

11/14/81

A1+ related Correspondence

[ABFINE HTT Correspondence]

2004

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	5
FILE	2 (2547)

Gul Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.com
Membre Société de l'Histoire de l'Art français

July 3, 2004

Dr. Alfred Bader
Alfred Bader Fine Arts
Milwaukee

by fax

INTERIM REPORT

Dear Alfred,

I hobbled over to Otto Nauman's and picked up the painting thought to be by Puvis de Chavannes.

I saw there the very elegant and handsome self portrait by Drost, which is amazing and quite interesting because of the intricate symbolisms. I liked the painting very much indeed.

The handsome 'Puvis' painting appears to me to be a preparatory oil sketch by a pupil at the École supérieure nationale des Beaux-Arts in Paris in the competition for the Grand Prix de Rome (*Les concours d'esquisses peintes*). Each year a new theme was chosen and often it was a passage from the Iliad. In this case as is written on the reverse, it is Ulysses who on his return to Ithaca was recognized by the simple swine herder Eumaeus, but was then rebuked for looking like a dirty and poor beggar by the sheep herder Melanthius. I do not have at home the full list of themes for the Prix de Rome in circa the mid-1860's to 1880's, so as soon as I am a bit more mobile I will do the research at the Frick Library which also should give us a short list of the participants so that we can then cull out the creator of this painting.

As for the Post-Impressionist flower piece of which you sent me a black and white photograph asking me to decipher the signature, which remained to me at first a riddle, I have after much looking and thinking come to the conclusion that it may well be by a modern Chinese or even Japanese artist. These artists flocked by the dozens to Paris from 1900 on to learn and imitate the French Post-Impressionists. The fact that the signature is so odd, being '...z?ou.g', makes me suspect that it is an Asian name which is Europeanized. I have sent the photograph to C.K. Cheung, the modern Chinese painting expert at Sotheby's, Hong Kong to ask for his advise. I will let you know as soon as I hear from him.

All best,



Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.
Membre Société de l'Histoire de l'Art français

Mr. C.K. Cheung
Senior Director
Head of the Chinese Painting Department
Sotheby's Hong Kong
1. S/F, Standard
Chartered Bank Building
4-4A Des Voeux
Road Central
Hong Kong

New York, July 3, 2004

Copy

Dear Mr. Cheung,

I take the liberty of sending to you for your kind advise a black and white glossy photograph of a painting which belongs to one of my major clients. I unfortunately do not have a color image of it, but I sincerely hope that this photograph may be readable to you.

It depicts a Post-Impressionist still life of flowers in a vase, oil on board, size 16/14 by 12 3/4 inches and it is fairly illegibly signed 'Zamg' (?) with a flourish before the name. The dedication in French is to a Mr. Sartor.

I think this may be a work by a modern Chinese artist as so many of them went to Paris to train and the brushwork seems to me modern Chinese. I would be very grateful for your expert opinion and if this would be saleable in one of your sales, what kind of estimate we could expect.

With many thanks.

Sincerely yours,



Subject: Flemish Oil
From: "Christine Bates" <cbates@nationalgalleries.org>
Date: Wed, 14 Jul 2004 14:54:04 +0100
To: <baderfa@execpc.com>
CC: <brianivory@enitar.co.uk>

Dear Dr Bader

Our Chairman, Brian Ivory, has asked me to drop you a note concerning the fine Flemish oil. He thanks you for all your efforts and correspondence in trying to bring this to a conclusion, but it is with much regret that owing to lack of funds at this moment in time, he is unable to go ahead with this purchase.

With kindest regards

Christine Bates

Christine Bates

PA to Director-General

National Galleries of Scotland

The Mound

EDINBURGH

EH2 2EL

Tel: 0131 624 6508

Fax: 0131 220 2753

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Subject: NOT CODDE BUT REMBRANDT
From: HNAnewsorg@aol.com
Date: Wed, 14 Jul 2004 13:09:23 EDT
To: undisclosed-recipients;

NOT PIETER CODDE BUT REMBRANDT

An article by Bernhard Schnackenburg (Kassel), which appeared in the June 12th, 2004 edition of the Frankfurter Allgemeine Zeitung (FAZ), takes the unusual step of adding to Rembrandt's oeuvre - de-attribution being the more common procedure. For the convenience of those HNA/Codart members who missed his article, the following translated summary gives a very brief outline of his argument. The entire article "Rembrandt als Student" can be downloaded under www.faz-archiv.de using the search words: Schnackenburg Rembrandt. The cost is euro

1.50. Those wishing to contact the author directly can do so under:
Schnackenburg.Ks@t-online.de

Rembrandt as a Student

The painting Student with a Pipe or Melancholy (Lille, Musée des Beaux-Arts) has for decades enjoyed a degree of fame that is difficult to reconcile with its attribution to the kleinmeister Pieter Codde. The painting's importance for the work of Carel Fabritius and Jan Vermeer has long been recognised. While conducting research on Jan Lievens, Schnackenburg established that in 1627/28 the circle around Rembrandt and Lievens included not only Jan Davidz. De Heem but also the Amsterdam artist Pieter Codde (see the article forthcoming in Oud Holland, summer 2004). Codde and Rembrandt influenced each other. The painting in Lille at first appeared as an attempt on Codde's part to emulate Rembrandt in style and quality. However, the whole issue of authorship was thrown wide open after F.G. Meijer established that the monogram CP was a forgery. Schnackenburg proposes the Student with a Pipe is by Rembrandt, and in his extensive FAZ article provides support for this by examining earlier scholarly theories, comparing it with secure works in Rembrandt's oeuvre and drawing attention to its stylistic features. He interprets the painting as a selfportrait and relates it to Rembrandt's time at the University of Leiden, which began in May 1620. This was, he argues, not the brief phase that has always been assumed but lasted for the considerably longer period of about two years. The bored expression on the student's face recalls Jan Orlers's statement of 1641 that Rembrandt had "neither desire nor inclination" for academic pursuits, so that his parents were forced to take him from the university and place him as an apprentice with a painter. The Lille painting vividly contrasts with another selfportrait: his 1628 portrait of The Painter in his Studio (Boston, MFA) where boredom and distraction have been replaced by focused concentration.

Bibliography: J. Bruyn, B. Haak, S.H. Levie, P.J. van Thiel. E. van de Wetering, A Corpus of Rembrandt Paintings, I, The Hague/Boston/London 1982, no. A8,

p.127 fig.3, A11, A13, p.164 fig.3, A17, A18, A24 - Ernst van de Wetering, Bernhard Schnackenburg, [exh. cat.] Der junge Rembrandt, Rätsel um seine Anfänge/The Mystery of the Young Rembrandt, Staatliche Museen Kassel, Museum het Rembrandthuis Amsterdam, 2001/02, pp.32 fig.10,11, 38 fig.18, 100 note 49, cat.no. 6-11, 31, 61, 62, 74 - Kurt Bauch, Der frühe Rembrandt und seine Zeit, Berlin 1960, pp. 243-248 - Abraham Bredius, "Tets over Pieter Codde en Willem Duyster", Oud Holland 6, 1888, pp. 187-194 - Ben Broos, Book Review Strauss/Van der Meulen 1979, Simiolus 12, 1981/82, pp. 249,250; Idem, "Rembrandts eerste Amsterdamse Periode", Oud Holland 114, 2000, pp. 1-6 - Albert Châtelet, Cent Chefs-d'Oeuvres du Musée de Lille, Lille 1970, no.44 - Fred G. Meijer, The Ashmolean Museum Oxford, The Collection of Dutch and Flemish Still-Life Paintings bequeathed by Daisy Linda Ward, Zwolle 2003, pp. 218, 219 note 6 - Hervé



Oursel, Musée des Beaux-Arts de Lille, Donation d'Antoine Brasseur, Lille
1981, pp. 67-69, no.37 - Peter C. Sutton in: exh. cat. Masters of Seventeenth
Century Dutch Genre Painting, Philadelphia/Berlin/London 1984, no.27.

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Subject: (no subject)
From: GuiRochat@aol.com
Date: Sun, 25 Jul 2004 17:48:01 EDT
To: baderfa@execpc.com

Dear Alfred,

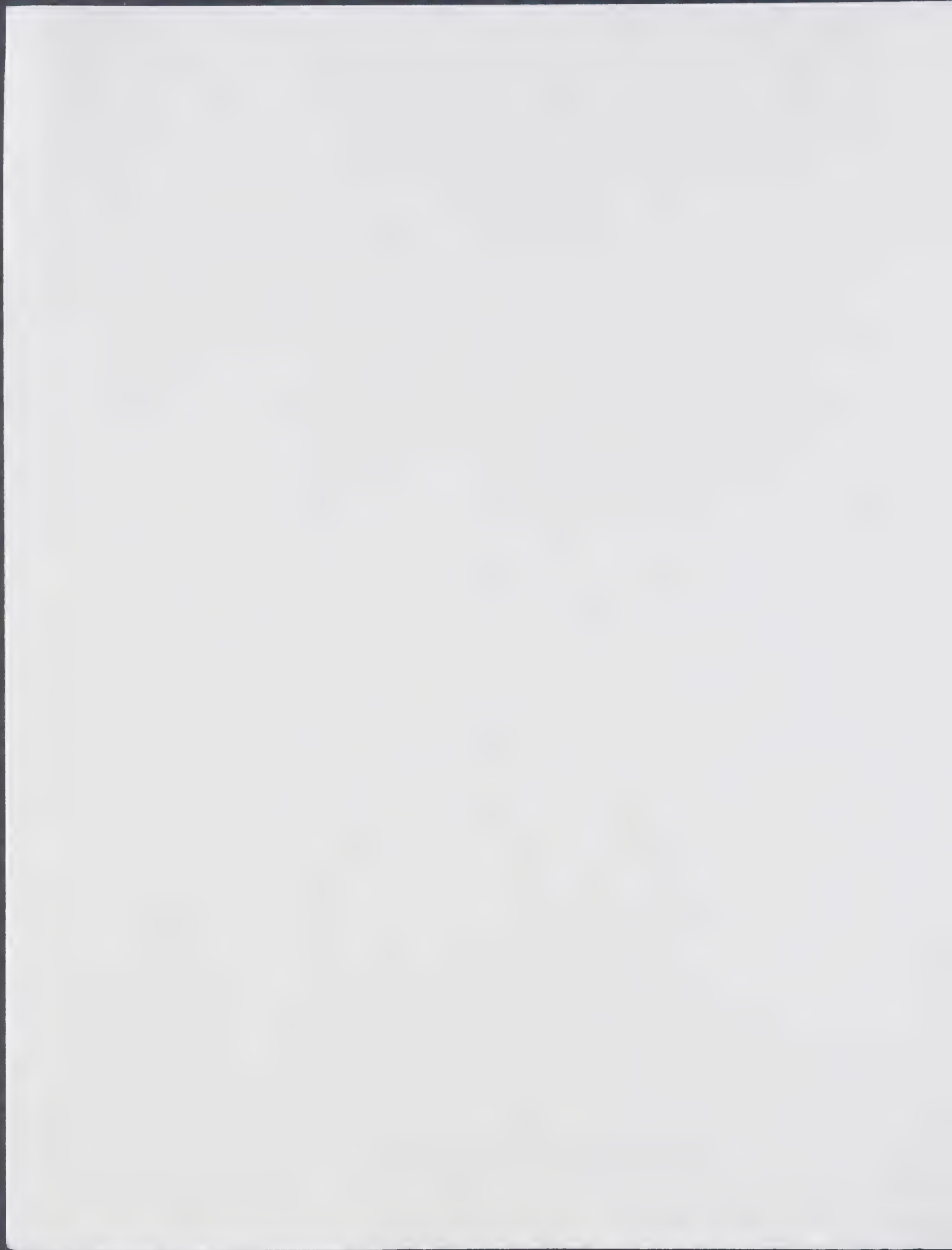
Welcome back ! Michael called me on Friday afternoon after he had talked to you to show me the new frame and his progress on the Bloemaert. The painting looks good and he is carefully filling in the small losses which is a time consuming and difficult job to do. But I think it will look quite splendid when he finishes the painting. The frame is beautifully made, though heavy and the whole of painting and frame quite overpowering, but then it is an important canvas ! The damages to the frame are very minimal and easily fixed (a small splinter seperated on one end that can be glued in no time and touched up) . Do I have your approval to send the Henningsen Dragoon off to Raasmussen in Copenhagen, they very much want it for auction. Please let me know. In that case I will build a crate for it myself and send it off by Federal Express. I am working on the "Puvis" painting and it is surely by a French Symbolist artist circa 1860-80. I need to spend more time in the Frick Library which unfortunately closes for August. I have the feeling that we may have pandemonium in Manhattan during the Republican convention, a good time to do reasearch actually. Luckily the New York public library with a good collection of art reference books will stay open.

All very best wishes, your
Gui

Hi Ann, did you have a good holiday ? All best, Gui

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*Tel July 26
9-15 am
Ok, Philip at
your expense!*



Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 30 Jul 2004 14:50:36 EDT
To: baderfa@execpc.com

Dear Alfred,

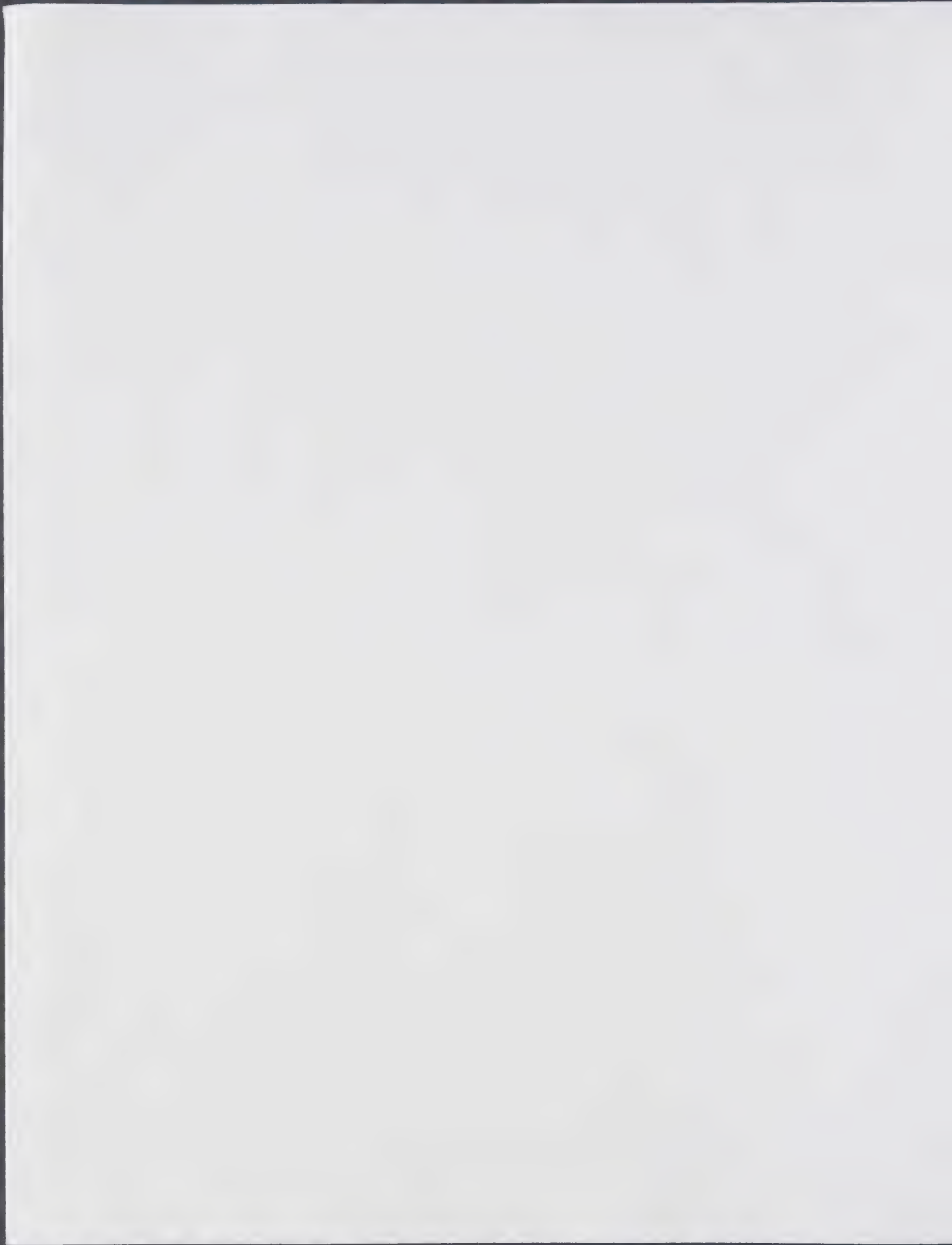
I found the July 14, 2004 article in the Daily Telegraph on the Caravaggio 'Luteplayer' on the internet. And I looked at the painting in the Sotheby New York catalogue. Knowing the *personae* involved, Wachter and Apostle, I think that I understand a bit their attitude as the Old Master people in New York are quite over-sensitive about attributions and you may have shown them up once too often. Thus you slightly frighten them as expertise in America is still not terribly secure and their reputation as specialists in a sense at stake. It explains also the rather testy response from Ben Hall on asking the Iowa club for you about the provenance of the Bloemaert, because he feels lacking in authority having been shown to be somewhat negligible in establishing the authorship of the Bloemaert. Everybody here is rather paranoid on the question of attributions as I have often enough found out by myself. You with your cleverness are a threat and they are afraid of being sued by the previous owners if they sold a treasure for nothing (as in the case of the Caravaggio), so they have to maintain that they are right and you are not ! Expertise unfortunately in the US still often rests on authority and not a sharp eye (sometimes also encountered with scholars in Europe, France in particular) and often mis-attributions are stubbornly held on to because of the expert's shaky self-esteem. It forms quite a problem and I have no solution to the hostility from denial of mistakes. Sotheby's certainly will not be able to see it as an attraction to potential collectors because they need to feel that they are the *nec plus ultra* of connoisseurship...

Please forgive me this long *expose*.

All best,
Gui

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To Bloemaert
I think you are correct.
Gui



Subject: Oil sketch by Francois Chiffart
From: GuiRochat@aol.com
Date: Sun, 1 Aug 2004 19:17:59 EDT
To: baderfa@execpc.com

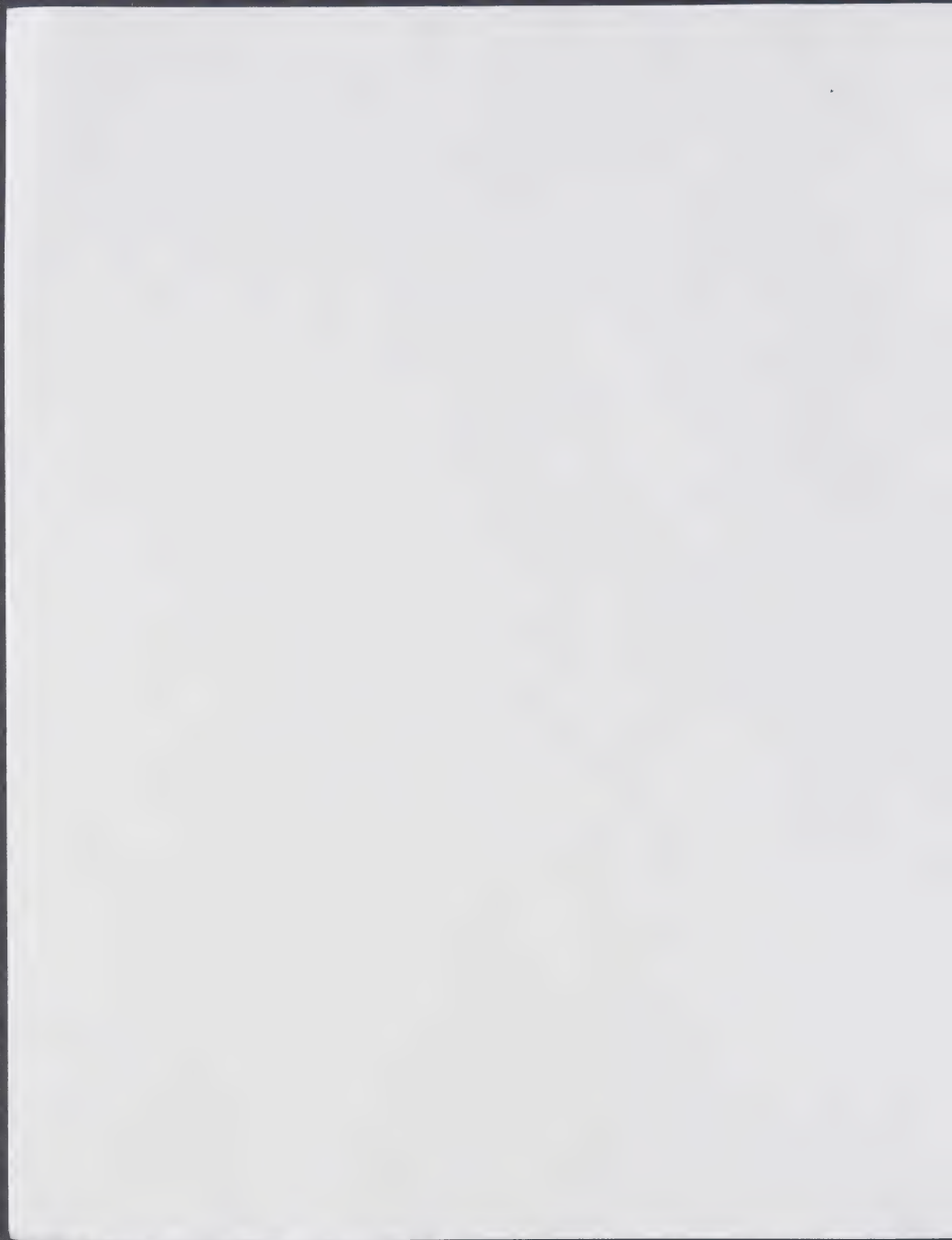
ABJA 2564

Dear Alfred,

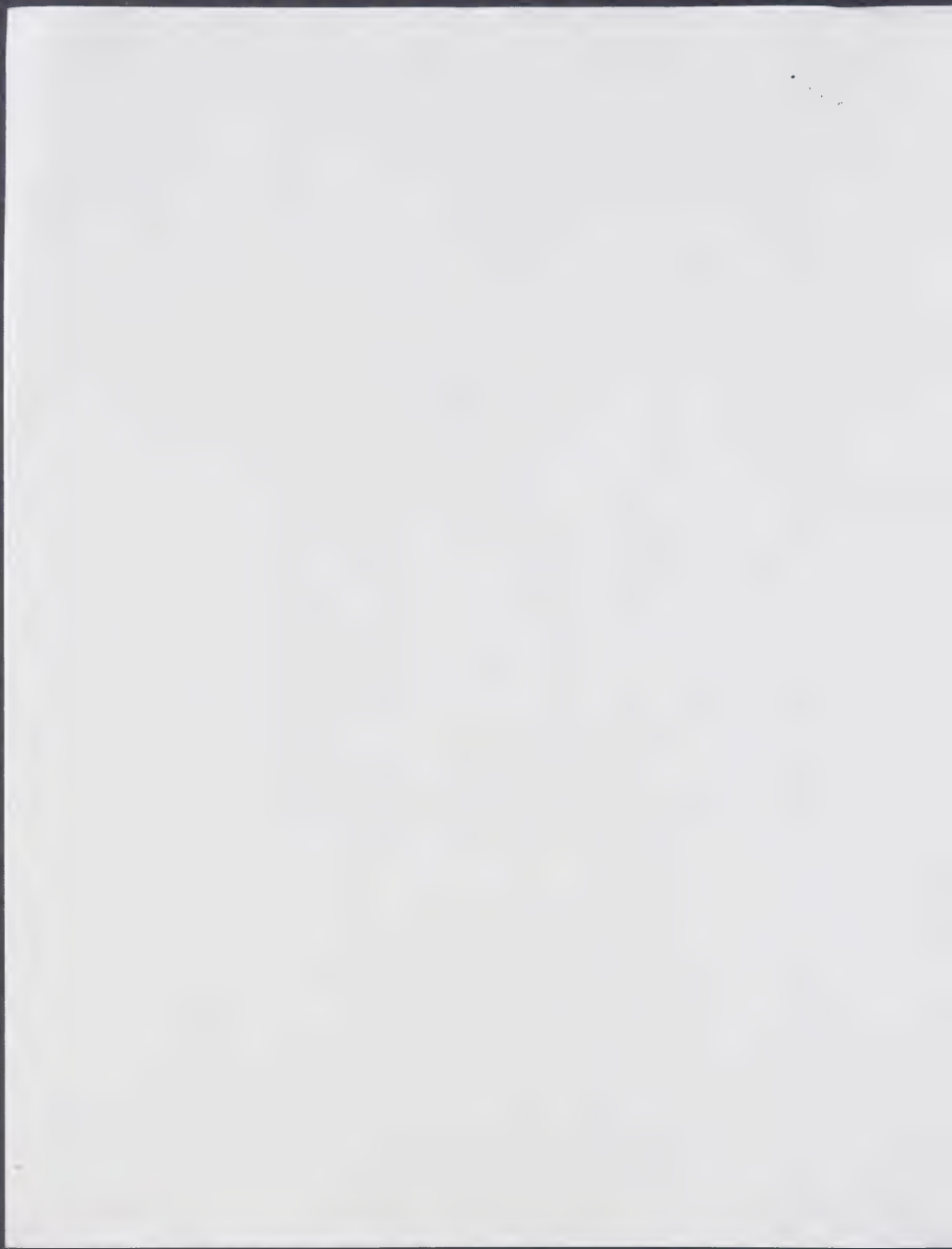
I think that your very attractive oil sketch on canvas of : "***The shepherd Melanthius heaping reproaches on Eumaeus who presents to him Ulysses on his return to the island of Ithaca, but who is still unknown to all***", from *The Iliad* by Homer, verse 17, as inscribed on the stretcher (38 by 46 cm), is by the French nineteenth century artist **Nicolas-Francois Chiffart** (Saint Omer 1825-1901 Paris). This neo-Romantic painter and also engraver obtained the Grand Prix de Rome in 1851 with his painting: "*Pericles at the deathbed of his son*". Chiffart was considered brilliant but entirely uncommercial and he could not adapt himself to conformism (I love that part). Friend of Courbet, one can discern traces of his style in Chiffart's work. Interesting is that he collaborated with Victor Hugo on a work called: "*Travailleurs de la mer*" in 1869. I need still to go to the New York Public Library on Tuesday to look and see if your painting was a sketch for one of his illustrations (as an etching) for that volume by Hugo. After all Ulysses was a seafarer too. Chiffart was a well-nigh forgotten figure till he was the subject for an exhibition at the Petit Palais in Paris in 1993/4. The catalogue for that exhibition is also at the public library and I will look at it on Tuesday too, when the library is open. Attached is the image of an interesting drawing by Chiffart shown by the Galerie de Bayser in Paris in 1983. It displays a similar outstretched arm with the identical bearded face and a fairly stiff stand of the male figure comparable to those in your painting. I will have to consult the auction price books in the public library to inform you where Chiffart's prices fall at auction. I am a bit surprised that Francis Naumann who deals in this kind of material could not come up with an attribution, even though I think he took it to Sotheby's for a confirmation that it was not by Puvis de Chavannes which is fairly obvious (the painting has a new Sotheby sticker on it).

All kindest best wishes,
Gui

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Subject: RE: Francois Chiffart "Ulysses, Eumaeus and Hymathius"

From: GuiRochat@aol.com

Date: Tue, 3 Aug 2004 13:46:22 EDT

To: baderfa@execpc.com

AB7A
2564

Tuesday afternoon:

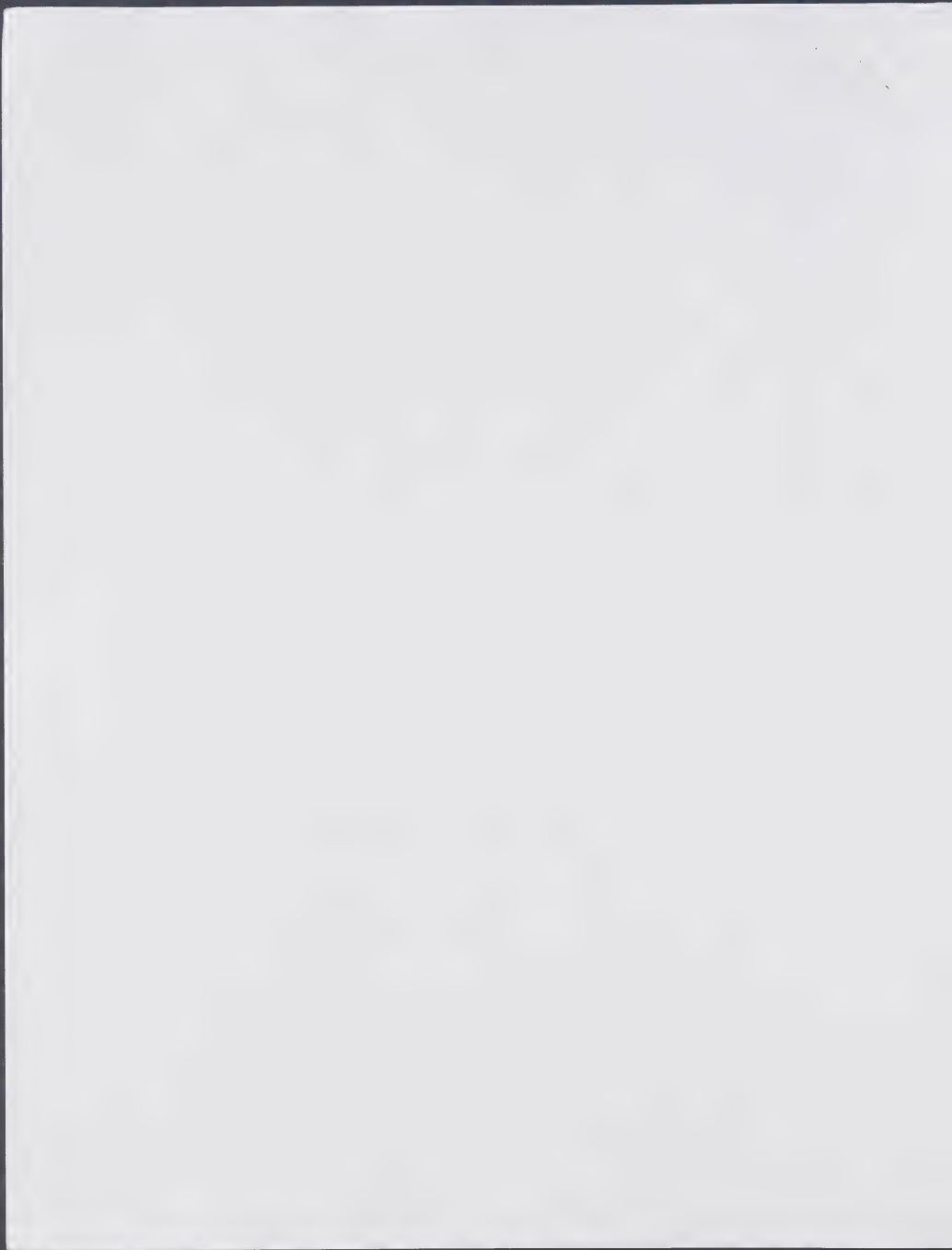
Dear Alfred,

I went to the Public Library but I could not find in the books on Chiffart any reference to your painting. It must be just a sketch for a possible project or a design for a not executed illustration. Chiffart's auction records are very few and the only price of any significance that I could find was a sale on January 19, 1995 in New York of a painting with two figures in a landscape by Chiffart (14 by 18 inches) which went for \$ 4,000. I was unable to find the catalogue. It was not a Sotheby's sale. I have to wait till the Frick Library opens again in September to see if I can find the auction catalogue in which that painting was illustrated and then I can see also if they have more material on Chiffart than the New York Public Library.

Kindest best regards,

Gui

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Subject: RE: Your e-mail
From: Bruce Arbit <barbit@abdata.com>
Date: Tue, 10 Aug 2004 17:05:26 -0500
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Dr. Bader,

Yes. You had me under "contract" in 5th grade.

I will call and stop by the gallery.

Thank you

Bruce Arbit

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

From: Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]
Sent: Tuesday, August 10, 2004 3:39 PM
To: Bruce Arbit
Subject: Your e-mail

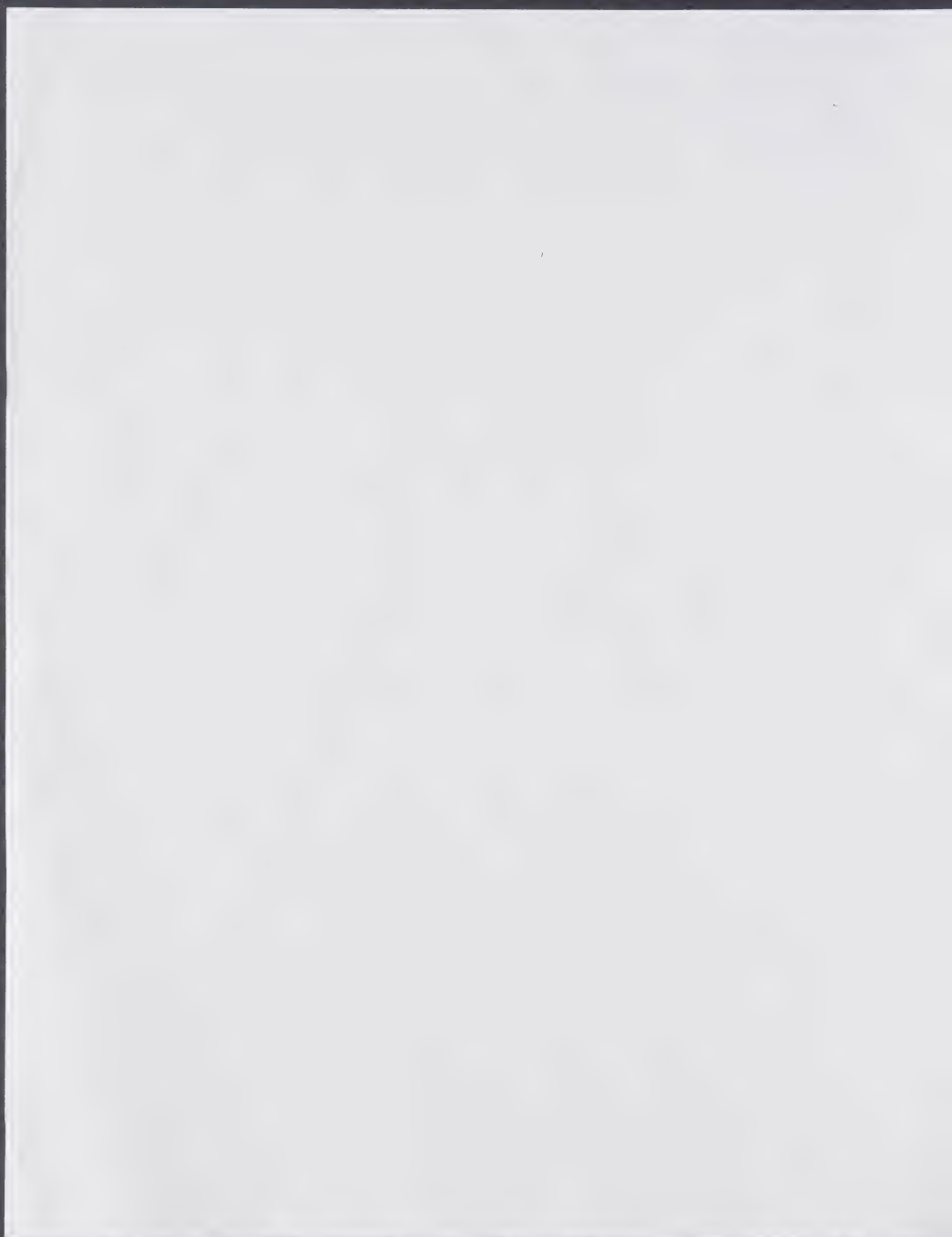
Dear Bruce,

How very nice to hear from you. Am I correct in thinking that you were in my 5th and 6th grades at Emanuel?

Why not stop by at my gallery at 924 E. Juneau, Astor Hotel, Suite 622, on the corner of Juneau and Astor, but please call me at 277-0730 before you come to make certain that I am here. We have copies of my autobiography at my gallery.

Best wishes,
Alfred Bader

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College of Letters and Science
Office of the Dean

Holton Hall
PO Box 413
Milwaukee, WI
53201-0413

August 10, 2004

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

Dear Alfred and Isabel,

It is my pleasure to thank you for your recent \$5,000 gift to support study abroad opportunities at Herstonceaux for UWM students. As you know well, such extraordinary off-campus experiences would not be available to our students without generous gifts from those who appreciate the value of these overseas learning experiences.

For tax purposes, the UWM Foundation will send you the official receipt directly, but I wanted you to know of my sincerest gratitude for your gift and for your loyalty to the College of Letters and Science.

As you know, this is an active time for the UWM and College of Letters and Science. Less than a month ago we officially welcomed our new Chancellor, Carlos Santiago. Although you were not able to join us for the Chancellor's Society gathering on July 26th, I am sure you will have the opportunity to meet him soon.

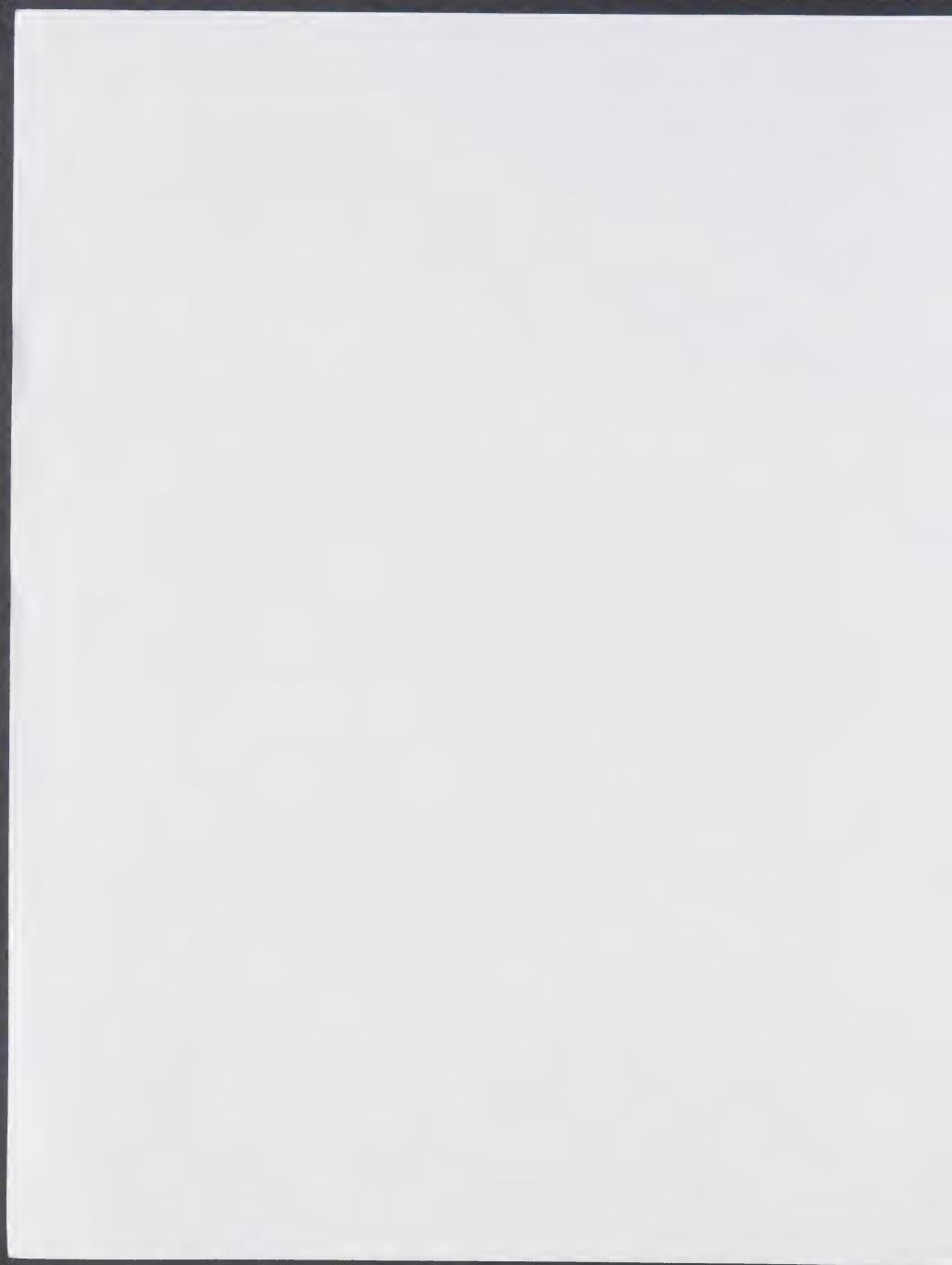
Again, on behalf of the College, thank you for your continuing generosity.

Cordially,

A handwritten signature in black ink, appearing to read "Richard Meadows".

G. Richard Meadows

VRF/gwb



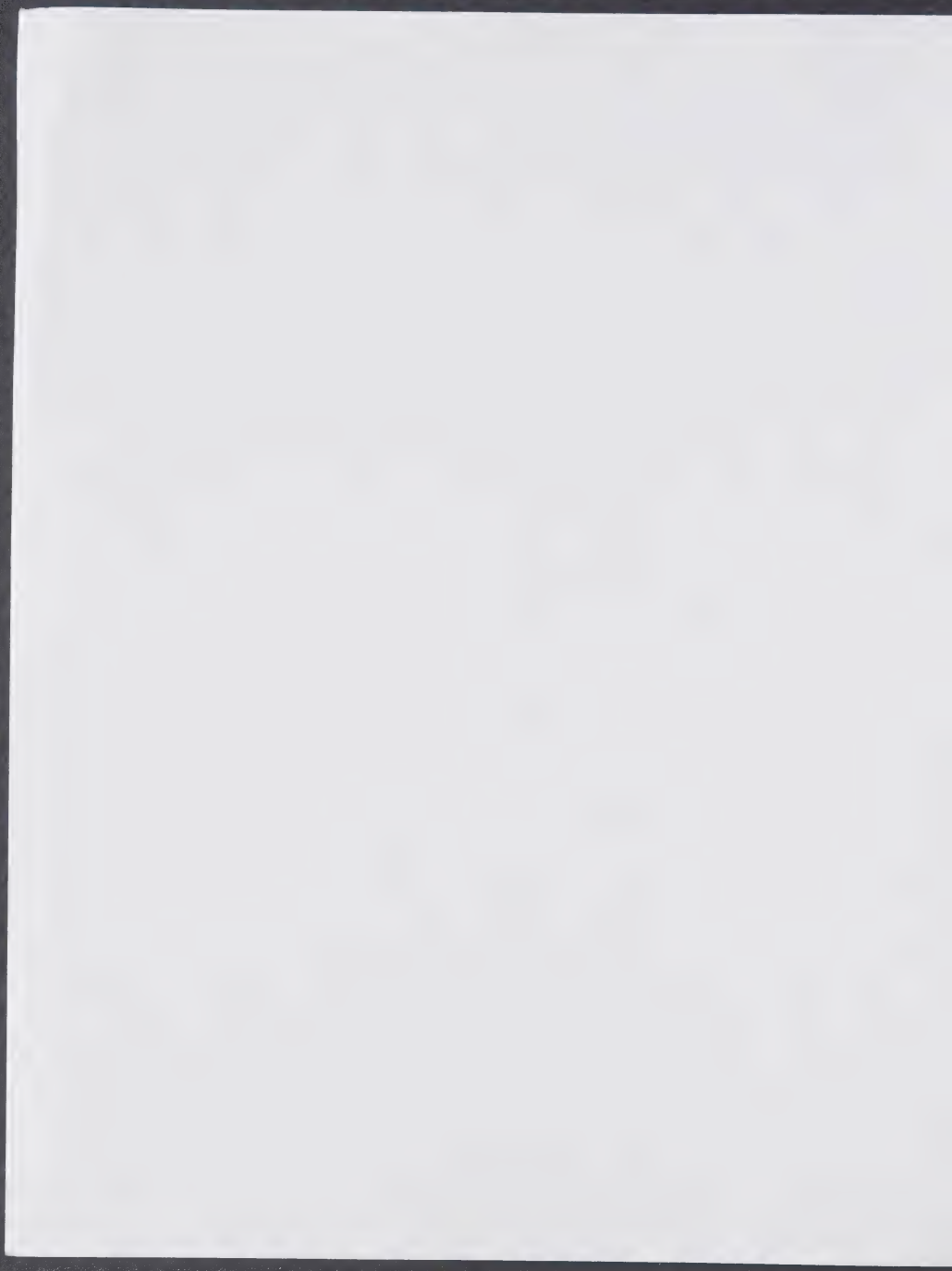
Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 10 Aug 2004 16:43:55 EDT
To: baderfa@execpc.com

Dear Alfred,

I just had a long session with Michael Heidelberg to look at the Bloemaert very carefully. Michael is doing a very excellent job. I like his work as he is very sensitive to the variations of the paint surface due to the changing of brushes and/or the composition of the medium by the artist such as variations in thickness of the in oil suspended color particles. Moreover he has a very sharp eye for color hues in correcting small damages. The Bloemaert is already being 'pulled together' in several areas and it is a delight to slowly being able to see the intent of the painter in bringing certain elements forward such as the hand of Lot with the golden cup with wine and by juxtaposing the bright yellow satin of the skirt of the daughter on the left with the gold of the large covered jug on the right. It is a very powerful painting and your statement that it is one of Bloemaert's best is already entirely justified by its appearance so far. There is still much to do for Michael, but the end result will surely be astounding (with its new beautiful frame). Later more...

All best,
Gui

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Subject: Re: Your e-mail
From: "LIZ ZIMMERMAN" <trhezimm@msn.com>
Date: Tue, 10 Aug 2004 21:57:40 -0700
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Mr Bader,

Thank you so much for your comments. These were some of the things that were going thru my mind also. It did not look like any of Rubens paintings and I am even uncertain of the years I was also told this was done by a flemish painter and from "the old school". I have no knowledge of artwork, other than what I am finding in books and on the internet. I would love to send you some black & white photos, as well as the measurements. It is quite large. I will also send you a little history of the finding of this painting as well. It is really quite interesting

I'd like to thank you for responding to the e-mail and your willingness to take this next step with me.

Thank you-LIZ ZIMMERMAN

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

From: Alfred Bader Fine Arts
Sent: Monday, August 09, 2004 4:53 PM
To: Liz Zimmerman
Subject: Your e-mail

Dear Ms. Zimmerman,

In response to your e-mail of August 7, you have certainly been given a lot of contradictory information.

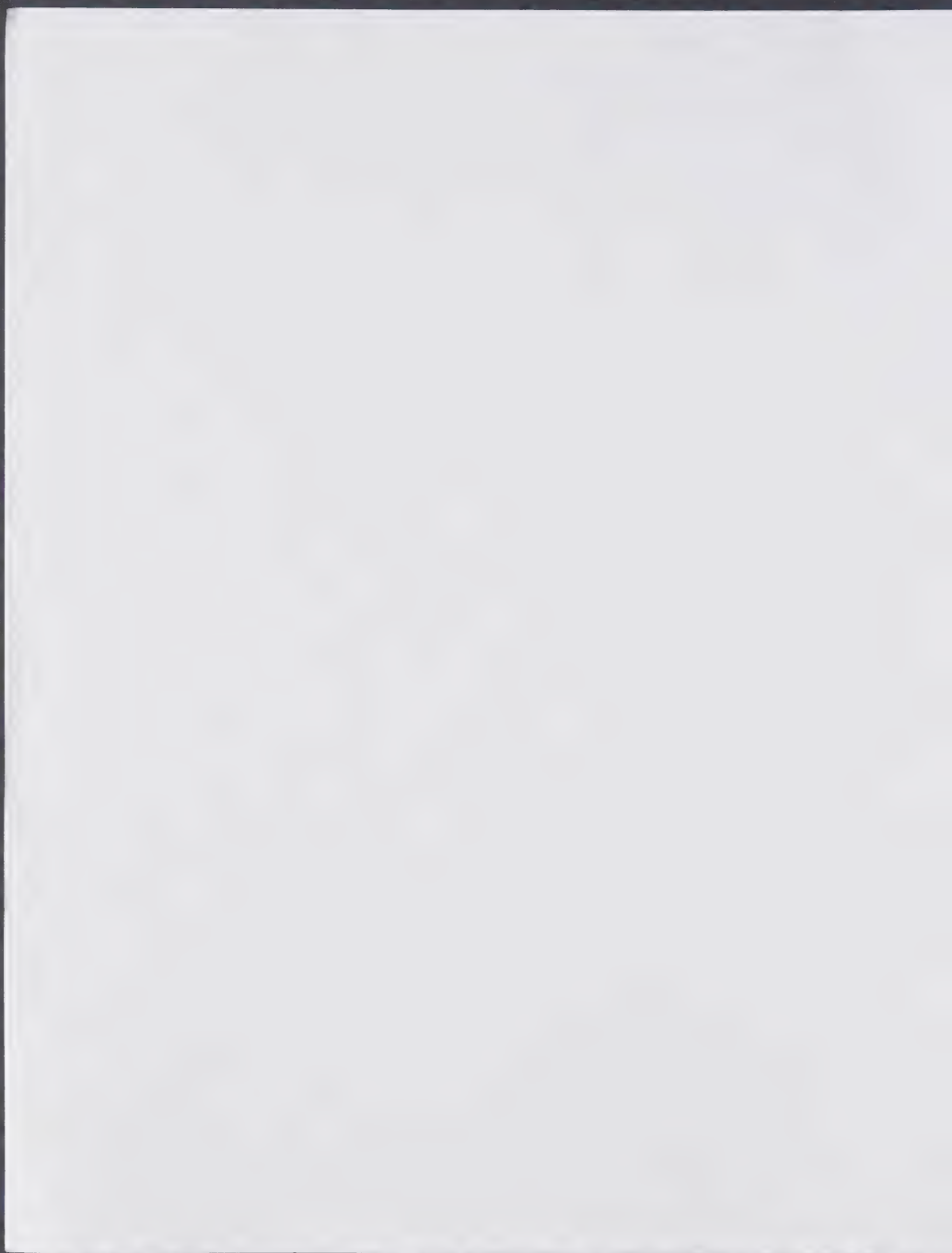
How can the painting be by Rubens if it was painted between 1520-1540, that is, 100 years before Rubens lived?

I have been appraising old master paintings for many years and have never had anyone suggest that brush strokes should be counted.

If you would send me a good black/white photograph (not digital) and the size of the painting I will then be able to tell you more about it. There will be no charge for that unless you need a formal appraisal. From what little I can see, the painting is interesting, certainly not by Rubens, and not very valuable.

Best wishes,
Alfred Bader
Alfred Bader Fine Arts
924 E. Juneau Avenue, Suite 622
Milwaukee, WI 53202

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Subject: RE: Your visit
From: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>
Date: Wed, 11 Aug 2004 10:04:05 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear mr. Bader,
We would love to visit you at Herstonceux castle. I'll e-mail you as soon as possible our plans for our trip.
Thanks for your understanding.
Looking forward to meeting you
With best regards,
Evert Nijkamp

-----Oorspronkelijk bericht-----

Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: dinsdag 10 augustus 2004 22:25
Aan: Evert.Nijkamp
Onderwerp: Re: Your visit

Dear Mr. Nijkamp,

In response to your e-mail of today I do of course understand your preference for England.

Actually, it is possible but unlikely that we will be in Amsterdam the week of November 1st, depending entirely on what paintings there will be for sale at Sotheby's and Christie's. During the last years both auction houses have moved their most important paintings from Amsterdam to London and we will most certainly be there the week of December 6th. Except for that one week in London we will be in our home in Sussex where our telephone number is 01424 22 22 23 and our address is 2A Holmesdale Road, Bexhill-on-Sea, E. Sussex TN39 3QE. It might be best if you came by train from Victoria Station to Polgate in Sussex. Trains leave at 47 after the hour each our so, for instance, at 9:47 to arrive in Polgate at 12:05. We could pick you up by car and take you to Herstonceux Castle for lunch and then an interview at the Castle. Or, you might like to take the train, again from Victoria Station to Bexhill and interview me in our home there.

