

ALFRED BADER

Art Related Correspondance

CRB Fine Arts - Correspondence  
2002

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תסב



*Emunah Israel*  
*World Emunah*  
*Emunah of America*



*Torah and Arts High School for Girls*

Invite the Public to a Lecture and Slide Presentation

**The Bible Through Dutch Eyes**

By

**Dr. Alfred Bader**

World renowned expert on Rembrandt and the Dutch Period

*On the occasion of the Dedication of the Alfred Bader Art Studio*

The Lecture will take place on Sunday April 7, 2002  
25 Nissan 5762  
at 7.30 p.m.

At the Torah and Arts High School  
Rehov Yochanan Ben Zakai 33, Jerusalem



REBECCA BITTERMAN

22 HALAMED HEH STR.

JERUSALEM

02-5666538

E-MAIL BITTERMN@NETVISION,  
NET.IL

HIDDEN CHILD HOLLAND



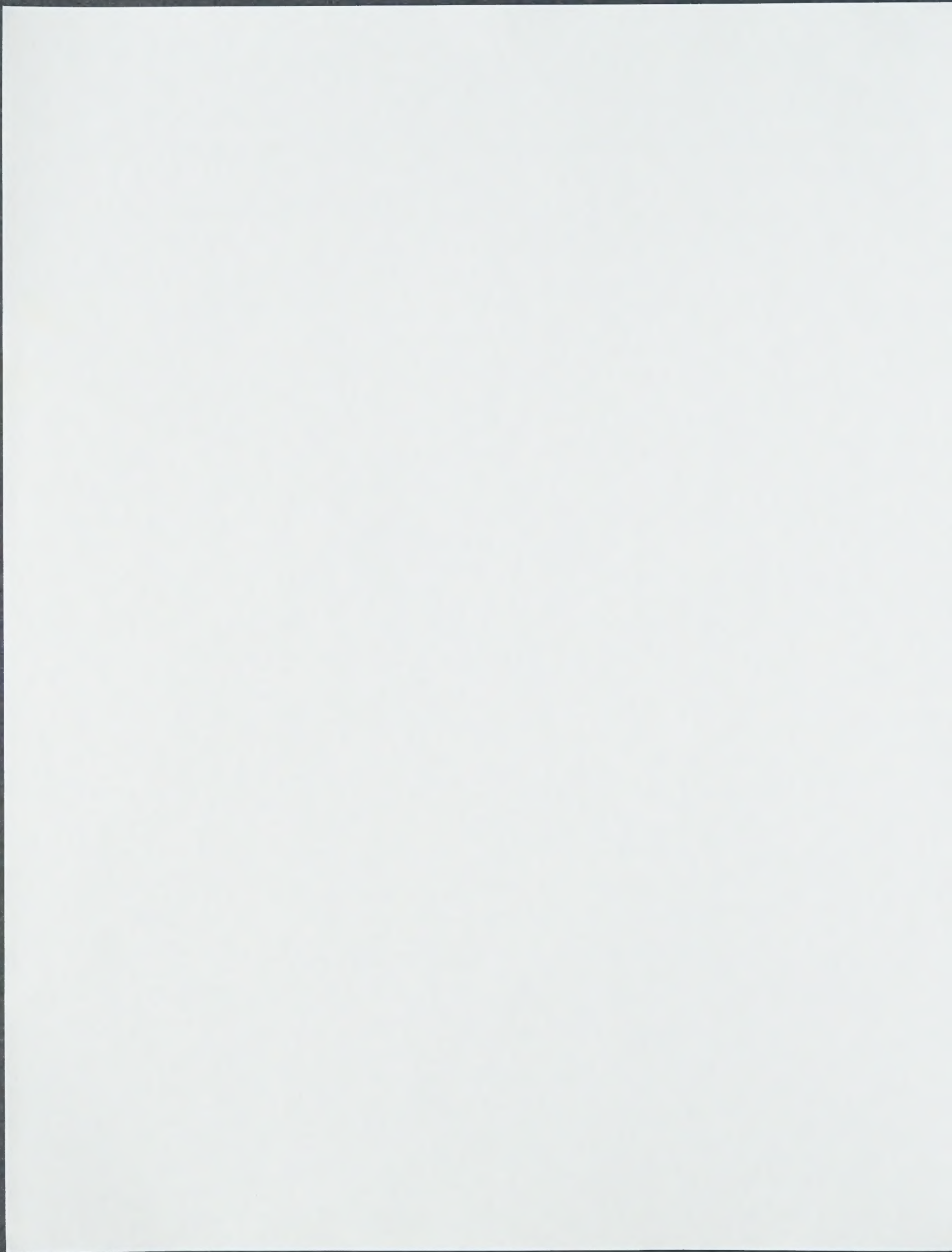
Dear Arnold,

Isabel and I have only just returned from Jerusalem, hence the delay in my responding to your letter of April 5th.

I am honored to be invited to be the Glenn Ulliot lecturer. Let's discuss this when we meet on Friday.

Best wishes,  
Alfred Bader







**Subject:** Paulus Bor in Amsterdam  
**From:** David A Dewitt <3dad5@post.queensu.ca>  
**Date:** Wed, 10 Apr 2002 14:18:33 -0400 (EDT)  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred,

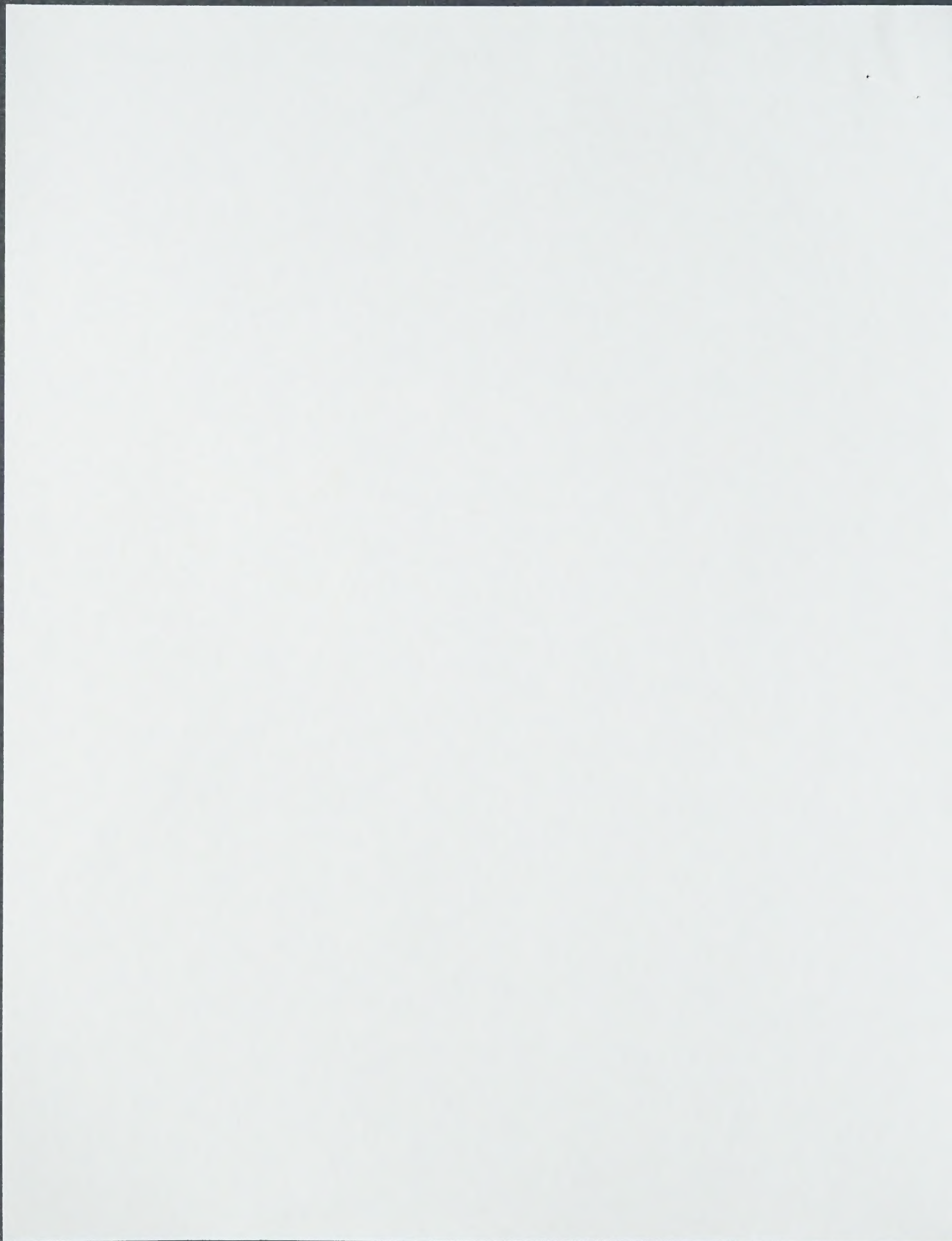
Perhaps you have already heard that a very interesting picture will be coming up at Sotheby's in Amsterdam. It's a recently rediscovered Paulus Bor. The subject, the Annunciation, is not a Bader favorite I realize. It is a large canvas: nearly 2m high. Most interestingly, it has not been relined. As such, it does need some work, as the paint layer has been cracked in places. Judith Niessen sent me a photo, which I send you a scan. Perhaps you could let me know what you think, and whether you would like to have the photo sent over.

With best wishes,  
David

David de Witt  
Bader Curator of European Art  
The Agnes Etherington Art Centre  
Queen's University  
Kingston, ON K7L 3N6  
t. (613) 533 6000 x75100  
f. (613) 533 6765  
e. [3dad5@post.queensu.ca](mailto:3dad5@post.queensu.ca)

*No*  
*discuss tel 4/10*












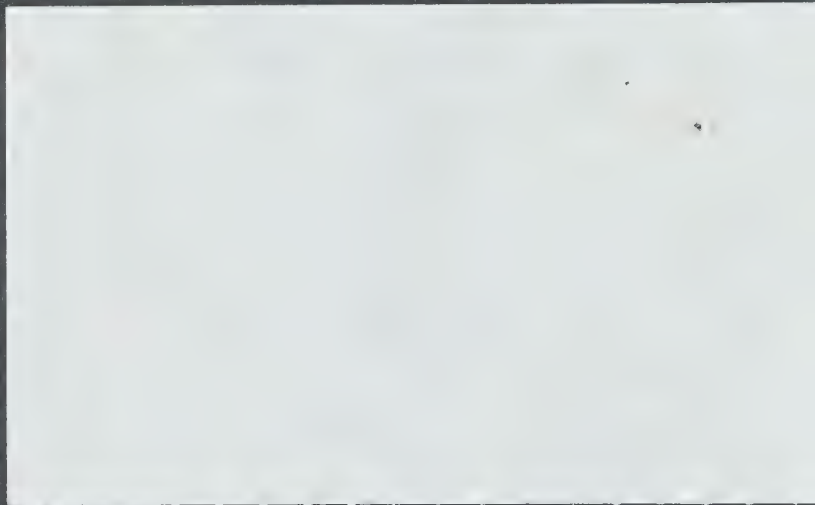




# WHILE YOU WERE OUT

TO	<u>David J. Markov</u>	DATE	<u>4/11</u>	TIME	
M	<u>Eric Markov</u>	OF			
PHONE	<u>416-534-6144</u>	FAX			
<input type="checkbox"/> CALLED TO SEE YOU	<input type="checkbox"/> REMARKS				
<input type="checkbox"/> TELEPHONED					
<input type="checkbox"/> WILL CALL AGAIN					
<input type="checkbox"/> PLEASE PHONE					
 Adams	SIGNED _____				
8603					

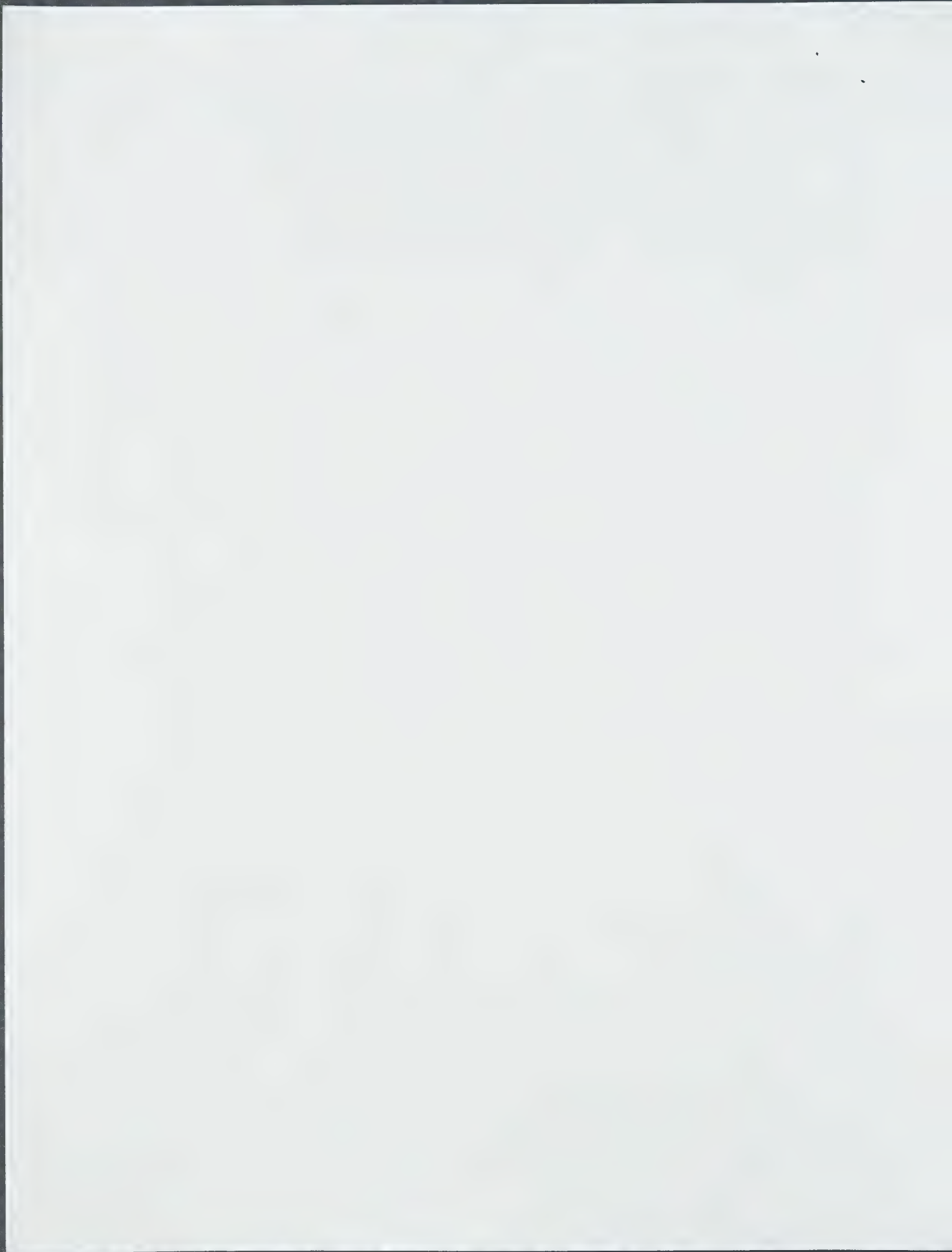














**Subject:** 17th Cenury Painting  
**From:** "Eric Markovic" <emarkovic@sympatico.ca>  
**Date:** Wed, 3 Apr 2002 15:04:53 -0600  
**To:** "Bader Fine Arts" <baderfa@execpc.com>  
**CC:** "Eric Markovic" <emarkovic@sympatico.ca>

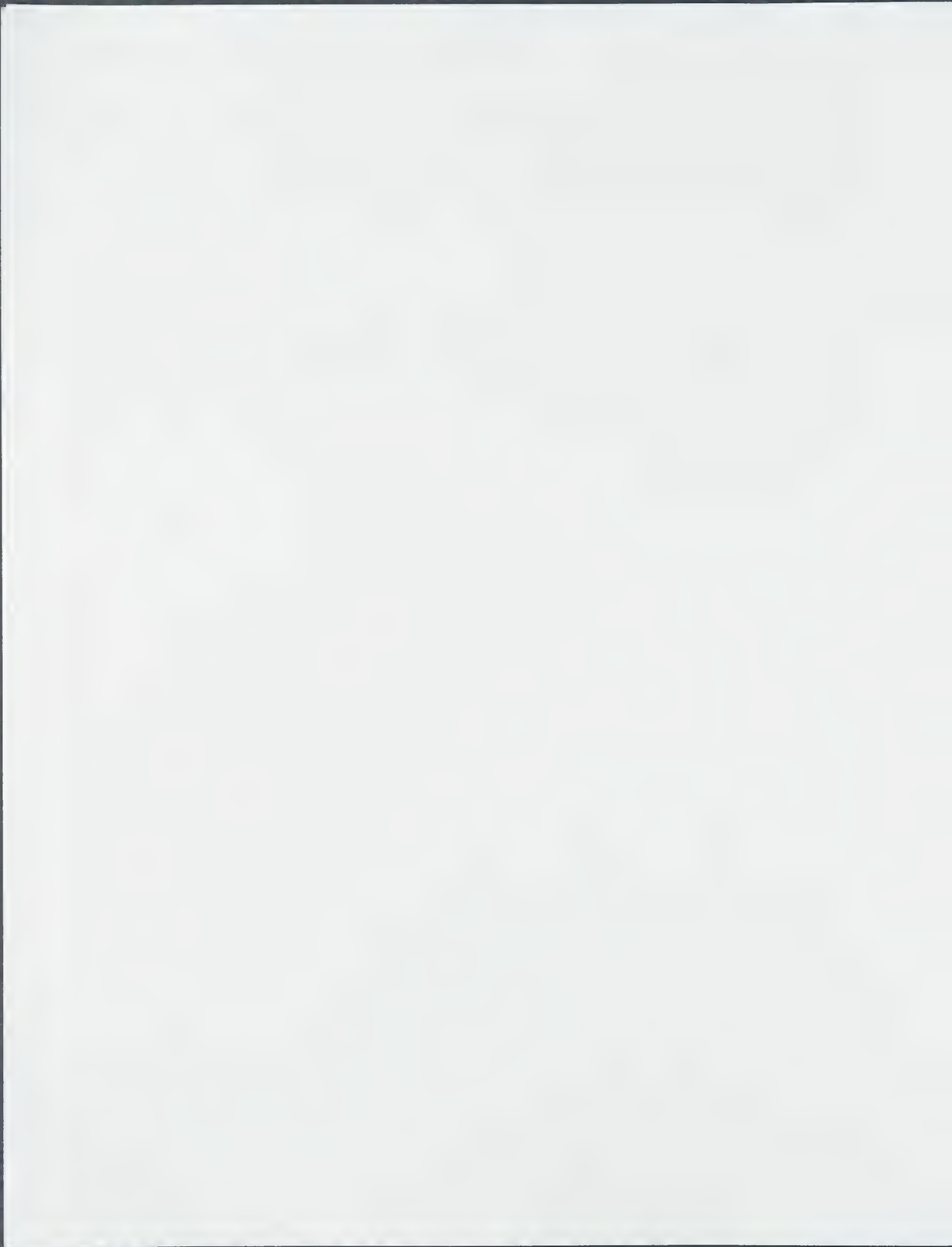
Greeting Alfred,

I hope everything is going smoothly with you.

Today I send you, attached, an image of a painting i recently acquired. My research has just begun, I was hoping you might have some ideas concerning its origin, size is 15.75 x 11.5 inches, oil on panel - looks like it might be a type of softwood, not oak. I am somewhat confused as its looks Flemish (the composition), French (the bold red brushstrokes) and even Italian (the blurry face)!? Any suggestions would be greatly appreciated. Happy Passover, Thanks -

Sincerely,eric.

---





**Subject:** greetings

**From:** Vladimír Matouš <matous.vladimir@worldonline.cz>

**Date:** Thu, 11 Apr 2002 06:48:09 +0200

**To:** <baderfa@execpc.com>

My dear Bader's,

Thanks for your message!

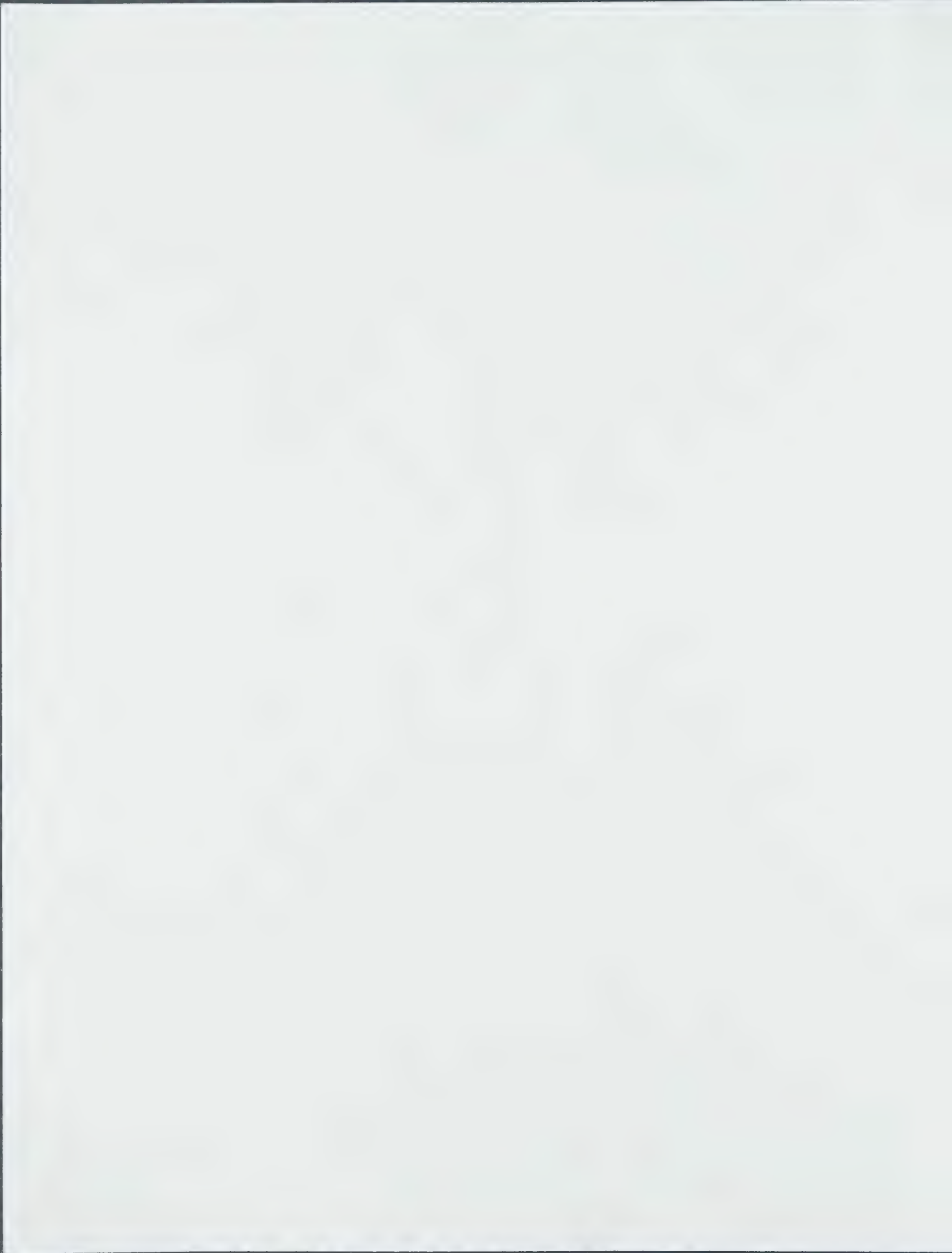
I am glad you are safe at home from those holy but so unhappy places.

When this bloody story will ever finish? We are so sad and frightened everyday when watching the daily news on TV.

I spent few days in Frankfurt a/M having the negotiation in DEGUSSA AG.

Looking forward to hear and see you again!

Vladimir





**Subject:** Re: Molenaer  
**From:** Alfred Bader Fine Arts <baderfa@execpc.com>  
**Date:** Thu, 11 Apr 2002 10:51:09 -0500  
**To:** Shlomit Steinberg <shlomitst@imj.org.il>

Dear Dr. Steinberg,

You must have realized how very much Isabel and I enjoyed getting to meet you at your Museum and then seeing you twice again.

Allow me to explain to you why I requested a photograph of your Molenaer, which is hanging in the corridor leading to the upper gallery.

A couple in northern Illinois, Mr. & Mrs. Henry Render, had a painting by Klaes Molenaer stolen from their house a little while ago and unfortunately they do not have a photograph. Of course your painting is not the stolen painting but it is similar in type to the stolen work. As you know, Molenaer repeated that subject, a winter scene outside a high-walled castle, many times and I am trying to obtain several photographs of just that type of Molenaer for the Renders so that they can decide which type comes closest to their painting.

They bought the painting from a dealer in Illinois, a man I know quite well, but unfortunately he also has not kept a photograph.

Clearly, it is not important that you obtain a photograph and if that presents difficulty with the lender, we should just forget about it. Also, you might like to send the photograph directly to Mr. & Mrs. Henry Render at 1745 Lake Eleanor Drive, Deerfield, IL 60015-2055.

Of course you realized how very much we enjoyed our discussions with you and Dr. Snyder. We hope that you will be able to visit us soon and we look forward to Dr. Snyder's visit in May of 2003.

With all good wishes I remain

Yours sincerely,  
Alfred Bader

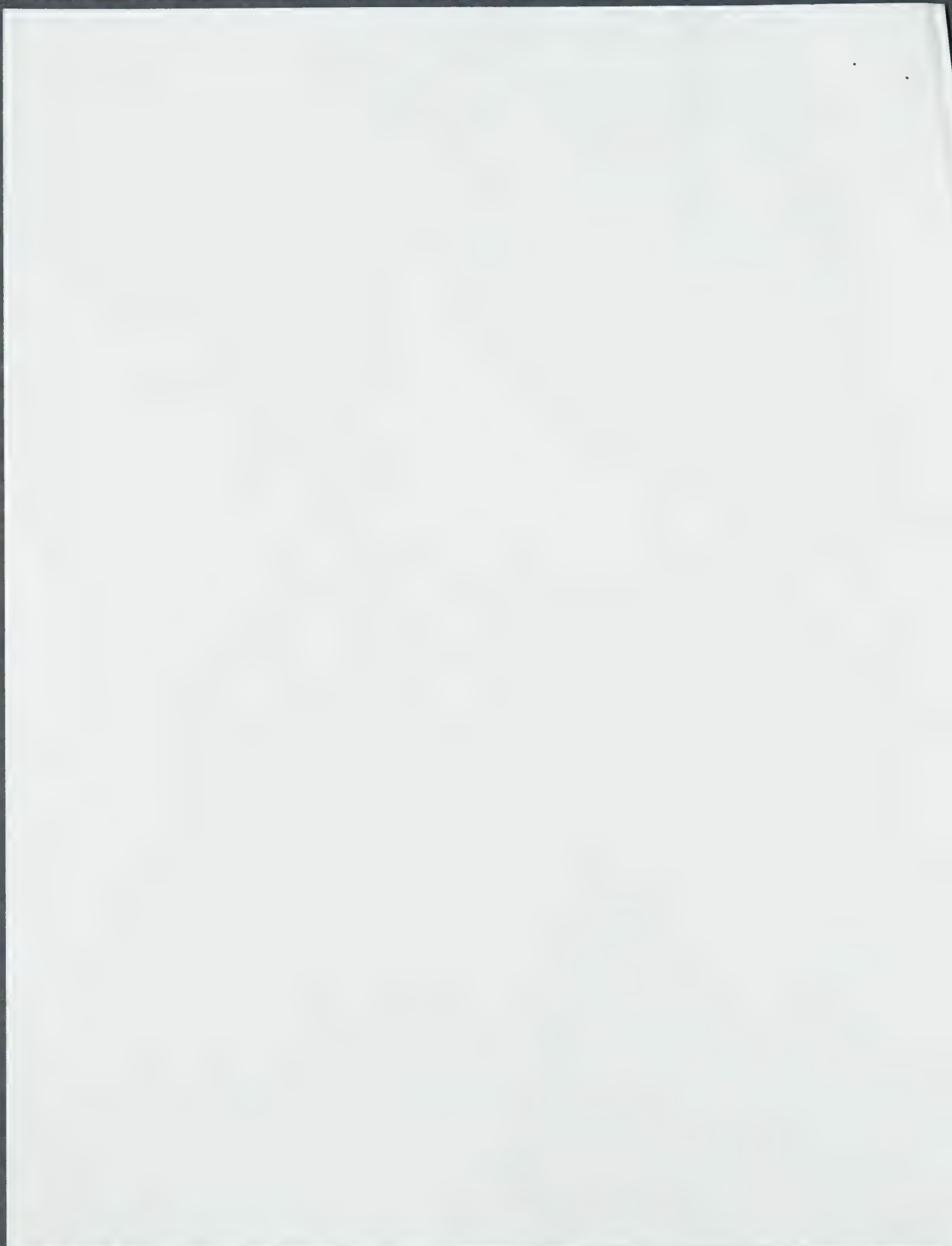
Alfred Bader Fine Arts  
Astor Hotel - Suite 622  
924 E. Juneau Avenue  
Milwaukee, WI 53202

Shlomit Steinberg wrote:

Dear Dr. Bader,  
I am writing to tell you how much I enjoyed your lecture last evening, there were so many people coming to talk to you afterwards and I needed to bring Mrs. Snyder back home, that much to my chagrin I did not get to say a proper goodbye to you and to Mrs. Bader and for that I truly apologize.

Coming back to work this morning I remembered your request concerning our Molenaer painting and I assume you were talking about the painting Landscape, oil on panel, 36.5x32.5 cm hanging at the corridor leading to our upper Shickman gallery, (we have another Molenaer painting but it is currently at the depot). Since this painting does not belong to the Israel Museum but to a lender from the U.S. it seems that according to the museum's regulations I'll have to get his permission to have it photographed and send to you, I'll get in touch with him and I hope he will not object.

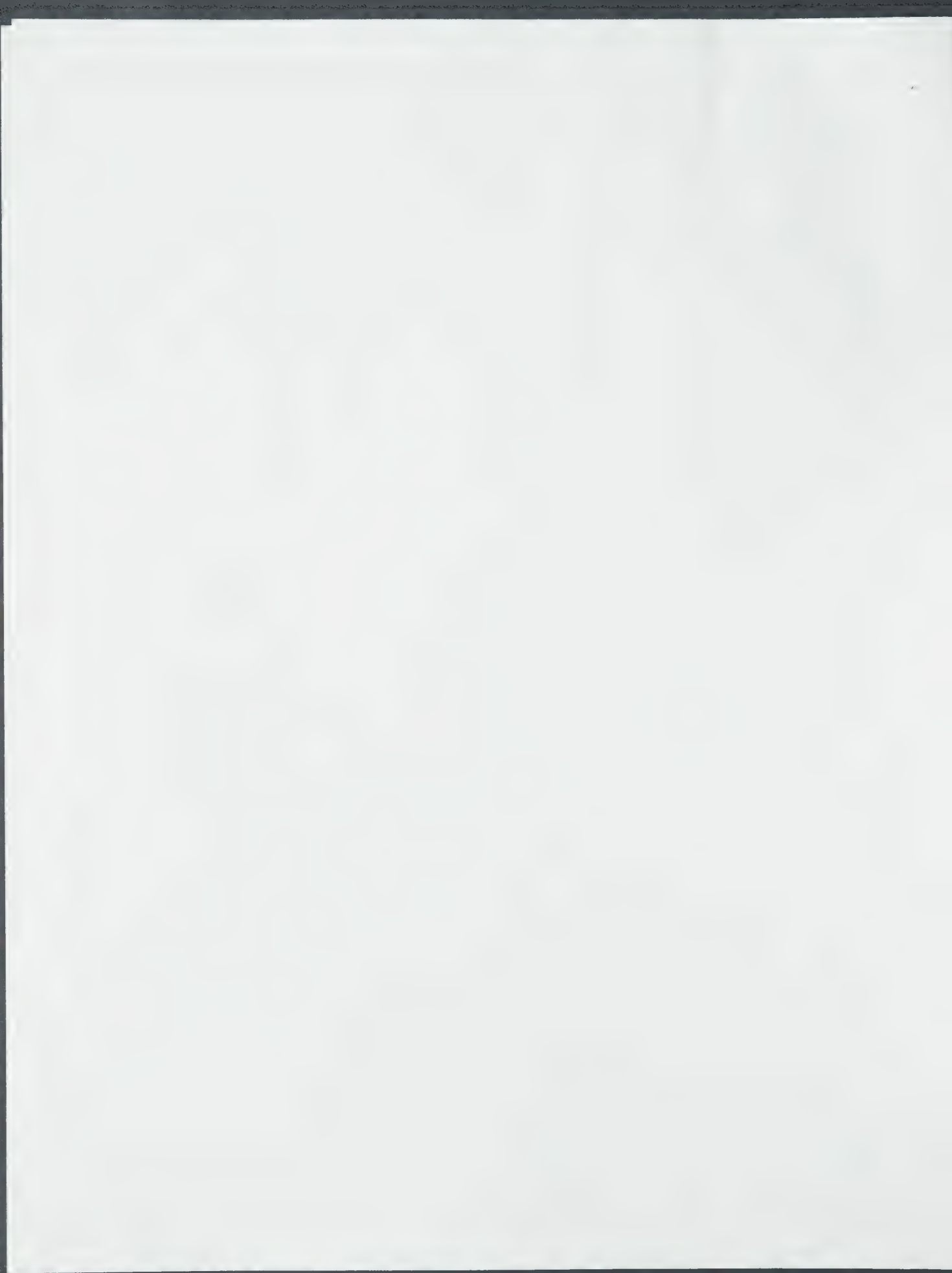
But just in case I was wrong and you did refer to the other painting:  
River Landscape, oil on panel, 40x52.5 cm  
this one is ours and can be photographed - so let me know.





In the mean time, all the best,

Shlomit Steinberg  
curator of European Art





4-19-02

Ann-

Thank you for taking  
the time to look at the  
encompassed picture.  
Will be out of town thru  
the 20th of April.

PLEASE Contact Me  
At (920) 663-6394  
Thank you Jill

**HYALGAN**<sup>®</sup>

sodium hyaluronate

1895 oil 4' x 3' W

? S. American scene

MARIE LIERRADOR HANOVER

Jill Kowalecki

(920) 668-6894

Sending photos



April 16, 2002

Ms. Jill Kowaleski  
P.O. Box 444  
Cedar Grove, WI 53013

Dear Ms. Kowaleski,

Thank you for your note with the two snapshots which I now return.

I take it from the signature that this was painted by a painter, Maria Schroder, perhaps in Hannover, and certainly in 1895. It is a pleasant painting but unfortunately I have not been able to find out anything about the artist.

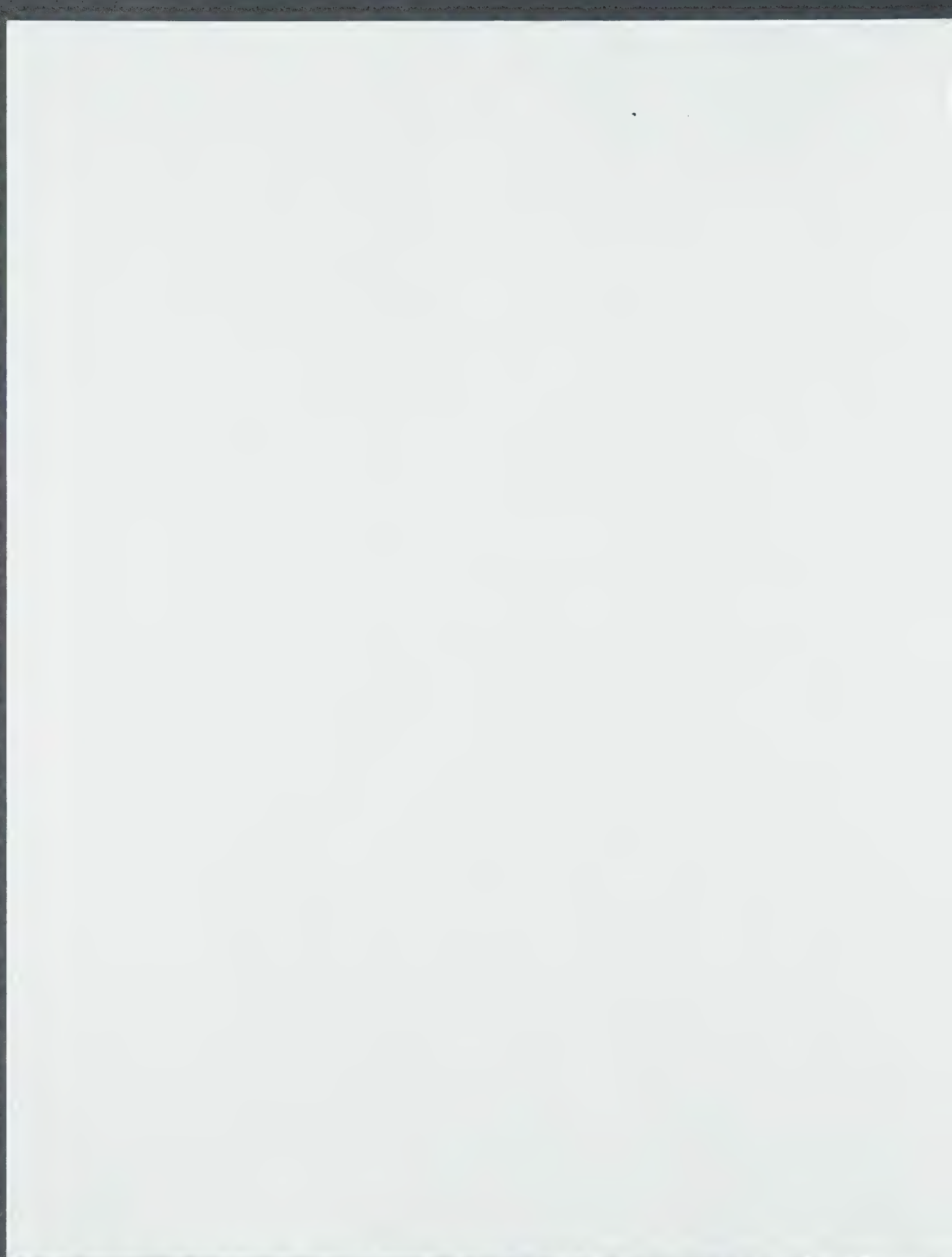
If you are interested in selling this, then consider consigning it to the Schragger Auction Gallery at 2915 North Sherman Boulevard, P.O. Box 100043, Milwaukee, WI 53210. Their telephone number is (414) 873-3738 and their fax number is (414) 873-5229.

With best wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc. - Photos

Schroder  
Lebroder  
Lebrader  
Liebrador







ALFRED BADER FINE ARTS

DR ALFRED BADER

April 17, 2002

ESTABLISHED 1901

Dr. Timothy A. Heffner, President/CEO  
**BioTechnology Corporation of America**  
One BioTech Plaza  
Route 910 & Heights Drive  
Gibsonia, PA 15044

Dear Tim,

I enjoyed being able to talk with you on Monday after such a long time, and just wish that your visit could have been longer.

You mentioned that you purchased a Spanish portrait from me some time ago and at the time I just did not remember anything about that. I have now had a chance to look up the sale and understand why I forgot about it. I purchased this from a dealer in Massachusetts in 1996 for \$1800 and, as you liked it, sold it to you shortly thereafter for \$1900. I did not have the painting long enough to have photographs taken. If you would like to trade it, please just send me a snapshot. You were correct in remembering that it needed a new frame for which I billed you at my cost, \$280.68.

Here you have confirmation for what I tell many of my customers: I have no cash flow problem but a space flow problem. I simply purchase too many paintings and when a chemist friend comes along and likes a painting which I have just bought, I am happy to part with it with a nominal profit.

When I get your snapshot I will undoubtedly remember the painting and will then talk to you about a possible trade for that really great portrait of which you took a photograph.

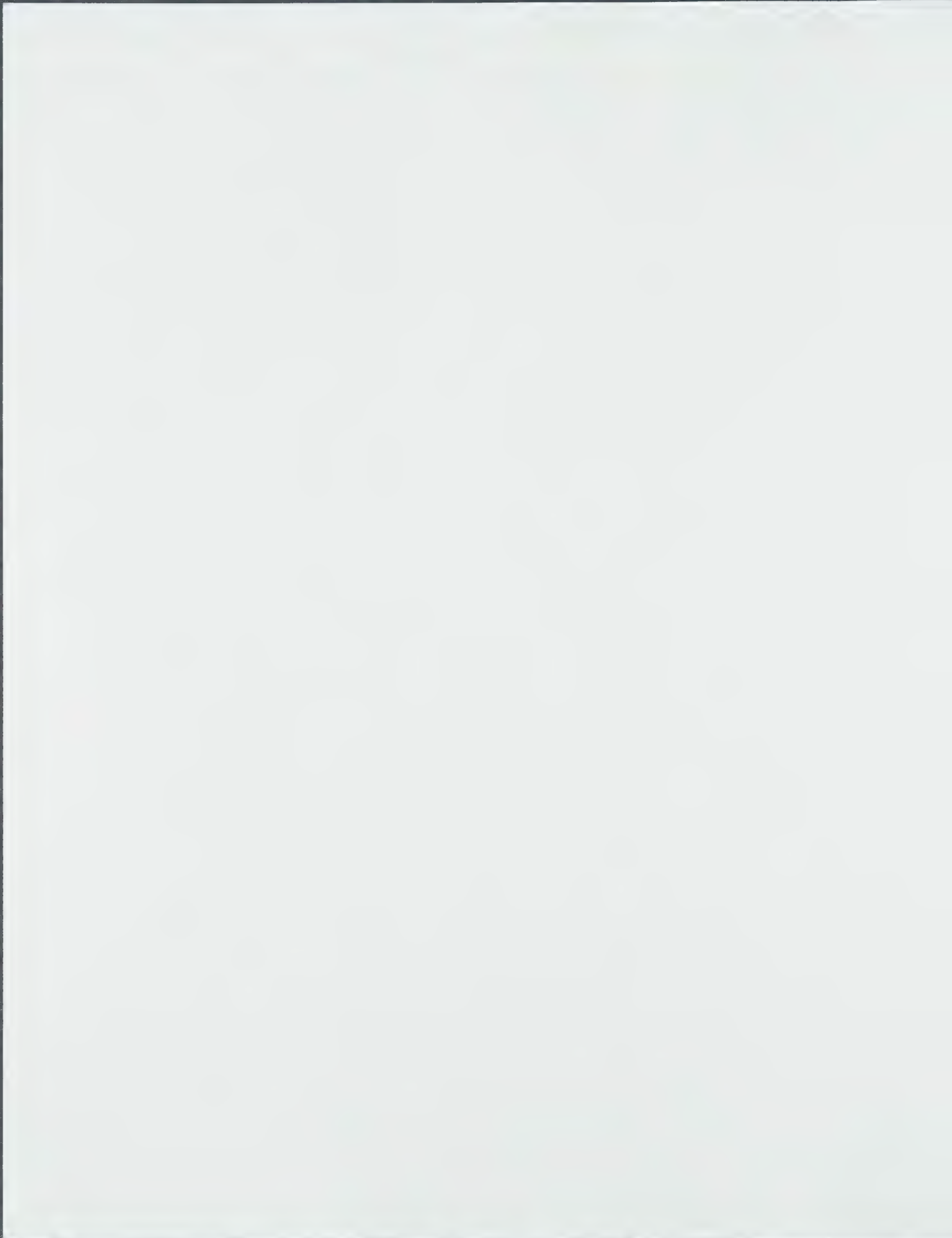
Please give my best regards to Barry Hannegan. As you know, I think very highly of him and he will be able to be most helpful to you.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
T.. 414 277-0730 F.. 414 277-0709  
E-mail: baderfa@execpc.com





Dear Lesley Lane,

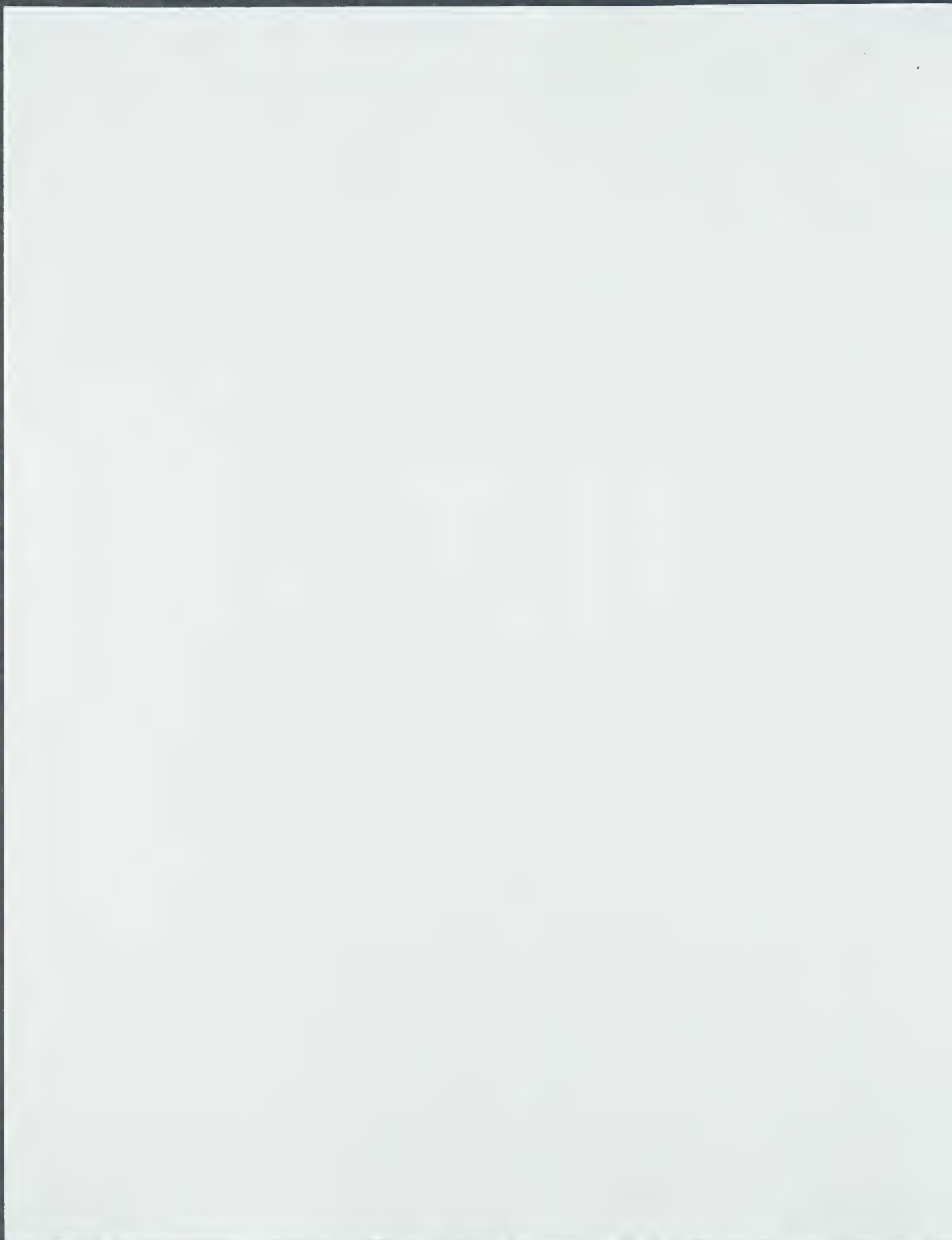
I am sorry that a trip abroad has delayed my responding to your e-mail of April 3rd.

Jean Rigaud is a French artist, born in 1912. He painted quite a few French city scenes and also some still lifes. About two years ago I owned a large one of sunflowers which I sold for a few thousand dollars. His smaller works bring from a few hundred to a couple of thousand dollars.

With best regards I remain

Yours sincerely,  
Alfred Bader

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





**Subject:** Fwd: New Information Request  
**From:** "abfa" <ordersfa@alfredbader.com>  
**Date:** Wed, 03 Apr 2002 11:33:29 -0500  
**To:** <Baderfa@execpc.com>, "David Bader" <David@thelab.net>, "Gretchen Dossa" <Gretchen@thelab.net>, "Harry Horner" <Harry@thelab.net>

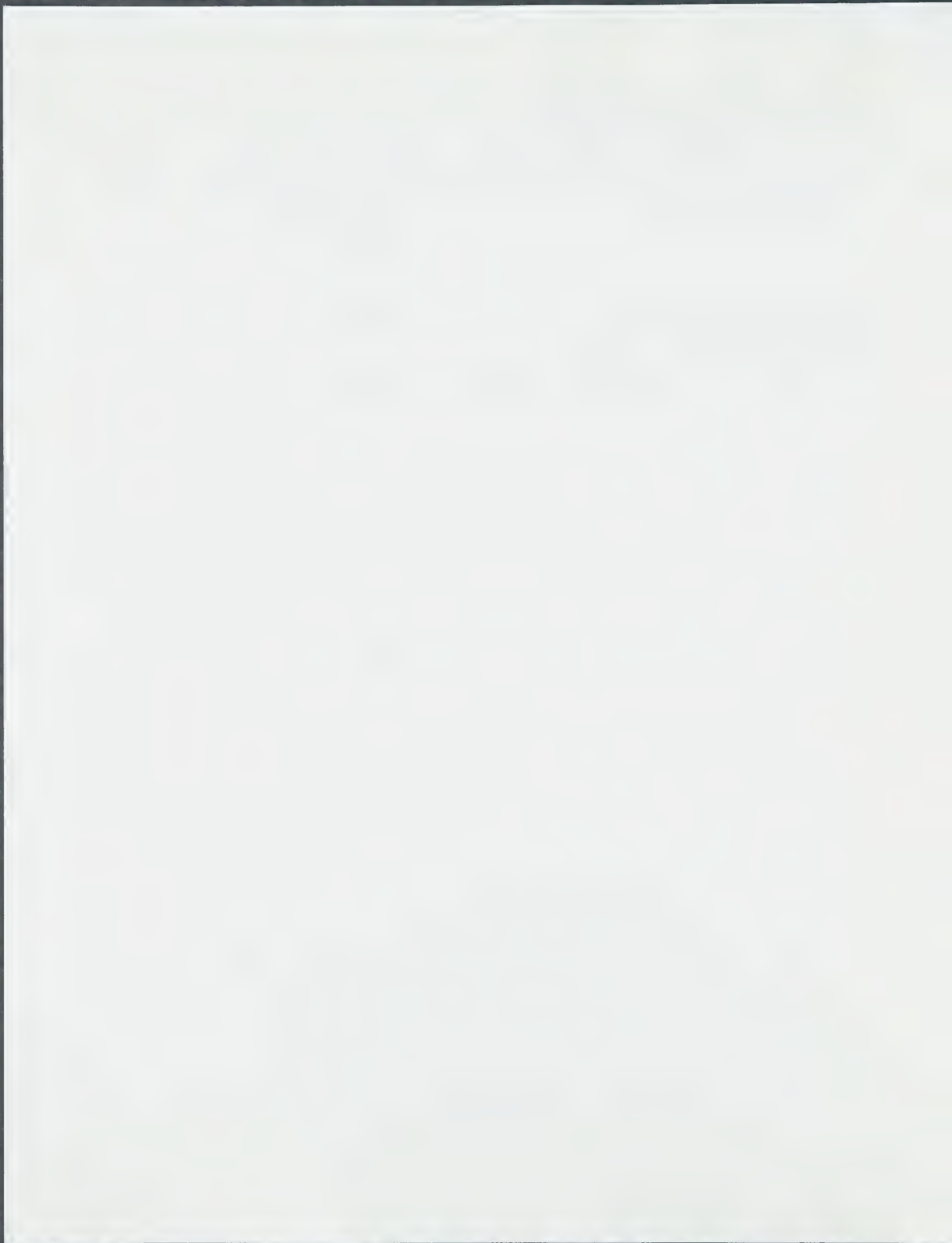
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**Subject:** New Information Request  
**From:** LESLEYLANE@AOL.COM  
**Date:** Wed, 03 Apr 2002 11:16:28 -0500  
**To:** david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: [LESLEYLANE@AOL.COM](mailto:LESLEYLANE@AOL.COM)  
Name: LESLEY LANE  
Address1: 695 CHERRY TREE RD,  
Address2:  
City: ASTON  
State: PA  
Country:  
Zip: 19014  
sendEmail: 1  
ABFANum: 2200

Notes: I have an oil painting by Jean Rigaud (given to me as a gift by French family in the early 80's)..on the back it says...MOIR MOUTIER MOULIN A L'e"P(orD?)INE. The painting is signed in the lower left corner by the artist..It measures 8"x10"..any info on this paintingwill be appreciated.. my phone is 610-485-5695 if you need to contact me ...thank you for info and your help,  
Lesley Lane





*a. Clovis ✓*

about:blank ✓

Dear Richard,

Thank you for your thoughtful e-mail of yesterday.

I was happy to be able to acquire Lot 259. Could you please have your Accounting Department fax the invoice to Alfred Bader Fine Arts, Astor Hotel - Suite 622, 924 E. Juneau Avenue, Milwaukee, WI 53202, where our fax number is 414-277-0709.

I have to leave on a trip on Friday and would like to send you our cheque in sterling before then.

Also, I will ask you to allow Whitfield Fine Arts to take the painting.

I much look forward to seeing you on July 11th, when paintings will be somewhat more expensive.

With best regards I remain

Yours sincerely,  
Alfred Bader

Charlton-Jones, Richard wrote:

Dear Alfred,

I regret that I did not receive your e-mail until this morning owing to my absence abroad on Monday, but I am glad to see that you were able to bid in yesterday's sale.

With all best wishes

Richard Charlton-Jones  
Senior Director  
Old Master Paintings

Direct line: 0207 293 5489  
Direct fax: 0207 293 5943  
Richard.charltonjones@sothebys.com <mailto:Charltonjones@sothebys.com>

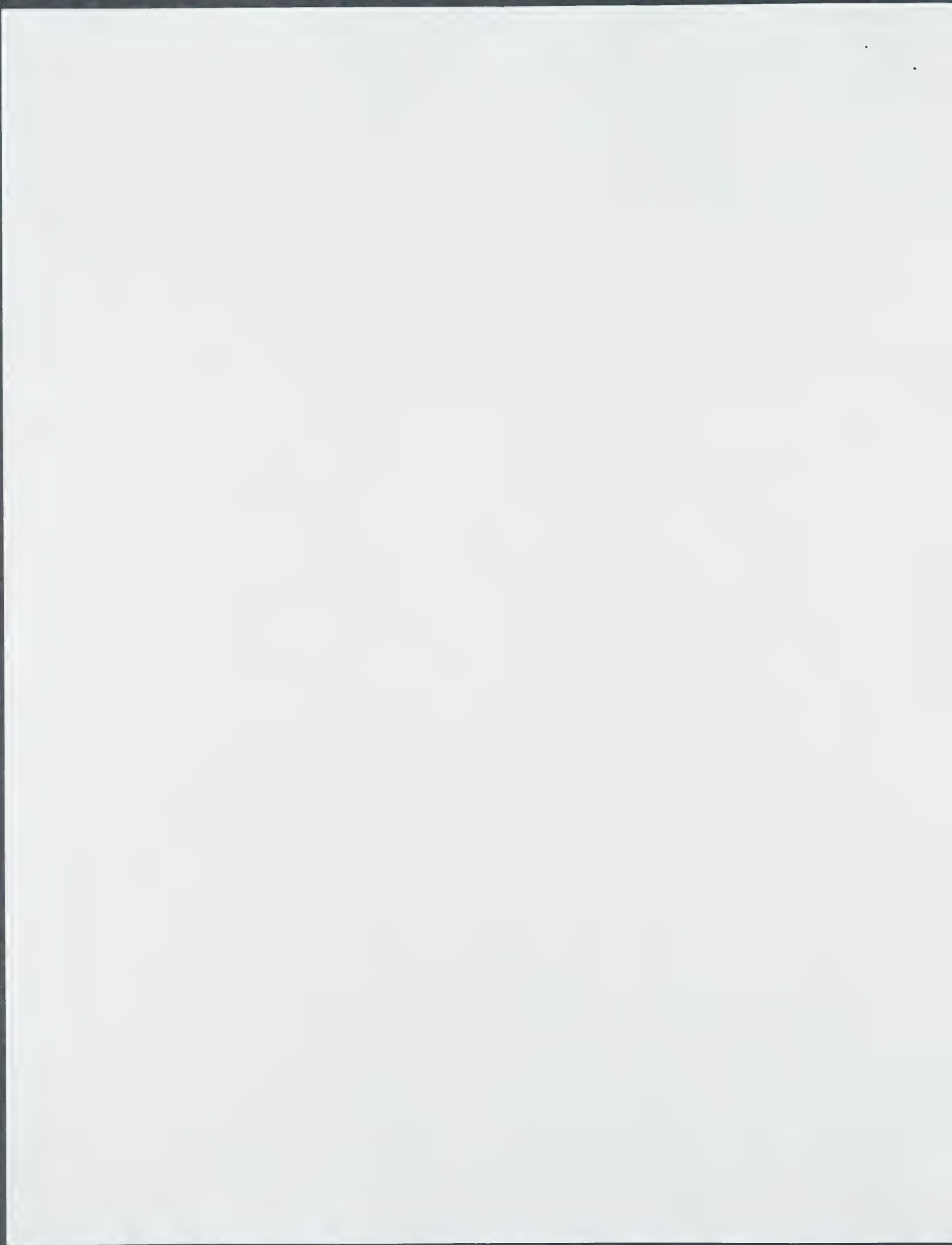
-----Original Message-----

From: Alfred Bader Fine Arts [SMTP:baderfa@execpc.com]  
Sent: 12 April 2002 20:03  
To: richard.charltonjones@sothebys.com  
Subject: April 16 auction

Dear Richard,

I would like to ask you to have me called by telephone to bid on Lot  
April 259, the portrait of an old bearded man, in your morning sale on  
16th. Please have me called at my home, where my telephone number is  
1-414-962-5169.

E-mails sometimes go astray, and so I will call you a little later  
today or Monday morning to ascertain that you have received this.



With many thanks for all your help and with best regards I remain

Yours sincerely,  
Alfred Bader

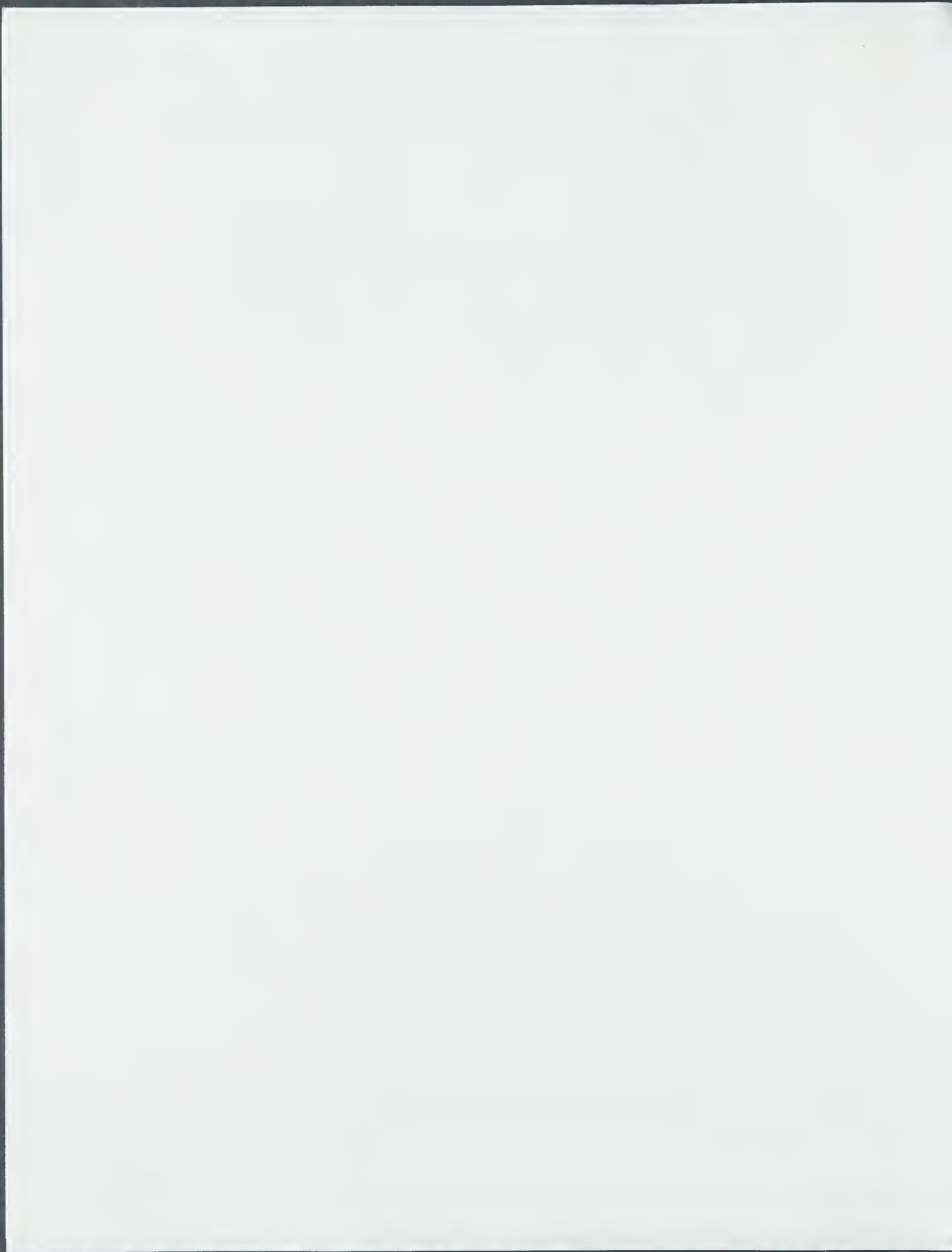
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[www.mimesweeper.com](http://www.mimesweeper.com)

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**Subject:** RE: April 16 auction  
**From:** "Charlton-Jones, Richard" <richard.charltonjones@sothebys.com>  
**Date:** Wed, 17 Apr 2002 10:25:11 +0100  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred,

I regret that I did not receive your e-mail until this morning owing to my absence abroad on Monday, but I am glad to see that you were able to bid in yesterday's sale.

With all best wishes

Richard Charlton-Jones  
Senior Director  
Old Master Paintings

Direct line: 0207 293 5489  
Direct fax: 0207 293 5943  
[Richard.charltonjones@sothebys.com](mailto:richard.charltonjones@sothebys.com) <<mailto:richard.charltonjones@sothebys.com>>

-----Original Message-----

**From:** Alfred Bader Fine Arts [[SMTP:baderfa@execpc.com](mailto:baderfa@execpc.com)]  
**Sent:** 12 April 2002 20:03  
**To:** [richard.charltonjones@sothebys.com](mailto:richard.charltonjones@sothebys.com)  
**Subject:** April 16 auction

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E-mails sometimes go astray, and so I will call you a little later  
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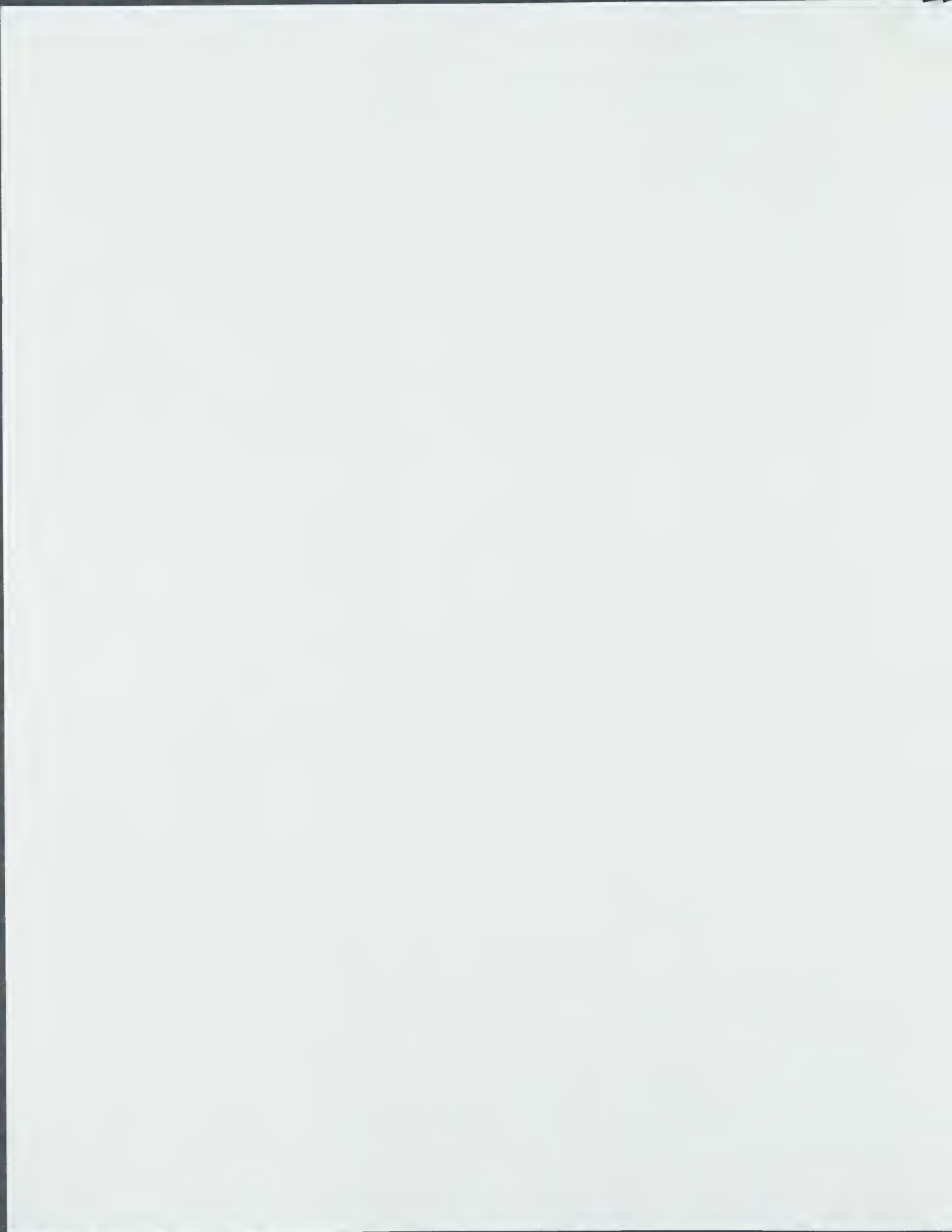
With many thanks for all your help and with best regards I remain

Yours sincerely,  
Alfred Bader

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[www.mimesweeper.com](http://www.mimesweeper.com)  
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ALFRED BADER FINE ARTS

DR ALFRED BADER

April 19, 2002

ESTABLISHED 1961

Ms. Mirjam Neumeister  
c/o Städelsches Kunstinstitut  
Dürerstraße 2  
D-60596 Frankfurt am Main  
GERMANY

Dear Ms. Neumeister,

I am sorry that a trip to Jerusalem has delayed my responding to your interesting letter of April 1<sup>st</sup>.

Of course you have my permission to publish my painting and I enclose a color transparency, of course at no charge. However, as this is my last transparency, I would appreciate your returning this to me.

Surely you know how transparencies change with time and so it has with this one. However, the painting was published several times, in good color, and these publications can guide you.

May I ask you a personal question? How does a German art historian acquire the beautiful biblical name, Mirjam, and spell it in such an unusual manner?

Lastly, I would like to point out that this painting does not belong to Alfred Bader Fine Arts, but to my wife and me personally, and so you should state that it belongs to Isabel and Alfred Bader.

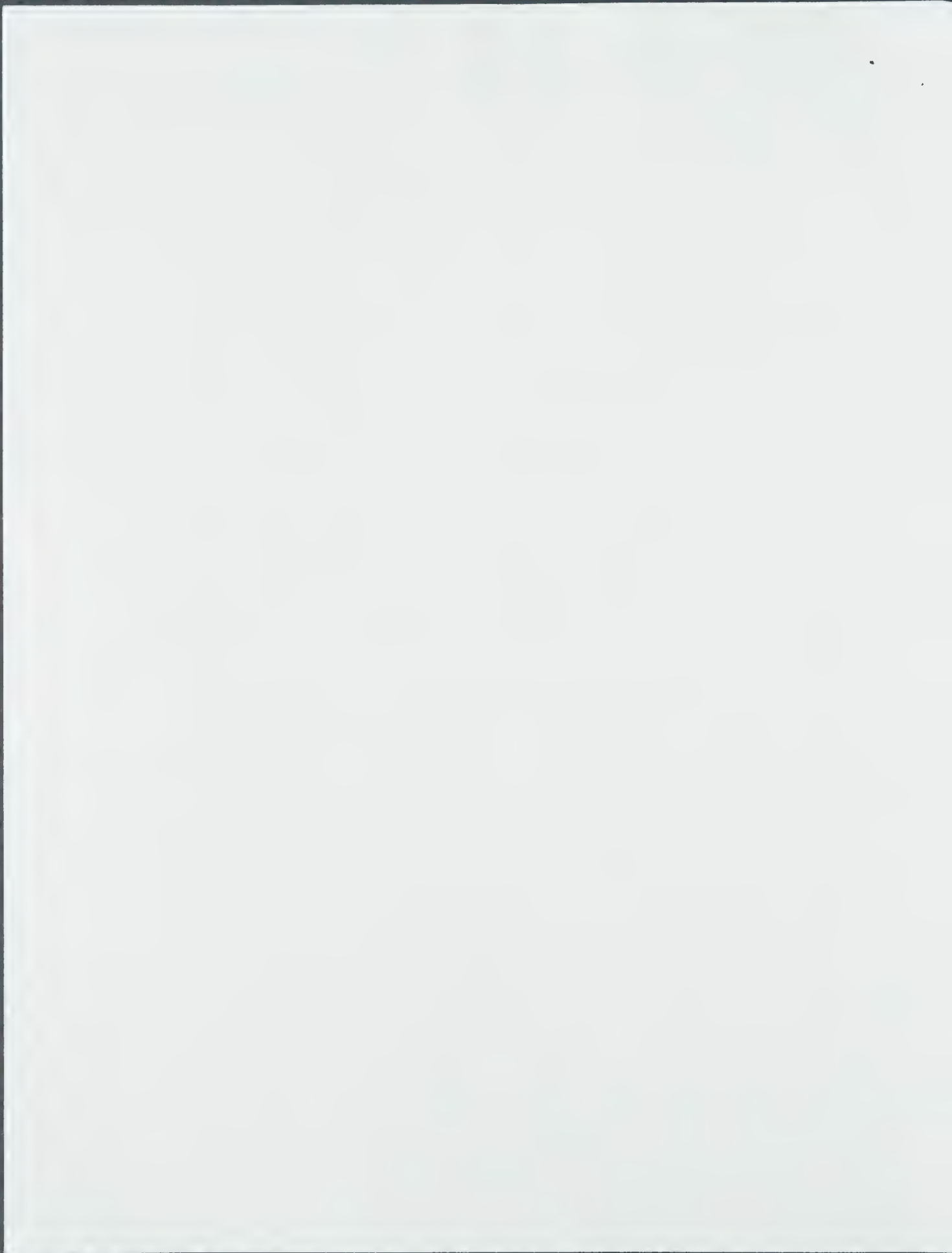
Please let me know when your book is published so that I can acquire a copy.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: baderfa@execpc.com



MIRJAM NEUMEISTER, M. A.  
c/o Städelsches Kunstinstitut  
Dürerstraße 2

D - 60596 Frankfurt am Main

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

Frankfurt/Main, April 1<sup>st</sup>, 2002

Dear Dr. Alfred Bader,

I am now preparing the publication of my dissertation „Artificial Light in Dutch Painting and Printmaking of the 16<sup>th</sup> and 17<sup>th</sup> Century“ which was supervised by Professor Dr. Justus Müller Hofstede. It will be published by Michael Imhof Verlag, Petersberg (print run 500, German language) and will be accompanied by some illustrations. For this purpose, I would like to ask for a colour transparency of the painting in your collection

**Abraham Bloemaert: „St. Jerome reading by candle-light“, ca. 1622.  
Canvas; 64,4 x 52,7 cm**

As this publication is not for commercial purpose, may I ask for your generosity concerning the copyrights?

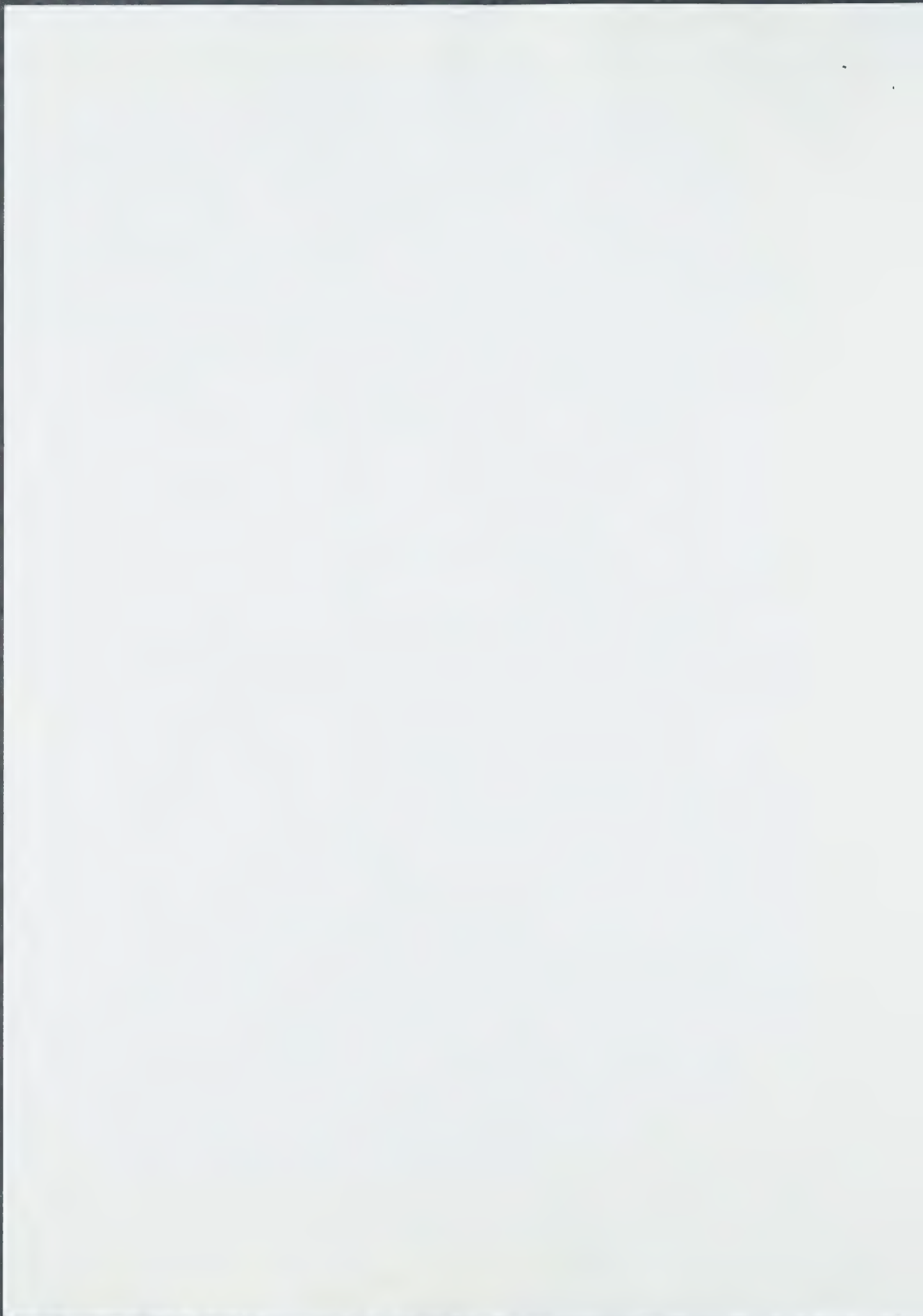
With many thanks for your support and best wishes,

Sincerely yours



Mirjam Neumeister







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 19, 2002

Mr. Hans de Gier  
1 Curzon Street  
London W1Y 7FN  
ENGLAND

Dear Mr. de Gier,

Thank you so much for your several e-mails, relating to your interest in the Master IS.

I also looked carefully at the Master IS which was sold at Sotheby's London recently and I decided against bidding. Professor Manuth had pointed out to me that it was a very important painting, but important or not, I just did not like the image.

I was not quite truthful to you when I wrote that the Master IS of *The Old Woman Singing* has been sold. What really happened was that a good friend of mine, of modest means, is in love with the painting (which is priced at \$24,000) and has asked me to hold it until year end. If his company bonus is really good, he will buy it; if not, it will again be on the market.

I enclose a description of the painting that appeared on the cover of the *Aldrichimica Acta* in 1989 as well as a description of another Master IS. I also enclose pertinent information about this painting received from the RKD, which speaks for itself.

I wear two hats, one as a dealer and the second as a collector. In my collection I have another Master IS described in the exhibition catalogue curated by my wife and myself, *The Detective's Eye*, at the Milwaukee Art Museum in 1989. I enclose description from that catalogue, of the painting in our collection.

Professor Volker Manuth holds the Bader Chair in Northern Baroque Art at Queen's University in Kingston, Ontario, and he and Marieke de Winkel are working on the Master IS.

*By Appointment Only*

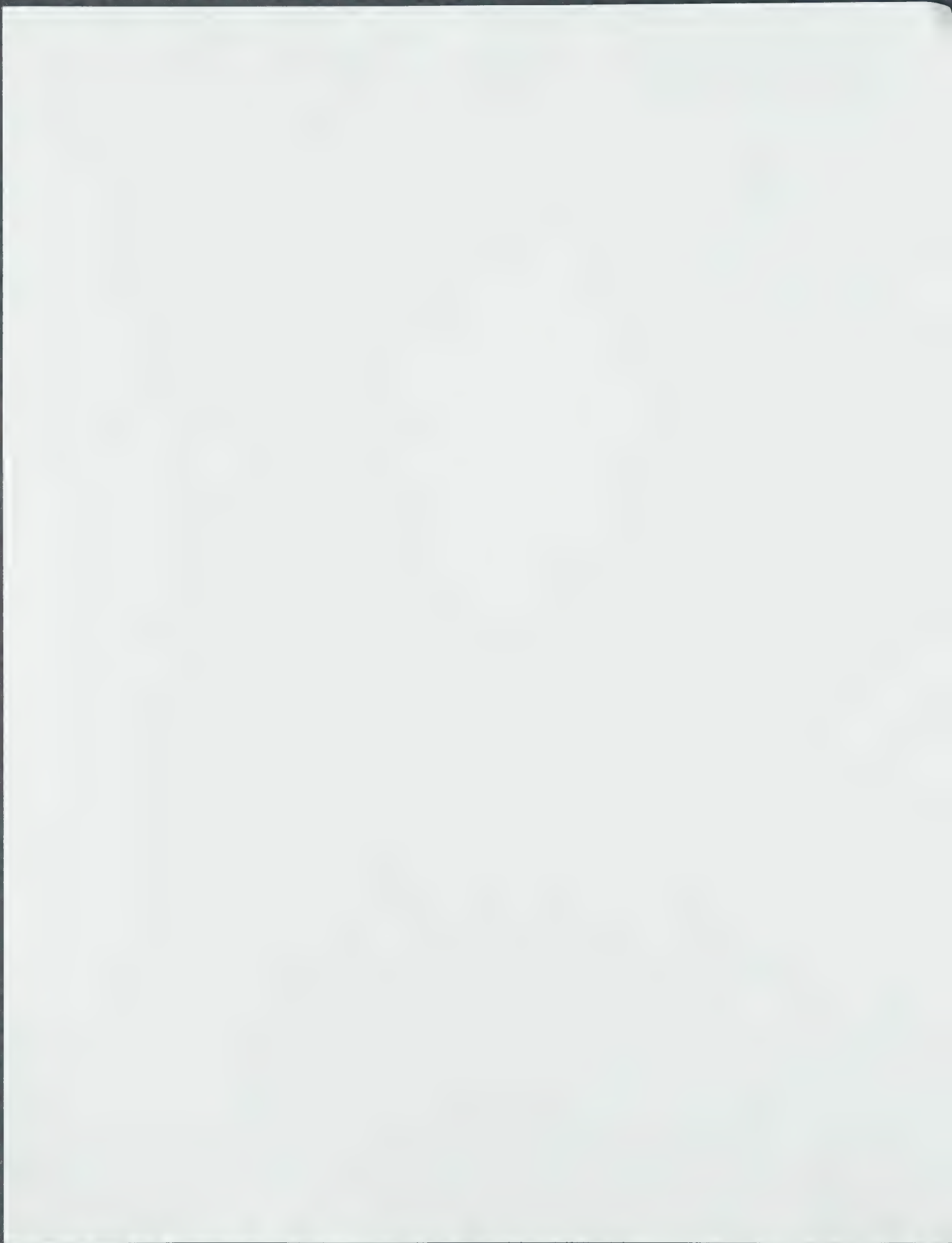
ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709

E-mail: baderfa@execpc.com







Mr. Hans de Gier  
April 19, 2002  
Page Two

I have not yet seen the Michael Sweerts exhibition catalogue. The Rijksmuseum is most casual in their dealings with collectors and I look forward to studying the catalogue which includes a self-portrait which I loaned.

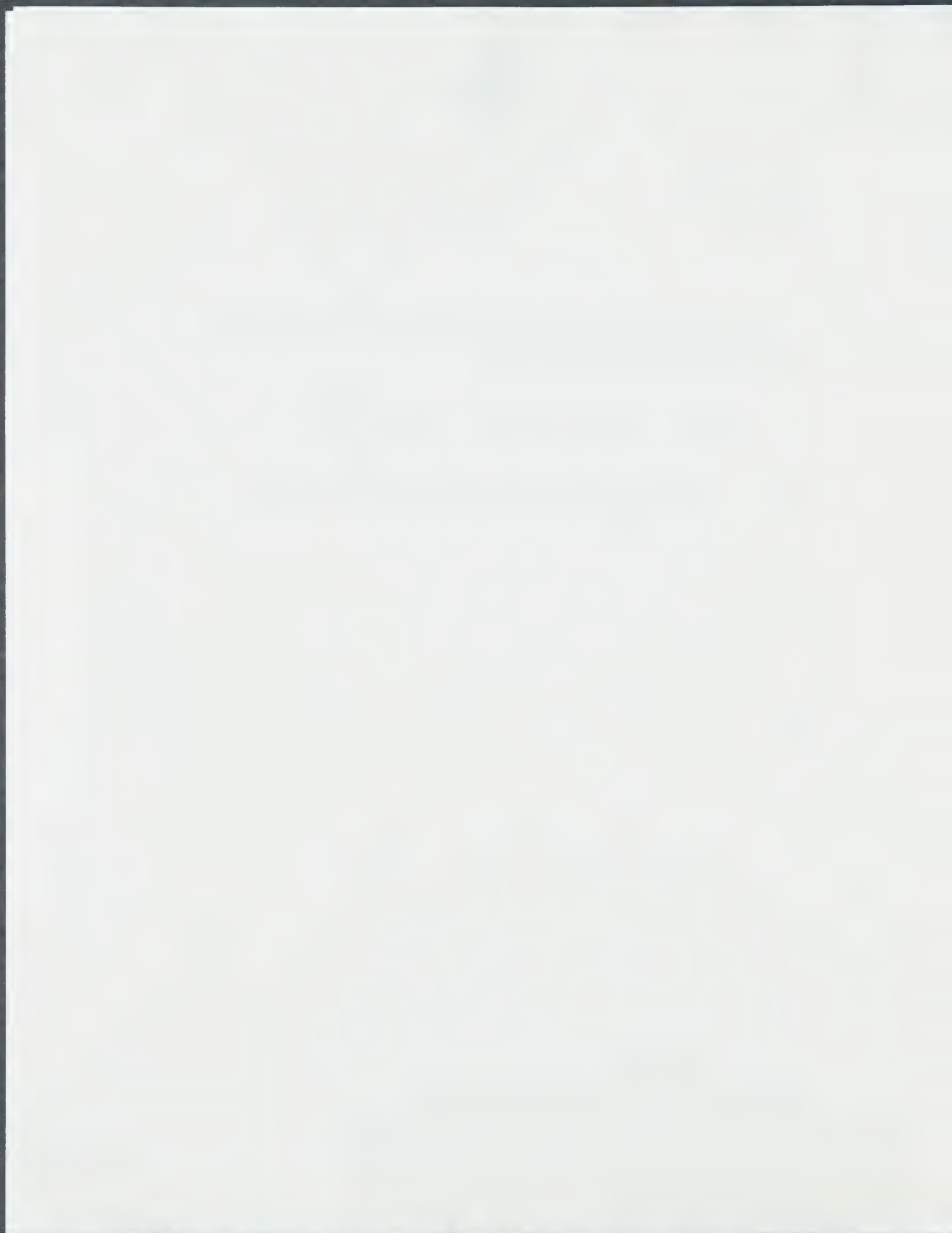
My wife and I spend 89 days in England, where we have a home in Sussex. Our next visit to London will be for the Sotheby old master sale on July 11<sup>th</sup>.

There cannot be many collectors around the world with interests as similar as yours and mine and we would love to meet you personally, either when next in London or when you come to the United States. If you do not have *The Detective's Eye* catalogue, I will be happy to bring you a copy.

With all good wishes in your collecting I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.



*Charles Munch & Jane Furchgott*  
*A·R·T R·E·S·T·O·R·E·R·S*  
*S10093A Bear Valley Rd. Lone Rock WI 53556*  
*608 583-2431*

April 20, 2002

Elizabeth Broun  
National Museum of American Art  
Smithsonian Institution  
Washington DC 20560

Dear Ms. Broun:

Not long ago we were asked by a private collector to conserve a small painting, Autumn, attributed to Albert Pinkham Ryder. It appears to be oil on cardboard mounted on a (pine?) panel. The size is 6 1/16" x 9 1/2".

After reading what we could find on Ryder conservation, we decided that, in spite of our 35 years in this profession, we hadn't enough experience with similar paintings to trust our judgment of what was original paint and what was later additions or repairs. We finally passed the painting along to a colleague in Minneapolis who came to the same conclusion.

He noted, after studying your book, that our painting had an appearance similar to #54 Scottish Castle and #26 Landscape. All three paintings seem to be on cardboard with paper tape around the edges and perhaps with original paint extending onto the paper tape. That observation led us to write to you.

There are several documents pointing to the painting's originality. It has a label on the back describing it as #28 in a printed catalog that you may be able to identify. It is listed as #9, owned by Dr. Robert Milligan of Pittsburgh PA, in F. N. Price's book on Ryder. A pencil inscription on the frame reads, "R. Milligan, 709 Irving Ave." J. J. Gillespie Company's label is also on the frame.

I enclose a professional black-and-white photo, a color snapshot, and a photocopy of the back of the panel in the frame. (The plain inner frame appears to be old, while the ornate outer frame is newer.)

We will be very grateful if you can direct us to a conservator experienced in treating similar Ryder paintings and if you can share with us any opinions or information about the painting's authenticity.

Sincerely,

Charles Munch





Alfred -  
Perhaps you  
can contact  
her at some  
point.  
Charles

April 23, 2002

Dr. Alfred Bader  
Astor Hotel Suite 622  
924 East Juneau Ave.  
Milwaukee, Wi 53202

Dear Dr. Bader:

I want to thank you for your effort to obtain photographs of various Klaes Molenaer paintings in connection with our loss.

I would be happy to pay any expense incurred by Shlomit Steinberg or any other source you may have for obtaining additional copies of Molenaer works.

Please let me know what I may do to help in this project.

Since we last met, I have been pondering your offer to sell or trade two paintings from your inventory at your gallery.

I hope you remember which paintings I am referring to.

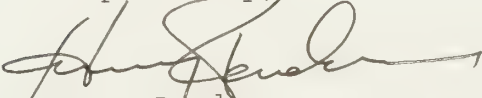
Please let me know when we can speak about these paintings and the work I have by E. Aubrey Hunt that was of interest to you.

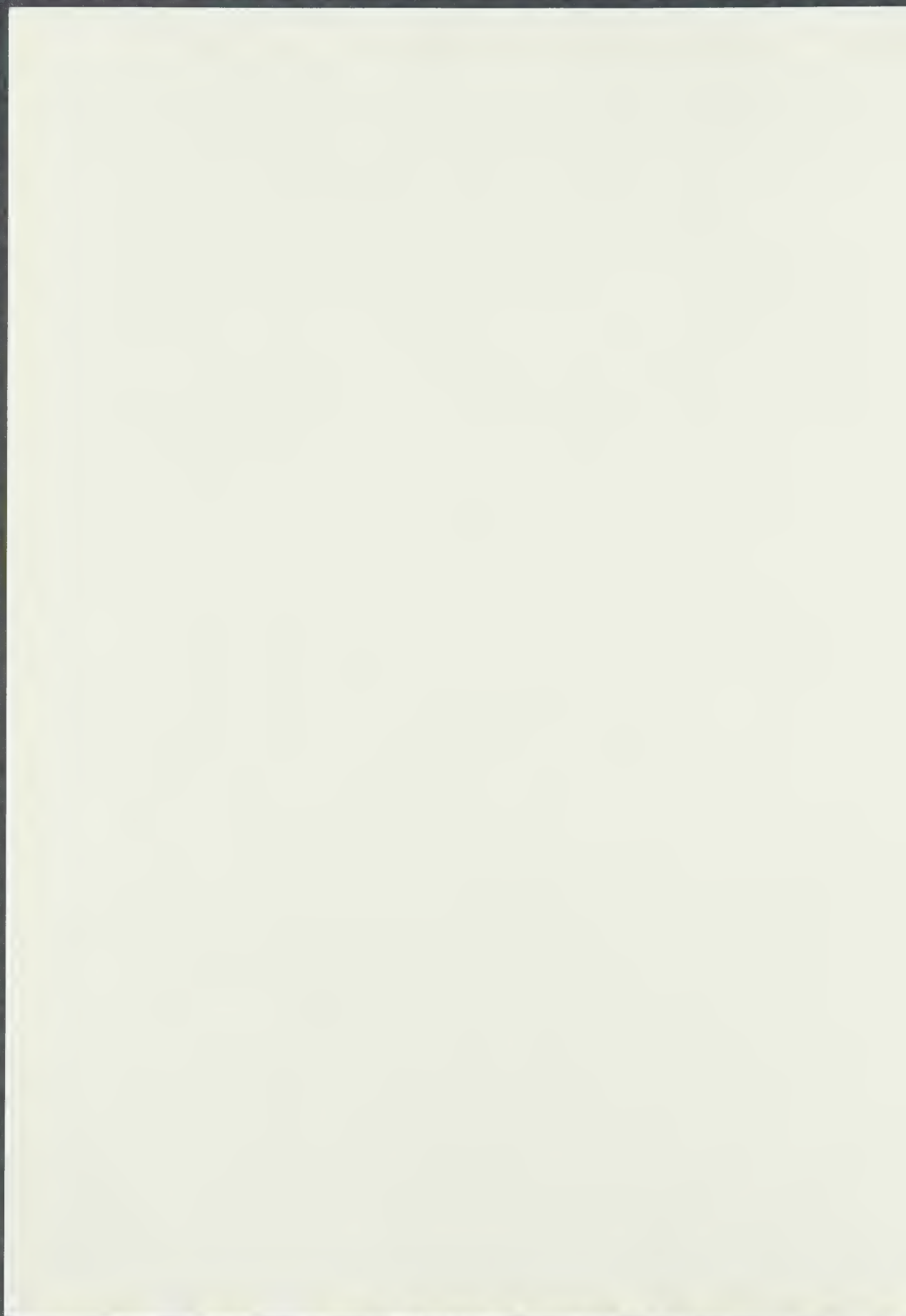
Barbara asks that I send her best wishes to you and Isabel and we both hope you had an interesting visit in Israel.

We plan on being at the dinner in your honor on May 6th in Milwaukee.

Please let me hear from you before the dinner, if possible.

Respectfully,

  
Henry Render





## 22nd CANADIAN CONFERENCE OF MEDIEVAL ART HISTORIANS

Herstmonceux Castle, England  
24-27 April 2002

Wednesday 24 April

2:30-5:30

Malcolm Thurlby (York University): "Three Romanesque priory churches in Wales: Ewenny, Penmon and Usk"

Karen Lundgren (Courtauld Institute of Art): "The twelfth-century capitals at Kirkburn, Yorkshire"

Barry Magrill (York University): "The sculptural decoration of the parish church of St Nicholas at Barfreston (Kent)"

Allison Kassab (McGill University): "Re-centering Romanesque marginal sculpture"

Warren Sanderson (Concordia University): "An architecture of the Lorraine reforms"

**6:00 Key-note Speaker: Eric Fernie (Director, Courtauld Institute, London):  
"The Romanesque: the significance of a historical category"**

RECEPTION AND BANQUET

Thursday 25 April

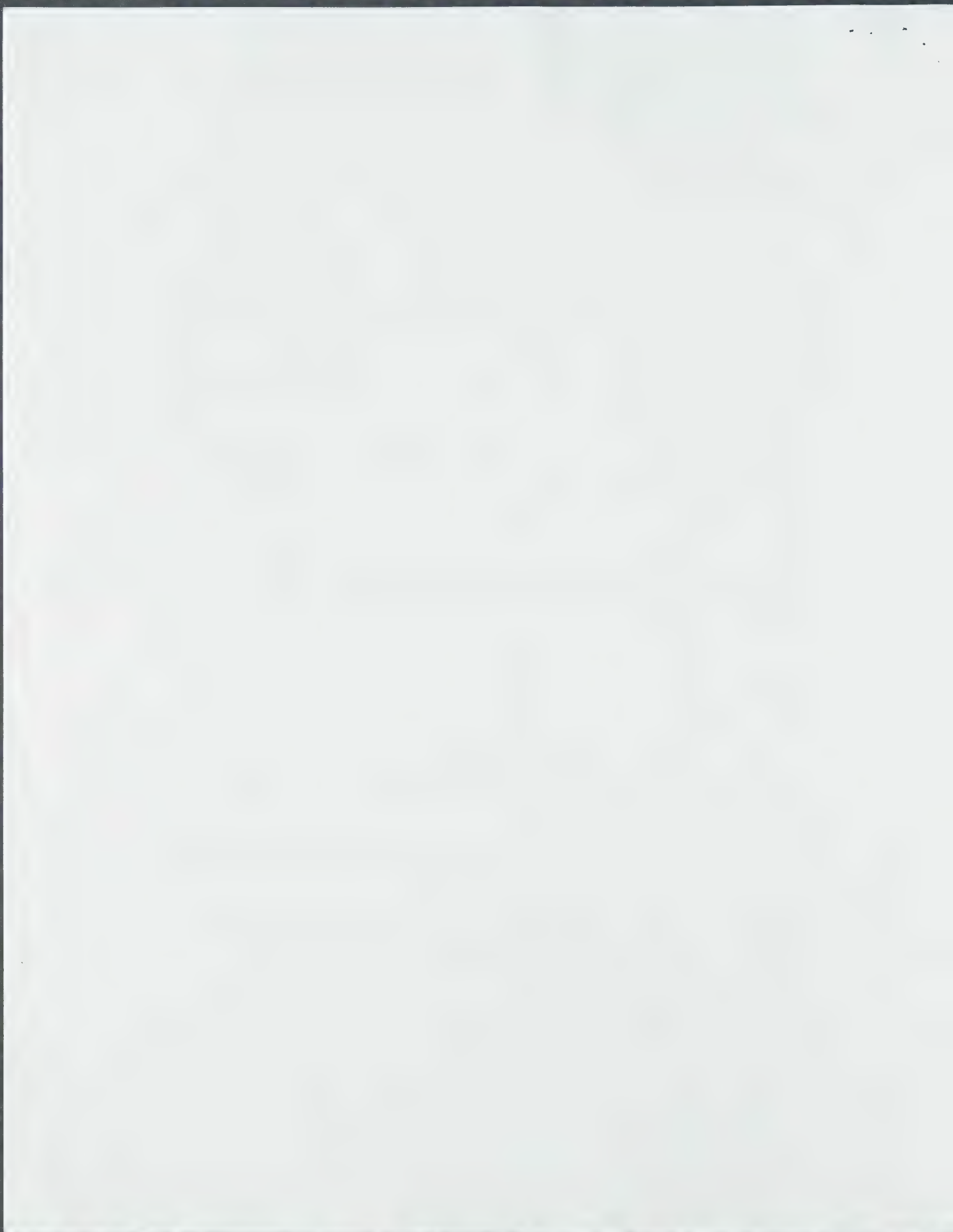
9:00-12:30

Cecily Hennessy (Courtauld Institute of Art): "The infancy of Christ in S. Maria Maggiore"

Laura Marchiori (University of Toronto), "The secular donor portrait in early medieval churches in Rome: a preliminary analysis"

Susan Sinclair (Courtauld Institute, London): "Between East and West: the 10th-century fresco decoration in the north apse of the Byzantine church of S. Cristina in Carpignano, Apulia, and its theological implications"

Lesley Jessop (University of Victoria): "Saints Peter and Clement and political propaganda in the church of San Marco, Venice"



Fritha Wolsak (University of Cambridge): "Made in Mark's Image: the St Isidore Chapel at San Marco, Venice"

Angela Roberts (University of Victoria): "The Coronation of the Virgin in 14th-century Venice"

2:00-5:30

Gillian Mackie (University of Victoria): "The integument of the Early Christian chapel and its openings: doors and windows, entrances and exits"

Nicole Kleinsmith (University of Victoria): "Pledged Allegiance, Broken Oaths and Idle Talk: The representation of speech in the Bayeux Tapestry"

Shirley Ann Brown (York University): "The Bayeux Tapestry: The Cultural Icon"

Andreas Puth (Courtauld Institute, London): "'An Empire of Imagination': ruler imagery of the Habsburgs in the fourteenth century"

Deanna MacDonald (McGill University): "The House of Margaret of Austria: Architecture as Memory at Brou, Bourg-en-Bresse"

John Goodall (London, U.K.): "Herstmonceux Castle"

#### Friday 26 April

9:00-12:30

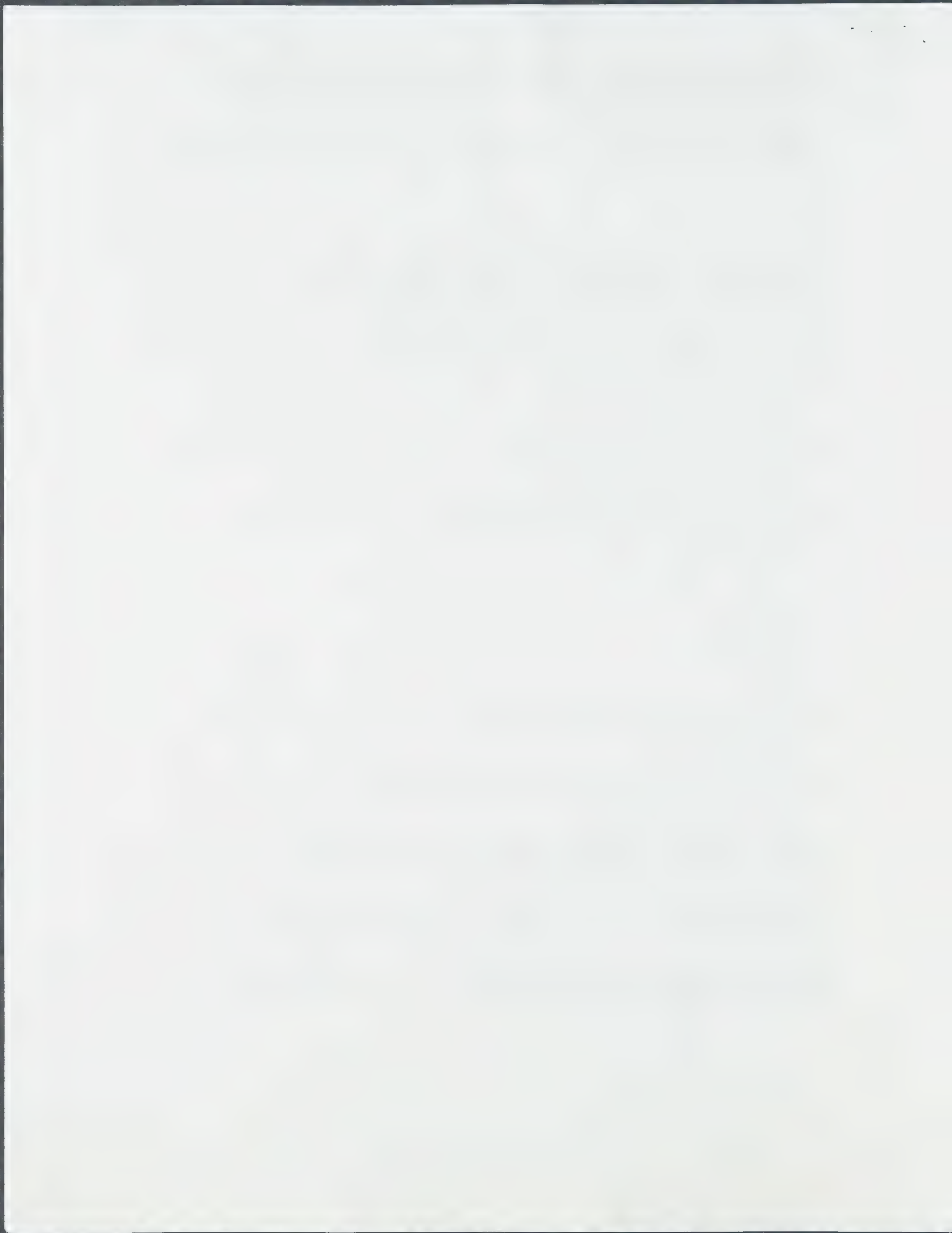
Stuart Harrison (Pickering, North Yorkshire), "The earliest evidence for Cistercian architecture in Yorkshire"

Roger Stalley (Trinity College, Dublin): "*Lapides reclamabunt*: art and engineering at Lincoln in the thirteenth century"

Jennifer Alexander (University of Nottingham): "The construction of the Angel Choir of Lincoln Cathedral, 1256-c1290"

Matthew Reeve (University of Cambridge): "The Bishop's palace at Lincoln in the thirteenth century"

Jenifer Ni Ghraidaigh (Courtauld Institute, London): "The rose window at Rahan: evidence of a Meath sculptural workshop?"





Peter Coffman (Art Gallery of Ontario, Toronto): "The Anglican cathedral of St John's, Newfoundland"

2:00-6:00

Deirdre Jackson (Courtauld Institute of Art), "Portable images of the Virgin: personal devotion in the *Cantigas de Santa Maria* of Alfonso X"

Irene Kabala (University of Guelph): "Speaking Crosses and Silent Banquets: Crosses in medieval refectories"

Jim Bugslag (University of Manitoba): "An unpublished ivory casket in the Gort Collection of the Winnipeg Art Gallery"

Liz Freeman (University of Warwick): "The trecento archiepiscopal tomb in Pisa"

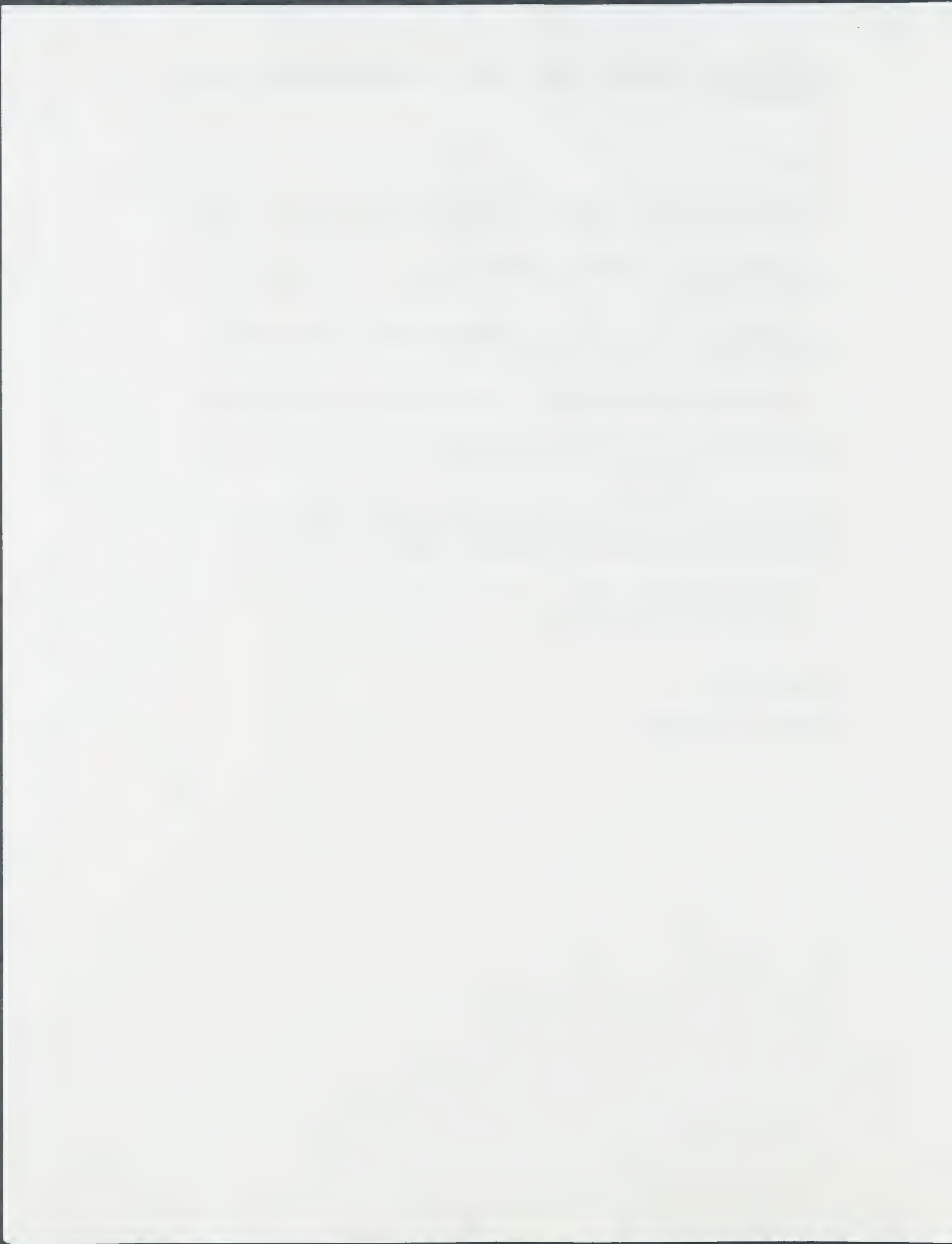
Joan Friedman (University of Warwick), "Politics and the rhetoric of reform in the letters of Bridget of Sweden and Catherine of Siena"

Kalan Brown (University of Victoria): "Vision and Narrative: Hans Memling's Apocalypse Panel of the Altarpiece of Saint John the Baptist and Saint John the Evangelist, Sint-Janshospitaal (Memlingmuseum), Bruges"

Virginia Nixon (Concordia University): "The Immaculate Conception as an iconographic theme: doctrine and image"

Saturday 27 April

[departure after breakfast]



**Subject:** RE: Invoices and more  
**From:** "Otto Naumann" <otto@dutchpaintings.com>  
**Date:** Thu, 25 Apr 2002 15:18:30 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

Better yet, I'll give you Peter's email address: [pcsutton@brucemuseum.com](mailto:pcsutton@brucemuseum.com). Peter is quite angry with the people who worked on the Sweerts catalogue, because they completely rewrote his entries. Email him with your thoughts. I did indeed give my last copy of the autobiography to the Rembrandt owners, Mr. And Mrs. Frankenhoff. They were very interested in you, and this might prompt them eventually to think seriously about your/our offer of \$12 million. I did make them aware, in writing, that the offer expires on May 1st.  
Yours,  
Otto

-----Original Message-----

From: Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]  
Sent: Thursday, April 25, 2002 3:12 PM  
To: Otto Naumann  
Subject: Invoices and more

Dear Otto,

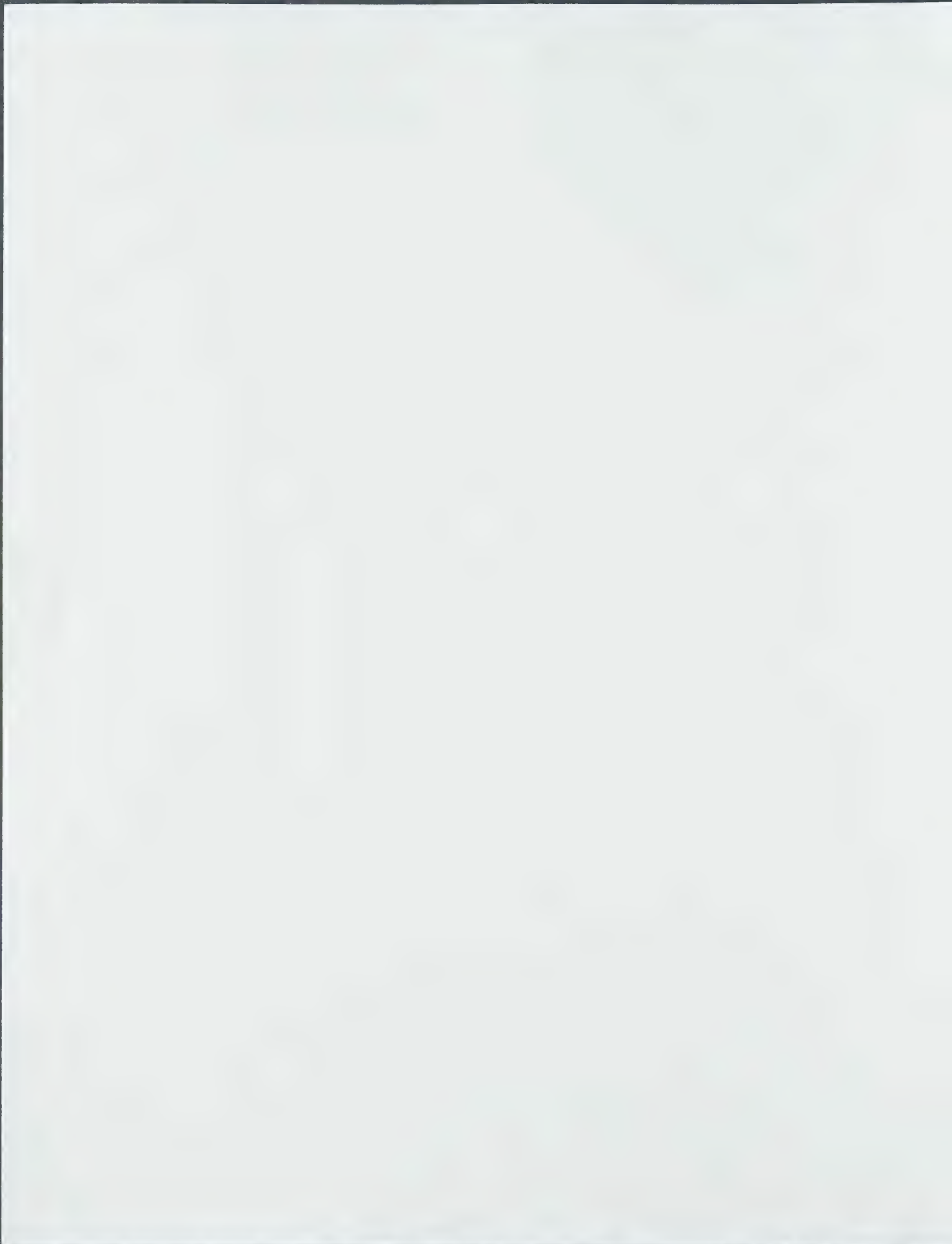
Thank you for your invoices for work with the Minerva and the van de Cappelle and for the Czech money which will come in very useful in June.

I am sending you three checks by mail today, also UPS will pick up 10 of my autobiographies for you tomorrow. You will find some people, like the couple who turned down the \$12 million, who might work with us on some joint ventures.

Please make certain that they understand that the offer expires on May 1st.

Have you seen the Sweerts catalogue? I find the entry describing my painting, No. 30, quite hurtful and factually incorrect. I would like to discuss this with Peter Sutton, who may not have written the entry. Could you please e-mail me his telephone number?

With thanks and best regards,  
Alfred





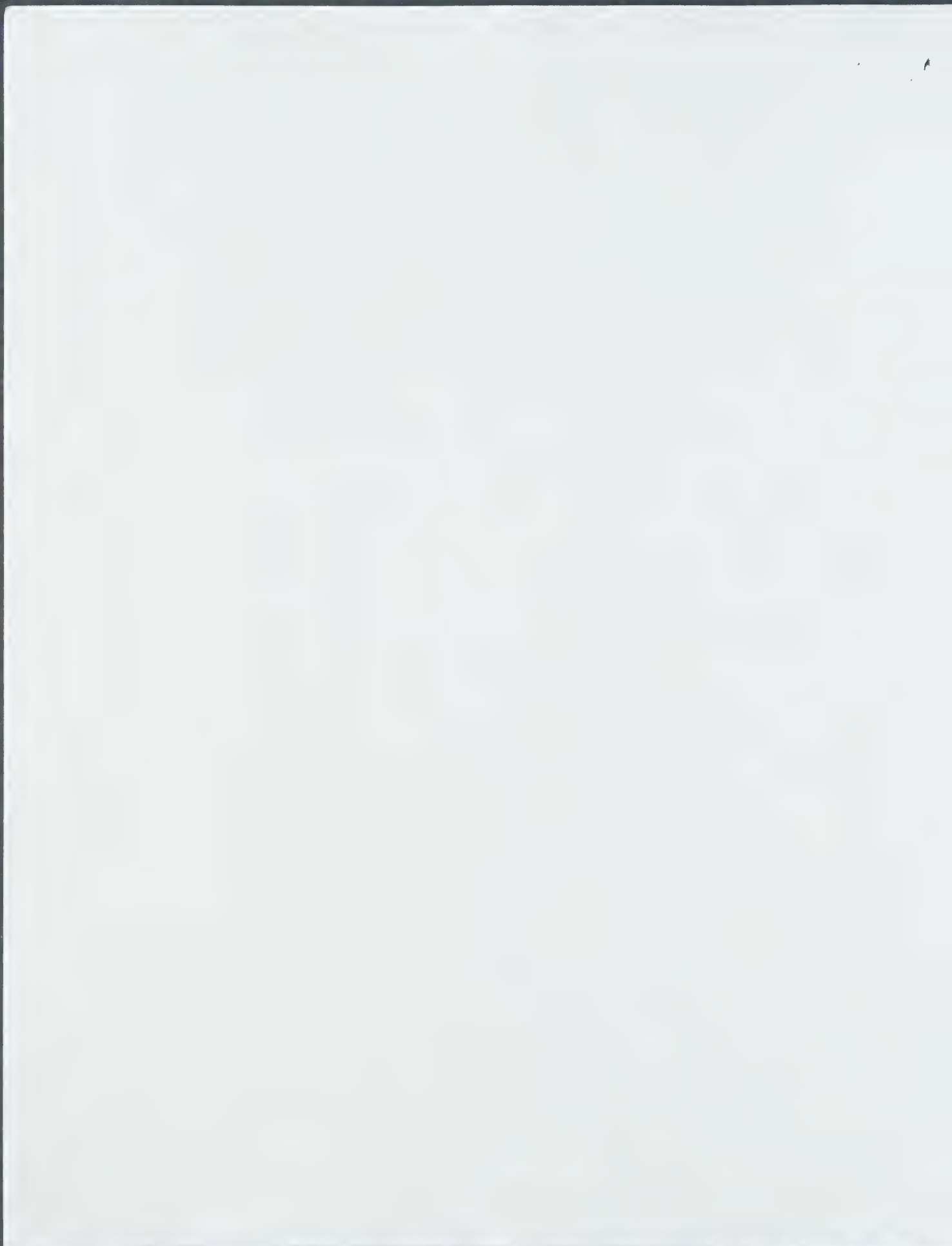
**Subject:** RE: Invoices and more  
**From:** "Otto Naumann" <otto@dutchpaintings.com>  
**Date:** Thu, 25 Apr 2002 15:24:35 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

ET

The Canelettos with Prince Lobkowitz are easily worth \$11 million for the one with little boats on the river Thames and \$9 million with the mayor's regatta on the river. In other words, \$20 million for the pair. Since the Horses's Guard picture went to Andrew Lloyd Weber for \$17 million, there has not appeared any important English views by Canaletto, and these two blow away the Weber painting. \$20 million is safe.

So is doubling your offer on the Brueghel from \$12 million to \$24 million. The is far more important than a portrait by Rembrandt, and rarity is off the charts. What a coup to get this masterpiece! More practically, we can think of a quick offer of an even million dollars for the Jan Brueghel the Elder, Village Scene with St.Martin cutting his Cloak. Our best profits on this are doubling the investment, and our worse case scenerio is 50% profits. No kidding here.

Yours,  
Otto





## LOBKOWICZ COLLECTIONS

April 5, 2002

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

*To all*

Dear Dr. Bader.

Thank you very much for your letter of March 22<sup>nd</sup>, which I received yesterday. I do apologize that somehow you have still not received newsletters from the AFPCC. I have taken the liberty of enclosing the last 5 years, which will certainly bring you up to date!

First, let me thank you again for your generous \$1,000 contribution to the AFPCC and interest in our efforts to restore cultural heritage for the public. Our efforts could not continue without sponsorship like yours. I am today forwarding your check and the AFPCC will be in contact as well.

I wish you success with your lecture and congratulations on your 10 years of the Bader Symposium and all the benefits you have given to art historians and the cultural development of this country.

Regarding your visit in June, I am glad to hear you will be coming again and of course you are most welcome at Nelahozeves (please let me know if we can make any special arrangements), however I believe there may be some misunderstanding with Ing. Matous. My office informed him that I would most likely be traveling at the time of your visit and therefore could not meet with you. Should my schedule change, I would of course let you know.

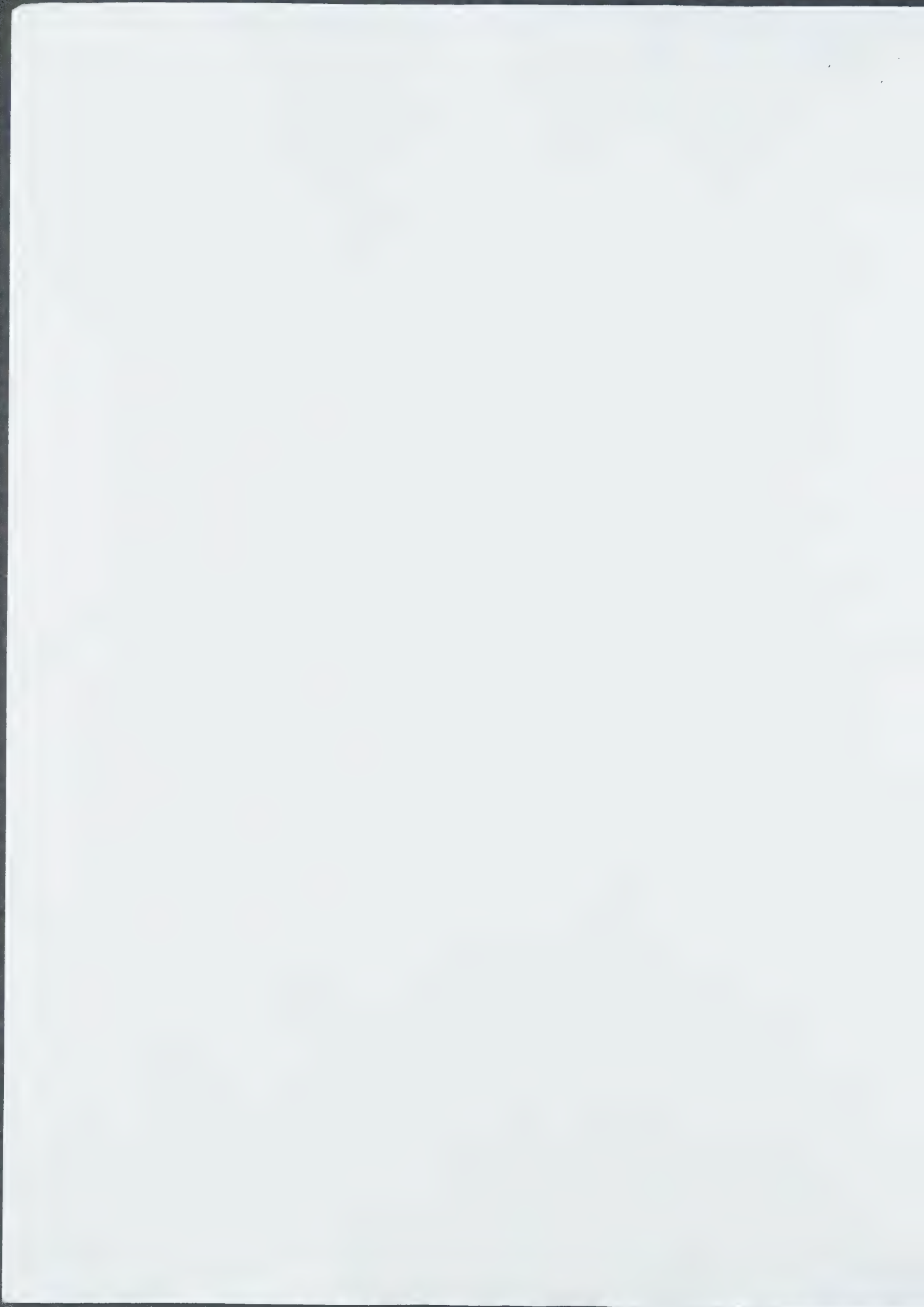
Dr. Naumann has been in contact with my office as well and I believe he will be visiting soon (again, it does not appear we will meet this time). Funnily enough, I believe I saw him on a CNN report just recently too!

Thank you again for your letter and donation.

With kind regards to you and your wife,

*William Lobkowicz*  
William Lobkowicz

cc: Brooks Lobkowicz







ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1961

March 22, 2002

Prince William Lobkowicz, CEO  
L. E. Holdings, s.r.o.  
Nelahozeves Castle  
277 51 Nelahozeves  
CZECH REPUBLIC

Dear Prince Lobkowicz,

I was really happy to learn from my friend, Ing. Vladimir Matous, that Isabel and I may visit you again on Wednesday afternoon, June 12<sup>th</sup>.

That evening I am to give a lecture in Prague entitled *The Bible Through Dutch Eyes* and on the next day, June 13<sup>th</sup>, there will be a Bader Symposium to which all the art historians who received Bader Fellowships in the Czech Republic in the last ten years will be invited. You will be able to imagine how much we look forward to being in your country that week.

Some years ago, when you first started the American Friends for the Preservation of Czech Culture, I sent you a check for \$1,000 and hoped that I would be put on the mailing list and learn more about your efforts. Enclosed please find another check and I hope that you will be able to put me onto your list now.

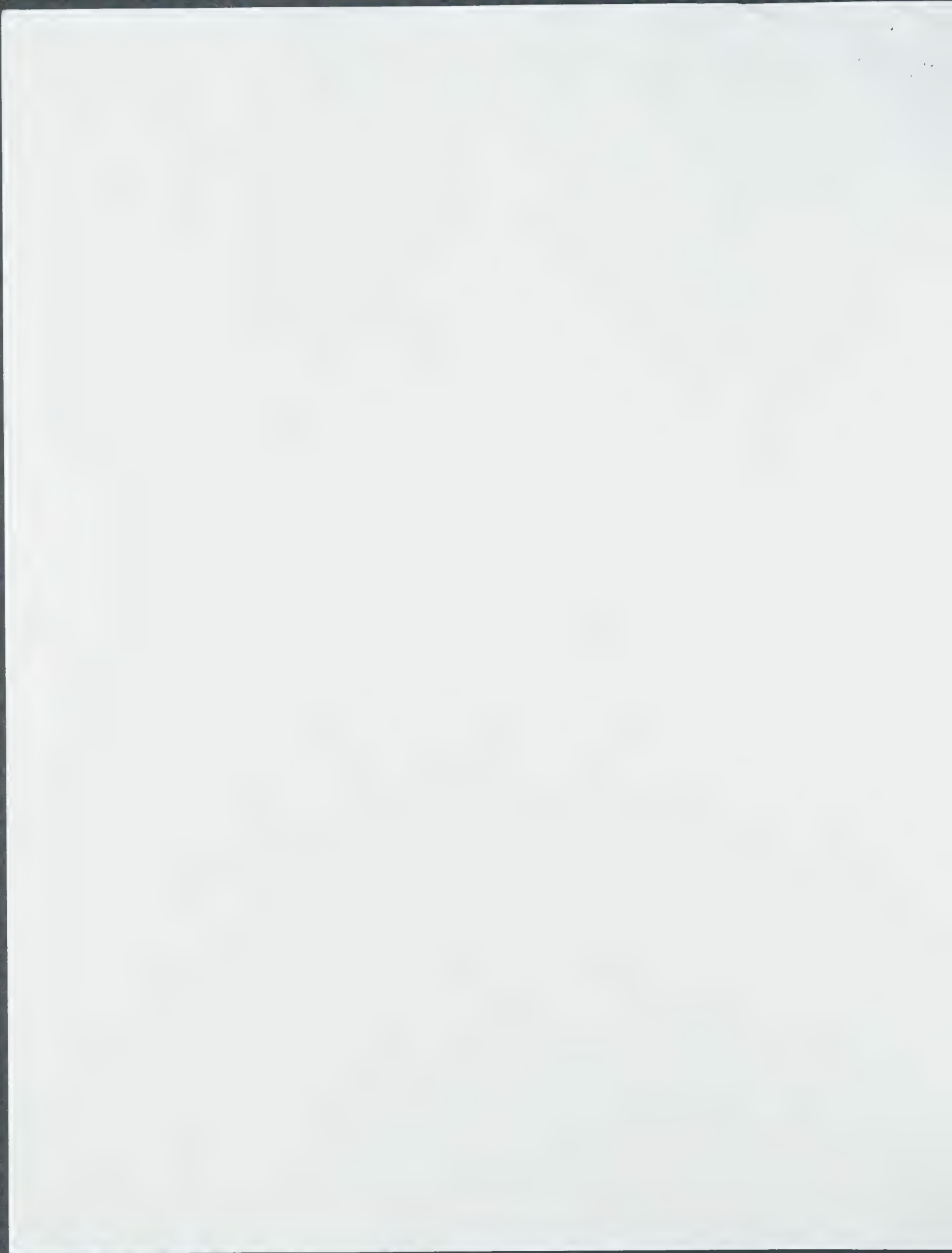
A very good friend of mine, and one of the ablest art historians and dealers I know, Dr. Otto Naumann, plans to be in Prague next month and of course I had urged him to visit your Castle and, if possible, meet you personally. With your busy schedule that might not be possible, but I know that you will really enjoy meeting him sometime.

We much look forward to June 12<sup>th</sup> and remain with best personal regards

Yours sincerely,

Isabel and Alfred Bader  
AB/az

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
T 414 277-0730 F 414 277-0709  
E-mail badert@execpc.com





DR. ALFRED BADER  
2961 N. SHEPARD AVE.  
MILWAUKEE, WI 53211

12-1117  
750  
555780535

4313

DATE *March 22 07*

*American Friends for the Preservation of*  
PAY TO THE ORDER OF *of Czech Culture* \$ 1000.00  
*One thousand and  $\frac{xx}{100}$*  DOLLARS  

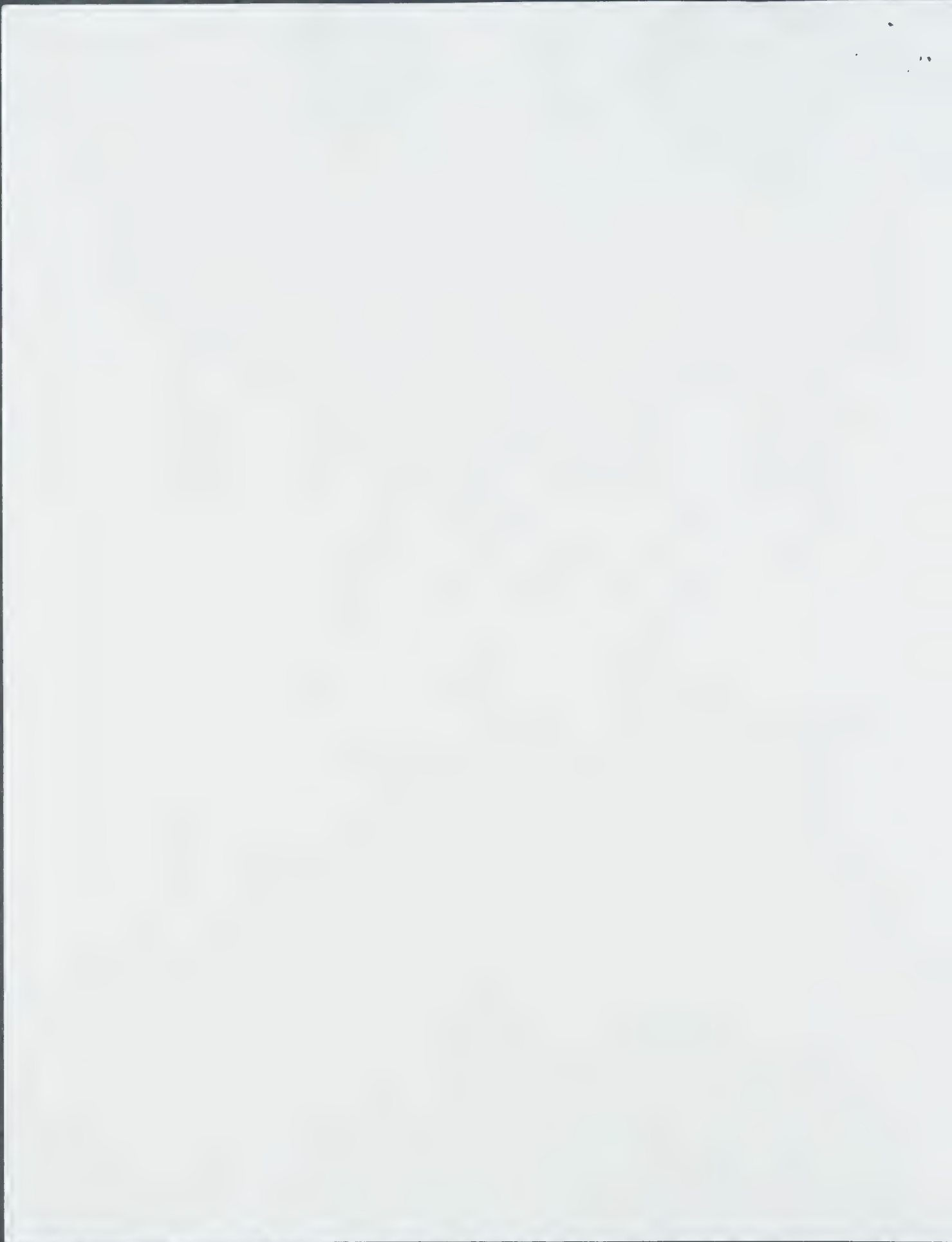
**BANK ONE.**

Bank One, Wisconsin  
Milwaukee, Wisconsin 53202  
www.bankone.com

MEMO

*Linda Dany* 

⑆075000019⑆ 555780535⑆ 4313





**Subject:** FW: Bader - Dutch paintings  
**From:** Otto Naumann <Otto@DutchPaintings.com>  
**Date:** Fri, 22 Mar 2002 10:11:05 -0500  
**To:** "Alfred Bader (E-mail)" <baderfa@execpc.com>

Alfred,  
Unfortunately, I won't be able to meet Prince Lobkowitz, but that may not be necessary as the castle is open for viewing on the Saturday and Sunday that I will be there. Is the Brueghel well displayed? Or should I request the presence of a curator?  
Otto

-----Original Message-----

**From:** William Lobkowitz [mailto:wel@lobkowitz.cz]  
**Sent:** Friday, March 22, 2002 5:09 PM  
**To:** 'Otto Naumann'  
**Subject:** RE: Bader - Dutch paintings

Dear Mr. Naumann,

Thank you for your email. The time you mentioned will not be convenient as my schedule is moving and very unreliable.  
The castle is opened for the public each day (except Monday) and please feel free to come at anytime. There is also a nice museum gift shop and castle restaurant. For any special arrangements, you can call Lobkowitz Travel Services at (420)205 709 111 or [its@lobkowitz.cz](mailto:its@lobkowitz.cz).

Sincerely,

William Lobkowitz

William Lobkowitz  
Nelahozeves castle  
277 51 Nelahozeves  
Czech Republic  
phone: +(420 205) 709 105  
fax: +(420 205) 709 103  
e-mail: [wel@lobkowitz.cz](mailto:wel@lobkowitz.cz)  
[www.lobkowitz.org](http://www.lobkowitz.org)

-----Original Message-----

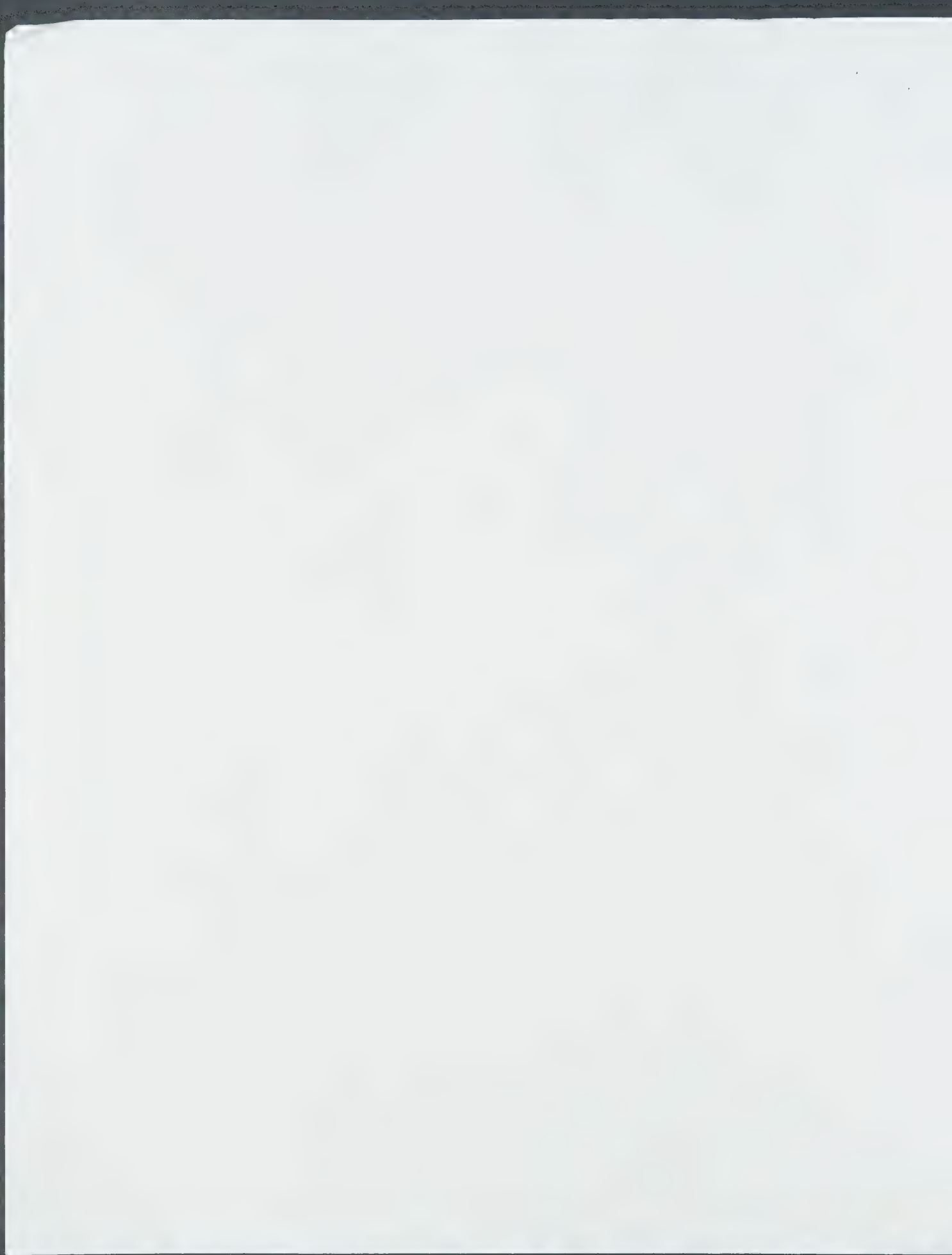
**From:** Otto Naumann [mailto:Otto@DutchPaintings.com]  
**Sent:** Thursday, March 21, 2002 12:38 PM  
**To:** 'wel@lobkowitz.cz'  
**Cc:** Alfred Bader (E-mail)  
**Subject:** Bader - Dutch paintings

ATT: William E. Lobkowitz

Dear Prince Lobkowitz,

I should like to introduce myself. I am a good friend and colleague of Dr. Alfred Bader, whom I believe you know and who will be visiting you again in June of this year.

Alfred told me about the wonderful collection of old master paintings in Nelahozeves Castle near Prague, and since I am visiting that city in April, I wonder if you would accept a visit from me?





## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 30, 2001

Prince William Lobkowitz, CEO  
L. E. Holdings, s.r.o.  
Nelahozeves Castle  
277 51 Nelahozeves  
CZECH REPUBLIC

Dear Prince Lobkowitz,

You will have realized how very much Isabel and I enjoyed our two hours with you on June 16<sup>th</sup>.

I know how difficult it would be for you to part with one of your masterpieces and how close to impossible it is to obtain Czech export permits. Still, conditions may change, and so I would like to confirm my offer of US \$12 million for your *Haymaking* by Pieter Brueghel.

In going over my notes about paintings attributed to Rembrandt, I realized that I was mistaken in thinking that I had talked to your grandfather about the pair of portraits, Bredius 219 and 359, that I mentioned. Actually, in 1952 I talked to Count Lanckoronski in Vienna; you'll pardon my mistake.. That pair has now been shown to be by an able student of Rembrandt.

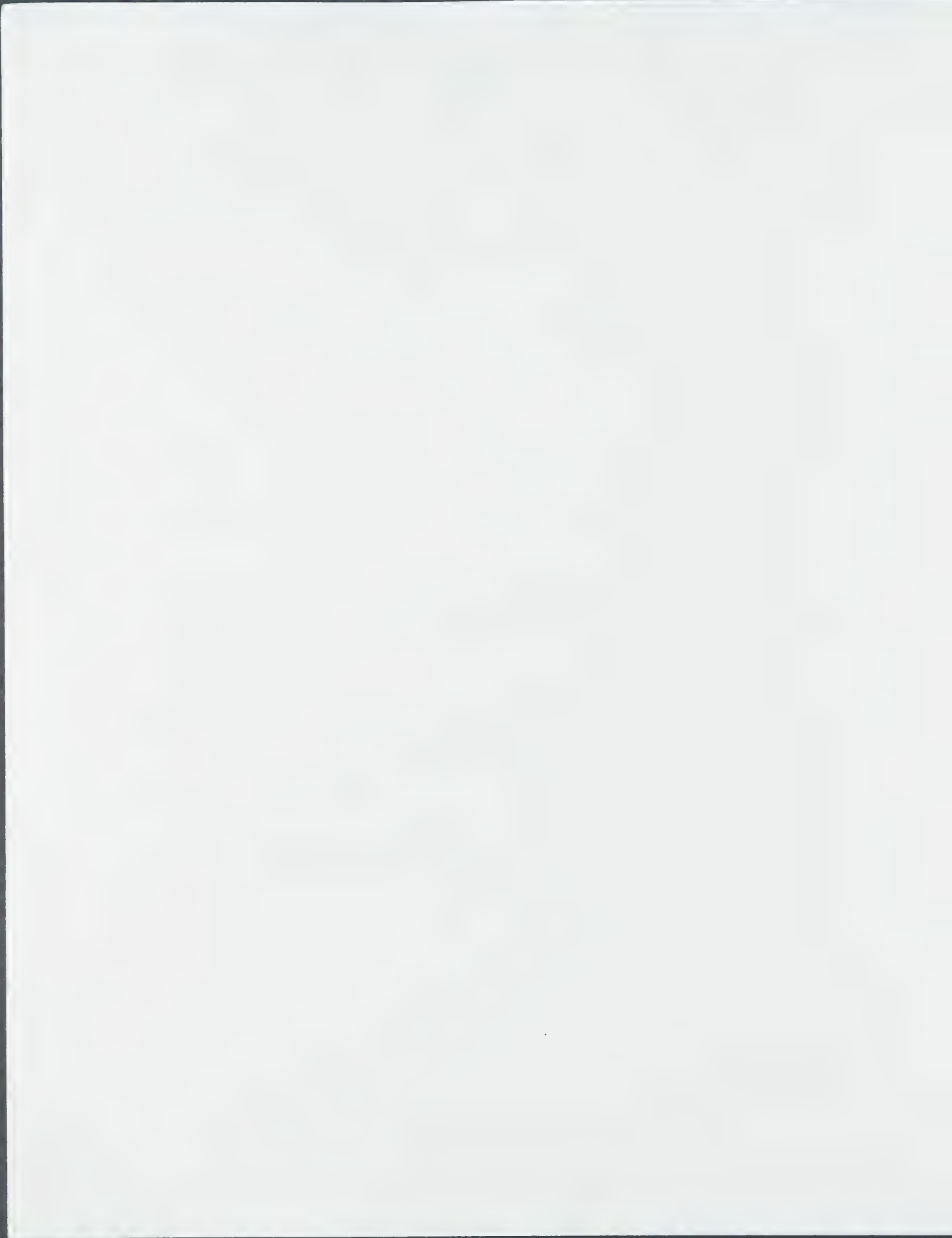
We come to Prague about once a year, and hope to be able to visit you again next June, but do please know that we would be delighted to have you visit if you come to the States and have time to visit us in Milwaukee.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
[www.alfredbader.com](http://www.alfredbader.com)

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







## AMERICAN FRIENDS

FOR THE PRESERVATION OF CZECH CULTURE, INCORPORATED

November 1999

Dear Friends,

The past year has seen many achievements. Thanks to the *Friends*, the Lobkowicz collections have been made available for the first time in 50 years to scholars and the public through conservation and exhibition. With your support we will turn the millennium with a preservation effort well underway and so long overdue after half a century in Communist hands. Continuing progress has transformed the legacy of this collection. Almost 100,000 visitors have been to Nelahozeves Castle since President Havel opened the exhibition in April of 1997. Sandra Lobkowicz reports in this newsletter the progress made possible by the *Friends* this year.

In addition, the newsletter describes the consolidation of the 60,000 volume library at Nelahozeves, one of the most important bibliographic projects of our time. The fine work of Curator Dr. Laura De Barbieri will centralize the fragmented parts of the library and focus on preparing new spaces for the imminent return of an additional 4,000-5,000 of the most important rare books and manuscripts.

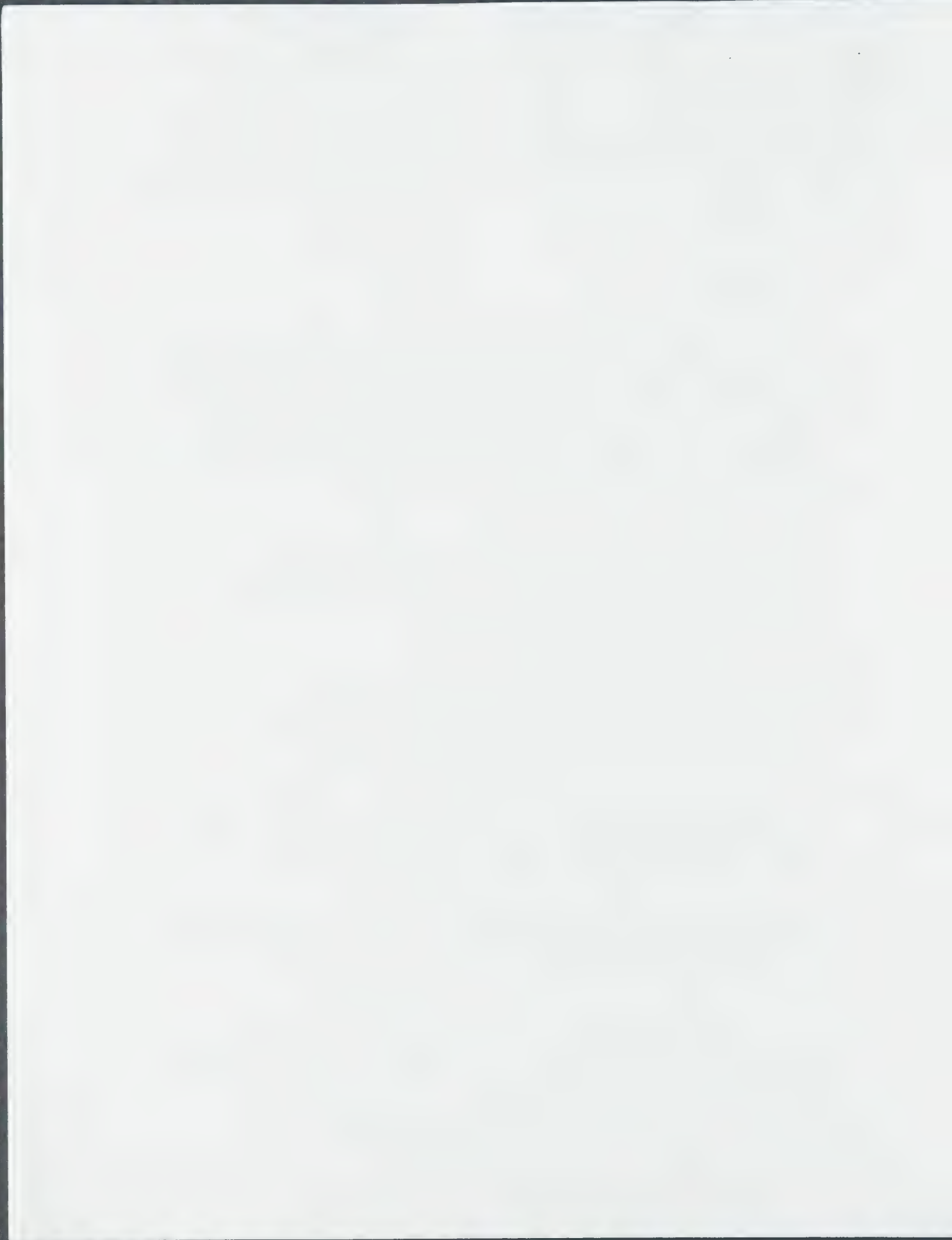
Curator William Russell has had a busy year supervising the transportation of moveables to a new storage facility, overseeing their placement in the new space, assessing conservation needs and creating a system of fire safety regulations for the objects. Along with the daily tasks of caring for the permanent collections on display, the challenging goal of beginning the cataloguing process is still ahead.

William Lobkowicz came to New England recently to talk about our projects at the *Boston Museum of Fine Arts*, the *Preservation Society of Newport County* and the *Swan Society*. The lectures drew large crowds and helped to spread the message of the AFPC's efforts to foster cultural growth in the Czech Republic.

The generous support of the *Friends* continues to make a remarkable difference, enlarging access to knowledge and understanding of the Nelahozeves Castle Museum and its archival resources for scholars all over the world.

Sincerely,

Brooks Lobkowicz  
President





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 30, 2001

Prince William Lobkowitz, CEO  
L. E. Holdings, s.r.o.  
Nelahozeves Castle  
277 51 Nelahozeves  
CZECH REPUBLIC

Dear Prince Lobkowitz,

You will have realized how very much Isabel and I enjoyed our two hours with you on June 16<sup>th</sup>.

I know how difficult it would be for you to part with one of your masterpieces and how close to impossible it is to obtain Czech export permits. Still, conditions may change, and so I would like to confirm my offer of US \$12 million for your *Haymaking* by Pieter Brueghel.

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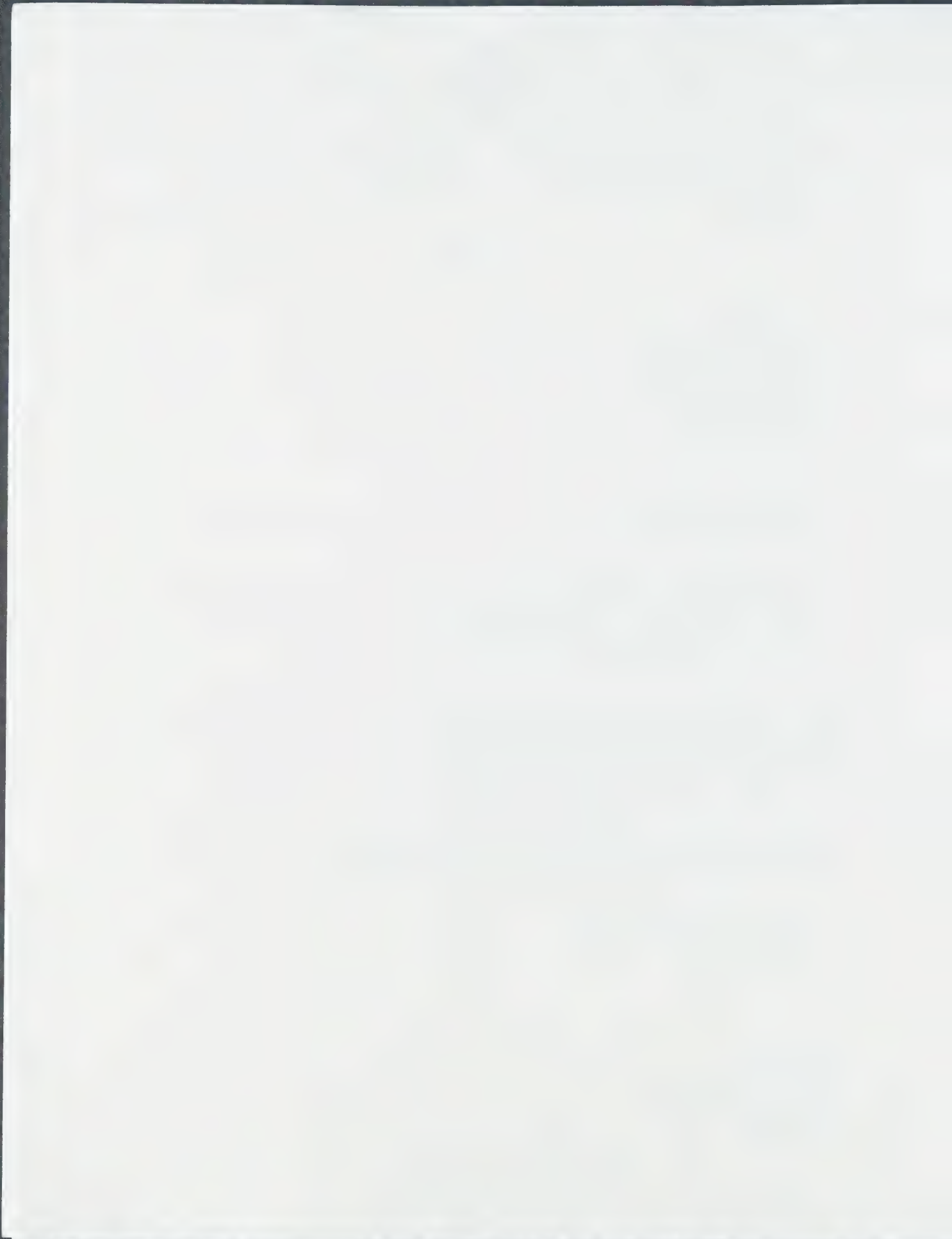
We come to Prague about once a year, and hope to be able to visit you again next June, but do please know that we would be delighted to have you visit if you come to the States and have time to visit us in Milwaukee.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
[www.alfredbader.com](http://www.alfredbader.com)

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





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

(414) 962-5169

April 26, 2002

PhDr. Martina Sošková  
Curator of the Collection of old Masters  
Národní galerie *Galerie*  
Staroměstské nám. 12  
110 15 Praha 1  
CZECH REPUBLIC

Dear Dr. Sošková,

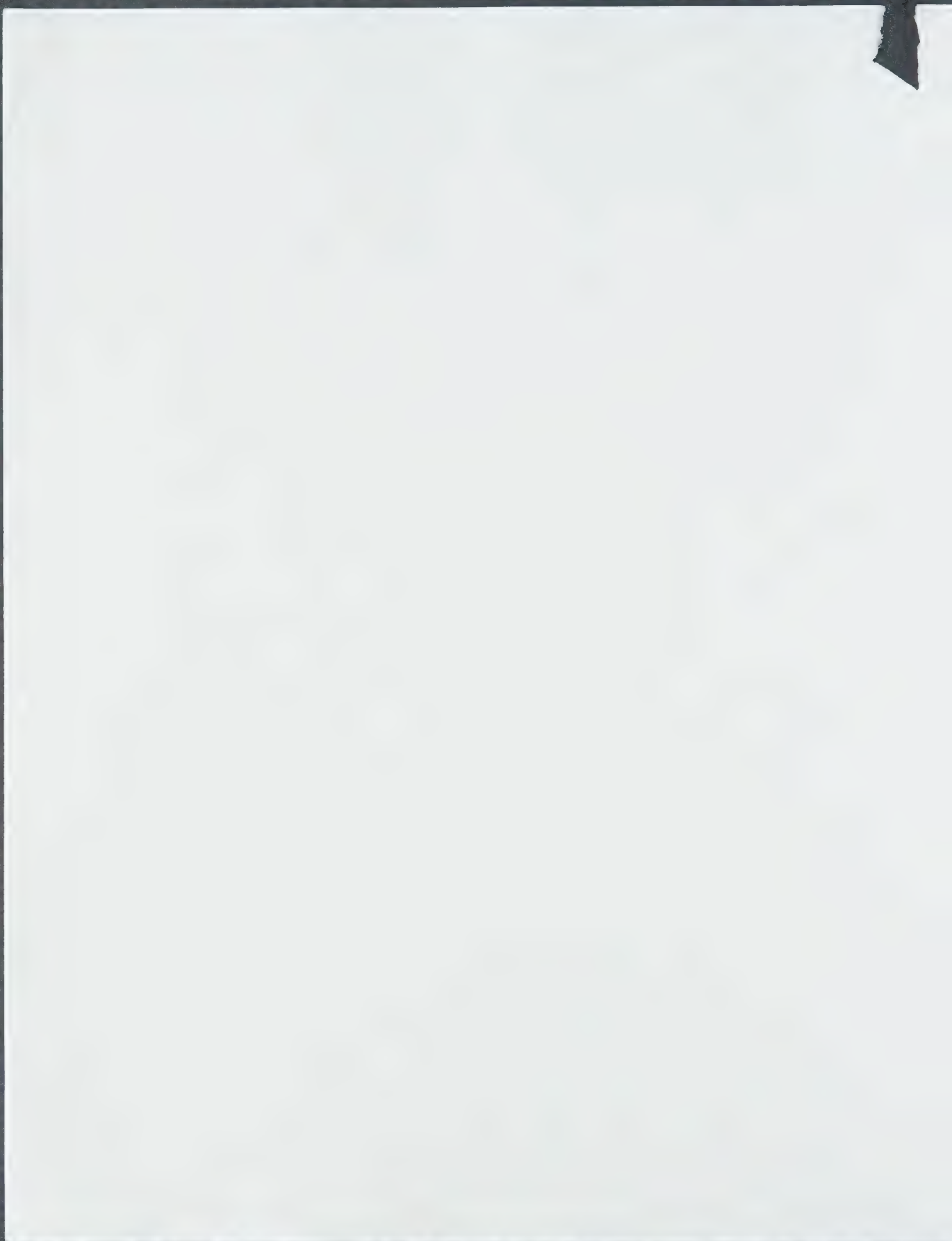
I very much look forward to seeing you at the art historical  
symposium on June 13<sup>th</sup>.

I will then bring you my autobiography and also show you that  
little panel of a musician about which we corresponded.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az



Alfred Bader

Shlomit Steinberg wrote:

Dear Dr. Bader,  
I was glad to inform you that the B/W photograph of the C. Molenaer painting was mailed to you today by our visual resources dept.

I want to take this opportunity and ask you something else:  
I'm intrigued to know what happened with the J. S. Sargent painting of Lord Balfour, which you told me about when we met, where you able to buy it or did the National Portrait Gallery vetoed the sale?

All the best,

Shlomit Steinberg  
Curator of European Art

-----Original Message-----

From: Alfred Bader Fine Arts [SMTP:baderfa@execpc.com]  
Sent: 18:51 2002 11 אפריל ה  
To: Shlomit Steinberg  
Subject: Re: Molenaer

Dear Dr. Steinberg,

You must have realized how very much Isabel and I enjoyed getting to meet you at your Museum and then seeing you twice again.

Allow me to explain to you why I requested a photograph of your Molenaer, which is hanging in the corridor leading to the upper gallery.

A couple in northern Illinois, Mr. & Mrs. Henry Render, had a painting by Klaes Molenaer stolen from their house a little while ago and unfortunately they do not have a photograph. Of course your painting is not the stolen painting but it is similar in type to the stolen work. As you know, Molenaer repeated that subject, a winter scene outside a high-walled castle, many times and I am tryin

g to obtain several photographs of just that type of Molenaer for the Renders so that they can decide which type comes closest to their painting.

They bought the painting from a dealer in Illinois, a man I know quite well, but unfortunately he also has not kept a photograph.

Clearly, it is not important that you obtain a photograph and if that presents difficulty with the lender, we should just forget about it. Also, you might like to send the photograph directly to Mr. & Mrs. Henry Render at 1745 Lake Eleanor Drive, Deerfield, IL 60015-2055.

Of course you realized how very much we enjoyed our discussions with you and Dr. Snyder. We hope that you will be able to visit us soon and we look forward to Dr. Snyder's visit in May of 2003.





With all good wishes I remain

Yours sincerely,  
Alfred Bader

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

S  
h  
Shlomit Steinberg wrote:

Dear Dr. Bader,  
I am writing to tell you how much I enjoyed your lecture last evening, there were so many people coming to talk to you afterwards and I needed to bring Mrs. Snyder back home, that much to my chagrin I did not get to say a proper goodbye to you and to Mrs. Bader and for that I truly apologize.

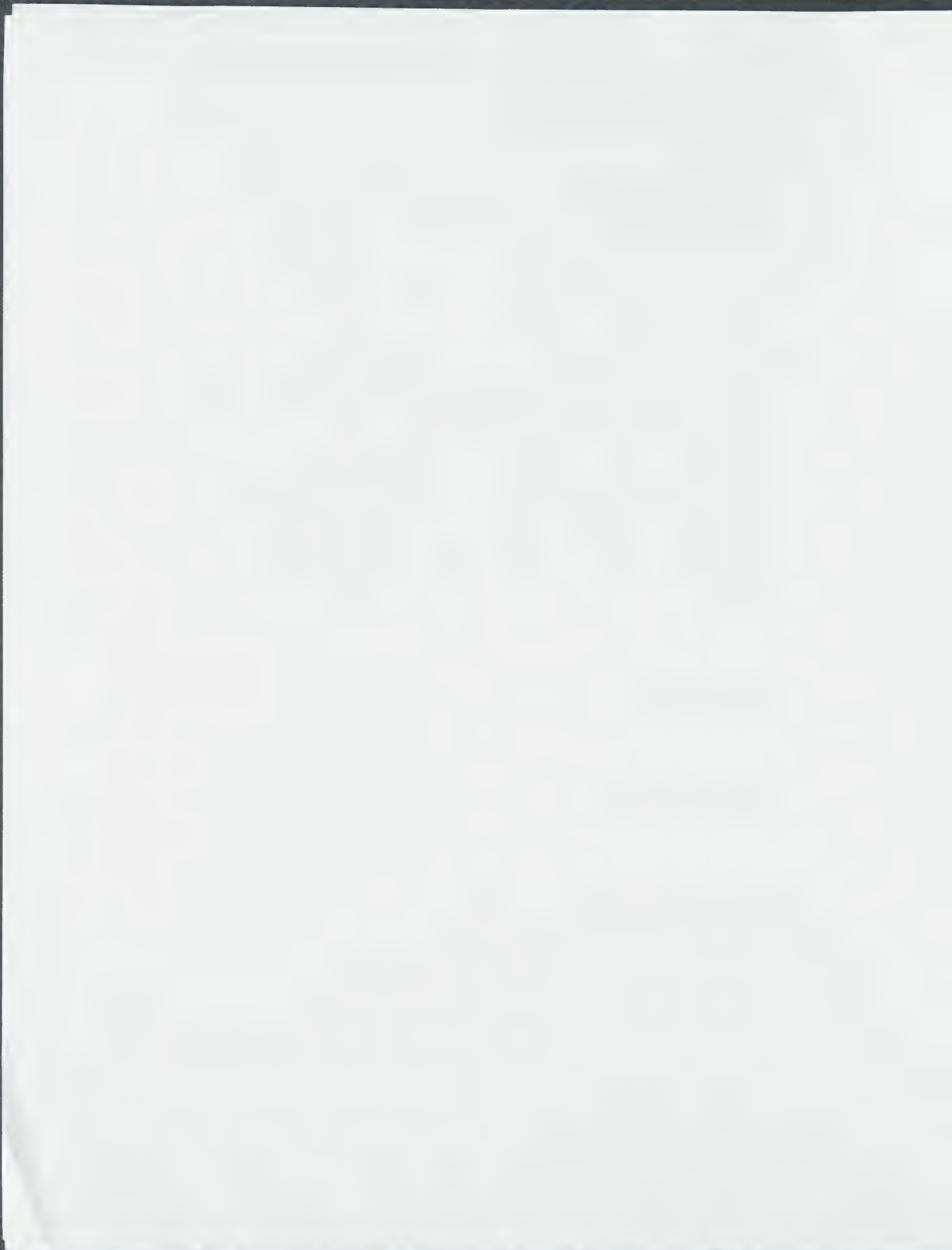
Coming back to work this morning I remembered your request concerning our Molenaer painting and I assume you were talking about the painting Landscape, oil on panel, 36.5x32.5 cm hanging at the corridor leading to our upper Shickman gallery, (we have another Molenaer painting but it is currently at the depot). Since this painting does not belong to the Israel Museum but to a lender from the U.S. it seems that according to the museum's regulations I'll have to get his permission to have it photographed and send to you, I'll get in touch with him and I hope he will not object.

But just in case I was wrong and you did refer to t

he o  
ther painting:  
River Landscape, oil on panel, 40x52.5 cm  
this one is ours and can be photographed - so let me know.

In the mean time, all the best,

Shlomit Steinberg  
curator of European Art



**Subject:** Sargent and things  
**From:** "Philip Mould" <philip@historicalportraits.com>  
**Date:** Fri, 26 Apr 2002 10:49:53 +0100  
**To:** "'Alfred Bader Fine Arts'" <baderfa@execpc.com>

Thanks for copying me in with your message.

The NPG have got the bit between their teeth in trying to acquire it and our chances of success do not look great at this stage - although there is still a definite chance.

Debo Gage has applied for a temporary export license on the Van Dyck for San Francisco who appear keen, and are likely to decide at their trustees meeting in mid May. I have plans to go and see them after I leave you in order to butter them up. Should they agree, we are likely to be returned 2.25 million US after Debo has taken her commission of 10%; she has driven the deal from the outset and milked her donor contacts so I don't have a problem with this. Should S.F. negotiate it down, she will reduce her commission accordingly on a 50/50 basis - i.e. if we decide to accept 200,000 US less, she will drop her commission by 100,000 US

The Rabbi (not) is on the client's wall and we will get an answer a week on Monday. The purchase price of 14,000 sterling remains, though they will have a timid go at it if they intend to proceed.

There is some interest in the O'Neil of Miss Frith at around 6,000 sterling but it may take a month or so to get an answer.

Kind Regards,

Philip

-----Original Message-----

**From:** Alfred Bader Fine Arts [mailto:baderfa@execpc.com]  
**Sent:** 25 April 2002 19:21  
**To:** Shlomit Steinberg  
**Cc:** Philip J C. Mould  
**Subject:** Re: Molenaer

Dear Dr. Steinberg,

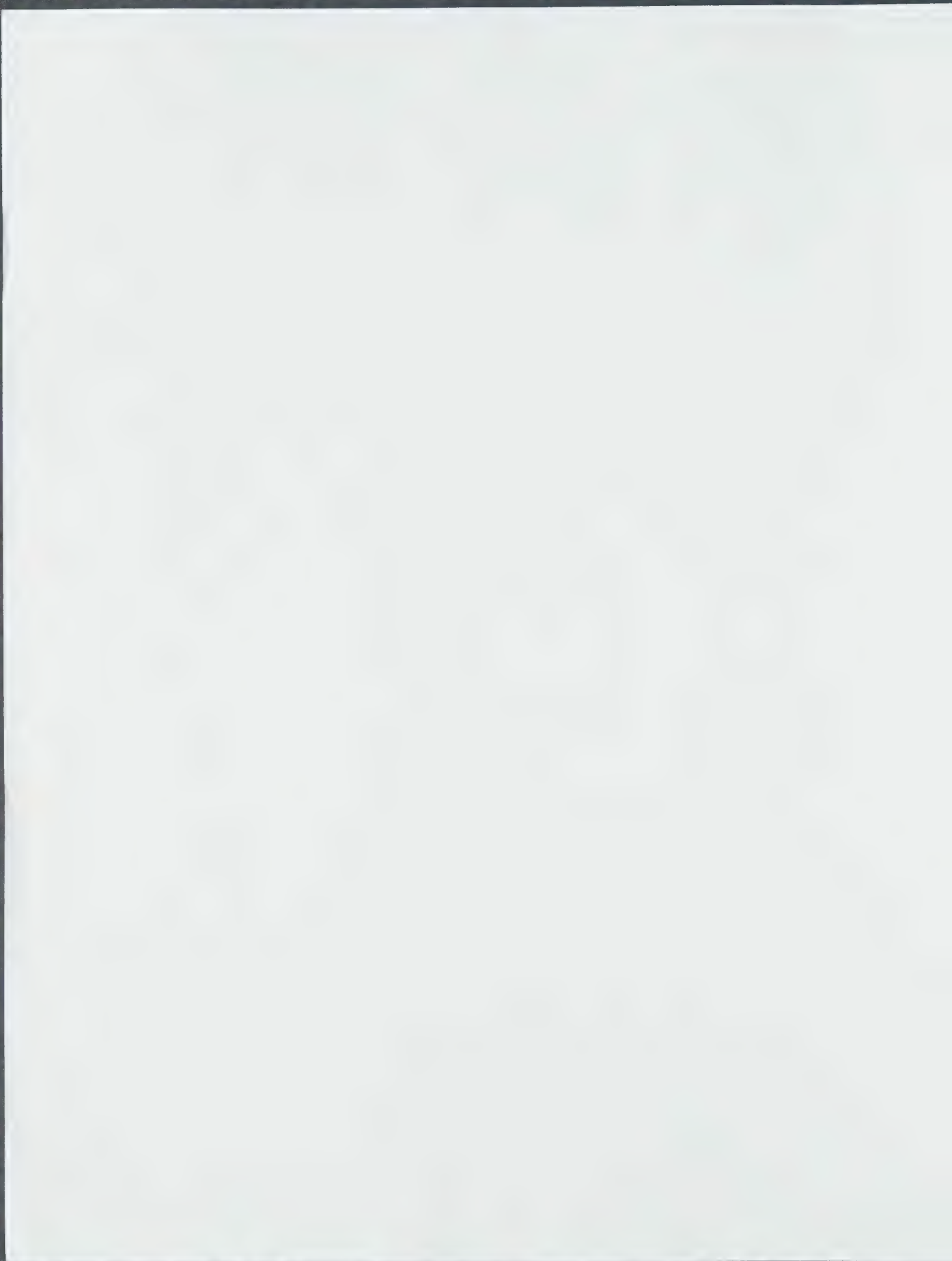
Thank you so much for your e-mail of yesterday. As soon as I receive the photograph of the Molenaer I will pass it on to the Renders.

As you may have noted, the portrait of Balfour by Sargent is listed in all the important books on the artist and is really one of his best portraits and I do not have to tell you of the importance of Balfour.

I will own the painting in July provided that the National Portrait Gallery has not come up with the money. If I own it, then my good friend, Philip Mould at Historical Portraits Gallery in London, will be selling it.

With all good wishes I remain

Yours sincerely,





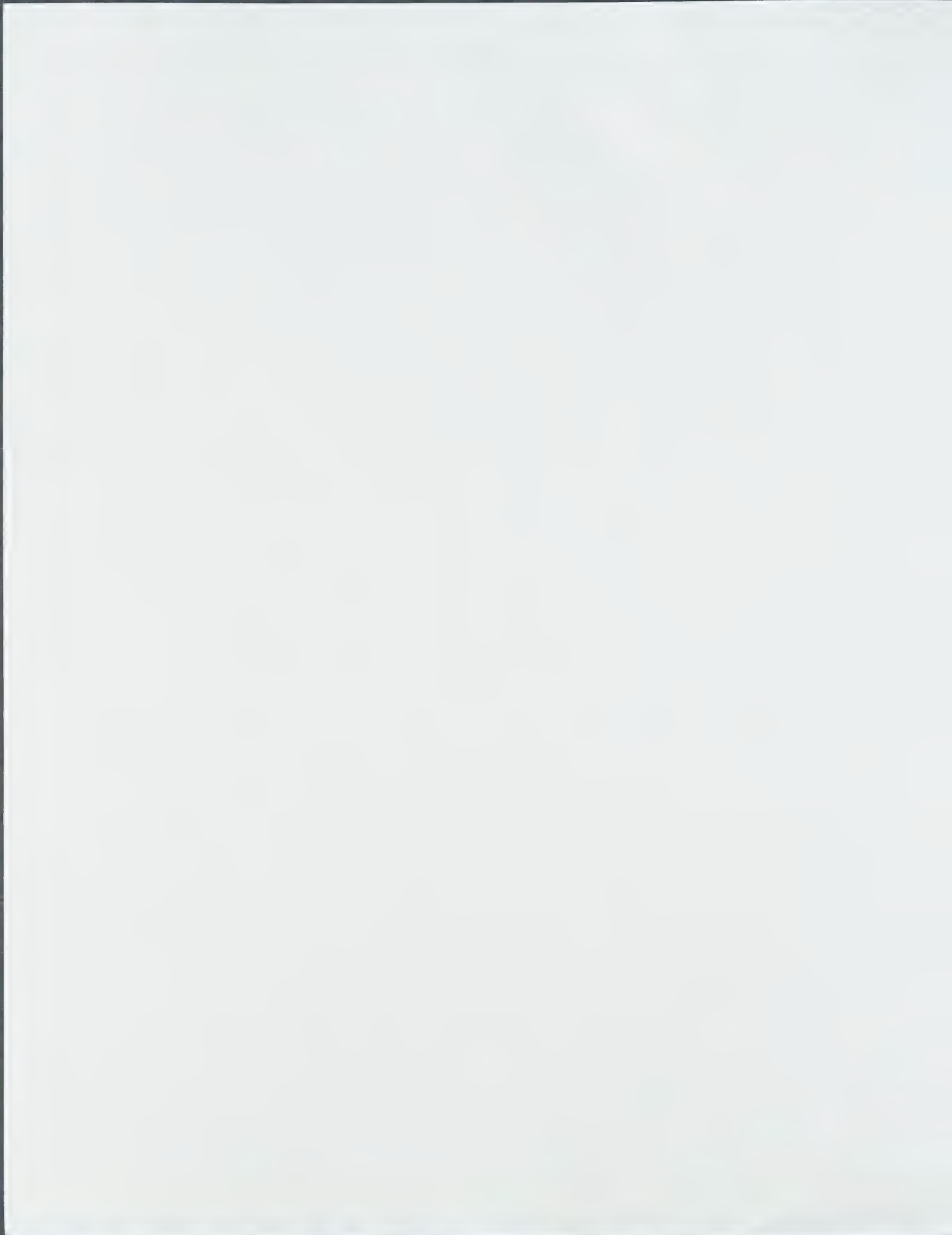
mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

**Subject:** Thomas Phillips  
**From:** Rnblasl1@aol.com  
**Date:** Mon, 29 Apr 2002 17:08:34 EDT  
**To:** baderfa@execpc.com

Dear Dr Bader,  
thank you so much for the Aldrich journal you sent me. It was most appreciated! I will keep you informed as to my dissertation - hopefully (!) it will be completed this September.

Many thanks,  
Rebecca Blass

*Thomas Phillips*





ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1901

April 30, 2002

Mr. Eric Markovic  
529 Clinton Street  
Toronto, Ontario M6G 2Z5  
CANADA

Dear Eric,

Thank you for your telephone call.

Enclosed are copies of the two papers that I wrote for *Chemistry in Britain*. It is, I believe, the most important scientific painting offered on the market.

One major collector and one dealer are considering the painting and I will have their decisions by May 12<sup>th</sup>.

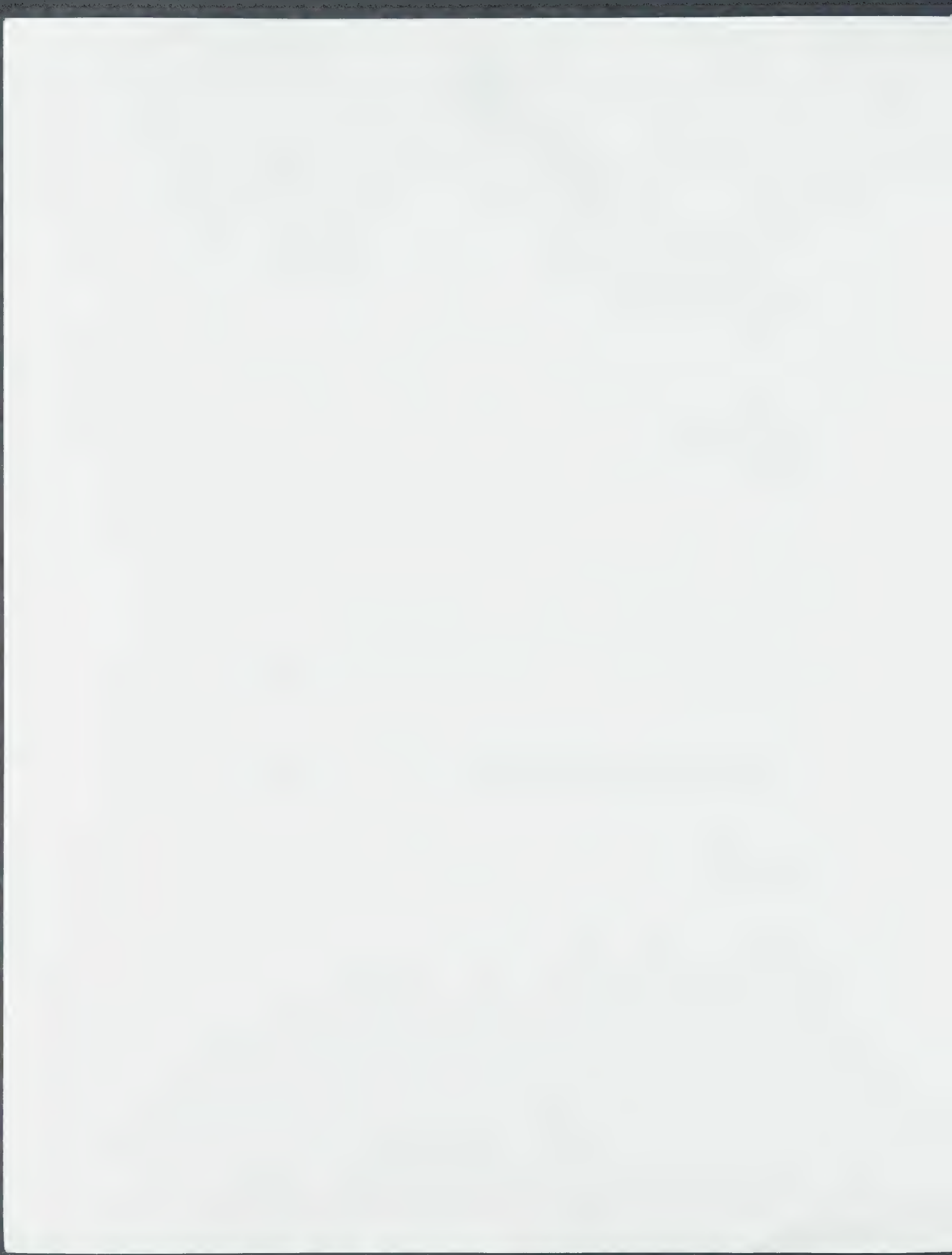
I have been offering this painting for \$240,000 US, but I would love to do my first business with you, confident that others will follow. Therefore, if the painting is still free on May 12<sup>th</sup>, your price would be \$180,000 US net.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*By Appointment Only*  
ASTOR HOTEL SUITE 022  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
T : 414 277-0730 F : 414 277-0709  
E-mail: baderfa@execpc.com





**Subject:** Re: Your address  
**From:** "Eric Markovic" <emarkovic@sympatico.ca>  
**Date:** Mon, 29 Apr 2002 20:03:53 -0500  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

Hi Ann,

My address is;

529 Clinton Street  
Toronto Ontario M6G 2Z5  
Canada

Home Phone is 416 534-6144  
Cell 416 831-3749

All the best!  
eric.

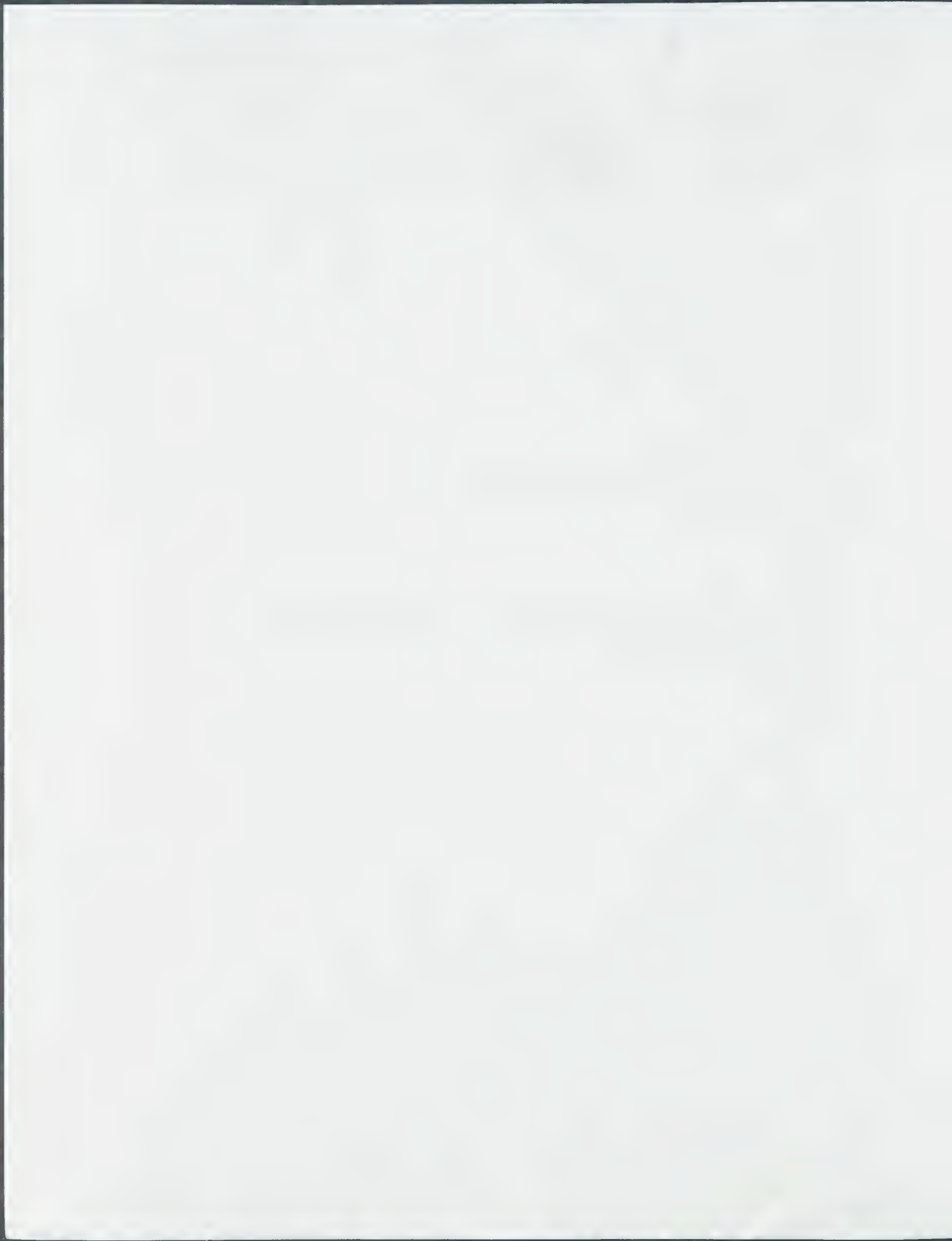
----- Original Message -----  
From: "Alfred Bader Fine Arts" <baderfa@execpc.com>  
To: "Eric Markovic" <emarkovic@sympatico.ca>  
Sent: Monday, April 29, 2002 12:49 PM  
Subject: Your address

Dear Eric,

Please e-mail me your current addresses at work and at home along with your telephone numbers in each location. It seems my address list is not current and Dr. Bader has dictated a letter about Prussian Blue along with some materials to get off to you.

Thanks!

Regards,  
Ann



# Out of the blue

A teacher and his student, a famous experiment and an ambiguous monogram are all that **Alfred Bader** has to go on in his quest to track down the unknown artist of his oil painting. Read on, there's a handsome reward for the first person to point him in the right direction ...

**T**HE MUSEUM OF THE HISTORY OF SCIENCE at the University of Oxford owns a painting – *A chemist's laboratory* (Fig 1), with a caption that raises more questions than it answers:

An oil painting of a chemist said to be Sir Humphrey (sic) Davy (1778–1829), with an assistant in his laboratory. The painting is signed and dated 'LR 1827' (Fig 2), and it is probably a derivative. The interest in this painting lies in the glass chemical apparatus depicted, much of it similar to apparatus from the Daubeny Laboratory now in the museum.

But the teacher does not really look like Sir Humphry Davy, and what is he doing? And who is the student? The date, 1827, is clear, but is the monogram (Fig 2) really LR? It could be an elaborate R, a double R or perhaps an LR or LSR.

The Oxford museum suggests the painting is a 'derivative', meaning that it may not be original but based on an earlier painting. We can view it on three levels: first, by looking at the contemporary laboratory equipment referred to in the museum's description (the Nooth's apparatus, much like a Kipp's gas generator); secondly, at the two men; and lastly, at the setting, surely inspired by some of the Dutch and Flemish 17th century alchemical paintings that were found among English collections in 1827. The painting's juxtaposition of modern laboratory equipment with a 17th century interior is also quite odd, a sort of 'homage à David Teniers' an artist might attempt. The R is similar to the R in the signatures of Ramsay Richard Reinagle (1775–1862) who may have painted the Oxford painting or the work from which it is derived.

Though the identity of the painter remains uncertain, some of the mystery surrounding the Oxford painting has recently been resolved by a chance connection with a second painting that I was offered by an antique dealer in North Carolina in 1989. This larger painting, which I later bought, depicts an almost identical scene (Fig 3). Not only does it answer the question of what the teacher is doing, but it also suggests the identity of the sitters, and provides a possible source for the derivative painting in Oxford.

When I first looked closely at my own painting, I thought: 'Why, I have done this reaction

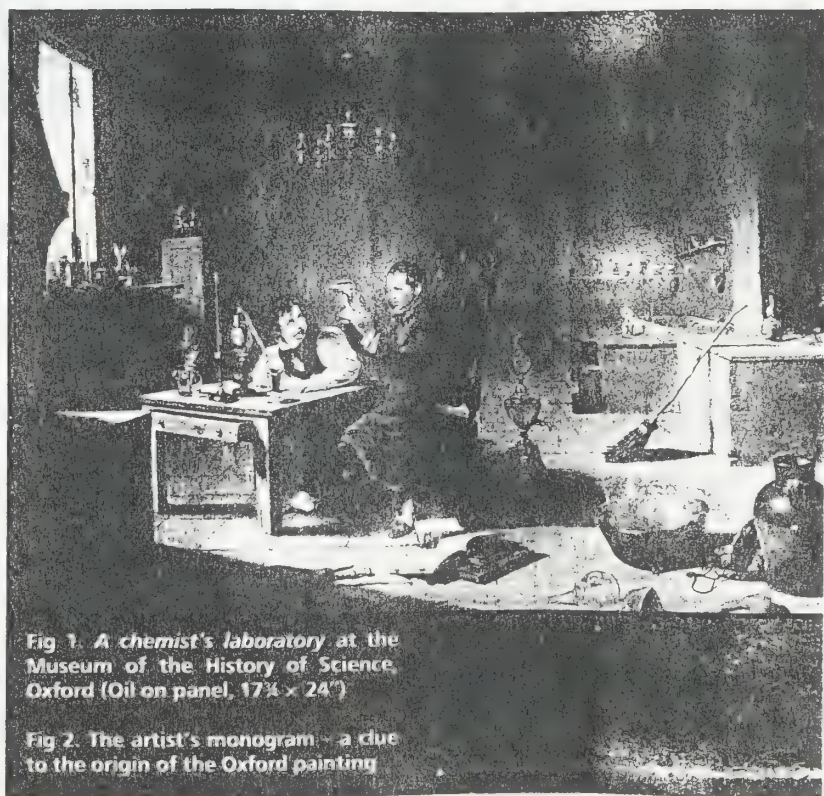


Fig 1. *A chemist's laboratory* at the Museum of the History of Science, Oxford (Oil on panel, 17½ × 24")

Fig 2. The artist's monogram – a clue to the origin of the Oxford painting

myself: two yellow liquids are poured together and a blue pigment precipitates. It is the production of Prussian blue.' My observation was quickly confirmed by consulting Floyd Green and his *Sigma-Aldrich handbook of stains, dyes and indicators*. Prussian blue is made by adding a ferric salt solution to an alkaline ferrocyanide solution and filtering and washing the precipitate to yield the deep blue inorganic pigment.

But what did British chemists know about Prussian blue in 1827? The most important textbook at that time was William Thomas Brande's *Manual of chemistry*. First published in London in 1819, the manual went through six editions and was translated into several lan-

guages. His student Michael Faraday had a copy\* in which he made copious additions and hand-written notes, including notes on Prussian blue (Fig 4). And despite his discovery of electromagnetic induction in August 1831, it appears that Faraday was still following the literature on Prussian blue a year later – his notes go to 1832.

Could the teacher in the two paintings be Brande with his student Faraday? Arnold Thackray at the Chemical Heritage Foundation in Philadelphia, was the first to suggest that the teacher was W. T. Brande (1788–1866) – a self-taught chemist who began lecturing at the Royal Institution in 1812 and became Sir Humphry Davy's successor as professor of chemistry there in 1813. Brande's lectures, described by F. James, the editor of *Faraday's correspondence*, in an as-yet-unpublished manuscript:

\* The Wellcome Institute Library, #2332–2334  
\* Brande's work has been cut up and rebound into three inter-leaved volumes; Faraday's notes are written on the inter-leaves

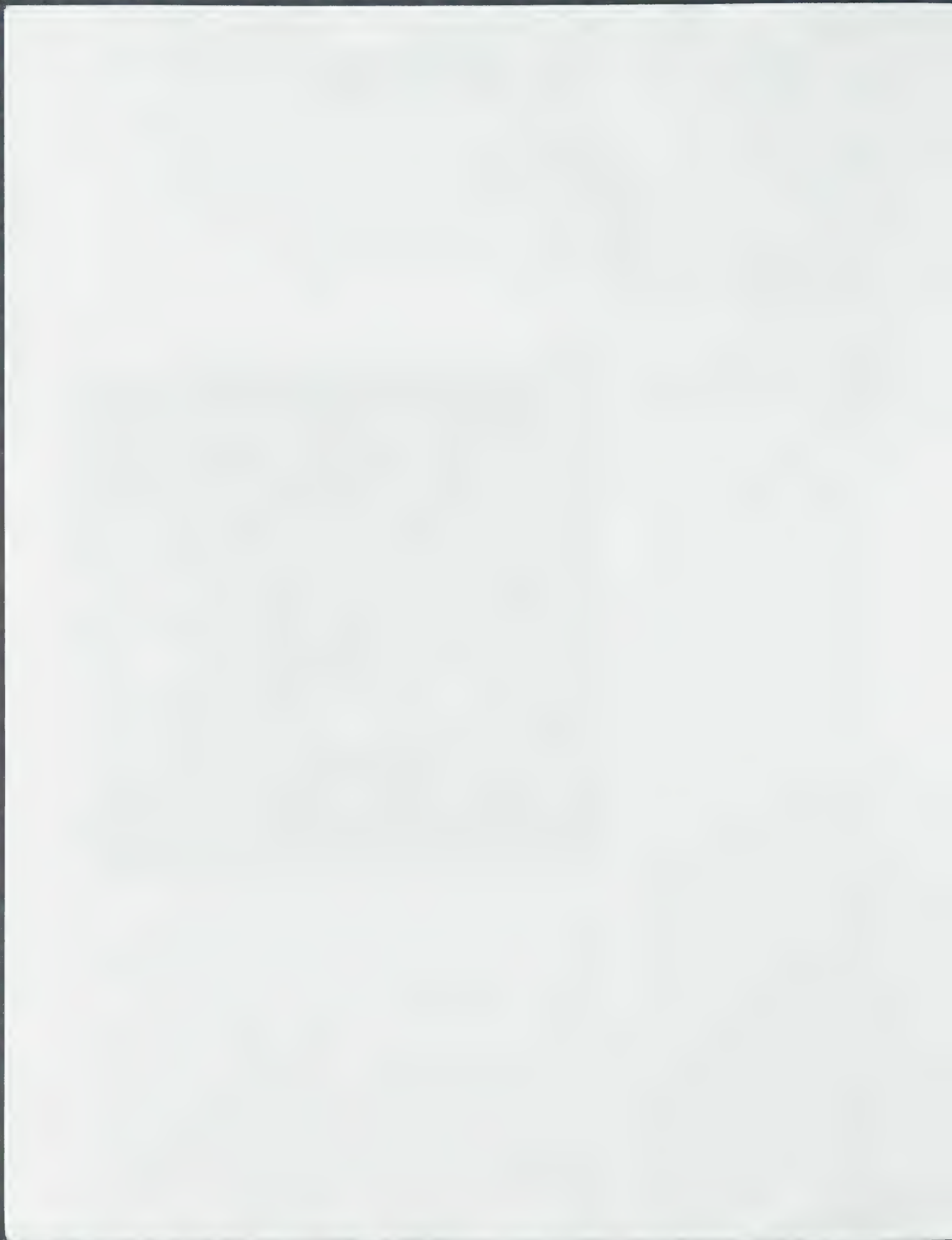






Fig 3. Spot the difference; my own painting of teacher and student making Prussian blue (Oil on canvas, 40 x 50")

*Prussian blue* - *Nicollet & Co. Paris 1853.*  
*See also in the Appendix on Prussian blue - *Ann. Chem. Phys.* XLV. p. 279.*  
*1831 Prussian blue - *Ann. Chem. Phys.* XLV. p. 279.*  
*Shannon's *Comp. Prussian blue* - *Ann. Chem. Phys.* XLV. p. 392.*  
*Shannon's *Comp. Prussian blue* - *Ann. Chem. Phys.* XLV. p. 392.*  
*Prussian blue - *Ann. Chem. Phys.* XLV. p. 279.*  
*Prussian blue - *Ann. Chem. Phys.* XLV. p. 279.*  
*Prussian blue - *Ann. Chem. Phys.* XLV. p. 279.*  
*1832 Prussian blue - *Ann. Chem. Phys.* XLV. p. 279.*

Fig 4. Faraday's notes on Prussian blue on his copy of Brande's *Manual of chemistry*

Fig 5. Michael Faraday and W. T. Brande photographed in the 1860s



... and were given three weeks, from October to May. They were the first lectures in London in which so extended a view of chemistry, and of its applications, including technical, mineralogical, geological and medical chemistry, was attempted. ... Initially he delivered these courses alone with the help of Michael Faraday, who as the Assistant Chemist at the Royal Institution was responsible, until 1825, for preparing and executing lecture demonstrations for Brande. In 1824 Faraday gave some of the lectures and from the following year the course was given jointly.

Therefore Faraday, who had been Davy's assistant, became Brande's too. He soon surpassed his teacher, although they remained close friends, as evidenced by a photograph (Fig 5) taken in the 1860s. Brande no doubt thought of Faraday as his most illustrious student and in 1854 Brande and J. Scoffern published a *Course of ten lectures in organic chemistry* dedicated to Michael Faraday. Three pages of *Lecture I* deal extensively with Prussian blue.<sup>2</sup>

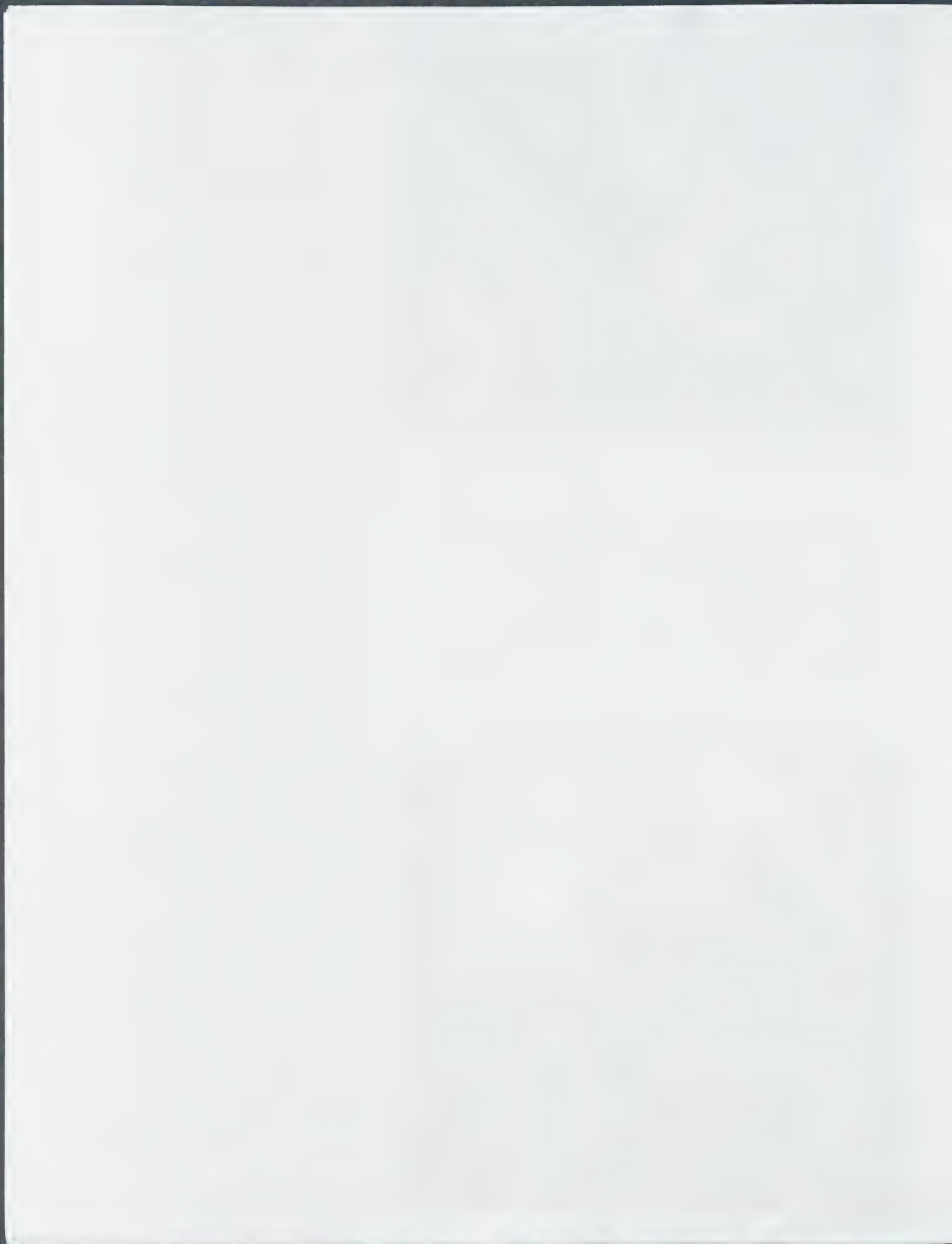
For years, Prussian blue synthesis was a star attraction of Brande's and Faraday's lecture demonstrations at the Royal Institution and elsewhere. Faraday's hand-written notes for *A course of lectures on the philosophy and practice of chemical manipulation*, given at the London Institution in 1827, refers to Prussian blue as an example of precipitation. The notes for his lectures at the Royal Institution also refer in detail to Prussian blue.<sup>3</sup> In 1827, the date of the Oxford painting, Faraday published a laboratory manual<sup>4</sup> which included a description of the preparation of Prussian blue. Similarly, Brande included a long entry on Prussian blue - 'this beautiful dark blue pigment ...' - in his *Dictionary of science, literature & art*,<sup>5</sup> using the references gathered by Faraday.

What if Brande had commissioned an artist to depict him with his most illustrious student and good friend, Michael Faraday? Might he not have picked the very experiment, the precipitation of Prussian blue, that both had demonstrated so often? However, Brande was anything but bashful. Is it conceivable that he or Faraday would have commissioned this large work without anybody writing about it?

The previous owner of my painting, Michele Johnston, had acquired it unsigned, nameless and without provenance. She wrote to several art historians at the Metropolitan Museum, Yale University, the National Gallery in Washington and the National Portrait Gallery in London, the Wellcome Institute for the History of Medicine and the Science Museum in London, querying whether the painting might be by John Singleton Copley. Each told her that it could not possibly be by Copley; some strongly suggested Thomas Sully others some able English artist influenced by Thomas Lawrence. Thomas Sully did paint in England in the 1830s, but monogrammed almost all his works and kept a careful record - in which this painting is not included.

The connection between the Oxford painting and my larger version was first made by Wendy Sheridan, curator at the Science Museum. In her letter to William Schupbach, curator at the Wellcome Institute, dated 18 June 1990, she wrote:

The painting shows considerable individual character and a strong rapport between the sit-





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ters, at a moment of scientific 'discovery'. The work may be contemporary to its content, or possibly executed a little later, in the mid-19th century when a genre of nostalgic portraiture was in vogue.

She went on to conclude:

... in the chemistry showcases at the Museum of History of Science, Oxford is a small oil by 'L. R.', 1827, which puts this exact subject into a context similar to the Oxford Daubeny Laboratory of 1823 and suggests Davy as a sitter. It is not known which version precedes which, or if in fact both are derivative. The larger is a quality work, of a kind probably executed by a professional painter of the status of, for example, Sir Thomas Lawrence and his circle... By comparison, the Oxford version is clearly by a lesser although competent hand.

It is often difficult to be certain of the identity of sitters in an historical painting. The younger man looks like Michael Faraday (Fig 6), while the older man looks more like Brande than Sir Humphry Davy. Faraday worked with Brande far longer than he did with Davy, and it was Brande and Faraday who shared the interest in Prussian blue.

But when was the larger painting painted? Michele Johnston had the painting wax-lined, obscuring all canvas marks. When I had the lining removed, the tax stamp and canvas mark of Thomas Brown, from 163 High Holborn in London were found. Painters' canvases were subject to an excise duty from 1803 to 1831, and the stamp was applied to the canvas when the duty was paid. Cathy Proudlove at the Castle Museum in Norwich has made a study of such marks and identified this as one used on canvas between 1816 and 1830.

So what are the possibilities? Perhaps an able British artist painted the large work before 1827, and the monogrammist R incorporated the image of teacher and student in the Oxford painting. Or maybe R's painting came first, based on an as-yet-unknown earlier work depicting the student and his teacher. In my opinion, the Oxford painting of 1827 is a pastiche after the larger work. Yet several art historians have suggested that the larger work dates from much later – 1840 to 1860 – when there was a nostalgia for genre paintings depicting important earlier events. This supposes that a canvas produced before 1831 was kept for a long time. That, according to Cathy Proudlove, would be highly unusual. Whichever theory is correct, the large canvas must have been the work of an able artist, and there is likely to be a record somewhere – a mezzotint or at least a printed description. I am offering a reward of £1000 to the first person pointing to that reference.

Christopher With at the National Gallery in Washington, wrote in a letter to Michele Johnston on 22 March 1989:

Since trying to identify the artist is like looking for a needle in a haystack, I would suggest a different tack. Namely if one could identify



Fig 6. A likeness of Michael Faraday. Compare this with the portrait in Fig 3

one might uncover who the two men are in the painting. Knowing that, it would be easier to track down artists who did portraits of those individuals.

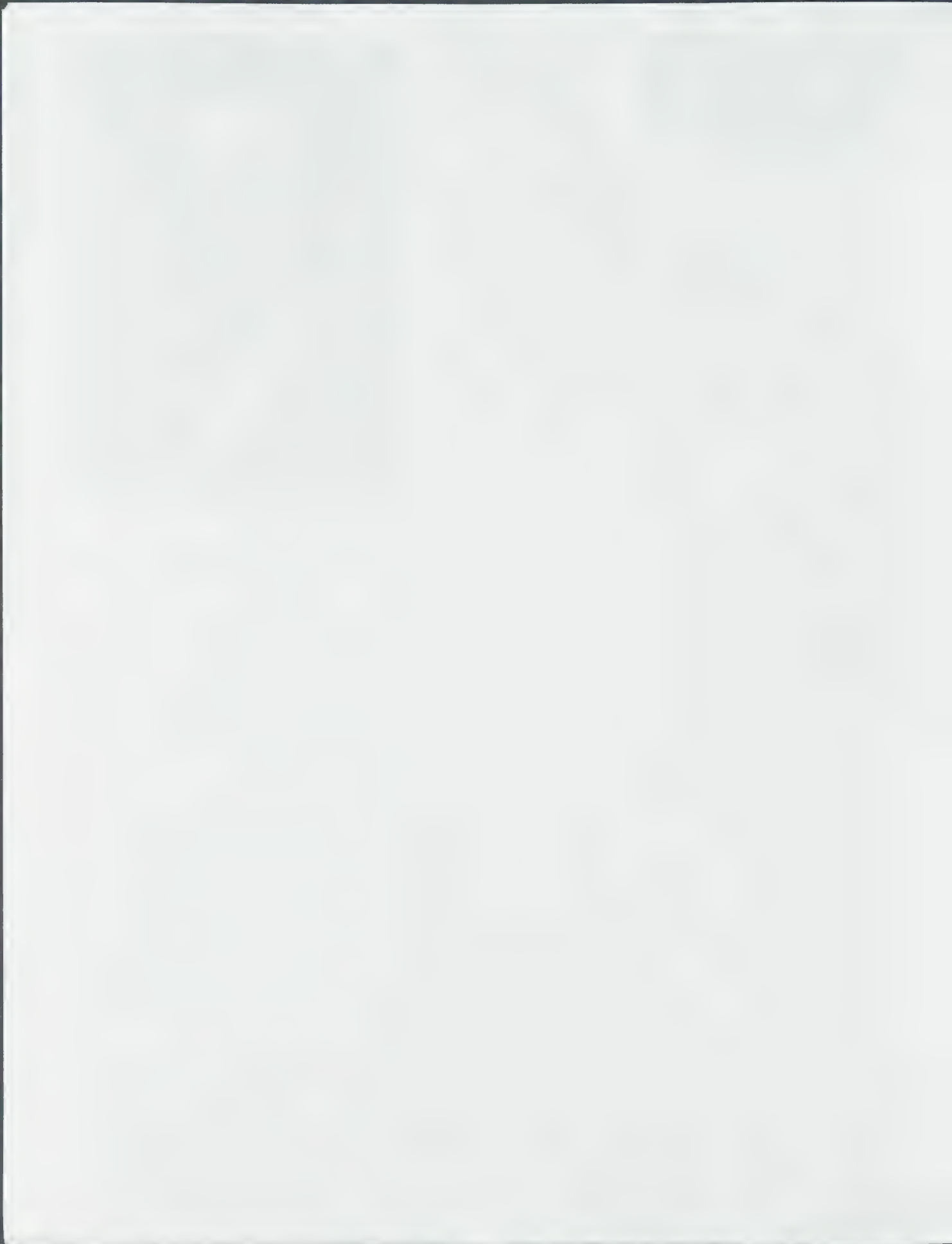
This was excellent advice. I have identified the experiment; it is certainly the formation of Prussian blue. The identity of the two men is also reasonably certain – the student was Michael Faraday and the teacher Sir Humphry Davy or – more likely – W. T. Brande. I am more interested in knowing the reason for this portrayal of such wonderful rapport between Faraday and his teacher. When we learn that, we will probably know the identity of the artist.

*Acknowledgements:* Thanks to the many people who have helped me in my as yet uncompleted quest, including: Clare Ford-Wille, Peter Funnel, Floyd J. Green, Willem Hackmann, Lee Howard, Frank James, Anne-Marie Logan, Keith Moore, Charles Munch, Cathy Proudlove, William Schupbach, Wendy Sheridan, Arnold Thackray and Malcolm Warner.

*Dr Alfred Bader is offering a reward of £1000 for information leading to the name of the artist who painted Fig 3. Anyone who may be able to help should write to him at 924 East Juneau Avenue, Suite 622, Milwaukee, Wisconsin 53202, US.*

#### References

1. F. J. Green. *The Sigma-Aldrich handbook of stains, dyes and indicators*, p 590. Milwaukee, US: Aldrich Chemical Co., 1990
2. The subject matter of a course of 10 lectures on some of the arts connected with organic chemistry, delivered before the members of the Royal Institution in the spring of 1852 by W. T. Brande (arranged by J. Scoffern. London: Longman, 1854)
3. Royal Institution notes, *Chemical lectures: Faraday* RI library MS F4K, p 255
4. M. Faraday. *Chemical manipulation*, t 231, London W. Phillips, 1827
5. W. T. Brande. *A summary of the...*





# Chemistry

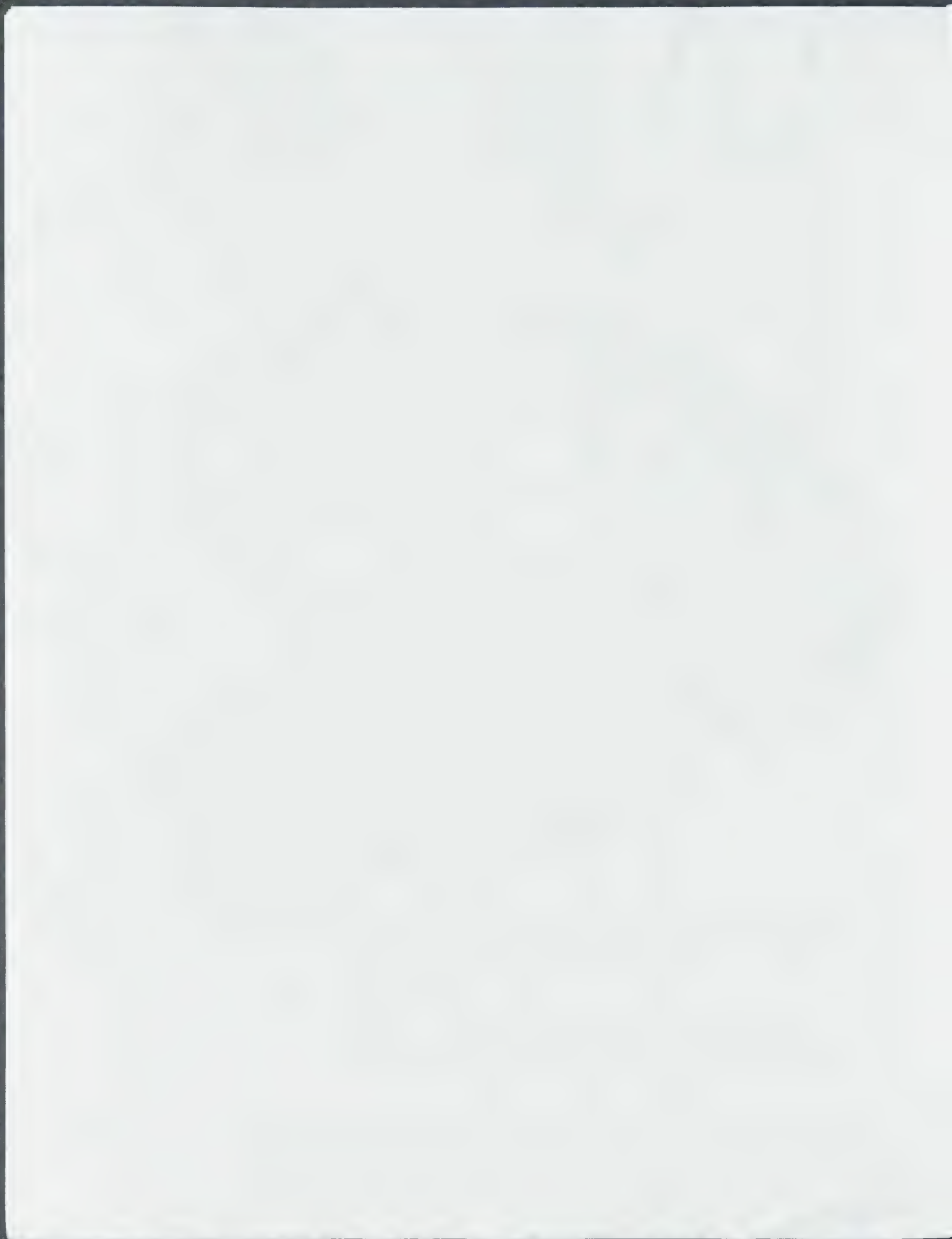
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## End of the mystery

Alfred Bader

IN AN ARTICLE *OUT OF THE BLUE* (*CHEM. BR.*, November 1997, p 24), I described two paintings, one on panel, dated 1827, in the Science Museum in Oxford, and a larger one (*see right*) in my collection, on canvas that bears a tax stamp used between 1816 and 1830. Each depicts a teacher and a student – I believe William Thomas Brande and Michael Faraday – making Prussian blue. Since I knew neither the identity of the artist nor, with certainty, that of the sitters, I offered £1000 to anyone who could trace the history of my painting.

The identity of the artist of the Oxford painting came first. I found that the monogram is that of Charles Robert Leslie who worked in London in 1827. He so admired the works of David Teniers that he made several copies of works by that artist and hung them in his painting room. Leslie must have seen my earlier version and copied that in an 'homage à David Teniers'.

Several connoisseurs suggested that my work might be by an able portraitist, Thomas Phillips, RA (1770–1845). Phillips painted a number of scientists: William Pearson giving astronomical instruction to his family (1808), Joseph Banks, the great explorer, botanist and president of the Royal Society (painted several times around 1810), Humphry Davy (1821) and Michael Faraday (1842). Phillips' interest in science earned him a Fellowship of the Royal Society (FRS) in 1819.

Looking at many paintings by Phillips, I could indeed see the similarities in paint handling with mine, but could find no reference to my painting in a thesis<sup>1</sup> on Phillips nor in any other articles in the art historical libraries that I consulted.

The teacher in my painting, William Thomas Brande (1788–1866), succeeded Humphry Davy as professor of chemistry at the Royal Institution in 1813, and then divided his time between his duties there and the Worshipful Society of Apothecaries, where he had been appointed professor of chemistry and *materia medica* in 1812.

When I learned of Brande's involvement with the Society of Apothecaries, I turned to Dee Cook, the Society's archivist, who made a great effort to trace the history of my painting. She established that Brande's scientific mentor was Charles Hatchett, FRS, the discoverer of niobium in 1801, and one of the early managers of the Royal Institution; that Hatchett had proposed Brande for an FRS in 1809, when Brande was only 21; and that Hatchett had become his father-in-law in 1818. She was also able to provide biographical details of Brande's family: his father had been a royal apothecary and his brother, Everard Augustus, to whom he had been apprenticed, had also been a royal apothecary as well as a member of the court of assistants of the Society of Apothecaries. Following extensive research, Cook finally narrowed the field of prominent portrait painters of the early decades of the 19th century to Thomas Phillips. Cook then discovered the existence of Phillips' sitters book<sup>2</sup> in which there was an entry for February 1816, noting that he had painted a kit cat [a 28 inch × 36 inch three-quarter length portrait] of C. Hatchett, Esq (no 425) and a three-quarter length picture of T. Brand [sic] Esq (no 426). She also found that both paintings were exhibited at the Royal Academy that year. There the latter was



described as one of W. Brand. Brande's initials were W. T. and his name was sometimes misspelled. Phillips' next painting, no 427, described in his sitters book as an 'historical from Milton', was of C. Lyell, probably Charles Lyell senior (1767–1849), a man of many parts – botanist, lecturer at the Royal Institution and translator of Dante's works. Phillips was more than just a portraitist: he liked to depict his sitters in story-telling settings. What a pity that no 426 is not described in more detail!

Cook surmises that Charles Hatchett very likely commissioned both paintings, nos 425 and 426. Brande had been Hatchett's protégé since 1802 and was soon to become his son-in-law. Brande wanted himself portrayed with his clever young assistant, Michael Faraday, in this most colourful experiment, the making of Prussian blue.

Faraday began as Davy's assistant at the Royal Institution in March 1813. From October of that year, Faraday travelled with Davy, nominally as his secretary and scientific assistant, visiting France, Italy and Switzerland. Returning to London, Faraday resumed work at the Royal Institution in May 1815. But by February 1816 he had worked at the Royal Institution for little more than a year and so was virtually unknown in the chemical world and was not even mentioned either in Phillips' sitters book or in the brief notation in the Royal Academy catalogue.

All of this evidence, that my painting is of the as yet unknown 24-year-old Faraday with the 28-year-old W. T. Brande painted by Thomas Phillips, is circumstantial, yet is so persuasive that I am convinced, and have given Dee Cook the reward.

