Alfred Bader

Art Related Correspondence

Milwaukee Art Centre

1960 - 2013

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

November 15, 1960

Dr. Alfred Bader
Alfred Bader Chemical Company
2369 North 29th Street
Milwaukee 6, Wisconsin

Dear Dr. Bader,

Mr. Dwight has informed me that a year ago you indicated to him your willingness to make another contribution toward the operation of the Art Center.

We greatly appreciate your contribution of $300 last year and hope that you will be able to contribute the same or more this year.

On many occasions Mr. Dwight has told me of your deep interest and generosity to the Art Center. I know that your interest and encouragement mean a great deal to him and to all of us.

Sincerely yours,

Howard J. Tobin
President

HJT/tw

COPY

December 6, 1960

Mr. Howard J. Tobin
President
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mr. Tobin:

Thank you so much for your kind letter.

While my last year's contribution to the Art Center was quite small, I hope that you will like my this year's contribution, the sea-scape by A. van Everdingen.

From 1961 on I hope to be in a position every year to give at least one important old-master painting of Mr. Dwight's and my choice; or, should the painting of choice be beyond my means, at least to contribute substantially to its purchase. While the Art Center has built up a very impressive collection of modern paintings during the last few years, the old-master paintings have been rather neglected, and I should like to do what I can to help.

It would be a real pleasure if I could meet you personally sometime.

With best regards, I remain,

Yours sincerely,

Alfred Bader

AB:lw

COPY

Gustav Klimt

Portrait of a Woman

Oil on board, $27\frac{1}{2}$ x $23\frac{1}{4}$ inches.
On verso charcoal sketch of a girl.

Collection: Sigmund Reich, Vienna,
purchased from the artist.

This painting, like the other portrait by Klimt, appealed greatly to Mr. Dwight, who took this painting also to Dr. H. Joachim at the Chicago Art Institute, who thought it a fine early work of Klimt.

While oil paintings are very rare, many sketches in pencil and charcoal have appeared at auctions and have varied in price between $100.00 and $2,000.00 per sketch. The only recorded auction price of an oil painting in the last ten years is the landscape that appeared at auction in Vienna in December, 1961, and brought $7,728.00.

DOMINION GALLERY
1438 SHERBROOKE ST. WEST, MONTREAL
TELEPHONE: VICTOR 5-7471
CABLE: DOMGALLERY MONTREAL

Dr. Alfred Bader,
2961 N. Shepard Ave.,
Milwaukee 11, Wisconsin.

December 7th,
1 9 6 0

Dear Dr. Bader,

I thank you for your letter and photograph of your Seascape measuring 106 cm by 152 cm attributed to A. van Everdingen.

In my opinion the attribution to Jacob van Ruysdael is better than A. van Everdingen. I have sold Paintings by both Artists.

We are giving valuations for Insurance Companies, as well as for the Canadian Government, which are recognized by the Canadian Income Tax. However, it is impossible for me to give a valuation without seeing the original.

You might send a photograph of your Painting to:-

Dr. Horst Gerson,
Netherlands Institute for Art History,
Korte Vijverberg 7,
The Hague, Holland.

who may be able to trace the history of the Painting. Explain to him also the different attributions and ask for his opinion. There is a chance that the Painting may be traced in the files of the Institute, which has the largest collection of Dutch photographs in the World.

Looking forward to welcoming you and Mrs. Bader soon again to our Gallery, I remain with kindest personal regards,

Sincerely yours,

Max Stern

Dr. S/J.

Max Stern, Ph.D.

DEED OF GIFT FOR WORK OF ART

For the purpose of advancing the objects and purposes of the Milwaukee Art Center, I hereby transfer, convey and deliver to the Milwaukee Art Center, its successors and assigns forever, all of my right, title, interest and possession to that work of art described as follows:

Artist	Title	Medium
Allaert van Everdingen	Seascape	Oil

It is understood and agreed that I retain no right, title or interest therein.

IN WITNESS WHEREOF, I have hereunto set my hand and seal at Milwaukee, Wisconsin, this 19 day of December, 19 60.

In the present of:

Helen H. Bader

Alfred Bader (SEAL)

The Milwaukee Art Center, pursuant to the action of its Board of Trustees and its Acquisition Committee, gratefully acknowledges the receipt of the work of art described in the foregoing Deed of Gift.

Dated this 19 day of December, 1960.

MILWAUKEE ART CENTER

Edward H. Wright
Director

by Howard J. Fabian
President

In the presence of:

Theresa Webb

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

July 12, 1961

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee 11, Wisconsin

Dear Dr. Bader:

Until the return of the deeds of gift from Mr. Dwight, whose signature I discovered is needed, please accept this letter as a receipt for the three paintings you have given to the Art Center. The Brouwer is lovely and the frame fascinates me. Just how old is the frame?

The Cardinal seems quite serene and continues to give great pleasure. Many thanks for the continued "loan".

Sincerely,

Anne Donovan

Mrs. Laurence V. Donovan
Administrative Assistant

AD/mg

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

December 6, 1961

Dr. and Mrs. Alfred Bader
2961 North Shepard Avenue
Milwaukee 11, Wisconsin

Dear Dr. and Mrs. Bader,

On behalf of the Board of Trustees of the Milwaukee Art Center, I wish to express our deep gratitude for your recent gift to the permament collection of the Milwaukee Art Center.

As you know, our permanent collection galleries will be completed next year and this will enable us to present to the public the many gifts that have come to us through the years. We trust it will stimulate increased interest in the Art Center. Again, sincere thanks for your generosity.

Sincerely yours,

Edward H. Dwight
Director

HJT/tw

Dear Lib & Mrs Sader -

Mr L. has returned the signed attached copy deed of gift & writes that the Leg. Comm. takes the "formal" step of acceptance this fall, at which time public announcement is made of M&L gift.

Still no Rembrandt!

Cordially
Anne Dunn

CO-SPONSORED BY THE MIL

AND THE MILWAUK

MRS. WYETH JONES

DEED OF GIFT FOR WORKS OF ART

For the purpose of advancing the objects and purposes of the Milwaukee Art Center, I hereby transfer, convey and deliver to the Milwaukee Art Center, its successors and assigns forever, all of my right, title, interest and possession to those works of art described as follows:

ARTIST	TITLE	MEDIUM
Gustav Klimt	Portrait of Woman	oil
Adrigen Brouwer	Tavern Scene	oil
Edmund Pick-Morino	Farm Yard	oil

It is understood and agreed that I retain no right, title or interest therein.

IN WITNESS WHEREOF, I have hereunto set my hand and seal at Milwaukee, Wisconsin, this 10th day of July, 1961.

In the presence of:

Alfred Bader (SEAL)

Anne K. Donovan _____ (SEAL)

The Milwaukee Art Center, Pursuant to the action of its Board of Trustees and its Acquisition Committee, gratefully acknowledges the receipt of the works of art described in the foregoing Deed of Gift. Dated this 10th day of July, 1961.

MILWAUKEE ART CENTER

Edward H. Hughes
Director

by Horace J. Illm
President

In the presence of:

Anne K. Donovan

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

December 15, 1960

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee 11, Wisconsin

Dear Alfred,

Please sign and date all three copies of the enclosed deed of gift. Please return the original and one copy in the enclosed envelope.

We greatly appreciate your generosity and your confidence in the Art Center. Kindness such as yours is extremely important. Our main concern is to build an important permanent collection. Many, many thanks.

Sincerely yours,

Edward

Edward H. Dwight
Director

EHD/tw
Enclosures

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

January 15, 1962

Dr. and Mrs. Alfred Bader
2961 North Shepard Avenue
Milwaukee 11, Wisconsin

Dear Dr. and Mrs. Bader,

On behalf of the Board of Trustees of the Milwaukee Art Center, I wish to express our deep gratitude for your recent gift, "Portrait of a Hapsburg Cardinal" by Giovanni Battista Gaulli.

As you know, our permanent collection galleries will be completed next year and this will enable us to present to the public the many gifts that have come to us through the years. We trust it will stimulate increased interest in the Art Center.

Again, sincere thanks for your generosity.

Sincerely yours,

Howard J. Tobin
President
Milwaukee Art Center

HJT/tw

DEED OF GIFT FOR WORK OF ART

For the purpose of advancing the objects and purposes of the Milwaukee Art Center, I hereby transfer, convey and deliver to the Milwaukee Art Center, its successors and assigns forever, all of my right, title, interest and possession to that work of art described as follows:

ARTIST	TITLE	MEDIUM
Giovanni Battista Gaulli	"Portrait of a Hapsburg Cardinal"	oil
Gustav Klimt	"Portrait of a Lady"	oil

It is understood and agreed that I retain no right, title or interest therein.

IN WITNESS WHEREOF, I have hereunto set my hand and seal at Milwaukee, Wisconsin, this 29 day of December, 19 61.

In the presence of:

_____ Alfred Bader (SEAL)
Dr. Alfred Bader

_____ (SEAL)

The Milwaukee Art Center, pursuant to the action of its Board of Trustees and its Acquisition Committee, gratefully acknowledges the receipt of the work of art described in the foregoing Deed of Gift. Dated this 29 day of December, 19 61.

MILWAUKEE ART CENTER

Edward H. Dwight
Director

by Amaro J. Tobin
President

In the presence of:

Theresa Webb

(DONOR copy)

Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee 2, Wisconsin

ARTIST GUSTAV KLIMT, Austrian (1862-1918)

TITLE Portrait of a Lady

MEDIUM [illegible] on reverse DATE

MEASUREMENTS [illegible]

COLLECTION Gift of Mr. and Mrs. Alfred [illegible]

Acc. No. M.1961.20 Negative Wells

The following words must be used in connection with the publication of this photograph:

Courtesy of
MILWAUKEE ART CENTER

SPECIALTY PRESS

PHOTOGRAPHY
P. RICHARD EELLS
910 South 89th St.
Milwaukee 14, Wis.

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee 11, Wis.

GUSTAV KLIMT

Portrait of a Girl

Oil on canvas, 16 x 19 inches.

Collection: Sigmund Reich, Vienna, purchased from the artist.

This painting appeals greatly to Mr. Edward Speight, who asked Mr. A. Joachim, the Curator of Prints at the Chicago Art Institute to examine it. Mr. Joachim examined the original, and thought it a fine early work of Klimt.

~~Original oils by Klimt are rare; even his drawings (of which there are many)~~

attributed by Prof. Glück to van Everdingen, is much closer to J. van Ruisdael.

Collections: G. Goldschmidt, Frankfurt am Main
Kätin F.X. Mayer, Vienna.

Sales: Berlin, April 1909,
Goldschmidt catalogue no 36, DM 14500.
Berlin, Lepke, April 1941, DM 20000.—
(In both sales, it was described as a J. van Ruisdael)

~~The painting was examined and~~
~~revarnished by Mr. L. Pomeranz~~
~~of the Chicago Art Institute in the~~
~~summer of 1960. While somewhat in need~~
~~of cleaning, he found the painting to be in~~
~~good condition and, perhaps significantly,~~
~~billed the Milwaukee Art Institute for~~
~~"the cleaning of the J. van Ruisdael~~
~~landscape".~~

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee 11, Wis.

Seapcape

Oil on canvas, 108 x 152 cms.

Attribution: Prof. Gustav Glück, describing this as a beautifully melancholy work characteristic of Allaert van Everdingen. The original of this attribution is at the Art Institute, Milwaukee.

A painting of similar composition, but painted from a slightly different angle, and the boats in somewhat different positions, is at the Louvre, catalogue (1902) no. 2534, fully signed by Jacob van Ruisdael. Both Prof. Jakob Rosenberg and Prof. Seymour Slive at the Fogg Museum have suggested that this seascape, though

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee 11, Wis.

Eliseo Pick-Morino

Farmyard, oil on canvas, 50 x 61 cms. ~~40 x 32.5 cms.~~

signed ~~A~~ ~~and~~ Morino ~~USA~~.

Literature: Recorded and illustrated in M. Butler's work on Morino, ~~USA~~ No. ~~[illegible]~~ 131

Auction prices of Morino's works are difficult to locate. At Sotheby's a small still life (Butler No. 42) fetched £350 (ca. $1000.–) on Dec. 14 1960 (Sotheby No. 120).

~~He honor also use of Morino's art important series, and his painting is M. Edward Spiegel's choice for the Art Institute.~~

INTERNATIONAL Art Market

CURRENT WORLD MARKET PRICES OF ART, ANTIQUES & OBJETS D'ART

VOL. I, NO. 12 NEW YORK, N. Y. FEBRUARY, 1962

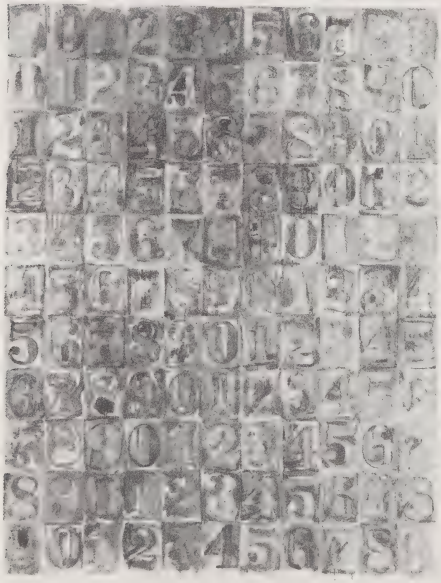
Contemporary Art at the Carnegie International 1958-61

Paintings and sculptures by contemporary artists only rarely find their way into auction rooms and as a result it is almost impossible to obtain dependable reports on prices brought by their works. This is particularly true of contemporary American artists. The one recent sale at which such work was liberally represented was a benefit auction for the American Chess Foundation held last spring here in New York City and it was a near disaster. For one thing, the sale was held at the close of the season when interest is at an ebb. For another, the works sold were contributed either by the artists or by their galleries and were not always outstanding examples of the artist's most desirable style. As a result, the prices were low, despite efforts of dealers and friends of the artists to bolster the bidding, and cannot be used as a fair measure.

