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**Wilhelm von Bode and the International Art
Market: the Unpublished Correspondence with
Rudolphe Kann and Joseph Duveen**

Ph.D. Dissertation

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Anotace

Wilhelm von Bode a medzinárodný trh s umením: nepublikovaná korešpondencia s Rudolphom Kann a Josephom Duveenom.

Predkladaná dizertačná práca sa zaoberá problematikou Európskeho a Amerického medzinárodného trhu s umením a ich vzájomných vplyvov na prelome 19.a 20. storočia, prezentovaných z pohľadu Wilhelma von Bodeho, svetovo uznávaného znalca umenia a vtedajšieho riaditeľa Berlínskych múzeí a to primárne skrze optiku jeho vzťahu so súkromným zberateľom Rudolphom Kannom a dílerom Josephom Duveenom. Svojho času bola zbierka Rudolpha Kanna jednou z najvýznamnejších súkromných zbierok v Európe avšak nikdy jej nebola venovaná v odborných kruhoch systematická pozornosť. Predkladaná práca preto predstavuje najkomplexnejšiu snahu o rekonštrukciu zbierky od čias vydania Bodeho katalógu z roku 1907. Wilhelm Bode sa aktívne podieľal na jej budovaní, o čom svedčí aj veľké množstvo dopisov nepublikovanej korešpondencie medzi Bodeom a Kannom, ktorá tvorila základ odborného výskumu k predkladanej práci.

Keď díler Joseph Duveen v lete roku 1907 kúpil celú zbierku tohto popredného parížskeho zberateľa a následne takmer všetky diela predal do Ameriky, otázky konkurencieschopnosti Európskych zberateľov a verejných inštitúcií boli stále naliehavejšie. Na príklade osudu vybraných diel sa podarilo objasniť ako boli podmienky predaja vyjednávané, ako sa postupne vyvíjal Bodeho vzťah s Duveenom a aké stratégie k obohateniu zbierok Berlínskeho múzea Bode volil. Vychádzajúc z Bodeho vlastných textov publikovaných v dobových periodikách a Bodeho súkromnej korešpondencie s Duveenom a s vybranými Americkými zberateľmi bolo možné ďalej ukázať meniaci sa postoj Wilhelma Bodeho k predaju Európskych starých majstrov do zahraničia a jeho názoru na znalosti a vkus Amerických zberateľov a zároveň načrtnúť niekoľko základných problematik zložitejšej situácie na Európsko-Americkom trhu s umením na prelome 19.a 20. storočia.

Kľúčová slova: Bode; Kann; Duveen; trh s umením; súkromné zberateľstvo; zberateľ; znalec; díler; súkromná zbierka;

Abstract

This dissertation explores changing trends in the European and American art market in the late 19th and beginning of the 20th Centuries, in particular their influences, presented from the perspective of Wilhelm von Bode, renowned connoisseur and, at the time, director general of the Berlin Museums and explored predominantly through his relationship with the private collector Rudolphe Kann and art dealer Joseph Duveen. At the time, the collection of Rudolphe Kann was considered to be one of the most refined among the European private collections, yet it hasn't received much attention by contemporary scholars. This dissertation therefore offers the most systematic review of Kann's collection since 1907, the year when Bode compiled the revised catalogue. Wilhelm Bode was actively involved in building the Kann collection, as shown by the extensive numbers of private, previously unpublished, correspondence, which provided the foundation of this research.

After the dealer Joseph Duveen bought the entire art collection of this prominent Parisian collector in the summer 1907 and subsequently sold almost all of the artworks to American collectors, the competitiveness of European private collectors and the public institutions became questionable. By focusing on the circumstances of the sale and exploring the destiny of selected masterpieces, I was able to elucidate the process of negotiating the sale's conditions and further explore Bode's relationship with Duveen and the strategies he implemented in order to ensure Berlin's museums benefited from such relationship. In the context of Bode's published articles as well as his private correspondence with Duveen and selected American collectors, it was possible to further present Bode's changing views on the taste and knowledge of American collectors and, at the same time, outline some of the important issues of the more complex European-American art market dynamics in the early 20th century.

Keywords

Bode; Kann; Duveen; art market; American collectors; art dealer; art advisor; private collection; collection acquisitions; art dealing; arts patronage; art museums

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Especially helpful to me during my research were also archivists at numerous institutions around the world. I wish to especially thank Mgr. Filip Wittlich, Ph.D. from the Museum of Decorative Arts in Prague, Barbara File from the Metropolitan Museum of Art, the team at the Archives of the Morgan Library and Museum as well as at the Getty Research Institute for their willingness to share the original material as well as their valuable insight and knowledge with me.

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Introduction

In the 19th century, because of significant social and economic changes, a new type of art collector emerged – the „nouveaux riches“. These high-profile industrialists and financiers entered the art market, and collecting was opened up to anyone with the financial means, regardless of title, social status or art historical knowledge. The contemporary dynamics of the European art market changed even more after American art collectors started to gradually build their collections of European art from 1870s . With these new collectors entering the art market, competition became fierce.

The aim of this study is, through the meticulous research of yet unpublished archival material, to highlight some of the key aspects and tendencies of the European and American art markets in the late 19th century and early 20th century, particularly their mutual influences from the viewpoint of one of the most respected authorities on the contemporary art market – the German art historian, director of the Kaiser-Friedrich-Museum (now called the Bode Museum in his honour) and, from 1905, director general of the Berlin Royal Museums (now Staatliche Museen zu Berlin), Wilhelm von Bode¹ (1845-1929) [1].

Given the complexity of the topic, the presented dissertation will be predominantly structured around Bode’s interactions with the German banker and dedicated art collector based in Paris, Rudolphe Kann (1845-1905) [2], based on a thorough analysis of unpublished archival material, particularly their extensive correspondence preserved at the Zentralarchiv of the Staatliche Museen zu Berlin, consisting of over 200 letters, telegrams, and private notes exchanged between 1887 and 1905.

This comprehensive collection of letters reveals much about Kann as an art collector and Bode as his advisor, while also highlighting their views on the art market and their opinions on the taste and knowledge of other private collectors, both European and American.

Considering that Kann’s collection was later sold to Duveen and the majority of the artworks were divided between various American collections, the focus on this particular collector also provides a valuable opportunity to observe Bode’s course of action when

¹ Wilhelm von Bode was ennobled in 1914 by Emperor Wilhelm II. Before this date, I will be referring to him as Wilhelm Bode.

facing such a disappointing development. Wilhelm Bode dedicated much time and effort cultivating private collectors, such as Rudolphe Kann, sharing his extensive knowledge and expertise, writing lavish catalogues, and using his influence in the art market when negotiating the deals for collectors. However, Bode was, first and foremost, a museum director, and for his service to collectors he expected to see at least part of the collections being eventually donated to Berlin's Kaiser-Friedrich-Museum. The sudden death of Rudolphe Kann, however, disrupted his plans and Bode had to find other ways to justify his excessive involvement in building the Kann collection and enable profit for the museum – a task that involved collaborating with the art dealers, Duveen Brothers.

Following the introduction of methodology, consulted archive documents as well as published literature, I will focus on exploring the historical background. Towards the late 19th century, the influence of American art collectors on the European art market greatly increased. This led to inflated prices, which local art collectors were often not able to afford. As a result, many significant European art collections ended up in the United States. This chapter will combine both historical and art historical perspectives and will concentrate on those political and socioeconomic circumstances that led to this growing presence of American collectors in the European art market. These turbulent times in the international art market will be also explored from the perspective of Wilhelm Bode and other contemporary art professionals, based on a thorough research of primary literature, published articles from the period as well as previously unstudied archival documents. In addition, the steps various European governments took in order to protect their national art treasures from leaving the country and the effectiveness of such measures will be taken into consideration. At the turn of the 20th century, we also witness the wealthy citizens' growing interest in cultivating national collections on both sides of the Atlantic. I will, therefore, explore what factors motivated American and European collectors to collect art and to practise philanthropy.

After discussing the trends in the international art market at that time, in the third chapter, I will focus on Rudolphe Kann's collecting practices and Wilhelm Bode's advisory services, within the broader context of the European art market at the turn of the century. In Chapter 4, I will then closely examine the process of building Kann's collection and describe Rudolphe's main acquisitions and the circumstances surrounding them, based on new information retrieved from their private correspondence.

In the fifth chapter, I will pay special attention to the situation in the European art market, illustrating Bode's and Kann's networks of important contacts, consisting of

collectors, dealers, art historians, and fellow museum professionals. I will discuss what was available on the market at that time, what other collectors were interested in, and whether Kann had to adjust his preferences and was purposely selecting works for his collection that were not being collected by the American competitors. In other words, how did Kann perceive the Americans and, did their presence have a direct influence on his collecting practices? What was Kann's opinion and to what extent was this influenced by Wilhelm Bode? The letters provide great insight into the role that the American collectors played in the art market. I will focus on those letters where Kann writes about his new competitors from America and shares his perceptions of the European art market. This is especially interesting when viewed in the context of the later sale of the Kann collection.

I will also examine the various roles Bode played in the process of building Kann's collection. While the dissertation will be centred around exploring the relationship between Wilhelm Bode and Rudolphe Kann, to better understand Bode's personality and his tendency to cultivate close relationships with private collectors, it is crucial to also show parallels in Bode's approach with other private collectors. I have selected two other European collectors that will be of primary interest – Johann II, Prince of Liechtenstein [3] and Adalbert Ritter von Lanna [4].

Methodologically, there were two reasons for selecting these particular collectors. The first factor was the existence of a sufficient source of primary documents, the majority of which were studied for the first time in this dissertation. Secondly, I purposely selected collectors from different social circles in order to illustrate the variety of Bode's acquaintances. Rudolphe Kann represents the wealthy businessman, Johann II is member of high aristocracy and Adalbert Lanna represents bourgeoisie collector and philanthropist.

When studying the original correspondence between Wilhelm Bode and „his“ private collectors, it becomes clear that Bode took upon himself a wide range of different roles, often acting as advisor, curator, researcher or writer. I will examine to what extent his broad network of influential connections helped collectors in negotiating their deals and what Bode was expecting in return for his services.

To gain further understanding of how Bode navigated his role as the director of a public museum while serving as an advisor to private collectors, I researched the records of the Kaiser-Friedrich-Museum related to donations, both monetary and in the form of artworks, that Bode received in lieu of compensation for his advice to private collectors.

Consulting the director's bylaws and regulations of the Kaiser-Friedrich-Museum and the Codex of Ethics for Museum Professionals valid at the time when Bode was active as its general director proved to be vital in determining whether or not Bode was acting within his competencies and how he avoided a potential conflict of interest.

Chapter 6 will focus on the sale of the Kann collection. After Rudolph's passing on 14 February 1905, it quickly became clear that the heirs would sell the entire collection. This was a great disappointment to Bode, who had hoped to see the collection donated to a public museum, preferably the Kaiser-Friedrich Museum in Berlin. Bode was convinced that what happened to the Kann collection, i.e., its sale to America, was exactly what Kann had tried to avoid. Following the sale of the entire collection, Bode published numerous articles highlighting his views about the fate of some of the artworks. In the context of the sale, it was also very important to study the correspondence between Bode and Rudolph's heirs, his brother Maurice and nephew Édouard, and Bode's private correspondence with the company Duveen. Furthermore, what proved to be of significant relevance were the diligently kept records of Duveen Brothers, preserved at the Getty Research Institute and comprising of stock books, financial correspondence and notes on selling strategies. Because of all of these archival documents, I will be able to further elucidate the negotiation process of the Kann sale's conditions.

The next part of this chapter will explore the fate of some of the most important artworks from the Kann collection. Who the main buyers were and what they managed to acquire reveals a lot, not only about their personal preferences as art collectors, but also about the current state of the art market. The question of attributions, especially those confirmed by Bode, will be also a focus here.

The final seventh chapter will focus on exploring Bode's relationship with Duveen and with selected American Collectors. It is especially Bode's association with Duveen that requires thorough exploration, as it has not been previously studied.

Bode soon realised that his best and, as a matter of fact, only chance, to compete with wealthy American collectors and secure some of the artworks from the Kann collection for the Kaiser-Friedrich-Museum was by cultivating good relations with Joseph Duveen, who was, in return, willing to sell him, at cost, the artworks for which he could not find buyers overseas. Questions of how exactly Bode assisted Duveen in selling the collection to Americans and whether the museum's board was aware of these circumstances are of particular interest. A chronological survey of significant articles related to America that Bode wrote and published will be put in parallel with important milestones in his life and

career and the general developments in the international art market in order to showcase how Bode's opinions and perceptions of American collectors changed over time. I will also look into the discrepancies between how Bode presented his opinions in publicly printed articles versus his private correspondence with the American collectors and with Duveen.

Bode's letters with Duveen Brothers are archived at the Getty Research Institute in Los Angeles and the responses from Duveen Brothers are held at the Zentralarchiv in Berlin. These unpublished letters between Wilhelm Bode and Duveen shed light on Bode's influential role on the international art market, and on the importance of their mutually beneficial relationship for the development of private collections in the United States and for further developing the Kaiser-Friedrich-Museum in Berlin. Letters Bode exchanged with J.P. Morgan (1837-1913), Benjamin Altman (1840-1913), Isabella Stewart Gardner (1840-1924), and John G. Johnson (1841- 1917) proved to be also an invaluable source of insightful information, shedding light on the reasons why Bode put so much effort in helping with the movement of art overseas when, in his own articles, he was so outspoken about preserving art in Europe.

The second volume of this dissertation includes a transcription of all the handwritten letters addressed to Wilhelm Bode from members of the Kann family, namely Rudolphe, Maurice and Édouard Kann, which are kept at the Zentralarchiv of the Staatliche Museen in Berlin. In addition, since this dissertation also discusses parallels in Bode's relationships to other private collectors in Europe, especially to Johann II, Prince of Liechtenstein and Adalbert Lanna, I have included the transcribed correspondence with these collectors, preserved in Hausarchive Liechtenstein in Vienna and the Archives of the Museum of Decorative Arts in Prague, and their responses to Bode, now at the Zentralarchiv of the Staatliche Museen in Berlin.

1. State of Research

1.1. Methodology and Archival Research

This dissertation aims to complement current research on the history of the development of the art market and art collecting practices at the turn of the 20th Century by thoroughly studying new, previously unpublished² archival documents, in particular, the private correspondence between selected collectors, advisors and dealers, which remain, to a large extent, the most comprehensive source of relevant information.

As a participant of the International Scholarship Program at the Staatliche Museen zu Berlin – Preußischer Kulturbesitz, I spent two months at the Zentralarchiv, working on a research project entitled, *Wilhelm Bode and the collector Rudolphe Kann: The private correspondence 1887-1905*, which forms the core of this dissertation.

While at the Zentralarchiv, I concentrated on studying the vast collection of over 250 previously unpublished letters, telegrams and private notes between Wilhelm Bode and members of the Kann family, Rudolphe, Maurice and Édouard, and dating between the years 1887 and 1910.³

In terms of methodology, first I established research topics of particular interest, such as how Kann built his art collections, what his preferences were, what artworks he was looking for, who his main competitors were and what his thoughts were about the contemporary art market, the dealers and other collectors, both in Europe and in America. In addition, I was interested in the role of Wilhelm Bode as advisor, dealer, writer, curator and intermediary between Kann and local and international dealers and collectors, what

² Some of my research, including selected archival material was published during the course of my Ph.D. programme, see WATRELOT 2019/2020; WATRELOT 2020, 11-46; WATRELOT 2021; JENISOVÁ 2018, 286-292. Partial results of my ongoing research were also presented at the TIAMSA conference (The International Art Market Studies Association) in collaboration with Belvedere Research Center, Dorotheum and Vienna University: Art for the People? Questioning the Democratization of the Art Market, 27-29 September 2018 in Vienna.

³ SMB-ZA, IV/NL Bode 2839, Rudolphe Kann, Korrespondenz 1887-1905; SMB-ZA, IV/NL Bode 2837, Eduard Kann, Korrespondenz 1906-1910; SMB-ZA, IV/NL Bode 2838, Maurice Kann, Korrespondenz 1890-1909.

reward he was expecting for his services, and whether his honorary was financial or in the form of donations of artworks.

The letters were then thoroughly examined and the most relevant content was summarised in a tabular format, with date of letter, brief summary of the content, and keywords including people and artworks mentioned. With this data, I was then able to cross reference the keywords in that correspondence with other archival material, including various stockbooks of the dealers, particularly Duveen⁴, and published catalogues of the Kann collection, written by Wilhelm Bode in 1900 and 1907.⁵ In addition to learning more about the contemporary art market directly from the perspective of Rudolphe Kann, this extensive research also enabled me to retrieve new information on the provenance of some of the artworks that were once included in the Kann collection and are now displayed in museums and public collections all over the world.

In addition to the archive research, I used my time in Berlin to directly study artworks Bode received while working for Rudolphe Kann and other collectors, as well as objects Bode managed to acquire from the collection after Kann's death, which can be found in the Gemäldegalerie at the Staatliche Museen zu Berlin and at the Bode Museum.⁶ I also used the resources of the Kunstbibliothek to examine, in particular, the original catalogues of the Kann collection, written by Wilhelm Bode in 1900 and 1907.⁷

While the archive of the correspondence with Rudolphe Kann in the Zentralarchiv is very extensive, it is not complete because only the letters addressed to Bode are preserved and not Bode's responses to the collector. We can still extract much information from these letters, however, in order to fully comprehend the various roles Bode played in his relationships with private collectors, it was necessary to extend the survey and look for parallels in communications with other collectors as well.

In subsequent research trips to Berlin and Vienna, Bode's correspondence with two other collectors was studied. I purposely selected collectors from different social backgrounds whose collecting activities were also meticulously recorded in the written correspondence with Bode: Johann II, Prince of Liechtenstein and Adalbert von Lanna.

⁴ GRI, Duveen Brothers. Stock Book, 1, Rodolfe Kann Collection, 1907 (Box 115)

⁵ BODE 1900, Vol.I. & Vol. II.; SEDELMAYER (ed.) 1907, Vol.I. & Vol.II.

⁶ The curators of the Gemäldegalerie, Dr. Katja Kleinert and Dr. Neville Rowley, were essential to my research and I am very thankful for their help and advice.

⁷ BODE 1900, Vol.I. & Vol.II.; SEDELMAYER (ed.) 197. Vol I. & Vol.II.

Bode regularly corresponded with Johann II, Prince of Liechtenstein from 1880 to 1925. A collection of 70 letters addressed to the prince or his associates (his secretary, H. Neugebauer⁸ and Leopold Walcher von Moltheim (1824-1911)⁹ are preserved in the Princely Archives in Vienna.¹⁰ An additional 28 responses to Bode are at Zentralarchiv of the Staatliche Museen zu Berlin.¹¹

Adalbert von Lanna was in contact with Bode from 1885-1894. Because of Wilhelm Bode's diligence in keeping records, the majority of preserved letters in Berlin are those Lanna addressed to Bode.¹² Some of Bode's letters to Lanna are preserved at the Archives of the Museum of Decorative Arts in Prague.¹³

Having both the letters addressed to Bode and his responses available, I was able to conduct a thorough survey on Bode's influence of his clients' collecting and philanthropic activities. I also was able to better comprehend the various roles Bode played in the process of building their collections and facilitating donations to public institutions. In addition, some of these letters disclose Bode's uncensored opinions of the most prominent American collectors and their art advisors, specifically Bernard Berenson.

In order to better understand Bode's relationship with the American collectors and how his perception of their presence in Europe changed over time, I also consulted Bode's handwritten notes on his travels to the United States,¹⁴ as well as articles in contemporary

⁸ There is no biographical information on the Prince's secretary, H. Neugebauer.

⁹ In his letters, Wilhelm Bode referred to Leopold Walcher by his title, rather than his first name, i.e., „Hofrath von Walcher.“ For biographical information on Leopold Walcher von Moltheim, see also Österreichisches Biographisches Lexikon 1815-1950, 2018 edition, s.v. „Walcher von Moltheim.“ I thank Dr. Arthur Stögmann for confirming Walcher's life dates and his association with the Prince of Liechtenstein.

¹⁰ HAL. FA 329.1, Johann II von Liechtenstein. Sammlungskorrespondenz mit Wilhelm von Bode. Selected letters between Bode and Liechtenstein were also quoted in my MA thesis: JENISOVA 2017.

¹¹ SMB-ZA, IV/NL Bode 3318, Johann II. Fürst von und zu Liechtenstein, Korrespondenz 1889-1912.

¹² SMB-ZA, IV/NL Bode 3186, Adalbert von Lanna 1885-1896.

¹³ Archive UPM: Correspondence of Adalbert Lanna. I am very grateful to Dr. Wittlich from the archives for his help in conducting my research.

¹⁴ SMB-ZA, IV/NL Bode 0369; Die Kunst in den Vereinigten Staaten. Eindrücke von einem Besuch der Weltausstellung in Chicago; SMB-ZA, IV/NL Bode 0370, Kunst und Kunstgewerbe hüben und drüben. Berichte zur Weltausstellung in Chicago 1893.

periodicals, either written by Bode or his colleagues; these are all thematically stored in Berlin's Zentralarchiv.¹⁵

Letters addressed to Bode from American collectors, including Benjamin Altman, Isabella Gardner, John G. Johnson and J.P.Morgan, also proved to be of significant importance in this regard. I studied the correspondence between Bode and these American collectors kept at the Zentralarchiv in Berlin,¹⁶ as well as other relevant material regarding Bode's relationship with American collectors and public institutions preserved in the archives of Morgan's Library¹⁷ and the Metropolitan Museum of Art¹⁸ in New York City.

Apart from the correspondence between Bode and selected collectors, I also researched the records of the Kaiser-Friedrich-Museum, which helped me to better understand how Bode navigated both his roles as a director of a public museum and as an advisor to private collectors.¹⁹ Of particular relevance were Bode's internal spending and other reports addressed to the minister of culture, in which Bode explains the political situation

¹⁵ SMB-ZA, IV/NL Bode 0438, Amerikanische Museumskonkurrenz 1902-1928; SMB-ZA, IV/NL Bode 0363; Ausstellungen und Kunsthandel in den USA 1901-1924.

¹⁶ SMB-ZA, IV/NL Bode 487; SMB-ZA, IV/NL Bode 1987; SMB-ZA, IV/NL Bode 2786; SMB-ZA, IV/NL Bode 13290. I am thankful to Michaela Hussein-Wiedermann from the Zentralarchiv for sending me copies of these letters for further research.

¹⁷ Of particular relevance was the Morgan Collections Correspondence. ARC 1310: B Bode preserved at Archives of The Pierpont Morgan Library. New York, NY.

¹⁸ In the Metropolitan Museum archives, I studied letters Bode addressed to the museum's officials: Bode, Wilhelm, 1907-1908, 1911-1912, Office of the Secretary Records, as well as material referring to the Loan Exhibition of German Art Bode initiated in 1909: Loan exhibition - 1909 - German art - Bode corres., 1908-09, 1993, Office of the Secretary Records, The Metropolitan Museum of Art Archives, New York. I wish to thank Barbara File, the archivist at the Metropolitan Museum for her kind help and assistance during my visit.

¹⁹ SMB-ZA, Die Akten des Kaiser-Friedrich-Museums, Findbuch- Teil II. Gemäldegalerie 1830-1945, particularly: I/GG 204, Erwerbungen von Gemälden aus den im Jahre 1884 und ferner bewilligten außerordentlichen 2 Millionen.

I/GG 205, Erwerbungen von Gemälden aus den im Jahre 1884 und ferner bewilligten außerordentlichen Mitteln.

I/GG 13/1 Einrichtung und Instandhaltung der Gemälde-Galerie.

I/GG 182 Erwerbung von Gemälden in Frankreich, Spanien und England.

I/GG 182 Vermächtnisse.

in Europe and refers to the growing competition from American collectors and dealers, such as Duveen.²⁰

Because Rudolphe Kann's collection was sold to Duveen Brothers and then on to major American collectors, it was also necessary to study the correspondence between Bode and the company Duveen. Despite the existence of an extensive correspondence between Bode and Duveen Brothers, the relationship has been, to a large extent, overlooked by scholars and should be studied in much greater detail.²¹

Bode and Duveen Brothers exchanged hundreds of letters and while their correspondence began slowly with just a few letters sent between 1900-1901, the communication became more regular following the sale of the Hainauer and Kann collections in 1906, after Bode realised that his best chance to compete with wealthy American collectors and secure some sort of advantage for the museum was by cultivating a good relationship with Duveen Brothers.

Letters from various people associated with Duveen Brothers are held at Zentralarchiv in Berlin²² and Bode's letters addressed to Duveen are archived at the Getty Research Institute in Los Angeles.²³ Given the large number of letters, it was crucial to develop an effective methodology that allowed me to extract information relevant for this dissertation. Since my interest was predominantly oriented towards the circumstances surrounding the sale of the Kann collection and the subsequent purchases of artworks by American collectors, I particularly concentrated on the letters that showed how specifically Bode assisted Duveen Brothers in selling the collection to Americans, what specifically Bode received in return, and to what extent the museum's board was aware of and approved of this professional collaboration. In order to achieve this, first I

²⁰I/GG 204

²¹ See below pages 33-36 for most notable publications on Duveen.

²² SMB-ZA, IV/NL Bode 6163, Duveen Brothers Ltd., Kunsthandel, New York, London, Paris 1900-1928.

²³ GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 1, Ca. 1910- 1925 (Folder 2); Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 2, Ca. 1919-1925 (Folder 3); Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 3, Ca. 1926-1939 (Folder 4); Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6). Getty Research Institute transcribed and made all of the Duveen Brothers records available online: Duveen Brothers records, 1876-1981 (bulk 1909-1964). <http://archives2.getty.edu:8082/xtf/view?docId=ead/960015/960015.xml;query=;brand=default> Accessed regularly since 2018.

organised the relevant correspondence from both archives in chronological order, removed the occasional duplicates and summarised the relevant content. Then I compared the new-found information with other archival material from the Getty Research Institute, where the business archive of the Duveen firm, known as the Duveen Brothers records, is preserved. The diligently kept records of the Duveen firm, comprising of stockbooks, financial correspondence and notes on selling strategies, proved to be of significant relevance.²⁴ Through all of these archival documents, I was able to not only further elucidate on the process of negotiating the Kann sale's conditions, but more importantly, I was able to uncover new information about Bode's relationship with Duveen Brothers.

1.2. Primary Literature

Wilhelm Bode was one of the most influential art historians of his era, publishing monographs, collection catalogues, articles and even an autobiography with tireless determination. As such, I regularly consulted his texts when writing this dissertation. Primary literature, particularly when viewed in the context of the information extracted from archival documents, is essential in reconstructing how the events in question unfolded and, more importantly, what the viewpoints of the people involved were. Bode himself wrote a large number of autobiographical publications, most importantly *Fünfzig Jahre Museumsarbeit* from 1922²⁵ and extensive autobiography, *Mein Leben*, which was published in two volumes following his death in 1930.²⁶ It remains until today one of the most relevant and most often quoted sources of information on Bode and his relationship with hundreds of his acquaintances.

²⁴ GRI, Duveen Brothers. Stock Book, 1, Rodolphe Kann Collection, 1907 (Box 115); Duveen Brothers. Paris Ledger, 1, Kann Collection, Ca. 1906-1918 (Box 117); Duveen Brothers. Visitors' Book, Guest Signature Book of Rodolphe Kann, Paris, Ca. 1907-1908 (Box 200); Duveen Brothers. Files regarding Works of Art: Kann Collection, Alphonse, Maurice, and Rodolphe, Ca. 1909-1952 (Folder 2).

²⁵ BODE 1922.

²⁶ Bode started writing his autobiography in 1907. The first edition was published in 1930, see BODE 1930, Vol. I. & Vol. II. More recently Dr. Thomas Gaetgens and Dr. Barbara Paul edited the second edition of Bode's memoir, adding a meticulously researched second volume, comprising of short biographies of all of the relevant people that Bode was in touch with during his very active life. See GAEHTGENS/PAUL 1997, Vol. I. & Vol. II.

The more influential Americans became on the European art market, the more Bode wrote about them and their threat to European institutional and private art collecting.

Bode's article output grew rapidly after his first trip to the United States in 1893, and we can see a gradual shift in his opinion of American collectors. The tone of his first article, written in 1895 and entitled *Alte Kunstwerke in den Sammlungen der Vereinigten Staaten*²⁷ was rather neutral. Bode observed that collecting overseas was still in its infancy and the collecting of Old Masters, in particular, wasn't systematic enough to constitute a real threat for European collections. Additionally, he expressed a profound admiration of the deep sense of philanthropy rooted in the wealthy society of the United States.

Seven years later, in 1902, Bode commented on American collecting again. The title itself indicates that Bode's attitude was changing dramatically: *Die Amerikanische Konkurrenz im Kunsthandel und ihre Gefahr für Europa*.²⁸ In this article, Bode was very critical of the new generation of American millionaire collectors and the dealers who served them.

In 1907, when writing about the American danger on the art trade²⁹, Bode reported on the rise in artwork prices with growing urgency, and he called upon European collectors to think of their domestic museums and to give them priority when selling their art collections. The willingness of American collectors to pay very high prices for Old Master paintings increased with each passing year,³⁰ and by 1910 both European private collectors and museums were no longer able to compete with American collectors and dealers, such as Joseph Duveen, exploited the situation to the maximum.³¹

It is specifically the views like the above that will be thoroughly evaluated within this dissertation and put into context and compared with Bode's cooperation with Duveen Brothers and American collectors as recorded in their private correspondence.³²

While examining how Bode's contemporaries perceived the American presence in Europe, I consulted both the European and American press of the day. In the context of

²⁷ BODE 1895, 70-76.

²⁸ BODE 1902a, 5-12.

²⁹ BODE 1907a, 3-6.

³⁰ BODE 1909, 441-443.

³¹ BODE 1910, 81-84.

³² See chapter 7: Bode's Association with Duveen and American Collectors, from page 203.

the changing art import duties, interviews in the art journal *The Collector* from 1892 offered valuable information from the artists affected.³³

In another article, *Amerika und der europäische Kunstbesitz* published in the periodical, *Berliner Tagesblatt* on 28 December 1904, Bode and other European authorities offered their opinions on the various policies European nations should implement to prevent their art works going overseas.³⁴

The American press was also closely following developments on the art market and regularly informing their readers. In 1904, the *New York Herald* published a column entitled, *Calls on Europe to Save Art Works*,³⁵ which reported on the concerns of European museum directors following the election of J.P. Morgan as the President of Board of Trustees at the Metropolitan Museum in 1904.

In the same year, the *Burlington Magazine for Connoisseurs* published an essay, *The Consequences of the American Invasion*³⁶ [on European collectors], which was followed by another essay, *Noteworthy Paintings in American Private Collections* in the next issue.³⁷

More insight into the history of 19th century art collecting is offered by the Czech art historian, Adolph Donath, in his publication from 1917: *Psychologie des Kunstsammelns*.³⁸ In this publication, he explored how various historical events influenced art collecting in France, England, Vienna and Prague. This eyewitness view of the events was invaluable while writing the historical overview chapter.

As the situation of the art market is predominantly structured around the example of the art collector Rudolphe Kann, I intensively studied the primary literature dedicated to his collection, which had received much attention from scholars during his lifetime, particularly from Wilhelm Bode.

³³ COLLECTOR 1892, 238.

³⁴ BERLINER TAGEBLATT 1904.

³⁵ NEW YORK HERALD 1904a. Paperclip preserved at SMB-ZA, IV/NL Bode 0438, by an unknown author and without pagination.

³⁶ BURLINGTON MAGAZINE 1904a, 353-355. By an unknown author.

³⁷ BURLINGTON MAGAZINE 1904b, 254-255. By an unknown author.

³⁸ DONATH 1917.

In 1900, Bode compiled a catalogue of the Kann collection, in two volumes, including photographic reproductions of 100 selected artworks: *Gemäldesammlung des Herrn Rudolf Kann in Paris*.³⁹

Immediately after publication of this lavish catalogue, the Austrian art historian, Gustav Glück (1871-1952), wrote his commentary in the Viennese art magazine, *Die Graphische Künste*. In addition to celebrating the Kann collection as an extraordinary example of what can be gathered within the span of 20 years by a passionate collector, Glück unhesitatingly passed his own judgement on the attribution of art works, sometimes disagreeing with Wilhelm Bode.⁴⁰

The collection was also praised by French art historians, namely Émile Michele (1828-1909), who in 1901 described the masterpieces in two consecutive articles published in the *Gazette des beaux-arts*,⁴¹ and by art critic Auguste Marguillier (1862-1945), who in 1903 wrote three articles entitled, *La collection de M. Rodolphe Kann* published in *Les Arts*.⁴²

Given the large number of Rembrandts and other Dutch Masters that Kann acquired during his lifetime, it wasn't long before Dutch art historian and renowned Rembrandt expert, Dr. Abraham Bredius (1855-1946),⁴³ also wrote on Kann's collection: *De verzameling Rudolph Kann te Parijs in Woord en Beeld* in 1902.⁴⁴

Shortly after Kann died in 1905, Wilhelm Bode wrote an article *Rudolf Kann und seine Sammlungen* for German the periodical *Kunstchronik*,⁴⁵ in which he provided insight into Kann's collecting practices and his character as an art collector. Bode also expressed his concerns about the future destiny of the collection, describing possible scenarios of what might happen with the collection. Bode expressed hope that the collection would be

³⁹ BODE 1900, Vol.I. & Vol. II

⁴⁰ GLÜCK 1900, 85-94. Gustav Glück wasn't, for example, convinced about the attribution of the painting, *Pilatus washing his hands* [14] to Rembrandt and rather saw it as a work of one of his talented pupils, perhaps Carel Fabritius.

⁴¹ MICHELE 1901, 381-400 & 493-506.

⁴² MARGUILLIER 1903a, 1-9; MARGUILLIER 1903b, 19-31; MARGUILLIER 1903c, 2-7.

⁴³ Dr. Abraham Bredius was the director of the *Nederlandsch Museum voor Geschiedenis en Kunst* in The Hague from 1880, and after 1889, director of the *Mauritshuis* in The Hague. He worked closely with Wilhelm Bode and occasionally advised Rudolphe Kann on acquisitions as is evident from Kann's correspondence with Bode.

⁴⁴ BREDIUS 1902, 26-35.

⁴⁵ BODE 1905.

divided between several public museums, the Louvre and Kaiser-Friedrich-Museum among others, which Bode believed was Kann's intention.⁴⁶

After the sale of the entire collection en bloc to Duveen Brothers in 1907, the Kann collection received further attention from numerous journalists, art critics and historians.

Bode's 1900 catalogue was updated with new acquisitions and published as an extensive catalogue in four volumes. The first two volumes of the *Catalogue of the Rodolphe Kann Collection*, which were dedicated to paintings with accompanying text by Bode, were published by Charles Sedelmeyer 1907 in Paris.⁴⁷ The other two volumes described Kann's objects of art and were published by M. Jules Mannheim and M. Édouard Rahir.⁴⁸ All four volumes were translated both in French⁴⁹ and in English, in order to accommodate Duveen's desire to promote the collection in America.

In the same year that his catalogue was published, Bode commented on the sale and fate of some of the artworks in his article, *Der Verkauf der Sammlung Rudolf Kann in Paris nach Amerika* in the art journal *Kunst für Alle*.⁵⁰

The most prominent private buyers, mainly from the United States, and their most significant acquisitions were discussed in the article, *Die Aufteilung der Sammlung Rudolf Kann*, published in early 1908 by the magazine, *Monatshefte für Kunstwissenschaft*.⁵¹ This was followed by a more detailed study into the acquisitions of the Huntington Family, written in 1908 by Sir Charles John Holmes and Archer M. Huntington for *The Burlington Magazine for Connoisseurs* and entitled *Recent Acquisitions by Mrs. C. P. Huntington from the Kann Collection*.⁵²

In early 1908 Wilhelm Bode and his assistant, art historian and curator Hans Posse (1879-1942) both published articles dedicated to the artworks that Bode was able to acquire for the Kaiser-Friedrich-Museum from the Kann collection sale. Posse wrote *Die Neuerwerbungen des Kaiser Friedrich-Museums zu Berlin. Gemälde aus der Sammlung*

⁴⁶ BODE 1905, 291-294.

⁴⁷ SEDELMEYER 1907a, b.

⁴⁸ MANNHEIM/RAHIR 1907a, b.

⁴⁹ The French translation was by Auguste MARGUILLIER: *Catalogue de la Collection Rodolphe Kann*. Paris 1907.

⁵⁰ BODE 1907b, 16-22.

⁵¹ MONATSHEFTE FÜR KUNSTWISSENSCHAFT 1908, 125. Written by an unknown author.

⁵² HOLMES/HUNTINGTON 1908

Rudolf Kann for *Monatshefte für Kunstwissenschaft*⁵³ and Bode was the author of commentary *Erwerbungen aus der Sammlung Rudolf Kann für die Gemäldegalerie des Kaiser-Friedrich-Museums* in *Amtliche Berichte aus den Königlichen Kunstsammlungen*.⁵⁴

Paintings directly purchased from Duveen, including details of the acquisitions and reasons behind Bode's decisions to purchase these particular pieces, and paintings received as a form of acknowledgment from Kann's heirs for Bode's help with forming and cataloguing the collection were both discussed. However, neither Posse nor Bode included a complete list of artworks acquired for the museum and thus, I needed to examine the archive documents in order to find out how exactly the Kaiser-Friedrich-Museum collection was enriched and how Bode acquired the desired pieces.

1.3. Current State of Research

While this dissertation is primarily based on the meticulous research of unpublished archival documents and primary literature, it also draws upon the research of other scholars whose work laid the foundation for my research and formulation of the presented subject.⁵⁵ The review of the current state of research as outlined below is to be seen only as a sampling of the important publications, and the more relevant individual articles will be cited in my notes throughout the text.

While researching the historical overview (Chapter 2), where I aim to present the changing trends in art collecting through the lens of historical, social and economic changes, I consulted literature that reflected the interdisciplinary nature of my research.

⁵³ POSSE 1908, 151-161.

⁵⁴ BODE 1908a, 114-126.

⁵⁵ It was, foremost, discussions with established experts in the field during various conferences that I attended, which helped my research significantly. The session entitled *Florence, Berlin, and Beyond: Social Network and the Late Nineteenth-Century Art Market* at the Annual Conference of the Collage Art Association in Los Angeles on February 23rd 2018 had a great impact. I am very thankful to Dr. Lynn Catterson from Columbia University and Dr. Gaetgens for their time and very helpful discussions about my research topic. Productive discussions about the history of the art market, the role of dealers and connoisseurship was also facilitated by the International Art Market Studies Association in collaboration with the Belvedere Research Center, Dorotheum and Vienna University during the conference, *Art for the People? Questioning the Democratization of the Art Market*, 27-29 September 2018 in Vienna.

To gain insight into American history and relevant events that had direct implications for the rise of American collecting, I referred to the publication by Lewis L. Gould, *America in the Progressive Era 1890-1914* published in 2001.⁵⁶

The historical situation in Europe, in particular the different economic developments that ultimately forced members of the aristocracy, particularly in Britain, to part with art treasures that had been accumulated over previous centuries, was reviewed by Gerald Reitlinger in his *The Economics of Taste. The Rise and Fall of Picture Prices 1760-1960*.⁵⁷ Despite being published in 1961, Reitlinger contextualises the impact of the economy on art history and his views are still relevant today. David Cannadine, in his book, *The Decline and Fall of the British Aristocracy* provides further context, for instance, how the sudden and dramatic collapse of agriculture in Europe during the 1880s influenced the European economy and subsequently led to various political and social changes, including those relevant to the art market.⁵⁸ The 1996 volume edited by Michael North, *Economic History and the Arts* also considers the economy and its impact on the art world⁵⁹

The history of American art collecting, particularly after the Civil War, is the subject of numerous publications. The first systematic review of American collecting, from its beginnings in the early 19th century up until World War II was published in 1964 by George Constable, *Art Collecting in the United States of America. An Outline of a History*.⁶⁰ This book is structured around the different preferences of American collectors, with each chapter exploring the great collectors of art from the Middle Ages, the French School (including Salon paintings, Barbizon and Impressionism), Oriental art and the Old Masters. While the monograph provides enough information for a general understanding of the establishment of American collections and their trends, it tends to gloss over details and so it is necessary to refer to more specialised publications that

⁵⁶ GOULD 2001.

⁵⁷ REITLINGER 1961.

⁵⁸ CANNADINE 1990.

⁵⁹ NORTH 1996.

⁶⁰ CONSTABLE 1964.

explore individual American collectors in order to fully comprehend their approach to collecting.⁶¹

Walter Liedtke, the former curator of Dutch and Flemish paintings at the Metropolitan Museum of Art, narrows the focus in his essay in the catalogue of the special exhibition, *Great Dutch Paintings from America*, organised in Mauritshuis in 1990.⁶² His essay explores the history of collecting Dutch paintings in America from the late 18th century, through the so-called Gilded Age until the Interwar period. The essay also referred directly to paintings purchased from the Kann collection, and thus it proved to be very insightful, providing information of great value for my own research.

In December 2003, professor Ján Bakoš chaired an international colloquy, organised by the Centre for Contemporary Arts and the Institute of Art History of the Slovak Academy of Sciences in Bratislava entitled, *Artwork through the Market*. The conference aimed to compare the various social contexts in which art functions on the market and to critique interpretations of the relationship between art and society in Euro-American and Central European art history; individual essays were published in the edited volume in 2004.⁶³ The first part of the volume, structured around exploring historical dimensions of the art market, was of relevance to the present research. The paper by Madalein Fidell-Beaufort, *Art Collecting in the United States After the Civil War* offered interesting views on how the perceptions of American modern art in the Universal Exhibition in Paris in 1867 influenced the taste and preferences of American collectors for the coming decades.⁶⁴

The most recent monograph that deals exclusively with the phenomenon of the extensive American art collecting from 1880 to World War I was written by Cynthia Saltzman: *Old masters, New World. America's Raid on Europe's Great Pictures*.⁶⁵

⁶¹ While I provide references to monographs dedicated to individual American art collectors in notes throughout my text where relevant, it is important to note that the trends in American collecting were not of primary interest in the presented dissertation, but are predominantly explored in the context of their influence on European collections and the art market in general.

⁶² LIEDTKE 1990, 21-54.

⁶³ BAKOŠ 2004.

⁶⁴ FIDELL-BEAUFORT 2004.

⁶⁵ SALTZMAN 2008.

Despite its questionable title,⁶⁶ the book is a well-informed introduction to the subject, with a good overview of the main protagonists active on the art market in the late 19th and beginning of the 20th Centuries.⁶⁷ The book is divided into three sections. The first part offers a good summary of the biographical information about the main American art collectors and their most famous acquisitions. In the two following sections, the author explains, in great detail, the pursuit of selected artworks, including notes on how the various personalities, dealers, sellers, buyers and art historians cooperated, each of them seeking to gain profit of some sort. However, while a whole chapter is dedicated to analysing the relationship between Bernard Berenson and Joseph Duveen, the partnership between Duveen and Bode is omitted entirely.⁶⁸ The collection of Rudolphe and Maurice Kann is briefly mentioned, but only as a pretext to illustrate Duveen's increasing influence in the art market for Old Masters, with little emphasis on the collection itself or the impact the sale had on the art market in Europe.⁶⁹

In the historical overview, I also aimed to illustrate the impact that various political events and internal politics had on the art market. I referred to numerous articles that described the relevant policies, such as import tariff regulations, export prohibitions or income- and estate-tax provisions in the individual countries in Europe and United States, and then compared the various approaches in order to showcase subsequent changes in art collecting trends. A detailed review of American import duties on art and its influence on the nation's cultural development can be found in William J. Barber's essay, *International Commerce in the Fine Arts and American Political Economy 1789-1913*.⁷⁰ Here, the author summarises how the duty on art changed in comparison to other dutiable imports throughout those years and puts each change in the context of historical events

⁶⁶ Using the word „raid“ would imply the paintings were stolen rather than rightfully bought – in most cases they were, for very generous sums. Even though many European art connoisseurs, including Wilhelm Bode, might have been upset to see art treasures leave Europe, the transactions were legitimate and benefited all parties involved.

⁶⁷ In the course of the book, one learns about collectors, including Henry Marquand, Henry Clay Frick, J.P. Morgan, Isabella Stewart Gardner, Joseph Widener and members of the Havemeyer Family. Furthermore, dealers like Deschamps, Paul Durand-Ruel, Otto Gutekunst, Knoedler & Co. and Duveen Brothers are introduced. Art historians, including Wilhelm von Bode, Roger Fry and Bernard Berenson, are mentioned in various capacities throughout the publication.

⁶⁸ SALTZMAN 2008, 207-211.

⁶⁹ Ibid., 200-204.

⁷⁰ BARBER 1999, 209-235.

that caused them. The various debates for and against the art tariffs that proceeded the passing of each regulation were further explored by Kimberly Orcutt in her paper, *Buy American? The Debate over the Art Tariff*, published in *American Art* on behalf of the Smithsonian American Art Museum in 2002.⁷¹

When writing about the response of European nations to the growing export of „their“ art (Chapter 2.3.) and also to gain deeper knowledge about the various aspects of the international art market in general, I drew much from the research conducted by Lynn Catterson and contributing writers to her edited volume from 2017 titled, *Dealing art on both sides of the Atlantic, 1860-1940*.⁷² With regards to the specific situation in the Italian market, the paper by Joanna Smalcerz, *A Lesson in Loopholes. Stefano Bardini, and the Export of the Botticelli Frescoes from Villa Lemmi*, provided key information about the events that sparked debates centring around the incoherence of the national cultural heritage protection law, which later influenced change in export legislation.⁷³ The problem of the illegal export of artworks from Italy was further discussed, with different examples, in the essay by Jeremy Howard, *Rome, London and Boston: Colnaghi, Bernard Berenson and the sale of Botticelli's Madonna of the Eucharist to Isabella Stewart Gardner* and in the paper by Lynn Catterson, *Art Market, Social Network and Contamination: Bardini, Bode and the Madonna Pazzi Puzzle*. These two essays are included in the volume edited by Lynn Catterson published by Brill in 2020.⁷⁴

The response to American collecting, and measures taken to prevent it, differed significantly throughout Europe. Apart from Italian Renaissance art, it was mainly the 17th Century Dutch Masters that American collectors were particularly interested in at the beginning of the 20th Century. The Dutch reaction to the increasing American presence was summarised by Edwin Buijsen in his paper, *The Battle against the Dollar*, published in line with the special exhibition at Mauritshuis in 1990.⁷⁵

⁷¹ ORCUTT 2002, 82-91.

⁷² CATTERSON 2017.

⁷³ SMALCERZ 2017, 291-311. The article forms part of Smalcerz's published dissertation, *Smuggling the Renaissance: The Illicit Export of Artworks Out of Italy, 1861-1909*, where she explores further the phenomenon of unlawful art collecting, export and forming of effective legislation. See SMALCERZ 2020.

⁷⁴ HOWARD 2020, 78-117; CATTERSON 2020, 498-551.

⁷⁵ BUIJSEN 1990, 60-78.

In the late 19th Century, we can also observe an increasing tendency of private benefactors, often from the social circle of wealthy businessmen, to support public art collections and museums (Chapter 2.4.). The phenomenon of private philanthropy in Europe and United States is explored in contributions in the 1998 volume, *Mäzenatisches Handeln. Studie zur Kultur des Bürgersinns in der Gesellschaft*, edited by Thomas Gaehtgens and Martin Schieder.⁷⁶ The paper by Manuel Frey and Jürgen Kocka describes the historical context and explores the gradual transition from a predominantly aristocratic philanthropy towards one led by wealthy entrepreneurs.⁷⁷ Sven Kuhrau and Thomas Gaehtgens write about the cultivation of private collections and subsequent encouragement of donations, both individual and through associations of private benefactors affiliated to the national museums.⁷⁸ Judith Metz and Claudia Reschke both write about the parallels with American philanthropy.⁷⁹ In addition, Karsten Borgman explains how the indifference of the American government contributed to the formation of a deep-rooted sense of duty of the most wealthy citizens to privately support culture and fund national collections.⁸⁰ The difference between the museum culture in Europe, more precisely in Berlin, and the American museum model is detailed by Thomas Gaehtgens in his published lecture from 2004, *Der Bürger als Mäzen. Amerikanische Tradition – Europäische Herausforderung?*.⁸¹

While Kann's collection received much attention from scholars during his lifetime, current research only refers to Rudolphe Kann in the context of the collection's sale to Duveen in 1907. Comprehensive study of Kann as a collector and his relationship with Wilhelm Bode, remains nonexistent. This dissertation attempts to fill this gap and will explore Rudolphe Kann's collecting practices in great detail (Chapter 3 and Chapter 4).

Wilhelm von Bode's crucial roles as a museum director, advisor to private collectors and a connoisseur with a large influence on the international art market has long been recognised by scholars. For the 150th anniversary of Bode's birth in 1995, Staatliche Museen zu Berlin organised special exhibitions and hosted conferences

⁷⁶ GAEHTGENS/SCHIEDER 1998. Individual articles are cited in my notes throughout the text.

⁷⁷ FREY 1998, 11-29; KOCKA 1998, 30-39.

⁷⁸ KUHRAU 1998, 39-59; GAEHTGENS 1998, 235-250.

⁷⁹ METZ/RESCHKE 1998, 196-215.

⁸⁰ BORGMANN 1998, 216-234.

⁸¹ GAEHTGENS 2004,3-24.

in tribute to one of its most famous directors. This led to renewed scholarly interest in Bode and numerous published essays, catalogues and monographs. Notable is the biography by Manfred Ohlsen, *Wilhelm von Bode. Zwischen Kaisermacht und Kunsttempel*.⁸² The catalogue for the exhibition at Bodemuseum, *Wilhelm von Bode. Museumsdirektor und Mäzen*⁸³ was published in the same year, presenting Bode as benefactor of the Kaiser-Friedrich-Museum and showcasing the numerous artworks Bode donated to the museum, most of them received as a honorary for his advisory services to private collectors. This catalogue particularly the essay within by Irene Geismeyer, *Wilhelm von Bode als Mäzen der Gemäldegalerie*,⁸⁴ were both invaluable for my own research. Geismeyer explores how Bode navigated his role as a museum director and how he managed to legitimise his extensive connections to private collectors and dealers. As noted by Tilmann von Stockhausen in his review of the same catalogue, Bode's involvement with the art market as presented by Geismeyer offers room for further research – a task I aim to fulfill to some extent with this dissertation, mainly through providing additional information extracted from the private correspondence between Bode and one of the most influential dealers of the day, Joseph Duveen (1869-1939).⁸⁵

Also in celebration of the 150th anniversary, Nationalgalerie at Staatliche Museen zu Berlin-Preußischer Kulturbesitz organised another exhibition dedicated to Bode, *Wilhelm von Bode als Zeitgenosse der Kunst. Zum 150. Geburtstag*, with a catalogue edited by Angelika Wesenberg.⁸⁶

Finally, Thomas Gaetgens and Peter Schuster organised a scientific colloquium for the same occasion with the title *Kennerschaft*, proceedings of which were published in 1996 as a special edition of the *Jahrbuch der Berliner Museen*.⁸⁷ Of notable relevance for

⁸² OHLSEN 1995.

⁸³ STAATLICHE MUSEEN ZU BERLIN 1995.

⁸⁴ GEISMEIER 1995, 51-65.

⁸⁵ Tilman von STOCKHAUSEN: Wilhelm von Bode. Museumsdirektor und Mäzen. Review. In: *Kritische Berichte* 2, 1996, 31. Stockhausen himself later critically regarded how Bode benefited from his position as a museum director while assembling his private collection and providing advisory services to private collectors as well as dealers, mentioning specifically his relationship with Duveen. See STOCKHAUSEN 2000, 129-136. Such views are best regarded in light of the ethical standards for private collecting of museum professionals as clarified in the ICOM Code of Ethics from 1908 and 1918, reviewed in the recent article by Petra Winter and Carole Thielecke. See WINTER/THIELECKE 2019, 323-335.

⁸⁶ WESENBERG 1995.

⁸⁷ GAEHTGENS/SCHUSTER 1996.

this dissertation were the essays by David Brown, discussing the difficult relationship between Bode and Berenson,⁸⁸ and by Jaynie Anderson, exploring the *Political Power of Connoisseurship in Nineteenth-Century Europe* using the example of Wilhelm Bode in contrast to Giovanni Morelli.⁸⁹

Because a chapter in this thesis is dedicated to the exploration of Bode's role of advising private collectors (Chapter 5.1. and Chapter 5.2.), I also referred to the previous research on the subject. Some of the most relevant literature about Bode's relationships with private collectors includes Thomas Gaehtgens' contribution to the volume on art patronage in 19th century Germany, edited by Ekkehard Mai and Peter Paret in 1993. In his article, *Wilhelm von Bode und seine Sammler*, Gaehtgens explores two different types of collectors Bode advised and examines reasons for why a collector becomes a patron and what role Bode played in the process.⁹⁰

Similarly, Barbara Paul discusses briefly in her article, *Das Kollektionieren ist die edelste aller Leidenschaften! Wilhelm von Bode und das Verhältnis zwischen Museum, Kunsthandel und Privatsammlertum*,⁹¹ Bode's relationship with three of the most significant private collectors in Berlin, namely Oscar Hainauer, Oscar Huldshinsky and Eduard Simon, and explores how their relationship was beneficial for all involved. Additionally, Tilmann von Stockhausen, in his chapter, *Jagd nach Bildern* (in the monograph, *Gemäldegalerie Berlin. Die Geschichte ihrer Erwerbungs politik 1830-1904*), writes about Bode as an advisor to collectors of Old Masters and his efforts in cultivating patrons for the Kaiser-Friedrich-Museums Verein.⁹²

One conclusion that all of the scholars seem united on is that Bode purposefully cultivated relationships with collectors as a way to encourage donations to the museum. What I will explore here is whether this was indeed Bode's ultimate motivation, or whether it was a rather welcomed outcome of activities Bode would have performed regardless because of his sheer interest in sharing knowledge of art, encouraging collecting and advancing his personal influence. Furthermore, with regards to the sales of

⁸⁸ BROWN 1996, 101-106.

⁸⁹ ANDERSON 1996, 107-119.

⁹⁰ GAEHTGENS 1993, 153-172.

⁹¹ PAUL 1993, 41-64. This article was translated to English. See Barbara PAUL: Collecting is the noblest of all passions. Bode and the relationship between museums, art dealing and private collecting. In *International Journal of Political Economy* XXV 25, No. 2, Summer 1995, 9-32.

⁹² STOCKHAUSEN 2000, 136-142.

the Kann and Hainauer collections, Bode evidently didn't manage to procure as many or as important artworks as he would have hoped, yet this didn't discourage him. We see how Bode continued to advise a wide range of art collectors, such as Johann II, Prince of Liechtenstein and Adalbert Lanna, with the same level of passion and involvement.

More recently, Catherine Scallen wrote in her monograph, *Rembrandt, reputation and the practice of connoisseurship* published in 2004,⁹³ about the importance of Bode's role as a connoisseur of Dutch 17th Century art, Rembrandt especially, also in the context of the boom in the Old Master art market in North America. Scallen also specifically discusses the paintings attributed to Rembrandt that had been purchased by Duveen from the collection of Rudolphe Kann and their reception in America following the sale.⁹⁴

When researching Bode's ties to America (Chapter 7), two articles proved indispensable for my comprehension of the subject and provided important stepping stones for my own research. The paper by Julien Chapuis, *Bode und Amerika. Eine komplexe Beziehung*, published in 2006,⁹⁵ explored Bode's complex relationship with America from four viewpoints, including Bode's relationship with American collectors, his role in organising the exhibition of modern German art at the Metropolitan Museum of Art in 1909, and Bode's influence on adopting new curatorial principles, as evident particularly in the realisation of The Cloisters in New York. I tried to further expand the research presented by Chapuis, by examining whether the sale of the Kann collection had a direct impact on Bode, resulting in his intensifying his relationship with American collectors and museum curators. The second paper, Xavier-Pol Tilliette's essay *Between Museuminsel and Manhattan*, shed more light on Bode's collaboration with the staff at the Metropolitan Museum of Art, how Bode used the appointment of his then assistant Wilhelm Valentiner, which he personally facilitated, to act as his onsite informer on the current developments in the American art market, and how the collaboration between the two curators initiated the cultural transfer across the Atlantic.⁹⁶

At last, the most recent research on Wilhelm von Bode was presented by scholars during the international conference, *Wilhelm von Bode and the Art Market*, organised in

⁹³ SCALLEN 2004.

⁹⁴ SCALLEN 2004, 204-208.

⁹⁵ CHAPUIS 2006, 145-176.

⁹⁶ XAVIER-POL 2014, 192-203.

2018 by Joanna Smalcerz and Nadia Wipfli at the University of Bern, where the participants explored Bode's involvement in the Italian Art Market, his role as a tastemaker and his social network.⁹⁷

Additionally, fellow contributor to the volume edited by Lynn Catterson, Fulvia Zaninelli, explores the relationship between Bode and the Italian art dealer Alessandro Contini Bonacossi (1878-1955), proving once again Bode's immense influence in the international art market scene by demonstrating the powerful role Bode played in Bonacossi's dealings with American clients.⁹⁸ The interplay between connoisseurship and the dealing of art is a subject that is further explored in this dissertation, through the detailed analysis of the largely unpublished Bode-Duveen correspondence. The relationship between Bode and Duveen, despite the hundreds of exchanged letters, has been rarely acknowledged in the primary literature and only briefly referred to in modern research.

The art dealer firm Duveen Brothers, founded by Joel Joseph Duveen (1843-1909) and his brother Henry Joseph Duveen (1853-1918) in the late 1860s, reached its apex, gaining international fame after Joel's son, later known as Sir Joseph Duveen, Lord of Millbank (1869-1939) took charge and started selling European Old Master paintings for record prices to American collectors. To gain advantage over his competitors, Duveen cultivated relationships with leading experts, including Wilhelm Bode. The first published monographs dedicated to the Duveen firm were written by Sir Joseph Duveen's nephew, James Henry Duveen (1873- unknown). The book, *Art Treasures and Intrigues*, was published in 1935,⁹⁹ and was followed by *Secrets of an Art Dealer* in 1937¹⁰⁰. Both offer a narrated history of the Duveen house, filled with anecdotes and engaging storytelling

⁹⁷ Wilhelm von Bode and the Art Market, Bern, 8-9 November 2018, University of Bern, Institute for Art History, Department of Modern and Contemporary Art History. Of particular interest were the contributions by Esmée Quodbach on Bode creating a taste and a market for Johannes Vermeer, Catherine Scallen's notes on Bode's relationship with Charles Sedelmeyer, which serves as a parallel to my own research about Bode's cooperation with another dealer – Duveen and the paper by Petra Winter on Bode's and Valentiner's Activities at the American Art Market between 1908-1914, which covers a time-span corresponding to the period after the sale of the Kann collection. The proceedings of the conference will be published by Brill in 2021 in a volume edited by Dr. Joanna Smalcerz. I will be contributing to this volume with a paper: Wilhelm von Bode and „his“ private collectors. Collector Adalbert Lanna in Prague.

⁹⁸ ZANINELLI 2020, 249-308.

⁹⁹ DUVEEN 1935.

¹⁰⁰ DUVEEN 1937.

about their renowned clients and the most successful deals. Bode is mentioned mostly in reference to the expert's certificates that those in the contemporary art market tended to rely on at the turn of the 20th century. The intense collaboration was, however, not further discussed in detail. In 1957, at the advanced age of eighty-three, James Henry Duveen resumed writing once again, to finalise a book he had started prior to the Second World War, titled *The Rise of the House of Duveen*.¹⁰¹ This publication was dedicated to history of the Duveen family, emphasising the period prior to Lord Duveen's leadership and presenting the memories of the founders of Duveen Brothers, his uncles Joel Joseph and Henry Duveen. The author, writing about his own memories, offers an interesting account of the company's internal struggles surrounding the purchase of Kann's collection and how it marked the turning point in the company's leadership as well as general trends in art dealing.¹⁰² Bode is again described as a respected connoisseur and influential expert, but nothing indicates that he acted as an advisor directly to the Duveen firm.

Bode's relationship with Duveen and the purchase of Kann's collection is only briefly referenced in the publication by Samuel Nathaniel Behrman titled simply *Duveen*, first published in 1952.¹⁰³ This book consists a series of essays about the dealings of Joseph Duveen, the Lord of Millbank, which were originally printed for the *New Yorker*. While Duveen's collaboration with another contemporary expert Bernard Berenson is given an entire chapter, the advisory role of Bode is summarised in only one paragraph.¹⁰⁴

Another anecdotal discussion of the acquisition of Kann's collection is offered by Edward Fowles in his monograph, *Memories of Duveen Brothers*, published in 1976. He describes the sale and the subsequent six months when Kann's residence at Avenue d'Iéna remained opened to provide potential buyers with the opportunity to view the artworks in their original setting, from the viewpoint of Duveen's assistant, H. F. Dawson.¹⁰⁵

Most of the recent scholarship draws heavily from these early publications dedicated to Duveen Brothers and we often see the same anecdotes being repeated. The circumstances of the Kann sale and the internal conflicts it caused within the company described in 1986 by Colin Simpson in his book, *Artful Partners. Bernard Berenson and*

¹⁰¹ DUVEEN 1957.

¹⁰² DUVEEN 1957, 182-202.

¹⁰³ In this dissertation, I refer to the first American edition, published in 1972.

¹⁰⁴ BEHRMAN 1972, 58-59.

¹⁰⁵ FOWLES 1976, 36-52.

Joseph Duveen,¹⁰⁶ have also been cited often. However, this book seems to contain a number of discrepancies when compared to the archival documents from the Getty Research Institute.¹⁰⁷

Meryle Secrest, in her thoroughly researched biography, *Duveen. A life in Art* published in New York in 2005 contains a more accurate account of Joseph Duveen, complete with new information retrieved from the original documents of the Duveen Brothers records.¹⁰⁸ Secrest gives a detailed account of Duveen's personality and also goes into the specifics of the sales of Rudolphe and Maurice Kann's collections to American collectors.¹⁰⁹ Here again, the professional relationship between Duveen and Berenson receives far more attention than that of Duveen and Bode.

Moreover, Walter Liedtke, when researching the *Dutch Paintings in the Metropolitan Museum of Art*, he consulted Bode's correspondence with Duveen and some letters relevant to the provenance of the described paintings were quoted in this extensive catalogue published in 2007.¹¹⁰

The role of the House of Duveen in the process of transferring Renaissance art to America was furthermore explored by Manfred Holler and Barbara Klose-Ullmann in their paper *Art goes America* published in 2010. Once more, the attention was focused on Duveen's collaboration with Bernard Berenson and Bode's role was mainly associated with the preparation of catalogues for the collection Hainauer and Kann.¹¹¹

Shelley Bennett, in publication from 2013 entitled *The Art of Wealth. The Huntingtons in the Gilded Age*,¹¹² also briefly describes Kann's sale, paying special attention to acquisitions by Arabella and Archer Huntington.

Recent addition to the research on Duveen Brothers offers the work *Duveen Brothers and the Market for Decorative Arts* by Charlotte Vignon published in New York in 2019.¹¹³ While Vignon diligently studied the archive materials at the Getty Research

¹⁰⁶ SIMPSON 1986, 106-114.

¹⁰⁷ GRI – Duveen Brothers. Files regarding Works of Art: Kann Collection, Alphonse, Maurice, and Rodolphe, Ca. 1909-1952 (Folder 2).

¹⁰⁸ SECREST 2005.

¹⁰⁹ SECREST 2005, 84-94.

¹¹⁰ LIEDTKE 2007.

¹¹¹ HOLLER/KLOSE-ULLMANN 2010.

¹¹² BENNETT 2013.

¹¹³ VIGNON 2019.

Institute, the publication again doesn't explore the dealer's collaboration with Wilhelm Bode.

In conclusion, as the current research stands, a study of Rudolphe Kann as a collector, his relationship with Wilhelm Bode, and Bode's expanding cooperation with firm Duveen following Kann sale still await a thorough analysis, a task that I wish to undertake through studying the private correspondence between the collector, his advisor and the dealer in particular.

2. Historical Overview

In order to fully understand the impact American collecting had on the European art market, it is necessary to first review the general trends and shifts in the history of collecting on both sides of the Atlantic. The following chapter is interdisciplinary, combining historical as well as art historical perspectives in order to achieve this goal.¹¹⁴

The key events from 19th and early 20th century American and European history, including shifting political power, wars, various social movements and economic developments that influenced society and indirectly the art market, will be explored and put into context with developments and trends in art collecting.

In addition, I will explore these everchanging dynamics in the art market from the perspective of Wilhelm Bode and some of his contemporaries, using direct quotes found during my meticulous research of primary literature of the period, both published and unpublished archival material

Once we understand how the social, economic and historical trends shaped the taste of collectors in general, we can then narrow our focus on Rudolphe Kann to objectively examine where the interests between major American and central European collectors overlapped and who the competitors really were.

2.1. The Art Market in the 19th Century

The 19th century was a time of dramatic political, social and economic change in Europe and in the United States. In Europe, the French Revolution (1789-1799) and Imperial wars of Napoleon (1803-1815) set new course for the international art market.

The movement of art between major centres – Paris, London and Amsterdam – was obstructed, causing a decrease not only in volume but, more importantly, in the quality of art works available on the market. 17th century Dutch and Flemish art, along with paintings from the Italian Old Masters and the French art schools of the 18th Century remained popular, however, the educated class of art collectors and connoisseurs was

¹¹⁴ I wish to thank Professor Václav Horčíčka, Ph.D, Director of the Department of History at the Philosophical Faculty of Charles University for his guidance and valuable advice when researching the Progressive Era in American history.

significantly weakened. This led to the art market being inundated with Old Master paintings of dubious quality and provided the opportunity for dealers to target inexperienced new collectors from overseas.¹¹⁵

At the beginning of the century, there were very few collectors of European art in America who could be characterised as well-educated art enthusiasts; they often purchased artworks personally during their stays in Europe. The first American collectors to systematically build collections of European art were Richard Codman (1762-1806), owner of a shipping firm from Massachusetts, and Robert Gilmor, Jr. (1774-1848) from Baltimore.

Codman moved to Paris in 1794 to oversee business affairs and, within three years, he assembled a collection of more than hundred artworks, mostly genre scenes by Dutch and Flemish artists, as well as works by 18th century French artists, which he later shipped back to Massachusetts to be displayed in the townhouse of his brother John. Although his main dealer for Old Masters, Parisian Jean-Baptiste Pierre Le Brun (1748-1813) issued authenticity certificates, the majority of the attributions of Codman's artworks were later rejected by scholars. Gilmor not only travelled around Europe, but he also studied in Amsterdam and as such developed a great passion for Dutch and Flemish Art. He owned about 150 paintings, some which were bought directly from Cornelis Apostool (1762-1844), the Dutch consul in Baltimore and, from 1808, director of the Rijksmuseum in Amsterdam.¹¹⁶

The initial excitement of American collectors in the years immediately following the French revolution was followed by disappointment because of the number of fake or, more commonly, mediocre art that came to the United States. American collectors began to realise that it was easier to authenticate the work of living artists than Old Masters. As a result, in the first decades of the 19th century, we see a trend towards contemporary American Art. One example of this was New York merchant, Luman Reed (1781-1836), who, disappointed by his purchases of a number of unauthentic pictures from one of New

¹¹⁵ Steven R. Adams from the University of Hertfordshire meticulously researched the visual culture in France of the early 19th century. For more information on the influence of the French Revolution on the art market specifically, see: Steven R. ADAMS: Noising things abroad. Art, Commodity, and Commerce in Post-Revolutionary Paris. In: *Nineteenth-Century Art Worldwide* 12, no. 2, 2013. <http://www.19thc-artworldwide.org/autumn13/adams-on-art-commodity-and-commerce-in-post-revolutionary-paris>, accessed February 26, 2020.

¹¹⁶ LIEDTKE 1990, 22 -23. See note 29 for discussion about authenticity of the paintings.

York's first dealers in European Old Master paintings, Michael Paff (died 1834), turned to exclusively collecting American art, particularly from the Hudson River School.¹¹⁷

Towards the middle of the century, modern European art was becoming more sought after. This trend was encouraged by the establishment of the Düsseldorf Gallery in New York in 1849, which provided the American audience with a permanent view of European contemporary art. Dealers who recognised the potential in selling modern French art to American collectors, establishing international business, also played a crucial role. Among the first of these dealers was the French firm, Goupil & Cie managed by Michael Knoedler (1823-1878), which opened a branch in New York in 1846.¹¹⁸

Around the same period, during the Second French Empire (1852-1870), Paris reclaimed its position as the leading art centre, making the French contemporary academic art more fashionable than ever.¹¹⁹ Millionaires like Alexander. T. Stewart (1803-1876), John Jacob Astor (1763-1848), William H. Vanderbilt (1821-1885), August Belmont (1813-1890) and others were collecting the most renowned French academic painters; particularly fashionable were works by William-Adolphe Bouguereau (1825-1905), Jean-Leon Gérôme (1824-1904) and Jean-Louis-Ernest Meissonier (1815-1891), among others.

Occasionally, works by modern German artists from the Düsseldorf and München art schools, including Theodor Hildebrandt (1804-1874) and Ludwig Knaus (1829-1910), and Austrian academic painter Hans Makart (1840-1884) were purchased for collections.

British paintings and Old Masters remained largely absent from the collections of the day.¹²⁰ One particularly noteworthy exception was the collection of Thomas Jefferson Bryan (1800-1870), who, after residing in Paris for over twenty years, returned to New

¹¹⁷ VOTTERO 2013, 2.

¹¹⁸ In 1857, Knoedler bought out Adolphe Goupil and acted independently under his own name, M. Knoedler & Co. Knoedler's company stayed in business until 1971 and it played a crucial role in forming some of the most renowned American collections. Extensive archive documents illuminating the history of the firm and its extensive relations with most of the key players on the art market of the day, including correspondence with Wilhelm von Bode are preserved at the Getty Research Institute: GRI, M. Knoedler & Co. records, approximately 1848-1971. Correspondence with Wilhelm von Bode.

¹¹⁹ This was also evident at the Exposition of 1853 at the New York Crystal Palace, which showed a strong preference for European art. See LIEDTKE 1990, 27.

¹²⁰ CONSTABLE 1964, 70-71.

York and opened his extensive collection of Italian, Dutch and Flemish Old Masters to the public.¹²¹

In the 1860s, American collectors began to direct their attention on the Barbizon School, largely to the disadvantage of the local art scene.¹²² In general, contemporary American artists saw a decrease in the prices paid for their work. The government tried to intervene by introducing a 10% import duty on all paintings, with the exception of works of American artists residing abroad.¹²³

The taste of American collectors was influenced by two significant factors. First was America's participation in the International Exposition of 1867. This proved to be a great opportunity for both collectors who lent artworks and the artists to travel to France and observe the local art scene in person. Unfortunately, American art did not impress the audience in the international context, which further reinforced the orientation of American collectors towards European contemporary art.¹²⁴

Second, there was significant influence from William Morris Hunt (1824-1879), an American artist who spent his student years in France working closely with Jean-François Millet (1814-1875) and other artists at the centre of the Barbizon School. When he returned to Boston in 1855, he established a successful career in the arts, acting as the biggest advocate of the Barbizon School among both the artists and collectors.¹²⁵ Among his most prominent clients was the business magnate from Boston, Quincy Adams Shaw (1825-1908). Shaw, a well-travelled collector himself, spent seven years (1851-1858) in Paris where he met with Millet personally and gradually became one of his greatest

¹²¹ LIEDTKE 1990, 28. Walter Liedtke further mentions that, despite devoting many years to the study of art, The Bryan Gallery of Christian Art, as his gallery was called, contained a large number of dubious attributions. The general level of the collection was, however, relatively high. For a detailed study of collecting preferences in the mid 19th century America, see also CONSTABLE 1964, 69-72.

¹²² CONSTABLE 1964, 72. The same phenomenon is observed by FIDELL-BEAUFORT 2004, 126-132 and by VOTTERO 2013, 2.

¹²³ William J. Barber explains that because the Treasury was in surplus, all import duties on art were waived between the years 1846-1861. In 1861, however, to help finance the inevitable expenses of the Civil War, the rates were raised to 10%, but exemption for American Art continued. BARBER 1999, 210-211.

¹²⁴ FIDELL-BEAUFORT 2004, 132-133.

¹²⁵ CONSTABLE 1964, 72-73.

admirers, owning a large number of his paintings, 29 of which were later donated to the Boston's Museum of Fine Arts.¹²⁶

Shaw's dedication as collector and his sense for quality artworks was even praised by Wilhelm Bode in one of his first articles dedicated to American collecting, published in 1895.¹²⁷ Bode in particular admired Shaw's Barbizon School collection, especially the work of Millet that Shaw collected to such an extent, both in volume as well as quality, that it would outshine any public or private collection in France. Once Bode saw the collection of Quincy Adams Shaw, he fully comprehended the superiority of Millet's work.¹²⁸ In addition to contemporary French art, Shaw also acquired a number of Old Masters, particularly from the Italian Renaissance, Quattrocento Italian sculptures and Dutch and Flemish paintings from the 17th century, on his trips to Europe. The Shaw collection, besides being a prime example with regards to the quality of the artworks, also reflects the general collecting trends during the 1870s: the Barbizon School remained primarily sought after by American collectors, followed by other examples of 19th century French art, complemented with occasional Old Masters.¹²⁹

To fully comprehend the very complex factors that shaped the art market in the second half of the 19th century, it is crucial to first understand the political and economic developments on both continents.

After the Civil War (1861-1865), economic growth was the priority of the US government. The rapid development of enterprise and industrialisation was encouraged without excessive regulations, allowing the accumulation of extraordinary wealth in the hands of a few individual magnates, each representing different aspects of the newly developed industries, whether it be the steel industry led by Andre Carnegie (1835-1919),

¹²⁶ Shaw's donations are summarised in a catalogue of the Boston Museum's exhibit from 1918: BOSTON MUSEUM OF FINE ARTS: Quincy Adams Shaw Collection. Italian Renaissance sculpture, Paintings and pastels by Jean François Millet, (Exhib. Cat.) Boston 1918.

¹²⁷ BODE 1895. *rift für Bildende Kunst*, in order to summarise his observations following his first trip to America in 1893. For more on the evolution of Bode's perception of American collecting, see chapter 7, Bode's Association with Duveen and American Collectors.

¹²⁸ *Ibid*, 70.

¹²⁹ Between the years 1879-1881, Earl Shinn, under the pseudonym Edward Strahan, published a lavish three volume monograph, where he described the luxurious homes and art collections of the most prominent Americans. This publication leaves us with a detailed record of the preferences and taste of the day, indicating that the collectors were interested to a large extent in the same artists, with individual collections differing more in volume rather than in the actual content. See STRAHAN 1879-1881.

the oil industry controlled by the Rockefeller family with John Davison Rockefeller Sr. (1839-1937) as its head, or the consolidator of American railroads and financier John Pierpont Morgan (1837-1913). Within the first 25 years after the Civil War, the US had become the leading economic power in the world,¹³⁰ which was evident by the growing population of millionaires, from a small number in 1865 to over 4,000 by 1892.¹³¹ This was also reflected in the growing number of active art collectors. Right after the Civil War, art collectors were few and far apart.¹³² By 1881 however, Earl Shinn was able to publish his extensive, three-volume publication, dedicated to describing hundreds of collections all around the country.¹³³

Another aspect of the industrial era was urbanization and the growing population in cities and towns, with New York, Baltimore, Boston and Philadelphia as leading centres of industry and commerce. The expanding interstate railroad, reorganised and consolidated by J. P. Morgan in the Southern Pacific Transportation Company played a crucial role in economic growth by bringing industrialisation to more remote, rural areas of the country. Moreover, how expensive were their transportation rates had a direct impact on either the growth or the bankruptcy of countless businesses all around the United States. Such power was used to influence and put pressure on the government and legislation.¹³⁴ As Michaël Vottero rightfully points out, the effective interstate railroad was also revolutionary for the art industry. Already in 1880, Earl Shinn (under the pen name Edward Strahan) noted in the second volume of his publication: „*We cannot at once get used to the idea, only proper to this century, that considerations of space are now*

¹³⁰ GOULD 2001, 3-4.

¹³¹ FIDELL-BEAUFORT 2004, 125.

¹³² Henry T. Tuckerman published a book on American art in 1867, where he listed only twenty private collections worth mentioning. See Henry T. TUCKERMAN: *Book of the Artist Life Compromising Biographica; and Critical Sketches of American Artists. Preceded by an Historical Account of the Rise and progress of Art in America*, New York 1867. Cited after FIDELL-BEAUFORT 2004, 125.

¹³³ STRAHAN 1879-1881, see also note 130..

¹³⁴ Similarly concentrated was the power of John Davison Rockefeller, founder of the Standard Oil Trust. Such monopolies were not effectively regulated by the government until 1890, when Congress, under the presidency of Benjamin Harrison (1833-1901), passed the so-called Sherman Antitrust Act, which, together with the Interstate Commerce Act, prevented the establishment of monopolies and regulated competition between enterprises. For more detailed information on the subject, see for example William J. NOVAK: *Institutional Economics and the Progressive Movement for the Social Control of American Business*. In: *Business History Review* 93, no.4, 2019, 665-696.

*annihilated, and that Goupil has practically no more difficulty in placing a good picture on the coast of the Pacific than in the shadow of his own shop on the rue Chaptal.*¹³⁵

The American Civil War (1861-1865) was a major turning point in the history of the US, particularly in the cultural development of the country. The rapid growth in collecting activities of American millionaires and the gradual shift towards Old Masters was further encouraged by particularly unfavourable developments in Europe that forced many European art collectors to part with their art treasures, assembled during the previous decades and, in some cases, centuries.

The Franco-Prussian War (July 1870-January 1871) was one event, which put a high level of economic pressure on numerous businesses, which in turn led to a great art boom on the European art market.¹³⁶

It was, however, not only American collectors who benefited from the economic difficulties associated with the war. After war reparations expanded Imperial Germany's national budget following the Prussian victory over France, the government decided to fund the expansion of the Berlin national art collections and hence support their position as the leading centre of the contemporary art world. This favourable development coincided precisely with the start of Wilhelm Bode's lifelong career at the Royal Museums.¹³⁷ Entrusted with the development of the national collections, Bode, in his

¹³⁵ STRAHAN 1880, Vol II., 47. Quoted after Vottero 2013, 3.

¹³⁶ Among those affected was Barthold Sauermondt (1818-1887), German businessman and art collector, who, overwhelmed by the financial crises following the war, decided to sell his meticulously built art collection, consisting predominantly of Netherlandish and Dutch 17th Century art. Wilhelm von Bode remembers in his retrospective memoir, *50 Jahre Museumarbeit*, how he managed to persuade the museal commission to purchase the entire collection for one million marks and hence save it for the nation. BODE 1922, 17.

¹³⁷ Wilhelm Bode was born to a family of prominent lawyers in 1845. After initially pursuing career in law following his studies in Göttingen and Berlin and brief appointment as the auditor in Braunschweig between 1867-1869, Bode managed to convince his father to allow him to change his path and study art history. In 1870, Bode graduated from the University of Leipzig with a dissertation on Frans Hals. Immediately after completing his studies, Bode travelled extensively through Europe, particularly Italy, England, the Netherlands and Russia, familiarising himself with their national and private art collections and establishing a large network of prominent collectors, dealers and art historians, which proved to be vital for the further development of his career. In 1872, Bode started his career at the Royal Museums of Berlin.

While Wilhelm von Bode, the person, has been extensively studied by scholars, the most relevant source of information remains Bode's autobiography, *Mein Leben*, originally published in Berlin 1930 and later edited by Thomas Gaehtgens and Barbara Paul in 1997. See GAEHTGENS/PAUL 1997 Vol.I and II.

capacity as the assistant of the sculpture collection and unofficially as assistant to the director of the Gemäldegalerie, Dr. Julius Meyer (1830-1893), conducted numerous acquisition journeys through Italy, France and England in the first decade of his appointment at the museum.¹³⁸ At this time, Prince Johann II of Liechtenstein (1840-1929) also began to collect,¹³⁹ and towards late 1870s, Rudolphe Kann (1844-1905) began.¹⁴⁰

The seemingly unrelated agricultural production of the United States also had a big impact on the art market. In the aftermath of the Civil War, the exceptionally vast and fertile great prairies in the west produced wheat in excess. Soon, because of the developed railroads and rise of the transatlantic steamships, Europe was flooded with cheap American grain, sold at prices excluding any reasonable competition. As a result, an agricultural depression spread across Europe.

It was, however, Britain's private art collections that suffered the most.¹⁴¹ Historically, British aristocrats gained most of their income from renting their land to tenant farmers. The drop in wheat prices led to subsequent drop in rent income and many families found themselves in extremely difficult situations, unable to keep up the maintenance of their lavish family estates. The situation was so urgent that the heads of the aristocratic families found it necessary to part with their art treasures. This was made possible with the *Settled*

¹³⁸ Bode recalls his travels with Dr. Julius Meyer and describes their most memorable acquisitions for the Royal Museum in the first chapter, *Freuden und Leiden beim Sammeln für die Gemäldegalerie*, in his autobiographic retrospective, see BODE 1922, 13-38.

¹³⁹ The Prince of Liechtenstein followed the centuries-long family tradition as a collector and patron of art immediately after the succession of his father in 1858. Following a number of unsatisfactory purchases at the beginning of his collecting efforts in the 1860s, which were heavily criticised in the Viennese press of the day, the Prince dedicated much time and effort in travelling to most major art cities in Europe and acquiring sufficient knowledge about art to be able to conduct his purchases independently. Bode recalls the first acquisitions of Johann II in his autobiography. See BODE, in GAEHTGENS/PAUL 1997 Vol.I, 46. The collecting practices of Johann II of Liechtenstein were also researched in my master's thesis, see JENISOVA 2017..

¹⁴⁰ The beginning of Rudolphe Kann's collecting activities is associated with the sale of the art collection of his cousin, Parisian banker Maximilian Édouard Kann, held in Paris in March 1879. According to the sale catalogue, Rudolphe Kann purchased a painting described as *Les Chaumières* by Jan van Goyen, for 2000 fr. Victor CHAMPIER: *L'Année artistique. Les beaux-arts en France et à l'étranger*, Paris 1879, 142.

¹⁴¹ The consequences for the British aristocracy are fully explored in CANNADINE 1990, see particularly Chapter IV, *The 1880s: A Troubled Decade*, 25-31.

Lands Act, passed in 1882.¹⁴² The appearance of British art treasures on the market, in many instances previously hidden in the safety of the noble houses for centuries, corresponded with the growing economic power of the Americans. The consequence of this act demonstrated itself already in 1883, when Henry Marquand (1819-1902)¹⁴³, a successful American businessman and passionate collector, purchased some remarkable artworks from the Marquess of Lansdowne's art collection.¹⁴⁴

With the exception of a few people, like the above-mentioned Henry Marquand, American collectors were not the most significant players on the European market for Old Master paintings in the early 1880s. This was partially due to a change in American import duties on art. The Tariff Commission was assembled in 1882 to review the 10% rate then current.¹⁴⁵

Two different opinions were formed during the review process. The first group argued for the complete elimination of the import duties on the works of art in order to encourage the nation's taste for collecting, arguing that American people were „*Certainly the poorest in world as far as the artistic wealth is concerned.*“¹⁴⁶ On the other hand, others

¹⁴² Before 1882, noble inheritance very rarely appeared on the market. However, despite the imminent bankruptcies, it was, at first, impossible for aristocracy to address the financial situation by selling their property or parts thereof. The estates were protected by British inheritance laws, meant to prevent the heads of the families from selling settlements in parts through making them not an actual owners but trustees on behalf of the future generations. REITLINGER 1961, 175-176; BOLL 2011, 19.

¹⁴³ Marquand was successful businessman, working in a number of industries before retiring from an active career in 1880s in order to focus on collecting and patronage. He was admired for his refined taste, particularly for Dutch and Italian Old Masters, many of which he donated to the Metropolitan Museum of Art in New York, including portraits by Van Dyck, Frans Hals and Vermeer. In 1871, Marquand became a trustee and in 1889, the president of the MET. For detailed account on Marquand's collecting practices and his donations to the museum, see KISLUK-GROSHEIDE: *The Marquand Mansion*. In: *Metropolitan Museum Journal* 29, 1994, 151-181.

¹⁴⁴ The sale took place in 1883 at Agnew's in London and, among other artworks, Marquand acquired Rembrandt's *Portrait of a Man*, later gifted to the Metropolitan Museum of Art in New York, accession Number 91.26.7. See also SONNENBURG 1995, Vol. I., 20.

¹⁴⁵ The most comprehensive review of the American import duties on art and its influence on the nation's cultural development can be found in the *Journal of History of Political Economy* from 1999, compiled by William J. Barber. See BARBER 1999, 209-235. The various debates for and against the tariff are also summarised in ORCUTT 2002, 82-91.

¹⁴⁶ The opinion expressed by the president of American-Belgian Chamber of Commerce Sève, Hon. Edward, Statement in Philadelphia on 13. October 1882. Cited after BARBER 1999, 215.

were of the opinion the tariff should be raised to at least 40% in order to encourage domestic artistic production and so encourage artists to „*produce true American art and rival or excel the famous workers of the Old World.*“¹⁴⁷ In the end, the Tariff Act of 1883 raised the duty on art to a steep 30%, based on the argument that the duties were raised in order to strengthen the position of original American art.¹⁴⁸

Furthermore, at the beginning of the decade, American collecting was still firmly rooted in modern French Art. In addition to the Barbizon School, the Impressionists were gaining more recognition in America, particularly due to the efforts of the French dealer, Paul Durand-Ruel (1831-1922).¹⁴⁹

Throughout the 1880s, the demand for Old Masters, therefore, remained generally in Europe, the main competitors being the museums in Berlin¹⁵⁰, London and Paris, and large European private collections, particularly the House of Rothschild and Liechtenstein and to certain extent also Rudolphe Kann, who purchased his depiction of *Maid Asleep*¹⁵¹ by Johannes Vermeer [20] as early as 1881.¹⁵²

It was also at this time that Bode further strengthened his position as the leading expert in the field of 17th Century Dutch art with his publication, *Studien zur Geschichte der holländischen Malerei* (1883).¹⁵³ As Bode's popularity as a prominent art connoisseur rose, he also started to establish and cultivate long-lasting relationships with private art

¹⁴⁷ Testimony of Thomas Donaldson from 16. October 1882. Cited after BARBER 1999, 216.

¹⁴⁸ Ibid. 218. As Barber further explains, this sparked vigorous objections from the European governments, with protests registered by Italian government, shortly joined by the French, Belgian and Austro-Hungarian governments. The bill passed by the Congress by a vote of 179 to 52. It remained in effect until 1890. BARBER 218-219.

¹⁴⁹ A significant moment for the exposure of Impressionism on the American art market was Durand-Ruel's exhibition titled Works in oil and pastel by the impressionists of Paris, organised in 1886 in New York under the patronage of the American Art Association in New York. See CONSTABLE 1964, 75-82 for more detailed study of Impressionism collecting in America.

¹⁵⁰ In 1883, Bode was appointed Director of the Sculpture Collection at the Royal Museums. In the same year, numerous paintings by Rembrandt were included in the collection of the Gemäldegalerie. See STOCKHAUSEN 2000, 156.

¹⁵¹ Vermeer's A Maid Asleep is currently in the collection of the Metropolitan Museum of Art in New York. <https://www.metmuseum.org/art/collection/search/437878> (accessed 29 October 2019).

¹⁵² See note 362, page 92.

¹⁵³ BODE 1883.

collectors.¹⁵⁴ Bode regularly corresponded with Johann II of Liechtenstein starting in April 1882,¹⁵⁵ with Adalbert Lanna from November 1885¹⁵⁶ and with Rudolphe Kann from May 1887 on.¹⁵⁷

In the United States during the 1880s, the collecting of Old Masters, particularly of Dutch and Flemish Art, was reserved to a handful of enthusiasts, often acting with the interest of the national museums.¹⁵⁸

This can be illustrated by the sale of the famous collection of Prince Paul Pavlovich Demidoff (1839-1885) housed at his lavish residence at San Donato near Florence. Renowned namely for the Dutch and Flemish masterpieces of the 17th century, the sale was a great sensation in Europe. As reported in contemporary art journal. *The Art Amateur* from 1880: „*There was an immense attendance, including several of the Rothschilds, the director of the Paris, Berlin, Brussels and Antwerp museums, and a number of Americans.*“¹⁵⁹ Among the American collectors were William H. Vanderbilt and Francis Stanton Blake (1845-1929), a New York banker and merchant with businesses in London and Amsterdam, who immediately loaned his new acquisitions, including works by Frans Snyders, David Teniers the Younger, Gabriel Metsu (1629-1667) and Jan van Huysum (1682-1749), to the Museum of Fine Arts in Boston in 1881.¹⁶⁰

Similarly, when the 7th Duke of Marlborough was negotiating the sale of his art collection from his monumental Blenheim Palace between the years 1884-1885, he achieved extraordinary prices for his collection of Rubens paintings, particularly due to

¹⁵⁴ On Bode and his relationship with private collectors see, for example GAEHTGENS 1993, 153-172, PAUL 1993, 41-64 or STOCKHAUSEN 2000, 139-142.

¹⁵⁵ Letter from WB to JL, 19. April 1882, HAL.K.329. For original letter see transcribed correspondence in Appendix.

¹⁵⁶ Letter from AL to WB, 29. November 1885, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

¹⁵⁷ Letter from RK to WB, 8. Mai 1887, SMB-ZA, IV/NL Bode 2839. It is likely that their relationship commenced prior to the date documented in the preserved correspondence. For original letter see transcribed correspondence in Appendix.

¹⁵⁸ On the collecting of the Rothschild family, see particularly KUNTH 2006. For the collecting of Johann II of Liechtenstein, see JENISOVA 2017.

¹⁵⁹ Prince Demidoff and the San Donato Sale, In: *The Art Amateur* 2, no.5, 1880, 98-99.

¹⁶⁰ Immediately following the loan, the Museum of Fine Arts in Boston started raising funds to be able to purchase and include the said artworks in their permanent collection. Hina HIRAYAMA: *With Éclat. The Boston Athenaeum and the Origin of the Museum of Fine Arts*, Boston, Boston 2013, 145.

the Rothschilds and the acquisitions of the Kaiser-Friedrich-Museum.¹⁶¹ Rudolphe Kann, advised by Wilhelm Bode, also acquired some of the artworks from the official Marlborough sale in 1886.¹⁶²

While 17th Century Dutch and Flemish Art was consistently present in the American collections, even if less prominently than modern French art, it would not be until the 1890s that Americans would develop their taste for the Italian Renaissance.¹⁶³

The Italian art market was, however, constantly under fierce „attack“ from European collectors and museum directors, eager to complete their collections with prime examples of Italian Renaissance art.

Joanna Smalzerz, in her essay, *A Lesson in Loopholes: Stefano Bardini and the Export of the Botticelli Frescoes from Villa Lemmi*, shows how difficult it was for the Italian government to guard their artistic treasures from exportation abroad.¹⁶⁴ Despite the fact that the Italian Ministry of Public Education denied Florentine dealer Stefano Bardini (1836-1922)¹⁶⁵ the necessary permit to export the Botticelli Frescoes, he managed to smuggle the artworks out of the country using a foreigner, Berlin art collector Adolf von Beckerath (1834-1915), who was acting as an intermediary. He officially purchased the frescoes from Bardini in Florence and took the responsibility of the export upon himself, as such a person was unlikely to face prosecution.¹⁶⁶ On 9 March 1882, the two frescoes

¹⁶¹ REITLINGER 1961, 179-180.

¹⁶² See for example page 93 of this dissertation.

¹⁶³ The rise of interest for the Italian Renaissance is generally combined with the rise of influence of Bernard Berenson. Quincy Adams Shaw was an exception, who collected Italian renaissance sculpture already in the 1870s.

¹⁶⁴ SMALCERZ 2017, 291-310. Joanna Smalzerz also explores the complex relations between Italian lawmakers, international collectors and dealers in her published dissertation, see SMALCERZ 2020.

¹⁶⁵ Stefano Bardini established his career as an art dealer in Florence from the 1870s onwards, specialising mainly in Italian paintings and sculptures, as well as furniture and antiquities. Bardini was an art collector himself and his rich collection is now displayed at the Museo Bardini. Lynn Catterson has been extensively researching Bardini and his archives. For more on Bardini, see particularly: CATTERSON 2018, 312-328 and Lynn CATTERSON: Stefano Bardini & the Taxonomic Branding of Marketplace Style. From the Gallery of a Dealer to the Institutional Canon. In: Melania SAVINIO / Eva-Maria TROELENBERG: Images of the Art Museum, Connecting Gaze and Discourse in the History of Museology. Berlin, 41-63.

¹⁶⁶ Ibid.,300.

were exhibited at the Louvre in Paris, where they remain until the present day.¹⁶⁷ The Italian government and the general public were outraged, calling for more coherent legislation to protect Italian cultural heritage. It was, however, not until 1902 when such a law was passed.¹⁶⁸

Towards the end of the decade, we see a new type of collector entering the art market. Already in his article from 1902, Wilhelm Bode discussed the two types of collectors. When discussing the American competition and its impact on the European collections, Bode differentiated between the early collectors, gentlemen like Quincy Adams Shaw or Henry Marquand, who dedicated many years to studying art, developed their own taste and then invested not only their money but also their time to travel abroad and purchase their artworks, oftentimes independently, and the second generation of American collectors, extremely wealthy industrialists, bankers and railroad magnates, who created lavish collections mainly through their financial means while relying on a broad network of agents and advisors to source artworks on their behalf all over Europe.¹⁶⁹

The art market was suddenly dominated by multimillionaires, most notably J.P. Morgan, P.A.B Widener (1834-1915), Benjamin Altman (1840-1913), Isabella Stewart Gardner (1840-1924), Henry Clay Frick (1849-1919), Collis (1821-1900) and Arabella Huntington (1850-1924), who all seemed to be sharing a common interest – admiration for Old Masters, and didactic and meticulous collecting was replaced in most cases with a race for the big names in art history.

If we generalise the characteristic traits of American collecting at the turn of the century,¹⁷⁰ we see a great preference for Dutch and Flemish art of the 17th Century,

¹⁶⁷ The frescoes depicting Venus and the Three Graces presenting a Gift to a Young Woman and A Young Man being introduced to the Seven Liberal Arts were detached and mounted on a canvas. They are part of the Louvre permanent collection, Reference number 321 and 322.

¹⁶⁸ Law No. 185 of 12 June 1902 on the Protection and Conservation of Monuments and Objects of Valuable Art and Antiquities. https://www.ifar.org/icp_legislation.php?docid=1364230140 Accessed 4 March 2020.

¹⁶⁹ BODE 1902a, 6-7.

¹⁷⁰ It goes beyond the scope of this chapter to explore individual collecting practices of these collectors. A very good overview of their collections is provided, for example, by Cynthia Saltzman. SALTZMAN 2008. The main collectors of Old Masters and their preferences are also noted in CONSTABLE 1964, 91-132

Rembrandt and Vermeer in particular, and portraits or historical figures preferred over religious scenes. The primitives were only rarely included in their collections.

Fifteenth and sixteenth century Italian art was also sought after, with dealer Stefano Bardini playing a particularly crucial role in satisfying this demand. Italian quattrocento and trecento art however, would need to wait until the second decade of the 20th Century before it was discovered by the American collectors.¹⁷¹ An exception to this was Isabella Stewart Gardner, who, influenced by the young art connoisseur Bernard Berenson (1865-1959), found great pleasure in early Renaissance art.¹⁷²

J.P. Morgan, driven by the desire to create the greatest collection in the United States can be described as a universal collector. He was looking for masterpieces, regardless of the medium, school or the price tag, and preferred buying whole collections en bloc.¹⁷³ His determination to collect artworks of extraordinary quality increased significantly after he was elected President of the Metropolitan Museum in New York in 1904.¹⁷⁴

This corresponded to the time when Joseph Duveen started to look for buyers for the Kann collection in 1906 and resulted in a large addition to Morgan's collection and subsequently to that of the MET.¹⁷⁵

The most obvious question is then: why such a sudden interest in Old Masters, when previously the American taste was dominated by French modern art?

This trend seems to be gradually increasing towards the end of the 1880s, and the most evident reason behind it would seem to be the boom in the British art market following the Settled Lands Act of 1882 and the subsequent influx of first-rate Old Masters from aristocratic collections, which reached its peak in 1886 with the official sale of the Duke of Marlborough's collection.¹⁷⁶ This trend is also evident in Bode's private

¹⁷¹ For an exploration of the evolution of taste of the American collectors for the Italian Renaissance art, see particularly CATTERSON 2018 and REIST 2015.

¹⁷² For more on the relationship between Gardner and Berenson, see BROWN 1978.

¹⁷³ J.P. Morgan as businessman and art collector has been the subject of various books. See, for example, ALLEN 1989; AUCHINCLOSS 1990 and CANFIELD 1973; STROUSSE 1999.

¹⁷⁴ Introductory note signed by Robert W. De Forest, President, and Henry W. Kent, Secretary of the Metropolitan Museum of Art, and dated Apr. 15, 1918: The trustees of the Metropolitan Museum of Art wish to make a formal and – so far as possible – permanent record of the great service rendered to the Metropolitan Museum and to the American people through the museum by the late John Pierpont Morgan. Transcript preserved at The Met: Thomas Watson Library, Digital Collections.

¹⁷⁵ Morgan's acquisitions from the Kann collection are explored from page 186.

¹⁷⁶ REITLINGER 1961, 179-180.

correspondence with the Prince Liechtenstein. In May 1886, prior to his travels to London, Bode wrote to Prince's secretary, Mr. Neugebauer assuring him that he will try to find suitable artworks for the Princely Collection „*despite the wild hunt of the Americans on good pictures* [...]“¹⁷⁷

Additionally, the 1890s saw significant changes in American legislation regarding the import duty on art. Since the rates were increased to 30% in 1883, advocates of “free art” were calling for reform. The first step towards their goal was the Tariff Act of 1890, which cut the rate to 15%. Although the increase of art duties in 1883 was meant to protect the interests of American artists and their original work in competition with Europe, the artists themselves petitioned for legislation before Congress, asking for the entire removal of duties on works of art. When certain American and French artists were interviewed for the art journal *The Collector* in 1892, they expressed their favourable thoughts in regards to the reduction of 1890. For example, artist Henry Mosler (1841-1920) said: „*I hope Congress will have sense enough to abolish the tax altogether, and I think it a shame to America that it ever existed.*“¹⁷⁸ The art duties were, in fact, entirely waived on 27 August 1894, leading to immediate increase of imported artworks.¹⁷⁹ This status, however, didn't last. Following a depression that started in 1893 and lasted until 1896, the treasury was in considerable deficit. This led to increasing the duties on imported art under the presidency of William McKinley (1843-1901) from zero to 20%, maintaining the exceptions for American artists living abroad. The so-called McKinley Tariff became law on 24 July 1897.¹⁸⁰

The rise in the tariff resulted in some decrease of American purchasing power on the European market and the collectors also refrained from transferring their acquisitions to the United States.¹⁸¹ Wilhelm Bode commented on the American presence in Europe

¹⁷⁷ Letter from WB to NG, 30. May 1886, HAL.K.FA 329.1: „Ich gehe in etwa 2-3 Wochen nach Paris u. London, auf 14 Tage, denke ich, u. werde trotz der wilden Jagd der Amerikaner auf gute Bilder auch wohl etwas Passendes finden.“ Unless otherwise noted, all English translations of original letters or extracts from published articles were translated by the author for the purpose of this dissertation.

¹⁷⁸ COLLECTOR 1892, 238.

¹⁷⁹ BARBER 1999, 223.

¹⁸⁰ Ibid. 224. For more on the Great Panic of 1893 and the following economic depression, see H. Wayne MORGAN: *From Hayes to McKinley. National Party Politics 1877-1896.* New York 1969, 448-477.

¹⁸¹ The most famous example being J.P. Morgan who kept his art collection in London until 1909 when the duty on art works was repealed.

during the economic crisis in his article in the *Zeitschrift für Bildende Kunst* from 1895: „Little has been added [referring to art] in recent years following the economic crisis, which is weighing heavily on the country and which will keep the American Art lovers far from the art market for the coming years. However, as soon as the crisis is over, these will put even more pressure [...] on all of the well-known auctions and the art trade, but above all will exclude most of the public galleries from acquisitions of the most important masterpieces due to the increase in prices.“¹⁸² This almost prophetic prognosis of Bode became true, when in the beginning of the 20th century the American collectors reached the peak of their purchasing ability and we see numerous prime European collections, including that of Rudolphe and Maurice Kann, being exported to the United States.

The increasingly prominent presence of experts on the art market was yet another factor that significantly contributed to the rising interest in Old Masters. As discussed earlier, one of the main reasons why the American collectors shifted away from the Old Masters towards modern art in the first place in the first half of the 19th century was due to the insufficient knowledge of the dealers on the subject and subsequent influx of artworks of questionable quality and authenticity on the art market.

In the 1890s, however, after years of dedicated research that manifested itself in numerous lavish catalogue raisonnés,¹⁸³ specialised museum exhibitions and articles published in international periodicals, a small number of connoisseurs established themselves as leading experts, whose opinion was trusted to such a degree that the collectors were willing to pay large amounts for artworks they recommended.

Most prominent among those experts was Wilhelm Bode, who was by 1890 the director at Berlin's Gemäldegalerie,¹⁸⁴ and was known particularly as the authority on

¹⁸² BODE 1985, 76: „In den letzten Jahren ist wenig hinzugekommen, infolge der Geldkrise, die schwer auf dem Lande lastet und die auch noch für nächsten Jahre die amerikanische Liebhaber vom Kunstmarkt fern halten wird. Diese werden aber, sobald die Krise vorüber ist, ihr Gewicht (und sie sind sehr viel „schwerer“ als die meisten kontinentalen Sammler) bei allen namhaften Versteigerungen und im großen Kunsthandel mehr und mehr fühlbar machen und vor allem fast allen öffentlichen Galerien die Erwerbung ganz hervorragender Werke durch die Steigerung der Preise abschneiden.“

¹⁸³ The most notable being Bode's extensive work on Rembrandt, published in eight volumes and three different languages, BODE 1897-1906.

¹⁸⁴ In 1890, following the death of Julius Meyer, Bode became the director of the Gemäldegalerie.

Flemish and Dutch art of the 17th Century and the unrivalled connoisseur of Rembrandt¹⁸⁵ and Bernard Berenson, who built his reputation as the authority on Italian Renaissance art.¹⁸⁶

It is no secret that there was a strong rivalry between Bode and the Harvard-educated Berenson.¹⁸⁷ Bode, twenty years Berenson's senior, looked down upon his rival's connoisseurship method,¹⁸⁸ often criticising and demeaning his expertise. While Bode would rarely acknowledge or even mention Berenson in his published papers, in private correspondence, Bode openly expressed his very unfavourable opinion. In a letter addressed to the associate of Prince Liechtenstein, Leopold Walcher on 17 February 1902, Bode describes Berenson as: „*This guy is a truly despicable scoundrel who takes shameless advantage of the art market and accepts provisions simultaneously from dealers as well as art lovers.*“¹⁸⁹ A couple of months later, in July 1902, Bode implied that Berenson used to sell fakes or low quality paintings to American collectors: „*Thank God, he doesn't find it necessary anymore to wangle to the Americans bad or fake paintings and he deals for himself. He is a fraud, through and through.*“¹⁹⁰

¹⁸⁵ For extensive research on Rembrandt's connoisseurship in the late 19th and the beginning of 20th century see SCALLEN 2004.

¹⁸⁶ To Bernard Berenson were dedicated numerous monographies. Most notably the publications by Ernst Samuel. See SAMUELS 1979 followed by SAMUELS 1987. Furthermore SECREST 1979. From more recent research see for example the publication by Rachel Cohen: COHEN 2013 and CONNORS/WALDMAN 2014.

¹⁸⁷ Berenson enrolled at Harvard in 1884, majored in literature and studied a number of classical languages and a variety of humanity subjects. <https://itatti.harvard.edu/bernard-berenson> Accessed 5. April 2020.

¹⁸⁸ Berenson's connoisseurship method was to a large extent rooted in the pseudo-scientific criteria of his mentor, Giovanni Morelli (1816-1931). BROWN 1996, 101.

¹⁸⁹ Letter from WB to LW, 17 February 1902, HAL. FA 329.1: „Über Berenson habe ich sehr geringe Meinung; [...]Der Kerl ist ein ganz verächtlicher Lump, der als Kunsthistoriker ganz schamlos Kunsthandel getrieben hat, sich gleichzeitig von Händlern oder Liebhabern Prozente geben ließ.“

¹⁹⁰ Letter from WB to LW, 14 July 1902, HAL. FA 329.1: „Nun hat er es, Gott sei Dank, nicht mehr nötig, an die Amerikaner für '[unleserlich],' Geld schlechte oder falsche Bilder zu erschwindeln u. handelt für sich. Es ist ein Schwindel durch und durch!“

Though rivals during their lives, often discrediting attributions and openly criticising one another, they both maintained tremendous influence on the art market, their opinion had the power to either ensure or prevent the sale of any artwork.¹⁹¹

Other experts worth mentioning are Max Jakob Friedländer (1867-1958), who established himself as the authority on early Netherlandish painting of the 15th and 16th Centuries, and Wilhelm Valentiner (1880-1958), who was appointed curator in the Metropolitan Museum of Arts on the direct recommendation by Wilhelm Bode and who acted as Bode's intermediary in the United States, further deepening their influence on taste and acquisitions of American collectors.¹⁹²

Aware of the tremendous influence these experts had over the art collectors, dealers tried to establish long-lasting relationships with them, utilising their opinions, whether it be in the form of written expertise on a particular picture or through using entire collection catalogues published by a renowned connoisseur.¹⁹³

Dealers played crucial part in nurturing the admiration for Old Masters among American collectors. Most renowned in this regard were Duveen Brothers, particularly after Joseph Duveen (1869-1939) took charge in the family-run business in the beginning of the 20th century. His business strategy was to buy entire European collections and then selling them in pieces to eager American collectors. The most important examples of this being the sale of the Hainauer and Kann collections.¹⁹⁴

Duveen was in regular contact with Bernard Berenson and their relationship has been meticulously researched in scholarly literature.¹⁹⁵ Duveen's professional relationship with Wilhelm Bode, however, has not been previously sufficiently studied. Following my examination of unpublished archival documents, it became clear that Bode and Joseph

¹⁹¹ The rivalry between Bode and Berenson and their different approaches to connoisseurship were studied by David Alan Brown. See BROWN 1996, 101-106.

¹⁹² Wilhelm Reinhold Valentiner (1880-1958) started his career as Bode's assistant in Berlin in 1905. In 1907, he was appointed curator at the Metropolitan Museum in New York, thanks to Bode's direct recommendation to J.P.Morgan and Edward Robinson. In the years 1924-1945, Valentiner served as Director of the Detroit Museum of Art. XAVIER-POL 2014, 194-198.

¹⁹³ Duveen utilised Bode's catalogue of Rudolphe Kann's collection from 1900 to secure buyers for the most important masterpieces even before the collection was officially sold in 1907. Further on the subject, see chapter 6, Sale of the Collection of Rudolphe Kann to Duveen.

¹⁹⁴ Joseph Duveen's life and business are extensively discussed in SECREST 2005.

¹⁹⁵ Berenson's relationship with dealer Joseph Duveen was studied for example in SIMPSON 1986.

Duveen exchanged their first letters not later than in August 1900¹⁹⁶ and their communication gradually intensified following the negotiations of Kann's sale in 1906.¹⁹⁷

Although Duveen is considered the most influential dealer of Old Masters during this period, of considerable importance were also Charles Sedelmeyer (1836-1925) active in Vienna and Paris, Stefano Bardini in Florence, and Martin Henry Colnaghi (1821-1908) of Colnaghi and Co in London. These dealers were active on both continents, and from the correspondence between Bode and his collectors, particularly Rudolphe Kann and Johann II of Liechtenstein examined for the purpose of this dissertation, it is obvious that they all played crucial roles in building prominent private art collections, with Bode often acting as an intermediary between the dealers and collectors.

The conflict between the United States and Spain in 1898 also impacted on the further development of the taste of American collectors. As Bode suggested, even though the preference was not as prominent as for the Dutch and Flemish 17th Century art, Americans were becoming gradually interested in Spanish art and culture, which translated into increased purchasing of artworks by famous Spanish Masters, including Diego Velázquez (1599-1660), Bartolomé Esteban Murillo (1617-1682), El Greco (1541-1614), and Francesco de Goya (1746-1828).¹⁹⁸ One of the most prominent collectors of Spanish art was Archer Milton Huntington (1870-1955), who became fascinated by Spanish art to such an extent that in 1904, he founded Hispanic Society Museum and Library in New York.¹⁹⁹

2.2. The Art Market in the early 20th Century

The first decades of the 20th Century didn't bring any significant change in the preferences of American collectors. Dutch and Flemish artists of the 17th century, particularly works by Rembrandt, Frans Hals, Meindert Hobbema (1638-1709) and

¹⁹⁶ Letter from JD to WB, 14th August 1900, SMB-ZA, IV/NL Bode 6163.

¹⁹⁷ Bode's letters to company Duveen are archived at the Getty Research Institute in Los Angeles: GRI, Duveen Brothers records, 1876-1981 (bulk 1909-1964). Series II. Correspondence and papers. Series II.I. Collectors' files: W. von Bode letters. Folder 2-6 and responses from Duveen Brothers are held at the Zentralarchiv in Berlin, SMB-ZA, IV/NL Bode 6163. The conversation between Bode and Duveen will be studied in greater detail in chapter 7, Bode's Association with Duveen and American Collectors.

¹⁹⁸ BODE 1911, 2099-2100.

¹⁹⁹ For more on Archer Huntington and his collection of Spanish art, see BENNET 2013, 144-145.

Aelbert Cuyp remained the most sought after. The art of Vermeer was also popular; his canvases were rarely available and hence very expensive. Aristocratic portraits from Anthony van Dyck and the leading British portraitists, such as Joshua Reynolds (1723-1792), George Romney (1734-1802), Thomas Gainsborough (1727-1788) and Thomas Lawrence (1769-1830) also enjoyed ever-growing popularity. This particular preference is often associated with the phenomenon of using art to elevate one's social status, displaying portraits of members of a noble family, even if not one's own, to create an aristocratic ambience in the collector's lavish homes.²⁰⁰

According to Bode, examples of Spanish and Italian Renaissance art were represented, although not on the same scale as their northern counterparts. The early Italian, Netherlandish and German art was becoming gradually more popular among the Americans in inverse proportion to its availability on the art market. The rarer such art works became, the more they were sought after. In order to satisfy the increasing demand, dealers again brought a handful of artworks to America whose quality and authenticity was, according to Bode, very questionable. Italian Renaissance bronzes and sculptures by Donatello (1386-1466), Andrea della Robbia (1435-1525) or Mino da Fiesole (1429-1484) were also included in the most prominent collections.²⁰¹

In addition, the collecting of Oriental art had a long tradition in America. The passion for early Japanese and Chinese art developed since the 1870s and, thanks to the collective effort of numerous private collectors as well as dedicated curators, the collection of Oriental art in the Boston Museum became one of the best and was far superior to any European museum at the time.²⁰²

If we generalise the tendencies in Europe during this time, a quick overview of the collecting practices of Rudolphe Kann or Johann II of Liechtenstein reveals very similar trends. As will be evident from the following chapters of this dissertation, Kann added to his collection most of the paintings attributed to Rembrandt and other 17th century Dutch Masters, as well as the Italian Renaissance, in the second half of 1890s. In the first decade of the 20th Century, we also see a growing interest for the Spanish Masters.

Prince Liechtenstein aspired to create a museum-like, well-rounded collection, where every significant artist and school was represented. Johann II enriched the already famous

²⁰⁰ SECREST 2005, 118.

²⁰¹ BODE 1911, 2099-2100.

²⁰² Ibid. 2101. For more on American collecting of Oriental art, see CONSTABLE 1964, 83-90.

family collection primarily with masterpieces of the German and Italian Renaissance, Dutch Baroque and German and Austrian modern art, however, he had been collecting continuously since the 1870s, and was not particularly influenced by any trend in the contemporary art market.²⁰³

In the former Czechoslovakia, an exhibition of Old Masters, organised by the Moravian Art Association (Moravský umělecký spolek) in 1925, documents growing interest for Dutch and Flemish 17th Century art among the Czech collectors.²⁰⁴

The relaxation of export duties on Old Masters to America in 1909 resulted in even more demand and subsequently rising prices for the most desired artists and genres.

To enhance his chances in this very competitive market, Bode submitted an extraordinary request for additional acquisition funds in June 1912 for the coming year, arguing that it was due to the ever-rising prices and fierce competition on both sides of the Atlantic. Bode stated that the Louvre in Paris had double the budget and the Metropolitan Museum had eight times the acquisition budget of the Kaiser-Friedrich-Museum, hence an increase in funds was necessary in order to rescue the German art in private collections Bode himself helped build, before they were sold abroad. As an example to illustrate the urgency of the situation, Bode spoke of the auction of Adalbert Lanna's collection from the year before, from which he was able to save some important German medallions and woodcuts only because of generous donations from the museum's benefactors.²⁰⁵ From the requested 2.5 million marks, Bode only received a third – 750,000 marks – to reinforce the acquisition fund.²⁰⁶

While Old Masters still dominated the art market in the first decade of the 20th century, from 1913 the trend began to slowly shift towards modern European art. This was caused by two major events.

First was the Armory Show (also known as the International Exhibition of Modern Art) organised in New York City at the beginning of 1913, which directed the attention of American collectors more towards European modernism.

²⁰³ JENISOVÁ 2017.

²⁰⁴ SLAVÍČEK 2007, 207-221. Professor Slavíček from the Masaryk University in Brno has comprehensively researched trends in private collecting in the Czech countries. See particularly SLAVÍČEK 2007 and SLAVÍČEK 1993a.

²⁰⁵ SMB-ZA, I/GG 204, Bl. 62.

²⁰⁶ Berliner Lokal-Anzeiger, no. 659 from 28. December 1912, preserved at SMB-ZA, I/GG 204, Bl. 63.

Second, the United States government further reduced the import duties in the same year. Under the presidency of Woodrow Wilson (1856-1924), the 16th Constitutional Amendment, introducing the federal income tax, was ratified. Subsequently, the Underwood Tariff was passed, reducing general import duties by 10%.²⁰⁷ Because of the close ties between the influential politician Oscar Underwood (1862-1929) and John Quinn (1870-1924), lawyer and passionate collector of modern art, further exemptions were implemented for the art import duties. The new bill, which became law in October 1913, exempted all authentic art from taxation, regardless of age, which opened America once again to international modern art.²⁰⁸

In addition to European modernism, more and more American collectors were showing interest in early Netherlandish painting and Italian Quattrocento and Trecento art after the first world war; and peaking in the 1920s as seen in the collections of George Blumenthal (1858-1941) and Philip Lehman (1861-1947).²⁰⁹

The interest in 17th Century Dutch and Flemish art was still present in America, although on a smaller scale than in the previous decade. Some private collectors, such as Andrew Mellon (1855-1937) and Michael Friedsam (1860-1931), showed genuine interest in this category. The majority of their artworks came from the London art market, via Joseph Duveen and were later bequeathed to the National Gallery of Art in Washington²¹⁰ and the Metropolitan Museum of Art in New York,²¹¹ respectively.²¹²

From the late 1920s onwards, public museums, led by experienced curators often trained in Europe, such as Bode's protégé William Valentiner,²¹³ and generously supported by both private and federal funding, gradually succeeded the generation of private millionaire-collectors of the Gilded Age as the main competitors for the European Old Masters.²¹⁴

²⁰⁷ For more on the reforms of President Wilson, see GOULD 1996, 168-169.

²⁰⁸ BARBER 1999, 230-232.

²⁰⁹ CATTERSON 2018, 314.

²¹⁰ Andrew Mellon donated his entire collection and provided the financial means to build the new National Gallery of Art in Washington in 1936.

²¹¹ Friedsam's art collection was bequeathed to the Metropolitan Museum of Art upon his death in 1931.

²¹² Collecting of Dutch and Flemish Art of the 17th Century after the World War I is reviewed in LIEDTKE 1990, 50-54.

²¹³ XAVIER-POL 2014, 192-203.

²¹⁴ LIEDTKE 1990, 54.

This was largely due to the regulatory policies of the Progressive Era. Starting with a number of anti-trust reforms at the beginning of the 20th Century, followed by the introduction of the federal income tax in 1913, and culminating in the stock market crash of 1929, these economic and social circumstances didn't allow for the accumulation of excessive fortunes such as those of the Gilded Age, and museums gradually took upon the role of patrons of art and culture.

2.3. Europe's Effort to protect its Artworks

In 1902, the campaign for the reduction of art duties was relaunched in America. The main argument was that because of the 20% import duty, many American art collectors, including J.P.Morgan, refrained from importing their collections to the United States and hence the nation's culture was deprived. The priority was the elimination of the tax on Old Masters and for artworks at least fifty years old.²¹⁵

Around the same time in Europe, the controversial sale and export of Botticelli's *Madonna of the Eucharist* from the collection of Prince Mario Chigi in Rome²¹⁶ to Colnaghi and from him in 1899 via Berenson to Isabella Stewart Gardner, sparked debates about the protection of national heritage and laws enforcing export controls.²¹⁷

Prior to the Nazi Law of 1902, which extensively regulated art exports from Italy, regulation was chaotic and very rarely implemented. It was not, however, the American collectors who mainly benefited from this situation. European museum directors, such as Frederic Burton (1816-1900) of London's National Gallery and Wilhelm Bode among others, enriched their national collections with art smuggled from Italy, often in cooperation with Stefano Bardini.²¹⁸ This is documented in the article, *Amerika und der europäische Kunstbesitz* published in the periodical *Berliner Tagesblatt* on 28 December 1904.²¹⁹ In the article, different authorities from around Europe were asked: „*What means*

²¹⁵ BARBER 1999, 224-226.

²¹⁶ Now at the Gardner Museum in Boston, accession number P27W73.

²¹⁷ For a detailed study of the sale and the prosecution of Prince Chigi and subsequent change in the legislation on the export of works of art in Italy, see HOWARD 2020.

²¹⁸ HOWARD 2020, page 110, note 94. On the subject of the illegal export of artworks from Italy, see also SMALCERZ 2020 and CATTERSON 2020, 498-551 .

²¹⁹ BERLINER TAGEBLATT 1904. Article by an unknown author.

*should be taken to prevent the emigration of the works of art to America?”*²²⁰ Professor Corrado Ricci (1858-1934)²²¹ replied: „[...] *Italy, constantly threatened by the European as well as the American danger, was already defending itself through a general export ban in 1902, that is, against the first mentioned as well as implicitly against the second* [...]“²²² Professor Carlo Fiorilli (1843-1937)²²³ from Rome added: „[...] *for us in Italy the lost remains the same, whether our works of art are leaving to America or elsewhere* [...]“²²⁴

Between 1902-1909, export legislation and laws aimed to protect Europe’s cultural treasures were further tightened throughout the continent. While Italy opted for stricter export control and obliged all municipalities and cultural institutions to report the art they owned to national authorities, Britain chose a different approach. Instead of tightening individual property rights, the National Art Collections Fund was established in 1903 as a membership-based charity raising funds to support the competitiveness of national museums on the art market.²²⁵

While European governments were trying to come up with the best approach to guard their artistic treasures, in the US, J.P. Morgan became the president of the board of trustees at the Metropolitan Museum of Arts in 1904 and at this point, his ambition to bring the greatest masterworks to America grew at an unprecedented scale. This concerned many of the European museum directors and other authorities and prompted discussions on further measures to prevent the export of artworks.

²²⁰ BERLINER TAGEBLATT 1904: „Welche Mittel zu ergreifen seien, um der Auswanderung der Kunstwerke nach Amerika vorzubeugen.“

²²¹ Corrado Ricci was first the director of the Galleria di Parma, and later he was the director of the Galleria Estense. From 1906, he was the General Director of Antiquities and Fine Arts (Direttore generale delle antichità e belle arti).

²²²BERLINER TAGEBLATT 1904: „Ich schrieb daß Italien, beständig bedroht ebenso von der europäischen wie von der amerikanischen Gefahr sich bereits durch ein allgemeines Ausfuhrverbot in 1902 zur Wehr setzte, also gegen erstere wie implicite auch gegen die zweitgenannte, und das es folglich nicht nötig hat, sich mit irgendjemandem zu vereinigen, sobald es allein das nämliche Ziel erreichen kann.“

²²³ Director General of Ministry of Education (1899-1900), later Antiquities and Fine Arts (1900-1906).

²²⁴BERLINER TAGEBLATT 1904: „[...]für uns in Italien der Schade derselbe bleibt, ob unsere Kunstwerke nun nach Amerika gehen oder anderswohin[...]“

²²⁵ Today called the Art Fund. <https://www.artfund.org/about-us> accessed 10.March 2020.

The mindset of society at this time is well summarised in a column written for the New York Herald on 13th December, 1904: *Calls on Europe to Save Art Works*.²²⁶ A certain Siegfried Lillienthal, an art critic from Berlin and identified as the leader of the „*Crusade against America’s Raid on Treasures*” was afraid that the election of J.P. Morgan would lead to „*greatly increased danger of the United States stripping Europe of her art treasures.*“ As part of his effort to stir international action and prevent art export, Lillienthal approached a number of influential people active on the art market in various positions to express their opinion.

The majority opinion was in favour of export prohibition laws similar to those in Italy. Georges-Jules-Auguste Cain (1856-1919), curator of the Parisian Carnavalet Museum, replied to Lillienthal’s appeal stating: „*In America-and this is the danger-the money question does not exist, and unless we do something our sons will have to go to Chicago to see the jewels torn from the old crowns of European genius. Drive forward in your fight with strength and energy.*“²²⁷

José Benlliure (1858-1937), director of the Spanish Academy of Fine Arts and Professor Pio Joris (1843-1922) from Academy San Luca in Rome were of similar opinions and both suggested that other countries implement similar laws to those in Italy.

Wilhelm Bode was also interviewed. He, however, expressed a very different opinion: „*Shall we cry out for such laws as those of Turkey, Greece and Italy, to the injury of our own people and without essential effect? The greatest works of art in Germany and Italy belong to the State. Only a few are in the possession of private persons. Those privately owned in France belong to money barons, who either keep them or present them to the public. Only in England are rare collections privately owned and there the holders are too rich to sell them. Besides if works of art go to the United States it is in the interest of art. The rich men there who buy works of taste and genius either at once or later give them to public galleries. All who see them are benefited and the world’s pleasure in art is increased.*“²²⁸

Opinions from the other side of the Atlantic were also reflected in the same issue of the New York Herald. While trustees of the Metropolitan Museum of Art declared that there was no particular reason to be concerned with the election J.P. Morgan, other

²²⁶ NEW YORK HERALD 1904a. Unsigned article preserved without pagination.

²²⁷ Ibid.

²²⁸ Ibid.

authorities in the art world pointed out that *„there is some cause for the agitation in Berlin, Paris and other capitals as the museum here, with the Jacob Rogers bequest²²⁹ available for purchases and Mr. Morgan at the head of its Board of Trustees, is in a position to act quickly when any desirable work of art is offered for sale.“* Robert W. De Forest (1843-1931), one of the trustees of MET is quoted saying: *„I do not believe the election of Mr. Morgan warrants or justifies the adoption of any restrictions upon the sale or export of works of art by European nations other than those which already exist.“* Eugen Fischhof (1853-1926), an art dealer and son-in-law of Charles Sedelmeyer, specialising in importing Old Masters, particularly Rembrandts, to the United States added: *„It would not be possible for European nations in this enlightened time to pass laws restricting the sale of works of art. Italy alone forbids the removal of antiques. The competition for works of art ought to be open. Civilized nations recognize the educational value of good art, and the effect of the importation of European art is shown by the advance made in this country in architecture, in dress and in many other ways.“²³⁰*

As Bode's words in the New York Herald suggest, he was more in favour of the British model in supporting the competitiveness of the local art museums rather than restrictive Italian legislation. For this reason, Bode established, already in 1896, the Kaiser-Friedrich-Museum-Verein as a measure to connect like-minded art patrons to increase the acquisition funds of the museum. And for the very same reason, we also see him urgently requesting more funds from the Ministry of Culture in 1906 in order to save artworks and to be able to compete in the increasingly competitive art market.²³¹

In an article published in 1907 in the periodical *Kunst und Künstler*, Bode emphasised the obligation of the government to guard national treasures and to provide sufficient funds for museums to be able to acquire artworks from private collections, especially those of national interest. Additionally, Bode addressed German collectors with an urgent appeal to think about their domestic museums first if they decided to sell their art collections.²³²

²²⁹ In 1901, the locomotive magnate, Jacob Roger (1824-1901) bequeathed his entire estate, worth over \$5 million and an additional \$1million in real estate, to the Metropolitan Museum of Art in New York. It was unprecedented at that time.

²³⁰ NEW YORK HERALD 1904b. Unsigned article preserved without pagination.

²³¹ SMB-ZA, Die Akten des Kaiser-Friedrich-Museums, Teil II., Findbuch: I/GG 204, Erwerbungen von Gemälden aus den im Jahre 1884 und ferner bewilligten außerordentlichen 2 Millionen, Bl. 148-152.

²³² BODE 1907a, 6.

Another approach was suggested by the art historian Professor Paul Clemen (1866-1947). Professor Clemen explained, in an article in *Berliner Tagesblatt* from 14 March 1907, that although privately-owned artworks were protected by law from export without permit in Italy, Greece and Turkey, the same legislation could hardly be implemented in Germany. In contrast to Italy, the majority of art works in German private collections were not by national artists, instead the collections consisted predominantly of masterpieces from different countries of origin, in particular Italy, the Netherlands, England and France. It was, therefore, difficult to justify such restrictions. Professor Clemen was convinced, however, about the necessity to protect the country from those instances where a private art collection of great value was sold suddenly, with national museums having no prior knowledge; he suggested that the collectors should be obliged to notify the major art museums in Germany prior their sale and give them preemptive purchase rights.²³³

All of these steps to protect national heritage, however, seem more like wishful thinking rather than viable strategies when viewed in the context of the sudden sales of Oskar Hainauer's collection in 1906 and Rudolphe Kann's collection in 1907 to Duveen.²³⁴

With the rising interest of American collectors in Rembrandt and other 17th Century Dutch artists, conversations about how to protect the national artistic heritage intensified in the Netherlands.²³⁵

It was, however, a private initiative rather than a government one that took the lead in the battle against the rapid disappearance of masterpieces from the country.

The Rembrandt Society was founded in July 1883, in which art enthusiasts gathered and raised funds to bid against foreign collectors and subsequently offer their purchases to museums.

²³³ CLEMEN 1907.

²³⁴ The different events that shaped Bode's perspective on American collecting and their growing presence on the European market are analysed in more detail in chapter 7 of the presented dissertation.

²³⁵ The patriotic movement to save the artistic heritage of the Netherlands was documented by Edwin Buijsen, see BUIJSEN 1990, 60-78.

However, in 1907 when the important Six Collection²³⁶ was to be auctioned, the Rembrandt society tried to acquire its masterpieces, particularly the famous Vermeer's *Milkmaid*.²³⁷ Its funds were, unfortunately, insufficient and government intervention was necessary.

After a lengthy public dispute and because of the influence of Dr. Abraham Bredius (1855-1946), art collectors and the director of the Mauritshuis, who was advising the government to clear funds for the purchase, the painting was finally purchased for the country. While one masterpiece had been saved, many others were still available for purchase by foreign collectors, which prompted the government to review their art policies. One change that was implemented was that heirs were granted exemptions from death taxes in exchange for donating artworks to the state.²³⁸

In 1913, the Rembrandt Society managed to acquire five Rembrandts at the Steengracht auction,²³⁹ which took place in June that year. The outstanding dedication of everyone seeking to protect the art of their homeland was unfortunately soon to be interrupted by the outbreak of World War I.²⁴⁰

The most effective impediment stopping American collectors from bringing works of art into United States was, however, the American import duties. Professor Adolfo Venturi (1856-1941) of the Accademia di Belle Arti di Roma anticipated this in 1904, when his opinion was published in the New York Herald:

*„Signor Venturi is not opposed to an export prohibition, but fears the United States will remove the duties on art works and thus make the importation of beautiful things easier.”*²⁴¹

²³⁶ The Six Collection was a large collection containing numerous first-rate masterpieces by the Dutch Old Masters. It was established with the marriage of two dedicated collectors, Lucretia Johanna van Winter (1785-1845), who purchased Vermeer's *Kitchenmaid* in 1813 and Hendrik Six van Hillegom in 1822. Upon their passing, their heirs gradually sold the entire Six-van Hillegom-Van Winter collection. For more information, see LIEDTKE 2009 — Walter LIEDTKE: *The Milkmaid by Johannes Vermeer*, New York 2009, 21-22.

²³⁷ The painting is today in the collection of the Rijksmuseum, Object number SK-A-2344.

²³⁸ BUIJSEN 1990, 70.

²³⁹ Art collection of Johan Steengracht van Oostcapelle (1782-1846), first director of the Mauritshuis.

²⁴⁰ BUIJSEN 1990, 72.

²⁴¹ NEW YORK HERALD 1904a.

His concerns were justified. The more national newspapers wrote about the masterpieces purchased by American collectors in Europe, the more public pressure increased for the government to welcome these treasures into the country. The heated discussions between members of the American Free Art League and those who were against adding art on a free list continued until 1909. On 6th August, 1909 new legislation was implemented, reducing the overall duty on art to 15% and adding all artworks older than twenty years to the free list.²⁴² J.P. Morgan benefited greatly from this, and he could finally import most of his extensive collection of Old Masters, previously stored in his two homes in England, to the United States.²⁴³

2.4. Motives for Collecting and Philanthropy

Despite the economic growth and industrial progress, American society of the late 19th century, often referred to as the Gilded Age, was characterised by a great divide between rich and poor. The working class, often consisting of European immigrants, was being exploited, and child labour was nothing exceptional.

These factors led to the so-called Progressive Era, a period of social activism spanning the years of 1890-1914, characterised by multiple reforms targeting persisting social problems, reforms that included the regulation of corporations, prevention of monopolies, and tackling of political corruption and social injustices in general.²⁴⁴

On the other hand, this period of American history was also characterised by great philanthropy on the part of the wealthier members of society. In 1889, Andrew Carnegie published an article, *The Gospel of Wealth*, in which he discussed his strong belief that with wealth came the responsibility and obligation to give back to society, through continuous support of the higher good in the form of philanthropy, by founding universities, libraries, hospitals or museums.²⁴⁵

Carnegie was convinced that society in general would benefit more if wealth was concentrated in the hands of a few responsible individuals, rather than if it was divided

²⁴² BARBER 1999, 225-228.

²⁴³ CONSTABLE 1964, 111.

²⁴⁴ The progressive Era was first described and in great detail in Richard HOFSTADTER: *The Age of Reform*. New York 1956. For a more recent view on the subject see, for example GOULD 2001.

²⁴⁵ Andrew CARNEGIE: *Wealth*. In: *North American Review* 148, Issue 391, 1889, 653–665.

among the poor through raising the minimum wage: „*Under its sway we shall have an ideal state, in which the surplus wealth of the few will become, in the best sense, the property of the many, because administered for the common good, and this wealth, passing through the hands of the few, can be made a much more potent force for the elevation of our race than if it had been distributed in small sums to the people themselves. Even the poorest can be made to see this, and to agree that great sums gathered by some of their fellow citizens and spent for public purposes, from which the masses reap the principal benefit, are more valuable to them than if scattered among them through the course of many years in trifling amounts.*“²⁴⁶

Many of Carnegie’s contemporaries shared his point of view. This is evident by the extensive patronage we witness in the United States in the second half of the 19th century. For example, Andrew Carnegie founded the famous Carnegie Hall as well as countless libraries, and generously financed universities and new colleges. John D. Rockefeller donated extensive amounts of money through the Rockefeller Foundation to scientific research and other educational and religious causes. One of his biggest achievements was the Rockefeller University in New York, established in 1901 as Rockefeller Institute for Medical Research.

J.P. Morgan was one of the biggest supporters of the public display of art; he served the Metropolitan Museum of Art in New York not only as its founding trustee in 1871, but also supported the museum for many years, from 1904 in the role of its president, with many generous donations.²⁴⁷

The 1870s, after the ending of the Civil War, were marked with the establishment of numerous museums in the United States. In the early 1870s, both the Boston Museum of Fine Arts and the Metropolitan Museum of Art were

²⁴⁶ Ibid., 653.

²⁴⁷ Kathleen Davis studied American philanthropy in detail in her essay from 2010, see Kathleen DAVIS: Tycoon Medievalism, Corporate Philanthropy, and American Pedagogy. In: American Literary History, Vol. 22, No. 4, Winter 2010, 781-800. The concept of Philanthropy as presented by Andrew Carnegie was also studied by Karsten Borgmann: BORGMANN 1998, 221-222, in GAEHTGENS/SCHIEDER 1998.

formally established, and these were regarded as inspirations and encouragement for other cities in the country to follow the example.²⁴⁸

These newly-founded museums received most of their artworks through private donations. This American phenomenon of taking pride in not only donating extensive art collections to public institutions but also financially supporting their establishment and operation was admired by many European curators and museum directors, especially Wilhelm Bode.²⁴⁹

The role that the American government played in the whole process should not be forgotten either. Congress included a charitable contribution deduction in the Tax Revenue Act of 1917, meaning that the value of philanthropic acts, including donating works of art and supporting museums financially, could be deducted from their taxable net income. This was a well thought through strategy, designed to protect voluntary giving by the wealthy and making the government, even if indirectly, a valuable partner in building national art collections.²⁵⁰

Even though the tendency to donate entire collections to public museums was rarer in Europe, there were indeed numerous dedicated patriots among European collectors.

When Bode commented on the consequences of the American presence on the European market in an article written in 1902 for periodical *Kunst und Künstler*, Bode was rather critical towards the collecting practices of Americans. What he praised highly, however, was the example they set when it came to philanthropy: „*We owe it [...] partly also to the truly extraordinary example of the Americans in*

²⁴⁸ For the first scholarly publication on the early history of the Metropolitan Museum of Art, from its establishment after the Civil War until its expansion under the presidency of J.P. Morgan see HOWE 1913. The phenomenon of founding museums all around the United States during the so-called Gilded Age was explored by Neil HARRIS: *The Gilded Age Revisited. Boston and the Museum Movement*. In: *American Art Quarterly*, XIV, No. 4, 1962, 545-566.

²⁴⁹ Not all of the American collectors were willing to include their art collections in public museums, which were in general organised didactically with little room for preserving individual character of each collection. Some, such as Isabella Stewart Gardener or the Huntington Family, therefore decided to donate directly to the public by turning their homes, including the entire art collection, into museums. See also KUHRAU 1998, 39-41, in GAEHTGENS/SCHIEDER 1998.

²⁵⁰ For detailed exploration of the policy, see Nicolas J. DUQUETTE: *Founders' Fortunes and Philanthropy. A history of the U.S. Charitable-Contribution Deduction*. In: *Business History Review* 93, no.3, 2019, 553-584.

*this direction, that if our collectors [means European] decide to part with their artwork at all, they will either donate, bequeath or loan it to the public museum, or, should they be obliged to sell, they would give them [the museums] the preliminary purchase right.”*²⁵¹

Bode continued by naming those European collectors who, like the Americans, generously supported national museums. He mentioned Lady Wallace who bequeathed her late husband's family collection to the British nation in 1897, Baron Adolphe Rothschild's (1823-1900) collection of Renaissance goldsmiths' work, and Georges Thomy-Thierry's (1823-1902) collection of French 19th century art donated to the Louvre in Paris.²⁵² Also noteworthy was the collection of one of the most celebrated benefactors of the Kaiser-Friedrich-Museum, James Simon (1851-1932).²⁵³

Soon, however, Bode's optimism in the earlier years sounded more like a wishful thinking rather than true reflection of the reality. In 1907, disappointed by a series of sales of prestigious European collections, including that of Oscar Hainauer and Rudolphe Kann to America, Bode once again appealed to wealthy collectors in Europe: *„when we see how art lovers in America joint the effort to support the public art collections in the most remarkable ways, we ought to express a wish that even among our own art collectors, most of which belong to our richest*

²⁵¹ BODE 1902a, 12: „Wir verdanken es [...] dem wahrhaft großartigen Vorbild der Amerikaner nach dieser Richtung, dass unsere Sammler ihre Kunstwerke, soweit sie sich überhaupt von ihnen trennen, entweder den öffentlichen Museen vermachen, schenken und leihweise überlassen oder, wenn sie verkaufen müssen, diesen die Auswahl und den Vorkauf einräumen.“

²⁵² For more on Rothschild's donation, see Henry FRANTZ: The new room at the Louvre. In: The Magazine of art, London/New York, January 1902, 493-498. Further on donations to Louvre Museum during the 19th and 20th Century in general, see GAEHTGENS 1998, 237-240, in GAEHTGENS/SCHIEDER 1998.

²⁵³ BODE 1902a. Further on James Simon, see Olaf MATTHES: Die Kunst des sinnvollen Gebens, Berlin 2011.

*citizens, the patriotism would be strong enough so they would, in case of sale, think primarily of their domestic museums.”*²⁵⁴

One of those great European philanthropists was Prince Johann II of Liechtenstein, who continuously supported various museums and art institutions in Vienna, most notably the Gemäldegalerie der Akademie der bildenden Künste and Historisches Musum der Stadt Wien, and also institutions abroad, such as the Museum of Decorative Arts in Prague and the Kaiser-Friedrich-Museum in Berlin.²⁵⁵ His philanthropy was acclaimed by the press of the day, particularly for setting an example for other likeminded art collectors.²⁵⁶ Bode was of the opinion that the generosity of Prince Liechtenstein overshadowed even the grand American collectors: *„Even the great endowments of modern Americans, especially those of Carnegie, appear next to it, as generous and important as they might be, very one-sided and uniform; they seem repetitive, created as if they followed a template, while those [of Prince Liechtenstein] are extraordinarily varied and always have more or less personal character.”*²⁵⁷

Apart from the individual philanthropy of aristocrats or wealthy businessmen, in the 19th century, we also witness an increasing interest in forming associations of private benefactors affiliated to particular museum or gallery, consisting of

²⁵⁴ BODE 1907a, 6: „ Wenn wir sehen wie drüben in Amerika die Kunstliebhaber zusammenwirken, um den öffentlichen Kunstbesitz in grossartigsten Weise zu vermehren, so dürfen wir wohl den Wunsch aussprechen, dass auch bei unserem Kunstsammlern, die ja fast alle zu unsern reichen und reichsten Mitbürgern gehören, das nationale Gefühl stark genug sein oder werden möge, um sie im Falle des Verkaufs zunächst an ihre heimischen Museen denken zu lassen.“

²⁵⁵ The princely donations to the Museum of Decorative Arts in Prague and the Kaiser-Friedrich-Museum in Berlin are explored in detail in Chapter 5.1. The Role of Wilhelm Bode. Further to the acquisition policies and philanthropy of Johann II of Liechtenstein, also see my master thesis: JENISOVA 2017.

²⁵⁶ Following the princely donation of no less than 30 artworks by renowned masters of Viennese modern art to the Historisches Musum der Stadt Wien, art historian Albert Ilg (1847-1896) wrote an article for the Monatsblatt des Alterthums-Vereines zu Wien where he described the impact Prince’s philanthropy had on other art collectors in Vienna. ILG 1894, 153-155. See also JENISOVA 2017.

²⁵⁷ BODE 1908c, 2: „Die großartigen Stiftungen moderner amerikanischer Männer, vor allen die von Carnegie, erscheinen daneben, so zahlreich und bedeutend sie sind, doch einseitig und einförmig. den sie wiederholen sich nach einer gewissen Schablone, während jene außerordentlich mannighaftig sind und stets einen mehr oder weniger persönlichen Charakter tragen.“

members from different social backgrounds, bound together by appreciation of art and desire to support national culture in Europe. Examples are the Society of Patriotic Friends of the Arts in Prague, the predecessor of Prague's National Gallery, greatly supported by prominent art collector Adalbert Lanna, the Kaiser-Friedrich-Museums-Verein established in 1896 through Bode's initiative,²⁵⁸ and the Société des amis du Louvre established in 1897. Unlike in America, these associations were primarily aimed to increase the national acquisition budgets and assure competitiveness on the art market rather than cover operational costs of museums or fund the establishment of new institutions.²⁵⁹

The motivation for collecting, and particularly for philanthropy, was more distinguished by the social status rather than geography, and we find similar tendencies both in the United States as in Europe.

As the art collecting and philanthropy gradually shifted from the aristocracy to the businessmen during the 19th century, art was often utilised as a way to advance one's social status and prestige, in Europe in ideal cases even leading to actual elevation into nobility.²⁶⁰

With these significant donations to public institutions, people were also looking to preserve the family name for history. Furthermore, as was already suggested in Carnegie's *Gospel of Wealth*, in the conservative and mainly Jewish America, giving back to society was an expected duty of those who were entrusted with large fortunes. In

²⁵⁸ Sven Kuhrau researched in detail the collaboration between museums and their private benefactors in Berlin during the regency of emperor Wilhelm II, see KUHRAU 1998, 39-59, in GAEHTGENS/SCHIEDER 1998.

²⁵⁹ GAEHTGENS 2004, 10-11; GAEHTGENS 1998, 239-240, in GAEHTGENS/SCHIEDER 1998.

²⁶⁰ GAEHTGENS 1993, 167. Wilhelm Bode was ennobled in 1914 by Emperor Wilhelm II for his extraordinary achievements and lifelong support of the national culture. Similarly, the wealthy bankers, the Rothschilds also became barons under the Habsburg monarchy. For the art collection of the Viennese Rothschilds, see KUNTH 2006. Not all art patrons were, however, interested in becoming barons. James Simon, for example, refused a noble title. See Kai DREWES: *Jüdischer Adel: Nobilitierungen von Juden im Europa des 19. Jahrhunderts*. Frankfurt am Main 2013, 72.

The questions of using art patronage as a tool for elevation of social prestige was also addressed by Manuel Frey. FREY 1998, 20, in GAEHTGENS/SCHIEDER 1998.

contrast to Europe, Americans had another rather pragmatic reason for their generosity – they were able to deduct such donations from their federal income tax.²⁶¹

Generally speaking, Bode distinguished between two entirely different types of collectors. Those who were genuinely interested and passionate about art and through extensive travel, acquired sufficient knowledge so that they were able to purchase art based on their own judgement, and those who were merely following the trend and were collecting for representative reasons, and thus relied on advice of trusted curators and dealers.²⁶²

Austrian art historian Albert Ilg observed similar trend in Vienna: *„There is certainly no lack of enthusiasm for collecting and of amateurs in this country; [...] those, whose financial means allow it, and in some cases also those, whose limited funds should put a stop to such luxurious entertainment as well as some, whose level of education doesn't at all entitle them to become amateurs and patrons of art, they all collect with great zeal, just because the fashion commands it; however all this drive and dedication is not based on honesty and truth, real competence and honor. It is a temporary fib, a fashion-thing, noble sport that will soon fade like a wisp of cloud.”*²⁶³

As will be discussed, with more specific examples in the following chapter, Rudolphe Kann definitely didn't belong in this category of art collectors. Despite being first and foremost businessmen who earned most of his capital as a banker and later entrepreneur in gold and diamond industry, Kann regarded art collecting as his true passion and sought to distinguish himself from other collectors of his time, who collected only because it was fashionable and used art as a tool of social representation.

²⁶¹ While in Europe cultural institutions were funded by governments, in the United States, tax money was only to be used on such matters that affected the entire population. Hence it was expected that the most wealthy and culturally engaged citizens would supplement the role of the government when it came to funding art museums. More on the subject see GAEHTGENS 2004, 3-24.

²⁶² GAEHTGENS 1993, 160.

²⁶³ ILG 1894, 154: *„An Sammelust und Amateurs fehlt es freilich auch hierzulande nicht; [...] Wem es seine Mittel gestatten und auch so Mancher, den seine beschränkten Mittel vor solchen luxuriösen Scherzen warnen sollten, Manche, deren Bildungsgrad sie gar nicht zur Höhe von Maecenens und Amateurs berechtigt, sammeln dennoch mit Feuereifer, weil es die Mode eben einmal befiehlt; aber dies ganze Wesen und Treiben basirt nicht auf Ernst und Wahrheit, Tüchtigkeit und Würde. Es ist ein vorübergehendes Geflunker, eine Modesache, ein nobler Sport, der vergeht wie Irrlichtschein.“*

The preferences of the private collectors in Europe and America generally have very similar tendencies. Whether it is the collection of Rudolphe and Maurice Kann, Prince Liechtenstein or, on smaller scale, Czech collectors such as Vlastislav Zátka (1887-1937), they all seemed to look for artworks by the same masters as their American counterparts. When reviewing in detail the collecting practices of Rudolphe Kann in the following chapters, it will be, therefore, important to pay special attention to his actual direct competitors and to whether he lost more desired artworks to America or to collectors in Europe.²⁶⁴

²⁶⁴ For a brief overview of significant collectors who Bode was advising and what they were collecting, see BODE 1914a, 169-184.