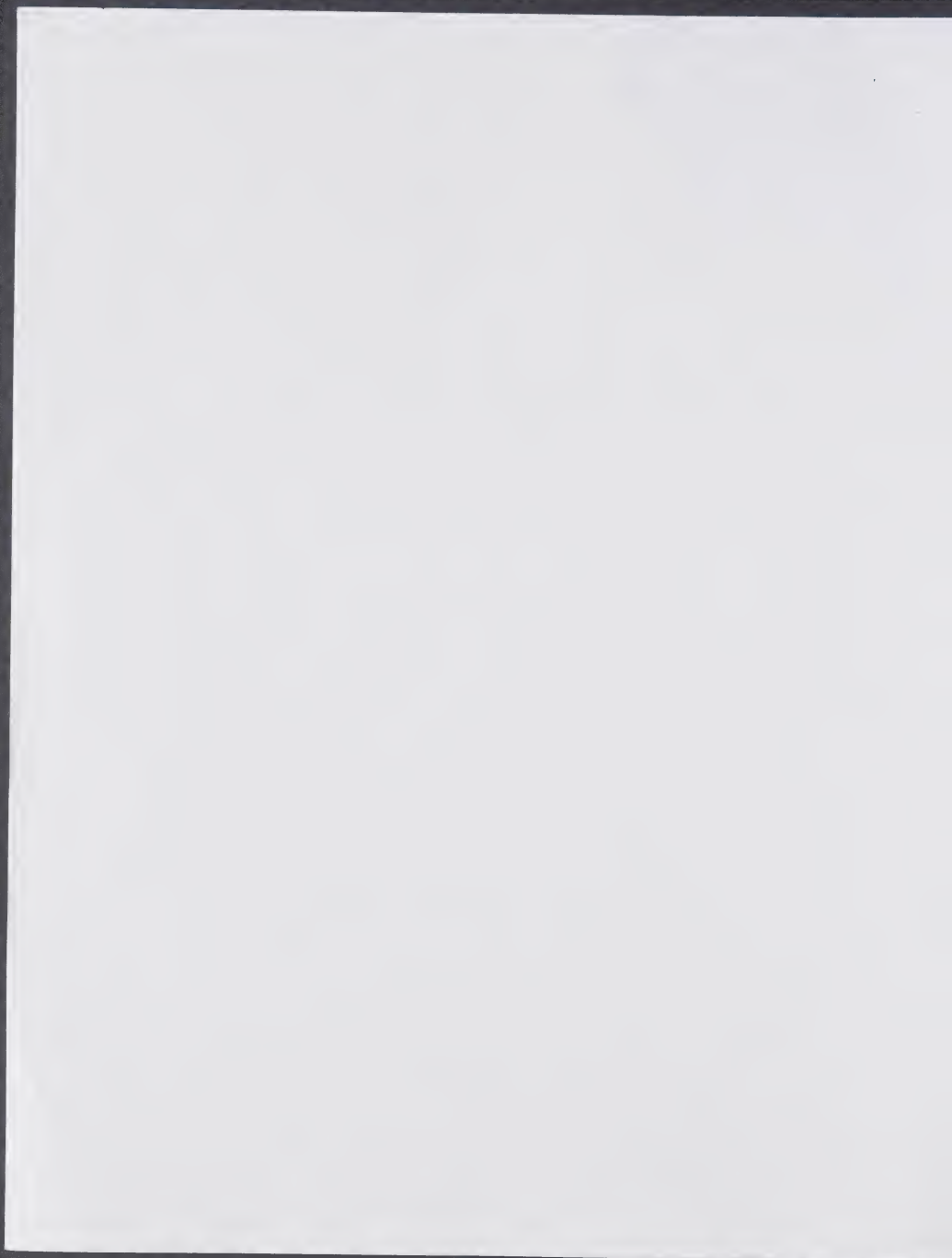
I do not have e-mail in Bexhill but will be in regular contact with my gallery manager in Milwaukee, Mrs. Ann Zuehlke. Also, you can phone me in our Bexhill home, best at 9AM your time which is 8AM English time, or in the evening.

I look forward to meeting you and remain with best regards

Yours sincerely,
Alfred Bader

Evert.Nijkamp wrote:

Dear Mr. Bader,
Thanks for your e-mail. I have spoken to our editor-in-chief today and he prefers us visiting you in England, if that's alright with you. That



would save our anchorman a lot of time and our producer some money. I hope you still have the patience to wait for us, because we still very much would like to do this astonishing story. While in Engeland where would you be staying? In Sussex?
Best regards,
Evert Nijkamp

-----Oorspronkelijk bericht-----
Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: maandag 9 augustus 2004 17:20
Aan: Evert.Nijkamp
Onderwerp: Re: Your visit

Dear Mr. Nijkamp,

In response to your e-mail of today, my wife and I plan to fly to England on October 28th, then be in Vienna from November 7-12, and to give some lectures in Belgium on December 2nd and 3rd. All the times in
lt;
hr>between we will be in England, returning to Milwaukee on December 21st.

Best wishes,
Alfred Bader

Evert.Nijkamp wrote:

Dear mr. Bader,

Nice to hear from you again. I hope you had a pleasant trip to Europe last june, sorry we missed you then.
Sorry for the delay. We were at the end of our television season and then the summer holidays came along.
Tomorrow our editor-in-chief returns from his holiday, so I can discuss with him the possible date of our flight to Milwaukee. (I suspect you don't have any plans to come Europe again in the coming weeks/months,

do

you? - just checking)
So tomorrow I can finally check his agenda and will check yours, for

our

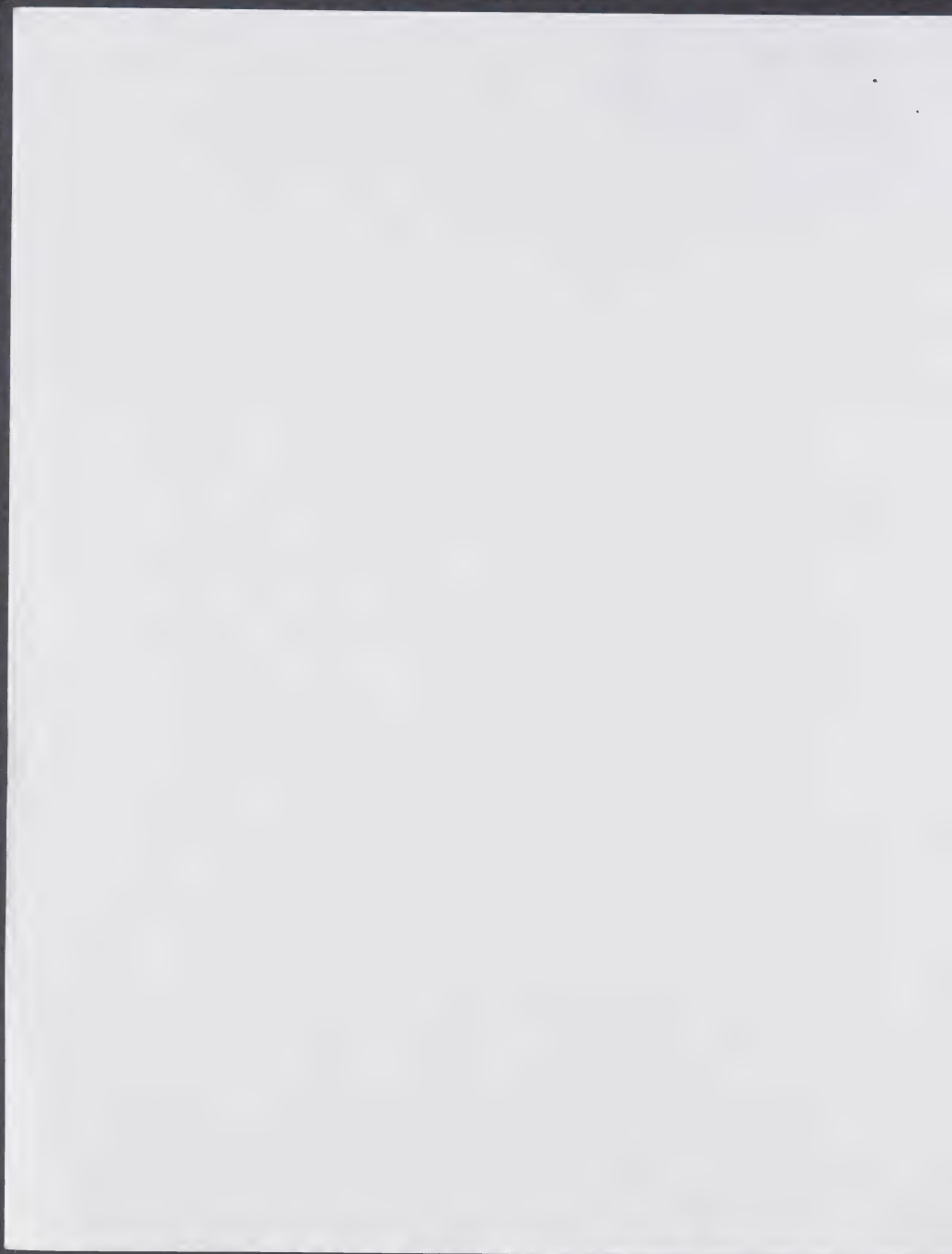
visit.

Best regards,
Evert Nijkamp

-----Oorspronkelijk bericht-----
Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: vrijdag 6 augustus 2004 16:33
Aan: Evert.Nijkamp
Onderwerp: Your visit

Dear Mr. Nijkamp,

Do you have dates for your visit to Milwaukee yet?



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

(414) 962-5169

August 12, 2004

Dr. William W. Robinson
Curator of Drawings
Harvard University Art Museums/Fogg Art Museum
32 Quincy Street
Cambridge, MA 02138

Dear Bill,

Please accept my sincere thanks for sending your beautiful essay about two mannerist drawings to be included in my Festschrift. That book came as a complete surprise to me and has given me a great deal of pleasure.

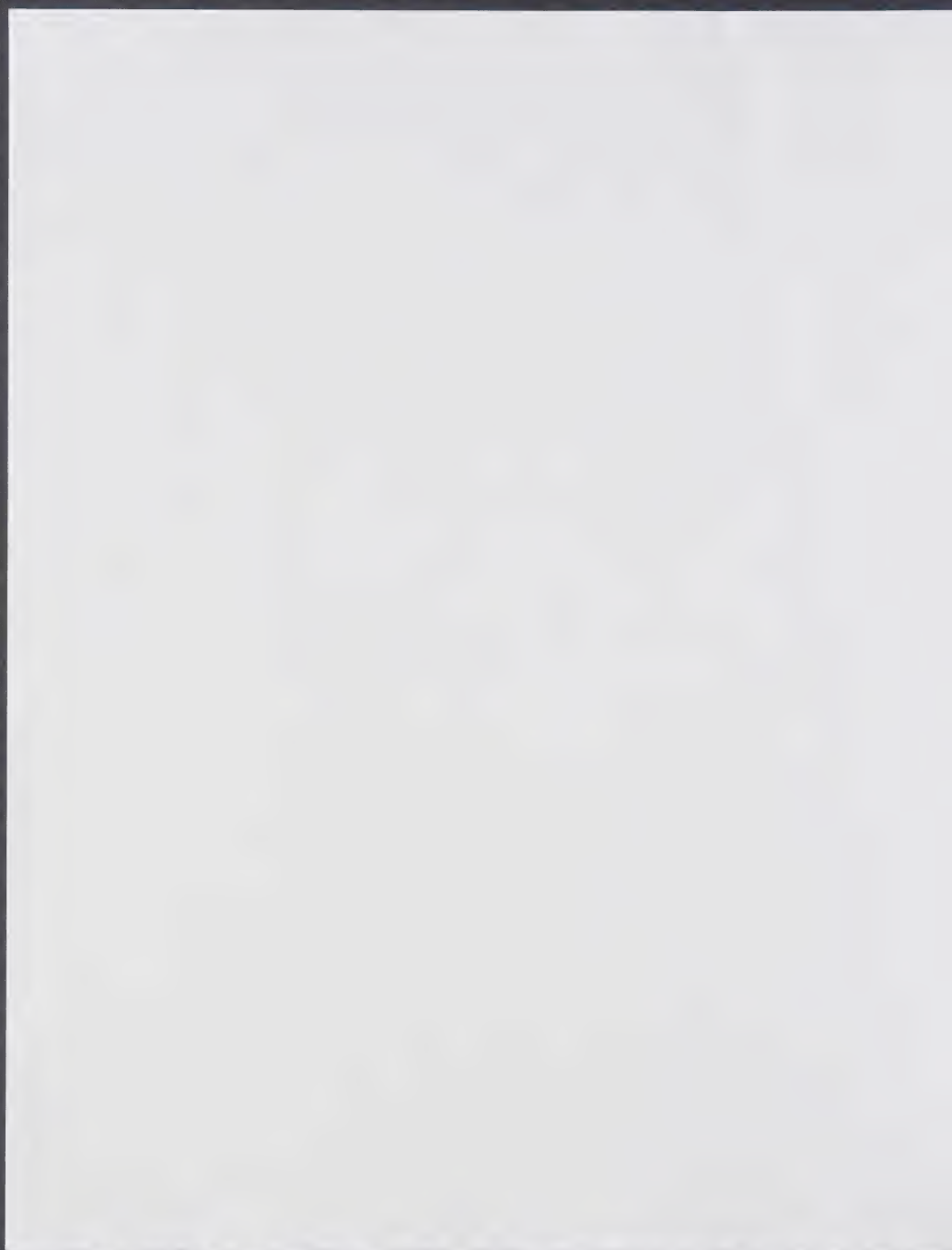
I do like some mannerist paintings very much indeed, particularly the works of Abraham Bloemaert. I enclose a rough draft of an essay about a superb Bloemaert of *Lot and his Daughters* which is now in New York City and which I hope you will have a chance to see.

With fond regards from house to house I remain

Yours sincerely,



Alfred Bader
AB/az
Enc.



Subject: Fwd: Fax response
From: "Bader" <Alfred.THELABPO.THELAB@thelab.net>
Date: Wed, 11 Aug 2004 10:23:28 -0400
To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>

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Subject: Fax response
From: "White, Sarah" <sarah.white@sothebys.com>
Date: Wed, 11 Aug 2004 16:37:27 +0100
To: "alfred@alfredbader.com" <alfred@alfredbader.com>

Dear Mr Bader,

Having read your fax to George over the telephone, he dictated the following response:

'I have not made any statements about who did or did not buy the Rembrandt, the client who bought it wishes to remain anonymous'

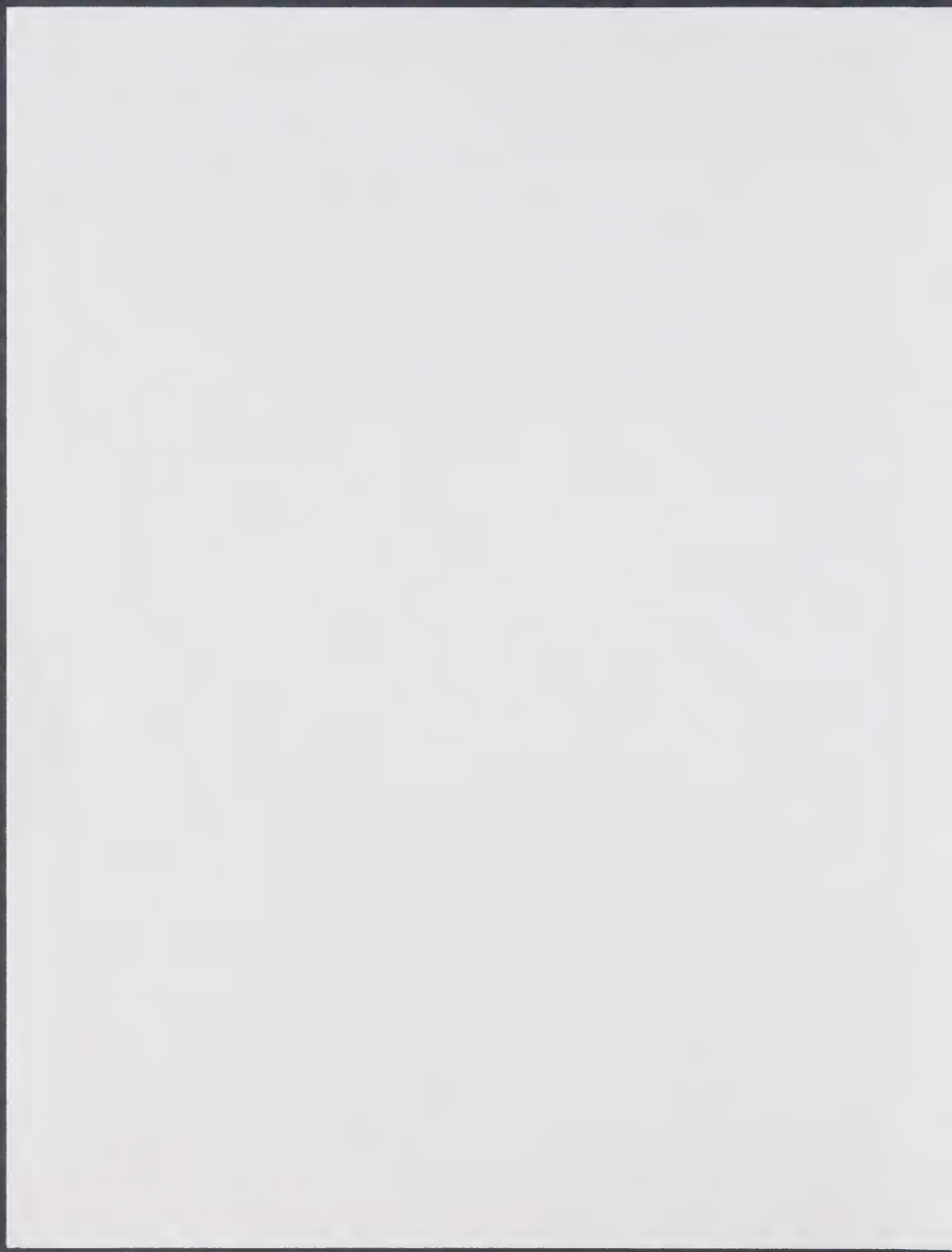
We will be in touch about the export permit in due course.

Regards,

Sophie Hackford
Old Master Paintings

This email and any files transmitted with it are confidential and intended solely for the use of the individual or entity to whom they are addressed. If you have received this email in error please notify the postmaster at postmaster@sothebys.com.

www.sothebys.com



Subject: Re: Book
From: Didier Astruc <d.astruc@lcoo.u-bordeaux1.fr>
Date: Thu, 12 Aug 2004 18:49:05 -0700
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Dr Bader,

Thank you for your very nice letter of July 27 that I read to-day, and especially thank you for your kind words as well as for the ready-to-use corrections (the quotation of Anschutz as a Loschmidt student in ref. was really a big mistake of mine!).

As you mention, the story about Loschmidt in the introduction of the book was only based on Wisswesser's paper in the Aldrichimica Acta.
Next time, I will quote your reference. Thanks for giving me the most comprehensive one (I am not at all a specialist of the History of chemistry!)

All Best Wishes,
With Kind Regards,
Yours,
Didier Astruc

N.B.: congratulation for the nice paper about the celebration of your 80th birthday at Queen's University on May 12 that appeared two months ago in C \$ E News.

Didier ASTRUC,
LCOO, UMR 5802, Université Bordeaux I
33405 TALENCE Cedex, France
tel office (33) 540 00 62 71
fax (33) 540 00 69 94

Please, note that the e-mel address and the tel and fax numbers have changed.

e-mail: d.astruc@lcoo.u-bordeaux1.fr

<http://www.metaldendricat.fr.st>

livre de chimie organometallique avec exercices corriges:

http://www.edpsciences.org/books/textes/gs_chimie_organometallique.htm 1

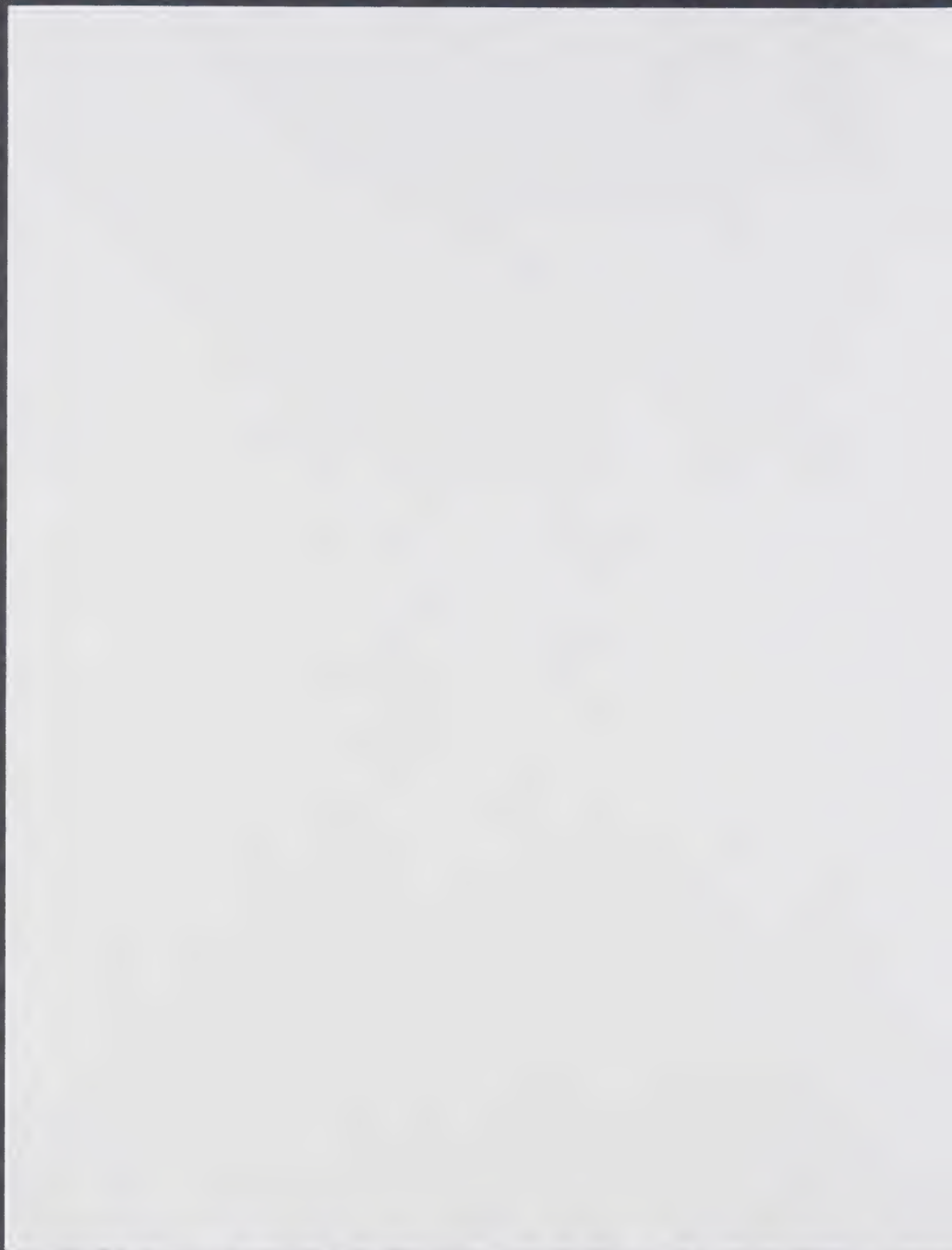
electron transfer and radical processes in transition metal chemistry:

<http://www.wiley-vch.de/publish/en/books/bySubjectCH00/ISBN0-471-18588-4>

modern arene chemistry book:

<http://www.wiley-vch.de/publish/en/books/bySubjectCH00/ISBN3-527-30489-4>

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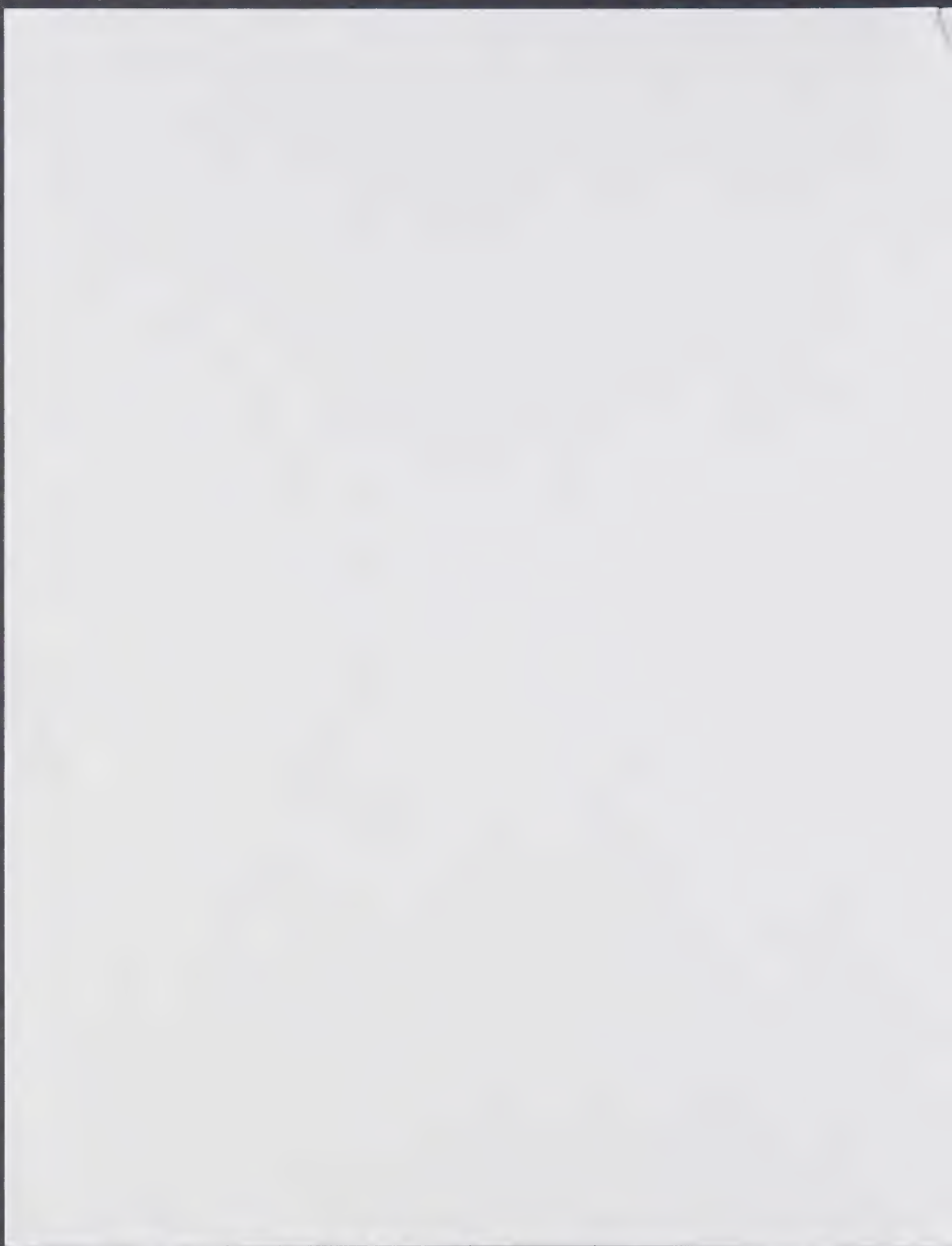
Subject: (no subject)
From: GuiRochat@aol.com
Date: Sun, 15 Aug 2004 17:15:55 EDT
To: baderfa@execpc.com

Dear Alfred,

Thanks for the xerox copy from the 1809 catalogue listing the Bloemaert Lot & Daughters as lot 466, though it does not unfortunately add much to our knowledge about its provenance. Is Mr. van Baarle still coming to see the Bloemaert ? I would like for him to see it as he may come up with more ideas on this painting and I could then should he like that also introduce him to the Frick Library for doing more research.

All best,
Gui

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Burstow & HewettAbbey Auction Galleries
Lower Lake
Battle
TN33 0AT

Telephone: 01424 772374

Fax: 01424 772302

E-mail: auctions@burstowandhewett.co.uk

Dr Bader
2a Holmesdale Road
Bexhill On Sea
East Sussex
TN39 3QE

Number: 27

Auction: 8029

Title: Picture Sale

Venue: Abbey Auction Galleries

Date: 25/08/04

VAT Number:

Reference: BADER

Client Vat No:

Invoice

Lot	VAT	Wnl	Description	Hammer Price	Premium	VAT
31	Margin		D.S GRAY: Oil on canvas - Still life study of roses in a glass vase, 18" X 14"	£200.00	£23.50	£0.00
				£200.00	£23.50	£0.00

*Picked up
to AB7A*

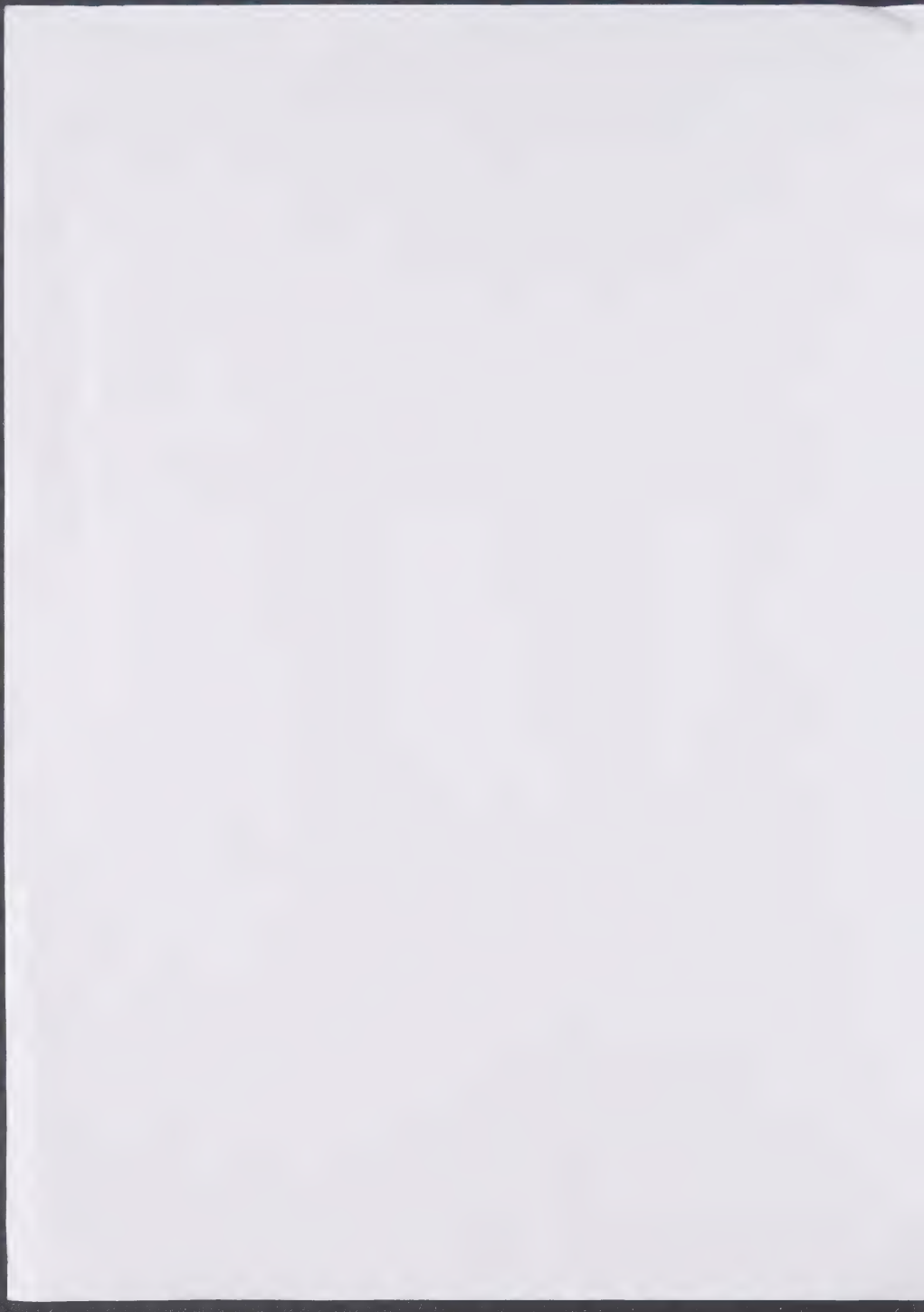
Lots marked 'Margin' are included in the auctioneers VAT margin scheme, lots marked 'Yes' are vatable at the current rate, lots marked 'Inc' are VAT inclusive and lots marked 'Zero' are zero rated.

The 'Premium charge' on margin items includes VAT which must not be shown separately or reclaimed as input tax. Input tax has not been and will not be claimed by me in respect of the margin goods sold on this invoice.

..... on behalf of

Burstow & Hewett

Hammer	£200.00	Including VAT
Premium	£23.50	
Charges	£0.00	
Charges VAT	£0.00	
Hammer VAT	£0.00	
Total	£223.50	
Balance	£223.50	



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

(414) 962-5169

August 30, 2004

File
2407

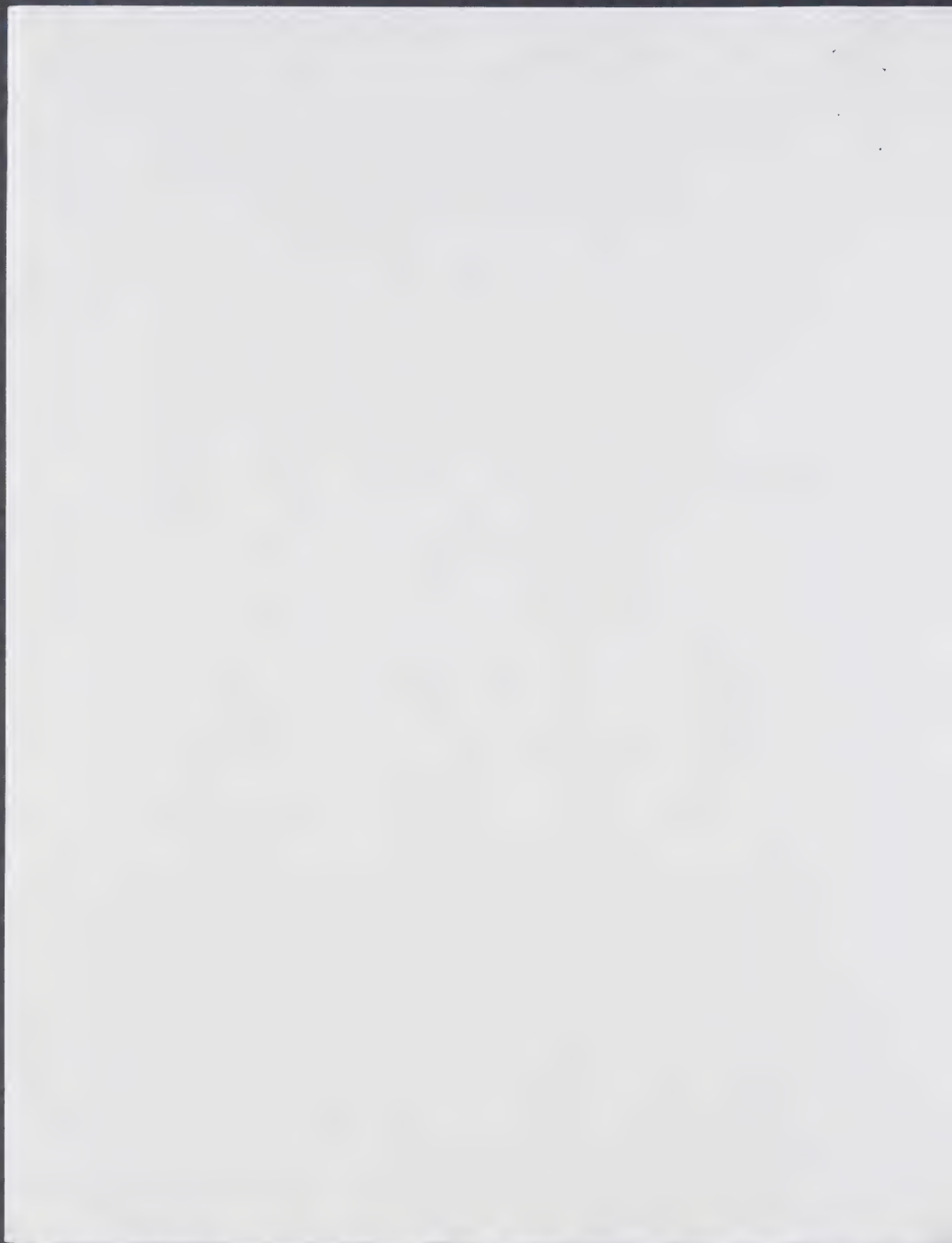
Dr. Walter Liedtke
Curator of European Paintings
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198

Dear Walter,

Thank you so much for your thoughtful letter of August 25th.

I first saw your wonderful *Aristotle* in the Erickson sale at Parke-Benet in 1962. At that time Aldrich's sales were only about \$1 million and I certainly could not afford to bid to \$3-4 million which might have acquired that painting. But I also loved the *Study of an Old Jew* in the Erickson collection which Parke-Benet estimated at only about \$50,000. However, to my great disappointment, it soared to \$180,000, bought by a collector in Birmingham, England. Later, when it was no longer accepted as a Rembrandt, I was able to purchase it for very much less.

Keith Christiaensen is one of the great experts on Caravaggio and he is not yet convinced on my painting being by the artist. Actually, Kemp's essay, while important, is not as convincing as Baglione's comments in 1642 which really describe only this painting and not the second version by Caravaggio in St. Petersburg nor the Wildenstein painting in the Met. I do hope that Dr. Christiaensen will have a chance really to study the painting in Clovis Whitfield's gallery. Like many great teachers, Clovis tends to be a bit overpowering. Maybe Dr. Christiaensen should just ask him to leave him alone with the painting for half an hour or an hour to come to his own conclusion.



Michael Heidelberg told me that he will be finished with the conservation of the Bloemaert around the middle of September. Please do look at it and you might like to consider whether a loan to the Met could make sense.

As you know, this painting, the finest Bloemaert I have ever seen, was brought to my attention by Gui Rochat. During the last years I have teamed up with three great old master experts, Otto Naumann with Dutch paintings, Clovis Whitfield with Italian and Philip Mould with English portraits. Gui Rochat fills the void with French paintings, though obviously he knows a good deal about Utrecht works also.

During the last few months I have bought two masterpieces which are now with Otto. One is Rembrandt's *Abraham and the Three Angels*, Bredius 515, which was in the Boston and Chicago exhibitions. There it was covered by a yellow varnish and horribly framed. Now, conserved by Nancy Krieg, it looks just wonderful.

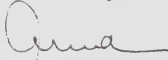
The second is a superb Rubens of an *Old Woman and Boy by Candlelight* which I bought at Sotheby's in London. I have a very personal connection to this painting because the very first painting I ever bought at auction, at Christie's in London in 1952, was a period copy which cost £27.

The Rembrandt and the Rubens are with Otto and as his gallery is just around the corner from you, I hope you will see them soon.

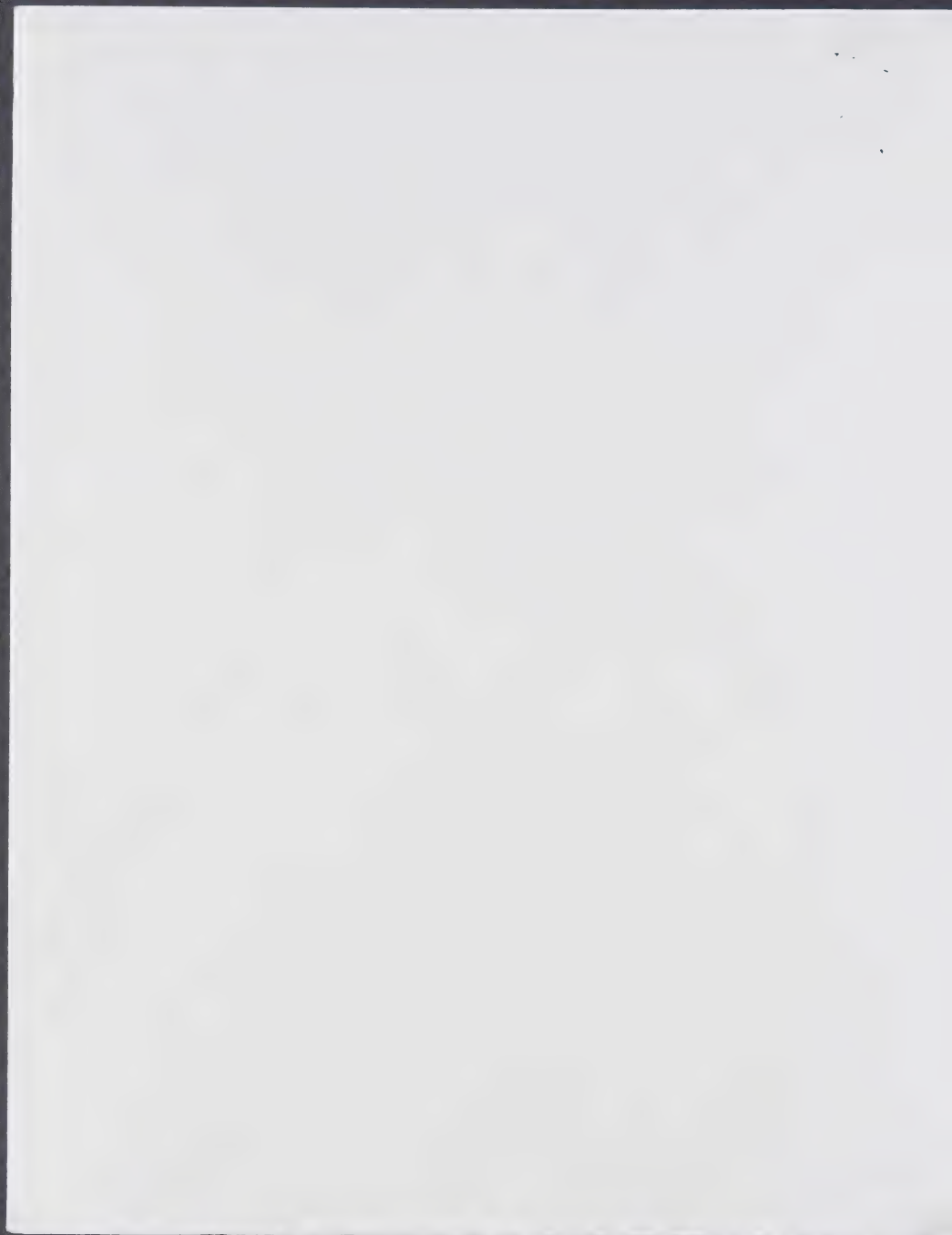
But to me more important, I hope that you will visit us in Milwaukee to discuss many paintings illustrated by Bredius.

With best wishes I remain

Yours sincerely,



Alfred Bader
AB/az



The Metropolitan Museum of Art

Department of European Paintings

August 25 2004

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

Dear Alfred,

I'm delighted that you like my Rembrandt article in your Festschrift. I imagined that it would appeal to you, being about the artist that, I would guess, you most admire, and about a great painting and interesting iconography, indeed what used to be science, philosophy, and value systems blended together in a way they no longer are. It was really an honor to be included in your book and I must applaud Volker and Axel for such a great job.

My colleague Keith Christiaensen filled me in on the Caravaggio story, though I did not know Kemp's article. The picture is controversial, but major scholars support it.

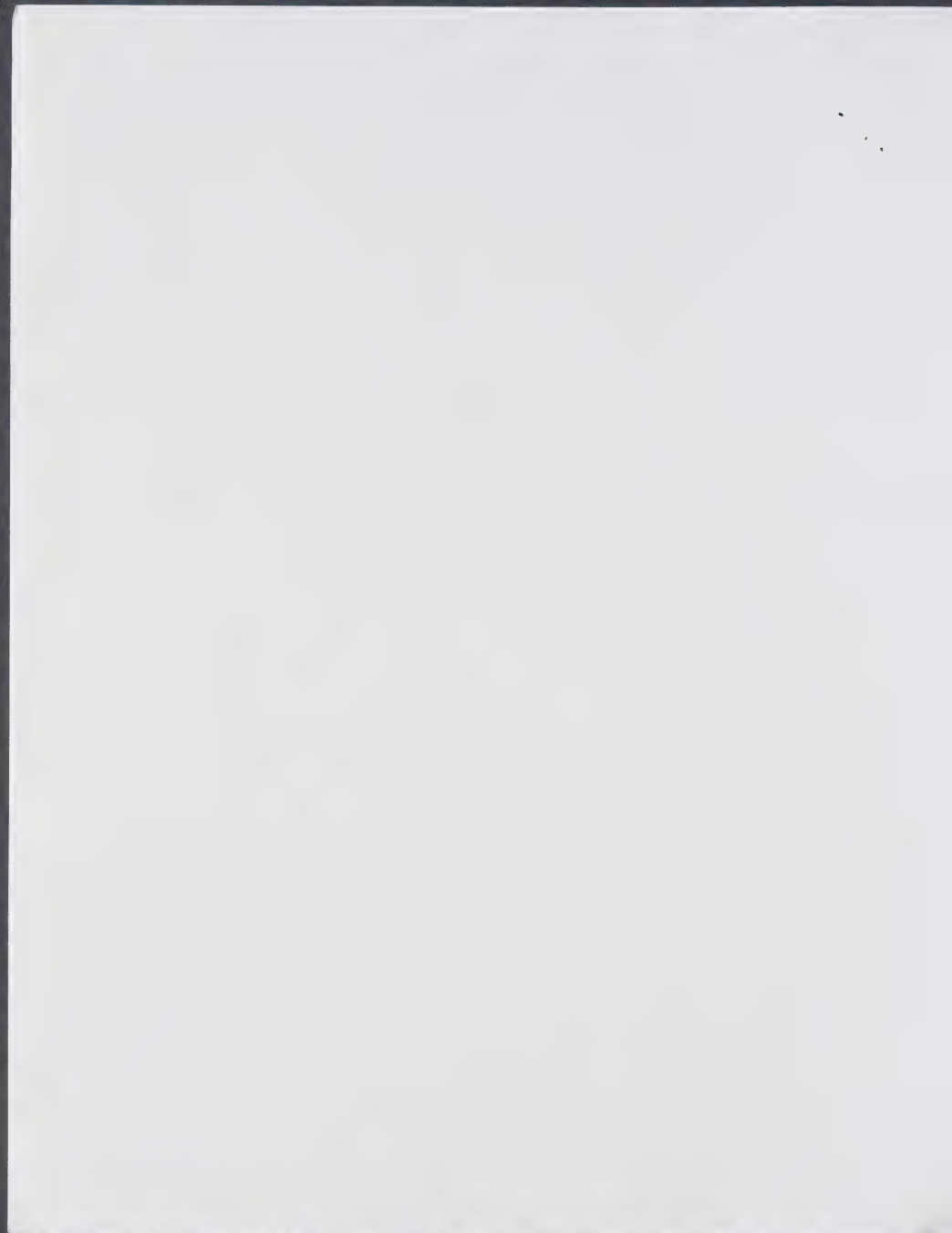
Regarding the Bloemaert, I had admired the painting at the sale and thought it might be by Abraham Bloemaert rather than Hendrick. I think that the question was raised by someone else, and then, paying attention, I looked at the work carefully. In the spring Michael Heidelberg got in touch with me, told me the story and encouraged me to come see the painting. I said that I would be glad to when he was finished with it, since I really couldn't afford the time to come down to his place twice. I did not realize that the canvas was yours. Anyway, I'm sure I'll see it soon. It's a great coup.

I'll look for opportunities to visit you, but must admit that I'm out-of-state or country every month this fall, sometimes more than once. Hopefully you'll pass through here.

With warm regards,



Walter Liedtke
Curator of
European Paintings



MARQUES E. REITZEL (1896-1963)

AUCTION RECORDS

BUTTERFIELDS -7-31-91 (2112) "VIEW OF THE FARM" ^{24X40"} O/C, \$1320.
CHRISTIES 9-22-93 (173) "ICY RIVER," 38X36" O/C, 3450.
BUTTERFIELDS 6-11-97 (2777) "A MOUNTAIN TRAIL NEAR OJAI," ^{124X46"} O/C, 4025.
" " 6-11-97 (2778) "THE PEA PICKERS," 28X36" O/C/P 4312.
DUNNINGS 5-17-98 (15755) "DESERT LANDSCAPE," 18X24, O/B EST. 800-1200 N.S.
BUTTERFIELDS 4-22-99 (2563/R) UNTITLED, 20X26" W/C 750.
JACKSON/WICKLIFF
CARMEL-IN. 6-17-00 "BLOSSOM TREE LANDSKP," 10X12" O/B 150.
" " 6-17-00 "LANDSCAPE WITH POND," 10X12, O/B 450.

MISC. EXHIBITIONS

- 1) CORCORAN GALLERY OF ART.
ADD. (1930) ROCKFORD COLLEGE (ILL.)
1930 #19 THE ROAD BUILDERS
257 COLORADO MOUNTAIN LAKE

- 2) CARNEGIE INSTITUTE
1928 THE DETOUR
ROAD BUILDERS
YOUTH
1929 CHANGING PASTURES
HARVEST LANDS
TROUBLE SHOOTERS

Hi ALFRED; 8-31-04

HOPE THAT THERE IS
SOMETHING IN THIS
MESS THAT WILL HELP.

Love Jimmie -

Lee

- 3) PENN. ACAD. OF THE FINE ARTS [ADD. 1929-1931
ROCKFORD COLLEGE]
1929 - #184 "TROUBLE SHOOTERS"; #185 "THE ROAD BUILDERS"
1931 - #350 "THE DETOUR"
1932 - #523 "THE ROAD BUILDERS" (ADD. CLEVELAND COLLEGE - WESTERN
RESERVE UNIV - OHIO)

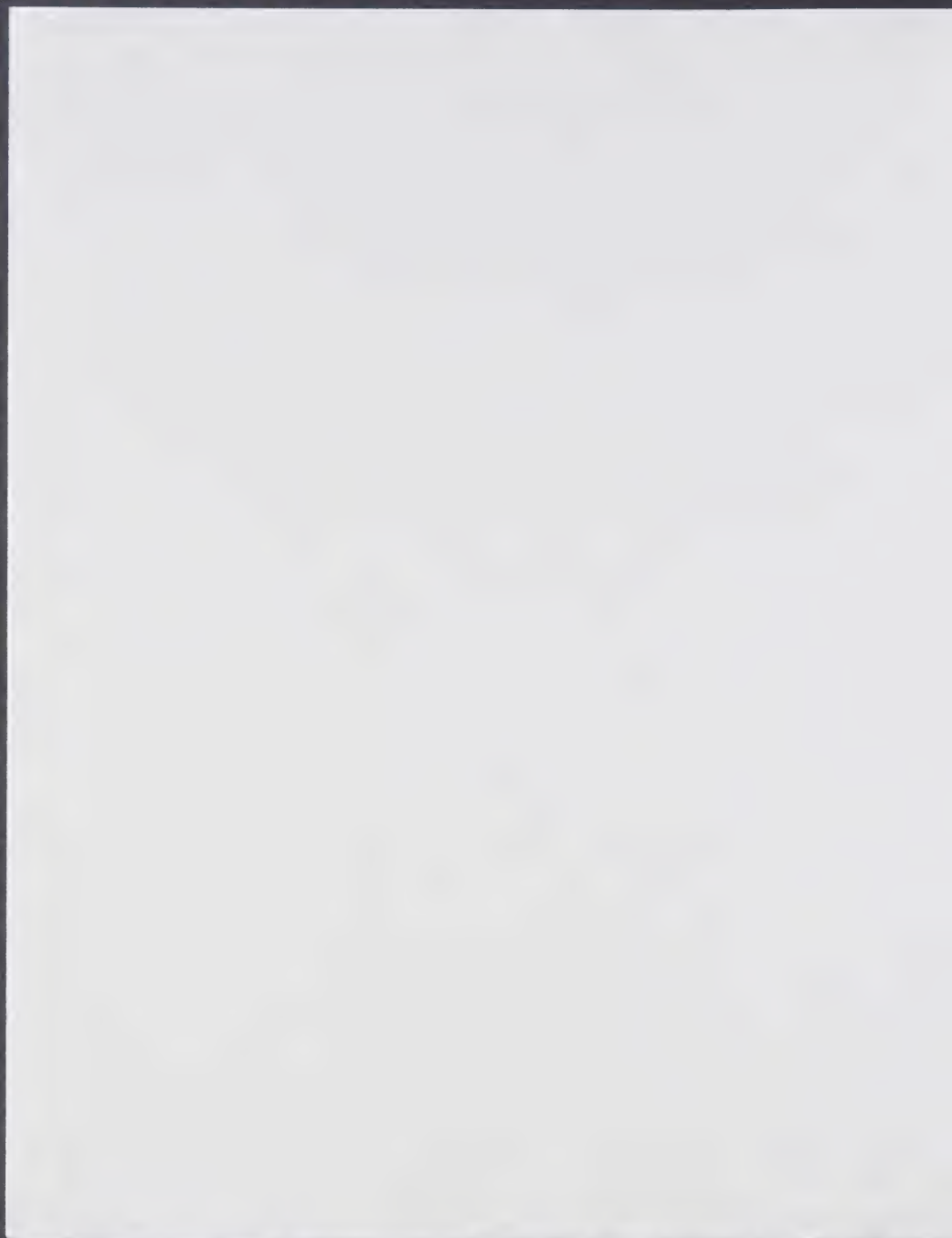


F

Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 31 Aug 2004 09:59:52 EDT
To: baderfa@execpc.com

Dear Alfred,
I looked at the Bloemaert again yesterday and it is coming together very well. Michael is doing a superb job and I am glad that he can take his time as it pays off. One can see the brilliance of the colors and the whole composition is alive. It really is a remarkable painting and I am sure that the director of the Boymans will like it. It should not be too hard a painting to sell.
All kindest best regards,
Gui

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Subject: LETTERS

From: GuiRochat@aol.com

Date: Fri, 3 Sep 2004 09:00:20 EDT

To: baderfa@execpc.com

Dear Alfred,

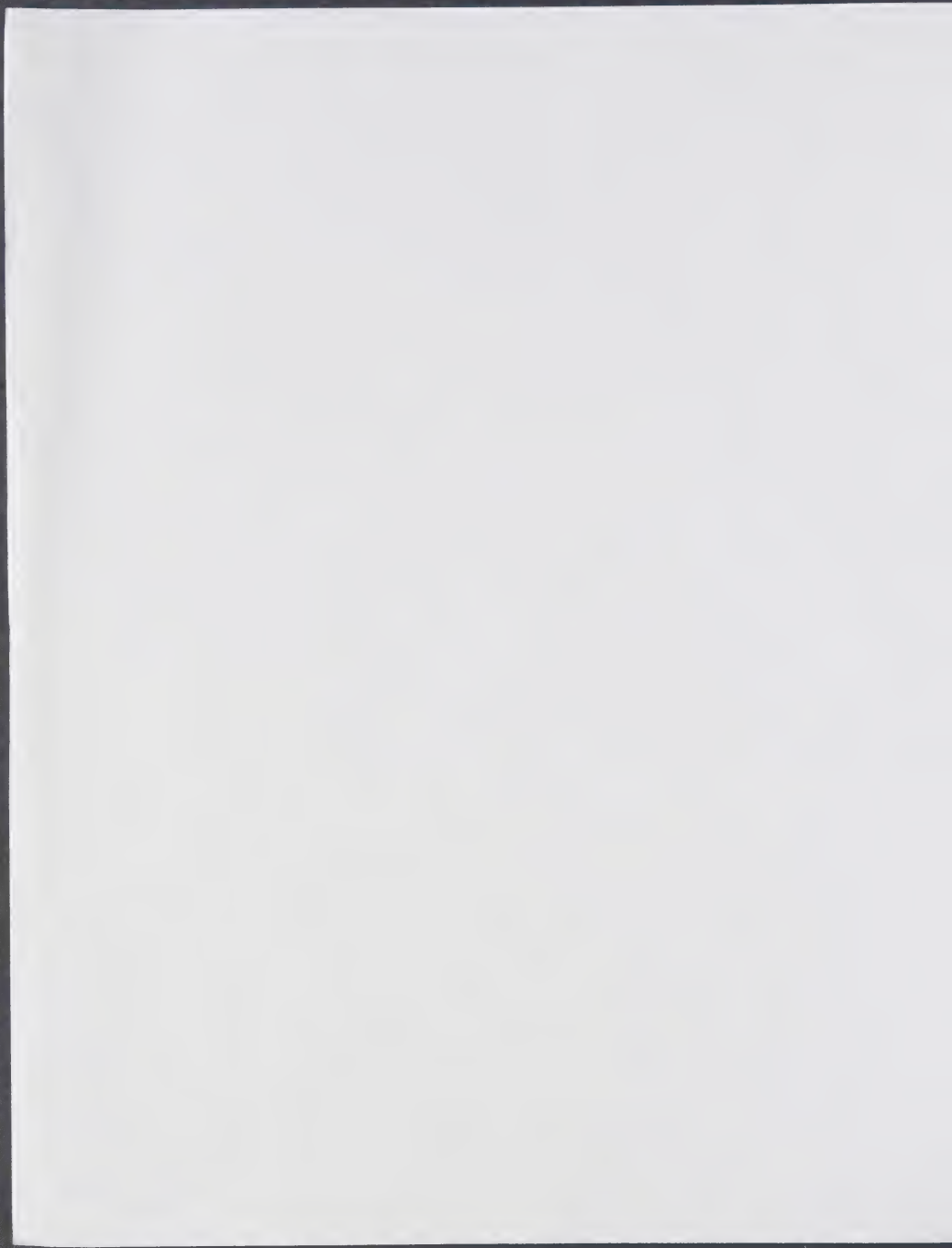
I am overwhelmed once again by your loyalty and generosity. Not only am I enjoying your book that you so very kindly presented me with, but now in your letter to Dr. Liedtke, you have praised me and included me in your circle of very gifted dealers and this has really given me such a wonderful boost. Thank you so very much. I am also grateful for you inserting very cleverly the idea of a loan to the Met, though I have the feeling that this might not even be necessary as I have the feeling that I can sell it directly to a Dutch museum. Liedtke forgot not only that it was me who talked to him about the Bloemaert but I did tell him that the painting was yours, but I suppose he is extremely busy and surely can be forgiven to have forgotten it. I will contact him again and set up an appointment for him to see the painting when Michael has completed it.

Once again really my sincerest thanks for your continuing great kindness.

All best,

Gui

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Subject: (no subject)
From: GuiRochat@aol.com
Date: Wed, 8 Sep 2004 17:36:20 EDT
To: baderfa@execpc.com

Dear Alfred,

Thank you for your very kind telephone message. I had a bit of a calamity here and that is why you did not hear from me before, for which I apologize (I live in this cheap rent stabilized small hole in the Village with a landlord who wants me out as he can get \$ 2,000 per month more if he fixes my place up a bit, should he succeed in getting me out. He is trying to re-model the apartments above me using illegal immigrant workers and they left the roof open. With the arrival of hurricane Frances in New York there were monsoon-like rains and so my toilet was drenched and the ceiling came down. All exciting and rather funny but time-consuming to try to get my landlord to repair it...).

But to business:

1. I received today the good photograph of your charming little boy. Now I can see he is definitely French and close to Boilly in fact. I am able to go at long last tomorrow to the Rick library and I will look him up as well as the Chiffart. I will email you tomorrow evening with the results.
2. On Francesco Calzolaio: I am sending hereby his website.

Click here: [index](#)

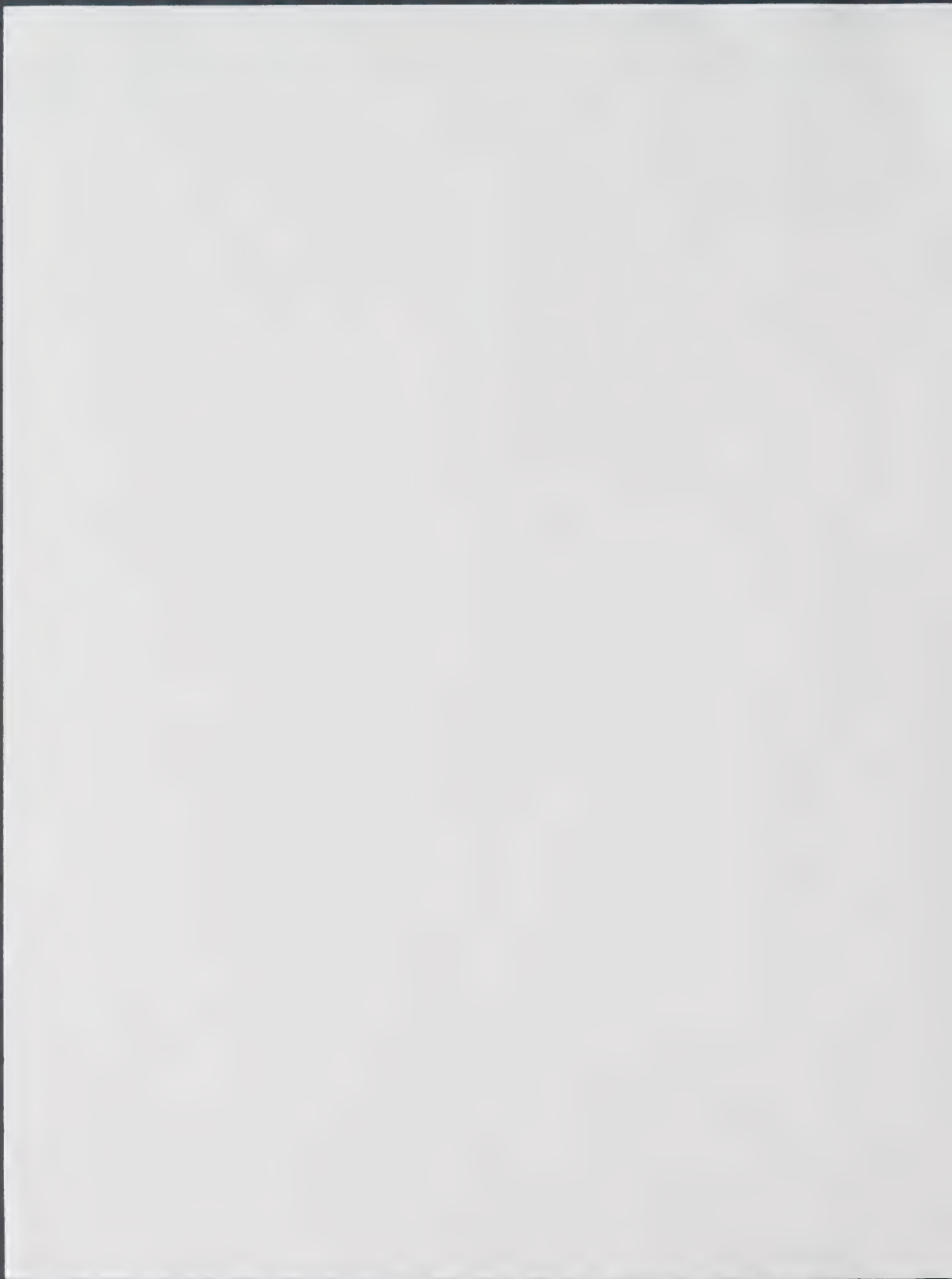
Maybe you should ask Ann to show you this by entering *Calzolaio Trompe l'Oeil*, she will get a webpage called *Comme un Pro I* and under *Liens* she can scroll down to *Francesco Calzolaio* and get his full website with biography and with images she can click on for you of his paintings.

3. As for the Bloemaert: Michael predicts he should be ready at the end of September. I wrote this to Prof. Hecht who emailed my message to Dr. Sjarel Ex, director of the Boijmans (former director at the Utrecht Centraal Museum). I have not heard when he plans to come and see it. I also wrote Dr. Lietdke a very nice short note that I would call him later in September to set up an appointment for him to see the painting. I am going to Michael this Friday afternoon to determine with him how I can proceed with the viewings.

I will email you on Friday to tell you what exactly will be happening (I will also follow up with Prof. Hecht about Dr Ex's visit). Of course all payments will be going directly to you and ABFA. And I will be very happy to buy the Boucher at the agreed to conditions.

Kindest regards,
Gui

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Subject: (no subject)
From: GuiRochat@aol.com
Date: Wed, 8 Sep 2004 17:36:20 EDT
To: baderfa@execpc.com

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Click here: [index](#)

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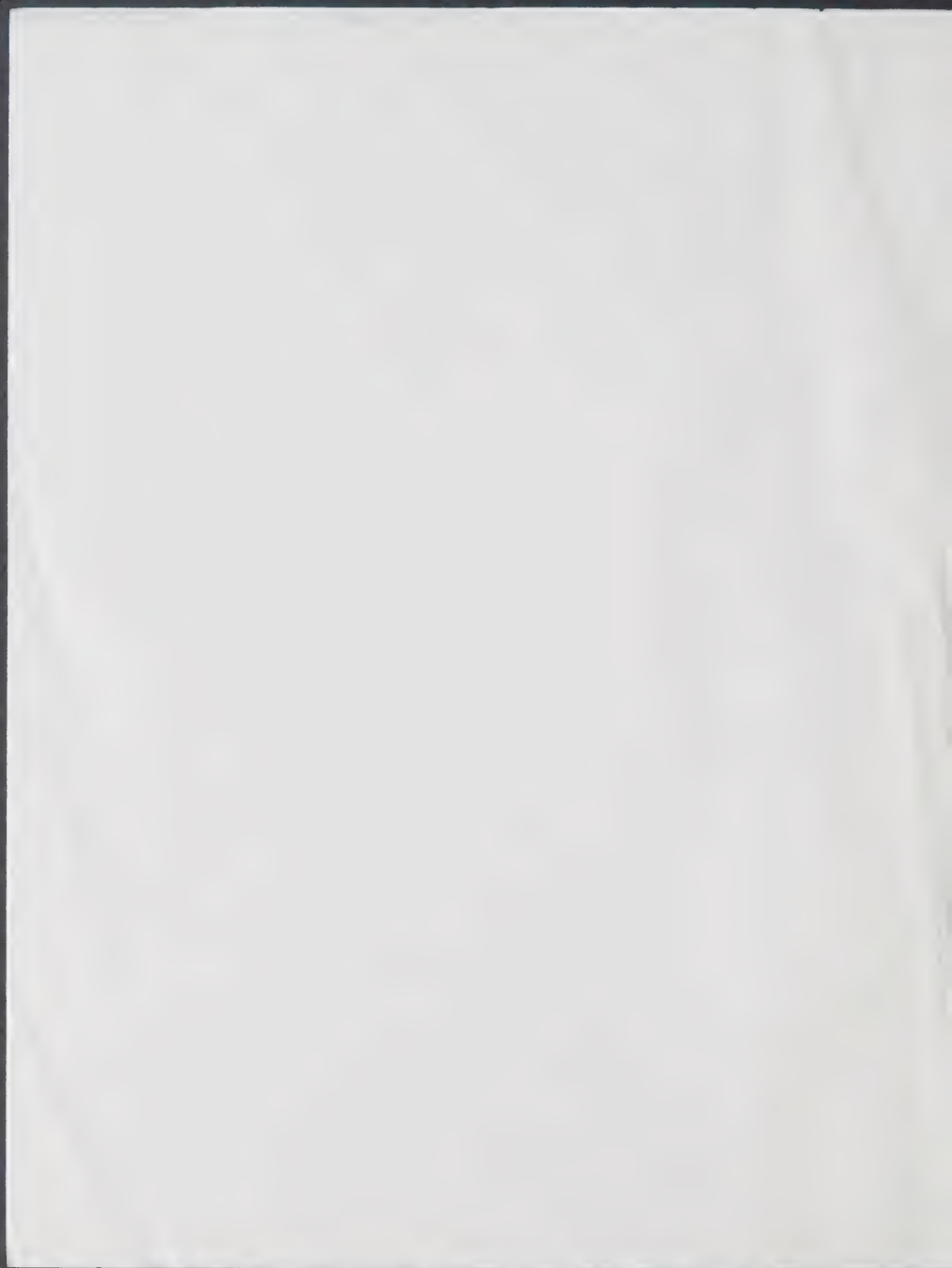
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Kindest regards,

Gui

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2657

about:blank

Dear Mendel,

I'm glad that you arrived home safely.

I am not convinced that your landscape is by Schuffenecker, though this is very likely. But I am convinced that it is a very attractive painting and an original work of art of the period.

Best wishes,
Alfred

Mendel Shapiro wrote:

Dear Alfred,

We arrived safely in Israel with our new painting which is already hanging in our living room.

I am sending you an internet link concerning Schuffenecker. He seems he had a reputation for touching up paintings of other artists.

Best wishes to you and Isabel, Daniel and David for a shana tova.

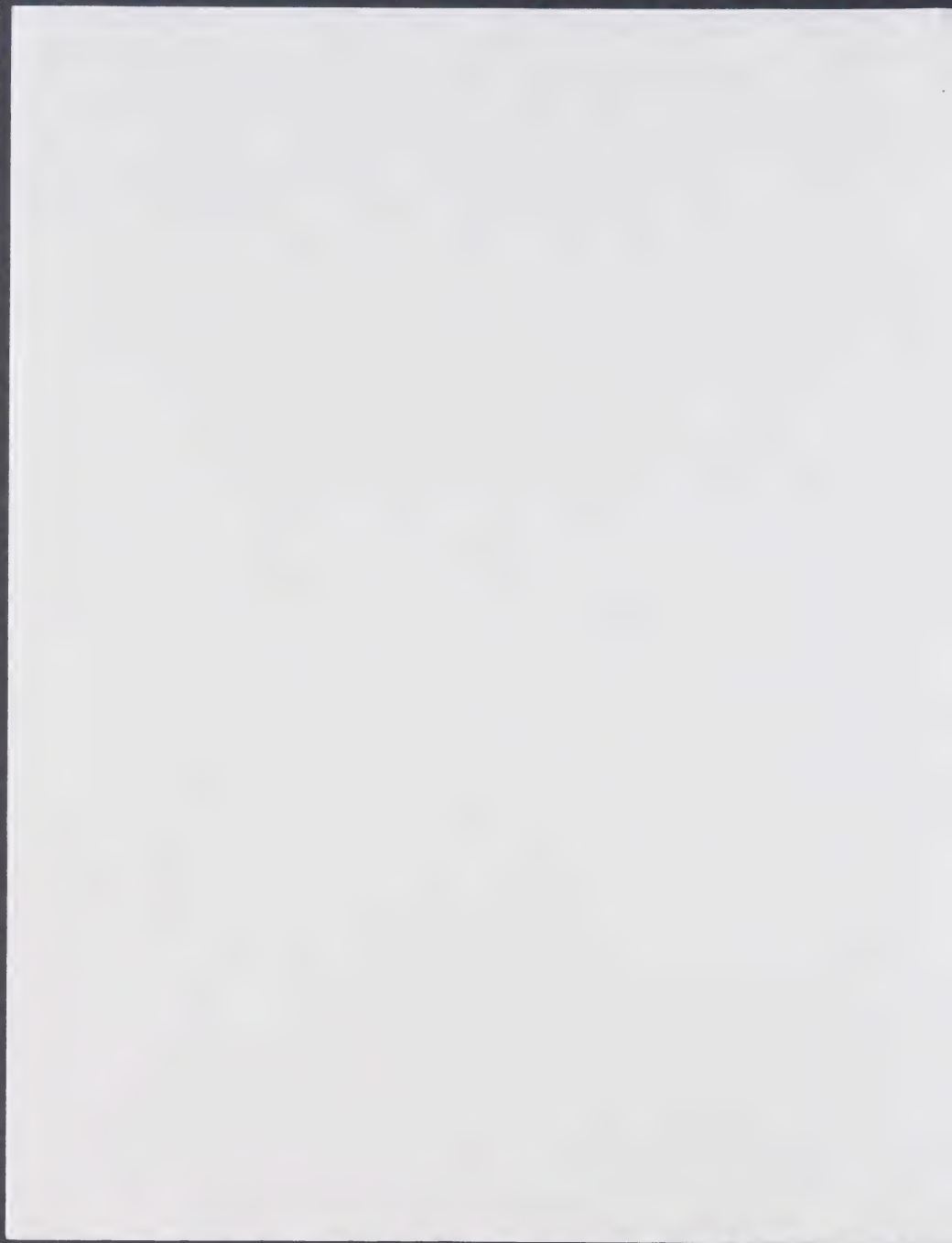
Best regards,

Mendel

<http://www.artcult.com/news38.htm>

5 Cremieux Street
Jerusalem 93109

Tel & Fax 972-2-561-0806



From: Mendel Shapiro <mshapiro@zahav.net.il>

Date: Thu, 09 Sep 2004 09:51:26 +0300

To: baderfa@execpc.com

Dear Alfred,

We arrived safely in Israel with our new painting which is already hanging in our living room.

I am sending you an internet link concerning Schuffenecker. He seems he had a reputation for touching up paintings of other artists.

Best wishes to you and Isabel, Daniel and David for a shana tova.

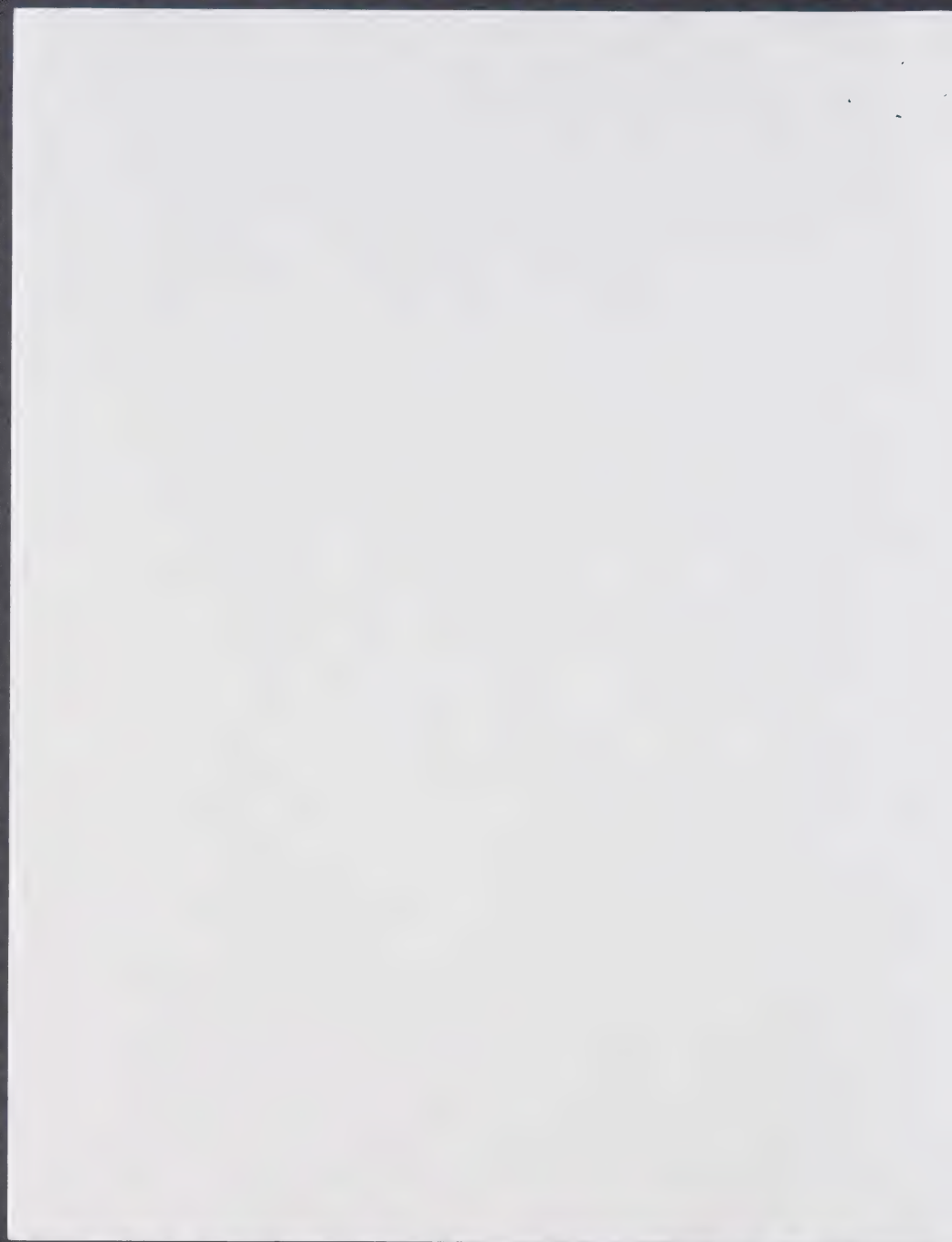
Best regards,

Mendel

<http://www.artcult.com/news38.htm>

5 Cremieux Street
Jerusalem 93109

Tel & Fax 972-2-561-0806



ÉMILE SCHUFFENECKER POINTED OUT

French painter and collector Emile Schuffenecker (1885-1934) who has been accused recently of having produced some Van Gogh forgeries is also suspected of having completed some works by Paul Cézanne, according to researches made by art historian Jill-Elyse Grossvogel.

Mrs Grossvogel, who is currently preparing a catalogue raisonné of Schuffenecker's works, said that the artist painted the sky of an unfinished painting by Cézanne representing a landscape of the Jas de Bouffan in Southern France. In another painting representing the portrait of his wife Cézanne had left her hands blank and Schuffenecker added some pink colour on these.

According to certain comments made by Schuffenecker on Cézanne the latter was a kind of misfit who had been unable to produce any completely achieved painting a stand which is apparently contradictory with his keenness on collecting works by such artist.

Schuffenecker, who was a close friend of Gauguin or Emile Bernard and who knew Van Gogh well never managed to become a great artist. It is possible that he nurtured some resentment against those who denied him such status.

Known as an idealist who could not suffer social inequalities, Schuffenecker may have felt some pride in retouching the works of these great masters which he sold back as entirely genuine pieces to some well-known dealers and collectors.

The debate is now over the extent of retouching on certain works which are puzzling experts who are at a loss when it comes to determine the level of Schuffenecker's interventions and whether a painting has been the subject of minor or major modifications.

ASIAN ART BETTER IN NEW YORK

Asian art sales have been faring better in New York than London recently with Sotheby's recording a turnover of US \$ 17,1 million between March 23rd and 27th 1998.

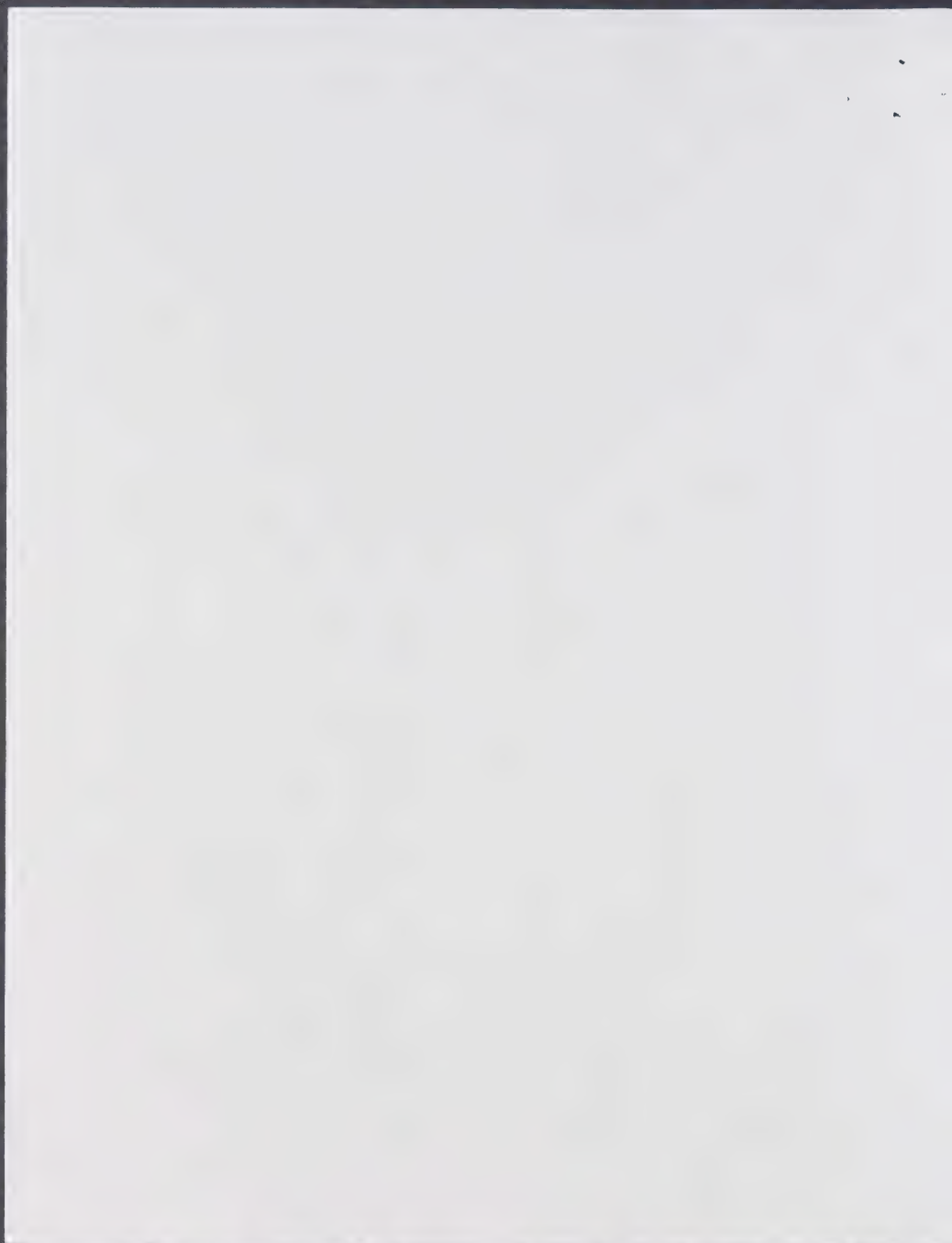
Indian, Chinese and Japanese pieces sold well with notably a 5th century sandstone Gupta head of Buddha which fetched US \$ 1,02 million, a world record price.

In the space of a few years New York has become the number one place for the Asian art market and the March sales produced some stunning bids. For example a Tibetan gilt bronze of the Dharmapala Mahakala originating from the Imperial Summer palace of Chengde was sold US \$ 690,000 whereas three other bronzes went beyond the US \$ 200,000 mark.

Sotheby's recorded the best results in all fields except for Chinese paintings. On its side, Christie's recorded a total turnover of \$ 7,8 million for sales held during the same period.

VIENNA MUSEUM READY TO RETURN STOLEN WORKS

The Kunsthistorisches Museum of Vienna has offered to return 10 paintings belonging to the Rothschild family that it had been holding since World War Two. The museum approached one of the heirs of the family for the restitution. It had already handed back all the works stolen by the Nazis from its collections in Austria however on condition that 10 paintings should remain in the Kunsthistorisches. Nevertheless, the museum, basing its decision on a moral point of view, is ready to hand back these works. Austria has asked its museums to check



Subject: Preti
From: "Clovis Whitfield" <cw@whitfieldfineart.com>
Date: Thu, 16 Sep 2004 11:04:34 +0100
To: <baderfa@execpc.com>

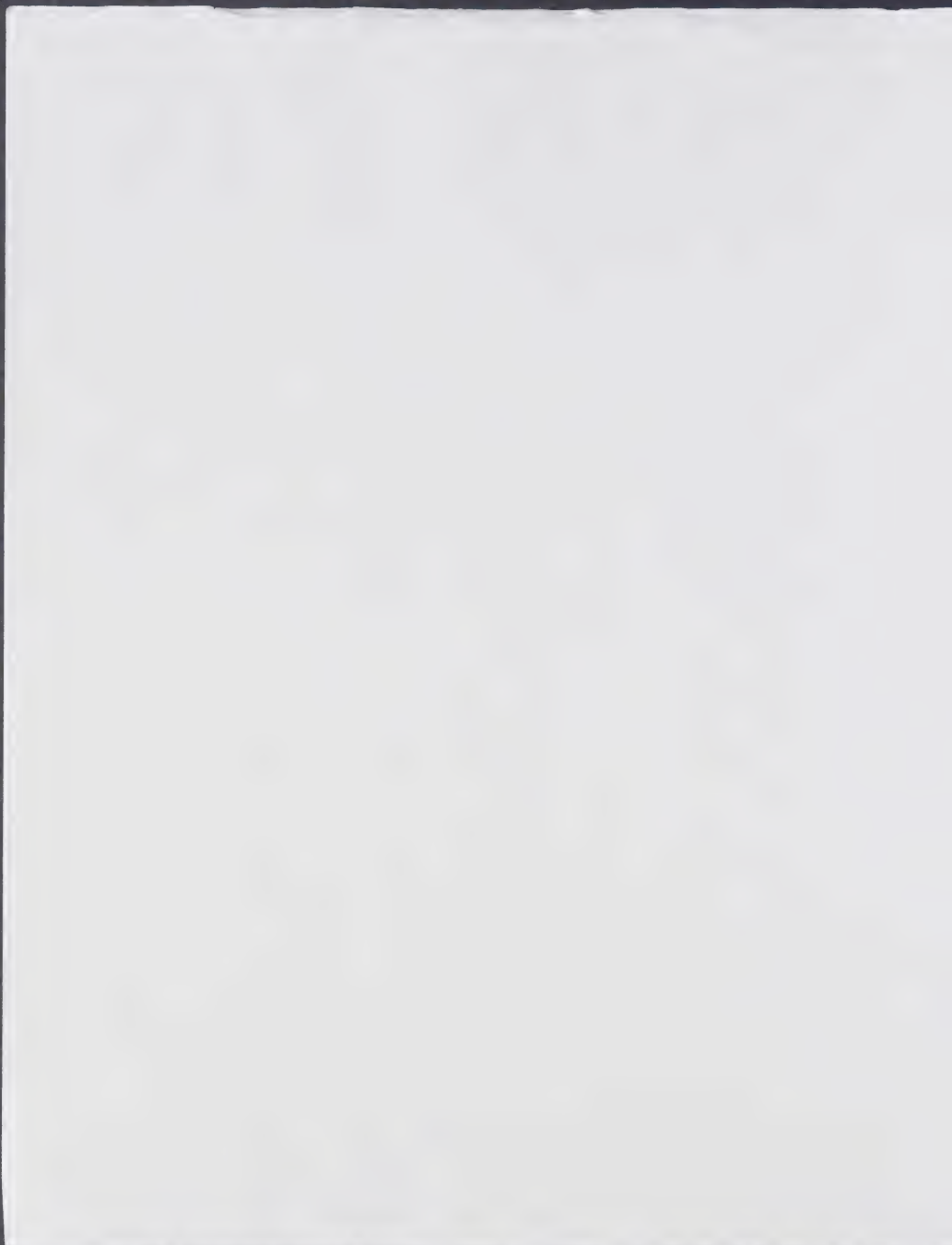
Dear Alfred,
The curator of the Israel Museum tells me that Preti is a favorite artist of the Director, and she would much like to see a way for the painting we have to go there. I don't see how it can be done without funding, but is there any way for ABFA to take a tax break through a donation, or any other imaginative solution?
Clovis

N.B. Please note my new email address cw@whitfieldfineart.com

Whitfield Fine Art Ltd.
180 New Bond Street, London W1S 4RL
Tel: +44 (0) 20 74 99 35 92
Fax: +44 (0) 20 74 95 64 88
www.whitfieldfineart.com

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Dear Gui,

When I bought that charming portrait of a boy from an antique dealer in Sussex it had neither a liner in front nor in the back, but was held into the frame by clumsy nails which I discarded before sending the painting without frame to my conservator, Jim Horns in Minneapolis. By all means go ahead and buy these simple linings which will certainly make both side more attractive. Please send me a copy of the invoice.

Best wishes,
Alfred

GuiRochat@aol.com wrote:

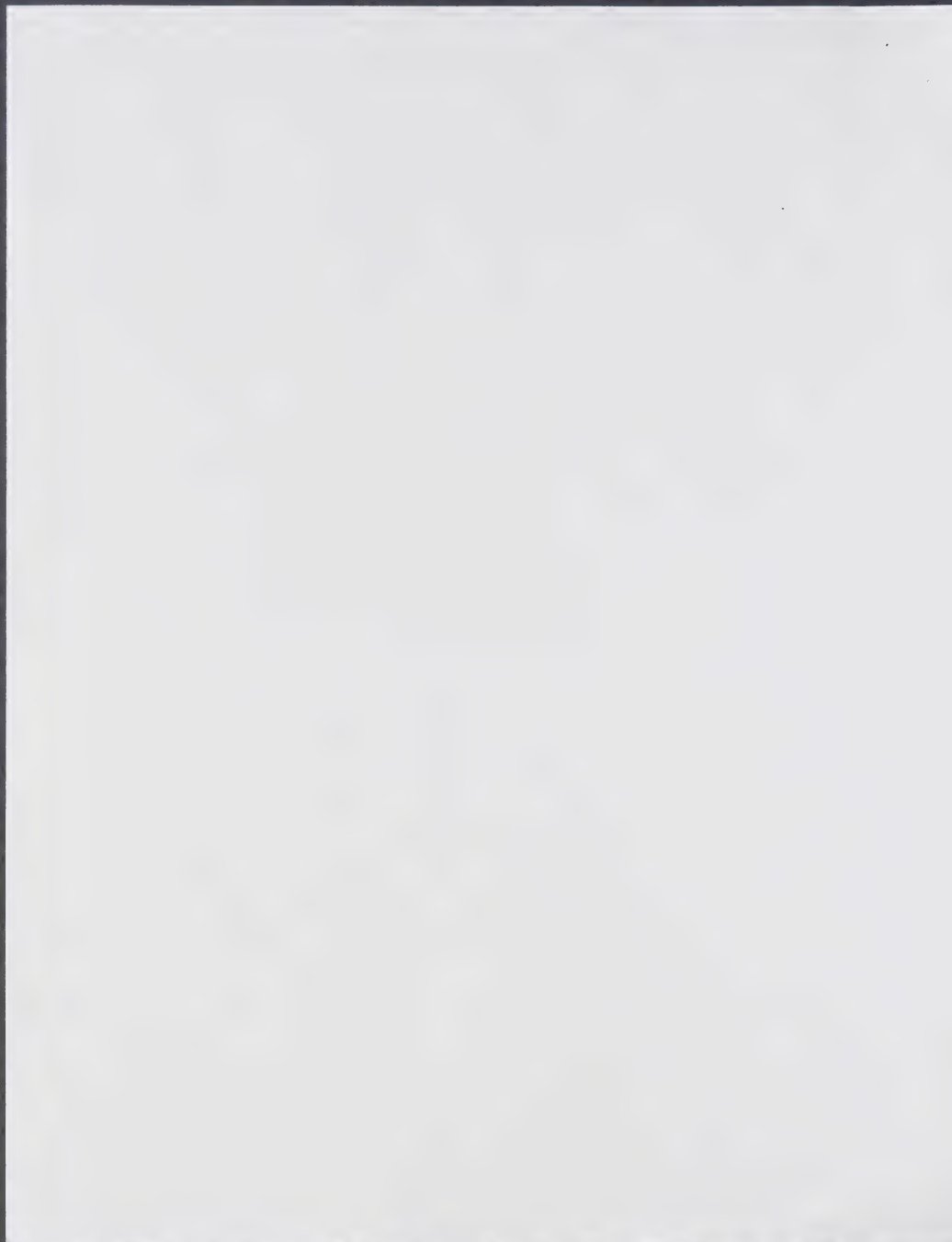
BY FAX

Dear Alfred,

I have looked carefully at the panel portrait of the young boy and its frame. If you do not have a liner which fitted this painting in its frame (it falls out now because the frame opening is too large), I could go to the cheapest framers in town (I think framers are less expensive here than elsewhere because there is a lot of competition), namely the Pearl Paint Framing Store and get a liner for the front to hold the portrait in the frame and a liner in the back to secure the painting, keeping the image of the van Dyck horseriders unobscured. I drew accompanying work of art during a rainy Saturday afternoon and I hope this may give you an impression of what I thought to be a solution for fitting the painting into its frame (if it is possible to it this way..something I would have to find out at Pearl's). Please give me your opinion.

All kindest and best,
Gui

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BY FAX

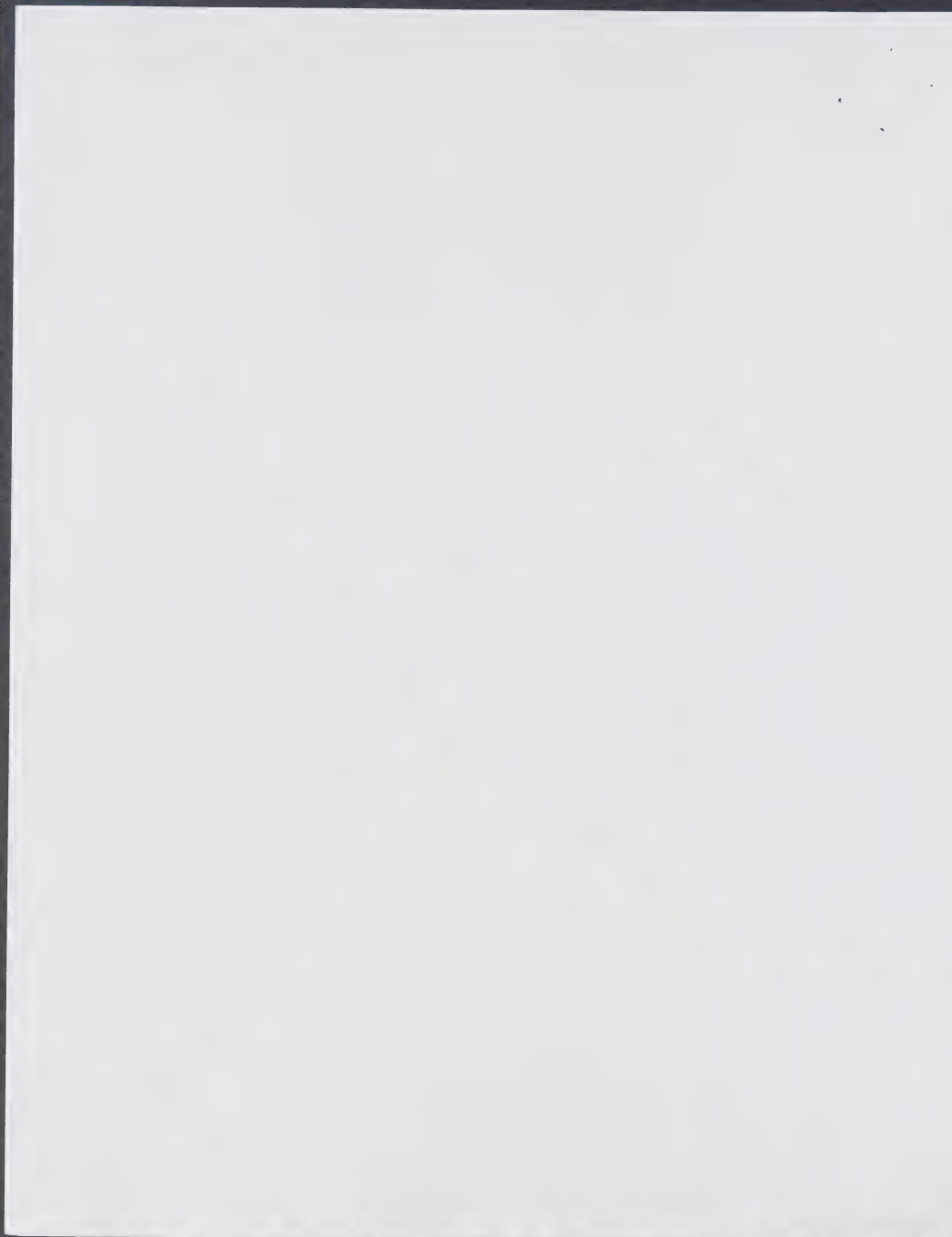
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I have looked carefully at the panel portrait of the young boy and its frame. If you do not have a liner which fitted this painting in its frame (it falls out now because the frame opening is too large), I could go to the cheapest framers in town (I think framers are less expensive here than elsewhere because there is a lot of competition), namely the Pearl Paint Framing Store and get a liner for the front to hold the portrait in the frame and a liner in the back to secure the painting, keeping the image of the van Dyck horseriders unobscured. I drew accompanying work of art during a rainy Saturday afternoon and I hope this may give you an impression of what I thought to be a solution for fitting the painting into its frame (if it is possible to do it this way...something I would have to find out at Pearl's). Please give me your opinion.

All kindest and best,

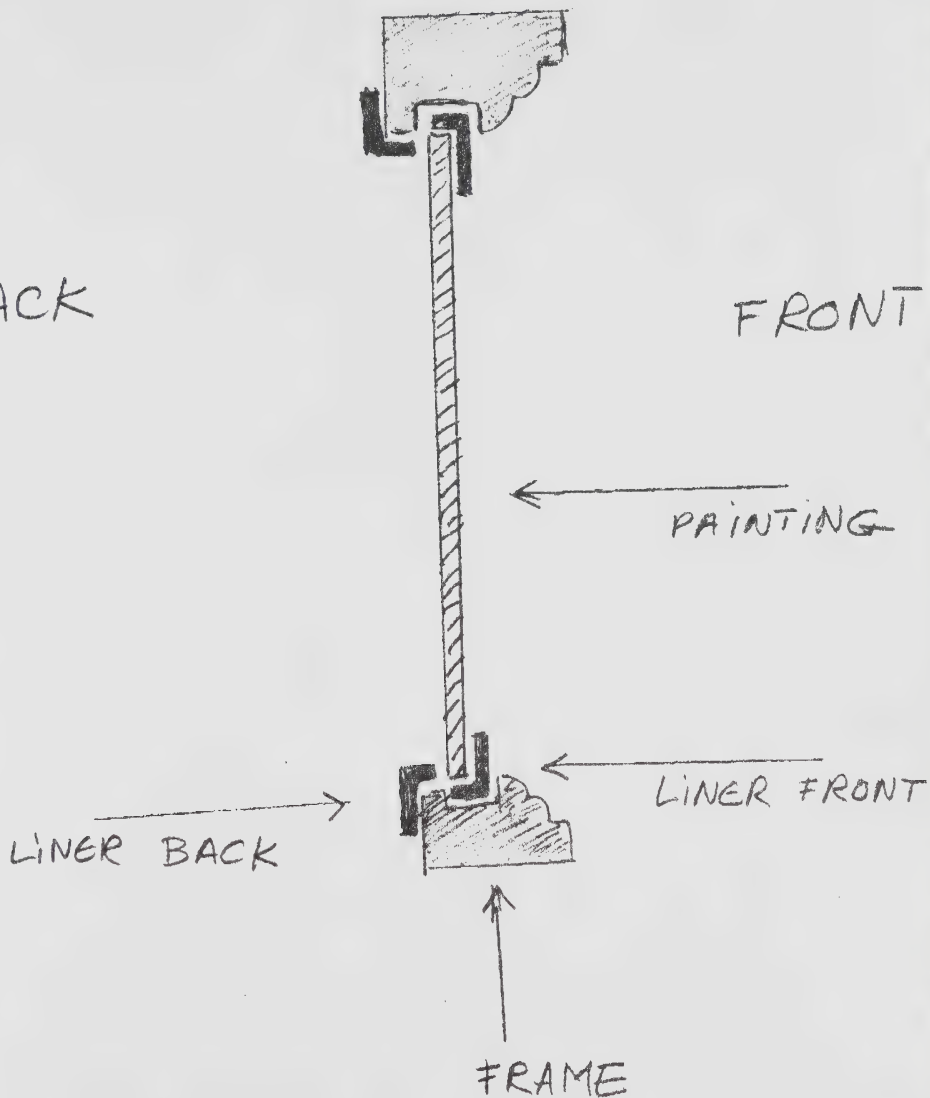
Gui

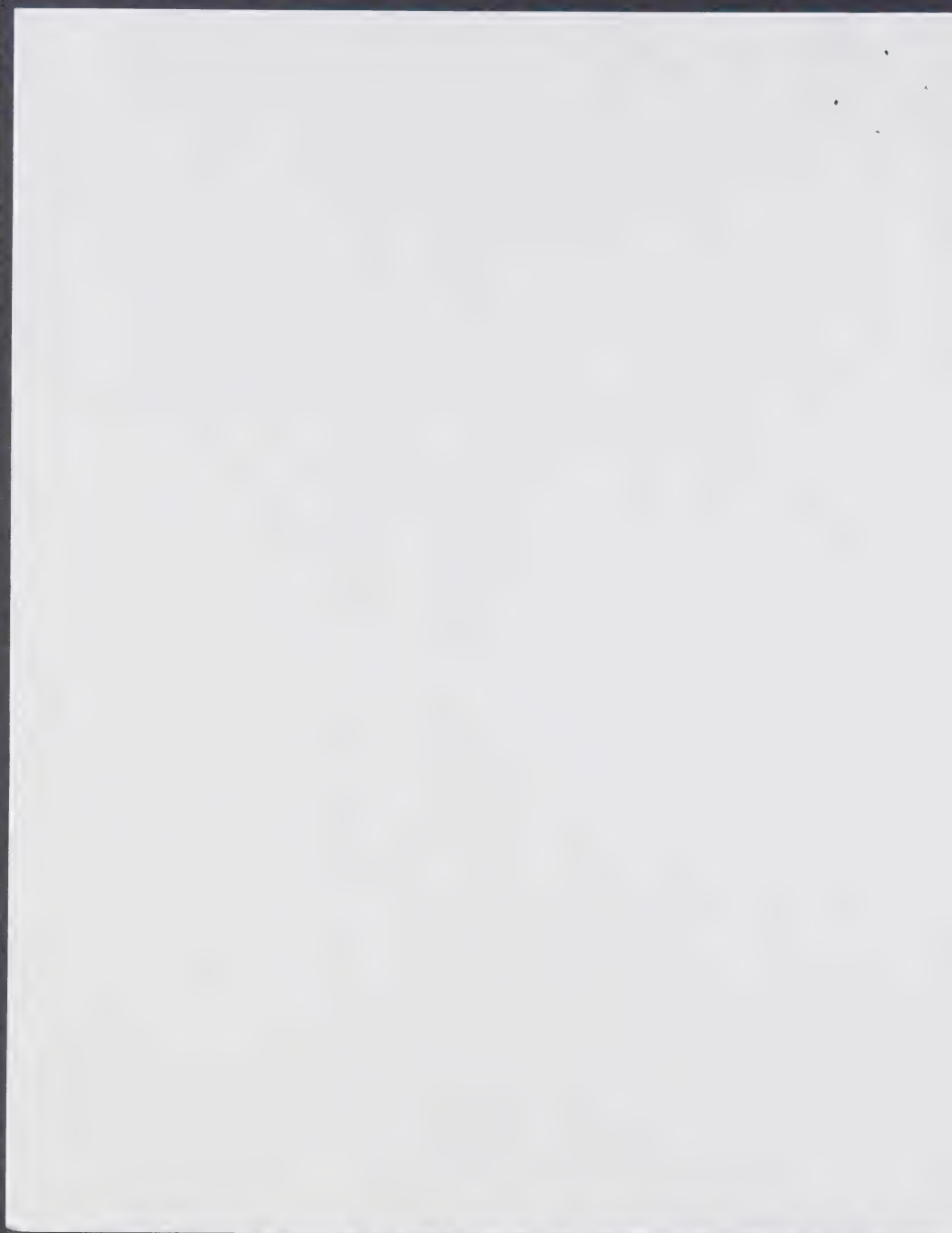
Gui. Rochat fecit



BACK

FRONT





Burstow & Hewett
 Abbey Auction Galleries
 Lower Lake
 Battle
 TN33 0AT

2768

Telephone: 01424 772374 Fax: 01424 772302 E-mail: auctions@burstowandhewett.co.uk

Dr Bader
 2a Holmesdale Road
 Bexhill On Sea
 East Sussex
 TN39 3QE

Number: 29
Auction: 8030
Title: Picture Sale
Venue: Abbey Auction Galleries
Date: 22/09/04
Reference: BADER
Client Vat No:

VAT Number:
Invoice

Lot	VAT	Wnl	Description	Hammer Price	Premium	VAT
217	Margin		CHARLES HH BURLEIGH: Oil on canvas titled "The South Downs, Sussex", signed & inscribed verso, 20" X 24"	£180.00	£21.15	£0.00
				<i>Refuse</i>		
				£180.00	£21.15	£0.00

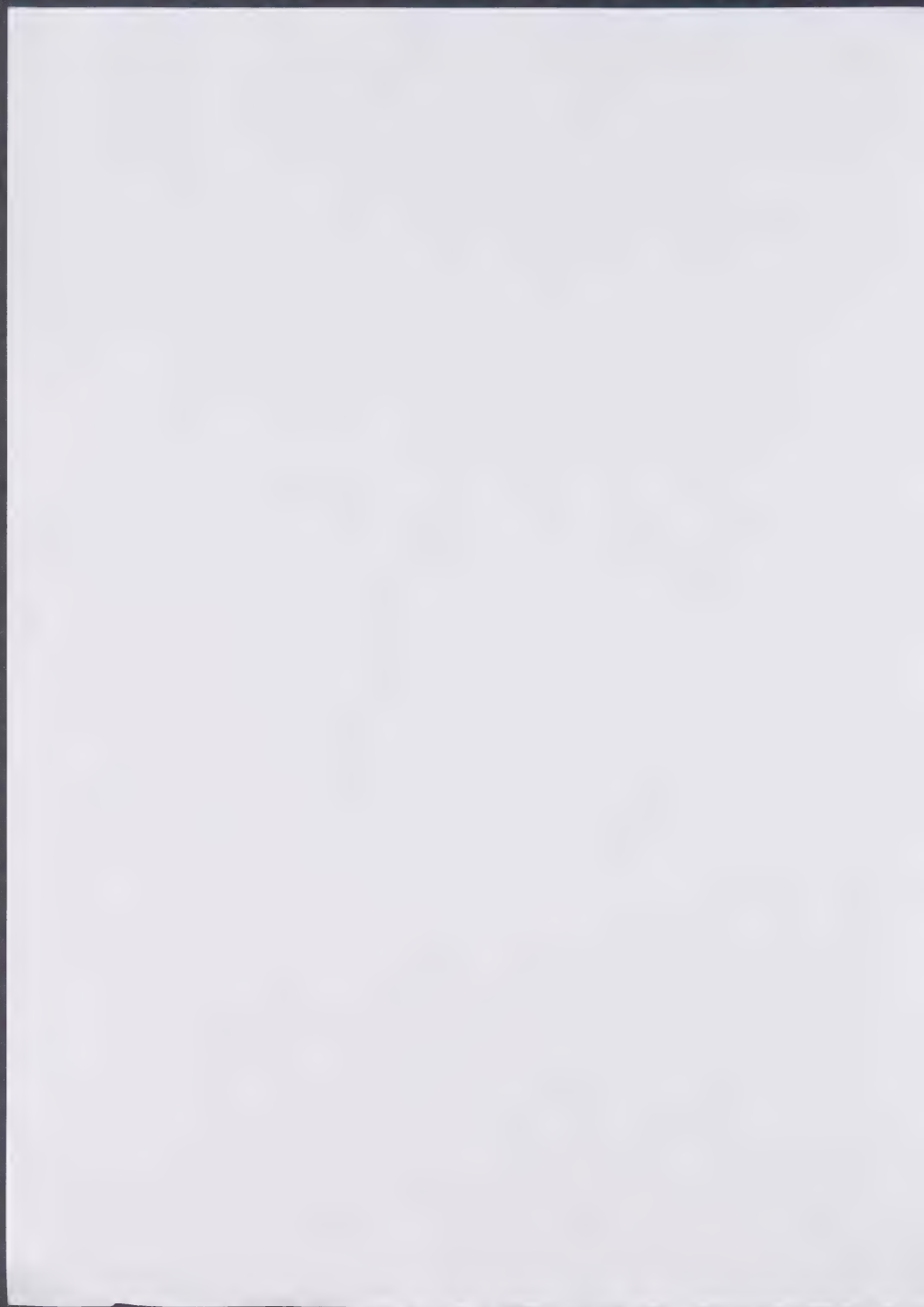
Lots marked 'Margin' are included in the auctioneers VAT margin scheme, lots marked 'Yes' are vatable at the current rate, lots marked 'Inc' are VAT inclusive and lots marked 'Zero' are zero rated.

The 'Premium charge' on margin items includes VAT which must not be shown separately or reclaimed as input tax. Input tax has not been and will not be claimed by me in respect of the margin goods sold on this invoice.

..... on behalf of

Burstow & Hewett

Hammer	£180.00	Including VAT
Premium	£21.15	
Charges	£0.00	
Charges VAT	£0.00	
Hammer VAT	£0.00	
Total	£201.15	
Balance	£201.15	



2750 B

about:blank

Thanks for confirming my suspicions. I like dealing with you, your items are beautiful, your packing is most careful and your shipping is extremely quick. I've contacted ebay and they will follow up (they said but it's doubtful). Still stumps me how someone jumped into our transaction so easily. Forgive me if I confirm directly with you the next purchase or payment.

Best regards,
Ann Zuehlke in Milwaukee (anniez)

Scandinavian Porcelain - Old mail address wrote:

Hi,

Please be aware that it is a scam mail you have received.

When dealing with Scandinavian Porcelain, Ebay user id: scandinavian-porcelain, only trust the e-mails listed below:

1. scandinavian@city.dk
2. ebay@scandinavianporcelain.com
3. peter@scandinavianporcelain.com
4. rune@scandinavianporcelain.com
5. birgitte@scandinavianporcelain.com
6. nicolai@scandinavianporcelain.com
7. mikael@scandinavianporcelain.com
8. There might be added other mails that end in @scandinavianporcelain.com.

But if you are in doubt just contact ebay@scandinavianporcelain.com and we will confirm wether or not the mail you have received is a hoax.

Best regards,

Rune Petersen
 Scandinavian Porcelain
 Aarhusgade 102C, 2.
 DK-2100 Copenhagen
 Denmark
 Phone: (+45) 3555 9858
 E-mail: scandinavian@city.dk
 www.scandinavianporcelain.com
 Ebay store: www.stores.ebay.com/scandinavianporcelain

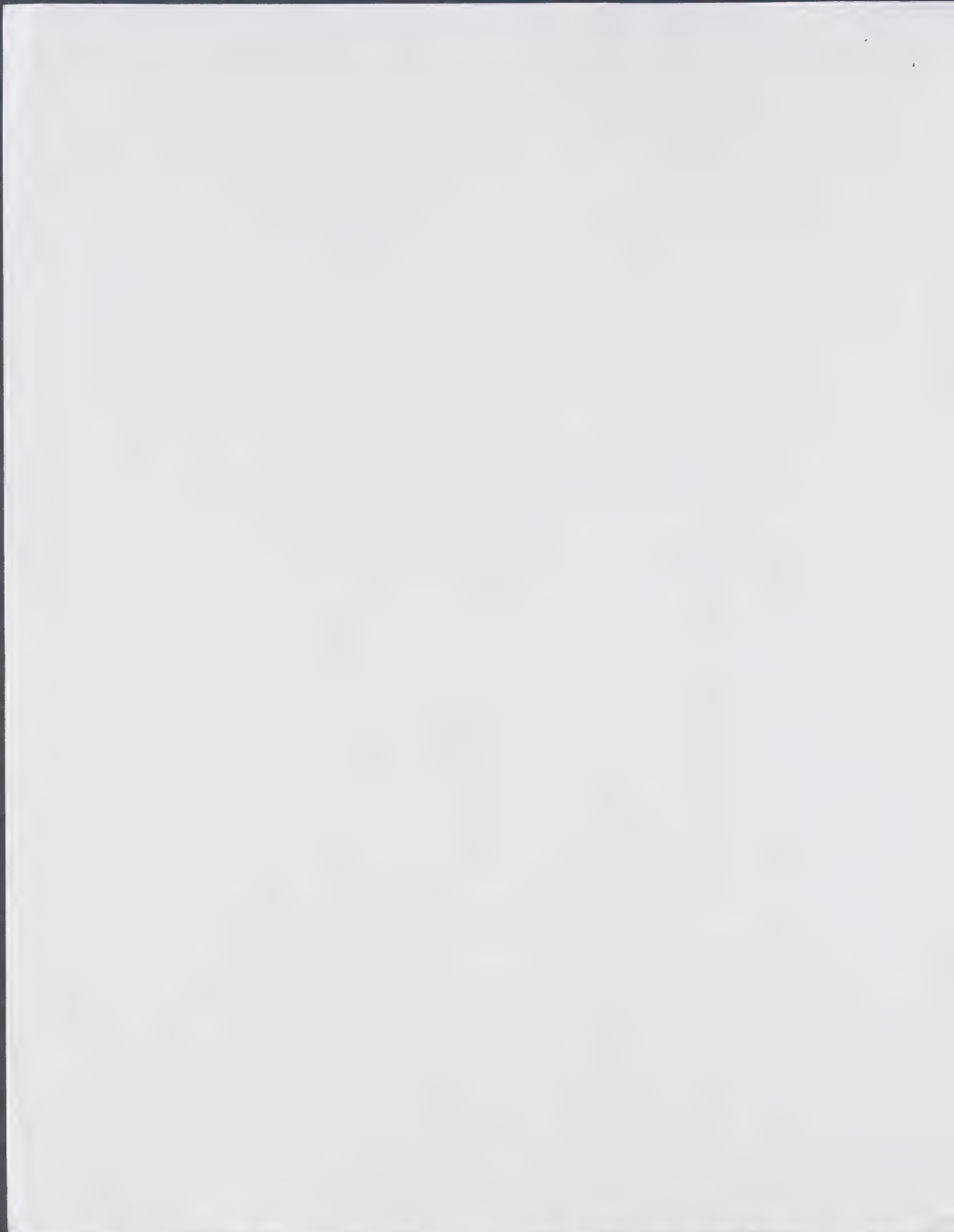
-----Oprindelig meddelelse-----
 Fra: peter [mailto:peter@scandinavianporcelain.com]
 Sendt: 23. september 2004 14:11
 Til: Scandinavian@city.dk
 Emne: FW: ebay #3743396070

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
 Sent: 22. september 2004 22:23
 To: peter@scandinavianporcelain.com
 Subject: ebay #3743396070

Dear Mr. Kristiansen,

I purchased this painting recently on a second chance offer sent to me on September 3rd by "euiklom@yahoo.com" and I agreed to do so but requested an ebay invoice. "fgbnhj derfgth" said the transaction was started through ebay. No invoice, so I contacted scandinavian porcelain

on 9/15 and requested the invoice through ebay e-mail. Your e-mail



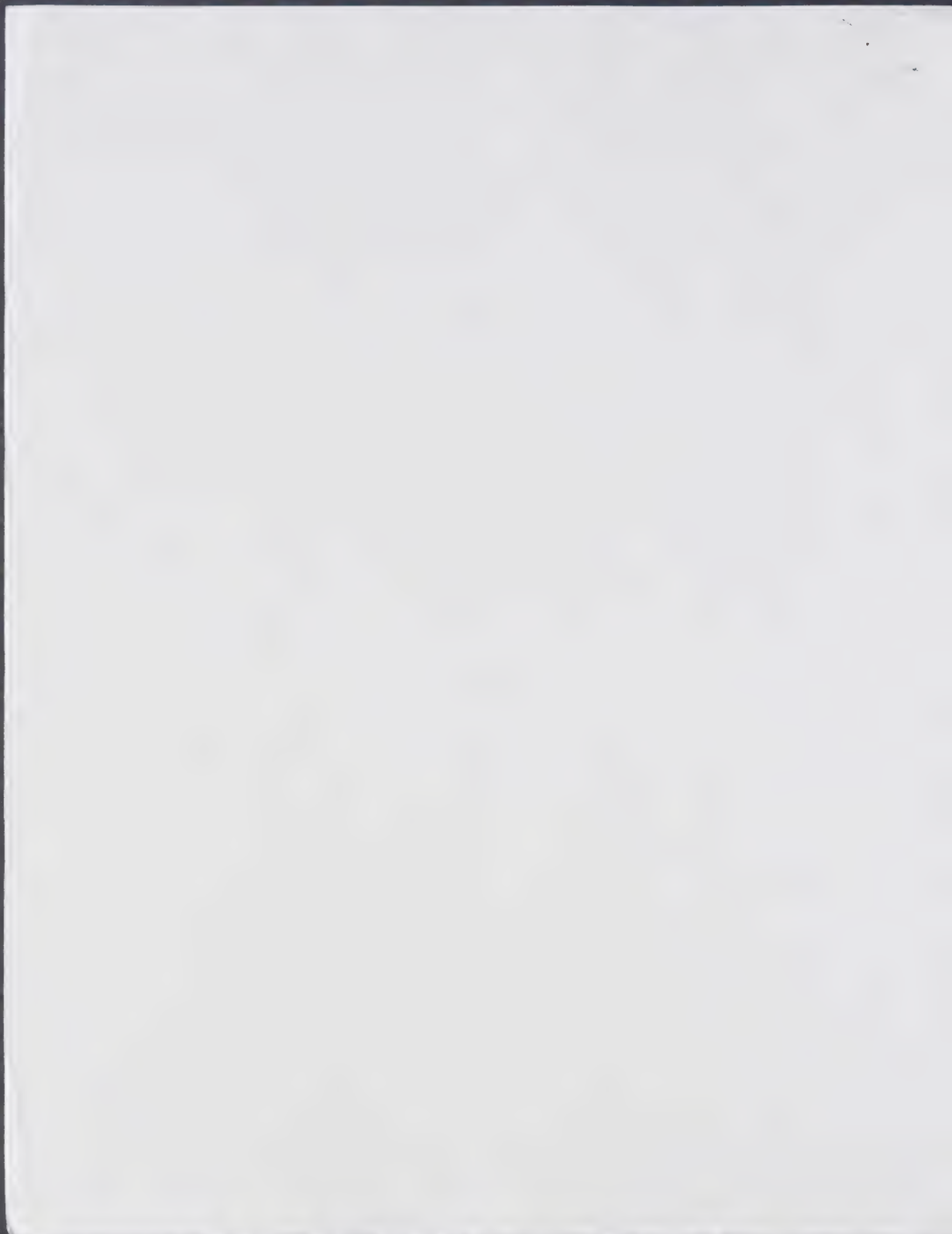
invoice for \$3230 arrived the following day. I found that I could not go through Paypal because I didn't show as the auction winner. So, I sent Scandinavian Porcelain a wire transfer, you confirmed receipt and sent the painting. Which arrived on Monday and in beautiful condition.

Today, however, I received a Safe Transaction e-bay invoice for this painting in the amount of \$2750 with instructions to immediately send cash payment through Western Union. The seller was listed as Jean Manas, 326 East 18th Street, Second Floor, New York, NY 10003. Is this someone you know? e-bay says they did not send this invoice. It seems as though a third party managed to access our transaction - if our deal hadn't concluded I might have thought this invoice came from you.

Thought you should know about this. If you have any sort of an explanation as to what might have happened, please let me know.

Sincerely,
anniez (Ann in Milwaukee)

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Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 28 Sep 2004 10:07:32 EDT
To: baderfa@execpc.com

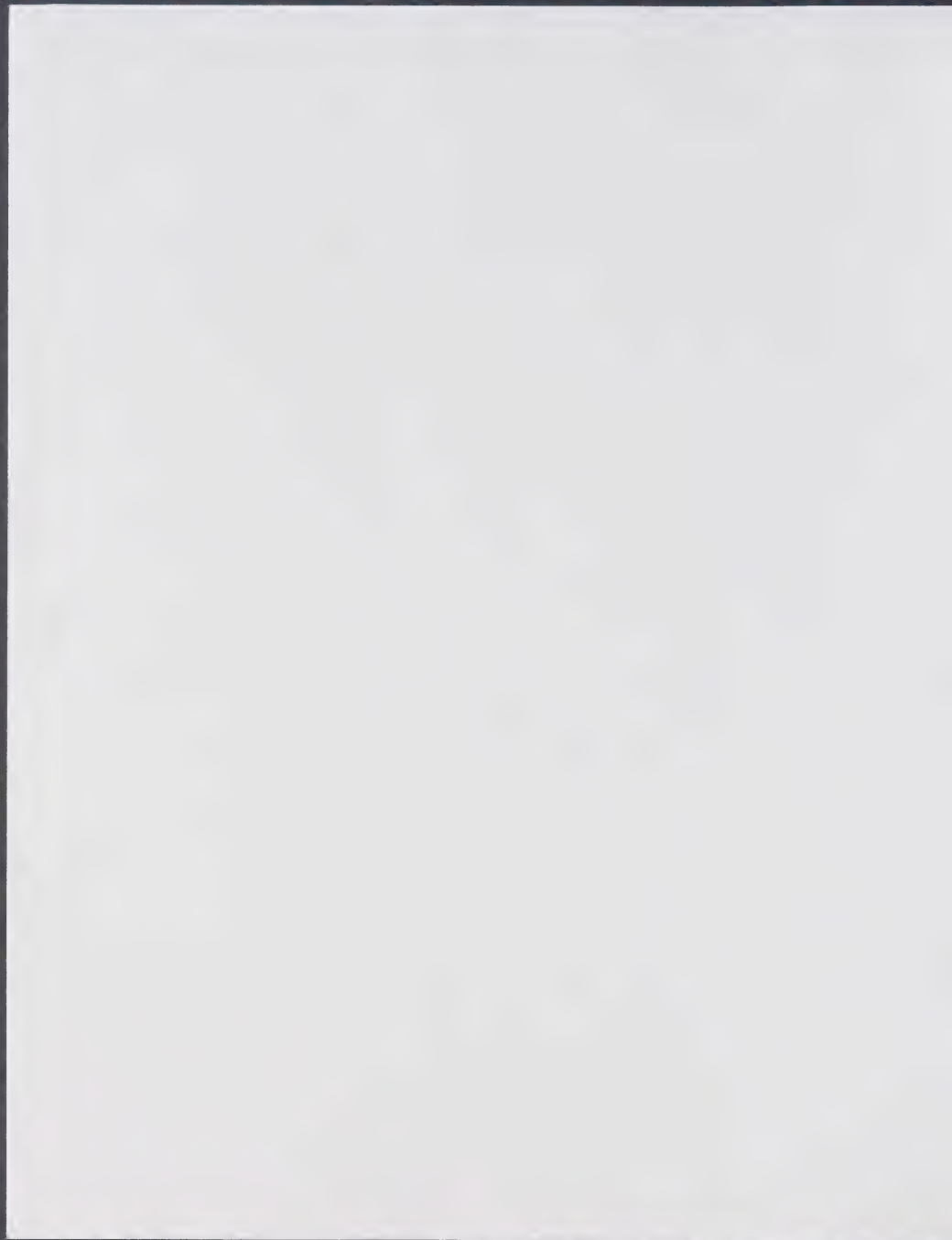
Dear Alfred,

My French framer around the corner of Bleecker Street did a superb job of fitting the Young Boy into its frame (and that for only \$ 70 !). They fitted the reverse with a gold-colored mat which holds the picture in place and shows the van Dyck copy. Thank you for the check, which arrived yesterday. I attach images of how it looks like. The expert on Navez in Belgium wrote to me that he does not think it is by Navez, but that it probably is indeed Northern because of having been painted on oak panel and with the van Dyck copy on the reverse. It needs more study, but it is quite a lovely portrait indeed.

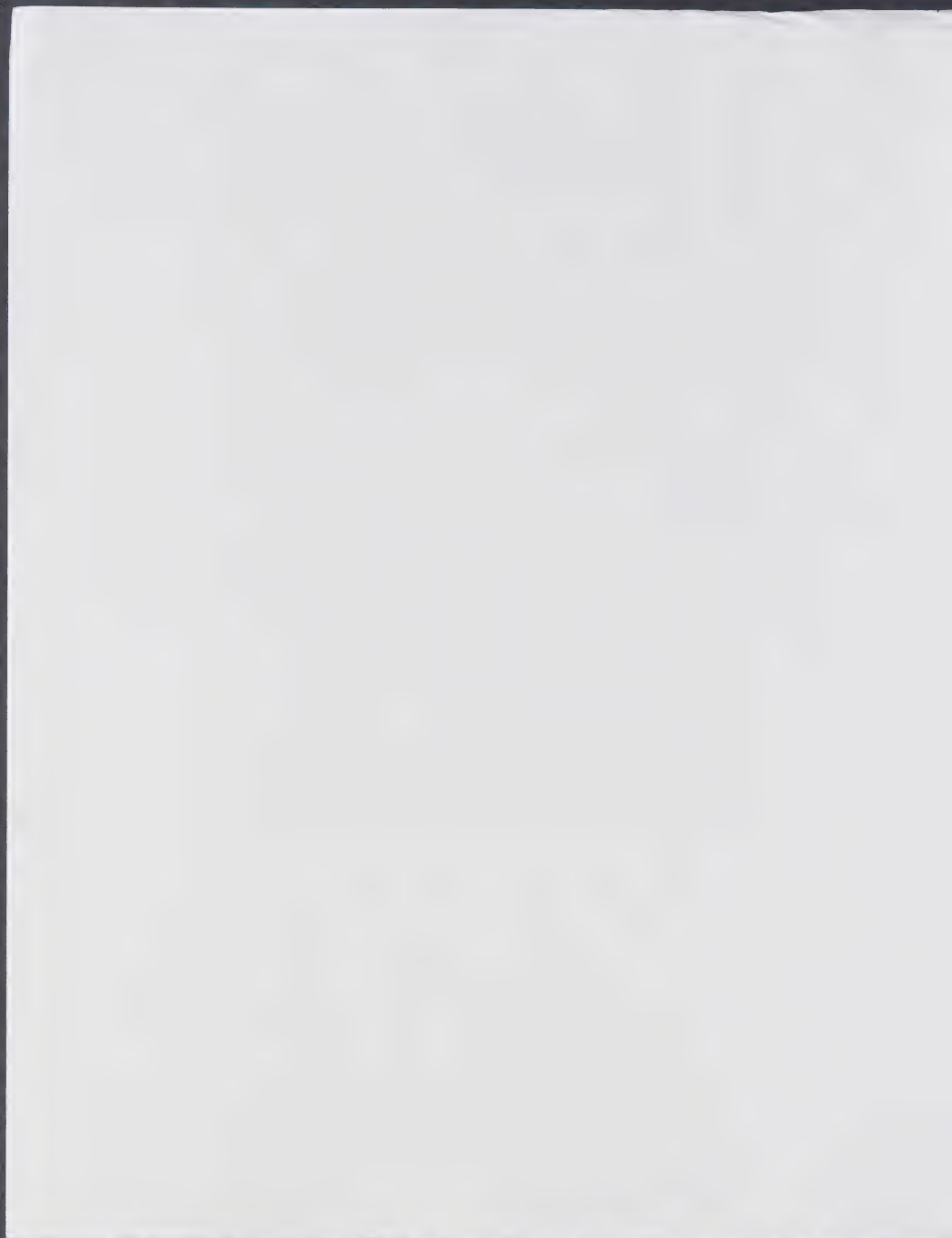
I just talked to Michael. He wants me to wait seeing the Bloemaert painting till he has done more (he is more emotional than I knew already, but then all artists are, and I see him as such). The best way for you to reach him by telephone is his work number: 212-420 0255. I am waiting now for the condition report from Christie's on the large Nicolas Prevost painting.

Kindest regards,
Gui

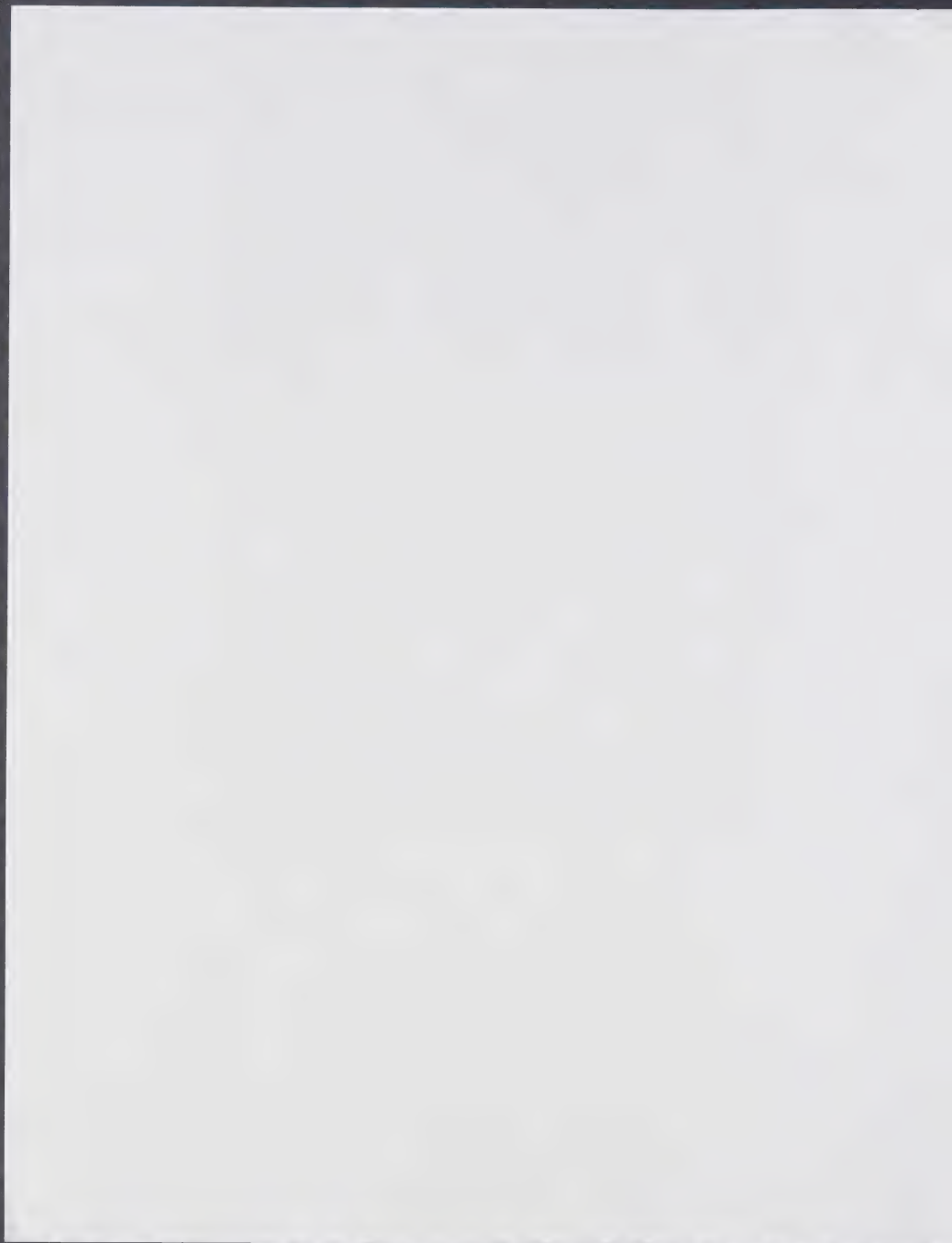
This message scanned for viruses by [CoreComm](#)











Subject: Re: Mail
From: Lewis Nierman <lnierman@bellsouth.net>
Date: Fri, 8 Oct 2004 13:15:52 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Ann

Alfred expresses his appreciation in the ways of a good and steady friend who understands that the mere love of art does not necessarily make someone wealthy, only rich. He has been a loyal and kind friend ever since we first re-established our relationship several years ago. He has always been there for me during my constant struggles to blend my love of art and my knowledge to get through life as a "rich" man; rich in friends and rich in the joys that art can bring. While "wealth" has often eluded me, I still consider myself fortunate to have met and earned the respect of this fine man. In addition, your kindness, professionalism and obvious concern for Alfred has not gone unnoticed and I have told him on numerous occasions of your value and dedication.

With thanks to you both.

Lewis (from critter-doc to anniez)

On Friday, October 8, 2004, at 12:25 PM, Alfred Bader Fine Arts wrote:

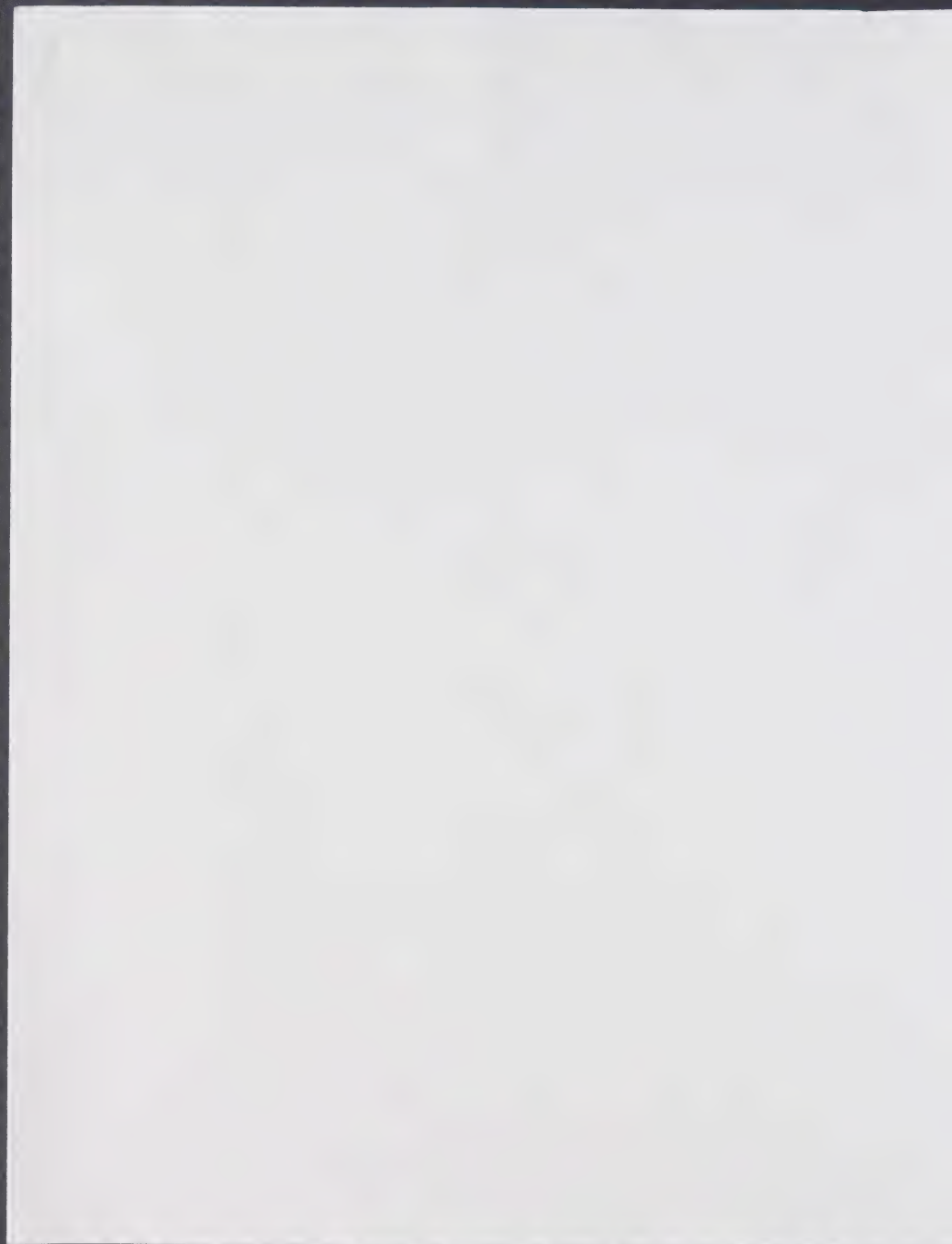
Dear Lewis,

Checks for the loan and for the Chiffart are in today's mail. Your fax arrived a moment ago.

If I haven't told you recently, your help and thoughtfulness are appreciated more than we can ever tell you!

Best regards to critter-doc,
anniez

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Subject: Re: [Fwd: Interesting item on eBay web site item# 3751467859: Rembrandt original oil on copper 17 century]

From: David de Witt <3dad5@post.queensu.ca>

Date: Fri, 08 Oct 2004 10:22:39 -0400

To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

This painting is actually a close variation on Sumowski 2039, which he attributes to Drost.

With all best wishes,
David

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

ex Laban

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$$\begin{array}{r} 46 \\ = \\ 9 \\ = \\ 12 \text{ cm} \\ \hline 15 \end{array}$$

Subject: French painting
From: Lewis Nierman <nierman@bellsouth.net>
Date: Fri, 8 Oct 2004 10:16:35 -0400
To: Alfred Bader Bader <baderfa@execpc.com>

Dear Alfred

I thank you time and again for your assistance. I will be faxing the note from my wife's office by noon today outlining the terms of your generous loan. I have also gone over the figures for the painting by Chiffart. At this time it would behoove me to take "cash in hand" rather than waiting, if that is amenable to you. After reviewing the details of our costs and your expenses I would, at this time, think it wise to accept a return payment of only \$555.00. I realize this will not make me rich, but it is most welcome at this time.

Why such an odd amount???? Like the sale of the Dutch landscape by Decker and how we arrived at a price of \$23,000.00, there is again method to my "madness". I just had a new crown put on a tooth yesterday which cost precisely that amount. While that is only the beginning of a few thousand dollars of forthcoming root canals and dentistry, it would be so nice to just have that paid for. After all your personal costs of initial investment of \$375.00 and over \$1000.00 in expenses for frame and conservation along with a commission for Gui Rochart, I doubt there will be much more in it for me anyway. If this is OK with you and you are making another kind offer to assist me, I accept.

Thank you again.

Lewis

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A37A 2564
Chiffart

our cost 375
555

930



(no subject)

Subject: (no subject)

From: GuiRochat@aol.com

Date: Mon, 11 Oct 2004 21:40:04 EDT

To: baderfa@execpc.com

Dear Alfred,

We are moving ! I assume you know Dr. Giltaj who I think is the curator at the Boijmans. I sent the director Dr. Sjarel Ex a fax on Friday.

Best,

Gui

Email from Prof. Peter Hecht on Monday October 11, 2004 :

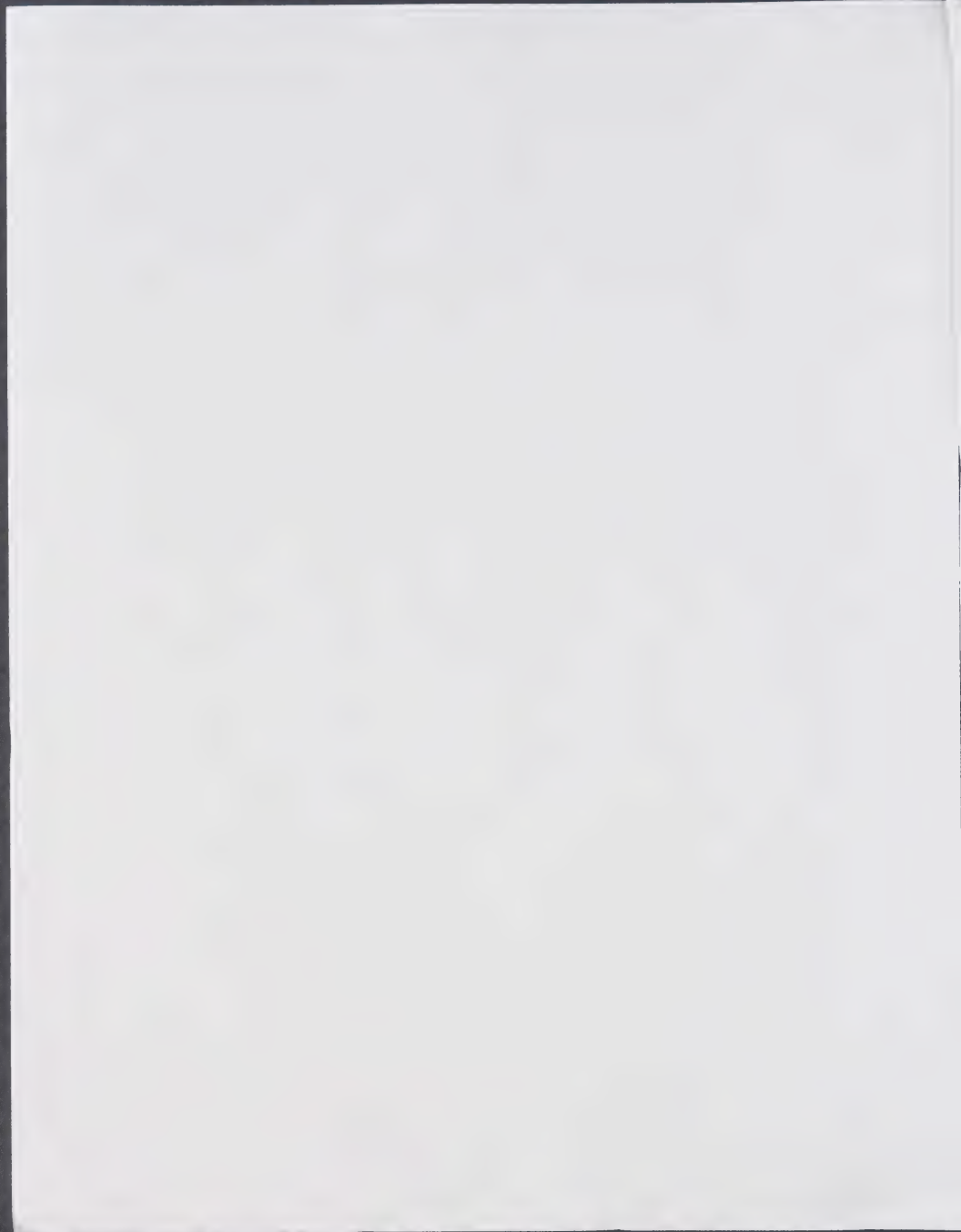
Dear Mr Rochat,

I was much pleased to hear your Bloemaert is almost ready for display and am eager to know how he turned out! Just received a message from Sjarel Ex that he is planning his visit and that Jeroen Giltaj will join him to New York. Do keep me posted!

Good luck and all best,

Peter Hecht

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(no subject)

Subject: (no subject)

From: GuiRochat@aol.com

Date: Wed, 13 Oct 2004 13:03:16 EDT

To: baderfa@execpc.com

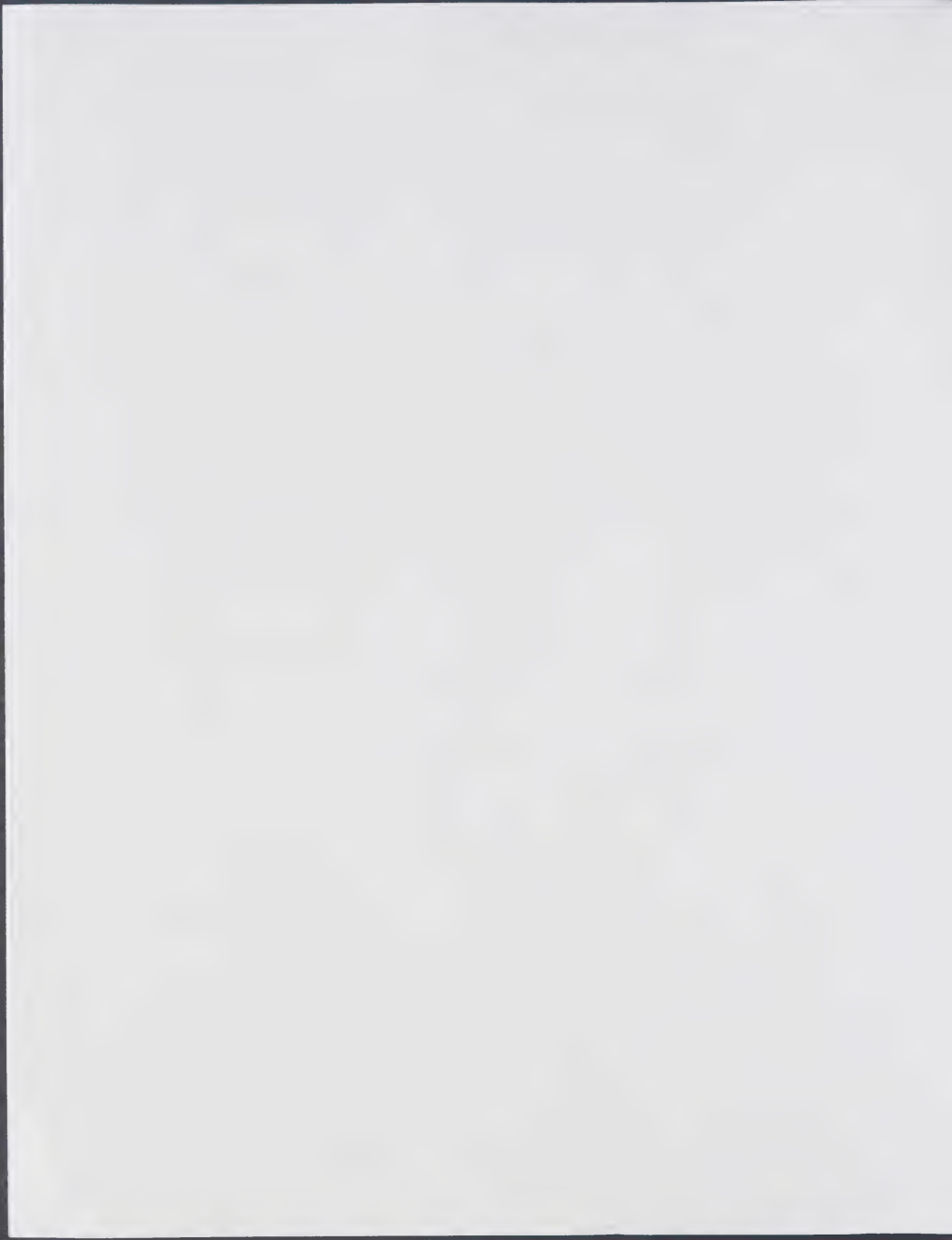
Wednesday afternoon:

Dear Alfred,

I just came back from Michael's and I am totally enchanted with the condition of the magnificent Bloemaert. Michael did a superb job and I am very happy that I asked him to do this conservation. The painting has come back to life and glows with colors, while the composition now fully warrants my opinion that this is one of Bloemaert's best works. There is no doubt in my mind that I will sell it fairly easily and soon. Michael showed it to me after he had succeeded in putting the frame on it and in fact the frame fits the painting perfectly. He offered to keep the painting in his studio for a fee of \$ 250 a month which I definitely think we should accept as I cannot show it to such advantage any where else and in fact it will be to his credit for people to see it there (he deserves their praise). Next week I hope to show it to the Dutch museum people and I will have it photographed in its finished state. I am going to call Walter Liedtke this afternoon to set up an appointment for him to see it. I will talk with you next Monday upon your return.

All best,
Gui

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(no subject)

Subject: (no subject)
From: GuiRochat@aol.com
Date: Wed, 13 Oct 2004 09:37:43 EDT
To: baderfa@execpc.com

Dear Alfred,

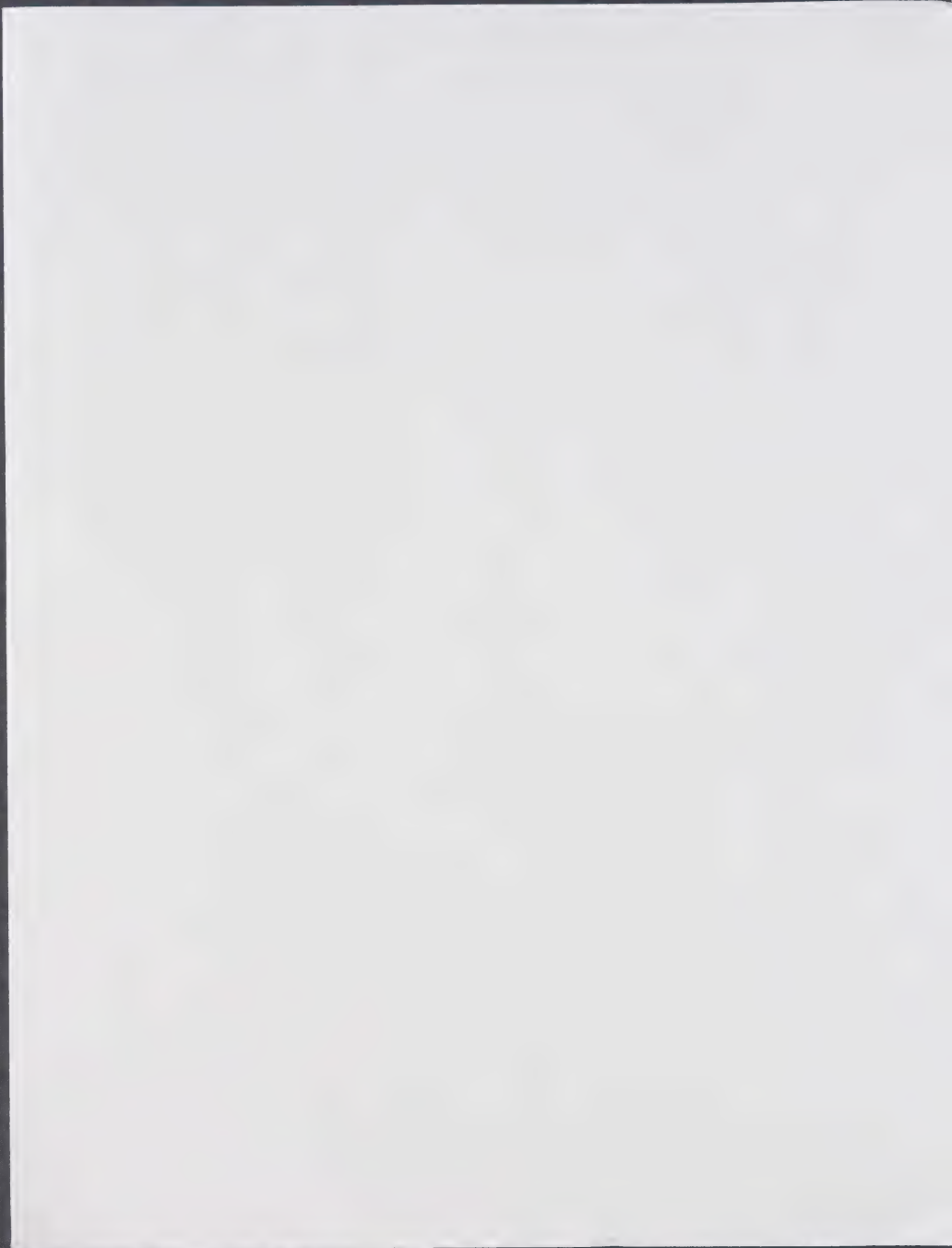
I looked at the Sothebys Olympia sale and lot 46. Sotheby's describe it as Circle of Bloemaert, but I think it is quite a fine painting. I like it very much as the quality appears very high (that is of course from the image only). I think it would be at that price of only L 3/4,000 something to have so that you can compare it to the version you own. Interesting is the provenance of Fouquet (as by Bloemaert), as he collected some very important paintings. I really think you should buy it.

Good luck !

Kindest regards,

Gui

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(no subject)

Subject: (no subject)
From: GuiRochat@aol.com
Date: Thu, 14 Oct 2004 08:55:08 EDT
To: baderfa@execpc.com

Dear Alfred,

I hope that you received my last email on the beautiful Jacob's Dream by Bloemaert and my belief that it is indeed an autograph later version (circa 1620) by Bloemaert himself and I hope that you will buy it.

On other matters, I received word from a French well-known scholar that I was incorrect on the French painting we saw at Christie's but did not buy because it was far too much damaged. The scholar said I was close to think it was by Prevost, but that it is in fact by an artist called Louis Licherie, which makes it more interesting. (I am not that familiar with Licherie's work). The French scholar Dr. Kerspern will publish this discovery and when I see his article I will send a copy of it to you.

I also established that the portrait of the Young Boy is probably by a Belgian artist called Frans-Joseph Kinson (1771-1839), the portrait painter of the Napoleon dynasty. This attribution has been agreed to by the Belgian scholar

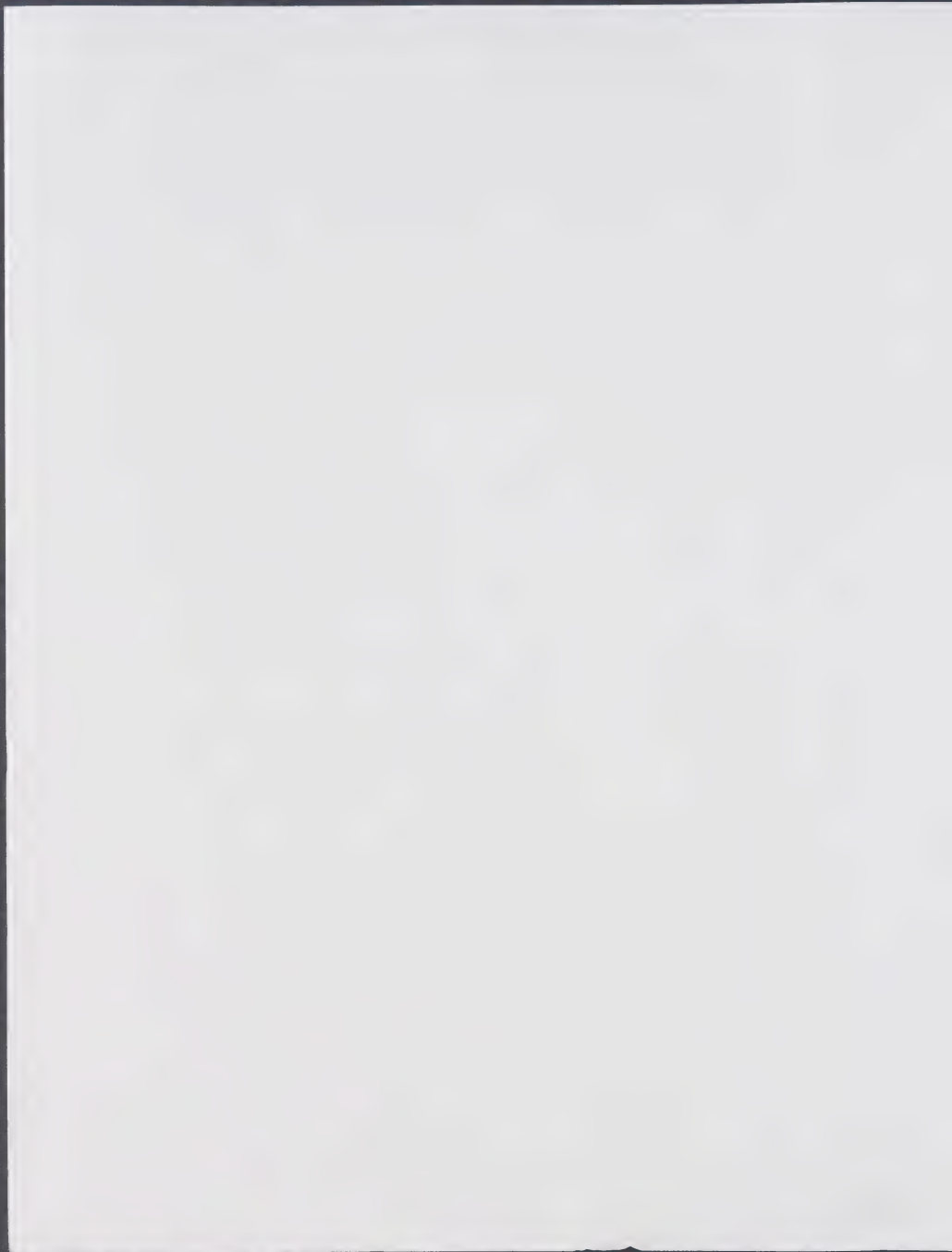
Dr. Coekelberghs. Now I will have to market it and I will have to figure out first how much to ask for it,. The break in the panel may influence the price.

I have arranged for the final photography on the Bloemaert so that I can send the photographs of the finished painting to Liedtke, Wheelock and the Boijmans museum. I will send a set to you as well as an extra one that you may want to send to Prof. Roethlisberger. The cost will be circa \$ 350 and I hope that I have your approval.

I hope to talk with you on Monday when I will know when the Boijmans director will arrive and when Liedtke will come to see this beautiful Bloemaert.

All best regards,
Gui

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Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.com
Membre Société de l'Histoire de l'Art français

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

New York, 15 October, 2004

Received on consignment:

1.
Nicolas-Francois Chiffart
(Omer 1825-1901 Paris)

Le pasteur Melanthis acclabart de reprocher Eumae qui se présente a lui accompane d'Ulysse, du retour dans l'isle d'Ithaque, mais encore inconnu de tous
Homère Odyssée chant 17

Oil on the original canvas, size 15 by 18 inches (38 by 45.7 cm), inscribed with the title on the original stretcher

Cost \$ 1,000

2.
François-Joseph Kinsoen (or Kinson)
(Bruges 1771-Bruges 1839)

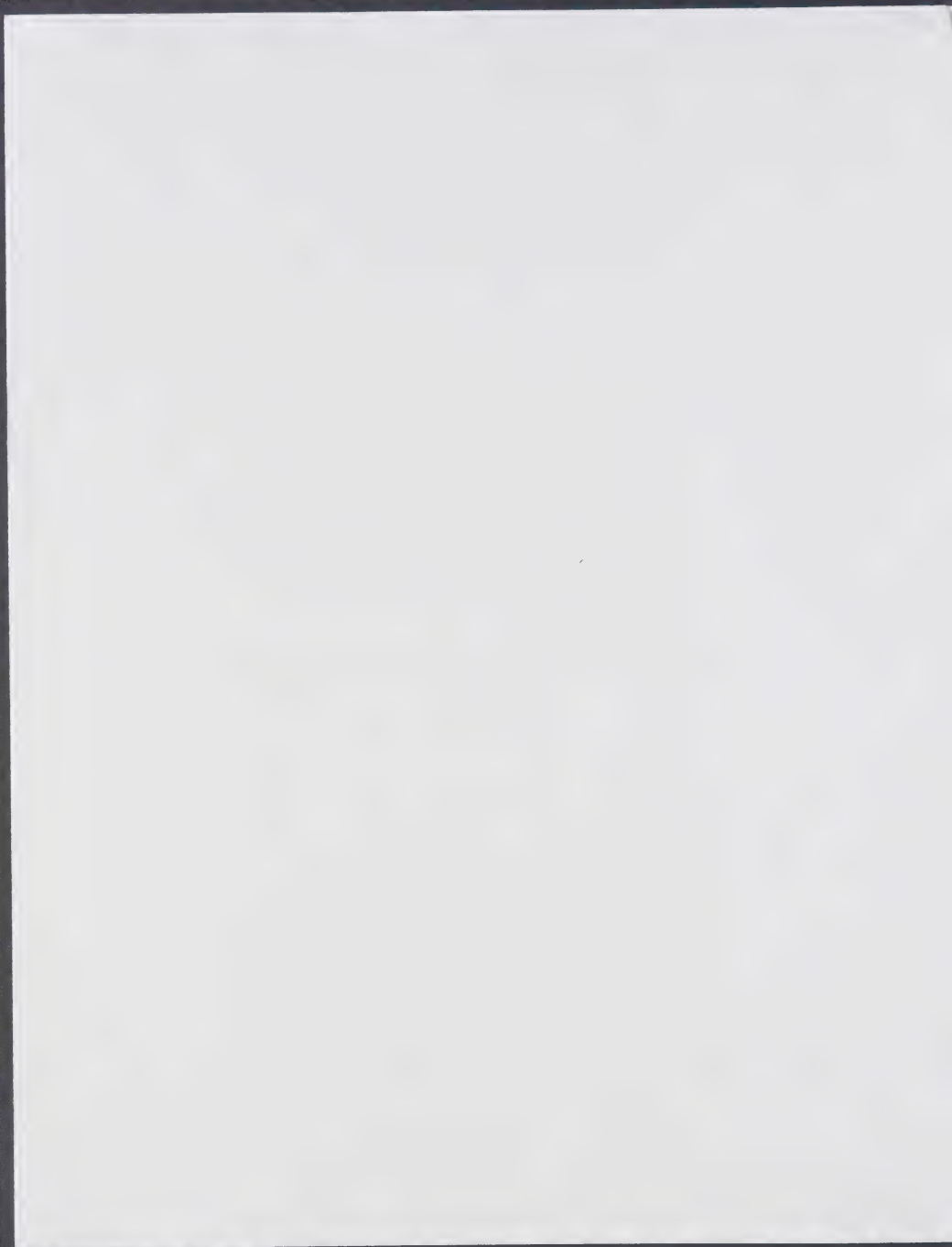
Portrait of a Young Boy, circa 1808-1809, possibly belonging to the royal Orange dynasty

Oil on oak panel, size 16 1/4 by 12 3/4 inches (41 by 32.5 cm)

On the reverse a *pastiche* oil sketch of a double equestrian portrait after van Dyck

Cost \$ 3,000





Subject: RE BLOEMAERT SELLING PRICE
From: GuiRochat@aol.com
Date: Sun, 17 Oct 2004 14:08:00 EDT
To: baderfa@execpc.com

Sunday

Important

Dear Alfred,

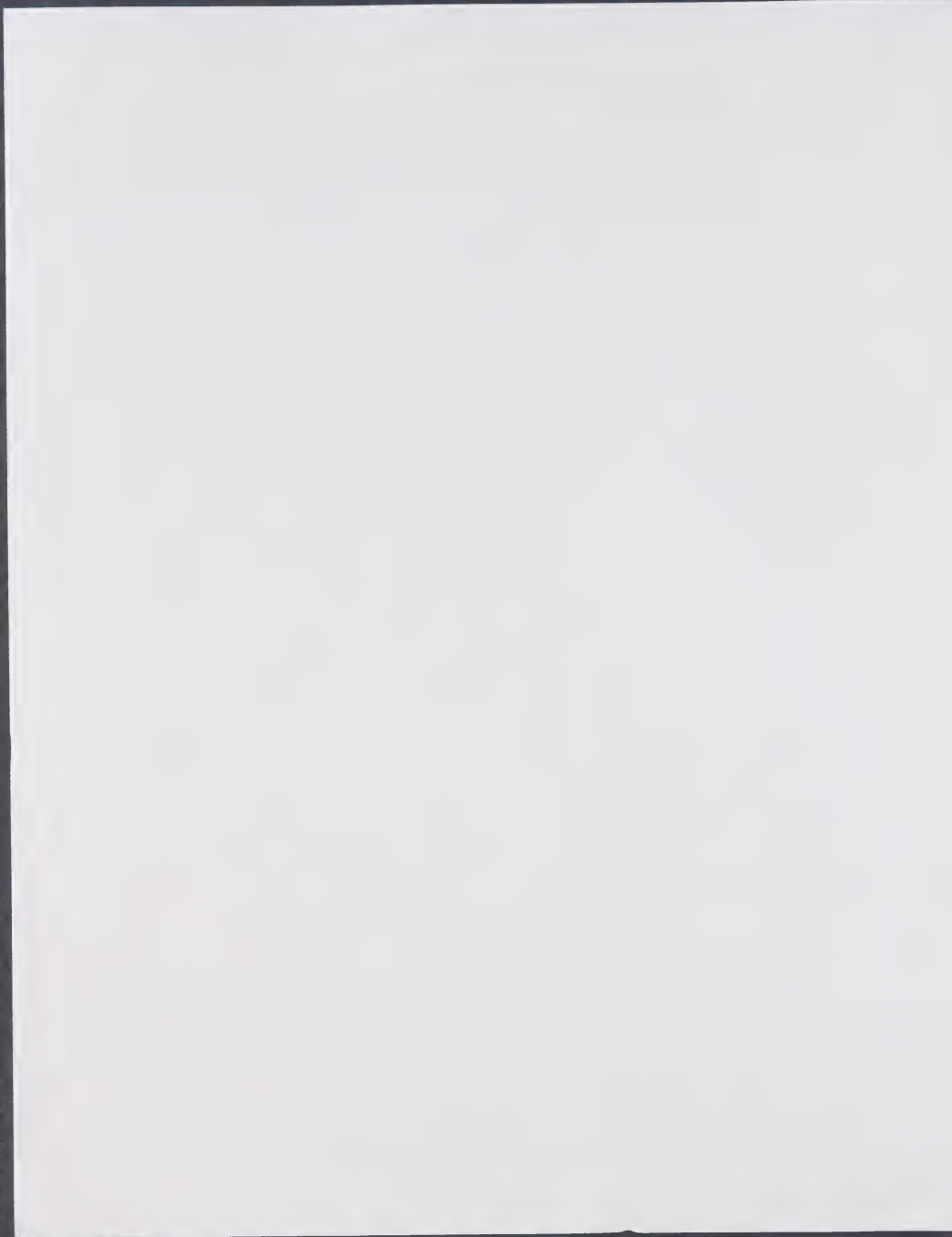
I was trying to reach you this afternoon at your office but I did not want to disturb you at home. Tomorrow morning I need to get a flu shot which is imperative in New York city but

I will have to wait for hours in line (my doctor has no supplies) so I cannot talk to you then.

I have thought about the price for the Bloemaert and looked up some comparable auction results in auction catalogues. Frankly, even though I very much like your "*Chai-Life*" pricing as I myself believe in symbolism, I really think it to be in fact a very reasonable and correct asking amount. I am not shy of being assertive and I feel that if one is too cheap people will think the painting is not worth much as there is something wrong. On the other hand like you said, I do not want to turn people off. That the acquisition cost was so much less does not make the slightest difference as not only has the status of the painting changed since we now know it is signed and dated by Abraham and not Hendrick Bloemaert, but Michael did a superb job of bringing it fully back to life. Let them get another Bloemaert of this quality and size elsewhere by comparison shopping... I am so glad that paintings are one of a kind and not being produced in a plant somewhere in Hong Kong...But I do think some feedback is important. It is hard for me to ask Otto Naumann his professional advise, as I hardly know him but you have a long time friendship and business relationship with him. Could you maybe tell him the little fib that that you are concerned about the amount which I by myself here decided to ask for the painting without consulting you first, and that you want to ask him about the feasibility of selling it at that amount ? I would be very grateful for his opinion as it will give me a guideline for pricing it correctly and effectively as I do want to sell it to the Boijmans next week or the week after that.

Many thanks and all very best regards,
Gui

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Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.
Membre Société de l'Histoire de l'Art français

To Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, suite 622
924 East Juncau Avenue
Milwaukee, Wisconsin 53202

New York, 18 October, 2004

Received on consignment (cont.):

3.

Frants Peter Didrik Henningsen
(Copenhagen 1850-1908 Copenhagen)

A Mounted Dragoon, Sword at the Ready

Signed with initials *FH*, oil and pencil on canvas, size 17 3/4 by 16 1/2 inches (45 by 42 cm)

Cost \$ 1,000 at present with Bruun Rasmussen, to be sold in November 2004

4.

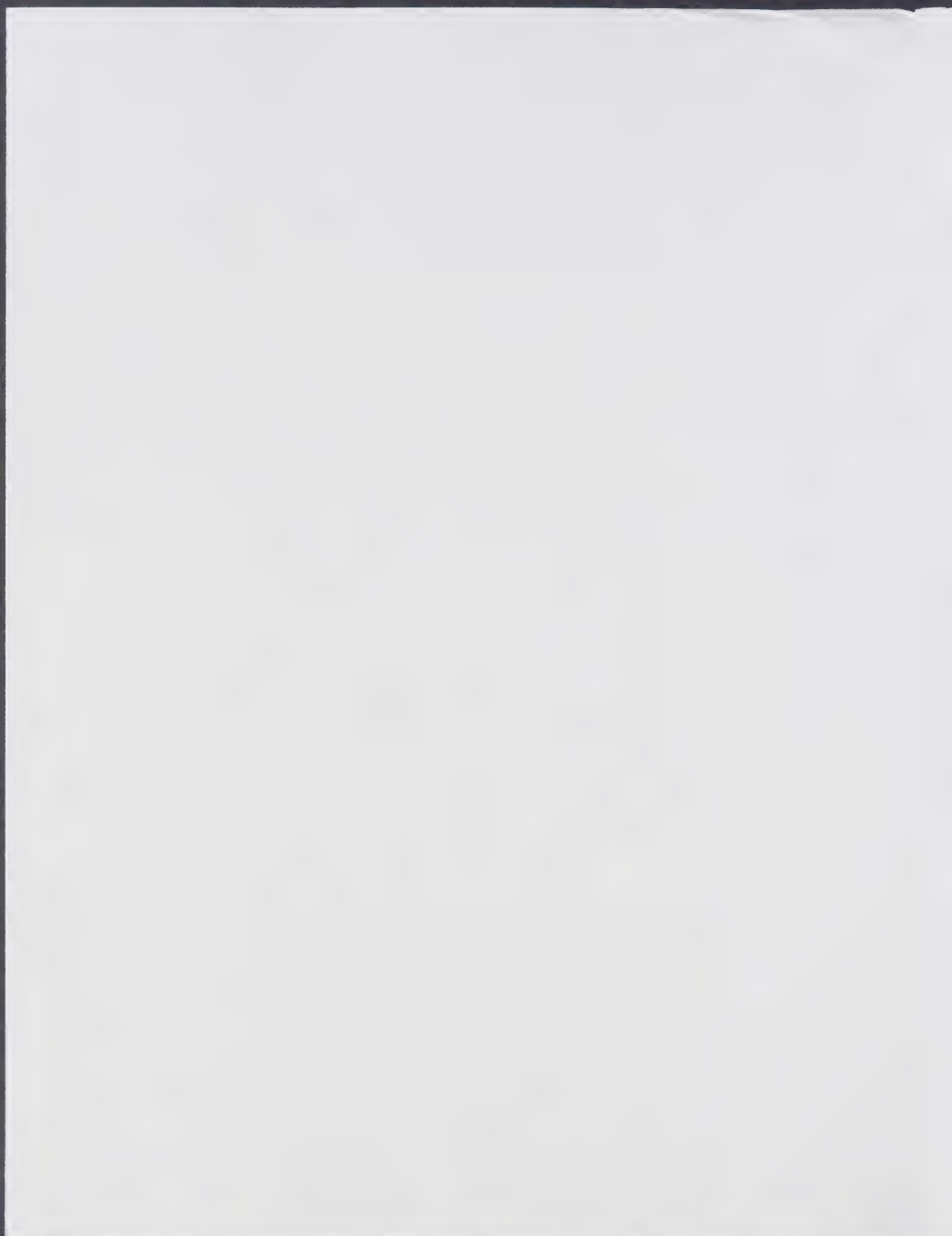
Abraham Bloemaert
(Dordrecht 1564?-1651 Utrecht)

Lot and his Daughters

Signed and dated 1624, oil on canvas, size 65 3/4 by 91 3/4 inches (167 by 233 cm)

Cost circa \$ 150,000







ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

October 19, 2004

Mr. & Mrs. Bruce Arnoldi-Livie
Galerie Arnoldi-Livie
Galeriestraße 2b
D-80539 Munich
GERMANY

Dear Anjelika and Bruce,

If Gustav Mahler had jet black hair, then that portrait cannot be of him. But if he had very dark brown hair, it almost certainly is.

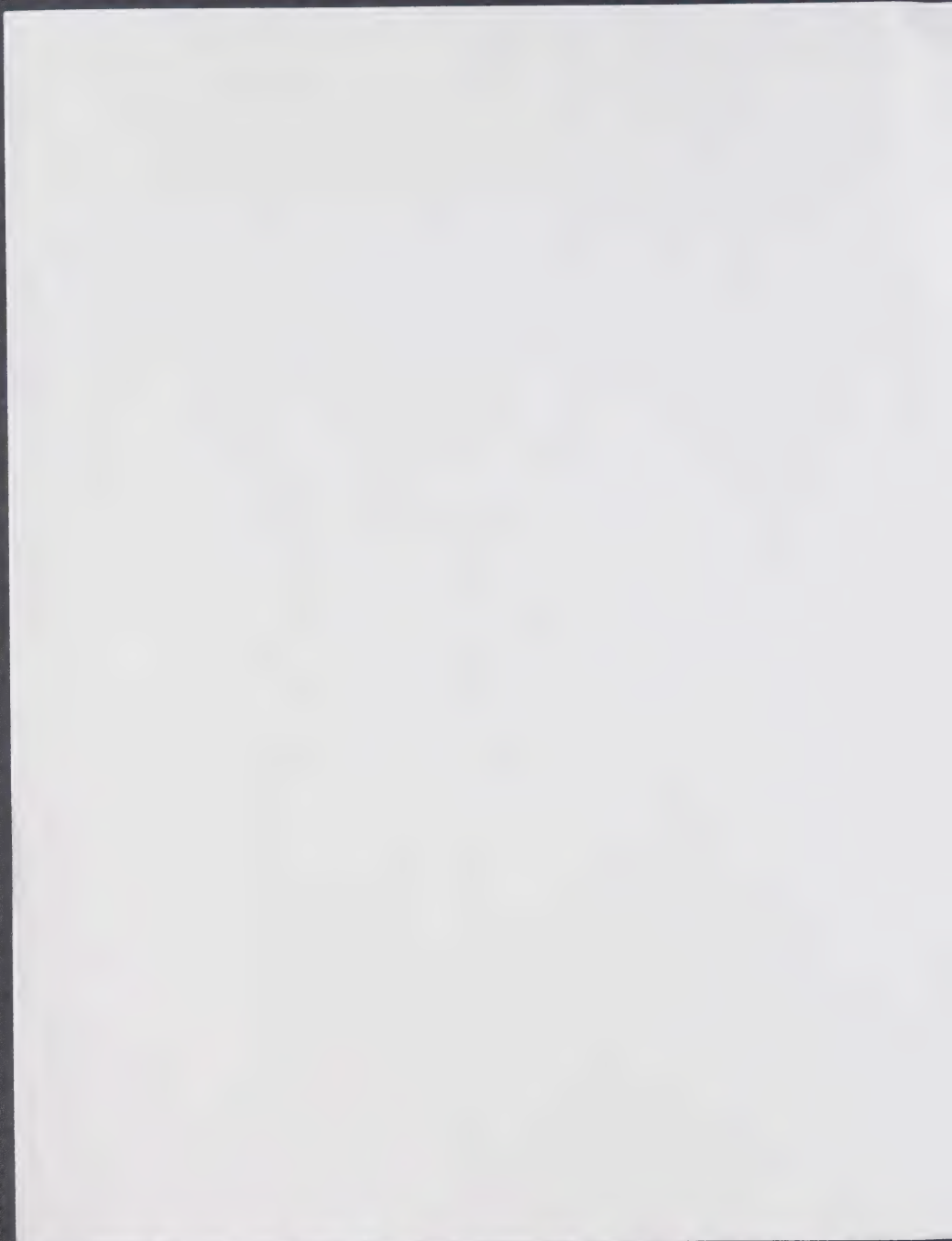
It is a beautiful portrait but I cannot read the signature. Can you? The date of 1909 is clear.

With all best wishes I remain

Yours sincerely,

Alfred Bader
AB/az

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



Abbey Auction Galleries
 Lower Lake
 Battle
 TN33 0AT

Telephone: 01424 772374 Fax: 01424 772302 E-mail: auctions@burstowandhewett.co.uk

Mrs J Khurana
 Thorpe House
 Hall Street
 Long Melford
 Suffolk
 CO10 9HZ

Number: 43
 Auction: 8031
 Title: Picture Sale
 Venue: Abbey Auction Galleries
 Date: 20/10/04
 Reference: KHURANA
 Client Vat No:
 VAT Number:
 Invoice

Lot	VAT	Wnl	Description	Hammer Price	Premium	VAT
291	Margin		FRANK MOSS BENNETT: Oil on board - Moored yachts in the harbour titled "Venice 1908", signed, in ornate carved gilt wood Florentine frame, 4" X 5.5"	£580.00	£68.15	£0.00
				£580.00	£68.15	£0.00

2771

Very beautiful.
 with jck

Lots marked 'Margin' are included in the auctioneers VAT margin scheme, lots marked 'Yes' are vatable at the current rate, lots marked 'Inc' are VAT inclusive and lots marked 'Zero' are zero rated.

The 'Premium charge' on margin items includes VAT which must not be shown separately or reclaimed as input tax. Input tax has not been and will not be claimed by me in respect of the margin goods sold on this invoice.

..... on behalf of

Burstow & Hewett

Hammer	£580.00	Including VAT
Premium	£68.15	
Charges	£0.00	
Charges VAT	£0.00	
Hammer VAT	£0.00	
Total	£648.15	
Balance	£648.15	

Alfred,

For your files ...

Jane.

Bloomart**CAMERARTS, INC.***Ali Elai*20 Elm 66th Street New York, NY 10022
Tel: (212) 917-0888 Fax: (212) 940-0888**Invoice**

Date: 10/25/2004 Invoice #: 38140

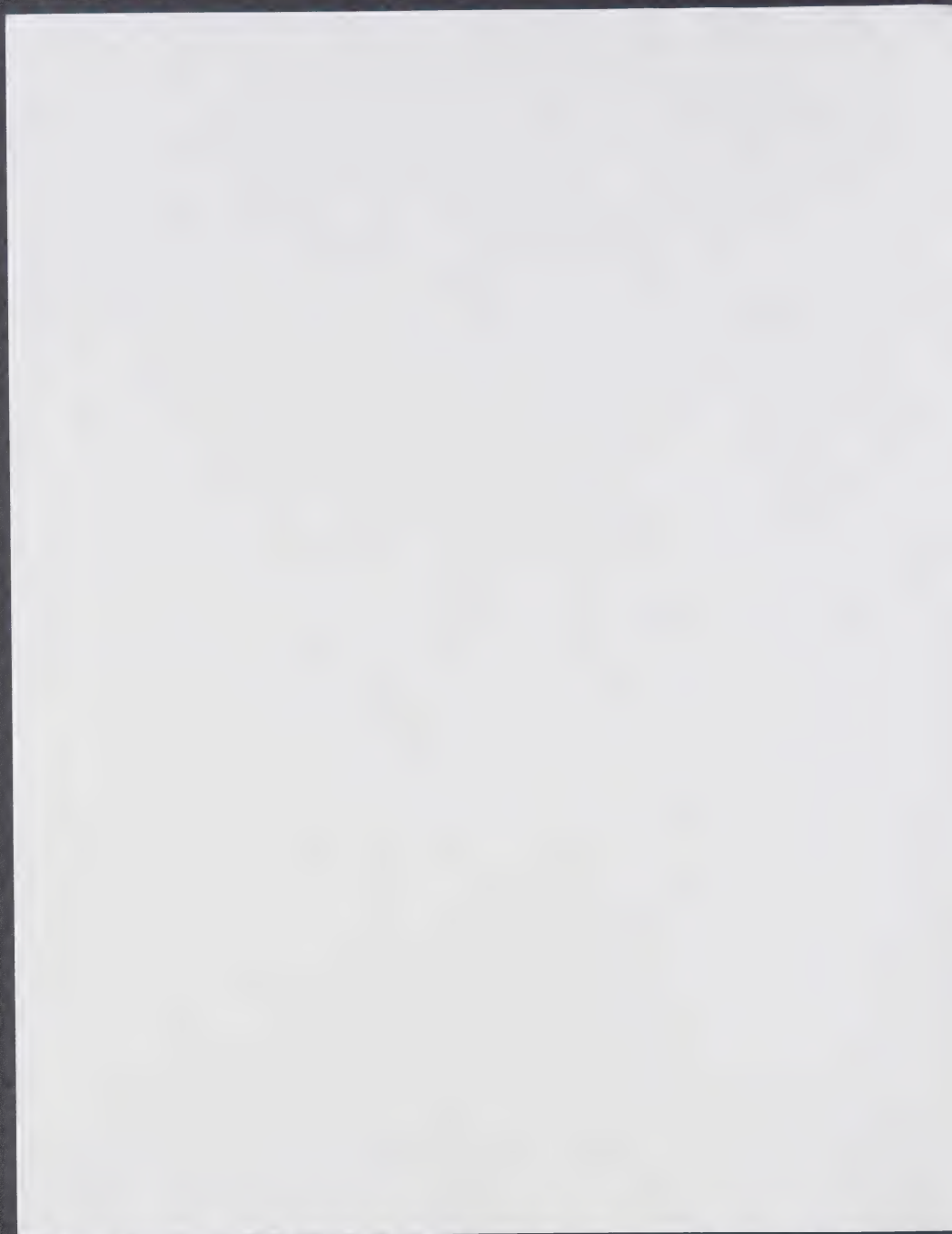
Bill ToGui Rochat Fine Art Ltd.
51 MacDougal Street, #135
New York, NY 10012
673-3484

P.O. No. Terms Ordered by

Qty	Description	Rate	Amount
1	8x10 Duplicate Transparency	37.00	37.00
4	Additional Dupe	22.00	88.00

4953
11-8-04

Subtotal	\$125.00
Sales Tax (8.625%)	\$10.78
Total	\$135.78



(no subject)

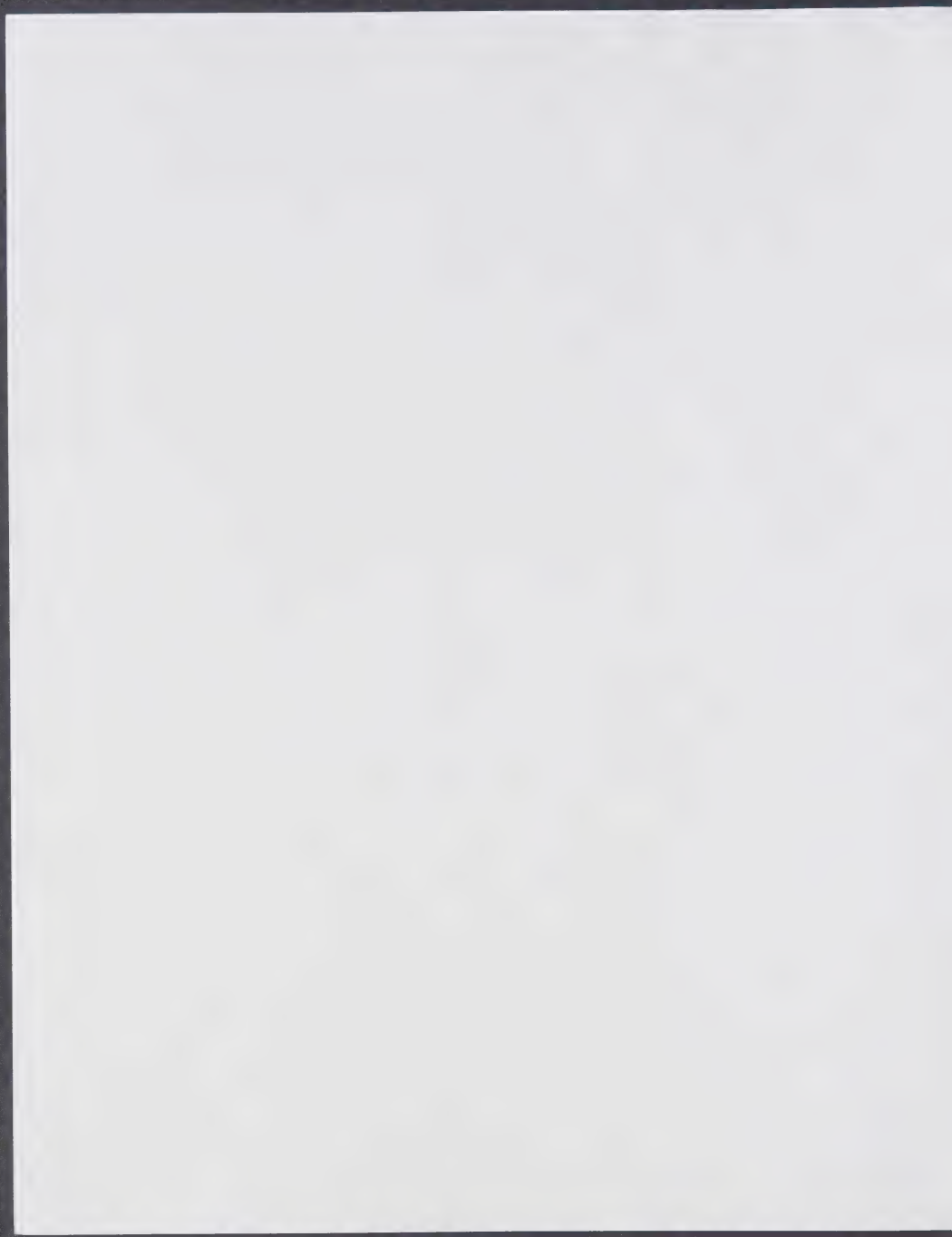
Subject: (no subject)
From: GuiRochat@aol.com
Date: Sat, 23 Oct 2004 10:38:57 EDT
To: baderfa@execpc.com

Dear Alfred,

I have already run out of color transparencies of the Bloemaert. After sending two to you and one to each on the list I mentioned in my fax to you, keeping one for my files and giving one to Michael (I want him to study it next to the painting as I can see small areas still to be treated such as the hem of the gold dress of the daughter in front and old repairs still visible in her rib cage, as I want the painting to be absolutely perfect), I also sent today a transparency to the Rijksmuseum, in care of Dr. Bok and Prof. Sluijter together and one to Dr. Wheelock at the National Gallery. I need one more for the Tokyo Museum as advised by Dr. Liedtke (he lectured there and said I should use his name). I would like to have the color transparency copied by my photographer, giving me five more transparencies, so that I will have four copies in reserve for approaching other museums if necessary. It is expensive, but they are my sales tool. I sincerely hope that you will approve and give me permission to do so. The cost should not exceed \$ 215. (\$ 68 for the first one and four @ 32 each=\$ 196 plus tax \$ 17)

Kindest regards,
Gui

This message scanned for viruses by [CoreComm](#)



(no subject)

Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 22 Oct 2004 22:43:37 EDT
To: baderfa@execpc.com

Friday evening:

Dear Alfred,

I sent to you today by priority mail a set of two of the color transparencies and the black and white prints of the Bloemaert, which should arrive by Tuesday at the latest. I am very sorry about the higher cost of the photography as my photographer's prices went up in August, but I hope this is okay as the photos are very good. I sent copies of the color transparency out to Hecht, the Boijmans museum, one to Gero Seelig, the author on the Bloemaert book and one to Dr. Lynn Orr at the San Francisco museum. who was interested.

I mentioned in my fax that I asked Michael Heidelberg to take a look at the Bloemaert *Jacob's Dream* being offered at Sotheby's Olympia as lot number 46. I did this as Dr. Liedtke mentioned it but he did not say very much about it and Michael was also rather non-committal. Both had seen the Sotheby's Olympia catalogue itself and I only saw the internet image, so I would rather be safe than recommend a painting to you which is not so nice. I hope that Michael will report to you directly or to me after he has seen it.

Kindest regards,
Gui

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Cui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.com
Membre Société de l'Histoire de l'Art français

Dear Alfred,

October 22, 2004

Hereby the bill for the photography. I am sending to you two sets of the color transparency and the black and white glossy print. The Bloemaert is well-nigh finished though I keep finding spots which need attention so I am keeping Michael Heidelberg working on it. The painting looks wonderful.

I called Otto Naumann several times but he said he was really too busy to come and see the Bloemaert and could not promise anything before the second or third week in November.

Walter Liedtke came and was very nice, stayed a long time to look at the Bloemaert, which he liked, asked many questions from Michael. He was extremely helpful and even suggested that I might contact the Tokyo Museum of Western Art, which I shall do. Liedtke thought that the painting, though in good condition was not pristine enough for the National Gallery, but he stated that it was definitely a museum picture. He also said that it might be a problem for the Metropolitan to hang it on loan as it was so large and their Dutch galleries were already hung to capacity, but he would think about it. In any case the galleries are being redecorated which takes a couple of months to be completed anyway.

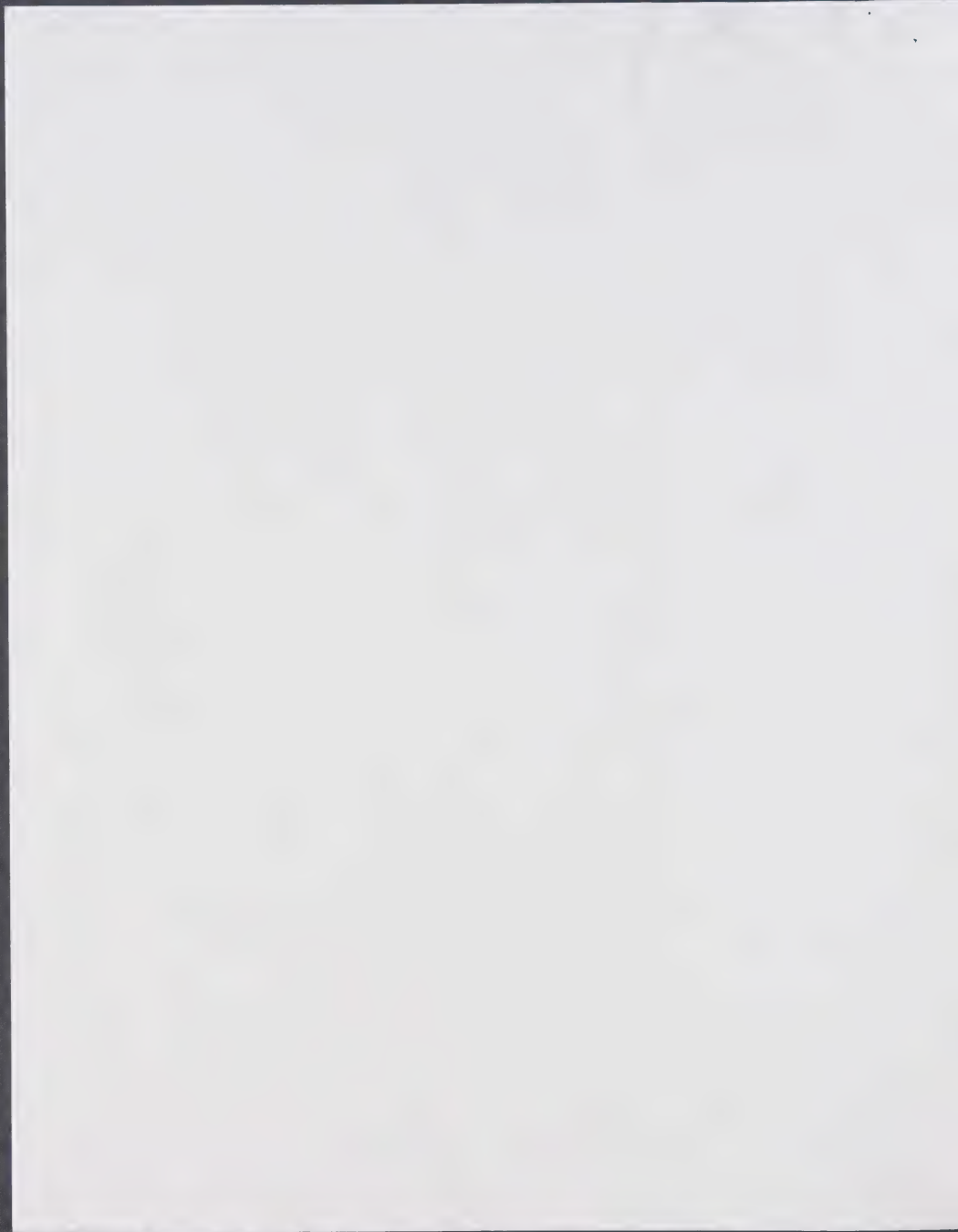
But the greatest information he gave me was about the price. He asked and I mentioned that I thought possibly \$ 1,4 million after your idea of \$ 1,8 million. Liedtke said that if the painting had been in perfect condition it would have carried that price tag easily, but not at present, so I said \$ 1,2 then which he agreed was reasonable and could be possible. I trust him as he gets often offers of similar material and thus must be able to grasp the market value easily.

I talked to Clarissa Post of Sotheby's Old Masters and she told me that she and Christopher Apostle would love to see the painting in its present shape, so they may come to see it at the end of next week. I hope that she still will be helpful in getting more provenance out from the private Women's Club that sold the painting.

As I have not heard when and if the director of the Boijmans museum will come to see the Bloemaert, I have frankly the impression that they are dragging their feet. I let Prof. Hecht know and I will begin to seriously approach other museums next week.

Michael will be in London this weekend and I asked him to take a look at the Bloemaert: "Jacob's Dream" lot 46 at Sotheby's Olympia for you. I will ask him to contact you directly or let me know his impressions of it.







Ali Elai

20 East 68th Street New York, NY 10021
Tel: (212) 517-3062 Fax: (212) 2496298

Invoice

Date 10/21/2004 Invoice # 38115

4946
10-25-04

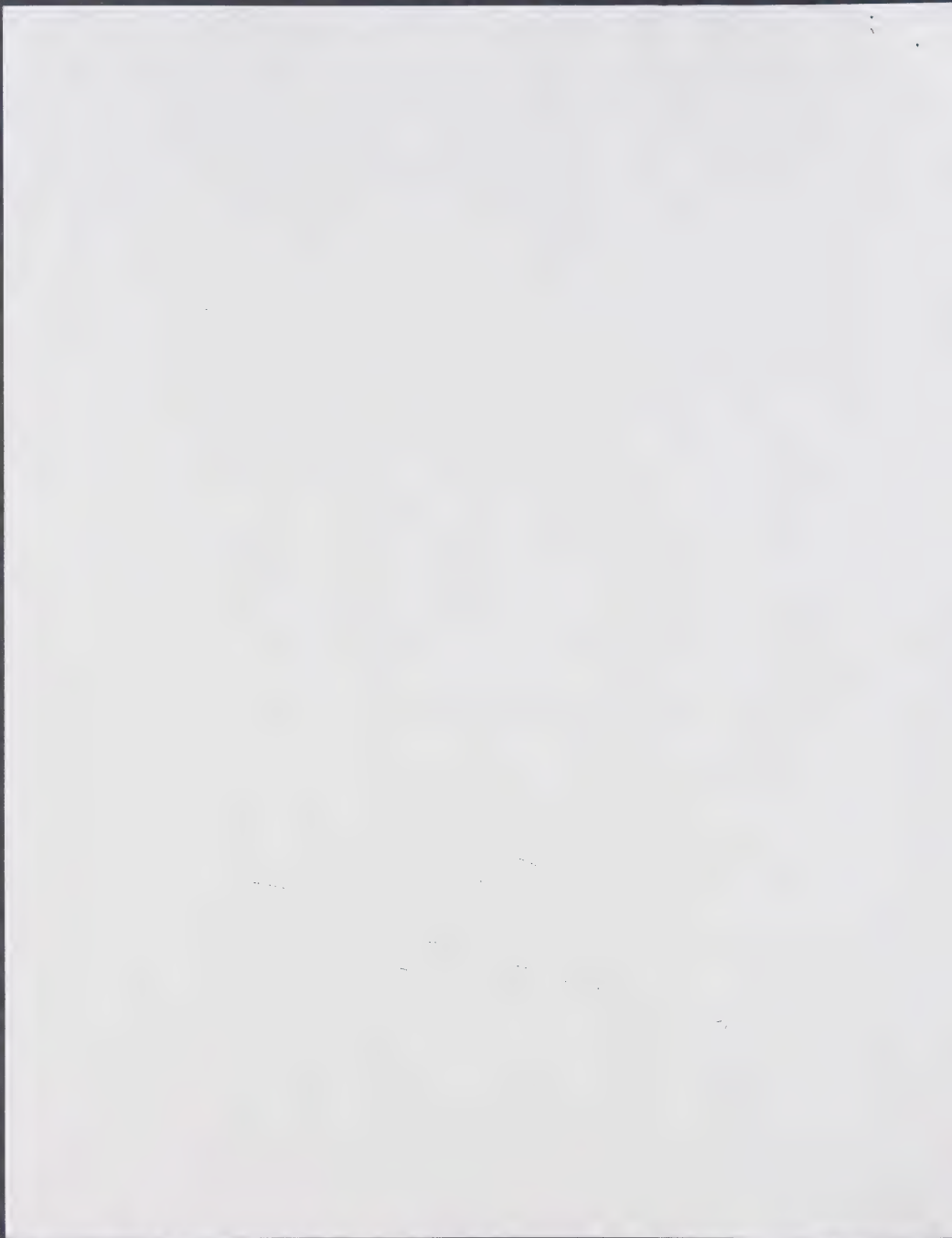
Bill To

Gui Rochat Fine Art Ltd.
51 MacDougal Street, #185
New York, NY 10012
673-3484

Qty	Description	P.O. No.	Terms	Rate	Amount	Ordered by
<i>Painting photographed at Ali Grant Jones</i>						
1	Original Photography & 8x10 Transparency			68.00	68.00	
9	Additional Shot			32.00	288.00	
	B & W Photography and Set of Two 8x10 Custom Prints			42.00	42.00	
3	Additional Print			8.95	26.85	
2	Roundtrip Transportation Fee (cab fare)			14.00	28.00	

Blowout
OK to pay to Am R ←

Subtotal \$452.85
Sales Tax (8.625%) \$39.06
Total \$491.91





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

(414) 962-5169

October 27, 2004

Dr. Marcel Roethlisberger
Graviers 12, Versoix CH 1290
SWITZERLAND

Dear Professor Roethlisberger,

Thank you so much for your letter dated September 10th but received only yesterday. Of course I telephoned you immediately to thank you, and now enclose a color transparency and black/white photograph of that enormous Bloemaert of *Lot and His Daughters*. As you will see, the daughters are really enticing young ladies and the still life is truly beautiful. Why would Bloemaert have painted such an enormous machine? I have seen a good many Bloemaerts and this is the most beautiful I have ever seen.

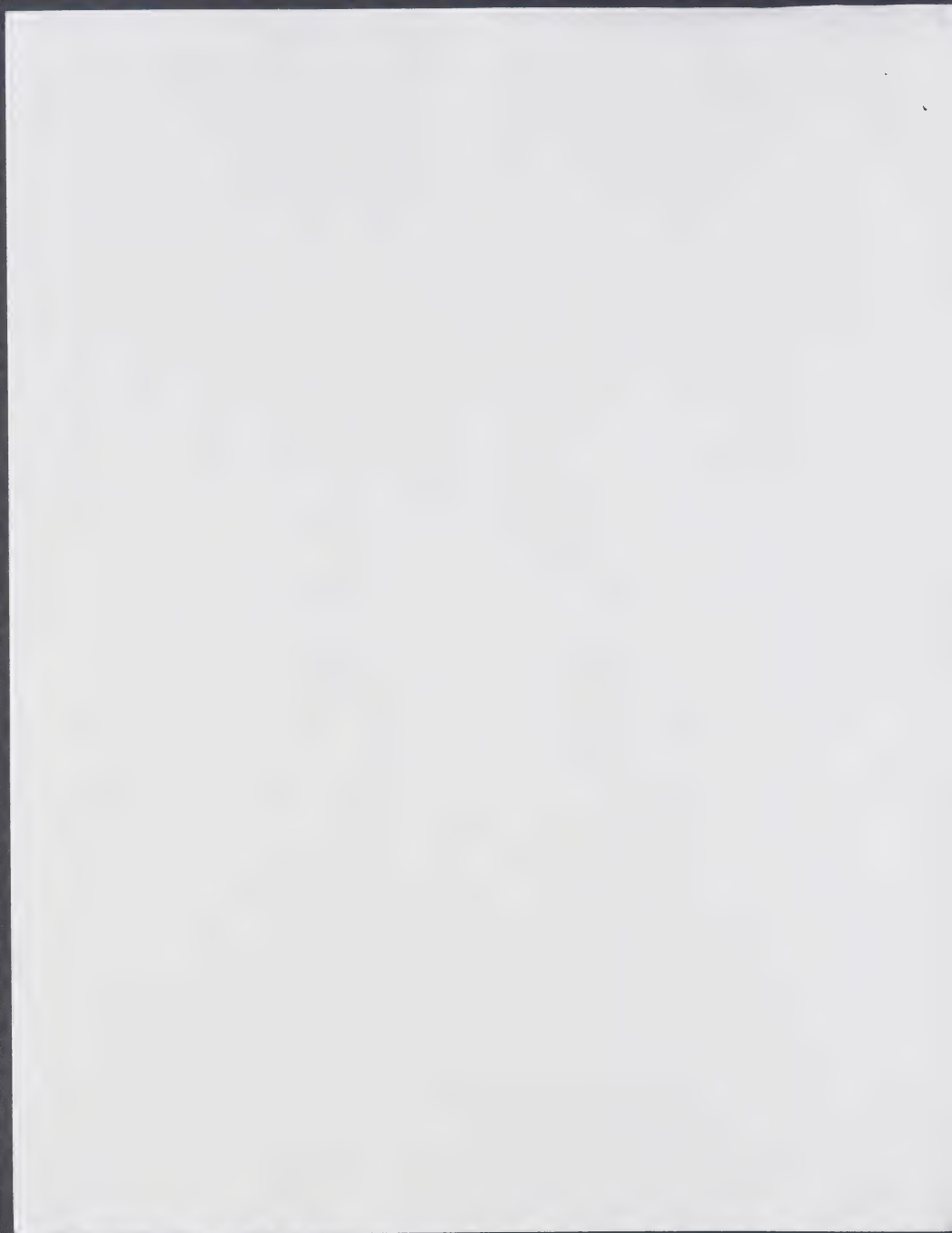
I will be called from Sotheby's Olympia tomorrow around 5 AM to bid on the workshop replica of *Jacob's Dream*. I don't plan to bid very high because I really very much prefer my own version.

I very much like your Moeyart of 1650 and find it difficult to believe that this might depict Moses in the wilderness. After all, there were not such buildings in the desert!

The expert on Moeyart is Dr. Astrid Tümpel, but unfortunately I do not have her Oud Holland article here and so do not know what she thinks of that. Of course Christian Tümpel is really the expert on such biblical subjects and I wonder what he thinks?

Could I possibly have not a transparency but a small slide of this painting? I am just working on a new talk related to just such biblical riddles and I would like to be able to show that slide.

Of course we plan to be in London for the old master sales in December and it would be great if we could meet then. We are leaving for England tomorrow and if you can





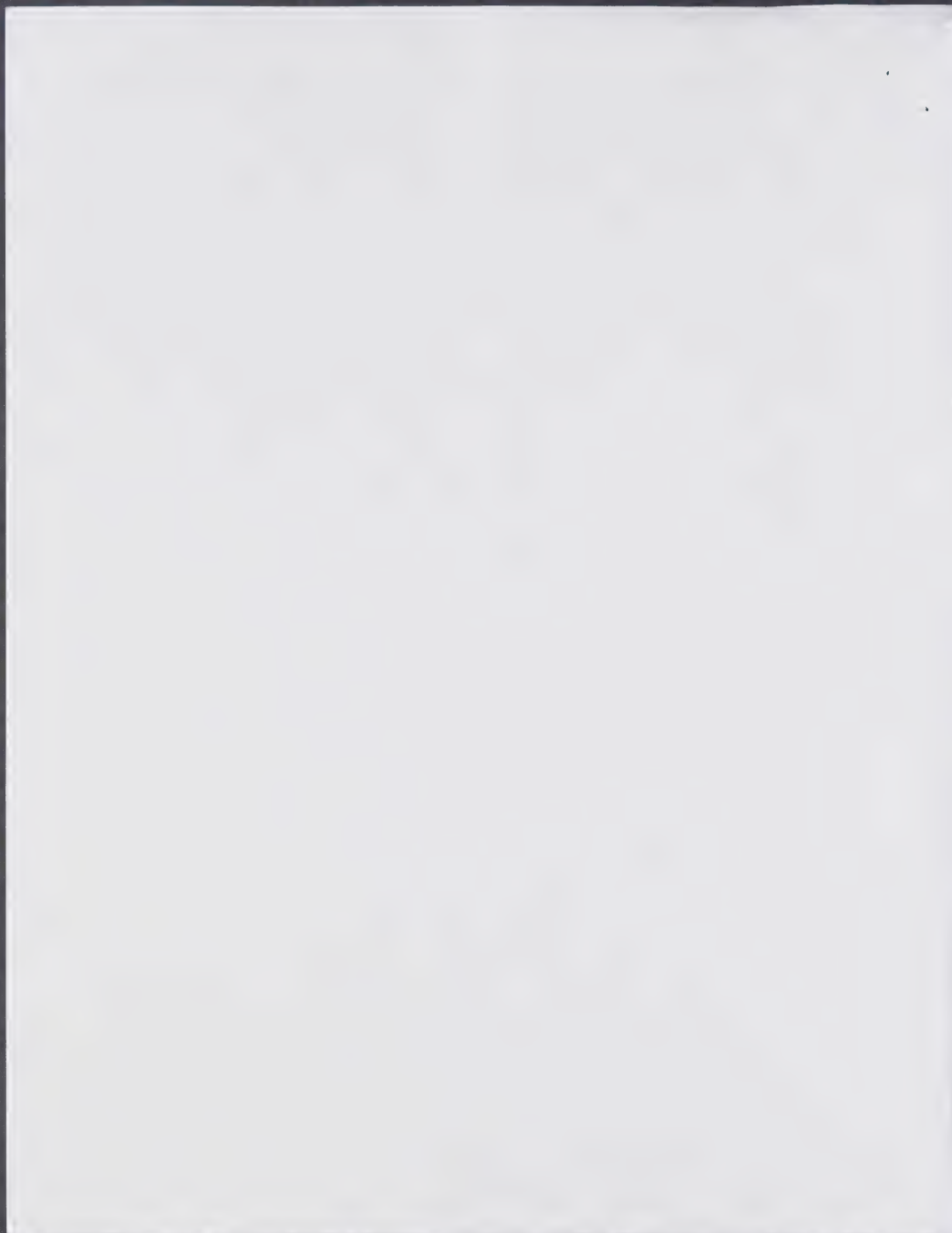
Professor Marcel Roethlisberger
October 27, 2004
Page Two

send me a slide, please send it to my English address, 2A Holmesdale Road, Bexhill-on-Sea, TN39 3QE Sussex.

With all good wishes from house to house I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



MARCEL ROETHLISBERGER
private: Graviers 12, CH 1290 VERSOIX, Switzerland
phone 011 41 22 7554351, fax 011 41 22 7790006
Marcel.Roethlisberger@lettres.unige.ch

10. Sept. 04

Lieber Herr Dr. Bader,

ich schreibe einmal auf deutsch, eine
Sprache, die ich zuwenig brauche. Ich konnte
im Juli, entgegen meiner Gewohnheit,
nicht in London sein, Sie nichtlichen für
mich ein Exemplar Ihrer Festschrift bei
Civis Whitfield, das ich nun bei einem
Kürzlichen Besuch anschauen konnte. Ich möchte
Ihren für dieses schöne Geschenk herzlich danken.
Ein sehr schöner Band, der Ihrem Sammelver-
tum und Ihrem Mäzenat Ehrer macht. Ich
habe bereits mehrere der Beiträge gelesen,
jeder auf seine Art höchst interessant.
Sich persönlich Ihre Sonne, und ebenfalls
interessant und unerwartet die beiden
Essais von Frau Tüngel. Ich würde die von
Ihren Kennenlernen, würde aber nicht
von ihrer schriftstellerischen Arbeit.

Wenn Ihre neue grosse Sammlung,
Lot und die Tücher, fertig geworden ist,
würde ich natürlich eine Leihbibliothek, dann im
Tücher zu stellen.

Ich kenne Ihr Interesse für biblische
Themen und erlaube mir, eine Festschrift eines
großen Meyster Bildes von 1650 beizugehen,
das ich vor bald 50 Jahren vom Los Angeles
County Museum erworben habe (dieser wurde-
ständlichen Museums-Verkäufe). Ich schaue es
jeden Tag an, und immer noch bleibt mir
das Thema etwas rätselhaft. Entweder
4 Moses 31: 14-20, Moses befiehlt seinem
Hauptmann, die Gefangenen Midianiter zu töten.
Oder 1 Samuel 15, Samuel befiehlt Saul, die
gefangenen Amalekiter zu töten. Beide Male
die Ermahnung zu absoluter Gehorsamkeit.
Aber ist das wirklich alles? Es hätte geläufigere
Quellen für dieses Thema gegeben. Wer in
Holland kann gerade dieses - gewiss selb-
stern Thema bestellt haben, und ~~es~~ in welcher
Absicht? Bitte verwenden Sie keine Zeit
über diese Frage, aber vielleicht fällt Ihnen
aus Ihren weiten Kenntnissen spontan etwas
dazu ein. Vielen Dank im voraus.

Vielleicht gibt es Anfang Dezember die
erste Gelegenheit, Sie in London zu sehen!
Nochmals mit vielen Dank, mit meinen
besten Grüßen an Sie und Frau Dr. Buser
und meinen Wünschen für Ihr Wohlergehen

Ihr

Maximal Rosenfeld

Kaif

Subject: Re: Paintings
From: David de Witt <3dad5@post.queensu.ca>
Date: Thu, 28 Oct 2004 11:21:02 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

It's sobering to hear such disappointing news about such a promising prospect (in theory). I too suspect that Volker will corroborate it, and that we have already received a clue in the low estimate.

You did very well to write Sander Bijl that letter. Ideally, he would offer to refund you part of the price. But I suspect that he will simply write off the loss of potential business. I only wish we had been able to deal directly with De Boer. They are more professional, and would have been more straightforward about the painting.

Too bad about the Bloemaert. It would have been interesting to have the two side-by-side. Too bad about the lost sleep too: 5:15!

I noticed something in a recent e-mail about travel to England. When do you and Isabel plan to leave?

With all best wishes,
David

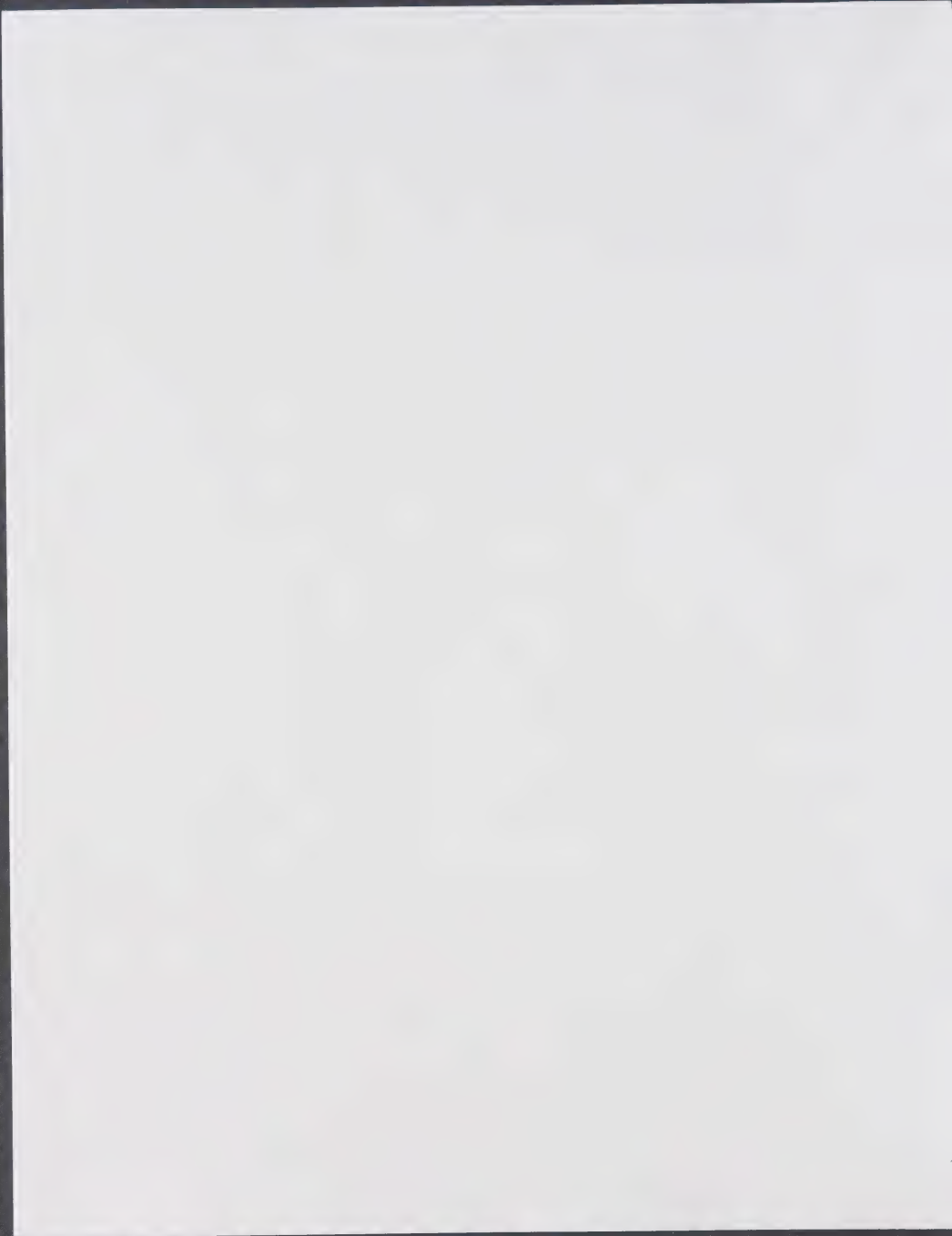
At 10:38 AM 10/28/2004, you wrote:
Dear David,

At 5:15 this morning I was the underbidder to Jacob's Dream, which went for L7,000. This was not a painting I had to have but it will be good to have the facts for your essay on the original.

I cut out the page from the Christie's Amsterdam catalog and sent it to Charles Munch. He told me that this Bol really is a wreck which has been horribly restored and I shouldn't think of purchasing it. Of course I will talk to Volker Manuth on Sunday but he is likely to tell me pretty much the same after having seen the original.

All the best,
Alfred

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University





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

(414) 962-5169

October 28, 2004

Dr. Walter Liedtke
Curator of European Paintings
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028-0198

Dear Walter,

I am so glad that you went to look at the Bloemaert, *Lot and His Daughters*. I wish I had a clue why Bloemaert would have painted such an enormous machine. I have seen a good many Bloemaerts and own two in my collection which will go to Queen's University, but none I have seen is as beautiful as that.

I wonder whether I may ask you for a personal favor.

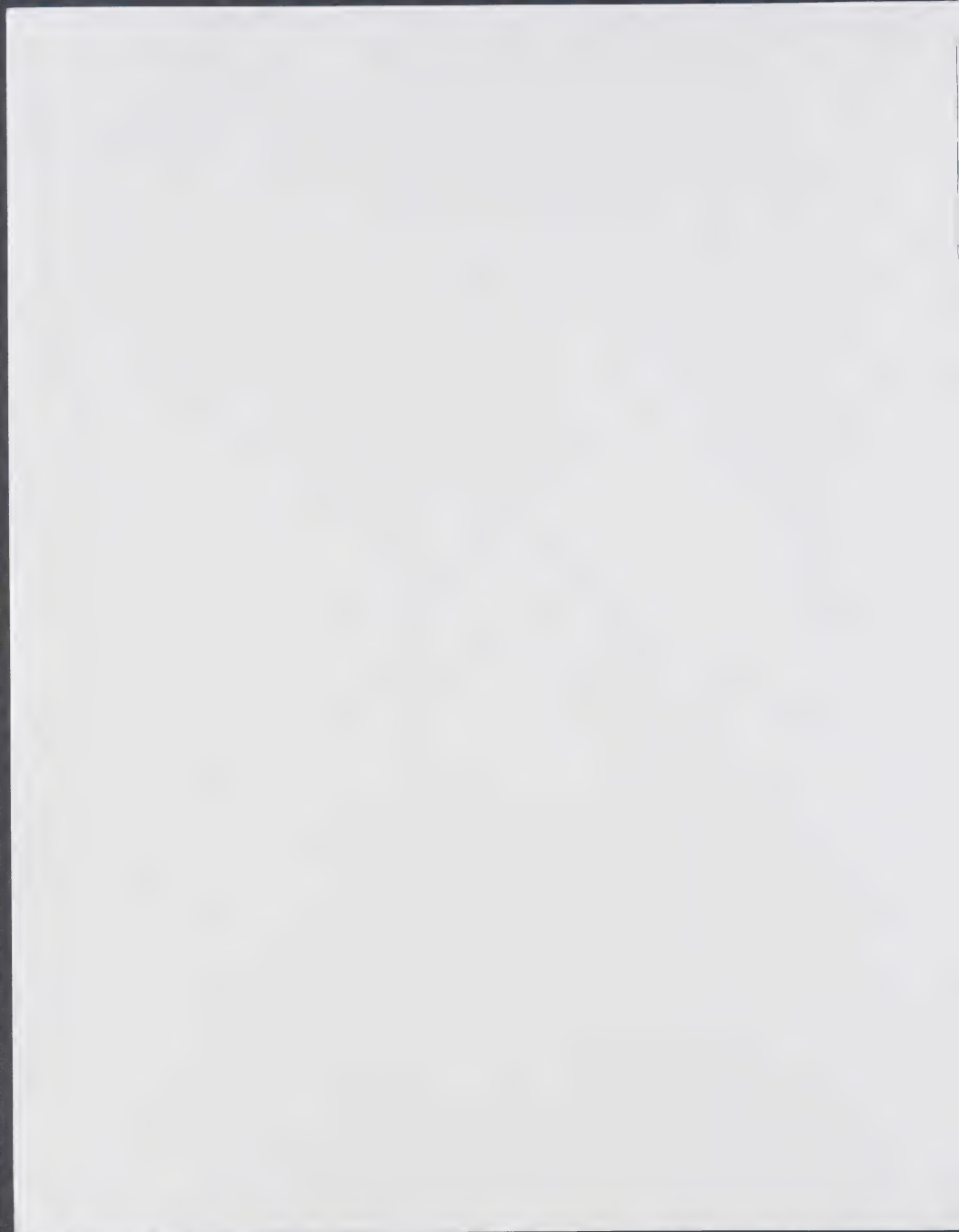
I am working on another talk related to my interest in how the Dutch looked at the Bible. For my 1976 exhibition "The Bible Through Dutch Eyes" I asked the Metropolitan to loan me three paintings and you kindly loaned two. But you could not loan me the third, Bramer's *Judgment of Solomon*, because it is on such a fragile panel.

Would it be possible for you to send me a slide of that painting, to be used in my talk? Of course please do bill me.

With many thanks and best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Dict'd but not read



October 28, 2004

Mr. & Mrs. James Call
5412 Vining Point Road
Minnetonka, MN 55345

Hroza

Dear Susan and Jim,

I am so glad that you like the *Adoration of the Shepherds* and I think that Professor Martin Postle's book on Reynolds will have a better home with you than here.

I loaned the original painting to Professor Postle in London for several months so that he could study it and when he returned it to me he told me that he liked it very much and believed that it was painted in preparation for the Facius engraving shown on p. 174 of his book.

Our invoice for the painting, cif Minnetonka, is enclosed.

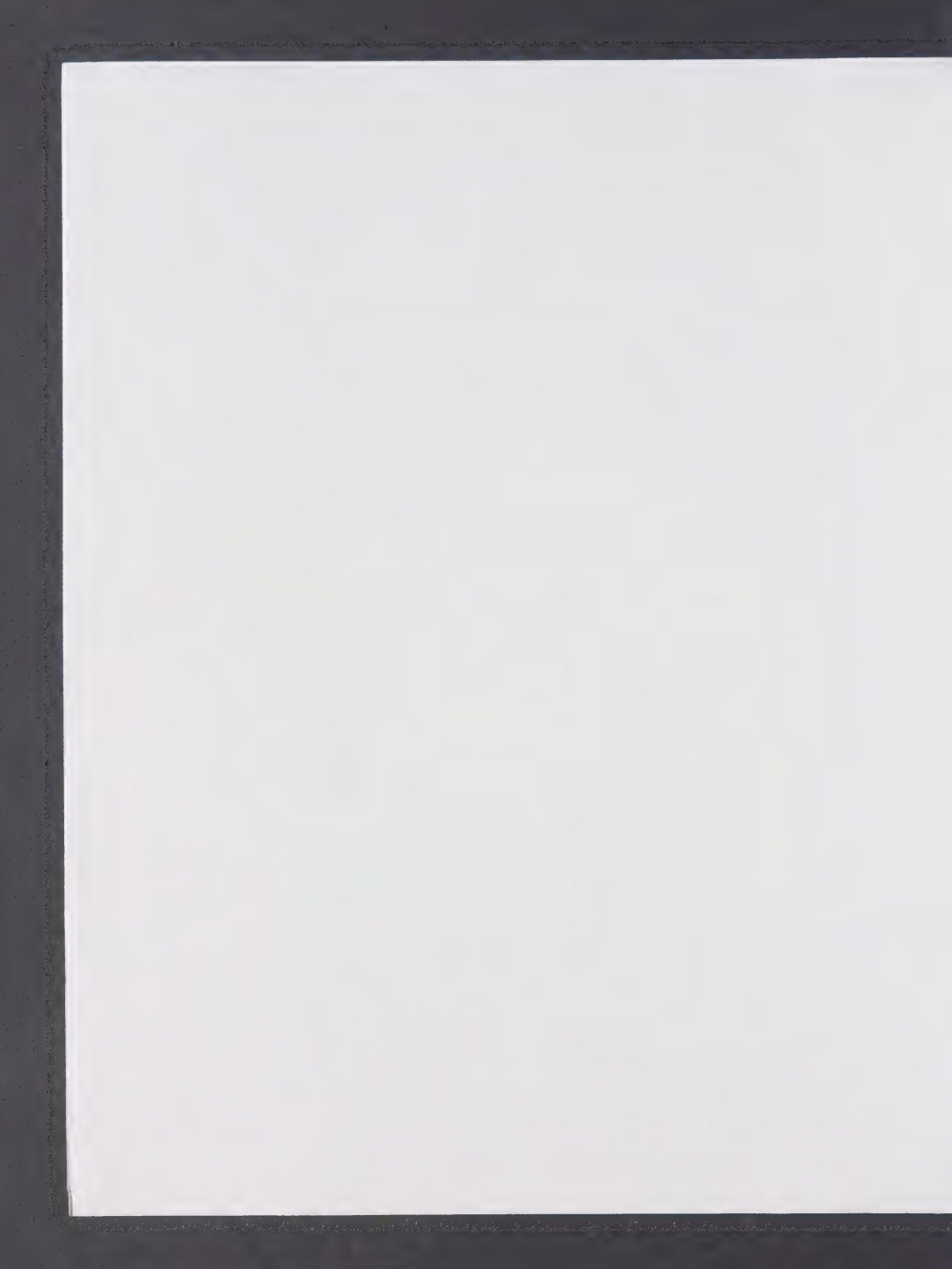
To turn now to some of the other paintings you looked at last Friday:

Heleu

2

- The Heleu is a very sensitive portrait by this well-known artist. It is dark and so would need a good deal of light.
- The portrait of a Russian, probably a Jew, signed and dated by Herman Struck, is in excellent condition. It is very thickly painted and so from a distance it might look as if the paint is unstable. But it isn't. Herman Struck was one of the ~~best~~ ablest etchers and painters at the turn of the century. With the rise of Hitler he moved to Haifa. With the painting I could send you a rare book by Struck on his etchings.
- This profile of a man by Jan Lievens was offered at Sotheby's NY last May, very poorly illustrated, and I enclose Sotheby's listing and a good photograph. I sent it with a reserve of \$40,000 and it did not sell. George Gordon, the auctioneer, an old friend who came to Milwaukee to stay with us for a couple of days after the sale, told me that there was a bidder to \$38,000 but of course it did not reach the reserve.

Berlin's



Mr. & Mrs. James Call
October 28, 2004
Page Two

The greatest expert on Rembrandt's students and associates, Professor Werner Sumowski, confirmed in a letter in November 1996 that this is by Jan Lievens and he dated it to the 1630s. I must tell you that I like the painting very much but I am not totally convinced that it is by Jan Lievens. There were other great artists who painted like this. To you this fine painting would cost \$30,000 cif Minnetonka.

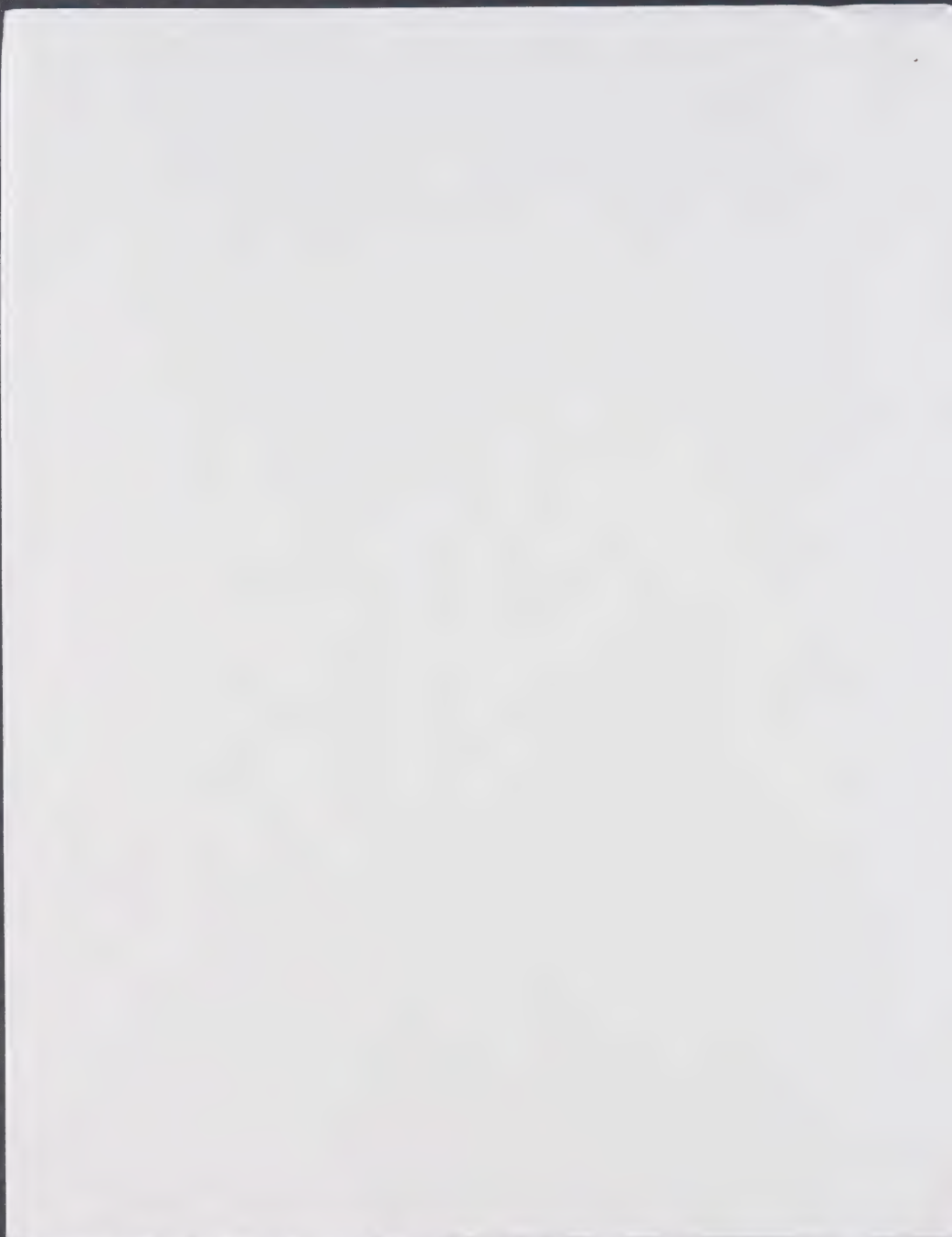
Isabel and I are leaving for England this evening and will return late on December 21st.

We very much hope to be in Milwaukee when next you drive through our city.

With best wishes as always I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.
2 day FEDEX





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

2151

October 29, 2004

Ms. Catrin Tilley, Director of Development
The Playfair Project
National Galleries of Scotland
Development Department
The Dean Lodge
72 Belford Road
Edinburgh EH4 3DS
SCOTLAND

Dear Catrin,

Please don't mind that a great many travels have delayed my thanking you for your delightful letter of September 10th.

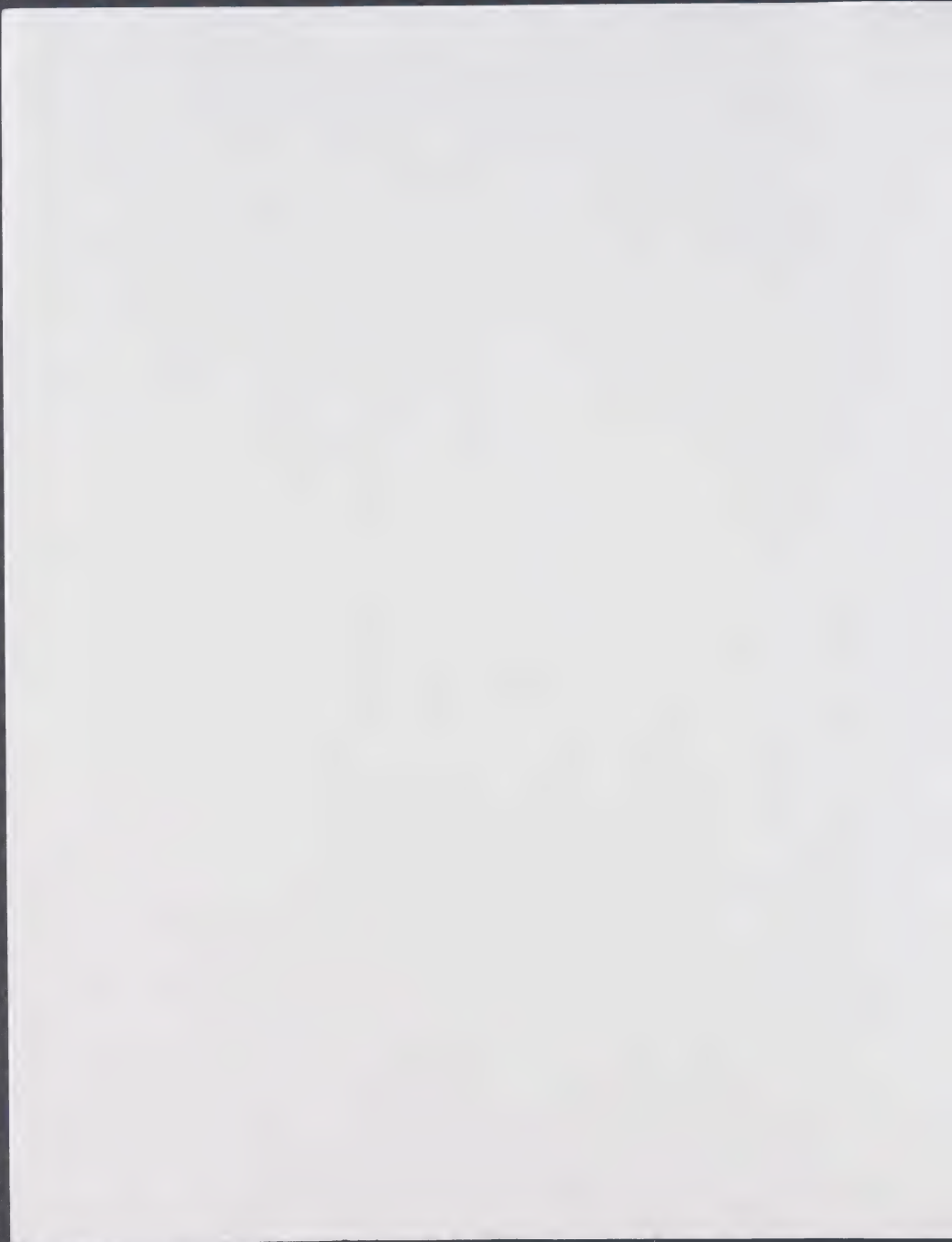
Unfortunately we will not be able to come to Edinburgh for your next celebrations though we may be able to come when you open the Elsheimer exhibit which will include one of our paintings.

May I ask you for your personal help in a very curious matter. During his visit to Milwaukee Sir Timothy Clifford very much liked a painting depicting the *Deposition* which the previous owner had thought might be by Rubens or Van Dyck and I thought that it is by Jordaens. Sir Timothy very much liked the painting and told me that he knew who painted it. He also told me that he thought that one of his trustees would like to purchase this but Sir Timothy then told me that the sale would not come about. But, Catrin, I would so like to know who Sir Timothy thinks painted this fine panel and unfortunately he has been so busy that he has not replied to my several queries. Could you please ask him when both of you have a free moment and then let me know?

With all good wishes, also to Sir Timothy, I remain

Yours sincerely,

Alfred Bader
AB/az



SCHRAGER AUCTION GALLERIES,
LTD. 2915 N. Sherman Blvd. - P O Box
100043 Milwaukee, Wisconsin 53210

Buyer ID: 243 Paddle ID: 174

Buyer Invoice # 1

Buyer Copy Auction # 172

(414) 873-3738 www.schragerauction.com fax (414) 873-5229

ALFRED BADER
BADER FINE ARTS
924 E. Juneau Ave., Ste. 622
MILWAUKEE, WI 53202

Tuesday, November 02, 2004

Home Phone 962-5169

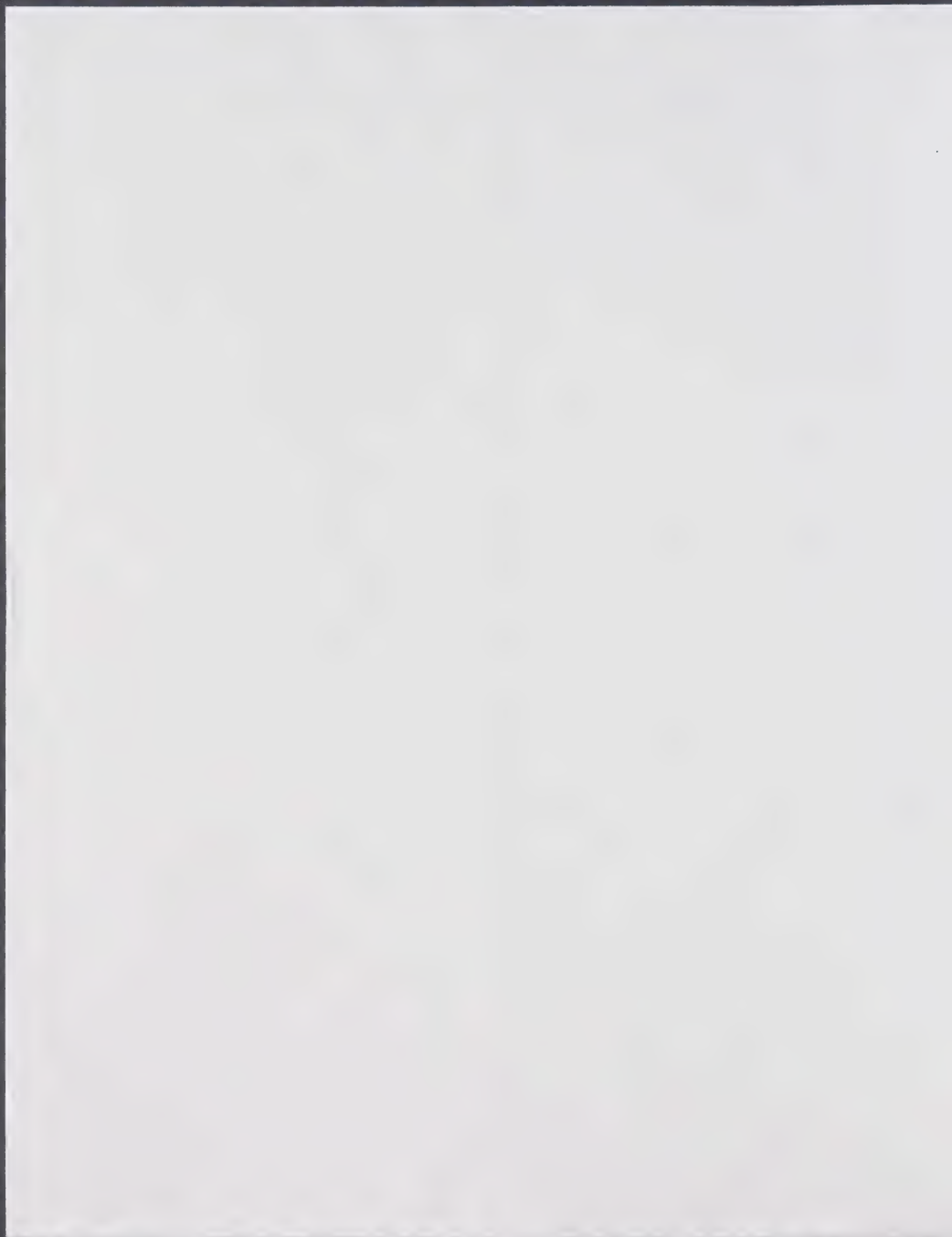
Business Phone 277-0730

Dealer Cert: 147130

	Item Description
2078	SCHWARTZ, LESTER O.~, American, 19th / 20th C. , "Prancing Clo
	All sales are final. No returns. No exchanges.
Paid by Check.	No refunds. All items sold as is.

5.6% Sales Tax	Price
0.00	500.00 p
0.00	500.00

Invoice Total \$500.00



1459

Dear Mr. Pardo,

We would be pleased to sell you ABFA #1459 at the dealer discounted price quoted to you in Dr. Bader's letter of October 12th which is US \$2600.00.

We cannot, however, send the painting until the end of November. Dr. Bader is in Europe and I leave in a few hours for the east coast. Is this a problem for you?

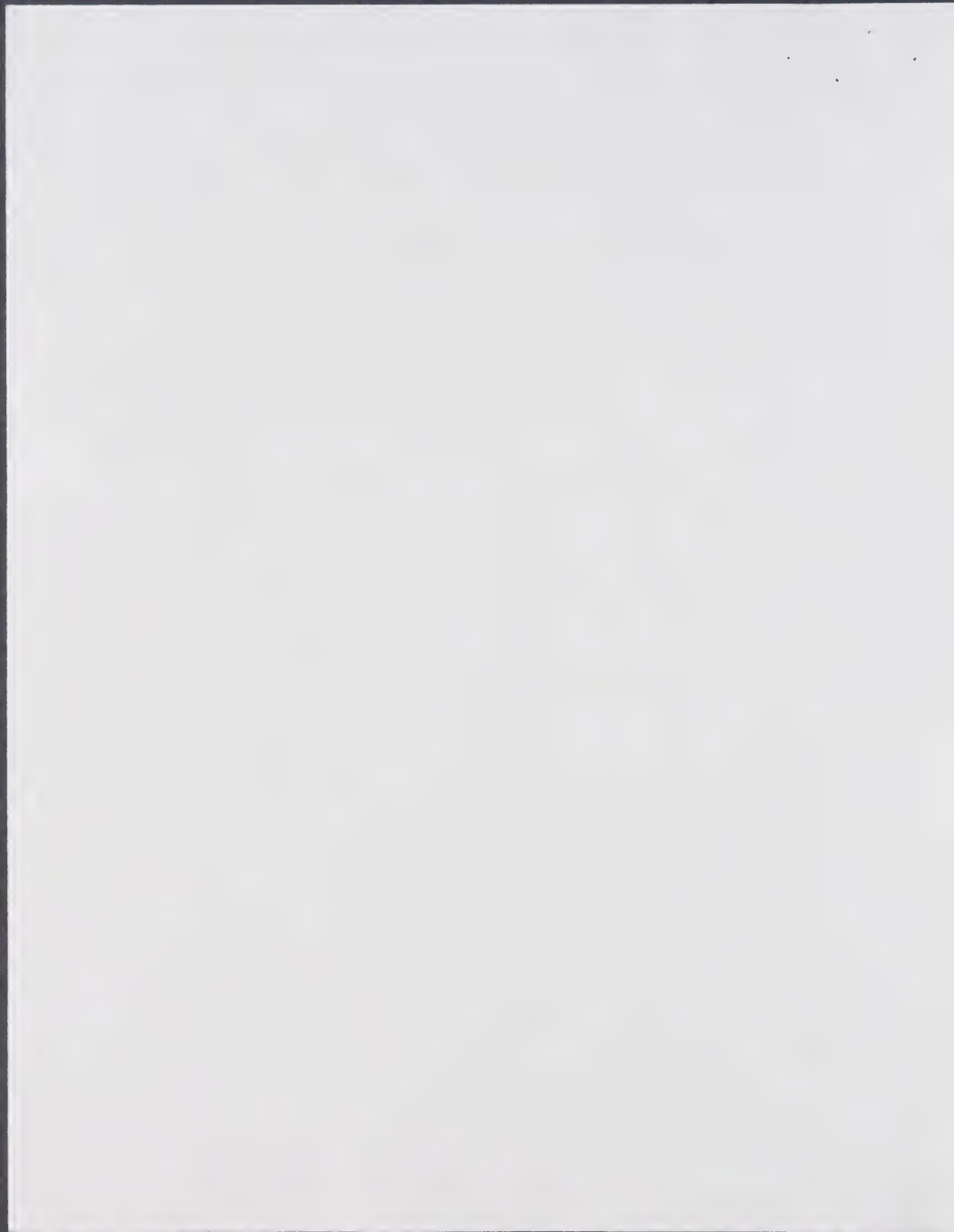
Wire transfer instructions in US dollars follow:

To: Marshall & Ilsley Bank #98
Milwaukee, Wisconsin
ABA #075000051
SWIFT CODE: MARLUS 44
For deposit to: Alfred Bader Fine Arts
Acct. #00241 55967

I will return to the gallery on November 23rd. Please advise me by e-mail if you wish to go ahead with the transaction and also when you have arranged the wire transfer. I believe the problem with the search engines caching the paintings has been solved.

Regretfully, the beautiful Eugenio Lucas synagogue interior was sold in September.

Best regards,
Ann Zuehlke, Gallery Manager
Alfred Bader Fine Arts



Fwd: New Information Request

Subject: Fwd: New Information Request
From: "abfa" <ordersfa@alfredbader.com>
Date: Mon, 08 Nov 2004 11:42:56 -0500
To: <Baderfa@execpc.com>, "David Bader"
<David.theLabPO.theLab@thelab.net>, "Gretchen Dossa"
<Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner"
<Harry.theLabPO.theLab@thelab.net>

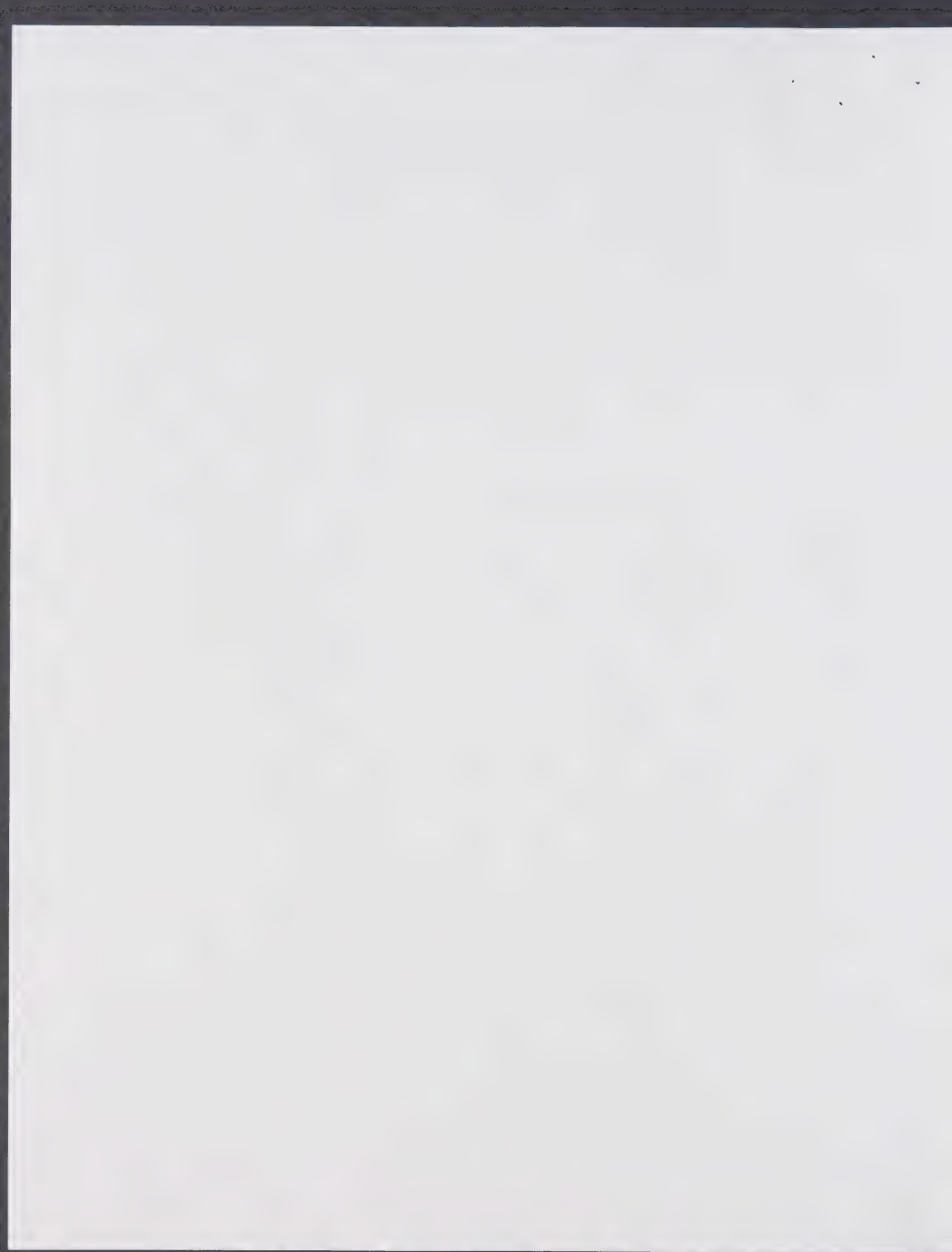
This message scanned for viruses by [CoreComm](#)

Subject: New Information Request
From: saga@artesaga.com
Date: Mon, 08 Nov 2004 12:40:02 -0500
To: david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: saga@artesaga.com
Name: SEVERO PARDO
Address1: LOPEZ DE NEIRA 13 BAJO
Address2:
City: VIGO
State:
Country: spain
Zip: 36203
sendEmail: 1
ABFANum:

Notes: DEAR MR. BADER : I,M SORRY FOR MY DELATE .
BUT I WAS TRAVELLING OUT OF SPAIN .
ON THE JACOPO AMIGONI PAINTING WE ARE INTERESED. ALSO IF ITS
AVALAIBLE WE HAVE A CLIENT INTERESED IN THE EUGENIO LUCAS THAT YOU
SENDED ME A PICTURE , PLEASE SEND ME A EMAIL IF ITS POSSIBLE TO
SELL.
MANY REGARDS
SEVERO PARDO



October 12, 2004

Mr. Severo Pardo
Galeria de Arte Saga
Galeria de Arte Art-Next
Lopez de Neira 13 BAJO 36203 VIGO
SPAIN

Dear Mr. Pardo,

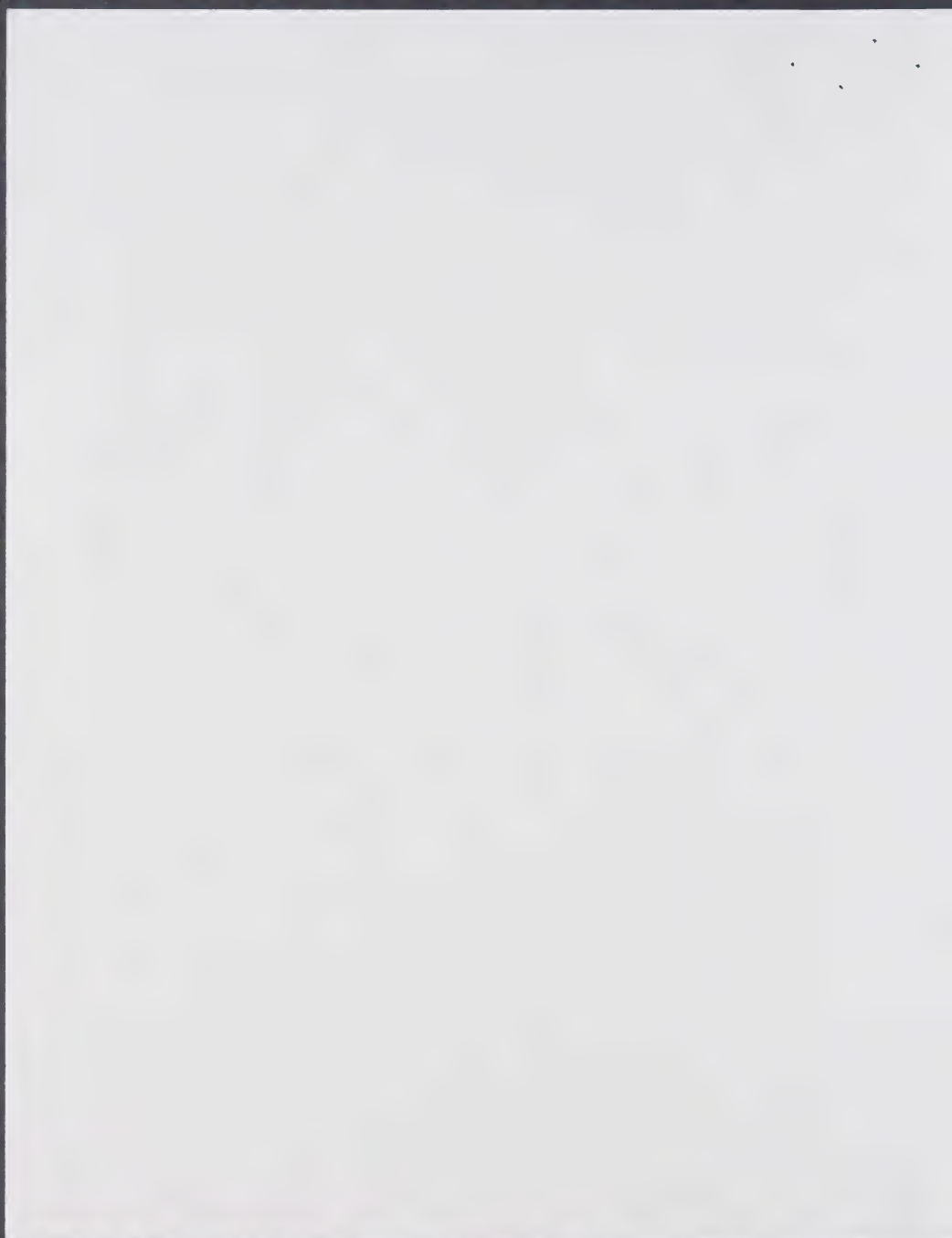
We have recently acquired a fine work by Amigoni, certainly done late in his life when he was working in Spain. You can view it on our website, www.alfredbader.com under ABFA #1459. It is priced at \$3,000 and we would be happy to give you a 20% dealer's discount so that your final cost would be only \$2,600.

It comes from the collection of a very able collector, Dr. Efim Shapiro. For details about that collector please see chapter 19 of my autobiography, *Adventures of a Chemist Collector*.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az





ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

October 12, 2004

Mr. Severo Pardo
Galeria de Arte Saga
Galeria de Arte Art-Next
Lopez de Neira 13 BAJO 36203 VIGO
SPAIN

Dear Mr. Pardo,

We have recently acquired a fine work by Amigoni, certainly done late in his life when he was working in Spain. You can view it on our website, www.alfredbader.com under ABFA #1459. It is priced at \$3,000 and we would be happy to give you a 20% dealer's discount so that your final cost would be only \$2,600.

It comes from the collection of a very able collector, Dr. Efim Shapiro. For details about that collector please see chapter 19 of my autobiography, *Adventures of a Chemist Collector*.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only

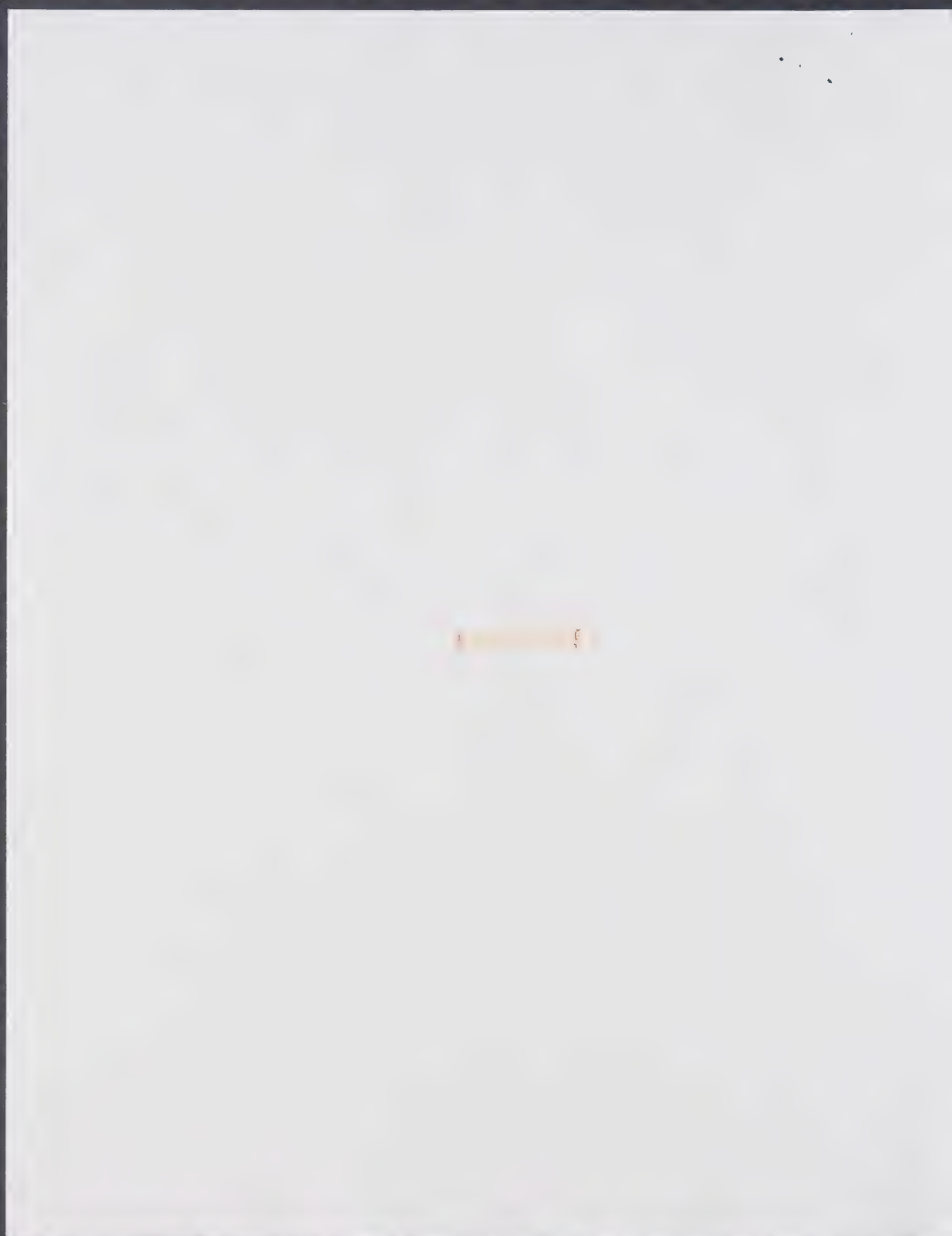
ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709

E-mail: alfred@alfredbader.com



Alfred Bader Fine Arts

924 E. Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

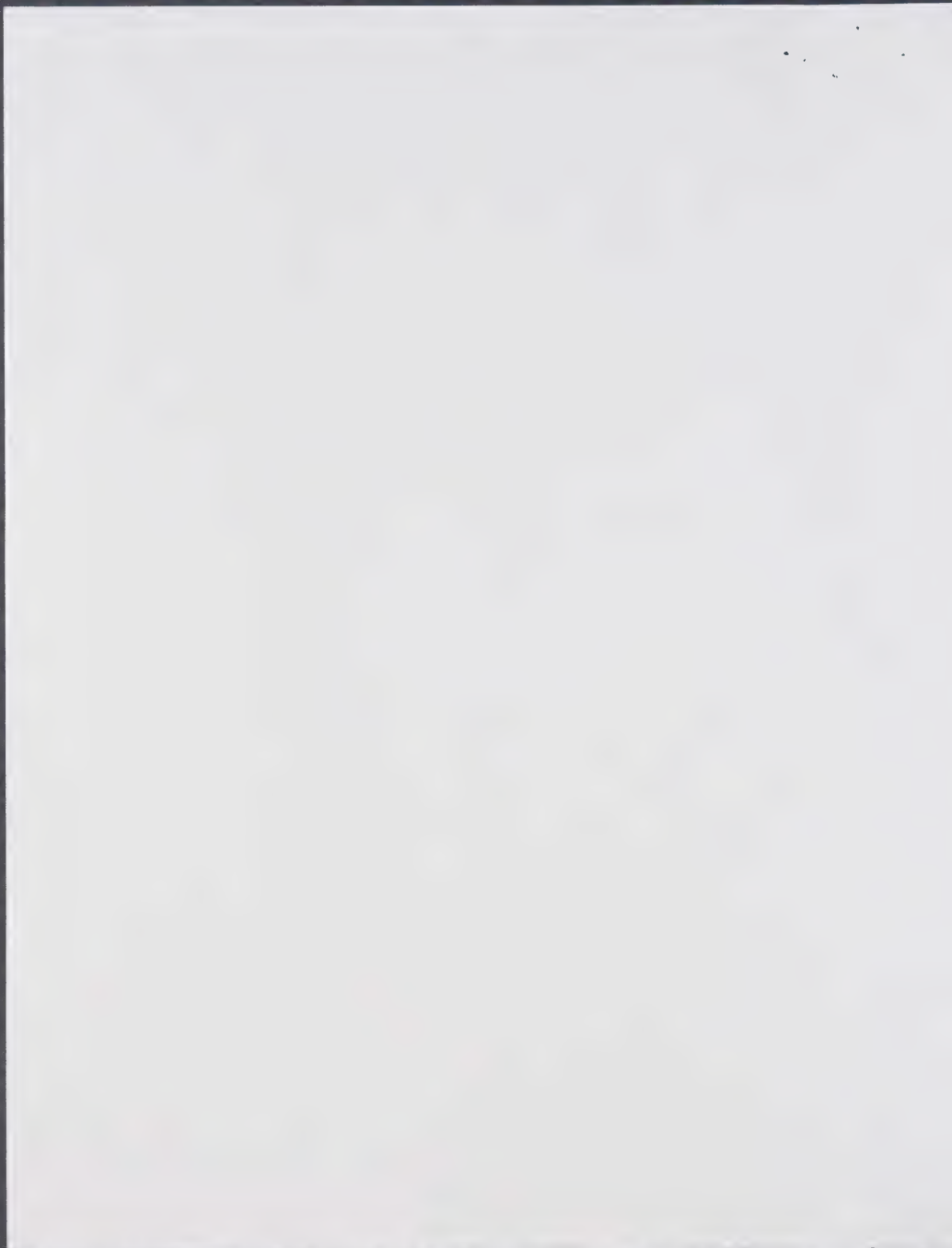
Sales Receipt

DATE	SALE NO.
3/15/2004	107

SOLD TO
Mr. Severo Pardo Galeria de Arte Saga Galeria de Arte Art-Next Lopez de Neira 13 BAJO 36203 VIGO SPAIN

CHECK NO.	PAYMENT METH...	PROJECT
	EFT	

DESCRIPTION	QTY	RATE	AMOUNT
ABFA #2296, Portuguese Cook by Alfredo Gameiro		4,800.00	4,800.00
Thank you very much!			
Spain		Total	\$4,800.00



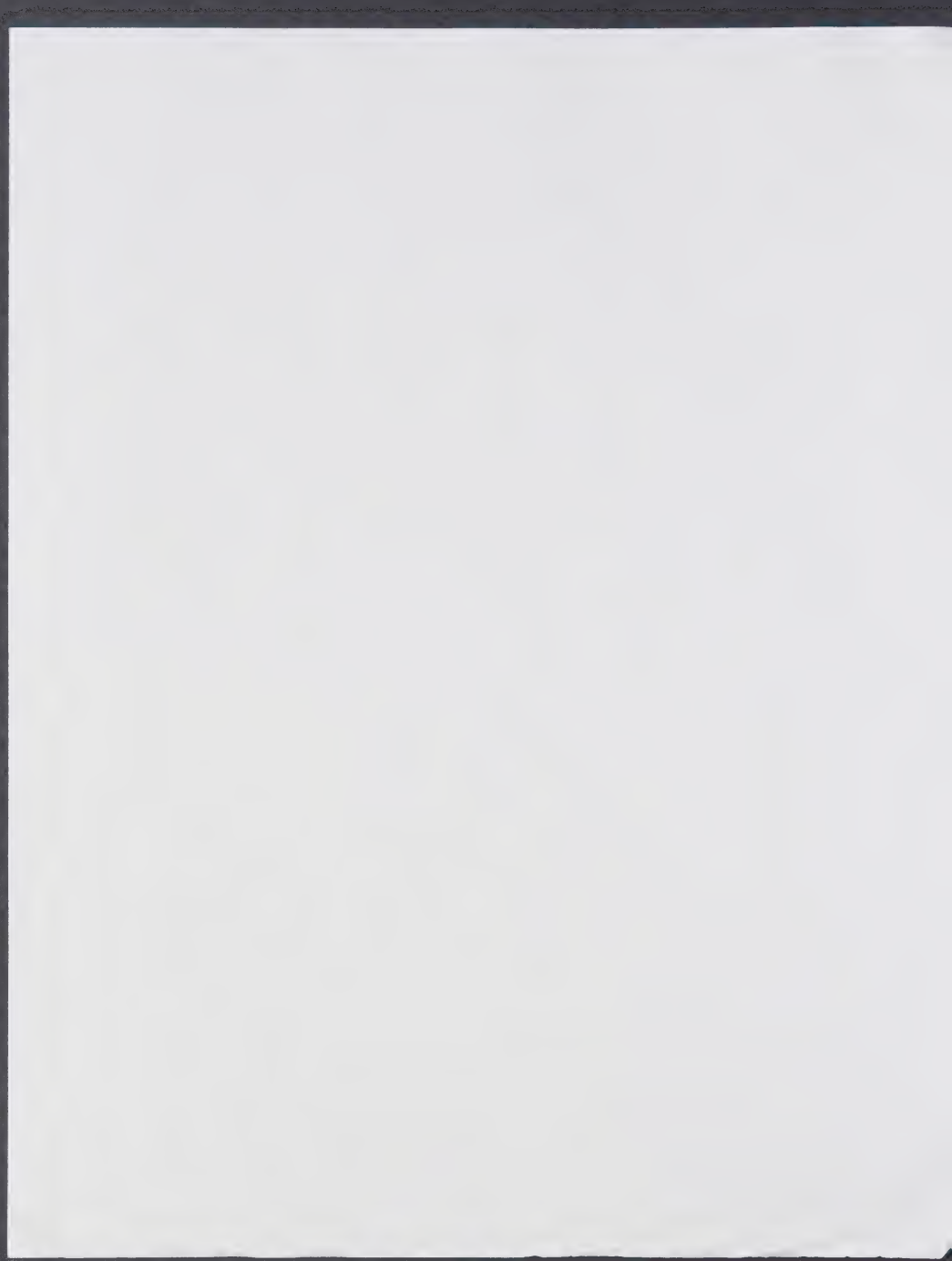
(no subject)

Subject: (no subject)
From: GuiRochat@aol.com
Date: Wed, 17 Nov 2004 15:29:47 EST
To: baderfa@execpc.com

Dear Ann,

Thank you very much for your check and the photograph of the man's portrait. I came back this morning @ 5 a.m. from a two-day trip to San Francisco (Butterfields) to take a look at an awful painting (they gave me the wrong information), so I am trying to catch up. The man's portrait is by Jean Chalette, a French painter from Toulouse (1581-1644) as I in fact indicated to Alfred before, a quite wonderful painter. But Mrs. Cooper does not want to sell it apparently. If you like you can tell Alfred and her this information. Alfred called twice while I was gone and I will call him in England tomorrow. What would be the best time to reach him at home ? All very best wishes and again many thanks,
Gui

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(no subject)

Subject: (no subject)
From: GuiRochat@aol.com
Date: Thu, 18 Nov 2004 09:33:40 EST
To: baderfa@execpc.com

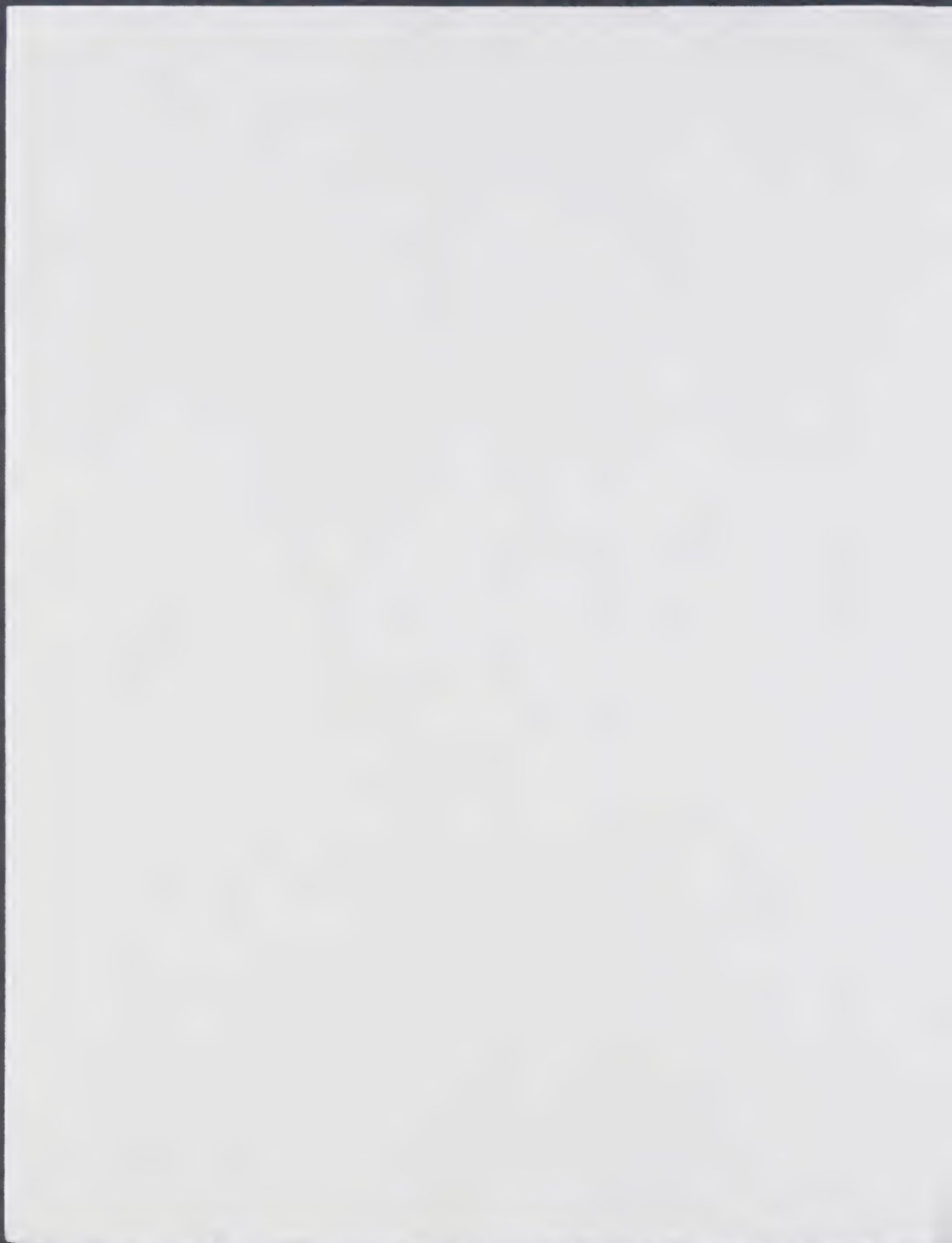
Dear Ann,

I talked to Alfred yesterday as he called me late in the evening. To re-cap what he asked me: the man's portrait belonging to Mrs. Cooper is according to me definitely by Jean Chalette (1581-1644) and very fine indeed. The painting of the Young Boy on panel is according to me by the Belgian/French artist Francois-Joseph Kinsoen (or Kinson) (1770-1839) and painted circa 1810. And the Henningsen "Dragoon on a Horse" is being sold at Rasmussen in Copenhagen on December 9, 2004 as lot 2217. Please convey this with your next communication with him as he wanted the information. Many thanks !

Kindest regards,

Gui

This message scanned for viruses by [CoreComm](#)



Dear Gui,

Alfred said to call him on the 11th ONLY if the Bloemaert sells. The phone/fax number is 011 44 1424 22 22 23.

Happy Thanksgiving!

Ann

GuiRochat@aol.com wrote:

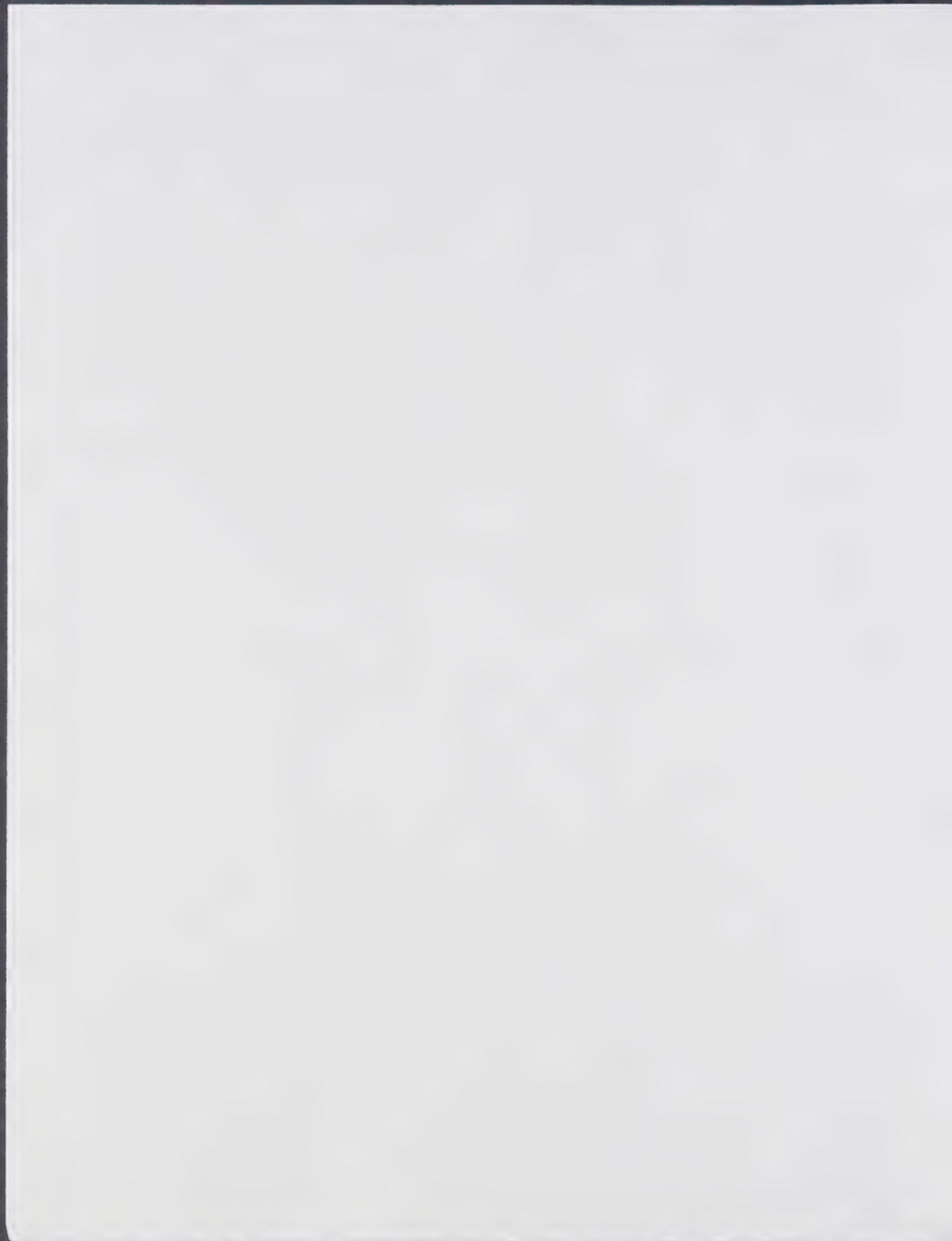
Dear Ann,

I hope all is well in far-off Milwaukee. My telephone company AT&T has mixed me up with another client so my telephone is possibly not working for the next fifteen days. Could you please warn Alfred as a precaution (he plans for now to call me on December 11 and it probably will be corrected by then, but even so).

Many thanks and kindest regards,

Gui

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James S. Horns
1313 5th Street S.E.
Minneapolis, Minnesota 55414
Telephone: 612 379 3813

#

Nov. 30, 2004

Alfred Bader Fine Art
Astor Hotel #622
924 East Juneau Ave.
Milwaukee, WI 53202

STATEMENT

Death of the Virgin

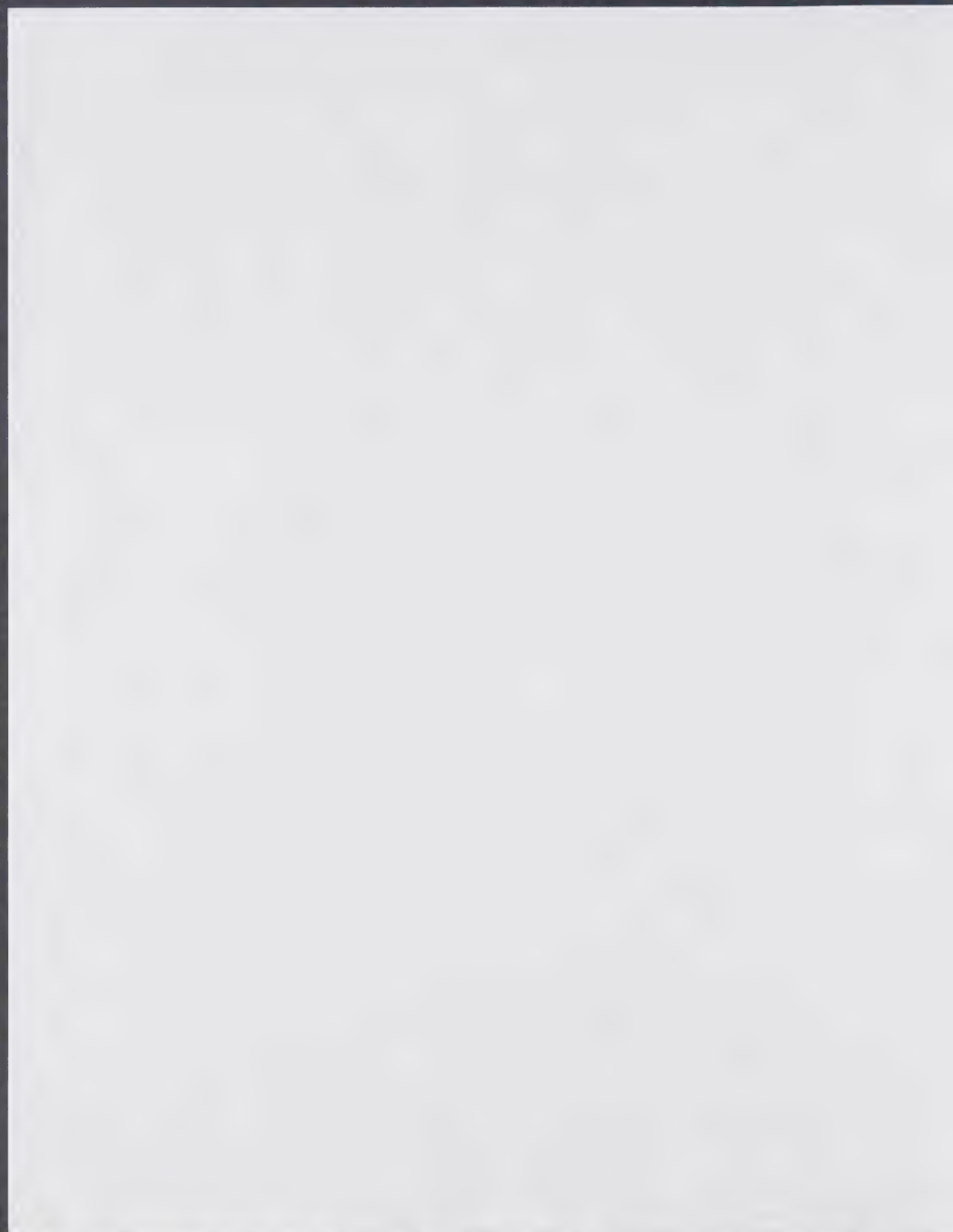
oil on canvas

H: 29 W: 17 irregular outline

Treatment

1. The canvas was relaxed and flattened with moisture and pressure. Some traces of wood at the edges suggest that the original mounting was a glue attachment to a stretcher of similar outline.
2. Surface dirt was reduced with dilute ammonium hydroxide. The solution strength was adjusted with milder mixtures required in sensitive colors such as the reds and browns where cleaning was limited.
3. The painting was coated with Acryloid B-72.
4. The canvas was attached to acid free matboard with BEVA 371 adhesive. This board can be trimmed to the desired frame size and with a shaped front mat and backing board should give the canvas good support.
5. Losses were filled with LiqueTex modeling paste and broadly painted with LiqueTex acrylic colors. Additional retouching was done with polyvinyl acetate and pigment.
6. Final varnish of Acryloid B-67.

Cost of treatment.....\$750



James S. Horns
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Minneapolis, Minnesota 55414
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#

Nov. 30, 2004

Alfred Bader Fine Art
Astor Hotel #622
924 East Juneau Ave.
Milwaukee, WI 53202

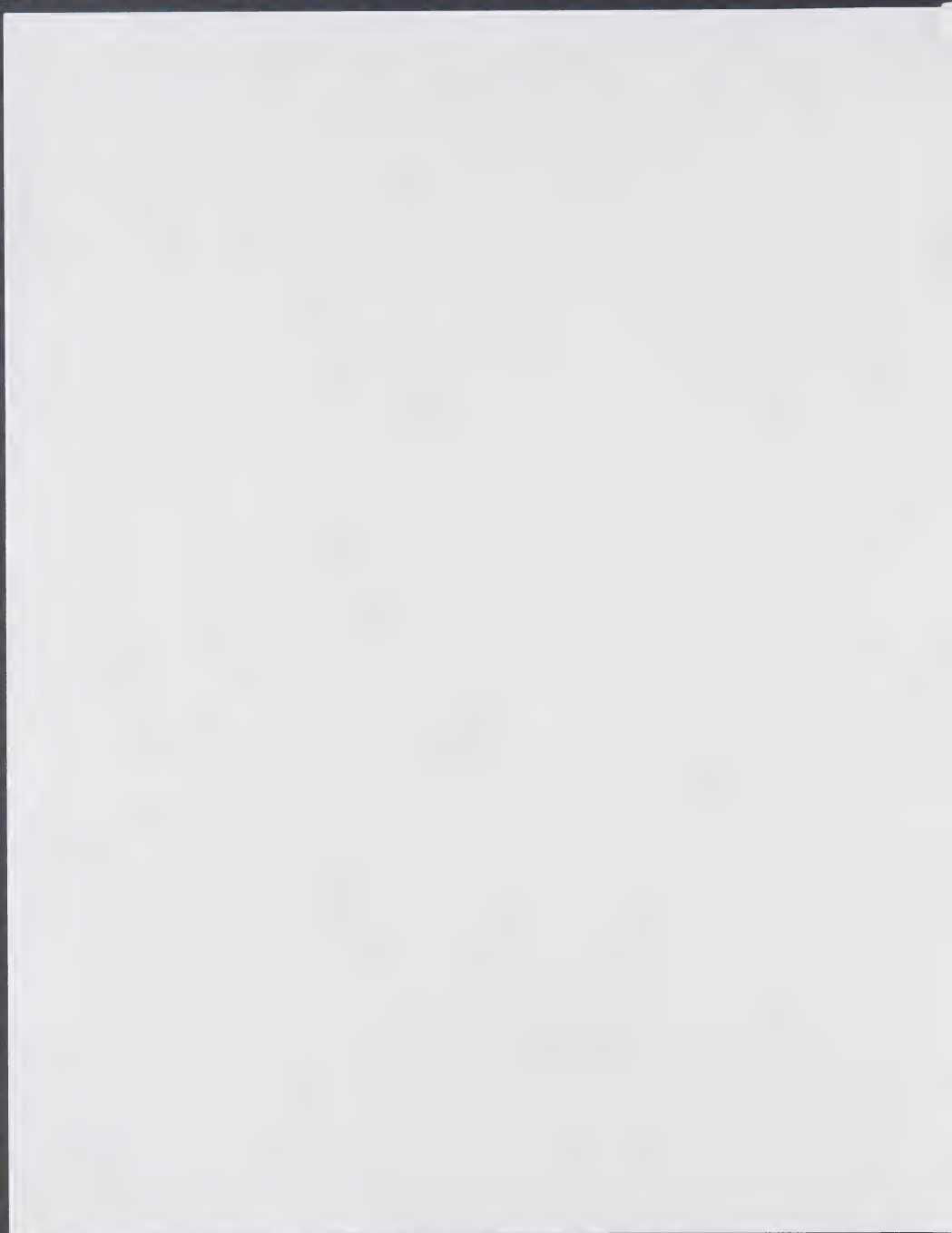
STATEMENT

Woman Goller by A Spooner
oil on canvas
H: 30 W: 25

Treatment

1. Recent varnish and retouching were removed with toluene. Some additional retouching was removed with acetone.
2. The stretcher was adjusted and canvas distortions were reduced with moisture and pressure.
3. The painting was coated with Acryloid B-72.
4. Losses were inpainted with polyvinyl acetate and pigment.

Cost of treatment.....\$425



Sotheby's

EST. 1754

54-55 NEW BOND STREET LONDON W1A 2AA
44 20 7293 5000 F 44 20 7293 5989 WWW.SOTHEBYS.COMLondon, New
Bond Street

OLD MASTER, MODERN AND CONTEMPORARY PRINT

December 02, 2004

Sale Number L04162

Sale Total (Including Buyer's Premium)

3,082,268 GBP

1.00 GBP = 1.93 USD

= 2.20 CHF

= 197.64 JPY

= 15.04 HKD

= 1.45 EUR

= 2.29 CAD

Reaction

AUCTION RESULTS

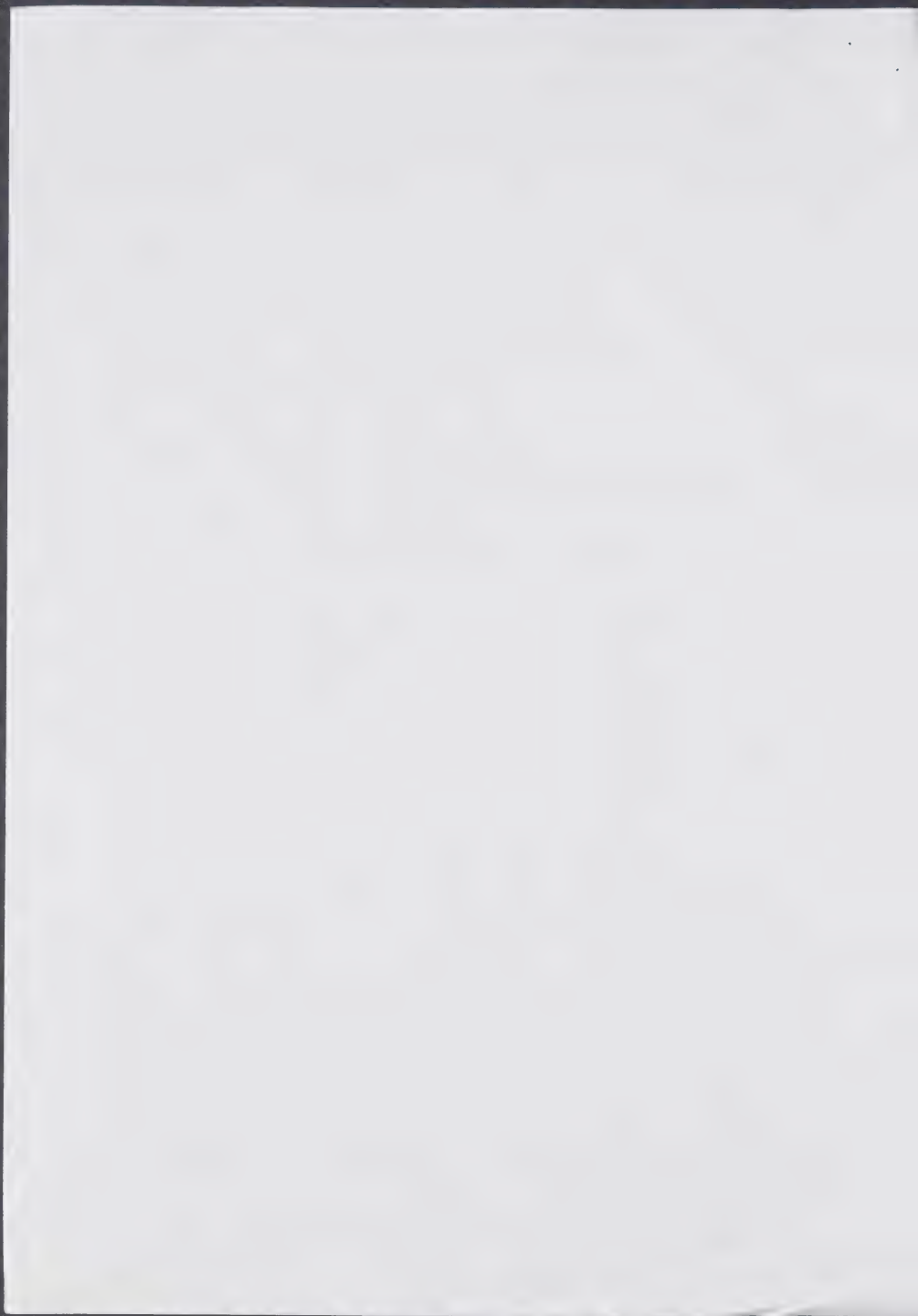
The following lots were sold at the prices stated. Lot numbers which are omitted represent items which were withdrawn, passed, or unsold as of the publication of this list. Prices include the Buyer's Premium. They do not reflect any Value Added Tax (VAT) or (Australian) Goods and Services Tax (GST). Paris sales: Vente dirigée par Alain Remier. Agrément n°2001-002 du 23 octobre 2001.

PUBLICATION DATE: December 02, 2004

LOT	GBP	LOT	GBP	LOT	GBP	LOT	GBP	LOT	GBP
2	8,640	28	9,600	57	24,000	83	7,800	111	10,800
3	456	29	10,800	59	15,600	85	22,800	112	7,800
4	2,400	30	3,600	60	12,000	86	8,400	113	8,400
5	3,600	31	2,400	62	15,600	87	8,400	114	3,840
6	54,000	32	2,160	64	25,200	88	4,320	115	8,400
7	2,400	33	1,200	65	16,800	89	8,400	119	2,640
9	1,800	34	3,000	66	16,800	94	5,280	120	6,000
10	2,400	35	10,200	67	24,000	95	9,600	121	4,800
11	2,040	36	3,840	69	15,000	96	7,800	122	4,320
12	2,280	37	10,200	70	9,600	97	5,040	123	3,360
13	7,200	38	1,800	71	10,800	99	24,000	126	2,160
14	9,600	39	3,600	72	10,800	100	8,400	129	3,360
15	2,760	40	1,800	73	8,400	101	10,200	130	4,800
17	2,640	41	2,160	74	2,160	102	3,600	131	2,160
19	1,920	42	3,840	75	21,600	103	9,600	133	4,560
20	20,400	43	4,320	76	14,400	104	19,200	134	5,400
21	22,800	44	2,640	77	19,200	105	5,400	136	1,200
23	9,000	45	1,800	78	10,200	106	3,600	138	5,400
24	13,200	46	3,360	79	10,200	107	5,760	139	7,200
25	5,400	49	10,800	80	3,360	108	7,200	141	3,500
26	15,600	54	1,800	81	10,200	109	11,400	142	1,440
27	6,000	56	54,000	82	11,400	110	5,040	143	9,600

FOR INFORMATION ON CATALOGUE SALES AND SUBSCRIPTIONS, PLEASE CALL 888-752-0002 (FROM THE U.S.) OR 541-322-4151 (OUTSIDE THE U.S.)

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 Bond Street

OLD MASTER, MODERN AND CONTEMPORARY PRINT

 AUCTION RESULTS
 (continues)

December 02, 2004

Sale Number L04162

LOT	GBP	LOT	GBP	LOT	GBP	LOT	GBP	LOT	GBP
144	2,840	175	2,760	213	621,600	251	2,640	289	4,320
145	4,080	176	9,600	214	26,400	252	2,280	290	4,800
146	3,000	177	3,840	215	9,000	253	4,560	291	4,800
147	2,040	178	1,800	216	9,360	254	2,280	292	10,200
148	1,680	179	1,080	217	15,600	255	13,800	295	2,400
149	2,880	180	4,200	218	9,360	256	2,400	296	3,000
150	3,600	181	432	219	7,800	257	2,640	297	16,800
151	3,600	182	4,560	220	5,760	258	2,400	298	2,880
152	2,040	183	1,800	221	5,760	261	2,160	300	9,600
153	2,280	185	10,800	222	6,240	262	3,360	301	3,600
154	1,680	186	2,640	223	3,600	263	20,400	302	3,360
155	1,800	187	1,440	224	5,400	264	5,760	303	4,200
157	2,640	188	1,560	225	4,200	265	3,360	307	8,160
158	1,920	189	3,000	228	5,400	266	2,400	308	2,640
160	1,200	190	1,440	230	6,000	268	5,040	310	4,080
161	3,600	191	840	232	2,400	270	4,560	311	2,760
162	2,160	192	7,800	235	8,400	274	3,840	312	39,600
163	2,040	193	5,400	236	12,000	275	15,600	313	2,400
164	5,400	195	7,800	237	11,400	276	8,640	314	2,880
165	3,600	196	3,000	238	7,800	277	81,600	315	3,120
166	3,120	197	4,200	240	8,400	280	4,800	316	2,160
167	2,640	198	3,360	241	6,600	281	5,760	318	4,560
168	1,920	201	4,200	242	2,400	282	6,600	319	5,760
169	3,120	204	3,940	243	3,000	283	5,760	320	3,360
170	2,760	205	4,200	246	2,880	284	5,400	321	2,520
171	4,320	208	4,560	247	3,120	285	3,840	322	3,360
172	1,920	209	3,840	248	5,400	286	5,400	327	3,600
173	1,920	211	18,000	249	5,040	287	9,840	328	21,600
174	1,080	212	18,800	250	8,640	288	5,760	330	1,800

Sotheby's

EST. 1744

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 London, New
 Bond Street

OLD MASTER, MODERN AND CONTEMPORARY PRINT

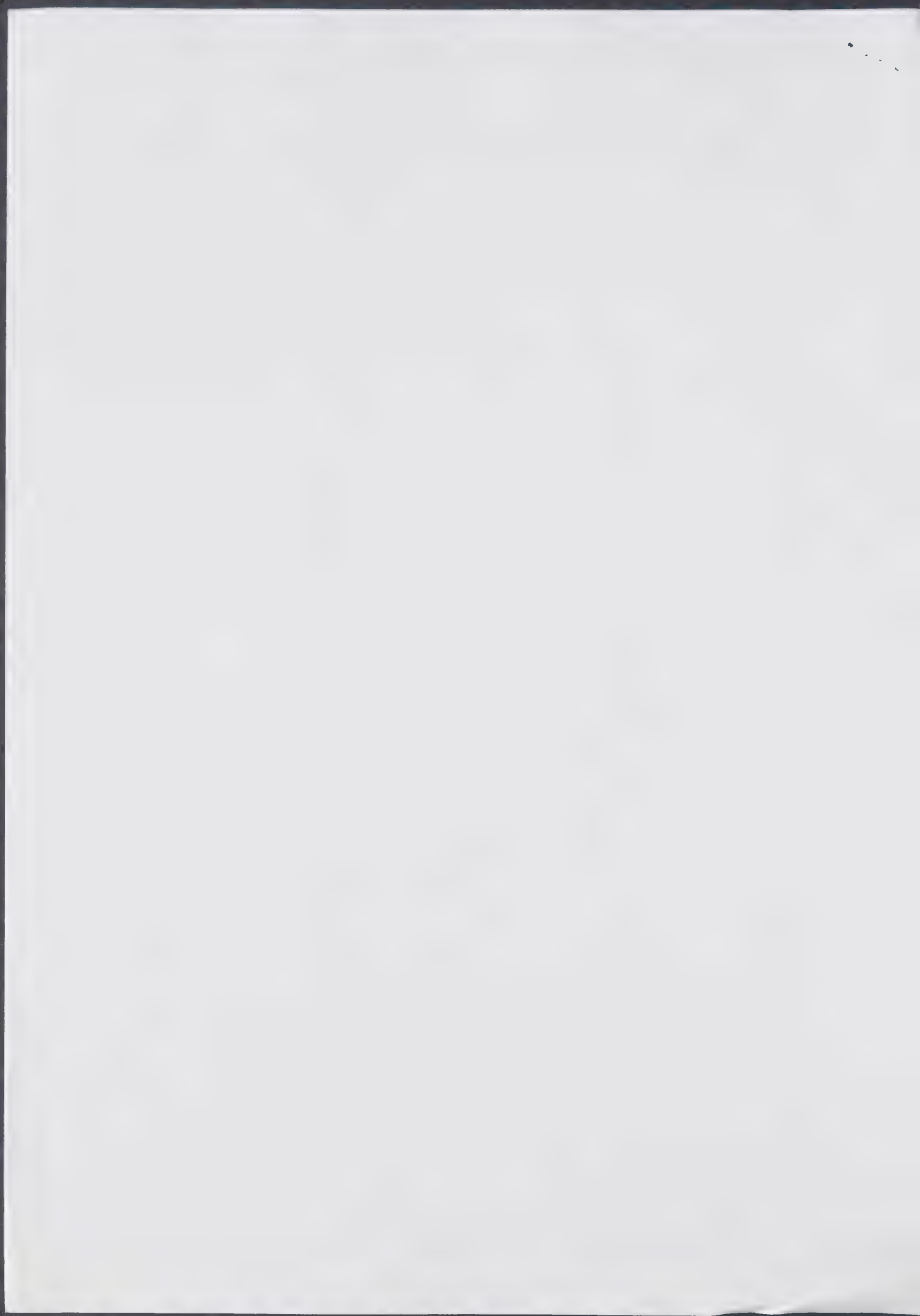
AUCTION RESULTS

December 02, 2004

Sale Number L04162

(continued)

LOT	GBP	LOT	GBP	LOT	GBP	LOT	GBP	LOT	GBP
332	5,760	369	31,200	406	15,000				
333	39,600	370	6,960	407	9,600				
334	10,800	371	6,600	408	10,800				
335	8,400	372	32,400	409	9,600				
336	6,000	373	18,000	411	19,200				
337	3,600	374	31,200	412	7,600				
338	2,640	375	7,200	413	8,700				
339	1,200	378	1,800	414	9,600				
340	10,200	379	2,160	415	10,800				
341	1,440	380	9,000	416	3,000				
342	1,800	382	13,200	417	8,400				
344	3,000	383	3,360	420	5,400				
345	3,000	384	4,800	421	3,360				
346	5,040	385	6,480	422	20,400				
347	1,200	386	24,000	423	4,800				
348	5,040	388	9,000	424	5,520				
349	2,400	389	5,760						
350	6,000	390	21,600						
351	6,600	391	3,360						
352	4,680	392	2,640						
353	5,040	394	15,600						
354	2,400	396	3,840						
356	2,400	397	5,280						
361	2,400	398	9,000						
363	2,600	400	10,800						
364	4,800	402	4,800						
365	2,640	403	14,400						
366	3,840	404	21,000						
367	3,840	405	9,600						



Fwd: New Information Request

Subject: Fwd: New Information Request
From: "abfa" <ordersfa@alfredbader.com>
Date: Fri, 03 Dec 2004 10:08:45 -0500
To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

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Subject: New Information Request
From: itrimper@aol.com
Date: Fri, 03 Dec 2004 11:07:48 -0500
To: david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: itrimper@aol.com
Name: Isabel
Address1: 1 Timber Lane
Address2:
City: Westport
State: CT
Country: USA
Zip: 06880
sendEmail: 1
ABFANum:

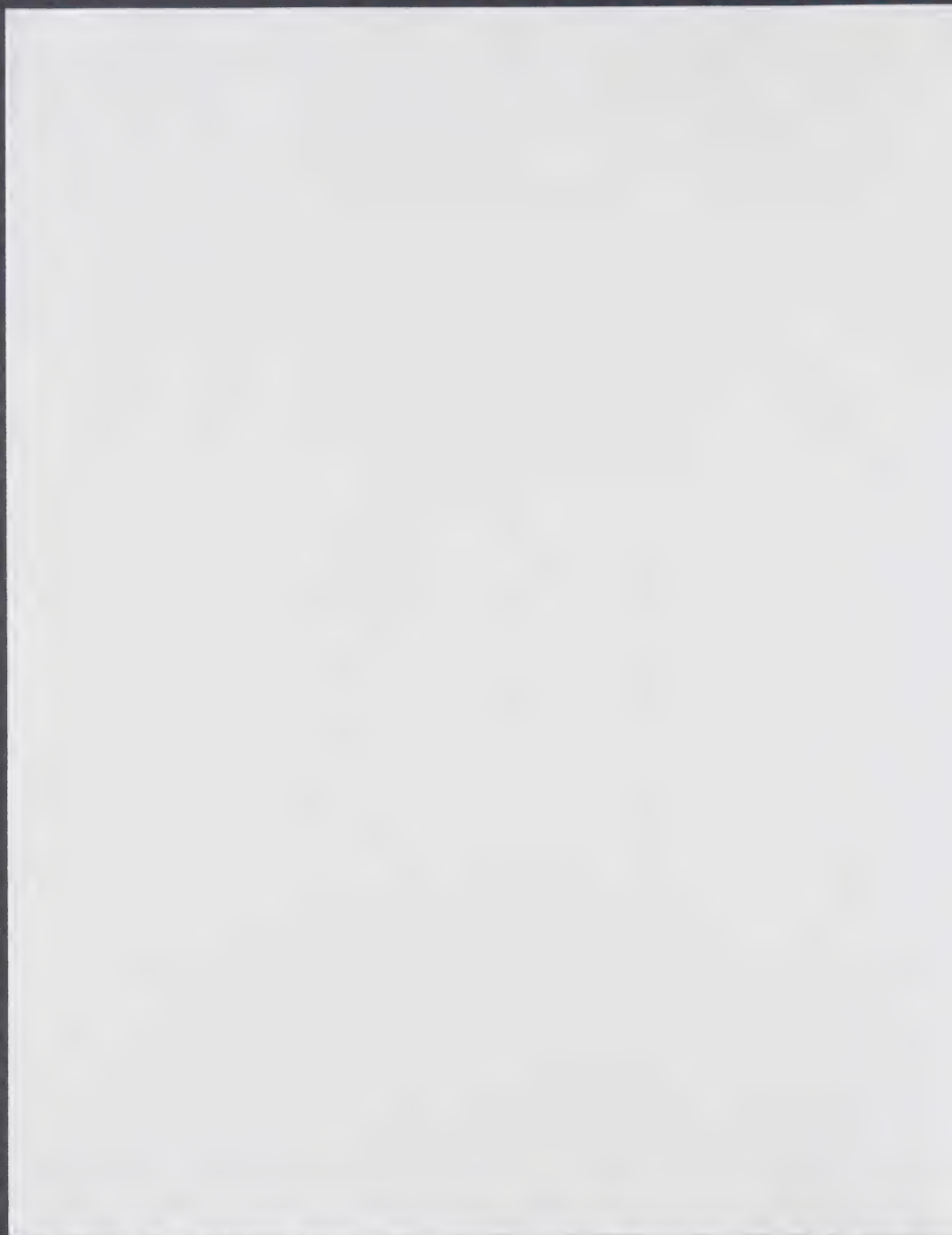
Notes: I am very well aware that you are a collector/dealer of Old Masters; perhaps you will happen to have some Hudson River landscape, maybe very off from your field, perhaps, I will be lucky.

I am also a dealer in Westport CT and have a client for such paintings.

Please advise.

Isabel Trimper
President
Art Services International
Westport, CT 06880

New Information Request.eml Content-Type: message/rfc822



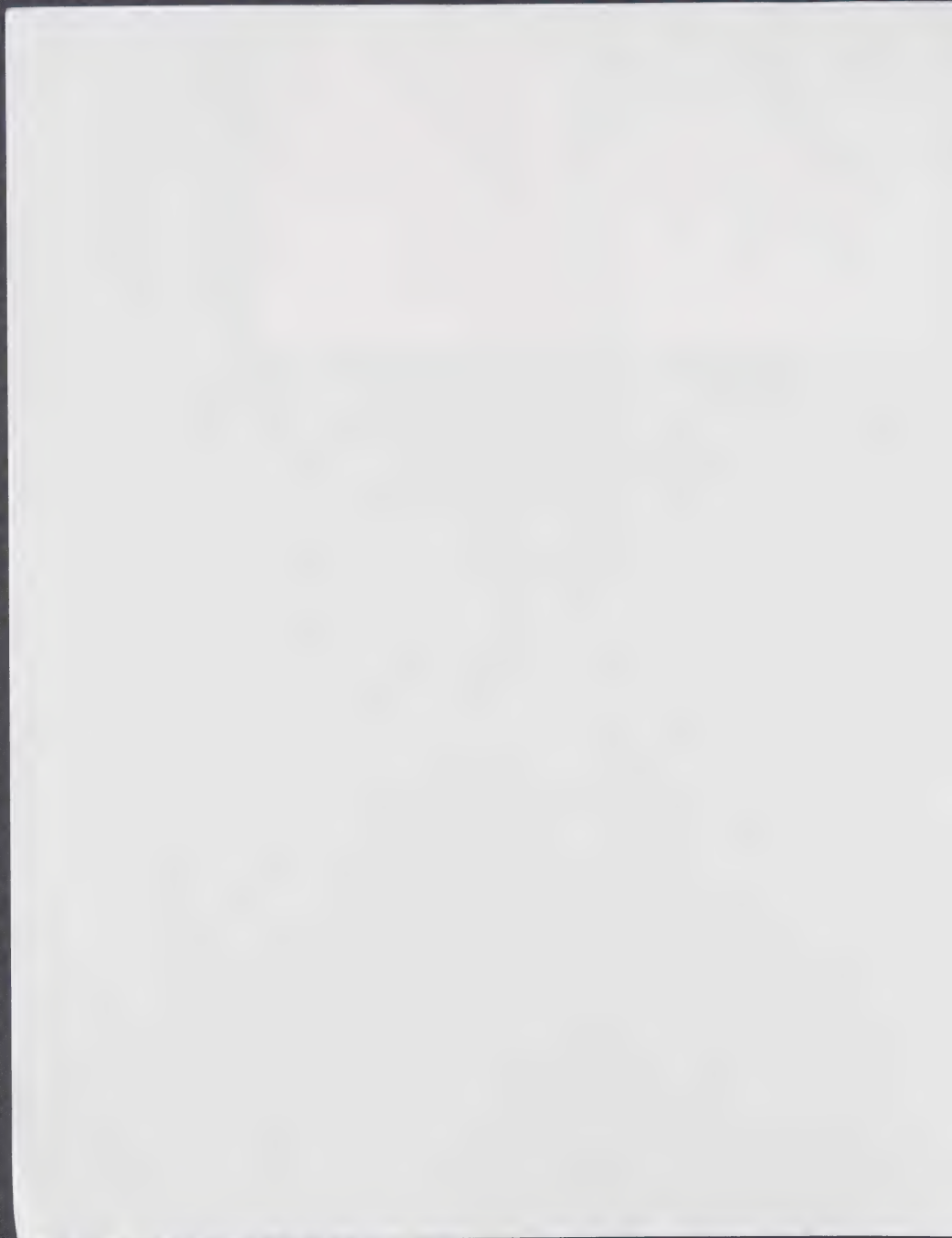
4 Dec 64

Dear Alfred,

Here is someone offering CHF a painting for purchase.

Please help me with your thoughts and comments on:
(1) the plausibility of what is said
(2) the appropriateness of the price

Please return these materials:
If you are affirmative in any way on (1) and (2) — and, I guess, even if you negative on both — please also suggest how we think about developing CHF's role as a center of chemical art & iconography...
As ever
Arnold

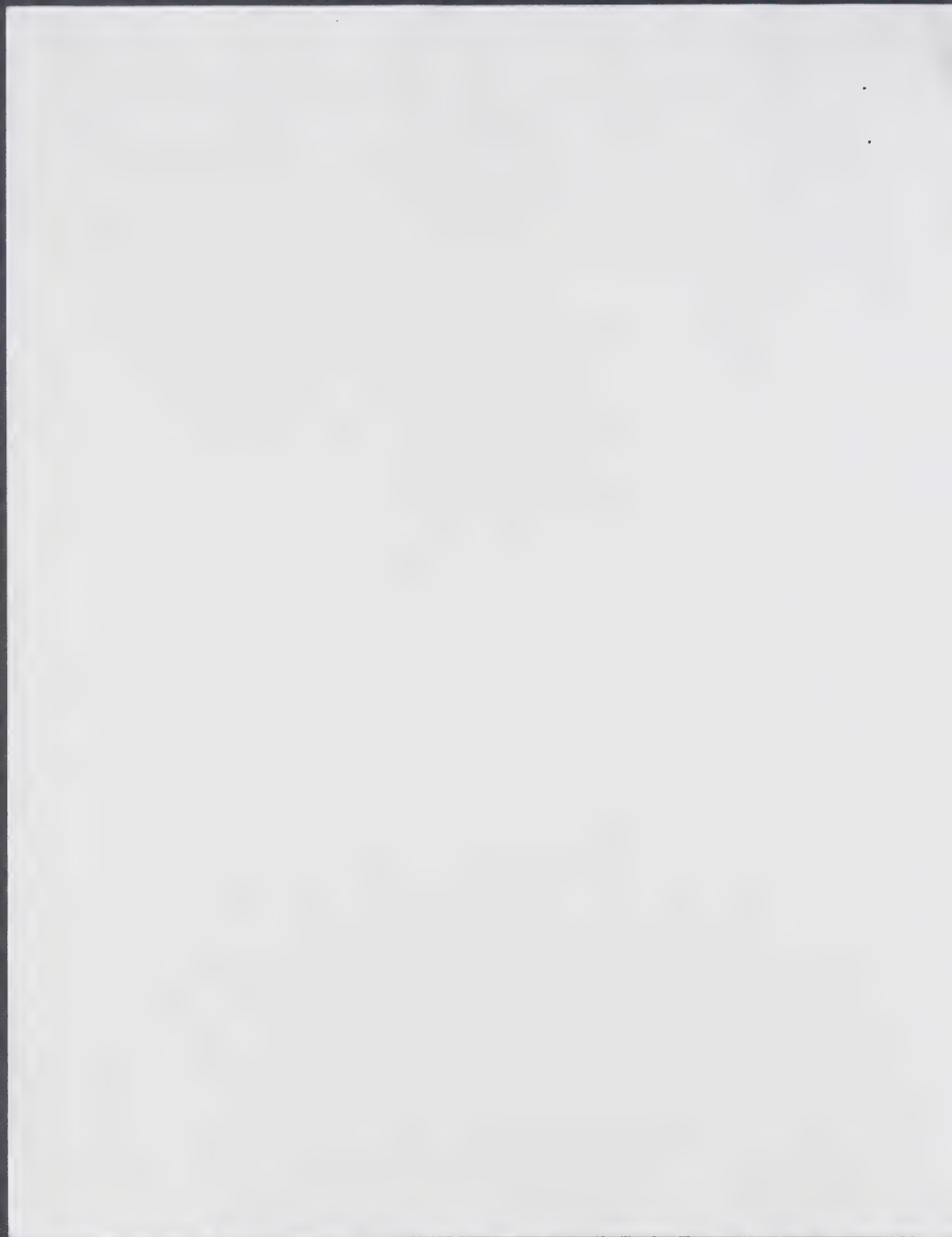


Dear Dr. Thackray,

I have forwarded copies of everything in your packed to Dr. Bader in England. Hopefully it will arrive by Thursday. He returns on Friday, 12/19, and will give you his thoughts right after Christmas.

Happy holidays to all of you!

Best regards,
Ann Zuehlke, Gallery Manager



Michael Puls

Alfred-Delp-Straße 28 D - 53840 Troisdorf Germany
Tel. +49 2241-72796 E-Mail: Mi_Puls@hotmail.com

RECEIVED NOV 17 2003

M. Puls Alfred-Delp-Str. 28 D - 53840 Troisdorf

Mr. Arnold Thackray
President
The Chemical Heritage Foundation
315 Chestnut Street
PHILADELPHIA, PA 19106-2702
U.S.A.

November 10, 2003

Dear Mr. Thackray,

I am sorry to hear that my letter of August 26th concerning Carl Begas' portrait of Eilhard Mitscherlich has got lost. But now you find enclosed a copy of the dossier and the photographs sent then. And, hopefully, this time the mail will succeed in bringing it to your attention.

Thanking again for your kind interest, I look forward to finding out your competent opinion on the newly discovered portrait of the famous chemist by an important German painter.

Yours sincerely,

Michael Puls



Michael Puls

Alfred-Delp-Straße 28 D - 53840 Troisdorf Germany
Tel. +49 2241-72796 E-Mail: Mi_Puls@hotmail.com

M. Puls Alfred-Delp-Str. 28 D - 53840 Troisdorf

Mr. Arnold Thackray
President
The Chemical Heritage Foundation
315 Chestnut Street
PHILADELPHIA, PA 19106-2702
U.S.A.

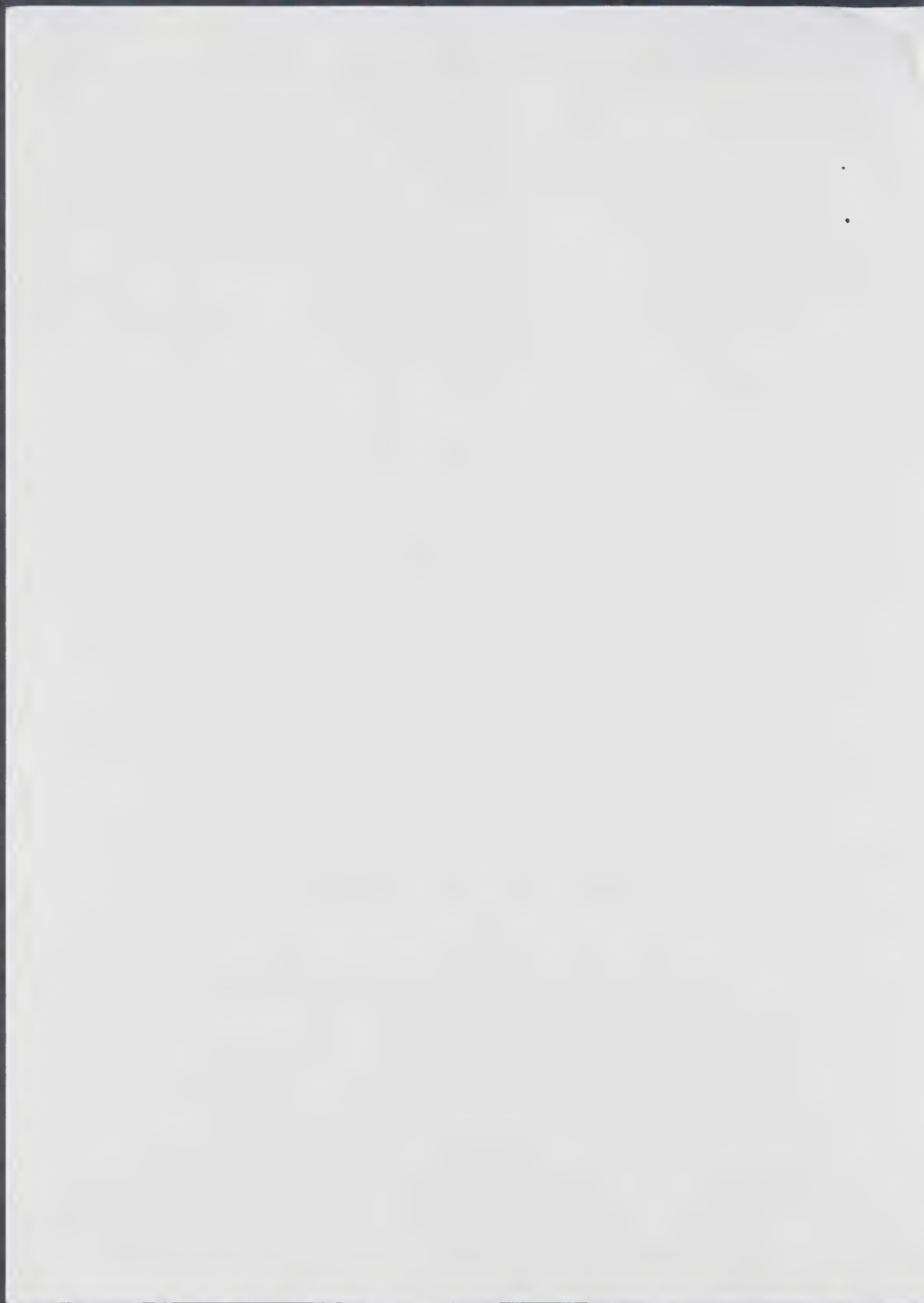
August 26, 2003

Dear Mr. Thackray,

research sometimes pursues strange courses and produces results that nobody anticipates, but which are, nevertheless, useful and even momentous, in natural sciences as well as in art history. Before it is possible to make your personal acquaintance in Philadelphia and to give David's Berzelius a look, I therefore take the opportunity to turn to you again in writing. And I hope you will recognize it as a good, if not joyful cause, too.

The current topic is again connected with Jöns Jacob Berzelius, fairly unavoidable for 19th-century chemists, but particularly linked with the Chemical Heritage Foundation which edited the English monograph by Hans-Werner Schütt on Eilhard Mitscherlich, the "Prussian Prince of Chemistry". It appears peculiar enough that no ambitious and characteristic painting of the famous man is known today. Schütt and former historians were forced to fall back on the few traditional and mostly not very meaningful lithographs and photos. Since Ary Scheffer's Parisian painting of young Mitscherlich is lost for a long time, not one single oil-painting survived or is really available nowadays - and all the more none depicting him in mature years. However, recently was made a remarkable find of a hitherto unknown half-length portrait which should be able to remedy the unfortunate desideratum of recalling Mitscherlich in persona.

This painting in oil on canvas is 72 cm (28½ in.) high and 58.2 cm (23 in.) wide, and neither signed nor dated. But at the rear of the original softwood stretcher the name of "A. Begas" was slightly carved at a later time. The supposition that the painter was not Adalbert Begas, but - in accordance to the refined style and high quality - his father Carl Begas (1794-1854) led me to consult the relevant expert. Dr. Rita Müllejans-Dickmann gave the picture a thorough examination, shared my attribution, and confirmed convincingly the authorship of this renowned Berlin artist (expertise enclosed). Due to the stylistic conception the art historian dates Begas' painting to the 1840s. By confronting it with other though minor representations of the scientist, the time of its origin can be restricted in my opinion to a period between 1845 and 1850 at latest. The initial ornamental frame is lost and replaced some twenty years ago by a new, probably less abundant, but not inappropriate one. Apart from this minor and, if necessary, reversible defect the painting itself is in a fine condition and shows only a few spots of normal craquelure which were chiefly provoked by applying a quick-drying over a wet paint layer. Begas, whose civil portraits are often not inscribed, made this technical 'fault' so regularly that it nearly became his brand.



Judged by the inspired consequence, the meeting of Mitscherlich and Begas obviously must have been quite an occasion. Both were the same age, experienced men at the height of their abilities and success. Therefore the sharp-sighted portraitist could not be duped anymore, and the scientist had long proven his reputation and competence. Painter and model were equal partners, and Begas treated Mitscherlich in this way - neither patronizing nor cursorily. Indeed, the portraiture was anything but a ritual exercise. Under lucky, perhaps even unique circumstances a painting was created which not only fixes the appearance and records the surface, but which especially captures the character and brings to life the fate of the man. Mitscherlich's portrait is like a private viewing, and therefore enables us to witness his behaviour, to share his development in retrospect. In this respect we receive a serious and profound impression of his very own personality. Biographies or previous portraits oddly described him as pale and unfavourable - maybe for lack of a thorough knowledge of the inner man. From now on Begas' portrait of Mitscherlich can give a much more insightful and distinctive image proving that still waters run deep.

Since the present owner, an art collector, means to part for reasons of age from Carl Begas' painting, I suggested to leave the consultation on its future preservation to me. I am convinced that this portrait, highly important both in view of the artist and the sitter, should not vanish from the scene anew, but can enlarge in particular the history of chemistry with a precious and yet unknown pictorial document. Considering the great efforts to communicate this science as well as the memory of the "Prince of Prussian Chemistry" to public understanding, I do not rule out the possibility that the Chemical Heritage Foundation could be interested in Mitscherlich's portrait. Hardly nothing is more informative than a picture, at least a touching one like the present. The owner's asking price amounts to 27.500 Euro, a sum related to the value of comparably weighty Begas pictures, and actually just reasonable to its quality and rarity.

Assuming that you want to learn more about the painting, please find enclosed its photo and some further remarks on artist and model, the dating of the picture, its position within the chemist's iconography, and the relation to his personality (as far as recorded). Already in advance I must apologize for the absolutely amateurish *précis* of the scientist's achievements and also for testing your patience by my long-winded explanations written in a persistently clumsy English. As regards the colour photo of Begas' painting, please note that the face turned out a bit too pale, the rest too dark. It is not the original, rather rosy flesh-colour. The artistic concentration on the physiognomy produced a 'dim-out' of body and background, and makes the difficulty in capturing the contrast photographically without neglecting the inner markings. Unfortunately, the problem could not be removed perfectly.

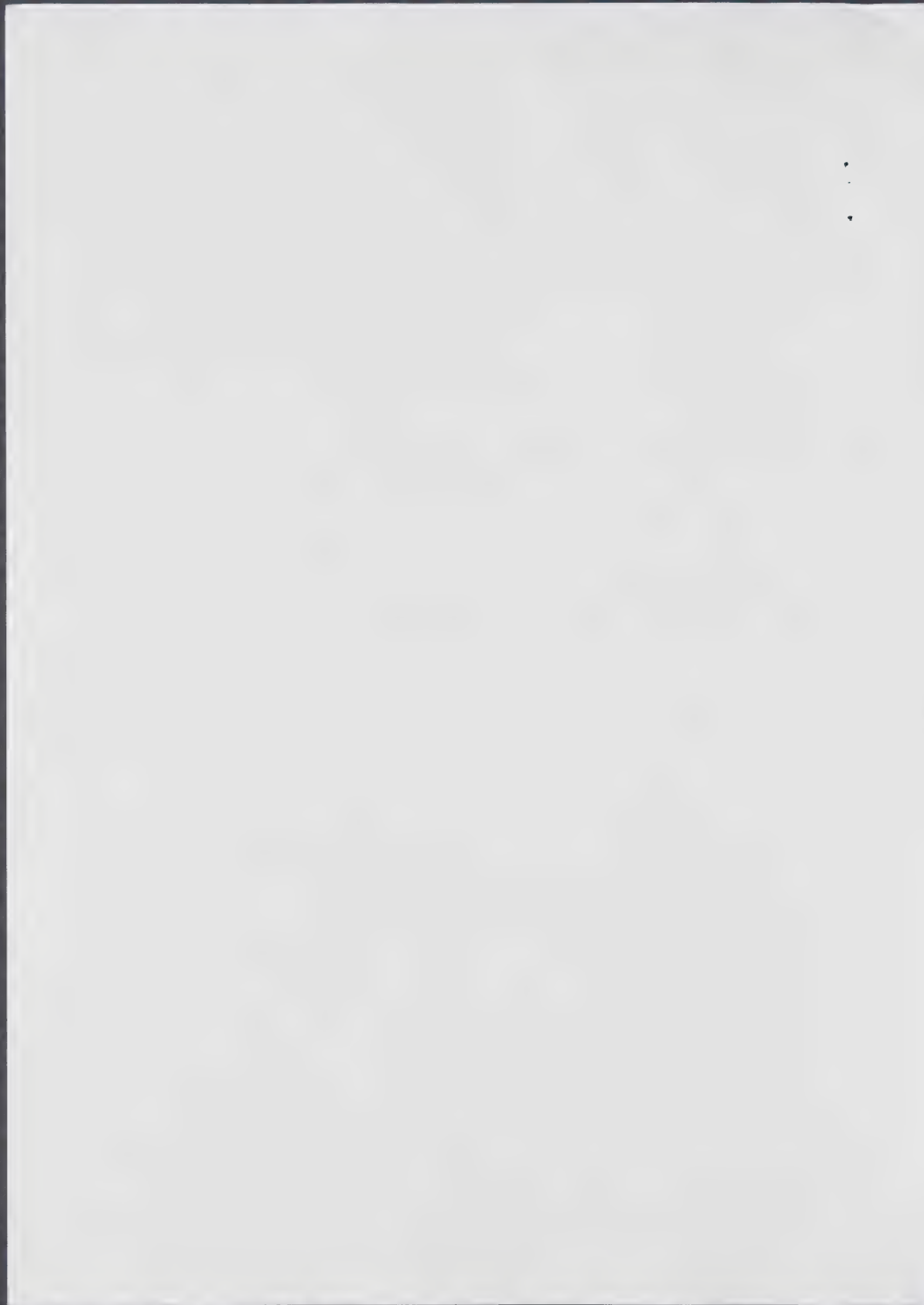
Most grateful for the friendly attention you are giving Carl Begas' portrait of Eilhard Mitscherlich, I hope that the special cause will justify the inconvenience.

Thanking you very much for your kind efforts, I am looking forward to hearing from you.

With best regards,

Michael Pels

Encl.



Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frenchoholdmasters.org
email: Rochatoldmasters@aol.
Membre Société de l'Histoire de l'Art français

Dear Alfred,

10 December, 2004

I am terribly sorry about not having had any telephone connection but AT&T has left me for three weeks without a dial tone because of what they told me were problems with their central system and outlying lines....

Mr. Sjarel Ex, director of the Boijmans museum in Rotterdam and Dr. Jeroen Giltaij, chief Old Master curator at the Boijmans came yesterday and looked at the Bloemaert. They liked the painting but Walter Liedtke told them that it was too damaged, so I have no idea what their decision is going to be. But Mr. Ex told me he would let me know in a week.

At least I have politely waited as promised to Prof. Hecht till they had seen it before offering it elsewhere. I may not succeed in selling it unfortunately this year.

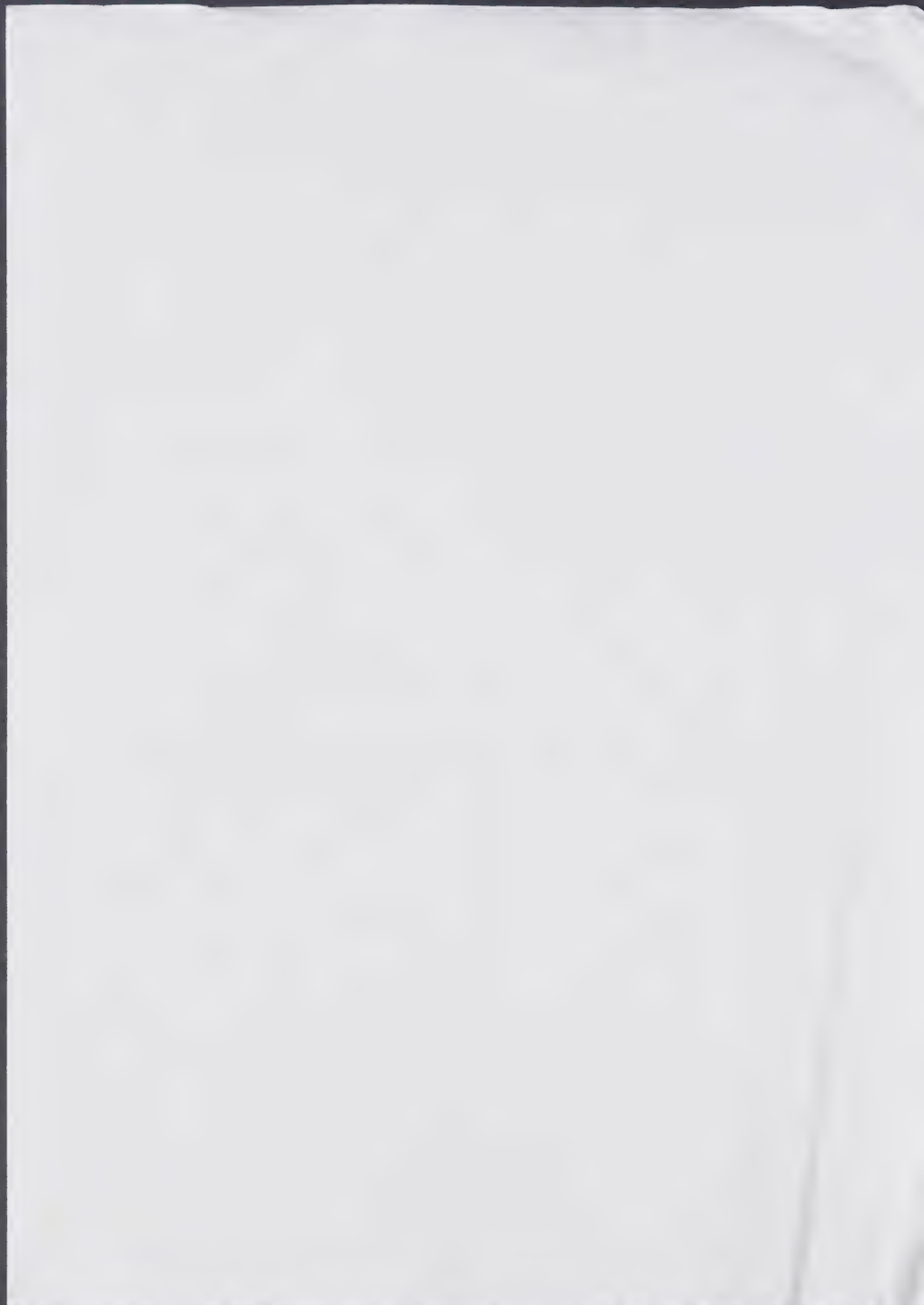
But what I should have thought of before is offering it to the Jerusalem museum. The subject matter is perfect and with their close relationship to Holland, they should have a major Utrecht painting. There is enough money there to buy it (and maybe I should go back to the old price L'Achaim...). The painting looks marvellous.

A very Happy Chanukah to you and your family.

Very kindest regards,



still NO TELEPHONE CONNECTION !



Subject: Duchess of Cleveland
From: "Jacob Simon" <jsimon@npg.org.uk>
Date: Fri, 17 Dec 2004 17:49:57 -0000
To: <baderfa@execpc.com>

Dr Alfred Bader CBE

Dear Alfred

It was very good to speak on the telephone with you on Wednesday night and to hear of your triumph in carrying off a Herkomer for a song.

I have now spoken with the Director and he is supportive and grateful to you, and to Philip, for your consideration of the Gallery. This letter is to confirm that with your agreement we will put the framed portrait of the Duchess Cleveland by Sir Peter Lely to our Trustees when they meet on Thursday 17 February at a price of £147,000. As soon as we receive written confirmation from you of your agreement to this letter, we will set in hand the process of raising funds.

While I will have the foundations for a fundraising campaign laid before the Trustees meet, inevitably the bulk of the work will need to be done once the Trustees have given their formal approval. Subject to the approval of the Trustees, we agree to make payment to you on or before Friday 29 April. However, I explained that there was a possibility that I might need to come and ask for an extension until Friday 20 May, the day following the Trustees meeting on 19 May, if we were finding it difficult to raise all the funds; if I needed to request this extension, I would let you know by Friday 22 April, if you are agreeable to this proposal.

Because we are getting very close to the date when you will be travelling to America, I shall also send this letter by fax and e-mail.

With best wishes for Christmas and the New Year to you and Isabel.

Yours,

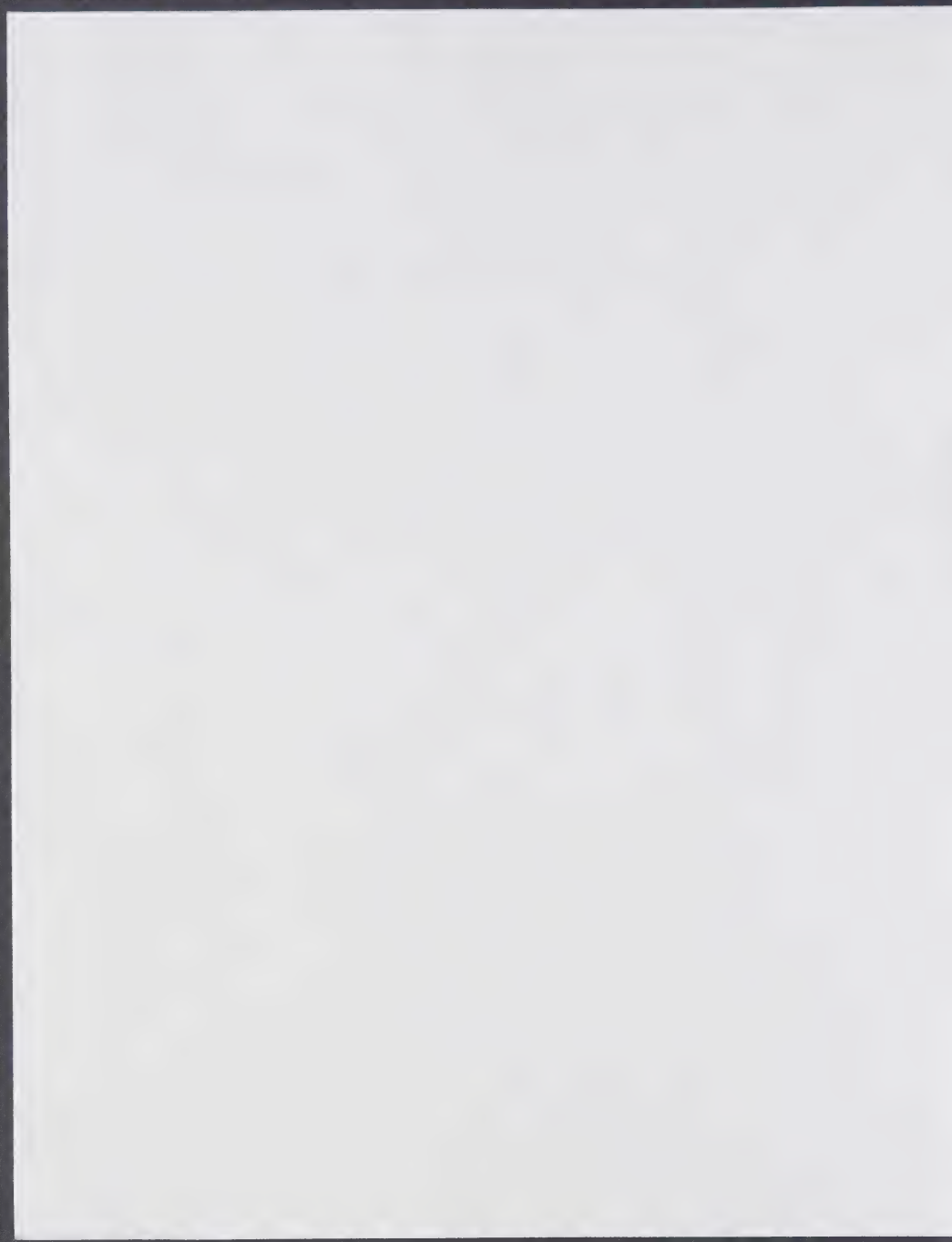
Jacob

Jacob Simon
Chief Curator
National Portrait Gallery St Martin's Place London WC2H 0HE

Direct T 020 7312 2416 **F** 020 7306 0056 www.npg.org.uk
click [here](#) to register for the Gallery's e-newsletter

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no subject)

Subject: (no subject)

From: GuiRochat@aol.com

Date: Tue, 14 Dec 2004 09:16:35 EST

To: baderfa@execpc.com

Dear Ann,

Could you please inform Dr. Bader:

The Boijmans museum in Rotterdam is not buying the Bloemaert. I will call Alfred later in the week at Bexhill. The Director Sjarel Ex wrote in Dutch (translated)

Dear Mr. Rochat,

Many thanks for the pleasant reception last Thursday. Jeroen Giltaij and I have looked very carefully at the painting and discussed it extensively afterwards. We have, despite the big surprise to encounter such a work from 1624 and the positive impression that we had of the restoration, decided not to try to acquire the Lot and Daughters for the museum. I found the work compared to the Adoration of the Kings in the Centraal Museum in Utrecht from the same year, somewhat less in quality. The work acquires also because of the very large format and in manner of composition somewhat a monumentality that is also not very easy to fit directly into the collection of the museum. I am very grateful to you for having made it possible through the recommendation of Prof. Hecht to have seen this important painting at such an early stage. We hope of course that you will find soon a good place for this painting. Perhaps and it is only a suggestion, would Patrice Marandel of LACMA be interested in it? In conclusion I would like to ask you if it is alright with you if I send the transparencies to the Centraal museum in Utrecht for the documentation on Abraham Bloemaert that is there.

With best regards,

Sincerely yours,

Sjarel Ex

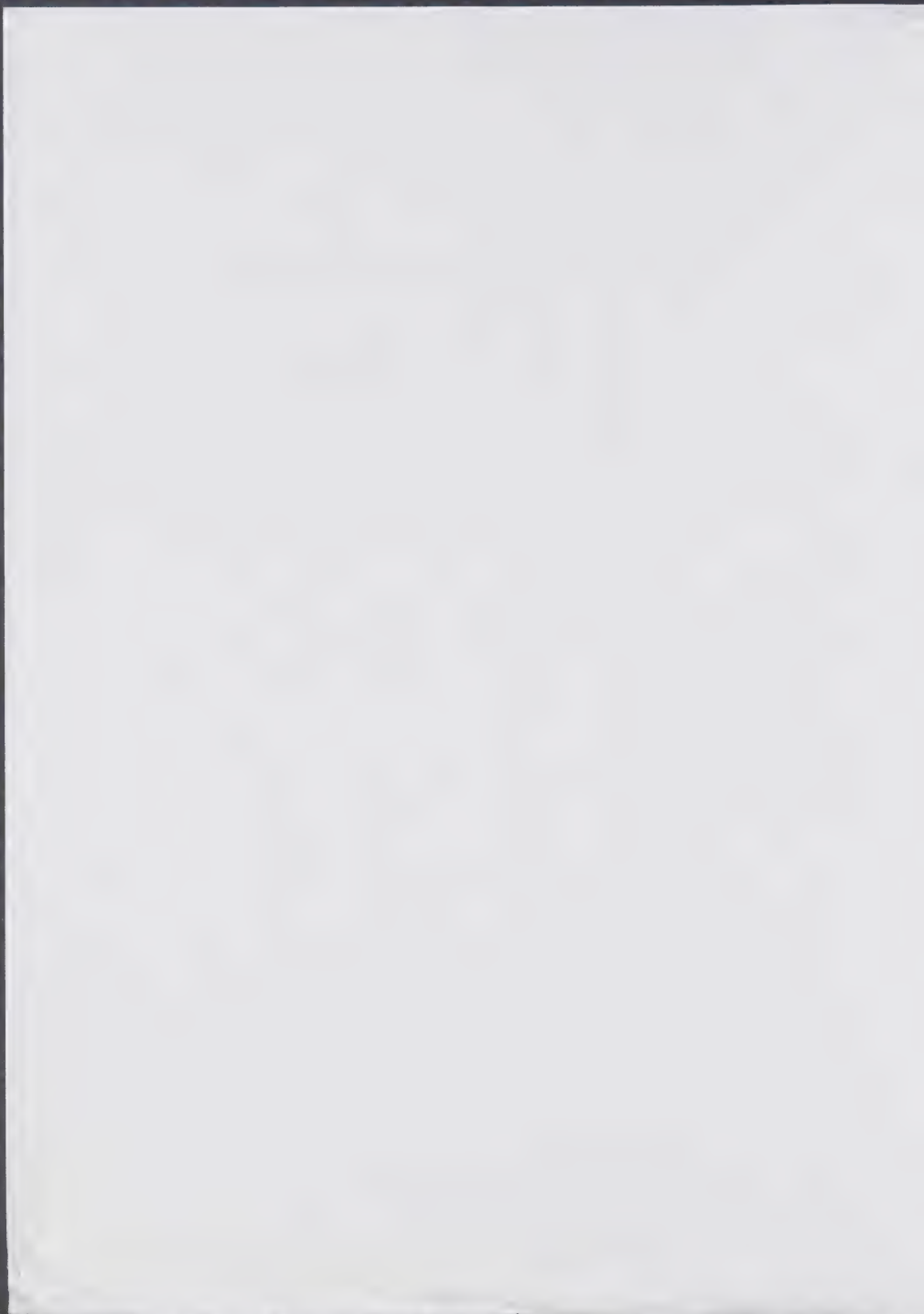
Director Museum Boijmans-van Beuningen.

I will write to Patrice Marandel and I wrote back to Mr. Ex my thanks for coming here and that he could of course send the transparencies to Utrecht.

All best,

Gui

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Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.
Membre Société de l'Histoire de l'Art français

Dr. Alfred Bader
Bexhill
Gt. Britain

New York, December 15, 2004

by fax 011 44 1424 22 22 23

Dear Alfred,

I hope that you do not mind that I am faxing you rather than calling you.

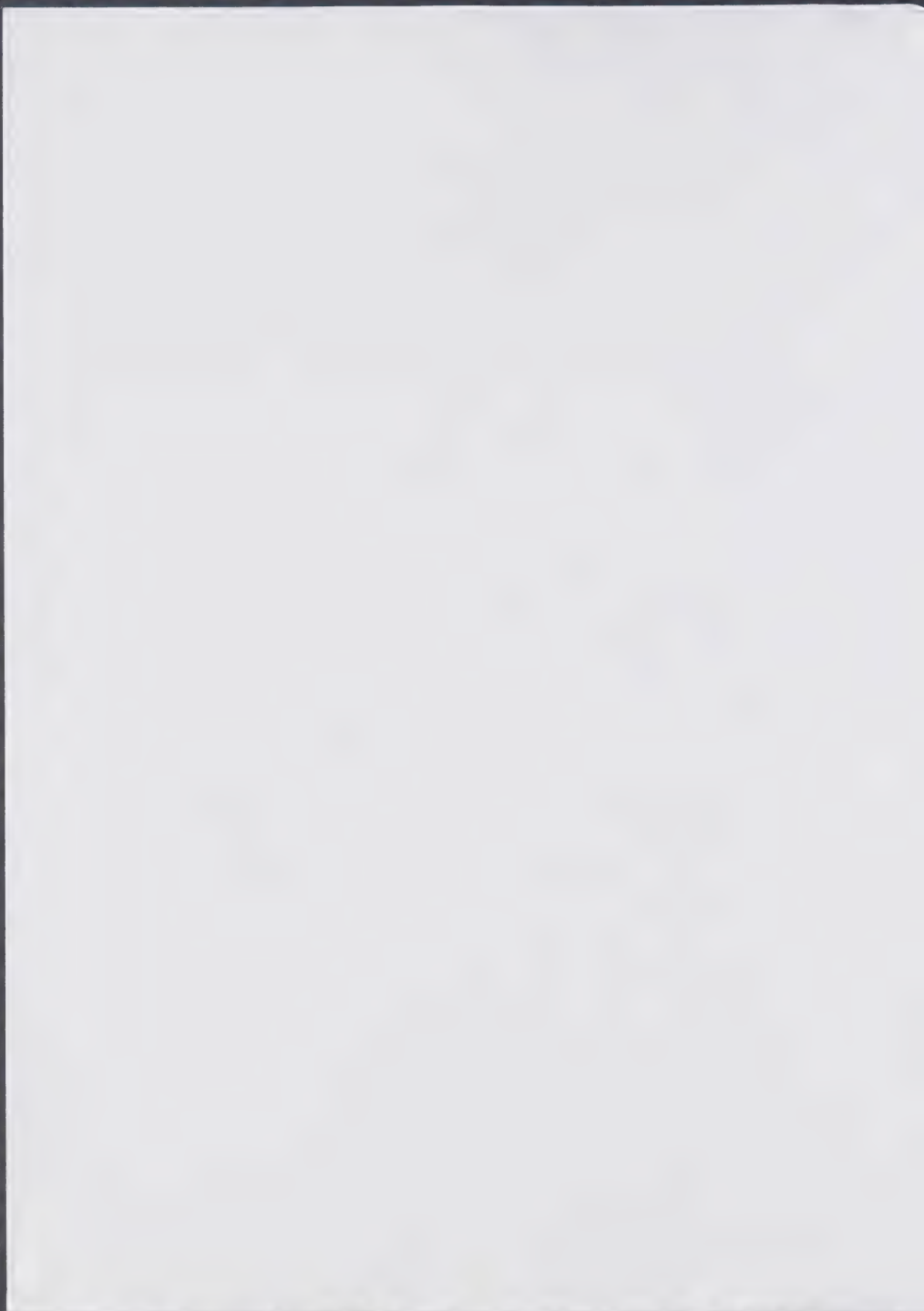
By this time you must have received from Ann the translated response from the Boijmans director. I am happy that it is over with as I never had that much confidence in their buying it and out of courtesy to Prof. Hecht I held on before offering the Bloemaert elsewhere. It is a magnificent painting and despite Walter Liedtke's opinion in not bad shape at all. In fact I had the impression from the Boijmans people that they were shopping all-over and may well have bought one of your paintings at Otto Naumann's.

During all this my patience has run out and I am now fully prepared to start really selling this important canvas. I will have some color prints made from the large transparency as I cannot keep sending the expensive transparency out to just try to get interest from museums. I also want to start looking at potential private collectors. Now is the time to approach potential clients so that if they come for the sales at the end of January, they can also come and view the Bloemaert.

I will look forward to speaking with you again on your return to (as Ann writes me, a very cold) Milwaukee.

All kindest best wishes,





MARCEL ROETHLISBERGER
private: Graviers 12, CH 1290 VERSOIX, Switzerland
phone 011 22 7554351, fax 011 22 7790006
Marcel.Roethlisberger@lettres.unige.ch

20 Dec. 2004

Dear Mr. Buder,

it would have been nice to see you in London, but I had to be in England in mid November to go and see paintings in private collections for my work, and as a result I did not return to see the December sales, looking at them only in the catalogue.

You had helped me with my Moyaest painting and also asked me for a slide of it. Unfortunately, I could not send this to you, first because your letter reached me too late, but mainly because I do not have a photograph of the painting (which is large). I am full of admiration that you still give lectures on complicated iconographic subjects.

I keep myself busy with a
catalogue of the 13th-century
fresco painter Lichard. But then
I also plan to do an article with
addenda on Holmstam, because
since the time of my book, ten
years ago, a lot of new paintings
have come to light, the most
interesting among them being
your copy "Lito and his daughters."

To you and to Mrs. Baker
I send my regards and my very best
wishes for the season and for a
happy new year.

As ever,
sincerely,
Walter D. Howells

Subject: Fwd: Bloemaert
From: Rochatoldmasters@aol.com
Date: Wed, 22 Dec 2004 11:19:11 EST
To: baderfa@execpc.com

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Subject: Re: Bloemaert
From: Rochatoldmasters@aol.com
Date: Wed, 22 Dec 2004 11:17:49 EST
To: Peter.A.Hecht@let.uu.nl

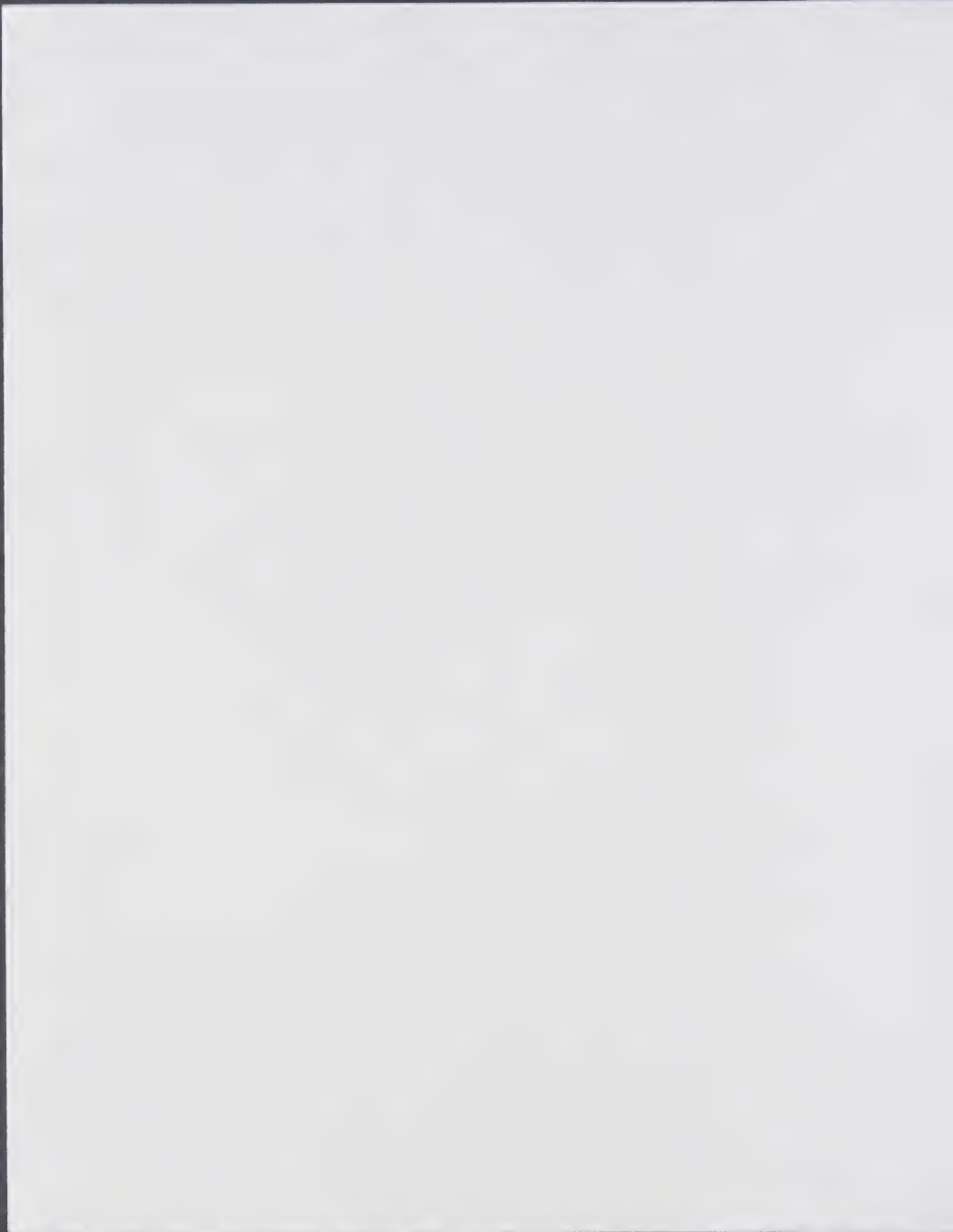
Dear Peter,

I am quite happy with your kind appellation which is so much easier but which I avoided out of politeness. Your very kind and extensive email was very encouraging as I was afraid that Dr. Walter Liedtke who hardly took any time to really examine the painting said clearly to me that its condition would make it not attractive to a museum and therefore advised me offering it to Tokyo (under the rather patronizing assumption that the Japanese would be less demanding of condition), and that he would have said more or less the same to Messrs. Ex and Giltaj of the Boijmans. To me personally who as a dealer having sold several paintings to French museums which have to pass first through their Committee of the Union of French Museums at the Louvre, this was patent nonsense (and you saw it after cleaning and before any retouching had been done). But Dr. Liedtke carries prestige especially after his very wonderful exhibition of Vermeer's works, so it bothered me quite a bit as Mr. Ex mentioned his opinion to me also (I also had discussed the price with Dr. Bader and lowered it to \$ 1,2 million, which in present-day Euros is quite reasonable). In any case your explanation makes total sense and it made me quite a bit happier. Many thanks also for your suggestion of Toledo, which I surely will follow up on. I hope that you may see the finished wonderful 'product' so-to-say one of these days and that I may meet you again in New York. But I am truly grateful for your greatly appreciated interest and I would like to wish you hereby

A Very Merry Christmas with a Healthy, Happy and Very
Successful New Year 2005.

With kindest regards, your
Gui

Re: Bloemaert.eml Content-Type: message/rfc822



Subject: Fwd: Bloemaert
From: Rochatoldmasters@aol.com
Date: Wed, 22 Dec 2004 11:18:26 EST
To: baderfa@execpc.com

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Subject: RE: Bloemaert
From: "Hecht, Peter A" <Peter.A.Hecht@let.uu.nl>
Date: Wed, 22 Dec 2004 16:52:20 +0100
To: "Rochatoldmasters@aol.com" <Rochatoldmasters@aol.com>

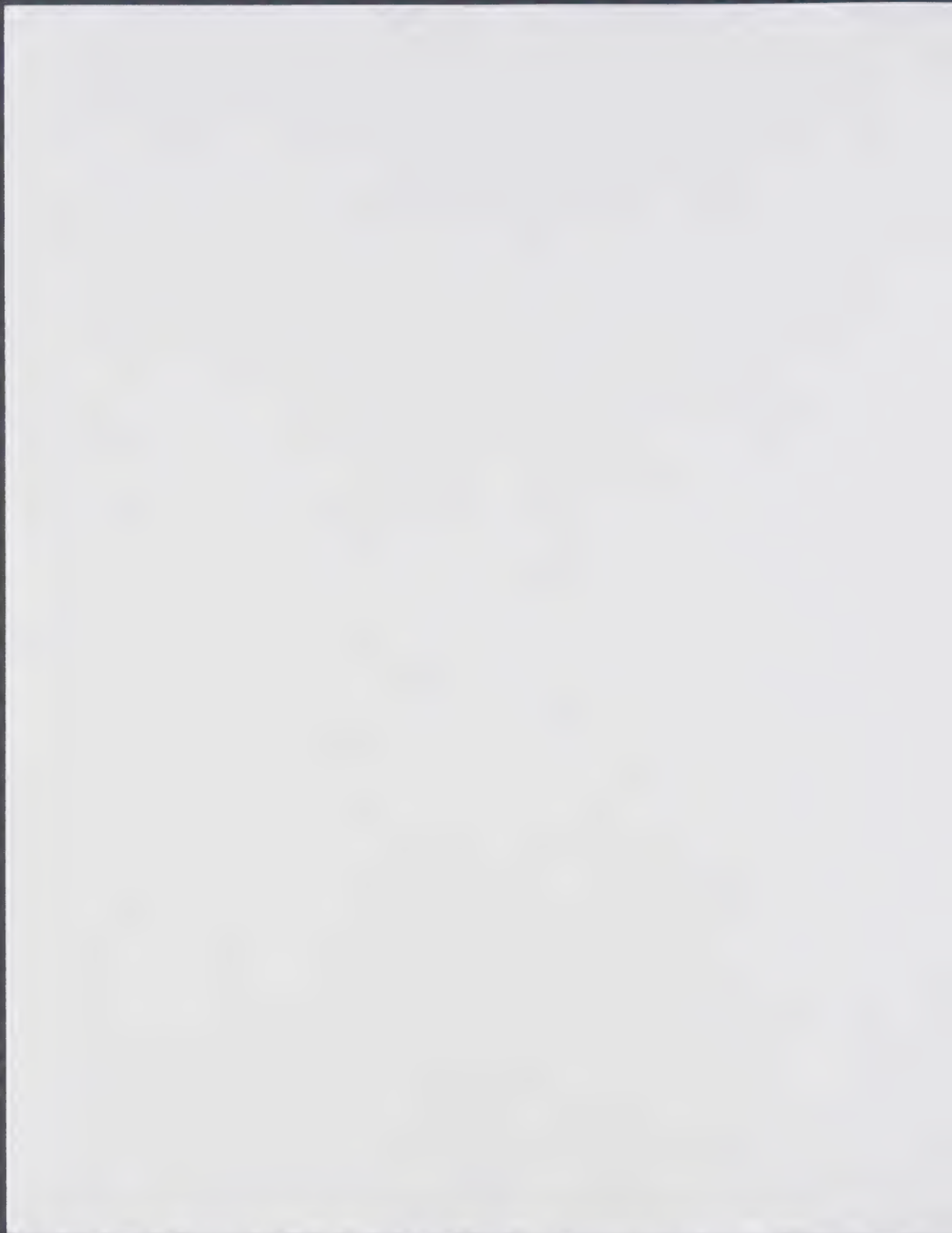
Dear Gui, if I may say so -- I am very sorry this good idea did not work out. As I did not make it to Rotterdam on the 17th, I have not yet spoken with Sjarel Ex after his visit to New York. But from what he wrote to me, I think he felt a bit intimidated by the sheer size of your Bloemaert and thought it would not work well in combination with the Boijmans's Goltzius and Cornelis. This is essentially a matter of taste. I assume --although he did not mention it -- that he also felt the need to think in terms of the Collectie Nederland and realized it would be very difficult to find the funds for a Bloemaert, no matter how important and beautiful the picture is. Given the quality of the work by that artist in the collections in Utrecht and the Hague, including the very attractive 1624 Adoration of the Magi in the Centraal Museum, some of the funding committees might indeed say Bloemaert is not high on the list of what the Dutch collections should want most badly. All this is pure speculation, however, and like I wrote to you before, the set of Bol drawings (not Ferdinand, but Hans, a very spectacular but frightfully expensive series of the Twelve Months) that Boijmans is trying to acquire at over 2 million euro, may well be sufficient of a worry for the new director to be very cautious before warming up to another project. I am sorry to have encouraged you to wait for what has now become a disappointment, and I very much hope the Los Angeles County Museum or one of the other great American museums will soon show the interest your painting deserves -- just imagine what it could mean in combination with the County's Wittewael and Goltzius' Danae! Perhaps it is also an idea to inform Larry Nichols in Toledo: I would be surprised if he would not see what a smashing picture it is.

I would very much like to thank you for the trouble you have taken in this matter and the kindness shown, and send you all best wishes for the season -- with best regards to Dr Bader also,
yours
Peter

[Hecht, Peter A]
Original Message-----
From: Rochatoldmasters@aol.com [mailto:Rochatoldmasters@aol.com]
Sent: dinsdag 14 december 2004 14:58
To: Peter.A.Hecht@let.uu.nl
Subject: Fwd: Bloemaert

Dear Prof. Hecht,
Helaas.
However with many thanks for all your very kind help !
Kindest regards,
Gui R.

RE: Bloemaert.eml Content-Type: message/rfc822



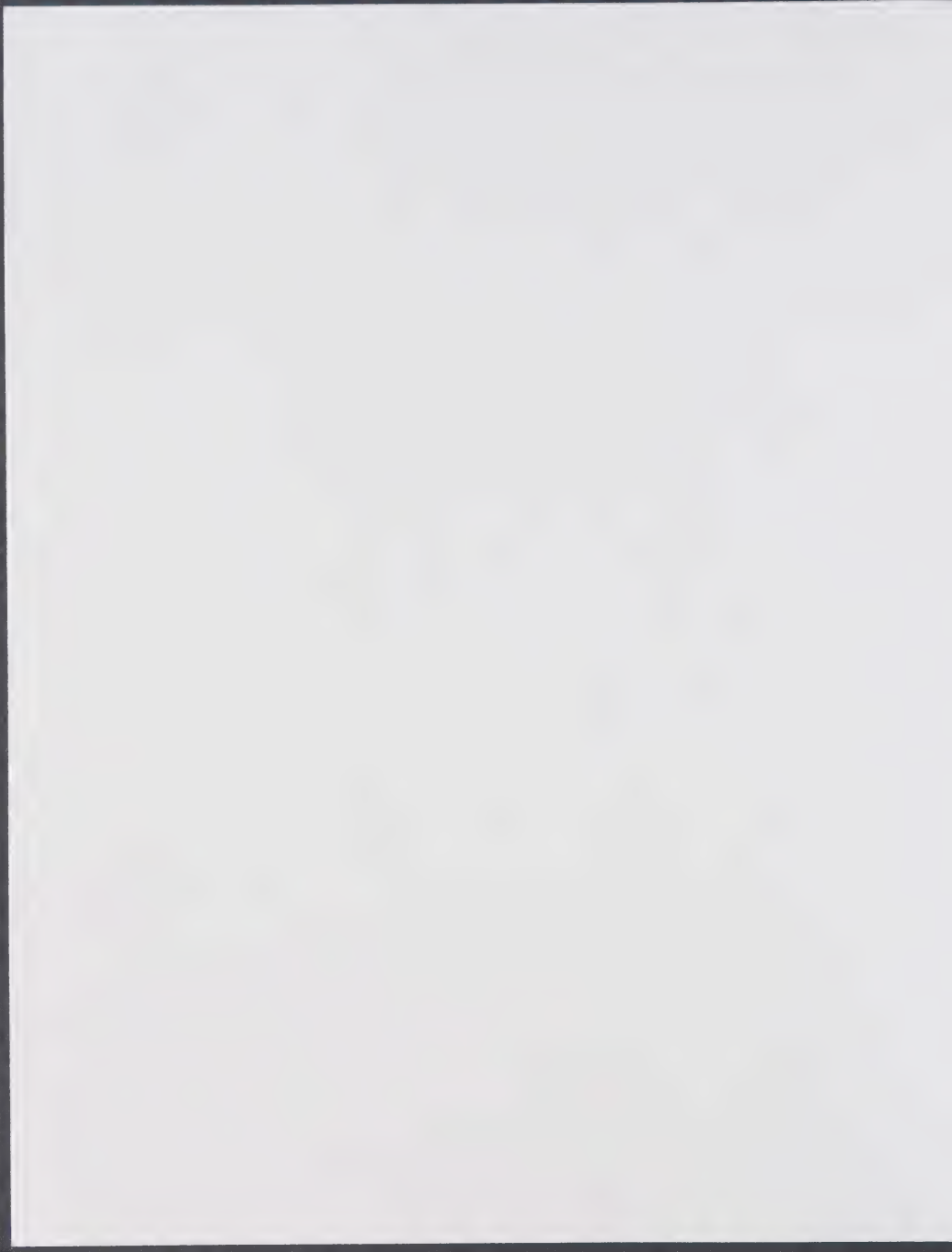
Dear Ms. Trimper,

I am sorry that our being in London for the old master sales has delayed my responding to your e-mail of December 3rd.

The one painting in my gallery that might interest you, even though it depicts the Ohio River rather than the Hudson, is the most beautiful William Sonntag that I have ever seen. Please look at my website, www.alfredbader.com. The painting is ABFA #2158.

With all good wishes I remain

Yours sincerely,
Alfred Bader



(no subject)

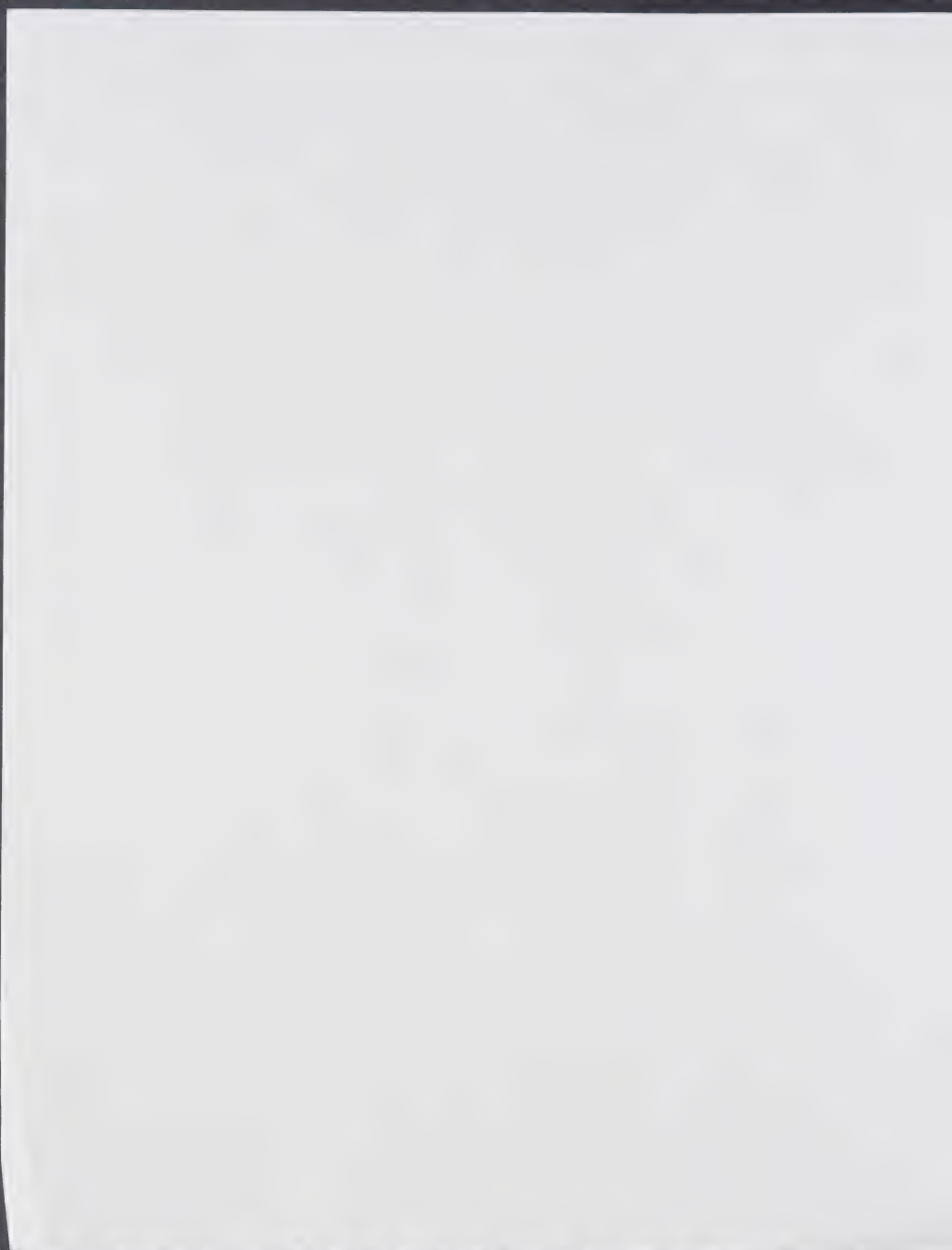
Subject: (no subject)
From: GuiRochat@aol.com
Date: Mon, 27 Dec 2004 19:38:55 EST
To: baderfa@execpc.com

Dear Alfred,

Thank you for your kind telephone call this evening. Sorry that I sounded a bit sleepy. I will follow up with San Lucas and Wynn. How exciting that Roethlisberger thinks that this discovery of the Bloemaert is 'astounding'. Do you remember the pair of Vernets that you liked at Sotheby's in last year sale on 10 July 2003 ? An American David H. Koch bought them for 2,4 million pounds and he gave this exact amount to the *American Friends of the National Gallery* in London, who bought them from him for the same sum and promised them to the National Gallery . Mr. Koch has them on loan as long as he wants. Interesting !

All best,
Gui

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GuiRochat@aol.com wrote:

Dear Alfred,

Welcome back ! I was very happy to have been able to talk to you on Saturday about the physical problems with the Bloemaert, i.e. it not being available for viewing when I needed to show it and the size of the painting. I am already handicapped frankly because Heidelberg who really did a good job, first said he needed three months after January 22, then it became six months and ultimately it was almost nine months before it could be shown at the end of October.

I measured the stairs to my apartment and the painting would not fit in. I have consulted art vault places, such as the venerable art storage Day & Meyer, and the downtown Whitehall, even Ministorage. Whitehall had no space but Day & Meyer can store the painting in a huge bin, very safely for \$ 175 a month and if it needs to be displayed, then they have room for that, possible labor @ \$ 48 an hour. They will truck it from Heidelberg to their space at 2nd Avenue and 61st Street, near Sotheby's for \$ 132 an hour, two hour minimum. Ministorage downtown (some ten blocks from Heidelberg) has large well-lit vaults where the painting could be set up, the space measuring 12 feet wide, 8 feet high and 6 feet deep, costing \$ 275 a month approximately, but the painting would then have to be trucked by an independent company. I am sending to you their brochures by regular mail. We could of course leave it at Heidelberg as the painting is safe there and can be shown at its most advantageous. In that case I must have a serious talk with him about availability for showing. The painting looks wonderful. You are right about the poor sales here in January, I spoke to Anthony C.-Stuart and he told me that the supplies were very meager at both auction houses. Hope to talk to you soon.

All very best wishes for a Very Happy, Healthy and a Successful
New Year 2005 !

Gui

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Dear Gui,

In response to your e-mail of December 21st, please just use your good judgment about where the Bloemaert should be kept.

Best wishes for a happy and healthy 2005,
Alfred





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

(414) 962-5169

December 28, 2004

Dr. Marcel Roethlisberger
Graviers 12, Versoix CH 1290
SWITZERLAND

Dear Professor Roethlisberger,

Thank you so much for your letter of the 20th.

I very much look forward to your paper on the newly discovered Bloemaerts. Is there any chance that you might be in New York for the sales next month and then look at the *Lot and His Daughters*? It is truly a magnificent painting and I just wish that I could figure out why Bloemaert would have painted such an enormous work and then how and why it came to King Charles II.

I am very happy with my *Jacob's Dream* and I was the underbidder at Olympia when the other version, not nearly as good, was sold for a hammer price of £7,000. The *Jacob's Dream* has a fine place in our house but I could not possibly hang the *Lot and His Daughters*.

As you know, this painting was brought to my attention by Gui Rochat who is now trying to find a museum that would really appreciate this.

With all good wishes for a happy and healthy 2005 I remain

Yours sincerely,

Alfred Bader
AB/az

