Alfred Bader

Alt Related Correspondence

[Correspondence 1999]

CHRISTIE'S

INVOICE
Christie's

Ch# 2757
$ 992,500.00
~~2-7~~-99
MG

Dr Alfred R Bader
Alfred Bader Fine Arts
924 East Juneau Avenue
Milwaukee WI 53202

INVOICE #: J009001
I.D.#: 3354
BIDDER #: 914
DUE DATE: FEB 5 99
O 00037718
31AUG97
TEL. 414 277 0730/962 5169

Ch# 2777
$ 992,500.00
3-1-99 MG

SALE: 9042 Park 29JAN99 PURO
Important Old Master Paintings

LOT NUMBER	PURCHASE PRICE LOT DESCRIPTION	TAX RATE	SALES/USE TAX
14	992500.00 Frans Hals Portrait of a Gentleman oil on canvas		
Total Purchase Price	992500.00	+	0.00
		Total Amount Payable	992500.00

The description of any property identified on this invoice is made with reference to the catalogue entry, the glossary, if any, which appears in the front of the auction catalogue and any addendum or other saleroom announcement issued in connection with this auction.

The purchase of the property identified on this invoice is subject to the Conditions of Sale and Limited Warranty set forth in the front of the auction catalogue for the above-referenced sale.

The purchase price is the sum of the final bid price plus a premium payable by the buyer of 15% of the final bid price up to and including $50,000 and 10% of the final bid price above $50,000, for each lot, as set forth in the Conditions of Sale.

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If a buyer takes delivery in any of the following states, Christie's must collect any applicable state or local sales or use tax before property is shipped: Alabama, California, Connecticut, Florida, Illinois, Massachusetts, New Jersey, New York, Pennsylvania Rhode Island, Texas or Washington D.C.

Failure to pay appropriate tax may affect delivery of your merchandise. Please call 212/546-1124 (Park) or 212/606-0450 (East) for assistance.

BI

Please return the bottom portion of this invoice along with your payment in the enclosed envelope

PAYMENT IN FULL IS DUE
SEVEN CALENDAR DAYS AFTER SALE.

Please see the back of this invoice
for complete payment instructions

INVOICE #: J009001
SALE: 9042 Park 29JAN99
I.D.#: 3354
Dr Alfred R Bader
TOTAL PURCHASE PRICE: 992500.00
SALES/USE TAX: 0.00
(See instructions above)
TOTAL AMOUNT PAYABLE: 992500.00

Christie's 502 Park Avenue, New York, New York 10022 Tel. (212) 546 1124 Fax. (212) 759 7204
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ALFRED BADER FINE ARTS
ASTOR HOTEL, SUITE 622
924 E. JUNEAU AVE.
MILWAUKEE, WI 53202

2777

PAY TO THE ORDER OF Christie's

DATE 2-27-99

12-5 750 143

Five hundred ninety two thousand five hundred & no/100the — $992,500.00 DOLLARS

M&I Marshall & Ilsley Bank
Milwaukee, Wisconsin 53202

FOR Lot 14, Sale 9042

Alfred Bader

⑈002777⑈ ⑆075000054⑆ 00003⑈68296⑈

February 10, 1999

TO: Ms. Lynne Gardner
Manager, Purchaser Payments
Christie's – New York

Page 1 of _1__

FAX #: 1-212-759-7204

Dear Ms. Gardner,

In response to your fax of today and Ms. Goldman's phone call of yesterday, I am mailing you a replacement check for $992,500.00, dated February 27, 1999 today.

Please note that you have allowed me thirty days to pay for a good many years.

I remain

Yours sincerely,

Alfred Bader

Lot # 3354
Sale # 9042

.IE'S INC
ark Avenue
w York, New York 10022
el: (212) 546 1124
Fax: (212) 759 7204

219 East 67th Street
New York, New York 10021
Tel: (212) 606 0450
Fax: (212) 879 0705

CHRISTIE'S

PURCHASER COLLECTION ORDER

Dr Alfred R Bader
Alfred Bader Fine Arts
924 East Juneau Avenue
Milwaukee WI 53202

Invoice No. J009001/01
Order Date. 02FEB99
Client No. 3354

Sale: 9042 Park 29JAN99 PURO NYC.CSH.CSH
Important Old Master Paintings

Lot	Dept		Issue No.	Amount
14	OMP	Frans Hals Portrait of a Gentleman oil on canvas		992,500.00

Total 992,500.00

Authorised By: JC

Released By: 2/2/99

COLLECTED BY: OWNER or AGENT Name of Agent: BOB HEINROTH

I hereby acknowledge that I have received the property listed above in good order and condition.

Signature:

Identification

Bob Feinroth
ART DELIVERY SERVICE

P.O. Box 544 Fair Lawn, N.J. 07410
Bus: 212-406-4556
Res: 201-368-3539 after 6 PM
Res: 201-797-8199

DATE 2/2/99

FROM CHRISTIES
502 Park Ave.
N.Y.C.

TO ALFRED BADER
c/o OTTO NAUMANN
22 E. 80TH ST.
N.Y.C.

DESCRIPTION OF ARTICLE AND CONDITION WHEN RECEIVED	TOTAL AMOUNT
SALE 9042 LOT # 14	

PECIAL INSTRUCTIONS:

TOTAL • PLEASE PAY THIS AMOUNT ➡ $

IMPORTANT: PLEASE READ

In consideration of the rate charged, liability, including negligence is limited to the sum of 30 cents per pound per article, unless a greater value is declared and paid for or agreed to be paid at the rate of fifty cents for each $100 great valuation, or any part thereof.

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CONSIGNEE

CONSIGNOR

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Failure to pay appropriate tax may affect delivery of your merchandise. Please call 212/546-1124 (Park) or 212/606-0450 (East) for assistance.

BI

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		Total Amount Payable	992500.00

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Please return the bottom portion of this invoice along with your payment in the enclosed envelope

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SEVEN CALENDAR DAYS AFTER SALE.

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INVOICE #: J009001
SALE: 9042 Park 29JAN99
I.D.#: 3354
Dr Alfred R Bader
TOTAL PURCHASE PRICE: 992500.00
SALES/USE TAX: 0.00
(See instructions above)
TOTAL AMOUNT PAYABLE: 992500.00

UNIVERSITÉ DE GENÈVE

FACULTÉ DES LETTRES

Histoire de l'art
22, Bd des Philosophes
1205 Genève

Genève, le 2 Jan. 99

Dear Dr. Bader:

I should have thanked you long ago for your letter of 13 Oct. and for the photographs. But at that time we were in Japan for a Claude Lorrain exhibition which I made at the request of the Tokyo National Museum of Western Art (an exhibition which in the end proved wonderful, despite some initial refusals of loans) — paintings and drawings.

Then I thought I might see you at the December sales viewings in London — you were probably there but I didn't see you.

Thank you for the photos of your Bloemaert, Jacobs, Ladder. After

cleaning it looks in photographs which, more interesting than the Paris version which I had published – my own photos, though the cloud and cases are somewhat baffled. I hope I shall ever have the good fortune to see it. Interesting that your Frenchmen have also turned up. The Lunch[illegible] museum ought now to make a permanent exhibition, and nothing seems to be under way.

You also sent me the end bit of a poem (I do think it's a poem) "Circle of Pandora" – a very arresting picture indeed. My Cheapside Voices, to whom I showed the paragraph, find no convincing explanation either.

I am now waiting on Lizzard, in case you have some word by him (or news of Diana Wilder and).

I always remember with pleasure my visits to you. For the new year I send you and Lucy, dear, my very best wishes.

Yours ever,

Leonard Bartolini

Subject: Old Testament Rembrandt etching
Date: Mon, 4 Jan 1999 11:08:12 -0500
From: Dr Pelletier <pelletier@sunchem.chem.uga.edu>
To: baderfa@execpc.com

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

Dear Alfred:

I trust you and Isabel had a good visit in England and acquired many fine art works. I will be interested to hear about your acquisitions.

The Rembrandt exhibitions have been a tremendous success. People have come from all over the U.S. to see the exhibition.

Alfred, several months ago you asked if I had an Old Testament Rembrandt etching I would sell, I have only one, a superb impression of Joseph Telling His Dream in state two of three. But it is not for sale. The Joseph R. Ritman collection (Amsterdam) of 122 superb impressions of Rembrandt etchings was offered for sale by Sotheby's for $20,000,000. It is now being broken up and sold individually by Artemis of London. Many impressions have already been sold, but the following twelve Old Testament and Apocryphal prints are still available in case you are interested. The prices are high because the prints are extremely fine, early impressions.

Abraham casting out Hager and Ishmael	$50,000.
Abraham caressing Isaac	$75,000.
Abraham and Isaac, st i/ii	$225,000.
Abraham and Isaac, st ii/ii	$40,000.
Abraham's Sacrifice	$90,000.
Abraham's Sacrifice (on Japan)	$55,000.
Jacob's Ladder	$50,000.
Joseph Telling His Dreams	$40,000.
Joseph's coat brought to Jacob	$45,000.
Blind Tobit (ex. Aylesford)	$180,000.
Blind Tobit (ex. Seymour Haden)	$45,000.
The Angel leaving the Family of Tobis	$40,000.

If you are interested in any of the above, I can give you the address, telephone, and fax numbers of Artemis in London so you can deal directly with them.

In case you are interested, the New York office of C.G. Boerner has a magnificent impression of Rembrandt's The Three Crosses for $850,000. It is from the collection of John Moore, Bishop of Norwick, then Ely, and chaplain to Queen Mary; purchased by King George I from the Bishop's library in 1714.

With best wishes,

Sincerely,

Bill

SWP:mem
January 4, 1999

Institute for Natural Products Research
S. William Pelletier, Professor & Director
MaryEllen Baran, Adminstrative Secretary
E-mail: pelletier@sunchem.chem.uga.edu
Phone: 706-542-5800
FAX: 706-542-5804

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 5, 1999

Mr. Mark Flickinger
825 North 3rd Street
Arkansas City, KS 67005-1549

Dear Mark,

I enjoyed chatting with you on Thursday, and again want to wish you and your family the very, very best for 1999.

This is just a note to confirm that you plan to have the two biblical paintings which will fit into my antique frames ready before the end of February.

After that it would be great if you could visit us very early in June, say on the 1st or 2nd. That weekend, of June 5th, Isabel will be enjoying her 50th college reunion in Toronto.

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

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

January 5, 1999

TO: Ms. Amy Sarles
M & I Bank

FAX #: 223-1451

Dear Amy,

This morning we transferred $1,120,000.00 from our Marshall Fund account (#1100001484) into our Alfred Bader Fine Arts checking account (#03 68296).

As soon as you have ascertained that the money is in the Alfred Bader Fine Arts account, please wire transfer $1,119,910.52 to the account of Otto Naumann Ltd. in New York, details attached.

Thank you for your help.

