

Alfred Baker

Writing - More Adventures.

Drafts of "More Adventures.."

[2000]

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The Ignaz L. Lieben Award

Isabel and I have been to Vienna many times, usually to visit our chemist friends at the University of Vienna and at Loba Chemie, a valued supplier of Aldrich. One of the happiest occasions was in 1995 when a number of eminent chemists from around the world came to a symposium to mark the 100th anniversary of the death of Josef Loschmidt.

Another important visit was early in June 2003 when we attended a very interesting two day symposium at the University at which scientists and historians discussed how the Nazis dealt with Jews at Austrian universities and how this affected intellectual life in Austria after the war. Among the speakers were two Nobel Laureates, Eric Kandel and Walter Kohn, both born in Vienna, and two old friends, Edward Timms from Sussex University in England and Ruth Sime from Sacramento, California. We were pleased to hear of the positive ways in which Austria has changed in the last 50 years.

That week two of our Austrian friends, Bobby Rosner and Christian Noe, told us about the Ignaz L. Lieben Prize, the most important scientific award in the 19th century. Bobby had come upon the fascinating story of this award while researching the history of chemistry in Austria for a degree in Political Sciences and the History of Science that he took after his retirement as sales manager of Loba Chemie. An Austrian banker, Ignaz L. Lieben (1805-1862) had left 10,000 Gulden in his will 'for the general good', and his eldest son, Adolf Lieben, an eminent organic chemist and the first Jew appointed to chairs in chemistry in Prague and then in Vienna, persuaded the family to use 6,000

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Gulden to fund the Ignaz L. Lieben Prize. Established in 1865, it was the first privately funded and the most prestigious scientific award in the Austro-Hungarian Empire until the Nobel Prize thirty-five years later. The Academy of Sciences administered the award, which was given annually to an outstanding scientist in the Austro-Hungarian Empire until after the collapse of the Empire in 1918 when it was given within Austria. The family increased the award by 36,000 Kronen in 1898 and by a further 18,000 Kronen in 1908. During the terrible inflation of 1923 the capital was lost, but despite the general economic chaos of the time and the bankruptcy of the Lieben Bank, ^{in 1937} the family continued to pay 1,000 Austrian Schilling until 1938 when the Nazis discontinued the award. The last donation was made in 1937 by Adolf Lieben's son, Heinrich who died in Buchenwald in 1944. In all, the Ignaz Lieben Prize honored fifty-five eminent scientists including four who later received the Nobel and Lise Meitner, the first female recipient, who played a significant role in the scientific research which led to the Nobel award to Dr. Hahn in 1944. Although she did not share the Nobel, some compensation was made for her contribution when the element Meitnerium was eventually named in her honor.

Bobby had shared this information with Christian, with whom I had collaborated so well on the chemical work of Josef Loschmidt. They had already gone to the Austrian Academy of Sciences and the Jewish Museum, eager to discuss the possibility of holding an exhibition and if possible of reinstating this virtually forgotten prize. They managed to form a strong committee of scientists including Professor ^{R.W.} Soukup (history?), ^{Dr. W.G.} Prof. Pohl ^{George} (?) and Ing. ^{Haber} of the Jewish Museum. The Lieben Project was soon underway to connect the history of science and the history of chemistry with the history of the Lieben family. They had already organized a Lieben symposium together

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We were very grateful that the Austrian Academy of Sciences agreed to administer the award and to open it to young scientists from all those countries formerly part of the Austro-Hungarian Empire. Molecular biologists, chemists or physicists from Austria, Bosnia-Herzegovina, Croatia, the Czech Republic, Hungary, Slovakia and Slovenia are eligible. The prize comes at a politically interesting time, when the EU-enlargement has brought these countries together in a modern European undertaking of unheard of scope. We decided that we would give US \$18,000 annually and guaranteed this for 30 years. I wondered why the Liebens had increased their award to 36,000 Kronen and had then added another 18,000. Had they chosen 18, as we had, because 18 represents Chai, life in Hebrew?

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The decision was made to make the first presentation on Tuesday, November 9, 2004, 66 years after Kristallnacht, and Isabel and I flew to Vienna on November 7th to enjoy the four days of festivities connected with this event. At a press conference on Monday night, the emphasis of the questions was on our reasons for funding this particular award. I had already been asked this a number of times during my first discussions with the Academy. We could add nothing to our answer that it seemed a most fitting opportunity and a great pleasure to support science in this way.

A welcoming speech by Georg Winckler, Rector of the University of Vienna, began the public festivities. The father of the "pill", Professor Carl Djerassi, assisted by Maria Hartmann, presented a reading of a duologue written by Djerassi entitled "Sex in an Age of Mechanical Reproduction". This heated discussion deals with the possibility and the ethics of the fertilization of a human egg with a single sperm by direct injection under the microscope, followed by reinsertion of the egg into the woman's uterus. The question and answer period after the reading was very interesting with many opposing views expressed. No doubt the discussions went on as we made our way to a pleasant semi-formal dinner where we had the opportunity to get to know the award winner, Dr. Zoltan Nusser, and his wife.

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The following day we were interviewed with a group of academics, city officials and Dr. ~~Zoltan~~^{Nusser} for a short TV presentation at which he gave an account of his work in English, since he does not speak German. It was very clear why his research is so important, since it deals with how the brain receives and retains information. The actual presentation ceremony was held in the beautiful building of the Austrian Academy of Sciences. Herbert Mang, president of the Academy, greeted the large group of friends and introduced a Hungarian academic who gave a background lecture on Science in Hungary. He was particularly proud, for only one Hungarian had won the award from 1865 to 1937, and Dr. Nusser is a 36-year-old Hungarian neurophysiologist, who studied at Oxford University, at University College London and at UCLA before returning to the Hungarian Academy of Sciences in 2000.

We then had the pleasure of listening to the Mozart Ensemble of the Vienna Volksoper play a Hayden trio. We have learned that formal events of this nature in Europe usually include music by a trio or quartet, often between each speech, and the music on this occasion was particularly beautiful. Then came the presentation to Dr. ~~Zoltan~~ Nusser by the Secretary of the Academy. It was a moving moment for all of those who had worked so hard to reinstate this award, and we could not help thinking back to the reasons why it was necessary, to the great loss to science in Europe by the exodus of so many during the Nazi years and to events in our own lives. President Mang then presented Isabel and me with the "Bene merito" gold medal and certificate, and in the brief acceptance speech in German, I stressed the Liebens' and my Jewish and Austrian backgrounds and explained that my view of Vienna had gradually changed during the last 50 years. I ended with, "Recently I saw a letter of April 15, 1937, in which Heinrich



Lieben wrote to the Academy that in that year also the Lieben family would give 1000 Schilling for the prize. He ended with, 'Empfangen Sie, sehr geehrte Herren, den Ausdruck der vorzüglichsten Hochachtung, des stets ganz ergebenen Heinrich Lieben.'

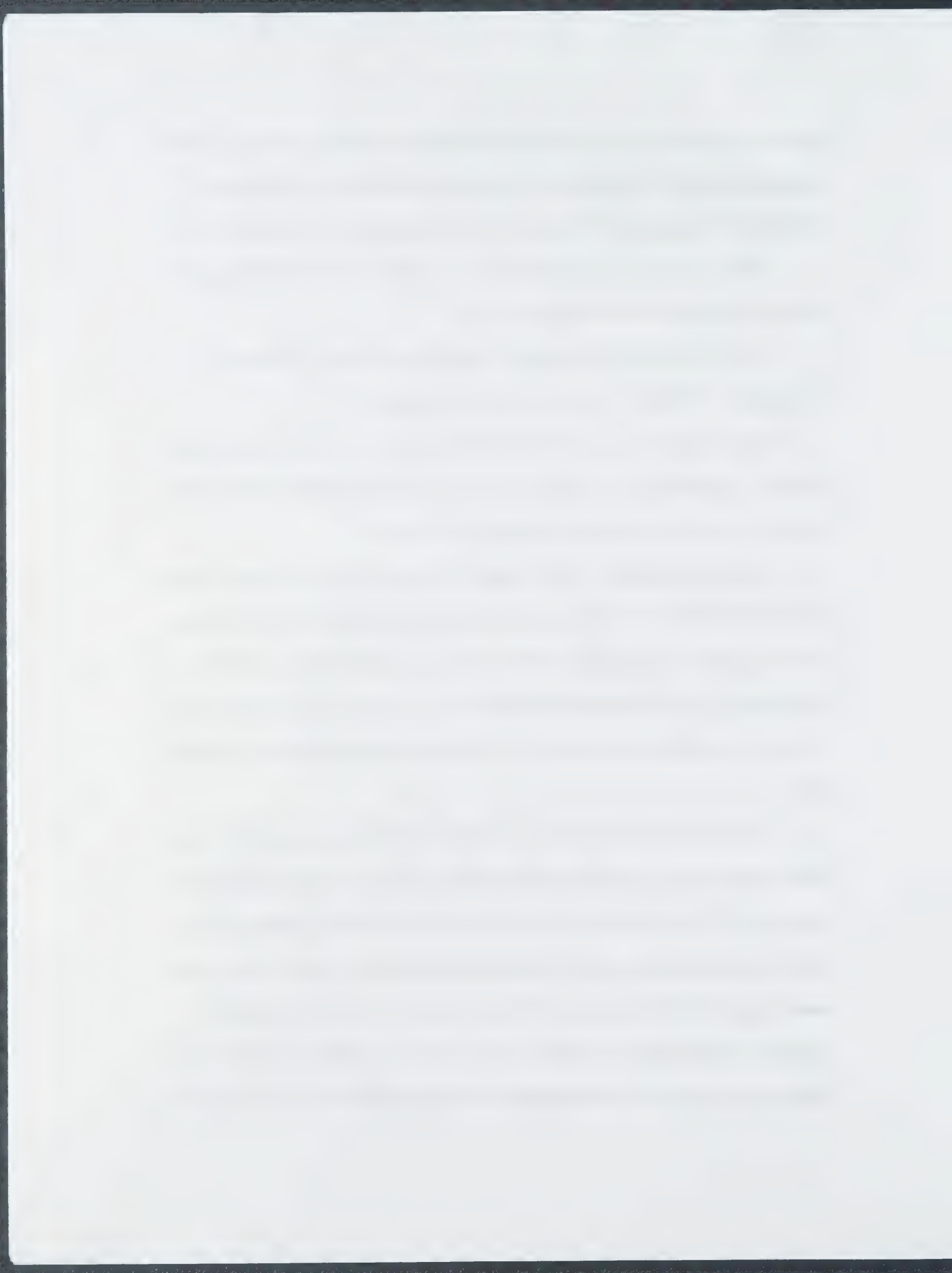
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"Heinrich Lieben and my mother were really good Austrians. He died in Buchenwald in 1944, she in Theresienstadt two years earlier.

"There is a Jewish saying: 'Secher Zadik Livrocho', the memory of the righteous is a blessing. The memory of the entire Lieben family and of my mother is a blessing for all of us." (See appendix A for the entire speech in German.)

The symposium at the University lasted for a day and a half, the lecturers dealing with the Lieben family, the 55 Lieben prize-winners, Jewish culture and anti-Semitism and the migration from Austria after 1938. This was accompanied by two exhibitions at the University; one depicting the lives and works of the 55 prizewinners, the other "1924 – A Good Year" illustrating the lives of six scientists, myself included, born in Austria in 1924.

The first evening a benefit concert was held in the Konzerthaus, which had been offered for the evening by the director, Christoph Lieben-Seutter, a great-grandson ~~the~~ of Adolf Lieben. How very fitting! Isabel and I had never been to this beautiful concert hall before and Isabel had brought a special dress for occasion. As usual, to my eyes she was the most beautiful woman there. We enjoyed the whole evening. Two young musicians, a violinist and a pianist gave us some of the most spirited performances we had ever seen. I know almost nothing about music although I do know what I enjoy, and I



and probably by

had heard music by Maurice Ravel and Bela Bartok before, as well as Manuel de Falla and George Enescu, but Otto Zykan whose work had its first performance that evening was completely unknown to us both. Nor had I ever watched a young violinist play with such vigor. Her performance was a sort of musical dance-drama with violin. Our long and eventful day ended with Dr. Wolfgang Lieben-Seutter, who had invited us for supper with his family.

I found some of the lectures the next day rather hard to understand, but several were brilliant and informative. In the afternoon, Yechiel Bar-Chaim of the Joint joined us on his way from Paris to the Balkans. He gave me the "Via Bona" award which he had accepted for me in Prague in September "for ... support of civil and human rights and ... of baroque art history and chemistry in the Czech Republic". This was an opportunity to discuss the help we should give the following year. There are many needy people in the Balkans and we rely on Yechiel to suggest where we can do most good.

That evening we went to the opening of a Lieben exhibition in the Jewish Museum, a most interesting display of many documents, photographs and paintings showing the rise and fall of ^{the} extended Lieben family. Why had they continued to pay for the Prize, even after the bankruptcy of the Lieben Bank in 1932? There was so much to see that we had to go back again. I was particularly interested to learn that the Liebens were related to the Freund family. A young historian at the exhibition, Georg Gaugusch who specializes in genealogy told me that he had found out a good deal about my grandmother, Hermine Freund's family. He may be able to help me identify the four Freund family portraits we have at home! The evening ended with supper in the Augustiner Keller nearby where we were able to spend a little time with members of the

[The page contains extremely faint, illegible text, likely due to low contrast or blurring. The text appears to be organized into several paragraphs, but no specific words or phrases can be discerned.]

Lieben family whom we had met so recently, and also had time to ^{just} spend just chatting with our old friends, Kitty, Paul Löw Beer's daughter, Arnold Schmidt and Christian and Bobby.

Thursday morning began with an hour's breakfast with Dr. Antonovic who had come from Innsbruck, a very able young Czech art historian whom I am trying to help. We then hurried to my high school in Vienna where I had spoken to a class of senior students on Monday morning and now returned to answer more questions. In the afternoon we met for tea with an Austrian historian, Professor Gerhard Botz who would like to publish an abridged German translation of my autobiography. Why not? The woman translator who had come along seemed competent and I look forward to a sample translation. It was another busy day, meeting with as many people possible in the time we have.

The evening turned out to be most difficult for Isabel. The Jewish Museum had invited me to present "The Bible Through Dutch Eyes" and I had requested two projectors and two carousels to show two slides side by side. Unfortunately they misunderstood and had a set-up whereby we could fade one slide out and fade in the next, but this was not at all what we needed. With Isabel's explanation and help everything had to be rearranged, seats moved, and Isabel had to stand on a ladder – for 50 minutes! We have often worked together presenting talks and have had many challenging experiences, but this was a first. The museum presented me with many Austrian stamps commemorating the revival of the Ignaz L. Lieben prize. I am very interested in stamps, and these are special, but I wish they had had the facilities for showing slides side by side. It was a good but very full day and we were glad to be able to wind down with

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Bobby who joined us for supper. He was really the guiding spirit for the revival of the prize. All the events had gone wonderfully well, and we were so grateful to him for all he had done. ^{we were} He ~~was~~ particularly pleased with the publication of his book ^{three} "Chemistry in Austria 1740-1914" which had appeared that week. OTHER BOOKS /// EFFECT ON SCIENCE ?

There was a lot of publicity about the new Lieben award. *Profil*, an Austrian *Time*-like magazine, had a two-page article with photographs of Isabel, Bobby and myself in its October 29, 2004 issue. Most Viennese dailies published reports on November 10, 2004, the most detailed in *The Kurier*, headlined "Help for the Ablest and the Poorest" and showed a photograph of Dr. Nusser and the president of the Academy with the two of us. I'm sure there must have been many, older scientists in particular, who were pleased, as we were that what had often been called 'The Austrian Nobel' was reinstated.

One, "Die ... " (The Scientific world of yesterday) by R. Wever pointing gives the history of all the Lieben Award winners. The second, "Die Liebens 100 ... " (The Liebens. A 100 year history of a Viennese family) by Evi Fuchs and Gabriele Kohlbauer, commissioned by the Jewish Museum, and the third, "Chemie in Österreich 1740-1914" by our good friend Bobby Rosner.



Lieben Preis

Subject: Lieben Preis
From: "Robert Rosner" <robert.rosner@tele2.at>
Date: Tue, 5 Sep 2006 21:42:01 +0200
To: "Alfred Bader" <Baderfa@execpc.com>

Die Buecher waren:
DIE LIEBENS; 100 Jahre Geschichte einer Wiener Familie.
Herausgegeben von Evi Fuks und Gabriele Kohlbauer im Auftrag des Jüdischen Museums Wien

DIE WISSENSCHAFTLICHE WELT VON GESTERN
Die Preisträger des Ignaz L. Lieben-Preises 1865-1937
und des Richard Lieben- Preises 1912-1928
Herausgegeben von R. Werner Soukup im Auftrag der Universität Wien

CHEMIE IN ÖSTERREICH 1740-1914
Lehre, Forschung, Industrie
Robert W. Rosner
Alle drei Bücher sind im Böhlau Verlag erschienen

Wenn mein Freund Pohl etwas veröffentlicht, schreibt immer unter dem Namen Dr. W. Gerhard Pohl.

Das Datum der Preisvergabe werde ich Dir Montag mitteilen
Herzliche Gruesse
Bobby

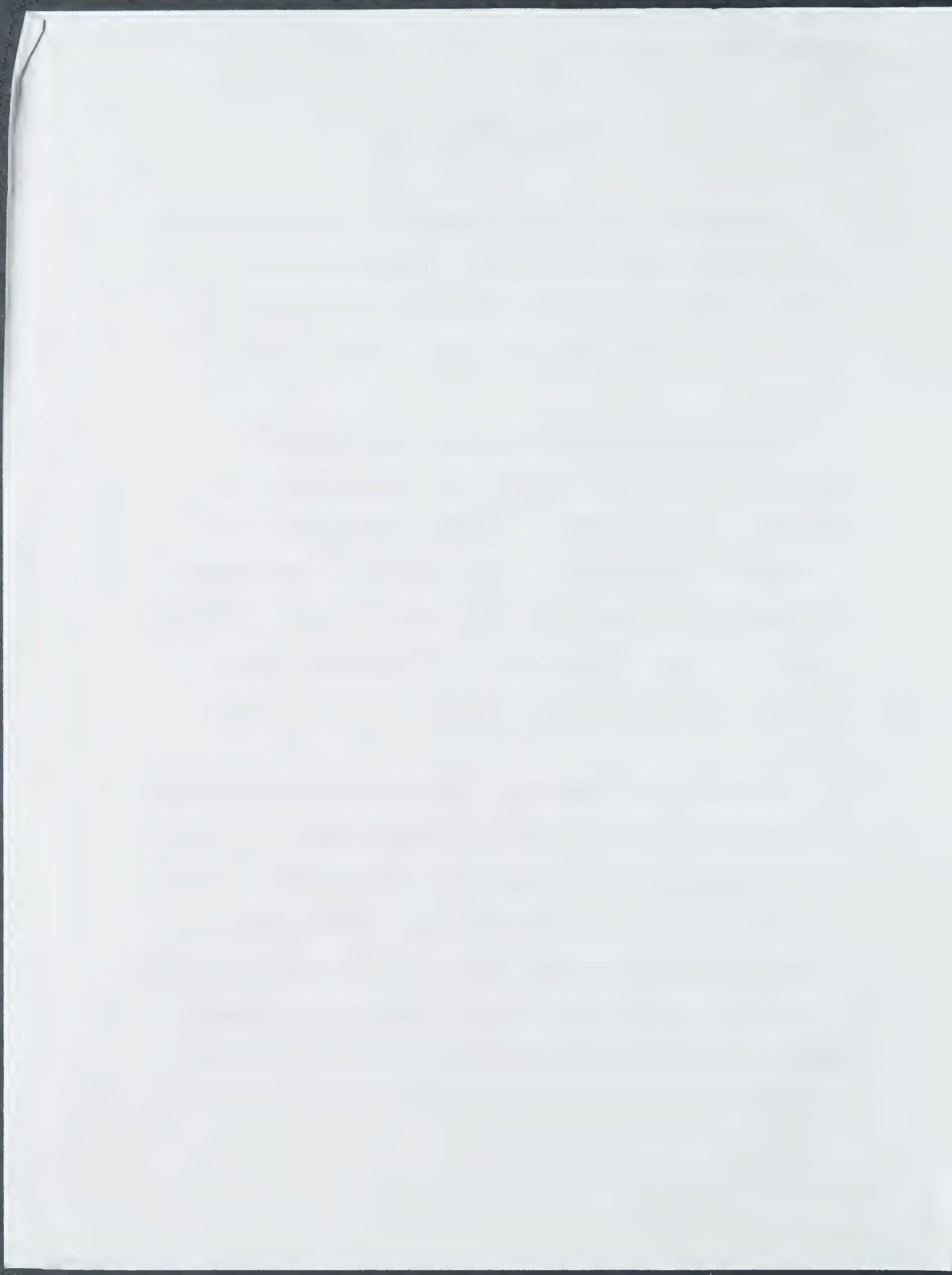


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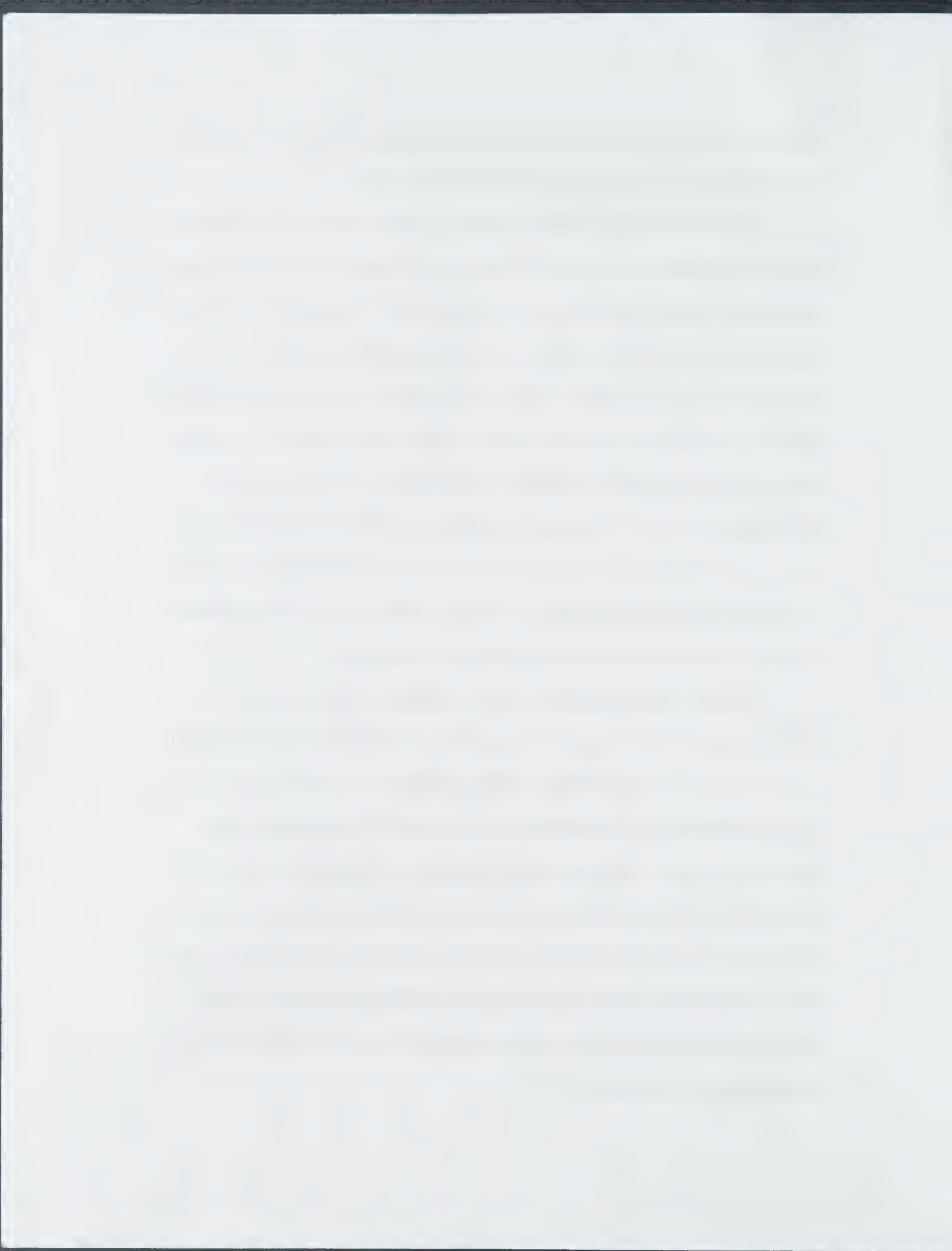
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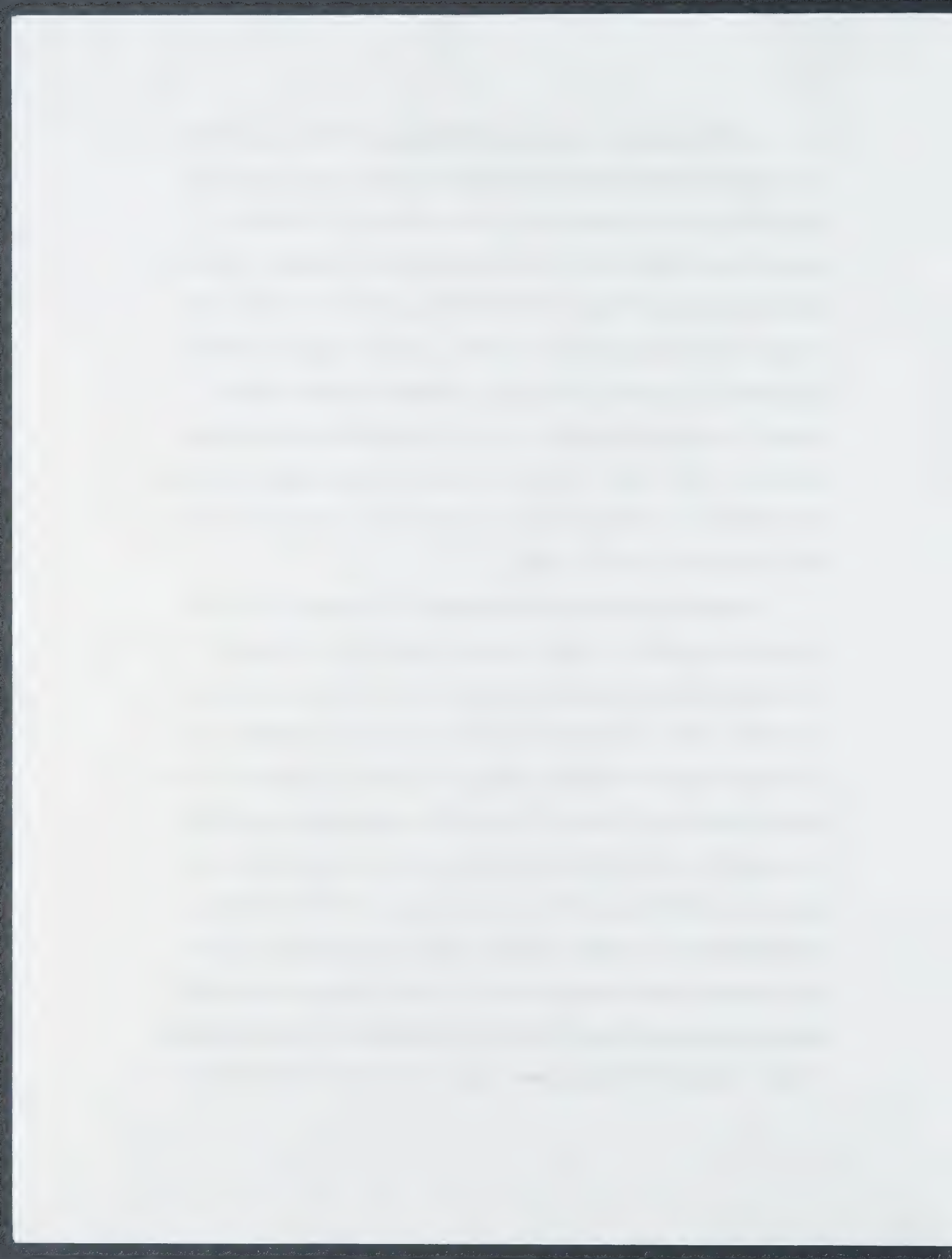
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"Heinrich Lieben and my mother were really good Austrians. He died in Buchenwald in 1944, she in Theresienstadt two years earlier.

"There is a Jewish saying: 'Secher Zadik Livrocho', the memory of the righteous is a blessing. The memory of the entire Lieben family and of my mother is a blessing for all of us." (See appendix A for the entire speech in German.)

The symposium at the University lasted for a day and a half, the lecturers dealing with the Lieben family, the 55 Lieben prize- winners, Jewish culture and anti-Semitism and the migration from Austria after 1938. This was accompanied by two exhibitions at the University; one depicting the lives and works of the 55 prizewinners, the other "1924 – A Good Year" illustrating the lives of six scientists, myself included, born in Austria in 1924.

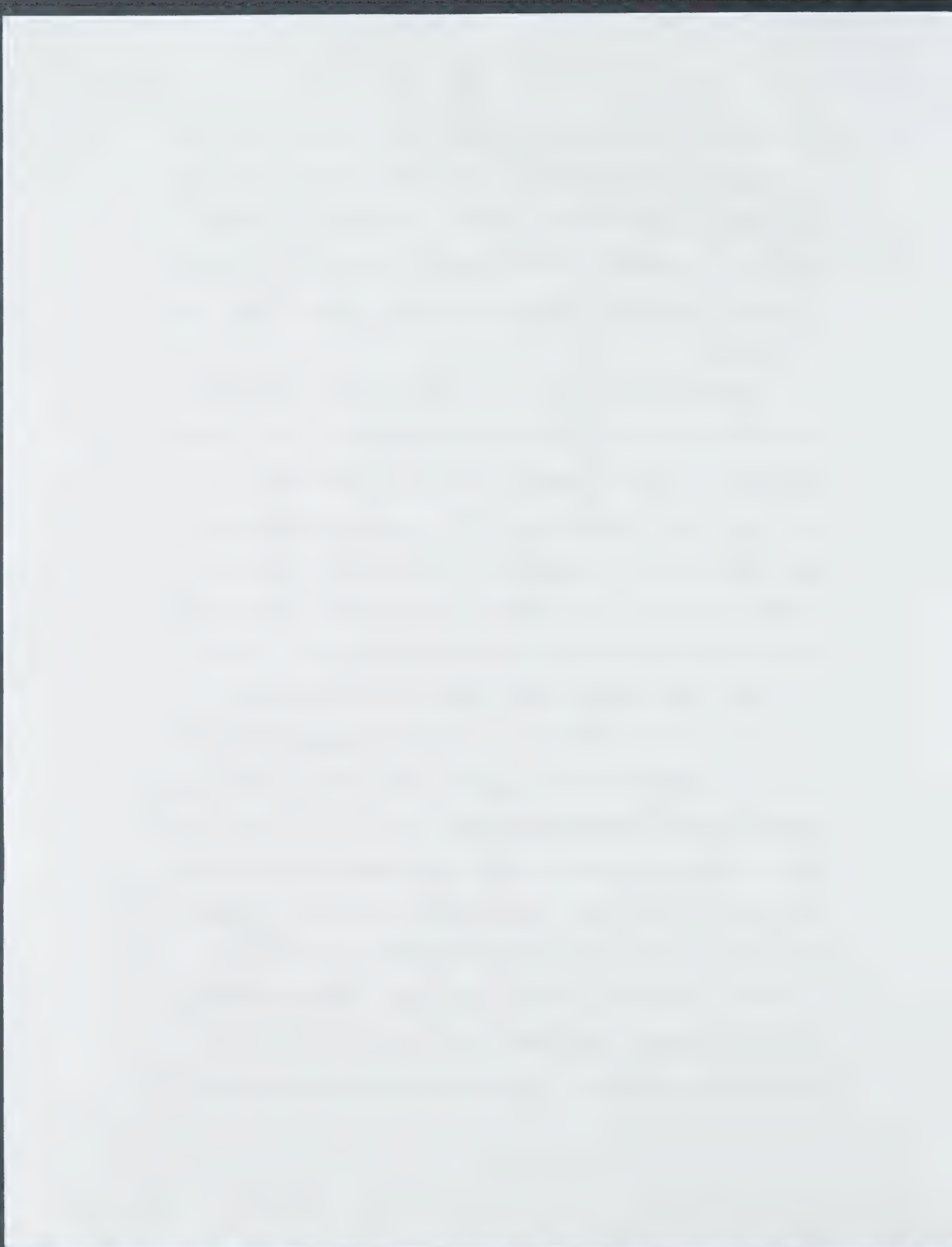
The first evening a benefit concert was held in the Konzerthaus, which had been offered for the evening by the director, Christoph Lieben-Seutter, a great-grandson the Adolf Lieben. How very fitting! Isabel and I had never been to this beautiful concert hall before and Isabel had brought a special dress for occasion. As usual, to my eyes she was the most beautiful woman there. We enjoyed the whole evening. Two young musicians, a violinist and a pianist gave us some of the most spirited performances we had ever seen. I know almost nothing about music although I do know what I enjoy, and I

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had heard music by Maurice Ravel and Bela Bartok before, as well as Manuel de Falla and George Enescu, but Otto Zykan whose work had its first performance that evening was completely unknown to us both. Nor had I ever watched a young violinist play with such vigor. Her performance was a sort of musical dance-drama with violin. Our long and eventful day ended with Dr. Wolfgang Lieben-Seutter, who had invited us for supper with his family.

I found some of the lectures the next day rather hard to understand, but several were brilliant and informative. In the afternoon, Yechiel Bar-Chaim of the Joint joined us on his way from Paris to the Balkans. He gave me the "Via Bona" award which he had accepted for me in Prague in September "for ...support of civil and human rights and ... of baroque art history and chemistry in the Czech Republic". This was an opportunity to discuss the help we should give the following year. There are many needy people in the Balkans and we rely on Yechiel to suggest where we can do most good.

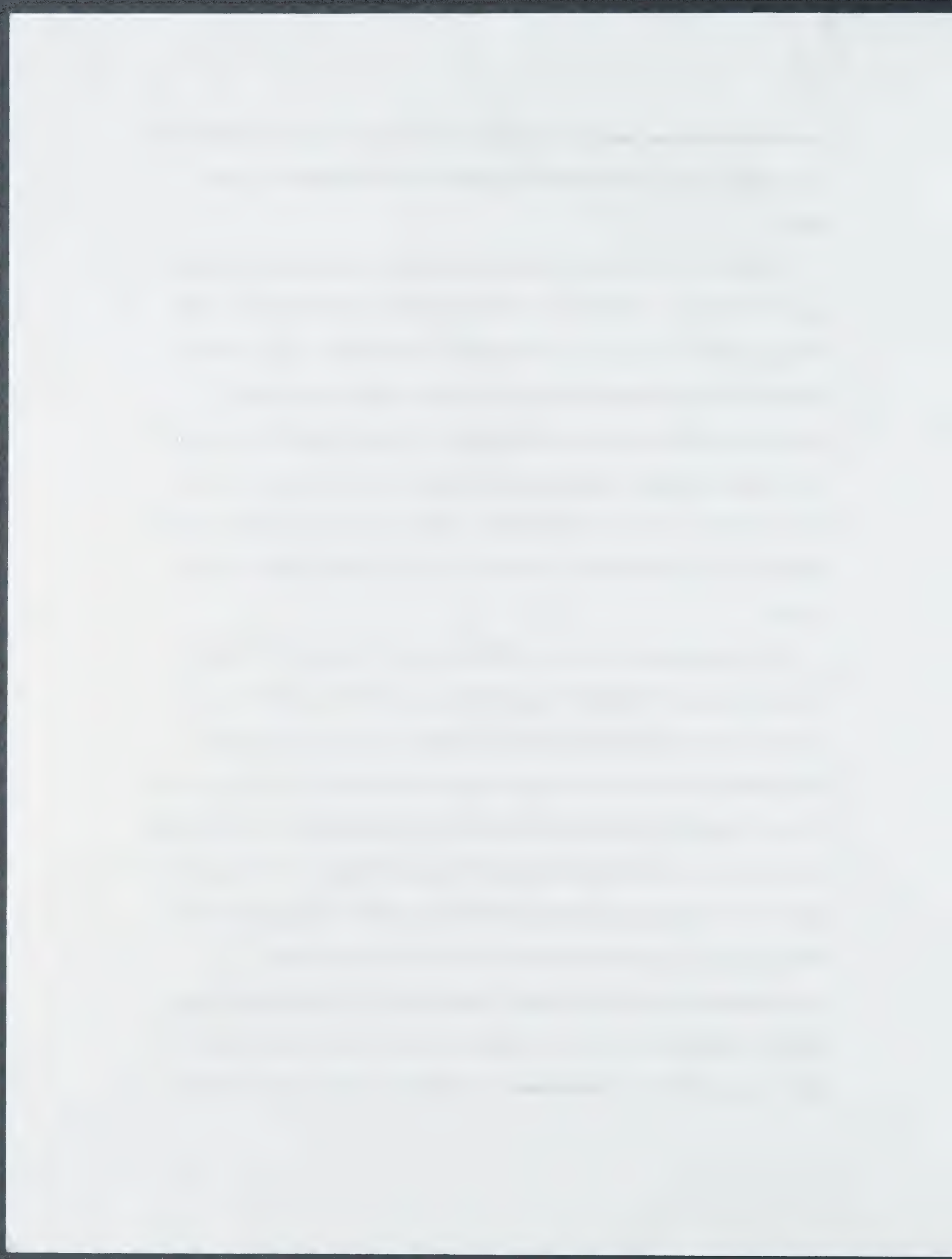
That evening we went to the opening of a Lieben exhibition in the Jewish Museum, a most interesting display of many documents, photographs and paintings showing the rise and fall of extended Lieben family. Why had they continued to pay for the Prize, even after the bankruptcy of the Lieben Bank in 1932? There was so much to see that we had to go back again. I was particularly interested to learn that the Liebens were related to the Freund family. A young historian at the exhibition, Georg Gaugusch who specializes in genealogy told me that he had found out a good deal about my grandmother, Hermine Freund's family. He may be able to help me identify the four Freund family portraits we have at home! The evening ended with supper in the Augustiner keller nearby where we were able to spend a little time with members of the



Lieben family whom we had met so recently, and also had time to spend just chatting with our old friends, Kitty, Paul Löw Beer's daughter, Arnold Schmidt and Christian and Bobby,

Thursday morning began with an hour's breakfast with Dr. Antonovic who had come from Innsbruck, a very able young Czech art historian whom I am trying to help. We then hurried to my high school in Vienna where I had spoken to a class of senior students on Monday morning and now returned to answer more questions. In the afternoon we met for tea with an Austrian historian, Professor Gerhard Botz who would like to publish an abridged German translation of my autobiography. Why not? The woman translator who had come along seemed competent and I look forward to a sample translation. It was another busy day, meeting with as many people possible in the time we have.

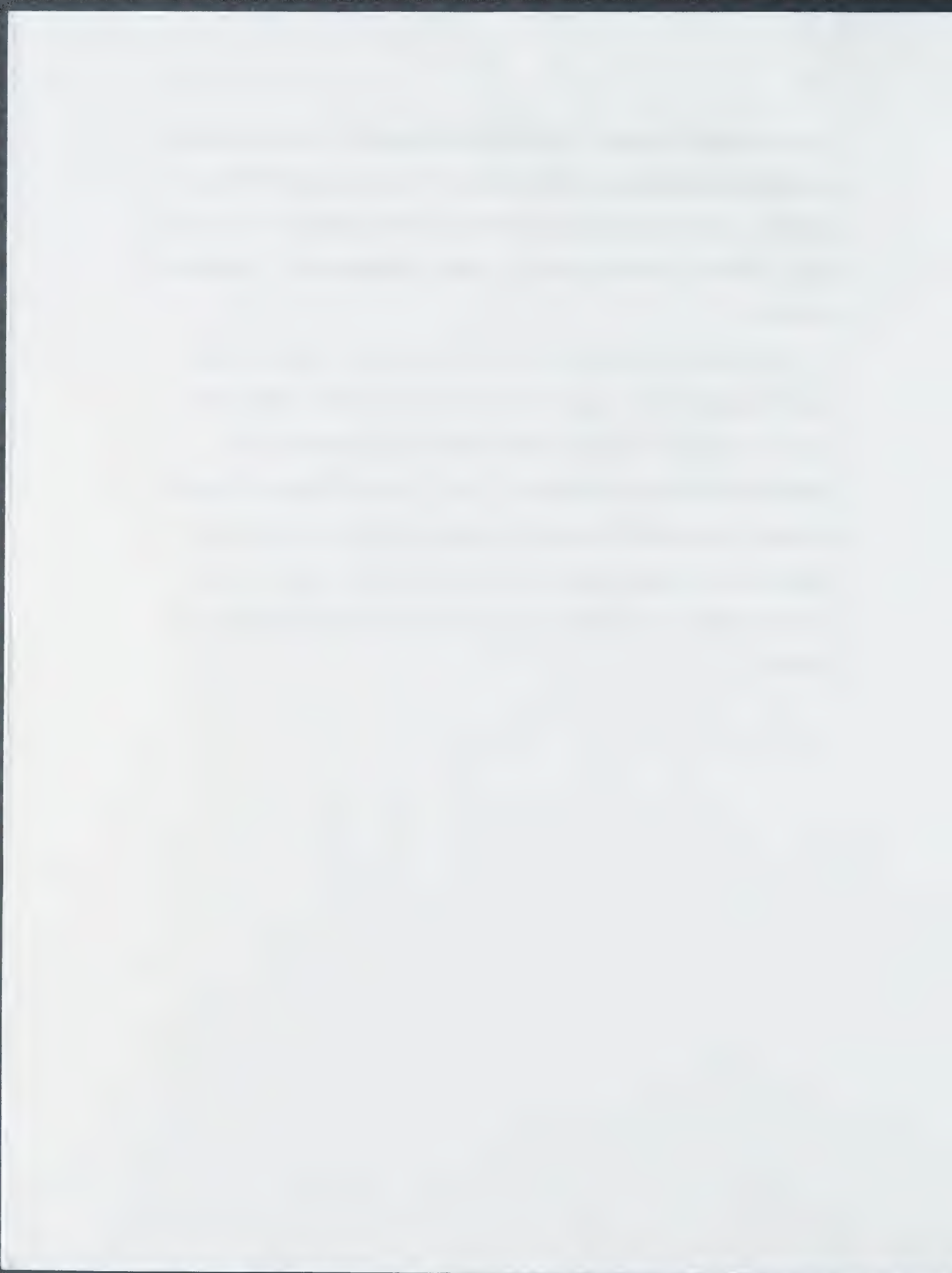
The evening turned out to be most difficult for Isabel. The Jewish Museum had invited me to present "The Bible Through Dutch Eyes" and I had requested two projectors and two carousels to show two slides side by side. Unfortunately they misunderstood and had a set-up whereby we could fade one slide out and fade in the next, but this was not at all what we needed. With Isabel's explanation and help everything had to be rearranged, seats moved, and Isabel had to stand on a ladder – for 50 minutes! We have often worked together presenting talks and have had many challenging experiences, but this was a first. The museum presented me with many Austrian stamps commemorating the revival of the Ignaz L. Lieben prize. I am very interested in stamps, and these are special, but I wish they had had the facilities for showing slides side by side. It was a good but very full day and we were glad to be able to wind down with



Bobby who joined us for supper. He was really the guiding spirit for the revival of the prize. All the events had gone wonderfully well, and we were so grateful to him for all he had done. He was particularly pleased with the publication of his book "Chemistry in Austria 1740-1914" which had appeared that week. OTHER BOOKS /// EFFECT ON SCIENCE ?

There was a lot of publicity about the new Lieben award. *Profil*, an Austrian *Time*-like magazine, had a two-page article with photographs of Isabel, Bobby and myself in its October 29, 2004 issue. Most Viennese dailies published reports on November 10, 2004, the most detailed in *The Kurier*, headlined "Help for the Ablest and the Poorest" and showed a photograph of Dr. Nusser and the president of the Academy with the two of us. I'm sure there must have been many, older scientists in particular, who were pleased, as we were that what had often been called "The Austrian Nobel" was reinstated.

2/10/07 of Fred





The International Study Centre

Sent to
Ann Oct 19
8.7.02

Isabel and I have watched the development of the International Study Centre (ISC) at Herstmonceux Castle with care and concern. Only now, over twelve years after the purchase contract was signed in August 1993, does it seem to be on a stable course.

Principal David Smith's choice of Jane Whistler as the first coordinator was most fortuitous. Jane was a friend of David's wife Mary with whom she had taken courses at Queen's in Kingston some years earlier. Jane had also had lived near Herstmonceux for many years; she was just the right person for this new venture. As I wrote in my first *Adventures* (p.280), "She already knew many people in the area and was familiar with the intricacies of obtaining planning permissions, which would have to be secured before Queen's could consider acquiring the property. Jane was so tireless in her negotiations with government bodies, heritage committees and planning authorities, as well as the local people that she made me think of a 'Swiss army knife.' She could tackle anything, yet is full of charm."

The ISC's first Executive Director, appointed in 1993, was British born Dr. Maurice Yeates. Although the Dean of Graduate Studies at Queen's, he was at the time on leave of absence at the Ontario Council of Graduate Studies in Toronto and was not able take up this new position until spring 1994. Once he was appointed, however, Jane was no longer able to liaise directly with Kingston and communications through Maurice were so slow that relations became strained to the point where Jane felt she could not make any progress and she decided to leave at the end of the year. This was a real loss for the ISC

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as the direct contact between Queen's and the local authorities and builders in England was broken. During the next few months Maurice made several trips from Canada to learn about the project in order to keep things moving. Jane remained in place for a time to ease the transition, and Gilly Arnell, who had taken the position of secretary, held things together until the arrival in March of the newly appointed operations manager, Sandy Montgomery.

The original hope was to begin the first courses in the summer of 1994, and in an attempt to expedite work Principal Smith decided in February to ask Don MacNamara, Professor of International Business at Queen's, whether he might be able to become the ISC's Executive Director. Don had to decline for a number of reasons, but did accept the position of Associate Director to run the Kingston-based ISC office and be responsible for curriculum development, staffing and marketing. He assumed that role in May 1994 and worked tirelessly to promote the Castle and its programs both in and outside Canada.

Maurice eventually took up residence at the ISC and in September 1994 welcomed the first group of 50 third-year students who moved in just as the builders began to move out. We were as thrilled as Principal Smith to know that at last our dream of having teachers and students at Herstmoncux was a reality. The castle had come alive, but there were a great many difficulties still to surmount. David Smith retired as Principal in 1995 and Maurice resigned as Director in April of that year, so the new venture had to be handed on to Bob Crawford who came out to work with Sandy Montgomery, who luckily remained to tackle whatever problems arose.



Bill Leggett, who succeeded David Smith as Principal of Queen's, turned to Don MacNamara whom he asked step up as Executive Director to run the ISC from Kingston with an Academic Director who would be appointed for two years in England. As well as working with the academic directors to build the curriculum, Don was instrumental in proposing and designing the 'field study' models for the academic European trips which every student takes. Don's enthusiasm in Kingston, and Sandy's dedication at the Castle were the two factors that held the ISC together in the first years. However, the division of executive management in Canada and limited two-year academic direction in England, a situation that continued until the end of 2003, never allowed the ISC to develop its full potential. It was very difficult to take a long-term overall view for development when control was in Kingston and the directors in England changed so often. The one firm constant was Sandy. He was the backbone of the ISC and richly deserved the recognition he received in May 2004, the Queen's Distinguished Service Award ^(Fig) which tells this clearly.

Financial problems had existed through the 1990s, when the Canadian government grants to universities were cut drastically. The loss of millions of dollars in funding affected every aspect of the university's organization. When Queen's bought the Castle in 1993, Isabel and I did not realize that quite a few Queen's academics would strongly object to the ISC. Tighter financial stringencies in Kingston simply increased their opposition. "Why spend money in England when it is needed so badly in Canada?" was their complaint. Some even referred to the Castle as a 'boondoggle,' a 'sinkhole', and

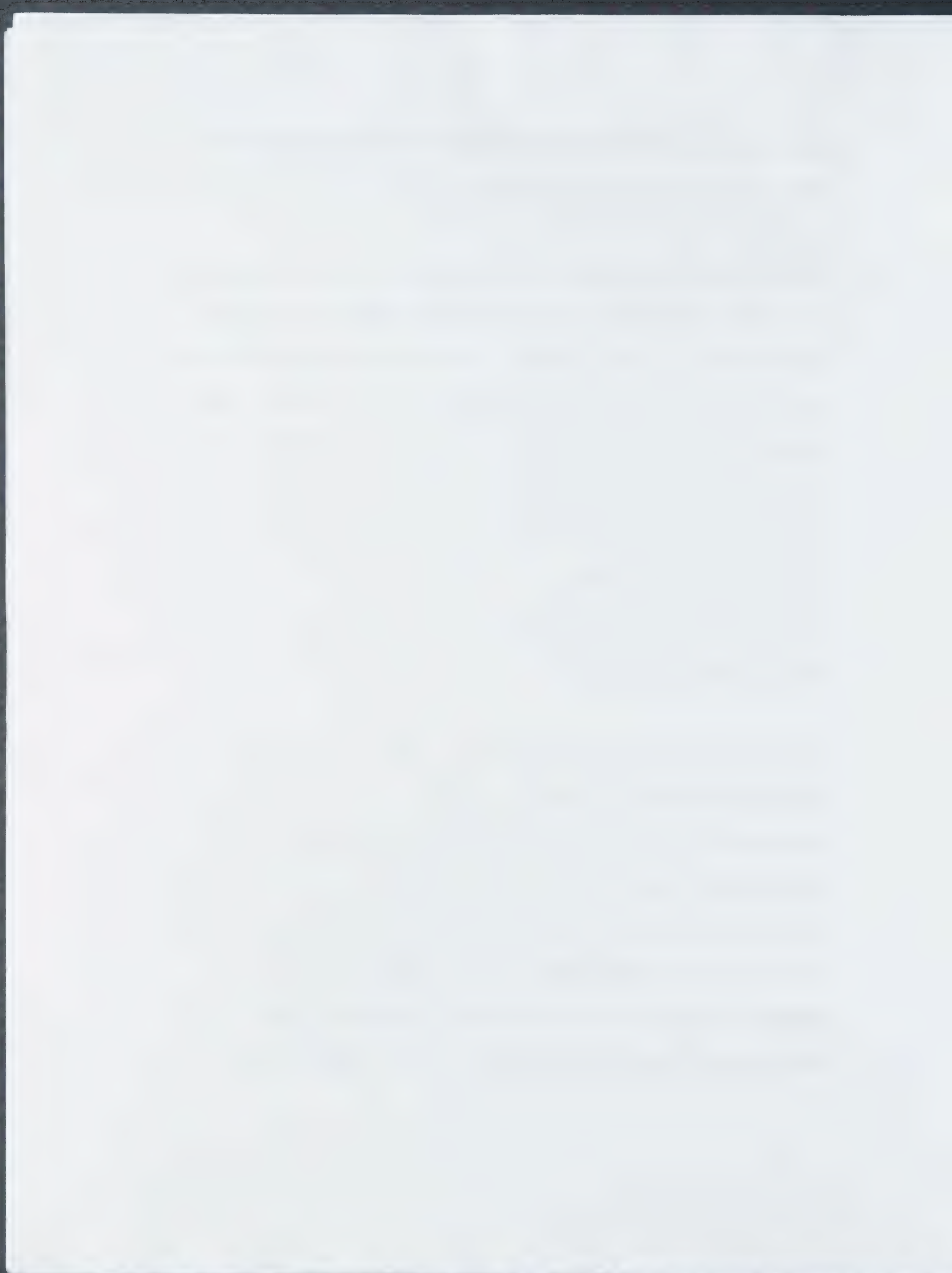


when a programme for first year students was added to increase enrollment, detractors referred to it as 'the International Summer Camp'.

There were times when the Board of Trustees came close to giving up. A real estate firm was consulted and reported that the market for castles in England was so poor that Queen's might receive only \$10 million from a sale. The Board met to consider selling. It was Don MacNamara's appeal that persuaded the Board not to close the ISC. Don remembers our telephone conversation in which he related the decision and my reply: "Praise God. He has sent you to save the Castle." Principal Leggett flew to Milwaukee to ask us for an additional US \$1 million which we gave. Funding has remained a constant problem as costs and the number of students has fluctuated over the years. In 2002 we offered to pay all ISC deficits for a period of five years and are very pleased that the financial situation has improved so that further help should not be necessary.

The problem of the short-term appointments of directors had still to be addressed. The last two-year Academic Director (2001-2002), Patrick O'Neil, struggled valiantly to persuade Queen's to alter and strengthen the leadership by appointing an Executive Director in England for a term of five years. Dr. David Bevan, not already a Queen's academic but with wide international experience, accepted this appointment in January 2003. The ISC has benefited greatly from the new management structure.

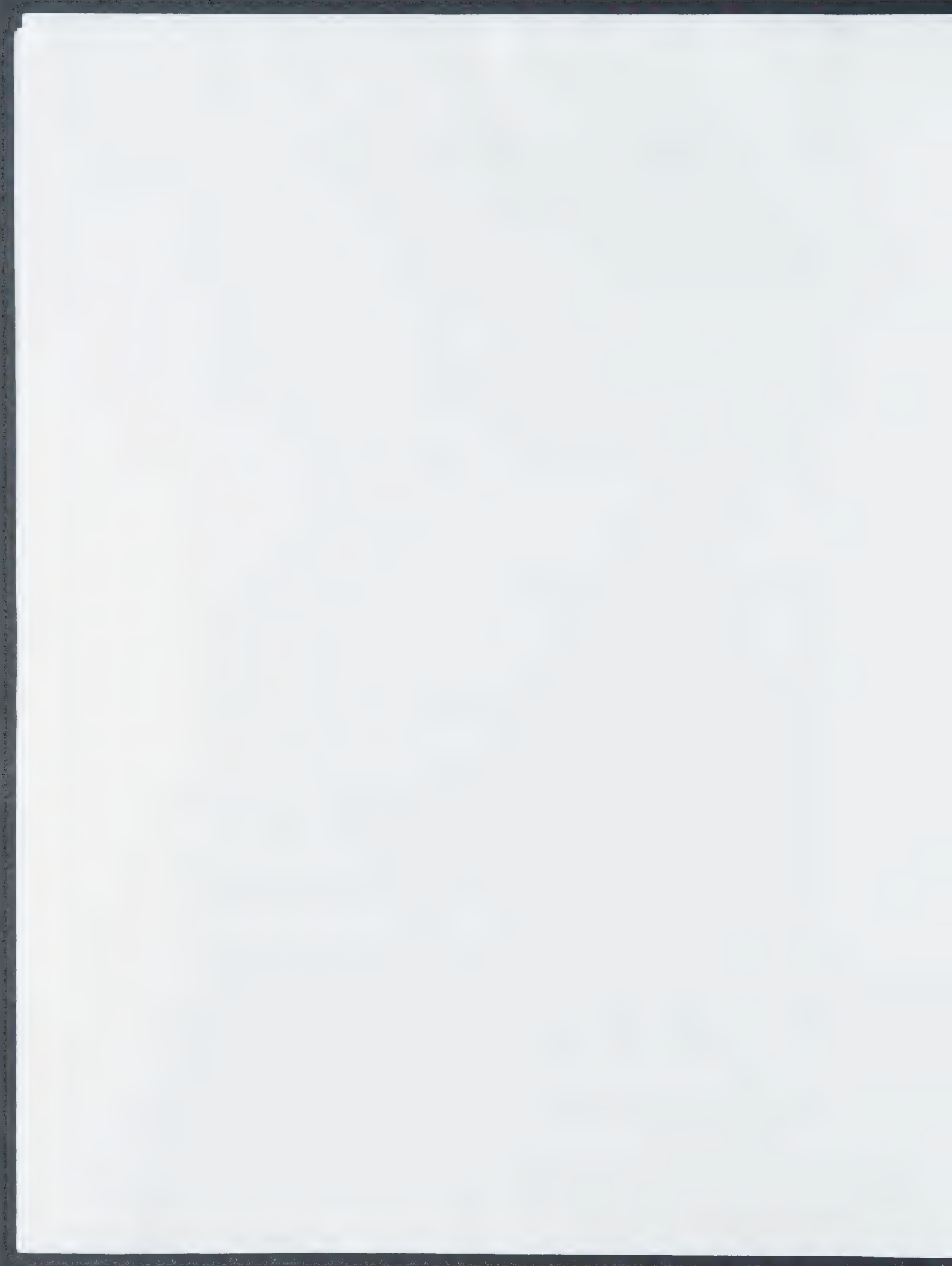
Straightforward and hard working, David has worked splendidly with Sandy Montgomery, who is happy not to have to shoulder so much responsibility.



Efforts to encourage students from a variety of universities in different countries have had varied success. Even the number attending from Queen's and other Canadian universities has at times been disappointing. Reports of possible closure, anxiety caused by terrorist activity and difficulties some students experienced of fitting into the home university after the time abroad have all played a part in less than optimal enrollment. Fortunately, numbers have nevertheless increased steadily. The maximum of 180 students in a term was first reached in 2004. As a result the 2003 deficit of C\$ 914,000 declined to C\$ 348,000 in 2004, to C\$ 187,000 in 2005 and is fully expected to be eliminated in 2006.

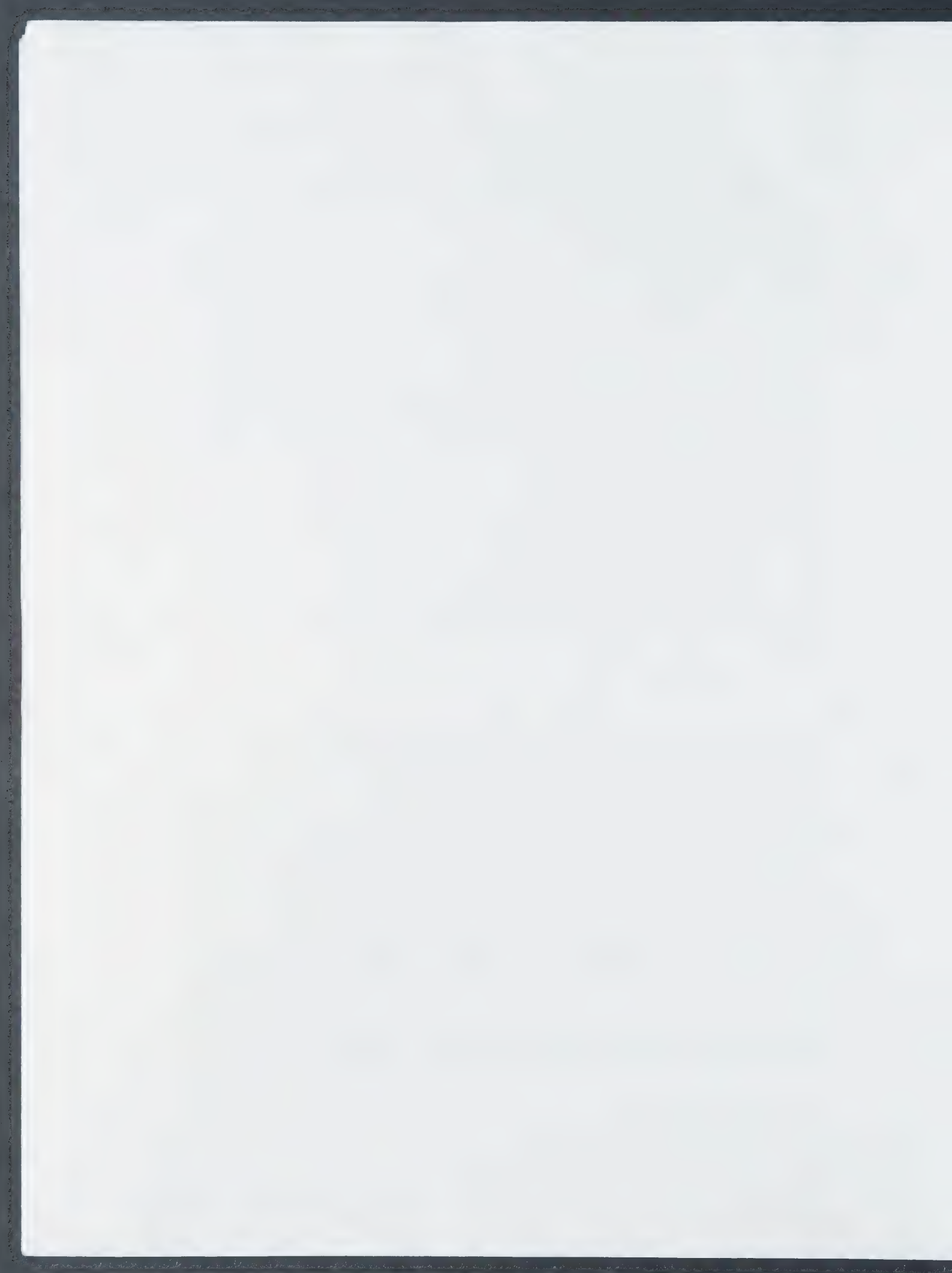
Largely unaware of all this, the students have from the beginning really enjoyed themselves and learned a great deal. For many of them this is the first time they have been abroad. If they are first year students, they and their parents have the assurance that they will be in a safe environment. They also benefit from the fact that, as Andrew Loman has written in a history of the castle (as yet only in manuscript form): "the small classes, the committed students, the field study program, and above all the opportunities for daily intellectual exchange with academics from different fields make the ISC overwhelmingly a pleasure". For many of these students it is a life-changing experience.