3. Rudolphe Kann as a Collector and Connoisseur

„Without overestimating, the collection of Old Masters [Rudolphe Kann’s] can be declared the most important and most refined privately-owned gallery.”

Wilhelm Bode, 1907²⁶⁵

Rudolphe²⁶⁶ Kann (1844 – 1905) was born in Frankfurt on 12 February, 1845 to a wealthy German banker, Édouard Moïse Kann and his wife Esther Kann (born Horwitz). After the Franco-Prussian war of 1870, Rudolphe moved to Paris where he established himself as a successful banker. He resided in Paris for the rest of his life, becoming a naturalised French citizen in 1883.

Rudolphe earned most of his fortune by collaborating with the so-called Randlords, entrepreneurs who controlled the diamond and gold mining industries in South Africa from the 1880s, namely Jules Porgès (1839-1921), Alfred Beit (1853-1906) and Julius Wernher (1850-1912) at the firm Jules Porgès & Co, later Wernher, Beit & Co.

Kann discovered his passion for Old Master paintings in the late 1870s and over the next 25 years, he managed to build one of the most prestigious European private art collections.²⁶⁷ In 1897, in order to accommodate and properly display all his art acquisitions, Rudolphe and his brother Maurice Kann (1839-1906) bought a property from Dr. Samuel Pozzi located at 49 & 51 Avenue d’Iéna and had it transformed by architect Ernst Sanson into a lavish residence with two adjoining galleries.

²⁶⁵ BODE 1907b, 16: „ohne Überschätzung kann man die Sammlung der alten Gemälde für bedeutendste und gewählteste Galerie erklären.“

²⁶⁶ The name Rodolphe Kann is spelled differently in French, German and English and as such, in the archival documents and literature, he is referred to either as Rodolphe (French spelling), Rudolf (German) or as Rudolphe. For the purpose of this paper, I will be using the English spelling and refer to him as Rudolphe Kann.

²⁶⁷ Rudolphe most likely acquired his first art pieces at the sale of the art collection of his cousin, Parisian banker Maximilian Édouard Kann held in Paris in March 1879.

On 14th February 1905 Rudolphe Kann died, leaving no direct heir. The collection was inherited by members of his family, and his nephew Édouard Kann (1873-1927) was made the administrator. It was officially sold to Duveen Brothers in 1907.²⁶⁸

„[...] *The most eager and successful collector of Old Master paintings since the time of Marquis of Hertford*“²⁶⁹ these were the words Wilhelm Bode used to describe Rudolphe Kann in his memorial published in the German periodical *Kunstchronik* in 1905.²⁷⁰

According to Bode, Kann was a very passionate yet careful collector; he had the highest expectations in his purchases and only looked for first-rate art works, from the period the particular artist was most renowned for. Rudolphe emphasised this many times in the letters to Bode. For example, on the 12th of July 1889 Rudolphe wrote: „*If, on your frequent travels, you happen to find something by Rembrandt, Hals, etc., that you are not interested in, please think of me. The main thing is the best time and good condition.*“²⁷¹

His priority was quality over quantity, in Rudolphe's own words: „*I would rather reduce my collection in number and buy only the most outstanding works, like Rembrandt, Hals Cuypp, Velazquez, Rubens...*“²⁷²

It was, however, not only the famous names Kann was after when looking for new acquisitions. As we read in Kann's letter from 8th April 1894, he was searching for a Venetian portrait of the 16th Century: „[...] *I would like to eventually purchase...some beautiful Italian portraits, 16th century Venetian, but those are rarely available and usually in very bad condition.*“²⁷³ Yet, when the opportunity came up to purchase the

²⁶⁸ There is very little known about the private life of Rudolphe Kann. Most of what we know was recorded by Wilhelm Bode in the series of articles published following Rudolphe's death in 1905. See BODE 1905, 291 and GAEHTGENS/PAUL 1997b, 124.

²⁶⁹ Bode is referring to Richard Seymour-Conway, 4th Marquess of Hertford (1800-1870), one of the most important art collectors of the 19th Century. See also: <https://www.wallacecollection.org/collection/history-collection/> Accessed 28. October 2019.

²⁷⁰ „[...] der eifrigste und erfolgreichste Sammler alter Gemälde seit der Zeit des Marquis of Hertford.“ BODE 1905, 292.

²⁷¹ Letter from RK to WB , 12 July 1889, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

²⁷² Letter from RK to WB , 11 March [1892], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

²⁷³ Letter from RK to WB , 8 April 1894, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

most-renowned Venetian master of the 16th Century, Titian, Kann hesitated, despite the fact that he by this time, he had been looking for over nine years. According to the correspondence from 24 November 1903, Bode found Titian's portrait of a young man in possession of the Parisian dealer René Avogli Trotti,²⁷⁴ which Kann described as follows: *„I received your letter from the 11th & 21st, thank you very much for notifying me about the Titian by Trotti, which I have seen since then. It depicts sympathetically the very young man, his hands painted wider than the face, which has also a more detailed finish. As a whole, the painting seems very decorative, but I don't find it to be the most first-rate.“*²⁷⁵

Kann was not willing to make any compromises and was very careful when purchasing a new artwork. When describing a piece to Bode, Rudolphe would at first point out all the flaws of the potential acquisition, such as unnecessary retouching or lesser quality of certain parts of the canvas, and then he would wait for Bode to advise him whether or not it would be a worthy purchase, only to ultimately come to his own conclusion. Kann's perfectionist nature is best illustrated by his own words: *„I like the Cuyp from Blenheim, particularly the composition. The picture is very well preserved, the group of riders and horses painted bold, in the best manner of the master. The sky is also beautiful. On the other hand, I find the landscape on the left side somewhat dull and this part of the picture not to be first-rate. Had the landscape been painted as brilliantly as the group of horseman, I would have bought it at auction. Because then it would have been a supreme picture, of which one could have said that there are bigger but not better examples by the master. Do you also find the landscape to be too weak?“*²⁷⁶

Another characteristic of Kann as a collector is his reluctance towards retouching and any unnecessary restorations of art pieces. In 1881, Kann purchased, via the dealer Charles Sedelmeyer (1836-1925), a painting depicting a *Maid Asleep*²⁷⁷ by Vermeer [20],²⁷⁸ which had some unsatisfactory older retouches. Restorer Alois Hauser d.J. (1857-

²⁷⁴ In 1901, René Avogli Trotti and dealer Marcel Nicolle (1871–1934) founded a new gallery in Paris on the rue Royale, known as Galerie Trotti et Compagnie.

²⁷⁵ Letter from RK to WB , 24 November 1903, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

²⁷⁶ Letter from RK to WB , 24 October [year unknown], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

²⁷⁷ Vermeer's *A Maid Asleep* is currently in the collection of the Metropolitan Museum of Art in New York, Object Nr. 14.40.611.

²⁷⁸ In his letters to Bode, Kann refers to Johannes Vermeer as „van der Meer de Delft“.

1919)²⁷⁹, who had recently been appointed as the conservator at the Berlin Picture Gallery, offered to restore the painting to its original state. Before committing to anything, Kann reached out to Bode on 8th May 1887 to ask whether he could recommend the new restorer and whether he was „very skilful and meticulous...“²⁸⁰ „I am, in principle, convince that, the old paintings should be retouched as little as possible and only when there is no other way, or when unsuccessful work has been done before, like in the case of *Meer de Delft*.“²⁸¹ Although it is clear from the correspondence that Bode was in favour of Mr. Hauser restoring the Vermeer, Kann remained very hesitant, worrying that it might cause a devaluation of the painting in the future: „I always fear that in case of a restoration, even if not noticeable, the painting will lose its commercial value, and if I eventually wanted to exchange it for a better painting by Vermeer or another Master, it will be seen as disadvantage.“²⁸² Eventually Kann agreed with Bode: „However, since you are of the opinion that the artwork will benefit from the restoration in all aspects and advise me to do it, I shall ask you to proceed and request that you oversee the work. Should a new varnish be required in order for the painting not to appear too cold, this can also happen. I leave the matter entirely in your hands and rely on your discretion and on the confidence you place in Mr. Hauser.“²⁸³

Rudolphe Kann’s collecting practices were also characterised by his desire to buy responsibly and not overpay for his purchases. To quote Bode: „He [Rudolphe] used every opportunity to make a good deal; he was never reckless in his acquisitions. He knew

²⁷⁹ Alois Hauser was appointed the chief conservator at the Gemäldegalerie of Berlin Museum on 22 April 1887, where he remained active until his death in 1919. He eventually became Kann’s trusted restorer. For Hauser’s biography, see GAEHTGENS/PAUL 1997b, 94.

²⁸⁰ Letter from RK to WB, 8 May 1887, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

²⁸¹ Letter from RK to WB, 13 May [1887], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

²⁸² Letter from RK to WB, 30 May 1887, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

²⁸³ Letter from RK to WB, 30 May 1887, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

*how to buy reasonably and only exceptionally paid a very high price, [...].*²⁸⁴ Kann was determined to „[...] *buy at reasonable prices and not like an American.*“²⁸⁵

It is clear that Kann was a very demanding collector, unwilling to make compromises and only included the most important objects in his art collection, favouring quality over quantity. In the process of building the collection, Kann relied upon his own judgement. Rudolphe trained his eye regularly and became a connoisseur himself, able to recognise artwork worthy of his collection. He always insisted on examining each painting personally and, if interested, he would then reach out to his friends and advisors for second opinion. Apart from Bode, who could be described as his primary advisor, Kann was also in regular touch with Bode's colleague, the director of the Kupferstichkabinet in Berlin, Friedrich Lippmann (1838-1903),²⁸⁶ especially when Bode wasn't able to personally accompany Kann on his frequent travels. In art-related matters, Rudolphe also trusted the opinion of his older brother Maurice, a renowned collector himself, and that of art dealer Charles Sedelmeyer.²⁸⁷ However, as Bode explained in his article from 1905, when Rudolphe forwarded an art work alongside his own lengthy description to someone, it was only to seek reassurance and to eliminate any potential doubt. After gathering all the necessary information and opinions, Rudolphe Kann would take the decision independently.

²⁸⁴ Bode 1905, 292 „Er benutzte jede Gelegenheit zu einem vorteilhaften Kauf; Bei seinen Ankäufen war er keineswegs verschwenderisch. Er wusste sogar billig zu kaufen und hat sehr hohe Preise nur ausnahmweise gezahlt[...]“

²⁸⁵ Letter from RK to WB, 8 October 1890, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

²⁸⁶ For biographical information on Friedrich Lippmann, see GAEHTGENS/PAUL 1997b, 22.

²⁸⁷ Kann's network of advisors and dealers is described in greater detail in chapter 5.3. and 5.4.

4. Building the Kann Collection

As discussed in the previous chapter, Kann was very passionate collector, and was only interested in paintings of the highest quality, from the peak of the Masters' careers, preferably with no visible retouches, and purchased at the right price. These strong principles and his unwillingness to compromise enabled Kann to create „*the most important and carefully selected [collection] in France*“²⁸⁸, much of which is displayed today at the most renowned museums and private collections, both in the United States and in Europe.

On the following pages, I will closely examine the process of building Kann's collection, and describe Rudolphe's main acquisitions and the circumstances surrounding them, based on his private correspondence with Wilhelm Bode. I will pay special attention to the situation on the art market in Europe, in an attempt to discover and discuss what was available on the market at that time and whether Kann had to adjust his preferences and was purposely selecting works for his collection that were not being collected by American competitors. In addition, I will examine Bode's role in the process and the extent his broad network of influential connections helped Kann in negotiating his deals.

Methodologically, I worked with the two catalogues compiled by Bode. In 1900, Bode completed the first catalogue of the collection, in two volumes.²⁸⁹ Following Rudolphe's death, he was commissioned by the heirs to work on an updated version, which was completed in 1907 and published in collaboration with Charles Sedelmeyer in an extensive catalogue of four volumes.²⁹⁰ When describing individual art periods, I followed Bode's original order as per the catalogues, which reflects his intended stylisation as well as curatorial principles. By comparing both catalogues, I was able to discover when artworks were included in his collection and, as such, both elucidate on his changing taste as a collector and demonstrate the changes in the art market.

Additionally, this chapter will focus on the building of the Kann collection, paying attention mainly to the provenance of the artworks before they were included in the

²⁸⁸ Bode's preface to second catalogue of the collection Kann edited by Charles Sedelmeyer in 1907. SEDELMAYER 1907, 1.

²⁸⁹ BODE 1900, Vol.I. & Vol. II

²⁹⁰ SEDELMAYER 1907a, b and MANNHEIM/RAHIR 1907a,b.

collection. The destiny of the main selected masterpieces after the sale of the collection to Duveen Brothers will be covered in a separate chapter.²⁹¹

4.1. Rembrandt and 17th Century Dutch Masters

The first acquisitions can be traced back to the late 1870s, however, as Bode mentioned in *Kunstchronik* and is also suggested in the frequency of the letters between Rudolphe and Wilhelm Bode, Rudolphe became gradually more dedicated to collecting in the last twenty years of his life, from 1887.²⁹²

Rudolphe's greatest passion was 17th Century Dutch Masters, especially Rembrandt. During his lifetime, Rudolphe owned as many as twelve paintings and seven drawings attributed to the artist,²⁹³ most of which²⁹⁴ represented the Master's later style from the 1650s and 1660s – the peak of his artistic genius and pictorial mastery and from the time when his work was supported by a generous patronage, which the artist enjoyed until the end of his life in 1669.²⁹⁵

Kann's carefully curated collection included a diverse selection of different subjects and sizes from Rembrandt, ranging from small studies of heads, such as *Portrait of a young Rabi*²⁹⁶ [5] or *Head of a Christ*²⁹⁷ [6] to deeply reflective, intimate portraits

²⁹¹ See Chapter 6.1. and 6.2. For better understanding and when known, I have noted, in the footnotes, the current location of each artwork described below.

²⁹² BODE 1905, 292.

²⁹³ SEDELMEYER 1907a: in the preface of the Rudolphe Kann's collection catalogue, Bode only refers to 11 paintings by Rembrandt. Rembrandt's *Woman with a Pink* [9] (during Kann's life called *Woman holding a Carnation*), which originally belonged to Rudolphe, was inherited by his brother Maurice in 1905 and therefore not included in the catalogue. The painting today is exhibited at the Metropolitan Museum of Art, Accession Number 14.40.622.

²⁹⁴ With the exception of the *Portrait of a Bearded Old Man*, which Bode dated to 1645. The work was attributed to Rembrandt in Bode's catalogue raisonné, *The complete work of Rembrandt*, BODE 1906, Vol. VIII., no. 576, 114. The painting today is at the Virginia Museum of Fine Arts, Object Nr. 49.15. 9, described as a work „After Rembrandt“

²⁹⁵ For more on Rembrandt and his art see, for example, LIEDTKE 2007, 548-550.

²⁹⁶ Today at Kimbel Art Museum, Texas, as a *Bust of a Young Jew*, Object Nr. AP 1977.04.

²⁹⁷ Today at the Gemäldegalerie in Berlin, Object Nr. 811C.

represented by the depiction of *Hendrickje Stoffels*²⁹⁸ [7] and *Woman with a Pink*,²⁹⁹ [9] further biblical as well as profane subjects, showcasing the artist's darker colour palette, pronounced brush strokes and subtle modelling of light, best captured in *Philosopher with a Bust of Homer*³⁰⁰ [8].

Kann's interest in Rembrandt was in line with the general trend in the art market. At the end of the nineteenth into the twentieth Centuries works from Rembrandt's late period were in high demand, both in Europe and in the United States. Interest in the artist was even stronger after Bode published his catalogue raisonné: *The complete work of Rembrandt*, in eight volumes between 1897-1906. Bode worked on the catalogue with his assistant, Hofstede de Groot (1863-1930) and published it in cooperation with Charles Sedelmeyer in three languages: German, English and French.³⁰¹ Even though Bode and Groot's meticulous research that went into production of this volume was of a high standard, the catalogue lacked a fixed set of criteria on which a painting's authenticity was judged and Bode's reasoning appears to change with each case. This flexible approach, with no clear set of stylistic characteristics, enabled Bode to take pride in many new attributions to Rembrandt. These new discoveries published in the lavish catalogue caught the public eye, and led to increasing interest from art collectors and, in direct proportion, to rising prices for paintings by the Master. Consequently, the market was flooded with a large number of newly discovered Rembrandts offered by art dealers. Charles Sedelmeyer, probably the most active Rembrandt dealer of his time, particularly profited from Bode's publication.³⁰² And while the cooperation between an art historian and a dealer might not have been problematic for Bode, it disturbed some of his colleagues, leading to an accusation by Austrian art historian, Alfred von Wurzbach, that Bode was conspiring with Sedelmeyer to purposely identify, publish and sell unauthentic Rembrandts to collectors.³⁰³ Bode never directly monetised his knowledge and therefore, can't be accused of speculation for personal gain. However, Professor Scallen argues that

²⁹⁸ Today at the Metropolitan Museum of Art in New York, Object Nr. 26.101.9.

²⁹⁹ Today at the Metropolitan Museum of Art in New York, Object Nr. 14.40.622

³⁰⁰ Today at the Metropolitan Museum of Art in New York, Object Nr. 61.198.

³⁰¹ BODE 1897-1906.

³⁰² SCALLEN 2004, 171-173.

³⁰³ WURZBACH 1910, 390. For more on the subject, see SCALLEN 2004, 215-219. For a more detailed account on the power of connoisseurship in the 19th Century art market, see also ANDERSON 1996 and ANDERSON 2015.

Bode's strong involvement with the art market, his desire to satisfy „his“ collectors and maintain a mutually beneficial relationship with Sedelmeyer, might have led to his willingness to widen the limits on what could qualify as Rembrandt, his subject spectrum and technique, so that he (Bode) could gradually expand Rembrandt's oeuvre and even include artworks seen as untypical for the artist's style.³⁰⁴

This phenomenon can best be observed with the example of the Rembrandts in Kann's collection. Rudolphe, being a very knowledgeable collector himself, was certainly aware of the circumstances and hence was very careful when purchasing a new artwork by Rembrandt. While he trusted Bode, it is evident he had certain reservations when it came to Sedelmeyer's connoisseurship.³⁰⁵ All of the twelve Rembrandt paintings that Kann acquired were included in Bode's *catalogue raisonné* as authentic works by the master. Only five have maintained their original attribution today.³⁰⁶

³⁰⁴ SCALLEN 2004, 217.

³⁰⁵ I explore Kann's relationship with Sedelmeyer in more detail in Chapter 5.4: Rudolphe Kann and his international network of dealers.

³⁰⁶ Rembrandt paintings that were once included in Rudolphe Kann collection, as they appear in Bode's *catalogue raisonné*:

Aristotle with a Bust of Homer, in BODE 1897-1906, Vol. V., 1901, no. 358, 183-185. Maintained the original attribution. Today at the Metropolitan Museum in New York, Object Nr. 61.198.

Portrait of Hendrickje Stoffels, in BODE 1897-1906, Vol. VI., 1901, no. 438, 109-111. Maintained the original attribution. Today at the Metropolitan Museum in New York, Object Nr. 26.101.9.

Bust of a Christ, in BODE 1897-1906, Vol. VI., 1901, no. 413, 59-61. Maintained the original attribution. Today at Gemäldegalerie, SMB, Object Nr. 811C.

Portrait of a young Rabbi, in BODE 1897-1906, Vol. VII., 1902, no. 509, 83-85. Maintained the original attribution. Today at Kimbel Art Museum in Texas, Object Nr. AP 1977.04.

Woman with a pink, in BODE 1897-1906, Vol. VII., 1902, no.536, 137-139. Maintained the original attribution. Today at the Metropolitan Museum in New York, Object Nr. 14.40.622.

Christ and the Samaritan Woman, in BODE 1897-1906, Vol. VI., 1901, no. 408, 49-51. Today as Rembrandt workshop, at Gemäldegalerie, SMB, Object Nr. 811B.

Portrait of Rembrandt's Son Titus, in BODE 1897-1906, Vol. VI., 1901, no. 442, 118. Today as Style of Rembrandt, at Metropolitan Museum in New York, Object Nr. 14.40.608.

Head of an aged woman, in BODE 1897-1906, Vol. VI., 1901, no. 472, 177-179. Today as Rembrandt workshop, at NGA Washington, Object Nr. 1942.9.64.

An old Woman cutting her Nails, in BODE 1897-1906, Vol. VI., 1901, no. 477, 187-189. Today as Style of Rembrandt, at Metropolitan Museum in New York, Object Nr. 14.40.609.

Head of St. Matthew, in BODE 1897-1906, Vol. VII., 1902 no.522, 109-111. Today as Rembrandt workshop, at NGA Washington, Object Nr. 1942.9.58.

One of the most celebrated of these is Rembrandt's depiction of *Aristotle with a Bust of Homer* [8], originally listed in the Kann collection catalogue as a *Portrait of a Savant*.³⁰⁷ Rembrandt was commissioned to make this picture in 1653, by the Italian collector Don Antonio Ruffo (610/11–1678). Depicted is the Greek philosopher Aristotle, resting his right hand on a bust of Homer, of whose work Aristotle was a great interpreter and whose knowledge he also conveyed to his pupil, Alexander the Great. This is symbolised by the gold chain Aristotle is wearing, with an attached medallion portraying Alexander. It is painted in Rembrandt's signature style of his late work, with its dark palette and thick layers of paint giving new lustre to the colours, chiaroscuro light radiating from the bust to the philosopher in a seemingly illogical manner, giving the scene mysterious an aura.³⁰⁸ Rudolphe Kann first mentions the artwork in a letter to Bode dated to March 1894, referring to it as „*Brownlowsche Rembrandt*“³⁰⁹ and adding the purchase was an expensive joke: „*Der Ankauf war ein theuer Scherz*“. Kann finds the painting impeccable, and is only slightly disturbed by the thin layer of varnish.³¹⁰

We find out more about how Kann acquired the painting in a subsequent letter dated to April 1894: „*When I saw the picture [Aristotle with a Bust of Homer] in Burlington last year, I said to myself, such a picture never appears at the art market & in comparison to both of the paintings of Lord Clifton £5700 & 6500 it seems still cheap, if one can even make comparisons based on prices. You like the painting as well, right? But I can be mistaken. Hopefully you will look at it soon at my place.*“³¹¹

*Woman with a Pink*³¹² [9], now at the Metropolitan Museum of Art in New York, was another significant work by Rembrandt that once belonged to Rudolphe Kann. It is one

Pilate washing his hand, in BODE 1897-1906, Vol. VII., 1902, no. 532, 129-131. Today as *Style of Rembrandt*, at Metropolitan Museum in New York, Object Nr. 14.40.610.

Bust of an old man, in BODE 1897-1906, Vol. VIII., 1906, no. 576, 114. Today described as *After Rembrandt*, at Virginia Museum of Fine Arts, Object Nr. 49.15. 9.

³⁰⁷ BODE 1900a, 4; SEDELMAYER 1907a, 66.

³⁰⁸ Christian TÜMPEL / Astrid TÜMPEL: *Rembrandt. Images and Metaphors*. London 2006, 260-263.

³⁰⁹ Kann purchased the painting from the third Earl Brownlow.

³¹⁰ Letter from RK to WB, 28 March 1894, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³¹¹ Letter from RK to WB, 8 April 1894, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³¹² In Kann's catalogue, it is described as *Woman with a carnation (Bildnis einer Frauen mit der Nelke)*. BODE 1900a, 7.

of the few Rembrandt portraits from his collection where the execution and style are so true to Rembrandt's style of the early 1660s that its attribution has never been challenged. The portrait most likely depicts Elisabeth Delft (ca. 1620–1679), wife of Amsterdam auctioneer Pieter Haringh (1609–1685), who was the sitter for the pendant, *Man with a Magnifying Glass* [10], originally purchased by Rudolphe's brother Maurice and now also at the Metropolitan Museum.³¹³ The theory that the companion paintings depict a married couple is also supported by the attributes that the sitters are holding – both the carnation and the magnifying glass symbolise faithful love and marriage.³¹⁴

Another female portrait, also with an attribution to Rembrandt that has never been doubted, depicts Rembrandt's long-term mistress, Hendrickje Stoffels [7].³¹⁵ During Rudolphe's lifetime, the picture was dated to 1660, however, modern research dates the canvas to 1654-1655, when portrayals of courtesans began to be fashionable in Amsterdam.³¹⁶ Bode described the painting as „*exquisitely picturesque in effect*“³¹⁷ and although we do not have any mentions of the purchase in Kann's correspondence, he must have found it very appealing since he purchased it despite obvious damage in the surface texture. As discussed, this was highly unusual for Kann, for whom significant condition problems would normally result in a refusal of the painting.

Two other artworks from Kann's collection have survived the test of time and remain attributed to Rembrandt. The first is the *Bust of a Young Jew* [5],³¹⁸ dated to 1663, and it belongs to the group of Rembrandt's intimate character studies of unidentified sitters, the so-called tronies. The strong presence of the sitter, with his facial physiognomy precisely modelled, however, points to live model, probably a member of Amsterdam's Jewish community.³¹⁹ The painting was purchased by Rudolphe Kann before 1900.

The second painting, *Head of Christ* [6], is now displayed at the Gemäldegalerie, Staatliche Museen zu Berlin. It is one of the few paintings that Bode managed to secure for the museum after Rudolphe's passing. Judging by its very modest size, measuring

³¹³ Metropolitan Museum of Art in New York, accession number 14.40.621. See also pages 167-168.

³¹⁴ For a detailed description and iconographical analysis of both portraits, see LIEDTKE 2007, 693-705.

³¹⁵ Metropolitan Museum of Art in New York., Object Nr. 26.101.9

³¹⁶ For a thorough description of the painting, see LIEDTKE 2007, 669- 676.

³¹⁷ SEDELMEYER 1907, 4.

³¹⁸ Kimbell Art Museum in Texas, USA, Object Nr. AP 1977.04.

³¹⁹ WETERING 2015, 675.

only 25 x 21.5cm, the painting is considered a study, another one of Rembrandt's tronies made from a live model. It is characterised by spontaneous brushstrokes with only the face modelled in detail.³²⁰

Despite all of his best efforts, Kann also collected artworks that were later rejected from the artist's oeuvre by modern scholars. *Old Woman Cutting Her Nails*³²¹ [11] is an example thereof. This large canvas, measuring 126 x 101cm, depicts a solitary old woman in her home, surrounded by sewing materials. She is prominently placed in the centre of the canvas and captured in the moment as she is clipping her nails with large scissors – a domestic activity associated with widowhood. This painting arrived in Paris in 1892, owned by the dealer Franz Kleinberger, who purchased it from Nikolay Semyonovich Mosolov from Moscow sometime in the 1890s.³²² Even before the painting was in Paris, Kleinberger offered it to Rudolphe Kann as is suggested in Kann's letter to Bode from 22 November 1891: „*You might receive one of these days a Rembrandt for inspection. Portrait of an old woman sitting in armchair and cutting her nails with a giant pair of scissors. The subject is indeed not pleasant, especially the huge scissors [...] One of her hands is supposed to retouched. I am going to receive the painting and I am asking you, should you receive it for review, please don't make the owner too excited about it. He seems to be [eager] already and it would be good to cool him down a bit. The subject is really not pleasing and I am not sure about its condition [...]. Should it be shown because of that to Hauser [the conservator at Kaiser-Friedrich-Museum], I am sure you will give him instructions beforehand about what should he say. Anyway, I am counting on your discretion and thanking you in advance. The painting was brought to me and nobody – except perhaps you – has seen it before, in which case I would like to ask you to write me your thoughts on it. The date and the condition.*”³²³

This letter testifies not only to Kann's interest in the painting in question, but also to the nature of cooperation between him, the collector, and Bode, the advisor. Bode was expected to use his influence as an authority, both as a renowned expert on Rembrandt

³²⁰Gemäldegalerie, Staatliche Museen zu Berlin, Kat. Nr. 811c. For a detailed survey about the attribution, see WETERING 2015, 605-609.

³²¹ Today as „Style of Rembrandt“, the Metropolitan Museum of Art in New York, Object Nr. 14.40.609.

³²² For detailed description of the painting, see LIEDTKE 2007, 739-748.

³²³ Letter from RK to WB, 22 November [1891], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

as well from the position of museum director, to influence the dealer in such a way, so that if Rudolphe decides to purchase the artwork, he could do so on best terms, from a good negotiating point, probably arguing that an excessive restoration would need to take place – hence the note about Bode being expected to instruct the chief conservator at the Gemäldegalerie, Alois Hauser, on what to say when showed the picture.

While waiting for the painting to arrive from Russia, Kann was conducting his research, regularly consulting Bode on the matter. On 29 December 1891, he sent Bode quotation from Vosmaer’s catalogue, where the author described the painting as a beautiful work by the Master.³²⁴

Rudolphe, however, still wasn’t convinced, even after he showed the painting to Sedelmeyer, who told him that it was, without a doubt, an authentic Rembrandt from the late period, and that it was well preserved, with only the date being unclear – it could be read as either 1648 or 1658. Rudolphe argued that the style was too elaborate to be placed in late 1640s, and even the late 1650s seem to him to be too early. He briefly considered the option that the date could have been added at a later point, but simultaneously adds that both the signature and the date appear to be genuine. Rudolphe then describes to Bode his personal feelings about the image: *„At first the picture made a strange impression on me, probably because the old woman is looking at her nails, her eyes therefore almost closed, which reminds me of Maes, but the way the hands are portrayed, the light and splendid colors point directly to Rembrandt in such a decisive way and place the painting late, later than my woman with a carnation.“*³²⁵

It’s interesting to read that the painting reminded Kann of work by Nicolaes Maes, since he had long been considered as a possible artist of the piece.³²⁶ It was only recently that two leading experts on Maes, Léon Krempel and William Robinson, rejected the painting from artist’s oeuvre.³²⁷ Nevertheless, Kann’s lengthy description and his

³²⁴ Carel VOSMAER: Rembrandt. Sa vie et ses œuvres. Hague 1868, 544. Cited after Letter from RK to WB, 29 December 1891, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³²⁵ Letter from RK to WB, 10 Januar 1892, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³²⁶ In the exhibition catalogue, Rembrandt/Not Rembrandt, in The Metropolitan Museum of Art, Hubert von Sonnenburg assigned the painting to a „Follower of Rembrandt (Nicolaes Maes?).“ Cited after LIEDTKE 2007, 740.

³²⁷ Ibid.

persistent doubt regarding the authorship of this picture clearly show that he was an experienced collector with eye trained for detail.

Unfortunately, the responses from Bode have not been preserved, however, he must have encouraged the purchase since the artwork was eventually included in Kann's collection and Bode also published it in the catalogue of 1900.³²⁸ The artwork was, for a long time, considered to be an example of Rembrandt's mature style, mentioned in several publications from Kann's lifetime. The attribution to Rembrandt was first officially accepted by Émile Michel in his work *Rembrandt: Sa vie, son oeuvre et son temps* from 1893.³²⁹ Bode included it in the sixth volume of his Rembrandt catalogue³³⁰ and Wilhelm Valentiner confirmed the attribution in 1931.³³¹ Abraham Bredius did not include it in his catalogue from 1935.³³²

Another work, whose attribution was doubted and is nowadays considered by scholars to be by one of Rembrandt's pupils, is *Christ and the Samaritan Woman* at the Gemäldegalerie in Berlin [12].³³³

Short after Rudolphe saw the Samaritan at the Parisian gallery of dealer Charles Sedelmayer, he wrote to Bode to ask for his impression of it, saying : „[...]it is a lovely painting, even though not as nice as the version in the Louvre and I am asking myself whether or not to buy it. I am sure you have already seen the painting at Sedelmayer and I would be very thankful for your view of it, just between us, as soon as possible. It may have been painted towards the end of the forties or the early 50s and not as Michel³³⁴ writes, in 1639, that seems wrong to me. It doesn't have the harmony and subtleness of the Louvre painting, it is not as sensational and exciting, but it makes good colouristic effect, nicely painted, just how I like it. My only worry is, as always, whether it is of the

³²⁸ BODE 1900a, 3.

³²⁹ Émile MICHEL: Rembrandt. Son vie, son oeuvre et son temps. 2. volumes. Paris 1893. See also NICOLLE 1908, 194-195.

³³⁰ BODE 1897-1906, Vol. VI., 1901, no. 477, 187-189.

³³¹ Wilhelm R. VALENTINER: Rembrandt Paintings in America. New York 1931.

³³² Abraham BREDIUS: Rembrandt Gemälde. Vienna 1935. See also LIEDTKE 2007, 739.

³³³ Today at the Gemäldegalerie, Staatliche Museen zu Berlin, Kat. Nr. 811b. See REMBRANDT. Genie auf der Suche (exhibit. cat.) Gemäldegalerie Staatliche Museen zu Berlin. Berlin 2006, 364-365.

³³⁴ Kann is referring to the publication Émile MICHEL: Rembrandt. Son vie, son oeuvre et son temps. 2. volumes. Paris 1893, 564.

*same high quality as my other paintings by Rembrandt. I would, therefore, be very grateful for your view [...]*³³⁵

While Kann had doubts about the painting, which again confirms his strong intuition as a collector, Bode was comfortable with the attribution, dating the artwork to the mid-1650s. In Kann's catalogue, he described the painting with following words: „[...] *The reproduction gives but an approximate idea of this picture; the things that make its principal charm, and the general impression produced by the landscape, arising from the contrast between the intense, warm light of the setting sun, and the cold shadows of the well in the foreground, diversely illuminated by the reflections of this light, partially disappear in our reproduction [...]*“³³⁶ In a spending report for the minister of culture from December 1907, Bode further described the acquisition as: „*very impressive, luminous and intact work from the later period of the artist (1655), artistically one of his most outstanding works.*“³³⁷

The painting was generally thought to be by Rembrandt until 1986, when it was rejected by Christian Tümpel in his monograph, *Rembrandt. Mythos und Methode*.³³⁸

A similar destiny awaited five other paintings that were once celebrated as treasures of the Kann collection.³³⁹ In particular, *Pilate washing his hands [13]* was once considered a shining example of Rembrandt's mastery. It was one of the last Rembrandts that Kann included in his collection, no earlier than in 1899 and just in time for Bode to examine it and include it in the Kann's collection catalogue. Bode praises the work: „*the master has achieved the summum of the effect he desired by a few broad, bold strokes of a nervous brush, a few energetic and luminous tones. The dominant tonality is a light yellow mingled with gleaming gold, extremely curious in effect. In such pictures, the*

³³⁵ Letter from RK to WB, 21 December [1893], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³³⁶ Preface written by Bode in SEDELMAYER 1907, III.

³³⁷ SMB-ZA, I/GG 204, Bd.5. S.209: „sehr wirkungsvolles, leuchtendes und intaktes Werk aus der späteren Zeit des Künstlers (1655), malerisch eines seiner hervorragendsten Werke.“

³³⁸ Christian TÜMPEL: *Rembrandt. Mythos und Methode*. Antwerpen 1986, 421.

³³⁹ In addition to the artworks described in the main text, other paintings from the Kann collection are also described as style of Rembrandt: *Pilate washing his hands [13]* and *Portrait of his son Titus [14]*, preserved at the Metropolitan Museum of Art in New York; *Head of an Aged Woman [15]* and *Head of St. Matthew [16]* today at the National Gallery of Art in Washington and *Bust of an old man* preserved at the Virginia Museum of Fine Arts, Object. Nr. 49.15.9.

*northern painter shows his kinship in conception and execution with the greatest colourist of the south, with Titian, for instance, in the compositions of his last years.*³⁴⁰

The first doubt about the attribution to Rembrandt was expressed by Austrian art historian, Gustav Glück, immediately after Bode published Kann's catalogue in 1900. In his article for the Viennese quarterly art magazine, *Die Graphischen Künste*, Glück challenged Bode's description of the painting as being a work from Rembrandt's last years; Glück saw in it, instead, the hand of one of his most talented pupils, Carel Fabritius.³⁴¹ However, because no other Rembrandt authorities³⁴² doubted the attribution, Duveen had no problem selling the work later to Benjamin Altman for significant sum of \$280,000.³⁴³

From Kann's correspondence with Bode, it is further evident that he was very interested in adding another Rembrandt painting to his already rich collection: *Woman in Bed [17]*, depicting a fragment of a story about Sarah and Tobias from the Old Testament.³⁴⁴ To his great disappointment, he was not successful in this endeavour and the painting was finally purchased by the Scottish art lover and philanthropist, William McEwan (1827-1913) and immediately donated to the collection of National Galleries in Scotland.³⁴⁵

With Rembrandt in its center, Rudolphe Kann formed an impressive collection of other significant Dutch artists, Rembrandt's contemporaries, pupils and successors. Kann managed to create a well-rounded collection, representing all genres that Dutch art was renowned for, including portraits, landscapes and genre scenes.

³⁴⁰ Preface written by Bode in SEDELMAYER 1907, V.

³⁴¹ GLÜCK 1900, 90.

³⁴² Bode, Cornelis Hofstede de Groot, Adolf Rosenberg and Wilhelm Valentiner all agreed upon the attribution to Rembrandt.

³⁴³ LIEDTKE 2007, 771.

³⁴⁴ Letter from RK to WB, 1 October [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³⁴⁵ National Galleries of Scotland, Accession number NG827. I wish to thank Senior Curator Dr. C. Tico Seifert from the National Galleries of Scotland for kindly confirming the provenance and agreeing with me that Rudolph Kann must have been referring to this particular painting in his letters to Bode. Private correspondence with the curator. 5 November 2019.

For a detailed description of the painting, including iconographical analysis, see WETERING 2015, 584-585.

Rudolphe's preference for „*Portraits or large figures in paintings*“³⁴⁶ was satisfied in the work by the acclaimed Dutch portraitist, Frans Hals; Kann owned four paintings by him. All of the portraits in the Kann collection dated to the later period in Hals's career, from the mid-1640s to mid-1650s, characterised by darker colours and more reserved poses. Hals was still able to maintain the individuality of his sitters, utilising each of his typical broad brushstrokes to create an impression of three-dimensional space, filled with naturalistic light effects.³⁴⁷ Portraits by Frans Hals were very highly regarded by 19th Century high society and were especially sought after by American collectors, who used them to decorate their homes and, by doing so, tried to indirectly suggest their own association with old European families and their history.³⁴⁸ This is why it comes as no surprise that all of the Hals paintings from the Kann collection eventually found their way to America.

Portrait of a Dutch Lady [18],³⁴⁹ later identified as Dorothea Berck, was acquired by Rudolphe from the same dealer from whom he unsuccessfully tried to get Rembrandt's *Woman in bed* [17], Samson Wertheimer. For the Hals work, however, the dealer requested much more reasonable price: he originally asked £10,000 for the Rembrandt and £1400 for the portrait by Frans Hals.³⁵⁰

The pendant to this painting, depicting her husband, wealthy businessman from Haarlem Joseph Coymans (1591-1670s) – *Portrait of Joseph Coymans*³⁵¹ was offered for the same price to Rudolphe's brother Maurice by Charles Sedelmeyer.³⁵² This resembled the situation when the brothers each purchased a pendant piece of Rembrandt's companion portraits, *Woman with a Pink* [9] and *Man with a Magnifying Glass* [10].³⁵³

³⁴⁶ Letter from RK to WB, 12 June 1896, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³⁴⁷ LIEDTKE 2007, 251.

³⁴⁸ For more on the American affection for Dutch portraiture, see LIEDTKE 1990, 31-50.

³⁴⁹ Now at the Baltimore Museum of Art, Object Nr. 1938.231.

³⁵⁰ Letter from RK to WB, 10 May [year unknown], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³⁵¹ The painting is now on view at the Wadsworth Atheneum Museum of Art in Hartford, USA.

³⁵² Letter from RK to WB, 10 May [year unknown], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³⁵³ See page 165-166 of this dissertation.

Even though the actual pendant piece of the *Portrait of a Dutch Lady* went to Maurice's collection, Rudolphe managed to secure the portrait of her son, Willem Coymans [19].³⁵⁴

Another example of how knowledgeable Rudolphe Kann was in art matters is indicated in his letter to Bode dated to 1 October 1895. Rudolphe was writing to Bode to discuss the possible execution date of one of his Hals portraits, *Portrait of a Young Man*,³⁵⁵ ahead of the publication of the Kann collection catalogue Bode was then working on. Based on the shape of the collar as well as the colour palette, Rudolphe was suggesting to date the painting to the 1650s and asked Bode for confirmation. Bode, however, must not have been of the same view and in the catalogue published in 1900, the painting was dated to 1645.³⁵⁶ The painting is now dated to 1650-1655 in the current catalogue of the Norton Simon Museum in Pasadena, where it is preserved.³⁵⁷

Dutch genre art, depicting domestic scenes of everyday life, were also well represented in Kann's collection. As early as 1881, Rudolphe acquired an impressive work by Johannes Vermeer, *A Maid Asleep* [20].³⁵⁸ This being an early work by the Master, dating to 1656 or 1657, it is still reminiscent of his struggles with perspectives, which were later overcome and gradually mastered. Nevertheless, the painting is today regarded as one of the most important paintings by the artist, marking the beginning of his lifelong interest in the depiction of domestic genre scenes. Vermeer adopted here a new approach, where the viewer is not directly addressed, but rather moved to a role of passive viewer, a silent participant in the scene.

This must have been one of the first artworks Kann purchased for his private collection and it set the tone for his later acquisitions. It was bought for Kann by Charles Sedelmeyer at the sale of Belgian art collector John Waterloo Wilson (1833-1883) in Paris.³⁵⁹ Rudolphe exchanged multiple letters with Bode regarding this particular painting. It was,

³⁵⁴ In the Catalogue of Rudolphe Kann Collection, the painting was recorded as Portrait of young Koeymanszoon von Albblasserdam. BODE 1900a, IV. Today the painting is preserved at the National Gallery of Art in Washington, USA, Object Nr. 1937.1.69.

³⁵⁵ Now at the Norton Simon Museum in Pasadena, USA, Object Nr. M1972.4.P.

³⁵⁶ BODE 1900a, 18.

³⁵⁷ See note 357.

³⁵⁸ For a detailed study, see LIEDTKE 2007, 870-877. Now at the Metropolitan Museum in New York, Object Nr. 14.40.611.

³⁵⁹ Sale of John Waterloo Wilson on 14–16 March 1881 in Paris, no. 116, to Sedelmeyer. LIEDTKE 2007, 877.

however, not to seek advice regarding the purchase, but regarding its potential restoration. The painting apparently came with unfavourable retouches that Bode recommended removing with help of museum restorer Alois Hauser. Kann, even though he agreed with Bode about the necessity of bringing the painting to its original state, was hesitant, worried it might cause future devaluation of the painting and make the resale or exchange in the future impossible.³⁶⁰ In the case of Vermeer, the artist became highly appreciated by collectors towards the end of the 1880s and was particularly sought after by the Americans, a fact which immediately translated in the rising prices among European dealers.³⁶¹

When Rudolphe wrote to Bode: „today I will probably buy a very nice Nicolaes Maes that I saw last night in a proper light and which, by far, surpasses that of Warneck,“³⁶² he was referring to Maes’s canvas, *Young Girl peeling Apples* [21], now at the Metropolitan Museum.³⁶³ This picture, with its warm palette of reds, browns and yellows, is influenced by Rembrandt, reminiscent of the years he spent as Rembrandt’s pupil, between about 1649-1650 and 1652-1653. The scene radiates an impression of comfortable satisfaction, which Maes achieved by softly modelling the shadow around the young woman, letting the sunlight fall on her from above in strong chiaroscuro. The scene is in line with the 17th Century Dutch trend to depict the beauty found in the modest life of the middle-class homemaker. How highly the work by Nicolaes Maes was regarded in the time leading to the purchase by Rudolphe Kann can be imagined by looking at the painting by the contemporary artist, Pieter Christoffel Wonder, who placed in his imaginative interior scene Maes’s *Young Woman Peeling Apples* prominently right next to a painting by Raphael.³⁶⁴

³⁶⁰ Letter from RK to WB, 30. Mai 1887, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³⁶¹ LIEDTKE 1990, 42. For more on the American perception of Jan Vermeer, see also the article by BOONE 1991-1992, 47-67.

³⁶² Letter from RK to WB, 26 October [year unknown], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

Rudolphe Kann is referring to Parisian dealer Eduard Warneck. It wasn’t possible to find out which painting by Nicolas Maes he owned at the time when Kann purchased his *Young Woman Peeling Apples*.

³⁶³ Metropolitan Museum of Art, New York, accession Number 14.40.612.

³⁶⁴ LIEDTKE 2007, 430-439.

Genre scenes were clearly of great interest to Kann, who went on to purchase many more by esteemed Dutch Masters, including *Interior with a Young Couple* by Pieter de Hooch [22],³⁶⁵ *The Visit to the Nursery* by Gabriel Metsu [23]³⁶⁶ and *A Young Woman at her Toilet* by Gerard Ter Borch [24];³⁶⁷ all three are now exhibited at the Metropolitan Museum of Art in New York. Works by Jan Steen (1626-1679), the brothers Adrien (1610-1685) and Isack van Ostade (1621-1649) and Paulus Potter (1625-1654) were also included in the Kann collection.

To complement his esteemed collection of Dutch portraits and genre scenes, Kann also invested in assembling a representative selection of landscape paintings, including works by the highly regarded Harleem artist, Philips Wouwerman, who was celebrated for his original contribution to development of landscape painting in 1640s Netherlands. The wooden bridge, visible also in Kann's *Winter Scene* [25] now at the Gemäldegalerie in Berlin,³⁶⁸ was a recurring motif of Wouwerman's landscapes.³⁶⁹

The typical Italianate landscapes by Aelbert Cuyp (1620-1691) were also once part of Rudolphe Kann's collection, represented by four canvases, two of which are now included in the permanent collection of the Metropolitan Museum of Art in New York. Even though Cuyp never travelled to Italy, he was strongly influenced by fellow artist, Jan Both (1615/18-1652), and features of Italian nature were strongly incorporated in his paintings. This is clearly evident in his *Landscape with the Flight into Egypt* [26],³⁷⁰ which takes the viewer on a walk along the Ligurian coast. Wilhelm Bode considered it to be „an excellent work of the end of his first period.“³⁷¹ Other Cuyp landscapes in the Kann collection were also very highly regarded by contemporary scholars. The canvas with *Young Herdsmen with Cows*, now also in the Metropolitan Museum [27],³⁷² was

³⁶⁵ For a detailed description, see LIEDTKE 2007, 362-364.

³⁶⁶ Ibid., 463-469.

³⁶⁷ Ibid. 62-66.

³⁶⁸ Gemäldegalerie, Staatlich Museen zu Berlin, Object .Nr. 900F.

³⁶⁹ Kann tried to use Bode's influence in America in order to help him acquire another artwork, at the time in the collection of Charles Yerkes. See page 158-159.

³⁷⁰ Metropolitan Museum of Art, New York, accession Number 1973.155.2. See LIEDTKE 2007, 136-142 for a more elaborate study of the artist and the presented painting.

³⁷¹ SEDELMAYER 1907a, IX.

³⁷² Metropolitan Museum of Art, New York, accession Number 14.40.616. See also LIEDTKE 2007, 149-151.

praised by Bode for „*the art with which he [Cuyp] detaches objects in the transparent luminous air and emphasises their warm colour by certain cool, delicate tones, especially in the atmosphere, reach their highest perfection...*“³⁷³ For Émile Michel, it was a masterpiece of artist’s mature talent³⁷⁴ and Auguste Marguillier was also charmed by his talent for rendering animals, landscape and the portrayal of the atmospheric effects.³⁷⁵ The third Cuyp landscape, showing *Horsemen before an Inn*, was purchased by Rudolphe from the collection of Duke Marlborough. Kann reached out to Bode beforehand for advice and a second opinion: „*How did you find the Cuyp of Marlborough upon closer inspection? The light warming of the old varnish improved the painting significantly, I am especially fond of the depiction of the river and the landscape, while the group of horsemen is also painted extraordinary bold, very first-rate, moreover it is a pleasant subject, which is not always the case with Cuyp & the Dutch. This is my view at least, but I am not so competent and would therefore appreciate to hear your honest judgement.*“³⁷⁶ Bode must have encourage the purchase and he also praised the artwork in the collection catalogue, describing it as „*excellent as renderings of the animals and of the landscape.*“³⁷⁷

To complete his collection of 17th Century Dutch art, Kann also acquired numerous landscapes by some of the most renowned artists of this genre, including Jacob Isaackszoon van Ruisdael (1628/29-1682), whose oeuvre was represented in the Kann collection with the depiction of a *Windmill on the Bank of a River* [28], now at the Gemäldegalerie of the Staatliche Museen zu Berlin,³⁷⁸ as well as with two landscapes by his older brother Salomon van Ruysdael (1600/1603-1670), one of which, the *River View with Church and Ferry* is now displayed in the Mauritshuis in Den Haag [29].³⁷⁹ Work

³⁷³ Ibid. X.

³⁷⁴ MICHELE 1901, 399: „une des productions les plus accomplies de la maturité du grand artiste et l’un de ses chefs d’oeuvre.“

³⁷⁵ MARGUILLIER 1903b, 28: „[...]font pleinement valoir son talent d’animalier et de paysagiste, surtout la dernière, d’une ordonnance vraiment grandiose et d’un admirable rendu d’atmosphère, tandis qu’une autre.“

³⁷⁶ Letter from RK to WB, 12 July 1889, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³⁷⁷ SEDELMAYER 1907a, IX. I wasn’t able to discover the present location of the said artwork.

³⁷⁸ Staatliche Museen zu Berlin, Gemäldegalerie, Object. Nr. 885J.

³⁷⁹ Mauritshuis, Object. Nr. 738.

by Meyndert Hobbema (1638-1709), Jacob Ruisdael's pupil and successor, was also represented, for example with his quintessential illustration of quiet village life in *Entrance to a Village* [30].³⁸⁰

The distinguished *Portrait of a man standing by a table* by renowned Amsterdam portraitist, Thomas Hendricksz de Keyser (1596/97-1667), now included in the collection of the Musée du Louvre in Paris, was once owned by Kann.³⁸¹ Typical landscapes with a poultry yard and exotic birds in a park-like landscape by Melchior D' Hondecoeter (1636-1695) and luxuriously arranged still life by Abraham van Beyeren were also included in Kann's collection.³⁸²

4.2.Flemish Baroque Art

Rudolphe Kann was interested in wide variety of art works, but they had to be the best quality, by masters of the first rank only, as he emphasised to Bode on every occasion: „*The main thing is the best period and good condition. Even Ruisdael, Teniers and how all the lovely ones are all called, as long as they are first-rate.*“³⁸³

Flemish Baroque art was another significant part of Rudolphe's collection, with the main representatives, Rubens (1577-1640) and Anthony van Dyck (1599-1641) at the centre. Rudolphe Kann owned no fewer than four artworks by Rubens. One of the first works added to his collection was the modello for large canvas Rubens painted for the St. Livinus Church in Ghent, depicting the *Martyrdom of Saint Livinus*.³⁸⁴ In contrast to the customary depiction of Livinus's Martyrdom, concentrating on showing the moment when Livinus was beheaded, Rubens decided to depict the gruesome scene that occurred just before, when the prosecutors tore out the saint's tongue and fed it to the dogs. This particular moment was highly symbolic for the Jesuits, the commissioners of the

³⁸⁰SEDELMAYER 1907a. X-XI. The work is now at the Metropolitan Museum in New York, no. 14.40.614.

³⁸¹ Musée du Louvre, Object Nr. R.F. 1560.

³⁸² SEDELMAYER 1907a, XIII.

³⁸³ Letter from RK to WB, 28 February 1888, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³⁸⁴ The modello is preserved at the Museum Boimans van Beuningen in Rotterdam and the actual altar piece is exhibited in the Royal Museums of Fine Arts of Belgium in Brussels.

altarpiece. Despite the artwork being praised by scholars for its undoubted artistic qualities, once it was removed from its liturgical context, the relationship between torture and sacred symbolism became hard to comprehend for the secular viewer.³⁸⁵ This was also the case for Rudolphe Kann, who, even though he was convinced about its aesthetic value, was troubled by the depicted subject and probably wouldn't have purchased it without Bode's encouragement. During Rudolphe's travel in Florence, he wrote to Bode: „*The buyer of the Sain Lievain from the Crabbe sale returned it to Sedelmeyer for the hammer price (29000fs) & I took it home before I left. It is wonderfully painted & preserved and such pieces don't come often on the market in this quality, too bad the subject is so sad. I have therefore postponed my decision until after our return.*“³⁸⁶ Based on the fact that Bode described the artwork as „*the most remarkable Rubens in the collection,*“³⁸⁷ we can be sure he helped Rudolphe overcome his reservations towards the subject and to acquire it.

Rudolphe was also particularly proud with his purchase of the Rubens painting, *Atalanta and Meleager* [31].³⁸⁸ The image dates to around 1616, a time when Rubens's artistic style was characterised by a plastic modelling of figures resembling Hellenistic sculptures, with a strong spatial treatment and preference for diagonal compositions. Kann's picture tells the mythological story from Ovid's *Metamorphoses*, depicting the moment when Meleager presents Atalanta with the head of killed the Calydonian boar.³⁸⁹ Rudolphe saw the painting when he attended an evening gathering at the Sedelmeyer gallery in April 1892 and was mesmerised by the artwork.³⁹⁰ On 6th April 1892 he wrote to Bode: „*I have received your friendly letter from the 3rd just as I was admiring Meleager*

³⁸⁵ For detailed research on the reception of Ruben's religious works, see Willibald SAUERLÄNDER: *The Catholic Rubens. Saints and Martyrs*. Los Angeles 2014. For the Saint Livinus altarpiece, see pages 159-167.

³⁸⁶ Letter from RK to WB, 15 October [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³⁸⁷ SEDELMEYER 1907a, XV.

³⁸⁸ Today at the Metropolitan Museum of Art, New York, accession number 44.22.

³⁸⁹ For more on Rubens and the evolution of his style see, for example, Hans VLIEGHE: *Flemish Art and Architecture 1585-1700*. New Haven 1998.

³⁹⁰ This painting was also included in Sedelmeyer's exhibition at the Metropolitan Museum of Art: *Collection of Dutch and Flemish paintings by old masters, owned by Mr. Charles Sedelmeyer of Paris and imported by him for loan to the Metropolitan Museum of Art, by invitation of the trustees, New York 1886*, cat. Nr. 15.

& Atalante at my house. I saw the picture for the first time at a soiree at Sedelmeyer on Tuesday evening and I found it to be really outstanding. I consider it to be painting of first-rate quality, very well preserved. A gem from the artist's oeuvre. I don't see the subject as uncomfortable, on the contrary, and it would fit very well in my dining room.“ Later in the same letter, we find out that it was Parisian dealer Eduard Warneck who encouraged Kann to purchase the art work: *„Warneck, who I met at the soirée, advised me strongly to buy the painting, since such artworks almost never appear on the art market anymore and we have examined it very thoroughly, especially in regards to preservation and found it to be in a very good condition.*“ Sedelmeyer got the painting through another art dealer, London based Henry Colnaghi (1821-1908) for £900. Rudolphe offered him the £900 in cash and also bought a sketch by Rubens for another £200.³⁹¹ Rudolphe, usually very cautious with spending money, was evidently satisfied with this deal and even saw in it investment potential: *„I consider it a gift at this price and Warneck agrees. He even believes it could be worth 60 to 80,000fs if offered at the right sale in Paris.*“³⁹²

In a letter from 12th April 1892, Kann further praised the picture and emphasised how well it was preserved³⁹³: *„Mercier, the restorer from the Ecole des Beaux Arts saw it at my house. I consulted him regarding the preservation, which he found exquisite. There was no overpaint, no later additions and only the lines connecting the various panels were very carefully filled. I am eager to see how you will like it when you see it in my dining room.*“³⁹⁴

Although Bode's response has not been preserved, judging from Kann's tone, Bode was very pleased and approved of the purchase without reservations. This is also

³⁹¹ £900 in 1892 was worth approximately \$121,000 today. In comparison, the 60,000 French francs Kann expected the painting to be worth on the Parisian art market is equivalent to over \$320,000 today. The price that Duveen actually achieved for this painting when it was sold in 1907 to dealer Francois Kleinberger was \$24,000, which would be equivalent to approximately \$560,000 in today's currency: Edvinsson Rodney (Associate Professor, Stockholm University), Historical Currency Converter, Historical Statistics, <http://www.historicalstatistics.org/Currencyconverter.html> accessed 11 November 2019.

³⁹² Letter from RK to WB, 6 April [1892], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³⁹³ The current condition report from the Metropolitan museum of Art in New York reports abraded parts and drapery being reconstructed on the basis of a workshop copy.

³⁹⁴ Letter from RK to WB, 12 April [1892], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

confirmed by Bode's own text in the collection catalogue, when he praised the picture with following words: „*Well preserved, magnificent in colour and distinguished by a masterly freedom of handling...*“³⁹⁵

Rubens's pupil, Anthony van Dyck, was also well represented in Kann's collection, with six paintings then attributed to him, although not all presently remain assigned to the artist's oeuvre. One of them, depicting *Portraits of Members of the Marchese Franzoni's Family*,³⁹⁶ was at first attributed to and then later rejected as a work by van Dyck by Wilhelm Bode himself. The correspondence between Rudolphe Kann and Bode documents precisely the background of this purchase and the role Bode played in the process.

In October 1890, Rudolphe travelled to Florence, but ahead of this journey he corresponded with Bode almost daily, urging him to give his opinion about a painting by van Dyck that he wanted to see personally once in Florence. The first mention is from 1st October 1890, with a follow up the next day: „*I await your message regarding van Dyck. I think it is best that I go to have a look at it, as it is probably cheaper that way, rather than having a dealer bring it over here.*“³⁹⁷ The artwork that Kann was referring to becomes apparent in a letter dated 17th October 1890. After he arrived in Florence, he went to see the dealer Stefano Bardini and tried to purchase a family portrait by van Dyck, but the dealer was not eager to sell it right away. Apparently, Bode told Bardini that it was an authentic van Dyck, however, the dealer was sceptical and insisted that he needed to study the artist further at museums during his upcoming travels to Paris and Belgium. Kann first offered him 10,000fs, to which the dealer argued that it was less than what it had cost him, so Kann doubled his offer to 20000fs, probably making the dealer suspicious. Kann, who must have recognised the danger of coming across as too eager, took a step back. He then described the situation to Bode, indirectly accusing him of making the dealer „*too enthusiastic*“ about the painting: „*I then offered him 20,000 but he doesn't want to make a price for the time being and with the Italians it's better not to insist, the more you push, the more suspicious they become. I want to try again tomorrow*

³⁹⁵ SEDELMAYER 1907a, XV.

³⁹⁶ The current whereabouts of the painting is unknown.

³⁹⁷ Letter from RK to WB, 2 October [1890], SMB-ZA, IV/NL Bode 2839. Kann refers to van Dyck in letters from the 1st, 2nd, 4th, 6th, 8th and then again on the 17th, 18th and 25th October 1890. For original letter see transcribed correspondence in Appendix.

*before I leave [...] I don't think it makes sense to offer more than 30.000, otherwise it will make him even more suspicious, much more it is probably not worth anyway. I think in the current state 50.000 maximum. I am afraid you made him a little too enthusiastic about it.*³⁹⁸

However, although the frequency of the letters Kann sent to Bode regarding the subject shows how eager Kann was to purchase the work by van Dyck and how important Bode's opinion was to him in his decision-making process,³⁹⁹ he didn't seem to be too charmed by the execution of this particular painting: *„It's not a pleasant picture. Only the man is more pretty than ugly, while the older as well as the younger woman with the red and rather rough face are not very appealing, even the composition is not good and if this painting should be worth more than 50/m than the Holy Family should be worth 150/m [...].*⁴⁰⁰

As suggested in this letter, it was not only the *Franzoni Family Portrait* that Kann was trying to acquire from Bardini. A *Holy Family*,⁴⁰¹ showing the Virgin Mary holding the infant Jesus and St. Joseph standing behind them was also part of the negotiations.

Kann should have trusted his collector's intuition in the case of the problematic *Franzoni Family Portrait*, but a telegram from Bode convinced him to pursue with making the deal, despite his obvious reservations about the painting: *„After receiving your telegram, I went to see Bardini again this morning, and the family portrait seemed to me as if it has been exchanged [...] I did not doubt it for a moment longer [...] Right away, I was determined not to leave without buying it, but the good man did not want to name his price [...]. I took him to lunch but he doesn't eat much and drinks even less, so I could not get anything out of him. I returned again to see him in the evening, after I received*

³⁹⁸ Letter from RK to WB, 17 October [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

³⁹⁹ Kann refers to van Dyck, both the *Franzoni Family Portrait* as well as depiction of the *Holy Family* by the artist in letters dating from the 1st, 2nd, 4th, 6th, 8th and then again the 17th, 18th and 25th October 1890. For original letter see transcribed correspondence in Appendix for original transcription of said letters.

⁴⁰⁰ Letter from RK to WB, 17 October [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴⁰¹ This painting was lost during World War II: http://www.lostart.de/Webs/EN/Datenbank/EinzelobjektVerlust.html?cms_param=EOBJ_ID%3D526706%26_page%3D0%26_sort%3Dperson_en%26_anchor%3Ddid4440_eobjliste accessed 11 November 2019.

*your telegram where you said you consider the family picture to be undoubtedly van Dyck. I began to talk to him about the van Dyck again until he finally decided to ask 115m for both items [the Franzoni Family Portrait and the Holy Family].*⁴⁰²

Upon his return to Paris, Kann decided, following Bode's advice, to have the painting cleaned and restored by Alois Hauser from the Gemäldegalerie of Berlin Museum. Here again, Kann expressed his concerns about unnecessary restorations of Old Master paintings and he urged Bode to oversee the work of Hauser, who had reputation of over-cleaning paintings. In the same letter, Kann also asked Bode to pretend he hadn't heard about his purchase and to act as if he had seen the painting for the first time when it arrived at the museum for restoration.⁴⁰³

Although Bode authenticated the painting in question and directly influenced Kann in purchasing it for his collection, he soon reconsidered and changed the attribution. In the first Kann collection catalogue from 1900, he still described it as a work of van Dyck's even if as „*unusually simple*“. In the second edition from 1907, Bode had changed his mind and claimed: „*I may here mention a family portrait representing a certain Marchesa Franzoni with her son and daughter-in-law. It passed previously as a work of van Dyck, but the composition and arrangement are too simple for him [...].*“ Bode saw in it, rather, the hand of an Italian artist, influenced by the Master.⁴⁰⁴

Similarly, the attribution was later changed as well for the *Portrait of Alexander Tries, Baron d' Auweghem*, which is now exhibited at the Harvard Art Museum in Cambridge, Massachusetts, to a work by Gaspar de Crayer (1584-1669) [32].⁴⁰⁵ The *Portrait of a Woman*, identified by Bode as Marchesa Durazzo, remains undoubtedly attributed to Anthony van Dyck [33].⁴⁰⁶

It was important for Rudolphe Kann to have each school of art represented not only with their most-renowned artists, but also with the different genres that the particular periods were famous for. As such, he complemented the portraits and monumental religious pieces by Rubens and van Dyck with still lifes and a hunting scene by Jan Fyt

⁴⁰² Letter from RK to WB, 18 October [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix .

⁴⁰³ Letter from RK to WB, 25 October [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴⁰⁴ SEDELMAYER 1907a, XVII.

⁴⁰⁵ Harvard Art Museum, object number 1915.13.

⁴⁰⁶ Metropolitan Museum of Art, New York. Accession number 14.40.615

(1611-1661), with moralising genre scenes by Adriaen Brouwer (1605/06-1638) and David Teniers (1610-1690), and a small-scale portrait by Gonzales Coques (1618-1664).

As mentioned above, in 1900 Wilhelm Bode published a lavish catalogue of one hundred carefully selected masterpieces from Kann's collection. Rudolphe was very engaged in the selection process, actively debating with Bode about which works were worthy of being included into the catalogue. Shortly before the publication date, Rudolphe suggested to also include work by Pieter Brueghel, and an artist he had only recently discovered: „*These days I found under a shambles of 200 pictures an old BRVEGHEL 1544, 1 metre 10 to 75 high like Kermess with many figures, very colourful and well preserved. A pure coincidence! In the size of Viennese pictures; would you like to include it in the work?*“⁴⁰⁷ Kann was very enthusiastic about his discovery, particularly because he believed he had found a work by Pieter Brueghel the Elder, which, according to his own words, appeared in the art market only very rarely: „*The photograph doesn't give the right impression of the large old Brueghel, which is in reality rich in colour and even if not as beautiful as the Viennese pictures, yet in expression and atmosphere very characteristic of the master. The older Brueghel appears so rarely on the art market, and he is, as founder of this style, so interesting, that I consider this find a very lucky catch.*“⁴⁰⁸

However, Rudolphe, according to current research, had read the date (1544) incorrectly. The painting in question depicts a *Peasant Wedding* and is considered to be one of sixteen versions of the same scene, painted by Pieter Brueghel the Younger (1564-

⁴⁰⁷ Letter from RK to WB, 23 February 1900, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴⁰⁸ Letter from RK to WB, 7 June 1900, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

1637/8) between 1611-1622, with this one as possibly the first in the series.⁴⁰⁹ Rudolphe Kann, after the painting's condition had been examined by the museum restorer, Alois Hauser, agreed with Bode that the work was not of the same high quality as the other selected artworks and decided not to include it in the catalogue.⁴¹⁰

4.3. Early Netherlandish Art

15th Century Netherlandish art was also represented by principal pieces. The first Netherlandish primitives that Rudolphe purchased came from the collection of Henry Willet (1823-1905) in 1897. One of them, depicting *Moses and the Burning Bush*, was attributed to Dierick Bouts the Elder (c. 1415-1475) [34].⁴¹¹ The second one, *Portrait of Jean Gros*, a state secretary at the court of Duke of Burgundy, was by Rogier van der Weyden (c.1399-1464) [35], who was among the most influential artists of his time, admired for the exceptional expressive intensity of his altarpieces and portraits. The painting, today in the collection of the Art Institute in Chicago,⁴¹² was originally part of

⁴⁰⁹ For a detailed description of the this painting and its provenience, see: Klaus ERTZ: Pieter Brueghel der Jüngere (1564-1637/8). Die Gemälde mit Kritischem Oeuvrekatalog. Band II. Lingen 2000, 664-684. Cat. Nr. E889, 716.

As Klaus Ertz noted, the date of the painting has been repeatedly confused in sale catalogues. Rudolphe Kann read the date as 1544, which was understandable as he believed it to be a work by Pieter Brueghel the Elder (c. 1525/1530-1569), however in the second catalogue of the Kann collection, Bode attributed the work to Pieter Brueghel the Younger (1564-1637/8) and dated it 1644, which was years after the artist died: SEDELMEYER 1907a, 8. This inaccurate date was then used by Duveen and, subsequently, by the American Art Association in their auction catalogue of 23 January 1918 in New York, nr. 21. When it came for sale the second time, the American Art Association adjusted the date to 1544 and sold the work as Brueghel the Younger on 7 January 1927, nr. 50. The work was last recorded in the Parisian gallery, Versano in 1969 as a work of Pieter Brueghel the Younger. The current whereabouts of the painting is unknown.

⁴¹⁰ Letter from RK to WB, 13 June 1900, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴¹¹ Today displayed at the Philadelphia Museum of Art, accession Number 339. When Bode was describing the painting in the Kann catalogue of 1907, he emphasised the rarity of Bout's works in private collections, which can be viewed as yet another confirmation of the special position Kann's collection held in Bode's eyes. SEDELMEYER 1907a, XX.

⁴¹² Art Institute Chicago. Reference number 1933.

a diptych, with a depiction of the *Madonna and Child*⁴¹³ on the left side and *Gros's portrait* on the right. Painted around 1460, this type of devotional diptych was very popular at the Burgundian court.⁴¹⁴

Kann first briefly mentions the painting in December 1896, when he informs Bode that it was offered to him by dealer Stephan Bourgeois; Kann asked for advice regarding the value and authenticity.⁴¹⁵ At this time, Kann was specifically looking for 15th century portraits of first-rate quality and this seemed a great opportunity. Bode didn't share the same opinion at first, and judging by the photograph that Kann sent to him, he didn't consider the painting to be of the desired quality, mainly because of the retouching and overpainting.⁴¹⁶ However, Kann didn't follow Bode's recommendation and, as we learn from a following letter dated 11 January 1897, he bought the painting anyway: „*I bought the Rogier from Bourgeois as well (entre nous)[French for between us] only to examine it again in daylight. The photograph doesn't give justice to the painting, it is too dark, which makes the painting to appear in print as too rough when, in reality it is very fine & energetic. Head, hair & hand are very well preserved [...]*.“ Kann then refers to minor retouches that were badly done by Bourgeois's restorer and which would eventually need to be reversed by Dr. Hauser from the Berlin Gemäldegalerie. Later Rudolphe discusses the price, which he considered to be fair in light of the scarcity with which such paintings appear on the market: „*It is the Chevalier de Gros, but under 30/m fs. was it not to be bought? What, in the end, is not that expensive considering its rareness; one cannot establish the price based on the coincidence, such as the purchase made by Bredius & and you of the Memling; this was pure luck and in a public sale, these things would have achieved much higher prices if the collection was known.*“⁴¹⁷

⁴¹³ Today at the Musée des Beaux-Arts in Tournai. Inv. Nr. 481.

⁴¹⁴ For a detailed description of the diptych see, for example: Dirk de VOS: Rogier van der Weyden. Das Gesamtwerk. Munich 1999. 298-301.

⁴¹⁵ Letter from RK to WB, 13 December [1896], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴¹⁶ Letter from RK to WB, 18 December [1896], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴¹⁷ Letter from RK to WB, 11 January 1897, SMB-ZA, IV/NL Bode 2839. From the following letter dated 18 January 1897, we find out that the price Kann actually paid to Bourgeois was 24,000 marks. For original letter see transcribed correspondence in Appendix.

Another devotional picture by Rogier van der Weyden that Rudolphe included in his collection shows the *Virgin Mary* tenderly holding baby Jesus as he reaches out for a Book of Hours. The painting is now on view at the Huntington Library.⁴¹⁸

In the Kann collection catalogue from 1907, *the Annunciation* [36] was also considered as an authentic work by Rogier Weyden;⁴¹⁹ it is now accepted as a work by Hans Memling (active by 1645-died 1494), after a design by Rogier van der Weyden.⁴²⁰ Kann's *Annunciation's* resemblance to the composition of Rogier van der Weyden's *Columba Altarpiece* at the Alte Pinakothek in Munich had led scholars to consider it a late work by the Master and as such, it was donated to the Metropolitan Museum from J.P. Morgan's estate in 1917. The attribution to Hans Memling, precisely his earliest years when he was active in Rogier's workshop before moving to Bruges to pursue a highly successful career, was first suggested by Erwin Panofsky, later confirmed with technical and stylistic evidence by Maryan W. Ainsworth, who compared the underdrawings of the present work with other paintings attributed to Memling.⁴²¹

Regardless of the later change in attribution, the circumstances under which this artwork was purchased are very interesting and reveal much about the state of the art market in the early 20th Century. As was suggested with the example of the *Portrait of Jean Gros*, high-quality 15th Century paintings were rare and Kann was constantly looking to enlarge his collection especially in this department. However, since the artworks were so difficult to obtain, the prices were rising. In 1897, Kann spent 24,000 marks for Weyden's *Portrait of Jean Gros* [35], the *Annunciation* [36], then believed to be by the same artist, was priced significantly higher when it was first offered to Kann in 1903: „*Thank you [Kann to Bode] very much for your interesting notes on the Annunciation. I did not want to bother you with the matter directly, because I know how overwhelmed you are with correspondence and I knew Dr. Friedländer would show you the photograph eventually. People are talking about £15,000 to 18,000 – downright*

⁴¹⁸ The Huntington Library, Art Museum, and Botanical Gardens. The Arabella D. Huntington Memorial Art Collection, object number 26.105. For a detailed description of the painting, see: Dirk de VOS: Rogier van der Weyden. Das Gesamtwerk. Munich 1999, 320-323.

⁴¹⁹ SEDELMAYER 1907b, 13.

⁴²⁰ Metropolitan Museum of Art, New York. Accession number 17.190.7.

⁴²¹ Erwin PANOFSKY: Early Netherlandish Painting, Its Origins and Character. Cambridge 1953; Maryan W. AINSWORTH / Keith CHRISTIANSEN (ed.): From Van Eyck to Bruegel. Early Netherlandish Painting in The Metropolitan Museum of Art. New York 1998, 112-114.

ridiculous! It is only possible to buy something directly from the owners as the dealers are too shameless.“⁴²² To put this into perspective, the 24,000 marks Kann paid for the *Jean Gros portrait* in 1896 would equal to approximately £1300 in 1903. One could argue that the price increase was justified because of the significantly larger size of the canvas, however, *The Annunciation* was valued to over ten times the value of the portrait,⁴²³ which was, given the careful spending nature of Rudolphe Kann, unacceptable for him. He was only able to proceed with the purchase thanks to a favour from a local dealer, Nathan Wildenstein (1851-1934)⁴²⁴: „*I have finally swallowed the bitter pill [in den sauren Apfel gebissen] and I bought the Rogier from Colnaghi for £10/m. Wildenstein, the local dealer, who was commissioned with the sale and who was asking the £18/m, because Colnaghi gave him the painting for £12/m with the promise to share half of the profit, yet he has not received from Colnaghi any provision on the retail price of £10/m. Wildenstein was very helpful in this matter, because I bought all the 18th century sculptures from him last year (about 700/m.fs) and so he didn't mind not earning anything on this one. I had the painting for a few days at my home before I decided & I didn't want to let it go anymore.*“⁴²⁵

Even though Memling's *Annunciation* was purchased unintentionally and Kann was convinced he was buying Rogier van der Weyden, the collector was nevertheless interested in including Hans Memling as one of the most significant representatives of northern Renaissance art in his collection. Kann went on to deliberately purchase other works by the Master, including two side panels depicting kneeling donors from the *Triptych of Jan Crabbe* [37]⁴²⁶ and the *Portrait of a Man with Pink* [38]⁴²⁷.

⁴²² Letter from RK to WB, 2 December 1903, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴²³ Edvinsson Rodney (Associate Professor, Stockholm University), Historical Currency Converter, Historical Statistics, <http://www.historicalstatistics.org/Currencyconverter.html> accessed 27 November 2019.

⁴²⁴ As we will later see, Nathan Wildenstein from Wildenstein & Co was of essential help to Duveen when negotiating the sale of the entire Kann collection. See Chapter 6, Sale of Rudolphe Kann's Collection to Duveen.

⁴²⁵ Letter from RK to WB, 19 January 1904, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴²⁶The side panels are in the Morgan Library and Museum in New York, Object Nr. AZ012.1 and AZ012.2. The central piece of the triptych is in the Museo Civico in Vicenza.

⁴²⁷ Today in the Morgan Library and Museum in New York, Object Nr. AZ073.

4.4. Art of the German Renaissance

Art of the German Renaissance was only represented with a few examples and they were not included in the first catalogue of 1900. The second catalogue, published by Sedelmeyer in 1907, mentions four artworks by German artists. The first one, *Portrait of a Lady*, published without illustration, was attributed to Martin Schaffner (c. 1478-1548).⁴²⁸ Two religious pieces by Bernhard Strigel (1460/14611-1528) followed.⁴²⁹ These were pendant pieces, described as the *Holy Family* and *The Virgin Introducing the Child Jesus* by Sedelmeyer and subsequently by Duveen, however, as suggested by the inscription on the halo of the child and by the female figure, these panels were actually wings from an altarpiece dedicated to the Holy Kinship, in particular, *Sancta Maria Salome* and *Santa Maria Cleophas* with their families [39].⁴³⁰ The attribution to Bernhard Strigel has never been doubted and the panels are considered to be from his late period, characterised by strong figurative plasticity, deep form and colour and subtler execution, and dating to sometime between 1520-1528. With their elongated figures and gold background, the paintings remain deeply rooted in the Gothic style.⁴³¹ Provenance research conducted at the National Gallery of Washington suggests both paintings were sold to Rudolphe Kann in May 1900 from the London dealer Agnew & Sons.⁴³²

One other painting was attributed to the German School in the Sedelmeyer catalogue, described as a *Portrait of a German Man* [45], with a depiction of naked lovers in a rich interior on the reverse.⁴³³ Although the attribution of this artwork has not been sufficiently confirmed, Bode soon recognised a Venetian influence and the painting is regarded as a work of an Italian provenance. As such, it will be examined in more detail in the following chapter.

⁴²⁸ SEDELMEYER 1907, 19.

⁴²⁹ SEDELMEYER 1907, 20-21.

⁴³⁰ Today, the paintings are at the National Gallery of Art in Washington, accession numbers 1961.9.88 and 1961.9.89.

⁴³¹ Refer to the collection catalogue of the National Gallery in Washington for a detailed description and most current research of the artworks: John Oliver HAND (ed.): *The Collection of the National Gallery of Art Systematic Catalogue. German Paintings of the Fifteenth through Seventeenth Centuries.* Washington 1993, 166-180.

⁴³² *Ibid.*, 173 and 176.

⁴³³ SEDELMEYER 1907b, 22.

A formal *Portrait of a Man* by renowned German Renaissance painter Lucas Cranach the Younger (1515-1584)⁴³⁴ was briefly included in the Kann collection before 1897. We learn of this through a handwritten note by Max Jakob Friedländer, on the back of a photograph in his photo archive: „*Januar 97 / v[on] R. Kann erhalt.[en] / Photo bei Sedelmeyer erschienen / G[emälde] gehört Kann / wurde in Engl[an]d. vor / einigen Jahren gekauft.*“⁴³⁵ The painting, however, didn't stay in the Kann collection long enough for it to be recorded in either of the two main collection catalogues. In 1899, it was listed in the inventory of Charles Sedelmeyer.⁴³⁶

Despite Bode's intense advisory services, Kann didn't manage to acquire all that he wished. On 9th July 1896, Rudolphe wrote to Bode: „*Should you see something first rate, please think of me; also from the 15th century, Italian or Flemish paintings or sculptures, Holbein Dürer included, but only first rate in every aspect.*“⁴³⁷ And while he managed to build a representative collection of both Italian and Flemish art, he was never able to complete his collection with an example from Dürer's oeuvre. He was, however, not alone in this struggle. Works by Albrecht Dürer (1471-1528) were in high demand and the supply was limited, resulting in collectors, even Johann II of Liechtenstein, having a hard time acquiring a piece by this master of the German Renaissance.

In the Liechtenstein archive, at least three letters are preserved that testify to Johann's struggle to acquire Dürer's artworks.⁴³⁸ In May 1900, the art gallery Ernst Arnold in Dresden⁴³⁹ informed the Prince that they had been entrusted with the sale of the private art collection of Eugen Felix (1836-1906) from Leipzig. The collection included a

⁴³⁴ Today at the Royal Museum of Fine Arts in Antwerp, accession number 5047.

⁴³⁵ Information and quotation from the database of the RKD – Netherlandish Institute for Art History, Friedländer project: BD/RKD – BUI/Photo archive of M.J. Friedländer. <https://rkd.nl/en/explore/images/record?query=Kann+lucas+cranach&start=0> accessed 2 August 2020.

⁴³⁶ Ibid. art dealer Charles Sedelmeyer, Paris (France) , inv./cat.nr no. 3.

⁴³⁷ Letter from RK to WB, 9 July 1896, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴³⁸ This account of Johann II of Liechtenstein and his attempts to acquire an artwork by Albrecht Dürer was published in WATRELOT 2020, 11-46.

⁴³⁹ German dealer Ernst Sigismund Arnold (1792-1840) founded the gallery in Dresden in 1818. The gallery operated until 1951. For more details, see: Ruth NEGENDACK: *Die Galerie Ernst Arnold (1893-1951)*. Kunsthandel und Zeitgeschichte. Weimar, 1998.

painting by Albrecht Dürer, depicting the Saviour [40].⁴⁴⁰ Johann was very interested in it, however, he did not feel comfortable making a purchase without seeing it in person first and therefore reached out to Bode for advice.⁴⁴¹ In his reply, Bode described Dürer's painting as „[...] *very interesting but unfortunately poorly cleaned and restored, so that not much of the original paint has been preserved until this day.*“ Bode believed that this unsatisfactory conservation was the reason why Eugen Felix wasn't able to sell the work for over 12 years, despite the fact he had even exhibited it in America. At first, the asking price was 70,000 marks that he later, „*like a true Yankee*“ pushed to 1,000,000 marks. Towards the end of the letter, Bode expressed his hope that the painting would become available again in the future – for a more reasonable price. As he saw it: „*it would be desirable to preserve these relics of German art history and ensure they find a worthy place in Germany and not to let them end up in America.*“⁴⁴²

Less than a month later, Bode received another letter from Vienna in which he was informed that Arnold had managed to sell the Dürer and asked if he knew about its current whereabouts.⁴⁴³ Unfortunately, the reply to this letter was not preserved. The painting changed owners multiple times before finally being bequeathed to the Metropolitan Museum in 1931 by the American art collector and philanthropist, Michael Friedsam (1860–1931).⁴⁴⁴

⁴⁴⁰ The painting, entitled *Salvator Mundi*, is now exhibited at the Metropolitan Museum in New York, Object Nr. 32.100.64. For further details and description of the painting, see: STIJN / SPIRA 2012, 19-22.

⁴⁴¹ Letter from HN to WB, 23 May 1900, SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

⁴⁴² Letter from WB to JL, 31 May 1900, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁴⁴³ Letter from HN to WB, 19 June 1900, SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

⁴⁴⁴ On 23rd July 1900, the painting was bought by Thomas Agnew & Sons, who later sold it to Charles Fairfax Murray (1849 – 1919) on 19th January 1905. Murray lent it to the Exhibition of Early German Art, held at the Burlington Fine Arts Club, London, in 1906, to the Royal Academy in 1907, to the National Loan Exhibition in 1909-10 and to the Fitzwilliam Museum in Cambridge in 1913-14. It was then sold at an auction organised by Galerie Georges Petit in Paris on 15th June 1914 to Kleinberger, Paris and New York. Michael Friedsam purchased the painting at a Christie's sale in 1920 and later, in 1931 bequeathed it to the Department of Paintings at the Metropolitan Museum in New York. I thank Paul Tucker, a fellow contributor to the volume: Lynn Catterson (ed.): *Florence, Berlin and Beyond. Social Network and the late 19C Art Market*. Leiden 2020, for providing me with this information on the provenance.

On another occasion, Bode wrote directly to the Prince in order to stop him from purchasing a fake *Ecce Homo* painting by Dürer. Some „*swindler*“, as Bode describes an unnamed dealer, was asking 500,000 marks for a painting that was, according to Bode, not worth more than 100 marks.⁴⁴⁵

Despite all of his efforts, Johann did not manage to procure a Dürer for the family collection. Apart from the reasons just discussed, his deep philanthropic sense also made the Prince step back from a purchasing opportunity. Domink Artaria (1859-1936), a Viennese art dealer, was commissioned by the Prince to buy a drawing by Dürer at auction. Shortly before the sale however, Johann decided not to participate because he found out that the Germanisches Nationalmuseum in Nürnberg was also interested in the drawing and he did not wish to bid against a public museum.⁴⁴⁶

In contrast to the collections of Kann and Liechtenstein, drawings and graphics by Albrecht Dürer were exceptionally well represented in the collection of Adalbert Lanna. Unsurprisingly, it was these works by Dürer that attracted international attention and achieved the highest prices at Lanna's auctions, with J.P. Morgan being one of the most generous buyers, paying 65,000 marks for Dürer's drawing of *Adam and Eve*.⁴⁴⁷

4.5. Italian Art

Kann developed a taste for the Italian Masters in the 1890s and he purchased the majority of the Italian Renaissance artworks in his collection in 1896. This corresponds to the general trend in the art market. As briefly discussed previously,⁴⁴⁸ Americans

⁴⁴⁵ Letter from WB to JL, 21 May [year not stated], HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁴⁴⁶ Dominik ARTARIA: Fürst Johann Liechtenstein als Sammler. Aus den Erinnerungen eines alten Kunsthändlers. In: Internationale Sammler-Zeitung. Zentralblatt für Sammler, Liebhaber und Kunstfreunde 21, no.5, 1929, 49. The museum purchased the artwork in 1898 at the auction of C.G. Boerner in Leipzig. I thank Ingrid Wambsganz from the Department of Prints and Drawings at the Germanisches Nationalmuseum in Nürnberg for confirming the provenience.

⁴⁴⁷ BRIEGER 1931, 332. The print *Adam and Eve* by Dürer was purchased by J.P. Morgan at the Gutekunst auction, GUTEKUNST 1910, part II, lot 211; The drawing is now at The Morgan Library and Museum in New York, Accession Number I, 257d.

⁴⁴⁸ See particularly chapter 2.1. The Art Market in the 19th Century, pages 48-50. For a more detailed exploration of the collecting of Italian Renaissance, see also CATTERSON 2018 and REIST 2015.

started to systematically collect Italian Renaissance art from the 1890s, encouraged mostly by Bernard Berenson, whose passion was ignited during his trip to Italy in 1888 and whose connoisseurship was established through his four essays on Italian Renaissance painters published between 1894-1907.⁴⁴⁹ Before this, it was Jacob Burckhard's *Einleitung zum Genuss der Kunstwerke Italiens* that inspired collectors.⁴⁵⁰

Despite the fierce competition, Kann still managed to build a representative collection of Italian Renaissance art, which included numerous high-quality pieces, including the portrait of *Giovanna degli Albizzi Tornabuoni*⁴⁵¹ by Domenico Ghirlandaio (1448/49-1494) [41].

This panel of superior quality depicts Giovanna Tornabuoni (1468-1488) in strict profile, with idealised features of the face and body that combine principles of beauty from classical antiquity with the sitter's individual features. Painted in line with the requirements of the classical dictate, fashionable at the time, this portrait is a representative example of the Florentine Quattrocento portraiture and of Ghirlandaio's simplicity and directness of handling.⁴⁵²

The painting changed hands multiple times, including the Pandolfini Family in the 17th Century, Jeanne Seillière, Princesse de Sagan (1839-1905), as well as the Brighton collection of Henry Willet (1823-1905), and it was exhibited at the National Gallery in London in 1878 before being bought by Rudolphe Kann in 1896. Given the superior quality and excellent provenance, this piece was one of the highlights of Kann's collection. At the time of the purchase, Kann, however, preferred to remain anonymous and didn't want to advertise this new acquisition, except to Bode, who was at the time working on the Kann's collection catalogue: „*I must confess to you, that I bought Mr.*

⁴⁴⁹ BROWN 2015, 2.

⁴⁵⁰ Jacob BURCKHARDT: *Der Cicerone. Eine Einleitung zum Genuss der Kunstwerke Italiens*. Leipzig 1855.

⁴⁵¹ Once owned by J.P. Morgan, this painting later returned to Europe and is now part of the permanent collection of the Thyssen-Bornemisza National Museum in Madrid, Inv. no. 158 (1935.6)

⁴⁵² For more details on the history and execution of this portrait, see the essay by Mar Borobia on the museum's website, <https://www.museothyssen.org/en/collection/artists/ghirlandaio-domenico/portrait-giovanna-degli-albizzi-tornabuoni> accessed 25 June 2020. Recently Maria DePrano conducted in-depth research on the patronage of the Tornabuoni family, including a detailed exploration of the said portrait by Ghirlandaio, see Maria DePRANO: *Art Patronage, Family, and Gender in Renaissance Florence. The Tornabuoni*. Cambridge 2018, 141-167.

*Willet's Ghirlandajo, which hung in the National Gallery. The beautiful Florentine Giovanna degli Albezi, wife of Lorenzo di Tornabuoni dating from 1488. In London, they are cracking theirs heads over who the buyer is and no one knows where the picture went to, so please keep it completely between us for now.*⁴⁵³

Within the same month, in June 1896, Kann purchased another Florentine portrait, this time depicting a gentleman, by Andrea del Castagno (1419-1457) [42].⁴⁵⁴ Instead of the strict profile, which was the custom in 15th Century Florentine art, Castagno decided to capture his sitter in a three-quarter profile, with his head turned towards the viewer. This painting is considered to be the earliest example of such a composition in Italy, showcasing Castagno's strong sense for naturalism. While Bode regarded the work of Donatello to be influential for Castagno, recent research suggests the early Netherlandish art of Jan van Eyck and Rogier van der Weyden and portraits by French early Renaissance artist Jean Fouquet (c. 1420-1481) to be possible sources of inspiration.⁴⁵⁵ Kann was very pleased with this acquisition: *„I find the purchased portrait by so-called Castagno fabulously painted exactly to my liking & energetic in expression. I find the price very reasonable, cheap even.*⁴⁵⁶

15th Century Florentine art was further represented by the work of Benozzo Gozzoli (1420-1497). While the artist is mainly recognised for his prolific frescos, most notably the cycle in the chapel of the Palazzo Medici in Via Lagra, his altarpieces demonstrate a great realism in the representation of human features. The work included in the collection of Rudolphe Kann was once part of the predella of a large altarpiece in the Florentine confraternity of the Purification of the Virgin and of Saint Zenobius. Below the main

⁴⁵³ Letter from RK to WB, 21 June 1896, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix. Kann reminded Bode not to speak about Ghirlandaio once again ahead of his journey to London at the end of the month: Letter from RK to WB, 30 June 1896, SMB-ZA, IV/NL Bode 2839. The painting was included in the catalogue and described by BODE 1900a, 26.

⁴⁵⁴ The painting had many owners, including J.P. Morgan, before it was bought by Andrew Mellon and deeded to the National Gallery of Washington in 1937 where it remains under succession number 1937.1.17.

⁴⁵⁵ BODE 1900a, 26-27. Lukas MADERSBACH: Fatto alla spera'? Das Porträt des Leon Battista Alberti aus den Orti Oricellari. In: Mitteilungen des Kunsthistorischen Institutes in Florenz 58, no. 3, 2016, 337-338.

⁴⁵⁶ Letter from RK to WB, 12 June 1896, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

altarpiece, showing the enthroned *Virgin and Child*,⁴⁵⁷ was a series of narrative scenes from the lives of saints. This predella was later detached from the main altar and individual narrations cut into separate artworks. One of these, depicting *St. Zenobius resuscitating a dead child* [43], found its way to the Kann collection before 1900.⁴⁵⁸

Another instance where the taste of Rudolphe Kann and the American collectors overlapped was the work of Italian Mannerist painter, Agnolo Bronzino (1503-1572). While the religious and mythological themes were largely ignored by American collectors, who seemed to be disturbed by the stylish artificiality of Mannerism, they found Bronzino's portraits desirable and examples of his work were included in the collections of Henry Frick, Havemeyers and the Wideners, among others.⁴⁵⁹ Kann also included a portrait by the Medici court artist in his collection. Bronzino's depiction of a *young Florentine*, originally sold at the estate sale of the Comte de Pourtalès-Gorgier (1841-1855) in 1865, was Kann's first work by an Italian master. In the Pourtalès sale, it was listed alongside two other portraits from Bronzino, one of them depicting a young Florentine gentleman, first purchased by Princess de Sagan and later bought by Henry Osborne Havemeyer (1847-1907) via Durand-Ruel in Paris in 1898.⁴⁶⁰ Rudolphe, however, had doubts about the authenticity of his Bronzino and asked Bode not to include it in the forthcoming collection catalogue: „*Please leave out the female portrait of Bronzino, since Bardini doubts it, rightly so I think, so please do not include it in the catalogue for now [...]*“⁴⁶¹ Bardini's doubts were reinforced by the circumstances of the sale. In another letter addressed to Bode, Kann remembers that while the portrait of a man was sold to Princess de Sagan at the Pourtalès sale for circa 80,000 francs, his portrait

⁴⁵⁷ Now in the National Gallery in London, NG283.

⁴⁵⁸ The artwork was later bought from Duveen by Bode and included in the picture Gallery of the Kaiser-Friedrich-Museum, now the Gemäldegalerie, Staatliche Museen zu Berlin. See BOCK 1996, 449, Inv. Nr. 60C.

⁴⁵⁹ BROWN 2015, 9.

⁴⁶⁰ This portrait was bequested to the Metropolitan Museum of Art in New York, accession number 29.100.16.

⁴⁶¹ Letter from RK to WB, 21 June 1896, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

only went for about 2000 francs.⁴⁶² This, together with Bardini's doubts made Kann suspicious about the authenticity, however, he finally decided to keep the painting in his collection and include it in the catalogue, where Bode described it as an „*impressive portrait of a young Florentine by Bronzino*.“⁴⁶³

Agnew was also responsible for facilitating the purchase of another Renaissance painting, this time a work by the Venetian Master, Giovanni Bellini (1435-1516), depicting the *Crucifixion with the Virgin and Saint John the Evangelist* [44].⁴⁶⁴ This work, dated between 1465-70, shows that Bellini was gradually distancing himself from the influence of the pictorial language of his brother-in-law, Andrea Mantegna (1431-1506), towards a more lyrical style, evident in the treatment of light that appears to radiate from the body of crucified Saviour and in the more harmonious integration of figures and landscape.⁴⁶⁵

Rudolphe Kann must have been aware of the artistic significance of this painting, as it had been previously exhibited and discussed in contemporary scholarly literature, including that by the renowned Italian art historian, Giovanni Battista Cavalcaselle (1819-1897), who first saw the painting and attributed it to Andrea Mantegna at the exhibition at the British Institution in London in 1865. Cavalcaselle then changed the attribution to Giovanni Bellini and analysed the painting in *A History of Painting in North Italy*, published together with Crowe (1825-1896) in 1871.⁴⁶⁶

⁴⁶² Letter from RK to WB, 27 June 1896, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix. The sale Kann is referring to in this letter took place in 1865. There were three portraits listed as Bronzino, one sold for 55,000 francs, the second one for 93,000 francs, then attributed to Sebastiano del Piombo, and the third portrait, possibly the one in the Kann's collection, achieved only fraction of that price, 2,900 francs. See Catalogue Général des ventes publiques de Tableaux et estampes depuis 1737 jusq' à nos Jours. Paris 1867, 562.

⁴⁶³ BODE 1900a, 26: „[...]das stattliche Bildnis einer jungen Florentinerin von Bronzino.“ Kann must have decided to sell the work at a later stage, as it was no longer included in the second catalogue published by Sedelmeyer in 1907. The painting's current location is unknown.

⁴⁶⁴ Now at Musée du Louvre, ref.no. 1970.39.

⁴⁶⁵ For a more detailed description of the painting, see <https://www.louvre.fr/en/oeuvre-notices/crucifixion-0> accessed 10 July 2020.

⁴⁶⁶ Joseph Archer CROWE / Giovanni Battista Cavalcaselle: *A History of Painting in North Italy*, Venice, Padua, Vicenza, Verona, Ferrara, Milan, Friuli, Brescia, from the Fourteenth to the Sixteenth Century, Volume 1. London 1871, 142-150.

According to the research of Mattia Vinco, Kann purchased the painting sometime after 1887 in a sale facilitated by dealer Agnew from the collection of Richard Fisher.⁴⁶⁷ In 1900, the painting was described by Bode in the first catalogue of his collection.⁴⁶⁸ Duveen later sold this panel to Wilhelm Bode.⁴⁶⁹

More works of the Italian Renaissance were purchased by Kann after 1900 and are recorded in the second edition of the collection catalogue published in 1907. The work of Barnardino Luini (c. 1480-1532), renowned mostly as a fresco master working in Lombardy under the influence of Leonardo da Vinci, was represented by a selection of nine fresco panels illustrating profane subjects, mainly various landscape scenes with figures.⁴⁷⁰ From Kann's correspondence with Bode we know that these frescoes were purchased *en bloc* in 1997, from the heir of Henri Cernuschi (1821-1896),⁴⁷¹ who displayed them as decoration at the entrance of his Parisian residence at No 7. avenue Velasquez. Kann was offered the option of either buying the four main panels for 35,000 francs or the whole collection for 50,000 francs and he reached out to Bode to seek his advice. Despite the fact that Bode's response has not been preserved, we see that Kann decided to purchase nine panels and he displayed them as decoration pieces around his apartment.⁴⁷²

A *Portrait of a German Man* [45], with a completely different, rather unexpected subject on the reverse of the canvas – a depiction of *naked lovers in a rich interior* was one of Kann's last acquisitions of Italian Renaissance art. In the second edition of the collection catalogue, the painting was described as a work of the early 16th century German School.⁴⁷³ Bode later recognised a Venetian influence and attributed the painting to a follower of Giovanni Bellini,⁴⁷⁴ while Hans Posse leaned towards an artist who came

⁴⁶⁷ VINCO, 70-75.

⁴⁶⁸ BODE 1900a, 28.

⁴⁶⁹ See also pages 197-200 for more details on the sale of this painting to Bode.

⁴⁷⁰ SEDELMAYER 1907b, 41-48.

⁴⁷¹ Henri Cernuschi was Italian politician who later emigrated to France, where he became a successful banker and collector of Asian art. He bequeathed his collection to the city of Paris. <https://www.cernuschi.paris.fr/en/museum/henri-cernuschi> accessed 12 July 2020.

⁴⁷² Letter from RK to WB, 18 September 1897, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴⁷³ Sedelmeyer 1907b, 22, no. 117. The painting is now included in the collection of the Gemäldegalerie, Staatliche Museen zu Berlin. BOCK 1996, 15, Inv. Nr. 1664.

⁴⁷⁴ BODE 1907b, 124-125.

from north of the Alps and studied in Venice.⁴⁷⁵ The attribution has still not been decisively determined. Jacopo de Barbari (mid-15th Century, before 1515), a Venetian artist living and working north of the Alps for the majority of his career, has long been considered as the probable artist who could have, as an intermediary between the artistic styles of north and south, combined the stylistically very different portraits of a German merchant in the front and a clearly Italian Renaissance love scene on the reverse.⁴⁷⁶ Jacometto Veneziano (active 1472-1497), a Venetian painter of the late 15th Century is also considered as a possible artist by a number of scholars.⁴⁷⁷

Apart from the Renaissance art, Kann also enriched his Italian collection with numerous works of the Venetian, Giovanni Battista Tiepolo (1696-1770), which showcased his treatment of religious subjects, such as the *Descent from the Cross*⁴⁷⁸ and *Christ and the Adulteress*,⁴⁷⁹ as well as a *Portrait of an Old Man*.⁴⁸⁰ The latter painting Kann purchased in June 1900 and considered it to be „splendid in colour & perfect condition.“⁴⁸¹

In addition, city landscapes by Canaletto (1697-1768)⁴⁸² and Francesco Guardi (1712-1793)⁴⁸³ were also recorded in Kann's collection catalogues.

⁴⁷⁵ POSSE 1908, 159.

⁴⁷⁶BOCK 1996, 15, Inv. Nr. 1664. I wish to thank Dr. Neville Rowley, curator in the Gemäldegalerie for Italian art before 1500 for confirming the current views on the attribution and referring me to the newest research on this matter.

⁴⁷⁷The attribution to Veneziano was first suggested by Alessandro ANGELIN: Jacometto Veneziano e gliumanisti: Proposta per il 'Ritratto di Luca Pacioli e di Guidobaldo da Montefeltro' nel Museo di Capodimonte. In: Prospettiva, No. 147-148, 2012, 126-149. See also Antonio MAZZOTTA: Altri 'ritratti' veneziani per Antonello, Jacometto e Andrea Previtali, in: Prospettiva, No. 165/166, 2017, 69-91 and Ulrich PFISTERER: Cat. No. 98. In: Thomas Kren, J. Burke, S.J. Campbell (ed.), The Renaissance Nude, Los Angeles 2018, 331.

⁴⁷⁸ BODE 1900a, 28; SEDELMAYER 1907b, 34. The current location of the painting is unknown.

⁴⁷⁹ SEDELMAYER 1907b, 35. The current location of the painting is unknown.

⁴⁸⁰ BODE 1900a, 28; SEDELMAYER 1907b, 40. The painting was offered for sale at Sotheby's in 2002. SOTHEBY'S: Revolution in Art. And Important Old Master Paintings including European Works of Art. 24 January 2002, Lot. 209.

⁴⁸¹ Letter from RK to WB, 18 June 1900, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix .

⁴⁸² SEDELMAYER 1907b, 31.

⁴⁸³ BODE 1900a, 28; SEDELMAYER 1907b, 32-33.

4.6. French and British 18th Century Art

As discussed previously, American collectors were very fond of French art. At the beginning of the 19th Century, after Joseph Bonaparte (1768-1844) arrived in the United States in 1815, his collection of 18th century French paintings was put on public view, which sparked interest among private collectors who started to appreciate French art, ranging from paintings in rococo style, such as those of Jean Honoré Fragonard (1732-1806) and Francois Boucher (1704-1770) to neoclassicism represented in the work of Jacques Louis David (1748-1825).⁴⁸⁴ Towards the middle of the 19th Century, the taste gradually shifted towards French contemporary art, including academic paintings alongside with the School of Barbizon and the Impressionists, who were gaining more and more recognition in the 1880s, mostly due to the efforts of Paul Durand-Ruel.⁴⁸⁵

Rudolphe Kann had a different preference when it came to collecting French art, looking primarily for works by renowned 18th Century artists. As Bode explained in the introduction to the Kann catalogue of 1900, this taste was driven by the fashion of the time to create modern French salons, which were imitating the style of the 18th Century salon. Purposely choosing art of this time reinforced the authenticity and decorativeness of such rooms within lavish Parisian residences. The French and British art of the 18th Century was, therefore, highly sought after by private collectors, often leading to prices comparable to those paid for the works by the Old Masters. Even though Kann regarded his collection of French art as mostly decorative, he was still very selective, looking for examples by renowned Masters and prioritising their artistic value.⁴⁸⁶

When compared to the other schools described above, art by the French Masters is rarely recorded in Kann's correspondence with Bode. This could probably be explained by the fact that Kann regarded them primarily as decorative pieces. The catalogues of the Kann collection published in 1900 and 1907, therefore, remain the most relevant source of information on the French art once displayed in the Kann residence on the Avenue d'Iéna. There is an exception, a letter dated 8th February 1897, where Kann briefly

⁴⁸⁴ For more on 18th Century French art in the United States, see the exhibition catalogue of the Washington's National Gallery of Art by Yuriko JACKALL (ed.): *America Collects Eighteenth-Century French Painting* (exh. cat.). Washington 2017.

⁴⁸⁵ CONSTABLE 1964, 69-80.

⁴⁸⁶ BODE 1900a, 30.

mentioned to Bode he had purchased „a delightful little Wouverman and one Fragonard.“⁴⁸⁷ Before 1900, there was only one painting attributed to Fragonard, depicting a *Scene in the Park*, later also called *The Swing* (*L'escarpolette* in French).⁴⁸⁸

Jean Honoré Fragonard (1732-1806) is regarded as one of the most recognised artists of 18th Century France, known mostly for his series of large panel paintings commissioned by Madame du Barry, and for his genre scenes, favouring playful scenes on smaller-scale cabinet pictures, perfectly suited for private collectors. His subject matter often revolved around depicting lovers in lush gardens, filled with mythological statuary, lush greenery and rich erotic symbolism, best represented in his famous depiction of *the Swing* now at the Wallace Collection in London, which is considered to be the epitome of the Rococo era.⁴⁸⁹ A painting once included in Kann's collection represented the same subject on a similar scale and Bode described it as a „*masterpiece of the artist*.“⁴⁹⁰

Fragonard's work was a continuation of the Rococo idiom established earlier by Antoine Watteau (1684-1721) and his teacher Francois Boucher (1704-1770), each of them represented in the collection Kann with one artwork.⁴⁹¹

Another highlight of the 18th Century French art in the Kann collection was the life-size portrait of *Cardinal Guillaume Dubois*, painted by Hyacinthe Rigaud in 1723 and today displayed at the Cleveland Museum of Art [46].⁴⁹² According to a photograph from Kann's residence, the portrait by Rigaud hung prominently in the middle, flanked on either side by two pendant portraits, depicting a young noble lady and a gentleman by a renowned portraitist from the court of the King Louis XV, Jean Marc Nattier (1685-1766).⁴⁹³ Another aristocratic portrait of a gentleman was added to the collection at a later

⁴⁸⁷ Letter from RK to WB, 8 February 1897, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴⁸⁸ BODE 1900b, VI and SEDELMEYER 1907b, 56, described also in MICHELE 1901, 505-506.

⁴⁸⁹ Stein PERRIN: Jean Honoré Fragonard (1732-1806). In: Heilbrunn Timeline of Art History. New York 2000.

⁴⁹⁰ BODE 1900a, 33. According to provenance recorded in SEDELMEYER 1907b, 56, the painting came to Kann from the collection of Princesses de Polignac. Duveen Brothers. Stock Book, 1, Rodolphe Kann Collection, 1907 (Box 115), 146 records the painting was later sold to Mme. de Béarn for £22,000. I haven't been able to confirm the current whereabouts of the painting.

⁴⁹¹ BODE 1900a, 31-32; BODE 1900b, VI.

⁴⁹² Cleveland Museum of Art, John L. Severance Fund 1967.17

⁴⁹³ BODE 1900a, 31.

stage and appears in the catalogue published by Sedelmeyer in 1907, as attributed to Jean Baptiste Oudry (1686-1755).⁴⁹⁴ In contrast to the opulence of the court portrait, this was a more intimate study of an old man, the father-in-law of the artist, Jean Baptiste Greuze (1725-1805).⁴⁹⁵

The remaining artworks in the French salon consisted of genre scenes by Nicolas Lancret (1690-1743), a small-scale mythological theme depicting the bathing Nymphs by Jean Baptiste Pater (1606-1736), and depictions of ruins by a prominent artist of his era, Hubert Robert (1733-1808), known for reimagining ancient monuments within imaginary landscapes.⁴⁹⁶

While the tastes of American collectors and Rudolph Kann seem to differ when it comes to French art, they were following very similar principles when collecting British art. As has been previously discussed, aristocratic portraits by prominent English artists, such as Joshua Reynolds, Thomas Gainsborough, George Romney and John Hoppner, were in high demand, both in the United States as well as in Paris. As Bode recalled in 1900, the works by these artists were so fashionable that they were often priced as high as the most refined Old Masters.⁴⁹⁷

The collection of Rudolphe Kann contained a small number of examples, including two portraits then attributed to Thomas Gainsborough: „*I bought a charming portrait of Mrs. Fisher, the daughter of Gainsborough by the artist himself [...]*“⁴⁹⁸ From the same letter we also learn Kann had already found an appropriate place for it in his apartment and hung it prominently in the library [47].⁴⁹⁹

The second artwork attributed to Gainsborough was a small replica, depicting a full-length portrait of Sophie Charlotte, Lady Sheffield (c.1743-1815), completed after a large

⁴⁹⁴ SEDELMAYER 1907b, 64.

⁴⁹⁵ BODE 1900a, 31.

⁴⁹⁶ BODE 1900b, III-VI; SEDELMAYER 1907b, 55-69.

⁴⁹⁷ BODE 1900a, 33.

⁴⁹⁸ Letter from RK to WB, 19 July [1893], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁴⁹⁹ In 2014, the portrait was sold by Christie's to benefit the acquisitions fund of the Toledo Museum of Art in Ohio, as a portrait of a lady by follower of Gainsborough.

portrait then in the collection of Baron Ferdinand Rothschild (1839-1898) in London.⁵⁰⁰ As per the first Kann's catalogue of 1900, the two portraits by Gainsborough were accompanied by a genre portrait of *card players* by William Hogarth (1697-1764).⁵⁰¹ This work must have been sold later as it was no longer recorded in the second catalogue of 1907.⁵⁰² Kann mentions, in one of his letters to Bode, that he bought another portrait by the renowned British master Sir Joshua Reynolds. This was, however, not included in either of the collection catalogues, for reasons that remain unknown.⁵⁰³

4.7. Spanish Art

It was just before the beginning of the 20th Century when Rudolphe Kann started to become interested in Spanish art and began to include it in his collection. Although he only managed to purchase three paintings before his sudden death in 1905, they were all works by the most celebrated artists of the Spanish School, with artworks by Diego Velázquez (1599-1660), El Greco (1541-1614) and Francesco de Goya (1746-1828). At the turn of the century, Spanish art had become increasingly popular, both in Europe and in the United States, as Kann recalled in a letter to Bode dated to 29 December 1903: „*I saw the three Goyas at Durand Ruel; There has been a boom in Goyas in the last couple of years and the public prefers to buy at high prices, rather than if they were available for cheap, just like on the stock market.*“⁵⁰⁴

Despite the high prices that first-rate artworks were achieving, Kann managed to purchase the Velázquez *Portrait of a little girl* [48]⁵⁰⁵, which he had been keeping an eye on for a few years: „*In Spring, I bought a portrait of a young girl, actually a child of the*

⁵⁰⁰ In 1957 bequeathed to Waddesdon, The Rothschild Collection, The National Trust, Accession number 2260. Christie's Sale of Old Master Paintings, 30th January 2014, Sale 2818, Lot 275. See also pages 193-194 for more details on Duveen's strategy in selling this work.

⁵⁰¹ BODE 1900, 33.

⁵⁰² SEDELMAYER 1907.

⁵⁰³ Letter from RK to WB, 26 October [year unknown], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁵⁰⁴ Letter from RK to WB, 29 December 1903, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁵⁰⁵ On loan to the Metropolitan Museum of Art, New York from the The Hispanic Society of America, accession number A108. The attribution to Velázquez has never been doubted.

age of about 8 years by Velasquez, according to Beruete⁵⁰⁶ a child from his own family, perhaps his granddaughter, from the late period. I had known about the picture for a few years, but could only get it this year, there is nothing else otherwise.⁵⁰⁷

This charming portrait soon counted among the highlights of Kann's collection. Today, it is considered to be one of the artist's most appealing works, a rare depiction of a sitter outside of the royal family, probably close to the artist, which explains the portrait's intimate naturalism and immediacy. Despite not being able to identify the sitter with certainty, the painting remains an exquisite example of Velázquez's mastery in the portrait oeuvre, and beautifully shows his ability to achieve maximum effect with minimal technical means, such as the light softly radiating on the girl's dark hair.⁵⁰⁸ While on loan at the Metropolitan Museum, the painting underwent a thorough restoration, which further revealed its artistic qualities.⁵⁰⁹

The second portrait in Kann's collection was by the great master of the Spanish Renaissance, Domenikos Theotokopoulos, called El Greco (1541-1614) and was purchased in December 1903, the same year as the portrait by Velázquez. Kann sent Bode a lengthy description of the negotiation process, which sheds light not only on this particular acquisition but, more importantly, on the dynamics and politics of the art market at turn of the century: „I did not know that Cassirer⁵¹⁰ had the Greco I wanted to buy on commission, but I wrote to him when I received the photogr., that the picture was

⁵⁰⁶ Rudolphe Kann was referring to art critic Aureliano de Beruete (1845-1912), who assumed the child to be Velázquez's granddaughter. This theory was, however, later rejected as the birthdates of any possible granddaughters would have fallen after the presumed date of the painting.

⁵⁰⁷ Letter from RK to WB, 3 November 1903, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁵⁰⁸ For more on the painting, see Mitchell A. CODDING (ed.): Visions of the Hispanic World. Treasures from The Hispanic Society Museum & Library. New York 2018, no.108.

⁵⁰⁹ A detailed conservation report is published on the museum's website: <https://www.metmuseum.org/exhibitions/listings/2016/velazquez-portraits/portrait-of-a-young-girl> accessed 29 July 2020.

⁵¹⁰ Kann was referring to Paul Cassirer (1871-1926), German art dealer and editor who owned a gallery in Berlin. GAEHTGENS/PAUL 1997b, 305.

offered here this summer by the Spanish dealer Vega⁵¹¹ for 10/m fs [10,000 francs], I was not in Paris at that time. In the meantime Cassirer's letter came, in which he asked 15/m mark, but he had not yet received mine [letter], in which I wrote him that the picture was being shown around here for 10/m francs. Once the picture arrived I offered him 10/m francs, he had the letter in his hands on the 24th, until today the 29th he has not answered, I assume that he has sent my offer to the Spanish dealer and is trying to negotiate a commission for himself. I wait it off calmly. I am not trying to deprive the dealers, on the very contrary to what people like A. Wertheimer⁵¹² etc. say of me."⁵¹³

The painting in question was a bust-length portrait, generally identified as *Cardinal Fernando Niño de Guevara* (1541-1609) [49]⁵¹⁴, although some scholars have suggested different cardinal, namely Bernardo Sandoval y Rojas, as a possible sitter.⁵¹⁵ The painting Kann bought in 1903 was a smaller version of the full-length painting now at the Metropolitan Museum of Art, which was sold only a year later, in 1904, for a significantly higher price of 225,000 francs to Mr. and Mrs. H. O. Havemeyer in New York.⁵¹⁶ Both portraits were presumably painted around the same time, with the date placed around 1600, however, there is no consensus among scholars whether it was a preparatory study, a replica or a copy of the larger version. The attribution has never been doubted. The smaller version is simpler in the finishing of the background and drapery, but it retains

⁵¹¹ The dealer Vega, who Kann was referring to in his letter, was in fact Don Benigno de la Vega-Inclan y Flaquer, II Marquis of Vega-Inclan (1858-1942), prominent art patron and dealer who played a major role in recovering and promoting the art of El Greco. He was also responsible for restoring the ruined house of El Greco in Toledo and turning it into a museum dedicated to the artist, before bequeathing it to the Spanish state.

⁵¹² Asher Wertheimer (died 1920) was a British dealer, owning a gallery Werthimer & Sons in Bond Street, London. GAEHTGENS/PAUL 1997b, 314.

⁵¹³ Letter from RK to WB, 29 December 1903, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁵¹⁴ Now at the Oskar Reinhart Collection, Am Römerholz Winterthur, Inv. No. 1924.2.

⁵¹⁵ Jonathan BROWN / Dawson A. CARR: *Portrait of a Cardinal: Nino de Guevara or Sandoval y Rojas?* In: BROWN 1982 (ed.): *El Greco of Toledo* (exh.cat.), Madrid/Washington/Boston 1982, 33-42.

⁵¹⁶ The Metropolitan Museum of Art, *El Greco, Cardinal Fernando Niño de Guevara* (1541–1609), accession number 29.100.5.

the remarkable style and expression of El Greco's portraiture, captivated mostly in cardinal's direct stare towards the viewer, adding character and depths to his depiction.⁵¹⁷

Archer Huntington was Duveen's buyer of the portrait, paying originally £19,000.⁵¹⁸ The painting then changed owners multiple times, including the Alte Pinakothek in Munich, before it was finally purchased for the Oskar Reinhart Collection in 1924.⁵¹⁹

The trio of Spanish masters rounded off with a painting by Francisco de Goya, in which the artist showcased his mastery of portraiture. Goya depicted his subject, the famous *Toreador Pedro Romero (1754–1839)* [50], in a way that best displayed the characteristics he was celebrated for in the ring – courage, control and elegance. Goya's sensuous brushwork, particularly obvious in the treatment of the white collar and the cape across Romero's shoulder as well as the colour tonality, reveal an influence of Velázquez.⁵²⁰

There is no correspondence referring to the acquisition of the portrait by Goya, however, the provenance research from the Kimbell Art Museum, where the painting is currently displayed, suggests Kann bought the painting sometime after 1901 and before 1903, for 10,000 francs.⁵²¹ This portrait, like the previous two works of the Spanish School, was first sold to Archer Huntington by Duveen for £19,000.⁵²²

These artworks, representing highlights of Spanish art across the centuries, completed his collection, which was already considered one of the most refined of his time. These were also Rudolphe Kann's last acquisitions before his sudden death in 1905. As will be shown in more detail in the following chapters, once the sale was finalised in the summer of 1907, the paintings from this celebrated Parisian collection were distributed with great publicity across world's most renown museums and private collections, where they remain until the present day.

⁵¹⁷ Mariantonia REINHARD-FELICE (ed.): Oskar Reinhart Collection Am Römerholz Winterthur. Complete Catalogue. Schwabe 2006, 12. For detailed account of the version at the Metropolitan Museum, see Walter LIEDTKE: Three Paintings by El Greco. In: Metropolitan Museum Journal 50, 2015, 13-42.

⁵¹⁸ Duveen Brothers. Paris Ledger, 1, Kann Collection, Ca. 1906-1918 (Box 117), 15, no. 143.

⁵¹⁹ Mariantonia REINHARD-FELICE (ed.): Oskar Reinhart Collection Am Römerholz Winterthur. Complete Catalogue. Schwabe 2006, 12.

⁵²⁰ The painting is in the permanent collection of the Kimbell Art Museum in Texas, accession number AP 1966,12.

⁵²¹ Ibid.

⁵²² Duveen Brothers. Paris Ledger, 1, Kann Collection, Ca. 1906-1918 (Box 117), 15, no. 143.

5. The International Art market

The correspondence between Rudolphe Kann and Wilhelm Bode is significant not only as an indication of Rudolphe Kann's collecting practices. The correspondence reveals much about the contemporary situation of the art market and paints an elaborate picture of Bode's and Kann's influential network, consisting of collectors, dealers, art historians and fellow museum professionals. In this chapter, I will examine who Kann turned to for advice and who he perceived as his competitors in the process of building his collection. Additionally, I will focus on letters where Kann shares his views of other private collectors, both European and American, and of the international art market.

As the previous discussions on the building of the collection attest, Kann was a very independent collector, with a broad knowledge of art and well-trained eye that made him a true connoisseur, able to recognise artwork worthy of his collection. However, he would not have acquired all the pieces he desired without his broad international contacts with art market professionals. The correspondence between Wilhelm Bode and Kann provides a unique opportunity to examine the trends in the international art market at the turn of the century, from the perspective of direct participants.

5.1. The Role of Wilhelm Bode

Because of the years of regular correspondence, it is evident that Wilhelm Bode was closest to Kann and played a crucial role in building and later selling his collection.

As Wilhelm Bode's popularity as a museum professional and prominent art connoisseur rose in the course of 1880s, he started to establish and cultivate long-lasting relationships with private art collectors who came from various social backgrounds with very different amounts of wealth at their disposal. Apart from Rudolphe Kann, collectors who regularly corresponded with Bode and sought his advice in building their art collections included members of aristocracy, such as Johann II, Prince of Liechtenstein (1840-1929), gold and diamond magnate Alfred Beit (1853-1906) and wealthy bankers,

such as Nathaniel Rothschild (1836-1905) from Vienna, to name just a few of Bode's countless acquaintances.⁵²³

When studying the original correspondence Wilhelm Bode had with these collectors,⁵²⁴ one gets the impression that he acted as a universal advisor. He took upon himself the role of a dealer, always on the road, trying to secure first-rate artworks either for the Berlin museum, or, if the budget didn't allow it, then for his private collectors. Bode was a connoisseur, ready to complement their passion with his academic knowledge, accompanying collectors on gallery visits and educating them in their respective interests. He also acted as their private curator, researcher and writer, compiling lavish catalogues of the collections he helped to build.

The most prominent of his many roles was that of an art advisor, be it in matters of acquisitions, sales or restoration of the artworks, which is thoroughly documented in the consulted correspondence between Bode and his collectors, with many examples already cited in the previous chapters discussing Rudolphe Kann's collection.⁵²⁵

The value of art and prices on the market were the subjects of many letters between Bode and Rudolphe Kann. Wilhelm Bode, on top of acting as an intermediary between the collector and seller, often negotiating prices for new acquisitions or at least providing a feedback as to the reasonability of the requested prices, was also actively helping Rudolphe Kann to sell artworks from his collection. For example, in April 1893, Kann asked for Bode's help in selling works by Jacob Ruysdael, Aart van der Neer, Jan van Goyen and a small Frans Hals, in order to clear space for more first-rate paintings.⁵²⁶ A few months later, in July 1893, Bode assured Kann that he would find a buyer for at least one of his paintings, a large canvas by Jacob Ruysdael, for which he was seeking 19,000

⁵²³ For more on Bode and his relationship with private collectors see, for example, GAEHTGENS 1992, 153-172 and PAUL 1993, 41-64.

⁵²⁴ Most of Bode's correspondence with private collectors is preserved at the Zentralarchiv zu Berlin, Nachlass Bode.

⁵²⁵ See particularly chapter 4: Building the Kann Collection, for numerous examples of Bode's advisory services to Kann.

⁵²⁶ Letter from RK to WB, 2 April 1893, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

francs: „I will send you the large Ruysdael soon, since you believe to be almost certainly able to find an enthusiast for it there.“⁵²⁷

Kann also regularly discussed with Bode about how his new acquisitions were presented at the gallery in his Parisian residence on Avenue d'Iéna. In order to ensure the implementation of Bode's ideas, he even consulted Bode before the construction work began on the gallery. This is documented in correspondence dating from 22nd January 1896, where Kann wrote: „One can enter the gallery, which is 10 metres long (7 metres high, 7 metres wide) either from the library or from the vestibule. To the north is rue des Bassins to the south a 36-metre long courtyard of two hotels, separated only by a low grid and as such allowing all the light in. ... To the east side, would you advise me to install a sky- and sidelight? The construction work is yet to begin so it can still be arranged.“⁵²⁸ Kann continued to regularly turn to Bode for advice throughout the entire construction process of his gallery, often adding sketches of the space for better understanding [51]. Apart from light conditions, which were of a great concern to Kann, he also consulted Bode about the way the artworks would be presented within the space. On the 16th of August 1896, we read: „You should have already received the plan of both skylight galleries. Is there anything you would change?“⁵²⁹

Since Bode knew the Kann gallery so well and assisted with so many of the purchases, it is only logical that Kann asked him to write the catalogue. The first draft was finished by 1895 as we can see in Kann's letter from the 30th August: „I received your dear lines from Paris today together with the manuscript and I wish to immediately express my very sincere thanks. You have done almost too well and exceeded my wildest expectations. It is written so warmly from the bottom of your soul that I will have it printed immediately and arrange for the French translation to follow.“⁵³⁰ Throughout the following year, Bode and Kann exchanged multiple letters about the catalogue, discussing the provenance, attributions, publishing costs, etc. For Kann, it was particularly important to ensure Bode would publish it under his own name, to add the credibility: „I would like to ask you to kindly add your name to the preface, only then will the same have the right

⁵²⁷ Letter from RK to WB, 15 July 1893, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁵²⁸ Letter from RK to WB, 22 January 1896 and 9 August 1896, SMB-ZA, IV/NL Bode 2839. See Appendix.

⁵²⁹ Letter from RK to WB, 9 August 1896, SMB-ZA, IV/NL Bode 2839. See Appendix.

⁵³⁰ Letter from RK to WB, 30 August 1895, SMB-ZA, IV/NL Bode 2839. See Appendix.

value.”⁵³¹ Furthermore, he wished to maintain an objective tone and wanted Bode to concentrate more on the collection rather than Kann himself as the collector: „*Should you decide to edit the preface, please praise me a little less. I am referring to the part where you speak about how it will not remain only by the few renaissance pieces – to say it like that is absolutely sufficient. No need to add the part where you say the man of my eagerness etc. since this goes against my modesty [...]*.”⁵³² The complete catalogue was published in 1900 in two volumes, with text by Bode alongside 100 photographs of selected artworks.⁵³³

Similar tendencies can be observed in Bode’s relationship with other private collectors, including Johann II, the Prince of Liechtenstein as well as Adalbert Lanna.⁵³⁴

Johann, like his ancestors, was very fond of 17th century Dutch landscape painting. He enriched the family collection with multiple works by prominent representatives of this period, including Salomon van Ruysdael (1600-1670)⁵³⁵ and his nephew Jacob Isaackszoon van Ruisdael (1628-1682).⁵³⁶ The first two landscapes by Jacob van Ruisdael were purchased on 9 May 1881 at the auction of Baron de Beurnonville’s (1825-1906) collection in Paris.⁵³⁷ A few years later, in the spring of 1900, Johann considered acquiring a third piece by the artist, but before purchasing it he turned to Bode for advice. Bode, who always tried to discourage the Prince from purchasing art unworthy of his collection, couldn’t recommend it. In a letter to the Prince’s secretary, H. Neugebauer from 15th May 1900, Bode explained how the owner, in his own words, „*very unlikely!*

⁵³¹ Letter from RK to WB, 21 June 1896, SMB-ZA, IV/NL Bode 2839. See Appendix.

⁵³² Letter from RK to WB, dated 28 June 1896, SMB-ZA, IV/NL Bode 2839. See Appendix.

⁵³³ BODE 1900.

⁵³⁴ The following text concerning Johann II, Prince of Liechtenstein was published by Brill in 2020 in the edited volume by Lunn Catterson. See WATRELOT 2020, 11-46.

⁵³⁵ Johann acquired two paintings by the artist. The first one, depicting a Kanallandschaft, was acquired from Charles Sedelmeyer in Paris in 1878. The second one, Landschaft mit der Kronenburg bei Nijmwegen, was purchased in Vienna in 1912. Both artworks are still part of the Liechtenstein collection, Inv. Nos GE 912 and 917.

⁵³⁶ The acquisition policies of Johann II of Liechtenstein were further discussed in my MA thesis: JENISOVÁ 2017, 99-112.

⁵³⁷ Liechtenstein collection, Inv. No GE 896 and EX921. The provenance is noted in a manuscript of a gallery catalogue prepared by then curator of the Liechtenstein Collection, Dr. Gustav Wilhelm. The catalogue was never published because of the outbreak of the Second World War in 1939. Gustav WILHELM: Manuskript des von ihm geplanten Galeriekataloges 1939, preserved in HAL. FM 27.

*H. von Carstanjen*⁵³⁸ had been trying to sell this rather mannerist work for over 15 years, but with no success. „*I would estimate the painting to circa 6-7000 Gulden,*⁵³⁹ *however, I find it unworthy of any collection,*“ Bode opined.⁵⁴⁰ Johann II followed Bode’s advice and did not purchase this painting.

Bode did not only advise the Prince against unsuitable purchases, but he also warned him about dishonest dealers. In June 1909, the Prince was approached by an unknown lady from Rome, who offered him two artworks: *a portrait of a woman*, supposedly by Hans Holbein (1497-1543) dated 1531 with the asking price of 60,000 lire,⁵⁴¹ and an allegorical landscape by Fiorenzo di Lorenzo (c.1440-1522) for which she expected 15,000 lire.⁵⁴² Since the Prince was especially trying to complement the family collection with artworks of the Italian Renaissance, the offer interested him. However, as stated in the letter dated 5th June 1909 from Neugebauer, the provenance of the paintings was rather questionable and so Johann turned to Bode for advice.⁵⁴³ In his reply, Bode warned the Prince about the lady in question, referring to her as „Fräulein E“ who „*shamelessly offers paintings which she doesn’t understand at all, expecting to achieve a great commission.*“ He advised to „*politely but firmly refuse her offer.*“ If the Prince wished to proceed with the purchase anyway, Bode suggested to request photographs and to forward them to him for further evaluation.⁵⁴⁴

⁵³⁸ Bode was referring to Wilhelm Adolf von Carstanjen (1825-1900), banker and art collector from Cologne. According to Horst Vey, Carstanjen purchased his first landscape by Jacob Ruisdael in 1863, for 13,310 francs. In 1872, he acquired another Ruisdael of the same subject and decided to sell the first one. Horst VEY: Adolf von Carstanjen und seine Gemäldesammlung. In: Wallraf-Richartz-Jahrbuch 30, 1968, 317-18.

⁵³⁹ Gulden, short. Fl was the Austrian currency until 1900. According to the Österreichische Nationalbank 1 fl in 1900 could buy roughly the same amount of goods as 13.84 euros today.

Österreichische Nationalbank. “Währungsrechner”, in Österreichische Nationalbank. <https://www.oenb.at/docroot/inflationscockpit/waehrungsrechner.html> accessed 17 August 2018.

⁵⁴⁰ Letter from WB to HN, 15 May 1900, HAL. FA 329.1.

⁵⁴¹ Lira was the currency of Italy between 1861 and 2002. 1 lira in 1909 could buy roughly the same amount of goods as 4.03 euros today. Edvinsson Rodney (Associate Professor, Stockholm University, Pro Futura Fellow, Swedish Collegium for Advanced Study), Historical Currency Converter, Historical Statistics., <http://www.historicalstatistics.org/Currencyconverter.html> accessed 17 August 2018.

⁵⁴² Letter from HN to WB, 5 June 1909, SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

⁵⁴³ Ibid.

⁵⁴⁴ Letter from WB to HN, 1909, HAL. FA 329.1. See Appendix.

Bode also regularly informed Johann about upcoming art auctions and advised on whether it was worth for the Prince to participate in them. So, for example, on 21st May 1906, Bode told him that the collection of the late Louvre's curator, Emil Molinier (1857-1906), was coming up for sale in Paris. Bode was planning on attending himself and offered Johann II his services should he be interested in some of the artworks.⁵⁴⁵

Furthermore, Bode often pointed out works he thought would complement the Liechtenstein collection and tried to always ensure Johann acquired them at the best possible price. In addition, what is also evident is Bode's deep art historical knowledge and familiarity with the art market. On 13 October 1909, Bode received a letter from Neugebauer indicating that Prince Johann was interested in a marble sculpture depicting *St. George*, supposedly by Tullio (c.1455–1532) or Antonio Lombardi (c.1458-1516), that the antiquity dealer Aaron S. Drey from Munich⁵⁴⁶ was selling for 38,000 marks⁵⁴⁷.⁵⁴⁸ Not only did Bode immediately recognise the piece, he had also already seen it in person and could, therefore, confirm its authenticity. Furthermore, Bode learned from Drey that his original purchase price had been 60,000 lire, and since he had difficulties selling it, he was ready to give it up for his original purchase price.⁵⁴⁹ This was not the only time Bode ensured that the Prince was not paying too much for his acquisitions. Less than a month later, on 4 November 1909, Bode sent a new letter to Neugebauer to inform him that, according to his knowledge, Aaron Drey had purchased another sculpture, a

⁵⁴⁵ Letter from WB to HN, 21 May 1906, HAL. FA 329.1. See Appendix.

⁵⁴⁶ The art firm of A.S. Drey in Munich was established around 1864 by Aaron S. Drey. In 1881, his son Siegfried [d. 1935] and his son-in-law Adolf Stern [1840-1931] joined. By 1935, the family and the business relocated to the USA. The Frick Collection, Archives Directory for the History of Collecting in America <http://research.frick.org/directoryweb/browserecord.php?-action=browse&-recid=7410> accessed 17 August 2018.

⁵⁴⁷ The mark, also known as Goldmark was the currency of the German Empire between 1873-1914. According to the Deutsche Bundesbank, 1m in 1909 could buy roughly the same amount of goods as 5.7 euros today. Deutsche Bundesbank, Kaufkraftäquivalente historischer Beträge in deutschen Währungen, https://www.bundesbank.de/Redaktion/DE/Downloads/Statistiken/Unternehmen_Und_Private_Haushalte/Preise/kaufkraftaequivalente_historischer_betraege_in_deutschen_waehrungen.pdf?__blob=publicationFile accessed 17 August 2018.

⁵⁴⁸ Letter from the HN to WB, 13 October 1909, SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

⁵⁴⁹ Letter from WB to HN, 15 October 1909, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

Madonna by Lombardi, very cheaply and that the Prince should, therefore, not accept the original asking price of 25,000 marks but instead should offer him 20,000 marks.⁵⁵⁰

Prince Johann valued Bode's opinion so highly that he even discussed with him whether or not he should lend some of his artworks to an exhibition of the Academy of Arts in Berlin. The president of the Academy, Arthur Kampf (1864-1950), wrote to the Prince on 3 November 1909 asking for paintings by Chardin (1699-1779) that he wanted to include in an upcoming exhibition of 18th century French art. Although Gallery Liechtenstein would be closed at that time and so the paintings would not be greatly missed, the Prince was hesitant as the paintings had just returned from a similar exhibition in Paris and there was always the concern of possible damage during transportation.⁵⁵¹ Interested in Bode's opinion, Johann sent a letter to him on the 11th of November 1909. When he didn't receive an answer by early December he wrote to him again stressing the importance of the matter.⁵⁵² Bode replied the next day recommending the Prince to take part in the exhibition.⁵⁵³

Although Johann II, very similarly to Rudolphe Kann, was an independent art collector, personally visiting local and international art dealers and often relying on his own judgment when purchasing works of art, he didn't hesitate to take advantage of Bode's extensive network and special negotiating skills when required. One very interesting letter dates to 28 June 1894 and describes a particular strategy Bode used to ensure the successful acquisition of a sculpture by Andrea della Robbia (1435-1525) that Johann was hoping to acquire. Bode explained in his letter how every exchange of artwork from the Kaiser-Friedrich-Museum in Berlin had to be approved by the Emperor since February of that same year. As such, Bode decided to keep the sculpture in his office until the Emperor visited the museum and make it appear as unfavourable as possible. By doing this, he had hoped to convince the Emperor to authorise the exchange in Johann's

⁵⁵⁰ Letter from WB to HN, 4 November 1909, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁵⁵¹ Letter from HN to WB, 11 November 1909, SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

⁵⁵² Letter from HN to WB, 10 December 1909, SMB-ZA, IV/NL Bode 3318. See Appendix.

⁵⁵³ Letter from WB to HN, 11 December 1909, HAL. FA 329.1. See Appendix.

favour.⁵⁵⁴ This is very similar to the instance when Rudolphe Kann tried to use Bode's influence to persuade collector Charles Yerkes in America to sell him a painting by Wouwerman and Kann and Bode discussed a suitable strategy to achieve this goal.⁵⁵⁵

As with Rudolphe Kann's gallery, where Bode was very much involved in the curatorial process, it is very probable that he also advised Johann II in the process of rearranging the family collection. An undated letter from Bode to the Prince expressed concern about the way individual artworks were being presented and that Bode had no reservations in offering detailed instructions on how the paintings should be displayed. In this particular letter, Bode suggested moving two precious reliefs by Andrea (1435-1525) and Luca (c.1400-1482) della Robbia, that had been displayed at the top of the sides of a tondo, to positions further down, below the painting. He included a little sketch for better understanding and further stretches illustrating the fact that such charming pieces should be well visible⁵⁵⁶ [52] A collection of drafts from the year 1907 depicts the gallery display, including the newest additions by Johann II.⁵⁵⁷ In one of these drafts, it is clear that the two Robbias in question were moved according to Bode's guidelines [53].

Furthermore, how much the Prince valued Bode's professional opinion was confirmed by the fact that he commissioned Bode to compile the first illustrated catalogue of the Liechtenstein gallery, which was published in 1896.⁵⁵⁸

Apart from private collectors, Bode also freely advised newly-established national art galleries and museums. This is particularly well documented in the correspondence between Bode and Adalbert Lanna, who was communicating with Bode on behalf of The

⁵⁵⁴ Letter from WB to LW, 22 June 1894, HAL. FA 329.1. The answer to this letter is missing. The inventory of Johann's acquisitions only mentions three artworks by Andrea della Robbia, none of them acquired through an exchange from the Kaiser-Friedrich-Museum in Berlin. HAL. Johann II. Liechtenstein/current inventory.

⁵⁵⁵ Letter from RK to WB, 28 July [1893], SMB-ZA, IV/NL Bode 2839. See page 159 of this dissertation for more details on Bode's planned visit of Charles Yerkes.

⁵⁵⁶ Letter from WB [incomplete letter, first page is missing], HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁵⁵⁷ HAL. Fassz. 31. The reorganisation of the collection was an ongoing process as Johann II's new acquisitions were continuously added to the gallery.

⁵⁵⁸ BODE 1896.

Society of the Patriotic Friends of the Arts and the newly-established Museum of Decorative Arts in Prague.⁵⁵⁹

The Society of the Patriotic Friends of the Arts was established in 1796, uniting aristocrats and the bourgeoisie with the aim to, whenever possible, prevent the sale of national artistic treasures abroad and, at the same time, to acquire new artworks of European Masters in order to present national art in the context of European art history.⁵⁶⁰ The Picture Gallery consisted mainly of curated private collections of its members, regularly enriched by new acquisitions.

1885 was a turning point for the Society, when its Picture Gallery was moved to the recently finished „magnificent temple of culture“ in Rudolfinum and its collections were presented to the public for the first time.⁵⁶¹ In the years leading up to the grand opening of the Rudolfinum on 7 February 1885, Lanna donated a large body of prints and graphics to the society, displayed in a separate room – the so-called Graphic Cabinet – which effectively laid the foundation for today’s collection of prints and drawings of the National Gallery in Prague.⁵⁶² Prague’s Art Association, responsible for organising yearly art exhibitions mainly of contemporary national artists, also resided in the Rudolfinum from 1885 onwards. Additionally, selected rooms were assigned in the same year to the newly-established Museum of Decorative Arts.

⁵⁵⁹ The text on Bode’s relationship to Adalbert Lanna has been accepted for publishing in a forthcoming edited volume on Wilhelm von Bode and the Art Market, edited by Joanna Smalcerz, to be published by BRILL in 2021. See WATRELOT 2021.

⁵⁶⁰ After World War II, the Picture Gallery of the Society of the Patriotic Friends of the Arts was transformed into the Prague National Gallery, while following the same acquisition concept. BROŽKOVÁ/CIRKL/ROUS/SLAVÍČEK 1983, 91-93. Key publication for the Acquisition History of the Picture Gallery is Vít VLNAS: *Obrazárna v Čechách 1796-1918*, Praha 1996.

⁵⁶¹ The Rudolfinum was a project initiated by Böhmische Sparkasse in 1825, designed by the leading architects of the day, Josef Zitek and Josef Schulz. The Rudolfinum was a unique cultural project. Located on the right bank of the river Vltava, just opposite the Prague Castle, it was designed to host both concert premises and an art gallery.

⁵⁶² National Gallery Prague. Prints donated by Vojtěch Lanna. Albrecht Dürer and the “Little Masters” <https://sbirky.ngprague.cz/en/kolekcia/9>, accessed 25 July 2020.

Lanna was a board member and patron of all of these cultural institutions and he played a crucial role in forming their permanent collections⁵⁶³ as well as establishing the network between their representatives and influential museum professionals and collectors from abroad, including Jakob von Falke (1825-1897), Albert Figdor (1843-1927) and eventually also Wilhelm Bode.

Considering that the year 1885 marked the official opening of these museums to the public, it comes as no surprise that the first preserved letter Lanna addressed to Bode also dates to the same year. Lanna wrote to Bode on behalf of the Society, passing on the official request to take on the editing of the gallery catalogue. Bode not only accepted but, from Lanna's letter, we also find out he even planned a trip to Prague for February of the following year so he would have the opportunity to study the artworks in the Rudolfinum's Picture Gallery in person.⁵⁶⁴ An article clipping, preserved today at the Berlin's Zentralarchiv, mentions Bode's visit to Prague. The anonymous author describes how the Society was trying to describe and attribute all artworks in their collection, but the Gallery remained without a catalogue for a long time. Since only the most renowned art connoisseur could take such a painstaking task upon himself, the Society reached out to Dr. Bode – as we now know, the messenger was Adalbert Lanna – who then spent some time in Prague, in the Rudolfinum, as well as visiting other private collections in the city and commenced the work on a catalogue together with Viktor Barvitijs (1834-1902), Inspector of the Picture Gallery in the Rudolfinum.⁵⁶⁵ The process took some time, during which Lanna seemed to be Bode's point of contact for the Rudolfinum. In a letter from 9 April 1886, we read: *„Following your letter from yesterday, I went today directly to Inspector Barvitijs in the Rudolphinum and asked him to send you the card catalogue as soon as possible. Hopefully this will happen immediately. As he showed me, he has many texts already written and will send you these*

⁵⁶³ Lanna regularly donated valuable objects from his travels around Europe to the Museum of Decorative Arts. The peak of his patronage was the generous gift of his glass collection, consisting of over a thousand rare historic pieces, which he gifted to the museum on the occasion of his 70th birthday in 1906. As per Bode's autobiographical memoir, he had encouraged Lanna to donate the glass collection. BODE 1930, 189. See also WITTLICH 1996, 27.

⁵⁶⁴ Letter from Lanna to Bode, 29 November 1885, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁵⁶⁵ SMB-ZA, IV/NL Bode 0380. There is only a clipping, without the author or name of the newspaper. The article has been dated to 11 February 1886.

as well. *We all wish to have the catalogue printed as soon as possible and I would therefore like to thank you very much for all you have already done.*⁵⁶⁶ The preparatory work on the catalogue, however, continued for a couple of years, before it was finally published in 1899. Barvitius acknowledged Bode's contribution, which included attributing the artworks and artists' biographies, in the preface of the catalogue.⁵⁶⁷

From 1885, the correspondence between Adalbert Lanna and Wilhelm Bode became gradually more frequent and Lanna would regularly turn to Bode for different types of advice, regarding his private collections, as well as that of the Society of the Patriotic Friends of the Arts, which was at the time striving to put together a well-rounded representation of European art for the public audience. On 9 April 1896, Lanna wrote: *„I would be very grateful should you be able to recommend to us [the Society] a good picture sometimes, which you don't consider for your own collections. We lack particularly the Italians in our Gallery, but I am sure you already know that better than me, a poor layman.*⁵⁶⁸

As per the correspondence, Bode was also directly involved in sourcing a painting by celebrated Dutch landscape artist Salomon van Ruysdael (1600/1603-1670), now included in the collection of Prague's National gallery. Depicting a vibrant scene of a *horse market in Valkenburg* [54], the painting showcases Ruysdael's typical sober colour palette, with prevailing dark tones and articulated brushstrokes, the landscape carefully portrayed, including numerous figures and objects lively interacting. The excitement of the market might tend to divert the viewer's eye from the sky completely, despite it filling about half of the picture. The passages of blue streaked by grey clouds and reflected sunlight create the impression of thoughtfully shaded space with alternating dark and lit parts.⁵⁶⁹ Bode not only facilitated the purchase but also suggested to have it cleaned and framed, most probably by Alois Hauser (1831-1909), the chief conservator at the Gemäldegalerie of Berlin Royal Museums, for which Lanna was very thankful: *„I regard the Salomon Ruysdael as acquired for us and thank you not only for me, but also on behalf*

⁵⁶⁶ Letter from Lanna to Bode, 9. April 1886, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁵⁶⁷ Victor BARVITIUS: Gesellschaft patriotischer Kunstfreunde in Böhmen, Katalog der Gemälde Galerie im Künstlerhause Rudolphinum zu Prag. Prague 1889, 8.

⁵⁶⁸ Letter from AL to WB, 9 April 1886, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁵⁶⁹ National Gallery in Prague, inventory number O2819.

*of our gallery committee for this as well as for the two Crivellis.*⁵⁷⁰ *As you kindly suggested, please have the pictures cleaned and have them send already fixed and tastefully framed to the Society of the Patriotic Friends of the Arts in Prague, Rudolphinum.*⁵⁷¹

The payment for the said artworks and their restoration was then discussed in the following letter, dated to November 1889, and the painting arrived before February 1890.⁵⁷²

It was, however, not only the sourcing of the artworks that Bode tried to assist the newly founded Gallery with. According to the correspondence, he seems to also provide advice in operations: *„I don't know if I have informed you already that we have followed your advice and have established a temporary inspectorate for the gallery – Dr. Chytil for paintings and drawings and the second museum's Custos Borovsky*⁵⁷³ *for the prints.*⁵⁷⁴

Furthermore, Lanna facilitated Bode's contact with the Museum of Decorative Arts in Prague, which led to a number of donations and collaborations between Prague and Berlin. As per Lanna's letters, Bode personally donated a Florentine wooden vessel to the museum,⁵⁷⁵ assisted in the purchase of various Venetian enamel plates⁵⁷⁶ and, on his travels in Paris, selected precious Azulejos and Alcora porcelain trays both for the

⁵⁷⁰ Lanna also mentions in this letter two paintings by Renaissance artist Carlo Crivelli (1430/5-1494), however, I have not been able to confirm such artworks were actually included in the collection of the National Gallery in Prague. It is possible that the purchase was not finalised in the end, since the Crivellis were not mentioned anymore in a subsequent letter, in which Lanna lists all of the artworks Bode helped him acquire. Letter from Lanna to Bode, 25 June 1890, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁵⁷¹ Letter from Lanna to Bode, 19 November 1889, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁵⁷² Letters from Lanna to Bode, 28 November 1889 and 27 February 1890, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁵⁷³ Referring to František Adolf Borovský (1852-1933), who later became the director of the Museum of Decorative Arts in Prague.

⁵⁷⁴ Letter from Lanna to Bode, 21 July 1893, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁵⁷⁵ Letter from Lanna to Bode, 19 November 1889, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁵⁷⁶ Letter from Lanna to Bode, 15 January 1890, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

museum in Prague as well as for Lanna's private collection.⁵⁷⁷ And finally, the spectacular collection of medieval pilgrim badges now at the Museum of Decorative arts in Prague was originally supposed to be divided between the museum in Prague and the Royal Museums in Berlin, as is noted in the correspondence Bode addressed to Adalbert von Lanna on 1 June 1894: „*A few days ago I saw at J. Egger, a large collection of medieval lead pins, approx. 600 pieces. He told me that you were already negotiating with him regarding buying the same (5 fcs. each). I had a brief look through the collection, most things are exactly the same or very similar versions of the same copy. The complete collection is therefore less interesting than a selection. Would you agree that your museum and ours would share the collection? The right approach would be easy to find.*“⁵⁷⁸ In the end, the collection was not divided and yet Bode still continued to assist Lanna and Prague's public collections whenever possible.⁵⁷⁹

In addition to all that Bode did for the Society of the Patriotic Friends of the Arts and for the Museum of Decorative Arts, one of the most fortunate acts turned out to be the introduction of Johann II, Prince of Liechtenstein to Prague's institutions, who then went on to become one of their most dedicated supporters.