With best wishes, I remain

Yours sincerely,

Alfred Bader

AB/az
att.
c: Otto Naumann - NY

GEORGIA
MUSEUM
OF · ART
NEWS

5 January 1999

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

Dear Dr. Bader,

I wanted to send you a few copies of the brochure from the exhibition of your Rembrandt works as a small token of the appreciation that we feel for your generosity towards the Georgia Museum of Art. "From Rembrandt and His Studio: Two Paintings from the Bader Collection" has added an extra elegance to our wonderfully successful selection of exhibitions this season. Thank you very much for the loan of the works from your personal collection. It has been truly appreciated and made a magnificent show as well as an extremely popular brochure. Have a wonderful day and I hope you enjoy these copies of the brochure.

Sincerely,

Bonnie Ramsey,
Director of Public Relations and Publications

North Carolina MUSEUM of ART

5 January 1999

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

Dear Dr. Bader,

Hello, and happy new year. I hope you and your family had a pleasant holiday season.

As Laurie Winters may have recently mentioned to you, I will be in Milwaukee for the opening of *Sinners and Saints* on Thursday, January 28th. Although my stay will be very short due to other commitments, I wonder if I might be able to visit your gallery that Thursday afternoon? It would be a great treat to meet you and to see the collection.

Thank you again for agreeing to lend your Van Campen painting, and also for sending me your autobiography. I enjoyed reading it during a recent hospitalization for a blood clot in my left leg. Among other things, it brought back memories of the time you visited my organic chemistry class at Bowling Green University in the mid-1970s.

Looking forward to meeting you later this month. All the best.

Sincerely yours,

Dennis P. Weller
Associate Curator of European Art

Subject: **Dr. Schilder**
Date: Mon, 11 Jan 1999 15:17:10 -0600
From: Alfred Bader <baderfa@execpc.com>
Organization: Alfred Bader Fine Arts
To: "j.torenbeek@bb.usc.uu.nl" <j.torenbeek@bb.usc.uu.nl>

Dear Jeroen,

Thank you so much for your e-mail of today.

Whenever I write a strong letter, I set it aside for a little while and, of course, also discuss it with Isabel.

I have not yet sent that three page fax and letter to Dr. Schilder and -- on consideration -- will certainly take out the last four lines of the first paragraph of page two, asking him "how would you like to read a headline ..." That is too threatening, though he, being an intelligent person, will think of it himself.

I took counsel briefly last Friday with Dr. Willem Russell, who urged me to try and find out from the RKD whether the police have completed their investigation. I faxed Dr. Ekkart at the RKD but have as yet not received a reply. Not everyone is as prompt in replying as you are.

Dr. Russell's feeling was that we should go first after the auction house and have them get the painting back from Dr. Schilder.

In any case, I will wait another day or two to see whether Dr. Ekkart replies. Unfortunately, I just don't know whom to ask in the Amsterdam Police department.

The reason that I wanted to communicate with Dr. Schilder so quickly was to persuade him to turn the painting over to Dr. Meijer at the RKD, who is leaving for the New York sales on January 23rd. But Dr. Russell pointed out - of course correctly - that there are so many different ways of getting a small panel from Utrecht to Milwaukee. One of the easiest would be - if you did not mind - just to leave the panel with you until we meet. But you know the old saying "one shouldn't sell the skin until one has the bear".

With many, many thanks for all your help, I remain

Yours sincerely,

Alfred Bader

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 12, 1999

Mrs. Sarah Jane Dumbrille
P.O. Box One
10 Church Street
Maitland, Ontario KOE 1PO
CANADA

Dear Mrs. Dumbrille,

Isabel and I really appreciated your thoughtful and thought-provoking letter of January 8th.

As you probably know, Herstmonceux has had a rocky road but we sense that it is steadily getting better. Rocky not just because of the close to libelous articles which appeared in the Ottawa Citizen, but perhaps even more so because it was viewed by many at Queen's as being very elitist which is certainly not an effort we were hoping for. Perhaps you will someday have a chance to visit us either in Milwaukee or in our English home in Sussex and you will find that Isabel and I are as non-elitist as people can be.

Naturally, efforts such as yours and your family's help a great deal.

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

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

Dear Dr. and Mrs. Bader:

This letter is long overdue because, until now, I did not have your address. My husband and our family join me in thanking you both for all you have done to make the Herstmonceux Castle experience possible. Over the years, my husband and I have had the opportunity to visit or to stay at Herstmonceux Castle four times. Two years ago our son, Hal, and his sister, Sarah, spent the winter semester at Herstmonceux Castle with our daughter staying on for the spring semester as well. We cannot begin to tell you how much this experience has meant to them. We have always made a point of travelling with our children because we feel a global perspective is essential in today's world. Having the opportunity to attend Herstmonceux was the perfect answer for Hal and Sarah to formalize something we had begun as parents.

Hal and Sarah benefitted in so many ways from attending Herstmonceux. We hope our youngest, Charles, who entered Queen's last September, will also have the same opportunity. Being away from Canada gave Hal and Sarah a new perspective and appreciation of Canada. Attending Herstmonceux allowed them to expand their network far beyond their own alma maters of Bishop's University and St. Lawrence University so that now they have close friends from Queen's and with foreign students as well. Of course, today's Herstmonceux students have even greater networking opportunities as more Canadian universities are represented at Herstmonceux. In fact, Hal now has the most extensive contact list available of castle alumni and with a great deal of work has successfully organized two Castle reunions, attracting over 125 alumni each time, on each Homecoming Weekend at Queen's. With an extensive e-mail list, he has the ability, as he did last winter as a result of some negative publicity about the castle in the Ottawa Citizen, to contact large numbers of alumni on a moment's notice to seek support for the Castle. A somewhat subtle but exciting result of the Herstmonceux experience for Hal and Sarah has been their new-found appreciation for art thanks to the exceptional first hand experiences Herstmonceux provided. Although hearing good music has always been an important part of their life, they both now eagerly attend any art exhibition they can and an art gallery is always on their list when they visit a city.

The business courses Hal took at Herstmonceux not only gave him a global perspective but have helped him to set up a part-time business in aerial photography as he continues his education in the field of aviation.

Sarah's semesters at Herstmonceux certainly played a role in enhancing her opportunity to, first, be accepted as an intern at the Canadian Embassy in Washington this fall and then to be asked to stay on to take on a full-time position once she completed her internship in December. Her background knowledge, especially the hands-on experience Herstmonceux provided, has played a key role in helping her, first, to get into the area of Cultural Affairs at the Embassy and then, to do her job of helping to bring in and organize Canadian cultural events for the Embassy. Just being away at Herstmonceux has made it easier for her to settle into life in Washington than it might otherwise have been. I am proud to say that before the opportunity in Washington came up, she had an opportunity to work at the Canadian High Commission in London, an opportunity that was certainly made possible because they knew that she had had the experience of living abroad.

In conclusion, my family join me in thanking you both for all you have done to create an opportunity that has certainly profoundly affected our children's lives. Please be assured that we will make every effort to make sure that Herstmonceux Castle continues to enhance the lives of students in the years ahead as it has done for Hal and Sarah.

Yours sincerely,

Sarah Jane Dumbrille

Sarah Jane Dumbrille

P.O. Box One
10 Church Street
Maitland, Ontario KOE 1PO

January 8, 1999

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 13, 1999

Miss Sally Hickson
504-330 Metcalfe St.
Ottawa, Ontario K2P 1S4
CANADA

Dear Miss Hickson,

Thank you for your delightful letter of January 4th.

Just today I was reading an editorial (enclosed) about the importance of passion in work. Clearly this does not apply only to chemistry but to all work.

And it is so wonderful to see what passion you have for Italian Old Masters.

Perhaps someday Queen's will have a Bader Chair in Southern Baroque Art, to challenge students like you even more.

Do look into my autobiography, *Adventures of a Chemist Collector*, surely available at your library. There you will see in Chapter 21 my relationship with one of the great art historians in Florence, Professor Ulrich Middledorf. His widow, an American, still lives at their old home in Florence, very close to the river at Via de Serragli 7 and while in Florence you might like to visit her. She is getting quite forgetful but is a charming lady who would, I believe, really appreciate your company.

David and Anndale McTavish will be visiting us in February and I will then share your happy letter with them.

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

The Alfred Bader Fine Arts Foundation
Astor Hotel, Suite 622
924 East Juneau St.
Milwaukee, Wisconsin 53202
USA

January 4, 1999

Dear Dr. and Mrs. Bader:

As the most recent Queen's University recipient of the Bader Fellowship, I am writing to thank both of you for making this very generous research award available to me. It will make all the difference in carrying out my proposed plan of research and the timely completion of my PhD dissertation.

My research topic is centred around the study of the art patronage of female contemporaries of Isabella d'Este at the northern Italian courts. I will therefore be leaving Canada for Mantua on February 1, where I will study Isabella's own correspondence with a number of prominent Italian women, including Beatrice Sforza, Isabella of Aragon, Margerita Cantelma, Veronica Gambara, her Gonzaga relatives in Mantua and a number of her female relations through marriage, including her aunt-in-law Antonia del Balzo, her niece Barbara Gonzaga Sanseverino and her daughter-in-law Margherita Paleologa. I am particularly excited by the opportunity to study Margherita Cantelma and Margherita Paleologa, since their own papers, including wills and detailed inventories, remain unpublished. Paleologa inherited Isabella's *studiolo* and *grotta*, owned an impressive collection of reliquaries and was an avid patron of religious paintings, including works by Giovanni Francesco Caroto and members of the school of Giulio Romano. Towards achieving my research goals, I have already completed a great deal of preliminary research and corresponded with the Mantua archive in order to isolate precise archival sources. Since I have worked in Mantua before (during research for my MA dissertation and thanks to a generous award from the Italian Embassy in Ottawa) I am particularly looking forward to returning there. Being in Mantua will also allow me easy access to Modena, where Cantelma's family papers are. I am also planning to travel to Correggio and to Milan.

In May, I am planning to be in Venice, since I am very pleased to have been asked by Queen's to once again teach the summer school there. My MA research, which I completed at Queen's in 1995, was centred on Venice and Asolo, and the court of Caterina Cornaro. I am hoping to use this opportunity to do a bit of further research on this topic, and to study property records in the archive there, particularly as they relate to property inheritance on the part of aristocratic women. This kind of research into property law is of particular interest to a number of scholars right now, and I hope that I can make some small contribution. I am always enthusiastic to be involved with the summer school in Venice in whatever capacity, since I believe it provides an invaluable opportunity to share with current students of Queens and other Canadian universities a unique view of the art of Venice and of Italy.

From June until the end of my tenure in Italy, I will be staying in Florence, where I can take advantage of the excellent libraries there (particularly of the Kunsthistorisches Institut) to access secondary sources. Accommodation is much more easily found in Florence, and it is also a central location from which to travel to other research centres, including Monferrato, Correggio and Parma. I am also hoping to find some new sources in the Florentine archive on yet another female correspondent of Isabella, Alfonsina Orsini de' Medici. I have long hoped for the chance to have an insiders view of Florence, and to spend long days simply looking at wonderful things.

My interest in female patrons follows directly from my MA research topic, and I have been amassing research material and useful references for a number of years. This award will therefore make it possible for me to complete my research plans under the best of all possible conditions. I have no doubt that the final dissertation will benefit immeasurably from the opportunity you have given me, and from the many opportunities that Queen's University has given me during my years of graduate study.