British immigration policy makes it almost impossible to hire Canadians on any long-term contract. There is no problem with British and Europeans who come from countries in the Common Market, but Canadian academics must be hired on a limited term work permit and thus are not on a tenure track. In 1997 however, the ISC had the opportunity



to welcome two brilliant Canadian musicians, Dr. Shelley Katz and Diana Gilchrist Katz, he an outstanding pianist, she a world-class singer. Had they 'only' been musicians they would have been classed as entertainers and would not have been given permanent residence. Luckily, Shelley is also a composer whose work was published in Germany, and so he was allowed permanent residence as an artist! Their activities with the students, local residents and visiting professionals have truly enriched the cultural life of the whole community. The Castle Concerts they presented several times a year have always been highlights. In the last two years, since the family has moved to Cambridge, Shelley and Diana have come down during the week to continue their work with the students, many of whom bring their instruments from home to play with some of the local musicians in a small orchestra or chamber group under Shelley's direction. The choirs are better and better, and everyone looks forward to the concert at the end of the semester.

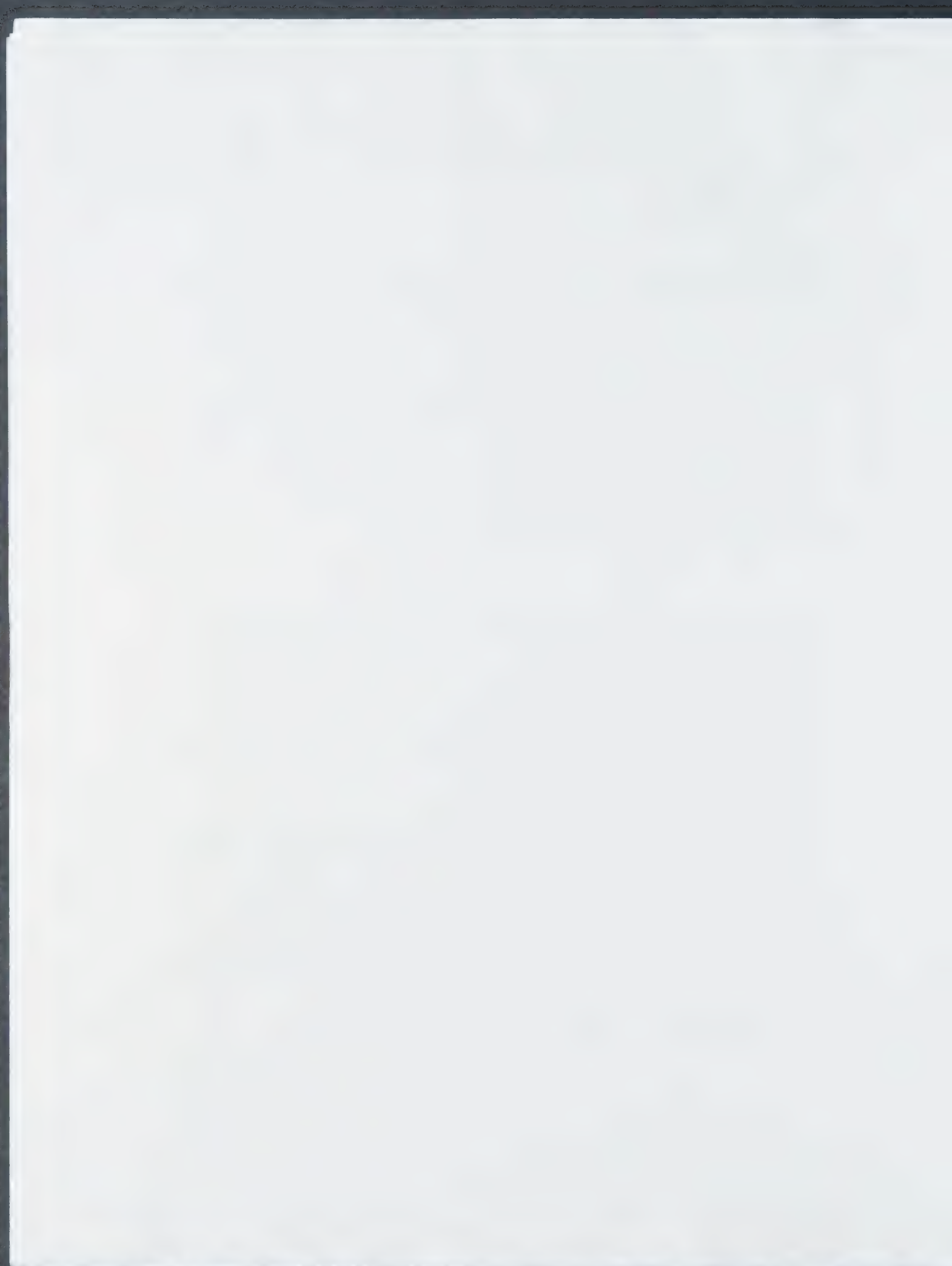
One of the hopes we had from the very beginning was that the students would have an opportunity to get some flavor of English life. Their time is short, the courses are intense, and many weekends are taken up with field trips, to London, Stratford, and Brussels. We are very grateful that a number of the local residents, Friends of Herstmonceux Castle, have invited students home to tea and meals, have taken them on favorite walks on the downs, and have given the students a peek into life in rural England. From the earliest days and for the next ten years, the ISC was blessed to have one of these 'friends', Mrs. Gillie Arnell, as the wonderfully capable secretary who worked first with Sandy



Montgomery. She was truly helpful not only to students but also to each successive Academic Director.

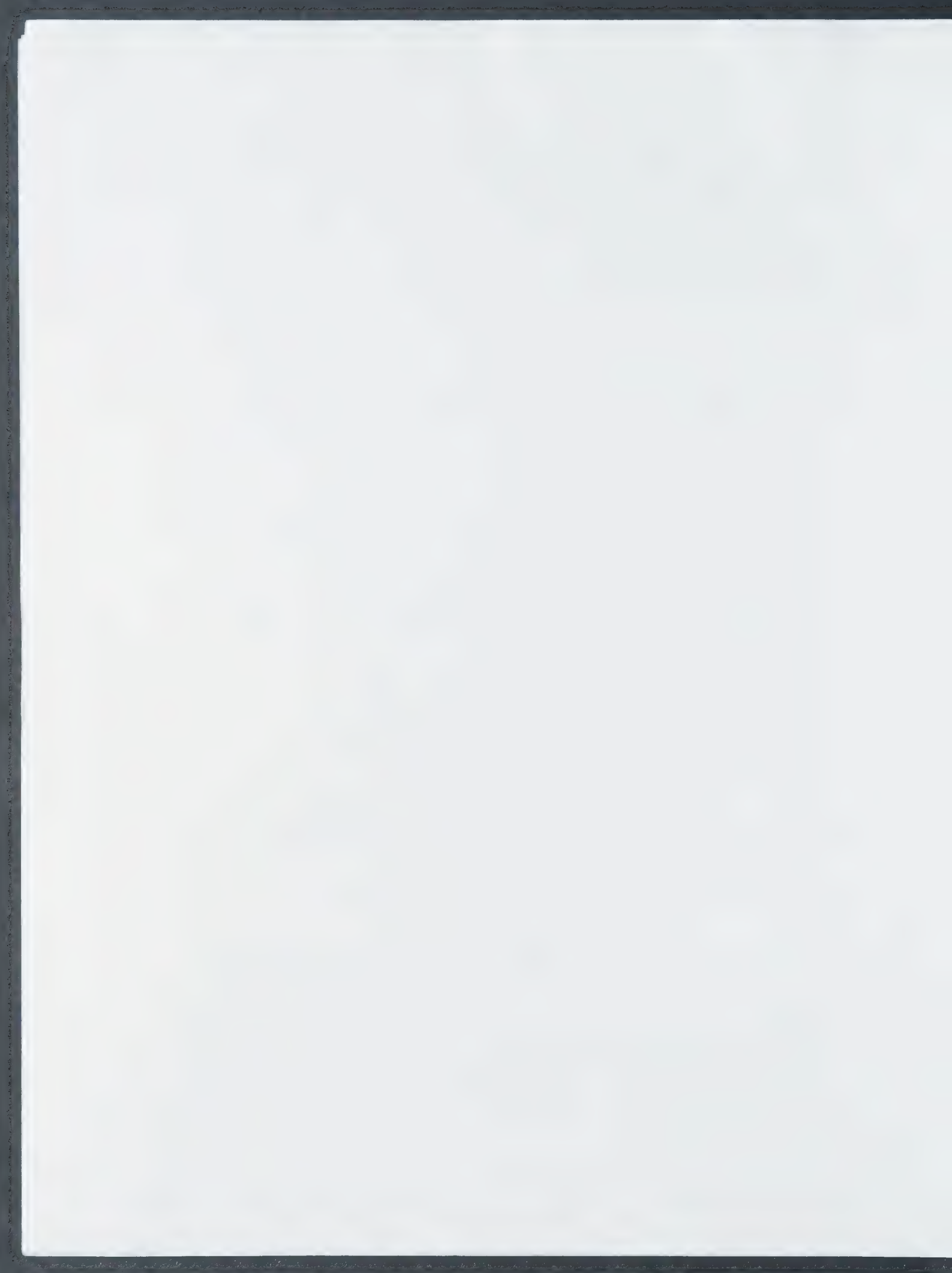
Many of these local people were among those who, in 1988, formed the "Friends for the Protection of Herstmonceux Castle" hoping to prevent the estate's falling into the hands of developers. After they actively opposed a number of proposals, they were relieved to hear that a university, Queen's, was hoping to buy the property, and were particularly pleased to learn that Queen's was a Canadian university. A great many Canadian soldiers had been stationed in this part of Sussex during the Second World War. This seemed to be an acceptable new owner for 'their' Castle.

It was Celia Scott, one of the committed Friends of the Castle, who proposed me for a CBE, Commander of the British Empire, an honor given by the British Government. Many of our family traveled to Washington to be with us when the British Ambassador presented me with the medal I was very proud to receive ^(Fig). It is a 'thank you' for our efforts, not only to provide an international study center for students from many countries, but also to help the economy of the region of Sussex where Isabel lived and worked for 32 years. And we were especially glad to celebrate this honor again, some months later, with a large group at the ISC, where we enjoyed a reception in the courtyard followed by a short musical interlude provided by the Katz family. We have had so many happy times with these friends we have made in Sussex.



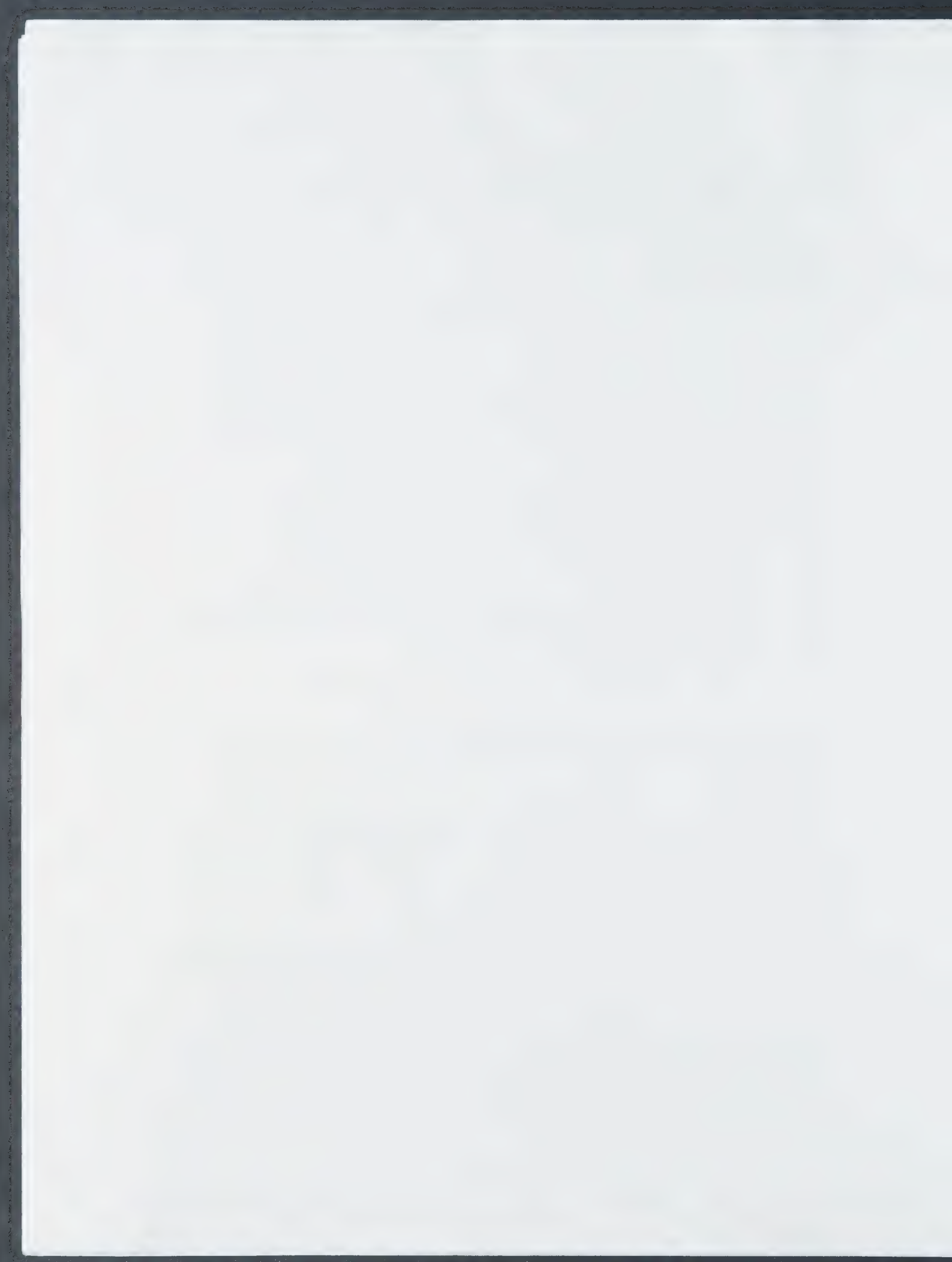
Isabel and I are always thinking of areas where we feel we can make a difference. The ISC clearly offers many opportunities. The estate was the home of the Royal Greenwich Observatory from 1952 when the telescopes were built until 1988 when operations were moved to Cambridge and the Canary Islands. Of the seven telescopes only the largest, the Isaac Newton was moved to La Palma; the other six remained in place, largely in working order. For many years after the Observatory closed, a group of scientists including Patrick Moore, Richard Gregory and Stephen Pizzey hoped they might someday be able to set up a science center on the site. When it became clear that the ISC would not be likely to make use of the telescope complex, they asked and were granted a short-term lease to set up temporary exhibits until they could make the building usable. Working tirelessly, with volunteer help, Stephen Pizzey built a very successful center, and in 1995 the Observatory Science Centre signed a ^{7 year} 50 year lease with the ISC that enabled them to apply and eventually win a heritage grant to make necessary improvements to the property. The Centre has become a major venue for youngsters to be involved in hands-on physics. Thousands visit each year. Nor is it only for youngsters. There are evening courses for adults in astronomy and the exploration of space, and the ISC now includes a course in astronomy, with telescopes better than the one I knew in Kingston in my student days.

Set in the woods, apart from the main group of domes, the Isaac Newton Observatory building, visible for miles around, has remained vacant. This seemed a waste of a grand space. In 1999, Isabel and I funded a study by an architect and supported the formation of an Isaac Newton Arts Trust. The building had been condemned as unfit for use, but the



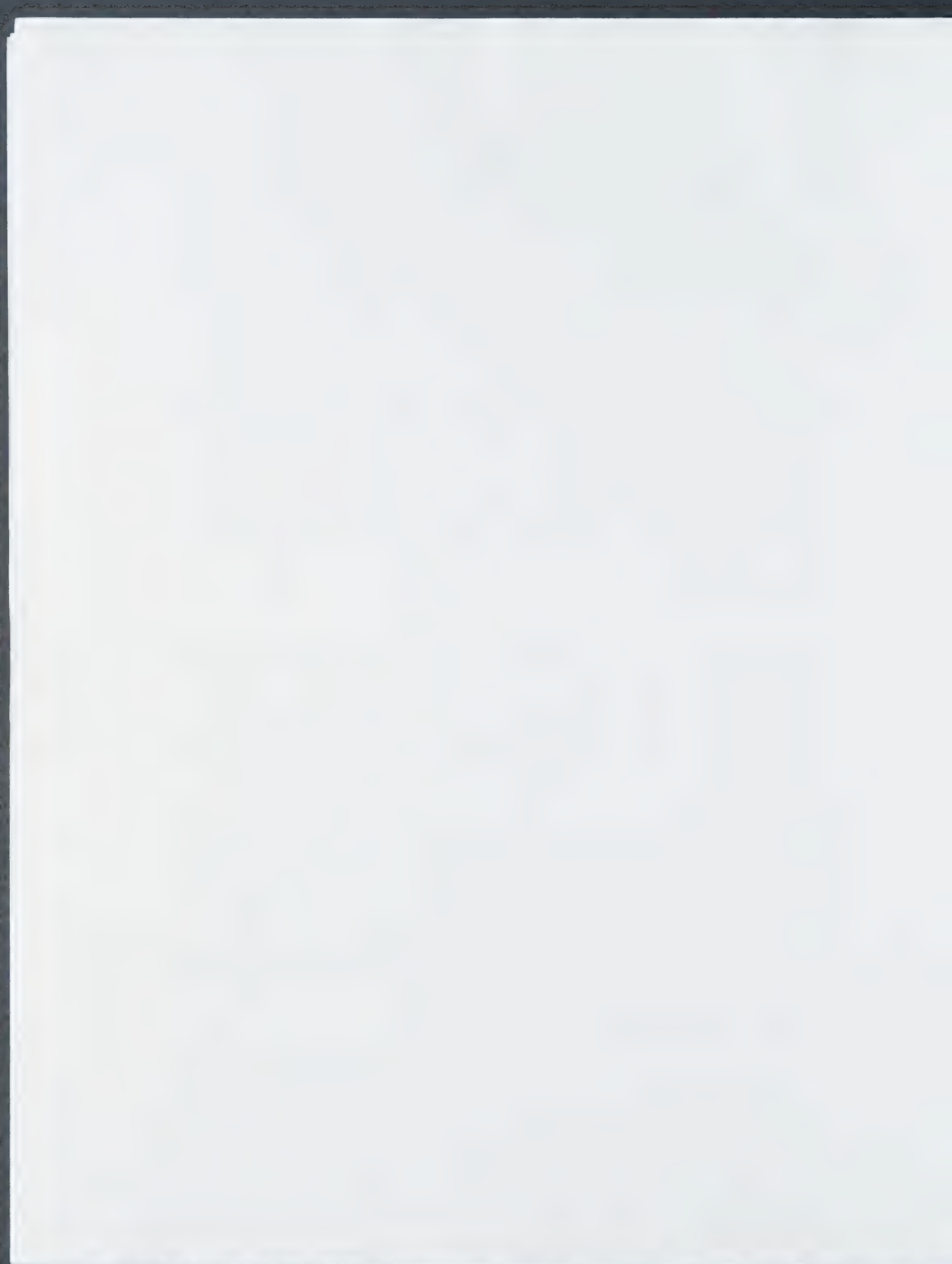
architect's report found the structure sound and estimated that it would cost £3million to convert the building into an art center to include a concert hall, restaurant and space for art exhibitions. We offered £1 million to the Arts Trust, headed by Stephen Phillips who had considerable experience in the arts' world. He hoped they would be able to raise an additional £2 million from Arts Councils and the National Lottery with which to make major alterations to the building. Various efforts so far have failed, but until they find additional funding, the plan is to try to convert the area *peu à peu* with help from the European Community. Some progress has been made. A large amphitheatre-shaped area on one side of the building has been cleared of scrub and protected by the planting of hundreds of trees. A number of outdoor events have taken place in the Castle grounds and in the amphitheatre. The Isaac Newton Trust has recently signed a 50-year lease with the ISC and our hope is that some day both they and the Observatory Science Centre may combine and work together as an Arts and Science Centre.

At the end of July 2005 the ISC held a Tenth Reunion for ISC alumni. It was also the 12th anniversary of the ceremony held in July 1993 when Principal David and Mary Smith, Chancellor Agnes Benidickson, Isabel and I rode into the grounds of Herstmonceux Castle for the 'Cutting of the Ribbon' ceremony. What an exciting gala day Jane Whistler had arranged for us and for the hundreds who came to visit the grounds, open to the public for the first time after so many years. On Thursday evening, July 28, 2005, the new Queen's Principal, Dr. Karen Hitchcock, with a number of members of her family was making her first visit to the ISC to welcome thirty-two ISC alumni who had returned from many parts of the world for this reunion. It was also a



time for many 'Friends of the Castle' to meet the new Principal and the students who had returned. We were a very happy group, new people to meet and so much to learn about what had been happening since the students had graduated. But reunions would wait, at least until the buffet supper, after the concert specially arranged for me by the Musicians in Residence. "A Musical Tribute: Themes of a Life" was beautifully presented by Shelly and Diana Katz joined by three guest musicians, and David and Nathan Katz. I had a hard time holding back tears of grief at the Ani Mamin, in memoriam of the Shoah, and of joy at the end 'Once you have found her, never let her go'. Whenever I have heard this I have thought of Isabel and here she was sitting right beside me with four members of her family who had come from Canada to be with us. My happiness could not have been greater!

On Friday Isabel and the family, Jane Whistler and Mary Smith went to Glyndebourne to see Smetana's 'The ^RBattered Bride', while I stayed at home in Bexhill to discuss the manuscript of a long history of the Castle written by Andrew Loman who had taught at the ISC for three years. Andrew had come over for the reunion and on Saturday afternoon was to give a lecture about the history of the Castle, which would be followed by my talk: "Why I love Queen's". Diana and Shelley had prepared a CD, 'Love Live Forever' that had been planned as an accompaniment to Andrew's book. In the meantime, everyone who came to the reunion received a copy of the CD which we can now play if we need a reminder of the Castle.



During our discussion, Andrew mentioned another reason, apart from the legal problems Canadians have in receiving permission to work in England, why coming to teach at the ISC is difficult. There are just two cottages and two very recent small apartments, very little accommodation for families, and since most of the staff come from afar and for a relatively short period, it has been necessary to house them in one section of Bader Hall. This is a situation that has long needed attention. When we discussed this with Sandy Montgomery, he suggested that it would be possible to rebuild on foundations of existing buildings and to alter part of Bader Hall to make more adequate provision for academics. This seems to us a very important step to take and we have given Queen's the funds. Plans have been approved at Queen's. We are awaiting approval by the authorities in England and are delighted to be starting this new project. Since we would not have given the Castle to Queen's without the vision and our wonderful rapport with Principal David Smith, we suggested that we call this residence the David Smith Hall.

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Sent to Ann Oct 17/06

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Finished

3e Oct 16 ILB Rembrandt Oval
11a Oct 17 ILB Rembrandt Oval

One of the most interesting auctions I ever attended was Christie's in London on December 13, 2000, where a genuine Rembrandt in wonderful condition, RRP A-63, an oval portrait of a sixty-two year old woman, from the estate of Baroness Bathsheva de Rothschild in Israel was offered with a very low estimate, £ 4-6 million. Just before the sale, Rob Noortman asked me whether I liked this painting, and I replied that I loved it and would bid on it! He said that his greatest teacher, many years ago, had taught him two principles that Rob would pass on as his advice to me 'one, never buy an oval and two, never buy a portrait of an old woman'. But the painting is so beautiful and in such fine condition that I was determined to try to buy it anyway. Otto Naumann, Johnny van Haeften, a major dealer in London, and I had decided to bid together to £ 11 million. Johnny, sitting in the second row, was to bid for us, and Otto and I sitting right behind him, were surprised when Johnny got carried away and bid £ 12 million. At £ 13 million he stopped, and I decided to carry on, now alone with Otto, who told me later that he was worried when I bid up to £ 16 million. But that was my limit and the auctioneer knocked it down to Rob Noortman for £17 million, a world auction record for a work by Rembrandt. With commission the total cost was £19,803,750. After the sale, Rob came up to me and inquired whether I might like a share. I said I thought the price was too high but



asked him about the two principles his master had taught him. "Ah, I forgot to tell you the third principle: times have changed". We both smiled. My dealings with Rob have been varied, almost always pleasant and always instructive. He even came to my gallery in Milwaukee and purchased two paintings. Well, the oval portrait is a beautiful painting, but Rob paid close to \$30 million and it took quite a while for him to sell it. Perhaps I was lucky not to acquire it for a hammer price of £16 million.

The most important old master in the last few years was offered at Sotheby's in London July 10, 2002. The *Massacre of the Innocents* was painted by Rubens around 1610, a time when he still worked alone, without workshop, and was at the height of his power. For the previous three decades it had hung in a covered courtyard in the Stift Reichersberg monastery in Upper Austria. The 88-year old owner who had loaned it thoroughly disliked the violent subject of the painting, which she had inherited in 1923. Before that, in 1920, a small auction house in Vienna, Glückselig & Co., had sold it as a work by Jan van den Hoecke, a minor follower of Rubens. It had been so misattributed since 1780 when it belonged to the Princes of Liechtenstein who had acquired it as a Rubens in 1702. In October 2001 a relative of the owner had brought a photograph to Sotheby's in Amsterdam that passed it on to George Gordon, their great old master expert. He immediately flew to



Austria and was most excited by what he saw with the aid of a flashlight. He had seen only one similar painting, Rubens' *Samson and Delilah*, in the National Gallery in London but it, too, had also belonged to the Princes of Liechtenstein.

George showed me the *Massacre* a month before the sale, telling me that the estimate was £4-6 million. My first question was whether I might be able to purchase it privately at a higher price. The answer was "no". Otto Naumann and I discussed buying it together. Knowing that Rob Noortman was also interested, we met with him at 4 PM the afternoon of the sale and agreed that the three of us would bid together to £34 million, with Rob bidding for us. Rob and I were sitting in front, to the left of Henry Wyndham, the auctioneer, whom Rob had told minutes before the sale started at 7 PM that we would bid together. Bidding opened at £3 million with Ben Hall from Sotheby's New York shouting "£6 million" to which Wyndham replied coolly, "Now I'll take 12 million!" Bidding continued briskly, in million pound increments, from 7 to 34 million, with Rob bidding two or three times. At £34 million he turned to me and asked "One more?" I said "yes" but even with that we were not the underbidder, that was a telephone bidder for the J. Paul Getty Museum. The climax came a minute later, with Wyndham calling "£45 million -- last chance at £45 million", and down the hammer came amidst a burst of applause and Wyndham's reminding us that "we have many more pictures to sell" - this was only lot 6 of 83. But it was a

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world record for a Rubens and a world record for a painting sold at auction in London. The successful bidder was Sam Fogg, acting for David Thomson or his father Ken, the richest men in Canada. The total cost was £49,506,650, a world record for a Rubens and a world record for a painting sold at auction in London. What a painting, and it went to Canada!



3b Oct 16 (A84)

III b Oct 17. (A84)

~~Three fine paintings in two days. But the best was yet to come.~~ In 2001 Otto and I had made ~~our first~~ offer to a very likeable elderly couple in New York who owned a great early Rembrandt portrait of a woman. Signed and dated 1663, it had been in the family since 1954 and was accepted by the RRP as A84. The comment in Volume I states that it "shows an uncommonly subtle treatment of the face, which is modelled softly against a dark background, yet the execution and the handling of light and plasticity achieved are so characteristic of Rembrandt's style that there can be no doubt as to its authenticity."

Neither Otto nor I had any doubt, though we thought that it needed a gentle cleaning. Our offer to the couple was fair, with payment at once. But Sotheby's suggested that the owners would do better if they sold it at auction, and that is what they decided to do. Sotheby's for their part tried very hard to ensure that they got a good price. The painting was on the catalogue cover of the great auction ~~on the evening of July 2002~~ that also included the magnificent Rubens, "The Massacre of the Innocents", which brought a hammer price of £ 45 Million. Thirteen pages of the catalogue dealt with the Rembrandt, lot 35. For comparison, five other Rembrandt portraits were illustrated, one of which was the first undoubted Rembrandt Otto and I had purchased at Sotheby's and sold to the Rijksmuseum. Another was the oval of a 62- year -old woman, which Rob Noortman had bought at Christie's at a hammer price of £ 17 Million and on which I was the underbidder.



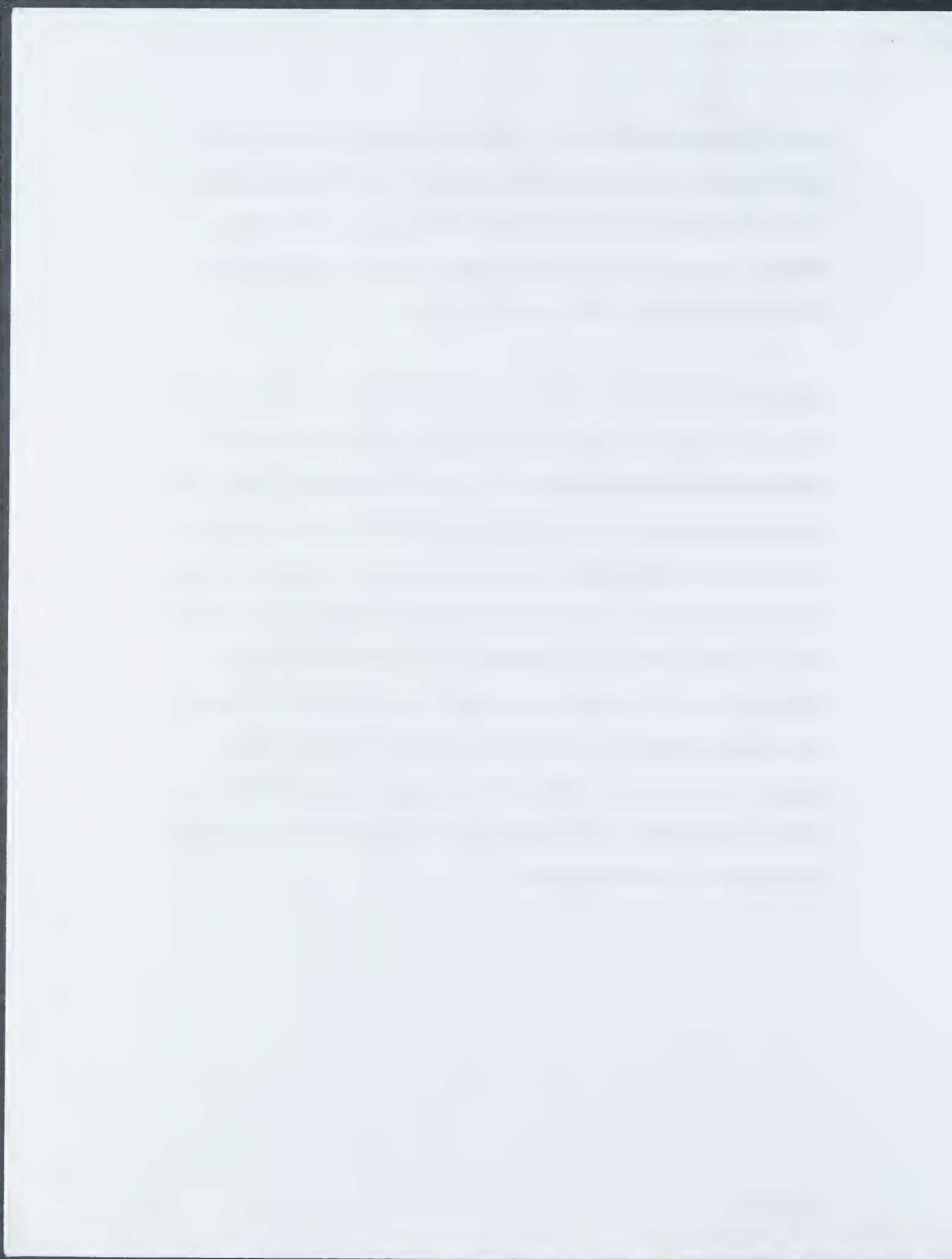
Before the auction on July 10, I had a long discussion with George Gordon and Henry Wyndham, who conducted the sale. We talked mainly about the Rubens, but Wyndham asked me what I thought of the Rembrandt A84. He saw no reason why it should not bring as much as Noortman's oval. The reason seemed simple to me. I had been the underbidder on the oval, from around £ 12 Million to £ 17 Million. Otto and I had already made an offer to the owners for this painting, A84 and did not intend to bid at auction. The estimate of £ 10-15 Million, presumably with a reserve of £ 10 Million, well over \$14 Million at the time, seemed high. Would there be at least two bidders to send it up to that price? Perhaps some buyers were put off by the alleged similarity of the sitter's face with that of Dede Brooks, the dethroned head of Sotheby's New York. Newspapers like to stress such foolishness. But bottom line: there was no bid at all, and the painting was returned to its owners who, I'm sure, were not at all happy.

Even before our trip to New York for these sales in January 2003, I had asked Otto whether we might talk to the owners once again and make a new offer without being hurtful. So Otto called and we were invited to their apartment. To my surprise I learned that the husband had been in the chemical industry and knew a good deal about me. We had a lot to talk about before we got to the painting, and it was no surprise that Isabel and Otto had a good rapport with the wife, whose father had bought the painting. Over a cup of tea, I made my offer, again with immediate payment, and was told that they would think about it and let us know. The next day Isabel and I were invited to their apartment at 2 PM on Sunday— it had to be early because we were flying back to Milwaukee from LaGuardia at 5:30 PM. But of course we knew that the offer would be accepted — a

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phone call would have sufficed for a 'no'. As luck would have it, their lawyer, Ralph Lerner, knew about us since he had handled the Japanese owners' sale of the *Minerva*. There were no problems, the money was wire transferred as soon as we returned to Milwaukee, and that same day Otto took the painting to Nancy Krieg for the gentle cleaning that would greatly improve the sensitive portrait.

Shortly afterwards Otto called with the exciting news that cleaning revealed a line of swirling brush strokes conforming to the oval shape of the painting. This was very important information since there was much speculation about the original shape when it had been offered at Sotheby's. Like the *Man in a Red Doublet* that Otto and I purchased a few years ago, Rembrandt painted an oval-shaped painting on a rectangular panel that was subsequently cut down to the inner oval. Although the spandrels in the corners are missing, we are not missing much. In Rembrandt's *Self-portrait* offered at Sotheby's London in July 10, 2003, for instance, the spandrels are more or less roughly indicated. Clearly, Rembrandt meant them to be covered by a frame. About a year later the museum in Houston decided to purchase our fine painting at a price considerably less than they would have had to pay to Sotheby's in London in July 2002 if they had bid for it in the auction. All's well that ends well.



Now 3f Oct 16 Mantegna, Hals, Fabritius, non Drost, Bredius 112, Preti, Stechow

III c Oct 17 Mantegna

I don't think I have ever been offered as many very interesting paintings in the short period of 6 days as I was between the 21st and 26th of January 2003. Isabel and I flew to New York specifically to bid on two works at Sotheby's. One was the last Mantegna not in a museum. Eighteen pages of the Sotheby's catalog were devoted to the life and work of the artist, to the beautifully rendered ghastliness of the subject of Jesus descending into limbo, the waiting room at the entrance of hell, before his resurrection, and to Mantegna's sources and the history of this painting. Mrs. Barbara Piasecka Johnson who had bought this powerful painting in Paris in 1988 had decided to send it to auction, even though she was reported to have said at one time, "It's my greatest painting and I'll never sell it!" The reserve now was \$20 Million. Otto Naumann and I tried to persuade George Wachter, head of Sotheby's old masters, to lower the reserve because we thought the subject almost unsalable. He assured us this would not be necessary and bet me \$100 that the hammer price would be \$30 Million or more. It sold at \$25.5 Million, not to me, and George's \$100 paid for many of the taxi rides around the city.

The second painting we bid on was a fine portrait of a man by Frans Hals on which Otto and I had been the underbidders at Christie's London in July 1999. The Nazis had stolen many paintings, including this and two other portraits by Hals, from the Austrian branch of the Rothschilds. Recovered after the war, they were taken to the Kunsthistorisches Museum in Vienna but were not returned to the Rothschilds until 1998. The California collector who bought this portrait in 1999 paid £ 2,201,500 for it. In January 2003 it had



a reserve of only \$ 2 Million and brought a hammer price of \$ 2.6 Million, paid by the Prince of Liechtenstein. After the last war the Prince sold several great masterpieces but has been rebuilding his collection in recent years. Otto and I were rather concerned by the attribution. Claus Grimm, the expert on Franz Hals had labeled it "workshop", but we were even more concerned by the condition. The blacks in the lower left looked very flat, so although the face was beautiful, we were not disappointed at being unsuccessful.

After the Sotheby's sale, Isabel and I visited several art dealers, one of whom, Budi Lilian had a very interesting Rembrandt school work which I had seen at auctions over the years. Painted in 1660, it was said to be a self-portrait of Barent Fabritius as a shepherd. There is no Barent Fabritius in my collection, but the price the New York collector had paid at a small auction in 1979 seemed outlandishly high. Although Budi had bought it from that collector much more reasonably, and, true, it was signed, dated and colorful, yet unlike his brother Carel, Barent was a minor master. I was tempted but undecided.

Budi then offered me two other Rembrandt school paintings of great interest. One, which he attributed to Willem Drost, had previously been called Rembrandt, Bredius 260 and is one of two versions; the other, at the National Gallery in Washington, is superior. The author of the excellent book on Drost, a Canadian, Jonathan Bikker does not think that either version is by Drost, and I asked myself, 'was he really an artist to repeat himself?' Budi was asking \$ 500,000, perhaps excessive for a work with a questionable attribution, and I decided to pass. He had acquired it at an auction in California and did eventually



sell it, but for \$225,000 to the Marquette University Museum in Milwaukee. Years ago it had belonged to a collector in Milwaukee, Harry John. What is there about Milwaukee that attracts paintings by Rembrandt and his students?

The other painting Budi was offering was of much greater interest to me. All the Rembrandt experts including the great nay-sayer Horst Gerson had accepted Bredius 112, a portrait said to be of Hendrickje Stoffels ^(fig.) as a Rembrandt of the 1650s. Jakob Rosenberg, from whom I first learned about Rembrandt, had written glowingly about it. Norton Simon had purchased it in 1957 from Joseph Duveen, the greatest dealer of his time, who sold it for \$133,500, as a Rembrandt, of course. It was his wife, Lucille's favorite painting, and hung in their living room. When they divorced, she took the painting. I had admired it in the great Rembrandt exhibition in Chicago in 1969, where it was the frontispiece in color in the catalogue. Since then the experts of the Rembrandt Research Project have turned it down. Lucille Simon's estate sent it to Christie's New York in June 2002, where it was on offer with an estimate of \$300,000-\$400,000, but without a reserve and was bought by a consortium of four dealers which included Budi and Johnny van Haeften. The hammer price was only \$130,000. Had I known there was no reserve or had I been at the auction, I would certainly have bid higher. Since that sale I had seen it several times at Johnny van Haeften's gallery, really liked it, and had countered Johnny's offer to sell it at \$300,000 with my offer of \$200,000, which he politely declined. Now Budi was offering me both this beautiful portrait and the Barent Fabritius at what I considered a reasonable price and I accepted without further bargaining. I am getting old. Isabel was with me and she has always looked askance at

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my bargaining. Perhaps she doesn't fully realize that if I had not bargained hard years ago, I would have many fewer paintings, and, after all, the seller can always say 'No'.

On the first day of our stay in New York that January, we had viewed an enormous canvas without a stretcher at the home of a very likeable dealer, Larry Steigrad. This *Jacob Blessing His Grandchildren* by the Neapolitan, Mattia Preti, of about 1680, was too big to be taken into Larry's gallery! Clovis Whitfield who knows a great deal about such paintings had liked it when he saw it and brought it to my attention. These days our worries are whether such paintings might have been stolen during the war, but the Preti had come to this country from Cuba before the war and been in storage all these years. I liked the painting and loved the subject. One of my favorite paintings in Kassel is Rembrandt's depiction. In the Festschrift for Ulrich Middeldorf, published in 1968, Wolf Stechow wrote a moving article, "Jacob Blessing the Sons of Joseph" from Rembrandt to Cornelius'. He pointed out that the subject is quite rare. Rembrandt, Jan Victors, Guercino and Johann Carl Loth were the only artists I knew who had painted the subject in the seventeenth century. When I was the curator of the exhibition "The Bible Through Dutch Eyes" at the Milwaukee Art Museum in 1976, Oberlin had loaned us its Adriaen van der Werff, but it contains Prussian blue, so it must be eighteenth century. I had never owned a painting of the subject, and this one was certainly striking, but the asking price was high. I offered Larry a third less, plus his commission, and my offer was accepted. Clovis and his associate, Edward Clark, who had come to New York and on Saturday, rolled it around a big tube to ship to London and then to Naples for restoration. When I

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saw it later in the year, carefully restored and well framed (Fig.), I realized how right I had been to acquire it. Here was another quite unknown 17th century work! Art historians will always compare paintings of that subject with Rembrandt's masterpiece painted in 1656. As Stechow wrote, "Its beatific calm, its restraint in referring to the quarrel between Jacob and Joseph, its suggestion of a spirit of accord between the children, its emphasis upon their mother, Asenath – all these features are without parallel in seventeenth century painting." Now we have one more comparison.

Here was yet another link with Wolf Stechow, that human masterpiece, as I think of him. Wolf transformed the Allen Memorial Art Museum at Oberlin from a minor into a major museum, one of the best in the country. Isabel and I have always looked forward to going to Ohio and talking over old times and memories of Wolf with his widow. Intelligent and witty, Ursula shared Wolf's love of art and music, and is still living in Oberlin. On one such visit she showed us one of his essays, Rembrandt and the Old Testament, which had never been published. It was of great interest to me! Another, The Crisis in Rembrandt Research, had been published in 1975 but was not well known, yet so succinct in its criticism of the then current state of Rembrandt research.

Surprisingly, some young art historians have never heard of Stechow. I very much want to remind them of this great man but have only partly succeeded. Luckily Marjorie Wieseman, the acting director of the museum in 1998, knew a great deal about Wolf and really admired his work. I suggested to her that we honor Wolf's memory, first by dedicating a volume of the Oberlin Art Museum's Bulletin to him, and then by preparing an exhibition of the masterpieces he acquired for the museum. Marjorie arranged for a

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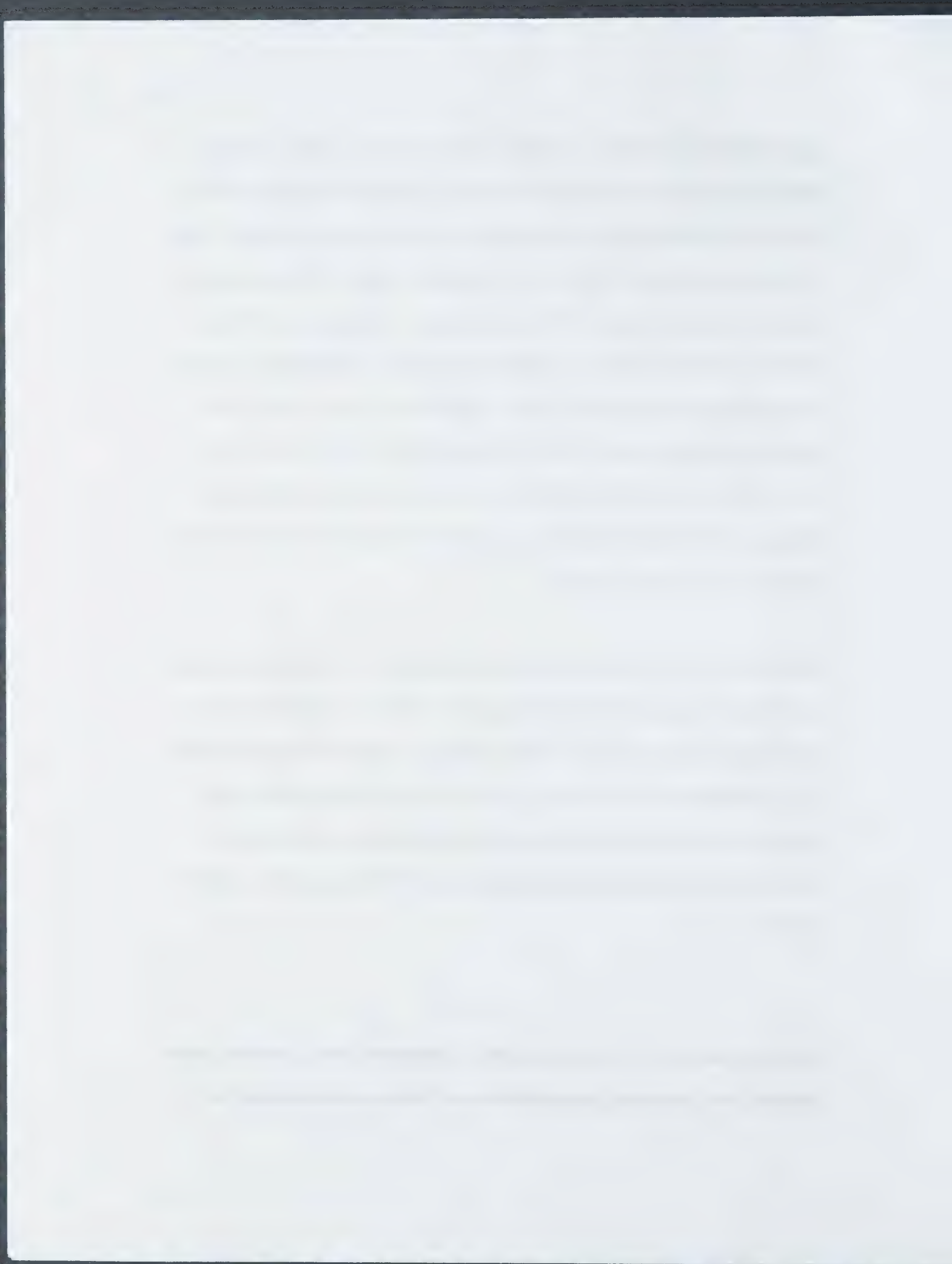
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beautiful publication. Volume L I, Number 2, and L II, Number 1, both of 1998 were combined into one and included Wolf's two essays, one entitled "Wolfgang Stechow and the Art of Iconography by David Levine and Nicola Courtright; and an Appendix: Table of Contents and Addenda for Stechow's "Gesammelte Aufsätze". Marjorie ended her introduction to this volume with, "Finally, I am pleased to dedicate this publication to two very special people, who have enriched my appreciation of Stechow the scholar with an understanding of the man: Wolf's widow, Ursula Stechow, who continues to be a devoted supporter and beloved friend of this museum; and Dr. Alfred Bader, who not only underwrote the cost of this publication, but whose continued generosity to this museum and to the Department of Art is a powerful and lasting memorial to the intellect and character of Wolfgang Stechow."

The plans were to follow this publication with an exhibition of the Stechow masterpieces, all at Oberlin. This should have been done quickly while Ursula who is in her nineties, and I, in my eighties, are still alive. Sadly for the project, Marjorie Wieseman moved to the Cincinnati Museum of Art and then on to the National Gallery in London. Her successor, Dr. Sharon Patton, had no interest in preparing what could have been a wonderful exhibition of the truly exceptional paintings Wolf had been able to collect for Oberlin.

I learned so much from Wolf about the quality of paintings and was so impressed with his contributions to Oberlin that I was inspired to try to build up a collection at my own



university, Queen's, that might some day be the 'Oberlin' of Canada. When I am considering buying a painting, I often ask myself whether he would approve of my choice. He certainly would have approved of the Mattia Preti and of the portrait, perhaps of Hendrickje Stoffels that I bought in January 2003.

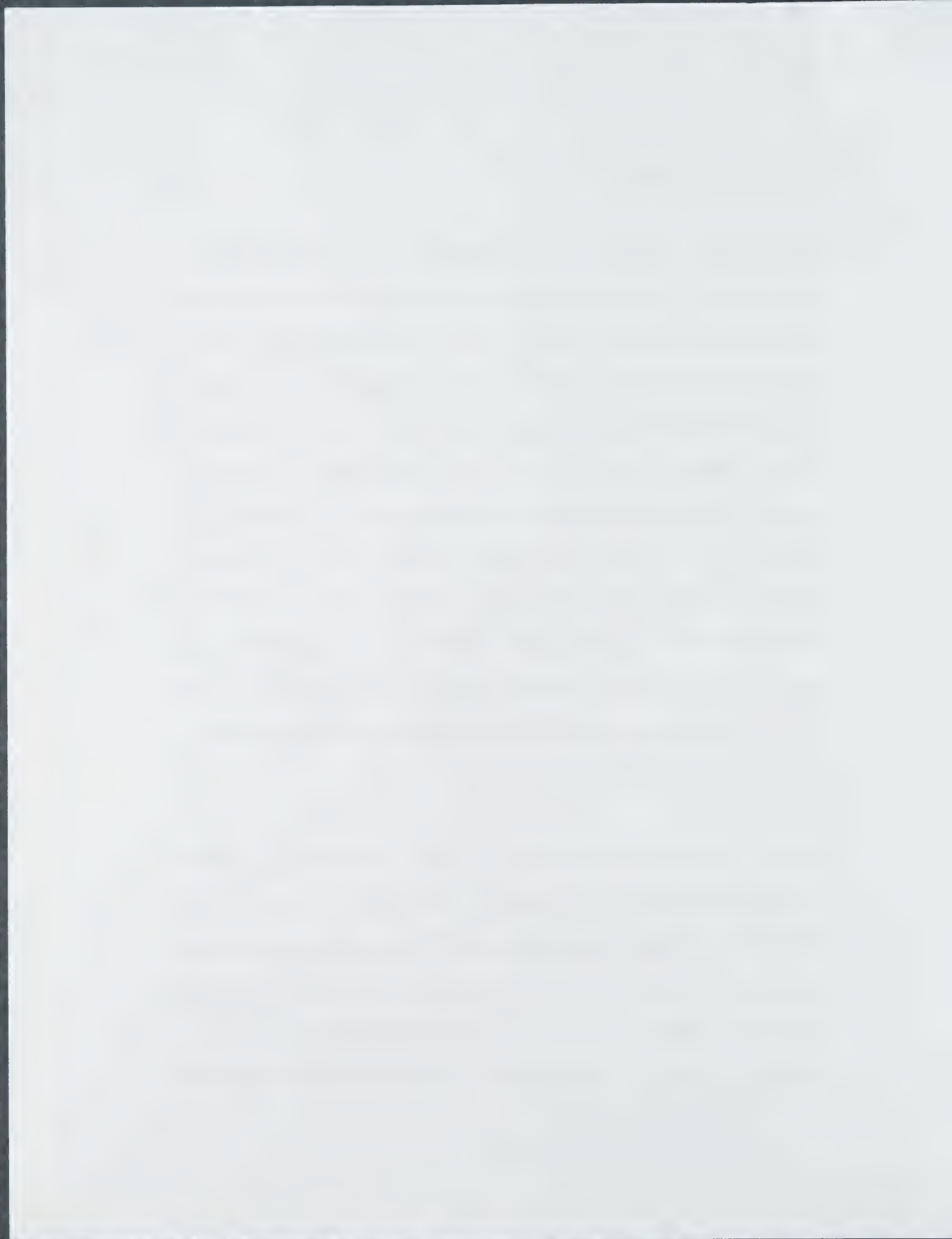


3a Oct 16 ILB (Teniers, Drost)

III d Oct 17

The second week of July 2003 was a very interesting auction week in London. On Wednesday the 9th Christie's had two paintings of great interest to me; lot 18 was a David Teniers interior of an inn which, but for its history, would have been fairly estimated at £150,000. Since about 1700 it had belonged to the Wittelsbach Princes and Electors of Bavaria, then by inheritance to the King of Bavaria. In 1836 King Ludwig I transferred it to the newly built (Alte) Pinakothek where it remained until August 1938. Perhaps directed by Hitler who preferred early German paintings, the museum decided to deaccession it. Fritz Nathan, a dealer in Zurich bought it directly from the Pinakothek and sold it to his friend, Walther Bernt in Munich. I first met Walther and Ellen Bernt in 1954 and visited their home every June for almost 50 years. Each time I had the great pleasure of looking at their fine collection, including this Teniers, so I knew the painting well. When Walther died, his widow, Ellen remained in their beautiful home in the Mottlstrasse until her death in September 2002.

Their two daughters decided to divide the family home into two apartments so that they and their families could move into the house they love. Such renovations are costly, and both Walther and Ellen had recommended that if the daughters had to raise funds at any time they should first sell the Teniers. Isabel and I knew this because when we visited the daughters on June 19, 2003 they told us of their plans and hopes that the Teniers would do well at auction. I assured them that I would be bidding on that painting and



believed that there would be a great deal of interest. We would do our best to make sure that it would do well.

In discussions before the sales in July, it became clear that many dealers were anxious to buy the Teniers. I believed that the dealer most likely to be able to sell it easily was Konrad Bernheimer who owns Colnaghi's in London as well as a splendid gallery in Munich. When Otto Naumann and I discussed this with Konrad the day before the sale, Konrad explained that he knew of several potential customers in Germany, and with its Bavarian provenance, it would be most fitting for the painting to return there. Otto often bids with his good friend Johnny van Haefen, but we could not involve Johnny because he had agreed to bid with Richard Green, a very aggressive London dealer, who insisted on a half share. So the three of us, Otto, Konrad and I decided to bid jointly.

A delightful fight was in the offing, which would greatly help Walther Bernt's daughters. When you are hoping to buy a painting it is always good to be able to see the other bidders and our seating made it possible to do just that. It heightens the excitement. Otto and I were sitting two rows behind Konrad who was bidding for us. Johnny sat just behind Konrad and directly in front of us. Richard Green was across the aisle, also easily observed by us. We all knew the Teniers would go much higher than the estimate and we three knew how high we were prepared to go. When we reached our limit all our eyes were on Johnny and Richard Green. Would they bid one more? Richard Green did, and the successful bid of £460,000 was over three times the low estimate: a very good result. I was so happy to be able to call one of Walther's daughters in Munich and relate the



details. She and her sister were delighted with the outcome. They hoped that it would end up in a museum, and that may happen eventually.

The second painting of particular interest to me was lot 34 in Christie's sale, a splendid self-portrait by Willem Drost, one of Rembrandt's ablest students. Only some 30 of Drost's paintings are known, and Professor Sumowski had told me that this was one of Drost's two best paintings, the other being the magnificent *Bathsheba* in the Louvre. Well, that's a matter of taste. I also like Drost's portraits of women in the Wallace Collection and in Budapest, and I was concerned about how high this self-portrait would go. Not long ago a Drost portrait of a man, which I did not like as well, sold at Sotheby's in New York for over \$2 million. Again, Johnny van Haeften was bidding with Richard Green, and I had to go to £400,000, over three times Christie's low estimate. A high price, but when again might I have a chance to acquire such a great Drost?

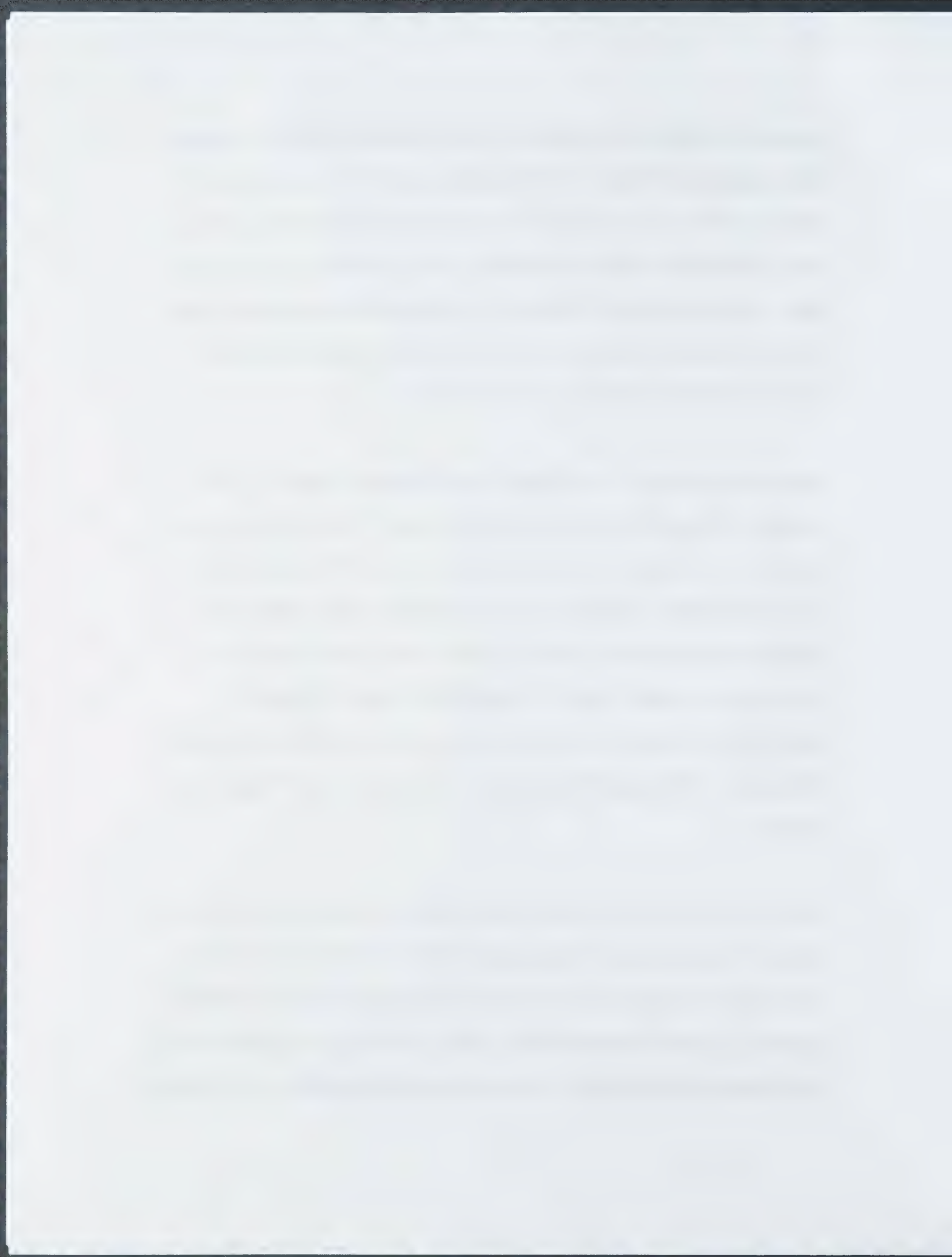
The next day, July 10, Sotheby's offered three paintings of interest to me. This was the same date on which I had failed, the year before, to acquire that great Rubens, *The Massacre of the Innocents* that was bought for Lord Thompson. The July 10, 2002 catalogue cover had featured the Rembrandt portrait that did not sell at auction but which Otto and I were able to buy in January 2003. The 2003 cover was of lot 19, a Rembrandt self-portrait, signed and dated 1634, with a very curious history, most of which I knew well before the sale. Shortly after Rembrandt finished this self-portrait, it was overpainted, perhaps by one of his students, with an imaginary portrait of a man with a high Russian hat, gold chains and pearl earrings. Around 1640 such a 'tronie' might have



been easier to sell than a rather bland Rembrandt self-portrait of 1634. When a copy of this overpainted work was shown to Professor Sumowski in 1955, he suggested to the German owner that it was likely based on an original overpainted Rembrandt. And so it was. The original turned up at a sale in Paris in 1955 and since then has been cleaned in stages. The last restoration, by Martin Bijl, the chief restorer of the Rijksmuseum, took two years to complete, as Bijl had to use a fine scalpel under strong magnification to remove the last of the overpaint: truly painstaking work.