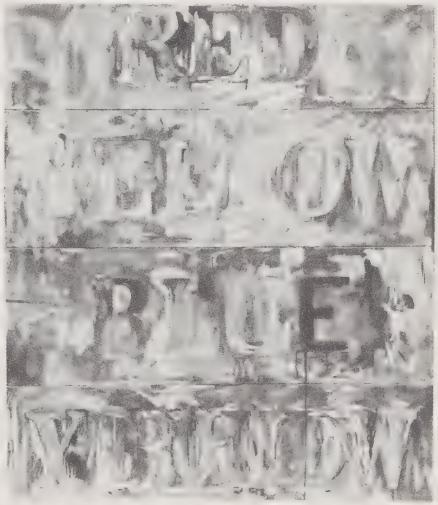
One source of dependable price information on contemporary art is the triennial Pittsburgh International Exhibition of Contemporary Painting and Sculpture. In fact, it is probably the only source. Most of the works in the Carnegie International are chosen from the walls of galleries. Besides its handsome catalogue, the Carnegie publishes a list of set prices for the works shown—one of the few such lists published.

During the last show in 1958, 167 of the 494 works exhibited were sold for a total of $217,488. This year, 171 items, representing thirty-seven percent of the available entries, were sold for a total of $338,263, the largest sales ever recorded from the Pittsburgh International since its inception in 1896. This provides a measure both of increased interest in contemporary art, and higher prices for the individual works. In the 1958 show, all but a handful of the works shown were for sale. In the current show, a considerably greater number, including most of the works in the one-man shows, were marked N.F.S. (not for sale).

(continued on page 265)



1958: "Grey Numbers" by Jasper Johns—$1,000.



1961: "By the Sea" by Jasper Johns—$6,000.

INTERNATIONAL

Art Market

A MONTHLY REPORT ON CURRENT WORLD MARKET PRICES OF ART, ANTIQUE FURNITURE AND OBJETS D'ART

Published by: *INTERART PUBLISHERS INC.*
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SUBSCRIPTION RATES

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Foreign Airmail ..... $22.50 a year

CLASSIFIED ADVERTISING

MISSING

Paul Klee oil painting on cardboard. Missing since November 1959. Title: Portrait of a Blonde Girl. Signed upper left and at right: Klee, 1925 d3. Size unframed 12-3/4" x 7-1/2". Reward. Write Box W-8.

GLASS AND SILVER

17th-18th Century Silver Pieces—Judaica, wanted. Box W-16.

Cameo sig. glass—Faberge, Louis XVI furn. Mrs. A. M. Patterson, 1614 Shady Circle, Chatt. 5, Tenn.

(continued on page 286)

Forthcoming Sales

PARKE-BERNET GALLERIES, Inc.
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Zurich representative:
Mr. Emil Hartmann
Limmatstrasse, 285
Zurich, Switzerland

February

15—Classical and Near Eastern Antiquities, Gothic and Renaissance Art, Old Master Drawings and Paintings
16-17—English Furniture, Silver, Chinese Lamps, Tapestries, Nineteenth Century Genre Paintings from the Estate of the Late Lillian B. Barry, New York
22-23—Chinese, Indian and other Oriental Art, the collection of Nathan Bushell
24—French Furniture and Decorations, Georgian Silver Chinese Jade Ornaments and Lamps, Bronzes, Paintings and Drawings, Tapestries and Oriental Rugs, estate of the Late Anna R. Durell
28—Diamonds and other Jewels

March

3—English Furniture, Paintings and Drawings, Rugs and Decorative Objects
6—French Historical Documents of the Eighteenth Century, from the archives of Jean-Frederic Phelypeaux, le Conte de Maurepas, sold by order of a Continental administrator
10—French Furniture and Decorations
13—First edition of American Authors
21—Modern Paintings, Drawings and Sculpture, from the collections of Mr. and Mrs. Charles Goldman, Arthur Murray and others.

(continued on page 286)

In This Issue

N.B. In all cases where pictures are sold, the medium, unless otherwise stated, is oil on canvas. Names of buyers, if available, appear in parentheses following catalogue descriptions.

88. PELLEGRINI, Giovanni Antonio *(Venice 1675-1741).* "Allegory of Music."
38-1/8 x 33-1/8 in. : 97 x 84 cms. *£552.* : $1,545.

100. VAN DER SCHALCKE, Cornelis Symonsz *(Haarlem 1611-1671).* Dutch Landscape with Rider." Panel. *Signed.*
22-7/8 x 32-7/8 in. : 58 x 83.5 cms. *£441.* : $1,234.

103. SWISS SCHOOL, *circa 1520.* "Christ carrying the Cross." Panel.
32-1/8 x 23-5/8 in. : 81.5 x 60 cms. *£207.* : $579.
Certificate of Prof. Dr. Alfred Stange.

117. VAILLANT, Wallerand *(Lille 1623-1677 Amsterdam).* "Boy with Flute."
28 x 21-5/8 in. : 71 x 55 cms. *£220.* : $61 *£220* : $616.

124. WOUWERMAN, Philips *(Haarlem 1619-1668).* "Travellers attacked." Panel.
15-3/4 x 18-1/2 in. : 40 x 47 cms. *£760.* : $2,128.

316. KLIMT, Gustav *(Vienna 1862-1918).* "Landscape with a field of flowers."
43-1/4 x 43-1/4 in. : 110 x 110 cms. *£2,760.* : $7,728.
Late work.
Exhibition: Brussels, Palais des Beaux-Arts, Art Autrichien du vingtieme siecle, April-May 1961, No. 100.

326. LIEBERMANN, Max *(Berlin 1847-1935).* "Rider by the Sea." *Signed.*
19-5/8 x 23-5/8 in. : 50 x 60 cms. *£1,380.* : $3,864.
The picture dates from 1901.
Collection: Paul Cassirer, Berlin.
See: Erich Hancke, *Max Liebermann – sein Leben und seine Werke,* 1914.

PRINTS.

361. CHAGALL, Marc *(Vitebsk 1887–).* "Paris–The Cock." Lithograph in eight colors. *Signed and numbered by the artist 117/125.* *£96.* : $268.

407. KOKOSCHKA, Oskar *(Pochlarn 1886–).* "A man raises his head from the tomb upon which his wife sits." Lithograph. *Signed.* *£25.* : $70.
Arntz No. 44.
Reproduced: *Das Kunstblatt* I (Weimar 1917); Kokoschka, *Schriften 1907-1955* (Munich 1956); R. Netzer, *Oskar Kokoschka, Lithographien* (Munich 1956); Kuhn, *German Expressionism and abstract Art* (Cambridge 1957), etc.

452. PICASSO, Pablo *(Malaga 1881–).* "Two Women." Drypoint. *Dated 30 avril 44, signed, No. 28/30.* *£69.* : $195.

475. UTRILLO, Maurice *(Paris 1883-1955).* "Paris: the Tour Eiffel." Lithograph in eight colors. *Signed.* *£69.* : $195.
Number 43 of an edition of 197.

ASIATIC ART

1086. KHMER. Buddha head in stone. *9th – 13th century.*
Height: 11 in. : 28 cms. *£304.* : $851.

SCULPTURE

571. GOTHIC *(Before 1400).* "The Madonna standing with the Child in her left arm." Walnut.
Height: 49-1/4 in. : 125 cms. *£895* : $2,506.
From the Middle Rhine.

575. GOTHIC *(Early 16th century).* "Half-length figure of the Madonna holding the Child." Limewood, polychrome and gilt.
Height: 21-5/8 in. : 55 cms. *£1,790.* : $5,012.
From Upper Austria, by a follower of the Master of the Wings of the Kefermarkt Altar.

576. LATE GOTHIC *(circa 1520).* Wing of an altarpiece with Saints Sebastian and Christopher. Pine, polychrome and gilt, on gilt ground.
85 x 32-1/2 in. : 216 x 82.5 cms. *£960.* : $2,688.
From the circle of Jorg Lederer, Allgau.

600. BAROQUE *(early 18th cent.).* Two Angels. Limewood.
Height: 37-3/8 in. : 95 cms. *£220* : $616.
Perhaps from the workshop of Giovanni Pietro Giuliani.

602. SCHWANTHALER, Johann Franz *(1683-1762).* Full-length figure of St. Joseph holding the Christ Child. Limewood.
Height: 12-1/2 in. : 31.5 cms. *£304* : $851.

HOTEL RAMEAU, Versailles, November 12, 1961
Commissaire-Priseur: Me. Georges Blache

NON-FIGURATIVE AND SURREALISTIC ART WATERCOLORS, GOUACHES, PASTELS, DRAWINGS AND PAINTINGS.

2. ARP, Jean. "Volume." Drawing. *Signed.*
12-5/8 x 9 in. : 32 x 23 cms. NF 1,000 : *£72.* : $200.

3. ATLAN, Jean. Composition. Gouache. *Signed.*
17-3/4 x 21-1/4 in. : 45 x 54 cms. NF 3,500 : *£250.* : $700.

4. BANC, Jef. "Symphonie en bleu." Gouache. *Signed, dated '59.*
29-1/2 x 22 in. : 75 x 56 cms. NF 1,000 : *£72.* : $200.

6. CESAR. "Eclatements." India ink wash. *Signed.*
39 x 25-1/4 in. : 99 x 64 cms. NF 2,200 : *£157.* : $440.

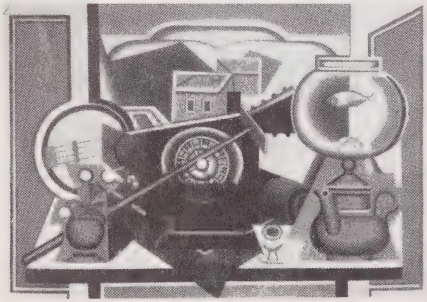
10. ESTEVE, Maurice. Composition. Original lithograph. *Signed, numbered 26/75.*
21-7/8 x 14-1/4 in. : 53 x 36 cms. NF 480 : *£34.* : $96.

12. GERMAIN, Jacques. "Le Bouquet." Gouache. *Signed, dated '59.*
19 x 24-1/2 in. : 48 x 62 cms. NF 660 : *£47.* : $132.

13. GEZA-SZOBEL. "Le bar." Gouache. *Signed.*
14-1/2 x 10-3/4 in. : 37 x 27 cms. NF 700 : *£50.* : $140.

15. GLEIZES, Albert. "Mechanique Cubiste." Watercolor gouache.
7-7/8 x 5-1/2 in. : 20 x 14 cms. NF 1,550 : *£111.* : $310.

17. LURCAT, Jean. "Paysage de Montagne." Gouache. *Signed, dated '31.*
9-1/2 x 15-1/2 in. : 24 x 39 cms. NF 1,150 : *£82.* : $230.



89. METZINGER, Jean. "La roulette." *Signed.*
37-3/4 x 57 in. : 96 x 145 cms. NF 12,250 : *£873.* : $2,240.

18. KUPKA, Frank. Composition. Gouache. *Signed.*
8 x 11-1/2 in. : 20 x 30 cms. NF 3,500 : *£250.* : $700.

19. MAGNELLI, Alberto. Composition. Watercolor. *Signed.*
15 x 11-1/2 in. : 38 x 29 cms. NF 1,000 : *£72.* : $200.

22. PIGNON, Edouard. Still Life. Watercolor. *Signed.*
13-3/4 x 10 in. : 35 x 25 cms. NF 1,500 : *£107.* : $300.

25. POLIAKOFF, Serge. Composition. Gouache. *Signed, dated.*
22-1/2 x 17 in. : 57 x 43 cms. NF 3,700 : *£264.* : $740.

28. PREAUX, Raymond. Collage. *Signed.*
17-3/4 x 6-1/2 in. : 45 x 16 cms. NF 570 : *£41.* : $114.

32. VALMIER, Georges. Still life with vase. Collage. *Signed.*
8-1/4 x 4-1/2 in. : 21 x 11 cms. NF 1,000 : *£72.* : $200.

33. VALMIER. "Femme au canape." Gouache. *Signed, dated 1925.*
6-3/4 x 8-3/4 in. : 17 x 22 cms. NF 1,370 : *£98.* : $274.

PAINTINGS

34. ARNAL, Francois. "Le bourgeon." *Signed, dated '55.*
28-3/4 x 21-1/4 in. : 73 x 54 cms. NF 1,000 : *£72.* : $200.

35. ATLAN, Jean. "Danse Zen." *Signed, dated '58.*
35-3/4 x 23-3/4 in. : 91.5 x 60 cms.
NF 13,000 : *£929.* : $2,600.

39. BIERGE, Roland. Still life with pitcher. *Signed.*
9-1/2 x 13-3/4 in. : 24 x 35 cms. NF 480 : *£34.* : $96.

44. BOUQUETON. Composition with yellow background. *Signed, dated '56.*
15-3/4 x 9 in. : 40 x 23 cms. NF 310 : *£22.* : $62.

46. BRECHET, Andre. Still life. *Signed, dated '59.*
14-1/2 x 18 in. : 37 x 46 cms. NF 380 : *£26.* : $72.

47. CHABRILLAN. Composition. *Signed, dated '57.*
57-1/2 x 38-1/4 in. : 146 x 97 cms.
NF 6,500 : *£464.* : $1,300.

49. CHARCHONNE, Serge. Composition. *Signed.*
25-1/2 x 32 in. : 65 x 81 cms. NF 680 : *£49.* : $136.

50. CHASTEL, Roger. "Lemon, orange and blue cup." *Signed.*
8-3/4 x 10-3/4 in. : 22 x 27 cms. NF 1,000 : *£72.* : $200.

54. CHEVOLLEAU, Jean. "Yoleur au marais." Panel. *Signed.*
15-3/4 x 4-1/4 in. : 40 x 11 cms. NF 1,700 : *£122.* : $340.

57. DMITRIENKO, Pierre. Composition. *Signed, dated 1951.*
18 x 13-3/4 in. : 46 x 35 cms. NF 1,650 : *£118.* : $330.

59. DOMINGUEZ, Oscar. "Les taureaux."
10-3/4 x 16-1/8 in. : 27 x 41 cms. NF 1,700 : *£122.* : $340.

64. FERAT, Serge. Still life with compote. Board. *Signed.*
22 x 16-1/8 in. : 56 x 41 cms. NF 1,600 : *£114.* : $320.

224. LOUIS XV RICHLY CARVED WALNUT ARMOIRE. Molded curvilinear pediment crested with shell motive and leaf scrolls, over a deep border of overlapping leaves, the body with two arched cupboard doors, the molded upper panels surmounted by scallop shells flanked by foliated scrollings, asymmetrical lower panels; rounded stiles continuing to short cabriole legs with hoof feet conjoined by a strapwork apron. Some imperfections. *French, XVIII Century.*
Height: 7 ft. 4 in. : 233 cms.
Width: 56 in. : 140 cms. *£286* : $800.

229. LOUIS XV INLAID PALISSANDRE AND TULIPWOOD REGULATOR. Cartouche-shaped case enclosing a striking and chiming movement, chimes of later date, and black and white enamel dial; resting on a tall lyriform lower case and waisted plinth, all faced with finely figured quartered panels of tulipwood within wide *palissandre* bandings. Richly mounted in *bronze dore* with foliated elongated C-scrolls with dragon heads, a sun-burst female mask, rosetted scrolls and guilloche moldings. Some repairs. *French, XVIII Century.*
Height: 6 ft. 11 in. : 201 cms.
Width: 19-1/2 in. : 49.5 cms. *£464* : $1,300.

232. LATE LOUIS XVI CARVED WALNUT CANAPE. Plain molded back carved with three crestings of leaf scrollings, continuing to deep closed arms, conformingly carved seat rail; on round tapering fluted legs carved with collars of leafage and strapwork, rosette cresting. In blue and cream striped silk. Some imperfections. *French, Late XVIII Century.*
Length: 7 ft. 1 in. : 216 cms. *£73* : $200.

TAPESTRIES and CARPETS

247. LOUIS XV AUBUSSON VERDURE TAPESTRY, depicting a peaceful forest setting with a pair of leopards and a perched pheasant beneath huge shade trees, on the banks of a stream; in the central clearing a large chateau and peaked mountains. smaller houses in the distance. *Circa 1740.*
7 ft. 5 in. x 13 ft. 2 in. : 226 x 401 cms. *£571* : $1,600.

248. IMPORTANT LOUIS XIV BEAUVAIS GROTESQUERIE TAPESTRY AFTER J. B. MONNOYER AND JEAN BERAIN *by Philippe Behagle.* "Tenture de Managerie." Exquisitely and colorfully woven in silks and wools with a central arrangement of two lion tamers with a pair of lions before an arrangement of scarlet and gold striped drapery suspended by blue ribbons and cords from an architectural niche; flanked by two open arbors of grapevines, each bearing an umbrella arrangement supporting festoons of vines and mantles of drapery beneath which leopards are seen attacking a bull, and a man taming a group of dogs respectively. Above the architectural arrangements is a display of sumptuous bouquets of flowers flanked by steps with perched birds and further pendants of crossed arrow-filled quivers with garlands of flowers. All woven on a brilliant mustard yellow ground, and bordered with old gold, yellow and buff overlapping leaf bands interrupted by large foliated escutcheons. *Circa 1700.*
10 ft. x 12 ft. 1 in. : 305 x 368 cms. *£2,500* : $7,000.

249. VERY RARE REGENCE NEEDLEPOINT PERGOLA HANGING *by Orphee Regnault.* Colorfully worked with a central golden yellow arched pergola crested by masks and entwined with grapes and vines enclosing a fantastic gadrooned urn filled with arrangements of honeysuckle, roses, poppies and lilies in the manner of Monnoyer, on a shaded blue ground; at the base of the urn, hounds in pursuit of a wild animal and a goat-like mask. The pergola is surmounted by festoons of grapes and flowers pendanting blue bow-knotted ribbons and crossed arrow-filled quivers above two pear-shaped cartouches with baskets of fruit and perched exotic birds, the trumpet-shaped necks with ram's head handles bearing an ass and a lion, and a cat and a rabbit, respectively; each device supported by a bearded male mask. The whole on a ground of two-toned beige infloriated lattice, having a three-quarter beige border of erect stems of leaves. *Signed REGNAULT ORPHEE FECIT CELI GNEO. Circa 1725.*
7 ft. 6 in. x 6 ft. 11 in. : 232 cms. x 211 cms. *£571* : $1,600.

259. LOUIS XIII NEEDLEPOINT LONG CARPET. Golden yellow field, worked with a repeat pattern of yellow stellate motives on a shaped sapphire blue ground flanking a formalized arrangement of huge green and yellow bell flowers linked by scrolling strapwork to an alternate design of conjoined scrolls, cresting and pendanting leafage. Wide border worked in the colors of the field with large tile motives pendanted with fleur-de-lis linked by matching designs of bell-flowers and leaf scrolls, both ends enclosing the initial R; having two wide guard bands of angular vines bearing heads of aster-like blossoms and each bordered by ribbons. Some repairs and restorations. *XVII Century.*
23 ft. 5 in. x 7 ft. 4 in. : 714 cms. x 223 cms. *£804* : $2,250.

261. VERY IMPORTANT LOUIS XVI AUBUSSON ARMORIAL CARPET. Vivid sky blue shaded field centering a huge quadrilobed butterfly-shaped medallion outlined in laurel and swags bearing sprays of flowers, enclosing a coronet coat of arms of the family of D'Acquin, with supporters, on a snuff brown ground; the medallion is hung with four baskets of flowers at the corners and four agricultural trophies. At the corners are large scrolling sprays of leafage and bouquets of flowers and fruit. The whole within a shaded cinnamon frame of interlaced strapwork, and an outer apple green border with a runnning design of garlands of carnations, roses, asters and other flowers. Some skilful repairs as usual. *Circa 1785.*
22 ft. 3 in. x 18 ft. 10 in. : 678 x 574 cms. *£2,857* : $8,000.

263. CHARLES X AUBUSSON MEDALLION CARPET. Sage green field, patterned with tan flower heads and centering a large bone white medallion of floral and leaf motives garlanded with swags of flowers, enclosed by a framework of running stems of blossoms alternate with flower-filled baskets, matching spandrels conjoined by erect stems of aster heads and leafage. Shaded mocha brown wide border of voluted leaf scrollings, centering large lilac flower heads and terminals of buds. Some repairs as usual. *Circa 1825.*
16 ft. 3 in. x 15 ft. 8 in. : 495 x 477 cms. *£250* : $700.

267 Lots ..... Total of Sale: *£48,412* : $135,565.

Book Reviews

THE STRANGE LIFE OF OBJECTS, 35 Centuries of Art Collecting and Collectors, by Maurice Rheims. 275 pp., including index, illustrated. Atheneum Publishers, New York. $6.75.

In his opening sentence M. Rheims tells us that, "those who are persistently on the look-out for works of art tend to divide into three main types—the dedicated collector, the dilletante and the curio-hunter." This is a book for all three types. It is also for the impecunious and the vicarious collectors who delight in reading about things they can only dream of owning, and for those to whom any new area treated with taste and imagination provides fascination.

M. Rheims is equipped to a rare degree for the task he has set himself—telling the story of collecting from its very beginnings. He is one of the leading French commissaires-priseurs, or auctioneer appraisers of Paris, a title which requires a high level of scholarship on the whole broad spectrum of art and antiques. In addition he is a fascinating raconteur, brimming with the color and anecdotes of his profession.

He writes, for instance, of the exhibition before the sale of all of Mlle. Deschamps' possessions in April, 1760 in the Rue Saint-Nicholas. Quoting Barbier, "There was the additional pleasure of seeing Mlle. Deschamps (the ex-mistress of the Duc d'Orleans) being a decent and modest hostess in her own flat.... There were bailiffs at the door; tickets were distributed at the gate-house to those who had an air of distinction; there were more than sixty ladies there of the first rank, all from the old and moneyed nobility, who in a previous age would never have dared enter such a house."

If there is a flaw in his book it is, for American readers, that we are not accustomed to thinking in terms of sesterces, drachmas, Napoleons, Saxon crowns or other exotic monies and even the conversion table he provides in the appendix is inadequate. He tells us, for instance, that "activity throughout the art world is on the annual scale of more than one hundred thousand million old francs." That's a big amount to swallow, in any currency, but if we can't visualize it as 100,000,000,000 old francs and don't know that this converts into $200,000,000 (roughly 500 old francs to the dollar), it's meaningless.

We also find it regrettable that the publishers decided to change M. Rheims selection of pictures for this English edition. It seems hard to believe that the author's own good taste wouldn't have been more suitable to his text.

But these are minor reservations and should not be permitted to interfere with an otherwise highly pleasurable reading experience. The author has whetted our appetite and we hope that at some future date he will see fit to expand, for another book, some of the incidents that he was able to treat only briefly in this one.—BAK

Forthcoming Sales

(continued from page 264)

CHRISTIE, MANSON & WOODS, Ltd.
8 King Street, St. James's
London S.W. 1, England

N.Y. Representative:
Mr. Robert M. Leylan
36 East 57th Street
New York 22, New York
PLaza 2-1266

February

15—English and Continental Furniture
16—Pictures, Drawings and Sculpture, c. 1800-c. 1950.
19—Chinese Porcelain and Hardstones
20—Old English and Continental Watches
21—Printed Books, Manuscripts and Autograph Letters and Old English Silver
22—English and Continental Furniture, Objects of Art, Eastern Rugs and Carpets
23—Pictures of the 17th and 18th Centuries
26—English and Continental Porcelain
27—Objects of Art and Vertu.
28—Fine Jewels

*****

SOTHEBY & CO.
34 New Bond Street
London W. 1, England

N.Y. Representative:
Mr. Peregrine Pollen
717 Fifth Avenue
New York 22, New York
PLaza 8-2891

February

15—Jewels
16—English and Continental Glass, Clocks, Ormolu, English and Continental Furniture
19—Chinese and Japanese Works of Art
20—Old Master Engravings and Etchings and Modern Etchings, Woodcuts, and Lithographs
21—Old Master Paintings and Drawings
22—English and Continental Silver and Plate
23—Oriental Carpets, Tapestries, and English and Continental Furniture
26—Travel, Navigation and other Printed Books, and Autograph Letters and Manuscripts
26—The Sir Edmund Findlay Collection of Scientific Instruments
27—English and Continental Porcelain
28—Eighteenth Century and Modern Paintings and Drawings

March

1—English and Continental Silver and Plate
2—Arms and Armour, English and Continental Furniture

Alfred -
Thanks for the suggestion
& article!
Bob

~~File~~

MILWAUKEE ART CENTER • 750 N. LINCOLN MEMORIAL DRIVE • MILWAUKEE, WISCONSIN 53202 • 271-9508

June 20, 1974

Mrs. Erwin Uihlein
1324 Lake Shore Rd.
Grafton, Wisconsin

Dear Marie:

Although the enclosed article from the Burlington Magazine may read like somewhat dry scholarship, I thought you might like to have it as a record of the publication of the painting we acquired last year in Aunt Paula's memory.

As you know, the Burlington is one of the world's great prestigious art journals and its editor, Benedict Nicholson, happens to be also the world's leading authority on Wright of Derby. This combination adds up to very weighty evidence indeed for a final attribution for the picture on as impeccable grounds as it is possible to reach in the inexact science of art history.

It is interesting to note also that subsequent to this article a record has turned up of the paintings presence in an English private collection in the 19th century with a clear description which adds even further to the confirming evidence.

We acquired this picture for an altogether exceptional price through a fortunate combination of circumstances, circumstances which continue to prevail in the excellent scholarly work carried out through cooperation with UWM's department of art history. Again my very best thanks for your generosity, which has really added something quite important to our community's cultural assets.

With my very best regards,

Sincerely,

Tracy Atkinson
Director

TA/ac

news

For Release: Immediately

Contact: Marguerite Atkinson
Executive Assistant

MILWAUKEE ART CENTER 750 North Lincoln Memorial Drive Milwaukee, Wisconsin 53202 414 - 271 - 9508

Opening Friday, April 9th, through May 23rd, the Milwaukee Art Center will present a major Old Masters exhibition entitled "The Bible Through Dutch Eyes", to include seventy Dutch seventeenth century paintings depicting Old Testament themes.

Private collections are represented as well as works from the Art Institute of Chicago, the Metropolitan Museum of Art, the Rhode Island School of Design, the National Gallery of Canada, the Minneapolis Institute of Arts, the J. Paul Getty Museum and the Yale University Art Museum. Each painting will be reproduced in a catalogue along with corresponding biblical text, full technical information, and commentary of both scholarly and popular interest.

A special instructional package for "The Bible Through Dutch Eyes" is available through our Education Department. The package includes eighty color slides and the catalogue with fully descriptive text. A guided tour program is offered for groups of ten or more. Heavy demand is expected, and tours must be arranged in advance with Mrs. Mary Ehlke, Education Department, Milwaukee Art Center.

Two lectures will be offered free to the public at 8:00 P.M. in the Manegold Theatre, Upper Level. On Tuesday, April 13th, Dr. J. W. von Moltke, distinguished German art historian, will present a scholarly exploration of the paintings. On Tuesday, May 11th, Dr. Alfred Bader, Milwaukee collector and guest curator for the exhibition, will speak on his personal philosophies and history of collecting.

Gallery hours are 10:00 A.M. to 5:00 P.M. Tuesdays through Sundays, closed Mondays. Admission is $1.00 for adults, $.50 for students and senior citizens, and children under twelve accompanied by an adult admitted free. There is free admission the first hour of each day, 10:00 to 11:00 A.M.

The exhibition offers a unique learning experience, and we encourage religious leaders and educators in the community to pass the word among their respective groups. We cordially invite one and all.

THE MILWAUKEE ART CENTER

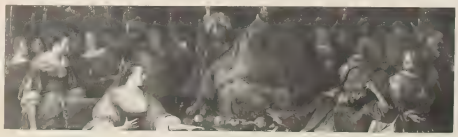
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery Hours Tuesday-Sunday 10:00 a.m.-5:00 p.m. Closed Mondays **Office Hours** Monday-Friday 9:00 a.m.-5:00 p.m. **Telephone** 414 271-9508 **Villa Terrace Hours** Wednesday, Saturday, Sunday 1:00-5:00 p.m. Tours by appointment 271-3656	**Special Notice** The admission charge to the galleries is in effect - $1.00 per person for non-members, $.50 for students and senior citizens, and free to children under 12 accompanied by adults. *Admission is free from 10:00-11:00 a.m. Tuesdays through Sundays.* Art Center members are admitted free at all times, and are reminded that they are required to show their membership cards at the door. Please call 271-9508 if you should need a card replacement.	**Buffet** Treat yourself and your guests to a day with the Art Center collections and an enjoyable luncheon respite in the new *Buffet* on the Mezzanine Level. Luncheon is served from 11:00 a.m. to 2:00 p.m., and wines and cheeses from 2:00 to 4:00 p.m. Tuesday through Sunday.		**1 April** **Classes** *Fiber Arts Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios **Film Classic** *The Informer* 1935 Directed by John Ford with Victor McLaglen, Margot Grahame 8:00 p.m. Manegold Theater	**2**	**3** **Classes** *Art Classes for Young People/Adults* 9:00 a.m.-2:30 p.m. McBeath Learning Center-Studios
4 **vol-un-teer**	**5** **Special Notice** If you have not received the new volunteer form recently mailed to members, please call 271-9508. Membership is more fun when you are actively involved -- we need you! **Special Notice** Visiting artists, lecturers, and special guests of the Art Center frequently need lodging, transportation, and special attentions. If you are interested in helping us meet these needs in whatever way is convenient to you please call Anne Bernhard, 352-3654.	**6** **Lecture** *Tradition and Innovation in Four Masters* "Gova" - Dr. I. Michael Danoff, Curator 1:30 p.m. Manegold Theater	**7** **Classes** *Contemporary Quilting Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios **Lecture** *Masterpieces of Art* Samuel Mannerre 1:30 p.m. Lecture Gallery-Lake Level	**8** **Members' Preview Reception** *The Bible Through Dutch Eyes* 8:00 p.m. Changing Exhibition Galleries Lower Level **Classes** *Fiber Arts Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios	**9**  Rembrandt van Rijn "Adam and Eve" *The Bible Through Dutch Eyes*	**10** **Classes** *Art Classes for Young People/Adults* 9:00 a.m.-2:30 p.m. McBeath Learning Center-Studios
11 Sidney Marc Abraham Dumstrina Magar and Ishmael *The Bible Through Dutch Eyes*	**12** 	**13** **Lecture** *Tradition and Innovation in Four Masters* "Daumier" - Dr. I. Michael Danoff, Curator 1:30 p.m. Manegold Theater **Lecture** Dr. J. W. von Moltke, distinguished German scholar, will present a public lecture on the exhibition *The Bible Through Dutch Eyes* 8:00 p.m. Manegold Theater	**14** **Classes** Easter Recess - No Quilt Class **Lecture** *Masterpieces of Art* Samuel Mannerre 1:30 p.m. Lecture Gallery-Lake Level **Meeting** Lakefront Festival of Arts Committee Meeting - 12:00 Noon - Room 403 War Memorial Building	**15** **Classes** Easter Recess - No Fibers Class **Film Classic** *Stagecoach*, 1939 Directed by John Ford with John Wayne, Claire Trevor 8:00 p.m. Manegold Theater	**16** **Meeting** Garden Club Annual Meeting 10:00 a.m. Villa Terrace Program: Mrs. Bernard Wrensch *Our Heritage in Herbs* Herbal tea and sandwiches Mrs. Harold Row, hostess	**17** **Classes** Easter Recess - No Classes
18 **Exhibition Closes** *Youth Art Month Exhibition*	**19**	**20**	**21** **Classes** *Contemporary Quilting Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios	**22** **Classes** *Fiber Arts Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios	**23**	**24** **Bal Masque** 17th Annual Bal du Lac Sponsored by Friends of Art Cocktails 7:30-Dinner/Dancing 9:00 Music by Marshall Grant/Palm Beach $50.00 per person - Open Bar Black Tie - Parking Service Members and non-members -- this spectacular evening will support the Acquisition Fund! **Classes** *Art Classes for Young People/Adults* 9:00 a.m.-2:30 p.m. McBeath Learning Center-Studios
25	**26**	**27** **Lecture** *Tradition and Innovation in Four Masters* "Mondrian" - Dr. I. Michael Danoff, Curator 1:30 p.m. Manegold Theater	**28** **Classes** *Contemporary Quilting Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios	**29** **Concert** *Pro Musica Nova—Spirit of '76 Series* Kenneth Schermerhorn, Conductor Marlie Sabo, Soprano Works by Downey-Stravinsky-Henze 8:00 p.m. - East Entrance Gallery **Classes** *Fiber Arts Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios **Film Classic** *Drums Along the Mohawk*, 1939 Directed by John Ford (color) with Henry Fonda, Claudette Colbert 8:00 p.m. - Manegold Theater	**30** **Concert** *Medieval Recorder Consort* 8:15 p.m. Villa Terrace Tickets available from Carousel Productions, 271-3180 **May 1** Repeat performance		**Forthcoming Mailings** As of the first of May, you will be receiving your calendar and all other brochures, invitations, letters, and notices in a single package each month. This will reduce printing and postage costs and conveniently assemble your Milwaukee Art Center membership mailings.

Exhibitions

1976 Youth Art Month Exhibition
March 28 - April 18, 1976
Faye McBeath Learning Center - Upper Level
Reception and Entertainment - Saturday, March 28 - 2:00 p.m.
Youth Art Month is a concertive effort by the Wisconsin Art Education Association to bring the aspect of art in children's education to the attention of all persons. Art provides unparalleled opportunities to develop interest in skills and attitudes which will last a lifetime.

Continuing Exhibitions
Continuing through March 21, 1976
Six Decades: The News in Pictures
The Journal Gallery - Lower Level
220 works depicting distinguished history of photojournalism at The Journal Company.
Cork Marcheschi and Eric Schwartz
The Lubar Gallery - Lower Level
An exhibition by two artists who use light and electricity to create [illegible]
The Riveredge Exhibition
Collectors Gallery - Lake Level
Paintings, photographs and lithographs by Wisconsin artists who have contributed original designs for Riveredge cards.
Continuing through March 14, 1976
49th National High School Art Exhibition
Faye McBeath Learning Center - Upper Level
Work by secondary school students of America sponsored by *Scholastic Magazines, Inc.*, and *Rexnord Inc.*

The Bible Through Dutch Eyes
April 9 - May 23, 1976 Changing Exhibition Galleries - Lower Level
Members' Preview Reception - Thursday, April 8 - 8:00 p.m.
In April the Milwaukee Art Center is presenting an exhibition entitled *The Bible Through Dutch Eyes* to include seventy Dutch seventeenth century paintings depicting Old Testament themes. Approximately half of the paintings are from private collections and the remainder are from the Art Institute of Chicago, the Metropolitan Museum of Art, the Rhode Island School of Design, the National Gallery of Canada, the Minneapolis Institute of Arts, the J. Paul Getty Museum, the Yale University Art Museum, and other institutions and galleries. Of special interest are ten works on loan from Dr. E. Schapiro of London, England. This will be the first and only showing of Dr. Schapiro's collection in America, since the paintings have been accepted into the collection of the Hermitage, Leningrad.
Guest Curator is Dr. Alfred Bader, who has published articles here and abroad, especially in the area covered by this exhibition. Each painting will be reproduced in a catalogue along with the corresponding biblical text; full technical information, and commentary of both scholarly and popular interest. A special effort is being made to bring religious schools and groups into the galleries for the educational programs prepared in conjunction with this outstanding exhibition.



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Gallery Hours Tuesday-Sunday 10:00 a.m.-5:00 p.m. Closed Mondays **Office Hours** Monday-Friday 9:00 a.m.-5:00 p.m. **Telephone** 414 271-9508 **Villa Terrace Hours:** Wednesday, Saturday, Sunday 1:00-5:00 p.m. Tours by appointment 271-3656	**1 March** **Special Notice** The admission charge to the galleries is in effect – $1.00 per person for non-members, $.50 for students and senior citizens, and free to children under 12 accompanied by adults *Admission is free from 10:00-11:00 a.m. Tuesdays through Sundays* Art Center members are admitted free at all times, and are reminded that they are required to show their membership cards at the door Please call 271-9508 if you should need a card replacement	**2**	**3** **Classes** *Contemporary Quilting Class/Adults* 9:00 a.m.-11:30 a.m. McBeath Learning Center-Studios **Special Announcement** At the invitation of the Milwaukee Art Center, conservators from the Intermuseum Conservation Association, Oberlin College, will examine and present a condition report on approximately 120 paintings from the permanent collection, designated by the curatorial staff, for the purpose of future conservation	**4** **Classes** *Fiber Arts Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios **Film Classic** *Flesh*, 1932 Directed by John Ford with Wallace Beery, Karen Morley 9:00 p.m. Manegold Theater	**5** 	**6** **Classes** *Art Classes for Young People/Adults* 9:00 a.m.-2:30 p.m. McBeath Learning Center-Studios
7	**8** **Special Notice** If you have not received the new volunteer form recently mailed to members, please call 271-9508 Membership is more fun when you are actively involved – we need you!	**9** **vol-un-teer**	**10** **Classes** *Contemporary Quilting Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios **Lecture** *Masterpieces of Art* Samuel Manierre 1:30 p.m. Lecture Gallery-Lake Level **Meeting** Lakefront Festival of Arts Committee Meeting 12:00 Noon Room 403 War Memorial Building	**11** **Classes** *Fiber Arts Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios **Lecture** *Reporting With a Camera–A Personal View* George J. Lockwood Special Sections Editor Milwaukee Journal 8:00 p.m. Manegold Theater	**12** **Special Event** Coming soon – Save the date!! 17th Annual Bal du Lac Saturday, April 24th Please watch for your invitation and reserve early! **Meeting** Garden Club Meeting 12:00 Noon Woman's Club of Wisconsin *Old Fashioned Table Settings* by members Mrs. Lynn Matthias, hostess	**13** **Classes** *Art Classes for Young People/Adults* 9:00 a.m.-2:30 p.m. McBeath Learning Center-Studios
14 **Concert Series for Children** *The Nightingale and the Headlight* Wisconsin Conservatory of Music Children's Chorus Scott Stewart, Director 3:00 p.m. McBeath Learning Center **Exhibition Closes** *49th National High School Art Exhibition* closes	**15**	**16**	**17** **Classes** *Contemporary Quilting Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios **Lecture** *Masterpieces of Art* Samuel Manierre 1:30 p.m. Lecture Gallery-Lake Level	**18** **Classes** *Fiber Arts Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios **Film Classic** *Steamboat 'Round the Bend*, 1935 Directed by John Ford with Will Rogers, Irwin S. Cobb 8:00 p.m. Manegold Theater	**19**	**20** **Classes** *Art Classes for Young People/Adults* 9:00 a.m.-2:30 p.m. McBeath Learning Center-Studios
21 **Exhibitions Close** *Six Decades: the News in Pictures* *Cork Marcheschi and Eric Schwartz* *the Riverdge Exhibition* closes	**22**	**23**	**24** **Classes** *Contemporary Quilting Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios **Lecture** *Masterpieces of Art* Samuel Manierre 1:30 p.m. Lecture Gallery-Lake Level	**25** **Classes** *Fiber Arts Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios	**26**	**27** **Classes** *Art Classes for Young People/Adults* 9:30 a.m.-2:30 p.m. McBeath Learning Center-Studios
28 **Opening** *1976 Youth Art Month Exhibition* 2:00 p.m. Entertainment Reception - Faye McBeath Learning Center	**29** 	**30** Youth Photo by Jerry Hadbeck *1976 Youth Art Month Exhibition*	**31** **Classes** *Contemporary Quilting Class/Adults* 9:30 a.m.-11:30 a.m. McBeath Learning Center-Studios **Lecture** *Masterpieces of Art* Samuel Manierre 1:30 p.m. Lecture Gallery-Lake Level			**Buffet** Treat yourself and your guests to a day with the Art Center collections and an enjoyable luncheon repast in the new *Buffet* on the Mezzanine Level. Luncheon is served from 11:00 a.m. to 2:00 p.m., and wines and cheeses from 2:00 to 4:00 p.m. Tuesday through Sunday

The New Milwaukee Art Center

on the lakefront 750 N. Lincoln Memorial Dr. Milwaukee, Wisconsin 53202 414 271-9508

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March·April

LOAN RECEIPT

Milwaukee Art Center -:- 750 North Lincoln Memorial Drive -:- Milwaukee, Wisconsin 53202

EXHIBITION (OR PURPOSE OF LOAN): .....

DATES from: ..... through: .....

LENDER'S NAME: .....

ADDRESS: Street .....

City ..... State ..... Zip Code .....

DOES LENDER PREFER TO REMAIN ANOMYMOUS? YES ..... NO .....

ARTIST(S): .....

.....

TITLE OF WORK(S): .....

.....

.....

.....

.....

.....

THIS WORK OF ART HAS BEEN RECEIVED BY THE MILWAUKEE ART CENTER FOR THE PURPOSE INDICATED AND SUBJECT TO THE CONDITIONS SPECIFIED ON THE BACK OF THIS RECEIPT.

CONDITION AS RECEIVED: .....

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.....

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DATE RECEIVED: .....

CARRIER: .....

CHARGES: ..... VALUE: .....

SIGNED: .....

TITLE: ..... DATE: .....

LENDER'S COPY

CONDITIONS

1. Upon receipt of the work of art it shall be the decision of the Milwaukee Art Center, Inc. as to whether, or for how long during the exhibition, objects covered by this receipt shall be exhibited.

2. In the event of death of a lender (owner) of a work of art on loan to the Milwaukee Art Center, Inc., the legal representative of the deceased is requested to notify the Milwaukee Art Center, Inc. immediately in writing, enclosing a certified copy of his authority; otherwise the Milwaukee Art Center, Inc. cannot assume responsibility other than returning the work of art as originally instructed on the "Loan Agreement."

3. If the Milwaukee Art Center, Inc. requests the lender or his legal representative to collect a work of art on deposit and such work of art is not accepted within a period of thirty (30) days, such work of art shall be placed in storage at the lender's (owner's) risk and expense.

4. The attributions specified on the "Loan Agreement Form" are those of the lender (owner) and the Milwaukee Art Center, Inc. does not assume responsibility for the accuracy thereof.

5. The Milwaukee Art Center, Inc. will give to all works of art loaned to it the same care as they would receive if they were the Center's own property.

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15

JACOB'S DREAM

GENESIS 28, 10 – 15

Rembrandt School, ca. 1650.

Panel, 25 x 19 inches.
Private American collection.
Provenance: Sir Upton Greville-Smythe.
M. Welti.
Galerie Fischer, Lucerne, June 26, 1954, No. 2263, ill. (as *Tobias and the Angel*, by Ferdinand Bol).
Galerie Fischer, Lucerne, November 25, 1972, No. 2465 (as *Isaac's Dream*, attributed to Ferdinand Bol).

Jacob's Dream, with concentration on two figures and not stressing the ladder, was a popular Rembrandt School subject. The sleeping figure of Jacob is based on a drawing attributed to Rembrandt (fig.) (in the Kupferstichkabinett, Berlin.) It has been questioned by Benesch (cf. comments to BENESCH 880) and defended by Jakob Rosenberg (E. Bock-Jakob Rosenberg, *Staaliche Museen zu Berlin, Die Zeichnungen alter Meister, Die niederländischen Meister*, Berlin 1930, p. 221, No. 2696) and Slive (*Drawings of Rembrandt*, New York, 1965, No. 1, 27).

This work is ~~very close~~ related to paintings by Ferdinand Bol (e. g. the work in Dresden, 1920 cat. No. 1604, ill. in H. Gerson, *Het Tijdperk van Rembrandt en Vermeer*, Amsterdam, 1952, pl. 37) and G. v. d. Eeckhout (cf. the painting of 1669 in Dresden, 1930, cat. No. 1618A, ROY 14).

e. g.
cf.

The vision of a ladder with angels going up and down on it is unique in Biblical imagery, and so *Jacob's Dream* has aroused artists' imaginations for centuries.

The Bible is the book of dreams, par excellence: dreams of individuals, dreams of a people, dreams of all mankind. It is surely no accident that the very first well-known dream in the Bible is not that of a king or of a general but of a man at the lowest point in his life – homeless and hunted, yearning for God's promise that He would return him to his country.

defended by

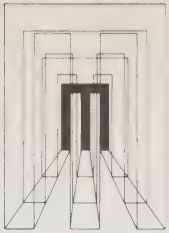
~~defended by Jakob Rosenberg (E. Bock-Jakob Rosenberg, *Staatliche museen zu Berlin, Die Zeichnungen*~~

defended by Jakob Rosenberg (E. Bock-Jakob Rosenberg, *Staatliche Museen zu Berlin, Die Zeichnungen*
(fig. , in the

Berlin).

fig 8

news



For Release

Contact

MILWAUKEE ART CENTER 750 North Lincoln Memorial Drive Milwaukee, Wisconsin 53202 414 - 271 - 9508

Opening Friday, April 9th, through May 23rd, the Milwaukee Art Center will present a major Old Masters exhibition entitled "The Bible Through Dutch Eyes", to include seventy Dutch seventeenth century paintings depicting Old Testament themes.

Private collections are represented as well as works from the Art Institute of Chicago, the Metropolitan Museum of Art, the Rhode Island School of Design, the National Gallery of Canada, the Minneapolis Institute of Arts, the J. Paul Getty Museum and the Yale University Art Museum. Each painting will be reproduced in a catalogue along with corresponding biblical text, full technical information, and commentary of both scholarly and popular interest.

A special instructional package for "The Bible Through Dutch Eyes" is available through our Education Department. The package includes eighty color slides and the catalogue with fully descriptive text. A guided tour program is offered for groups of ten or more. Heavy demand is expected, and tours must be arranged in advance with Mrs. Mary Ehlke, Education Department, Milwaukee Art Center.

Two lectures will be offered free to the public at 8:00 P.M. in the Manegold Theatre, Upper Level. On Tuesday, April 13th, Dr. J. W. von Moltke, distinguished German art historian, will present a scholarly exploration of the paintings. On Tuesday, May 11th, Dr. Alfred Bader, Milwaukee collector and guest curator for the exhibition, will speak on his personal philosophies and history of collecting.

Gallery hours are 10:00 A.M. to 5:00 P.M. Tuesdays through Sundays, closed Mondays. Admission is $1.00 for adults, $.50 for students and senior citizens, and children under twelve accompanied by an adult admitted free. There is free admission the first hour of each day, 10:00 to 11:00 A.M.

The exhibition offers a unique learning experience, and we encourage religious leaders and educators in the community to pass the word among their respective groups. We cordially invite one and all.

THE MILWAUKEE ART CENTER

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April Eighth
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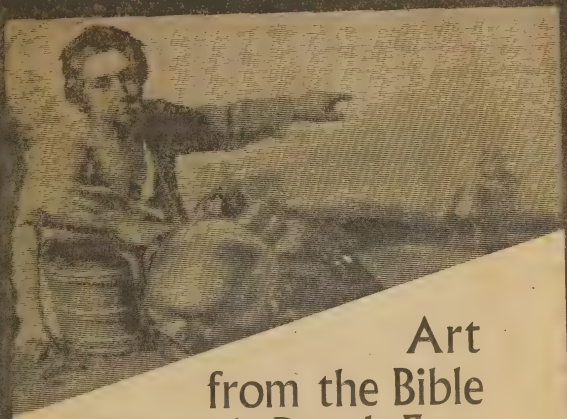
The Bible Through Dutch Eyes



Art from the Bible Through Dutch Eyes

Discover the stories of Joseph, Moses, Esther and other figures in the Old Testament as seen through the artistic renditions of several 17th century Dutch masters.

Compare the beauty of art as described by the selected passage it illustrates.

TONIGHT 9PM CHANNEL 10 WMVS

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10

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LECTURE ANNOUNCEMENT

Opening Friday, April 9th, through May 23rd, the Milwaukee Art Center will present a major Old Masters exhibition entitled "The Bible Through Dutch Eyes", to include seventy Dutch seventeenth century paintings depicting Old Testament themes.

Two lectures will be offered free to the public at 8:00 P.M., in the Manegold Theatre, Upper Level --

1) TUESDAY, APRIL 13 - "The Old Testament As Seen By Rembrandt And His School"
   Dr. J. W. von Moltke, distinguished German art historian and retired Director of the Museum der Stadt Bielefeld, will present a scholarly exploration of the subject.

2) TUESDAY, MAY 11 - "The Bible Through Dutch Eyes: Some Iconographic Problems"
   Dr. Alfred Bader, Milwaukee collector and Guest Curator for the exhibition, will explore informally the religious and legendary subjects.

(Reservations are not required)

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May 26, 1976

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

Dear Alfred:

Now that the house lights have gone out and the curtain come down, I wanted to thank you personally for your great contribution to the Art Center in organizing "The Bible Through Dutch Eyes." Although not all figures are in, some 15,000 people visited the show, and from all reports each of them had an unusually satisfying experience from it.

I have seldom had more good comments on a show than this one. It indeed seems to have struck that responsive chord which we all anticipated that it would. There were some beautiful pictures in the show, and it has been the kind of significant contribution to scholarship which I would like to see all of our exhibitions make. That is confirmed by the unusual number of requests we have already had for the catalogue from distant places - a demand which will quite certainly remain for some time. Perhaps we ought to look forward to doing one of our projected series of "Occasional Papers" to provide a follow-up on future developments in your research on some of the questions posed as these become either resolved or develop further in your work. I think it would be welcomed by many scholars around the world.

Again my thanks. You were very gracious and very patient throughout the entire course of the organization of the show, and it was a pleasure for me to see that you obviously gained satisfaction from it. I was additionally glad that you and so many members of the staff had the chance to get better acquainted. We all look forward to working with you again.

My very best to Dannie.

Sincerely,

Tracy

Tracy Atkinson
Director

FORMERLY MILWAUKEE ART INSTITUTE AND THE LAYTON ART GALLERY

MILWAUKEE ART CENTER • 750 N. LINCOLN MEMORIAL DRIVE • MILWAUKEE, WISCONSIN 53202 • 271-9508

May 19, 1976

Dr. Alfred Bader
Aldrich Chemical Company
940 W. St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

Thank you for a wonderful evening. Your lecture was superb and everyone had a very good time. Let me take this opportunity to thank you again for all your generous efforts and time on behalf of the exhibition, catalog and related programming. Milwaukee is very lucky to have this added benefit and the Art Center owes you a debt of gratitude for one of the most exciting shows in our history. The docents have had an exciting experience touring the school children and adults through an exhibition of this caliber. Many of them feel it is the highlight of their volunteer career.

Thanks again for your lecture and I hope that the future will allow us many more talks on this subject - presently my thinking is to offer a series of lectures on the Bible.

I am sorry that I will be unable to be with you Saturday evening for what, I am sure, will be a most enjoyable time.

Sincerely,

Barbara

Barbara M. Brown
Curator, Education Department

Dr. Otto Salvak
Manager

March 24, 1976

Dr. Alfred Bader
2961 North Shepard
Milwaukee, Wisconsin 53211

Dear Dr. Bader:

Just a note to confirm that Channel 10 will be producing a special program on THE BIBLE THROUGH DUTCH EYES. Our crews will be shooting the scripture readers on Monday, April 5th and in the Journal Gallery-Milwaukee Art Center on Monday, April 12th.

We would like to video tape a short interview with you to include in the program. Your interview would examine the scholarly approach you took with the collection and compilation of data incorporated in the catalog. We would like to record this interview at the Art Center on Monday, April 12th at 3:00 pm.

We will be combining the scriptural texts with some of the material from your magnificent catalog to make a one hour special color program to air on Channel 10 on Tuesday, April 20th at 9:00 pm and Thursday, April 22nd at 10:30 pm.

Again, you have mounted a beautiful exhibition, and I hope our production will encourage more people to attend in order to get the total picture rather than the highlighted view we will present.

Sincerely,

H. Jon Miller
Producer-Director
ART FROM THE BIBLE

HJM/ns

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May 10, 1976

Rabbi Abba Leiter
1016 N. 10th Street
Manitowoc, WI 54220

Dear Rabbi Leiter:

Thank you so much for your most interesting letter.

If I looked at No. 24 without knowing anything about it, then I would also think that this might be Abraham and Ishmael. However, there are a number of etchings and drawings by Rembrandt and his School, depicting Jacob's sons taking leave from Jacob, and in these Benjamin is shown in the same posture as shown here.

Regarding Plate 43, many early translations of the text refer not to a jug of water but to a cup, and there are some earlier Bible illustrations showing David stealing a cup from the sleeping Saul.

Regarding the sale of Joseph, I do believe that the Rashbam and Hertz are correct; how else can you explain Ruben's surprise that Joseph was no longer in the pit?

You have taken a great deal of time studying the catalog and I am wondering whether you might not like to consider writing a review of the exhibition and the catalog for a periodical such as Judaism, or Tradition?

I much look forward to discussing the catalog with you in much more detail when next you visit with Rabbi Shapiro.

Best personal regards.

Very sincerely,

Alfred Bader, Curator
The Bible Show

FORMERLY MILWAUKEE ART INSTITUTE AND THE LAYTON ART GALLERY

RABBI ABBA LEITER
Rabbi Abba Leiter
1016 N. 10th Street
Manitowoc, WI 54220 54220
(414) 682-5173

ב"ה
הרב אבא לייטער
בן הגאון המפורסם
הרב זאב וואלף לייטער ז"ל
מחבר שו"ת בית דוד ב"ח
ושאר ספרים

Dear Dr. Bader:

Recently I visited our local museum at which time the director was kind enough to present me with a copy of 'The Bible Through Dutch Eyes'.

I found it very fascinating and read thru it in one sitting, albeit in a superficial fashion. However certain works and comments did arouse some more pointed comments, and I am taking the liberty of addressing them along with some emendations as well as questions to you. Some questions are based on a lack of knowledge, perhaps, and if so you can inform me of the proofs advanced by the art critics, which I understand the nature of the catalogue did not allow you to quote at length.

Plate No. 24... Could this not be Abraham and Ishmael? He too may have a flask(see Abarbanel) I might also add that Benjamin albeit referred to as a lad (Gen. 44:30) and 'youngest', is the father of tenchildren at the time of family's arrival in Egypt, which should be shortly after Joseph meeting Benjamin(46:21). Now while it is true that Ishmael is sixteen when sent away, it would be more in line to portray him as a lad(cf. Plate No. 8, also with flask) more so than Benjamin who is a grown man, perhaps thirty years of age. What is Tumpel's convincing proof here. Is it based on other portraits ordrawings somehow relating this to other portrayals of Benjamin?

Plate No. 30....The Song of Red sea is by Moses. The Song sung by Miriam which follows it is very brief(Exod. 15:20,21)

Plate No. 43..Could this perhaps be the hiding of Joseph's goblet in the sack of Benjamin . The prominent position of the goblet as well as its resemblance to one, more so than a water container prompts the question. Further, the bending figure does not seem to be slumbering but rather occupied with searching or whatever. What does Tumpel give to demonstrate his thesis?

Page 54....Joseph does not 'pray' to the baker. He simply asks for a favor or makes a request. the old fashioned english translation albeit based on certain considerations does not intend a prayer on the part of Joseph in any literal sense, just as no one would accuse Jacob of actually praying to Joseph in Gen. 47:29.
While Joseph does not speak to or with G-d,he does refer to Him as the source of understanding Gen. 41:16, 40:8, the provident G-d Gen. 41 passim, 45:5-9,who has given Joseph all his prestige, power, as part of the Divine Plan.

RABBI ABBA LEITER

Rabbi Abba Leiter
1016 N. 10th Street
Manitowoc, WI 54220
(414) 682-5173

ב"ה

הרב אבא לייטער
בן הגאון המפורסם
הרב זאב וואלף לייטער ז"ל
מחבר שו"ת בית דוד ב"ח
ושאר ספרים

Page 134...Job is not the only book dealing with the problem of evil in a comprehensive manner or making it its central theme amongst the books of the Old Testament. Habakuk, in particular has this problem as its cenral theme and discusses it comprehensively and in a powerfulfashion. Note especially the questions of the prophet in 1:2-4, 12-17.
The themes touched upon are G-d as a disinterested spectator, wicked destroying the righteous, perversion of justice, total lack of justice in this world,a total lack of providence perhaps indicative of lack of Divine Power or if not,absurdity is the governing force. Even the theme of the Death of G-d is alluded to in verse 12, long before it was the fashion.

In regard to your comment on p. 9and 46 on the sale of Joseph, I too was learning the text as the Rashbam did but was disturbed by many questions from other sources as well as the text itself where Joseph states that his brothers sold him,Gen. 45:4,5.

I then found in the commentary of Abraham the son of Maimonides, adiscussion of the passage dealing with the sale which he brings in the name of his grandfather Maimon, and told to him by his father, Moses Maimonides.

There are three groups here, Ishmaelites, Midianites, and Medanites the last ones mentioned as those who sold Joseph into Egypt Gen 37:36. Note this point because many translators have failed to see the difference in the Hebrew text here. All three of these groups are descendents of of Abraham and Keturah or Hagar and the Midianites and Medanites are mentioned as two different people in Gen.25:2. These three come under a general heading of Ishmaelites and to them did Joseph's brothers sell him. They are named as to their specific tribe to indicate that they actuallywere involved in aspects of Josephs sale and of his later sale into egypt.(Presumably there are other tribes enumerated above in Gen. 25 which are in the Ishmaelite grouping and here we specify which were and were not involved in the sale.

Thus we have a sale of Joseph by the brothers to the caravan composed of these three groups under one tribal heading and all of them take partin the deal. Then Rabbi Abraham states that this is the textual explanation and other interpretations are homiletical or exigetical. I think his approach does serve to explain the rather odd and seemingly dismembered text before us. Itserves to answer my question on the Rashbam in a much more straightforward manner than one could if one insisted on holding to the Rashbam's reading. I might add that he brings verses to show that Midianites are called Ishmaelites in Judges 8:24. This may also be the view of the Ibn Ezra onthis passage as indicated by his brief but similar commentary.

In any case Ifound your beautifully put together catalogue a remarkably stimulating work and I presume it is the first of many.

With Best Wishes
Abba Leiter

MAX-HABERMANN-STR. 9
4800 BIELEFELD 1
TEL. 0521/82866

28.10.1976.

Lieber Herr Bader,

jetzt habe ich den grössten Teil meiner Reisen für Aert de Gelder gemacht - allerdings werde ich nächstes Jahr nach Moskau und Leningrad reisen- sodass ich einen ganz guten Gesamtblick über das Werk des Künstlers habe. Gerade wohnte ich einige Tage bei Dr. W. Bernt und seiner sehr reizenden Frau und ich hatte Gelegenheit oft und ausführlich und dazu noch in Ruhe mit ihm über die verschiedenen Problembilder zu sprechen.

Wir haben bei dieser Gelegenheit Ihr Bild "Esther before Ahasverus(?)" sehr eingehend erörtert und wir sind durchaus nicht überzeugt, dass trotz der Signatur, die so abweicht und so anders ist und wahrscheinlich auch anders gelesen werden muss-ein Aert de Gelder ist. Herr Bernt meinte auch, dass man an Knüpfer denken sollte, aber vielleicht findet man noch einen besseren Namen. Nächste Woche fahre ich ganz kurz nach Holland-vielleicht finde ich dort einen Künstlernamen, den ich vorschlagen könnte.

Nun habe ich noch zwei Bitten: sie hatten doch in London bei Christies oder Sotheby ein Bild gesehen, das Aert de Gelder zugeschrieben war. Um welches Bild handelt es sich? Vielleicht kenne ich es.

Dann sah ich bei Herrn Bernt eine Photographie einer im Profil gesehenen Dame mit grossere Reiherfeder-Aufputz, das bei Ihnen sein soll und wohl einmal Aert de Gelder zu geschrieben war, das ich aber nicht mit Bewusstsein gesehen habe. Besitzen Sie dieses Bild noch? Und wenn ja, was ist Ihre Ansicht darüber?

Weiterhin hatte Herr Bernt ein sehr schönes Detail Ihres Bildes "Juda and Thamar" und zwar von Thamar, Ken Brown Photo No. B 87 02. Könnte ich davon einen Abzug bekommen?

Auf meiner letzten Reise habe ich auch Herrn Sumowski in Stuttgart besucht, habe endlich die Bilder in Aschaffenburg gesehen und kenne damit auch Aert de Gelder's Spätwerk ein wenig besser. So war diese Reise sehr lohnend und ich bin dankbar, dass ich so viel noch sehen konnte.

Indem ich Sie bitte Ihre verehrte Frau zu grüssen
bin ich stets Ihr

Dr. Bauch

ELIH

52

ELIJAH AND THE ANGEL

I KINGS 19, 4 6-7 Bisschop

Cornelis Bisshop, born in Dordrecht in 1630, died there in 1674, student of Ferdinand Bol, and in many of his works close to Nicolaes Maes. Versatile painter of Biblical, allegorical and genre paintings, and of portraits.

Canvas, 38 x 48 inches.
Collection of Mr. and Mrs. Harry Moore, Kenilworth, IL.
Provenance: Christie's, March 28, 1952, No. 52 (as *The Angel Visiting Tobit* by Rembrandt).
Central Picture Galleries.
Literature: W. R. Valentiner, *Drawings by Bol*, Art Quarterly, *20*, 49 ff. (1957), ill. No. 23 (as by Ferdinand Bol) ca. 1650. *Art Quarterly, 20,*
W. R. Valentiner, *Rembrandt Handzeichungen, Klassiker du Kunst*, XXXII, p. XVII and ill. 13 and 14. *der Kunst,* XXXII, p. XVII and ill. 13 and 14.

No. 51

The attribution to Cornelis Bisschop was made by W. Sumowski (private comm.), who believes that the drawing ( ) for this painting is also by Bisschop. There is a similar depiction by Ferdinand Bol in the Prakke collection in Nijmegen.

Prakke

Next to Moses, Elijah was one of the greatest of the Biblical prophets, even 'though no book of the Bible is named after him. Among Jews there are countless legends about him, affecting all aspects of life, and particularly the coming of the Messiah.

The angel's visit here depicted just preceded that beautiful story of the still small voice (*I KINGS, 19*, 11-14): Kings

"The four phenomena that God sent before His appearance – wind, earthquake, fire, and a still small voice – were to instruct Elijah about the destiny of man. God told Elijah that these four represent the worlds through which man must pass: the first stands for this world, fleeting as the wind; the earthquake is the day of death... ...; fire is the tribunal in Gehenna; and the still small voice is the Last Judgment, when there will be none but God alone" (GINZBERG, IV, p. 200).

45

SOLOMON PRAYING IN THE TEMPLE (?)

> But will God indeed dwell on the earth? behold, the heaven and heaven of heavens cannot contain thee; how much less this house that I have builded?

I KINGS 8, 27

Gerbrand van den Eeckhout.

Canvas, 21 1/2 x 25 inches.
Private American collection.
Provenance: W. van Gelder, Uccle, Brussels.
Christie's, February 14, 1971, No. 58; (as Solomon Koninck).
John Hoogsteder, The Hague.
Literature: BADER, No. 12.

Eeckhout's drawing for this painting, now in the Hannema de Stuers Foundation, is illustrated in W. R. Valentiner, *Rembrandt Handzeichnungen, Klassikee der Kunst*, XXXII, p. XXIV, ill. 20, (fig.). *Klassiker*

Kings
lc.

Eeckhout either meant this to depict Solomon praying in the Temple which he had built, or *Solomon Praying to Idols* (I KINGS *11*), a subject he had also treated in a painting signed and dated 1654, in Brunswick (No. 258 of the 1900 cat., ROY 35). The drawing (fig.) includes the foot of an idol on the right; it and the presence of the two women suggest that Eeckhout illustrated *Solomon's Idolatry*. The painting also includes the two women, but Solomon is so deep in prayer, that perhaps the artist changed his mind, and in the painting depicted *Solomon Praying in the Temple.*

It is surely significant that Rembrandt and his students concerned themselves far more with the agonies of King Saul and the vicissitudes of King David than with the splendor of King Solomon. This is one of the relatively few paintings of the Rembrandt School depicting King Solomon. The handling of the King, truly in prayer, is very close to Rembrandt.

fig.

44

THE GHOST OF SAMUEL APPEARING TO KING SAUL AND THE WITCH OF ENDOR

I SAMUEL 28, 8 –14

Rembrandt School, ca. 1650.

Panel, 24 x 18 3/4 inches.
Private American collection.
Provenance: Parke-Bernet, January 28, 1953, No. 16, ill. (as Ferdinand Bol).
Christie's, December 13, 1974, No. 1 (as F. Bol).

This is a rather rare subject in the Rembrandt School. A painting ~~by Eeckhout~~, somewhat familiar in similar in composition, but without the two soldiers, was in the Dolfuss sale at Petit in Paris on May 20, 1912, No. 46, ill.

The attribution of this painting is difficult. At the R. K. D. in The Hague, it is listed as Ferdinand Bol, with a note by H. Gerson that the painting may be by Willem de Poorter. W. Bernt has suggested (private comm.) that Leonard Bramer in his middle period might also be considered.

While there is no known work of this subject by Rembrandt, C. Tümpel has pointed out (private comm.) that a drawing attributed to Rembrandt (BENESCH 650, fig. 1) in the collection of Count Antoine Seilern probably depicts *The Ghost of Samuel*, with the two soldiers. Perhaps the drawing is a fragment, with the left half, depicting Saul and the Witch of Endor, missing. The drawing bears an old inscription "La fureur de Saul." That title is usually applied to Saul's fury against David, but might well have been applied also to Saul's despair at Endor.

The artist has depicted Saul on his knees in a 'magic circle,' complete with skull and crossbones, used in necromancy in the seventeenth century. The despondent figure of Saul is reminiscent of the figure of Judas in Rembrandt's painting of 1629 (BREDIUS 539A, fig. 2). Judas and Saul each died the next day, and the artist shows deep insight by depicting Saul in his despair as Rembrandt had painted Judas.

According to Jewish legend (GINZBERG, IV, pp. 70 ff.), the two soldiers who came with Saul were Abner and Amasa, and the witch was Abner's mother, Zephaniah. There has been a great deal of discussion among Jewish scholars whether the apparition of Samuel was genuine, or an hallucination, or an imposture (cf. *Samuel*, The Soncino Press, London, 1949, p. 169, note to v. 12). The Rabbis of the Talmud, while condemning necromancy, also believed in it. Most later scholars either believed that the witch had no powers, but God wanted the ghost of Samuel to appear to Saul (so Saadya and Nachmanides) or they considered it a total fraud (so Maimonides and Ibn Ezra).

fig 20 fig 21

THE DETECTIVE'S EYE
INVESTIGATING THE OLD MASTERS

Exhibition continues through March 19, 1989.

Gallery Talk
Tuesday, January 24
1:30 p.m., Journal/Lubar Galleries
by James Mundy, Chief Curator

Panel Discussion
Thursday, February 9
6:15 p.m., Multi-Media Theater

Panel
Dr. Alfred Bader, Guest Curator of Exhibition
Charles Munch, Paintings Conservator
Martha Wolff, Curator of European Paintings,
Art Institute of Chicago

Moderator
James Mundy, Chief Curator, Milwaukee Art Museum

Sponsored by the Fine Arts Society

Cover: Reinier Nooms (called Zeeman), *Ships in the Amsterdam Harbor*,
circa 1623-1667, with magnified detail of artist's signature.
Gift of Elisabeth Plankinton Mackintosh.

The Board of Trustees
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the members' opening reception for

THE DETECTIVE'S EYE
INVESTIGATING THE OLD MASTERS

Thursday, January 19

Exhibition Opens
5:30 p.m. - Journal/Lubar Galleries

Lecture
6:15 p.m. - Memorial Hall, War Memorial
by John M. Brealey, Chairman, Paintings Conservation,
The Metropolitan Museum of Art, New York, New York

Please bring this invitation or membership card for admittance.

Milwaukee Art Museum
750 North Lincoln Memorial Drive, Milwaukee, Wisconsin 53202
414.271.9508

Milwaukee Art Museum

The 1994 Fine Arts Society Membership Directory

The Fine Arts Society

The Fine Arts Society (FAS) is a support group for people interested in European painting, sculpture and decorative arts and other world art before 1900. The society is devoted to the following goals:

- To support actively the Milwaukee Art Museum's programs dealing with European fine and decorative arts before 1900.
- To support the acquisition of Old Master and 19th century European paintings, sculptures, drawings and decorative arts.
- To educate and stimulate the greater Milwaukee community through lectures, tours, and visits to public and private collections.
- To promote the private collection of all forms of art before 1900.

If you would like further information or wish to make a reservation for an event, call Marilyn Charles at the Milwaukee Art Museum, (414) 224-3815.

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352-8891

Annual Membership

Family	$100	
Individual	$75	
Student	$25	(Please include copy of student ID)

Junior memberships are available
for those 35 years of age and under:

Single	$35
Couple	$50

The Fine Arts Society

1993/94 Program Schedule

Wednesday, September 15

University Club of Milwaukee

Annual meeting and dinner; Dr. Johann George Prinz von Hohenzollern will speak on art museums of Munich, Dresden and Berlin.

Thursday, November 4

Milwaukee Art Museum, East Entrance

5:30 P. M. Reception, Koss Gallery, for Dr. Larry A. Silver

6:15 P. M. Dr. Silver, Professor of Art History, Northwestern University, will speak on "The Face is Familiar: The Early Portrait in Northern Europe".

Thursday, December 2

Milwaukee Art Museum, East Entrance

6:15 P. M. Thomas Hoving, former director of the Metropolitan Museum of Art, will talk about his career in "Making the Mummies Dance".

7:30 P. M. Dinner for FAS members and guests in the Bradley Galleries.

Thursday, February 10

Milwaukee Art Museum, East Entrance

6:15 P. M. Dr. Martha Wolff, curator of European Painting before 1750 at The Art Institute of Chicago, will speak on "The Art Institute Builds a Collection".

Thursday, April 7

Memorial Hall, War Memorial Center

6:15 P. M. Lecture in conjunction with opening of *Masterworks of American Impressionism from the Pfeil Collection.*

Immediately following: Catered dinner at Villa Terrace

Thursday, May 5

Woman's Club Of Wisconsin

5:30 P. M. Cocktails

6:30 P. M. Dinner

8:00 P. M. Dr. Alfred Bader, local collector and expert on Dutch and Flemish 17th century painting, will speak on the "The Rembrandt Research Project and the Collector".

Early July

Guided tour of the Redon and Goya exhibitions at The Art Institute of Chicago.

Friday, September 16

Milwaukee Art Museum, East Entrance

6:15 P. M. Lecture by Dr. Paul Hayes Tucker, Professor of Art, University of Massachusetts.

Immediately following: Annual dinner meeting at the University Club

October

Lecture by Professor Lawrence W. Majewski on Fakes and Forgeries

Cover: detail of
Johann Heiss (German, 1640-1704)
Achilles Discovered by Ulysses Among the Daughters of Lykomedes, ca. 1690
Oil on canvas
Gift of Fine Arts Society in honor of James Mundy

Milwaukee Art Museum
700 North Art Museum Drive
Milwaukee, Wisconsin USA 53202
414-224-3200
FAX 414-271-7588

LEONARDO DA VINCI *and the* *SPLENDOR OF POLAND*

July 23, 2002

Dear Fine Arts Society Member:

The countdown is on! With less than two months remaining until the exhibition *Leonardo da Vinci and the Splendor of Poland* opens at the Milwaukee Art Museum, we wanted to let you know just how exciting this event really is!

A lecture by Prince Adam Karol Czartoryski will formally open the exhibition to the public on Friday evening, September 13. Members Preview Days are September 12 and 13.

Exhibition News

- The President of the Republic of Poland, Aleksander Kwaśniewski, has formally offered his endorsement of the exhibition.

- After more than two years of negotiations, the Ministry of Culture has agreed to lend Hans Memling's magnificent altarpiece *The Last Judgment* to the exhibition. This is the first time the painting has ever traveled to North America.

- On May 7, Director Russell Bowman and Curator Laurie Winters captured the attention of over 60 of the nation's leading art writers and broadcasters at a Press Announcement in New York. Representatives from *The Wall Street Journal*, *The Art Newspaper*, *Art & Auction*, *The Washington Post*, and the National Public Radio, to mention only a few, were all present and enthusiastic. A New York public relations firm has been retained to handle the national press.

- MAM has created an unprecedented slate of educational events in conjunction with the exhibition. See the September issue of *Museum News* for more information.

- Accompanying the exhibition is a beautiful 328-page catalogue (also being distributed by Yale University Press). The hardcover will be priced at $60.00; the softcover $39.95.

Tour and Visitor Services

- Tour bookings are already wildly successful. Several days in September and October are already completely sold out for guided tours.

- For the first time in MAM's history, the museum will be open 7 days a week with extended hours to accommodate the anticipated crowds.

- MAM, in collaboration with the Greater Milwaukee Convention and Visitors Bureau, has created special hotel and travel packages that include reduced airfares on Midwest Express Airlines. For more information on transportation and lodging discounts, call 1-800-554-1448.

International exhibitions of this caliber are made possible by countless people in a multitude of ways. We would like to ask all of you as dedicated members of the Fine Arts Society to help in ensuring the exhibition's success by personally organizing at least one group tour for this once-in-a-lifetime event. For a very special Milwaukee experience, think about organizing a group tour for your coworkers, clients, or social organizations.

To reserve your group tour date, call Jane Bushell at 1-414-224-3842.

Please help us to make this exhibition an outstanding success for the museum.

Thank you,

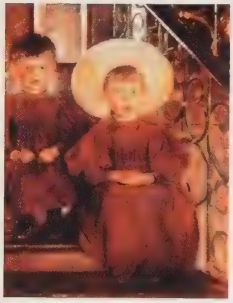
Laurie Winters
Curator of Earlier European Art

Leonardo da Vinci and the Splendor of Poland: A History of Collecting and Patronage is sponsored by We Energies and Christopher Seton Abele. Additional support comes from the Polish National Alliance; Trust for Mutual Understanding; Spirit of Milwaukee; The Kościuszko Foundation, Inc. An American Center for Polish Culture; Polanki, The Polish Women's Cultural Club of Milwaukee; and the Fine Arts Society of the Milwaukee Art Museum.

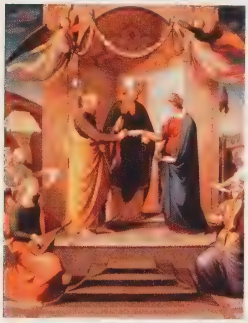
The project has also been funded in part by a grant from the Wisconsin Humanities Council and the National Endowment for the Humanities, and supported by an indemnity from the Federal Council on the Arts and Humanities. Promotional support has been provided by the Milwaukee Journal Sentinel. Transportation has been provided by LOT Polish Airlines.

Leonardo da Vinci (1452-1519)
Lady with an Ermine (Portrait of Cecilia Gallerani), ca. 1490
Italian
Oil and tempera on panel
The Princes Czartoryski Foundation, The National Museum, Cracow —
The Princes Czartoryski Museum

Hans Memling (active 1465-1494)
The Last Judgment, 1467-71
Netherlandish
Tempera and oil on oak panel
Gdańsk, The National Museum



Olga Boznańska (1865-1940)
Two Boys,1898
Polish
Oil on cardboard
Poznań, The National Museum/
The Raczyński Foundation



Johann Friedrich Overbeck (1789-1869)
The Marriage of the Virgin, 1834-36
German
Oil on canvas
Poznań, The National Museum/The Raczyński Foundation

Józef Mehoffer (1868-1946)
Strange Garden, 1903
Polish
Oil on canvas
Warsaw, The National Museum

Bernardo Bellotto (1721-1780)
View of Warsaw from the Terrace of the Royal Castle, 1773
Italian
Oil on canvas
Warsaw, The National Museum

MILWAUKEE ART MUSEUM

August 7, 2002

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

Dear Dr. Bader:

Thank you for your recent correspondence. And yes, I agree it will be difficult to match anything of the quality of work I saw in Kassel. As I mentioned, however, I am attempting to use the unique consortium relationship between Wisconsin and Hessen, established by previous Governor Thompson and now supported by Governor McCallum, to facilitate an exchange. I will keep you abreast of my progress. As I mentioned, any advice and/or support on this will be appreciated.

The Spitzweg exhibition does interest me. Laurie brought it to my attention last fall and it immediately piqued my interest. There is no doubt that it is an area where we do have a strength and one in which we should take advantage of. I also feel that any opportunity we have to celebrate the rich collecting history of this city is to our advantage. Not only does it bring deserved credit to our holdings, but it also recognizes the many great donors, such as Renee von Schleinitz, who made it all happen. As you may know, the previous administration would not have supported a Spitzweg show. I, however, do and will continue to discuss this with Laurie and our new director David Gordon. Any more information you may have please send it.

As for past deaccessioning and accessioning practices, I am sorry I really cannot comment on them at this late date because of lack of information. You do raise interesting questions, however.

I look forward to speaking with you again.

Sincerely yours,

Brian Ferriso
Senior Director of Curatorial Affairs

700 North Art Museum Drive Milwaukee, WI 53202 414-224-3200 Fax: 414-271-7588 E-mail: mam@mam.org

MILWAUKEE ART MUSEUM

August 12, 2002

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

Dear Dr. Bader:

Again, it was nice to speak with you last week. I appreciate your feedback on my proposed initiatives.

As promised, I wanted to keep informed of my progress in facilitating an exchange with Kassel. Enclosed please find a copy of a letter sent by Governor McCallum to Ministerpräsident Koch in support of the cultural component of the Hessen-Wisconsin partnership. In several weeks, I will follow up with my contacts, and begin the next phase of discussions. I will let you know what transpires.

Sincerely,

Brian Ferriso
Senior Director of Curatorial Affairs

700 North Art Museum Drive Milwaukee, WI 53202 414-224-3200 Fax: 414-271-7588 E-mail: mam@mam.org

SCOTT McCALLUM

Governor
State of Wisconsin

August 8, 2002

Hessischer Ministerpräsident Roland Koch
Hessische Staatskanzlei
Bierstadter Strasse 2
65 189 Wiesbaden
GERMANY

Dear Ministerpräsident Koch:

The State of Wisconsin and the State of Hessen have forged a unique partnership, dating back to 1998. As part of the Hessen-Wisconsin Consortium, educational and business collaborations have taken place, with significant results. It has been an extremely successful venture that continues to flourish in many forms.

Last summer, representatives from the Hessian Ministry of Science and Art visited the Milwaukee Art Museum to begin discussions about expanding the consortium to cultural activities. Led by Vice Minister Dr. Frank E. Portz, a German contingency met with the Museum's Executive Director, Christopher Goldsmith, and Senior Director of Curatorial Affairs, Brian Ferriso. An impetus for these dicussions was the Milwaukee Art Museum's new architecturally renowned $100 million expansion by Spanish architect Santiago Calatrava. This project has truly transformed the institution as well as the city of Milwaukee. The Milwaukee Art Museum has become a cornerstone of cultural activities and tourism, and last year welcomed over 450,000 visitors.

After receiving an invitation from Vice Minister Portz to meet with representatives from museums in Hessen, Brian Ferriso traveled to Kassel, Wiesbaden, Darmstadt and Frankfurt this summer. Upon his return, several ideas to forge a cultural collaboration were outlined and forwarded to Ms. Erika Mueller-Blass from the Hessisches Miniterium fuer Wissenchaft und Kunst. Among them are an eight-week exchange of two masterpieces from the Schloss Wilhelmshöhe – a Rembrandt and a Rubens painting – and an exhibition in Milwaukee of works by Expressionist Alexei von Jawlensky from the Museum Wiesbaden. In return, the Milwaukee Art Museum is proposing to lend important works of art to museums in Hessen. These initiatives would be a significant first step in expanding the consortium to the arts, and would have a major impact on the citizens of Wisconsin and the region.

I very much hope that you will officially support this new cultural initiative of our consortium.

Sincerely

Scott McCallum
Governor

SM:lal

cc: Mr. Brian Ferriso
Mr. James R. Klauser

P.O. Box 7863, Madison, Wisconsin 53707 . (608) 266-1212 . FAX (608) 267-8983 . e-mail: wisgov@gov.state.wi.us

MILWAUKEE ART MUSEUM

Contributing Membership
Campaign 2004

May 2004

Drs. Alfred and Isabel Bader
2961 North Shepard Avenue
Milwaukee, WI 53211-3435

Dear Alfred and Isabel

In the almost three years since MAM opened its landmark building, the identity of MAM as a cultural, and city-wide, icon has hardly slowed down.

During that time, we have experienced dramatic changes and advancements in the areas of collections, leadership and exhibitions and programs, all while under a spotlight. I am pleased to say that the transformation in the last few years is one of most positive and progressive means.

In terms of the Museum's outstanding financial obligations, I am pleased to say that under the leadership of Sheldon Lubar progress is being made toward reducing outstanding costs associated with expanding the Museum. In May, Sheldon will be appointed to President of the Board of Trustees for a three year term to continue to advance the Milwaukee Art Museum. His leadership is sure to close the gap on this effort and should help us all to dedicate even more energy to the Museum's collections and exhibitions.

I have enjoyed getting to know you better during the course of the last year and hope that you will see fit to continue to support the Museum through the Contributing Membership Campaign. Last year, you were kind enough to give $18,000 to the Campaign – a generous leap from the previous year. This letter comes to you as an encouragement to keep up the good work and support us again this year!

Again, thank you for your insights and all of your support over the years.

With best wishes,

David (Tobias)

David Gordon
Director and CEO

Sent $36,000
6/4

TAXES 2006

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

(414) 962-5169

March 24, 2006

2006 taxes

Ms. Trish Ulrich
c/o Mr. David Gordon
Friends of Art
700 North Art Museum Drive
Milwaukee, WI 53202

Re: Bal du Lac auction

Dear Trish,

Enclosed is the paperwork for our this year's gift to your auction.

This pen and ink work is one of Isabel's favorite Matulays. It was exhibited at the Purdue University exhibition as well as at the Fairfield Museum last summer. Copy of the Purdue catalog is enclosed.

Matulay's works have been rising steadily in the last few years and it is difficult to know what a fair retail value is. I have put this quite low, at $1600, to encourage people to bid.

With all good wishes I am

Yours sincerely,

Alfred Bader
AB/az
Enc.

MILWAUKEE ART MUSEUM

February 7, 2006

Isabel and Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211

Dear Isabel and Alfred:

The Milwaukee Art Museum's critically acclaimed addition by architect Santiago Calatrava has brought national and international recognition to Milwaukee.

To keep this magnificent piece of architecture alive and growing, the museum needs to continually add to its art collection. In its 47 year history, Friends of Art of Milwaukee Art Museum has raised over $5 million which has been used to purchase hundreds of pieces of art for the museum, supporting its Art Acquisition and Exhibition Fund. Friends of Art raises funds through events such as the annual black tie gala, Bal du Lac. This year's Bal will be held on Saturday, May 6th, in Windhover Hall in the Calatrava addition. Exquisite food and wine, an exciting auction, and an "Art Scramble" will be the highlights of this special and unforgettable event.

A key component of the event is its auction, and this is where we need your help. We hope you will consider donating an item to be auctioned at the 2006 Bal. Your donation would be an important addition to this year's fund raising effort, and your contribution would be recognized through exposure at the event and a prominent listing in the program.

We would greatly appreciate your support and have enclosed a donor form and self-addressed envelope for your convenience. I will be calling you soon to answer any questions you may have and to tell you more about the 2006 Bal du Lac. In the meantime, if you have any questions, please feel free to contact either Heidi Mains at mains6@wi.rr.com, or, Trish Ullrich at trishullrich@wi.rr.com. We thank you for your consideration.