There are, of course, many loose ends. Least important: how did Leslie have the opportunity to copy Phillips' painting in 1827? Who first owned my painting – Hatchett or W. T. Brande or his brother? And what became of it? It is not mentioned in Brande's will of 1866, nor in Faraday's. Brande and his wife, Anna Frederica, were happily married and were survived by four of their five children. Did one of their descendants sell the painting, which then passed from owner to owner and finally reached a chemist who recognised the experiment and is proud to own the earliest portrait of that truly great and good scientist, Michael Faraday?

The search goes on ...

### References

1. Charlotte Miller, MA thesis, Courtauld Institute, May 1977, *Thomas Phillips, RA FRS, FSA*, with 76 illustrations. Many of Phillips' paintings are untraced.
2. A newly handwritten copy of T. Phillips' sitters book is at the Heinz Archive and Library of the National Portrait Gallery.





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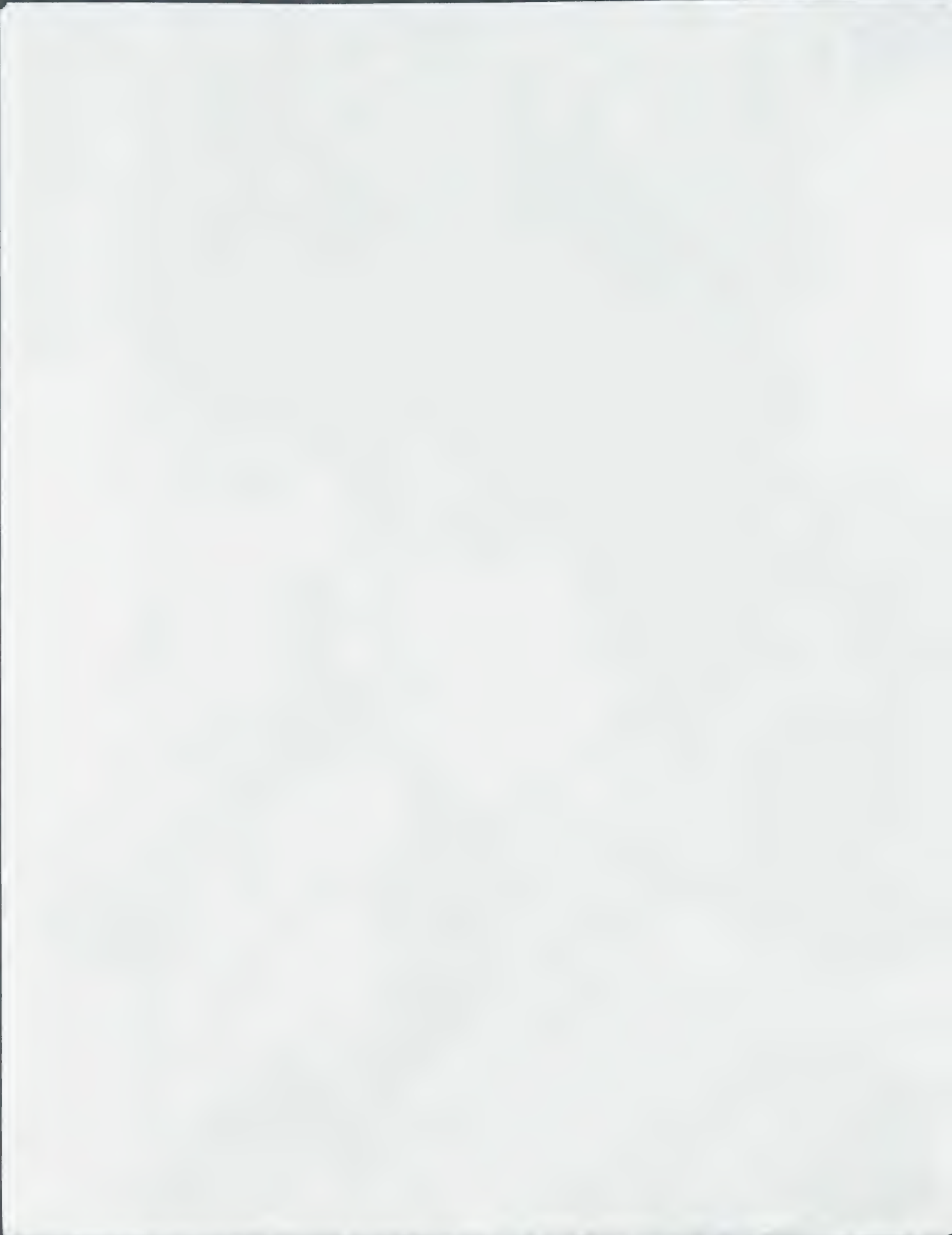
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**Subject:** FFDys 156: Where does stolen art go? (fwd)  
**From:** David A Dewitt <3dad5@post.queensu.ca>  
**Date:** Tue, 30 Apr 2002 13:40:46 -0400 (EDT)  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred,

Gary Schwartz has publicized your case with the Amsterdam police in the circular he distributes to members of CODART, an association of curators and directors of collections of Netherlandish Art. It is the English version (the original, thus) of his weekly article for the Financieele Dagblad. See below.

David de Witt  
Bader Curator of European Art  
The Agnes Etherington Art Centre  
Queen's University  
Kingston, ON K7L 3N6  
t. (613) 533 6000 x75100  
f. (613) 533 6765  
e. [3dad5@post.queensu.ca](mailto:3dad5@post.queensu.ca)

----- Forwarded message -----

Date: Tue, 30 Apr 2002 17:23:43 +0200  
From: [Gary.D.Schwartz@let.uu.nl](mailto:Gary.D.Schwartz@let.uu.nl)  
To: "Ffdys (ffdys)" <[ffdys@let.uu.nl](mailto:ffdys@let.uu.nl)>  
Subject: FFDys 156: Where does stolen art go?

Form follows dysfunction 156: Where does stolen art go?

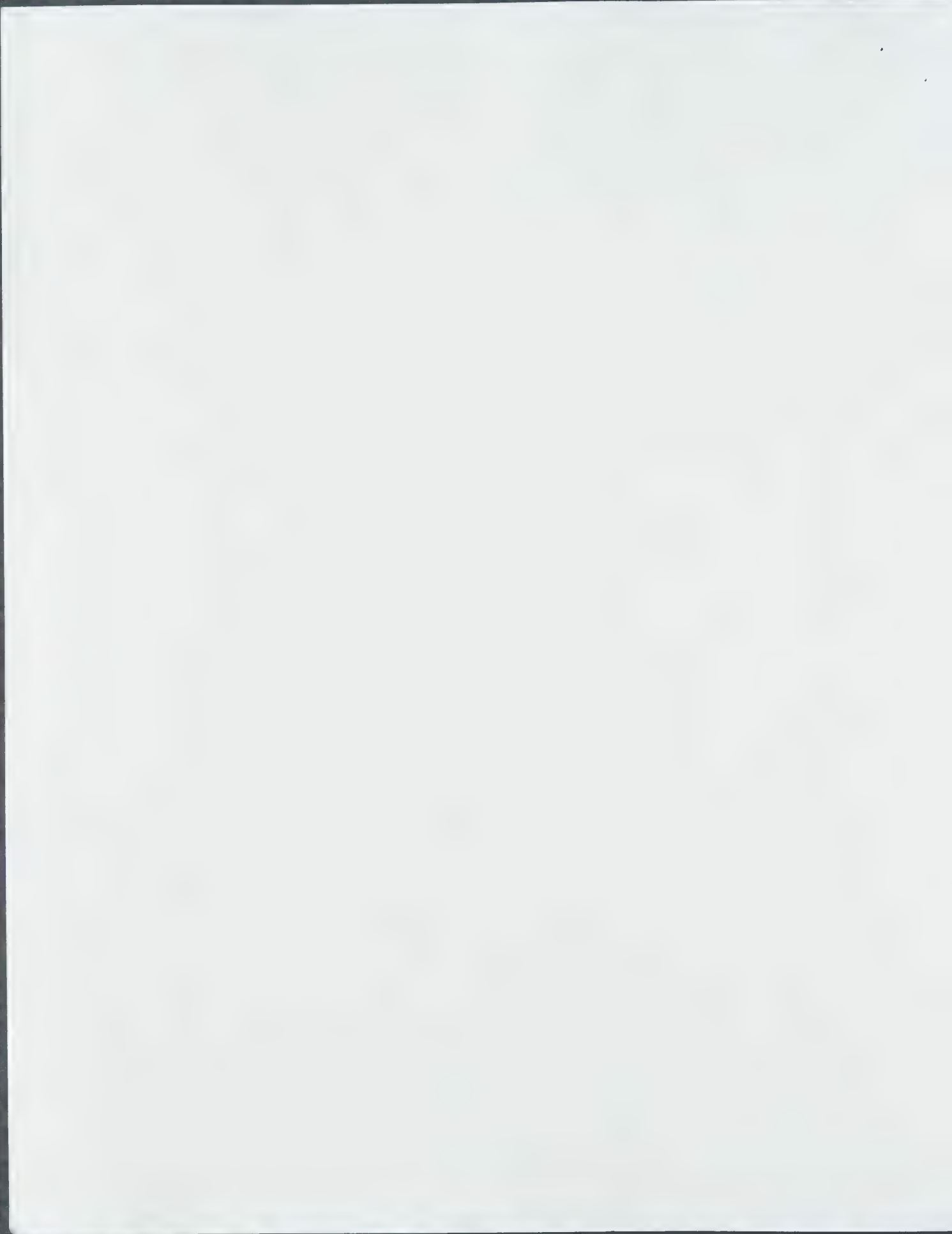
Two weeks ago I reported on a painting by Adriaen Brouwer of smoking peasants that was stolen by the German army from the National Museum of Art in Warsaw in 1939. According to information from the Polish museum, this painting was published and illustrated in the museum catalogue of 1938; in the notorious catalogue *Sichergestellte Kunstwerke*, Breslau 1940; and in the Catalogue of paintings removed from Poland by W. Tomkiewicz, Warsaw 1950. Unillustrated, it was included in the standard handbooks by Alfred von Wurzbach and Cornelis Hofstede de Groot. Yet, it was accepted for sale by Christie's in 1997 and put on the block without any of this information, which the auction house apparently did not research.

Where would a painting like that have been between 1939 and 1997? Without limiting ourselves only to objects of exactly that kind, let us review some of the possibilities, from high to low.

In care of a government. The German government had possession of the Brouwer until 1945. Following the war, the Russians carted off untold quantities of art while the Allied governments divided between them those German seizures they could locate. Not all art was recuperated; not all recuperated art was turned over to the country where it came from; not all the art that was sent back was returned to its former owners.

In a museum. Few art museums have published illustrated checklists of all their paintings and sculptures, let alone drawings, prints, and applied arts. While many museums are currently conducting systematic searches for possible "holocaust art" in their collections, I know of no museum that has investigated the legality of all previous changes of ownership of its holdings.

In a private collection. There is no reason to doubt the existence of mysterious millionaires who commission thefts. However, they cannot be more than a tiny fraction of the individuals with stolen art. Private





owners have no obligation to publish information about their collections and very few do so. Since far more of the world's art is owned privately than publicly, the aggregate of private collections forms a vast black box in which a stolen work of art can disappear for years or generations before seeing the light of day.

Built into a house or office. ICOM reports with dismay (see FFDys 155) that much stolen art is transformed into interior furnishings, where it becomes unrecognizable and virtually irretrievable.

In the legitimate art trade. Fortunately for the museum in Warsaw, the London dealer Johnny Van Haeften, who bought the above-mentioned Brouwer at Christie's in 1997, repurchased it from the customer to whom he sold it and returned it to Poland when he found out where it came from. Van Haeften is one of the small group of prominent art dealers who do serious research into their ware. Thousands of his equally honest colleagues can own stolen art without being aware of it.

In the illegitimate art trade: Not all dealers are honest. On February 12th the New York dealer Frederick Schultz was convicted of receiving stolen Egyptian antiquities for which he had concocted a false provenance from the fictive "Thomas Alcock Collection." Schultz's website calls him the president of the National Association of Dealers in Ancient, Oriental, and Primitive Art and a founding member of the International Association of Dealers in Ancient Art.

In the hands of an opportunist not in the art trade. Three paintings stolen from the Rembrandthuis in Amsterdam in 1994 were offered to the museum in 1998 by a local lawyer "on behalf of a client who had nothing to do with the robbery."

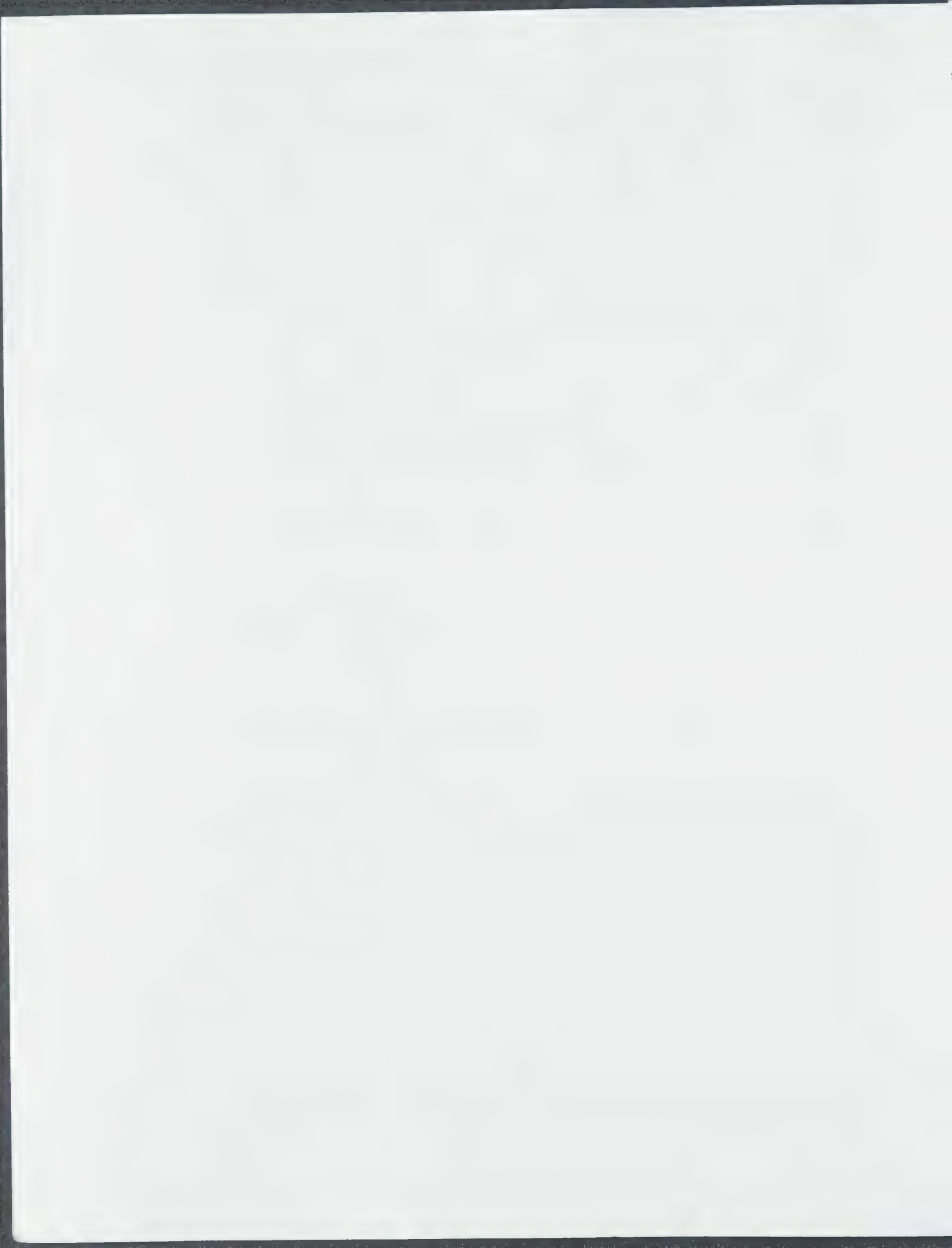
With a political movement. In 1974 the IRA stole 19 old masters, including a Vermeer, from the collection of the late Sir Alfred Beit, a Conservative member of the British Parliament who lived in Ireland. In 2001 a group calling itself the International Committee for Art and Peace stole a painting by Marc Chagall from the Jewish Museum in New York.

In the underworld. Some stolen art remains in the underworld itself, as security for drug deals. This is said to have been the fate of the 12 objects, including a Vermeer and two Rembrandt paintings, stolen from the Isabella Stewart Gardner Museum in Boston in March 1990.

In limbo. In 1994 three paintings were stolen from the American collector Alfred Bader in Amsterdam. One of them "was discarded by the thieves and found that evening," in the words of a notice published by Bader in the Newsletter of the Historians of Netherlandish Art. In 1995 the Amsterdam police recovered and failed to research the other two paintings. They kept them in Lost and Found for three years and then sent them to auction, where they were sold on June 25, 1998. What other amateur thieves of opportunity like those behind the Bader job may do with their loot is unpredictable.

In deep storage or worse. Permanent disappearance may be the solution of choice in a theft for ransom where negotiations have gone sour or a particular kind of insurance scam. An art dealer in The Hague once wrote highly inflated appraisals for a client who then had his art stolen on order. Banks that accepted stolen art as collateral for a loan have no particular reason for bringing this fact or the works out into the open when the debt goes bad.

Multiply the effects of all of the above by a large factor when art is stolen in or ends up in parts of the world or parts of the market where dealers and customers maintain extreme confidentiality. Try to retrieve art stolen in Western Europe or the United States from a Latin American or Asian country.



Of course, stolen art doesn't have to go anywhere in particular at all. To whitewash it, all you have to do is sit on it. Twenty years after a theft, even the perpetrator has clear title in Holland. If he is in a rush, he can arrange to have the loot auctioned three years after the theft. Unlike real estate, the transfer of which requires a title search, movable goods acquired in good will become the legal property of the purchaser no matter how the seller got hold of them.

If there are possibilities I have missed, please let me (<mailto:Gary.D.Schwartz@let.uu.nl>) or the list (<mailto:ffdys@let.uu.nl>) know about them.

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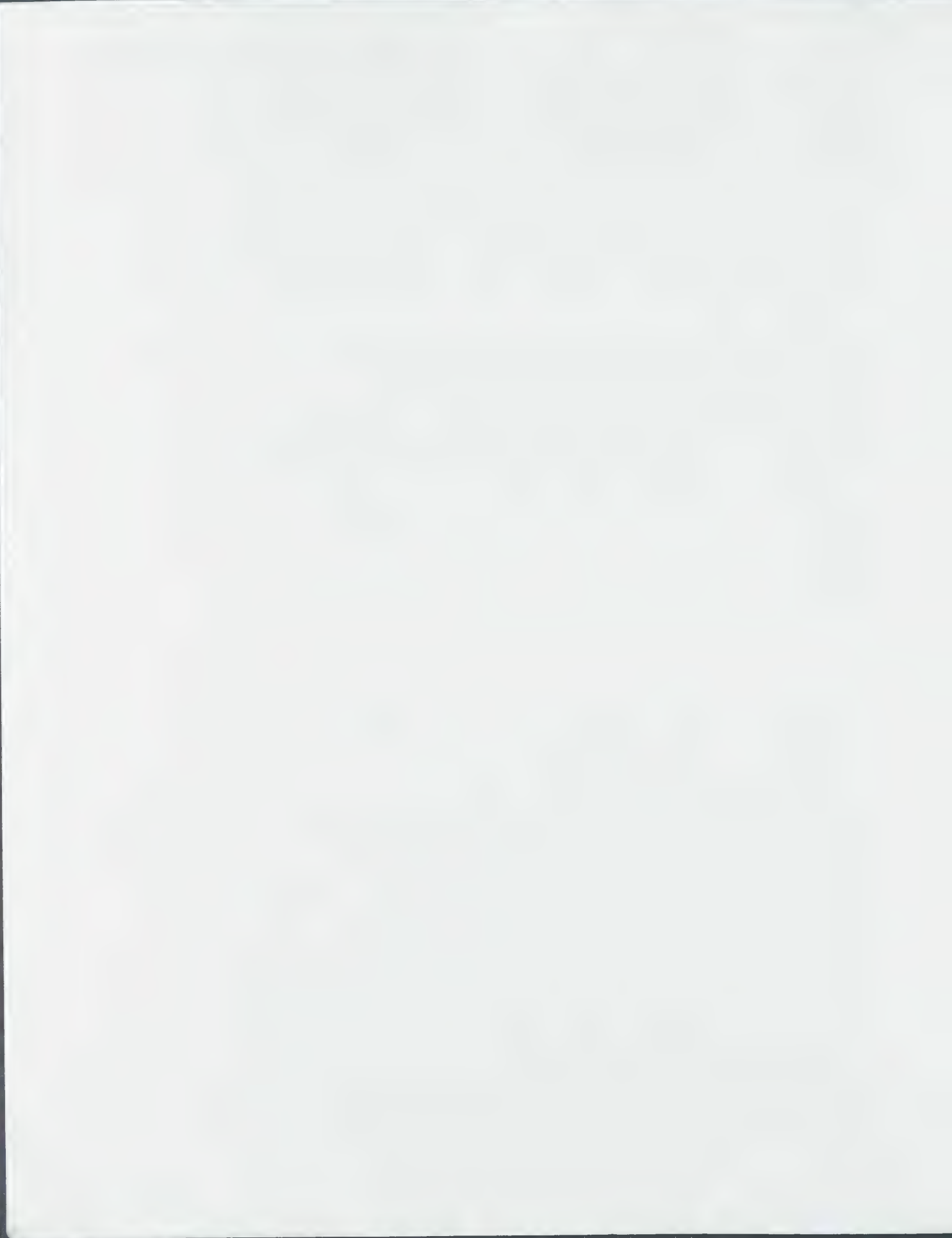
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In checking the date of the Gardner theft on Internet I came across a fascinating FBI website concerning its Art Theft Program (<http://www.fbi.gov/hq/cid/arttheft/arttheft.htm>) (<http://www.fbi.gov/hq/cid/arttheft/arttheft.htm>). It has a link to the site of the 2-man Los Angeles Police Department Art Theft Detail ([http://www.lapdonline.org/get\\_involved/stolen\\_art/art\\_theft\\_main.htm](http://www.lapdonline.org/get_involved/stolen_art/art_theft_main.htm)) ([http://www.lapdonline.org/get\\_involved/stolen\\_art/art\\_theft\\_main.htm](http://www.lapdonline.org/get_involved/stolen_art/art_theft_main.htm)), which calls itself "the only full-time municipal law enforcement unit in the United States devoted to the investigation of art crimes." On this site three wanted suspects are identified by name and photo: a Hungarian and Arabic speaking man with a British accent who ran an art auction house on La Cienega and closed shop one day, taking all the consignments with him; a call girl with a German accent (to me she looks like the young Sally Struthers) who "befriended the victim and then later burglarized his residence"; and a drug addict who works as a day laborer and who stole a clock from a man who had hired him to help move house. I am not convinced that the Art Theft Detail is flourishing. The last bulletin on its site is from 1999.

---

My nine days in Bucharest with Loekie were full to brimming with activity. I was invited for a series of lectures at the New Europe College with Henk van Os, the Dutch historian of early Italian art and former director of the Rijksmuseum, who has been a friend of mine since 1967. We also spoke at the Department for Image Studies at the University of Bucharest and did a long television interview with the new channel Cultural. Still, there was time for long, intense, personal conversations. Two Romanian architects and an art historian with whom we spoke privately and separately told us harrowing stories about the Ceaușescu years, full of repression, humiliation, seizure of property, arrests, deaths of friends and relatives, alternated with stories of working for or under the regime. Romania has not lived this period down, nor is it really trying to. Even the waiter in our hotel, referring in another context to the bloody events of 1989, managed to pronounce the word Revolution with quotation marks around it and followed by sic!

The New Europe College is a very distinguished institution, founded by the philosopher and art historian Andrei Pleșu. Pleșu was a dissident under Ceaușescu and paid the price. The change of regime was enough of a revolution so that he was able to serve as the first Minister of Culture and later in the 90s as Minister of Foreign Affairs. The New Europe College is an independent institute of advanced studies that sets an example for how such an institution should be run, not only for Romania but internationally. (The only website I could find is in French: (<http://www.arches.ro/nec.html>) (<http://www.arches.ro/nec.html>)). Henk and I were there on a program paid for the Getty Grant Program, allowing visits of outside scholars for lectures and workshops. The high point, I felt, was the visit we paid to the National Museum of Art of Romania with more than 20 art-history students. Henk spoke about some Italian



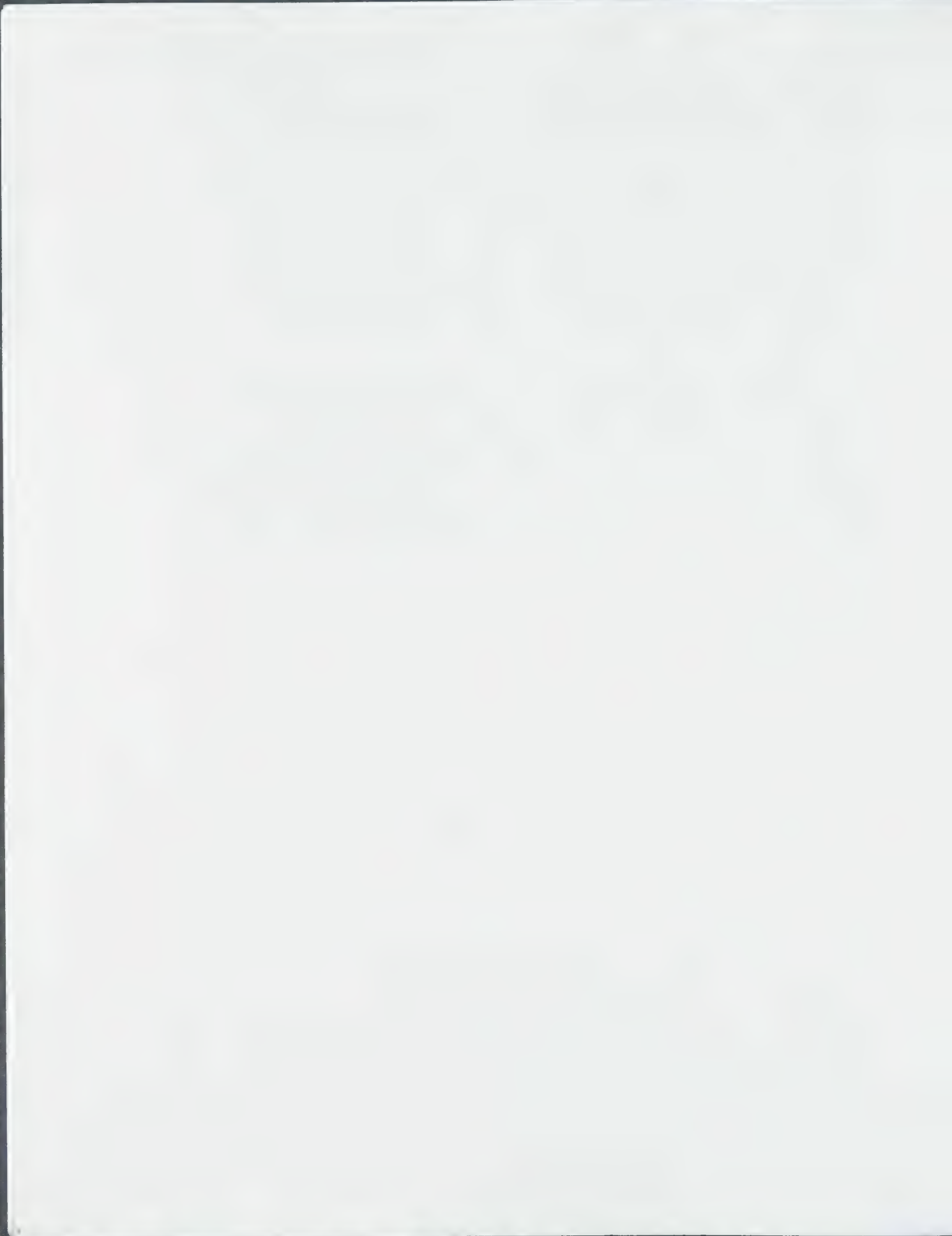


paintings and I about some Dutch and Flemish ones. In the galleries on a day when they were closed to the public, the students came looser than in the standard discussion periods after lectures. They are more oriented toward theoretical questions than either of us, but the interchanges were none the less interesting for that.

As it happened, our week at the NEC preceded the weekend of celebrations around the re-opening of the department of medieval art of the National Museum of Art of Romania. We were treated as honored guests for this event. At the official dinner Henk and I were placed at President Ion Iliescu's table. I did not have a chance to talk to him, but at the receptions and excursions I did a lot of talking to ambassadors, ministers, museum directors, bankers, financial sponsors and other representatives of the ruling class. They showed little need to discuss the Ceauçescu years. They preferred to concentrate on the future development of Romania, mainly in terms of its application for membership in the European Union and NATO.

FFDys 157 will be about the relation of Romanian cultural institutions with the Netherlands and Switzerland, so I will end my remarks here. I cannot however withhold one piquant detail. In front of the hall at the reception at the President's Palace were four people: President Ion Iliescu; His Beatitude Teoctist, Patriarch of the Romanian Orthodox Church; Minister of Culture Razvan Theodorescu; and the director of the National Museum of Art, Roxana Theodorescu. The latter two were husband and wife until they were divorced a few months ago, around the time that he became minister of culture. No one seemed much interested in him, but Roxana's dynamic personality, impressive achievements and future were more discussed at the dinner tables and cocktail parties than the next two subjects combined, namely the Romanian economy and Jean-Marie Le Pen.

Gary Schwartz  
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NL-3600 AD Maarssen  
The Netherlands  
T +31 346 562778  
F +31 346 580554



**TWO REMBRANDTS  
CONCISE INFORMATION**

**Rembrandt Harmensz. van Rijn**  
Leiden 1606 - 1669 Amsterdam

*Portrait of a man in a red doublet*

Oil on panel, oval: 25 x 20 inches, 63.5 x 50.8 cm

Signed and dated 1633 center right. *Rembrandt, fec/ 1633*

**RECENT LITERATURE:**

- C. Tümpel, *Rembrandt: All paintings in color*, Antwerp 1993, pp.431-432, no. A83 (not seen and as by a pupil of Rembrandt)  
P.C. Sutton, in Otto Naumann Ltd., *Old Master Paintings*, New York 1999, pp.74-77, no. 25  
E. Haverkamp Begemann, 'Rembrandt van Rijn, Portrait of a Man in a Red Doublet', in *The Bellagio Gallery of Fine Art; European and American Masters*, ed., L. Lumpkin, The Bellagio Gallery of Fine Art, Las Vegas, 1999, p.26, illustrated

**Rembrandt Harmensz. van Rijn**  
Leiden 1606 - 1669 Amsterdam

*Portrait of a lady, aged 62*

Oil on panel, oval, 29 x 22 inches; 73.7 x 55.8 cm

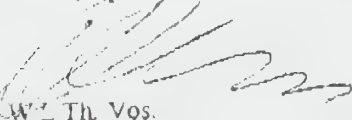
Signed and dated 1632 upper right: *RHJ. van Ryn 1632* (RHJ. in compendium) Inscribed upper left *AN 62*

**RECENT LITERATURE:**

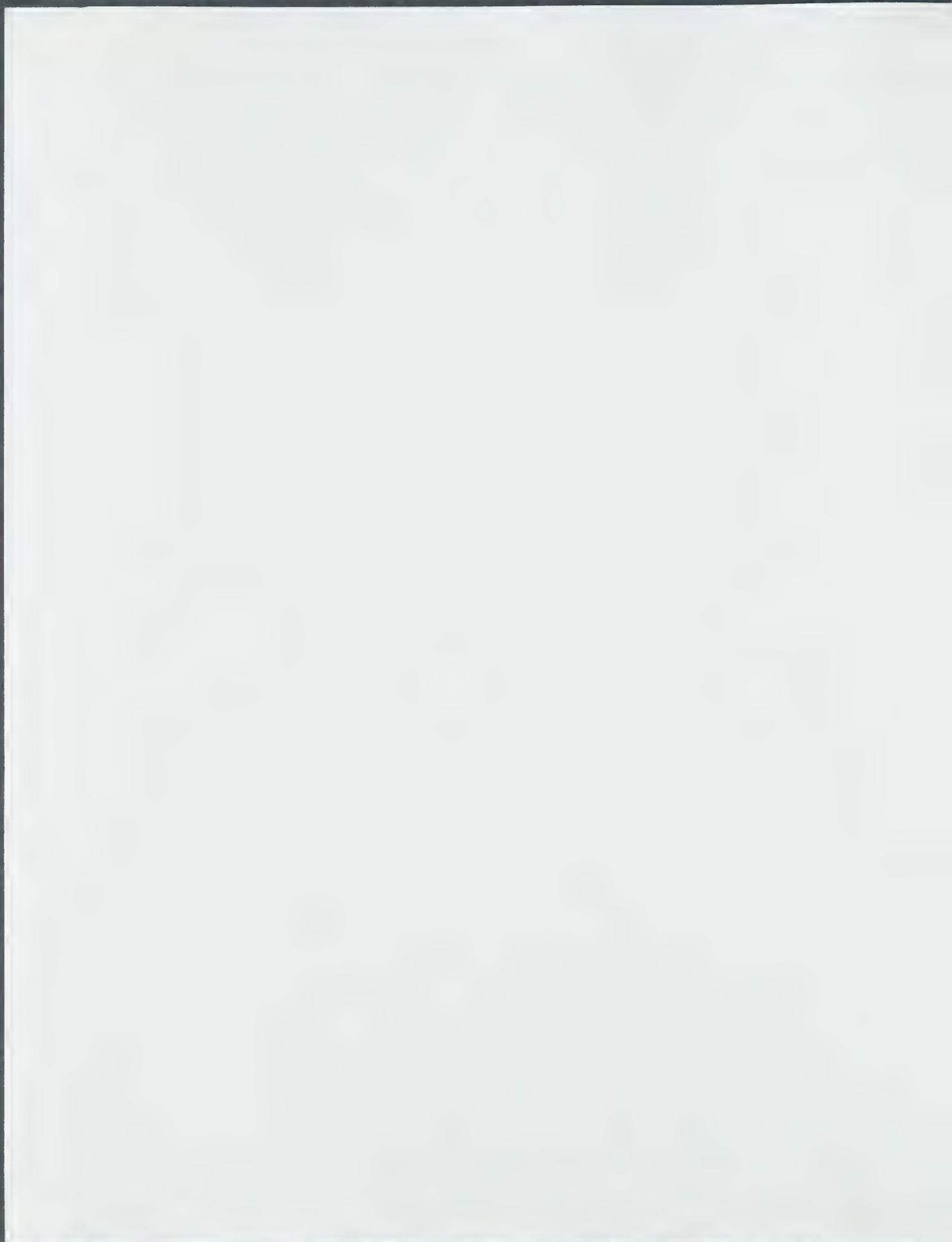
- K. Bauch, *Rembrandt Gemälde*, Berlin 1966, p.24, no. 461, illustrated  
H. Gerson, *Rembrandt Paintings*, Amsterdam 1968, no.127  
A. Bredius, *Rembrandt: The Complete Edition of the Paintings*, revised by H. Gerson, London 1969, p.576, no. 333, illustrated on p.264  
P. Lecaldano, *L'opera pittorica completa di Rembrandt*, Milan 1969, p.98, no.92, illustrated, p.99  
C. Tümpel, *Rembrandt*, Antwerp 1986, p.433, no. A104, illustrated in colour p.99, as 'workshop; the portrait is difficult to assess without knowledge of the original'  
J. Bruyn e.a., *A Corpus of Rembrandt Paintings*, vol. II, Dordrecht, Boston and Lancaster 1986, pp.263-265, no. A63, illustrated.

**FULL INFORMATION AND JPGS AVAILABLE UPON REQUEST**

Vence, April 2002



W. Th. Vos.





**Subject:** Re: Spanish portrait  
**From:** "Dr. Timothy Heffner" <heffner@biotech-us.com>  
**Date:** Tue, 30 Apr 2002 00:15:44 -0400  
**To:** Alfred Bader Fine Arts <baderfa@execpc.com>

*Let's tell him we are  
adding it to the website!*

Alfred:

I have not given up on the *Village Doctor*. I just have a few loose ends with the paintings that I have, which have never been resolved. Hopefully, Barry can be of help. Sometimes I feel that I am better suited for medicine and chemistry, rather than art.

Regards,

Tim

Alfred Bader Fine Arts wrote:

Dear Tim,

Thank you for your yesterday's e-mail.

The portrait I offered you, dated 1652 and originally described as by Velazquez, is indeed a very fine portrait but it is not by Velazquez. I think that Barry will confirm that it is first-class and probably Italian.

I look forward to the snapshot of the painting I sold you for \$1900. You will have realized from this transaction that I really would like to help you acquire a fine collection and I was so happy that Barry and myself dissuaded you from buying that big and ill painted machine that was offered to you for something like \$20,000.

Have you given up on the *Village Doctor* which is really a very fine Flemish painting.

With best wishes I remain

Yours sincerely,  
Alfred

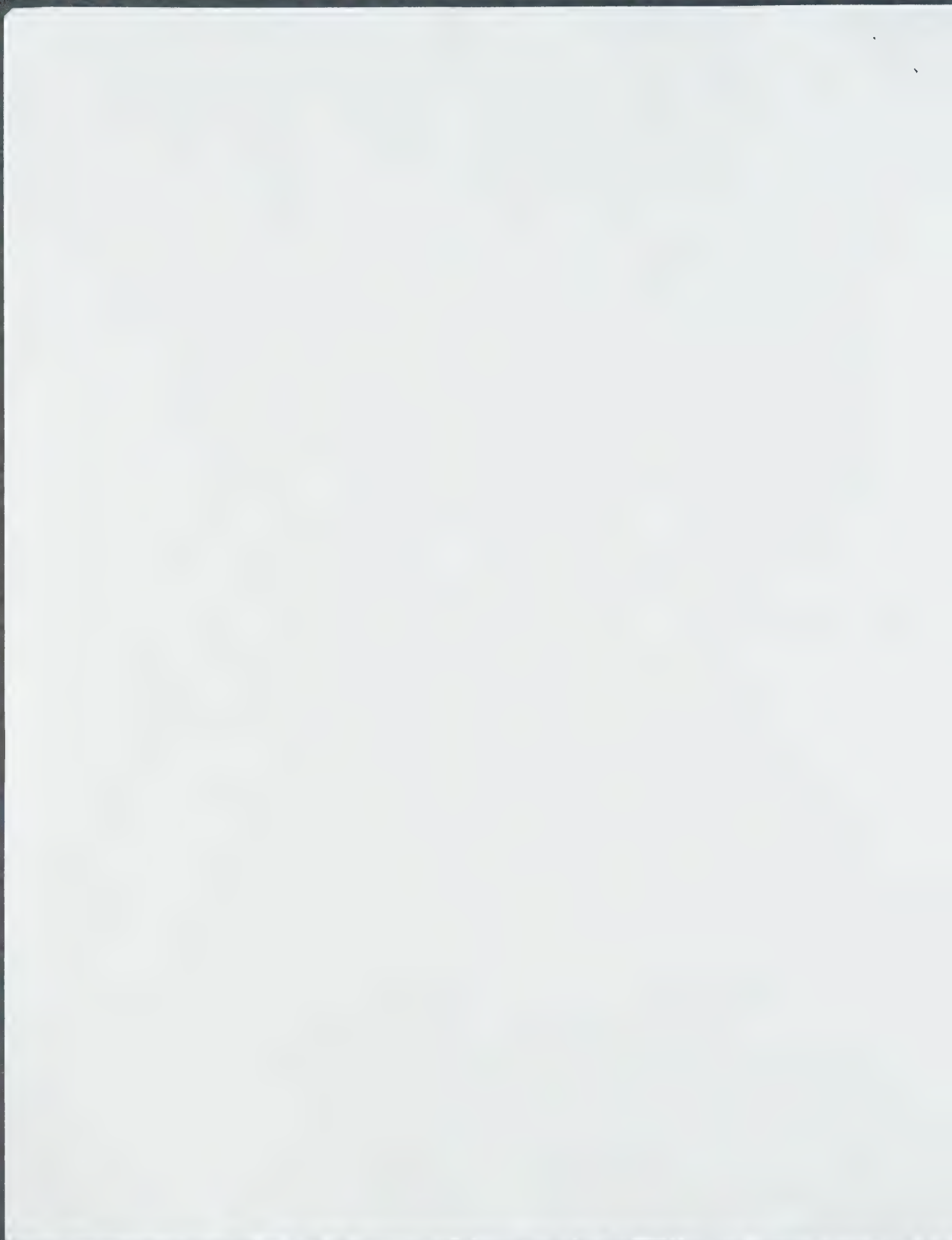
Dr. Timothy Heffner wrote:

Dear Alfred:

As I returned from out of town, I received your letter dated April 17, 2002.

You are correct that I paid \$1,900 for the painting, plus the new frame. I will take a snapshot of the painting and give one to both you and Barry. I have a call in to him and I hope I can get some insight and direction regarding these paintings. Wouldn't it be great if the Spanish portrait was a Velazquez?

Regards,



Dear Tim,

Thank you for your yesterday's e-mail.

The portrait I offered you, dated 1652 and originally described as by Velazquez, is indeed a very fine portrait but it is not by Velazquez. I think that Barry will confirm that it is first-class and probably Italian.

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Yours sincerely,  
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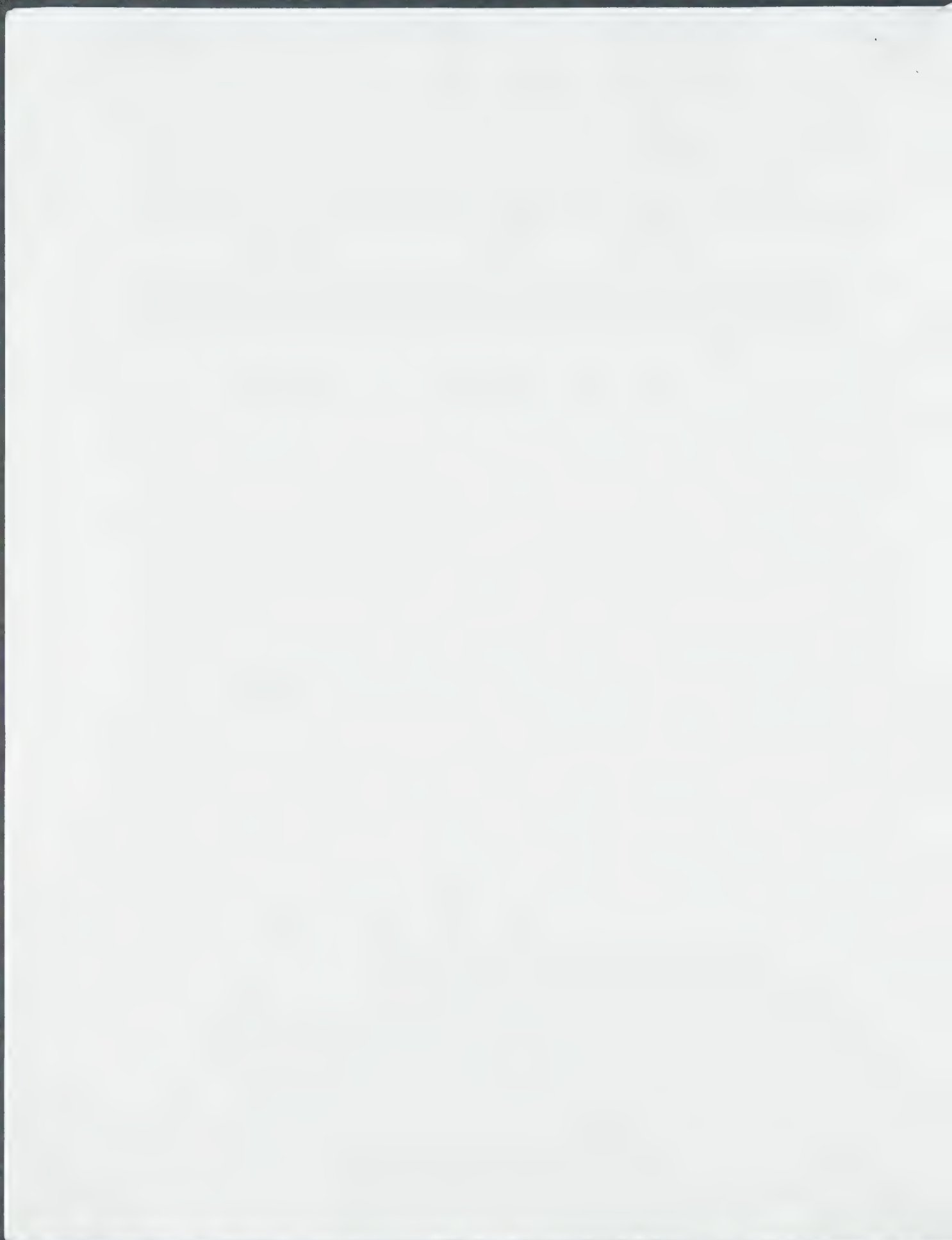
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Regards,

Tim







ALFRED BADER FINE ARTS

ALFRED BADER

ESTABLISHED 1961

April 30, 2002

Mr. Jack Richard  
2250 Front Street  
Cuyahoga Falls, OH 44221-2510

Dear Jack,

Isabel and I were in Jerusalem when your proposal arrived, and since our return we have been traveling quite a bit. This has delayed my response.

Of course you know that I like your work but, Jack, I just do not want to be "immortalized" through such a major work. This is fine for people like the CEO of the Eaton Corporation (whom I do not know) but not for people like Isabel and me. We think of ourselves as hard-working people who have been very lucky, not as big shots who require immortalization.

That said, however, I must tell you that I like your sketch just as it is except for the looks of our faces which are rather glamorized.

Would you consider making changes to our faces, as we look now, and also changing the inscription on the book from "Durer Prints" to "Rembrandt" and then selling me the sketch for \$1200?

Of course I hope that this will not be hurtful to you and if you agree we will send you snapshots showing us as we are right now.

I am returning the reproductions which you sent us and, under separate cover, I am sending you a copy of my autobiography, which you may already have. In that case, use it as a present to someone else.

Unfortunately we have no plans to visit Ohio soon. Of course when we do, we will let you know.

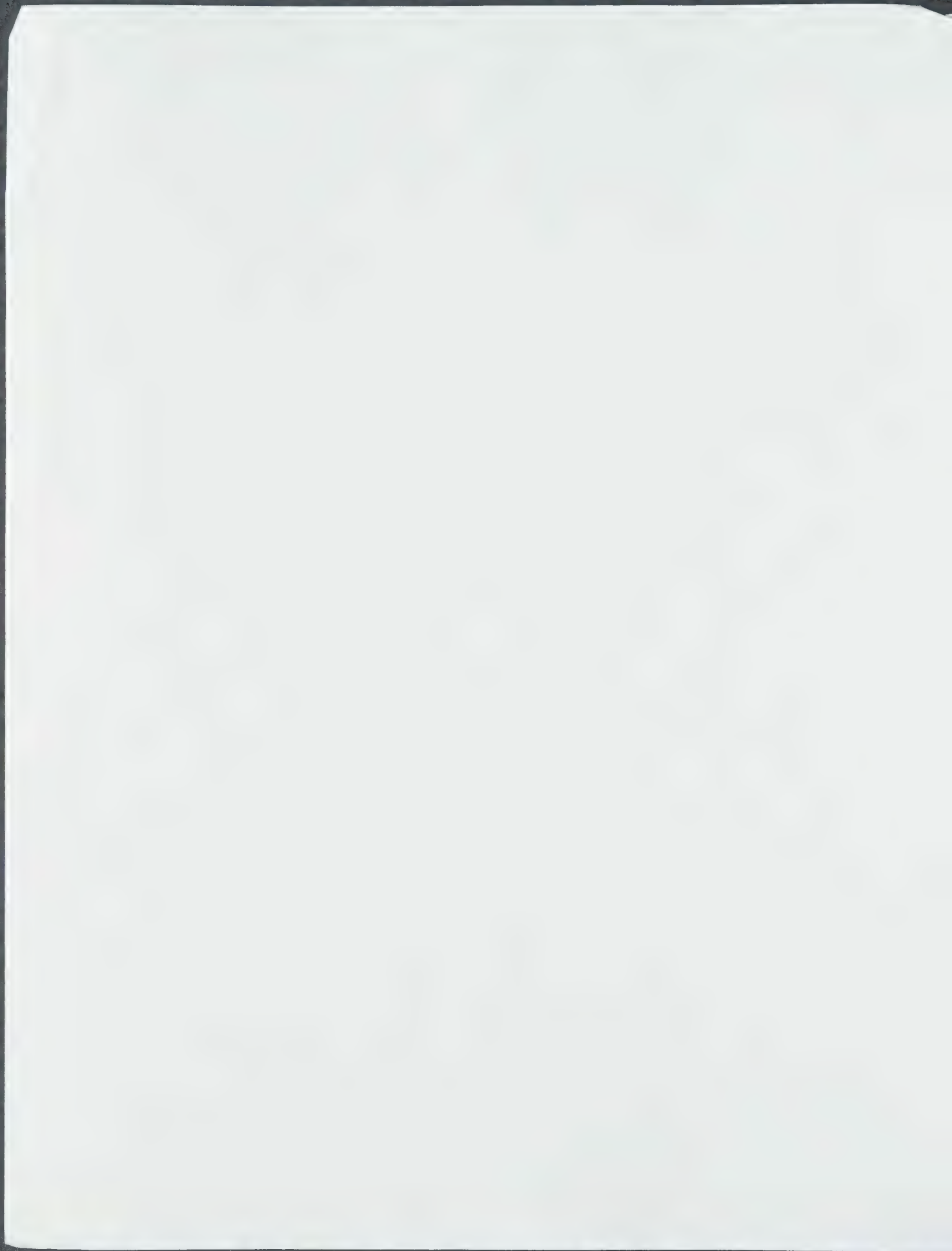
With all good wishes from house to house I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202

T 414 277-0730 F 414 277-0700  
E-mail: baderfa@execpc.com



Dear Fontaine's,

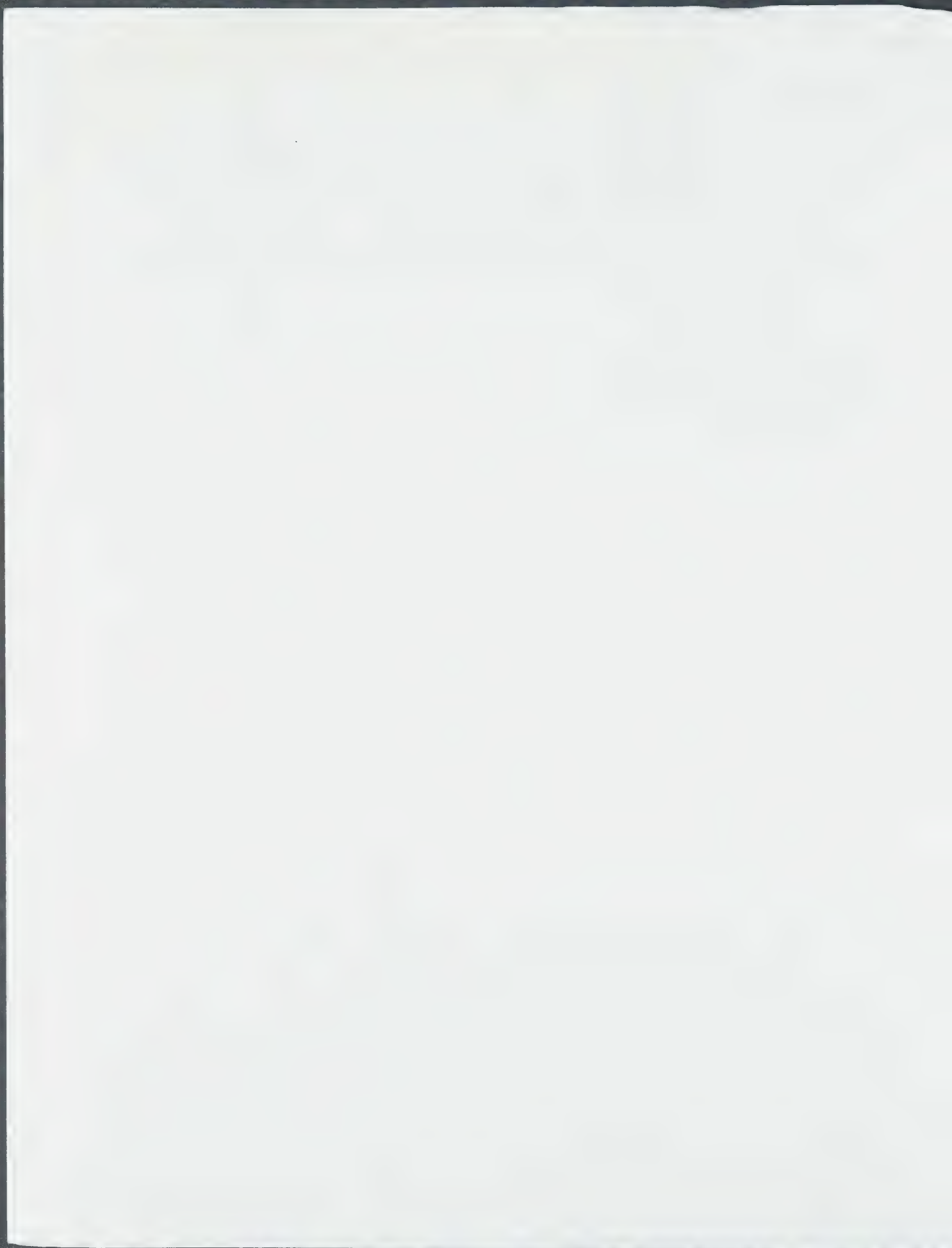
Your website link to your e-mail STILL doesn't work! We told you about this 9 months ago!

This is our second request for a .jpeg image of the Kneller portrait shown on p.34-F of the Maine Antique Digest, May, 2002 edition.

Please get this to us along with copies of your catalogues (which we usually do receive a week or two beforehand).

Thank you!

Sincerely,  
(Mrs.) Ann Zuehlke, Gallery Manager  
Alfred Bader Fine Arts  
Milwaukee, WI 53202





Dear Arnold,

If I was polite and a good person, I would congratulate you on acquiring the Wyeth. I just think that the Prussian Blue painting would fit much better into your collection.

We will be on the continent from the 2nd of June until the 23rd and so, unfortunately, will just miss you.

The books arrived within a day of each other - thank you for your timeliness.

With best wishes I remain

Yours sincerely,  
Alfred Bader

Thackray, Arnold wrote:

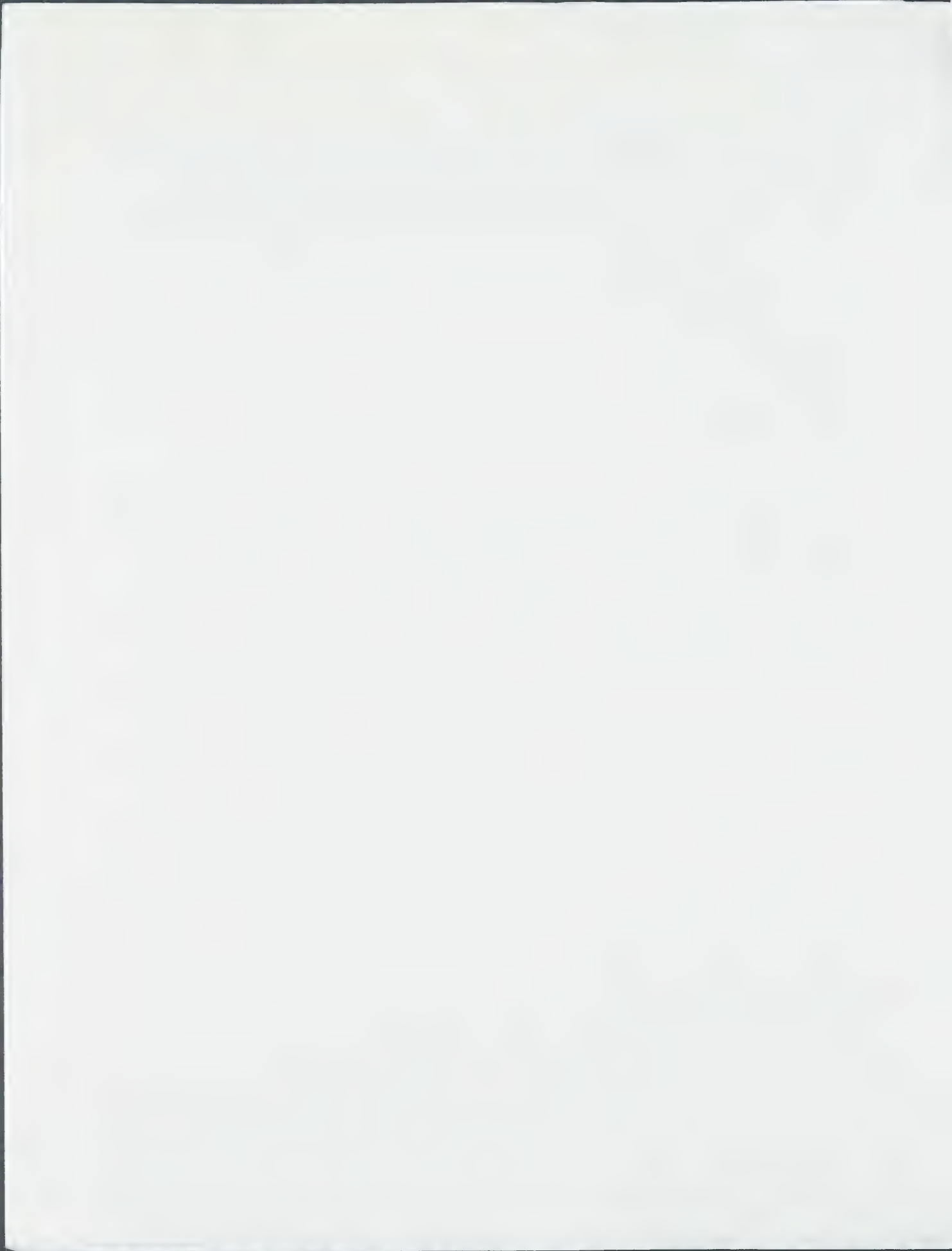
Dear Alfred:

Remembering our pleasant visit, I am hoping and trusting that you are successful in your quest for the Rubens painting. Last Thursday saw my own first experience of an art auction (fascinating!), and I am pleased to report that, with the support of an anonymous donor, CHF was successful in purchasing the fine N.C. Wyeth "Alchemist" for a very modest sum (Christie's estimated minimum). This 20th-century painting by an American and local artist makes a wonderful foil to the extraordinary riches of our "Deutch genre" collections, and it means that, happily, an Alchemist will be watching you when you visit us to give your eagerly awaited 2003 lecture in the Ullyot Meeting Hall!

When will you leave for England? I will be there from 14-22 June: does this connect at all with your English realities? It is always a treat to visit with you.

Best wishes to you and Isabel.

As ever,  
Arnold





ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1961

May 1, 2002

Ms. Veronika Norton  
17 Hammond Road  
Glen Cove, NY 11542

Dear Ms. Norton,

You will recall that I took the seven Bauhaus prints to a good dealer friend, Mrs. Arnoldi-Livie in Munich, and she has been trying to place your prints with several German auction houses. Unfortunately, all of them refused, saying that they were not of sufficient value.

My wife and I will be in Munich in June and I will then pick up these prints and offer them to a friend of mine in Stuttgart who collects prints. He may or may not be interested in acquiring these, but before I offer them to this friend, Mr. Helge Herd, I would like to ask you what the minimum is that you would be prepared to accept. Of course if Helge does not meet that minimum, I would bring the prints back and return them to you.

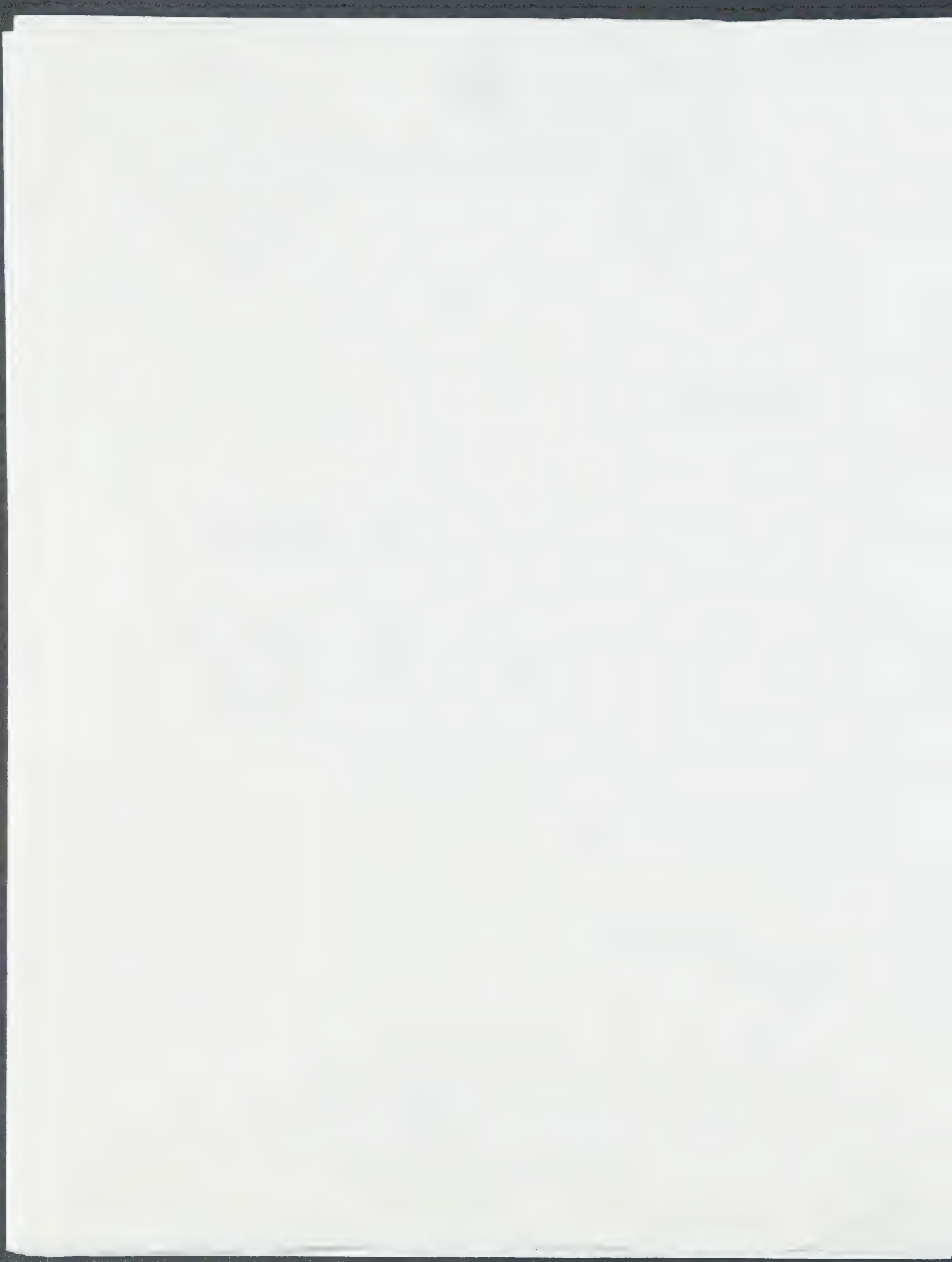
Have you restored the painting which I returned to you?

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az

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ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL: 414 277-0730 FAX: 414 277-0709  
E-mail: baderfa@execpc.com





**From:** "Otto Naumann" <otto@dutchpaintings.com>  
**Date:** Wed, 1 May 2002 13:14:12 -0400  
**To:** "Alfred Bader \ (E-mail)" <baderfa@execpc.com>

Alfred,  
I have not yet sent this, but since I mention your name, I will not fax it until I hear from you first.  
Yours,  
Otto

1 May 2001

Dear Dr. Arndt,

I receive the hard copy of your last letter in the post yesterday, and I realized that my German is so poor I failed to understand a sentence or two of your letter. So, I faxed the letter to Alfred Bader for help. He offered a full translation, with his opinion that it was an especially nasty letter.

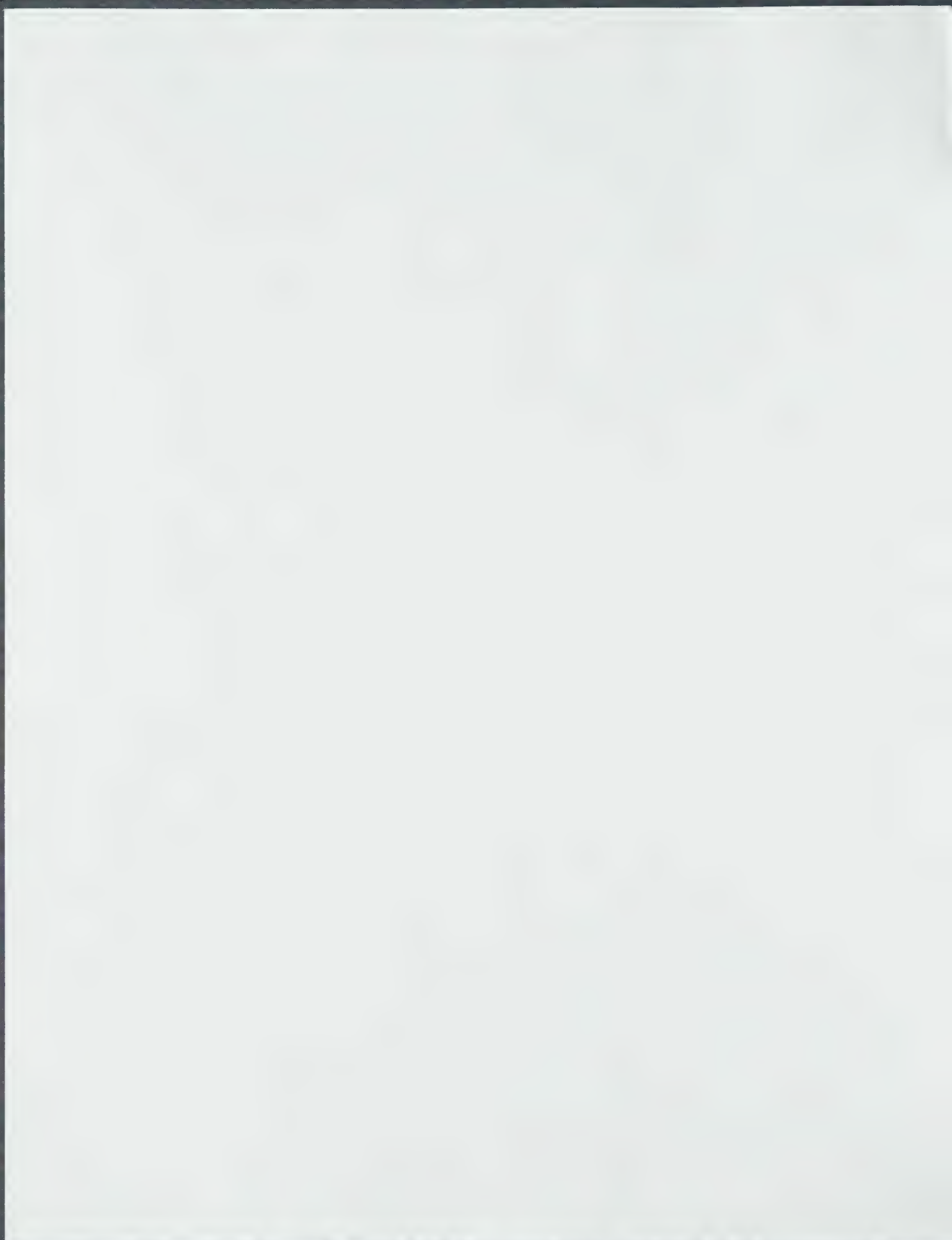
Now that I have read the translation, I also feel that you have been unduly unfair with me in this situation. I never misled you, and if you tell anyone else that I did, I will seek legal recourse against you, because it is simply untrue.

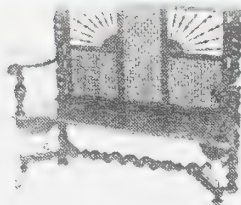
I told you that several dealers and experts, including Dave Dallas from London and Anthony Crichton Stuart of Christies New York, as well as several members of the vetting committee at Maastricht, told me that the painting was by Schoubroeck, and I believed their assessment. I myself had no time during or shortly before the fair to check out this attribution, but I tended to believe these people who acted independently. I now see from your letter that all these people were wrong. But this should not be a negative reflection on me, as you seem to imply.

I sold you the painting as School of Brueghel, and I indicated then that perhaps you could get a certificate from Ertz that it is indeed by Brueghel. Maybe Ertz would have concluded that it is by one of the minor members of the Brueghel dynasty. This I could not predict. My statement about Ertz stemmed from the many times you have asked me for paintings that are close to great masters but are wrongly attributed to them. I don't know why you always ask me for this type of picture, but I can only assume that the reason involves further deception.

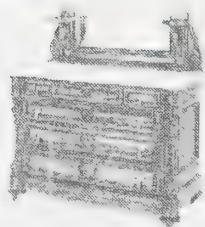
You have no right to turn around the situation with this painting and to cast any doubts with regard to my sincerity or my status as an expert in Dutch painting. Because Gerlach inadvertently prepaid the VAT, this does not mean that I am not a serious dealer ("Das sind reichlich widerspruchliche, unglauwürdige Geschichten für einen "Seriosen" Experten und Handler"). If you are implying that I asked Gerlach to pay the VAT in advance, just so you would be forced to buy the picture, you would be completely wrong to conclude such a thing. You may find it hard to believe, but there are some honest people in this world, and I am one of them.

Otto Naumann

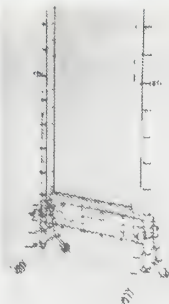




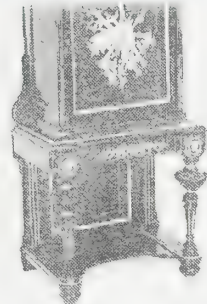
*Elaborate Hunzinger hall tree.*



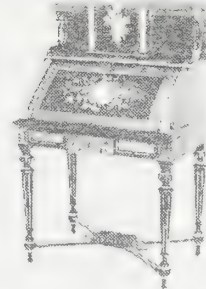
*Fine quality rosewood marble-top dresser.*



*Faux bamboo cheval mirror (R.J. Horner).*



*Renaissance music cabinet with musical inlay.*



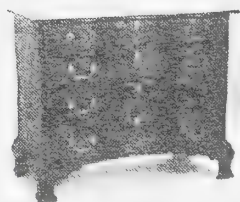
*Inlaid drop-front desk (attr. Herter Bros.).*



*Inlaid and bronze-mounted table (attr. Marcotte).*



*Sterling 7-piece tea set, Francis I.*



*American reverse-serpentine block-ended mahogany 4-drawer chest, width 36.75".*



*16" Tiffany Geranium (from a Maine estate).*



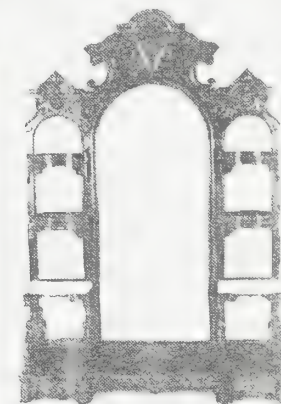
*Annular time and strike.*



*Bronze and porcelain 1840's mantel clock with silk thread movement.*



*Important Godfrey Kneller oil/canvas, 36" x 28".*



*Rosewood laminated marble-top étagère.*

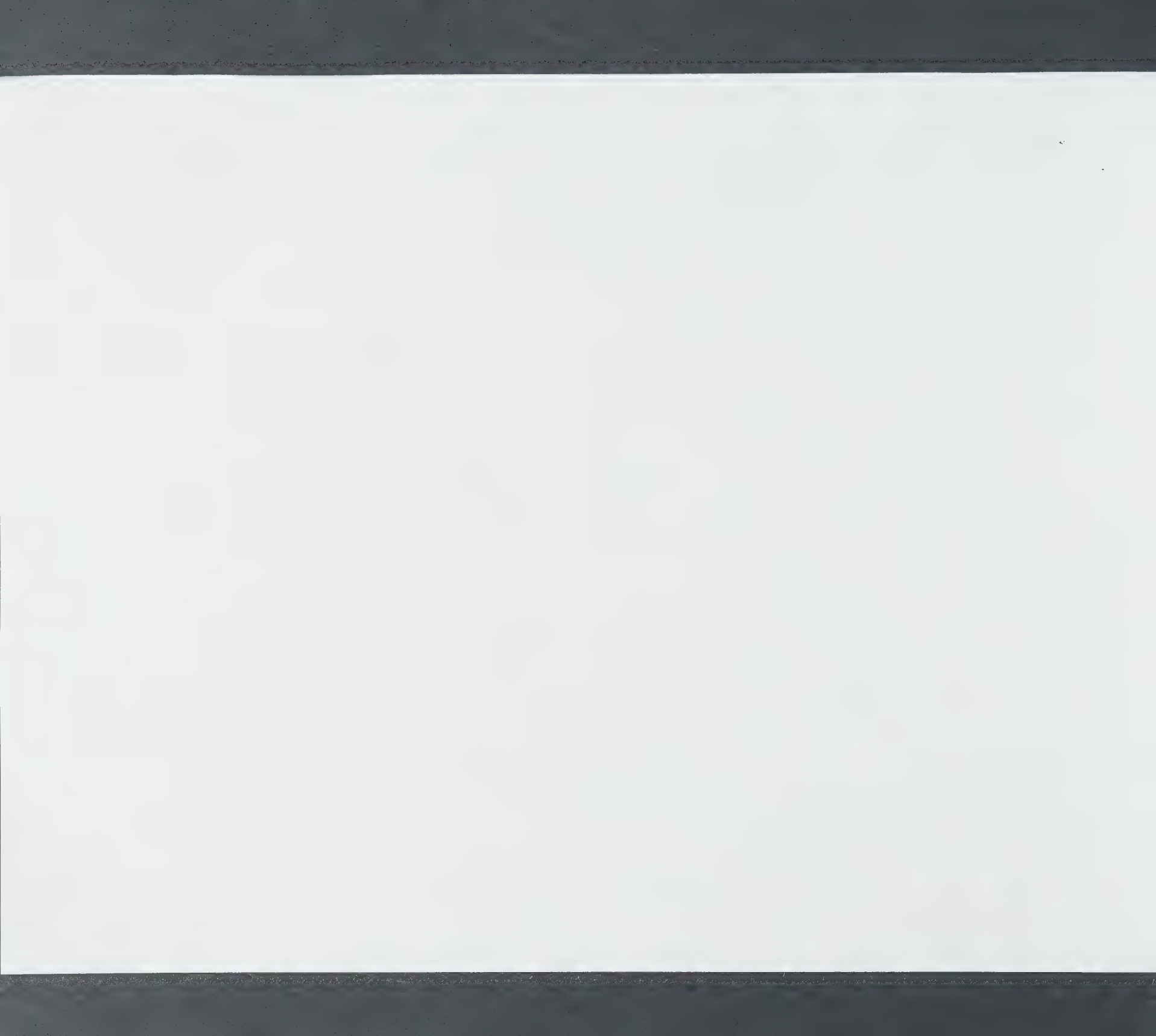
Call 413-448-8922 to order our 100-page, full-colored catalogue. Fax 413-442-1550  
[www.fontaineauction.com](http://www.fontaineauction.com)

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Consignments and Items to Purchase  
Are Now Being Accepted for  
This Auction.





2-DAY *Love from us  
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FINE QUALITY ANTIQUES &  
20th Century Lighting Auction

Friday, May 10 at 5 PM • Saturday, May 11 at 11 AM

*Previews: Wed. thru Fri. 10 am-5 pm, Sat. 8 am-11 am*

This auction will feature over 500 items, 100 fine lamps by Tiffany, Handel, Duffner & Kimberly, Pairpoint, Wilkinson, Classique, Jefferson, Moe Bridges; Suisse, Chicago Mosaic, Riviera, Pittsburgh, plus other fine makers, leaded windows; art glass, cameo glass, and accessories.

*Over 400 lots of quality antique rosewood and walnut Victorian, Empire, and turn-of-the-century oak and early American furniture; clock collection; fine bronzes; music boxes; sterling silver; porcelain; plus hundreds of accessories.*



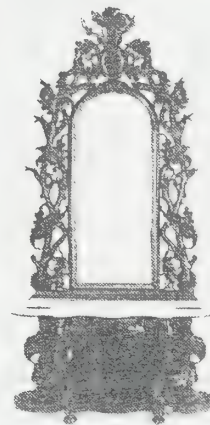
*Wonderful 4-door bookcase  
(attr. Daniel Pabst).*



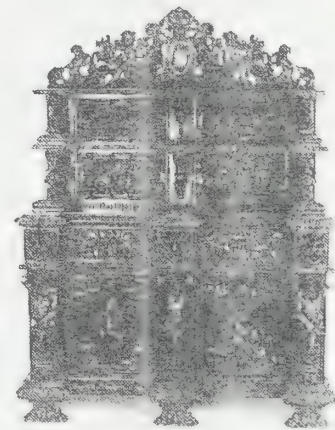
*Art Nouveau 25" bronze by  
Charles Sykes.*



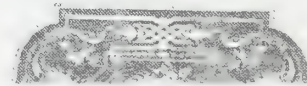
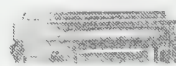
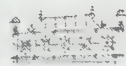
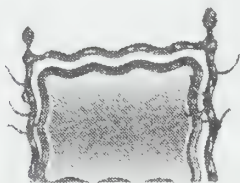
*Rosewood marble-top  
étagère with bonnet top  
(attr. J. & J.W. Meeks).*

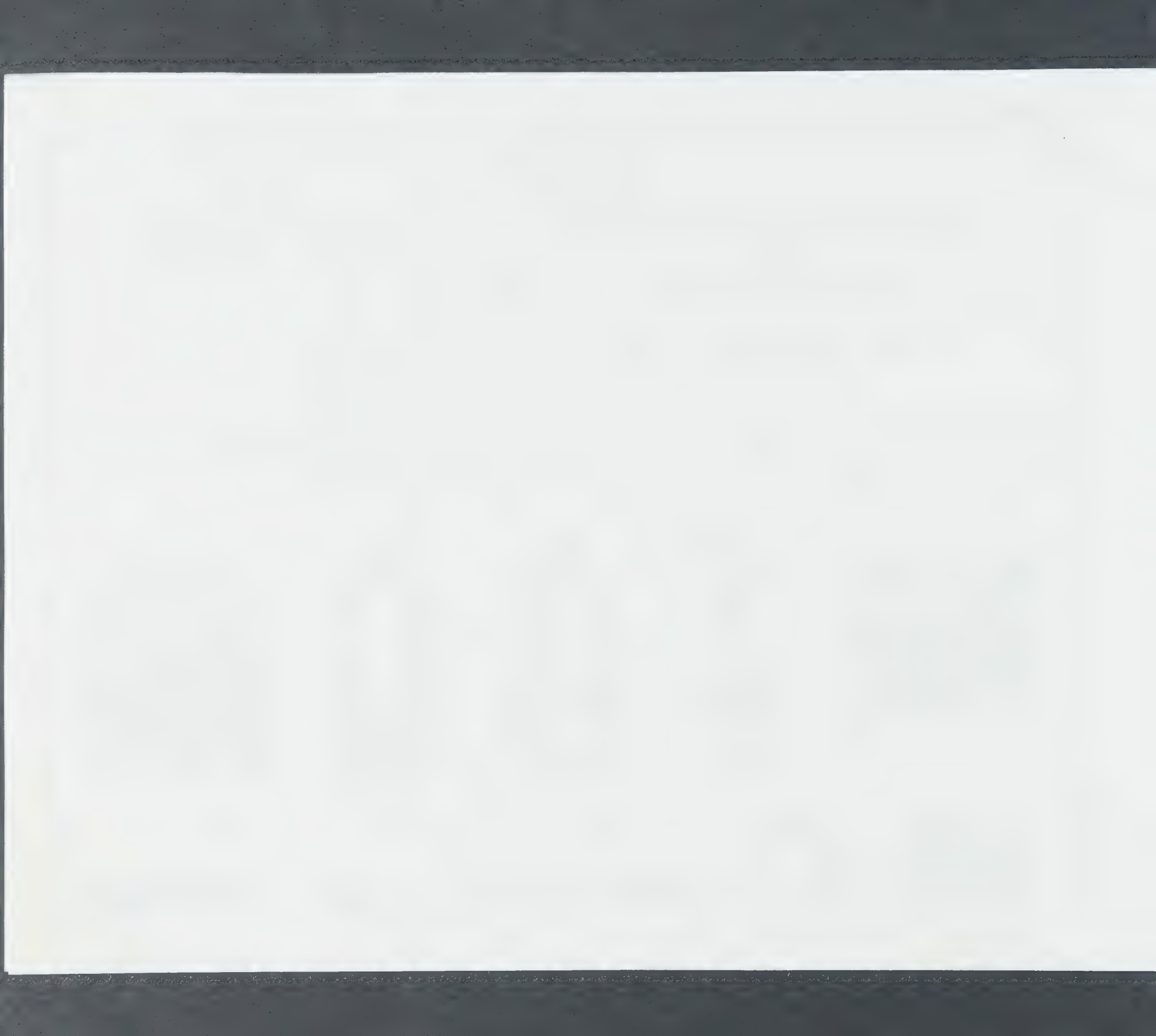


*Fabulous marble-top  
walnut hall tree  
(Mitchell &  
Rammelsberg).*



*Extensive figural carved walnut  
sideboard.*







mailto:execpc:///C:/Documents%20and%20Settings/Ann/Application%20...

**Subject:** RE: Battle Scene  
**From:** "Otto Naumann" <otto@dutchpaintings.com>  
**Date:** Thu, 2 May 2002 15:50:14 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

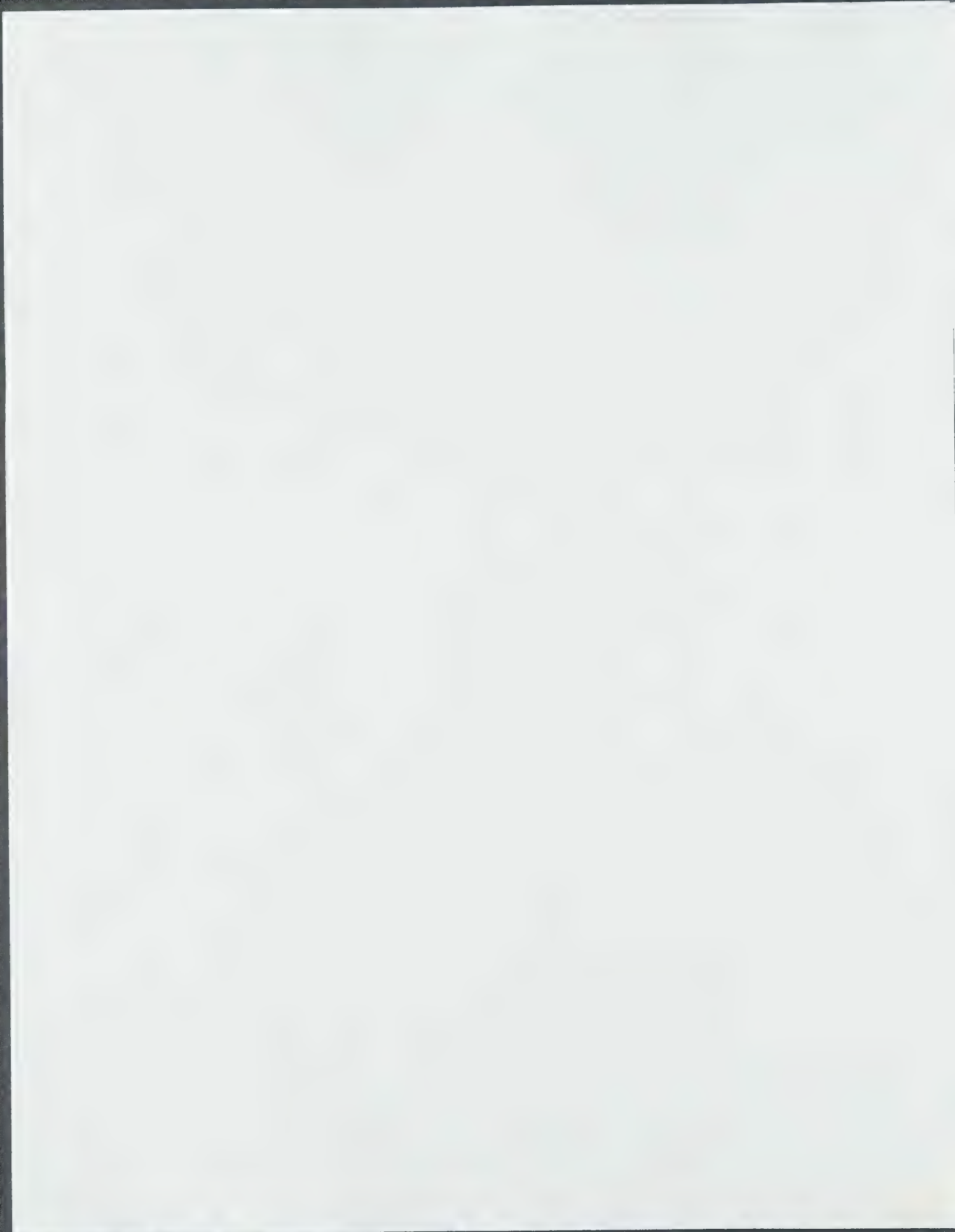
No, looks like Anthonie Palamedesz. or Esaias van de Velde at best. Worth 4/6,000 dollars. Not for me.  
Yours,  
Otto

-----Original Message-----  
From: Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]  
Sent: Thursday, May 02, 2002 3:07 PM  
To: Otto Naumann  
Subject: Battle Scene

Dear Otto,

Last week I sent you a black/white photograph of a painting in Madison showing a battle scene, on panel, with the owner hoping that it is by Wouwerman. Is it?

Best wishes,  
Alfred





ET  
V  
-

**Subject:** RE:  
**From:** "Otto Naumann" <otto@dutchpaintings.com>  
**Date:** Thu, 2 May 2002 11:37:39 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

Done, thanks.  
Otto

-----Original Message-----

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]  
Sent: Wednesday, May 01, 2002 2:36 PM  
To: Otto Naumann  
Subject: Re:

Dear Otto,

At the very end of your first paragraph, change nasty to strong.

Regards,  
Alfred

Otto Naumann wrote:

Alfred,  
I have not yet sent this, but since I mention your name, I will not fax it until I hear from you first.  
Yours,  
Otto

1 May 2001

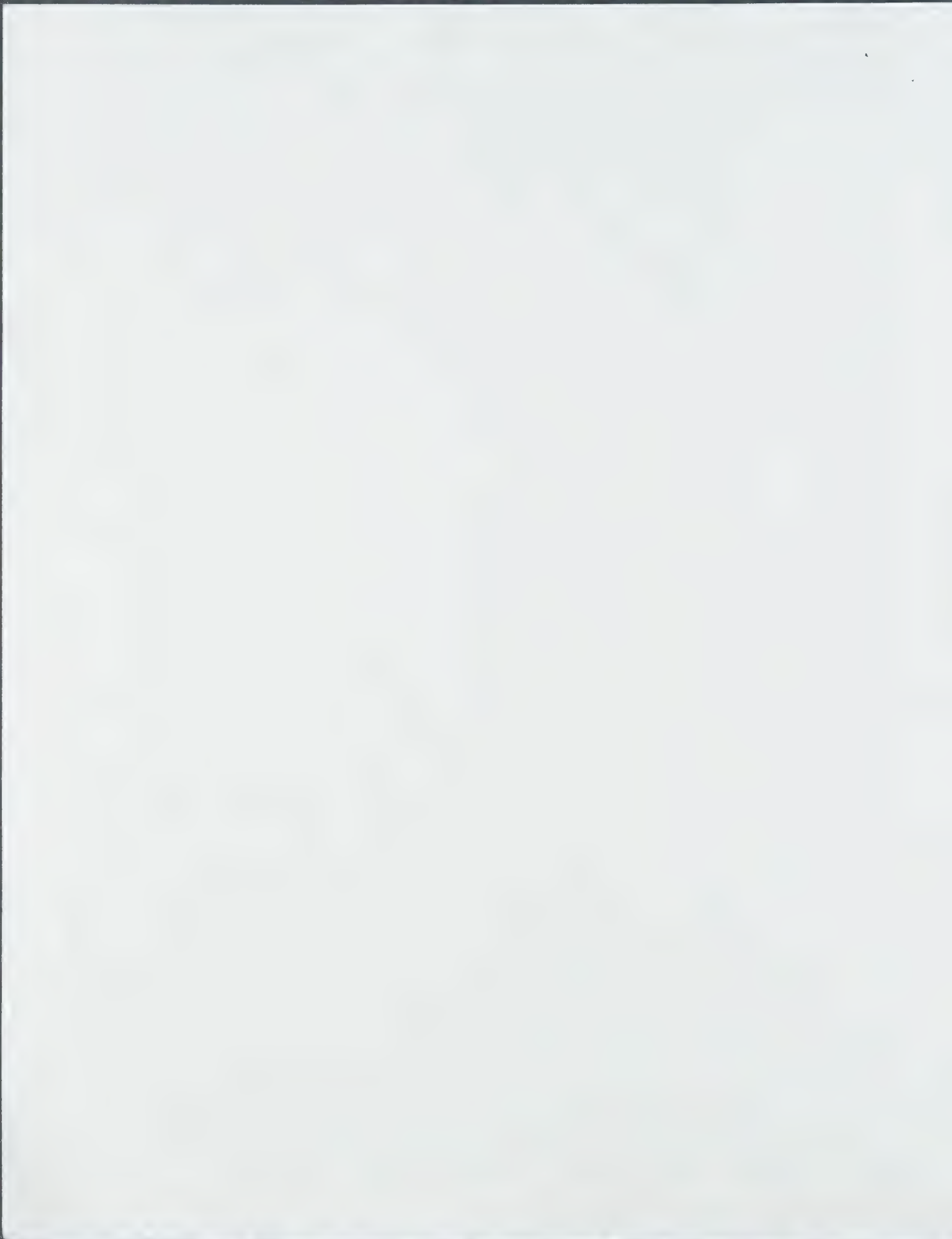
Dear Dr. Arndt,

I receive the hard copy of your last letter in the post yesterday, and I realized that my German is so poor I failed to understand a sentence or two of your letter. So, I faxed the letter to Alfred Bader for help. He offered a full translation, with his opinion that it was an especially ~~nasty~~ letter. *strong*

Now that I have read the translation, I also feel that you have been unduly unfair with me in this situation. I never misled you, and if you tell anyone else that I did, I will seek legal recourse against you, because it is simply untrue.

I told you that several dealers and experts, including Dave Dallas from London and Anthony Crichton Stuart of Christies New York, as well as several members of the vetting committee at Maastricht, told me that the painting was by Schoubroeck, and I believed their assessment. I myself had no time during or shortly before the fair to check out this attribution, but I tended to believe these people who acted independently. I now see from your letter that all these people were wrong. But this should not be a negative reflection on me, as you seem to imply.

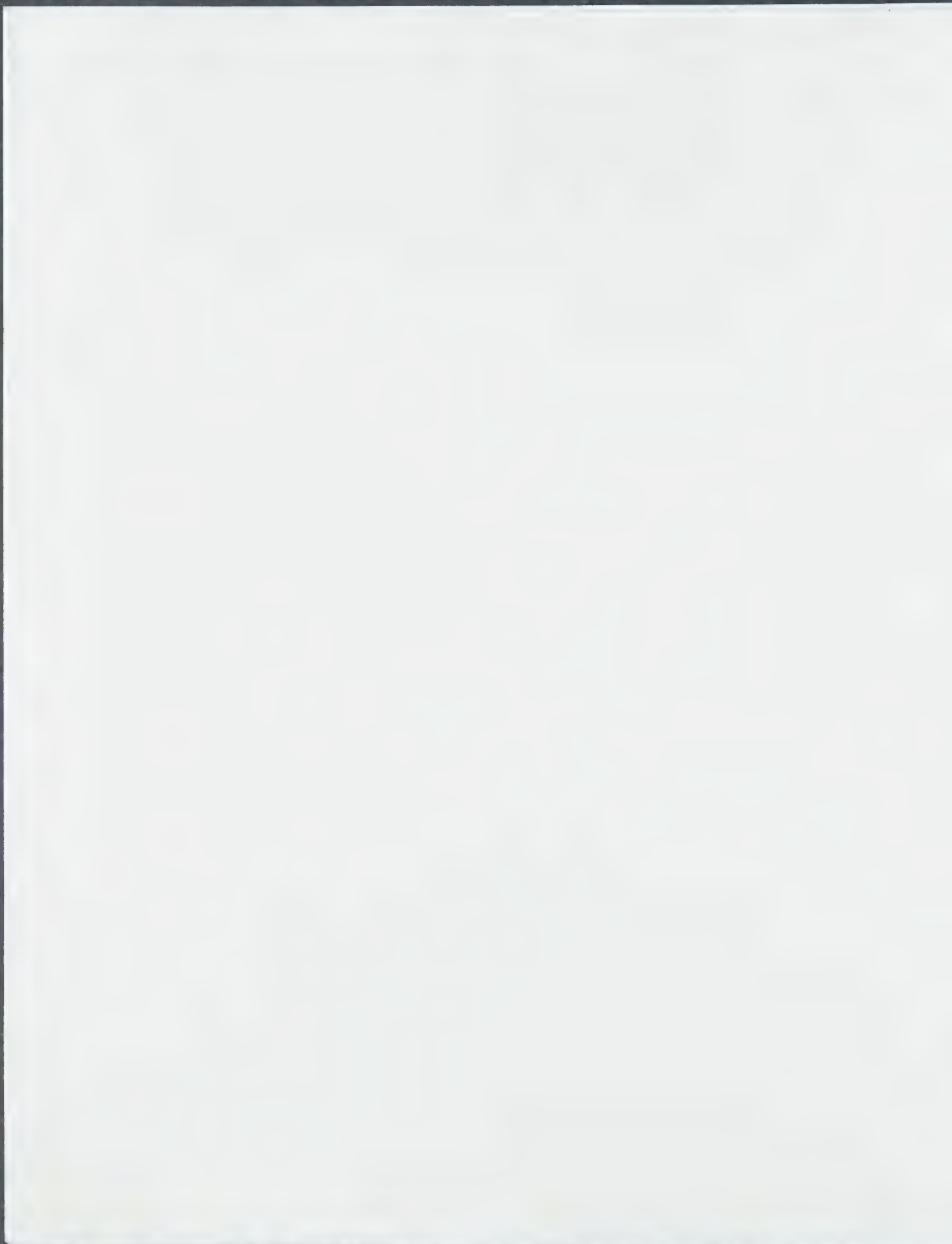
I sold you the painting as School of Brueghel, and I indicated then that perhaps you could get a certificate from Ertz that it is indeed by Brueghel. Maybe Ertz would have concluded that it is by one of the minor members of the Brueghel dynasty. This I could not predict. My statement about Ertz stemmed from the many times you have asked me for paintings that are close to great masters but are wrongly attributed to them. I don't know why you



always ask me for this type of picture, but I can only assume that the reason involves further deception.

You have no right to turn around the situation with this painting and to cast any doubts with regard to my sincerity or my status as an expert in Dutch painting. Because Gerlach inadvertently prepaid the VAT, this does not mean that I am not a serious dealer ("Das sind reichlich widerspruchliche, unglaubwürdige Geschichten für einen "Seriosen" Experten und Handler"). If you are implying that I asked Gerlach to pay the VAT in advance, just so you would be forced to buy the picture, you would be completely wrong to conclude such a thing. You may find it hard to believe, but there are some honest people in this world, and I am one of them.

Otto Naumann







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 2, 2002

Mr. Max G. Gergel  
1313 Hard Scrabble Road  
Columbia, SC 29203

Dear Max,

Thank you for your fax dated April 30<sup>th</sup> but received only today.

We enjoyed being with you and your group and I was just a bit disappointed that only one of your friends bought some works of art.

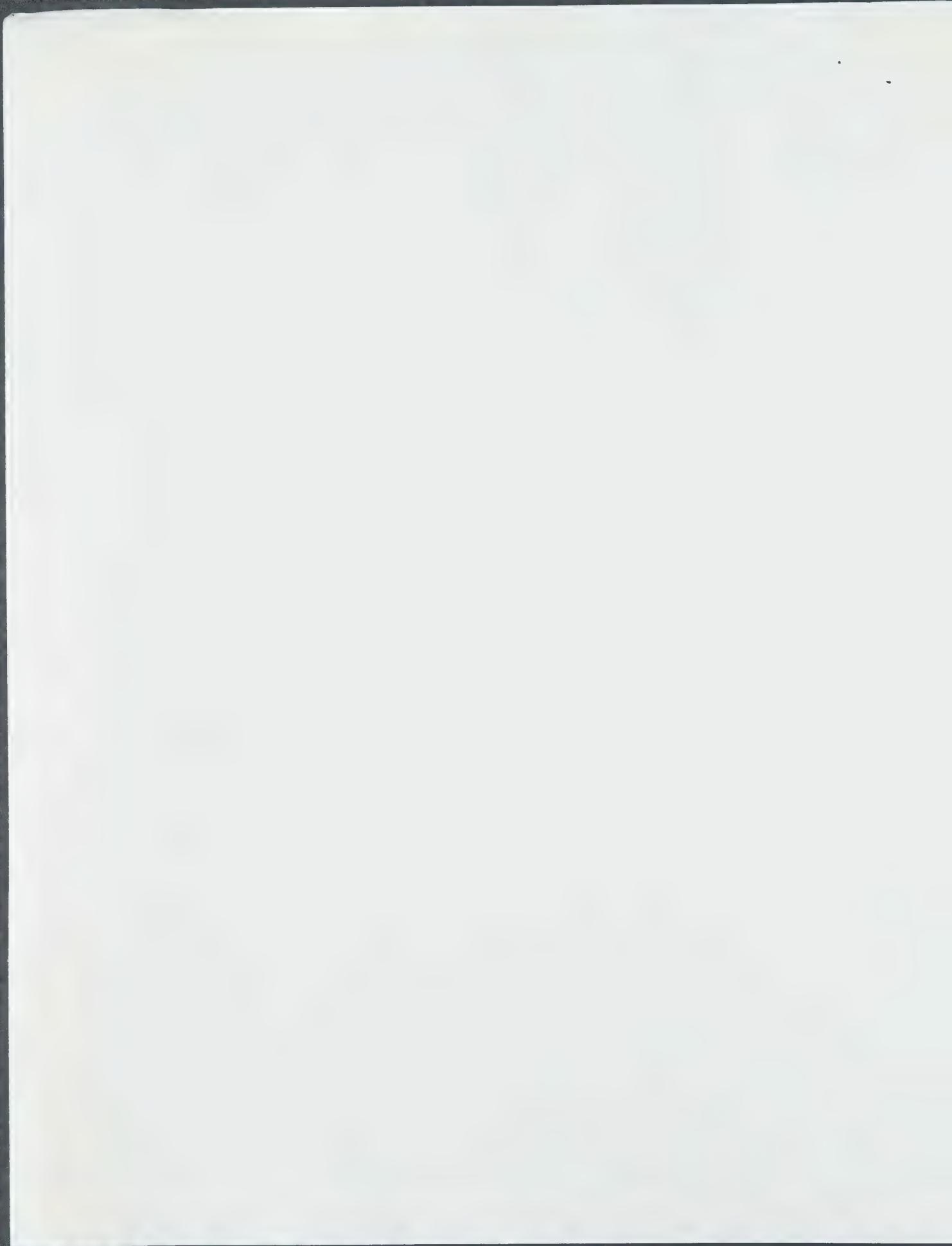
Naturally, when you bring people here I can arrange to pay you a commission on paintings which they purchase during their visit. But it simply is not practical to pay commissions when you mention my name in South Carolina, even when you follow up.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/AZ

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: baderfa@execpc.com



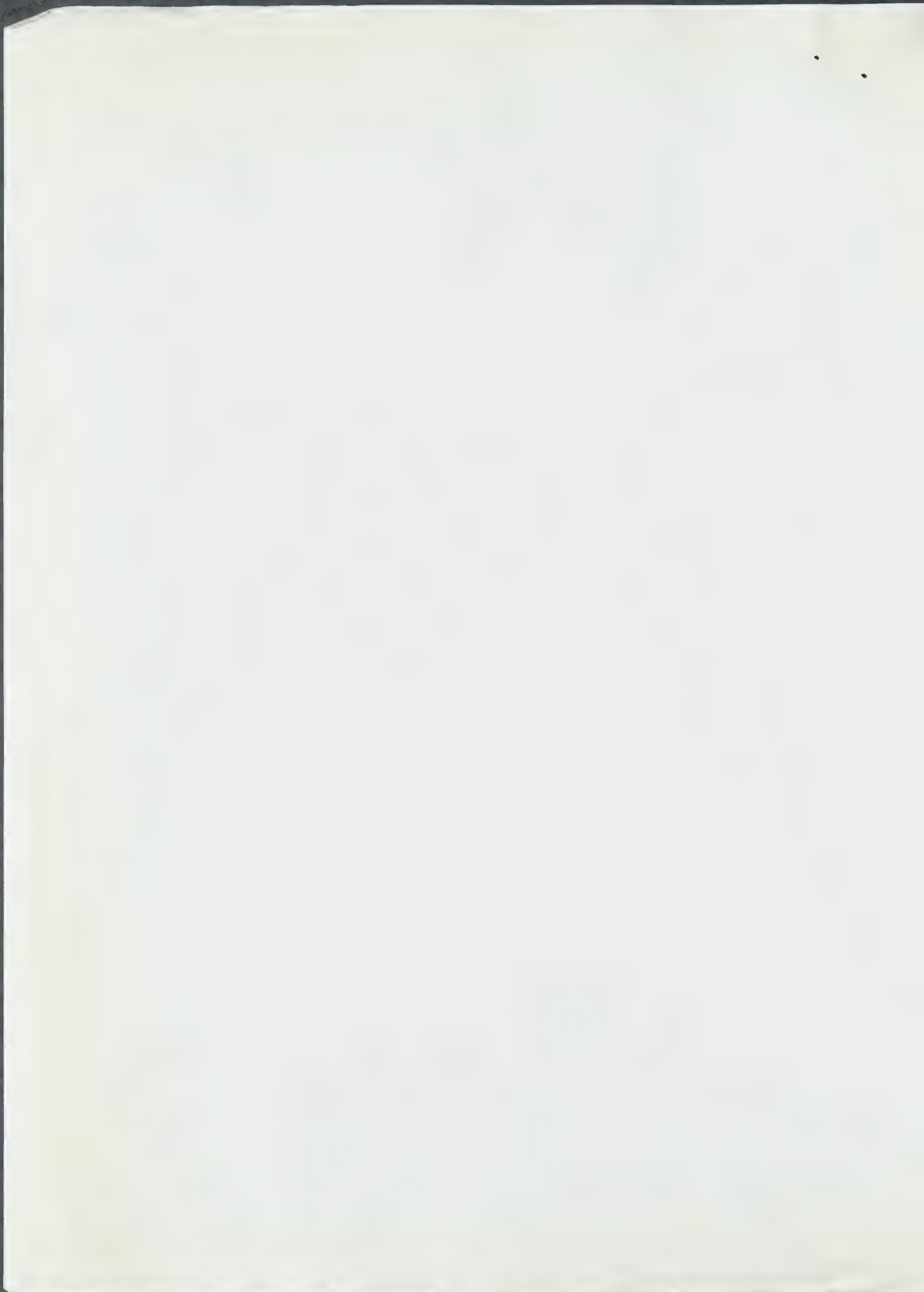
May 02 02 11:19a

max gergel

18037545285

p.1

For Cam & WW







ALFRED BADER FINE ARTS

MR ALFRED BADER

ESTABLISHED 1901

May 2, 2002

Mr. Andries van Dam  
**Andries Van Dam Fine Art & Antiques**  
1318 Sunnyhill Drive  
Camden, SC 29020-1597

Dear Andy,

The enclosed correspondence from Max Gergel will amuse you.

We do have a great deal of new inventory and we would love to see you here and give you special prices.

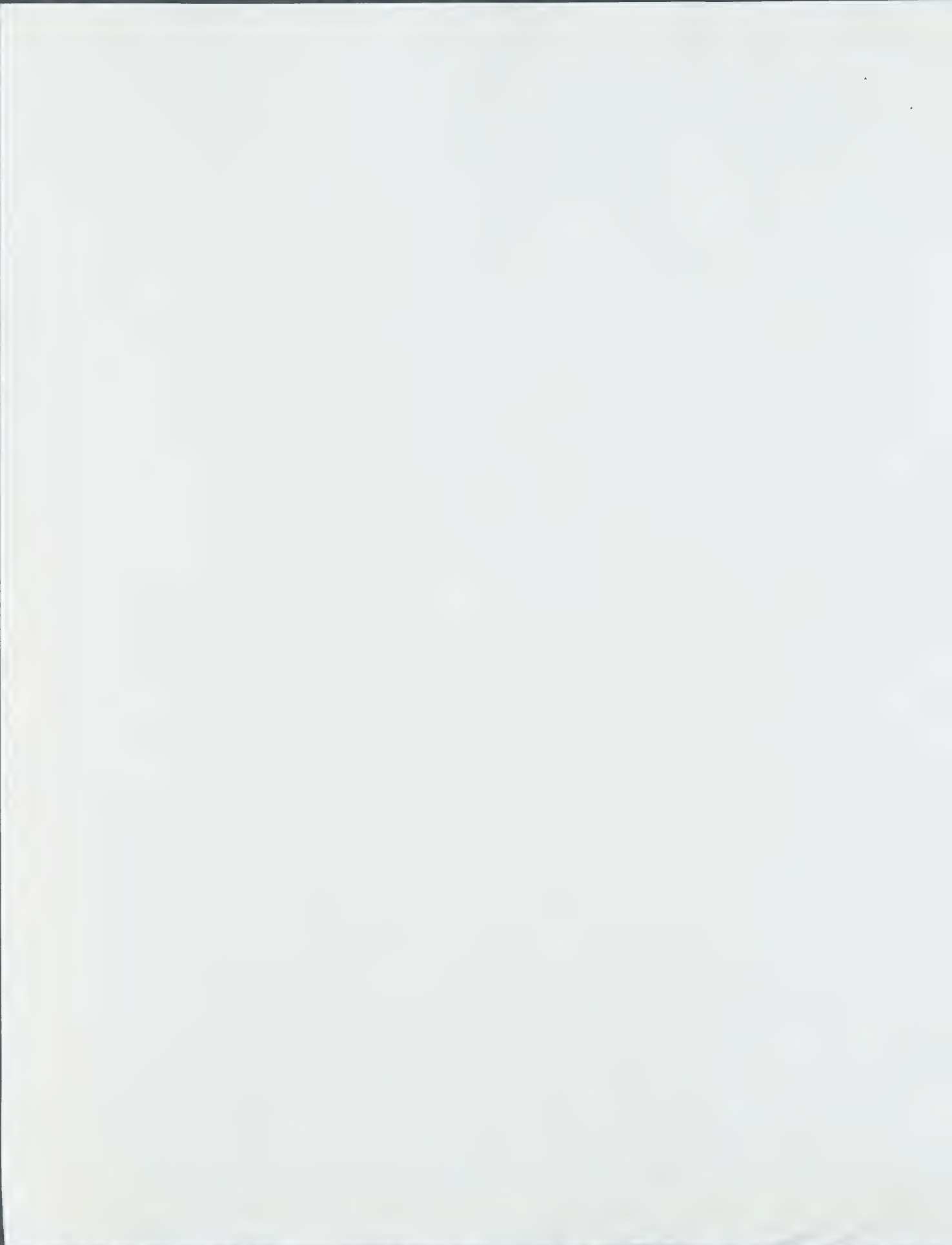
We will be here until May 19<sup>th</sup>, then off to Europe and back at the end of July.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: baderfa@execpc.com



## Max G. Gergel

P.O. BOX 176  
STATE PARK, SC 29147

1313 HARD SCRABBLE ROAD COLUMBIA, SC 29203  
FAX: (803) 754-5285

OFFICE (803) 796-7309  
STOUTGRANGE IN JAMAICA. (876) 953-2643

April 1, 1991

FAV

Dr. Alfred Bader  
Alfred Bader Fine Arts  
Astor Hotel Suite 622  
924 East Janeau Avenue  
Milwaukee, Wisconsin USA 53202 Tel 414-277-0230 Fax 414-277-0209

Dear Alfred:

Thank you so much for letting my friends visit the gallery and showing them the lovely paintings you had on display. I am glad that Jack Etheridge made a purchase and appreciate the commission you paid me. I remember that when we first began what became a long and hopefully profitable association with Andy Van Saane. Andy and I are friends but since he moved to Camden I see him very rarely and I am working with an organization in Columbia which can probably help you move some of your paintings and by copy of this letter I will encourage them to contact you and get acquainted and help you generate some sales in this area. I am writing a note to Wendy Wells and her husband, Warner suggesting that they contact you which I did when I visited them yesterday. I hope that you can develop a profitable business with them. They seem to be very nice people and have a truly beautiful studio for sales in a wonderful location in the villa section of Columbia not more than a mile from the Art Museum, the new one which you have not seen but is lavish. I am writing Warner and Wendy and telling them about you and suggesting that they investigate a cooperation and this area and the rest of the state is large enough to require people like them, and Andy and have room to spare. I will appreciate your giving me a commission on sales and I will try to earn it by cementing a relationship between you and these very nice people. My letter to them follows and I will copy to you and send a copy of this letter to them!

It was good to see you and Isabel. I plan to bring other groups to Aldrich. You both looked well. I see Woody Fischbach and in fact had lunch with his earlier this week. I understand he got a number of paintings from you. He has a wonderful collection of Alfred Bader paintings!

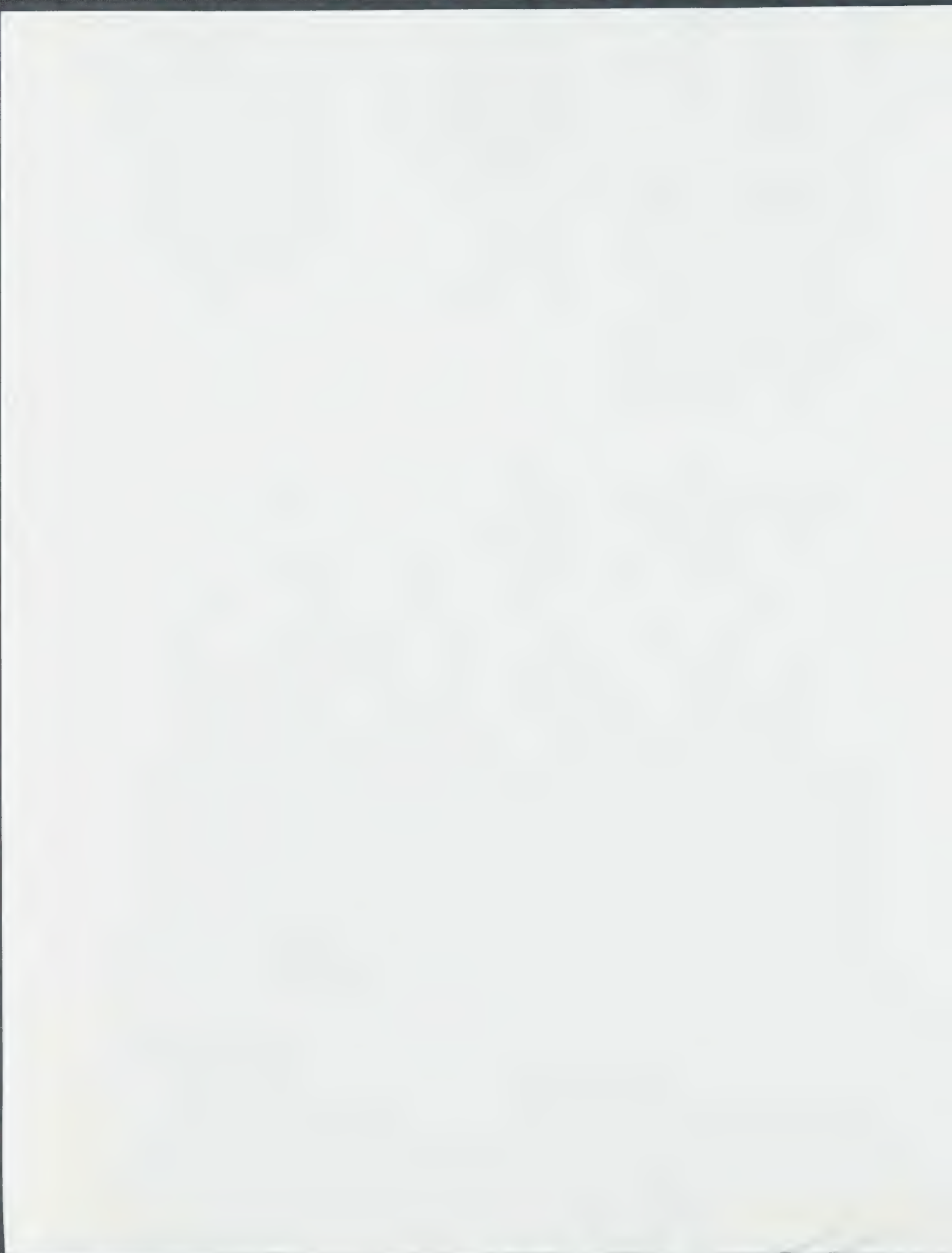
Kindest Regards

Sincerely,

*Max Gergel*

Max G. Gergel

MGG/cwg







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 2, 2002

Dr. S. William Pelletier  
Director, Institute for Natural Products Research  
Chemistry Building  
University of Georgia  
Athens, GA 30602-2556

Dear Bill,

Thank you for the check.

Do you think that the little *Alchemist* on the photo enclosed is by Ostade? I love the painting, as it shows an alchemist doing what I would do if I still had some hair. Namely, tearing his hair out!

Your Museum people are either careless, forgetful and/or ungenerous. I sent several copies of my autobiography, which should be of interest because it includes a chapter on Whalley. I suggested that it would be fair to trade these for a few copies of the Whalley catalogue.

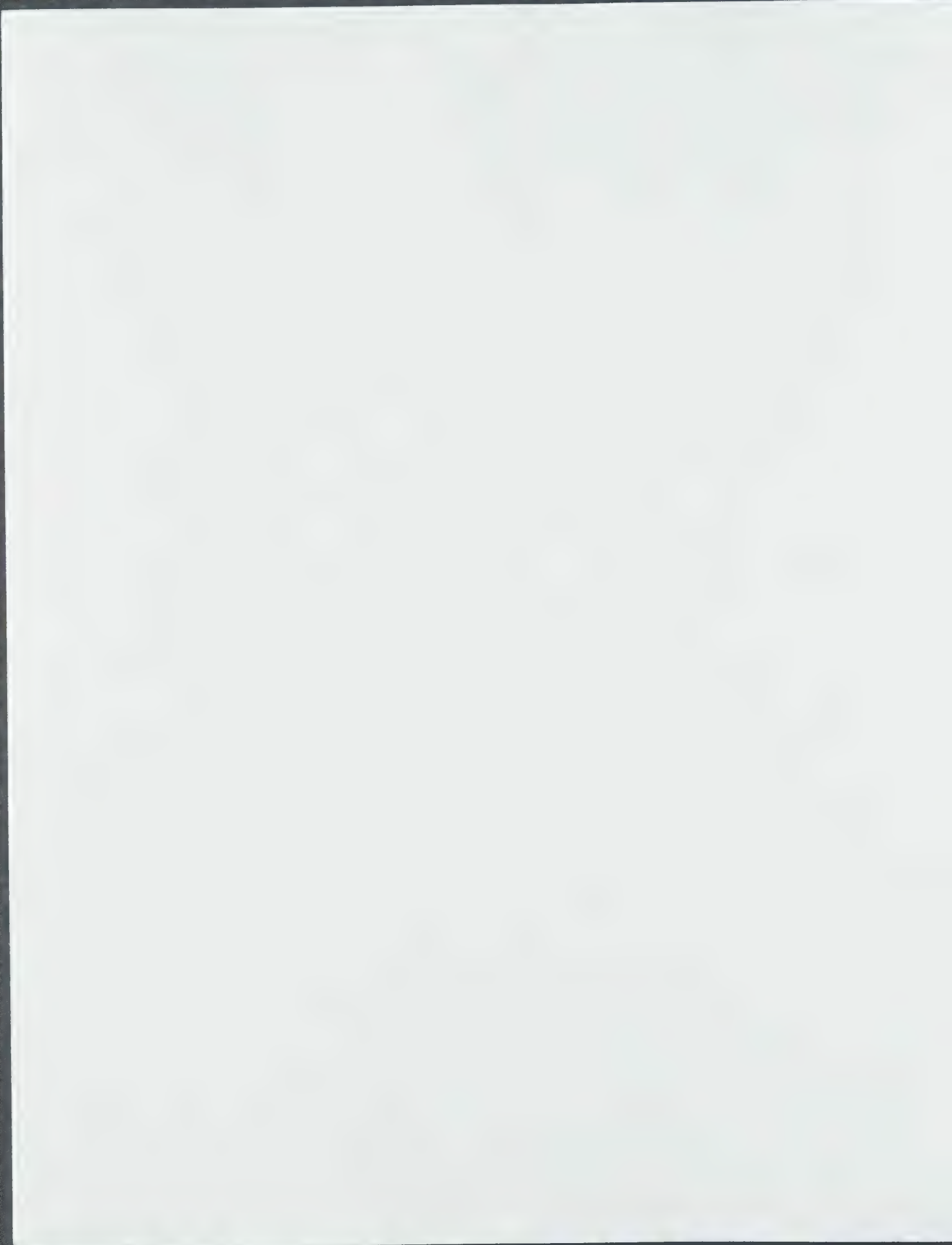
Add that minor matter to the more major problem of your Director often promising a visit and then doing nothing. I guess he is not really interested in an exhibition of old master paintings and I guess that is all right with me.

With best wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: baderfa@execpc.com



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

(414) 962-5169

May 2, 2002

Dr. Robert Schillemans  
Van Breestraat 117  
1071 ZK Amsterdam  
THE NETHERLANDS

Dear Dr. Schillemans,

Dr. David de Witt has asked me to send you a photograph of my painting by Johannes Voorhout. This is enclosed. The painting is about 35" x 29" and is oil on canvas.

I acquired this painting from Dr. Christopher Brown while he was still Curator at the National Gallery in London. It came from his personal collection, not the Gallery.

With best regards I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.  
C: Dr. David de Witt





**Subject:** Voorhout portrait  
**From:** David A Dewitt <3dad5@post.queensu.ca>  
**Date:** Fri, 5 Apr 2002 09:19:31 -0500 (EST)  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Ann, Alfred,

I have received a request for a photo of the Portrait of a Woman by Johannes Voorhout. It comes from Robert Schillemans, a Dutch scholar and curator, who has been doing research on Jacob Backer and his circle, and plans to eventually publish a monographic article on Johannes Voorhout, perhaps in cooperation with me. Would it be possible to obtain a photograph of this painting? Robert's address is:

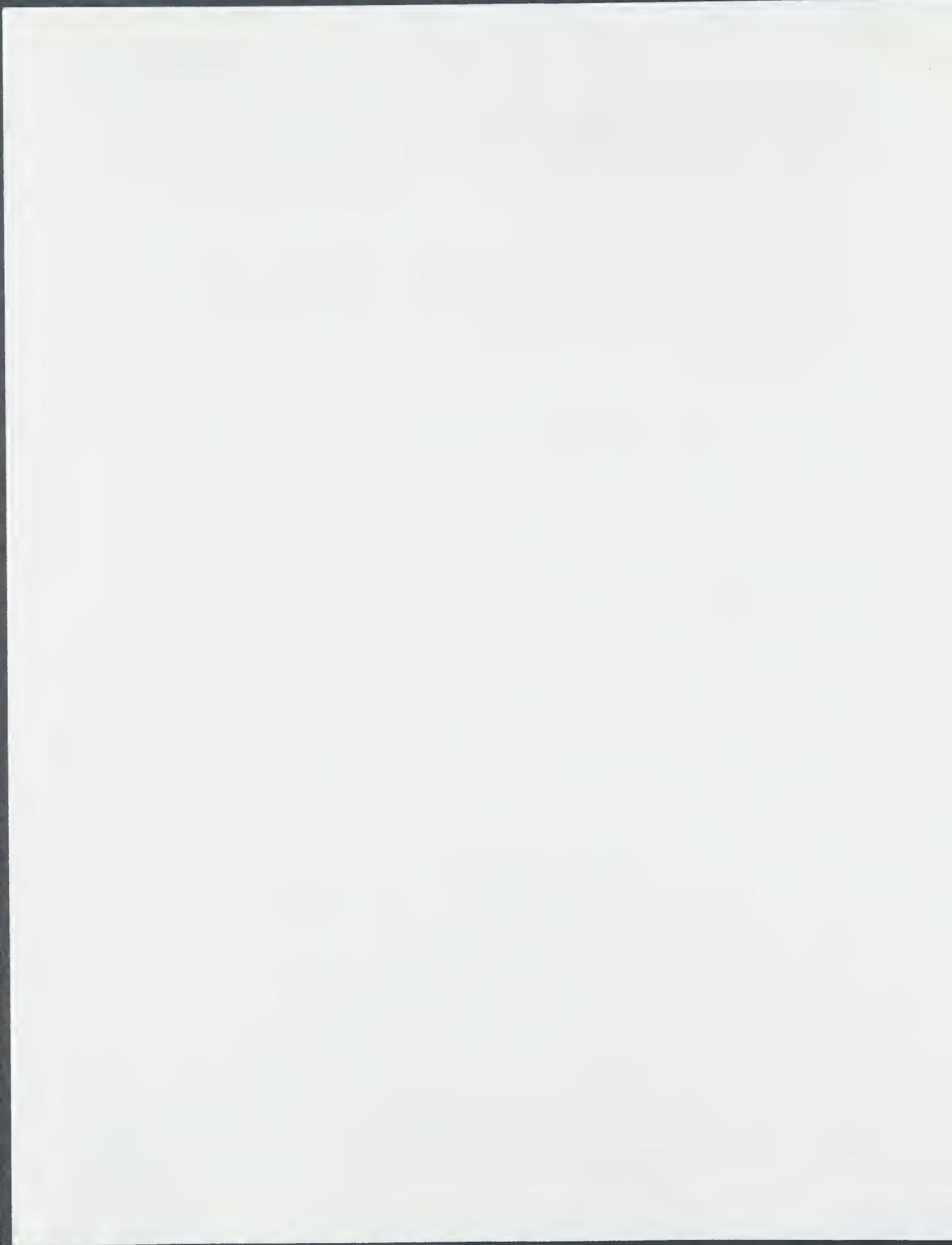
Van Breestraat 117  
1071 ZK Amsterdam  
The Netherlands

I hope that all is going well with Alfred and Isabel, and look forward to speaking with Alfred on upcoming sale pictures.

With best wishes,  
David

David de Witt  
Bader Curator of European Art  
The Agnes Etherington Art Centre  
Queen's University  
Kingston, ON K7L 3N6  
t. (613) 533 6000 x75100  
f. (613) 533 6765  
e. [3dad5@post.queensu.ca](mailto:3dad5@post.queensu.ca)

5-14-24





*Alfred Bader Fine Arts*  
924 East Juneau Avenue  
Astor Hotel - Suite 622  
Milwaukee, WI 53202  
Ph: 414-277-0730  
Fax: 414-277-0709  
e-mail: baderfa@execpc.com

May 3, 2002

TO: Mr. Philip Mould

Page 1 of 4

FAX #: 011 44 207 495 0793

Dear Philip,

Enclosed are three pages from a catalogue on the sale coming up May 10<sup>th</sup> and 11<sup>th</sup>.

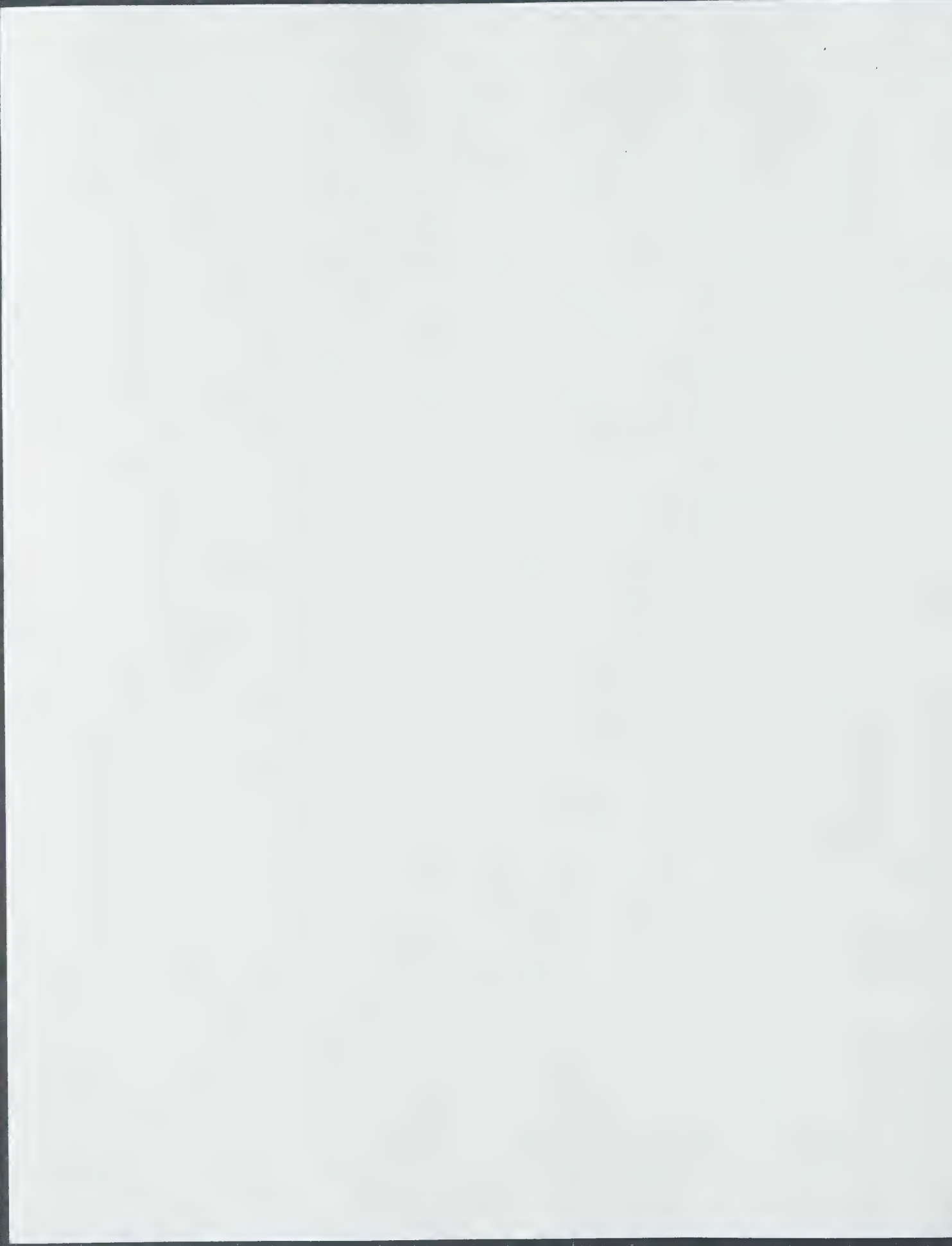
The so-called Kneller is estimated too high. I discussed this with Douglas Stewart, the expert on Kneller, and he is not certain that it is by him.

Lot 355, the pair of Dutch family portraits of 1598, looks quite interesting and you might like to view these on their website, which is [www.fontaineauction.com](http://www.fontaineauction.com).

We so look forward to seeing you next week and maybe even acquiring a Van Dyck together.

All the best,

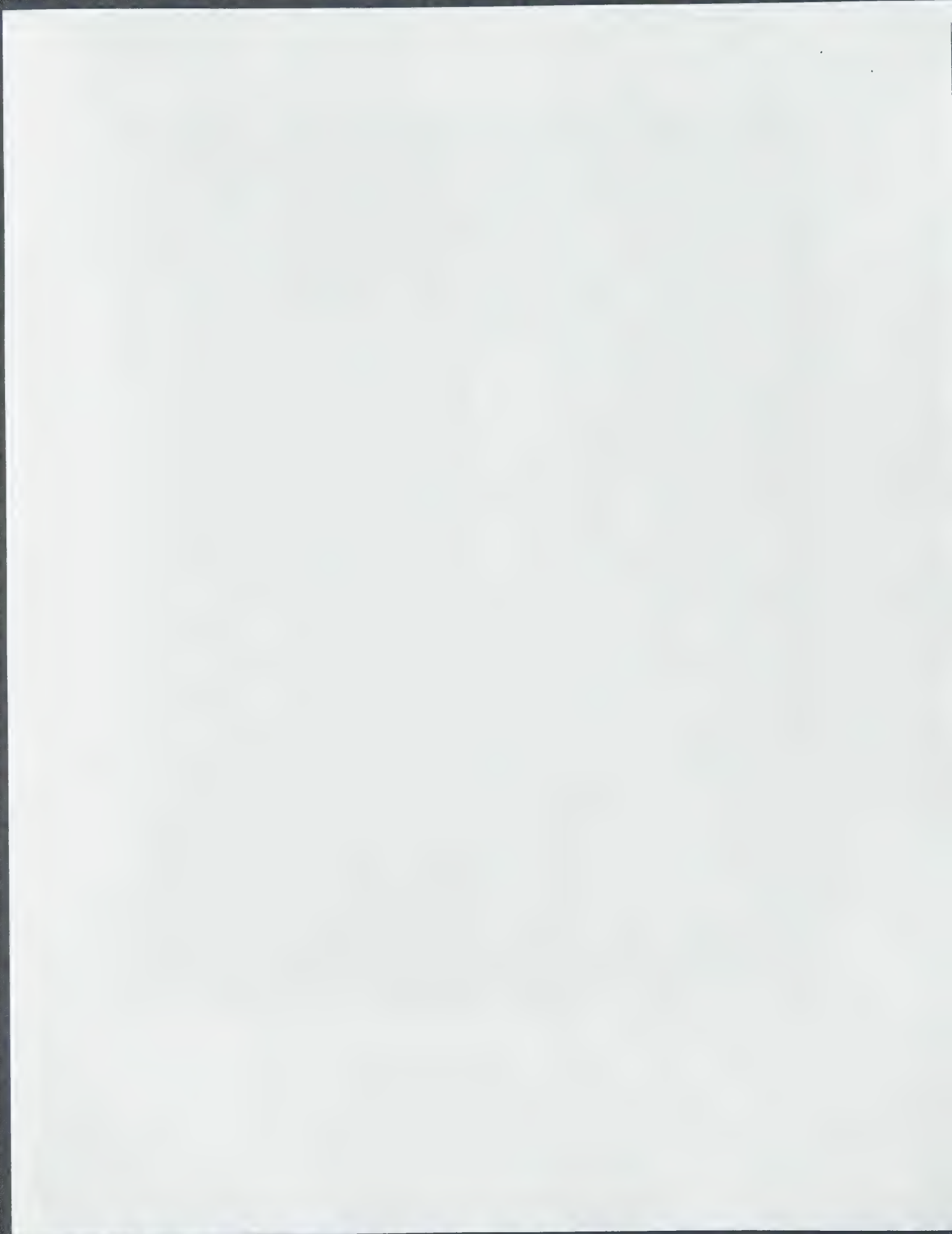
Alfred Bader  
AB/az







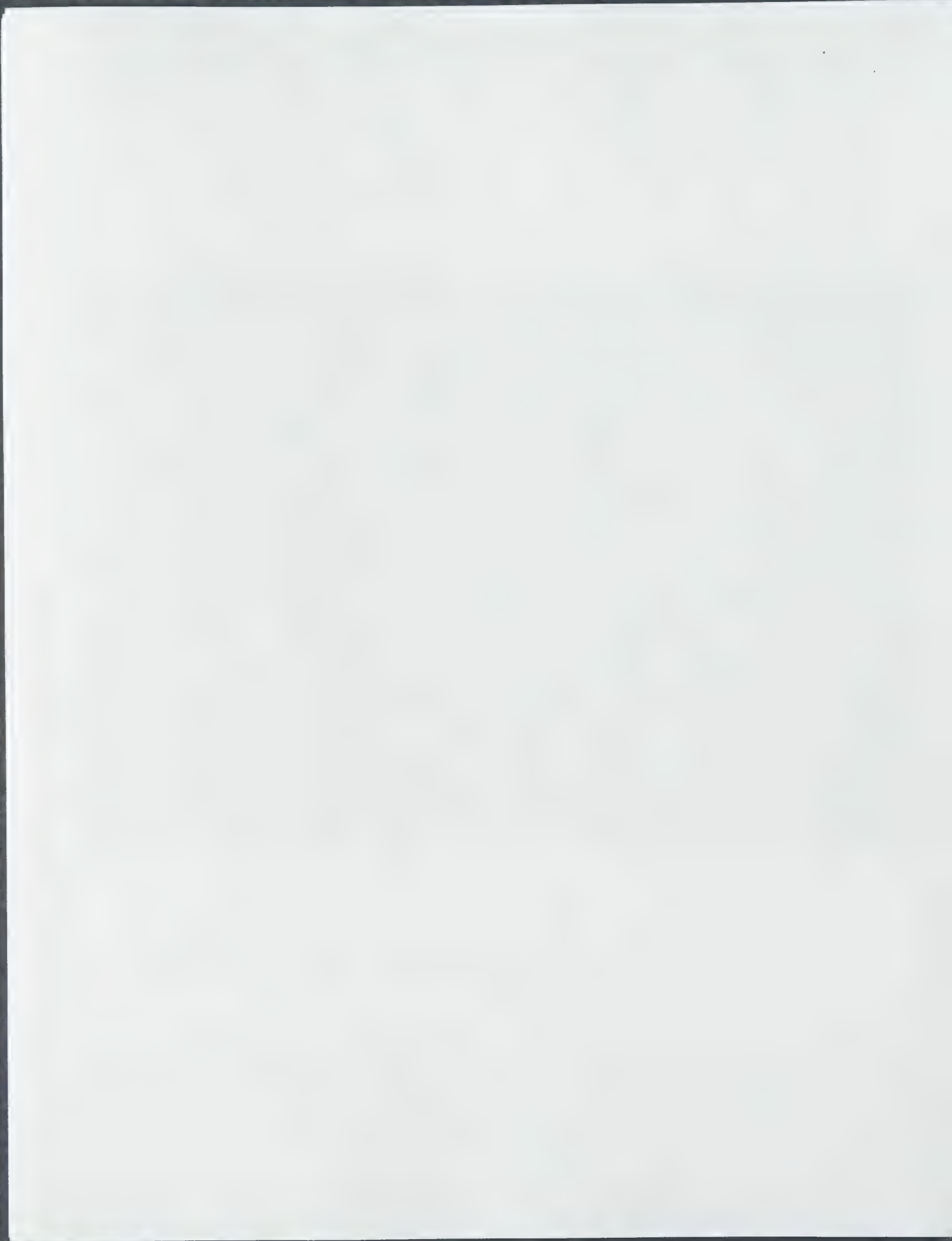
95. KNELLER, Sir Godfrey (British, 1646-1723): Portrait of an Aristocratic Boy Seated with a Book in a Landscape, o.c. 30.25" x 28", no visible signature, variously stenciled "3431" and "457RM" of al. stretcher verso. Early or original carved gilt frame. Provenance: private collection, acquired by the current owners circa 1965 - 1970. Estimate \$30,000 - \$50,000.







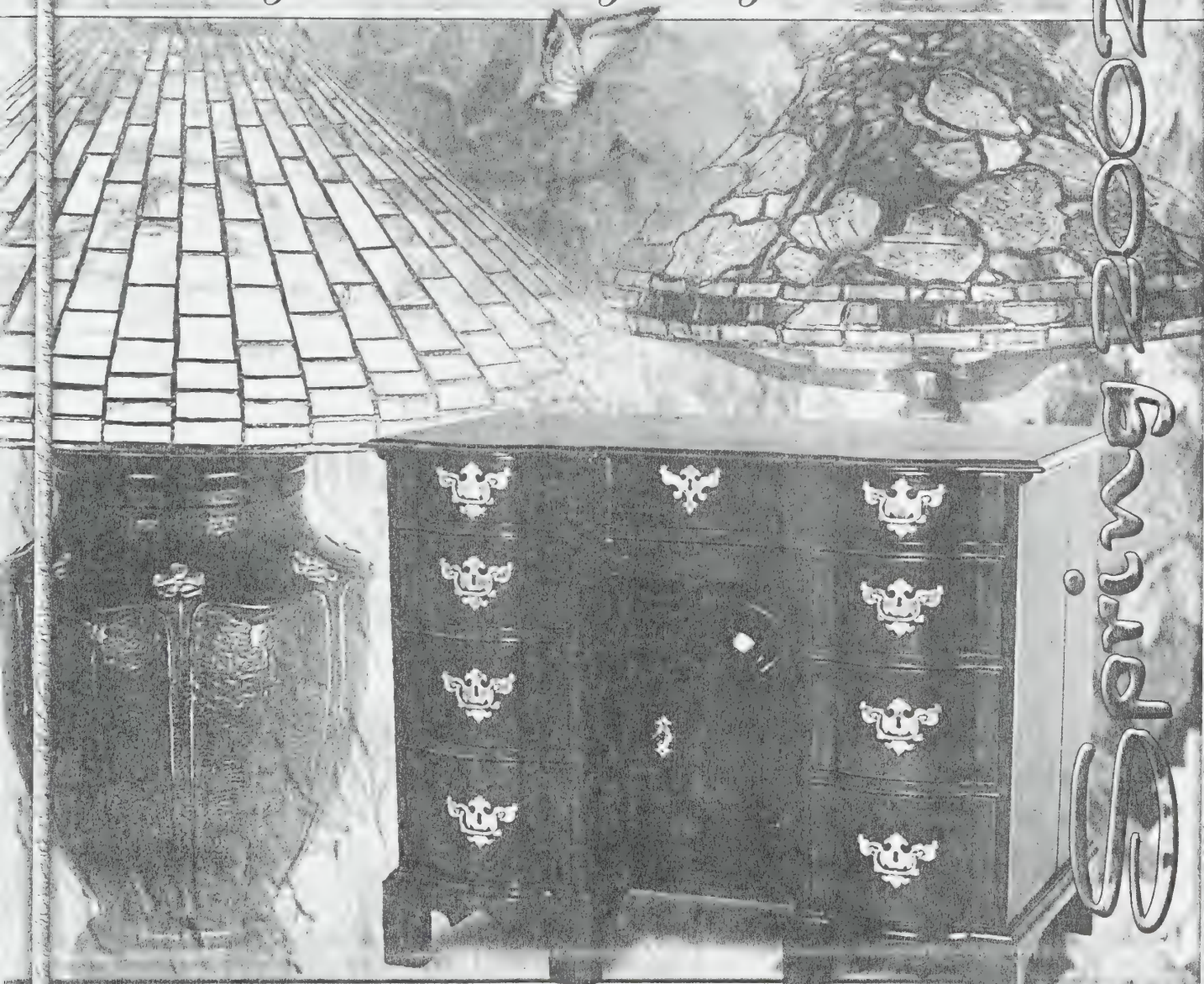
355. DUTCH SCHOOL, 16C: Pair of Aristocratic Familial Portraits Depicting a Husband with Three Sons and a Wife with Four Daughters, o/p, 39" x 28", inscribed under crest identifying husband as 41 years old and wife as 39 years old & both dated 1598 u.l. & u.r. Unframed. Provenance: Private collection, Maine. Note: Research conducted by the current owner has identified the subject of the medallions worn by both sitters as Johannes Wilhelm, Duke of Kleves, who reigned in the early/mid-1500's. Wilhelm left his estate to a daughter, Anne of Kleves, who married Henry VIII. The family is believed to be of the Duke's lineage. Estimate \$20,000 - \$40,000/pair.





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Friday & Saturday May 10th & 11th

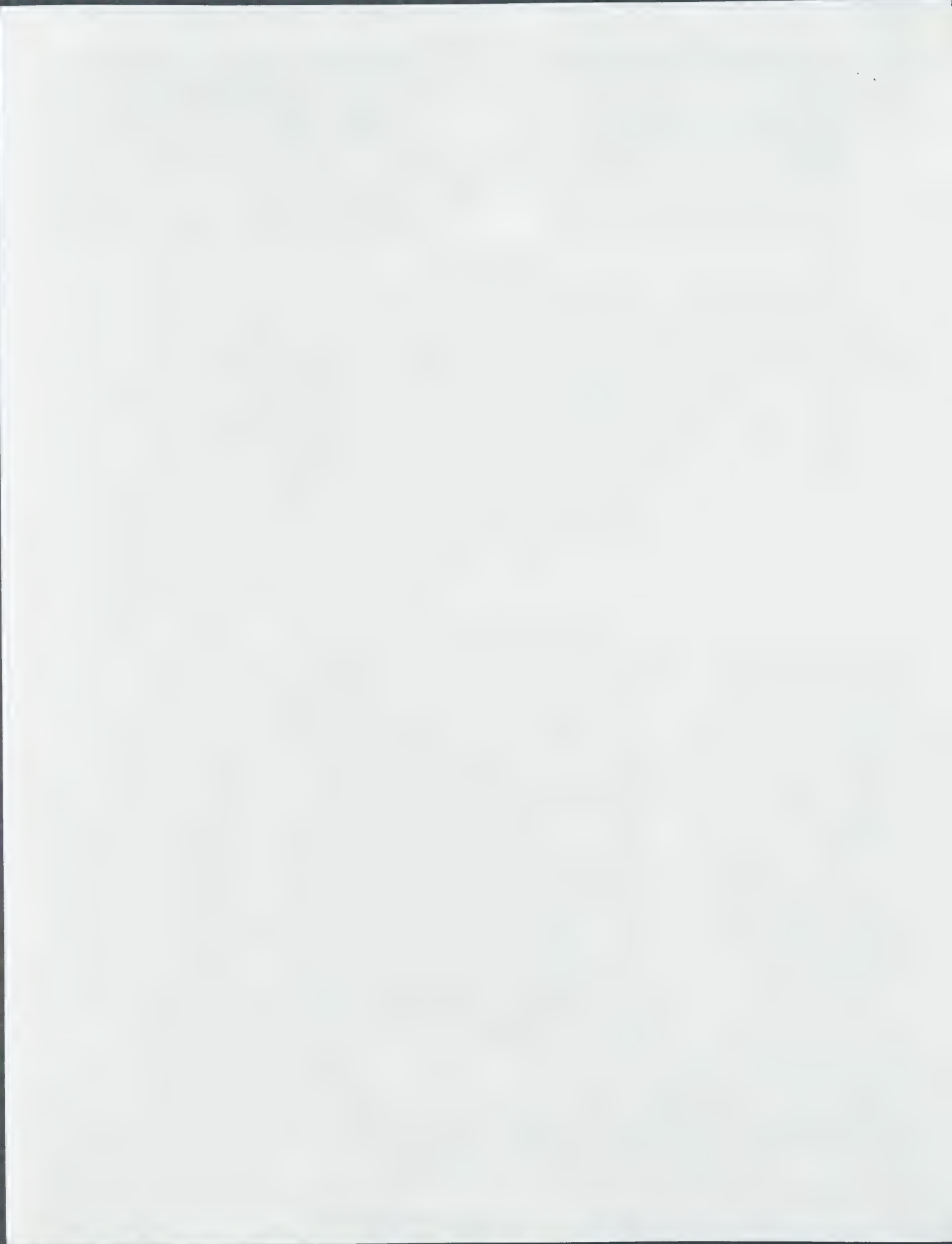


Spring

**FONTAINES**  
*Antique Gallery*

1485 W. Housatonic Street Pittsfield, MA 01201

413 448-8922







FAX FROM:

*Alfred Bader Fine Arts*  
924 East Juneau Avenue  
Astor Hotel -Suite 622  
Milwaukee, WI 53202  
Ph: (414) 277-0730  
Fax: (414) 277-0709  
www.alfredbader.com  
e-mail: baderfa@execpc.com

May 3, 2002

TO: Dr. Tim Heffner  
Biotechnology Corporation

Page 1 of \_1\_

FAX #: 724 / 935-0481

Dear Tim,

Thank you for sending me the photographs of the Spanish portrait, now nicely framed. Neither you nor I overpaid when we bought this, but of course it is not by Velazquez.

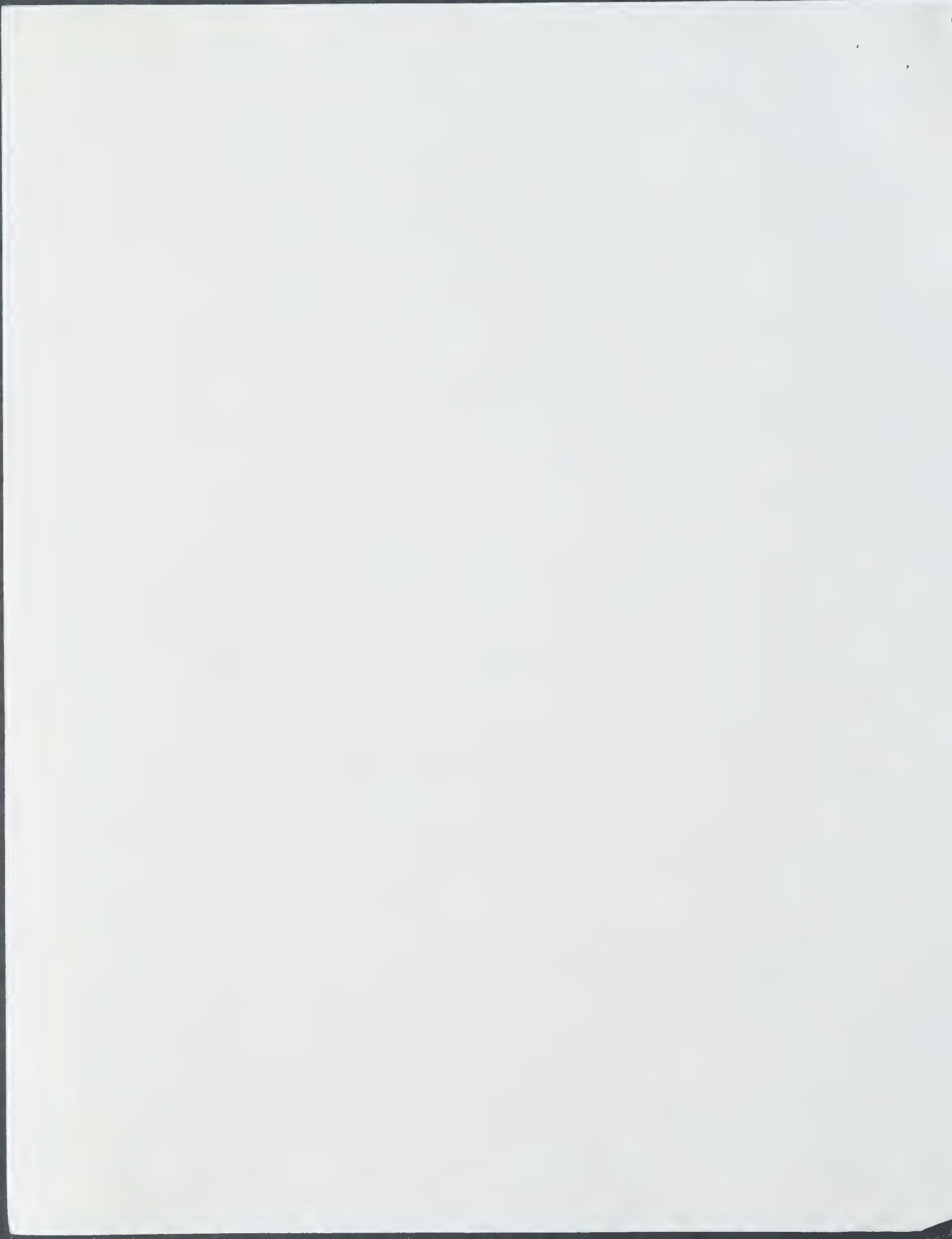
I believe that Dr. Barry Hannegan is just retiring, and so would have more time for consulting. You will find him a low key, most knowledgeable and helpful person.

If you would like to part-trade this Spanish portrait for either the far better 1652 portrait now in my gallery or for the *Village Doctor*, let me chat with you by phone to try to work out a deal that both of us would consider fair.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az













*Developing Tomorrow's Pharmaceuticals Today*

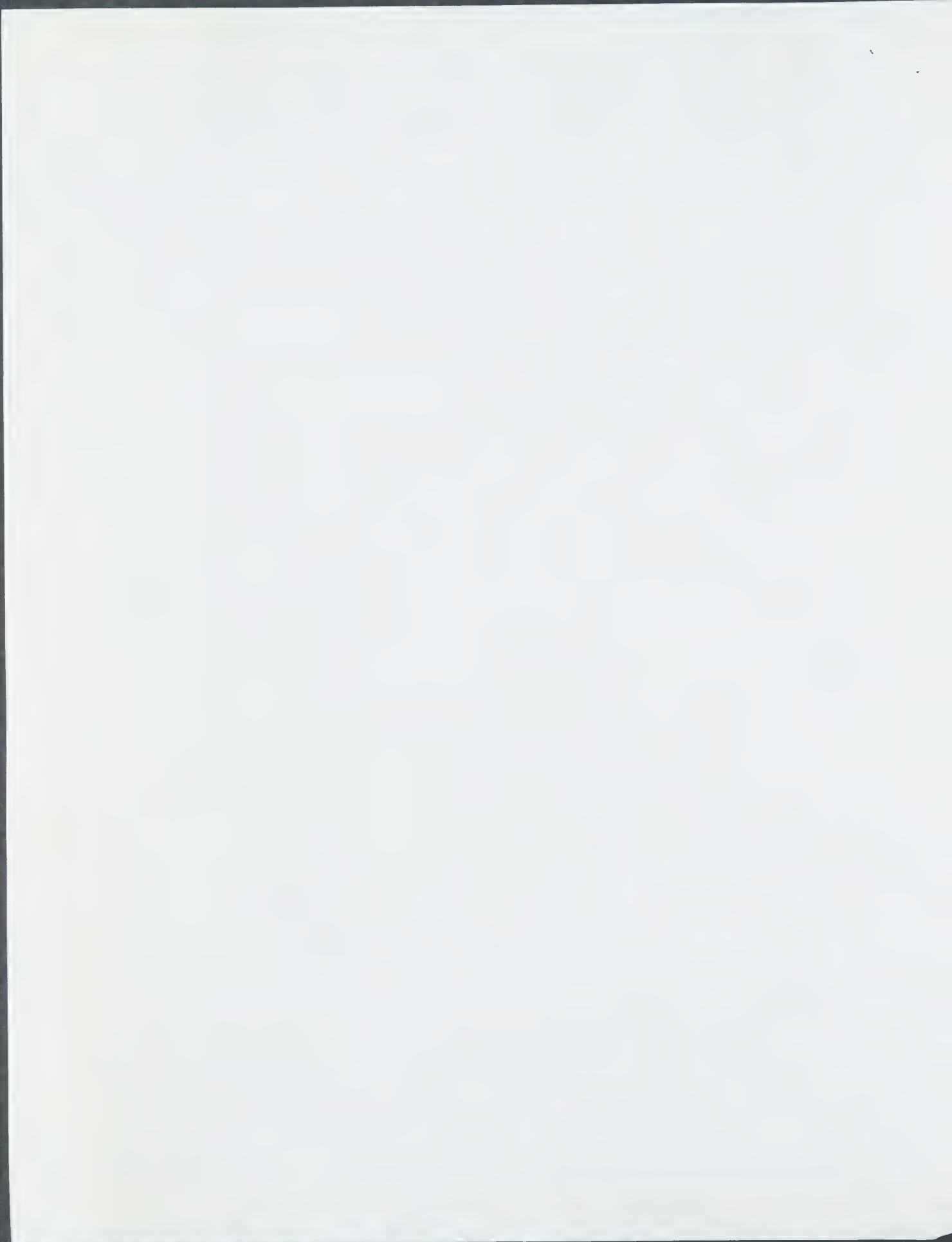
# **BioTechnology Corporation of America**

Executive Offices

Alfred -

The Spanish portrait =

Tim





Fax to LPS 964 2837

With changes suggested by Isabel and Alfred

Dear Students and Friends of Dr. Bader,

It is with great joy that we announce Isabel and Alfred Bader as Lake Park Synagogue's honorees for 2002. The annual dinner will be held at 5:30 PM on Monday, May 6, at the Jewish Home and Care Center Rubinstein Pavilion, 1414 North Prospect Avenue.

Dr. Bader has been a supporter of the Milwaukee Jewish Community and other philanthropic organizations for over half a century. He came to Milwaukee from Vienna via England and Canada in 1950 to work as a chemist, and in 1951 founded the Aldrich Chemical Company. Many of you met Dr. Bader as a teacher at Temple Emanuel where he began shortly after coming to Milwaukee and where he served for over 30 years. During this time he taught the children of Marvin and Jane Klitsner which marked the beginning of a lifelong friendship. He also befriended Rabbi David Shapiro of Congregation Anshe Sfard and both Rabbi Shapiro and Mr. Klitsner greatly influenced his life. He in turn has influenced hundreds of students directly through his teaching at Temple Emanuel and the East Side Hebrew School and as one of the founders of the Hillel Academy. Isabel has been a partner in his philanthropic efforts for many years and both have been long time, active members of Lake Park Synagogue.

Please join us in honoring this outstanding couple by attending the dinner on May 6 and by placing an advertisement or greeting in the Tribute Book. Please complete the enclosed reservation form and return it along with your check to Lake Park Synagogue, c/o Roberta Katz, 3073 North Hackett Avenue, Milwaukee, WI 53211. We thank you in advance for your prompt response and look forward to seeing you on May 6.





FAX FROM:

*Alfred Bader Fine Arts*  
924 East Juneau Avenue  
Astor Hotel -Suite 622  
Milwaukee, WI 53202  
Ph: 277-0730  
Fax: 277-0709  
e-mail: baderfa@execpc.com

May 8, 2002

TO: Dr. S. William Pelletier

Page 1 of 1

FAX #: 706/542-5804

Dear Bill,

Thank you for your fax of today.

I bought *The Alchemist Tearing His Hair Out* not because I was certain that it is by Ostade, but because it is an alchemist. I will let you know what Schnackenburg says.

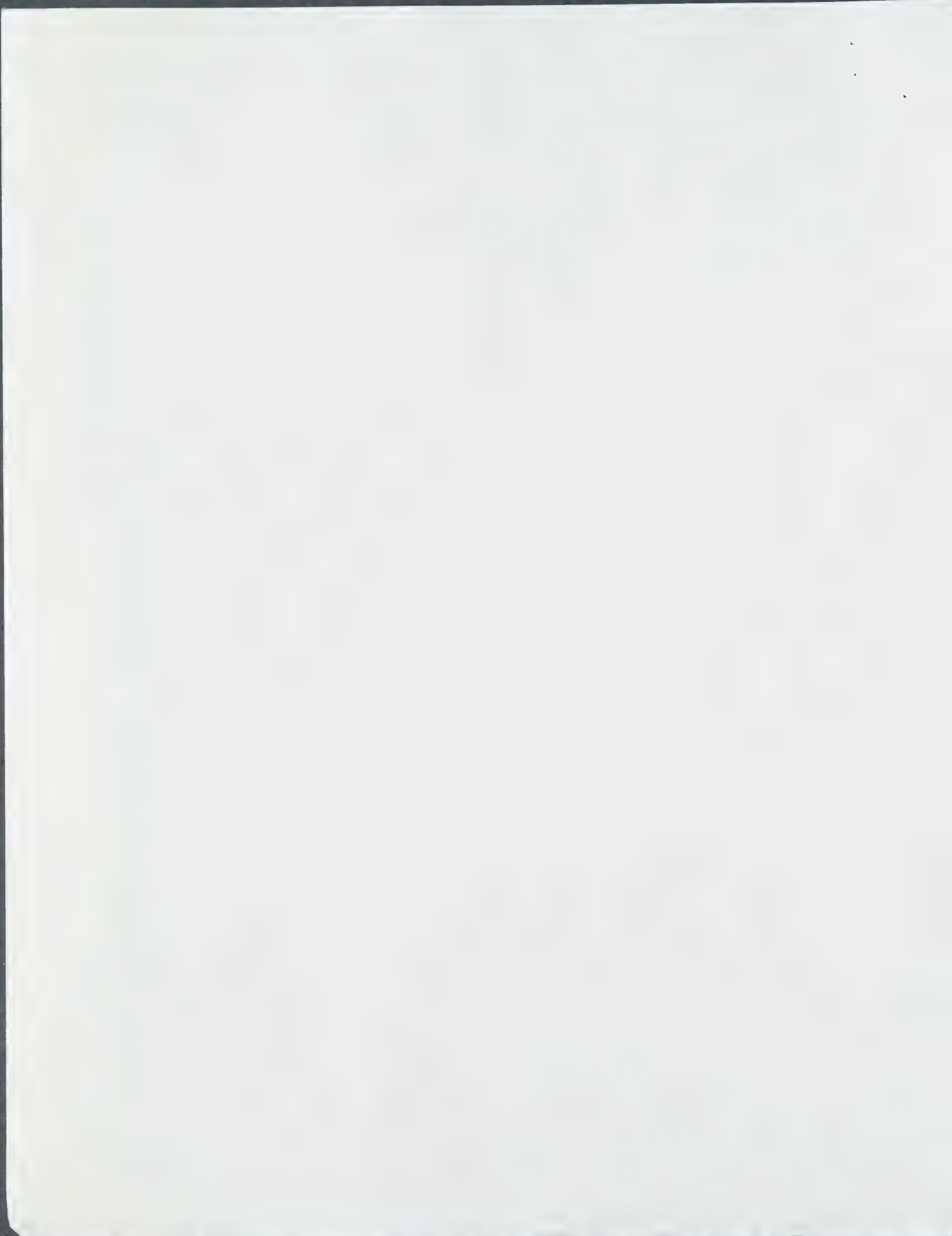
I am afraid that I could not have a Whalley exhibition in my gallery. So few people come here.

You know that I wrote to Artemis in New York and they have not replied. They undoubtedly know you much better than they know me. So could you perhaps consider writing to them also?

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az





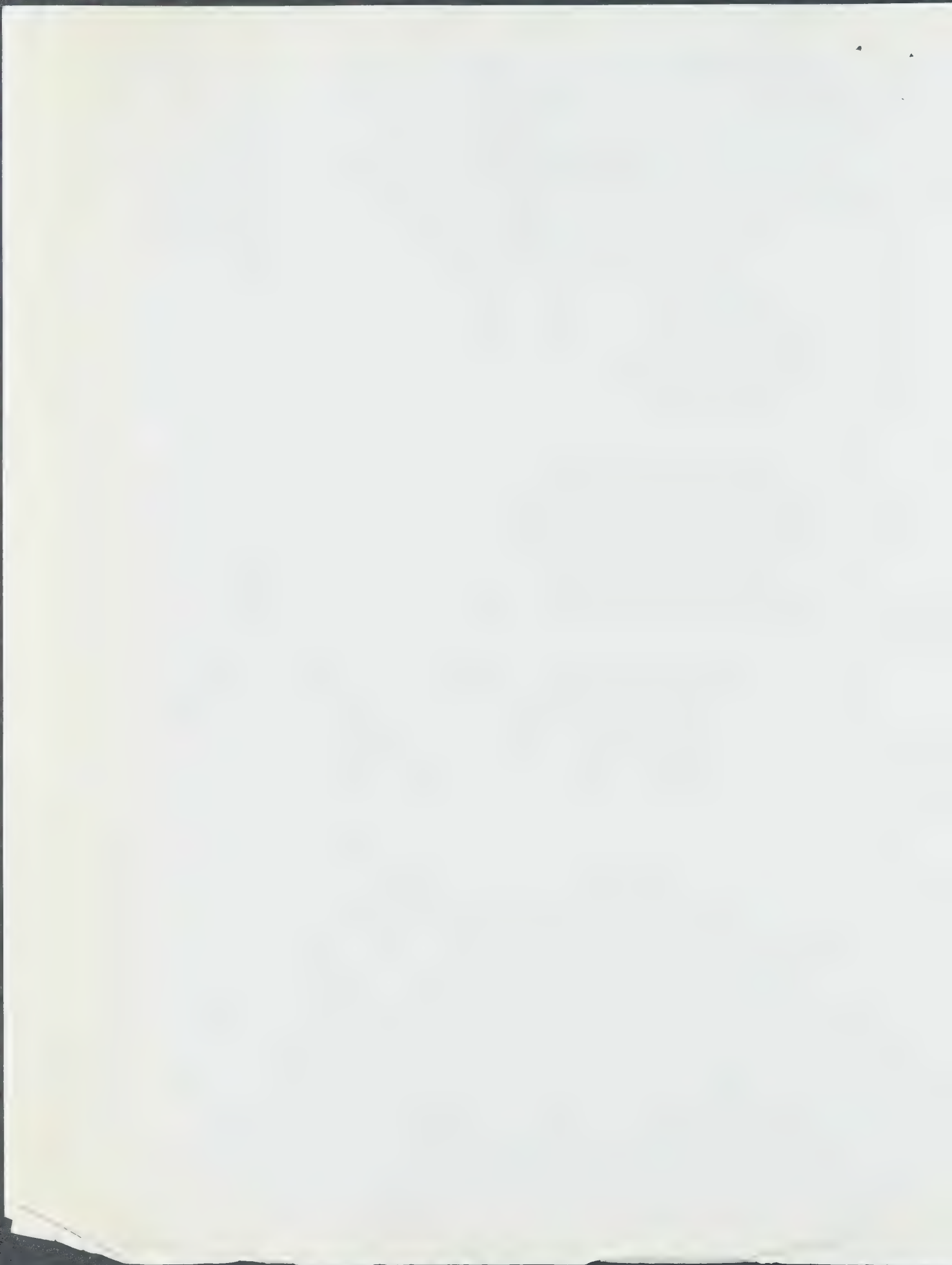


WILSON CENTER  
CHARTERS LIBRARY

100 University Hall

Athens, Georgia 30602-2556 U.S.A.

Through the process  
of a...  
may be by Ostade's...  
works is very similar to the...  
also... frequently shows...  
as in your painting, see for...  
Boy Holding His Hat (Figure 1)...  
catalogue From Lowie to...  
Century Dutch Drawings and...



Doris Krumpl  
DER STANDARD  
Herrengasse 19-21  
1010 Wien  
Österreich

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

May 10<sup>th</sup>, 2002

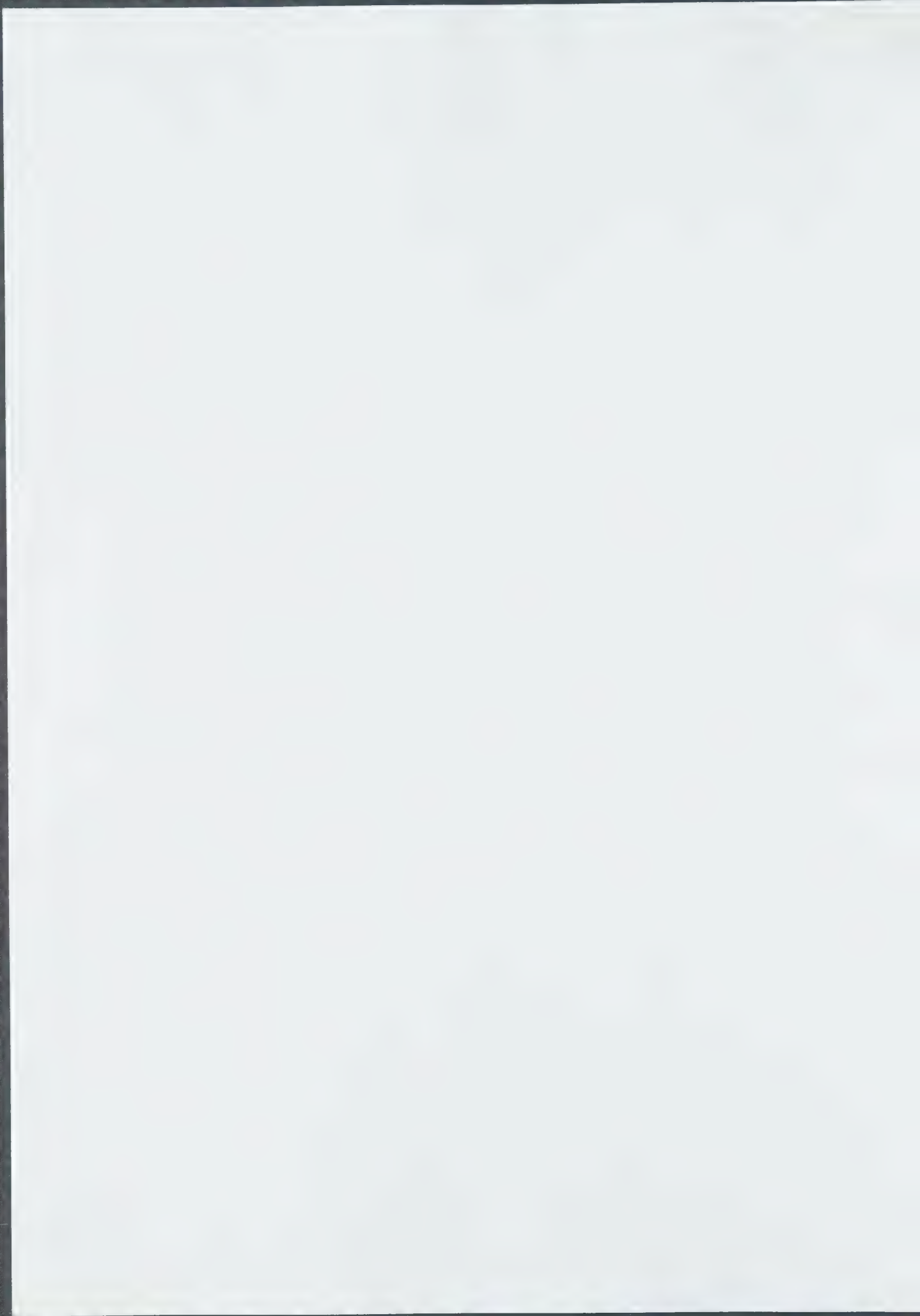
Dear Mrs and Mr. Bader,

I remember with pleasure our first meeting in Vienna. I would be very pleased to see you in your hotel, although I have (till now) not too many questions. Maybe we could take a coffee together and talk about the year that passed since we met. I'll be „available“ the whole week, maybe we can arrange the meeting on monday 3<sup>rd</sup>. Either you call me or I call you. You can send your next messages by email, if you want.

Looking forward to see you soon (and healthy and happy),

Yours sincerely,

A handwritten signature in blue ink, appearing to be 'D. Krumpl', written in a cursive style.







ALFRED BADER FINE ARTS

May 10, 2002

DR. ALFRED BADER

ESTABLISHED 1961

Ms. Jody Wilkie  
International Specialist  
Head, Porcelain Department  
Christie's  
20 Rockefeller Plaza  
New York City, NY 10020

✓ 6/19 called / 1-212-636-2213 *knows of my vacation schedule*  
w/c to confirm exact *days*  
Reminders bring ultraviolet  
long/short wave  
Call Hatcher when confirms

Dear Ms. Wilkie,

Thank you for your call today.

I am certain that Ms. Zelleke will share with you how highly she thinks of the Louis XV here.

This is to confirm that you will be visiting my gallery the week of July 22<sup>nd</sup>, to look at this piece. *definitely*

My gallery manager, Mrs. Ann Zuehlke, will be happy to receive you and will coordinate your visit with the owner, Michael Hatcher, coming here at the time of your visit.

I am glad to know that if we ship the piece to you early in August it will be with you in time to be included in the October sale.

To be answered are three questions:

1. Reserve
2. Will you allow me the 2% commission which Anthony Lord Crichton-Stuart has allowed me on paintings?
3. How best to get the piece to you safely.

Mrs. Zuehlke will tell me of your decisions after you visit and I will be in touch with you the week of July 29<sup>th</sup> to finalize.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
C: Michael Hatcher

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: baderfa@execpc.com





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 13, 2002

Ms. Anna J. Kisluk  
Director of Art Services  
**The Art Loss Register**  
20 East 46<sup>th</sup> Street, Suite 1402  
New York, NY 10017

Dear Ms. Kisluk,

Enclosed please find a photograph of another painting, also attributed to Van Dyck. This is oil on canvas, 20" x 16".

It was purchased some years ago from Mr. Neal Force, 1622 Napanee, Palm Bay, FL 32907-8027.

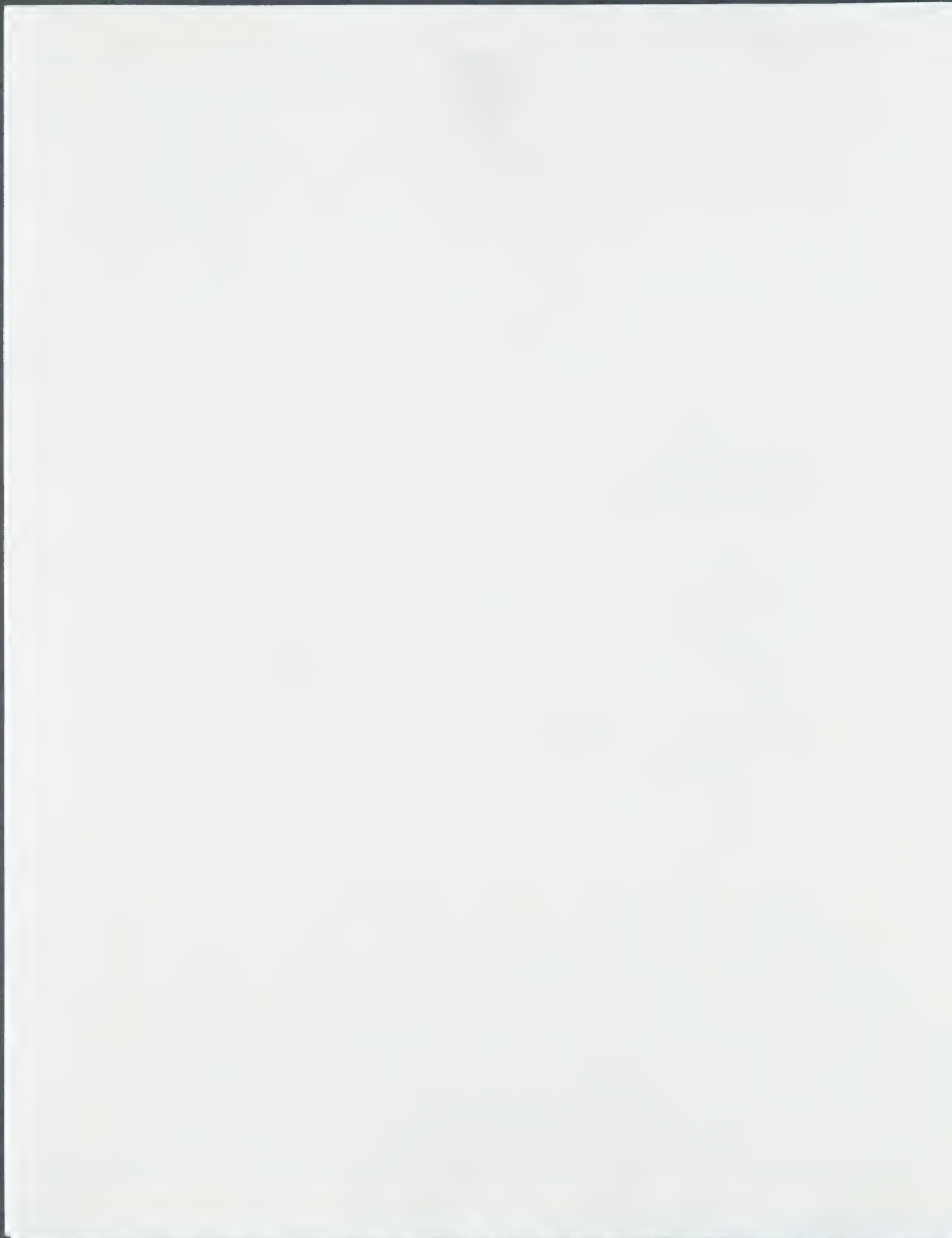
My check for \$75.00 for your search is enclosed.

With best regards I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: baderfa@execpc.com







**Česká společnost chemická**  
Czech Chemical Society  
Novotného lávka 5, CZ-116 68 Praha 1  
tel. 02 / 210 82-383, fax 02 / 222 201 84

<http://www.csch.cz>

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

May 13, 2002

Dear Dr. Bader,

I would like to inform you that the first winner of The Alfred Bader's Award in Bioorganic and Bioinorganic Chemistry is Dr. Radek Marek from Masaryk University in Brno.

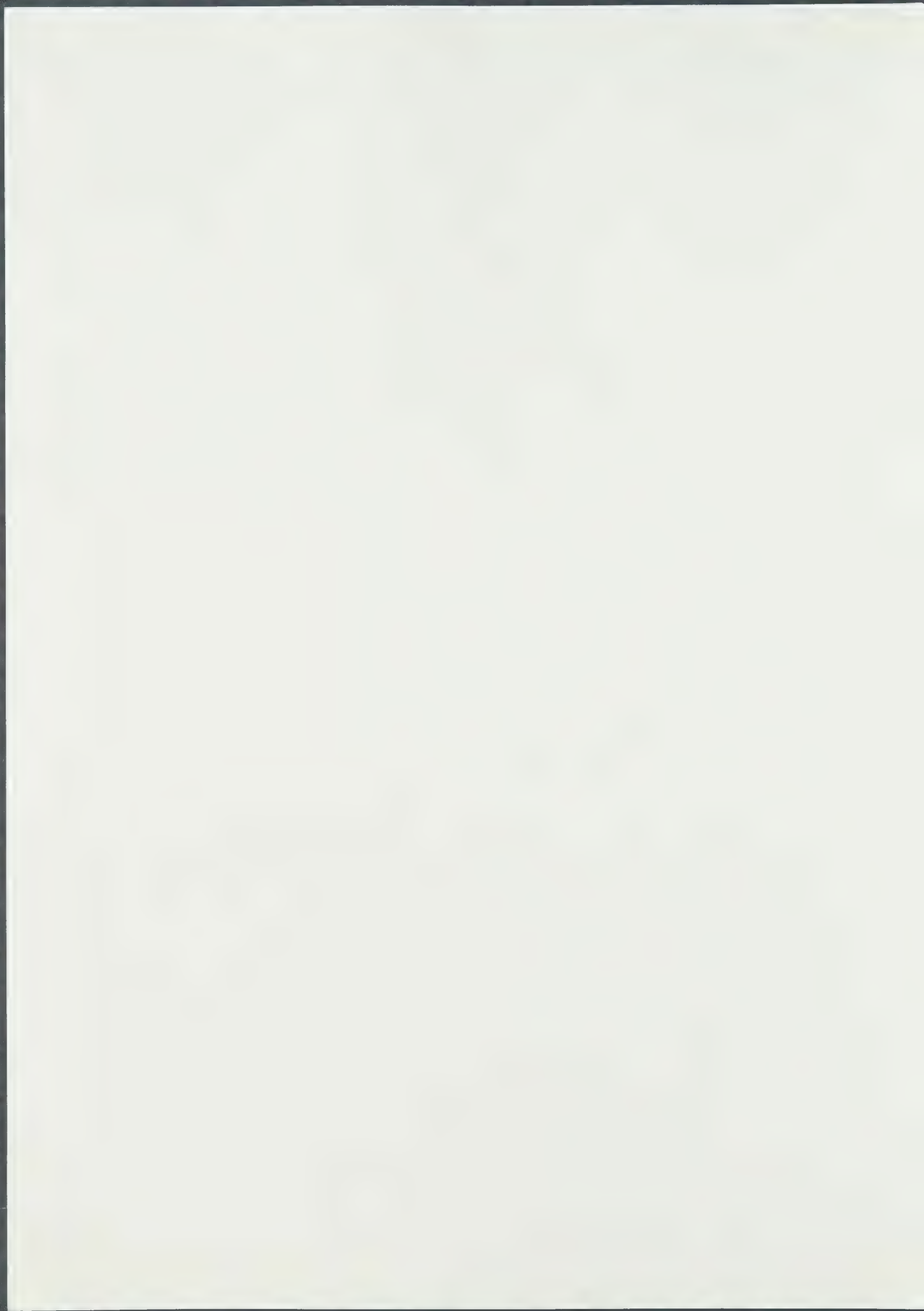
Dr. Marek was elected by the Award's Committee on April 26<sup>th</sup>, winning with 9 votes from 9 cast.

The prize was presented to Dr. Marek for the series of 34 original papers focused mainly on the study of isoquinoline alkaloids published in highly impacted journals. The prize will be awarded to Dr. Marek at the Meeting of the Czech Chemical Society in Brno on July 14<sup>th</sup>.

I hope I will be able to inform you in more detail during your visit to Prague on June 13<sup>th</sup>.

Best personal regard also to your wife.

Prof. Tomáš Trnka  
Chairman of the Award Committee



POSTBUS 74888  
1070 DN AMSTERDAM  
TELEFOON 020 6 74 70 00  
TELEFAX 020 6 74 70 01Dr. Alfred Bader  
2961 North Shepard Avenue  
Milwaukee, Wisconsin 53211  
USA

Uw referentie

Uw brief van

Onze referentie

DATUM

Dear Dr. Bader,

14.V.2002,

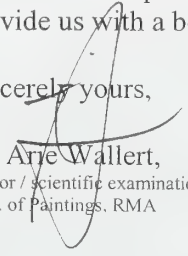
Thank you for your kind letter of May 2, 2002, about the Sweets catalogue. I must admit that I too have rather mixed feelings about the catalogue. I did not find all essays to be equally exciting. In some respects (especially the quality of some of the colour reproductions), this catalogue is a bit of an embarrassment.

Some of the entries and essays, however, turned out quite instructive and very insightful.

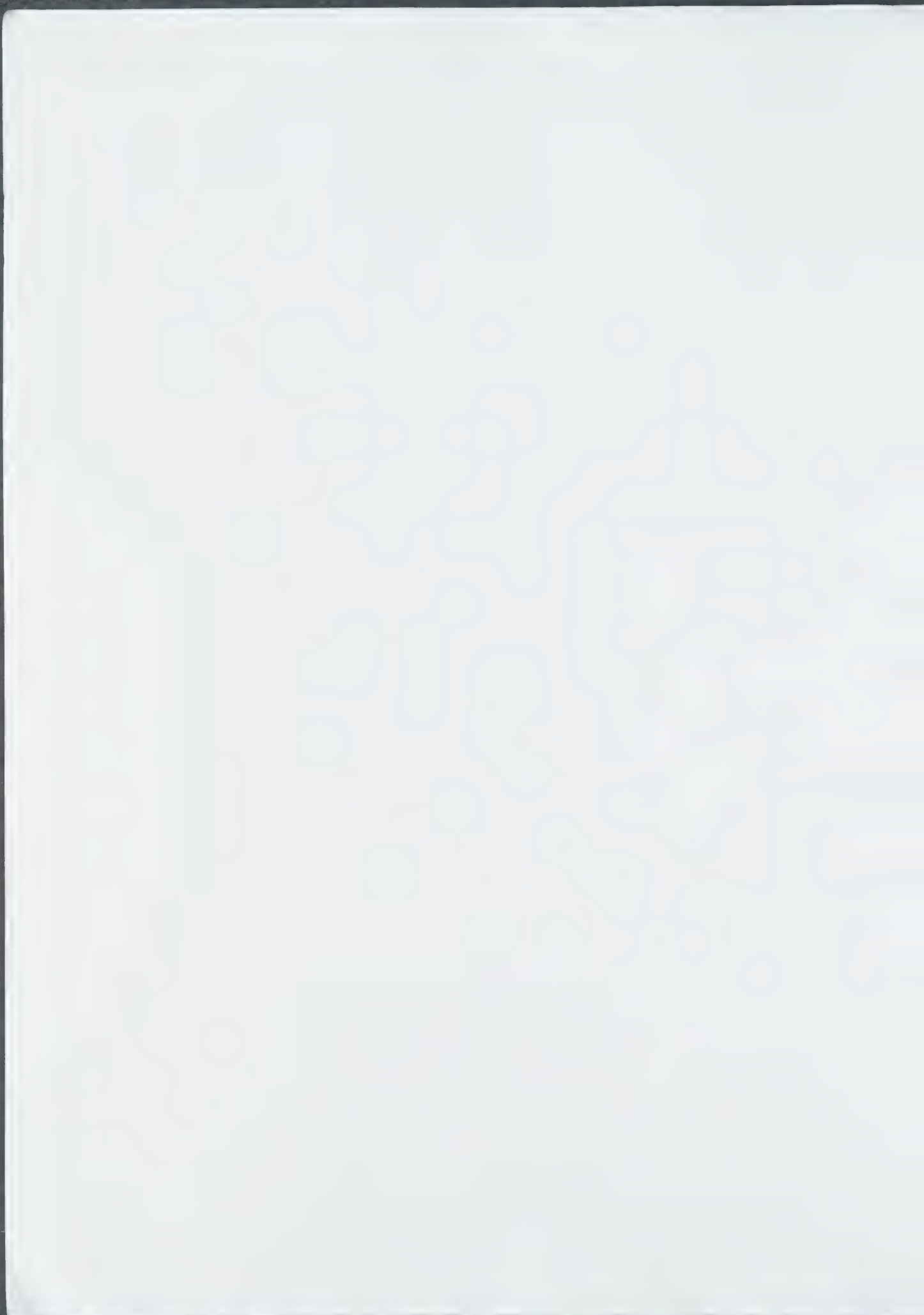
The essay that I wrote together with Willem de Ridder, was based on material evidence culled from the technical examination of paintings and analyses of paint samples. Pigment characteristics, paint layer structures, types of grounds or canvases, trace elements and isotope ratios, all contribute to a body of evidence on the basis of which, one may tell whether a Sweets painting was painted in Rome, or in the Netherlands. To do this properly we physically examined a small group of key (signed and/or dated) paintings, together with a number of significant paintings around that group. In total, we examined some twenty paintings. For various reasons we were, at that time, not in the position to study the very important Strasbourg painting, the Oberlin portrait, nor, indeed, your painting. You will appreciate that I can only make statements with some degree of confidence about a painting that I have been able to examine in a laboratory out of its frame and from which I have been able to take samples. Had I known that you would have wished this to be done, it might have been possible to arrange that the painting came to Amsterdam earlier. As it was, it necessary to hang it in the exhibition as soon as it was unpacked. There will also be no time to do a full examination when the exhibition closes, as it needs to be transported immediately to San Francisco. I am afraid that, for the time being, this question will remain unresolved, and that any analytical work necessarily must be postponed to a later date.

Such an endeavour, however, may be very rewarding. Only a careful study of the material features of this picture (preferably in conjunction with a study of the extant copies) will provide us with a better insight into this enigmatic painting and the place of its manufacture.

Sincerely yours,



Dr. Arje Wallert,  
curator / scientific examination  
Dept. of Paintings, RMA







May 16, 2002

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

1109 Fifth Avenue  
New York, NY 10128  
tel 212.423.3200  
fax 212.423.3232

Dear Dr. Bader,

Many thanks for your note of 26 February and the very kind gift of your autobiography. I am only now catching up on correspondence that has accumulated in the weeks prior to the opening of *the Mirroring Evil* exhibition. I have positioned the book you sent on my reading stack for summer holiday and I look forward to delving into it, not just chapters 17 and 18.

Thanks also for sending the color photo of the recently cleaned painting by Eugenio Lucas. Indeed it looks beautiful and much improved from when we were considering its purchase. I wish we had been able to afford it, but as you know our funds are exceedingly limited. In any event I would like to share the photograph with some of my colleagues here and hope that some day we may talk you into borrowing it for a time.

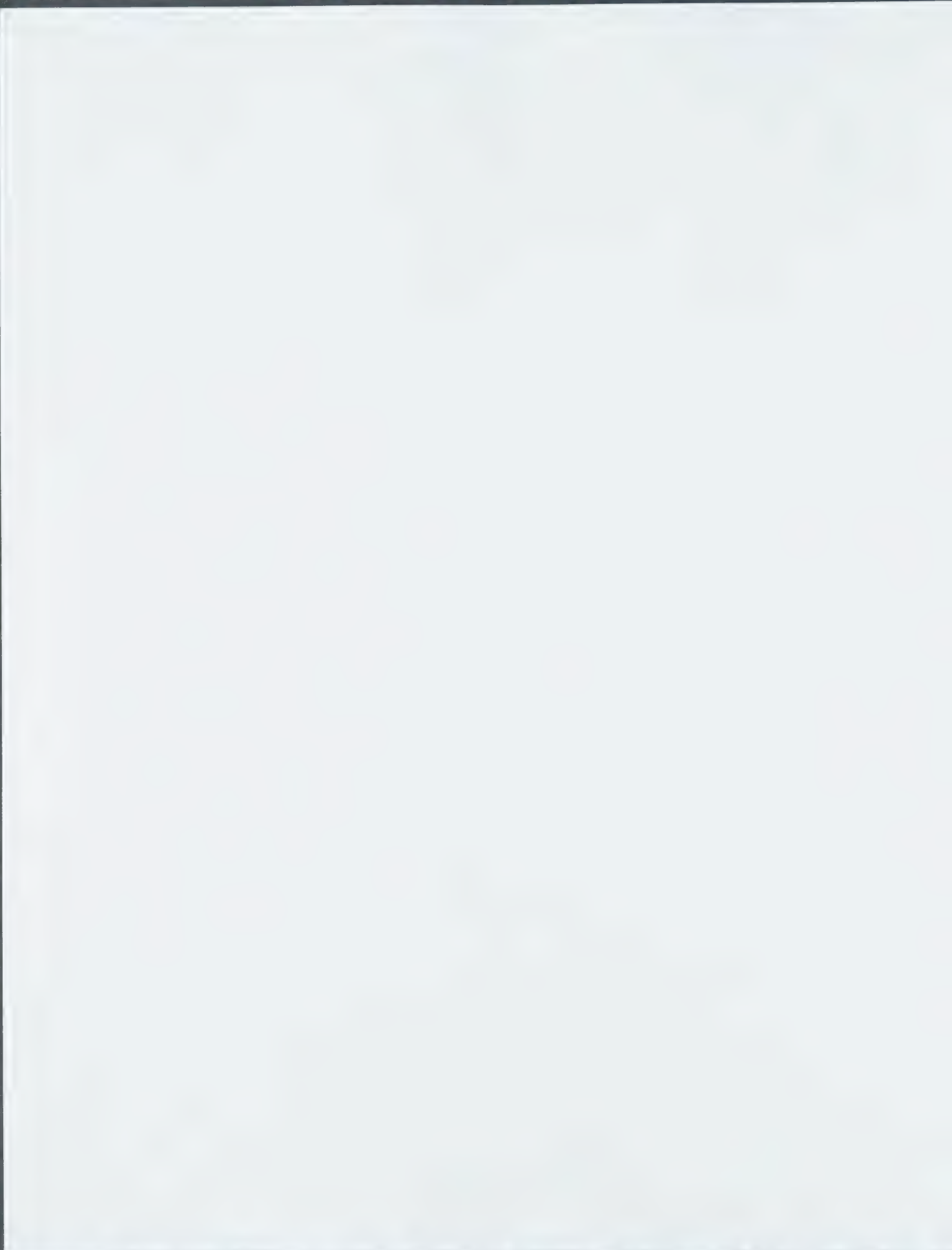
Thank you again for your graciousness and courtesy. I look forward to reading your book!

With kind regard,

Sincerely yours,

Norman L. Kleeblatt  
Susan and Elihu Rose Curator of Fine Arts

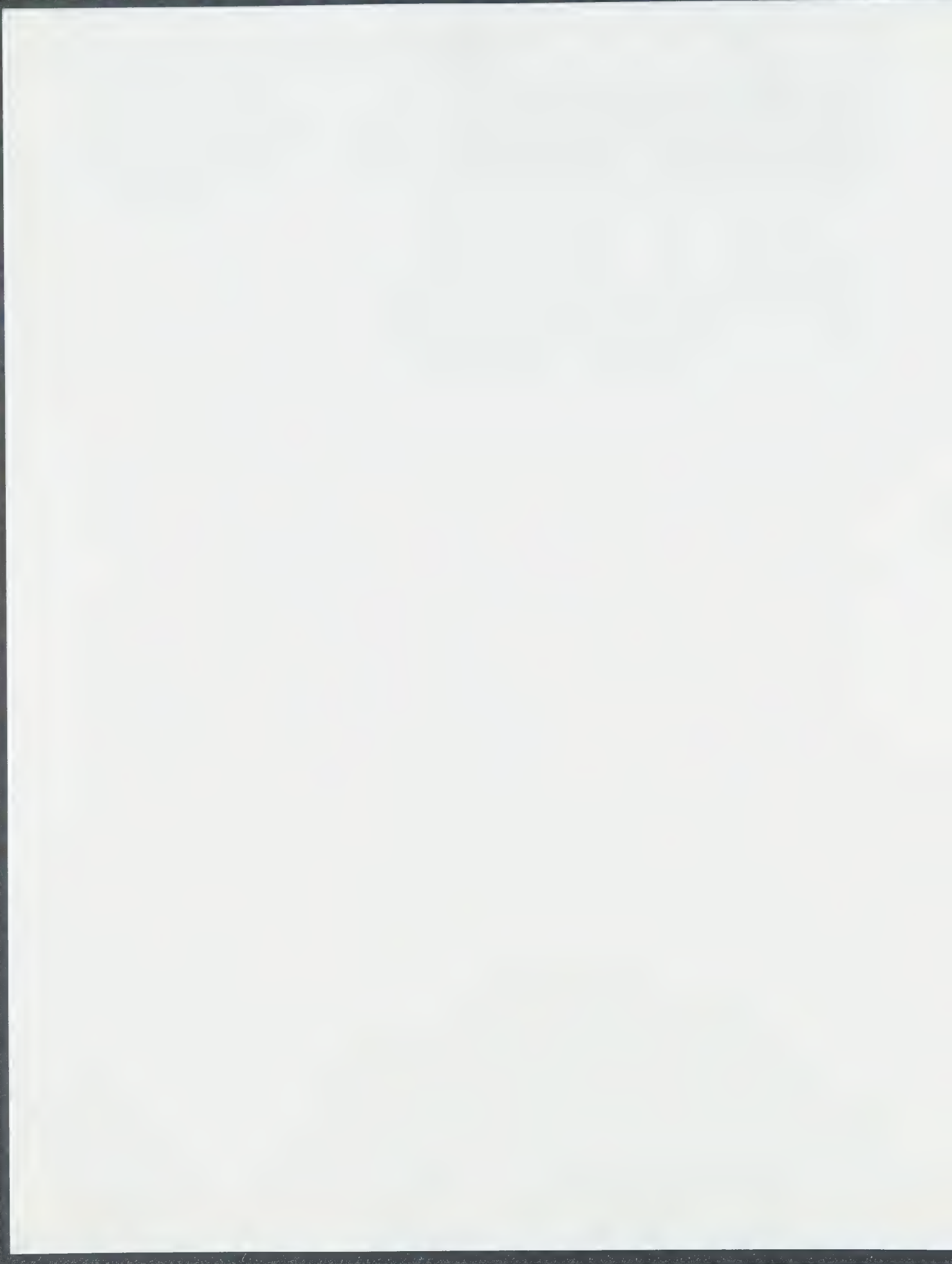
Under the auspices of  
*The Jewish Theological  
Seminary of America*



**Subject:** reply to letter 13 V 2002  
**From:** "Domin Overbeek" <Idmon@excape.it>  
**Date:** Sat, 18 May 2002 18:23:46 +0200  
**To:** baderfa@execpc.com

Dear Alfred, Rotterdam 17 V 2002 18.00 o' clock

Just a few minutes ago I wrote a long text at this computer to you, then unintentionally touched a certain button, and everything was erased. So now a very concise answer. It would be nice to see you in The Hague on either the evening of May 23 rd or May 24 th. Try to call me as soon as you're in this country. I won't attend the symposium, rather save the money in order to buy later the conference volume.  
Hoping to see both of you soon in this country which becomes more and more like yours ...  
Kind regards, Hubert.







mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

**Subject:** Re: Amsterdam meeting  
**From:** "Bernard M. Vermet" <vermetbm@hotmail.com>  
**Date:** Sat, 18 May 2002 02:34:52 +0200  
**To:** baderfa@execpc.com

Dear Mr. Bader,

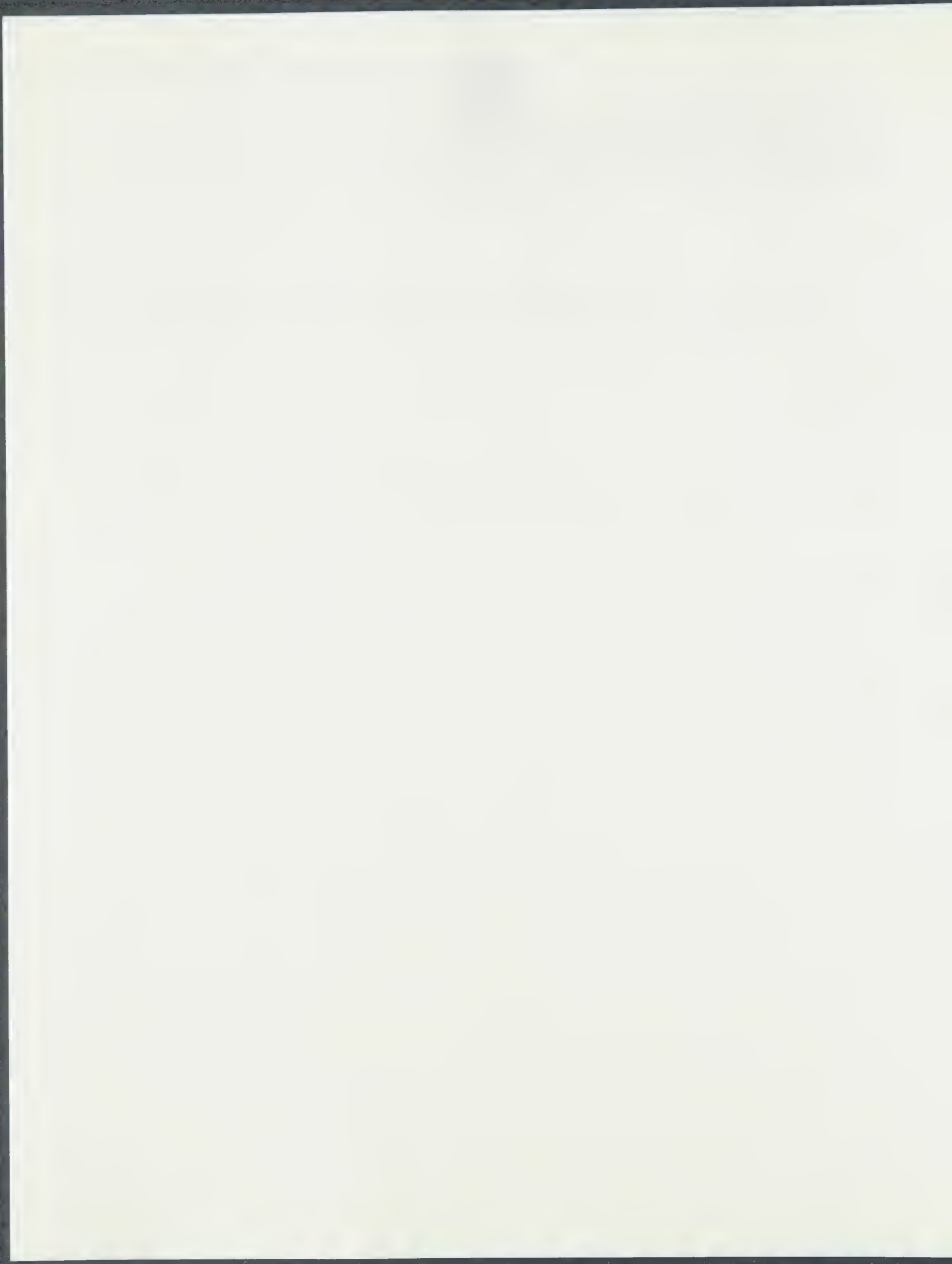
Would like to meet you. The weekend however I'm in Lemgo for the opening of the Vredeman de Vries exhibition (for which I wrote half an article). But 27 or 28 is alright I suppose. Hope you can explain some things to me.

Best regards,

Bernard Vermet

---

Send and receive Hotmail on your mobile device: [Click Here](#)



**Subject:** reply to letter 13 V 2002  
**From:** "Domin Overbeek" <Idmon@excape.it>  
**Date:** Sat, 18 May 2002 18:23:46 +0200  
**To:** baderfa@execpc.com

Dear Alfred, Rotterdam 17 V 2002 18.11.02 clock

Just a few minutes ago I wrote a long text at this computer to you, then unintentionally touched a certain button, and everything was erased. So now a very concise answer. It would be nice to see you in The Hague in either the evening of May 28<sup>th</sup> or May 29<sup>th</sup>. Try to call me as soon as you are in this country. I can't attend the symposium, cannot spare the money in order to buy later the conference volume.  
Hoping to see both of you soon in this country which becomes more and more like yours ...  
Kind regards, Hubert.



**Subject:** Re: Amsterdam meeting  
**From:** "Bernard M. Vermet" <vermetbm@hotmail.com>  
**Date:** Sat, 18 May 2002 02:34:52 +0200  
**To:** baderfa@execpc.com

Dear Mr. Bader,

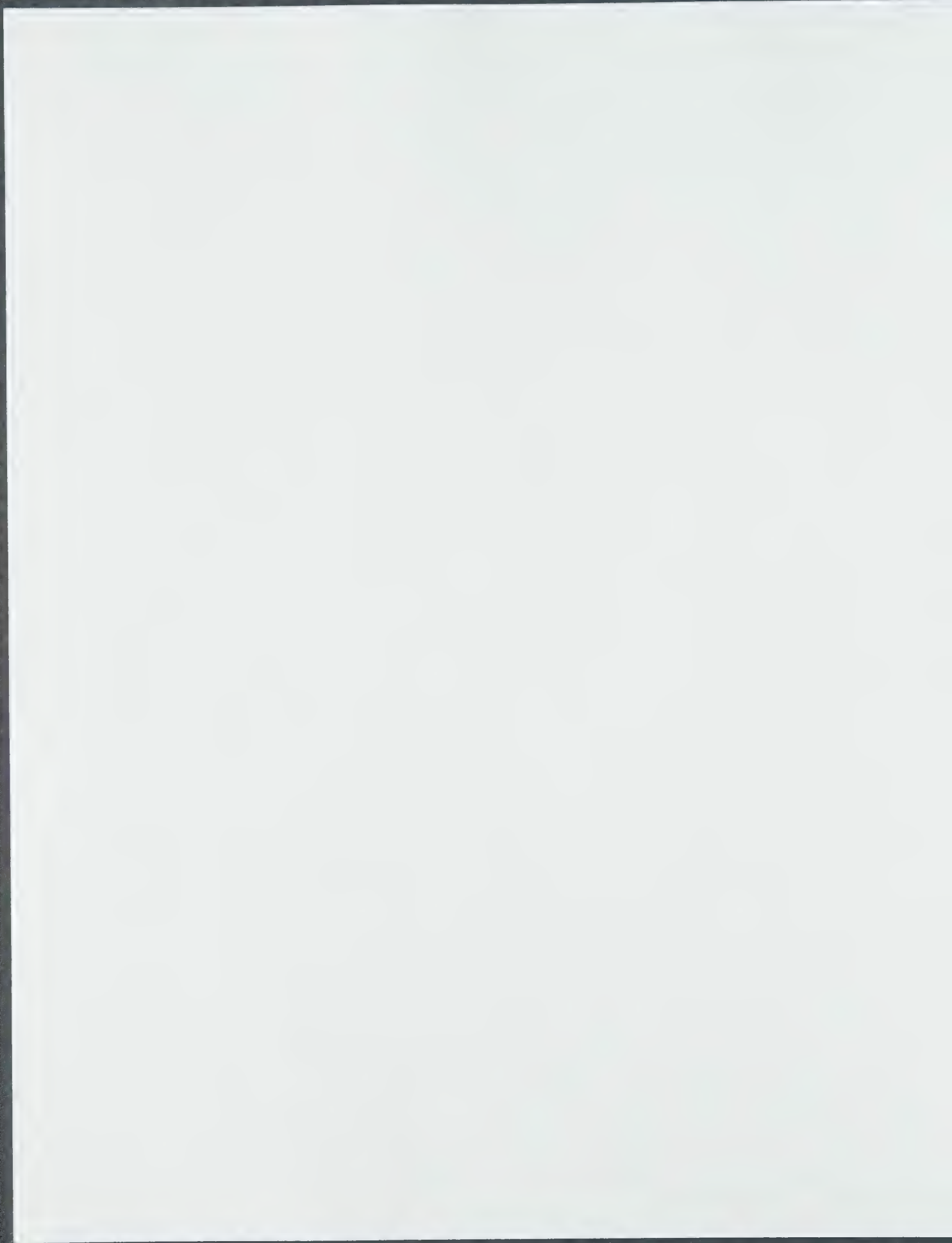
Would like to meet you. The weekend however I'm in Lemgo for the opening of the Vredeman de Vries exhibition (for which I wrote half an article). But 27 or 28 is alright I suppose. Hope you can explain some things to me.

Best regards,

Bernard Vermet

---

Send and receive Hotmail on your mobile device: [Click Here](#)





**Subject:** A. Bader Foundation - O.Paleta  
**From:** Oldrich Paleta <Oldrich.Paleta@vscht.cz>  
**Date:** Sun, 19 May 2002 10:53:36 +0000  
**To:** "SHAW R.Anthony Jr.,Prof.Dr.,Harvard Uni" <shaw@chemistry.harvard.edu>  
**CC:** "Bader Alfred Dr." <baderfa@execpc.com>

Dear Professor Shaw,

I have been informed by Dr. A.Bader about your efforts regarding the graduate fellowship program established within your Department through the Isabel and Alfred Bader Foundation.

I would like to disseminate the information about this extraordinary possibility of postgraduate study for our university students. Could you kindly send me some information about conditions for the reception, amount of stipend, contact information and application materials ?

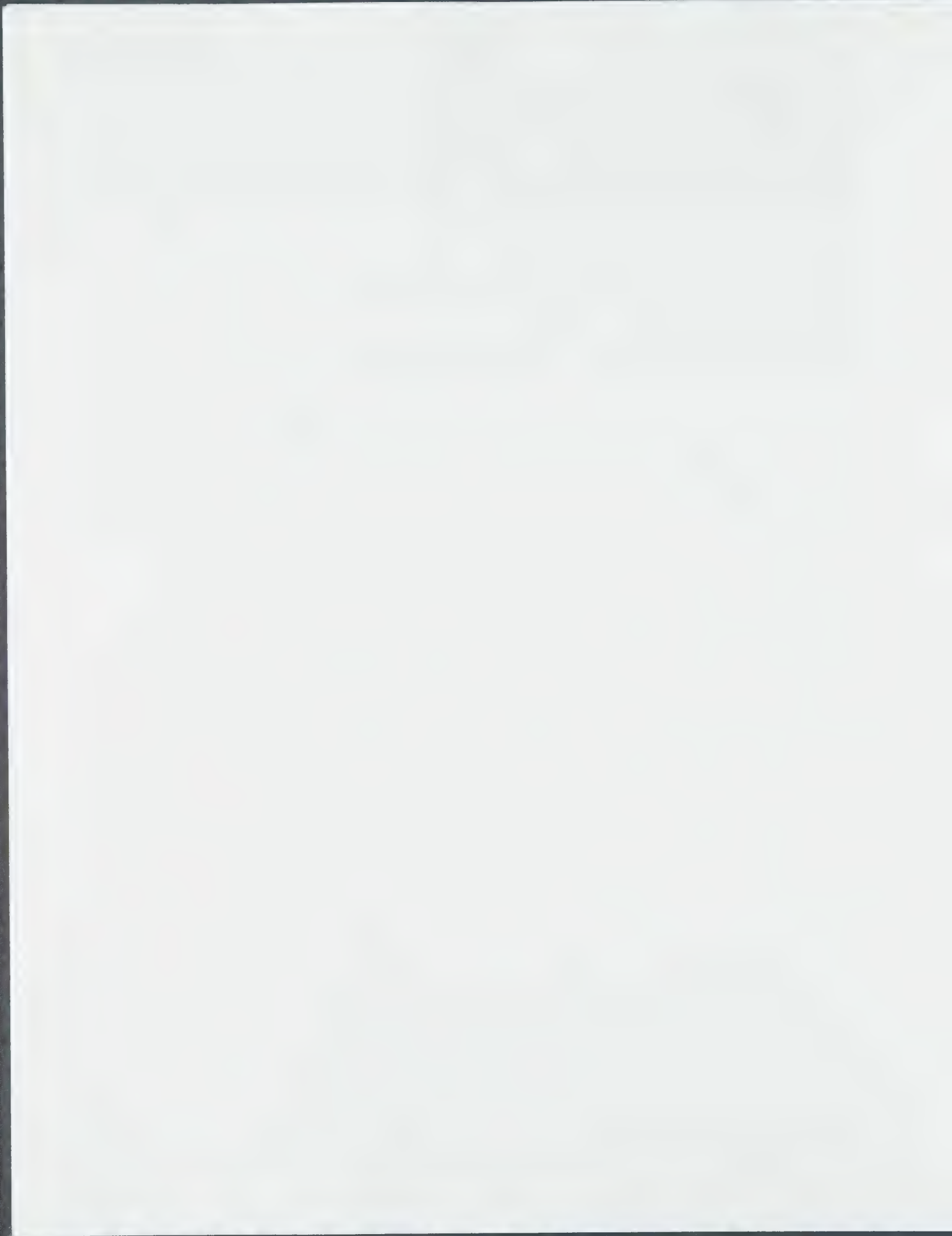
I am of opinion that it is almost too late for the next schoolyear. However, a student planning to enter postgraduate study in Germany (there are many offers from this country) or elsewhere in Europe could finally decide for highly prestigious Harvard University. Anyway, by this activity, it would be started an information campaign for the further schoolyear.

Best wishes.  
Yours sincerely,

Oldrich PALETA,  
Chairman of the Committee for Alfred Bader Award

-----  
Prof.Dr. Oldrich PALETA, DSc., Dipl.Eng., State Professor of Organic Chemistry  
Prague Institute of Chemical Technology, Department of Organic Chemistry

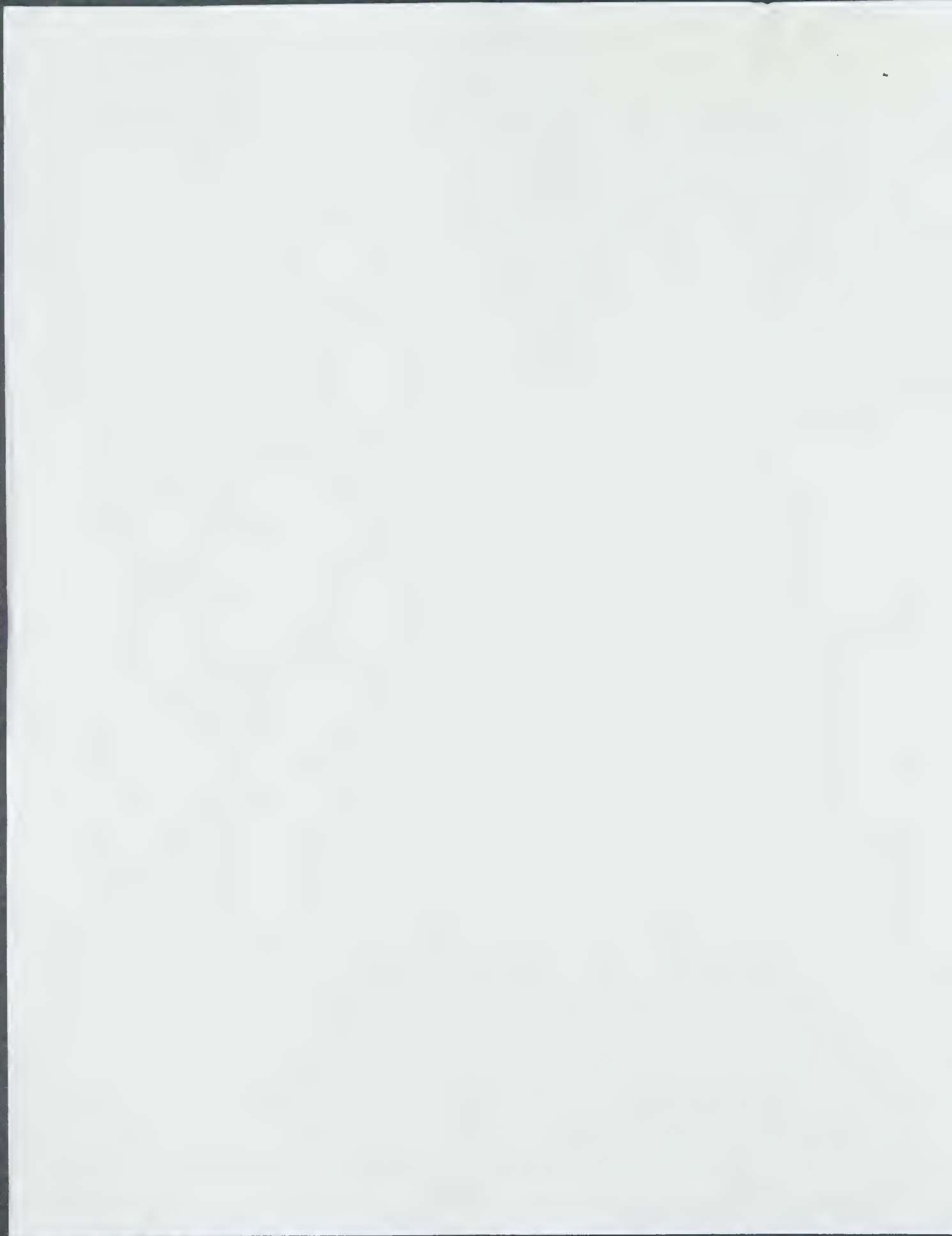
Technická 5, 16628 Prague 6, Czech Republic  
Phone: +4202 2435 4284 (office), +4202 2435 4278 (lab)  
Fax: +4202 2431 1082, +4202 2435 4288  
E-mail: [Oldrich.Paleta@vscht.cz](mailto:Oldrich.Paleta@vscht.cz)



**From:** "Otto Naumann" <otto@dutchpaintings.com>  
**Date:** Tue, 21 May 2002 15:53:34 -0400  
**To:** "Alfred Bader \ (E-mail\)" <baderfa@execpc.com>

ALFRED:

RED ALERT! THE DROST FORMERLY WITH TOM BROD IS COMING UP IN A SALE IN PARIS, ESTIMATED 60,00 TO 90,000 EUROS. IT'S THE PAINTING OF A WOMAN LEANING OUT OF A WINDOW, WEARING A BONNET AND HOLDING A KNIFE. PERHAPS I CAN GO TO PARIS ON THURSDAY JUNE 13TH TO SEE IT. THE SALE IS WITH TAJAN ON JUNE 25TH. LET ME KNOW YOUR THOUGHTS.  
OTTO





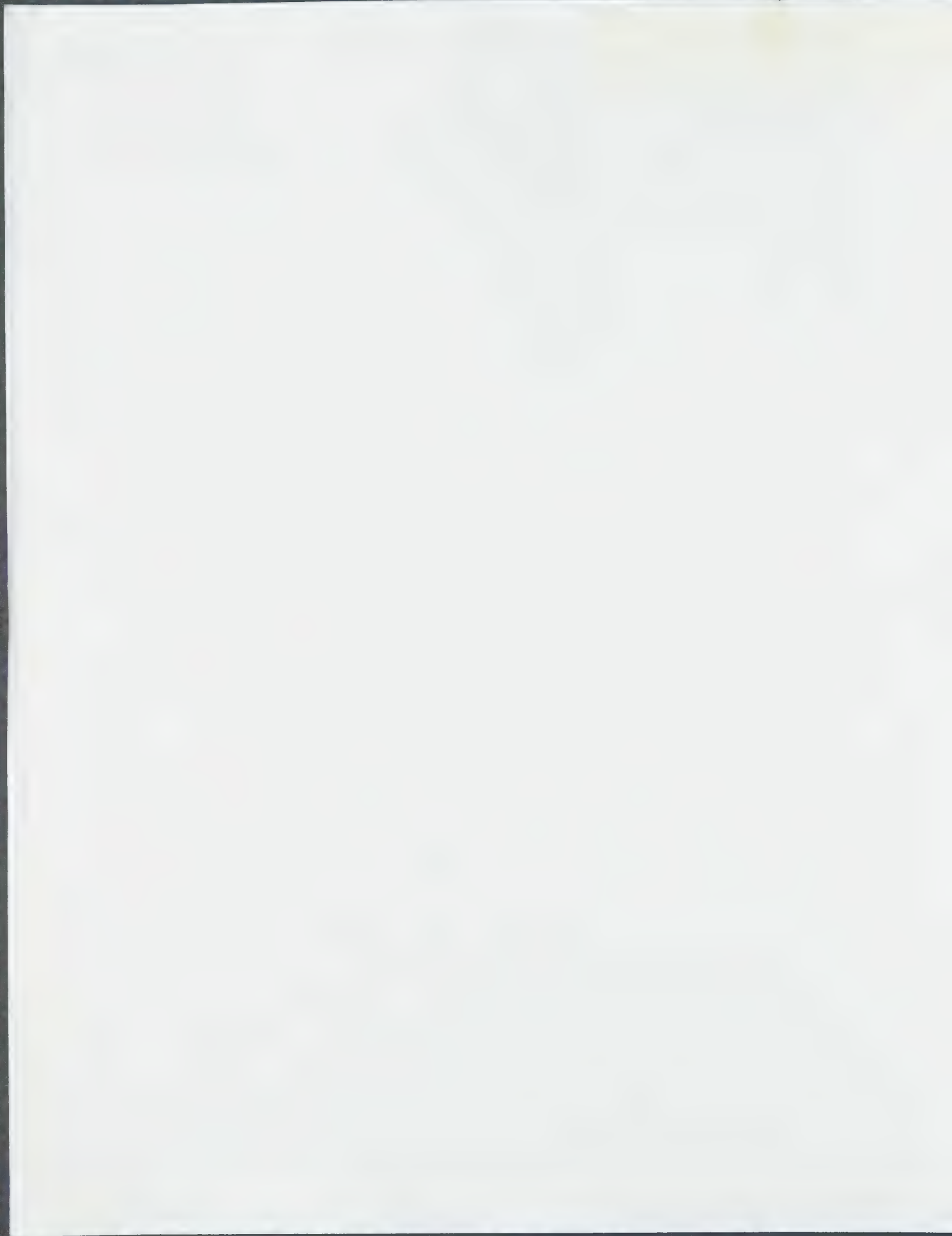
Dear Otto,

Would you like to bid on Lot 593, the de Keyser, in the Longleat 6-14 Christie's sale with me?