The Prince of Liechtenstein's first donation to the Museum of Decorative Arts, a bronze sculpture by the great German bronzecaster of the Northern Renaissance, Benedikt Wurzelbauer (1548-1620) [55] was masterfully organised by Bode, who later recalled the occasion in an article for the *Neue Frei Presse* in 1908: „*A large bronze group by*

⁵⁷⁷ Letter from Lanna to Bode, 27 February 1890, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁵⁷⁸ Letter from Bode to Lanna, 1 June 1894, Archive UPM. For original letter see transcribed correspondence in Appendix.

⁵⁷⁹ A full examination of the archive documents regarding the sale of the collection of medieval pilgrim badges to the Museum of Decorative Arts, including transcriptions of the relevant letters, was published in: Hartmut KÜHNE / Carina BRUMME/ and Helena KOENIGSMARKOVÁ: *Jungfrauen, Engel, Phallustiere Die Sammlung mittelalterlicher französischer Pilgerzeichen des Kunstgewerbemuseums in Prag und des Nationalmuseums Prag*, Prague 2012, 20-25.

*Wurzelbauer, Venus and Amor, had been offered to us in Berlin from Stockholm.*⁵⁸⁰ However, since the artist made it originally for Prague, from where it was looted by the Swedish, I pointed this out in 1889 to my dear friend, Baron Lanna. He had it brought to Prague, but was unable to raise the money for it, about which he informed me with sadness, just as I was in Paris for the World's Fair. I informed the Prince of Liechtenstein, who was there at the same time and with whom I visited the exhibition and the collections of Paris every day, about Lanna's hardship, that not one of the rich landowners in Bohemia was willing to donate the group. The prince didn't reply, so I thought the matter was lost.⁵⁸¹ To Bode's and Lanna's great joy, not only did Johann II offer to donate the sculpture to Prague on the very next day, under the condition that he remained anonymous, but that also sparked his interest in the new museums of Prague, which he visited personally in the course of the same year. Donations for valuable artworks followed shortly after.⁵⁸²

The Picture Gallery of the Society of the Patriotic Friends of the Art was also the recipient of Johann II's generosity. The first shipment of artworks is recorded on the 27th January 1890⁵⁸³ and contained a *Portrait of Jaspar Schade van Westrum* by Frans Hals

⁵⁸⁰ This sculpture of Venus and Amor, originally created in 1599 for the Palace Lobkowitz in Prague, was looted by the Swedish army in 1648. Its whereabouts were unknown until 1899, when it finally emerged in an exhibition of the Stockholm collector Christian Hammer in Berlin. The fountain is now in the Valdštejnská Garden in Prague, the original of the bronze sculpture is preserved at the Picture Gallery of the Prague's Castle. Karel CHYTIL: Pražská Venušina fontána od B. Wurzelbauera. Vznik a osudy bronzové plastiky zdobící původně fontánu v lobkovické zahradě na Hradčanech. Prague 1902, 13-27.

⁵⁸¹ BODE 1908c, 1-3: „Man hatte uns in Berlin von Stockholm eine grosse Bronzegruppe von Wurzbach, Venus und Amor darstellend, angeboten. Da sie aber Nürnberger Künstler für Prag gearbeitet hatten, von wo sie bei der Plünderung durch die Schweden fortgenommen war, machte ich 1899 meinen verehrten Freund Baron Lanna darauf aufmerksam. Dieser liess sie nach Prag kommen, vermochte aber das Geld dafür nicht aufzubringen, wie er mir betrübt nach Paris mitteilte, wo ich gerade zur Besichtigung der Weltausstellung mich aufhielt. Dem Fürsten Liechtenstein, der gleichzeitig dort war und mit dem ich die Ausstellung und die Sammlungen von Paris täglich besuchte, teilte ich den Kummer Lannas darüber mit, dass nicht einer der reichen Grossbesitzer Böhmens für eine Stiftung dieser Gruppe zu haben wäre. Der Fürst antwortete nichts darauf, so dass ich die Sache verloren glaubte.[...]“

⁵⁸² Ibid., 1-3.

⁵⁸³ HAL. Fassz. 24, Geschenke auswärts, Dokument aus dem Heft mit Deckblatt „An die Gesellschaft patriotischer Kunstfreunde in Prag (Rudolfinum)“.

(1582-1666) [56],⁵⁸⁴ two pendant portraits by Gerard ter Borch (1617-1681)⁵⁸⁵ and a depiction of a battlefield, ascribed to Nicaise de Keyser.⁵⁸⁶ More donations followed, and Lanna also assumed these were encouraged by Bode: „*Prince Liechtenstein has recently again enriched our collections with a painting by Gerard Dow [also known as Gerrit Dou 1613-1675] – a young lady looking out of the window with a green fur jacket [..].*⁵⁸⁷ *Have you again played a role in this new act of kindness, so I thank you from the bottom of my heart.*“⁵⁸⁸

5.2. Bode's Motivation for Private Advice

When thinking of the number of collectors that Bode was taking care of simultaneously, on top of his appointment as the museum director, one can only be astonished by his meticulous approach and detailed knowledge.⁵⁸⁹ In the span of his nearly sixty-year long career (1872-1929), Bode significantly enriched Berlin's public collections and built the Kaiser-Friedrich-Museum into an internationally recognised institution. To achieve this, however, it was absolutely crucial to establish close and trustworthy relationships with all the key players of the contemporary art world, including private collectors, dealers, agents as well as other museum directors throughout Europe.⁵⁹⁰ His tireless determination to cultivate private collections was ultimately conditioned by his hope to see some of the artworks end up in public museums, preferably in Berlin. As far as the archive documents reveal, Wilhelm Bode was, however, not working on commission, nor was he receiving any personal financial compensation for these advisory services to his collectors. However, it was expected that they would

⁵⁸⁴ Today at the National Gallery in Prague, Inv. No. 638.

⁵⁸⁵ Today at the National Gallery in Prague, Inv. Nos. 639 and 640.

⁵⁸⁶ The same artworks are also mentioned in Lanna's letter to Bode, 27 February 1890, SMB-ZA, IV/NL Bode 3186.

⁵⁸⁷ Today at the National Gallery in Prague, Inv. No. 650.

⁵⁸⁸ Letter from Lanna to Bode, 22 July 1890, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix . Further to the donations of Johann II, see also my Master's thesis: JENISOVÁ 2017, 66-82.

⁵⁸⁹ See also: GAEHTGENS 1993, 153-172.

⁵⁹⁰ PAUL 1993, 41.

generously support the Kaiser-Friedrich-Museum in Berlin both financially and in the form of artwork donations.⁵⁹¹

In this regard it was particularly James Simon, who donated his extraordinary Renaissance collection to the Kaiser-Friedrich-Museum upon its opening in 1904, whom Bode celebrated as a role model, emphasising the successful collaboration between private collector and a museum professional.⁵⁹²

Such an example was, however, rare and Bode must have been aware of the uncertainty involved in advising a collector for many years with only a prospect of a future donation. As the letters account, Bode encouraged his collectors to donate and support the museum regularly throughout their life. This proved to be a very useful approach, since we later witness numerous collections he helped to build, including the one of Rudolphe Kann or Oscar Hainauer, being sold abroad, after the death of the collectors.

So, when Rudolphe Kann asked Bode for help selling off artworks by Jan van Goyen and Salomon Ruisdael, he promised to make a donation to the museum in return: „*I am counting on yours skills as a dealer and then I will gladly give something again for your department, just with a request not to be named.*“⁵⁹³ More instances of Rudolphe Kann's donations were noted in the museum records.⁵⁹⁴

Even as director general, Bode was obliged to seek approval from the museum board before accepting an artwork presented to the museum, if the value exceeded 5000 marks.⁵⁹⁵ While no refusals are recorded for any donations by Rudolphe Kann, we can find numerous examples of artworks being denied by the museum's committee in the correspondence with Johann Liechtenstein. In a letter from 11 July 1889, Bode wrote to the Prince, regretfully explaining how one member of the committee, an unnamed painter,

⁵⁹¹ WATRELOT 2020, 28, 33-34. A similar observation was made by Barbara Paul, when she was studying Bode's relationship to Oscar Hainauer, Oscar Huldshinsky and Eduard Simon. See PAUL 1993, 51-59.

⁵⁹² PAUL 1993, 51.

⁵⁹³ Letter from RK to WB, 1 October [year unstated], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁵⁹⁴ SMB-ZA, I/SKS 25, Erwerbung von Skulpturen und Gipsabgüssen des Mittelalters und der Renaissance. 1887-1888.

⁵⁹⁵ GEISMEIER 1995, 51. This is also confirmed in the Statut for the Royal Museums of Berlin from 1868, which confirms the director general needs to seek approval from the commission if he decides to either acquire or dispose of an artwork from the museum's collection.

didn't approve of the offered painting, a *Portrait of a Canon* by Quentin Massys (c.1465/66-1530) [57], arguing that he had seen better works from that particular period.⁵⁹⁶ Bode was clearly displeased by the decision, and although he was disappointed not to see the painting included in the collection, he was happy to return it. In Bode's own words: „*I had taken too much advantage of the Prince's generosity by offering the painting to the commission. Now at least my conscience is clear.*“⁵⁹⁷ Nonetheless, within the same letter, Bode had no reservation in asking Johann for another painting instead, namely a small canvas by Aelbert Cuyp (1620-1691) that the Prince had purchased a month earlier at the auction of David P. Sellar's (1834-unknown) collection in London. However, Johann decided not to donate this painting and included it in his own collection instead.⁵⁹⁸

Furthermore, interest-free loans for art acquisitions were also offered to Bode repeatedly throughout the years, when the museum itself was not able to provide sufficient funds.⁵⁹⁹ One particular letter showcases how Kann offered Bode to finance a purchase of a portrait by Joshua Reynolds, depicting British judge John Dunning, Lord Ashburton and his sister⁶⁰⁰: „[...] *It is painted brilliantly. Mr. Sedelmeyer told me, he thinks there is a lack of funds. If you could, for example, engage by letter that the museum would pay it in 2 years at the latest (interest-free), so I would be able to arrange it.*“⁶⁰¹

⁵⁹⁶ This work is the latest in a series of six comparable paintings that were executed by Massys between 1509 and 1523. It remains a part of the Liechtenstein Collection, Inv.-No. GE 928.

⁵⁹⁷ Letter from WB to JL, 11 July 1889, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁵⁹⁸Ibid. The painting, *Barges close-hauled in light Airs on a River*, remained in the collection Liechtenstein until 1909 with the Inv. No. 899. At the end of the Second World War, it was transferred to Vaduz. In 1995, the painting was sold at Christie's Old Master Pictures. Sale 5434 in London on 7 July 1995, Lot 38.

⁵⁹⁹ Letter from RK to WB, dated 24 October [year unstated], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁰⁰ Probably referring to Reynold's portrait of Lord and Lady Ashburton, now at the Tate Gallery in London, reference number NO 6244.

⁶⁰¹ Letter from RK to WB, 24 October [year unstated], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

Additionally, Kann provided introductions and appealed to his wealthy associates, such as Alfred Beit (1853-1906), who subsequently became a generous supporter of the museum.⁶⁰²

At one point, Kann wrote to Bode: „*I waited with the answer to your kind letter, until I could tell you something about the result of my efforts regarding Mr. Beit. The same is, just as I expected, ready to provide you with some amount for the acquisitions for the museum. He is going tonight to Hamburg for a few days and intends to visit you in Berlin towards the end of next week to discuss the matter with you personally. I am very happy to have been of assistance to you in this matter and remain gladly at your service.*“⁶⁰³

After Bode failed to meet Alfred Beit in Berlin, Kann suggested to Bode: „*I think it would be better if you would write to him a few lines, referring to me, as I have brought to his attention you will be visiting him & you could explain to him the state of the museum. I am convinced he will immediately provide an amount at your disposal. He made this a point to me.*“⁶⁰⁴

Moreover, Bode was also expecting to see some of the artworks from Kann's extraordinary collection, which he had helped to build since 1887, being later donated to Kaiser-Friedrich-Museum and other public collections in Europe.⁶⁰⁵

This was also the case with Johann II of Liechtenstein. In an article Bode wrote for the Viennese magazine, *Neue Freie Presse*, in 1908, he described how Johann would, from time to time, offer him personally precious artworks, as sign of gratitude for his advice and guidance, which the Prince must have known would end up in the Kaiser-Friedrich-Museum.⁶⁰⁶ Such practice seems to be nothing unusual. In fact, there are almost hundred entries in the inventory of the Berlin's Gemäldegalerie, where Wilhelm Bode is listed as the donor. As Irene Geismeyer already observed from her meticulous archive research, published in the article *Wilhelm von Bode als Mäzen der Gemäldegalerie* in 1995, these

⁶⁰² GAEHTGENS/PAUL 1997, Vol.2, 212. For more on the relationship between Rudolphe Kann and Alfred Beit, see pages 173-178 of this dissertation.

⁶⁰³ Letter from RK to WB, 1 October [year unstated], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix .

⁶⁰⁴ Letter from RK to WB, 14 November [year unstated], SMB-ZA, IV/NL Bode 2839. See also letter from 1 October [year unstated] for additional examples of Kann's interventions with Alfred Beit on behalf of Bode. For original letter see transcribed correspondence in Appendix .

⁶⁰⁵ See also chapter 6, Sale of the Collection of Rudolphe Kann to Duveen, from page 179.

⁶⁰⁶ BODE 1908c, 1.

gifts of Bode were actually paintings privately gifted to Bode from various known or anonymous collectors, which he decided not to keep in his private home, but rather to include in the museum's collection.⁶⁰⁷

There is a document preserved in the Liechtenstein archives that lists Johann's donations to various museums and institutions, including the Kaiser-Friedrich-Museum, dating from 1880.⁶⁰⁸ This list mentions, among other artworks, a terracotta relief, depicting the *Virgin and Child*, at the time attributed to Donatello [58]; Johann presented it anonymously to the museum on 15 May 1899.⁶⁰⁹

Apart from artworks, Johann regularly supported the museum with generous financial contributions. These were probably expected yearly, as suggested from a letter dated 22 May 1900. Bode asked the Prince if he could, like last year, count on his monetary donation.⁶¹⁰ A week later, the prince donated 2000 marks to the museum.⁶¹¹ From Bode's immediate response, we find out that the money would be used to acquire Byzantine ivory reliefs from a Parisian auction via the antiquity dealer Julius Böhler from Munich (1860-1934).⁶¹² Similarly, in June 1901, Bode received another 2000 marks,⁶¹³ with which he purchased a relief by Donatello.⁶¹⁴

⁶⁰⁷ GEISMEIER 1995, 55.

⁶⁰⁸ HAL. Fassz. 24, Geschenke auswärts.

⁶⁰⁹ The relief was originally purchased from Bardini in November 1897. HAL. Fassz. 24, Geschenke auswärts. It is currently on view in the Sculpture Collection of the Staatliche Museen zu Berlin, Inv. No. 2431..

⁶¹⁰ Letter from WB to JL, 22 May 1900, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁶¹¹ Letter from HN to WB, 28 May 1900, SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

⁶¹² Letter from WB to JL, 31 May 1900, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁶¹³ Letter from WB to LW, 7 June 1901, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁶¹⁴ Letter from WB to LW, 5 August 1901, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

Additionally, a telegram from the Union Bank, addressed to Bode on 16 January 1906, shows that an even more generous sum of 10,000 marks was transferred to the museum on the 12th of November of the previous year.⁶¹⁵

Bode also had no reservations in asking for monetary support, in case he wished to purchase an artwork outside the museum's budget or to otherwise develop the museum. In May 1909, Bode told Johann of his desire to build a collection of African art. Bode had already gifted the museum with his personal collection and contributed 20,000 marks. Now he was looking to the Prince to further support his efforts.⁶¹⁶ Johann did not disappoint him and donated 3000 marks.⁶¹⁷

Additionally, there are documented instances of Bode using Johann's loyalty to request various favours, such as not competing against the museum. During Bode's travels to Italy in May 1900, he met with sculptor Antonio del Zotto (1841-1918) in Venice, who offered him an interesting relief depicting the Adoration of the Kings, by Donatello's successor from Padua.⁶¹⁸ Unfortunately, Bode's offer for this piece was too low for Antonio, who suddenly remembered he had already promised the piece to the Prince of Liechtenstein. On the 21st of May, Bode wrote directly to the Prince asking if he would kindly reject any potential offer from the Venetian sculptor so that he could acquire the desired artwork for the museum.⁶¹⁹ The Prince's secretary, H. Neugebauer, replied two days later, confirming that Johann was indeed interested in the relief from the sculptor, but that he would, of course, not compete against Bode if he intended to procure the artwork for the museum.⁶²⁰

⁶¹⁵ Telegram to Wilhelm von Bode, 16 January 1906, at SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

⁶¹⁶ Letter from WB to HN, 15 May 1909, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁶¹⁷ Letter from HN to WB, 21 May 1909, SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

⁶¹⁸ Bode doesn't mention the name of the artist, however, it is probable that he was referring to Bartolomeo Bellano (c.1437-1497).

⁶¹⁹ Letter from WB to JL, 20 May 1900, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁶²⁰ Letter from WB to HN, 23 May 1900, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

As has been previously shown, Bode was often involved in catalogue production outside of the Berlin museums.⁶²¹ In his memoir *Mein Leben*, Bode explained how, by writing a preface or in some instances, producing the entire catalogues, he was hoping to secure some pieces from these private collections for the Kaiser-Friedrich Museum as a sign of appreciation for his work.⁶²²

This is well illustrated by the example of the sale of Rudolphe Kann's collection. Soon after Rudolph's passing, the heirs started considering the sale of the entire collection. First, Bode was in contact with Rudolphe's brother Maurice, who commissioned Bode to write a second catalogue of Rudolphe's collection with a promise of an appropriate honorary.⁶²³ As a form of acknowledgment for Bode's help with forming and cataloguing the collection, Bode received a painting by Rembrandt, depicting the *Head of a Christ*, from the heirs.⁶²⁴

However, there was a clear difference between offering his resources to a private collector and to a public institution, which becomes obvious when comparing Bode assisting Lanna with the gallery catalogue for the Rudolfinum in Prague. Given the character of the institution and considering the limited funds of the association,⁶²⁵ Bode couldn't have expected his services to be reciprocated in donations to Kaiser-Friedrich-Museum as would be expected from private collectors, yet this didn't seem to discourage

⁶²¹ Bode was, for example, responsible for the first illustrated catalogue of the Liechtenstein gallery, published in 1896, as well as for the production of lavish catalogues of the Rudolphe Kann collection, published in 1900 in two volumes: BODE 1896 and BODE 1900.

⁶²² GAEHTGENS/PAUL 1997, Vol.1, 404-405. For more on museum ethics and how Bode's services to private collectors were perceived by his contemporaries, see also WINTER/THIELECKE 2019, 323-335.

⁶²³ Letter from MK to WB, 20 March 1906, SMB-ZA, IV/NL Bode 2838. For original letter see transcribed correspondence in Appendix.

⁶²⁴ SMB-ZA, Die Akten des Kaiser-Friedrich-Museums, Teil II., Findbuch: I/GG 204, Erwerbungen von Gemälden aus den im Jahre 1884 und ferner bewilligten außerordentlichen 2 Millionen, Bl. 210. The painting is exhibited at the Staatliche Museen zu Berlin, Gemäldegalerie, Inv. Nr. 811C. I discuss the sale of Rudolphe Kann's collection and all the paintings that Bode managed to acquire for the museum from page 196. The same has been accepted for publishing in the Jahrbuch der Berliner Museen, Band 61/2019/2020.

⁶²⁵ Lanna was repeatedly complaining to Bode about how difficult it was to acquire artworks for the Society of the Patriotic Friends of the Art due to their financial hardship. For example, the letter from Lanna to Bode, 22 July 1890, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

him. However, his services were highly appreciated, which is evident from an official letter sent to Berlin from Prague's Museum of Decorative Arts on 27 August 1889, signed by the Director of the Museum Dr. Chytil, Vice-Präsident Antonín Řivnáč (1843-1917) and Adalbert Lanna – under his official title as the Chair of the Acquisition Committee. After thanking him profoundly for facilitating the donation of Wurzelbauer's bronze sculpture, it was added that the curatorial department of the museum was very thankful „[...]mostly for winning, in person of His Highness Prince of Liechtenstein, such an important patron for the museum [...]“⁶²⁶

Lanna personally thanked Bode for helping him enrich his private and public collections: „I would also like to thank you most warmly for all your kindness, with which you supported my humble efforts to enrich my and our public collections.“⁶²⁷

Similarly, the Society of the Patriotic Friends of the Art obliged Lanna to send Bode an official thank you note on behalf of the Association in June 1890, where all the donations and services he was responsible for were properly acknowledged.⁶²⁸ Additionally, the final letter that was preserved in the archive, dating from May 1896, informs Bode that he has been named an honorary member of the society [59].⁶²⁹

This all said, the fact that Bode and his museum didn't profit from the advisory services to Lanna during the collector's life, doesn't mean he didn't try to acquire artworks from his collection when they were being sold at auction. In his memoir, Bode recalls what role he played in organising the sale: „The year 1907 was particularly turbulent, but at the same time successful. In the middle of winter I travelled to Prague for a couple of days, as Baron Lanna asked me for advice about the future of his collection. I encouraged his intention to bequeath the wonderful glass collection to his hometown and presented him with the prospect of selling the rest of the collection in Berlin, which actually took place following his death a few years later, thanks to the efforts of Director von Falke [Otto von Falke (1862-1942), at the time Director of the Museum of Decorative Arts in

⁶²⁶ Letter from the curatorial department of the Museum for Decorative Arts in Prague to Bode, 27 August 1889, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁶²⁷ Letter from Lanna to Bode, 15 January 1890, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁶²⁸ Letter from Lanna to Bode, 25 June 1890, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

⁶²⁹ Letter from Lanna to Bode, 31 May 1896, SMB-ZA, IV/NL Bode 3186. For original letter see transcribed correspondence in Appendix.

Berlin] *and the auction house Rudolf Lepke, and this gave us the opportunity to make some valuable acquisitions.*⁶³⁰ By convincing Lanna to organise the auctions in Berlin, Bode gave himself a great advantage ahead of the sale, which, in his own words, contained great number of „[...] *artworks of the greatest beauty and rarity that occur only exceptionally on the art market.*“⁶³¹

To participate in the auctions, Bode had to, however, rely solely on the funds provided by the benefactors of the museums, as stated in the official request for increase of museum's acquisition fund from 1913.⁶³² This is yet another example of how crucial Bode's willingness to cultivate long-lasting relationships with private collectors was. Bode always knew how to use his influence and redeem the time and effort he continuously invested in building their private collection whenever he was looking to enrich the Kaiser-Friedrich-Museum.⁶³³

While seeing a museum professional advising private collectors and dealers, including writing prefaces to auction catalogues or entire collection catalogues, curating the collections and providing valuations and expertise statements, might seem questionable and unethical according to the most recent version of *ICOM Code of Ethics for Museums* from 2004, which clearly prohibits any museum staff from taking direct or indirect part

⁶³⁰ BODE 1930, 189: „Das Jahr 1907 war für mich besonders unruhig, aber auch erfolgreich. Mitten im Winter hatte ich mich auf ein paar Tage nach Prag begeben, da mich Baron von Lanna wegen der Zukunft seiner Sammlungen um Rat gebeten hatte. Ich bestärke ihn in der Absicht, seiner Vaterstadt die herrliche Glassammlung zu vermachen und stellte ihm die Chancen eines Verkaufes der übrigen Sammlungen in Berlin dar, der ja nach seinem Tode, einige Jahre später, wirklich stattfand, dank der Bemühungen von Direktor von Falke und dem Auktionshause Rudolf Lepke, und uns die Gelegenheit zu einigen wertvollen Erwerbungen bot.“

⁶³¹ Bode's preface in: Rudolph LEPKE's Kunst-Auctions-Haus: Sammlung des Freiherrn Adalbert von Lanna, Prag. Teil 2, 21-28 März 1911, Berlin 1911, 9-10: „Die jetzige Versteigerung bringt daher eine Anzahl von Kunstwerken größter Schönheit und Seltenheit, wie sie auf dem Kunstmarkt nur noch ausnahmsweise einmal vorkommen.“

⁶³² SMB-ZA, Die Akten des Kaiser-Friedrich-Museums, Teil II., Findbuch: I/GG 205, Bl.61-63.

⁶³³ Considering how bureaucratic the Prussian government was, their willingness to overlook Bode's less transparent spending methods suggests just how indispensable his relationship with private collectors, and the services Bode provided for them, was for the continuous expansion of the museum, accounting to numerous instances when such practice led to donations to the museum. For more on Bode's donation methods, see STOCKHAUSEN 2000, 134.

in the trade of heritage items,⁶³⁴ we have to view Bode's actions with regards to the custom of his time, which differs significantly.

As Petra Winter and Carola Thielecke showed in their article on *Museum Ethics in the Early Twentieth Century* published in 2019, the museum regulations from 1918⁶³⁵ were less restrictive and while museum professionals were still forbidden from dealing art for profit, they were encouraged to be involved in scholarly activities, both for private collectors as well as dealers and auction houses:

„As ventures of the art trade we may consider buying and selling, exhibiting and auctioning. The scholarly work of members of the association can take place in relation to any support of such trading activities, be it the indexing of objects in the possession of dealers, the compiling and equipping with prefaces of catalogues, expert opinions or advice or the recommendation of ventures of the art trade in literary form. According to the overwhelming majority opinion, such activities are not in principle objectionable, as long as they profit the professional duties of the members of the association. Such activities are not permissible on the other hand, if they are exercised for financial gain or without due regard for the interests of the museums.“⁶³⁶

Bode was always acting in the best interests of the Berlin museum and there is no record of him advising private collectors or dealers for personal financial gain. This is well illustrated with the example of the painting, *Tobias with an Angel*, which Bode attributed to Rembrandt⁶³⁷ and in 1910 donated to the museum. Irene Geismeyer quoted an archive document related to this gift, which reads:

⁶³⁴ The Code of Ethics for Museums is an international set of standards for the good practice of museum professionals, first compiled in 1986 and revised in 2004 by the International Council of museums (ICOM). <https://icom.museum/en/resources/standards-guidelines/code-of-ethics/>. Accessed 20 August 2020.

⁶³⁵ Earliest code of ethics for museums was a statement published in *Museumskunde* of 1918: Karl KOETSCHAU: Die zweite Tagung des deutschen Museumsbundes in Würzburg am 29. und 30. Mai 1918. In: *Museumskunde* 14, 1918, 49.

⁶³⁶ KOETSCHAU 1918, section three, quoted after WINTER/THIELECKE 2019, 331.

⁶³⁷ Today attributed to Abraham van Dijck (1635-1680), in the collection of Gemäldegalerie der Staatlichen Museen zu Berlin, Ident. Nr. 828N.

„If he (Bode) nevertheless cannot personally call himself the donor, the reason for it is, that he lets everything intended to be a reward or other remuneration for the production of catalogues and similar work and services for his acquaintances, or donations to him personally to use freely for funding of works of art, to be deposited directly to a museum account opened in his name at Deutsche Bank and he uses it exclusively in the interests of the Royal Museums. These donations are therefore no longer an enrichment or income for him, but a direct donation for the museum.“⁶³⁸

With this, we can conclude Bode was, in general, acting within his competencies and in accordance of the accepted guidelines of the day.

5.3. Kann's International Network of Advisors

Apart from Bode, who could be described as Kann's most trusted, primary advisor, Kann was in regular touch with numerous other dealers and experts. Observing these relationships gives us a rare insight into the contemporary art market trends of his day.

According to Bode, Kann regularly turned to Friedrich Lippmann for advice when purchasing new artworks.⁶³⁹ Friedrich Lippmann was born in Prague in 1839 and established himself as a leading scholar on Dürer, Holbein and Italian 15th Century woodcuts. In his position as a director of the Kupferstichkabinett in Berlin Museums, he worked closely with Bode until his death in 1903. The trust Kann had towards Dr. Lippmann is evident from his correspondence. For example, on 10th March 1894, when he requested Bode to verify a price for a Rembrandt drawing, he writes: *„I would like to*

⁶³⁸ Original in German: „Wenn er sich gleichwohl nicht persönlich als Schenker bezeichnen kann, so hat dies seinen Grund darin, dass er alles das, was ihm als Honorar oder sonstiges Entgelt für die Herstellung von Katalogen und ähnlichen Arbeiten und Diensten von Bekannten zugedacht wird oder ihm persönlich für die Förderung von Kunstwerken zur freien Verfügung gestellt wird, von vornherein auf ein auf seinen Namen lautendes Museums-Konto bei der Deutschen Bank zahlen läßt und ausschließlich im Interesse der Königlichen Museen verwendet. Es handelt sich bei diesen Zuwendungen also nicht mehr um Bereicherung und Einnahme für ihn, sondern um unmittelbare Schenkung für das Museum.“ Sybille GROS: Verzeichnis der Geschenke von Wilhelm Bode an die Gemäldegalerie. In: STAATLICHE MUSEEN ZU BERLIN 1995, Verz. Nr. 23. Quoted after GEISMEIER 1995, 55.

⁶³⁹ BODE 1907b, 17.

*know what Dr Lippmann thinks the Rembrandt drawing is worth. I think I was too eager when I saw it and the dealer realised I would not leave it anymore.*⁶⁴⁰

Following the death of Dr. Lippmann, the director position at the Kupferstichkabinett became available. Rudolphe Kann provided his insights into the museum's politics in his letter to Bode from 24th November 1903: „*The position at the Kupferstich Cabinet will be very difficult to fill and will cause a lot of bad blood. Tschuldi*⁶⁴¹ *won't want to go there. Of course, the most suitable person would be Friedländer who has already gained a lot of experience with you, he is a very eager, hardworking and bright man. That you are not being consulted on the matter does not surprise me, the envious ones took care of that, as soon as one sticks their head out above the others, he is attacked and slandered.*“⁶⁴² From this letter, it is evident how much Kann appreciated Dr. Friedländer, who was at the time working as first assistant to Wilhelm Bode, following his previous placement under Dr. Lippmann in the Kupferstichkabinett.⁶⁴³ Kann reached out to him on various occasions, particularly when he didn't want to overwhelm Bode directly with his requests.⁶⁴⁴

However, relying only on the judgments of art historians did not always turn out to be beneficial. Blindly trusting Dr. Abraham Bredius, at the time appointed as Director of Mauritshuis in Hague, cost Kann a significant addition to his already large collection of Rembrandt paintings.

Around the same time that Kann purchased the painting depicting Aristotle, he had an opportunity to acquire another piece attributed to Rembrandt, *Portrait of a Man*, then described as *The Auctioneer [60]*.⁶⁴⁵ In March 1894, Kann sent a somewhat angry letter to Bode, telling him how some two years ago, the painting was offered for sale in Brussels. Abraham Bredius, who saw the painting in person, informed Rudolphe it was

⁶⁴⁰ Letter from RK to WB, 10 March [1894], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁴¹ Kann was referring to Dr. Hugo von Tschuldi, who was between the years 1896-1909 working as the director of the Nationalgalerie in Berlin.

⁶⁴² Letter from RK to WB, 2 December [1903], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁴³ Max Jacob Friedländer eventually became the Director of the Kupferstichkabinett in 1908 and succeeded Bode as director of the Gemäldegalerie in Berlin in 1924.

⁶⁴⁴ See also pages 105-106 of the presented dissertation.

⁶⁴⁵ Since 1982, attributed to an unknown follower of Rembrandt, however, the debate still goes on among scholars. The artwork is now at the Metropolitan Museum of Art in New York, Object Nr. 14.40.624.

so heavily overpainted and that it would require excessive restoration to bring it to its original state. Rudolphe, a collector who was not fond of any restorations, trusted Bredius's judgement and refused the painting without even seeing it. Later, when Kann had the chance to finally view the painting, offered by dealer Etienne Boussod from the gallery Goupil in Paris for a much higher price, he realised that it was actually a well-preserved picture, with only minor flaws. However, having recently purchased the *Aristotle with a Bust of Homer* [8] from Lord Brownlow, and being reluctant to spend more than the original price from two years ago, he decided not to proceed and the painting was eventually acquired by his brother, Maurice. The moral of the story, according to Rudolphe, was: „[...] *one should always see it for oneself, had Bredius written it was well preserved, I would have gone there to convince myself, but in this given case, I assumed that he had seen the many overpaints.*“⁶⁴⁶

Eventually, Kann moved past this unfortunate event, however the bitter taste of Bredius's judgement remained. In April 1894, Rudolphe tried to justify not purchasing the painting to Bode, saying: „*There is something sad and distressing about the picture [Portrait of a Man] which makes it not pleasing to look at. But as an artwork, it is very interesting, even if somewhat monotonous, painted in only one tone. Since I have now the incomparably more beautiful Brownlow [Aristotle with a Bust of Homer, acquired from Lord Brownlow], it's probably for the best in the end. But the unreliability Bredius in such matters remains.*“⁶⁴⁷ It was circumstances such as this that convinced Rudolphe to always rely on his own judgement and to only use others for advisory opinions but not as a decisive factor in his purchases.

5.4. Kann's International Network of Dealers

Apart from advisors, Kann's professional network on the art market consisted of numerous well-known commercial art dealers. Referring to the content of the letters exchanged between Bode and Rudolphe Kann, the most frequently mentioned name is that of Charles Sedelmeyer (1836-1925). According to Bode, the Viennese-born art dealer

⁶⁴⁶ Letter from RK to WB, 28 March 1894, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁴⁷ Letter from RK to WB, 8 April 1894, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

was responsible for at least half of Rudolphe's acquisitions and most of these consisted of Rembrandts.⁶⁴⁸ This comes as no surprise considering the fact Sedelmeyer partnered up with Bode in publishing the extensive *catalogue raisonné* of Rembrandt's work in eight volumes.⁶⁴⁹ Bode remembered the success of the publication in the international art market in his memoir with following words: „*The costly work succeeded even better than expected; it has long since become the standard work on the artist. I don't know whether the publisher [Sedelmeyer] directly recovered his entire investment in the publication. He has indirectly made an extraordinary profit, first in the reputation that the publication made for him, particularly in America, and second, through the opportunity to purchase many works by the master that had been hidden away in private collections, the genuineness of which was considered guaranteed by our publication.*“⁶⁵⁰

Rudolphe Kann was also very excited about the cooperation between Bode and Sedelmeyer on the publication. Given the fact he was close to both of them, he expected that their partnership would lead to him having access to first-rate artworks by Rembrandt. Even before the work on the publication began, Kann wrote to Bode: „*I have great hope that if Sedelmeyer publishes the Rembrandt work with you and you will stay in England with him for a few months, some good things will be found. A beautiful portrait by Rembrandt from his best time, such as Lord Ashburton's would be my pride.*“⁶⁵¹

From the correspondence with Bode it is obvious that while Kann trusted Bode's professional opinion, he had certain reservations when it came to recommendations made

⁶⁴⁸ BODE 1907b, 17.

⁶⁴⁹ BODE 1897-1906. The intensity of the cooperation between Bode and Sedelmeyer is evident also from the volume of their correspondence, amounting to over 570 letters addressed from Sedelmeyer to Bode between the years 1882-1925, today preserved in the Zentralarchiv, Berlin.

⁶⁵⁰ English translation quoted after HUEMER 2004, 114. Original in BODE 1930, Vol. II., 56: „Das teure Werk schlug über Erwarten gut ein; es ist auf lange Zeit das Standardwerk über den Künstler geworden. Ob der Verleger seine ganzen Auslagen direkt aus der Publikation herausbekommen hat, weiß ich nicht; indirekt hat er dadurch außerordentlich viel Gewinn gehabt durch den Ruf, den ihm die Publikation namentlich in Amerika machte und durch die Gelegenheit der Erwerbung mancher im Privatbesitz versteckter Bilder des Meisters, die durch unsere Publikation als garantiert galten.“

As already mentioned, such success went hand-in-hand with criticism, most openly from Alfred von Wurzbach, who accused Bode of conspiring with Sedelmeyer to use the publication to validate unauthentic Rembrandts. See also page 80-81 of the present dissertation for more details.

⁶⁵¹ Letter from RK to WB, 7 November [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

by Sedelmeyer. For example, when Kann had doubts about the authenticity of the painting, *Old Woman Cutting Her Nails* [11], which Sedelmeyer was convinced was a genuine work by Rembrandt, Kann wrote to Bode: „[...] *For my peace of mind, I sent you the painting to find out what you think about it, just please don't mention anything to Sedelmeyer, since he might take it personally that I don't fully trust his judgement. So please look at it properly and send me a telegraph with your opinion.*“⁶⁵² There are numerous other examples that suggest the nature of Kann's relationship with Sedelmeyer was very delicate and Kann was very careful not to fall out of his dealer's favour. Repeatedly, we see him asking Bode for discretion, particularly when it came to new acquisitions that didn't come directly from Sedelmeyer. Following a purchase of a painting depicting the *Holy Family*, at the time attributed to Van Dyck from Bardini, Kann requested Bode to claim he knew nothing of it: „*You don't know anything about the whole thing & you see the picture eventually at my place & the family portrait at Hauser. It is better that way, otherwise Sedelmeyer might see our friendly relationship as competition.*“⁶⁵³

Charles Sedelmeyer represented a very forward thinking type of art dealer who implemented revolutionary marketing strategies, which eventually opened for him not only the European but mainly the American art markets.⁶⁵⁴ A particularly interesting business approach was his decision to bring Old Master paintings to New York in 1886 and let the Metropolitan Museum of Art organise a temporary exhibition accessible by invitation of the trustees only. The entry to the catalogue states: „*Nos. 1 to 45 of the regular catalogue, have been temporarily removed to make place for the following pictures, which have been loaned for a short time by Mr. Charles Sedelmeyer, of Paris. Four paintings, Nos. 6, 9, 20 and 30, have been specially loaned for this exhibition by Mr. Henry G. Marquand.*“⁶⁵⁵ The impression of rarity and exclusivity is a very powerful

⁶⁵² Letter from RK to WB, 10 January 1892, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁵³ Letter from RK to WB, 25 October [1890], preserved at SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix . See page 98-99 of this dissertation for more details on the acquisition and attribution of this particular painting.

⁶⁵⁴ HUEMER 2004, 110.

⁶⁵⁵ METROPOLITAN MUSEUM OF ART: Collection of Dutch and Flemish paintings by old masters, owned by Mr. Charles Sedelmeyer of Paris and imported by him for loan to the Metropolitan Museum of Art, by invitation of the trustees, New York 1886.

marketing tool, often used in today's art market and it must have had a tremendous impact on the private collectors in New York. One of the highlights of this exhibition was the *Meleager and Atalanta* by Rubens [31],⁶⁵⁶ later purchased by Rudolphe Kann.⁶⁵⁷ As Christian Huemer pointed out in his essay in 2004, Sedelmeyer understood the nature of his American customer and catered to their preferences by staging elegant ambiences, exclusive travelling shows and satisfying their desire to „take pride in being able to say that he bought the most expensive picture of the year.“⁶⁵⁸

Sedelmeyer's success in the United States was often recorded in Kann's correspondence to Bode. As early as 1887, Kann already regarded America to be a great place for the dealers: „Mr. Sedelmeyer is now in New York to exhibit and sell his Mozart von Munkaczy [Mihály Munkácsy (1844-1900)].⁶⁵⁹ [...] There is nothing to do here for the dealers and America is a great field for an intelligent, honest man. On the first trip, he [Sedelmeyer] sold over 1 million [worth of] pictures.“⁶⁶⁰ In another letter he again emphasised the incredible success Sedelmeyer was experiencing in the United States: „He is doing very well now. He has sold to Americans in 3 or 4 months 1 million worth of pictures. Mostly Old Masters.“⁶⁶¹ The market, however, must have changed sometime around 1895, when Kann expressed the following concern to Bode: „It is incomprehensible that Sedelmeyer keeps going over there [to New York] and then has to be happy if he manages to come back without loss [...]“⁶⁶²

Another frequently mentioned dealer in Rudolphe's letters to Bode is Stefano Bardini. More often than not, Kann referred to him with negative opinions, complaining to Bode regularly about the prices Bardini was requesting: „Bardini, if he has something like that [referring to self-portrait by Italian Renaissance painter Luca Signorelli] demands crazy

⁶⁵⁶ Ibid., Cat.nr. 15.

⁶⁵⁷ See also pages 97-98 of this dissertation.

⁶⁵⁸ HUEMER 2004, 116.

⁶⁵⁹ For more details on what marketing strategies Sedelmeyer used to promote the work of Hungarian painter Mihály Munkácsy (1844-1900), see HUEMER 2004, 109-124.

⁶⁶⁰ Letter from RK to WB, 8 Maiy1887, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁶¹ Letter from RK to WB, 15 October [year unknown], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁶² Letter from RK to WB, 28 May [1895], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

prices, he doesn't know what to ask."⁶⁶³ On another occasion Kann saw requested price of 250,000 francs for a Botticelli as a „mistake“⁶⁶⁴ and at one point he went as far as referring to Bardini as a „thief“⁶⁶⁵

In addition, the complicated relationship between dealers and connoisseurs at the end of the 19th Century are well illustrated in the example of the circumstances surrounding Kann's purchase of *Portrait of a Gentleman* by Andrea del Castagno [42].⁶⁶⁶ In the process, Bode and Bardini were participants as were two other important players in the contemporary art market. The first was Charles Fairfax Murray (1849-1919), a British artist as well as an active as collector and art dealer, specialising in Italian art and who acted as an advisor to various private collectors.⁶⁶⁷ The second was Lockett Agnew (1858-1919), an art dealer in the firm Agnew's & Sons, founded by his grandfather Thomas Agnew in 1817.⁶⁶⁸

The story started in late May, 1896, when Bardini wrote to Bode, informing him of a recent sale of four Renaissance artworks from the Torrigiani collection, including two panels by Francesco Pesellino (also known as Francesco di Stefano, c.1422-1457), a panel attributed to Filippino Lippi (1457-1504) and the *Portrait of a Gentleman* by Andrea Castagno. Bardini, however, remained very secretive about who his buyer was, mentioning only that it was sold through an *intermediario* acting on behalf of an anonymous buyer.⁶⁶⁹

Shortly after, on 8 June 1896, Bode discovered that the intermediary was Charles Fairfax Murray, acting on behalf of Lockett Agnew, from Rudolphe Kann who was in London at that time: „I came to Agnew this morning, just as he received the Castagno &

⁶⁶³ Letter from RK to WB, 15 April [1894], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁶⁴ Letter from RK to WB, 31 January 1897, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁶⁵ Letter from RK to WB, 13 April [1892], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁶⁶ See page 110 of the present dissertation for details of the acquisition.

⁶⁶⁷ See Paul Tucker's publication for a more detailed record on Murray and his role in building public and private collections in Britain and Europe. TUCKER 2017.

⁶⁶⁸ For a brief summary of the relationship between Agnew and Murray, as well as other contemporary art connoisseurs, see TUCKER 2017, 26, note 167.

⁶⁶⁹ The relevant information from Bardini's letter is summarised by TUCKER 2017, 197, note 88. The original letter from Stefano Bardini to Bode, 30 May 1896 is preserved at the SMB-ZA, IV/NL Bode 3832.

*the Philipo from Florence, the two Pesellinos have not yet arrived. He didn't show the pictures to anyone & and nobody knows he is the buyer either, so I ask for your discretion. Murray did the business for him. I bought the portrait for £1000 [...]. I find it cheap it is painted fabulously & preserved & was surprised he didn't ask for more. I am curious to know your view about the price & I telegraphed you.*⁶⁷⁰ Since Rudolphe preferred Renaissance portraits and large figurative works, he didn't reflect on the other artworks from the Torrigiani collection and decided to only buy the Castagno portrait.

Neither Rudolphe nor Bode were pleased to see that Lockett Agnew was now active in the Italian art market: „*Agnew doesn't understand anything at all and only follows Murray, who received a £1000 commission on the purchase of the 4 pictures. It is very annoying that he is now involved in Italy as well, but Murray encourages him to do it, because he wants to earn his commission & Agnew is extremely good at making money.*“⁶⁷¹

Later correspondence between Bode and Bardini discloses that not only did Bode consider Agnew to be incompetent, but he was also disappointed to see Murray and Bardini working together.⁶⁷² As Paul Tucker pointed out in his research, Bode must have viewed such a collaboration as a threat to his own interests.⁶⁷³

With the example of the four artworks from the Torrigiani collection, another persistent aspect of the contemporary art market emerges. In a letter from Kann to Bode dated from 21 June 1896, we read how Bardini and his two helpers brought the remaining two panels by Francesco Pesellino across the border from Italy to Agnew's gallery in

⁶⁷⁰ Letter from RK to WB, 8 June 1896, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁷¹ Letter from RK to WB, 12 June 1896, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁷² Bode to S. Bardini, 26 June 1896, Archivio Storico Eredit. Bardini, Soprintendenza Polo Regionale della Toscana, Florence, Corrispondenza miscellanea: „Dunque Murray, tanto amico ora che fate insieme gli affari a Firenze! E per un uomo come Agnew – e questo che mi dispiace, perche non capisce nulla!“ Quoted after TUCKER 2017, 26, note 169.

⁶⁷³ TUCKER 2017, 19. Paul Tucker researched unpublished letters between Charles Fairfax Murray (1849–1919), Frederic William Burton (1816–1900), Director of the National Gallery 1874–94, Julius Meyer (1830–93), Director of the Gemäldegalerie in Berlin, and his successor Wilhelm Bode. In his volume from 2017, Tucker explored, among other things, Murray's place in the international network established by Bode in building up the Berlin collections, and offered a detailed record of Bode's relations with the British art market.

London.⁶⁷⁴ As discussed in Chapter 2, before the Nasi Law was passed in 1902, art was often smuggled out of Italy without the proper paperwork or even knowledge of the authorities, and Stefano Bardini was regularly at the centre of such questionable sales. The Pasellino panels were just another example of how he helped facilitate these exports of Italian Renaissance art out of Italy.

Another interesting insight into the dynamics of the art market is provided by a series of letters centred around Kann's desire to purchase a painting by Rembrandt called *Woman in Bed* [17], now in the collection of the National Galleries in Scotland.⁶⁷⁵ The people involved in this sale, where Rudolphe was unsuccessful, included British art dealer Asher Wertheimer (1844-1918), who operated a very successful business from his gallery in London's Bond Street, and the Dutch art historian Abraham Bredius.

On 1 October 1890, Rudolphe wrote to Bode: „*I returned tonight from London, where I saw at Wertheimer's [...] Rembrandt, naked woman lying in bed, around 1660 to 69. He demands only £10,000. There is absolutely nothing to buy from him, he asks insane prices and often overpays himself, because he has no appreciation for the art, no real understanding and sees only the profit. The subject is not suitable for the Rothschilds, and if he won't manage to sell it to America, he will be forced to keep it at this price.*“ Later he explains to Bode how Bredius tried to pressure Kann into purchasing the painting in order to save it from being sold to America: „*Bredius wrote me a desperate letter [Jammerbrief], telling me I should save the picture so that it doesn't go to America, but at this price it is absolutely ridiculous. Sedelmeyer, who was there as well, finds it, with regards to the subject, absurd and recommends to offer 4 to 5 thousand £. What do you think?*“⁶⁷⁶

The fact that he sent another telegram, followed by a letter to Bode sent the very next day, shows how eager Kann must have been to purchase the painting. His reasonable nature and aversion towards overpriced artworks stopped him from closing the deal with Wertheimer. Kann was convinced the painting was not easy to sell; a museum could be

⁶⁷⁴ Letter from RK to WB, 21 June 1896, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix. The panels were first bought from Agnew by Lord Wantage, see TUCKER 2017,197, note 88. Today, both panels, one depicting the Story of David and Goliath and the other the Triumph of David are at the National Gallery of London, Inv. Number NG 6579 & NG6580.

⁶⁷⁵ National Galleries of Scotland, accession number NG827ed. See also pages 88–89.

⁶⁷⁶ Letter from RK to WB, 1 October [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

interested and decide to wait, hoping the dealer would be willing to lower the price after being unable to sell the painting for some time.⁶⁷⁷

A final letter on the subject was sent on 4th October 1890. Rudolphe, clearly disappointed, admitted to Bode that he couldn't manage to persuade Wertheimer and closed the matter with the following observations about the painting and the situation in the art market in general: „I received your friendly letter regarding the Rembrandt from Wertheimer. I estimated it to 4 to 5 thousand £. There is nothing to be done with this man and if one still wants to purchase paintings, it is probably only possible if you [Bode] spent some montsh in the beginning of the year in England & and take Sedelmeyer with you. Nothing can be done with the London dealers anymore, especially since Americans are also buyers now.“⁶⁷⁸

While Wertheimer may have originally suggested to Kann that his high price was justified by the demand from America, the actual sale price, however, indicates otherwise.⁶⁷⁹ Kann was right when he said that he expected the dealer will „sit on the picture“. It was not until 19th March 1892⁶⁸⁰ when the painting was finally sold at the auction house Christie's for £5,775 – exactly within the price Rudolphe was willing to spend on the painting himself a year-and-a-half previously. He also predicted the painting would either go to America, or be purchased by a museum. In this instance, his collector's intuition proved to be correct again. We don't know whether Kann participated in this sale or not, but the painting was ultimately purchased by Scottish art lover and philanthropist, William McEwan (1827-1913) and was immediately donated to the collection of National Galleries in Scotland.⁶⁸¹

From the mid-19th Century, London established itself as the up-and-coming hub for art sales. With the new type of buyers – wealthy American collectors who were willing to spend unprecedented sums of money for works by Old Masters – dealers became

⁶⁷⁷ Letter from RK to WB, 2 October [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁷⁸ Letter from RK to WB, 4 October [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁷⁹ Further on the subject of the art market in London, see FLETCHER/HELMREICH 2011.

⁶⁸⁰ Samson Wertheimer died in 1892 and the art business he established was divided between his two sons, Charles and Asher. It was Asher Wertheimer who took over the gallery on Bond Street. See also FLETCHER/HELMREICH 2011, 311.

⁶⁸¹ See note 345.

increasingly aggressive with their prices and it gradually became more and more difficult for Rudolphe Kann to buy responsibly and not overpay for his purchases. The situation seems to have escalated at the turn of the 20th Century. From the tone of the letters that Rudolph Kann sent to Bode at this time, one can assume that the dealers had already adjusted their prices to reflect the high demand, and any attempt to negotiate was viewed as speculation. Kann's frustration is evident particularly from a letter addressed to Bode on 27th December 1903 where he complained about Asher Wertheimer: *„I am not trying to deprive the dealers, very contrary to what people like A. Wertheimer etc. say of me: ‚Mr. Kann wants to buy fine things cheap‘, but the dealers are nowadays almost all rich people and consider the matter as speculation, they do not need us anymore!“*⁶⁸²

A similar issue arose with dealer Stephan Bourgeois (1838/39-1899), founder of an art and antiquities gallery in Cologne with a branch in Paris.⁶⁸³ In 1887, Kann was not able to purchase a desired work by Vermeer and we see him frustratedly complaining to Bode. In a letter from 8th May 1887, Kann described to Bode how he found out via Oscar Hainauer (1840-1894) that Bourgeois had a „van der Meer de Delf“ for sale, however, he was requesting 150,000 fs. Evidently disappointed, Rudolphe wrote: *„I can't reach out to Bourgeois and his comrades. The gentlemen always want fair le coup [French for make the deal] and I do not have enough money for that.“*⁶⁸⁴

Throughout his life, Rudolphe Kann came across a number of other dealers and advisors, such as Martin Henry Colnaghi, Paul Durand-Ruel, Godefroy Brauer (1857-1923) and Elia Volpi. Their relationship, however, remained casual.

5.5. American and European Competition

As was shown in the previous chapters, American collecting in Europe reached its peak from the 1890s through to the first decade of the 20th Century.⁶⁸⁵ Because of their presence, prices rose and artworks became less and less affordable for the local collectors,

⁶⁸² Letter from RK to WB, 29 December 1903, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁸³ GAEHTGENS/PAUL 1997b, 57.

⁶⁸⁴ Letter from RK to WB, 8 May 1887, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁸⁵ See particularly, Chapter 2: Historical Overview.

and dealers quickly adapted to the new trends. Before, dealers were forced to buy reasonably in order to make a profit and, hence, depended on a deep knowledge and understanding of art, but with the entry of American collectors on the European art market, these abilities became less crucial. Rudolph Kann observed that simultaneously with the increasing presence of American buyers, dealers were adjusting their sale strategies, and even those with „*no appreciation for the art and no real understanding*,“⁶⁸⁶ could be successful in the art market, because their initially overpriced purchases would still find buyers overseas. Such an approach, subsequently, made it increasingly difficult for a conscientious collector, such as Rudolphe Kann, to compete.

From 1895 onwards, even Wilhelm Bode, alarmed by the situation, was regularly writing about the presence of the American collectors in Europe, highlighting the great art collections that they bought and transferred across the ocean.⁶⁸⁷

However, Europe also had numerous significant, very wealthy and knowledgeable private art collectors. This chapter will, therefore, critically explore who Kann's main competitors really were, either from America or from Europe, how Kann and Bode perceived them, and to what extent they influenced Kann's acquisitions.

The 1890s were a turning point in American collecting as is evident from Kann's correspondence to Bode, who starts to mention them more regularly. At first, his tone sounds somewhat condescending when he expressed to Bode that he wanted to „*buy at reasonable prices and not like the Americans*.“⁶⁸⁸ However, the American collectors were also seen as a serious threat, which is obvious from the urgency with which Kann tried to purchase a painting by van Dyck from Bardini in Florence. In the beginning of October 1890, Kann and Bode exchanged numerous letters centred around the subject of van Dyck's painting.⁶⁸⁹ Kann was so interested in this work that he decided to travel to Florence immediately, before an American had a chance to purchase it: „*If the picture is as beautiful as you describe it, I don't want to risk that some American swoops it in*

⁶⁸⁶ Letter from RK to WB, 1 October [1890], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁸⁷ For Bode's views on the American presence in Europe, see also Chapter 7: Bode's Association with Duveen and American Collectors.

⁶⁸⁸ Letter from RK to WB, 8 October 1890, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁸⁹ See pages 97-99 of this dissertation.

*Florence or that he [Bardini] shows it first to some dealer here upon his arrival. For that I prefer to go there, I just want to make sure he is there too.*⁶⁹⁰

With the growing presence of American collectors on the market for Old Master paintings, Bode decided to embark on a journey to the United States in order to further familiarise himself with the newly-established collections. The World's Columbian Exposition, organised in 1893 in Chicago, presented a perfect opportunity to finally organise the trip. Bode was celebrated in America as Europe's leading expert and enjoyed a very warm welcome by private collectors. Rudolphe Kann tried to use Bode's influence in America in order to help secure a desired piece for his collection, namely a pendant to the *Winter scene* by Wouwerman [25].⁶⁹¹ Ahead of Bode's journey to the United States, Kann wrote to him to wish him safe travels and, at the same time, to ask him for a favour. As Rudolphe explained, about two years previously, in 1890, some art collectors and philanthropists from Chicago collectively purchased paintings from the collection of Princess Demidoff and subsequently donated them to the Art Institute of Chicago ahead of its opening in 1893. Among these collectors was financier and passionate art collector Charles Tyson Yerkes⁶⁹², who, in addition to donating the paintings, also kept some for his private collection. Kann believed that one painting in particular, possibly the *Winter landscape* by Aert van der Neer [61],⁶⁹³ would make a suitable pendant to his *Winter Scene* painted by Wouwerman [25]. Yerkes would have paid 15000fs for the artwork, which Kann considered to be overpriced. When he tried to acquire the painting directly through the gallery originally responsible for the Demidoff sale, Durand-Ruel, he was not successful. As such, Kann reached out to Bode, hoping that he could persuade the American collector to sell and suggested the following strategy: „*Perhaps you could tell*

⁶⁹⁰ Letter from RK to WB, 6 October [1890], SMB-ZA, IV/NL Bode 2839. See Appendix.

⁶⁹¹ See also page 92 of this dissertation.

⁶⁹² Rudolphe misspelled the name in his letter to Bode as „Herr Jackes“, admitting that he was not quite sure about the name. Letter from RK to WB, 10 May [year unknown], SMB-ZA, IV/NL Bode 2839: „Vielleicht besuchen Sie einen Herrn Jackes (heißt er, glaube ich) in Chicago.“ When we review the catalogue of the Art Institute of Chicago from 1893, it is evident that the only name from the list of donors that resembles Kann's spelling is that of Charles Tyson Yerkes.

Professor Scallen also writes about Bode's visit to Charles Yerkes in Chicago, see SCALLEN 2004, 153 and LIEDTKE 1990, 37.

⁶⁹³ Kann was possibly referring to the painting *A frozen River in Holland* by Aert van der Neer, now at the Gemäldegalerie in Berlin, Inv. Nr. 842E. So far, I have not been able to confirm with certainty the provenance (from the Yearkes collection).

him [Yerkes], *that it is far too insignificant for an American, etc., maybe he'll give it back to Durand Ruel and I'll then probably buy it from him, he will offer it to me by priority since I have already placed an offer. It really is a small painting for a connoisseur and not for America and as has been said, already too overpaid.*⁶⁹⁴ This letter reveals much about Kann's opinion of American collectors. It implies that Kann sees American collectors as people who can't appreciate paintings of smaller scale and who are not real connoisseurs but merely followers of contemporary trends. Bode's published articles suggest he shared a similar view: he also wrote that American collectors preferred large canvases, avoided subjects that were too religious and works by lesser-known artists, and often refrained from paintings of a smaller scale.⁶⁹⁵

One of the main concerns for Wilhelm Bode was the ever-increasing prices that dealers were achieving for Old Master paintings. In a letter Bode addressed to an associate of Prince Johann II, Leopold Walcher, in 1897, Bode complained about how the unreasonable prices that the Americans were willing to pay were influencing the entire art market.⁶⁹⁶ We can draw a very similar observation from Kann's letter dating to the same year: *„Rembrandt's standard bearer was happily transferred to America to Gould for £12000; I didn't find the painting very charismatic. The misfortune with the English dealers (Agnew had it last) is, that they are getting rid of everything in America & and achieving great prices in the process.*⁶⁹⁷

While we cannot deny that the American presence resulted in rising prices, it remains questionable to what extent they actually interfered with the acquisitions of European private collectors. As Bode observed, despite the fact that the American collectors were spending double if not ten times the regular market value, first-rate Old Master paintings were rarely available and inexperienced dealers would often transfer artworks of mediocre quality overseas, which the buyers, with their insufficient art historical

⁶⁹⁴ Letter from RK to WB, 28 July [1893], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁶⁹⁵ BODE 1908a, 115 and BODE 1910, 83.

⁶⁹⁶ Letter from WB to LW, 4 November 1897, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix. These observations have been published in my essay for Lynn Catterson's edited volume, see WATRELOT 2020, 39.

⁶⁹⁷ Letter from RK to WB, 22 September 1897, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

knowledge couldn't recognise.⁶⁹⁸ As has been already discussed, the dealer Agnew served as a great example of this.⁶⁹⁹ Kann recalled his dubious ways of doing business with American clients in numerous letters, dating mainly from 1901: „*Agnew is bona fide, relies entirely on Murray because he doesn't understand anything in this field and brings everything to the man! He is only familiar with things that are fashionable. Sedelmeyer finds nothing in England anymore, and even when he has something first rate, he sends photographs to America, where he gets better prices than from us.*“⁷⁰⁰

In another letter to Bode, Kann describes how he was offered a painting by Agnew, which he refused because of its excessive restorations; however, he didn't doubt that Agnew would be able to sell it easily in America: „*The Potter [referring to Dutch artist Paulus Potter (1625-1654)] is retouched to the sky, shame as it is of good quality. The picture was brought to my house in Paris 3 montsh ago by an intermediary, who requested 60/m fs [sixty thousand francs], would have given it less. I had the glass removed, because of the retouching that struck me immediately, and I examined the picture thoroughly, even with a magnifier. Since too much has been done, I made no offer at all [...]. Agnew paid 65/m fs. I think he doesn't even see the overpainting and sells only the name; he can easily get rid of it in America or so.*“⁷⁰¹ His frustration is also evident from a letter sent a few months later, in June 1901: „*he [Agnew] doesn't understand anything about it [art], relies completely on Murray and sells the works to America or so as expensively as possible [...]. Even the architect Stanford White flooded America with dubious things. It is difficult to put a stop to the fraud, since the buyers have absolutely no clue about the things [...].*“⁷⁰²

In the United States, in the same decade that Rudolphe Kann made most of his purchases of Italian artworks for his collection, some of the greatest acquisitions occurred, including the famous purchase of Titian's *Rape of Europa*, sold to Isabella Stewart

⁶⁹⁸ BODE 1902a, 7.

⁶⁹⁹ See pages 152-154.

⁷⁰⁰ Letter from RK to WB, 31 January 1901, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁰¹ Letter from RK to WB, 29 February 1901, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁰² Letter from RK to WB, 6 June 1901, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

Gardner via Bernard Berenson in 1896.⁷⁰³ It was, however, not only personal taste that attracted American collectors to Italian art. Dr. Brown argues that the growing interest for Italian Renaissance art in America coincided with the establishment of national museums. Andrew Mellon for example, despite being personally mostly interested in English and Dutch portraits and landscapes, systematically collected Italian paintings by the most famous masters – Raphael, Botticelli, Perugino and Titian – with the National Gallery in Washington in mind.⁷⁰⁴

Similar trends can also be observed in Europe, where interest for Italian Renaissance peaked from the 1880s. Prince Johann II of Liechtenstein, for example, was continuously adding Renaissance masters to the family collection, with the majority of works bought in the late 1880s and 1890s, very often directly from Stefano Bardini.⁷⁰⁵ However, even for Johann II von Liechtenstein, a collector who had quite a significant fortune at his disposal, it was becoming very difficult to purchase desired pieces. For instance, when he was interested in acquiring a painting by the Renaissance artist Cima da Conegliano (c.1459–c.1517) at the auction of the Abdy collection,⁷⁰⁶ he decided not to compete in the end because prices were too high. The Prince's secretary H. Neugebauer, in his letter to Bode on 8 June 1911, described how deeply affected the Prince was at seeing important European masterpieces like this being sold to overseas buyers.⁷⁰⁷

In summary, Kann was building his collection of Italian art in a particularly competitive market, where the presence of generous American and European collectors was making it more and more difficult to purchase first-rate paintings for a reasonable price.

⁷⁰³ For more on the circumstances of the sale of Titian's Rape of Europa, now displayed at the Isabella Stewart Gardner Museum in Boston, accession number P26ei, see SALTZMAN 2008, 71-80.

⁷⁰⁴ BROWN 2015, 11.

⁷⁰⁵ JENISOVA 2017, 172-181. The role of Bardini is further discussed in CATTERSON 2018, 312-328.

⁷⁰⁶ The collection of Sir William Neville Abdy (1895-1911) was sold at Christie's London on 5 May 1911. The catalogue mentions three paintings by Cima da Conegliano (also called Giovanni Battista Cima) lot nr. 93-95, all three depicting Madonna and Child: Christie's, Catalogue of the Collection of Highly Important Pictures by Old Masters of Sir William Neville Abdy. Fine examples of the Italian school, and works by Dutch, German and English artists. Date of Sale May 5, 1911, 19. One of Cima's paintings is now in the collection of the Los Angeles County Museum of Art.

⁷⁰⁷ Letter HN to WB, 8 June 1911, SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

In October 1890, Kann was looking to purchase a work of exceptional quality, well preserved, preferably from 15th or 16th Century. His eyes were set on a portrait by a 15th Century Venetian Renaissance master, Giorgione (1470s-1510) from the collection of the German art historian, collector and dealer Jean Paul Richter (1847-1937): *„I would like to buy a first-rate portrait from the 15th or 16th century, brilliant in colour and well preserved,“* Kann wrote to Bode on 8th October 1890; and within the same letter, he identified the object he desired: *„The Giorgione portrait of a man by Richter seems to be like this. It is definitely a real painting by Giorgione or his pupil and should Mr. Richter want to sell it & what do you think it is worth. I don't want to make a mistake, I want to buy it at a reasonable price and not like the Americans.“*⁷⁰⁸ Judging by the fact that there was never any portrait by Giorgione included in Kann's collection, he must have been unsuccessful in his endeavour to purchase the said painting for a sensible price.

Kann's growing frustration with the situation in the art market can be demonstrated with the example of a portrait by Italian Renaissance painter Ridolfo Ghirlandaio (1483–1561), whom Kann considered to be a second-rate artist. In February 1901, Kann wrote to Bode: *„The Ridolfo is a very pleasant, interesting portrait & well preserved & excellent painting for the master. A first-rate portrait of a second-rate painter, to sum it up. One should be able to buy it for £3000 instead of the asked 6000, but what can be said of the prices today! Who wants to have something good nowadays, must be ready to pay the high price and be grateful to get it at all. I am afraid I am weak & and will buy it regardless, if you consider the price to be a madness, please wire me.“*⁷⁰⁹

Even though we don't know exactly what was written in Bode's response, from the letter that Rudolphe sent a week later, on 29th of February 1901, it can be assumed that Bode encouraged Kann to acquire it. However, Kann was still not convinced and argued: *„I agree with your answer that the portrait is exceptional for Ridolfo. [...] It is very well preserved, but the price is insane he is in the end just a second-rate artist. Judging by the costume etc, it seems to be painted at the beginning of the 16th century, perhaps end of the 15th. What would one have to pay for a portrait by a first-rate 15th century master? This still remains just a portrait by Ridolfo! For £6000! Half-length portrait without*

⁷⁰⁸ Letter from RK to WB, 8 October 1890, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁰⁹ Letter from RK to WB, 23 February 1901, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

*hands! I'll probably stay tuned and wait until something better shows up, if not more expensive.”*⁷¹⁰

Bode with a limited museum budget struggled as well. For example, when he tried to purchase fragments of a 13th to 14th Century Renaissance sarcophagus of great art historical significance from Bardini, he found that the dealer was unwilling to sell. The reason, Bode assumed, was because he was waiting for an offer from some American collector who would pay him hundreds of thousands for it. *„We are too little people for him nowadays,“* Bode complained to Leopold Walcher on the 5th of June 1903.⁷¹¹ The situation didn't change much towards the end of the year either: *„there has been some rest from the Americans at the moment, but first-rate objects still appear only very rarely and for great prices. The dealers in London are supposed to have nothing.“*⁷¹²

The rapid growth of the prices was also reflected in the previously discussed purchase of *the Annunciation*, now attributed to Hans Memling [36].⁷¹³ Although Bode's responses to Kann have not yet been discovered and as such, it is difficult to know with certainty, the following letter from Rudolphe, dated 30th January 1904, suggests that Bode might have been interested in the *Annunciation* himself. The sale price was nonetheless unattainable through his limited museum budget. Kann tried to placate him and said that the painting was better with him than being sold off to America: *„In regards to your letter from the 24th, I can understand very well how you feel about the loss of the Annunciation. Only those who collect as passionately as myself can empathise with the feeling; it is indeed very unfortunate that the guys [germ. “Kerl”, most probably referring to Colnaghi] achieved such a high price, but they were hard as a stone and telegraphed & telephoned the dealer to return the picture if it was not sold. Finally, they only gave Wildenstein £400 for all he has done to negotiate the sale. I had nothing to do with Colnaghi directly.[...] First, I took the picture home to see where I could put it and found a really good place in the Italian room against the green curtain of the niche on an easel [chevalet in french].*

⁷¹⁰ Letter from RK to WB, 29. February 1901, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷¹¹ Letter from WB to LW, 5 June 1903, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix . This section on Johann. II. Liechtenstein has been published in WATRELOT 2020, 39.

⁷¹² Letter from RK to WB, 3. November 1903, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷¹³ See page 105-106 for context of the acquisition.

*Finally it is certainly better with me than if it had come to America later.*⁷¹⁴ The fact that Kann thought it was more acceptable for Bode to see the painting being included in his private collection rather than sold to an American reveals much about the general attitude of the European society, which seems to have considered an artwork transferred to America to be lost forever. Such an attitude was also shared by the Prince of Liechtenstein, who was very troubled to see important artworks being transferred to America: *„His Highness regrets seeing all these good things being moved to America and hopes that these will also be properly appreciated overseas.*⁷¹⁵

There is one apparent aspect that becomes clear when studying Kann's correspondence, namely that he usually referred to Americans in general and only rarely spoke specifically about individual collectors. One exception was J.P. Morgan, who Kann met in April 1904: *„Pierpont Morgan came to me for lunch today, yesterday he bought a Madonna with child in terracotta from Lowengard, which was sold to him as a Donatello & for Donatello price [...]. I saw now the so-called Donatello, ridiculous.*⁷¹⁶ Morgan, with significant wealth at his disposal, didn't put too much emphasis in buying art in line with its market value. He would often buy entire collections, regardless of the price, driven by the vision to create the greatest collection in the United States. It was almost impossible to compete with him and Kann was clearly worried about the future of the art market: *„Morgan's purchases from Lowengard are incomprehensible to me! He has no understanding of the things, and even less so of the prices, where is this going!*⁷¹⁷

While the American presence was certainly changing how the European art market operated, it should be pointed out that in various instances, when Kann was unsuccessfully trying to purchase an artwork, his main competitors were actually not

⁷¹⁴ Letter from RK to WB, 22 July 1897, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷¹⁵ Letter from HN to WB, 1 June 1906, SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

⁷¹⁶ Letter from RK to WB, 30 April 1904, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷¹⁷ Letter from RK to WB, 4 May 1904, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

American buyers but European collectors.⁷¹⁸ Some examples thereof will be explored in the following section.

Rudolphe Kann's older brother Maurice was a renowned collector himself and from 1897, the two brothers shared a luxurious residence in the Parisian Avenue d'Iéna, with two adjoining galleries. This, however, didn't mean that their collecting activities were symbiotic, on the contrary, the two brothers seem to be each other's main competitors.⁷¹⁹ A quick review of Maurice's auction catalogue reveals that majority of the eighty-two paintings sold in 1911 fall into the exact same categories as those of his brother Rudolphe. We see the main representatives of 17th Century Dutch and Flemish Masters, including Rembrandt, Frans Hals, Peter Paul Rubens, Jacob Ruisdael, Adriaen Brouwer, Gonzales Coques, Aart van der Neer, Aelbert Cuyp, Adrian van Ostade, as well as renowned British portraitists, Sir Thomas Lawrence, Joshua Reynolds and George Romney, and Masters from the Spanish and French Schools, including José de Ribera and Francois Boucher. As such, it comes as no surprise that there were numerous instances when the brothers tried to acquire the same artwork.

In 1889, two Rembrandt portraits, meant to be pendants depicting a married couple, most probably Elisabeth Delft and Pieter Haringh,⁷²⁰ were divided between Rudolphe and Maurice, and this acquisition illustrates very interestingly the competitive relationship between two collector-brothers. The paintings were offered for sale by Comte Florent d'Oultremont (1842-1898) in Brussels, where they were both purchased by Charles Sedelmeyer. Subsequently, the *Woman with a Pink* [9] went to Rudolphe for 75,000 francs and *Man with a Magnifying glass* [10] was sold to Maurice for 45,000 francs.⁷²¹ Why these companion pieces were purchased separately remains unclear. Perhaps the

⁷¹⁸ For example, the above-mentioned *Woman in Bed* by Rembrandt, bought by the Scottish art lover and Philanthropist William McEwan. See pages 88 and 154-155.

⁷¹⁹ Maurice Kann's collecting activities have not been researched; all we know about his collection is drawn from the auction catalogue and articles published shortly after his death in 1906. Most notable are Louis GILLET: *La Collection Maurice Kann*. In: *La Revue de l'Art* 26, November 1909, 361-374, 421-34. Galerie GEORGE PETIT: *Catalogues des Tableaux Anciens provenant de la collection Maurice Kann*. Paris 9. June 1911. The expert responsible for the sale catalogue was M. Jules Féral. The LOTUS MAGAZINE: *A Notable Art Sale in Paris*. In: *The Lotus Magazine* II, no. 8 August 1911, 248-255.

⁷²⁰ See also page 83 of the present dissertation.

⁷²¹ Sale of Comte Florent d'Oultremont, Brussels, Hôtel Drouot, Paris, 27th June 1889, no. 7 and 8 in the sale catalogue. LIEDTKE 2007, 698.

brothers, both passionate Rembrandt collectors, couldn't agree upon who should have the priority in purchasing them and this was viewed as a smart compromise – they were, after all, supposed to be ultimately displayed in adjoining galleries in their shared residence on Avenue d'Iena. The couple from the portraits was ultimately reunited just after Rudolphe Kann died in 1905. *Woman with a Pink* was the only Rembrandt painting that went directly into the collection of Maurice Kann in order to complete his series. The rest of Rudolphe's collection was sold off *en bloc*.⁷²²

A similar situation arose with the pendant portraits by Frans Hals. While Rudolphe purchased the painting of Dorothea Berck, known as the *Portrait of a Dutch Lady* [18], Maurice was offered, for the same price by Charles Sedelmeyer, the depiction of her husband, *Joseph Coymans*.⁷²³ Additionally, Rudolphe also managed to acquire the portrait of their son, *Willem Coymans* [19].⁷²⁴

Frans Hals's depictions of the mother and the son were later purchased by Arabella Huntington for \$29000, almost double in value of what Rudolphe had spent just a couple of years earlier, clearly demonstrating the desire and the price wealthy American families were willing to spend on fashionable decorations for their lavish homes.⁷²⁵

An even more extravagant sum, 2 million crowns,⁷²⁶ was offered to Prince Johann II of Liechtenstein by an unspecified American dealer for Hals's *Portrait of Willem van Heythuys* [62] in 1909, only two years after the sale of the Kann collection.⁷²⁷ Despite his fortune, Johann II was a very cautious spender, and always sought to use his resources responsibly and for the greater good. Because of his generosity towards those in need, he

⁷²² Since the painting was transferred to Maurice Kann in 1905, it wasn't included in the second revised catalogue of the Rudolphe Kann collection: SEDELMAYER 1907.

⁷²³ As noted already in the footnote nr. 354, The painting is now on view at the Wadsworth Atheneum Museum of Art in Hartford, USA.

⁷²⁴ See also pages 89-90 of this dissertation.

⁷²⁵ The price of \$29,000 was mentioned in the Duveen Brothers Stock Book: GRI, Duveen Brothers Record. Collection Kann. Series I.C. Box 115. For comparison, Kann paid £1400 at the time.

⁷²⁶ The Krone/crown was the Austrian currency between 1900-1925. According to the Österreichische Nationalbank 1 crown in 1909 could buy roughly the same amount of goods as 6.03 euros today.

Österreichische Nationalbank. "Währungsrechner," in Österreichische Nationalbank. Accessed 17 August 2018. <https://www.oenb.at/docroot/inflationscockpit/waehrungsrechner.html>.

⁷²⁷ The Portrait of Willem van Heythuys was painted by Frans Hals in 1625. The painting was purchased by Alte Pinakothek in Munich from the Collection Liechtenstein in 1969. See also: Slive SEYMOUR: Frans Hals. Munich 1989, 180.

wasn't willing to overspend on art and would only acquire artworks that made sense both in terms of complementing the family collection and financially. Taking this into consideration, it is admirable that he would refuse such an incredible offer. However, the Prince shared the reserved attitude towards American collectors with Bode and Kann, and was willing to refuse large amounts of money for philanthropic principles. Encouraged by Bode, Johann was determined to protect European cultural heritage as much as possible. And so, in May 1909, when the Prince received the offer of 2 million crowns, as incredible as the proposal was, Johann refused it immediately. Later that month, Neugebauer sent a letter to Wilhelm Bode to inform him of the offer and the Prince's refusal. He further noted: „*It is astonishing how much these millionaires are willing to pay for paintings. With people like that any competition is impossible and therefore, unfortunately, the best things migrate too often over [to America].*“⁷²⁸ Refusing this offer is even more admirable, considering the fact that the second painting by Frans Hals in the Liechtenstein collection – a *Portrait of Jaspar Schade van Westrum* – was donated by Johann in 1890 to the Gallery Rudolfinum in Prague⁷²⁹. Based on this example, we can conclude that Prince was more inclined to donate a valuable painting to a public institution rather than to receive a substantial amount of money and see it end up in America.⁷³⁰

While Rudolphe Kann and Johann II of Liechtenstein may have shared the same views of their rivals from across the Atlantic, it doesn't mean that they didn't sometimes compete with each other.

In 1858, together with the title, Johann II inherited the family art collection that had been started in the 17th Century. Strongly inspired by his ancestors, Johann was determined to preserve, further refine and develop the world-renowned Liechtenstein Collection. While his forefathers, in particular Karl Eusebius I (1611-1684) and Johann Adam Andreas I (1657-1712), concentrated their acquisitions on the great Masters of the Flemish Baroque, Johann II further enriched the collection with works of the German and

⁷²⁸ Letter from HN to WB, 21 May 1909, SMB-ZA, IV/NL Bode 3318. For original letter see transcribed correspondence in Appendix.

⁷²⁹ Today at the National Gallery in Prague, Inv. No. 638.

⁷³⁰ WATRELOT 2020, 42. See also Roswitha FEGGER: Fürst Johann II. von und zu Liechtenstein als Kunstmäzen 1840-1929. In: Renate KASSAL-MIKULA (ed.) Johann II. von und zu Liechtenstein. Ein Fürst beschenkt Wien 1894-1916. Katalog der Ausstellung im Historischen Museums der Stadt Wien. Wien 2003, 19.

Italian Renaissance, Dutch and Flemish Art of the 17th Century and modern art of the 19th century. When acquiring artworks for the family collection, Johann II followed a guiding principle – he wished to create gallery where every significant artist and school was represented, putting only a little emphasis on his personal preference, which was for 14th and 15th century German and Italian art.⁷³¹ Similarly to Rudolphe Kann, the Prince made an effort to deepen his own art historical knowledge and during his numerous travels took every opportunity to train his eye and form his own critical judgment when purchasing art.⁷³² One of the few people Johann seemed to trust and often consulted with in art matters was Wilhelm Bode.⁷³³

It is evident that Johann and Rudolphe shared not only the advisor but also the artistic taste, which made them natural competitors on the already turbulent art market. That they were both exceptionally successful in their endeavour to build their respective collections also shows in the words of praise from Jacob Friedländer, who described the collection of Rudolphe Kann as „*superior to all private galleries on the continent excepting, perhaps, that of Prince Liechtenstein in Vienna.*“⁷³⁴

Wilhelm Bode went even further when he wrote: „*Without overestimating, the collection of Old Masters [of Rudolphe Kann] can be declared the most important and most refined privately owned Gallery. The Liechtenstein Gallery in Vienna (besides being a princely collection that has been on public view for over a century) and also various English and French private galleries [...], are richer and some even have as many works by first class Masters, but none of them has such an amount of masterpieces, nor is so diverse and refined.*“⁷³⁵

⁷³¹ Zawrzel, Sammlung der biographischen Daten: HAL. K. FA 303.

⁷³² WATRELOT 2020, 12-13.

⁷³³ See also pages 125-128 of this dissertation.

⁷³⁴ Quoted after the National gallery of Art in Washington. <https://www.nga.gov/collection/provenance-info.8956.html#biography>. Accessed 14 October 2020.

⁷³⁵ BODE 1907b, 16: „Jene Reklame übertreibt aber den künstlerischen Wert der Sammlung durchaus nicht: ohne Überschätzung kann man die Sammlung der alten Gemälde für bedeutendste und gewählteste Galerie erklären, die noch im Privatbesitz sich befindet. Die Galerie Liechtenstein in Wien (zudem eine fürstliche Sammlung, die seit einem Jahrhundert eine öffentliche ist) und auch verschiedene englische und französische Privatgalerien [...], sind reicher und haben zum Teil wohl ebensoviele Werke der ersten Meister, aber eine solche Zahl von Meisterwerken hat keine aufzuweisen, und so gewählt und mannigfaltig ist sicher keine zweite.“

Bode corresponded with both collectors for many years and there is no doubt he considered them both to be very passionate about art. Expressions like the above, however, suggest he might have seen Rudolphe Kann's success in building his collection as more praiseworthy, given the fact he built his collection from scratch, rather than adding masterpieces to an already established family gallery. Furthermore, in his memoir, Bode wrote the Prince was „*well-educated, had a keen interest in art, but more general enthusiasm than deep understanding.*”⁷³⁶

It is understandable that Rudolphe Kann tried to use this, even if very subtle, preference of Bode, in his favour. Ahead of an auction sale of the collection of Eugène Piot at Hotel Drouot in Paris, in May 1890, he wrote to Bode: „*From what I heard there are some good pictures that I would like to buy, including the hogs from P. Potter and one marine scene from Ruysdael. Hopefully you will not interest the Prince Liechtenstein in it. I would be disappointed if I couldn't get it. He is not a passionate collector & and has not so much joy from it as I do.*”⁷³⁷

Kann had already expressed a not particularly favourable opinion of Liechtenstein a couple of years earlier, after he visited Prince Liechtenstein in Vienna, an occasion of which he wrote to Bode: „*I was at Liechtenstein today and saw nothing new in paintings. The Quentin Massys from the sale Beurnonville*⁷³⁸ *that you bought for him looks good; it was offered as Archbishop of Canterbury in the sale, if the Prince becomes tired of it, which often happens with him, I would be very happy to take it on eventually.*”⁷³⁹

The contemporary dynamics in the art market is also very well illustrated in the example of one particular sale, namely the collection of Pierre-Eugène Secrétan (1836-1899), auctioned by Sedelmeyer in July 1889.⁷⁴⁰ Following the copper crash of 1889, the

⁷³⁶ BODE 1930, Vol.II, 45: „Vielseitig gebildet, hatte er für Kunst großes Interesse, jedoch mehr allgemeine Begeisterung als feineres Verständnis.“

⁷³⁷ Letter from RK to WB, 14 May 1890, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷³⁸ Referring to Etienne-Edmond-Martin, Baron de Beurnonville (1825-1906). His sale took place in Paris, Pillet, 9-16 May 1881.

⁷³⁹ Letter from RK to WB, 18 August [1881], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁴⁰ Charles SEDELMAYER: Catalogue of the Celebrated Collection of Painting by Modern and Old Masters and of the Water-Colours and Drawings formed by Mr.E. Secrétan sold by auction in the Charles Sedelmeyer's Galleries in Paris on Monday first of July 1889 and following days. Paris 1889.

French industrialist went bankrupt and was forced to sell his vast art collection. Prior to the sale, Bode was in touch with both Rudolphe Kann and Johann II of Liechtenstein. First he wrote to the Prince, on 15th June 1889: „*I studied the Secrétan catalogue today. The paintings, which I could recommend to the Prince (I mean only the Old Masters [...]) hopefully you wouldn't want to pay the American prices for the Millets, Rockefellers etc.) are not many, but the few pictures are actually very nice! Of course, we will also have to be prepared for very large prices. [...] I am afraid that one will have to be ready to add 10-20% to these prices in order to expect some success in the sale!*“ Additionally, Bode offered to request more information about those paintings that the Prince particularly liked and to also ask around among his friends and major collectors in Paris, including Rudolphe Kann.⁷⁴¹

A few days later, Bode received the following letter from Rudolphe Kann: „*I hope the minister won't give you too much money, and that you won't encourage the Berlin amateurs too much, so that I can buy something from Secrétan as well.*“⁷⁴²

The sale was a great international sensation both in Europe and in the United States, making the headlines in the New York Times. Many wealthy Americans were already in Paris at the time, thanks to the well thought-through timing of the sale, which coincided with the Exposition Universelle and unveiling of the famous Eiffel Tower. The sale became a battlefield between European and American collectors and the respective national museums, with Agnew purchasing on behalf of the Kensington Museum, Durand Ruel buying for Havemeyer of New York, Antonin Proust (1832-1905) bidding on behalf of the Louvre against James Sutton representing the American Art Association. Numerous artworks broke auction records, most notably the *L'Angelus* by Jean-Francois Millet. The sale of this painting illustrates the desperate effort to retain the artwork in France, when Proust went significantly above the museum's original budget of 180,000 francs and purchased the painting for a recordbreaking amount of 553,000 francs

⁷⁴¹ Letter from WB to JL, 15 June 1889, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁷⁴² Letter from RK to WB, 19 June 1889, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

(\$111,000) only to be forced to sell it to Sutton the following day because he wasn't able to raise the difference in price.⁷⁴³

After the sale of modern art, the Old Masters followed, where both Kann and Liechtenstein managed to purchase some of the desired artworks. Kann added a sacral painting, *The Descent from the Cross* by Giovanni Battista Tiepolo and *Portrait of a young man* by Thomas de Keyser to his collection.⁷⁴⁴ The Prince of Liechtenstein enriched the family gallery with a *Portrait of a Canon* by Quentin Massys [57], which he subsequently offered as a gift to the Kaiser-Friedrich-Museum. The museum's committee, however, didn't accept the artwork and it remains in the Liechtenstein collection to this day.⁷⁴⁵

While the American presence was certainly changing how the European art market operated, it should be pointed out that there were also numerous wealthy industrialists active at the same time in Europe, with fortunes comparable to those in the United States, and who saw the act of art collecting and philanthropy as a noble way to social prestige and recognition, in a period when owning art was „*just about the only way of displaying wealth that was respectable and considered to be in good taste.*“⁷⁴⁶

One of them was Alfred Beit, Rudolphe's close work associate and friend, who went on to become one of the Berlin museum's generous supporters.

Alfred Beit was born in Hamburg and made his fortune in the gold and diamond industry in South Africa. Beit was also a generous philanthropist, who donated large sums of his fortune to university education and research.⁷⁴⁷ His interest in art was initially sparked with the renovation of a residence in Hamburg, for which he desired Renaissance

⁷⁴³ NEW YORK TIMES 1889: Secretan's sale closed. More than a million dollars realized. Some of the purchasers and the prices paid – a story about Millet never before told. In: The New York Times 2. July 1889. The American Art Association later sold the painting to collector Alfred Chauchard who in 1909 bequeathed it to the French state. Today, the painting is exhibited at the Musée d'Orsay.

⁷⁴⁴ Now at the Musée du Louvre, Object Nr. R.F. 1560.

⁷⁴⁵ See page 138 of this dissertation for details of this donation and the refusal by the museum's committee.

⁷⁴⁶ Quoted after Jacob Friedländer in Annette van STRAELEN: Alfred Beit. The Case of an International Collector and Patron (Master thesis, London University) Hamburg 1998, 8. See also HENNING 2012, 99.

⁷⁴⁷ His philanthropic achievements include funding the Beit Professorship of Colonial History at the University of Oxford in 1905 and financially sponsoring first German African Interior Research Expedition in Congo in 1904-1906. See HENNING 2012, 104.

furnishings that Bode helped him acquire. The true passion for collecting Old Master paintings was further developed following his move to London and establishing his permanent residence in London in 1888.⁷⁴⁸

Beit's interest in art was mostly directed at Dutch and Flemish 17th Century Masters, but included also works from Spanish and French Schools as well as Renaissance bronzes. Most notable was also his collection of portraits by famous British artists including Joshua Reynolds, George Romney and Thomas Gainsborough, a trend often associated with foreign financiers residing in England, who tried to adopt the lifestyle of British nobility and so overcome the social and geographical barrier through art.⁷⁴⁹

In general, Beit's artistic taste was very similar to that of Rudolphe Kann, which is understandable given their close relationship. However, judging by the content in letters Kann addressed to Bode, it doesn't seem that he viewed Beit as a competition. On the contrary, one could say Kann was rather in a position of an advisor and an intermediary between Beit and Bode. Right at the beginning of Beit's collecting activities, Kann asked Bode to encourage Beit to seek quality over quantity in his art acquisitions: „*Beit should be into that* [referring to panels by Ghirlandaio]. *If you could make it clear to him that it is better to buy first-rate things, even if only one piece per year, than all sorts of things, even as an investment.*“⁷⁵⁰ This message was successfully conveyed, as confirmed by Bode's praise to Beit's collecting practices in the foreword to his catalogue: „*He is, however, neither a collector by profession, nor is he swayed by the irresistible passion common to such people, and consequently he has avoided their errors. He has not allowed himself to be carried away by the pleasure of the pursuit, and hence has not accumulated, by daily purchases, all kinds of doubtful possessions. [...] In their acquisition he has been neither falsely parsimonious, nor has he thrown money away recklessly; but has always made his selections with calmness and deliberation and in doing so has ever listened to good advice.*“⁷⁵¹

Kann looked out for Beit, protecting him on numerous occasions from unreasonable purchases, even when he was given an unlimited budget. For example, when he was

⁷⁴⁸ Ibid., 90-95.

⁷⁴⁹ A similar trend can be observed in case of the American collectors. See page 58 of this dissertation.

⁷⁵⁰ Letter from RK to WB, 26 May [1892], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix .

⁷⁵¹ BODE 1904b, 2.

approached by Sedelmeyer who tried to pass on Beit his overpriced purchase from New York, he refused and explained: „*Sedelmeyer bought the large van Dyck in New York for £10,000 and thought I would buy it for Beit, who left me a free disposition, for £11,000. It is a beautiful decoration and occurs rarely, but £11,000 is a lot of money and I told Sedelmeyer that I do not want to take the responsibility, Beit would be back towards the end of July. It is incomprehensible that Sedelmeyer keeps going over there and then has to be happy if he manages to come back without loss, [...]*”⁷⁵² Bode presumably confirmed Kann’s worries about the offered artwork as in the following letter we read: „*what you said about Sedelmeyer’s van Dyck, that it is unsellable, I heard the same opinion from Bourgeois. I did nothing in this matter, despite the pressure from Sedelmeyer. Your purchase in Italy for £1,800 seems to me much more reasonable, its preservation state is first-rate [...]*.”⁷⁵³

It is obvious that Kann had a very special relationship with Beit and it doesn’t compare with any other collector active on the art market. There seems to be no aspect of competition, quite the opposite, Kann seemed to be very happy whenever Beit made a good acquisition, even if it was an object he himself desired: „*The lectern seems to be particularly rare and valuable piece, so much that I almost regret not having bought it myself, but that my friend Beit gets it, comforts me.*”⁷⁵⁴ It was, however, not long before Kann’s wish came true: „*Beit came by here, he has no space for the lectern & and wants to leave it to me if I have a need for it.*”⁷⁵⁵ Unfortunately, neither Beit nor Kann managed to find a fitting space for it and less than a month later, in February 1897, it was again up for sale: „*The lectern I saw at Beit’s cannot be accommodated either with him, or with me; he will send it on loan to the Kensington Museum until it is sold; if you want to buy*

⁷⁵² Letter from RK to WB, 28 May 1895, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁵³ Letter from RK to WB, 2 June 1895, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁵⁴ Letter from RK to WB, 4 June 1896, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁵⁵ Letter from RK to WB, 24 January 1897, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

*it for the Gewerbemuseum or otherwise, Beit will be happy to give it to you. Dr. Lipmann saw it and found it extraordinary.”*⁷⁵⁶

Kann's influence is even more evident in Beit's purchase of a painting by Vermeer, which he purchased following Kann's encouragement and despite his initial reservations: *„I received your lines from the 13th. The Vermeer is here in private hands by rich people who are asking a large sum of £8,000. The painting is still on the original canvas and excellently preserved, was selling by Secretan for 65,000 francs 15 years ago and the asking price is in line with today's prices. Mr. Beit doesn't reflect on it, I think [mistakenly] so, I believe the picture belongs with his two Metsu, in quality & rarity.“*⁷⁵⁷ A couple of months later, Kann informed Bode that the painting had been shipped to Beit in London, who shortly later confirmed its arrival and: *„Picture arrived hung in drawing room looking splendid.“*⁷⁵⁸ Kann had a very high opinion of Alfred Beit and was glad to see Bode in the role of his advisor.

Through the years, Beit and Bode also developed a very friendly relationship, which Bode recalled in his memoir: *„On my repeated visits to London during these years I stayed with Alfred Beit in Park Lane to help him build up his collection and to prepare a large illustrated catalogue of his collection. It was ready in autumn 1903.“*⁷⁵⁹ The foreword of the catalogue illustrates their friendship further: *„The writer of these lines regards this collection from a standpoint of personal interest. Having been on terms of intimate friendship with Mr. Beit for a considerable number of years, he has been able to stimulate the latter's interest in antique works of art, and to assist him with practical advice in the work of collecting. The writer is, indeed, partly responsible for the contents and the character of the collection, and it is therefore gratifying to him to be able to give some account of it as a whole, and to describe in detail its principal objects.“*⁷⁶⁰

⁷⁵⁶ Letter from RK to WB, 8 February 1897, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁵⁷ Letter from RK to WB, 18 July 1904, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁵⁸ Letter from RK to WB, 23 November 1904, SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁵⁹ BODE 1930, Vol. II., 159: *„Bei wiederholten Besuchen in London hatte ich in diesen Jahren bei Alfred Beit in Park Lane gewohnt, um ihm behilflich zu sein, seine Sammlungen weiter aufzubauen und einen großen illustrierten Katalog der Sammlung anzufertigen. Im Herbst 1903 lag er fertig vor.“*

⁷⁶⁰ BODE 1904b, 3.

As previously discussed, Bode was friendly with a number of private collectors; his advisory services, however, didn't come free of charge and a contribution to the Kaiser-Friedrich-Museum was expected. Alfred Beit was no exception. In his case, wealth and patronage were regarded as necessary steps to social advancement, in some cases leading even to ennoblement, and so Beit, apart from the already mentioned support for universities and historical research, was also a generous donor to various museums, almost exclusively in Germany.⁷⁶¹ Kann helped to facilitate the donations to Kaiser-Friedrich-Museum: „Towards the end of the month I will go to London for a few days and on this occasion talk to Mr. Beit [...] that he should do something for your department. He is a bachelor, has made a very large fortune, is very generous and, as all from Hamburg, a very good German. I am convinced that he is willing to give away a certain amount.“⁷⁶² By the end of the month, Kann followed up on his promise: „I waited with the reply to your letter until I could give you some news about my efforts regarding Mr. Beit. He is, just as expected, gladly willing to provide you with an amount for museum acquisitions. He is leaving tonight to visit Hamburg for a few days and intends to visit you in Berlin towards the end of next week to discuss the matter personally with you. I am very happy to have been of assistance and I remain always at your service.“⁷⁶³

The road to the actual donation was not as smooth as expected and Bode had to possibly wait a couple of months until he finally received the promised contribution. In the middle of November, he still didn't have any news and had to constantly follow up with Kann, who obviously had a way with Alfred Beit: „After receiving your letter from the 11th, I see that Mr. Beit was not in Berlin. He is a busy man & and not the master of his own time. He is already back in London and going to visit his mother in Hamburg for Christmas & in March again for some time after the Cap. Hopefully you won't miss him. I think it would be better if you would write him a few lines, referring to me as I initiated the visit & explaining to him the state of the museum. I am convinced he will give an amount to your disposal immediately. He made this a point to me.“⁷⁶⁴

⁷⁶¹ HENNING 2012, 102 – 105.

⁷⁶² Letter from RK to WB, 1 October [year unknown], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁶³ Letter from RK to WB, 26 October [year unknown], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

⁷⁶⁴ Letter from RK to WB, 14 November [year unknown], SMB-ZA, IV/NL Bode 2839. For original letter see transcribed correspondence in Appendix.

Letters like this show very clearly how challenging it was for Bode to secure the desired funds for his department, however, his resilience paid off and Beit's gift to the museum in Berlin included not only financial contributions but also numerous valuable artworks, above all the *Shipwreck of Aeneas* from Peter Paul Rubens [63].⁷⁶⁵ In addition, to mark the occasion of the opening of the Kaiser-Friedrich-Museum and, at the same time, intended as a reciprocation for Bode's work on Beit's catalogue, the museum also received the *Portrait of John Wilkinson* by Thomas Gainsborough [64].⁷⁶⁶

Besides his brother Maurice Kann, Johann II of Liechtenstein, Pierre-Eugène Secrétan and Alfred Beit, Rudolphe has encountered countless other personalities, who influenced his collecting practices in more or less significant ways. In his letters to Bode, philanthropist and collector Salomon Goldschmidt (died 1898) and members of the Rothschild family, including Alphonse James Rothschild (1827-1905), Alfred Rothschild (1842-1918) and his partner Julius Wernher (1850-1912) are regularly mentioned for example.

There isn't the space or scope in the dissertation to discuss all of the individual collectors active on the European market who were in touch with Rudolphe Kann. However, by highlighting those few key collectors, it becomes obvious that while American collectors might have been used as leverage for art dealers to increase their prices, the actual competition, at least for Rudolphe, seems to be firmly rooted in Europe. As will be discussed in the following chapter, this changed drastically after his death and the subsequent sale of the Kann collection to Joseph Duveen.

⁷⁶⁵ Gifted by Beit in 1899, displayed the Gemäldegalerie der Staatlichen Museen zu Berlin, Inv. Nr. 776E.

⁷⁶⁶ Gifted by Beit in 1904, displayed the Gemäldegalerie der Staatlichen Museen zu Berlin, Inv. Nr. 1638. See also HENNING 2012, 105.

6. Sale of Rudolphe Kann's Collection to Duveen

Towards the end of his life, as his illness progressed from February 1905, Rudolphe Kann thought more and more about the future of his art collection. In 1905, Bode wrote the article for *Kunstchronik*, in which he provided insight into Kann's collecting practices and his character as an art collector. Bode also spoke about his concerns for the future destiny of the collection, describing possible scenarios of what could happen with the collection after Kann's death. Bode expressed the hope that the collection would be divided between several public museums, the Louvre and Kaiser-Friedrich-Museum among others, which Bode believed was Kann's intention: „*The whole [collection] is so captivating in its splendid, tasteful arrangement that it suggests itself the hope that both the Palais as well as the collection are to be bequeathed to the city of Paris or at least parts of them would go to the public collections.*“⁷⁶⁷ Kann's death came suddenly on 14th February 1905. According to Wilhelm Bode, only a few days before his passing, Rudolphe called a notary to amend his will to record his wish for the destiny of the art collection. The notary promised to write the new will and bring it back for a signature in the next couple of days. Unfortunately, Rudolphe died before the new will could be authorised, leaving Kann's entire property, including the art collection, to his family. As fate would have it, it is impossible to find out what Kann wanted because the notary died only days later.⁷⁶⁸ In the old will, all of the artworks were left to Kann's immediate family⁷⁶⁹: „*Will the siblings sell the entire collection to America? Or will this be divided*

⁷⁶⁷ BODE 1905, 293: „Das Ganze ist in der prächtigen geschmackvollen Anordnung und Einreihung so bestechend, dass die Hoffnung nahe lag, Palais und Sammlung möchte der Stadt Paris vermacht sein oder wenigsten Teile davon an öffentliche Sammlungen gehen.“

⁷⁶⁸ BODE 1907b, 18.

⁷⁶⁹ Rudolphe's estate was first handled by his brother Maurice Kann. After Maurice's death, Edouard Gustave Kann became the executor of the estate, on behalf of other Kann family members, including Betty Kann Schnaffer, Martin and Eleonore Kann Bromberg, Jacob and Mathilde Kann Emden, and Leopold Ermond and Madeline Amelie Bickford-See.

*among them? The latter is more likely. As one of the heirs, brother Maurice is an equally passionate collector [...].*⁷⁷⁰

In a report for the museum board dated 1 August 1906, Bode further explains that the political situation in Europe could also be a reason why Rudolphe wasn't more generous towards German museums: *„I had the hope and at the time a real prospect, to receive most beautiful artworks from my friends abroad, whom I helped significantly in building their extraordinary art collections; namely the recently deceased Rud. Kann in Paris and Alfred Beit in London. This hope proved to be false in both cases, as the gentlemen, naturalised French and English citizens, in light of the current political situation and in the interests of their heirs, haven't had the courage to benefit Germany and by doing so possibly arouse bad blood abroad.*⁷⁷¹

Bode had thought that the heirs would not sell the collection for at least two years, for tax purposes.⁷⁷² However, contrary to Bode's expectations, it seems that the heirs started to consider the sale of the entire collection soon after Rudolph's passing. James Henry Duveen recalls in the family memoirs, *Rise of the House of Duveen*, being called to France before Easter 1905 on an urgent matter by his uncle Joel Joseph Duveen (1843-1908), then still acting head of the Duveen business. Upon his arrival, he discovered that Joel's brother Henry and his son Joe were planning to buy the Kann collection behind his

⁷⁷⁰ BODE 1905, 294: „Werden die Geschwister die Sammlungen als Ganzes nach Amerika verkaufen? Oder unter sich verteilen? Das letztere ist das Wahrscheinlichere, da der eine Erbe, der Bruder Moritz, ein ebenso leidenschaftlicher Sammler ist.“

⁷⁷¹ SMB-ZA, I/GG 204, Bl. 149, 1 August 1906: „Für die Kleinmeister der holländischen Schule, die bei uns noch schwach vertreten und nun auch deren selten vorkommenden Hauptwerken sehr teuer sind, hatte ich die Hoffnung und z. T. selbst die Aussicht, von ein paar Bekannten im Auslande, denen ich bei der Zusammenbringung ihrer ganz hervorragenden Sammlungen wesentlich behilflich gewesen war, durch Legate an unsere Museen eine Anzahl der allerschönsten Stücke zu erhalten; namentlich von den kürzlich verstorbenen Herren Rud. Kann in Paris und Alfred Beit in London. Diese Hoffnungen haben sich bei beiden Herren als trügerisch erwiesen, da beide Herren, die sich in Frankreich resp. England naturalisieren lassen mußten, bei der derzeitigen politischen Constellation im Interesse ihrer Erben nicht den Mut gehabt haben, Deutschland eine Vergünstigung zukommen zu lassen, die im Auslande böses Blut erregt hätte.“

⁷⁷² BODE 1905, 293: „Nach einem alten Testament gehen (abgesehen von einem dem Louvre vermachten Porträt des Th. de Keyser) die Sammlungen mit dem ganzen Vermögen an vier Geschwister, die Versteigerung der Kunstsachen soll aber nicht vor zwei Jahren erfolgen.“

back.⁷⁷³ The fact that the collection was for sale seemed to come as a surprise to James Duveen: „*This was equivalent to telling me that the National Gallery was for sale, for the Kann Collection was known to contain the finest masterpieces in pictures, tapestries, old French furniture, European and Oriental ceramics and other treasures.*“⁷⁷⁴ This caused great conflict in the family business, resolved only after Joel Duveen insisted on inspecting the collection in Paris personally. At first, he had some doubts if the artworks will be sellable: „*These great Dutch masters are all right for museums, but I don't think that our customers, and particularly their wives, will like them in their rooms.*“ However, James managed to counter some of these reservations: „*I pointed out that the wealthy collectors were thinking more and more of forming great collections with the idea of leaving them to museums, and that the knowledge that their acquisition of renowned pictures was being published all over the world must give them greater satisfaction than the purchase of beautiful works to decorate their houses.*“⁷⁷⁵ After carefully examining the entire collection, Joel Duveen finally agreed: „*we must insist on having the whole collection, pictures included!*“⁷⁷⁶ With the whole Duveen family now on board, the necessary steps were taken to assure the successful purchase of the Kann collection. Parisian Art dealer Nathan Wildenstein (1851-1934)⁷⁷⁷ joined the effort as the liaison, entrusted to lead the negotiations with the heirs. However, the sale couldn't be officially concluded for two years after the death of Rudolph Kann, otherwise the purchase price would be subject to an additional 12% inheritance tax. The interim period was used to secure the necessary funds, through a variety of means, including accepting Wildenstein's offer to fund a quarter of the sale price for a quarter share of ownership and by accepting

⁷⁷³ Joel Joseph Duveen (1843-1908) founded Duveen in partnership with his brother Henry Duveen (1853-1918). His son Joe Joseph Duveen, later known as Lord Duveen of Millbank (1869-1939) took over the leadership of the family company following his father's death in 1908.

⁷⁷⁴ DUVEEN 1957, 183.

⁷⁷⁵ Ibid., 195.

⁷⁷⁶ Ibid., 199.

⁷⁷⁷ Nathan Wildenstein, founded Wildenstein & Co in the third quarter of the 19th century. He was a self-educated art enthusiast, specializing in selling Old Masters. Rudolphe mentioned Wildenstein also in his correspondence to Bode, see for example in letter from RK to WB, 19 January 1904, SMB-ZA, IV/NL Bode 2839. See page 104.

a \$2 million loan from the Morgan Bank in exchange for allowing J.P. Morgan have first choice from the collection once purchased.⁷⁷⁸

This all took place behind closed doors and not even Bode knew about the negotiations at this point. Initially, Bode was in contact with Rudolphe's brother Maurice, who, in January 1906, told him that he knew nothing about the sale of the collection.⁷⁷⁹ Only two months later, he commissioned Bode to write a second catalogue for Rudolphe's collection,⁷⁸⁰ with a promise of an appropriate honorary: „*It goes without saying that I do not require you to do the work for my beautiful eyes, business is business.*“⁷⁸¹ In the next month, April 1906, Maurice mentioned to Bode the possibility that such a catalogue might be used to put the collection up for auction.⁷⁸²

Soon after, Maurice also died and his son, Édouard Gustave Kann (1873-1927) was made the administrator of Rudolphe's will on behalf of the family. This was very unfortunate for Bode, as Edouard didn't seem to be too eager to give Bode a painting from Rudolphe's collection for his work on the catalogue. His letter, written to Bode in French on 11th July 1906, contained negative news: „[...] *I have spoken about your proposal with the people concerned and here is how I can answer to your request. In exchange for the work you agreed to do for the gallery Maurice Kann, it will be a pleasure to gift you the small Brouve, that you would like to own. It's agreed – but for the preface of the new catalogue of Rodolphe Kann, I am forced to stick to our decision taken in Paris. You understand that we had agreed that once you have found a painting to your liking, within the budget that you have mentioned, you would let us know and that we would buy it to gift it to you. My mother and sisters would be saddened to see more than one painting leave our collection. I also would have reservations as the administrator of*

⁷⁷⁸ SALTZMAN 2008, 200. Wildenstein's share is also noted in GRI. Duveen Brothers Record, 1876-1981. Series II. Correspondence and papers. Series II.A. Files regarding works of art: Kann Collection, Alphonse, Maurice, and Rudolphe, ca. 1909-1952, letter from Wildenstein to Duveen, 1 August 1907, 20.

⁷⁷⁹ Letter from MK to WB, 15 January 1906, SMB-ZA, IV/NL Bode 2838.

⁷⁸⁰ The catalogue was compiled by Bode and published by Charles Sedelmeyer, see SEDELMAYER (ed.) 1907a, b.

⁷⁸¹ Letter from MK to WB, 20 March 1906, SMB-ZA, IV/NL Bode 2838. For original letter see transcribed correspondence in Appendix.

⁷⁸² Letter from MK to WB, 14 April 1906, SMB-ZA, IV/NL Bode 2838. For original letter see transcribed correspondence in Appendix.

the succession of my uncle and my father, to give away on behalf of the heirs of one painting belonging to the heirs of the other.

*I hope, dear Sir, that you won't hold a grudge for not totally satisfying your desires. But you probably will understand our reasons. We highly appreciate the fact that, with your remarkable competencies, you would start a great task for us and we are very flattered that you have agreed to make some remarks on our collections. We are very thankful and assure you, Sir, that we only ask to be able to prove to you our thankfulness while being as agreeable as possible.*⁷⁸³

In light of the previously discussed concurrent negotiations to purchase the collection by Duveen, it is clear that Édouard's reservations about giving Bode two paintings were more likely due to the agreement with Duveen to sell the collection *en bloc* rather than worries about upsetting his mother and sister.

Eventually, Bode and Édouard Kann came to good terms, as is shown in the letter from 17th July 1907: *„I have well received your two letters and am happy to see we are in perfect agreement.“* Furthermore, he confirmed to Bode that the sale of the collection was being negotiated, but refused to provide further details and asked Bode for utmost secrecy: *„Concerning the sale of the collection in question, I can only give you vague indications because it seems difficult to handle such affairs at distance. However I am able to tell you, that the price that we would ask would be 25 million with the house or 23 million without. The heirs would hold that price firmly. I really beg you not to spread those numbers and to not show my letter to anyone because I intend to keep my options open and engage by this information no one, including myself.“*⁷⁸⁴

In December 1906, Bode was still convinced that there was enough time to raise funds for acquisitions because he was led to believe by the heirs that the collection wouldn't be sold before August 1907. This is suggested in letter Bode addressed to Prince Johann II of Liechtenstein (1840-1929) on 25 December 1906: *„I have recently found out from Kann's heirs that they don't intend to enter into any negotiations regarding the sale of R. Kann's collection before August next year.“*⁷⁸⁵

⁷⁸³ Letter from EK to WB, 11 July 1906, SMB-ZA, IV/NL Bode 2837. For original letter see transcribed correspondence in Appendix.

⁷⁸⁴ Letter from EK to WB, 17 July 1906, SMB-ZA, IV/NL Bode 2837. For original letter see transcribed correspondence in Appendix.

⁷⁸⁵ Letter from WB to JL, 25 December 1906, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

It was true that the Kann collection was not officially sold before August 1907, but what Bode did not know was that by the time he wrote that letter to Johann, the negotiations were in full swing and the sale was rapidly moving forward. Soon after, the House Duveen secured a written pledge from Édouard Kann, granting them full pre-emptive right to purchase. The document dates to 6 October 1906 and reads: *„In virtue of the powers conferred upon me for the administration and liquidation of the legacy of Mr. Rudolphe Kann, I pledge myself in reply to the written offer which you made me this day, to treat you with the exclusion of anybody else, in the event of the collection of pictures and works of art belonging to this legacy being sold within ten years dating, from this day.“*⁷⁸⁶

On 29th June 1907, Wildenstein informed Duveen Brothers of the following development: *„I am sending you this day in a registered pledge of Mr. Edouard Kann concerning the purchase of the collection of Rudolphe Kann. [...] Mr. Edouard Kann has promised to send me a project of Sale and if the rough draft reaches me today I will dispatch it by this very post, otherwise it will be on Monday. I believe that by paying the first five million [dollars] we could postpone the other instalments for a few months provided we paid interest, but in order to ensure the acceptance of our proposal, it is essential that I should enter into negotiations at once, if not, it might not only be too late, but it might also prove a source of annoyance.“*⁷⁸⁷

On 6th July 1907, Joseph Duveen was expected in Paris to settle the sale, however, he didn't show up for the agreed appointment to the great disappointment of Wildenstein and Edouard Kann: *„I am greatly surprised that you didn't let me know that you were not coming to Paris today, where your presence was most necessarily needed. A more important reason must have kept you away as Mr. Kann waited for us to settle the business. It must not be forgotten that as long as the document is unsigned, nothing definite can be done.“*⁷⁸⁸ However, this missed appointment didn't cause any serious harm because on the 6th August 1907, the sale contract was finally signed. According to this document, now at the Getty Research Institute, the sale price was 21 million francs

⁷⁸⁶ GRI. Duveen Brothers Record, 1876-1981. Series II. Correspondence and papers. Series II.A. Files regarding works of art: Kann Collection, Alphonse, Maurice, and Rudolphe, ca. 1909-1952, translation of letter from Édouard Kann to Duveen, 6th October 1906, 135.

⁷⁸⁷ Ibid., Wildenstein to Duveen Brothers, 29 June 1907, 134.

⁷⁸⁸ Ibid., 137.

plus a one percent commission for Wildenstein. Following the first payment of 5,500,000 francs on the day of the sale, the rest was to be paid in instalments of 5 million francs, payable every two months.⁷⁸⁹ Duveen also purchased Kann's Parisian residence, where the collection was to remain in its original setting until the payments had been completed. This arrangement gave potential buyers the opportunity to see the collection in all its grandeur. This proved to be an excellent selling strategy since Kann curated his collection according to the most modern curatorial practices, with the guidance of Bode.

Edward Fowles (1855-1971) was working as an associate of Duveen Brothers when he was sent to Paris to take charge of the Kann Collection on 5th August 1907⁷⁹⁰, and later recalled in his book, *Memories of Duveen Brothers*: „On my arrival, I called at the Ritz Hotel where Geoffrey Duveen, Uncle Henry's son, was staying. He took me to the Kann mansion at 51 Avenue d'Iéna, where I was introduced to Edouard Kann [...]. Arrangements were made for me to stay in the house, where I lived for nine months, until payment had been completed and the collection removed.“⁷⁹¹

At first, Fowles was overwhelmed by the quantity and quality of the works: „there was more stock here than in the whole of the London inventory, and it included some of the greatest pictures in the world.“ There was great international interest in the collection, however, it was not open for the public. This would have caused too many logistical difficulties with very little profit in return. Duveen Brothers, therefore, decided to only open the collection to renowned art critics, potential clients and collectors, by card upon request.⁷⁹²

The diligently kept visitor's book shows many prominent names visiting the Kann gallery. Although the collection was only supposed to be officially open from September, the first guests were already admitted in the middle of August. On the 25th August, Mr. and Mrs. Widener viewed the collection with their two sons. They came at 11:30 and were the only guests that day, which allowed them the necessary privacy and time to admire the pieces. Arabella Huntington, who went on to play a crucial role in buying

⁷⁸⁹ Ibid.,147-148.

⁷⁹⁰ Fowles was originally sent to Paris just for a couple of weeks, until the collection was removed from the Kann residence. However, he stayed in Paris for thirty-two years, from 1917 as a director of the Parisian branch of the company. In 1939, following the death of Joseph Duveen, Fowles purchased the firm and presided over it until 1964 when it was sold to the Norton Simon Foundation.

⁷⁹¹ FLOWLES 1976, 36-37.

⁷⁹² Ibid., 37.

masterpieces from Kann's collection⁷⁹³, visited the gallery four times in September, twice the same day at 11am and 3:45pm on the 16th, bringing different guests with her each time. This was not, however, her first visit to the collection. As the correspondence with her son Archer documents, she had already visited the collection and secured artworks for acquisition in April 1907.⁷⁹⁴ This was not unusual and many paintings were already sold before the official contract had been signed in August 1907. Apart from Huntington, the first buyers included Benjamin Altman and J.P. Morgan. Their purchases were unofficial and were only recorded in Duveen's business records dating after the official sale date. Such tactics were, however, necessary as Duveen Brothers didn't possess all the funds needed and were relying on these early buyers to help Duveen Brothers finance this extremely costly acquisition.⁷⁹⁵

Among the visitors were also prominent European collectors, such as Albert von Goldschmidt-Rothschild (1879-1941) and German banker and art collector Marcus Kappel (1839-1919), as well as dealers and art historians, including Roland Knoedler (1856-1932), Bernard Berenson, Gustave Dreyfus and Hofstede de Groot. According to the visitor's book, the galleries were opened for nine months, from August 1907 until 4th April 1908. Among the last people to see the Kann collection intact was the American impressionist artist Mary Cassatt (1844-1926).⁷⁹⁶ What was not sold by then was moved to the newly-opened Parisian branch of Duveen in Place Vendôme.⁷⁹⁷

When Bode finally found out about the sale, he was clearly disappointed about this unfavourable development and described his concerns immediately to the Prince of Liechtenstein on 28th July 1907: *„After a short trip to Paris and London, from which I returned a few days ago, I have finally found out about the fate of the collection Rud. Kann. It is now confirmed what we have long assumed, namely that an American dealer, Duveen in London, bought the entire collection – for 21 million francs [...] all important paintings and antiquities will go to the American collectors! The uncertainty was caused by the fact that the family would be required to pay 12% tax to the French State if they*

⁷⁹³ See following Chapter: The American buyers of Kann's collection, pages 186-195.

⁷⁹⁴ BENNETT 2013, 156.

⁷⁹⁵ Individual purchases from the Kann collection will be discussed in the following chapter 6.1. The American Buyers of Kann's Collection.

⁷⁹⁶ GRI, Duveen Brothers. Visitors' Book, Guest Signature Book of Rodolphe Kann, Paris, c.1907-1908, Box 200, 1-94.

⁷⁹⁷ FOWLES 1976, 42.

sold the collection within the first 2 years after the acceptance of the inheritance. As a result, they only did a provisional contract that will only become valid in about 8 or 10 days. Duveen used this time to find buyers for the collection in America, using the catalog which I myself put together!“ Bode continued his letter by listing some of the buyers who had already acquired paintings from the collection, namely Morgan, Altmann, Huntington and Taft, and mentioned some smaller, yet art historically important, canvases: *„I have also been able to save I or II smaller, but particularly valuable, pictures by Bellini, Goya, Rembrandt, Cock and others for our gallery – fortunately, Americans often measure the quality of the canvas by the ruler – at reduced prices [...]. Does Your Highness wish to acquire any particular picture from the collection? In that case, I would ask Duveen right away whether it is still available and would try to negotiate the cheapest price possible.“*⁷⁹⁸

In an internal report for the minister of culture dated 30 December 1907, it was noted that one million marks was allocated in the 1907 national budget for extraordinary acquisitions for the Gemäldegalerie of the Kaiser-Friedrich-Museum. This money was to be used primarily to purchase artworks from the Kann collection. Bode wrote a report for the museum, giving similar information as he gave to the Prince of Liechtenstein, and justifying his inability to purchase more paintings from the Kann collection. Bode described how the administrator of the will, Édouard Kann, led him to believe that the family had no intention to negotiate the sale within the first two years following Rudolphe’s death, as such action would lead to an additional 12% inheritance tax. Only later, Bode found out from Duveen Brothers that they had not only made a preliminary contract with a guarantee to pay 21 million francs, but also that Duveen had already secured prominent American buyers, such as J. Pierpont Morgan, Benjamin Altman (1840-1913), Arabella Huntington (1850-1924) and her son Archer Huntington (1870-1955), for all of the significant paintings. Furthermore, this was only made possible by using the catalogue of the Kann collection compiled by Bode,⁷⁹⁹ which also enabled Duveen to achieve extraordinary prices, far surpassing the museum’s budget.⁸⁰⁰

⁷⁹⁸ Letter from WB to JL, 28 July 1907, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁷⁹⁹ SEDELMEYER(ed.) 1907.

⁸⁰⁰ SMB-ZA, I/GG 204, Bl.208-210.

For Bode, this was all the more difficult because he was convinced that it went against the wishes of Rudolphe Kann himself. In 1907, Bode published an article in the art magazine, *Die Kunst für Alle*, in which he wrote: „Since he [Rudolphe Kann] had no one to worry about and in addition bequeathed a fortune, his plan was, as he also occasionally shared with his close friends, to make his collection available to the public. But to whom? Germany? The Berlin museums, whose directors had been particularly helpful to him? Or Frankfurt, his hometown? Or Paris, his new home?“ He continued: „What now happened to the collection is, however, exactly what the deceased owner had wanted to avoid – its move to the west.“⁸⁰¹

6.1. The American Buyers of Kann’s Collection

As noted above, the individual masterpieces from the Kann collection were being sold long before the actual sale officially took place. Four main buyers were involved and their purchases were so significant and so widely discussed in the international press, that they gained a new status and appreciation in the art collector circle.⁸⁰²

J.P. Morgan, who helped Duveen finance the purchase, was given first choice and he made great use of this advantage, selecting a number of Kann’s most cherished masterpieces – eleven in total.⁸⁰³ The high quality of these pieces is strengthened by the fact that none of the attributions changed, apart from the *Annunciation* by Hans Memling [36], which Morgan bought as a work by Rogier Weyden.⁸⁰⁴ The paintings are currently exhibited in public collections all over Europe and the United States.

Morgan’s collection of early Italian Renaissance was enriched with the portrait of *Giovanna degli Albizzi Tornabuoni* by Domenico Ghirlandaio [41].⁸⁰⁵ Bode recalled a *faux pas* in his memoir associated with this artwork. In 1905, Bode and his daughter visited Morgan in London. Bode’s daughter, upon seeing a warm welcome between

⁸⁰¹ BODE 1907, 18.

⁸⁰² See for example, article by an unknown author in *MONATSHEFTE FÜR KUNSTWISSENSCHAFT* 1908, 125 and a series of articles in the *Burlington* magazine, such as the *HOLMES/HUNTINGTON* 1908, 192-233.

⁸⁰³ GRI, Duveen Brothers. Paris Ledger, 1, Kann Collection, Ca. 1906-1918 (Box 117), 1.

⁸⁰⁴ See pages 103-104 for more detailed description of the painting.

⁸⁰⁵ See pages 109-110 for more detailed description of this painting by Ghirlandaio.

Morgan and his grandson, whispered to Bode „*Father Ghirlandaio*”, but Morgan, whose nose resembled that of the artist, heard the remark. Bode, in an attempt to save his daughter the embarrassment of her tactless commentary, promptly said: „*We were just talking about the magnificent portrait of Giovanna Tornabuoni by Ghirlandaio that you bought from the Kann Collection recently.*”⁸⁰⁶ From this, and assuming Bode remembered the year correctly, the acquisition of the Ghirlandaio painting would have occurred in the summer of 1905, two years before the official sale and a year before the preliminary contract had been signed between Duveen Brothers and the heirs of the Kann collection.⁸⁰⁷ Therefore, it must have been agreed upon unofficially, making this one of the very first works sold from the Kann collection. The portrait was initially exhibited in Morgan’s library and later, in 1935, it was sold to Heinrich Thyssen (1842-1926) for his gallery in Villa Favorita in Lugano, which was later transformed into today Thyssen-Bornemisza National Museum in Madrid, where it remains until today as one of the highlights of the permanent collection.⁸⁰⁸

Another Florentine portrait, depicting a gentleman by Andrea del Castagno [42]⁸⁰⁹ was a source of tension between Morgan and Isabella Gardner, who also wanted to purchase the picture from Duveen. In December 1907, Duveen wrote to Bode: „*The reason for the delay is that she [Gardner] ought to have had the Castagno picture but Mr. Morgan also claims it, so after this is settled the Benozzo Gozzoli will be settled as well.*”⁸¹⁰ The matter was settled in favour of J.P. Morgan, who displayed the painting alongside the *Portrait of Giovanna Tornabuoni* in his newly-completed study in his New York residence.⁸¹¹ In 1935, the painting was sold to Andrew Mellon, who deeded it to the National Gallery of Art in Washington in 1937, where it remains until today.⁸¹² *The Rest on the Flight into Egypt* by early Netherlandish artist Gerard David (1460-1523) [65] had the same fate: it

⁸⁰⁶ BODE 1930, Vol.1, 139. English translation after DUVEEN 1957, 14.

⁸⁰⁷ James Henry Duveen recalls that the first indications of Joseph Duveen’s interest in purchasing the Kann collection were discussed in Easter 1905. DUVEEN 1957, 182.

⁸⁰⁸ Museo Nacional Thyssen-Bornemisza, Madrid. Inv. no. 158 (1935.6).

⁸⁰⁹ See page 110-111 and 152-153 for a more detailed description of the painting by Castagno and its acquisition by Kann.

⁸¹⁰ Letter from JD to WB, 11 December 1907, SMB-ZA, IV/NL Bode 6163.

⁸¹¹ TONKOVICH 2015, 43-44.

⁸¹² National Gallery of Washington, accession number 1937.1.17.

was also initially purchased by J.P. Morgan from the Kann collection, acquired by Mellon in 1935 and subsequently gifted to the National Gallery of Art in Washington in 1937.⁸¹³

The pair of altar panels, depicting kneeling donors from the *Triptych of Jan Crabbe* by Hans Memling [37] was also purchased for Morgan's library.⁸¹⁴ Other Dutch and Flemish Masters acquired from the Kann collection were donated by his son, J.P. Morgan Jr., to the Metropolitan Museum of Art in 1917. These included the above-mentioned *Annunciation* by Hans Memling [36],⁸¹⁵ *The Visit to the Nursery* by Gabriel Metsu [23],⁸¹⁶ *A Young Woman at her Toilet* by Gerard Ter Borch [24]⁸¹⁷ and *the Landscape at Sunset* by Aert van der Neer [66]⁸¹⁸. The last painting that Morgan acquired from the Kann collection was a landscape depicting *The Cottage under the Trees* by Jacob van Ruisdael. The painting remained in Morgan's collection until 1946 when it was commissioned for sale at M. Knoedler & Co.⁸¹⁹

Duveen associate, Edward Fowles, recorded that Morgan paid \$1,000,000 in total for these eleven paintings, covering a quarter of the total sale price.⁸²⁰

Benjamin Altman was another collector who acquired a significant part of Kann's collection. Because of his personal preference, he only looked to include masterpieces of the Dutch and Flemish 17th Century Masters and entirely disregarded the rest of Kann's collection. However, because this particular era was also the passion of Rudolphe Kann, Altman had much to choose from.

⁸¹³ National Gallery of Washington, accession number 1937.1.43.

⁸¹⁴The side panels are in the Morgan Library and Museum in New York, Object Nr. AZ012.1 and AZ012.2. The central piece of the Triptych is in the Museo Civico in Vicenza. <https://www.themorgan.org/exhibitions/hans-memling>. Accessed 10.November 2019.

⁸¹⁵ Metropolitan Museum of Art, New York. accession number 17.190.7.

⁸¹⁶ Metropolitan Museum of Art, New York. accession number:17.190.20.

⁸¹⁷ Metropolitan Museum of Art, New York. accession number: 17.190.10.

⁸¹⁸ Metropolitan Museum of Art, New York. accession number: 17.190.11.

⁸¹⁹ According to the database of the Netherlands Institute for Art history RKD, after changing multiple owners, the painting was sold at Sotheby's London on 5 July 1995, Lot. Nr. 46. <https://rkd.nl/nl/explore/images/3117>. Accessed 10 November 2019.

⁸²⁰ Duveen Brothers paid 21million francs, which equalled approximately \$4 million. FOWLES 1976, 39. Edvinsson Rodney (Associate Professor, Stockholm University), Historical Currency Converter, Historical Statistics, <http://www.historicalstatistics.org/Currencyconverter.html>. Accessed 11 November 2020.

Altman's choices included the outstanding example of Van Dyck's portrait mastery, represented in his portrait of *Marchesa Durazzo* [33],⁸²¹ Vermeer's *Maid Asleep* [20],⁸²² Pieter de Hooch's intimate *Interior with a Young Couple* [22],⁸²³ the sensitive depiction of *Young Girl peeling Apples* by Nicolaes Maes [21],⁸²⁴ Aelbert Cuyp's *Young Herdsmen with Cows* [27]⁸²⁵ and the *Entrance to a Village* by Meindert Hobbema [30].⁸²⁶ Bode tried, unsuccessfully, to acquire the Hobbema landscape for the Kaiser-Friedrich-Museum, however, Altman refused to donate it to the museum.⁸²⁷

Altman was a very conscientious collector. In contrast to J.P. Morgan's often spontaneous acquisitions, Altman's purchases were in general slow and careful. He was a well-read collector, who trained his own eye and regularly consulted with a circle of carefully chosen experts.⁸²⁸ This methodical and meticulous approach saved him from the disappointment of acquiring mediocre and fake pictures, but it also cost him some valuable additions to his collection, such as Rembrandt's *Aristotle with a Bust of Homer* [8], one of Kann's most celebrated artworks, which Duveen sold to Arabella Huntington instead.⁸²⁹

Nevertheless, Altman went on to buy other examples of Rembrandt's late works, both from Rudolphe and Maurice's collections, to a total of six works then attributed to this great master sold to him by Duveen Brothers. Unfortunately, only two of these paintings stood the test of time and remain attributed to Rembrandt today: the pendant portrait, depicting Elisabeth Delft as the *Woman with a Pink* [9],⁸³⁰ originally in Rudolphe Kann's collection, and Pieter Haringh (1609–1685), the sitter for *Man with a Magnifying Glass* [10],⁸³¹ from the collection of Maurice Kann. The portraits were briefly reunited in Maurice's collection following the death of Rudolphe, before being sold to Benjamin

⁸²¹ Metropolitan Museum of Art, New York, accession number 14.40.615.

⁸²² Metropolitan Museum of Art in New York. Accession number. 14.40.611.

⁸²³ Metropolitan Museum of Art, New York, accession number 14.40. 613.

⁸²⁴ Metropolitan Museum of Art, New York, accession number 14.40.612.

⁸²⁵ Metropolitan Museum of Art, New York, accession number 14.40.616.

⁸²⁶ Metropolitan Museum of Art, New York, accession number 14.40.614.

⁸²⁷ See also pages 199-200.

⁸²⁸ LIEDTKE 1990, 48.

⁸²⁹ Metropolitan Museum of Art in New York, accession number 61.198.

⁸³⁰ Metropolitan Museum of Art in New York, accession number 14.40.622.

⁸³¹ Metropolitan Museum of Art in New York, accession number 14.40.621..

Altman in 1907 and 1909 respectively. Three other paintings from Rudolphe's collection sold as Rembrandts to Altman, namely the *Pilate washing his hands* [13],⁸³² *Rembrandt's Son Titus* [14]⁸³³ and *Old Woman Cutting Her Nails* [11],⁸³⁴ were all later reattributed as „Style of Rembrandt“. Altman later acquired one more painting, the *Portrait of a Man, so called Auctioneer* [60],⁸³⁵ from the collection of Maurice Kann, which is now regarded as a work of Rembrandt's follower.

All of these paintings were part of Benjamin Altman's bequest to the Metropolitan Museum of Art in New York in 1913, where they remain until now.⁸³⁶

Arabella Huntington and her son Archer Huntington were two others from the four main buyers of the Kann collection. Arabella Huntington always had an eye for art, but her passion only fully developed after the death of her second husband, railway tycoon and industrialist Collis P. Huntington, who left her with a large fortune at her disposal. When she visited the Kann collection at his Parisian residence in April 1907, she was astonished and determined to pay whatever necessary in order to buy her selected pieces. According to Arabella Huntington's letter to her son Archer from 14th July 1907, she visited the collection „every day for weeks“ and secured for herself five exceptional paintings from the collection.⁸³⁷ All of these retained their original attribution and are now part of permanent collection in various museums in the United States.

The first piece that Arabella secured for herself was the already mentioned Rembrandt's *Aristotle with a Bust of Homer* [8], purchasing it unhesitatingly while Altman made up his mind. She also chose a second work by Rembrandt, the depiction of *Hendrickje Stoffels* [7].⁸³⁸ Both of these Rembrandts were passed to her son, Archer Huntington, who gifted them to the Metropolitan Museum of Art in 1926, in memory of his father, Collis Potter Huntington.

Two pendant portraits by the acclaimed Dutch portraitist Frans Hals also enriched Arabella's collection of Old Masters. The first one, the *Portrait of a Dutch Lady* [18] ,

⁸³² Metropolitan Museum of Art in New York, accession number 14.40.610.

⁸³³ Metropolitan Museum of Art in New York, accession number 14.40.608.

⁸³⁴ Metropolitan Museum of Art in New York, accession number 14.40.609.

⁸³⁵ Metropolitan Museum of Art in New York, accession number 14.40.624. See also page 147-148 of this dissertation.

⁸³⁶ More on the circumstances of the bequest, see HASKELL 1970.

⁸³⁷ BENNETT 2013, 156.

⁸³⁸ Today at Metropolitan Museum of Art in New York, accession number 26.101.9.

was later acquired by the Baltimore Museum of Art where it is now exhibited as a highlight piece in their permanent exhibition.⁸³⁹ The second piece depicts the son of Dorothea Berck, *Willem Coymans* [19]. The work was later inherited by Archer Huntington who eventually sold it back to Duveen. The dealer then resold the painting to Andrew Mellon, and the portrait was finally donated to the National Gallery of Art in Washington.⁸⁴⁰

The only painting from Arabella's purchases from the Kann collection still remaining in the Huntington collection is the picture by Rogier van der Weyden showing the *Virgin and Child*, now exhibited in the Huntington Library as part of the Arabella D. Huntington Memorial Art Collection.⁸⁴¹

After these initial purchases, Arabella Huntington went back a few years later to look at the Kann collection once more, and acquired the *Portrait of Mrs. Fisher*, then attributed to Thomas Gainsborough [47]. In April 1910, the portrait was sold to a collector in Boston for the large sum of £30.000. The painting was quickly returned to Duveen and sold again a couple of months later, in July 1910, this time for the significantly smaller amount of £6000 to Mrs. Huntington.⁸⁴² This large and sudden reduction in price cast doubts on the attribution. The painting was later purchased by Edward Drummond Libbey (1854-1925), who gifted it to the Toledo Museum of Art in Ohio as a work by Thomas Gainsborough. The attribution was changed in 1976 to „British, Anonymous.“⁸⁴³ In 2014, the portrait was sold by Christie's to benefit the acquisitions fund of the museum, as a portrait of a lady by a follower of Gainsborough.⁸⁴⁴

Kann owned another portrait then attributed to Gainsborough, a portrait of Sophie Charlotte, Lady Sheffield. Duveen seem to have put a lot of effort into advertising this piece. Following the sale to Duveen, we find the portrait of Lady Sheffield by Gainsborough reproduced in an issue of the British magazine, *The Sphere* on 28th September 1907. Above the full-page depiction of the portrait, it reads: „*A Great Gainsborough from the Kann Collection – The Charming Lady Sheffield.*“ Underneath

⁸³⁹ Baltimore Museum of Art, BMA 1938.231.

⁸⁴⁰ National Gallery of Washington, accession number 1937.1.69.

⁸⁴¹ The Huntington Library, Art Museum, and Botanical Gardens. The Arabella D. Huntington Memorial Art Collection, object number 26.105.

⁸⁴² Duveen Brothers. Paris Ledger, 1, Kann Collection, 1906-1918 (Box 117), 88, no. 160.

⁸⁴³ The Toledo Museum of Art, European paintings. Toledo 1976, 388.

⁸⁴⁴ Christie's, Old Masters sale in New York, 30. January 2014, Lot 275.

the picture is further described: „*This portrait by Gainsborough, forming part of the Kann collection bought by the Duveens of Old Bond Street, is said to be worth £15,000.*“⁸⁴⁵ It is not confirmed if this was an advertisement commissioned directly by Duveen in order to promote the sale, however, the painting was in fact sold in September 1907, for £7000⁸⁴⁶ to an unspecified buyer. The next record of the painting dates to 30 April 1909, when it was returned to Duveen by Baron Albert von Goldschmidt Rothschild (1879-1941) in London.⁸⁴⁷ Diligently kept records by Duveen allow us to track the provenance of the artwork well into the middle of the 20th Century. At the Getty Research Institute, there is a folder dedicated specifically to the portrait of Lady Sheffield from the Kann collection. These documents reveal that the portrait was brought to New York, sometime before June 1919, by Elois Cochran Stewart. In a letter addressed to her from Duveen we read: „*Thank you for your charming letter and I beg to say in reply that I certainly consider your Portrait of Lady Sheffield to be worth \$75,000.00, and that you have done right in increasing the insurance to that amount.*“⁸⁴⁸ The last note regarding the portrait is from 14th February 1952 and it confirms that the painting „[...] *belonged to Mrs. Percy H. Stewart of Paris, who brought it over to Tuxedo, New York.*“⁸⁴⁹ A year later, the portrait was mentioned in a *Preliminary Check List of Portraits by Thomas Gainsborough*, compiled by the Walpole Society, where it is recorded as a copy.⁸⁵⁰

Archer Huntington was the primary collector of Spanish Art in America; he became a true connoisseur and in 1904, established the Hispanic Society Museum and Library in New York. It comes as no surprise that it was he who initially bought all three paintings by the Spanish Masters from the Kann collection, described in the press as portraits „of remarkable excellence“.⁸⁵¹ The first of these was the *Portrait of a little girl* by Diego

⁸⁴⁵ A Great Gainsborough from the Kann Collection - The Charming Lady Sheffield. In: *The Sphere*, September 28, 1907, 293.

⁸⁴⁶ Duveen Brothers. *Stock Book*, 1, Rodolfe Kann Collection, 1907 (Box 115), 12, no. 161.

⁸⁴⁷ Duveen Brothers. *Paris Ledger*, 1, Kann Collection, Ca. 1906-1918 (Box 117) 305, no. 161.

⁸⁴⁸ Duveen Brothers. Files regarding Works of Art: Gainsborough: „Lady Sophie Sheffield“, c. 1912-1952 (Folder 26).

⁸⁴⁹ *Ibid.*

⁸⁵⁰ E. K. WATERHOUSE (ed.): *Preliminary Check List of Portraits by Thomas Gainsborough*. In: *The Volume of the Walpole Society* 33, 1953, 97. I have not been able to confirm the current location of the painting.

⁸⁵¹ HOLMES/HUNTINGTON 1908, 232.

Velázquez [48], one of the highlights of Kann's collection.⁸⁵² Joseph Duveen put extra effort in promoting this artwork ahead of its sale. In October 1907, the *Burlington Magazine for Connoisseurs* published the painting as its frontispiece, accompanied by an article highlighting the extraordinary qualities and artistic excellence of the artwork: „*Of the quality of the work it is needless to speak at length. It might be described as a harmony in gray, the silvery tones of the background and the light dress reappearing at once flushed, etherealised, and infinitely gradated in the delicate hues of the complexion against which the dark mass of the hair tells strongly. It is, in fact, one of those masterpieces of breadth and restraint of which Velazquez and Titian alone had the full secret.*“⁸⁵³ The advertisement rose awareness among potential buyers and justified the steep asking price of £125,000.⁸⁵⁴

The other two paintings were the portrait of *Cardinal Fernando Niño de Guevara*, a celebrated work by the great master of the Spanish Renaissance, El Greco [49]⁸⁵⁵ and the depiction of *Toreador Pedro Romero* by Francesco de Goya [50]⁸⁵⁶. As recorded by Duveen, Huntington initially purchased all three works by Velázquez, El Greco and Goya, but later returned two of them, which were subsequently resold, and kept only the portrait by Velázquez, which was donated to the Hispanic Society of America in 1909.⁸⁵⁷

While the above-mentioned four collectors were, without doubt, the main buyers of the Kann Collection, there were more artworks that eventually found their way to the United States. Smaller works were acquired by the members of the Widener family, renown patrons of art from Philadelphia. *Farrier's Shop* by Paulus Potter [67] was purchased by Peter A.B. Widener (1834 -1915) in 1909, and seven drawings by Rembrandt purchased by his daughter-in-law, Eleanor Elkins Widener (1861-1937), wife

⁸⁵² Currently on loan to the Metropolitan Museum of Art, New York from the Hispanic Society of America, accession number A108.

⁸⁵³ The *Burlington Magazine for Connoisseurs*, Vol. 12, No. 55, Oct., 1907, 2-3.

⁸⁵⁴ Duveen Brothers. Paris Ledger, 1, Kann Collection, Ca. 1906-1918 (Box 117), 15, no. 144. For comparison, the Rembrandt's portrait of Hendrickje Stoffels [7] was sold to Arabella Huntington for £135,000.

⁸⁵⁵ Now at the Oskar Reinhart Collection Am Römerholz Winterthur, inv. no. 1924.2.

⁸⁵⁶ The painting is in the permanent collection of the Kimbell Art Museum in Texas, accession number AP 1966,12. See also page 121 of this dissertation.

⁸⁵⁷ Duveen Brothers. Paris Ledger, 1, Kann Collection, Ca. 1906-1918 (Box 117), 15, no. 142; 143;144.

of George Dunton Widener.⁸⁵⁸ These drawings were eventually returned to Duveen and resold. One of them, Rembrandt's *Self-Portrait* found its way to the Metropolitan Museum [68].⁸⁵⁹ Another Philadelphian and art collector, John G. Johnson (1841-1917), purchased the painting with the religious subject of *Moses and the Burning Bush*, attributed to Dierick Bouts the Elder (1415-1475). This was an unusual choice, as American collectors usually avoided subjects that were too religious or works by lesser-known artists.⁸⁶⁰ Johnson bequeathed the painting to the Philadelphia Museum of Art.⁸⁶¹

Apart from the two Rembrandt paintings, *the Bust of a Christ* [6] and *Christ and the Samaritan Woman* [12], which Bode managed to acquire for the Berlin museum,⁸⁶² all of the other Rembrandts from the Kann collection are now in American museums. In addition to the already-mentioned examples in the Metropolitan Museum, others are in the National Gallery of Washington,⁸⁶³ in the Kimbell Art Museum in Texas⁸⁶⁴ and in the Virginia Museum of Fine Arts.⁸⁶⁵

In addition, Frans Hals's *Portrait of a Young Man* is part of the permanent collection at the Norton Simon Museum⁸⁶⁶ and the *Portrait of Alexander Tries, Baron d' Auweghem* [32], once attributed to Anthony van Dyck and now regarded to be the work of Gaspar de Crayer, is exhibited at the Harvard Art Museum in Cambridge, Massachusetts.⁸⁶⁷

The majority of Kann's pictures, however, remain part of the Metropolitan Museum's collection. In addition to the paintings acquired by J.P. Morgan, Benjamin Altman, Isabella and Archer Huntington that were later bequeathed to the Metropolitan Museum, Quentin Massys's *The Adoration of the Magi* [69],⁸⁶⁸ Gerard David's two parts of a triptych depicting *Christ Carrying the Cross, with the Crucifixion* and *The Resurrection*,

⁸⁵⁸ Duveen Brothers. Paris Ledger, 1, Kann Collection, Ca. 1906-1918 (Box 117), 11, no. 164-170.

⁸⁵⁹ Metropolitan Museum of Art in New York, accession number 1975.1.800.

⁸⁶⁰ BODE 1908, 115.

⁸⁶¹ Philadelphia Museum of Art, accession number 339.

⁸⁶² See page 198.

⁸⁶³ The Head of an Aged Woman and Head of St. Matthew are today at the National Gallery of Art in Washington, Inv. Nr. 1942.9.64 & 1942.9.58. Both works are now attributed to Rembrandt's workshop.

⁸⁶⁴ Portrait of a Young Jew, Kimbell Art Museum, AP 1977.04.

⁸⁶⁵ After Rembrandt, Bust of a bearded old man, 49.15.9.

⁸⁶⁶ Norton Simon Museum in Pasadena, accession number M.1972.4.P

⁸⁶⁷ Harvard Art Museum, object number 1915.13.

⁸⁶⁸ Metropolitan Museum of Art in New York, accession number 11.143.

with the *Pilgrims of Emmaus* on the reverse [70],⁸⁶⁹ and the *Archangel Gabriel* and the *Virgin Annunciate* on the front panels [71],⁸⁷⁰ as well as Rubens' *Atalanta and Meleager* [31],⁸⁷¹ among many others all eventually made their way into the museum's collections.

6.2. Artworks Acquired for the Kaiser-Friedrich-Museum

Wilhelm Bode and his assistant, art historian and curator Hans Posse (1879-1942), published articles at the beginning of 1908 on the artworks that Bode was able to acquire for the Kaiser-Friedrich-Museum from the Kann sale.⁸⁷² These, however, offered only an overview of selected paintings and so additional archive documents needed to be examined in order to find all the artworks Bode included in the permanent collection of the museum. In this regard, the most informative proved to be Bode's spending report for the minister of culture from December 1907, preserved at the Zentralarchiv in Berlin⁸⁷³ and Duveen's stockbook, now at the Getty Research Institute in Los Angeles.⁸⁷⁴

When selecting works from Duveen's stock, Bode was primarily focused on the Masters from the Dutch School, which were, in his opinion, not sufficiently represented in the Kaiser-Friedrich-Museum. According to the report from 1906, Bode was hoping to receive a number of Dutch Old Masters from Kann as an appreciation token for helping to build his collection.⁸⁷⁵ However, because of the unexpected development of the situation, Bode could, in his own words, only choose „*from the rest*“. Immediately after, he adds: „*Fortunately, this rest was not what is generally understood by word rest; in quantity as well as quality, the choice was still significant, mostly thanks to the specific*

⁸⁶⁹ Metropolitan Museum of Art in New York, accession number 1975.1.119 A-B.

⁸⁷⁰ Metropolitan Museum of Art in New York, accession number 1975.1.120 A-B.

⁸⁷¹ Today at the Metropolitan Museum of Art, New York, Accession Number 44.22.

⁸⁷² BODE 1908a, 114-126; POSSE 1908, 155-161.

⁸⁷³ SMB-ZA, I/GG 204, 208-210.

⁸⁷⁴ GRI, Series I. Business records. Series I.C. Paris House: Stock book, 1, Rodolfe Kann Collection, 1907, Box 115 and GRI, Series I. Business records. Series I.C. Paris House: Paris ledger 1: Kann Collection, ca. 1906-1918, Box 117, 9.

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⁸⁷⁵ SMB-ZA, I/GG 204, 149.

taste of American collectors.“⁸⁷⁶ Additionally, his selection contained mostly smaller-scale paintings; Bode also attributed this to the specific taste of American collectors, who preferred large canvases and avoided subjects that were too religious and works by lesser-known artists.⁸⁷⁷ All of the acquisitions that Bode managed to finalise were only possible because of the relationship he had built with Duveen Brothers, who offered them to Bode at a significantly reduced price.⁸⁷⁸

Two works attributed to Rembrandt found their way to the Gemäldegalerie. The first one, depicting the *Head of a Christ* [6],⁸⁷⁹ Bode received from the heirs, namely from the sister of Rudolphe Kann and her husband Martin Bromberg, as a form of acknowledgment for Bode’s help in forming and cataloguing the collection.⁸⁸⁰

The second work, *Christ and the Samaritan Woman* [12], is now considered to be by one of Rembrandt’s pupils.⁸⁸¹ Bode, however, included it in the Rembrandt *catalogue raisonné*⁸⁸² and encouraged Kann to purchase it despite the collector’s initial reservations.

