

Alfred Bader Fonds

Chemistry and Art
More Adventures of a Chemist Collector

Adventures II -
Liss lost

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	50955
BOX	9
FILE	62 (509a)

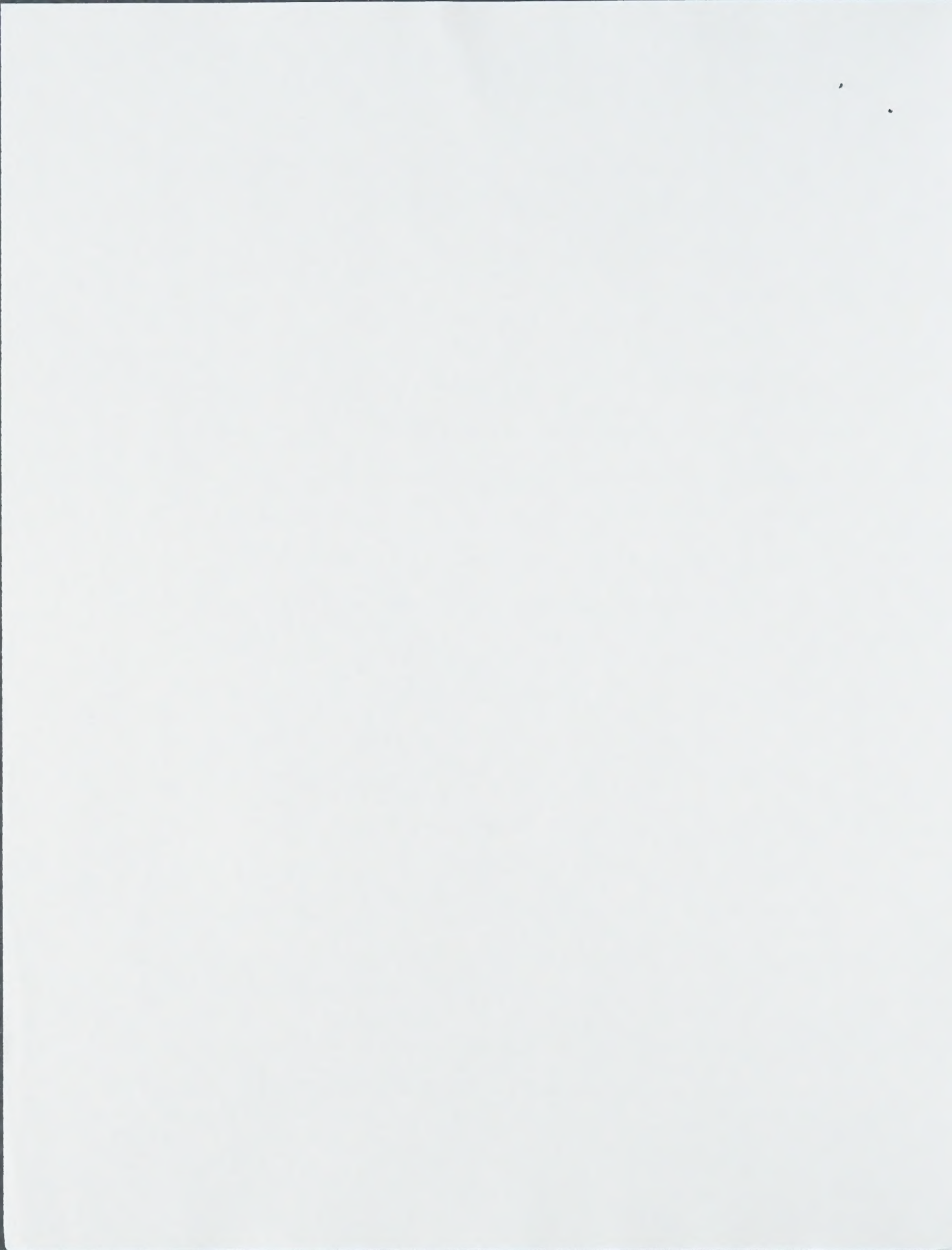
A Liss Lost

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1. closely connected with British history
2. of outstanding aesthetic importance, or
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Ms. Julia Willmore informed me that the Reviewing Committee would meet at its office on 2-4 Cockspur Street at 11:15 AM on February 1st and I faxed her on January 20th that I would fly to London to be at that meeting. I also outlined my arguments in the fax.

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

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Hence I do not believe that Waverly criteria 2 or 3 apply."

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses how modern software solutions can streamline data collection, storage, and processing, thereby improving efficiency and accuracy.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that the data remains reliable and secure throughout its lifecycle.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of a data-driven approach in decision-making and the need for continuous monitoring and improvement of the data management process.

6. The sixth part of the document provides a detailed overview of the data management framework, including the roles and responsibilities of various stakeholders involved in the process.

7. The seventh part of the document discusses the integration of data management with other organizational systems and processes, ensuring a seamless flow of information across the organization.

8. The eighth part of the document explores the future trends in data management, such as the adoption of artificial intelligence and machine learning for more sophisticated data analysis and prediction.

9. The ninth part of the document provides a comprehensive list of resources and references used in the research, including books, articles, and online materials.

10. The tenth part of the document contains the final conclusions and a call to action, encouraging the organization to embrace a data-driven culture and implement the recommended best practices.

11. The eleventh part of the document includes a list of appendices, which provide additional details and supporting information for the main text.

12. The twelfth part of the document contains the index, which allows readers to quickly locate specific information within the document.

