

ALFRED BAKER

General Correspondence

Hague, Amsterdam

2001 - 2002

QUEEN'S UNIVERSITY ARCHIVES	
UNIVERSITY	5169
BOX	8
FILE	2



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

Specie until
Jan. 20; Rem
in of [unclear]

Dr. Rudi Eckhart
The Director, The RKI.

3 Dec

Dear Dr. Eckhart:

Thank you for your help during my visit
last month.

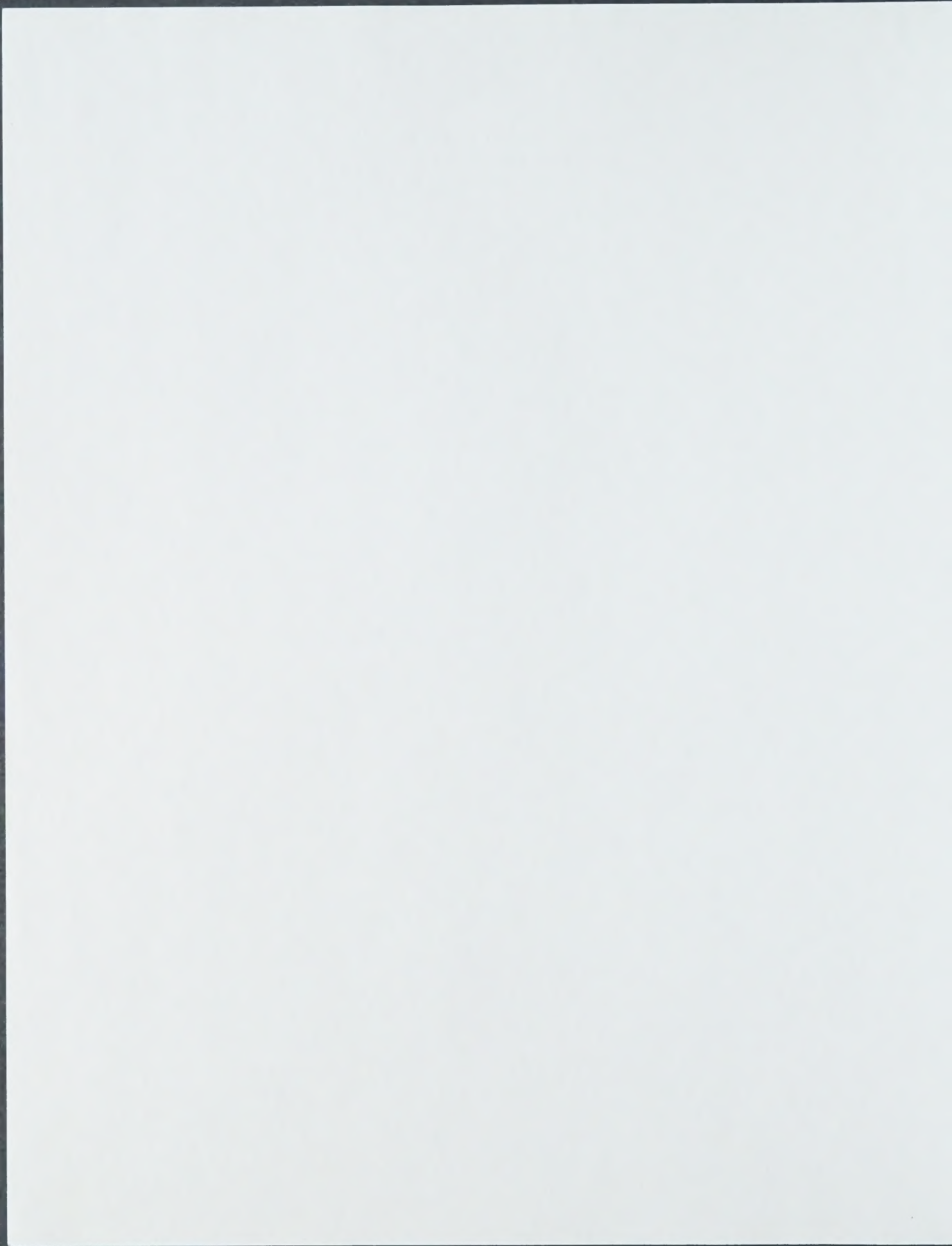
Please do let me know of an American
organization that could accept and transfer
a gift for The RKI. I would much like to
make that gift this month.

Enclosed is a color photograph of the
Orange officer by Constantijn Merckel, sold
as lot 50 at Christie's, London on November 2.
I would much like to know who this is.

Enclosed also a Georgia Imparum brochure,
for your files. My business is, I believe, after
Corpus A9.

Thanks, and best wishes

Alfred Bader



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211
(414) 962-5169
Fax (414) 277-0709

TO: Professor Dr. Ernst van de Wetering

DATE: January 8, 2002

Page 1 of 3

Dear Ernst,

Thank you so much for your fax of yesterday, and please thank your secretary for her kindness during my previous call.

We plan to be in Holland from May 23rd to May 26th.

I cannot be the courier for C-22 because – as you will see from the attachment – it has to be taken by courier from Amsterdam to Frankfurt and will then have to be brought to Milwaukee, again by courier.

I could take C-18 from Amsterdam to England and then to Milwaukee, provided that I receive written confirmation from the Rembrandthuis and Kassel that the painting is fully insured until I return it to my home at the end of July. Naturally I would carry it carefully, but if there should be a car accident or the plane should crash, my estate should receive the insurance.

I know that Dr. Bob van den Boogert does not think much of this work, but I do, and I do not want to hand-carry it without full insurance.

You mentioned that you are looking forward to a contribution to the Symposium from me. Of course I could give a slide presentation entitled “The Joys of Collecting Rembrandts and Rembrandt Students”, but do keep in mind that I have never ever attended a course in art history, and would probably be booed by some of the



learned academics at the Symposium. And, of course, I would probably enjoy the Symposium more if I could lean back and listen to the learned discourse, and perhaps just ask an odd question here or there.

I very much look forward to being able to acquire my copy of Vol. IV at the Symposium.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
att.

1. The first part of the document is a letter from the author to the editor, dated 10/10/1998. The letter discusses the author's interest in the journal and the possibility of publishing a paper. The author mentions that they have been working on a paper for some time and would like to know if the journal is still accepting submissions. The author also asks for information regarding the submission process, including the deadline and the format of the paper.

2. The second part of the document is a letter from the editor to the author, dated 10/15/1998. The editor responds to the author's letter and informs them that the journal is still accepting submissions. The editor also provides information regarding the submission process, including the deadline and the format of the paper.

3. The third part of the document is a letter from the author to the editor, dated 10/20/1998. The author thanks the editor for the response and informs them that they will be submitting a paper to the journal.

4. The fourth part of the document is a letter from the editor to the author, dated 10/25/1998. The editor informs the author that their paper has been accepted for publication.

5. The fifth part of the document is a letter from the author to the editor, dated 10/30/1998. The author thanks the editor for accepting their paper and informs them that they will be submitting the final version of the paper.

6. The sixth part of the document is a letter from the editor to the author, dated 11/5/1998. The editor informs the author that their paper has been accepted for publication and provides information regarding the publication process, including the deadline and the format of the paper.

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

(414) 962-5169
December 31, 2001

Professor Dr. Ernst van de Wetering
Stichting Foundation Rembrandt Research
Project - RRP
c/o Kunsthistorisch Instituut
Herengracht 286
Amsterdam NL-1016 BX
NETHERLANDS

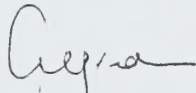
Dear Ernst,

The year 2001 had many high points, from the most horrible on September 11th, to many delightful events. To me, one of the high points was getting to know you personally better.

Isabel and I would very much like to be in Amsterdam for the Rembrandt Symposium at the end of May, but of course in order to plan our trip we need to know the exact date. Would you please fax this to me at 414-962-8322?

With all good wishes for a happy and healthy 2002 – and looking forward almost as much as you must to Vols. IV and V, I remain

Yours sincerely,



Alfred Bader
AB/az

Small text at the top of the page, possibly a title or header.

Small text block in the upper middle section.

Small text block in the middle section.

Small text block in the middle section.

Small text block in the lower middle section.

Small text block in the lower middle section.

Small text block in the lower middle section.

Small text block in the lower right section.

Small text block in the lower right section.

Small text block in the lower right section.

Small text block in the lower right section.

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

(414) 962-5169

January 11, 2002

drs. Marijke C. de Kinkelder, Curator
Dept. of Old Netherlandish Painting
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's Gravenhage
THE NETHERLANDS

Dear Marijke,

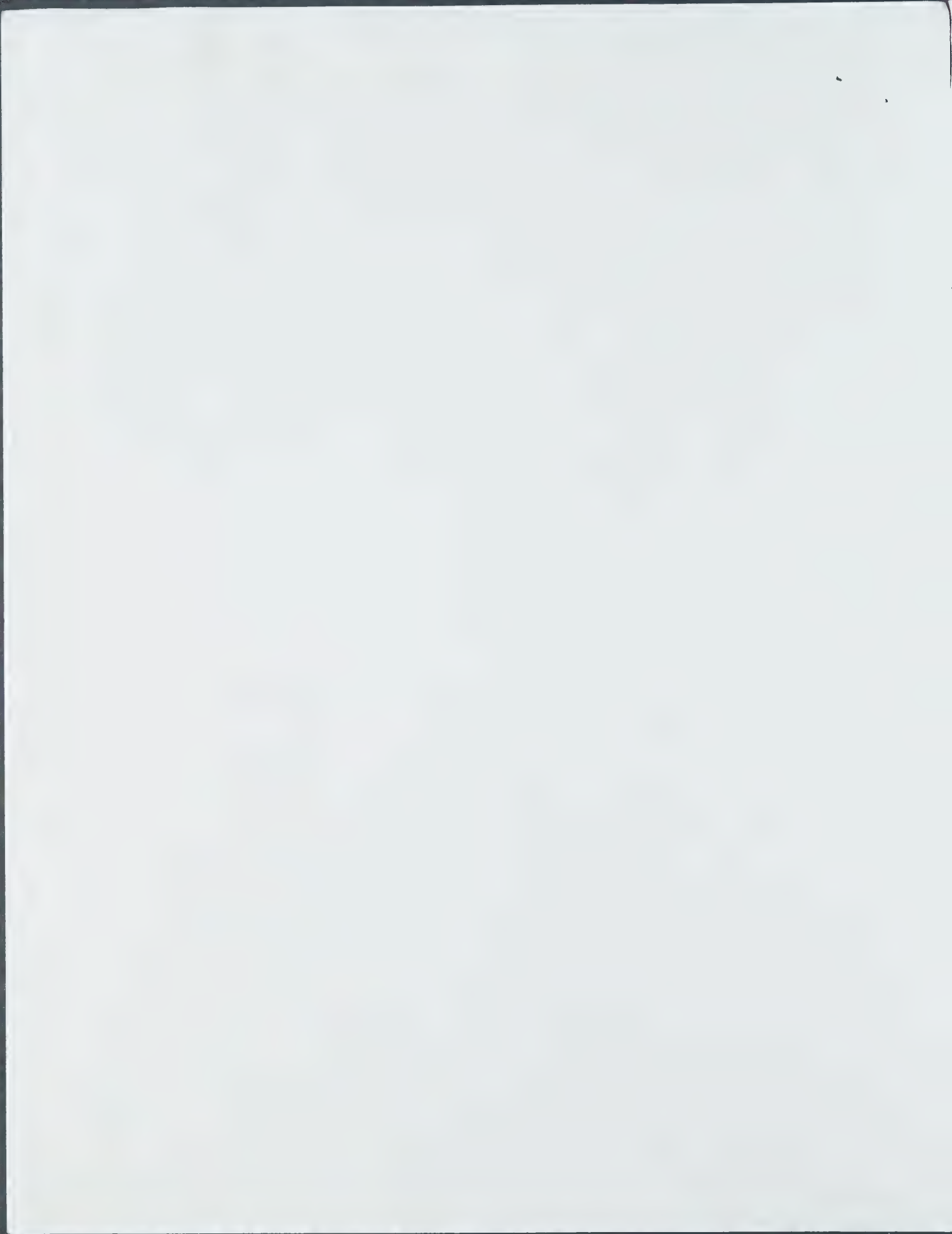
During our last happy meeting you gave me a little note
which I return.

The size of the vd Lisse is 36cms. x 45 cms.

Christopher Brown's article on my Lievens landscape was in
the *Burlington Magazine* of 1979, p. 745, copy enclosed.
Clearly he did not see the J.L. monogram hidden by the
frame.

You will probably be asked to review Seymour Slive's book on
J. v. R.

As you know, he doubts my seascape, and I enclose Xerox of a
photograph and your comment. The vertical line is in my
Xerox machine and not on the painting.



When you study the book, please also compare the illustration for 421A with that of 196.

You will probably be as astonished as were many other art historians by his DUB20, one of Ruisdael's most beautiful landscapes.

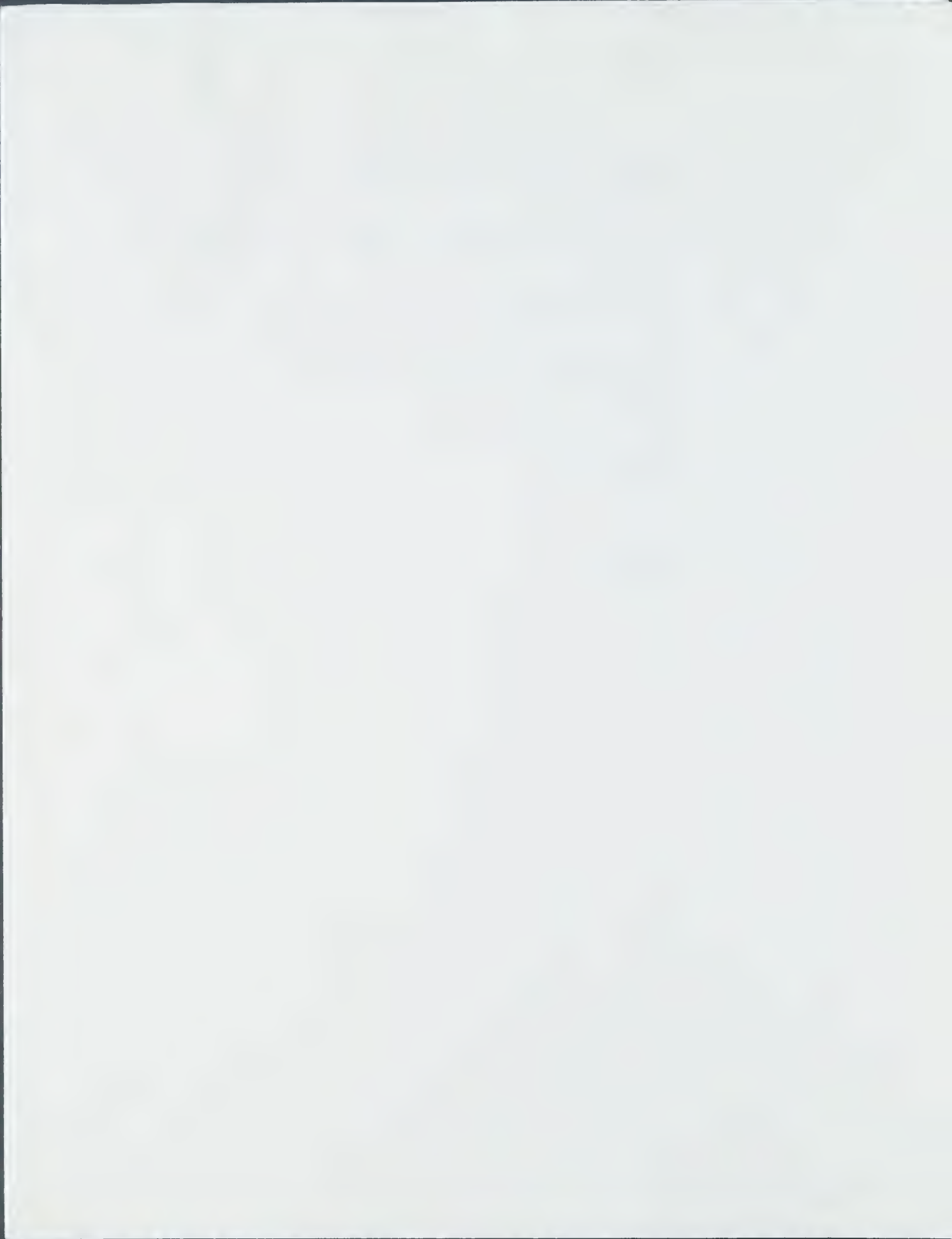
No doubt you will find much else of interest.

Will you be at the Rembrandt symposium in Amsterdam at the end of May? We will want to come also.

With all good wishes to you and your associates I remain

Yours sincerely,

Alfred Bader
AB/az



STAATLICHE MUSEEN KASSEL

GEMÄLDEGALERIE
ALTE MEISTER
Schloß Wilhelmshöhe

STAATLICHE MUSEEN KASSEL · POSTFACH 410420 · 34066 KASSEL

Kassel, 2002-02-05

Herrn
Dr. Alfred Bader
2961 North Shepard Avenue

Milwaukee, Wisconsin 53211

USA

Lieber Alfred,

vielen herzlichen Dank für Deinen freundlichen Brief vom 22. Januar und das Foto des "Fröhlichen Zechers", gemalt von der Hand "meines" Jacques de l'Ange. Dieser Künstler gehört mit seiner lockeren und eleganten Art zu den hoffnungsvollsten Begabungen in Antwerpen in der dunklen Zeit nach Rubens Tod, der allerdings nie bekannt werden konnte, weil er vermutlich sehr jung und plötzlich verstarb. Derartige Fälle scheint es wohl auch in Rembrandts Umgebung zu geben. Einige Rätsel, auch in unserer Ausstellung, können nur so erklärt werden.

Die deutsche Ausgabe unseres Rembrandt-Katalogs wurde bereits am 21. Dezember an Deine Privatadresse abgeschickt, und ich hoffe sehr, dass sie inzwischen angekommen ist! Wenn nicht, bitte ich um unverzügliche Nachricht.

In Maastricht werde ich Deine Minerva von Rembrandt sehen und freue mich schon darauf.