Additionally, work by Jacob van Ruisdael depicting a *Windmill on the Bank of a River* [28]⁸⁸³ and artworks that Bode helped Kann acquire previously, namely the *Winter Scene* painted by Wouwerman [25]⁸⁸⁴ and *Winter Landscape* by Aert van der Neer [61],⁸⁸⁵ were added to the museum’s collection.

⁸⁷⁶ BODE 1908a, 115: „Dieser Rest war zum Glück nicht bloß das, was man sonst unter Resten zu verstehen pflegt; nach Zahl wie nach Qualität war er noch recht bedeutend, dank vor allem einer Eigentümlichkeit der großen amerikanischen Sammler, die uns Europäern – leider wohl nicht allzulange mehr! – noch zugute kommt[...]“

⁸⁷⁷ BODE 1908a, 115: „sie mögen keine kleinen Bilder und keine ausgesprochen religiösen Darstellungen, ebenso wenig solche, die nicht einem bestimmten Meister zugeschrieben werden können oder zugeschrieben sind.“

⁸⁷⁸ SMB-ZA, I/GG 204, Bl. 208-209.

⁸⁷⁹ Staatliche Museen zu Berlin, Gemäldegalerie, inv. nr. 811C.

⁸⁸⁰ SMB-ZA, I/GG 204, Bl.210.

⁸⁸¹ Gemäldegalerie, Staatliche Museen zu Berlin, inv. nr. 811b.

⁸⁸² BODE 1901, volume 6, 49-50.

⁸⁸³ Staatliche Museen zu Berlin, Gemäldegalerie, inv. nr. 885J.

⁸⁸⁴ Staatliche Museen zu Berlin, Gemäldegalerie, inv. nr. 900F.

⁸⁸⁵ Staatliche Museen zu Berlin, Gemäldegalerie, inv. nr. 842E.

Bode also enriched the collection of Flemish art with a *Still Life* by Jan Fyt [72]⁸⁸⁶ and a *Family Portrait* by Gonzales Coques [73];⁸⁸⁷ the latter was donated to the gallery by Duveen as a token of appreciation for using Bode's catalogue to promote the Kann collection.⁸⁸⁸ Rudolphe's brother-in-law, Martin Bromberg, also promised Bode another still life by Jan Fyt, depicting a *Breakfast table with a lobster*.⁸⁸⁹ This arrangement, however, wasn't successful, and Martin Bromberg later sold the painting to Dr. Max Emden from Hamburg.

A *Portrait of a German man*, with a depiction of naked lovers in an interior possibly by Jacopo de Barbari or Jacometto Veneziano, also came to the Gemäldegalerie [45].⁸⁹⁰ Despite the cautious attribution, Bode was very satisfied with this particular addition to the museum collection, considering it to be a remarkable reference to the relationship between Venetian and German art.⁸⁹¹

According to Duveen's stockbook, Bode purchased another work by Italian Renaissance master Giovanni Bellini (1435-1516) depicting the *Crucifixion with the Virgin and Saint John the Evangelist* in August 1907 [44]⁸⁹². In February 1908, Bode attempted to persuade Prince Johann II of Liechtenstein to buy the painting: „[...] *I take the liberty to draw your attention to the fact that the wonderful Gian Bellini from the Rudolf Kann collection (No. 118 of the new catalogue 70x63 cent. in size) might be available for a reasonable price. The claim before was good 12000Mk, but the buyers of the collection, Duveen Bros., whom I have helped many times, told me that they would be willing to give me the picture, along with some others that we wanted, for the cost price: £6000. I might even be able to send the picture to Your Highness for review if a decision could soon be made by Your Highness. The picture is less of a consideration for our*

⁸⁸⁶ Staatliche Museen zu Berlin, Gemäldegalerie, inv. nr. 883F.

⁸⁸⁷ Lost since 1945. R. MICHAELIS (ed.): *Dokumentation der Verluste*, Staatliche Museen zu Berlin-Preußischer Kulturbesitz. Berlin 1995, Inv. Nr. 864C, 25.

⁸⁸⁸ BODE 1908a, 124.

⁸⁸⁹ SEDELMEYER 1907, Vol. I, 21; SMB-ZA, I/GG 158, Bl. 23, note 8, Auszug aus dem Bericht an den Herrn Minister vom 30. 12. 07.

⁸⁹⁰ Staatliche Museen zu Berlin, Gemäldegalerie, inv. nr. 1664. See pages 115-116 of this dissertation for a more detailed description.

⁸⁹¹ BODE 1908a, S. 125.

⁸⁹² GRI, Duveen Brothers. Paris Ledger, 1, Kann Collection, Ca. 1906-1918 (Box 117), 9. Now at Musée du Louvre, ref.no. 1970.39.

gallery because we already have a *Pietà* and a *Resurrection of Christ* by Gian. Bellini, almost identical on top of that.”⁸⁹³ The Prince of Liechtenstein, however, decided not to accept the offer.⁸⁹⁴ Furthermore, it seems that the Emperor did not like the picture and asked Bode to return it to Duveen, as indicated from this latter from J. Duveen: „*I am very sorry indeed to hear that the Kaiser did not like the Bellini Picture and also that the Munich Trustees turned it down. The idea of you having to pay £5000 out of your own pocket seems perfectly scandalous and ridiculous and I cannot understand how the Emperor or the Trustees of the Museum can even suggest such thing, particularly to a man like yourself, who has done so much for the country and for the world. Apart from the fact that the extraordinary extra value, - which must amount to millions of pounds, that all these Works of Art are worth which you have bought for them. And, now, just because there is one little picture they do not like, they want to make you pay for it!*“⁸⁹⁵ Duveen, however, refused to take the painting back, reminding Bode that they gave him all the other pictures at cost, making no profit whatsoever, and that any picture returned from Bode is basically unsellable: „*Now, as regards the other pictures which you chose and which you got at actual cost, there are some of them which I should be very happy to give 50% more than what you paid for them. Of course, if the Trustees would deliver up all they bought, that would be a different question, to ask to take them all back – but to request us to take one back again, which they consider the worst, is not fair. Especially as we have made no money out of the things we let them have. Had we made our profit out of the other pictures, why, we should close our eyes to it. Besides which, you know, Dr. Bode, that if the Bellini were returned to us, it would be a very difficult thing for us to sell it again, because the whole world knows you bought it and they would, naturally, doubt this picture and we could not sell it without telling people that Mr. Bode had returned it to us.*“⁸⁹⁶

Finally, Bode managed to find a potential buyer in January 1910. He informed Duveen of this who then immediately urged him to sell it for a high price and keep the profit for himself personally, as they were very disappointed in the museum’s approach and didn’t

⁸⁹³ Letter from WB to JL, 14 February 1908, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix

⁸⁹⁴ Letter from WB to Prince Johann, 1 March 1908, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix

⁸⁹⁵ Letter from JD to WB, 16 October 1908, SMB-ZA, IV/NL Bode 6163.

⁸⁹⁶ Ibid.

wish for the museum to profit from the sale: „[...] *I am so pleased to hear that you are satisfied that this unfortunate affair has terminated so well – but I am still more pleased that you have someone in view who may buy the picture. Do sell it for a high price, as to anybody who really wants it the picture is easily worth five thousand pounds. As regards to what you may obtain for it above the £2500, instead of buying something for the museum please buy something for yourself, for really we do not feel inclined to give anything to the Museum. We had much rather you bought something pretty for your own home + hang it in memory of the unhappy affair!*“⁸⁹⁷ In April, Bode confirmed he „*sold the CRUCIFIXION by BELLINI some months ago for a much higher price to Professor Volpi in Florence.*“⁸⁹⁸ Volpi then passed it on to Charles Fairfax Murray (1849-1919) before it was eventually purchased by the Louvre in 1970.⁸⁹⁹ If Bode did indeed keep the profit from the sale for himself cannot be confirmed with certainty, however as we have seen before, Bode used to inform Duveen of what exactly he had bought on behalf of the museum with any other donation, which has not happened in this case.

In the spending report for the minister from December 1907, Bode mentions two other paintings he was interested in: a landscape by Meindert Hobbema (1638-1709) [30]⁹⁰⁰ and a predella painting by Benozzo Gozzoli (1420-1497).⁹⁰¹ However, since Duveen was still negotiating with potential buyers in America who had priority, Bode had to wait for their decision. The Hobbema landscape was eventually purchased by Benjamin Altman. After Bode found out, he immediately reached out to Altman and tried to convince him to donate the painting to the Kaiser-Friedrich-Museum in Berlin. Altman sent him his response in January 1908:

„*Dear Sir,*

Having just received the ‘Hobbema’ painting of the ‘Kann’ collection, I now am enabled to your valued favor of October 30th, relative to your inquiry as to whether I would be willing to relinquish this masterpiece to the Berlin Museum.

⁸⁹⁷ Letter from JD to WB, 5 January 1910, SMB-ZA, IV/NL Bode 6163..

⁸⁹⁸ Letter from WB to JD, 30 April 1910, GRI Duveen Brothers. Collectors’ Files: W. Von Bode Letters, 1910-1922 (Folder 6).

⁸⁹⁹ See also Mattia VINCO: Crucifixion with the Virgin and Saint John The Evangelist. In: D. GASPAROTTO (ed.: Giovanni Bellini. Landscapes of Faith in Renaissance Venice, Los Angeles 2017, 70-75.

⁹⁰⁰ Metropolitan Museum of Art, New York, accession number 14.40.614.

⁹⁰¹ SMB-ZA, I/GG 204, Bl. 210, 8.

I wish to inform you that since I received your first letter, I have given the matter serious thought, in order, if possible, to favor his Majesty, the Emperor; and I can assure you that it would have afforded me a very much pleasure to do so.

However, I am very much attached to the paintings, and have given much time and attention to collect only the finest examples that can be procured – of which the ‘Hobbema’ is a specimen, - and I must confess, that when I saw this picture, I was so captivated by its beauty, that, from a collector’s point of view, I must admit that – perhaps with a little selfishness – I could not be induced to part with it.

You, as a world wide known connoisseur of high art, can appreciate my position, and it will, therefore, become apparent to you, that being a private collector the opportunity for acquiring masterpieces is exceedingly rare.

While I appreciate fully the motive of your proposition, still, in this instance, I beg to convey my regrets, and ask you to excuse me for not complying with your wishes.

I sincerely hope to have the pleasure of meeting you in the near future, and I am sure that, if the time permits it, a visit to New York would repay you fully.

Believe me, dear Sir,

Yours very truly,

*Benjamin Altman*⁹⁰²

The second painting, Gozzoli’s *St. Zenobius resuscitating a dead child* [43], was originally reserved for Isabella Gardner. In December 1907, Duveen wrote to Bode: „*In reference to the picture by Benozzo Gozzoli, I apologise for not having answered your letter before but, as you know, this has been reserved for Mrs. Gardner and I cannot give you a decision now. I am, however, seeing Mrs. Gardner in New York myself on the 15th January, as I am sailing for America for a short visit on the 1st January. She will then settle one way or the other. [...] You need to have no fear, I think it is nearly sure the picture will be yours.*“⁹⁰³

⁹⁰² Letter from BA to WB, 13 January 1908, SMB-ZA, IV/NL Bode 487.

⁹⁰³ Letter from JD to WB, 11 December 1907, SMB-ZA, IV/NL Bode 6163. For original letter see transcribed correspondence in Appendix

Duveen was right and Bode managed to finally buy the painting for the museum in October 1908 for £2400.⁹⁰⁴

Apart from paintings, Bode also secured one of the few reliefs that were in the Kann collection, a wooden *profile portrait of Bishop Philipp von Freising* by German Renaissance sculptor Friedrich Hagenauer (1499-1546) [74],⁹⁰⁵ which he considered to be a very appropriate addition to the collection of German art he was continuously striving to enrich.⁹⁰⁶

In summary, and excepting all of the favours Bode enjoyed during Kann's life, in lieu of almost 20 years of dedicated advisory services, Bode obtained for the museum nine paintings and one relief, most of them at cost and two as gifts of appreciation. As suggested in the correspondence, Bode was probably expecting a more generous donation from the heirs, however, since an honorary for his help was never officially requested from the collector, Bode was in rather difficult situation. Despite the development in the art market, when the presence of American collectors in the European art market led to ever-increasing prices and overall lack of first-rate paintings, Bode still managed to enrich the museum's collection with a carefully curated selection of artworks, of whose quality and significance he was convinced.

Apart from the Berlin museum, there were a few other European collectors who acquired some of the artworks and preserved them for Europe. For example, Martin Bromberg, Rudolphe Kann's brother-in-law bought the *Portrait of a young monk* by Peter Paul Rubens, now at the Museum Boijmans van Beuningen in Rotterdam.⁹⁰⁷ Another work by Rubens, the coloured 'modello' depicting the *Martyrdom of Saint Livinus* for a large canvas that Rubens painted for the St Livinus Church in Ghent is also in Rotterdam's museum.⁹⁰⁸ The Royal Museum of Fine Arts in Antwerp exhibits *Portrait of a man* by Lucas Cranach the Younger,⁹⁰⁹ Mauritshuis has in its permanent collection Salomon

⁹⁰⁴ GRI, Duveen Brothers. Paris Ledger, 1, Kann Collection, c.1906-1918 (Box 117), 57. Staatliche Museen zu Berlin, Gemäldegalerie, inv. nr. 60C.

⁹⁰⁵ Skulpturensammlung und Museum für Byzantinische Kunst, Inv. Nr. 3119.

⁹⁰⁶ BODE 1908a, 125. and GRI, , Duveen Brothers. Paris Ledger, 1, Kann Collection, Ca. 1906-1918 (Box 117), 9.

⁹⁰⁷ Museum Boijmans Van Beuningen, Accession Number 1739.

⁹⁰⁸ Museum Boijmans Van Beuningen, Accession Number 2515.

⁹⁰⁹ Royal Museum of Fine Arts in Antwerp, Accession number 5047.

Ruysdael's *Rivier View with Church and Ferry* [29]⁹¹⁰ and in the Louvre is the above-mentioned *Crucifixion with the Virgin and Saint John The Evangelist* by Giovanni Bellini [44] and the *Portrait of a Young Man* by Thomas de Keyser.⁹¹¹

⁹¹⁰ Mauritshuis, Haag, Inv. Nr. 738.

⁹¹¹ Musée du Louvre, ref.no. 1970.39 and 1560.

7. Bode's Association with Duveen and American Collectors

As mentioned in Bode's letter to Liechtenstein from July 1907, despite the unfortunate development regarding the sale of the Kann collection, Bode managed to acquire a number of smaller, yet art historically significant, canvases for the Kaiser-Friedrich-Museum. The internal report from December 1907 further clarifies that this was made possible because of Bode's good relations with Duveen, who was willing to sell him artworks, for which he could not find overseas buyers, at cost.⁹¹² This chapter will, therefore, explore Bode's relationship with Duveen Brothers and how he used it to benefit the national collection in Berlin. Considering that the majority of artworks from the Kann collection were divided between various American collectors, I will also focus on how exactly Bode assisted Duveen in selling the collection overseas.

What becomes quickly obvious is that Bode, despite his initial reservations towards American collectors, put quite a significant effort into assisting them. I will show how Bode's opinion of American collectors changed over time, based on his own articles and his private correspondence with some of the most important American collectors, including Isabella Gardner, Benjamin Altman, J.P. Morgan and John G. Johnson.

It is indisputable that Bode saw the American collectors as his direct competitors, particularly from the 1890s when they began to show growing interest in the masterpieces of 17th Century Dutch art and the Italian Renaissance – Bode's area of expertise.

In order to further familiarise himself with the newly-established collections of Old Masters, Bode decided to travel to the United States. The World's Columbian

⁹¹² SMB-ZA, I/GG 204, Bl.208.

Exposition, organised in 1893 in Chicago,⁹¹³ presented a great opportunity to finally organise the travel.

Bode embarked on his voyage beginning of September, despite the very unfavourable reports from those who visited the exhibition prior to him: „*lucky those, who make it back in full health*“ summarised Bode in his notes written on board of Normannia.⁹¹⁴ In the end, Bode was impressed by the fair and spoke highly of American's progress in the fields of modern art and architecture, particularly in the last fifteen years.⁹¹⁵

While the fair might have been a good excuse to visit the United States, Bode's main motivation was to personally explore various private art collections and, foremost, to collect material for his upcoming publication on Rembrandt.⁹¹⁶

The trip was also used to broaden his already extensive network of influential collectors and other people active in the art market. From the article titled *Alte Kunstwerke in den Sammlungen der Vereinigten Staaten*, published for the periodical *Zeitschrift für Bildende Kunst*, following his travels in 1895, we learn how much Bode managed to see in the span of just over a month, before returning to Europe mid-October.⁹¹⁷

Bode was particularly impressed with the collection of his „old acquaintance“ Mr. Quincy Adams Shaw in Boston, who, as Bode remarked, contrasted with other

⁹¹³ The fair was organised to celebrate the 400th anniversary of Columbus's voyage to the New World. 46 countries were represented and total of 27 million people visited the exposition. The fair had a profound impact on American art and architecture and provided a great opportunity to showcase America's growing importance as a leading industrial power. In his memoir, Bode refers to the event simply as „Weltaustellung in Chicago“ (World's fair in Chicago). BODE 1930, Vol.I, 97.

⁹¹⁴ SMB-ZA, IV-NL Bode 0370, Bl.1: „Aus den meisten Berichten spricht vor allem das eine Gefühl: glücklich der, der gesund wieder zurück ist.“ The handwritten manuscript was been later published, see BODE 1901, 1-10.

⁹¹⁵ Bode first recorded his impressions on the development of the modern art in America in his handwritten notes, now preserved at the Berlin's Zentralarchiv SMB-ZA, IV-NL Bode 0369. A slightly edited version of these notes was later published: BODE 1894, 137-144.

⁹¹⁶ The first edition of an extensive catalogue on Rembrandt was published by Bode in 1897. BODE 1897-1906. For a thorough analysis of artworks attributed to Rembrandt that Bode saw on his first trip to the United States, see SCALLEN 2004, 152-153.

⁹¹⁷ Bode embarked on his trip at the beginning of September 1893 and he was back on board of a transatlantic steamship „Spree“ mid-October. BODE 1901, 1-12.

collectors in America because he was truly passionate about assembling artworks of superior quality. Bode observed that Shaw systematically collected for over forty years, independently from general trends and fashion, and following his own taste. Even though Shaw spent, in comparison to other American collectors, only modest sums for his artworks and never only sought the famous artists, the collection as a whole impressed Bode so much that he called it „*the most important private collection in the United States*.“⁹¹⁸ According to Bode, the Italian artworks, particularly, were of considerable quality, which, in Bode’s own words, „*any museum would be envious about*.“⁹¹⁹

Bode continued his travels to New York, where he visited more private collections. With regards to Old Masters, Bode considered the collection of Henry Havemeyer, (1847-1907), which included no less than eight portraits attributed to Rembrandt, to be particularly noteworthy.⁹²⁰ One of the paintings from the Havemeyer collection, at the time considered to be an authentic Rembrandt, which Bode described as an „*exceptionally lovingly executed depiction of an Old Woman*,“⁹²¹ was briefly included in Rudolphe Kann’s collection from 1885 to 1890 [75].⁹²² Other New York collectors were inclined more towards modern art, particularly from the Barbizon School. Old Masters, if any, were collected as mere decoration pieces, exhibited on the walls amongst Chinese or Japanese decorations. Bode also reported on an artwork by Rembrandt and other Dutch artists of the 17th century owned by Morris Ketchum Jesup

⁹¹⁸ BODE 1895, 70: „Ogleich Mr. Shaw nach amerikanischen Verhältnissen nur mäßige Summen auf seine Kunstwerke verwendet hat, obgleich er nie nach großen Namen gekauft hat, verdient seine Sammlung als Ganzes meines Erachtens doch die bedeutendste Privatsammlung in den Vereinigten Staaten genannt zu werden.“

⁹¹⁹ Ibid, 71: „Mr. Quincy Shaw hat in Italien einige Bildwerke zu erwerben gewusst, um deren Besitz ihn jedes Museum beneiden wird [...].“

⁹²⁰ Dr. Scallen researched, in detail, the paintings attributed to Rembrandt from the Havemeyer collection, see SCALLEN 2004, 153.

⁹²¹ BODE 1895, 71: „außerordentlich liebevoll durchgeführte Bildnis der alten Frau vom Jahre 1640.“

⁹²² BODE 1895, 71. The painting is today is ascribed to „style of Jacob Backer“ and it was donated to the Metropolitan Museum of Art as a bequest of Mrs. H.O.Havemeyer in 1929, under accession number 29.100.2. The brief provenance in the Rudolphe Kann collection is mentioned in the MET’s object details: <https://www.metmuseum.org/art/collection/search/435597>. Accessed 6 April 2020.

(1830-1908), Mr. Ingles (full name and life dates unknown) and Charles Stewart Smith (1832-1909).⁹²³

When in Chicago, Bode visited the galleries of Charles Yerkes (1837-1905), one of very few collectors of Old Masters in the city. Among four artworks by Rembrandt,⁹²⁴ which Bode regarded as authentic and other good examples from the Dutch and Flemish Schools, Bode encountered a number of incorrectly attributed works, together with mediocre and, in some cases, even fake paintings assigned to famous names.⁹²⁵

After viewing the fair and private collections in Chicago, Bode accepted the invitation of his newly-made acquaintance, Sir William Cornelius van Horne (1843-1915), director of the Canadian Pacific Railway, to follow him to Canada and visit private collections in Montreal. There, Bode met with senator and art collector George A. Drummond (1829-1910), who owned some works by the Dutch Masters, including Frans Hals and Jan van Goyen. Most notable, however, was a *Portrait of a Young Woman* by Rembrandt that Bode saw in the collection of Canadian banker and philanthropist, Richard Angus (1831-1922). This depiction of a young woman from the late period in Rembrandt's career⁹²⁶ was, according to Bode, a study for a large portrait

⁹²³ BODE 1895, 72-73. See also SCALLEN 153.

⁹²⁴ See LIEDTKE 1990, 37-38 for detailed survey of current attribution and location of the mentioned four works by Rembrandt.

⁹²⁵ BODE 1895, 74. Rudolphe Kann requested Bode to intervene personally with Mr. Yerkes when in Chicago and to help convince him to sell one of his paintings, possibly the Winter landscape by Aert van der Neer [61] that Kann wanted to include in his own collection. See pages 158- 159 for more details.

⁹²⁶ In his *Studien zur Geschichte der holländischen Malerei*, Bode dated the work to 1643-1645. BODE 1883, 582. In the Rembrandt catalogue raisonné, he changed the date to 1665. BODE 1897-1906, Vol. VII., 1902, 139. Today it is accepted as a work from c.1668, see J. BRUYN / J. HAAK / S.H. LEVIE / P.J.J. van THIEL / E. van de WETERING: *Corpus of Rembrandt Paintings 1982-2015*, vol. 6, Springer 2015, no. 318.

of the same sitter, probably that of Hendrickje Stoffels, in the collection of Rudolphe Kann [7].⁹²⁷

Before returning to Europe in mid-October,⁹²⁸ Bode also managed to visit Philadelphia, Baltimore and Washington, however, in the published article from 1895, Bode provided no detailed records of the artworks he saw in these cities. In his later memoir, Bode concluded reflections of this first trip with following thought: „*Under such excellent guidance, I was able to utilise my time efficiently and I got to experience America and got to know its art lovers from the most favourable perspective.*“⁹²⁹

Bode's first journey to the United States had a profound influence on his perception of American collectors. While Bode was aware that American collectors were becoming increasingly competitive on the art market despite the ongoing financial crises, he also expressed a profound admiration for their philanthropist tendencies: „[...] *to find an important collection second-hand [inherited] is almost an exception, since there is this very praiseworthy rule to transfer the collection to public museums when the collector dies [...].*“⁹³⁰ Seeing the pro-institutional attitude among American businessmen might have inspired Bode to establish the Kaiser-Friedrich-Museum-

⁹²⁷ The Portrait of a Young Woman from the Angus Collection is now displayed in the Museum of Fine Arts in Montreal, inv. number 1949.1006. Scholars suggested the portrait is possibly depicting Magdalena van Loo, bride of Rembrandt's son Titus and as such it would be meant as a pendant to the portrait of Titus at Louvre, Paris, inv. 1948-34. Previously, the sitter was identified with Hendrickje Stoffels, see for example K. BAUCH: Rembrandt Gemälde. Berlin 1966, no.520. Contrary to Dr. Scallen, who believed Bode was referencing another painting in Kann's collection, the Woman with a Pink [9] (SCALLEN 2004, 342, note 20), I would be more inclined to believe Bode saw it as a study for Hendrickje Stoffels's painting [7], particularly because Woman with a Pink is depicting an older woman, while the paintings of both Hendrickje Stoffels from Kann's collection and the portrait in Canada depict a young girl.

⁹²⁸ See note 918 above.

⁹²⁹ BODE 1930, Vol.I, 99: „Unter so ausgezeichnete Führung konnte ich meine Zeit gründlich ausnutzen und lernte Amerika und seine Kunstfreunde von allerbesten Seite kennen.“

⁹³⁰ BODE 1895, 70: „das ein bedeutende Sammlung in zweiter Hand sich noch erhält ist beinahe die Ausnahme, da es löbliche Regel ist, dass dieselbe beim Tode des Sammlers an die öffentliche Museen überweisen wird [...].“

Verein, an association of individual supporters of the Berlin museums that Bode established in 1896 and officially inaugurated in 1897.⁹³¹

Another event that strongly affected Bode and his view on American collectors was the sale of Titian's *Rape of Europa*, sold to Isabella Stewart Gardner via Bernard Berenson in 1896.⁹³² The loss of a painting that Bode had been in negotiations about with Lord Darnley (1827-1896) for over two years was a breaking point for Bode.⁹³³ From this moment onward, Bode was committed to competing for Europe's masterpieces with even more dedication. Establishing the Kaiser-Friedrich-Museum-Verein and intensifying his relationships with private collectors was part of this effort to prevent the excessive influx of art treasures to the United States. Another approach was to cultivate close relationships with influential dealers, particularly Duveen Brothers, whose presence both on European and the American art markets was growing tremendously. When Joseph Duveen decided to widen the spectrum of the family business from antiquities and decorative objects to paintings and sculptures, he was aware of their lack of expertise and decided to approach the most renowned experts in the field, particularly Wilhelm Bode who was, in 1900, appointed the first director of the Gemäldegalerie and Skulpturensammlung at the Berlin museum.⁹³⁴ Joseph Duveen travelled to Berlin to personally meet Bode, who started advising him shortly after, as suggested by their correspondence that commenced in 1900.⁹³⁵ The first preserved letter sent to Bode by Joseph Duveen dates to 14th August 1900 and refers to a marble bust in the Maurice Kann collection. Duveen was trying to establish its authorship and he reached out to Bode for professional advice. According to the Kann family and Duveen, who had been thoroughly studying Bode's extensive work on Donatello, the bust was

⁹³¹ This observation is based on the lecture by Dr. Thomas W. Gaehtgens titled, *Wilhelm von Bode and the American Danger* held at the Annual Conference of the Collage Art Association in Los Angeles on 23 February 2018. I am very thankful to Dr. Gaehtgens for his time and very enlightening discussion about the presented topic.

⁹³² For more on the circumstances of the sale of Titian's *Rape of Europa*, now displayed at the Isabella Stewart Gardner Museum in Boston, accession number P26ei, see SALTZMAN 2008, 71-80.

⁹³³ Bode's animosity towards Bernard Berenson can possibly be traced back to this point.

⁹³⁴ BEHRMAN 1972, 59-60. Duveen was also cooperating with Bernard Berenson. However, while Duveen's relationship with Berenson has been widely researched, his ties to Wilhelm Bode are mentioned very seldomly. See current state of research, pages 33-35.

⁹³⁵ Letter from JD to WB, 14 August 1900, SMB-ZA, IV/NL Bode 6163.

by Donatello, however: „*this, of course, does not count for much in your [Bode’s] eyes.*“⁹³⁶ The response, unfortunately, was not been preserved. In general, their early correspondence seems to have been very sporadic, with only three letters saved in the Zentralarchiv der Staatlichen Museen in Berlin between 1900-1901, written in a very formal and professional tone. This gradually changed and their letters became more friendly as their relationship intensified in later years.

By 1902, the somewhat conciliatory attitude evident in Bode’s article from 1895 changed dramatically. In the article with a very potent title, *Die Amerikanische Konkurrenz im Kunsthandel und ihre Gefahr für Europa*, published in 1902 for the monthly periodical *Kunst und Künstler*⁹³⁷ Bode reflected on the fierce competition from across Atlantic: „*Whenever there is a talk of an art collection that has been sold, it is assumed from the outset that it was acquired by an American; whenever there is a fight at auction room or in the art trade about a valuable work of art, one can be fairly certain that the Americans will emerge victorious.*“⁹³⁸

Bode mostly accused the new generation of American billionaires with the disruption of the usual balance on the art trade. These new collectors and opportunistic dealers sought to gain control over the entire art market, replacing knowledge and patience with money: „*To collected independently, they lack the time, the knowledge, the patience; they only have the money with which they seem to be able to achieve everything [...]*“⁹³⁹

However, Bode was at the time still convinced the situation was not as dramatic as it might have seemed at first sight, primarily due to two factors.

Firstly, Bode claimed European museums and truly passionate private collectors had the natural advantage of their profound knowledge of Old Masters.⁹⁴⁰

⁹³⁶ Ibid.

⁹³⁷ BODE 1902a, 5-12.

⁹³⁸ BODE 1902a, 5: „Wo jetzt von einer Kunstsammlung die Rede ist, welche verkauft wurde, nimmt man von vornherein an, dass sie von einem Amerikaner erworben ist; wo in Versteigerung oder im Kunsthandel der Streit über ein wertvolles Kunstwerk entbrennt, kann man ziemlich sicher sein, dass die Amerikaner als Sieger hervorgehen.“

⁹³⁹ BODE 1902a, 7: „Um selbst zu sammeln fehlt ihnen die Zeit, fehlen ihnen Kenntnisse und Ruhe. nur das Geld haben sie, mit dem sie alles erreichen[...].“

⁹⁴⁰ Ibid., 11.

Secondly, Bode argued, the first-rate Old Master paintings were rarely available on the art market and it often took years to encounter some of the desired pieces. Despite the opportunist dealers promising their eager American clients that they would assemble a museum-quality art collection in the span of one trip to the old continent, they were only rarely able to acquire an actual masterpiece that would constitute a real loss for Europe. More often, they would only transfer artworks of mediocre quality. As an example, Bode mentioned the acquisition of Henry Walters from Philadelphia (1848-1931), who purchased the entire collection of Don Marcello Massarenti (1817-1905) for inflated price of five million francs worth in Bode's opinion no more than 200,000 francs.⁹⁴¹

Bode wasn't particularly impressed with the collection of J.P. Morgan either. While admitting his acquisitions were, to a large extent authentic and good, he considered them somewhat monotonous.⁹⁴²

Bode further elaborated on these themes in an article for *Vossische Zeitung* in June 1902, entitled *Die Amerikanische Truſtmen und der Europäiſche Bilderswindel*.

Here, Bode blamed first and foremost, various dealers, experts and art critics who took advantage of the American millionaires and their desire to build art collections fast for the abnormal prices that were becoming the new norm on the art market.⁹⁴³

In the summer of 1902, Bode had the opportunity to personally meet some of the American art collectors he was writing about, including J.P. Morgan, „*the most feared, and by the dealers and the middlemen most sought after man in today's art trade*.“⁹⁴⁴ In July, Morgan visited Berlin and Bode gave him a tour of the Gemäldegalerie. Bode's published account of their first encounter in the feuilleton of the *Vossische Zeitung*, with a very flattering title *Amerikanische Kunstfreunde und Kunstkenner in Berlin* was

⁹⁴¹ BODE 1902a, 10. Bode wrote a separate article on the purchase of Massarenti's collection by Walters. Because of his accusations about the worthlessness of the collection, Bode entered into a dispute with William M. Laffan (1848-1909), owner of *The Sun*, whose angry letter Bode published and commented on: See BODE 1902d, 118-120

⁹⁴² *Ibid.* 8.

⁹⁴³ BODE 1902b. The newspaper cutting is preserved at Zentralarchiv in Berlin, SMB-ZA, IV/NL Bode 0438.

⁹⁴⁴ *Ibid.* 8: „der gefürchtetste und von Verkäufern und Zwischenhändler gesuchteste Mannim heutigen Kunsthandel [...]“

published in July 1902 and was very brief.⁹⁴⁵ Bode only noted, rather condescendingly, that „*this man with a colossal wallet and even more colossal nose*“ was predominantly interested in a collection of bronzes, a field about which he was very passionate and for which he was ready to pay excessive prices.⁹⁴⁶

Bode's published account is very conservative in comparison to what he wrote about J.P. Morgan in his private correspondence. In the Princely Archives Liechtenstein in Vienna is a letter Bode addressed to one of the Prince's associates only eight days after American collectors visited Berlin's Picture Gallery. He described the occasion with a rather colourful language: „*Eight days ago I met here ,the great man' Mr. Pierpont Morgan. He came with a dozen of other Americans and spent an hour and a half with me at the museum. I cannot say that Morgan was an interesting and handsome man. He has a terrible cucumber on his face, full of abscesses and he is fairly small!*“ It was, however, not only the physical appearance that Bode commented on with condescendence: „*He is talkative like the grave and incredibly monosyllabic [inarticulate]!*“ Bode added, and continued onto commenting on his knowledge about art: „*He was completely uninterested and indifferent towards the paintings. On the other hand, he was interested in the early bronzes and he found the pieces by Donatello, Pallajuolo, Bartoldi, etc. particularly interesting, although, of course, he had no clue about any of the Masters.*“⁹⁴⁷

Later in his memoir, Bode further described J.P. Morgan as someone with no knowledge in any of the art periods, with no particular tastes or talents, and with not even competent advisors. However, because of his fortune and generosity, as well as his determination, he managed, in a span of a few years, to assemble a collection that came close and, in some categories, even surpasses those of national museums. Moreover, he achieved this in a time when it was apparently too late to start collecting. His magical trick, in Bode's own words, was money, which he didn't hesitate to spend in tenfold over the regular price.⁹⁴⁸ His obviously unfavourable opinion of the collector,

⁹⁴⁵ BODE 1902c . No pagination, the newspaper cutting is preserved at Zentralarchiv in Berlin, SMB-ZA, IV/NL Bode 0438. The article is not signed, however, there is an added pencil note suggesting Bode is the author.

⁹⁴⁶ Ibid.

⁹⁴⁷ Letter from WB to LW, 14 July 1902, HAL. FA 329.1. For original letter see transcribed correspondence in Appendix.

⁹⁴⁸ BODE 1930, Vo. II., 144-145.

however, didn't stop Bode from offering Morgan his advisory services a few years later, in 1908.⁹⁴⁹

In 1903, Bode published another article in which he expressed his negative views not only on the American collecting practices, but also on the lack of professionalism of the curators and art historians they appointed to care for their expanding collections. After the museum of Isabella Gardener's art collection was opened in Boston in January 1903, Bode concluded the following: „*the directors are usually only ,custodians' who have nothing to say about the acquisitions, nor are they working scientifically, and the ,art historians' over there tend to turn their scientific expertise into a milking cow. The most famous ,American' art historian is a very successful dealer.*“ Bode doesn't specify which dealer was he referring to, however, the close collaboration between Gardener and Berenson could suggest he was indeed speaking of him.⁹⁵⁰

1904 was a very important year in Bode's professional career. After years of work, the new museum that Wilhelm Bode was overseeing since construction began in 1897, was finally finished and the Kaiser-Friedrich-Museum was opened in 1904, exhibiting paintings and sculptures as equal representations of high art, a new curatorial principle introduced by Bode that differed greatly from the traditional exhibition concepts.⁹⁵¹

In 1904, Bode also re-evaluated his opinion on American collectors in a new article titled, *Die amerikanische Gemälde Sammlungen in ihrer neuen Entwicklung*.⁹⁵² He was still convinced that the American collectors didn't present a real danger for European national collections because only rarely did they bring to the US Old Masters, which would constitute a real loss for the museums: „*Almost without exceptions, whatever has been moved over, has been previously offered to European museums and private collections. Occasionally one or the other piece gets rejected because of the*

⁹⁴⁹ CHAPUIS 2006, 152.

⁹⁵⁰ BODE 1903: „die Direktoren derselben sind regelmäßig reine "Kustoden“, die weder etwas bei dem Ankauf zu sagen haben, noch wissenschaftlich arbeiten, und die "Kunsthistoriker“ drüben pflegen aus ihrer Wissenschaft eine mischende Kuh zu machen. Der bekannteste amerikanische Kunsthistoriker ist ein sehr erfolgreicher Händler.“ Newspaper preserved at SMB-ZA, IV/NL Bode 0363. Bode didn't sign it but the tone of the article, as well as the fact it has been saved in the Nachlass Bode, strongly suggests his authorship.

⁹⁵¹ In 1956, the museum was renamed as the Bode-Museum to honour its first director and greatest ambassador.

⁹⁵² BODE 1904a, 387-389.

*exaggerated price, but more often it is because it doesn't stand up to the pieces already owned.*⁹⁵³ There were, of course, exceptions to the rule, such as Titian's Europa purchased by Isabella Gardner, but in general, Bode was confident that the museums could withstand the competition. According to Bode, the private collectors were more affected by the American presence in Europe: *„The great interest in art and the fast developing understanding of art in America together with the means available to the collectors there [...] will lead in a few decades to establishment of many excellent art collections of different sources, almost exclusively at the expense of our private collections.*⁹⁵⁴

However, Bode was about to realise that the competitiveness of Berlin's museums that he seemed so convinced about was about to be tested. In 1894, Oscar Hainauer died; his collection was among the most-admired in Europe at that time. Wilhelm Bode, who prepared a lavish catalogue of the collection, was hoping to see it eventually donated to the Kaiser-Friedrich-Museum.⁹⁵⁵ However, the Hainauer's widow couldn't afford to donate it and had to sell. Bode offered to buy the entire collection for 1, 250,000 marks, which was a very modest sum in comparison to what Duveen ended up paying. In the summer of 1906, when the negotiations regarding the Kann collection were already taking place, Duveen was approached by an intermediary, Godfrey Kopp, who suggested that he also buy the Hainauer collection. Duveen didn't hesitate and offered the Hainauer's widow 4 million marks, but she had to give him an answer immediately, to which she agreed. It was not long before Duveen had the collection moved from Berlin and sold for a tremendous profit to American collectors.⁹⁵⁶ This was a great disappointment to Bode and a breaking point in his attitude towards both the

⁹⁵³ BODE 1904a, 388: „Was hinübergezogen ist, ist fast ausnahmslos vorher den europäischen Museen und Privatsammlungen angeboten worden. Gelegentlich wurde davon das eine oder andere Stück wegen eines für unsere Verhältnisse weit übertriebene Preisen abgelehnt, in der Regel aber, weil die Stücke neben dem alten Besitz nicht standhielten.“

⁹⁵⁴ Ibid.: „das lebhaftes Kunstinteresse und das rasch zunehmende und zum Teil schon sehr entwickelte Kunstverständnis in Amerika wird bei den Mitteln, die den dortigen Sammlern zur Verfügung stehen, und bei der grösseren Breite derselben im Ausgeben in wenigen Jahrzehnten drüben eine Fülle hervorragender Kunstsammlungen der verschiedensten Art entstehen lassen, und zwar fast ausschliesslich auf Kosten unserer Privatsammlungen.“

⁹⁵⁵ Wilhelm BODE: Die Sammlung Oscar Hainauer. Berlin 1897.

⁹⁵⁶ For more details on the sale of the Hainauer Collection, see SECREST 2005, 75-77.

American collectors as well as Duveen Brothers. From Bode's internal report regarding the allocation of the extraordinary financial budget dating to August 1906, it is obvious that the situation on the art market became critical for the national collection and Bode had to look for new ways to ensure that some of the important artworks would be saved for the museum: *„A replenishment of the fund seems inevitable as the options for acquisitions have recently worsened tremendously. [...] At the same time, the extraordinarily growing competition from the Americans has driven the already high prices three times as much in the recent years and has greatly reduced the availability of good Old Master paintings on the market. As per the prices, I would like to state that the buyer of the Hainauer collection has asked on average for 10 to 25 times more, and has already received that for the better pieces, than what H. Hainauer or the undersigned has previously paid for these items.“*⁹⁵⁷

As Bode saw it, such circumstances could only be overcome with close cooperation with dealers: *„It is, therefore, as good as impossible that such collections, even in more rare specialisations, could still be acquired by us personally or by friends of the museums and then donated or passed down cheaply. In the future, we will have to hold firmly onto the dealers.“* Bode then specified it was mainly *„a large international dealer ring“* they will need to cooperate closely with.⁹⁵⁸ Bode was most probably referring to

⁹⁵⁷ SMB-ZA, I/GG 204, Bl.148: „Eine Wiederauffüllung des Fonds scheint unerlässlich, da sich die Erwerbsverhältnisse für diese Abteilungen leider in der letzten Zeit in erschreckender Weise verschlechtert haben. Durch die neuen strengen Ausfuhrverbote für die meisten alten Kunsthäuser sind wichtige Erwerbungen dort fast unmöglich geworden. Gleichzeitig hat die außerordentlich zunehmende Konkurrenz der Amerikaner die schon so hohen Preise selbst in den letzten Jahren wieder auf das Dreifache hinaufgetrieben und den Markt käuflicher guter alter Kunstwerke sehr verringert. Was die Preise anlangt, so führe ich nur an, daß der Käufer der Hainauer'schen Sammlung für die besseren Stücke dieser Sammlung durchschnittlich das 10 bis 25 fache von dem fordert und z. T. bereits erhalten hat, was H. Hainauer resp. der Unterzeichnete früher für diese Gegenstände gezahlt hat.“

⁹⁵⁸ SMB-ZA, I/GG 204, Bl.150: „Es ist daher so gut wie ausgeschlossen, daß solche Sammlungen, selbst in entlegenen Spezialitäten, noch von uns persönlich oder von den Freunden der Museen erworben und dann geschenkt oder billig überlassen werden können. Wir müssen uns in Zukunft wesentlich an die Händler halten. In erster Linie an vereinzelte, anständige oder mehr oder weniger ungeschickte oder verschämte Händler oder Vermittler, durch die wir noch immer ab und zu gute Erwerbungen verhältnismäßig billig zu machen im Stande sind. Dies ist jedoch nur die Ausnahme und hat auch wesentlich persönliche Gründe (persönliche, zinslose Geldvorschüsse an diese Händler und Empfehlungen an Privatsammler) u in d. Regel werden auch wir uns doch an jenen großen internationalen Händlerring halten müssen.“

Duveen Brothers, suggested also by the frequency of their correspondence, which became gradually more regular from the spring of 1906. The dynamics of such a collaboration and how Bode used his expertise to benefit the museum is further specified in the same internal report: *„The owners, as well as the dealers, need me in order to be able to sell their works to the great collectors, even in America. Hardly anyone can sell or buy a painting by Rembrandt unless it was included in my large Rembrandt publication, or for which I won't confirm that it will be included in the following volume. Similarly, it is the case for the Dutch and Italian artists and especially so for the Italian sculptures of the Renaissance, for which I have also prepared large reference publications.“* However, it was not an easy task for the museum director and he struggled with the ethical questions that such a collaboration could raise. In the end, the potential benefit for the museum overshadowed any initial reservations: *„When buying or selling important artworks or even entire collections, the dealers are trying to interest me in it; at first, I have been refusing such conditions as I suspected an attempt at personal bribery behind it – for some years now, as unsympathetic as it is to me and despite the wrong interpretation that could be potentially attributed to it, I tried to exploit it for our museums, and by doing so I have managed to secure the sale of certain, particularly suitable, pieces for our collection at reduced prices or even as a donation.“*⁹⁵⁹ This was also the case with the sale of the Kann brother collections and that of Oscar Hainauer: *„[...] with the imminent sale of the Rudolf and Moritz Kann collections in Paris, I am being approached by the owners*

⁹⁵⁹ SMB-ZA, I/GG 204, Bl.150-151: *„Die Besitzer sowohl wie der Händler brauchen mich, um ihre Ware bei den großen Sammlern, selbst in Amerika, vorteilhaft anzubringen. Es wird z. B. kaum Jemand ein Bild von Rembrandt verkaufen können oder kaufen, das nicht in meiner großen Rembrandt-Publikation enthalten ist, oder für das ich nicht bescheinige, daß es in einem Nachtrag aufgenommen werden soll. Ähnlich ist es für andere niederländische und italienische Künstler und namentlich noch für die italienischen Bildwerke der Renaissance, für die gleichfalls eine große zertifizierende Publikation von mir allgemein vorbereitet ist. Beim Verkauf oder Kauf bedeutende Stücke oder ganzer Sammlungen suchen mich daher die Händler dafür zu interessieren; ich hatte dies – nachdem solche Bedingungen anfangs von mir abgelehnt worden sind, weil ich den Versuch persönlicher Bestechung dahinter vermutete -seit einigen Jahren, so unsympathisch es mir ist und trotz der falschen Deutung, die man dem unterlegen könnte, für unsere Museen auszunutzen gesucht, indem ich mir den Verkauf gewisser für unsere Sammlungen besonders geeigneter Stücke zu mäßigen Preise resp. als Geschenk sicherte.“*

*as well as the concerned buyers. Similar has happened to me in regards to the Hainauer collection, even after the sale has been completed.*⁹⁶⁰

Although Bode tried, unsuccessfully, to compete against Duveen in the purchase of the Hainauer collection, whose loss caused great disappointment among the German people, starting with the Emperor, and could potentially lead to hostility, the advantages of an amicable relationship were far greater. That this is what ultimately happened is shown by their correspondence from December 1906. Not only did the tone of the formal greeting change to a more familiar version, „*My dear Dr. Bode*“, but also the content of the letter suggests that their relationship was by now fully established and led to a mutual advantages: „*First of all, I want to tell you that the Hainauer collection has turned out, so far, very successful and my firm is certainly very grateful to you for all that you have done for us in the matter. Of course, we have not sold the whole collection yet, but we have disposed of about half of it, and we particularly want to express to you our thanks for the care with which your catalogue has been made, and what an assistance it was, and is, to us in selling this collection, for after all, it is a great thing to be able to use Dr. Bode’s name and signature.*“⁹⁶¹

It seems, however, that not everyone at the Berlin museum were fully on board with Bode’s decision to assist Joseph Duveen, which Duveen complained to Bode about in December 1907: „*I may mention that some of your gentleman in the museum have not done all they could to help us in selling any of the pictures in Berlin; far from it, they have told people and buyers that Duveens’ prices are too high and ridiculous and, of course, thereby have done us a deal of harm. I think, if a work of art is fine and genuine, it naturally is always dear, besides which, I do not think they need have mentioned this; after all, we are doing what we can for the German museum and I think they could help us in some way. I do not wish them to praise an object which is not good [...] But to say that we are ridiculously dear etc, I put it to you, is not the thing to do under the circumstances. I should like to hear from you in reference to this; if it is necessary, I could give you the particular case in point. I am feeling very hurt about it.*“⁹⁶²

⁹⁶⁰ SMB-ZA, I/GG 204, Bl.151: „[...] bei dem bevorstehenden Verkauf der Sammlungen Rudolf Kann und Moritz Kann in Paris sucht man mich seitens der Besitzer wie der darum handelnden Käufer in gleicher Weise zu interessieren. Ähnliches hat man mir, sogar noch nach Abschluß des Verkaufs, in Bezug auf die Sammlung Hainauer zugestanden.“

⁹⁶¹ Letter from HD to WB, 11 December 1906, SMB-ZA, IV/NL Bode 6163.

⁹⁶² Letter from JD to WB, 11 December 1907, SMB-ZA, IV/NL Bode 6163.

For the next few years, the correspondence regarding unsold pieces from the Hainauer collection continued, and Bode was occasionally asked to provide expert opinions and advisory services to Duveen's clients who purchased artworks from either the Hainauer or Kann collections. For example, on 25th April 1910, Joseph Duveen wrote: „[...] *We have sold a bronze to a new client in Western America. He has the highest regard for your knowledge of these things (as of course we all have) and very much wished to have your opinion. [...] Now this bronze has been sold for a very large price as we consider it to be extremely fine, and we should feel exceedingly obliged to you if you could let us have a letter to show to our client, who would then feel perfectly satisfied that this is the same bronze as was in the Hainauer collection. If you consider the bronze a very fine one, perhaps you will say so in your communication. The bronze has been specially brought over from America for submission to you, and is really purchased conditionally upon your approval of it.*“⁹⁶³ The answer came shortly: „*I sent my opinion on the two marble plaques of the Hainauer Collection and on the subject represented in the bronze by CANDIDO of the same collection to your house in Paris as Mr. Joseph Duveen wished [...].*“ In the same letter, Bode immediately suggested what his reward should be: „*You told me here in March that you would like to make a present to the museum with the two bronzes I showed you in my room. Perhaps you will be kind enough to pay the amount of 300 guineas to the Museums Conto.*“⁹⁶⁴

This and similar favours were also often done in form of allowing Bode to acquire artworks for reduced prices. According to a report to the cultural minister, Bode managed to acquire artworks for comparatively low prices, because the „[...] *extraordinary courtesy of the Duveen company, which offered me the pictures at their purchase price [...].*“⁹⁶⁵

This collaboration, however, was not publicly acknowledged by Bode, in fact, to the very contrary. Even though we see that Duveen thanked Bode for his superb work on the Hainauer collection catalogue, emphasising how helpful his assistance was in

⁹⁶³ Letter from DB to WB, 25 April 1910, SMB-ZA, IV/NL Bode 6163.

⁹⁶⁴ Letter from WB to Louis Duveen, 1 May 1910, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

⁹⁶⁵ SMB-ZA, I/GG 204, Bl. 208-209, Bericht an den Herrn Minister vom 30. 12. 07: „Durch das außerordentliche Entgegenkommen der Firma Duveen, welche mir die Bilder zu ihren Ankaufspreis anbot, wurde es mir möglich, die von mir gewählt Stücke sogar zu verhältnismäßig nicht zu hohen, zum Teil selbst mäßigen Preisen zu erwerben.“

selling the collection and that such partnership was mutually beneficial, Bode presented the public with a different point of view in the published article, *Die Amerikanische Gefahr im Kunsthandel* from 1907.⁹⁶⁶ Here, Bode complained that most of the dealers were working exclusively for American collectors, establishing their branches in New York and using meticulously researched art catalogues written by European art historians, including himself, to secure buyers for European treasures overseas. Furthermore, Bode described how he, unintentionally, helped the dealers discover and advertise the recently purchased collections of Hainauer and Kann through his lavish catalogues, which he compiled in the hopes that they would lead to the collection or part thereof being donated to the Berlin museum.⁹⁶⁷ This disappointment at the loss of both the Hainauer and Kann collections in such a short time span led Bode to reconsider his optimistic views that American collectors didn't constitute a real danger for European collections, as presented in his article from 1904.⁹⁶⁸ The essay from 1907 shows Bode's growing frustration from seeing more and more artworks being sold overseas, a trend which seemed to be growing with each passing year.⁹⁶⁹

7.1. Bode's Advisory to American Collectors

Bode soon recognised that the influence of the American collectors on the European market was there to stay and decided that it was better for him, and ultimately for the museum, if he established good working relationships with the leading collectors. The archives of the Berlin State Museums, The Morgan Library and the Metropolitan

⁹⁶⁶ BODE 1907a, 3-6.

⁹⁶⁷ BODE 1907a, 5: „Für dieses Vorgehen haben wir Museumsbeamte selbst, wahrlich gegen unsern Willen, den Händlern in die Hände gearbeitet; namentlich in Deutschland. Nicht nur dadurch, dass wir den uns nahestehenden Sammlern treulich geholfen haben, ganz gewählte Kunstwerke zu erwerben, auch die grossen wissenschaftlichen Kataloge, wie ich sie z. B. für die Sammlungen Kann, Hainauer und so fort aus Freundschaft und in der Hoffnung, dass diese auf die Dauer gerade in öffentliche Sammlungen Europas übergehen sollten, angefertigt habe, die Prachtpublikationen und Kataloge von einzelnen Ausstellungen in Berlin und so fort, wie unsere Arbeiten über einzelne Künstler, bahnen den Händlern die Wege zu den Sammlern und geben ihnen zugleich die Mittel der Reklame für ihre Käufer an die Hand.“

⁹⁶⁸ BODE 1904a, 387-389.

⁹⁶⁹ BODE 1907a, 3-6.

Museum in New York preserve correspondence between Bode and four important American collectors, namely J.P. Morgan, Isabella Gardner, Benjamin Altman and John G. Johnson, dating from 1908 onwards.

A few years after the initial encounter with J.P. Morgan in Berlin in the summer of 1902, Bode was approached with the request to catalogue Morgan's collection of bronzes.⁹⁷⁰ A letter from 10th February 1908, addressed to Morgan from art dealer George Durlacher, shows that not only had work on the catalogue started, but also that Bode was actively advising Morgan in art matters: „ *Dr. Bode came to London last week, we went through all the photographs and we have now arranged all details regarding the catalogue of your bronze collection. [...] I took the opportunity to show Dr. Bode the little picture that you bought from Mr. Hoentschel. He does not feel justified in stating positively that it is by the hand of Martin Schoengauer but he guarantees it absolutely is a picture of this rare school, of very high quality and in a perfect state of preservation. He ridicules the idea of anyone pronouncing it a modern forgery. [...]*“⁹⁷¹ A week later, Bode himself reached out to J.P. Morgan, confirming he was now ready to commence work on the catalogue and immediately used this opportunity to ask for a favour and Morgan's assistance in looking for a suitable venue to organise an exhibition of German modern art in the United States: „*[...] the exhibition is intended for spring 1909 and provisional negotiations with our Consul General Mr. Bünz have been begun [sic]. The very best place for it would be the annex building of your Metropolitan Museum, which, so we hear, shall be finished before the end of this year. It would be of the highest importance for us in the interest of German art, if we could get some rooms of the new building for this purpose by your influence. I personally should be very much obliged to you if you would do us this great favour.*“⁹⁷² On the same day, Bode sent another letter regarding the exhibition to Edward Robinson (1858-1931), at the time the assistant director of the Metropolitan Museum of Art. Apart from introducing the prospect of organising the exhibition, Bode also wrote about the

⁹⁷⁰ Wilhelm BODE: Collection of J. Pierpont Morgan: bronzes of the Renaissance and subsequent periods. Paris 1910.

⁹⁷¹ Letter from Durlacher to J.P. Morgan, 10 February 1908, Morgan Collections Correspondence. ARC 1310: B Bode.

⁹⁷² Letter from WB to JPM, 19 February 1908, Morgan Collections Correspondence. ARC 1310: B Bode.

appointment of Wilhelm Reinhold Valentiner, who was hired as a curator of the newly-established department of the decorative arts following a direct recommendation from Bode in 1906: „*Dr. Valentiner is already living only for the Metropolitan Museum. [...] I have let him go with a heavy heart, as he is the most talented among younger art historians and museum officials in Germany. [...] He can also be very useful to you with the old paintings, which he knows better than almost any other German art historian. With this knowledge he will be able to render good service to private collectors as well.*“⁹⁷³ This was a key aspect of Bode’s efforts to strengthen his influence in the United States because Valentiner’s position at the museum was his source for a wealth of internal information regarding both the museum’s affairs as well as the state of the commercial art market and private collectors in America.⁹⁷⁴

The plan to organise the exhibition of German modern art was approved by the Metropolitan Museum in May 1908⁹⁷⁵ and opened with a great success to the public on 4th January 1909: „*The exhibition of Contemporary German Art was opened last evening most brilliantly, with a reception at which over four thousand of the friends of the Museum were present [...].*“⁹⁷⁶

The success of the German exhibition further strengthened the relationship between Bode and Morgan, whose correspondence continued for many years, most intensively until 1914. Bode was not only responsible for writing the commissioned catalogue, but he also recommended artworks he found suitable for Morgan’s collection. For example in April 1909, Bode sent Morgan a letter from Rome, recommending a sculpture of Saint Andrew by Roman Renaissance artist Andrea Bregno (1418-1503): „*I hope you will excuse me if I tell you of another important object – very important – which I saw*

⁹⁷³ Letter from WB to ER, 19 February 1908, Loan exhibition - 1909 - German art - Bode corres., 1908-09, 1993, Office of the Secretary Records, The Metropolitan Museum of Art Archives, New York.

⁹⁷⁴ Valentiner was regularly corresponding with Bode and providing him with the necessary information. For more on their relationship and how Bode benefited from it, see the study by XAVIER-POL 2014, 192-203.

⁹⁷⁵ Letter from ER to WB, 23 May 1908, Loan exhibition - 1909 - German art - Bode corres., 1908-09, 1993, Office of the Secretary Records, The Metropolitan Museum of Art Archives, New York.

⁹⁷⁶ Letter from ER to WB, 5 January 1909, Loan exhibition - 1909 - German art - Bode corres., 1908-09, 1993, Office of the Secretary Records, The Metropolitan Museum of Art Archives, New York. For more on this exhibition and the political motivation behind its organisation, see CHAPUIS 2007, 154-157.

yesterday here. [...] Barsanti (Via Sistina 137) has a very charming statue in marble by Andrea Bregno [...].⁹⁷⁷ The sculpture was indeed bought by Morgan and later gifted to the Metropolitan Museum of Art where it remains exhibited until now.⁹⁷⁸

In 1909, Bode finished his work on Morgan's catalogue and was subsequently rewarded for his efforts in advising Morgan, receiving a relief depicting *The Mass for St. Franziskus* by Fra Angelico [76], which Bode had chosen himself for the museum⁹⁷⁹: „George Durlacher wrote me that you were kind enough to offer in recompense for my catalogue of your bronze collection for the museum a very fine predella piece by Fra Angelico, which I lately secured for us at the price of £2500. [...] George Durlacher told me that you should not like to have your name mentioned, of course, we will do as you like. I need not mention that we are, in spite of your anonymity, very much obliged to you for your noble gift.“⁹⁸⁰

However, the successful cooperation between the Berlin museum and Metropolitan Museum in New York and the amicable relationships with one of America's most influential collectors and dealers did not stop Bode from further alarming the public about the dangers of the American presence in the European art market. In an article of 1909 published in *Der Cicerone*,⁹⁸¹ Bode came to the conclusion that the willingness of the American collectors to pay enormous prices for Old Master paintings was reaching its peak. Bode reflected on the situation with following words: „*The hunger of the great American collectors has never been so great and their wallet so open to satisfy their wild expectations as in this time. As soon as the law to exempt the old artworks from the import duty will pass the House of representatives, almost all of those treasures will migrate across the sea.*“⁹⁸²

⁹⁷⁷ Letter from WB to JPM, 13 April 1909, Morgan Collections Correspondence. ARC 1310: B Bode. Archives of The Pierpont Morgan Library. New York, NY.

⁹⁷⁸ The Metropolitan Museum of Art, accession number 17.190.1736a–c.

⁹⁷⁹ Gemäldegalerie der Staatlichen Museen zu Berlin, Fra Angelico, Die Totenmesse für den Heiligen Franziskus, Ident.Nr. 61A.

⁹⁸⁰ Letter from WB to JPM, 17 May 1909, Morgan Collections Correspondence. ARC 1310: B Bode. Archives of The Pierpont Morgan Library. New York, NY.

⁹⁸¹ BODE 1909, 441-443.

⁹⁸² BODE 1909, 441: „Noch nie ist der Heißhunger der großen amerikanischen Sammler so stark, sind ihre Börsen so weit geöffnet gewesen, selbst gegenüber den übertriebensten Forderungen, als gerade in dieser kurzen Saison. Sobald das Gesetz, das die alten Kunstwerke vom Eingangszoll befreit, das Repräsentantenhaus passiert haben wird, werden fast alle diese Schätze über das Meer wandern.“

A year later, Bode contributed with another paper, *Die Berliner Museen und die Amerikanische Konkurrenz*, to the same periodical, reflecting again on the developments in the art market. The situation hadn't improved for the public museums, in fact, on the very contrary. It was becoming more and more difficult for European museums and the majority of European private collectors to compete with the Americans.⁹⁸³ Even well-established collectors, such as Prince Johann II of Liechtenstein, were having difficulties acquiring desired pieces.⁹⁸⁴ In the article, Bode claimed that the prices for popular Dutch, Spanish and Italian Masters, such as Rembrandt, Velazquez, van Dyck, Botticelli, Titian and Raphael, increased six-fold within the past few years, making it almost impossible for a European museum to compete for a large Rembrandt portrait. At the same time, Bode noted that, for example, an exquisite canvas from the same artist, but of a smaller scale and less pleasing topics, such as pietas, depictions of martyrs or religious scenes, were less desired by Americans and therefore more affordable, even within a museum's limited budget. As Bode concludes: „*As long as such prejudices persist among the big collectors over there, we must take advantage of it. As much as major works are important for the appearance of a collection, the artistic value cannot be measured with a ruler; often a small picture grants a greater and more intimate enjoyment than the impressive colossal painting.*“⁹⁸⁵

It is important to again point out certain discrepancies between what Bode wrote and his actions as recorded in private correspondence. By 1910, Bode was regularly bringing artworks to the attention of Morgan and Duveen. He also often helped Duveen in selling the artworks by advertising selected pieces to his private collectors, by writing about them in his scholarly publications, and by providing expert opinions directly to Duveen's clients.⁹⁸⁶ Duveen valued Bode's opinion highly and many times stated they would only purchase an object if Bode could provide a favourable report on it.⁹⁸⁷

⁹⁸³ BODE 1910, 81-84.

⁹⁸⁴ More specific examples on Bode's assistance to Johann II of Liechtenstein are presented in Chapter 5.1.: Role of Wilhelm Bode, see pages 125-129.

⁹⁸⁵ BODE 1910, 83: „So lange solche Vorurteile bei den großen Sammlern drüben noch bestehen, müssen wir daraus Nutzen ziehen. Denn so wichtig umfangreiche Hauptwerke für die Erscheinung einer Sammlung sind, der künstlerische Wert läßt sich nicht mit der Elle messen; manches kleine Bild gewährt einen größeren und intimeren Genuß als das imposante Kolossalgemälde.“

⁹⁸⁶ See, for example, the letter Duveen addressed to Bode on 25th April 1910 as quoted on page 216.

⁹⁸⁷ Letter from JD to WB, 24 May 1910, SMB-ZA, IV/NL Bode 6163.

Paintings that Bode made Duveen aware of, or provided his expert opinion on, were however, often artworks that would significantly enrich the Berlin museum's collection. However, since Bode's budget was very limited and rarely comparable to that of Duveen's, he continued providing his services just with the prospect of future compensation. This must also have been the case when Bode advised on Rembrandt's portrait of *A Scholar in his study* [77], which had at the time been in the Nostitz collection in Prague, under the title *The portrait of a Rabbi*, and which Duveen had been considering to buy.

After he was asked for his expert opinion on this painting on 9th June 1910,⁹⁸⁸ Bode replied two days later saying: „*The Jewish Rabbi in the Nostitz Collection at Prague shows the portrait of the same man as the famous Jewish Rabbi in the Duke of Devonshire Collection, and was painted in the same time (1634-1635). I prefer it to the Devonshire picture, as it is more important, more vigorous and in the very best state. It is, of course, one of the most striking and important pictures of that time of the Master.*“⁹⁸⁹

The painting, despite Bode's favourable review, was not bought by Duveen in the end and it remained in the Nostitz collection until 1945 when it was acquired by the Prague's National Gallery.⁹⁹⁰

Apart from J.P. Morgan, Bode also corresponded with Benjamin Altman. As was previously discussed, in the first letter addressed to Altman from 1908, Bode asked Altman to consider donating a painting by Hobbema from the Rudolphe Kann collection to the Berlin Museum.⁹⁹¹ Although Altman refused, Bode still offered him his advisory services following a meeting in Berlin in July 1909: „*Your very kind offer to afford me the opportunity of your advice which I appreciate very much and shall take advantage of this whenever I hear anything special to look – in fact I will take this occasion to ask for a photograph of the Rembrandt you showed me providing it is convenient for you to get one – or if it is not trespassing upon your rules. [...] Should you hear of any great work of art you would offer a favor, if you would let me know*

⁹⁸⁸ Letter from WB, to Louis Duveen, 9 June 1910, SMB-ZA, IV/NL Bode 6163.

⁹⁸⁹ Letter from WB to Louis Duveen, 11 June 1910, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

⁹⁹⁰ Národní Galerie v Praze, Prague, inv./cat.nr DO 4288.

⁹⁹¹ See page 199-200 for more details.

*providing your Museum does not want it. I shall always be very glad to hear from you – and shall certainly give myself the pleasure to visit you in New York.*⁹⁹²

After this initial letter, they corresponded regularly until Altman's death in 1913. His taste and preferences were clearly stated, in general reflecting the fashion in the United States, where collectors refrained from subjects that were too religious and less pleasant: *„You ask me to let you know what I desire principally of works of art. [...] I would entertain any paintings or sculptures of the early, and the Renaissance Schools. [...] I would prefer other rather than those portraying religious subjects. Although I should not object to the latter, if the subject is not too gruesome, in fact, my preference is for something that is pleasing and interesting. Yes, I should like the art to show the historical developments of the various periods, bearing in mind the foregoing, and I should entertain a master's best work only. I shall certainly appreciate anything you do in this way, but I must tell you frankly, that I dislike to put you to any trouble, as I am not easy to please.*⁹⁹³ That Altman was difficult to please was certainly true. In the span of the few years when they corresponded, Bode suggested a number of highly desirable artists to Altman, including portraits by Rembrandt, Titian, van Dyck, Correggio, Goya and Rogier van der Weyden. All of them were rejected for reasons such as *„I thought it was more suitable for a museum than a private gallery [...]*⁹⁹⁴ or that *„I feel they would not suit me, and therefore am not interested in this instance.*⁹⁹⁵ One of the paintings Bode brought to Altman's attention that actually resulted in the acquisition was *The Holy Family with Saint Mary Magdalen* by Andrea Mantegna (1430/31-1506).⁹⁹⁶ Despite initial reservations, Altman was very happy with the purchase: *„When I last wrote to you, I then had the Mantegna under consideration, but I am glad to now write you that I have purchased this painting, and am highly pleased with it, although I realize it was sold at a very high price.*⁹⁹⁷

Despite Altman's new found passion for art, he was still, first and foremost, a successful merchant whose love and appreciation for art developed at a later stage of

⁹⁹² Letter from BA to WB, 17 July 1909, SMB-ZA, IV-NL Bode 487.

⁹⁹³ Letter from BA to WB, 26 May 1910, SMB-ZA, IV-NL Bode 487.

⁹⁹⁴ Letter from BA to WB, 22 April 1910, SMB-ZA, IV-NL Bode 487. Referring to Correggio.

⁹⁹⁵ Letter from BA to WB, 30 June 1910, SMB-ZA, IV-NL Bode 487. Referring to Titian portraits.

⁹⁹⁶ The painting was bequeathed by Altman to the Metropolitan Museum of Art in 1913, where it remains displayed today. Accession number 14.40.643. See HASKELL 1970, 275 for other examples.

⁹⁹⁷ Letter from BA to WB, 11 November 1912, SMB-ZA, IV-NL Bode 487.

his life – he started seriously collecting at sixty-five. With no formal education, he was a self-made man, relying heavily on experienced experts. For Spanish art, he consulted Aureliano de Beruete (1845-1912), for northern pictures, Bode and Friedländer, and for Italian art, he would turn to Bernard Berenson, even though he didn't trust him as much as he did Bode.⁹⁹⁸ From Altman's letters to Bode, it is evident how much he valued Bode's opinion, repeatedly seeking reassurance for his new acquisitions. For example, when he bought the Botticelli's *Last Communion of Saint Jerome*⁹⁹⁹ and Filippino Lippi's *Madonna and Child with St. Joseph*¹⁰⁰⁰, he wrote: „*I presume both of these pictures are known to you, and trust you have a good opinion of them.*“¹⁰⁰¹

Altman bought many of his artworks via Duveen Brothers, who were by now regularly corresponding with Bode and so knew very well of the trust he gained from the collector. When a doubt arose regarding a certain marble bust Altman had purchased from the Hainauer collection, they reached out to Bode to try to convince him: „*You will probably remember in the Hainauer Collection a marble bust as per the enclosed photos.[...]. We sold this to Mr. Altman a few years ago, and the other day he told us he wanted to return it, as he thought he did not like it. We naturally would be very pleased to take it back [...] but we begged him as a friend of ours not to send it back, and we would write a letter to you asking your opinion about it and the name of the master who produced it. If you do not think it is a fine work of art, and do not agree with us, then we shall accede to Mr. Altman's wish and take it back, but we should first be very glad to have your views, and your opinion as to whom the work is by.*“¹⁰⁰²

In 1911, Bode embarked on his second trip to the United States, where he spent over a month from late October to the beginning of December, studying private and public collections. He was very impressed and the articles that followed clearly marked a turn from his previous, more critical publications. Bode expressed words of admiration for what the American collectors had achieved in building their collections of Old Masters. Was this an objective review of improving collecting practices? Or did the fact that he

⁹⁹⁸ HASKELL 1970, 272.

⁹⁹⁹ The painting was bequeathed by Altman to the Metropolitan Museum of Art in 1913, where it remains displayed today. Accession number 14.40.642.

¹⁰⁰⁰ Now attributed to Raffaellino del Garbo. The painting was bequeathed by Altman to the Metropolitan Museum of Art in 1913, where it remains displayed today. Accession number 14.40.641.

¹⁰⁰¹ Letter from BA to WB, 17 May 1912, SMB-ZA, IV-NL Bode 487.

¹⁰⁰² Letter from Duveen Brothers to WB, 21 September 1911, SMB-ZA, IV/NL Bode 6163.

personally had been advising numerous American collectors and was cooperating with Duveen Brothers something to do with these more cordial views? Whatever the case may be, following his trip, the American press published numerous articles, most notably the very descriptive commentary from an unknown author printed in the Lotus Magazine in 1911, *Views on American Art Collections Expressed by Dr. Wilhelm Bode*, which provided the readers with an overwhelmingly positive summary of Bode's reflections on American collecting: „*In answer to my inquiries, Dr. Bode frankly expressed himself as astonished at the beauty and extent of the art collections, both public and private, which he found in the United States. [...] The collections he especially mentioned were those of Mr. Henry C. Frick, Mr. Benjamin Altman, Mr. J. Pierpont Morgan, Mrs. John Gardner, Mrs. H.O. Havemeyer and Mr. Widener. [...] American museums he considers improved in an extraordinary manner since his first visit, which was to the World's Fair in Chicago. The Metropolitan Museum of Art he places at the head of the art movement in the United States, and ranks it high even when compared with the great European museums. It has gained this importance since Mr. J. Pierpont Morgan was elected president of its Board of Trustees and since Mr. Edward Robinson became its director. [...] European art directors he said, were interested and he especially so, in observing the generosity of Americans of wealth in giving important collections and large sums of money to public museums.*“¹⁰⁰³

That Bode's trip was indeed a positive one is also confirmed by his letter to Duveen dated from 3rd December 1911: „*I returned from America only this night [...] I was very much pleased with my American journey, and with the hearty reception by everybody there, especially of your brother Joseph.*“¹⁰⁰⁴ A few weeks later, he came back to the subject of his recent journey, adding: „*I knew that my health would not stand the trip to America, but what I saw in works of art in your country is so important and marvellous that it was worth the risk. I am much obliged to you and all who helped me to enjoy so much my American tour. [...] I wrote an article on your private collection in America in ,der Woche'.*“¹⁰⁰⁵

¹⁰⁰³ LOTUS MAGAZINE 1911b, 84-88. Unsigned article.

¹⁰⁰⁴ Letter from WB to Mr. Duveen, 3 December 1911, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁰⁵ Letter from WB to Mr. Duveen, 18 December 1911, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

The article Bode was referring to was his essay, *Alte Kunst in den Vereinigten Staaten*, published in *Die Woche* in December 1911 following his return to Europe.¹⁰⁰⁶

Bode opened by stating how much he was mistaken when he previously wrote that there was nothing to fear with regards to the American competition: „*It could almost seem as if the Americans have taken my criticism to heart, since from the same time there has been a fundamental change in the collecting of old works of art from across the Atlantic, which has cost Europe numerous old masterpieces.*“¹⁰⁰⁷ Obviously, there were still some fake pictures on the market, but the same could be said about Europe, maybe even more so than in the United States, claimed Bode. Bode associated this improvement with the rational approach of the American collectors, who remained first and foremost businessmen: „*most of them know very well that they are not really experts, that they have seen and studied far too few artworks in order to be able to make expensive purchases based on their own judgement. They are, therefore, willing to pay three- and four-times what we are used to paying; for this however they expect to buy only verified masterpieces from the most renowned collections and for this they only rely on the most recognised and trustworthy dealers.*“¹⁰⁰⁸

The next pages were filled with Bode's remarks on the individual American private collections, highlighting all of the masterpieces purchased in recent years. Bode particularly praised the collection of Rembrandts assembled by Altman and Widener and admired Mrs Gardner, John G. Johnson and Quincy Adam Shaw, who were proof that Americans were not snobs, who regarded collecting as a noble sport, designed to showcase their wealth, and enjoyed competing to see who buys most expensively. This could have been the case before, in one or two instances, in Europe. But now, the Americans were collecting with a true passion and found pure, „*almost childlike joy in*

¹⁰⁰⁶ BODE 1911, 2097-2101.

¹⁰⁰⁷ Ibid., 2097: „Fast könnte es scheinen, als hätten die Amerikaner sich meine Kritik zu Herzen genommen, da von der gleichen Zeit an im Sammeln alter Kunstwerke jenseits des Atlantischen Ozeans eine gründliche Änderung eingetragen ist, die Europa um zahlreiche Meisterwerke alter Kunst ärmer [...]gemacht hat.“

¹⁰⁰⁸ BODE 1911, 2098: „[...] die meisten von ihnen wissen recht wohl, daß sie keine eigentlichen Kenner sind, daß sie viel zu wenig Kunstwerke gesehen oder gar studiert haben, um teure Erwerbungen auf eigenes Urteil machen zu können. Sie sind daher bereit, das dreifache und vierfache von dem zu zahlen was wir zu zahlen gewohnt sind; dafür verlangen sie aber, nur anerkannte Hauptwerke aus den besten Sammlungen zu kaufen und die wenden sich deshalb an die ersten und zuverlässigsten Händler.“

*their treasures such as we blasé Europeans can hardly know.*¹⁰⁰⁹ Bode concluded this overall optimistic summary of American art collecting stating that Europeans should be jealous because of the Americans' noble custom of bequeathing their collections to the public.

Such a positive review was warmly welcomed in the United States and pleased the dealers as well as the collectors mentioned. Altman sent Bode the following: *„I have received a copy of Die Woche containing your criticisms regarding American Museums [...]. I wish to be permitted to state here, that I consider your writing to be the most interesting, liberal and instructive that it has been good fortune to read for a long time, and do sincerely hope our museums will profit from your words.*¹⁰¹⁰

The establishment of a new art magazine in 1913, *Art in America*, also influenced the taste of American collectors. The magazine was strongly supported by Joseph Duveen and had Wilhelm Valentiner as its first editor-in-chief and Wilhelm Bode as a regular contributor, and as such, the magazine was very well received.¹⁰¹¹ *„I have just received a copy of the new magazine Art in America edited by our mutual friend Dr. Valentiner, and I feel quite sure it will be a success. Your initial contribution is interesting and it impressed me very much. I sincerely hope to have the pleasure of reading many such articles written by you, one who is so well versed in art.*¹⁰¹² In general, it was considered to be a great honour to have your collection discussed in the magazine. *„A photograph was also taken of the Giorgione which I hope you will find satisfactory. I am waiting with much interest to read your article concerning it in Art in America,*¹⁰¹³ Altman wrote to Bode in April 1913. Bode published the promised article in the October issue.¹⁰¹³

¹⁰⁰⁹ BODE 1911, 2101: *„[...] haben sie eine fast kindliche Freude an ihren Schätzen gewonnen, wie wir blaßierten Europäer sie kaum kennen.*“ Translated after SCALLEN 2004, 157.

¹⁰¹⁰ Letter from BA to WB, 2 February 1912, SMB-ZA, IV-NL Bode 487. Altman was most probably referring to the passage where Bode said the private collections in America still remain, by far, more important than the museum. BODE 1911, 2098: *„Wenn wir mit den Privatsammlungen beginnen, so geschieht dies, weil sie, von der antiken Kunst abgesehen, die öffentlichen Sammlungen an Bedeutung noch weit übertragen.*“

¹⁰¹¹ XAVIER-POL 2014, 200.

¹⁰¹² Letter from BA to WB, 24 January 1913, SMB-ZA, IV-NL Bode 487.

¹⁰¹³ Wilhelm BODE: *Portrait of a Venetian Nobleman by Giorgione in the Altman Collection*. In: *Art in America* 1, 1913, 225-233. The attribution was later challenged and changed to Titian and is now at the Metropolitan Museum of Art, Accession Number 14.40.640.

1913 was a difficult year for the American art scene because both J.P. Morgan Benjamin Altman passed away. Bode wrote in a letter to Duveen about what a great loss Altman's death was, at the same time praising his generous donation to the Metropolitan Museum: „*The death of Benjamin Altman is a very great loss for you. But I am sure, it will be a great satisfaction for you that Mr. Altman left all his marvellous collections made entirely by you, to the Metropolitan Museum.*“¹⁰¹⁴ Such a statement was a great compliment to Duveen Brothers and Joseph Duveen immediately saw an opportunity to use it to further enhance the reputation of the company. They, of course, couldn't repeat it themselves as it would come out as inappropriate and make them look like they want to take advantage of Altman's generous bequest to advertise themselves. Instead, they asked Bode to do so for them. In Joseph's reply to Bode from 5th November, he asked him to repeat the same statement to three of the most prestigious newspapers in the United States: „*It is perfectly true that with the exception of one or two things we did form the entire collection; [...]. However, since so eminent an authority as yourself has been so kind as to state that fact in a letter to us, it has occurred to us that you would be doing our firm a tremendous favour if you, Doctor Bode, would consent to voluntarily make such a statement to the Press, say to The New York Times, The New York Herald and The Daily Telegraph. [...] I repeat you would be doing us a very valuable turn indeed, and I do hope you will be able to see your way to oblige us.*“¹⁰¹⁵ A lengthy, four-page long brief followed the next month, highlighting all of the artworks Altman acquired with the help of Duveen.¹⁰¹⁶ Another follow-up letter was sent to Bode on 15th January, requesting him to provide an estimate as to when the article would be ready for publication: „*I write you this fully appreciating the fact that you are always tremendously busy, but I hope you will not mind my sending you this reminder, as I would particularly like to have your idea of what the date will be.*“¹⁰¹⁷ The article was finally published in January 1914, to the great satisfaction of

¹⁰¹⁴ Letter from WB to Mr. Duveen, 23 October 1913, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰¹⁵ Letter from Duveen Brothers to WB, 5 November 1913, SMB-ZA, IV/NL Bode 6163.

¹⁰¹⁶ Letter from Duveen Brothers to WB, 16 December 1913, SMB-ZA, IV/NL Bode 6163.

¹⁰¹⁷ Letter from Louis Duveen to WB, 15 January 1914, SMB-ZA, IV/NL Bode 6163.

Duveen Brothers: „*We have read your article on the Altman Collection with the greatest interest, and heartily thank you for your kind reference to our house.*“¹⁰¹⁸

As far as the archive documents reveal, Bode corresponded with at least two other American collectors. One of them was the Philadelphian lawyer and art collector John Garver Johnson, whom Bode admired greatly because he had a profound knowledge in art and was not blindly relying on art dealers for his acquisitions.¹⁰¹⁹ The letters span from 1892 to 1915 and are very friendly; it is obvious the relationship was based more on friendship than business.¹⁰²⁰ They saw each other in Berlin and in New York during Bode's trip to the United States. Johnson did not often ask Bode for advice, but they regularly discussed recent developments on the art market, talking about prices and extraordinary achievements in the auction rooms. Johnson became a trustee of the Metropolitan Museum in 1910 and the museum expositions were often the subject of his correspondence with Bode: „*The Altmann collection has been hung in the Metropolitan Museum, where it will have its permanent place. It has lost by the transfer, a certain feeling of intimacy. The Museum galleries are themselves cold, cheerless and badly lighted. The things, however, are so fine that they assert themselves, despite adverse surroundings.*“¹⁰²¹ When World War I started in 1914 and their mutual friend Wilhelm Valentiner returned to Germany to serve in the army, their correspondence often mentioned him, and showed how worried Johnson was for his well-being: „*If anything disastrous should happen to him, it would be really a loss. He has a fine instinct for beauty, an excellent critical judgement, a very expanding breadth of view of art, and an unusual literary faculty [...] I hope we will get back to those times that now seem so far off in the past, when something was thought about other than fighting.*“¹⁰²²

Another collector that Bode corresponded with was Isabella Stewart Gardner. Even though Bode had previously criticised the curators and museum directors at Gardner's

¹⁰¹⁸ Letter from Duveen Brothers to WB, 16 February 1914, SMB-ZA, IV/NL Bode 6163. Similarly, Bode wrote an article on J.P. Morgan following his death in March 1913. See Wilhelm BODE: John Pierpont Morgan als Kunstsammler. In: Berliner Lokal-Anzeiger 163, 1. April 1913.

¹⁰¹⁹ GAEHTGENS/PAUL 1997, Vol.1., 386.

¹⁰²⁰ Letters from John G. Johnson to WB, SMB-ZA, IV-NL Bode 2786.

¹⁰²¹ Letter from John G. Johnson to WB, 27 January 1915, SMB-ZA, IV-NL Bode 2786.

¹⁰²² Ibid.

museum in Boston,¹⁰²³ his admiration for the collection itself was indisputable, described by him as being one of the best American collections, with its magnificent and tasteful arrangement.¹⁰²⁴ It was, however, generally known that Gardner had a very close and friendly relationship with Bernard Berenson, Bode's most vocal opponent and rival.¹⁰²⁵ As such, any intense cooperation with Bode was excluded. Yet, correspondence preserved at the Zentral Archive in Berlin suggests he recommended her to purchase an Italian fresco, a depiction of *Hercules* by Piero della Francesca dating back to 1470,¹⁰²⁶ which she eventually purchased for \$40,000 from dealer Elia Volpi in Florence: „[...] *I shall see Volpi soon. I must again thank you for the great treat your arrangement in Berlin gave me.*“¹⁰²⁷

What could have been a motivation for Bode's sudden and persistent interest in advising Benjamin Altman, J.P. Morgan, Isabella Gardner and others?

In the case of Benjamin Altman, his interest for Dutch, Flemish Old Masters and the Italian Renaissance, together with the fact that he was one of the main buyers of masterpieces from the Kann collection fitted Bode's expertise perfectly. Additionally, if there was one thing Bode publicly admired about American collectors and often wrote about to set an example for collectors in Europe, it was their sense of philanthropy and the tendency to donate their art collections to national museums.¹⁰²⁸ Benjamin Altman was a perfect example of this. In 1909, he started to secretly negotiate with the Metropolitan Museum of Art about the conditions upon which he would bequest the collection to the museum.¹⁰²⁹ While this was definitely not public knowledge at the time, given the close relationship Bode had with Wilhelm Valentiner, then appointed as the curator in the Metropolitan museum, as well as with its director Edward Robinson, it is very much possible that Bode was aware of Altman's intentions. If that

¹⁰²³ See note 950, page 212.

¹⁰²⁴ BODE 1904a: „An der Spitze steht durch ihre prächtige geschmacksvolle Installation die Gardner-Kollektion in Boston [...].“

¹⁰²⁵ See particularly, HADLEY 1987 and BROWN 1978.

¹⁰²⁶ Isabella Stewart Gardner Museum in Boston, accession number P15e17.

¹⁰²⁷ Letter from Gardner to WB, 8 October 1906, SMB-ZA, IV/NL Bode 1987. That this fresco was brought to Gardner's attention by Bode was first suggested in CHAPUIS 2006, 151.

¹⁰²⁸ BODE 1907a, 6.

¹⁰²⁹ For more about Benjamin Altman, his preferences as a collector and the details of the negotiations of the bequest to the Metropolitan Museum, see HASKELL 1970, 259-280.

was the case, then Bode may have expected that if Altman was willing to enrich the Metropolitan Museum so generously, he may also have been inclined to compensate Kaiser-Friedrich-Museum in a similar manner.

When looking for reasons for why Bode offered particular pieces art to American collectors, knowing that they would be forever lost to Europe, it should be seen in the context of his acquisition policies for the Berlin museums. As Julien Chapuis noted, at the time Bode suggested the above-discussed *Hercules* fresco to Gardner, there was no example of Piero della Francesca's work in the Berlin Museum and the work would certainly have been a very welcomed addition to the museum's collection. Chapuis suggested that Bode may have thought that the relationship with Gardner would prove more valuable in the long run than the purchase of this one artwork. Rivalry with Berenson could have been another reason.¹⁰³⁰ I would also add the museum's limited budget to the list.¹⁰³¹ Oftentimes, the reason Bode passed on an artwork and suggested it to private collector, be they European or American, was because of insufficient funds –when Bode knew he did not stand a chance in the aggressively priced international art market. In such instances, it was better to be the one facilitating the sale, with the hope for a commission in the form of donation to the museum. In case of the Mantegna's *Holy Family* [78] offered to Altman, the sale price was so steep: almost 600,000 marks for the heavily restored painting, a price that even Altman considered to be exceedingly high. Furthermore, at the time of the sale, Kaiser-Friedrich Museum already had three first-rate examples from the artist's oeuvre.¹⁰³²

As was discussed above regarding Bode's motivation in assisting European private collectors,¹⁰³³ and as will also become obvious in the following chapter regarding Bode's rewards from Duveen, his primary motivation in offering his expert services was to secure donations to the Kaiser-Friedrich Museum.

Some of the letters show that Bode was very clear about such conditions when he established a new relationship. This is evident from a letter Altman addressed to Bode on 26th May 1910: „*Should you offer me anything, I shall reply at once. I will bear in*

¹⁰³⁰ CHAPUIS 2006, 151.

¹⁰³¹ In 1906, Bode submitted a request for additional funds to be made available in order to be able to compete on the art market. See SMB-ZA, I/GG 204, Bl.148, as note 957, page 213.

¹⁰³² CHAPUIS 2006, 151.

¹⁰³³ See chapter 5.2.: Bode's Motivation for Private Advice, from page 136.

*mind your suggestion about your museum, in the event that you will be successful in securing for me things of importance.*¹⁰³⁴ Unfortunately, according to Julien Chapuis's research, neither Altman nor Gardner gifted anything to the Berlin museum.¹⁰³⁵

Another very interesting point of view is offered by Xavier-Pol, who highlighted a political motivation as the reason for Bode establishing a relationship with J.P. Morgan in the first place. The Emperor Wilhelm II, worried about Morgan's newly established maritime trust, sent a delegation to New York in 1902 to negotiate for German maritime companies to be excluded from the trust, instead dividing the North Atlantic into two zones of influence. The Americans were then invited to meet the Emperor in Kiel and afterwards continued to Berlin, where Bode gave them the previously discussed tour of the Berlin museum.¹⁰³⁶ Seen from this perspective, Bode's effort in cultivating a good relationship with Morgan and Americans in general, including via organising an exhibition of German art in the Metropolitan Museum, were important from the diplomatic point of view, something that Xavier-Pol described as diplomatic instrumentalisation of art.¹⁰³⁷

A final reason that should be considered is Bode's academic interest in the new collections that were being established in the United States, especially where his academic knowledge could be put to great use. This is confirmed by Duveen's letter from November 1913: *„We are endeavouring to form many other collections on similar lines [referring to recently bequested collection of Benjamin Altman], and I know there is no one who feels greater interest and pleasure in watching such a building up as yourself.*¹⁰³⁸

¹⁰³⁴ Letter from BA to WB, 26 May 1910, SMB-ZA, IV-NL Bode 487.

¹⁰³⁵ CHAPUIS 2006, 151.

¹⁰³⁶ See page 210.

¹⁰³⁷ XAVIER-POL 2014, 201-202.

¹⁰³⁸ Letter from Duveen Brothers to WB, 5 November 1913, SMB-ZA, IV/NL Bode 6163.

7.2. Strengthening the Relationship with Duveen and Bode's Reward

„I am of course willing to give you my opinion but my museum must have a profit from it.”

Wilhelm Bode to Duveen Brothers, 1913¹⁰³⁹

The more Bode assisted Duveen Brothers in their business activities, the more advantages he expected in return. In the first year of their collaboration, he assisted with the selling of the Oscar Hainauer and Rudolphe and Maurice Kann collections, providing professionally compiled collection catalogues and expert valuations of numerous artworks, as well as pointing out to Duveen any interesting artworks as they emerged on the market. Duveen's deep appreciation of Bode's input is obvious from their letters, such as one sent in December 1912: *„We much appreciate your telling us of these various things you know, and we are always ready to come to Berlin at a minutes notice, whenever you want us to see anything interesting.”*¹⁰⁴⁰

The opportunity for Duveen Brothers to properly compensate Bode for all of his efforts presented itself in 1912, on the occasion of Bode's 40th work anniversary at the Berlin Kaiser-Friedrich-Museum. For this jubilee, Bode decided to reach out to all „his“ collectors and friends and ask for a donation to compensate for all of the work he had done for them and their collections. Duveen Brothers were no exception and Bode expected them to participate with a generous donation. He sent them a letter in July 1912: *„I come today to ask you a favour for our museum. In one of the first days of next month, I will be 40 years in my office here. At this jubilee, several of my friends, as I hear, have the intention to collect a fund in order to enable me to buy good German sculptures and pictures for the new German museum we are building, and which will be called the Kaiser Wilhelm Museum. The museum will be finished and opened only in about 3 or 4 years, so I shall have still good opportunity to increase and improve*

¹⁰³⁹ Letter from WB to Louis Duveen, 1 May 1913, GRI Duveen Brothers. Collectors; Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁴⁰ Letter from Louis Duveen to WB, 20 December 1912, SMB-ZA, IV/NL Bode 6163.

these collections of early German art.”¹⁰⁴¹ This letter is particularly interesting, as it precisely highlights what Bode was doing for Duveen Brothers and what options they had to return the favour, if they wished to continue their relationship: *„As I am always at your disposal in order to help you, when you want my opinion about works of art, and as I gave you in the last years dozens of opinions to prevent you of buying or to help you buying, I am sure you will be pleased to have an opportunity to help me, as you did years ago when you sold the Kann collection. A friend of mine signed for the fund £1,000, a Paris dealer (Kleinberger) as first contribution £1,000, etc. If you prefer to present occasionally a fine early German picture or sculpture, I accept it with the same pleasure, and there will be much time in the next 3 years to select such one in Paris.*“¹⁰⁴²

Duveen Brothers, very well aware of the tremendous advantage their cooperation with Bode gave them on the art market, didn't hesitate and offered to participate with a generous sum of £2000, double what Kleinberger was offering. Bode was very pleased: *„The present of £2000 you promise me for the Bode funds is very generous, you gave me great pleasure with it.*“¹⁰⁴³ But then the cheque didn't come in for an entire year. Bode was very displeased and finally decided to remind Duveen what he had promised him and requested that he raise the original sum: *„At my jubilee the 2nd August of last year you were kind enough to promise me a present of £2000 for the museum, but as I hear, we never got the money, notwithstanding you consulted me since about acquisitions in view just as before from Paris as well as from New York and London. I am, of course, willing to give you my opinion but my museum must have a profit of it. May I trust that you will send in the cheque promised kindly last autumn and that you will raise the amount of the sum to £2,500 or £3,000.*“¹⁰⁴⁴ Louis Duveen replied rapidly on the 3rd May 1913, blaming a mistake by their accountant for the missing cheque: *„However, I have now given instructions that this sum shall be sent to you, with an additional £500 by way of showing you our appreciation of all you have done for us.*

¹⁰⁴¹ Letter from WB to Duveen Brothers, 29 July 1912, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁴² Ibid.

¹⁰⁴³ Letter from WB to Duveen Brothers, 12 September 1912, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁴⁴ Letter from WB to Louis Duveen, 1 May 1913, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

[...] *We understand perfectly well that, when we sought your opinions on pictures and objets d'art etc, we should in return help you for your museum, and you may in future rely upon our showing our appreciation in this way.*"¹⁰⁴⁵

Such reassurance was very important, as 1913 turned out to be a very difficult year for Bode, who was badly lacking finances and had to witness numerous important artworks slipping away from the museum's collection. One such example was *The Toilet of Bathsheba* by Rembrandt [79], which Baron H.A. Steengracht van Duivenvoorde from the Hague was selling in 1913. Bode confided to Henry Duveen about his wish to buy the painting for Berlin: „*The Steengracht "Bathseba" is really an exceptionally fine picture by Rembrandt and in excellent state. As you know I believe the subjects painted by Rembrandt [are] more important even than his portraits. I should like to be able to buy the picture for our museum, but where to get the money?*"¹⁰⁴⁶ The painting was eventually purchased by Duveen for 1,000,000 francs, who subsequently sold it to Altman for over \$200,000. The painting was later bequeathed to the Metropolitan Museum of Art, where it is still displayed as an authentic work of Rembrandt.¹⁰⁴⁷

After such a disappointing loss, Bode searched for other ways to source the money necessary to compete on the art market for some of the most important artworks and collections being sold at the time. He decided to write an official request to increase the museum's acquisition fund for 1913. It was a lengthy document that stated the various reasons why Bode was no longer able to secure the art treasures for Germany and named all of the upcoming sales in which Bode wished to participate, but couldn't, if sufficient finances were not provided.¹⁰⁴⁸ Not only were the prices constantly rising, but also competition was growing: „*The acquisition fund of the Louvre [...] doubled last year, that of the Metropolitan Museum increased eight times our acquisition fund, and even the regional museums in Germany have recently been able to use larger sums for acquisitions than our royal museums. After all, the city galleries in Hamburg and Cologne each spent around one and a half million on old masters annually; [...] Above*

¹⁰⁴⁵ Letter from Louis Duveen to WB, 3 May 1913, SMB-ZA, IV/NL Bode 6163.

¹⁰⁴⁶ Letter from WB to Henry Duveen, 1 May 1913, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁴⁷ Metropolitan Museum of Art, Accession Number 14.40.651.

¹⁰⁴⁸ SMB-ZA, Die Akten des Kaiser-Friedrich-Museums, Teil II., Findbuch: I/GG 205, Bl.61-64.

*all, the danger that the important private collections of Old Masters in Germany, some of which were put together with our assistance, will be sold abroad, is becoming ever more imminent. But we lack the means necessary to fulfil our patriotic duty to acquire at least the main works of these collections in order to preserve them in Germany.*¹⁰⁴⁹

Bode continued his argument by stating that to acquire anything at all, whether from the past sale of the Eduard Weber (1830-1907) collection or in the Adalbert Lanna auctions, he had to rely solely on the funds and donations provided by the benefactors of the museum: *„It doesn't need to be repeated that our regular funds are far from enough for any significant acquisitions, since every well-known painting or artwork costs ten to twenty times the annual budget of the individual department.*¹⁰⁵⁰ At the time of writing, the sale of other collections that were particularly important for Germany, such as that of the von Carstanjen family, the collection of Marcus Kappel, the estate of the artist Ludwig Knaus, among others, was imminent: *„To secure only these urgent acquisitions alone, approximately three million marks would be required. It is, however, hopefully possible, that about ½ million of this can be obtained through contributions from museum friends and ongoing funds, as such, with 2 ½ million marks at least the most urgent requirements could be covered.*¹⁰⁵¹ Furthermore, Bode emphasised this would only give them the prospect to purchase some artworks from the

¹⁰⁴⁹ Ibid, Bl. 61: : „Der Erwerbungsfond des Louvre, [...] hat sich im vorigen Jahr auf das Doppelte, der des Metropolitan-Museum auf das Achtfache unseres Anschaffungsfonds vermehrt, und selbst städtische Museen in Deutschland haben in letzter Zeit größere Summen für Ankäufe verwenden können, als unsere Königliche Museen. Haben doch die städtische Galerien in Hamburg und in Köln etwa in Jahresfrist jede etwa anderthalb Millionen für alte Gemälde ausgegeben [...]. Vor allem wird die Gefahr, dass die bedeutenden Privatsammlungen alter Kunstwerke in Deutschland, die zum Teil mit unserer Beihilfe früher zusammengebracht sind, ins Ausland verkauft werden, immer drohender; zu der Erfüllung der patriotischen Pflicht, mindestens die Hauptwerke dieser Sammlungen zu erwerben, um sie Deutschland zu erhalten, fehlen uns aber die Mittel.“

¹⁰⁵⁰ Ibid., Bl. 64: „Dass unsere ordentlichen Mittel zu irgend bedeutender Erwerbungen aber nicht entfernt ausreichen, da jedes namhafte Gemälde oder Bildwerk das Zehn- und Zwanzigfache von dem kosten was der Jahresetat der betr. Abteilungen beträgt braucht nicht wiederholt zu werden.“

¹⁰⁵¹ Ibid., Bl. 64: „Allein um diese dringenden Erwerbungen zu sichern, würden annähernd drei Millionen Mark erforderlich sein. Es ist aber zu hoffen, das davon durch Beiträge von Museumsfreunden und aus laufenden Mitteln etwa 1/2 Million beschaffen werden kann, sodass mit 2 1/2 Millionen Mark wenigstens die dringendsten Anforderungen, [...] gedeckt werden könnten.“

German collections; there was no possibility of competing for artworks outside of Germany.

Being in such a difficult position, it is understandable that Bode became more impatient with Duveen Brothers when they failed to provide enough support for the museum: „*Though we changed more than half a dozen letters in the last weeks you never answered my question about what you think to give to our museum in recompense for my helping you,*“ Bode wrote to Duveen in October 1913. This time, however, he decided to not wait for Duveen’s response and potential excuses about mistakes in their accounting department and proceeded, instead, to buy a gift for the museum directly: „*I therefore bought from Bardini in Florenz a fine painted stucco by Ghiberti [80], interesting for our museum, as a present for the Kaiser-Friedrich Museum, and beg you to send the money (15000 lire Ital.) soon to Mr. Bardini.*“¹⁰⁵² This letter came just as Joseph Duveen was writing Bode a letter, asking for his urgent help in determining whether a certain terracotta offered to them was genuine or a forgery. Bode’s reproach came just in time so Duveen could add a post scriptum: „*since writing the above we have your letter today and have wired congratulating you on your purchase from Bardini, in which we are very interested; and if you will send us the invoice we will with pleasure send the cheque. We really must apologise for not answering your previous letters, but we were waiting to get to London next Monday to confer on this and other matters with our partner there, and we will then immediately write you. Meanwhile, we trust you are in the best of health and spirits. And again thank you.*“¹⁰⁵³ The artwork was officially accepted at the museum in May 1914, and Bode sent Duveen an official confirmation: „*You have had the goodness to present to the Department for Christian Works of Art at the Kaiser Friedrich Museum, and OLD PAINTED, WELL PRESERVED STUC MADONNA BY Ghiberti [...]. I beg herewith to express to you*

¹⁰⁵² Letter from WB to Mr. Duveen, 23 October 1913, GRI Duveen Brothers. Collectors’ Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁵³ Letter from Louis Duveen to WB, 23 October 1913, SMB-ZA, IV/NL Bode 6163.

*the united thanks of the Museum Directorate for the very welcome and generous gift.*¹⁰⁵⁴

Bode's extraordinary services for the Berlin museums didn't go unnoticed and 1914 Bode was elevated to nobility by Kaiser Wilhelm II.

When speaking of Bode's assistance to American collectors and international dealers, it also needs to be noted that he continued to advise local German collectors at the same time. In May 1914, the Kaiser-Friedrich-Museums Verein organised an exhibition of its members' collections of Old Masters. Following the exhibition, Bode published an article explaining his role in building these collections and explaining how the taste of collectors, such as Wilhelm Gumprecht, Adolf Thiem, James Simon, Richard von Kaufmann and Marcus Kappel developed under Bode's influence, generally showcasing progress from amateur collectors of decorative art to experienced art connoisseurs and seasoned collectors. Bode refutes claims from the press that all these of these collectors followed a „Bodeschen Schablone“ and explained: *„All I could do was to help further develop these preferences and to deepen the real sense of quality and to suggest genuine, good and prizeworthy works of art. Always, of course, only as long as these weren't necessarily needed for our own collections, or, given our limited resources, we couldn't have thought of acquiring them ourselves.*¹⁰⁵⁵ However, it was still not easy to fulfil their expectations. In the example of the Marcus Kappel collection,¹⁰⁵⁶ Bode highlighted which artworks were extraordinarily difficult to obtain

1054 Letter from WB to Mr. Duveen, 14 May 1914, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6). The sculpture in question is the Madonna with lying Eva on a pedestal. Staatliche Museen zu Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Ident.Nr. 7181. Bode published an article discussing the relief in 1914, that it was donated by Duveen is, however, not mentioned. Wilhelm BODE: Lorenzo Ghiberti als führender Meister unter den Florentiner Tonbildnern der ersten Hälfte des Quattrocento. In: Jahrbuch der Königlich Preussischen Kunstsammlungen 35, Bd.2/3.H., 1914, 74. I wish to thank Dr. Rowley, the curator for Italian Art prior to 1500 from the Bode Museum for confirming the provenance.

¹⁰⁵⁵ BODE 1914a, 172: „Alles was ich tun konnte, war daher, diese Neigungen und wirklichen Qualitätsinn entwickeln zu helfen und echte, gute und preiswerte Kunstwerke in Vorschlag zu bringen. Immer natürlich soweit wir diese nicht für unsere eigenen Sammlungen nötig hatten oder bei unseren schwachen Mitteln an ihre Erwerbung nicht denken konnten.“

¹⁰⁵⁶ Marcus Kappel (1839-1919) was a German banker, businessman, art collector and philanthropist. Regularly advised by Bode, he had built a significant collection of Dutch and Flemish 17th Century Masters. For more information, and also on other Berlin collectors Bode advised, see KUHRAU 2005.

in the art market of 1914. He emphasised that particularly the 17th Century Dutch artists, such as Rembrandt and Frans Hals, remained very popular in America and therefore were rarely available for European collectors.¹⁰⁵⁷

Not even a world war reduced the reach of American purchasing power in European collections. In Bode's article from 1916, where he wrote about the recent developments in American collecting, he reflected upon the recently-deceased J.P. Morgan, Benjamin Altmann and P.A.B. Widener, as well as the younger and still very active, Henry C. Frick, who was regularly breaking record prices for Old Master paintings on the international art market.¹⁰⁵⁸ After discussing these four main collectors, Bode briefly introduced other important collectors, who he, somewhat condescendingly, describes as „*the reserve troops*“ but adds straight after that some aspects of their collections even surpass those of the four previously mentioned „*big men*“ of American collecting.¹⁰⁵⁹ Here, Bode names the collections of Gardner, Freers, John G. Johnson, Havemeyer, Huntington and Charles Taft, who all shared certain favourite Masters, such as Rembrandt, Hals, Pieter de Hooch, Hobbema, Velasquez, Goya and Greco, among others. As usual, Bode emphasised their philanthropy and that they either already made their collection public or intend to do so in the near future. Furthermore, Bode is convinced the development of the American museum is still far from complete and predicts that Europe will continue losing their art works to America in the future „*for so long until America itself won't be captured from the current terrible crises, which it now so maliciously exploits and continues to refuse to see the imminent danger for itself, in order not to lose any of its colossal profit.*“¹⁰⁶⁰

¹⁰⁵⁷ BODE 1914b, 11: „Ist es schon recht schwer, heutzutage einen Rembrandt gegen die Konkurrenz der Amerikaner zu erwerben, ohne sich mit einem der flüchtigen kleinen Studienköpfe und ersten Versuche des Meisters zu begnügen, die zudem nicht selten zweifelhaft sind, so ist es schon seit Jahren fast noch schwieriger, ein gutes Gemälde von Frans Hals zu erwerben.[...] alle diese Eigenschaften haben Hals zum Liebling der Amerikaner gemacht.“

¹⁰⁵⁸ BODE 1916, 295-298

¹⁰⁵⁹ „Die Reservetruppen“, BODE 1916, 296.

¹⁰⁶⁰ BODE 1916, 298: „so lange, bis Amerika selbst von der jetzigen furchtbaren Krisis erfasst wird, die es jetzt so freventlich ausnutzt und deren drohende Gefahr es nicht sehen will, um sich ja nichts von dem kolossalen Gewinn entgehen zu lassen.“ The United States declared war on Germany on 6 April 1917.

In 1917, Bode published another essay titled, *Die hohen Preise im Kunsthandel, ihre Ursachen und Folgen*.¹⁰⁶¹ Bode searched for the reasons why, even during the war, prices on the art market were constantly reaching new records. Bode mentioned one possible, even if a little sentimental, explanation for the growing interest in art collecting: a natural human need to escape the horror of war and to seek enjoyment in collecting of art. A more realistic reason according to Bode, however, was the growing tendency of some collectors and dealers to speculate, particularly at auctions. Dealers artificially pushed up the prices for selected artists they had in stock, and the press uncritically spread sensational news about new achieved auction records - both of these significantly contributed to exceptionally high prices becoming the new norm.¹⁰⁶² Bode refers directly to Kleineberger and Duveen Brothers as international dealers, who were known to participate in such improper practices. For example, he mentioned the sale of a painting by Mantegna from the collection of Eduard Weber (1830-1907), which was sold at auction for 620,000 marks, a price seven-times higher than the sum Bode recommended for the painting to the collector only a few years prior. The two dealers were supposed to be bidding against each other, however, they were both representing the same client from New York.¹⁰⁶³ Additionally, we see a rapid decrease in the number of letters exchanged between Bode and Duveen. Certainly, the ongoing war must have been hindering the communication. Alternatively, it could be assumed that Duveen was starting to fall out of Bode's favour, whose frustration with not being able to compete on the market was constantly growing. Be that as it may, the fact is that in 1915, there are only three letters between Bode and Duveen that are preserved in the archives, followed by a period of over four years, from March 1915 to October 1919, with little to no communication between them.¹⁰⁶⁴

¹⁰⁶¹ BODE 1917, 51-54.

¹⁰⁶² BODE 1917, 52: „Durch die kritiklose Verbreitung grade der unsinnigsten Preise durch alle Zeitungen wird es an solche hohe Summen gewöhnt und die Kunsthändler wissen sie bei der Forderung für ihre eigene Ware geschickt ausnutzen.“

¹⁰⁶³ BODE 1917, 52.

¹⁰⁶⁴ It is, of course, possible that the correspondence has just not been preserved. However, after meticulous comparison of the documents both in the Zentralarchiv in Berlin as well as the Duveen Brothers Records at the Getty Research Institute in Los Angeles, I was not able to find any letters from the above-mentioned years.

However, once the correspondence resumed, it suggested that the relationship between the dealer and the adviser was friendlier than ever. Duveen travelled to visit Bode in Berlin sometime in October 1919 and upon his return he sent Bode following note: „[...] *This is a small result of my renewed very pleasurable intercourse with you. The two days we spent together were indeed brimful of interest for me, and of great value. And I shall never forget it ... especially the very charming lunch I had with Madame Bode and you. By the way, Madame asked me to give love to my wife, who was charmed with the delightful message, and who wishes me to say that she heartily reciprocates it. She is very anxious to meet her again, and we are both looking forward to that great pleasure in the early spring.*“¹⁰⁶⁵

Bode replied to this letter a week later, and it becomes immediately obvious that he was determined to benefit from their newly reestablished cooperation: „*I hope you will not forget to send me, as you promised, the little gilded St. John which you wished to present me for our collection as a pendant of our little Christ. It is, unhappily, the only way we are still able to make acquisitions.*“¹⁰⁶⁶

An even greater favour was offered to Duveen with regards to a self-portrait by Rembrandt that was being sold in London from the collection of certain Marchese G. Serra. After Duveen explained to Bode that the owner, a very sharp man, was trying to ascertain its high value, Bode promised to intervene: „[...] *He will come over in about a week. I will try to persuade him that the picture is not finished, and very rough and that therefore he cannot ask a high price for it.*[...]“¹⁰⁶⁷ Many other similar favours and advisory services followed. The rewards that came through in return in 1920 and 1921 were, however, also significant.

¹⁰⁶⁵ Letter from Louis Duveen to WB, 20 October 1919, SMB-ZA, IV/NL Bode 6163. They continued to send each other small gifts and attentions, such as chocolates for Christmas. In a letter from 5 January 1921, Anna Bode invited Joseph Duveen to come visit them at their home during his next stay in Berlin. GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁶⁶ Letter from WB to JD, 26 October 1919, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁶⁷ Letter from WB to JD, 1 August 1920, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

First, Bode came to Duveen with a wish to support the publication of Thieme's *Künstler Lexicon*, which Bode considered to be the best existing lexicon, however, the author couldn't finish it due to lack of funds.¹⁰⁶⁸ Duveen contributed 1,500 marks.¹⁰⁶⁹

Another request was addressed to Duveen in September 1920 in reference to the Florentine Institute for History of Art.¹⁰⁷⁰ Bode was initiating an effort to reopen the Institute after it had been closed in 1915 and he called upon friends of German descent in the United States to contribute to this effort. He drafted an invitation letter and asked Duveen to help him distribute it among those who could be of help: „[...] *The society is therefore extending its efforts beyond their former limits, and now appeals to the German-speaking people of Holland, Scandinavia and America. It is hoped to secure a fund sufficient in itself that the interest will meet all necessary expenses.*“¹⁰⁷¹ Duveen replied the following month, in May 1921. The business had been extraordinarily bad for Joseph Duveen, who wrote to Bode that he was in a very unhappy frame of mind as things went from bad to worse and that there was no hope for improvement at least until the next autumn. Despite the unfavorable situation, he decided to participate personally in Bode's effort to reopen the Institute: „[...] *As your list is so full, I do not think I can call to mind any other collectors here who would, at the moment, be interested in your project, but the next time I see Mr. Joseph Widener, I shall be happy to mention it. In the meantime, I have very much pleasure in sending you a check for \$1000, as evidence*

¹⁰⁶⁸ Letter from WB to JD, 4 June 1920, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁶⁹ Letter from JD to WB, 30 June 1920, SMB-ZA, IV/NL Bode 6163. The dictionary in question was Ulrich THIEME/Felix BECKER (ed.): *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Vol. 1-15. Leipzig, 1907-1922. The dictionary was ultimately published in 37 volumes.

¹⁰⁷⁰ The Institute was established by a circle of academics, connoisseurs and artists as Germany's first institute of art history abroad. Wilhelm Bode was one of its greatest advocates. In 1915, the institute was closed for the duration of the war and later seized after Italy declared war on Germany in August 1915. In the 1920s, Wilhelm Bode initiated efforts to negotiate with the Italian government the return of the collections. For more details on its history, see <https://www.khi.fi.it/en/institut/geschichte.php>. Accessed 1 November 2020.

¹⁰⁷¹ Letter from WB to JD, 2 April 1921, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 2, Ca. 1919-1925 (Folder 3).

*of our personal interest in your efforts to reopen an institute, which should have a very beneficent effect upon the cause of art in Europe.*¹⁰⁷²

Duveen's help was also crucial in the reestablishment of Bode's cooperation with the Burlington Magazine. In August 1920, Joseph Duveen asked Bode if he would be willing to write an article about bronze sculpture by Benvenuto Cellini (1500-1571) for the magazine,¹⁰⁷³ convinced that such contribution would help to restore the friendship in the art world between Germany, England and America, which was difficult following the world war: *„Prejudices are rapidly disappearing amongst art people, and I am glad to feel that I have helped largely this result in England and America. Since my arrival here I have worked ceaselessly in this direction amongst all kinds of artistic people – lunching with one and dining with others very frequently.*¹⁰⁷⁴ However, Bode was not so optimistic about the feasibility of such request: *„[...] I doubt whether it will be possible for me to write an article on it in the BURLINGTON MAGAZINE. First of all, it would be necessary that the Editor of the B.M. should ask me personally. You know that all German members have been blackballed in the beginning of the war, and I myself was obliged to leave B.M. during the Flora-scandal; I doubt that the Editor will be able to propose me again as one of the leasing Committee (or. Hon. Members?) as I was 10 years ago. You understand that the question is very delicate for me.*¹⁰⁷⁵

A couple of months passed before there was any progress in the matter. At last, in November 1920, a letter from over fifty eminent professors and doctors from the University of Oxford was addressed to professors of science and arts in Austria and Germany, asking to end the animosities and the breach occasioned by the war and the impulse of loyal patriotism and asked to reconcile for the sake of learning and spiritual ideals. Duveen used the letter to break the ice with the Burlington Magazine and convinced them of *„[...] a fine opportunity was thus presented for the art people to get*

¹⁰⁷² Letter from WB to JD, 25 May 1921, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁷³ The Burlington Magazine was founded in 1903 by Roger Fry, Bernard Berenson and Herbert Horne and has appeared monthly ever since.

¹⁰⁷⁴ Letter from JD to WB, 2 August 1920, SMB-ZA, IV/NL Bode 6163.

¹⁰⁷⁵ Letter from WB to JD, 7 August 1920, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

together and become more friendly.”¹⁰⁷⁶ Bode was finally asked to re-join the *Burlington Magazine* as a Honorary Member in June 1921, following the unanimous decision of the Committee to revoke the suspension of the honorary members from abroad.¹⁰⁷⁷ Four years later, in January 1925, Bode was also re-instated in their Consultative Committee.¹⁰⁷⁸

One of the greatest efforts by Duveen Brothers to support Wilhelm Bode personally came in late 1921, when Bode was forced to sell his personal library. The situation in Germany was very difficult after the end of World War I, when the country faced economic hardship following the Treaty of Versailles and war reparations. The years 1919-1923 were characterised by food shortages, mass inflation and housing shortages. As a consequence, the government extended wartime regulations, which allowed municipalities to seize large apartments and fill them to their maximum capacity.¹⁰⁷⁹ Bode explained how difficult the situation in Germany had become in his letter to Joseph Duveen from 5th October 1921: „*I should like to be so full of hope as you are even for Germany, but I fear we will become bankrupt before that time. [...] I have since a year a minister who does everything to ruin our buildings and our works*

¹⁰⁷⁶ Letter from JD to WB, 5 November 1920, SMB-ZA, IV/NL Bode 6163. Duveen attached the mentioned letter from Oxford professors to this letter to Bode.

¹⁰⁷⁷ Letter from WB to JD, 24 June 1921, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁷⁸ How crucial Duveen's role was in the process is explained in the letter sent to him by L. Gordon-Stables from the *Burlington Magazine*: „Some two years ago you asked me if it would not be possible to re-instate Dr. W. Bode on our Consultative Committee. For various reasons, which I fully explained to you at the time, it was impossible to arrange matters, but I have never lost sight of your request and I am now pleased to tell you that a favorable opportunity occurred to deal with this matter and we re-instated Dr. Bode this month. We have also re-instated Dr. Friedländer and both have promised to send us some useful articles shortly.“ Letter from L. Gordon-Stables to Joseph Duveen, 8 January 1925, GRI Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 2, Ca. 1919-1925 (Folder 3). Bode's article followed in March 1925. Wilhelm BODE: A Newly Discovered Bas-Relief by Donatello. In: *The Burlington Magazine for Connoisseurs* 264, Vol. 46, March 1925.

¹⁰⁷⁹ Dan P. SILVERMAN: A Pledge Unredeemed. The Housing Crisis in Weimar Germany. In: *Central European History*, vol. 3, no. 1/2, 1970, 112–139. The situation in Berlin became difficult that by 1923, Bode was asking Duveen to send him stamps so he could continue to correspond with him and other friends in London, as the price for one stamp was now 40 milliards mark. Letter from WB to JD, 16 November 1923, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 2, Ca. 1919-1925 (Folder 3).

*of art and with them – myself!*¹⁰⁸⁰ Furthermore, Bode was obliged to vacate the second floor of his villa in order to accommodate new tenants. Unfortunately, this was where he kept his study and his library. As a result, he had to sell his best and largest books and catalogues in an auction organised for 29th November 1921.¹⁰⁸¹

At first, Duveen offered to buy the entire collection privately, for \$10,000, excluding Morgan's catalogues, for which he believed Bode would receive more at auction, since the Americans would have been highly interested in them. When he didn't receive an answer, he turned to the auction house of Rudolph Lepke who, however, refused to sell the entire collection privately. Determined to save the collection, Joseph Duveen gave clear instructions to Edward Fowles ahead of the auction: „*Buy everything offered, item by item, spending up to ten thousand dollars if necessary; naturally using your own judgement, but am anxious Bode realizes a big total and to ultimately get collection as complete as possible should I wish to present it somewhere.*“¹⁰⁸² Fowles received the telegram on Sunday, 27th November at midnight and confirmed that Armand Lowengard, Joseph's nephew, would leave for Berlin on Monday, however he wouldn't arrive before Tuesday evening and would, therefore, miss the first day of the sale.¹⁰⁸³ Duveen immediately telegraphed the British Embassy in Berlin, asking for a member of staff to attend the first day of the sale and buy everything on their behalf.¹⁰⁸⁴ Unfortunately, the wire has arrived too late, the ambassador was absent at the time and the staff couldn't carry out their wishes in his absence. Despite this tremendous effort, Duveen missed the first sale. Nevertheless, he attended the second day, purchased all there was left and generously decided to present it back to Bode. Bode was very pleased by this generous gesture: „[...] *I owe to you, Sir Joseph, foremost of all, the so generous and overwhelming offer of ,American friends' to buy my library and to present it to me*

¹⁰⁸⁰ Letter from WB to JD, 5 October 1921, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁸¹ Rudolph LEPKE Auktionhouse: Bibliothek Sr. Exzellenz Wilhelm v. Bode. I. Teil. Als Anhang Beiträge aus anderem Privatbesitz. 29. - 30. 11. 1921. Berlin 1921.

¹⁰⁸² Letter from Joseph Duveen to Edward Fowles, 26 November 1921, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 2, Ca. 1919-1925 (Folder 3).

¹⁰⁸³ Letter from Fowles to Duveen, 27 November 1921, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 2, Ca. 1919-1925 (Folder 3).

¹⁰⁸⁴ Letter from Joseph Duveen to Lord Dabernon, 28 November 1921, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 2, Ca. 1919-1925 (Folder 3).

again. To you alone I am indebted, through the medium of your Mr. Lowengard, for the great result of the auction.“¹⁰⁸⁵

However, even this time, when he had sold his own private collection, he still couldn't keep the proceeds for himself and decided to donate it all to the Berlin museum instead: „*The sum was such a large one that I could not accept it for myself, and I hope my friends will agree with me that I have gave the whole sum to the museum, in order to finish the new building for Art of Asia. The minister had the intention to leave the building unfinished and to make a magazine of it. That would be the ruin of our rich and fine collection of Chinese, Japanese and Oriental art of all sorts but also of the Kaiser Friedrich Museum and the collections in it, as half of our treasures are stored very badly.*“¹⁰⁸⁶

Through the following years, Bode continued to regularly advise Duveen. One of the more interesting offers came to Duveen in August 1922, when he was invited by Oscar Huldshinsky (1846-1931), one of the founding members of the Kaiser-Friedrich-Museums Verein and passionate collector, to visit his collection in Berlin as he was thinking of selling some of his artworks. Before going there himself, he reached out to Bode and asked for his thoughts: „*Now I beg to ask you if there are any things besides the Raphael picture in his collection that are interesting to me. If so, what things? Is there a catalogue of his collection? If so, can you loan me one?*“¹⁰⁸⁷ This was a difficult situation for Bode who not only knew of Huldshinsky's intention to sell, but hoped to secure some items for the museum as well. Despite this, he decide to advise Duveen and he replied with the following: „*In the Huldshinski collection, there are about a dozen of pictures worthy to be considered by Duveen Bros. It is far the finest collection in Berlin. [...] You find certainly a very good catalogue (excuse, I made it) in Paris or London. Otherwise Mr. Huldshinsky will send you an example immediately. I myself cannot do it, as I have the interest to secure the pictures for Germany. But with our value it is certainly hopeless. The pictures are so important and artistic that you*

¹⁰⁸⁵ Letter from WB to JD, 10 December 1921, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁸⁶ Letter from WB to Fowles, 20 December 1921, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 2, Ca. 1919-1925 (Folder 3).

¹⁰⁸⁷ Letter from JD to WB, 22 August 1922, SMB-ZA, IV/NL Bode 6163.

*should come over from Paris with Mr. Lowengard for one or two days to look at the pictures [...].*¹⁰⁸⁸

In 1922, Bode celebrated the 50th anniversary of his appointment at the museum, an occasion that he commemorated in a book, *Fünfzig Jahre Museumsarbeit*.¹⁰⁸⁹ Here, Bode recalled the beginning of his career, the opening of the Kaiser-Friedrich-Museum, as well as his work with renowned collectors. He also wrote about how the Americans became increasingly present on the European art market from 1904 onwards and he described once again the painful loss of the Kann, Hainauer and Alfred Beit collections.¹⁰⁹⁰

Bode admitted that he couldn't compete with the prices that the dealers were able to achieve from American buyers. However, instead of trying to compete with them, he decided to offer his expertise in exchange for benefits to the museum collections.¹⁰⁹¹

Again, Bode does not speak directly of his collaboration with Duveen Brothers, nor does he mention how he helped build the collection of J.P. Morgan or Benjamin Altman. What he does mention, however, is his admiration for the enthusiasm with which the American admired European art: *„This certainly was sad for Europe, but when you see the enthusiasm for the art in America, how the new museums are constantly emerging in the large cities from east to the ‘wild West’ and how quickly they are filled up with valuable works of art of all sorts, how young people gain enjoyment and understanding of the art through lectures and guided tours in the museums, and how at the same time the museums of Europe are visited more and more*

¹⁰⁸⁸ Letter from BWB to JD, 25 August 1922, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁸⁹ BODE 1922.

¹⁰⁹⁰ BODE 1922, 34-35,65.

¹⁰⁹¹ BODE 1922, 35: *„Bei den ganz außerordentlichen Preisen, welche die amerikanischen und nach Amerika verkaufenden Kunsthändler zahlten und glatt erhielten, mußten wir einsehen, daß uns ein Kampf gegen sie nur in seltenen Fällen möglich sei; wir machten es also, wie wir es mit gutem Erfolg schon seit mehreren Jahrzehnten mit angesehenen Händlern in Europa gemacht hatten: wir suchten ihnen behilflich zu sein und dadurch zugleich für unsere Sammlungen Nutzen zu ziehen.“*

*by foreigners, especially the Americans, one can hardly regret this development, even from an European point of view.*¹⁰⁹²

Apart from Bode's publication, this jubilee also called for another gift from his circle of collectors and dealers. At this point, he was not too shy to ask: „[...] *Just now Dr. B. Guterbock telephones me that he had a letter from you with your very large sum you signed for the donation at my jubilee. But I hope you will try to get still a certain sum from friends in America when you are back in New York. Your idea to collect with a list signing your 5000 dollars as the first is certainly excellent. I regret that my friends here wrote to several American collectors to contribute to the donation. Henry Goldman sent 150 dollars (in marks). I am sure he will complete this sum when you are collecting with a list. You will say ,Dr. Bode is the most insolent beggar in the world'. Of course, we Germans all became beggars like the poor Australians. But, as I told you, my poor Kaiser Friedrich Museum is, since a year or two, in the greatest danger, not only the house but the collection which I made in the last 50 years.*“¹⁰⁹³

Another excellent opportunity to offer gifts to Bode was his 80th birthday, which he celebrated on 10th December 1925. In August, Joseph Duveen had already reached out to Bode, offering him a Lucca della Robbia from the Hainauer collection as a present for his upcoming birthday.¹⁰⁹⁴ However, Bode already had an example in the museum collection and requested another present instead: „[...] *I fear we have a fine example of the same terracotta by Lucca in our collection. If so would you kindly let me have an object of similar value in your stock not represented in our museum? I know I am very immodest but for the museum I was never modest!*“¹⁰⁹⁵ Even though Duveen intended to offer the present to Bode personally, he knew him well enough by now to recognise

¹⁰⁹² BODE 1922, 65: „Das ist für Europa gewiß sehr zu bedauern, aber wenn man sieht, welche Begeisterung für Kunst in Amerika herrscht, wie in den großen Städten immer neue Museen vom Osten bis zum „Wilden Westen“ entstehen und wie rasch sie sich mit wertvollen Kunstwerken aller Art füllen, wie die Jugend durch Unterricht und Führung in den Museen Freude und Verständnis an der Kunst erhält, und wie gleichzeitig die Museen Europas immer mehr von Fremden, vor allem von Amerikanern besucht werden, so kann man diese Entwicklung selbst vom europäischen Standpunkt aus kaum bedauern.“

¹⁰⁹³ Letter from WB to JD, 25 August 1922, GRI Duveen Brothers. Collectors' Files: W. Von Bode Letters, 1910-1922 (Folder 6).

¹⁰⁹⁴ Letter from JD to WB, 12 August 1925, SMB-ZA, IV/NL Bode 6163.

¹⁰⁹⁵ Letter from WB to JD, 20 August 1925, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 2, Ca. 1919-1925 (Folder 3).

that Bode would much prefer to receive something suitable for the museum: *„I enclose you a photograph of the Luca della Robbia Tondo which I intended asking your acceptance of. As unfortunately you are too modest and unselfish to keep anything for yourself, preferring that the Museum should benefit, I wish to say that if your Museum already possesses a similar example, then I could send you in its place, the wooden figure of St. Marie Madeleine by Riemenschneider, which also came from the Hainauer Collection [...].“*¹⁰⁹⁶ Bode gratefully accepted the proposed artwork by Riemenschneider in October 1925.¹⁰⁹⁷

Despite such generous donations and friendly gestures presented by Joseph Duveen, Bode never publicly expressed his gratitude towards the dealer, on the very contrary. In 1925, when Bode organised an exhibition of Old Master paintings from Berlin's private collections at the Academy of Fine Arts, he published an article stating: *„Rembrandt and his School are not represented by many works in this Exhibition. Of Rembrandt himself there are only two pictures of his first period; a third picture that we hoped to exhibit has been snapped away practically under our noses, by Sir Joseph Duveen, 'The Dictator of Art Dealers'. Sir Joe does not worry about the fancies of art historians; he creates himself history of art! [...] But this does not disturb the big New York dealer; he knows that the few real collectors in the United States who have the necessary funds, will finally buy the great works of art by the great masters, in spite of all fanciful tales of the art critics; and his emissaries unfortunately keep on watching and licking the surroundings of the few remaining great art collections in Berlin!“*¹⁰⁹⁸

Nevertheless, as displeasing as such public comments towards Duveen might have been for the dealer, he wasn't ready to challenge Bode. An internal report concerning Bode circulated among Duveen Brothers in March 1926, summarising the great importance of Bode for the company: *„Dr. Bode is still an important figure in the Art World as everyone in Germany and indeed all over Europe call to see him and he is*

¹⁰⁹⁶ Letter from JD to WB, 12 September 1925, SMB-ZA, IV/NL Bode 6163.

¹⁰⁹⁷ Letter from WB to Lowengard, 11 October 1925, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 2, Ca. 1919-1925 (Folder 3). Unfortunately, the painting was lost during the Second World War in May 1945 in bunker Friedrichshain. I thank Dr. Rowley for kindly confirming the same.

¹⁰⁹⁸ Wilhelm BODE: Gemälde alter Meister aus Berliner Besitz. Ausstellung in der Akademie der Künste, Juli - August 1925. Berlin 1925, 402. Translation quoted after Internal Letter from Duveen Brothers, 26 January 1926, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 3, Ca. 1926-1939 (Folder 4).

*most useful to us as practically everything is shown to him for his opinion. We mention this as it is rather important not to make detractor statements concerning him as they come back to him. [...] We promised him we would come immediately he wired, and if we bought the picture, we would give a present to the Museum. This is the only way of keeping in with him. He does not want anything for himself, but he is always delighted to have something for the Museum and there is no doubt that he expects this.*¹⁰⁹⁹

For the following three years, until his death in March 1929, Bode continued to advise Duveen regularly. The last donation that Duveen presented to Bode was in January 1928, and it was a monetary donation of \$300 to purchase a late painting by Hubert Robert.¹¹⁰⁰

Just a few months before his death, Bode published his final article concerning American collecting and the consequences it had for public museums in Berlin. In the article, titled *Die amerikanische Museumskonkurrenz*,¹¹⁰¹ Bode acknowledged that the American museums were now to be regarded as a serious competition: *„The cities are in a hurry to build the most splendid new museum palaces or to expand the existing ones, and benefactors, whose names are sometimes completely unknown even to the art lovers in their hometown, make sure the museum collections are developed with monetary gifts worth millions.*¹¹⁰² Bode didn't see the future of European collections very positively: *„in the next three or even two decades, the last major private collections in Europe will most probably be acquired for America and directly placed in their museums. Then the number of truly significant museums in the USA will no*

¹⁰⁹⁹ Duveen Brothers Paris to New York, 27 March 1926, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 3, Ca. 1926-1939 (Folder 4).

¹¹⁰⁰ Letter from Bode to Lowengard, 22 January 1928, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 3, Ca. 1926-1939 (Folder 4).

¹¹⁰¹ First, the article was published in 1928, in September Issue of the periodical *Kunstwanderer* published by Adolph Donath. Many other major art newspaper reprinted it, including *GERMANIA* on 22. September 1928, *MÄRKISCHE VOLKS-ZEITUNG*, *NEUE ZÜRCHER ZEITUNG* on 26. September 1928 and *Rhein-West Zeitung* on 20. September 1928.

¹¹⁰² BODE, in *GERMANIA* 1928: *„die Städte beeilen sich, die prächtigsten Museumspaläste dafür zu erbauen oder die alten zu erweitern, und Gönner, deren Namen selbst in ihrer Heimatstadt den Kunstfreunden gelegentlich ganz unbekannt ist, sorgen für Vermehrung der Museumssammlungen durch Geldgeschenke von Millionen.*“

*longer lag behind the grand museums of Europe.*¹¹⁰³ Bode, clearly disappointed with the increasing influence of the bureaucracy within European museums, concluded the article with following words: *„when such foolishness on our side goes hand in hand with the enormous resources and enthusiasm over there, one of the most important advantages [referring to scientific superiority in the field of art history] that our old Europe has had, the new world will soon reach or even outdo.*¹¹⁰⁴

Bode died less than six months later, on 1 March 1929. The burial ceremony took place in his beloved basilica of the Kaiser-Friedrich-Museum in Berlin. It was Max Friedländer who informed Duveen Brothers: *„On the 5th we buried Bode, after a dignified and suitable funeral service in the Kaiser-Friedrich Museum. Please thank Sir Joseph for his telegram and for the magnificent wreath. I know how much he and all his collaborators in your firm esteemed our departed friend, and how often you all supported him, in carrying out his plans. I also know how warmly Bode always recognised this. The loss to the Berlin museums is a heavy one; with him, their great epoch is finished.*¹¹⁰⁵

¹¹⁰³ BODE, in GERMANIA 1928: „In den nächsten drei oder gar schon zwei Jahrzehnten werden die letzten großen Privatsammlungen Europas wohl von Amerika aufgehoben sein und dort rasch in die Museen übergeben. Dann wird die Zahl der wirklich bedeutenden Museen in den USA nicht mehr so sehr hinter den großen Museen Europas zurückstehen.“

¹¹⁰⁴ BODE, in GERMANIA 1928: „[...] bei uns eine törichte Überhebung der Verwaltungsbehörden und ein eigentümlicher Größenwahnsinn, geradezu zur Verschleuderung von wertvollen Museumsgut führt. Wenn so Torheit auf unserer Seite mit den enormen Mitteln und dem Eifer drüben Hand in Hand geht, so kann einer der wichtigsten und anziehendsten Vorzüge, die unser altes Europa bisher vor der neuen Welt voraus hatte, von dieser bald eingeholt oder überholt werden.“

¹¹⁰⁵ Letter from Friedländer to Löwengard, 9 March 1929, GRI, Duveen Brothers. Collectors' Files: Bode, Wilhelm Von, 3, Ca. 1926-1939 (Folder 4).

Conclusion

The late 19th Century was characterised by tremendous change in the art market. The presence of American collectors led to a more competitive market, where the prices were constantly rising and new records in auctions and private sales were regularly achieved. In addition, new marketing strategies were being implemented, such as the use of contemporary press and art catalogues written by experts, to facilitate the sale of individual artworks as well as entire art collections. It became gradually more and more difficult to compete, not only for the European private collectors, but also for the museums. This dissertation explores these changing trends in the art market from the perspective of Wilhelm Bode, one of the most respected authorities of the day, whose expert opinion was trusted both in Europe and in the United States, and whose judgment of attribution had, at the time, the power to either seal or break the sale of any artwork.

After exploring the general trends in the art market and comparing and contrasting the collecting preferences on both sides of the Atlantic, attention was narrowed to the collection of Rudolphe Kann, used as an example to illustrate how and to what extent the American collectors influenced the choices and opportunities of a European collector who was primarily advised by Wilhelm Bode.

The collection of Rudolphe Kann, despite being one of the most refined and celebrated European private collections of its time, hasn't received much attention by modern scholars and the few mentions in the relevant academic research mostly concentrated on exploring the circumstances of the collection's sale to Duveen Brothers. This dissertation offers, therefore, the most systematic review of the Kann collection from 1907, the year when Bode compiled its second catalogue. In the presented research, I refer to the two existing catalogues of the collection, both written by Wilhelm Bode in 1900 and 1907 respectively, with additional information retrieved from the articles published immediately following the collection's sale.

The most important source of new information was, however, the archival documents, particularly the private correspondence between collectors, predominantly Rudolphe Kann, but also Johann II of Liechtenstein and Adalbert Lanna, with their advisor Wilhelm Bode. The letters were thoroughly studied and their most relevant content regarding collecting practices and Bode's role as advisor was summarised and translated into English for the first time. The private correspondence studied for the

purpose of this dissertation clarified not only how Bode served his collectors and what benefits and provisions he was seeking in return, but it also showed how influential he was in the international art market, often acting as an intermediary between collectors and art dealers. Furthermore, the letters disclosed Bode's private opinions on some of the most prominent American collectors.

In addition to learning more about the contemporary art market directly from the perspective of Rudolphe Kann and Wilhelm Bode, I also researched and determined the current whereabouts of the majority of the masterpieces once included in Kann's collection.

Moreover, such extensive research enabled me to retrieve new information on the provenance of numerous artworks now displayed in museums and public collections all over the world, which I either identified as a work once owned by Rudolphe Kann or otherwise placed in the context of the art market from this period and herewith further developed the current state of provenance research.

Last but not least, the chronologically organised and transcribed letters are included in the appendix. As this is the first time these letters are being fully published, they provide a rare opportunity for other scholars to study the correspondence and possibly retrieve new and important information for their own research of the late 19th and early 20th century art market.

By reviewing this new material, I was able to clarify how Kann built his art collection, what his preferences were, what artworks he looked for, who his main competitors were, and what his thoughts were about the contemporary art market, the dealers and other collectors, both in Europe and in America. The example of Rudolphe Kann's collection indicated that while the American collectors might have been responsible for increasing prices, whenever Kann actually lost a desired art piece, the competition usually came from Europe, most often his own brother Maurice, other private collectors or even museums. This status quo, however, changed rapidly following the sale of the collection to Joseph Duveen in 1907, when European collectors stood little chance in the face of American competition.

It is exactly this dramatic shift in influence on the market that is the focus of the second part of the dissertation, centred around exploring Bode's relationship with American collectors – John Pierpont Morgan, Benjamin Altman and John G. Johnson, among others, and with one of the most influential dealer houses of the time, Duveen Brothers. Also in this instance, extensive archival documents were consulted, many

quoted here for the first time, hence presenting one of the most complex explorations of Bode's relationship with Duveen Brothers ever written.

From 1895 onwards, Wilhelm Bode regularly wrote about the presence of American collectors on the art market and while these articles remain a valuable source of information, the character of a private letter generally allows the author to express his opinions more openly than published articles. These letters, therefore, reveal a lot of insider knowledge and they paint a very clear picture of Bode's opinion on the taste and knowledge of some American collectors and their advisors, as well as his growing frustration caused by not being able to compete and acquire artworks for the museum or on behalf of his European collectors. When published articles and private correspondence are aligned with the milestones in Bode's life and career and viewed in the context of significant shifts on the art market, we can follow the dramatic changes in Bode's opinion and behaviour, from being a loud opponent to the American presence to becoming their advisor and trusted expert. Subsequently, it was possible to further clarify the role of Wilhelm Bode and show, with concrete examples, that he acted not only as an advisor, but also took upon himself the role of a dealer, writer, curator and intermediary between his collectors, both from Europe and from the United States, and international art dealers.

Furthermore, the examples used in this research reveal much about the personalities of both Wilhelm Bode and Joseph Duveen and they further enhance our understanding of their social networks and approaches to art collecting, advice and navigation of the art market. Numerous aspects of their collaboration were discussed, as well as Bode's honour, how he navigated commercial activities in correlation with his role as a museum director and how he managed to avoid a potential conflict of interest.

It becomes obvious quickly that while Bode was, at first, self-conscious about asking for any sort of reward or honorary for his services (and there are only very few requests for compensation in his correspondence with European collectors), Bode became much more direct when he started advising Duveen Brothers and American collectors at the turn of the 20th Century. This change in attitude can be most probably traced back to his negative experience of the sales of the Rudolphe Kann and Oscar Hainauer collections. In both instances, Bode was very much personally involved in creation of their collections, yet the eventual donations to the Kaiser-Friedrich-Museum didn't sufficiently reflect the time and effort he spent advising these collectors.

All told, the quoted letters, as well as Bode's published articles, suggest that Bode tried to encourage European collectors to give priority to the national museums before accepting offers from American collectors. In those cases, when Bode didn't manage to persuade the collectors to preserve their art collection in Europe, and he couldn't include the desired pieces in the Kaiser-Friedrich Museum mainly because of the lack of funds, he found alternative ways to enrich Berlin's public collections by utilising his personal influence and expert knowledge. Furthermore, when nothing else was left to do and Bode witnessed a cherished art collection he helped to build for many years being sold to America, he at least found comfort in the knowledge that the artworks were, thanks to the philanthropic nature of American collectors, often included in a public collection overseas.

In conclusion, the study of the art trade as presented in the previous pages offered significant insights into the functioning of the history of art. A large resource of previously unstudied archival material proves invaluable in filling the gaps in provenance research and helps us understand the taste of art collectors and all of the factors that influenced their purchasing policies, which can subsequently reveal why certain trends and tendencies in art emerged.

Finally, it needs to be clarified that one of the reasons why there is so much previously unpublished material available to work with is the exceptionally active professional life of Wilhelm von Bode, who wrote, on average, forty letters a day with countless different people from various aspects of the art market. With tens of thousands of letters preserved in his estate now at the Zentralarchiv-Staatliche Museen zu Berlin, there still remains a lot to discover about this prominent art historian and celebrated museum director and I can only hope this dissertation manages to elucidate on some new aspects of his life, on those who worked and collected beside him, as well as the exciting but challenging times he lived through.

