

Alfred Baker

Alfred Baker Fine Arts - Painting Files

M. Miles

1978-1984

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	14
FILE	2

Ektachrome
SLIDE



PROCESSED BY
Kodak



PROCESSED BY
Kodak

Ektachrome
SLIDE

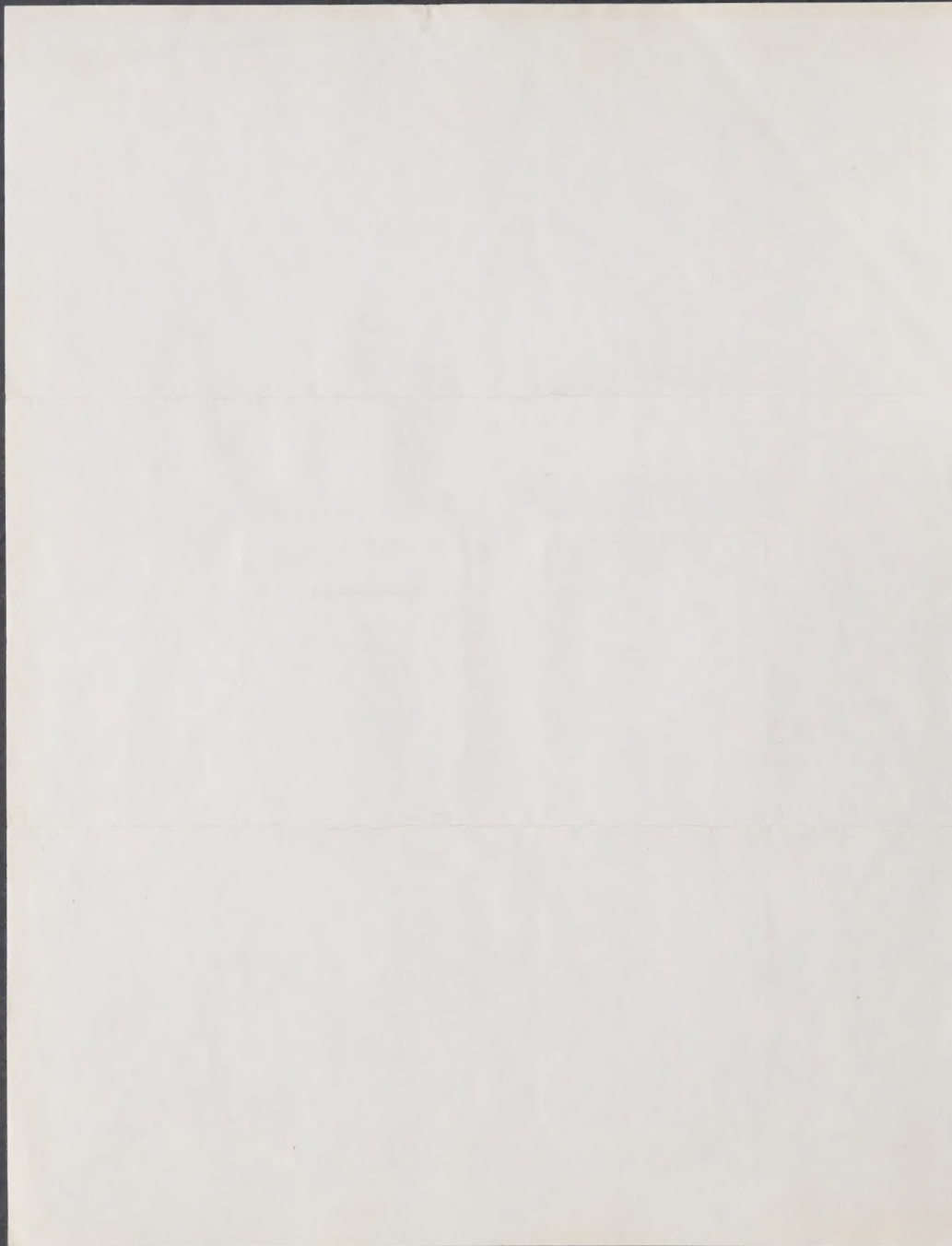


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ALPS
clean state
of signature¹³