Viele herzliche Grüße

Dr. Bernhard Schnackenburg

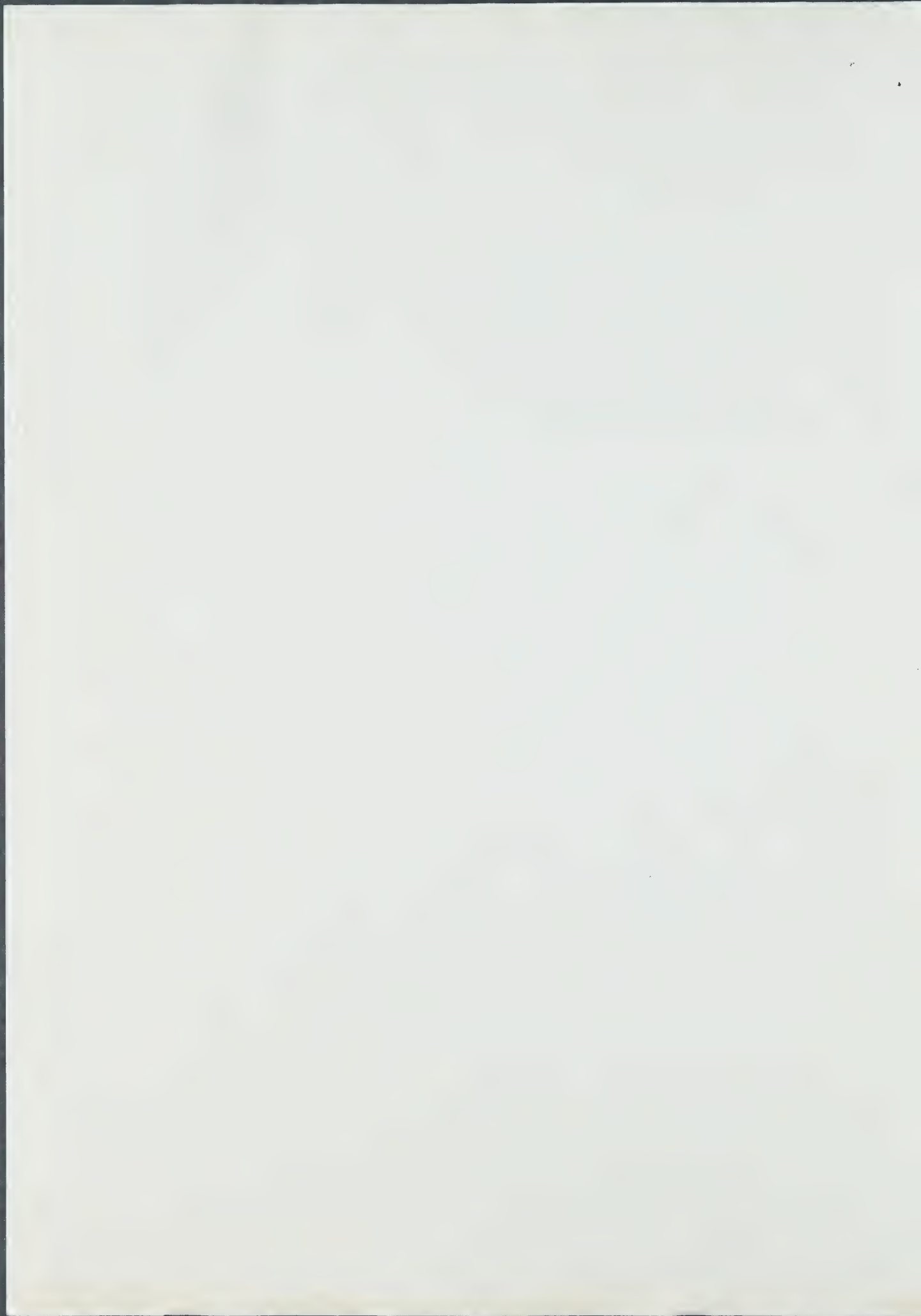
Schloß Wilhelmshöhe
34131 Kassel
Telefon 0561 - 9377-7
Telefax 0561 - 9377-666

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

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

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

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



STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

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

Amsterdam, 18 February 2002

Dear Mr. Bader,

Included you find the invitation for a symposium to be held on 26 and 27th May 2002.

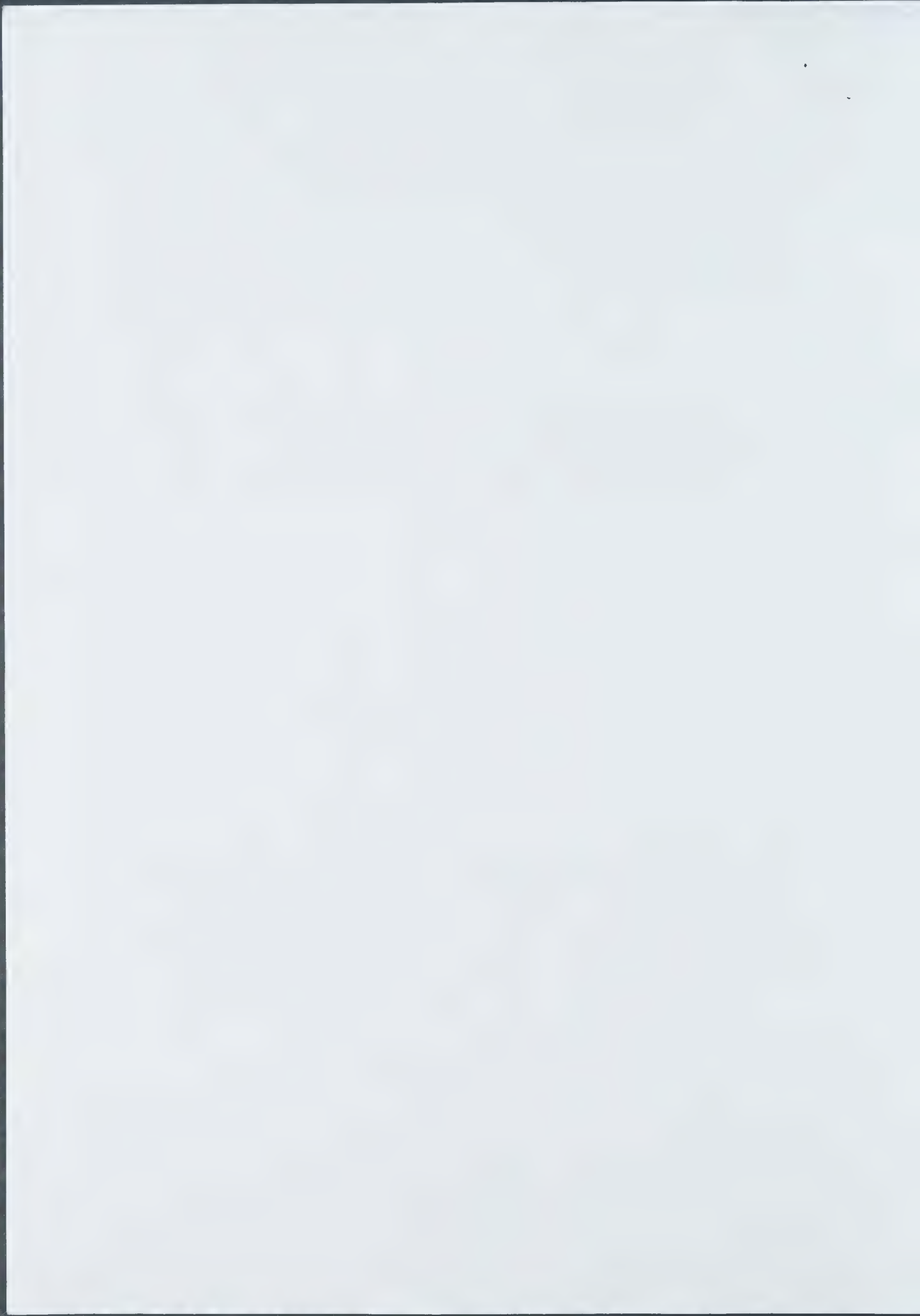
As a lender to the exhibition you are kindly invited to attend that meeting which, as proposed in the invitation, will have the character of a working session.

With kind regards,



Prof. Dr. E. van de Wetering

*c/o Kunsthistorisch Instituut, Herengracht 286, NL-1016 BX Amsterdam
telefoon 020-5253048, fax 5254736, e-mail rrp@hum.uva.nl*



STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT

Symposium 'The mystery of the young Rembrandt'

Amsterdam, 18 February 2002

The *Mystery of the Young Rembrandt*, the exhibition first shown in Kassel and opening at the Rembrandt House Museum on 19 February, closes on 26 May 2002.

Konrad Renger's description of the exhibition neatly encapsulates the intentions of its organizers. 'An understandable and insightful assemblage of works. It gives real meaning even to the umpteenth Rembrandt exhibition. Specialists benefit from comparing the works that have been juxtaposed, and the general public understands it too.'

The time is now approaching when we should get together to consider the exhibition and the ideas presented in the catalogue and to debate a range of questions that can perhaps be better answered as a result of the confrontation of certain works.

A symposium entitled 'Questions associated with the young Rembrandt and his circle' is to be held on Sunday 26 and Monday 27 May in a venue near the Rembrandt House. The precise location has yet to be decided. The symposium is being held under the auspices of the Rembrandt House Museum and the Rembrandt Research Project.

We hope that the symposium will essentially be a working meeting in which we can examine not only questions and hypotheses that have been defined beforehand, but also issues that arise during the meeting itself, with pictorial material being used wherever possible to throw light on the subject. In some cases these will undoubtedly be questions that have already occupied a variety of specialists for some time. We hope that their discussions during the symposium will bring the solutions to the problems concerned closer in front of the forum of professional colleagues.

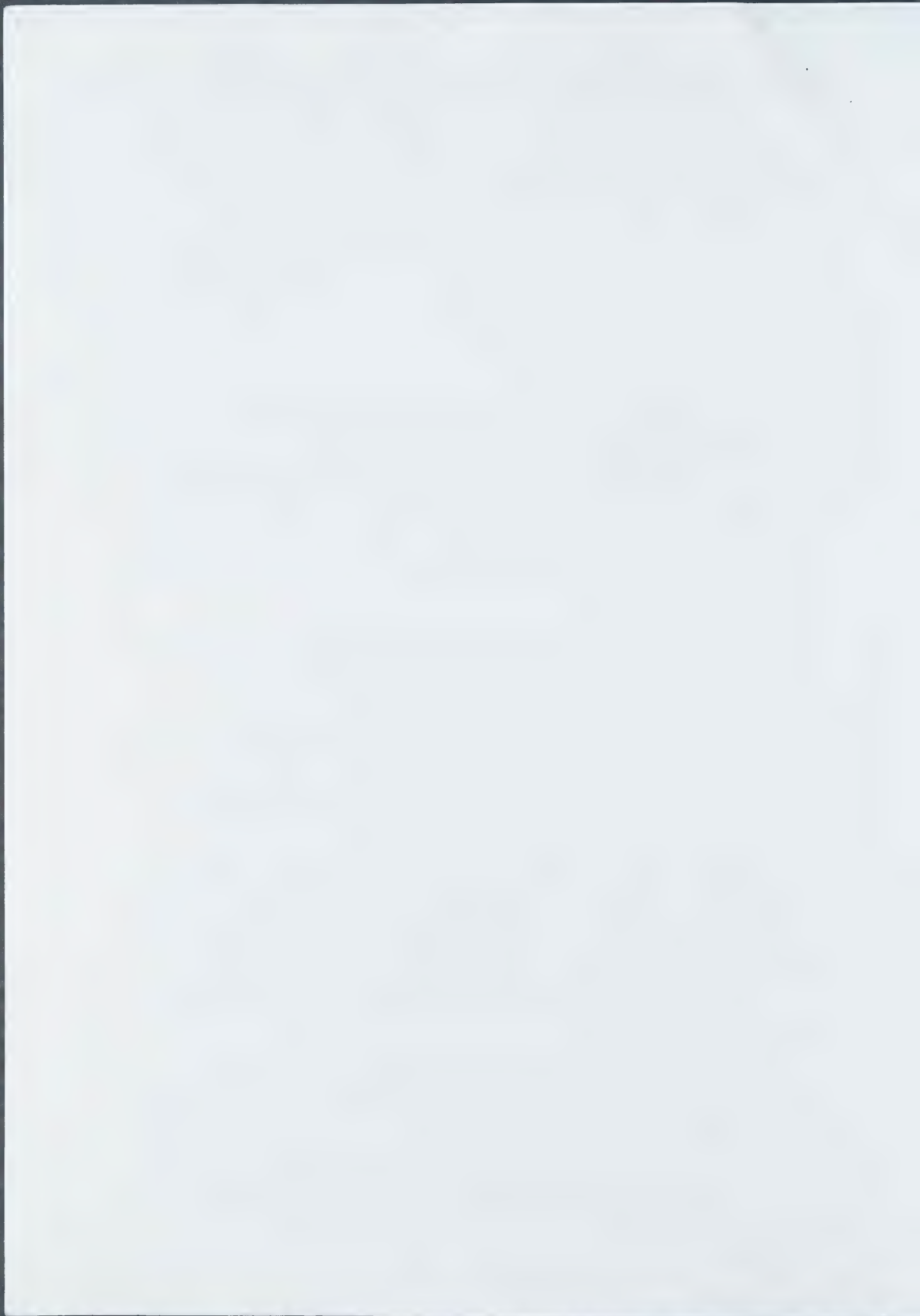
Our proposal is that we should take a number of the problems set out below as our points of departure, and we hope and expect that participants who would like to make a statement or give a rather lengthier exposition (no more than 20 minutes) about the problem concerned will come forward. Given the nature of the subject and the make-up of the group that is expected to attend, the speakers obviously do not have to confine themselves to one of these aspects. We will, we hope, be engaged in discussions more than we will be listening to lectures.

The organizers will also be approaching potential speakers individually to ensure as far as possible that the different viewpoints are given a fair airing. But whoever receives this letter is welcome to propose a contribution.

The dates of the symposium have been chosen so that the couriers who will be accompanying the works after the exhibition closes can take part in it, and also so that we can have the exhibition all to ourselves on the Monday. Needless to say, we regret the fact that this means that one of the meeting days has to be a Sunday.

.12

*c/o Kunsthistorisch Instituut, Herengracht 286, NL-1016 BX Amsterdam
telephone 0031(0)20-5253048, fax: 5254736, e-mail rrp@hum.uva.nl*



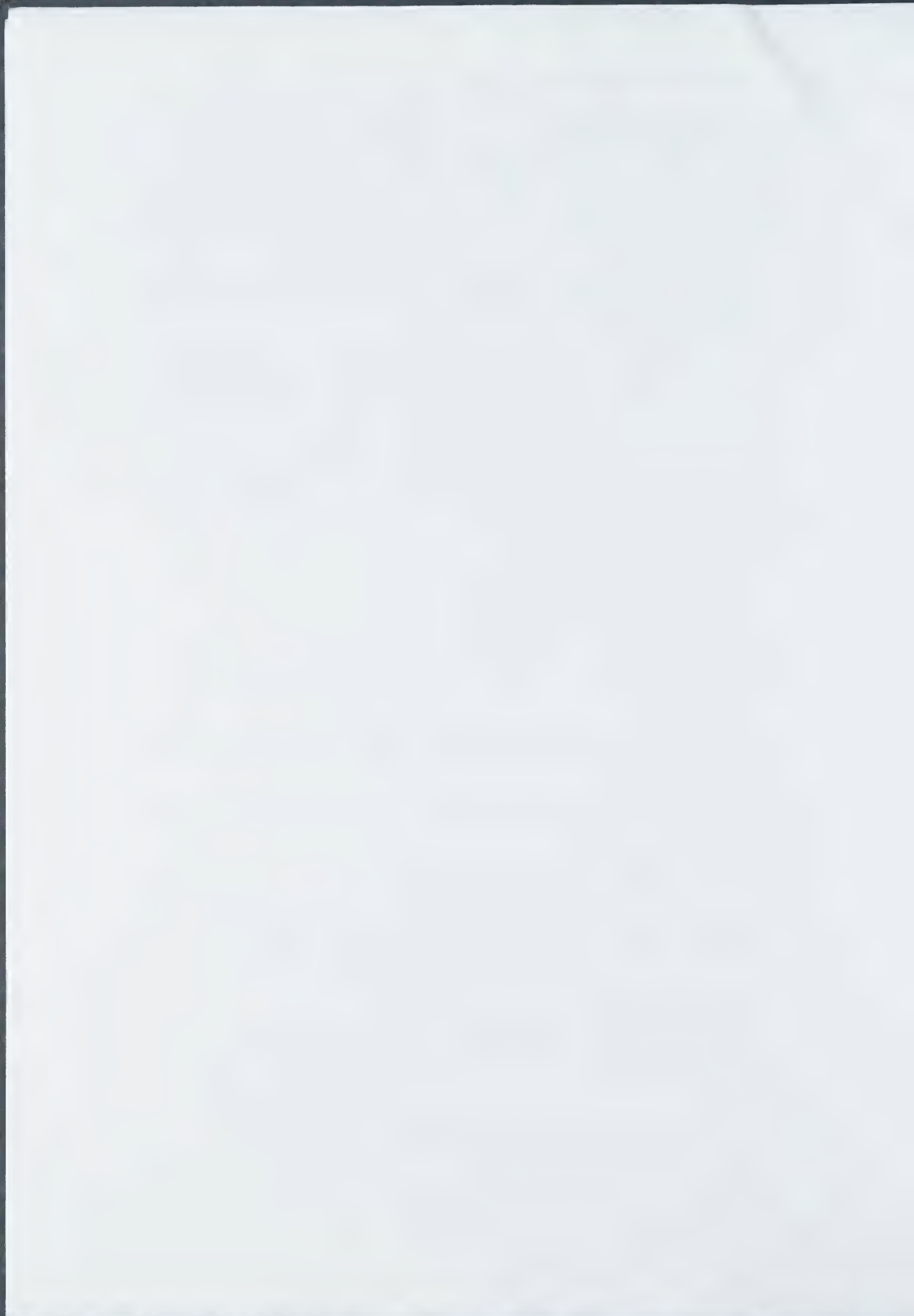
Suggestions for discussion points

- The 'development' of the young Rembrandt until about 1629: a product of influences and/or the result of a creative explosion?
- What impact did Rembrandt's stay with Lastman have? When could this stay have taken place?
- Can Rembrandt's education be placed in greater detail in the context of early 17th-century ideas about education?
- How reliable is Huygens's account of Rembrandt and Lievens? Where is the dividing line between facts and possible rhetorical flourishes and are there specific indications of the origin and significance of such rhetoric?
- Buchelius's reservation in respect of the young Rembrandt deserves consideration.
- The exhibition and the catalogue raise the question as to whether Jan Lievens might not already have influenced Rembrandt before Rembrandt went to Lastman. Rembrandt's relationship with Lievens could be viewed in a social, economic, historical psychological (for example ideas about friendship, competition etc.) context.
- The Rembrandt Research Project's approach to the young Rembrandt in Volume I of *A Corpus of Rembrandt Paintings* and the nature of the shifts in this approach need to be discussed (cases: the *Man with Gold Chain* (Kassel, cat. no. 81), the *Old man with a Cap* Bader Coll., cat. no. 80), *The Flight into Egypt* (Tours, cat. no. 60), *Old Man Writing by Candlelight*, (Bader Coll. cat. no. 59) etc.).
- Iconographic problems. For example:
 - . The *Leiden History Painting* (cat. no. 7)
 - . The *Old Man Sleeping* (Turin, cat. no. 31)
 - . The *Musical Allegory* (Amsterdam, cat. no. 22)
 - . *La main chaude*, 'Hot Cockles' (Dublin, cat. no. 62).etc.
- Rembrandt's growth as an etcher 1626 – 30 and the background to his technical development.
- Series and pendant pairs among Rembrandt's early etchings?
- The functions of Rembrandt's drawings, among other things in relation to the technique he was using.
- Multiple hands in a single work.
- The fine and the rough manner: based in art theory or the result of influences from other artists?
- Rembrandt as a genre painter.
- Rembrandt's earliest pupils, particularly Gerard Dou.
- Art lovers and their importance to Rembrandt.
- Discussion of the authenticity or attribution of individual paintings, for instance:
 - . *Fragment of a Biblical or historical night scene* (Tokyo, cat. no. 58)
 - . *The Return of Tobias and the Angel* (cat. no. 67)
 - . *Prince Rupert of the Palatine and his Tutor* (Los Angeles, cat. no. 66)
 - . *The Tribute* (Ottawa, cat. 34/I)
 - . *La main chaude*, 'Hot Cockles' (Dublin, cat. no. 62)
 - . The three works by the 'Lofty Room Master' (cat. nos. 63, 64, 65). Are they rightly attributed to a single hand?etc.