Abbreviations

Archives

HAL	Hausarchiv LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna
SMB-ZA, NL Bode	Staatliche Museen zu Berlin, Zentralarchiv zu Berlin, Nachlass Bode
SMB-ZA, I/GG	Die Akten des Kaiser-Friedrich-Museums, Findbuch- Teil II. Gemäldegalerie 1830-1945
GRI	Getty Research Institute
UPM	Archiv Uměleckoprůmyslového muzea v Prahe (The Museum of Decorative Arts in Prague Archive)
MET	Metropolitan Museum of Art, New York

Correspondences

Letter WB to RK	Letter from Wilhelm von Bode to Rudolphe Kann
Letter WB to MK	Letter from Wilhelm von Bode to Maurice Kann
Letter WB to EK	Letter from Wilhelm von Bode to Eduard Kann
Letter WB to JL (and vice versa)	Letter from Wilhelm von Bode to Johann II, Prince of Liechtenstein
Letter WB to HN (and vice versa)	Letter from Wilhelm von Bode to H. Neugebauer
Letter WB to LW (and vice versa)	Letter from Wilhelm von Bode Leopold Walcher
Letter WB to AL	Letter from Wilhelm von Bode to Adalbert Lanna
Letter WB to JD (and vice versa)	Letter from Wilhelm von Bode to Joseph Duveen
Letter WB to LD (and vice versa)	Letter from Wilhelm von Bode to Louis Duveen
Letter WB to HD (and vice versa)	Letter from Wilhelm von Bode to Henry Duveeb
Letter WB to DB (and vice versa)	Letter from Wilhelm von Bode to Duveen Brothers

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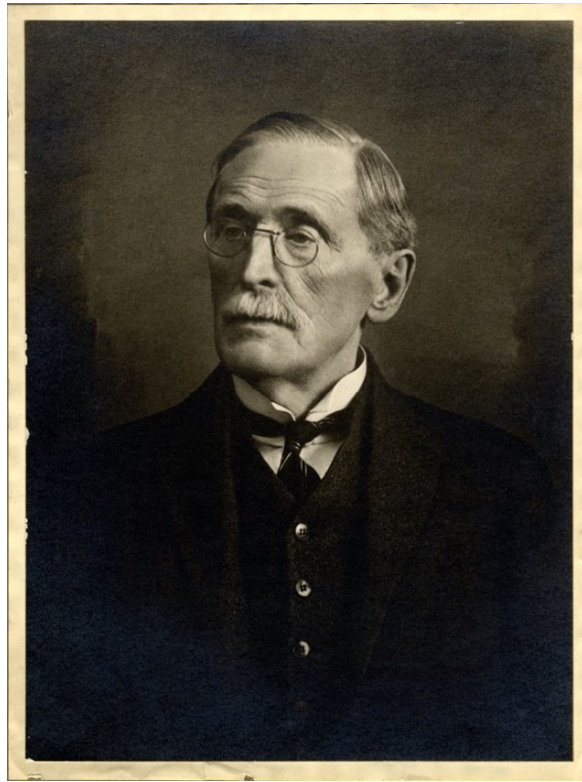
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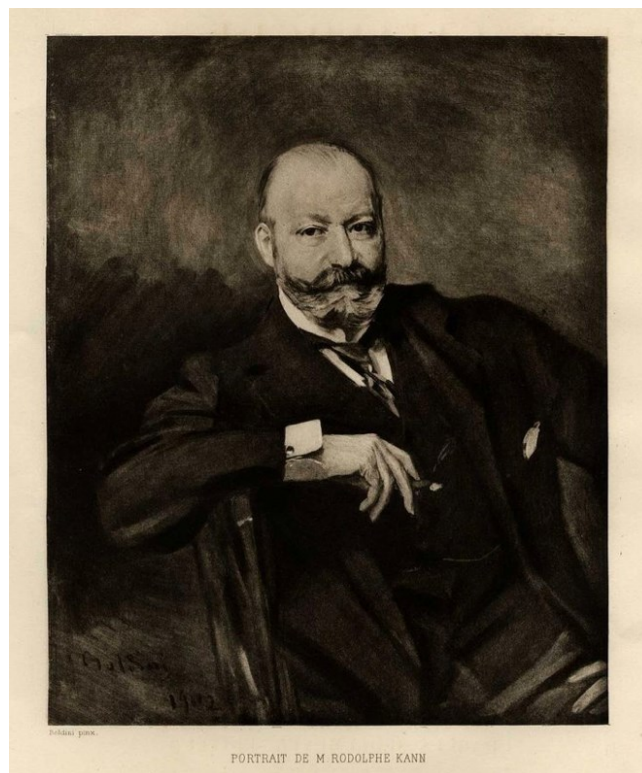
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74. **Friedrich Hagenauer:** Bildnis des Bischof Philipp von Freising, 1499, Wooden Relief, Staatliche Museen zu Berlin Preußischer Kulturbesitz, Skulpturensammlung und Museum für Byzantinische Kunst, Object Nr. 3119. Photo: © Staatlichen Museen zu Berlin / Jörg P. Anders
75. **Style of Jacob Backer:** Portrait of an Old Woman, second quarter 17th century, oil on wood, 71 x 61cm. Metropolitan Museum of Art, New York, Object Nr. 29.100.2 Photo: The MET
76. **Fra Angelico:** The Mass for St. Franziskus (Die Totenmasse für den Heiligen Franziskus), 1429, 29 x 70,7cm. Staatliche Museen zu Berlin, Gemäldegalerie, Object. Nr. 61A. Gift from Wilhelm von Bode. Photo: © Staatliche Museen zu Berlin, Gemäldegalerie / Jörg P. Anders
77. **Rembrandt van Rijn:** A Scholar in his Study, 1634, oil on canvas, 141 x 135cm. National Gallery Prague, Object Nr. DO 4388. Photo: NG Prague.
78. **Andrea Mantegna:** The Holy Family with Saint Mary Magdalen, ca 1495-1500, distemper on canvas, 57.2 x 45.7cm. Metropolitan Museum of Art, New York, Object Nr. 14.40.643, Bequest of Benjamin Altman, 1913. Photo: The MET
79. **Rembrandt van Rijn:** The Toilet of Bathsheba, 1643, oil on wood, 57.2 x 76.2cm. Metropolitan Museum of Art, New York, Object Nr. 14.40.651, Bequest of Benjamin Altman, 1913. Photo: The MET
80. **Lorenzo Ghiberti:** Madonna, darunter liegende Eva, 1430, Stucco relief, 80 x 56.5 x 21cm. Staatlichen Museen zu Berlin Preußischer Kulturbesitz, Skulpturensammlung und Museum für Byzantinische Kunst, Object Nr. 7181. Photo: © Staatlichen Museen zu Berlin / Jörg P. Anders

Illustrations



1. **photography by an unknown author:** Wilhelm von Bode, ©Staatliche Museen zu Berlin, Zentralarchiv



2. **Giovanni Boldini:** Portrait of Rudolphe Kann, 1902, heliographic print after Boldini's painting. Photo: wikidata.org



3. **Adams John Quincy:** Portrait of Prince Johann II von Liechtenstein, 1908, oil on canvas, The Princely Collections Vienna, Object Nr. GE1161. Photo: ©LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna



4. **Photography by an unknown author:** Adalbert, Freiherr von Lanna, date unknown. Photo: Österreichische Nationalbibliothek, Porträtsammlung ÖNB/Wien, PORT_00112084_01



5. **Rembrandt van Rijn:** Bust of a Young Jew, 1663, oil on canvas, 65.8 x 57.5cm. Kimbell Art Museum, Fort Worth, Texas, Object Nr. AP 1977.04. Photo: Kimbell Art Museum



6. **Rembrandt van Rijn:** Head of a Christ (Christuskopf), 1645 – 1650, 25 x 21.5cm. Staatliche Museen zu Berlin, Gemäldegalerie, Object Nr. 811C. Photo: © Staatliche Museen zu Berlin, Gemäldegalerie / Christoph Schmidt



7. **Rembrandt van Rijn:** Hendrickje Stoffels, mid. 1650s, oil on canvas, 78.4 x 68.9cm. The Metropolitan Museum of Art New York, Object Nr. 26.101.9, Gift of Archer M. Huntington. Photo: The MET



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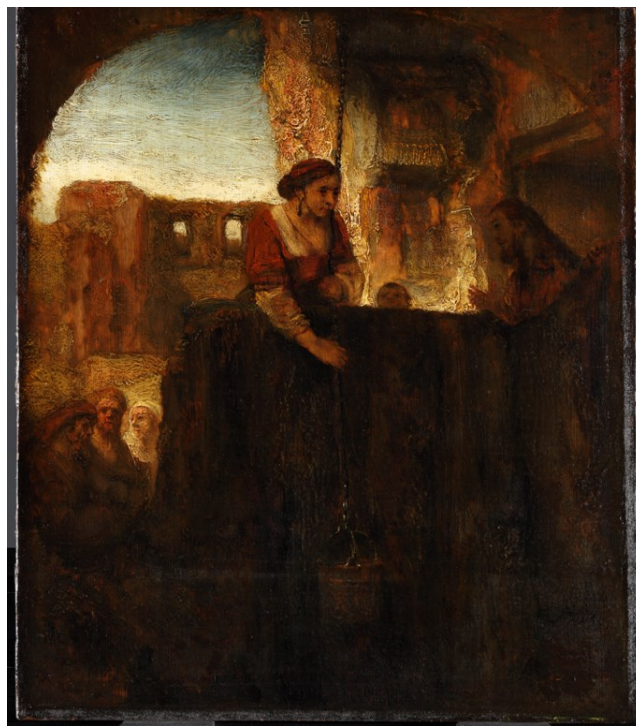
9. **Rembrandt van Rijn:** Woman with a Pink, early 1660s, oil on canvas, 92.1 x 74.6cm. The Metropolitan Museum of Art New York, Object Nr. 14.40.622, Bequest of Benjamin Altman, 1913. Photo: The MET



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11. Style of Rembrandt: Old Woman Cutting Her Nails, ca. 1655-1660, oil on canvas, 126.1 x 101.9cm. The Metropolitan Museum of Art New York, Object Nr. 14.40.609, Bequest of Benjamin Altman, 1913. Photo: The MET



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13. Style of Rembrandt: Pilate Washing His Hand, probably 1660s, oil on canvas, 130.2 x 167cm. The Metropolitan Museum of Art New York, Object Nr. 14.40.610, Bequest of Benjamin Altman, 1913. Photo: The MET



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15. Rembrandt Workshop: Head of an Aged Woman, 1655/1660, oil on panel, 19 x 16.5cm. National gallery of Art Washington, Object Nr. 1942.9.64, Widener Collection. Photo: National Gallery of Art, Washington



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18. Frans Hals: Portrait of Dorothea Berck, 1644, oil on canvas, 79.7 x 65cm. Baltimore Museum of Art, The Mary Frick Jacobs Collection, Object Nr. 1938.231. Photo: Baltimore Museum of Art / Mitro Hood



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26. **Aelbert Cuyp:** Landscape with the Flight into Egypt, ca 1650, oil on wood, 45.7x58.1cm. The Metropolitan Museum of Art New York, Object Nr. 1973.155.2. Photo: The MET



27. **Aelbert Cuyp:** Young Herdsmen with Cows, ca 1655-1660, oil on canvas, 112.1 x 132.4cm. The Metropolitan Museum of Art New York, Object Nr. 14.40.616, Bequest of Benjamin Altman, 1913. Photo: The MET



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29. Salomon van Ruysdael: River View with Church and Ferry, 1649, oil on panel, 75 x 106.5cm. The Mauritshuis, Object Nr. 738. Photo: The Mauritshuis



30. Meyndert Hobbema: Entrance to a Village, ca 1665, oil on wood, 74.9 x 110.2cm. The Metropolitan Museum of Art New York, Object Nr. 14.40.614, Bequest of Benjamin Altman, 1913. Photo: The MET



31. **Peter Paul Rubens:** *Atalanta and Meleager*, ca 1616, oil on wood, 133.4 x 106.7. The Metropolitan Museum of Art New York, Object Nr. 44.22. Photo: The MET



32. **Gaspar de Crayer:** *Nicolas Triest, Count d'Auweghem*, 1620, oil on canvas, 122 x 95.5cm. Harvard Art Museums-Fogg Museum, Gift of Mrs. Samuel Sachs, Mrs. W. Scott Fitz, Mrs. Ernest B. Dane, Felix M. Warburg, and three anonymous subscribers, Object Nr. 1915.13. Photo: ©President and Fellows of Harvard College



33. **Anthony van Dyck:** Portrait of a Woman, Called the Marchesa Durazzo, ca 1622-1625, oil on canvas, 113.3 x 95.9cm. The Metropolitan Museum of Art New York, Object Nr. 14.40.615, Bequest of Benjamin Altman, 1913. Photo: The MET



34. **Attributed to Dierick Bouts the Elder:** Moses and the Burning Bush, with Moses Removing His Shoes, ca. 1465-1470, oil on panel, 44.8 x 35.6cm. Philadelphia Museum of Art, Object Nr. 339, John G. Johnson Collection. Photo: Philadelphia Museum of Art



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36. **Hans Memling**: The Annunciation, ca 1465-1470, oil on wood, 186.1 x 114.9cm. The Metropolitan Museum of Art New York, Object Nr. 17.190.7, Gift of J.Pierpont Morgan, 1917. Photo: The MET



37. **Hans Memling:** The Triptych of Jan Crabbe, Kneeling Donor with St. Anne and Kneeling Donor with St. William of Maleval, ca.1470, oil on panel, 83.5 x 27cm. The Morgan Library & Museum, Object Nr. AZ012.1 and AZ012.2, Purchased by Pierpont Morgan in 1907. Photo: The Morgan Library & Museum Graham S. Haber



38. **Hans Memling:** Portrait of a Man with a Pink, ca 1475, oil on panel, 27.3 x 38.1cm. The Morgan Library & Museum, Object Nr. AZ073, Purchased by Pierpont Morgan in 1907. Photo: Graham S. Haber



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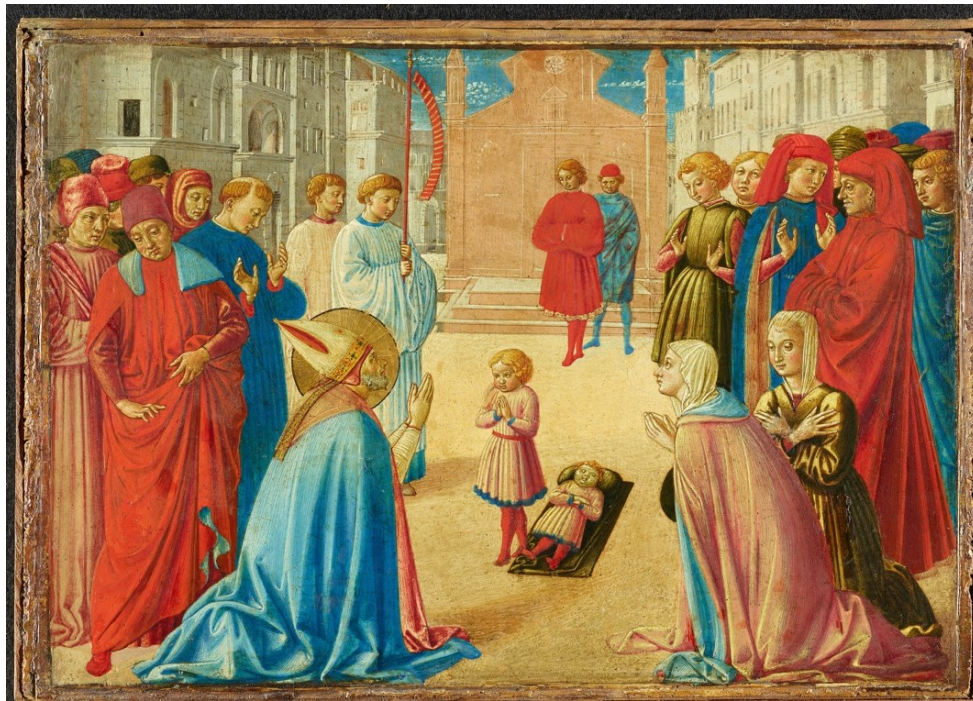
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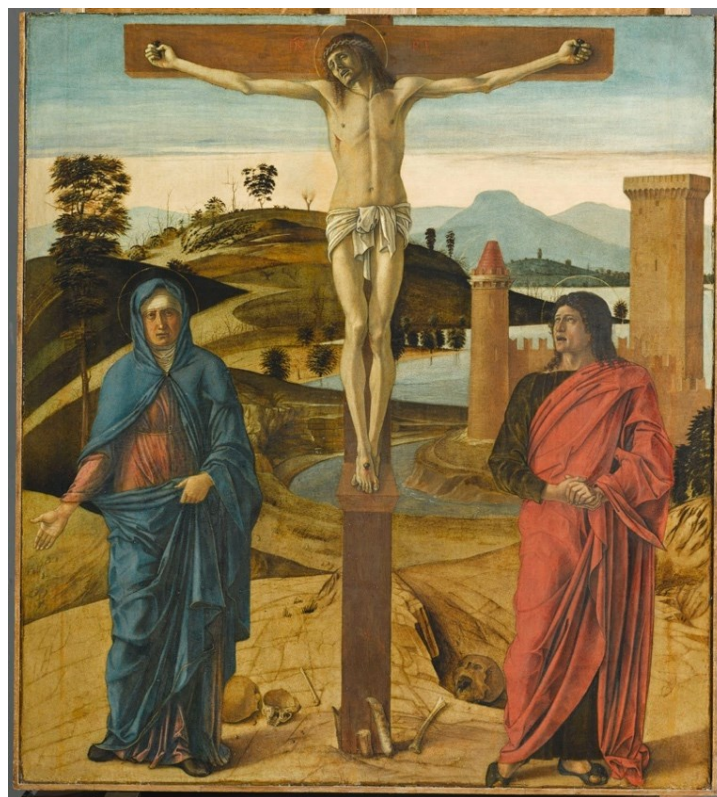
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42. **Andrea del Castagno:** Portrait of a Man, ca. 1450, tempera on panel, 54.2 x 40.4cm. National gallery of Art Washington, Object Nr. 1937.1.17. Photo: Courtesy National Gallery of Art, Washington



43. **Benozzo Gozzoli:** St. Zenobius resuscitating a dead child (Der Heilige Zenobius erweckt einen toten Knaben), 1461 – 1462, 24 x 34cm. Staatliche Museen zu Berlin, Gemäldegalerie, Object Nr. 60C. Photo: © Staatliche Museen zu Berlin, Gemäldegalerie / Christoph Schmidt



44. **Giovanni Bellini:** Crucifixion with the Virgin and Saint John the Evangelist, ca 1467-1470, oil on panel, 71 x 63. Louvre, Paris, Object Nr. 1970.39. Photo: © 1997 RMN / Daniel Arnaudet



45. Jacopo de Barbari, (possibly Jacometto Veneziano): Portrait of a German man (Bildnis eines Deutschen), 1500, 62 x 48cm. Staatliche Museen zu Berlin, Gemäldegalerie, Object. Nr. 1664, Photo: © Staatliche Museen zu Berlin, Gemäldegalerie / Jörg-P. Anders



46. Hyacinthe Rigaud: Portrait of Cardinal Guillaume Dubois, 1723, oil on canvas, 146.7 x 113.7cm. The Cleveland Museum of Art, Object Nr. 1967.17. Photo: The Cleveland Museum of Art



47. Follower of Thomas Gainsborough: Portrait of a lady identified as Mrs Fisher (Mary Gainsborough), oil on canvas, 113 x 85cm. Christie's Sale of Old Master Paintings, 30th January 2014, Sale 2818, Lot 275. Photo: Christie's



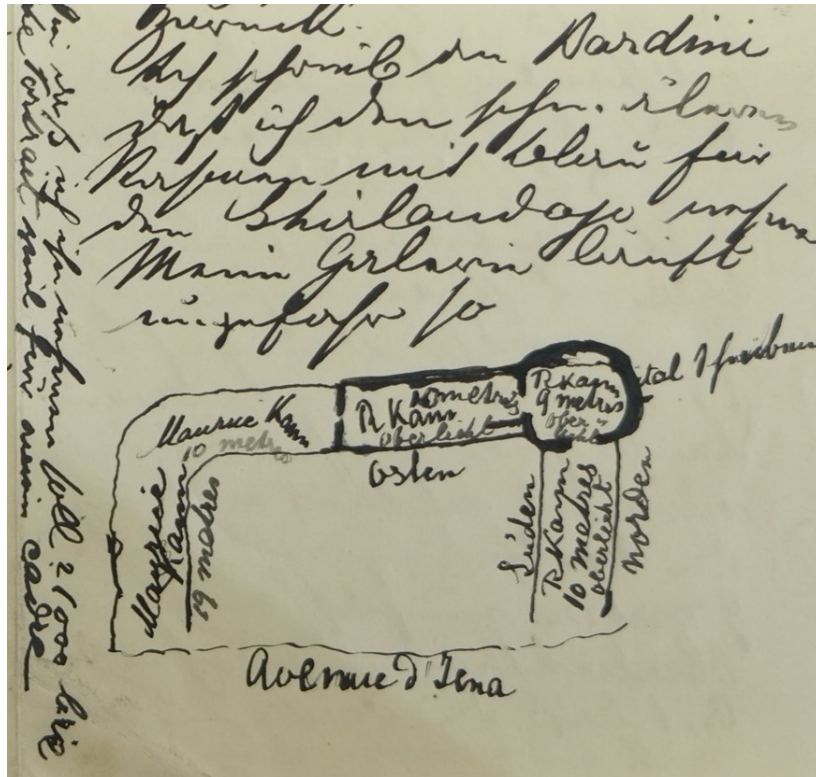
48. Diego Velázquez: Portrait of a little girl, ca. 1638-1642, oil on canvas, 51.5 x 41cm. The Hispanic Museum & Library, Object Nr. A108. Photo: Hispanic Museum & Library.



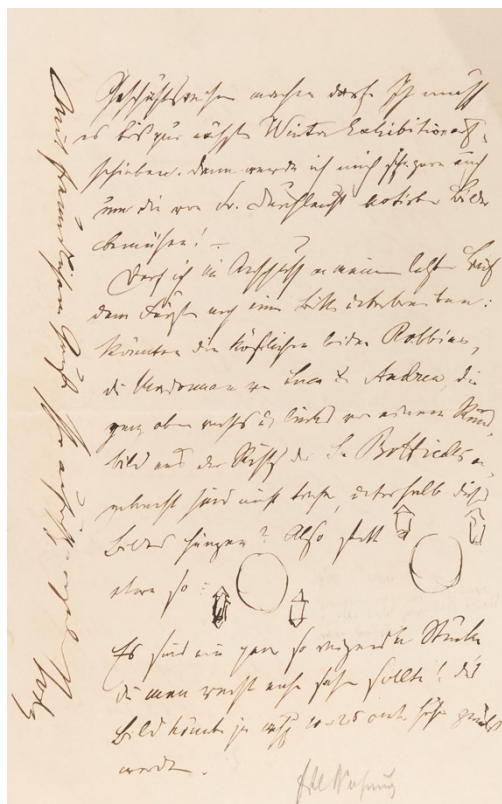
49. Dominikos Theotokópoulos, called El Greco: Portrait of a Cardinal, ca 1600-1614, oil on canvas, 74.5 x 51cm. Oskar Reinhart Collection, Object Nr. 1924.2. Photo: Oskar Reinhart Collection 'Am Römerholz', Winterthur



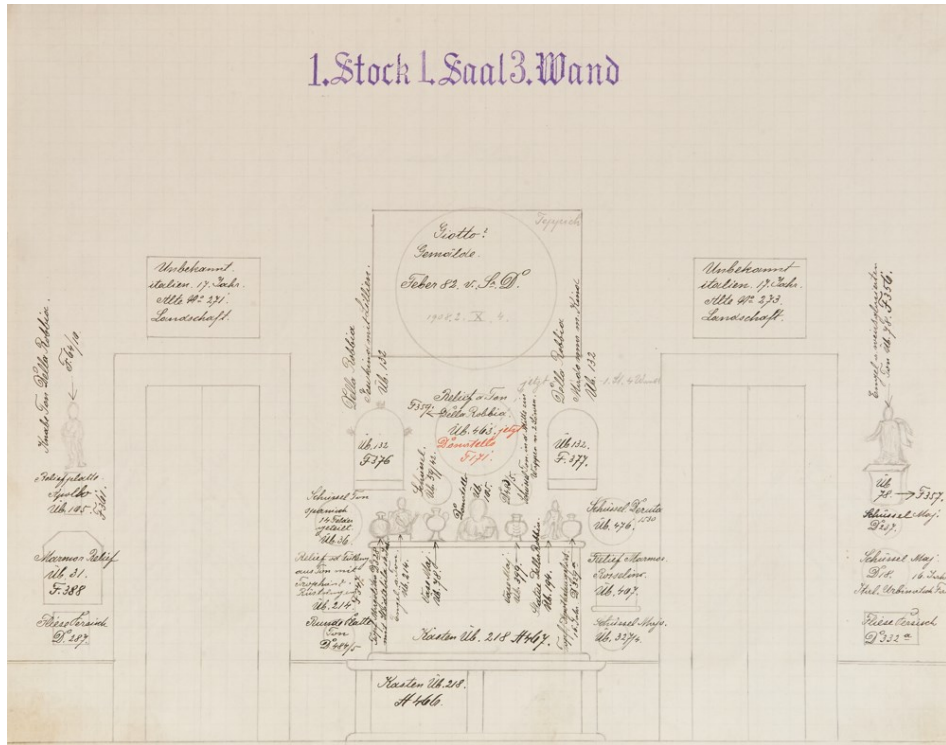
50. Francesco de Goya: Portrait of the Matador Pedro Romero, ca. 1795-98, oil on canvas, 84.1 x 65cm. Kimbell Art Museum, Fort Worth, Texas, Object Nr. AP 1966.12. Photo: Kimbell Art Museum



51. Letter from Wilhelm Bode to Rudolphe Kann, 22. July 1896, ©Staatliche Museen zu Berlin, Zentralarchiv, Nachlass Bode 2839



52. Letter from Wilhelm von Bode to Johann II. Liechtenstein with a sketch, Date unknown, HAL. FA 329.1 Photo: ©LIECHTENSTEIN. The Princely Collections, Vaduz-Vienna



53. Draft of the Liechtenstein gallery display, 1st Floor, 1st room, 3rd wall, 1907, HAL. AK. 31.1.3. Photo: ©LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna



54. Salomon van Ruysdael: The Horse Market in Valkenburg, 1643, Oak Panel, 56 x 90cm, National Gallery Prague, Object Nr. O 2819. Photo: NG Prague.



55. **Benedikt Wurzelbauer:** Venus and Cupid Standing on a Dolphin, 1599, Bronze, Height 120cm. National Gallery Prague, Object Nr. P 4606. Photo: NG Prague



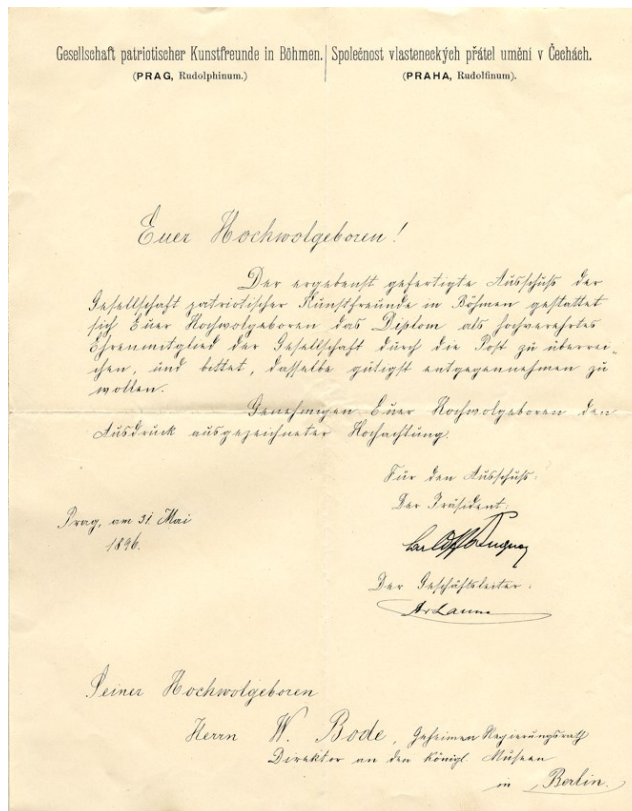
56. **Frans Hals:** Portrait of Jaspar Schade van Westrum, 1645, 114 x 98cm. National Gallery Prague, Object Nr. O 638, Collection of Old Masters. Photo: NG Prague



57. Quentin Massys: Portrait of a Canon, before 1523, oil on panel, 74 x 60cm. The Princely Collections Liechtenstein, Object Nr. GE928 Photo: ©LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna



58. After Donatello: Madonna der Via di Pietra Piana Relief , 1446/1455. Staatliche Museen zu Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Object Nr. 2431. Photo: © Staatliche Museen zu Berlin/Antje Voigt, Berlin



59. Letter from Adalbert Lanna to Wilhelm Bode, 31. May 1896, ©Staatliche Museen zu Berlin, Zentralarchiv, Nachlass Bode 3186



60. Follower of Rembrandt van Rijn: Portrait of a Man (“the Auctioneer”), ca. 1658-1662, oil on canvas, 108.6 x 86.4cm. The Metropolitan Museum of Art New York, Object Nr. 14.40.624, Bequest of Benjamin Altman, 1913. Photo: The MET



61. **Aert van der Neer:** Winter Landscape (Winterlandschaft mit Schlittschuläufern bei Sonnenuntergang), 1655 – 1660, 37.5 x 51. Staatliche Museen zu Berlin, Gemäldegalerie, Object Nr. 842E. Photo: © Staatliche Museen zu Berlin, Gemäldegalerie / Jörg-P. Anders



62. **Frans Hals:** Willem van Heythuys, 1625, oil on canvas, 204.5 x 134.5cm. Bayerische Staatsgemäldesammlungen - Alte Pinakothek, München, Object Nr. 14101. Photo: Alte Pinakothek, München



63. Peter Paul Rubens: Shipwreck of Aeneas (Landschaft mit dem Schiffbruch des Paulus), 1620-1625, oil on canvas, 61.7 x 100,3cm. Staatlichen Museen zu Berlin, Gemäldegalerie, Object Nr. 776E. Photo: © Staatliche Museen zu Berlin, Gemäldegalerie/ Jörg P. Anders



64. Thomas Gainsborough: Portrait of John Wilkinson, 1775, oil on canvas, 234 x 145cm. Staatlichen Museen zu Berlin, Gemäldegalerie, Object Nr. 1638. Photo: © Staatliche Museen zu Berlin, Gemäldegalerie/ Jörg P. Anders



65. **Gerard David:** *The Rest on the Flight into Egypt*, ca 1510, oil on panel, 41.9 x 42.2cm. National gallery of Art Washington, Object Nr. 1937.1.43, Andrew W. Mellon Collection. Photo: National Gallery of Art, Washington



66. **Aert van der Neer:** *Landscape at Sunset*, 1650s, oil on canvas, 50.8 x 71.4cm. The Metropolitan Museum of Art New York, Object Nr. 17.190.11, Gift of J.Pierpont Morgan, 1917. Photo: The MET



67. Paulus Potter: A Farrier's Shop, 1648, oil on panel, 48.3 x 45.7cm. National gallery of Art Washington, Object Nr. 1942.9.52, Widener Collection. Photo: National Gallery of Art, Washington



68. Rembrandt van Rijn: Self-Portrait, 1635-1640, pen and brown ink, brush and brown and grey ink, brown and grey washes, 13.6 x 11.4cm. The Metropolitan Museum of Art New York, Object Nr. 1975.1.800, Robert Lehman Collection, 1975. Photo: The MET



69. **Quinten Massys:** The Adoration of the Magi, 1526, oil on wood, 102.9 x 80cm. The Metropolitan Museum of Art New York, Object Nr. 11.143, John Stewart Kennedy Find 1911. Photo: The MET



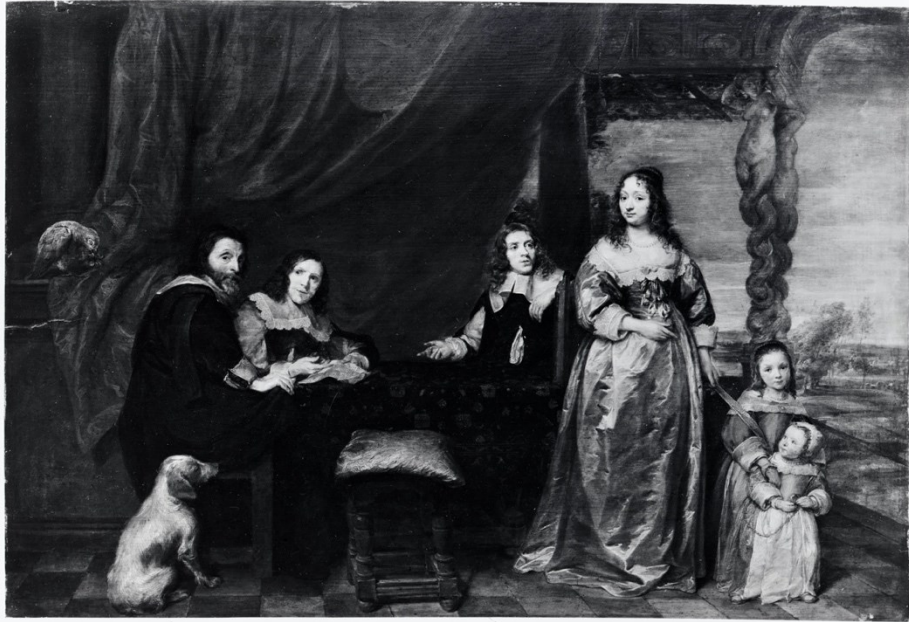
70. **Gerard David:** Christ Carrying the Cross, with the Crucifixion and The Resurrection, with the Pilgrims of Emmaus, ca 1510, oil on oak panel, 86.4 x 28cm. The Metropolitan Museum of Art New York, Object Nr. 1975.1.119A, Robert Lehman Collection, 1975. Photo: The MET



71. **Gerard David:** Archangel Gabriel and the Virgin Annunciate, ca 1510, oil on oak panel, 86.4 x 28cm. The Metropolitan Museum of Art New York, Object Nr. 1975.1.120 B, Robert Lehman Collection, 1975. Photo: The MET



72. **Jan FYT:** Still life (Stilleben mit toten Vögeln), after 1641, oil on wood, 37.1 x 48.7cm. Staatlichen Museen zu Berlin, Gemäldegalerie, Object Nr. 883F, Photo: © Staatliche Museen zu Berlin, Gemäldegalerie / Volker-H. Schneider



73. **Gonzales Coques:** Family Portrait (Bildnis einer Familie auf der Terrasse), 17. Jahrhundert, 51.5 x 73cm. Staatliche Museen zu Berlin, Gemäldegalerie, Object. Nr. 864C, Lost in 1945. Photo: © Staatlichen Museen zu Berlin



74. **Friedrich Hagenauer:** Bildnis des Bischof Philipp von Freising, 1499, Wooden Relief, Staatliche Museen zu Berlin Preußischer Kulturbesitz, Skulpturensammlung und Museum für Byzantinische Kunst, Object Nr. 3119. Photo: © Staatliche Museen zu Berlin / Jörg P. Anders, Berlin



75. **Style of Jacob Backer**: Portrait of an Old Woman, second quarter 17th century, oil on wood, 71 x 61cm. Metropolitan Museum of Art, New York, Object Nr. 29.100.2 Photo: The MET



76. **Fra Angelico**: The Mass for St. Franziskus (Die Totenmesse für den Heiligen Franziskus), 1429, 29 x 70,7cm. Staatliche Museen zu Berlin, Gemäldegalerie, Object. Nr. 61A. Gift from Wilhelm von Bode. Photo: © Staatliche Museen zu Berlin, Gemäldegalerie / Jörg P. Anders



77. **Rembrandt van Rijn:** A Scholar in his Study, 1634, oil on canvas, 141 x 135cm. National Gallery Prague, Object Nr. DO 4388. Photo: NG Prague.



78. **Andrea Mantegna:** The Holy Family with Saint Mary Magdalen, ca 1495-1500, distemper on canvas, 57.2 x 45.7cm. Metropolitan Museum of Art, New York, Object Nr. 14.40.643, Bequest of Benjamin Altman, 1913. Photo: The MET



79. **Rembrandt van Rijn:** The Toilet of Bathsheba, 1643, oil on wood, 57.2 x 76.2cm. Metropolitan Museum of Art, New York, Object Nr. 14.40.651, Bequest of Benjamin Altman, 1913. Photo: The MET



80. **Lorenzo Ghiberti:** Madonna, darunter liegende Eva, 1430, Stucco relief, 80 x 56.5 x 21cm. Staatlichen Museen zu Berlin Preußischer Kulturbesitz, Skulpturensammlung und Museum für Byzantinische Kunst, Object Nr. 7181. Photo: © Staatliche Museen zu Berlin / Jörg P. Anders, Berlin

Transcribed Correspondence

The following transcriptions follow the original handwritten letters as closely as possible, including the spelling and grammar, even if these are no longer correct according to the modern orthography rules. Abbreviations in the correspondence were maintained, completed in square brackets [...] only where necessary for understanding of the text. Most of the letters transcribed were written on a single sheet of paper folded in two, forming four sides. However, this configuration of the letters is not recorded in the transcripts as preference was given to the textual sequence. Similarly, blank sides have not been recorded.

For clearer navigation within the correspondence, each letter has been numerated, with names of the sender and the receiver following the number assigned. For the most part, the correspondence is organised chronologically, however, there were many letters with incomplete or missing dates. I was able to date many such letters more accurately and place them within the chronological context, based on indications in the content, such as references to other correspondence, places, dates of travels or dates of sales of purchased artworks. Whenever the date was determined from the context, it was placed in square brackets [e.g. 1889]. When it was not possible to determine exactly when a letter was written, it was placed in the end of the convolute, in the same order as it was arranged in the archival folder.

The setting, spacing and salutations varied in the original manuscripts. For the purpose of this transcription, they were standardised as follows. Addresses, dates, greetings as well as salutations and signatures have been grouped together and ranged to the left, separated from the main body of the letter by single blank line.

Rudolphe Kann generally wrote his letters in German, however, he often incorporated French or English phrases in his otherwise German sentences. To enable better understanding, these language variations are highlighted in cursive.

Any additional text, added to the letter by the author of the manuscript, was incorporated into the main body of the transcription. Later additions, not by the author of the manuscripts, distinguished, for example, by different handwriting, were noted by the editor in the footnotes.

Whenever it was not possible to transcribe certain word or sentence due to the illegibility of the author's handwriting, it was highlighted by adding a question mark in square brackets [?], in place of the nonreadable portion of the text.

I wish to thank Silvia Schmidt for her help with transcribing the below letters. Unless otherwise stated, all English translations of original letters in the main text of the presented dissertation were translated by the author.

Wilhelm Bode and Rudolphe Kann

SMB-ZA – Staatliche Museen zu Berlin, Zentral Archiv, Nachlass Bode 2839
1887-1905

1. Rudolphe Kann to Wilhelm Bode, 18 August [1881] ¹¹⁰⁶

Wien Grandhotel
18 August [1881]

Lieber Herr Geheimrath!

Ich kaufte den Kamin, 6500 fs. von Brauer, besuchte heute V. Miller zu Aichholz der aber nicht viel Hervorragendes mehr hat. Er hat noch seine große Bronzestatuette, das Portrait des Aretin glaubt er *du 16 ieme* vielleicht Leopardi die Sie gewiß kennen. Es ist bei ihm im geeigneten Moment alles zu haben. Was halten Sie davon und welchen Preis glauben Sie daß man eventuell dafür zahlen dürfte. Sie würden mich durch ein paar Zeilen bei Erhalt verbinden. Ich glaube nicht daß die Büste nochmals existirt und bei Spitzer ging eine männliche Büste aus dieser Zeit auf ca. 40 000 fs., die der Louvre zahlte. Die alte Frau ging an Hamauer; möglich jedoch daß die Spitzerschen besser waren was Sie ja beurtheilen können.

Besten Dank im Voraus & herzlichste Grüße

Ihres
R. Kann

Bei Liechtenstein war ich heute, sah nichts Neues an Bildern. Der Quentin Massys aus der vente Beurnonville den Sie für ihn kauften nimmt sich gut aus; er ging als Erzbischof von Canterbury in der vente, falls der Fürst ihn müde ist, was ja bei ihm vorkommt, übernehme ich ihn gerne gelegentlich.

2. Rudolphe Kann to Wilhelm Bode, 8 Mai 1887

Paris
8 Mai 1887

Sehr geehrter Herr

Besten Dank für die mir freundl[ich]. ertheilte Auskunft, und freue mich von Ihnen zu hören daß Sie wieder einige schöne Stücke erworben haben. Hier ist es sehr still. Bourgeois soll einen van der Meer de Delft haben, für den er 150000 fs verlangen soll. So sagt mir Herr Hainauer. Ich kann mit Bourgeois [?] und Genossen nicht in Verbindung treten. Die Herren wollen stets *faire le coup* und dazu habe ich nicht Geld genug.

Dieser Tage waren einige gute Bilder des *dixhuitième* in der vente Salverte, sonst ist ja nichts vorgekommen. Herr Sedelmeyer ist in New York, um seinen Mozart von

¹¹⁰⁶Referring to the sale of Etienne-Edmond-Martin, Baron de Beurnonville (1825-1906), which took place in Paris, Pillet, 9-16 May 1881.

Munkaczy auszustellen, und zu verkaufen. Er hat allerlei mitgenommen, aber keine alten Bilder. Der Reynolds ist noch von der letzten Reise drüben. Hier ist für die Händler jetzt nichts zu thun und in Amerika ist für einen intelligenten, ehrlichen Mann, ein großes Feld.

Auf der ersten Reise hat er über 1 Million Bilder verkauft. In London wird nächsten Monat Lord Lonsdale *sale* stattfinden. Es sollen gute Sachen dabei sein.

Ich glaube nicht daß ich in nächster Zeit nach Deutschland komme und freue mich Sie im Herbst hier zu sehen.

Mit den besten Grüßen verbleibe ich Ihr erg.

R. Kann

Der junge Herr Hauser sagte mir, daß er von April ab am dortigen Museum arbeite, und er gerne bereit sei meinen van der Meer de Delft (*vente* Wilson) der einige schlechte Retouchen hat, unter Ihrer Aufsicht dort wieder in guten Zustand zu setzen.

Das Bild hat ihm sehr gefallen. Halten Sie ihn für sehr geschickt und vorsichtig und darf ich event[uel]. das Bild mitsenden.

En principe bin ich der Ansicht daß man an den alten Bildern so wenig als möglich machen soll wenn man aber schlechte *retouchen* weg nehmen kann *tant mieux* Ihrem Artikel in der *Gazette* des beaux arts habe ich soeben mit großem Interesse gelesen.

3. Rudolphe Kann to Wilhelm Bode, 13 Mai [1887]¹¹⁰⁷

Paris

13 Mai [1887]

Sehr verehrter Herr Doctor!

Besten Dank für Ihre freundl. Zeilen vom 11ten. Der van der Meer de Delft geht morgen per Eilgut an Herrn Hauser ab welchen ich davon verständigt habe, sowie auch daß Sie demselben die nöthigen Instruktionen geben werden.

Ich bin im Prinzip der Ansicht so wenig als möglich an den alten Bildern zu retouchieren und nur da wo es eben nicht anders geht, oder stümperhafte retouchen vorhanden sind wie bei dem van der Meer de Delft. Ich glaube an dem Gewand der Tischdecke und den Gefäßen etc. ist nichts mit bloßem Auge sichtbar, und wohl auch nichts zu thun nöthig. Rechts an der Haube ist eine schlechte Retouche die störend wirkt, dann links im Hintergrund Flecken der Retouche; ob da etwas zu machen ist, daß es bei frischer Restauration nicht in 5 Jahren wieder heraus kömmt weiß ich nicht. Dann scheint mir am Arm eine Retousche. Herr Hauser fand das Bild wundervoll und leicht in guten Zustand zu bringen da die Retouchen sehr schlecht gemacht sind.

Ich überlasse es Ihrer freundlichen Güte und Einsicht, Herrn Hauser die nöthigen Instruktionen zu geben, und dessen Arbeit ein wenig zu überwachen.

Empfangen Sie im Voraus meinen herzlichsten Dank hoffentlich behält er das Bild nicht zu lange, obschon er sich nicht übereilen soll.

Mit den herzlichsten Grüßen

Ihr erg. R. Kann

Von Herrn Hainauer höre ich, daß es Ihnen gut geht.

¹¹⁰⁷ This originally undated letter refers to an artwork by van der Meer de Delf, possibly the same as the previous letter dated 8 Mai 1887.

4. Rudolphe Kann to Wilhelm Bode, 30 Mai 1887

Paris

30 Mai 1887

Sehr geehrter Herr Doctor!

Von meinem kurzen Ausflug nach Rom und Florenz vorgestern hierher zurückgekehrt, komme ich wohl heute zur Beantwortung Ihrer w. Zeilen vom 21ten.

Ich ersehe aus denselben daß das Bild einer gründlichen Restauration bedarf, da es überall zur Verdeckung schlechter kleiner und großer Retuschen mit einer gelben Schmiere bedeckt ist. Ich glaubte es sei nur an einzelnen Stellen retuschirt so namentlich an der linken Seite des Kopfes wo ein Klecks Haare vorstellen soll die aus der Haube hervorgehen. Ich fürchtete stets, daß bei einer vollständigen Restauration die man vielleicht nicht bemerkt das Bild auch an seinem commerziellen Werth stark verlieren würde und ich falls ich es einmal gelegentlich gegen ein schöneres Bild Vermeers oder eines anderen Meisters umtauschen wollte, in die Waagschale fallen würde. Wie Sie wissen habe ich mit Herrn Sedelmeyer bei einem größeren Kauf Gelegenheit etwas dagegen abzugeben.

Da Sie jedoch der Ansicht sind daß das Bild in jeder Hinsicht bedeutend gewinnen wird, und mir dringend zu einer gründlichen Restauration rathen, so wollen Sie dieselbe vornehmen lassen, und füge ich die Bitte hinzu dieselbe auch selbst zu überwachen. Wenn man nach der Restauration dem Bild einen neuen Firniß geben soll, damit es nicht zu kalten Eindruck macht, so kann dies wohl dort geschehen; *enfin* ich überlasse es vollständig Ihrem Gutdünken und in das Zutrauen welches Sie in Herrn Hauser setzen. Die Bilder des verstorbenen Baron Hirsch werden von London hierher gebracht, und bleiben in dem Besitz des alten Barons. Herr Sedelmeyer, welcher seinen Mozart.ß für 100000 Dollar in New York verkauft haben soll, ist nach Europa unterwegs. Er hat die Absicht den Winter wieder mit der Familie hinüber zu gehen da für ihn ein großes Land da sich eröffnet.

Mit den freundschaftlichsten Grüßen und bestem Dank verbleibe ich Ihr ergeb.

R. Kann

5. Rudolphe Kann to Wilhelm Bode, Nice, 23 Februar 1888

Nizza

23 Februar 88

Verehrter Herr!

Besten Dank für Ihre freundl. Zeilen vom 10ten, welche mir nach Genua nachgesandt wurden. Ich ersehe aus denselben daß die diesjährige Winterausstellung weniger anziehend als sonst war, und ich daher nicht zu sehr bedaure dieselbe nicht besucht zu haben. Leider hat sich mein Aufenthalt in Genua und hier sehr in die Länge gezogen, sodaß ich zu meinem lebhaften Bedauern auf das Vergnügen verzichten mußte Sie in Paris zu begrüßen. Ich höre mit besonderer Befriedigung daß Sie mich trotzdem aufgesucht und mit Ihrem Bruder ein Stündchen bei mir verbrachten. Wie fanden Sie den Cuyp von Marlborough bei näherer Besichtigung? Das leichte Aufwärmen des alten Firniß hat dem Bilde sehr wohl gethan und finde ich besonders den Fluß mit der

Landschaft reizend, während die Pferdegruppe außerordentlich fett und breit gemalt ist und ganz ersten Ranges, dazu ist es ein angenehmes *sujet* was man bei Cuyp & den Holländern überhaupt nicht immer sagen kann. Dies ist wenigstens mein Eindruck der Bilder doch bin ich nicht competent und würde gern Ihr offenes Urtheil drüber hören.

Ich reise morgen nach Paris zurück.

Mit dem freundlichsten Gruß

Ihr erg. R. Kann

6. Rudolphe Kann to Wilhelm Bode, 19 Juni 1888

London

19 Juni 1888

Geehrter Herr Doctor!

Ich erhielt Ihre freundl. Zeilen vom 15ten via Paris. Der arme Kaiser hat ausgelitten. Hier ist ganz besonders im ganzen Volk eine ungeheure Theilnahme eine aufrichtige Trauer.

Ich bin ganz erstaunt, daß das Museum den kleinen van Eyck zu diesem Preis gekauft, besonders wo Sie doch viel Besseres von diesem Meister haben. In der ganzen *vente* war nicht ein ordentliches Bild. Die kleinen Plaketten Goldschmidt wurden separat im Hotel Drouot verkauft. Die Familie hat nichts zurückbehalten.

Von Herrn Thieme hatte ich Brief daß der kleine Hals gut angekommen und scheint er zufrieden damit. Ich danke Ihnen bestens für die Mühe die Sie damit gehabt. Ich bin seit 14 Tagen hier & gehe morgen Abend nach Paris zurück. Die Händler haben gar nichts *à tel point*, daß Sedelmeyer welcher hier war einige Bilder herüber gesandt hatte zum Ankauf an Kolnacky. Ich danke Ihnen im Voraus für Ihre Bemühung wegen des großen Ruisdaels. Es ist ein schönes Bild und wenn es fortgeht werde ich es bedauern. Aber ich brauche Platz -, und bin mit Raum gar zu beschränkt.

Mit den freundlichsten Grüßen Ihr aufrichtig ergebener

R. Kann¹¹⁰⁸

7. Rudolphe Kann to Wilhelm Bode, 5 December 1888

London

5 Dec 1888

Sehr geehrter Herr Doctor!

Ich bin gestern Abend auf einen Tag hierher berufen worden Geschäfte halber & sah heute gleich bei meiner Ankunft, *en passant* bei Agnew zwei Portraits von Velasquez. Selbstportrait und Portrait der Olivarez Collection

Landsdowne. Es sind interessante Bilder aber schwarz und wohl dieselben die er Ihnen diesen Sommer schon angeboten, nachdem er das Geschäft mit Guinness gemacht hatte.

¹¹⁰⁸ There is a handwritten note on the left side, in different ink colour, most probably added at a later point. It refers to a marble bust, however it is not well readable.

Sedelmeyer sah damals einen oder zwei Velasquez was wohl dieselben sind. Er verlangt 3000 Guineen für die beiden. Es ist viel Geld, da die Bilder nicht sehr angenehm sind. Der Ansicht halber *et par acquit de conscience* erlaubte ich mir Ihnen darüber zu telegraphiren. Sie um Ihre Ansicht bittend, da Sie die Bilder ja aus der Collection kennen.

Herzlichen Dank, besten Gruß! Kaufen werde ich sie wohl nicht aber ich lege besonderes Gewicht auf Ihre Ansicht.

In Eile besten Gruß
Ihr R. Kann

8. Rudolphe Kann to Wilhelm Bode, 19 June [1889]¹¹⁰⁹

Paris 19 Juni [1889]

Sehr geehrter Herr Doctor!

Ich habe mich mit Ihrem werthen [Schreiben] vom 14ten sehr gefreut da ich daraus erfahren daß Herr Beit

endlich £ 500 gespendet. Ich schrieb ihm gerade letzten Sonntag nach Hamburg über die Sache, da er da mehr Zeit hat, doch ist es jetzt ja erledigt. Ich hoffe der Minister bewilligt Ihnen nicht zu viel Geld, damit ich auch etwas kaufen kann bei Secretan und Sie animiren die Berliner Amateure nicht zu viel. Ich hatte bereits vor Erhalt Ihres Briefes mit Hauser *rendez-vous* genommen die beiden Rembrandts anzuschauen, Von d'Oultremont. Die Bilder sind unter einem neuen Lack sodaß der Hintergrund ganz schwarz ist & man nicht weiß was drunter ist da er ganz gedeckt ist. Bei dem Mann ist die Hand theilweise neu, auch der rechte Aermel roth übermalt oder restaurirt. Bei der Frau ist auch in dem rothen Gewand herein gemalt, resp. überzogen.

Der Rahmen eines Bildes an der Wand im Hintergrund ist neu. Die Perlen des Schmucks theilweise nachgezogen. Hauser sagt für *difficile Amateurs* sei es nichts, auch wisse man nicht falls man den dritten Lack abnimmt welche Restorationen dann zum Vorschein kommen & sei es keinesfalls ohne Grund geschehen daß man den Hintergrund unkenntlich gemacht habe. Sedelmeyer braucht nicht zu wissen daß Hauser die Bilder mit mir gesehen.

Herzlichen Gruß
R. Kann

Exposition 25 & 26ten, sollten Sie vor dem 27ten hier sein so würde ich gerne die Bilder nochmals mit Ihnen ansehen.

9. Rudolphe Kann to Wilhelm Bode, Telegram

Telegramm an Dr. Bode, königl. Gemälde Galerie Berlin

Bin London 436 35 5 3 18

¹¹⁰⁹ The auction of the Secrétan collection took place in July 1889.

Agnew hat Selbstportrait von Velasquez & Portrait Olivarez Collection Lansdowne verlangt dreitausend. Jumers erbitte telegram Hotel Bristol Burlington Jardens ob sie Bilder kennen und Ihre Ansicht. Besten Dank Kann

10. Rudolphe Kann to Wilhelm Bode, 12 July 1889

Paris
12 Juli 1889

Sehr geehrter Herr!

Ich empfang gestern Abend erst Ihre w. Zeilen vom 10ten und beeile mich dieselben zu beantworten, mich freuend, Ihnen dienen zu können.

Warneck sprach mir von über 40000 francs, doch bin ich auf die Sache weiter nicht eingegangen, da mir außerdem der Sachverhalt bekannt war. Das Bild wurde vor einigen Wochen bei Christie in der Sammlung eines Herrn de Zoete versteigert, und für £ 1200 an Martin Kolnacky zugeschlagen. Warneck war in der Auction anwesend. Der verrückte Kolnacky soll einen Auftrag gehabt haben, welchen er überschritten, so daß sein Client sich weigerte das Bild zu übernehmen, und hat es von Warneck zum Verkauf gesandt.

Den Maas habe ich nicht gesehen doch ist dies möglicherweise ein Bild welches Gauchez von Demidoff kurz vor dessen Tod für 40000 fs. verkauft hat, und jetzt da die letzten Käufe noch nicht bezahlt sind, zum Verkauf von den Familien eingesandt wird. Ich sah kürzlich einen verputzten großen Hals, von Demidoff bei Bourgeois welcher den lächerlichen Preis von 12000 fs. verlangte, und auch wohl in letzter Zeit von der Bande an den Fürsten verkauft wurde. Die Familie scheint zuerst die unbezahlten Sachen realisiren zu wollen und sendet sie den Händlern von welchen sie kommen, zum Verkauf, in der Hoffnung daß sich dieselben moralisch verpflichtet fühlen zu einem halbwegs anständigen Preis zurückzukaufen. Ich fürchte, daß dies eine große Illusion ist. Sie würden mich sehr verbinden, falls Sie bei Agnew den Hobbema nicht erwähnen. Es könnte ihm & Rothschild unangenehm sein. Wenn sie zufällig auf Ihren häufigen Reisen etwas von Rembrandt, Hals etc. Finden worauf Sie nicht reflectiren, bitte an mich zu denken. Die Hauptsache ist die beste Zeit und gute Erhaltung. Auch Ruisdael, Teniers und wie die Lieben alle heißen, wenn sie ersten Ranges sind.

Mit den herzlichsten Grüßen, und stets zu Ihren Diensten verbleibe ich
Ihr ergebener
R. Kann

11. Rudolphe Kann to Wilhelm Bode, 26 July 1889

Grand Hotel Royal
26 July 1889
(Puy de Dome)

Sehr geehrter Herr Doctor!

Ich bin seit vorgestern von Paris hier eingelangt, und übergab Herrn Sedelmeyer die touchirte Platte zur Beförderung an Sie. Ich fand daselbst noch das Familienbild von Hals aus der Brüsseler Sammlung DuBus de Lisignies [?] welcher bei Secretan von

Sedelmeyer angekauft wurde. Er hat es bis jetzt nicht verkauft. Es kostet ihn 32000 fs. & will er es mir für 35000 fs. überlassen wie ich ihm seiner Zeit geboten. In Brüssel ging es auf 40000 fs. seiner Zeit wozu es Sedelmeyer kaufte um es an Secretan zu verkaufen. Es scheint mir ein guter Kauf zu 35 000 fs. da Familienbilder von Hals aus guter Zeit und vorzüglicher Erhaltung selten vorkommen. Um welche Zeit glauben Sie das Bild gemalt & wer. Ich denke etwa am 15 August in St. Moritz zu sein, und gehe von da nach Scheveningen. Vielleicht begegnen wir uns *en route*. Indem ich hoffe recht bald von Ihnen zu hören begrüße ich Sie freundschaftlichst
Ihr erg. R. Kann

12. Rudolphe Kann to Wilhelm Bode, 4 August [1889] ¹¹¹⁰

Royal
4 Aug [1889]

Geehrter Herr Doctor

Besten Dank für Ihre freundl. Zeilen. Ich habe den Hals gekauft. Gutes hört man nie zu oft über ein Bild besonders von so kompetenter Seite. Ich bedaure sehr Sie nicht in St. Moritz zu sehen. Beit kömmt auch nicht, er ist in London angebunden. Herr Goldschmidt ist gleich nach der *vente* nach Carlsbad kömmt erst September zurück & wird dann wohl seine Köchin senden. Ich will den Erfolg abwarten bis ich die Herrin dann nach sende, die Quartier machen soll.

Herzlichste Grüße
Ihr erg. R. Kann

13. Rudolphe Kann to Wilhelm Bode, 28 November [1889/1890] ¹¹¹¹

Paris
28 Nov [1889/1890]

Lieber Herr Geheimrath!

Ich empfang Ihre freundl. Zeilen vom 21ten nebst Brief über die gezahlten 43700 fs. ist dies *all right*. Meine herzlichsten Glückwünsche, zur Ernennung als Director der Gemäldegalerie welcher Sie übrigens de facto stets waren. Feral konnte das Bild nicht nach dort senden, da es ihm nicht gehört, es ist inzwischen verkauft für 8 000 fs. wie er mir sagt. Gute Bilder bleiben jetzt nicht lange auf Lager. In den Zeitungen sagt man daß Lord Revelstocke (Baring) im Frühjahr in London seine Sachen verkauft. Bilder soll er keine haben. Es mögen aber doch Sachen aus der Familie vielleicht jetzt zu haben sein. Vielleicht treffe ich Sie im Januar in London oder sonst jedenfalls bei Ihrer Rückreise hier. Sonst hier sehr still.

Mit den herzlichsten Grüßen
Ihr R. Kann

¹¹¹⁰ In the dated letter from 26. July 1889 are references to Kann's interest in painting by Frans Hals as well as his intention to travel to St. Moritz in August.

¹¹¹¹ Kann is referring to Bode being named the Director of Gemäldegalerie, which officially happened 1890. The letter was probably sent end of 1889, possibly beginning 1890.

14. Rudolphe Kann to Wilhelm Bode, 31 December [1889]¹¹¹²

Paris
31 Dec [1889]

Lieber Herr Geheimrath!

Zum Jahreswechsel meine herzlichste Glückwünsche. Ich weiß nicht ob Ihre Ernennung zum Direktor an Stelle des Herrn Dr. Meyer bereits vollzogen, und Ihnen daher doppelt gratuliren soll.

Ich reise Samstag auf ein paar Tage zu einer Sitzung nach Genua (Hotel de Genes) und bleibe so kurz als möglich. Falls Sie mich auf irgend etwas hervorragendes daselbst aufmerksam machen könnten, wäre Ihnen sehr verbunden, vielleicht senden Sie mir ein paar Zeilen, Hotel de Genes, in diesem Fall. Möglicher- weise schließt sich Sedelmeyer mir an um ein paar Tage in Italien zu verbummeln.

Herzlichen Gruß & Prosit Neujahr
Ihr erg. R. Kann

15. Rudolphe Kann to Wilhelm Bode, 2 January [1890]¹¹¹³

Paris
2 Januar [1890]

Mein lieber Herr Geheimrath!

Ich empfangen Ihre freundl. Zeilen vom 30ten [?] und gratulire nun zu der definitiven Ernennung. Eine bessere Wahl hätte man nicht treffen können, aber man sollte Ihnen auch gleichzeitig mehr Mittel zur Verfügung stellen. Nicht Ihnen sondern dem Staat sollte man gratuliren. Das Stilleben von Steenwyck kann nicht auf meinen Namen angemeldet werden, da, falls es in irgend eine hiesige Zeitung käme, meine Position hier als naturalisirten Franzosen eine Unerklärliche wäre und mir jedenfalls viel Unannehmlichkeiten dadurch entstehen würden. Sie können es angeben, falls überhaupt eine Angabe nöthig ist. Angekauft aus einem zugewiesenen Betrag eines Kunstfreundes, keinesfalls jedoch darf ich genannt werden.

Ich bin jedenfalls Januar & Februar in Paris. Falls ich nicht gerade in London sein sollte wo wir uns dann jedenfalls sehen würden. Ich hoffe unser Projekt für Juni & Juli in England kömmt [sic] zur Ausführung & finden wir wohl etwas auf dieser Tour. Ein schönes Selbstportrait von Rembrandt wie das von Lord Ashburton würde mir schon genügen. Herr Beit ist momentan in Hamburg & am 6ten in London woselbst er bleiben wird & treffen Sie ihn sicher Ende dieses in London. Von heute auf 3 Wochen ist es schwer zu beurtheilen ob ein starker Besitzer von Gold & Diamanth Bares gut disponiert ist. Sie müssen sich dann schon den [?] der Debeers ansehen & der Soldheues [?] wenn Sie in London sind, aber ich glaube er ist immer bei der Hand zum Geben. Ich kaufte die Rubens skizze die bei Crappe mir zurück, wegen der wunderbaren Malerei & Erhaltung. Das Sujet geniert mich nicht viel; auch wieder einmal einen sehr schönen Hobbema (jetzt habe ich 4) gez. & datirt 1662. 70 *centimetres* auf 58 Leinwand sehr

¹¹¹² Ibid.

¹¹¹³ Kann is referring to Bode being named the Director of Gemäldegalerie, which would date the letter to 1890.

gut erhalten. Zum Ueberfluß bei Smith beschrieben. Einen Waldeingang. Das Bild sollte man auf den ersten Blick für einen der schönsten Ruysdael aus mittlerer Zeit halten, bei näherer Ansicht findet man den Hobbema natürlich sofort. Es wäre mir lieber gewesen einen solchen Ruysdael zu finden, aber man kann es sich eben nicht aussuchen.

Mit den herzlichsten Grüßen Ihr R. Kann
Ich reise morgen Abend Senna

16. Rudolphe Kann to Wilhelm Bode, 14 May 1890

Paris
14 Mai 1890

Sehr geehrter Herr Doctor!

Ich empfang dieser Tage den Rembrandt (Zeichnung) zurück, wofür bestens danke. Ich hoffe Sie für die *vente teillière* hier zu sehen. Vielleicht kommen Sie zur *vente Piot* oder [?] de Brunelles. Es sind da einige gute Bilder wie ich höre & die ich gerne kaufen möchte unter Anderem Schweine von P. Potter und eine Marine von Ruysdael. Hoffentlich animiren Sie den Fürsten Liechtenstein nicht dazu. Es wäre mir leid falls ich sie nicht bekäme. Er ist kein passionirter Sammler & hat nicht soviel Freude daran als ich. Bei Rothan sind auch ein paar gute Bilder, aber da ist Platz für alle Amateure. 250 Bilder!

Herzlichste Grüße
R. Kann

17. Rudolphe Kann to Wilhelm Bode, 12 September 1890

Paris
12 Sept. 1890

Lieber Herr Doctor!

Ich hoffe Sie sind ohne Gefahr aus dem überschwemnten Gebiet nach Hause zurück gekehrt. Gestern sprach mir ein *marchand de bibelots* von einem Rembrandt mit Sturmhaube & Harnisch einer alten Dame gehörend welcher zu verkaufen wäre. Er wußte weder Name noch sonstige Details außer daß man als ersten Preis 400000 [?] fs. verlange und beschäftigt er sich überhaupt nicht mit Bildern. Es ist jedenfalls dasselbe Bild von welchem Sie mir sprachen und wäre ich Ihnen sehr dankbar falls Sie mir den Namen der Dame Adresse und vielleicht sagen an wen ich mich zu wenden habe. Es scheint mir Eile im Verzug, da schon ein *outsider* davon weiß. Nach der Beschreibung scheint es aus früher Zeit, doch ist der Mann nicht consequent. Wissen Sie etwas über die Epoche wann es gemalt ist. Durand Ruel hat das Frauenportrait Rembrandts mit dem Federkopffputz über welches ich ihn von Piran aus schrieb, für 2000 £ an einen Engländer verkauft.

Mit den herzlichsten Grüßen
Ihr erg. R. Kann

18. Rudolphe Kann to Wilhelm Bode, 1 October [1890]¹¹¹⁴

Paris

1 October [1890]

Sehr geehrter Herr!

Ich bin heute Nacht von London angekommen, sah gestern bei Wertheimer den Mainwariig Rembrandt, eine nackte Frau im Bette liegend etwa 1660 a 69 [?] er verlangt nur £ 10 000. Es ist absolut nichts bei ihm zu kaufen, er verlangt wahnsinnige Preise & zahlt selbst zu theuer da er gar keine Liebe zur Sache hat, sondern nur den Verdienst im Auge und ohne wirkliches Verständniß, das Sujet ist nichts für die Rothschilds und falls er es nicht nach Amerika verkauft, so bleibt es ihm vorerst zu diesem Preis. Bredius schreibt mir einen Jammerbrief ich solle das Bild retten damit es nicht nach Amerika geht, aber zu diesem Preis ist es geradezu lächerlich. Sedelmeyer welcher auch drüben, findet es auch schon in Anbetracht des Sujets unsinnig und meint 4 a 5/m £ sei es zu kaufen. Wie denken Sie darüber?

Den Rembrandt mit der Sturmhaube sah ich heute bei [?]. Ich fragte gar nicht nach dem Preis dieses schlecht erhaltenen Bildes worin der Haupteffect im Licht auf dem Helm ist & der Kopf ganz Nebensache in der Behandlung.

Ich erwarte Ihre freundl. Antwort in Betreff des Van Dyck und Grüße herzlichst
R. Kann

19. Rudolphe Kann to Wilhelm Bode, 2 October [1890]¹¹¹⁵

Paris

2 Octobre [1890]

Sehr werther Herr!

Ich telegraphierte Ihnen heute früh, da ich glaubte daß Wertheimer vielleicht auf 5 oder 6 000 £ herunter gehen würde. Sedelmeyer welchen ich soeben gesprochen (von London kommend) sagte mir daß er auch seinen Preis hatte.

Es ist daher nichts in der Sache zu thun. Er ist nicht leicht verkäuflich, außer an ein Museum des Sujets halber und bleibt er hoffentlich damit sitzen. Wenn man noch Bilder kaufen will, gibt es wohl kein anderes Mittel als daß Sie nächsten Sommer mit Sedelmeyer auf einige Zeit England durchstreifen, und gehe ich gerne mit falls Sie mich mitnehmen wollen. Mit den Londoner Händlern ist es aus. Da kann man nicht mehr kaufen.

Wegen des Van Dyck bleibe ich Ihre Nachricht erwartend. Ich glaube es ist am besten ich sehe es mir an Ort & Stelle an, da man billiger dazu kömmt als wenn es ein Händler hierher bringt.

Mit herzlichem Gruß
Ihr R. Kann

¹¹¹⁴ In a dated letter from 8th October 1890, Kann refers to the answer from Bode regarding the painting by van Dyck.

¹¹¹⁵ Ibid. All five letters, from 1st, 2nd, 4th, 6th and 8th October 1890 seem to be related.

20. Rudolphe Kann to Wilhelm Bode, 4 October [1890]¹¹¹⁶

Paris
4 Octobre [1890]

Sehr geehrter Herr Doctor!

Ich empfang Ihre freundl. Depesche in Betreff des Rembr. von Wertheimer. Ich taxirte es 4 a 5/m £. Es ist mit dem Mann nichts zu machen, und wenn man noch Bilder haben will, so ist es wohl nur möglich falls Sie ein paar Monate im Frühjahr in England bleiben & Sedelmeyer mitnehmen. Mit den Londoner Händlern besonders seit die Amerikaner auch Käufer sind, ist nichts mehr zu machen.

Ich hoffe ein paar Zeilen von Ihnen wegen des Van Dyck zu erhalten, da ich gerade jetzt Zeit habe an Ort und Stelle zu gehen das Bild anzusehen & zu kaufen falls es paßt woran ich nach Ihrer Beschreibung nicht zweifle. Wenn das Bild hierher gebracht wird, so sehen es zu gleicher Zeit ein paar Leute. Ich würde lieber hingehen & warte nur auf Ihren Bescheid.

Im Voraus herzlichen Dank
Ihres erg.
R. Kann

21. Rudolphe Kann to Wilhelm Bode, 6 October [1890]¹¹¹⁷

Paris
6 October [1890]

Sehr geehrter Herr!

Ich empfang heute Ihre freundl. Zeilen vom 3ten und schrieb an Bardini daß Sie mir vor ca. 14 Tagen eine Photographie eines in seinem Besitz befindlichen Van Dyck zusandten, welchen er im Laufe des Monats oder November nach Paris bringen wolle, und daß Sie ihn ersuchen würden, ihn mir zur Ansicht zu unterbreiten. Ich schrieb ihm dann weiter, daß meine Geschäfte nach Ende der Woche nach Genua riefen, und er mir mittheilen solle, ob er in den ersten Tagen der nächsten Woche in Florenz sei. Ich würde dann eine Tour dahin machen, oder falls ich nicht die nöthige Zeit dazu hätte, ihn bitten mir das Bild nach Genua zu bringen. Da das Bild so schön ist wie Sie es schildern, so will ich die *chance* nicht laufen [sic], daß irgend ein Amerikaner es in Florenz wegschnappt oder er bei seiner Ankunft hier einem Händler vorher zeigt. Da fahre ich noch lieber hin, nur will ich sicher sein daß er auch da ist. Wie groß ist das Bild, und wie ist die Erhaltung? und welchen Preis glauben Sie daß man es *raisonnabel* zahlen kann. Es mag ja sein, daß er nur 100 000 Francs verlangt obschon ich es nicht glaube da das Sujet doch eine Rolle spielt.

Herzlichen Dank für die viele Ihnen verursachte Mühe. Falls Sie einige schöne *Plaquettes* für Ihr Museum sehen, so stelle ich Ihnen 3000 Mark zur Disposition aber ich darf nicht genannt werden. Man würde mich hier auffressen.

¹¹¹⁶ Ibid.

¹¹¹⁷ Ibid.

Mit herzlichem Gruß
Ihr R. Kann

Erinnert das Bild an das Louvrebild als Malerei? Am Ende der großen Galerie. Es kniet ein Patrizier mit seiner Frau vor der Maria mit dem Kind. Ein großes Bild, schön in Ton & Farbe

22. Rudolphe Kann to Wilhelm Bode, 8 October 1890

Paris
8 Oktober [18]90

Sehr geehrter Herr!

Ich empfangen Ihre freundl. Zeilen vom 6ten und komme heute wieder Ihre Geduld auf die Probe zu stellen. Ich denke nächste Woche vielleicht Sonntag Abend nach Florenz zu fahren für einige Tage da ich glaube an Ort & Stelle leichter handels-einig zu werden. Also gleich an die Geduldprobe! Den Van Dyck heil. Mutter mit dem Kind halten Sie für *first rate* als Malerei und wohl auch als Erhaltung und rathen mir wohl das Bild zu kaufen falls mir das *sujet* recht ist. Bis zu welchem Preis glauben Sie daß ich gehen soll und wie groß ist das Bild. Ich sehe wie Sie wissen vor allen Dingen auf *first rate quality* und Erhaltung was wohl da zutrifft und worüber ich Ihre Antwort erwarte. Das Sujet ist mir auch recht und will ich mir ein Bild kaufen nebst meiner Collection Ehre macht. Kennen Sie die Stätte wo es her kömmt. Wohl eine Genueser Familie die Geld braucht. Zweitens. Wie ist es mit dem anderen Van Dyck des Bardini Junges Ehepaar. Ist es auch ein Bild aus der besten Zeit, schön in Farbe & glauben Sie, daß sich die Übermalungen leicht entfernen lassen & es darunter gut erhalten ist. Soll ich es auch riskieren zu kaufen & welchen Preis halten Sie *raison* zu gehen. Ihren Briefen nach zu urtheilen geben Sie als Malerei, Farbe & Erhaltung dem Madonnenbild den Vorzug.

Jedenfalls müßte man das Bardini-bild verhältnismäßig billig kaufen der *retouchen* halber. Von den anderen Bildern die Bardini hat, ist wohl nichts dabei für mich. Ein Portrait ersten Ranges aus dem 15ten oder 16ten Jahrhundert, brillant in Farbe & gut erhalten möchte ich schon gerne kaufen. Das Giorgione Portrait des Herrn von Richter scheint derart zu sein. Ist es unbedingt ein echtes Bild des Giorgione oder dessen Schüler und will es Herr von Richter verkaufen & was halten Sie es werth. Eine *folie* möchte ich nicht machen sondern zu vernünftigen Preisen kaufen und nicht wie die Amerikaner. Schreiben Sie mir gef. recht bald Antwort hierher auf alle meine unbescheidenen resp. zu wißbegierigen Fragen vielleicht haben Sie die Güte eine Karte für Herrn von Richter beizufügen. Wenn ich Ihre Briefe richtig gelesen sind Sie sehr warm für das Madonnen-bild, kühl für das Familienbild und *chaud* für das Giorgione Portrait.

Zu Wertheimer gehe ich gar nicht mehr hinein. Lächerliche Preise & dabei ist der Alte ein Grobian erster

Klasse.

Also *mille pardons* Sie so zu quälen und herzliche Grüße

Ihres R. Kann

Wie schafft Bardini die Bilder heraus?

23. Rudolphe Kann to Wilhelm Bode, 15 October [1890]¹¹¹⁸

Florenz
15 October [1890]
Sehr geehrter Herr

Ich bin heute Nacht hier angekommen und war Vormittags bei Bardini um mir das Bild anzusehen. Da es an der Wand hing und ein Glas darüber war, so sagte ich ihm daß ich nachmittags kommen würde, um es ohne Glas auf der Staffelei zu besichtigen, und habe es für 60000 Lire gekauft. Ich bot ihm 50 dann 55000 doch wollte er dazu sich nicht verstehen und wurde wohl bei 60000 £ mürrisch. Bei 55000 wollte er es auf morgen verschieben mit den Verhandlungen... und sprach von 70000. Möglicherweise hätte ich es morgen bekommen falls ich bei 55/m fest geblieben wäre, doch wollte ich die Sache rasch erledigen, da ich kein großer Freund von langem Herumhandeln bin und es auch nach Ihrer Ansicht zu 60000 billig ist. Das Bild ist wunderbar gemalt und haben Sie mir nicht zu viel gesagt und gut erhalten. Ich sagte Bardini daß er in Paris falls er hinkömmt nicht sagen soll daß es von ihm ist. Ich stelle es momentan zur Seite. Er kaufte es von einem hiesigen Maler welcher es in Genua mit 30 anderen schlechten Sachen à 5 fs. per Stück kaufte. Bardini kostet es 500 £ wie er mir sagte. Er hat also kein glorreiches Geschäft gemacht. Das Portrait in der Art des Bellini muß er vorerst reservieren, da er engagiert ist. Der Käufer der Rubensskizze von der *vente Crabbe le martyr de Saint Lievain* hat es zum Rufpreis (29000 fs) wieder an Sedelmeyer gegeben & habe ich es vor meiner Abreise zu Hause genommen. Er ist wunderbar gemalt & erhalten und kommt nicht oft in dieser Qualität vor, schade daß das Sujet gar so traurig. Ich habe daher meinen Entschluß bis zu unserer Rückkunft vorbehalten. Ich bin Sonntag Abend oder Montag früh wieder in Paris. Von Riebler habe ich noch nicht aufgesucht.

Mit herzlichstem Gruß
Ihr erg.
R. Kann

24. Rudolphe Kann to Wilhelm Bode, 17 October [1890]¹¹¹⁹

Florenz
17 October [1890]

Sehr geehrter Herr!

Ich habe versucht, das Familienportrait von van Dyck von Bardini zu kaufen, doch will er vorerst gar keinen Preis machen. Er sagt er müsse erst ein wenig den Meister studieren wenn er nach Paris & Belgien komme in den dortigen Museen. Sie hätten ihm gesagt es sei Van Dyck doch sei er nicht sicher. Jedenfalls sei es ein sehr gutes Bild eines tüchtigen Meisters. Er komme ihn über 10000 fs. Ich bot ihm nämlich *en l'air* 10000 fs. Ganz egal von wem es sei worauf er mir sagte, daß es ihn, mehr als diesen Preis koste. Ich offerierte ihm dann 20000 doch will er vorerst gar keinen Preis machen

¹¹¹⁸ In the letter is mentioned sale of the collection Prosper Crabbe, which took place in Paris on the 12th June 1890.

¹¹¹⁹ Kann refers to two panels by Ghirlandaio and Family portrait by Van Dyck purchased from Bardini in Florence. He mentions the same artworks in his dated letter from 1. November 1890.

und mit den Italienern hilft es nichts zu insistieren, so mehr man sie drängt, desto mißtrauischer werden sie. Ich will morgen vor meiner Abreise noch einmal probieren, doch fürchte ich, umsonst. Ich glaube es nützt auch nichts mehr zu bieten etwa 30000, da er dadurch nur noch mißtrauischer wird, sehr viel mehr, ist es wohl nicht werth. Ich denke maximum 50000 in dem jetzigen Zustand. Er hat nichts daran gemacht, er fürchtet sich davor und habe ich ihm auch abgerathen *entre nous*. Ich fürchte, Sie haben ihn ein bisschen zu hitzig damit gemacht. Wie es jetzt ist, bekömmt er wohl sicherlich einen sehr großen Preis. Es ist kein angenehmes Bild. Nur der Mann ist eher hübsch als häßlich, während die Alte & auch die jüngere Frau mit dem rothen etwas rohen Gesicht nicht sehr erfreulich sind, auch als Composition ist es nicht glücklich und wenn es mehr als 50/m werth ist dann sollte die heilige Familie 150/m werth sein, bei Wertheimer vielleicht 10/m £ da er nichts darunter hat. Ein solches Bild, in diesem Zustand ohne Provenienz in Händen eines Händlers, läßt sich nicht leicht an einen Amateur oder Händler um einen hohen Preis verkaufen, und da ist noch eine Chance, daß ich es später von ihm billig kaufen kann; eigentlich hält es nicht gegen die heil. Familie, die so wundervoll in Farbe & Behandlung ist und bin ich Ihnen sehr dankbar für die Zuweisung. Bardini braucht morgen schon 20000 fs. um die er mich bat. Er zeigte mir 2 Scheiben von Ghirlandajo die er für Sie bis jetzt zu 50000 zurück behielt. Vielleicht gibt er den van Dyck billig falls ich ihm die Scheiben [?] für Sie abkaufe & frage ich Sie telegr. an, ob ich sie für 50000 für Sie kaufen kann falls ich dem Monsieur [?] auf 1 Jahr das Geld zinslos vorstrecke. Möglicherweise läßt er dann den Van Dyck für 20 a 25/m wenn er 70 a 75/m [?] erhält.
Zu Richter gehe ich morgen.

Herzlichst R. Kann

25. Rudolphe Kann to Wilhelm Bode, 18. October [1890]¹¹²⁰

Florenz

18 October [1890]

Lieber Herr Bode!

Es ist Zeit daß ich von hier fortkomme sonst gebe ich zu viel Geld aus. Es scheint hier in der Luft zu liegen und dadurch daß man den ganzen Tag diese herrlichen Sachen sieht, denkt man weniger an den schnöden Mamon und kauft rasch ohne an den *quart d'heure de Rabelais* zu denken. Ich ging heute früh nach Erhalt Ihrer Depesche zu Bardini, und schien mir das Familienportrait wie ausgewechselt. Nach dem anhaltenden Regen war der blaue Himmel eingekehrt und sah das Bild ganz anders aus, oder hatten sich meine Augen verändert. Ich zweifelte keinen Moment mehr an der Ansicht des Bildes aus der ital. Zeit und erinnert das männliche Portrait an das Bildnis des Malers Snyders & seiner Frau in Cassel [?] nur das es fetter & farbiger gemalt ist, kurzum ich war entschlossen nicht von hier abzureisen ohne es zu kaufen, aber der gute Mann wollte gar keinen Preis machen er wollte erst nach Genua gehen & sich die van Dycks ansehen er habe keine Eile u. so fort.

Ich nahm ihn mit zum *Déjeuner* er isst aber wenig & trinkt noch weniger, sodaß ich nichts aus ihm herausbringen konnte. Ich ging gegen Abend nochmals zu ihm um die Kiste anzusehen die ich Abends mitnehmen (heil. Familie) und hatte vorher Ihr Telegramm erhalten wonach Sie das Familienbild als unzweifelhaft van Dyck halten

¹¹²⁰ Reference to the dated letter from 1. November 1890.

und mir wegen der Scheiben telegr. Ich fing dann wieder mit ihm von den Scheiben van Dyck etc. zu reden an bis er sich endlich entschloß, 115/m zu verlangen für beide Gegenstände an den Scheiben wollte er absolut nichts nachlassen von 45 000 lire.

Er sagte mir erst daß er Sie Ihnen verkauft zu 50/m daß Sie jedoch kein flüssiges Geld hätten. Ich verlangte sein Ehrenwort worauf er mir sagte daß Sie für einen anderen Gegenstand 5/m fs. mehr gezahlt hätten um sich die Scheiben auf 45000 zu stellen und darunter gäbe er sie um keinen Preis. Ich fing dann wieder mit dem van Dyck worauf er mir 115/m resp. 70/m für den van Dyck verlangte was ich ablehnte *enfin*, um es kurz zu machen unter 45/m für die Scheiben & 50/m für den van Dyck war er nicht zu bringen und so habe ich ab-

geschlossen. Er machte zur Bedingung daß ich Ihnen von meinem Kauf der Scheiben Mittheilung mache und Ihnen freistelle sie zu dem Preis von 45/m lire *cape* [?] zu übernehmen. Doch würden Sie dieselbe nicht nehmen da keine Mittel da seien ich machte mit ihm aus daß ichsobald ich von Ihnen Bescheid habe, ich ihm mittheilen werde ob er sie mir nach Paris oder sie Ihnen nach Berlin per eigenen Courrir [sic] senden soll. Ich konnte mit dem besten Willen nichts von den 45/m herunterbringen und schlage Ihnen vor die Sache so zu arrangieren.

	45000 lire
% 3000 Mark die ich zu Ihrer Disposition stelle	3750
	41250 lire
% Disaggio	250
	41000 fs.

wofür Sie mir einen Brief vom Museum schreiben lassen mir am 1. November 1891 fs. 41000 in Paris zur Disposition zu stellen. Murrey ist in England Richter war sehr liebenswürdig. Ich war heute dort & er gleich nachmittags bei mir mit seiner Karte. Er verlangte nur für den Giorgione 3/m £. Ich sagte ihm falls eres später einmal für 2/m £ geben wolle solle er mir schreiben. Er machte mir den Eindruck als wollte er gleich zugreifen und thue es aus Anstandsgefühl nicht. Er sprach mir von Ihnen & Tode & glaubt daß das Gebot der Letzteren in Ihrem Auftrag für Berlin gewesen wäre & wollte es auf diesem Weg nicht nach Berlin abgeben. Es ist ein geriebener Junger [sic].

Herzlichen Gruß & hoffe bald von Ihnen in Paris zu hören.
Ihr R. Kann

Richten Sie es bitte so, daß keine *outsiders* davon hören daß ich dem dortigen Museum Geld vorgeschossen
[Ende]

26. Rudolphe Kann to Wilhelm Bode, 25. October [1890]¹¹²¹

Paris

25 October [1890]

Sehr geehrter Herr!

Ich empfang Ihre freundl. Zeilen, vom 20ten. Ich [?] mich täglich an dem prächtigen Bild der heiligen Familie, und zwar des Morgens. Gleich beim ersten Frühstück stelle ich mir das Bild auf. Es hat im Hintergrund einige schlecht mit *mastique* zugedeckte Stellen (wahrscheinlich beschädigte Leinwand, resp Löcher) was sich hier wohl auch repariren läßt. Da in den Köpfen & Gewändern alles rein ist, so hat dies nichts auf sich. Daß Sie es nicht gleich dem Bardini nicht auf der Stelle abhandeln konnten ist schade, da er gewiß falls Sie ihn nicht zu hitzig gemacht haben 20 000 fs. nutzen genommen hätten, für derartige Käufe geb ich Ihnen stets *carte blanche*.

Das Familienbild ist unterwegs hierher. Ich telegrafirte bei Erhalt Ihrer w. Zeilen es direkt nach Berlin zu senden doch war es schon abgegangen. In dem jetzigen Zustand zeige ich es überhaupt nicht und werde Ihrem Rathe folgen es an Hauser von hier aus zu senden. Nun ein Geständnis. Man wirft Hauser vor daß er zu viel viel putze und restaurire und das hat mich zuerst veranlaßt das Bild hierher kommen zu lassen, da Sie mir jedoch so dringend zureden sende ich es nach dort. Sie müssen mir jedoch versprechen daß Sie Hauser überwachen bei der Arbeit und daß nur das Allernothwendigste gemacht wird. Geputzt muß das Bild ja werden, aber mit der größten

Vorsicht damit der schöne farbige Ton nicht leidet & das Bild kalt wird. Die untersten Schichten Firniß kann man vielleicht lassen. Ich glaube so weit ich es beurtheilen kann ist alles rein mit Ausnahme einer Übermalung

in dem Kopf der jungen Frau. Die Leinwandstücke müssen auch besser zusammengepasst werden. Sie wissen wie sehr ich an den Bildern hänge und wie gerne ich sie in dem alten Firniß & Zustand lasse, wo es nur irgend geht. Ich binde Ihnen daher die Angelegenheit auf die Seele, und wenn Sie es überwachen dann bin ich ruhig. Daß Sie das Bild gleich vornehmen lassen wollen und ich es in 3 a 4 Wochen haben kann freut mich sehr da ich keines meiner Kinder gerne lange entbehre, übereilen soll sich Hauser jedoch nicht, wenn die Arbeit dadurch leidet.

Die 3 000 Mark ließ ich sofort an Hackfeld & Wolff zahlen. Ich sandte Ihnen einen Brief nach Berlin von Bardini wonach der abgemachte Preis mit Ihnen nur 44 000 lire für die Scheiben ist. Der Brief des Museums an mich müßte in francs gestellt werden da ich die Scheiben gleich zahle & würde ich Ihnen, falls Sie mit dem Generaldirektor einig sind den genauen umgerechneten Betrag angeben. Es dürfte ca. 43 700 fs. sein anstatt 44 000 lire. Ich habe den van Dyck Niemandem gezeigt vielleicht zeige ich es Sedelmeyer gelegentlich wegen der schlecht mit *mastique* verklebten Stellen, an der Wand sieht man es überhaupt nicht & lasse ich es vielleicht vorerst so. Sie wissen von der ganzen Sache nichts & sehen das Bild erst gelegentlich bei mir & das Familienportrait bei Hauser. Es ist besser so da sonst Sedelmeyer etc. unsere freundschaftliche Verbindung ungerne der Concurrenz halber sehen. Ich sage ihm daß ich es in Italien gekauft oder sonst wo. Können Sie nicht auf einen Sprung jetzt nach Paris? Sie wissen daß ich gerne die beiden kleinen Eckschränkchen (*encoignures*)

¹¹²¹ Kann refers to the Family portrait by Van Dyck, mentioned also in the dated letter from 1. November 1890.

welche sich auf dem Speicher in dem bischöflichen Palast in Straßburg oder in der Rumpelkammer befinden haben wollte & daß ich arg hereinfiel, als ich mich an Professor Schrickler wandte, der sofort Lärm schlug als Conservator des Museums. Die Dinger haben gar keinen historischen Werth sind in Mahagony mit Bronze Beschlägen wie meine Bibliothek. Ich würde gerne dem Strassburger Museum oder Handelsmuseum ein Geschenk machen welches viel nützlicher für die Leute ist & mir dient es als assemblement. Vielleicht können Sie unter der Hand einmal hören, ob es zu arrangieren ist. Man muß jedoch der Sache gar keine Wichtigkeit beilegen, die sie auch nicht hat, sonst meinen die Leute es sei etwas ganz besonderes damit.

Mit dem herzlichsten Gruß
Ihr R. Kann

27. Rudolphe Kann to Wilhelm Bode, 1. November 1890

Paris, 1 November [18]90

Lieber Herr Geheimrath!

Ich hoffe Sie wohlbehalten zurückgekehrt. Meine beiden Briefe nach Strassburg werden Sie wohl erhalten haben. Wenn es Ihnen die Sache erleichtert erst am 15. Januar 1892 mir die Scheiben zu zahlen so ist mir dies auch recht. Am Ende eines Kalenderjahres ist es vielleicht drückender. Bardini welchem ich bereits die beiden van Dycks zahlte drängt schon nach Geld für die Scheiben und ich möchte sie ihm nicht eher zahlen, bis sie unversehrt in Ihrem Besitz. Sobald Sie also die Sache erledigen können desto lieber ist es mir wegen Bardini.

Herzlichen Gruß,
Ihres erg. R. Kann

28. Rudolphe Kann to Wilhelm Bode, 2 November [1890] ¹¹²²

Paris
2 November [1890]
Lieber Herr Geheimrath!

Ich schrieb Ihnen gestern 5 Uhlandstraße Berlin anstatt Charlottenburg. Mein Brief enthielt nichts von besonderer Wichtigkeit. Ich hoffe Sie wohlbehalten zurückgekehrt. Meine beiden Briefe nach Strassburg haben Sie wohl erhalten. Bardini schreibt mir um die 44 000 lire doch will ich sie ihm nicht senden bis die Scheiben wohlbehalten dort einlangen. Falls es dem Museum besser passt die 44000 lire erst am 15 Januar 1892 so ist es mir auch recht. Ich kann mir wohl denken daß gegen Ende des Kalenderjahres Zahlungen stets fühlbarer sind. Schreiben Sie mir gef. umgehend ob ich Bardini instruiren kann die Scheiben nach dort zu senden. Was thut der Mann mit dem Geld, daß er stets so knapp ist. Ich zahlte ihm bereits 110/m lire für 2 Van Dyck.

Herzlichen Gruß
Ihres erg. R. Kann

¹¹²² Reference to the letter from 1. November 1890.

29. Rudolphe Kann to Wilhelm Bode, 7 November [1890] ¹¹²³

Paris , 7 Nov [1890]

Lieber Herr Geheimrath!

Ich empfang Ihre freundl. zeilen vom 2ten & 4ten. Ich habe die beiden van Dyck außer Sedelmeyer & Bonnat niemandem gezeigt. Bonnat hatte die heil. Familie bei Bardini gesehen. Das Kind & die Köpfe der Mutter & der heil. Joseph sind sehr gut erhalten. Das Gewand des letzteren hat auf der rechten Seite gelitten, ebenso die grüne Decke der Madonna doch wirkt es nicht störend und ist der Gesamteindruck ein wunderbarer. Es sind dies kleine Mißstände die man bei einem solchen Prachtbild mit in den Kauf nehmen muß. Das Portraitbild gewinnt sehr in der Nähe gesehen und wirkt vielleicht nur die schlechte Kleckserei auf der Stirne der jungen Frau etwas störend. Die Retouchen im Hintergrund geniren nicht so daß für meinen Geschmack nur diese Kleinigkeit auf der Stirne zu machen ist. Momentan sind die Bilder bei Braun, falls es gut auskommt [?]sende ich Ihnen Photographie. Ich glaube falls Hauser auf 8 Tage hierher kommen könnte, wäre es mir am liebsten, nachdem er sich von den Vaterfreuden etwas erholt. Würden Sie ihn auf 8 Tage event. beurlauben und haben Sie eine Idee was er verlangen wird. Ich glaube, was ich gemacht haben will kann er in 3 Tagen machen. Ich spare das hin & hersenden & genieße die Bilder inzwischen. Sehen Sie sich bitte das Nest van Dyck erst noch einmal im Frühjahr an ehe Sie an Sedelmeyer dasselbe verwerfen. Vielleicht ist etwas *first rate* für mich dabei ich avanzire mich mit Sedelmeyer vorher. Ich setze große Hoffnung darauf daß falls Sedelmeyer mit Ihnen das Rembrandtwerk herausgibt & Sie einige Monate mit ihm in England bleiben, sich Manches Gute finden wird. Ein schönes Rembrandtportrait aus der guten Zeit wie das von Lord Ashburton wäre mein Stolz. Die Strassburger sollen nur vorsichtig mit der Renovierung des Palais Rohan sein & lieber Emile Peyre oder einen derartigen Mann kommen lassen, Chauvinismus à part. Bei Feral sah ich gestern ein Stilleben L[?] de Heem 1645 & D. Teniers beide Unterschriften voll & echt. Von Teniers 2 Figuren & eine Alte im Hintergrund, sowie ein Hund. Gute Zeit aber einmal geputzt aber gut erhalten. Das Stilleben sehr schön. Es soll bei Morny gewesen sein. Er verlangt 8/m gibt es für 7 oder auch 6/m, es gehört nicht ihm. Mir ist nur David de Heem bekannt, einen L. De Heem habe ich noch nicht gesehen. Ich muß mir das Bild heute noch einmal genau ansehen ob es nicht David De Heem ist & das L. Ein D. war. Bei Erhalt Ihrer gestrigen Briefes dat. vom 4ten telegraphirte ich Ihnen daß ich in Folge Ihres Telegramms vom 18ten nach Florenz & acceptire. Dankend Vorschuss fuer Scheiben etc. dieselbe Bardini fest abkaufte unter der Bedingung sie Ihnen zu offeriren da ich ihm nicht sagte, daß ich sie für Sie gekauft. Er drängt um das Geld und schreibt unter vorgestrigem *Le Directeur Bode n'a pas besoin d'attendre la reception des vitraux parceque presque toujours me paix d'avance et jamais est arrivé d'inconvenient d'aucune sorte*. Sie müssen also ehe Sie die Sculptur kaufen mich von dem Scheiben ihm vis à vis degagiren, da ich sie gar nicht unterbringen könnte. Für Herrn Hansen meine herzlichsten Glückwünsche vielleicht sehe ich ihn bald hier.

Herzliche Grüße Ihres ergebenen R. Kann

Der Teniers ist von ihm & I. D. Heem F A 1645 gezeichnet also ein Sohn von David er kömmt von Marny steht bei Smith Nr. 450 Seite 377 beschrieben.

¹¹²³ Ibid.

30. Rudolphe Kann to Wilhelm Bode, 8 November 1890, Telegram

Telegramm an Bode aus Paris
8. November 1890

Werde Bardini zahlen ersuche Sie ihn direct wegen Absendung der Fenster Instruction zu geben.
Kann

31. Rudolphe Kann to Wilhelm Bode, 9 November [1890]¹¹²⁴

Paris
9 Nov [1890]

Lieber Herr Geheimrath!

In Folge Ihres Telegramms von vorgestern, lasse ich an Bardini auf Ihre Veranlassung, 44000 lire auszahlen und schrieb ihm daß Sie ihm direkt wegen der Scheiben Instruction geben werden, so daß diese Angelegenheit für mich was Bardini betrifft, erledigt ist.

Der Brief des Museums an mich sollte wohl derart lauten daß mir dasselbe am 15 Januar 1892 oder 15 November 1891 wie Sie es vorziehen, den Betrag von fs. 43700 hier auszahlen läßt, als Ausgleich des von mir vorschußweise auf dessen Anrufung und für dessen Rechnung, an Stefano Bardini in Florenz unter dem 11ten gezahlten Betrag von 44000 lire.

Mit den herzlichsten Grüßen
Ihr erg. R. Kann

32. Rudolphe Kann to Wilhelm Bode, 17 November 1890, Telegram

Telegramm an Bode aus Florenz
17. November 1890

Schrieb Ihnen vorgestern daß heilige Familie kaufte Familien Portrait will er keinen Preis machen cy zeigte nur zwei Scheiben Ghirlandaio welche bis jetzt für hl fünfzig Mille reservirt bin bereit für ihr Museum obigen Betrag zinsfrei auf ein Jahr vorzustrecken falls ich durch [?] Familien Portrait gleichzeitig kaufen kann. Teleografiert Hotel Paix ob Sie mich zum Kauf zu fünfzig Mille für Musen autorisiren reise morgen Abend ab sind Sie sicher rep. Familien Portrait Vandyck – Kann

¹¹²⁴ Ibid.

33. Rudolphe Kann to Wilhelm Bode, 18 November [1890]

Paris

18 Nov [1890]

Lieber Herr Geheimrath!

Ich empfangen Ihre w. Zeilen vom 13ten. Anbei ein Concept über die 43700 fs. Sollten Sie mit denselben für Leben und Sterben einverstanden sein, so senden Sie mir den Brief in dieser Form. Hauser hat Recht. Es läßt sich eine Restauration nicht so schnell vollziehen, und werde ich wohl nachdem ich mich satt gesehen die Bilder einsenden. Richter scheint mit dem Erzählen von Unwahrheiten andere Käufer anlocken und höhere Gebote erzielen zu wollen. Der de Heem bei Feral ist einfach ein Jan Davids de Heem resp. ein David de Heem wie er hier bekannt ist. Feral ist kein großer Kenner von holl. Meistern er sah die Unterschrift I. D. de Heem, als L. De Heem an & glaubt er sei ein Sohn des David weil er das I für ein L ansieht & nicht weiß daß er Jan David hieß. Es sind nur zwei [?] von Teniers aber sehr gut gemalt während das Stilleben reichhaltig und prächtig durchgeführt ist. Siehe Smith. Ich traf Feral heute nicht & werde ihn fragen, ob er es einsenden will.

Mit herzlichem Gruß

Ihres R. Kann

Ich schrieb das Datum vom 15ten Januar 1892 für alle Fälle hinein. Sollte der Kaiser den Betrag aus dem Dispositionsfond bewilligen und ich das Geld dadurch früher erhalten, *tant mieux*

34. Rudolphe Kann to Wilhelm Bode, 29 November 1890, Telegram

Telegramm an Bode aus Paris

29. November 1890

Habe mich in Folge Ihrer Depesche vom 18. October Bardini gegenüber fest engagiert falls Sie Sculptur kaufen müssen Sie mich erst Bardini gegenüber degagieren. Kann

35. Rudolphe Kann to Wilhelm Bode, 23 April 1891

London

23 April 1891

Lieber Herr Geheimrath!

Ich bin für ein paar Tage hier und erhalte von Paris ein paar Zeilen worin mich mein Bruder ersucht, Sie zu bitten an den Abguß der *terre cuite* nicht zu vergessen. Er kennt Ihre Adresse nicht, sonst würde er sich direkt an Sie gewendet haben. Hier habe ich nichts bis jetzt gesehen. Mr. Joseph kaufte den Wouwermans von Agnew. Ich fahre Samstag nach Paris zurück.

Mit herzlichstem Gruß

Ihr R. Kann

[Letter continues on the right side]

London
23/4. 91

Geehrter Herr Geheimrath!

Ich war dermaßen beschäftigt, daß ich Ihnen nicht früher schreiben konnte.

Die ruinierten [?] Scheiben bitte vorläufig nicht anzuschaffen, dagegen danke Ihnen sehr für Anschaffung eines Tisches Teppich etc. im Werthe von £ 300.- und bitte Hr.Voelklin hierüber Aufzeich. zu machen, der den Betrag wie Sie es eventl. Wünschen remittiren wird.

Für den Kamin möchte nicht gern über 150 £ Stg. ausgeben & hoffe, daß Sie zu diesem Preis einen Passenden finden. Für etwaige Chancen, wie hübschen Decorationen Sachen eventl. Bronzen, stelle Ihnen max. 500 £ zur Verfügung. Ihnen für Ihre Bemühungen zu besonderem Dank verpflichtet. Ich reise morgen früh, bitte [Letter continues written over the text on the left edge of the paper, not readable]

36. Rudolphe Kann to Wilhelm Bode, 11 October 1891

Paris
11 Oktober 1891

Lieber Herr Geheimrath!

Ihre freundl. Zeilen vom 6ten kamen in unseren Besitz. Von Bardini erhielt ich einige Photographien von Möbeln etc., es ist aber nichts für mich dabei. Man sieht schon aus dem Photo, daß es italienisch ist.

Leider benöthige ich die 44 000 fs Anfangs Januar. Ich habe *entre nous* einem Schulkameraden beispringen müssen mit einem viel größeren Betrag, als ich anfangs voraussah. Die argent.Krisis hat furchtbare Wunden_geschlagen, und ich fürchte_daß man wenig oder nichts_rettet wird.

Mit herzlichen Grüßen
Ihres R. Kann

37. Rudolphe Kann to Wilhelm Bode, 22 November [1891]¹¹²⁵

Paris
22 Nov [1891]
Lieber Herr Geheimrath!

Möglicherweise bekommen Sie dieser Tage einen Rembrandt zu Gesicht. Portrait einer alten Frau im Lehnstuhl sitzend und sich mit einer riesigen Schere die Nägel

¹¹²⁵ According to the Provenance research of the Metropolitan Museum in New York, Kann purchased Rembrandt Old Woman Cutting Her Nails (today attributed as Style of Rembrandt) in 1894 at the latest. However R. Kann refers to the painting in two consecutive letters sent to Bode, dated 29. December 1891 and 10. Januar 1892, which would place the purchase date closer to beginning of 1892.

schneidend. Das sujet ist nicht angenehm besonders die Riesenschere, nach dem Stich zu urtheilen. An der einen Hand soll eine Retouche sein. Man wird mir das Bild zur Ansicht bringen und bitte ich Sie falls Sie es gezeigt bekommen den Besitzer nicht zu hitzig zu machen. Er scheint es so schon zu sein, und ihn eher etwas abzukühlen. Das Sujet ist keinesfalls erfreulich und wie es mit der Erhaltung aussieht weiß ich nicht, besonders mit der Retouche an der Hand. Sollte Hauser es deshalb gezeigt bekommen so werden Sie ihm wohl die nöthigen Instruktionen vorher geben was er sagen soll. Jedenfalls rechne ich auf Ihre Discretion und danke Ihnen im Voraus. Das Bild wird mir jedenfalls hierher gebracht & sieht es Niemand vorher, vielleicht Sie, in welchem Falle ich Sie bitte mir mit ein paar Zeilen zu sagen was Sie davon halten. Epoche, und Erhaltung.

Nochmals besten Dank und jedenfalls ganz entre nous

Herzlichst grüßt Ihr
R. Kann

38. Rudolphe Kann to Wilhelm Bode, 29 December 1891

Paris
29 Dez [18]91

Lieber Herr Geheimrath!

Aus Ihren freundl. Zeilen von vorgestern ersehe ich, daß Sie auf den Mabuse nicht reflectiren.

Der Rembrandt aus Russland ist noch *en route* Vosmaer Seite 544 schreibt [?] *Entre 1645 et 1650 vieille femme se coupant les ongles de la main. Elle est vue deface assise dans un fauteuil et légèrement inclinée contre une table. La tête convertie cuñ ligne exprime l'attention et une certaine peine qu'elle a dans sa besogne. Beau tableau grandeur nat. Eau forte parete.* Aber man muß sehen, ehe man mittheilen kann. Smith Nr. 180 beschrieb es nach dem Stich auf 1764 von Haid. Baron Alphonse hat den falschen Raphael von Val Borghese gekauft, Sanchez soll 120/m bezahlt haben, Baron Alphonse 600/m. Ich sah die Photographie bei Braun. Der Preis ist lächerlich und selbst aus der Photog. sieht man sofort, daß von Raphael gar keine Rede sein kann. Ob überhaupt ein Gebot von 6 Millionen auf den Tizian gemacht wurde weiß ich nicht; dem närrischen Preis nach zu urtheilen könnte es nur Baron Alphonse sein. Sobald ich etwas Definitives darüber höre schreibe ich Ihnen.

Herzlichst Ihr erg.
R. Kann

39. Rudolphe Kann to Wilhelm Bode, 10 January 1892

Paris
10 Januar [18]92

Lieber Herr Geheimrath!

Ich telegraphirte Ihnen gestern daß ich den Moskauer Rembrandt nach dort bringen oder senden würde, da ich schon lange vor habe meine Schwestern in Hamburg zu besuchen. Von Herrn Dr. Tschudi empfing ich Antwort daß Sie in den nächsten Tagen dort sein würden, sodaß ich annehme daß Sie verreist sind. Ich ließ daher das Bild *grande vitesse* (versichert hin & zurück) an Hauser abgehen, und bat Herrn Dr. Tschudi mir zu telegraphiren wann Sie definitiv dort eintreffen. Ich reise dann falls ich überhaupt loskommen kann über dort nach Hamburg. Ich zeigte das Bild an Sedelmeyer welcher mir sagte, daß es zweifelsohne ein Rembrandt aus später Zeit sei, sehr breit gemalt & gut erhalten. Die *signature* resp. das Datum ist nicht klar zu sehen, ob 1648 oder 1658. Das erstere Datum kann es nach der Malweise nicht sein & selbst 1658 scheint mir noch früh für das Bild. Vielleicht ist das Datum später zugefügt, obschon Unterschrift & Datum echt zu sein scheinen. Ich finde das Bild gut erhalten links das Leintuch etwas frottirt, das Bild war zu stark gepreßt beim rentoilieren. Vosmaer welcher das Bild gesehen haben muß, nach seiner Beschreibung (Seite 545) stellt es unter die Bilder *entre* 1645 à 1650 hat also 1648 gelesen als Jahreszahl. Auf mich hat das Bild im ersten Moment einen befremdenden Eindruck gemacht, wahrscheinlich dadurch, daß die alte Frau auf ihre Nägel sieht, sodaß die Augen fast geschlossen sind und mich an Maes erinnern, aber die Breiteit der Malerei, die Art der Behandlung der Hände, des Lichts & der Farbenpracht weisen auf Rembrandt in entscheidender Weise hin und zwar spät, später als meine *Frau mit den Nelken*. *Pour avoir le coeur net* sandte ich Ihnen das Bild um von Ihnen zu hören was Sie darüber denken, bitte jedoch an Sedelmeyer nichts von der Zusendung zu erwähnen, da er vielleicht empfindlich sein könnte, daß ich seinem Urtheil nicht vollständig vertraue. Sehen Sie sich es also genau an, und telegraphiren Sie mir Ihre Ansicht und ob Sie noch ein paar Tage in Berlin bleiben werden damit ich meine Reise danach richte. Je ausführlicher Sie mir telegraphiren, desto lieber ist es mir da es mich sehr interessiert. Das Bild bitte nicht aus dem Kasten zu nehmen, da es vorzüglich verpackt ist wie man es nur hier machen kann & so wieder an mich zurück geht. Haben Sie die Ausstellung in Berlin schon gesehen?

Besten Dank für die Mühe und
herzliche Grüße Ihres

R. Kann

40. Rudolphe Kann to Wilhelm Bode, 1892, Telegram

Telegramm an Geheimrath Bode aus Paris
[?] 1892

Sedelmeyer kaufte Charles Robinson männlich. Portrait eines Grimaldi, vielleicht von del Piombo halten Sie Bild ersten Ranges gut erhalten und Kauf für noch rathsam. Draht antwort.

Rodolphe Kann

41. Rudolphe Kann to Wilhelm Bode, 11 March [1892]¹¹²⁶

Paris
11 März [1892]

Sehr geehrter Herr Doctor!

Besten Dank für Ihre bfreundl. Zeilen vom 6ten. Ich brauche Ihnen wohl nicht zu sagen daß Ihre Freunde stets bei mir die beste Aufnahme finden werden.

Ich danke Ihnen bestens für die Adresse Durlacher, Old Bondstreet wegen einer Platte. Ich gehe wahrscheinlich nächster Tage hinüber. Daß Sie in London gar nichts Hervorragendes im Handel gesehen haben, wundert mich nicht. Es wird immer schwieriger und seltener. Kleinere Sachen findet man eher aber davon bin ich selbst eher Abgeber und falls Sie für Ihre dortigen Freunde einmal etwas Passendes bei mir sehen so können wir uns leicht

verständigen. Ich möchte meine Sammlung eher an Zahl vermindern und nur noch ganz hervorragende Sachen kaufen, wie Rembrandt, Hals Cuyp, Velazquez, Rubens und da fehlt es dann zu- letzt auch an Platz.

Haben Sie bei Sedelmeyer einen Rubens gesehen? Madonna mit dem Kind und rückwärts ein männliches Portrait vielmehr ein Kopf. Das Bild kömmt von Marlborough und wurde auf der Auktion für £ 1 000 an Colnaghi verkauft. Sedelmeyer verlangt einen großen Preis.

Das sujet ist nicht sehr angenehm da man es so oft sieht, aber gut gemalt. Was halten Sie davon. Sedelmeyer findet es prima und behauptet es sei viel schöner als das im Brüsseler Museum für welches 60 oder 80 000 fs. An Sanchez gezahlt wurden. Es wäre mir sehr lieb Ihre Ansicht darüber zu hören und ob Sie zum Kauf rathen. Es bleibt ganz *entre nous*. Bardini war hier mit einer Platte die schön aber viel zu theuer war 6 000 fs.

Mit bestem Gruß
Ihr erg.
R. Kann

Meine Haushälterin sagt mir daß die Herren in dem männlichen Portrait von Rubens das Portrait des Mathias, Bruder Ferdinand des VI.ten entdeckt haben, sowie auch ein Monogramm und Jahreszahl. Entsinnen Sie sich dessen noch. Ich konnte es bis jetzt nicht finden

42. Rudolphe Kann to Wilhelm Bode, 26 March [1892]¹¹²⁷

Paris
26 März [1892]

Lieber Herr Geheimrath!

Ich hoffe Sie wohlbehalten von Ihrer ital. Reise zurückgekehrt. Die Photographien der Scheiben ist mir nicht zugegangen und wäre ich Ihnen sehr dankbar falls Sie eine Entscheidung in der Angelegenheit herbeiführen wollten. Wir sind alle Menschen &

¹¹²⁶ Kann refers to the letter from 6th April 1892, when he asks Bode for his opinion on a Madonna by Rubens.

¹¹²⁷ Reference to the panels by Ghirlandaio mentioned in the following letter dated 4. April 1892.

sterblich und ich bin ein großer Freund von Ordnung. Ich würde mich bereit erklären die Hälfte des Betrages jetzt, und die Hälfte am 1. October zu empfangen falls sich die Generaldirektion

schriftlich dazu verpflichtet, oder selbst den ganzen Betrag am 2ten Januar 1893 + 3 % Zinsen vom 1 April.

Ich glaube daß ich meinerseits in der Angelegenheit das größte Entgegenkommen gezeigt, und eine Erledigung in angegebener Weise im beiderseitigen Interesse liegt. Ich fahre morgen nach Amsterdam auf ein paar Tage bin Ende der Woche wieder in Paris.

Herrn Beit werden Sie wohl gesehen haben.

Mit den herzlichsten
Grüßen Ihr erg. R. Kann

43. Rudolphe Kann to Wilhelm Bode, 4 April 1892

Paris
4 April 1892
Lieber Herr Geheimrath!

Ich empfang Ihre w. Zeilen vom 30. pass. Woraus ich ersehe daß die Scheiben dort definitiv nicht gekauft werden. Es ist jedenfalls gut daß man weiß woran man ist und aus der Ungewißheit heraus ist. Wir können uns Beide nun mehr bemühen, dieselbe zu placiren, was auch sicher gelingen wird. Es wäre wohl richtig, daß Sie Bardini schreiben daß ich über die Scheiben disponieren kann und mir Copie davon einsenden. Ich habe bei Erhalt der Photographien bereits Schritte gethan und hoffe nach der einen oder anderen Seite zu reüssieren. Ich schrieb an Bardini um das Maß der Scheiben, bin aber noch ohne Antwort. Auch wäre es gut falls Sie mir sagen wollten woher die Scheiben stammen etc. das ist immer gut und erleichtert den Verkauf sowie auch das Maß. Die Sedelmeyrische *vente* ging nicht gut. Es war zu viel zusammengestellt. Ich glaube nicht, daß er Ihnen für Rahmen etc. etwas rechnen wird. Falls ich ihn richtig verstanden habe. Schade, daß das Bild gereinigt wurde. Es wirkte dadurch kalt, da es fast ohne Firniß war. Ich habe mich vielseitig bemüht, auch an Wernher nach London geschrieben, aber leider ohne Erfolg. Bei Vollenhoven wurden unsinnige Preise bezahlt fl. 45 000 der Vermeer der sehr schwach ist fl. 15 000. Wouwermann, ein Pferd, alles plus 10 % der Ruisdael ging auf 16 000 fl. Was auch viel zu theuer war. Dabei können die Händler in London & hier nichts verkaufen & in den *ventes* geht alles über Preiswerth.

Mit den herzlichsten Grüßen
Ihr R. Kann

Passen die Scheiben nicht für Beits Sammlung in Hamburg?

44. Rudolphe Kann to Wilhelm Bode, 6 April [1892] ¹¹²⁸

Paris

6 April [1892]

Sehr werther Herr!

Ich kam gestern in den Besitz Ihrer freundl. Zeilen vom 3ten wo ich gerade den Meleager & Atalante bei mir zu Hause besichtigte. Ich sah das Bild zum ersten Mal Dienstag Abend auf einer Soirée bei Sedelmeyer und gefiel es mir außerordentlich. Ich finde es ist als Malerei ganz ersten Ranges und sehr gut erhalten. Ein Prachtstück des Meisters. Das *sujet* ist mir gar nicht unangenehm und paßt ganz gut in mein Speisezimmer. Es wird dadurch mein Fyt frei und steht zu Ihrer Verfügung falls Sie dort einen Amateur dafür kennen. Es fehlt mir eben an Raum und gebe ich daher Manches ab. Warneck welchen ich auf der Soirée bei Sedelmeyer traf rieth mir sehr zu das Bild zu kaufen da solche Bilder fast nie im Handel vorkommen und haben wir es besonders was Erhaltung betrifft genau geprüft und in sehr gutem Zustand gefunden. Sedelmeyer sagt mir daß er das Bild auf der Versteigerung nicht erworben sondern Colnaghi. Er glaubte erst es sei gemeinschaftlich doch sagte ihm Colnaghi daß er für einen Amateur Commission habe; außerdem sei das Bild so beschmiert gewesen daß man nicht wissen konnte wie es darunter aussehe und in welchem Zustand es sei. Er habe dann das Bild später bei Colnaghi gereinigt gesehen und sei es gar nicht mehr erkenntlich. Er habe in Folge dessen in Colnaghi gedrungen das Bild mit Nutzen von dem Amateur zurück zu kaufen & koste es sie jetzt 900 £ Ich werde ihm dafür 900 £ cash geben & eine Rubensskizze die er mir seiner Zeit für £ 200 verkauft. Ob der Sachverhalt genauso ist wie er mir sagt lasse ich dahingestellt doch kaufe ich das Bild heute nachdem man sieht in welchem Zustand es ist, lieber zu £1100 als damals zu £ 550. Ich finde, es auch zu diesem Preis noch geschenkt und ist Warneck ganz derselben Ansicht. Er glaubt es 60 à 80 000 fs. werth, in einer guten *vente* in Paris. Ich danke Ihnen freundl. für Ihre Mittheilung in Betreff der heiligen Familie (es bleibt selbstverständlich streng *entre nous*) das Bild hat mir nie recht gefallen.

Anbei die Annonce Goupil. bei Salomon Goldschmidt (Ersteigerung am 11. Mai glaube ich, können Sie mit mir die Bilder etc. täglich ansehen. Ich bin sehr befreundet mit der Familie. Besten Dank für die Einsendung des Berichts des Museums.

Ich freue mich sehr Sie bald hier zu sehen und grüße bestens.

R. Kann

[Addition on the right]:

Catal. Smith Rubens Nr. 841 scheint sehr günstig unter Meleager und taxirt das Bild 700. Sind für 1830 ein hoher Betrag.

¹¹²⁸ According to the Provenance research of the Metropolitan Museum of Art, the artwork Meleager & Atalante by P. P. Rubens has been purchased by Rodolphe Kann von Sedelmeyer by 1892.

45. Rudolphe Kann to Wilhelm Bode, 8 April [1892] ¹¹²⁹

Paris
8 April [1892]

Lieber Herr Geheimrath!

Die Photographien haben der Verwaltung der Arts decoratifs durch Gustave Dreifus vorgelegen. Die Majorität ist im Prinzip mit dem Ankauf zu dem Preis von 44000 fs. einverstanden, doch können sich die Herren unter keinen Umständen zum ungesesehenen Kauf entschließen schon der Verantwortung halber, auch Mr. Martin Le Roy interessirt sich für die Scheiben. Ich glaube daher es wichtig wäre die Scheiben unter voller Versicherung gegen jedweden Schaden und Verlust in meinem Namen an die Société des Arts decoratifs Palais de L'Industrie gehen zu lassen. Sollten die Arts decoratifs die Scheiben nicht erwerben, so bleiben sie da ausgestellt zur Ansicht & wird es mir wohl gelingen sie an den Duc D'Aumale, Martin Le Roy etc. zu verkaufen so lange sie in Florenz bei Bardini hängen der kein Interesse am Verkauf hat da sie bezahlt sind, ist keine Chance sie zu verkaufen. Es kömmt aber auch noch die Frage in Betracht ob die ital. Regierung sie herausläßt und dafür müßten sie sorgen und die Scheiben event. erst nach Berlin gehen lassen & dann uneröffnet resp. Nicht umgepackt an die Arts decoratifs senden. Alles *grande vitesse* da die Ware gebrechlich. Von Bardini erhielt ich das Maß 2 meter 20 auf 90. Ich brauche jetzt nur noch die Details über die Entstehung & aus welcher Kirche sie kommen, das können Sie mir wohl geben.

Mit herzlichem Gruß
Ihr R. Kann

Falls Sie der Fürst Lichtenstein kauft ist die Sache natürlich von selbst erledigt.

46. Rudolphe Kann to Wilhelm Bode, 12 April [1892] ¹¹³⁰

Paris
12 April [1892]

Geehrter Herr!

Aus Ihren freundl. Zeilen vom 9ten ersehe ich mit Freude daß Sie mit dem Kauf der Meleager & Atlante ganz einverstanden sind, und danke Ihnen bestens für die sonstigen Details. Sedelmeyer sagte mir daß er zuerst geglaubt habe daß Colnaghi das Bild erstanden *compte à demi* er ihm jedoch dann sagte daß es ein Freund von ihm gekauft habe, es sei außerdem derart beschmutzt gewesen daß er sich eigentlich nicht recht heran getraut da er nicht wußte wie es beim Reinigen darunter aussehe. Erst als er es gereinigt später gesehen habe, sei das Bild ganz wie neu erstanden, erschienen und habe er es dann von dem Freund Colnaghis resp. dann von Colnaghi zu 900 £ erstanden mit halbem Nutzen für Colnaghi was er mehr macht.

¹¹²⁹ Reference to the panels by Ghirlandaio mentioned in the dated letter from 4. April 1892.

¹¹³⁰ According to the Provenance research of the Metropolitan Museum of Art, the artwork Meleager & Atalante by P. P. Rubens has been purchased by Rodolphe Kann von Sedelmeyer by 1892.

Warneck gefiel das Bild auch außerordentlich und rät er mir sehr zu, er glaubt daß das Bild mir sehr zu, er glaubt daß das Bild neu ersetzt ist, in Paris leicht auf 70 oder 80 000 fs. gehen könne, in einer guten *vente*. Wir haben es den nächsten Tag bei mir zu Hause genau geprüft und sehr gut erhalten gefunden. Das Bild ist gut *parquettirt* worden & die verschiedenen *panneaux* vorzüglich zusammen gegangen. Mercier der Restaurator, der *ecole des beaux arts* sah es auch bei mir & consultirte ich ihn über die Erhaltung die er vorzüglich fand. Es sei nichts hineingemalt, an keiner Stelle und nur die Linien welche die verschiedenen *panneaux* zusammen fügen außerordentlich geschickt ausgefüllt.

Ich bin begierig wie es Ihnen bei mir gefällt wo es in dem Speisezimmer aufgehängt ist.

Ich bitte Sie mir Sonntag den 22ten das Vergnügen zum *déjeuner* 12 1/2 Uhr zu machen und habe ich für den Nachmittag die Ansicht der Bilder bei Goldschmidt gesichert.

Mit den besten Grüßen

Ihr erg.

R. Kann

47. Rudolphe Kann to Wilhelm Bode, 13 April [1892] ¹¹³¹

Paris

13 April [1892]

Lieber Herr Geheimrath!

Ich empfangen Ihre w. Zeilen vom 10ten. Da ich nicht der Besitzer der Scheiben, sondern nur für Ihre Rechnung und in Ihrem Auftrag seiner Zeit zahlte, so müssen Sie auch direkt an Bardini die Order geben, die Scheiben an mich & nicht an die Arts decoratifs *grande vitesse*, wohl verpackt & voll versichert gegen jeden Schaden abzusenden. Es fällt weniger auf wenn Sie an mich gehen als Privatmann als an die Arts decoratifs, da er Ihnen mit den *Candelabres* gelinde gesagt eine Schweinerei gemacht hat, so wird er sich alle Mühe geben sie heraus zu schaffen um Ihnen gefällig zu sein. Er ist ein Räuber. Nach Petersburg hätte ich große Lust mitzugehen, ohne Gelegenheit komme ich doch nicht dazu vielleicht geht Breduis auch. Photographie des Rembrandtkopfes sendet Ihnen Braun. Es ist derselbe Mann den Bonnat von der *vente* Wilson hat, aber ausdrucksvoller in anderer Stellung. Wertheimer soll den Rembrandt den er zu £ 9290 [?] zurückkaufte an das Museum nach Edinburg verkauft haben die stets darauf reflectirten. Hier sind Mai & Juni viele *venten* Hulot, früher Director à la [?] Leclanché wo ein schöner Boticelli & Renaissance Sachen sowie franz. Bilder *école* 1830 *vente* Fanbias de Lisbonne & Franzosen 18ième.

Mit herzlichen Grüßen,

Ihr R. Kann

¹¹³¹ Reference to sale of the collection Leclanché, which took place in Paris, 23.-25. May 1892.

48. Rudolphe Kann to Wilhelm Bode, 18 April [1892] ¹¹³²

Paris
18 April [1892]

Lieber Herr Geheimrath!

Ich empfangen Ihre w. Zuschrift vom 15ten bleibe die Scheiben erwartend. Nach Petersburg würde ich nur gehen falls ich mich Ihnen in Berlin anschließen kann, und es Ihnen nicht eine zu große Gesellschaft ist.

Sagen Sie es mir ganz offen. Es macht gar nichts. Leclanche ist am 23, 24 & 25 Mai *de vente* Danpias 16 & 17ten Mai, Hulot 9 & 10ten Mai. Die Petersburger Reise fällt also gerade in die Zeit der *ventes*.

Das ital. Bild welches Sedelmeyer von Charles Robinson kaufte, ist nicht gut erhalten & nichts für mich. Ich glaube kaum, daß das Selbstportrait von Rembrandt (Zeichnung) nicht echt ist. Ich habe es mit vielen Zeichnungen verglichen doch bin ich nicht competent darin. Sie werden es übrigens sehen wenn Sie hierher kommen. Sollte es sich als falsch herausstellen so macht das gar nichts da der Verkäufer (Lacroix) es sofort zurücknehmen wird. Fragen Sie Dr. Lippmann noch einmal.

Mit bestem Gruß
Ihr R. Kann

49. Rudolphe Kann to Wilhelm Bode, 24 April [1892] ¹¹³³

Paris
24 April [1892]

Lieber Herr Geheimrath!

Ich empfangen Ihre freundl. Zeilen vom 20ten glaube kaum daß ich Anfang Mai mit nach Petersburg fahren kann. Können Sie es nicht auf Ende September Anfang Oktober legen? Gerade Mai - Juni sind die belebtesten Monate hier in London für die Auktionen & das sociale Leben. September wäre viel angenehmer für Rußland etwa am 10/15ten.

Herzlichen Gruß
Ihr erg. R. Kann

50. Rudolphe Kann to Wilhelm Bode, 26 May [1892] ¹¹³⁴

Paris
26 Mai [1892]

Lieber Herr Geheimrath!

Ich empfangen Ihre freundl. Zeilen vom 19ten und werde ich die Scheiben wahrscheinlich bei André 15 rue Dufresnoy (*reparateur*) welcher gerade jetzt baut, & ein großes Fenster hat aufstellen lassen. Die Sache muß im richtigen Licht gezeigt werden & kennt

¹¹³² Ibid.

¹¹³³ Reference to the previous letter, dated 18. April [1892].

¹¹³⁴ Reference to the panels by Ghirlandaio mentioned in the dated letter from 4. April 1892.

er durch persönlichen Verkehr alle Leute die so etwas kaufen können, Duc D'Aumale etc. Gelingt es nicht, so müssen Sie eben sehen ob Sie mehr *chance* haben und nachdem der Canaletto glücklich losgeeist wurde dürfte das auch gelingen. Beit dürfte schon darauf eingehen. Falls Sie ihm klar machen daß es besser sei *first rate* Sachen lieber im Stück per Jahr zu kaufen als vielerlei, auch als investment. Hoffentlich geht es Ihrer Frau Schwiegermutter besser.

Mit herzlichem Gruß
Ihr erg. R. Kann

51. Rudolphe Kann to Wilhelm Bode, 21 July [1892]¹¹³⁵

Hotel Victoria, St. Moritz
21 July [1892]

Lieber Herr Geheimrath

Ich hoffe, Sie wohlbehalten von Petersburg zurück. Ist einer von den dortigen Rembrandts im Privatbesitz wackelich [sic] *Avis au lecteur s.v. p.*

Von Paris aus lasse ich Ihnen durch *chenne 2 bronzes (gladiateurs)* die ich durch den alten Questa in Genua seiner Zeit vom Marquis Donghi um 3 000 Lire kaufte. Sie stammen laut Testament des Cardinale Donghi vom Jahre 1585 [?] aus dessen Sammlung & müssen bald nach der Auffindung der *marbres* gegossen worden sein. Ich mache sie Ihnen persönlich zum Geschenk, machen Sie damit, was Sie wollen.

Kommen Sie in die Gegend den nächsten Monat?

Es ist gutes Wetter aber die feine Welt fehlt noch. Beit kömmt am 3ten August aber solange man ihn nicht sieht, ist es unsicher.

Herzliche Grüße
Ihres erg. R. Kann

Sagen Sie mir was Sie in schönes privat gesehen was macht Mr. Lemasow [Lemarow?]

52. Rudolphe Kann to Wilhelm Bode, 28 July [1893]¹¹³⁶

St. Moritz
28 July [1893]

Lieber Herr Geheimrath!

Aus Ihren w. Zeilen vom 24ten ersehe ich daß Sie wohlbehalten von Petersburg zurückgekehrt sind und schon bald nach America abreisen wollen.

Ich wünsche Ihnen eine gute Fahrt und recht baldige Rückkehr. Vielleicht besuchen Sie einen Herrn Jackes [probably meant Charles Tyson Yerkes] (heißt er, glaube ich) in Chicago. Es ist derselbe Mann welcher mit Anderen zusammen vor 2 Jahren die Bilder von der Fürstin Demidoff für Chicago kauften. Er behielt einige Bilder für sich u. a. eine kleine Van der Neer Winterlandschaft welche ein *pendant* zu meinen

¹¹³⁵ Reference to Bode's journey to Petersburg, which took place in May 1892.

¹¹³⁶ Reference to Bode's journey to the United States, which took place in 1893, for the occasion of the World's Fair in Chicago.

Winterwouwerman ist, an Größe. Er zahlte einen guten Preis an Durand Ruel dafür ich glaube 15 000 fs. was schon überzahlt war doch versuchte ich durch Durand Ruel ihn zurück zu bekommen ohne Erfolg. Der Mann versteht gar nichts doch weil man ihn abverlangte zum selben Preis wollte er ihn nicht geben. Wenn Sie ihm sagen könnten daß für einen Americaner das viel zu unbedeutend sei etc. so gibt er es vielleicht an Durand Ruel zurück & ich kaufe es wahrscheinlich demselben ab da er es mir wohl zuerst offerirt da ich ihm Order gab. Es ist ein kleines Bildchen für einen Feinschmecker und nichts für America und wie gesagt schon ein hoher Preis. Die *bronzes* werden Sie wohl erhalten haben. Besten Gruß *e bon voyage*.

R. Kann

53. Rudolphe Kann to Wilhelm Bode, 1892, Telegram

Telegramm Herrn Geheimrath Bode aus Paris
[?] 1892

Telegrafiret ob Sie nächste Tage dort bringe oder sende vielleicht Moscauer Rembrandt.

Kann

54. Rudolphe Kann to Wilhelm Bode, 2 April [1893] ¹¹³⁷

Paris
2 April [1893]

Sehr geehrter Herr!

Ich erhielt Ihre freundl. Zeilen vom 15ten März und freue mich sehr Sie bald hier zusehen. Bei Goldschmidt sind wunderbare Bilder, besonders der große Troyon der sehr für ein Museum geeignet. Ich glaube es ist das schönste und bedeutendste Werk des Meisters und wird wohl auf 150 a 200/m gehen. Auch ein zweiter Prachtroyon ist da, aber kleiner, sowie prima Bilder von Decamps & Delacroix. Bei Hastings kaufte ich meinen *plat* von Gubluv.

Von meinen Bildern würde ich den großen Jacob Ruysdael welcher zwischen dem Hals & Van Dyck hängt sowie mein Winter von Ruysdael & meinen Wald abgeben, ferner den größeren van der Neer von Pommersfelden, Rubensskizze, einen kleinen Ostade, van Goyen, kleinen Hals & eine schöne Studie Schimmel von Cuyp. Es sind Bilder welche ich vor 10 Jahren meist billig erworben und am liebsten *en bloc* abgeben würde (zu meinem Kaufpreis falls ich sie zusammen gebe) Ich brauche Platz um noch ein paar Bilder ersten Ranges zu placiren falls sie vorkommen.

Mit den besten Grüßen

Ihr erg.

R. Kann

¹¹³⁷ The date has been established through connection between several letters where Kann mentions his intention to sell two Jacob Ruysdaels's paintings. See letters from 2. April [1893]; 13. July [1893]; 15. July [1893]; 19. July [1893]; 29. November 1893 and 8. December 1893.

55. Rudolphe Kann to Wilhelm Bode, 13 May 1893

London
13 May 1893

Lieber Herr Geheimrath!

Ich bin seit Mittwoch hier, sah bei den Händlern nichts von Interesse außer bei Durlacher eine schöne Bronze, ein junger Apollo. Anfangs 16ième italien. Marn sagt mir, daß Sie die Bronze gesehen. Er kaufte sie vor ca. 2 Jahren bei Sotheby in der Collection Rath aus Budapest und zahlte £ 186 gibt sie mir für 200 £ Ich finde sie prima und nicht zu theuer, bitte telegraphieren Sie mir bei Empfang, ob Sie mir zum Ankauf raten resp. Sie auch für prima halten, *entre nous* bleibt es selbst-verständlich. Ich freue mich Sie nächsten Monat in Paris zu sehen. Bei Spitzer mache ich Ihnen keine Concurrenz. Ich wohne 9, St. James's- Place. St. James's. Graf Seckendorff sah ich dieser Tage. Ich bleibe bis Samstag oder Sonntag hier.

Herzliche Grüße
Ihres R. Kann

Bedaure Sie in Paris versäumt zu haben.

56. Rudolphe Kann to Wilhelm Bode, 22 June [1893]¹¹³⁸

Paris
22 Juni [1893]

Sehr werther Herr Doctor!

Ich empfang Ihre freundl. Zeilen vom 16ten und Ihr Telegramm wegen des Hals. Herr Sedelmeyer, welcher Freitag hinüber fuhr und welchem ich Instruktionen gab telegrafirte mir daß er nicht zum Kauf rathen kann, da der Hintergrund stark retouchirt sei. Er schreibt nun daß man sogar nicht wisse ob der Hintergrund nicht wesentlich modifizirt & eine Säule dazu gemalt sei.

Das Bild wurde zu 1780 Guineas an Colnaghi verkauft, welcher es für einen neben ihm sitzenden Herrn kaufte nach Sedelmeyers Ansicht. Colnaghi kaufte auch bei Perkins den Ruysdael ein sehr fett gemaltes Bild aber schwarz und keine schöne composition, auch den kleinen Van de Velde S61Z [sic] welcher leider durch zu scharfes Putzen gelitten hatte. Ich hätte, falls die Bilder in jeder Hinsicht tadellos gewesen wären, dieselben gekauft. Ich kaufte den von Herrn Sinion retournirten Hals welcher in jeder Hinsicht prima ist, auch der *vente* May den Rh. de champagne champagne 1 kleines Portrait des Sylvestre de Sacy 1800 fs. Ich war bei Warneck wollte ihn jedoch wegen der Rubensskizze von welcher wir sprachen nicht fragen, da er sonst stutzig geworden wäre. Wollen Sie Ihm vielleicht schreiben daß Sie einen Amateur zu einem billigen Preis dafür hätten, er möge Ihnen seinen äußersten Preis angeben oder glauben Sie daß es besser ist ihm zu schreiben daß falls er das Bild um 25 oder 30/m lassen könne Sie es vielleicht placiren können. Ich brauche es nicht noch einmal zu sehen & würde es

¹¹³⁸ The date has been established through connection to the letter from 13 July [1893], where Kann speaks about the same painting by Frans Hals.

bis zum nächsten Jahr bei Seite stellen, es kann ja bis dahin dem dortigen Amateur nicht gefallen haben & wie der Simion'sche Hals dann an mich gelangt sein. So ich mich entsinne ist es sehr gut erhalten & stellt einen Triumphzug dar & ist wohl in *Smith* beschrieben & sehr schön in der Farbe. Sie können ihm gerade jetzt schreiben wo es mit der Saison zu Ende geht & er gerne realisirt. Wenn es billig zu haben ist, kaufe ich es gerne. Wir können ja einmal hören, was er verlangt und Sie um den Preis telegrafiren und Ihre Anschrift schreiben. Herzlichen Dank im Voraus. Mir verlangte er zu viel um jetzt mir vis à-vis so viel nach zu lassen. Im August hoffe ich, Sie jedenfalls in St. Moritz zu sehen & bin wie stets Victoria Hotel.

Mit herzlichsten Grüßen
Ihr R. Kann

Fragen Sie bitte Warneck an, ob ev. im *Smith* beschrieben ist, da dies stets Interesse zeigt.

57. Rudolphe Kann to Wilhelm Bode, 13 July [1893]¹¹³⁹

Paris
13 July [1893]
Sehr werther Herr!

Ich empfange Ihre lieben Zeilen vom 10ten. Warneck hat den Rubens auf Durand Ruel verkauft.

In London sehe ich Niemanden welcher genügend Kenntnisse hätte und zuverlässig wäre als Unterhändler.

In St. Moritz können wir darüber plaudern. Colnaghi soll schon seit 10 Tagen den Hals an Sedelmeyer senden um ihn mir zu zeigen. Vor 8 Tagen schrieb er *I send the Hals in two or three Days* gestern auf verschiedene Briefe & Depeschen die man ihm sandte, antwortet er, daß er es in 8 Tagen erst senden könne, obgleich ich ihm vor 8 Tagen geschrieben daß ich abreisen will. Er ist ganz unzuverlässig. Entweder läßt er am Hintergrund etwas machen oder ist er sonst engagirt. Es ist nicht klug aus ihm zu werden. Ich reise deshalb heute Abend ab nach Evian Sol Hotel les Bains & komme nach Paris, falls das Bild hier ist oder lasse es nach Genf bringen was mir noch bequemer ist. Sedelmeyer hatte aber vor für mich viel höher zu kaufen falls es tadellos erhalten & in jeder Hinsicht *first rate*. Er traute sich, nicht da im Hintergrund eine Säule hineingemalt in der Landschaft schwarze Flecken von Übermalungen & man nicht klar sehen konnte, ob nicht die ganze Landschaft neu gemalt war oder retouchirt. Das Portrait, selbst sei tadellos erhalten. Es ist stets unangenehm, wenn man £ 2000 zahlen soll, für ein nicht in jeder Hinsicht perfectes Bild & deshalb jeniges auch wohl nicht über 1750 S. *Enfin* ich harre der Dinge die da kommen. Was halten Sie von dem Hintergrund & den neuen Säulen?

Mit freundschaftlichem
Gruß Ihr R. Kann

Wenn ich je den Sal Ruysdael weggebe, so ist es für Sie. Ich möchte jedoch nicht daß Sie deshalb Gelegenheiten versäumen, da es ja nicht sicher ist. R. K.

¹¹³⁹ See note 1136.

58. Rudolphe Kann to Wilhelm Bode, 15 July [1893]¹¹⁴⁰

Paris
15 July [1893]

Geehrter Herr Doctor!

Besten Dank für Ihre freundl. Zeilen vom 9ten und den retournirten Catalog. Ich werde Ihnen den großen Ruysdael dieser Tage zugehen lassen, da Sie glauben, daß sich dort ziemlich sicher ein Liebhaber finden wird. Herr Hauser ist sehr dafür daß ich Ihnen auch den kleineren Ruysdael (Wald) mitsende da er fast sicher ist daß eine Originalluft [?] darunter ist? Ich könnte Ihnen auch den van der Neer von Pommersfelden und einen kleinen hübschen van Goyen (Collection Mau Kann) mitsenden falls Sie nicht fürchten daß es zu viel auf einmal für dort ist? Ich brauche etwas mehr Raum für meine Bilder. Wollen Sie mir gef. Ihre Anschrift mittheilen da ich bald abreise & die Bilder vorher abgehen lassen will.

Der große Ruysdael	19000 fs. (ev. 1800?)
" kleine	7000 "
" van der Neer	5 500 "
" van Goyen	2 900 "

Es sind dies ungefähr meine Kostpreise von vor 10 Jahren.

Ich kaufte ein schönes Portrait (Mrs. Fishers & Tochter des Gainsborough von ihm selbst gemalt) und einen van der Cappelle. Herr Hauser wird Ihnen wohl davon gesprochen haben.

Ihren freundl. Nachrichten entgegensehend, begrüße ich Sie freundschaftlich
R. Kann

Ich ersehe soeben bei nochmaliger Durchsicht Ihrer Zeilen daß ich den kleinen Ruysdael auch mitsenden soll. (es bedarf daher darüber keiner Antwort. Ich sende den van der Neer & van Goyen auch mit.)

59. Rudolphe Kann to Wilhelm Bode, 19 July [1893]¹¹⁴¹

Paris
19 Juillet [1893]
Sehr geehrter Herr!

Im Besitz Ihrer freundl. Zeilen vom 17ten sende ich die beiden Ruysdael & den van Goyen an Herrn Hauser morgen ab. Sie haben recht ich habe mich bei dem großen Ruysdael geirrt er kostete mich 12 000 fs. nicht 15 000 fs. wie ich Ihnen irrhümlicher Weise schrieb & will ihn auch zu 12 000 fs. hergeben obschon ich glaube daß er 20 000 fs. werth ist. Da er in die Hände eines Amateurs kömmt, so ist es um so besser.

Ich kaufte ein hübsches Portrait von Mrs. Fisher *Daughter of Gainsborough by himself* und einen Winter van der Cappelle den Colnaghi bei Christie vor einem Jahr circa

¹¹⁴⁰ See note 1137.

¹¹⁴¹ Ibid.

kaufte & an Warnecke weiter verkaufte. Der Gainsborough hängt in meiner Bibliothek der Cappelle hat noch keine Unterkunft gefunden. Hauser wird Ihnen über beide Bilder berichten. Ich danke Ihnen im voraus, für die viele Mühe & stehe gerne zu Diensten. Im August bin ich in St. Moritz Hotel Victoria vielleicht führt Sie Ihr Weg dahin und sehe ich Sie hoffentlich daselbst.

Mit den besten Grüßen
Ihr erg. R. Kann

60. Rudolphe Kann to Wilhelm Bode, 29 September [1893]¹¹⁴²

Paris
29 Sept [1893]
Sehr geehrter Herr Doctor!

Ich empfang Ihre freundl. Zeilen vom 14 ten. Wards kleine Rembrandtstudie ist wie Sie schreiben 4 bis 500 £ maximum werth, so hatte ich auch taxirt. Mir hatte Ward gleich den Eindruck eines Händlers gemacht. Ich bin begierig wie das große Stilleben noch endlich getauft wird. Ich bleibe vorerst bei Fyt *jusqu' à nouvel ordre*. Warneck & Sedelmeyer glauben es sei Fyt aus früher Zeit. An Sedelmeyer gab ich keinen Fyt (Hunde bei erlegtem Wild) zurück. Durch den Kauf des Familienstücks von Hals bin ich mit dem Raum so knapp, daß ich es in das Speisezimmer hängen muß & habe dadurch das schöne Blumenstück von Huysum abzugeben; falls Sie gelegentlich einen Amateur dort dafür sehen gebe ich es gern ab. Es ist tadellos erhalten & aus der Collection Nieuwenhuys (Paris), kostete mich 6 500 fs. Im Voraus besten Dank. War Herr Beit in Berlin & haben Sie ihn gesehen. Hier ist gar nichts Neues bei den Händlern.

Mit dem freundlichsten Gruße
Ihr erg. R. Kann
Herr Goldschmidt sendet die Köchin nächste Woche an Hauser

61. Rudolphe Kann to Wilhelm Bode, 3 October [1893]¹¹⁴³

Paris
3 October [1893]

Sehr geehrter Herr Doctor!

Ich empfang Ihre freundl. Zeilen am 29 pass. und werde Sedelmeyer sagen daß er besser thäte vorerst nicht nach Berlin zu gehen. Der Huysum ist aus der *vente* Nieuwenhuys in Paris. Ich glaube es war ein Bruder des Londoners & die *vente* einige Jahre früher. Das Bild ist wunderbar in Farbe & Erhaltung & thut es mir leid mich davon zu trennen,

¹¹⁴² The date has been established through a connection between several letters where Kann mentions his intention to sale painting by Jan van Huysum and his interest in Rembrandt painting, to which Kann referes as „Wilson'schen Rembrandt“. See letters from 29. September [1893]; 3. October [1893]; 11. November [1893]; 29. November [1893]; 8. December [1893]; 16. Januar [1894]; 23. Januar [1894]; 6. Februa [1894]; 5. March [1894]; 10. March [1894]; 28. March 1894 and 8. April 1894.

¹¹⁴³ Ibid.

aber es steht an der Wand & genirt mir. Ich sende es gelegentlich an Hauser & danke Ihnen daß Sie sich damit beschäftigen wollen.

Man offerirt mir den Wilson'schen Rembrandt aus der Collection Lippmann Lissingen den Sanchez & Genossen seiner Zeit bei Wilsen auf 200/m fs. trieben und ihn dann nicht abnahmen. Es kam dann zum Prozeß deshalb, doch weiß ich nicht wie es ausging & wer ihn jetzt besitzt. Es ist Rembrandt f 1658 aus der besten Zeit & gut erhalten so will ich mich entsinnen. Ich habe ihn seit der Ausstellung in Brüssel (1882 oder 1883) nicht gesehen.

Das Bild selbst scheint mir etwas traurigen Eindruck zu machen [sic]. Wie denken Sie darüber? Ich schrieb zurück daß man vor allen Dingen den Preis angeben soll. Ich würde ihn nur billig kaufen.

Hier ist gar nichts los.

Herzlichste Grüße

Ihr erg.

R. Kann

62. Rudolphe Kann to Wilhelm Bode, 11 November [1893]¹¹⁴⁴

Paris

11 Nov [1893]

Sehr verehrter Herr Doctor!

Herr Hauser zeigte mir vor circa 10 Tagen den Empfang des Jan van Huysum an sowie daß Sie auf 14 Tage nach Italien seien. Ich hoffe Sie wohlbehalten zurückgekehrt mit Schätzen reich beladen. Ich weiß nicht ob ich Ihnen seinerzeit mittheilte daß mich das Bild 6500 fs. gekostet. Mangel an Raum in Folge des Familienbildes von Hals nöthigt mich das schöne Bild vorzüglicher Erhaltung wegzugeben. Sedelmeyer quält mich ich solle ihm den Rommel[?] potmann[?] von Hals den ich von Warneck seiner Zeit kaufte, mit an Fischhof nach Berlin geben da ich so viel schönere Hals habe. Er sagt mir jetzt daß Fischhof das Bild verkauft, doch werde es von einem Herrn im Museum angezweifelt und man erwarte Ihren Richterspruch auf den auch ich begierig bin. Sedelmeyer meint es sei nicht in Frage zu stellen & ebenso Warneck den ich natürlich jetzt gar nicht darüber befragt.

Für mich ist es eine Studie von Hals zu dem Brüsseler Bild bei Brugmann, doch mag ich mich irren. Ich glaube die Leute suchen oft ohne Grund den Floh.

In London ist gar nichts los und auch hier ist es still. Glücklicherweise ist die Ausstellung zu Ende. Ich bin begierig auf Herrn Goldschmidts Rembrandt.

Mit herzlichem Gruß

Ihr erg.

R. Kann

¹¹⁴⁴ Ibid.

63. Rudolphe Kann to Wilhelm Bode , 29 November [1893]¹¹⁴⁵

Paris
29 Nov [1893]

Sehr geehrter Herr Doctor!

Ich empfang Ihre freundlichen Zeilen von vorgestern und freue mich zu hören daß Sie wohlbehalten zurückgekehrt sind. Der Huysum kostet mich 6470 fs. Falls ich 6000 fs. schrieb so war dies ein Irrthum meinerseits, und will ich nicht darauf zurückkommen, da es für ein Museum sein soll; billiger möchte ich das schöne Bild nicht weggeben und geht es nicht nach Strassburg so möchte ich 6 500 fs. zurück haben dafür.

Sedelmeyer übernahm den Trommel? spieler nicht fest von mir, sondern bat mich, ihn denselben für Fischhof mit nach Berlin zu geben. Er theilte mir dann später mit er sei verkauft, aber der Besitzer sei inzwischen irre gemacht worden da man ihm gesagt daß das Bild vielleicht nicht von Hals selbst gemalt sei. Er warte daher Ihre Rückkunft ab um darüber beruhigt zu sein. Da Sie mir schreiben daß der jetzige Besitzer sehr zufrieden mit Hals ist so werde ich wohl von Sedelmeyer das Geld erhalten und danke ich Ihnen bestens für die frendl. Mitteilung.

Den Sal Ruysdael kann ich momentan nicht abgeben da eine große Lücke entstehen würde. Sobald ich ein neues Bild kaufe welches dahin paßt, berichte ich Ihnen. Den Rembrandt bei Goldschmidt werde ich mir ansehen.

Ich war Dienstag in London. Es ist absolut nichts im Handel.

Mit freundlichem Gruß
Ihr R. Kann

64. Rudolphe Kann to Wilhelm Bode, 30 November [1893]

Paris
30 Nov [1893]

Sehr geehrter Herr Doctor!

Stets wenn ein Brief an Sie weg ist, fällt es mir ein daß ich Sie um ein paar Einführungszeilen an einen der Directoren der National Galerie in London bitten möchte. Damit ich es nicht wieder vergesse, schreibe ich Ihnen gleich darum vorausgesetzt natürlich daß Ihnen die Sache nicht unangenehm. Ich gehe so oft nach London und in die Galerie daß ich gerne den Director kennen lernen möchte. Ich kann ihn dann auch gelegentlich einmal zu Rathe ziehen.

Im Voraus besten Dank & herzlichen Gruß
R. Kann

¹¹⁴⁵ Ibid.

65. Rudolphe Kann to Wilhelm Bode, 8 December [1893]

Paris

8 Dec [1893]

Sehr geehrter Herr Doctor!

Besten Dank für Ihre freundl. Zeilen vom 4ten und Empfehlung an Sir Frederick Burton. Ich trage mich schon lange mit der Idee daß man hier ähnlich wie in London eine Winterexhibition bei Petit machen sollte, vielleicht in Form einer Actiengesellschaft also mit Entrée und der *surplus* soll ein fond bilden zum Ankauf von Gemälden & Kunstschatzen für den Louvre à Cluny. Ich glaube, es gibt in Frankreich Material genug für lange Jahre, besonders falls man nicht nur Bilder sondern auch Kunstgegenstände *bronze* etc. Vom 15ten bis 18ten Jahrhundert einschließt. Ich möchte deshalb gelegentlich in London hören wie die Ausstellung dort organisirt ist, und ist dies eigentlich der Hauptzweck warum ich um die Empfehlung bat.

Ich gehe jedenfalls zur Winterausstellung nach London & hoffe Sie vielleicht zu treffen. Der Sal. Ruysdael bleibt Ihnen reservirt für den Fall ich von ihm Abschied nehmen sollte.

Mit herzlichsten Grüßen

Ihr ganz erg. R. Kann

66. Rudolphe Kann to Wilhelm Bode, 21 December [1893]¹¹⁴⁶

Paris

21 Dec [1893]

Lieber Herr Geheimrath!

Kaum von America zurück, höre ich daß Sie nach Italien gereist sind und hoffe Sie jetzt wieder für die Feiertage in Berlin zurück. Ich habe diesen Sommer und Herbst mancherlei gekauft und hoffe Sie kommen bald nach Paris um es sich anzusehen.