Sincerely,

Trish

Trish Ullrich
Bal du Lac Co-Chair

Heidi

Heidi Mains
Bal du Lac Co-Chair

FRIENDS OF ART

700 North Art Museum Drive Milwaukee, WI 53202 414-224-3200 Fax: 414-271-7588 E-mail: mam@mam.org

MILWAUKEE ART MUSEUM
FRIENDS OF ART
46TH Bal du Lac April 30, 2005

Auction Donation Form

Donated Item INK DRAWING, THE PROPHET, LASZLO MATULAY

Retail Value of Item $ $1200 —

Description of Item Signed and dated 1983, exhibited in 2002 Purdue U. exhibition, #16 (catalogue available)

Donors Name(s) Isabel & Alfred BADER

Business Name

Address 2961 N Shepard

City/State/Zip Milwaukee 53211

Contact Person A. Bader Phone 277 0730 Fax 277 0709

Donor should be acknowledged in the program as follows:

Isabel & Alfred Bader

Delivery Instructions: _____ Dropped off by donor to address below
X Picked up by Museum volunteer

Small items can be mailed to the address below

Items Secured By _____ Phone _____
(Art Museum Volunteer)

Please contact Kristin Severson 414-351-2725 or Julie Chin 414-224-3856 with any questions. Fax or mail completed forms to:

Julie Chin
Milwaukee Art Museum
700 N. Art Museum Dr.
Milwaukee, WI 53202
Fax 414-271-7588

THANK YOU FOR YOUR SUPPORT!
Museum: White Copy Donor: Yellow Copy
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Item# _____ Date Received 3/1/05 Received by Kristin W. Severson

MILWAUKEE ART MUSEUM
FRIENDS OF ART
46TH Bal du Lac April 30, 2005

Auction Donation Form

Donated Item Oil on canvas, Henry Bishop R.A. (1868-1939)

Retail Value of Item $ 1800-

Description of Item Rooftops in Morocco
signed & inscribed

Donors Name(s) Isabel E Alfred Brady

Business Name

Address 7961 N Shipman

City/State/Zip Milwaukee 53211

Contact Person A. Brady Phone 277 0730 Fax 277 0709

Donor should be acknowledged in the program as follows:
Isabel E Alfred Brady

Delivery Instructions: ____ Dropped off by donor to address below
X Picked up by Museum volunteer

Small items can be mailed to the address below

Items Secured By _____ Phone _____
(Art Museum Volunteer)

Please contact Kristin Severson 414-351-2725 or Julie Chin 414-224-3856 with any questions. Fax or mail completed forms to:

Julie Chin
Milwaukee Art Museum
700 N. Art Museum Dr.
Milwaukee, WI 53202
Fax 414-271-7588

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MILWAUKEE ART MUSEUM
FRIENDS OF ART
46TH Bal du Lac April 30, 2005

Auction Donation Form

Donated Item_____

Retail Value of Item $_____

Description of Item_____

_____

Donors Name(s)_____

Business Name _____

Address _____

City/State/Zip _____

Contact Person_____Phone_____Fax_____

Donor should be acknowledged in the program as follows:_____

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Item# _____Date Received_____Received by _____

MILWAUKEE ART MUSEUM
FRIENDS OF ART
46TH Bal du Lac April 30, 2005

Auction Donation Form

Donated Item INK DRAWING, THE PROPHET, LASZLO MATULAY

Retail Value of Item $ $1200 —

Description of Item Signed and dated 1983, exhibited in 2002 Purdue U. exhibition #16 (catalogue available)

Donors Name(s) Isaac & Alfred BADER

Business Name

Address 7901 N Shepard

City/State/Zip Milwaukee 53211

Contact Person A Bader Phone 277 0730 Fax 277 0709

Donor should be acknowledged in the program as follows:

Isaac & Alfred Bader

Delivery Instructions: _____ Dropped off by donor to address below
X Picked up by Museum volunteer

Small items can be mailed to the address below

Items Secured By _____ Phone _____
(Art Museum Volunteer)

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Julie Chin
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For Office use only:

Item# _____ Date Received _____ Received by _____

Fine Arts Society Members

SAVE THE DATE!

Please find attached a list of all programs for
Jan Lievens: A Dutch Master Rediscovered

Look for more information on Fine Arts Society
programs in the January issue of *FAStrack*

MILWAUKEE ART MUSEUM

224 32 50 home

Programs for *Jan Lievens: A Dutch Master Rediscovered*
At the Milwaukee Art Museum February 7-April 26, 2009

***Fine Arts Society Sponsored Programs**

Member Events
Free for Members

Thursday, February 5, 5-9 pm, 6:15 pm program
Member Preview Celebration with guest lecturer Arthur K. Wheelock, Jr, Curator of Northern Baroque Painting at the National Gallery of Art

Friday, February 6, 1:30 pm
Member Exhibition Talk with Arthur K. Wheelock, Jr

Lectures
Free with general admission

*Thursday, February 26, 6:15 pm
Vermeer's Hat: The Global Context of Dutch Art by Timothy Brook, principal at St. John's College and professor of Chinese history at the University of British Columbia, based upon his recent book *Vermeer's Hat: What 17th Century Dutch Paintings Reveal of Our Global World*; followed by book signing in Baumgartner Galleria and reception in Windhover Hall, $15/person

*Thursday, March 19, 6:15 pm
Rembrandt/Not Rembrandt/Lievens by Walter Liedtke, Curator of European Paintings at the Metropolitan Museum of Art, on the relationship between Rembandt and Lievens; followed by optional dinner in Café Callatrava, $70/person

*Sunday, April 5, 2:00 pm (during Art in Bloom)
Tulipomania by Mike Dash, who will discuss his best-selling book of the same name; followed by book signing in Baumgartner Gallery

*Sunday, April 26, 1:30 pm
The Joys of Collecting by Alfred Bader, Milwaukee private collector of Dutch art, including works by Jan Lievens; followed by public reception in Baumgartner Galleria

Gallery Talks
Free with exhibition admission

Every Thursday, February 12-April 23, Noon
30-Minute Express Talks with Laurie Winters

Tuesday, February 10, 1:30 pm
Jan Lievens: Out of Rembrandt's Shadow with Laurie Winters

FINE ARTS SOCIETY

OVER

Tuesday, February 24, 1:30 pm
Jan Lievens: Master of the Portrait with Laurie Winters

*Tuesday, March 3, 1:30 pm
Melanie Gifford, Conservation Scientist at the National Gallery of Art, Washington, DC, will discuss Lievens's painting technique; preceded by an optional lunch at noon in the Northwestern Mutual Meeting Room, $25/person

Saturday, March 21, 1:30 pm
Tour of exhibition in French by Beatrice Armstrong of the French Institute of

Sunday, March 22, 1:30 pm
Tour of exhibition in German by MAM Docent Silke Kluewer

Tuesday, March 31 and Tuesday, April 7, 1:30 pm
Explore the religious themes in the exhibition with Rev. Steven Peay

Tuesday, April 14, 1:30 pm
The Itinerant Career of Jan Lievens by Laurie Winters

Sunday, April 19, 1:30 pm
Tour of exhibition in French by Beatrice Armstrong of the French Institute of Milwaukee

Programs
Free with general admission, unless otherwise noted

Saturdays, 10:30 am
Book Salons:
February 14: *The True History of Chocolate* by Sophie D. Coe and Michael D. Coe
March 14: *Vermeer's hat: The Seventeenth Century and the Dawn of the Global World* by Timothy Brook
April 4: *Tulipomania* by Mike Dash

Friday, February 20, 5pm-Midnight
Lievens on a Jet Plane: the Museum and Cedar Blook collaborate for a tribute to portrait painter and world-traveler Jan Lievens. See original works by artists challenged to bring Lievens' portraiture into the 21st century. Enjoy after-hours access to *Jan Lievens*, music, DIY studio, cash bar, and light hors d'oeuvres, $10/free for Members

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WIS.

December 20, 1960.

Dr. Alfred Bader
Aldrich Chemical Company, Inc.
2369 N. 29th Street
Milwaukee 10, Wisconsin

Dear Dr. Bader:

In the room where the Art Center Board meeting was held last Thursday, Ed Dwight hung the "Sea-scape" by A. van Everdingen which you have just given us. It is a lovely thing and was admired by all of our Board members. We are most grateful to you for the gift and proud to have it in our collection.

When the rush of the Holiday Season is over, I'd like very much to meet you and to thank you personally for all you have done for us. I'll ask Ed Dwight to see if he can set up a luncheon meeting for the three of us early in January.

All the Season's best wishes to you.

Sincerely,

Howard J. Tobin

President.

HJT:MK

::OFFTHECUFF

NEW CURATOR IN TOWN

Milwaukee Art Museum's **Tanya Paul** ::BY CURTIS L. CARTER

Tanya Paul is the new Isabel and Alfred Bader Curator of European Art at the Milwaukee Art Museum. Equipped with a Ph.D. in art history from the University of Virginia and curatorial experience at some of the nation's major museums, including the Houston Museum of Fine Arts, the J. Paul Getty Museum in Los Angeles, and most recently, the Philbrook Museum of Art in Tulsa, she hopes to apply her knowledge to enrich MAM's collections and exhibitions.

What can we expect when a new curator comes to town?

First, expert knowledge and experience concerning a particular area of art. My main area of interest is old master European art of the 17th century (Dutch and French) including prints.

What plans do you have for changes in the curating of the collections at the Milwaukee Art Museum?

Already my colleagues at the Museum and I are planning a major reinstallation. Our aim is to re-imagine the entire collection. The plan is to bring together disparate parts of the collections so as to enrich the experiences of visitors and allow for more in-depth gallery experiences. In preparation for my work on the European galleries, I have recently visited the newly reopened Rijksmuseum in Amsterdam and other museums in search of the best ideas for developing our plans for reinstalling the Milwaukee Art Museum Collections. The newly reinstalled galleries will reopen in 2015.

What are your thoughts concerning future exhibitions?

A curator's challenge is to organize or otherwise secure important changing exhibitions to augment the holdings in the permanent collection. The task of creating such exhibitions requires in-depth knowledge of the art of a particular period, diplomatic skills with respect to securing loans from prospective lenders and the ability to secure the necessary funding. Currently, we are making plans for a major exhibition of European Art, "Of Heaven and Earth, 500 Years of Italian Painting from Glasgow Museums in Scotland," opening in October 2014.

What are your plans concerning acquisitions to the Museum's permanent collection?

My approach will be to focus on bringing the very best quality art possible, to thoughtfully connect with existing parts of the collection. I am currently in the process of researching possible acquisitions that meet this standard. I don't believe in acquiring art simply to fill gaps in the collections.

How will you engage the contemporary media-driven public with old master European paintings?

It is important to remember that all art was once contemporary. A curator's challenge is to make connections between art and life both in its historical past and also in contemporary life. Experiencing art through the Internet is no substitute for seeing art directly in a museum where it can be activated by text, lighting and installation design, and seen in relation to other works of art.

Any concluding thoughts?

I am happy to be in Milwaukee and honored to serve as the first Isabel and Alfred Bader Curator of European Art. The museum has strong community support, worthy collections and offers many opportunities for service to the community and a base for collaboration with other museums across the world.

GOOD HOPE AND BEYOND

::BY FRANK CLINES AND ART KUMBALEK

Frank missed the Packers' opening loss while thoroughly enjoying a few days in Lisbon. But he was back in the U.S. of NFL for the rout of Washington, checking in from Long Island.

Frank: The Packers were so dominating that when it was 31-7, Fox switched the New York audience to Dallas-Kansas City.

Artie: I know the Cowboys are a division rival out there, but going from Aaron Rodgers to Tony Romo? That's cruel!

F: And for the first time this season we hear...

A: Tony Romo is NOT a good quarterback! We'll say more on the website about the Pack's win and the Badgers' crazy loss at Arizona State. But first, how was your trip?

F: Wonderful! Great weather, great sights, great food, great people...

A: But how'd you survive in a place without football?

F: I didn't watch the Packers, but I *did* watch football—the Cristiano Ronaldo kind.

A: Yeah, like most of those European countries I guess Portugal only spends its attention on one sport, which is hardly a sport.

F: But see, even you know that for Portugal, Ronaldo puts the "fút" in *fútbol*. At a restaurant in Lisbon we saw him score three goals in a World Cup qualifier against Northern Ireland. And hey, how excited are you that the U.S.A. has made the big tournament next year?

A: Exactly as excited as I was before they qualified. Soccer has a word for it: "nil."

F: Anyway, Ronaldo is The Man in Portugal right now, but will people remember his name in 500 years? But there *is* a Portuguese who's riding high after half-millennium: Mr. Vasco da Gama.

A: From my hazy memories of fifth-grade geography, he was an explorer, ain'a?

F: Columbus only *thought* he got to India but ol' Vasco really did it, going around the Cape of Good Hope and the bottom of Africa in 1498. And the Portuguese ain't forgetting! His name and image were everywhere we went.

A: For instance?

F: At the National Pantheon he has a cenotaph, which looks like a tomb but contains no body.

A: That's my kind of tomb. Sign me up for one.

F: Then we saw his real tomb in an awesome church. His figure in stone lies above the tomb, hands folded in prayer.

A: That's not a good look for me. So what else? Is there a chain of Vasco da Gama department stores?

F: Not quite, but when we went to Lisbon's terrific aquarium what was right nearby? The ritzy, glass-enclosed Vasco da Gama shopping center. And the goofy blue mascot for the aquarium is "Vasco," of course.

A: Portugal has been around for what, a thousand years, and they only have one hero? The Greeks' heyday wasn't all that long, but they had a ton of big names.

F: Well, there was Prince Henry the Navigator, who got Portugal going in the discovery business in the mid-15th century. And Bartholomeu Dias, who in 1488, discovered the Cape of Good Hope but then sailed home.

A: And then came Vasco. Too bad his trip wasn't televised; what's Portuguese for, *"He could…go…all…the…way!"*

F: Dias fans must feel their guy is like Jan in "The Brady Bunch"—always overlooked.

A: Instead of "Marcia, Marcia, Marcia!" it's "Vasco, Vasco, Vasco!" But from what I read, Vasco didn't bring much good hope to India.

F: Yeah, like Columbus he was a hard-ass colonial ruler.

A: Like Columbus? More like Ed Gein! I just found this on Wikipedia: "On his second voyage, Vasco da Gama inflicted acts of cruelty upon competing traders and local inhabitants, which sealed his notoriety in India."

Vasco knew his way around

F: Ain't no Vasco Mall there. But in Portugal he's even immortalized in stained glass; at a palace outside Lisbon, one window in the royal chapel shows some king giving orders—and who's getting them, with his ships in the background?

A: Not ol' Bart Dias. The Portuguese must be a superstitious bunch, like if they don't put Vasco everywhere he'll come back and chop their ears off.

F: But he was a heck of a sailor. Which reminds me: I'm sure you've been paying attention to the America's Cup finals in San Francisco...

A: As much attention as I pay to soccer. Those things are supposed to be boats? They look like spaceships!

F: True enough, and I began to think, "They should make the America's Cup a *real* challenge—have the teams race to India in the kind of tubs Vasco had to pilot. *That* would be sailing.

A: To add excitement, the TV viewers could vote on their least-favorite crewman, who'd walk the plank.

F: Call it "The Weakest Mate."

A: So Portugal shows that life can be enjoyable without the NFL?

F: Absolutely, but don't go to Lisbon unless you're up for climbing lots of hills! One reason it was a great trip was the accomplishment of surviving.

A: Sounds like something Vasco would say.

Frank Clines covered sports for The Milwaukee Journal *and the* Journal Sentinel. *Art Kumbalek has traveled to Lisbon Avenue. More observations are at expressmilwaukee.com.*