George Gordon first showed me the partially cleaned painting at Sotheby's in 2001. I was struck by the quality of the lower half and what seemed to me an authentic signature and date in the lower right. Since then, Professor Ernst van de Wetering has written a long article about this restoration saga for the publication of the Rembrandthuis that exhibited the self-portrait early in 2003. I was able to examine the original carefully several times in London at Sotheby's. It is undoubtedly a genuine Rembrandt, in remarkably good condition considering its history, yet it is one of Rembrandt's blandest self-portraits – and that was probably the reason for the 'more exciting', though poorer, overpaint.

In December of 2002 Robert Noortman asked Otto and me whether we should bid on this Rembrandt together, as we had tried to purchase the Rubens. But the more Otto and I thought about the painting, the less we liked it. The reserve was said to be £3 million, a high price it seemed, for Rembrandt's most boring self-portrait. Then, the day before the sale, Noortman again talked to us – with my son David listening carefully – and forcefully



made the argument that this was likely to be quite easily sold – particularly if we just put it away for a year or so. We all knew that together we had four far better Rembrandts which have not been easy to sell, but Noortman is a superb salesman, and we agreed to go to a hammer price of £4.2 million, with Noortman bidding. Just before the sale I wished him luck, and he invited all of us for lunch, if he was successful. I was not really certain whether or not to look forward to lunch. Noortman was sitting in the front row, close to Henry Wyndham, the auctioneer, whom he had advised that we would be bidding together. Next to Noortman were his two sons, and close by were Isabel, David and our granddaughter, Helena, a serious eight year old interested in auctions. Otto and I were on the other side of the aisle, where we were able to watch Noortman and also the bank of Sotheby's staff – including George Gordon and George Wachter – taking telephone bids. At 10:56 Wyndham opened the bidding on lot 19 with \$3 million. Noortman went on to £4.2 million as agreed, but bidding continued rapidly by telephone, ending at £6.2 million on a bid from Stephen Wynn, the casino operator in Las Vegas. Wynn has long been interested both in major old master and impressionist paintings, and in 1998 had purchased a Rembrandt portrait of a man in a red coat and a Rubens from Otto and me. He has sold both since then, and the man in a red coat now belongs to Noortman. Sadly, Wynn's eyesight is very poor and that may explain his buying this portrait for so high a price.

The only other paintings of real interest to me were a pair of great Vernets, sold together as lot 65, the last lot of the sale. Usually I am not interested in French paintings, but these are such beautiful works, a sunset and a shipwreck, ordered from the artist in the

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summer of 1772 by the King of Poland. When difficulties with payment arose, Lord Clive of India purchased the pair in the frames chosen by Vernet, for 400 louis, the price quoted to the King of Poland. And the paintings had remained in the possession of Clive's family until 12:15 that Thursday noon.

Naturally this magnificent pair should go to a museum, but who could sell them? Certainly could not I, from Milwaukee, and probably not Otto in New York. Loathe not to have had any hand in the purchase of these beautiful paintings I turned to Konrad. At first we agreed that he would bid to £1.5 million, but when a higher bid was made I quickly him to go to £2 million. But even that was not enough, and Konrad was the underbidder when the hammer fell at £2.2 million. Noortman and his sons had left, disappointed, right after the Rembrandt sale and so Isabel and I invited Hubert van Baarle, an old friend from Rotterdam, to a simple lunch at Debenham's, just soup and salad, certainly less expensive and perhaps healthier than lunch would have been if we had bought the Rembrandt. And so the week ended with my buying only one great painting: the Drost. But the silver lining was that I enjoy working with both these major dealers and we may collaborate even more closely in the future.

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3-d Oct 16 ILB Lievens Dorotheum

~~11/16~~ Oct 17

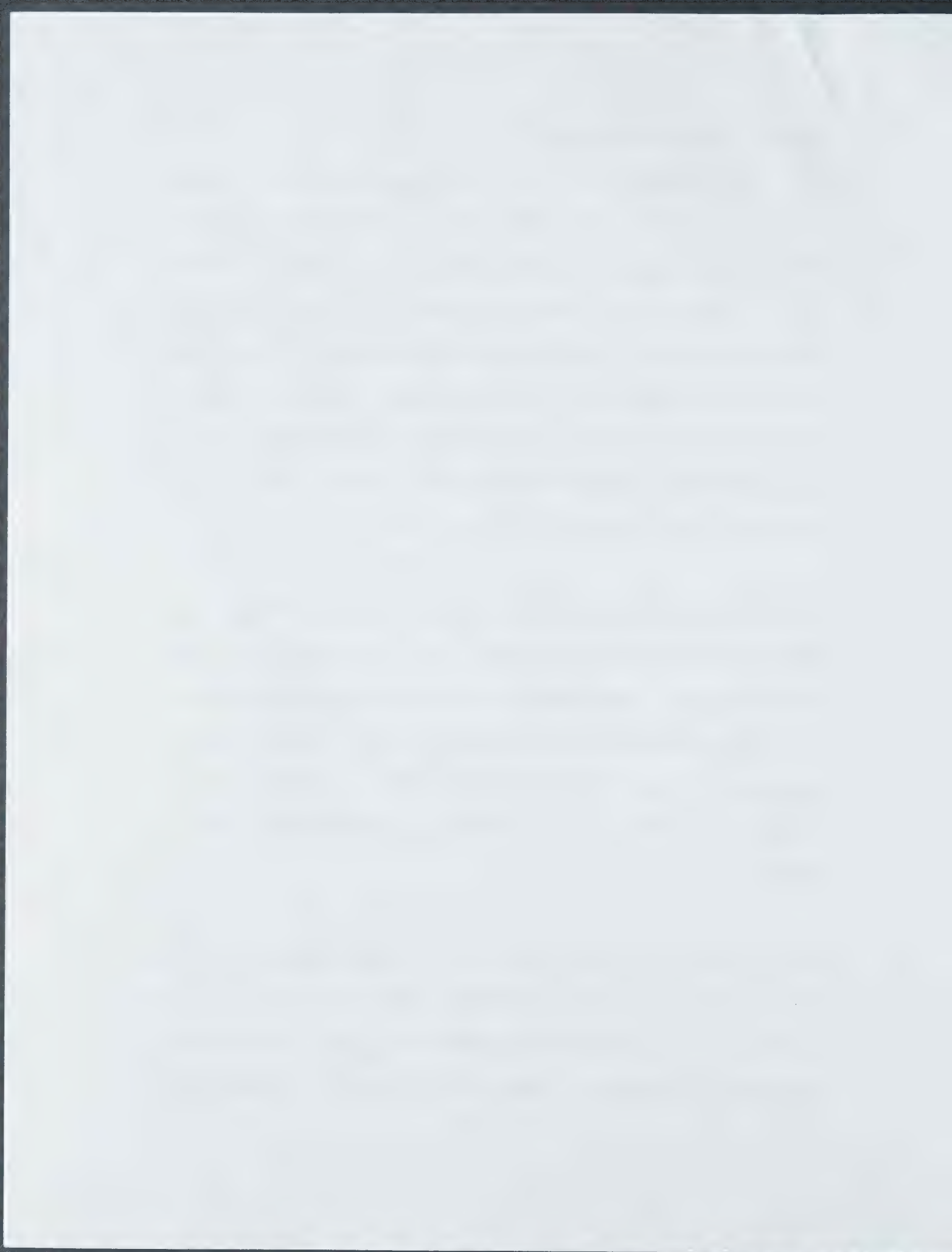
It doesn't happen very often that I am really happy that a painting at auction "got away".

Not often, but sometimes. So it was at 4:30 in the morning on Wednesday, October 1, 2003 when a very pleasant lady from the Dorotheum in Vienna called me at home to bid on lot 85, a portrait of a man in profile, painted by Jan Lievens in Leiden around 1630.

Isabel and I had examined the painting carefully at the Dorotheum in June and Dr. Wolf, the Director of the auction house, had explained that it came from an Austrian nobleman who had no idea what the painting was. But there was no question that it was a fine Lievens and in the catalog Dr. Wolf illustrated it with a photo of my painting of *Rembrandt's Mother* by Lievens, painted at about the same time.

The young lady on the telephone told me that there were no less than 13 bidders on the telephone. Bidding started modestly enough at 12,000 Euros and climbed very rapidly to 120,000 Euros where I stopped bidding, but then listened for what I thought was the final result which was 650,000 Euros, a result that was accompanied by applause. I told the young lady that I presumed that Richard Green was the buyer, and she replied that she could not tell me that but that she could tell me that he was bidding and Johnny van Haefen was also.

I am a compulsive buyer, so in fact I was happy about the result because at home we have four works by Lievens that I like very much better, and Queen's University has two better works that we have given them. After the telephone call I was able to sleep soundly for another two hours after reflecting that this Lievens had cost about as much as I had to pay



for the wonderful Drost self-portrait at Christie's on July 9, 2003, and of course there is really no comparison.

The next day I learned about an amazing sequel to the bidding. Among the telephone bidders were Richard Green, Lucca Baroni and Johnny van Haefen and the hammer went down when Johnny bid 650,000 Euros. A few minutes later, unbeknownst to me at the time, the auctioneer re-opened the bid. Lucca Baroni had been bidding on his cell phone from Florence and the girl talking to him had misunderstood him, thinking that he would not go higher than Johnny's bid of 650,000 Euros. But Baroni called back and the Dorotheum called both Richard Green and Johnny van Haefen to tell them that the bidding was being re-opened, and it was finally knocked down to Lucca Baroni for 760,000 Euros, which means that Baroni has to pay a total of 912,000 Euros, about \$1 million for this competent painting which is certainly not Lievens' best. Johnny was furious but I think that he should really be happy not to have to pay that amount for a painting which might not be all that easy to sell.



III f 3 Oct 17 ILB Bredius 515 ~~now III e~~

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From October 2003 to May 2004 the Museum of Fine Arts in Boston and the Art Institute of Chicago had an important exhibition entitled *Rembrandt's Journey* showing many works by Rembrandt the painter, the draftsman and the etcher.

Whenever I look at catalogs of Rembrandt exhibitions I check who the lenders are. Museums are unlikely to sell their works of art; individual lenders might.

There were three privately owned paintings in this great exhibition. The first, No. 31, I knew well. It is the bust of an old man of 1633, a tiny oil on paper, laid down on panel, RRP A-74. Richard Feigen, the well-known New York dealer, had sold it to Saul Steinberg in New York in 1986 and then it came up at Sotheby's New York sale in January 1997 where it was bought by a collector in Japan. It is a tiny painting, perfectly genuine, but I believe not as attractive as the painting of an old man, RRP C-22, that I had just given to Queen's University.

The second privately owned painting was a small masterpiece, only 16 x 21 cms., oil on panel, Bredius 515, to be described in RRP Vol. V. That painting was owned by the Aurora Art Fund and was certainly of such beauty that it was worth considering carefully.

The third painting, owned, I believe, by a collector in Boston, was the last painting in the exhibition, No. 216, the Apostle James, signed and dated Rembrandt f. 1661. In the exhibition it hung close to the second last

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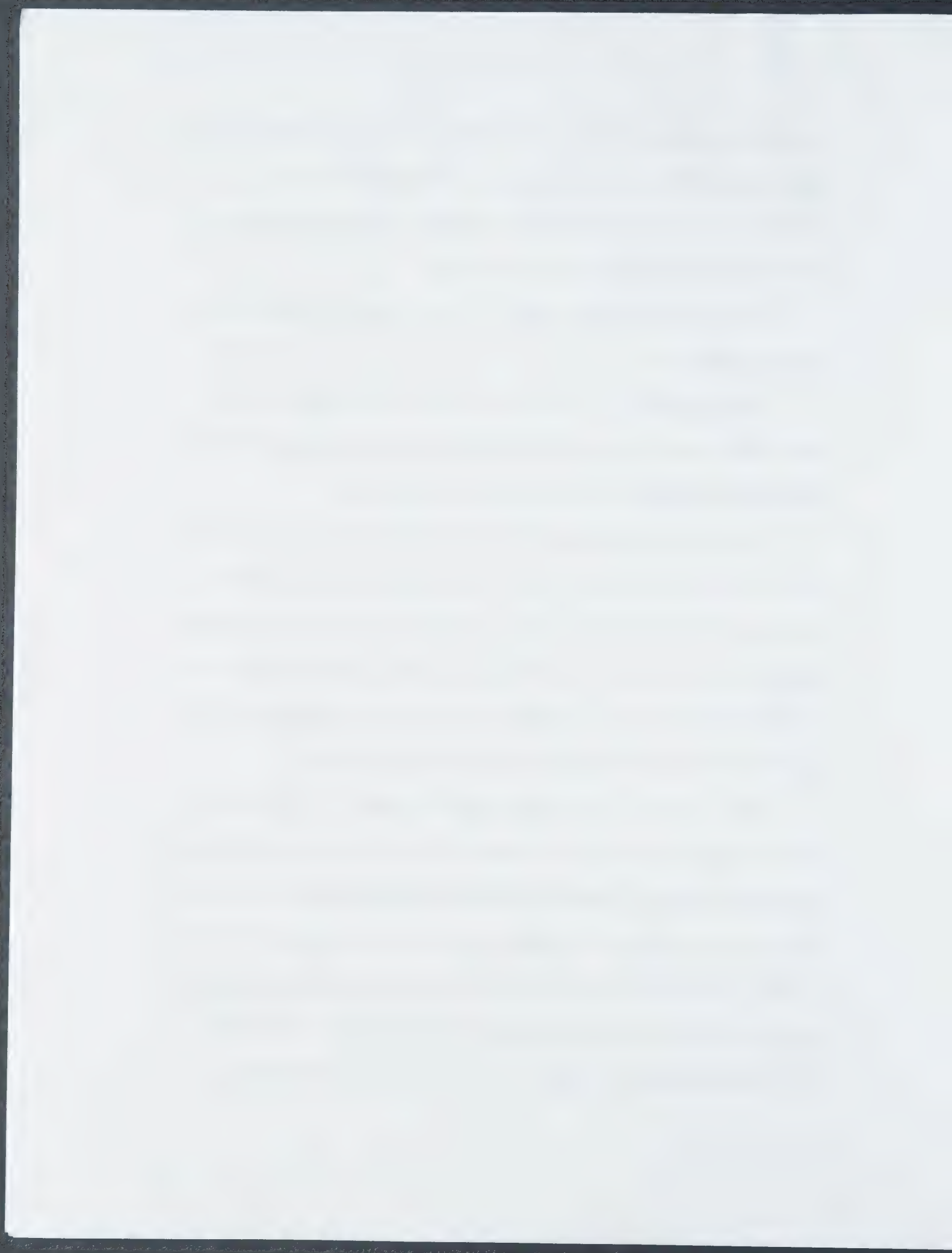
painting, a Rembrandt self portrait of 1659, in the National Gallery of Art in Washington, perhaps the finest painting in the exhibition, and the comparison was very hard on the Apostle James. I had seen that painting several times before and I simply do not like it.

That left Abraham and the Three Angels, signed and dated 1646, for careful consideration.

I discussed this with Otto Naumann, who knows Gerald Stiebel of Stiebel Ltd., who had arranged for the loan. Otto said that Stiebel was both able and straightforward and that he would speak to him.

When he told me later that he had offered \$6 million I said that this seemed much too low and that he should go very much higher, subject to our examining the painting very carefully. Of course we soon made the much higher offer and the answer came back very quickly: The painting is yours at the price offered plus 10%, provided we can work out all the delivery details, with hand over after the exhibition ended in Chicago in May.

The provenance of the painting is most impressive. It was probably first mentioned in a transaction in March 1647 in which one merchant agrees to exchange diamonds, silverwork and several paintings for a supply of ropes, masts and iron. Among the paintings was an *Abraham and the Three Angels* by Rembrandt. Then, in 1669 it had belonged to Ferdinand Bol, Rembrandt's student, and to Jan Six in whose sale in 1702 it was lot 40. It had then belonged to Benjamin West and several well known English collectors, of



which Sir Thomas Baring was the best known. In 1923 it was acquired by Walter and Catalina von Pannwitz. Around 1950 Catalina von Pannwitz established the Aurora Trust and in 1986 the painting was placed into the Aurora Art Trust Fund. Thus, there was no concern whatever about where the painting had been during the last war. The Art Fund was owned by the Pannwitz descendants, one of them in Argentina and another the ~~Earl of~~ ^{in England} ~~Chichester~~. Barry Kessler, Trustee of the Aurora Art Fund in New York, confirmed that Gerald Stiebel, as art advisor to the trust, was authorized to sell the painting. Where to transfer the painting became a bit complicated and finally we agreed that the invoice would be written 'CIF Chicago' which would allow the painting to be picked up there on Monday, May 10th, the day after the exhibition ended and taken directly to one of the country's best restorers, Nancy Krieg.

Otto called me the next day to tell me that Nancy Krieg had begun cleaning the *Abraham* and that it was clear that it would be much improved. By Friday, the 14th, the cleaning was complete, Otto had acquired a fine little frame and was ready to offer it to interested customers and on May 27, 2004 Otto e-mailed me, "This is the most precious and beautiful object I have EVER handled."

Isabel and I first saw the painting in Chicago, together with David de Witt and Janet Brooke, the Director of the Agnes Etherington Art Centre, on Sunday, March 14th. Before that I had of course discussed the quality of the



painting with Otto Naumann and Bill Robinson (at Harvard), both of whom liked it immensely. So did I, realizing how much improved the painting was likely to be when cleaned and placed in a fitting frame.

Rembrandt's vision of the visit to Abraham was very different from mine. I always thought of the three angels as being messengers from God, but Rembrandt depicted the central angel from whom light emanates so wonderfully, as God himself. While the painting is tiny in scale it is executed very freely and really looks like a finished work. Traditionally the scene has always been placed during the middle of the day, but surprisingly here it is just at sunset, almost in darkness. That makes the light from the central figure appear all the more stunning.

The Rembrandt Research Project examined the painting in August of 1971 and then again in May of 1992. On January 15, 1999 Professor Ernst van de Wetering, the remaining member of the original RRP, sent Gerald Stiebel a 22 page report which was to become the entry for RRP Corpus, Vol. V. In that letter Professor van de Wetering wrote, "This is to enable them [the owners] to propose corrections or additions for which we will be grateful and to react on our opinions." In the report, Ernst van de Wetering had some reservations, particularly about the condition, stating "Condition: good insofar as can be assessed through the thick varnish layer. No clear paint loss can be observed." Now of course, with the painting cleaned, we can see so clearly how excellent the condition is. (Fig. 1)



When Otto showed this painting to Professor Ernst van de Wetering in Amsterdam in November 2004, he had no doubt about the authenticity and condition of the painting, and revised the entry for Corpus Vol. V and the catalog of the great 2006 Rembrandt exhibition in Amsterdam and Berlin, celebrating 400 years since Rembrandt's birth.

Two dealers, Konrad Bernheimer in Munich and Richard Feigen in London, decided to exhibit this painting in their galleries. Eventually, in April 2005, an old customer and friend of Otto's, Mark Fisch, decided to purchase a two year option which I have little doubt he will exercise. In the meantime, the painting ^{was} ~~is~~ being admired in the Metropolitan Museum and ^{was} ~~will~~ be in the great Rembrandt exhibition ^{in Amsterdam and Berlin}. Mark Fisch has purchased many great old masters from Otto before, and this will, I believe, be the jewel of his collection.

~~Ernst van de Wetering visited us for two days in May 2005 and surprised and delighted us by telling us that he now believes that two works, an *Old Man in Profile* (Bredius 261, fig.2) and the *Bearded Old Man* from the Erickson collection (Bredius 295A, fig.3) were really late works by Rembrandt. I had bought the first as a 'circle of Rembrandt' from Sotheby's in New York in May of 2000 and the second, described similarly from Christie's in London in 1995. I had really loved that painting since hearing about it in Professor Jacob Rosenberg's lectures at Harvard in 1948 and seeing it illustrated in his book and then, in the Erickson sale at Parke-~~



Bernet in 1961. It is one of two paintings I have given to my son Daniel, and of course he is also very happy about the re-attribution to Rembrandt.

Would we loan these two paintings to a small exhibition of re-attributed paintings in Amsterdam, Professor van de Wetering asked, and then to the great Rembrandt exhibition of 2006? Of course we agreed, and an exhibition of just four re-attributed paintings opened in Amsterdam's Rembrandthuis in September 2005. Two of the paintings had come from Milwaukee, one from Detroit (Bredius 366) and the fourth, a painting of a maid of ca. 1640, was auctioned by Sotheby's in New York in January 2006.

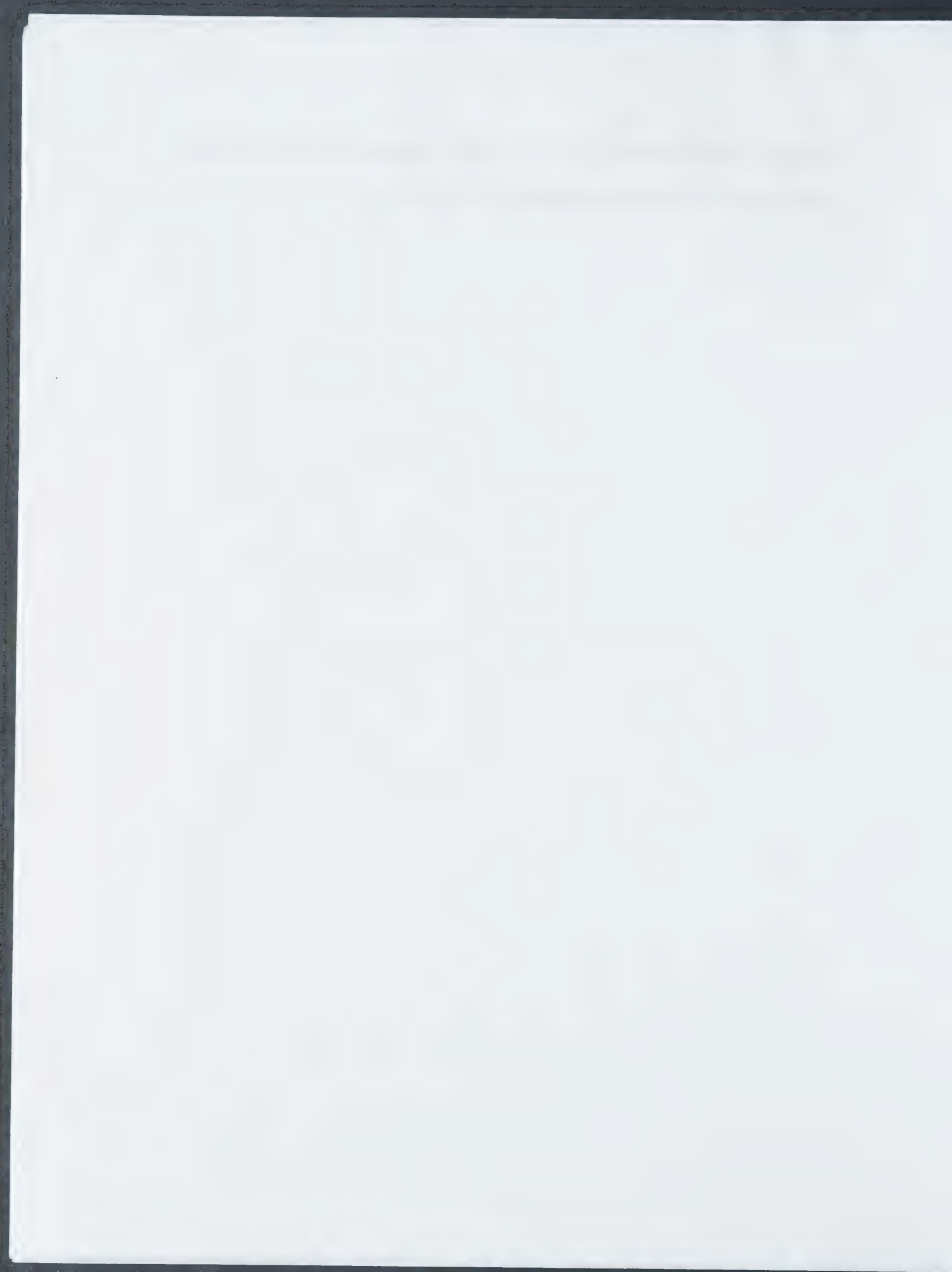
That was a singularly interesting painting, which I had thought about for over two years, ever since Professor Sumowski had given me a small color transparency sent to him by Sotheby's. Since then it has been carefully restored by Martin Bijl in Amsterdam, and Ernst van de Wetering concluded that it was a study of light by Rembrandt.

The cap was in wonderful condition and the rest was well restored. But I did not really want this for my own collection, I much prefer buying paintings in great condition, like Bredius 261, for a hammer price at Sotheby's of only \$125,000, rather than spending millions and worrying about condition for the rest of my life. Otto told me that he had never sold a painting that heavily restored and did not want to try and sell it if I bought it. Sotheby's had estimated this very modestly at \$3.4 million and Tom



Kaplan, a New York collector, bought this for a hammer price of \$3.8 million.

A low price for a genuine Rembrandt of a beautiful cap.



Chapter 5 all
parts

more +
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Feed up
from pm
Oct 16

Sotheby's

OLD MASTER PAINTINGS PART ONE

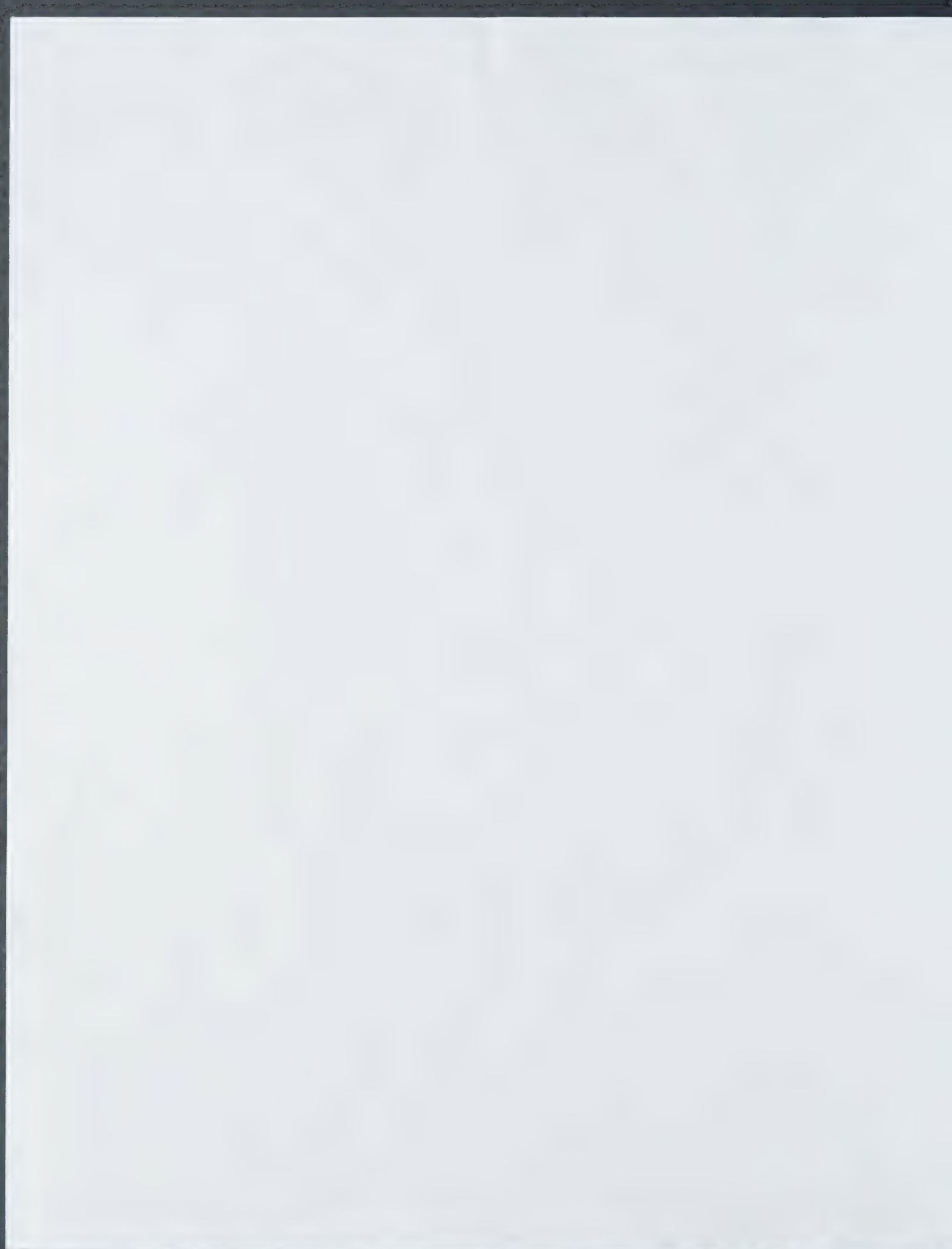


LONDON 10 JULY 2002

14 Jan
37
Intro to Chapter 3
With my expulsion from Sigma-Aldrich my efforts as a dealer changed dramatically. I teamed up first with two international dealers, Otto Naumann in New York and Clovis Whitfield in London; later with another dealer in London, Philip Mould, and the Arnoldi-Livies in Munich, to buy truly major paintings.

My first major purchase with Otto was Rembrandt's *Portrait of Johannes Uytenbogaert*, bought at Sotheby's in London in July 1992 and sold quickly to the Rijksmuseum. This was followed by our purchasing Rubens' *Entombment* at Christie's in London in December 1992 and selling it quickly to the Getty. Rembrandt's paintings have always moved me most, as even portraits of rather boring people are first class portraits. And so we purchased the *Portrait of a Young Man*, RRP A-60 from a bank in Geneva, and it is now in the museum in Aachen. Rembrandt's *Man in a Red Coat* is a far more interesting subject, and we purchased this with a fine Rubens of a ghastly subject at the same sale at Sotheby's in New York in January 1998. Otto sold both quite quickly to Steven Wynn in Las Vegas. He didn't keep them long. The *Man in a Red Coat* was sold at Christie's in New York in January 2001, bought there by Rob Noortman, our major competitor for Rembrandts.

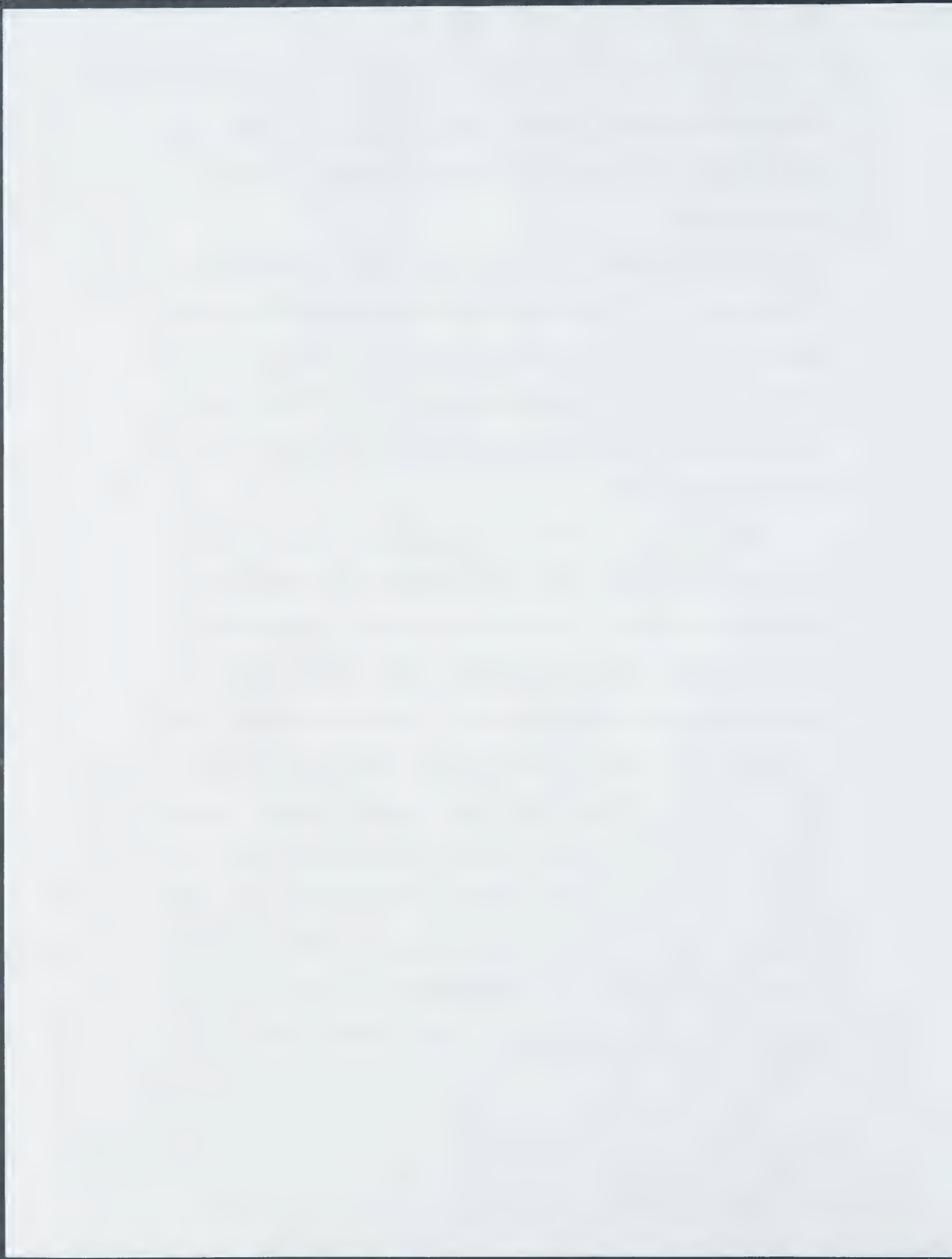
We purchased our finest Rembrandt, the last great historical Rembrandt ever likely to come on the market, the *Minerva* of 1635, from owners in Japan in 2001. Its beauty and great condition had been obscured



by layers of dirty varnish. It was one of the masterpieces in the Amsterdam and Berlin exhibitions of 2006 which celebrated the 400th anniversary of Rembrandt's birth.

The *Minerva* and one of the finest van de Cappelle seascapes I have ever seen, purchased from the Earl of Northbrook's family in 2001, have not yet sold. You would think that the better a painting, the faster it would sell, but that just isn't so. But as we don't owe any money to a bank, keeping great works in inventory is no great concern, and such great masterpieces steadily increase in value.

My collaboration with Otto has not concentrated only on Rembrandt and Rubens. A beautiful Aert de Gelder of *Tobias*, bought in 1994 from a Dutch dealer was sold to a collector in New York; one of Ter Borch's finest works bought from Sotheby's New York in a private sale also went to a private collector; and a great Paulus Potter, from Sotheby's in London, went to the Chicago Art Institute. And so on - great works by van der Heyden, Aert van der Neer, Jacob van Ruisdael and Frans Hals. The last, bought in Christie's in New York in January 1999 for less than a million dollars gave us particular pleasure. It was offered at auction ill-framed and ill-restored and looked so much better after conservation by our good friend Charles Munch that Otto was able to sell it to a knowledgeable private collector for well over twice cost. Otto published his reasons for this "high" price, and in retrospect,



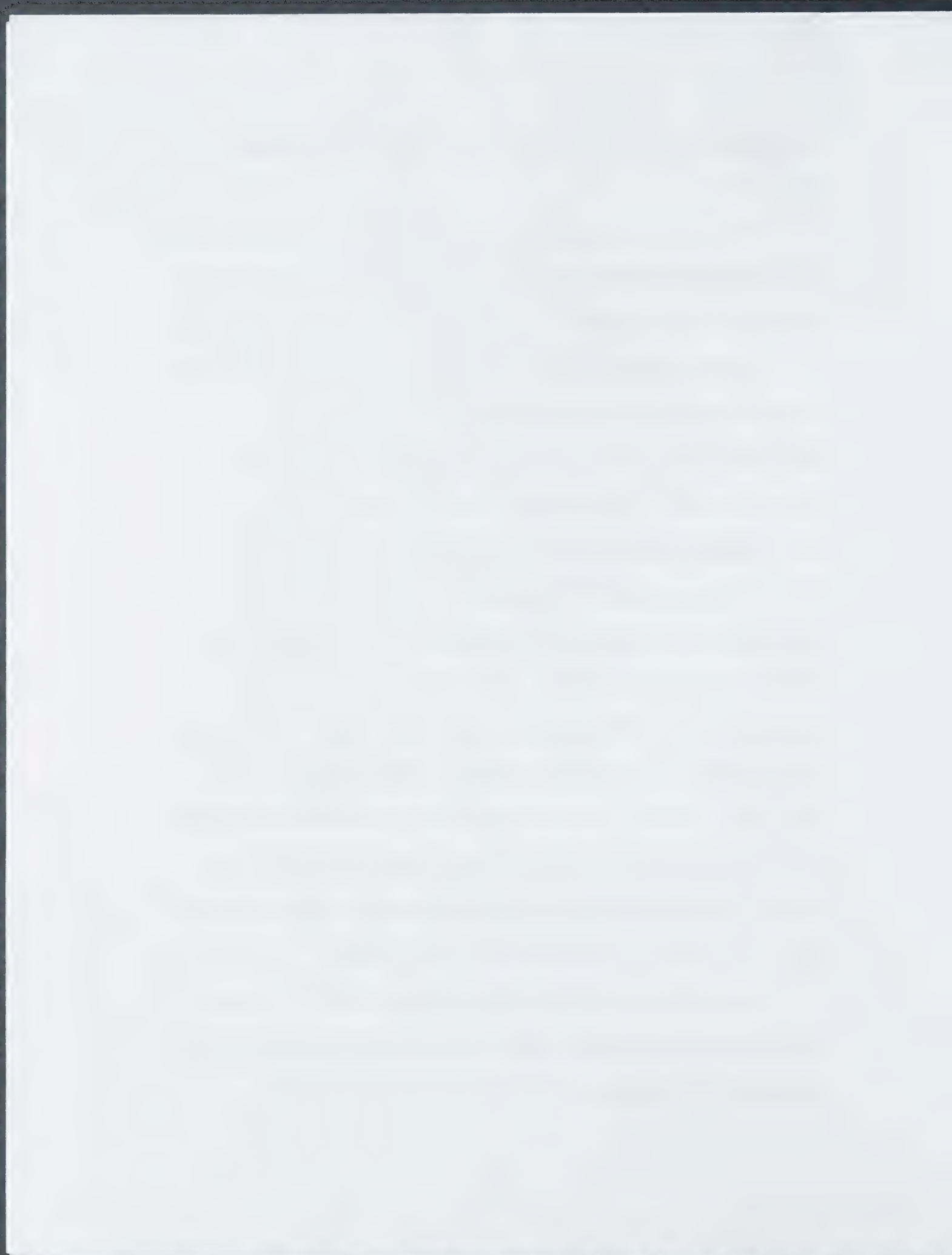
in comparison with similar works by Hals sold since then, \$2,300,000 seems low.

Another painting bought with Otto and Konrad Bernheimer of Munich (now Colnaghi's in London), gave me immense pleasure for a different reason, best explained by quoting from Konrad's booklet prepared for this painting:

"The focal point of our display is a magnificent work of early German art and the present catalogue is indeed dedicated exclusively to the presentation of this masterpiece. It is a large-format calvary of unique beauty and quality. This impressive depiction is without doubt one of the most significant of its kind within German post-war art trade.

"The recent history of this masterpiece is also most poignant. Following expropriation from the Seligmann family in Paris by the Nazis, after the war it was in the Louvre. It was not until last(!) year that it was returned to the heirs of Seligmann, namely the two daughters now living in the United States. The two ladies had their recovered family treasure auctioned in New York, and my colleagues Alfred Bader and Otto Naumann and I were fortunate enough to jointly purchase the painting. The most impressive elderly ladies were quite obviously deeply moved when we were introduced to them as the new owners of "their" painting.

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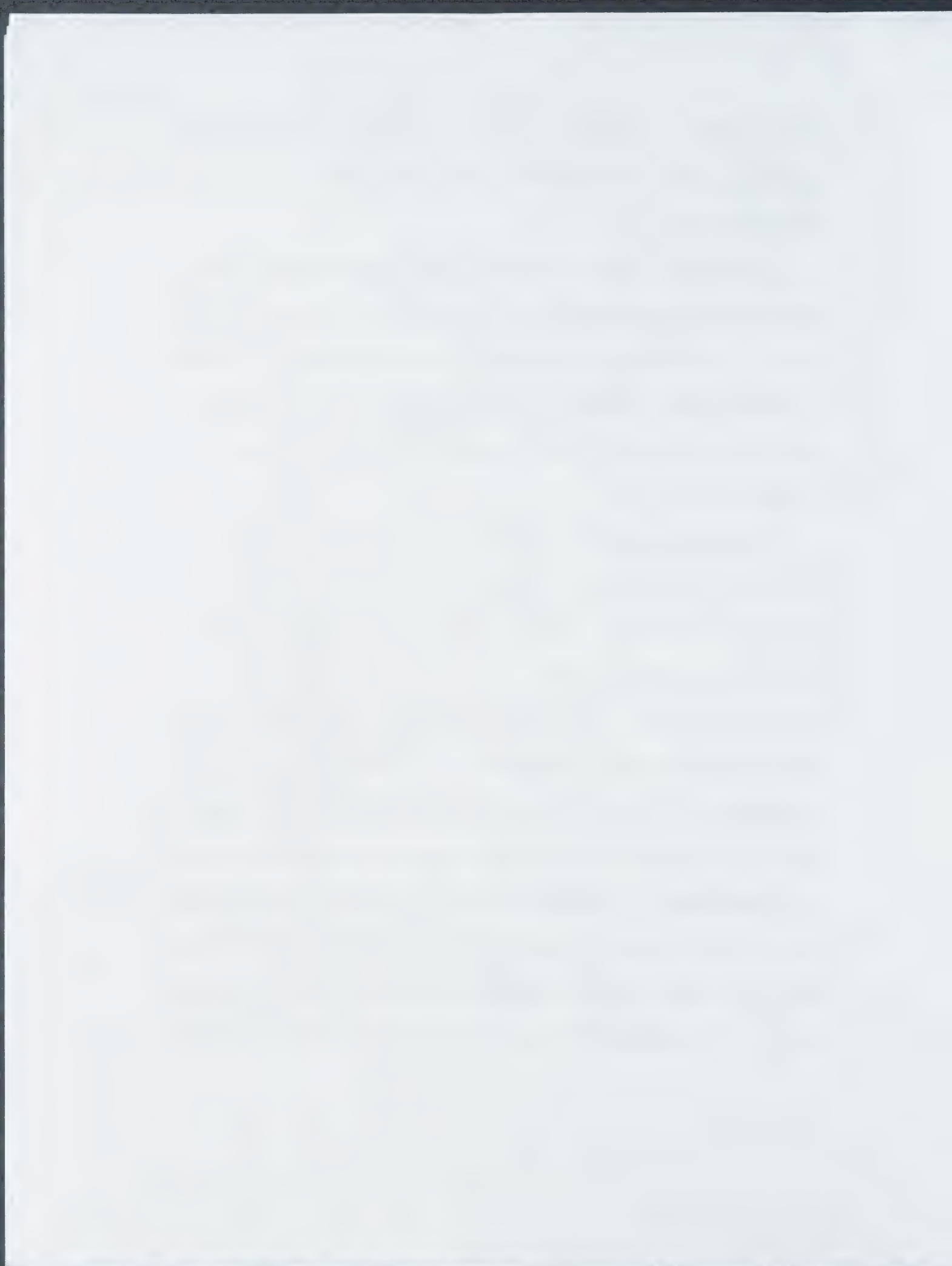
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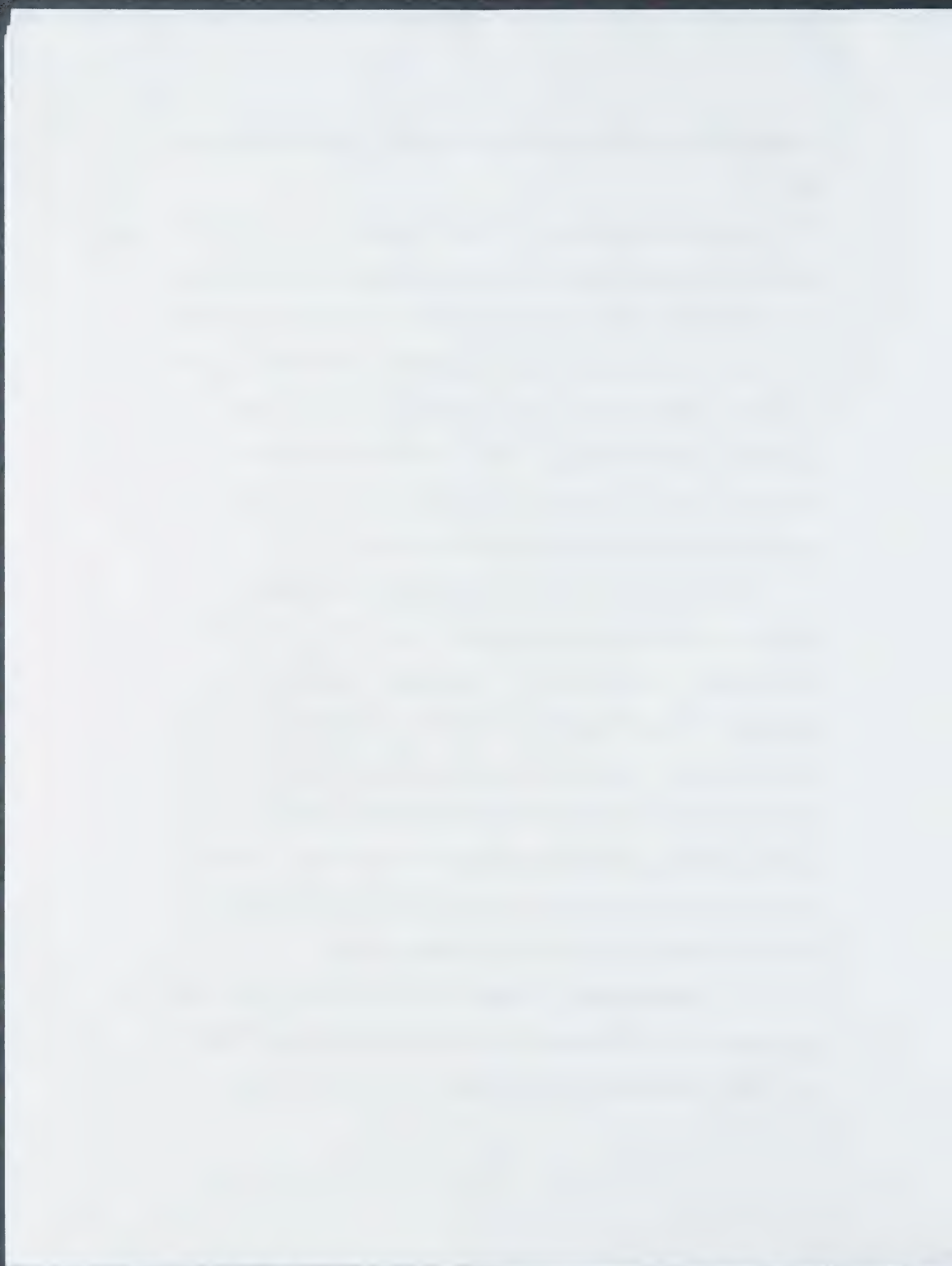
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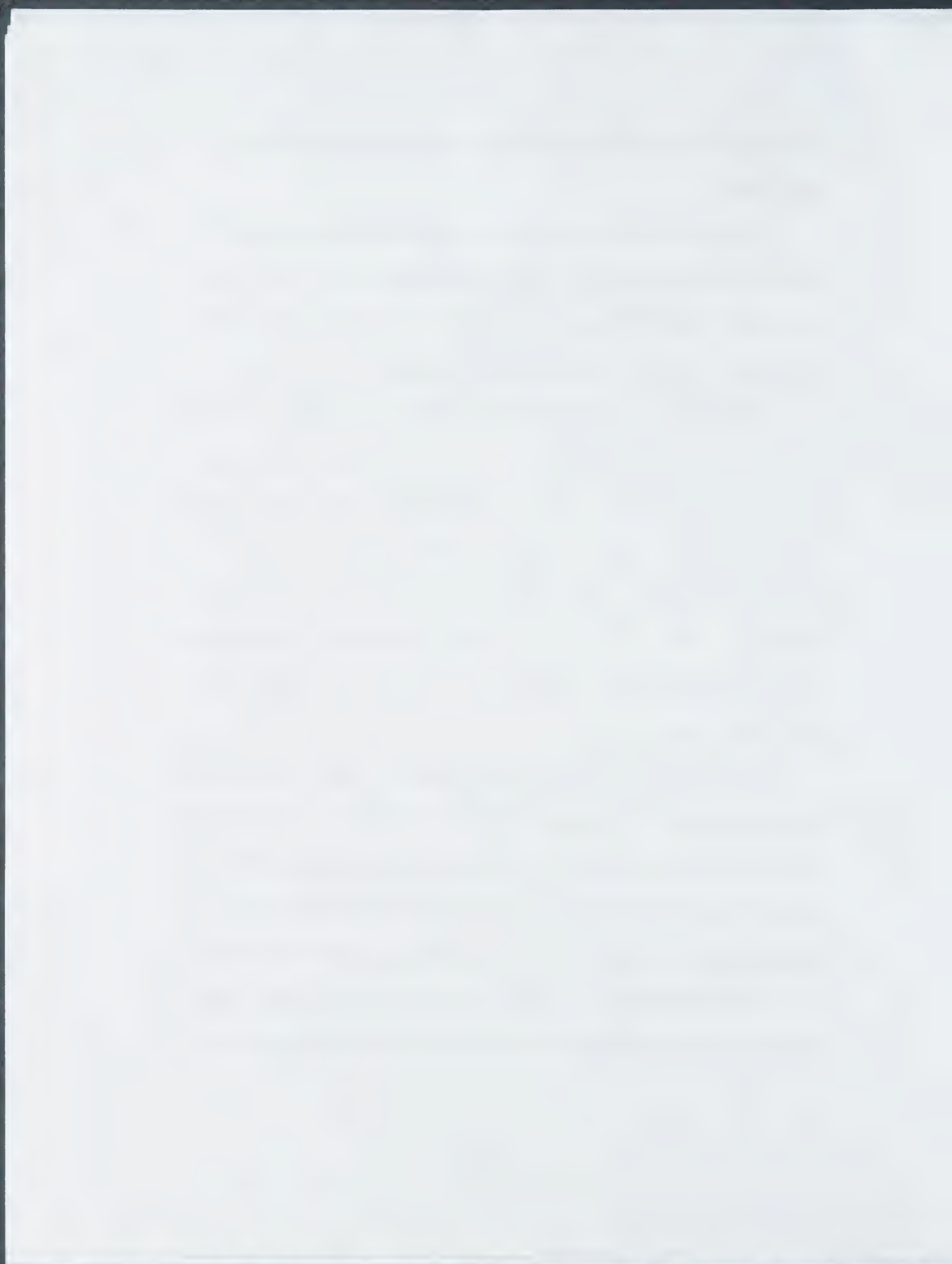


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With Clovis I have worked mainly with Italian paintings, one of which, the Caravaggio described below, may be the most valuable painting I have ever acquired. Another most interesting painting is a self-portrait of Guido Reni offered with a most intriguing period letter affixed to the unlined canvas at Sotheby's London in October 1999. Sotheby's described it as Bolognese School, first half of the 17th century, portrait of Guido Reni, and estimated it modestly at £ 6,000-8,000. Clovis has now proven beyond a doubt that it really is a Reni self-portrait.

Philip Mould is the ablest expert of British portraits I have ever met. Our unsuccessful effort to buy a John Singer Sargent portrait of Balfour is described below.) Our happiest collaboration was the purchase at Phillips in London in July 2001 of a portrait of Lady Mary Villiers by Van Dyck. Cleaning improved it greatly and, more important, removal of the relining showed King Charles I royal cipher. The King had adopted Mary Villiers after her father, the first Duke of Buckingham, had been murdered, and Van



Dyck had painted this portrait for the King. Now this is one of the masterpieces in the Timken Museum of Art.

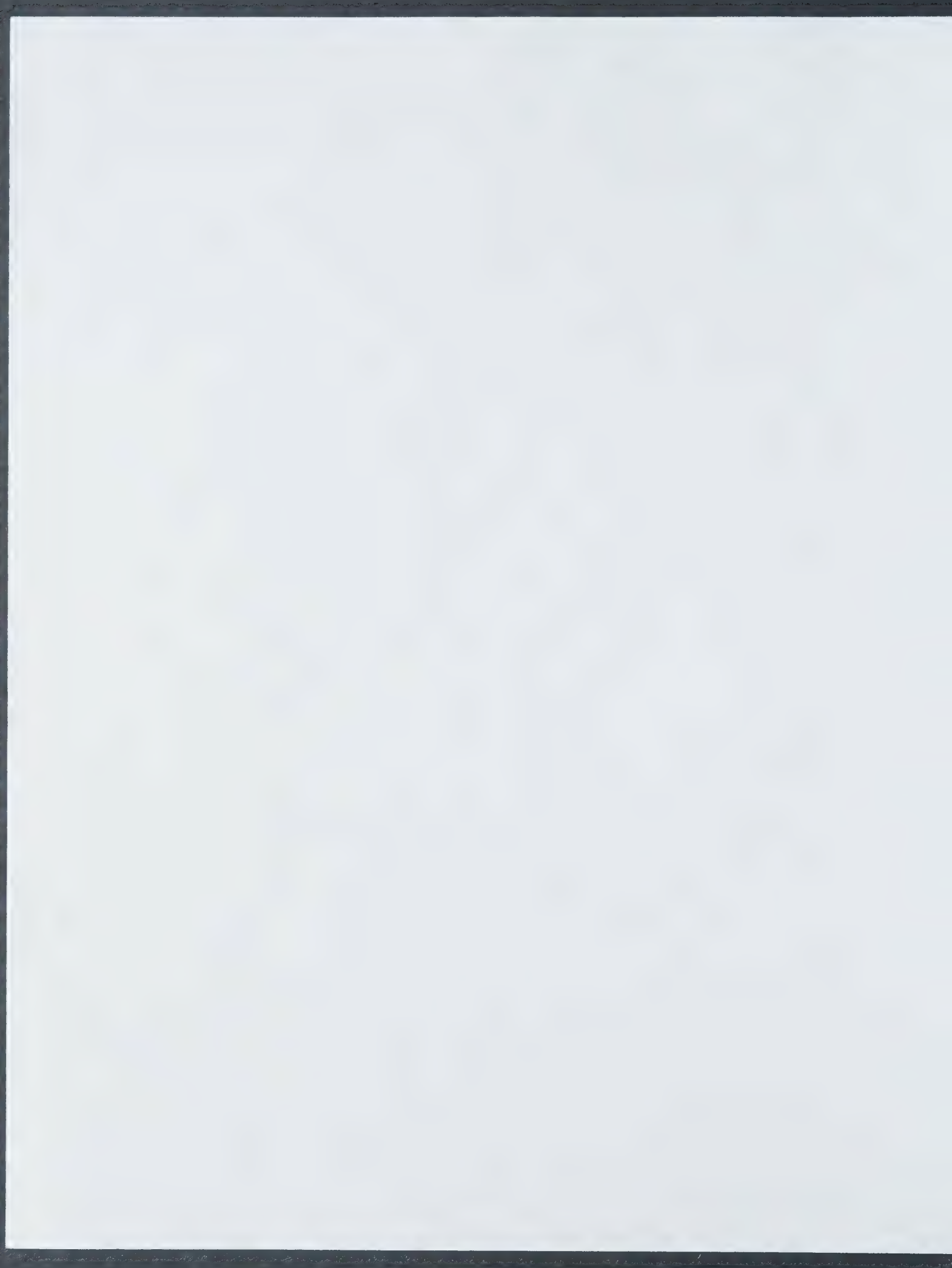
My happiest and most challenging collaboration with the Arnoldi-Livies was the purchase of the Menzel described below.