Bei Sedelmeyer sah ich dieser Tage einen großen Rembrandt *le bon samaritain* benannt ein ähnliches Bild wie im Louvre welches er voriges Jahr in England kaufte und an einen Verwandten Fischofs [?] verkaufte, der es jetzt wieder abgibt. Es ist ein schönes Bild, natürlich nicht so schön als das Louvrebild und frage ich mich, ob ich es erwerben soll. Sie haben das Bild bei Sedelmeyer jedenfalls gesehen, und wäre Ihnen dankbar für Ihre Ansicht *entre nous*, so bald als möglich. Es ist vielleicht ganz Ende der vierziger oder Anfang 50er Jahre gemalt & nicht wie Michel schreibt, 1639 das scheint mir jedenfalls falsch. Es hat nicht die Harmonie und Feinheiten der Louvrebilder, sowie die Empfindung und den spannenden Effekt den der ganze Vorgang [?] der Louvrebilder macht, ist aber von guter coloristischer Wirkung und guter Malerei wie ich sie gerne habe. Die ganze Sorge ist immer ob es ganz auf der Höhe der Qualität meiner anderen Bilder von Rembrandt steht. Ich hätte deshalb gern Ihre Ansicht wofür im Voraus besten Dank.

Recht vergnügte Feiertage und herzlichste Grüße

Ihres erg. R. Kann

¹¹⁴⁶ In the letter Kann refers to painting by Rembrandt „le bon samaritain“. The same painting is mentioned in a dated letter from 8. April 1894.

67. Rudolphe Kann to Wilhelm Bode, 16 January [1894]¹¹⁴⁷

Paris
16 Januar [1894]

Gehrter Herr!

Aus den Zeitungen ersah ich daß der Statthalter von Elsass Lothringen zu den Beisetzungsfeierlichkeiten nach Berlin gereist. Vielleicht hatten Sie Gelegenheit ihn den Huysum zu zeigen. Es müssen überhaupt jetzt in Deutschland Liebhaber wie die Pilze aus der Erde schießen, besonders für gute Bilder und spürt man dies hier auch bei den Händlern. Die Londoner Ausstellungen Burlington & New Gallery sind sehr interessant.

Mit dem herzlichsten Gruß

Ihr erg.
R. Kann

68. Rudolphe Kann to Wilhelm Bode, 23 January [1894]¹¹⁴⁸

Paris
23 Januar [1894]

Sehr geehrter Herr Doctor

Aus Ihren freundl. Zeilen vom 20ten, ersehe ich daß der Huysum jedenfalls auf deutschen Boden bleiben wird und danke ich Ihnen für Ihre freundl. Bemühungen.

Bei Sedelmeyer sah ich einen schönen Jan Stehen der bei Ihnen in der Kur war der rechte Arm der schlafenden Frau, scheint mir retouchiert. Das Bild obgleich nicht *first rate* hat sehr schöne Qualitäten, so das Gewand der Frau und der alte Herr. Ich freue mich sehr Sie nächsten Monat hier zu sehen. die Londoner Ausstellung ist sehr interessant, sowohl Royal Academy als auch die Holbein Ausstellung in Regent street aber das Wetter elend.

Mit herzlichen Grüßen
Ihr erg. R. Kann

¹¹⁴⁷ See note 1142.

¹¹⁴⁸ Ibid.

69. Rudolphe Kann to Wilhelm Bode, 6 February [1894]¹¹⁴⁹

Paris
6 Febr [1894]

Werther Herr Doctor!

Antwortlich Ihrer freundl. Zeilen vom 26/pass. Ist mir der Maler Wille ganz unbekannt. Sie sollten das Bild hierher senden da es sehr auf das sujet Erhaltung etc. ankömmt. Hat sich Strassburg für den van Huysum entschlossen.

Ich freue mich sehr Sie bald hier zu sehen.

Mit herzlichsten Grüßen
Ihr erg.
R. Kann

70. Rudolphe Kann to Wilhelm Bode , 5 March [1894]¹¹⁵⁰

Paris
5 Marz [1894]

Sehr geehrter Herr Doctor!

Aus Ihren freundl. Zeilen von vorgestern, ersehe ich daß die Ausstellung dort erst am 1. April eröffnet wird. Ich bin noch nicht sicher ob ich schon dieser Tage nach Frankfurt gehe. Ich kenne das Werk Dr. Lischmanns Rembrandt Zeichnungen nicht. Es sind bereits 2 Bände erschienen, bei welchem Verleger & zu welchem Preis. Kann ich den Rembrandt (Selbstportrait) nicht hier bei Braun fotografiren lassen & nach dort senden oder ist es eine andere Vervielfältigung? Im schlimmsten Fall sende ich es ein falls man es nicht zu lange behält. Dr. Eisenmann den ich gestern bei mir sah, bat mich sehr darum.

Hat sich Strassburg zu dem van Huysum entschlossen?

Mit dem herzlichsten Grüßen

Ihr R. Kann

71. Rudolphe Kann to Wilhelm Bode, 10 March [1894]

Paris
10 Marz [1894]

Sehr geehrter Herr Doctor!

Ich empfang Ihre w. Zeilen von Ihnen und sandte heute an Ihre w. Adresse das Selbstportrait von Rembrandt. Dasselbe ist unter Glas und durch *chenne* jedenfalls sehr gut verpackt.

¹¹⁴⁹ Ibid.

¹¹⁵⁰ Ibid.

Das Holz worauf der Rahmen genagelt ist, ist mit Polster versehen um Elastizität zu geben falls das Kistchen herumgestoßen wird, zur Vorsicht ist Papier auf das Glas geklebt. Sorgen Sie bitte dafür daß die Rücksendung in derselben Weise geschieht.

Sedelmeyer sagte mir daß ihm vor ein paar Monaten, bei einer Sendung nach dort eines Kupferstichs unter Glas (freilich groß), gebrochen wurde der Stich zerschnitten und nicht mehr brauchbar. Ich möchte gerne wissen, welchen Werth nach Dr. Lippmanns Ansicht die Rembrandtzeichnung hat. Ich glaube ich war zu hitzig als ich das Ding sah und der Händler merkte, daß ich es nicht mehrlos lassen würde.

Ich kaufte auch Sedelmeyers Teniers den Sie gesehen haben. Es ist ein schönes färbiges Bild und gut gemalt & erhalten. Die Oelflecken geniren mich nicht und sind unbedeutend.

Den guten Empfang des Rembrandt wollen Sie mir gef. anzeigen.

Mit freundl. Grüßen

Ihr erg. R. Kann

Ich höre gern von Ihnen daß Strassburg den Huysum behalten hat, was ich nicht wußte. Sie hatten es wohl übersehen mir mitzutheilen.

R.K.

72. Rudolphe Kann to Wilhelm Bode, 28 March 1894

Venedig

28/3/94

Lieber Herr Geheimrath!

Heute erhielt ich über Paris Ihre w. Zeilen vom 23ten und werde mich sofort nach Rückkunft in Paris am 5/6 April mit der Beantwortung Ihrer Anfrage beschäftigen, bis dahin müssen Sie sich aber gedulden. An dem *Brownlowschen* Rembrandt scheint mir nur ein Oelfirniß in schwacher Quantität nicht wünschenswerth zu sein, sonst ist das Bild auf der ersten Leinwand tadellos erhalten und Sie kennen meine Scheu vor der Putzerei.

Der Ankauf war ein theurer Scherz, der *Wilsonsche* Rembrandt ist endlich an den Mann gekommen, mein Bruder kaufte ihn von Boussod Valladon. Es ging eigenthümlich damit. Bredius schrieb mir, vor ca. 2 Jahren, daß das Bild nunmehr in Brüssel bei Lervi (?) für 80/m zu haben sei, doch seien so häßliche Übermalungen, daß das Bild nur unter Hausers Hand wieder schön werden könne. In Folge dieser Beschreibung, fuhr ich nicht nach Brüssel, da ich kein übermaltes Bild kaufen wollte. Vor 2 Monaten sah ich das Bild bei Boussod der 150/m verlangte & fand das Bild sehr gut erhalten und nur ein verkittetes Loch im Hintergrund & auf erster Leinwand, sowie ein Pünktchen an der Hand. Da ich gerade den Brownlow schon gekauft hatte & mich ärgerte, daß ich jetzt 50/m mehr zahlen sollte, ließ ich ihn gehen. Die Moral davon ist daß man stets selbst sehen soll, hatte Bredius geschrieben, er sei sehr gut erhalten, so wäre ich hingefahren, um mich davon zu überzeugen, aber in dem gegebenen Fall nahm ich an, daß er die vielen Übermalungen gesehen. Boussod hat das Bild unberührt gelassen. Bitte *entre nous*, daß Bredius es gut gemeint hat. Es scheint, er wollte den *Brownlowschen* für Holland à 8000 kaufen & extra ihn dem Lori 8 à 10/m, falls dem so ist bedarf es keines Comentars.

Herzlichst Ihr R. Kann

73. Rudolphe Kann to Wilhelm Bode, 8 April 1894

Paris
8/4/ 94

Lieber Herr Geheimrath!

Ich bin vorgestern hier angekommen und erhielt gestern Ihre w. Zeilen vom 4ten. Der *Wilsonsche Rembrandt* ist verschmerzt, wie alles im Leben mit der Zeit.

Das Bild hat freilich etwas trauriges krankhaftes und dadurch nicht erfreulich anzusehen. Ist aber als Malerei sehr interessant, wenn auch eintönig da das ganze Bild in einem Ton gemalt ist. Da ich den unvergleichlich schöneren von Brownlow besitze so ist es am Ende besser so; aber die Unzuverlässigkeit Bredius in diesen Dingen bleibt bestehen. Mr. Lionel Cust Neffe Brownlows sagte, *Dr. Bredius of The Hague is willing to*

give 8000 £ on his personal guarantee if Lord Brownlow consent to the picture being exhibited at the Hague, auch Sedelmeyer half share mit Charly Wertheimer offerierten 7000 £ & Commission 7 1/2 % durch Durlacher. Ich hörte das Alles erst später, bitte entre nous. Als ich das Bild voriges Jahr in Burlington-House sah, sagte ich mir so ein Bild kommt nie im Handel vor & im Vergleich zu den beiden Bildern Lord Cliftons £ 5700 & 6500 [?] ist es noch billig, wenn man überhaupt Vergleiche in Preisen anstellen kann. Ihnen gefällt das Bild wohl auch? Aber ich kann mich irren. Hoffe Sie sehen es sich bald bei mir an.

Italien scheint mir, nichts für Ihre Migräne zu sein; Sie brauchen Ruhe und sind überarbeitet. Das jahrelange Herumfahren & die vielen Nächte in der Eisenbahn, muß man früh oder spät zahlen. Sie sollten sich ruhig an einen Platz setzen, einen Monat Genfer See oder sonst wo im Gebirge & ordentliche Touren machen, wie Sie es gerne thun. Ich kaufte von Sedelmeyer vor ein paar Monaten, einen schönen Rembrandt 1659 *Samaritaine au puit*, prächtig in Farbe & Erhaltung sonst nichts. Venedig wo ich seit 17 Jahren nicht war hat mich ungemein interessiert. Ein schönes ital. Portrait 15ieme wenn möglich einer jungen Frau oder Mädchens möchte ich gerne einmal kaufen. Ghirlandajo, Boticelli oder so etwas & ein paar schöne ital. Portraits *venez 16ième*, aber das kommt kaum vor & gewöhnlich in schlechtem Zustand. Ich habe mich gestern mit der Angelegenheit Hochzeitsgeschenk beschäftigt & liegt die Sache so Bei Bain Taburet dem besten Silberschmied für diese Epoche sah ich einen sehr schönen Theekessel Louis XV, Preis 1850 fs. net. Da ich 150 fs. für den franz. *Centrole* abzog, die Sie nicht brauchen, ferner [?] ein paar *girandole à 3 lumières* 2000 fs. Net und ein paar *tout à fait le numero I* als Styl, Größe & Arbeit 3200 fs net. Alles nach alten Modellen [?] von da fuhr ich rue St. Giles zu Hazart dem besten bronzier *du Marais*. Es gibt nur ein Model welches 80 centimetres hoch ist, *le modele du chateau de fontainebleau* als Model auch *de premier ordre*, Preis 1600 fs. net. Louis XV 3 lumières.

Sie müssen jetzt entscheiden was praktischer für Sie für den Gebrauch & welcher Betrag zu Ihrer Verfügung steht. 1 Monat geht darüber bis es geliefert werden kann.

Ich erwarte Ihren Bescheid & grüße herzlichst
Ihr R. Kann

74. Rudolphe Kann to Wilhelm Bode, 15 April 1894

Paris

15/4/ 94

Lieber Herr Geheimrath!

Ich empfang Ihre freundl. Zeilen vom 11ten und hat sich die Sache folgender Art gestaltet. Ich kaufte das schönste Paar *candelable à 4 lumières* von dem ich Ihnen [sagte?] daß es *first rate*. Dieselben gehen Dienstag an Herrn von Beckrath. Die Herren haben mir 2500 fs. zu übersenden und damit ist die Sache erledigt. Ich erlaube mir auch an dem Geschenk mit dem Restbetrag zu betheiligen doch ist es unnöthig daß die dortigen Herren davon wissen. Sedelmeyer dem ich zufällig über die Sache sprach, wird Ihnen den schönen Theekessel schenken, von dem ich Ihnen schrieb, der in demselben Styl den ich für ihn bestellte, was 1 Monat ca. dauert. Ich bitte *entre nous* da Sedelmeyer Ihnen dies direkt avancieren will. Ich denke das ist das Praktischste für Sie & auch das Schönste zu gleicher Zeit. Ich finde in den Zeitungen, daß das Museum ein Portrait von Signorelli für 52 000 Mark gekauft. Ist wohl dasselbe, welches Bardini mir zeigte als er voriges Jahr hier war. Selbstportrait des Meisters, Privatbesitz in Florenz. Ich würde auch sehr gerne einmal ein prima Portrait zu kaufen [sic], falls es nicht zu theuer. Bardini falls er etwas derartiges hat fordert verrückte Preise da er gar nicht weiß was er fordern soll.

Herzlichste Grüße Ihres

R. Kann

75. Rudolphe Kann to Wilhelm Bode, 18 June 1894

Paris

18/6/94

Lieber Herr Geheimrath!

Ich empfang Ihre beiden werthen [Schreiben] vom 10ten & 15ten und danke Ihnen herzlichst für Ihre Bemühungen in England und Ihre Ansicht über den eingesandten Brouwer. Eine Karte für Lord Ashburton wäre jedenfalls sehr angenehm & danke bestens. Die [?] Sammlung Clynton Hope wird nicht verkauft, er hat mir die Nutznießung der Bilder bei Lebzeiten & seine persönlichen Verhältnisse nichts damit zu thun. Brouwer ist wohl bereits wieder unterwegs nach hier. Besten Dank. [seitlich eingefügt]. Metz finde ich überzahlt durch die Rothsch. ebenso Cuyp wenn es in die 10 000 £ geht, da kaufe ich immer noch lieber Rembrandt Rubens, van Dyck oder selbst Hals.

Freue mich sehr daß die Leuchter gefallen. Das macht man in Deutschland doch nicht. Bei Hope werde wohl nichts kaufen aber ansehen werde ich die Sachen nächste Woche & wäre daher Ihre Karte für Ashburton sehr angenehm. Freue mich zu hören daß Sie an dem Brouwer gar nicht zweifeln, mir gefiel er und paßt gut zu den anderen. Finde es geistreich wie alle Sachen dieses Meisters der Ausdruck der Köpfe bei Besichtigung der Reichsrechnung sehr amüsant & behalte ich es natürlich. Ich glaube, Warneck wird alt, besonders seit er krank war. Ich gedenke im August in St. Moritz zu sein, freue mich sehr, daß wir uns da treffen und über die? [?] *campagne* reden können; in England kommt stets etwas vor.

Herzlichste Grüße, Ihr erg. R. Kann

76. Rudolphe Kann to Wilhelm Bode, 8 July 1894

Paris
8/7/94

Lieber Herr Geheimrath!

Empfange Ihre w. Zeilen vom 3ten. Es konnte gar keine Rede davon sein, daß Sie die 3 Bilder Northbrook zu nur annähernden Preisen bekommen hätten, vielleicht das Doppelte. Painter war vorgestern bei mir und bestätigte es gleichfalls er ging nach Tours den Mantegna ansehen. Ich sah heute den Scara Rafael, Violin spieler, sehr gut erhalten nur eine *retouche* auf der Stirn. Die Sache ist mir nicht klar. Es ist nicht für Rothsch. und der jetzige Besitzer, weder Amateur noch in der Lage ein solches Bild zu kaufen, um es zu behalten. Er ist auch kein Händler & hat nie ein Bild besessen, versteht auch gar nichts davon & interessiert sich nicht dafür, sowie überhaupt nicht für Kunst. Die einzige Möglichkeit ist die, daß er einen Onkel hat, Junggeselle von 65 a 70 Jahren der in Italien lebt aber Ausländer ist & ca. 30 a 40 Millionen besitzt, vielleicht will derselbe erst die Erledigung der Prozesse abwarten *entre nous*. An Hauser sandte den großen Rubens der Bruch oben am Kopf des Bläusers ist schlecht verkittet. Ich schrieb ihm nur das zu machen was ich ihm angab sonst nichts. Ich hoffe gegen 10 Aug. Nach St. Moritz zu kommen & freue mich sehr Sie dazu sehen.

Herzlichst Ihr R. Kann

77. Rudolphe Kann to Wilhelm Bode, 10 June 1894

Paris
10/6/ 94

Lieber Herr Geheimrath!

Besten Dank für Ihre freundl. Zeilen vom 3ten da ich nichts mehr von Ihnen gehört; so scheint es vorerst mit Ashburton Fonides nichts zu sein, vielleicht später; den kleinen Breklenkam kaufte ich mehr aus Zeitvertreib und kann ihn stets an einen meiner Bekannten der kleinere Sachen kauft wie dieses Bild (um 70 £) abgeben. Wenn er mich 8 Tage amüsiert so ist das schon ganz schön dann geht er weiter. Ich habe ihn sogar aufgehängt den zweiten Brauer den ich von Sedelmeyer kaufte & den Sie nicht bei mir gesehen da der Rahmen arrangiert wurde, sende ich Ihnen morgen zu um Ihr Urtheil erbittend. Er ist sehr schön in der Farbe etwas früher wie die Skizze die Sie bei mir sahen und doch geistreich finde ich. Warneck besuchte mich dieser Tage und bezweifelte ihn (*entre nous*) meinte es sei vielleicht Peter Quast doch solle ich Sie befragen. Hauser besuchte mich heute meint es sei zweifelsohne Brauer, da ich ihn stets bei Sedelmeyer in Tausch geben kann, falls es nicht Brauer sein sollte, so möchte ich gern wissen wie es damit ist. Ich finde ihn farbig & geistreich aber das will nichts sagen! Falls Sie finden daß es nichts für mich ist dann tausche ich ihn gelegentlich um. Besten Dank für die verursachte Mühe bitte senden Sie ihn *grande vitesse* an meine Adresse zurück. Hoffentlich gefallen Ihnen & Ihrer Frau Gemahlin die *Candelabres*.

Herzlichste Grüße Ihres erg.
R. Kann

78. Rudolphe Kann to Wilhelm Bode, 15 January [1895]¹¹⁵¹

Paris

15 Januar [1895]

Lieber Herr Geheimrath!

Besten Dank für Ihre freundl. Depesche, die ich beim Dejeuner mit Herrn Una zu Hause erhielt. Die Sache war vorher schon in der Art abgemacht daß ich ihm 27500 Roubel bot auf Ihren verlangten Preis von 9000 fs. resp. ich bot 25000 Roubel für den Fall, daß ich das Geld behalte, er verlangte 30000 als letzten Preis & ich offerirte 27500 die er acceptirte. Alles per Telegramm auf Lemenows Auskunft über das Bild. Ich war also moralisch gebunden falls ich das Bild behalte den Preis von 27500 Roubel zu zahlen. Ich hätte ihm vielleicht Schwierigkeiten machen können, da er das Geld braucht aber ein Wort ist ein Wort selbst dem Besagten gegenüber. Er schrieb mir seiner Zeit daß er 22000 Roubel laut Quittung gezahlt habe & heute zeigte er mir die Originalquittung von Massaloff, über 17000 Roubel. Er hatte ganz daran vergessen daß er mir schrieb er habe Quittung über 22000 von Massaloff. Der Preis von 30 000 fs. den Bradini erwähnt ist ein Irrtum. Una sprach mir stets von 20000 Roubel die Massaloff wollte, jedenfalls hat er 17000 bezahlt & verdient noch 10000 Roubel was ihm wohl an Bildern noch nicht vorgekommen. Ich nöthigte ihm noch einen Teniers ab der noch nicht hier ist. Er ist mit allen Hunden gehetzt und mit Vorsicht zu gebrauchen.

Bitte fragen Sie Hauser noch mal ob er zur *rentoilage* rathet oder es so lassen soll, glauben Sie daß ein leichter Firniß nöthig ist. Ich fürchte bei der *rentoilage* wird das Bild zu stark gepresst, obwohl man es ihm anempfehlen kann es milde zu behandeln. Braun holt das Bild morgen ab zum Photographieren, sende Ihnen dann ein Exemplar. Bitte Hauser zu sagen er möge Richter nicht sagen daß das Bild dort war & er darauf hätte Beschlag legen können. Es gibt nur Klatscherei & man kann doch den Mann einmal gebrauchen. Ich sagte Una, daß Sedelmeyer das Bild gesehen & es als Rembrandt erklärte aber das sujet nicht für Jedermann sei. Una sagte mir, daß Sedelmeyer vor 2 Monaten (ich zeigte hier damals den Stich) an einen gewissen Beck nach Moscou geschrieben, falls er das Bild haben könne bis 25000 Roubel zu gehen, er würde dann Jemanden hin senden es abzunehmen, falls es echt sei. Beck zeigte Una den Brief welcher ihm 10 % versprach falls er nichts in der Sache thue. 5 % gab er ihm gleich & 5 % falls das Bild gut verkauft sei inzwischen sei Beck mit Schulden von Moscou verschwunden so daß er ihm bis jetzt nur 50 % gezahlt hat, sodaß es ihn 17900 Roubel kostet bis jetzt. Eine schöne Bande und was ist Wahrheit und was Dichtung dabei. Ich hätte Vorges mit der Schlußverhandlung beauftragen sollen. Der hätte ihm die Seele & alte Schwüre abgedrückt aber ich kann das nicht und muß bei meinem Wort bleiben. Am Ende ist er ja auch noch nicht theuer, resp. überzahlt.

Herzliche Grüße

Ihr erg. R. Kann

Bredius noch lange in Cannstadt & wo ist seine Adresse. Ich muß ihm eine Photographie senden.

¹¹⁵¹ Since from dealer Massaloff Kann purchased only one Rembrandt painting: Old Woman Cutting Her Nails, this letter must been sent after 22 Nov [1894]. See the previous letter for context.

79. Rudolphe Kann to Wilhelm Bode, 28 May 1895

Paris
28/5/95

Lieber Herr Geheimrath!

Ich höre daß Sie in Berlin zurück sind, und hoffe und wünsche daß Sie mit Ihrem Aufenthalt in Italien zufrieden sind. In England war nichts zu kaufen. Lyne Stephens als Bilder sehr schwach was Niederl betont. Velasquez alle falsch. Sedelmeyer kaufte in New York den großen Van Dyck zurück um 10 000 £ und meinte jetzt daß ich ihn für Beit der mir freie Disposition gelassen, ihn für 11 000 £ kaufe. Es ist ja eine schöne Dekoration und kommt selten vor, aber 11 000 £ ist auch viel Geld und ich habe Sedelmeyer gesagt, ich wolle die Verantwortung nicht nehmen, Beit sei gegen Ende July zurück. Es ist unverständlich daß Sedelm. immer wieder so hineingeht und dann froh sein muß ohne Schaden heraus zu kommen, er hätte nicht mehr als 6000 £ geben wollen in der *vente* in New York. Ich denke in 8 Tagen nach Carlsbad zu reisen Haus Quisisina vielleicht August zu Marley; haben Sie schon Pläne für den Sommer?

Recht gute Besserung und herzlichste Grüße,
Ihr erg.
R. Kann

80. Rudolphe Kann to Wilhelm Bode, 2 June 1895

Paris
2 Juni 95

Lieber Herr Geheimrath!

Ich empfangen Ihre Zeilen vom 30 pass. und freue mich herzlichst das es Ihnen besser geht. Sie müssen sich dieses Jahr noch sehr schonen, von England und St. Moritz kann keine Rede sein, und wenn Sie den Sommer noch Ihrer Gesundheit leben, so werden sie gewiß dann wieder ganz wohl.

Ich gehe Mittwoch direkt nach Carlsbad Haus Quisisana. Komme vielleicht dann Ende des Monats nach [?] auf den Rückweg. Ich freue mich, daß Sie für Beit schöne Sachen in Italien gekauft haben, die ich gelegentlich in London gewiß sehen werde. Beit reist am 10 July ab & ist Ende July in London zurück. Von wem glauben Sie ist der junge Mann und Page gemalt? Was den Morone betrifft von Murray so kann ich nicht recht herausfinden ob sie von dem Walter'schen Ankaufe sprechen da es nicht sehr leserlich [ist]; bei dem Walter'schen Bilderkauf hat Murray natürlich nichts gethan, noch thun können. Alf Rothschild sprach Beit von den Bildern & ich ging den nächsten Tag mit ihm hin & suchte aus. Murray hatte gar nichts damit zu thun. Was Sie über den Van Dyck re Sedelmeyer sagen, hörte ich von Bourgeois dieselbe Ansicht dieser Tage, daß das Bild unverkauft war; ich thue nichts darin für Beit trotz Sedelmeyers Drängen. Ihr Kauf in Italien für 1800 £ scheint mir viel raisonabler, ist er first rate als Erhaltung & wie groß? event. falls es dort nicht abgeht bitte um Photographie. Herr Bourgeois kaufte für Beit einen sehr schönen kleinen van der Hevden mit Figuren V. de Velde vorzüglich erhalten von der sale George Field 1893 wo ich ihn sah & er mir gefiel, er ging auf 603 £ Bourg.

verlangte zuviel & gab ihm jetzt 750 £, sonst kaufte ich nichts für ihn. Bourg hat immer noch die Lucretia von Rembrandt. Sehr gut erhalten & schöne Malerei aber das Sujet ist gegen das Bild & der Kopf nicht sehr lebendig. Sonst ist gar nichts los, bei Clifton ging ein großer Condeeveter [?] 4100 fs. verrückt, überhaupt in den *sales* zahlen die Leute unsinnige Preise.

Herzliche Grüße & recht gute Besserung, Ihr R. K.

81. Rudolphe Kann to Wilhelm Bode, 21 June 1895

Carlsbad
21/6/95

Lieber Herr Geheimrath!

Rutter Avenue
Du Collifichet, Croissy (Seine & Oise) France.

Die Waffensammlung Spitzer ergab 1600/m fs. Im Ganzen gingen die Sachen an 25 Personen. Hoffentlich geht es Ihnen gut herzlichst.
Ihr R. Kann

Ein Händler in Paris kaufte vor einem Jahr die ganze Facade eines berühmten Schlosses in Frankreich in Stein gehauen aus dem Ende der 15 Jhs. Vielleicht Anfang 16ten, sowie die *cheminée*. Es befinden sich darunter 4 Büsten 2 männliche 2 weibliche der Erbauer des Schlosses die ganz *first rate* besonders 1 Mann & Frau alles vorzüglich erhalten & entschließt sich zu detailliren; für Ihr Museum wäre das Ganze, der *Cheminée* oder Büste eine günstige Zierde. haben Sie Geld?

Für Beit *entrance hall* wäre es auch prachtvoll. Es ist einfach wunderbar

Ihr R. K.

82. Rudolphe Kann to Wilhelm Bode, 24 June 1895

24/6/95

Lieber Herr Geheimrath!

Ich kann erst am 7ten abends oder 8ten July in Berlin eintreffen und rechne sicher darauf Sie noch zu treffen da Sie Ihre Zimmer erst vom 10ten an in Bad Meinberg haben, und einen Tag werden Sie mir wohl opfern. Bitte sagen Sie mir ob ich darauf rechnen kann sowie auch ob Hauser um diese Zeit noch in Berlin. Ich würde dann ein Bild des Don Livio Odescaleti von Paris aus an ihn senden lassen wo eine schlechte Verkittung ist. Ich ersehe daß Ihnen eine junge Frau mit 2 Kindern (2 Meter x 2, 40) van Dyck angeboten wird, die ich dort sehen konnte. Da Sie nicht glauben daß der Fürst Fürstenberg es kauft, wenn es ersten Ranges & gut erhalten, wäre es viel junge Frau mit 2 Kindern (2 Meter x 2, 40) van Dyck angebote; was verlangt denn der Besitzer für

das Bild? Die Hauptsache ist ob es gute Zeit & Erhaltung. Bemerke nur daß die Sculpturen des Chateau de Montal nicht conveniren.

Herzlichste Grüße
Ihr R Kann

83. Rudolphe Kann to Wilhelm Bode, 30 June [1895]¹¹⁵²

Carlsbad
30/6 [1895]

Lieber Herr Geheimrath!

Empfange Ihr w. vorgestriges, hoffe schon am 8ten dort zu sein. Wegen van Dyck werde nur sehen, glaube nicht daß er für Beit passt, der jetzt nur *first rate* kaufen will & den Preis dafür zahlt, *enfin nous verrons*. Anbei Ausschnitt aus den *Temps*.

Herzlichst grüßt
Ihr R. Kann

84. Rudolphe Kann to Wilhelm Bode, 13 August 1895

Paris
13/8/95

Lieber Herr Geheimrath!

Besten Dank für Ihr [?]. Vorgestriges und die viele Arbeit die ich Ihnen mache. Ich hatte die Absicht, falls sie Ihre Zustimmung geben Ihren Text etwa unter Beihilfe von Michel ins Französische übersetzen zu lassen und Ihren Namen darunter zu setzen, wie bei den Artikeln die Sie in der *Gazette des Beaux Arts* veröffentlichten. Die franz. Sprache ist doch einmal die internationale Sprache die jeder versteht und wenn ich später Exemplare nach England oder hier verschenken muß so ist der französische Text doch voll der praktischere. Natürlich geschieht es nur falls Sie damit einverstanden und würde ich Ihnen erst die Übersetzung zur Genehmigung zusenden ehe es in Druck geht; sind Sie aus irgend welchen Gründen dagegen so bleibt es bei dem deutschen Text. Sobald ich bei Sedelmeyer etwas sehe was Ihren Ansprüchen genügen könnte im Betrag von 4000 fs. so melde ich es...

Jetzt ist natürlich *morte saison* überall Poniter war dieser Tage hier, ich glaube mit Hesseltine, ich denke mir wegen des Perrugino des Prinzen Scarra, auf den der Louvre reflectirt falls er zu einem vernünftigen Preis etwa 200/m fs. Zu haben ist *entre nous*.

Nochmal besten
Dank & herzlichste Grüße Ihr ergebener R. Kann

Brauns Photog. des Murillo geht Ihnen morgen Abend zu.

¹¹⁵² Referring to a work by van Dyck, which Sedelmeyer wanted to sell to Beit via Rudolphe Kann.

85. Rudolphe Kann to Wilhelm Bode, 30 August 1895

30/8/95

Lieber Herr Geheimrath!

Heute früh erhielt ich über Paris Ihre lieben Zeilen vom 26ten nebst dem Manuscript und sage Ihnen sofort meinen herzlichsten innigsten Dank. Sie haben fast des Guten zu viel gethan und meine kühnsten Erwartungen übertroffen. Ich habe es natürlich sofort zweimal durchgelesen und finde mich sehr gut darin zurecht es ist auch kaum davon etwas zu ändern als z. B. das Datum 1658 bei dem Bilde der „Nagelschneiderin“ zu zusetzen. Das Ganze ist so warm und aus Seele geschrieben daß ich den Originaltext drucken lassen werde und die franz. Übersetzung folgen lasse. Sowie die Sache ins Reine geschrieben sende ich es Ihnen zu und kann man es vielleicht dort als deutschen Text drucken lassen, wo es besser & billiger als in Frankreich geschehen wird also nochmals herzlichsten innigsten Dank. Hoffentlich geht es Ihnen wieder ganz gut. Sie müssen sich jetzt noch sehr schonen. Hier habe ich gar nichts gesehen, es ist auch Niemand hier. Ich war einen Tag in Edinburgh und fand in der Gallerie einige sehr schöne Bilder. Der Rembrandt von Mildmay Hendrickje im Bett den Vorhang zurück schlagend nimmt sich nicht gut dort aus. Bait geht es gut, fragte mich ob Sie das ital. Portrait Vater und Sohn & den Tisch für ihn gekauft?

Herzlichste Grüße Ihres erg. R. Kann

86. Rudolphe Kann to Wilhelm Bode, 1 October 1895

Paris, 1 Oct 95

Lieber Herr Geheimrath!

Ich empfangen Ihre w. Zeilen vom 24 Sept nebst dem Satz & Papierprobe und bin mit beiden Theilen einverstanden sowie auch daß das Papier derart beschnitten wird daß es zu den Photographien im Einklang steht.

Das Bilderverzeichnis ist noch hier sende ich Ihnen in den ist nächsten Tagen zu, es bedarf noch einiger Provenienzen die ich von Sedelmeyer erhalte. Soll ich Ihnen den franz. Hals der nicht groß ist 66 X 50 zur Ansicht zusenden wegen Bestimmung der Epoche? Ich glaube 1650 ca. da z.B. die breiten umgelegten Halskragen erst von den 40er Jahren an erscheinen und alle früheren Bilder Halskrausen haben, auch ist er breiter gemalt als die frühere Epoche. Der Druck kann dann beginnen, wieviel Exemplare soll ich Ihrer Ansicht nach drucken lassen und haben sie eine Idee des Kostenpunkts? Ist der Druck gesetzt so kommt es glaube ich kaum theurer ob man 50, 25 oder 100 Exemplare drucken läßt, außer den Kosten des Papiers. Paul Mantz Sachen wurden im Mai im Hotel Drouet versteigert & holten fast nichts & Sedelmeyer sagt daß er zur Zeit in London war. Ich sprach auch mit Sedelmeyer wegen der Rembr[andt] *publication*, was halten Sie davon falls man die 3 ersten Bände zusammen erscheinen läßt wogegen Sedelmeyer nichts machen dürfte. Der Zeitpunkt wäre auch ganz gut so etwa nach Neujahr wo die Leute schon ihre Jahresbilanz gezogen haben, die in der ganzen Welt mit America gut ausfallen dürfte. Soll ich Ihnen den Probedruckbogen retourniren? Ich bin seit Sonntag zurück & hatte das denkbar schönste Wetter.

Mit freundlichsten Grüßen Ihres erg. R. Kann

87. Rudolphe Kann to Wilhelm Bode, 9 October 1895

Paris

9/10/ 95

Lieber Herr Geheimrath!

Ich empfang Ihre w. Zeilen vom 3ten und bleibe von Ihnen zu hören was die Reichsdruckerei für 25 Exemplare 50 & 100 chargirt [verrechnet].

Der [Unterschied ?] zwischen dem Werk des Baron Nathaniel R[othschild] & des Kaisers Friedrich & dem Minister liegt darin daß es Photographien sind die jedesmal zu dem Text geliefert werden müssen die viel Mühe Arbeit etc. kosten während bei einem Werk mit Heliogravuren man so viele ziehen lassen kann wie man will, fast um den selben Preis.

Ich glaube daher daß mein Werk nur an ein paar Freunde & Museen schenken werde. Wären Sie so freundlich mir das erste gedruckte Exemplar zugehen zu lassen nachdem Sie es durchgesehen ob kein Druckfehler. Anbei die Provenienzen & sonstige Details. Ich freue mich nämlich, daß es Ihnen besser geht die Hauptsache ist daß Sie sich schonen.

Herzlichste Grüße Ihres erg. R. Kann

88. Rudolphe Kann to Wilhelm Bode, 13 October 1895

Paris

13/ 10/ 95

Lieber Herr Geheimrath!

Besten Dank für Ihre Depesche re Rembrandtzeichnungen. Anbei noch zwei Notizen die sie [?] beifügen wollen.

Die kleine Landschaft Jakob Ruysdael 21 *centimetres* auf 25 *Landscape with Cottage Collection* Edwin H. Lawrence Frühstück mit Hummer J. Fyt. *Collection Sir Henry Howorth.*

In Eile besten Dank & Gruß

Ihres R. Kann

89. Rudolphe Kann to Wilhelm Bode, 19 November 1895

Paris

19/11/ 95

Lieber Herr Geheimrath!

Hoffe Sie wohlbehalten in Italien & vom Wetter begünstigt. Die Pläne für den Bau sind noch in Arbeit und weiß ich heute noch nicht was ich von Möbeln gebrauchen kann. Ich interessiere mich mehr für Bilder und Sculptur und was da ersten Ranges vorkommt kaufen Sie wohl selbst. Erstaunenswerth bleibt es wie selten ein schönes Portrait des Tizian, Veronese etc. vorkommt außer ruinierte Bilder oder Portraits des 15ten Jahrhunderts. Hier ist im Handel gar nichts von Interesse.

Herzlichste Grüße, Ihres erg. R. Kann

Beit geht es nicht gut. Der Arzt empfiehlt Vermeidung geistiger Anstrengung.

90. Rudolphe Kann to Wilhelm Bode, 6 December 1895

Paris
6/12/ 95

Lieber Herr Geheimrath!

Falls der Romney schön als Malerei und Erhaltung so ist er wohl 1500 £ werth[.] Martin Colnaghi kaufte vor ein paar Monaten ein prima Bild in ähnlicher Größe in London in öffentlicher *sale* um ca. 1350 £ und verkaufte es um 1500 £ an einen Amateur so wohl Beit als Wernher sind eventuell Käufer und falls es außergewöhnlich schön kaufe es vielleicht auch. Lassen Sie mich gef. [?] wissen sobald Sie es gesehen und disponieren können.

Franz Voelklein können Sie die *bronzes* senden & sendet er Ihnen den Betrag. Beits Haus wird nicht vor Mai beziehbar in den oberen Räumen. Soll ich die Photogr. der Romney retourniren? Ich hatte gestern elende Überfahrt.

Herzlichst Ihr R. Kann

91. Rudolphe Kann to Wilhelm Bode, 8 December 1895

Paris
18/12/ 95

Lieber Herr Geheimrath!

Empfange Probedruck Seite 7 & 8 die in Ordnung. Ich sah gestern einen Hoppner in der Größe des Romney für den 2000 £ nahezu gezahlt wurden, so daß das Bild in Belgien falls es [?] ebenso viel werth sein sollte.

Sir Charles Robinson sandte sein Bronzerelief von Donatello zum Verkauf hierher an den Louvre der es kaufen dürfte. (*entre nous*) wohl zwischen 1000 a 1500 £. Ferner einen Antonello den er schon lange hat & restaurirt ist, ich glaube für die Comtesse de Béarn sonst nichts Neues.

Herzlichste Grüße, Ihres erg. R. Kann

92. Rudolphe Kann to Wilhelm Bode, 22 December 1895

Paris
22/12/95

Lieber Herr Geheimrath!

Empfange Ihre Karte vom 19ten *cul de lampe* etc. ist mir ganz recht oder was Sie sonst haben. Die Rembrandts bei Agnew von Carington ist derjenige aus ca. 1660 nicht in gutem Zustand als Erhaltung, schade, denn es ist ein wunderbares Bild. Filippino auch ich habe jetzt kein übriges Geld es schaut ja in der Welt aus als stünden wir vor dem jüngsten Gericht & die amerikanisch englische Geschichte fehlte uns noch. Sedelmeyer steckt wieder voll mit Bildern, die Amerikaner zahlen nicht & kaufen nichts.

Herzlichste Grüße Ihres R. Kann
Vergnügte Feiertage & Prosit Neujahr

93. Rudolphe Kann to Wilhelm Bode, 11 February 1896

Paris
11/2/96

Lieber Herr Geheimrath!

Ich habe schon lange nichts von Ihnen gehört erfahre nur durch Sedelm. daß Ihre Frau Sie mit einem Töchterchen beschenkte, wozu herzlichst gratuliere & hoffe es geht alles nach Wunsch. Ich war 3 Wochen in Monte Carlo denke nächste Woche auf ein paar Tage nach London zu gehen. Wie steht es mit dem Probedruck für mein Album ich habe seitdem Sie mir (ich glaube bis Seite 7/8 eingesandt) nichts mehr gehört.

Herzlichste Grüße

Ihres R. Kann

94. Rudolphe Kann to Wilhelm Bode, 16 February 1896

Paris
16/2/ 96

Lieber Herr Geheimrath!

Nach Abgang des Korrekturbogens empfang ich Ihre w. Zeilen. Sobald die vollständige Einleitung in 50 Exemplaren fertig, bitte mir zugehen zu lassen, vorher bedarf ich kein einzelnes Exemplar. Beit ist gestern nach Hamburg, ist Donnerstag in London zurück. Es ist sehr schade und mir eigentlich nicht recht erklärlich daß Sie mir nicht über die Caffieri Uhr geschrieben oder telegraphiert da Sie doch wissen daß ich stets Käufer von derartigen Sachen falls sie *first rate*, was ist denn daraus geworden? Kaufte sie ein Händler kann ich eine Photogr.haben? Wie hoch ist sie, was stellt sie vor & war sie gezeichnet? es ist jammerschade. Friedländer & die Leute dort haben doch kein Verständnis für derartiges. Die Pläne für das Haus werden erst in einigen Monaten fertig. Ich freue mich sehr Sie bald hier zu sehen. Reise heute auf eine Woche nach London Burlington Hotel Cork street.

Ich höre daß Sie den Fouquet von Brentano kauften. Die Louvreleute sind ja zu dumm! Hoffe es geht Ihnen wieder gut & Ihre Frau & Kleinen wieder nach Wunsch

Herzlichste Grüße Ihr erg. R. Kann

95. Rudolphe Kann to Wilhelm Bode, 25 February 1896

Paris
25/2/96

Lieber Herr Geheimrath!

Empfange Ihre freundl. Zeilen vom 19ten. Ich werde sehen ob mir Loewengard die Kartell Uhr zeigt, *first rate* Sachen bin ich stets Käufer besonders jetzt wo ich bauen

will. Dort gibt es keine Amateure dafür & kommt ein Stück *hors ligne* vor so hat Niemand *courage*.

Falls Sie das Geld für den Fouquet nicht auftreiben können & nicht behalten wollen, lassen Sie es mich wissen. Ich übernehme ihn dann vielleicht für mich wie seinerzeit mit den Scheiben.

[seitliche Anmerkung von Bode]: Privatbrief, den ich nur wegen der angestrich. Stellen vorgelegt habe. B. 23/3

Anbei die letzten Bogen. Der Druck kann jetzt los gehen & hoffentlich rasch beendet. Reise morgen früh nach Paris.

Herzlichsten Gruß Ihr R. Kann

[Zusatz oben]:

Der Gen. Verr. gef. vorgelegt 6/3

96. Rudolphe Kann to Wilhelm Bode, 29 February 1896

Paris

29/2/96

Lieber Herr Geheimrath!

Die Photographien sind alle 70 *centimetres* auf 54 also bitte das Papier des Textes in gleicher Größe zu bestellen. Sie wissen wohl, daß Fürst Liechtenstein die beiden Meissoniers [?] *rose & noir* durch den hiesigen Händler Tedesco an Herrn Beistegui hier verkaufte, um 240/m fs., feines Geschäft aber doch nur brieflich [?]. Breduis war hier kaufte ein kleines Bild von Fabricius einen Vogel darstellend früher *vente* Bürger um 6 000 fs.

Beste Grüße Ihres

R. Kann

97. Rudolphe Kann to Wilhelm Bode, 10 April 1896

Paris

10/4/96

Lieber Herr Geheimrath!

Ich sandte Ihnen gestern separat die Beschreibung. Hoffentlich nach Wunsch & Sie lassen das Überflüssige nach. Ich wäre Ihnen dankbar falls Sie mir ein Exemplar des gedruckten Vorworts zusenden könnten.

Herzlichste Grüße Ihres

R. Kann

98. Rudolphe Kann to Wilhelm Bode, 4 June 1896

Paris
4/6/ 96

Lieber Herr Geheimrath!

Gestern Abend empfang ich Ihre w. Zeilen vom 31 pass bemerke nur daß Sie Michelozzo 15500 fs., Leseulpt 7000 fs. taxiren und so verrechnen werde; gestern erhielt ich von Meyer & Gloor [?] Spediteur in Florenz avis Absendung der Sculptur unter Nachnahme von 385 fs. Spesen.

Emballage operation	fs 50
de la Salerie royale	
affranchist pour Paris	88
Droits de sortie & frais 202	
assurance 20000 fs	40
Divers	<u>5 fs.</u>

Mein an Volpi direkt gemachtes Offert war 33 000 lire zahlbar nach Erhalt Paris & London da Sie laut Finley auf 32 500 fs. Gold ausgehandelt inclusive Restauration und von den Spesen in der Depesche nichts sagten, so nehme ich an daß sie von Beit und mir zu tragen sind, jeder für sein Stück *en dehors* von dem abgemachten Preis von 32 500 fs. Gold.

Der Leseulpt scheint ein besonders seltenes werthvolles Stück so daß ich fast bedaure es nicht selbst gekauft zu haben aber da es mein Freund Beit bekommt so bin ich getröstet. Der Käufer der Vase in Florenz ist sicher der Duc d'Aumale, der das Gegenstück hat, der Louvre hat kein Geld.

Der Preis für die Bronzestue von Collini scheint wahnsinnig aber in Italien fordern die Leute stets 3fach vor. Im Herbst werden wir einmal zusammen Rundschau halten. Glauben Sie daß ich von André event. die kleinen Schäden an dem Michelozzo ausbessern lassen soll er ist sehr geschickt & vorsichtig. Volpi schrieb mir *Si je n'ai mal compris à Battaglia avec Monsieur Bode nous fenames l'affaire complexive de livres trente trois mille en or etc. etc.*

Ich schrieb ihm zurück, daß laut Ihrer Depesche vom 28ten & Brief vom 29 pass der Preis 32500 fs. Gold sei & es dabei bleibe; wenn mir jetzt die Export & andere Spesen tragen so kann er sehr zufrieden sein. Die Leute suchen immer in Italien noch etwas herauszureißen. Ich gehe am Sonntag nach London Burlingtonhotel mit der Rembrandt Mill bei Langs Down [?] ist wohl nichts für Sie.

Herzlichst
Ihr R. Kann

99. Rudolphe Kann to Wilhelm Bode, 8 June 1896

8/6/96

Lieber Herr Geheimrath!

Ich kam heute früh zu Agnew welcher gerade den Castagno & den Phillip von Florenz erhielt die beiden Peselino sind noch nicht angekommen. Er hat die Bilder Niemandem gezeigt & weiß man auch nicht daß er der Käufer, bitte daher um Discretion. Murray hat das Geschäft für ihn gemacht. Ich kaufte das Portrait für 1000 £ er sagte mir es sei ihm für 850 L. angerechnet oder er habe es so ausgerechnet & dazu käme die Commission an Murray. Ich finde es billig es sind famos gemalt & erhalten & war erstaunt daß er nicht mehr verlangte bin begierig Ihre Ansicht über den Preis zu hören & telegraphirte Ihnen.

Herzlichste Grüße, in Eile Ihr
R. Kann

100. Rudolphe Kann to Wilhelm Bode, 12 June 1896

London

12/6/96

Lieber Herr Geheimrath!

Ich empfang Ihre w. [?] zum 7ten & Postkarte und hoffe Sie sind wohl angekommen. Die Sculpture ist gut in Paris angekommen wie man mir schreibt & zahlte ich die Spesen und sandte an Volpi *cheque* 15 500 fs. Ich finde das gekaufte Portrait sogen. Castagno ganz nach meinem Geschmack famos gemalt & energisch im Ausdruck Ich finde den Preis sehr wohlfeil und eher billig. Ich denke allein konnte man das Bild nicht zu diesem Preis von dem Besitzer kaufen. Agnew versteht gar nichts sondern läßt sich ganz von Murray leiten der 1000 £ Commission auf den Kauf der 4 Bilder erhielt. Es ist sehr unangenehm, daß er sich jetzt auch in Italien in die Sachen mischt aber Murray treibt ihn dazu an, da er Commission verdienen will & Agnew enorm flüchtig mit Geld ist. Volpi schreibt daß er mir Photos über ein männliches & weibliches Portrait senden werde welches Sie für Mainardi hielten, sind die Bilder sehr gut erhalten und *first rate* sonst warte ich besser eine andere Gelegenheit. Was verlangt man & was halten Sie sie werth? Ich sprach mit A. Wertheimer derselbe ist bereit die Mühle im Auftrag des Museums zu kaufen gegen Commission und das Geld vorzuschießen à 4 % falls die GeneralDirection sich schriftlich verpflichtet es ratenweise in einigen Jahren abzuzahlen. Details, Preis etc. müßten Sie dann direkt mit ihm abmachen.

Herzlichst Ihr
R. Kann

[Anmerkung unten]:

Agnew hat den Filippo schon verkauft die beiden Peseling sind noch nicht hier.

[Seitliche Anmerkung]:

Der Filippo war nichts für mich, ich habe gerne Portraits oder große Figuren im Bild.

101. Rudolphe Kann to Wilhelm Bode, 21 June 1896

Paris
21 Juni 96

Lieber Herr Geheimrath!

Ich kam Mittwoch Abend zurück. Der Michelozzo ist unversehrt angekommen. Ich sandte Volpi 15 500 fs. Bardini besuchte mich. Er hat mit seinem Gehilfen die Agnew bilder die noch fehlten (2 Pesselini) über die Grenze gebracht. Er ist bereits nach Florenz zurück. Ich möchte im Herbst die Sachen bei Antinori mit ihm besichtigen die F. Lippi & Botticelli, sagte Bardini nichts davon. Sind es große Bilder, wohl Madonnen & was sind sie werth? Den ersten Abdruck des Vorworts habe erhalten. Es sind nur kleine Irrthümer darin so z. B. auf Seite 10 heißt es. Das schlichte lebensvolle Bild einer treuherzigen holländischen [?] anstatt Arme auf Seite 11. So ist das Frühstück von van Begeren in der malerischen Anordnung in der leichten [?] Behandlung etc. der Früchte, des stattlichen Hummers etc. Der Hummer ist auf dem Jan Fyt. Der van Beyeren hat einen Schinken. Jetzt komm ich mit meiner anderen Bitte. Ich möchte den Schluss von dem Passus rb „Wie dieses Meisterwerk der spanischen Schule das erste Werk derselben in der Kannschen Galerie ist, so ist auch die italienische Schule (von dem oben erwähnten Guardi abgesehen) erst durch zwei Gemälde vertreten / hier bitte ich das männliche Portrait von Castanjo und ich muß es Ihnen bekennen, daß ich den Ghirlandajo des Mr. Willet der in der Nationalgalerie hing [?] kaufte. Die schönen Florentinerinnen Giovanna Degli Albezi, Gemahlin des Lorenzo di Tornabuoni datirt 1488. In London zerbricht man sich den Kopf wer der Käufer sei und weiß kein Mensch wo das Bild hingekommen, also bitte halten Sie es vorerst ganz entre nous. Das weibliche Portrait von Bronzino lassen Sie nach bitte da Bardini es anzweifelt, ich glaube mit Recht so will es vorerst nicht aufnehmen in den Catalog und auch natürlich nicht in dem Verzeichnis. auch die kleine Marmorbüste in der Art des Rosselino läßt man besser weg, da Sie dieselbe nicht ersten Ranges halten. Ich werde sie gelegentlich vertauschen. Dann möchte ich Sie bitten dem Vorwort Ihren Namen hinzufügen, der demselben erst den richtigen Werth gibt. Es hat sich im letzten Absatz noch ein Druckfehler eingeschlichen Avenue de Iena anstatt d'Iéna.

102. Rudolphe Kann to Wilhelm Bode, 23 June [1896]¹¹⁵³

Paris
23 Juni [1896]

Lieber Herr Geheimrath!

Empfange Ihre w. Zeilen vom 20ten. Hatte gestern den Besuch von Tschudi & Maler Liebermann. Ich vergaß Ihnen zu sagen daß ich von Willet auch den Dirk Bouts & Roger van der Weyden kaufte möchte aber auch dies als *entre nous* betrachten die Sachen werden alle zurückgestellt da kein Platz.

Sollten Sie die Bilder noch aufnehmen so sende anbei die Maße:
Ghirlandajo Portrait 49 x 77

¹¹⁵³ Reference to sale of Henry Willet, mentioned already in the dated letter from 21 June 1896.

Castagno 40 x 55
Bouts 44 x 35
Roger 51 x 34

Der Bouts ist Gott erscheint in dem brennenden Busch dem Moses, Roger Madonna/ein Gebetbuch haltend/mit dem Kinde.

Ich bin froh wenn ich bald fort komme. Die Kasse ist leer.

Herzlichst
Ihr R. Kann

103. Rudolphe Kann to Wilhelm Bode, 26 June 1896

Paris
26/6/96

Lieber Herr Geheimrath!

Brauer kam heute mit inliegender Photogr. die gef. umgehend zu retourniren bitte da sie ihm zurückgeben muß, zeigte mir einen Brief seines Unterhändlers daß Franchetti 18/m refusirt & 25/m verlange. Brauer sagt er müsse 100 % Commission zahlen & will selbst denke ich 100% verdienen wird es aber auch im Ganzen denke ich mit 3/m fs. abmachen. Ich denke Franchetti gibt es für 20/m. Ich fragte bei Ihnen telegr. an ob es derselbe Robbia sei den Sie kürzlich erwähnten als dem fouleschen [?] ähnlich & was Sie vom Preis halten, Sie sehen die Händler sind rastlos und lassen einem keine Zeit bis zum Herbst & so mag es auch mit den Sachen bei Antinori gehen falls Agnew auch verkauft.

Herzlichst Ihr
R. Kann

104. Rudolphe Kann to Wilhelm Bode, 26 June 1896, Telegram

26/6/1896

Brauer bringt fotografie robbia madonna von engeln umgeben ingenieur franchetti floreny franchetti verlangt funfunfzwanzig tausend ist wohl derselbe von ihnen kuerlich brieflich erwahnte als foulc ahnliche was halten sie ihn werth telegrafiret und ob ankauf rathet Kann

105. Rudolphe Kann to Wilhelm Bode, 27 June 1896

Paris
27/6/96

Lieber Herr Geheimrath!

Empfange Ihr Vorgestriges. Ich kenne Willet nicht war nie bei ihm und kaufte die Sachen durch Unterhändler (Sedelmeyer) Willet hat nie an Jemanden außer ihn verkauft. Ich verkaufte schon vor Jasan durch beide Colnaghis wegen des Ghirlandajos

ohne Erfolg. Sie werden Sedelmeyer in London im July sehen der kann Ihnen das verschaffen. Wenn einmal ein prima Portrait von Durer vorkommt bin ich Käufer Avis an *lecteur* bemerke nur daß sich am Druck des Vermerks nichts mehr ändern läßt. Ich dachte den letzten Bogen neu zu drucken 50 mal ist am Ende eine kleine Ausgabe mehr auf die es nicht ankommt. Unterzeichnen müssen Sie die Sache jedenfalls den Bronzino behalte ich vorerst. Es wundert mich stets daß er in der *vente* Pourtales 1867 nur auf 2000 fs.glaub ich ging, während das männliche Portrait welches die Princesse de Sagan kaufte in denselben *vente* auf ca. 80/m ging, deshalb machte mich die Äußerung Bardinis stutzig. Beit ist wohl bis 15ten July in London. Es geht ihm schlecht mit der Gesundheit & hat er viel Aufregung durch zu machen.

An Volpi schrieb ich & frage Sie telegr. An mir zu telegr. ob Sie nach Erhalt der Photogr. das Ding doch kennen. Auf Brauer hin per Photogr. will ich nichts kaufen, wenn der Gegenstand nicht bekannt.

Herzlichst Ihr
R. Kann

106. Rudolphe Kann to Wilhelm Bode, 28 June 1896

Paris
28/6/96

Lieber Herr Geheimrath!

Herr von Tschudy ist gestern Abend abgereist. Er nahm eine kleine bronze mit, falls nicht gefällt, bitte ungeniert zurück. Falls Sie den Schlusspassus des Vorwortes ändern bitte mich etwas weniger zu loben, es handelt sich um den Passus daß es bei den wenigen Stücken der *renaissance* nicht bleiben werde, daß [sic] genügt vollständig der Passus daß ein Mann von meinem Eifer etc. es nicht dabei lassen werde widerstrebt meiner Bescheidenheit es schwarz auf weiß zu sehen Hoffentlich geht es Ihnen gut

Herzlichste Grüße,
Ihr erg. R. Kann

107. Rudolphe Kann to Wilhelm Bode, 30 June 1896

Paris
30/6/96

Lieber Herr Geheimrath!

Empfange Ihr Vorgestriges, senden sie mir die kleine bronze an Arauer 5 rue Chaptal zurück und creditiere ich Ihnen den Betrag zu Ihrer Disposition. Andrea della Robbia ist 90 *centimetres* Diameter intakt und prima in Lack etc.

Ich erhielt eine unverständliche Depesche von Volpi de ich schriftlich anfrug & ihm sogar event. eine Commission zusagte unter der Bedingung daß er nicht interveniert was wegen Brauer unfair. Nach seiner Depesche scheint er es genau zu kennen ich telegraphierte ihm keinesfalls zu interveniren da ich es von ihm nicht kaufen würde. Wenn Sie nach London gehen sagen Sie bitte den Leuten daß Sie nichts von dem Ghirlandajo wissen. Charles Wertheimer hat jetzt den Fahnenträger von Warwick der

regenerirt sehr schön klar geworden sein soll; als ich es unter dem Schmutz neulich bei Woods sah kam mir der Kopf eher langweilig vor & hielt ich das Bild für viel früher als 1654 was die *signature* sein soll. Ich denke es kostet W. 10/m £ er spricht natürlich von 15/m £-Aber in einigen Monaten wenn er es nicht verkauft ist er dann viel zahmer.

Herzlichst Ihr

R. Kann

108. Rudolphe Kann to Wilhelm Bode, 2 July [1896]¹¹⁵⁴

Paris 2 July [1896]

Lieber Herr Geheimrath!

Ich empfangen Ihr werthes vom 30ten pass.

Ghirlandajo 48 1/2 centimetres auf 76 1/2 Größe der Holzfläche ohne Rahmen. Ihr *cadre* passt daher nur in der Breite und ist 15 1/2 *centimetres* zu kurz, geht also leider nicht.

Ich schrieb an Bardini ob er einen derartigen *cadre* hat.

Herkunft von Willet ist mir von allen 3 Bildern unbekannt, thut auch am Ende nichts.

Bouts 45 x 35

Roger 52 x 34

Castagno 40 x 55

Bei Bardini ist wohl zu befürchten daß er einen seiner *cadre* zusammenrichten läßt. Ich möchte gerne im Herbst mit Ihnen in Florenz zusammentreffen um die Sachen bei Antinori etc. anzusehen. Ich reise Sonntag Abend Quisisana Carlsbad auf 3 bis 4 Wochen. Sedelmeyer geht morgen nach London. Sie werden ihn also da sehen.

Beit werden Sie wohl noch antreffen.

Herzlichste Grüße

Ihres R. Kann

109. Rudolphe Kann to Wilhelm Bode, 9 July 1896

Carlsbad

9/7/96

Lieber Herr Geheimrath!

Besten Dank für Ihre freundl. Zeilen. Beit werden Sie noch in London treffen. Bardini sandte einliegende Photog von 2 *cadres*. Er schreibt sie seien von solcher Dimension daß sie sich leicht richten lassen was er besorgen würde.

Ils sont très bien conservé et d'une belle dorure Le plus grand tout doré (Ghirlandajo) le plus petit doré sur fond bleu foncé le plus grand à une largeur de profil de 14 centimetres et coute 2000 fs l'autre de profil 7 1/2 centimetres coute 1000 fs.

¹¹⁵⁴ Reference to sale of Henry Willet, mentioned already in the dated letter from 21 June 1896.

Mir scheint daß derjenige von 14 centimetres profil gut passen würde als *caliber* nur fragt es sich ob ganz vergoldet gut paßt, was halten Sie davon & von dem profil 14 cts? Der kleinere scheint mir 7 ½ centimetres etwas schmal der Castagno hat 54 x 40. Wie breit ist der Ihrige & glauben Sie daß er sich zusammen schneiden läßt ohne der Inszenierung resp. Zeichnung zu schaden und ist er nicht zu schade für 40x54? Die Preise 2000 & 1000 fs. / Bardini / scheinen theuer, aber wenn sie sehr schön sind muß man sie wohl nehmen Glauben Sie daß er sich viel abziehen läßt & ich vielleicht abwarten soll, bis sich etwas Passendes findet. Ermüden Sie sich nicht zu sehr in London und falls Sie etwas *first rate* sehen denken Sie an mich, auch 15ième ital. oder flämisch Malerei & Sculptur Holbein Dürer inbegriffen aber *first rate in every respect*. Es scheint Oppenheim in Cöln hat von Bourgeois drei sehr schöne Portraits gekauft Bouts van Eyck & Memling. Der Photogr. nach *first rate* & wie ich von Prof. Thudy [?] hörte wirklich so. Das ist eine Chance & passiert Opp. nicht oft.

Beste Grüße Ihres erg. R. Kann

Die Photogr. bitte zurück, der Größere scheint sehr schön für sein Arbeitszimmer. A. Wertheimer hatte sie gerade erworben. Es ist aus Murillos guter Zeit und wohl einzig als Ensemble ein profanes sujet wenn auch oft leiblich [sic] behandelt. Die Bilder sind vorzüglich erhalten & Ihnen ja bekannt. Es muß niemand von Beits Kauf (1500 £) bei Salamanca gingen die 5 im Jahre 1867 auf 207000 fs das sechste Bild hatte Madrazos Vater an Don Francois Dassise [D'Assise?] verkauft der es dem Papst Luis nono [?] schenkte von diesem erwarb es Dudley um 8000 £ die für die Kirche verwendet wurden. Die 5 anderen Bilder verkaufte der alte Madrago an einen Händler der sie Salamanca verkaufte. Jetzt habe ich Sie aber genug gelangweilt.

Ich gehe Ende des Monats nach Carlsbad.
Nochmals besten Dank & Gruß
Ihr erg.

R. Kann

110. Rudolphe Kann to Wilhelm Bode, 22 July 1896

Carlsbad
22/7/96

Lieber Herr Geheimrath!

Ich empfang Ihre w. Zeilen vom 10ten hoffe Sie wohlbehalten von London zurück. Ich schreib an Bardini daß ich den schmälere Rahmen mit blau für den Ghirlandajo nehme.

Meine Gallerie läuft ungefähr so:

[Sketch]

Man tritt von der Bibliothek in oder vom Vestibule in die Galerie welche 10 metres lang (7 metres hoch, 7 metres breit) nach Norden, nach der *rue des Bassins* nach Süden nach dem einen Hof welcher 36 Metres lang ist also vollständig frei liegt da beide Höfe der beiden Hotels nur durch ein niedriges Gitter getrennt sind und alles Licht einlassen.

Ich kann also da auf der 10 Meter langen Südwand leicht zwei große Leuchter von 2 & 3 metres anbringen. Die Fortsetzung ist ein 9 meter umfassender Oberlichtraum jedoch in der Art daß die Duette in Mauerwerk und nur von neben das Licht einlässt, etwa so: [Sketch]

Der Bau um die Arcaden in den alten ital. Städten. Der Architekt hat dies mit großem Erfolg in dem Porges Treppenhaus angewandt dadurch kann ich die großen ital. Scheiben anbringen und habe trotzdem genügend Tageslicht um an den Wänden Skulpturen ital. Bilder etc. Anzubringen. Er wird etwa ein Raum wie die Loggia in Florenz, im Kleinen natürlich & so daß man von da aus nach der 20 meter Gallerie & der langen Gallerie falls die Verbindungsthüre mit meinem Bruder geöffnet ist, übersehen kann bei meinem Bruder [?] sich die Bilder in meinen Gallerien an 12 metres dann kommen abgetheilte Cabinette für Porzellane, Limoges, faiences, bronzes, Silber etc. 19 metres dann die salons wovon der letzte an meinen Speisesaal stößt der auch durch eine Thüre verbunden sodaß man nicht denselben Weg zurück muß, sondern durch meine salons wieder in die Bildergallerien treten kann.

Nach Osten rathen Sie mir wohl nicht, zu Ober- & Seitenlicht? Der Bau wird erst jetzt begonnen sodaß sich noch alles richten läßt. Sind Sie die ersten Tage August in Berlin. Ich komme dann vielleicht & sehe mir Ihr Probelicht [?] an. In London im Handel wohl nichts Neues. Sie [?].

Herzlichst Ihr
R. Kann

[Addition on the side]

Bardini schreibt soeben daß der [?] *cadre* [Rahmen] 7 1/2 centimetres nicht groß genug für den Ghirlandajo aber sich für den Castagno richten lasse, finden Sie daß ich ihn nehmen soll? 1000 lire ist für das männliche Portrait viel für einen *cadre*

[Addition above]

Robbia in Paris angekommen *total diameter 1 meter 13* Girlande 13 cts Krantz der Kinder 11 ctm madonna allein 65 centimetres Quisisana

111. Rudolphe Kann to Wilhelm Bode, 2 August [1896]¹¹⁵⁵

2 August [1896]

Lieber Herr Geheimrath!

Anbei sende ich Ihnen eine Aufzeichnung der Galerien und bitte um gef. Retournirung. Die erste Galerie 10 metres 70 Länge läuft einerseits nach Nord West in der *rue des Bassins*. Die beiden vorgezeichneten Fenster sind nur von der Straße sichtbar, der Simetrie halber von innen vermauert die Breite ist 7 metres, nach Sud Ost geht es nach dem Hof welcher 7 meter 80 breit aber sehr lang ist ca 30 meter da die beiden Höfe mit meinem Bruder nur durch ein Thor getrennt sind. ob ich in dieser Galerie mit Oberlicht, trotzdem Seitenlicht anbringen soll wie es momentan verzeichnen ließ, weiß ich noch nicht. Ich fürchte reflex. Die Höhe ist in der anderen Langgalerie mit 5 meter bis an die *Corniche* und 6 metres 85 bis zum *plafond vitré* angegeben, das scheint demnach Ihrer

¹¹⁵⁵ In this letter Kann continues the description of his house from the previous correspondence with Bode, dated to 22 July 1896.

Ansicht zu Folge zu hoch obgleich die Mauerwand bis zur *corniche* nur 5 meter 10 ist und von da bis zum *plafond vitré* noch 1 meter 75 was sehr hoch scheint.

Von der ersten Galerie 80 *metres* 70 von welcher man den Eintritt durch die Bibliothek & von der Haupttreppe hat, kömmt man in den Zwischenraum (*loggia*) von 5 meter 60 Breite auf 7 meter Länge, das Fenster nach der Straße sind für die beiden großen ital. Scheiben, Andrea della Robbia, Michelozzo, bronzen & ital. Bilder, die Decke wird gemauert jedoch so daß sie ~~O~~berlicht von den Seiten empfängt [Sketch] wie es im Treppenhaus Porges ist welches außerordentlich gelungen, also genügend Luft für Bilder & Skulpturen und Abends befindet sich das elektrische Licht an den Seiten angebracht wo bei Tag das Tageslicht einströmt so daß die Apparate nicht sichtbar. Es soll dieser Raum ein [sic] Ruhepunkt zwischen den 2 Bildersälen geben aber so daß man beide Säle doch von da aus übersehen kann so wie die Fortsetzung bei meinem Bruder. Bei den Oberlichtsälen liegen die *plafonds vitres* nicht direkt auf der Decke, sondern auf kleinen, eisernen Stäben, [Sketch] welche das elektrische Licht eindringen lassen, ohne daß es sichtbar was bei Porges sehr gelungen.

Es handelt sich jetzt nur ob 6 *metres* 85 *plafond vitré* bei 5 *metres* 10 Mauerhöhe richtig ist & ob man das Seitenlicht nach Süd Osten schließen soll. Ich bleibe 1 Woche noch hier.

Herzlichsten Gruß

Ihr erg.
R. Kann

Die Verbindung mit meinem Bruder ist durch Schiebethüren vorgezeichnet.

112. Rudolphe Kann to Wilhelm Bode, 27 July 1896

Carlsbad
27/7/96

Lieber Herr Geheimrath!

Besten Dank für Ihre freundl. Zeilen vom 24ten. Ich weiß noch nicht was ich machen soll ob nur Oberlicht und vielleicht nur 6 1/4 meter Höhe anstatt 7 meter. Was Sie unter geschlossenem Oberlicht verstehen ist mir nicht klar hohes Seitenlicht allein geht nicht da es reflex auf die Bilder wirft die dem Seitenlicht gegenüber hängen. Ich werde wohl am Besten thun nur Oberlicht zu machen & mir 6 1/2 meter Höhe. Mir gefiel der Van Dyck bei P & D Colnaghi nicht. Die eine Hand ist sehr schwach, auch der Fahnenträger vor dem Putzen [sic] hat mich nicht begeistert. Der Kopf schien mir Leben & Geist zu entbehren.

Sedelmeyer nahm £ 1500 Nutzen & überließ es W. Sagen sie mir aufrichtig wie Ihnen Beits Ankäufe gefielen. Der Rembrandt von Carrington hängt viel zu hoch bei ihm & ist gar nicht zu beurteilen. Die Murillos gefallen mir außerordentlich. Beits Haus ist eine complete *failure*, abscheulich! Wie fanden Sie ihn selbst? Gekauft scheinen Sie nichts zu haben...

herzlichst
Ihr R. Kann

113. Rudolphe Kann to Wilhelm Bode, 30 July 1896

Carlsbad
30/7/96

Lieber Herr Geheimrath!

Empfange Ihr Vorgestriges [Schreiben]. Die *Comtesse de Béarn* ist eine Enkelin des Baron von Maber die aus Karlsruhe stammten. Der Comte ist ein roher Geselle sie hat sich nur vom Vermögen getrennt & lebt für sich & hat ihm 250/m fs jährliche Rente ausgesetzt um ihn los zu sein.

Ich reise morgen Abend Gmunden Hotel Bellevue da als Nachkur Dresden Berlin allzu anstrengend.

Ich komme später werde mir das *leggio* bei Beit ansehen event. übernehmen falls ihm zu groß.

Herzlichst
Ihr R. Kann

114. Rudolphe Kann to Wilhelm Bode, 9 August 1896

Gmunden
9/8/96

Lieber Herr Geheimrath!

Man hat selbst hier keine Ruhe. Brauer wohnt in demselben Hotel & gab mir inliegende Photos die zu retourniren bitte. Die Büste kennen Sie von der Ausstellung & halten Sie für viel später als Donatello oder Zeitgenossen, wie Sie mir schrieben, falls es dieselbe ist.

Des Kamin [sic] spricht er von Desiderio, sei Ihnen auch bekannt & die Bank sei aus demselben Hause Marchese Camigiani.

Die Grundrisse meiner Oberlichtsäle werden Sie erhalten haben. Agnew schreibt daß er die Beiden Pesselinos an einen *English nobleman* verkauft. Es bleibt ihm also nichts von den Sachen & hat er noch ordentlich verdient was sehr bedauerlich da er dadurch Lust zu weiteren Geschäften dieser Art in Italien durch Murray bekommt.

Herzlichst
Ihr R. Kann

115. Rudolphe Kann to Wilhelm Bode, 16 August 1896

Gmunden
16/8/96

Lieber Herr Geheimrath!

Ich empfang Ihre freundl. Zeilen vom 11t und danke bestens für freundl. Auskunft. Es ist unnöthig wegen event. Änderungen in dem bereits Gedruckten die bedr. Bogen

einzustampfen & nochmals drucken zu lassen, sobald der Druck beendet bitte nach Paris an meine Adresse unter Avis gehen zu lassen.

Den eingesandten Plan meiner Oberlichtsäle haben Sie wohl erhalten, sehen Sie daran etwas abzuändern? Ich reise morgen Grand Hotel Wien da das Wetter sehr schlecht. Den Kamin werde ich wohl kaufen. Brauer zahlte ihm nur 5 000 Lire & verlangt 7 000 francs was wohl 6 000 fs. Sein wird, scheint mir billig.

herzlichste Grüße,
Ihr R. Kann

116. Rudolphe Kann to Wilhelm Bode, 26 August 1896

Hotel Bauer
Ischl
26/8/ 96

Lieber Herr Geheimrath!

Ich empfang Ihre werthen Zeilen 19/21ten/ ist lebensgroß Brustbild im Mantel etwa in der Größe wie die bronzebüste des 16ième die voriges Jahr in Ihrem Museum nächst der Madonna (mit dem persischen Teppich rückwärts) stand und damals noch nicht erworben war. Miller hat die Büste vor ca. 25 Jahren von Guggenheim um 10/m Lire gekauft und sie ist allgemein bei ihm bekannt. Brauer sprach mir schon vor einigen Jahren davon doch hatte ich damals keinen Platz, er war jetzt mit mir in Wien & Pest resp. ich traf ihn in Wien, auch Dreifus sprach mir früher von der Büste; Miller behauptet der alte Anselm R habe ihm seiner Zeit 35/m geboten die er refüsierthe [ablehnte] & spricht jetzt von 50/m. Ich frug ihn gar nicht um Preis & ließ ihn mir von Brauer ausforschen der verschiedene andere Gegenstände unterhandelte vor einigen Jahren glaube ich sprachen wir von 20/m oder 25/m francs was die Büste gewiß werth ist sollten Sie Miller besuchen so fragen Sie ihn nur so gelegentlich um seine bronzen & seinen Aretin da er furchtbar schlau ist & falls er Sie nur ohne Ansicht über den Preis fragen sollte, halten Sie sich so niedrig als möglich; er ist mit allen Hunden gehetzt & am Ende eine 16ième Büste ist kein 15ième & findet sich gelegentlich. Ich habe gar nichts bei ihm gekauft auch nach keinem Preis gefragt sondern nur als Amateur die Sachen allein besichtigt es ist nur bei Savet stets alles eingeschlossen & holten die Sachen heraus falls er glaubt ein Geschäft machen zu können. Ich bin stets ruhig & vorsichtig wie Sie wissen Figdor kauft mehr Sachen für Gemüth! Gedenken Sie im Herbst (October) nach Italien zu gehen? Ich bleibe noch ca. 8 Tage hier da jetzt schönes Wetter.

Herzlichste Grüße,
Ihr R. Kann

117. Rudolphe Kann to Wilhelm Bode, 12 October 1896

Paris
12/10/ 96

Lieber Herr Geheimrath!

Wie steht es mir der Reichsdruckerei, bitte sobald als möglich abgehen zu lassen da Sedelmeyer die Photos geniren. Sedelmeyer kaufte den Raphael der in Kensington hing. Ich offerirte ihm die Sache für 500/m fs. Für die Königin von Neapel (*entre nous*) & nachdem er mir 450/m geben wollte, hat er ihn jetzt von Martin Colnaghi & dessen 2 Participanten ich glaube auf der Basis von 600 oder 650/ m fs gekauft. Er hat keine Ruhe so wie er etwas Geld hat, brennt es ihn.

Wie gefallen Ihnen die photogravouren der Ermitage welche die Berliner photog. Gesellschaft herausgibt & wozu Tschudi das Vorwort schreiben soll? Beit ist hier. Die Sache mit Volpi ist geordnet. Hoffe es geht Ihnen gut.

Herzliche Grüße Ihres erg.

R. Kann

118. Rudolphe Kann to Wilhelm Bode, 13 December [1896]¹¹⁵⁶

Wien Grand Hotel
13 Dec [1896]

Lieber Herr Geheimrath!

Volpi schreibt daß er das Portrait desjenigen Mannes nicht mehr besitze *ne se trouve pas chez moi un assemblage de choses l'a voulu ensisi*. Hat er es nie besessen sondern nur gekannt oder bereits verkauft? Das ist nicht klar zu stellen aus dem Brief. Nach seinem Brief hat es jetzt ein Händler der es nach Paris bringen wird. Ich werde die Sache weiter verfolgen. Es ist schade darum da es um so viel theurer wird. Für welchen Meister halten Sie es, ein unbekannter Meister oder Schulbild eines Meisters? Die Photographie ist nicht scharf genug um klar zu sehen, Mund & Nase sind etwas flau in der Zeichnung nach der Photogr. was kann das Bild werth sein, er sprach von 20/m die verlangt würden & 12/m die offerirt seien, nach seinem Brief an Sie.

Die Photogr. des Roger von Bourgeois sandte Dr. Friedländer, der sie Ihnen zeigen soll. Ist es Roger & was kann man vernünftigerweise zahlen für ein solches Bild? Vergessen Sie Leipziger Memling nicht. Ich hoffe es geht Ihnen besser, gönnen Sie sich doch mehr Ruhe und gehen Sie so wenig als möglich nach dem Museum. In Charlottenburg ist es stiller. Empfehlen Sie mich bitte Ihrer Frau Gemahlin & drücken Sie ihr mein Bedauern aus, sie nicht mehr gesehen zu haben.

Herzlichste Grüßel Ihres erg.

R. Kann

¹¹⁵⁶ This originally undated letter refers to painting by Roger van der Weyden in collection Bourgeois, mentioned also in the following letter dated 18. Decemeber 1896.

119. Rudolphe Kann to Wilhelm Bode, 18 December 1896

Wien
18/12/96

Lieber Herr Geheimrath!

Besten Dank für Ihre freundl. Zeilen vom 15ten. Volpi schreibt daß Brauer der bei ihm war das Portrait zufällig gesehen & er es ihm da er öfters kam & Volpi ohne Antwort von Ihnen war, für 15/m schließlich verkauft. Er werde jedoch künftig hin ihm durchaus nichts mehr verkaufen noch zeigen ehe er es Ihnen oder mir offerirt; er werde die Photogr. eines weibl Portraits mit dem Arono mir einsenden. Ich bin von Voelklein ohne Antwort darüber & werde sehen ob ich Volpi davon helfen kann. Ich glaube Sie sagten mir woher es komme & daß er ca. 25000 lire will. Das Portrait welches er an Brauer verkaufte schien mir nicht *first rate* von Anfang an; nach der Photogr. zu urtheilen ist es in der Zeichnung nicht charakteristisch scharf genug für die Zeit und viel schwächer als der Castagno von Torrigiano den ich kaufte. Ich will am Ende doch nur ein paar Portraits ersten Ranges aus dieser Zeit und das ist der Volpische keinesfalls was auch der Preis schon sagt.

Ich werde wohl das Bild bei Brauer in Paris sehen; scheint nicht florentinisch zu sein. Ich bemerke nur daß Ihnen der Roger nach der Photog. nicht *first* erscheint & der Grund stark übermalt Bourg. wird nicht einen dummen Preis verlangen & da ist man gleich heraus. Es wird sich ja schon mit der Zeit in England hin & wieder etwas derartiges finden lassen zu vernünftigen Preis. Ich hoffe die Sitzung Kunstgew. Museum ist ohne Ärger abgelaufen. Lassen Sie 2 und 3 gerade sein & schonen Sie sich. Ich bleibe noch bis 25 incl hier gehe dann direkt nach Paris.

Mit den herzlichsten
Grüßen Ihres erg. R. Kann

120. Rudolphe Kann to Wilhelm Bode, 19 December 1896

Wien
19/12/ 96

Lieber Herr Geheimrath!

Ich empfangen über Paris Brief von Mr. Voelklein wonach er Ihnen für Beit £ 500 remittirte und freue ich mich mit Ihnen dienlich genesen zu sein; wegen des Arono schreibt er daß Beit schon jetzt nicht genügend Raum für die angekauften Möbel finde & daher vorerst nichts kaufen will. Ich werde sehen ob ich ihn anderweitig unterbringen kann.

Beit reist Montag nach Hamburg und von da mit seiner Mutter nach Cap Martin. Ich war im August bei Miethke er war abwesend & sein Schwager zeigte mir den Bouts nicht. Miethke sagt daß er das Bild 14 Jahre besessen & noch von Lipmann herrühre er hat jetzt nichts. Hoffe es geht Ihnen gut. Wie steht es mit der Reichsdruckerei? Reise am 26ten von hier nach Paris

Herzlichst
Ihr R. Kann

121. Rudolphe Kann to Wilhelm Bode, 2 January 1897

Paris , 2 janvier 97

Lieber Herr Geheimrath!

Ich erhalte inliegende Photog (40 cent Höhe auf 30 cts Breite ist die Sculptur in pietre de fiseole [sic]) gezeichnet rückwärts M° B (Benedetto da Majano) sagt der Besitzer. Die Photog. sei mittelmäßig was halten Sie davon & was kann das noch sein und ist es überhaupt kaufenswerth.

Der Mann der aber nicht genannt sein will (Brauer) schreibt auch daß er ein Bild XV gekauft habe, darstellend die Ankunft eines Brautpaares, dessen Vermählung & dessen Abreise in prachtvollen Costumes tadellos erhalten. es sei ein feines Bild von Phil Lippi von Torrigiano doch kein Davanti di Cassone sondern ein Bild sicherlich von Pintorruccio Preis 50/m; ist Ihnen etwas derartiges bekannt. Br ist mit Vorsicht zu gebrauchen.

Prosit Neujahr vor allen Dingen wünsche ich Ihnen Gesundheit das [Letter finishes here]

122. Rudolphe Kann to Wilhelm Bode, 11 January 1897

Paris, 11/1/ 97

Lieber Herr Geheimrath!

Ich empfangen Ihre w. Zeilen vom 4t. Ich bemerke mir daß Sie vor Eröffnung der retrospectiven Ausstellung nach Leipzig gehen um die Felixschen Bilder anzusehen, wann ist das? Ich komme dann vielleicht nach Berlin und führe mit Ihnen hinüber, wenn die Erben alberne Preise verlangen muß man ihnen die Sachen lassen. Bourgeois ist kein gefährlicher Concurrent er will billig kaufen und hoch verkaufen; falls der Vater 30 000 Mark gezahlt hat, sollte er froh sein, sein Geld wieder zu finden; 5% Zinsen ist Blödsinn.

Den Rogier von Bourgeois habe ich so gut eingekauft (*entre nous*) mir nur vorbehalten ihn nochmals bei hellem Licht zu untersuchen. Die Photogr. Gibt keinen richtigen Begriff des Bildes sie ist zu schwarz und zu stark gezogen, im Druck erscheint dadurch das Bild hart während es fein & energisch ist. Kopf Haar & Hände sehr gut erhalten, im Hintergrund war das Brett gesprungen & ließ es Bourgeois da man wegen des rückwärtigen Wappens nicht parquieren kann einfach zukitten & übermalen mir scheint daß sein Mann Desportes da er wahrscheinlich den Ton nicht herausbrachte den Hintergrund überschmiert hat, das müßte von Hauser weggenommen werden, auch im Rock sind Kleinigkeiten aber das ist bei Bildern aus dieser Zeit nicht anders. Die Hauptsache Kopf Haar & Hände perfect erhalten. Es ist der Chevalier de Gros aber unter 30/m fs. nicht zu kaufen was am Ende bei der Seltenheit nicht zu teuer; auf Zufälle wie der Kauf von Bredius & von Ihnen der Memlings kann man nicht den Preis basiren [sic] das ist Chance-Sache in öffentlicher *sale* gehen diese Sachen stets hoch falls die Collection bekannt ist. Anbei 2290 Mark was mir bequemer als bei der deutschen Bank für Sie einzuzahlen.

Hoffentlich geht es Ihnen wieder besser, nur Ruhe das ist die Hauptsache.

Bleiben Sie vorerst in Berlin?

Mit herzlichsten Grüßen

Ihr R. Kann

123. Rudolphe Kann to Wilhelm Bode, 18 January 1897

Paris
18/1/ 97

Lieber Herr Geheimrath!

Ich empfangen Ihre w. Zeilen nebst Rechnung der Reichsdruckerei und behändige anbei *Cheque* zur Begleichung. Ich bemerke mir was Sie wegen der Leipziger Ausstellung sagen und sende Ihnen separat die Photogr. des Rogier der 38 centimetres auf 30 hat. Anbei einen Catalogauszug wo das Bild als Memling ausgestellt war & bitte um gelegentliche Rücksendung.

Ich denke Sie sollten dem Dr. Thieme Ihrem früheren Assistenten schreiben unter Einsendung der Photogr. des Auszugs Catalog und ihm sagen daß mir Bourgeois das Bild dieser Tage um 24 000 Mark verkauft habe. Es gebe dies im Maßstab für das Felixsche Bild da bekanntlich Bourgeois stets sehr hohe Preise mache, zudem sei das Bild eine bekannte Persönlichkeit was den Werth stets erhöhe und habe die Hände was bei dem Felixbild nicht der Fall sei. Dr. Friedländer kenne das Bild & sei das selbe viel schöner & feiner als die Photog. Das Bild sei für sie zu teuer aber sie würden gern bereit sein es mir zu offerieren wodurch der Zwischennutzen der Händler wegfallt aber natürlich nur zu einem vernünftigen Preis & sei es eigentlich weniger wert als der Rogier der seltener & Hände habe er solle sehen daß meines für £ 1.000 gek.

Bourgeois habe übrigens im vorigen Jahr an Baron Oppenheim in Cöln 3 Portraits mit männlichen Händen von Dirk Bouts, van Eyck & Memling um 60 000 Mark verkauft was also ganz Preis bestimmend. Sie werden ja hören ob er es der Familie proponiren will & was man antwortet es ist besser falls man es vor der Ausstellun kaufen kann; auch den Kauf von Bredius in öffentlicher *vente* bei Christie um £ 400 kann man den Leuten angeben überzahlen muß man die Sache nicht, es findet sich schon in England einmal Derartiges. Roujon vom Louvre war Freitag bei mir, er erwähnte nichts von dem Louvre Termin, habe auch sonst nichts davon gehört, scheint wohl nur *project*. Der Katalogauszug lautet auf Memling; kann man vielleicht lassen das Bild war bis jetzt in der Familie des Chevalier de Gros in Bruges von der es Bourgeois kaufte. Ich hoffe es geht Ihnen besser. Sie sollten nach Egypten gehen auf 3 Monate da ist Wärme und Ruhe.

Herzlichst Ihr R. Kann

[on a side]

Bourgeois & andere Händler sind kaum gefährliche Concurrenten, wollen billig kaufen & hoch verkaufen.

124. Rudolphe Kann to Wilhelm Bode, 23 January 1897

Paris
23/1/ 97

Lieber Herr Geheimrath!

Volpi sendet Photogr. welche er auch Ihnen sandte eine bas-relief welches er dem Mino zuschreibt. Madonna & Kind 85 auf 60 centimetres er sagt man verlange 40 000 lire. auch spricht er mir wieder von der *buste* von Altovite von Cellini & sagt daß der Besitzer behaupte 170/m lire refuzirt zu haben das ist alles Schwindel glauben Sie daß man sich heranwagen kann 100/m zu offerieren es ist doch ein enormer Preis für eine bronze büste außerdem habe ich keinen Begriff wie das Ding aussieht Größe etc. was sagen Sie?

Hoffe es geht Ihnen besser, herzlichste Grüße

Ihr R. Kann

125. Rudolphe Kann to Wilhelm Bode, 24 January 1897

Paris
24/1/ 97

Lieber Herr Geheimrath!

Empfange Ihr Vorgestriges. Das Portrait von Volpi machte in der Photog. keinen guten Eindruck Mund & Nase schwach in der Zeichnung Bilder lassen sich überhaupt nicht nach Photog. kaufen wegen der Erhaltung. Ich hätte es nach Ansicht keinesfalls gekauft. Könnten mir was Sie über Felix sagen; man muß ihm das Bild lassen falls er mehr als 20 000 Mark will. Das scheint mir der *outside* Preis zu sein den man vernünftigerweise geben kann es findet sich schon einmal in England derartiges. Die *bande noire* zahl keine Preise und würde es nur in Commission nehmen vielleicht in America [?].

Bei Bourgeois sah ich ein Madonnenbild welches er im Herbst aus der Ausstellung Burlington fine arts Club gekauft haben will; es ging da als Memling, er sagt Sie kennen das Bild sowie Dr. Friedländer & hielten es für Gerard David. Ich schrieb Dr. Friedländer gestern darüber sandte ihm auch Photog. eines Cranach wegen des Wappens um Sie nicht fortwährend zu belästigen da Sie das Schreiben anstrengt.

Volpis Photog. erhielt ich. Mino warte ab bis einmal ein Stück *first rate* aus bester Zeit kommt. Beit kam hier durch, hat keinen Platz für den Lesepult & will ihn mir überlassen falls ich ihn brauchen kann.

Gustav Dreifus ist mit Leon Goldschmidt nach Florenz Rom & wird Bardini wohl etwas Ware los werden besonders falls Dreifus für sich etwas bilig bekommt.

Den Bronzino behalte obgleich Bardini sagt er sei nicht echt. Ich gehe nächste Woche nach London auf ein paar Tage da Rhodes angekommen. Haben Sie drüben etwas zu besorgen?

Der alte Charles Robinson hat immer noch seine kleine Büste in Marmor des lachenden Kindes was er nicht verkaufen will außer zu sehr hohem Preis. Von wem halten Sie es und was kann es werth sein im Handel? Ist es Ihrer Ansicht nach *first rate* wie die büste

Dreifus & was Miller hatte. Es kann doch einmal späterhin vernünftig zu haben sein.
Die Hauptsache ist stets ob die Sachen ersten Ranges.
Wir haben jetzt recht kalt hoffentlich fühlen Sie sich besser die Hauptsache ist große
Ruhe und nicht reisen bevor es warm wird.

Herzlichst grüßt

Ihr R. Kann

126. Rudolphe Kann to Wilhelm Bode, 30. January 1897

Paris

30/1/97

Lieber Herr Geheimrath!

Ich empfang Ihre w. Zeilen vom 23ten und lasse den Mino laufen. Cellini verlangte
Photogr. von Volpi & werde sehen ob Voelklein sie noch hat; selbst 600/m lire scheint
mir ein großer Preis für eine bronzebüste doch ist man noch nicht so weit. Ich werde
gelegentlich an Volpi schreiben falls man einmal auf 200/m ankäme soll er es mir
melden. Ich mache nicht gerne Gebote die dann bruchlanden um Andere zu poussieren.
Vielleicht finden Sie auch einmal für mich Büsten wie diejenigen im Museum & bei
Lichtenstein für 25/m a 30/m. Ich bin Ihnen sehr verbunden daß Sie Krupp nicht
aufmerksam machen, er hat ja doch keine Liebe zur Sache und Sie interessieren sich
doch mehr für meine Sammlung.

Ich gehe morgen nach London auf ein paar Tage Burlington Hotel. Ärgern Sie sich
doch mit dem dummen Lessing nicht herum & seinem Kauf & schonen sie sich.

Beit ist in London

Herzliche Grüße, R. Kann

127. Rudolphe Kann to Wilhelm Bode, 31 January 1897

Paris

31/I / 97

Lieber Herr Geheimrath!

Vor Abreise empfang Ihre Karte von vorgestern die 2 Exemplare die noch bei der
Kunstdruckerei kann man gelegentlich einer Sendung an Sedelmeyer beilegen. Dreifus
berichtet von Florenz daß Bardini wahnsinnige Preise verlange 250/m fs. für einen
Boticelli sagte mir die Tochter scheint doch ein Irrtum?

Ihr R. Kann

128. Rudolphe Kann to Wilhelm Bode, 8 February 1897

Paris
8 Februar 97

Lieber Herr Geheimrath!

Ich empfang Ihre w. Zeilen vom 1 ten. Die zwei Exemplare kann die Reichsdruckerei gleich separat an Sedelmeyer senden. Voelklein konnte die Photogr. des Altoviti nicht finden.

Der *Lesepult* den ich bei Beit sah ist weder bei ihm noch bei mir unterzubringen; er wird ihn *on loan* an das Kesington Museum senden bis er verkauft ist; falls Sie ihn für das Gewerbemuseum oder sonst kaufen wollen gibt ihn Beit gerne ab. Dr. Lipmann sah ihn und gefiel ihm außerordentlich. [noted above]: Sg R Lippmann [?] ecco! Von Volpi hörte nichts mehr. In London sah nichts von besonderem Interesse. Ich kaufte einen entzückenden kleinen Wouvermans und einen Fragonard.

Herzlichste Grüße, Ihr erg. R. Kann

129. Rudolphe Kann to Wilhelm Bode, 16 February 1897

Paris
16/2/97

Lieber Herr Geheimrath!

Ich sah bei Brauer der eben von Italien kommt einen großen Mörser in der Größe der Peitschen aber vollständig decorirt und oben am Rand *de Monaldi 1502* etc. ganz um den Rand beschrieben. Brauer sagt er käme eigentlich aus Siena sei aber schon viele Jahre in Florenz zum Verkauf gewesen. Das Stück sei Ihnen bekannt und hätten Sie selbst, glaubt er, für 10 000 fs. darauf reflectirt man habe aber stets zu hoch verlangt; er will 15 000 fs. gibt ihn aber wohl um 12 000 fs. Ich finde ihn ersten Ranges in seiner Art und wäre selbst für Beit als Gegenstück wünschenswert. Ich wäre Ihnen dankbar für ein paar Zeilen *par retour du courrier*.

Herzlichst Ihr
R. Kann

130. Rudolphe Kann to Wilhelm Bode, 23 February 1897

Paris
23/2/ 97

Lieber Herr Geheimrath!

Besten Dank für Ihre Karte re Bronzemörsers. Ich sah gestern das Portrait des junge Mannes bei Brauer, welches ich nie gekauft hätte; schwach und stark restauriert. In London woselbst eine ägyptische Finsternis herrschte als ich drüben war sah ich bei Durlacher eine Marmorcheminée in florentinischem oder nordital Styl, Vögel mit Guirlanden die er aus Italien erhalten und

als Ende 15 oder Anfang 16 Jahrhunderts eine für 200 £ verkaufte.

Als sie herüberkam sah ich sofort bei hellem Licht daß es eine Copie von vielleicht vor 25 oder 30 Jahren ist die man geschwärzt vielleicht auch erst ins Freie gestellt hatte unter Regen und Wind, aber doch sehr schwach als Arbeit. Um ganz sicher zu sein zeigte ich sie ohne etwas zu sagen zuerst an Gustav Dreifus der sie für moderne Copie hielt und dann dem Restaurator André dem ich auch nichts sagte und sie auch sofort modern erklärte. Ich schrieb dann an Durlacher, daß ich den Kamin für viel später als 16ième halte wie er versicherte und daß ich um sicher zu sein dieselbe an zwei sehr competente Leute jedem separat gezeigt. (Die Namen wollte ich nicht nennen, da mich Andre darum bat weil er mit all den Leuten zu thun hat) die derselben Ansicht seien. Ich sei natürlich auch damit einverstanden falls Sie Ihr Urtheil abgeben wollten worauf Durlacher schreibt laut Einlage.

Ich glaube es würde genügen falls Sie an Durlacher schreiben, daß ich Ihnen über den Vorfall berichtet und Ihnen die Namen der beiden Herren genannt hätte die den Kamin gesehen & Sie dieselben für absolut so competent halten als irgend Jemanden es wäre daher schade die Transportspesen für [?] die Sache zu verwenden, Sie aber event. Ihr Urtheil falls er darauf besteht abgeben würden. Ich möchte den Leuten die Spesen & Ihnen die unnütze Sache ersparen. Ich wundere mich nur daß ich die Sache nicht sofort trotz electricischer Beleuchtung als modern erkannt, es ist eine so schlechte Fälschung aber da es anständige Leute und sie stets garantieren so untersuchte ich nicht genauer. £ 200 ist ja am Ende kein großer Gegenstand aber ich stelle nicht gern einen falschen Gegenstand auf. Die Leute sind übrigens sehr anständig & machen gar keine Schwierigkeiten falls sie sich irren was ja passieren kann. Hoffentlich geht es Ihnen leidlich.

Herzlichst Ihr R. Kann

131. Rudolphe Kann to Wilhelm Bode, 6 March 1897

Paris

6/3/97

Lieber Herr Geheimrath!

Empfange Ihre freundl. Zeilen vom 2ten & heutiges Telegr. wonach Ihnen die Marmorbüste nicht mehr im Gedächtniß (Sciarra). Murray Marks sah ich, weiß aber nicht ob er den Kamin bis zu Ihrer Herkunft hier bei Chenne gelassen, er wollte sich ihn hier nochmals genau ansehen. Die Volpi Photogr. sind nichts, er hat mir nur ein Frauenportrait & den Luca d'Olanda gesendet das Altarbild der Madonna von Maniardi nicht. In London sah ich bei Lawrie den Mantegna aus Vicenca den Prauer damals für 35 oder 25/m fs. Offerierte & dann mit Bourgeois kaufte & an Lawrie weiter gab. Es ist ein schönes Bild - Tempera auf Leinwand und sehr gut erhalten. Ich traute mich nicht da Sie nichts davon hielten, aber es ist doch von einem Meister gemalt. Hier ist nichts los die Marmorbüste von Sciarra aus dem 16ten sehe mir [sic] nochmals an und kaufe sie wahrscheinlich, sie ist zweifellos aus dieser Zeit & von einem Meister; nachdem sie bei einem Vermittler der privat wohnt so lange steht, ist sie wohl zu vernünftigem Preis zu kaufen. Hoffe es geht Ihnen besser. Lessing wird von den hiesigen Händlern demnächst erwartet; wird wieder dummes Zeug kaufen.

Mit besten Grüßen,
Ihr erg. R. Kann

132. Rudolphe Kann to Wilhelm Bode, 19 June 1897

19/6/97

Lieber Herr Geheimrath!

Ich kam gestern Abend hier an sah bei Agnew neuen Benozo Gozoli den er in Italien durch Murray erworben ein ziemlich bedeutendes Bild etwa 60 a 70 centimetres lang auf 50 Höhe die Auferstehung des Heil. Lazarus darstellend viele Figuren vielleicht 25 a 30 und im Hintergrund eine Stadt mit Landschaft. Agnew behauptet das Bild schon seit 8 Jahren zu kennen aber erst nach dem Tod des Besitzers habe er es kaufen können er spricht von 2500 £, ist Ihnen das Bild bekannt und in diesem Falle was halten Sie davon und den Preis, bitte bei Erhalt um Depesche. Er sagt er habe es nur Nationalgalerie gezeigt.

Besten Dank herzlichste
Grüße Ihres
R. Kann

133. Rudolphe Kann to Wilhelm Bode, 17 June 1897

17/6/97

Lieber Herr Geheimrath!

Besten Dank für Ihr Telegramm re Boticelli. Finde auch 60/m fs. noch sehr theuer für ein so kleines Bild, kein profanes sujet & eine variante des Uffizienbildes. Es ist ein reizendes Ding und wunderbar erhalten, aber zu theuer. Ich hoffe, Sie sind zufrieden mit der Kur und es geht Ihnen gut. Von der *Aventure* mit dem Holbein werden Sie wohl schon von Sedelmeyer gehört haben schade daß er es ohne Vortheil so getrieben aber man weiß ja nie in einer *vente* gegen wen man geht. Ich hatte es vor Jahren ausgestellt gesehen und sprach öfter darüber ob er es nicht privat erwerben könne, aber heute entsinne ich mich des Bildes kaum mehr da es so lange her. Ich reise morgen nach London Burlington Hotel Cork Street bis 23ten dann Karlsbad Quisisana bis Ende Juli.

Mit herzlichsten Grüßen,
Ihr R. Kann

134. Rudolphe Kann to Wilhelm Bode, 2 July 1897

Hotel Bristol
Carlsbad
2/7/ 97

Lieber Herr Geheimrath!

Ich empfang hier Ihre nach London gerichteten Zeilen vom 24[?]. Ich fragte Bardini der noch in Paris war, wegen des Gozzoli an, der mir sagte daß er das Bild kenne es sei nichts, Hasseltine sagte mir es habe nichts mit Gozzoli zu thun, so ließ ich es laufen.

Brauttruhe habe keine Verwendung, vielleicht den Spiegel auf dessen Größe es ankommt haben Sie [?] ? Da der Kaiser das Geld für den Holbein gegeben macht es am Ende nichts daß er so hoch ging.

Ihr Offert in dem Catalog zu bringen war höchst unpassend und wurde allgemein verurtheilt wie ich hörte; auch mein Catalog macht mir Unannehmlichkeiten ich schenkte denselben Madame Mankiewicz und jetzt hatte ich keine Ruhe seitens des alten Baron Wieser bis ich zugab, daß er in den graph. Künsten davon reproducirt ganz gegen mein Naturel [sic]. Die Louvregeschichte in die Sie mich ohne zu fragen wählten wie ich aus dem *Tempo* ersah ist ein todtgeborenes Kind, 36 Mitglieder des Comités was kann da Gutes herauskommen, man wird ein paar Dummheiten machen, die Zeitungen werden schreiben und dann ist die Sache begraben, schon jetzt sah ich in einem Blatt, falls die Sache gemacht wäre, nur den Mitgliedern ihre Waren abzukaufen dann sei es nichts also seien sie außer Sorge wegen dieser Concurrrenz.

Breduis behauptet 2 Rembrandts in Russland gekauft zu haben, wird wohl nicht viel daran sein & vergeblich 100/m fl. für einen geboten zu haben, sehr naiv!! wenn die Leute nicht verkaufen wollen. Ich hoffe es geht Ihne besser. Ruhe und Gebirgsluft, spazieren, sitzen. In Paris wird Bardini den Boticelli nicht los. Es ist eine unsinnige Preis *variante* der Florentiner Bilder, kein profanes sujet, sollte man für 30/m kaufen können. Bleibe bis 20 ten.

Herzlichste Grüße Ihr erg. R. Kann

135. Rudolphe Kann to Wilhelm Bode, 24 July 1897

Carlsbad
24/7/ 97

Lieber Herr Geheimrath!

Ich empfangen Ihre w. Zeilen von vorgestern und bedaure sehr daß es Ihnen immer noch nicht besser geht. Glauben Sie nicht daß Gastein wohin ich morgen reise (Gasteiner Hof Bad Gastein wohne ich) gut thun würde. Die Bäder sind sehr stärkend, die Luft wie in Pontresina und es ist nur 4 Stunden Wagen von Station Lend aus & 2 Stunden Bahn von Salzburg nach Lend. Ich will 3 Wochen da bleiben. Es ist ein vorzüglicher Arzt da & gute Wohnung & Kost. Fragen Sie doch Ihren Arzt selbst falls Sie nicht baden.

Beit wird Ihnen falls Sie den Lesepult haben wollen gewiß alle Erleichterungen einräumen. Wernher war nur kurz in Berlin, kann sich vom Geschäft nicht los machen. Er hat bei Gavet, Tollin etc. ziemlich die besten Stücke gekauft und nicht viel.

Von dem Holbein in der *Boyce sale* wußte ich gar nichts. Ich bin seit 23 Juni weg und hier hört man nichts. Bei Woods ist der größte Schlendrian. Die Leute verdienen zu viel Geld.

Mir ging es hier recht gut und jetzt will ich noch 3 Wochen gute Luft genießen die man hier nicht hat. Recht gute Besserung und herzlichste Grüße,

Ihr ganz ergeb.
R. Kann

136. Rudolphe Kann to Wilhelm Bode, 18 September 1897

Paris

18/9/97

Lieber Herr Geheimrath!

Ich hatte eine lange Korrespondenz mit dem Baron von Wieser Graph. Künste Wien welcher absolut meine Sammlung in einem separat Werk heliographisch reproduciren will, er verlangt unter Anderem die Benutzung Ihres Textes und habe ich Ihre Zustimmung vorbehalten. Wollen Sie mir gef. sagen ob Sie einwilligen?

Erinnern Sie sich der Fresken von Luini im Eingang bei Cernuschi. Sein Bruder welcher sie erbt hat dieselben verkauft und sind sie mir nun angeboten; sie sind noch auf der Originalmauer 15 centimetres dick wie er sie vor 25 Jahren aus Italien ausführte. Im Ganzen sind es 10 Stück, wovon 2 in schlechtem Zustand. Die 4 Hauptbilder die ich oben in den *salon de repos* zwischen den beiden Bildergalerien anbringen könnte 2 meter vom Fußboden haben ca. 2 meter 40 Höhe & 1 meter 50 Breite und gingen als Wand decoration mit den Glasfenstern von Bardini etc., die 4 anderen kleineren könnte ich unten im Billard anbringen. Ich habe die Wahl die 4 Hauptbilder für 35 000 fs zu kaufen oder die 10 resp. ganze serie um 50 000 fs. Entsinnen Sie sich noch derselben und rathen Sie mir zum Ankauf & was halten Sie vom Preis? Es sind Landschaften mit Figuren profane sujets.

Ich wäre Ihnen dankbar falls Sie mir bei Erhalt telegrafiren wollen da ich Montag Bescheid geben soll im Voraus besten Dank & bitte um Diskretion. vielleicht komme ich bald nach Berlin. Wie geht es Ihnen und fühlen Sie sich wohler?

Herzlichste Grüße

Ihr erg. R. Kann

Sind Sie überhaupt ein Verehrer v. Luini? Als Wandausfüllung sollte er sich 2 meter vom Fußboden gut ausnehmen.

137. Rudolphe Kann to Wilhelm Bode, 22 September 1897

Paris

22/9/97

Lieber Herr Geheimrath!

Ein Abonnement auf die Zeitschrift Pan nehme ich gerne glaube auch daß Wernher & Beit sie nehmen falls Sie denselben schreiben aber Sie muten sich zu viel Arbeit zu, anstatt zu reduciren wird es immer mehr. Der Rembrandt Fahnenträger ist glücklich nach America für 12 000 £ an Gould gegangen; mir war das Bild nicht sympathisch.

Das Malheur mit den englischen Händlern (Agnew hatte es zuletzt) ist, daß sie doch durch America jetzt alles los werden & daraufhin tolle Preise zahlen.

Ich habe Ihnen noch bestens für den Catalog Mainauer zu danken *à quand la vente?* Hoffentlich hält die Besserung an; aber viel Ruhe & wenig ins Museum gehen ist eine gute Arznei!

Herzlichste Grüße,

Ihr erg. R. Kann

138. Rudolphe Kann to Wilhelm Bode, 1 June 1898

Paris
1 Juni 98

Lieber Herr Geheimrath!

Ich erkundige mich oft nach Ihrem Befinden welches immer noch nicht nach Wunsch zu sein scheint. Ich schrieb Ihnen die Zeit über nicht da ich Sie nicht mit Correspondenz belästigen wollte, und auch nicht viel von Interesse zu berichten hatte. In London ist es dieses Jahr sehr still und scheint auch keine *sale* von Belang mehr vorzuliegen. Bredius sah gestern der aus Spanien kam und heute nach Holland reist. Bardini ist hier und scheint sehr ängstlich wegen der Unruhen die in Florenz stattfanden. Der Louvre ist richtig mit dem sogenannten Piero des Due vela Tremoille hereingefallen für 130/m nachdem er lange zu 70/m zu haben war was die Leute natürlich nicht wussten. Bleiben sie den Juni in Berlin? Fischhoff hat sich von Sedelmeyer getrennt und will allein sein Glück versuchen: Ich glaube er wird bald wieder zu Sedelmeyer kommen, da er gar keinen Dunst von der Sache hat.

Recht gute Besserung und herzlichsten Gruß

Ihr erg. R. Kann

139. Rudolphe Kann to Wilhelm Bode, 11 December 1899

11 Dec 99

Lieber Herr Geheimrath!

Aus Ihren freundl. Zeilen vom 7ten ersehe ich, daß es Ihnen leider nicht nach Wunsch geht. Herr Beit welcher momentan hier ist, sagt mir daß Dr. Schweningen glaubt, Sie wieder in Ordnung bringen zu können und hoffe ich daß seine Behandlung recht guten Erfolg haben möge. Die nöthigen Notizen der Provenienz einer Anzahl Bilder sowie die Beschreibung & Farben werde ich dieser Tage durch Schnell oder Sedelmeyer vornehmen lassen, die Heliogravure des Rabbiners von Rembrandt ist nicht gelungen was ich auch nach Wien schrieb, ich sende Ihnen durch Braun Photogr., mir scheint das andere Bild ist doch die Hendrikje obgleich das Bild 1660 oder 1666 datiert ist. Ich werde es Sedelmeyer zeigen der es nicht kennt und hören was er sagt. Es hat viel Ähnlichkeit mit dem Berliner Bild.

Ich schrieb auch nach Wien ob es nicht angezeigt sei nun nicht 6 Bilder von Fyt zu reproduciren diese beiden weg zu lassen und dafür 1 Greuze Portrait und 1 Hogarth zu nehmen die eigentlich für meine Privatzimmer bestimmt sind und nicht in die Oberlichträume kommen. Was nun die inneren Räume betrifft Bildersalons Speisesaal so werden dieselben zwar 4 bis 6 Monate nicht eingerichtet sein; die Bildersäle in 2 Monaten der Rest erst wie oben erwähnt. Wäre es in diesem Falle nicht besser entweder keine Erwähnung des Hauses oder ein paar Monate abzuwarten und erst in Sommer die Publication wahrzunehmen. das hängt von den Wiener Herren ab. Ich bin seit einem Monat eingezogen damit es rascher geht aber die erste Etage ist noch zurück alle Bilder und Möbel sind im Hause aber nichts an Ort und Stelle.

Hoffentlich geht es mit der Erkältung besser wir haben plötzlich Winter 5 a 8 Grad Kälte.

Herzlichste Grüße Ihr erg. R. Kann

140. Rudolphe Kann to Wilhelm Bode, 27 December 1899

27 Dec 99

Lieber Herr Geheimrath!

Ich sende Ihnen anbei die Beschreibung der Bilder welche ich von Herrn Schnell anfertigen ließ, durch Braun ließ ich Ihnen die Photog. der beiden Rembrandt & Rogier zugehen. Es ist zweifelsohne die Hendrikje v. 1660 gezeichnet. Schnell hat sie auch sofort erkannt. Der Bellini ist ein Jugendbild & erinnert sehr an Mantegna.

Der Terborch war zuletzt bei Dubus in Bruxelles vente 1883 und in allen großen Collectionen des vorigen Jahrhunderts der Tiepolo war zuletzt bei Secretan 1889 der Benozzo ging früher als Masaccio auch noch bei Dagincourt ist aber wie *fairfan* Murray Bardini etc. einstimmig sagen Benozzo.

Die Bilder werden wohl in ca 4 Wochen aufgehängt sein und kann Ihnen dann Photo davon senden (der Räume) die Fyts etc kommen alle in die Oberlichtsäle. Der große Speisesaal die 2 salons ~~bibliothèque~~ der ersten Etage entfallen gobelins, die biliotheque franz. Bilder aber diese Räume werden erst in ca. 4 Monaten fertig die franz. Möbel kommen in die bibliotheque & kleineren salon Boucher, der große salon 3 Boucher wird fast nicht möblirt als Tanz oder Musiksalon. Photog. stehen dann zur Verfügung. Herzlichste Glückwünsche zum neuen Jahr und Genesung wünscht Ihnen

Ihr erg. R. Kann

141. Rudolphe Kann to Wilhelm Bode, 23 February 1900

Paris
23/2/1900

Lieber Herr Geheimrath!

Besten Dank für Ihre freundlichen Zeilen so wie die Überlassung der heiligen Bilder. Man hat mir alles für die Oberlichtsäle genommen und mein Arbeitszimmer (8 1/2 meter auf 8 1/2 meter) sieht ganz öde aus, so wie überhaupt der Parterrestock an Bilder mangelt. Dieser Tage fand ich hier unter einem Schund von 200 Bildern einen alten BRVEGHEL 1544 gezeichnet 1 Meter 10 auf 75 hoch wie Kermess mit vielen Figuren sehr farbig und schon [sic] erhalten. Ein reiner Zufall! in der Größe der Wiener Bilder; wäre die Aufnahme in das Werk erwünscht? sonst ist weder in London noch hier etwas hervorragendes. Die Händler außer Colnaghi die Vester Bilder haben nichts.

Meine Bilder hängen jetzt bis auf die wenigen Italiener und Vlambucke [?] im ital. Oberlichtsaal, welche nächste Woche aufgehängt werden. Ich lasse dann Photos machen, und sende sie Ihnen. Es ist mir eigentlich nicht erfreulich weil ich fürchte daß durch die Publication die Sammlung zu bekannt wird und während der Ausstellung zu viele Anfragen zur Besichtigung kommen.

Ich hoffe doch Sie kommen im Herbst hierher wenn auch nur auf kurze Zeit. es wird doch vieles von Interesse zu sehen sein. Es sollte mich sehr freuen falls Sie event. bei mir absteigen wo Sie Ruhe und allen Comfort haben.

Mit den besten Grüßen
verbleibe ich Ihr erg. R. Kann

Ihre Frau Gemahlin wäre mir selbstverständlich sehr willkommen falls dieselbe Sie begleiten würde.

142. Rudolphe Kann to Wilhelm Bode, 25 March 1900

Paris
25/3/1900

Lieber Herr Geheimrath!

Besten Dank für Ihre freundl. Zeilen und Offerte für event. Einkäufe in Italien. Ich will dieser Tage ein bisschen ausspannen und auch nach Italien werde Sie aber kaum mehr dort antreffen, da nur kurz bleibe.

Die Aufnahmen der Innenansichten wurden von Braun gemacht und morgen beendet. Den Bürstenabzug des Textes habe ich durch gesehen und nach Wien retournirt. Derselbe ist sehr interessant und complett, und wird dem Werke sehr zu statten kommen. Herzlichen Dank.

Ich hoffe der Aufenthalt in Italien bekommt Ihnen gut und Sie kommen vielleicht über hier zurück. Ende Mai ist es prächtig hier und in der Ausstellung kann man sich herum fahren lassen auf sehr bequemem Rollstuhl.

Recht gute Besserung und herzlichste Grüße

Ihr erg.
R. Kann

Hier ist gar nichts los bei den Händlern. Bredius war hier, von London kommend

143. Rudolphe Kann to Wilhelm Bode, 13 April [1900]¹¹⁵⁷

Paris
13 April [1900]

Lieber Herr Geheimrath!

Ich empfang gestern den 4ten Band des Rembrandtwerkes, doch ist das Selbstportrait des Meisters welches ich vor 1 1/2 Jahren nach dort zur Aufnahme sandte, nicht enthalten. Ich nehme nicht an daß es als nicht echt bezweifelt wurde da es 2 Monate & länger dort blieb.

Sie kennen es ja & scheint mir kein Zweifel möglich. Bonnat war dabei als ich es kaufte & zwar theuer 6000 fs.

¹¹⁵⁷ Reference to the 4th edition of Bode's Rembrandt publication, published in 1900.

Sollte man dort dennoch Zweifel haben so bitte es nur offen zu sagen, da ich dann zurück gehen würde.

Herzlichst
R. Kann

Empfange soeben Ihre Postkarte wonach Fürst L. abschreibt, wegen der Scheiben. Ich werde jetzt hier versuchen sobald sie da sind.

144. Rudolphe Kann to Wilhelm Bode, 21 April [1900]¹¹⁵⁸

Grand Hotel Wien
21 April [1900]

Lieber Herr Geheimrath!

Ich bin über Venedig hierher gefahren und reise Sonntag nach Paris zurück 51 Avenue D'Iena. Vom Kunsthändler Schwarz erfuhr ich Ihre Adresse und hoffe es geht Ihnen gut nachdem der Frühling endlich sich zeigt.

Von Dr. Paullussen erfuhr ich daß Sie die Publikation in einer Mappe ungebunden vorziehen. Mir scheint in zwei Bänden gebunden und der Text, wie Sie vorschlagen *à start* vielleicht empfehlenswerth. Lose Blätter zerstreuen sich leicht, doch könnte man es dem Betreffenden freistellen wenn er es wünscht, (Sechs Abzüge) resp. 6 Innenansichten der 3 Oberlichtsäle hat Paulesen schon erhalten, es fehlen ihm noch 2 Ansichten des Bibliothekzimmers die auch fertig sind. Den ersten Abzug des Bruegel hat er noch nicht erhalten.

Ich hatte schlechtes Wetter in Florenz hoffentlich finden Sie es besser. Der Kunstmarkt scheint abgegrast. Ich sah nichts ersten Ranges für mich, habe auch die Händler wenig gesehen und nichts gekauft!

Ich wünsche Ihnen eine angenehme Zeit, und danke Ihnen bestens für die rasche Erledigung des Textes zur Publikation.

Mit herzlichsten Grüßen
Ihres erg.
R. Kann

145. Rudolphe Kann to Wilhelm Bode, 11 May [1900]

Paris
11 May [1900]

Lieber Herr Geheimrath!

Ich höre von Herrn Sedelmeyer daß Sie in Calais liegen geblieben sind & freue ich mich daß Sie bei diesem gräßlichen Wetter nicht unterwegs waren. Falls Sie Salting sehen können so ist es vielleicht besser daß Sie ihm sagen, ich würde ihm vielleicht

¹¹⁵⁸ In the letter are being discussed details about the forthcoming publication of Kann's collection. There are many more letters with the same topic throughout the year 1900.

einen Hobbema in gleicher Größe wie sein Ruysdael überlassen da ich jetzt 4 besäße, so wie man ihm es fest offerirt so will er es nicht.

Falls Sie ihm sagen daß ich den Ruysdael auf der Ausstellung gesehen & Sie gebeten hätte ihn gelegentlich zu fragen ob er ihn abgeben wolle, er wird natürlich verneinen, & können Sie ihm dann von sich aus, den Tausch gegen den Hobbema in Aussicht stellen als eine Möglichkeit. Ich glaube, ich mache ein schlechtes Geschäft. *Quand dites vous?* Salting hat auch letzten Sommer den Arkins'schen Ruysdael gekauft sodaß er jetzt 3 oder 4 hat & leicht einen abgeben kann.

Mit besten Grüßen
Ihr erg. R. Kann

146. Rudolphe Kann to Wilhelm Bode, 7 June 1900

Paris
7/6/1900

Lieber Herr Geheimrath!

Aus Ihren freundlichen Zeilen vom 4ten ersehe ich mit besonderer Freude daß es Ihnen endlich besser geht und Sie doch noch daran denken im Herbst hierher zu kommen. Wenn ich späterhin von Ihnen genau die Zeit erfahre werde ich es schon richten hier zu sein und Wohnung für Sie frei zu halten. Wenn sie das *Petit Palais*, den spanischen, englischen & Ungar Pavillon gesehen haben sowie einen Theil des Grand Palais dann ist für Sie die Hauptsache erledigt. Von dem großen alten Brueghel gibt die Photogr. nicht den Eindruck den das Bild macht, welches prächtig in der Farbe und wenn auch nicht so schön wie die Wiener Bilder trotzdem im Ausdruck und Kolorit für diesen Meister sehr charakteristisch. der alte Bruegel kommt so selten im Handel vor und ist als Begründer dieser Richtung so interessant daß ich diesen Kaufais neuen sehr glücklichen Fang betrachte.

Das Trecentobild welches ich in Wien kaufte ist in der Farbe und Erhaltung so außerordentlich, daß ich es für meine Sammlung von Cuttings kaufte wohin es sehr gut passt.

Ich fand in dem Catalog der Vente Toscanelli eine Abbildung eines sehr nahe stehenden Bildes Jacopo di Mino del Pellicciaio angegeben.

Nachdem Hauser den Altfirniß des großen Rembrandt abgenommen, werde ich ihn nochmals photogr. lassen.

Mit herzlichstem Gruß
Ihr erg. R. Kann

147. Rudolphe Kann to Wilhelm Bode, 10 June 1900

Paris
10/6/1900

Lieber Herr Geheimrath!

Dr. Weisbach der mich besuchte glaubt der Benozzo sei Pesellino Vasari Band 2 Seite 62 sagt daß in 2 St Pierre Maggiore in der Capelle der Alessandri vier Bilder mit kleinen Figuren, Begebenheiten aus dem Leben der Heiligen Petrus & Paulus, Benedictus & Zenobius, welcher letztere den Sohn der Witwe vom Tode erwecke. Es mag ja sein!

Herzlichst Ihr
R. Kann

148. Rudolphe Kann to Wilhelm Bode, 13 June [1900]¹¹⁵⁹

Paris
13 Juni [1900]

Lieber Herr Geheimrath!

Sie haben Recht mit dem Brueghel, er ist in der Erhaltung nachdem ihn Hauser untersucht, nicht so wie ich geglaubt und wie Sie richtig bemerkten unter den 100 Bildern nicht ganz würdig. Ich könnte dieses Bild durch einen prachtvollen Kopf eines alten Rabbiners von Tiepolo der prächtig erhalten ist, ersetzen. 36 cent auf 45. Ich kann Dr. Paulussen obgleich es im Interesse des Werkes ist, nicht darum angehen da ich schon mehrere Veränderungen vornehmen ließ, die kostspielig und zeitraubend waren. Der Vorschlag könnte also nur von Ihnen kommen falls Sie Paulussen schreiben wollten daß Ihnen dies Bild nicht würdig scheine oder nicht in das Ganze passend und ob er mir schreiben wolle es durch ein interessanteres Bild zu ersetzen. Sie wussten daß ich in Italien einen sehr schönen Kopf (Portrait eines alten Mannes) gekauft habe. Dann läßt es sich gut machen.

Die Aufnahme durch Braun würde sofort erfolgen & ihm derselbe das *cliché* gleich zusenden.

Höre mit großer Freude von Hauser daß es Ihnen viel besser geht, da kommen Sie hoffentlich im Herbst doch noch hierher.

Herzlichst Ihr erg. R. Kann

¹¹⁵⁹ Same paintings by Rubens and Tiepolo are being discussed in the following letter, dated 18. June 1900.

149. Rudolphe Kann to Wilhelm Bode, 18 June 1900

Paris
18/6/1900

Lieber Herr Geheimrath!

Ich empfang von Dr. Paulussen Brief den Bruegel durch den Tiepolo zu ersetzen, brachte das Bild sofort zu Braun der Ihnen in den nächsten Tagen eine Photogr. zu senden. Es ist das Bildniß eines alten Mannes / wohl eines Rabbiners Höhe 45 1/2 auf 37 Leinwand, stammt aus Privatbesitz in Livorno wie Costantini sagte. sehr prächtig in der Farbe & Erhaltung tadellos (auch nach Hauser) unter der Spange die den Mantel hält ein Stück weisslichen Hemds der Mantel braun mit ein paar rothen Strichen gemischt auf grauem Hintergrund.

Besten Dank für verursachte Mühe und herzlichste Grüße
Ihr erg.
R. Kann

150. Rudolphe Kann to Wilhelm Bode, 6 June 1901

Paris
6 Jun 1901

Lieber Herr Geheimrath!

Aus Ihren freundl. Zeilen vom 2ten ersehe ich leider daß es Ihnen immer noch nicht nach Wunsch geht und Sie sich mit der Riviera begnügen müssen.
Es ist übrigens überall schlecht mit dem Wetter Marseille Schnee, Algier Kälte, hier 10 Grad und in Egypten klagt man sehr über schlechtes Wetter. Herr Wernher geht morgen nach Egypten, ist abgearbeitet und braucht Ruhe. Agnew war hier und sagte mir daß *fanfan* wieder eine Wagenladung für ihn in Italien gekauft er versteht gar nichts davon verläßt sich auf Murray und verkauft die Sachen nach America oder sonst so teuer als möglich weiter, er sagt wenn er keine Waren habe, könne er keine Geschäfte machen. An Leon Golschmidt verkaufte er das stark restaurierte felixsche Selbstportrait des Durer für 8 a 10000£, hat auch jetzt den Christusdurer [sic] von Felix gekauft; auch der Architekt Stanford White überschwemmt America mit zweifelhaften Sachen. Dem Schwindel ist schwer Einhalt zu thun da die Käufer gar keinen Dunst von den Sachen haben, außer Sie müßten sich entschließen einen Artikel mit Ihrem Namen loszulassen den ich ihnen in den New York Herald in New York durch Gordon Benett bringen kann. Das Rundrelief in florent. Privatbesitz, welches Sie erwähnen ist wohl Christus & Johannes des Marquis Nicolai welches im vorigen Frühjahr ausgestellt war & ich daselbst sah; ersten Ranges aber der Preis den Sie erwähnen von 150/m auch ersten Ranges und Blödsinn! Ich habe nichts darüber gehört.

Es that mir unendlich leid daß Sie nicht zur Ausstellung kommen konnten. Ihre Zimmer waren bereit, vielleicht im Frühjahr auf dem Rückweg von der Riviera das würde mich sehr freuen.

Recht gute Besserung & herzlichste Grüße
Ihr erg. R. Kann

151. Rudolphe Kann to Wilhelm Bode, 31 January 1901

Paris
31 Januar 1901

Lieber Herr Geheimrath!

Freilich ist ein offener Fehdeartikel ein zweischneidiges Schwert. Die Welt will betrogen sein und wir brauchen die Händler doch hin und wieder.

Agnew ist *bona fide*, verläßt sich absolut auf Murray da er selbst gar nichts in dieser Richtung versteht und bringt Alles an den Mann! er ist eben der praktische Händler in den Artikeln die Mode sind. Sedelmeyer findet nichts mehr in England, und wenn er etwas ersten Ranges hat sendet er die Photogr. nach America wo er bessere Preise als von uns bekommt. Ich habe ihn in diesem Jahr noch nicht gesehen. Stanford White kauft mitunter Bilder aber selten, hauptsächlich Decoration. Jerkes kaufte kürzlich alle Teppiche hier auf, zu enormen Preisen. Thiem San Remo hat ihm auch einen für 80/m fs. verkauft.

Leon Goldschmidt ist unberechenbar, kauft täglich etwas aber fast immer Schund, ich sehe ihn sehr selten. Vielleicht gehen sie über hier nach der Riviera; die Züge liegen sehr bequem. Abends 5 Uhr von hier morgens um 9 Uhr schon in Monte Carlo.

Ich wünsche recht gute Besserung und begrüße sie herzlichst
Ihr erg.
R. Kann

152. Rudolphe Kann to Wilhelm Bode, 23 February 1901

26, Park Lane W.
23/2/1901

Werther Herr Geheimrath!

Agnew sagt mir daß er Ihnen den Potter Montag senden werde, Sie können dann selbst sehen wie es mit der Erstattung steht; sonst ist nichts am Platz als bei G. Wertheimer der große Maes van der Hohe *sale* der damals auf 3 000 £ ging an Baron Alphonse aber der Baronin wohl als Sujet nicht gefiel eine Magd am Brunnen gut gemalt aber etwas roh; W. verlangt glaube ich denselben Preis Hat ihn wohl in Zahlung genommen. Der Ridolfo ist ein sehr anziehendes interessantes Portrait & vorzüglich erhalten & hervorragend als Malerei für den Meister. Ein Portrait ersten Ranges eines gewöhnlich zweiten Rang Malers so läßt es sich wohl zusammenfassen; sollte man für 3000 £ kaufen können anstatt 6000 aber was läßt sich heute von Preisen sagen! Wenn man überhaupt etwas Gutes haben will muß man es theuer zahlen und froh sein es zu bekommen. Ich fürchte ich bin schwach & kaufe es dennoch, halten Sie den Preis für eine Tollheit so bitte mir zu telegraphieren.

Ich bleibe bis Donnerstag.

Herzlichste Grüße Ihr ergeb.
R. Kann

153. Rudolphe Kann to Wilhelm Bode, 29 February 1901

29/2/1901

Geehrter Herr Geheimrath!!

Besten Dank für Ihr Telegramm. Der Potter ist im Himmel retouchirt, schade darum denn es ist hohe Qualität. Das Bild wurde mir vor 3 Monaten in Paris ins Haus gebracht von einem Zwischenhändler, man verlangte 60/m fs. hätte es auch billiger gegeben. Ich ließ das Glas abnehmen wegen der *retouchen* die mir gleich auffielen und untersuchte das Bild genau, auch mit der *Loupe* [Lupe] da zu viel davon gemacht war machte ich gar keine Offerte, Thiere & Vordergrund sind ganz rein sowie die Bäume nur im Himmel ist viel herum gepatzt. Agnew zahlte 65/m fs. Ich glaube er sieht die Übermalung gar nicht und verkauft den Namen; er wird es leicht los nach America oder sonst. Ihre Antwort daß das Portrait für Ridolfo hervorragend teile ich vollkommen; etwas hart um den Mund, Stirne die Falte [?] etwas flach. Erhaltung sehr gut aber der Preis scheint mir ein Wahnsinn er ist doch am Ende nur ein *second rate master*. Anfang des 16ten scheint er gemalt nach dem *costume* etc. noch fast 15ieme, was muß man denn für einen *first rate master* Portrait 15ieme dann zahlen? Es bleibt doch immer nur ein Portrait von Ridolfo! 6 000 £! Brustbild ohne Hände! Ich werde wohl daran bleiben und abwarten bis einmal etwas noch Besseres auftaucht wird dann auch nicht mehr kosten. Sonst habe ich bei den Händlern nichts gesehen was wünschenswert wäre.

Mit bestem Dank & Gruß Ihr erg.

R. Kann

154. Rudolphe Kann to Wilhelm Bode, 1901, Telegram

Telegramm an Bode aus Florenz 97

31 [?] 1901

Telegraphie des Deutschen Reiches

Amt Charlottenburg 2

Scheiben für Sie fünfundzwanzig Mille abgeschlossen nach seiner Aussage bedungener Preis. Kaufte Familienbild fünfzigmille warten Sie meinen Brief ab ehe Sie ihm schreiben, reise abend Paris Kann

155. Rudolphe Kann to Wilhelm Bode, 23 June 1903

Paris

23 Juni 1903

Lieber Herr Geheimrath!!

Ich hoffe die Reise Paris London ist Ihnen gut bekommen. Ich konnte bis jetzt noch nicht hinüber reisen da ich nicht ganz wohl war.

Der junge Lippmann bat mich eine Holz Figur franz. 14tes, an Ihre Adresse „Königl. Museen“ abzusenden. Dieselbe kaufte ich bei Emile Peyre vor Jahren & versprach dem

verstorbenen Lippmann der beim Kauf zugegen war, sie ihm zu überlassen. Selbstverständlich zum Rohpreis falls ich sie einmal weg gebe. Der große Roger hat jetzt den Platz der Holzfigur eingenommen & glaubte ich, mich verpflichtet sie dem Sohn der sie bei mir kürzlich sah zum Rohpreis zu überlassen resp. das Vorkaufsrecht, er hat dasselbe jetzt ausgeübt & bat mich wegen Zollersparniß die Figuren an Sie zu senden. Der Rubens von Hirsch wurde zurück gekauft um 75/m die Sachen haben sich sehr gut verkauft.

Herzlichste Grüße Ihr
R. Kann

156. Rudolphe Kann to Wilhelm Bode, 5 November 1903

Paris
5 Nov 1903

Lieber Herr Geheimrath!!

Aus Ihren freundl. Zeilen von vorgestern ersehe ich zu meiner großen Freude daß es Ihnen recht gut geht. Ich war sechs Wochen zu Bett, bin aber jetzt wieder auf den Beinen aber noch schwach da ich 9 Kilos verloren.

Die Photogr. des Rubens wird mich sehr interessieren und danke Ihnen im Voraus. Der Photograph war immer noch nicht bei mir um die bronzen & das relief zu photographieren.

Hier ist gar nichts los Sedelmeyer hat nichts und nur hin und wieder kommt ein *Lancret* oder *Pater* bei Wildenstein vor der sich zu enormen Preisen verkauft; von den Amerikanern hat man wohl einige Zeit Ruhe aber Gegenstände ersten Ranges kommen nur ganz vereinzelt vor und haben große Preise. In London bei den Händlern soll gar nichts sein. Ich kaufte im Frühjahr ein Portrait eines jungen Mädchens resp. Kindes im Alter von etwa 8 Jahren von Velasquez wahrscheinlich nach Beruete ein Kind aus seiner Familie, vielleicht Enkelin, aus später Zeit. Ich kannte das Bild schon ein paar Jahre konnte es aber erst dieses Jahr bekommen, sonst nichts. Beit soll es gut gehen und dürfte wohl jetzt in London sein. Der Tod Lippmanns ging mir sehr nahe, er war mir sehr zugetan. Ich glaube wenn Tschudi nicht gehen will, kann ihn selbst der Kaiser nicht wegbringen so lange nichts gegen ihn vorliegt was im Gesetz für Staatsbeamte vorgesehen ist. Am Kupferstich Kabinet dürfte es ihm zu uniformig sein, und wie Sie sagen hat er wohl nicht genügende Kenntnisse. Ich lasse mit den bronzen [sic] neue Aufnahmen des Elfenbeinreiters machen & Ihnen zugehen.

Mit den besten Grüßen
Ihr erg.
R. Kann

157. Rudolphe Kann to Wilhelm Bode, 24 November 1903

Paris

24 Nov 1903

Lieber Herr Geheimrath!

Ich kam in den Besitz Ihrer w. Briefe vom 11ten & 21ten, danke Ihnen bestens für die Auskunft über den Tizian bei Trotti welchen ich seitdem gesehen habe. Es ist ein sympathischer sehr junger Mann, die Hände sind breiter gemalt als der Kopf der mehr durchgeführt ist. Im Ganzen wirkt das Bild sehr decoratif, ist aber meiner Ansicht nach nicht allerersten Ranges. Die Stelle am Kupferstich Cabinet wird sehr schwer zu besetzen sein und viel böses Blut machen. Tschudi wird sich nicht gerne dahin wünschen. Selbstverständlich wäre Friedländer der Geeignetste, der schon viel Erfahrung bei Ihnen gesammelt, sehr eifrig, fleißig und gescheiter Mensch. Daß Sie nicht gehört werden in der Sache wundert mich nicht, die Neider thun schon das Nöthige dazu, und sowie man einen Kopf über die Anderen hervorragt so wird man angefeindet und verleumdet; das muß man ruhig mit in den Kauf nehmen. Im politischen Leben sehen wir das täglich und wer eine öffentliche Stellung bekleidet, kann sich dem nicht entziehen; was hat man Bismarck alles angethan bis 1866! Hinter dem Kaiser stecken die Werner & Genossen und die großen Künstler die den Thiergarten schmückten.

Ihr Artikel über Lippmann hat mir sehr gefallen weil sein Charakter so richtig aufgefaßt ist; die [?] waren nicht immer die Besten aber der Kern war gut, das sieht man an der Stiftung für die Beamten, wovon er nie sprach. Es geht mir langsam besser aber ich bin gleich abgespannt & müde es fehlen mir noch 10 Kilos gegen 15 July obgleich ich 4 schon eingeholt habe.

Mit den herzlichsten Grüßen

Ihr erg. R. Kann

158. Rudolphe Kann to Wilhelm Bode, 2 December 1903

Paris

2 Dez 1903

Lieber Herr Geheimrath!

Besten Dank für Ihre sehr interessanten Mitteilungen über die Verkündigung. Ich wollte Sie mit der Sache nicht direkt behelligen da ich weiß wie sehr Sie mit Korrespondenz überhäuft und daß Dr. Friedländer Ihnen die Photog. zeigen würde. Die Leute reden von 15 000 oder £ 18 000 geradezu lächerlich! Es ist überhaupt nur noch direkt von den Besitzern möglich etwas zu kaufen da die Händler zu unverschämt sind. Ich sende Ihnen anbei die Photogr. sowie das Detail des Kopfs des einzigen sonst mir bekannten Stücks welches sich von derselben Hand im Hofmuseum in Wien befindet. *Burlington Magazin* oder *Les Arts* welche jetzt sehr in Mode sind eignen sich für die Publikation der Photogr. bitte gelegentlich retour, bei Eugène Muntz über Leonardo Suite 215, finden Sie eine Zeichnung Bibliothek zu Windsor die ganz dem Reiter entspricht. Ihre Grüße an Herrn Beit habe bestellt, er wird Sie in Berlin nächstens besuchen.

Mit besten Grüßen

Ihr stets erg. R. Kann

159. Rudolphe Kann to Wilhelm Bode, 29 December 1903

Paris
29 Dez.1903

Lieber Herr Geheimrath!

Ich empfang Ihre freundl. Zeilen vom 26ten aus Braunschweig. Ich bin froh daß die Rembrandts im Museum sind und nicht bei einem Händler ich hätte mich vielleicht sonst ruiniert. Ich kenne sie wohl. Ich wußte nicht daß Cassirer den Greco den ich für mich kaufen will in Commission hatte, schrieb ihm aber bei Empfang der Photogr. daß das Bild hier von dem spanischen Händler Vega diesen Sommer hier vergeblich zu 10/m fs offeriert war, ich war damals nicht in Paris. Inzwischen kam Cassirers Brief, worin er 15/m Mark verlangte doch hatte er den Meinigen noch nicht worin ich ihm schrieb daß das Bild hier zu 10/m fs. herumgetragen wurde. Als das Bild dann ankam bot ich ihm 10/m francs, den Brief hatte er am 24ten in Händen, da er bis heute 29ten nicht geantwortet nehme ich an, daß er mein Offert dem spanischen Händler übermittelt und für sich eine Commission heraus zu drücken sucht. Ich warte die Sache ruhig ab. Ich verderbe die Händler nicht, im Gegentheil wie A. Wertheimer etc. von mir sagen. *Mr. Kann wants to buy fine things cheap* aber die Händler sind jetzt fast alle reiche Leute und betrachten die Sache als Spekulation, sie brauchen uns nicht mehr. Die drei Goyas sah ich bei Durand Ruel; man hat hier seit ein paar Jahren einen boom in Goyas in Scene gesetzt und das Publikum kauft lieber zu hohen Preisen, als wie sie billig zu haben waren, ganz wie an der Börse. Leute wie Sedelmeyer können kaum mehr mit; er hat jetzt Romneys für 400/m fs das Stück!!!

Mit den besten Wünschen zum kommenden Jahr
verbleibe ich Ihr ganz erg.

R. Kann

160. Rudolphe Kann to Wilhelm Bode, 6 January 1904

Paris
6 Januar 1904

Lieber Herr Geheimrath!

Besten Dank für die Rücksendung des Palmesel. Der Herr der das Stück in der Provinz gesehen ist einer der besten Kenner dieser Epoche franz. Skulpturen und beschäftigt sich mehr als 30 Jahre als Händler damit; einer meiner Freunde, der ein feiner Kenner ist will sich auf meinen Wunsch sobald es wärmer wird die Sache ansehen. Kleinberger hatte das Frauenportrait schon im Frühjahr glaube ich, doch bin ich nicht sicher; mir scheint es de Voss. Herr Beit wird Sie wohl in Berlin besucht haben & mit Ihren Ankäufen für ihn gewiss zufrieden sein.

mit den besten Grüßen
Ihr erg.
R. Kann

161. Rudolphe Kann to Wilhelm Bode, 17 January 1904

Paris
17/1/1904

Lieber Herr Geheimrath!!

Aus Ihren freundl. Zeilen vom 11ten ersehe ich, daß Herr Beit nicht in Berlin war. Die Käufe für Tewin Water werden mich jedenfalls sehr interessieren. Die Photos von Moreau sind sehr schwach, sobald ich über den Palmesel etwas erfahre schreibe ich Ihnen.

Mit den besten Grüßen
Ihr erg. R. Kann

162. Rudolphe Kann to Wilhelm Bode, 18 January 1904

Paris
18/1/1904

Lieber Herr Geheimrath!!

Besten Dank für Ihre freundl. Telegr. Es sind zwei Leute hier die ich nicht gesehen habe mit einer kleinen Broschüre worin mislungener langweilig aussehender Mann von Tizian fotogr. abgebildet und sollen auch noch 2 oder 3 Marone daselbst sein, die Leute behaupten, daß Sie die Bilder gesehen & da sich einer meiner Freunde dafür interessierte, erlaubte ich mir ihnen zu telegr. Ich bin wieder seit 14 Tagen zu Bett, habe in 10 Tagen 9 Kilos verloren und fühle mich sehr schwach. Heute war eine Stunde außer Bett. Man muß viel aushalten bis es zu Ende geht.

Hoffentlich geht es Ihnen gut.

Besten Gruß
Ihr R. Kann

163. Rudolphe Kann to Wilhelm Bode, 19 January 1904

Paris
19/1/1904

Lieber Herr Geheimrath!!

Ich habe nun schließlich doch in den sauren Apfel gebissen und den Roger von Colnaghi um 10/m £ gekauft. Wildenstein der hiesige Händler dem sie es zusanden [sic] und der 18/m £ verlangte weil die Colnaghi ihm das Bild um 12/m £ mit halben Antheil am Nutzen an die Hand gaben, hat bis jetzt nicht einmal eine Commission auf den Verkaufspreis von £ 10/m von Colnaghi bekommen. Wildenstein war mir in der Sache sehr gefällig da ich alle Skulpturen 18ieme [18.] vor einem Jahr von ihm kaufte (ca. 700/m fs) und ist es ihm gleichgültig daran nichts zu verdienen. Ich hatte das Bild ein par Tage zu Hause ehe ich mich entschloss & wollte es nicht mehr gehen lassen.

Weale hatte das Wappen identificirt des Ferry de Clugny, Bischof von Tournai Chancelier del'ordre de la Toison d'or & Cardinal. Ich glaube falls Sie über den Elfenbeinreiter eine Abhandlung machen wollen ist *Les Arts* oder *Gazette des Beaux Arts* geeignet. Ich sende Ihnen neue Photogr. eines Botticellis der seiner Zeit in der Vente Leyland vorkam und einen ähnlichen Reiter darstellt gelegentlich. Bitte um gef. Rücksendung der Photos.

Mit den besten Grüßen Ihr stets erg.
R. Kann

164. Rudolphe Kann to Wilhelm Bode, 30 January 1904

Paris
30/1/1904

Lieber Herr Geheimrath!

Antwortlich Ihrer w. Zeilen vom 24ten, bin ich wohl gut geeignet Ihnen über den Verlust der Verkündigung nachzuempfinden; wer so leidenschaftlich sammelt wie ich, versteht dieses Gefühl am besten, es ist bedauerlich, daß die Kerle einen so hohen Preis erzielten, aber sie waren hart wie Stein und telegraphierten dem Händler & telephonierten demselben, das Bild zurück zu senden falls es nicht verkauft sei, dem Händler Wildenstein gaben sie dann schließlich nur 400 £ für die viele Mühe der Vermittlung. Ich hatte direkt gar nichts mit Colnaghi zu tun. Weale hat dieselben wohl sehr hitzig gemacht. Deprez war herüber gekommen, behauptete er habe es Ihnen fast zu Rohpreis offerirt weil sie ihm das Bild zugewiesen etc.

Ich hatte das Bild zuerst nach Hause genommen um zu sehen wo es unterbringen und fand einen sehr guten Platz in den ital. Raum gegen den grünen Vorhang der Nische auf meinem *chevalet*. Schließlich ist es doch besser bei mir als wenn es später nach Amerika gekommen wäre. In Wien ist nur ein Stück Elfenbein von derselben Hand wie der Reiter & sandte Ihnen die Photogr. nebst Detailphotogr. Des Kopfes. Die Sache hat übrigens keine Eile; was Sie über Ch. Ephrussi & Michel so schreiben wundert mich sehr. Die *Gazette* brachte s. Z. beim Tod Lippmanns in der *Chronique des Arts* die wöchentlich erscheint einen Artikel wozu das Material aus der *Times* entlehnt war. Das Journal „*Les Arts*“ nimmt mit Freude jeden Artikel von Ihnen und wird überall gehalten. Dieser Tage wurde der Rest von Bonaffe's Sachen nach dessen Tod verkauft, das einzige gute Stück kaufte Heilbronner 3 rue du Vieux Colombier um 3750 fs. behauptet er habe 600 fs....

[noted on the side]:

Provision zahlen müssen verlangt 6000 fs, meint wohl 5/m, eine Frauenfigur unter alter Vergoldung ca. 40 cent. hoch.

Beste Grüße R. Kann

165. Rudolphe Kann to Wilhelm Bode, 10 February 1904

Paris
10/2/1904

Lieber Herr Geheimrath!!

Leop. Goldschmidt war den Abend vor seinem Tod noch sehr vergnügt und munter; früh 5 Uhr sah seine Frau Licht bei ihm, das aber gleich wieder erlosch, wahrscheinlich sah er nach der Uhr. Um 7 Uhr fand ihn der Diener todt im Bett. Er hatte ein stark fortgeschrittenes Herzleiden, wovon er nichts wusste. Ich bedaure daß Sie mit Moreau so unzufrieden sind, er soll die Reproduktionen Les Arts machen die doch sehr gut sind. Braun bleibt doch der Erste. In London soll gar nichts los sein, was auch durch Szenebericht von Dr. Friedländer stimmt. Baron Forest, der natürliche Sohn des Baron Hirsch, der die Bilder erbte, wird wohl zu kolossalen Preisen jetzt nichts anbringen. Ich habe die Bilder zu lange nicht gesehen um ein Urteil zu haben. Hier ist nichts los. An öffentlichen Auktionen wie jetzt die japanischen Sachen der *vente* Gillot verkauft sich alles sehr hoch!

Mit besten Grüßen, Ihr erg.
R. Kann

166. Rudolphe Kann to Wilhelm Bode, 30 April 1904

Paris
30 April 1904

Lieber Herr Geheimrath!!

Der spanische Händler Marquis Vega zeigte mir hier ein vlämisches Bild (Madonna) doch könnte ich keinen Meister dafür mit Bestimmtheit angeben, er verlangte einen meiner Ansicht nach viel zu hohen Preis 45000 fs. als letzte Summe, ich sagte ihm noch ehe er mir seinen Preis nannte daß ich zu den heutigen hohen Preisen auch 25000 fs. als gut bezahlt schätze.

Falls Sie das Bild nicht für das Museum ankaufen, dürfte er es wohl schwer anbringen außer zu einem viel niedrigeren Preis. Ich möchte Sie nun bitten falls Sie darauf nicht darauf reflectiren zu versuchen es für mich von ihm zu erwerben aber ohne mich zu nennen resp. für einen Amateur damit er sieht daß das Museum nicht darauf reflectirt und ihm event. 30 000 francs zu bieten vielleicht sind Sie so freundlich & telegraphiren mir event. wenn Sie ihm sagen daß dies wie es der Fall, für einen unbestimmten Meister ein sehr guter Preis so wird er es wohl geben als es wieder nach Madrid zu nehmen, denn hier sind keine Käufer dafür, er sagte Brauer & Böhler (nette Leute) hätten es in Madrid bei ihm gesehen & ihm 30/m geboten wohl Pesetas! wenn es überhaupt wahr ist. Diese Herren zahlen keine Preise. Pierpont Morgan kam heute zum Lunch zu mir, er kaufte gestern bei Lowengard eine Madonna mit Kind *terre cuite* die ihm Lowengard als Donatello & Donatellopreis verkaufte, er sagte (Lowengard) daß er aus Modena aus einer ersten Familie komme wo der Begarelli herkommt den ich vor Jahren von ihm kaufte sowie ferner ein *bijou* & zwei *candelabres*. Ich sah nur den sogenannten Donatello, lächerlich.

Ich hoffe es geht Ihnen gut & Sie kommen zu der Ausstellung der *Primitifs francais*. Die Leute haben bewiesen daß außer dem Maitre de Moulins & Fouquet diese Schule des 15ten Jahrhunderts keine Meister ersten Ranges hatte.

[noted on the left side]:

Ich sagte Vega daß der verlangte Preis gar keine Basis habe, und er sich Illusionen mache, er muß daher auch wenn es dort nicht gelungen ein Offert von 25 à 30 000 fs gerne annehmen. Besten Dank & herzliche Grüße.

R. Kann

167. Rudolphe Kann to Wilhelm Bode, 30 April 1904

Paris
30/4/1904

Lieber Herr Geheimrath!!

Nach Abgang meines heutigen Briefes erfahre ich von kompetenter Seite daß Vega das Bild hier schließlich um 35 000 fs. (ich glaube dem Baron Schlichting) offeriert hat. Er wird daher gerne 30 000 fs. acceptiren, er scheint auch von der Sorte Bourgeois Brauer etc. zu sein die schließlich die Hälfte des verlangten Preises nehmen.
Nochmals besten Dank & Gruß

Ergebenst R. Kann

168. Rudolphe Kann to Wilhelm Bode, 4 May 1904

Paris
4 Mai 1904
Lieber Herr Geheimrath!

Besten Dank für Ihre w. Zeilen vom 2ten. Den Mönch Goya habe ich nicht gesehen doch höre ich daß Vega dafür 15 000 francs verlangte. Da er hier nichts verkaufte, werden Sie wohl zu 50/m fs. für die beiden Bilder angekommen sein; man sagt mir der Goya sei sehr interessant als Malerei. Über das vlämische Bild theile ich vollständig ihre Ansicht und fand es mit 25 oder 30/m fs. ganz gut bezahlt. Ich schrieb an Friedländer darüber da ich weiß daß er Sie *au durant* hält und wie sehr Sie mit Anfragen & Schreibereien überhäuft sind. Die Photogr. des Mino in dem Kloster bei Florenz würde mich interessieren, sowie die Photogr. des Thonreliefs falls Sie dieselbe später bekommen. Die Käufe Morgans bei Lowengard sind mir unbegreiflich! Er hat gar kein Verständnis für die Sachen, und noch weniger von Preisen, wo soll das hinaus! Im New York Herald lese ich heute, daß Brauer & Böhler in Paris sind, sie kommen glücklicherweise nicht zu mir. Ich freue mich sehr den Generaldirektor & Dr. Friedländer hier zu sehen. Hoffe es geht Ihnen gut; von Herrn Beit lauten die Berichte günstig.

Herzlichste Grüße. Ergebenst
R. Kann

169. Rudolphe Kann to Wilhelm Bode, 5 June 1904

Paris
5/6/1904

Lieber Herr Geheimrath!!

Ich sah die Bilder bei Georges Petit die am 8ten zur Versteigerung kommen Alles Schund. Die Baron Hirsch Bilder kommen erst am 17ten zur Versteigerung sind noch auf dem Land für ca. 8 Tage so daß eigentlich vorerst nichts zu sehen ist, passt es Ihnen, daß ich Sie Dienstag 11 ¼ in Ihrem Hotel abhole, wir können dann einen Moment zu den [?] oder Louvre & und frühstücken um 1 Uhr bei mir?

Herzlichst Ihr
R. Kann

170. Rudolphe Kann to Wilhelm Bode, 30 June 1904

London
30/6/1904

Lieber Herr Geheimrath!

Ich empfang Ihre w. Zeilen vom 25 & 28 d. m. habe mir den schönen Dyk angesehen, der gestern an Sie abging. Bitte senden Sie die Zeichnungen Fragonard & Boucher an meine Pariser Adresse (mit Preisangaben) mit herzlichem Gruß besten Dank.

Herr Beit ist gestern nach Wien & wird Sie nächste Woche dort besuchen, er hat am Tag vor seiner Abreise noch ein feines Geschäft gemacht mit Agnew indem er den Reynolds das Pendant zu seinem Bild als Größe & Qualität sehr billig kaufte; er gab seinen Gainsborough der ihm nicht gefiel zum Restpreis von £ 7700 an Zahlung & noch 5000 £ cash so daß er ihn £ 12.700 kostet. Ich habe ihm sehr dazu geraten & finde das Bild sehr billig. Die Leute zahlen ja Romney etc. mit £ 12.000 bis 20.000 £ was Sedelmeyer für seine beiden Bilder verlangt. Die beiden Reynolds auf derselben Wand mit dem Hopner in der Mitte machen sich sehr gut.

Sonst sah ich nichts hier. Habe auch fast keine Händler gesehen bis jetzt, es strengt mich alles zu sehr an, bleibe noch bis Anfang oder E. nächster Woche in London falls es mir leidlich geht.

Besten Gruß,

Ihr erg.
R. Kann

170. Rudolphe Kann to Wilhelm Bode, 11 July 1904

Paris
11/7/ 1904

Lieber Herr Geheimrath!

Die Zeichnungen sind angekommen. Von Interesse ist nur die nackte weibl. Figur von Boucher die mit £ 200 zu teuer ist und für die der Besitzer 150 £ haben kann, die Schäferfigur ist nicht in gutem Zustand & nur £ 50 werth, also entweder 150 £ für die nackte Figur oder £ 200 für beide Bouchers, die beiden *fragonards* sind keine *fragonards* was soll mit den Zeichnungen nur geschehen? Der [?] von Dowdeswell ist ungeschickt geputzt, an manchen Stellen zu viel, so an den weißen Blumen rechts, das müsste ausgeglichen werden da er sonst gut erhalten.

Mit besten Grüßen,
Ihr R Kann

London bekam mir nicht schlecht aber ich habe fast nichts getan aus Frucht vor Übermüdung und auch nichts bei den meinigen Händlern gesehen die ich besuchte

171. Rudolphe Kann to Wilhelm Bode, 18 July 1904

18/7/ 1904

Lieber Hr. Geheimrat!

Ich empfang Ihre w. Zeilen vom 13ten. Der Vermeer ist hier in Privatbesitz von reichen Leuten die den hohen Preis von £ 8000 verlangen. Das Bild ist noch auf der Originalleinwand und vorzüglich erhalten, ging bei Secretan auf 65000 fs.vor 15 Jahren und der verlangte Preis ist den heutigen Preisen entsprechend. Herr Beit reflectirt nicht darauf, ich glaube mit [Unrecht] da das Bild zu seinen beiden Metsu als Qualität & Rarität gehört. Ich will Sonnabend nach Homburg Promenade 1353 auf eine ganze Woche da es hier sehr heiß. 39 *centigrades* und bleibt wohl bis Mitte oder Ende September?

Bei den Händlern in London lassen sich Bilder schwer beurteilen da das Licht höchst mangelhaft bei Dowdeswell speziell stets dunkel.

Mit den besten Grüßen
Ihr R. Kann

172. Rudolphe Kann to Wilhelm Bode, 6 October [1904]¹¹⁶⁰

Paris
6 October [1904]
Lieber Herr Geheimrath!

Besten Dank für die freundl. Einladung zur Eröffnung des Museums. Ich schrieb dem Herrn Minister um ihn mein Bedauern auszudrücken. Die Eisenbahn ist mein größter Feind und ich kann die große Fahrt nicht riskieren.

¹¹⁶⁰ Kann refers to the Opening of the Kaiser-Friedrich Museum in 1904.

Ihnen aber wünsche ich, daß Sie noch viele Jahre so erfolgreich für das neue Heim wirken können wie bisher für die alte Kunststätte.

Mit besten Grüßen

Ihr erg.
R. Kann

173. Rudolphe Kann to Wilhelm Bode, 23 November 1904

Paris
23/11/1904
Lieber Herr Geheimrat!

Besten Dank für Ihre w. Zeilen vom 16. & 21. d.M. Ich sah meinen Käufer heute und sagte ihm daß unter 140,000 Mark das Bild nicht zu haben sei und so will er darauf ein gehen und die 140 000 Mark dafür geben. Ich glaube gleich Ihnen, daß Herr Thiem der stets gern schönen Dingen zugänglich war acceptiren wird wollen Sie also ihm das Gebot gefälligst übermitteln. Es ist etwas spät jetzt an die engl.Schule heranzutreten wegen der enormen Preise aber die männlichen Portraits, die oft viel besser gemalt sind als die Damen, lassen sich noch kaufen.

Ich sandte gestern einen Mann mit dem Vermeer nach London, da ich die Eisenbahnspedition wegen der alten Leier noch fürchtete. Herr Beit telegr. soeben *Picture arrived hung in drawing room looking splendid.*

Ich habe es bei mir ganz leicht firnißen lassen da nichts mehr darauf war & das Bild undurchsichtig geworden, es sieht jetzt wunderbar aus, auch wurde es von „Aram“ bei mir photogr.

Hoffentlich geht es Ihnen wieder gut.

Ich hatte vorgestern den Besuch des Baron Cornelius Heyl nebst [?] die sich für Kunst zu interessieren scheinen.

Herzlichsten Gruß Ergebenst
R. Kann

174. Rudolphe Kann to Wilhelm Bode, 14 December 1904

Brief 117
SMB-ZA

Paris 14/12/1904

Lieber Hr. Geheimrat!

Besten Dank für Ihr Telegr. & freundl. Zeilen vom 9ten. Ich sandte 140/m Mark an die Bank für Handel & Industrie für Rechnung des Herrn Thiem das Bild bleibe erwartend. Herrn Heits Catalog habe noch nicht gesehen.

Ich hätte Ihnen schon früher geantwortet, aber es ging mir die letzten Tage gar nicht gut. Wildenstein brachte mir kürzlich den Memling Maître de la Loire, den er nicht direkt vom Besitzer erkaufte, es ging erst durch zwei Hände ehe es an ihn kam aber die

Leute begnügten sich alle mit kleinem Nutzen, verhältnismäßig. Wildenstein hat seine Hand fast überall darin & ist gut orientiert. Sie werden wohl an den Landtag gehen müssen um das Museum zu Ende zu führen, verlangen Sie nur recht viel, es wird für viel oder weniger doch geschrien.

Recht vergnügliche Feiertage und beste Grüße,

Grußformel,
R. Kann

175. Fischer Secrétaire to Wilhelm Bode, [January/February]¹¹⁶¹1905

[Januar/Februar] 1905
Sehr geehrter Herr Geheimrat

Herr Kann, zu leidend um Ihnen persönlich schreiben zu können, beauftragt mich, Ihnen bestens für Ihren freundlichen Brief vom 19 ds. zu danken. Herr Kann will Sie hiemit aufmerksam machen, dass hier am 6. Februar das große Kölnische [sic!] Bild mit anderen Kunstgegenständen in der Versteigerung der Comte Bryas zum Verkauf kommt. Herr Kann weiß nicht, ob Sie das Bild gesehen haben, jedenfalls ist es Herrn Dr. Friedländer bekannt.

Herr Kann glaubt nicht, dass Comte Bryas das Bild zurückzu kaufen sucht.

Mit aller Hochachtung ergebenst

Fischer Secrétaire

Undated Letters

176. Rudolphe Kann to Wilhelm Bode

Neue Erwerbungen der Galerie Kann

- No. 75. Bellini, Kreuzigung Christus von Maria und Johanna beweint.
- 76. Cuyp Albert, Sonnige Flußlandschaft mit Kühen.
- 77. David, Madonna mit dem Kind in einer Landschaft sitzend.
- 78. van Dyck, Portrait Chevalier Nicolas Fürst.
- 79. " " General Marquis Ambrogio Spinola.
- 80. Fragonard, Waldlandschaft mit schaukelnden Mädchen.
- 81. Fyt Jan, Todtes Wild m. bewachenden Hunden.
- 82. Gainsborough Thomas, Lady Sheffield.
- 83. Benozzo Gozzoli, Wiederbelebung eines Kindes durch den hl. Zenobius.
- 84. Lancret, Les Oyes de frères Philippe.
- 85. " " La servante justifiée.
- 86. Meister des Todes, Maria mit dem Kinde.
- 87 a. u. b. Memling, Zwei Flügel eines Altares, männliches und weibliches Portrait mit ihrem Schutzpatron, vermuthlich Stifter des Altares.
- 88. Rembrandt, Portrait eines jungen Rabbiners.

¹¹⁶¹ Refers to the auction sales on 6. February 1905.

- 89. Rembrandt Portrait der Hendrickye Stoffels.
- 90. Steen Jan, Ahasver die Klage der Esther hörend.
- 91. Torbergh Ger., Junge Dame an ihrer Toilette mit Dienerin im Hintergrund.
- 92. Tiepolo, Kreuzabnahme.
- 93. Watteau, Ein Feldlager.
- 94. Weyden Roger van der, Portrait des Chevaliers de Gros.
- 95. Wouwerman Ph., Entenjagd.

177. Rudolphe Kann to Wilhelm Bode

Paris
30 Dec
Lieber Herr Doctor!

Ich sende Ihnen zum Jahreswechsel meine herzlichsten Glückwünsche. Möge es Ihnen nur Glück und Freude bringen. Ich fahre Sonntag mit dem mir befreundeten Maler de Madrazo zur Eröffnung der Winter-Exhibition auf ein paar Tage nach London Bristolhotel. Sie werden kaum jetzt schon fahren.

Mit herzlichen Grüßen
Ihr erg.
R. Kann

178. Rudolphe Kann to Wilhelm Bode

Paris
23 Marz
Sehr geehrter Herr Doctor!

Ich empfang Ihre freundl. Zeilen, woraus ich ersehe daß die Rembrandtzeichnung gut angelangt ist. Sie schrieben mir nicht was Herr Dr. Lippmann dieselbe werth hält. Es ist mir hauptsächlich darum zu thun zu sehen ob der Händler halbwegs ehrlich ist denn ich bin nicht *au courant* der Preise für Zeichnungen. Ich hatte ein Interieur (angeblich Brawer) trinkende Bauern wovon einer den Schoppen auf einmal ausleert. Ich hielt das Bild eher für Zorgh, da es mir für Brawer [sic] zu dünn und nicht kräftig genug im Ausdruck scheint. Ich habe es an Sedelmeyer an Zahlung gegeben. Entsinnen Sie sich desselben noch und halten Sie es für Brawer oder einen Meister wie Zorgh? Ihre Ansicht würde mich interessieren.

Herzlichst grüßt
R.Kann

179. Rudolphe Kann to Wilhelm Bode

Paris 1 May
Gehrter Herr Doctor!

Ich bedaure unendlich Sie hier verfehlt zu haben. Ich war ein paar Tage in Monte Carlo & Genua. Ich höre daß Sie dort eine Ausstellung alter Meister aus Privatsammlungen abhalten werden. Wann wird sie eröffnet? Ich bin wahrscheinlich am 11ten in

Frankfurt, und komme dann auf einen Sprung nach dort. Sie bleiben wohl vorerst in Berlin. Ich kaufte soeben ein prächtiges Selbstportrait Rembrandts aus später Zeit (Zeichnung *à l'encre de chine*) mit der Kappe auf dem Kopf 13 *centimetres* Höhe auf 11 Breite durchgeführt wie eines seiner Gelporraits. Bomat ist ganz entzückt davon, und ich auch.

Herzlichste Grüße
Ihr R. Kann

180. Rudolphe Kann to Wilhelm Bode

London, Bristol Hotel
8 September

Sehr geehrter Herr Doctor!

Ich habe eine Woche in Scheveningen verbracht und einige sehr angenehme Stunden mit Herrn Bredius in Haag & Amsterdam.

Ich besuchte gestern Herrn Humphry Ward 61 Russell Square der einige recht interessante Bilder hat. Unter anderem sah ich einen Rembrandt aus später Zeit. Einen Mann mit rother Mütze in einem Lehnstuhl sitzend (theilweise Skizze) welcher auf der letzten Winterausstellung war. Er gehörte 20 Jahre Mr. Forbes, welcher ihn an Goupil verkaufte & dieser an Ward wie er sagt für £ 1500. Mr. Ward baut ein Landhaus und wäre nicht abgeneigt das Bild zu cediren (*entre nous*) doch möchte er seinen Preis haben resp. nichts verlieren.

Er finde den Preis ganz enorm & taxirte das Bild auf 400 à 500 £ so daß ich ihm keinen direkten Bescheid noch gab. Sind Sie nicht meiner Ansicht den Preis betreffend natürlich ganz *entre nous*.

Sie würden mich durch ein paar Zeilen sehr verbunden ich bleibe bis Donnerstag hier, vor meiner Abreise von Paris hatte ich den Besuch von Feral expert. Er glaubt nicht daß das große Stillleben welches ich vor einiger Zeit kaufte von Fyt sei. Ich sprach mit Herrn Bredius darüber welcher mir sagte, daß Sie auch dieser Ansicht seien. Von wem glauben Sie daß das Bild gemalt sein kann? Snyders ist es wohl nicht. Sedelmeyer sagt es sei ein ähnlicher großer Fyt, gezeichnet Johannes Fyt in Wien. Warneck hält es für ein frühes Bild von Fyt. Er wäre höchst interessant heraus zu bringen wer ein solches Prachtbild gemalt haben kann. Colnaghi kaufte es voriges Jahr bei Cristie [sic] in einer *vente* gleichzeitig mit dem großen Hondecoeter den Sedelmeyer noch hat. Herr Beit wird Sie in nächstens in Berlin besuchen.

Mit den herzlichsten Grüßen
Ihr erg. R. Kann

181. Rudolphe Kann to Wilhelm Bode

Paris , 1 October
Verehrter Hr. Doctor!

Aus Ihren freundlichen Zeilen vom 29 Sept. ersehe ich daß Sie nach Italien zurückgekehrt sind. Von Herrn Thieme hatte ich dieser Tage Brief worin er mich anfragt an wen er die 12 000 fs. zahlen lassen kann. Ich habe ihm sofort geantwortet.

Ich denke es gelingt Ihnen den van Goyen & Ruisdael an den Mann zu bringen. Die Retouche im Himmel ist nicht störend und habe ich ihn 6 Jahre besessen bis ich durch Raumverhältnisse ihn weggeben wollte und Hauser die Übermalung fand. Als ich ihn seinerzeit kaufte waren meine Kenntnisse freilich weiter zurück als heute, aber die Amateure in Deutschland sind doch nicht so anspruchsvoll und kann man das Bild ganz gut so lassen wie es ist.

Ich rechne auf Ihre geschickte Maklerschaft und gebe dann auch gerne wieder etwas für Ihre Abtheilung jedoch mit der Bitte, nicht genannt zu werden.

Ich werde gegen Ende des Monats auf ein paar Tage nach London gehen und bei dieser Gelegenheit mit Herrn Beit mit welchem Sie in St. Moritz frühstückten, und welcher 13 Jahre im Cap war, reden daß er etwas für Ihre Abtheilung thun soll. Er ist Junggeselle hat ein sehr großes Vermögen gemacht, sehr generös und wie alle Hamburger ein sehr guter Deutscher.

Ich bin überzeugt daß er gerne bereit ist eine gewisse Summe herzugeben.

Ich werde da auch den ehrlichen Makler spielen.

Mit den freundlichsten
Grüßen Ihr erg.

R. Kann

182. Rudolphe Kann to Wilhelm Bode

London
26 October

Geehrter Herr Doctor!

Ich habe mit der Beantwortung Ihrer freundl. Zeilen gewartet bis ich Ihnen über das Resultat meiner Bemühungen Herrn Beit betreffend, etwas mittheilen konnte.

Derselbe ist wie ich es erwartete gerne bereit Ihnen für Ankäufe für das Museum einen Betrag zur Verfügung zu stellen. Derselbe begibt sich heute Abend auf einige Tage zum Besuch nach Hamburg und hab die Absicht Sie gegen Ende der nächsten Woche in Berlin zu besuchen um die Angelegenheit mit Ihnen zu besprechen. Ich freue mich sehr Ihnen in dieser Sache behilflich gewesen zu sein und bin stets gerne zu Ihren Diensten. Ich habe einen wunderbaren Fyt (2 1/2 meter lang 1.80 hoch) gekauft, wohl einer der schönsten die es gibt sowie ein Portrait von Reynolds (Countess Jersey). Heute werde ich wohl einen sehr schönen Nic. Maas kaufen den ich gestern Abend spät bei Licht gesehen und welcher denjenigen Warnecks weit übertrifft. Dann ist es aber auch Zeit daß ich abreise & hoffe Sonntag in Paris zu sein.

Mit den besten Grüßen
Ihr erg.

R. Kann

183. Rudolphe Kann to Wilhelm Bode

Paris
14 November

Sehr geehrter Herr!

Im Besitz Ihrer freundl. Zeilen vom 11ten ersehe ich daß Herr Beit nicht in Berlin war. Derselbe ist ein vielbeschäftigter Herr & nicht Herr seiner Zeit. Er ist bereits wieder in London geht auf Weihnachten zum Besuch seiner Mutter nach Hamburg & im März wieder auf einige Zeit nach dem Cap. Hoffentlich verfehlen Sie ihn nicht. Ich glaube es wäre besser, Sie würden ihm ein paar Zeilen schreiben, sich auf mich berufend der ich ihm seinen Besuch in Aussicht stellte & ihm die Lage des Museums darstellen. Ich bin überzeugt, er wird Ihnen sofort einen Betrag zur Disposition stellen. Er hat sich mir in diesem Sinne geäußert.

Den Maes kaufte ich von Agnew aus seinem Privatbesitz & hatte er ihn in der winter exhibition 1888 ausgestellt. Der Fyt ist allerersten Ranges. Der Reynolds ein schönes Kniestückportrait der Countess Jersey doch gibt es natürlich viel reifere Bilder des Meisters.

Hoffentlich bin ich in Paris falls Sie hierher kommen.

Mit herzlichsten Grüßen
Ihr erg. R. Kann

Bitte Herrn Hauser mitzuteilen daß der van Goyen angekommen

184. Rudolphe Kann to Wilhelm Bode

Paris
9 Dec

Geehrter Herr Doctor!

Ich empfang Ihre freundl. Zeilen vom 8ten. Herr Beit sprach mir von der Sache & wird Ihnen einen Betrag zur Disposition stellen. Der arme reiche Mann ist jedoch derart in Anspruch genommen daß er noch keinen freien Moment gefunden hat Ihnen zu schreiben.

Ich reise Mittwoch nach Madrid & von da nach dem Cap hoffe Ende April zurück zu sein & Sie in London oder hier zu sehen.

Herzlichsten Gruß
R. Kann

185. Rudolphe Kann to Wilhelm Bode

[noted with pencil]: mir geht's gut, Schenker in London?!

Paris
7 October

Sehr geehrter Herr Doctor!

Beifolgend sende ich Ihnen einen Brief meines Freundes des Grafen Pongileoni aus Florenz welcher sich momentan in Aachen befindet. Die Collection befindet sich glaube ich in Perugia und dürfte Ihnen nicht unbekannt sein. Ob etwas für Ihr Museum dabei ist kann ich nicht beurtheilen jedenfalls bin ich gerne bereit Sie falls Sie nach Italien gehen & wünschen, mit dem Grafen Pongileon bekannt zu machen den Brief derselben bitte mir gef. zu retourniren.

Mit den besten Grüßen
verbleibe ich Ihr erg.
R. Kann

186. Rudolphe Kann to Wilhelm Bode

Paris
20 Marz

Geehrter Herr Doctor!

Ich bin noch ohne Antwort von Ihnen auf meinen letzten Brief und bleibe zu hören ob das Rembrandt- portrait gut angekommen ist. Von Strassburg habe ich nichts gehört noch erhalten. Herr *Maillet du Boulay Conservateur an Musee de Rouen* bat mich Ihnen Bild aus dem 16ten Jahrhundert (flämisch) mit der Bitte einzusenden Ihre Ansicht darüber zu hören. Dasselbe ist in seinem Privatbesitz, er kaufte es diesen Sommer von einem reichen *privatier* in Marseille, doch konnte er hier im Louvre oder sonst wo, nicht herausbringen welchem Meister es zu zuschreiben ist, auch welchen Werth das Bild haben mag. Sie können mir ganz offen Ihre Ansicht schreiben. Ich habe das Bild gesehen und finde es sehr gut erhalten & besonders der Mann vorzüglich. Das Bild wollen Sie gef. nach Besichtigung versichert an Mr. Ch. Maillet du Boulay 84 Champs Elysees Paris zurücksenden. Im voraus besten Dank. Er sagte mir daß er sich nicht erlauben könne Ihnen das Bild direkt einzusenden, da er nicht von Ihnen gekannt sei. Ich komme von London wo ich bei Christie Dr. Eisenmann & Dr. [?] von Ihrem Museum traf. Es wurde nur ein gutes Bild verkauft. Männliches Portrait von Hals 1649-50 Kniestück. Gut gemalt aber etwas langweilige Position & schlecht rentoilirt 2 000 £ an Agnew für Lord Guinness. Das Bild war 1 000 £ werth. Christie hielt eine Rede daß es in die National Galerie gehöre & sonstigen Schwindel. Ich glaube die Bilder sind jetzt in England theurer als auf dem Continent. Ende Mai werden Rothans Bilder verkauft.

Mit herzlichem Gruß
R. Kann

187. Rudolphe Kann to Wilhelm Bode

Frankfurt/M

4 Dec

Geehrter Herr Doctor!

Ich bin vorgestern hier angekommen, fahre heute Abend wieder ab und bin Freitag in Paris zurück. Leider fehlt es mir an Zeit Sie diesmal zu besuchen.

Ich hatte vor meiner Abreise den Besuch Warnecks welchem ich den Maas zeigte. Trotzdem er selbst einen solchen zu verkaufen hat, gefiel ihm derselbe sehr gut, er fand in dem Hintergrund viel Ähnlichkeit mit dem Louvrebild welche er beide aus früherer Zeit des Meisters als das ihm gehörige Bild hält. Er zweifelte keinen Moment daß das Bild von Maas sei.

Ich habe mir das Louvrebild angesehen. Es hat in der That Ähnlichkeit im Hintergrund mit dem Ofen & den Utensilien sowie auch in der Componirung des Kleiderärmels der beiden Frauen. Die Katze auf dem Louvrebild ist gerade so unrichtig fast kindisch gezeichnet als der Hund auf meinem Bilde. Der Gesichtsausdruck der alten betenden Frau auf dem Louvrebilde ist jedoch durchaus verschieden von meinem, sowie von fast allen Bildern des Maas die ich bis jetzt gesehen und etc. ist ähnlich dem Metsu (das Gehöft der alten Frau bei Secretan).

Freitag sende ich Ihnen die Photographie des Louvrebildes sowie die von Braun angefertigte des Meinigen. Lieb wäre es mir, falls Sie nach Prüfung, mir nach Paris Rud Kann Paris Ihre Anschrift telegraphiren wollten.

Ich verlasse Paris den 12ten Abends auf 3 bis 4 Monate & hätte gerne von Ihnen gehört, ob Sie bei Ihrer Anschrift beharren.

Ich danke Ihnen im Voraus und sende Ihnen herzlichste Grüße

Ihres erg. R. Kann

r.s.v.p.

Ich schreibe soeben an Braun daß er Ihnen morgen die Photographie zugehen läßt so daß Sie mir event. noch schriftlich berichten können.

188. Rudolphe Kann to Wilhelm Bode

Paris

4 Juni

Sehr geehrter Herr Doctor!

Auf Ihre Veranlassung sandte ich Herrn Generalconsul Thieme den kleinen Frans Hals und danke Ihnen bestens für Ihre freundl. Bemühung. Herr Leop. Goldschmidt welchen Sie bei mir getroffen, hat den großen Troyon für 175 000 fs. + 5% zurückgekauft aus folgendem Grunde: Herr Castagnary Unterstaatssekretär am *beaux arts* wollte das Bild für den Louvre kaufen & dafür von der Kammer einen Credit verlangen lassen. Er starb plötzlich einige Tage vor der *vente*. Herr Goldschmidt sagte mir daß er es nun dem Louvre offeriren werde mit einer Bedenkzeit von einem Monat um eventuell den Betrag von der Kammer votiren zu lassen. Sollte es nicht zu Stande kommen so wäre das ein

Prachtbild für das Museum in Berlin wie es nicht so leicht wieder vorkömmt. Ob es Herr Goldschmidt unter den momentanen politischen Verhältnissen an das Museum verkaufen würde, weiß ich nicht, doch könnten Sie einen neutralen Amateur vielleicht Oppenheim Cöln oder Suermondt oder Behrens in Hamburg vorschieben *entre nous*. Hier ist gar nichts los. Ich gehe Ende der Woche nach London doch wird es dort auch still sein.

Mit bestem Gruß
Ihr erg.

R. Kann

189. Rudolphe Kann to Wilhelm Bode

Paris
18 October

Sehr geehrter Herr!

Ihre freundlichen Zeilen vom 15ten, haben mir große Freude gemacht, und bin ich sehr begierig den Vermeer wieder zu sehen.

Sie sind so liebenswürdig mich anzufragen ob ich in Italien etwas zu besorgen habe und ich nehme Ihre Güte gleich in Anspruch. Ich bedarf nämlich in meinem Speisezimmer noch einiger Majolika, paßten aus dem Anfang des 16ten Jahrhunderts jedoch hauptsächlich zu decorativem Zweck und nicht als *objet de collection*. Es müssen demnach schon Platten von bedeutendem Umfang sein mindestens 40 *centimetres diameter*. Auch kleine Platten Maestro Gorgio welche ich dann niedrig aufhängen würde. Ein schöner *hispano arabe* aus dem 15ten mit schönem blau circa 47 centimeter würde mir sehr passen. Sollte Ihnen etwas derartiges begegnen zu einem vernünftigen Preis so wäre ich gerne Käufer. Die Hauptsache ist intakt, beste Zeit mit einem Wort *de première ordre*, sonst ist es nicht der Mühe werth. Diese Sachen sind in Italien auch sehr selten & theuer geworden doch kann der Zufall etwas in den Weg bringen. Man sagte mir bei meiner letzten Anwesenheit in Rom daß in Perugia in einer alten Patrizierfamilie eine sehr schöne Collection Majolika aus der letzten Zeit sei, daß der Besitzer nicht abgeneigt zum Verkauf sei. Vielleicht führt Sie Ihr Weg von Florenz dahin. Sollten Sie etwas für mich sehen bitte mir dieses zu telegrafiren.

Im Voraus besten Dank & stets
zu Ihren Diensten. Ihr erg.

R. Kann

190. Rudolphe Kann to Wilhelm Bode

Paris , 30 October
Sehr werther Herr!

Ich war ein paar Tage auf dem Lande, und bin erst gestern Abend zurückgekehrt. Besten Dank für Ihre freundl. Zeilen vom 26ten und die verursachte Mühe. Ich bedarf nur einiger Teller für mein Speisezimmer als Decoration der Wände und zwar schon Teller

von ziemlicher Dimension 37 a 47 *centimetre diameter* mit *Reflex metallique* da das Licht nicht gleichmäßig hell ist. Caffagiolo geht daher nicht. Ich erhielt heute früh von Bardini einliegende Photographie doch bemerkte [sic] er nicht welche Fabrik noch Zeit noch Größe. Ich finde den Teller mit dem Portrait (3 000 fs.) für mich vielleicht am passendsten. Er sieht aus wie Derulafarbeit [?] Wären Sie so freundlich sich zu erkundigen über die Fabrik Qualität, Zeit, Größe & Unversehrtheit. Am einfachsten wäre es Bardini würde mir den Teller zur Ansicht einsenden oder die beiden. Daß bei mir nichts passirt & sie sorgfältig verpackt event. sofort retour gehen versteht sich von selbst.

Im Voraus besten Dank für die viele viele Mühe und herzlichsten Gruß

Ihr erg. R. Kann
versch. Skizzen

191. Rudolphe Kann to Wilhelm Bode

Paris
27 Oct

Sehr geehrter Herr!

Ich zeigte die heilige Familie heute an Sedelmeyer welcher ganz entzückt war. Ich habe ihm gesagt daß ich es durch Freunde in Genua bekommen. Ich bin nämlich Verwaltungsrat der Raffinerie in Genua deren Präsident der Marquis Balbi ist und gehe jährlich zweimal dahin. Ich sagte ihm daß ich jetzt daherkomme & es durch Vermittlung eines meiner Collegen bekam. Sie sind also *hors cause* und wissen nichts davon, sodaß Sie es erst bei mir sehen, wenn Sie hierher kommen. Sedelmeyer findet daß ich nur einen anderen *chassis* machen lassen soll, sonst gar nichts, da die kleinen Unebenheiten des *mastique* im Hintergrund weder dem Bilde als Eindruck schaden, noch an der Wand sichtbar seien. Er ist also ganz Ihrer Ansicht.

In Eile herzlichen Gruß

R. Kann

192. Rudolphe Kann to Wilhelm Bode

Paris
24 October

Sehr geehrter Herr Doctor!

Besten Dank für Ihre freundl. Zeilen vom 14ten. Der Cuyp von Blenheim gefällt mir, besonders als Composition sehr gut. Das Bild ist sehr gut erhalten und besonders die Gruppe der Reiter und die Pferde fett und breit gemalt, in der besten Manier des Meisters; auch der Himmel ist sehr schön. Dagegen finde ich die Landschaft links etwas flau und dieser Theil des Bildes nicht *de première ordre*. Wäre auch dieser Theil des Bildes so brillant gemalt als die Reitergruppe so hätte ich das Bild auf der Auktion ankaufen lassen. Es wäre dann ein Bild *de première ordre* gewesen, von dem man hätte

sagen können daß es größere, aber keine besser gemalten Bilder des Meisters gibt. Finden Sie denn nicht auch die Landschaft schwach? Herr Sedelmeyer welcher das Bild vor einem Jahr in Blenheim und dann auf der Auktion sah, sagte mir es sei sehr schön als composition und brillant als Malerei bis auf die Landschaft die er schwach fand und der Ansicht war daß es deshalb kein Bild ersten Ranges sei. Ich gab ihm deshalb keinen Auftrag darauf. Colnaghi kaufte es und sandte es jetzt hierher und verlangt nun 60 000 fs. anstatt 46 000 fs. auf der Auktion; doch wird er damit vorerst sitzen bleiben und es schon später für 50 000 fs geben; weil mehr scheint es mir nicht werth aus den angeführten Gründen. Die Schätzungen des Herzogs scheinen mir nicht viel Werth zu haben. Er schätzt den Coques auf £ 2 000 und er ging freilich sehr billig für £ 550 weg. Ebenso den Moubens [?] auf £ 20 000, den Agnew für ihn zu £ 7 000 zurückzog. Ich wundere mich daß Sie den Reynolds & Judge Dunning, Lord Ashburton & his sister den Sedelmeyer gekauft hat & der hier steht nicht für das Museum erworben. Es ist brillant gemalt. Herr Sedelmeyer sagte mir er glaube es fehlt an *fonds*, wenn Sie sich z. B. engagiren könnten per Brief daß das Museum es spätestens in 2 Jahren (zinslos) zahlt, so würde ich es schon richten können. Ich versäumte leider Ihren Empfohlenen Herrn James Simon heute jedoch kömmt er morgen früh nochmals her und werde ich in jeder Hinsicht mein Möglichstes thun, ihm hier behülflich [sic] zu sein, was mir eine große Freude macht.

Mit den besten Grüßen verbleibe ich Ihr ergebener

R. Kann

Herrn Hans Meyer schrieb ich heute

193. Rudolphe Kann to Wilhelm Bode

Paris
20 Nov

Verehrter Herr Doctor!

Besten Dank für die viele Mühe. von Bardini hatte ich gestern Brief, und werde wohl mit ihm handelseinig werden. Falls der van der Meer so weit gediehen ist daß er gefirnißt werden kann so solle man ihm, falls dies dem Bilde so wie dem Gesamteindruck nicht schadet einen etwas warmen Firniß geben da die gereinigten Bilder stets etwas kalt ausschauen. Haben Sie auf Ihrer Reise vielleicht eine schöne *bronze* gesehen die zu haben ist. Ich suche für meinen Salon auf den Kamin eine schöne Gruppe oder größere Einzelfigur.

Mit den freundlichsten
Grüßen

Ihr ergebener

R. Kann

194. Rudolphe Kann to Wilhelm Bode

Paris
22 Dec

Geehrter Herr!

Ich bin heute Früh hier angelangt & fand Ihre freundl. Zeilen vom 18ten. Ich schreibe Ihnen nur ein Wort von der Bahn kommend, ehe ich etwas Ruhe gepflegt da die Kunst nicht warten kann.

Wo wohnt der Cav. Guggenheim an den ich die 2 500 £ zahlen soll? Den Generaldirektor Schoene hab ich nicht gesehen. Theilen Sie mir gef. mit wann Sie nach London zur Ausstellung gehen. Ich möchte mit Ihnen dort zusammentreffen. Es bleibt Friede. Je mehr man rüstheth, desto mehr fürchtet man sich vor dem furchtbaren Zusammenstoß. Rußland will keinen Krieg, sich aber auch nicht durch feste Zusagen binden daher der Lärm von Zeit zu Zeit so oft es dem Fürsten Bismarck nicht gelingt, die Massen an sich zu binden.

Besten Gruß

R. Kann

195. Rudolphe Kann to Wilhelm Bode

Paris
11 October

Sehr geehrter Herr!

Ich empfang Ihre freundl. Zeilen von gestern und danke herzlichst für die ausführlichen Mitteilungen in Betreff der Bilder.

Mit Herrn von Richter werde ich wohl kaum in Geschäftsverbindung treten nachdem was Sie mir über ihn mittheilen. Für Ihren Brief an Bardini vernünftig zu sein, besten Dank. Ich reise wahrscheinlich Montag oder Dienstag Abend und bleibe nur 2 Tage in Florenz. Sedelmeyer sage ich natürlich nichts davon auch nicht falls ich kaufe wo es herkömmt und daß Sie mich darauf aufmerksam gemacht. Es geht ihm jetzt sehr gut. Er hat an die Amerikaner seit 3 oder 4 Monaten für 1 Million Bilder verkauft. Größtentheils alte Meister. Auch den frühen Rembr. (heil. Johannes 1632) Er ist interessant & gut gemalt.

Herzlichste Grüße
Ihres erg.

R. Kann

196. Rudolphe Kann to Wilhelm Bode

Paris,
24 April

Sehr geehrter Herr Doctor!

Ich höre es sei ein sehr schöner Ruysdael bei Herrn Friedrich Meyer Antiquar hinter dem Zeughaus, zu verkaufen und verlange man 400 000 Mark. Zu diesem Preis müsste das Bild ganz exzeptionell sein und sollte es mich wundern daß ein solches Bild nicht in London oder hier zum Verkauf angeboten würde. Es wird wohl nicht so tadellos sein als man mir sagt. Sie haben das Bild gewiß gesehen und kennen den Ursprung. Hier ist diesen Winter gar nichts vorgekommen, und auch das Frühjahr scheint auch in London bei Lonsdale, nichts zu bringen. Ich hoffe Sie recht bald hier zu sehen und grüße Sie herzlichst

Ihr erg. R. Kann,
8 rue Murillo

197. Rudolphe Kann to Wilhelm Bode

[?] 14 July

Sehr geehrter Herr!

Ich vergaß gestern Ihnen zu sagen daß Durand Ruel 14 rue Laffitte aus der Collection Demidoff ein weibliches Portrait einer jungen Dame mit Federkopffutz 53 *centimetres* hoch auf 45 breit von Rembrandt in den fünfziger Jahren gemalt und vorzüglich erhalten. Bourgeois bot 40 000 fs. Worauf die Prinzessin ihm Order gab es an Durand Ruel auszuliefern da sie es nicht unter 50 000 fs. geben will. Es ist theuer aber billig findet man keinen solchen Rembrandt mehr. Einen schönen Wasserfall von J. Ruysdael, leider geputzt & dadurch etwas hart im Himmel, hat er auch, aber zu theuer 26 000 fs., doch würde man ihn billiger bekommen. Ein capitales Bild von Oesterveld aber lächerlich im Preis 20 000 fs. ebenso einen schönen großen Wynants 29 000 alles viel zu theuer. En bloc würde man natürlich meiner Ansicht nach eine große Reduction machen. Ich glaube falls Sie sich auf mich berufen sendet man Ihnen den Rembrandt etc. auf einen Tag doch fürchte ich finden Sie die Preise für zu hoch für Strassburg.

Herzlichst

R. Kann

198. Rudolphe Kann to Wilhelm Bode

Paris , 21 April
Sehr geehrter Herr!

Ich hoffe Sie wohlbehalten angekommen. Mein Bruder sah heute Rembrandts Köchin, bei Sedelmeyer und obgleich das Sujet kein angenehmes ist, würde er das Bild doch kaufen, wenn es ein wie er glaubt, ein echtes Bild von Rembrandt ist aus der letzteren

Zeit und gut erhalten. Ich halte das Bild für echt obgleich seiner Zeit Lehnbach, welcher es mit mir zu gleicher Zeit sah, es anzweifelt rep. Nicht als von Rembrandt hält. Was halten Sie davon? Ich wäre Ihnen für eine baldige Antwort sehr verbunden.

Mit bestem Gruß Ihr
R. Kann

199. Rudolphe Kann to Wilhelm Bode

Paris
14 December

Sehr geehrter Herr!

Ich empfang Ihre w. Zeilen, vom 7ten in London von wo ich gestern Abend zurückkam. Außer einige wunderbare Reynolds & einen prachtvollen Hoppner (bei Wertheimer) habe ich nichts gesehen.

Herr Sedelmeyer bleibt bis zum Frühjahr in New York. Die Börse liegt schlecht in Amerika und das macht auf Luxussachen enorm aus. Hier ist gar nichts in Sicht. Ich sende Ihnen anbei die Photographie mit Dank zurück und bin bereit Ihnen den Betrag von 2 000 Mark dafür zur Verfügung zu stellen. Es kann dies jedoch erst Ende nächster Woche geschehen, da ich abends nach Genua Hotel Isola, fahre & erst gegen den 23ten in Paris zurück bin.

Mit den herzlichsten Grüßen
Ihr
R. Kann

200. Rudolphe Kann to Wilhelm Bode

Paris
21 Juni

Sehr geehrter Herr Doctor

Heute früh zurückgekehrt erhielt ich Ihre gestrige Postkarte. Ich habe mir den Katalog Lessing ausgeliehen und sende Ihnen denselben zu mit der Bitte ihn mir baldmöglichst zu retourniren. Es ist No 37 & ging auf 29 100 fs. + 5 %.

Ich werde Herrn Hauser ein paar Zeilen schreiben mich zu besuchen.

Es sollte mich sehr freuen falls Sie im Herbst mir ein paar schöne *plats* [?] zu *raisonablem* Preis verschaffen können besonders solche *du* 15 oder Anfang 16 Jahrhundert mit blauen Reflexfarben in den Zeichnungen. Die Hauptsache ist intakt & beste Epoche.

Mit freundl. Gruß
Ihr
R. Kann

201. Rudolphe Kann to Wilhelm Bode

Paris

4 December

Sehr geehrter Hr. Doctor!

Besten Dank für Ihre freundl Zeilen vom 28pass. Ich bin mit der Auferstehung des Vermeer sehr zufrieden und bedaure nur daß ich derselben nicht beiwohnen konnte. Für die eingesandte Photographie danke herzlichst. Bardini schreibt daß er 2 Pesaro Platten dieser Tage senden wird. Wie hoch ist der Betrag der Ihnen zum Ankauf der Plakettensammlung fehlt und welchen Preis haben Sie für den Luca delle Robbia bezahlt? Herr Sedelmeyer dürfte Ende des Monats zurück kommen. Ich fürchte der Erfolg hat seinen Erwartungen gar nicht entsprochen diesmal.

Mit den herzlichsten Grüßen

Ihr

R. Kann

202. Rudolphe Kann to Wilhelm Bode

Paris

20 Marz

Lieber Herr Geheimrath!

Besten Dank für Ihre l. Zeilen. Ich kaufte die Bronze nicht (bei Durlacher). Ich sah den großen prächtigen Cuyp den Lord Revelstoke (Barnig) besaß & jetzt für 10 000 £ in die Hände eines Händlers ging (*entre nous* Charles Wertheimer) Sedelmeyer sprach mir im November in London davon doch war der Preis, den man verlangte 15 à 12 000 £. Er ist wunderbar erhalten ganz unberührt Smith Volume 5 N 138 & supplement Seite 663 N 47. Ich sagte Wertheimer daß ich Ihnen darüber schreiben werde & würde er mit Geld resp. Zahlung, sich mit Ihnen verständigen daß das Bild verkauft aber nicht an wen. Wertheimer sagte mir daß Sedelmeyer bei 12/m £ es *meta* [?] mit ihm kaufen wollte wenn W das Geld gegen Zinsen vorschieße doch wollte er nicht.

Alles *entre nous*. Es ist ein Capitalbild aber auch in Geld, vielleicht ein wenig zu wenig darauf & sieht etwas leer aus. Sie kennen das Bild sicherlich.

Herzlichst

R. Kann

203. Rudolphe Kann to Wilhelm Bode

Paris
8 Juni
Lieber Herr Geheimrath!

Ich empfang Ihre w. Zeilen 29/vgs bin auf dem Sprung nach London zu fahren. Bardini sah ich nicht. Die Zeiten sind schlecht, ich will sehen ob ich in London was verdienen kann, schreibe Ihnen dann, ob ich cash oder Ihnen etwas von unseren Sachen gebe.

Besten Gr. Ihr R. Kann

Ich bin Dienstag wieder hier gehe nicht zur sale am 24ten sondern wahrscheinlich 20ten Carlsbad

204. Rudolphe Kann to Wilhelm Bode

Paris
1 July

Lieber Herr Geheimrath!

Ich kam heute früh von London an fand Ihre w. Zeilen vom 28ten.

Ich war gestern bei Northbrook, Cuyp ist verkauft an Alfred Roth. Glaube 12 000 £ *entre nous*. Metsu ist noch da, er sagt 8 000 £ sei geboten, verlangt 10 000 £. Ein Bild ersten Ranges aber zu theuer für mich. Ich sah den Holbein (d A), ferner einen netten Petrus Christus für den er auch 2 000 £ verlangt & der wohl 400 £ werth ist, wie schätzen Sie denselben, ferner ist da ein schöner Jan Steen ein Mann Guitarre spielend sehr schön, was ist der, Ihrer Ansicht nach werth & ein schöner Van der Capelle den ich auf 800 £ schätze, ist das auch Ihre Ansicht?

Terburg eine trinkende Frau, dieselbe wie in Frankfurt & in der *vente* Marichkine vor 10 Jahren, eine andere Frau schreibend ist etwas am Hals beschädigt. Hals nicht first rate, ebenso Rembrandt alter Mann. Ich hörte, daß Ashburton in Norwegen sei, also im Herbst zu verkaufen. Hope kaufte gar nichts, meist schwache, schlecht erhaltene Bilder. Sedelmeyer kaufte Hondecoeter 1 500 £, Maes eine Frau eine Gans federnd 900 £ etwas groß & kein angenehmes sujet & etwas hart, Frau an der Pumpe, garstiges sujet, aber prächtig gemalt, 3 000 £, eine Andere die Woods hatte. Rembr Mann kaufte Agnew 5 000 £.

Pointer habe gesprochen er kaufte wohl mit die 3 besten Bilder Northbrook [?] sehr billig, aber es hätte sie Niemand nur annähernd zu diesem Preis bekommen als die Galerie. Bredius sah ich, ist noch so *naif* wie früher.

Herzlichst Ihr
R. Kann

205. Rudolphe Kann to Wilhelm Bode

Carlsbad
Hotel Pupp
2 Juli

Lieber Herr Geheimrath!

Empfange über Paris Ihre freundl. Zeilen vom 26. pass. Ich bin es nicht welcher an der Schenkung Wernhers betheilt ist, vielleicht Porges welcher Mittwoch hier ankömmt (Hotel 2 Monarchen) & den ich fragen werde &

Ihnen dann berichte. Meine persönliche Überweisung an Sie werde ich nächster Tage erledigen lassen. Bei Field & Mildmay kaufte ich nichts; es waren unsinnige Preise. Ich hatte Sie in Verdacht den Maes durch Murray gekauft zu haben der auch noch einen Bronzino & Wynants kaufte. Ich sah die Bilder, vor meiner Abreise von London & bin schon seit dem 19ten hier. Bardini sah ich in Paris sowie seinen Luca, ein Selbstportrait Signorellis & ein kleines, flämisches männliches Portrait unbekanntes Meisters sowie Photographie eines Paul Veronese männliches Portrait mit einem Kinde. Fragt man ihn nach einem Preis, so sagt er stets, er wisse selbst nicht was es werth sei & Ähnliches. Er fuhr damit nach London & weiß ich nicht was weiter daraus geworden. Beit glaube ich legt wohl viel Werth auf Orden etc. Wernhers Frau dürfte es eher gefallen & auch ihm als Reserveoffizier doch nicht Stehwagen 4ter Classe, ist nicht der Kronenorden höher im Curs? Goldschmidt kömmt heute oder morgen & werde ich ihn wegen der Landschaft berathen.

Ihr erg , R. Kann

206. Rudolphe Kann to Wilhelm Bode

Paris, 2 Juli

Lieber Herr Geheimrath!

Ich kaufte den Robbia des Francheti (*entre nous*) es sind schon genügend *Amateurs* vorhanden und ein offizieller mehr macht wieder 20 % *hausse*.

Brauer zeigte mir eine Photographie eines Saint Jean in Marmor, welchen jetzt der Händler Angiolini in Bologna besitzt ca 1 meter 50 hoch. Brauer behauptet Sie kennen den Marmor, da Sie sich früher dafür interessiert hätten, er sei dem Michel Angelo [sic] zugeschrieben. Kennen Sie den Gegenstand vor allen Dingen ist er prima denn ich will keine Gegenstände 2ten Ranges kaufen & was soll man event. dafür geben & ist er intakt. Ferner sagt Brauer, hätten Sie wohl bei Ihrem Aufenthalt in Battaglia in Padua eine Bildersammlung gesehen, worin ein *Saint Sebastien en buste* der als Mantegna bezeichnet, aber ein Antonello sei, ist wohl keines von Beiden.

Ich reise morgen Abend Carlsbad, Quisisana vielleicht schreiben Sie mir ein Wort dahin Sedelmeyer ist gestern nach London. Sie treffen ihn noch dort.

Herzlichste Grüße Ihres erg.
R. Kann

207. Rudolphe Kann to Wilhelm Bode

London
16 Februar

Werther Herr Geheimrath!

Ich bin seit ein paar Tagen hier habe aber nicht viel Begehrenswerthes gesehen außer ein sehr schönes männliches Portrait den Girolamo Benivieni darstellend, von Ridolfo Ghirlandaio welches vom Prinzen oder Fürsten Torrigiani kömmt aus Florenz; das Bild ist Ihnen gewiß bekannt und wäre ich Ihnen dankbar falls Sie mir Ihre Ansicht darüber Montag hierher schreiben würden; der Preis ist, wie allerseits enorm hoch £ 6 000 aber man bekömmt jetzt nichts mehr zu vernünftigen Preisen. Herrn Beit geht es gut & läßt Sie grüßen.

Mit besten Grüßen

Ihr R. Kann

208. Rudolphe Kann to Wilhelm Bode

1 Marz
26 Park Lane W.

Lieber Herr Geheimrath!

Empfange über Paris Ihre freundl. Zeilen vom 25 Februar. Auf den Ridolfo habe ich vollständig verzichtet, der Preis ist zu toll! Für allererste Sachen, läßt sich eine Tollheit rechtfertigen, sonst nicht. Die zwei Tafeln die ich ans Museum sandte und womit ich Sie nicht direkt beschäftigen wollte bilden eine Serie von 4 gehören dem Buchhändler Bekin der mich bat ihm doch zu einer Definition zu verhelfen. Ich hatte nie die Absicht sie zu kaufen.

Besten Dank für Ihre Ansicht...

Ich reise morgen nach Paris. Zu Sudafrica sieht es besser aus, die Inbetriebsetzung der Gruben wird sehr rasch vor sich gehen.

Herzlichste Grüße

Ihr erg.
R. Kann

209. Rudolphe Kann to Wilhelm Bode

London
27 Juni
Lieber Herr Geheimrath!

Ich war in letzter Zeit nicht wohl genug um reisen zu können. Kam erst gestern Abend herüber und bekam Ihre w. Zeilen vom 23ten ausgehändig.

Die Zeichnung von Fragonard würde mich interessieren & falls Sie mir dieselbe zur Ansicht nach Paris senden wollten wäre ich Ihnen dankbar. Ich ruhe heute aus und werde mir morgen den Fyt von dem Sie sprachen und die Händler ansehen.

Mit bestem Gruß

Ihr

R. Kann

Ich weiß nicht ob ich Ihnen sagte daß das männliche Portrait No 59 der Ausstellung der *Primitif Francais* verkauft ist. „Le Maitre de la Loire“? ist doch kein anderer als Memling! Ich bleibe 8 bis 10 Tage hier. Herr Beit geht Mittwoch früh Wien & Hamburg.

210. Rudolphe Kann to Wilhelm Bode

Paris

21 Dez

Lieber Herr Geheimrath!

Besten Dank für Ihre Depesche. Staatsrath Semenow telegraphirte mir auch direkt Rembrandt *incontestable connais longtemps admirable tableau surement celui gravé par plais (?)* etc. Die *gravure* ist von 1764 Rembrands *mother*. Ich ließ das Bild an mich absenden. Sende Ihnen später Photographie. Bitte die Sache *entre nous* zu behalten.

Vergnügliche Feiertage und Prosit Neujahr

Ihres erg.

R. Kann

211. Rudolphe Kann to Wilhelm Bode

Paris

12 Nov

Lieber Herr Geheimrath!

Ich sah im September bei Hanser in München ein Knabenportrait und eine Eselstudie. Man verlangt 55000 Mark und finde ich den Preis viel zu hoch. Das Portrait vielleicht 12000 Mark circa und die Esel sind nicht jedermanns Sache. Sie sahen ja die Bilder auch was ist Ihre Ansicht & Taxation (*entre nous*).

Mit herzlichen Grüßen

Ihr erg.

R. Kann

212. Rudolphe Kann to Wilhelm Bode

Paris
2 October

Lieber Herr Geheimrath!

Ich war ein paar Tage abwesend, fand gestern Abend Ihre w. Zeilen vom 26 Sept. [?] und ersehe daß bei Bardini nichts für mich zu sein scheint. Die Photographie eines großen Tisches in bronze sandte er mir & ist ital. Arbeit so viel ich sehen konnte. Für das Tintenfaß verlangt er wohl einen großen Preis.

Ich wollte Ihnen dieser Tage schon schreiben um bei Ihnen anzufragen ob es dem Museum gleichgültig ist, die mir auf kommenden 44000 fs. schon im laufenden Monat anstatt 2 Januar zu zahlen. Ich habe ziemlich große Zahlungen diesen Monat zu machen, und würde es mir gut passen.

Mit den besten Grüßen
Ihr erg.
R. Kann

Was verlangt Bardini für das Tintenfaß & was halten Sie es werth

213. Rudolphe Kann to Wilhelm Bode

Paris
10 Juni

Lieber Herr Geheimrath!

Besten Dank für Ihre freundl. Zeilen. Es freut mich sehr daß es Hauser viel besser geht & er nichts Ernstes hat. Die beiden Bilder machen mir momentan als neue Erwerbung viel Freude und möchte ich sie vorerst noch ein wenig behalten. Anfang Juli gehe ich auf 2 oder 3 Monate weg & dann kann ich sie bis Ende October ent- behren. Von André hatte ich heute ein paar Zeilen wonach die Scheiben in 8 Tagen aufgestellt werden.

Mit den herzlichsten Grüßen
Ihr erg.
R. Kann

214. Rudolphe Kann to Wilhelm Bode

Paris
31 März

Lieber Herr Geheimrath!

Ich empfang heute von Bardini die Photographien und werde mich sofort mit der Angelegenheit beschäftigen. In Amsterdam ging alles sehr theuer. Ich kaufte mir den Wynants. Falkenjagd für 60000 florins + 10 %. In London kaufte ich vor 15 Tagen vor meiner Abreise einen sehr interessanten Studienkopf von Rembrandt aus später Zeit.

Photographien sende ich Ihnen gelegentlich. Ich glaube es ist ein Rabbi vielleicht Menasseh ben Israel, dem er ähnlich sieht. Beit werden Sie wohl gesehen haben.

Besten Gruß
R. Kann

215. Rudolphe Kann to Wilhelm Bode

Paris
27 Sept
Sehr geehrter Herr Geheimrath!

Besten Dank für Ihre freundl. Zeilen vom 23ten und gesandte Photographie. Das Sujet ist freilich nicht so angenehm als ein schönes weibliches oder männliches Portrait. Da es aber nach Ihrer Schilderung, aus bester Zeit und fett und famos in Farbe ist, so bin ich mit Vergnügen zum Ankauf bereit. Ist das Bild in Händen eines Händlers oder einer Familie und wäre es nicht besser ich führe hin, da wo es ist um es zu sehen. Wenn so ein Ding hierhergebracht wird da ist gleich, eine oft gewollte Indiskretion an einen oder mehrere Händlern und muß man dann Spießruthen laufen und wird hinaufgeschraubt oder kann nichts herunter handeln.

Sie wissen ja, wie es mir Colnaghi gemacht. Mit einem Brief von Ihnen an den Besitzer und falls Sie ihm gleichzeitig schreiben wäre es vielleicht besser, ich ginge hin an Ort und Stelle. Kann ich es denn, falls es in Italien ist, selbst herausbekommen? Das hat auch seine Schwierigkeit könnte es der Besitzer nach Aix les Bains oder Nizza mir entgegen bringen. Wie ist das Bild als Erhaltung und welche Größe hat es ungefähr? Entschuldigen Sie die vielen Fragen eines wissbegierigen Amateurs. Ich fahre abends nach London, bin Dienstag Abend oder Mittwoch früh wieder in Paris. Besten Dank & herzliche Grüße

Ihres erg.
R. Kann

Bredius hat wieder einige Peter de Hoogh in Jansens gekauft. Das Münchner Bild scheint mir aber doch gewagt! Die Photographie behalte ich vorerst noch hier, falls Sie es wünschen retournire ich sie sofort. Sollten Sie den van Dyck bei ca. 70 à 75/m francs für preiswürdig und in jeder Hinsicht ersten Ranges.

216. Rudolphe Kann to Wilhelm Bode

Paris, 23 Sept
Lieber Herr Geheimrath!

Ich empfangen soeben von Bardini Brief daß er die Sachen von Borghese größtentheils erhalten & Sie bei ihm waren. Theilen Sie mir gef. mit was an den Sachen ist, & ob franz. Sachen 18ième für mich dabei sind *de première ordre*. oder schöne bronze *du 16ième*. Bilder hier gar nichts los.

Herzlichen Gruß
Ihres erg.
R. Kann

217. Rudolphe Kann to Wilhelm Bode

Paris
18 März

Lieber Herr Geheimrath!

Herzlichen Dank für Ihre freundl. Zeilen vom 12ten und Ihre Bemühung bei Galting, welche später einmal zu einer Verständigung führen kann. Ich freue mich daß Ihre Angelegenheit mit Herrn Beit zu Ihrer Zufriedenheit erledigt ist & hörte von Ersterem daß Sie vorgestern abgereist. Ich glaube daß er mit der Zeit Freude an Kunstgegenständen haben wird & mit seinem Ankauf zufrieden zu sein scheint. Er ist in höchstem Grad generös und sollten sich die dortigen Herren ein Beispiel daran nehmen. Hier ist es still und ich hüte das Zimmer, mit einer starken Erkältung.

Mit herzlichen Grüßen
Ihr R. Kann

218. Rudolphe Kann to Wilhelm Bode

24. März
Lieber Herr Geheimrath!

Ich war bei Mr de Lunoy wegen seiner Collection von ca. 1200 Stück, Schnallenetc. Es ist ein Stück dabei *orfevrie du 16ième* wofür ihm 8000 fs. Geboten ist, einzelne Stücke in Elfenbein hat er selbst mit 1500 fs. An Carem bezahlt, kurzum er sprach von ca 30000 fs. was ich zu hoch fand so daß er sagte er würde auch 28000 fs. acceptiren. Es scheint daß die Commission des Arts Decoratifs darauf unterhandelte, das Stück würde sich auf 20 fs. durchschnitt stellen, vielleicht bringe ich ihn auf 20/m herunter oder noch etwas niedriger.

Die Frage ist nur, ob Sie es kaufen wollen & können. Ich finde es sehr interessant für ein Museum, es geht vom 10ten bis 16ten Jahrhundert. Vielleicht finden Sie einige großherzige *amateurs* die die Mittel geben. Herr Varges [?] ist wohl auch in Betracht zu ziehen, doch dürfen Sie ihm nicht sagen um was es sich handelt bis es fest gekauft ist, da er leicht redet.

Hier sehr still. Ich hoffe, Ihre Bronzen sind gut angekommen. Falls etwas dabei ist was sich nach Durchsicht für dort nicht eignet & event. abgegeben werden kann, bitte es mir zu sagen. Sedelmeyer verkaufte seinen Rembrandt (seine Schwester) an den Fürsten Liechtenstein.

Herzlichst grüßt Ihr
R. Kann

219. Rudolphe Kann to Wilhelm Bode

London
11 April
Lieber Herr Geheimrath!

Ich empfang Ihr Telegramm vorige Woche in Paris. Ich fuhr am Mittwoch mit Herrn Beit herüber. Der Wouwerman war verkauft. Den Van der Neer kaufte ich und einen Adrian Ostade von 1643 welchen Sie vielleicht auch bei Agnew gesehen haben. Es ist noch ein ziemlich frühes Bild über ein schönes Goldtor und vorzüglich erhalten. Ein importantes Bild, mit 10 a 12 Liguren Bauern in einem Zimmer zechend. Während ich gestern darauf unterhandelte war Ward 4 mal da um zu hören ob das Bild verkauft sei. Er wußte nicht daß ich hier & darauf reflectirte. Ich habe ihn gar nicht gesehen.- Er ist der reine Händler. Wertheimer hat den Mann von Hals an Sedelmeyer & dieser, ihn an meinen Bruder verkauft. Mir ist das Bild nicht sympatisch, die Frau hat er noch verlangt 1500 £. Es ist gut gemalt & erhalten. Goupil sagte mir ob ich Käufer eines Mantegna, Ghirlandayo & Francia sei die hier in einem Hause seien & letztes Jahr in der Winterexhibition. Der Ghirlandayo sei besonders schön vielleicht etwas für Sie. Ich reise Morgen früh zurück

Herzlichst Ihr
R. Kann

220. Rudolphe Kann to Wilhelm Bode

Paris
10 Mai
Lieber Herr Geheimrath!

Im Besitz Ihrer lieben Zeilen vom 7ten ersehe ich daß Sie wieder in Berlin sind & nächsten Monat hierher kommen, worauf ich mich sehr freue. Beit ist Ende April abgereist. Er wollte den Winter van der Neer den ich bei Agnew kaufte überlassen halten & sollte ich dagegen seinen van der Capelle nehmen was ich auch that. Jetzt bat mich Herr Varges um den Van der Capelle, den ich wieder ihm überließ, sodaß mir, nur der Ostade bleibt. Von Wertheimer kaufte ich das Frauenportrait von Hals für £ 1400 den Mann welcher dauerhaftig aussieht kaufte mein Bruder früher von Sedelmeyer für denselben Preis. Ich ziehe die Frau bei Weitem vor, Sedelm.& mein Bruder den Mann sodaß alle Welt zufrieden ist. Der Preis ist relativ vernünftig. Beit wollte kein Geld jetzt ausgeben. Ich ersehe daß Sie in Italien den schönen Giorgione gekauft habe. Richter verlangte mir damals auch £ 3000 & bot ich ihm £ 2000 darum [?] daß Sie mit den Bronzen mit Herrn Porges kein Glück hatten. Sie hätten sich einen Betrag reserviren sollen, bei ihm für diesen Zweck, ehe Sie kauften. Haben Sie die Mantegna schein von Bardini übernommen. Sie sind wunderbar und kommen doch sehr selten oder gar nicht vor. Bronzen kann man hier & da noch finden.

Herzlichst Ihr R. Kann
Mein Bruder
148 Bd Haussmann

221. Rudolphe Kann to Wilhelm Bode

Frankfurt a/Main 15 Juni
Sehr geehrter Herr Doctor!

Herzlichen Dank für Ihre theilnehmenden Worte. Ich empfinde den unersetzlichen Verlust doppelt schwer, da ich allein in der Welt stehe. In den nächsten Tagen kehre ich nach Paris zurück. Mein Bruder hat den Potter den er ca 30000 fs. limitirte nicht bekommen. Ich sehe daß das Brusseler Museum ihn gekauft. Den kleinen Hals bei Sedelmeyer welcher nach Berlin kam & wieder in Paris ist haben Sie sich wohl angesehen.

Herzlichen GrußIhr erg.
R. Kann

Wilhelm Bode and Maurice Kann

SMB-ZA – Staatliche Museen zu Berlin, Zentral Archiv, Nachlass Bode 2838
1880 – 190[5]¹¹⁶²

1. Maurice Kann to Wilhelm Bode, 6 July 1890

Paris
6 Juli 1890

Werter Hr. Doctor

Herzlichen Dank für Ihre liebevolle Teilnahme an dem harten Schlageder uns so plötzlich betroffen.

Für den Abguß des Kindes danke ich Ihnen ebenfalls vielmals, sobald derselbe angekommen ist werde ich Ihnen berichten. Die Photographie des Reliefs von Fiesole habe ich mir kommen lassen & wird sie in der Tat André bei der Restauration nützlich sein. – Den Potter von Crable hätte ich gerne gehabt, die meisten Potter sind für meinen Geschmack zu hart, dieser aber war mit sehr heftigem Pinsel gemalt & an die Schweine hätte ich mich vielleicht gewöhnt. Die Brüsseler hätten ihn übrigens nicht gehen lassen da sie noch keinen hatten & besonders da Gaucher-Bourgeois den Kauf anbefohlen hatten. Von der Cratbe'schen [?] Sammlung habe ich nur den Boucher gekauft der von sehr guter Qualität & der durch zugedückte Stellen noch interessanter wird. Es ist eines der 4 Bilder aus dem *Cabinet* von Luis XV! In den letzten Tagen habe ich noch eine schöne Bronzegruppe gekauft (Hercules den Boten von Dejanire zerschmetternd) italienisch, wie ich glaube anfangs der zweiten Hälfte des 16. Jahrhunderts.

Sie werden dies bei Ansicht besser beurteilen. Ich bin so indiscret Ihnen einliegend eine Photographie eines Basreliefs in Marmor zu senden, das mir gebracht wurde & würden Sie mich sehr verbinden, wenn Sie so freundlich sein wollten mir Ihre Ansicht betreffend Zeit, Meister, Qualität & Preis mitzuteilen.

Nochmals um gefl. Entschuldigung meiner Indiscretion bittend, danke ich Ihnen im Voraus bestens.

Der *Cadre* gehört zu dem Basrelief in einem Stück.

Herzlicher Gruß,

Ihr Maurice Kann

[note on the side]

Ich bitte freundlichst um gefl. Rücksendung der Photographien. MK

¹¹⁶² In the Zentralarchiv in Berlin, the date was read as 1909. This is can't be correct, since Maurice Kann died in 1906. The date is difficult to read, however I believe it to be 1905.

2. Maurice Kann to Wilhelm Bode, 10 July 1890

Paris 10 Juli 1890

Lieber Hr. Doctor

Vielen Dank für die freundliche Auskunft. Ich bin froh Ihnen geschrieben zu haben. André hielt es für alt, es ist jedenfalls viel besser als das von Sedelmeyer, ich fand aber keine kräftigen Charakter darin. Sonst hat es noch niemand hier gesehen.– Die Bronze ist wohl der meinigen bei der Leuchte der das Tintenfass fehlt ähnlich. Ich würde Ihnen sehr dankbar sein wenn sie mir es zugehen lassen würden. Vielleicht kommen Sie nach dem Engadin, ich bleibe bis Anfang August hier.

Besten Gruß

Ihr Maurice Kann

3. Maurice Kann to Wilhelm Bode, 9 October 1890

Paris 9 October 90

Werter Hr. Doctor

Wir sind seit gestern von London zurückgekehrt, nachdem wir einige Zeit in einem sehr angenehmen englischen Seebad (Eastborough) verbracht haben. In London habe ich Kensington British Nationalgalerie gründlich durchgesehen. Der neue Holbein ist schon ausgestellt, es ist doch ein prachtvolles Bild.

Von der Madonna Ansidei bin ich weniger entzückt, die Figuren sind etwas klein & es packte mich nicht recht. Die italienischen Skulpturen im Kensington finde ich sehr mäßig & sehr wenig prima Qualität. Im British sind die Parthenonsculpturen verhängt wegen Reparation, die Kameen und Gemmen sind wunderbar. – Sir A. Robinson war nicht in London. Ich schrieb ihm in Folge Ihrer Autorisation, er antwortete mir sofort sehr liebenswürdig & ließ mir durch den Lord Chamberlain eine Karte zu senden für Buckingham Palace. Sedelmeyer ging mit. Die meisten Bilder sind doch wirklich prachtvoll & danke ich Ihnen vielmals für den verschafften Genuß. Mit Mr. Holmes war ich weniger glücklich. Als ich nach Windsor kam war er abwesend. In den *private appartements* ist eine prachtvolle Révues [?]sammlung die ich gerne gesehen hätte ebenso moderne englische Bilder. *En fin [letztlich]* es ist für das nächste Mal. Der Sekretär konnte mir nur die schöne Bibliothek zeigen. In dem *state appartements* sind die Vandyk [sic!] so schwarz, dass man nicht viel sehen kann. Auch ist ein Schild angeblich von Benvenuto Cellini das Henry VIII. von Francois I bekam unter Glas hoch oben an ein Kamin gehängt [sic!] dem man überdies durch ein Seil auf zwei *Mètres* nicht in die Höhe kommen kann. Es ist doch zu lächerlich! – Gekauft habe nichts. Ich habe einen schönen Rembrandt gesehen der mir sehr gefällt. In Ihrem Katalog führen Sie ihn unter 223 auf. Sir Mildmay. Ein junges Mädchen im Bett liegend. Ich kann aber im Text Ihr Urteil nicht darüber finden. Sie haben es wohl auf einer Academieausstellung gesehen, Ich finde es von großer Wirkung. Was halten Sie davon? Man verlangt übrigens einen verrückten Preis. – Der Abguß aus Florenz ist noch nicht angekommen, wahrscheinlich liegt er noch dort. Ich würde Ihnen sehr verpflichtet sein, wenn Sie Dr. Rossi schreiben wollten, denselben baldmöglichst per *grande vitesse* [?] an meine Adresse 148 Bd. Haussmann oder an Mr. André, 15 Rue Dufrenoy, Paris – Passy, expediren zu lassen. Ich bitte Sie mir auch gefl. zu sagen an wen ich den

Kostenbetrag zu erlegen habe. André hat jetzt gerade Zeit & Lust dazu & sonst muß man wieder Monate lang warten.

Vielen Dank für die Photographie des Marmorreliefs. Ich finde es ist schon weicher als Donatello & sieht einigen von dem Robbias ähnlich. Finden Sie es sehr schön & ist es intact? Ist der Rahmen in Holz? Ferner möchte ich Sie bitten mir zu sagen ob Sie glauben, dass 5000 £ der letzte Preis ist, Bardini wird es wohl etwas billiger lassen. Entschuldigen Sie meine vielen Fragen aber wenn man etwas nicht gesehen hat ist es schwer sich ein Urteil zu bilden & eine Photographie gibt doch immer nur einen unvollständigen Begriff. Zur Ansicht würde es Bardini wohl nicht schicken, auch wenn ich die Kosten bezahlen würde? Nach Erhalt Ihrer Antwort könnte ich mich dann direkt an Bardini wenden um Ihnen keine weitere Mühe zu machen. Hoffentlich kann ich Ihnen bald hier persönlich meinen besten Dank ausdrücken.

Herzlichen Gruß
Ihr Maurice Kann

4. Maurice Kann to Wilhelm Bode, 20 November 1890

Paris 20 Novbr. 1890
Lieber Herr Doctor

In Folge Ihrer letzten Zeilen schrieb ich Bardini ob er mir den Marmor zur Ansicht schicken wolle, welcher Aufforderung er Folge leistete. Nach Erhalt bot ich ihm 4000 £ dafür, welches Gebot er annahm mit dem Bemerkten „*parceque vous êtes si passionné [weil Sie so begeistert sind] pour les objets d'art anciens [für alte Kunstwerke]*

Doch köstlich! Was nun das *basrelief* anbelangt so finde ich es sehr lieblich, aus guter Zeit & doch reizend, ganz meiner Geschmacksrichtung entsprechend. Sie kennen dieselbe sehr gut. Den Rahmen muss ich consolidieren lassen so wie auch die blaue Farbe die sich an verschiedenen Stellen durch Feuchtigkeit aufgehoben hat & sich abzulösen droht, an einzelnen Stellen ist sie sogar schon abgesprungen. Das sind natürlich Kleinigkeiten & für Rahmen & Marmor intact zu nennen.

Vielen Dank für Ihre große Freundlichkeit an mich gedacht zu haben & wäre ich Ihnen sehr erkenntlich wenn Sie in ähnlichen Fällen mich nicht vergessen würden. – Was nun den Abguß von Florenz betrifft, so haben wir bis jetzt immer noch nichts empfangen. Es wäre sehr freundlich von Ihnen Dr. Rossi zu fragen, ob er es überhaupt schicken kann oder will & können wir dann je nach der Antwort einen definitiven Entschluß fassen. Entschuldigen Sie die viele Mühe die ich Ihnen mache & seien Sie herzlichst begrüßt von Ihrem ganz ergebenen

Maurice Kann

5. Maurice Kann to Wilhelm Bode, 27 July 1891

Paris
27 Juli 91
Lieber Herr Doctor

Wie liebenswürdig doch von Ihnen sich eines so unbedeutenden Anliegens erinnert zu haben! Meiner Tochter haben die Autographen viel Freude gemacht & dankt sie ihnen bestens dafür. Auch Künstlerbriefe würde sie mit Dank in ihre Sammlung einreihen.

Ich sehe mit Vergnügen dass Ihre Rembrandt Publication gute Fortschritte macht, doch erlauben Sie einem Freund, Ihnen einen guten Rat zu geben. Lassen Sie die Photographien noch nicht auf aufkleben. Ich bin nämlich sicher dass wenn Sie dieselben in dieser Verfassung gegen die Fensterscheiben halten werden, so werden Sie auf allen die Unterschrift „Boll" ganz deutlich lesen; nur müssen Sie die Vorsicht gebrauchen vor der Operation einige Flaschen Champagner hinunterzugurgeln [sic!]. Es macht dann nichts, Sie geben einfach eine Bollpublication heraus. Ich finde die Buchssachen [sic!] übermäßig im Preis gestiegen, auch hat die *Boucher folie* ein großes Loch in meine Kasse geschlagen, & hat mir der Arzt etwas Ruhe verordnet. Ich habe immer die besten Vorsätze & dann fange ich doch wieder von vorn an. Jedenfalls besten Dank. Wir gehen nächste Woche nach St. Moritz & freue ich mich sehr Sie dort zu treffen. Inzwischen

Besten Gruß
Ihr M Kann

6. Maurice Kann to Wilhelm Bode, 12 January 1893

Paris
13 Jänner 93
Lieber Herr Doctor

Tausend Dank für die interessanten Autographen die meiner Tochter die größte Freude bereitet haben. Man ist wirklich nicht liebenswürdiger. Auch vielen Dank für die Photographie Ihres neuen Saales den ich mir bald einmal ansehen werde & besten Gruß
M Kann

7. Maurice Kann to Wilhelm Bode, 5 March July 1893

Paris
5 März 1893
Lieber Herr Doctor

Entschuldigen Sie mich wenn ich Ihnen erst heute antworte aber ich hatte die Zeit über so viel zu tun dass ich nicht weiß wo mir der Kopf steht. Vielen Dank, dass Sie an mich gedacht haben. Ich habe als *pendant* zu meinem Marmor den della Robbia gehängt & da ich nun nicht mehr viel Platz habe so möchte ich nur noch etwas ganz besonders schönes kaufen. Der Photographie nach zu urteilen kommt mir das Marmorrelief im Vergleich zu der florentinischen Schule *un peu lourd [ein bisschen plump]* vor. – Wie ich höre kommt in der am 13 ds. in Rom stattfindenden Vente d’Epinay ein schöner Luca della Robbia vor auf den ich eventuell reflectiren würde. Die Sammlung war in der Villa Borghese ausgestellt & kennen Sie die Sachen gewiß. Was halten Sie von dem Luca? – Den Spiegelrahmen habe ich nicht gekauft, ich finde ein Spiegel macht sich nicht gut darin in einer Collection & ein Portrait das gerade hineinpasst findet man nicht leicht. – Ich habe mich schon wieder einmal verleiten lassen & zwei Teniers gekauft die Sie kennen. Die Dornenkrönung der Vente Dudley & ein Stilleben das Sedelmeyer mit dem de Heeren Teniers nach Berlin geschickt hatte. Das Bild von Dudley hätte ich nachdem das schmutzige Glas weggenommen war kaum wiedererkannt & ist

es von seltener Kraft.–Man muss sich nun schon wieder vorbereiten Geld für die [note on the side]: Vente Spitzer [?] auszugeben, es ist wirklich zu toll, *un bon conseil judiciaire* [ein guter juristischer Ratschlag] scheint mir angezeigt. Wann kommen Sie? Besten Gruss

Ihr Maurice Kann

8. Maurice Kann to Wilhelm Bode, 26 June 1893

Paris 26 Juni 1893
Lieber Herr Doctor

In Erinnerung Ihrer werten Zeilen vom 30 v. M. drücke ich Ihnen hierdurch nochmals meinen besten Dank für den Abguß in Florenz ab. Zur Begleichung der verursachten Spesen finden Sie einliegend fs. 1000.-.

Belting hat mir noch weiter schlechte Streiche gespielt & ist jetzt Gott sei Dank abgereist. Ich habe bei Spitzer leichtsinniger Weise viel zu viel Geld ausgegeben, & muss mir nun auch meinerseits das Geld zusammenbetteln. Unter diesen Umständen habe ich nun auch an Sie gedacht & wäre ich Ihnen sehr verbunden wenn Sie mir 2000 Fs. zukommen lassen könnten. Sie haben überdies den Lucca von Bräuer noch auf dem Gewissen – Sonst nichts Neues hier, die letzten Bilder aus London scheinen nichts Besonderes gewesen zu sein. –

Hoffentlich sehen wir uns im August im Engadin.

Besten Gruß
Ihr M. Kann

9. Maurice Kann to Wilhelm Bode, 3 July 1893

Paris
3 Juli 93
Lieber Herr Doctor

Besten Dank für Ihre Zeilen, leider materiell inhaltslos, ich erwartete etwas recommandiertes! – Ihr Bildniß betreffs Straßenraubes finde ich ebenso ingeniös als der Situation angepasst. –

Bezüglich des Namens erlaube ich mir meinerseits Ihnen mit einem Gleichnis zu antworten Wie Sie wissen sagt der Student im Faust „Ein deutscher Mann kann keinen Welschen leiden, doch seinen Wein trinkt er gerne.“

Herr Doctor Bode ist mir ein sehr liebenswürdiger, dienstfertiger Freund – aber sein Museum kenne ich nicht!

Besten Gruß
Ihr M. Kann

10. Maurice Kann to Wilhelm Bode, 7 January 1905

Paris
7 Jänner 1905

Werter Herr Dr. Bode

Wie geht es Ihnen und was macht Ihre Gesundheit? Hoffentlich sind Sie wieder wohl auf den Beinen.

Sedelmeyer sagt mir, er habe Ihnen vor einigen Tagen die Photographie eines Rembrandt, einen Rabbiner darstellend, geschickt und Sie finden, der Photographie nach, das Bild für schön, echt und um 1650 gemalt. Sedelmeyer hat doch wohl Ihre Ansicht richtig wiedergegeben? Obschon ich die Bilder aus der späteren Zeit lieber habe, gefällt mir dasselbe doch und werde ich es wahrscheinlich kaufen mit der Bedingung, dass Sie es als einen guten Rembrandt aus der erwähnten Zeit in das *supplément* Ihres Werkes über diesen Maler bringen. Dazu ist es aber natürlich nötig, daß Sie das Bild gesehen haben, ehe Sie darüber schreiben. Kommen Sie vielleicht im Frühjahr hier durch? Sonst würde ich Ihnen das Bild vielleicht später bringen. Bis wann glauben Sie, daß Sie es gesehen haben müssen, damit es im *supplément* aufscheint. Im Voraus besten Dank & herzliche Grüße...

Ihr Maurice Kann

11. Maurice Kann to Wilhelm Bode, 13 February 1905

Paris
den 13 Februar 1905
49, Avenue d'Iéna

Mein lieber Herr Dr. Bode

Vielen Dank für Ihren liebevollen Brief. Sie wissen, wie viel Sympathien mein armer Bruder für Sie hatte, und welchen treuen und immer dienstbereiten Freund Sie an ihm verloren.

Aus Ihrem Brief vom 16. Jänner ersehe ich, dass Sie den Rembrandt nicht zu sehen brauchen, Ihnen die Photographien zur Aufnahme in den 8 ten Band genügt. Dieser Rembrandt ist für mich einer der anziehendsten, die ich überhaupt kenne; ich will ihn immer ansehen, während ich dasselbe Gefühl bei meinen anderen nicht habe. Herr Hofstede de Groot hat ihn dieser Tage bei mir gesehen; er findet ihn von sehr guter Qualität und gut erhalten.

Er glaubt ihn aus der Zeit 1642 - 45, ich glaube aber, dass Sie, wie gewöhnlich, Recht haben; denn das concentrirte Licht, das ausgebreitete Halbdunkel, die wunderbare Lebendigkeit, die großartige Kraft des Ausdrucks und des Charakters, sowie die schon breitere Behandlung deuten auch nach meiner Ansicht gegen die fünfziger Jahre hin. Ich sehe mit Vergnügen, dass es Ihnen wieder besser geht.—

Herzlichen Gruß
Ihr M. Kann

12. Maurice Kann to Wilhelm Bode, 4 August 1905

49 Avenue d'Iéna Paris
4 August 1905

Lieber Hr. Dr. Bode

Ich bin noch immer hier und weiß nicht wann ich fortkomme. Jedenfalls komme ich im September nach Berlin. Grétor sagt er könne den Rembrandt für 4000 £ haben, ist er dazu nicht zu teuer & glauben Sie, dass man sicher annehmen kann, dass dies das Original ist von dem mein Bild also nur eine Copie wäre?

Besten Dank herzlichen Gruß

Ihr M Kann

[note on the site]:

Die Gallerien sind fertig, jetzt geht's ans Aufhängen, wird wohl noch einige Jahre dauern.

13. Maurice Kann to Wilhelm Bode, 9 August 1905

Paris
9 August 1905

Lieber Hr. Dr. Bode

Vielen Dank für Ihre freundlichen Zeilen. Ich bin ganz entschlossen den Londoner Rembrandt zu kaufen & hat G. den Auftrag in der Hand. Ich bitte Sie also sehr mit Niemandem darüber zu sprechen. Aber mit dem alten Sünder geht das nicht so schnell & G. muß ihm erst gehörig Angst machen vor den mit Klauen & Mistgabeln versehenen Teufeln und deren siedender Kessel, von denen er sich nur retten könnte wenn er seinen Rembrandt verkaufen & das Geld Stiftungen zuwenden würde. Der Plan ist schon angelegt! Der G. scheint mir übrigens selbst ein Teufelskerl zu sein, besonders seit der Umarmung der Alten aus dem Blocksberg mit einem Besenstiel zwischen den Beinen, entsprungenen Hexenköchin! Die vieljährige Ausstellung war nur Scherz & wird das gleich nach meiner Rückkunft gemacht. Aber mit der „Selbstironie“ haben Sie wieder einmal den Nagel auf den Kopf getroffen, nur ist bei dem „ungerechtfertigten“ das „un“ zu unterdrücken! Ich gedenke Anfangs September von St. Moritz abzureisen, auf einige Tage nach Dresden zu gehen und um Mitte September in Berlin zu sein. Wenn es besser wäre, dass wir zuerst [continues on a the side] nach Berlin kämen, schreiben Sie mir bitte ein Wort nach St. Moritzbad, Hotel Victoria. Also auf bald. Ihr aufrichtig ergebener

Maurice Kann

14. Maurice Kann to Wilhelm Bode, 11 September 1905

Grand Hotel Continental
München, 11. Sept. 1905

Lieber Hr. Dr. Bode

Ich bin trostlos! Wir hatten uns so gefreut Sie wiederzusehen & Ihre Werke zu bewundern, jetzt kömmt [sic!] diese verwünschte Cholera dazwischen! Sie werden mich auslachen aber was kann ich machen! Der Familienrat ist der Ansicht, dass wenn wir in Berlin zu Hause wären, wir unbedingt zurück reisen würden, dass aber dort einen Besuch zu machen unter den gegebenen Umständen nicht ratsam sei. *Que voulez vous, l'homme propose et la femme dispose!* [Der Mann macht Vorschläge und die Frau entscheidet)

Wir müssen daher den lang ersehnten Besuch aufschieben, so wie es aber vorbei ist kommen wir & werde ich Ihnen vorher noch schreiben. Ich fühle mich übrigens momentan wahrscheinlich durch die große Hitze so ermüdet, dass mich das Besichtigen sehr anstrengt & ich mich nicht rühren kann. In dieser Verfassung hätte ich wohl Dresden, Berlin etc. gar nicht aushalten können. Wir gedenken denn auch in den nächsten Tagen nach Stresa, lago magg zu reisen was einer meiner Lieblingsorte ist & wo ich mich wohl erholen werde. Briefe nach Paris werden mir nachgeschickt. Hier sehe ich immer nur mit Genuß Reiche Kapelle, Schatzkammer & Bibliothek. Aus Pinakothek & Nationalmuseum möchte ich wenig für mich haben. Nochmals unser großes Bedauern & herzlichsten Gruß

Ihr Maurice Kann

15. Maurice Kann to Wilhelm Bode, 19 November 1905

[note in upper part of the letter]
Der Brief wird Sie amüsieren

49 Avenue d'IénaParis
19 Nov. 1905

Lieber Hr. Dr. Bode
[with pencil] Kenntnis genommen, Fr., 21.XI.09

Ich habe schon lange nichts mehr von Ihnen gehört, wie geht es Ihnen, was macht die Gesundheit? Dr. Friedlander den ich in Antwerpen traf sagte mir Sie seien schon wieder einmal in Italien. Ist die *razzia* gut ausgefallen? Es wird Ihnen einmal schlecht gehen. Der Krug geht so lange zum Brunnen, bis er bricht! Man sagt mir Sie haben wieder einen neuen Saal (Carstangen) aufgemacht. Je später man kommt desto besser. In Wirklichkeit haben wir unendlich bedauert uns von dieser lächerlichen Cholera haben einschüchtern zu lassen. Es war mein sehnlichster Wunsch & der meiner Frau Ihre neue Schöpfung bewundern zu können, aber aufgeschoben ist nicht aufgehoben & unsere erste Reise gilt Berlin. Hier ist nicht viel Neues. Seit ich Sie gesehen habe ich einen kleinen Meton [?] und einen noch kleineren Brouwer gekauft. Auch habe ich von Kleinberger die 2 de Bray gekauft die er in Berlin hatte. Ich kaufe gewöhnlich keine zweiten Meister, aber die Bilder sind schön, warum hat sie denn dort nicht Jemand

gekauft? À propos Italien, kennen Sie vielleicht eine Büste in terre cuite, St. Jean, in der Art von Donatello oder Verrochio die früher im Palazzo Rucellai in Florenz war? Molinier soll sie für gut finden. - Nun noch etwas. Last but not least. Letzten Mittwoch gegen Abend tauchte Grétor den ich direkt nicht kannte bei mir auf & sagte mir, er wisse durch Wildenstein, dass ich der Käufer für den Rembrandt sei & er könne dies direct mit mir abmachen. Er habe nun das Bild für 2-3 Tage fest an Händen & könne es mir verkaufen auf sofortige Antwort in 2 Tagen müsse es bezahlt sein da der alte [?] der noch immer Hintergedanken hat, schriftlich erklärt habe, dass er nur solange im Wort bleibe. Das Geld gab er dem *missionary fond*. Die bisher gegebenen Summen (43,000 £) scheinen die vielen „Sümmchen“ [?] noch nicht zu compensieren. Ich sagte Grétor der erste Punkt sei der Preis & der zweite, dass ich das Bild haben wolle. Er blieb dabei, dass ich mich sofort entschließen müsse, sonst telegrafiere er an Morgan von dem er Auftrag habe & anderes derartiges larifari. Er zeigte mir eine Depesche von seinem *solicitor*, daß Glynn Vivian 4000 £ *acceptation*, er Grétor aber in Anbetracht der langjährigen Unterhandlungen keinen shilling weniger als 6000 £ nehmen. Ich wollte vor allem den Preis mit ihm feststellen. Er wollte von den 6000 £ nicht abgehen, er brauche Geld (was mir nicht unwahrscheinlich erschien) & war schon einige Male an der Haustüre zum Weggehen. Da ich sah, dass nichts zu machen war & ich das Bild aus verschiedenen Ihnen bekannten Gründen haben wollte einigte ich mich mit ihm 5500 £ & 100 £ die er der Hexenköchin [sic] versprochen hatte. Nun blieb der Punkt das Bild in der kurzen Frist zu sehen. Ich reiste Donnerstag Morgen nach London. Freitag Morgen ging ich mit Gretor zu Glynn Vivian der auf dem Land war (wahrscheinlich auf einer Hochzeitsreise), aber der *cerbère* hatte Instructionen uns das Bild besichtigen zu lassen.

Ich sah es kurze Zeit an & erklärte die Sache abgemacht. Wir fuhren dann zu Grétors *solicitor* ein Contract wurde gemacht ich machte mir das Geld; den nächsten Morgen, Samstag mußte alles geregelt sein. Wir nahmen mit dem *solicitor* dann [?] Gl. V. rendezvous auf 1/2 12 Uhr Eaton Square & um diese Zeit hatte er sein Geld & ich mein Bild. Wir brachten es gleich zum Packer & Sonntag Morgen nahm ich es ohne *Cadre* [Rahmen] im *wagon* mit nach Paris. Ouf! –

Nebeneinander gesehen sind nach meiner Meinung die beiden Bilder jedenfalls nicht von derselben Hand, man sollte sogar meinen der heurigen [?] des Bildes von I. nach seien die Bilder nicht von derselben Schule. Vielleicht doch Copie] wie Grétor sagt! Es handelt sich nun von I. loszukommen. Ich werde versuchen zu tauschen & wenn ich nichts finde ihm sagen der neue sei Rembrandtischer er möge den anderen zurücknehmen, der jedenfalls nicht breit gemacht sei. Wenn alles nichts hilft werde ich ihm sagen ich hätte das Bild von ihm gekauft unter der Bedingung, dass sie es als einen authentischen Rembrandt erklären & dies könnten Sie angesichts der beiden Bilder nicht unbedingt tun. Das kann Ihnen nichts machen. Aber vielleicht nimmt I. [?] sein Bild wenn er das Andere sieht von selbst zurück. Ich möchte Sie noch bitten von der ganzen Sache mit Niemandem zu reden da es mir aus verschiedenen Gründen unangenehm wäre wenn sich die Sache verbreiten würde. In Erwartung Ihrer Zeilen

Herzlichen Gruß, Ihr Maurice Kann

16. Maurice Kann to Wilhelm Bode, 20 November 1905

Paris
20 November 1905

Lieber Hr. Dr. Bode

Ich beeile mich Ihnen meine herzlichste Gratulation zu Ihrer neuen Stellung zu senden. Wenn je jemand richtig an seinem Platze war so sind Sie es an der Spitze der Museen, die Ihr Werk sind, die Sie aus dem Nichts geschaffen & mit denen Ihr Name unzertrennlich verknüpft bleiben wird.

Man braucht nur zu denken was diese Sammlungen vor 29 Jahren waren und welche Riesenschritte sie unter Ihrer Leitung gemacht haben.

Vielen Dank für Ihren so klaren ausführlichen Brief. Nur sind Sie zu streng für Sie selbst. Sie hatten ja nur die Photographie des Bildes gesehen, aber Bonnat, Hofstede de Groot etc. etc. die es mir selbst als gute Qualität Rembrandt erklärten! Es ist jedenfalls von einem Meister gemalt, vielleicht doch von Opic [?] der ein großer Bewunderer Rembrandts war & öfters nach seiner Art malte. Das Mahagony Brett ist auch verdächtig. Ich werde Sie von dem Ausgang der Situation Sed. gegenüber in Kenntnis setzen. Sie würden mich sehr verbinden wenn Sie mir die betreffende Nummer der Zeitschrift für die bildende Kunst angeben könnten, damit ich mir einige Exemplare kommen lassen könnte. Auch wäre ich dankbar wenn Sie gelegentlich irgendwo veröffentlichen könnten, dass ich jetzt der glückliche Besitzer des Bildes bin. Es ist im Interesse der Bilder ihm eine unbestrittene Authentizität zu geben & das können nur Sie. Die Bilder die nicht im „Bode“ stehen sind was Preis anbelangt in einer schwierigen Situation. Sie werden immer besonders von den Amerikanern mit Mißtrauen angesehen werden, wenn man nichts von Ihnen beibringen kann. – Vielleicht gebe ich das Bild einfach Sed. zurück. Es ist noch nicht bezahlt! Man soll doch nie zahlen. Beati possidentes! Bei Agnew habe ich den V. Dyck nicht gesehen. Er soll einen Hals gehabt haben, Mannporträt, kennen Sie das Bild? Nirgends etwas holländisches. Da ich 10 Minuten Zeit übrig [continues on the side]: hatte, kaufte ich 4 englische Bilder, meine Gallerien sind schon zu klein, ich sollte wieder anfangen zu bauen. Es nimmt ein schlechtes Ende! Herzlichen Gruß

Ihr aufr. erg.
Maurice Kann

[additional note in the upper part]

Meine Frau dankt bestens für Ihre Empfehlungen & bitte ich Sie meinerseits, mich der Frau Geheimrätin in freundliche Erinnerung zu bringen.

17. Maurice Kann to Wilhelm Bode, 6 December 1905

Paris 6. Dezember 1905

Lieber Hr. Generaldirector

Ich war im Begriffe Ihnen zu schreiben als ich Ihre Zeilen erhielt. Die Sache mit Sedlmeyer [sic] wurde auf die einfachste Art geordnet. Ich sagte ihm ich habe das Londoner Bild nun auch gekauft und als er zu mir kam zeigte ich ihm die beiden Bilder

nebeneinander gestellt. Ich bemerkte ihm [,] sein Bild sei ja ein ganz schönes aber die breite Malerei des Vivianschen [*vermutlich gemeint: Glynn Vivian Art Gallery? siehe # 7 unten*] sei wie er wisse mehr in meinem Geschmack und da ich nicht beide Bilder behalten könne möchte ich ihm das Seinige zurückgeben.

Er antwortete mir er halte das Seinige auch für Rembrandt, das Londoner sei weniger durchgeführt, das

Seinige sei „mit mehr Liebe gemacht“! Er hätte das Bild sehr gern, nähme es zurück & vielleicht verkaufe er es gar nicht sondern behielte es für sich. Er nahm das Bild gleich im Wagen mit & so war die Sache abgetan. Ich sagte ihm ich möchte das Londoner Bild leicht regeneriert & das doch im Hintergrund besser restauriert haben & offerierte er es selbst zu machen. Ich nehme das an dem einen besseren Restaurateur kenne ich nicht. Er macht sehr gewissenhaft und nur mit Firnißfarbe, die nicht nachdunkelt. Meistens brauchen dann die Bilder gar nicht gefirnißt sondern nur regeneriert zu werden.

Nochmals herzlichste Gratulation. Endlich hat doch einmal ein Land einen Generaldirector, dieses Namens würdig gefunden!

Ihr aufrichtig ergebener
Maurice Kann

18. Maurice Kann to Wilhelm Bode, 11 December 1905

Paris 11. Dezember 1905

Lieber Hr. Dr. Bode

Der Brief von Graf Dönhoff kam mir verspätet zu, dass ich Ihnen nur noch nachträglich meine herzlichste Gratulation senden kann. Ich stellte Graf Dönhoff für den erwähnten Zweck 3000 Mark zur Verfügung.

Mit bestem Gruß
Ihr aufrichtig ergebener
Maurice Kann

19. Maurice Kann to Wilhelm Bode, 15 January 1906

Paris
den 15 Jan. 1906

Lieber Hr. Bode.
[note with pencil]: Kenntnis gen. Fr. 18. I.

Ich empfang Ihre Zeilen vom 12 dieses. von einem Verkauf der Collection weiß ich nichts und über eine Versteigerung ist noch nichts beschlossen. Gekauft habe ich unterdessen nur Kleinigkeiten; den Metsu von Tulley habe ich nicht gesehen Sedelmeyer sagt, er glaube nach wie vor, mein Bild sei nach dem seinigen gemalt; Man muß den Mann dabei lassen.

Ihre freundlichen Neujahrswünsche erwidere ich aufs beste.
Herzlichen Gruß, Ihr M. Kann

20. Maurice Kann to Wilhelm Bode, 6 March 1906

Paris 6 März 1906
49, Avenue d'Iéna

Lieber Herr Dr. Bode

Wie geht's? Ich habe schon lange nichts von Ihnen gehört. Was macht die Gesundheit & sieht man Sie bald wieder einmal hier? Ich lasse jetzt einen Catalog der Sammlung meines Bruders machen, weiß aber noch nicht wie ich das am Besten anfangen soll. – Die haben mir schon wieder einmal die schönsten Sachen weggekauft, van der Meer, Botticelli etc. Wenn die Bilder einmal in Berlin sind, so ziehen Sie ein *édit Pacca* aus der Tasche & da dürfen Sie dann nicht mehr fort! Und Sie befehlen dann daß die Bilder gekauft werden müssen, da hilft keine Widerrede & der Preis ist Nebensache, besonders für Sie. Da kann ich nicht concuriren! – Ich müsste vielleicht nach London gehen die Ausstellung sehen, ist es der Mühe wert & glauben Sie dass man etwas Schönes da kaufen kann? Geld habe ich zwar keines, aber Sie wissen ja das macht nichts. Kennen Sie den großen Hals der ausgestellt ist Colonel Warde, Westerham? Das Bild soll schön sein. Man verlangt nur die Kleinigkeit von £ 24,000! Das Ansehen kostet aber wie es scheint nichts!

Herzlichsten Gruß
Ihr Maurice Kann

21. Maurice Kann to Wilhelm Bode, 20 March 1906

Paris 20 März 1906
Lieber Hr. Dr. Bode

Vielen Dank für das wunderbare Buch & die liebenswürdige *dédicace* [Widmung]. Auch für den Brief danke ich vielmals. Den Botticelli habe ich nie zu sehen bekommen, wer hat den gekauft? Ich komme noch auf den Katalog zurück. Einen Auszug kann doch Niemand gut machen außer dem Verfasser & würden Sie mich sehr verpflichten wenn Sie sich dieser Mühe unterziehen wollten. Ich weiß wohl wie überhäuft Sie mit Arbeit sind, aber was soll ich tun es ist nur die äußerste Notwendigkeit die mich dazu drängt. Es wird unvergleichlich besser wenn Sie den Auszug selbst machen sonst setzt man Ihren Namen unter etwas Unzusammenhängendes, oft Sinnloses. Ich würde Ihnen das Verzeichnis der Bilder & *objets d'art* geben die nicht mehr da sind & derer die neu seit 1896 dazu gekommen sind.

Es versteht sich von selbst dass ich nicht verlange dass Sie die Arbeit für *mes beaux yeux* [für meine schönen Augen] machen, *les affaires sons les affaires* [Geschäft ist Geschäft]

Herzlichen Gruß,
Ihr Maurice Kann

22. Maurice Kann to Wilhelm Bode, 14 April 1906

Paris

14 April 1906

Lieber Hr. Dr. Bode

Entschuldigen Sie gütigst wenn ich gezögert habe auf Ihre beiden Briefe zu antworten, ich war 14 Tage in London & kam vergrippt zurück. Ich möchte einen Katalog machen lassen der zu einer eventuellen Versteigerung dienen könnte. Wird dann keine Versteigerung gemacht so wird er als Monument zum Andenken dienen. Ihr Mann ist so bekannt, dass er überall nur nützen kann. Die Beschreibung von Molinier für Ichovitch scheint nicht schlecht eingerichtet & können wir darüber nicht sprechen. – Die Bildbeschreibung (bloß materiell) würde ich hier machen lassen. Die Sache hat übrigens bis Juli Zeit & erwarte ich Sie also hier im Laufe des Juni wir sie es vorschlagen, & können wir dann alles besprechen. – In London habe ich den großen Hals gesehen. es ist ein Bild aus später Zeit nicht schwarz aber matt in der Farbe. Brillant flott gemalt. Es sollen 29 000 £ geboten sein, der Mann verlangt noch gar nichts. À propos Hals habe ich natürlich wieder einen gekauft. 1644. ich glaube es ist der Vater des jungen Koomannz von [?] in der Galerie meines Bruders. Dasselbe Wappen. Der Sohn" ist anno 1649 26 Jahre. Der Vater 1644 52 Jahre. Es scheint es existiert irgendwo die Mutter. Wenn sie vielleicht etwas einmal darüber hören, teilen Sie es mir gefl. [geflossentlich] mit. Mein Bild ist eine Kleinigkeit größer als das andere, brillanter in der Gesichtsfarbe & runder in der Modellierung. Ich glaube es wird Ihnen gefallen. Von dem Dubliner Hals werden Sie gehört [continues on the side] habe den Sully für 3600 £ gekauft & an Downwell [Downwall?] mit hoher [?] *Benefice* verkauft hat [sic!]. Letzterer hat ihn schon weiter verkauft. Es ist ein Lautenspieler aus der Zeit wie der Trinker von Burgos aber wie mir Downwell sagte, wie Sie ein Bild in Berlin haben. Klein ca. 69 c. hoch

[continues on the top oft he page] Ich habe natürlich wieder eine Menge Bilder in England gekauft. Englisch, Guardi etc. Ich sage Ihnen es geht schlecht aus!

Herzl. Gruß

Kann

23. Maurice Kann to Wilhelm Bode, 1 May 1906

Paris

1. Mai 1906

Lieber Herr Dr. Bode

Besten Dank für Ihren Brief von Florenz. Als Format des Kataloges könnte man *sécutan* [?] nehmen, etwas breiter. Die Einleitung von Ihnen in der Art von Molinier für Ichovitch, wohl etwas kürzer, vielleicht mit ganz allgemein gehaltenen Vorrede & von Em. Michel. Ich erwarte Sie übrigens im Juni hier & können wir dann alles Nähere besprochen. – Wegen der Illustration habe ich mich noch nicht entschlossen. Der neue englische *procédé* ist sehr schön aber es ist doch immer nur eine Art Druck & eher für billige Publicationen. Ich möchte aber einen präzisen & artistischen Band machen, der an & für sich schon wertvoll ist. Und deshalb neige ich mehr zu Heliogravuren, Dujardin [?] oder Brann [Braun?]. Was ist Ihre Ansicht von der Sache? Geben Sie mir

gütigst bald, da ich mit den Platten anfangen muss. – Noch etwas was interessant wäre. Sie haben im Museum eine Saskia gez. Rembrandt 1643. Ihr Buch gibt auf Mahagony an. Das Bild das ich Sedelmeyer zurückgab ist auch auf Mahagony. Ich möchte, dass Sie die Saskia genau untersuchen lassen ob es wirklich Mahagony ist. Dieses Holz wurde nämlich erst um 1790 zur Möbelfabrikation von Haiti importiert. Es kann ja natürlich schon früher in kleinen Stücken von Seefahrern herüber gebracht worden sein. Es sind dies dann aber nur Vermutungen, wenn man nicht einen authentischen Beweis hat. Deshalb interessiert mich Ihre Saskia. Ein Rembrandt würde das Sedelmeyersche Bild deshalb natürlich doch nicht.

besten Gruß, Ihr M. Kann

Wilhelm Bode and Eduard Kann

SMB-ZA – Staatliche Museen zu Berlin, Zentral Archiv, Nachlass Bode, 2837
1906-1910

1. Eduard Kann to Wilhelm Bode, 11 July 1906

49, Avenue d'Iéna
Le 11 Juillet 1906

Cher Monsieur,

Je comprends très bien la reproche qu'on vous adresse, et admire votre désintéressement. Aussi ai-je parlé de vos propositions aux personnes intéressées, et voici de quelle manière je puis répondre à vos demandes. En échange du travail que vous voulez bien faire pour la Galerie Maurice Kann, nous nous ferons un plaisir de vous offrir le petit Brouwer qu'il vous plairait de posséder. C'est entendu – mais pour la préface du nouveau catalogue Rodolphe Kann, je me vois forcé de m'en tenir à nos décisions de Paris. Vous vous rappelez qu'alors nous avons convenu que lorsque vous auriez trouvé un tableau à votre convenance, dans les prix que vous m'indiquiez, vous nous le signaleriez et qu'alors, nous en ferions l'acquisition pour vous l'offrir. Ma mère et ma sœur seraient en effet peinées, de voir plus d'un tableau quitter notre collection. Et puis, je me ferais des scrupules, comme administrateur des successions de mon oncle et de mon Père, de vendre au nom des héritiers de l'une un tableau aux héritiers de l'autre. J'espère, cher Monsieur, que vous ne m'en voudrez pas de ne pas réaliser entièrement vos désirs. Mais vous comprendrez sûrement les raisons qui nous font tous agir.

Nous apprécions hautement le fait, qu'avec votre très remarquable compétence, vous entreprenez un ouvrage pour nous, et sommes très flattés que vous ayez consenti à faire des notices sur nos collections. Nous vous en sommes très reconnaissants et je vous assure, Monsieur, que nous ne demandons qu'à vous prouver notre reconnaissance en vous étant aussi agréables que possible.

Je vous souhaite un bon été, de bonnes vacances, et espère avoir d'ici quelque temps de vos nouvelles. Veuillez recevoir tous mes meilleurs compliments,

Edouard Kann

2. Eduard Kann to Wilhelm Bode, 17 July 1906

Cher Monsieur,

J'ai bien reçu vos deux lettres, et suis heureux de constater notre parfait accord. Voilà donc une affaire entendue. Pour ce qui est de la vente de la collection en question, je ne puis vous donner que des indications plus ou moins vagues, car chiffres là, et de ne montrer ma lettre à personne, car j'entends réserver toute ma liberté et n'engager, par ces renseignements, personne, moi-même non plus. J'espère, cher Monsieur, que vous profiterez bien du repos que vous allez prendre, et vous prie de recevoir l'expression de tous mes meilleurs sentiments.

Edouard Kann

3. Eduard Kann to Wilhelm Bode, 24 July 1906

49, Avenue d'Iéna
24 Juillet 06

Cher Monsieur,

Tout ce que vous ferez sera bien fait. Je suis donc (et serai toujours) du même avis que vous –

Envoyez donc la notice que vous faites pour nous à M. Sedelmeyer, qui la fera traduire, par notre traducteur habituel.

Ma mère, très touchée de votre souvenir, se joint à moi pour vous envoyer les meilleurs compliments.

Edouard Kann

4. Kann's secretary Fischer to Wilhelm Bode on behalf of Eduard Kann, 9 August 1906

49, Avenue d'Iéna
Paris den 9. August 1906

Herrn Dr. Bode

Herr Eduard Kann beauftragte mich, Ihnen die schmerzliche Mitteilung zu machen, dass seine Mutter gestern Abend plötzlich verschieden ist.

Mit aller Hochachtung ergebenst

Fischer

5. Eduard Kann to Wilhelm Bode, 12 November 1906

49, Avenue d'Iéna
12 Novembre 06

Cher Monsieur,

Je suis bien heureux que le petit Brouwer soit arrivé à bon port et qu'il vous fasse plaisir. Les travaux chez moi avancent, mais lentement, et je ne puis encore rien déballer – je ne pense pas pouvoir le faire avant le mois de janvier. Si donc vous venez à Paris ce mois. ci, j'aurai le regret de ne rien pouvoir vous montrer. J'espère que vous n'avez pas à vous plaindre de notre santé et que j'aurai bien tôt le plaisir de vous voir. Veuillez agréer, le vous fraie, Tous mes meilleurs compliments

Édouard Kann

6. Kann's secretary Fischer to Wilhelm Bode on behalf of Eduard Kann, 9 August 1906, SMB-ZA

49, Avenue d'Iéna
Paris den 6. Juno 1908

Sehr geehrter Hr. Bode

Am Tage Ihrer ersten Depesche wurde Herr Kann durch den Tod einer Verwandten nach Italien gerufen und blieb durch die plötzliche Abreise Ihrer Angelegenheit im Rückstand. Ich habe heute Herrn Kann nach Florenz telegraphiert und zweifle nicht, morgen früh die nötigen Instruktionen für Ablieferung der Bilder zu besitzen.

Mit voller Hochachtung

Ihr ergebener Fischer, Secrétaire

7. Eduard Kann to Wilhelm Bode, 14 May 1908

49, Avenue d'Iéna
Paris, le 14 Mai 1908

Monsieur,

À la suite d'une conversation que j'ai eu avec Monsieur Sedelmeyer, j'ai l'honneur de vous remettre ci-joint un chèque d f 5.000,- sur Paris pour honoraires du préface du catalogue de la Collection Maurice Kann.

Veillez agréer, Monsieur, l'expression de mes sentiments les plus distingués et mes remerciements,

Edouard Kann

8. Eduard Kann to Wilhelm Bode, 26 May 1910

49, Avenue d'Iéna
Paris den 26. Mai 1910

Sehr geehrter Hr. Bode

Sie erinnern [sic!] sich wohl des Bildes „Portrait eines Philosophen von Rembrandt" welches mein seel. Vater von Sedelmeyer erstand und welches er demselben zurückgab, nachdem er in England das richtige Original gekauft und wo es sich herausfand, dass das von Sedelmeyer herstammende Bild nur eine Copie von Ofue (?) war. Wenn man die beiden Bilder nebeneinander gesehen hat, so ist nicht der geringste Zweifel an der Authenticität des in England gekauften Gemäldes möglich und materiell schließt sich noch der Umstand an, dass das Sedlmeyersche Bild auf Acajou Holz gemalt ist, während dieses exotische Holz erst hundert Jahre nach Rembrandt in Europa eingeführt wurde.

Nun aber, hat Sedelmeyer sein Bild weiter verkauft und taucht solches in Amerika auf, als im Besitze eines Mr. Widener in Philadelphia, welches er zur Ausstellung im Metropolitan Museum of Art für die Hudson Fulton Celebration lieh. Im Catalog dieser

Ausstellung ist es photographiert und beschrieben als aus der Collection Maurice Kann kommend und bezeichnet: Bode R. Nr. 582 Klass. d. K. h. 365.

Dies gibt nun dem falschen Bilde eine gewisse Authenticität, zumal der Herr Hofstete [sic!]de Groot, welcher übrigens niemals beide Bilder nebeneinander gesehen hat, eher für das Sedelmeyersche Bild geneigt scheint.

Unter diesen Umständen ist jedoch das Original, welches noch in meinem Besitze ist, wertlos, denn wenn das sich in Amerika befindliche Bild in öffentlichen Catalogen und Schriften als Original angegeben wird, so kann das Meinige nur als eine Copie angesehen werden, während doch in Wirklichkeit das Gegenteil der Fall ist.

Ich wäre Ihnen sehr dankbar, wenn Sie mir mit einem Rat beistehen wollten, wie Sie glauben, dass man dieser unangenehmen Situation gegenwirken kann, ob Artikel in amerikanischen Zeitungen die Echtheit meines Bildes genügend proklamieren würden, oder ob Sie vielleicht ein anderes Mittel, den gewünschten Zweck zu erreichen, vorschlagen können.

Ich bitte sehr um Entschuldigung, Ihnen mit dieser Angelegenheit Verdriesslichkeiten zu machen und im Voraus für Ihre Antwort dankend, verbleibe mit aller Hochachtung

Edouard Kann

9. Eduard Kann to Wilhelm Bode, 11 July 1906

49, Avenue d'Iéna

Le 11 Juillet 1906

Cher Monsieur,

Je comprends très bien la reproche qu'on vous adresse, et admire votre désintéressement. Aussi ai-je parlé de vos propositions aux personnes intéressées, et voici de quelle manière je puis répondre à vos demandes.

En échange du travail que vous voulez bien faire pour la Galerie Maurice Kann, nous nous ferons un plaisir de vous offrir le petit Brouwer qu'il vous plairait de posséder.

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10. Eduard Kann to Wilhelm Bode, 17 July 1906, SMB-ZA

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J'espère, cher Monsieur, que vous profiterez bien du repos que vous allez prendre, et vous prie de recevoir l'expression de tous mes meilleurs sentiments.

Edouard Kann

11. Eduard Kann to Wilhelm Bode, 24 July 1906, SMB-ZA

49, Avenue d'Iéna
24 Juillet 06

Cher Monsieur,

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Envoyez donc la notice que vous faites pour nous à M. Sedelmeyer, qui la fera traduire, par notre traducteur habituel.

Ma mère, très touchée de votre souvenir, se joint à moi pour vous envoyer les meilleurs compliments.

Edouard Kann

12. Kann's secretary Fischer to Wilhelm Bode on behalf of Eduard Kann, 9 August 1906, SMB-ZA

49, Avenue d'Iéna
Paris den 9. August 1906

Herrn Dr. Bode

Herr Eduard Kann beauftragte mich, Ihnen die schmerzliche Mitteilung zu machen, dass seine Mutter gestern Abend plötzlich verschieden ist.

Mit aller Hochachtung ergebenst

Fischer

13. Eduard Kann to Wilhelm Bode, 12 November 1906, SMB-ZA

49, Avenue d'Iéna
12 Novembre 06

Cher Monsieur,

Je suis bien heureux que le petit Brouwer soit arrivé à bon port et qu'il vous fasse plaisir. Les travaux chez moi avancent, mais lentement, et je ne puis encore rien déballer – je ne pense pas pouvoir le faire avant le mois de janvier. Si donc vous venez à Paris ce mois-ci, j'aurai le regret de ne rien pouvoir vous montrer. J'espère que vous n'avez pas à vous plaindre de notre santé et que j'aurai bien tôt le plaisir de vous voir.

Veillez agréer, le vous fraie, Tous mes meilleurs compliments

Édouard Kann

14. Kann's secretary Fischer to Wilhelm Bode on behalf of Eduard Kann, 9 August 1906, SMB-ZA

49, Avenue d'Iéna
Paris den 6. Juno 1908

Sehr geehrter Hr. Bode

Am Tage Ihrer ersten Depesche wurde Herr Kann durch den Tod einer Verwandten nach Italien gerufen und blieb durch die plötzliche Abreise Ihrer Angelegenheit im Rückstand. Ich habe heute Herrn Kann nach Florenz telegraphiert und zweifle nicht, morgen früh die nötigen Instruktionen für Ablieferung der Bilder zu besitzen.

Mit voller Hochachtung

Ihr ergebener Fischer, Secrétaire

15. Eduard Kann to Wilhelm Bode, 14 May 1908, SMB-ZA

49, Avenue d'Iéna
Paris, le 14 Mai 1908

Monsieur,

À la suite d'une conversation que j'ai eu avec Monsieur Sedelmeyer, j'ai l'honneur de vous remettre ci-joint un chèque d f 5.000,- sur Paris pour honoraires du préface du catalogue de la Collection Maurice Kann.

Veillez agréer, Monsieur, l'expression de mes sentiments les plus distingués et mes remerciements,

Edouard Kann

16. Eduard Kann to Wilhelm Bode, 26 May 1910, SMB-ZA

49, Avenue d'Iéna
Paris den 26. Mai 1910

Sehr geehrter Hr. Bode

Sie erinnern [sic!] sich wohl des Bildes „Portrait eines Philosophen von Rembrandt“ welches mein seel. Vater von Sedelmeyer erstand und welches er demselben zurückgab, nachdem er in England das richtige Original gekauft und wo es sich herausfand, dass das von Sedelmeyer herstammende Bild nur eine Copie von Ofue (?) war. Wenn man die beiden Bilder nebeneinander gesehen hat, so ist nicht der geringste Zweifel an der Authenticität des in England gekauften Gemäldes möglich und materiell schließt sich noch der Umstand an, dass das Sedlmeyersche Bild auf Acajou Holz gemalt ist, während dieses exotische Holz erst hundert Jahre nach Rembrandt in Europa eingeführt wurde. Nun aber, hat Sedelmeyer sein Bild weiter verkauft und taucht solches in Amerika auf, als im Besitze eines Mr. Widener in Philadelphia, welches er zur Ausstellung im Metropolitan Museum of Art für die Hudson Fulton Celebration lieh. Im Catalog dieser Ausstellung ist es photographiert und beschrieben als aus der Collection Maurice Kann kommend und bezeichnet: Bode R. Nr. 582 Klass. d. K. h. 365. Dies gibt nun dem falschen Bilde eine gewisse Authenticität, zumal der Herr Hofstete [sic!] de Groot, welcher übrigens niemals beide Bilder nebeneinander gesehen hat, eher für das Sedelmeyersche Bild geneigt scheint. Unter diesen Umständen ist jedoch das Original, welches noch in meinem Besitze ist, wertlos, denn wenn das sich in Amerika befindliche Bild in öffentlichen Catalogen und Schriften als Original angegeben wird, so kann das Meinige nur als eine Copie angesehen werden, während doch in Wirklichkeit das Gegenteil der Fall ist. Ich wäre Ihnen sehr dankbar, wenn Sie mir mit einem Rat beistehen wollten, wie Sie glauben, dass man dieser unangenehmen Situation gegenwirken kann, ob Artikel in amerikanischen Zeitungen die Echtheit meines Bildes genügend proklamieren würden, oder ob Sie vielleicht ein anderes Mittel, den gewünschten Zweck zu erreichen, vorschlagen können. Ich bitte sehr um Entschuldigung, Ihnen mit dieser Angelegenheit Verdriesslichkeiten zu machen und im Voraus für Ihre Antwort dankend, verbleibe mit aller Hochachtung

Edouard Kann

Wilhelm Bode and Johann II. Liechtenstein

SMB-ZA Staatliche Museen zu Berlin, Zentral Archiv zu Berlin, Nachlass Bode 3318

HAL HAUSARCHIV LIECHTENSTEIN, The Princely Collections, Vaduz – Vienna, HAL. FA 329.1.

1. Wilhelm Bode to Johann II. Liechtenstein, 19 April 1882, HAL

Hochfürstl. Wohnung Feldsberg
19. April 1882

Sehr verehrter Herr Fürsth

Sie hatten Sich mit der Anfrage bezüglich des kleinen Rundbilds in der That ganz an die rechte Adresse gewendet. Das Bild ist in unserer Galerie; ich habe es vor etwa 8 Jahren in Florenz gekauft; halte es für keinen Geringeren als Masaccio. Eine Bestimmung, die zu meiner Freude allgemein angenommen ist. Die Übereinstimmung in [?] und Feinheit wie in den Gestalten mit unseren 3 kleinen (durch Vasari beglaubigten) kann, [?] von Masaccio (vom Pal. Coppion stammend) ist ganz auffallend.

Freilich ist M. hier flüchtiger, da es sich nur um ein Decorationsstück handelt. Denn das Bild ist ein „Desco da parto“ eine Geburtsschüssel, auf den vornehmen Damen nach der Entbindung zur Gratulation von Schwestern etc. Wünsche oder dgl. dargebracht wurden. Hier ist es offenbar die Frau eines hohen Beamten der Republik, der Abgesandte derselben (beiderlei Geschlechts) dieser Gaben offiziell [Anmerkung seitlich: daher die Fahnen mit dem Wappen von Florenz] darbringen – unter Fanfarenklängen – was gesunde Wöchnerinnen [?] jetzt nur ungern anordnen.

Ähnliche Schüsseln wurden auch als Hochzeitsgeschenk und nicht selten in eigenem Auftrag angefertigt.

Ich bin in vollster Arbeit in unserer Ausstellung; zu Sonnabend früh hat sich der Kaiser angemeldet: Da muß alles fertig sein. Daher in Eile!

Herzliche Grüße
Empfehlung
Bode

2. Wilhelm Bode to the Prince's secretary H. Neugebauer, 30 May 1886, HAL

Charlottenburg
30.Mai 1886

Verehrtester Sekretär,

Nur kurz, nachdem mein erster Brief sehr unklar war, schreibe ich Ihnen aus Berlin v. 28 c.

Darf ich aus dem dringenden Bedürfniss auf 2 Salonbilder, das Sie mir für den mit risen Schnitzereien u. [?]holz ausgestatteten Salon in Eisgrub als Wunsch Sr. Durchlaucht

signalisieren, zugleich den Wunsch des Fürsten entnehmen, ein paar passende Bilder dafür durch mich in England gekauft zu haben?

Dann hätte ich um gef. Angaben welcher Zeit und Schule sie angehören sollen, wie groß sie etwa sein müssen und bis zu welchem Preis sie sein dürfen. Auch ob es Portraits sein sollen oder ob auch andere Gegenstände erwünscht seien.

Ich gehe in etwa 2-3 Wochen nach Paris u. London, auf 14 Tage, denke ich, u. werde trotz der wilden Jagd der Amerikaner auf gute Bilder auch wohl etwas Passendes finden.

Ich vermuthe, dass Seine Durchlaucht ein paar ganz gute italienische Portraits v. XVI. Jahrhundert für den Salon suchen wird.

Hochachtungsvoll

Bode

3. Prince's secretary H. Neugebauer to Wilhelm Bode, 9 February 1889, Telegram, SMB-ZA

Telegramm aus Wien an Dr. Bode

Uhlandsrass 5 u.s.w

9. Februar 1889

Dankend für letzte zwei Briefe werde Fürsten bei nächst bevorstehend Rückkehr benachrichtigen.

W.

4. Wilhelm Bode to Leopold Walcher von Moltheim

12. April 1889

Mein verehrter Herr Hofrath!

Die Sammlung Polist (Bruder des Goldschmieds) sah ich noch vor etwa 2 Wochen u. habe ich daher in frischer Erinnerung. Ich gebe mit Freude Auskunft darüber. Zunächst über die Nummern, wegen derer Sie anfragen.

No 7/Sg. Memlinek (Hl. Bathani) halte ich nicht für Memlinek, sondern für den sogen. „Meister der Himmelfahrt“ einen Schüler von Angelus de Goer; übrigens ein sehr reizendes helles Bildchen das aber auf 10.000 - 12.000 francs gehen kann, bei dem Namen, den es trägt.

No 35/Sg. Luca d. Robbia (in modernem Rahmen) ist sehr reizvoll aber weder Luca noch sein Neffe Andrea. Ich kenne mehrere Arbeiten desselben Künstlers, dessen Namen ich noch nicht weiß (vielleicht Matthia della Robbia, der im Contractum [?]genannt wird?). Der um 1480/1500 tätig gewesene [?] auch. Hier ist ein solches Relief bereits von Beckerath, 2 andere sind im Bargello. Ich vermuthe, nachdem sonst für Robbia-Arbeiten jetzt gezahlten Preihs, dass das Relief auf ca. 15-20.000 francs ist. No. 39 ist auffallend spät, 1562 laut Datum. Doch ist es nicht so fein wie es am Pht erscheint.

No 108 ist eine sehr reizende [?] günstige Arbeit die sich mit 3 nicht ganz so feinen im Besitz von Antonius (Angiolino d. Bologna) befand.

Ersatz ist auf die Madonnen von Zwei Stück halte ich für sehr früh. Trotzdem kaufen nie zwei gleichstellen) auch Parent [?] und [?] Angiolini nah; Werth wird ca. 2.000-

2.500 zu haben. Dieses Odist'sche [?] ev. Colist'sche?] Stück wird auf ca. 8000-10.000 francs gehen.

Sehr empfehlen möchte ich Sr. Durchlaucht die vergold. Medaille Karls V., auf die König geschlagen No 96, die um [?] 1200 frs zu haben ist.

Ein Kunststück ist sodann die Madonna mit dem Namen Mabuse (Nr 6), [?] Majestas der [?]; farbig u. tadellos erhalten, besonders schön die Landschaft. [Ganzer Satz ?] 15-20000 frcs. In seiner Art [?] die Justi fand den alten [?] Ersatz ist auf die Madonnen von Melles d. Giovanni (No 15, Sienesische Schule genannt)_Ich hätte das Bild das bis 10000-11000 frcs. gehen kann, gern für unsere Galerie; aber_wir müssen noch bis 1891 Schulden abzahlen!!

No 2 ist wohl P. d. Francesca, [?] Piero Pollajuolo, ich kannte das schadhafte aber vortreffliche Bild (ca. 7000 frcs.) vor 15 Jahren in Florenz.

No 116 ist ein sehr schöner intakter spanischer Renaissance-Kasten dessen Werth_ich aber nicht kenne.

Ich bleibe noch etwa 8 Tage, ehe_ich über München nach Mailand u. Florenz gehe. In Florenz bleibe ich 1 Monat_in [?]

Bode

5. Wilhelm Bode to Johann II. Liechtenstein, 15 June 1889, HAL

Florenz

23 Via S. Leonardo

15. Juni 1889

Mein verehrter Herr Fürsth,

Morgen wird schon mein Brief und die von Sr. Durchlaucht von Bardini und M[?] in Ansicht genommenen Gegenstände in Ihrer Hand sein. Im Lauf der kommenden Woche werde ich dann die Erlaubnis [?] durch Sr. Durchlaucht noch sicher bekommen können. Am 21. /6. [?] reise ich über Bologna nach Venedig (haben Sie dort Aufträge für mich?) u. dann über Bergamo, Mailand u. Turin nach Paris, wo ich am 30./6. [?] spätestens eintreffe. Auch in Paris, bin ich natürlich ganz zur Verfügung Eur. Durchlaucht.

Heute habe ich den Katalog Secrétan (ein [?]) studiert. Die Bilder, die ich dem Fürsten empfehlen kann (ich meine nur die alten Meister, die ja [?]) Vorstellung hoffentlich die amerikanischen Preise für die Millets, Rockefellers etc. nicht bezahlen wollen), sind nicht zahlreich, aber die wenigen Bilder sind allerdings sehr schön! Freilich werden wir uns auch auf sehr große Preise gefasst machen müssen.

Der Rubens von van [?] ist nicht zu empfehlen, u. Rembrandt in der [?]

Ich fürchte, dass man diese Preise noch 10-20 % zusetzen muss, um auf Erfolg in der Vente setzen zu können! Wenn ich weiß, welche Bilder Durchlaucht ganz besonders gefallen, kann ich noch einmal über diese & über die [?] Stücke [?] noch Erkundungen u. Rückfragen mit Freunden in Paris (vielleicht mit dem Großsammler [?] von Guillaume in Paris Rud. Kann) unmittelbar vor der Auction in Paris noch telegraphisch Auskunft geben. Wohin auch ich dieselbe dann zu richten habe? Ich selbst werde auch in Paris im Hotel Violet Passage Violet logieren.

Mit freundschaftlichem Gruß,

Ihr ergebenster

Bod

Text seitlich: Sehr gute Bilder bei Secrétan sind auch n.l. Retsu [?] die Alten bei Kohl's (c. 40,000 frcs) u. sehr schlecht [?] ganz früh J- Ruisdael (c. 15/20,000 frcs) [?] Secrétan werden die Bilder v. Graf d'Oultremont in Paris versteigern, wo namentlich ein anderes spätes Frauenportrait v. Rembrandt (c. 1660, etwa 5,000 frcs) vorkommt. [?]

6. Wilhelm Bode to Johann II. Liechtenstein, 11 July [1889]¹¹⁶³, HAL

Berlin
11. Juli [1889]

Euer Durchlaucht

beeile ich mich gehorsamst anzuzeigen, dass eben in der Sitzung der Sachverständigenkommission, dank meiner vollständigen Enthaltung, die als Ablehnung des Bildes gedeutet wurde, u. da einer der Maler meinte, er habe schon schönere Bilder der gleichen Zeit gesehen, z.B. einzelne Holbein, auf den Q. Massys verzichtet worden ist. Ich werde das Bild also gleich morgen als Eilgut nach Wien schicken lassen.

So sehr ich bedaure, dass wir das herrliche Bild nicht bei uns in der Galerie haben sollen, so bin ich doch andererseits über diese Lösung sehr froh. Ich hatte die Güte Eurer Durchlaucht schon viel zu sehr dadurch in Anspruch genommen, dass ich nun den Vorstand auch [sic] das Bild gebeten hatte. Jetzt ist wenigstens mein Gewissen beruhigt!

Derselbe Maler, der „schon schönere Bildnisse als den Erzbischof v. Metz“ gesehen hat“, beklagte sich darüber, dass ich den kleinen Cuyp von Seller nicht für uns genommen hätte. Da Eure Durchlaucht bei dem Bilde durch die bildung der (etwas sehr manierist.) Wolken gestört wurde, so würden Durchlaucht dasselbe nicht abgeneigt sein, in irgendeiner Form abzugeben? Ich würde mich sehr freuen dasselbe für das Museum zu übernehmen u. unserer Commission vorzuschlagen.

Es würde ein sehr nettes Pendant eines ganz ähnlichen gleich großen Bildes von Cuyp bei uns sein. Für Euer Durchlaucht würde ich dann bei nächster Gelegenheit noch ein bedeutenderes Bild von Cuyp mich umsehen.

Mit vorzüglicher Hochachtung
Euer Durchlaucht
ergebenster
Bode

7. Johann II. Liechtenstein to Wilhelm Bode, 29 February 1892, SMB-ZA

Telegramm aus London an Dr. Bode
Uhlandstrasse 5 u.s.w.
29. Februar 1892

Bin sehr erfreut über die sich darbietende Gelegenheit meine Dankbarkeit für so Genuß reiche Stunden und mir wertvolle Information zum Ausdruck bringen zu können. Näheres brieflich.
Liechtenstein

¹¹⁶³ Mention Sellar auction took place in London in 1889.

8. Wilhelm Bode to Johann II. Liechtenstein, 31 July 1892, HAL

General-Verwaltung der Königlichen Museen
Berlin
31. Juli 1892

[written with ith pencil]: Hfle. Wohnung Feldsberg

Euer Durchlaucht

Haben mir durch den neuen Beweis Ihres gütigen Interesses für unsere Sammlungen und eurer Gütigkeit für dieselben wieder eine außerordentliche Freude bereitet. Vielen herzlichen Dank! Zugleich im Namen unseres Ministers, dem ich ja nicht einmal den gütigen Geber nennen darf!

Es wird Eure Durchlaucht besonders interessieren, dass die eine der beiden Herkulesgestalten: ein großer stehender [?] (nach dem Vergleich mit der beglaubigten Schlacht im Bargello) sicher als Arbeit des Bertoldo, Donatello's Schüler und Michelangelo's Lehrer, festzustellen ist. Euer Durchlaucht haben eine ganz ähnliche kleinere Figur desselben Künstlers, ich glaube auch einen Herkules, vor langer Zeit von Bardini erworben. Ich werde Eurer Durchlaucht eine Phot. unseres Herkules machen lassen, um den Vergleich anstellen zu können.

Ich beginne jetzt gerade mit der Einrichtung des Saales, in dem hauptsächlich die Bronzen (zusammen) Platz finden sollen. Nach vollendeter Aufstellung lasse ich eine Gesamtansicht des Saales, wenn die Aufnahmen glückten an Euer Durchlaucht schicken.

Der Bürgermeister von Straßburg schrieb mir S.7., er glaube fast dass die Galeriecommission in die Überlassung des Jan Vermeer (in der Dudleyhall) willigen wird, nachdem ich noch den Kauf eines Jacob's [?] Salomon Ruisdael für die Galerie entschlossen hätte (ich hatte gestern beide noch 1 St. vor meiner Abreise von London gefunden und sofort erworben). Sobald ich die Entscheidung der Straßburger wegen des Vermeer habe, werde ich Eurer Durchlaucht Nachricht davon geben – wohl am besten nach Wien? Eure Durchlaucht werden England wohl schon in nächster Zeit verlassen?

Von London habe ich bereits eben die Nachricht durch P. a. D. Colnaghi erhalten, dass Mrs. Seymour nicht verkaufenwill – am wenigsten ihr Frauen [?]in London! Sehr schade!

Mit [?] Hochachtung ergebenst

Euer Durchlaucht
dankbar ergebener
Bode

9. Wilhelm Bode to Johann II. Liechtenstein, 24 October 1892, HAL

General-Verwaltung der Königlichen Museen Berlin

24. Oktober 1892

Verehrtester Herr Fürst

Unsere Briefe haben sich gekreuzt, eben fand ich den Ihrigen im Museum vor, der theilweise durch meinen Brief von Firnitz [oder Fürnitz?] bereits beantwortet wird. In den Bergen war ich nicht lange; nach 4 köstlichen Tagen in Cortina bin ich über Cadin Belluno u. Vittorio nach Conegliano, Treviso, Castelfranco u schließlich nach Venedig gepilgert u. jetzt dann meine regelmäßige ital. Fahrt, wesentlich im Interesse unsrer Museen, nach Rom unternommen.

In Rom hatte ich noch einen besonderen Zweck. Durch eine Schätzung der Galerie Borghese womöglich eine Einigung zwischen der unglücklichen Familie und der ital. Regierung herbeizuführen. Meine Schätzung der Galerie hat, ... [?], das Resultat von c. 7 ½ Millionen in francs ergeben. Dabei habe ich Tizian's „Irdische und Himmlische Liebe“ auf 2 1/2 Millionen, die Grablegung Raphael's auf 1 1/2 Millionen geschätzt. Wegen der 2 kleinen altitaliener habe ich Ihnen geschrieben, den Sujet wird sich wohl kaum noch erinnern, doch ist das Bild schon in London kurz bei [?] Sr. Durchlaucht der kg. Galerie u. ihr Leiter eine [?] Landschaft bereits erworben.

Die anl. Photographie eines meiner jungen Schatzes erlaube noch einmal 2 Herkules, Portraits photographiert, die ich der Güte des Fürsten verdanke. Ein kleiner (halb /. pyl [?]) gz. ähnliche Herkules Statuette in Bronze habe ich [?] vor ca. 10-12 Jahren in Berlin erworben, Stiefvater von Raffaele Bertoldo, der der Künstler unseres Interesses ist. Sie steht wie ich jetzt auch meine in [?] im Rubens Saal. Ich glaube, dass ich auch von den minderen Bidern der Galerie, wenigstens zum guten Theil, [?] haben werde. Zur Vervollständigung derselben u. für Abgabe mir zuverlässiger Kunstwerke bin ich aber gern bereit, nach Wien zu kommen, wenn S. Durchlaucht möchte.

Ich habe so wie so vor, im Laufe der nächsten 2-3 Monate auf ein paar Tage hinüber zu kommen -, da ich entsprechend dort zu thun habe.

Die beiden Fürsten von Dom. Ghirlandaio habe ich, [?] selber (sie stammen aus der Kirche S. Maria Maddalena dei'Pazzi in Florenz) von Bassini [evnt. Bardini] aus Italien heraufbringen lassen; sie sind z.Z. in der Hand eines Deutschen in Paris, Herr [?] Markus, der Geld auch gezahlt hat und der sie kommen ließ, weil der Duc d'Aumale sie zu sehen wünschte. Ich glaube aber nicht, dass er sie nimmt, da die Kapelle, die er gerade baut, ganz im französ. Stil gehalten sein soll.

Mit freundlichem Gruß und

Ihr sehr ergebener

Bode

10. Wilhelm Bode to Leopold Walcher von Moltheim, 22 June 1894, HAL

Bleistiftanmerkung links oben seitlich:

Hoch:fürstl. Wohnung

Feldberg

General-Verwaltung der Königlichen Museen

Berlin

22. Juni 1894

Mein verehrter Herr Hofrath

heute morgen telegraphierte ich schon wegen der Zeichnung. Ob sie wirklich (ein Jugendwerk) von Velazquez sei oder nicht, das müßte Justi entscheiden; ich glaube aber, er würde dagegen entscheiden. Einen ganz überzeugenden Jesus v. V. giebt's nicht; V. skizzierte u. entwarf gleich auf der Leinwand, seiner Natur entsprechend! Ein sehr guter, V. nahestehender Jesus ist das Stück aber gewiss.

Nun zur Hope Collection. Sachen [?] wie Sie in der alten Hope Coll., jetzt Lord Pelham Clinton Hope (z.Z. im S. Kensington Museum) etwa 1 Dutzend sind, finden sich in Adrian Hope's Sammlung nicht. Doch sind über 1 Dutzend seiner [?] Bilder sehr guter Qualität u. von bester Erhaltung. Es sind meist RS, welche S. Durchlaucht begutachten. No 24 Don. [?] (er selbst [?], als Flöten-?), nicht vollendet, früheres Werk noch im Aufbruch Rembrandt's Jugendwerk. Just in Farben, großartig behandelt & ausgeführt [?]. Werth bis 1600 £ St.

No 36 Th. de Keyser ähnl. in Charakteristik, etwas nüchtern in [?] Werth ca. 250 £ St.

No 37 N. Maes Besonders reiche Composition, [?], ganz „Rembrandt'sche Art! Werth ca. 1500 £ St. Dasselbe gilt für 37 Maer ([?] 39 cm alte Kopie [?]).

No 41 Metan v. [?] [?]. Hat durch Putzen u. Restauration gelitten und war nie ein besonders gutes Bild v. Metan. Sollte so an die circa 2000-2500 £ erreichen.

No 52 A. Palomeno, a Laz' [?], ist das vollendetste, was ich von A. Pal. Je gesehen habe, [?], Werth ca 400 £ St.

No 59 Rubens, gut, aber nicht von allerhöchst [?] wie bei manchem Stück in der Galerie Sr. Durchlaucht.

No 66 A. v. Velde, sehr gut gezeichnete Thür, wie ein Tor [?], aber ohne die Poesie seiner früheren Bilder, ca 600 £ St.

Besonders schön erschien mir außerdem der Pieter Hooch (32), der wohl 1800 £ erreichen wird, und d. J. Stehen (62), ein schönes [?] Bild, auch die 2 Bilder, die S. Durchlaucht besitzen, sind wohl so gut, dass sie [?] genügen werden.

Ich selbst werde nicht zur Versteigerung nach London gehen, da ich mit der Vollendung der Umstellung (wie sich die Eyck'schen Altartafeln durchgeführt ist u. und haben von jetzt an 1 Monat Zeit auf [?]) der deutschen und niederländ. Bilder noch vollauf beschäftigt bin, u. mein [?] (wegen größerer Aussichten) nicht verschätzen möchte. Denken Sie, dass Lord Northbrook eine Reihe seiner schönsten Bilder verkauft hat od. auf Dauer verkauft! Dass [?] ein herrlicher Phaeton & eine Euthmyne u. ein kleiner Crivelli! (PW Dr. Korinek, P. Christies etc.). Unser famoser Mander etc. Erinnert sich S. Durchlaucht auch der Sammlung?

Es gibt ja einen trefflichen illustr. Katalog der Sammlung? Die National Gallery hatte den (gegen uns!). Den Mantegna (Ölb[il]d.) u. Antonello [?]. Es sind noch immer treffliche Bilder dort.

Den Kopf von A. dela Robbia habe ich nicht vergessen; er hängt noch immer in meinem Zimmer. Das z.Z. seit Februar mit Zustimmung Sr. Maj. des Kaisers erfolgt ist, so muss ein Umtausch (in anderer Form [Rest ?]), erst durch seine Hände gehen. Ich müßte ihm womöglich den Kopf noch in meinem Zimmer zeigen, wo er sehr ungünstig wirkt u. [?] Eindruck machen wird. Ich hoffe dann, [?] auf die vielen Briefe des Fürsten, einen Tausch durchsetzen zu können. Das schwierige ist nun, den Kaiser zum Besuch der Museen zu bewegen. Er ist bisher weder in der Galerie noch in der Alg. der Renaissance Skulpturen gewesen, seitdem er Kaiser ist!

In Italien (bei Bardini, von dem ich den Donatello-David [?]) u. in London habe ich zuf. Abg. der kleinen Bronzeheiligen Statuetten etc. [?], daß ich just ein besonderes kleines Bronzezimmer machen will, ich bin nur noch den [?] nicht einig, wie und wo, da überall der Platz fehlt!

Einen Theil dieser Bronze habe ich wieder als Geschenk von Gönnern bekommen. Glauben Sie, dass S. Durchlaucht auch Seinerseits wieder die Güte haben würde, mir ein kleines Stück zu der Sammlung zu stiften? In dem Decius Mus Saale steht unter der Rubenspüste [sic] aus Bronze eine kleine unscheinbare Quattrocentofigur, die der Fürst schon vor c. 16 oder 17 Jahren von Bardini erworben haben wird: ein zerlumpter Bettler. Das wäre zugleich ein Symbol der Eigenschaft, in der ich mich Sr. Durchlaucht nur zu oft aufdränge! Die Bronze steht und so kenne ich sie auch jetzt nicht: ich vermuthe, dem Künstler derselben, der in den Kreis der Donatello Schüler in Padua gehört, auf der Spur zu sein.

Dass wir – mit Zittern und Zagen freilich – die dünnen Tafeln des Genter Altarbildes von v. Eyck zersägt haben & jetzt die 12 Bilder (mit der Kopie des Mittelbildes von Cocxie) zusammen und ganz isoliert an 1 Großen Wand aufstellen, in einem Saal, der ausserdem alle größeren Bilder der Altniederländer umfasst, zweifle ich schon. Ich hoffe der Fürst wird dies jetzt wollen, fast in 9 Wo. [hochgestellt] dato Neuauftellung der Sammlung doch bald einmal selbst in Augenschein nehmen wollen. Ebenso den neuen Aufstellungsort der ital. Sculpturen.

Mit freundlichem Gruß
Hochachtungsvoll
Bode

11. Copy of a Letter sent to Johann II. Liechtenstein, 13 December 1895, SMB-ZA

Copia!
Wien, XV. Hotel Wimberger, Neubau- Gürtel,
13. Dez.1895

Euer Durchlaucht!

Heute Vormittag habe ich von durch Euer Durchlaucht gnädigst verliehenen Erlaubnis, die zwei dem Bugiardini zugeschriebenen Gemälde fotografieren zu dürfen, Gebrauch gemacht und statte Euer Durchlaucht meinen ergebensten Dank dafür ab.

Zu meiner großen Genugtuung und Freude gelang es mir, auf dem größeren Bilde Nr. 254 auf dem Mantelsaum der Madonna nett und deutlich und unzweifelhaft echt die Signatur des wahren Urhebers des schönen Werkes nachzuweisen. Ich habe dieselbe natürlich auch sofort in großem Maßstab fotografiert und werde Euer Durchlaucht in einigen Tagen eine auf fotografischen Wege dargestellte Vergrößerung derselben

zusenden. Die Signatur kommt auf einem Portrait in Berlin, einem Portrait in London und auf der Calunnia d'Apelle im Palazzo Pitti vor – ich füge eine Skizze nach dem Londoner Bild bei und bedeutet Francesco di Cristoforo de Francesco d'Antonio, und ist die Signatur des Francia Bigio, wozu auch der ganze Charakter des Bildes – Schule des Andrea del Sarto passt. Francia Bigio ist auch der Meister der Madonna del Pozzo in der Tribuna der Uffizien dort Rafael genannt, früher von Mündler dem Bugiardini zugeschrieben. Ich habe alle Fotografien, die dem Bugiardini und Francia Bigio zugeschriebenen Gemälde bei mir, und wird es mir das größte Vergnügen machen, wenn Euer Durchlaucht sich dafür interessieren, dieselben Euer Durchlaucht zur Ansicht zu senden. ED würden daraus sehen, dass die Attribution des kleineren Bildes an Bugiardini auch zweifelhaft ist. Ich habe meine Untersuchungen noch nicht abgeschlossen, bin aber vorläufig mit dem Vergleich mit der Schule des Lorenzo Costa beschäftigt.

Da nun Euer Durchlaucht ein unzweifelhaftes richtiges Bild des Francia Bigio besitzen, so ergibt sich sofort, dass das Portrait im ersten Saal nicht von seiner Hand sein kann; dasselbe ist auf feiner, venezianer Leinwand, grünem Grund und hat ein mit Siegellack aufgeheftetes Cartellino. Alle Portraits des Francia Bigio sind auf Holz, haben landschaftlichen Hintergrund und ganz verschiedene Malweisen. Das sehr interessante Portrait beschäftigt mich lebhaft; es ist sehr schwer zu bestimmen, ich glaube aber auf einen venezianischen Meister kommen zu können. Der Glücksfall mit dem Bild Nr. 254 gibt mir den Mut, auch noch fernerhin um die Erlaubnis zu bitten, Euer Durchlaucht Magazin besuchen zu dürfen und eventuell die Teile des großen, dem Marco Palmazzano zuzuschreibenden Altarbildes fotografieren zu dürfen; die Negative verbleiben im Besitz der K. & K. Versuchsanstalt und stehen jederzeit Euer Durchlaucht zur Verfügung.

Ich verbleibe Euer Durchlaucht
untertänigster Diener, G. Ludwig m.p

12. Wilhelm Bode to Leopold Walcher von Moltheim, 29 February 1896, HAL

Bleistiftnummerung oben: frstl. Wohnung
29. Februar 1896

Mein verehrtester Herr Hofrath

Zunächst meinen herzlichsten Dank für das wahrhaft fürstliche Geschenk! (das seither hier eingetroffen ist)

Sagen Sie doch auch Sr. Durchlaucht eine wie große Freude Er mir dadurch bereitet habe und eine wie schöne Bereicherung unseren Sammlungen dadurch zugewachsen ist. Ich mache grad jetzt den Versuch, die Sammlungen weiter hinauf in die gothische & byzantinische Zeit zu vervollständigen. Dafür ist diese fast lebensgroße, auch in ihrer Farbe so pikante Figur ein echtes pièce de resistance!

Wir besitzen hier bereits eine Anzahl sehr guter Stücke v byzant. Kleinkunst. Bronzelampen, Elfenbeinreliefs etc. Von den sehr seltenen größeren Sculpturen habe ich schon einige Stücke mit den Jahren erworben, hoffe aber noch von einem mir seit lange bekannten, aber nicht zugänglichen Schatz endlich in der nächsten Zeit haben und das diese Erweiterung und Verbesserung uns. Sammlungen vielfach zu Gute gekommen ist. Von dem kleinen dLucca kann ich zufällig eine ganz dunkle winzige Phot. beilegen, wo sie doch wohl zu erkennen wäre. Doch sonderbarerweise hat ein

Bekannter mir eben das einzige nur noch bekannte Ex.[emplar] dieses feinen kleinen stucco (nach Bern. Rossellino?) zum Kauf angeboten, u. die [?] will ich natürlich den Fürsten Seines Stückes nicht berauben. Die Phot. ist nach diesem angebotenen Exemplar gemacht. Das bronzene Sandfaß (also ursprünglich Ggstück eines Tintenfassens; nicht Salzfass!) ist etwa handgroß, schlank, dreiseitig u. ganz schlicht; die 3 Seiten mit figürlichen Reliefs -Plaketten – ob ich für Arbeiten des Ulocrino halte. Er stand vor 6 oder 7 Jahren als ich es zuletzt sah, mit anderen Gefäßen in Bronze u. einigen Majoliken (wenn ich mich recht erinnere) im obersten Fach eines etwa 1 1/2 Mr. hohen schmalen Glasschranks (oder in einem rheinischen Stollenschrank?) die Form ist, wie ich schon schrieb, etwa die nebenstehende [Skizze] Bernhauer wird das unscheinbare St. n. Ph. leicht finden, wenn er, was ich ihm wünsche, von der Gicht befreit zurückkommt. Für Ihren bösen Katarrh wünsche ich bald ständiges gutes Wetter, dass Ihnen gewiß rasch Besserung bringt.

Mit freundlichen Grüßen
Ihr aufrichtiger

W. Bode

13. Wilhelm Bode to Leopold Walcher von Moltheim, 8 August 1896, HAL

General-Verwaltung der Königlichen Museen Berlin
den 8. August 1896

Verehrter Herr Hofrath

Zur [?] an Prof. Costantini bringt mich endlich dazu Ihnen [?] Zeilen vom 18 v. M. zu beantworten. Ich war damals gerade unterwegs u. hatte der kurzen englischen Reise, die mir sehr gut bekam, eine ebenso kurze erfolgreiche auf's Land zu Schwägers angeschlossen.

In England war die Season für den Kunstmarkt schon fast ganz vorüber. Ein paar gute, aber nicht [?] Rembrandts von ca. 8 - 10.000 £ St. auf dem Markt. Von den vor 2 Jahren in d. Venet. art-Salon vorgestellten Sachen ist uns sehr wenig aufgefallen, ein Frühbild beim W. Ashburnham: Mantegna 3 Heilige (Altarbild) und thronende Madonna u. v. J. Bellini, beide vorzüglich & schön erhalten. Falls S. Durchlaucht darauf reflectirt, könnte Mr. Kay (P. & D. Colnaghi) das am besten aushandeln. Jetzt zum armen Professore. Als seine Frau - die 3 Portraits wieder [?], kam kurz darauf ein Polizeikommissar und belegte sie mit Beschlag. Costantini hat die Ausrede gebracht, dass er sie zur Restauration von einem [?] Kunden bekommen habe. Konstruieren Sie etwas falls ein indiskreter ital. Confré [Confrère?] oder in dessen Auftrag sonst Jemand danach fragt, erst einfach antworten lassen, dass in der Form die Bilder zur Restauration nach Florenz geschickt [worden] seien? Ich glaube, diesen Kniff wird man ihm daher schuldig sein, dass man die Rafaels gefordert hat. Vielleicht schreiben Sie ihm ein paar beruhigende Worte. Eben stellen wir die schöne [?] Madonna als Geschenk eines hohen Gönner's zweiseitig in einem kleinen Raum mit mehreren anderen Geschenken im Zwinger [?] vor.

Hoffentlich geht es Ihnen wieder gut!

Mit freundlichen Grüßen u. besten Wünschen zur Reise

Ihr aufrichtiger

Bode

14. Wilhelm Bode to Leopold Walcher von Moltheim, 4 November 1897, HAL

General Verwaltung der königlichen Museen
Berlin
den 4. Nov. 1897

Sehr verehrter Herr Hofrath,

Die Sammlung der Kaiserin Friedrich befinden sich auf den von Ihr erbauten Schlosse Friedrichshof unmittelbar bei Cronberg i/Taunus, etwa 1/2 Stunde mit der Bahn u. kaum viel über 1 Stunde mit dem Wagen von Frankfurt a/M. Z.Z. ist Ihre Majestät im Schloß anwesend, zu Ihrem Geburtstag (am 21. November) pflegt Sie auf c. 2 Monate in Ihr hiesiges Palais überzusiedeln. In Ihrer Abwesenheit würde das Schloss nur unter ganz besonderen Umständen sichtbar sein – dann am besten wohl unmittelbar nach Ihrer Abreise.

Ich könnte, wenn ich die Zeit einigermaßen wissen könnte, wann Seine Durchlaucht doch in der Gegend sein würden, gleich nach Ihrer Rückantwort bei dem Oberhofmeister Hr. Seckendorff, den ich genau genug dazu kenne, ganz vertraulich deswegen anfragen. Besitzt der Fürst den von mir (mit Hilfe einiger Bekannten) abgefassten Prachtkatalog? Ihr solltet selbst 1 Ex. davon erhalten, sonst stelle ich eines zur Verfügung.

Im Kunsthandel ist wenig los gewesen. Unter der Hand kaufen die Rothschild holländische Kleinigkeiten für Riesenpreise (zB fand R. in London einen guten Cuyp, einen sehr schönen Terbosch u. ein Witt) mittelgutes Bild für 2 Millionen francs on Six in Amsterdam. u. nach Amerika gehen für ähnliche Preise mittelgute Sachen zB. die [?] Rembrandts v. Lord Warwick um 15.000 Pfd. St. Das beeinflusst aber leider den ganzen Handel, der in einem geschlossenen Ring von 1/2 Dutzend reichen Londoner & Pariser Händlern besteht.

Mir geht es seitdem ich morgens und abends Brüche nehme, entschieden besser, leider kann ich, was mir jetzt empfohlen ist, das [?] nicht vor dem Frühling anfangen. Inzwischen will ich einmal versuchen, ob ich das Reisen versuchen kann, freilich kein Vergnügen in der Bahn.

Hoffentlich geht es Ihrer Frau Gemahlin wieder ganz gut! Die meinige ist ziemlich [?] an's Haus gebannt, da wir Ende des Jahres [?] eine [?] der Familie erwarten.

Mit freundlichen Gruß

Ihr aufrichtig ergebener
Bode

15. Wilhelm Bode to Johann II. Liechtenstein, 18 April 1900, HAL

Charlottenburg
18. April 1900

Euer Durchlaucht

erlaube mir auf ein Telegramm von H. Hofrath Walcher das ich eben erhalte, umgehend direct mitzutheilen, daß ich zur Zeit über das, was der italienische Kunsthandel bietet,

insbesondere was Bardini an ganz guten Stücken neu besitzt, noch gar nicht orientirt bin.

Bardini hielt es nicht, schriftlich über wichtige Erwerbungen sich zu äußern, um sich gar nicht zu binden. Der Anwesende hat Recht bei ihm, mag es nun der Architekt White und New York, Madame André und Paris, einer wo immer auch vom Louvre oder Eurer Durchlaucht sein.

Ich selbst reise heute Abend nach München, und bin am Sonnabend in Venedig (Hotel Britannia), wo ich etwa 10 Tage zu bleiben denke, wenn das Wetter nicht gar zu schlecht u. kalt bleibt.

Anfang Mai hoffe ich in Florenz (Hot.de Rome) zu sein, wo ich 13 Tage bleiben wollte. Ich bitte Eure Excellenz dort ganz über mich verfügen zu wollen. Ich kann gleich von Venedig aus Auskunft über den dortigen Markt (der in der Regel jetzt sehr teuer ist) geben.

Am 16. Mai wird in Paris die Versteigerung der Sammlung des Herrn Eugen Miller von Aichholz stattfinden. Nach dem, was ich kenne und was ich jetzt wieder in Photographien gesehen habe, kann ich Seiner Durchlaucht kaum zu Erwerbungen dort rathen.

Die Sachen sind keineswegs das was Herr v. Miller draus macht & haben sehr viel geringeren Werth, als er annimmt. Auch wird er selbst u. andere allerlei Händler für ihn die Sachen unsinnig u. künstlich treiben.

Mit ausgezeichnete Schätzung zeichne ich

Eurer Durchlaucht
stets dankbar und sehr ergebener

Bode

[note on a side]: Die Sammlung Peel in London (Versteigerung am 10. Mai) bietet nichts v. Interesse für Eure Durchlaucht.

[written with pencil in the left corner]

v. Walcher 23/4.00

Ich danke herzlich für. Brief vom 18. und denke nach Florenz zu gehen (Grand Hotel de la Paix). um vorläufig ungefähr eine Woche dort zu bleiben. Dann sich am Rückwege in Bologna aufzuhalten, dann wieder nach Berlin zurück. [?]

16. Wilhelm Bode to Johann II. Liechtenstein, 24 April 1900, HAL

Grand Hotel Britannia, Venice

[note left upper corner]: In Venedig bis 1/V stets zu jeder Auskunft bereit. B.

24. April 1900

Durchlauchtigster Fürst

Durch Herrn von Walcher erfahre ich, daß Eure Durchlaucht eben in Florenz angekommen sind. Ich erlaube mir daher ergebenst einige gemischte Notizen eingehend dorthin zu senden.

Über die kleinen Bronzen bei Volpi, deren Phot. ich wieder beilege, habe ich auf der Rückreise der Photographie einige Notizen gemacht. Ich sah die Bronze kürzlich; es ist

ein mäßiges Exemplar einer häufiger vorkommenden Arth [?] kleiner Bronze, von der ich selbst 2 Exemplar kaufte, eines für nur um 85 Lire. Das war sehr billig, aber 5-700 Lire ist reichlich genug dafür. Sie ist von Donatello's Schüler, dem Paduaner Bellano. In Florenz würde Eure Durchlaucht bei dem Prof. Emilio Costantini (Lungarno Guicciardini No 7) ein schönes, [?] erhaltenes Bild von Raffaellino del Garbo sehen; ein tondo der Madonna mit Familie in Halbfigur in reicher Architektur und Landschaft. Cost. fordert aber z.Z. noch zu viel: 50,000 Lire als letzten Preis; Er zieht, wenn erst verschiedene große Liebhaber darauf verzichtet haben, sicher wesentlich [?] zurück (etwa auf 35-37000 Lire. Wenn Eure Durchlaucht besondere Freude an den Bildern haben sollten, so würde ich bitten, gegen Costantini davon nichts merken zu lassen u. gar kein Gebot zu machen, so dann mir das für meinen Aufenthalt während des Mai in Florenz zu überlassen. Ich glaube, dass ich dann zum Ziel kommen werde.

Bei Pf. Volpi (Borgo S. Frediano No 16) fanden Durchlaucht ein sehr schönes Wappen mit leone rampante, wohl von Bernardo Raffaellino; u. Pietro Zerene [?]. Besonders schön auch dadurch, dass der Löwenkopf und die flatternden Bänder, an denen das Wappen befestigt ist, noch erhalten ist. Volpi fordert 15000 £., um es für 10-11000 Lire schließlich zu lassen. An Bildern hat Volpi einen interessanten Jungen Meister [?], von einem Nachfolger des Luigi Vivarini, um 1500, tadellos erhalten. Das Bild war zusammen mit 2 (oder 4?) [hochgestellt] anderen (je 3 Apostel), von denen das eine in der hies. Akademie, das andere in der Akademie in Wien ist. Vielleicht würden Eure Durchlaucht deshalb den Erwerb für wünschenswerth halten. Ich unterhandelte für das Museum Straßburg darum, Volpi forderte 8000 L.it. Er würde das Bild um c. 7000 £ lassen. Für Straßburg war es mir etwas zu teuer.

In Bologna ist zur Z. nichts Gutes zu sehen. Angiolini, der einzige tüchtige Händler hat kürzlich seine ganze robaccia verkauft u. fängt erst wieder an. Doch ist dort das sehr interessante Museo Civico (hinter S. Petronio) das Eurer Durchlaucht sehr gefallen würde, vermutlich auch die Umgebung. Es sind dort die berühmten etrusk. Alterthümer, viele Majoliken, Medaillen (farbig!), Bronzen etc.

Hier ist bei A. Cirrer ein für Eure Durchlaucht sehr interessantes Bild: Das Portrait des Statthalters von Tyrol, Erzherzog Ferdinand, datiert 1548 von F. Seisenegger (Bez. \$ 1548), in ganzer Figur, gut intakt, lebensgroß. Seisenegger ist der „österreichische Tizian“. Das Bild ist sehr stattlich, soll aber nur 4000 Lire kosten. Ich würde es Eurer Durchlaucht sehr empfehlen.

Mit hochachtungsvollem Gruß zeichne ich Euer Durchlaucht dankbar ergeben
Bode

17. Wilhelm Bode to the Prince's secretary H. Neugebauer, 15 May 1900, HAL

Hotel de Rome, Florenz
Florenz
15. Mai 1900

Sehr geehrter Herr Neugebauer,

mit Bedauern erfahre ich von dem Unwohlsein des Herrn Hofrath v. Walcher u. bitte ihm besten Erfolg zu wünschen!

Ich werde Herrn Costantini mittheilen, dass S. Durchlaucht die geschnitzte Cassette um 1500 Lire ital. zu nehmen wünscht u. werde ihm die Absendung auftragen, sobald ich

Nachricht wegen des reizenden Bildes von Lor. Monaco habe, nach dem der Fürst sich erkundigt.

Mir hat das Bild so gut gefallen, dass ich es schon mit Costantini ausgehandelt habe, um es irgendeinem Sammler zu überlassen. Natürlich sehe ich mit Freuden, wenn es Seine Durchlaucht übernimmt. Das Bild will Costantini zu nur 3000 Lire ital. (als letzten Preis) abgeben. Sie lassen mich recht bald wissen, ob es der Fürst dafür übernehmen will, damit es event. mit der cassette zusammen abgeschickt werden kann. Das schöne Mino-Relief von Bardini, das der Fürst in der ital. Abth. in Paris (wo Bardini in den kleinen Saal eingeräumt ist) mit schönen anderen Stücken dasselbe wiedersehen würde, war bis vor 1/2 Jahr in Privatbesitz zu Prato [?] in einer Kapelle. Es galt dort als Donatello, aber ist zum [?] als Nier [Neer?] angesprochen worden. Auch existirt ein altes Stück nach diesem Relief, das ich l. J. bei einem der hies. Händler sah; leider jetzt [hochgestellt] ohne Farbe aber sehr scharf [?].

Bardini ist leider zu einem Tausch oder ähnlichen Transactionen absolut nicht zu bewegen; er weist dies regelmäßig schroff von der Hand u. hat dies auch in d. T. mir wieder erklärt.

Wenn ich erfahren könnte, welches die beiden Gegenstände sind, die Seine Durchlaucht in Tausch geben wollen, so könnte ich vielleicht unter der Hand sie selbstverständlich ganz sekret vermitteln, dass sie von einem oder dem anderen meiner Bekannten übernommen würden.

Was den J. Ruisdael anlangt, so glaube ich, dass ich ihn kenne dass er sich durchaus nicht für den Fürsten eignet. Nach Gegenstand und Größe scheint es mir nämlich ein Bild im Besitz des (sehr unsympathischen!) H. von Carstanjen in Berlin zu sein, das ein spätes, eher manierirtes Werk Ruisdael's ist. Der Besitzer bietet es seit 15 Jahren im Hause Bär aus. Ich schätze das Bild auf c. 6-7000 Gulden, fände es aber jeder Sammlung unwerth. Ich bin inmeiner Vermuthung, dass es sich wirklich dies Bild ist, um das es sich handelt, noch dadurch bestärkt, dass Dr. Niemeyer vor 3 Wochen in Berlin war u. sich dort Privat genau umgesehen hat. Dieser (mir früher nicht bekannte) Herr bat mich damals, ich möge ihn doch auf hervorragende Bronzen, die ich für uns nicht brauche, aufmerksam machen, da er einen großen Liebhaber dafür habe. Ist etwa Seine Durchlaucht dieser Liebhaber? Da könnte ich direkter die Sachen empfehlen!

Wegen des Portraits des Erzherz. Ferdinand von Seisenegger bei Carrer in Venedig steht jetzt das Hofmuseum in Verhandlung!

Hochachtungsvoll W. Bode

18. Wilhelm Bode to Johann II. Liechtenstein, 20 May 1900, HAL

Hotel de Rome, Florenz
20 Mai 1900

Durchlauchtigster Fürst
Gnädigster Herr

Mit Pro. Costantini habe ich über den Kauf der Kästchen um 1500 £ St.u. des L. Monaco um 3000 £ St. sowie über die Versendung beider Sachen das Nähere verabredet, der Anordnung Eurer Durchlaucht entsprechend.

Mit Bardini werde ich hoffentlich noch heute wegen eines Tausches sprechen können. Es ist auch mir wahrscheinlich, dass er den schönen Profilkopf von Mino u. das Robbia Relief gegen sein Prinzip in Zahlung nehmen wird, da mir Gegenstände sehr anziehend

u. verkäuflich, wenn auch nicht bedeutend sind. Dass er das venezian. Altarbild übernimmt scheint mir dagegen unwahrscheinlich. Wenn Euer Durchlaucht so gütig wären, mir eine Photographie danach machen zu lassen, so würde ich versuchen das Stück unter der Hand für einen Sammler oder ein Provinzial Museum, für das es sich eigenen würde, zu erwerben.

Da ich höre, dass Eure Durchlaucht sich [?] besonders für Deutsche Holzschnitzereien interessieren, so darf ich vielleicht auf gut vorkommende Stücke gelegentlich aufmerksam machen, da ich mich auch für das Museum danach stets umsehe, für dieses aber nuhr größere Altäre oder ganz kleine feine Arbeiten suche.

In Venedig hatte mir der Bildhauer del Zotto verschiedene Gegenstände meist zur decorativen Ausstattung des Neubaus, angeboten. Darunter auch ein kleines Flachrelief der Anbetung der Könige von einem Paduaner Nachfolger Donatello's, in Marmor oder pietre d'Istria. Nachdem mein Gebot darauf ihn zu niedrig erschien, hat del Zotto sich erst ärgerlich [?] von dem Handel zurückzuziehen gesucht, unter der Ausrede, es sei ihm eingefallen, dass er Eurer Durchlaucht vor einer Reise vor Jahren zugesagt habe, er wird das Stück nur Eurer Durchlaucht verkaufen. Ich darf wohl, bei dem gütigen potent Eurer Durchlaucht gegen unser Museum, namentlich in solchen Fällen möglichen [?] darauf rechnen, dass Eure Durchlaucht ein eventuelles Angebot des Zotto's (das derselbe bloß in der Absicht macht, uns gegenseitig in die Höhe zu treiben) ablehnend beantworten würden?

Ich würde Eurer Durchlaucht zu erneutem Dank dafür verpflichtet sein!

Ich bleibe hier bis Mittwoch Mittag und bin am Freitag u. Sonnabend in Mailand (H. Bella Venezia).

In steter Dankbarkeit Eurer Durchlaucht
Ihr ergebener

Bode

[noted on a side]: In der Depesche war die Adresse entstellt, an die Costantini die beiden Gegenstände schicken soll. Ich bitte Euer Durchlaucht gütigst veranlassen zu wollen, dass JPf. Costantini diese Adresse gleich mitgeschickt wird.

19. Wilhelm Bode to Johann II. Liechtenstein, 22 May 1900, HAL

Hotel de Rome
Florenz
22. Mai 1900

Durchlauchtigster Fürst
Gütigster Herr

Euer Durchlaucht beehre ich mich, in der Eile der Abreise nach Genua u. Mailand, noch mitzutheilen, daß Bardini sich mir gegenüber doch gestern zu einem Tausch des Madonnenreliefs von Mini gegen das Reliefportrait Mino's & die Koblenzer Madonna, die Eure Durchlaucht von ihm früher erworben, bereit erklärt hat zu der dafür gezahlten Preise von zusammen 25000 Lire ital. Die Differenz würden Eurer Durchlaucht dann in baar an ihn zu zahlen haben

Wegen Übergabe der venez. Bilder habe ich nicht mit ihm gesprochen, weil er von vornherein erklärte, dass er aus Stücken, die er selbst besessen habe, viele zurücknehmen könne. Vielleicht darf ich eine Photographie davon in Berlin erwerben, um eventuell [?] zu einer Unterbringung des Bildes unter der Hand zu machen.

In Mailand bin ich von Mittwoch Abend bis Sonntag früh. Am Mittwoch früh bin ich wieder in Charlottenburg. Darf ich zum Schluss noch die unbescheidene Anfrage an Eure Durchlaucht richten, ob ich auch in diesem Jahre auf einen kleinen Beitrag, wie im vorigen Jahr rechnen darf.

Die plastische Abtheilung hat auch jetzt wieder ihre Fonds zur Tilgung der Schulden der Gemäldegalerie hergeben müssen, sodaß ich für einige interessante Erwerbungen (zB. ein Bronzerelief von Filarete, einige Plaketten, stucchi, eine feine Knabenfigur etc.) ganz auf die Güte unserer Gönner angewiesen bin.

In steter Dankbarkeit verharre ich
Eurer Durchlaucht
treu ergebener Bode

[noted below]:

Bardini wird Ende d.M. wieder auf einige Zeit nach Paris gehen. Vielleicht lassen Eure Durchlaucht die Adresse wo solche selbig in Paris wohnen werden, Bardini zugehen um dort event. direkt mit ihm das Nähere über Ersatz des Mini Madonnenreliefs zu versuchen.

Gehorsamst
Bode

20. Wilhelm Bode to Leopold Walcher von Moltheim, 23 May 1900, SMB-ZA

Wien, I. Bankgasse 9
23. Mai 1900

Euer Hochwohlgeboren!
Hochverehrter Herr Geheimrat!

Mit höflichster Bezugnahme auf das an SD gerichtete sehr geschätzte Schreiben Eurer Hochwohlgeborens vom 20. dmts. beehre ich mich, über höchsten Auftrag mitzuteilen, dass sich SD sehr gut darauf erinnern, bei dem Bildhauer del Zotto in Venedig ein Relief gesehen zu haben, welches SD auch gefallen hat.

Für den Fall aber, dass sich Euer Hochwohlgeboren für dieses Relief interessieren sollten und deshalb für die Königl. Museen zu erwerben beabsichtigen, werden SD gewiß keine Concurrnz machen.

SD glauben sich zu erinnern nochmals dem Bardini seinerzeit von diesem Relief Erwähnung getan zu haben und dieser schien wegen des Alters desselben etwas Zweifel zu hegen; ich erlaube mir dies nur zu bemerken, obwohl es sich möglicherweise nicht um denselben Gegenstand handelt. Jedenfalls hat niemals die bezügliche Bemerkung Bardinis auf SD einen gewissen Eindruck gemacht, indem SD sicher waren, dass es sich um ein echtes altes Stück handelt, aber vielleicht hat Bardini noch etwas anderes damit gemeint.

Prof. Constantini in Florenz habe ich die Adresse Bernhauer's telegrafisch bekannt gegeben, damit die Absendung der 2 Objekte keine Verzögerung erleidet.

Durch die Hofkunsthändler Ernst Arnold in Dresden wurden SD eigentlich mehr vertraulich in Kenntnis gesetzt, dass die Bilder der Sammlung Felix in Leipzig verkauft werden sollen und die genannte Firma mit der Perfectionierung betraut wurde.

SD würden Euerer Hochwohlgeboren besonders dankbar sein für ein bezüglisches Urteil, namentlich über zwei Bilder, von welchen ich mir erlaube die Fotos beizulegen, indem SD für diese beiden Bilder das meiste Interesse zeigten.

In derselben Sammlung befindet sich auch ein Bildnis des Heilands von Dürer, doch sehr viel billiger als das Selbstportrait des genannten Meisters, aber ohne zusehen möchten SD gewiß nichts kaufen, da man nach einer bloßen Fotografie noch keine rechte Vorstellung über Erhaltung usw. bekommt.

Genehmigen Herr Geheimrat die erneute Versicherung der bez. Hochachtung, mit welcher zu verharren die Ehre hat

Euer Hochwohlgeboren
ganz ergebener Neugebauer

21. Prince's secretary H. Neugebauer to Wilhelm Bode, 28 May 1900, SMB-ZA

Wien I., Bankgasse 9
28. Mai 1900

Euer Hochwohlgeboren!
Hochverehrter Herr Geheimrat!

Zufolge erhaltenen höchsten Auftrages gestatte ich mir, in Beantwortung des sehr geschätzten Schreibens vom 22. dmts. Ergebnist mitzuteilen, dass es SD zur besonderen Freude gereicht, anlässlich einiger Erwerbungen, von welchen Euer Hochwohlgeboren Erwähnung getan, beizutragen und widmen aus diesem Anlasse einen Betrag von 2000 Reichsmark, wovon ich die fürstliche Hauptcassa-Direction unter Einem [gleichzeitig] verständigt habe.

Die von Euer Hochwohlgeboren gütigst zustande gebrachte Geneigtheit des Bardini, einige Gegenstände aus dem Besitze S. D. in einem so bedeutenden Maße in Tausch zu nehmen, hat SD sehr befriedigt, weil die Aussicht wohl vermehrt ist, den Mino zu erwerben, nur sind sich SD noch nicht ganz klar und denken noch auf ein anderes Objekt, welches ebenfalls seinerzeit von Bardini erworben wurde.

Bezüglich des venez. Bildes habe ich die Veranlassung getroffen, dass von diesem Bilde eine gute Fotografie angefertigt werde und werde ich mir erlauben, dieselbe nach Erhalt sofort einzusenden.

Genehmigen, Hr. Geheimrat, die erneute Versicherung der ausgezeichneten Hochachtung mit welcher zu verharren die Ehre hat

Euer Hochwohlgeboren
ganz ergebener Neugebauer

22. Wilhelm Bode to Johann II. Liechtenstein, 31 May 1900, HAL

Charlottenburg
31. Mai 1900

Durchlauchtigster Fürst
Gnädigster Herr

Eurer Durchlaucht sage ich meinen herzlichsten Dank für den neuen Beweis des Wohlwollens für unsere Sammlungen. Ich werde 2000 Mk für den Ankauf von ein paar interessanten byzantinischen Elfenbeinreliefs verwenden, die ich kürzlich bei dem Antiquar Julius Böhler in einer Pariser Versteigerung kaufen ließ. Würden Euer Durchlaucht daher vielleicht die Güte haben, die Zahlung der 2000 RMk an Herrn Hofantiquar Julius Böhler in München Sofienstr. 6 anzuordnen?

Die Bilder von Felix in Leipzig, deren Photographien ich wieder beilege, sind mir sehr gut bekannt. Ich hatte vor 3 Jahren Gelegenheit, sie einmal ganz genau zu prüfen. Das Doppelportrait ist ein wenig bedeutendes, sehr schlechtes Bild von einem Nachfolger von G. David, zu dem ich Eurer Durchlaucht nicht rathen kann.

Das Jugendportrait Dürers ist dagegen auß. u. sehr interessant, leider elend übermalt & vorher verputzt, sodass kaum noch etwas von der alten Malerei zu Tage tritt. Das ist auch der Grund, weshalb Felix das Bild, für das er schon seit 12 Jahren überall einen Käufer sucht (er hatte das Bild u.a. auch in Amerika), nicht los werden kann. Anfangs forderte er 70000 Mk, seit einigen Jahren schon 1000000 Mk, weil er als echter Yankee sich den Ankaufspreis mit [?] 8 % verzinst denkt & danach seinen Preis bestimmt. Hoffentlich wird das Bild mit der Zeit zu einem vernünftigen Preis zu haben sein. Denn wünschenswerth wäre es in der That, dass diese Reliquien der deutschen Kunst an einen würdigen Platz in Deutschland Ruhe fänden, u. nicht etwa auch in Amerika endigten! Am letzten Tage meiner Anwesenheit in Italien glückte es mir, ein ganz kleines Bildniss eines jungen Mannes mit einer Rose von Jan van Eyck für das Museum zu erwerben.

In steter Dankbarkeit grüße ich
Euer Durchlaucht
getreu ergeben
Bode

23. Prince's secretary H. Neugebauer to Wilhelm Bode, 19 June 1900, SMB-ZA

Wien, I Bankgasse 9
19. Juni 1900

Euer Hochwohlgeboren!
Hochverehrter Herr Geheimrat!

Zufolge erhaltenen höchsten Auftrages gestatte ich mir, Eurer Hochwohlgeboren eine Fotografie nach jenem Bilde zu übersenden, welches SD abzustoßen geneigt wären. Dieses Bild „Maria mit dem Kind von 12 Aposteln umgeben“, wurde im Jahre 1882 entweder durch Vermittlung eines gewissen Antonio della Roverein Venedig oder von dem Genannten selbst, von SD erworben, doch konnte der seinerzeit hiefür ausgelegte Betrag, trotz eifrigen Suchens bei der fürstl. Buchhaltung nicht mehr eruiert werden, weil dies Bild vielleicht mit mehreren anderen Objekten angekauft wurde.

Nach dem im Anschluß mitfolgenden Schreiben der Hofkunsthandslung Ernst Arnold in Dresden ist das aus der Felix'schen Sammlung stammende „Jugendbildnis Dürers“ bereits verkauft worden und würde es SD sehr interessieren, in welchen Besitz dieses Bild übergegangen ist.

SD wären Eurer Hochwohlgeboren für eine gütige Mitteilung besonders dankbar, ob Euer Hochwohlgeboren meinen, dass sich das Bild vom Meister Wilhelm aus Cöln, dessen Fotografie im Anschluß mitfolgt, für die fürstliche Galerie gut eignen würde, in welchem letzterem Falle man sich bezüglich dieses Bildes mit der Dresdener Firma in weiteren Unterhandlungen setzen könnte.

Genehmigen Herr. Geheimrat, die erneute Versicherung der vorzüglichen Hochachtung mit welcher zu verharren die Ehre hat

Euer Hochwohlgeboren
ganz ergebener Neugebauer

24. Fürst Liechtenstein'sche Hauptcassa-Direction to Wilhelm Bode, 4 December 1900, SMB-ZA

Wien
4. Dezember 1900

Euer Wohlgeboren!

Die gefertigte Hauptcassa-Direction beehrt sich im höchsten Auftrage für 7 Stück ital. Plaketten den Betrag von 485 Reichsmark mit dem höflichen Ersuchen zu übermitteln, den Empfang dieses Betrages gefälligst brieflich anher anzeigen zu wollen.

Fürst Liechtenstein'sche Hauptcassa Direction

Wien, am 4. Dezember 1900
Mit dem Ausdrucke der Hochachtung

25. Fürst Liechtenstein'sche Hauptcassa-Direction to Wilhelm Bode, 13 February 1901, SMB-ZA

13. Februar 1901
Euer Wohlgeboren!

Über höchsten Befehl übermittelt die gefertigte Hauptcassa-Direction Sechs Tausend acht hundert dreißig vier /: 6834:/ Reichsmark mit dem höflichen Ersuchen, den Empfang dieses Betrages ehemöglichst anher bestätigen zu wollen.

Fürstl Liechtenstein'sche Hauptcassa- Direction

Wien, am 13. Februar 1901
Mit dem Ausdrucke der Hochachtung

26. Wilhelm Bode to Leopold Walcher von Moltheim, 7 June 1901, HAL

Charlottenburg

7. Juni 1901

Mein verehrtester Herr Hofrath

eben sind mir 2000 Mk im Auftrage Seiner Durchlaucht ausbezahlt worden, über deren Verwendung für die Museen ich bald Rechenschaft legen werde. Bitte sprechen Sie doch dem Fürst bei nächster Gelegenheit für diesen neuen Beweis Seiner Gnade meinen aufrichtigsten Dank aus!

Ich schreibe heute wieder an Sie, in der Hoffnung, dass Sie Sich bei dem schönen Frühlingswetter rasch wieder erholt haben werden! Hoffentlich können Sie mir das bald bestätigen lassen!

Vielleicht hat d. Fürst schon erfahren, dass es unserem Freund, Dr. Beyersdorfer in München so sehr schlecht gegangen ist; man befürchtete wochenlang das Schlimmste, da eine Lungenentzündung zu seinem Herzleiden hinzugekommen war. Heute hatte ich endlich aus München direkte Mittheilung, dass eine ganz entschiedene Besserung eingetreten sei.

Zufällig erfahre ich, dass von Venedig aus die Bilder des Conte Bardi, Johann & Don Carlos, auch Seiner Durchlaucht angeboten seien. Ich war im Palazzo Vendramin, um mir die Sachen anzusehen. Die ganze Sammlung ist von [?] fast werthlos – leider fast nur modernes Zeug. Unter den Bildern ist wenig, das den Fürsteninteressieren könnte. Es sind 2 große Pourbus genannte Portraits, nüchtern u. schwarz – vielleicht van Mierevelt; in der Galerie sind dutzende ähnliche Bilder, aber bessere. Ein sogen. Lottoportrait mit Kardinal (? / ist sicher kein Lotto & sehr ruiniert.

Am interessantesten scheint mir eine kleine Tafel mit 2 weibl. Halbfiguren, A. Gaddi zugeschrieben sehr fein in der Ausführung [?] und eine Hl. Magdalena von dem sog. Meister der weibl. Halbfiguren, den Dr. Wickhoff jetzt in einem frzö. Meister um 1525 erkannt zu haben glaubt. Eine kleine Landschaft von Patinir steht hinter dem schönen Bild d. Liechtenstein Galerie weit zurück. Ich habe vor 6 Wochen die Bilder in Venedig angesehen u. dort unterhandelt; wenn ich für die wenig interessanten, aber gut verkäuflichen Bildnisse (unter Pourbus Namen) einen Liebhaber finde, werde ich den Kauf abschließen können u. werde Seiner Durchlaucht dann gleich Mittheilung machen u. event. die besseren Bilder zur Ansicht schicken.

[noted on the side]:

In Florenz erwarb ich eine sehr interessante Ansicht der Piazzetta von Manziati [?] (um 1490/1500), auf der Rückseite der Markuslöwe, also wohl aus dem Pal. Ducale stammend. Da hier noch die alte Procuratien (an Stelle der jetzigen Bibliothek) mit Bade [?] davor, stehen, u. andere Ansichten davor auch zus. stimmen, so ist das noch malerisch feine (c. 1 Meter hoch u. 80 cent. breite) Bild mit reicher Precision u. interessanter Form sehr werthvoll. Es ist nicht theuer, etwa 2500 Mark. Ich glaube es würde den Fürsten interessieren u. werde ich ihm deshalb, sobald es hier ist, photographieren lassen.

Mit freundlichen Grüßen Euer ergebener

W. Bode

27. Wilhelm Bode to Leopold Walcher von Moltheim, 5 August 1901, HAL

General-Verwaltung der Königlichen Museen
Berlin
den 5. August 1901

Sehr verehrter Herr Hofrath

Sr, Durchlaucht sage ich meinen herzlichsten Dank für die neue gütige Zuwendung! Ich lege eine (freilich nicht gelungene) Phot. des größten, sehr schön bemalten u. vergoldeten Stuckreliefs von Donatello bei, das ich dafür erworben habe. Die Notiz über den ... des Kaisers in Lucca ist in eigenthümlicher Form in die Zeitung gekommen. Der Kaiser hat dort in n. Z. eine sehr schöne Holzdecke gekauft, für die erlängere Zeit den Panofski [?] bekommen konnte. In den Bildern dieser Decke sind 51 Bilder - oft, auch den Jetzigen, von dem wohl in Lucca im 16 Jahrh. ansässigen Gio Pinotti, von dem auch ich nichts weiß & nichts entdecken kann!

Der Entdeckung Seringi's über den Raphael in der Liechtenstein-Galerie ist ja sehr interessant! Es wird also wohl ein aus R.'s [?] unter seiner Aufsicht von seinem Schüler Polidoro gemaltes „groutje“ sein.

Über den Lazz. Bastian wird große Freude in Venedig sein! Es freut mich, dass sich Pf. Scrinzi gleich dankbar erweist. Sollte der Fürst gelegentlich in Venedig Auskunft aus den Archiven wünschen, soist dort Dr. Gustav Ludwig eine gradezu einzige Person! Er hat durch seine Uner müdlichkeit & Intelligenz die Künstler der venez. Zeit u. Kulturgeschichte in wenigen Jahren auf das höchste Niveau gehoben. Er hat eine Fülle von Entdeckungen gemacht, deren Veröffentlichung durch Bücher gelungen ist. Dazu vieler Zeit! Dr. Ludwig ist ein c. 45 J. alter deutscher Arzt, der fast 20 J. in London praktizirt hat, sich aber wegen starker Gicht zurückgezogen hat & jetzt seine ganze Zeit, Kräfte & Ersparnisse der Urkundenforschung für alte Kunst & Kunsthandwerk widmet. Ich vermuthe, dass sie ihn hätten sehen können, da er häufig in Wien ist und dann regelmäßig auch in der Liechtenstein-Galerie arbeitet.

Sie haben eine Notiz von mir über früh-arabische Stoffe mißverstanden. Ich schrieb, dass ich im v. J. eine große Sammlung arabischer Stoffe gekauft habe, darob viele Dubletten, die ich abgeben kann. Ich frug an, ob Seine Durchlaucht nun zur Vermehrung seiner eigenen Stoffsammlung auch diese Richtung wünschen würde. Dann könnte ich später einmal eine Ansichtssendg. zur Auswahl schicken. Die Sachen sind sehr billig; da sie mir uns. früherer Consul in Cairo um seinen Kaufpreis abgelassen hat; sie kosten im Durchschnitt c. 12 Mk das Stück. Sie stammen aus den [?] & umfassen die ganze nachkoptische Zeit. Außerdem kaufte ich noch seine koptische Sammlung. - Ich sehe aber beim wiederholten Durchlesen Ihrer [?] Zeilen von vorgestern, dass Sie meine Anfrage doch richtig verstanden haben. Doch werden Ihnen diese näheren Details wohl nicht unerwünscht sein.

In der Hoffnung, dass Ihnen die Nachricht in [?] bald gut thun wird grüßt Sie
Ihr getreu ergebener

Bode

28. Wilhelm Bode to Leopold Walcher von Moltheim, 5 December 1901, HAL

General-Verwaltung der Königlichen Museen
Berlin
5. Dezember 1901

Verehrtester Herr Hofrath

Über das Madonnenbild in Mailand, angeblich ein Rafael, habe ich noch keine Antwort. Ich schrieb ehestens an den Nob. G. Noreda, den jetzigen Leiter des Museums Poldi in Mailand, zugleich im Zustand [?] des „Museo artistico ed archeologico“ (wie der geschichtliche Titel lautet) im Castello Sforzesco, das vor 1 1/2 Jahren eröffnet worden ist. Hat Seine Durchlaucht dieses neue Museum in Mailand schon gesehen?

Sonst würde ich es ihm sehr für die nächste Reise nach Italien empfehlen. Col. Holford soll in der That Euren Holbein verkauft haben für 45.000 £ St.!! Er verkauft nicht, wie er behauptet, aber wenn er von dem J. Pierpont Morgan [?] erneut ein solches [?] Gebot bekommt, (das Bild ist v. 6000 u. mehr) so trennt er sich doch von dem Bild. Für seinen A. Cuyp soll er schon 50.000 £ St. [?] bekommen, aber abgelehnt haben. Da kann ein Continentaler nicht mehr mitconcuriren!

Über die Auslagen die Prof. Gruhs für Ausgaben an 2 conformities gehabt werden, werde ich mich bei ihm erkundigen. Es wird den Fürsten interessieren, dass eben hier (bei B. Cassirer) ein Kunstwerk über Paollino von Dr. W. Weisbach erschienen ist, das alle seine Arbeiten - darunter die herrlichen Reisebilder der Casa Torrigiani u.a. - abbildet, meist gz groß und gut.

Ich glaube nicht, dass Dr. Trenkwald der Mann dazu wäre, Sr. Durchlaucht Nachweisungen für geeignete Erwerbungen und Rath bei Angeboten zu geben. Er kommt an Frankfurter wenig hera u. ist dort ein wenig ausgeschlossen, sodaß er mit dem Kunsthandel geringen [?] hat, am wenigsten im Bezug auf Gemälde und Plastik, die doch den Fürsten am meisten interessieren.

Ich selbst werde auch wenn ich leider nur noch wenig mobil bin, doch über alle wichtigeren Stücke, die wir heute kennen, von Italien, Deutschland u. England, auch Wien, Paris regelmäßig stets orientirt od. Bin für die ganzen Kunststandorte, [?] etc. ebenso gut unterrichtet wie über Bilder etc. Es ist mir nach wie vor eine große Freude, wenn ich Sr. Durchlaucht darin weiter behilflich sein kann. Dankbar wäre ich nun für gelegentliche Mittheilungen, auf welcher Richtung der Fürst besondere Erwerbungen zu machen wünscht u. worüber ich besonderes berichten kann!

Hoffentlich lesen Sie diese Zeilen schon wieder zu Hause! Wenn die Ärzte mit allem so weit wären wie mit dem Operieren!

Anfg. d. M. ließ sich ein trefflicher junger Prager Künstler, Emil Orlik, den Blinddarm von einem hies. Arzt ausschneiden, 3 Wochen später stellte er seine Aquarelle, Sonnholz [?]/Just etc., stellt in einem Jus. Salon aus! Dieser junge Künstler, der kürzlich in ein 5/4 jähriges [?] in Japan, wo er bei einem japan. Spezialisten in die Lehre gegangen ist. Möchte ich Sr. Durchlaucht warm empfehlen. Er ist ein sehr begabter & sehr fleißiger [?] Künstler und allen Sätteln gerecht, hat schon mit Lithographie, Druckerei, Schriftsetzerei gearbeitet & ist ein Satz von 3 Farbenholzschnitten aus Japan, die in der Gal. Sacussin [?] ausgestellt sind.

Der Fürst sollte sie sich zur Ansicht kommen lassen. Orlik ist wohl [?]

29. Wilhelm Bode to Leopold Walcher von Moltheim, 27 December 1901, HAL

Charlottenburg
27. Dezember 1901

Sehr verehrter Herr Hofrath

Ihre Anfrage bezüglich des hies. Arztes beantworte ich umgehend, da solche Leiden ja ziemlich sofort einen Eingriff verlangen. Es ist Professor Sonnenburg, der für Blinddarmoperationen & ähnliches jetzt als meistens der erste Arzt gilt. Vor 2 Jahren kam Rudolf Kann, ein [?]Berlin u. Paris der von seinen Pariser Ärzten ganz verdorben u. aufgegeben war, zum ihm u. ist seither so wohl wie nie vorher. Auch Orlik schrieb mir noch d. T. aus Prag, dass er sich nun wohler gefühlt habe und jetzt 8 W. nach der Operation.

Ich glaube, dass es Sr. Durchlaucht Vergnügen machen würde, Orlik's Radierungen, Lithographien etc. & namentlich seine Farbholzschnitte aus Japan zu sehen; er würde zweifellos gerne eine Reihe auf Wunsch zur Ansicht schicken. Die Adresse von Emil Orlik ist: Prag, Heinrichsgasse 1. Er macht jetzt eine Ausstellung seiner anderen Sachen in Dresden u. sehr bald auch in Wien, doch für die Radierungen etc. ist es ja viel bequemer, wenn sich der Fürst ein Ansichtsstück machen lässt. Eine Arbeit [?] wie ein Ex Libris sollten Sie auch bestellen, da er einer der wenigen Künstler ist, die diese mit Phantasie u. Geschmack entwerfen können.

In einigen Wochen hoffe ich für Seine Durchlaucht schon mehr Aufsatz über die Sammlung unserer Bronzestatuetten schicken zu können; veröffentl. im Januarheft unserer Zeitschrift.

Mit persönlichem Gruß u. besten Wünschen für das neue Jahr, die sie wohl auch an Seine Durchlaucht freundlichst vermitteln, verbleibe ich stets

Ihr ergebener

W. Bode

30. Wilhelm Bode to Leopold Walcher von Moltheim, 29 December 1901, HAL

Charlottenburg
29. Dezember 1901

Sehr verehrter Herr Hofrath

Der Titel des Buches ist: ‚Francesco Pesellino, und die Romantik der Renaissance‘ von Dr. Werner Weisbach. Berlin 1901. Verlag Bruno Cassirer. Es ist ein sehr stattliches auf's reichste ausgestattetes Buch.

In den letzten Wochen ist auch ein anderes Werk über Rembrandt von Prof. K. Neumann aus Heidelberg W. bei Spemann, Stuttgart, erschienen, leider ein abscheulich unhandliches Format & viel zu weitschweifig, aber mit feinen ästhetischen Behauptungen über Rembrandt's Kunst. Der Mann hat einen nicht sehr netten Hass und Neid gegen mich (ich kenne ihn freilich gar nicht!), wo er mich erwähnt, geschickt in missgünstiger oder arglistig entstellter Weise. Aber das thut ja dem Buche keinen Einhalt [?] umso weniger als er meine Arbeit dabei reichlich ausgenützt hat.

Mi tmeinem Befund geht's seit einigen Tagen so stark bergab, dass ich einen Rückfall befürchten muss. Jedenfalls sehe ich dem neuen Jahr mit Angst entgegen!

Mit freundlichem Gruß & besten Wünschen
Ihr aufrichtig ergebener
W. Bode

[note written with a typewriter]:

Das Werk von Weisbach über Pesellino wurde gestern telegraf. in Berlin bestellt, mit dem Auftrag dasselbe direkt in das Majoratspalais zu senden.

31. Wilhelm Bode to Leopold Walcher von Moltheim, 17 February 1902, HAL

General-Verwaltung der Königlichen Museen
Berlin C. 2,
den 17. Februar 1902

Sehr verehrter Herr Hofrath

Margollo hat auch mir seinen „Pisanello“ zurückgeschickt - der glückliche Schwärmer! Es ist ein recht mäßiges, 50 Jahre nach Pisanello's Int. entstandenes Bild und n. Meinung von Bianchi von Modena. Von dem gleichzeitig [?] Bildern ist nur eine „Lucretia“ interessant, aber auch nur das! Denn sie ist weder schön noch von feiner künstlerischer Qualität. Wir besitzen, im Magazin, fast dasselbe Bild unter dem Namen Girfino [?]; es ist aber wohl von einem Lombarden unter Leonardi Einfluss.

Über Berenson habe ich sehr geringe Meinung; die schönsten Bilder Sandro's sind von seinem „amico di Sardo“! Der Kerl ist ein ganz verächtlicher Lump, der als Kunsthistoriker ganz schamlos Kunsthandel getrieben hat, sich gleichzeitig von Händlern oder Liebhabern Prozente geben ließ. Anfangs verrieben zul. & zum Schluss, um sich als perfect english gentleman zu legitimieren, mit der 10 Jahre älteren sehr reichen Gattin eines Londoner cityman öffentlich Ehebruch trieb, [?] erreichen, da er die reiche Damen heirathen konnte!

Ein feiner Herr dieser polnische Jude der in Amerika wieder auftauchte, in London sich anglisierte & in Italien zum Kunstkenner u. Kunstmäcen sich entwickelte! Solche internationalen deutschen Kunstbarone zumeist Juden, haben wir leider im ganzen Reich! Sagen Sie doch Durchlaucht meinen besten Dank für die Phot. der Sculpturen von Bruckmann! Sie wurden l. Jahr für das von mir herausgegebene Werk ü. Toskanische Renaissanceskulpturen angefertigt.

Wie ich höre, haben die Eigenthümer des schönen, aber sehr ruinirten Filippino Lippi, Anbetung des Kindes, dessen Photographie ich dem Fürsten vor 1/2 Jahr zur Ansicht sandte, jetzt endlich eine Forderung dafür gemacht, 50.000 frcs. würden aber auch ein etwas niedrigeres Angebot annehmen. Für die [?] Sr. Durchlaucht für das Bild, fürchte ich, ja sehr, reservirt und nie abgehohlt! Da Sedelmayer z.Z. in Italien ist, wird er es wohl kaufen. Das Bild... [?] und einem verkäuflichen Jupiter bringen lassen; um 300.000 frcs zum mindesten wird dann im Lauf der nächsten Woche als Sandro oder vielleicht der Filippino an Seinen Pierpont Morgan, Rockefeller oder ähnliche Herren wandern!

Die Preise sind zu unsinnig die diese Herren zahlen. In der Payer'schen Sammlung (Wien) war ein sog. Metsa, das Bild war im ung. Nengyi, in ?? [?] Bez. Verolie, den wir l. J. um 90 M versteigerten; Jetzt ist's bei ?? [?] 60.000 frcs gehandelt worden!! Seit gestern bin ich wieder bettlägrig, ich glitt auf der Treppe aus, verstauchte mir den linken

Fuß nebst Bluterguss etc. kurz muss wieder 8 Tage im Hause liegen und wohl humpeln!
Ein Pechvogel!

Mit freundlichem Gruß,
Ihr aufrichtiger Bode

32. Wilhelm Bode to Leopold Walcher von Moltheim, 16 May 1902

Hotel Wolff, München
München
den 16. Mai 1902

Sehr geehrter Herr Hofrath,

morgen fahre ich nach Berlin zurück & beschließe damit meine 1 1/2 monatliche Reise, die mir seit 4 Jahren wieder zum ersten Mal vollen Genuss gewährt hat, da ich für meine Verhältnisse ungewöhnlich gut auf den Beinen & überhaupt leistungsfähig war. Hoffentlich halt das auch in Berlin an, was ich für die jetzt beginnende innere Ausstattung des Neubaus recht viel Kraft nöthig habe. Habe ich doch in den letzten 2 Jahren dem Bau nur 3 Mal besuchen können!

In Venedig war ich beim Baron Lachatowitch [?] u. habe seinen Leonardo gekauft [?]. Es ist nur ein mäßiger, in der Farbe, stark gerissen & beschädigt). Eine Kopie des XVI. Jahrh. 's. In seiner Sammlung sollen gute Bilder gewesen sein, die die Haager Maler aufgekauft haben, die jetzt stark in Bilderhandel machen! Namentlich Mario de Marin u. H. Bros. Beide haben schon seine Skizzen von Tizian. Sollte der Fürst demnächst wieder nach Venedig gehen, so würde es sich lohnen, dies Künstler aufzusuchen. Italic Bros' hat auch ein sehr schönes große männl. rtrait, das er Bellini nennt, das aber wohl ein ganz vorzüglicher Basaiti ist.

Bei Zuba, der sonst nichts hat (trotz Namen wie Antonello, G? etc.!) sah ich einen Donatello, [?] Alten, wohl von Bellano. Wir haben ein Gegenstück dazu, das ich auch von Zuba vor ca. 20 Jahren kaufte. Zuba sagte mir, dass Seine Durchlaucht das Werk [?] hätte. Sein Preis von 5000 £ müsste übrigens auf c. 3000 £ ermäßigt werden!

Bei Barozzi sah ich den prächtigen frührennais. Rusini, den S. Durchlaucht gewählt haben. Die kleine [?].

Von den Signorelli konnte ich kein Pht. mehr bekommen, da die Platte zerstört war. Doch scheint mir der Preis von 45000 £ zu hoch. Ich kann vielleicht die Pht., die ich nach Berlin schickte, von dort Ihnen zusenden. Ebenso die der Beweinung Christi vom Meister der Himmelfahrt, u. vom Bouts-Altar [?]. Letzteres Bild hoffe ich als Geschenk für unseren Museumsverein zu bekommen.

Die frühen Bilder bei Guggenheim sind in der That interessant, aber doch zu sehr beschädigt. Ein sehr interessantes, auch an der Seite schadhafte [?]bild auf Leinwand, wohl Beronghi (um 1500) sah ich bei J. Barozzi, ein [?] habe sehr feine Guardis gekauft, die jetzt plötzlich aus der [?] in Venedig.

Hoffentlich hat sich auch Eure Gesundheit [?] und es geht es auch Ihnen wieder besser!
Mit freundlichen Grüßen,

Ihr ergebenster
Bode

33. Wilhelm Bode to Leopold Walcher von Moltheim, 14 July 1902, HAL

Königlichen Museen Berlin
14. Juli 1902

Mein verehrter Herr Hofrath,

Das war allerdings eine elende Kur für Sie! Auch Juni [?] war's zu kalt u. nass, aber zuhause ist es ja viel behaglicher. Sie haben gut recht: der Commissionar Stremayr versteht gar nichts & verbreitet regelmäßig Schund. J. Brand [?] ist um eine [folgende Zeile ?], die Witwe P. Wolfs die aber auch nichts versteht. Auch in Basel zwar schon noch Bilder in Privathbesitz, aber in sehr sicheren Händen der oberen [?] ist etwas ganz Gutes nicht darunter; weder ein Rembrandt noch ein Rubens oder gar Tizian, Murillo, Holbein, Holbein ist z. Beispiel im Dorotheum empfohlen! Wir haben in den letzten Wochen einen kleinen Erwerb gemacht. Die bekannte Ruhe auf der Flucht von L. Cranach, [?] v. 1500 aus Palazzo [?], jetzt im Besitz von Frau Fiedler-Lewy in München. Es ist vielleicht das [?] Bild, aber herrlich in [?] als irgendein Dürer. Sie werden es als Allegorie [?] kennen; es war auch in Dresden's Cranach-Ausstellung. Der Cranach in [?] nun so bin ich deshalb stolz auf [?! Entscheidung[?], dass Cranach [?] künstlerisch so sehr zuverlässig!

Die Bilder von [?] sollen sich in Brügge, woher mein Assistent Dr. Friedländer eben zurückkommt, ausgezeichnet verkaufen. Besonders so viel [?] van der Goes. Der Mafayr [?] der den B. Patinir darstellt. Das einzige schöne Bild des XVI. Jahrhunderts! Dr. Friedl. fällt auf, dass sg. Patinir ([?]) ganz für R. Mafayr [?], auch die Landschaften.

Ich hatte in dem Winter über die Liechtenstein Galerie die Figur auch schon für Metzger erhalten. Vielleicht reise ich selbst auch schon in 8 Tagen auf einige Tage nach Brügge & wenn ich's ertragen kann, auch auf Düsseldorf wo ich mich auf die retrospektive Ausstellung beschränken werde. Ich suche mir auch einen Reisebegleiter. Ich habe [?] Brügge mit einem Besuch in London verbinden wollen, aber ich höre, dass am 15. Sept. geschlossen wird & um den 15. Okt. treffe ich niemanden in London.

Vor 8 Tagen hatte ich „The great man“ hier, Mr. Pierpont Morgan getroffen. Er war mit einem Dutzend anderer Amerikaner & Amerikanerinnen (die zzt. 5 Milliarden restrukturiert [?] haben sollen!) 1 1/2 St., bei mir im Museum. Dr. Raith [?] der sie als Gast bei [?] in Kiel [?], hatte sie hergeschickt. Dass Morgan ein interessanter und schöner Mann war, kann ich nicht bestätigen. Er hat eine furchtbare Gurke im Gesicht, voller Auswüchse u. recht klein! Dazu ist er redselig wie das Grab u. unglaublich einsilbig! Ich fand ihn dem Bildnis gegenüber, [?], völlig uninteressiert u. gleichgültig. Dagegen interessierten ihn die frühen Bronzen u. er fand die Stücke von Donatello, Pallajuolo, Bartoldi etc. [interessant], wenn er natürlich auch von den Meisten keine Ahnung hatte! Berenson ist auch viel unsympathischer als Trimmel! Alles Sensation, Eitelkeit, Sache des Geschmackes bei ihm. Er ist ein alter scheuer [?] Jude, (Berensohn), der jung nach Amerika kam, sich anglisiert hat, als fescher Engländer mit einer 20 J. älteren, reichen [hochgestellt] Frau, eines anderen Engländers (der jetzigen Miss Logan, einer Schriftstellerin!) lebt & sie mit ihrem großen Vermögen nach dem Tod des armen Mannes ganz [?] hat. Nun hat er es, Gott sei Dank, nicht mehr nöthig, an die Amerikaner für „[?]“, Geld schlechte oder falsche Bilder zu erschwindeln u. handelt für sich. Es ist ein Schwindel durch und durch!

Mit freundlichen Grüß,
Ihr W. Bode

34. Wilhelm Bode to Leopold Walcher von Moltheim, 26 August 1902, HAL

General-Verwaltung der Königlichen Museen
Berlin
26. August 1902

Sehr verehrter Herr Hofrath

vielen Dank für die freundlichen Zeilen.

Bei Ihrer Nennung des Tulpinck'schen Buches fällt mir ein, dass ein vorzügliches großes Werk über Montegna erschienen ist, von Dr. Kristeller, dem besten Kenner des altital. Kupferstiches & Holzschnittes. Den Fürsten wird er zweifellos sehr interessieren. Leider ist es sehr unhandlich u. etwas zu weitläufig. Ich selbst habe vor einiger Zeit ein illustriertes Buch über die Florentiner [hochgestellt] Bildhauer der Renaissance herausgegeben, in dem ich einige neue Aufsätze alternativ ins Jahrbuch hinzugefügt habe.

Ob ich nach Brügge komme, scheint mir noch als ungewiss, keinesfalls vor den letzten Tagen der Ausst., die ja am 13. Aug. schließt. Ich liege zwar nicht, aber mein krankes Bein ist wieder sehr empfindlich geworden, macht mir alle paar Tage Streiche und einfach oft starke Schlaflosigkeit & Schmerzen. Wichtiger ist mir, mich für eine Reise nach London & Paris leidlich fit zu halten, zu der ich im Februar zu kommen hoffe, wo ich eine Tochter von mir auf 3-4 Monate in einer frz. Familie unterbringen möchte. Sie hat sehr viel Freude u. Sinn für Kunst u. ist sehr geschickt im [?], was ihr dort & ein Jahr später, in England zu gute kommen wird.

Wir haben in M. [?] ein schönes stattliches Bild von Gio [hochgestellt] Bellini gekauft, eine Himmelfahrt Christi in [?] von dem ltr. Roncalli u. Bergauer [?] ein von Rogier u. Basaiti beiliegend, abgebildet bei Venturi „Arte“ II. S. 440 [hochgestellt], als Werk des Bartolomeo Veneti. Etwa 1 1/2 M. fast quadrat., in 1478 gemalt, also noch fast mantegnesk.

Dass wir den schönen Fiedler'schen L. Cranach (von 1504) erworben, weiters Cranach's schönstes Bild, schrieb ich Ihnen wohl schon. Ganz gute Bilder werden jetzt so außerordentlich selten, dass wir über diese 2 Erwerbungen sehr froh sein müssen. Außerdem kauften wir ein paar kleinere Bilder v. Rogier v. d. Weyden [?] & v. Geertien v. St. Zeno (Johannes u. Petrus, v. G. v. Brügge), ein tadelloser Ersatz. Photographien werde ich für Seine Durchlaucht gelegentlich senden. Den Cranach besitzt der Fürst ja in [?], deren Aufnahmen dann in 3 od. 4 Wochen sende [?] auch in Dresden... Cranach hoffentlich ersetzt [?].

Mit herzlichem Gruß
Ihr aufrichtig ergebener
Bode

35. Wilhelm Bode to Leopold Walcher von Moltheim, 5 September 1902, HAL

General-Verwaltung der Königlichen Museen
Berlin
den 5. September 1902

Mein verehrtester Herr Hofrath

Morgen soll's nach Brügge gehen! Mein Assistent M. Friedländer begleitet mich. Dass ich S. Durchlaucht dort auch finde, ist wohl sehr unwahrscheinlich.

Eine vertrauliche Frage. Ich habe das am kleinen Aufsatz von Dr. Chytil über die Würzelbauer'schen Marmorgruppe geöffnet, welche der Fürst dem Prager Museum im J. 1889 geschenkt hat. Glauben Sie wohl, dass es S. Durchlaucht nicht übel vermerken würde, wenn ich dabei die Art, [?].... zu stark kam erzählen würde? Ich konnte sie damals, da ich 1 Woche lang mit dem Fürsten in Paris täglich zus. war, vermitteln.

Ich möchte sogar über die mehr als [?] und doch ziemlich großartige Freigiebigkeit des Fürsten auch in Kunst Sachen einmal ein Wort sagen, sei es auch nur zur Ermunterung Dritter! Vor einigen Jahren habe ich über den Eifer & das Glück, mit dem der Fürst die Umstellung einiger Säle seiner Galerie selbst besorgt hat, ein paar Worte in dem Galeriewerk gesagt; ich war ängstlich, ob der Fürst das nicht damals zu persönlich nehmen würde; aber wie Sie mir dann schrieben, war er gerade sehr erfreut darüber gewesen.

Falls Sie nicht entschieden [?], würde ich Ihnen die Lorr. [?] später nach zur Einsicht schicken. Ich fände es Unrecht, dass ein Mann, der so ungeheuer viel für Alle & Alles thut, öffentlich eigentlich nur genannt wird, wenn irgendein bestochener Prachtbengel (wie J. von Wurzbach!) den Fürsten & seine Schenkungen öffentlich heruntermacht!

Nach meiner Rückkehr von der Reise hoffe ich Ihnen bald wieder schreiben zu können.

Mit herzlichem Gruß

Ihr ergebene
Bode

36. Wilhelm Bode to Leopold Walcher von Moltheim, 19 September 1902, HAL

General-Verwaltung der Königlichen Museen
Berlin
19. September 1902

Sehr verehrter Herr Hofrath,

Fast 1 W. bin ich schon v. Brügge zurück u. kann jetzt sagen, dass mich die Reise zwar recht angestrengt, aber dass sie mir doch nicht geschadet hat. Die schmerzvollen Nachwehen haben sich jetzt auch allmählich verzogen.

Beide Ausstellungen: Die retrospektive Düsseldorf u. vor allem die Brügge Ausst. haben mir große Freude bereitet. Eine so zahlreich u. so gut besetzte Ausst. alniederländ. Gemälde war noch nicht beisammen u. wird mir auch sobald wohl nicht wieder zusammen kommen! Es war außerordentlich lehrreich, so viele Bilder derselben & verwandter Meister beisammen zu sehen. Der Andrang war in letzter Zeit so außerordentlich & die Zahl internationaler Bekannter, die ich dort traf, war so groß, dass

ich mich am ersten Tage sehr überanstrengte u. 2 Tage liegen musste. Das 2. Mal ging ich 2 St. vor der Eröffnung hin, was ein ganz besonderer Genuss war.

Bei der Kunsthändlern Steinmeyer in Köln sah ich auch einen Rubens, einige gute Bilder aber zu oft irrsinnigen Preisen! Was 5000 hfl [?] werth ist soll jetzt 50000 kosten! Billigere Bilder fallen wegen internationaler Händler, die nur noch an amerikanische Käufer denken, überhaupt kaum auf!

Der Katalog Wilhelm Löwenfeld, München, von dem Sie mir schrieben, ist mir i. Ü. [?] gar nicht zugegangen. Könnten Sie mich wissen lassen, wer die Versteigerung machte u. wann sie stattfand? Dann werde ich mich nach der fragl. Nummer gleich erkundigen. Den Passus in der Beschreibung der Bronzegruppe im Prager Museum sehe ich doch fast gelassen; ich habe ihn verkürzt, aber er wurde zu lang & zu aufdringlich.

In Brügge traf ich den [?] Sedlmeyer, Fischhof, der sich jetzt selbständig in New York niedergelassen hat & das große Geschäft – von allen am meisten – macht. Er sagte mir, dass alte Bilder, um die wir stehen würden, seit ein paar Jahren im G [?] nicht mehr notieren. Umso besser sie sind! Einl. finden Sie die erw. Phot. des interessanten Piero di Cosimo bei Prof. Grassi in Florenz. Erst heute erfuhr ich von ihm, dass er Ihnen kein Phot. Geschickt hat, er sei zu schüchtern dazu gewesen. Eine seltene Einsicht bei einem Italiener, zumal einem ital. Händler! Der stellt in unvergleichlicher Weise, die er besser und himmlische dar, ist in [?] gemalt & tadellos erhalten.

Mit freundlichem Gruß

Herzlichst Wilhelm Bode

37. Wilhelm Bode to Leopold Walcher von Moltheim, 7 November 1902, HAL

General-Verwaltung der Königlichen Museen
Berlin
7. November 1902

Verehrter Herr Hofrath

Auch hier war ein herrlicher Spätsommer, nach Frühwinterwetter; heute scheint, trotz hellem Sonnenschein, ein scharfer Ostwind dem Vergnügen ein Ende zu machen! Einl. sen de ich Ihnen umgehend die Phot. des Madonnenreliefs v. Pietri war in Besitz von Prof. Grassi. Es stammt aus einer Villa bei Florenz u. ist c. 45 x 32 cm groß.

Er geht wohl auf ein Original Donatello's zurück, da es ähnlich in einer größeren Plakette wiederholt ist, mit einer Vase zur Seite. In den letzten Wochen haben wir die Erwerbung der hervorragenden Sculpturen in Bronze aus der hies. Sammlung v. Beckerath uns geleistet, darunter manche sehr gute u. interessante Stücke, die S. Durchlaucht interessieren würden, da sie sämtlich der italien. Renaissance, einiges auch dem Trecento angehören; unter letzterem ein paar Sibyllen und ein Engel Giovanni Pisano's, großartige Marmorfigur. Dann haben wir gestern einen ganz hervorragenden großen Hugo van der Goes in Spanien gekauft, einem ähnlich conzipierten wie das Mittelstück des berühmten Triptychons v. S. Maria Nuova in Florenz. Ganz intakt und farbenprächtig. Der [?] leider nicht vollständig. c. 2 1/2 M. breit u. nur 1 M hoch. Für uns ein gz. unschätzbare Erwerb, – und wir von dem so außergewöhnlich bedeutenden, aber äußerst seltenen Maler nur eine kleine Ruine besaßen und gar keine Absicht auf einen solchen Erwerb hatten.

Von dem Bellini den Geertje von H. Fans, den wir in letzter Zeit kauften, hoffe ich Sr. Durchlaucht bald Photographie senden zu können. Nach Berlin kommt wohl der Fürst auf

seiner Reise in Deutschland diesmal nicht? Es würde ihn das neue Pergamonmuseum sicher sehr interessieren & auch manches Neue bei uns, obgleich meine Refugien [?] meine Magazine sind, da auch ein Umzug in den Neubau wartet. Ich denke, dass wir in Jahresfrist langsam damit beginnen können. Ich wünschte auch, ich wäre plötzlich nach Amerika oder nach Kairo versetzt; eine Zeit dort würde mir jetzt gut thun - aber der Weg dahin würde mich ruinieren!

Mit herzlichem Gruß,

herzlichst Ihr
Bode

38. Copy of Bode's letter, 9 January 1903, HAL

Abschrift Bode's Brief von 9. Jänner 1903

Gerade nach dem Fest befand ich mich mehrere Tage, namentlich in Folge Schlaflosigkeit, so schlecht, dass ich gar nicht von hier fortgekommen bin. In letzter Zeit konnte ich wieder recht viel leisten, trotz gelegentlicher sehr schlechter Nächte. Sylvester kam der grosse Hals und gleichzeitig flog uns noch ein reizender Martin Schongauer in's Museum, auch eine Anbetung der Hirten mit kostbarer Landschaft. Klein und ganz ähnlich wie die hl. Familie der Hofmuseen, etwa doppelt so gross.

Es war viel Glück auf einmal, in Folge dessen gehen ein Paar Unterhandlungen in den letzten Tagen sehr schlecht. Wir hoffendass der Kaiser dabei schliesslich den Gordischen Knoten durchhauen wird, aber bis dahin sind uns die gragliche Objekte vielleicht entwischt.

In dem neuesten Heft Cassier'schen Zeitschrift „Kunst & Künstler III“ habe ich den Brief des Mr. Laffan vom “Sun“ abgedrückt & gleich beantwortet. Ich bin neugierig, wie der erfindungsreiche Leiter der “gelben“ Presse drüben antworten wird. Gerade um die angeblich nach Philadelphia, in Wahrheit nach Baltimore verkaufte an Mr. Henrz Walters Sammlung aus Rom handelt sich mein Streit mit Mr. Laffan. Wer war denn der Wiener Maler, der dabei als Expert fungierte? Mir war seinerzeit gesagt, H. Berggrün hätte das besorgt; der war soch aber nicht Maler!

Volpi hatte in v. Woche ein interessantes kleines Relief die Anbetung des Kindes von Lucca della Robbia, früh und ganz intakt, mit 6 Engeln; noch etwas ungeschickt in der Composition. Er scheint es sofort um c. 30000 Lire verkauft zu haben.

Sobald ich von unserem neuen Schongauer eine Photographie haben werde, sende ich sie Ihnen für den Fürsten zu. Vom Hals bringt das Januarheft des “Jahrbuches“ in etwa 2 Wochen einen grossen Lichtdruck auf Doppel-Tafel.

Mein Verleger Cassirer sagt mir, dass mein letztes Buch über „Florentiner Bildhauer der Renaissance“, das erst im Juli erschienen ist, schon bei ihm vergrieffen sei. Zu Ostern kommen nun, gelegentlich der Leipziger Buch-händler-Messe, freilich wohl ein paar hundert Exemplare wieder von den Sortimenten zurück, aber jedenfalls müsse ich im Sommer eine neuu Auflage ausarbeiten – ein Erfolg an den ich gar nicht gewöhnt bin! Weder meine holländischen Studien noch meine „Italienischen Bildhauer“ haben in fast 20 Jahre eine 2te Auflage erlebt, trotz geringerer Stärke der Auflage.

Nach London reise ich, wenn ich dann dazu im Stande bin, erst in etwa & Wochen. Der Bekannte bei dem ich wohne, ist zur Zeit noch in Afrika.

/ Heft III der Zeitschrift „Kunst & Künstler“ ist bereits bestellt /

[later added notes]:

Die zwei aus Berlin avisierten Bilder sind in Wien eingetroffen und werden wahrscheinlich heute noch an Schlossverwalter Winter abgelieferte werden.

Dr. Bode ist in der gestrigen Erledigung an ihn von dem Eintreffen der Bilderkiste verständigt worden.

Ueber das zweite Bild schrieb Bode in seinem Brief v.2. November:

„Gleichzeitig werde ich zur Ansicht die Magdalena vom Meister weiblichen Halbfiguren mitsenden, die H. Prof. Wickoff beim Conte Bardi für Seine Durchlaucht ausgesucht hatte. Ein anderes Exemplar desselben wird mir eben gerade von Paris /Pacully/ um 15000 Mark angeboten, dieses kostet 2000 Lire, also incl. Unkosten 1600 Mark.“

Prof. W. hat mir keinen Erwähnung gethan, dass er das Bild ausgesucht habe, er hatte es interessant und empfehlungswerth gefunden und Bode liess es nach Berlin kommen.

39. Prince's secretary H. Neugebauer to Leopold Walcher von Moltheim, 24 January 1903, HAL

Eisgrub

24. Jänner 1903

Herrn Hofrath von Walcher

1) In einem der letzten Briefe des Hof. Rathes Dr. Bode ist von einer Thür entweder aus Urbino oder Rimini Erwähnung gethan, die vorher Sr. Durchlaucht gerne eine Fotografie ansehen möchte, wenn Dr. Bode eine solche entweder hätte oder veranlassen wollte. Weiters schrieb H. Dr. Bode von einem Fries von Tiepolo, welches sich im Besitze der Kunsthandlung Barozzi in Venedig befindet. S^e. Durchlaucht haben wohl schon einige Fotografien der verschiedenen Objekte an Barozzi zurückgesendet, wissen sich jedoch nicht mehr zu erinnern, ob die Fotogr. von dem Fries dabei war und könnte Barozzi ihm sohin eine Fotografie [des] Frieses Sr. Durchlaucht zusenden. (In einem mitfolgenden Briefe Dr. Bodes ist davon die Rede).

2) Die Gemahlin des englischen bauministers, welche in Gesellschaft mit ihrem Gatten im vergangenen Jahr einige fürstl. Herrschaften beschäftigen, sandte an S. Durchlaucht vor einigen Tagen ein Kistchen mit frischen Nelken, wofür der Dame (Miss Hambury, Ham Hael, Osborne) der Dank S. Durchlaucht im Sinne der von Sr. Durchl. entworfenen Telegramms in engl. Sprache auszusprechen wäre.

„Die wunderhübschen Nelken, die Sie mir schicken, haben mir viel Freude gemacht; es is meine Lieblingsblume. Vielen Dank für dieses Zeichen freundlicher Erinnerung.“ S. Durchlaucht überlassen es nun Herrn Hofrath, das Telegr. event. auch etwas zu kürzen, oder im Zweifelsfalle könnte ein Entwurf auch Sr. Durchl. dargelegt werden.

Im h. Auftrage:

Neugebauer

40. Bode, 13 May 1903, HAL

General-Verwaltung der Königlichen Museen
Berlin
den 13 Mai 1903

In der Galerie erwähnte Bernauer zufällig, dass Dr. Ludwig in Venedig sich äußerte, S. Durchlaucht hätten leider über ihn ein ungünstiges Urtheil gehört und ihm daher nicht mehr das gleiche Wohlwollen entgegengebracht wie ursprünglich. Es ist dies das erste Mal, dass ich über den Mann, den ich seit 4 Jahren genau kenne, irgend etwas Ungünstiges gehört habe, aber ich kann nur annehmen, dass dies eine Mittheilung von irgendeinem schlecht Unterrichtetem ist. Ich habe kaum einen zweiten so selbstlosen u. aufopfern den Mann kennen gelernt, als grade Dr. Ludwig, der bei schwerer Gicht ganz der Wissenschaft lebt & bei größtem Einsatz, sich selbst so ins [?] ganz für wissenschaftliche Forschungen hergibt und eine Reihe kleiner Archivarbeiten in Oberitalien, namentlich in Venedig, ausgiebig unterstützt. Er hat die ganzen letzten [?] Forschungen in Venedig völlig neu belebt und fördert fast täglich die interessantesten Resultate zu Tage, dabei agiert er in zuvorkommendster Weise. Alle seine Forschungen [?] zufrieden, selbst wenn sie unter seinem [?]. Er genießt [?] besser, z.B. in Venedig ein solches Ansehen, dass von Künstlern & auch Wissenschaftl. Prüfern ihm regelmäßig das unangenehme Amt des Schiedsrichters aufgebürdet wird, wenn Streit ist.

In somma, wenn ich einen Mann voller Vertrauen u. größte Anerkennung schenken möchte, so wäre Dr. Ludwig gewiß unter den ersten!

Ich wäre sehr dankbar, wenn Sie Sr. Durchlaucht diesen meinen Eindruck über den braven, schwer kranken Mann (ich fand ihn nicht selten wie seit Wochen bettlägrig, gelegentlich untherernährt [?]).

Herzlichst
Bode

41. Wilhelm Bode to Leopold Walcher von Moltheim, 5 June 1903, HAL

Grand Hotel du Louvre,
Paris
le 5 Juni 1903

Sehr verehrter Herr Hofrath

noch immer in Wien? Da wünsche ich Ihnen vor Allem recht kräftig, dass Sie sich bald in der herrlichen Frühlingsluft endlich [?] ganz erholen können!

Ich bin gestern angekommen, unerträgliche Hitze der letzten Tage hat sich in empfindliche Kälte u. Winter verwandelt!

Die Bruchstücke der XIII/XIV Jahrhunderts bei Bardini; über die ich von Florenz aus vor 1 Wo unterrichtet hatte, sind die Bestandtheile eines großen, quadratischen [?] Monuments: Die weibliche Grabfigur, auf dem Sarkophag aufgesetzt, ganz in Anlehnung an die bekannten etruskisch-römischen Grabgestalten. dann eine Grablegung der Maria (?), die wahrscheinlich oben über der Lünette angebracht war, die mehreren einzelnen Köpfe, die dazu gehörten, endlich 2 Paar Engel, die oben den Vorhang wegziehen, die anderen klagend. Für die Geschichte des ital. (wahrscheinlich Florentiner) Künstlers sind diese sehr geistreichen und die meisten leidlich erhaltenen Bruchstücke von höchstem Werth,

da sie einen so engen Anschluss an die Antike zeigen, wie er sonst gar nicht bekannt ist, weder bei Niccolo Pisano noch in Süditalien. Verkaufen will Bardini angeblich diese [?] nicht, weil er das [?] nicht verstehen oder verhandelt mit einem Amerikaner, der ihm hunderttausende dafür zahlt! Wir sind ihm schon viel zu kleine Leute!

Das Bild mit dem Eingang der Franziskanerkirche [?] in Wien wird Seiner Durchlaucht nicht so recht fortgekauft werden. Es hat doch nun ein [?] offen für Wien u. Herr Lueger wird's wohl freudig freudig oder nicht erwerben wollen! Aber es sollte doch jedenfalls nach Wien kommen, da es, abgesehen von dem Gegenstand so interessant ist durch die ganz genaue Vedute der damaligen Stadt u. seine [oder feine] [Absatz bis Ende ?].

Ich hoffe ich kann bei dem kühlen Wetter meine Zeit (8 Tage) hier für m. Verhältnisse gut arbeiten. Heute will ich mir mal die Galerie im Louvre ansehen in der ja seit 9 Jahren manches umgestellt ist u. sonst periodisch auch manches hinzugekommen ist.

Mit besten Grüßen u. dem Ausdruck
der Hochachtung für Hochwohlgeboren,

Ihr ergebener

Bode

[noted with pencil]

Liechtenstein

hochfürstliche Wohnung

42. Copy of Bode's letter, 14 June 1903, HAL

14. Juni 1903

Hier fand ich die Aufforderung zur Subscription auf eine Publication in deutschen und niederländischen Holzbildwerken der Gothik und Renaissance „in Berliner Privatbesitz“ vor, die unsere kunstgeschichtliche Gesellschaft veranstaltet. Sie wird ähnlich, wie die Publication – über die Renaissanceausstellung. Der Band in kl. Folio zu 40-50 Tafeln- und längerem Text soll im Abonnement je 15 Mrk kosten. Es sind meist gute und ausgezeichnete Studien und die Reproduktionen unter Lippmann's Leitung ausgeführt, sind mustergültig! Die Publication wird bei einem Verlag etwa 70 - 80 Mark kosten.

Ich glaube, daß die Publication den Fürsten sehr interessiren wird, und dass Er vielleicht auch für das Museum - in Troppau und andere Ihm nahestehenden Museum Exemplare wünschen wird. Da die Subscription in 14 Tagen geschlossen wird, bitte ich auch bald um Nachricht, wieviele Exemplare S.D. eventuell wünscht.

43. Wilhelm Bode to Leopold Walcher von Moltheim, 4 October 1903, HAL

Charlottenburg, 4. Oktober.1903

Verehrtester Herr Hofrath

Heute haben wir einem Ihrer Landsleute, der auch 27 Jahre der unsrige war und unseren Museen hervorragende Dienste geleistet hat, die letzte Ehre erwiesen: Friedrich Lippmann.

Ein Herzleiden hat den bis zuletzt ganz Gesunden getroffen und dann rasch zum Tode geführt! Morgen früh fahre ich auf 3 Wochen nach Italien, [?], freilich um für den Neubau noch allerlei wichtige Gegenstände zu besorgen. Je mehr man weiter kommt, desto mehr merkt man, was noch alles fehlt! Falls ich Eurer Durchlaucht unterwegs in irgendetwas thun kann, so stehe ich natürlich mit Freude zur Verfügung. Ich bin am Donnerstag u. Freitag in Venedig (Alb. Cappello Nero) u. vom Sonntag ab 8 Tage in Florenz (H. de. Rome). Hoffentlich hat Ihnen der herrliche Herbst gut gethan!

Mit freundlichen Grüßen
Ihr aufrichtiger W. Bode
[note on a side in different handwriting]

Herrn Hofrath von Walcher

Eisgb, 11. Oktober 1903

Auch S. Durchlaucht nehmen an dem Verlust, welcher die Kgl. Kunstsammlungen betroffen hat, innigen Antheil, indem S. Durchlaucht diesen Herrn persönlich gekannt und sehr geschätzt haben.

12. Okt. nach Rom

44. Wilhelm Bode to Leopold Walcher von Moltheim, 11 December 1903, HAL

Charlottenburg
11. Dezember 1903

Mein verehrtester Herr Hofrath

Die beiden Portraits reduzieren sich in ein einziges: das in Florenz angebotene Portrait von Moretto ist in Wahrheit ein Parmegianino. Da Seine Durchlaucht für diesen Künstler wenig eingenommen ist (für die Duplikate [?] gebe ich Ihnen völlig recht, während ich für seine ersten Bildnisse in Madrid u. Neapel – sehr eingenommen bin!), so werde ich die Photographie gar nicht [?] von Siegl [?] kommen lassen. Aus London und aus Paris wird gewaltig über die schlechten Zeiten im Kunsthandel geklagt: wenn aber der Prinzpal [?] vorkommt, wird's doch hochbezahlt! Eine Cantipe [?] de Bearn hat z.B. einen Benches mit 750000 frs & einen falschen Rembrandt gleichfalls mit 750000 frs bezahlt! [?] ist die Wochen [?] Duke of Avercorn [?], den ich erst im Vorjahr in London sah. Dies war 1899 in London ausgestellt u. allgemein bewundert- Es ist aber nur ein Werk des seltenen Pt. malers Willem Drost. In meinem Brief hatte ich sie auf allg. [2 Zeilen ?].

Der Ärger mit dem Architekten will nicht enden! Oft hat er ohne mein Wissen lauter elegante Zimmer [hochgestellt], schöne & schwere Decken in ein Bad verwandelt [?], Sachen, die ich im ausdrücklich verwehrt hatte! Das ist gar nicht wieder gut zu machen! Auch hier ist, nach ein paar hellen Tagen, wieder kühles Wetter eingetreten.

Hochachtungsvoll

Ihr sehr ergebener
Bode

P.S. Da Sie [?] kennen, wird es Sie interessieren, dass wir die Fassade des Sassanidenschlosses Meschetta (2 Tagesreisen östlich von Jerusalem) erworben haben, die wir schon im n. M. im K. Friedrichmuseum aufstellen werden. Sie Ist ganz mit ornamentaler Skulptur bedeckt.

2. P.S. Dr. Ariyani [?] hat nur ein paar zu unbedeutende Radierungen und Gemmen [?], die s. Z. schon an anderer Seite des Schlosses waren. So hat z.B. auch (den s.g. Burgerstein [?] Dr. Ludwig das Monogramm von Franciabigio entdeckt. Ich habe obigen 1. Auftrag auch nicht erhalten.

45. Wilhelm Bode to Leopold Walcher von Moltheim, 14 May 1904, HAL

Charlottenburg
14. Mai 1904

Sehr geehrter Hofrath

die beiden Photographien: Altar aus Luzern [?] u. kleinerer Altar bei [?] W. Böhler in München, welche Sie erhalten haben.

Heute lege ich Ihnen die Phot. von ein paar sehr interessanten Stuckkaminen aus Padua mit Bildern Donatellos bei, die z.Z. bei dem sehr ordentlichen Antiquar Antonio Salvadori in Venedig (Pal. Morolin, S. Samuele) zu finden sind. Er hat sie in einem Palast in Verona gefunden. Selten dass sie aus Stuck sind. Sollte der Fürst in n. Z. Venedig bereisen, so würden ihn die beiden Stücke sicher interessieren. In dem einen sind, wie Sie sehen, die spielenden Putti von Donatello (am Altar des Ant.zu Padua) reproduziert. Von einem Herrn in [?] wird eine fast lebensgroßes Brustbild von Erzherzog Ferdinand v. Tyrol angeboten, die dem älteren Pourbus zugeschrieben wird. Man verlangt, scheint's, mindestens 3000 Mk das ist die Versicherung der Bilder. Sollte das Bild Interesse für S. Durchlaucht oder für die Kaiserliche Galerie haben? Ich könnte es zur Ansicht schicken. Es ist sehr sympathisch.

Wenn das Wetter jetzt wärmer zu werden scheint, werden Sie hoffentlich bald auf's Land übersiedeln können!

Mit aufrichtigen
Wünschen Ihr
Bode

Das Pourbus'sche Portrait scheint fast gleich[?] mit der beilig. Miniatur des Erzherzogs. Noch Eines: In Radicofani am Monte Amiata ist die in Phot. [hochgesellt] beil. Thonbüste der Marie-Antoinette käuflich, angeblich [?]. Vielleicht etwas für das Allerh. Kaiserhaus.

[addition]:

Herrn Hofr. v. Walcher

S^e Durchlaucht lassen vielmals danken, reflectiren jedoch nicht auf die beiden Objekte.
Wien 10/6.1904.

46. Prince's secretary H. Neugebauer to Wilhelm Bode, 15 June 1904, SMB-ZA

Wien I., Bankasse 9
15. Juni 1904

Euer Hochwohlgeboren!
Hochverehrter Herr Geheimrat!

SD haben mich beauftragt, Euer Hochwohlgeboren für die mit geschätztem Schreiben aus London, 11. VI. a.c. gemachten Mitteilungen herzlichst zu danken. Obwohl sich SD., wie Eur. Hochwohlgeboren bekannt, in neuerer Zeit schon recht schwer zu Erwerbungen von Kunstobjekten entschließen, würde es SD doch interessieren, von dem d. Z. in Berlin zur Restaurierung befindlichen Bilde Bellinis eine Fotografie zu sehen und lassen bitten, wenn tunlich eine solche gelegentlich zuzusenden. Für die Gobelins der Sammlung Szomsée [?] hatten SD ein besonderes Interesse, leider haben die Maße derselben für die hiezu bestimmten Räumlichkeiten gar nicht gepasst, weshalb auch SD von einer Beteiligung an der Auction absehen mußten. SD freuen sich übrigens sehr, dass diese herrlichen Tapisserien in Brüssel verbleiben, wo man dieselben immer wieder sehen kann. Gegenwärtig beschäftigen sich SD mit dem Terrakotta-Kamin bei Salvadori, haben sich jedoch noch nicht entschlossen wegen einer Erwerbung desselben.

Genehmigen, Eur. Hochwohlgeboren, den Ausdruck der vorzüglichsten Hochverehrung
H. Neugebauer, Fstl. Hofsekretär

47. Wilhelm Bode to Johann II. Liechtenstein, 5 July 1904, HAL

exped. 11/6
Charlottenburg
5. Juli 1904

Mein verehrtester Herr Fürst

einl. die Phot. der 6 Triumphe des Petrarka von einem Mantegna-Schüler, von dem ich Seiner Durchlaucht neulich schrieb.

Sie sind z. Zt. hier beim Herrn Prof. Hauser, der sie nach dem Erhalt untersuchen sollte. Sie sind trefflich erhalten. Besitzer ist d. Antiquar Professor Luigi Grassini in Florenz, der 50000 Lire ital. für die 6 Bilder zus. verlangt u. auch wohl nehmen muss, da er selbst nicht viel weniger dafür bezahlte.

Es wird den Fürsten interessieren zu hören, dass kürzlich durch Earl Darnley, 1 van Dyck, Doppelportrait, & 1 Tizian, Brustbild, um zusammen 60000 £ St. verkauft worden sind, wahrscheinlich an P. Morgan, den gewesenen Händler, der den Vermittler spielte. Hat die engl. Regierung zum Baronet gemacht! Sir George Donaldson!!

Ich sitze entsetzlich in der Arbeit des Umräumens, Aufstellens und Fertigmachens. Diese nächsten 3 Monate werden mehr als unbehaglich, zumal für meine kranke Constitution!
Unterthänigste Grüße u. Wünsche
für Ihr Befinden

Ihr aufrichtigster
Bode

48. Wilhelm Bode to Johann II. Liechtenstein, 14 May 1905, HAL

Charlottenburg
14.Mai 1905
Euer Durchlaucht

Danke ich bestens für die gütige Karte u. ihren Inhalt!

Ich hatte von Venedig auch an J. Marcuard über meine Rücksprache mit Dr. Rüteler [?], Ludwigs Assistenten, u. um gemeinsamen Besuch des Grabes von Dr. Ludwig in S. Michele geschrieben. Marcuard hat meinen Brief offenbar missverstanden u. Euer Durchlaucht wie Herrn v. Stumm darüber falsch berichtet.

Ich hatte ihm geschrieben, als der frische Befund, den ich auf dem Kirchhof von S. Michele gemacht habe. Man hat Ludwig eine ganz gewöhnliches [?] begräbniss gegeben: einen Platz von höchstens 1/2 M. breite, ohne Hügel oder Stein, durch ein Holz [?] mit einer Nummer gekennzeichnet! ich drückte H. von Marcuard mein Bedauern darüber aus u. sprach die Hoffnung aus, dass er ihm einen besseren Platz verschaffen würde. M. hat dies dafür verstanden, dass ich vom Institut aus für ein anständiges Grab sorgen zu [hochgestellt] lassen wünschte. Daran denke ich aber gar nicht; nur mit [?] zusammen möchte ich dafür wirken! Denn dass der Neffe nichts thut, ist auch A. Rintelen's Mitschuld, so gut wie sicher; er scheint sehr wenig geredet zu haben, & auch Ludwig stand schlecht zu ihm, weil er sehr frech geworden war.

Ich glaube nach der Umschau auf dem Friedhof v. S. Michele, dass zunächst ein guter Platz gefunden werden muss, u. zwar ein Platz an der Einfassungsmauer, u. dass dann für einen einfachen aber geschmackvollen Grabstein in der Mauer gesorgt werden muss. Ein besonders geeigneter Platz wäre noch der an der Kapelle, wo noch alles frei ist. Nur Euer Durchlaucht (der Platz kostet 1000 Lire) würde es [?] sein, mit dieser Bitte [?] zu dem [?], Conte Grimani, zu gehen. Um sich kein [?] zu thun, hätte ich den großen Wunsch, dass Eure Durchlaucht die Gnade hätte, persönlich ein paar Zeilen an den Sindaco zu schreiben, der dem Begräbnis selbst beigewohnt hat, also gewiß uns gern helfen wird, wie alle Venetianer – wenn es sie nichts kostet! D. Wahl des Platzes könnte ja durch H. Rintelen erfolgen, der genau von mir informiert ist.

Den Grabstein würde ich (durch Guggenheim, mit dem ich schon sprach), nach einem dortigen besonders sympathischen Muster der venez. Grabsteine von Grab Nr. XVI. [?] kopieren lassen, was etwa 800 Lire kosten würde. Das hat der Mann, der der Gesellschaft so treu gedient hat und sich unserem Institut so nützlich zeigte, sich gewiss verdient! Euer Durchlaucht werden mich durch eine gütige Zusage sicher erhören [?].

[noted on the side]:

In aufrichtigem Dank und steter Dankbarkeit für die unverdiente Gnade, die mir Euer Durchlaucht stets erwies, dankt
Euer Durchlaucht sehr ergeben,

W. Bode

49. Prince's secretary H. Neugebauer to Wilhelm Bode, 31 December 1905, SMB-ZA

Wien
31. Dezember 1905
Hochverehrter Herr Geheimrat!

Im Auftrage Seiner Durchlaucht des regierenden Fürsten von und zu Liechtenstein erlaubt sich die gefertigte Hofkanzlei durch Vermittlung Seiner Durchlaucht des Prinzen Franz Liechtenstein zwei Florentiner-Zeitungs-Ausschnitte zu übersenden, weil angenommen wird, dass die darin enthaltenen Tatsachen Herrn Geheimrath interessiren dürften.

Mit dem Ausdrucke der Hochachtung zeichnet

50. Union Bank to Wilhelm Bode, 16 January 1906, SMB-ZA

Wien
Union Bank
16. Jänner 1906

Dr. W. Bode,
Charlottenburg

Über Verlangen der Central Cassa-Verwaltung SD des regier. Herrn Fürsten Johann von und zu Liechtenstein erlauben wir uns, Sie höfl. um Einsendung einer separaten Empfangsbescheinigung über die am 12. Nov. ltzt. Ihnen durch die Bank Depos. Cassa A dort überwiesenen M\$ 10.000 zu ersuchen.

Im Voraus bestens dankend,

Zeichnen wir
Hochachtungsvoll, Union Bank

51. Fürst Liechtenstein'sche Hofkanzlei to Wilhelm Bode, 27 January 1906

27. Jänner 1906
Euer Hochwohlgeboren!

die Fürstliche Hofkanzlei beehrt sich Euer Hochwohlgeboren bekanntzugeben, dass über höchsten Auftrag SD die Fürstliche Hauptkassa-Direction angewiesen wurde, für die in Florenz angekaufte Marmorstatue der Madonna mit Kind von Nino Pisani den Ankaufspreis von Rmk 12.061 - 75? an die Deutsche Bank in Berlin für Ihre Rechnung auszuführen.

Mit vorzügl. Hochachtung, Fürst Liechtenstein'sche Hofkanzlei,
Wien 27. Jänner 1906

Sr. Hochwohlgeboren
Herrn Geheimrath
Dr. Wilhelm Bode
Direktor der Königl. Gemäldegalerie, Charlottenburg, Uhlandstraße 5

52. Prince's secretary Gaetano Tizzighelli to Wilhelm Bode, 7 February 1906, SMB-ZA

Wien

7. Februar 1906

Hochverehrter Herr Geheimrat!

Die Hofkanzlei Seiner Durchlaucht des regierenden Fürsten von und zu LIECHTENSTEIN bekam beiliegende Zuschrift.

Nachdem in unseren Acten über diese Affaire nichts vorhanden ist und der Hofrath Walcher sich nicht in dieser Angelegenheit erinnert, so erlaube ich mir, einer Anregung Seiner Durchlaucht Folge leistend, Herrn Geheimrath um einige aufklärende Zeilen diesbezüglich zu bitten.

Die geschätzte Rückantwort bitte ich an meine Person gefälligst richten zu lassen, da ich Seiner Durchlaucht sodann Bericht erstatte.

Genehmigen Sie, hochgeehrter Herr Geheimrath den Ausdruck der Hochachtung, mit welcher ich die Ehre habe zu zeichnen als Ihr ergebenster:

Gaetano Tizzighelli

Hofsecretär Seiner Durchlaucht des regierenden Fürsten von und zu Liechtenstein

I. Wien, Herrengasse No 6

P.S. Die Beilage erbitte ich mir gefälligst retour zu senden.

53. Wilhelm Bode to the Prince's secretary H. Neugebauer, 20 May 1906, HAL

Charlottenburg

20. Mai 1906

Sehr geehrter Herr Neugebauer,

Der Burlington F.A. Club in London veranstaltet jetzt eine Ausstellung altdeutscher Kunst & kündigt – wie regelmäßig in seinen Ausstellungen – einen illustr. Katalog für n.J. an, der nicht über 4 gs kosten soll.

Da Seine Durchlaucht von allen diesen illustr. Katalogen des B.F.A. Clubs regelmäßig durch mich 1 Exemplar bezogen hat, sind Sie wieder [?] so freundlich [?] S. Durchlaucht zu fragen, ob ich auch in d. J. wieder dieses 1 Ex. für Seine Durchlaucht abonnieren soll.

Ergebenst

Hochachtungsvoll

Bode

54. Wilhelm Bode to the Prince's secretary H. Neugebauer, 21 May 1906, HAL

Charlottenburg
21. Mai 1906

Sehr geehrter Herr Neugebauer,

der sog. v. Dyck, Bildniss des Malers Snyders im Privatbesitz zu Würzburg kenne ich nicht, habe auch bisher nie davon gehört. Sehr wahrscheinlich handelt es sich um eine Kopie des schönen Originals, das Seine Durchlaucht in der Galerie besitzt!

Es wird S. Durchlaucht den Fürsten interessieren, dass auch der Galerie Rud. Kann von Seiten einer internationalen camorra große Angebote gemacht werden; man hat von Erben schon 20 Millionen francs für das Haus [?] (inc. Gobelins) geboten. Ich hoffe aber doch, dass es schließlich im n. J. zu einer Vente kommen wird.

Der vor 14 Tagen verstorbene Bruder Moritz Kann hat fast nichts darunter, auch diese Sammlungen hinterlassen, die aber in den [?] conservirt werden sollen, wie ich von allen Seiten höre. Im [Brüssel] sind z. Z. allerlei Sachen, obwohl in London, wie in Paris u. in St. Petersburg. Auf d. Versteigerung – des vor 2-3 Wochen verstorbenen M. Emil Molinier, einstiger directeur des Louvre u. schließlich [?] und bankrotter Händler sollen manch gute Sachen ankommen. Ich hoffe, im n. M. selbst nach Paris zu gehen und werde Sr. Durchlaucht auch berichten, falls Interesse dafür vorhanden sein sollte.

Mit grosser Hochachtung

W. Bode

55. Prince's secretary H. Neugebauer to Wilhelm Bode, 1 June 1906, SMB-ZA

Feldsberg
1. Juni 1906

Euer Hochwohlgeboren!
Hochverehrter Herr Geheimrat!

Mit höflichster Bezugsname auf das an SD gerichtete Schreiben Eur. Hochwohlgeboren vom 28. d. Mts. gestatte ich mir, im höchsten Auftrage mitzuteilen, dass SD bezüglich Beschickung von Ausstellungen in unserer Zeit schon einigermaßen vorsichtiger geworden sind, aber in diesem Falle wollen SD noch eine Ausnahme machen und lassen um gefällige Mitteilung bitten, welches von den beiden Bildern seitens der Ausstellungs-kommission gewünscht würde und zu welchem Termine das eine oder andere Bild und an welche Persönlichkeit in Versand gebracht werden müßte.

Die weitere Mitteilung bezüglich des Verkaufes des Pendent des kleinen Bronzeherkules in einem so bedeutenden Katalog, hat SD ungemein interessiert, nur bedauern SD sehr, dass alle diesen guten Sachen nach Amerika wandern, hoffend, dass dieselben auch dort gebührend gewürdigt werden.

Den in Aussicht gestellten illustr. Katalog des Burlington F.A. Club sehen SD mit Interesse entgegen und bitte ich s. Z. die Anhersendung gütigst veranlassen zu wollen.

Die Angelegenheit der Salonbilder für Eisgrub ist wohl keineswegs dringlich, SD meinten nur, dass wenn einmal gute Bilder in Handel kämen, E. Hochwohlgeboren vielleicht die

Güte hätten, SD hierauf aufmerksam zu machen, andererseits könnten ja SD aus dem eigenen Besitze Bilder wählen, aber wie gesagt, ist diese Sache durchaus nicht dringlich.

Genehmigen E. Hochwohlgeboren den Ausdruck der größten Verehrung.

Eur Hochwohlgeboren ganz ergebener Neugebauer

56. Prince's secretary H. Neugebauer to Wilhelm Bode, 15 August 1906, SMB-ZA

15. August 1906

Euer Hochwohlgeboren!
Hochverehrter Herr Geheimrat!

Mit höflichster Bezugnahme auf das sehr geschätzte Schreiben vom 11. d. mts. beehre ich mich ergebenst mitzuteilen, dass Galerieaufseher Bernhauer beauftragt wurde, vom Hoffotografen Locoy hier die gewünschten zwei Broncen behufs fotogr. Aufnahmen derselben, zur Verfügung zu stellen.

Das von Fritz Gurlitt dort, über h. Auftrag zur Ansicht gesendete Bildchen von Spitzweg, hat Sr. Durchlaucht auch sehr gut gefallen und haben Höchstdieselben dieses Bild auch käuflich erworben.

S. Durchlaucht lassen bestens danken, auf dieses Bild aufmerksam gemacht zu haben. Herr Hofrat von Walcher befindet sich mit Rücksicht auf sein hohes Alter von, glaube ich 83 Jahren, befindet er sich den Umständen angemessen, nur kann er nicht mehr Stiegen steigen, weßhalber fast gar nicht mehr auf die Gasse. Auch von seinem sonstigen Sommeraufenthalt in Brunn am Gebirge hat er schon seit etwa 3 Jahren Abstand genommen, wo er sich stets sehr wohl befunden hat. Geistig ist Herr Hofrat wohl auch nicht mehr frisch und wiederholt in ganz kurzer Zeit dieselben Angelegenheiten, ohne es natürlich zu bemerken. Seit dem letzten Unfall im Lift trat eine merkliche Schwäche des ganzen Organismus ein.

Genehmigen, Hr. Geheimrat den Ausdruck der größten Verehrung.
Euer Hochwohlgeboren ganz ergeben,

Neugebauer

57. Wilhelm Bode to the Prince's secretary H. Neugebauer, 28 August 1906, HAL

Charlottenburg
28. August 1906

Sehr geehrter Herr Neugebauer

eine große Publication der italienischen Bronzestatuetten der Renaissance, für die sich Seine Durchlaucht der Fürst zu Liechtenstein interessieren, wird endlich in etwa 2 Monaten so weit sein, dass ich die 1. Lieferung (von 10) vom Stapel laufen lassen kann. Ich entdecke dabei, dass mir von meinen Figürchen von Bartoldo, eine Herkulesdarstellung in Bronze Sr. Durchlaucht (es steht in W. im großen Rubens-Saal auf einem der Tische) auch die [?] für den Lichtdruck fehlte. Außerdem möchte ich auch

gern den im Schrank des Renaissancesaals aufgestellten Putto auf Delphin mit Tintenfass phototypiert haben. Buch 2/3 der Originalgröße und, wie gesagt für den Lichtdruck. Seine Durchlaucht hatte schon vor 3 Jahren, als ich zuerst an die Arbeit ging, die Gunst, mir die Entnahmen für unser Werk in [?] Liberalität zu gestatten. Sie sind wohl so freundlich, wenn wir es für nötig halten, Seine Durchlaucht noch einmal in meinem Namen darum zu bitten. Der Bartoldo hat einige Eile, da die Tafeln (20) der 1. Lieferung schon in voller Arbeit sind. Ich kann den Auftrag dann wohl an L[?] geben.

Hochachtungsvoll
Ihr ergebener
W. Bode

Wie geht es dem alten Herrn Hofrat v. Walcher? Ist seit langem nicht zu sehen!

58. Wilhelm Bode to Johann II. Liechtenstein, 25 December 1906, HAL

General-Verwaltung der Königlichen Museen, Berlin
den 25. Dezember 1906

Durchlauchtigster Fürst Gnädigster Fürst und Herr

Eure Durchlaucht wollen mir gnädigst die Übersendung der einlieg. Photographien eines Doppelportraits von Dom. Ghirlandajo gestatten, der z.Z. in den Londoner Kunsthandel gekommen ist. Seiner Durchlaucht Johannes Reg. Fürst zu Liechtenstein Dargestellt ist offenbar ein erwachsener junger Florentiner, in rother Tracht, und sein Lehrer, in tief violettem Rock. Auf die gelehrten Studien drüben die Bücher im Grunde [Bedeutung unklar].

Das Bild befand sich im Besitz des bekannten Kunsthistorikers Ruskin, von dessen Erben es Mr. Douglas, der jetzige Besitzer ein art critic u. zugleich Gelegenheitshändler – ihn erworben hat. Es entspricht durchaus dem Portrait Ghirlandajos Wirken, hat auch seine einfache breite fescoartige Technik und seine kräftigen Lokalfarben. Restauriert ist es durch Ruskin selbst der dem Bild auch den warmen Firniß gegeben hat, wohl um den sonst durchscheinenden, grünlichen Grund der Untermalung nicht zur Geltung kommen zu lassen. Als erstes Doppelbildniss dieser Art – ein anderes, bekanntes, Tizian [?], besitzt ja das Großmuseum [Berlin?] – hat das Bild auch besonderes Interesse. Der gesamte Preis ist 1200 £ St., was sich wohl noch auf 1000 £ ermäßigen lässt. Gewiß ein sehr niedriger Preis, wo jetzt z.B. das Profil der jungen [?] u. in der Kann Gallerie auf 1 Million Francs geschätzt wird. Sollten Eure Durchlaucht an der Erwerbung des Bildes denken, so würde ich versuchen, den Versand zur Ansicht nach Wien vom Besitzer zu erwirken. Wie ich z.Z. von den Kann'schen Erben erfuhr, wollen dieselben vor August n. J. in keinerlei Unterhandlungen über den Verkauf der R. Kannschen Sammlung eintreten. Auch die kaum viel geringere Sammlung des Bruders [Mauritz?] Kann werden recht bald darauf zur Versteigerung kommen, oder als Ganzes nach Amerika wandern!

Über die Pläne, welche ich in Bezug auf die Erweiterung unserer Museen habe, werde ich unserem Landtag im n. M. eine Denkschrift vorlegen, von der ich Eurer Durchlaucht wohl ein Exemplar überreichen darf.

In größter Verehrung zeichne ich
Eurer Durchlaucht dankbarer Diener
Bode

59. Wilhelm Bode to Johann II. Liechtenstein, 18 July 1907, HAL

Charlottenburg
28. Juli 1907

Euer Durchlaucht

nach einer kurzen Reise nach Paris und London, von der ich vor wenigen Tagen zurückgekommen bin, habe ich endlich Gewissheit über das Schicksal der Sammlung Rud. Kann erhalten. Dies bestätigt, was wir lange vermutet haben, dass ein amerikan. Händler, Duveen in London, die ganze Sammlung gekauft hat – um 21 Millionen francs, ohne das [?] dass alle wichtigen Bilder und Antiquitäten an amerikan. Sammler gehen werden!

Die Ungewißheit war dadurch hervorgerufen, dass die Familie verpflichtet sein würde, 12 % Steuer an den frz. Staat zu zahlen, falls sie innerhalb der ersten 2 Jahre nach der Erbschaftserklärung die Sammlung verkaufen würde. Sie haben infolge dessen nur einen vorläufigen Vertrag geschlossen, der erst nach Eintritt dieses Termines: in etwa 8 oder 10 Tagen, gültig wird. Duveen hat aber diese Zwischenzeit benutzt, um an der Hand des Katalogs – den ich auch selbst erstellt hatte! – Käufer für die Sammlung in Amerika zu suchen. Die schönen Primitiven und ein paar Hauptbilder sind sicherlich [?] (1 Rembrandt, Meton u.a.) hat P. Morgan um 350,000 £ sich gesichert. Falls [?] derselbe Summen zahlt, so fürchte ich, wird ein gewisser Altmann der Besitzer der größten Bilder [?] in New York: für ein [?], Rembrandts, van Dycks, Holbein, Ruisdael etc. Eine Mrs. Huntington, Witwe des Eisenbahnkönigs, ein Mr. Taft in Cincinnati u.a. sind weitere Käufer.

Es ist mir jetzt auch geglückt, etwa I oder II kleinere, aber doch besonders wertvolle Bilder von Bellini, Goya, Rembrandt, Cock u.a. für unsere Galerie zu retten – zum Glück messen die Amerikaner die Leinwand oft auch nach der Elle! – & zwar zu ermäßigten Preisen, da die Duveen Bros. nur meist über Einheitspreise [?].

Haben Euer Durchlaucht den Wunsch, irgend ein besonderes Bild aus der Sammlung zu erwerben? In dem Falle würde ich mich deswegen gleich bei Duveen erkundigen, ob es noch frei wäre und würde einen möglichst billigen Preis dafür auszumachen suchen.

Ich sah auch die Cuttraco [?]-Bilder, habe aber gar nicht daran gedacht, eines davon zu kaufen. Sie sind arg restauriert u. trotzdem unfair im Preis. Fehlte doch das Ja des consortiums (in Amerika - Kavendish [?] an der Spitze, für den ein March. Trotti; Compagnon v. Lucrezia in Paris, die Bilder kaufte in Frankfurt) zuletzt schon 2 1/2 Mill. francs für die 8 Bilder, unter denen die Hälfte ganz unbedeutend sind. Trotti ist [?], der die Bilder von Baron Salvadori in Trient kaufte. –

Unsere neuen Baupläne wurden jetzt zur Gewißheit. Wir machen schon im nächsten Etat die Anlage, für die uns A. Mepel die Entwürfe gemacht hat.

In aufrichtiger Hochachtung zeichne ich

Euer Durchlaucht
stets dankbarer

Bode

60. Wilhelm Bode to the Prince's secretary H. Neugebauer, 20 August 1907, HAL

Charlottenburg
20. August 1907

Sehr geehrter Herr Neugebauer,

Ich bitte Sie, SD meinen untertänigsten Dank für die freundliche Einladung zur Besichtigung der Kunstgalerie in Starnberg auszusprechen. Ich bin leider jetzt gerade wieder mit meinen Venen nicht in Ordnung und kann nur selten oder kurz ausgehen. Trotzdem muss ich und I. nach Schloss Wilhelmshöhe fahren, um Sr. Majestät mit uns. neuen Architekten Messel (Meßel) dessen Pläne zum vollständigen Ausbau der Museumsinsel zur Genehmigung vorzulegen.

Ich hoffe, dann schon im Laufe des n. J. mit den Bauten (definitives Pergamon Museum, Deutsches Museum, Vorderasiatisches Museum) beginnen zu können.

Wenn die Pläne soweit gediehen sind, werde ich mir erlauben, seiner Durchlaucht

[next page is teared and half a page is missing]

kleine Kopien davon je-
de höchst dieselben einen so[...]
Anteil in allen unseren [...]
Dinge nehmen.

Aus London erfuhr ich, dass[...]
Gemälde d. Sammlers[...]
erst am 8. August definit[...]
kauft worden ist [...]erst zum 10. [...]
vermutlich verkauft wurde.
Auch alle guten nach Amerika[...]
Stilleben u. kleine Bilder[...]
ser Gründe, die jetzt sehr[...]
für die [?] mit [?] -
haum [sic] gekauft haben!
soll aber fest zum November[...]
Palast K[?] verbleiben.

[...]Kunstfreund, auf Nachfrage bei Duveen Bros. in London, noch zugänglich zu sein. Ich habe mir von Duveens noch einige Gemälde, die zu religiös oder zu klein für die Amerikaner sind, für ihren Ankaufspreis sichern lassen, darunter auch die Beweinung unter dem Kreuz von Giov. Bellini u. ein günstiges männliches Portrait eines jungen Kutschers aus der Bellini-Schule. Falls ich seitens meiner Kommission Schwierigkeiten in Bezug auf den Erwerb haben sollte, würde ich SD das eine oder andere der Bilder zuerst zur Verfügung stellen.

61. Wilhelm Bode to Johann II. Liechtenstein, 14 February 1908, HAL

Generalverwaltung der Königlichen Museen
Berlin
den 14. Februar 1908

Eure Durchlaucht

wollen gnädigst die gehorsame Anfrage gestatten ob ein Exemplar des Illustrated Catalogue of Early German Art der Ausstellung des Burlington Fine Arts Club in London, der Ende n. J. zur Ausgabe gelangt ist, bereits in die Hände des fürstlichen Bibliothekars gelangt ist. Da ich fürchte, es ist nicht der Fall, da auch das gleichzeitig von mir bestellte Exemplar mir nicht zugestellt ist. Dann müßte Eure Durchlaucht entsprechend [?] ich gleich gelegentlich der Ausstellung auch für die Fürstliche Bibliothek 1 Exemplar mitbestellen.

Darum erlaube ich mir, Eure Durchlaucht darauf aufmerksam zu machen, dass der herrliche GianBellini der Sammlung Rudolf Kann die Kreuzigung (Nr. 118 des neuen Kataloges 70 x 63 cent. groß) vielleicht zu einem erträglichen Preise zu haben wäre. Die Forderung daher gut 12000 Mk, aber die Käufer der Sammlung Duveen Bros. denen ich vielfach behilflich war, haben mir gesagt, dass sie mir das Bild so wie einige andere die wir für das möchten, um ihren Ankaufspreis: 6000 £ St. überlassen wollten. Ich würde sogar das Bild vielleicht Eurer Durchlaucht zur Ansicht senden können, wenn eine baldige Entscheidung seitens Hochdesselben möglich wäre. Für unsere Galerie kommt das Bild deshalb weniger in Betracht, weil wir von Gian. Bellini schon eine Pietà und eine Auferstehung Christi, fast das gleiche, noch obendrein, besitzen. Zur Zeit bin ich um die Gründung eines deutschen Vereins für Kunstwissenschaft bemüht, nach dessen Konstituierung (in etwa 3-4 Wochen) ich Eurer Durchlaucht ausführlich berichten werde.

In tiefster Ehrerbietung verharre ich
Eurer Durchlaucht
gehorsamst und getreu ergeben

Bode

62. Prince's secretary H. Neugebauer to Wilhelm Bode, 1 March 1908, SMB-ZA

Feldsberg
1. März 1908

Euer Hochwohlgeboren!
Hochverehrter Herr Geheimrat!

SD sind besonders dankbar, auf ein Bild von Giov. Bellini der Sammlung Rudolf Kann, aufmerksam gemacht zu haben, glauben jedoch nach nochmaliger Besichtigung des neuen Kataloges, welchen sich Höchstdenselben aus Paris kommen ließen, auf dieses gewiß sehr hübsche Bild nicht reflectiren zu sollen.

Das freundlichst in Aussicht gestellte Exemplar des „Illustrated [sic] Catalogue of Early German Art" der Ausstellung des Burlington Fine Arts Club in London ist bisher nicht in die Hände SD gelangt.

SD haben kürzlich den Salon Miethke in Wien besucht und bei dieser Gelegenheit einige recht interessante Bilder (Portraits) vom spanischen Maler Goya gesehen, doch werden ich SD. kaum zur Erwerbung des einen oder anderen Bildes entschließen. Nach Mitteilung Miethke's soll Aussicht vorhanden sein, daß eines dieser Bilder vom Louvre angekauft werde.

Vor Kurzem hatten SD Gelegenheit S. Exzellenz Grafen Hans Wilczek senior zu sprechen, welcher ganz begeistert ist von der in den dortigen Museen gesehenen Kunstwerken und über das herrliche Arrangement in den einzelnen Räumen.

SD waren im verflossenen Monat stark influenziert, wissen aber gegenwärtig noch gar nicht, wohin sich Höchstderselbe begeben sollen.

SD Prinz Franz senior sind bereits seit längerer Zeit in Rom, dürften aber demnächst nach Florenz übersiedeln und dort dann bis Anfang Mai verbleiben.

Genehmigen Herr Geheimrat, mir die erneute Versicherung an größter Verehrung.
Euer Hochwohlgeboren ganz ergebener
H. Neugebauer

63. Wilhelm Bode to the Prince's secretary H. Neugebauer, 15 May 1909, HAL

Uhlandstr. 4, Charlottenburg
15. Mai 1909

Sehr geehrter Herr Neugebauer

wie Sie aus der ein. Aufforderung, die ich gütigst gelegentlich bitte, ersehen, giebt der Burlington F. A. Club zu einer Clubausstellung v. Portraits von H. Holbein und seiner Schule wieder einen ganzen illustr. Katalog heraus, den ich als Ehrenmitglied des Clubs um we sentlich niedrigeren Preis als im Buchhandel erhalte. Da Seine Durchlaucht diese Kataloge des Ausl. Clubs regelmäßig bis dahin durch mich bezogen hat, so frage ich an, ob auch diesmal eine solcher gewünscht wird.

Der venezian. Antiquar Dino Barozzi schrieb mir eben, dass Seine Durchlaucht ein paar Bilder von Palmezzano und aus der Schule Giorgiones (2) [hochgestellt] bei ihm notiert habe. Er teilt mir zugleich den Preis mit, den er dafür gefordert habe (25000 i S 60000 Lire ital.) Mir scheint diese Forderung sehr übertrieben, wenn wirklich Seine Durchlaucht auf eines oder das andere d. Bilder ernstlich reflektiren sollten, so darf ich um freundliche Mittheilung bitten, damit ich H. Barozzi energisch wegen Reduzierung seiner Forderung zusetze!

Dr. Pollak teilte mir die Liste des verschiedenen Erwerbs Sr. Durchlaucht in der Versteigerung Ferroni mit. Ich sehe daraus, dass es dem Fürsten gelungen ist, die Mehrzahl der von Ihnen besonders gewünschten Stücke zu erwerben, in der Tat die Hauptstücke der Sammlung. Die Konkurrenz von P. Morgan, Prof. Kanenko aus Kiew u.a. machen die Preise allerdings höher als wir erwarteten.

Wie ich durch Dr. Pollak erfuhr, haben Seine Durchlaucht nur an einem erworbenen Stück an dem [?] nun ausgeschnittenen Profil [?] irrtümlich als Sperandi bezeichnet wurde, keine Freude und wünschen es abzugeben.

Pollak wird es nicht leicht fallen, einen Käufer dafür zu finden, da er sonst nur Sammlern und Anbietern nahe steht. Doch werde ich versuchen, auch meinerseits auch darum zu bemühen. Am leichtesten würde aber doch ein Tausch sein. Ich sah z.B. kürzlich bei A.S. Drey in München, der bei der Auktion Farroni gegenwärtig wieder Lust hatte, das [?] zu erwerben, ein sehr feines Tonrelief der Madonna in ganzer Figur, in seinem alten Rahmen,

ein ganz wesentliches & offensichtliches Werk v. Paduaner Donatello Schüler Domenico di Paris, von dem wir hier eine ganz ähnliche Madonna, das Kind verehrend, in [?] besitzen.

Vielleicht würde Drey sie gegen das Reliefportrait austauschen. Falls Seine Durchlaucht dem Gedanken näher treten sollten, würde ich die [?] des Madonnenreliefs von Domenico di Paris zur Ansicht veranlassen.

Zum Schluss noch eine Bitte im Interesse unserer Museen, die Sie wohl freundlichst Seiner Durchlaucht vortragen: Seit ich die Generalverwaltung übernommen habe, bin ich bemüht in unseren Museen auch Sammlungen der afrikanischen Kunst zusammenzubringen. Was ich auf der Reise früher durch Jahrzehnte für mich persönlich gesammelt habe, habe ich dem Museum geschenkt, seither haben wir durch Reisen durch beste Kenner auf diesem Gebiete auch Ankäufe an Ort und Stelle mit gutem Erfolg dafür mitverarbeiten können. Aber mit den Staatsmitteln sieht es bei uns seit ein paar Jahren sehr böse aus, dank der traurigen Politik der Parteien unseres Reichstages. Ich habe deshalb im v. J. für diese Insel [?] mit Freunden zusammen fast 100,000 Mk aufgebracht und sie dabei eine ähnliche Summe auf die ich unseren Beamten in [?] allmählich gebe,[?]. Ich selbst kann aus meinen persönlichen Mitteln dafür 20000 Mk hergeben: würden Seine Durchlaucht wieder einmal die Gnade haben, mir auch stark end zu helfen?

In größter Hochachtung
Ihr sehr ergebener

Bode

64. Prince's secretary H. Neugebauer to Wilhelm Bode, 21 May 1909, SMB-ZA

Wien I.,
Bankgasse 9

21. Mai 1909

Euer Hochwohlgeboren,
Hochverehrter Herr Geheimrat!

Mit höflichster Bezugnahme auf das sehr geschätzte Schreiben vom 15.d.Mts. beehre ich mich, ergebenst mitzuteilen, daß SD sehr gerne in den Besitz von einem illustr. Kataloges des Burlington Fin Art Clubs gelangen würden und bitten lassen, die Zusendung eines solchen gütigst veranlassen zu wollen.

Bei Dino Barozzi in Venedig haben SD einige Bilder gesehen und würden sich höchstens für das eine Bild „Todt Christus“ von Palmezzano interessieren, falls er dasselbe für etwa 7 bis 8000 Lire abgeben würde und Herr Geheimrat dieses Bild kennen und für die Galerie als geeignet oder passend finden sollten. Für Bilder aus der Schule Giorgiones hätten SD weniger Interesse.

SD sind ungemein dankbar für die freundliche Anregung bezüglich eines Tausches des in der Auction Ferroni erworbenen Reliefkopfes mit dem Tonrelief der Madonna, im Besitze des Drey in München und würden sich zunächst mit einer Fotografie nach diesem Objekt begnügen, um zu erfahren, ob es SD entspricht.

Zum Ankaufe asiatischer Kunstgegenstände für die dortigen Museen, haben SD einen Beitrag von 3000 Reichsmark bewilligt, welchen Betrag ich unter Einem [gleichzeitig]

bei unserer Hauptcassa zur Zahlung an Euer Hochwohlgeboren angewiesen habe und von wo aus der Geldbetrag sogleich zugesendet werden wird.

Als ein Curiosum habe ich noch zu melden, dass SD kürzlich durch einen österr. Aristokraten, im Auftrag eines amerikanischen Kunsthändlers, auf das Bild von Franz Hals (Portrait eines Bürgermeisters) ein Anbot von 2 Millionen Kronen erhalten haben, welches SD natürlich sogleich freundlichst ablehnen ließen. Es ist erstaunlich, welche Preise diese merkwürdigen Milliardäre für Bilder zahlen. Mit solchen Leuten ist jede Concurrenz ausgeschlossen und daher und wandern leider oft die besten Sachen hinüber.

Genehmigen Euer Hochwohlgeboren den Ausdruck der größten Verehrung,

H. Neugebauer

65. Wilhelm Bode to Johann II. Liechtenstein, 2 June 1909, HAL

London

2. Juni 1909

Euer Durchlaucht

beehre ich mich auf die telegraph. Anfrage des Sekretärs Neugebauer, bezüglich die Bilder der Hirsch'schen Versteigerung in Paris[?] zu erwidern, dass ich die Bilder noch vor meiner Abreise n. Paris sah, da mich ein Freund bat, sie und ihn auf der Villa Hirsch von St. Cloud anzusehen.

Der Bellini hat extrem schlechte alte Kopien aus Siena; Die 2 C. de Vos sind gute echte Bilder, aber künstlerisch nicht auf der Höhe. Trotzdem erwartet man, dass sie auf zusammen ca. 50000 frcs gehen. Der Murillo ist ein sehr geringes Bild, aber nie verdorben.

Gut ist v. J. Ruisdael, werden Eure Durchlaucht sehen ebenso gute, und man erwartet ca. 30000 frcs für das Bild. Gut ist auch der A. Moro u. die 2 Sg. Miesevelt, von dem der Name nicht richtig u. von anderen?? nicht von der Lehre de Keyser's (auf dessen Namen ich mich eben nicht erinnern kann) herrührt. Aber Eure Durchlaucht haben zahlreiche meist gute holländ. Portraits. In Paris sah ich fast nicht Bemerkenswertes im Handel; hier sind manche gute englische Bilder, aber zu unsinnigen Preisen Reynolds 17000 £, 2 Romneys 10000 £ Sterling). Eine sehr feine Form v. Jacob Ruisdael bei G. & D. Colnaghi wäre vielleicht ein passendes_Pendant zu der Festschrift [?] von J. Vermeer von Haarlem bei Eurer Durchlaucht. Preis 850 £ od. vielleicht 800 £. Euer Durchlaucht_Sammlung enthält m.M. kein solches Bild v. F. Ruisdael.

Ich reise Dienstag früh über Brüssel nach Berlin zurück.

In ausgezeichnete Aufrichtigkeit und steter Dankbarkeit grüße ich

Euer Durchlaucht

sehr ergeben

W. Bode

Seitlich: Ein [?] Bellini (Madonna mit 4 Heiligen) ist z.Z. in Berlin zur Restauration. Er ist um c. 2400 £ käuflich.

66. Prince's secretary H. Neugebauer to Wilhelm Bode, 5 June 1909, SMB-ZA

Wien I., Bankgasse 9
5. Juni 1909

Euer Hochwohlgeboren,
Hochverehrter Herr Geheimrat!

Eine Dame, welche im heurigen Vorfrühling in Rom weilte und in der Familie eines alten Malers, dessen Namen sie jedoch nicht nennen will, Wohnung genommen hat, fand bei diesem Maler mehrere alte Bilder, die sie nun SD zum Kaufe anbietet.

Unter den selben befindet sich ein Frauenportrait, angeblich von Holbein, datiert 1531 und eine alegorische [sic] Landschaft vom Fiorenzo di Lorenzo zugeschrieben. Für ersteres Bild wird 60 Mille Lire für letzteres 15 Mille Lire verlangt.

SD interessieren diese Bilder einigermaßen und wären Euer Hochwohlgeboren für gütige Wohlmeinung bezüglich dieser beiden Bilder unendlich dankbar.

Da diese Dame wie es scheint, eine Provision zu verdienen hofft, möchte sie sich vielleicht auch an Euer Hochwohlgeboren wenden, um ihr zu einem Verkaufe der Bilder zu verhelfen.

Genehmigen Herr Geheimrat mir meiner Versicherung an größter Verehrung.
Euer Hochwohlgeboren ganz ergebener
Neugebauer

67. Wilhelm Bode to the Prince's secretary H. Neugebauer, 1909, HAL

Charlottenburg
Uhlandstr. 4
[unknown date] 1909

Verehrter Herr Neugebauer

Eben bei meiner Rückkehr von Sitzungen im German. Museum in Nürnberg u. in München zurück, finde ich Ihre freundlichen Zeilen.

Ich vermüthe, die Dame, welche den H. Holbein etc. angeboten hat, ist ein Fräulein E und sie z. Zt. in Rom sein soll und sehr unverfrorene Bilder, von denen sie gar nichts versteht, anbietet, wo sie annimmt, dass eine große Provision dabei herauspringen könnte.

Sie hat hier in den letzten Jahren eine sehr mittelmäßige Gemäldesammlung mit angeblichem Raphael etc. an den Mann zu bringen gesucht und ist [?] hier uns doch sehr zur Last gefallen.

Falls es sich also um diese Dame (hat ihr Domizil im Messepal.) handelt, so würde ich raten, das Angebot einfach kurz und freundlich abzulehnen. Anderenfalls lassen Sie sich vielleicht Photos zuschicken, die Sie mir dann freudigst einsenden wollen.

Hochachtungsvoll verbleibe ich
Ihr sehr ergebener

Bode

68. Wilhelm Bode to the Prince's secretary H. Neugebauer, 18 June 1909, HAL

Charlottenburg
18. Juni 1909

Sehr geehrter Herr Neugebauer

erst heute erhielt ich vom Photographen die Aufnahmen des Madonnenbildes in Siena [?] von dem Donatello-Schüler Domenico di Paris, die ich mir beizulegen erlaube. Es ist das Stück das der Antiquar A. S. Beyvant [?] im Austausch gegen die von Sr. Durchlaucht dem Fürsten auf der Auktion Ferroni ersteigerten. Reliefkopf in Marmor von Spordio geben würde.

Falls Seine Durchlaucht darauf sollten eingehen wollen, so schlage ich vor, vorher das Original auch einzusenden, damit der Fürst danach Seinen definitiven Entschluss fassen könnte.

Der Antiquar Barozzi [?] ist schließlich auf jd. 8000 Lire ital zur Abgabe der Christusfigur n. M. Palmezzano bereit, auf das ich für Eure Durchlaucht seither mit ihm gehandelt habe. Ich reise Montag Abend auf 5-Tage nach Paris (Hotel du Louvre) und dann für 5. M in London (Curzon Hotel, Curzon Street. W.), bis etwa 4 oder 5 Juli. Sollten der Fürst Befehle für dort haben, so darf ich wohl um gütige Mitteilung bitten.

Hochachtungsvoll ergebenst
W. Bode

69. Prince's secretary H. Neugebauer to Wilhelm Bode, 15 July 1909, SMB-ZA

Wien I. Bankgasse 9
15. Juli 1909

Euer Hochwohlgeboren,
Hochverehrter Herr Geheimrat!

Nach einer durch Artaria erhaltene Mitteilung, sollen von den in der Auction Muller in Amsterdam zur Versteigerung gelangten Gemälden: das große Nachtstück von van der Neer, Cat. Nr. 38 um den Betrag von Holl. Gulden 24.000. - und ein Bild von Salomon Ruysdael, „Das Schloss im Wasser“ Cat. Nr. 138 für Holl. Gulden 5400. - von dem Ersterer zu haben sein. Für das erstere Bild hätten SD ein gewisses Interesse, indem die fürstl. Galerie wie ja bekannt, von diesem Meister nur eine ganz kleine Mondlandschaft und ein anderes Bild, „Tageslandschaft“ besitzt. Auch das Bild von Sal. Ruysdael könnte vielleicht von Interesse sein, wenn es eben recht und gut wäre. Ein C^{te} Ch. de la Roche (68. Avenue Ternes) i (n) Paris, offerierte kürzlich ein Portrait von Fran (k?)lin, welches dem Fragonard zugeschrieben wird. Wegen diese letzteren Bildes wurde um Zusendung einer Fotografie ersucht. SD wären Eurer Hochwohlgeboren ganz besonders dankbar für eine freundliche Wohlmeinung, sowohl über die zwei Bild(er) aus der Auction Müller, als auch bezüglich des Letzteren, falls darüber etwas bekannt sein sollte. Die in Rom bei der Auction Ferroni erworbenen Skulpturen, sind endlich wohlbehalten hier eingetroffen und scheinen SD mit diesen Erwerbungen befriedigt zu sein.

Genehmigen Herr Geheimrat die Versicherung mit größter Verehrung.
Eurer Hochwohlgeboren ganz ergeben
H. Neugebauer

70. Wilhelm Bode to the Prince's secretary H. Neugebauer, 31 July 1909, HAL

Paris
H. du Louvre
31. Juli 1909

Geehrtester Neugebauer

leider erhielt ich Ihr Schreiben herüber erst heute, da ich zuerst nach London reisen musste, wo die beiden Ausstellungen (J. Steen u. H. Holbein & Waal) bereits Ende d. M. geschlossen wurden. Nach der Publikation d. Holbein Ausstellung habe ich – wie vorgeschlagen – den Ausst. Kat. des Burlington F. A. Club für Seine Durchlaucht bestellt. Er erscheint im Laufe des Winters.

Über die Versteigerung v. Muller aus Amsterdam, die gestern stattfand, kann ich nur nachträglich berichten, dass S. Durchlaucht dort nichts Galeriewürdiges hätte erwerben können.

Die im Katalog sicher verführerisch aussehenden Stücke waren Ausschuss der Sammlung Widener in Philadelphia u. Händlerware von einem gewissen Masch [?] in Paris.

In London fand ich einige sehr nette kleine Bilder von G. Metan (Gelehrter im Studierzimmer) A. Cuypp (Cliff), J. Ruysdael (Bentheim [?]) & einen gleichfalls schönen van de Velde. Auch ein sehr farbiges [?] Portrait von Bordone. alles zu mäßigen Preisen c. 450 £ St., und außerdem der van de Velde, der mit c. 1400 £ bei seiner Größe (c. 1,25 br/ x 100 h) u. Qualität mir durchaus billig erscheint. Sollte Seine Durchlaucht es wünschen, so würde ich das eine od. Andere Bild zur Ansicht senden lassen können.

Julius Böhler in München hat sich erboten, d. Sperandio-Reliefkopf event. auch an zu zahlen, wogegen für das Porträtrelief nur kaum noch 6000 Mk entfielen [?].

Mit vorzüglicher Empfehlung
Hochachtungsvoll
Bode

71. Wilhelm Bode to Johann II. Liechtenstein, 5 September 1909, HAL

Charlottenburg
5. September 1909

Mein verehrtester Fürst,

besten Dank für Ihre freundlichen Zeilen. Die Zusage, dass S. Durchlaucht Prinz Franz uns mit seiner Gegenwart beehren wird, hat uns sehr gefreut. Ich habe daraufhin unseren Generaldirektor gleich gebeten, ihn auf die Liste der Eingeladenen zu setzen, die Sr. Majestät u. ?? werden falls der Kaiser will die Eröffnung mit allem Pomp vornehmen, unmittelbar nach Eröffnung des Rembrandt vor dem Museum. Er will offenbar eine Art Erinnerungsfest an Seinen Vater als Förderer d. Kunst u. Wissenschaft feiern! Ich selbst werde nicht dabei sein können, denn ich bin eher schlechter als besser, die Rückenschmerzen kommen immer wieder u. behindern mich aufzustehen. Und wenn ich endlich wieder so weit bin, warte ich Wochen u. Monate darauf, um das Gehen wieder zu lernen. Der illustr. Katalog der Ausstellung der franz. Kunst im Burlington F. A. Club wird erst im Laufe des kommenden Winters erscheinen. Ich habe 1 Exemplar für S. Durchlaucht

bestellt, der erst nach der Ablieferung bezahlt wird. Es hat mich sehr amüsiert, dass gleich nachdem ich mich mit 3 Exemplaren in das Subskriptionsbuch eingetragen hatte, Mr. P. Morgan sich auch mit 3 Ex. einschrieb, wofür sonst nur je 1 Ex. subskribiert war. Nach dem Namen des Heiligen in dem Seines. Bild werde ich mich zu erkundigen suchen. Ich erfuhr d. T., dass nur noch große Gobelins der Vente Fonzee, auf die S. Durchlaucht reflektirt hatten, jetzt im Besitz von Frau Böhler in München ist, die mir 30000 M dafür fordert. Ich hoffe Ihnen n. T. die Phot. dessenzusenden zu können.

Mit freundlichen Grüßen u. besten
Wünschen für Ihre Kur

Ihr aufrichtig ergebener
Bode

**72. Wilhelm Bode to the Prince's secretary H. Neugebauer, 27 September 1909,
HAL**

Charlottenburg
27. September 1909

Sehr geehrter Herr Neugebauer

Nach der Phot., die ich aus Berlin erhielt, zu urteilen, ist das Portrait von Eckhont ein älteres charakteristisches Werk des Kunstlers, das nach dem jetzigen Preis seiner Bildnisse etwa 6000 Mk wert sein mag.

Ich würde eher raten, das Bild falls der Besitzer einen rationellen Preis fordert, das Bild zunächst noch zur Ansicht kommen zu lassen.

Zufällig wird mir eben von einem großen bezeichneten Porträt eines Fürsten Liechtenstein v. A. Pune [?] geschrieben. Ich darf wohl mir eine Phot. Anfertigen und sie Ihnen dann zusenden!

Mit herzlichen Grüßen

W. Bode

**73. Wilhelm Bode to the Prince's secretary H. Neugebauer, 29 September 1909,
HAL**

Schloss Langenstein
bei Halberstadt
29. September 1909

Sehr verehrter Herr Neugebauer

Der Aufenthalt hier auf dem Lande hat meine Antwort verspätet.

Das neue Portrait von Rubens das H. Carl von Hollitscher in Berlin (ein Österreicher) erworben hat, stammt aus der Sammlung des Lord Ashburton. Es ist datiert 1635, aber nicht 1633, wie ich in meinem recenten Werk angegeben habe, dass für dieses auch ziemlich frühe u. nicht intakte Bild bezahlt worden ist (400,000 frcs) offens. sehr übertrieben.

Ich erwarte die Bilder von Nuton Cuyp & pt aus London Anfang August, wenn ich von hier wieder zurück bin. Ich bleibe dann in Berlin, da ich den Rest m. Urlaubs als Stadturlaub zu Kunstarbeit nützen möchte.

Freilich lassen mir die täglich einlangenden Bücher – selten unter 20 – wenig Zeit dazu! Sobald die Bilder in Berlin eingetroffen sind, gebe ich Ihnen nähere Nachricht darüber. Die Mitteilung über in der Liechtenstein Galerie entdeckten P. Bordone hat mich sehr interessiert.

Mit freundlicher Hochachtung
Ihr ganz ergebener

Bode

74. Wilhelm Bode to the Prince's secretary H. Neugebauer, 8 October 1909, HAL

Charlottenburg, 8. Oktober 1909
Verehrter Herr Neugebauer

inl. schicke ich die gewünschte Photogr. Das Portrait von Eckhont. Ich hatte den Besitzer gebeten, das Original Ihnen gleich zur Ansicht zu senden.

Über das Porträt unseres Fürsten Liechtenstein, von dem mir neulich geschrieben wurde, habe ich inzwischen nichts mehr erfahren. Leider weiss ich auch nicht mehr, wer das Bild angeblich hat. Habe ich Ihnen vielleicht den Namen des Herrn mitgeteilt?

Mit vorzügl. Hochachtung
Bode

75. Prince's secretary H. Neugebauer to Wilhelm Bode, 13 October 1909, SMB-ZA

Wien I. Bankgasse 9
13. Oktober 1909

Euer Hochwohlgeboren,
Hochverehrter Herr Geheimrat!

Unter höchlichster Bezugnahme auf das sehr geschätzte Schreiben Eurer Hochwohlgeboren vom 8. d. mts. Teile ich über erhaltenen höchsten Auftrag ergebnis mit, dass SD auf das von Dr. E. Loeschmann in Breslau zum Kaufe angebotenen Portrait des Gerb van den Eeckhout nicht reflectiren und ich die betreffende Fotografie an den genannten Herrn Doctor mit Dank retournierte.

Was nun das in dem geschätzten Schreiben vom 27. d. Mts. erwähnte Portrait einen Fürsten Liechtenstein darstellend, betrifft, so haben Euer Hochwohlgeboren bloss den Namen des Künstlers dieses Bildes A. Pesne, nicht aber den Offerenten desselben genannt. Sollte einmal die Photographie nach diesem letzteren Bilde erhältlich sein, wären SD für eine solche gewiß sehr dankbar.

Durch Herrn Dr. Ludwig Pollak wurden SD auf eine Marmorsculptur vom Hlg. Georg, Halbfigur, dem Tullio Lombardi zugeschrieben, aufmerksam gemacht, welche sich gegenwärtig im Besitze des Antiquars Drey in München befindet und für welche derselbe 38.000 Mark verlangt.

SD wären Euer Hochwohlgeboren für eine gütige Beurteilung, dieser gewiß interessanten Skulptur besonders dankbar &gestatte ich mir die bezügl. Fotografie zur Einsicht mitzusenden.

Genehmigen Euer Hochwohlgeboren den Ausdruck der größten Verehrung etc.

H.Neugebauer

76. Wilhelm Bode to the Prince's secretary H. Neugebauer, 15 October 1909, HAL

Charlottenburg, 15.Oktober 1909

Sehr geehrter Herr Neugebauer

ich hoffe, dass sich der Besitzer des Perner'schen Portraits unseres Fürsten zu Liechtenstein selbst gelegentlich bei mir wann melden wird.

Die Marmorstatue eines Jünglings (Hl. Georg) bei A.S. Drey in München kann ich schon von Italien her sie lesend gleich in Ferrara beim Principe Canonico [?]. Es ist ein zweifellos echtes, sehr gewissenhaftes und gutes Werk des Tullio oder Antonio Lombardi die ja vielfach zusammenarbeiteten. Ich vermute, es gehört zu einem im Auftrage von Ercole d'Este angefertigten Marmordenkmal, das durch Napoleon abgebrochen wurde von dem sich Reliefs u. ornamentale Stücke in der Sammlung Spitzer befinden, der sie (willkürlich) als Wand arrangiert hatte.

Die Erfahrung ist eine gute. A. S. Drey hat getraue ich mich zu sagen, selbst 60.000 Lire it. dafür an den Antiquar Grassi in Florenz gezahlt. Ich glaube, da das Stück schwer verkäuflich ist, dass er es um den gleichen Preis abgeben wird. Dabei könnte Seine Durchlaucht event. den Reliefkopf der Farroni Vente von Sperandio mit in Auftrag geben.

Mit größter Hochachtung
Ihr stets ergebener

Bode

77. Wilhelm Bode to the Prince's secretary H. Neugebauer, 20 October 1909, HAL

Charlottenburg
20.Oktober 1909

Verehrter Herr Kabinettssekretär

Nachdem ich mich im Ministerium u. bei dem hies. französ.Botschafter erkundigt habe, kann ich Ihnen mitteilen, dass die Ausstellung französ. Kunstwerke des XVIII. Jhd. voraussichtlich eine sehr bedeutende wird, da sich sowohl die S. Maj. die Kaiserin wie die französische Regierung lebhaft dafür interessieren. Z.Z. befinden sich gerade S. Exz. d. Herr Hofmeister Graf Seckendorff und der hies. französ. Gastprofessor Baron von Berckheim in Paris um mit den Besitzern, die ihre Bilder u.a. Gegenstände verleihen werden, alles Nähere zu verabreden.

Ich kann daher Sr. Durchlaucht dem regierenden Fürsten die Beschickung der Ausstellung mit dem Simeon Chardin auch nur warm empfehlen. Vielleicht würden Seine Durchlaucht zunächst im Allgemeinen zustimmend uantworten geruhen u. die definitive

Entscheidung ausstehen lassen, bis ich in etwa 8-10 Tagen in Paris den Erfolg der dort weilenden hier erfahren u. erste directe Nachricht gegeben habe. Um unseren Büstenstreit, der nichts als ein kleinliches Händler [?] Kunst der englischen Käufer ist, sehe ich in 2 Entscheidungen n. Woche „schon“ in einem großen Auftrag des „Jahres“, [?] [aus]führlich am [?] Seine Durchlaucht aufmerksam machen.

Ich hoffe auch Sr. Durchlaucht kann [?] herzlich danken. Ich hoffe – wenn nur diese endlose Büstenstreit endlich ein wenig Ruhe giebt – Sr. Durchlaucht bald auch zugleich danken zu können.

In getreuer Hochachtung
Euer ergebener

Bode

78. Wilhelm Bode to the Prince's secretary H. Neugebauer, 4 November 1909, HAL

Charlottenburg
4. November 1909

Sehr verehrter Herr Neugebauer

in Italien, woher ich eben zurückkomme erfuhr ich offenkundig, dass A.S. Drey in München die Marienfigur v. T. Lombardi welche [?] billig kaufte. Bei einem Preis v. 25000 Mk würde er noch einen sehr guten Gewinn haben. Sollten Seine Durchlaucht sich daher entschließen, so würde ich sagen noch etwas weniger zunächst ihm bieten: etwa 25000 Kronen, um auf 20 000 Mk als Maximum ca. abzuschließen.

In Florenz wird d. Antiquar Volpi im April eine große Versteigerung machen, worin treffliche Möbel u. zahlreiche primitive Majoliken vorkommen werden. Ich bitte Sie schon jetzt Seine Durchlaucht freundlichst darauf aufmerksam zu machen, dass sich darunter ein paar sehr große Quattrocento-Librerien befinden, die für die Fürstlichen Schlösser ganz einzig passen würden!

In Eile mit freundlicher Empfehlung

Ihr W. Bode

79. Wilhelm Bode to Leopold Walcher von Moltheim, 5 November 1909, HAL

Charlottenburg
5. November 1909

Sehr verehrter Herr Hofrath

Ich hatte Sr. Durchlaucht schon direkt gedankt für sein gütiges Telegramm und für die Erlaubniss, dass S.D. Prinz Franz uns die Ehre erweist, der Einweihung mit beizuwohnen! Über den Bau und die Einrichtung wird das in 8 Tagen erscheinende Heft der Seemännischen Zeitschrift [?] Bilder [?] eine Reihe, wie ich glaube, sehr gute und gerechte Aufsätze von Prof. Clemen, Justi, