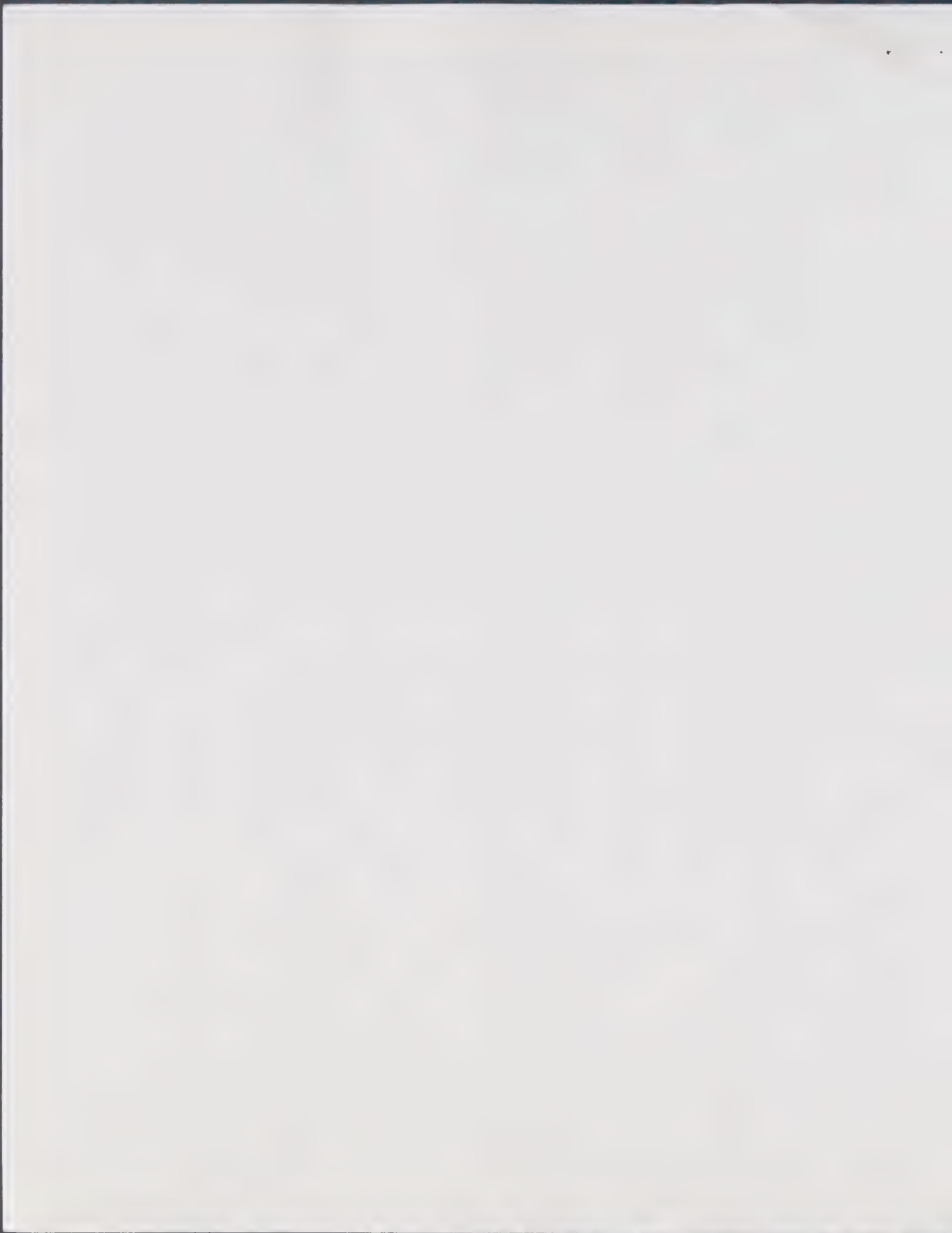
Number of pages: 1
(including this one)

It was a real pleasure to meet you in Bob Haboldt's gallery.

I did not realise that you lived in Milwaukee. I will actually be visiting your city on Tuesday 19. Would it be possible to make an appointment at that date?

I will be staying at the Excelsior Hotel in New York until Sunday night. I would be grateful if you would let me know by telephone (362-9200) or by fax (721-2994) if it is possible and what time would be most convenient to you.

Thank you very much in advance.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 5, 1992

Ms. Valery Taylor Brown
Valery Taylor Gallery
10 Waterside Plaza
New York, New York 10010

Dear Ms. Brown:

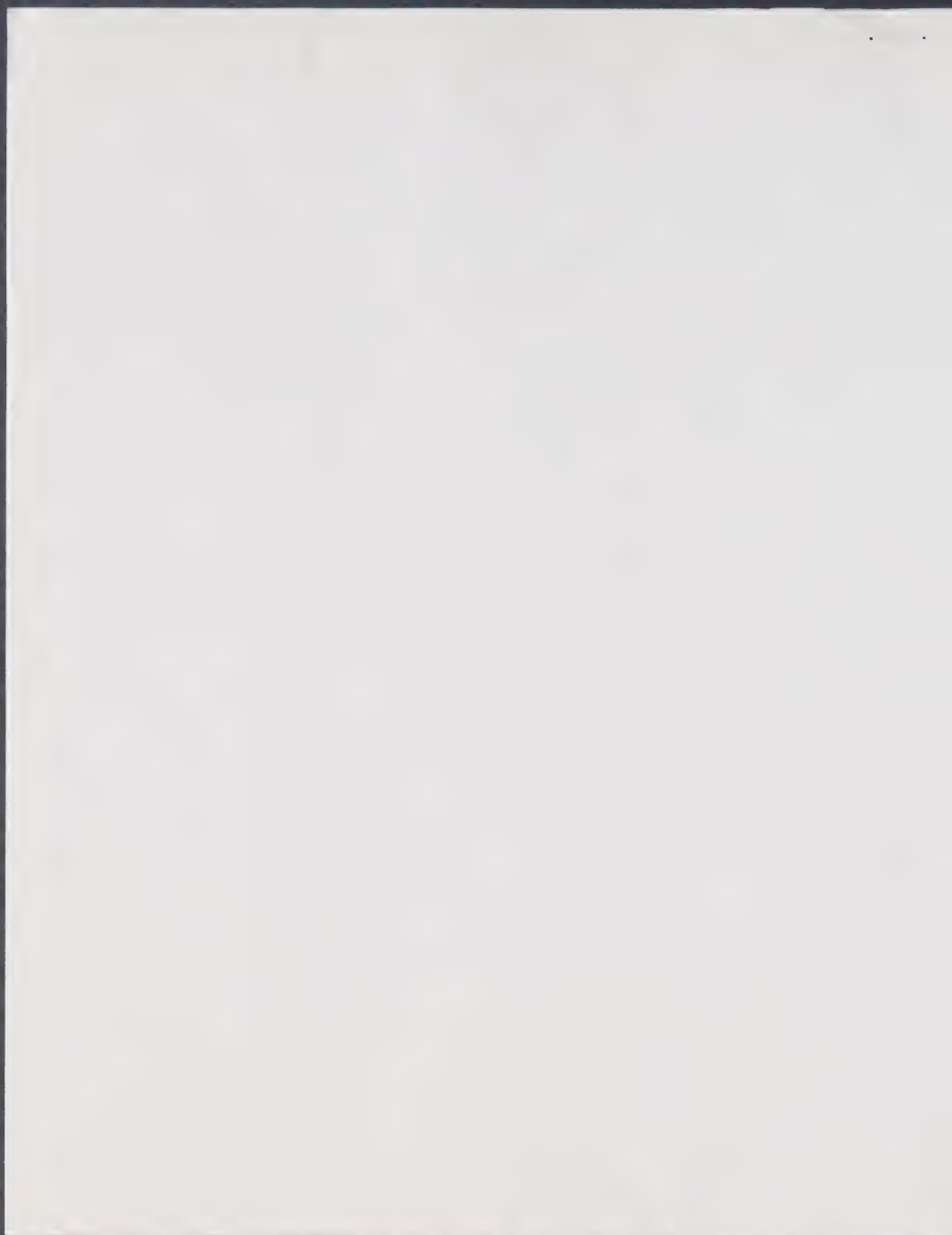
Thank you for your phone call and fax. I am much more interested in Dutch than Flemish paintings, and I really do not think that I could move a Last Judgment by Frans Francken costing me around \$25,000.00.

Please do let me know when you come across good Rembrandt school paintings.

Best 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



1915

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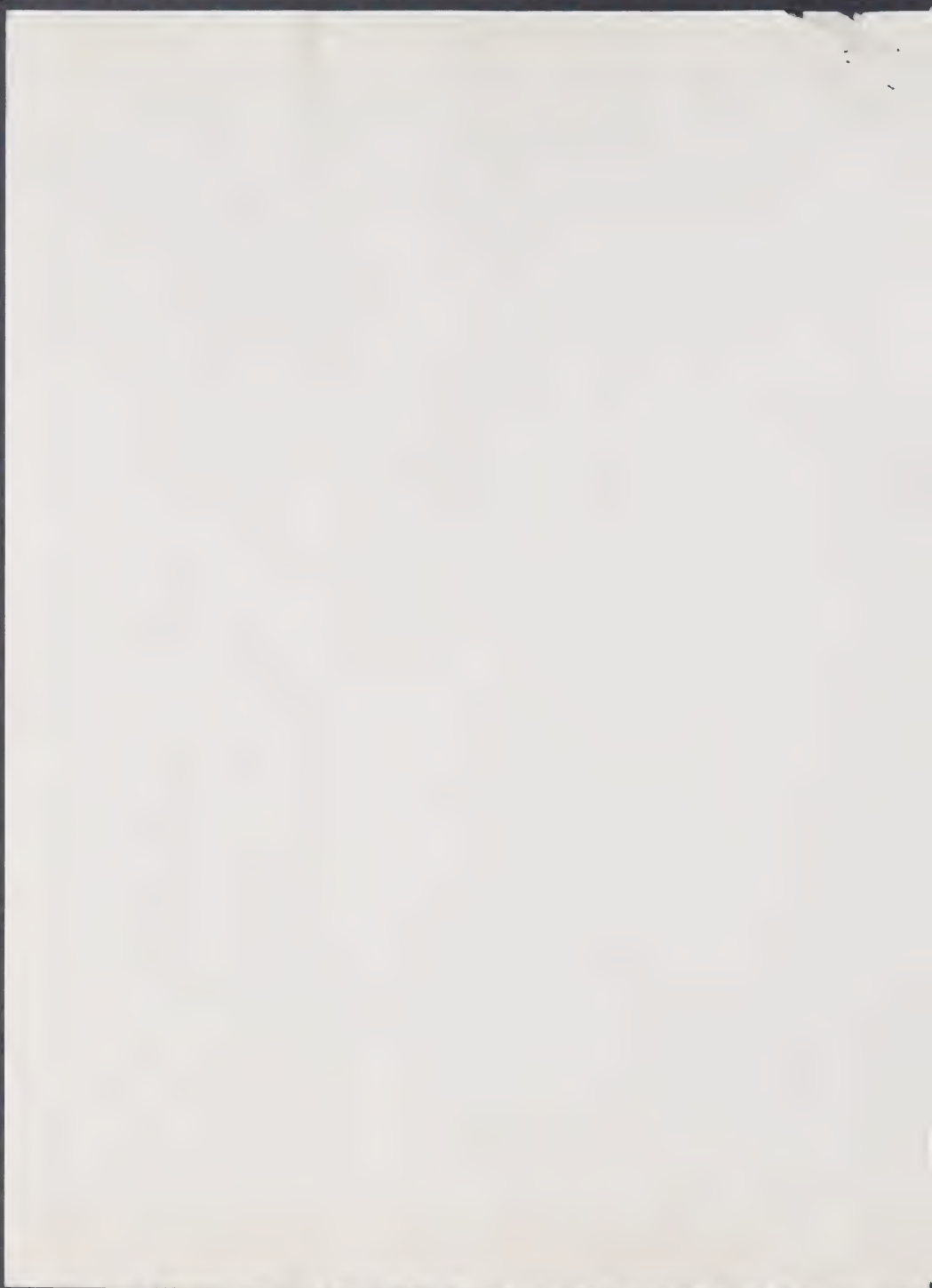
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...

As a condition of the loan, the borrower shall be held to the same terms and conditions as set forth in the work...

The borrower shall be held responsible for the same terms and conditions as set forth in the work...

John D. ...

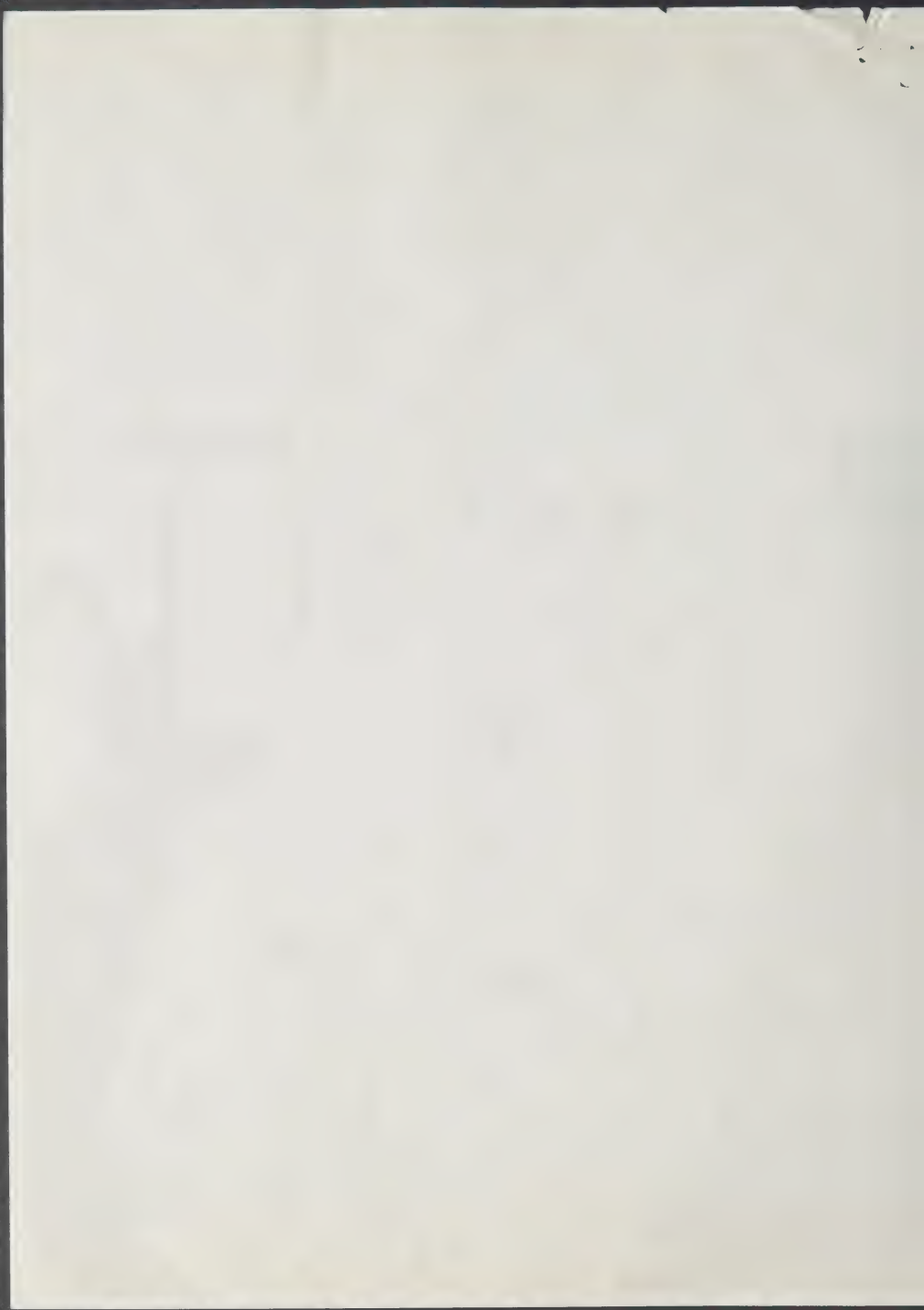


ALLEN BRONX COLLEGE

119th Street
Bronx, N.Y.