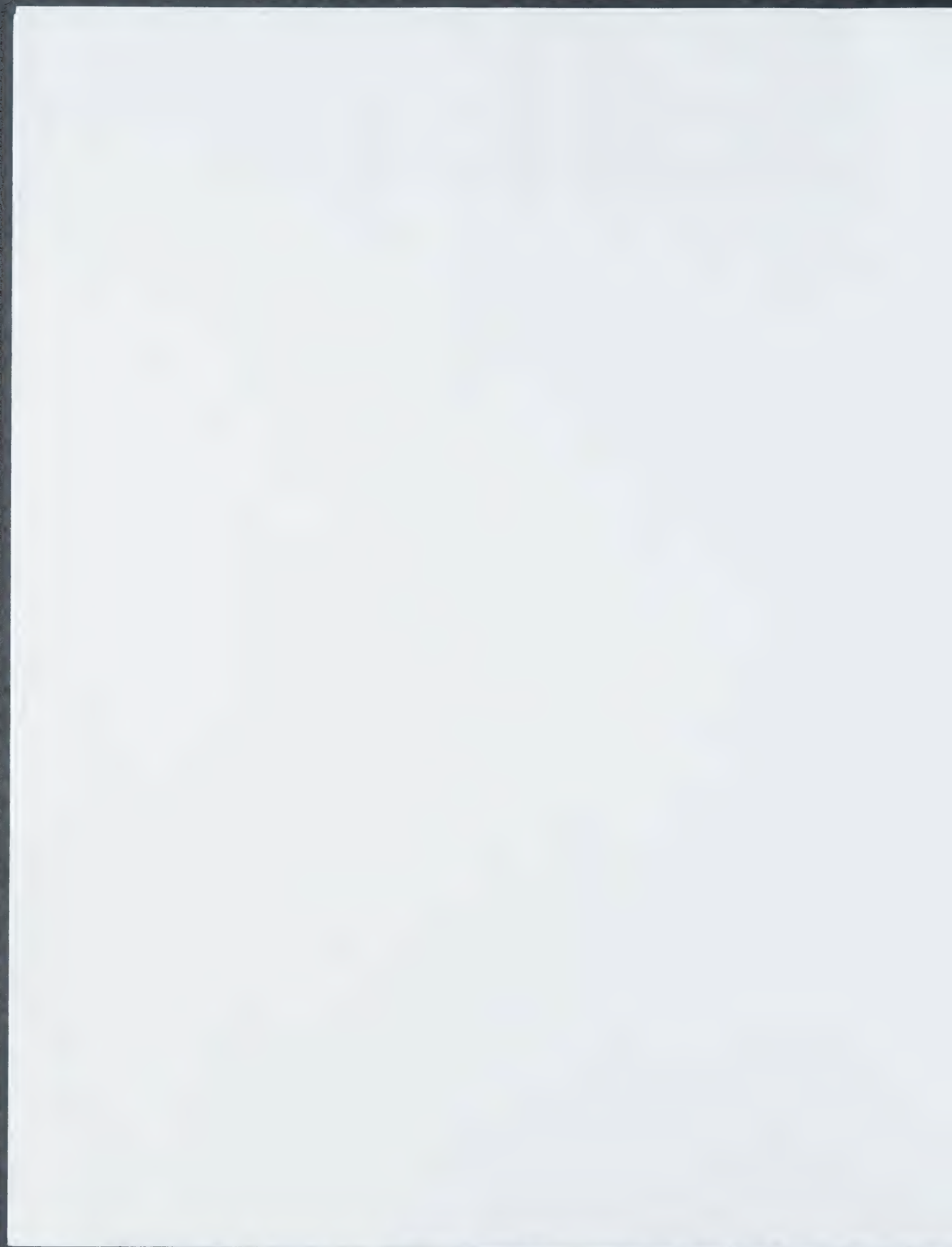
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Now I hope that Karl's book, both in Dutch and English, will sell really well. I can dream: David also told me that it is better written and clearer than the "Da Vinci Code".

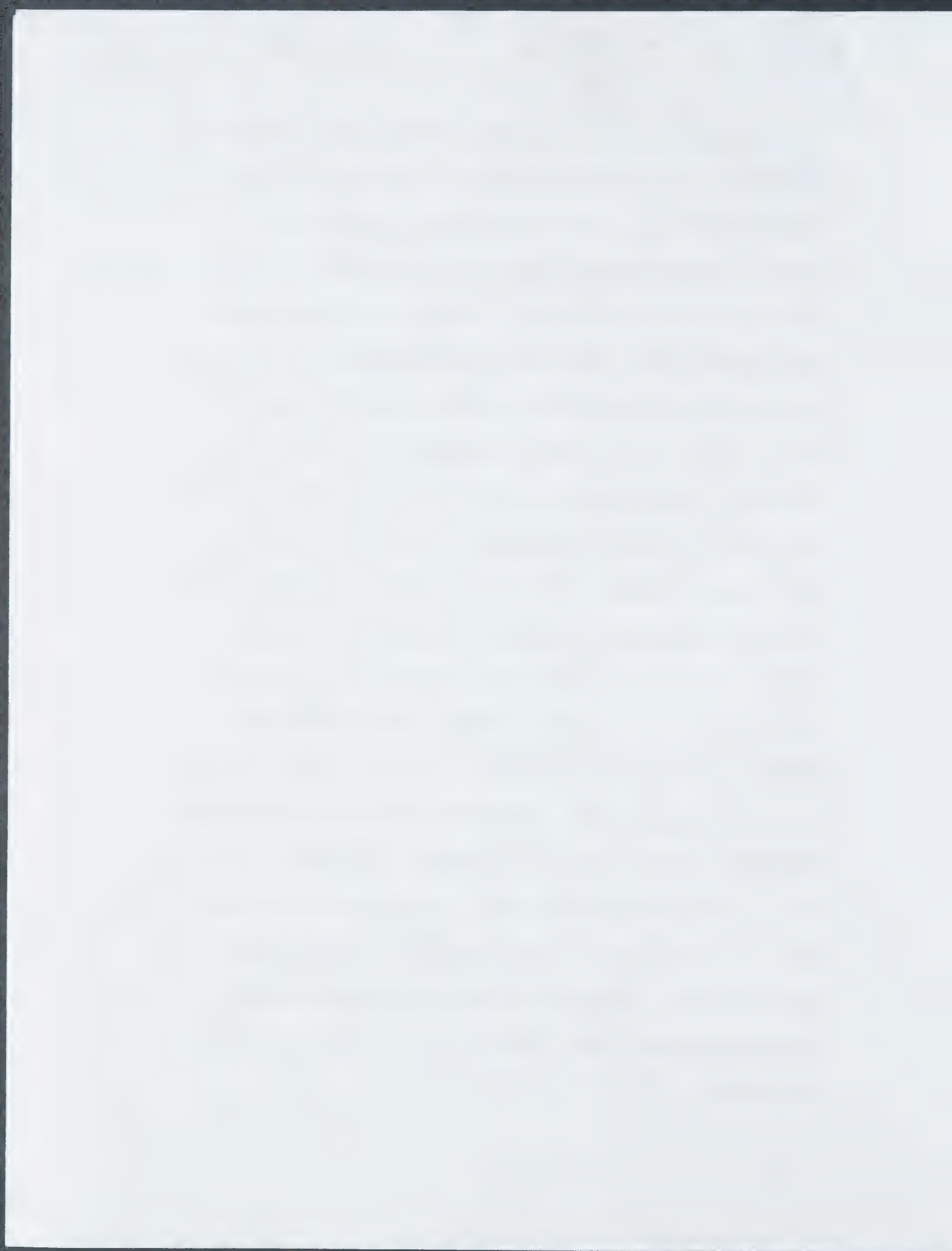


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1-22

One of the most interesting auctions I ever attended was Christie's in London on December 13, 2000, where a genuine Rembrandt in wonderful condition, RRP A-63, an oval portrait of a sixty-two year old woman, from the estate of Baroness Bathsheva de Rothschild in Israel was offered with a very low estimate, £ 4-6 million. Just before the sale, Rob Noortman, one of the world's most knowledgeable old master dealers, asked me whether I liked this painting and I replied that I loved it and would bid on it! His greatest teacher, many years ago, had taught him two principles, was Rob's advice to me 'one, never buy an oval and two, never buy a portrait of an old woman'. But the painting is so beautiful and in such fine condition that I would try to buy it anyway. Otto Naumann, Johnny van Haeften and I had decided to bid together to £ 11 million. Johnny, sitting in the second row, was to bid for us, and Otto and I sitting right behind him, were surprised when Johnny got carried away and bid £ 12 million, but then at £ 13 million declined. I carried on, now alone with Otto, who told me later that he was worried when I bid £ 16 million. But that was my limit and the auctioneer, Lord Hinship, knocked it down to Rob Noortman for £17 million, a world auction record for a work by Rembrandt. With commission the total cost was £19,803,750! After the sale, Rob came up to me and inquired whether I might like a share. Declining, I asked him about the two principles his master had taught him. "Ah, I forgot to tell you the third principle: times have changed".

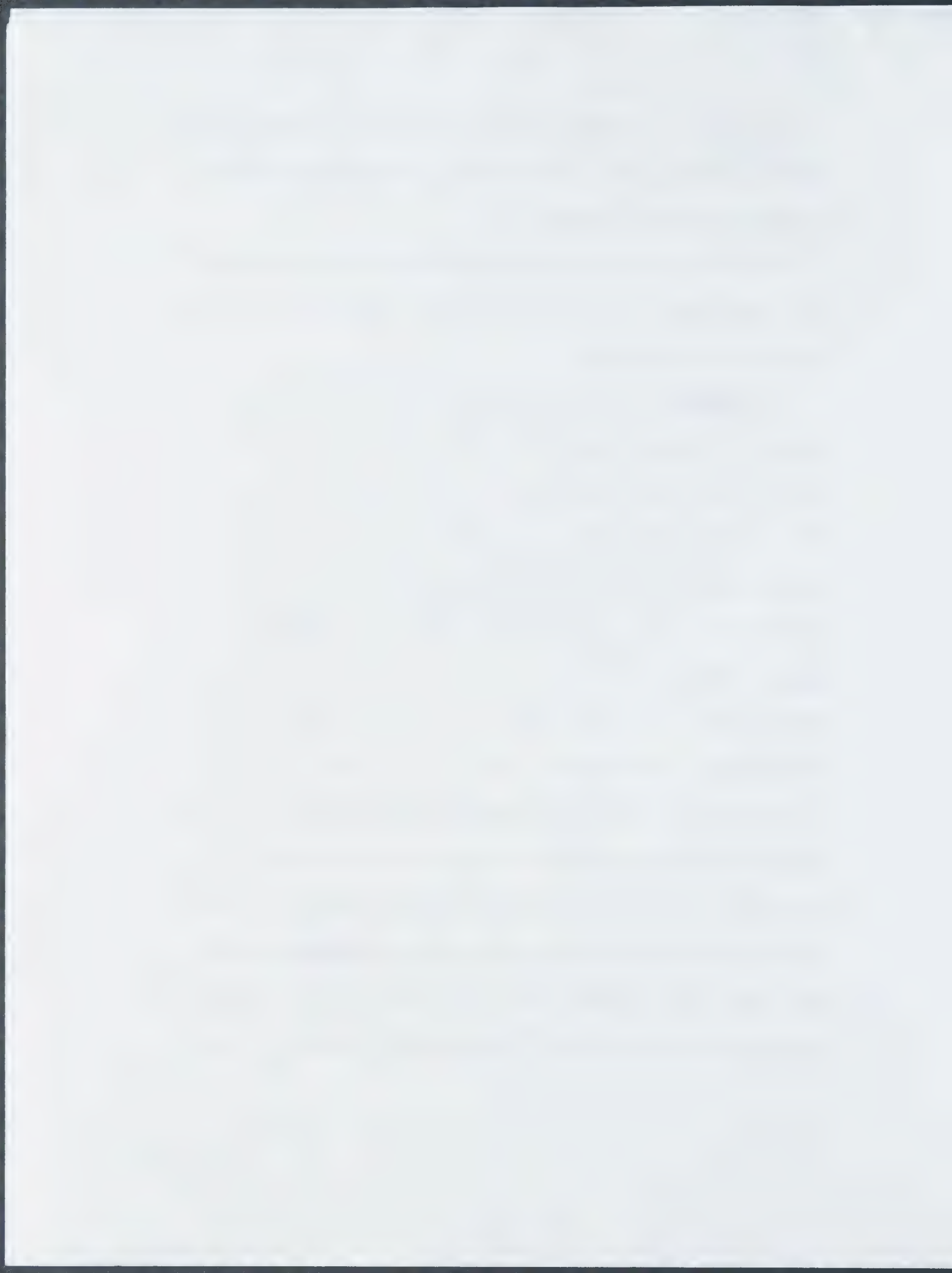
2000



Well, A63 is a beautiful painting, but Rob paid close to \$30 million for it and has not yet been able to sell it. Perhaps I was lucky not to acquire it for a hammer price of £16 million.

My dealings with Rob Noortman have been varied, almost always pleasant and always instructive. He even came to my gallery in Milwaukee and purchased two paintings.

The decade's most important old master was offered at Sotheby's in London on Wednesday evening, July 10, 2002. The *Massacre of the Innocents* painted by Rubens around 1610, a time when Rubens still worked alone, without workshop, and was at the height of his power. For the previous three decades the 88 year old owner had loaned it to the Stift Reichersberg monastery in Upper Austria, where it hung in a covered courtyard. She had disliked the violent subject of the painting which she had inherited in 1923. Before that, in 1920, a small auction house in Vienna, Glückselig & Co., had sold it as a work by Jan van den Hoecke, a minor follower of Rubens. It had been so misattributed since 1780 when it belonged to the Princes of Liechtenstein who had acquired it as a Rubens in 1702. In October 2001 a relative of the owner had brought a photograph to Sotheby's in Amsterdam which passed it on to George Gordon, Sotheby's great old master expert. He immediately flew to Austria and what he saw with the aid of a flashlight was most exciting; he had seen only one similar painting,



Rubens' *Samson and Delilah*, now in the National Gallery in London. That painting had also belonged to the Princes of Liechtenstein.

George Gordon had shown me the *Massacre* a month before the sale, telling me that the estimate was £4-6 million. Of course my first question was whether I might be able to purchase it privately at a higher price. The answer was no.

Otto Naumann and I discussed buying it together. Knowing that Rob Noortman was also interested, we met with him at 4 PM that Wednesday afternoon and agreed that the three of us would bid together to £34 million, with Rob bidding for us. Rob and I were sitting in front, to the left of Henry Wyndham, the auctioneer, whom Rob had told minutes before the sale started at 7 PM that we would bid together. Bidding opened at £3 million with Ben Hall from Sotheby's New York, shouting £6 million to which Wyndham replied coolly, "Now I'll take 12 million!" Bidding continued quickly, in million pound increments, from 7 million to 34 million, Rob bidding two or three times. At £34 million Rob turned to me and asked "One more?" I said "yes" but we were not the underbidder, that was a telephone bidder for the J. Paul Getty Museum. The climax came a minute later, with Wyndham calling "£45 million -- last chance at £45 million..." and down the hammer came amidst a burst of applause and Wyndham's reminding us that "we have many more pictures to sell" - this was only lot 6 of 83. The successful bidder was Sam Fogg, acting for David Thomson or his father Ken,



the richest men in Canada. The total cost was £49,506,650, a world record for a Rubens and a world record for a painting sold at auction in London.

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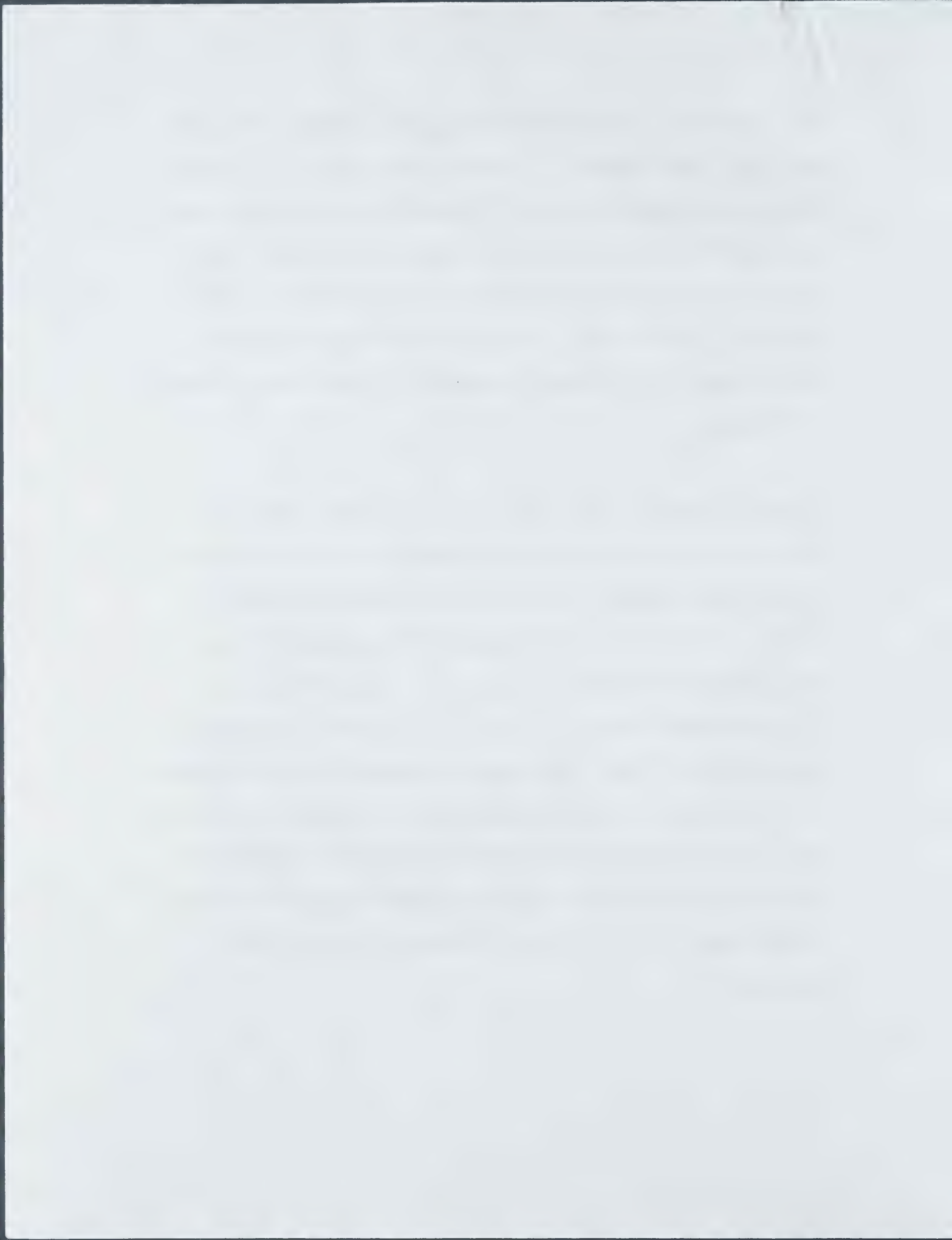
A84

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Three fine paintings in two days. But the best was yet to come, although Otto and I had made our first offer for it in 2001. A very likeable elderly couple in New York owned a great early Rembrandt portrait of a woman. Signed and dated 1663, it had been in the family since 1954 and was accepted by the RRP as A84. Their comment in Volume I states that it "shows an uncommonly subtle treatment of the face, which is modelled softly against a dark background, yet the execution and the handling of light and plasticity achieved are so characteristic of Rembrandt's style that there can be no doubt as to its authenticity."

Neither Otto nor I had any doubt, though we thought that it needed a gentle cleaning. Our offer to the couple was fair, with payment at once. But Sotheby's suggested that the owners would do better if they sold it at auction, and that is what they decided to do. Sotheby's for their part tried very hard to ensure that they got a good price. The painting was on the catalogue cover of the great auction on the evening of July 2002 that also included the magnificent Rubens, "The Massacre of the Innocents", which brought a hammer price of £ 45 Million. Thirteen pages of the catalogue dealt with the Rembrandt, lot 35. For comparison, five other Rembrandt portraits were illustrated, one of which was the first undoubted Rembrandt Otto and I had purchased at Sotheby's and sold to the Rijksmuseum. Another was the oval of a 62- year -old woman, which Rob Noortman had bought at Christie's at a hammer price of £ 17 Million and on which I was the underbidder.



Before the auction on July 10, I had a long discussion with George Gordon and Henry Wyndham, who conducted the sale. We talked mainly about the Rubens, but Wyndham asked me what I thought of the Rembrandt A84. He saw no reason why it should not bring as much as Noortman's oval. The reason seemed simple to me. I had been the underbidder on the oval, from around £ 12 Million to £ 17 Million. Otto and I had already made an offer to the owners this painting, A84, and did not intend to bid at auction. The estimate of £ 10-15 Million, presumably with a reserve of £ 10 Million, well over \$14 Million at the time, seemed high. Would there be at least two bidders to send it up to that price? Perhaps some buyers were put off by the alleged similarity of the sitter's face with that of Dede Brooks, the dethroned head of Sotheby's New York. Newspapers like to stress such foolishness. But bottom line: there was no bid at all, and the painting was returned to its owners who, I'm sure, were not at all happy.

Even before our trip to New York for these sales in January 2003, I had asked Otto whether we might talk to the owners once again and make a new offer without being hurtful. So Otto called and we were invited to their apartment. To my surprise I learned that the husband had been in the chemical industry and knew a good deal about me. We had a lot to talk about before we got to the painting, and it was no surprise that Isabel and Otto had a good rapport with the wife, whose father had bought the painting. Over a cup of tea, I made my offer, again with immediate payment, and was told that they would think about it and let us know. The next day Isabel and I were invited to their apartment at 2 PM on Sunday— it had to be early because we were flying back to Milwaukee from LaGuardia at 5:30 PM. But of course we knew that the offer would be accepted – a

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phone call would have sufficed for a 'no'. As luck would have it, their lawyer, Ralph Lerner, knew about us since he had handled the Japanese owners' sale of the *Minerva*. There were no problems, the money was wire transferred as soon as we returned to Milwaukee, and that same day Otto took the painting to Nancy Krieg for the gentle cleaning that would greatly improve that sensitive portrait.

Shortly afterwards Otto called with the exciting news that cleaning revealed a line of painting on the edge conforming to the oval shape. This was very important information since there was much speculation about the original shape of the painting when it had been offered at Sotheby's. Like the *Man in a Red Doublet* that Otto and I purchased a few years ago, Rembrandt painted an oval-shaped painting on a rectangular panel that was subsequently cut down to the inner oval. Although the spandrels in the corners are missing, we are not missing much; witness Rembrandt's *Self-portrait* at Sotheby's London (July 10, 2003), where the spandrels are more or less roughly indicated. Clearly, Rembrandt meant them to be covered by a frame.

About a year later the museum in Houston decided to purchase this fine painting at a price considerably less than they would have had to pay to Sotheby's in London in July 2002 if they had bid for it in the auction. All's well that ends well.

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from Isabel Bode
Otto

35

1212 144443
fax 1212 535 0617

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Dear Otto

I'd like to call you about the top paragraph I hope you are well

Isabel

10/05

1

1789

3b

Rembrandt
N.Y.

1-56

1-56

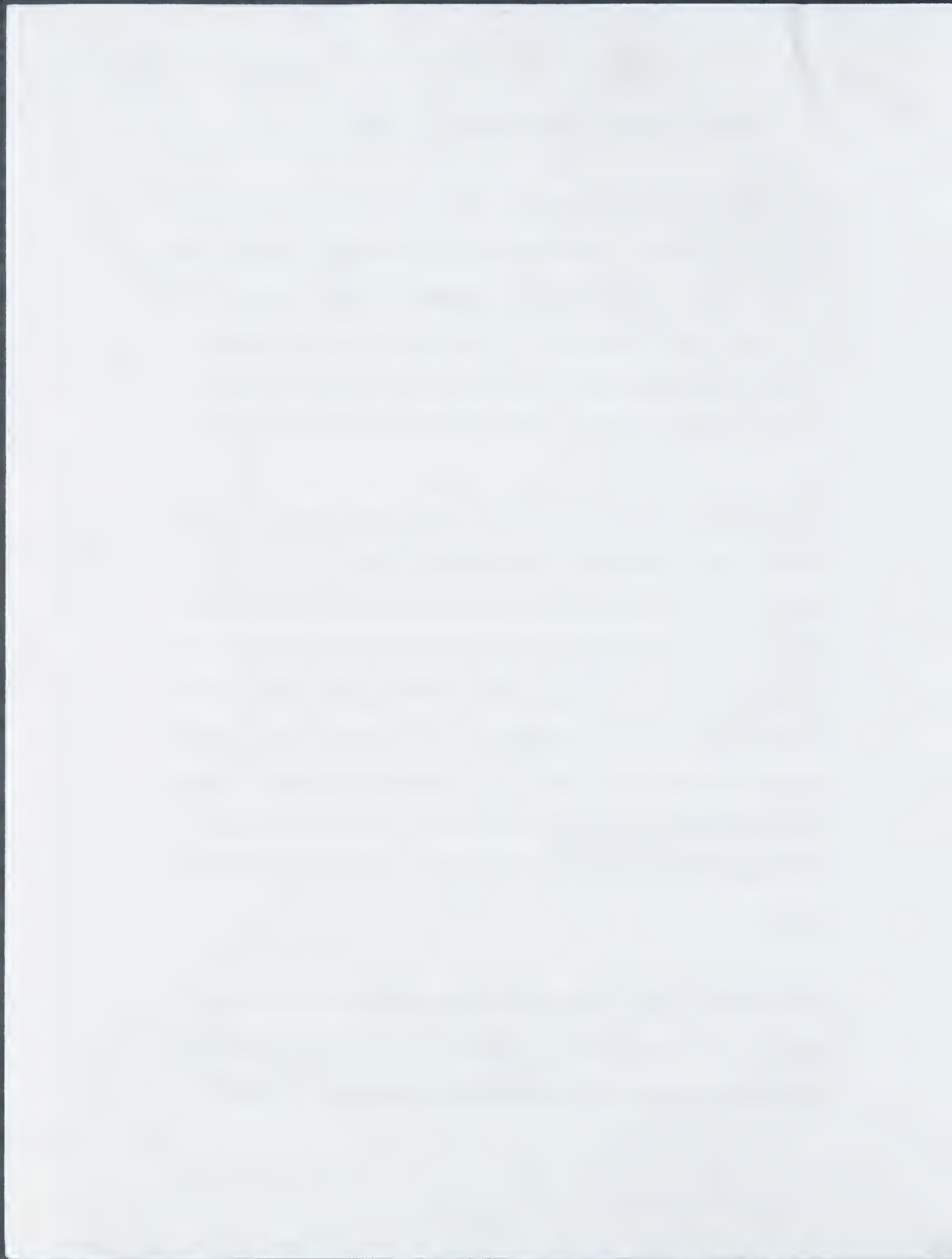
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Jan. 03
01-02-03



oval? The answer to that was simple: I had underbid the oval, from around £ 12 Million to £ 17 Million. We had already made an offer to the owners for A84 and would not bid again. The auction estimate of £ 10-15 Million, presumably with a reserve of £ 10 Million, well over \$14 Million at the time, seemed high.

Perhaps some buyers were put off by the alleged similarity of the sitter's face with that of Dede Brooks, the dethroned head of Sotheby's New York. Newspapers like to stress such foolishness. But bottom line: there was no bid and the painting was returned to its owners.

Before our trip to New York I asked Otto whether we could talk to the owners and make a new offer without being hurtful. And so Otto called and we were invited to the couple's apartment on Friday, January 24, 2003. To my surprise the husband had been in the chemical industry and knew a fair amount about me, and to no surprise Isabel and Otto had a good rapport with the wife, whose father had bought the painting. I made my offer, again with immediate payment, and was told that they would think about it and let us know. The next day Isabel and I were invited to their apartment at 2 PM on Sunday— it had to be early because we were flying back to Milwaukee from LaGuardia at 5:30 PM. But of course we knew that the offer would be accepted — a phone call would have sufficed for a 'no'. As luck would have it, their lawyer, Ralph Lerner, knew about us as he had handled the Japanese owners' sale of the *Minerva*. There were no problems, the money was wire transferred on February 3rd, and that day Otto took the painting to Nancy Krieg for the gentle cleaning that would greatly improve that sensitive portrait.



from Isabel Bader

Otto

3

1 212 734 4443
fax 1 212 535 0617

One day shortly afterwards Otto called with the exciting news that cleaning revealed a line of painting on the edge conforming to the oval shape. This was very important information since there was much speculation about the original shape of the painting when it had been offered at Sotheby's. Like the *Man in a Red Doublet* that Otto and I purchased a few years ago, Rembrandt painted an oval-shaped painting on a rectangular panel that was subsequently cut down to the inner oval. Although the spandrels in the corners are missing, we are not missing much; witness Rembrandt's *Self-portrait* at Sotheby's London (July 10, 2003), where the spandrels are more or less roughly indicated. Clearly, Rembrandt meant them to be covered by a frame.

Just about a year later the museum in Houston, Texas decided to purchase this fine painting at a price considerably less than they would have had to pay to Sotheby's in London in July 2002. All's well that ends well.



redone
Oct 10/06

Bridget
Fabrikus
Prote
Stechow

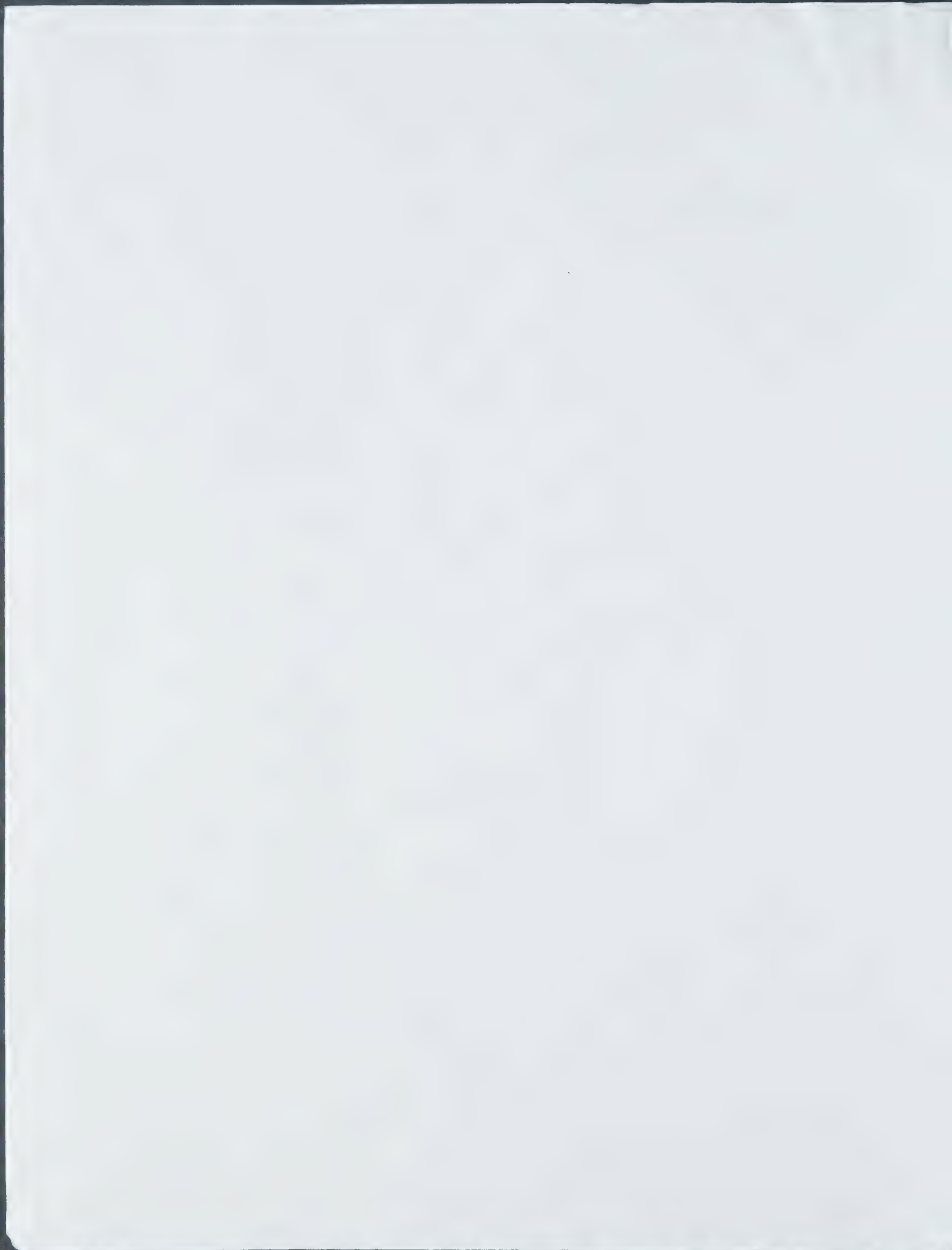
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I don't think I have ever acquired as many great paintings in a short period of time – 6 days – as I did between the 21st and 26th of January 2003. Isabel and I had flown to New York specifically to bid on two paintings at Sotheby's. One, lot 62, was the last Mantegna not in a museum. Eighteen pages in Sotheby's catalogue were devoted to the life and work of Mantegna, to the beautifully rendered ghastliness of the subject, Jesus descending into limbo, the waiting room at the entrance of hell, before his resurrection, and to Mantegna's sources and the history of this painting. It had been sent to auction by Mrs. Barbara Piasecka Johnson who had bought it in Paris in 1988. She was reported to have said, "It's my greatest painting and I'll never sell it!" The reserve now was \$20 Million. Dr. Otto Naumann and I tried to persuade George Wachter, head of Sotheby's old masters, to lower the reserve. He assured us that this was unnecessary and bet me \$100 that the hammer price would be \$30 Million or more. It was \$25.5 Million and George's \$100 paid for many of the taxi rides around the city.

The second painting we bid on was a fine portrait of a man by Frans Hals on which Otto and I had been the underbidders at Christie's London in July 1999. The Nazis had stolen this painting, along with two other portraits by Hals, from the Austrian branch of the Rothschilds. It was recovered after the war and taken to the Kunsthistorisches Museum in Vienna but was not returned to the Rothschilds until 1998. The California collector who bought it at the Christie's auction in 1999 paid £ 2,201,500 for it. In January 2003 it had a reserve of only \$ 2 Million and brought a hammer price of \$ 2.6 Million, paid by the Prince of Liechtenstein. After the last war several great masterpieces were sold by the Prince, and in recent years he has been buying old masters. Otto and I were rather

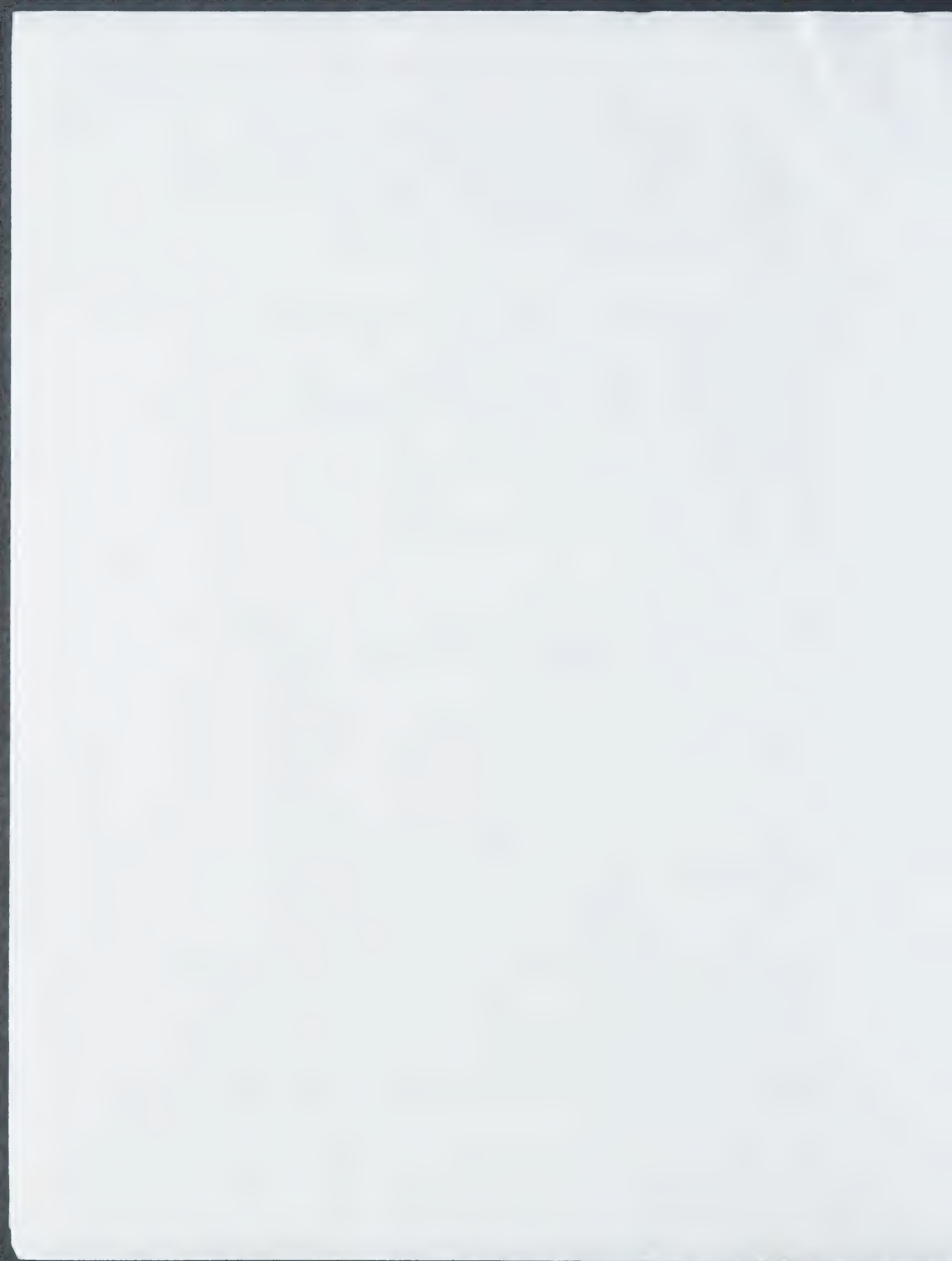
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2003



concerned by the attribution – Claus Grimm had labeled it “workshop” – and even more concerned by the condition – the blacks in the lower left looked so flat, so although the face was beautiful, we were not disappointed at being unsuccessful.

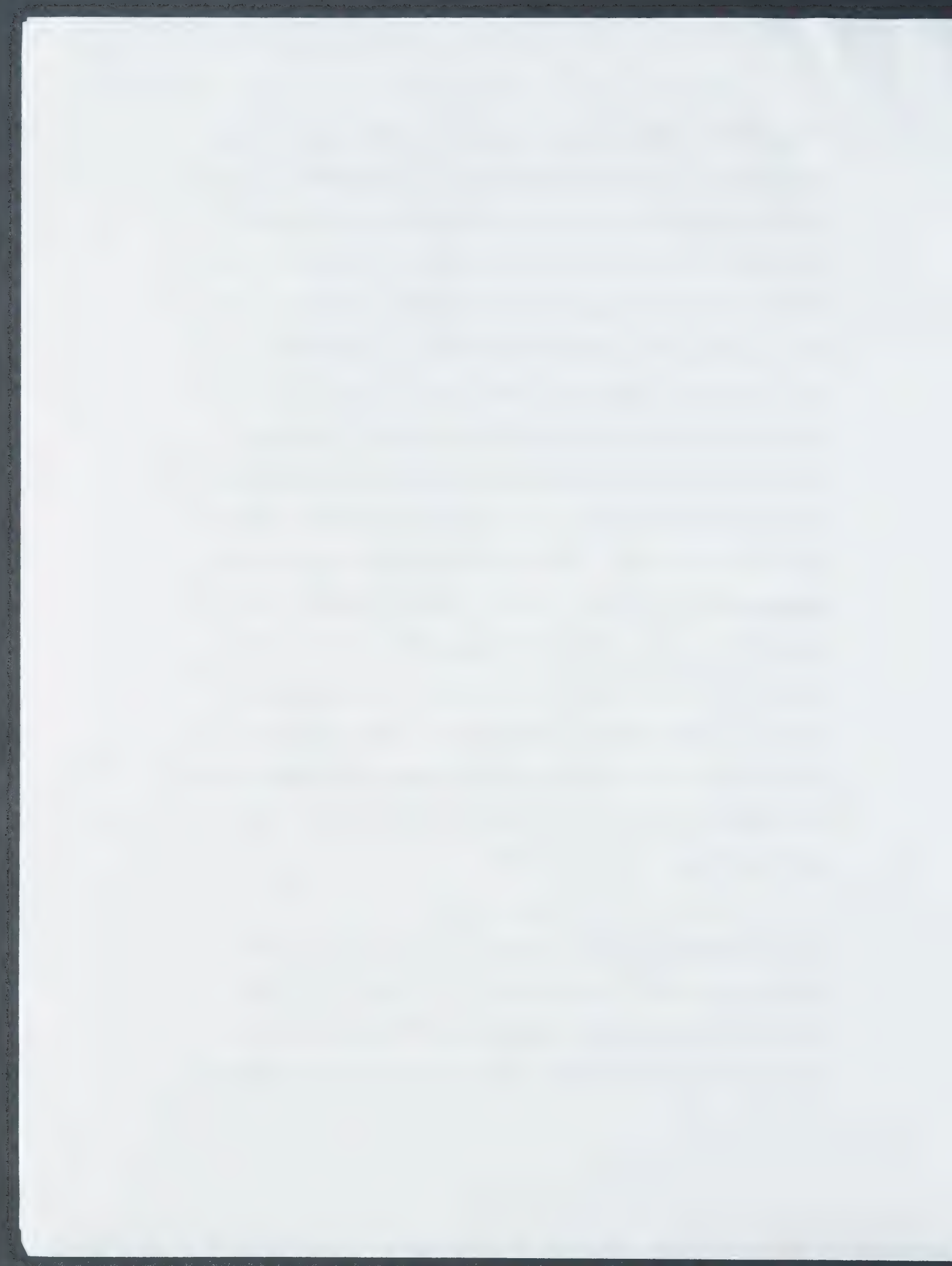
After the Sotheby's sale Isabel and I visited several art dealers, one of whom, Salomon Lilian, had a very interesting Rembrandt school painting which I had seen at auctions over the years. It was said to be a self-portrait as a shepherd painted by Barent Fabritius in 1660. My collection did not include a Barent Fabritius, but the \$150,000 a New York collector had paid for it at a small auction in 1979 seemed outlandishly high. Yes, it was signed, dated and colorful, but unlike his brother Carel, Barent was a minor master.

Budi (as Salomon Lilian is called) offered me two other Rembrandt school paintings of great interest. One, ^{that Budi} attributed by Budi to Willem Drost, ^{in 1660} and previously called Rembrandt, Bredius 260, is one of two versions; the other ^{is} at the National Gallery in Washington. ^{is superior} The author of a fine book on Drost, a Canadian, Jonathan Bikker, thinks that neither version is by Drost. Budi was asking \$ 500,000, which I thought excessive for a work with a questionable attribution, ^{with a superior version in Washington.} Years ago it had belonged to a collector in Milwaukee, Harry John. Budi had acquired it at an auction in California and sold it, for \$225,000 to the Marquette University Museum in Milwaukee. What is there about Milwaukee that attracts paintings by Rembrandt and his students? The other painting Budi was offering was of much greater interest to me. Bredius 112, a portrait said to be of Hendrickje Stoffels ^(fig.), had been accepted as a Rembrandt of the 1650s by all the Rembrandt experts including the great nay-sayer Horst



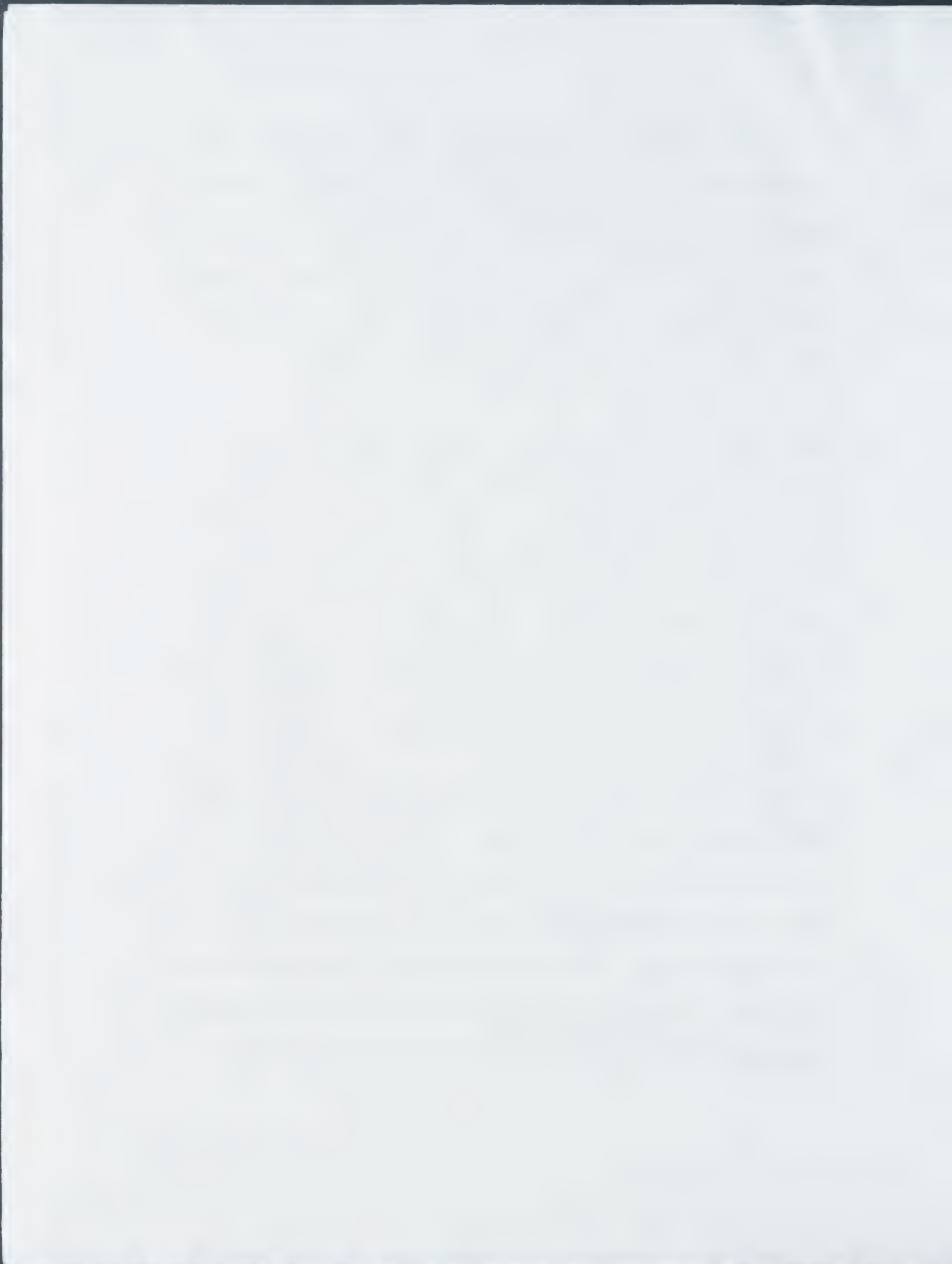
Gerson. Jakob Rosenberg, from whom I first learned about Rembrandt, had written glowingly about it. Norton Simon had purchased it from Duveen in 1957, of course as a Rembrandt, for \$133,500. It was his wife, Lucille's favorite painting, hanging in their living room, and when they divorced, she took the painting. I had admired it in the great Rembrandt exhibition in Chicago in 1969, where it ^{was} had ^{the} been a frontispiece in color in the catalogue. Since then the experts of the Rembrandt Research Project must have turned it down. Lucille Simon's estate sent it to Christie's New York in June 2002, where it was sold with an estimate of \$300,000-\$400,000, but without a reserve and bought by a consortium of four dealers which included Budi and one of London's ablest dealers, Johnny van Haefen. The hammer price was only \$130,000. Had I known of the 'no reserve' or been at the auction, I'd have bid higher. Since ~~then~~ I had seen it at Johnny van Haefen's gallery several times, really liked it, and countered Johnny's offer to sell it at \$300,000 with my offer of \$200,000, which was politely declined. Now Budi was offering me ^{that to me is all} it and the Barent Fabritius at what I considered a reasonable price and I accepted without further bargaining. I am getting old. Isabel was with me and she has always looked askance at my bargaining. "You have enough money - take it or leave it." Perhaps Isabel doesn't realize that if I hadn't bargained hard years ago, I would have many fewer paintings.

Who painted Bredius 112? When I purchased *The Head of an Old Man*, perhaps Rembrandt's father, RRP C22, at an auction at Christie's London in 1979, I was convinced that the painting was by Rembrandt, but the RRP was not. Now it is universally accepted. With Bredius 112, I am not convinced but hopeful and, like the



four dealers who have owned it until February 23rd, I have been searching for a name. It is certainly period. Drost has been suggested, but it is not like any of the 36 works accepted by Jonathan Bikker! David de Witt first suggested Abraham van Dyck. That is close. But I have two of his signed works at home and the paint handling is not quite the same. David has also considered another possibility, Jacobus Levecq. We have to be patient – and in the meantime, I love the painting - it is truly beautiful.

Our first day in New York, January 22, 2003, we ~~had~~ viewed an enormous canvas without a stretcher at the home of a very likeable dealer, Larry Steigrad. This *Jacob Blessing His Grandchildren* by the Neapolitan, Mattia Preti, of about 1680, was too big to be taken to Larry's gallery! Clovis Whitfield who knows a great deal about such paintings liked it when he saw it and brought it to my attention. These days our worries are whether such paintings might have been stolen during the war, but this had come here from Cuba before the war and been in storage all these years. I liked the painting and loved the subject. Wolf Stechow had written a moving article, "Jacob Blessing the Sons of Joseph" from Rembrandt to Cornelius' in the Festschrift for Ulrich Middeldorf of 1968. Oberlin had loaned us its Adriaen van der Werff of that subject for *The Bible Through Dutch Eyes* exhibition which I curated in 1976. Rembrandt's painting in Kassel is one of my favorite Rembrandts and I had never owned a painting of that subject. But the asking price was high. I offered Larry a third less, plus his commission, and the offer was accepted. Clovis had come to New York with Edward Clark, his associate, and on Saturday they rolled it around a big tube to ship to London and then to Naples for

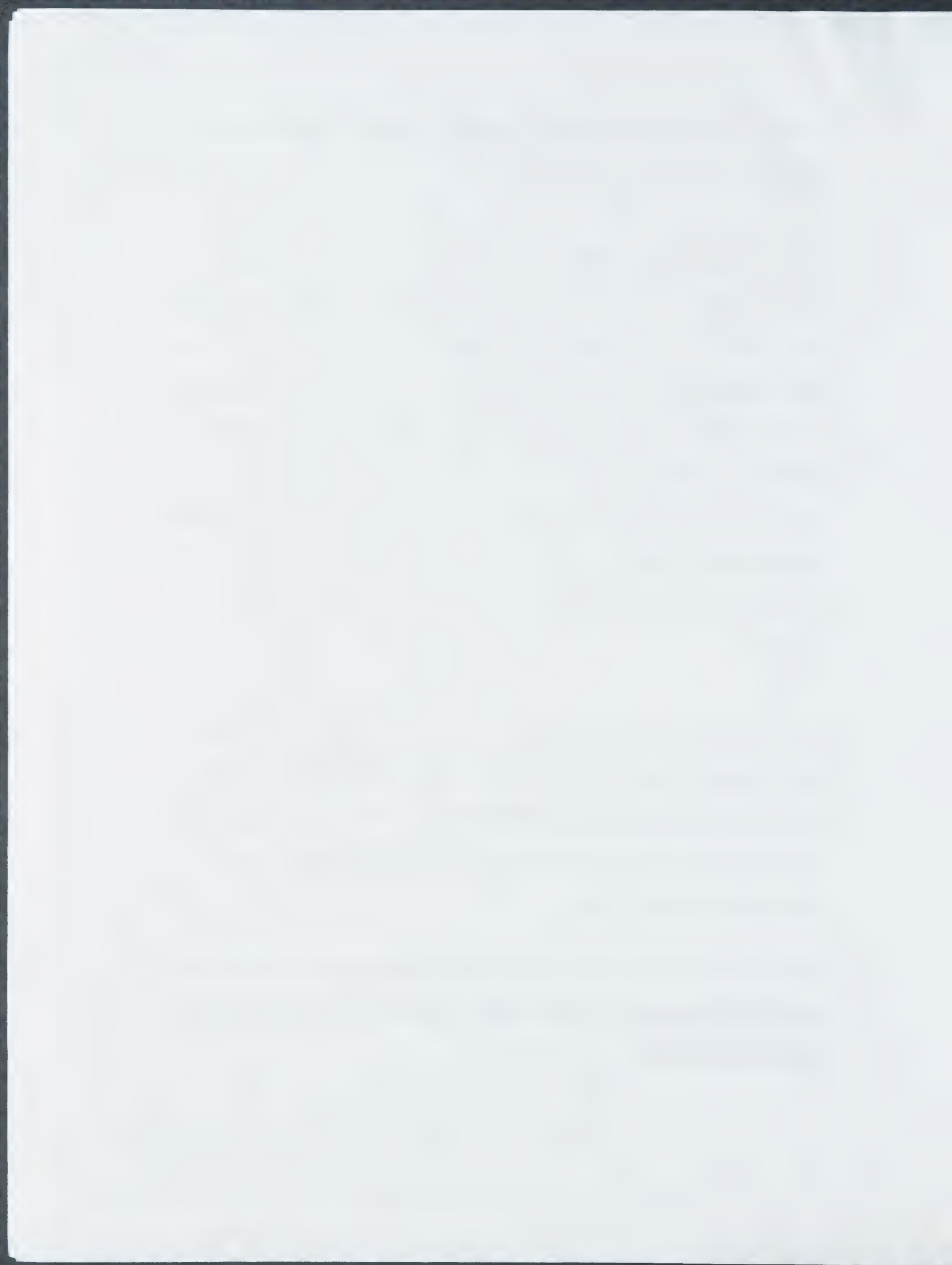


restoration. When I saw it later in the year, carefully restored (Fig.) and well framed, I realized how right I had been to acquire it.

As Stechow pointed out, the subject is rare and that is the main reason I bought that painting. Rembrandt, Jan Victors, Guercino and Johann Carl Loth were the only artists I knew who had painted this subject in the 17th century; van der Werff's work in Oberlin contains Prussian blue and so must be 18th century. And here was another quite unknown 17th century work! Art historians will always compare paintings of that subject with Rembrandt's masterpiece painted in 1656. As Stechow wrote, "Its beatific calm, its restraint in referring to the quarrel between Jacob and Joseph, its suggestion of a spirit of accord between the children, its emphasis upon their mother, Asenath – all these features are without parallel in seventeenth century painting." Now we have one more comparison.

Here was yet another link with Wolf Stechow, that human masterpiece. I very much wanted to remind young art historians of that great man and succeeded only halfway. Wolf had transformed the Allen Memorial Art Museum at Oberlin from a minor into a major museum, one of the best in the country. But, surprisingly, some young art historians had never heard of him.

Luckily, the acting director of the museum, Marjorie Wieseman, knew a great deal about Wolf and really admired his work. And Ursula Stechow, Wolf's widow, was alive and well, still living in Oberlin.

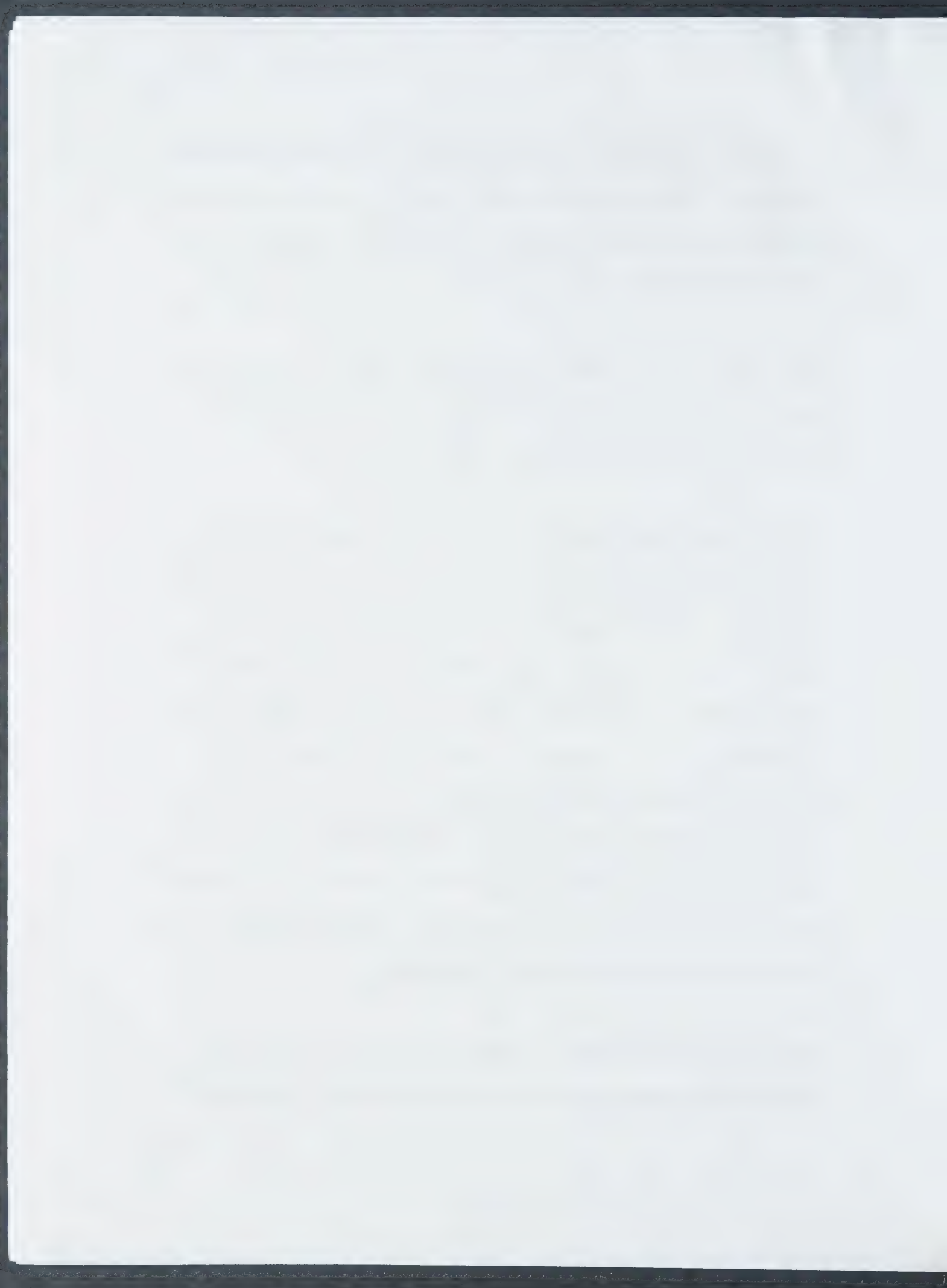


One of Wolf's essays, *Rembrandt and the Old Testament*, had never been published and was, of course, of great interest to me! Another, *The Crisis in Rembrandt Research*, had been published in 1975 but was not well known, and so succinct in its criticism of the then current state of Rembrandt research.

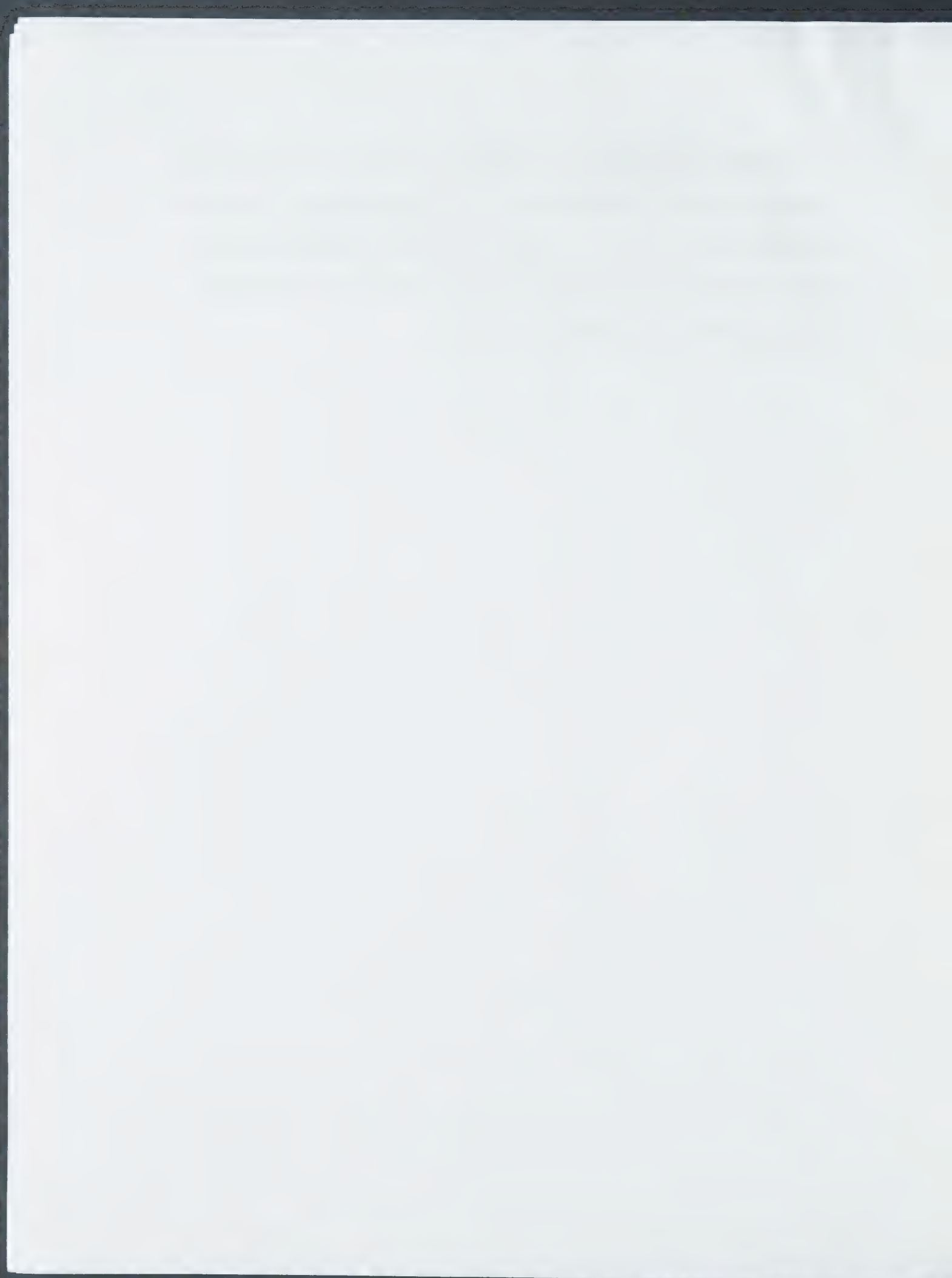
And so I suggested to Dr. Wieseman that we honor Wolf's memory, first by dedicating a volume of the Oberlin Art Museum's *Bulletin* to him, and then to hold an exhibition of the masterpieces acquired by Wolf for the museum.

The first was accomplished beautifully. Volume L I, number 2, and L II, number 1, both of 1998 were combined into one and included Wolf's two essays, one entitled "Wolfgang Stechow and the Art of Iconography" by David Levine and Nicola Courtright: and an Appendix: Table of Contents and Addenda for Stechow's "Gesammelte Aufsätze". Dr. Wieseman ended her introduction to this volume with, "Finally, I am pleased to dedicate this publication to two very special people, who have enriched my appreciation of Stechow the scholar with an understanding of the man: Wolf's widow, Ursula Stechow, who continues to be a devoted supporter and beloved friend of this museum; and Dr. Alfred Bader, who not only underwrote the cost of this publication, but whose continued generosity to this museum and to the Department of Art is a powerful and lasting memorial to the intellect and character of Wolfgang Stechow."

This should have been followed by an exhibition of the Stechow masterpieces, all at Oberlin, (for which I offered to underwrite the cost of the catalogue.) It should be done



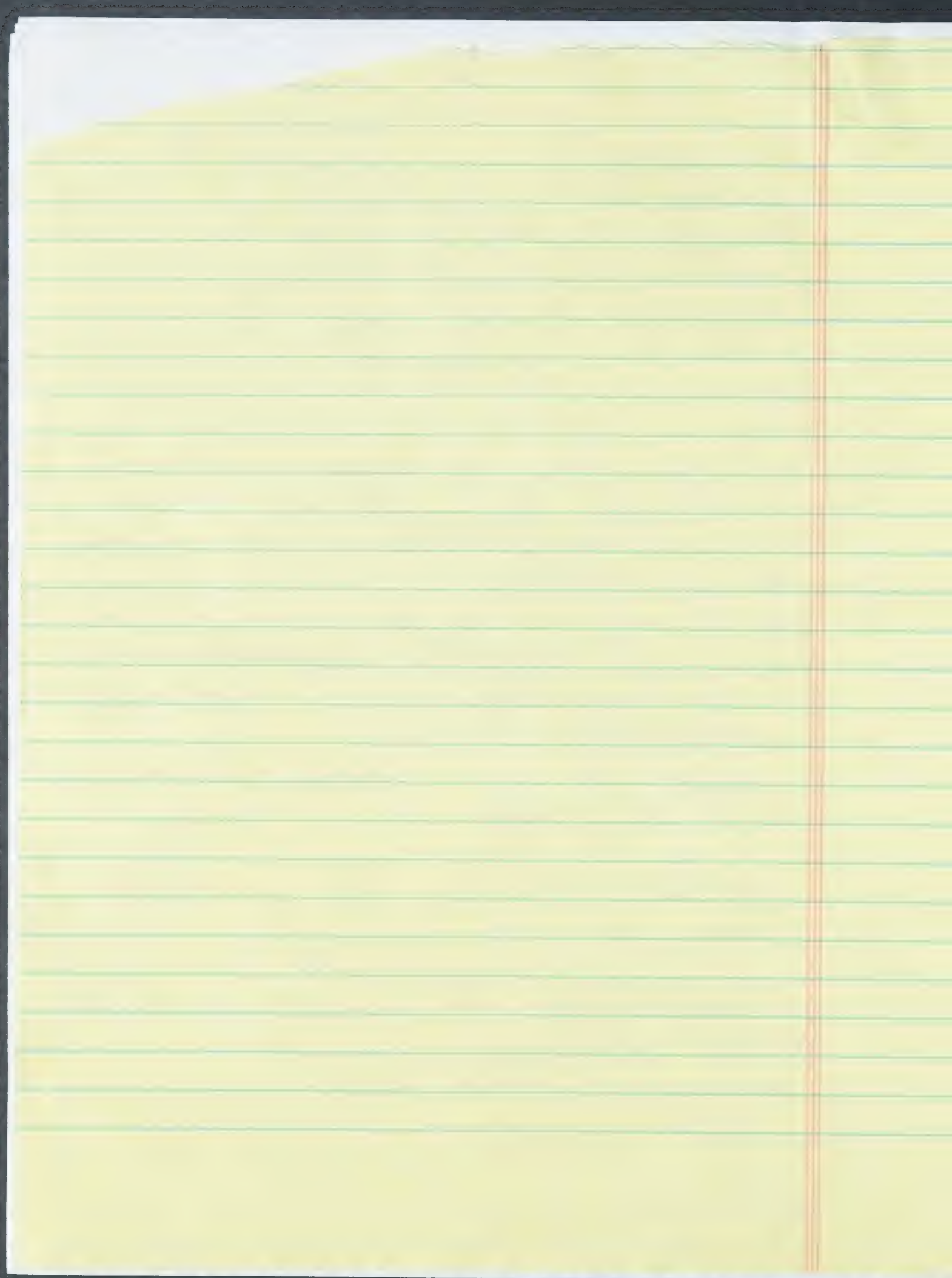
quickly while Ursula Stechow, in her nineties, and I, in my eighties, are still alive. But sadly for this project, Dr. Wieseman moved to the Cincinnati Museum of Art and then to the National Gallery in London. Her successor, Dr. Sharon Patton, had no interest in a Stechow exhibition. Had he been interested mainly in modern art, or racial issues, Dr. Patton might have been interested, but I would not.



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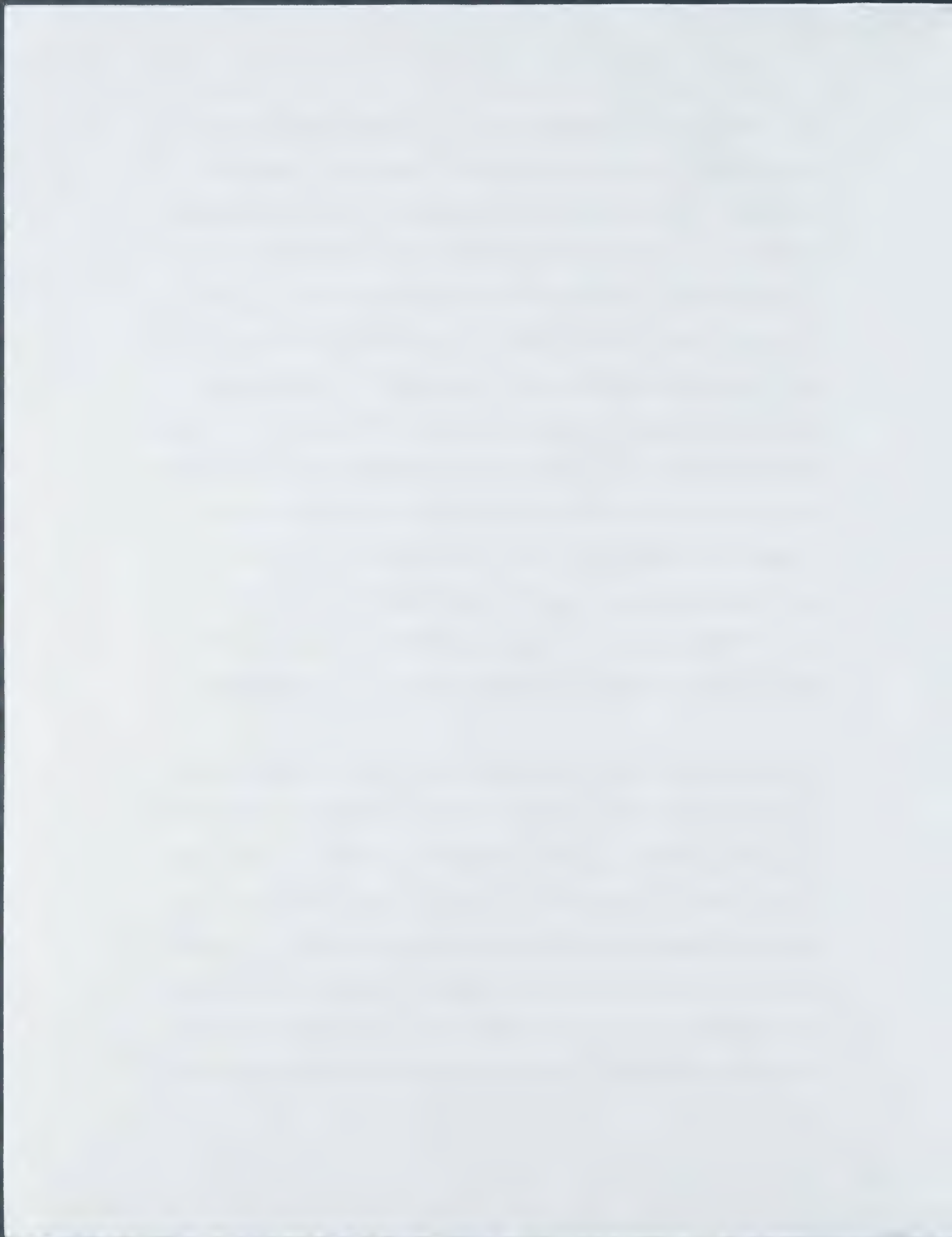


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I don't think I have ever been offered as many very interesting paintings in the short period of 6 days as I did between the 21st and 26th of January 2003. Isabel and I had flown to New York specifically to bid on two at Sotheby's. One was the last Mantegna not in a museum. Sotheby's devoted eighteen pages of their catalogue ~~were~~ to the life and work of this artist, to the beautifully rendered ghastliness of the subject of Jesus descending into limbo, the waiting room at the entrance of hell, before his resurrection, and to Mantegna's sources and the history of this painting. Mrs. Barbara Piasecka Johnson who had bought this powerful painting in Paris in 1988 had decided to send it to auction, even though she was reported to have said at one time, "It's my greatest painting and I'll never sell it!" The reserve now was \$20 Million. Otto Naumann and I tried to persuade George Wachter, head of Sotheby's old masters, to lower the reserve because we thought the subject almost unsaleable. He assured us this would not be necessary and bet me \$100 that the hammer price would be \$30 Million or more. It sold at \$25.5 Million, not to me, and George's \$100 paid for many of the taxi rides around the city.

Bredius 112
 Fabrizio
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 Stechow

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rebuilding his collection in recent years. Otto and I were rather concerned by the attribution. Claus Grimm, the expert on Franz Hals had labeled it "workshop", but we were even more concerned by the condition. The blacks in the lower left looked very flat, so although the face was beautiful, we were not disappointed at being unsuccessful.

After the Sotheby's sale, Isabel and I visited several art dealers, one of whom, Budi Lilian had a very interesting Rembrandt school work which I had seen at auctions over the years. Painted in 1660, it was said to be a self-portrait of Barent Fabritius as a shepherd. There is no Barent Fabritius in my collection, but the price the New York collector had paid at a small auction in 1979 seemed outlandishly high. Although Budi had bought it from that collector much more reasonably, and, true, it was signed, dated and colorful, yet unlike his brother Carel, Barent was a minor master. I was tempted but undecided.

Budi then offered me two other Rembrandt school paintings of great interest. One, which he attributed to Willem Drost, had previously been called Rembrandt, Bredius 260 and is one of two versions; the other, at the National Gallery in Washington, is superior. The author of the excellent book on Drost, a Canadian, Jonathan Bikker, thinks neither version is by Drost, and I asked myself, 'was he really an artist to repeat himself?' Budi was asking \$ 500,000, perhaps excessive for a work with a questionable attribution, and I decided to pass. He had acquired it at an auction in California ^{and} did eventually sell it, but for \$225,000 to the Marquette University Museum in Milwaukee. Years ago it had



belonged to a collector in Milwaukee, Harry John. What is there about Milwaukee that attracts paintings by Rembrandt and his students?

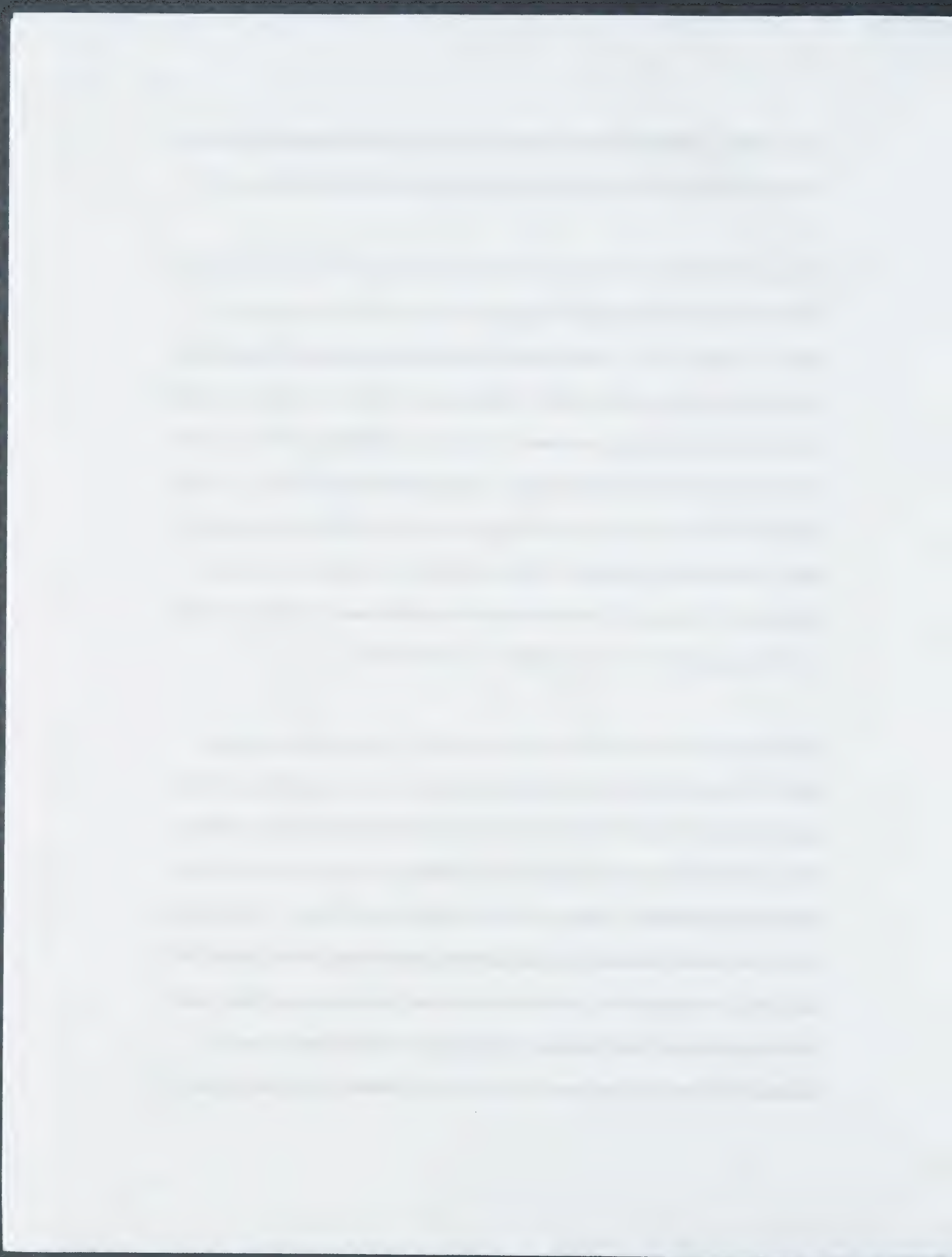
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my bargaining. Perhaps she doesn't fully realize that if I had not bargained hard years ago, I would have many fewer paintings, and, after all, the seller can always say 'No'.

Who painted Lucille Simon's favorite portrait, Bredius 112? In 1979 when I purchased *The Head of an Old Man*, perhaps Rembrandt's father, RRP C22, at an auction at Christie's London in 1979, I was convinced that it was by Rembrandt, although the RRP was not. Now it is universally accepted. With Bredius 112 however, I am not convinced but am hopeful and, like the four dealers who owned it until February 23rd, I have been searching for a name. It is certainly period. Drost has been suggested, but it is not like any of the 36 works accepted by Jonathan Bikker. David de Witt, the Bader curator at Queen's, has suggested Abraham van Dyck, and that is close. But I have two of his signed works at home and the paint handling is not quite the same. We have to be patient – and in the meantime, I love the painting - it is truly beautiful.

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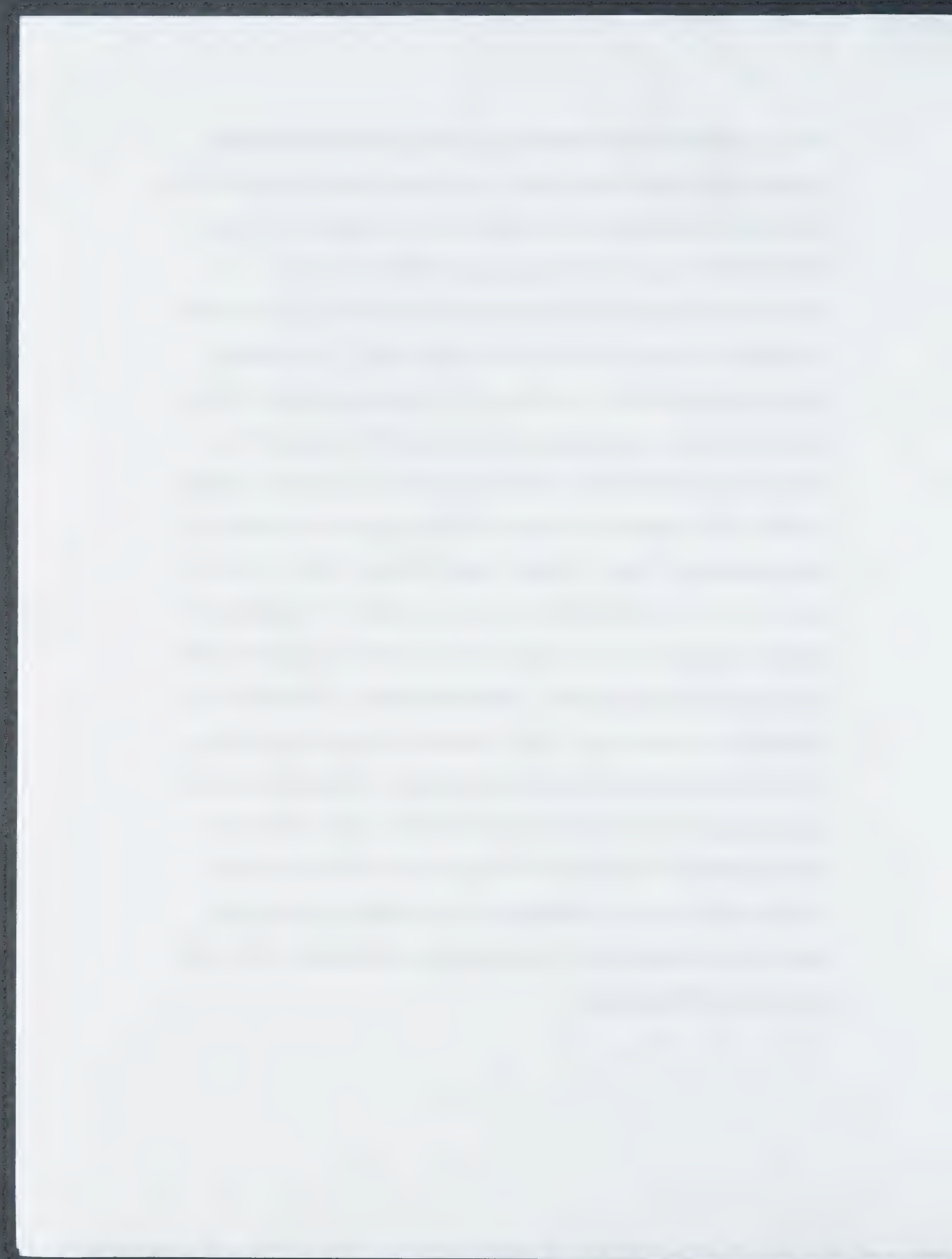
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Oberlin. On one such visit she showed us one of his essays, Rembrandt and the Old Testament, which had never been published. It was of great interest to me! Another, The Crisis in Rembrandt Research, had been published in 1975 but was not well known, yet so succinct in its criticism of the then current state of Rembrandt research.

Surprisingly, some young art historians have never heard of Stechow. I very much want to remind them of this great man but have only partly succeeded. Luckily Marjorie Wieseman, the acting director of the museum in 199⁴, knew a great deal about Wolf and really admired his work. I suggested to her that we honor Wolf's memory, first by dedicating a volume of the Oberlin Art Museum's Bulletin to him, and then by preparing an exhibition of the masterpieces he acquired for the museum. Marjorie arranged for a beautiful publication. Volume L I, number 2, and L II, number 1, both of 1998 were combined into one and included Wolf's two essays, one entitled "Wolfgang Stechow and the Art of Iconography by David Levine and Nicola Courtright: and an Appendix: Table of Contents and Addenda for Stechow's "Gesammelte Aufsätze". Marjorie ended her introduction to this volume with, "Finally, I am pleased to dedicate this publication to two very special people, who have enriched my appreciation of Stechow the scholar with an understanding of the man: Wolf's widow, Ursula Stechow, who continues to be a devoted supporter and beloved friend of this museum; and Dr. Alfred Bader, who not only underwrote the cost of this publication, but whose continued generosity to this museum and to the Department of Art is a powerful and lasting memorial to the intellect and character of Wolfgang Stechow."



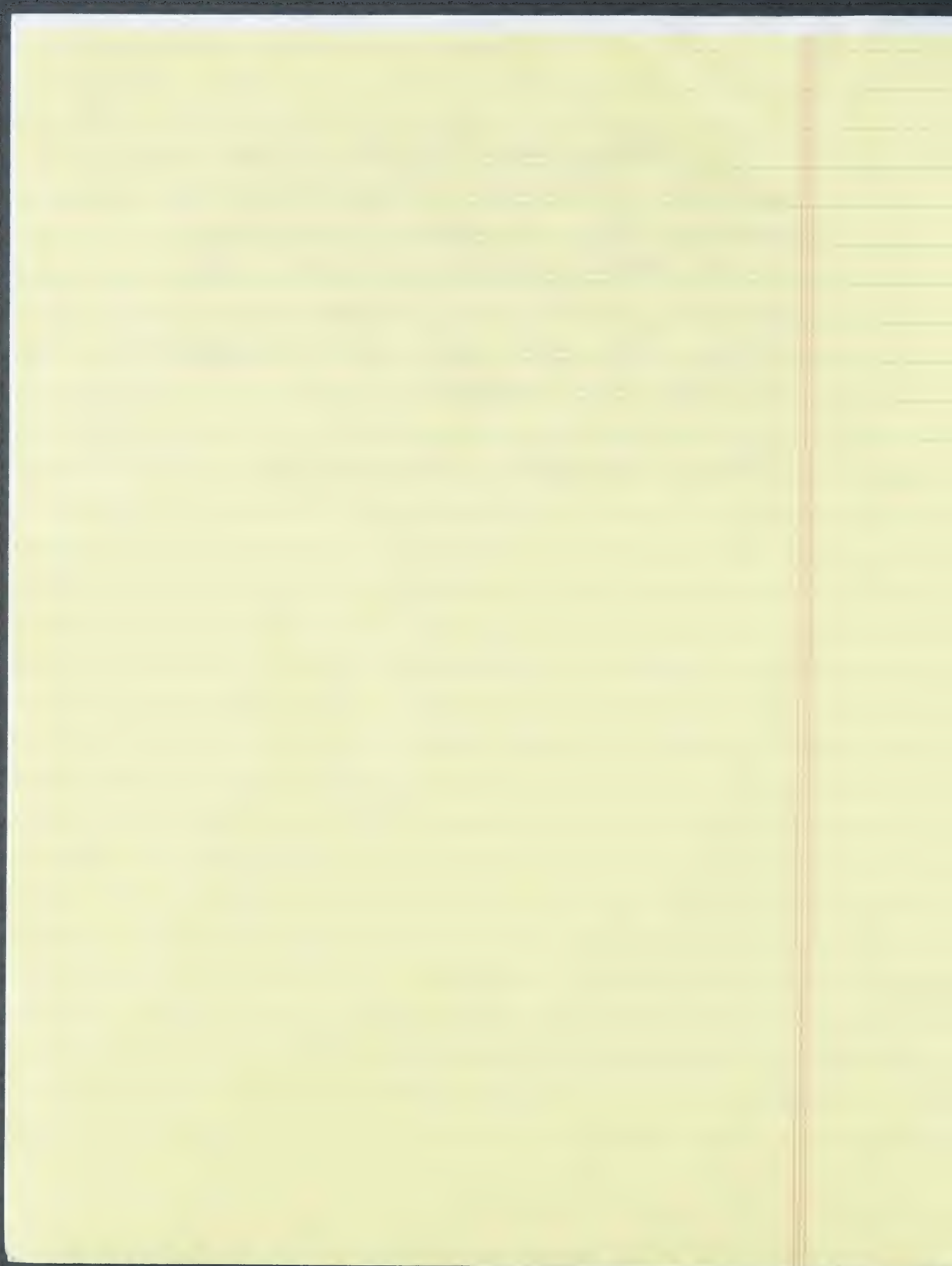
The plans were to follow this with an exhibition of the Stechow masterpieces, all at Oberlin. This should have been done quickly while Ursula who is in her nineties, and I, in my eighties, are still alive. Sadly for the project, Marjorie Wieseman moved to the Cincinnati Museum of Art and then on to the National Gallery in London. Her successor, Dr. Sharon Patton, had no interest in preparing what could have been a wonderful exhibition of the truly exceptional paintings Wolf had been able to collect for Oberlin.

→ *John Legendre and Regre*
2-2-04, rev. 4

X

Welf had taught me so much
and when I consider the purchase of
paintings for a I often ask myself
would ~~Welf~~ approve of that? He
certainly would have approved of the
Martia Prati and of the portrait perhaps
of Hendrickje Stoffels.

X about the quality of paintings.



Chapter V
Chapter 3

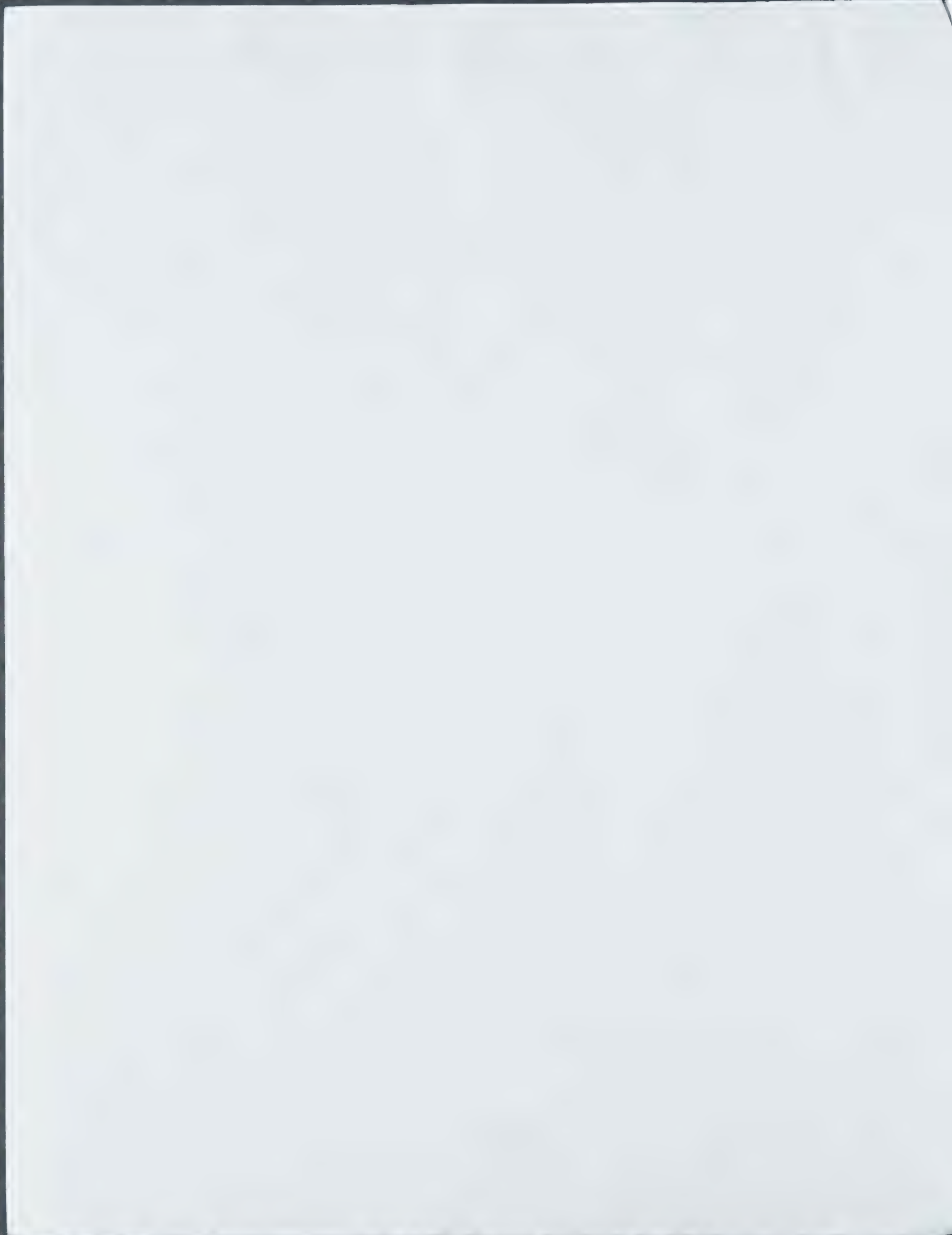
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The second week of July 2003 was another interesting auction week in London. On Wednesday the 9th Christie's had two paintings of great interest to me; lot 18 was a David Teniers interior of an inn which, but for its history, would have been fairly estimated at £150,000. Since about 1700 it had belonged to the Wittelsbach Princes and Electors of Bavaria, then by inheritance to the King of Bavaria. In 1836 King Ludwig I transferred it to the newly built (Alte) Pinakothek where it remained until August 1938. Perhaps directed by Hitler who preferred early German paintings, the museum decided to deaccession it. Fritz Nathan, a dealer in Zurich bought it directly from the Pinakothek and sold it to his friend, Walther Bernt in Munich. I first met Walther and Ellen Bernt in 1954 and have visited their home every June for almost 50 years. Year after year I looked at their fine collection, including this Teniers, so I knew the painting well. Ellen Bernt died in September 2002, and their two daughters decided to divide their beautiful home in the Mottlstrasse into two apartments, so that they and their families could live there in the house they love. Such renovations are costly, and both Walther and Ellen had recommended that if the daughters had to raise funds at any time they should first sell the Teniers. Isabel and I knew this because when we visited the daughters on June 19, 2003 they told us of their plans and hopes that the Teniers would do well at auction. I assured them that I would be bidding on that painting and believed that there would be a great deal of interest. We would do our best to make sure that it would do well.

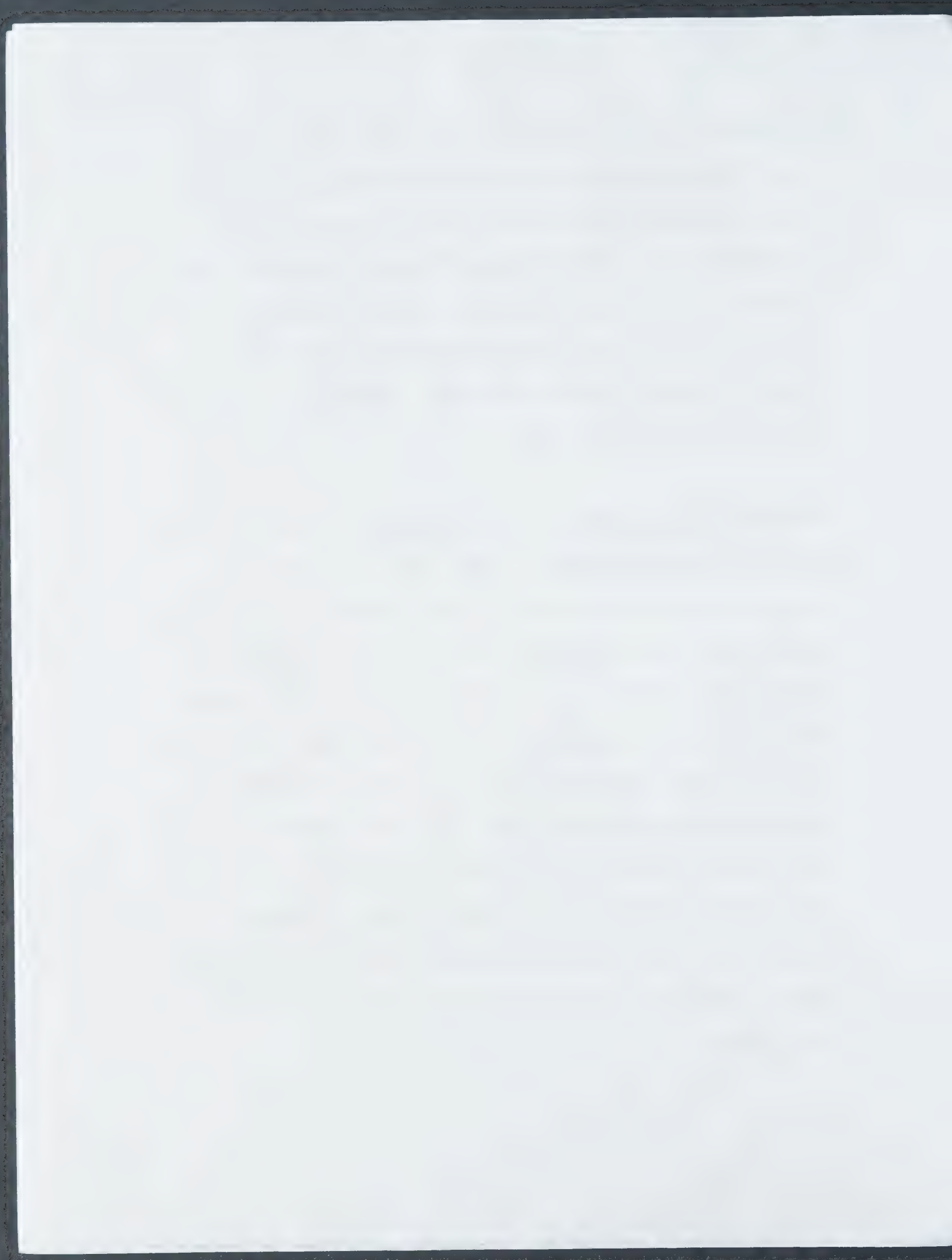
In discussions before the sales in July, it became clear that many dealers were anxious to buy the Teniers. I believed that the dealer most likely to be able to sell it easily was

July 03



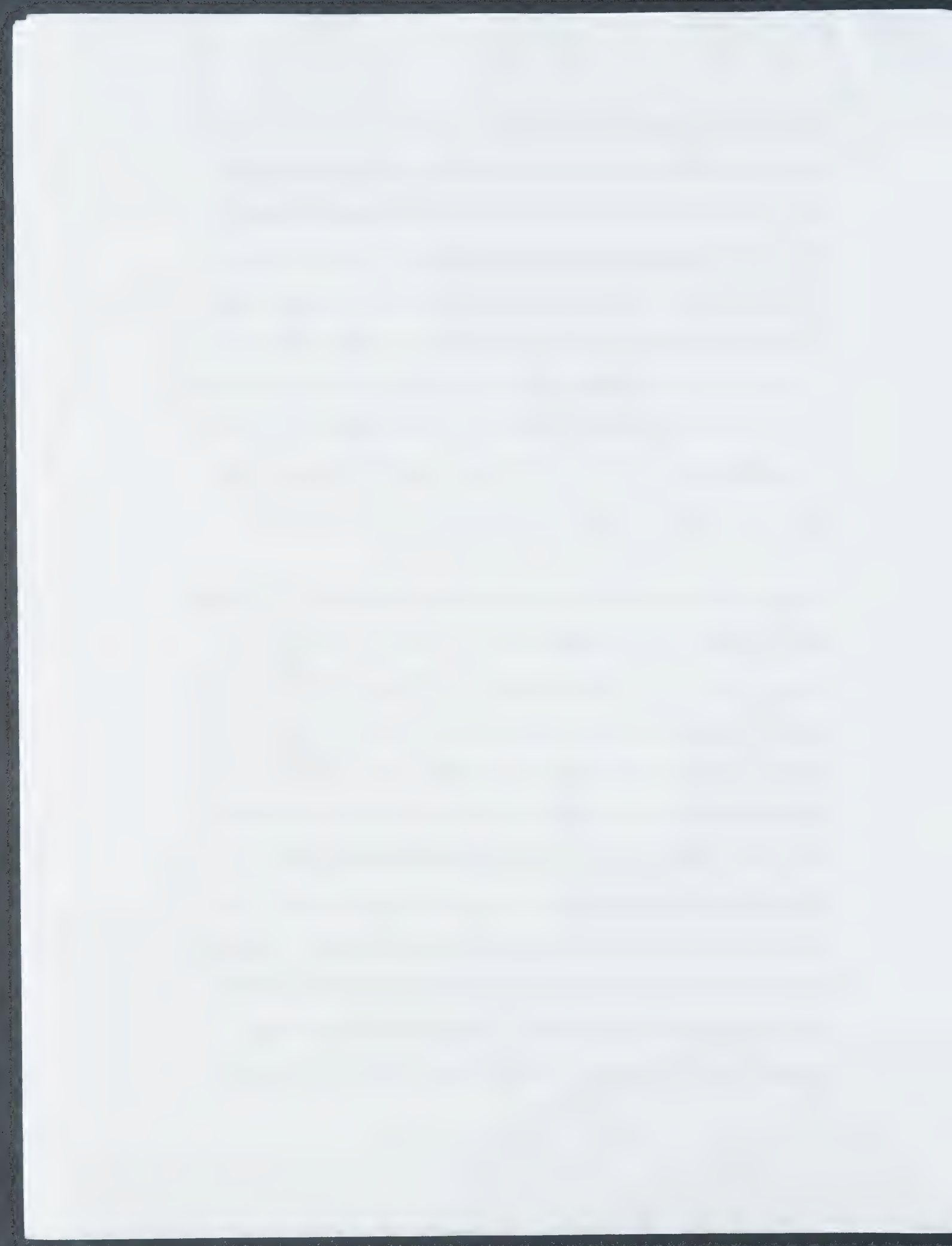
Konrad Bernheimer who owns Colnaghi's in London as well as a splendid gallery in Munich. When Otto Naumann and I discussed this with Konrad the day before the sale, he explained that he knew of several potential customers in Germany, and with its Bavarian provenance, it would be most fitting for the painting to return there. Otto often bids with his good friend Johnny van Haeften, one of London's most distinguished dealers. But we could not involve Johnny because he had agreed to bid with Richard Green, a very aggressive London dealer, who insisted on a half share. So the three of us, Otto, Konrad and I decided to bid jointly.

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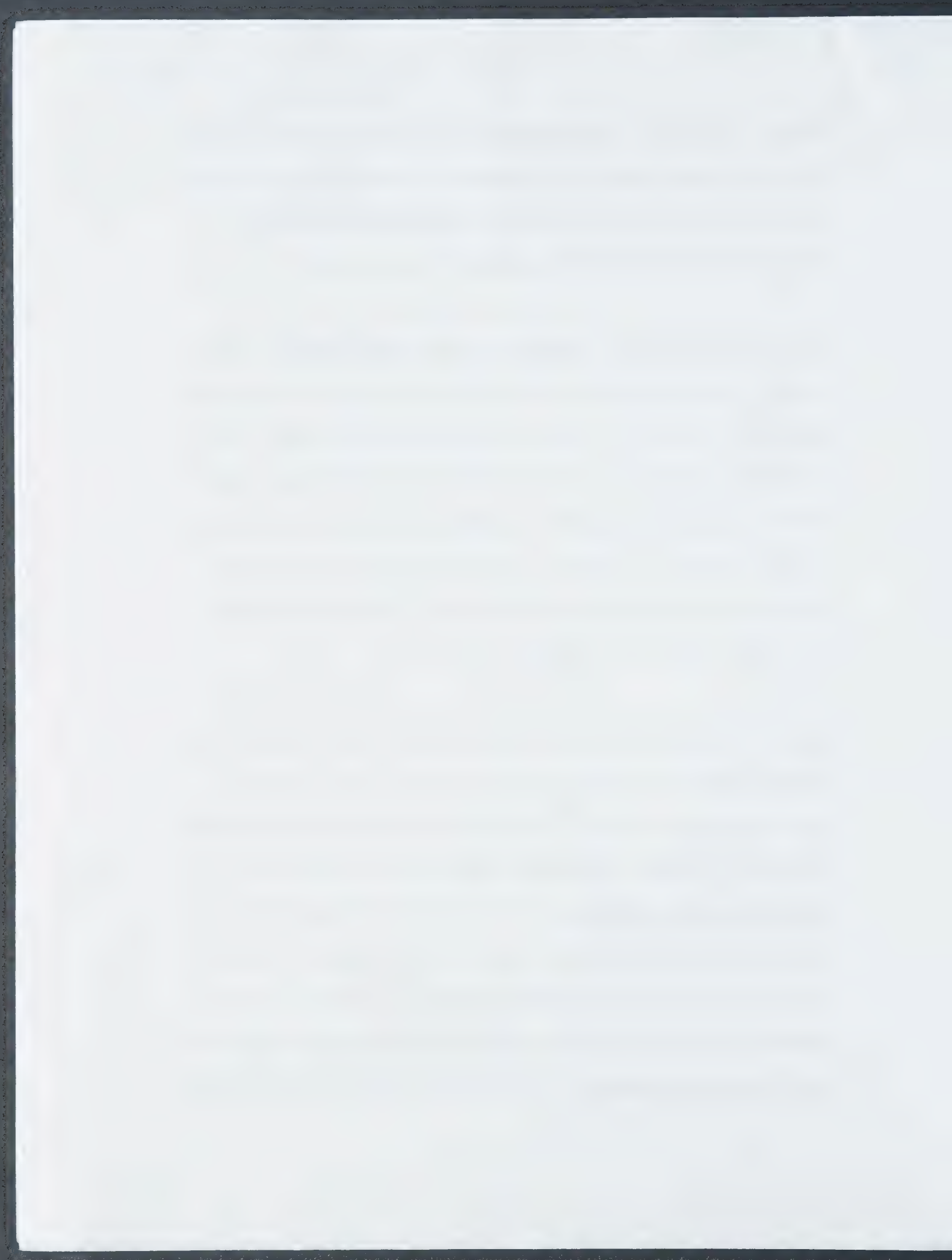
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In December of 2002 Robert Noortman asked Otto and me whether we should bid on this Rembrandt together as we had tried to purchase the Rubens. But the more Otto and I thought about it, the less we liked it. The reserve was said to be £3 million, a high price it seemed, for Rembrandt's most boring self-portrait. Then, the day before the sale, Noortman again talked to Otto and me – with my son David listening carefully – and forcefully made the argument that this was likely to be quite easily sold – particularly if we just put it away for a year or so. We all knew that together we had four far better Rembrandts which have not been easy to sell, but Noortman is a superb salesman, and we agreed to go to a hammer price of £4.2 million, with Noortman bidding. Just before the



sale I wished him luck and he invited all of us for lunch, if he was successful. I wasn't certain whether or not to look forward to lunch. Noortman was sitting in the front row, close to Henry Wyndham, the auctioneer, whom he had advised that we would be bidding together. Next to Noortman were his two sons and close by were Isabel, David and Helena Bader, a serious eight year old interested in auctions. Otto and I were on the other side of the aisle, where we were able to watch Noortman and also the bank of Sotheby's staff – including George Gordon and George Wachter – taking telephone bids. At 10:56 Wyndham opened the bidding on lot 19 with \$3 million. Noortman went on to £4.2 million as agreed, but bidding continued rapidly by telephone, ending at £6.2 million on a bid from Stephen Wynn, a casino operator in Las Vegas. Wynn has long been interested both in major old master and impressionist paintings, and in 1998 had purchased a Rembrandt portrait of a man in a red coat and a Rubens from Otto and me. He has sold both since then, and the man in a red coat now belongs to Noortman. Sadly, Wynn's eyesight is very poor and that may explain his buying this bland portrait for so high a price.

The only other paintings of real interest to me were a pair of great Vernets, sold together as lot 65, the last lot of the sale. Usually I am not interested in French paintings, but these are such beautiful works; a sunset and a shipwreck, ordered from the artist in the summer of 1772 by the King of Poland. When difficulties with payment arose, Lord Clive of India purchased the pair in the frames picked by Vernet, for 400 louis, the price quoted to the King of Poland. And the paintings remained in the possession of Clive's family until 12:15 that Thursday noon.



Naturally this magnificent pair should go to a museum, but who could sell it? Certainly not I, from Milwaukee, and probably not Otto in New York. Loathe not to have had any hand in the purchase of these beautiful painting, I turned to Konrad Bernheimer and offered the same arrangement I have with Otto and two other dealers; if successful I would pay for them and Konrad would sell, with us splitting the profit. At first we agreed that Konrad would bid to £1.5 million, but when a higher bid was made I quickly asked Konrad, who was sitting across the aisle, to go to £2 million. But even that was not enough, and Konrad was the underbidder when the hammer fell at £2.2 million.

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3 a London
Dust
Teniers 1

The second week of July 2003 was another interesting auction week in London. On Wednesday the 9th Christie's had two paintings of great interest to me; lot 18 was a David Teniers interior of an inn which, but for its history, would have been fairly estimated at £150,000. Since about 1700 it had belonged to the Wittelsbach Princes and Electors of Bavaria, then by inheritance to the King of Bavaria. In 1836 King Ludwig I transferred it to the newly built (Alte) Pinakothek where it remained until August 1938. Perhaps directed by Hitler who preferred early German paintings, the museum decided to deaccession it. Fritz Nathan, a dealer in Zurich bought it directly from the Pinakothek and sold it to his friend, Walther Bernt in Munich. I first met Walther and Ellen Bernt in 1954 and visited their home every June for almost 50 years. Each time I had the great pleasure of looking at their fine collection, including this Teniers, so I knew the painting well. When Walther died, his widow, Ellen remained in their beautiful home in the Mottlstrasse until her death in September 2002.

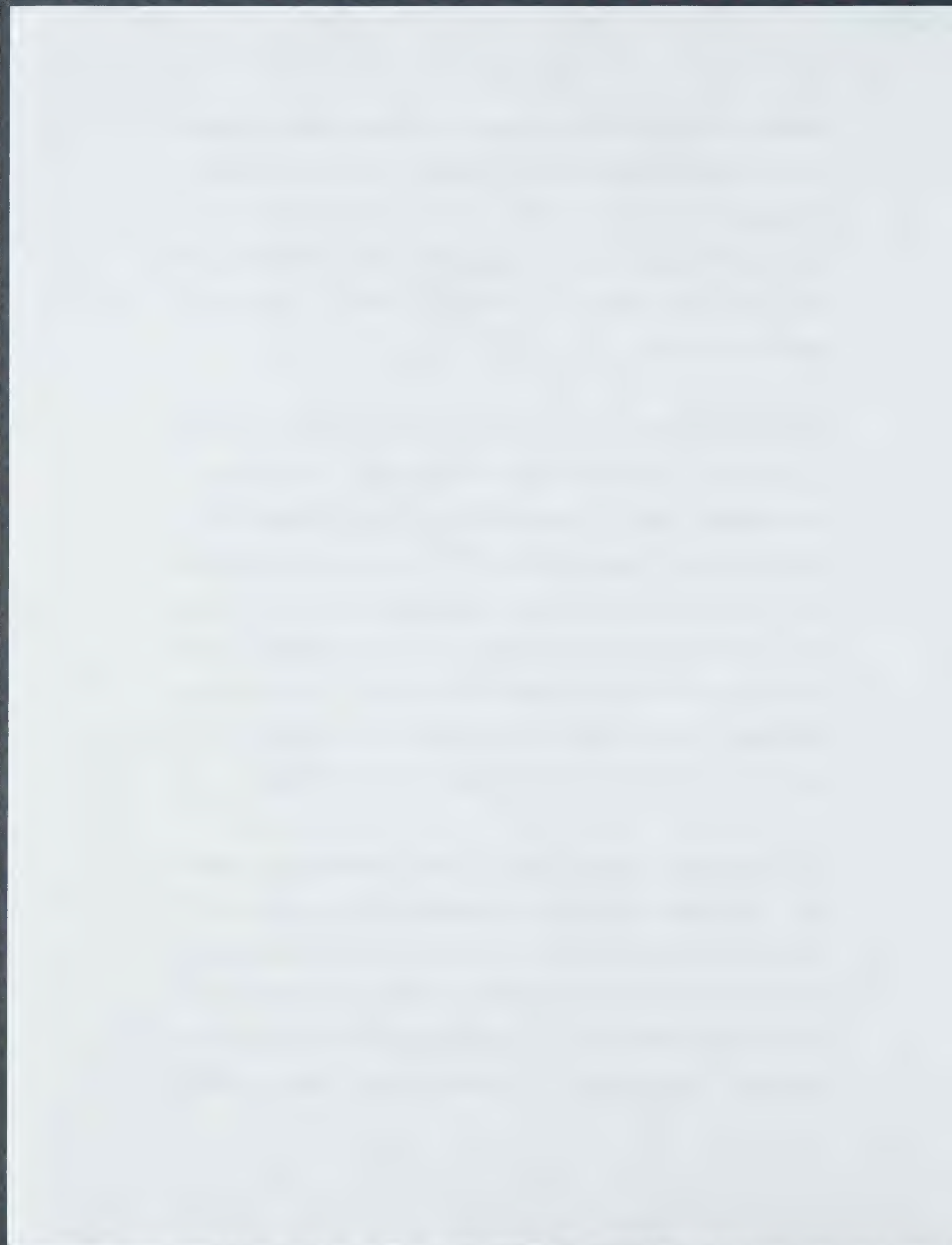
Their two daughters decided to divide the family home into two apartments so that they and their families could live there in the house they love. Such renovations are costly,



and both Walther and Ellen had recommended that if the daughters had to raise funds at any time they should first sell the Teniers. Isabel and I knew this because when we visited the daughters on June 19, 2003 they told us of their plans and hopes that the Teniers would do well at auction. I assured them that I would be bidding on that painting and believed that there would be a great deal of interest. We would do our best to make sure that it would do well.

In discussions before the sales in July, it became clear that many dealers were anxious to buy the Teniers. I believed that the dealer most likely to be able to sell it easily was Konrad Bernheimer who owns Colnaghi's in London as well as a splendid gallery in Munich. When Otto Naumann and I discussed this with Konrad the day before the sale, Konrad explained that he knew of several potential customers in Germany, and with its Bavarian provenance, it would be most fitting for the painting to return there. Otto often bids with his good friend Johnny van Haefen, but we could not involve Johnny because he had agreed to bid with Richard Green, a very aggressive London dealer, who insisted on a half share. So the three of us, Otto, Konrad and I decided to bid jointly.

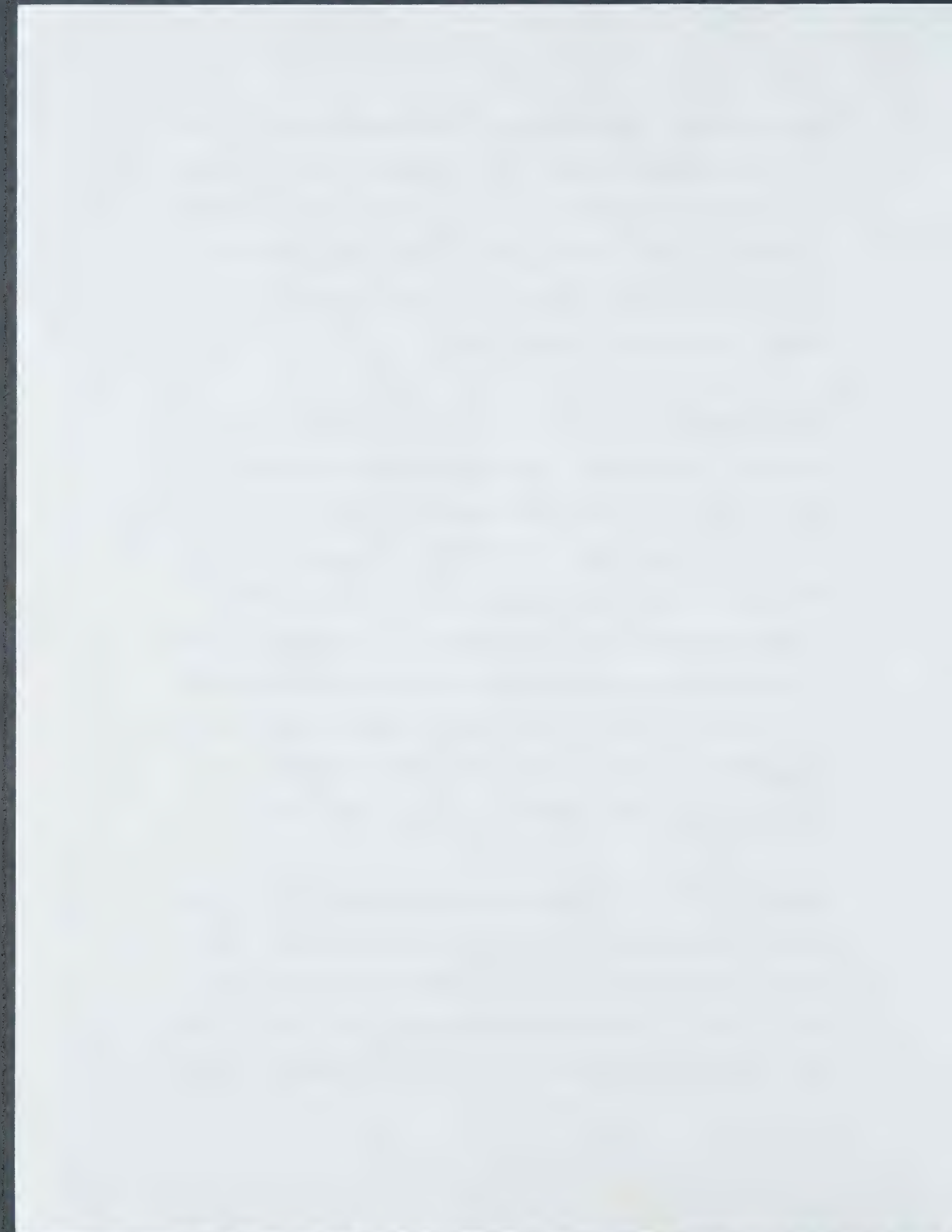
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3 ~~3~~ Lievens Dorotheum

~~1-50~~

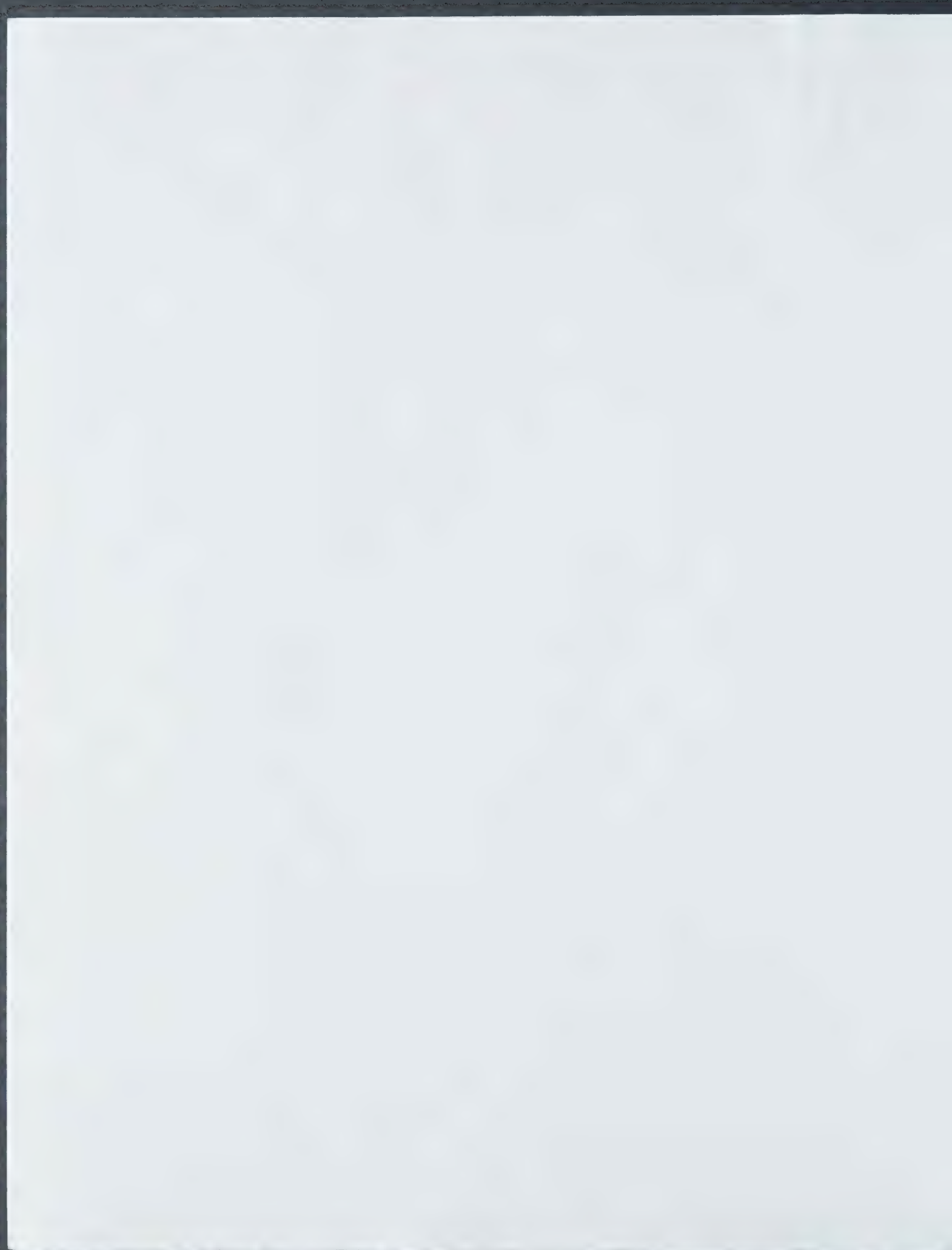
It doesn't happen very often that I am really happy that a painting at auction "got away". Not often, but sometimes. So it was at 4:30 in the morning on Wednesday, October 1, 2003 when a very pleasant lady from the Dorotheum in Vienna called me at home to bid on lot 85, a portrait of a man in profile, painted by Jan Lievens in Leiden around 1630. Isabel and I had examined the painting carefully at the Dorotheum in June and Dr. Wolf, the Director of the auction house, had explained that it came from an Austrian nobleman who had no idea what the painting was. But there was no question that it is a fine Lievens and in the catalog Dr. Wolf illustrated it with a photo of my painting of *Rembrandt's Mother* by Lievens, painted at about the same time.

The young lady on the telephone told me that there were no less than 13 bidders on the telephone. Bidding started modestly enough at 12,000 Euros and climbed very rapidly to 120,000 Euros where I stopped bidding, but then listened for what I thought was the final result which was 650,000 Euros, a result that was accompanied by applause. I told the young lady that I presumed that Richard Green was bidding and she replied that she could not tell me that, but that she could tell me that it was correct, Richard Green was bidding, and Johnny van Haeften was also.

Of course I was happy about the result because I have four works by Lievens at home which I like very much better and Queen's University has two better works that we have given them.

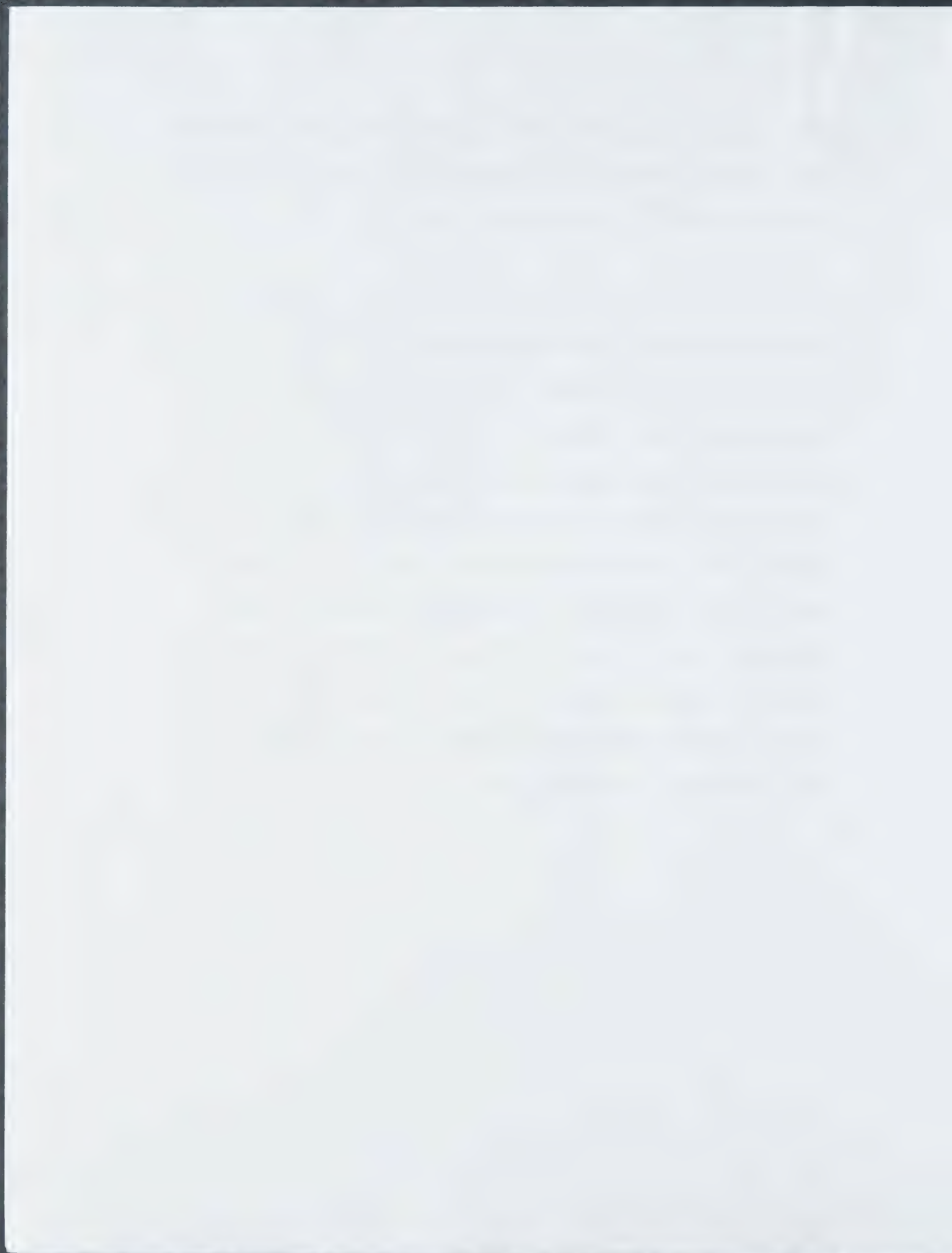
Lievens Dorotheum
October

03



After the telephone call I was able to sleep soundly for another two hours after reflecting that this Lievens cost about as much as I had to pay for the wonderful Drost self-portrait at Christie's on July 9, 2003 and of course there is really no comparison.

The next day I learned about an amazing sequel to the bidding. Among the telephone bidders were Richard Green, Lucca Baroni and Johnny van Haeften and the hammer went down when Johnny bid 650,000 Euros. A few minutes later, unbeknownst to me at the time, the auctioneer re-opened the bid. Lucca Baroni had been bidding on his cell phone from Florence and the girl talking to him had misunderstood him, thinking that he would not go higher than Johnny's bid of 650,000 Euros. But Baroni called back and the Dorotheum called both Richard Green and Johnny van Haeften to tell them that the bidding was being re-opened and it was finally knocked down to Lucca Baroni for 760,000 Euros which means that Baroni has to pay a total of 912,000 Euros, about \$1 million for this competent painting which is certainly not Lievens' best. Johnny was furious but I think that he should really be happy not to have to pay that amount for a painting which might not be all that easy to sell.



31
3f as a October

Bredius 515

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From October 2003 to May 2004 the Museum of Fine Arts in Boston and the Art Institute of Chicago had an important exhibition entitled *Rembrandt's Journey* showing many works by Rembrandt the painter, the draftsman and the etcher.

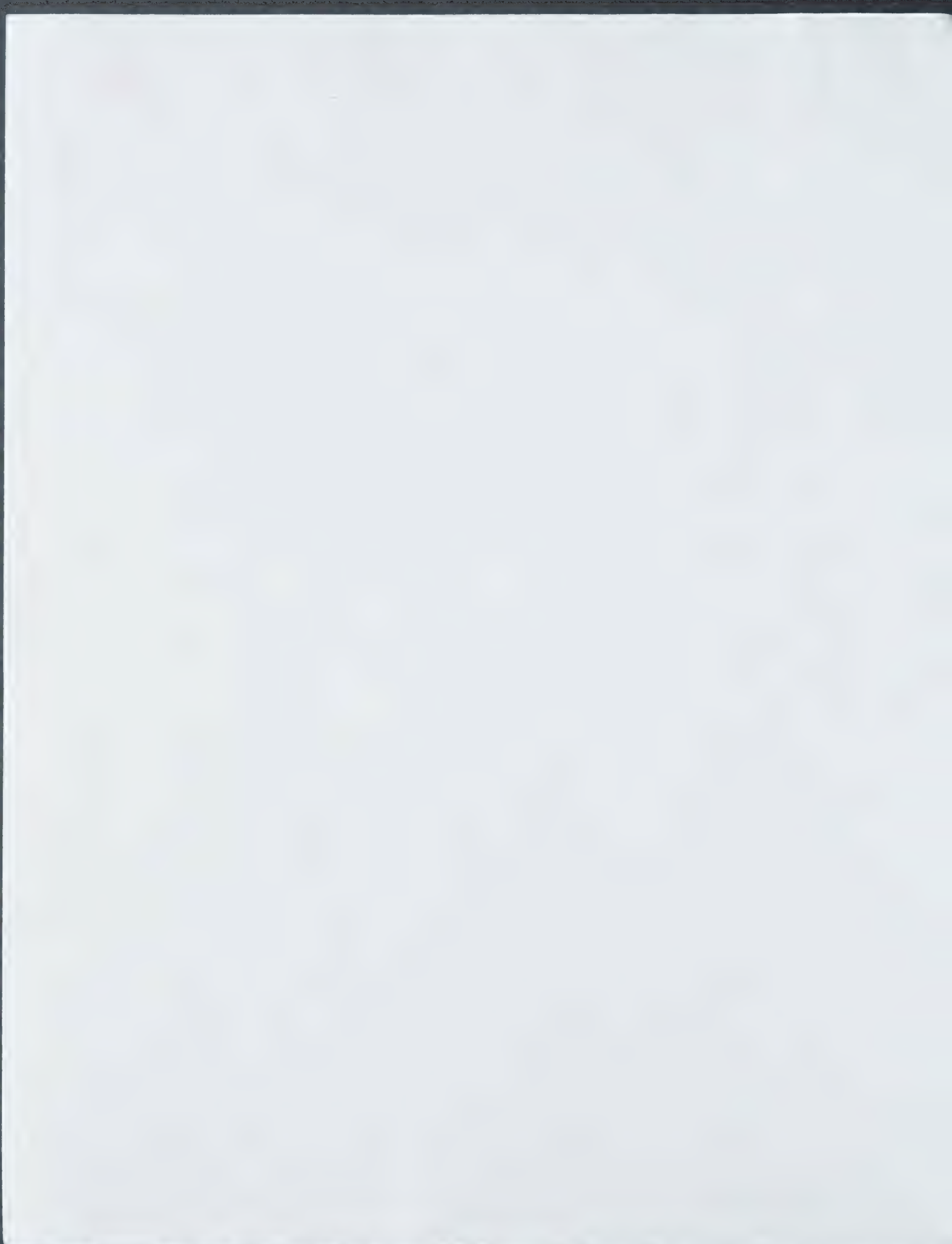
Whenever I look at catalogs of Rembrandt exhibitions I check who the lenders are. Museums are unlikely to sell their works of art; individual lenders might.

There were three privately owned paintings in this great exhibition. The first, No. 31, I knew well. It is the bust of an old man of 1633, a tiny oil on paper, laid down on panel, RRP A-74. Richard Feigen, the well-known New York dealer, had sold it to Saul Steinberg in New York in 1986 and then it came up at Sotheby's New York sale in January 1997 where it was bought by a collector in Japan. It is a tiny painting, perfectly genuine, but I believe not as attractive as the painting of an old man, RRP C-22, that I had just given to Queen's University.

The second privately owned painting was a small masterpiece, only 16 x 21 cms., oil on panel, Bredius 515, to be described in RRP Vol. V. That painting was owned by the Aurora Art Fund and was certainly of such beauty that it was worth considering carefully.

The third painting, owned, I believe, by a collector in Boston, was the last painting in the exhibition, No. 216, the Apostle James, signed and dated Rembrandt f. 1661. In the exhibition it hung close to the second last

04



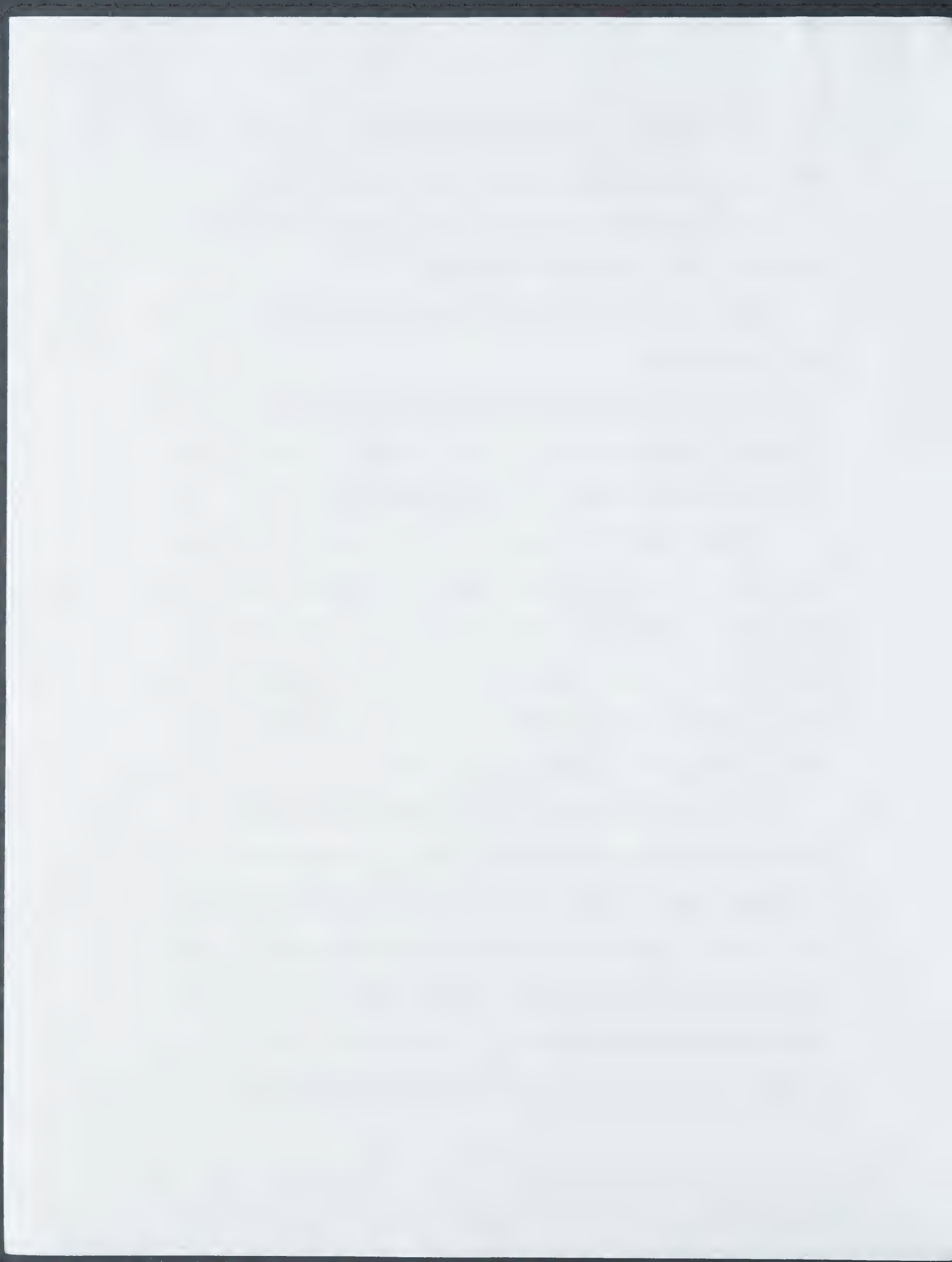
painting, a Rembrandt self portrait of 1659, in the National Gallery of Art in Washington, perhaps the finest painting in the exhibition, and the comparison was very hard on the Apostle James. I had seen that painting several times before and I simply do not like it.

That left Abraham and the Three Angels, signed and dated 1646, for careful consideration.

I discussed this with Otto Naumann, who knows Gerald Stiebel of Stiebel Ltd., who had arranged for the loan. Otto said that Stiebel was both able and straightforward and that he would speak to him.

When he told me later that he had offered \$6 million I said that this seemed much too low and that he should go very much higher, subject to our examining the painting very carefully. Of course we soon made the much higher offer and the answer came back very quickly: The painting is yours at the price offered plus 10%, provided we can work out all the delivery details, with hand over after the exhibition ended in Chicago in May.

The provenance of the painting is most impressive. It was probably first mentioned in a transaction in March 1647 in which one merchant agrees to exchange diamonds, silverwork and several paintings for a supply of ropes, masts and iron. Among the paintings was an *Abraham and the Three Angels* by Rembrandt. Then, in 1669 it had belonged to Ferdinand Bol, Rembrandt's student, and to Jan Six in whose sale in 1702 it was lot 40. It had then belonged to Benjamin West and several well known English collectors, of



which Sir Thomas Baring was the best known. In 1923 it was acquired by Walter and Catalina von Pannwitz. Around 1950 Catalina von Pannwitz established the Aurora Trust and in 1986 the painting was placed into the Aurora Art Trust Fund. Thus, there was no concern whatever about where the painting had been during the last war. The Art Fund was owned by the Pannwitz descendants, one of them in Argentina and another ^{in England} ~~the Earl of~~ Chichester. Barry Kessler, Trustee of the Aurora Art Fund in New York, confirmed that Gerald Stiebel, as art advisor to the trust, was authorized to sell the painting. Where to transfer the painting became a bit complicated and finally we agreed that the invoice would be written 'CIF Chicago' which would allow the painting to be picked up there on Monday, May 10th, the day after the exhibition ended and taken directly to one of the country's best restorers, Nancy Krieg.

Otto called me the next day to tell me that Nancy Krieg had begun cleaning the *Abraham* and that it was clear that it would be much improved. By Friday, the 14th, the cleaning was complete, Otto had acquired a fine little frame and was ready to offer it to interested customers and on May 27, 2004 Otto e-mailed me, "This is the most precious and beautiful object I have EVER handled."

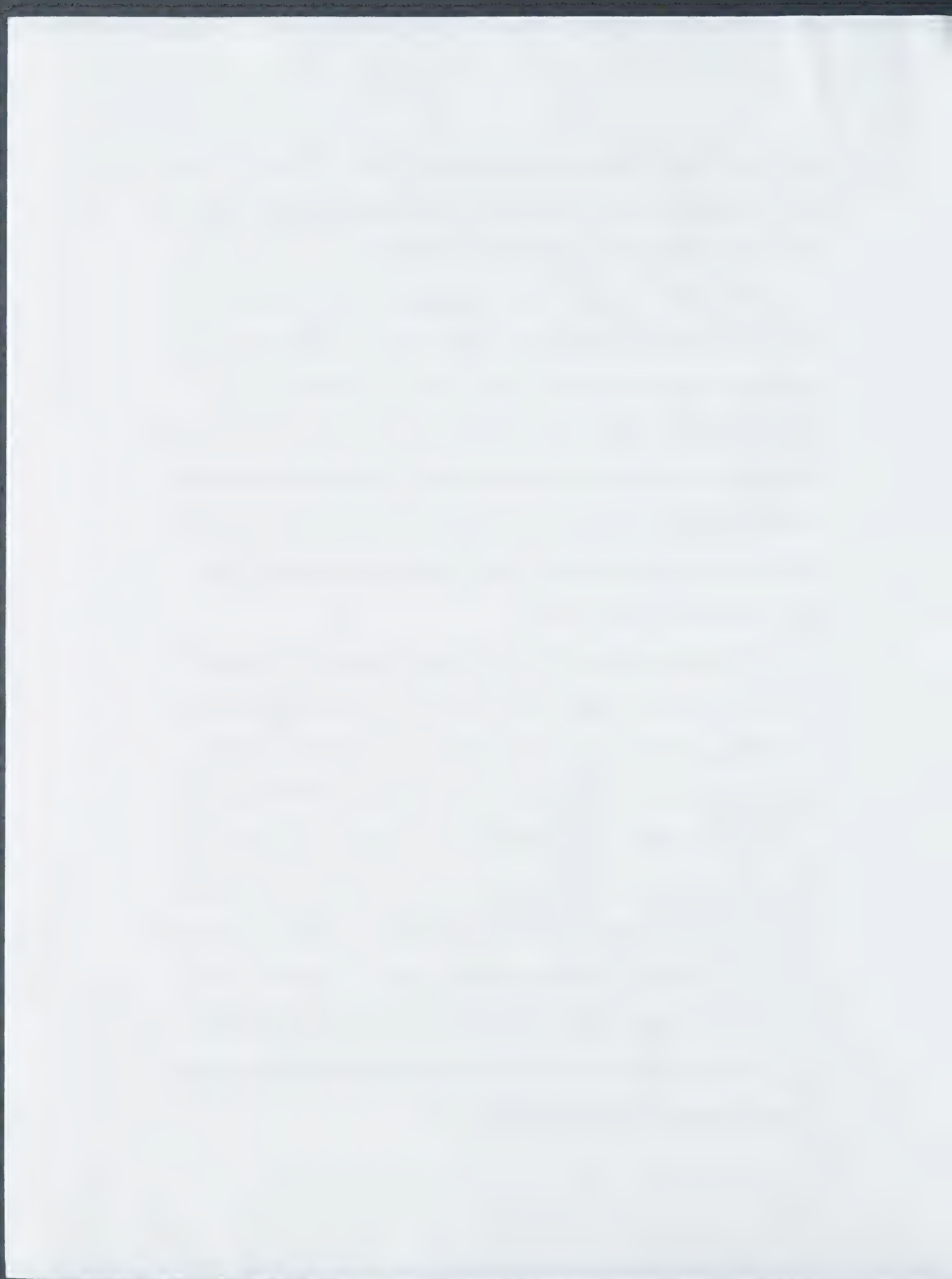
Isabel and I first saw the painting in Chicago, together with David de Witt and Janet Brooke, the Director of the Agnes Etherington Art Centre, on Sunday, March 14th. Before that I had of course discussed the quality of the



painting with Otto Naumann and Bill Robinson (at Harvard), both of whom liked it immensely. So did I, realizing how much improved the painting was likely to be when cleaned and placed in a fitting frame.

Rembrandt's vision of the visit to Abraham was very different from mine. I always thought of the three angels as being messengers from God, but Rembrandt depicted the central angel from whom light emanates so wonderfully, as God himself. While the painting is tiny in scale it is executed very freely and really looks like a finished work. Traditionally the scene has always been placed during the middle of the day, but surprisingly here it is just at sunset, almost in darkness. That makes the light from the central figure appear all the more stunning.

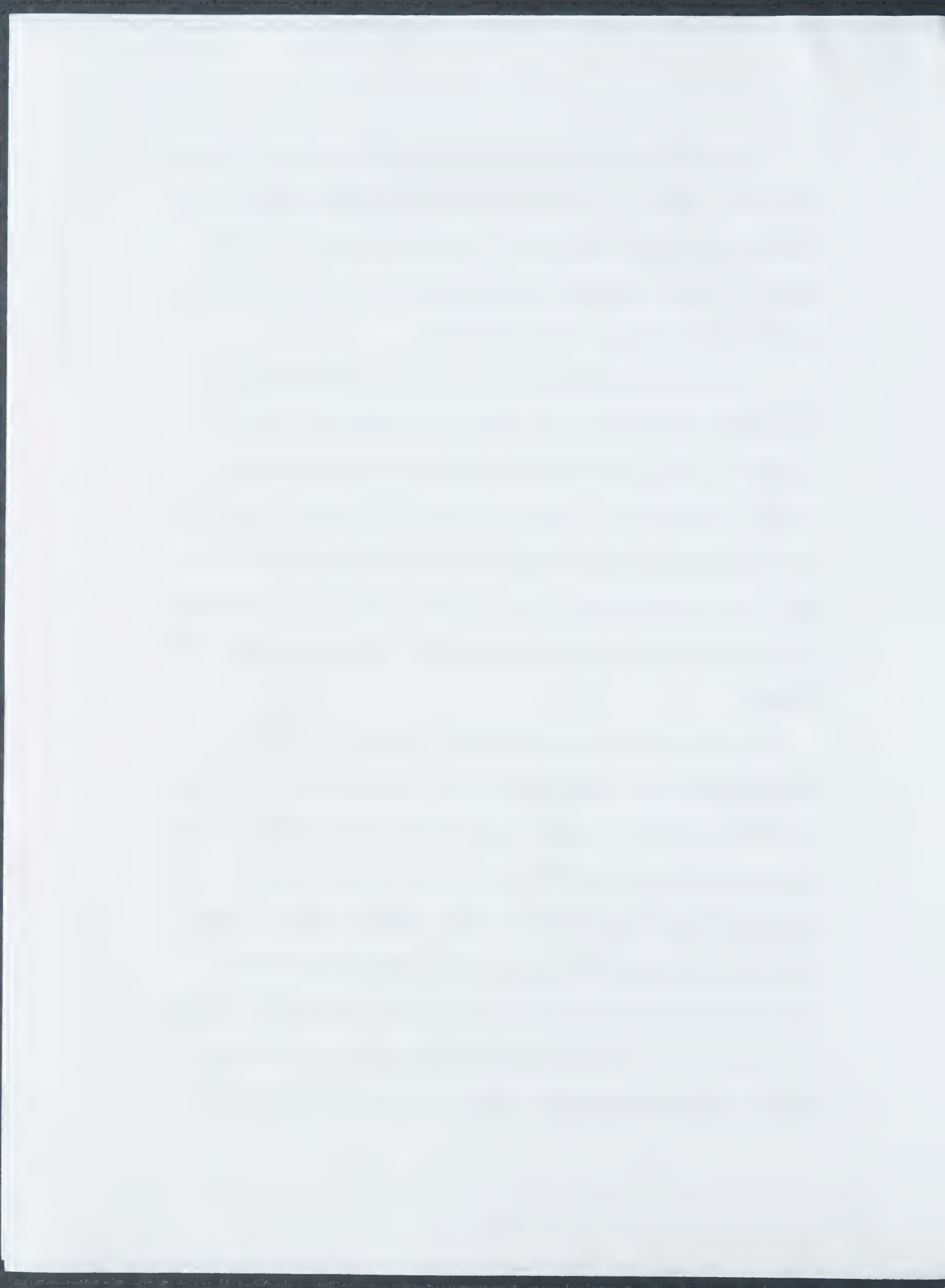
The Rembrandt Research Project examined the painting in August of 1971 and then again in May of 1992. On January 15, 1999 Professor Ernst van de Wetering, the remaining member of the original RRP, sent Gerald Stiebel a 22 page report which was to become the entry for RRP Corpus, Vol. V. In that letter Professor van de Wetering wrote, "This is to enable them [the owners] to propose corrections or additions for which we will be grateful and to react on our opinions." In the report, Ernst van de Wetering had some reservations, particularly about the condition, stating "Condition: good insofar as can be assessed through the thick varnish layer. No clear paint loss can be observed." Now of course, with the painting cleaned, we can see so clearly how excellent the condition is. (Fig. 1)



When Otto showed this painting to Professor Ernst van de Wetering in Amsterdam in November 2004, he had no doubt about the authenticity and condition of the painting, and revised the entry for Corpus Vol. V and the catalog of the great 2006 Rembrandt exhibition in Amsterdam and Berlin, celebrating 400 years since Rembrandt's birth.

Two dealers, Konrad Bernheimer in Munich and Richard Feigen in London, decided to exhibit this painting in their galleries. Eventually, in April 2005, an old customer and friend of Otto's, Mark Fisch, decided to purchase a two year option which I have little doubt he will exercise. In the meantime, the painting is being admired in the Metropolitan Museum and will be in the great Rembrandt exhibition⁵. Mark Fisch has purchased many great old masters from Otto before, and this will, I believe, be the jewel of his collection.

Ernst van de Wetering visited us for two days in May 2005 and surprised and delighted us by telling us that he now believes that two works, an *Old Man in Profile* (Bredius 261, fig.2) and the *Bearded Old Man* from the Erickson collection (Bredius 295A, fig.3) were really late works by Rembrandt. I had bought the first as a 'circle of Rembrandt' from Sotheby's in New York in May of 2000 and the second, described similarly from Christie's in London in 1995. I had really loved that painting since hearing about it in Professor Jacob Rosenberg's lectures at Harvard in 1948 and seeing it illustrated in his book and then, in the Erickson sale at Parke-

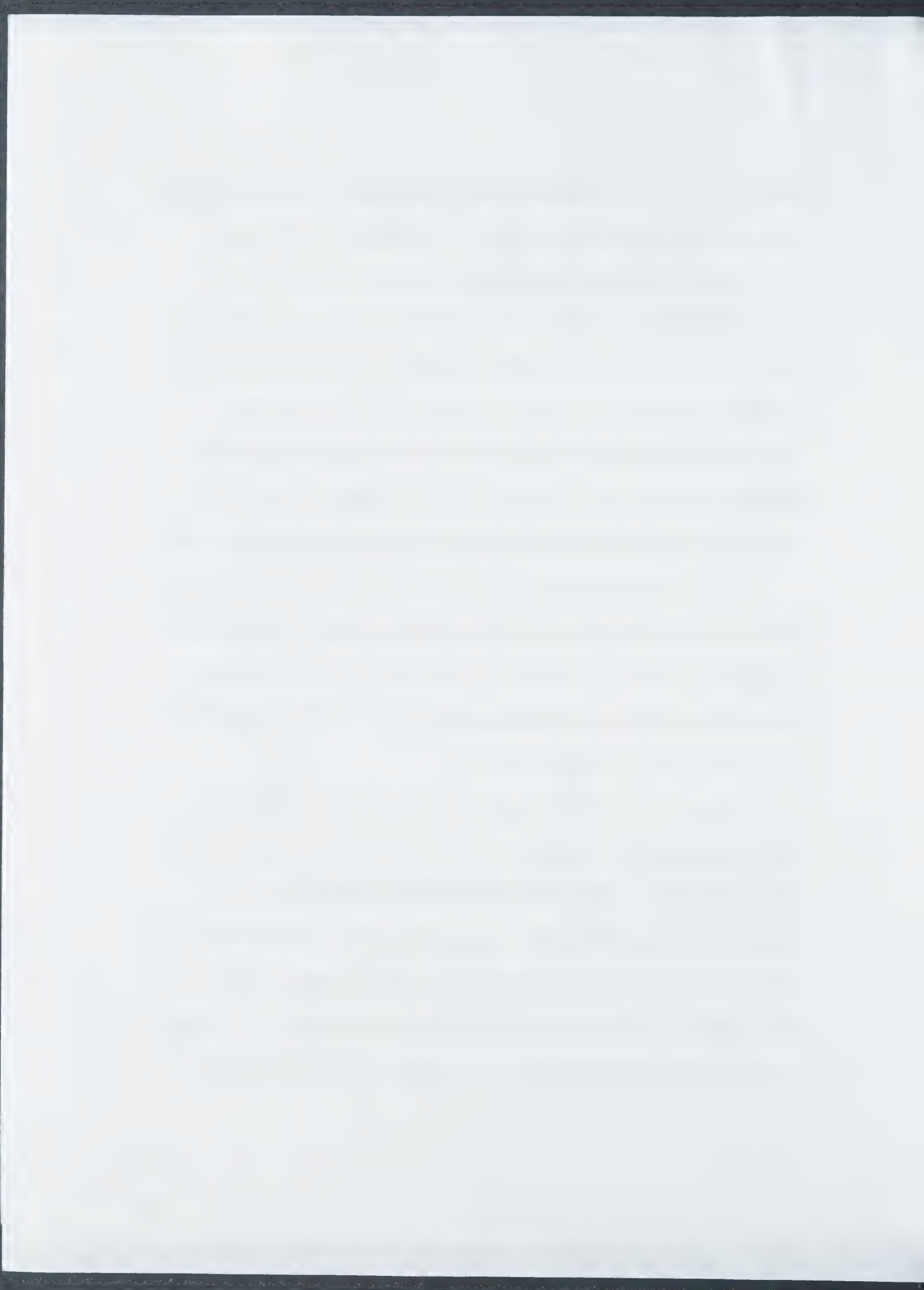


Bernet in 1961. It is one of two paintings I have given to my son Daniel, and of course he is also very happy about the re-attribution to Rembrandt.

Would we loan these two paintings to a small exhibition of re-attributed paintings in Amsterdam, Professor van de Wetering asked, and then to the great Rembrandt exhibition of 2006? Of course we agreed, and an exhibition of just four re-attributed paintings opened in Amsterdam's Rembrandthuis in September 2005. Two of the paintings had come from Milwaukee, one from Detroit (Bredius 366) and the fourth, a painting of a maid of ca. 1640, was auctioned by Sotheby's in New York in January 2006.

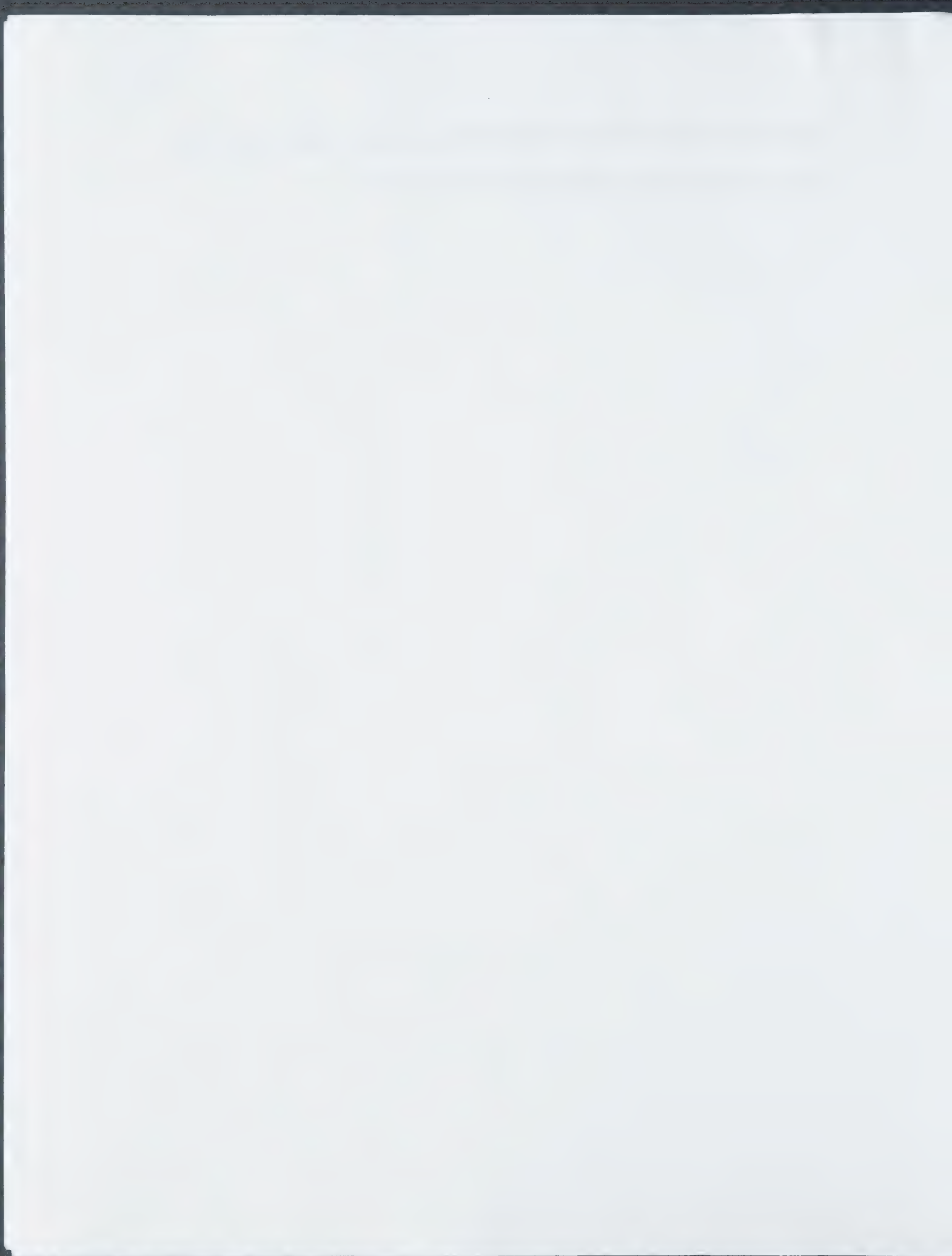
That was a singularly interesting painting, which I had thought about for over two years, ever since Professor Sumowski had given me a small color transparency sent to him by Sotheby's. Since then it has been carefully restored by Martin Bijl in Amsterdam, and Ernst van de Wetering concluded that it was a study of light by Rembrandt.

The cap was in wonderful condition and the rest was well restored. But I did not really want this for my own collection, I much prefer buying paintings in great condition, like Bredius 261, for a hammer price at Sotheby's of only \$125,000, rather than spending millions and worrying about condition for the rest of my life. Otto told me that he had never sold a painting that heavily restored and did not want to try and sell it if I bought it. Sotheby's had estimated this very modestly at \$3-4 million and Tom



Kaplan, a New York collector, bought this for a hammer price of \$3.8 million.

A low price for a genuine Rembrandt of a beautiful cap.



Chapter VI

1-69

5a

Paintings by Great Old Masters

Perhaps the most exciting painting I ever acquired was a painting of a Lute Player sold by Sotheby's in New York in January 2001 for \$110,000 (Fig.)

Isabel and I had ^{gone} come to New York specifically hoping to buy a lovely, very dirty, unpublished painting of Tobit by Eeckhout (Fig.), signed and dated 1652. Eeckhout may have seen his friend Rembrandt's treatment of almost the same subject (RRP A3) painted in 1626. In Eeckhout's painting the old, blind Tobit is clearly fearful that his wife might have stolen the kid. In Rembrandt's version, Tobit regrets having accused his wife. During the auction preview I was bothered when Ben Hall of Sotheby's offered to take the painting down from the high spot where it was hard to see to show me its real beauty with the help of mineral spirits. I already knew how much I liked the painting but feared that he would do the same for others. Whether others had a good look at the painting or not I do not know, but I was able to buy it at the bargain price of \$30,000.

Of course we looked at all the other paintings in the preview and really liked one other, lot 179, the large Lute Player which was catalogued as Circle of Caravaggio and estimated at \$100,000-\$150,000. It certainly looked 17th century, not like a copy, but was marred by a thick, yellowed old varnish. I am no expert on Caravaggio, nor on any Italian baroque paintings, but as luck would have it, our friend Clovis Whitfield, who certainly is an expert, was at the preview at the same time. And so I asked him to look at lot 179. He was intrigued as I was, only with much more knowledge.

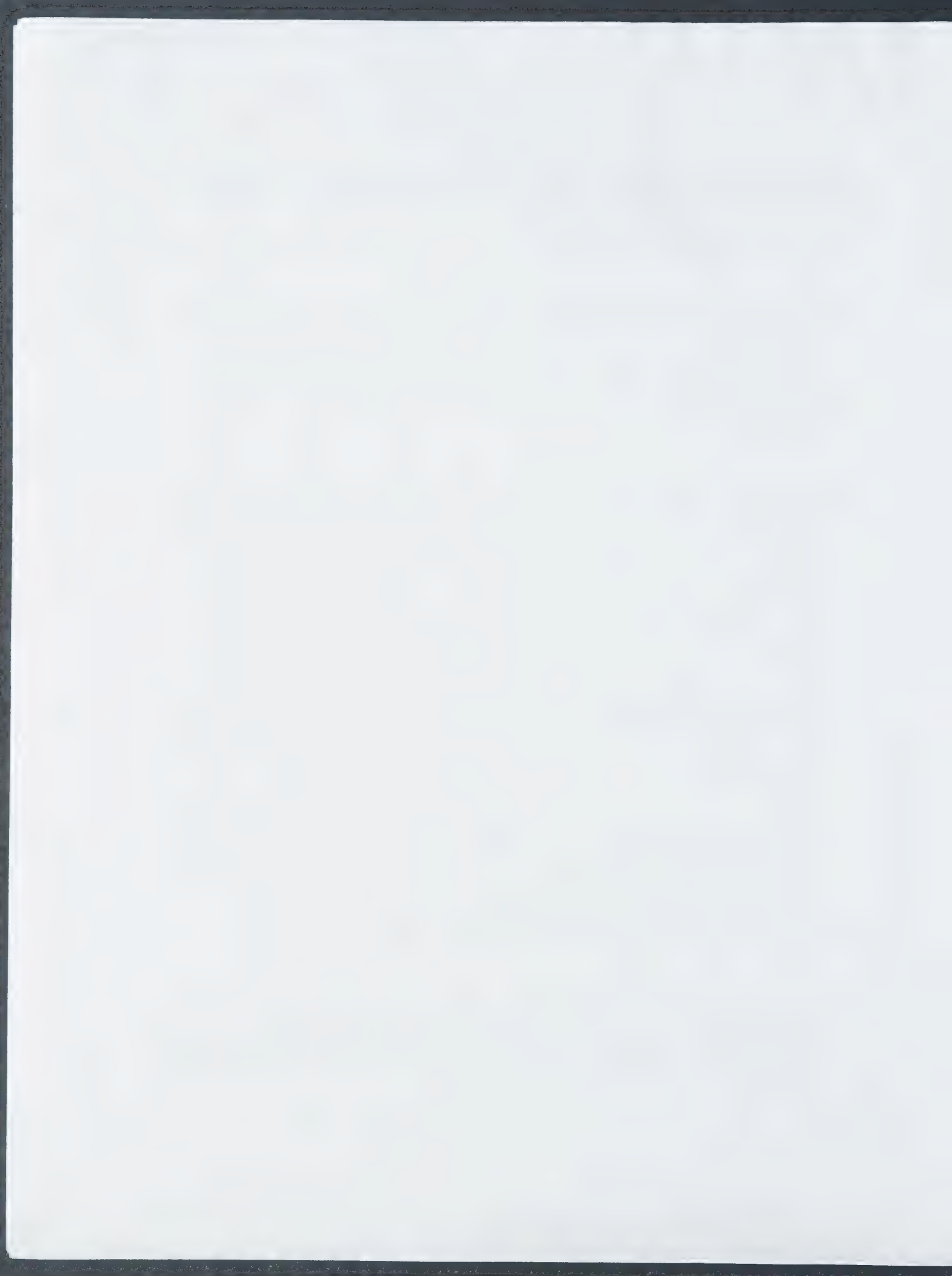
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We agreed that I would bid on the painting and if I was successful Clovis would handle the selling and we would share the profit.

Since then Clovis has worked immensely hard to trace the history of our Lute Player and to prove that it is in fact a work by Caravaggio – in fact, the work which Caravaggio himself considered his best.

Tracing the painting back to 1726 was easy. The nineteen year old Henry Somerset, 3rd Duke of Beaufort, bought it in Rome that year, as a work by Caravaggio. The Duke was on his Grand Tour when he spent the enormous sum of 30,000 scudi on art, 200 of these he paid for the Lute Player, which he sent to England. It remained in the Badminton collection of the Dukes of Beaufort, a collection which contained many fine works, until about 1960. Believed by experts to be a copy, it was sold to a London dealer, Marshall Spink and offered at auction as “after Caravaggio” at Sotheby’s, London in 1969 where it brought £750. It was acquired for a family in Athens, Greece looking for decorations for their home. On their deaths the contents of the home were sold and the Lute Player was bought by a dealer in London, who sent it to the Sotheby’s auction in New York in 2001. He must have been happy that I paid \$110,000 for it. So was I.

To trace this Lute Player back from 1726 to the time Caravaggio painted it around 1600, was more difficult. The Duke of Beaufort had bought it from Grand Prior Antonio Vaini,

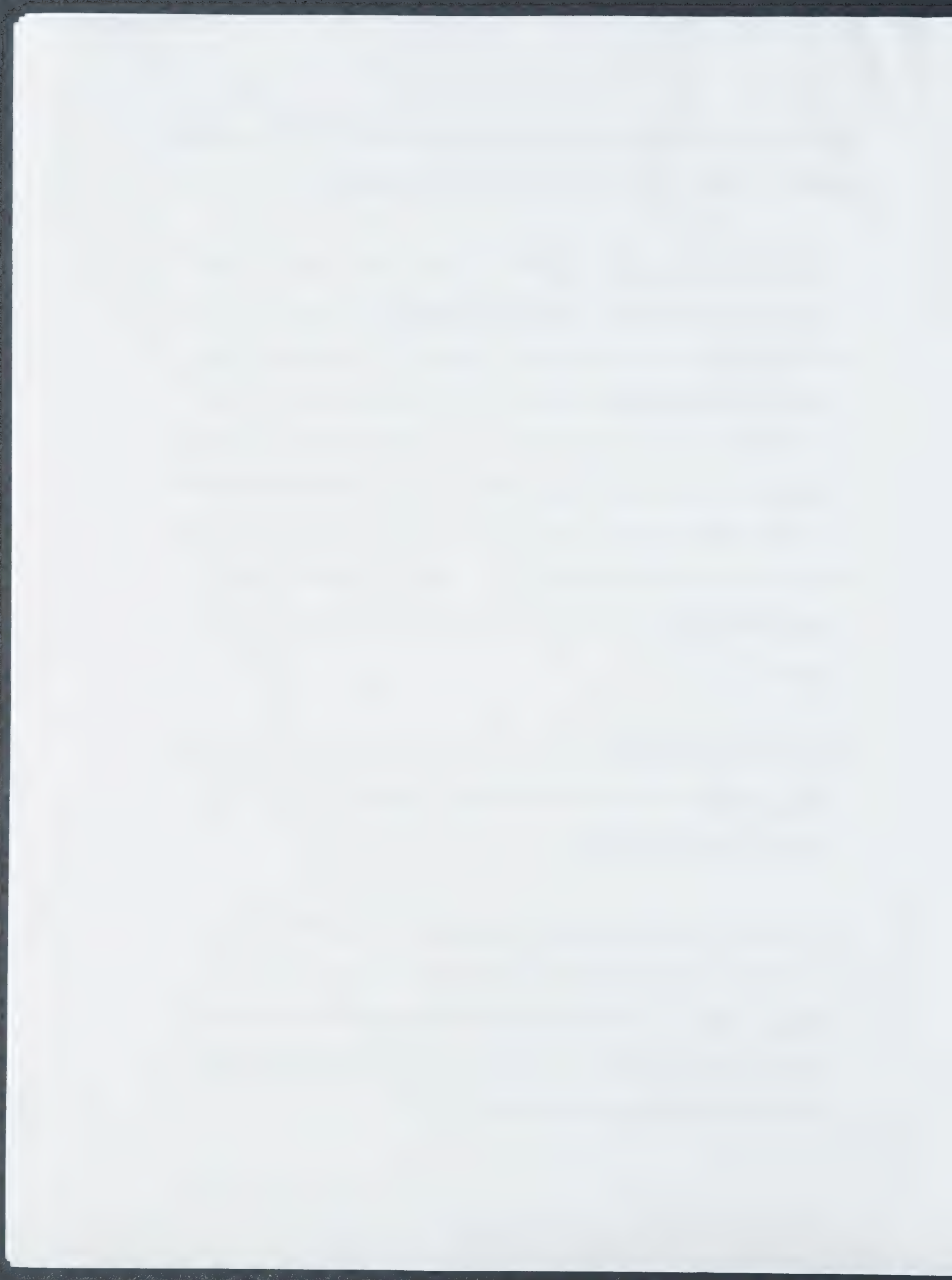


of the Jerusalem Order of the Knights of Malta, who sold a number of 17th century Italian paintings to the Duke. But we do not yet know how Vaini acquired it.

The problem is complicated by the fact that there are four versions of the Lute Player and, until quite recently, scholars believed that Caravaggio did not repeat himself. The prime version was believed to be the one in The Hermitage ^(Fig.), a painting that came from the collection of Vincenzo Giustiniani and was first mentioned in his inventory in 1638. A third version ^(Fig) owned by Wildenstein, is on loan to the Metropolitan Museum. A fourth version, similar to the painting in New York, is in a private collection in Rome. We now know that Caravaggio did occasionally repeat himself – albeit not three or four times, and that one original Caravaggio version was copied. Which of the versions are originals, which copies? And of the originals, which is the prime version and which Caravaggio's own replica?

Clovis believes that he found the answer in a dictionary of artists entitled Vite de' Pittori, Scultori et Architetti written by Giovanni Baglione, a painter in Rome in 1642. On p. 136 Baglione described the Lute Player:

“He also painted for the Cardinal [Del Monte] a young man, playing the Lute, who seemed altogether alive and real with a carafe of flowers full of water, in which you could see perfectly the reflection of a window and other features of that room inside the water, and on those flowers there was a lively dew depicted with every exquisite care. And this (he said) was the best piece that he ever painted.”



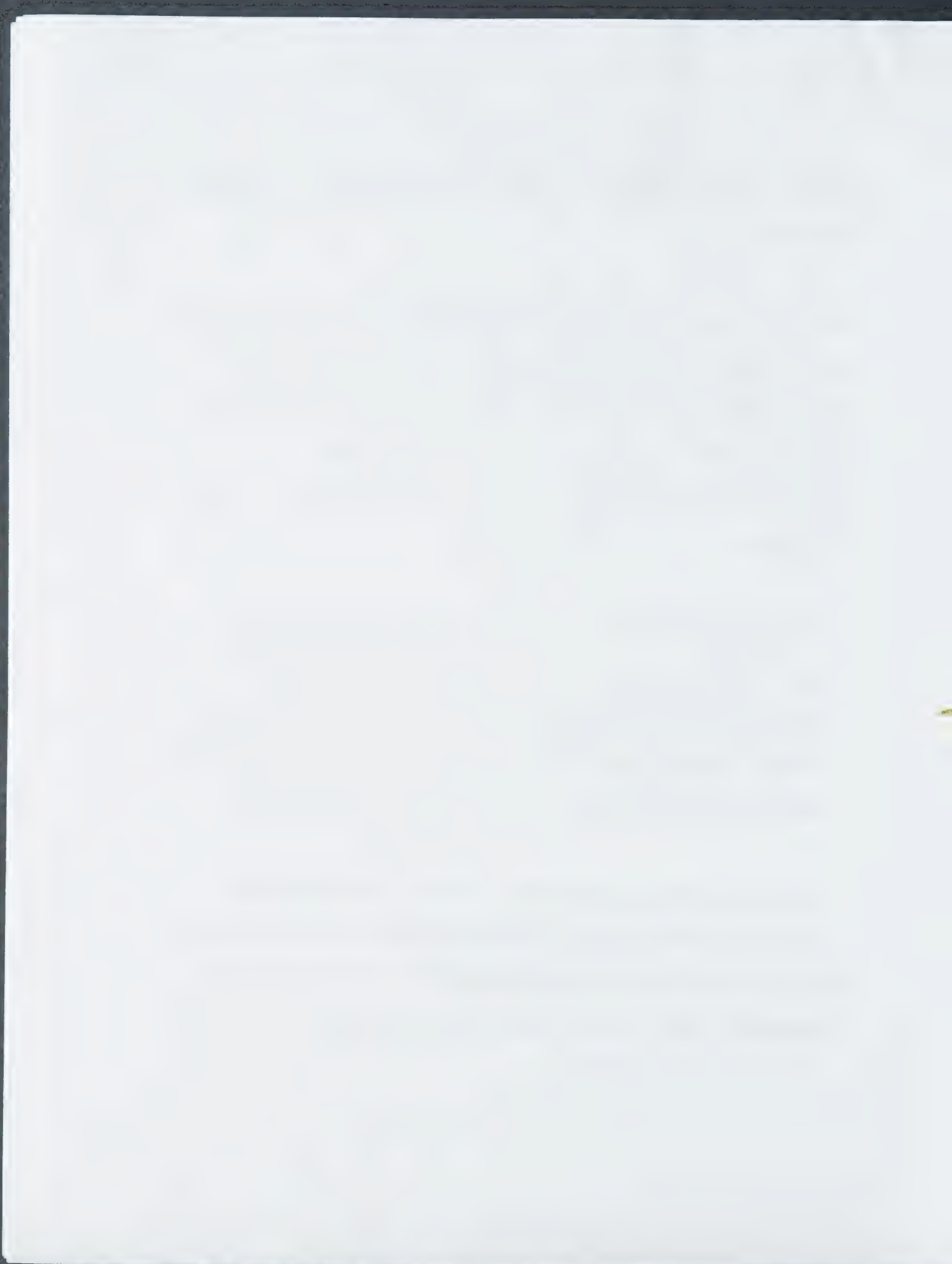
Only our version fits that description exactly, a carafe...in which you could see perfectly the reflection...”

How did Caravaggio paint this? Clovis enlisted the help of Martin Kemp at Oxford, the author of The Science of Art, which traces the connection between art and science.

Kemp published his conclusions in Nature (in the November 28, 2002 issue of Vol. 420). Caravaggio probably used a mirror-based device, and the result greatly impressed our painting's first owner, Cardinal Francesco Maria Del Monte, who invited Caravaggio to stay at his home, the Palazzo Madama.

Clovis of course has invited many experts to examine our painting, and also sent it to the museum in Berlin, for comparison with the Hermitage version then on view there. Sir Denis Mahon, the doyen of English experts of the Italian Baroque agreed that ours is by Caravaggio. At first he thought the Hermitage was the first version, but then agreed that Baglione's description fitted only our version which must therefore be the first.

One of Italy's greatest experts, Mina Gregori, agreed and wrote the entry for the catalogue of the exhibition where our painting was first exhibited publicly. That was a beautiful show of Italian still lives entitled “Stille Welt” in the Kunsthalle der Hypo-Kulturstiftung in Munich, held from December 2002 to February 2003.



Id

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Gui Rochat, a dealer friend specializing in French paintings, who recognized its quality, drew my attention to an enormous canvas - 66" x 92" - lot 24 in Sotheby's New York sale on January 22, 2004. The painting of *Lot and His Daughters* (Fig.1), attributed to Hendrick Bloemaert, had been sent to the auction by a club in Des Moines, Iowa, where it had hung in its dining room.

Although Isabel and I often go to New York auctions in January, we go only when there are paintings I feel I have to have, and there were none such that week. But the *Lot* intrigued me. The quality looked superb, not just the voluptuous daughters but also the wonderful still life with a large pitcher which reminded me of Adam Van Vianen and the fruit very much like Jan Davidsz. de Heem. The painting was very dirty and looked Flemish. I thought that it might be an early Johann Liss, an artist I like a lot. Years ago I had bought one of his greatest works at Christie's in London, but then was treated very unfairly by the British Heritage Committee (see chapter ___) and could not get an export permit. Perhaps this was another opportunity to buy a beautiful Liss.

I knew that my good friend George Gordon was going to conduct the sale, and then visit us for a restful weekend in Milwaukee. I called Sotheby's in New York and arranged with Ben Hall that he would call me in Milwaukee the morning of the sale so that I could bid by phone. I had already talked to Otto Naumann and knew that he liked the image, but he had no room in his

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gallery for such a large painting and did not intend to bid. I had decided that my limit would be \$200,000 - but I was lucky. The size must have discouraged others also, for bidding was slow and I could hear George knocking it down to me for only \$75,000, for a total cost of \$90,000 after the buyer's premium was added.

I was delighted with my buy, but what was I going to do with it? Certainly not have it sent to my conservators. Charles Munch and Jane Furchgott, who have conserved most of the paintings in my collection, could not take it - their truck and their vacuum table are too small. Fortunately Gui suggested an able conservator in lower Manhattan, Michael Heidelberg, who gave me a not-to-exceed price of \$40,000 for the conservation. Wow! More than twice what I had ever paid for any conservation - but then, think of the size! Richard Charlton-Jones and George Gordon suggested sending the canvas to London where conservation would cost about half as much. But there was such an advantage to having the work done in New York where Gui could keep a close eye on it and help with any problems as they came along.

The first problem came at once: the truck Gui first considered was too small. I asked Ben Hall how had this ever come from Holland to a club in Des Moines? He promised to try to find out and I hope he succeeds.

Gui ~~kept trying~~ and finally found a trucker who could help. Michael received the painting on a snowy Wednesday, January 28. Carrying such a



behemoth up three flights to the conservator was not easy. Carrying a Steinway would have been more difficult, but perhaps not much. Just two days later, on the Friday, Michael called Gui and me in great excitement. Under the later inscription P.P. Rubens, on the lower right, was the genuine two line inscription A. Bloemaert fe. 1624! And Michael was certain that the painting would clean beautifully.

At almost 80 I still have a lot to learn. I had thought the painting to be Flemish, perhaps an early Liss; instead it is the finest, most Rubensian Bloemaert I have ever seen.

More good news was on the way. An old friend in Rotterdam, Hubert van Baarle, is most interested in Abraham Bloemaert and was really excited when I told him about this painting. A few days later he wrote that on February 14, 1811 "A. Bloemart *Lot and His Daughters*, a grand gallery picture [formerly in the collection of Charles II] "was sold in London for £39.18, the highest price an Abraham Bloemaert fetched at the time. "A grand gallery picture" indeed!

Of course Abraham Bloemaert's work is well known to me - or at least I thought so, just not well enough to recognize the *Lot* as his work. I had bought a fine *St. Jerome Working by Candlelight*, described on p. 219 of my autobiography.

And then, in the preview of Christie's sale in South Kensington on December 7, 1995, I saw a dirty, unframed canvas described as "After



Abraham Bloemaert *The Dream of Jacob*" and estimated at £2,000-3,000.

The original was thought to be with a dealer in London. I had seen it there and liked this "copy", dirt and all, much better. I was the only bidder in the room, but was bidding against someone on the telephone, who was almost as stubborn as I was - I had to go to a hammer price of £17,000!

My friends Jane Furchgott and Charles Munch did a fine job cleaning and relining my painting and I thought that this was the finest Abraham Bloemaert I could ever own^(Fig. 2).

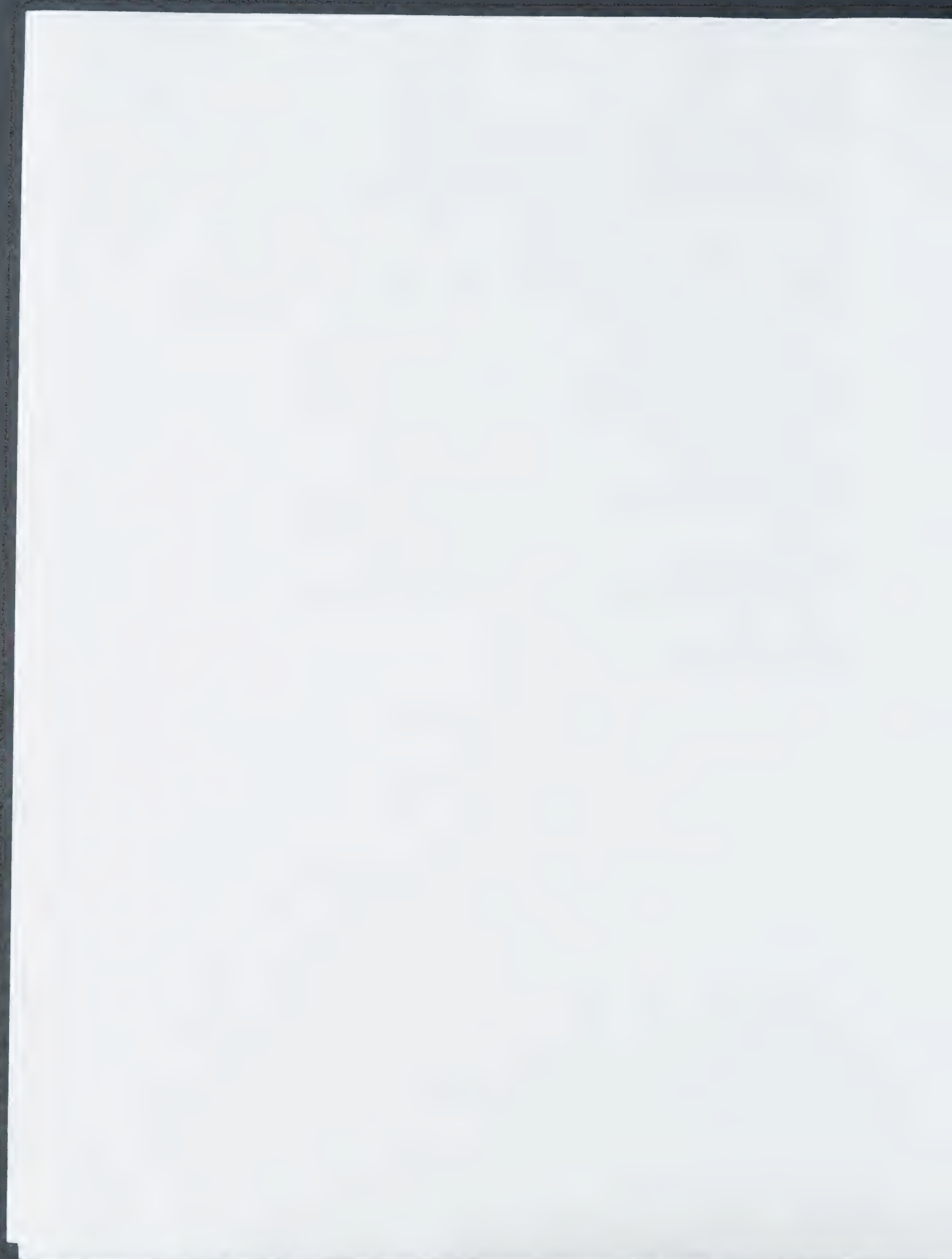
Some twenty years earlier I had written about *Jacob's Dream* in the 1976 "Bible Through Dutch Eyes" exhibition at the Milwaukee Art Center: "The vision of a ladder with angels going up and down on it is unique in Biblical imagery, and so *Jacob's Dream* has aroused artists' imaginations for centuries.

The Bible is the book of dreams, par excellence: dreams of individuals, dreams of a people, dreams of all mankind. It is surely no accident that the very first well-known dream in the Bible is not that of a king or of a general but of a man at the lowest point in his life - homeless and hunted, yearning for God's promise that He would return him to his country." And how often had I thought of *Jacob's Dream* while in the prisoner of war camp in Canada.

The great expert on Bloemaert is Professor Marcel Roethlisberger at the University of Geneva, who has published the two volume catalogue raisonné on the artist. He is a most helpful scholar and so, naturally, I sent



him photographs of my new acquisition and he replied, "I am much interested to see how *Jacob's Ladder* has come out. I saw the painting at the sale viewing in London. As you know it was quite dirty, fine in some area and abraded in others; I felt it was difficult to know what was underneath, but it looked interesting and seemed worth a try. I mentioned it to nobody, nor did anybody ask me, to my surprise. I could not stay for the sale but it was indeed I who bid on the phone, not suspecting that it was against you, otherwise I would have abstained." In an article entitled "Abraham Bloemaert: Recent Additions to His Paintings", Professor Roethlisberger published my *Jacob's Dream* and I can hardly wait to learn of his comments about *Lot and His Daughters*. It is, I believe, in a class by itself - the best of Bloemaert's works I have ever seen.

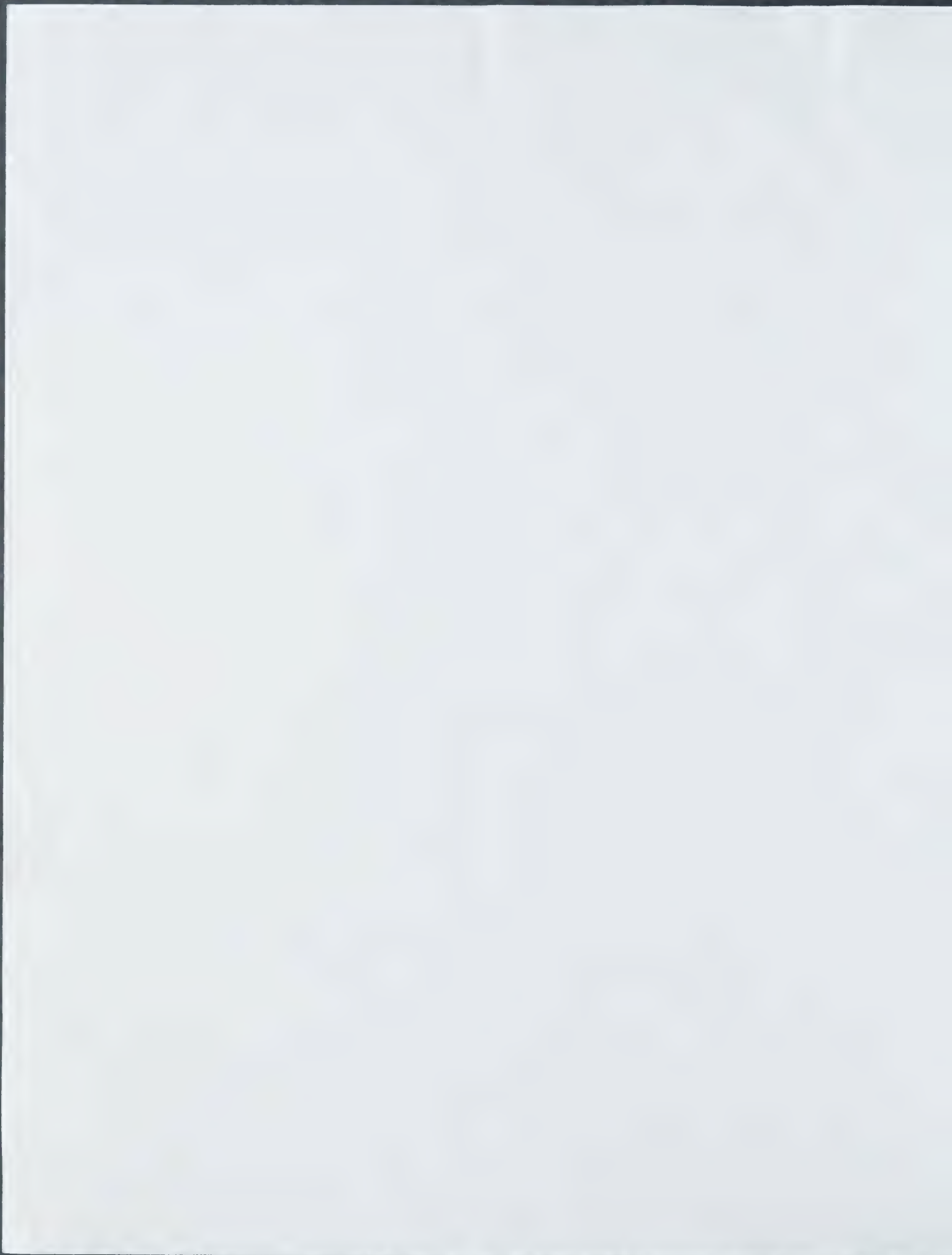


Marvin Klitsner

Although Marvin Klitsner and I were driven out of Aldrich at the same time, ^{Diagona-} in fact ^{in 1992} Marvin and Jane had moved to Israel ^{in 1988} ~~three years before~~. I missed his daily input but we kept in close communication, for his advice was vital to the continued healthy development of the company. My greatest sorrow in the past five years has been his death and the deep loss that I feel in so many aspects of my life.

Our truly treasured friendship developed over a period of almost half a century. Marvin Klitsner was the greatest influence on my business life and often on my personal life.

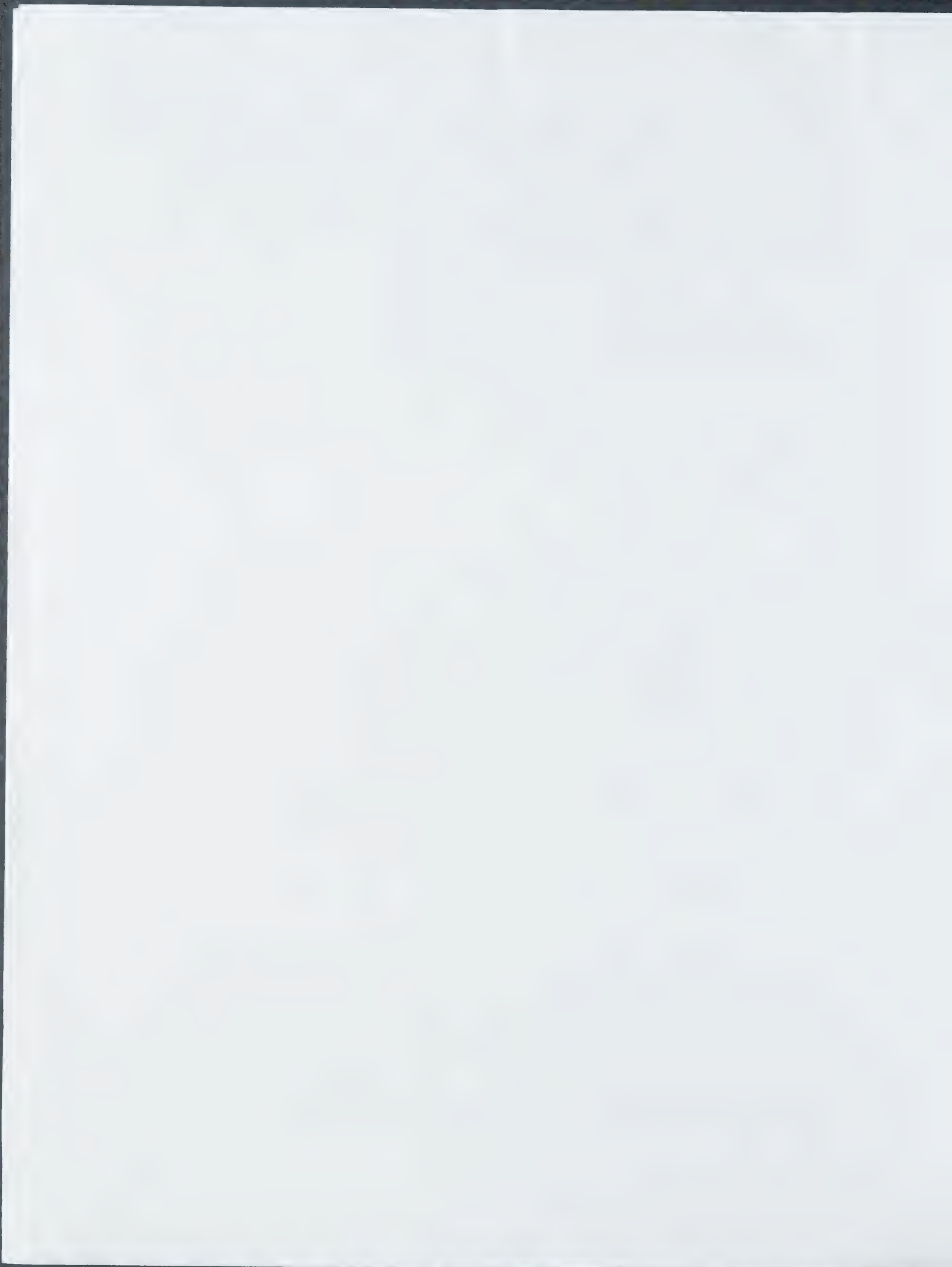
He and I met in 1954 when his daughters, first Francie and then Betsy, were in my Sunday School class at Temple Emanu-El in Milwaukee. We were together at the Bnei Brith Institute in August 1955 where we met Rabbi Abraham Joshua Heschel, a charismatic teacher who spoke about other people building palaces in space while we built a palace in time and called it the Sabbath. That meeting changed the Klitsners' lives. ^{Marvin} so honored the Sabbath for he felt it was such an important holiday and that it was distinguished above all others. He celebrated it inspirationally with his entire family every Sabbath...even the day of his death. We both had belonged to Rabbi David Shapiro's synagogue on Milwaukee's west side ^{and the Klitsners soon sold their east side home to be near Rabbi Shapiro, his classes and synagogue.}



2
When I became the sole owner of Aldrich in May 1955 Marvin really began helping the company and, until our joint painful dismissal, he was my venerable advisor and mentor at Aldrich and Sigma-Aldrich. Marvin was a partner in one of Milwaukee's largest and most prestigious law firms respected nationally: Foley, Sammond and Lardner (now Foley and Lardner). Marvin ended his practice there as Senior Partner. Thinking of what Foley & Lardner charges now for its legal services, I have to smile reading in the first prospectus of Aldrich's common stock in December 1965, "The law firm of Foley, Sammond and Lardner, of which Marvin E. Klitsner is a partner, was paid \$750 during the last fiscal year."

Marvin became a director of Aldrich and a member of its executive committee. As a small thank you, I persuaded him to buy 30,000 shares of Aldrich, about 5% of the company, at \$1 a share. We started the Bader-Klitsner Foundation which helped Jewish causes in Milwaukee and Israel, and B&K Enterprises, doing business as Alfred Bader Fine Arts, now owned 50% by my two sons and 50% by Marvin's 19 grandchildren. B&K Enterprises owns Alfred Bader Fine Arts. Marvin joined me on the board of directors of Rabbi Shapiro's synagogue and in founding the Hillel Academy, Milwaukee's Jewish day school.

He gave me the gift of his inspiring friendship, his omniscient expertise and support in decision making. Marvin was my MENTOR, my most dear friend. He was so respected - so trustworthy - so sincere and so honest that he served as attorney for my late wife as well as for me, at the same time. He helped Danny write her Will, leading to the Helen



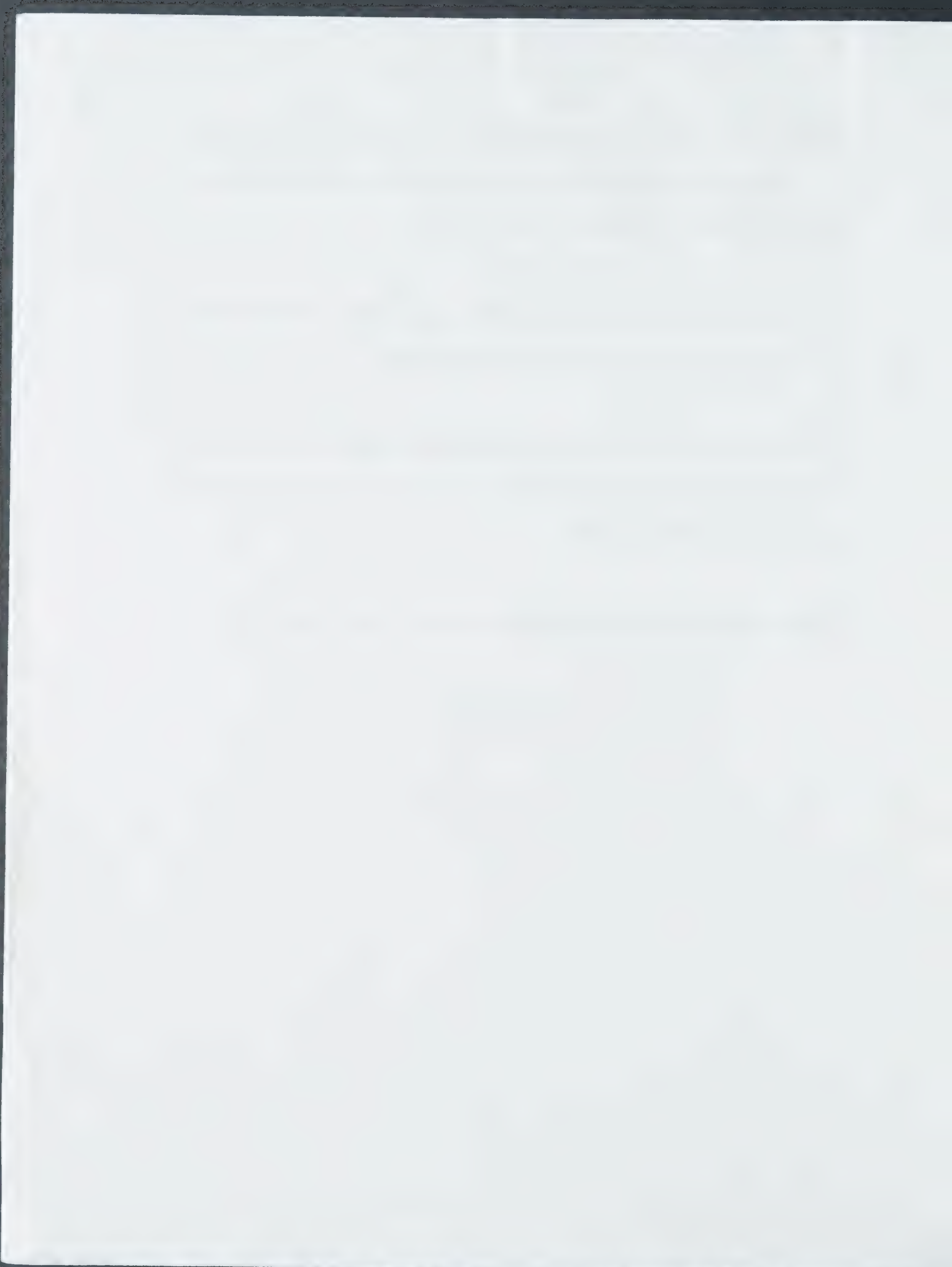
Bader Foundation, and similarly helped Isabel and me to write our Wills, with the same aim. And he had the great wisdom to have me give each of my sons' trusts 6.5% of Aldrich stock, when that was worth very little.

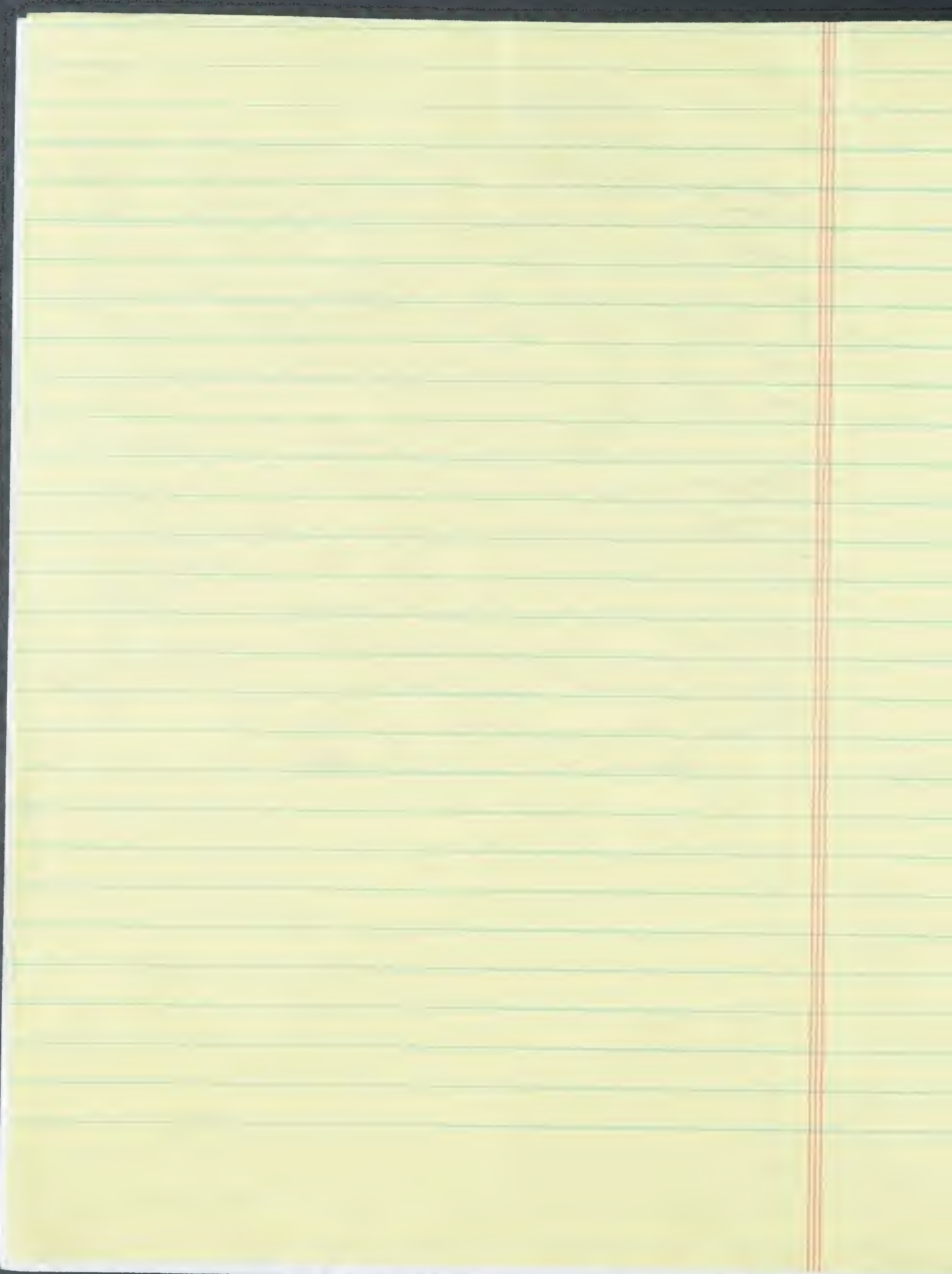
How can I say thank you to such a man? Only by working hard for Alfred Bader Fine Arts, with half of its profits going to Marvin's grandchildren.

And with Steven Klitsner I can say that every significant action or decision of mine is consciously or subconsciously driven or measured by "What would Marvin say? What would he think? What would he do?"

But I cannot be clearer than the eulogy given by his son Steven in August of 2001.

-- insert eulogy --





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VI VII

A HORROR STORY PLAIN AND SIMPLE
(but with a happy ending)

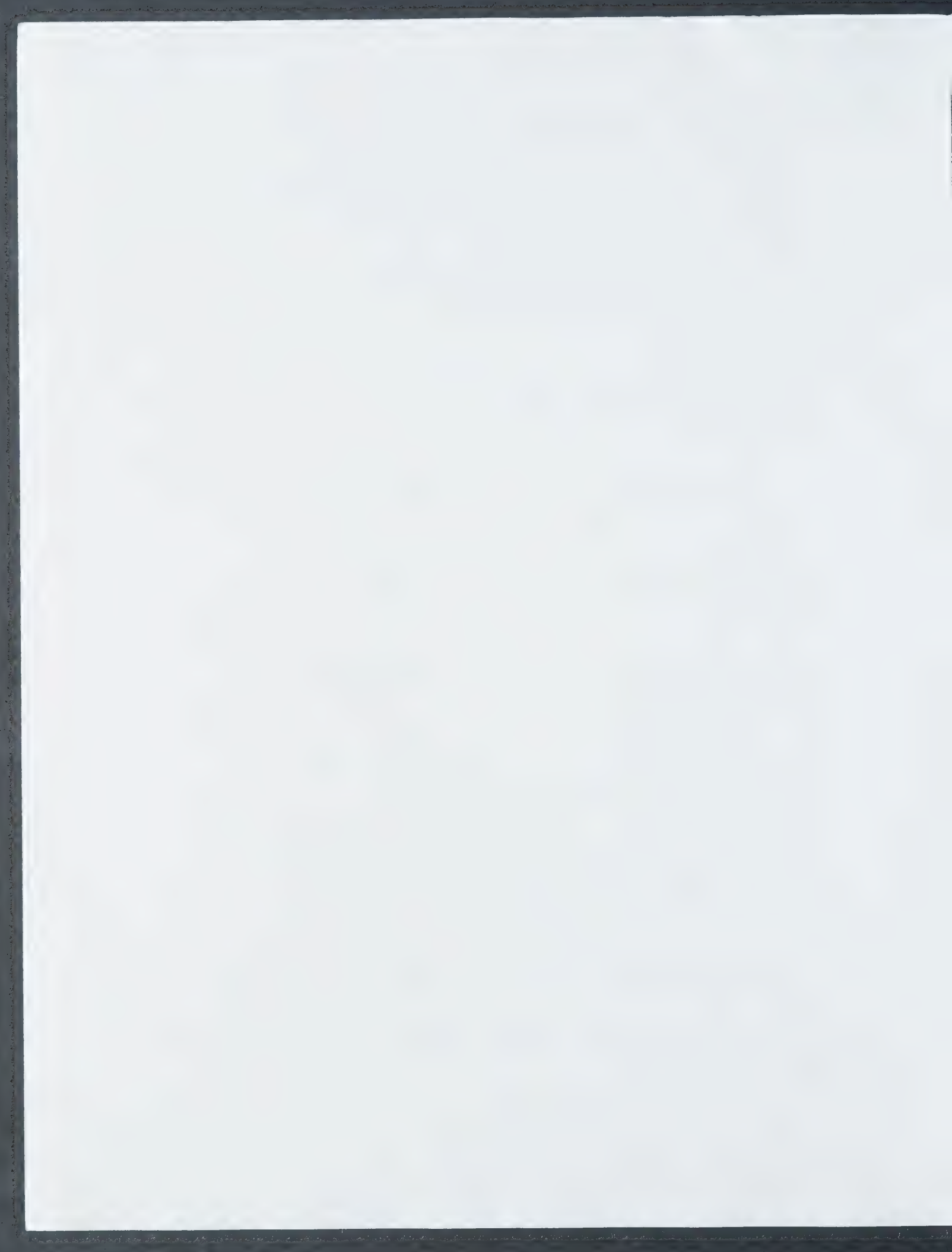
Collectors, art dealers, galleries and museums frequently lend their paintings for special exhibitions being held at other galleries or museums. Paintings from my collection are on exhibit in different parts of the world several times a year. Exhibitions give art students an opportunity to study paintings otherwise unavailable to them and give the public a chance, albeit short, to enjoy them. This is a horror story about one museum exhibition in 1988.

The Emily Lowe Gallery of Hofstra University in Hempstead, New York borrowed seven of the very best paintings in my collection for their exhibit "*People at Work: Seventeenth Century Dutch Art*" scheduled from April 17 to June 15, 1988. On May 26 I received a cordial letter from the Director of the Hofstra Museum, Dr. Gail Gelburd, informing me that the exhibition was going so well that all previous attendance records were broken. She also informed me of minor damage to one of my paintings on exhibit -- a separation of the varnish in the top right corner of *The Alchemist* painted by Cornelis Bega. She reassured me that the damage was truly insignificant and could be taken care of easily by the museum's conservator. On June 2 Dr. Gelburd telephoned and spoke with my secretary, Ms. Marilyn Hassmann, (I was in England at the time) to request written authorization to proceed with the repair of the Bega and then mentioned additional

IV

damages --"a slight scratch, only to the varnish of the Verhout" and damage to one of the frames, that of the Vrel. My secretary spoke with me, informed me of the additional problems--the scratch to the varnish of the Constantijn Verhout painting, the *Portrait of Cornelis Abrahamz Graswinckel*, and the damage to the Vrel frame, all described as minor by Dr. Gelburd. We faxed Dr. Gelburd written authorization to proceed that same day. Unfortunately, since I was led to believe that the damage was so slight as to be immaterial, I foolishly did not think to ask for photographs before the restoration.

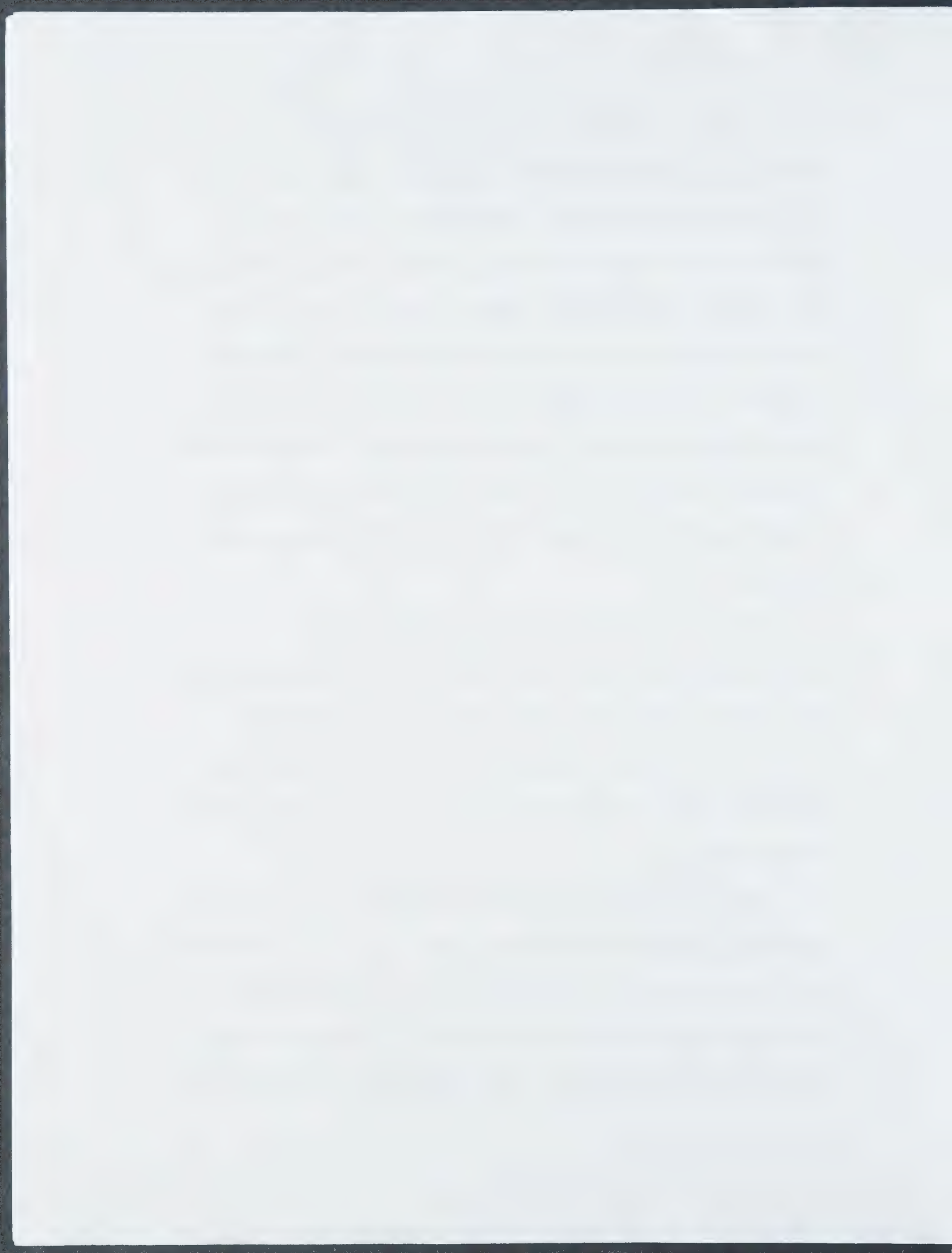
The frame of the Jacobus Vrel (1634-1662) painting of an *Interior with a Woman Darning* was very badly banged up when the painting was returned, so we threw that out, but I was relieved to see both paintings looking in fine condition. I was particularly pleased that the Verhout showed no signs of damage. Anthony Clark, then Director of the Minneapolis Institute of Arts, said of the portrait when it was exhibited in 1967 at the Kalamazoo Institute of Arts that it "...is as beautiful a piece of still life painting, and as original, daring, and elegant a work of art as anything I know...It is utterly clean and fresh." The Verhout painting does indeed exemplify perfection which has endured the span of hundreds of years. It is a treasure, my treasure. Constantijn Verhout is an exceedingly rare artist and I believe there are only three or four known works by him. His two best works are illustrated in Bernt. One is of a sleeping student, the other is mine.



In October of 1997, my very able conservator and friend, Charles Munch, came to my home for dinner. Naturally our conversation was of paintings and their conservation. I mentioned the Verhout and quite happily took it down, just to show him a pristine 17th century Dutch painting devoid of any restoration and requiring none. Charles, however, always preferred to decide a painting's condition for himself and so proceeded to examine the Verhout under ultraviolet light. My beautiful Verhout, the portrait of a brewer, now had a sharp 2" long scratch^(Fig.1) across the face of the old man – very clear under UV, but not in ordinary light. I was so shocked I could not speak! And so the horror story which began in 1988 continued.

This painting had been at home in our collection since it was returned by the Hofstra Museum which had reported and repaired, almost ten years ago, "a slight scratch to the varnish." Clearly the damage had been much more severe. We had been completely uninformed about any restoration, thinking only that the painting had received a fresh coat of varnish from the Museum's conservator.

As I mentioned before, many of the paintings in our collection have been made available for exhibitions for the past 50 years. Only once before was a painting damaged, and that damage was handled quite differently. I was informed that a painting by Peter Lastman, the teacher of Rembrandt, had split in two. The museum in Jerusalem informed me immediately, sent

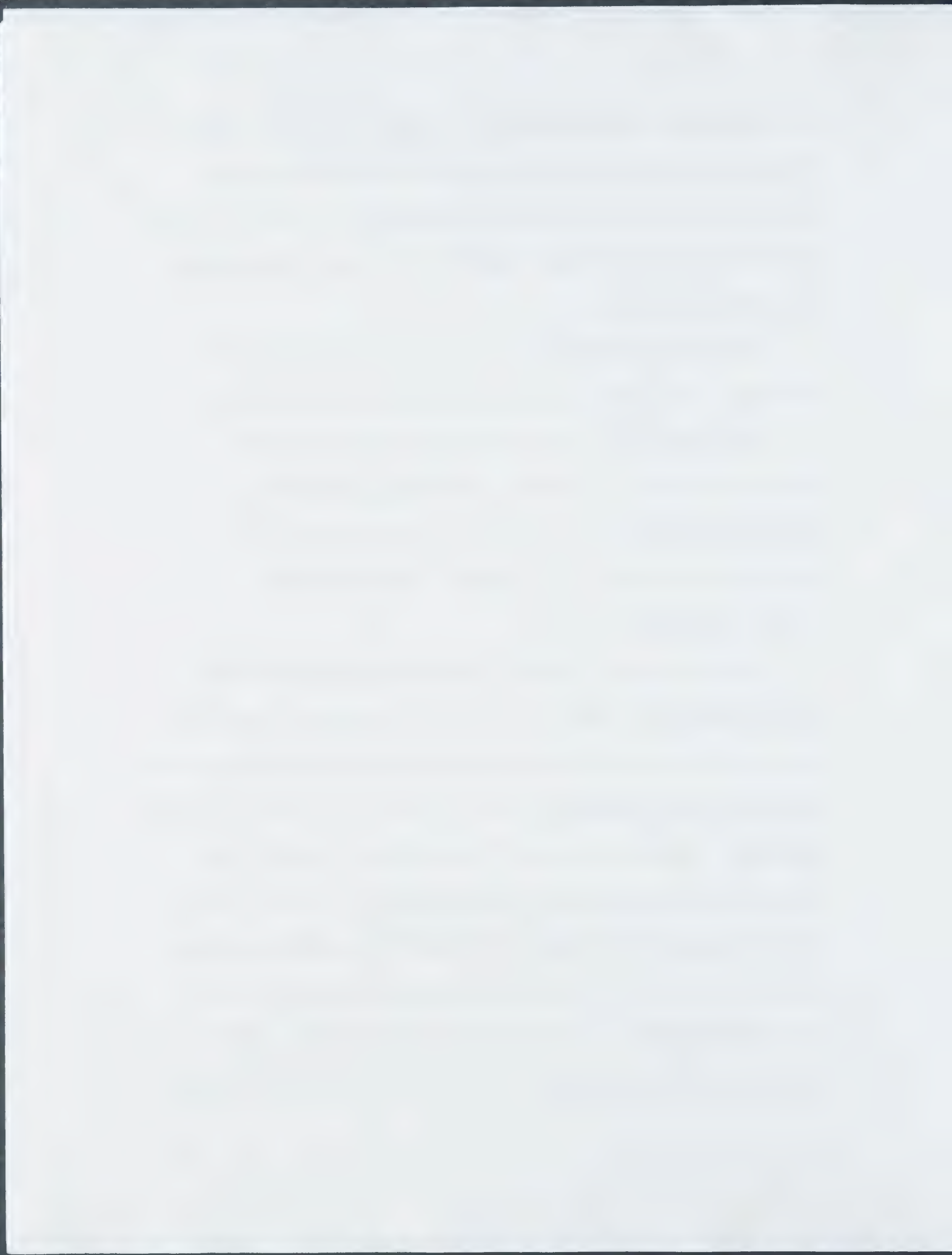


me detailed photographs and returned the painting in two pieces. Charles Munch glued the two panels together and the total cost of the damage, covered by the museum's insurance, was about \$300.00. As the painting had originally been on two panels glued together, there was no lasting damage and no claim for loss of value.

One painting damaged in 50 years of exhibitions and then two paintings and one frame damaged at a two month exhibition at Hofstra.

Charles asked me to request the condition report from Hofstra Museum's conservator, giving details of the work performed with a photograph taken before the restoration was done. I requested this information on November 3, 1997 in a letter to Dr. Gail Gelburd, the Director of the Hofstra Museum.

Ms. Mary Wakeford, Assistant to the Director, sent Mervin Honig's museum conservator's undated report and recommendation. A copy of his invoice dated June 24, 1988 leads me to believe that his recommendations for treatment of my two paintings were made available to the museum early that same month, but were never provided to me verbally or otherwise. The conservator's recommendation "...The deeper part of the scratch as needed should be inpainted and varnished locally and where it might be necessary, filled with gesso putty..." If only this had been sent to me in 1988 I would have known immediately that the scratch was not only to the varnish, but was indeed more serious damage. I would then have requested that my own



conservator repair this damage and that the museum's insurance company compensate me for the repair and for the obvious loss in value. If only things had been handled differently...but where should we go from here in 1998?

On January 14 I sent Ms. Wakeford a certified letter informing her that I intended to have the restoration removed and the filling and in-painting improved by my conservator at a cost estimated to be less than \$500, at Hofstra's expense. I also intended to seek compensation for the painting's loss of value from Hofstra's insurance company. If the insurance company would not honor a claim made nine years after damage occurred, I fully expected Hofstra to do the right thing. I requested authorization to proceed with the restoration

A month later I still hadn't had the courtesy of a response. My attorney followed up with a letter on February 24.

His letter did elicit a response. On March 3 I received a letter from David C. Christman, Director of the Hofstra Museum. Mr. Christman informed me that the statute of limitations on my claim had expired. Further, he said, "we find no merit in your claim."

I was already feeling hurt that I had not been informed of the damage to my Verhout; Mr. Christman's reply really galled me.

On March 30 I sent copies of all correspondence to Mr. James Shuart, President of Hofstra University. No reply.

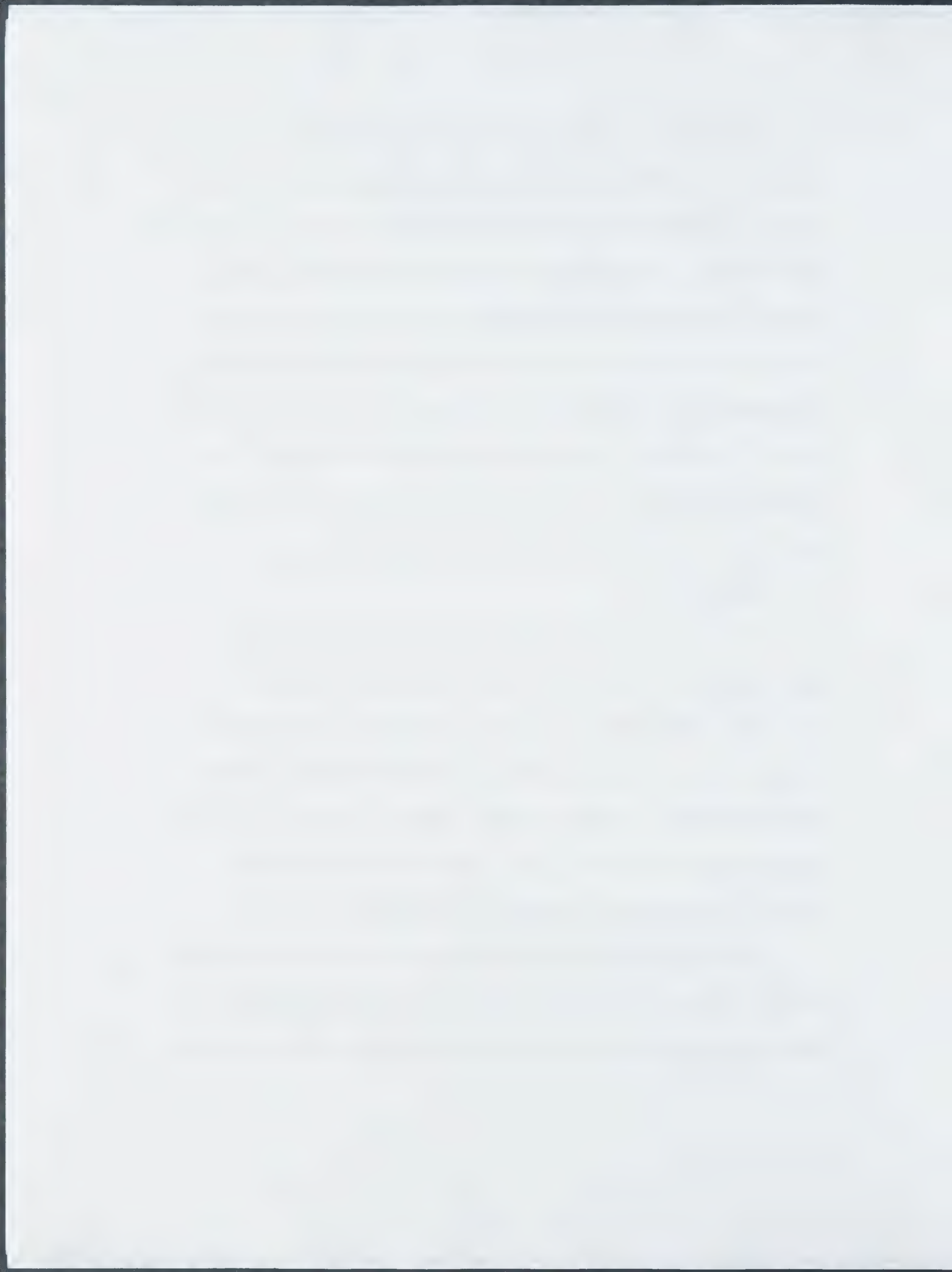


On March 30 I also wrote to Mr. Christman challenging his statement about the statute of limitations having expired and informing him (as my attorney informed me) that it can be raised or waived. My attorney and I felt that in this case - involving non-disclosure of the damage at the time it occurred, the statute would be extended. As to my claim having no merit I asked Mr. Christman once again to review the facts and respond properly. If this response was not forthcoming, in addition to any other action I might decide on, I would take it upon myself to inform the art community of my experience with the Hofstra Museum so that other collectors and lenders would not risk the danger of receiving the same treatment.

No response.

In May I wrote a short essay about the damages to my painting entitled "How Not To Handle an Accident In a Museum". I had 100 photographs made showing the gouge to my Verhout painting under UV. My secretary and I sent packets containing Hofstra correspondence, the essay and the photograph to museums, curators, collectors, galleries and dealers each day for close to six weeks. I sent a packet to David Christman on August 10 and asked him to advise me if it contained any mistakes.

One of these information packets was sent to Professor Donna Barnes at Hofstra University. She had been the guest curator of the exhibition in 1988. Until she received the information from me, she had been completely

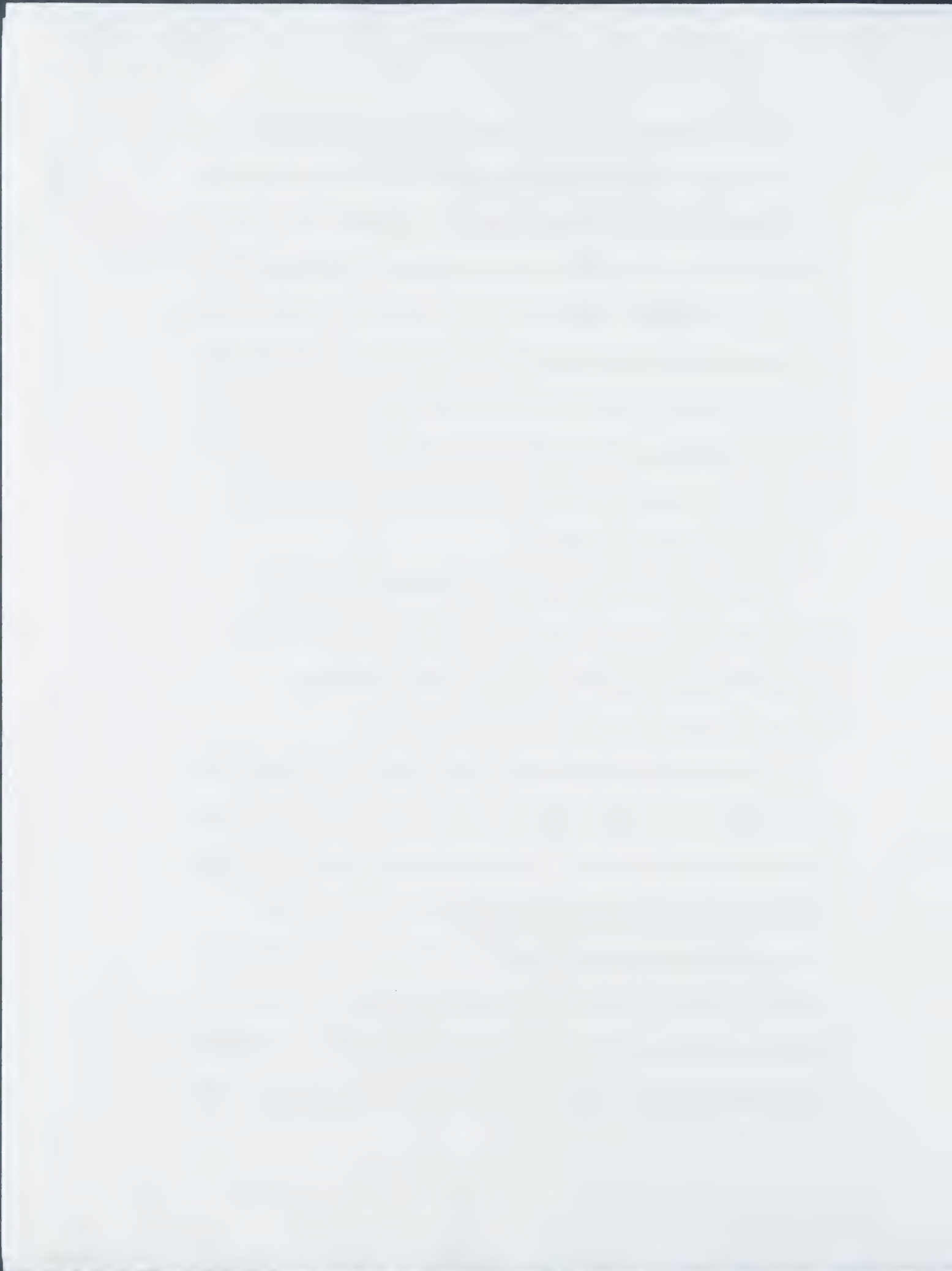


unaware of the damage to my paintings, while at Hofstra. Professor Barnes met several times with Mr. Christman in an effort to resolve this situation.

My old friend, Dr. Ira Kukin also received an information packet. He pursued the matter with a Hofstra board member, Mr. Frank Zarb, who took up the matter with David Christman. The comment was made that Al Bader was riled up (if only they knew how much) and it would be best to settle the dispute. On June 16, 1998 David Christman offered me \$300.00. Charles Munch was charging me \$1150.00 to conserve the painting properly. The \$300.00 offer was a slap in the face. We had another 100 photographs made to send along with the horror story.

Many of the art historians I contacted responded to me, some to Hofstra. The strongest and most helpful came from my old friend, Dr. William Robinson at Harvard who replied to Dr. Barnes' request for loans of paintings on July 20, 1999 as follows:

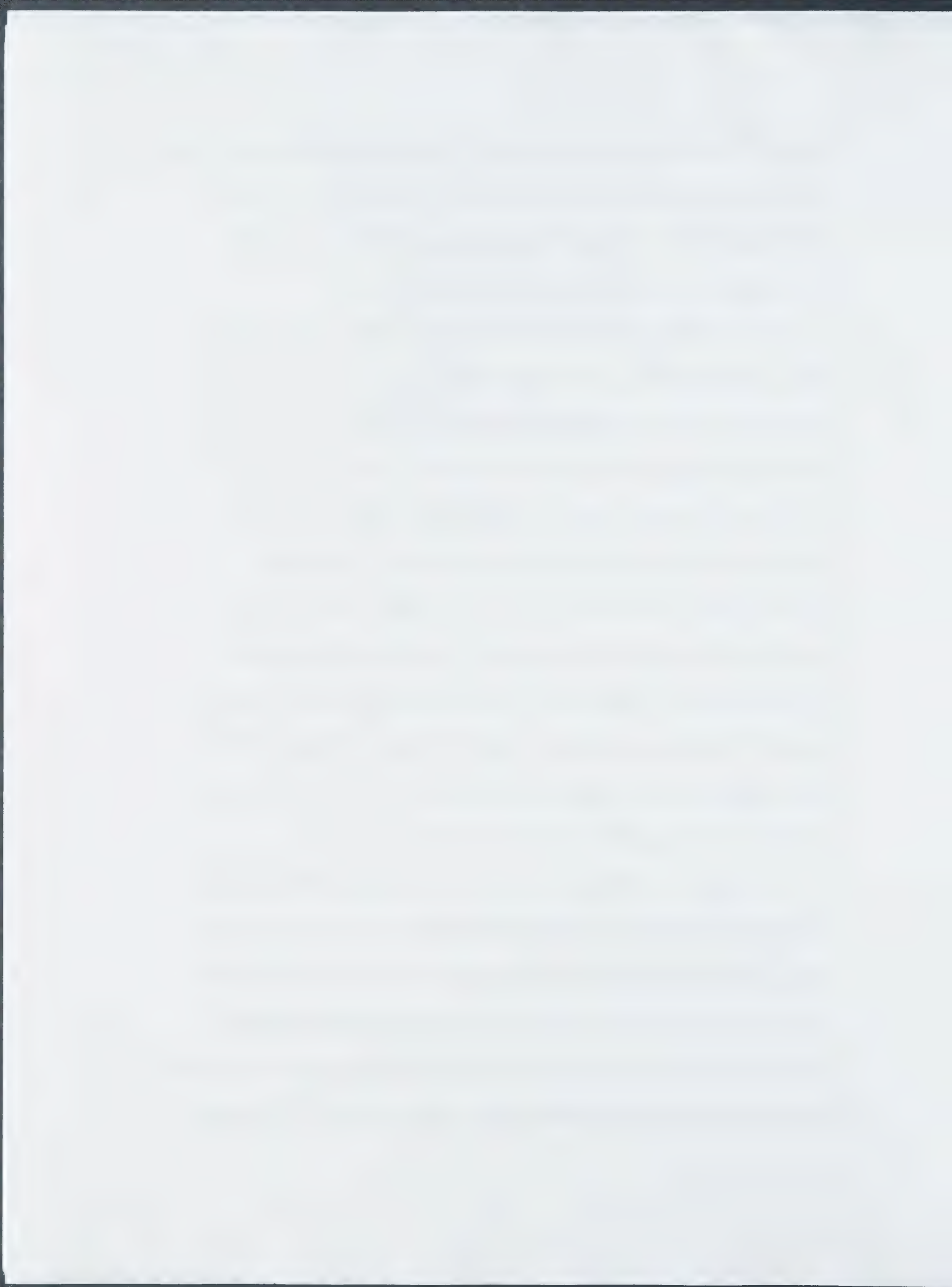
"This is no reflection on your work, but I have to tell you that I cannot recommend to Mr. and Mrs. Abrams that they grant loans to the Hofstra Museum in light of the museum's unprofessional handling of the damage to Dr. Bader's Verhout in the *People at Work* show. I have seen the correspondence on this matter, which records the museum's succession of mistakes, cover-ups, and evasion of responsibility from the time of the exhibition in 1988 until last year. It would be convenient if we could blame the old régime, but one of the worst documents in this exchange is a 1998



letter to Dr. Bader from David Christman. I feel sorry for you, because it was not in any way your responsibility, but the record of this incident is so appalling that I would not send Fogg drawings to Hofstra, nor could I recommend that the Abrams' drawings be exhibited there."

It was Professor Barnes who kept working on David Christman, Hofstra University and me. She surprised me by telling me that David Christman was actually a good human being. ~~She told me~~ that his response to my claim was at the direction of the University's lawyer, Emil Cianciulli, who said my claim had no merit. I accused David Christman of hiding behind Professor Barnes' skirts, for he never gave me the courtesy of a personal letter or a phone call or even a "we're sorry". I told Professor Barnes that after much thought I had decided not to sue Hofstra for damages. Charles Munch had completed the restoration to my satisfaction and at my expense. While I enjoy a good fight, especially when I am unequivocally right, I preferred to keep sending the information packets cautioning art collectors rather than initiating a lengthy lawsuit.

On October 6, 1998 I sent one of my information packets to Dr. Gail Gelburd, the former Director of the Hofstra Museum, now the Executive Director for the Council for Creative Projects in Lee, Massachusetts. She wrote on November 13, accusing me of professional libel and urging me immediately to cease general dissemination of my complaints containing her name. She, as Director of the Hofstra Museum at the time of the damages,



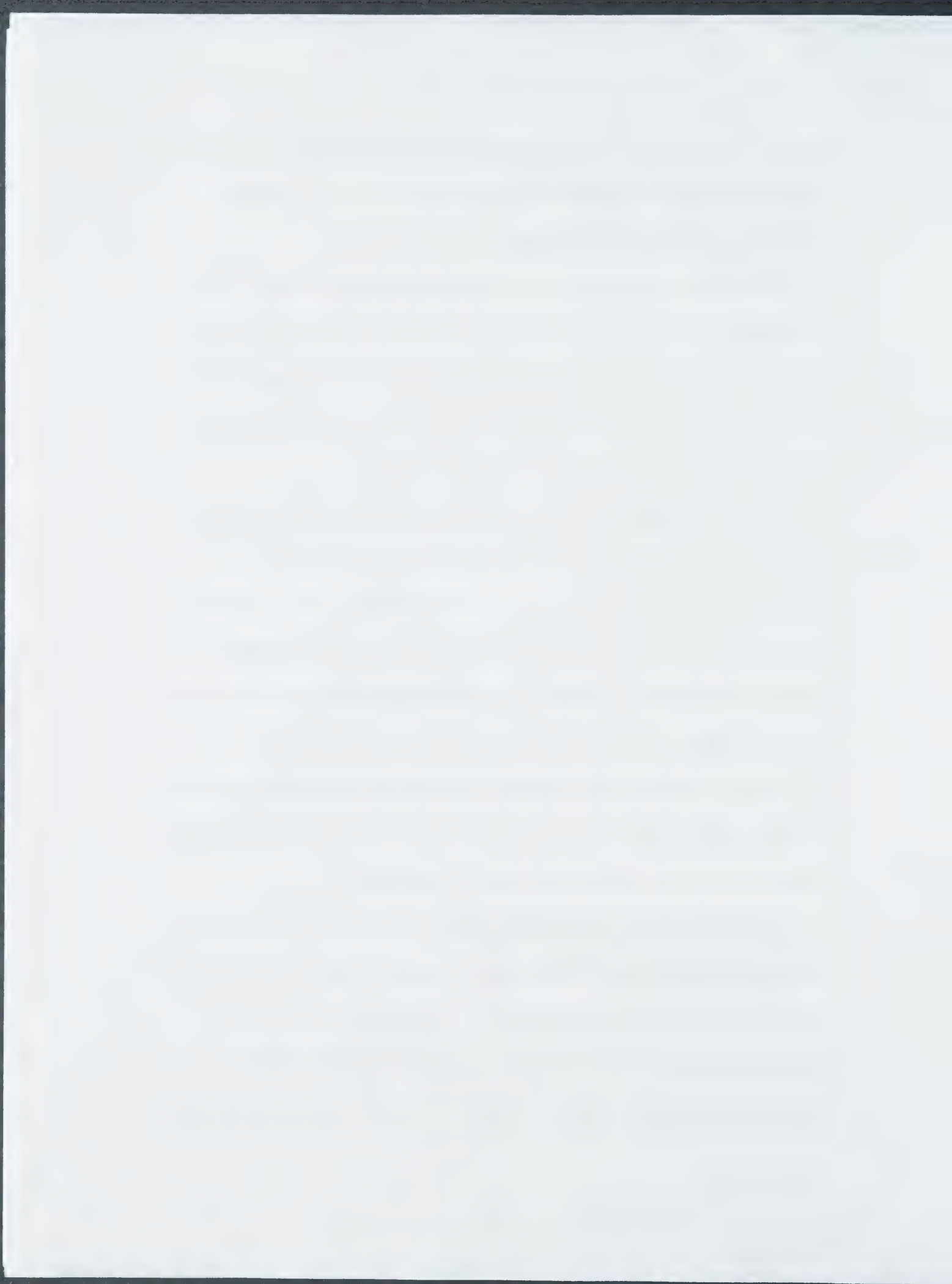
was only an employee of Hofstra University, and my misfortunes were clearly a University matter, to be addressed and resolved by them. This was certainly not her problem she believed.

It seemed as though I might soon be on the brink of a lawsuit, but I was confident that all of my statements pertaining to the former Director were truthful, and stated only the facts. I wrote Dr. Gelburd of my decision not to take Hofstra University to Court, but if she or any other party chose otherwise, I would proceed with a full claim for damages.

Professor ~~Donna~~ Barnes ultimately prevailed upon David Christman and myself to find a happier solution. David Christman wrote me on December 9, explaining his response as directed by the University attorney. He apologized for the damage to my Verhout and offered full reimbursement of the conservation fees I had paid Charles Munch, agreeing that it was the Museum's obligation to conserve the work in an agreeable manner.

It seems that Professor Barnes was right about David Christman being a good human being after all. His extremely cordial letter unruffled my tail feathers – it was time for both of us to end this nonsense.