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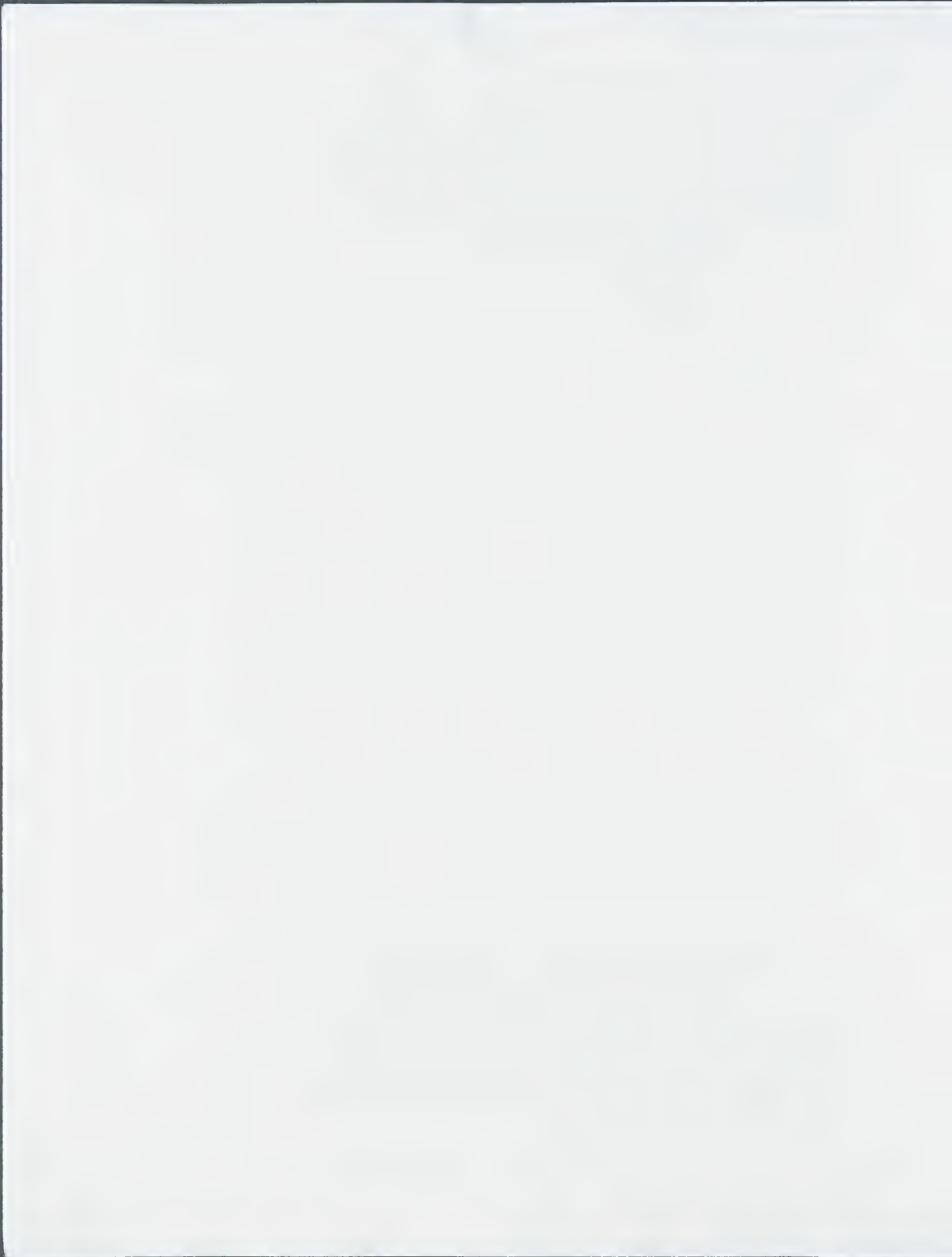
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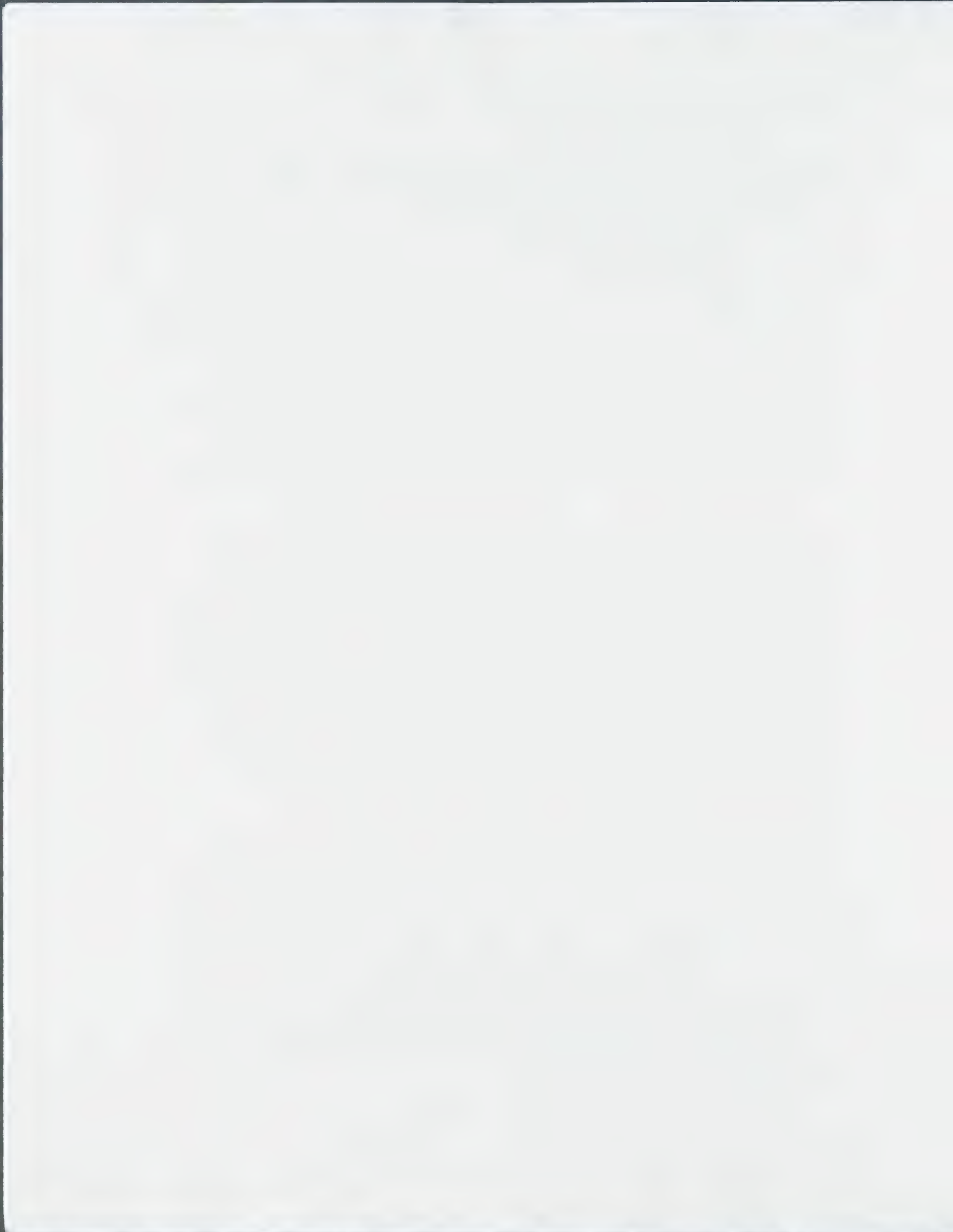
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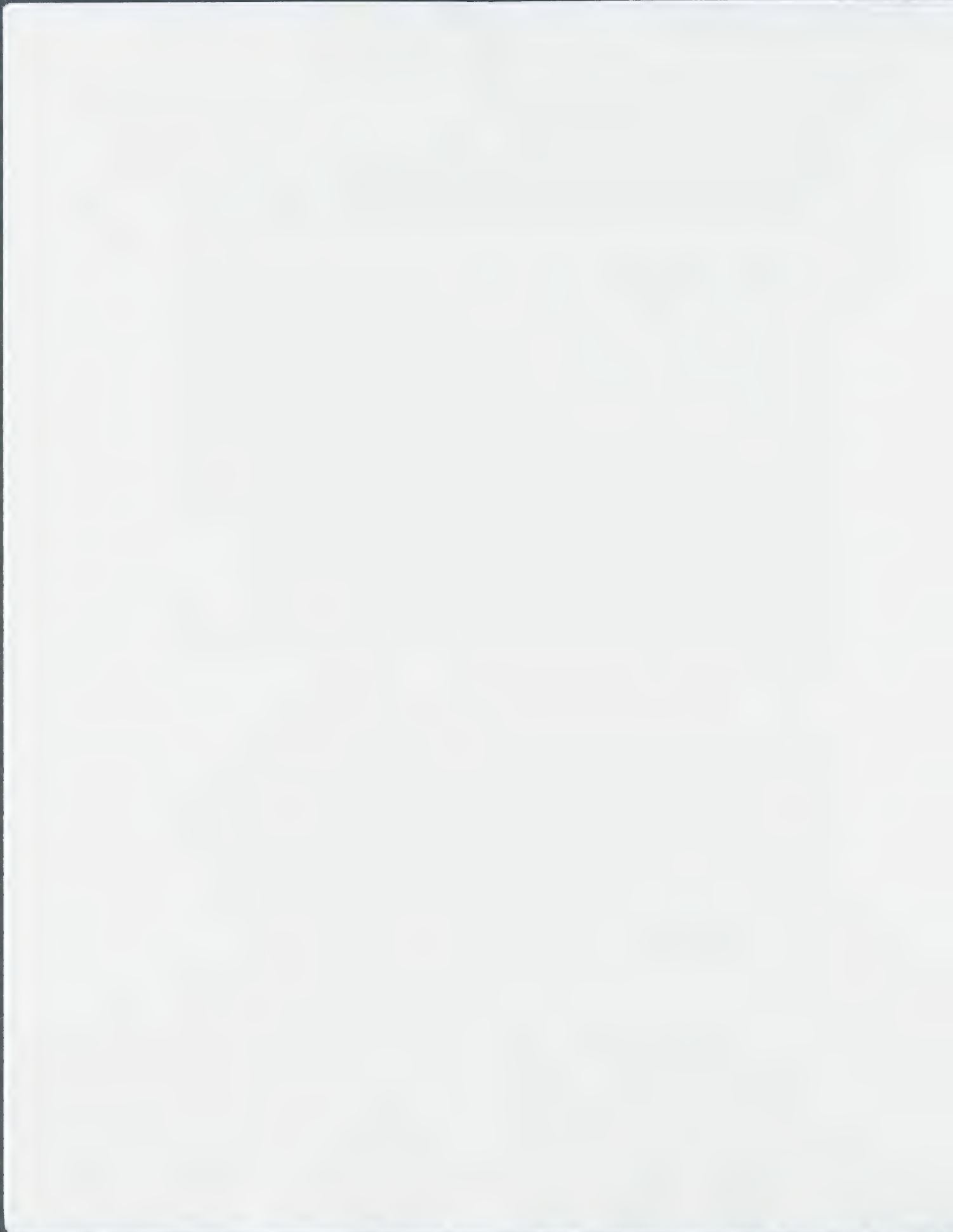
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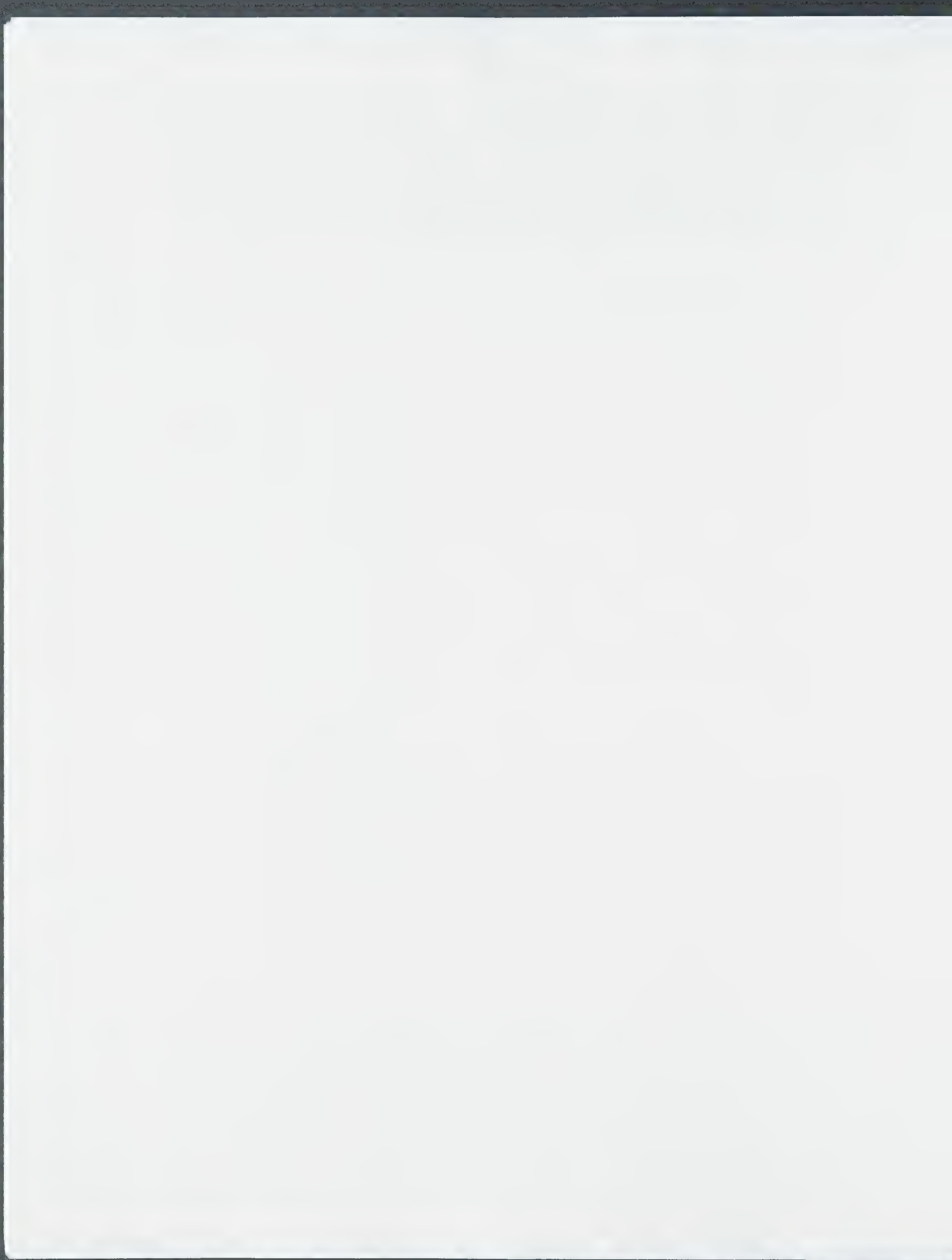
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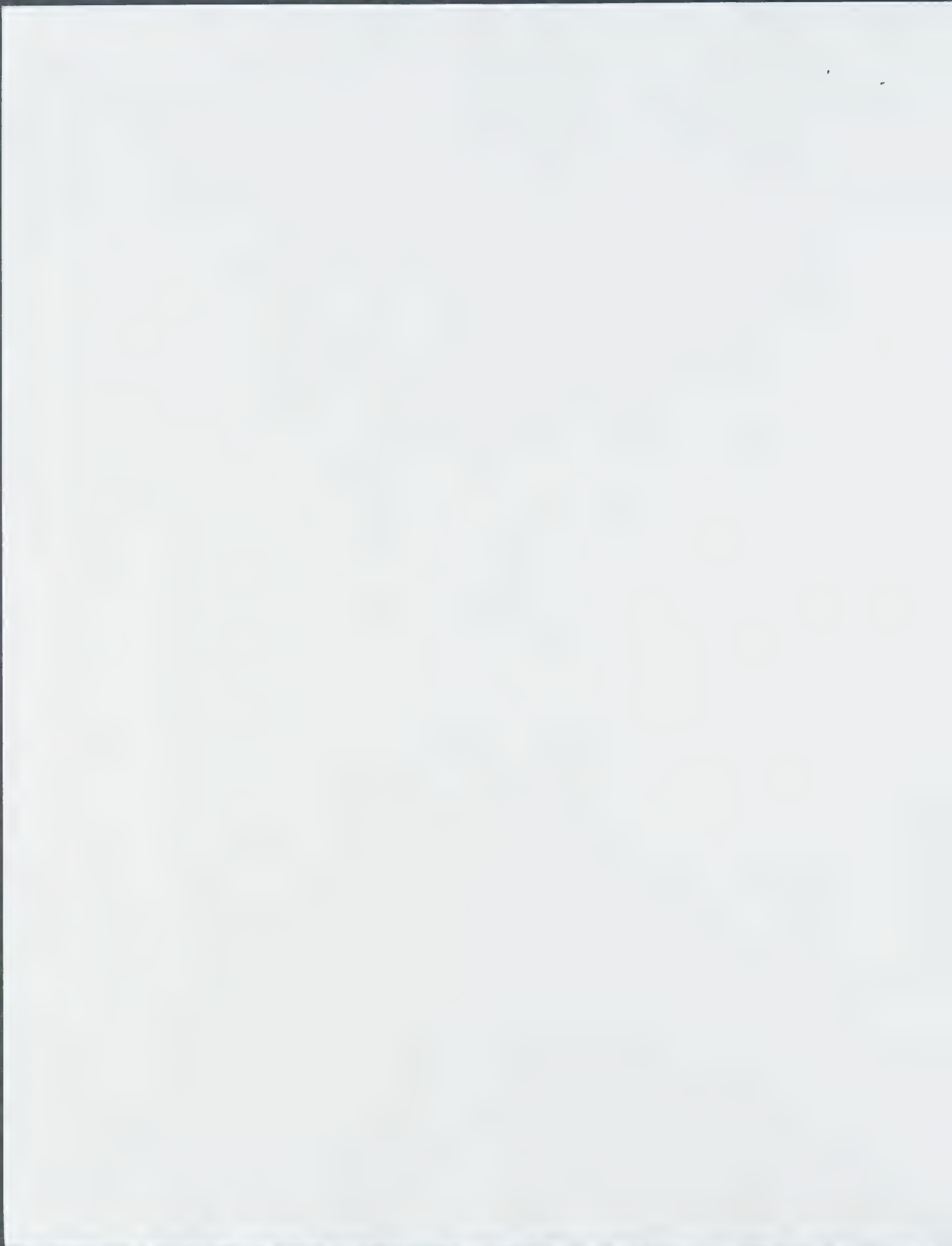
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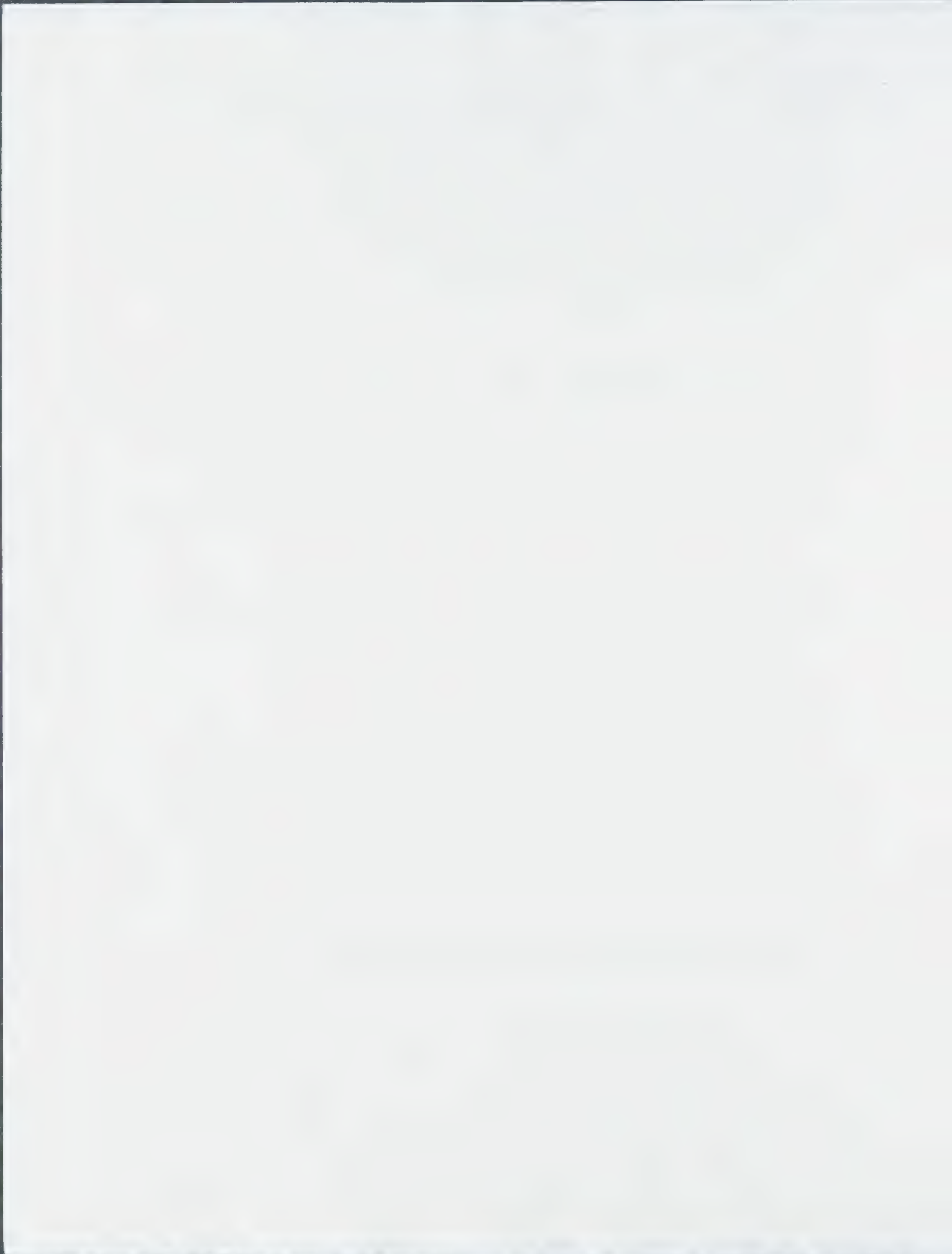
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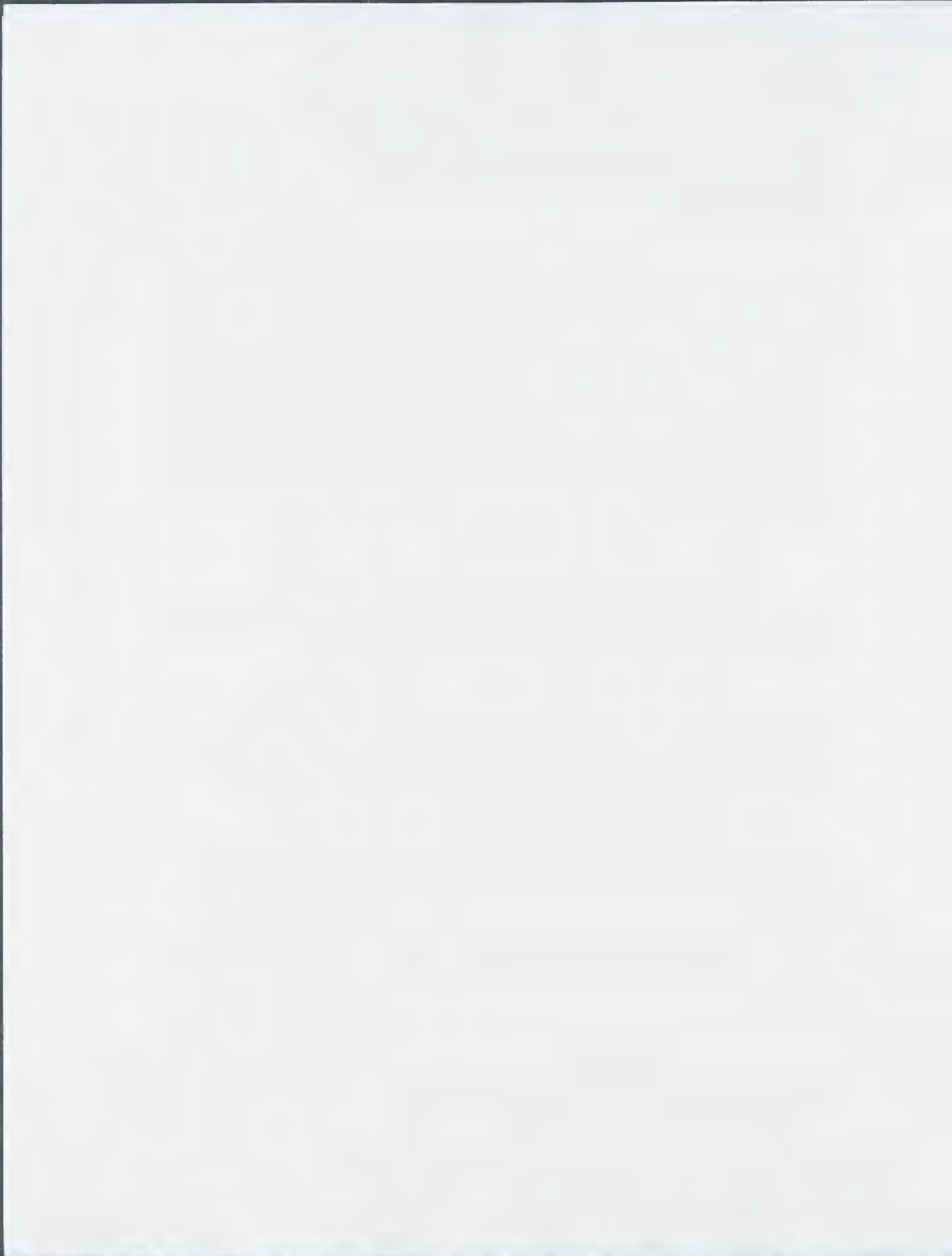
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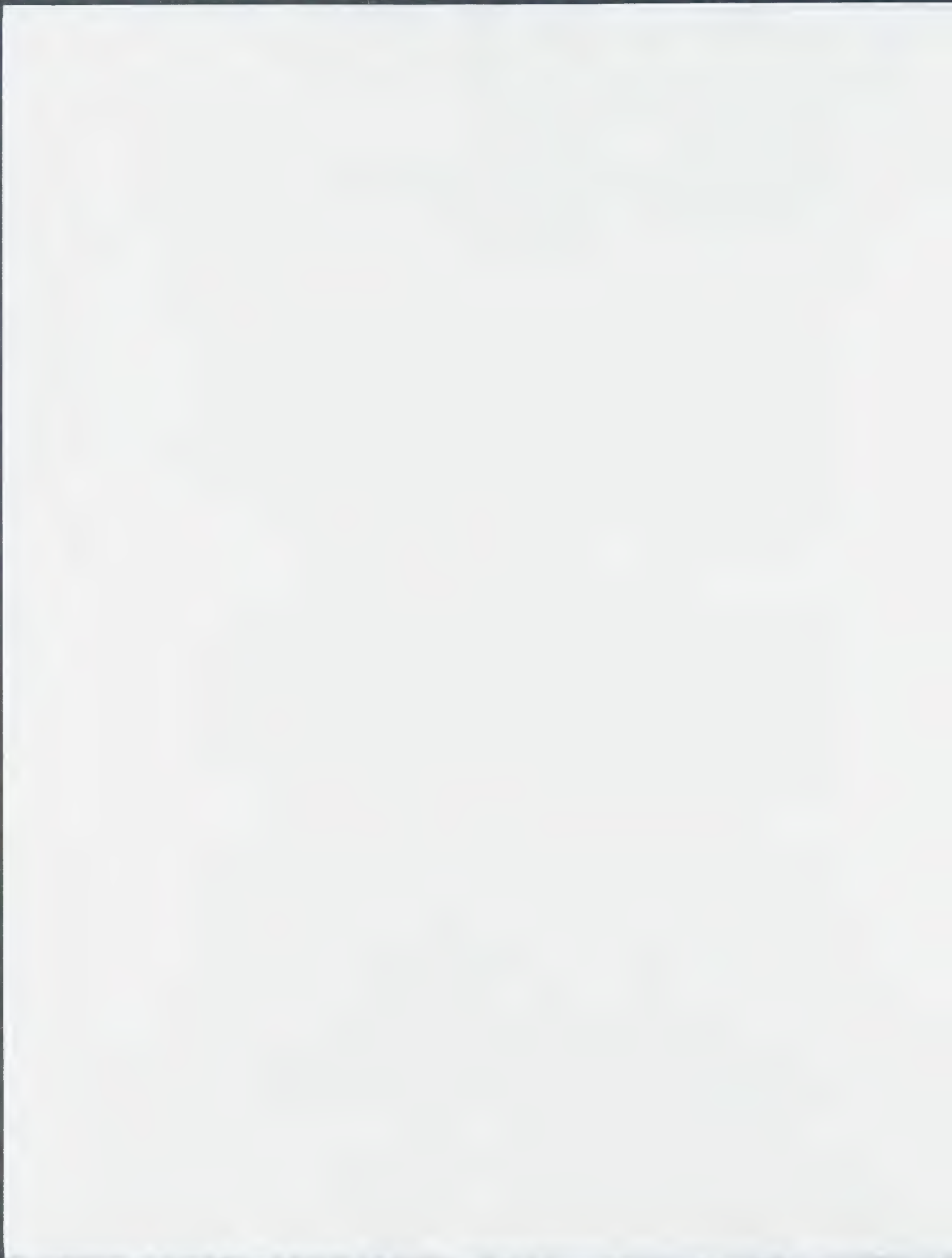


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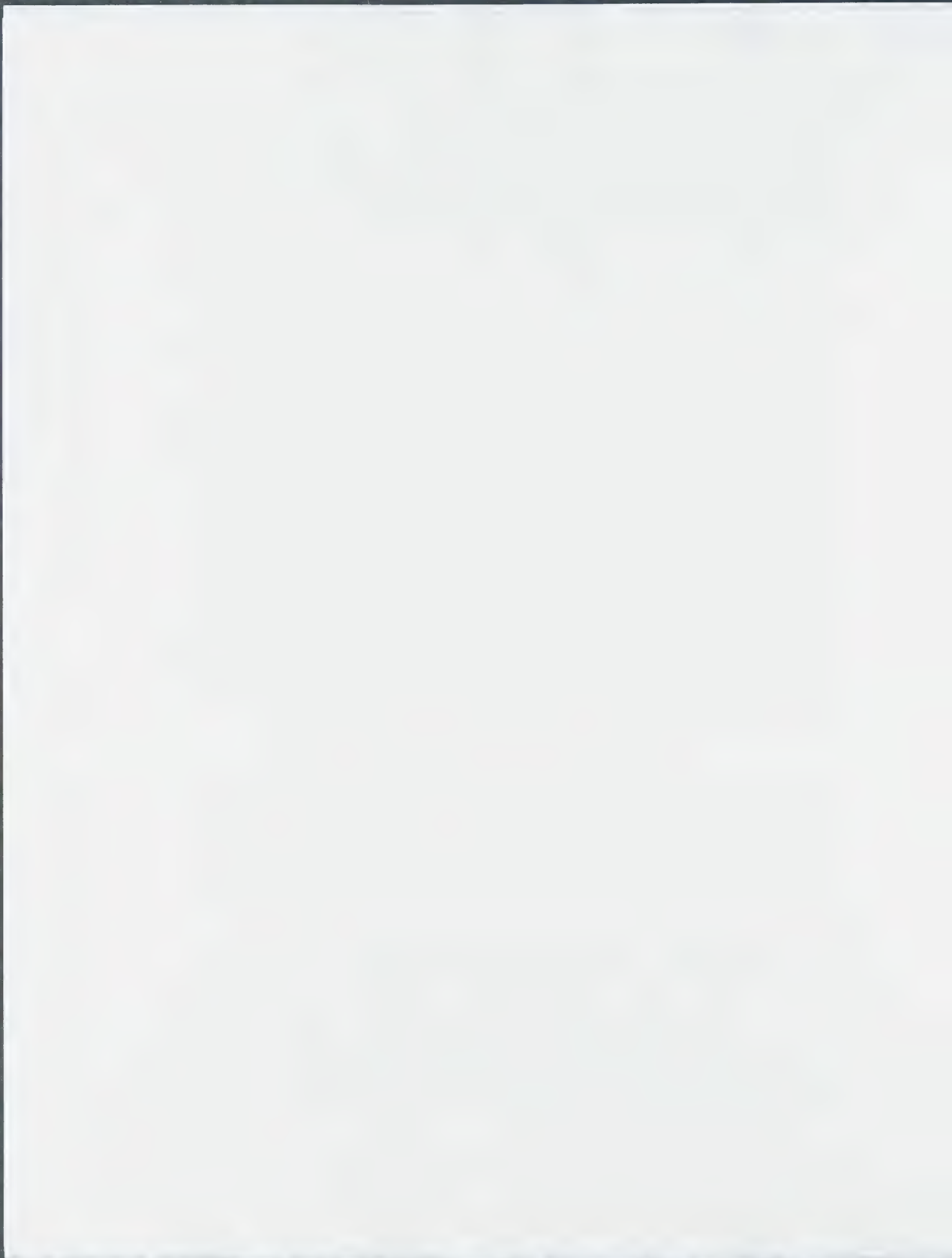
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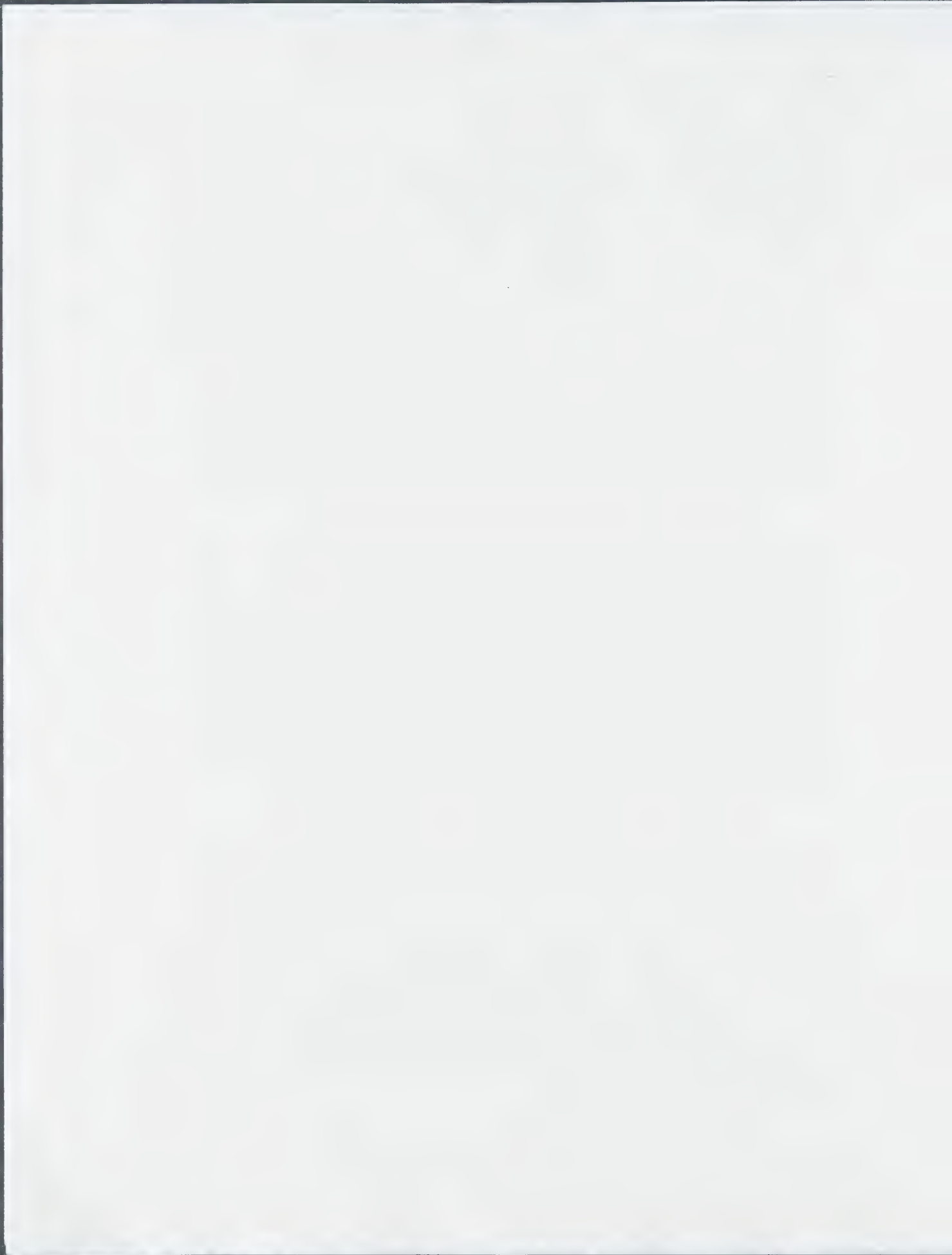
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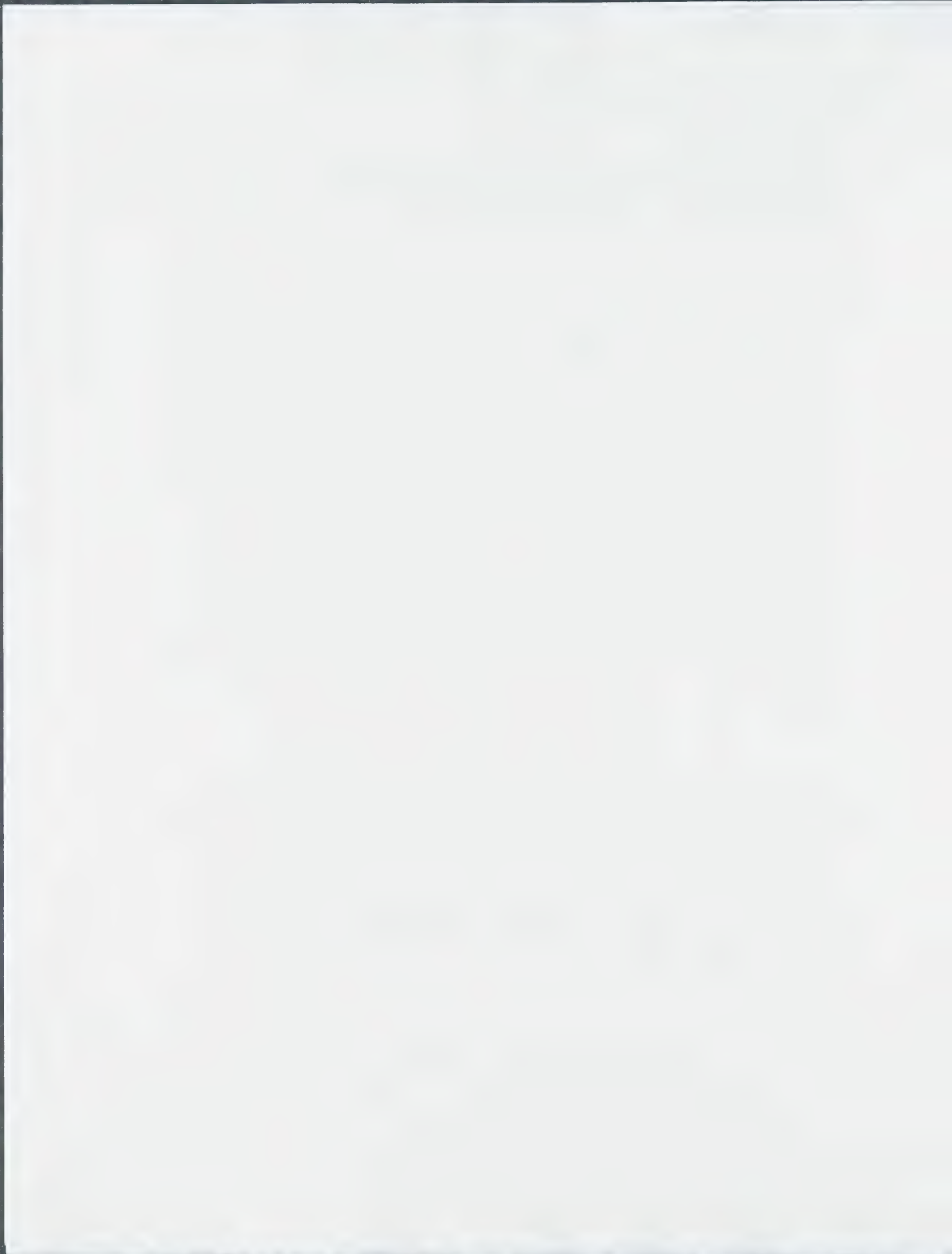
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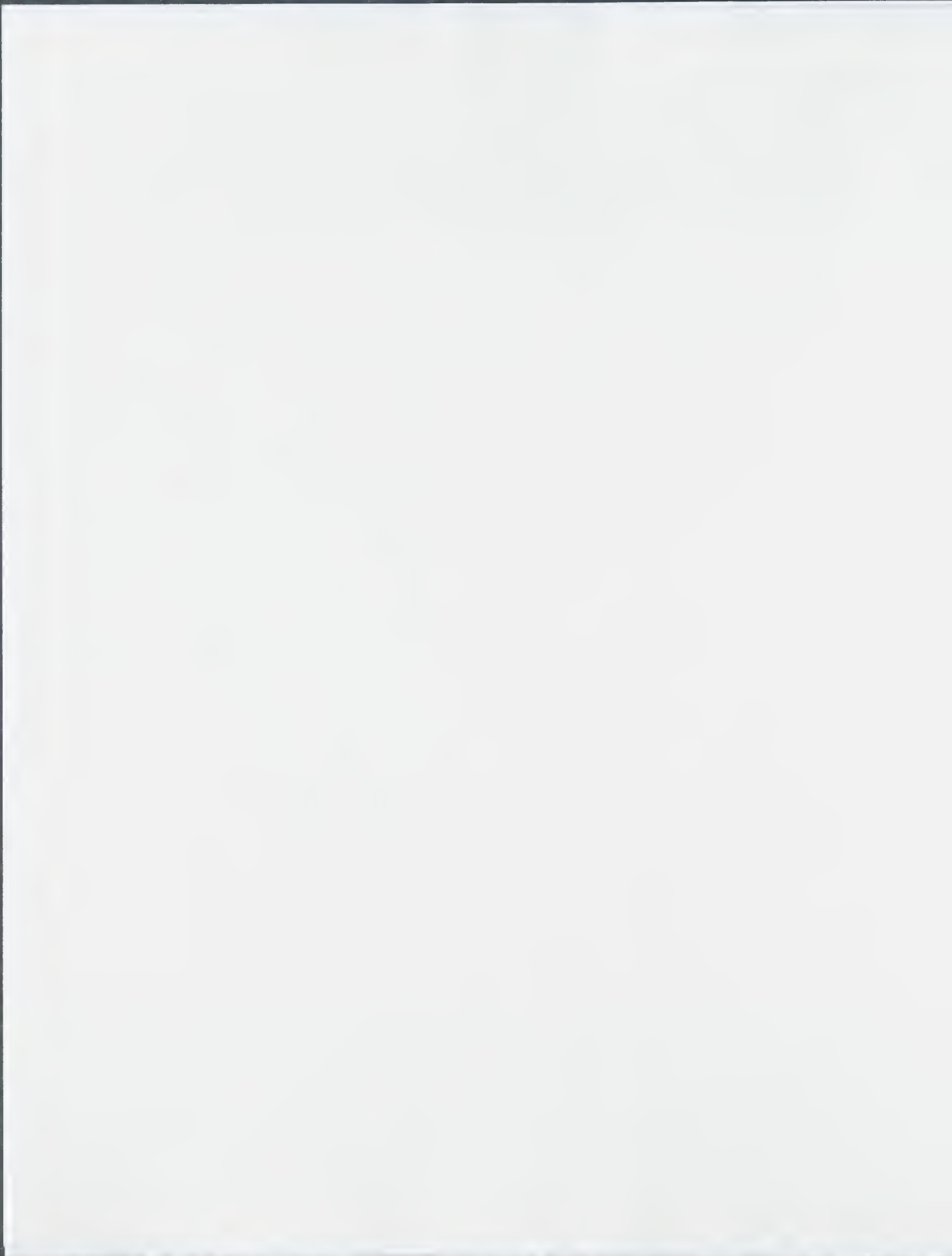
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CHRISTIE'S