Map of Bronx







THE [illegible] [illegible]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

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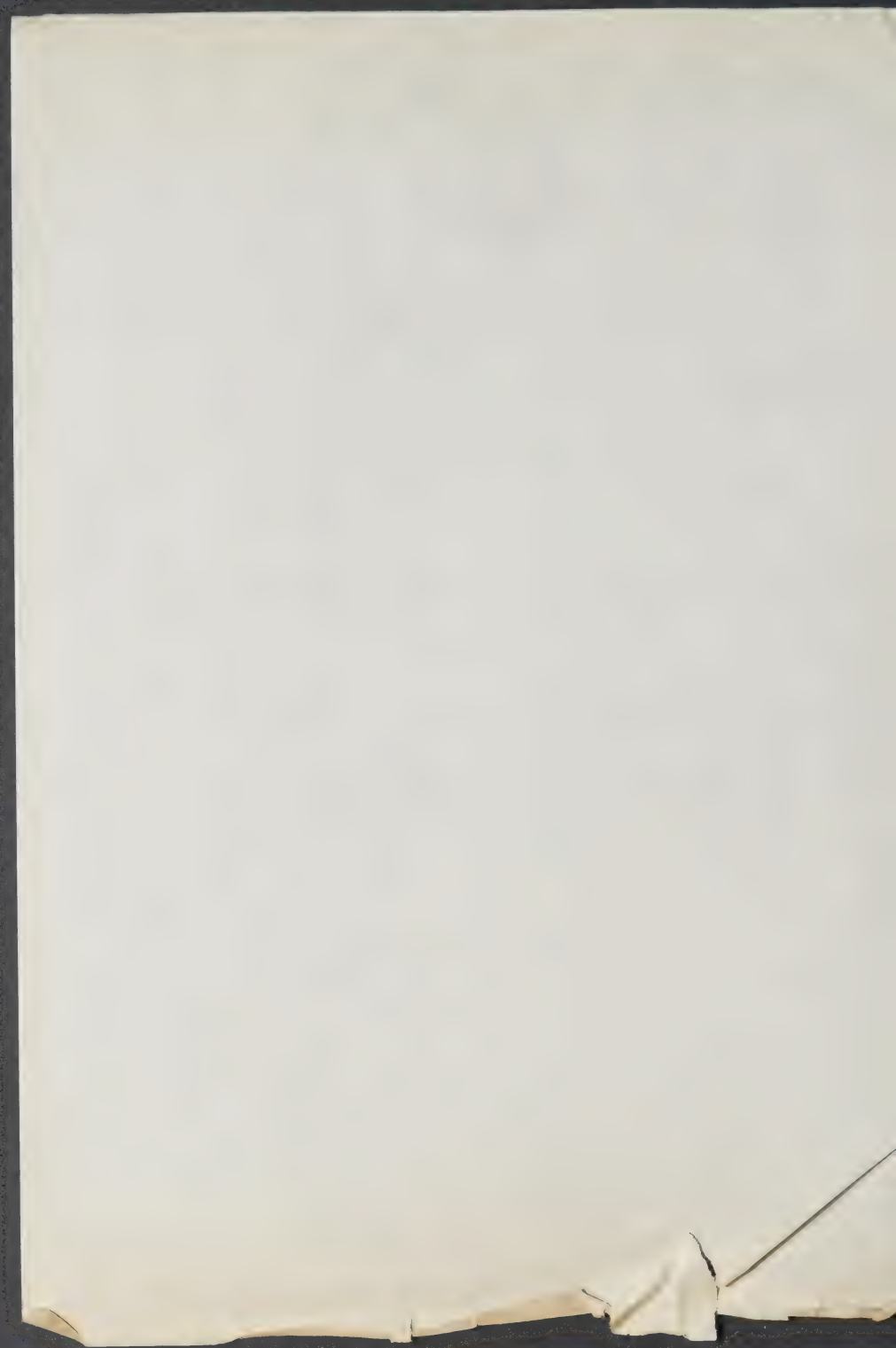
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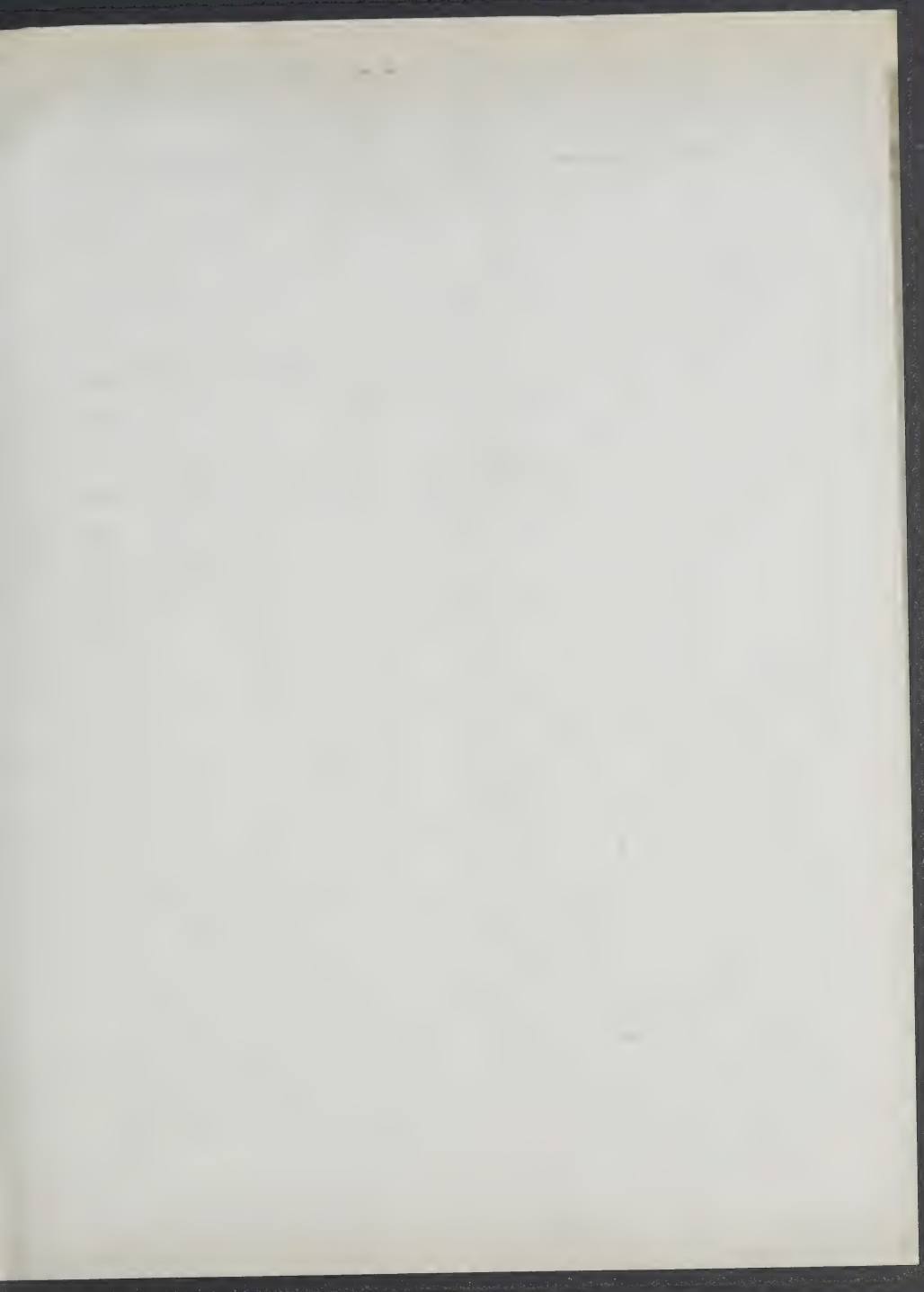
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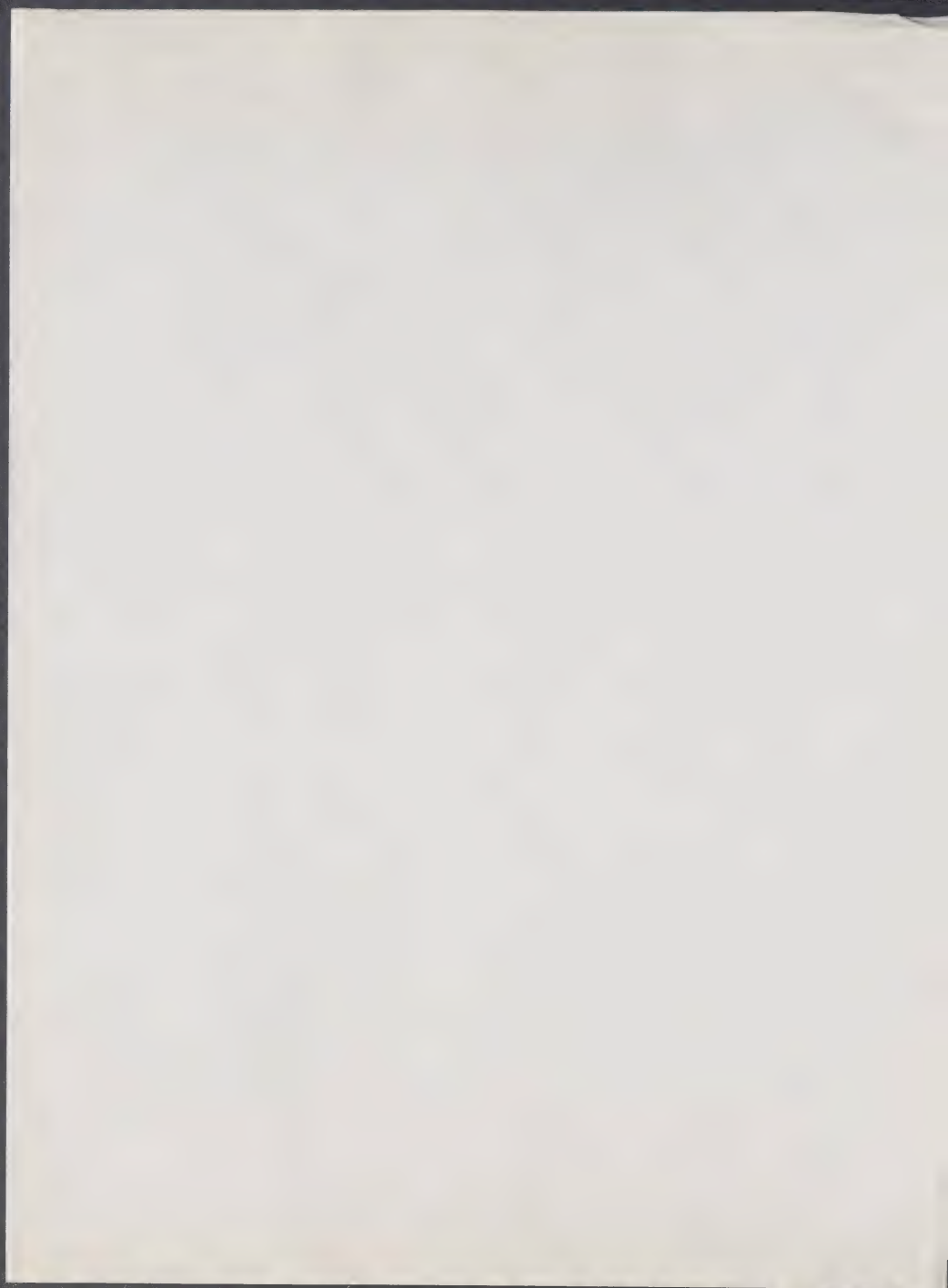
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[illegible text]









מוזיאון תל אביב לאמנות

american friends of the tel aviv museum of art

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Managing Director
Ronnie Dissentshik

DATE: MARCH, 7, 1994

TO: MR. ALFRED BADER

FROM: RONNIE DISSENTSHIK
DIRECTOR, TEL AVIV MUSEUM OF ART

Dear Mr. Bader,

This is to confirm that I will be arriving on Wednesday, March 9th in Milwaukee General ETA 12:50 p.m. (via Midwest Express) for our scheduled meeting.

Please advise r.e. the address where the meeting will take place.

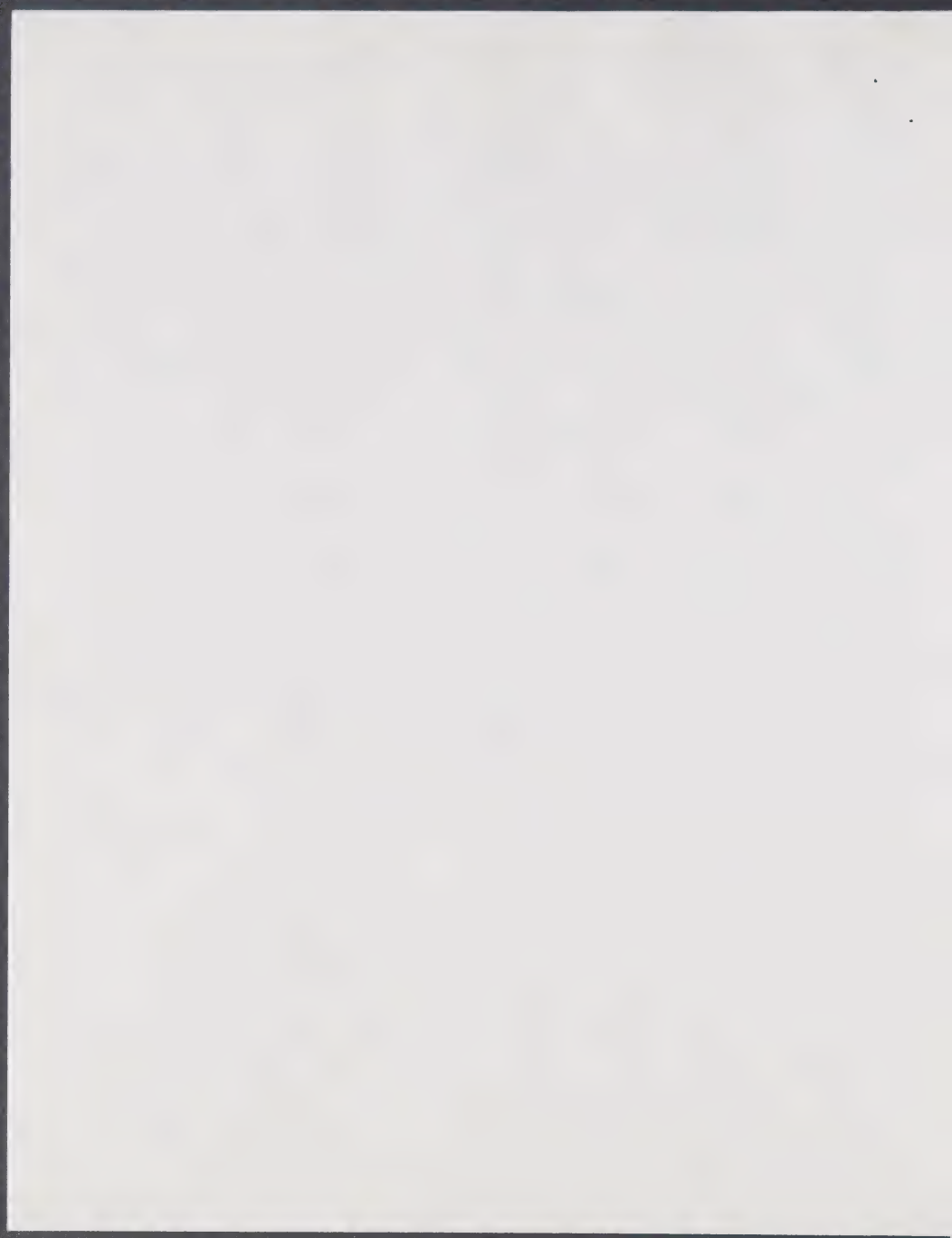
Looking forward to meeting you soon.

Sincerely,



Ronnie Dissentshik
Director

P.S. Message could also be delivered to Doral Inn Room number 634
Tel.: 212-755-1200, Fax: 212-319-8344.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

March 8, 1994

ESTABLISHED 1961

Dr. Ronnie Dissentshik
c/o Doral Inn, Room 634

Via Fax 212 319 8344

Dear Dr. Dissentshik:

I presume you are planning to visit my gallery to consider the purchase of some old master paintings.

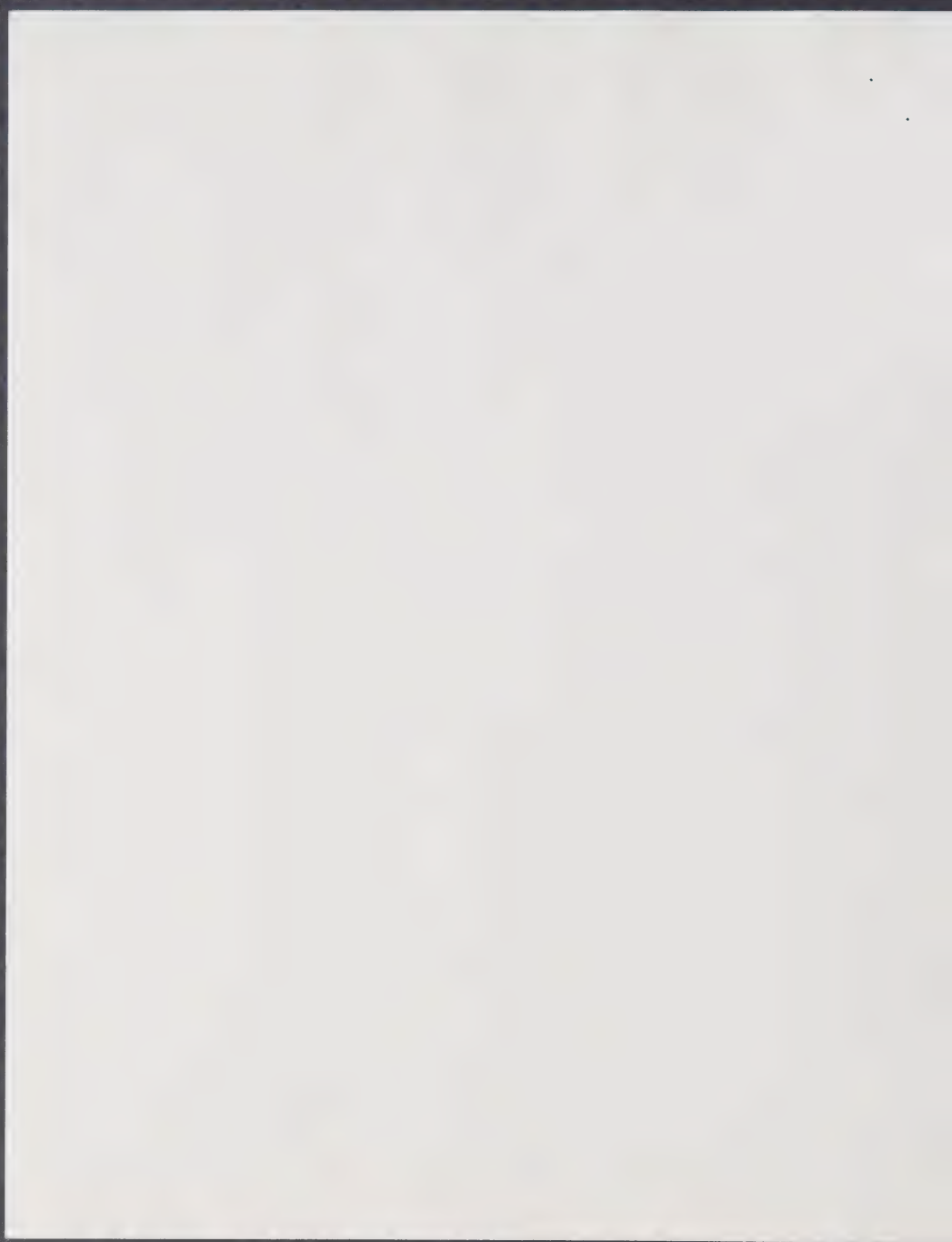
Some of them are in my gallery, others, at home.

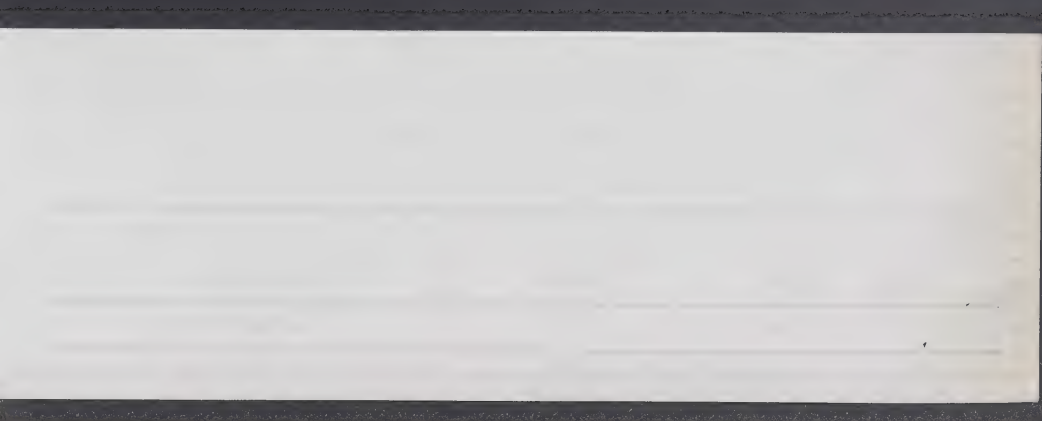
As your time in Milwaukee is relatively short, please fax me exactly what kind of paintings you are looking for--Dutch, Italian, French, 16th or 17th century, and in which price range.

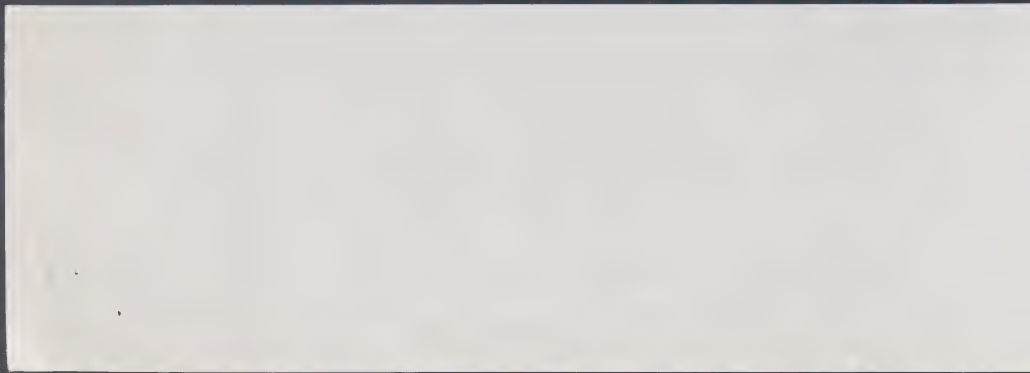
I look forward to meeting you.