Proposals for topics for lectures, statements and discussion are very welcome!

With kind regards,

Ernst van de Wetering



**Museum het Rembrandthuis**Jodenbreestraat 4
1011 NK Amsterdam

tel.: +31(0)20 - 5200400

fax: +31(0)20 - 5200401

e-mail: museum@rembrandthuis.nl

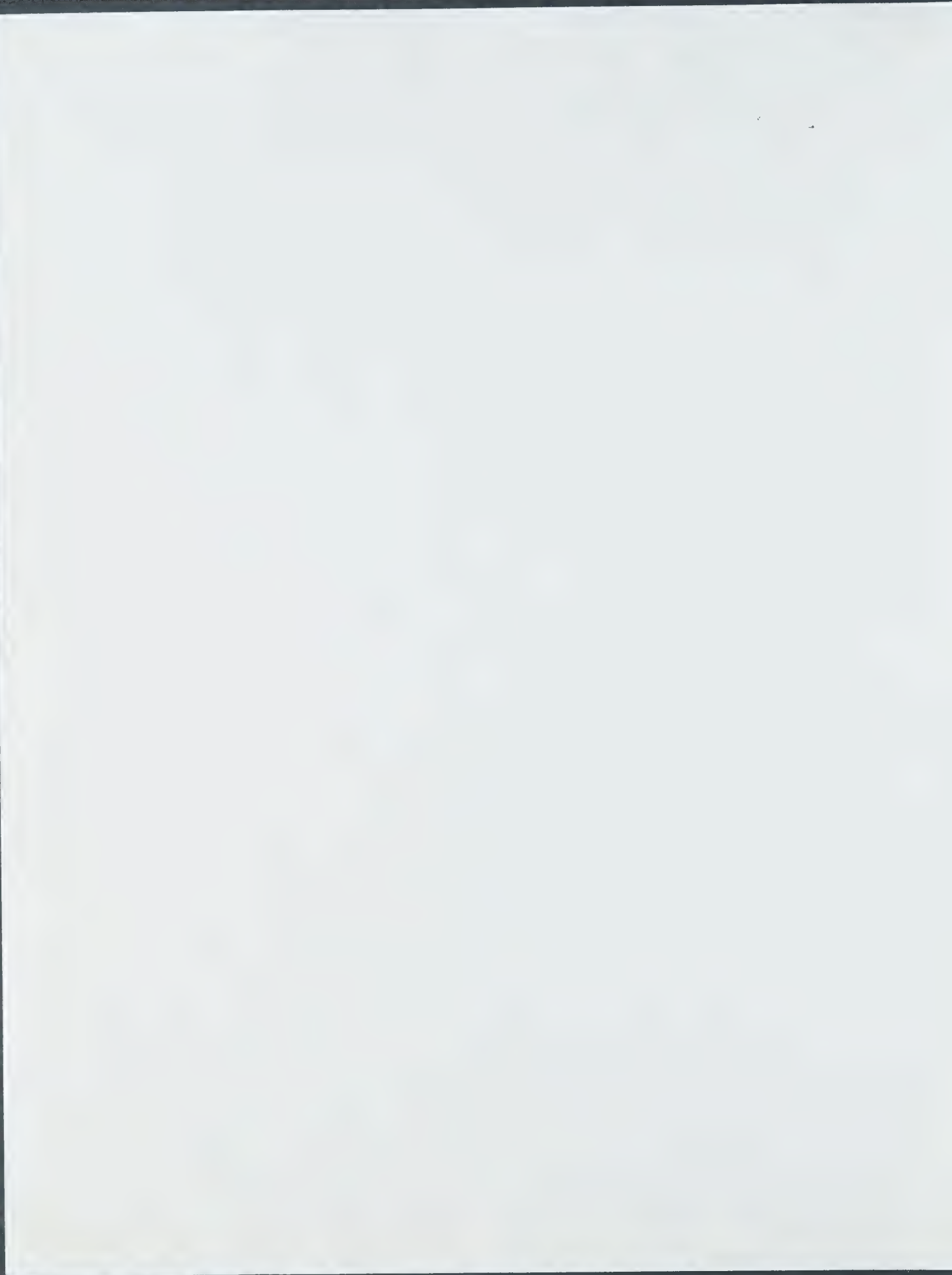
aan / to : Dr. Alfred Bader
t.a.v. / attn. :
fax : 00 1 414 277 0709
van / from : Dr. Bob van den Boogert
datum / date : 18/4/2001

Dear Dr. Bader,

Dr. Bernhard Schnackenburg informed us that you are not satisfied about the communication with the Rembrandthuis, because I did not answer your fax message of 14 February. Please accept my apologies for this, but I honestly was not aware that you awaited an immediate answer to your message. If so I would of course have answered it right away. I agreed with Dr. Schnackenburg that I would be the courier of your paintings on their way back home. You kindly advised me in your fax message as to the best airline company to use etc. Now I understand from Dr. Schnackenburg that the paintings, at least C 22, should travel from Amsterdam to Frankfurt after the closing of the exhibition in Amsterdam. Is that correct? I will be happy to discuss all logistics of the transportation of your paintings and am looking forward to your instructions. Apologizing once again for not having answered your message immediately, I am

most sincerely yours,

Bob van den Boogert



Subject: Study days 26-27 May 2002

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

Date: Tue, 23 Apr 2002 14:45:48 +0200

To: "Bolten, Jetteke" <hboltenrempt@lakenhal.nl>, "Bader, Alfred" <baderfa@execpc.com>, "Noble, Petra" <noble.p@mauritshuis.nl>, "Koenigs" <koenigs@xs4all.nl>

Dear Sir, Madam,

The Rembrandt Research Project and the Rembrandt House Museum are organizing a symposium on 26 and 27 May 2002 about the exhibition The mystery of the young Rembrandt in the Rembrandt House. The symposium is being timed to coincide with the closing date of the exhibition. The main goal of the organizers is to provoke discussion among experts about the questions raised by the exhibition. Please see the enclosed programme for an overview of the different sections and the participants.

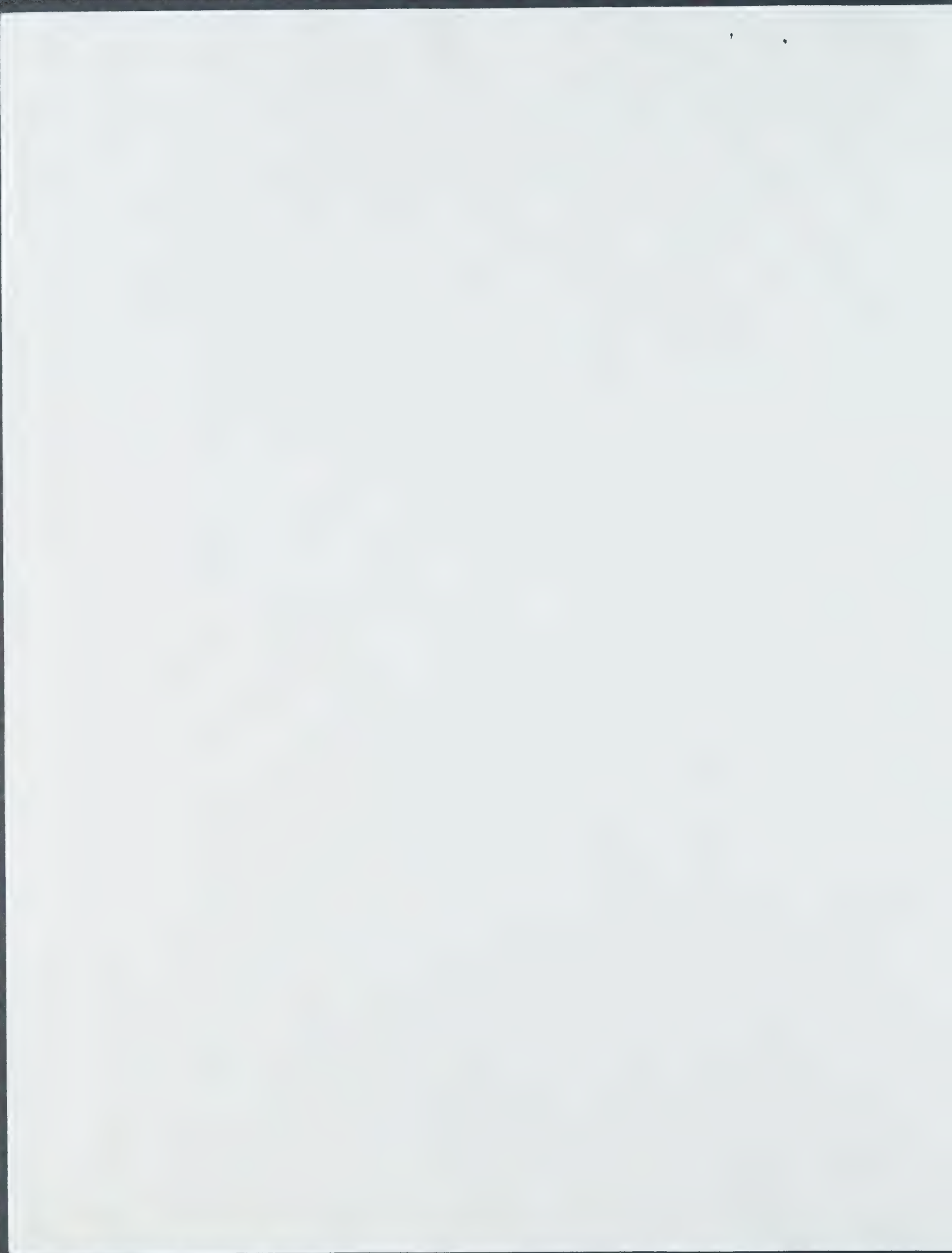
We would very much appreciate it if you could join us at this symposium. There are no charges associated with participation in the symposium. Please let us know as soon as you can whether you will be accepting our invitation.

Yours truly,
on behalf of the organizers,

Margaret Oomen

P.S. A double set of slides from numbers 1 to 87 from the catalogue The mystery of the young Rembrandt will be available for those who plan to give (or improvise) a statement during the symposium.

Margaret Oomen
Rembrandt Research Project
:/o Kunsthistorisch Instituut
Herengracht 286
1016 BX Amsterdam
tel. +31.20.525 3048
fax +31.20.525 4736
E-mail: rrp@hum.uva.nl



26/27 MAY 2002

STUDY DAYS CONCERNING THE EXHIBITION

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

THE MYSTERY OF THE YOUNG REMBRANDT
to be held in Uilenburger Synagogue,
Nieuwe Uilenburgerstraat 91, Amsterdam

As the title indicates, the main intention with our exhibition and its catalogue was to ask questions rather than to provide answers. We consequently hope that these study days will be devoted chiefly to discussions of questions that we have raised or of related topics proposed by those taking part in the study days. Obviously we will want to spend as much time as possible at the exhibition itself. This is why we have decided to hold our meeting on Sunday, the last day of the exhibition, and Monday, when the exhibition will have closed to the public but the works will still be on show. These dates will also enable couriers to attend the study days.

As you will see from the programme, we will be addressing eight subject clusters. Given the large number of topics, there will be no time for lengthy lectures. We have already asked a number of colleagues to take part in panel discussions and present their points of view in short statements, which should however be detailed enough (and if necessary illustrated with slides) to provoke discussion. Of course, other participants in the study days are most welcome to contribute, either with statements or in the discussions. Some of our colleagues have been asked to moderate the sessions.

Since invitations have only been sent to specialists in the different topics (and, of course, to the lenders and the couriers), we expect a lively and productive exchange of ideas.

The sessions will be held in a small synagogue some three minutes walk from the Rembrandt House. Parts of Sunday evening and of the Monday we will spend in the Rembrandt House.

SUNDAY 26 MAY 2002

9.00 – 9.30 a.m. **registration/coffee**

Uilenburger Synagogue
Nieuwe Uilenburgerstraat 91, Amsterdam

9.30 – 9.45 a.m.

Welcome and introduction

Ernst van de Wetering

9.45 – 11.00 a.m.

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

moderator: Christopher Brown

panel:

Bob van den Boogert

Ben Broos

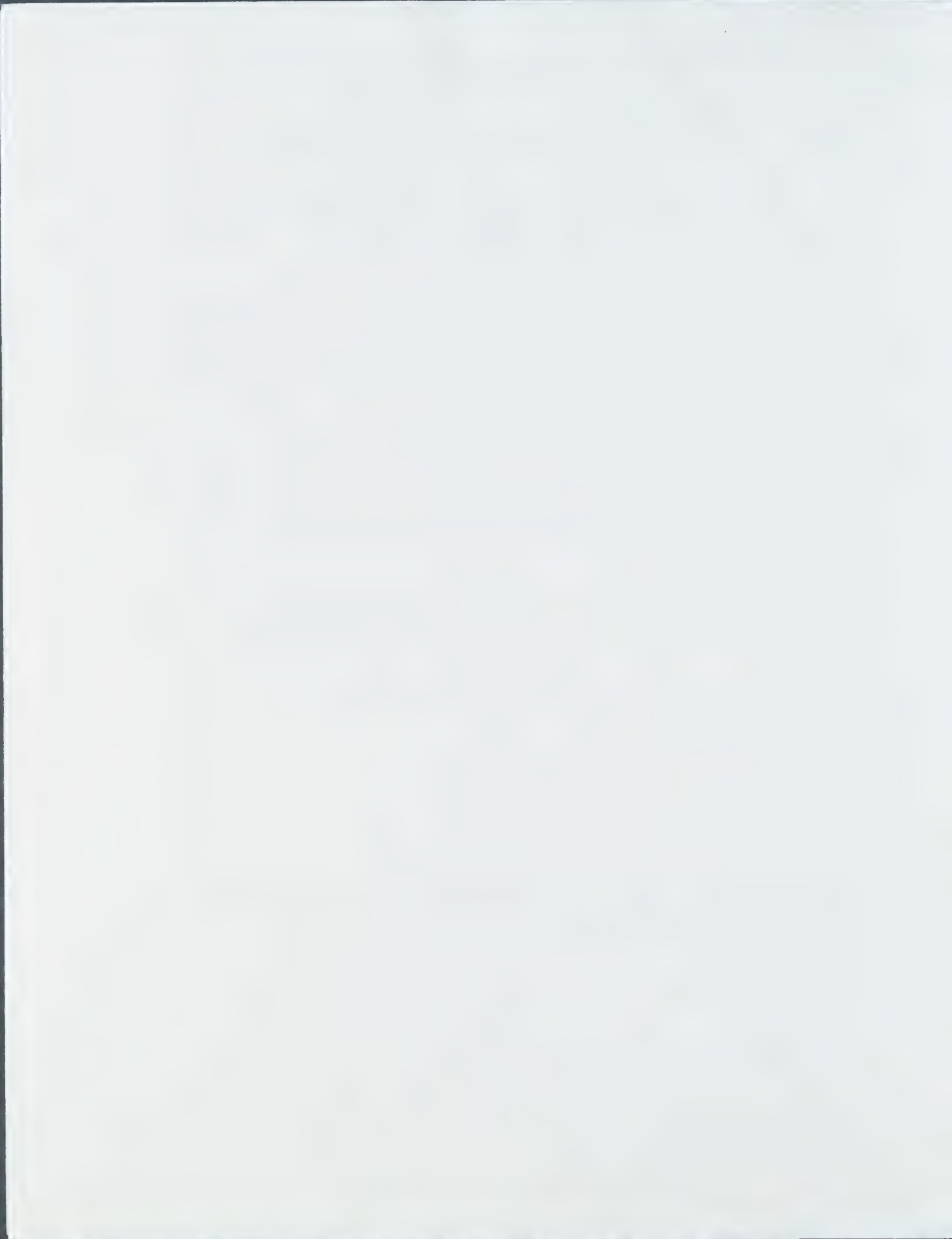
Jeroen Giltay

Ed de Heer

Astrid and/or Christian Tümpel

Ernst van de Wetering

11.00 – 11.15 a.m. **break**



11.15 a.m. – 12.30 p.m.