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

London, 3 February 2005

Dear Alfred,

Thanks for your letter of 6 January regarding your chapter on the Liss and just to say I don't see any mistakes and recall the incident pretty much as you describe it.

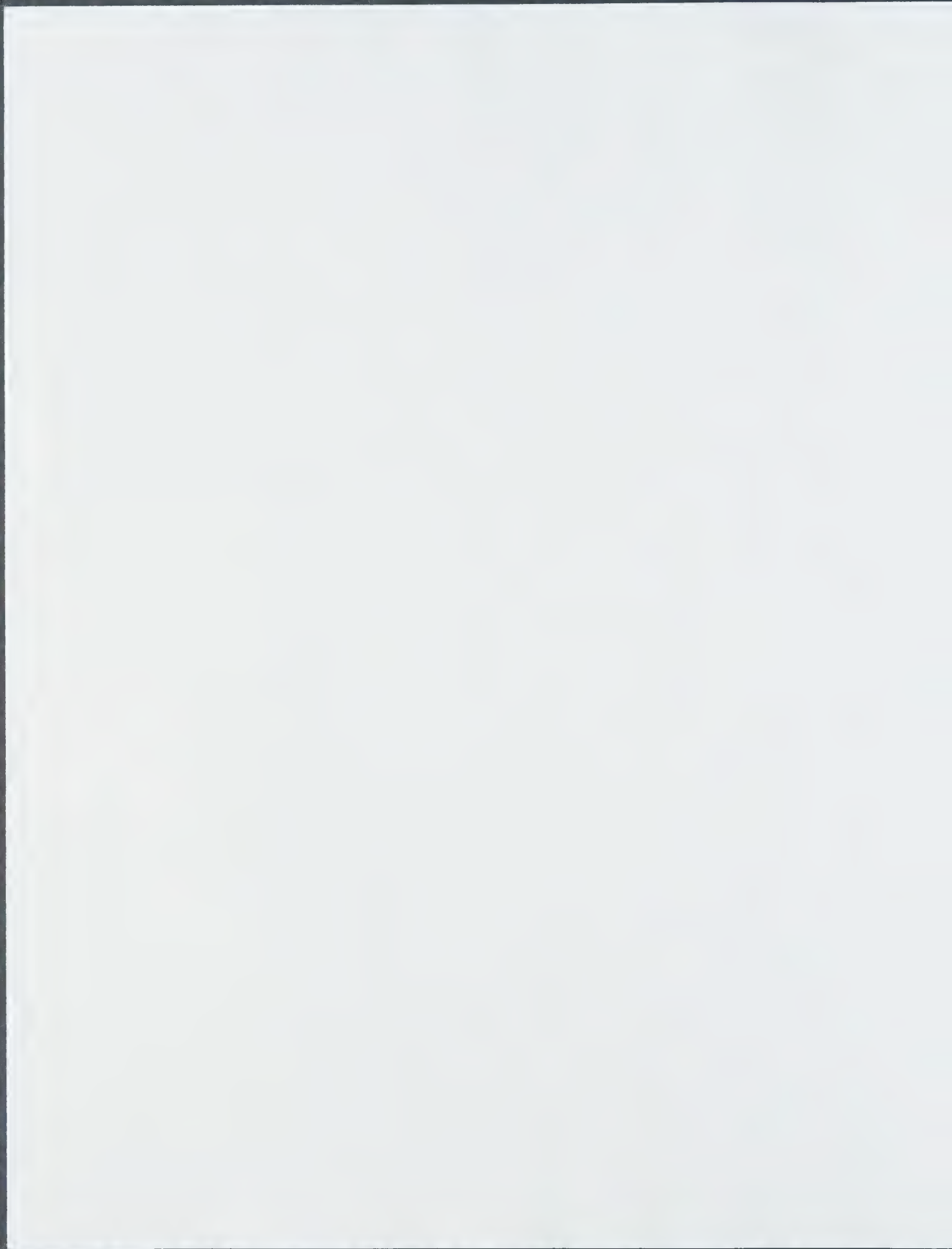
It was good to see you in London, albeit briefly.

With very best wishes,

Yours sincerely,



Nicholas Lambourn
Director, Topographical Pictures Department, London
+44 20 7389 2040
+44 7770 665 372 (mobile)
nlambourn@christies.com



Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin
Wisconsin
USA 53202

Your Ref AB/az
Our Ref A 508/20/102
2 March 2005



Dear Dr Bader

Thank you for your letter of 15 February about your treatment by the Reviewing Committee on the Export of Works of Art (RCEWA) in 1995.

All members of both the Reviewing Committee and its secretariat have changed since 1995, so it is difficult for me to comment. I have looked at the file and see that Simon Mitchell wrote to you on 2 February 1995, explaining that Diana Forbes-McNeil had informed Christie's and Vulcan International Services of the change of venue and had felt sure they would pass this information on to you. On 7 March 1995, Jonathan Scott, then chairman of the Reviewing Committee, wrote to you apologising that you were inconvenienced by the change of venue and explaining why the Reviewing Committee had recommended that *Repentant Sinner turning away from temptation* by Johann Liss met the Waverley criteria. On 3 August and 4 August 1995, Simon Mitchell wrote again explaining the reasons behind the wording of the draft Annual Report for 1994-5 and to clarify the handling of the case after it was considered by the Reviewing Committee. I have nothing to add to their comments.

As you have named the former Chairman, Jonathan Scott, by name, I am sending him a copy of this letter, your letter of February 15, and the accompanying extract from your autobiography, in case he wishes to contact you about what you have written.

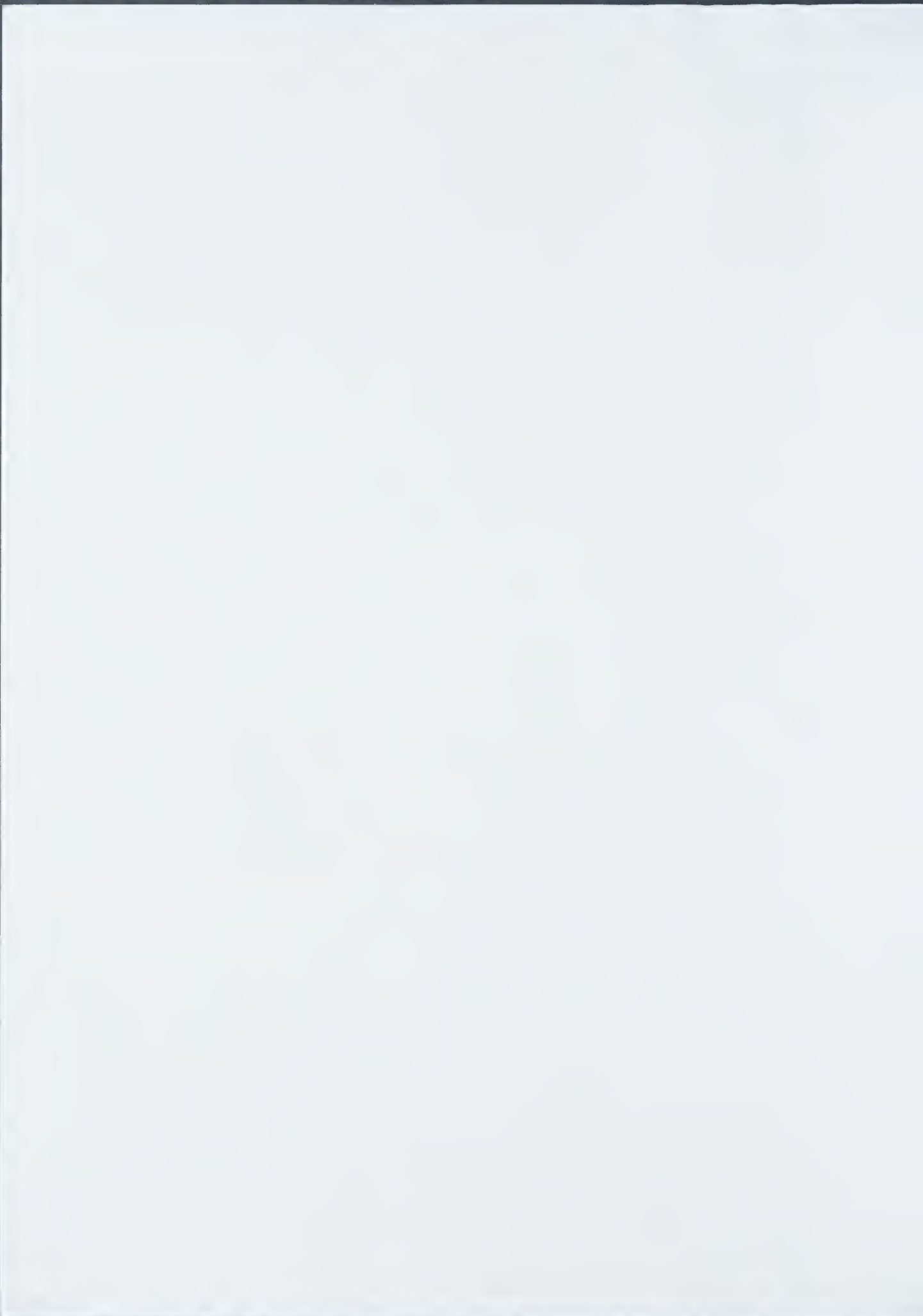
Yours sincerely

A handwritten signature in blue ink that reads 'Helen Loughlin'.

Helen Loughlin
Secretary
Reviewing Committee on the Export of Works of Art



INVESTOR IN PEOPLE



FLAT 8, 25 QUEEN'S GATE, LONDON SW7 5JE
Tel: 020 7589 3566 Fax: 020 7589 4623

Mr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee
Winsconsin
USA

9 March 2005

Dear Mr. Bader,

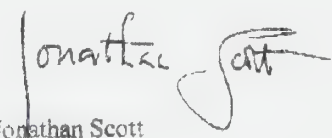
The current secretary of the Export Reviewing Committee has sent to me a copy of the extract of your book. I no longer have any connection with the Committee but I am disturbed that you have unhappy memories of your treatment.

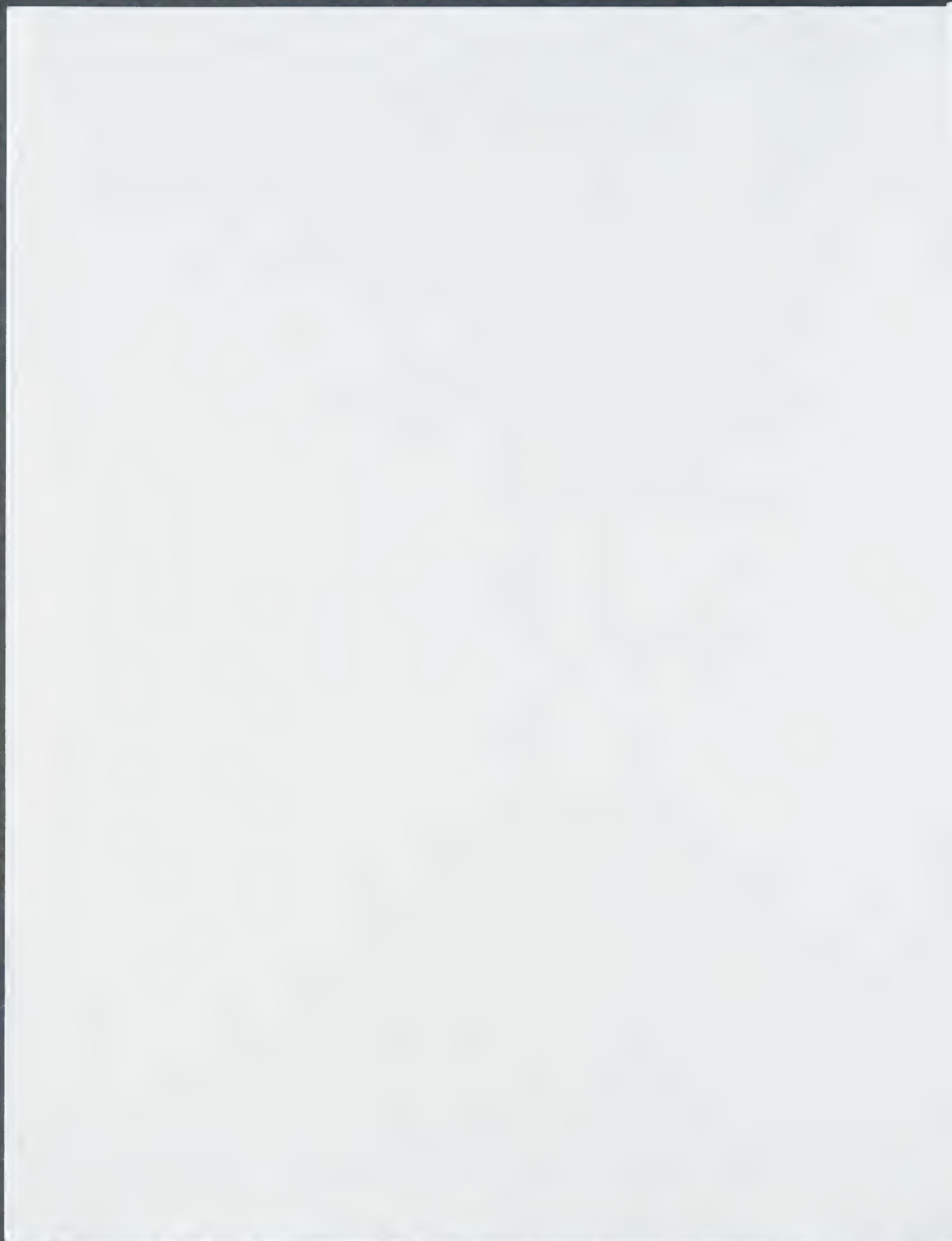
As I explained in the letter which I sent to you on 7 March 1995, all correspondence is sent by the Committee secretariat to the licence applicant and, if the applicant, your shipping agent, failed to pass on the information about the change of venue, the Committee could not be held responsible.

As regards the Committee's proceedings, the Liss in question is of the highest quality – a point that you do not deny – even if its importance had been largely unrecognised in its country house setting. It therefore inevitably deserved to be 'stopped' under the second Waverley criterion as being of outstanding aesthetic importance. I do not think there were any arguments that you could have adduced to make the Committee change its decision and, in our opinion, a further lengthy debate would not have altered our views. As you saw, the next case was already on the stocks and it would have been discourteous to the next applicant to have spent longer on the Liss case.

I am sorry that the procedures of the hearing of the case still distress you.

Yours sincerely


Jonathan Scott



Alfred - See my comments. Obviously, I think
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Early in 1976 I visited a most interesting exhibition of the works of Johann Liss at the Cleveland Museum of Art; 39 paintings said to be by this brilliant German-born, Dutch, Flemish and Italian educated artist, who died of the plague in Venice around 1630, in his early thirties.

The catalogue of the exhibition was in memory of my good friend Wolfgang Stechow who had spoken so to me so highly of Liss, comparing him with Adam Elsheimer and pointing to the great beauty of the Liss in Cleveland, the *Amor Vincit*. I spent several hours in the exhibition, wondering whether all the paintings really were by Liss and annotating my catalogue with comments like 'Beautiful' the A29 *Amor Vincit*; 'ok' with many and 'copy' with some. One of these was A17, called *The Repentant Magdalene* from Dresden.

Then, on December 9, 1994, Christie's in London offered lot 96 described as a 'Repentant Sinner turning away from Temptation and offered a Palm of Salvation by an Angels' by Johann Liss, a most beautiful painting, estimated at only £400,000-600,000. Here was the original of A17, with the version I had seen in Cleveland either a replica or a copy. Dr. Rüdiger Klessmann who had written the Cleveland catalogue entry knew of this painting and referred to it as a copy; clearly he had never seen the original.

The painting offered in London unframed was smaller (98.8 cms x 125.8 cms, excluding 2 cms of canvas folded over at the top, bottom and left edges) than the canvas in Dresden (114 cms x 131.5 cms). The Christie's painting was reduced in size to fit on the overmantel of the Billiard Room of the Cartwright family in Edgcote in Northhamptonshire. So what! It was a magnificent work, one of the best Liss I had ever seen. Otto Naumann agreed and I bought this at a hammer price of £900,000 and a final price of £992,000. Rob Noortman was the underbidder.

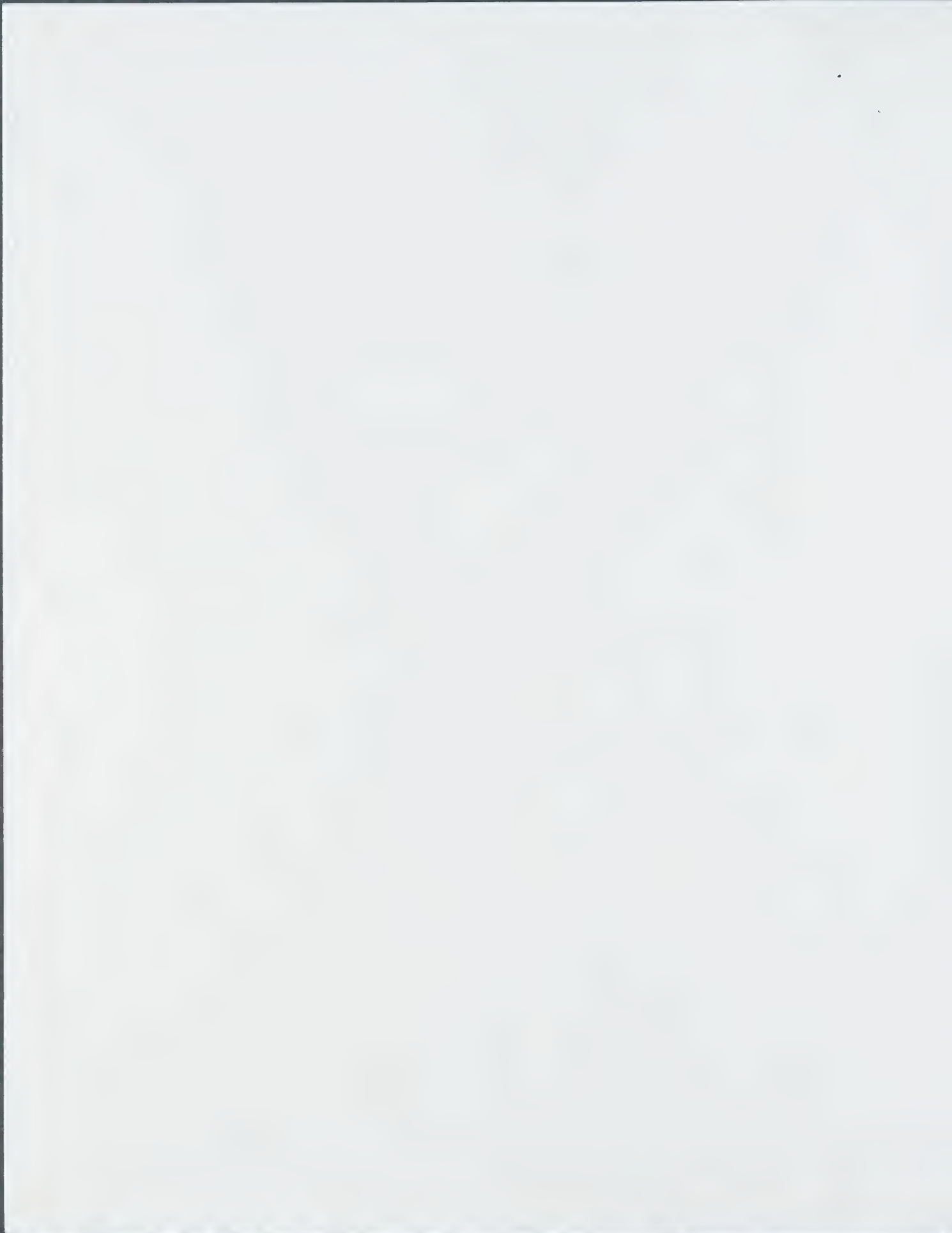
In January 1995 I was informed that export would be stopped, as it was when I bought a German altarpiece of ca. 1510 in December 1993. I had rather enjoyed my meeting with the Reviewing Committee then. It had treated me entirely fairly, and I described the meeting on pp. 207-208 of my first autobiography. Now I was treated totally differently.

Export can be stopped based on one or more of three criteria called the Waverly criteria:

1. closely connected with British history
2. of outstanding aesthetic importance, or
3. of great significance for study.

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

"I believe that this painting does not fall under any of the three Waverly criteria



It does not come under (1) because it is totally unrelated to British history and national life. It hung unrecognized and unframed in a billiard room with a canvas folder over the top to fit available space!

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

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

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

The National Gallery in London owns a comparably great work by Liss, as does Sir Denis Mahon, whose collection is widely believed to be destined for the National Gallery. Both works are fine examples of the artist's work, and are works which have not been cut down.

Hence I do not believe that Waverly criteria 2 or 3 apply." *confirming*

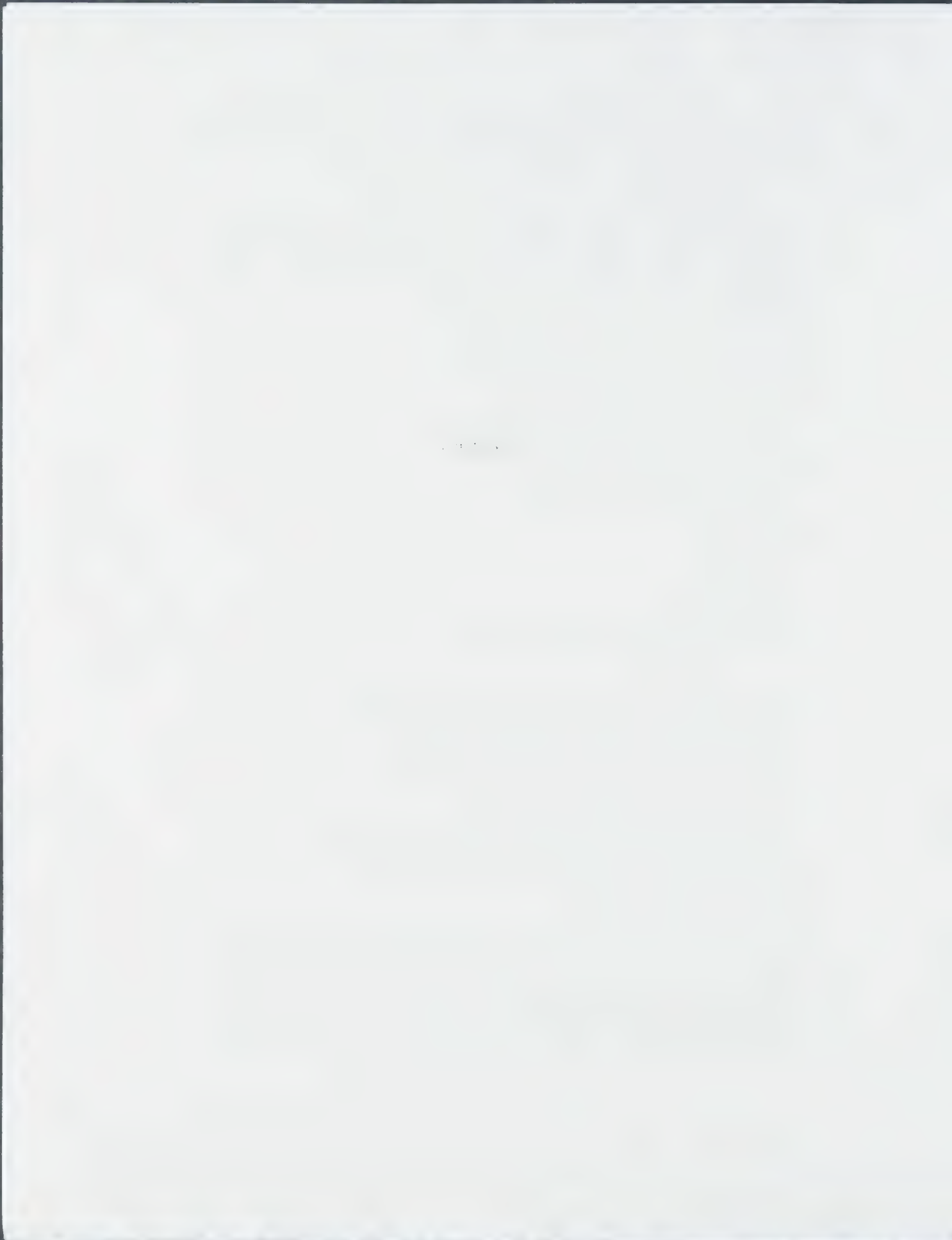
My contact person at Christie's in London was a very helpful fellow, Nicholas Lambourn, who had faxed me on January the 19th that the meeting would take place at the Export Licensing Unit at 2-4 Cockspur Street.

You just send our message that Julio will more informed you of this

In a telephone conversation on January 20th I told Mr. Lambourn that I did not know where Cockspur Street is. He replied by fax that the nearest tube station is Charing Cross, and sent a map showing how to get to Cockspur Street. Immediately after arriving in London on January 31st I called Mr. Lambourn to assure him that I would be at Cockspur Street timely the next morning. He wished me luck.

When I arrived at the Cockspur Street office at 11:10 AM on February 1st I was told that the venue had been changed - no one had told Nicholas Lambourn or me, though it was well known that I was the buyer. When I arrived at the new meeting place in Whitehall at 11:30, I was told by Mr. Jonathan Scott, the Committee Chairman, that it had already decided unanimously to deny export.

Before my arrival Mr. Tabor of Vulcan International Services, a shipping organization employed by Christie's, had presented a report alleging that "the painting was not of outstanding aesthetic importance due to alterations and damage." This was simply incorrect and Mr. Tabor was easily refuted by Mr. Neil MacGregor, then the Director of the National Gallery acting as expert adviser to the Department of National Heritage. Mr. MacGregor stated, "The painting under discussion had not been properly studied



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

When I demurred, Mr. Scott allowed me to state my case "but be quick about it". And of course I understood that I had to be quick about it, because the committee had already decided and the next painting, a *Holy Family* by Giulio Romano was already on view.

✓ (This was) British justice? Ever since leaving the meeting dealing with the German altarpiece "I had been elated about the fair treatment I had received and almost looked forward to purchasing another great painting with export denied" (p. 209 of my autobiography). Clearly, I am not a prophet – and worse was to come.

Export was now denied. Diana Forbes-McNeil of the Reviewing Committee on the Export of Works of Art wrote to me on March 24th that "I can assure you that as soon as the initial two month deferral period on your painting by Liss has ended, i.e. 8 April 1995, we shall let you know as to whether or not any museum has expressed an interest in acquiring it." And Nicholas Lambourn faxed me on April 11 that Christie's was assured by the Department of National Heritage that day that "we would be notified of the outcome this week, and that if there was no definite interest, the export would be approved and the licence granted immediately after Easter." Neither promise was kept.

✗ What the Reviewing Committee should have done on April 8th was to advise me that no British museum was interested, but as a private British collector ^{was} interested, ^{it is} and the ^{was} deferred the export license. That collector was Sir Graham Kirkham. *instead they informed us that*

that Otto Naumann, with whom I was buying the Liss, was then approached by a London dealer, Alan Hobart of Pym's Gallery in Mayfair, London, who alleged that he knew of a British museum ^{intended to stop export of} the painting, but also had a private collector in Britain who wanted to buy it. We did not know of Mr. Hobart's reputation and were in a quandary: should we accept Mr. Hobart's offer of £1,270,000 or take the risk of losing the painting to the museum interested? *521 Garth (Kirkham)*

In another purchase engineered by Alan Hobart, also for Sir Graham Kirkham, that of a *Constable* sold by the Royal Holloway and Bedford New College in 1995, Peter Nahum, a *that he*

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his "inside information,"

respected dealer sued for his commission, and the judge accused Mr. Hobart of "blatant lying and devious actions." But of course we did not know of his reputation and believed him when he told us that a museum was interested.

↳ at that time

↳ seriously

Had the Reviewing Committee told me on April 8th that no museum is interested, we would not have accepted Mr. Hobart's offer, made on behalf of Sir Graham Kirkham.

In July the Reviewing Committee sent me a draft for their 1994-5 Report alleging that "the representative for the applicant contended that the painting was not of outstanding aesthetic importance due to alterations and damage." Of course I objected immediately, because Mr. Tabor was not my representative: I would not have made that silly argument and, had I not been misled to Cockspur Street, would have made a more cogent argument.

dismissal

My objection was brushed aside. Simon Mitchell, the Committee's Secretary ended his ~~brush-off~~ ^{summary} of August 3rd with "I can assure you that the Reviewing Committee makes every effort to deal fairly as between all parties and we will endeavour to ensure that if any of your paintings are referred to the Committee in the future, the cases proceed smoothly."

been truthful *

but relatively modest

Commercially Otto and I did well: a quick profit of ~~over a quarter of a million pounds~~. But had the Reviewing Committee kept its promise, and Mr. Hobart had not lied to us, this painting would now be in one of the world's great museums. Of course it has been accepted as one of Liss' greatest masterpieces and is on the cover of Rüdiger Klessmann's catalogue raisonné published in 1998. 9

words of
stranger,

What I have learned is that one cannot rely on the fairness of the Reviewing Committee, ^{not due} and of course I no longer look forward to meeting with them. Every time I think of it, I feel pained by the Reviewing Committee's ill treatment.

* softer phrasing - just so
this ass does not sue
you.

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