Sincerely,

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







FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

March 7, 1994

To: Dr. Ronnie Dissentshik
c/o Doral Inn, Room 634
Fax 212 319 8344

Dear Dr. Dissentshik:

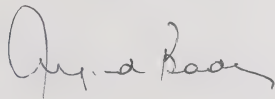
I look forward to seeing you in Milwaukee on Wednesday afternoon, March 9th. I note that you are arriving by Midwest Express at 12:50 p.m. so that you will have been provided with a very good lunch--there is no better airline.

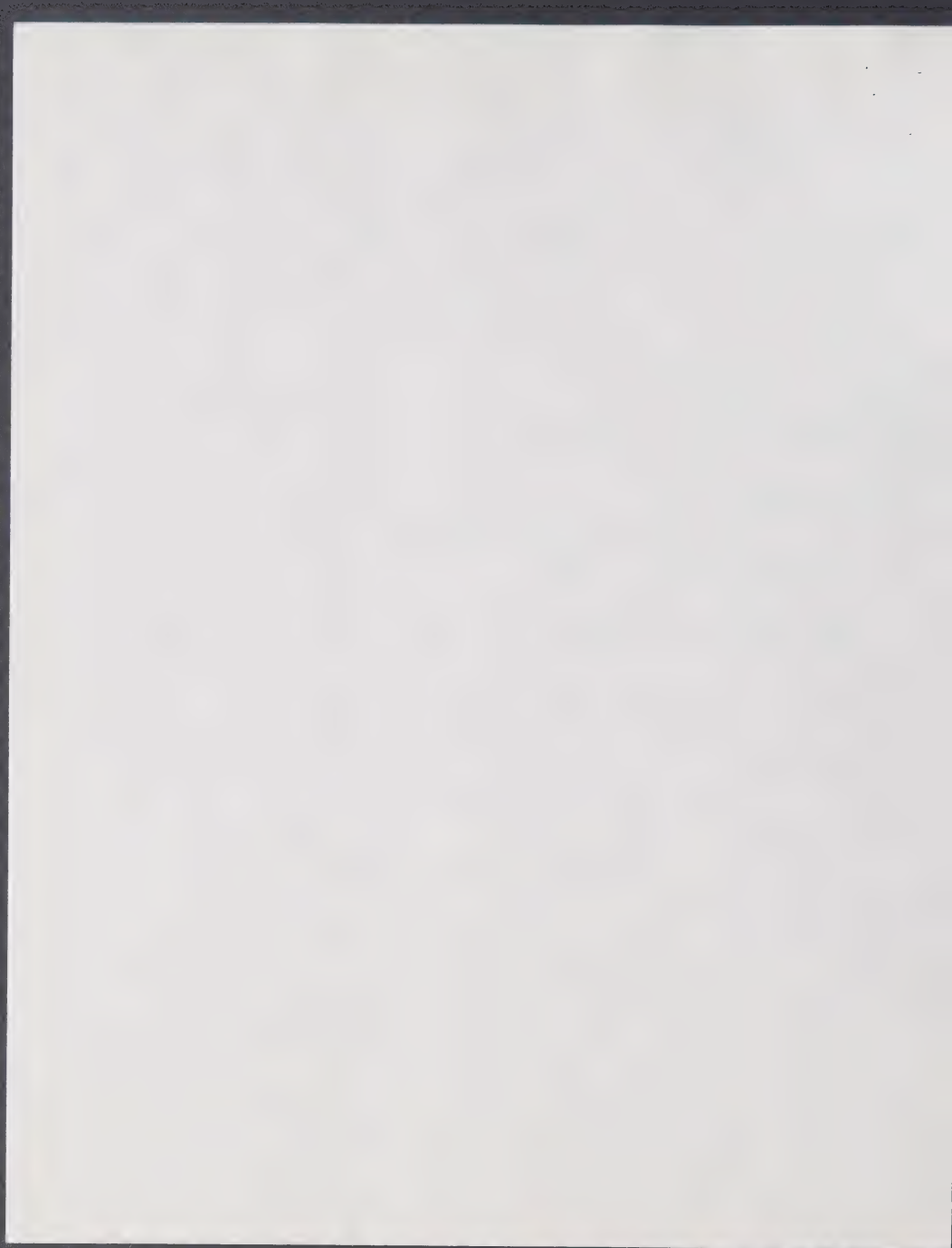
Please take a taxi to the Astor Hotel at 924 East Juneau Avenue and come to my gallery in Suite 622.

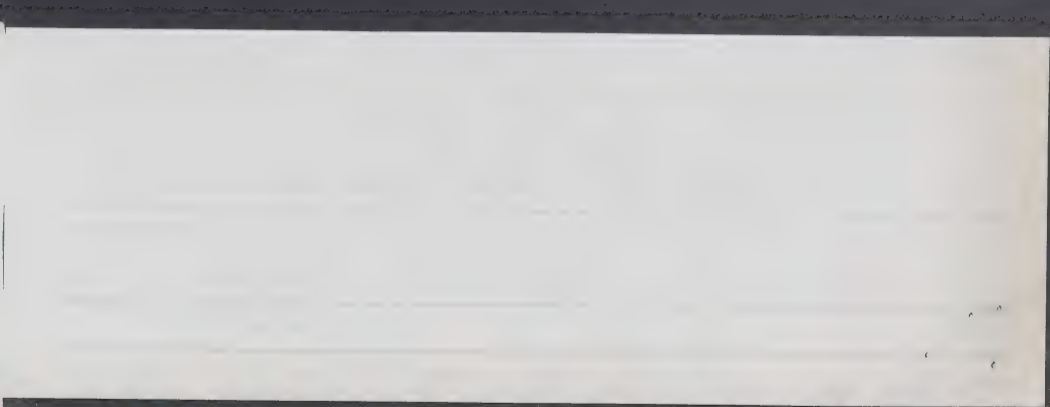
Would you also like to see my personal collection?

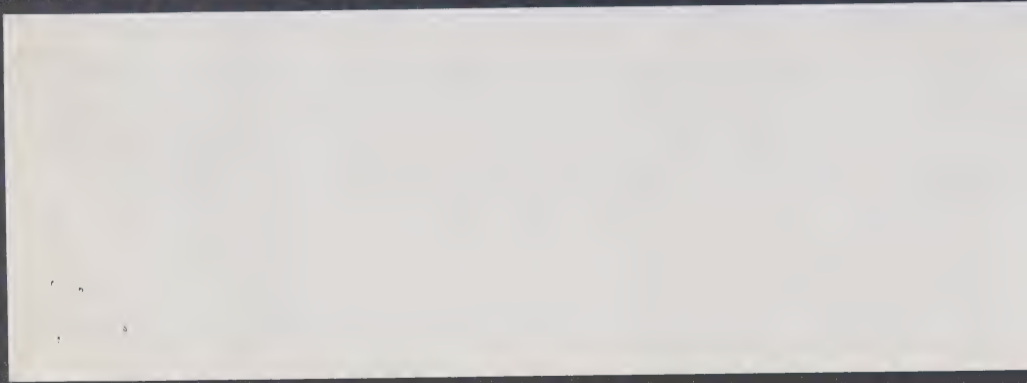
Will you be staying in Milwaukee overnight or returning that afternoon?

Best wishes,

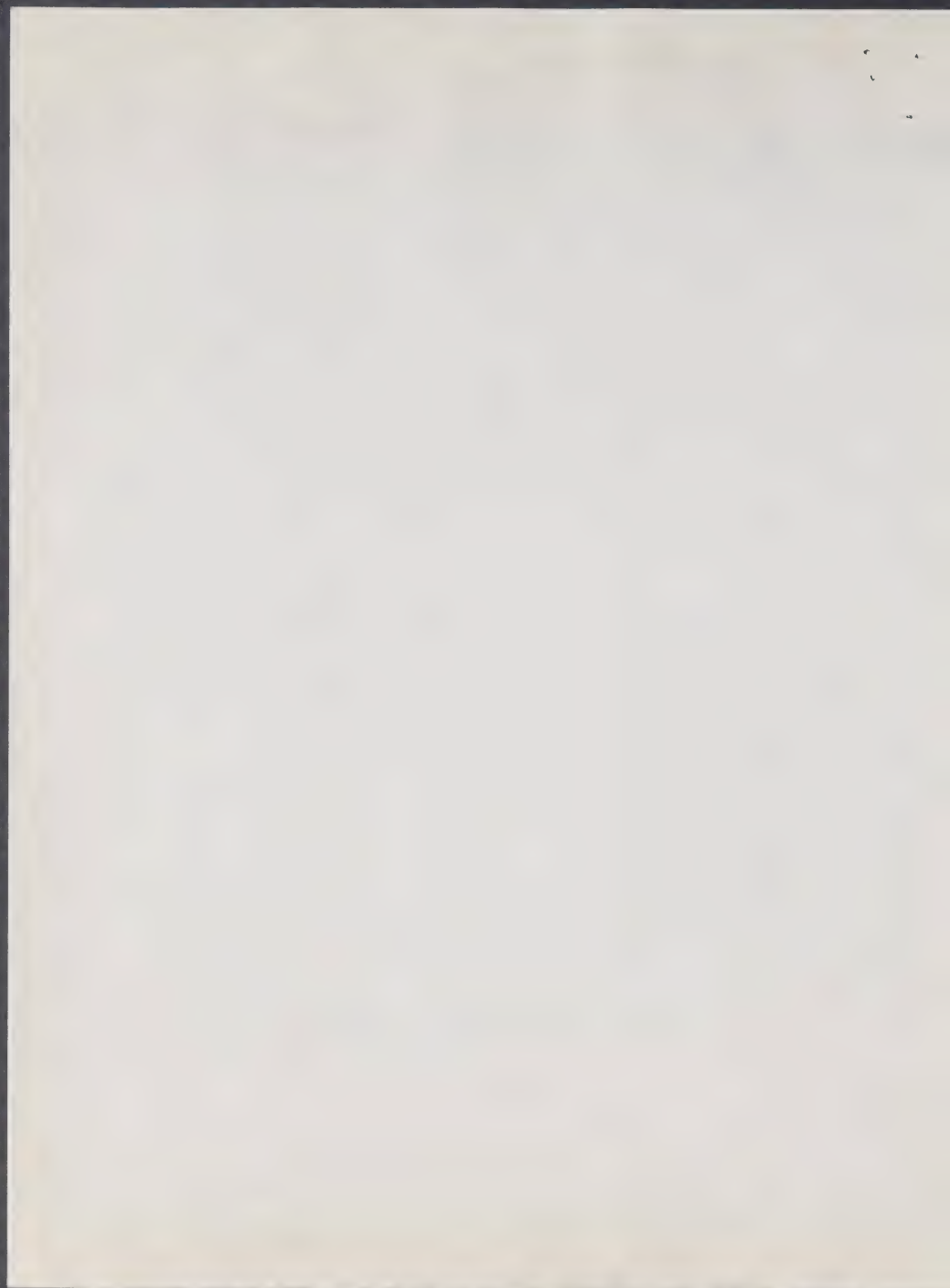
A handwritten signature in cursive script, appearing to read "Alfred R. Bader".

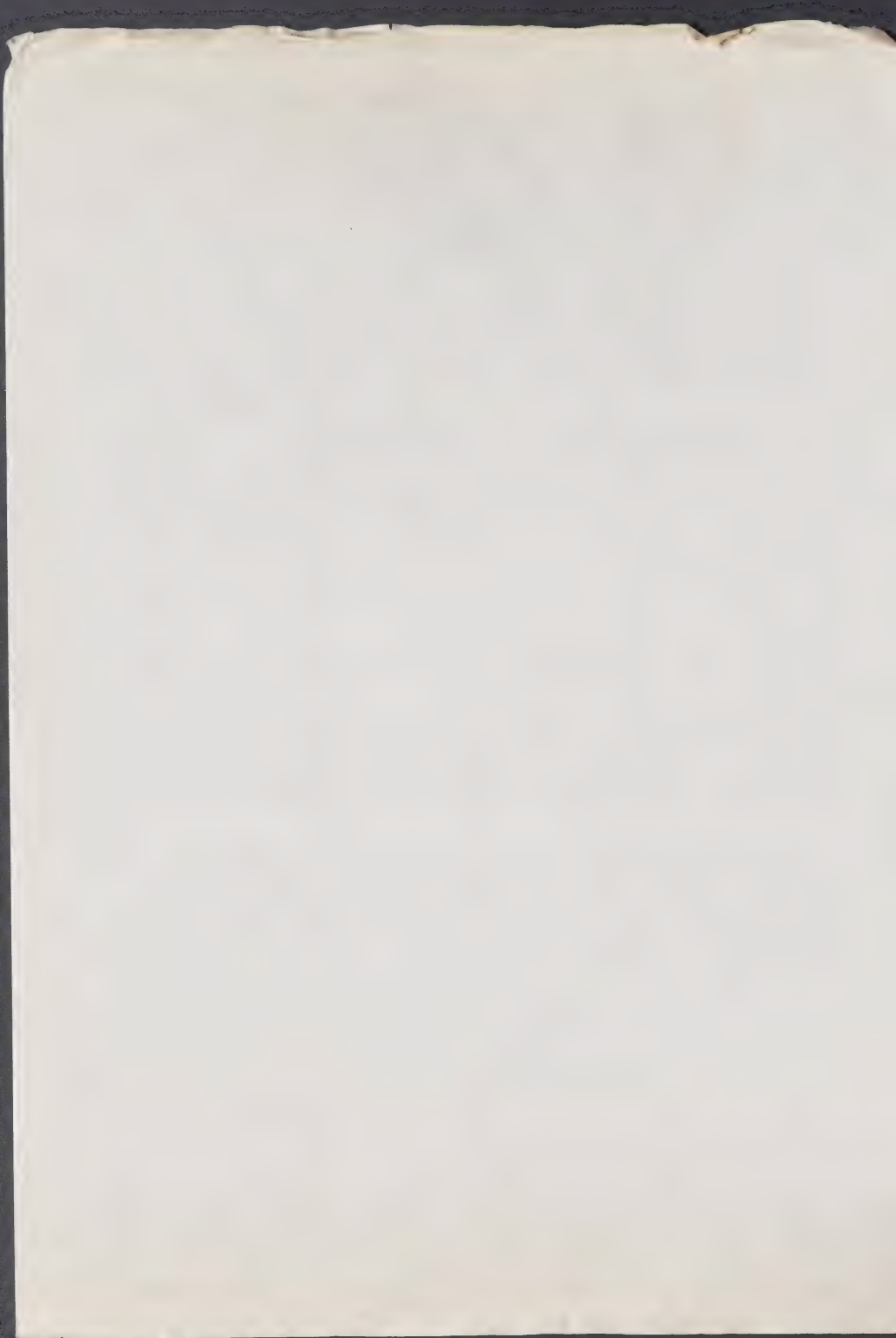














ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 9, 1993

ESTABLISHED 1961

Mr. Miroslav Tichy
Sotoborska 491
Kyjov, Moravia
Czech Republic

Dear Mr. Tichy:

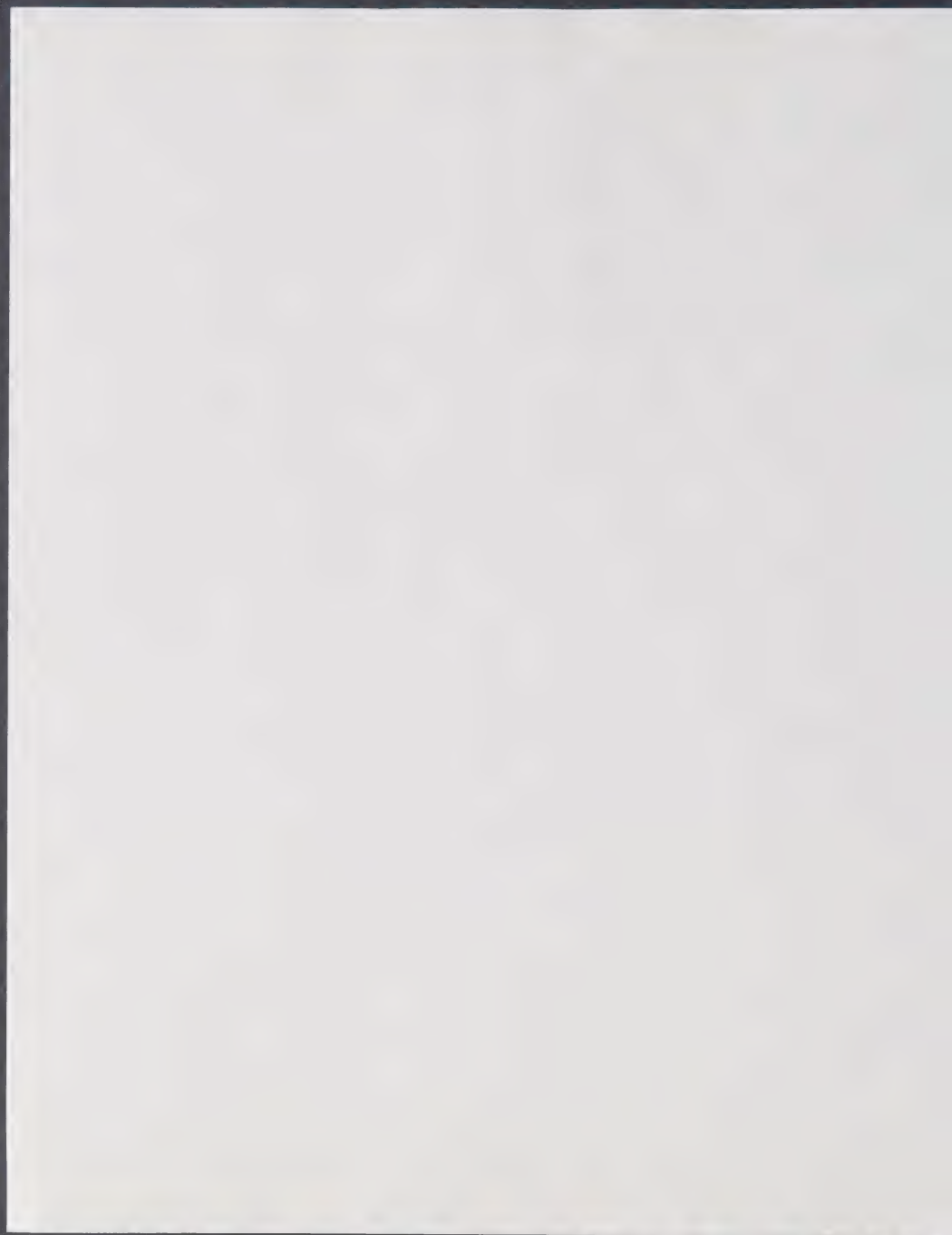
You must have realized how very much Isabel and I enjoyed meeting you and looking at your very interesting paintings. The enclosed photograph will remind you of our visit.

We already look forward to seeing you again why next we come to Kyjov, probably next summer.

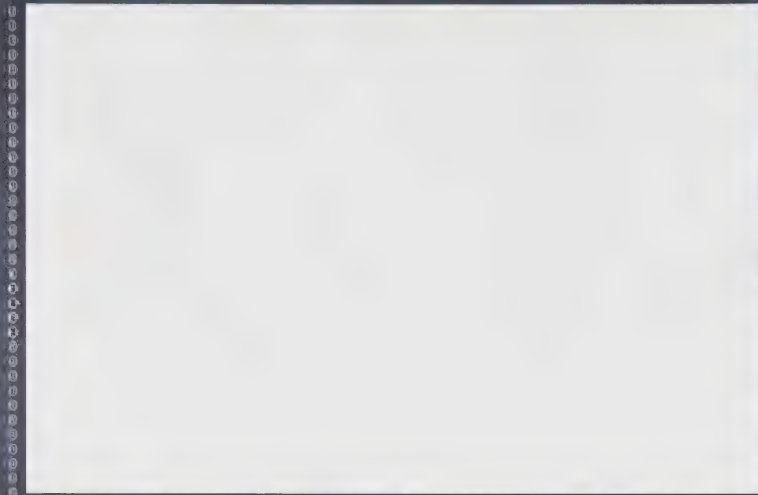
Best regards.

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

ESTABLISHED 1961

April 25, 1994

Ms. Linda Wagner
Tory Folliard Gallery
233 N. Milwaukee Street
Milwaukee, Wisconsin 53202

Dear Ms. Wagner:

Thank you for your thoughtful note and the photographs of those fine realistic paintings, which I return. I particularly like the Sense of Time by Daniel O'Neal and almost wish that I handled modern paintings rather than old masters.

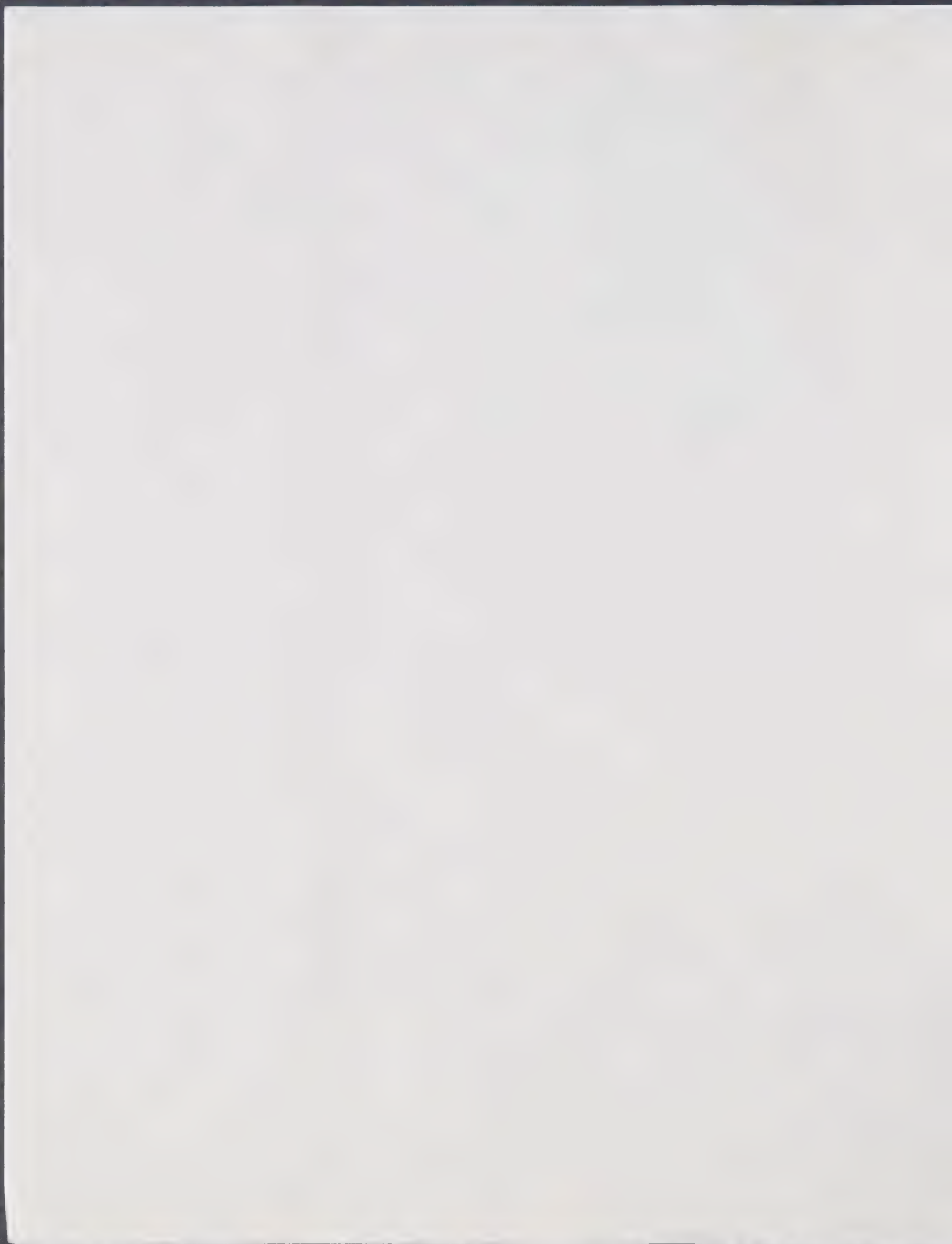
As you perhaps know, I have had a number of customers visit me who have also inquired where to look for fine, realistic paintings, and I have sent them to your gallery.

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



LITERAL ILLUSIONS

DRAWINGS, PAINTINGS AND PHOTOGRAPHY

APRIL 8 - MAY 14, 1994

GREGORY CONNIFF DANIEL O'NEAL
PATRICK FARRELL JAN SERR
STEVEN KOZAR JAMES WINN
ANNE MIOTKE DENNIS WOJTKIEWICZ

Artists' Reception Friday, April 15, (Gallery Night) 6-9 p.m.

TORY FOLLARD GALLERY

233 N. MILWAUKEE STREET, MILWAUKEE, WI 53202 (414) 273-7311

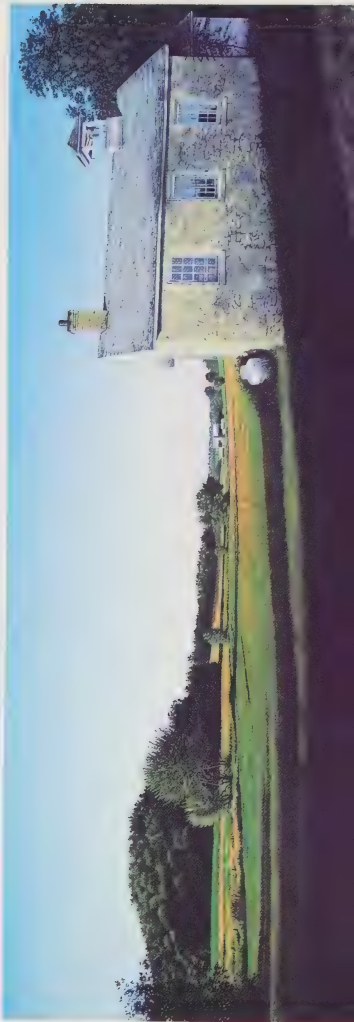
GALLERY HOURS: TUESDAY - FRIDAY 11-5 SATURDAY 11-4

Located in the Historic Third Ward

BULK RATE
U.S. POSTAGE
PAID
Milwaukee, WI
Permit No. 2727

COVER: STEVEN KOZAR
"SCHOOL HOUSE IN LATE SUMMER", 1993
WATERCOLOR ON PAPER, 10.5" X 30"

L I T E R A L I L L U S I O N S



MASTER IN THE MAKING

Accolades flow for artist with ties to North Shore

By Maureen Dietzel Mertens

The young man peers out from the painting, his bearded chin slightly lifted, his bare chest relaxed, his expression steady.

He wears a baseball cap put on backward and white sneakers. The brush in his left hand reaches toward a canvas.

The title "Death of Modernism, Self-portrait," tells us as much about the artist, Wisconsin born and educated Daniel O'Neil, as it does about the painting.

Painted only a few years ago in a style the artist calls realistic imagery, the portrait has been compared to the works of the old masters because of its composition and use of light and shadow.

O'Neil, better known perhaps in New York than Wisconsin, has received many awards, grants and fellowships, including funding from the Wisconsin Arts Board and the National Endowment for the Arts.

A prominent Milwaukee art critic has called his self-portraits, "electrifying." In 1992, the National Academy of Design awarded him the Benjamin Altman Prize and the New York Times, in announcing this exhibition, chose his painting to illustrate the show.

O'Neil has had many solo exhibitions and his works are in collections throughout the country, including Milwaukee.

Local ties

His local roots run deep. Besides being born and educated in Wisconsin, he married a Whitefish Bay woman, Lori Adashek. Her father, Earl, a retired stock broker, is one of O'Neil's most avid supporters.

Before Dan graduated, he went directly to New York to show his work, Adashek said. "Alan Stone, a gallery owner said that he would buy anything Dan painted and warehouse it. He was sitting on the art because it will increase in value."

O'Neil credits another supporter, Fox Point resident and art collector, David S. Cronik Sr., with his being able to continue to work in Wisconsin. Cronik is a lifelong friend of Adashek's.

"I don't think I could have continued to live here without David's support," O'Neil said. "Historically it's always been that way, a patron allowing an artist to work."

O'Neil, 37, went to college thinking he had his mind immediately.

"I looked at the professors and knew I didn't want to be like them."

And fate stepped in when he took an art class.

It was basic drawing, but from that point on, I knew what I wanted. I didn't start painting really until I was 19, but all my life I drew."

Painting teacher

He went on to graduate school, taking a course taught by artist Robert Griffith, and according to O'Neil, that changed forever how he thought about painting.

"I think Griffith is the best artist in Wisconsin. And in his class, that's when it went to another level. He took us to galleries and had us really look at paintings, showed us what painting could be. I learned how a painting is put together, and how much more you can say in your work if you have those skills."

The next big step came when O'Neil started working exclusively from life.

"That's when painting really started to get exciting. That's the biggest key. Relying on nature. And to be able to use historical, there's an intensity of direct observation."

He painted the first of a number of self-portraits to study the light and composition in his work.

Lori, studying nursing, met O'Neil at



The former Lori Adashek of Whitefish Bay's wife of and frequent model for Dan O'Neil's paintings. The two met in college in an art class.

that point.

"He was the teaching assistant in a drawing and painting course I took. I took a friend in class that I'd love to go out with him, and she said, 'But you wouldn't.' But I did."

Eventually, O'Neil asked her to sit for him. She said yes immediately.

"But he said I should really think about it," Lori O'Neil said. "It requires a huge amount of time. Everybody said if I did it, we'd break up or he wouldn't touch it."

In O'Neil's final year of graduate school, he went to New York hoping to find a gallery that would represent him, taking along his self-portrait and the painting of Lori, as well as slides of his other work. He had a list of 18 galleries that he wanted to visit—saying the most desirable for last.

Accepted quickly

And most amazingly for such a young man still in school, three galleries showed an interest, two were willing to take his art, and Alan Stone signed him on the spot and purchased the two canvases.

"I didn't realize it was such a long shot," O'Neil said. "He gets 100 artists a week."

The O'Neils have two children, Eleanor Josephine, 5, called Ali, and Elliot James, 2. A little over three years ago they moved into an old Victorian house in Soughton.

"He has a place on the second floor, and we're thinking of redoing the attic," Lori O'Neil said. "He likes to paint in an attic."



The work of artist Dan O'Neil has been compared to the works of the old masters because of its composition and use of light and shadow. O'Neil calls it realistic imagery. He has received widespread acclaim for his work, which will be on exhibit in Milwaukee in April.

She said O'Neil is a wonderful parent.

"He's a creative, fun person," she said, "and carries through with everything and that spills over to his playing with the children. He's a terrific teacher, and he does his full share of work around the house."

She understands what his art means to him.

"If he can't paint, it's like someone's smothering him with a pillow. He needs to paint," she said.

She also pointed out how exciting his art is.

"His work is so detailed," she said, "that a week can go by before I notice any change in his painting."

According to Lori O'Neil, after Ali was born the family joke was, "Paint faster, Daddy. Paint faster."

She is allowed to look at her husband's work in progress.

"She's the exception," O'Neil said. "She gives advice. We argue about things sometimes. It's never easy to hear criticism, but she knows the paintings. She has a feel for what I'm trying to do and has a good eye for proportion."

In that first painting he did of her, she told him that the head was slightly too large.

"And I'd spent a month painting that head and I didn't want to do it again."

But he did.

This past summer he was commissioned to paint a portrait of Lawrence Weinstein.

Weinstein, president of the University of Wisconsin Board of Regents and owner of General Beverage, was retiring. The painting was unveiled at a company dinner.

"He loved it," Lori O'Neil said. "There were tears in his eyes when he saw it and he put both his hands on Dan's cheeks and kissed him."

A recent painting, a landscape of a scene near their home, was commissioned by Lori's uncle who lives in Glendale.

"He got up every day to catch the light at 5," Lori O'Neil said.

When her uncle saw the picture for the first time he was overwhelmed. It's the focal point he was searching for in his house. And it's something he can leave to



O'Neil in one of his self-portraits (left) and, at right, captured by the camera of reporter Maureen Mertens.



Artist

CONTINUED FROM PAGE 3
his children.

"Some people have commented that O'Neal's paintings are like photographs, but he doesn't think of it that way.

"People wouldn't say that about a Leonardo de Vinci," O'Neal said, "but today, that's people's reference. It's realistic imagery."

Thanks owners of work

O'Neal is happy about the intensity of the reactions from people who own his art.

"I do so few paintings, really," he said. "And when the owners embrace the paintings, that's very important."

Presently, O'Neal is working on a painting of Lori and his children.

"It's the first painting, I'm thinking in terms of holding on to it for sentimental reasons."

When he finishes a major work, he clears everything off his walls in his studio so that he must work again.

"Otherwise it's too easy to rest on your laurels," he said, "and to feel I don't have to work today. I can say, 'Look at all I've done.' But when there's nothing on the walls, you feel you haven't painted anything."

And how does he know what to paint next?

"I don't understand how it works but as I work on a painting, I'll get a little flash of another painting and as time goes on, it will reoccur. And I know what I'm supposed to paint next. I trust totally in my subconscious."

O'Neal knows when a painting is half finished, almost finished and finished.

"There are stages to the work. I physically feel where I am in the painting," he said. "Right before the end. It's a great feeling. But at the end, it's very, very difficult. Like hitting a wall. And I just quit because there's no more energy to put into the painting."

At 45, he intends to be teaching. "Just because of Grilley," he said. "I have to pass it on. How he passed it on to me."

O'Neal just returned from a show in Pittsburgh and saw a Van Gogh painted during the last year of his life.

"Maybe it was the last painting he ever did," said O'Neal. "And it's the best. He painted all the way to the end, and he was doing his best work."

And being able to work all his life, and to continue to grow as an artist, is something O'Neal looks forward to.

"Optically, I'm starting to see new things," he said. "The eye sees it as flashes of other colors. Even something that looks rock solid, I'm starting to realize the color in there."

O'Neal will exhibit in Milwaukee in April and at the National Academy group show in New York sometime this year.

O'Neal's realism wows local collector

David S. Gronik Sr., businessman and art collector, has been friends with Earl Adashek since they were 13 years old.

It's through this friendship that he discovered the artwork of Dan O'Neal. The artist is Adashek's son-in-law.

"David was at my house," Adashek said, "and he saw a videotape of the self-portrait. When David saw that, he went crazy."

"I've followed the masters for a long time," Gronik said, "and when I saw Dan's work, I was totally, completely taken by surprise."

Gronik commissioned a work that now hangs over a desk in his Fox Point living room.

"He told me he had something in mind and when I saw it, I wanted it. I've not seen details like that for decades. I purchased the second painting, after I saw a photo of it."

Gronik said a European art dealer had offered to buy the painting.

"They were willing to pay me a very handsome profit," he said.

Gronik calls O'Neal an extraordinary talent and pointed out that he's never been in a show that he hasn't taken first place or best of show.

"That's a real tribute. They're comparing him right now with two of the best known realist painters in the world, and we hear he's better. I don't know of a new artist, realist or whatever, totally unknown, whose work commanded the price."

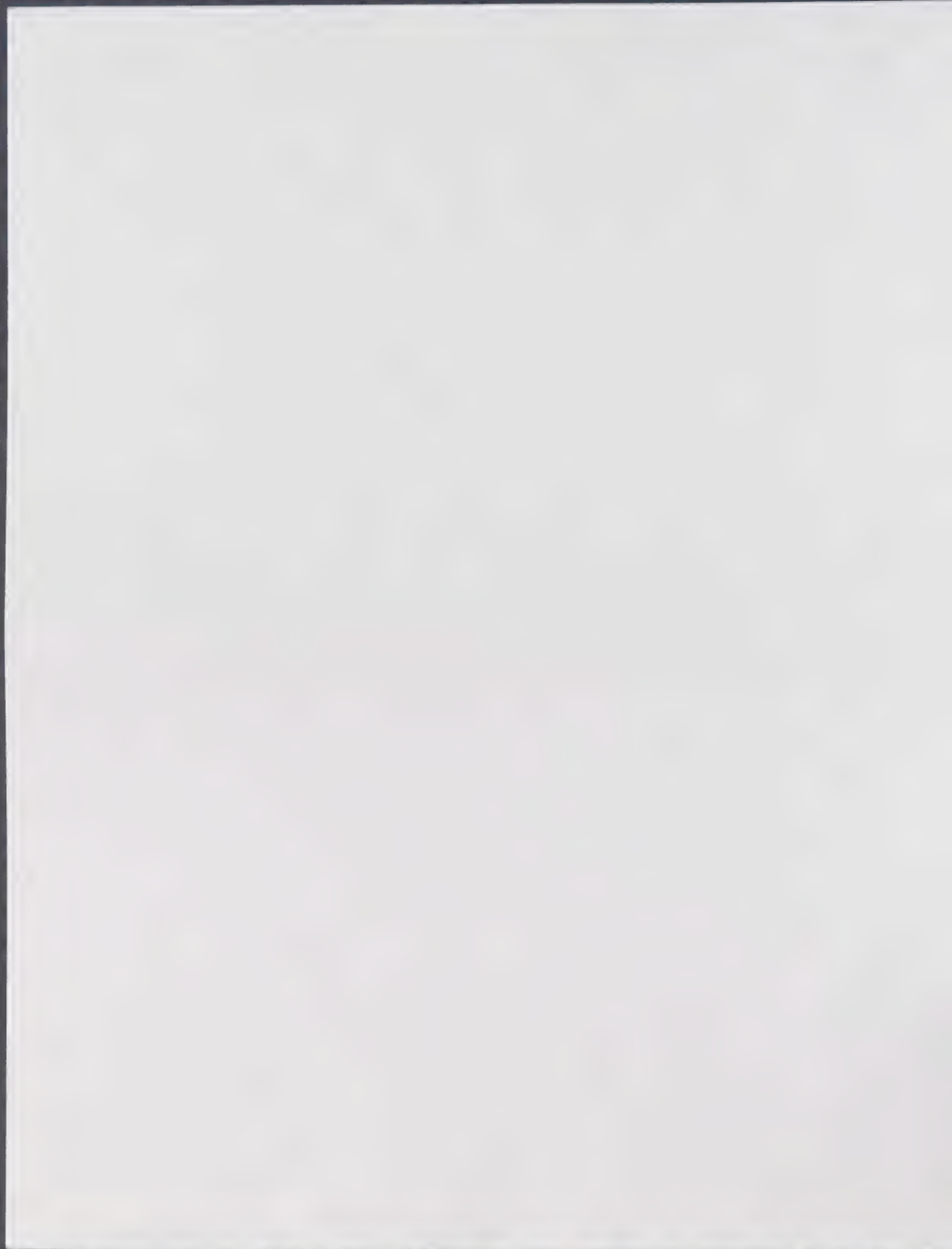
Gronik has been a lover of realism for many years.

"I'm totally in awe of it," he said. "Maybe it's because I'm a person who is very realistic. I have a great love for detail. I'm very meticulous about everything. I don't put on any airs and am known for saying what's exactly on my mind."

Gronik not only admires O'Neal's artistic ability but the young man himself.

"Dan and I have become such good personal friends. He's so sincere. He's a perfect young man. A good athlete, husband, father. He has it all, including tremendous discipline."

— Maureen Dietzel Mertens



TORY FOLLIARD GALLERY

233 N. MILWAUKEE ST., MILWAUKEE, WI 53202 (414) 273-7311

21 April 1994

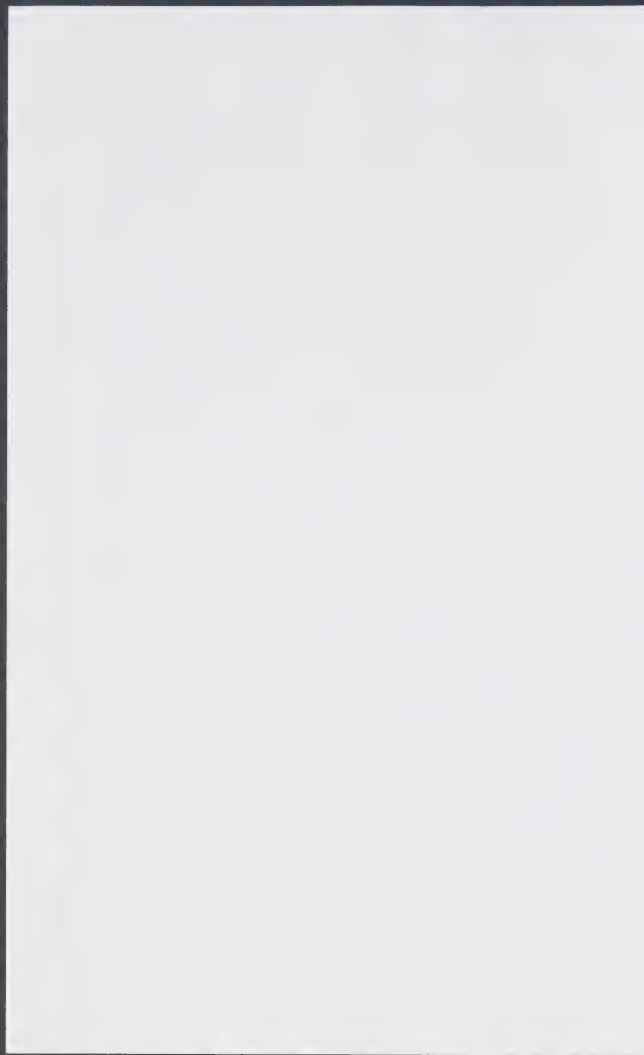
Dear Dr. Bader:

Enclosed are some photos
I thought you'd like to see
of work by Dan O'Neal and
Patrick Farrell.

These paintings are simply
magnificent when viewed
in person. Hope you can
stop in to see the show!

Best regards,

Tory





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 2, 1992

Mrs. Myrtle Trout
3531 East Kent Road
Laureldale
Pennsylvania 19605

Dear Mrs. Trout:

The Aldrich Chemical Company has forwarded to me your interesting letter of September 5, because all of the paintings used by Aldrich come from my collection.

Unfortunately, I do not know who owns the small Picasso still life to which you refer.

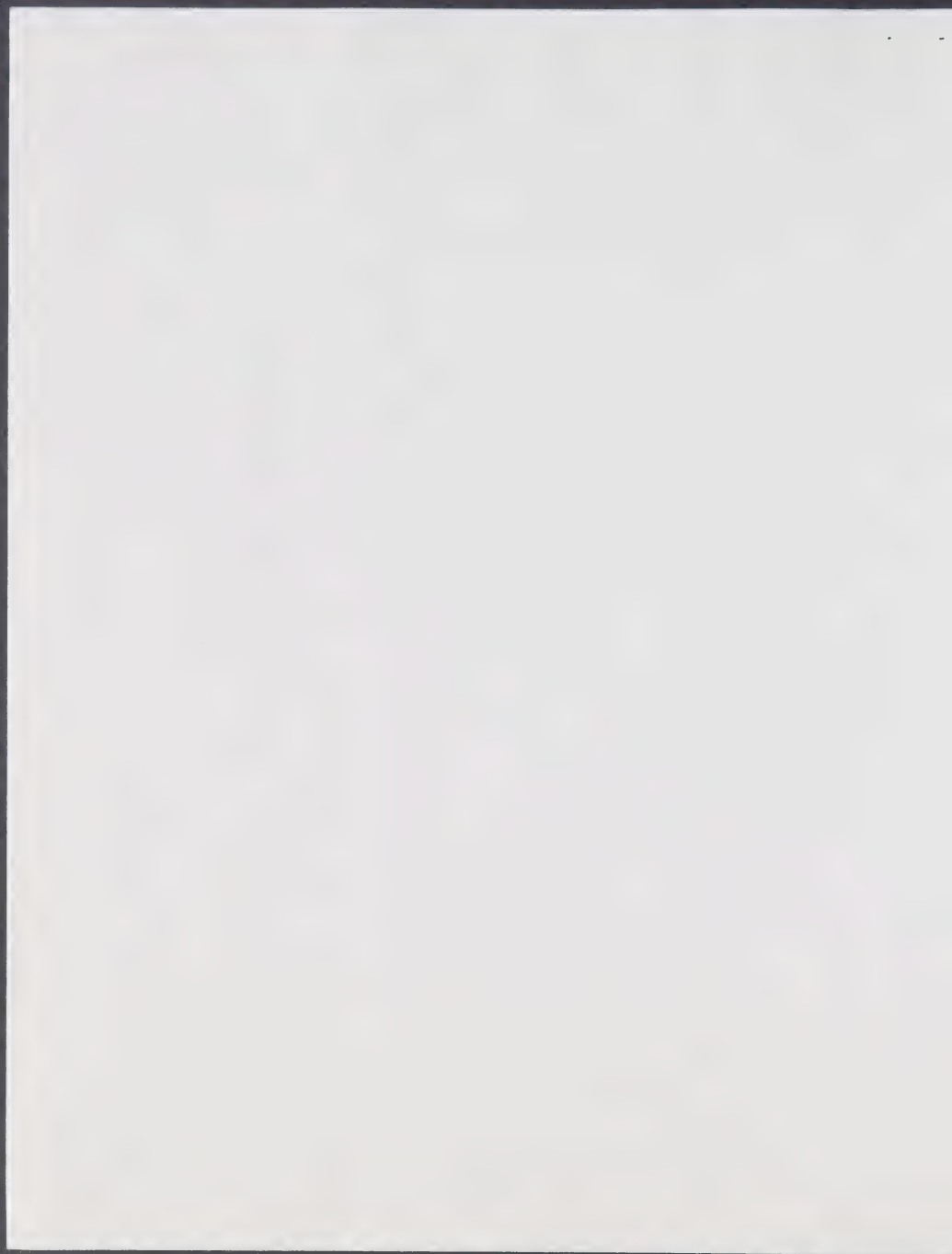
I am sorry that I cannot be of more help.

Best regards.

Sincerely,

c: Mr. C. Biller

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



September 5, 1992

Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, Wisconsin 53201

Attn: Ms. Nancy Cech
Customer Service Supervisor

Dear Ms. Cech:

A few years ago my son, who is a Chemist, ordered some 11 X 14 inch, full color reproductions, of paintings that were on the covers of your catalogs. I greatly admired these reproductions.

Even though my son now has his own residence, I find myself now looking for a print (or reproduction) of a certain painting, and I thought perhaps you might have it available, or perhaps could inform me as to where I may be able to get this print.

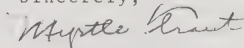
It is: Hands with Bouquet by Picasso

Size: 11 X 14 inch

Perhaps you no longer offer these reproductions, however I came across one of your letters, listing names of reproductions, etc. that were once available, and thought perhaps you could help me out in my search of above print. (11 X 14 in.). If available, please inform me of the price, and I will forward my check immediately.

Thank you for your time, and I hope to hear from you soon.

Sincerely,



Mrs. Myrtle Trout
3531 East Kent Road
Laureldale, PA 19605

Phone: (215) 929-9316

P.S. I am enclosing a stamped, self envelope, for your convenience.

Dear Dr Esda:

11/18/1999

Can you help the woman locate a
print of "hands with Bouquet" ?
We cannot locate one

Best Regards
Carl B. Jones Dept.



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1996

Dr. Astrid Tümpel and
Professor Christian Tümpel
Uilenputweg 10
NL 6571 CC Berg en Dal
The Netherlands

Dear Astrid and Christian:

It was a real pleasure to be able to chat with you by telephone while in England.

Rentokil is a well-known and well-established company with a good reputation, and yet, as I told you, Astrid, on the telephone, I would urge you to be away from your house for a few days after the chemical has been applied.

May I ask both of you for your advice about two paintings I acquired last week? One is a painting on copper attributed to Jacob Pynas, and I enclose a color photograph showing the exact size of this painting. I note in Peter Sutton's book on Dutch landscape paintings that there is another, slightly smaller version on panel in the Castle Fasanarie, as described on the enclosed.

Two questions: Did Jacob Pynas ever repeat himself, and if not, which is the original and which is the copy? Secondly, surely the subject is not Elijah sending a messenger to King Ahab, but what is it?

The other problem is one of a very different kind. Again, I enclose a color Xerox. The painting itself is exactly 30 X 38 cm on a 17th century panel, which has not been cut down on any side. Of course, you will realize immediately that the color scheme is totally different from RRP #A-9 in Basel, which is accepted by everyone and dated 1627. Who in Rembrandt's circle had it in him to paint such a study in brown?

I don't have to belabor what will be obvious to you: The figures on the right edge of the painting in Basel are missing, and my study has certainly been over-cleaned in part.

Still, it is an interesting study piece, particularly as the RRP points that there were no studies or copies of the Basel painting known, and it only turned up at an English sale very early in this century.

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



Dr. Astrid Tümpel and
Professor Christian Tümpel
January 17, 1996
Page 2

Do you have any plans to visit the United States? If so, I hope that you know how much we would like to be able to welcome you here.

With all good wishes from house to house, I remain,

Yours sincerely,

AB/cw

Enclosures

1

Fax/
A. u. C. Tümpel
Uilenputweg 10
NL 6571 CC Berg en Dal
Tel. 0031/8895/42589
Fax Universität:
31 80 615 939

Herrn
Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211
Fax 00 1 414 273 3215

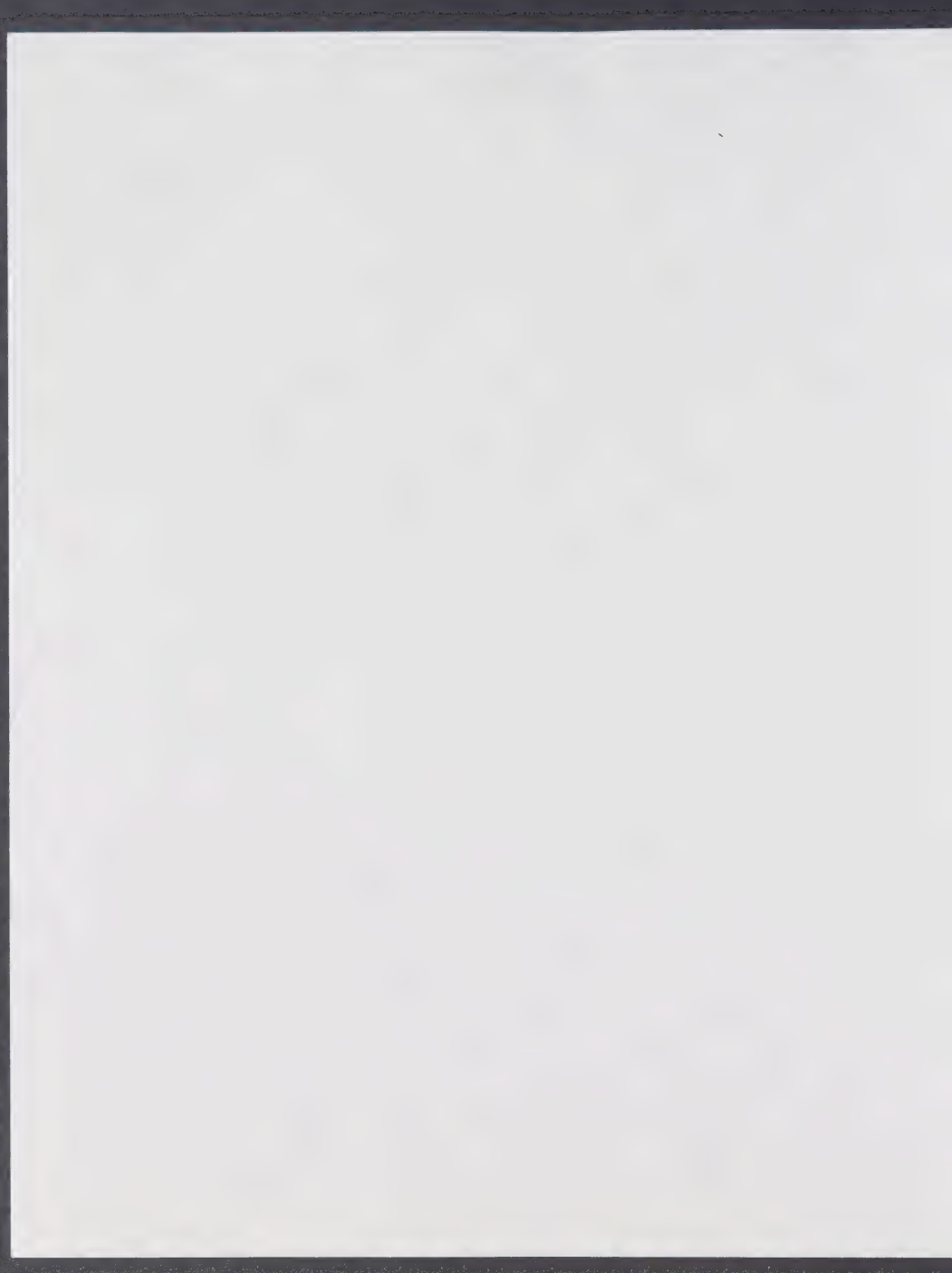
Nijmegen, den 23.10.1995

Liebe Isabel, lieber Alfred,
bei Christie's wird der Pieter Lastman, Tobias fängt den
Fisch, aus Leeuwarden versteigert. Wahrscheinlich weißt Du es
schon, falls nicht, es ist ein Lieblingsthema von Dir und ein
wunderschönes Bild.

Wir sind heute 30 Jahre verheiratet und es geht uns Gott sei
Dank sehr gut. Viele liebe Grüße und gute Wünsche an Euch

Alfred Bader

Alfred





ALFRED BADER FINE ARTS

DR. ALFRED BADER

March 12, 1996

ESTABLISHED 1961

Dr. Astrid Tümpel and Professor Christian Tümpel
Uilenputweg 10
NL 6571 CC Berg en Dal
The Netherlands

Dear Astrid and Christian:

Thank you so much for your quick response to my Xerox reproductions of two paintings I acquired recently, which I knew would be of interest to you.

The sketch after RRP #A-9 is much more yellow in color than the Xerox would indicate and is, of course, quite different in color from the original in Basel. Dr. Klein in Hamburg has done the wood analysis, indicating that the sketch was painted in the late 1630's. But by whom? It is so much easier to tell who it was not - Dou or Jouderville or Eeckhoudt or Flinck - but who could it have been?

I have always admired the painting in Basel, in part because it stood so very much alone in the entire work of the young Rembrandt. My sketch is bound to teach us something about workshop practices in Amsterdam in the 1630's.

The *Elijah Sending his Servant* presents a problem of a very different kind. Unfortunately, I don't know the painting in the Schloss Fasanarie, and I am wondering whether you could send me their address so that I could send them a photograph of my painting and ask them for a photograph of theirs. Or do you perchance have an extra photograph of their painting?

As you will see from the enclosed, my painting shows somewhat more of the landscape to the left and the right, and the sky appears to be quite different. Also, the foliage, which is beautifully painted, doesn't make me think of Jacob Pynas at all, but rather of French landscapes of the early 17th century.

My painting is on copper; the painting in the Fasanarie is on panel. What do you think?

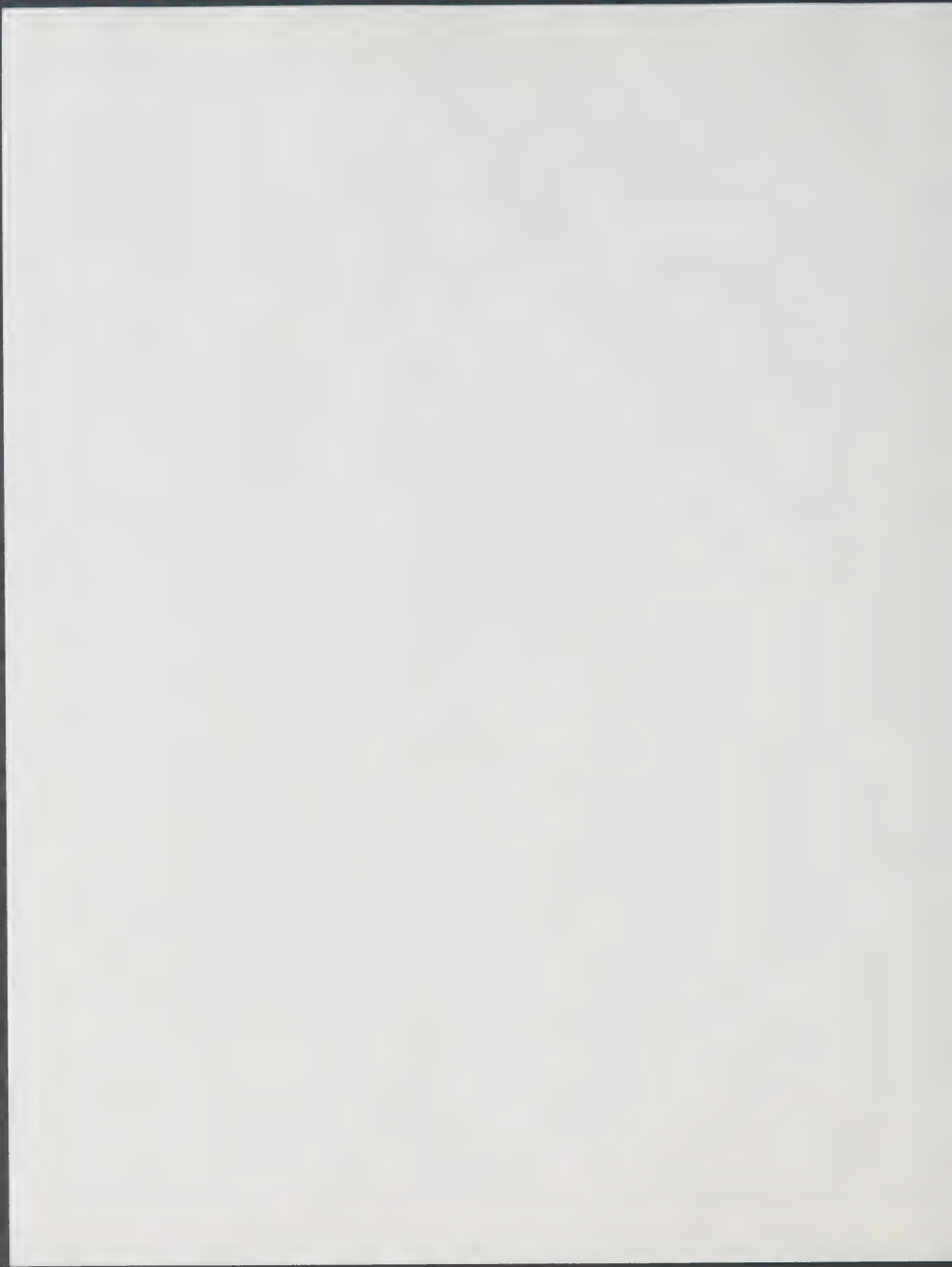
With many thanks for all your help and with all good wishes from house to house, I remain,

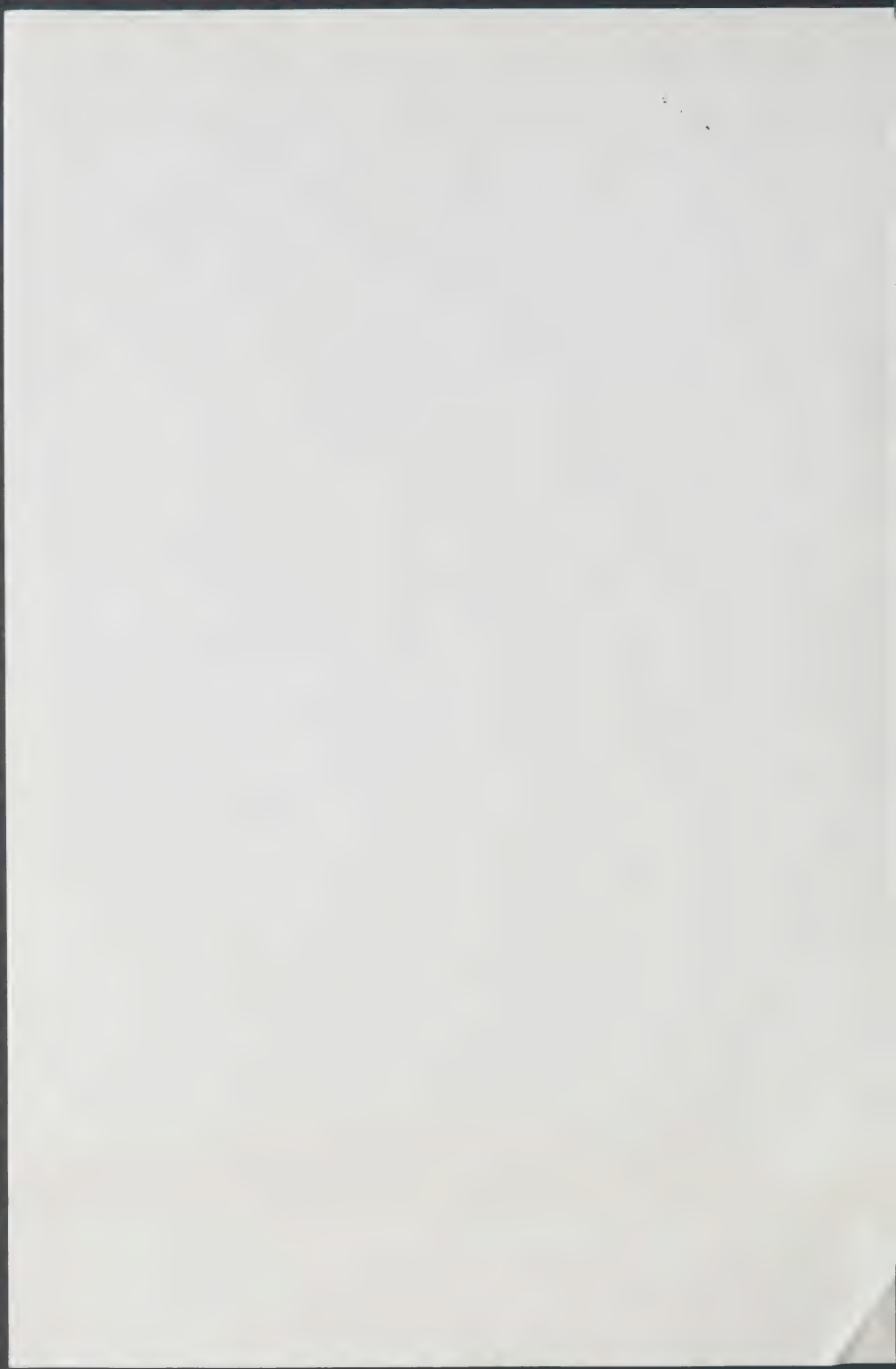
Yours sincerely,

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 Trefler

Te Otto NB

VILLENSTRASSE 10
60 670 CC KÖLN + INZ
C875/42587
9. 7. 25

Liebe Gabel, lieber Alfred!

Ich habe Alfred, dank für Deine
Freud' die haben was sehr schönes gehört, von
dem du hasten

Ja, daß xasthaus nicht so schlecht
schaffen ist, habe ich schon gehört, und
kommender Freitag bin ich ins städt. Museum,
des Kassel's Museum hat Interesse, doch
findet der Kurator auch, daß die Ex-
positionen stark zu wünschen ist und
ein Mann der seinen Respektationen nicht
verabschieden kann. Ich finde, das
Bild soll in ein Museum. Ja ja.

Wie schön, lieber Alfred, daß Du
nun "two hats" hast. So bist Du also doppelt
gut behütet, der die Freie ich nicht.

Wir hoffen sehr, daß es Euch beiden
gut geht.

Alfred, an heute Bescheid über den Staat und
Lunge. Ich bin sofort mit ihm in einem
den beiden Harzarten kann gefahren, und e
sich von hier bis 173. Durchgebricht
Er hat in diese Hand. Folge e muß
sich an die Hand über mit Thematik eine
gute Maß und einen Teil der Arbeit
Was die Lunge angeht, auch da ist in
dem holländischen Lungen geschickelt
unmöglich, und man hat
über empfindliche Bronchien festgestellt. e

das ich nicht mehr erträgen.
Er übertrug mir viel und ich war
ponat wie Sekretärin gewesen, was
ich sehr gut und für entlastend finde
Karl hat jetzt sehr gut. Er hat
jetzt gut im Studium (Ökonometrie)
Tritt gefasst. Wir haben ihm eine
kleine Wohnung in Frankfurt am Main
Kauf, in der er sich sehr wohlfühlt.
Er kommt oft nach Hause, was ich
sehr genieße. Ich bin ja so glücklich,
mit Daniel gesegnet zu sein. Er ist ein
guter Mensch.

Ich muß jetzt unbedingt von
Lehreramt zurücktreten. Es ist
glücklich möglich, daß es noch nicht
fertig ist. Außerdem habe ich
noch viel Poetik-Material (von
unpublizierten Büchern und so Text +
Kleinmaterial aller Art).
Aber: anstatt das Kunstgeschichtliche
zu machen, schreibe ich Geschichte
und Kunstgeschichte und die
und viele (oft hinterhersehen der
anderen Gedanken). Aber ich
sich jetzt energiegeladener mit mir
schimpfen und mir konsequent
den kausalen - Nahrungstyp erziehen.
Das fändest du, lieber Alfred, dich
müde - und Babel auch

Sich ganz lieb von mir

1911

Erika

Karl, Anton, Daniel

PS Kann sehen ob ~~ich~~ was noch
weiter zum Planen?



FAX FROM

DR. ALFRED BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

Date: 22.5.96

To:
Fax:

Dr. Astor & Prof. Christiane Teyssie
Kunsthistorisches Institut
Kunsthistorisches Institut, 1000, ...

Message:

Prof. Volker Mann
Dept. Art History

Queen's University

Kingston, Ontario K7L 3N6

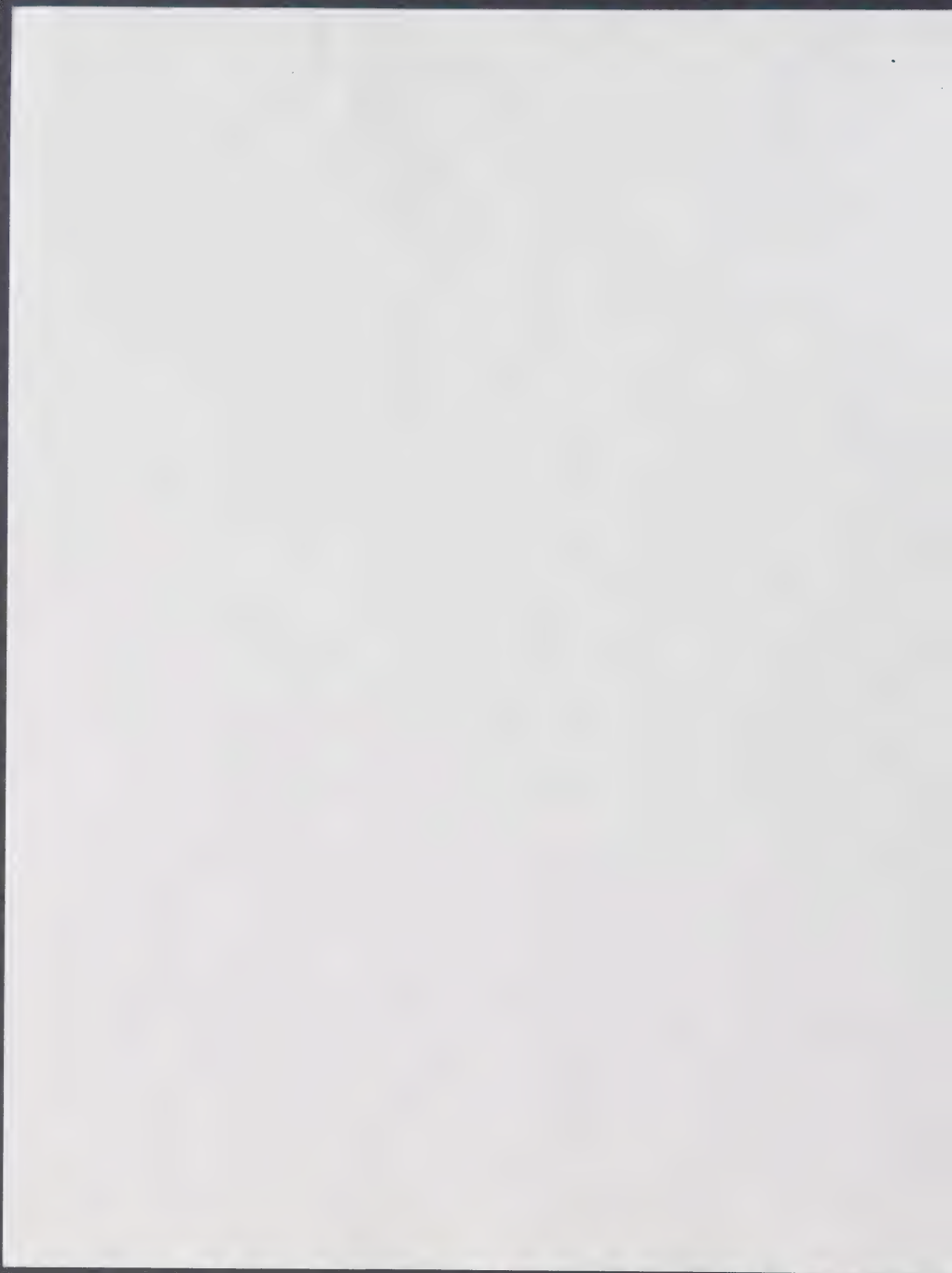
Canada

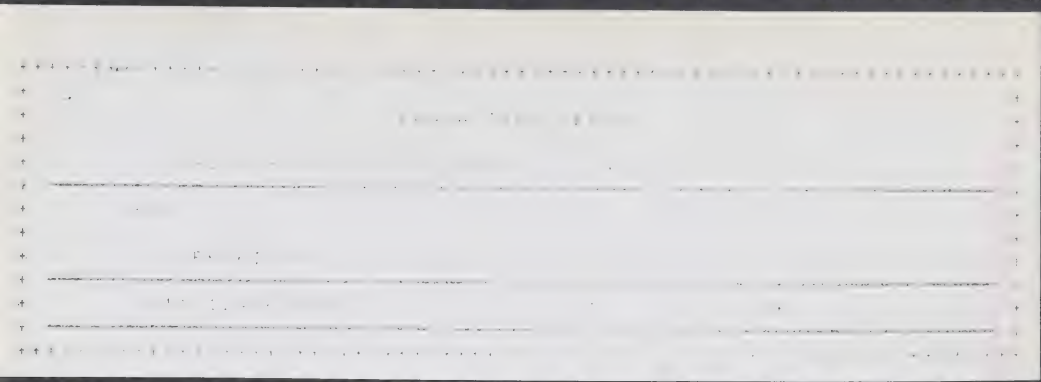
Tel zur Hause

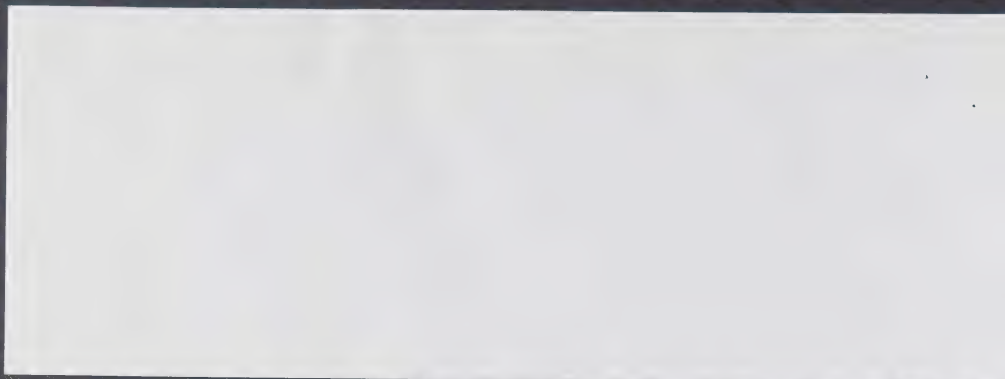
1-613 544 2662

Beste Grüße

Alfred







A. L. C. 1991

Millonpark 10

NL 6571 AC Bess en Tol

tel: 0992 481248/481249/481250/481251/481252

Fax Universitac.

31 238 410 919

Leila

Dr. Alfred W. Bauer

2941 North Main Street Avenue

Philadelphia, PA

215 261 1100

Fax 215 261 1101

Philadelphia, Jan 11, 1991

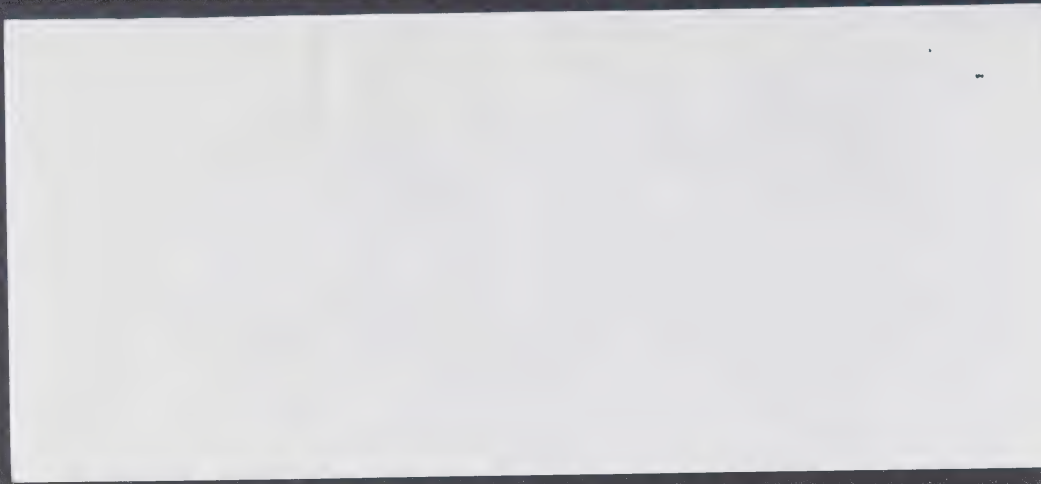
Liebe Isabel, lieber Alfred

herzliche Grüße von Massachussetts mit Liebe und einem sehr

gut gent. Leider habe ich die letzten 20 Jahre meiner

verlegt. Ob ihr so lieb sein könntet, wie ich zu sein kann.

Viele liebe Grüße und gute Wünsche an Euch





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 13, 1994

Prof. Dr. Christian Tümpel
Uilenputweg 10
NL 6571 CC Berg an Dal
The Netherlands

Dear Christian,

I enjoyed chatting with you yesterday.

Of course I would like to do everything possible to minimize the cost of the transportation, and I am still surprised at Braunschweig's telling you that the transport cost is DM10,000. However, the Milwaukee Art Museum send with my four paintings, one large and heavy painting wrongly attributed here to Dou, and the art museum also insisted on a courier for the Dou. Maybe the DM10,000 was for all of the costs.

The sine qua non is that your museum fully insure from my home, back to my home.

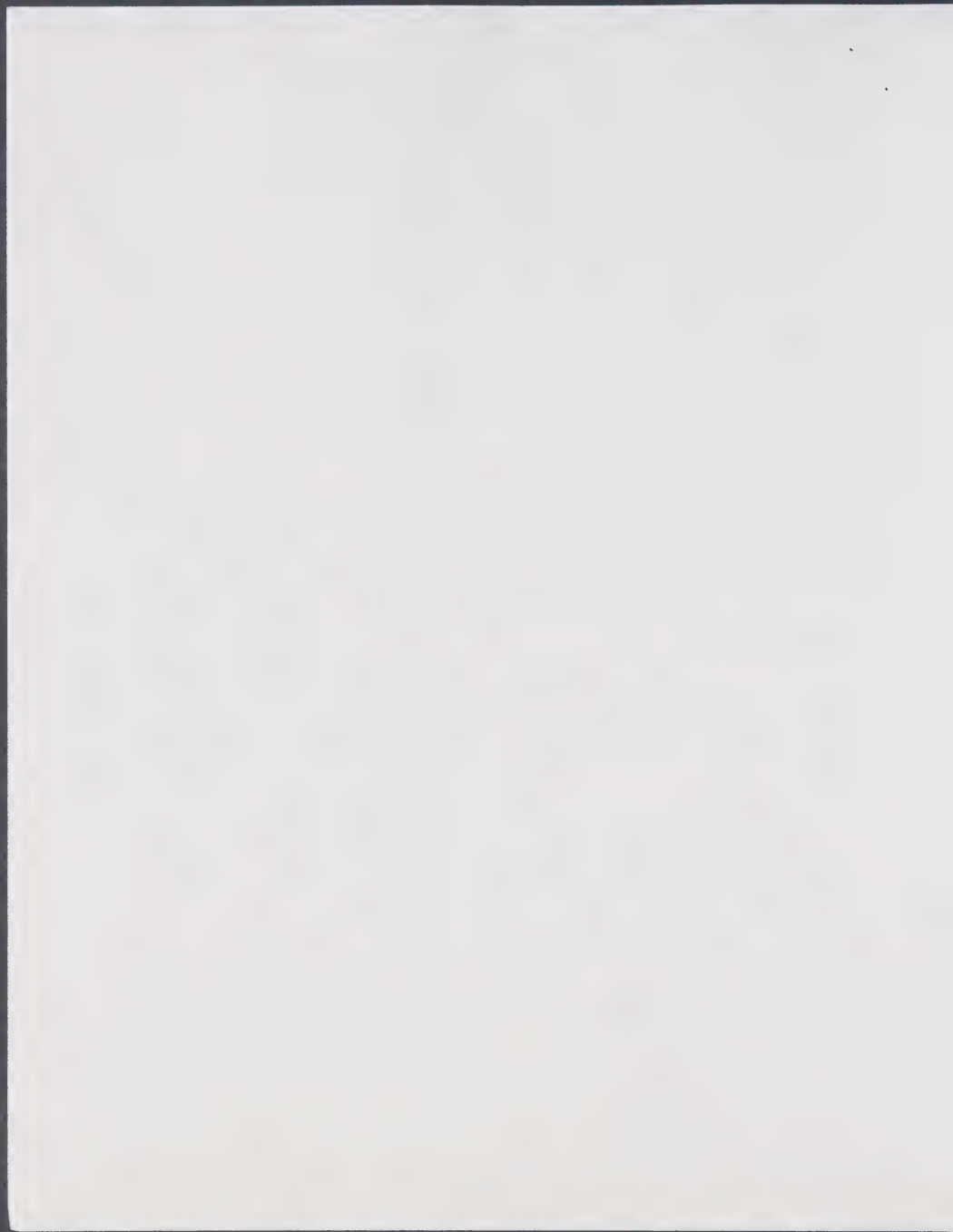
I would gladly pack the painting carefully and ship it to the National Gallery in Washington, where they would examine the painting and then add it to their shipment. Transportation from here to Washington, without insurance, would cost much less than \$100.

An alternative is the following: The greatest danger in the shipment of paintings is that the panels fall out of the frames. In this case, the frame is a simple black reproduction frame. I could easily take the panel out of the frame and pack it between two sturdy boards and then ship it to Germany, unframed, by Federal Express. Again, the shipment alone would cost about \$100. You would then have to put a simple frame around it which you would keep before returning the painting to me.

Whichever, what is essential is that your museum obtain full insurance coverage.

Isabel and I will be in England, Austria and the Czech Republic, as well as in Spain, between early June and early September so shipment could be made right now or in early September.

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





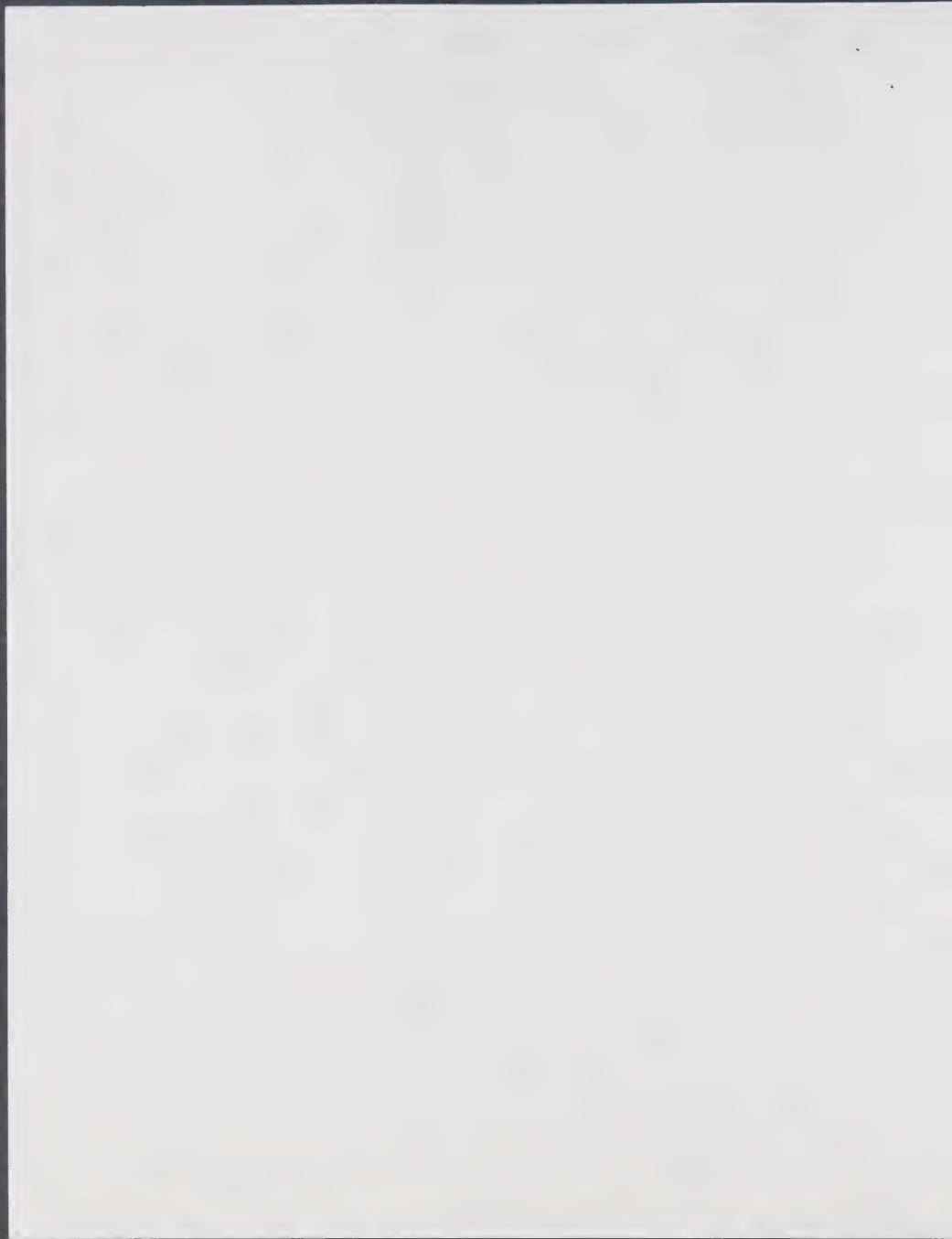
Prof. Dr. C. Tümpel
May 13, 1994
Page Two

I was staggered by Jan Mertens' fax, copy enclosed, alleging that the translation by Isabel and me was faulty and almost useless. My reply will be self-explanatory.

You know better than I what a character Jan Mertens is.

Best wishes from house to house,

Enclosures





ALFRED BADER FINE ARTS

ALFRED BADER

ESTABLISHED 1961

August 30, 1993

Drs. Astrid and Christian Tümpel
Uilenputweg 10
NL 6571 CC Berg en Dal
The Netherlands

Dear Astrid and Christian:

Your kind and interesting letter of April 26th arrived here just after Isabel and I left for a three-month trip to Europe, which did not bring us to Holland. Hence, please don't mind that I reply so late.

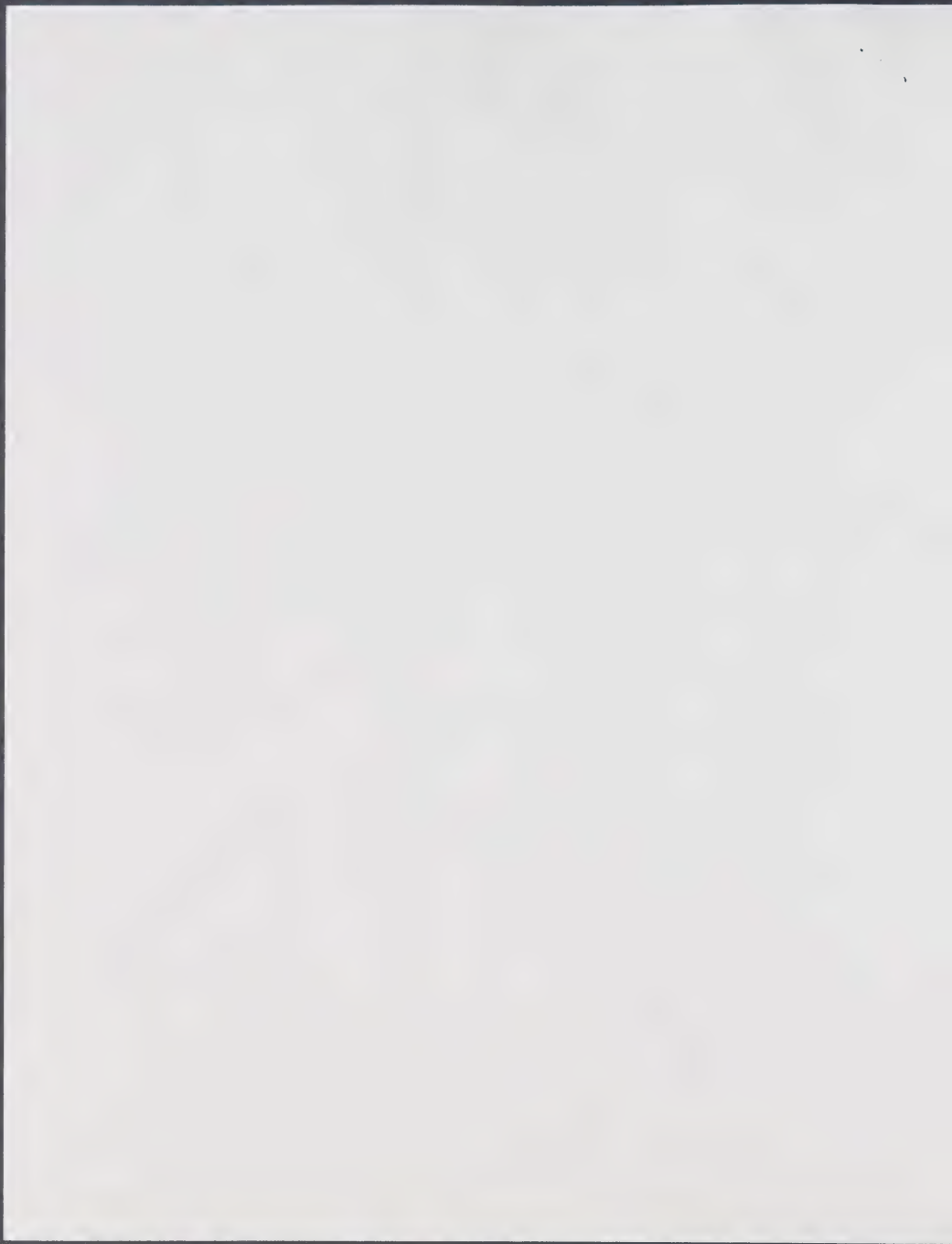
First of all, you may be surprised to learn that I have been thrown out of the company which I started in August of 1951. The enclosures will give you a bit of the background. My being thrown out has had some silver linings, which are also explained in the articles.

I am happy to know that someone, Abrams will finally be selling the English edition of your great book. You know better than anyone else how many, many hours Isabel and I spent translating your first old German edition. I am sure that you will consider it fair that we should be compensated by getting some copies of the English edition to share with our friends. Aldrich, of course, is no longer interested as the name Bader may no longer be used there, but Isabel and I would love to have some copies for our friends. What do you think would be fair, and whom should we ask--Mercatorfonds or Abrams?

During the last few months, I have purchased some beautiful paintings which may be of special interest to you. You will have seen that Lastman which I loaned to Jerusalem and which now, after cleaning, looks very much better than it looked when we had it in our 1976 exhibition. However, it split in two, but I understand that there was no paint loss so that repairs should not be very difficult.

Incidentally, I have been very unhappy with the museum in Jerusalem, and a copy of my letter to them will explain why. I think it unconscionable to tell collectors that there will be a catalog, and then not even have a check list.

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





Drs. Astrid & Christian Tümpel
August 30, 1993
Page Two

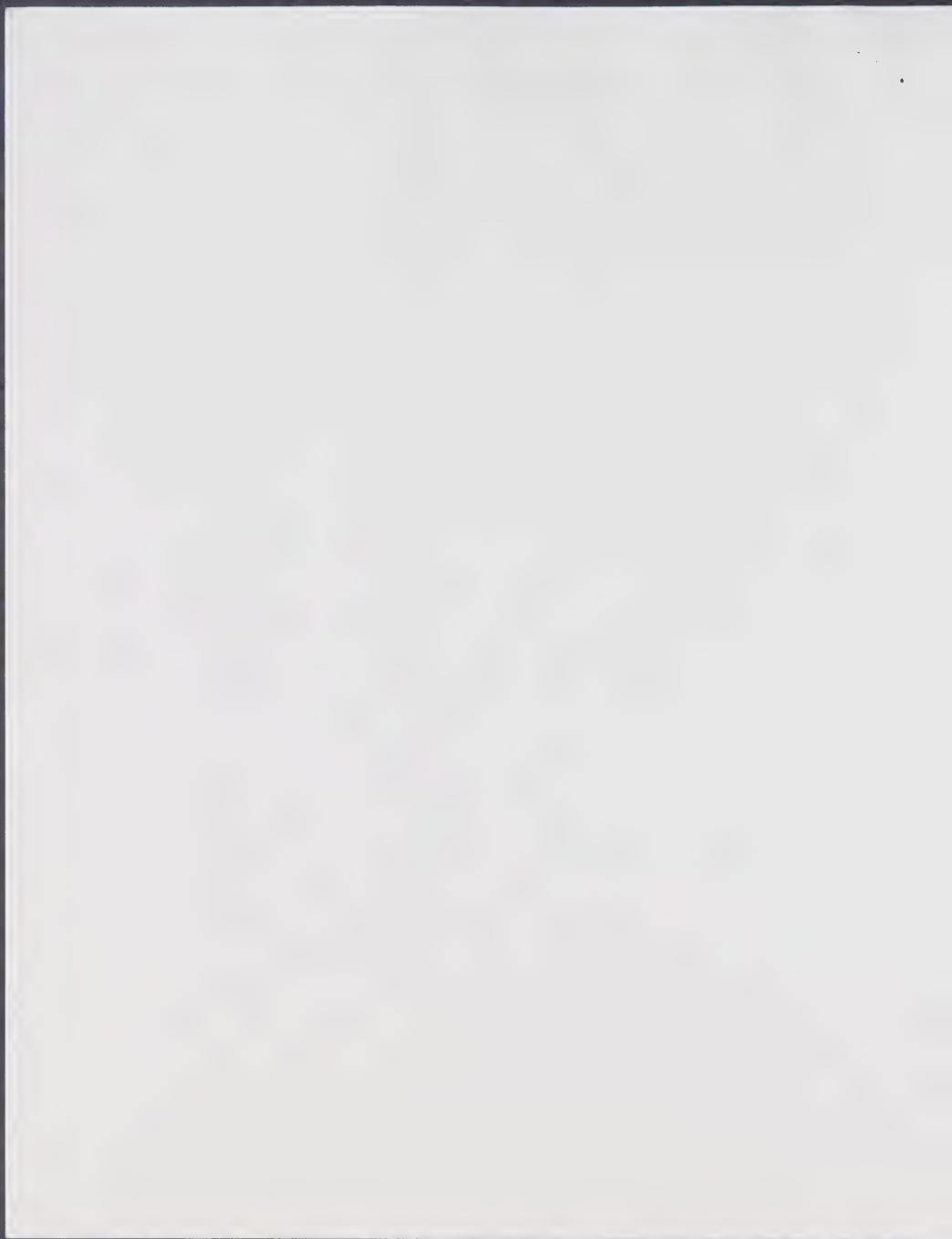
To turn to the paintings:

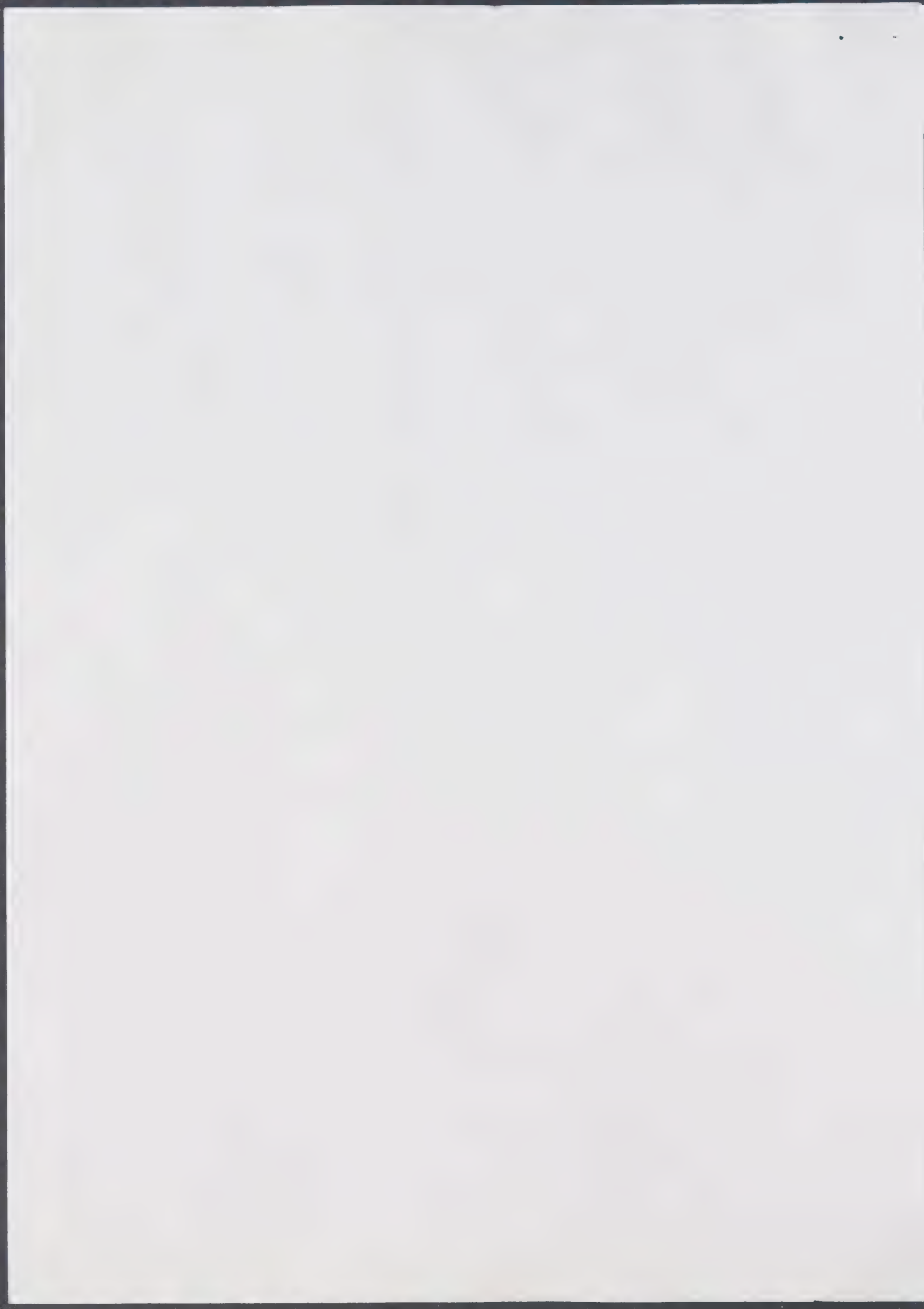
1. A quite large Jacob and Esau, beautifully drawn and lovely in color. It had been called Jan Steen, but surely that isn't correct. Could it be some late Rembrandt student? Mrs. Bernt is certain that it is by Horst, but I don't believe that is possible because Horst died in 1652 and this must be later.
2. A lovely, small Elijah on panel, which I believe is by Jacob Pynas. Originally, there was a large angel which a vandal has removed. Still, I like the painting very much.
3. A painting the subject of which you, Astrid, identified in your Oud Holland article on Moeyaert, namely that rare subject of Jacob adjusting the colors of the animals. Astrid, you mentioned that the RKD suggested that this could be an early Berchem. Do you think that is correct?
4. A little panel of Eliezer and Rebecca with Eliezer handling the jug almost as if it were a telescope. Surely this is a pre-Rembrandtist, but who?
5. A Moeyaert of Elisha, published by you, Astrid.
6. A curious St. Matthew and the Angel which Prof. Sumowski calls an early de Lesire.

I have acquired many other beautiful paintings which are not of biblical subjects, and I hope that before long you might be able to visit us to look at them. We were most interested to hear about Daniel and are confident that a man so intelligent and personable will do well.

We may be in Holland for the big sales in November and hope than to have a chance to visit with you.

Fond regards.





FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

November 9, 1994

To: Dipl. Ing. Ludek Tuzil
422 525 013

Dear Ing. Tuzil:

Thank you so much for your letter of October 27th.

I must tell you that I like your still life very much and would like to buy it, but I don't think that a price of \$65,000 which you suggested is at all realistic.

I do not believe that the painting is by Abraham Breughel, but that is really not important. There were a number of able Flemish still life artists, and it is the quality rather than the name which counts.

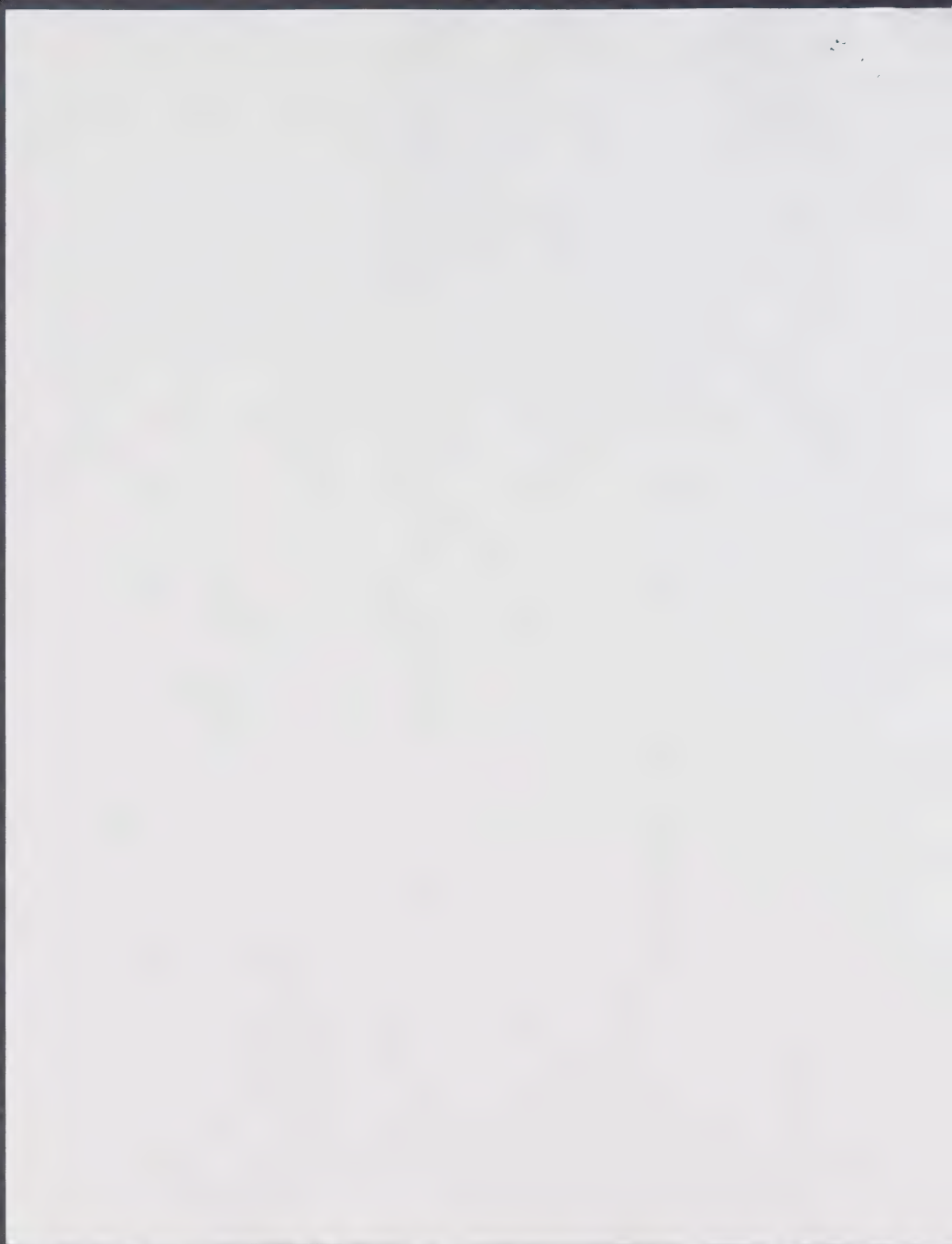
You sent me good photographs, but still I find it very difficult to purchase a painting without seeing the original. I will be in England from November 10--12, in Amsterdam from November 13--18 and then back in England until the week of December 12th, when I will spend 2 or 3 days around the 14th and 15th in Switzerland.

But before deciding that we might meet, you should carefully consider the price which you would accept. Again, let me write to you frankly: a large London or New York gallery might well ask \$65,000 for such a painting and then wait for years before finally selling it, probably at a somewhat lower price. I would be willing to purchase the painting right away and pay either in cash or by a bank draft, but consider that a price closer to \$20,000 or \$25,000 would be fair under such circumstances.

I have your Prague telephone number and will telephone you next weekend to discuss.

All good wishes.

Sincerely,



Prague, 6th October 1994

Dear Mr. Bader,

I have got Your name from Mr. Vladimír Matouš from the Research Institute for Organic Syntheses. He gave me also the information, that You collect special pictures. I enclose photos of one picture, which is for sale. It was painted in the 2-nd half of 17-th century, is not signed, but the specialists (dr. Jaroslav Šíp and dr. Miloslava Seydlová) suppose, that it could be a picture by Abraham Breughel, born cca 1630.

I ask You kindly to express Your interest. The price supposed by specialists is about 65.000,- USD.

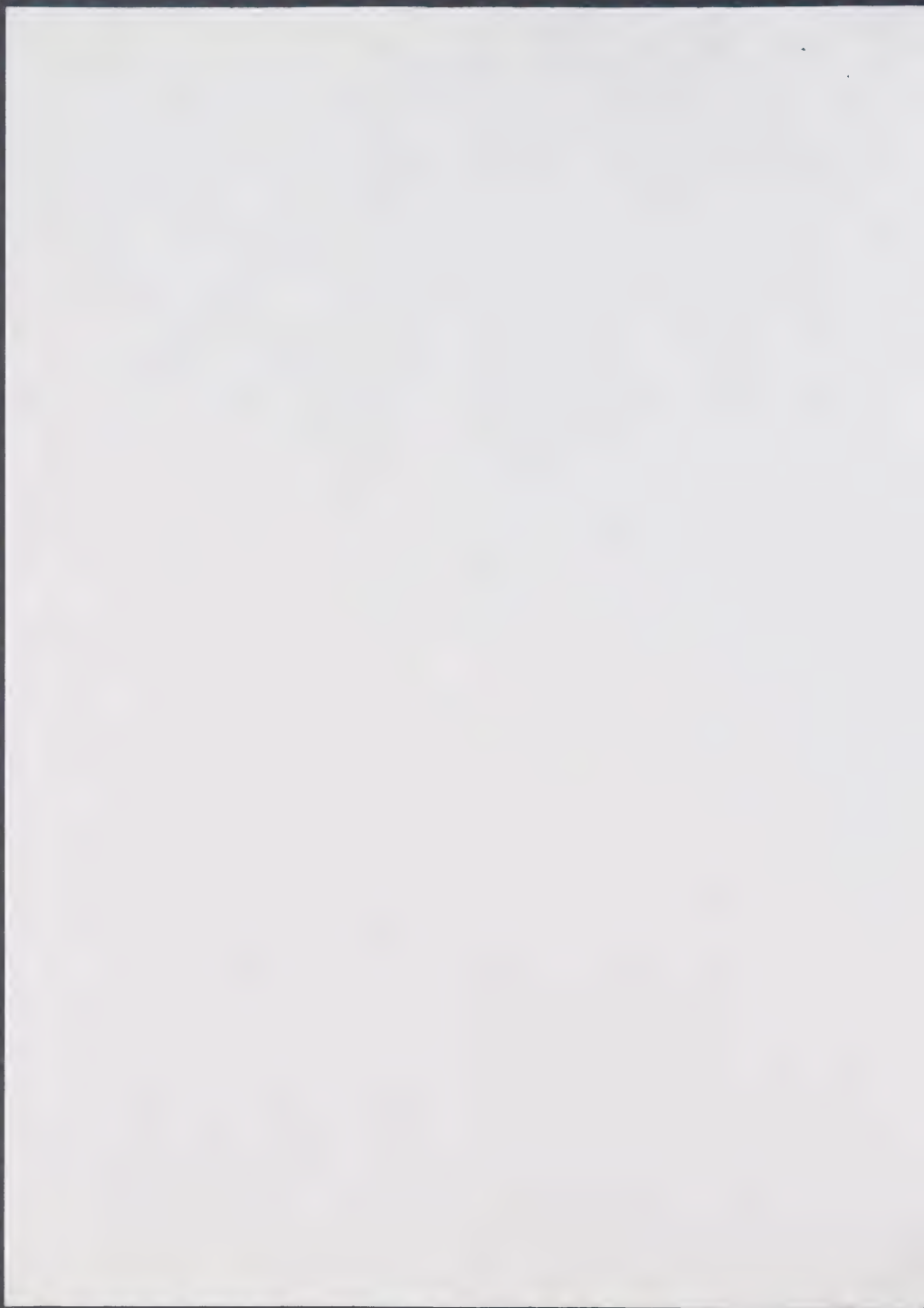
I am a sales manager at a big private Czech firm and have relatively long experience from the diplomacy. I like arts, but I am not a specialist.

I expect Your kind answer. You can also to contact me through the phone:

- home Prague CZ/2-2313876
- office Prague CZ/2-371835 or 372609
- telephax Prague CZ/2-525013.

I thank You for Your reaction and remain
sincerely Yours

dipl.ing. Luděk T u ž i l



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

October 17, 1994

Ing. L. Tuzil
Maiselova 17
110 11 Prague
Czech Republic

Dear Ing. Tuzil:

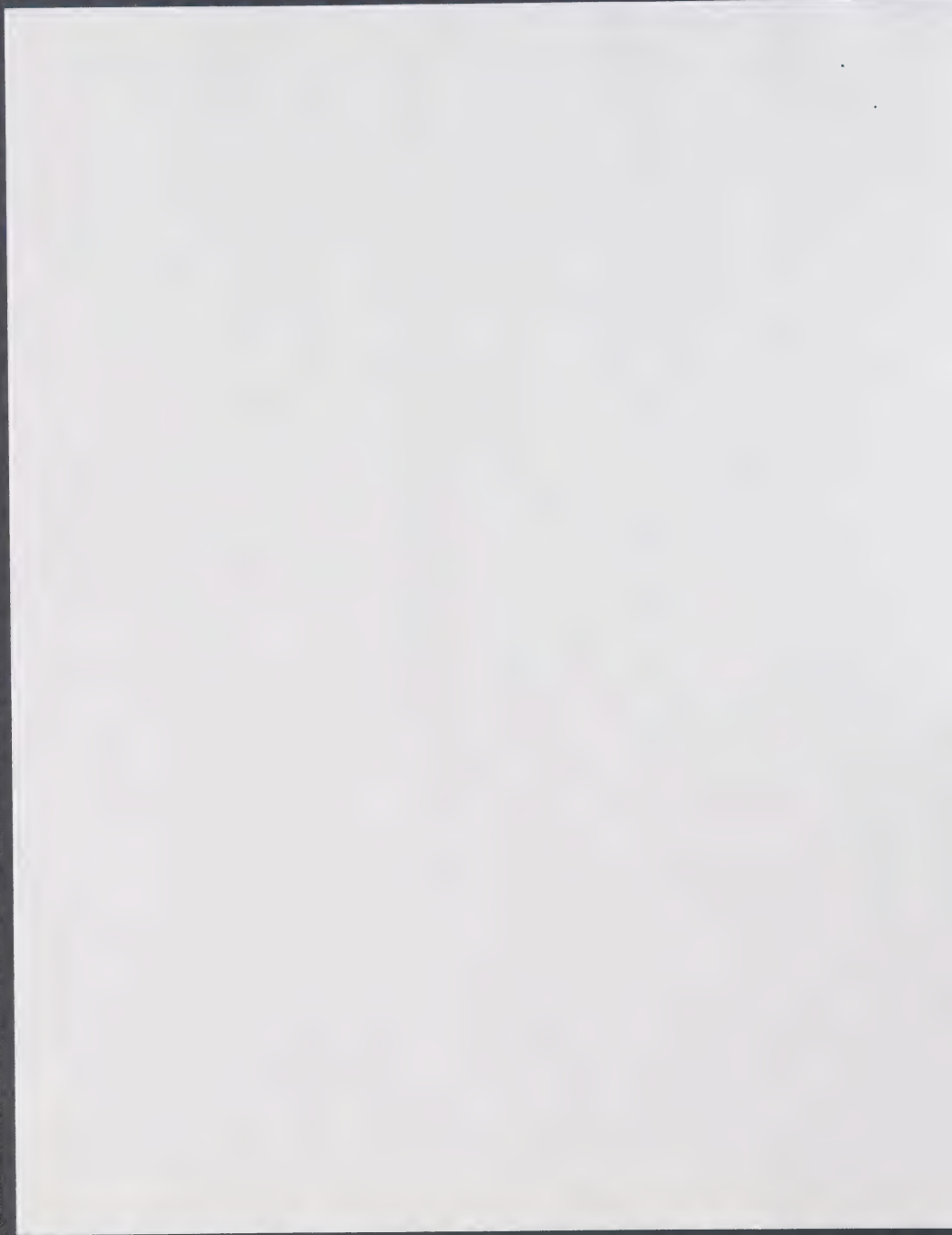
It was kind of Ing. Vladimir Matous to tell you about my interest in 17th century paintings.

Your painting does look very attractive, and I have only two questions:

1. If I purchase it from you, can I get an export license to take it out of the Czech Republic?
2. Would it be possible for you to wait until my visit to Prague in June so I can look at the painting and perhaps arrive at a price?

I look forward to hearing from you.

Sincerely,



PAR AVION

Dr. A

Nord Scheppard Av. 2961

Milwankee

WISKONINSIN 53211

U. S. A.

2961 N. SCHEPPARD

Ľ. Ľužíl, Maiselova 17, 110 00 Prague, Czech Republic



ALFRED BADER FINE ARTS

DR. ALFRED BADER

October 7, 1994

ESTABLISHED 1961

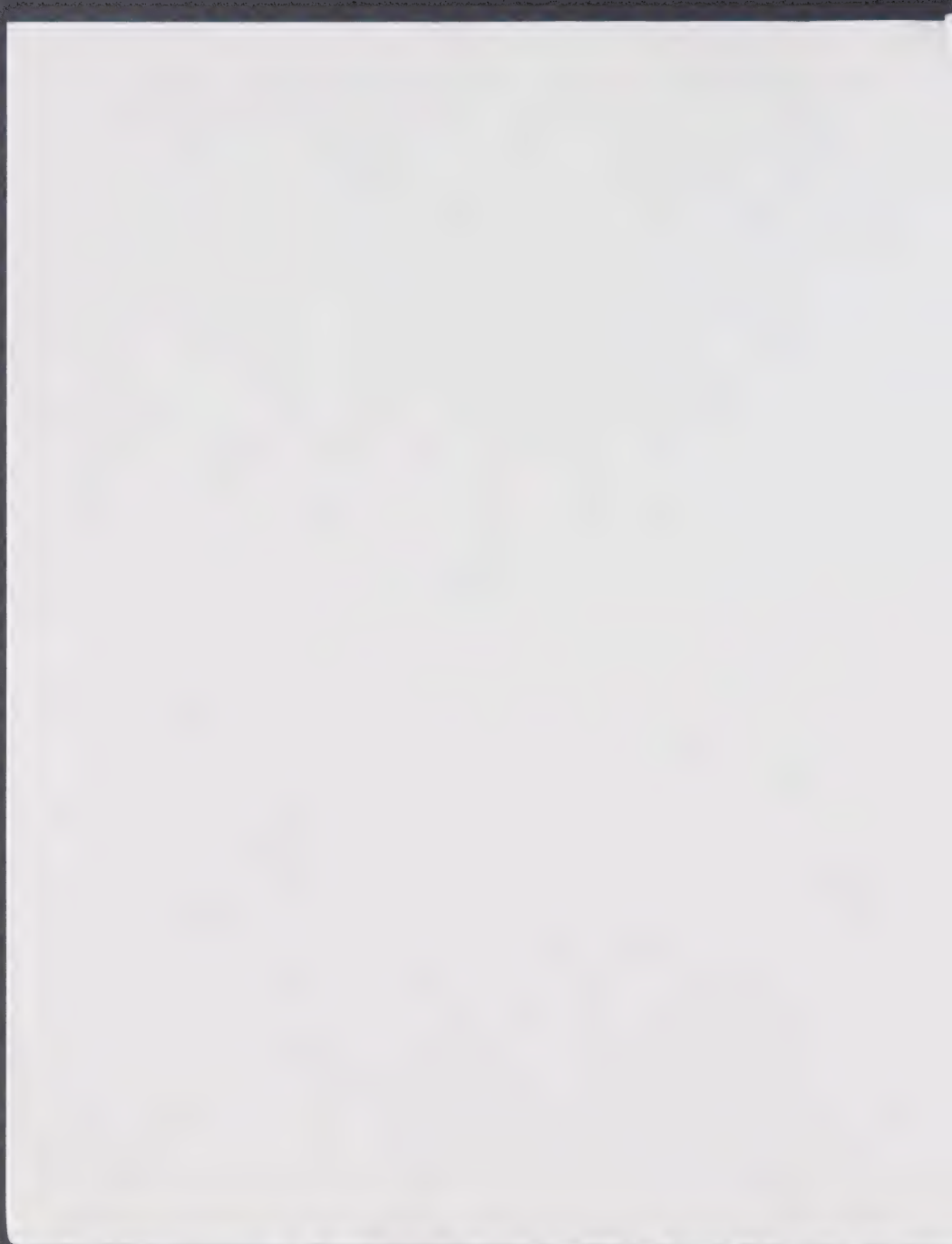
INVOICE

Mrs. Katherine Schwab
c/o Tory Polliard Gallery
233 N. Milwaukee Street
Milwaukee, Wisconsin 53202

Appraisal of oil painting
by Anton Laupheimer

\$100.00

By Appointment Only
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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

October 7, 1994

INVOICE

Mrs. Katherine Schwab
c/o Tory Polliard Gallery
233 N. Milwaukee Street
Milwaukee, Wisconsin 53202

Appraisal of oil painting
by Aloise Laupheimer

\$100.00

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

October 20, 1994

Prof. Dr. Christian Tümpel
Uilenputweg 10
NL 6571 CC Berg an Dal
The Netherlands

Dear Christian,

I have just received the catalog for your exhibition in Münster and must tell you that it is truly a magnificent catalog, and I just wish that I could see the exhibition, but unfortunately that is not possible.

I will study the catalog in great detail in December and know that it will give me many hours of pleasure and instruction. At the moment, I am just completing my autobiography entitled Adventures of a Chemist Collector and hope to have the manuscript to the publisher, Weidenfeld, early in November.

Just glancing through the catalog I noted two minor oversights. After your Amsterdam exhibition, I pointed out to you that the large Moyaert of Joseph in Egypt, which you show as having belonged to Agnew's, was actually purchased by me and given to the Agnes Etherington Art Centre at Queen's University in Kingston. Also, I believe I pointed out to you Maes's Sacrifice of Isaac now belongs to Bill Robinson. It already belonged to Bill when it was exhibited in Dordrecht two years ago.

All good wishes from house to house.

Sincerely,