Rembrandt and Lievens

moderator: Christopher Brown

panel:

Stephanie Dickey

Rudi Ekkart*

Bernhard Schnackenburg

Christiaan Vogelaar

12.30 – 1.15 p.m. **lunch**

1.15 – 2.30 p.m.

Rembrandt and Huygens

moderator: Bob van den Boogert

panel:

Frans Blom

Ed de Heer

Ad Leerintveld

Eric Jan Sluijter

Ernst van de Wetering

2.30 – 2.45 p.m. **break**

2.45 – 4.00 p.m.

Drawings

moderator: Christopher White

panel:

Marian Bisanz-Prakken*

Martin Royalton-Kisch

Peter Schatborn

Thea Vignau-Wilberg*

4.00 – 5.15 p.m.

Etchings

moderator: Ed de Heer

panel:

Cliff Ackley*

Hilliard Goldfarb*

Erik Hinterding

Tom Rassieur*

Roelof van Straten

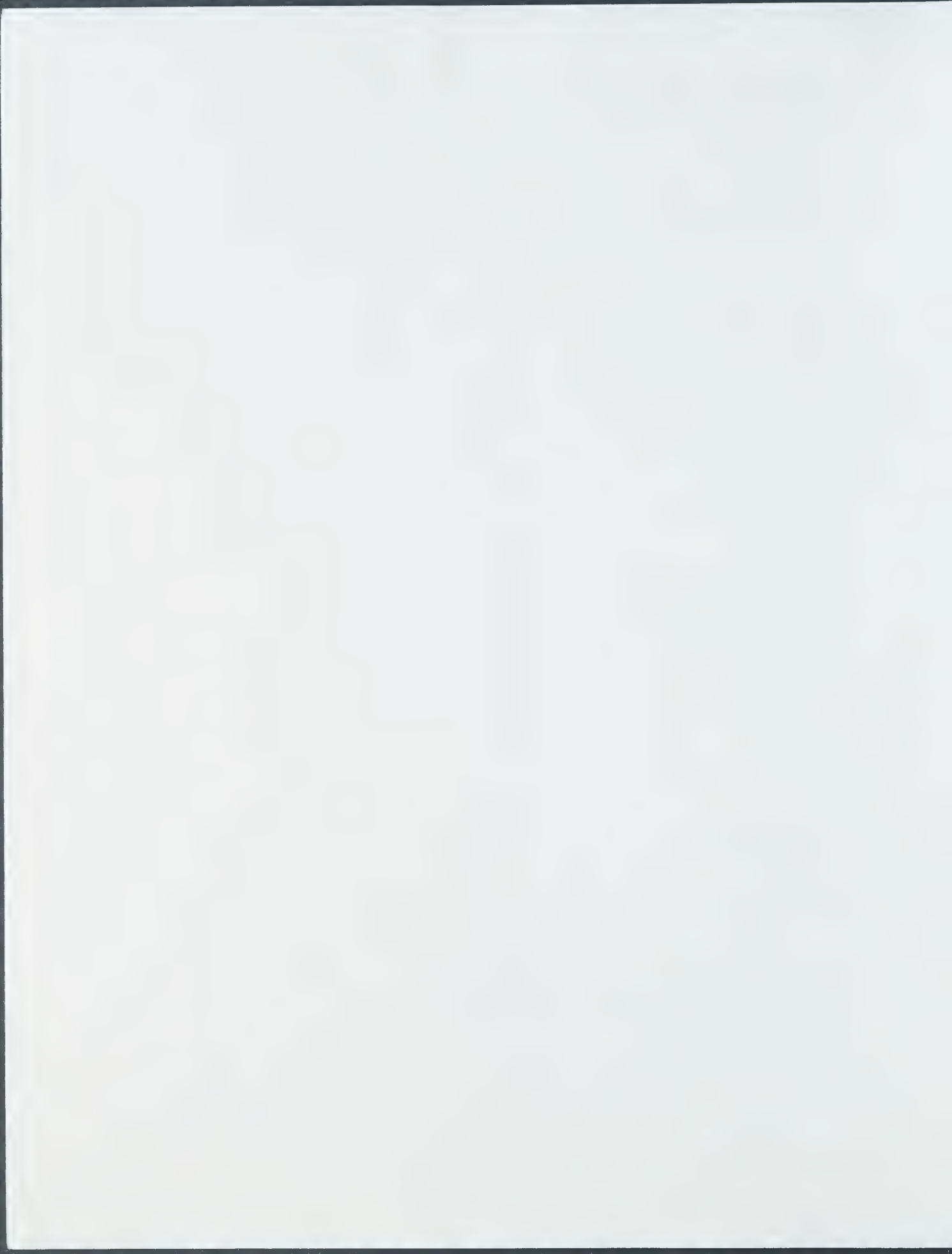
Christopher White

5.15 – 11.00 p.m.

Exhibition open to people attending the study day

– Drinks in the Rembrandt House

Dinner Information will follow



7.30 – 8.45 p.m.
Uilenburger Synagogue

Iconography

moderator: Christian Tümpel

panel:

Holm Bevers
Bob van den Boogert
Eddy de Jongh*
Volker Manuth
István Németh
Hans-Joachim Raupp

MONDAY 27 MAY 2002

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

09.30 – 10.45 a.m.

Rembrandt's pupils

moderator: Eric Jan Sluijter

panel:

Walter Liedtke
Ernst van de Wetering

10.45 – 11.00 a.m. **break**

11.00 a.m. – 12.15 p.m.

Problems of attribution

moderator: Eric Jan Sluijter

panel:

Martin Royalton-Kisch
Bernhard Schnackenburg
Christian Tümpel
Ernst van de Wetering

12.15 – 3.30 p.m.
Rembrandt House

Discussions in the exhibition

lunch in the museum auditorium

3.30 – 5.00 p.m.
Uilenburger Synagogue
coffee/tea

Evaluation and final discussion

Moderator: Ernst van de Wetering

5.00 p.m. **End**
- Drinks Uilenburger Synagogue

* Names with an asterisk indicate that these colleagues are not yet sure whether they will be able to participate.



T

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

(414) 962-5169

May 2, 2002

Dr. Bernhard Schnackenburg, Chief Curator
Staatliche Museen Kassel
Postfach 410420
34066 Kassel
GERMANY

Dear Bernhard,

Isabel and I much look forward to seeing you at the Rembrandt
Symposium in Amsterdam at the end of May.

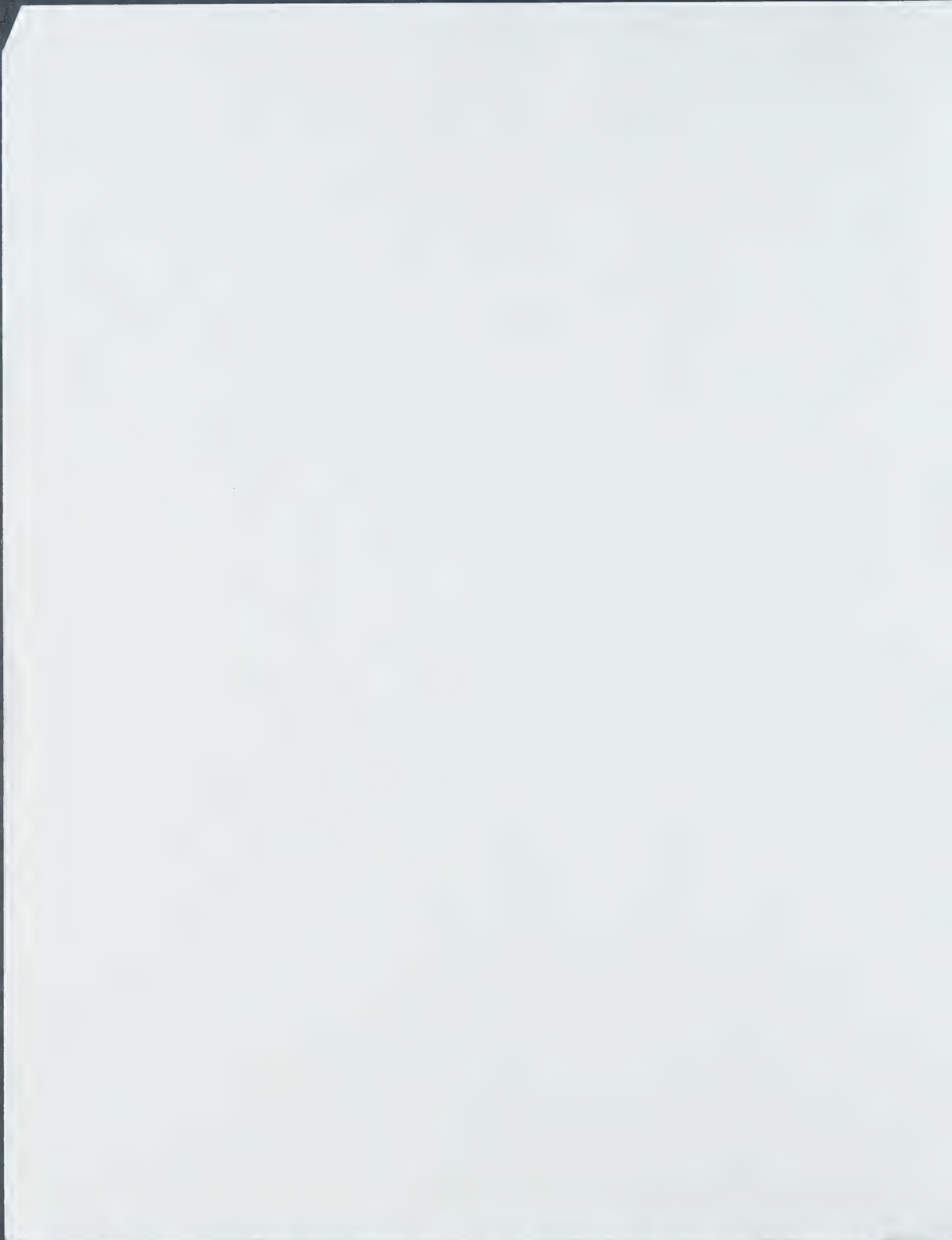
Enclosed please find a photograph of a small painting attributed to
Ostade, which I bought as Lot 8 in the November 2001 Sotheby's
Amsterdam sale.

I have just had it cleaned and my able conservator assures me that it is
in very good condition. Do you believe that it is by Adriaen van Ostade?

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



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

414-962-5169

May 16, 2002

Drs. Jan Kosten
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's Gravenhage
THE NETHERLANDS

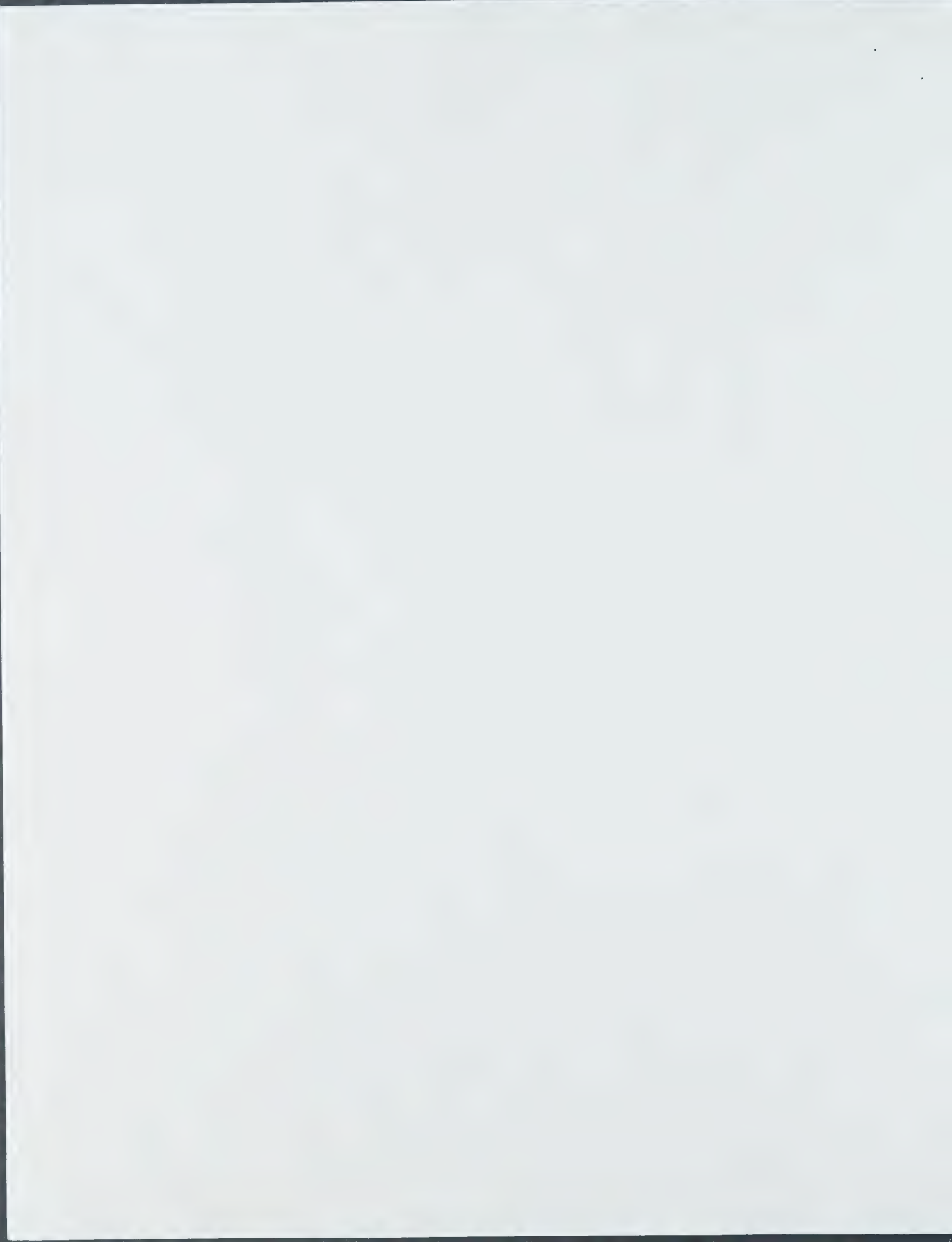
Dear Jan,

Marieke de Kinkelder will undoubtedly have told you, Isabel and I much look forward to working at the RKD on Friday, May 24th. Of course we hope that you and our other friends at the RKD will join us for supper that Friday evening.

I promised to send a few photographs – I have not made many acquisitions recently.

The photographs are numbered in our usual manner, beginning with 02-1, etc.

- 02-1 is an enormous machine where Astrid and Christian Tümpel have told me that it is certainly by Jan Pynas, depicting *The Kids Mocking Elisha*. Christian Tümpel wrote to me that there is a smaller version of the same subject, signed by Jan Pynas. On May 24th I will try to find this in your Pynas file.
- 02-2 is a small canvas put down on wood. I enclose a color snapshot of the scholar on the left, probably St. Luke. I find it so interesting that St. Luke is depicted in an artist's studio with those intriguing masks and the other disciples in the background. I don't even know whether that painting comes from Leiden or from Antwerp.
- 02-3 you will have seen as Lot 8 in the Sotheby's Amsterdam sale. Fred Meyer looked at the original and confirmed that it is by



Adriaen van Ostade. What is so interesting to me is that the alchemist is doing what I would be doing if I still had some hair – namely, tearing my hair out. The painting has now been cleaned and my conservator tells me that it is in very good condition.

02-4 presents no problems, as it surely is an early work by Voorhout, very much influenced by his teacher, Jan von Noordt.

02-5 is a straightforward portrait of an officer, signed by Ravestyn. The crest in the upper right is orange and yellow. Would someone be able to tell me of which family this fellow is?

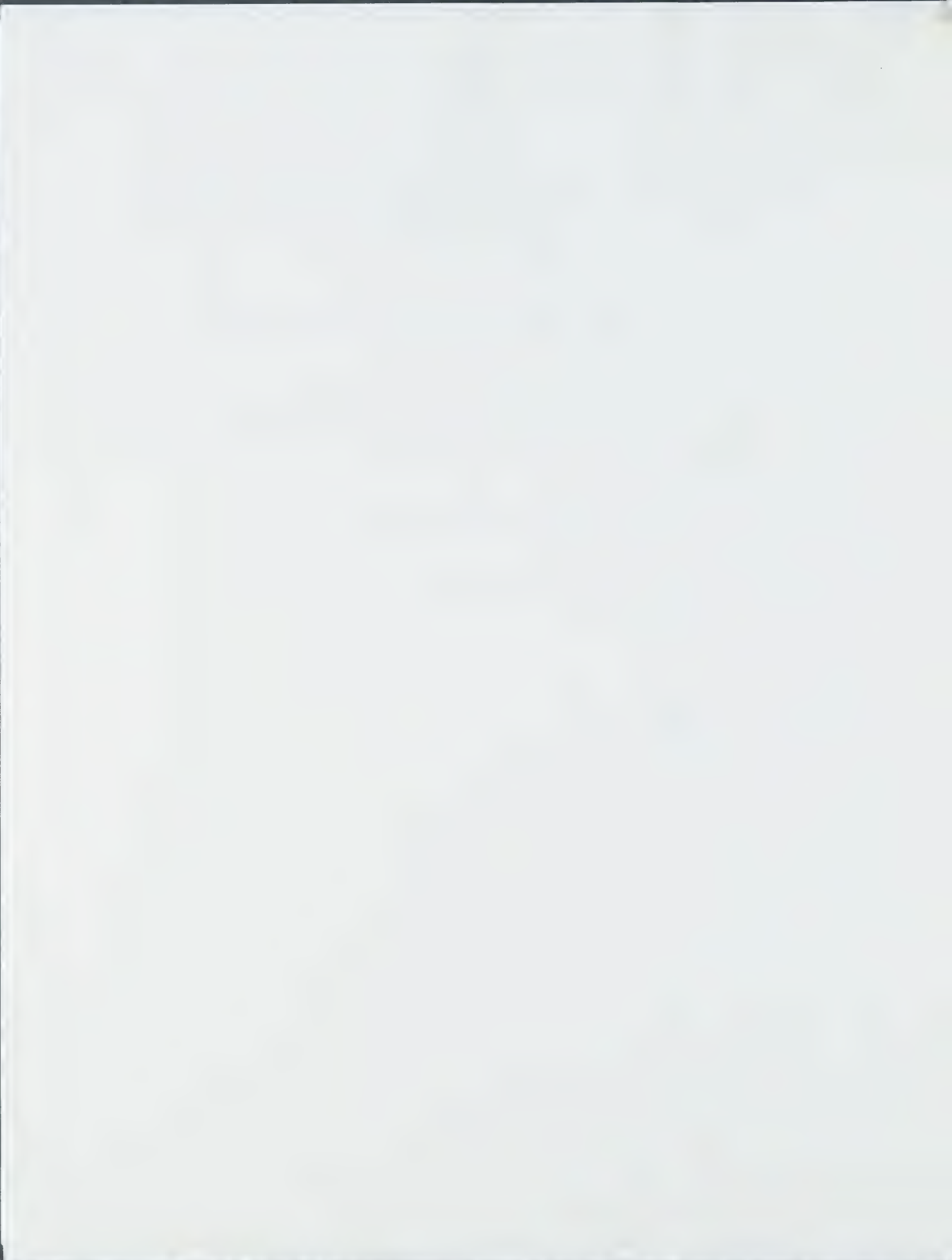
*after 1650
Gelderland
officer*

We very much look forward to being with you and then at the Rembrandt Symposium in Amsterdam.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.





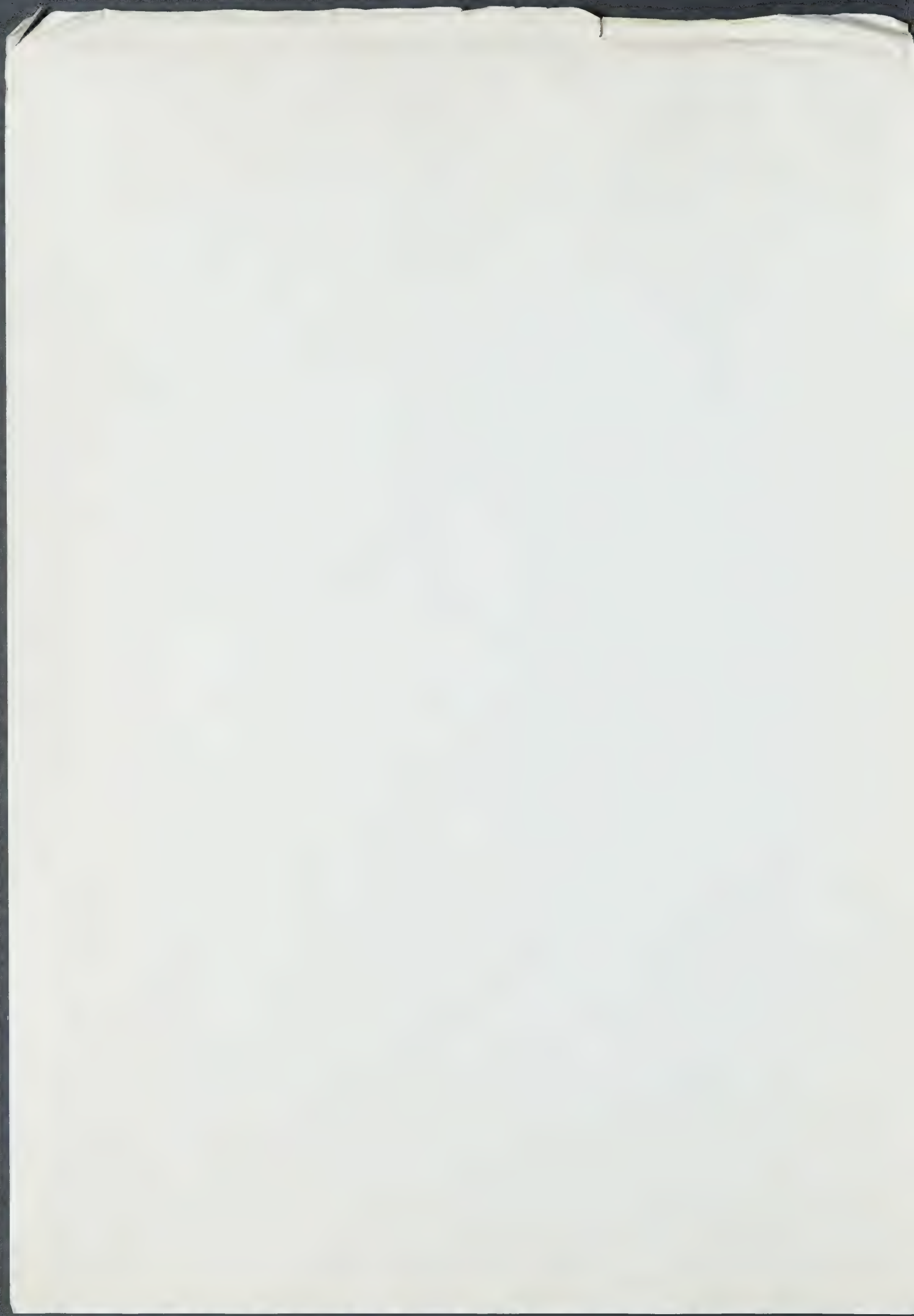
Museum het Rembrandthuis

VERENIGING VAN
1015 AK Amsterdam

De heer ...
1015 AK Amsterdam

...
...
...
...
...

...
...
...
...
...



P.O. Box 162
3600 AD Maarssen
The Netherlands

T +31 346 580553
F +31 346 580554
E gary@codart.nl
W www.codart.nl

CODART

International council
for curators of
Dutch and Flemish art

To:	Dr. & Mrs. Alfred Bader	From:	Gary Schwartz
Of:	Hotel des Arts, Amsterdam	Date:	25 mei 2002
Fax:	020 624 9995	Pages:	1
Re:		CC:	

Dear Dr. and Mrs. Bader,

Welcome (back) to Amsterdam!

I have reserved a table for us at an informal Italian restaurant near the Rokin, Vasso. We always enjoy eating there and we hope you will too. The reservation is for 7:30. We'll pick you up your hotel around 7:15.

Tot straks,





H
ET

Form follows dysfunction 156: Where does stolen art go?

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

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

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

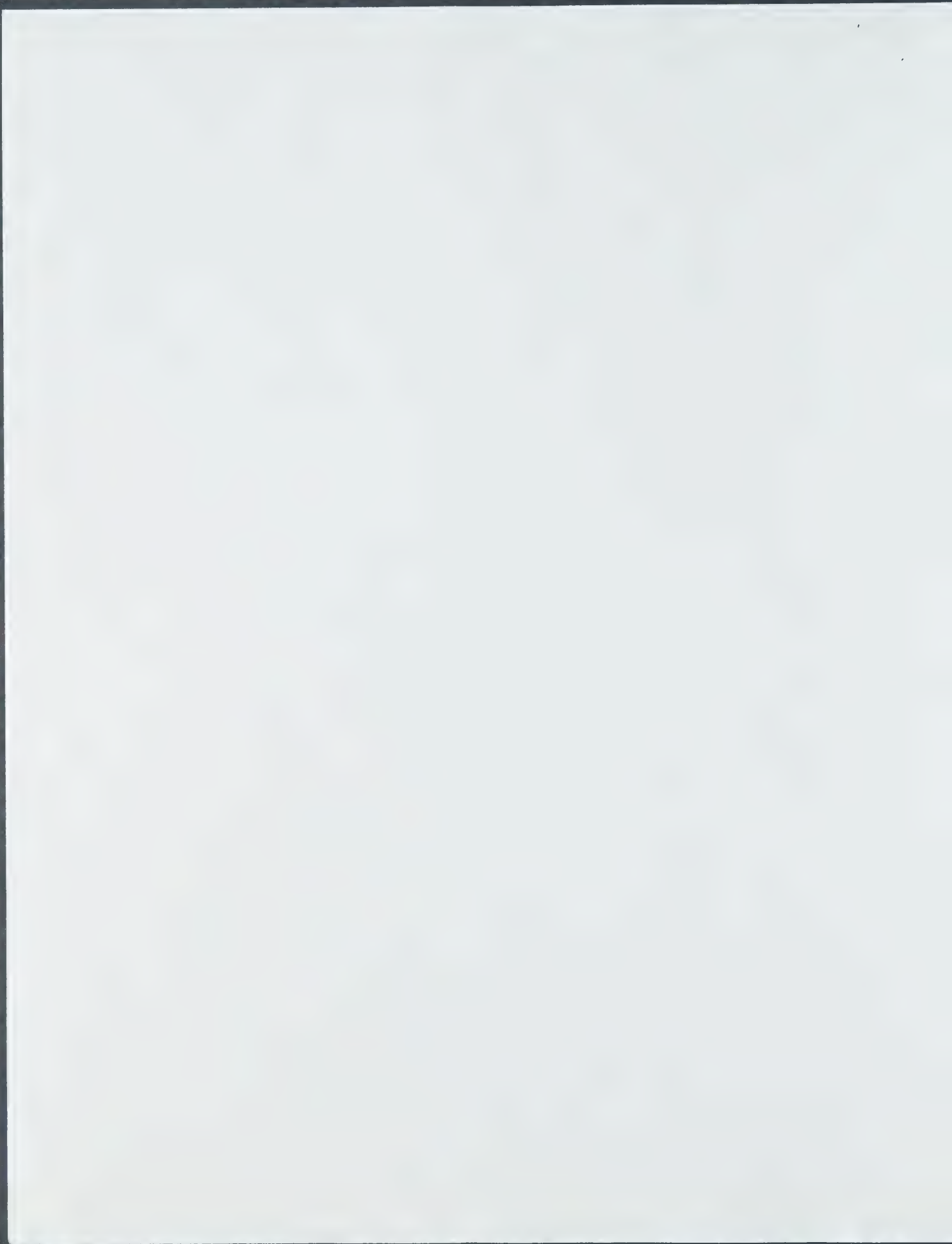
In a museum. Few art museums have published illustrated checklists of all their paintings and sculptures, let alone drawings, prints, and applied arts. While many museums are currently conducting systematic searches for possible "holocaust art" in their collections, I know of no museum that has investigated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

In a private collection. There is no reason to doubt the existence of mysterious millionaires who commission thefts. However, they cannot be more than a tiny fraction of the individuals with stolen art. Private owners have no obligation to publish information about their collections and very few do so. Since far more of the world's art is owned privately than publicly, the aggregate of private collections forms a vast black box in which a stolen work of art can disappear for years or generations before seeing the light of day.

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

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

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



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

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

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

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

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

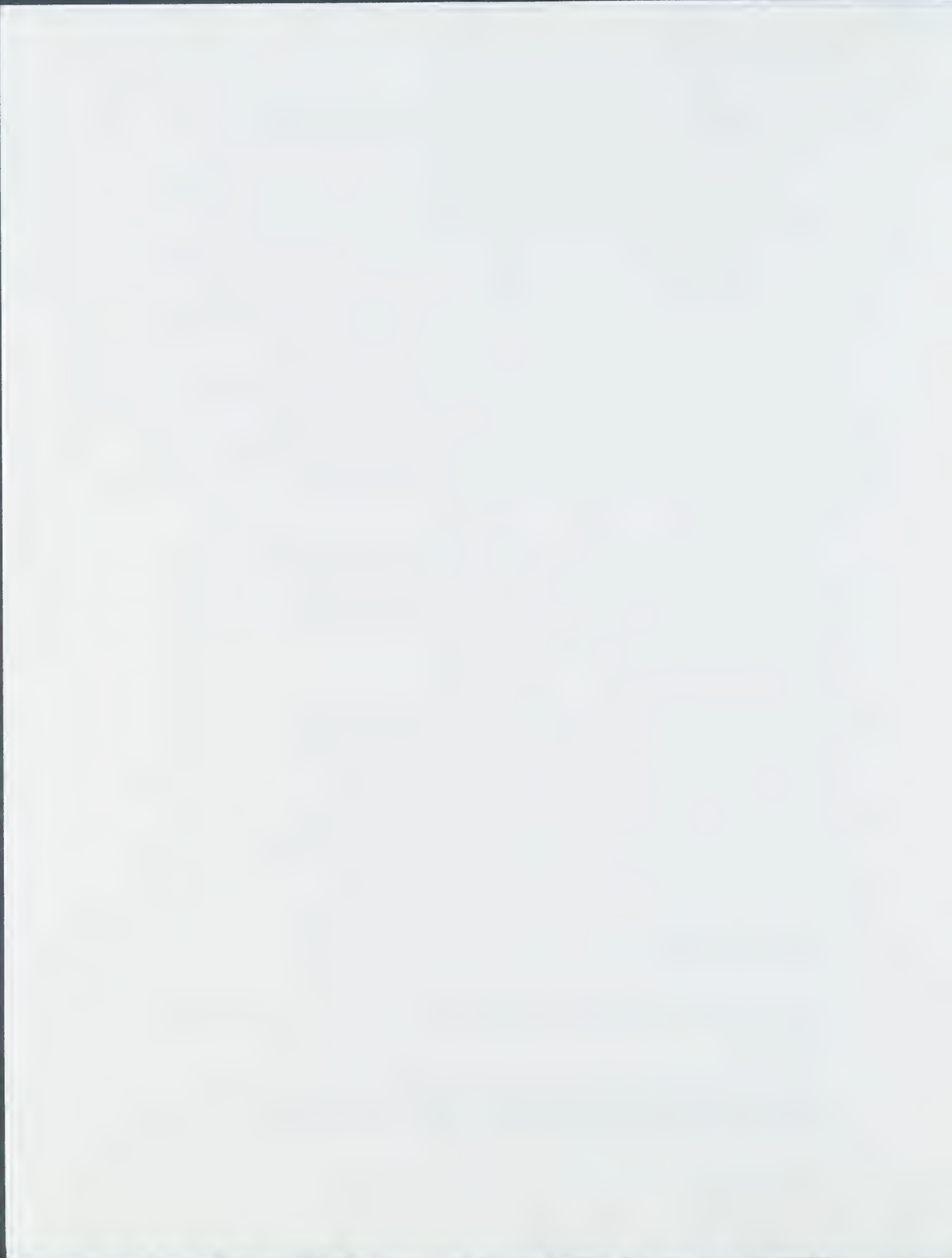
Multiply the effects of all of the above by a large factor when art is stolen in or ends up in parts of the world or parts of the market where dealers and customers maintain extreme confidentiality. Try to retrieve art stolen in Western Europe or the United States from a Latin American or Asian country.

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

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

© GarySchwartz 2002. Published in Loekie Schwartz's Dutch translation in Het Financieele Dagblad, 27 April 2002.

In checking the date of the Gardner theft on Internet I came across a fascinating FBI website concerning its Art Theft Program (<http://www.fbi.gov/hq/cid/arttheft/arttheft.htm>). It has a link to the site of the 2-man Los Angeles Police Department Art Theft Detail



(http://www.lapdonline.org/get_involved/stolen_art/art_theft_main.htm), which calls itself "the only full-time municipal law enforcement unit in the United States devoted to the investigation of art crimes." On this site three wanted suspects are identified by name and photo: a Hungarian and Arabic speaking man with a British accent who ran an art auction house on La Cienega and closed shop one day, taking all the consignments with him; a call girl with a German accent (to me she looks like the young Sally Struthers) who "befriended the victim and then later burglarized his residence"; and a drug addict who works as a day laborer and who stole a clock from a man who had hired him to help move house. I am not convinced that the Art Theft Detail is flourishing. The last bulletin on its site is from 1999.

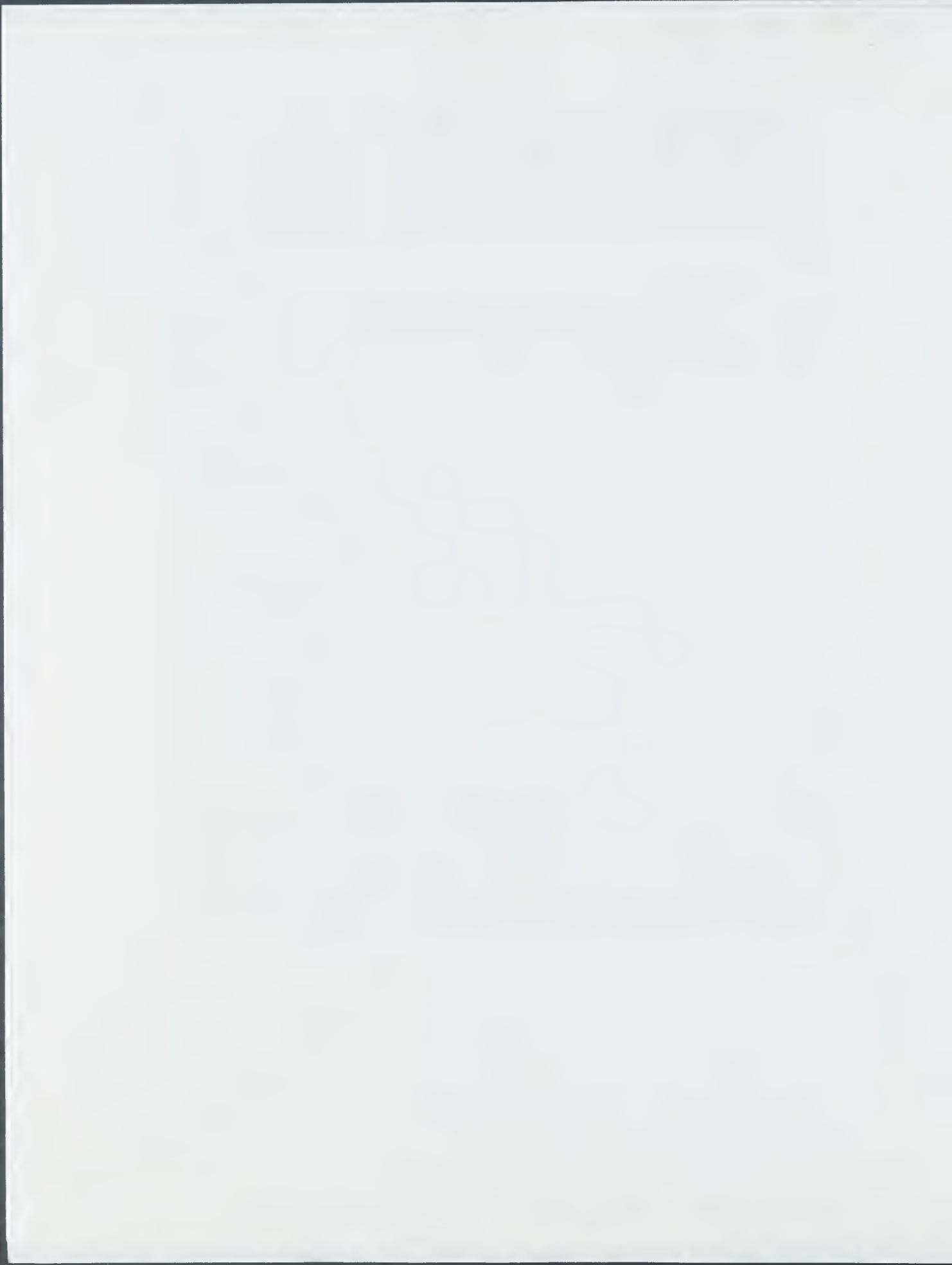
My nine days in Bucharest with Loekie were full to brimming with activity. I was invited for a series of lectures at the New Europe College with Henk van Os, the Dutch historian of early Italian art and former director of the Rijksmuseum, who has been a friend of mine since 1967. Still, there was time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

The New Europe College is a very distinguished institution, founded by the philosopher and art historian Andrei Pleșu. Pleșu was a dissident under Ceaușescu and paid the price. The change of regime was enough of a revolution so that he was able to serve as the first Minister of Culture and later in the 90s as Minister of Foreign Affairs. The New Europe College is an independent institute of advanced studies that sets an example about how such an institution should be run, not only for Romania but internationally. (The only website I could find is in French:

<http://www.arches.ro/nec.html>). Henk and I were there on a program paid for the Getty Grant Program, allowing visits of outside scholars for lectures and workshops. The high point, I felt, was the visit we paid to the National Museum of Art of Romania with more than 20 art-history students. Henk spoke about some Italian paintings and I about some Dutch and Flemish ones. In the galleries on a day when they were closed to the public, the students came looser than in the standard discussion periods after lectures.