Will we see you in Amsterdam at the Rembrandt Symposium?

I am leaving for England on Sunday.

Best wishes,  
Alfred



## GALERIE ARNOLDI-LIVIE

Galeriestraße 2b D-80539 München  
Tel. (089) 22 59 20 Fax (089) 22 63 21

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

Fax: 001 414 277 07 09


May 21st, 2002

Dear Alfred,

We are much looking forward to your visit in Munich. I would like to confirm our dinner on June 18<sup>th</sup>. Dr. Nürger from the Siemens Kulturfonds (they paid last year for the Sandrart-painting), his wife, the Klessmanns and one or two other friends are also coming. Please call us when you have arrived. Maybe you also see a chance to get together in the gallery.

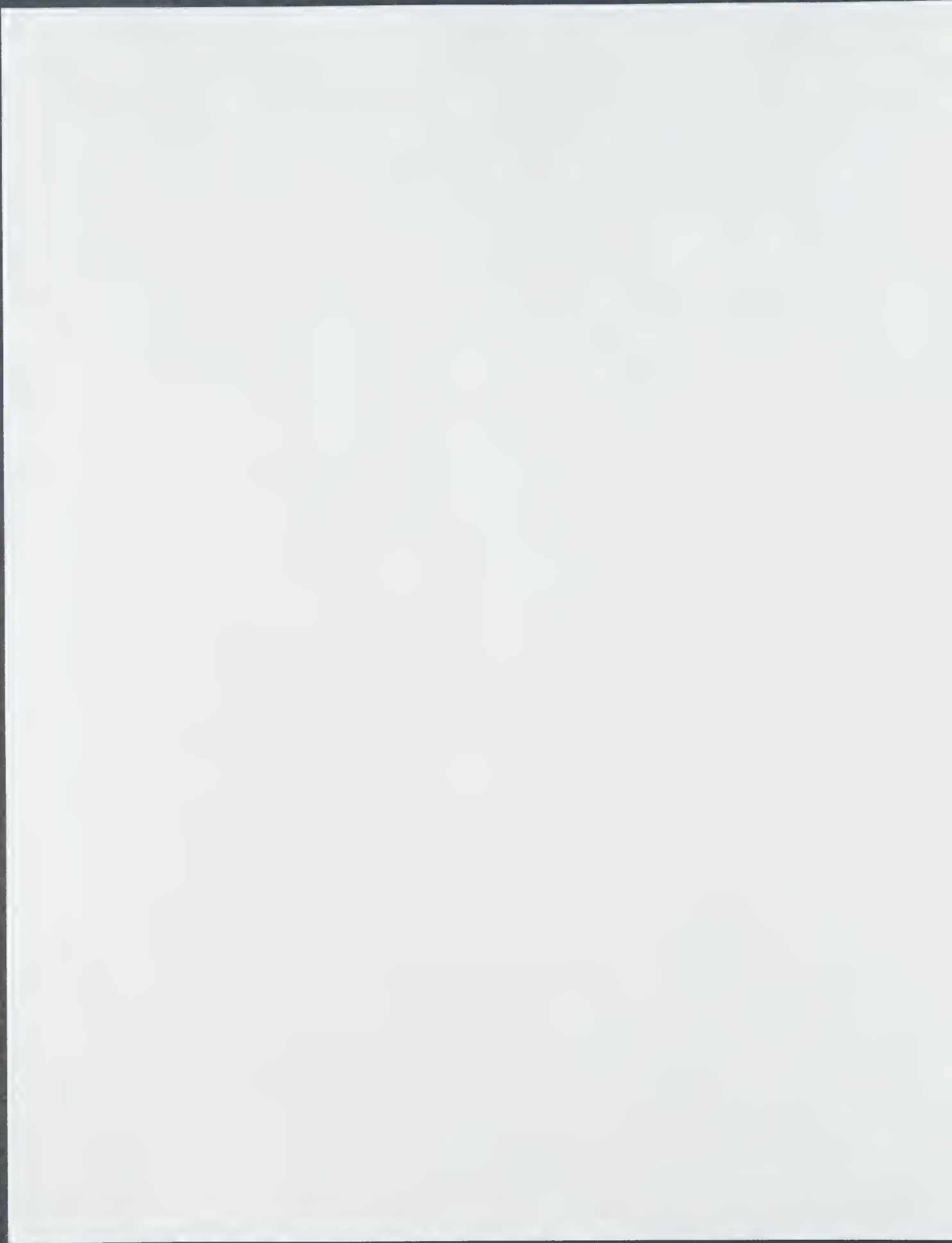
Warm regards, also to Isabel,

Yours truly,

  
Angelika Arnoldi-Livie

P.S. We forwarded your letter to Peter Schermuly.

His address:  
Peter Schermuly  
Leopoldstraße 135 A  
D-80804 München





FAX FROM:

*Alfred Bader Fine Arts*  
924 East Juneau Avenue  
Astor Hotel -Suite 622  
Milwaukee, WI 53202  
Ph: (414) 277-0730  
Fax: (414) 277-0709  
www.alfredbader.com  
e-mail: baderfa@execpc.com

May 21, 2002

TO: Isabel & Alfred

Page 1 of 12

FAX #: 011 44 1424 22 22 23

Dear Isabel and Alfred,

Calculation on 2502 is attached along with responses from people you hoped to meet while in Europe.

Mrs. Reiland keeping frame - loves painting and the frame she thought she didn't like. A video came from Sue Read, it just missed you. Paolo Affif called for an update on the Velazquez - he is having a man named Galente send you some photos of a nice painting for sale.

David LaCroix called yesterday. January 60s are now available. October 60s are at .10, but the January 60s are at .40 (and he feels that is a little light). He wants to go for the Januaries. Since I don't know your big picture for this year and next year, I asked him to come in today at 3 PM so that he can discuss it with you. You decide.

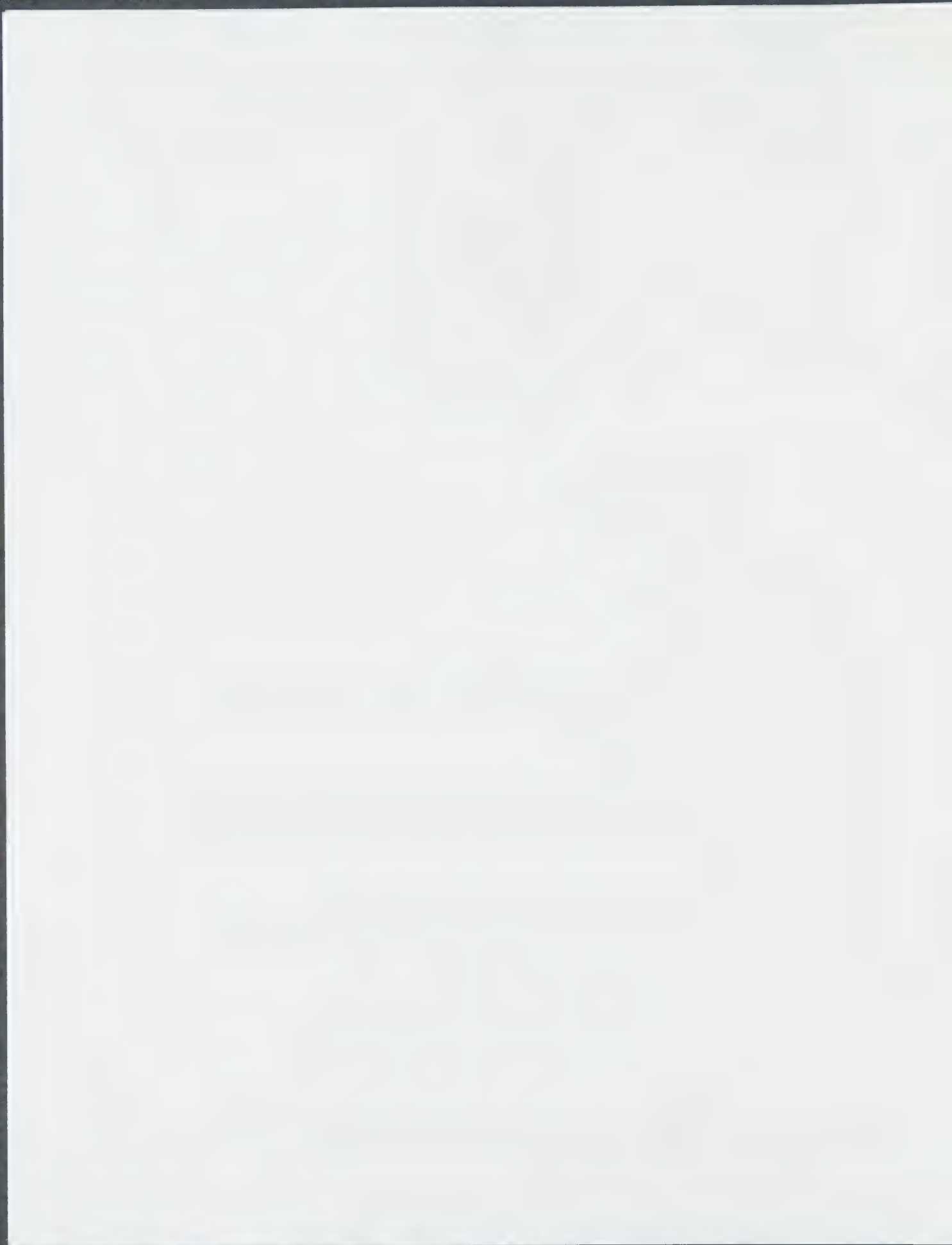
Any changes to the calculation just fax back. Expect my call at 3 PM or shortly thereafter. Glad you arrived safe and sound - did you get the upgrade?

Regards as always,

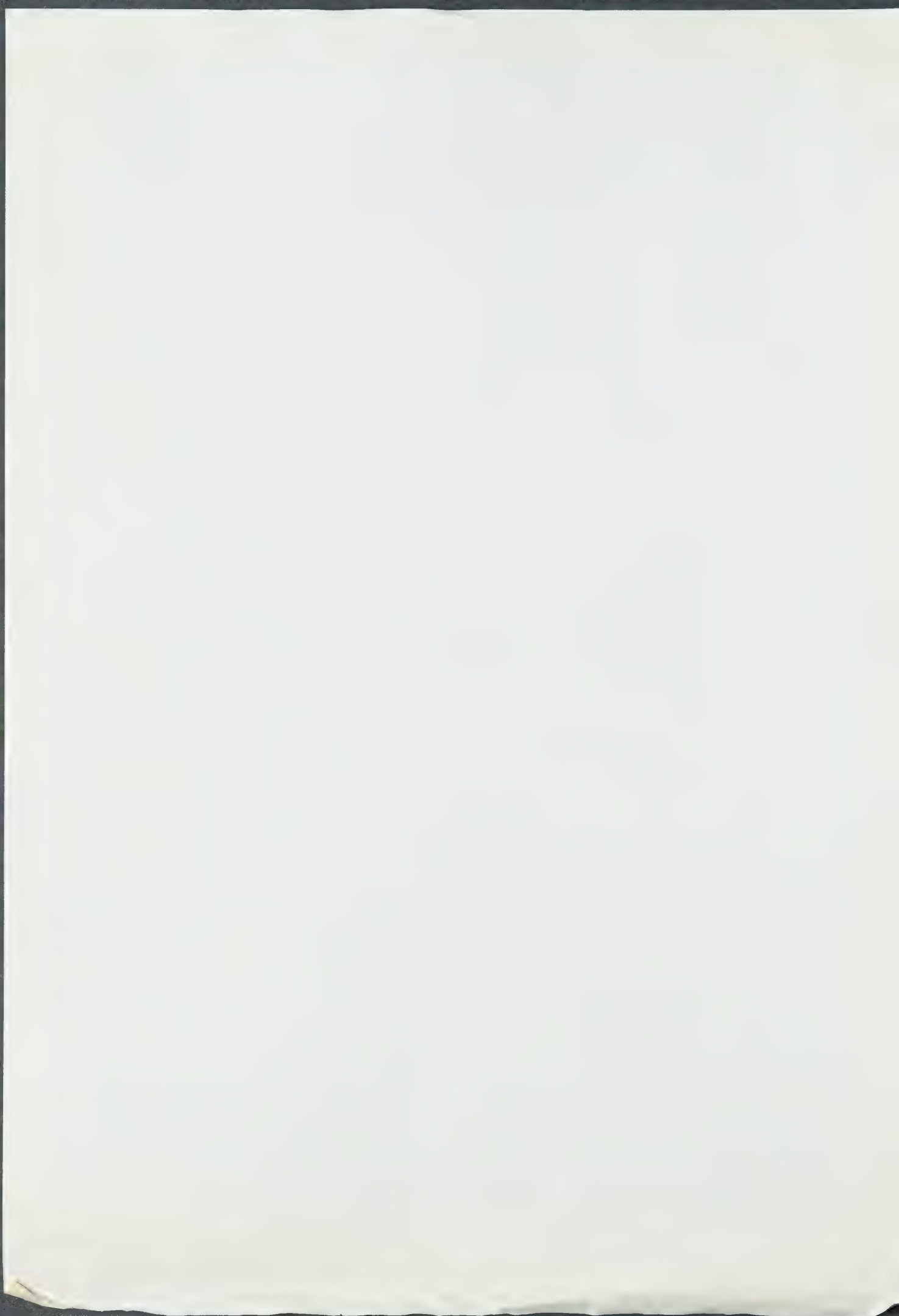


Ann  
Att.

Call 5/22 at 3PM or fax when can call at home









# STAATLICHE MUSEEN KASSEL



GEMÄLDEGALERIE  
ALTE MEISTER  
Schloß Wilhelmshöhe

STAATLICHE MUSEEN KASSEL · POSTFACH 410420 · 34066 KASSEL

Kassel, 22.05.2002

Herrn  
Dr. Alfred Bader  
2961 North Shepard Avenue

Milwaukee, Wisconsin 53211

USA

Lieber Alfred,

vielen Dank für Deinen Brief vom 2. Mai mit einem Foto des Gemäldes "Der Alchemist", zugeschrieben an Adriaen van Ostade.

Es könnte sich um ein relativ frühes Werk dieses Malers aus dem Ende der 1630er Jahre handeln; aber ich bin doch ein wenig in Verlegenheit, weil die Qualität nicht besonders hoch ist und die Raumdarstellung sowie die Modellierung der Figur nicht besonders überzeugen. Hier möchte ich mich bloß aufgrund eines Schwarzweiß-Fotos nicht gerne festlegen. Es gibt aber eine ausgesprochene Spezialistin für die Gemälde von Adriaen van Ostade, eine Schülerin von Justus Müller Hofstede, kennst Du sie? Sie bereitet ihre Dissertation für den Druck vor, hier Name und Adresse: Dr. Hiltraut Doll, Am Stadtwald 29, D-53177 Bonn-Bad Godesberg

Bitte entschuldige meine Unentschiedenheit, aber ich glaube, es ist eine ehrliche Reaktion.

Herzliche Grüße, bis hoffentlich bald

i. A.

Dr. Bernhard Schnackenburg  
Leiter der Gemäldegalerie Alte Meister

Schloß Wilhelmshöhe  
34131 Kassel  
Telefon 0561 - 9377-7  
Telefax 0561 - 9377-666

Hessisches Landesmuseum  
Brüder - Grimm - Platz 5  
34117 Kassel  
Telefon 0561 - 7846-0  
Telefax 0561 - 7846-222

Neue Galerie  
Schöne Aussicht 1  
34117 Kassel  
Telefon 0561 - 70963-0  
Telefax 0561 - 70963-45

Orangerie  
An der Karlsau 20c  
34121 Kassel  
Telefon 0561 - 71543  
Telefax 0561 - 7846-222

Schloß Friedrichstein  
34537 Bad Wildungen  
Telefon 05621 - 6577  
Telefax 0561 - 7846-222

—

**Subject:** Study days 26-27 May 2002

**From:** "Rembrandt Research Project" <rrp@hum.uva.nl>

**Date:** Wed, 22 May 2002 14:22:44 +0200

**To:** "Tuyll van Serooskerken, C." <ctuyll@teylersmuseum.nl>, "Senior, Marcella" <mSenior@tcd.ie>, Cavalli-Björkman, Görel <GCB@nationalmuseum.se>, "Koenigs" <koenigs@xs4all.nl>, "Noble, Petra" <noble.p@mauritshuis.nl>, "Bader, Alfred" <baderfa@execpc.com>, "Bolten, Jetteke" <hboltenrempt@lakenhal.nl>, "Robinson, William" <robins3@fas.harvard.edu>, "Kremer, George L." <george@kremer.net>

Dear Madam, dear Sir,

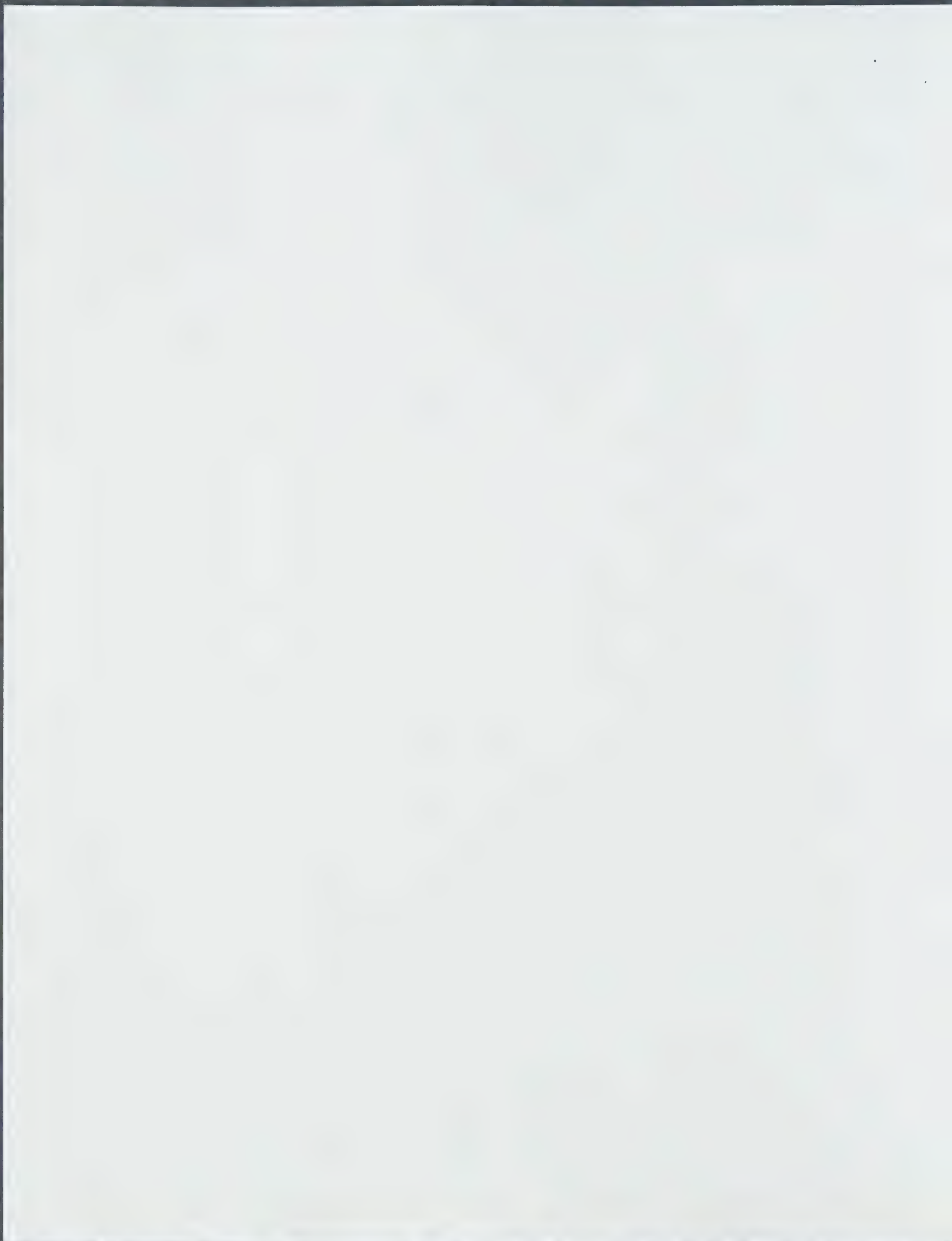
In the attachment you find the definitive program for the study days.

With kind regards,  
Yours sincerely,

Margaret Oomen

*Vrijdag  
Tijdelijk  
Tijdelijk  
w/c at 3:00  
AZ 15-22*

*15 { SIAL 150 28  
Bew 37*







& REMBRANDT RESEARCH PROJECT

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**26/27 MAY 2002**

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**STUDY DAYS CONCERNING THE EXHIBITION**

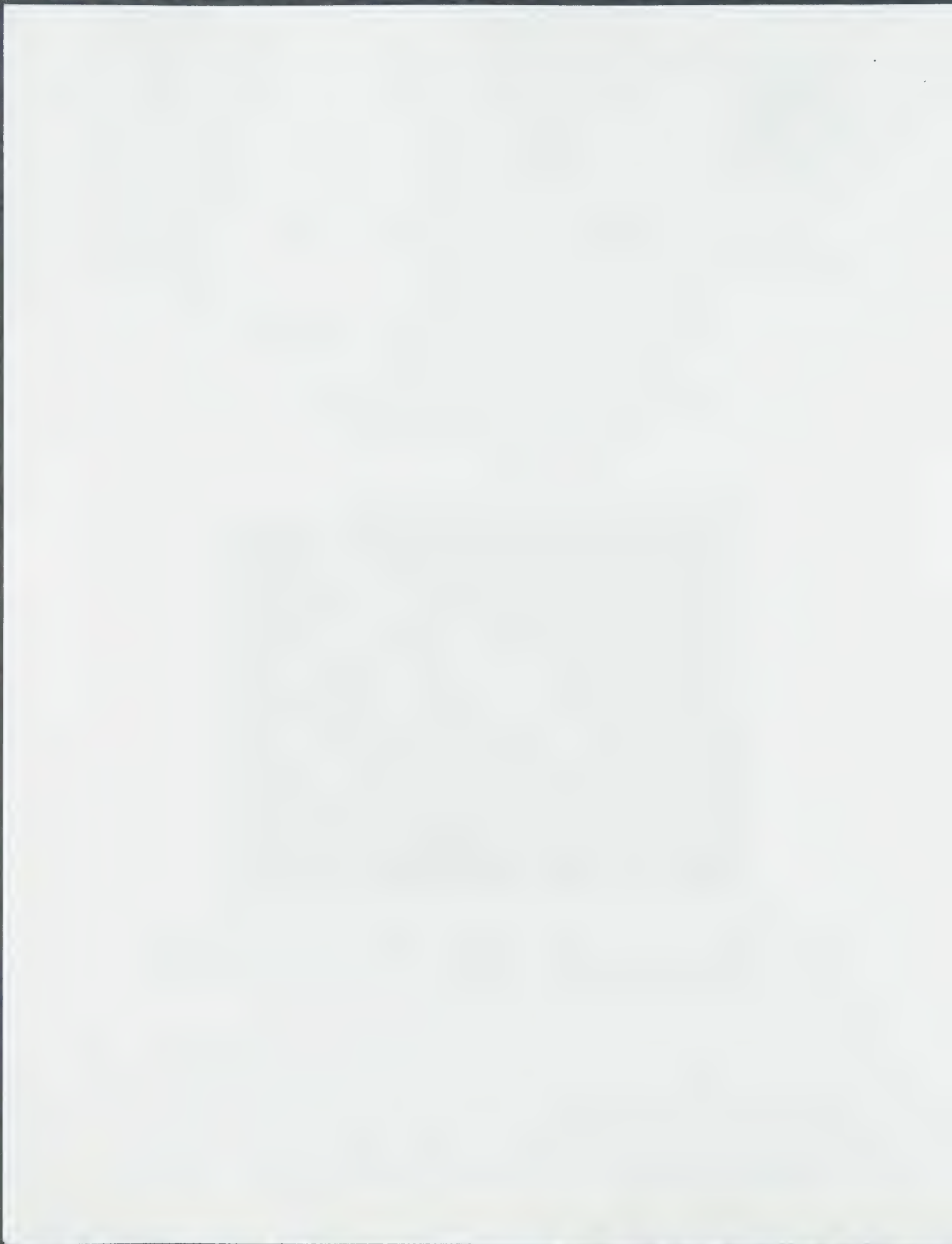
Schloss Wilhelmshöhe Kassel, 3/11/2001 – 03/02/2002  
Rembrandt House Museum, Amsterdam, 19/2/02 – 26/5/02

**THE MYSTERY OF THE YOUNG REMBRANDT**

to be held in Uilenburger Synagogue,  
Nieuwe Uilenburgerstraat 91, Amsterdam



The Uilenburger Synagogue is close to the Rembrandt House Museum (max. 5 minutes walk). Facing the museum you walk to the left. Take the first street to the left (Uilenburgersteeg, later Nieuwe Uilenburgerstraat), walk straight on for about 150 meters. The synagogue is on the right side of the street at nr. 91 (behind a monumental gate).



---

**SUNDAY 26 MAY 2002**

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9.00 – 9.30 a.m.  
Uilenburger Synagogue

**registration/coffee**

9.30 – 9.45 a.m.

**Welcome and introduction**

Ernst van de Wetering

9.45 – 11.00 a.m.

**Rembrandt and his teachers, and other influences on his earliest development (with the exception of Jan Lievens)**

moderator: Christopher Brown

panel:

Bob van den Boogert

- More than the sum of influences

Ernst van de Wetering

- Summary of ideas from: *Rembrandt's beginnings; an essay* (cat. p. 22-55)

Ben Broos

- no statement

Ed de Heer

- Lastman's influence on Rembrandt's drawings

Christian Tümpel

- Relationship Rembrandt-Lastman

Additional statement:

Martin Bijl

- Possible early technical and stylistic influences from Jan Davidsz de Heem

11.00 – 11.15 a.m.

**coffee/tea**

11.15 a.m.–12.30 p.m.

**Rembrandt and Lievens**

moderator: Christopher Brown

panel:

Bernhard Schnackenburg

- The stylistic development of Jan Lievens as a painter 1625-28 and his interaction with Rembrandt

Stephanie Dickey

- Interconnections of both Jan Lievens and Rembrandt with Antwerp

Christiaan Vogelaar

- The duration of the mutual impact of Rembrandt and Lievens

Additional statement:

Shelly Perlove

- Jan Lievens' and Rembrandt's portraits of Ephraim Bueno: Divergent directions

12.30 – 1.15 p.m.

**lunch**

1.15 – 2.30 p.m.

**Rembrandt and Huygens**

moderator: Bob van den Boogert

panel:

Frans Blom

- Huygens and contemporary art theory

Ed de Heer

- Questions concerning Huygens' expertise

Ad Leerintveld

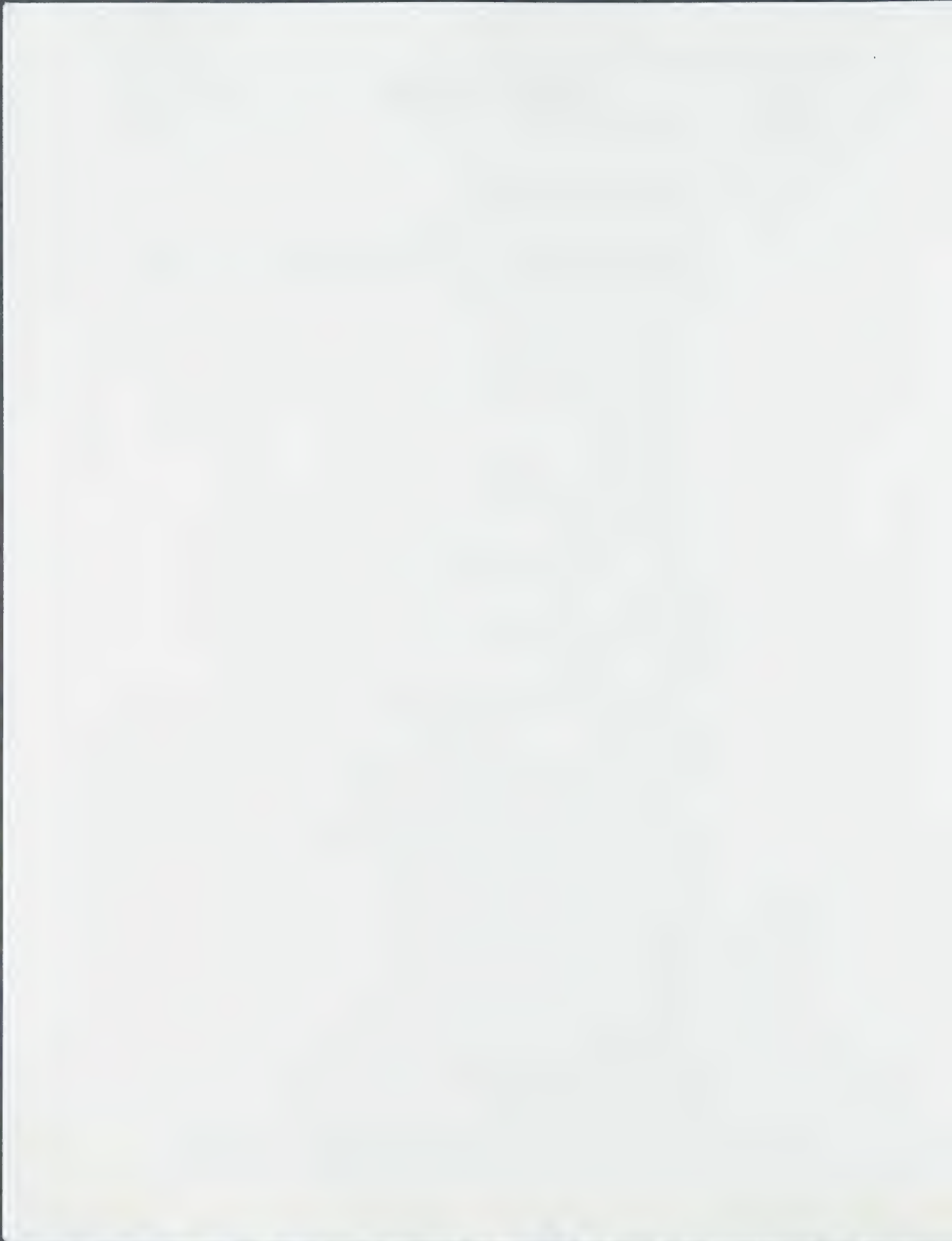
- Some new information on Huygens and the arts

Eric Jan Sluijter

- Huygens, Rembrandt and rhetoric

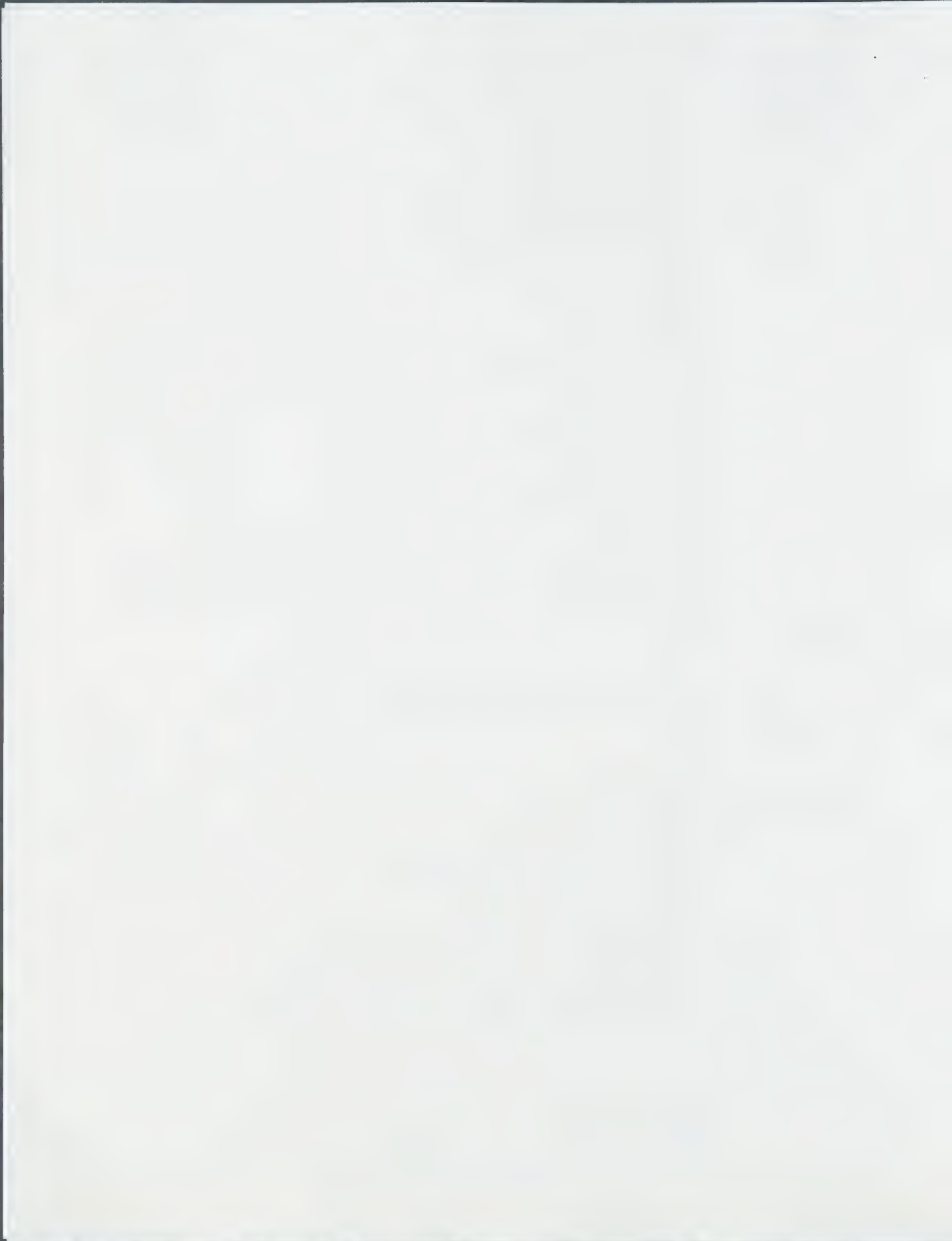
Ernst van de Wetering

- Huygens stirring up the competition between Rembrandt and Lievens and others?





- 2.30 – 2.45 p.m.      **coffee/tea**
- 2.45 – 3.45 p.m.      **Drawings**  
 moderator: Christopher White  
panel:  
 Peter Schatborn  
 - Two new aspects in Rembrandt's early drawings  
 Martin Royalton-Kisch  
 - Attribution problems with drawings by Rembrandt and Lievens
- 3.45 – 5.15 p.m.      **Etchings**  
 moderator: Ed de Heer  
panel:  
 Roelof van Straten  
 - Rembrandt or Lievens? Attribution problems with early etchings.  
 Christopher White  
 - Rough and smooth  
 Tom Rassieur  
 - Accident in Rembrandt's printmaking  
 Erik Hinterding  
 - The early development of Rembrandt as an etcher  
 Barbara Welzel  
 - The technical experiments in Rembrandt's early etchings  
 Cliff Ackley  
 - The etched Life of Christ "series" of 1630, focusing on the *Presentation*  
 Hilliard Goldfarb  
 - The young Rembrandt as printmaker in Leiden; an ambitious artist etching his name into the public consciousness
- 5.30 p.m.  
 Rembrandt House      **drinks**
- 5.30 – 11.00 p.m.      **Exhibition open to people attending the study day**
- 6.30 – 7.30 p.m.      **dinner**  
 Uilenburger Synagogue
- 7.30 – 8.45 p.m.      **Iconography**  
 Uilenburger Synagogue      moderator: Christian Tümpel  
panel:  
 Volker Manuth  
 - Remarks on Rembrandt's biblical iconography  
 Holm Bevers  
 - *The painter in his studio* (cat. 61)  
 Bob van den Boogert  
 - *History painting* (cat. 7) and *The music making company* (cat. 22)  
 István Németh  
 - *La main chaude, some remarks on the representations of a popular parlour game* (cat. 62)  
 Hans-Joachim Raupp  
 - Rembrandt's *Senses* as transformations of 16<sup>th</sup> century satirical traditions (cat. 9-11)



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**MONDAY 27 MAY 2002**

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9.00 – 9.30 a.m.      **coffee**  
Uilenburger Synagogue

09.30 – 10.45 a.m.      **Rembrandt's pupils**  
moderator: Eric Jan Sluijter  
panel:  
Walter Liedtke  
- Rembrandt's 'workshop' revisited with quotes around the word workshop  
Ernst van de Wetering  
- Problems around the early Gerard Dou and other pupils  
Martin Royalton Kisch  
Claus Grimm  
Fred Meijer  
- Three statements on *The Return of Tobias and the Angel* (cat. 67)  
Additional statement:  
Martin Bijl  
- Technical aspects in distinguishing pupils

10.45 – 11.00 a.m.      **coffee/tea**

11.00 a.m. – 12.15 p.m.      **Problems of attribution**  
moderator: Eric Jan Sluijter  
panel:  
Ernst van de Wetering  
- Short survey of the hottest attribution problems in the exhibition  
Christian Tümpel  
- Comments on the early history of the Rembrandt Research Project  
Martin Royalton-Kisch  
- *The Tribute Money* (cat. 34/I)  
Additional statements:  
Catharine Johnston  
- The attribution of *The tribute Money* (cat. 34/I)  
Barbara Schoonhoven  
- The attribution of the *Minerva* in the Mauritshuis, The Hague

12.15 – 12.45 p.m.      **lunch**

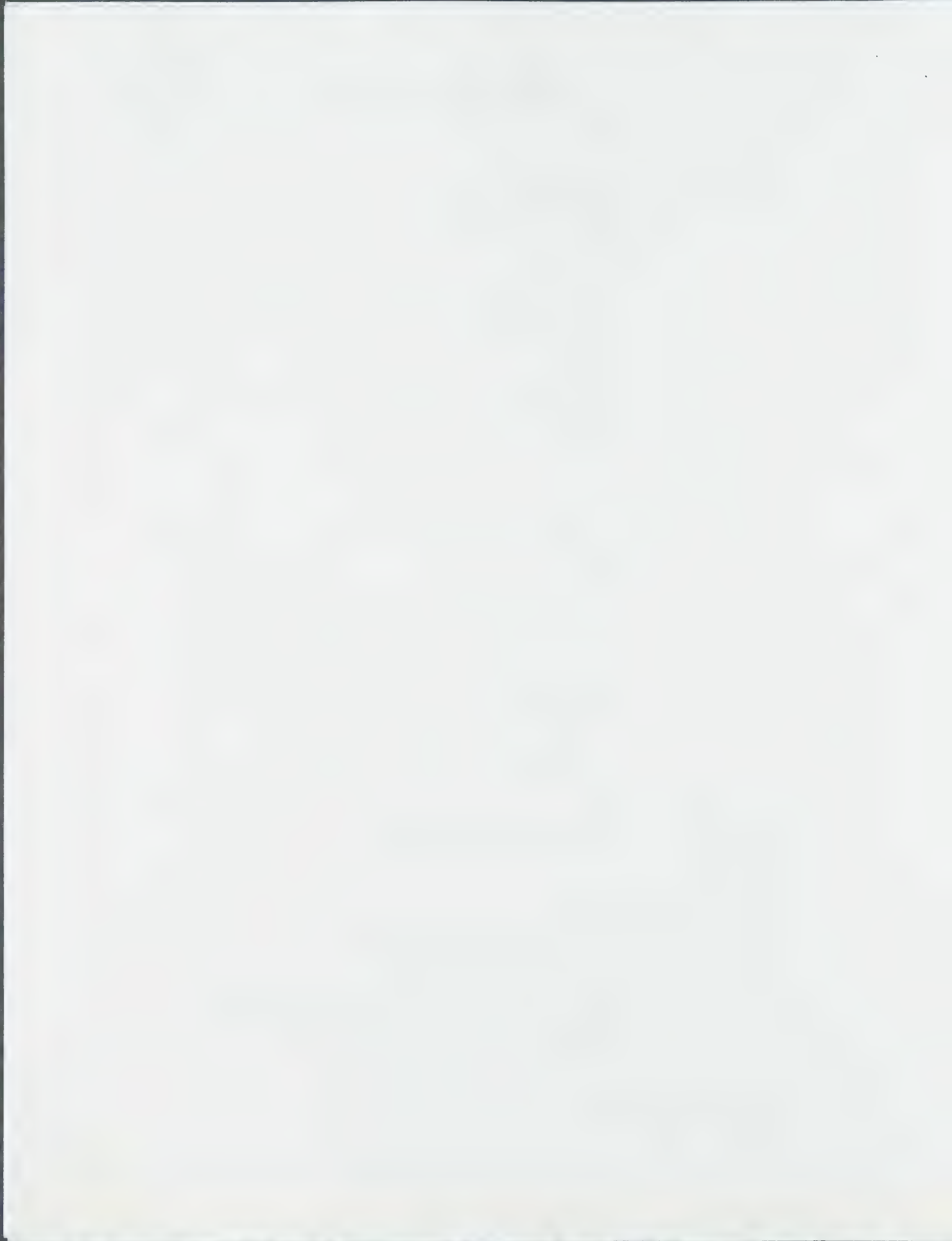
12.45 - 3.30 p.m.      **Discussions in the exhibition**  
Rembrandt House

3.30 p.m.      **coffee/tea**  
Uilenburger Synagogue

3.30 – 5.00 p.m.      **Evaluation and final discussion**  
moderator: Ernst van de Wetering

5.00 p.m.      **Additional statement beyond the scope of the exhibition**  
Doron J. Lurië  
- New insights in the genesis of the Berlin *Samson threatening his father in law* and the recently resurfaced enlarged copy.

5.15 p.m.      **drinks**  
Uilenburger Synagogue





17 Hillfield Road  
London NW6 1QD

Telephone 020 74 33 32 73  
Mobile 07968 182 355  
E-mail: [paulgalante@aol.com](mailto:paulgalante@aol.com)

25<sup>th</sup> May, 2002

**PRIVATE & CONFIDENTIAL**

Dr. Alfred Bader  
Wide Gables  
2A Holmesdale Road  
Bexhill-on-Sea  
East Sussex TN39 3QE

Dear Dr. Bader

**Re: Old Master Painting**

I am writing to you at the suggestion of Mr. Paul Affif, regarding an Old Master painting which you may find of interest and whose photograph I enclose. I represent the owners of the painting.

The painting is of either Dutch or German origin, and its dimensions are approximately 60cm x 45cm, painted on wood. It may be viewed at Robert Sheperd's in London, where its restoration is being completed.

Should this item be of further interest, perhaps you could contact me at the above address to arrange a viewing for yourself and/or your representatives.

Yours sincerely,

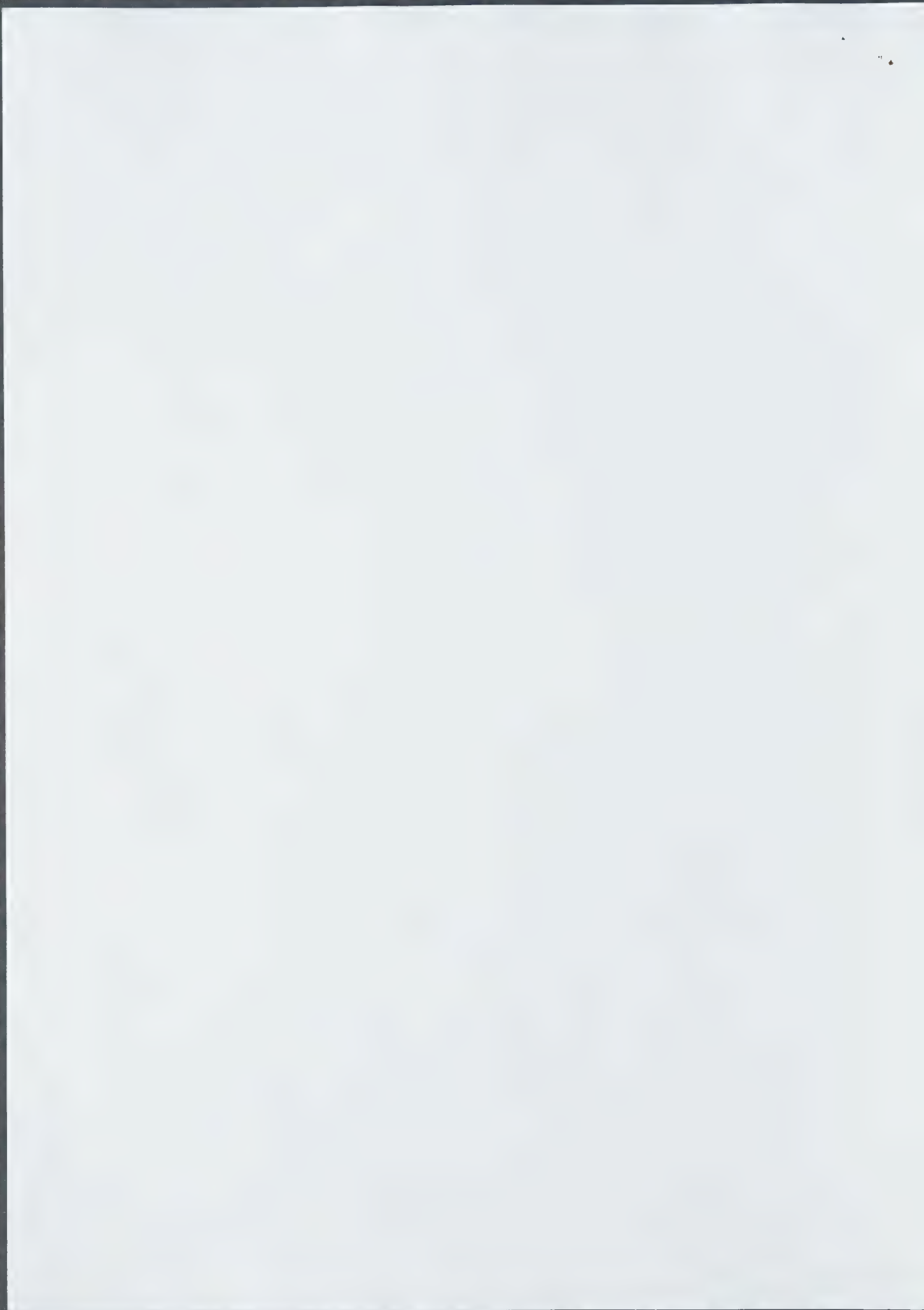


Paul Galante

Enc.

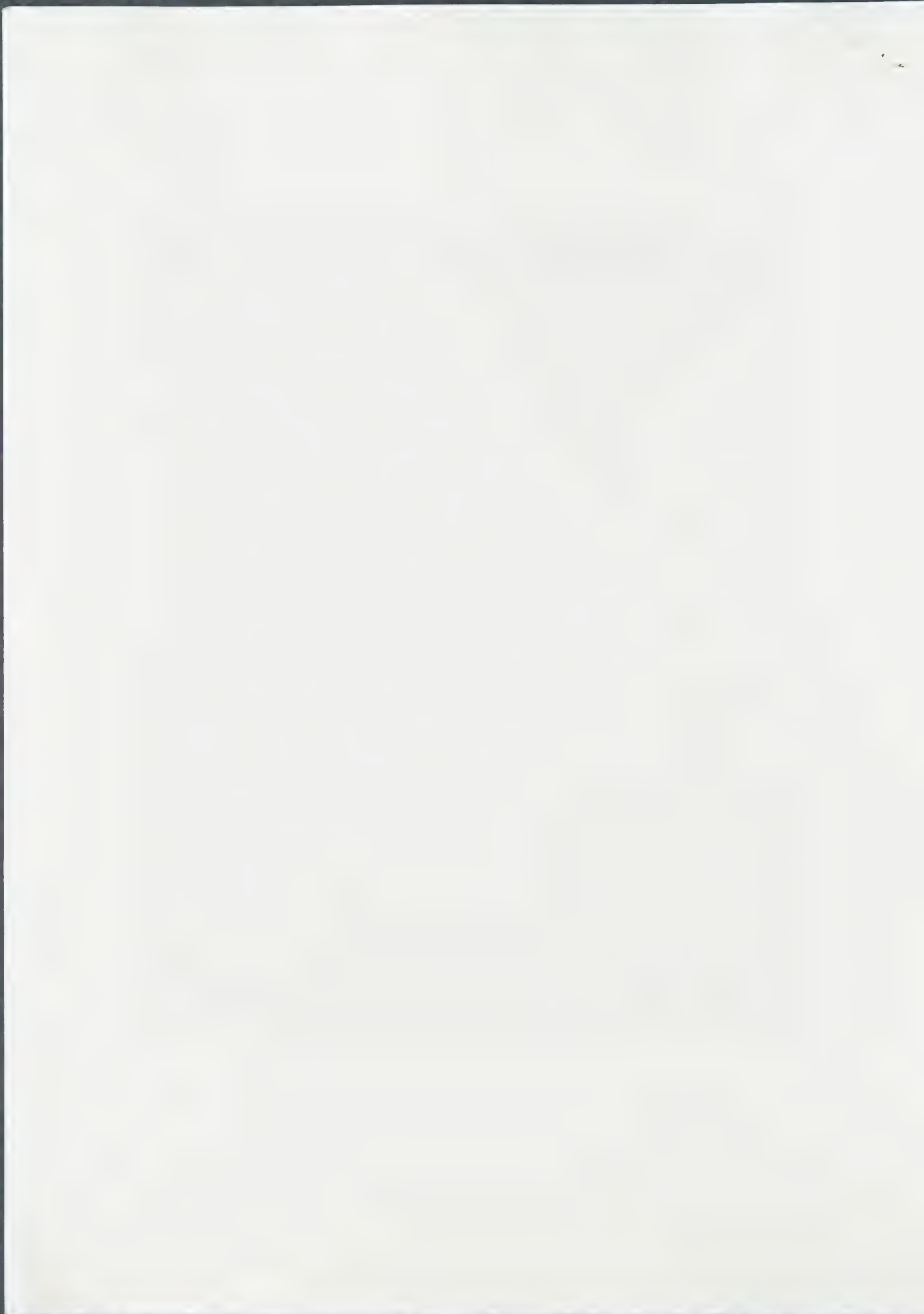
see back

Tel July 21: not for me





10330





The Museum of Fine Arts, Houston

THE MUSEUM OF FINE ARTS, HOUSTON  
1001 Bissonnet, Houston, TX 77005 (delivery) Law Bldg.  
5000 Fannin, Houston, TX 77004 (delivery) Beck dock at Ewing  
P.O. Box 6826, Houston TX 77265 (mail)  
Tel: 713-639-7300 Fax: 713-639-7780

8/29/02

**Loan Agreement**

Lender: Otto Naumann, Ltd.  
Address: 22 East 80th Street  
New York, NY 10021

Telephone 212-734-4443  
Fax 212-535-0617

Exhibition/Purpose: Exhibition/Display

Display Dates: 2002-05-31 through 2002-12-31

**Object**

MFAH Number TR.816-2002 Rembrandt van Rijn  
Lender Number. *Minerva*  
Oil on canvas  
14 1/4 x 26 in. (37.8 x 66.8 cm)  
Frame: 2 1/4 x 68 3/4 x 60 1/4 in. (5.7 x 174.7 x 153 cm)  
CREDIT: Private collection  
VALUE: \$35,000,000.00

Please supply values for individual objects.

Total Value: \$35,000,000.00

**Condition**

**Framing/Mounting**

If necessary, may we reframe or remat or substitute plexiglass for glass?  Yes  No

The work will be returned to the lender in its original frame or mat unless other arrangements are made with the Museum in writing.

**Insurance**

Insurance paid by:  Lender  Borrower Shipping paid by:  Lender  Borrower

See condition on reverse of this loan agreement.

**Shipping Arrangement**

Please contact John Obsta, Assistant Registrar, Incoming Loans, at tel. 713-636-7829, fax 713-639-7780, or by e-mail josta@mfaah.org.

**Publicity**

Unless permission is declined here, it is understood that this work may be photographed, telecast and reproduced for publicity purposes connected with this exhibition and for illustration in the Museum's catalogue and other publications, and that slides of it may be made and distributed for educational use.

May amateur photographers take pictures of this work/these works for non-commercial purposes?  yes  no

May museum visitors sketch this work/these works while it/they are on view?  yes  no

The conditions of this loan as stated above and on the reverse are accepted.

For The Museum of Fine Arts, Houston

Julie Bakke  
Registrar

Lender (Authorized Signature)

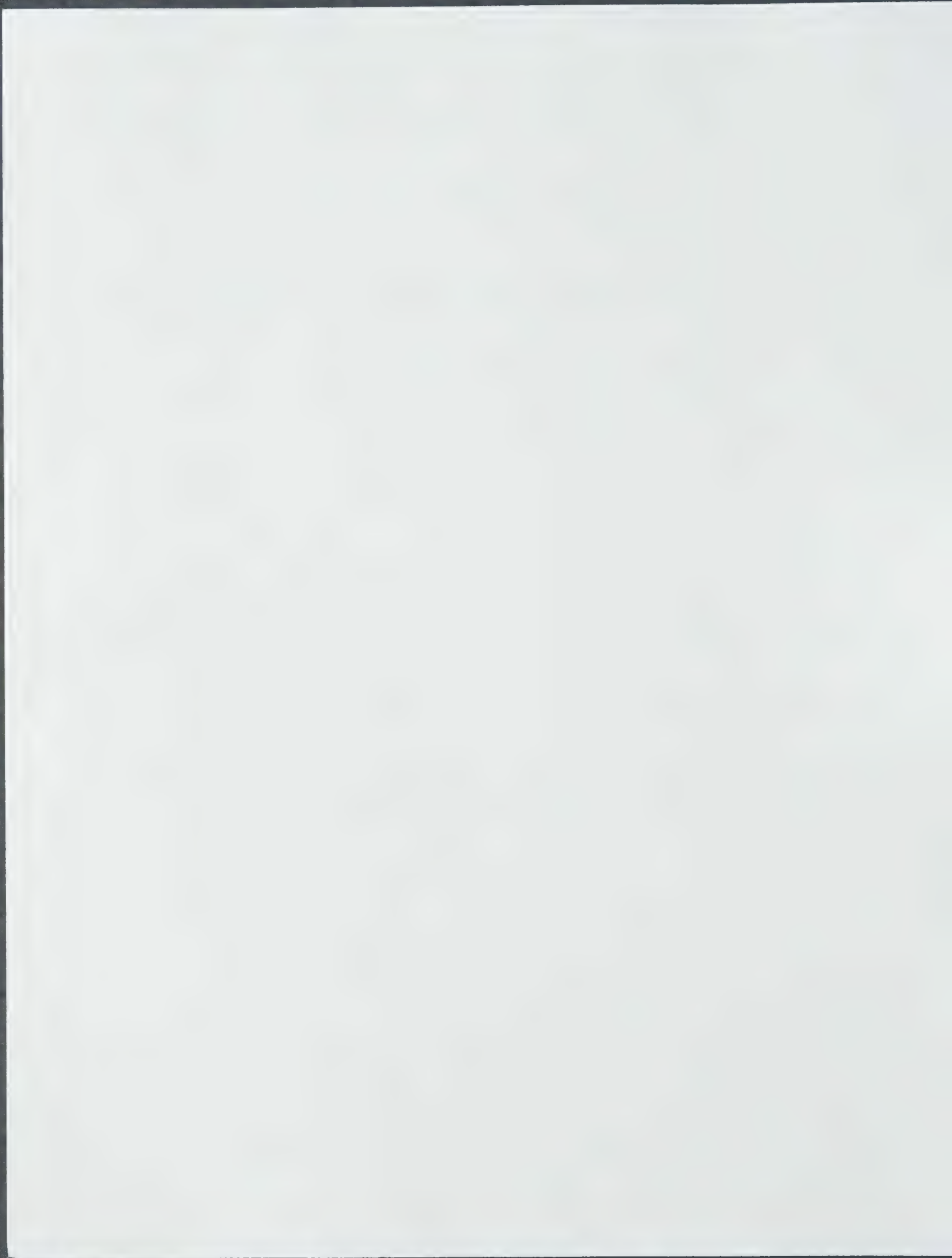
Lender's name (print or type)

Title

Date

Date

Please complete and sign both copies of this form and return to the MFAH Registrar. A countersigned copy will be returned for your records





MARQUETTE  
UNIVERSITY

---

DEPARTMENT OF ENGLISH

BERNADETTE PROCHASKA, FSPA, Ph.D.  
FACULTY

COUGHLIN HALL

P.O. Box 1881

MILWAUKEE, WISCONSIN 53201-1881

TELEPHONE (414) 288-7179

INTERNET: ~~6668PROCHASK@VMS.CSD.MU.EDU~~

PROCHASKAB@MU.EDU

Home: 414.289.9137

In Prague


Křestanský Domov mládeže

Francouška 1

120 00 Praha 2 CR

Tel. 225 152 11





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

Dear Dr. Bader:

Special greetings and best wishes to you and your wife, as we again look at our summer schedules. Hopefully we might meet in Prague.

Our classes in English are June 17 to July 12. I will be in Prague June 14 to July 16 at Krestansky Domov Mladeze, Francouska 1. Prague 2. On some weekends the sisters in my congregation and I will travel. I am enclosing my address.

Krestansky Domov is property of Franciscan Sisters who use the building as a hostel. It has a lovely dining room, Kavarna, open to the public. Six Sisters from my congregation (from La Crosse) teach the English classes in KDM, and we also live there.

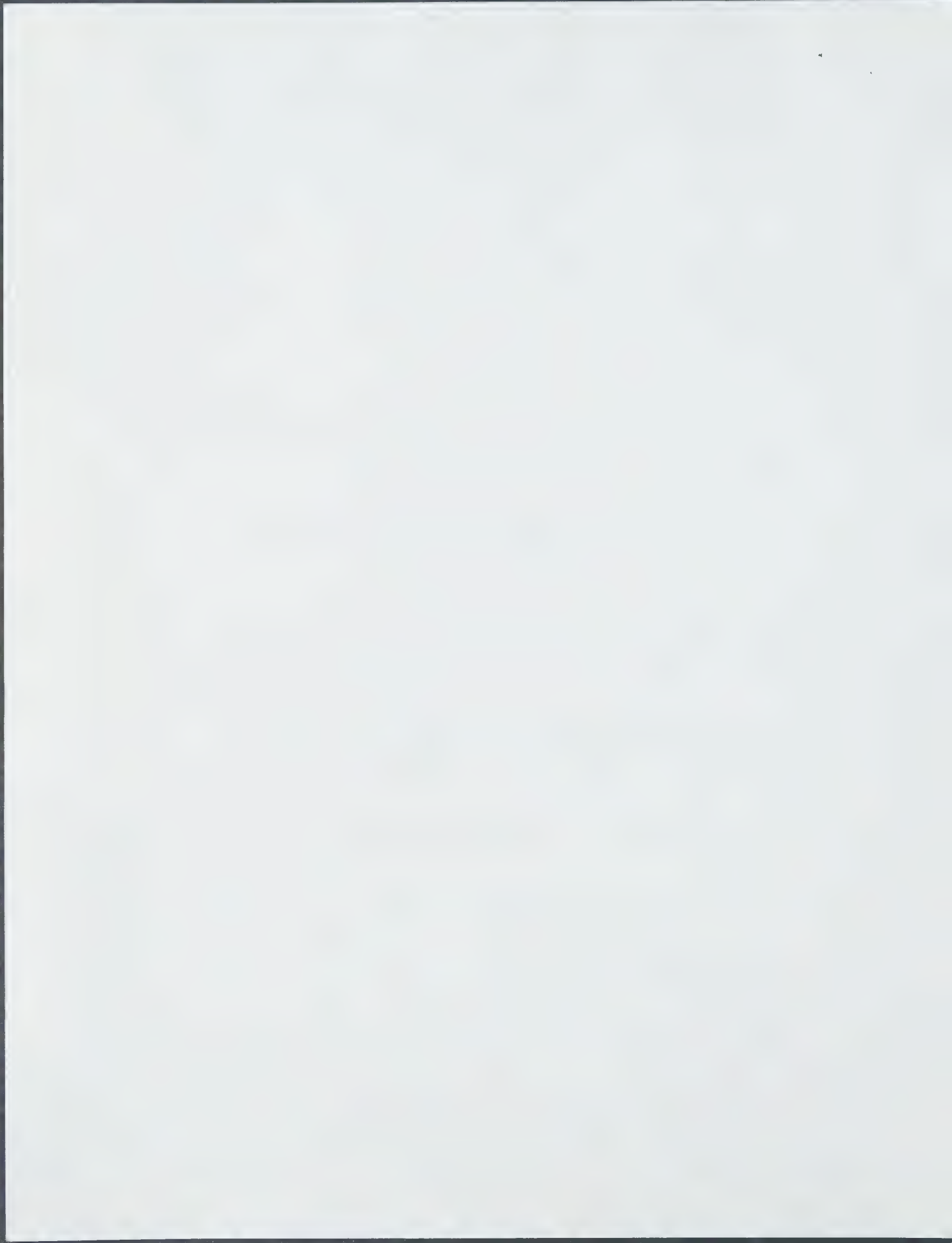
Kamil Godula will be in Czech Republic in June, (I am not sure of the exact dates) for his brother Michel, also chemistry PhD, will be getting married. Michel is Kamil's only sibling and the two boys are very close. The Godulas are from Orlova in Moravia. Kamil went to high school in Ostrava.

Have a good trip, and good fortune in the country where we both have 'roots.'

Sincerely yours,

*S. Bernadette*

Bernadette Prochaska, FSPA, PhD





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

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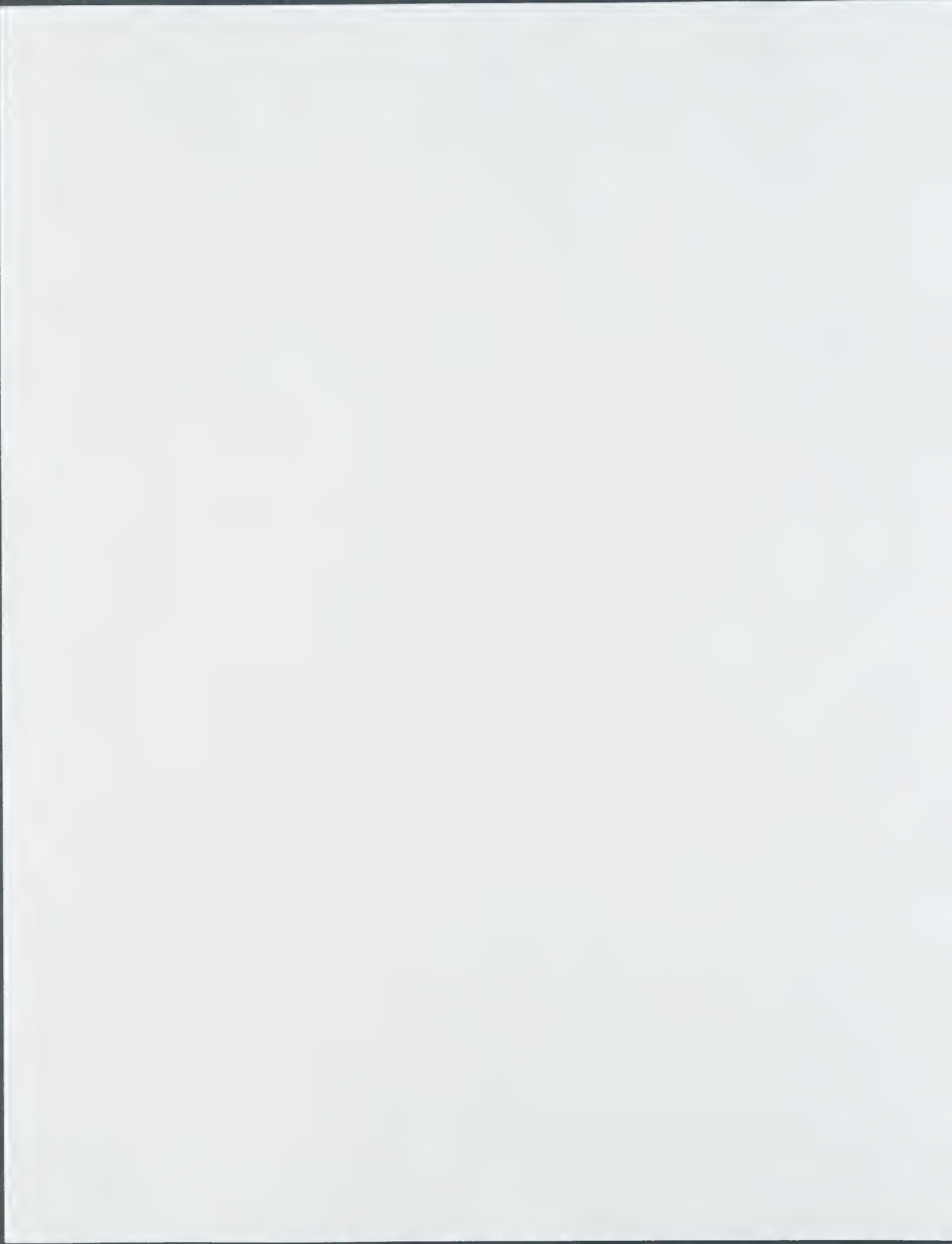
*S. Bernadette*

Bernadette Prochaska, FSPA, PhD

*In Prague*

*Krestansky Domov Mladeze  
Francouska 1  
120 00 Praha 2 CR*

*Tel. 225 152 11*





**Vladimír Matouš**

---

**Od:** "Otto Naumann" <otto@dutchpaintings.com>  
**Komu:** "Alfred Bader (E-mail)" <baderfa@execpc.com>  
**Odesláno:** 7. června 2002 20:45

Dear Alfred,

I just wrote a check to my insurance company for the final payment to cover the additional costs of insuring the Minerva. Hopefully, there will not be any more expenses, and Houston will buy the picture. However, I'm telling you this because I just paid \$14,500 of expenses on this painting that you do not have to reimburse me for under our current arrangement. I think it would be fair if we at least we gave some thought to changing our deal. Whenever we address the formula that exists, we keep comparing it to the activities of normal art dealers who buy in partnership, 50/50%. That is, we justify the interest rate because we imagine ourselves going to a bank together to take a loan on a join investment. Therefore, an interest rate is justified. However, because both of us can now go to a bank and borrow money for less than 5%, perhaps we need to restructure this point or at least modify it. Also, if we had made a joint venture and we had gone to a bank, that bank would have insisted that we insure the item they are using as collateral. Here is where the inequity comes in. I am bearing the full cost of insurance, which in the case of the Rembrandt was over \$14,500. I managed to get the company to waive the cost of transit to Maastricht and back, which was \$35,000, but I can leave this bill unpaid only because I have been a good client for many years, and I have never made a claim.

Let me know your thoughts,

Yours,

Otto

10.6.2002

**Vladimír Matouš**

---

**Od:** "Bader Fine Arts" <baderfa@execpc.com>  
**Komu:** "Vladimír Matouš" <matous.vladimir@worldonline.cz>  
**Odesláno:** 9. června 2002 15:20  
**Připojit:** ATT00055.eml  
**Předmět:** [Fwd: ]

Dear Vladimir,

This one won't make Alfred very happy, but I think it was expected.

Thanks again,  
Ann



10.6.2002

Mr & Mrs Alfred Barber

Henry Wyndham and the Directors of Sotheby's  
request the pleasure of your company at their

Summer Party

at Sotheby's, 34-35 New Bond Street, London W1

on Wednesday 12th June 2002

R.S.V.P.

Mrs James Booth

Sotheby's

34-35 New Bond Street

London W1A 2AA

Tel: 020 7293 5360

E-mail: party@sothebys.com

Private View

6.30pm - 9.30pm

Sotheby's Summer Party

Wednesday, 12 June 2002

Name: .....

Address: .....

.....

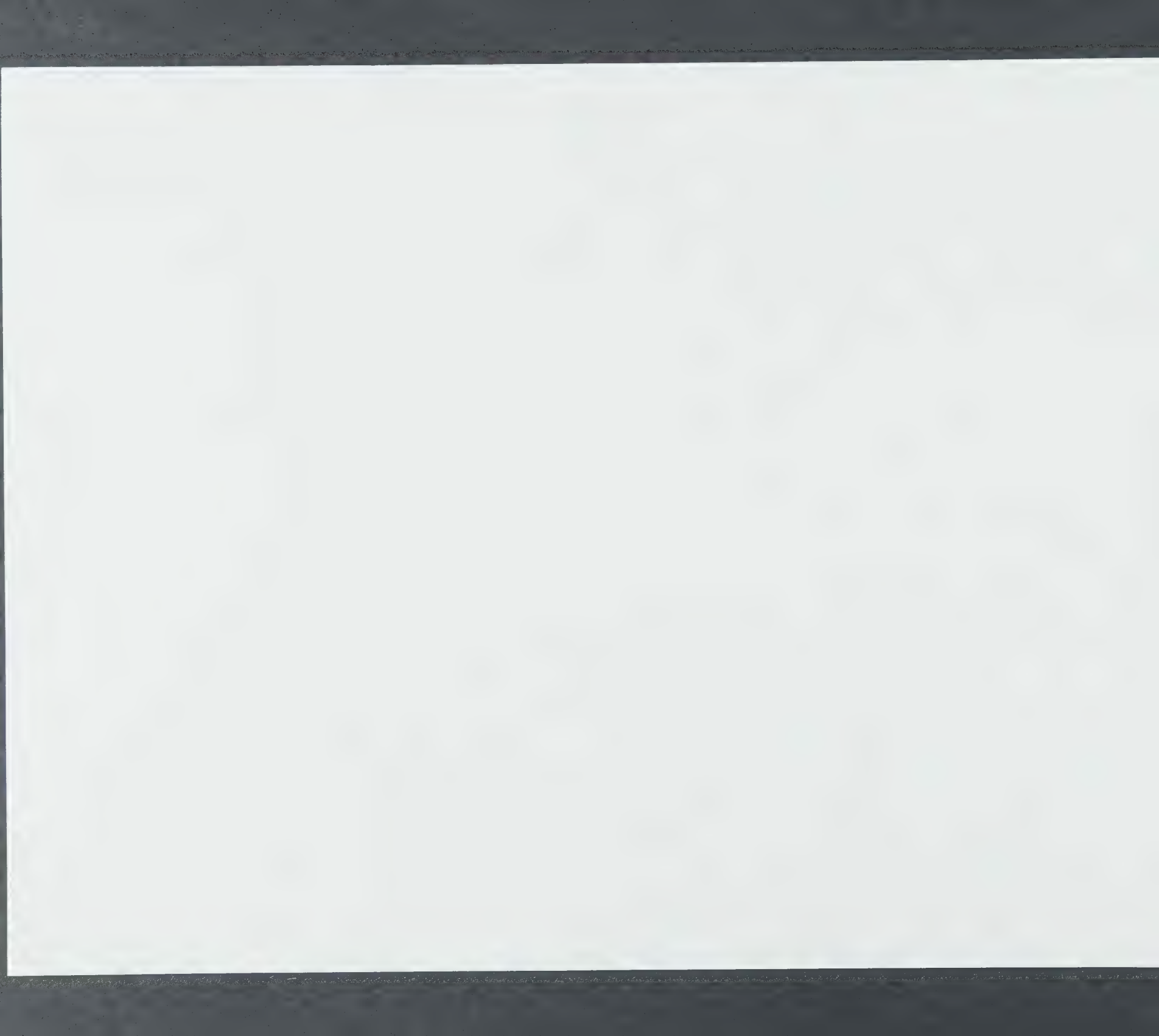
.....

.....

Email: .....

I/we can come

I/we cannot come





VICTORIA UNIVERSITY  
OFFICE OF THE BURSAR  
73 QUEEN'S PARK CRESCENT  
TORONTO, ONTARIO  
M5S 1K7  
FAX NUMBER: (416) 585-4580

**F A X T R A N S M I S S I O N**

DATE: June 18, 2002

URGENT: ( )

\*\*\*\*\*

TO : Drs. Alfred & Isabel Bader Fax No.: (414) 277-0709

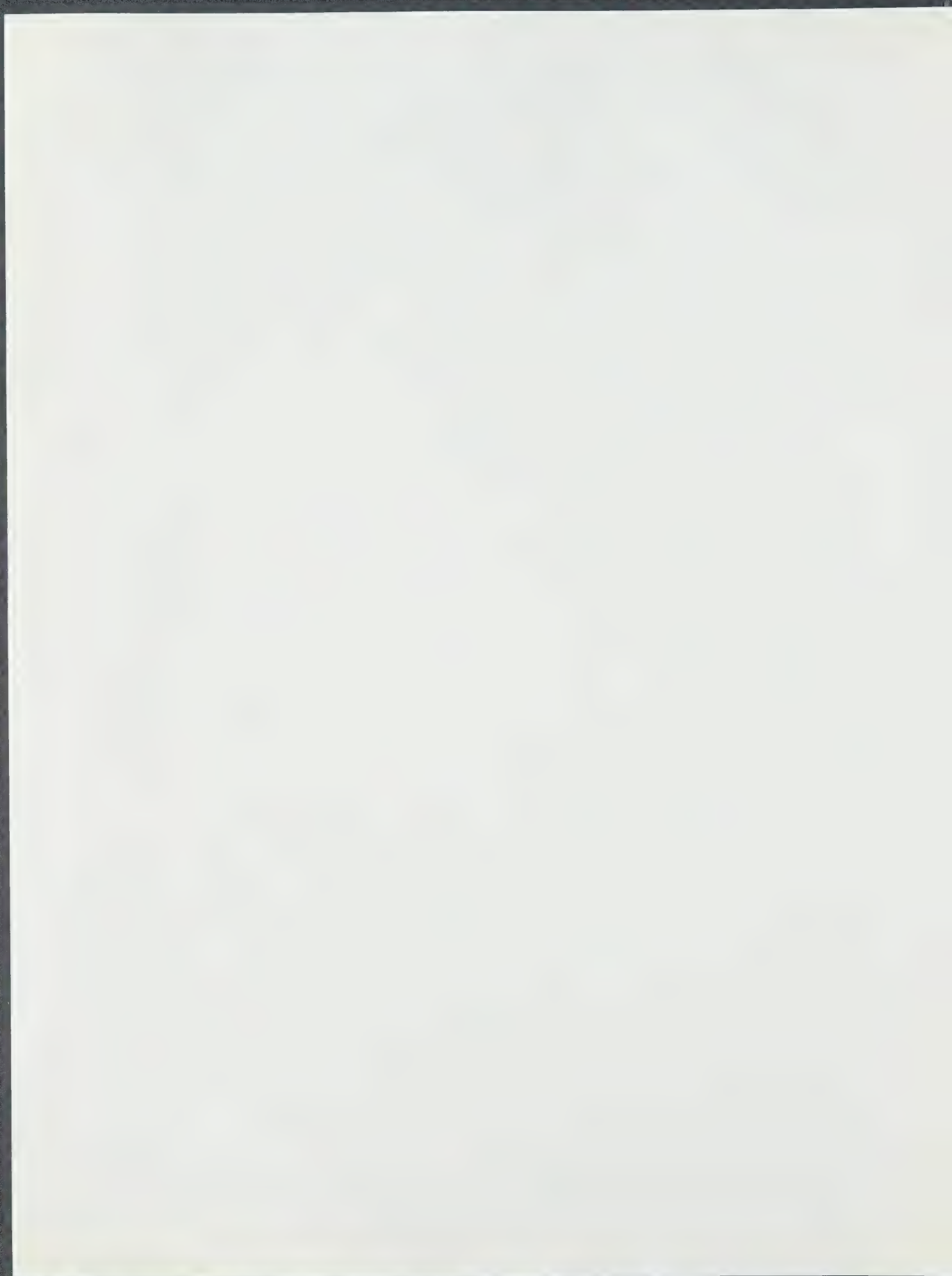
FROM : Larry Kurtz

NO. OF PAGES : COVER SHEET + 6 5

\*\*\*\*\*

MESSAGE:

IF THIS DOCUMENT WAS NOT TRANSMITTED CLEARLY OR COMPLETELY  
PLEASE CALL (416) 585-4507.





# VICTORIA UNIVERSITY

in the University of Toronto

OFFICE OF THE BURSAR

June 18, 2002

**SENT BY FAX #: (416) 277-0709**

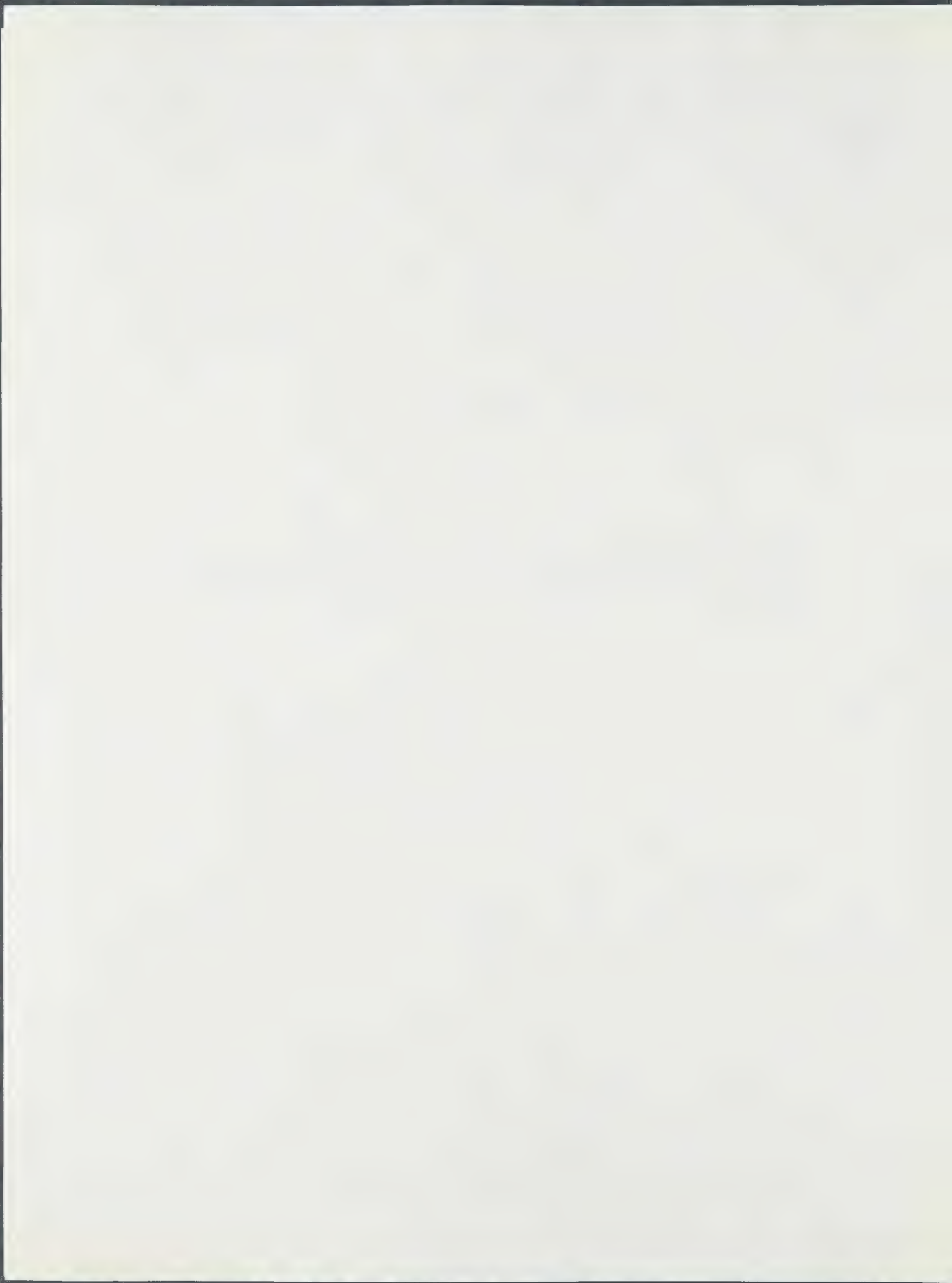
To : Drs. Alfred & Isabel Bader

I thought you might be interested in the agenda attached for a major Ideas Conference being held by an outside sponsor in the theatre which bears your name.

Regards,

A handwritten signature in cursive script, appearing to read 'Larry Kurtz', written over a horizontal line.

Larry Kurtz  
Bursar







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- [June 2000 Conference](#)
- [The Learning Annex](#)

## IDEACITY02 AGENDA

### Tentative Agenda (Subject to Change)


Please note:

Presenters speak in succession (i.e. one following the other). There are no discussions, breakout sessions or concurrent sessions - everyone sits in or session at the same time. This is a collective experience! Attendees see & speaker at the conference.

There is no podium on the stage and memorized/read speeches are not allowed. Presenters are asked to speak about their passions, inspirations and ideas they be current preoccupations, works in progress, long term projects, hot Sales pitches are not permitted from the stage (but are encouraged during informal conversation breaks and evening parties...as is all other schmoozing

Evening parties are included in your registration fee and are open to ideaCity attendees (i.e. registrants, speakers and sponsors) only. Attendees may purchase additional guest party passes

The conference will be held at the Isabel Bader Theatre, 93 Charles St. W. Toronto (on the Victoria University campus)

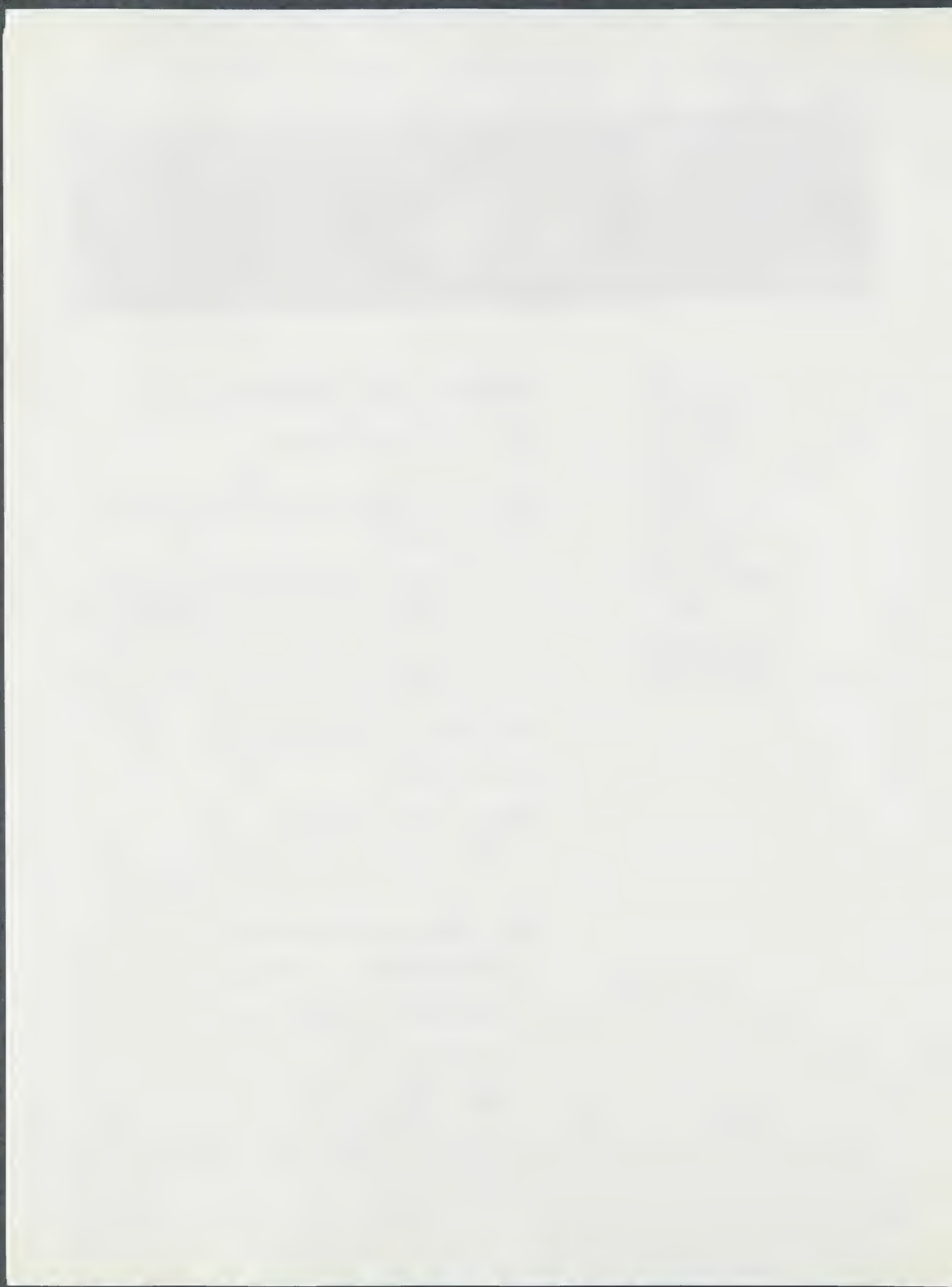
 [CLICK HERE FOR PRINTER FRIENDLY VERSION](#)

### Tuesday 18 June 2002

- 5:30PM-8:30PM: EARLY REGISTRATION

### Day 1 - Wednesday 19 June 2002

- 7:15AM-9:00AM: LATE REGISTRATION AND COFFEE
- 9:00AM-11:00AM: SESSION 1  
 MOSES ZNAIMER & 13-year-old bagpiper MELISSA JANE HOLLAND  
  
 ARTHUR KENT  
 Journalist and Documentary Filmmaker  
  
 NELOFER PAZIRA  
 Afghan-Canadian Journalist, Documentary Filmmaker, Star of Karaoke  
  
 MICHAEL IGNATIEFF  
 Author, Journalist, Director of Carr Center for Human Rights Policy  
 University  
  
 NORMAN SPECTOR



Former Ambassador to Israel; Globe and Mail columnist

- **11:00AM-12:00PM: FRONTIER COLLEGE CONVERSATION BREAK**

- **12:00PM-2:00PM: SESSION 2**

ADRIAN ANANTAWAN  
18-year-old virtuoso violinist

TYLER BRULE  
Editorial Director, Wallpaper magazine

MICHAEL BUDMAN  
Co-Founder, Roots

DONALD ZIRALDO  
President and Co-Founder, Inn!skillin Wines

LIONEL TIGER  
Darwin Professor of Anthropology, Rutgers University, Author, "The Males"



- **2:00PM-3:00PM: LUNCH (OPEN)**

- **3:00PM-4:40PM: SESSION 3**

ROB BUNTER  
Author, Ecologist, Founder of Greenpeace.

EMCRY KRISTOF  
National Geographic Photographer, Pioneer of the deep oceans

MARCO DE VILLIERS  
Author of "Water", Editorial Director, Where Magazine International

JENNIFER MATHER  
Biologist and Psychologist, the "Jane Goodall of Calamari" -- Saturn Magazine.

- **4:40PM-5:40PM: FRONTIER COLLEGE CONVERSATION BREAK**

- **5:40PM-7:40PM: SESSION 4**

DEEPA MEHTA  
Film director (Fire, Earth, Water), Producer and Screenwriter

TRACY QUAN  
Author of "Diary of a Manhattan Call Girl"; prostitutes rights activist  
Salon.com columnist

ELLIOTT WAHLE  
VP and GM, Toys 'R Us (retired)

FERRY MOSHER  
Editorial Cartoonist, aka The Montreal Gazette's "Aislin"

RONNIE BURKETT  
Puppeteer, "One of the world's geniuses" -- The Village Voice.

- **7:40PM-11:00PM: IDEACITY02 OPENING NIGHT PARTY @ THE 1 BADER**

↑

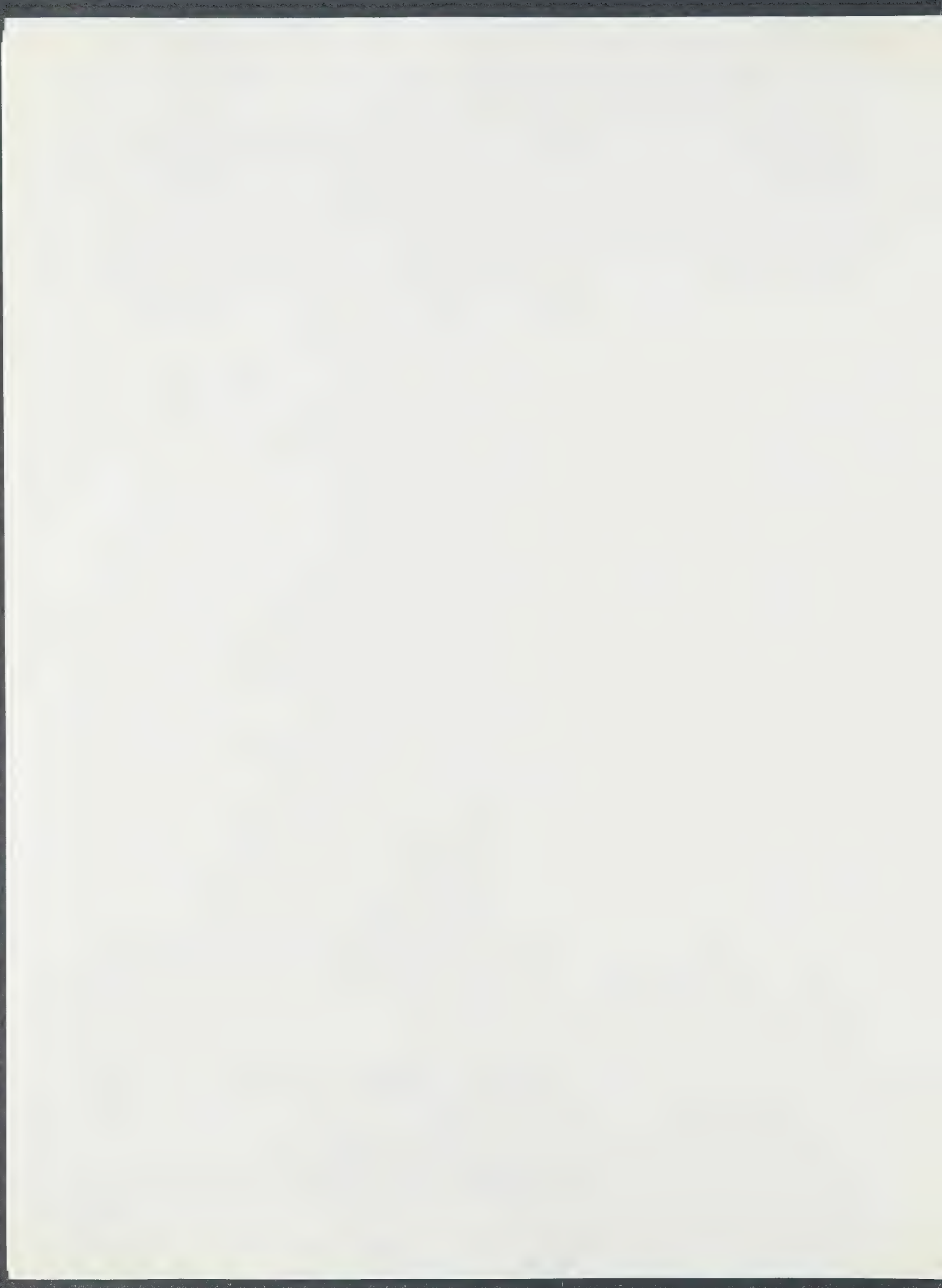
### Day 2 - Thursday 20 June 2002

- **8:00AM-8:45AM: COFFEE**

- **8:45AM-10:20AM: SESSION 5**

GENERAL JOHN DE CHASTELAIN  
Chairman of the International Body on the Decommissioning of Arms







Northern Ireland

HENRY MORGENTHAU  
Physician, Social Activist

CLAYTON RUBY  
Lawyer, Social Activist

IRSHAD MANJI Author, TV Personality and Media Entrepreneur

• 10:20AM-11:30AM: FRONTIER COLLEGE CONVERSATION BREAK

• 11:30AM-1:30PM: SESSION 6  
MARY GAGNEAU  
Astronaut, President Canada's Space Agency

CHRISTINE BENNEN  
Professor of Biochemistry & Molecular Biology; overseeing research "holodeck" project, in association with Sun Microsystems, at the U of Calgary

DR. GREG ZESCHUK & DR. RAY MUZYKA  
Joint-CEOs of BioWare Corp., Co-Executive Producers of the first 3D role-playing game

JOSEF PENNINGTON  
Medical Geneticist, Uncovered Master Gene for Osteoporosis

DR. PEROVIC  
Canada's "Nabob of Nanotechnology"; Chair of the U of T's Program Nanoengineering, the first of its kind to be offered anywhere in the world

• 1:30PM-3:00PM: LUNCH (OPEN)

• 3:00PM-4:35PM: SESSION 7  
DIANE FRANCIS  
Editor-at-Large and Columnist, Financial Post of the National Post

DAVID ZUSSMAN  
President, Public Policy Forum; Professor of Public Policy at the U of Ottawa

DOUGLAS COOPER  
Novelist and Artist, "All Families Are Psychotic"

PRESTON MANNING  
Senior Fellow Fraser Institute & The Canada West Foundation

• 4:35PM-5:40PM: FRONTIER COLLEGE CONVERSATION BREAK

• 5:40PM-7:15PM: SESSION 8  
QUARTETTO GELATI  
Internationally acclaimed Canadian classical-crossover quartet

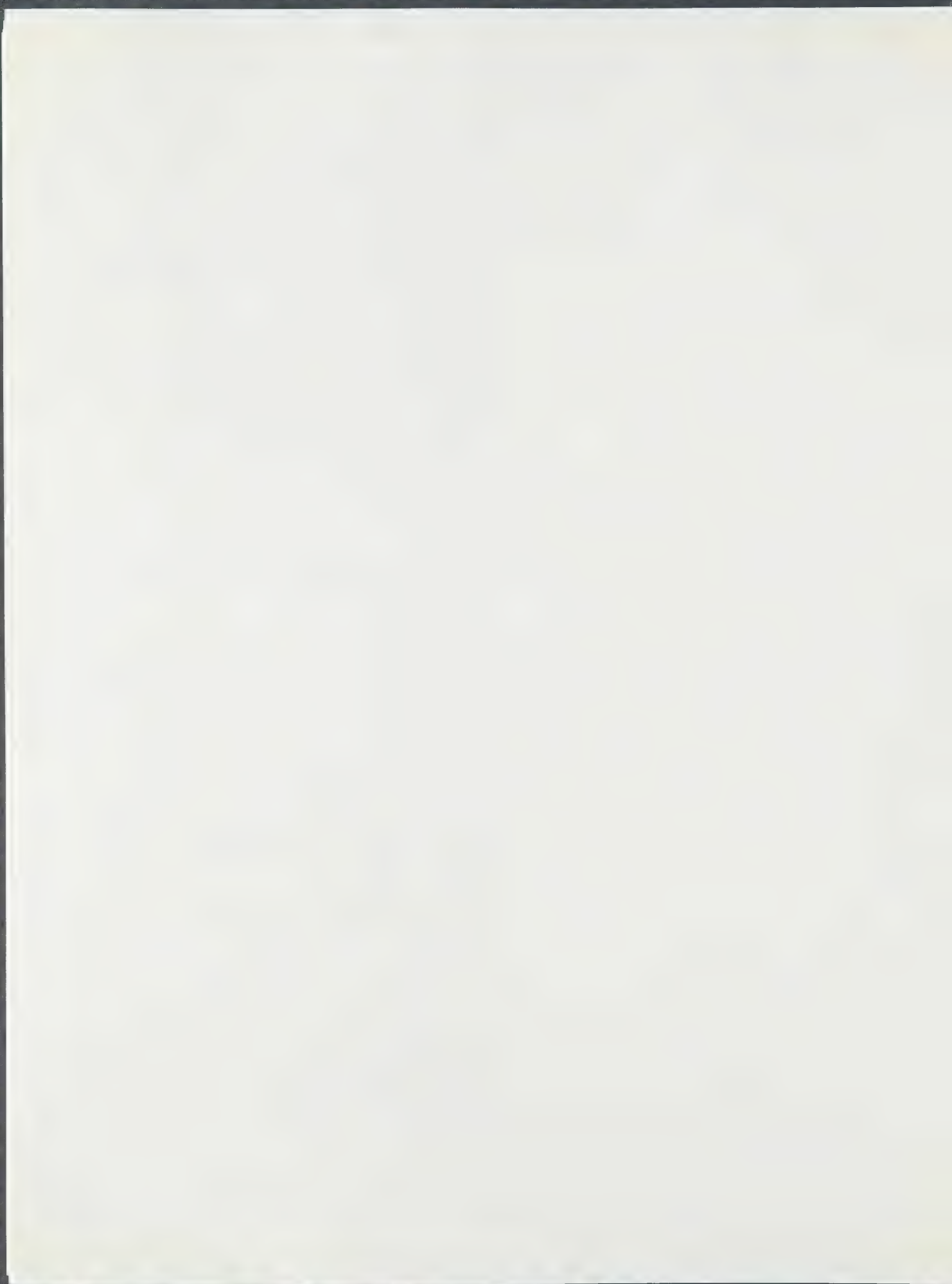
MICHAEL PORTER  
Publisher, Key Porter Books, Author

SPIDER ROBINSON  
Science Fiction Author, "Callahan's Key", Musician, Punkster

PICO IYER  
Author, Travel Writer, "One of the 100 visionaries worldwide who can change your life" -- The Utne Reader

• 7:15PM-11PM: IDEACITY02 SUMMER SOLSTICE PARTY @ THE EXCHANGE

FRONTIER COLLEGE



### Day 3 - Friday 21 June 2002

• 8:00AM-8:45AM: COFFEE

• 8:45AM-10:45AM: SESSION 9  
BRIAN MACDONALD  
Stage director, choreographer

JOHN ROBERT COLOMBO  
Canada's Master Saffron

DAVID FAJON  
Humourist, Essayist, Author of 'The Art of the Lie'

CHRISTOPHER CLAPHAM  
Director, National Museum of Science and Industry, London, UK

MARY MCARDLE  
Soprano, Canada's Foremost Concert Comedienne

• 10:45AM-11:45AM: FRONTIER COLLEGE CONVERSATION BREAK

• 11:45AM-1:20PM: SESSION 10  
JAMES HARRISON  
Concert Pianist, Actor and Composer

JOHN HARRISON  
Meyerson Chair of Urbanism, Wharton/University of Pennsylvania

JOHN HARRISON  
Architect, Jewish Museum Berlin & San Francisco, selected as archi-  
tects for the new RENAISSANCE ROOM

JOHN HARRISON  
Architect, Co-Founder Asymptote

• 1:20PM-2:20PM: LUNCH (OPEN)

• 3:00PM - 4:40PM: SESSION 11  
JAMES HARRISON  
Forensic Anthropologist, Author of 'Deja Dead'

JOHN HARRISON  
President, World Federation of Right-to-Die Societies

LAWRENCE SULLIVAN  
Doctor of Veterinary Medicine and Researcher at the Animal Biopro-  
Research Centre (Universite de Montreal) developed the original r-  
transfer technique used to produce the famous sheep 'Dolly', well I  
cloning the famous cow 'Starbuck'

JOHN HARRISON  
Columnist, The Globe & Mail

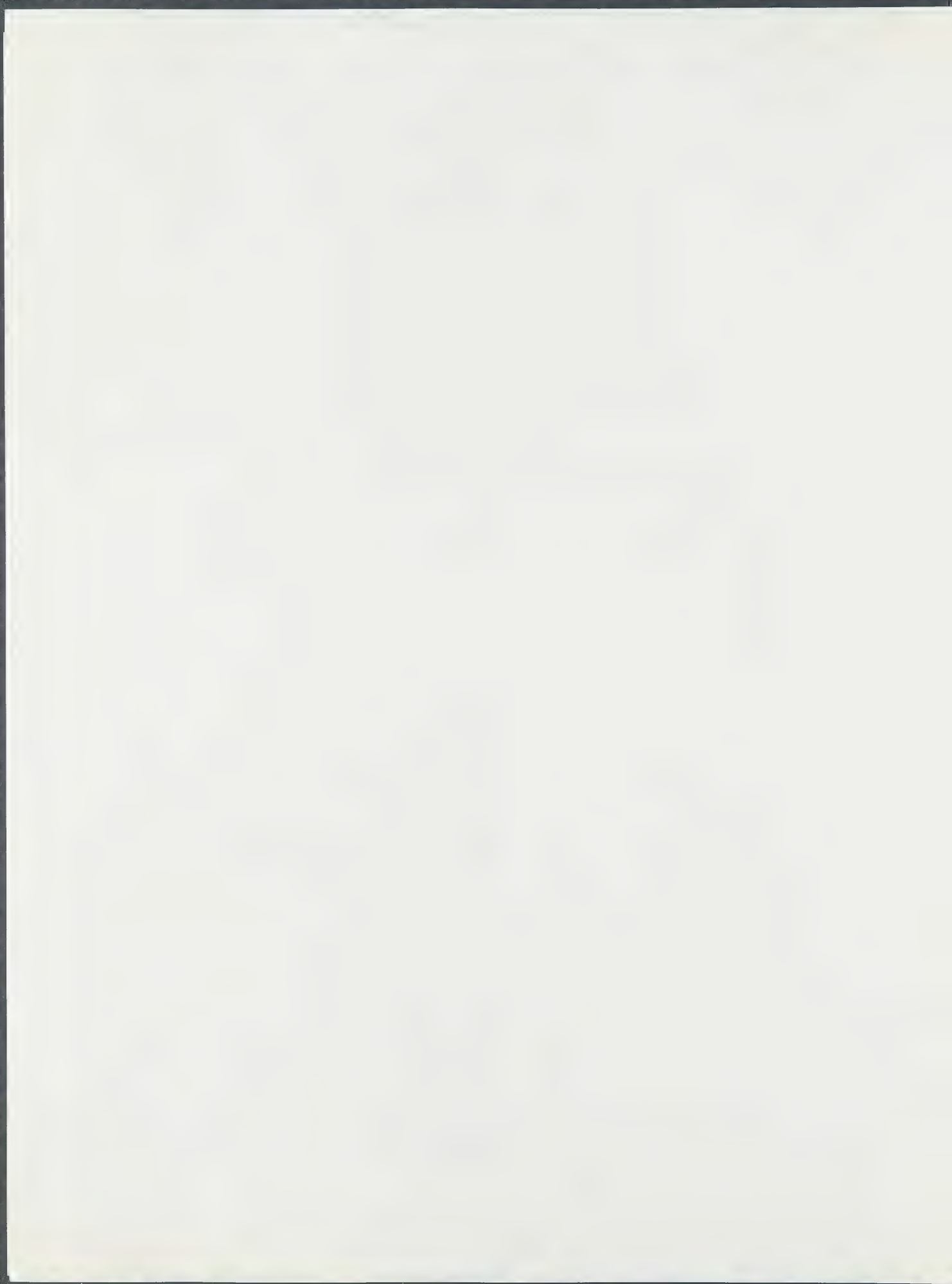
• 4:40PM-5:40PM: FRONTIER COLLEGE CONVERSATION BREAK

• 5:45PM-7:40PM: SESSION 12  
JOHN HARRISON  
Author, 'A Society in a Moment'

JOHN HARRISON  
Criminal Lawyer, Senior Partner Greenspan, Herstein & White

JOHN HARRISON  
Author, 'A Society in a Moment'

• 7:40PM-1AM: IDEACITY02 CLOSING NIGHT PARTY AT THE CHUI BUILDING





**Whitfield Fine Art Ltd.**

---

**From:** Inierman [Inierman@bellsouth.net]  
**Sent:** 20 June 2002 18:32  
**To:** fineart@whitfieldfineart.com  
**Subject:** FOR DR. ALFRED BADER



FLEMISH6.JPG



FLEMISH7.JPG



FLEMISH10.JPG



FLEMISH8.JPG



FLEMISH5.JPG



FLEMISHBACK.JPG



FLEMISHSIG.JPG

Dear Alfred

I have consulted with Ann who gave me this new email address and advised I send directly to you rather than through her given her coming vacation. I have attached photos of a newly acquired painting and, in my continued effort of first acceptance or refusal, am sending to you in London. It is oil on panel 19" X 15" and in an early frame. It was bought as Flemish circa 1610, an opinion with which I agree. When it was shipped to me, the panel seam opened as you can see from the photos. It was definitely a seam and not an old crack even though a two piece panel as such would be unusual. The pieces were both glued and doweled. I have had it rejoined but not restored pending your decision as you might wish to have such work done yourself. The condition otherwise is good with only minor old touching along that seam, some unimportant glazing above the heads in the sky and a touch on her eye and mouth. All quite old.

It is nice to find a more secular work from this period and I hope it perks your interest as the figures, especially him, are relatively attractive. I cannot attribute it on short notice, or perhaps even lengthy notice. It will take a true expert in the period but it should be recognizable to someone. While the owners offered it as anonymous, it has what appears to be a signature at the base of the mirror and I have provided a photo of that. I guess it could be called an "Allegory of Vanity" or "Sense of Sight". The buyer can take their pick.

I will let the photos speak to you and as usual will wait for your response. Also, as usual, I do not desire to take the "long road" with any paintings so I will work with you as best as I can. I paid a respectable price for this fairly unusual work and offer it to you at \$8000.00, I think an equally respectable price.

My apologies to Clovis Whitfield for cluttering his email on two occasions now but you must take shorter vacations. Just kidding. You have my email address herein and to repeat it is Inierman@bellsouth.net.

My very best wishes for a happy summer and good luck at the London Sales.

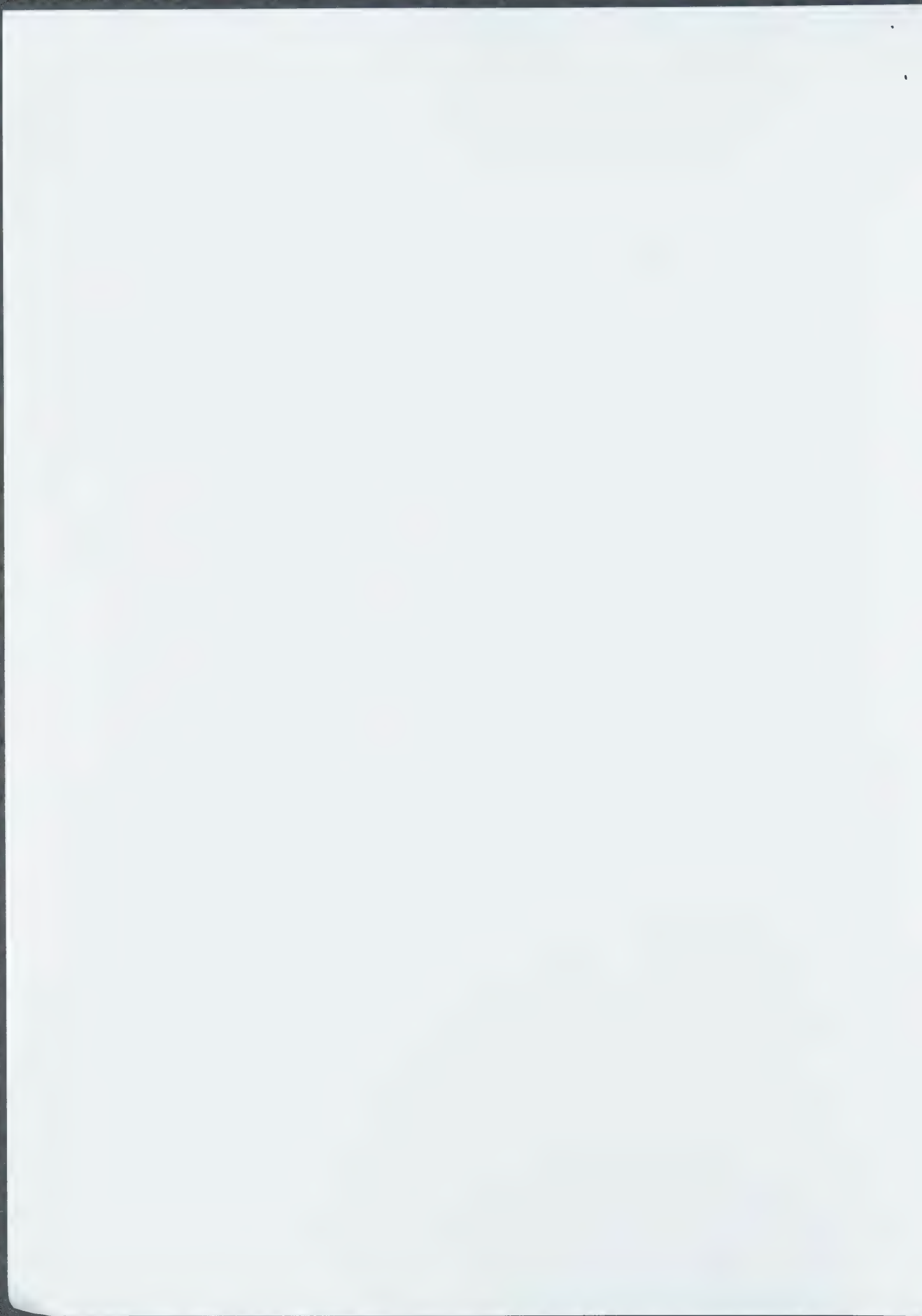
Lewis

Tae 6/25  
NO











# GWT

Gesellschaft für Wissenschafts- und Technikdokumentation

Einladung zum Vortrag

## *Oskar Werner* zum 80. Geburtstag

**Zwölf Schülerinnen und Schüler der 2A am BRG 6 Marchettigasse im Alter von elf bis zwölf Jahren berichten über ein soeben abgeschlossenes Projekt, das Recherchen zum Thema Oskar Werner zum Gegenstand hatte.**

Ebenso wie sie, war auch der weltberühmte Schauspieler Schüler dieses traditionsreichen Realgymnasiums, das unter anderem auch den GWT-Ehrenpräsidenten Univ.-Prof. Dipl.-Ing. Dr. Dr.h.c.mult. Heinz Zemanek „hervorbrachte“. Grosse Freude am selbsttätigen Arbeiten als individueller Herausforderung stand bei den historischen Forschungen der angehenden Wissenschaftler im Vordergrund.

Unter der Leitung ihrer Lehrerin Prof. Mag. Ingeborg Mautner präsentieren die Schüler Resultate ihrer Interviews, die sie mit jenen Menschen machten, die Oskar Werner noch persönlich kannten, berichten über seine Kindheit und Jugend in Gumpendorf, präsentieren Zitate und erzählen über die wichtigsten Stationen seines Lebens und Wirkens. Über die Kindheit von Oskar Josef Bschließmayer, wie Oskar Werner mit bürgerlichem Namen hiess, erzählt eine Schülerin auf Grund eines Besuches in dessen Geburtshaus in der Marchettigasse 1A.

In der Österreichischen Mediathek des Technischen Museums Wien suchten die Schüler nach Bild- und Tondokumenten über den grossen Schauspieler, die angehenden Wissenschaftler analysierten aber auch den berühmten Film „Mozart“, der anlässlich des 200. Geburtstages des grossen Komponisten gedreht wurde und in dem Oskar Werner die Titelrolle spielte.

Ausserdem bringen sie immer wieder die faszinierende Stimme von Oskar Werner zu Gehör. So zum Beispiel mit dem Gedicht „Ich hab' in meinen Jugendtagen...“ von Heinrich Heine.

Die „Rolle seines Lebens“ war für Oskar Werner *Hamlet* von William Shakespeare. Schon mit elf Jahren sprach Oskar Werner dem Deutschlehrer seines Gymnasiums den *Hamlet*-Monolog vor. Auch die Schüler des BRG6 waren von Oskar Werners *Hamlet* so fasziniert, dass sie einige Szenen selbst spielen wollten. Dazu begaben sie sich in das Theater in der Josefstadt, jenen Ort, wo es Oskar Werner mit dieser Rolle gelungen war, das Publikum zu ungeheuren Beifallsstürmen hinzureissen. Auch die Kinder standen für kurze Zeit auf der Bühne und schnupperten jene Theaterluft, die schon lange vor ihnen Oskar Werner fasziniert hatte. Kurze szenische Darstellungen unter dem Titel „Hamlet, Hamlet, Hamlet“ werden die Veranstaltung beleben, wobei *Hamlet* von einem Mädchen gespielt werden wird (!)

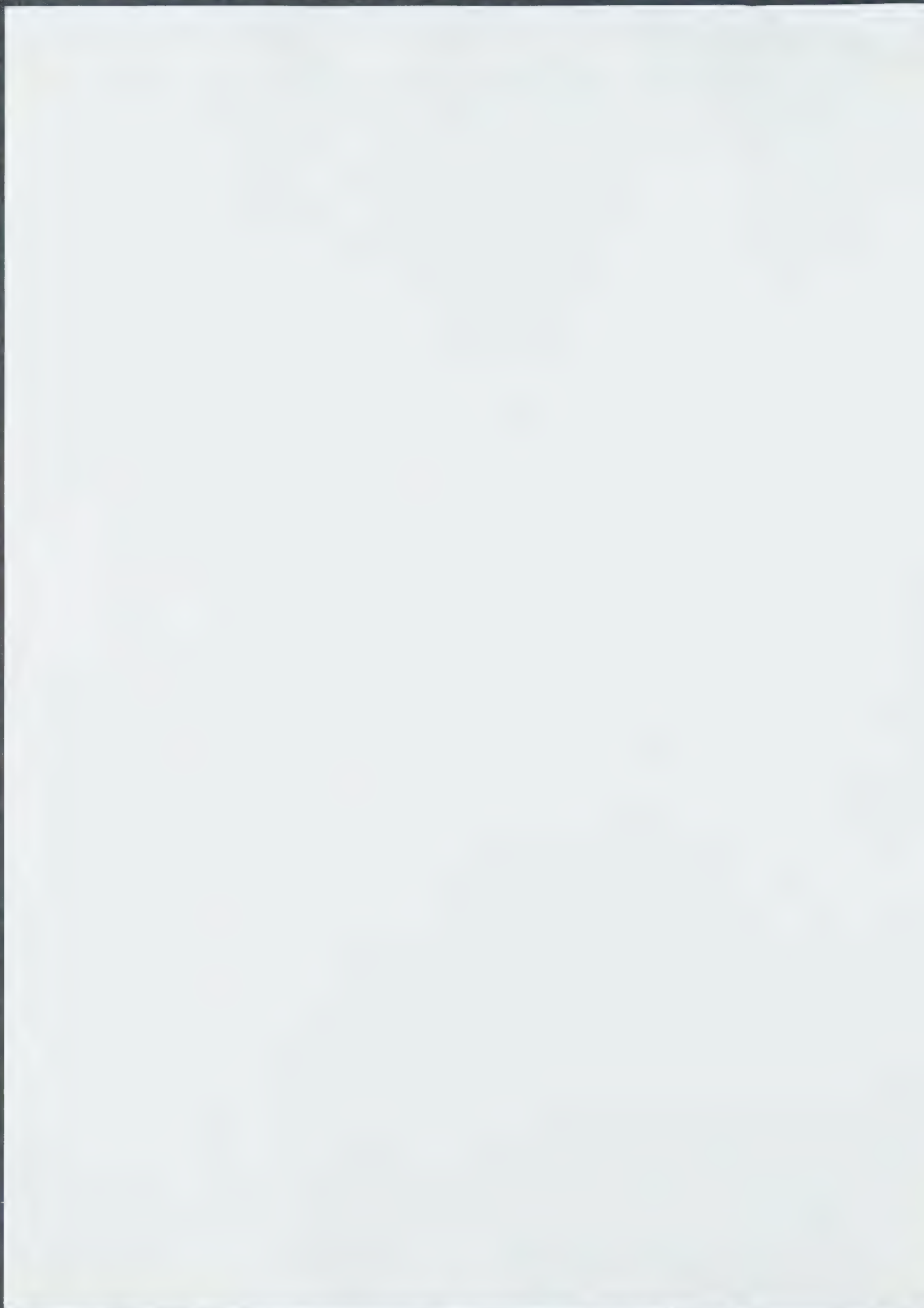
Ein Ergebnis der Forschungen, bei denen eine gemeinsame Dokumentation angestrebt wurde, ist eine Website für *Museum Online*, wobei es bei dem Projekt vor allem darum ging, die Kindheit und Jugend des berühmten Schauspielers zu dokumentieren.

**Freitag, 21. Juni 2002, 16.15 Uhr**  
**Bezirksmuseum Mariahilf**  
**A-1060 Wien, Mollardgasse 8**

Gesellschaft für Wissenschafts- und Technikdokumentation

Präsident: Univ.-Prof. Dr. phil. Wolfgang Fallmann, Institut für Industrielle Elektronik und Materialwissenschaften  
der Technischen Universität Wien

Sekretariat: Dr. phil. Reinhard Schlögl, Mariahilferstr. 35, A-1060 Wien



FINE PAINTINGS

SCULPTURE

GRAPHICS

RESTORATION

APPRAISALS

# KRAMER gallery, inc.

LaSalle Plaza  
800 LaSalle Avenue, Suite 240  
Minneapolis, Minnesota 55402-2006

E-mail: [kramerart@isd.net](mailto:kramerart@isd.net)

21 June 2002

*PIX to AB  
Kramer expects call*



612  
338-2911  
fax  
612  
338-2854

Dr. Alfred Bader.  
Alfred Bader Fine Arts  
924 E. Juneau Ave.  
Astor Hotel Ste. 622  
Milwaukee WI 53202

Dear Dr. Bader:

I have in the past corresponded with you concerning Old Master type paintings that we get in our gallery from time to time. I am enclosing a number of color snapshots of just such a painting that recently came into our gallery and am wondering if you could help me in identifying it as to subject and possible origin.

This painting is oil on canvas, it measures approximately 47" x 62", it is painted on very old canvas which in turn has been lined on another canvas which appears quite old, and there is no signature or other identifying mark that I can see.

The painting appears to depict a mass washing and/or bathing at a lake or river with a forest of white tents erected in the middle distance against a background of snow-capped mountains. There has been water damage to the right side of the painting and that is why the paint film in that section of the painting appears "whitish" and cloudy.

If you can tell me anything about this painting or in any other way assist me in its research, I will greatly appreciate it.

This painting is owned by a client from southern Minnesota and I believe that they might be interested in selling it once a determination is made as to what it is and what its fair value range might be. Would this be a work that you might have an interest in acquiring?

Please feel free to contact me, if you have any questions. I hope that I may hear back from you in the near future.

Sincerely,

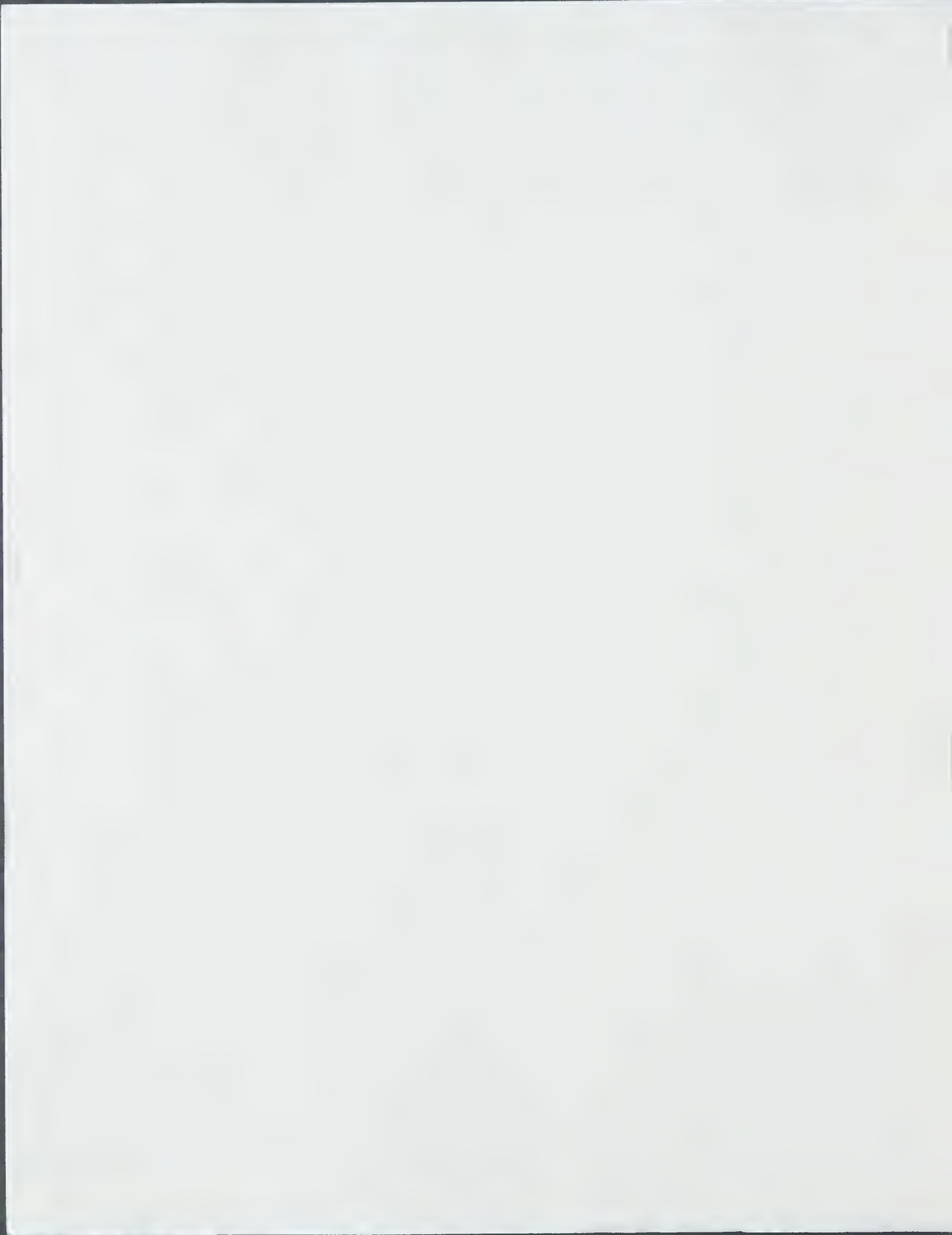
Wes Kramer

NINETEENTH

AND

TWENTIETH

CENTURIES





FINE PAINTINGS

SCULPTURE

GRAPHICS

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APPRAISALS

612  
338-2911

fax

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338-2854

AMERICAN

EUROPEAN

MINNESOTA

WESTERN

NINETEENTH

AND

TWENTIETH

CENTURIES

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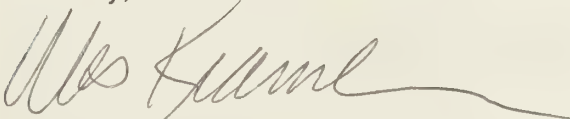
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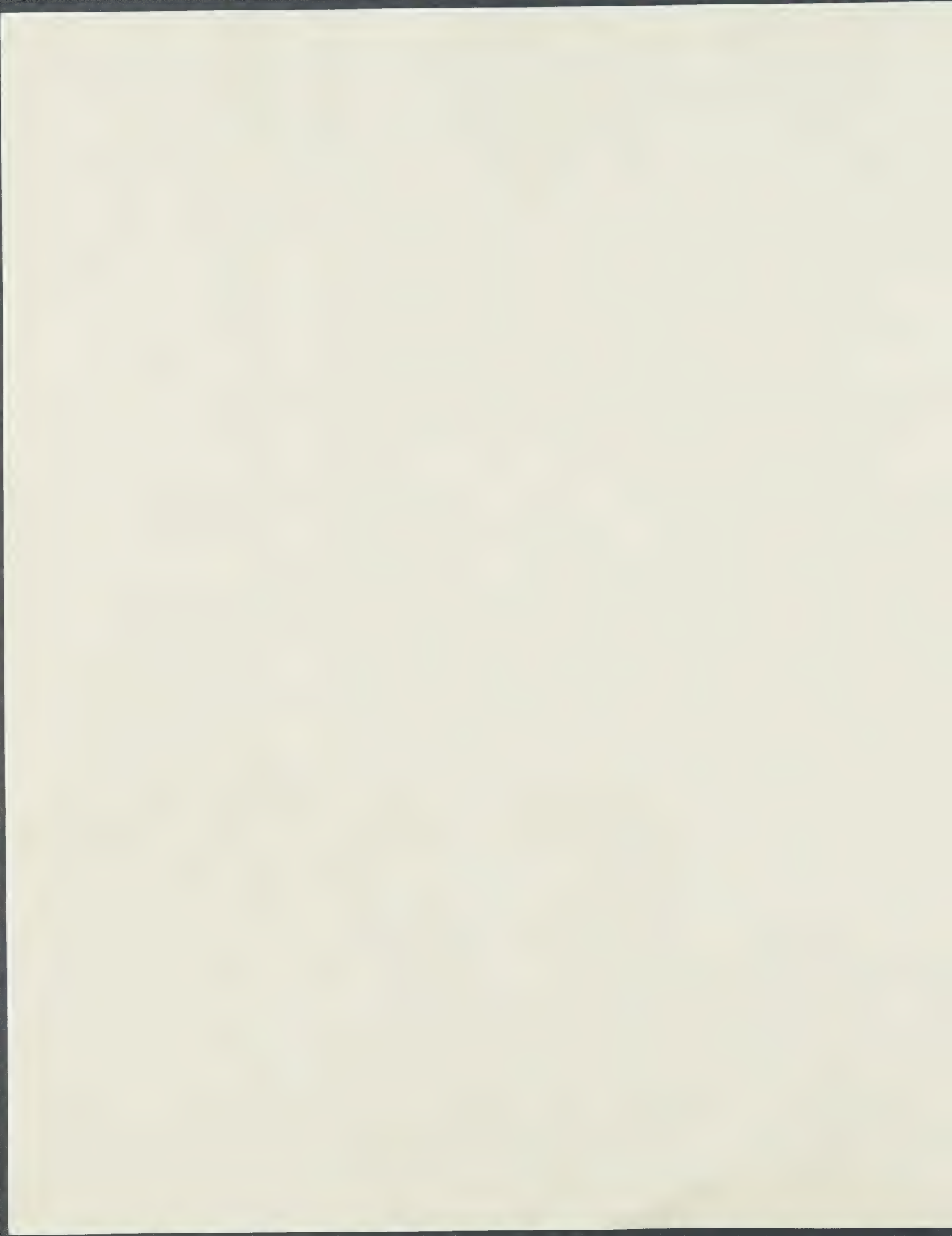
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Sincerely,



Wes Kramer



MICHAEL ROHE

KUNSTHANDEL  
PRESSBURGER STR. 77  
D-81977 MÜNCHEN  
TEL. 089 / 710 39 666  
FAX 089 / 710 39 667FAX NACHRICHT  
FACSIMILE TRANSMISSION

DATUM / DATE 25 - 6 - 2002

AN / TO Dr. Alfred Bader

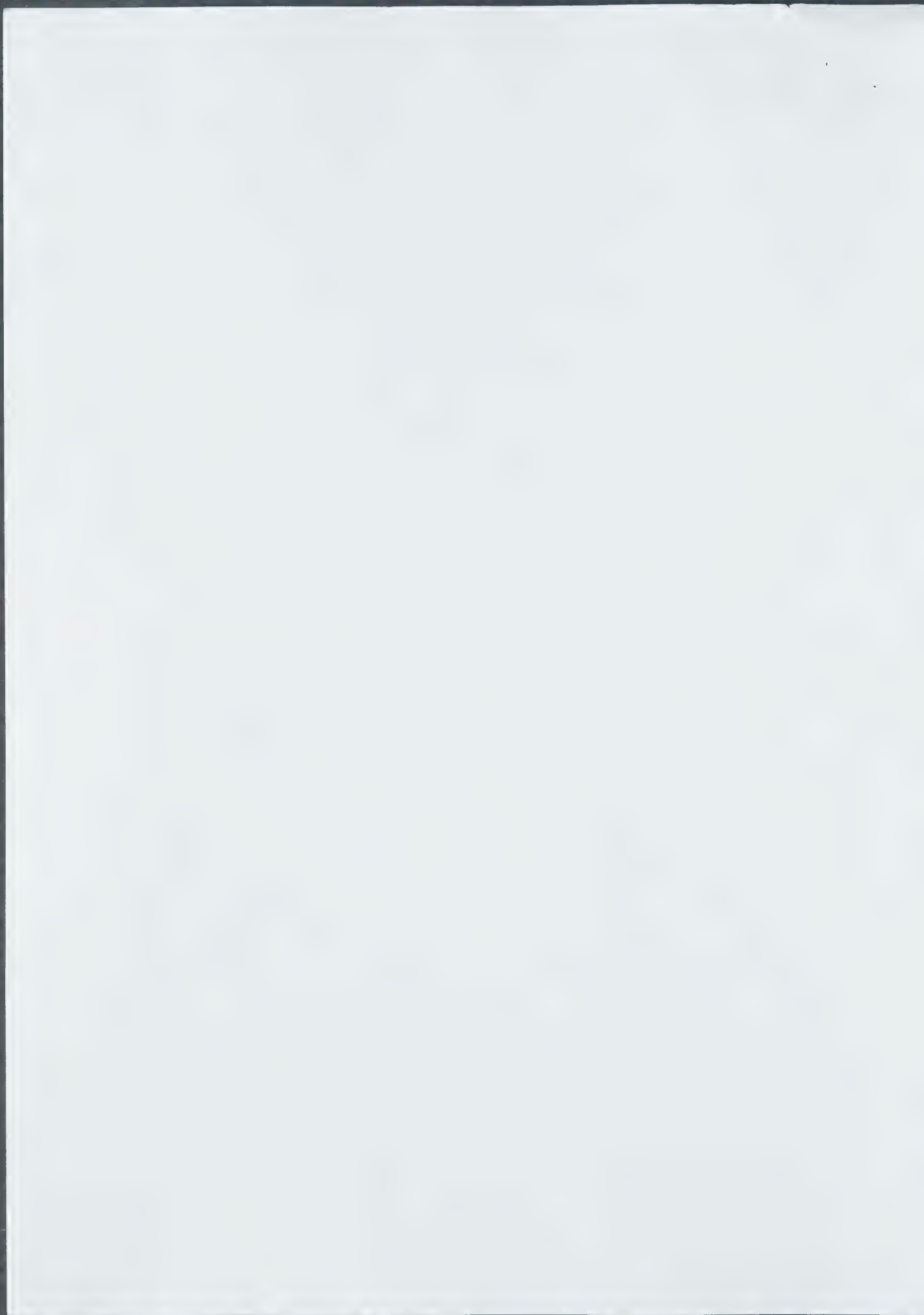
FAX NR. 0044 - 1424 - 22 2223

ANZAHL SEITEN / 2  
NO. OF PAGES

Lieber Alfred,  
ich hoffe, Eure Reise war nicht so anstrengend.  
Professor Junzwei hat Ihr hoffentlich bei guter Gesundheit  
& Laune angetroffen.

Anbei ein dendrochronologisches Gutachten zu dem  
Jestück von Bonaventura Peeters, das das Alter  
bestätigt.

Beste Grüße, auch an Deine Frau,  
Michael Rohe







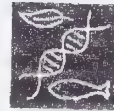
Universität Hamburg

UHH • ORDINARIAT FÜR HOLZBIOLOGIE •  
LEUSCHNERSTRASSE 91 • 21031 HAMBURG

Herrn  
Michael Rohe  
Kunsthandel  
Pressburger Straße 77

81377 München

Fachbereich  
Biologie



Ordinariat für Holzbiologie

Prof. Dr. P. Klein

Tel.: +49 40 739 62 - 424

Fax: +49 40 42891 - 2835

E-Mail: pklein@holz.uni-hamburg.de

Datum und Zeichen Ihres Schreibens

Aktenzeichen (bei Antwort bitte angeben)

Datum

Kl/hn

22.04.2002

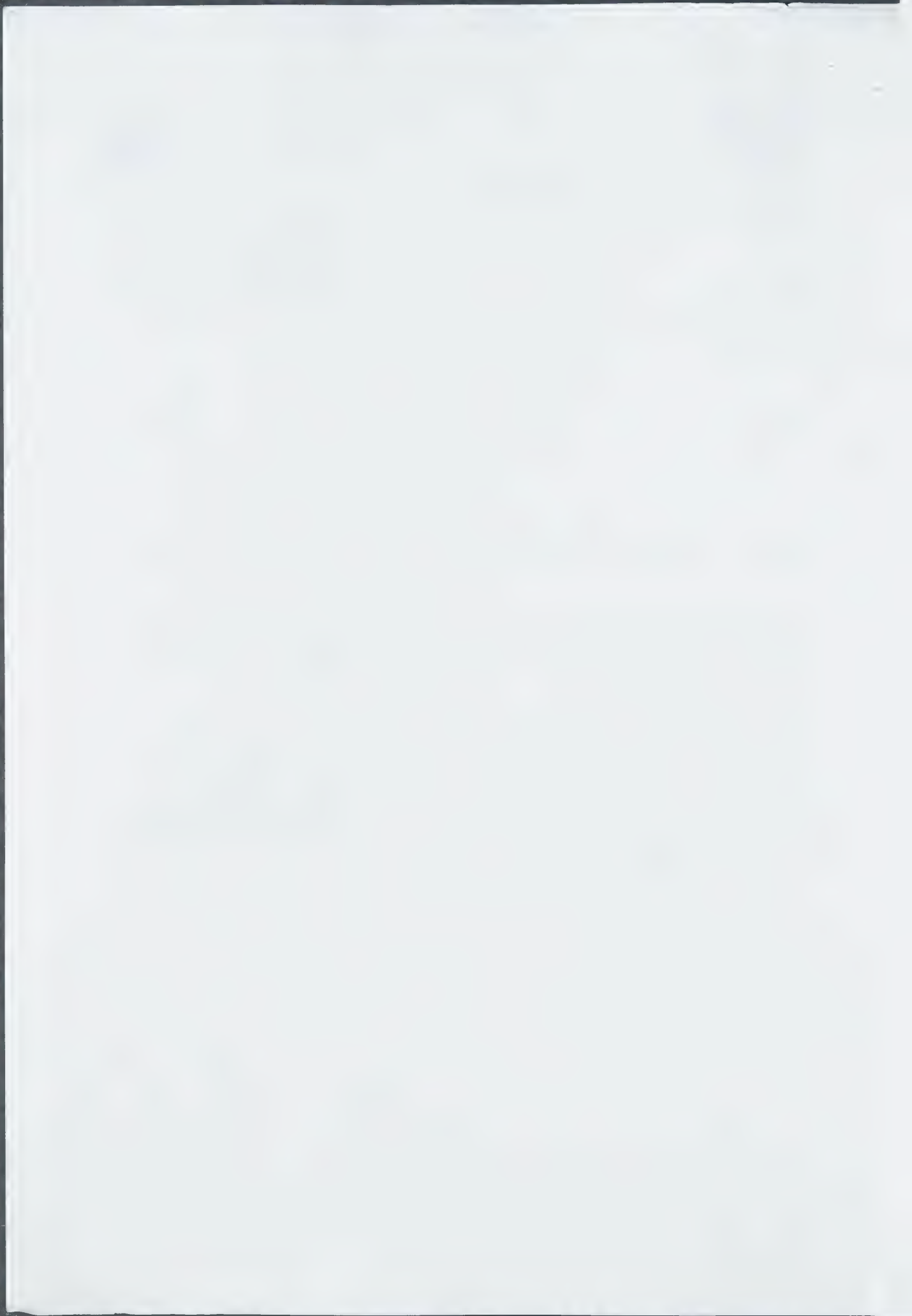
Bericht über die dendrochronologische Untersuchung der Gemäldetafel „Seesturm“ (B. Peeters)

Die einteilige Eichenholztafel (24,1 x 34,0 cm) enthält 160 Jahrringe, davon 5 Splintjahrringe, und konnte mit Hilfe der Vergleichschronologie für den Raum Baltikum zwischen die Jahre 1636 und 1477 eingeordnet werden.

Der jüngste Kernholzjahrring stammt somit aus dem Jahr 1631.

Unter Voraussetzung der Splintholzstatistik für Osteuropa ergibt sich ein frühestes Fälldatum des verwendeten Baumes ab 1640, eher wahrscheinlich ist jedoch ein Fälldatum zwischen 1644..1646....1650. Eine früheste Entstehung des Gemäldes wäre bei einer minimalen Lagerzeit des Holzes von zwei Jahren ab 1642 denkbar. Eher ist jedoch bei einem Median von 15 Splintholzjahrringen und einer minimalen Lagerzeit des Holzes von 2 Jahren eine Entstehung des Gemäldes ab 1648 zu vermüen.

Prof. Dr. Peter Klein



mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

**Subject:** Fwd: Request  
**From:** "abfa" <ordersfa@alfredbader.com>  
**Date:** Thu, 27 Jun 2002 09:26:24 -0400  
**To:** <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

**Subject:** Request  
**From:** Jaap vd Veen <jaapvdveen@rembrandthuis.nl>  
**Date:** Thu, 27 Jun 2002 15:15:06 +0200  
**To:** <Ordersfa@alfredbader.com>

Dear Mr Bader,

On behalf of Ed de Heer of Museum Het Rembrandthuis, I would like to ask you the following. Dr. Gerhard Koelsch from Mainz, Germany, who wrote a thesis on the German 18th century artist Trautmann, informed us that he found a painting by Trautmann on the internet. This picture, which has close similarities to a painting by Rembrandt in Kassel, used to be in your possession. For his research, dr. Koelsch is very much interested in having a good photograph of the picture. Would you be so kind to let me know if we indeed could have (or order) a photograph?

In advance, I would like to thank you very much for your kind assistance.

Sincerely yours,  
Jaap van der Veen  
Museum Het Rembrandthuis  
Postbus 16944  
1001 RK Amsterdam  
The Netherlands

*Wife Mende*

*yes*

*private call J.*







# GWT

Gesellschaft für Wissenschafts- und Technikdokumentation

## Einladung

### Josef Gloger führt durch das *Filmarchiv Austria*

1955 wurde das *Österreichische Filmarchiv* gegründet. 1997 wurde diese bedeutende audiovisuelle Institution unseres Landes nicht nur in *Filmarchiv Austria* umbenannt, sondern auch in vielen Bereichen umstrukturiert und modernisiert. Das FAA stellt heute die „österreichischen Nationalbibliothek des Films“ dar. Seine Gründer waren u.a. staatliche Stellen, wie zum Beispiel, die ÖNB, die *Staatliche Hauptstelle für Lichtbild und Bildungsfilm* und das *Österreichische Bundesinstitut für den wissenschaftlichen Film*. Es sammelt und bewahrt zentral die noch erhaltenen Reste österreichischer Filmgeschichte: Zeitdokumente, Lehrfilme, Wochenschauen und Spielfilme. Das älteste Original der Sammlung stammt aus dem Jahr 1905. Bei der „Hardware“ handelt es sich vielfach um Nitratfilm (Zelluloid), also um Material, das sich im Lauf der Zeit zersetzt, leicht entflammbar und im Brandfall unlöslichbar ist. Die Lagerung des Originalmaterials findet in Laxenburg bei konstanter Temperatur und Luftfeuchtigkeit in einem speziellen Filmbunker statt, der das Herz dieses berühmten Archivs darstellt. Zur Rettung vieler Filmdokumente vor Verfall und endgültigem Verlust sind laufend äusserst aufwendige restauratorische Massnahmen notwendig: Umkopieren, Videobearbeitung, Digitalisierung etc.

Josef Gloger, weltweit bekannter Spezialist für das Restaurieren und Bewahren audiovisuelle Medien und Gründungsmitglied der GWT, führt durch die interessantesten Abteilungen des Hauses. Er präsentiert u.a. die umfangreiche Bibliothek des FAA, die Sammlung der *Austria Wochenschau*, das *Filmdokumentationszentrum Spiegel* und den Bereich Technik.

Im neuen Filmsaal zeigt Gloger eine kleine Auswahl von Filmen aus den Bereichen Rundfunktechnik, Luftfahrt und Medizin, wobei die Arbeiten berühmter Österreicher in besonderer Weise berücksichtigt werden. So präsentiert Gloger zum Beispiel Konrad Lorenz in einer ungewöhnlichen Live-Aufnahme, die in den USA entstanden ist. Josef Gloger, Nachrichtentechniker und Grafiker, der seit 25 Jahren mit grosser Leidenschaft und Akribie in diesem Archiv arbeitet, präsentiert darüber hinaus auch Ausschnitte aus Raritäten wie „Mit dem Motorrad über den Wolken“, „Das Lebenswerk von Bruno Lötsch“ (der Vater von Bernd Lötsch); zu sehen sind aber auch audiovisuelle Proben aus nahezu vergessenen österreichischen Monumentalfilmen, wie „Samson und Delila“, „Sodom und Gomorrha“, „Die Sklavenkönigin“, sowie frühe Werke des langjährigen GWT-Förderers Hans Hass.

**Freitag, 28. Juni 2002, 16.15 Uhr**

*Filmarchiv Austria*  
im Augarten  
**Obere Augartenstr. 1, 1020 Wien**

Gesellschaft für Wissenschafts- und Technikdokumentation

Präsident: Univ.-Prof. Dr. phil. Wolfgang Fallmann, Institut für Industrielle Elektronik und Materialwissenschaften  
der Technischen Universität Wien

Sekretariat: Dr. phil. Reinhard Schlögl, Mariahilferstr. 35, A-1060 Wien



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