I hope that I can continue to correspond with you during my period in Italy, and to share with you my research experience. Again, with many thanks,

Sally Hickson

Sally Hickson, 504-330 Metcalfe St., Ottawa, ON, K2P 1S4
Telephone 613 563 8786

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 14, 1999

Mgr. Pavel Blattný
Náprstkova 8
110 00 Prague 1
CZECH REPUBLIC

Dear Mr. Blattný,

Isabel and I spent most of November and December in England and so it is only now that I am responding to your most interesting letter of October 16th and the two opinions about your master thesis.

First of all, I believe that what you have uncovered about the Luycx portraits is really important and somehow you should arrange to work with a Flemish or a Dutch art historian interested in 17th century portraits to publish your really interesting work. One publication that comes to mind is *Oud Holland*; another is *Simiolus*.

The best art historian I know in Prague is Dr. Milena Bartlova whose address is 8. listopadu 58, CZ 169 00 Praha-Brevnov, CZECH REPUBLIC, and whose telephone number is 205 18386.

Let me suggest that you discuss this problem of publication with her. Her great expertise is in Gothic art, but nonetheless she will know about 17th century art publications. Also, she knows about you of course, because she has been helping to choose the Bader Fellows in Art History. And she has a copy of my autobiography, *"Adventures of a Chemist Collector"*, ISBN #0-297-83461-4, published in 1995.

I have found the two reviews of your thesis very strange.

Dr. Horyna refers to Luycx as working in "the late 1750's". What are 100 years among friends? Dr. Kropacek doesn't seem to know the difference between Dutch and Flemish portraits. Luckily, you do.

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

Isabel and I come to Prague most summers and we were there in June. However, I didn't call you because I didn't have your telephone number. Now, however, you gave me both your home and your workshop numbers and I will be certain to try and contact you by telephone when in Prague, and also let you know before our visit just when we will be coming.

Of course I understand your request that we should give some money to the Museum of Cheb, but I must tell you that we much prefer to help people rather than museums. And I have never even heard of the Museum of Cheb and have no idea where it is, but – take as an example – I do know where the Milwaukee Art Museum is and we have given them quite a few Old Master paintings, but helped very little financially. I hope that you will understand and will nonetheless be willing to talk to us next summer.

With all good wishes, I remain

Yours sincerely,

Alfred Bader

AB/az

Mgr. PAVEL BLATTNÝ
acad. painter - resterer
Náprstkova 8
110 00 Prague 1
Czech Republic
tel. home : 42-2-266 123
tel. ateliér 65 18 667

MR.
DR. ALFRED BADER
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN
53202
U.S.A.

PAR AVION

Tajemství a krása valdštejnské galerie předků

Jako honosně slavnostní akt vyzněl 25. června otevření další části Chebského muzea - Valdštejnské obrazárny. Za účasti významných osobností a odborníků, kteří se podíleli na přípravě, byl zpřístupněn soubor sedmnácti obrazů z valdštejských sbírek ve výstavním sále Pachenbelovského domu na náměstí Krále Jiřího, domu, který péčí ředitelky muzea dr. E Dittertové postupně a se značnou mírou hrdinství opravován za provozu.

Mnozí si dnes jistě pomyslí, k čemu ta sláva, k čemu bádání (a výdaje) v oblasti tak odlehlé jako šlechické rodové galerie. I staré oficiální portréty však jsou výsledkem lidského umu, zkušenosti, fantazie, dílem lidských rukou, které je vždy třeba chránit, ať už minulosti či ze současnosti. Mějme k dílu lidí minulých stejnou úctu jako k dílu svému, a snad větší, neboť staré práce přinášejí poznání dobových reálií, z nichž vzešel i náš život, i krásu uměleckého zobrazení a po zkáze jsou nenahraditelné.

Prostředí

Výstavní sál byl renovován za půl roku podle projektu arch. Z. Franty do podoby, jejíž elegance ohromí návštěvníka od samého prahu. Očištěné štuky, měkká zeleň ploch a bílé pruhy na stěnách, temnější zelené běhouny na hnědé parketové podlaze rozmanitých odstínů se čtvercovým ornamentem, pohodlná odpočivadla potažená temně rudým sametem a všude nově vytvořené černozlaté rámy kolem barokních pláten. Povstal tak estetický a důstojný prostor pro důstojné postavy pánů a dam nadaných mistrů.

Osudy nedávné

Portréty představují předky valdštejnského rodu i jiné osoby z různých zámeckých sbírek. Jejich posledním útočištěm byly stěny Valdštejnského paláce v Praze, odkud byly v roce 1950 brutálně sňaty, zbaveny rámů a pohozeny na půdě, často přeložené jako mapy. Zatékající střecha paláce a prach měly za následek hnilobu pláten, napadení červotočem, oloupanou barvu, tedy téměř naprostou zkázu. Po dlouhé době chátrání byly nabídnuty Chebskému muzeu, které už při svém vzniku před sto lety začalo sbírat památky na Albrechta z Valdštejna a komponovat expozici z jeho osobních předmětů i pozdější reminiscenci. Dnes muzeum vlastní 210 valdštejnských artefaktů, když k dřívějším přibylý v roce 1978 obrazy o, nichž je řeč.

Dvacet let trvaly restaurátorské práce, na kterých se podílela I. Přibylová, ale především historik umění a restaurátor Pavel Blattný, který studoval i ve Švýcarsku a Římě a jehož vášní se stalo bádání o osudech, starých postupech, umístěné i s fotodokumentací v předsálí expozice, on to byl, kdo nám vysvětlil mnohé pro tento článek.

Osudy staleté

Ve sbírce se mezi strnulými oficiózními podobami nalezne i řada děl skutečně mistrovských. Vezměme třeba obraz s popiskou Neznámý šlechtic (Kolem 1615), který vyniká výrazností tváře, bodré a samolibé. Fiktivní atribuce, tj. nápis přímo v malbě tvrdí, že je to Albrecht z Valdštejna, ale podle jeho ověřené podoby víme, že jde o někoho zcela jiného. Nebo tu vidíme postavu arcivévody matyáše, bratra Rudolfa II., s dnešní popiskou, že portrétistou je v dějinách umění známý Lucas van Valckenborch, který byl v Matyášových službách. Nápis v malbě však podobu přičítá valdštejnskému předkovi Ditrichu z Vartenberka. Že jde o fikci pozdější, dokázal rozbor modré barvy z erbu, která se ukázala být pruskou modří vynalezenou teprve r. 1712, tedy asi sto let po vzniku portrétu.

Takových děl je tu více a vynstává otázka, proč těmto fiktivním pojmenováním osob docházelo? Protože od dob Rudolfa II. se stalo módou, aby každý šlechický rod měl svou galerii předků. A tak dodatečně byla připisována jmena praotců k portrétům, jež měli dědicové v majetku a nevěděli, koho představují, ani kdo je namaloval. Je zde mnoho "neznámých autorů", neboť malíř nebyl důležitý a v zámeckých archivech většinou nejsou ani účty za malbu

Tak se rodil chaos pravd a fikce, který dnes restaurátor P. Blattný náruživě rozplétá, protože dějiny umění si jako každá věda žádají jasné slovo, kdo, kdy, koho a jak zobrazil.

VALDŠTEJNSKÁ OBRAZÁRNA Chebského muzea *Foto archiv*

malb a vyhnilých okrajů plátna, retuše apod. Každému aktu přitom předchází množství nezbytných doplňujících zjištění a úkonů. A pak bylo třeba rozhodnout, zda ponechat malbu torze nebo ji rekonstruovat. Naštěstí byla nalezena předloha obrazu - rytina D. Wussina z roku 1661, proto bylo možno obraz rekonstruovat v úplnosti

Ale jiná díla je třeba nadále zkoumat. Při restaurování orginálu portrétu Arnošta z Valdštejna od neznámého malíře, byla objevena signatura autora, avšak zatím nečitelná, jak ukazuje dokumentace vedle kopie obrazu v předsálí Kopii do konce letošního roku zapůjčili Ernest Karel Valdštejn a jeho syn Karel Albrecht, kteří nyní žijí na zámku v Zálužanech a otevření obrazárny se zúčastnili. Umělecky vrcholným exponátem je hrdá a osobitě ztvárněná postava Neznámého šlechtice od Franse Luycxe, po léta zapomenutého, leč vynikajícího malíře farmantních podobizen, jehož signatura objevená na čepeli meče je vyjímečně čitelná

Konec v nedohledu

Pouze u tří obrazů je znám autor. Také portrétované osobnosti nejsou vždy známé, vepsaná jména zavádějící. Některé obrazy nesou stopy ještě renesanční, ale písmo v malbě je zjevně barokní, tedy pozdější - a to je vše, co zatím mohlo být odhaleno Neexistuje dost lexikonů, soupisek, charakteristik není s čím srovnávat a z čeho vyvozovat platná fakta. Je doloženo, co mohla odkrýt restauce, ale další bádání ještě čeká ať dohledávání informací nebo v nálezech heraldiků či rozborech písma paleografy.

Kolik záhad se tu zatím skrývá? Badatelské dobroduživí ještě dlouho neskončí ...

Z. HUTTOVÁ

Hosté hledají v Mariánských

Němečtí důchodci z Kasselu objevovali Chebsko

Prague 16.1.2002

Dear Mrs. and Mr. Bader,

How are YOU ?

I did hear about Your last stay in the Czech Republic. I think it is shame You did not phone.

In case You would have find time to visit my new studio, You could have enjoyed seeing quite fine paintings again.....

Potentially I work with about 40 paintings. Less of them are of high quality - 16th and 17th century portraits, one Allegory of the half of 17th century, but the most interesting piece I restore now is a marine-landscape of the era, probably painted by Joseph Vernet !

It was ordered to be restored by a small museum in the country, they had no idea about the quality, it was very dark and of low authorship too. So, I clearly collaborate with the Historians models and some people in Louvre, after half a year of comparing the other Vernets painting we will see better.....

I wrote You, last year, I finished my studies of History of Art at the Charles University, my diploma work was concentrated on aristocratic portraits in whole figure in Central Europe of the 17th century, with its historical in 16th century in the family-portraits collections.

To give You some idea about, I am enclosing the two opinions of my professors about my diploma work, I hope You will enjoy the few pages reading it with a cup of tea.....

This year I prepared with the director of the museum of Cheb where the albrecht von Waldstein was murdered, a new exhibition of 17 waldstein- portraits. You did see few of them at my studio/ I enclude some articles about the exhibition, too.

One part of the diploma-work was used there, and I prepared also a catalogue for this small exhibition - in czech and even in english! The only problem we have now is shortage of money to let it printed.

So, my friends, You see how terrible I am;

I would like to ask You for help - could You please, You great people supporting arts, support the museum of Cheb to enable them to print the catalogue of the mentioned exhibition ?

Any small support could help. We try to collect money from everywhere, trust me.

In case You will visit this country in future again, I would like to show You the exhibition in Cheb, and , of course, my studio is open for You both.

Pavel Blatný

with best regards Pavel Blatný

P.S

Mr. Bader, write me please
is the book about You and Your collection
allready finished?
Where could I order it?

Susan and me, we remember the visit at
Your home very well, and we thank You again
it was great to see
Your painting home...
Many thanks!