D
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82
81278 NINE

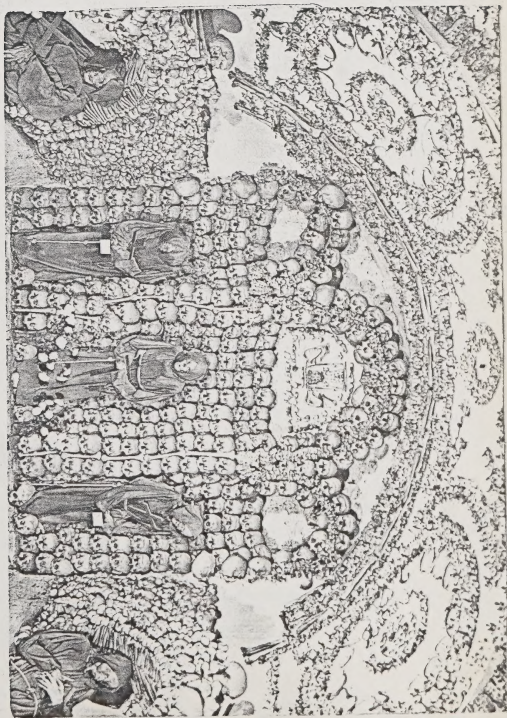
oil / canvas 36 x 24"

~~Margie Ales, 1888,~~



~~Magrini~~ Ales, 1888.

1100



ROMA
Cimitero dei Cappuccini - 2^a Cappella
Cimitero of the Capuchins - 2nd Chapel
Friedhof der Kapuziner - Zweite Kapelle

gum



ici



California 96 x 114

Waller - Klamath

HERBERT W. WALLER

1913

S 4731

Dr. Alfred Bader

Milwaukee, USA

Prague, 28th February 1984

Dear sir,

I hope you remember your last year's visit to Czechoslovakia and the Prague National Gallery. I am writing you concerning the two pictures we were talking about - your Aleš and our de Wett.

I hate to disappoint you, but the first one cannot in any way be attributed to Mikoláš Aleš, the famous Czech painter. The leading expert in Aleš's work, dr. Jana Hrabcová, kindly informed me, that for stylistical reasons the picture could not have been painted by Aleš - the differences are so marked, that they can be told even from a photograph. Besides, Aleš gave up painting in favor of drawing and design works some years before 1883, when this picture is dated. Moreover, the signature must be a forgery, because Aleš always signed his name in the same quite specific manner - with pointed *M* and *A* - being a Russophile, he borrowed the letters from azbuka.

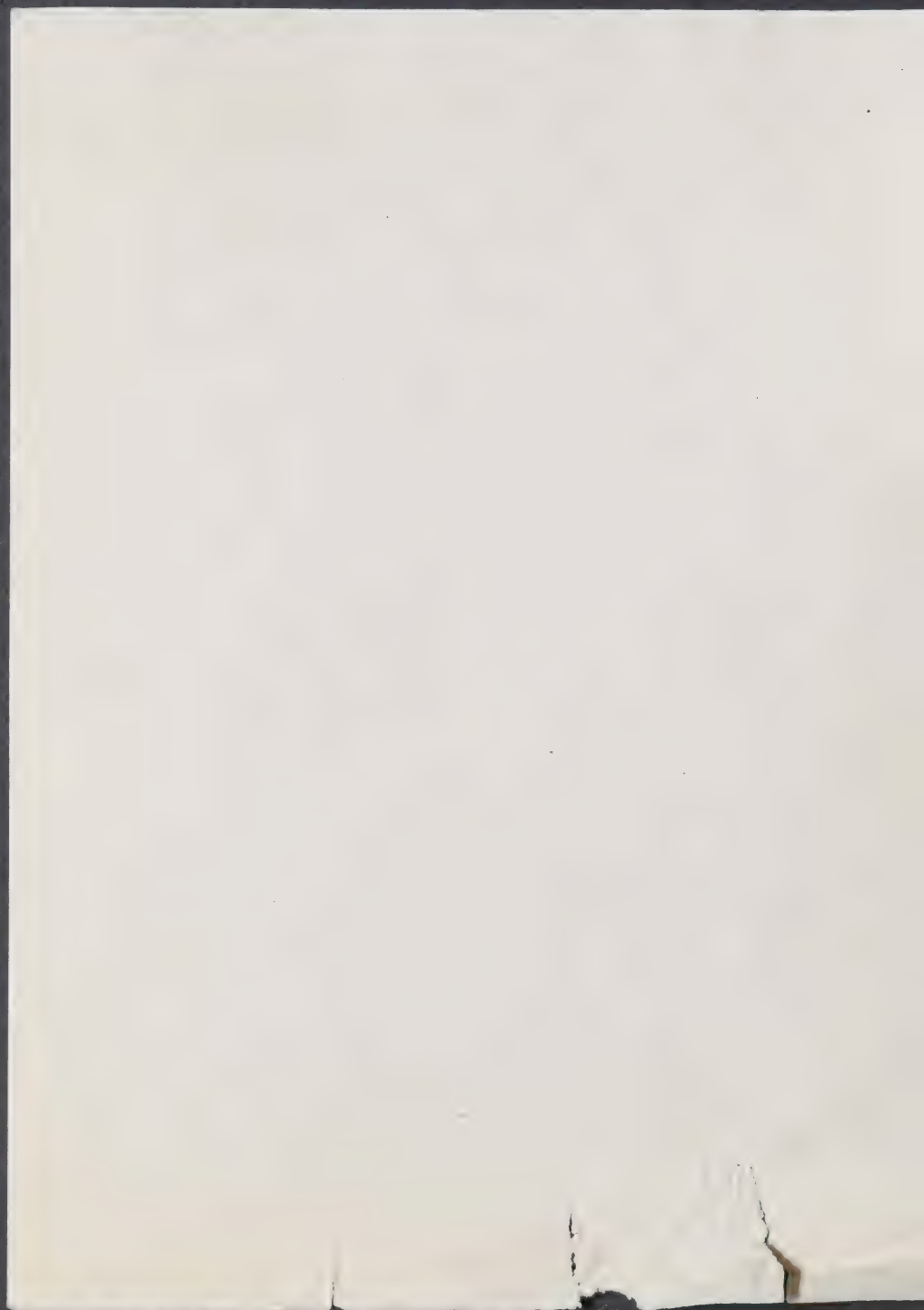
So much for your picture. You can understand, that under such circumstances, no gallery or museum in Czechoslovakia would want it.