Actually, there was a real silver lining to this affair. Charles Munch found that Mervin Honig, Hofstra's conservator, had used too much gesso and overpaint which was so visible under UV. Now, properly restored, the scratch is no longer visible under UV. And with the entire painting cleaned, it looks far better than it did before. Charles pointed out that his charge of

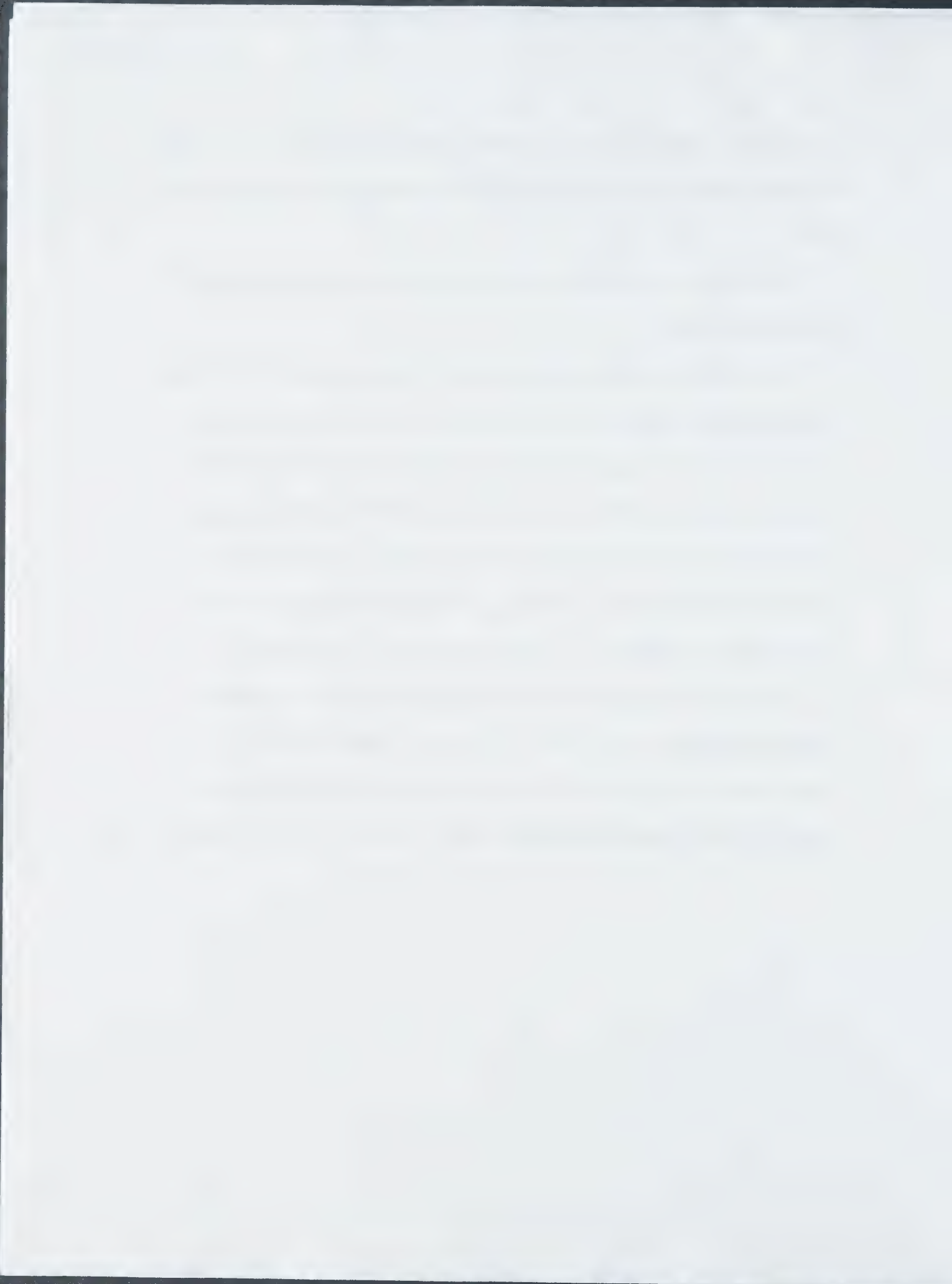


\$1150.00 was not only for the repair of the scratch, but also included cleaning the entire painting. And so I returned \$500 to Hofstra University on April 9, 1999.

Naturally I informed the art historians to whom I had written about this happy ending.

Dr. Barnes later asked me to loan two of my paintings, a Pieter Claesz still life of 1642 and the now beautifully cleaned Verhout to an exhibition entitled *A Matter of Taste* at the Albany Institute of History & Art in 2002. Donna had visited us in Milwaukee in October 1999. We had become friends and of course I consented to the loan and told her that I would even loan my fine Jacob van Ruisdael winter landscape to a Hofstra University Dutch winter landscape exhibition if she were responsible for that exhibition.

The Verhout looked beautiful in Albany though not in the ~~really~~ well written catalog because many of the color reproductions were off color - the Verhout looked a sickly green. The catalog was "manufactured in China" - museums can be pennywise and pound foolish - and museums are not alone.



Chapter 9

Sumowski

9

One of the most helpful and knowledgeable art historians I have ever known is Professor Werner Sumowski in Stuttgart. *He is the subject of an unforgettable episode in my life.*

In my autobiography I wrote: "I have heard that students, and even some mature adults, are afraid of Werner Sumowski, professor of art history in Stuttgart; they would not be if they knew him well. He looks so impressive, with his shock of white hair, and he speaks and writes very incisively. He has written two encyclopedic works on Rembrandt students, one on their drawings - ten volumes so far - and the other on their paintings, in six volumes. His work on the paintings alone, a Herculean undertaking, illustrates over 2000 examples and contains an enormous amount of information. I have spent many an evening studying these volumes.

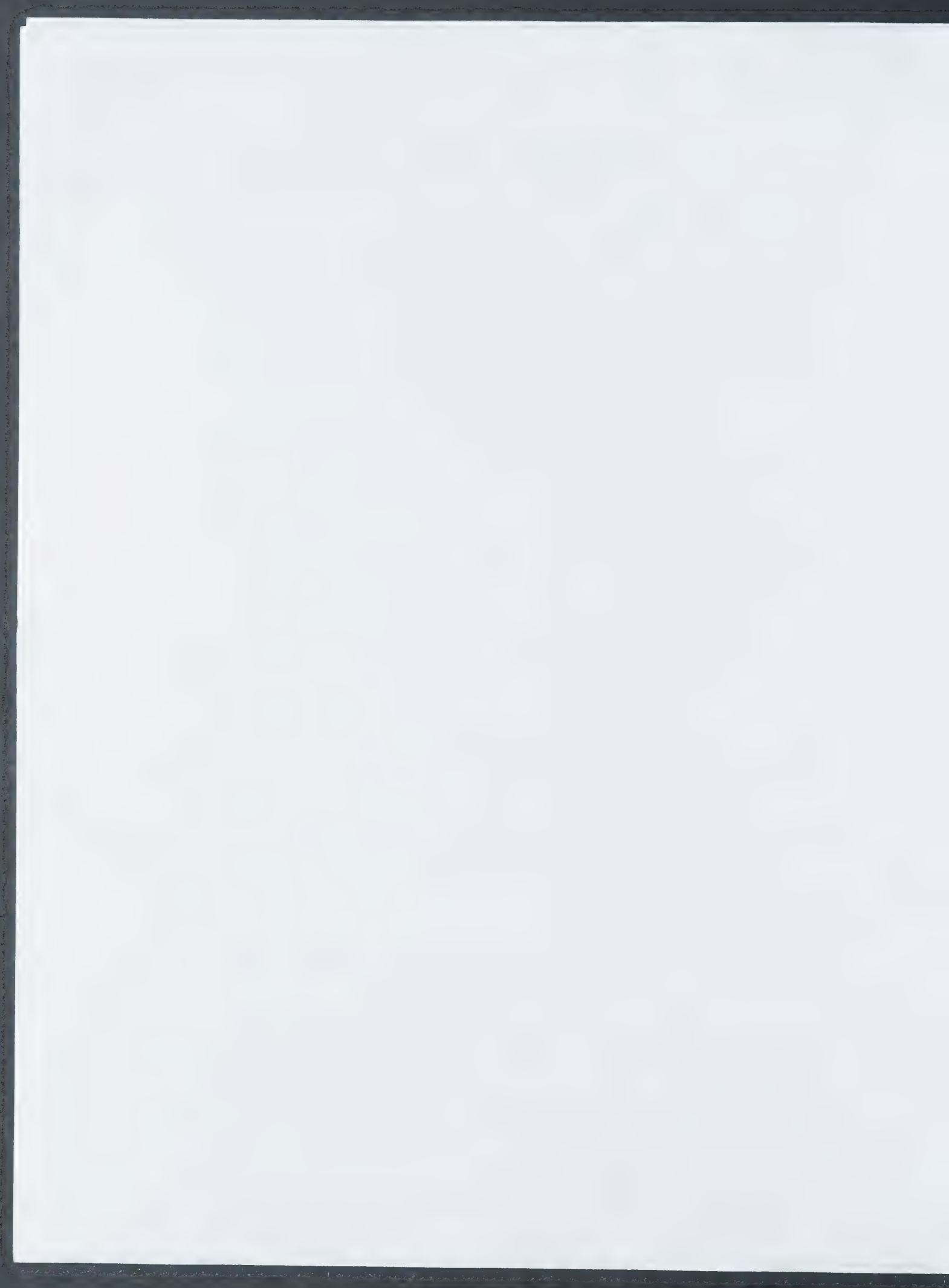
"Werner does not travel much, preferring to work almost entirely from photographs, and of course, as with almost every art historian who makes attributions, some of them have been questioned. Job's saying is applicable here: "Shall we take the good from God and not the bad?" Werner has helped thousands like myself to understand Rembrandt students better."

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2

Werner?



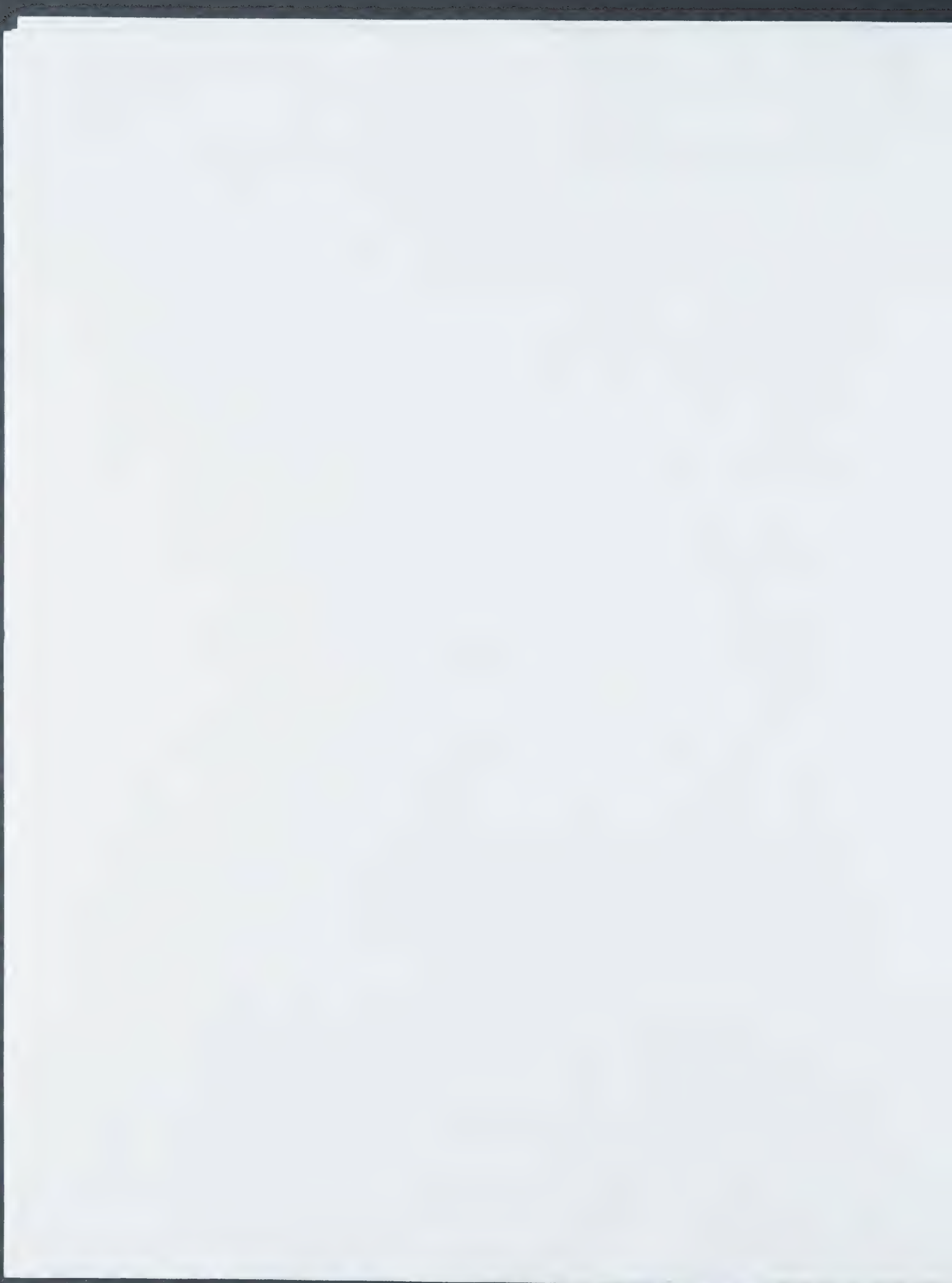
and the formal "Herr Dr, Bader . . . Sie" of our correspondence moved to a friendly "Lieber Alfred . . . Du" basis, unusual with German academics.

Every June Isabel and I and two Stuttgart friends, Doris and Helge Herd, visited Werner on an afternoon, spent two hours discussing paintings and then enjoyed a simple supper. For me, these hours were a highpoint of our European trip as often the highpoint of my week's reading was to study his by now well worn six volumes of Rembrandt school paintings which illustrate over sixty of our paintings.

After his retirement as professor at the University of Stuttgart and the death of his beloved mother-by-adoption with whom he lived, it was clear that he was lonelier and quieter, and at our last parting in June 2003, he seemed so unwell that he mentioned that he wondered whether we would see each other again.

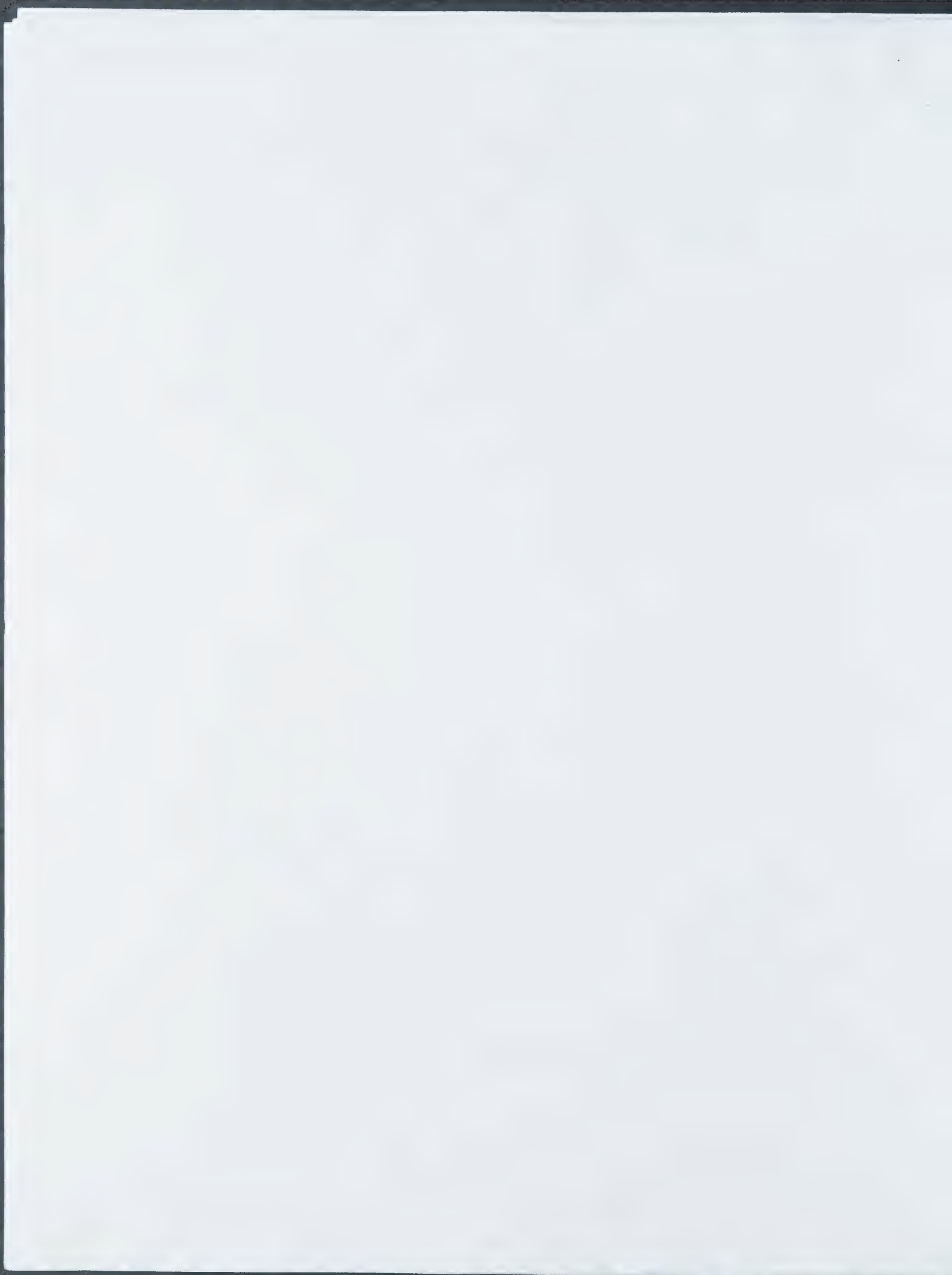
I began calling him a little more frequently, particularly during the hot summer of 2003 and often thought of one really moving sentence he had written: "Dass Du den alten müden Esel auf Trapp zu bringen versuchst, finde ich rührend. Leider ist die Aussicht auf Erfolg gering." "I find it really touching that you are trying to move the old, tired donkey. But the chances for success are slight."

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to Rembrandt. There are several versions of this study of a bearded man, Bredius 264, and I thought Mr. Ellermann's might well be the best version. This opinion ^{his opinion} he had already been given by Werner and Professor Ernst van de Wetering of the Rembrandt Research Project. However, I did not think it good enough for my own collection and told Mr. Ellerman that I felt I could not resell it profitably. During our discussion he spoke ~~so highly~~ ^{He spoke so highly of the RRP} of the Rembrandt Research Project, as if they could never make a mistake, that I ^{felt it appropriate to} pointed out that, in fact they had made some mistakes. I mentioned that in 1981 I had written a very strong letter to Ernst van de Wetering, about a painting I owned which the RRP had numbered C-22, not by Rembrandt. I had sent Werner a copy of my letter at the time and he had replied, "Your letter to Mr. van de Wetering deserves complete approval." He was harshly critical of their methods in dismissing paintings from Rembrandt's oeuvre. He had attended a Lievens symposium in Braunschweig, and had been very disappointed in Van de Wetering and Bruyn. He felt completely alienated as a scholar, even referring to himself as a "fossil". All this he expressed in his typically pungent style. ^{The letter did not suggest that it was}

^{confidential.} Mr. Ellermann seemed convinced the decisions of the RRP were always flawless, so I sent him a copy of Werner's 1981 letter, hoping to make him reconsider because over the years I had often thought of Werner's letter and found it correct and historically important. Since then, my opinion of



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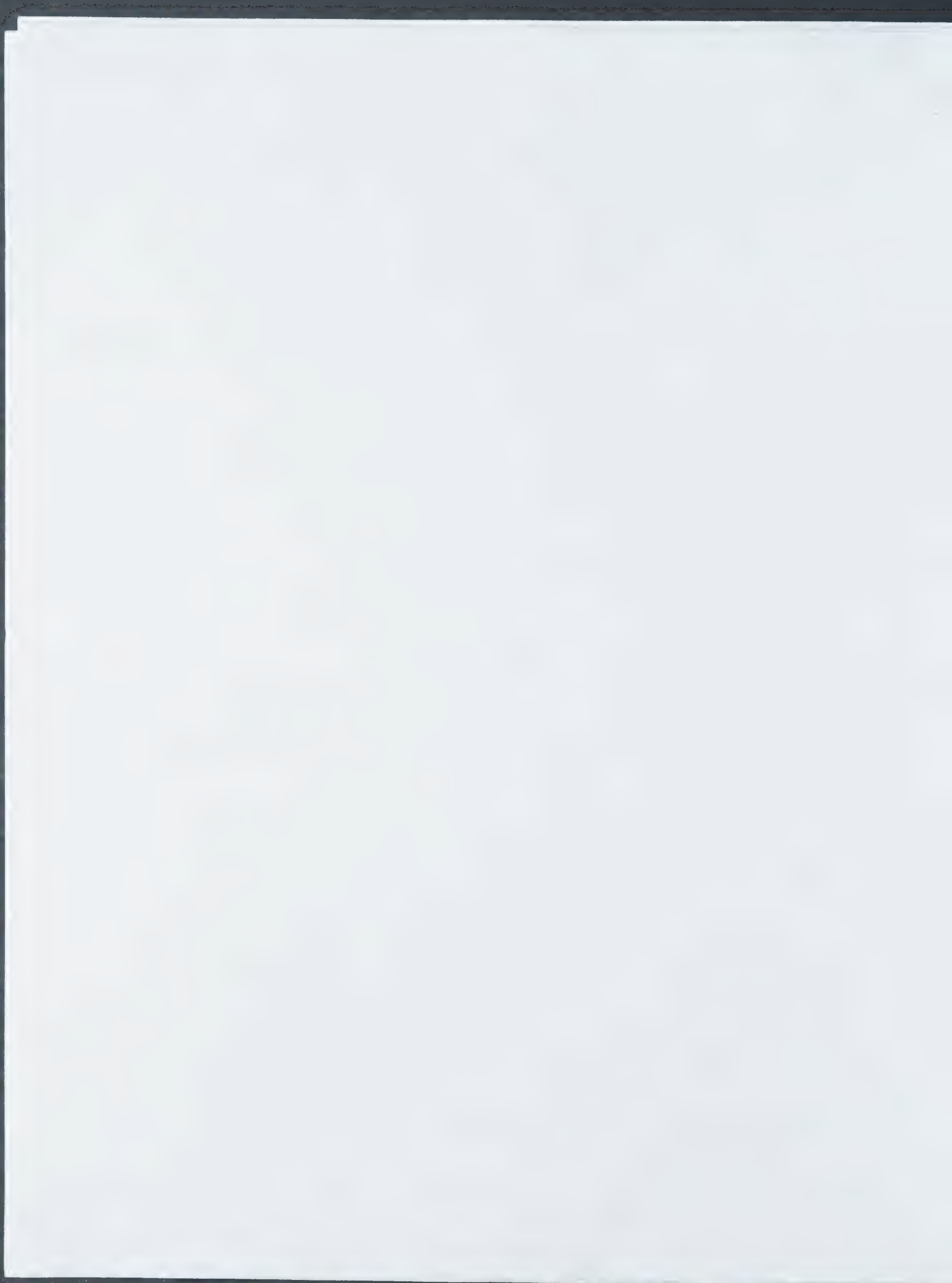
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" I know: he will peddle it around, and what I said about the Amsterdam Project 22 years ago -- before the appearance of the first volume, because of negative impressions at the Lievens Symposium will be circulated as my judgment to-day about the Corpus. To-day, knowing the publication and being in touch with van de Wetering, I think totally differently. I can make



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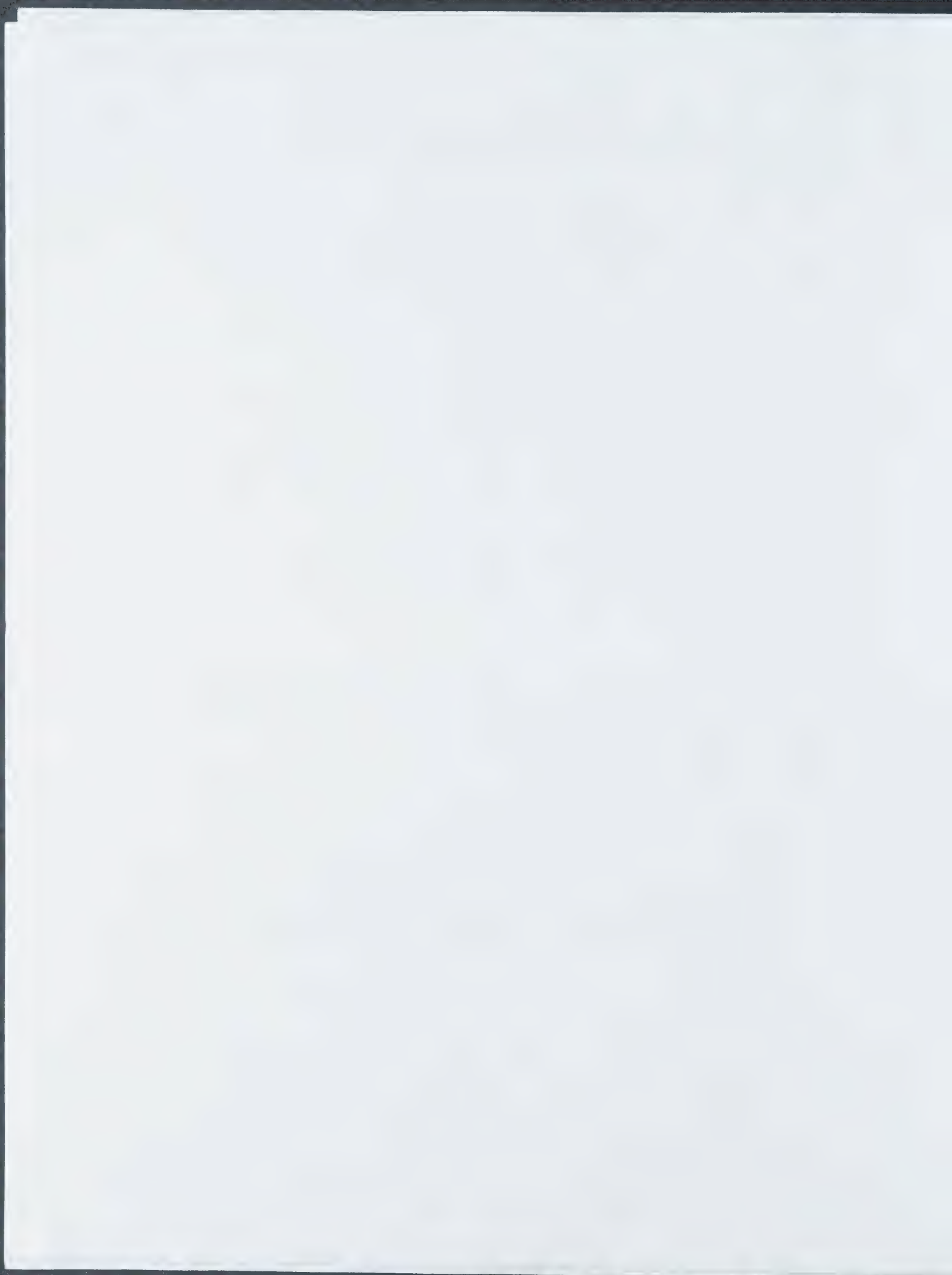
"You have deeply disappointed me. I have no confidence in you and really cannot work with you as before. Our association has ended irrevocably.

Best wishes for the future."

I have been truly saddened and wrote several times trying to explain and apologize. But each letter was returned unopened. In my last note I wrote, of course in German, "Both of us are close to the end of life and so I am particularly sorry about my stupidity. What can I say other than 'mea culpa' and my life is poorer without our friendship. Fond regards, your old and stupid friend."

Sadly, I cannot live my life over again. *I truly regret that my innocent actions on my part hurt a man who I respected and considered my friend.*

Had I known or have had any reason to believe Werner would react in such a manner, I would never have disclosed the contents of his letter.



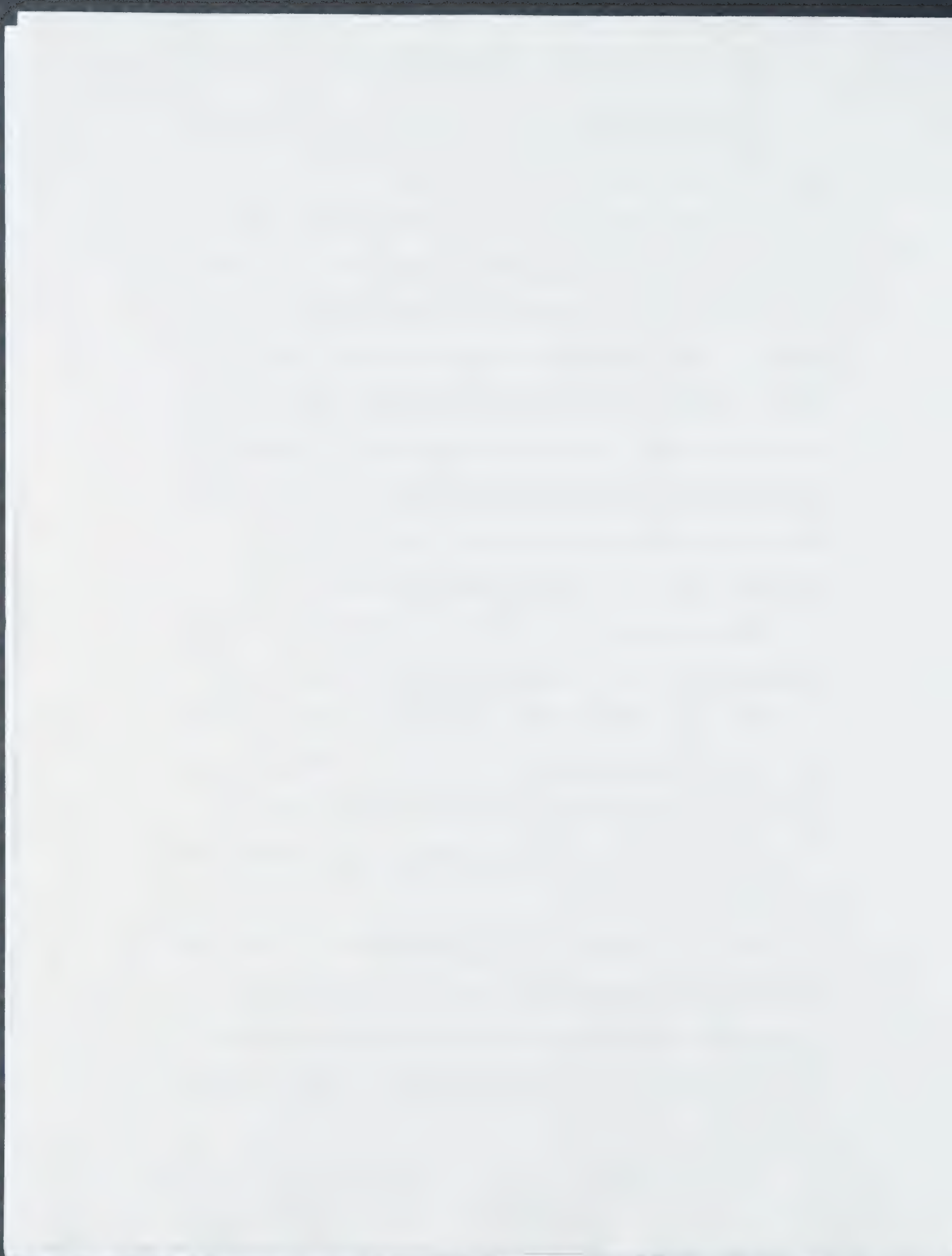
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Werner does not travel much, preferring to work almost entirely from photographs, and of course, as with almost every art historian who makes attributions, some of them have been questioned. Job's saying is applicable here: "Shall we take the good from God and not the bad?" Werner has helped thousands like myself to understand Rembrandt students better."

Now, sadly, I have to revise one statement. "They would not be [afraid of him] if they knew him well."

During the last 25 years we had become good friends. I tried to help him with detailed information about Rembrandt School paintings in upcoming sales and with obtaining color transparencies for his books without cost. He sent many opinions about my acquisitions and illustrated some 60 of



my paintings in his six volume compendium. A formal "Herr Dr, Bader . . . Sie" correspondence moved to a friendly "Lieber Alfred . . . Du" basis, unusual with German academics.

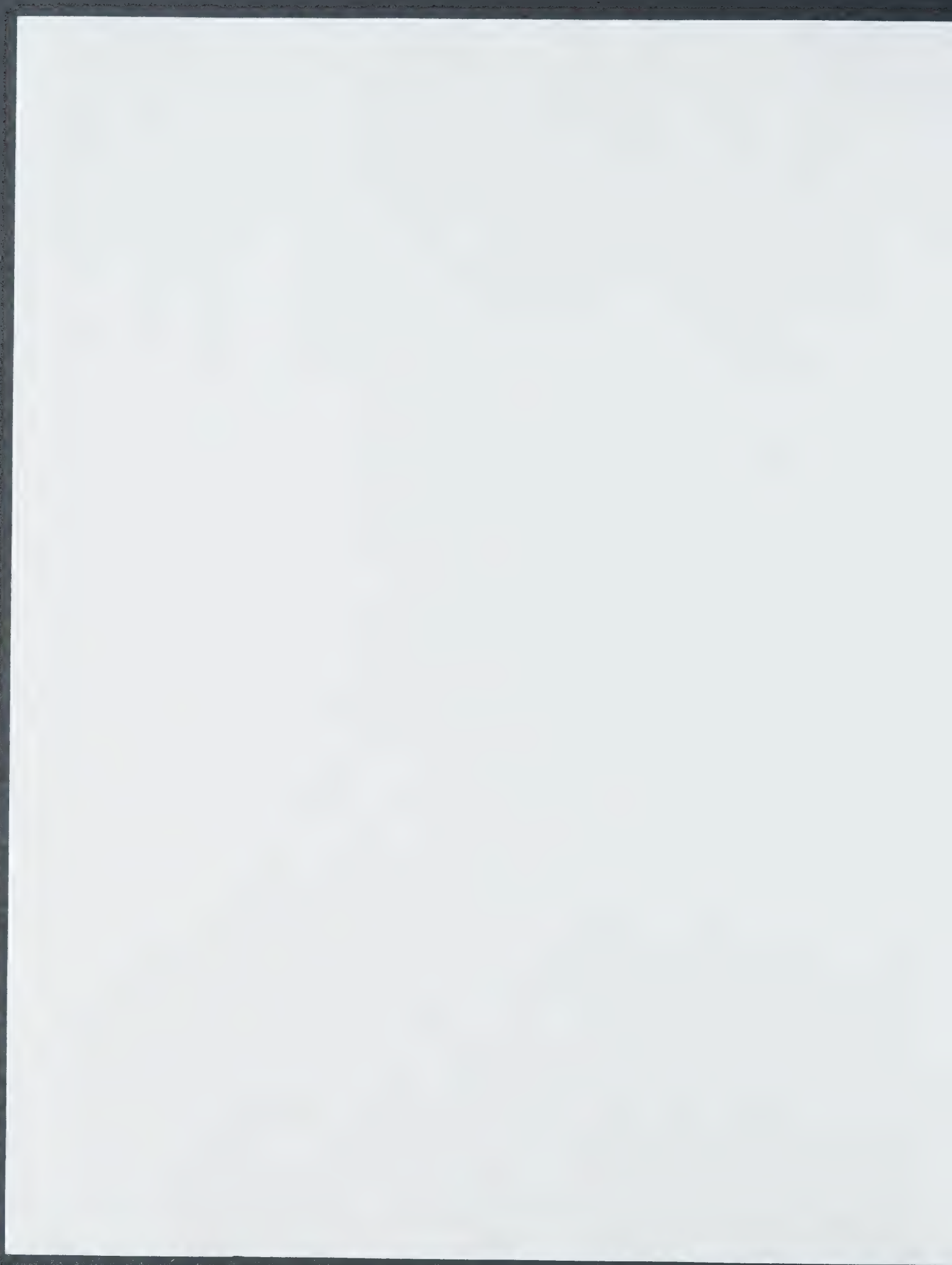
Every June Isabel and I and two Stuttgart friends, Doris and Helge Herd, visited Werner in the afternoon, spent two hours discussing paintings and then enjoying a simple supper. These hours were a highpoint of our European trip.

Ever since his retirement from teaching at the University of Stuttgart and the death of his beloved mother-by-adoption with whom he lived, we noticed his becoming lonelier and quieter and at our last parting in June 2003, he wondered whether we would see each other again.

I began calling him more often, particularly during the hot summer of 2003 and often thought of one really moving sentence he had written: "Dass Du den alten müden Esel auf Trapp zu bringen versuchst, finde ich rührend. Leider ist die Aussicht auf Erfolg gering." "I find it really touching that you are trying to move the old, tired donkey. But the chances for success are slight."

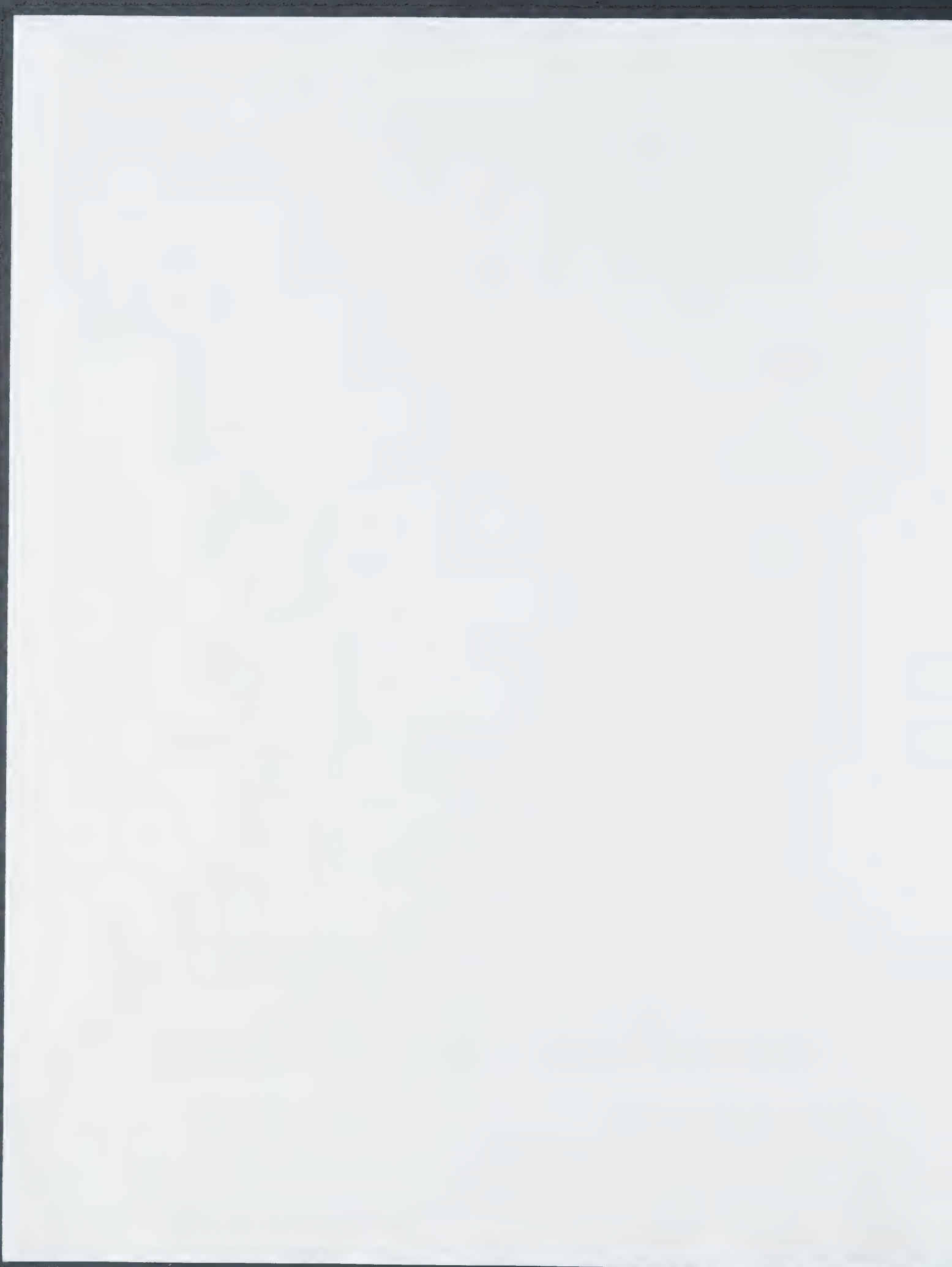
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man, Bredius 264 existed, and Mr. Ellermann's may well be the best version. He had shown it to Professor Sumowski who agreed, as had Professor Ernst van de Wetering, the remaining member of the Rembrandt Research Project. I told Mr. Ellermann that I did not think it good enough for my own collection, nor that I could resell it profitably. He spoke so highly of the Rembrandt Research Project, as if they could never make a mistake, and I pointed out that they had made some mistakes. In 1981 I had written a very strong letter to Ernst van de Wetering, about a painting I owned which the RRP had given a C number, C-22, not by Rembrandt. Since then the RRP has accepted it. I had sent Professor Sumowski a copy of my letter and he replied on April 23, 1981, "Your letter to Mr. van de Wetering deserves complete approval." Professor Sumowski had attended a Lievens symposium in Braunschweig, and had been very disappointed in Van de Wetering and Bruyn. He was harshly critical of their methods in dismissing paintings, and he felt completely alienated as a scholar, even referring to himself as a "fossil". All this he expressed in his typically pungent style.

I had thought of that letter often and found it so correct and historically important. But since then my opinion of Ernst van de Wetering has changed and we have become good friends. Professor Sumowski's opinion of the RRP has changed radically also. But hearing Mr. Ellermann's opinion that the RRP is always flawless, I sent him Professor Sumowski's 1981 letter.



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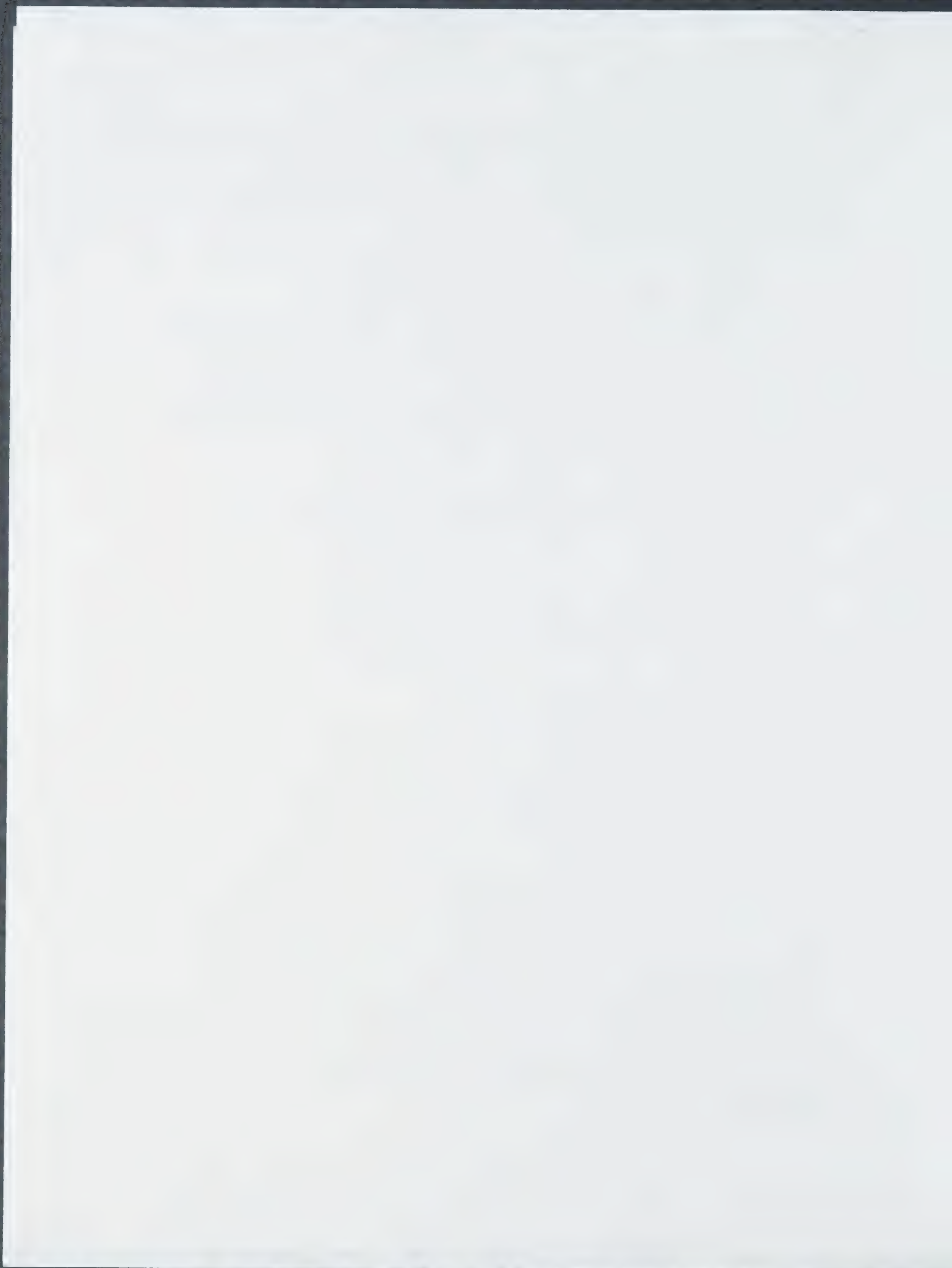
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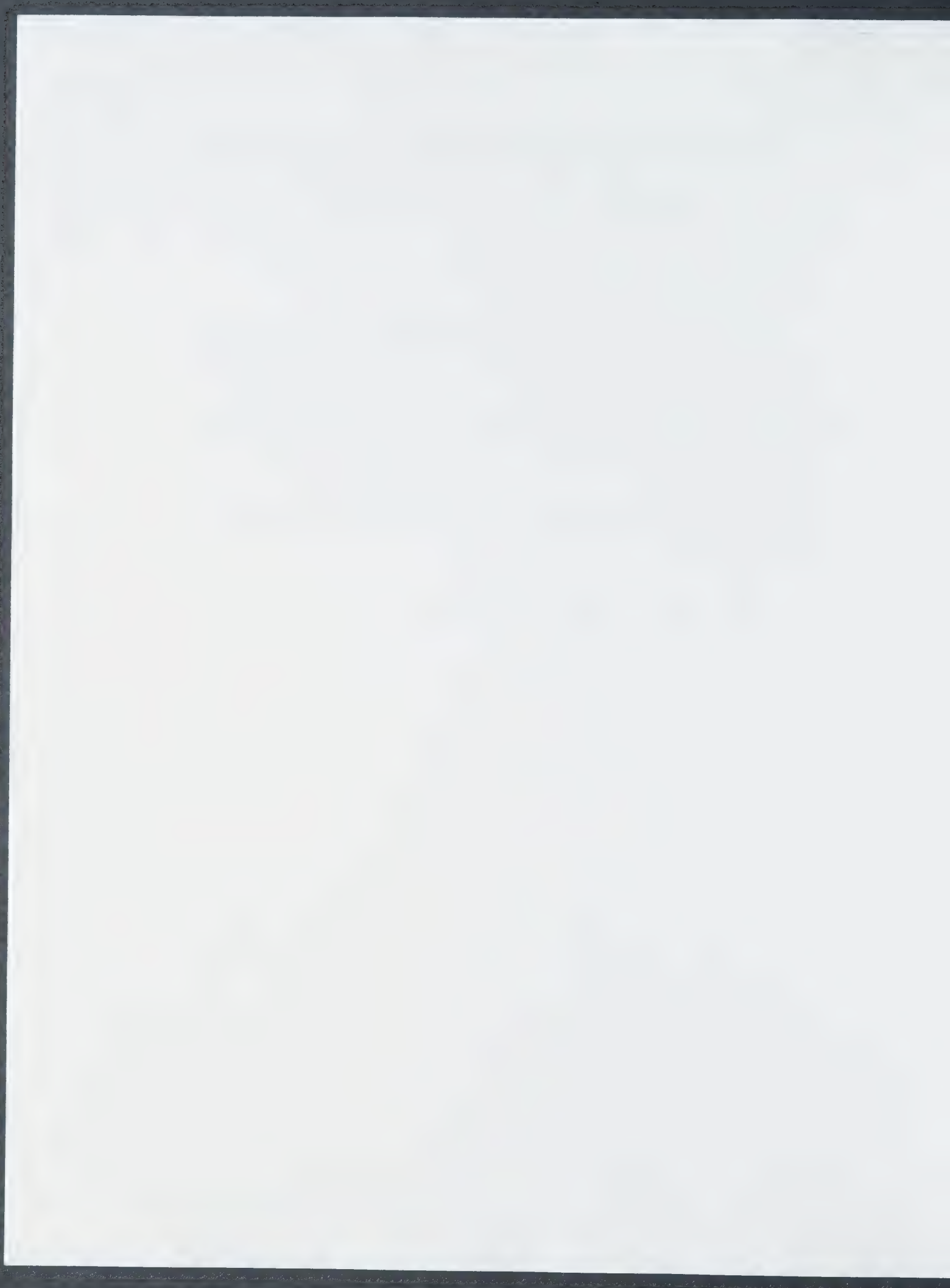


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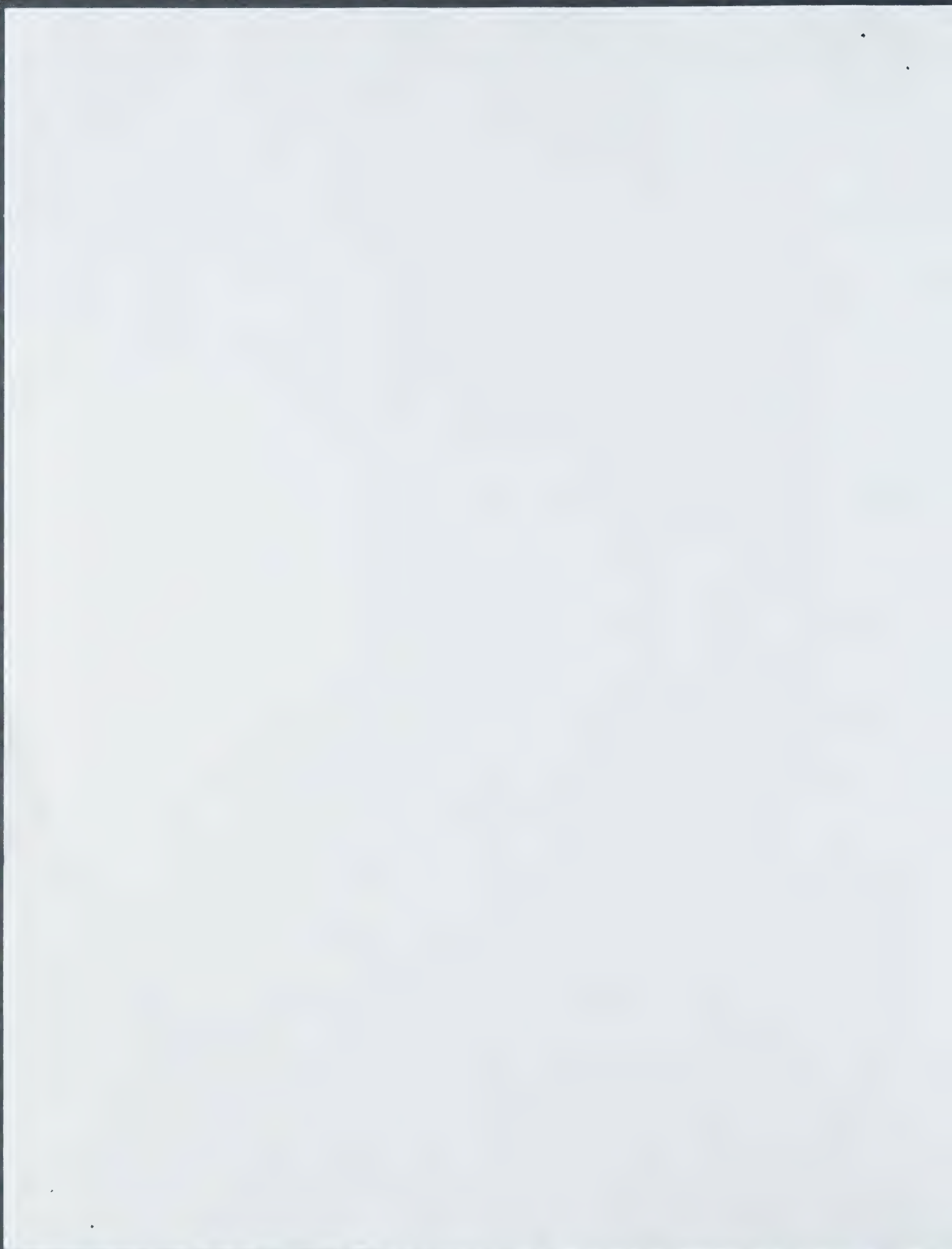
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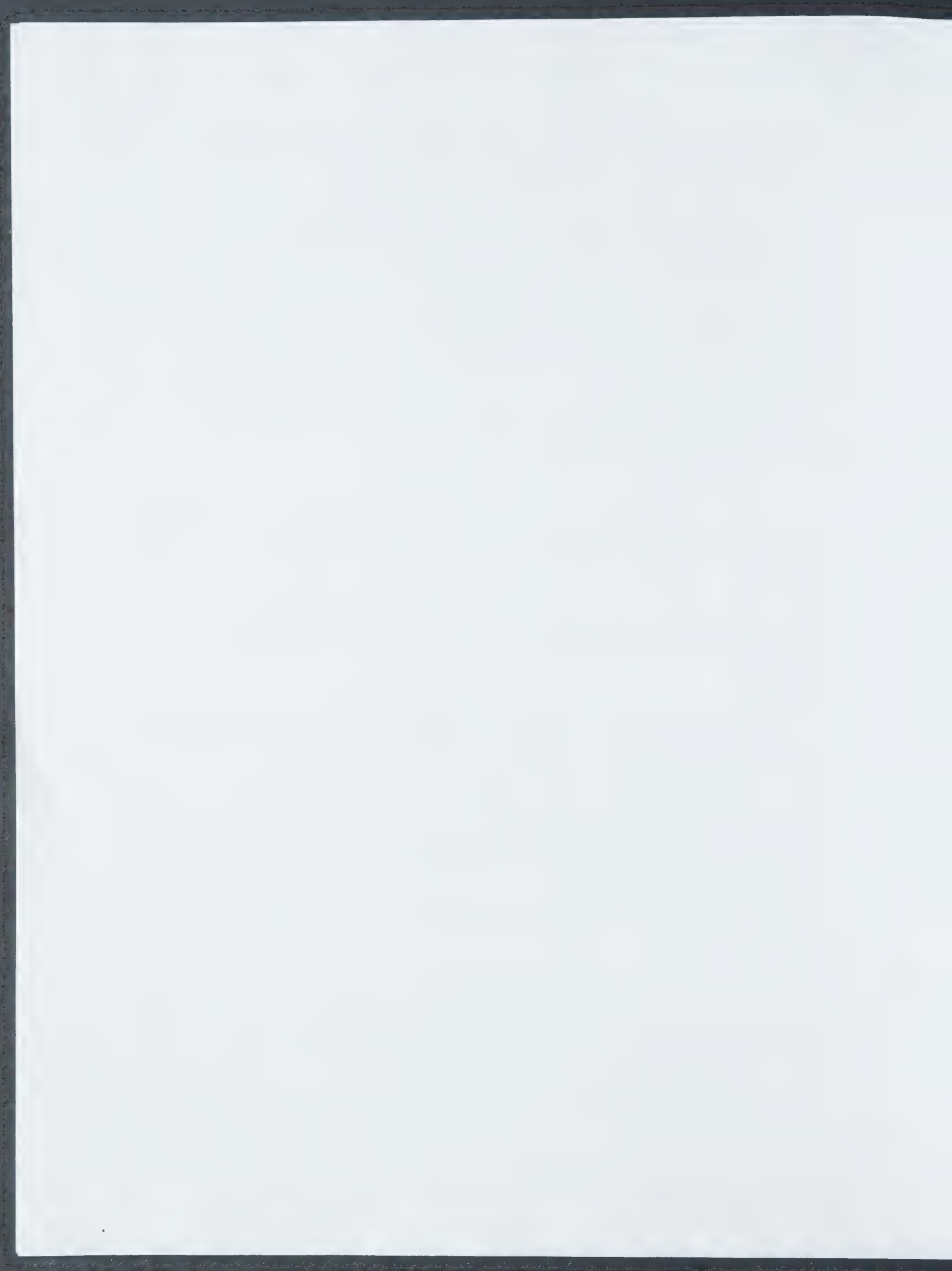
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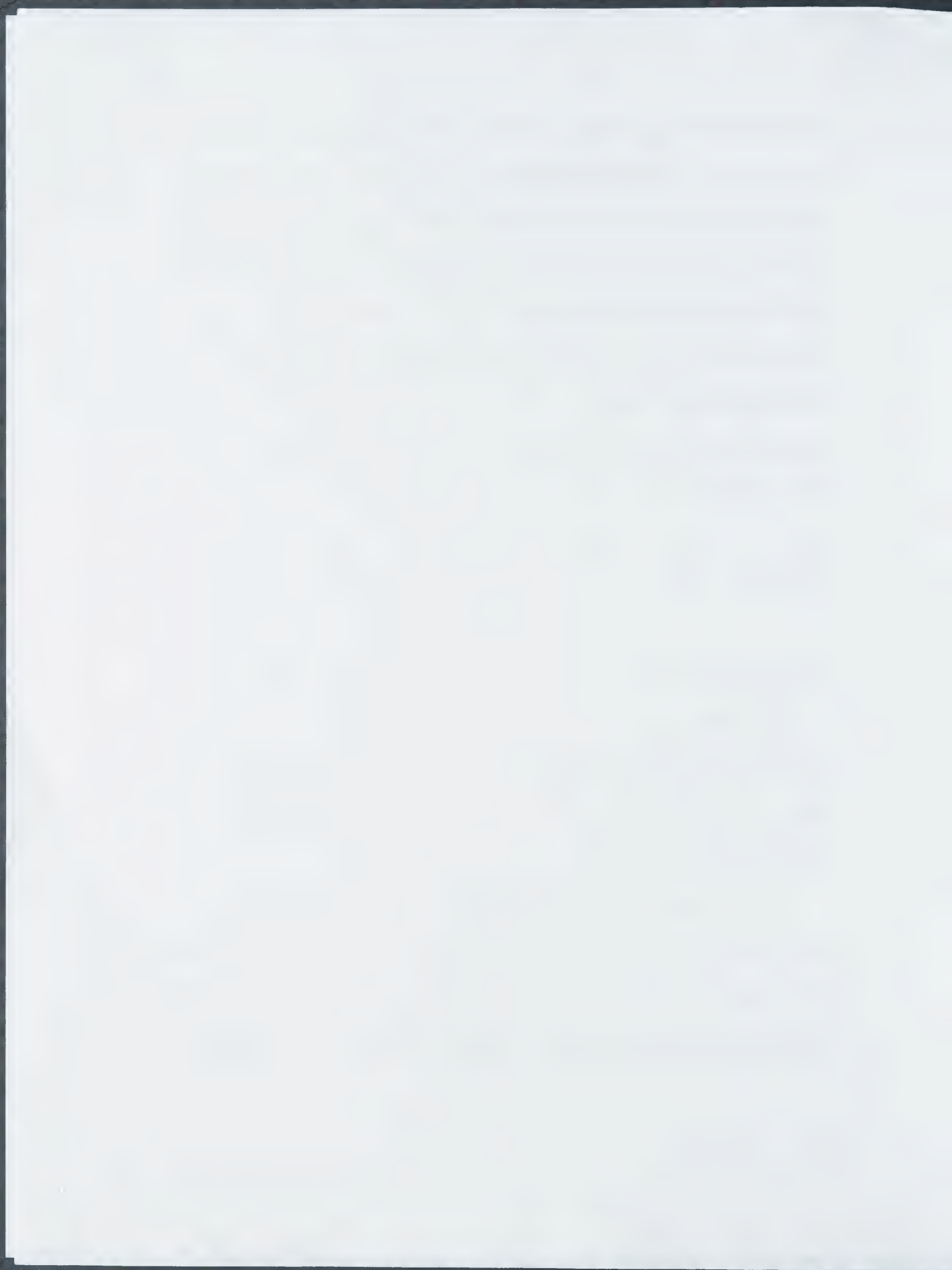
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