Pavel Blattný

Portraits from the Wallenstein Palace, late 16th – mid 17th century: An aspect of Baroque historicism in Bohemia.

EVALUATION OF A Thesis

It is becoming more and more apparent that a necessary part of a more profound understanding of artworks are specialized analyses, worked out by restoration methods.This holds true in architecture and other visual art forms where the technological-historical analyses are an integral part of the technological, dendochronical, geological and restoration analyses. It is certain that this methodical widening in the approach towards examining works of art significantly enriches our knowledge. At the same time, it brings up the necessity of team work. Only a small number of people are able to use advanced analytical methods, and no single individual is proficient at all of them.

The dual profession of the graduate Pavel Blattny – art restorer and art historian – gives him the opportunity to examine works of art from different perspectives, which is something he takes an advantage of in his work. His thesis is called „Lineage Gallery of the Wallensteins" and the work documents this original Wallenstein Palace collection of seventeen paintings that was acquired by a Cheb museum in 1978. Pavel Blattny restored some of the works and the rest he researched as an art historian while utilizing the knowledge of his fellow restorers. An in-depth study of the collection of the above mentioned paintings is the basis of a work that often revealed very surprising facts and in which the applied methods supported and completed one another. Research confirmed what was becoming evident during the style analysis of the paintings: Inscriptions and coats of arms of the depicted persons that were previously thought to be members of the Wallenstein family were added later. These additions did not originate in one time period, but at least in three different ones. Most of the inscriptions (fifteen of the paintings) could be the earliest from the end of the 17th century, but undoubtedly from the first half of the18th century. These fifteen paintings are the nucleus of the Lineage gallery, which was enlarged by two portraits of ladies, probably in the late 1700's or early 1800's. The coats of arms were added to the works at a later time, in several stages and in different time periods.

After establishing that the markings were not original, the graduate focused his attention on the task of dating the paintings and identifying the persons who were depicted. It became evident, that we are not dealing with a set of fictitious portraits such as past ancestors that were surrounded by myth were portrayed – something which became quite common in court and ancestory galleries at the start of the 16th century – but that every single painting is a true portrait of a concrete person who, by being included into the so called Wallenstein gallery, took on a new false identity. Mr Blattny took his work very seriously and researched an enormous quantity of comparative material on 17th century Central European portrait painting. His conclusions, sometimes shocking, are fully funded. Especially interesting is his identification of the Emperor Matthias mistakingly presented as Detrich of Ralsko, identification of the Lady in yellow dress as the Empress Eleonor, wife of the Emperor Ferdinand III, identification of

the Aristocrat in dark costume as Carlos I, the Duke of Mantova, and identification of the alleged Hynek of Wallenstein as Ferdinand Arnost of Wallenstein. He also deciphered portraits of some well known 17th century personages. In addition to identifying the true models in the paintings, Mr. Blattny went on to examine the alleged Wallenstein family ancestors, and then drew conclusions about the approximate time and means of the acquirement of the works into the Wallenstein collection. Another very surprising fact is that the identity of the portrayed persons was changed even in those cases, when it was clear that they are in fact the royal ancestors of the Wallenstein family. For example, the portrait of Vilem I. Kunmana Monocula was surprisingly in reality the portrait of Albrecht of Wallenstein himself and the alleged Hynek of Wallenstein that turned out to be the portrait of Ferdinand Arnost of Wallenstein, who passed away in 1665. This also testifies about the relatively late inclusion of these paintings into this ficitious gallery of ancestors. During that time, the identity of these figures – relatively young in lineage – was not important.

The main contribution of Blattny's work – from the standpoint of art history – is proving the authorship of the most important paintings. The ascription of Emperor Matthias' portrait to Lucas van Valckenborch and its dating cca 1590 is absolutely convincing. The portrait is a work of art of the finest museum quality. We can also credit Frans Luycx as the author of the portrait of the Empress Eleonor and date the work to the late 1750's. Luycx's signature on the portrait of the assumed Hasek of Wallenstein has been preserved.

The graduate next endeavor was to place his research conclusions within the contexts of history and art history. The literary treatment of the various parts of this section fluctuates in quality. I find the lack of annotations and a very confusing usage of literature to be the work's fundamental shortcomings. By using a complicated system of long quotations Mr. Blattny does come to a certain general impartation about the evolution of understanding of Baroque and portrait painting of 17th century, but a coherent text with his own opinions, critically supported by literature, would have been more appropriate. I consider his choice of long quotes from the works of Pavel Preiss and Jaromir Neumann, which are decades old, unfortunate. The above mentioned historians published a number of newer works, in which they complemented, corrected and changed their previous opinions. As for Mr. Neumann, his fundamentally important esseys concerning Mannerism are from the 1980's and earlier (Kleine Beitrage zur rudolfinischen Kunst und Auswirkungen, 1970; Actualnost ceskeho baroku,1982; and others.).

On one hand, the sections dealing with Albrecht of Wallenstein and the building of the Wallenstein Palace are much too short and, to some extent, selfserving and present no new information. On the other hand, the publishing of several transcripts from the Wallenstein painting and portrait inventories, brings to light new information. If I am not mistaken, the first instance the „Lineage Gallery" is mentioned is in Duchcov in 1731, the second gallery was in Mnichovo Hradiste, 1749. The Gallery in Mnichovo Hradiste numbered 16 paintings and interestingly was nearly identical with the Wallenstein Palace collection, even though the Wallensteins had an abundance of other portraits. The Gallery in Mnichovo Hradiste was situated in the spacious main hall in the southwest corner, which was rebuilt as theater at the end of 18th century. Mnichovo Hradiste does not include

this Lineage Gallery in its collection at the present. This presents a question of whether at least some of those paintings are not the core of our collection.

The very interesting chapter „ Portrait Gallery of Ancestors“ substantially draws from an article written by Pavel Preiss in 1957, which, even though is listed in the index, is not referred to in the text. An undeniable contribution of Mr. Blattny's work is not only the extraordinary and systematicly executed documentation of individual themes and motives of paintings, inscriptions, coats of arms, but also his documentation on the restoration and techniques.

Despite my critical comments, it is necessary to say that the main content of the thesis, which deals with the problems of the Wallenstein Lineage Gallery, deserves a highly positive evaluation because it undeniably makes for an interesting contribution to our knowledge of portrait painting from the end of the 16th and the first half of 17th century.

That is why I recommend this work to pass.

Prague, October 20th, 1997 Doc. Dr. Mojmir Horyna

Evaluation of a thesis written by the painter and art restorer Pavel Blattny:

„Portraits from the Wallenstein Palace, dated from late 16th, mid 17th century. An aspect of historism in Bohemia. (1997, text, catalogue and documentation on 180 pages, 5 volumes of supplements.)

The theme of this paper is quite topical at the present time. The collection of seventeen portraits from the Wallenstein Palace has recently undergone art restoration analysis and at the same time agreement about its final placement has been reached. In its essence the work touches upon the complex questions of origin (yet to be clarified in literature) and upon on the evolution of the full-figure portrait, which was favored by the court and aristocrats. The author combines his expertise from the field of art restoration with multiplex art historical analysis of the collection. The common determiner for the collection is its previous placement in the palace as well as additional inscriptions and coats of arms.

Mr. Blattny took on this task after a thorough preparation that included not only an in-depth study of portrait painting in domestic and foreign collections and related literature, but also involved conducting field research at castle inventories. Blattny's systematic logic does not neglect any important aspects. Especially important is the chapter dealing with galleries of aristocrats' ancestors, where the writer critically confronts the issue of original portraits of the family members (and relatives, friends, royalty etc.) and in which he establishes a special section for copies and alternatives.

Based on his sources he proves in these key passages that the principal requirements in portrait painting were completeness and representativness, and that artistic quality was usually secondary. The same holds true, according to his

findings, for the characteristics of the depicted individuals that disappeared proportionately with the later number of direct and indirect copies. These copies had been painted to complete series, to replace damaged paintings and to be presented as gifts. In addition to the works the Wallenteins commissioned, a number of paintings that originated elsewhere, found their way into the gallery. Mr. Blattny places them into the special category of "fictitious portraits". The third major find concerns both the original inscriptions and coats of arms as well as markings that were added later; these were painted on the "fictitious portraits" as well as on portraits of persons whose identity was long forgotten. The author rightly speculates about a phenomenon that he interprets as a type of baroque historicism. In his endeavor to pinpoint identities with maximum possible accuracy, the author also concerns himself with military and combat scenes depicted in the backgrounds; he compares them with period engravings and with the careers of the depicted persons.

In the forefront of Pavel Blattny's interest are obviously the questions of authorship and the quality of individual paintings, an endevor which allowed him not only to focus on the artistic relationships within this collection, but also to outline general issues of portraiture painting at the royal court and in Central Europe during two thirds of 17th century. One particularly successful achievement is the ascription of an outstanding portrait of the alleged Hasek of Wallenstein to Frans Luycx, a member of Rubens' inner circle, after a discovery of Luycx's signature. It should be mentioned that the artistic quality of this portrait places the painting among the most remarkable works of this accomplished Dutchman, whose milieu was royal courts and high nobility.

Thoroughness of the thesis is apparent in its supplements which contain the studies of models, variations and analogies, and also inscriptions, coats of arms, military paraphernalia and finally painting techniques. When confronted with puzzles, the author consulted experts in other fields of historical science as well as military history; these experts and other consultants receive due credit in this work.

This work is noteworthy not only for its critical and systematic approach, but also for its inventivness and wide scope that is illustrated by the writer in comparative analyses. In conclusion, I find it necessary to note that a number of conclusions reached by this work are going to enrich the studies of 17th century portraiture painting and are worth publishing. For all the reasons mentioned above, I wholehartedly recommend this paper to pass.

Prague, October 19th, 1997 doc. PhDr. Jiri Kropacek

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
e-mail: baderfa@execpc.com

February 26, 1999

TO: Mr. Michael Rohe

FAX #: 011 49 89 710 39 667

Dear Mr. Rohe,

In response to your letter of February 20th, that early 18th century oval portrait is quite interesting but surely not worth anywhere near $17,500. Hence, I must pass.

Isabel and I plan to be in Munich on Thursday, July 1st and hope that you will have some interesting paintings to show us, at a reasonable price.

I tried to phone Prof. Sumowski a number of times during this past week and he never replied. Also, I know that he hates traveling. Do you perchance know whether he is sick, and if so in which hospital and what his telephone number is?

Thank you for your help.

Sincerely,

Alfred Bader

MICHAEL ROHE

KUNSTHANDEL
PRESSBURGER STR. 75
D-81377 MÜNCHEN
TEL. 089 / 710 39 666
FAX 089 / 710 39 667

Herrn
Dr. Alfred Bader

Astor Hotel Suite 622

East Juneau Avenue 924

Milwaukee, Wisconsin 53202
U.S.A.

20. Februar 1999

Sehr geehrter Herr Dr. Bader,

beiliegend übersende ich Ihnen ein Photo nach einem anonymen, jedoch qualitätvollen Tronje in Rembrandts Manier aus dem 18. Jahrhundert aus deutschem Privatbesitz. Die 30 x 24 cm messende Tafel ist in gutem Erhaltungszustand. Angesichts der rembrandtesken Charkteristik und der guten malerischen Qualität dachte ich, es könnte für Sie von Interesse sein. Falls dies der Fall ist, kann ich Ihnen die Tafel für 17500 Dollar anbieten.

Da ich das Gemälde sicher nicht bis zu Ihrer nächsten Reise nach München werde halten können, müsste sich im Falle Ihres Interesses ein modus vivendi finden lassen. Als rastloser Reisender, wie ich Sie kennengelernt habe, sind Sie sicher in Bälde wieder einmal in Europa.

Gern höre ich in der Angelegenheit von Ihnen und hoffe, daß es Ihnen und Ihrer Frau bestens geht.

Mit freundlichen Grüßen,
Ihr

Michael Rohe

Marcotta

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
e-mail: baderfa@execpc.com

March 1, 1999

TO: Clovis Whitfield

FAX #: 44-171-495-6488

Dear Clovis,

Thank you for your fax of today with the invoice from a company on the Isle of Man.

Almost 60 years ago I spent some time behind barbed wires on the Isle of Man; little did I know that so many years later there would be an art collection.

Could you please confirm that Berenberg Fine Art Limited belongs to Rob Smeets.

Also, it seems to me that our usual contract does not make good sense in this case. Rather, when you or Smeets have to pay for restoration, etc., send me a copy of the invoice and let me know to whom I should send a check for ½ of that expense. Of course, I could pay either in Sterling or in Dollars.

Then, when you or Smeets sells the painting, I will expect the return of the $210,250.00 plus 10% interest plus ½ of the profit.

Also, please assure me that you will have control over the movement of the painting and that if Smeets wants to take it to Italy you will have absolute assurance that an export permit will be granted if the painting is sold outside of Italy.

There is of course no hurry about your sending me an invoice. Leave that until after your return from Maastricht. We have ample time, as payment isn't due until the end of April.

I will send you an amended contract and will of course make certain that Christie's receives payment by the end of April.

Good luck in Maastricht!

With best wishes, I remain

Yours sincerely,

Alfred Bader

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

Utrecht 3 III 1999

Dear Alfred ,

Upon returning from a visit to my dear mother in Rotterdam I've found your letter d.d. 23 II 1999, last Saturday around noon. I was very pleased to have received this. Thank you so much. My visit to the world's largest port has been rewarding : I was in the 'Museum Boymans van Beuningen', but before I've payed a visit to the publishing house 'Sound & Vision Interactive', publishers of among other things, the Hollstein series and Nadine Orenstein's impressive study on Hendrick Hondius. In the museum I've again apperceived the Gerrit Pietersz. Sweelinck (with a theme of the book of Judith) which was allegedly bought at Sotheby's, Amsterdam d.d. 6 V 1998, through Jack Kilgore (I still am missing documentation, hence I cannot be too precise here) and looked again at the Moyses van Wtenbrouck or Uyttenbroeck donated by F.C. Butôt several years ago (theme : 'Arcadian landscape with the daughters of Crecrops discovering Erichtonius' (a topic dealt with by your late friend Wolfgang Stechow in 1963 -this article I'll read one of these days). Of course I was pleased to see Gerrit/Gerard van Honthorst's 'Avarice' (cf. Rembrandt Corpus, Vol. I, 142, fig. 6 (= poor bl. & wh. ill.)) with its bold application of ?lead tin yellow (Chr. Brown would know, vide his contribution to the Hendrick ter Brugghen conference in Braunschweig 1987), currently on loan from a Dutch private collection. It's always a joy to find a piece of Utrecht's artistic legacy, somewhere else.
In the morning of Friday (the day on which your letter must have landed here) I had just studied an exhibition catalogue about medals, more in particular, about the collection of them, bequeathed by Cornelis Hofstede de Groot to a museum in Den Haag, shortly before his death (1930). This book isn't yet available here in Utrecht. I haven't got at the moment time enough to study it as extensively as I would like to. So I cannot present you here, what I have been looking for (until now in vain) : the article in which HdG reveals his discovery of Rembrandt's use as an 'Inspirations-quelle' of Pisanello's medal with on it's reverse a man on horseback, for a man of elevated rang, who's looking at the crucified Salvator, in Rembrandt's dry point and burin 'the three crosses' (fourth state). In fact I do not actually know whether such an article 'überhaupt' exists. What I do know is that the discovery of this Pisanello-Rembrandt link, was for HdG the immediate impetus, to start collecting Italian renaissance medals (this became his particular niche in the world of collecting). So what I dearly liked to figure out that Friday morning, was : who was the first to

stimulating, new insight, for which he surely deserves credit. And I think the owner of cat. n°. 35, may be happy with such a sensible new idea.
So far as my comments on Blankert's exhibition catalogue entry were concerned. Alas, I cannot revert to the catalogue at the moment. It's fallen to pieces (because of it's frequent use) in our library, and is at the moment in the process of rebinding. I remember that I didn't find some information about Jacques de Gheyn III's collection very convincing. I also remember where some local expert (Struick or Bok) has surmised that Jacques de Gheyn III's house has been located. That site, I pass by every day, on my way to or from the academic library.
Well, speaking of a library, this then brings me to the final section of your letter, that of the incredible, flabbergasting story of your stolen property (and what happened with it after it's theft). Surely you have a very strong case against the Dutch police authorities, and I wholeheartedly agree with you, that raising publicity is a very efficacious strategy to enlarge the chances on a glorious recovery of your goods. It gives me great pleasure to be able to help you here. But before supplying my data, I cannot refrain from telling you, that my first reaction upon reading about this tragic sequence of events, was, that this story of course is most aptly fitted to become a new chapter in an addendum to your autobiography .... .
O.K., in what follows you'll find an annotated list with the requested information (and a bit more), in the sequence of their to my opinion decreasing suitability to serve the ends which you're after :

1) Het Parool
   c/o Mark Moorman (Head of the section on art) or Albert de Lange
   (Head of the special 'Amsterdam page')
   Postbus 433
   1000 AK Amsterdam
   phone 0031205629333 fax 0031205622822
   Eveningpaper. On the left side of the political spectrum.
   Especially Amsterdam oriented.

2) De Telegraaf
   c/o Thea Detiger (Old Master's specialist)
   Postbus 376
   1000 EB Amsterdam
   phone 0031205859111 fax 0031205853485
   Morningpaper. On the right side of the political spectrum (has a flavour of the yellow press). Fond of stories about Amsterdam.

3) De Volkskrant
   c/o Lucette ter Borg (Member of the section on art)
   Postbus 1002
   1000 BA Amsterdam

phone 0031205623172 (= Lucette direct) fax 0031205623481
Morningpaper. On the left side of the political spectrum.
Not explicitly Amsterdam oriented.

3 ex N.R.C.-Handelsblad
aequo) c/o Marianne Vermeijden
Postbus 8987
3009 TH Rotterdam
phone 0031104066375 (= art section) fax 0031104066967
Eveningpaper. The most conscientiously made Dutch daily.
Especially appreciated by the establishment. Anti-religious.
Anti-socialist. A bit Rotterdam oriented.

4 Trouw
c/o Nico van Rossen (Head of the section on art)
Postbus 859
1000 AW Amsterdam
phone 0031205629444 fax 0031206680389
Morningpaper. Should The Netherlands be Germany, one could say : specifically popular among the supporters of the C.D.U. .
Not with an Amsterdam bias.

4 ex Algemeen Dagblad
aequo) c/o Nicole Bliek (Head of the section on art)
Postbus 89833
3009 TC Rotterdam
phone 0031104066481 (= Nicole direct) fax 0031104066969
Morningpaper. A littlebit on the right side of the centre of the political spectrum. Rotterdam oriented.

These are the essentialia (as far as relevant for your purpose) about all the Dutch newspapers made to be read throughout the whole country.
Well, Alfred, having dealt with almost every aspect of your letter exhaustively now, I can here put to rest my typewriter with an easy mind.
I cannot promise future letters will be as extensive as this one.
At the end of next week the fair in Maastricht will open its doors. I hope to attend it. As far as you are commercially involved (via O. Naumann and C. Whitfield - both of whom I am looking forward to meet again), I hope Fortuna will be most benevolent to you.
Here I've reached the end.

As always, best wishes,

Sincerely yours

Hubert

P.S. By means of Ben Broos's indispensable 'Index to the formal sources of Rembrandt's art (Maarssen 1977)' the earliest publication in which the Pisanello-Rembrandt link is mentioned I've now traced, is : an anonymous 'Notiz' from 1881 (cf. copy). As far as I could further see, the next scholar who has discussed this link was : Eugène Müntz, almost a decade later (cf. copy).

HdG's earliest reference to the Pisanello-Rembrandt link, I've been able to unearth until now, is from 1893 (his article : 'Rembrandt imitator', in De Nederlandsche Spectator [37] (1893) N°. 52 (d.d. 30 XII 1893), 421 - 422, esp. 421 (in Dutch - too old to get permission to copy it)) in which he alludes to Müntz's article.

Thus HdG's fascination for medals, certainly started not later than 1893.

notice this connection; when did it happen, and did this produce a publication ? But, as I've said at the moment I haven't disclosed these matters. I've checked HdG's bibliography, but this doesn't contain as catchwords the lemmata 'medal' or 'Pisanello', and on the other hand too many 'Rembrandt' items. Then one needs to be aware of the possibility that it wasn't HdG who's established the Pisanello-Rembrandt connection for the first time. Also one needs to take into consideration the possibility that he indeed did see this before anybody else, but kept it silent in the interest of his activities as a collector. In sum : all this merits further research, which I surely will do in due course.
Well, this as regards my further comments on medal issues, which have occupied me so much these days.
I was very happy with your most recent letter. You must have detected between the lines of my former letter my disappointment with the way in which you had dealt with my text d.d. 12 I 1999. But happily before you had received that one, you've personally returned to my de Gheyn hypothesis about the role possibly fulfilled by the de Gheyn drawing, in a new letter which you've spontaneously written. Its contents proves your awareness of the characteristics of your text d.d. 11 II 1999, and in addition shows that you've reconsidered carefully, on a later, more fitting moment, what I had written to you, not without some effort. All this has now convinced me that I didn't waste my energy.
As to my de Gheyn theory : yes it's true, I cannot prove it; but neither can prof. U. Middeldorf prove his. What's it all about in 'casus' like this (where compelling evidence is lacking) is : to weigh the likelihood of the different hypothetical possibilities. And it's just that what I've tried to do.
My sole comment on your third paragraph is this : I fail to understand how a juxtaposition of the Lievens from Leipzig, and your Lievens may release new information, with which the theory that your Lievens possibly once belonged to Jacques de Gheyn III, can be endorsed. Perhaps it becomes more likely in this way that one of them was painted bearing in mind the other one (I think it's more likely that first one was finished and then Lievens embarked upon creating the other one, than that both came into existence simultaneously; which of the twin° I cannot tell). But, that even if this is so, this then implies that your painting also once belonged to Jacques de Gheyn III, is nothing but a perfect example of wishful thinking. True, idealiter, both paintings belonged together upon leaving Lievens's atelier, and perhaps still were together for some time in J. de Gheyn III's collection, but the credibility of this history doesn't become greater by merely exhibiting them side by side. Apart from Blankert's slip of the mind to believe this, I think that his observation that his cat. n°.'s 34 and 35 possibly initially were conceived as each others pendants, is a

° is the oldest

From : Eugène Müntz : 'Rembrandt et l'art italien', in : Gazette des Beaux-Arts 34(1892) 3ième Livraison (Mars), 196 - 211, esp. 202 .

Ailleurs, Rembrandt semble n'avoir fait choix de motifs antiques que pour les dénaturer plus audacieusement. Les deux statues se terminant en gaîne, la *Justice* et la *Force*, qu'il a introduites dans sa gravure de l'*Ecce Homo*, sont de véritables caricatures. Quant au César, représenté en buste dans un second *Ecce Homo*, il porte des moustaches!

Une autre gravure, le *Tombeau allégorique*, frise la parodie, avec ses génies efflanqués sonnant de la trompette, son phénix déplumé qui a la tournure d'une oie, et son héros étendu sur le dos, dans l'attitude la moins solennelle.

Dans la *Fortune contraire*, exécutée en 1633 (Ch. Blanc, n° 81), le héros, au front ceint de lauriers et monté sur un cheval qui s'abat, puis le Terme colossal placé derrière lui, avec la double tête de Janus, enfin la Fortune nue, debout sur une barque et tournant le dos à son ancien favori, révèlent une interprétation non moins indépendante, pour ne pas dire davantage, d'un thème classique.

III.

L'art italien, qui est un essai d'appropriation de l'art antique aux besoins des temps modernes, et notamment la peinture italienne, qui a découvert tant d'horizons inconnus aux anciens, devaient inspirer au grand peintre hollandais d'autres sentiments que l'art classique proprement dit.

Si dans cette énumération des emprunts faits par Rembrandt à l'art italien, nous nous attachons à l'ordre chronologique, nous relevons, pour la première moitié du xve siècle, une imitation des plus caractéristiques. Le maître hollandais a copié en contrepartie, dans l'estampe connue sous le titre : les *Trois croix* (Charles Blanc, n° 53), le cheval figuré sur le revers d'une médaille de J.-F. Gonzague, modelée par Pisanello, le célèbre peintre et médailleur véronais, un des champions les plus ardents du naturalisme à l'époque de la Première Renaissance [1]. La seule explication que l'on puisse donner d'une telle fantaisie, c'est que Rembrandt aura possédé l'esquisse originale de la médaille de Pisanello (la plupart de ces esquisses se trouvent aujourd'hui au Musée du Louvre) et qu'il aura été séduit par la franchise et l'extrême sincérité du dessin.

1. Ce rapprochement intéressant a été établi dans l'*Annuaire des Musées de Berlin*, t. II, p. 258.

Präfektin vom 1. Oktober 1504; denn bei einem so kleinen Relief, wie das an Orsanmichele, darf eine allgemeinere Verbreitung durch Skizzen der Künstler nicht wohl angenommen werden. Somit hätte Vasari doch Recht, wenn er mit den Arbeiten für Pinturicchios Piccolomini-Cyklus sogleich Raphaels Uebergang nach Florenz zusammenbringt, mag auch die Reihenfolge der Ortswechsel im Einzelnen ungenau, der wichtige Aufenthalt in Urbino gar vergessen sein und die Motivierung Anachronismen enthalten.

Wir geben übrigens diese Kombinationen nur als Mittheilung kurzer Hand, da eine genauere Untersuchung erst im Zusammenhang mit der ganzen vielfacher Kritik bedürftigen Jugendgeschichte Raphaels möglich wäre. Als nahe liegende Anregung müsste auch der Kampf S. Georgs mit dem Drachen in Giovanni Bellinis Altarstück zu S. Francesco in Pesaro verglichen werden.

AUGUST SCHMARSOW.

From : Jahrbuch der königlich Preussischen Kunstsammlungen 2 (1881), 258.

[NOTIZ.] Bekanntlich fehlte bis jetzt jeder Nachweis im Einzelnen von dem Einfluss, den das Studium der älteren italienischen Kunst auf Rembrandt geübt hat, während doch die Dokumente über den Verkauf seiner Kunstsammlungen ergeben, dass er selbst derartige Werke besessen hat. Einen Augenblick schien es, als ob die auf S. XXXXIV unserer diesjährigen amtlichen Berichte beschriebene Federzeichnung „Bildniss des Andrea Doria" mit seiner im Rund gemachten Inschrift, die Studie nach einer Medaille sei; allein da kein Exemplar eines der Rembrandt'schen Darstellung entsprechenden Originals bekannt ist, muss die Vermuthung vorläufig zurückgewiesen werden. Deshalb verdient es als eine Anregung zu weiteren vergleichenden Studien hervorgehoben zu werden, dass auf der Radierung „Die drei Kreuze" (Bartsch 78, Blanc 53) der im Profil gesehene Reiter von auffallend steifer Haltung zwischen den Kreuzen Christi und des guten Schächers einer Medaille Vittore Pisanos entlehnt ist, und zwar der von Friedlaender unter No. 3 beschriebenen* auf Giovanni Francesco Gonzaga. Nicht nur ist die Erscheinung von Pferd und Reiter im Ganzen die gleiche (bei Rembrandt von der Gegenseite), sondern selbst Einzelheiten der Kleidung und der sehr charakteristische sich in drei Abtheilungen aufbauende Hut, die Rasse, die gestutzte Mähne, das etwas geöffnete Maul des Pferdes, der in den Formen des Quattrocento gehaltene breite Kandarenzügel, finden sich hier wie dort, so dass an eine zufällige Aehnlichkeit nicht gedacht werden kann. Nur hat Rembrandt bei seinem römischen Hauptmann den Kommandostab des Pisano in eine Lanze verwandelt.

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* cf. :Julius Friedländer :'Die italienischen Schaumünzen des fünfzehnten Jahrhunderts. 1430 - 1530. II.' , in : Jahrbuch der königlich Preussischen Kunstsammlungen 1 (1880), 78 - 112, esp. 100 - 101 .

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 5, 1999

Ms. Theresa Wanta
433 Holly Avenue
St. Paul, MN 55102

Dear Ms. Wanta,

I am sorry that some travels have delayed my thanking you for your letter of February 11th.

I deal mainly in Old Master paintings and handle very few contemporary works.

However, I really like your paintings, particularly your still lives and when next I come to Minneapolis/St. Paul I will call to inquire whether I may visit with you to look at your works.

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

Theresa Wanta
433 Holly Ave
St. Paul, MN 55102

Alfred Bader
924 E. Juneau Ave
Milwaukee, WI 53202

February 11, 1999

Dear Mr.Bader:

Enclosed are samples of my artwork. I work in oils in a classical/impressionist style. Occasionally I do line drawings. My subject matter is still lifes, florals and the human figure. If you are interested in representing or showing my work and would like to see slides, please call me at (651)298-9636. Thank you for your consideration of my work.

Sincerely,

Theresa Wanta

Theresa Wanta 433 Holly Ave St. Paul, MN 55102 Phone & Fax (651)298-9636

Education:
Master of Fine Arts: New York Graduate School of Figurative Art, New York, NY
Bachelor of Fine Arts: University of Wisconsin-Stevens Point
Bachelor of Science in Education: St. Norbert College, Depere, WI

Exhibitions:
"Dialogues with Visual Tradition": Philip Pearlstein, Juror; NY Academy of Art 1998
Foxworthy's, Sanibel Island, FL 1998-99
Schoharie County Arts Council National Small Works, Cobleskill, NY 1998
Cloister Gallery, House of Hope, Saint Paul, MN 1998
Downey Museum of Art, Downey, CA 1997-98
SoHo Gallery, Pensacola, FL 1997-8
Art Showcase, New York, NY 1997
Caesarea Gallery, Boca Raton, FL 1995-8
Stockholm Gallery, Stockholm, WI 1992, 93, 96-7
Studio: Saint Paul, MN 1994-98
Minnesota State Fair, Saint Paul, MN 1991, 96
Jacob Javits Federal Building, New York, NY 1995
New York Academy of Art, New York, NY 1992-94
Suzanne Kohn Gallery, Saint Paul, MN 1992-93
St. Paul Gallery, St. Paul, MN, 1992
Beard Art Gallery, Minneapolis, MN 1992
International Design Center, Minneapolis, MN 1992
The Commodore, Saint Paul, MN 1991
The Other Foot In the Door Show, Minneapolis Institute of Art, MN 1990
J. Michael Gallery, Minneapolis, MN 1990
Edna Carlsten Gallery, University of Wisconsin-Stevens Point 1980

Collections:
London, Germany, Malaysia; New York City, Washington, D.C., Philadelphia, Boston, Boca Raton, Chicago, New Orleans

Awards:
Jerome Foundation Grant, December 1998
National Finalist: Schoharie County Arts Council, Cobleskill, New York, June 1998
National Finalist: Downey Museum of Art, Downey, California, December, 1997
National Finalist: The Artist's Magazine, March 1995
Local: Second Place, "Women Creating", Stevens Point, Wisconsin,1992

Theresa Wanta

433 Holly Avenue
Saint Paul, MN 55102
FAX 612-298-9636 (Call first)
TEL 612-298-9636

Theresa Wanta, a representational artist, has painted in oils since 1983. She obtained her M.F.A. at the New York Graduate School of Figurative Art and has a thorough understanding of the human form. Her still life and figurative works are isles of silence, stillness and light in a time of noise, talk and activity. They are wonderful catalysts of tranquility for the spirit.

Her work is in national and international collections, including New York City, Boca Raton, New Orleans, Chicago, London, Germany and the Far East.

Prices start at $350. Call for slides and estimates.

A *Pears With Dish*, 18" x 14"

B *Female Figure*, 48" x 72"

A

B

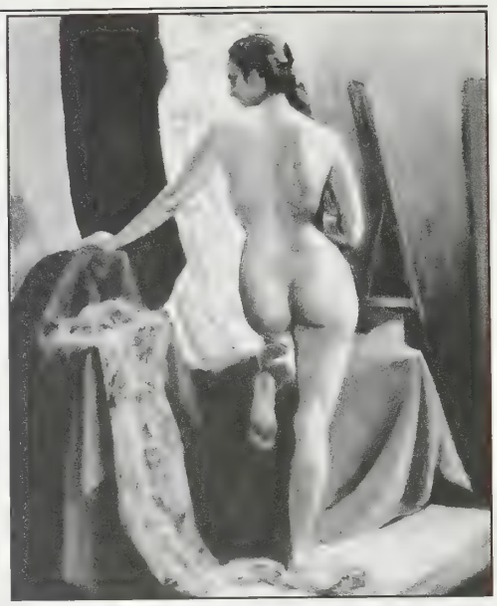
THERESA WANTA

"Woman Gazing Out Her Window" 3' x 4' Oil On Canvas

THERESA WANTA

Theresa Wanta, whose work is a part of national and international collections, is a versatile artist who received her training in Wisconsin, Minnesota and most recently, New York City. Her florals, still lifes and figurative work are isles of stillness in their environments. They are catalysts for a quiet moment for restless spirits surrounded by hurry, noise and demand. Contemplative in nature, these art works reflect the artist's lifestyle.

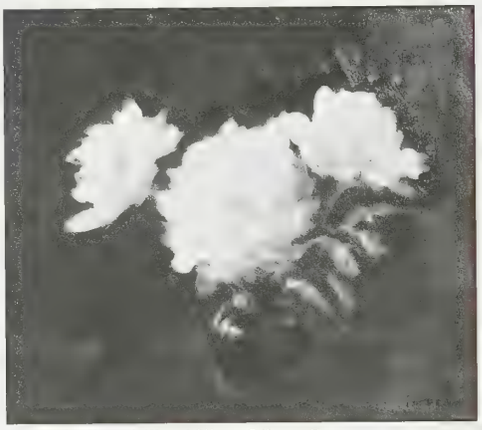
Theresa's work has been widely exhibited in the United States and is included in private collections in New York, Chicago, New Orleans, London, and Germany.



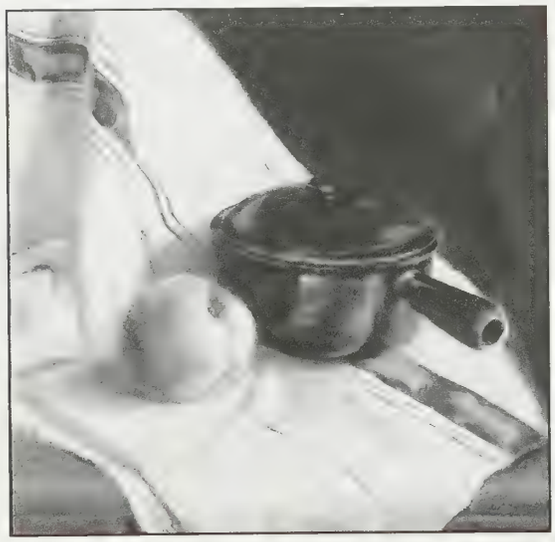
"Female Back" 20" x 24" Oil on Canvas

"Victoria" 14" x 18" Oil on Canvas

STUDIO:
433 HOLLY AVENUE
SAINT PAUL, MN 55102
(612) 298-9636

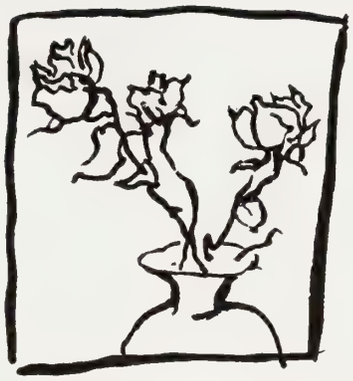


"Peonies" 14" x 12" Oil on Canvas



"Peach with Blue Pot" 18" x 18" Oil on Canvas

"Pears with Ginger Jar" 19" x 18" Oil on Canvas



THERESA WANTA PHONE & FAX 612-298-9636

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

A Chemist Helping Chemists

March 29, 1999

Dr. Wolfgang G. Fischer
Am Modenapark 6/14
A – 1030 Vienna
AUSTRIA

Dear Dr. Fischer,

Your delightful letter of February 27th was forwarded to me from Bexhill, unfortunately without the little publication about 1938 which I look forward to seeing when we arrive in Bexhill on June 11th.

Isabel and I plan to be in Vienna from the evening of Sunday, June 20th to early morning of Thursday, June 24th. We will be staying at Hotel Austria, A-1011 Wien 1, Am Fleischmarkt 20.

At 5:15 of the afternoon of Wednesday, June 23rd, I will be giving a talk about the History of the Aldrich Chemical Company. I don't yet know where this will be, but you can get the address of the talk from Dr. Reinhardt Schlögl at
Mariahilferstraße 35, II, 1, A1060 Vienna; his telephone number is 587 5819.

Except for the entire evening of Tuesday, June 22, our time is quite open.

Of course I much look forward to seeing you again.

With all good wishes from house to house, I remain

Yours sincerely, Herzliche Grüsse

Alfred Bader
AB/az

Dr. Wolfgang G. Fischer
Am Modenapark 6/14
A - 1030 Wien

Dr. Alfred Bader CBE
2a Holmesdale Rd.
BEXHILL ON SEA
EAST SUSSEX
TN39 3QE

Wien, 27. 2. 1999

Lieber Herr Doktor Bader,

Schon lange möchte ich Ihnen schreiben, um Ihnen zu sagen, wie sehr wir uns über unser Zusammentreffen im Reform Club gefreut haben. Inzwischen habe ich Ihre faszinierende Biographie fast ausgelesen, und bin an manchen Stellen tatsächlich zu Tränen gerührt worden, wie z. B. beim Bericht über den ersten Besuch des Rabbiners in Montreal, als der unsensible englische Offizier feststellen wollte, ob es sich tatsächlich um jüdische Gefangene handelt ...!
Ich ersehe aus der Biographie, daß wir uns noch sehr viel mehr zu sagen haben, und ich hoffe, Sie bald mit Ihrer Familie wiederzusehen. Sie sagten mir, daß Sie voraussichtlich im Juni nach Österreich kommen, und ich bitte Sie, mir jetzt schon die Daten - so vorhanden - anzugeben, da ich im Juni etwa zehn Tage beim Internationalen P.E.N. Kongress in Warschau und danach wahrscheinlich in Krakau sein werde, aber ich möchte Sie auf keinen Fall versäumen.

Beiliegend schicke ich Ihnen eine kleine Publikation "1938 und was dann", die sich mit dem unseligen Datum befasst, und in der Sie auch auf Seite 28 einen Beitrag von mir finden unter dem Titel "Ich bin gemischte Rass' und bohr mir in der Nas'".

Also hoffentlich auf ein sehr baldiges Wiedersehen,

mit herzlichen Grüßen, auch von meiner Frau, Inna

Dr. Wolfgang Fischer

(Dr. Wolfgang Fischer)

Dr. Alfred Bader
924 E. Juneau Avenue, Suite 622
Milwaukee, WI 53202
Ph: 414 / 277-0730
Fax: 414 / 414-0709
E-Mail: baderfa@execpc.com

April 5, 1999

Dhr. Albert de Lange
Head of Special Amsterdam Page
Het Parool
Postbus 433
1000 AK Amsterdam
THE NETHERLANDS

Dear Mr. de Lange,

On December 27, 1994, you published a delightful article about a wonderful man in Amsterdam, Bert Vos, who found one of the paintings stolen from us in Amsterdam. I enclose a copy of your article and of an aide memoire I wrote at the time detailing the facts. Mr. Vos has subsequently visited us in Milwaukee and we have become friends.

Since then there has been a truly astounding turn of events: the Amsterdam police recovered the other two stolen paintings but didn't check either with their own police report (copy enclosed) or with the IFAR Report (copy enclosed), where both stolen paintings were illustrated.

The police kept the paintings in their lost and found department and then sent them to a small auction, de Eland in Amsterdam, last summer. There a zoologist at Utrecht University, Dr. M.B.H. Schilder, bought the painting of *Rembrandt's Mother* for a hammer price of Hfl 600. He then took the painting to the RKD in the Hague and the art historians there told him, of course, that the painting had been stolen from me. However, under Dutch law the buyer at an auction may legally keep a painting if it was purchased in good faith more than three years after the theft.

As you will see from Dr. Schilder's letter to me and from my reply (copies enclosed), Dr. Schilder offered to sell me the painting for Hfl 35,000, an offer which I declined.

The Amsterdam police has been stonewalling me. My letter to them dated February 22nd was received in Amsterdam on February 26th, but I have received no reply to my questions.

Recently, Dr. Christiaan Vogelaar at the Leiden museum told me that the museum would have an exhibition devoted only to depictions of *Rembrandt's Mother*, and he asked me to loan the museum one of the finest of these, a painting by Jan Lievens, in my collection. Naturally I suggested to Dr. Vogelaar that he should borrow both my painting and the painting in Utrecht (copies of my correspondence are enclosed). Since then Dr. Schilder has written to me that he is considering that loan.

I enclose good photographs of both stolen paintings.

I also plan to advertise the facts, and enclose a draft of the advertisement.

In view of the fine article which you published in 1994, your paper is the first in Holland to which I am sending this dossier. But before long I plan to send it to other Dutch newspapers also.

Enclosed please also find my CV. I presume that you have my autobiography, *Adventures of a Chemist Collector*, in your library, because Chapters 17 and 18 deal very extensively with Dutch paintings, particularly with the work of the Rembrandt Research Project and with the Rembrandt which I sold to the Rijksmuseum.

Could you please share this dossier with Mr. Mark Moorman, the head of your Art Section and do send me a fax if you need any further information. Of course, I will reply by return.

If you publish this story, I would be very grateful if you would send me the complete page from your newspaper by Air Mail.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

TO HET PAROOL Detail of Rembrandt's Mother, stolen from Baden, now with Dr. Schilder in Utrecht

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 14, 1999

Dr. Wolfgang Fischer
Am Modenapark 6/14
A-1030 Vienna
AUSTRIA

Dear Dr. Fischer,

Thank you so much for your kind letter of April 6th.

Isabel and I look forward to seeing you on Tuesday, June 22nd, at noon and talking to you perhaps by telephone a little earlier.

During our happy meeting at your club in London you mentioned your very great interest in fine modern paintings. Unfortunately, I know so little about modern works but of course hope springs eternal and perhaps you will be able to lead me to some fine old masters in Vienna.

Almost certainly I will be bidding on some of the Rothschild paintings coming up in London on July 9th. What a happy surprise, and not just to the Rothschild family: the Austrian government has finally decided to give the paintings that were stolen by the Nazis back to the family.

I have read the history of your family three times. What a pleasure to meet a man whose family was purchased by my maternal ancestors in Lomnitz.

With all good wishes from house to house I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only
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TEL 414 277-0730 FAX 414 277-0709

Dr. Wolfgang G. Fischer
Am Modenapark 6/14
A - 1030 Wien

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

Vienna, April 6th, 1999

Dear Dr. Bader,

Thank you very much for your letter of March 29th. I am sorry that the little publication about '38 did not reach you yet. I would have loved to send you another copy to Milwaukee but I am at the moment out of stock and the new copies have not yet arrived.

Jutta and myself are delighted to see you soon again and we are very much looking forward to meet your wife as well. I suggest that we have lunch together on Tuesday, June 22th and we will collect you at the Hotel Austria. I also would love to take you both up to a Heurigen evening in Grinzing, but I'm not quite sure when we return from the International P.E.N. congress in Warsaw which ends on Sunday the 20th and where I cannot get away earlier because I am leading a large Austrian delegation. However, I will ring you on Monday the 21st at the Hotel Austria if I am already back from Warsaw and we could either arrange a Heurgen evening then for Monday evening or perhaps after your lecture on Wednesday the 23rd.

With lots of good wishes, also from Jutta
and looking forward to see you I am

yours sincerely,

W. Wolfgang Fischer

(Dr. Wolfgang Fischer)

Hirschl & Adler
Galleries, Inc.