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

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



Form follows dysfunction 155: Stealers keepers

On Sunday evening April 1st, burglars stole five small genre paintings of peasant life from the Frans Halsmuseum. In its reaction, the museum said what museums do say at such moments, namely that the paintings were "not easy to sell. They are extensively documented and photographed and are well known to the legitimate art trade."

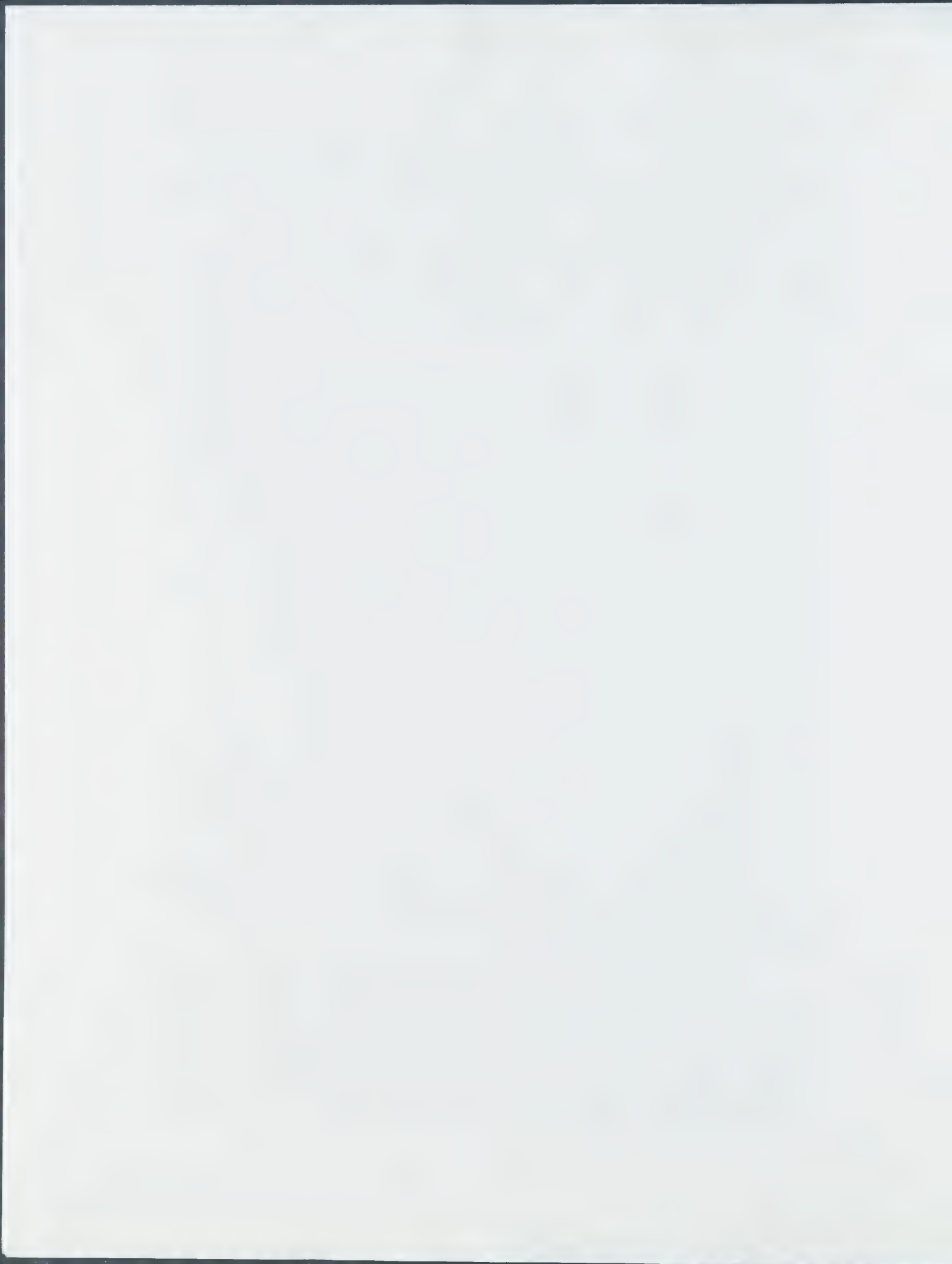
I wish the museum were right. Actually, as the record shows, selling stolen art cannot be difficult at all. It's certainly a lot easier than retrieving it. Reliable statistics on the subject are notoriously difficult to assemble, but those that are available are horrifying. The two largest sources known to me come very close to the same derisory percentage. The Art Loss Register, begun in 1991, now lists over 120,000 stolen works of art and collectibles. The number of objects from the list that were recovered is said to be 900+. This comes to 0.75%, three-quarters of one percent. Interpol has published a CD-ROM of 14,000 stolen paintings, sculptures and tapestries. Of the items listed, 90 have been recovered, a rate of 0.64 percent.

If these thefts were difficult to move, one would expect the market to be saturated and the pace of theft to be dropping. That is however not the case. To quote the Interpol website: "In Europe, the figures are constantly going up and are evidence of criminals' increasing interest in works of art. For example, 5,569 works of art were reported stolen in France in 1997, but that figure rose to over 7,800 in 1998." There can be no doubt that there is an immense clandestine market in stolen art to which many thousands of burglars have access. If the fencing of jewelry is a well-established criminal trade, why should the fencing of art not be practiced by some of the same people? The publicity given to art theft no doubt stimulates non-professional thieves of opportunity to try their hand at art theft.

True, the recognizability of the paintings stolen in Haarlem limits their saleability to some degree. When this disadvantage can be sidestepped by thieves, the chances of recovery drop nearly to nil. That is the case of church furnishings. In 2000, the International Council of Museums (ICOM) published a volume on *Looting in Europe*, especially from churches, in their series *One hundred missing objects*. Writing about the situation in Italy, where 88,687 objects were reported stolen from religious institutions between 1980 and 1999 (forgive me for placing this information in a subordinate clause), Robert Conforti, head of the carabinieri unit for protection of artistic heritage, wrote: "No aspect of this religious heritage is spared in the increase of thefts: everything is removed indiscriminately, because of guaranteed sales to the economic elite, who have no regard for the origin of the works, and have a predilection for this type of art object.... 18th-century confessionals are transformed into bookshelves, painted and gilded Baroque altars adorn living rooms.... Large paintings and panels are most often cut into pieces, fragmented, mutilated. This ... facilitates their insertion into the clandestine circuit of art and antiquities."

Although I am not aware of statistics on the subject, I assume that the recovery rate of old master paintings stolen from museums, such as the works by Jan Steen, Adriaen van Ostade, Cornelis Bega and Cornelis Dusart from the Frans Halsmuseum, is better than three quarters of one percent. However, there is absolutely no reason to be sanguine about prospects. *A Smoking peasant* by Adriaen Brouwer, a painting of exactly the same kind as those stolen in Haarlem, was taken from the National Museum in Warsaw by the Nazis in 1939 and despite its having been published and illustrated before, during and after the war was not recovered until this year. The circumstances were heartwarming. The painting was bought at Christie's in 1997 by the London dealer Johnny Van Haeften. Only after having sold it to a customer did Van Haeften find out where it came from. He thereupon bought it back from his client for more than 73,000 pounds and returned it at no charge to the Polish museum. The exceptionality of this gesture, which was rewarded last February 21st with the Knight's Cross of the Order of Merit of the Republic of Poland, only dramatizes the fact that a stolen work of art, after remaining underground for a while, can re-emerge into the open as a perfectly saleable object and escape detection indefinitely.

International concern about art looting is finally reaching a certain level of seriousness. The specialized investigative units in most European countries and international agencies are being beefed up. The Netherlands forms an inexcusable exception to this rule. Because the government considers it more important to streamline the police force than to maintain expertise in the highly specialized area of art theft, it is disbanding the Art and Antiques Section of the nation-wide division of police services. Responsibility for investigating art theft is being transferred to the division for housebreaking and fencing. The wisdom of this move was rightly questioned in Parliament by Boris Dittrich and Olga Scheltema-de Nie, on the basis of information provided by the NedArt Foundation, an umbrella organization for the commercial Dutch art world. Let us hope it is not too late to reverse this reckless decision, which has shocked sister services in other European countries and international agencies.



There is another contribution the commercial art world can make. As vociferously as the art trade protests its innocence, art dealers, auction houses and art insurers, whose work is hedged about by confidentiality and secrecy, know a lot more than they tell. If honest players pooled their knowledge and put it to use, they could drive up the cost of business for dishonest art and antique dealers, restorers, interior designers, auctioneers, fences and their financiers. Combined with better security and better investigative work, inside information from the trade could help staunch the cultural bloodletting of art theft.

© Gary Schwartz 2002. Published in Loekie Schwartz's Dutch translation in *Het Financieele Dagblad*, Amsterdam, 13 April 2002.

The ICOM volumes One hundred missing objects can be ordered at a nominal charge through the organization's website at <http://www.icom.org/publications/100.html>.

On the first Thursday of every month during the academic year, the Center for Golden Age Studies of the University of Amsterdam invites a speaker to talk about current work. These are relaxed sessions in a pleasant Art Deco room in the Bungehuis, with a view of the back of the Royal Palace. I attend whenever I can, to keep up with new developments and enjoy the company of my colleagues. An additional attraction is that after the lecture and a discussion period the entire audience is treated to drinks and a snack at a nice café on the Raadhuisstraat. Have a look at the Center's (Dutch-language) website: <http://www.uba.uva.nl/goudeneeuw/>.

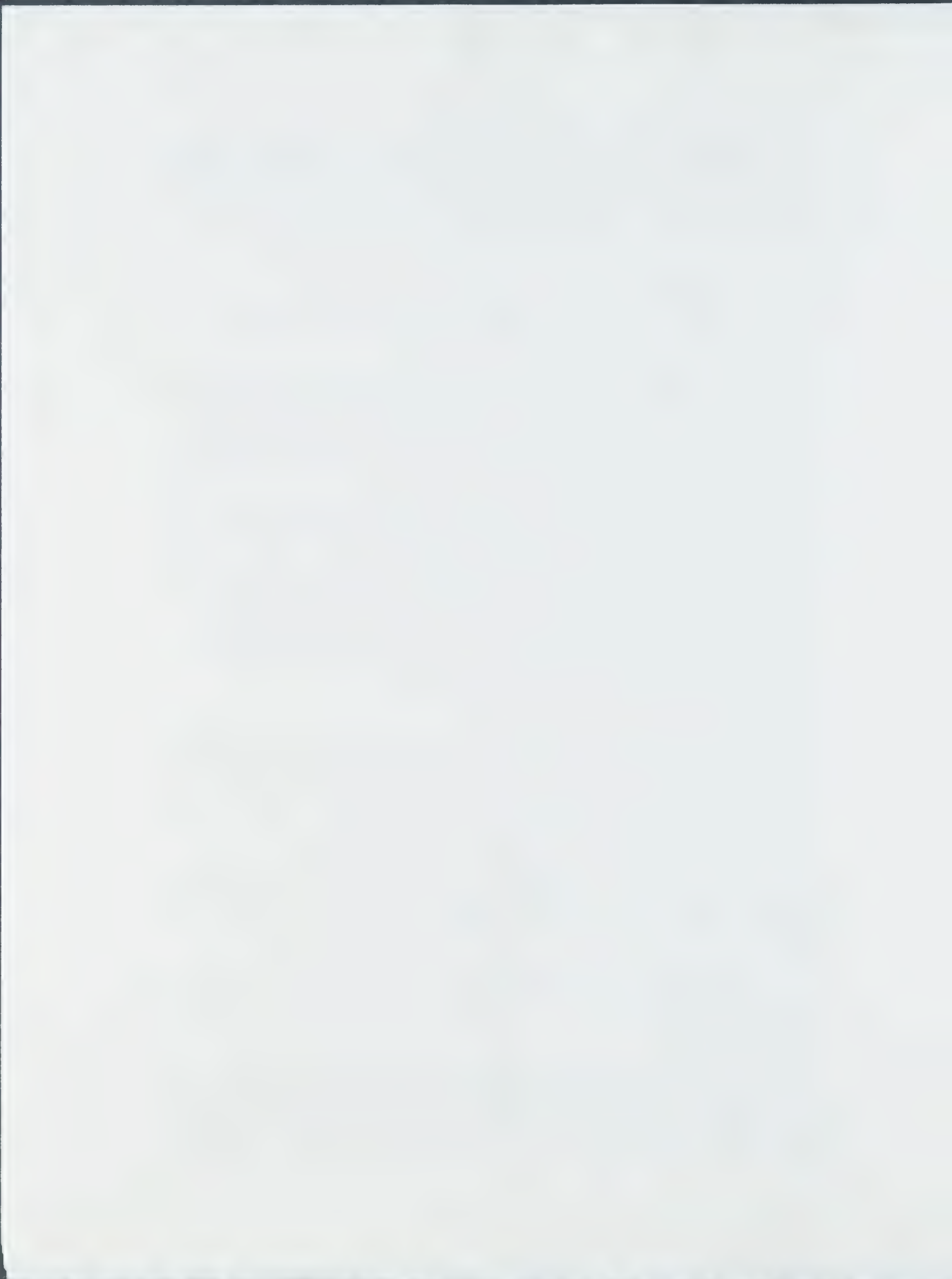
The April lecture was delivered by an American historian living and teaching in London and doing her research in Holland, Anne Goldgar. She spoke on "Tulipmania and social anxiety." On the basis of an archival study of 400 individuals from Amsterdam, Haarlem and Enkhuizen, she was able to challenge received wisdom on the subject in several respects. Being a sucker for revisionist history, I thoroughly enjoyed her presentation. The points she made most emphatically are that the crash of February 1637 was not all that serious in terms of the trade as a whole; that it was not caused by trade in futures or other derivatives; that those involved in the trade were not artisans or craftsmen who abandoned their honest livelihoods for a life of speculation but rather the usual bunch of wealthy rentiers. She made another claim dear to my heart: that prices are not necessarily related to intrinsic qualities. If enough people want to own a particular rare tulip and bid against each other, there's nothing fancy about the price that emerges. For that moment, it's the market price. An earlier, published paper by Anne Goldgar (in English) can be found at <http://www.uba.uva.nl/goudeneeuw/archief/2002/colloquium-4april2002.rtf>.

Last Wednesday I went to the cremation of Nico Israel, the nestor of the Dutch antiquarian book trade. He was the last survivor of a foursome of Jewish book-and-print dealers formed by Nico, his brother Max (B.M. Israel), Simon Emmering and Max Elte (Meijer Elte). I knew all of them for decades, having been introduced to them by Elte in the 1960s. Elte's shop was in the Korte Poten in The Hague, around the corner at the time from the Netherlands Institute for Art History, where I worked as a researcher from 1965 to 1968 and as an associate of the Institute from 1968 to 1970. During my lunch hour I would drop in on Elte, study his books and prints and enjoy his stories.

Nico was the highest flyer of the group and the *primus inter pares* of the entire Dutch antiquarian book trade. He used his wide knowledge, amiability and ambition to get to know all the players in the field. With a memory like a steel trap for people as well as for books, he went after the top international objects and "placed" them with the collector or collection where they best belonged. He was also active as a publisher of scholarly catalogues, reprints and, under the imprint TOT - *Theatrum Orbis Terrarum*, the title of the first published atlas, that of Abraham Ortelius (1570) - facsimiles.

Nico once alluded to death in a casual conversation I now remember. "They say that farmers live poor and die rich. I want to do it the other way around." Nico did enjoy the good things in life, but I'm happy to say, for the sake of his widow, that I don't think he succeeded, before dying at 83, in spending all his money.