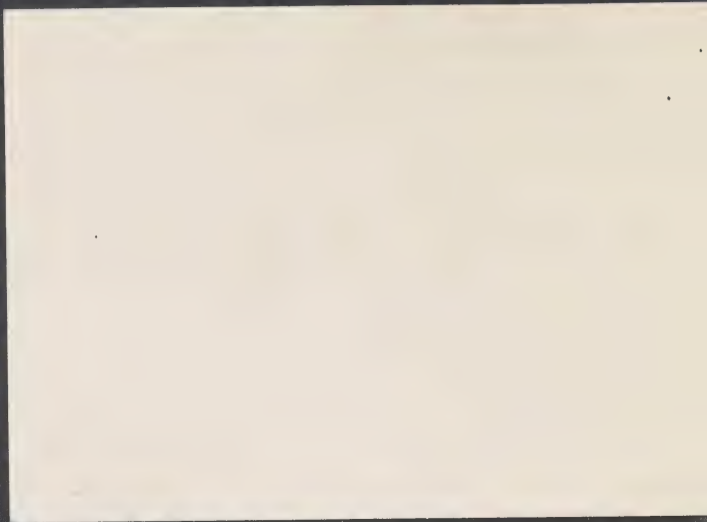
I enclose also the photograph of our Jacob de Wett, that you have admired in our exhibition. It is Adoration of the Magi, oil painted on oak wood, 44,5x 55,5 cm and signed ^{on the back} ~~with his original lower corner~~ "J. de Wett". We would appreciate very much if you could send us the photograph of your own de Wett for study and comparison.

With sincere regards

Milena Štefanová
Dr. Milena Štefanová

Dělnická 31, 170 00 Praha 7, ČSSR





April 17, 1973

The Director
Narodni Galerie
The National Gallery of Fine Arts
Prague, Czechoslovakia

Dear Sir:

May I ask you for your help in the following matter.

I am a collector of Old Master paintings, particularly Dutch 17th Century, and recently acquired a painting by Mikolas Ales, fully signed and dated 1888. Photograph is enclosed.

Could you please tell me:

- a) Whether this work is recorded in any of the books on Ales,
- b) Whether you know what this gruesome subject is? Could it perhaps be a representation of the Inquisition? and
- c) Do you perchance know of any Czech collector, museum, or organization that might be willing to swap this painting for a Dutch 17th Century painting that might interest me?

With many thanks for your help, I remain,

Yours sincerely,

— Alfred Bader

AB/de





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

April 16, 1984

Dr. Milena Stefanova
Delnicka 31
170 00 Prague 7
Czechoslovakia

Dear Dr. Stefanova:

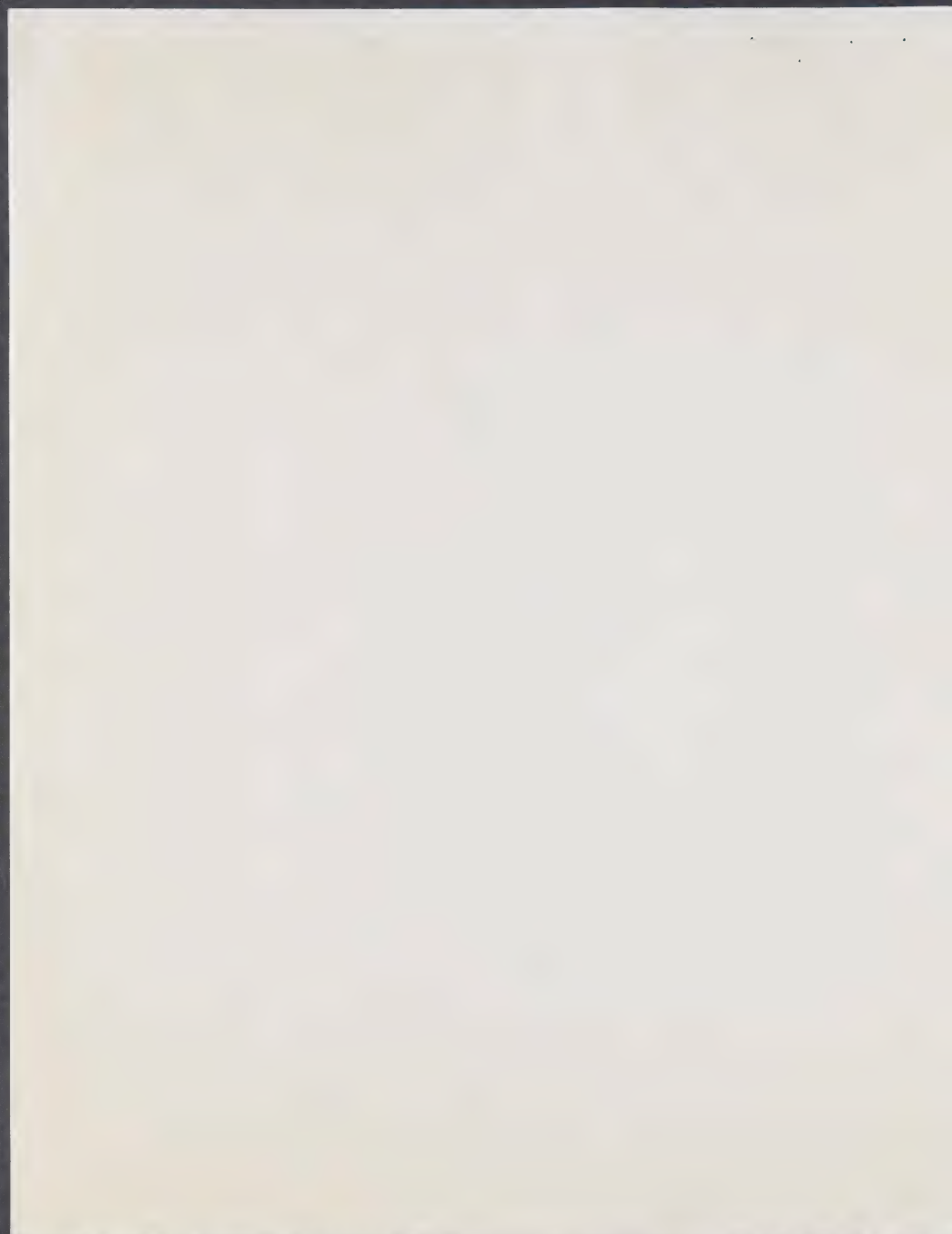
Your kind and thoughtful letter of February 28, received only today, reminded me of our most pleasant visit in Prague last November. I enjoyed that visit very much and hope that we will have a chance to meet again.

As you know from the photograph, the painting of the many skulls is a very startling and competent work of art. Each of the skulls is different, and it is inconceivable to me that it would have been painted with the intent to forge the work of an artist like Ales, who painted so very differently. However, it is conceivable that the signature was put on later, bona fide or mala fide. When I first saw the painting, it was in good condition, but quite dirty with the usual rubbing which you often see around the edges. That rubbing had affected the signature. The painting was restored some 15 years ago by a commercial restorer who certainly strengthened one or two of the individual letters and the date during restoration. However, before the restoration, it was quite easy to read the name as Ales.

I will now ask a very competent restorer who is also an able art historian and my friend, to examine the signature, to take off what is completely new and to try to ascertain whether the signature is contemporary with the painting or not. I will also ask him to make a tracing of the signature after the strengthening has been removed.

If the painting is not by Ales, do you know who in Czechoslovakia might have painted like this. I presume, but am not certain, that this mass of skulls actually exists in a monastery near Prague, in Kutna Hora.

Incidentally, the painting is in a very singular frame in the form of a window, complete with hinges. I will ask my restorer friend to make a slide of the picture and the frame so that you will get an idea of the whole.



Dr. Milena Stefanova
April 16, 1984
Page Two



Naturally if my restorer friend determines that the entire signature was put on well after the picture was painted, I will ask him to remove the signature completely. We will then be faced with the interesting problem of determining just who did paint the painting.

Enclosed please find a photograph of my Tobias by de Wet in exchange for the photograph which you so kindly sent to me. Many thanks. As you know, I am particularly interested in paintings of the Rembrandt school. If you ever require photographs of other of my paintings or catalogs of various exhibitions of my collection, please do let me know.

Best personal regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosure



Dr. Alfred Bader

Milwaukee, USA

Prague, 28th February 1984

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