Richard Sicau
Registrar
HGA

Whitfield Fine Art Limited

180 New Bond Street
London W1Y 9PD
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Fax: 0171-495 6488

Dr Alfred Bader
Alfred Bader Fine Arts
924, East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

Fax 001 414 277 0709

1999-04-20

Dear Alfred,

The *St John the Baptist in the Wilderness* is a late Guercino, and although works like the *Cumaean Sibyl* (Mahon Collection) and the *Erminia finding the wounded Tancred* (now Edinburgh, National Gallery of Scotland until recently Castle Howard) there is a world of difference in these works, which are crisply painted with an echoing palette. The sfumato of this painting, which has a predominant suffused reddish tint that comes from the red ground, lacks the variety of coloration that characterizes other works of this period. This reddish tonality is different from the sfumato that is such an attractive feature of the Venetian romanticism of the years before he went to Rome (1621).

The picture, which came from the estate of David B. Goodstein (Sotheby's, London, 10 December 1986, Lot 3 estimate 200,000/300,000, bought for 200,000) does not appear in Guercino's account books. It should be compared with the Cento *St John the Baptist* of 1650, the Doria Pamphili *St John the Baptist* of 1652, the Forli painting of *St John the Baptist* of 1650, all of which are described in the account book. These are highly finished works, stylistically consonant with the other great works of this period.

Although Malvasia says that around this date Guercino painted 'other works for his own house', and it has been suggested that this is one of them, the earliest mention of it is in fact in 1719, when it was still in Casa Gennari. In some ways it looks like a work that remained unfinished and which the Gennari family then marketed to visiting grand tourists in the eighteenth century. This, apart from the surface wear, is maybe the explanation for the absence of the limpid colours that would have surely been a vital part of any work that Guercino would have done for his own abode.

Clovis

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

A Chemist Helping Chemists

May 4, 1999

Mr. Jaroslav Backovsky
Lounských 8
Prague 4, Nusle
140 00
CZECH REPUBLIC

Dear Mr. Backovsky,

Thank you for your letter of April 25.

I do look forward to being in Prague for a few days at the end of June but, reading carefully through your letters, I don't think that I will be able to help you any more than Dr. Radl did during your meeting with him.

You strike me as a man with a great deal of energy and enthusiasm, and perhaps with somewhat too much confidence. Of course you have had some serious misfortunes in your life; the worst probably your brother dying of cancer as a young man.

It seems to me that you have the Bader awards somewhat mixed up. The award given through the Czech Chemical Society goes to the best young organic chemist and there is no way that you could win this soon. Not because you are not an organic chemist, because certainly someone who can prepare new strong catalysts for organic synthesis might win the award. But you do not yet have your Ph.D. and seem pretty far from that. Hence, there are bound to be other young Czech chemists, with their Ph.D.'s who will be nominated by their peers for this award.

The other Bader awards go to students with their undergraduate degrees from Czech universities, to receive their Ph.D. from four universities – Columbia, the University of Pennsylvania, Harvard and Imperial College in London.

The first Bader fellow to get his Ph.D. and then to return to the Czech Republic is Dr. Nic, who received his Ph.D. from Professor Motherwell in London and is now working at the Technical University in Prague. He will undoubtedly be able to tell you about these four awards.

We wanted to help not only Czech students but also specific universities and hence, we picked the universities. Of course I understand that some Czech students might want to pick their own mentors, such as Prof. Joseph Michl in Boulder, who certainly has a fine reputation and might have the funds to help you.

I was really taken aback by a number of things you wrote about, perhaps most by your thought that Dr. Radl was able to pick his individual study due to his sport activity. At the risk of being hurtful, I must tell you that I do not believe this. Dr. Radl is a very well balanced, superb chemist and I am sure that he succeeded because of his chemical ability.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az

Dr. ROBERT W. ROSNER

A-1110 WIEN, PAUL HEYSEGASSE 32
TELEFON (01) 769-86-07

4.5.1999

Lieber Alfred,

Ich habe das Interview vom Roul Hilberg mit der Weltwoche interessant gefunden und seine Stellungnahme hat mich sehr gefreut.

Ich lege Dir eine Kopie eines Briefes bei, den ich an eine Zeitung geschickt habe, die einige Artikelserien gebracht hat, in denen –sicher mit Recht-- bloßgestellt wurde, daß Familien wie die Rothschilds, Bloch-Bauer und andere nur Teile der geraubten Bildersammlung nach dem Krieg zurückbekommen haben und die nach dem Krieg gezwungen wurden, Teile ihrer Sammlung hier zu lassen, um für alle anderen Bilder eine Ausfuhrbewilligung zu bekommen.Natürlich war das eine ganz große Schweinerei und es ist gut, daß diese Schweinerei aufgedeckt wurde.Aber wenn ich an das Schicksal der anderen Wiener Juden denke, hält sich mein Mitleid mit Familien, wie den Rothschilds in Grenzen
Ich weiß nicht, ob Du mit meiner Stellungnahme übereinstimmst. Die Zeitung hat übrigens den Brief nicht gebracht.

Mit besten Grüßen

Robert

53 120 63 50

P.S. [illegible]

Dr. ALFRED BADER
ALFRED BADER FINEARTS
924 EAST JUNEAU SUITE 622
MILWAUKEE, WISCONSIN 53202
USA

Paul Alfieri
PO BOX 475
NORTH SALEM
NY 10560 USA

MAY 5th/99

Dear Alfred,

Thank you for the letter and article about Mr Garrido. This could prove quite good for us. Mr Perez Sanchez is no longer at the Prado; that is also a help.

Furthermore, I understand that the background of the painting of the dog has darkened with the passage of time and if this is correct could become a lot lighter; as light as the background of the "lice Royale" the stag's (deer) head. I get this information from a technical expert friend of mine. And it is only a hypothesis. Apparently Dr Jordan may have objected to the darker background of the Painting of the dog, I believe.

My envoy to the Barcelona museum has not been there yet and I shall keep you posted on progress there as it happens. He was quite convinced that the Painting of the dog is by Diego Velasquez.
With all these positive factors at work the possibility of success is becoming quite likely, certainly more so than previously, at any rate.
I think you might take a similar view, perhaps; I remain ready and willing to help this situation along, as always.

With good feelings
to You and yours

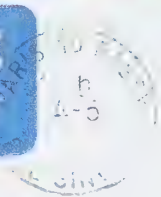
Paul

P.S. Dear Alfred, regardless of the outcome of our efforts, I will always be grateful for what I feel is a genuine and secret kindness generated by you.
When I received your last letter I felt a warmth in my heart before opening it.

Ein Hertzliche Grüsse
Paul

PAULO AFFUF
3/6 RUE PERGOLÈSE
75116 PARIS
FRANCE

PRIORITAIRE
PRIORITY



Dr Alfred Bader
924 EAST JUNEAU SUITE 622
MILWAUKEE
WISCONSIN 53202

USA

17 V 99

To Otto

2 pages

Sotheby's demanded 20% by August 2 97 & 80% by Dec. 30.

Figures are a bit skewed, because Sotheby's did not yet have proof of export by August 2 & so demanded VAT which was deducted from second payment.

Did Clovis deliver Tetbury gloves to you, as he promised?

As always

Anna

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

A Chemist Helping Chemists

May 18, 1999

Dr. Rüdiger Klessmann
Völkstraße 25
Augsburg D-86150
GERMANY

Dear Dr. Klessmann,

Thank you so much for your letter of May 10.

I do not think that anyone really thinks that my Apollo and Coronis is by Elsheimer, but it is a very beautiful painting. Christopher Brown stayed with us recently, really admired it, and suggested König. I remember seeing several versions at the Frankfurt Elsheimer exhibition and not liking any particularly; the painting considered to be the original, in Liverpool, is not in good condition.

Anyway, I will much appreciate your opinion, but do not be disappointed if you cannot give a firm attribution. You know better than anyone else how many other versions of this Elsheimer composition exist.

Our plans are to leave Munich by train, probably late that Friday morning, July 2nd, and we will be met by a very old chemist friend, Walter Griesmeir, whose telephone number in Augsburg is 557-905.

It would be great if we could meet after that, perhaps best in the early afternoon. Then we plan to take a train from Augsburg to Freiburg to visit Marianne Baumann-Engels the next morning. Mrs. Baumann-Engels knows more about Paudiss than anyone else, but unfortunately I have not yet been able to acquire a work by Paudiss. Hope springs eternal.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

DR. RÜDIGER KLESSMANN · D-86150 AUGSBURG · VÖLKSTRASSE 25 · TELEFON 08 21 - 15 89 66

10.5.99

Lieber Herr Bader,

Besten Dank für Ihren Brief vom 27.4.
Soweit ich vorhersehen kann, werde ich am Freitag, 2. Juli, in Augsburg sein. Ich freue mich, Sie und Ihre Frau zu treffen, um mit Ihnen das Elsheimer zugeschriebene Apollo-Bild zu betrachten.

Vielleicht können Sie mich kurz vorher anrufen, damit wir in der Nähe des Bahnhofs einen Treffpunkt verabreden.

Für heute mit freundlichen Grüßen,

Ihr Rüdiger Klessmann

DR. ALFRED BADER CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

A Chemist Helping Chemists

Timms
A 1256 Arthur B
ET

Prof. Timms:
University 01273 678 4495
Home " 685 629

May 24, 1999

Dr. Robert Knight
Department of History
University of Leicester
University Road
Leicester LE1 7RH
ENGLAND

Dear Dr. Knight,

In your article "The Politics of Memory in post-Nazi Austria", on p. 298 of The German-Jewish Dilemma, you quote a representative of the Catholic Victims' Organization, Heinrich Sobek. Could you please check whether this was really a man named Heinrich Sobek or whether perchance it was Dr. Franz Sobek, who spent most of the war in Dachau and later became the Director of the Austrian State Printing Works.

If the man referred to was Franz Sobek, then I would like to send you a good deal of information about him.

I will be at my English address from June 10th until the end of July. If, however, you can respond quickly, please use my American address which is Astor Hotel, Suite 622, 924 E. Juneau Avenue, Milwaukee, WI 53202.

I look forward to hearing from you and remain with best regards

Yours sincerely,

Alfred Bader
AB/az

DR. ALFRED BADER CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

A Chemist Helping Chemists

Thanks Also [illegible]
ET

Prof. Timms:
University 01273 678 4495
Home " 685 629

May 24, 1999

Dr. Robert Knight
Department of History
Loughborough University ~~of Leicester~~
~~University Road~~
~~Leicester LE1 7RH~~ Loughborough
ENGLAND LE11 3TU

Fax 01509 223 917

Dear Dr. Knight,

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I look forward to hearing from you and remain with best regards

Yours sincerely,

Alfred Bader

Alfred Bader
AB/az

PS June 23
Sadly, Prof. Timms gave me a wrong address, corrected yesterday.

TRANSACTION REPORT

FOR: ALFRED BADER FINE ARTS 4142770709

SEND

RECEIVER	PAGES	NOTE
CHRISTIES NY	1	OK

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
June 1, 1999

TO: **Ms. Tash Perrin**
Christie's - NY

FAX #: **212/319-0858**

Dear Tash,

We are leaving for Toronto and then for England and the continent this coming Thursday, June 3rd.

I would very much appreciate your replying to my question of April 20th -- what terms you can give me when I will be bidding on the Rothschild paintings in London in July?

It would be very helpful to have that information before I leave Milwaukee.

With thanks and best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
C: Dr. Otto Naumann

no reply yet