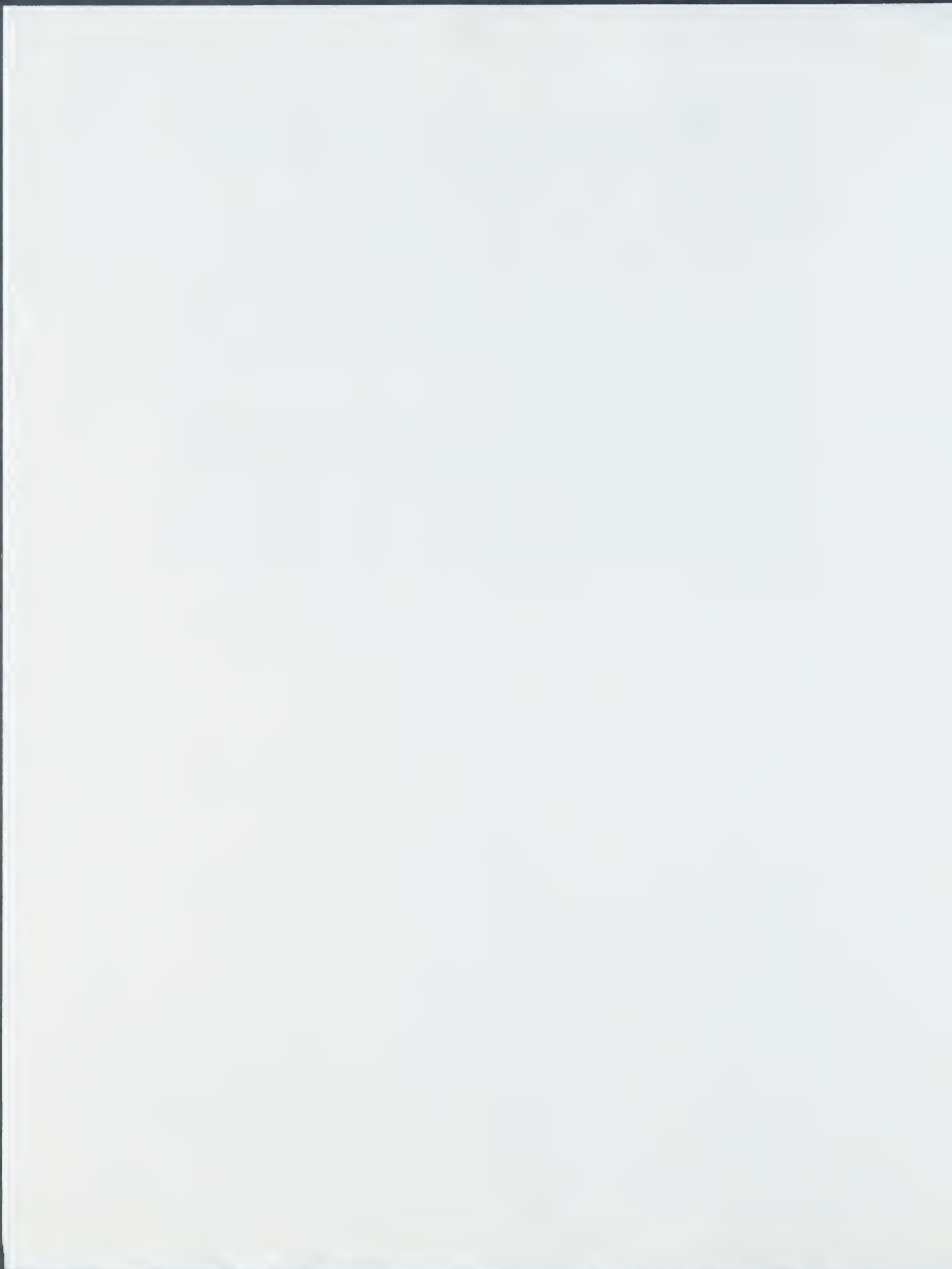
The next day there was a happier event in the life of a contemporary of Nico's, Saam Nystad. Like the Israels, the Nystads were a Jewish family of antiquarians from the east of the Netherlands. The Israel family lived in Arnhem and dealt in books and prints, the Nystads in Lochem, where they bought and sold art and antiques. Nico's and Saam's fathers knew each other and would split between them the estates that came their way. In his retirement from a distinguished career as a dealer in paintings and drawings, Saam has turned to writing. He has published a few books of memoirs and art-historical



essays. His most substantial scholarly contribution to date is an article in the Jahrbuch der Berliner Museen about the helmet in the Man with the Golden Helmet. On April 11th, in the Rembrandt House, he presented the first copy of a new book to the director of the museum, Ed de Heer. It is a small, elegant volume on biblical subjects in Dutch art: *Sjomou'ang bein-Acheichem, Hoort tussen uw broederen: andere ideeën over bijbel en kunst*. (ISBN 90-5515-328-1).

Friday evening I spoke at the launching of a new edition of a great Dutch poem of the 17th century: *Hofwyck* by Constantijn Huygens. *Hofwyck* was the name of Huygens's small country house in Voorburg, outside The Hague. The house has survived and is now a museum. The poem is a long, complex example of the country-house variant of the bucolic. The new edition by Ton van Strien and Kees van der Leer, is modernized into present-day Dutch and provided with excellent notes and commentaries. (ISBN 90-5730-188-1). Because the house is too small for a crowd, the proceedings were held in the wonderful church of Voorburg, a few minutes walk away. My talk was on Huygens's visit to another country house, that of Joan Huydecoper in Maarsseveen, half a mile from where I live. I concentrated on the issues of politics and power plays in country houses that Huygens went out of his way to avoid - so he says - in *Hofwyck*. (Too bad that angle only occurred to me now.)

Next Sunday Loekie and I are leaving for Bucharest. Together with Henk van Os, I have been invited by the New Europe College to give lectures and a museum workshop. The timing worked out very well, since on the Friday following our week of lectures the medieval wing of the National Museum of Art of Romania will be opened. Following two days of ceremonies there will be an excursion to the cloister of Horezu. We have visited it before with the director of the National Museum of Art, Roxana Theodorescu, and are looking forward to returning. Roxana became a beloved patroness of the cloister when after the Romanian Revolution she returned to Horezu a number of relics that came from there and that the Communist regime had moved to the museum. Henk in turn is a beloved patron of the National Museum of Art for his role in repairing some Netherlandish paintings that were damaged in the exchanges of fire between the rebels and Ceaucescu's palace guard. In Romania strong emotions are closer to the surface of public life than in Holland.





28 MAART

30 JUNI 2002

Mauritshuis

Den Haag

Een kwestie van
Kiezen

Hollandse 17de-eeuwse schilderijen
uit de Collectie Frits Lugt

A Choice Collection

17th-Century Dutch Paintings
from the Fris Lugi Collection

1 Jan Asselijn, c.1610-1652

Winter landscape with huntsmen on a bridge, c.1647

Jan Asselijn is best known for his depictions of southern landscapes. In this painting, four hunters cross a bridge over a frozen canal. The scene is set in a winter landscape, with a small boat visible in the distance. The painting is a fine example of the genre, showing a detailed and atmospheric view of the landscape.

2

Hendrick Averkamp, 1585-1634
Riverscape at Kampen, c.1620-1625

Hendrick Averkamp's *Riverscape at Kampen* is a fine example of the genre. The painting shows a wide river flowing through a landscape, with a small boat visible in the distance. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

3

Ludolf Backhuysen, 1630-1708
Ships on a canal with a windmill, c.1665-1667

Ludolf Backhuysen's *Ships on a canal with a windmill* is a fine example of the genre. The painting shows a canal with several ships, and a windmill in the background. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

4

Nicolaes Berchem, 1620-1683
View of Loenen aan de Vecht, with Cronenburgh castle, c.1655-1660

Nicolaes Berchem's *View of Loenen aan de Vecht, with Cronenburgh castle* is a fine example of the genre. The painting shows a view of the town of Loenen aan de Vecht, with the Cronenburgh castle in the background. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

5

Gerrit Berckheyde, 1638-1698
The construction of the new ramparts at Haarlem in 1671, c.1671-1672

Gerrit Berckheyde's *The construction of the new ramparts at Haarlem in 1671* is a fine example of the genre. The painting shows the construction of the new ramparts at Haarlem in 1671. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

6

Jan Both, c.1618-1652
Mountainous landscape with a bridge, c.1642

Jan Both's *Mountainous landscape with a bridge* is a fine example of the genre. The painting shows a mountainous landscape with a bridge. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

7

Esaias Boursse, 1631-1672
In old woman engaged in needlework, c.1655-1660

Esaias Boursse's *In old woman engaged in needlework* is a fine example of the genre. The painting shows an old woman engaged in needlework. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

8

Jan de Bray, c.1627-1697
Portrait of a woman, 1667

Jan de Bray's *Portrait of a woman* is a fine example of the genre. The painting shows a portrait of a woman. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

9

Jan van de Cappelle, 1626-1679
Winter landscape with colf players, 1653

Jan van de Cappelle's *Winter landscape with colf players* is a fine example of the genre. The painting shows a winter landscape with colf players. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

10

Pieter Codde, 1599-1678 (circle of)
An artist and a connoisseur in conversation, c.1630

Pieter Codde's *An artist and a connoisseur in conversation* is a fine example of the genre. The painting shows an artist and a connoisseur in conversation. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

11

Aelbert Cuyp, 1620-1691
River landscape, c.1655

Aelbert Cuyp's *River landscape* is a fine example of the genre. The painting shows a river landscape. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

12

Jacob Esselens, 1626/28-1687
Beach view with fishermen selling their catch, c.1650

Jacob Esselens's *Beach view with fishermen selling their catch* is a fine example of the genre. The painting shows a beach view with fishermen selling their catch. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

13

Jacob van Geel, active c.1615-1637
Imaginary mountain landscape, c.1625-1630

Jacob van Geel's *Imaginary mountain landscape* is a fine example of the genre. The painting shows an imaginary mountain landscape. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

14

Jan Davidsz de Heem, 1606-1683/84
Still life with books, 1628

Jan Davidsz de Heem's *Still life with books* is a fine example of the genre. The painting shows a still life with books. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

15

Karel du Jardin, 1626-1678
River landscape with cattle and small figures, c.1667

Karel du Jardin's *River landscape with cattle and small figures* is a fine example of the genre. The painting shows a river landscape with cattle and small figures. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

16

Willem Kalf, 1619-1693
Kitchen interior, c.1642

Willem Kalf's *Kitchen interior* is a fine example of the genre. The painting shows a kitchen interior. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

17

Thomas de Keyser, 1596/97-1667
King Cyrus returns the treasures of the temple, 1660

Thomas de Keyser's *King Cyrus returns the treasures of the temple* is a fine example of the genre. The painting shows King Cyrus returning the treasures of the temple. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

18

Jac Lievens, 1607-1674
Landscape with three pollard u lloors, c.1640

Jac Lievens's *Landscape with three pollard u lloors* is a fine example of the genre. The painting shows a landscape with three pollard u lloors. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

19-20

Dirck van der Lisse, 1607-1669
Portrait of a man and Portrait of a woman, c.1645-1650

Dirck van der Lisse's *Portrait of a man and Portrait of a woman* are fine examples of the genre. The paintings show portraits of a man and a woman. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

21

Aert van der Neer, 1603/4-1677
Panoramic landscape, c.1645

Aert van der Neer's *Panoramic landscape* is a fine example of the genre. The painting shows a panoramic landscape. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

22

Caspar Netscher, 1635/36-1684
Portrait of the collector Abraham van Lennep (1627-1678), 1672

Caspar Netscher's *Portrait of the collector Abraham van Lennep* is a fine example of the genre. The painting shows a portrait of the collector Abraham van Lennep. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

23

Isaak van Nickenle, c.1633-1703
Interior of the Church of St Bavo in Haarlem seen from the Christmas Chapel, 1670

Isaak van Nickenle's *Interior of the Church of St Bavo in Haarlem seen from the Christmas Chapel* is a fine example of the genre. The painting shows the interior of the Church of St Bavo in Haarlem seen from the Christmas Chapel. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

24

Pieter Post, 1608-1669
View of the bleaching fields near Haarlem, 1631

Pieter Post's *View of the bleaching fields near Haarlem* is a fine example of the genre. The painting shows a view of the bleaching fields near Haarlem. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

25

Paulus Potter, 1625-1654
Landscape with cattle and milkmaid, 1643

Paulus Potter's *Landscape with cattle and milkmaid* is a fine example of the genre. The painting shows a landscape with cattle and a milkmaid. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

26

Jan van Ravesteyn, c.1572-1657
Portrait of Hugo Grotius (1583-1645) aged 16, 1599

Jan van Ravesteyn's *Portrait of Hugo Grotius* is a fine example of the genre. The painting shows a portrait of Hugo Grotius aged 16. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

27

Jacob van Ruisdael, 1628/29-1682
Winter landscape, c.1670-1675

Jacob van Ruisdael's *Winter landscape* is a fine example of the genre. The painting shows a winter landscape. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

28

Pieter Saenredam, 1597-1665
The choir of the Church of St Bavo in Haarlem, seen from the Christmas Chapel, 1636

Pieter Saenredam's *The choir of the Church of St Bavo in Haarlem, seen from the Christmas Chapel* is a fine example of the genre. The painting shows the choir of the Church of St Bavo in Haarlem, seen from the Christmas Chapel. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

29

Cornelis Saftleven, 1607-1681
Self-portrait, c.1635-1627

Cornelis Saftleven's *Self-portrait* is a fine example of the genre. The painting shows a self-portrait. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

30-31

Karel Slabbaert, 1618/19-1654
Self-portrait and Posthumous portrait of a woman, c.1650-1654

Karel Slabbaert's *Self-portrait and Posthumous portrait of a woman* are fine examples of the genre. The paintings show a self-portrait and a posthumous portrait of a woman. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

32

Adriaen van de Velde, 1636-1672
Landscape with horses and cattle, 1669

Adriaen van de Velde's *Landscape with horses and cattle* is a fine example of the genre. The painting shows a landscape with horses and cattle. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

33

Willem van de Velde the Younger, 1633-1707
The council-of-war on board the Eendracht on 24 May 1665, c.1665

Willem van de Velde the Younger's *The council-of-war on board the Eendracht on 24 May 1665* is a fine example of the genre. The painting shows the council-of-war on board the Eendracht on 24 May 1665. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

34

Willem van de Velde the Younger, 1633-1707
Beach scene, c.1665

Willem van de Velde the Younger's *Beach scene* is a fine example of the genre. The painting shows a beach scene. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

35

Jacobus Vrel, active c.1650-1670?
Woman at a window, waving at a girl, c.1650

Jacobus Vrel's *Woman at a window, waving at a girl* is a fine example of the genre. The painting shows a woman at a window, waving at a girl. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.

36

Emanuel de Witte, c.1616-1691/92
The choir of the Church of St John in Utrecht, seen from the nave, 1654

Emanuel de Witte's *The choir of the Church of St John in Utrecht, seen from the nave* is a fine example of the genre. The painting shows the choir of the Church of St John in Utrecht, seen from the nave. The scene is set in a winter landscape, with a detailed and atmospheric view of the landscape.



Hans Ruisdael dwingt bezoeker tot kijken

62 x 55 cm, collectie: Kunsthaus, Zürich.

FOTO'S FRANS HALL-MULLEN

Extra veiligheidsmaatregelen na recente diefstal

aan de eerste tien jaar van zijn reizen in het middelpunt. Afgeleid van Pieter de Molijn, Jacob Vosscher en Allart van Everdingen uit diezelfde tijd. Gevoeld een keuze van topstukken uit zijn oeuvre, zoals *Hier Joodse wijf uit Dresden* en zijn *Nieuw wel moouste 'Haerlemplein'*. Hij op *Haarlem met bloesvelden*, *tuinck*. De overblijfselen Molijn Wijk bij Duurstede, door het museum uitgekend, kon hij niet worden gemist. De opus brengt nieuwe kunsthistories inzicht in onze toetsing chronologie. Zo ordening regeert in allebehaefte gemakkelijk doordat Ruisdael alleen de jaren signeerde en dateerde. niden zijn de feiten over zijn bijzonder schaars. Andere zijn besloten aandacht aan deels technisch en iconografie. oelichting is het stuk, over de eeuwse natuurbeleving verdrang de natuur in al haar onheid is een lofwaardige spiegeling van het genie Gods. opvoering die de diep godstijf van Ruisdael op het lijf heven is, hooft hij evenzeer heeft voor de ongraafbaar van de natuur en de kleinheid de mens.

De expositie introduceert je eerst tuisdaels onmiddellijke oog. De gekozen schilderijen zijn

De eerste werken dateren uit 1646. Ruisdael is zeventien of achttien wanneer hij het 76 x 109 cm grote *Landschap met dorp in de verte* op paneel zet. Was een schilderij — een credo! Een enorm dijnlandschap is het met vooraan een randschap dat zich splitst — hier valt het licht op — en een even uitruddende wandelaar vlakby een dode boomstam. In het midden rijst een bomengroep op. Daarachter strekt zich het dijnlandschap uit en in de verte zie je nog een groepje mannen zitten. De stemming en sfeer zijn volkomen die van Ruisdael.

In dezelfde zaal hangen naast elkaar drie landschappen met het licht op kale, afgeknotte wilgen. Maar kijk eens met hoovestie priert de kale stam, schors en het gebeldete schilderij en hoe geradicaal gedetailleerd en vol Meurschakeringen alle andere bomen, het struikgewas en de planten. Vergelijken met andere schilders is dit levende natuur.

Zandput in de duinen, met vooraan een bosje, grazende schapen en op het duin een paar herders en een schaap, afstekend tegen de lucht. Of uit twee versen van *Duinlandschap nabij Haarlem*. Een scheelgevoelde bomengroep vormt het centrale motif. Een indrukkende dijnlandschap met het schilderij uit het Loure. Maar Ruisdael lokt je ook ook naar de wandelaar op het pad rechts, naar het stadprofiel links en voert je naar de majestueuze volkenlicht.

Op zoek naar nieuwe inspiratie trok Ruisdael rond 1650 samen met Berchem naar Rheden, Ootmarsum, de Achterhoek en de omgeving rond kasteel Bonthuis. Een derentiael landschappen met dit kasteel zijn van hem bekend. Gekozen is voor de schitterende versie uit privé-bezit, waarop de blik van de beschouwer vanaf een hoog punt in een vluchtende beweging de verte ingaat naar het kasteel, dat boven de boomkruinen oprijst, terwijl vooraan twee ruiters onder een pad jing langens een met grillige eiken beboste heuvel. De

realiteit — het kasteel is eenvoudiger en ligt in een nauwelijks glooiend landschap — schikt zich naar de poëtische verbeelding van de schilder en sublimert tot kunst. Ruisdael maakte ook westelijke landschappen. *Bogenbrück met korenveld* en *Een korenveld nabij de kust*, waar de zon het gele graan doet oplichten, en *Een moeras in een veld*, met zijn ruime doorkijkjes russen de bomen naar open plekken, zijn daar prachtige voorbeelden van.

Ruisdael dwingt tot kijken. Dat is ook de kracht van de tekenomlijning, van concept tot presentatie. Ruisdaels leeftijdsgenoot Jan van Westerhoven onderscheidt in zijn boek *Over natuurbeleving* (1665) drie manieren van kijken: '1 Met oopen oogzen, dogh met de gedachten elders; 2 Dat men de dingen haar wesen en gedaenten ziet, maar niet met opmercken doorsoekt; 3 Met een bysonder opmercken, om die aert en eyghenschappen te leeren kennen; onder redt waerom, en het eynde waar toe dat sie zin.' Dat 'bijzonder opmercken' doet Ruisdael. De tekenomlijning op haar beurt biedt je alle gelegenheid dat ook te doen. Tot slot nog enkele feiten over de expositie. Is georganiseerd in samenwerking met de Hamburger Kunsthalle, waar deze eerste was te zien. Transport en de productie van de catalogus doet men

GARY SCHWARTZ

Twee weken geleden vertelde ik van een schilderij van Adriaen Brouwer van een rolenende boer, dat in 1939 door de Nazi's uit het Nationale Museum in Warschau gestolen werd. Het Museum schrijft dat het met afbeelding en al in de museumcatalogus van 1938 stond; en ook in de beruchte catalogus *Sichergestelde Kunstwerke, Breslau 1940*, en in de *Catalogue of paintings removed from Poland, door W. Tomkiewicz, Warschau 1950*. Daarnaast staat het, zonder afbeelding, in de standaard handboeken van Alfred von Wurzbach en Cornelis Hofstede de Groot. Toch werd het in 1997 geaccepteerd voor een veiling bij Christie's en kwam het zonder vermelding van dit alles onder de hamer.

Wat was dat schilderijje tussen 1939 en 1997? De mogelijkheden zijn legio, niet alleen voor de werke maar voor alle soorten gestolen kunst en antiek.

In overheidshanden? De Duitse regering was tot 1945 'eigenaar' van deze Brouwer. Na de oorlog sloepen de Russen massaal kunstwerken mee naar hun land, terwijl de Geallieerde overheden zoveel mogelijk geroofde kunst naar het land van de konst terugzonden. Niet ieder kunstwerk werd gerecupereerd; niet alle gerecupereerde kunst kwam terug naar het land waar het thuishoort; niet alle kunst die terugkwam in het eigen land, werd aan de rechtmatige eigenaar gerestitueerd.

In een museum? Weinig kunstmusea publiceren een geïllustreerde checklist van al hun schilderijen en beeldhouwwerken, laat staan van hun tekeningen, prenten en kunstvoorwerpen. Hoewel momenteel veel musea systematisch nagaan of ze nog 'noveember 1994' onder hun dak hebben, heeft naar mijn weten geen enkel museum een overzicht of zijn objecten op werzige wijze van eigenaar gesignaleerd zijn, in het traject voordat ze in bezit van het museum kwamen.

In een particuliere verzameling? Een paar gebreukelijke opdrachtgevers die kunst op bestelling laten stellen zullen er gewaarschijnlijk zijn. Wie maten krijgt is echter de groep verzamelaars die gestolen kunst hebben gekocht zonder het te weten — of te hooven weten. Niets verplicht particuliere eigenaren informatie te publiceren over hun collectie, en weinigen doen het. Aangezien het grootste deel van alle kunst in bezit is van particulieren, vormt het privé-kunstbedrijf wereldwijd een enorm aantal waarvoor een gestolen kunstwerk jaren, zelfs generaties lang verdwijnen kan. Ingebouwd in een woning of kantoor? Ikon rapporteert met ontzetting (zie deze column van 13 april), dat veel geroofde kunst zo in interieurs wordt verkocht dat zij onherkenbaar en daarmee vrijwel onvindbaar wordt.

In de bonafide kunsthandel? Een redzame nieuwsluiter voor het museum in Warschau was dat hun Brouwer bij de Christus'Veiling van 1971 in handen kwam van een gewetensvolle kunsthandelaar die het om niet aan Polen terugzocht. Het prijsje had ook gekocht kunnen zijn door een even eerlijke collega die zich niet geroepen voelde tot een dergelijke geste. Er is geen wet die teruggaat gebiedt.

In de malafide kunsthandel? Beterlijk zijn ze echt niet allemaal. Op 12 februari werd de Nederlandse kunsthandelaar Frederic Schulz veroordeeld vanwege bezit van gestolen Egyptische oufhuizen waar hij een afbeelding herkomst uit een fictieve 'Thomas Alcock Collection' voor gefabriceerd had. Schulz' website meldt hem als voor-

national Association of Dealers in Ancient Art. In handen van een opportunist? Drie in 1994 uit het Rembrandthuis gestolen schilderijen werden in 1998 door een Amsterdamse advocaat aan het museum te koop aangeboden. Het naam van een client die zelf niets met de diefstal te maken had.

In handen van een politieke beweging? In 1974 roofde de IRA negentien oude meesters, waaronder een Vermeer, uit de verzameling van wijlen Sir Alfred Beit, een in Londen woonachtig Brits parlementlid. In 2001 stal een groep die zichzelf het Internationaal Comité voor Kunst en Vrede noemde, een werk van Marc Chagall uit het Jewish Museum in New York.

In de onderwereld? Soms blijft geroofde kunst in de onderwereld, bijvoorbeeld als onderpand in de drughandel.

In het vergeteboek? In 1994, werden in Amsterdam drie schilderijen gestolen van de Amerikaanse verzamelaar Alfred Badier. Een ervan werd door de dieven achtergelaten en diezelfde avond nog teruggevonden. In 1995 vond politie de andere twee en deponeerde ze zonder verdere commentaar bij de andere twee. Daar bleven ze drie jaar lang liggen, om ten slotte op 25 juni 1998 naar de veiling gebracht en verkocht te worden. De prooi van zulke gelegenheden.



Dit schilderij van Gonzales Coques werd Alfred Badier in Amsterdam ontstolen op 12 november 1994 en werd door de Amsterdamse politie op een veiling bij De Eland op 25 juni 1998 verkocht. Badier laat weten dat hij graag van de huidige eigenaar terug te willen kopen. Zijn mailadres is badier@excpc.com.

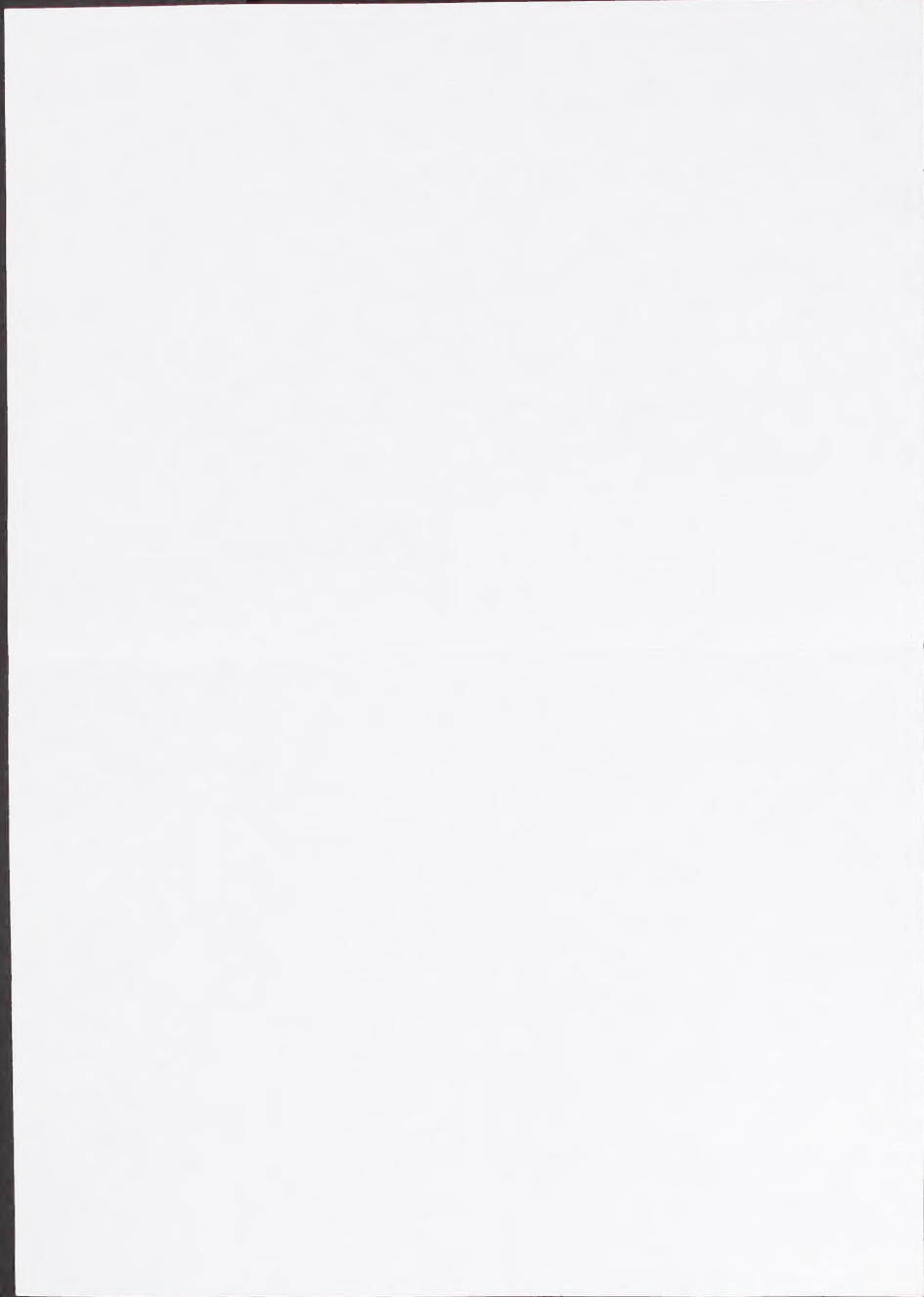
dienvs is overgeleverd aan het meest grillige toeval.

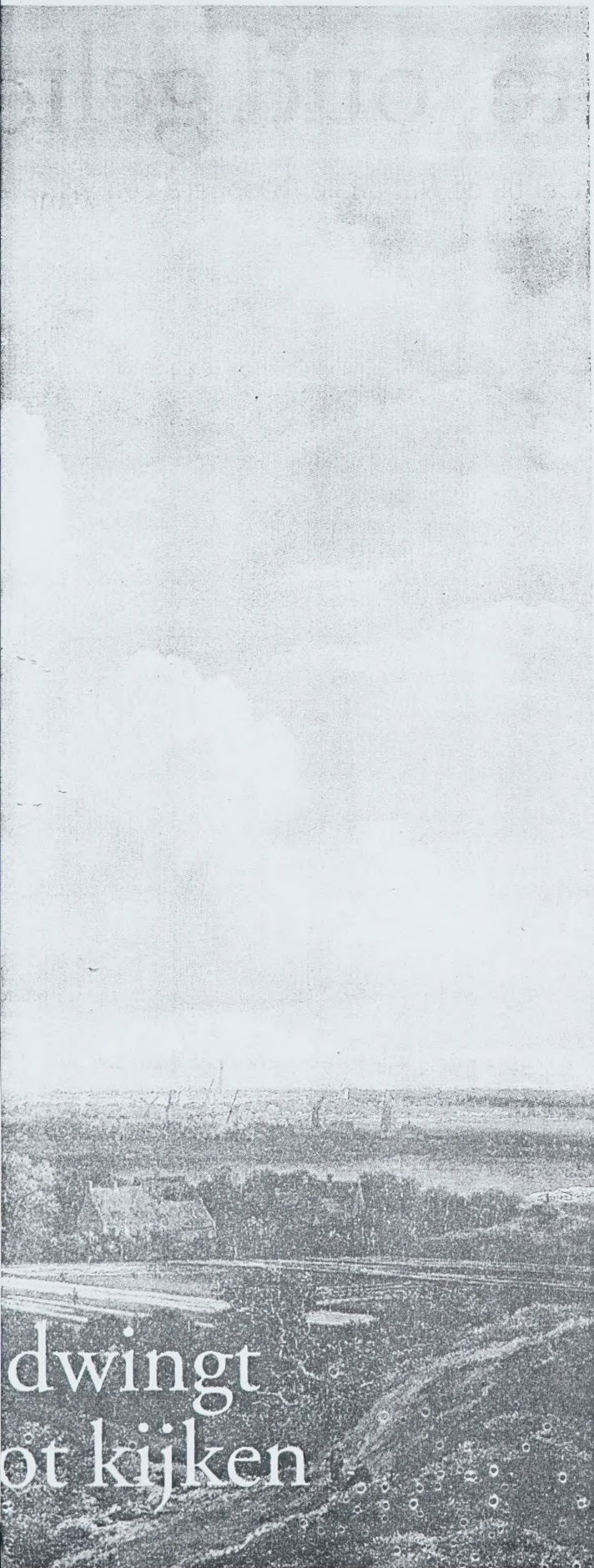
In onbekende handen? Het erger? De buit permanent van het toestel laten verdwijnen is soms de aangewezen optie — voor stukken die omwille van hun logisch worden geroofd, wantzoner de onderhandelingen over terugverkoop mislukken, of wanneer een verzamelaar de verzekering oplicht door overtreven hoog geroofde stukken te laten zien. Ook banken, die gestolen kunst als borg voor een lening hebben geaccepteerd, zijn er niet werken zelf in de opnamehandel. Het bedrag van de lening is niet wordt ingelost.

Vernieuwingsvulke het effect van dat alles niet is. Het is niet wanneer het gaat om kunst en gestolen, gestolen of terechtgekomen in deelen van de wereld. Afgraven van het gestolen goedert teruggekomen uit Latijns Amerika of Japan?

Geen kunststukken te koop nergens heen. Het kan ook rustig in de handen blijven van de dief. Het is niet de Nederlandse Medelands wet ervoor dat het diens eigendom wordt. Wie haast heeft terug te komen van een dergelijke kans al naar de veiling brengen. Anders dan bij onroerend goed, kunsten zijn bij overname van vranstaan wie de vorige eigenaren waren — wordt in goed vertrouwen gekocht en overgedragen. Eigendom van de koper. Ongespulde gekochte kunst is de aankochte hoe de verkoper aan de spulde gekochte kunst is.

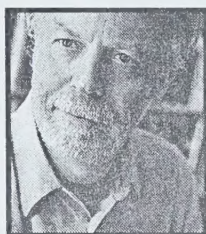
Wie een categorie mist uit deze opsomming wordt verzoekt een mailje te richten aan: Gary D. Schwartz@tel.uu.nl





dwingt
ot kijken

Gestolen kunst (slot)



GARY SCHWARTZ

Twee weken geleden vertelde ik van een schilderijtje van Adriaen Brouwer van een rokende boer, dat in 1939 door de Nazi's uit het Nationale Museum in Warschau gestolen werd. Het Museum schrijft dat het met afbeelding en al in de museum-catalogus van 1938 stond, en ook in de beruchte catalogus *Sichergestellte Kunstwerke*, Breslau 1940, en in de *Catalogue of paintings removed from Poland*, door W. Tomkiewicz, Warschau 1950. Daarnaast staat het, zonder afbeelding, in de standaard handboeken van Alfred von Wurzbach en Cornelis Hofstede de Groot. Toch werd het in 1997 geaccepteerd voor een veiling bij Christie's en kwam het zonder vermelding van dit alles onder de hamer.

Waar wás dat schilderijtje tussen 1939 en 1997? De mogelijkheden zijn legio, niet alleen voor dit werkje maar voor alle soorten gestolen kunst en antiek.

In overheidshanden? De Duitse regering was tot 1945 'eigenaar' van deze Brouwer. Na de oorlog sleepten de Russen massaal kunstwerken mee naar hun land, terwijl de Geallieerde overheden zoveel mogelijk geroofde kunst naar het land van herkomst terugzonden. Niet ieder kunstwerk werd gerecupereerd; niet alle gerecupereerde kunst kwam terug naar het land waar het thuishoorde; niet alle kunst die terugkwam in het eigen land, werd aan de rechtmatige eigenaar gerestitueerd.

In een museum? Weinig kunst-musea publiceren een geïllustreerde checklist van al hun schilderijen en beeldhouwwerken, laat staan van hun tekeningen, prenten en kunstnijverheid. Hoewel momenteel veel musea systematisch nagaan of ze mogelijk 'holocaustkunst' onder hun dak hebben, heeft naar mijn weten geen enkel museum onderzocht of al zijn objecten op wettige wijze van eigenaar gewisseld zijn, in het traject voordat ze in bezit van het museum kwamen.

zitter van de National Association of Dealers in Ancient, Oriental and Primitive Art, en als lid van het eerste uur van de International Association of Dealers in Ancient Art.

In handen van een opportunist? Drie in 1994 uit het Rembrandthuis gestolen schilderijen werden in 1998 door een Amsterdamse advocaat aan het museum te koop aangeboden 'uit naam van een cliënt die zelf niets met de diefstal te maken had'.

In handen van een politieke beweging? In 1974 roofde de IRA negentien oude meesters, waaronder een Vermeer, uit de verzameling van wijlen Sir Alfred Beit, een in Ierland woonachtig Brits parlamentslid. In 2001 stal een groep die zichzelf het Internationale Comité voor Kunst en Vrede noemde, een werk van Marc Chagall uit het Jewish Museum in New York.

In de onderwereld? Soms blijft geroofde kunst in de onderwereld, bijvoorbeeld als onderpand in de drugshandel.

In het vergeetboek? In 1994 werden in Amsterdam drie schilderijen gestolen van de Amerikaanse verzamelaar Alfred Bader. Een ervan werd door de dieven achtergelaten en diezelfde avond nog teruggevonden. In 1995 vond de politie de andere twee en deponeerde ze zonder verdere controle bij Gevonden Voorwerpen. Daar bleven ze drie jaar lang liggen, om ten slotte op 25 juni 1998 naar de veiling gebracht en verkocht te worden. De prooi van zulke gelegenheden-



Dit schilderij van Gonzales Coques werd Alfred Bader in Amsterdam ontstolen op 12 november 1994 en door de Amsterdamse politie op een veiling bij De Eland op 25 juni 1998 verkocht. Bader laat weten het graag van de huidige eigenaar terug te willen kopen. Zijn mail-adres is baderfa@execpc.com.

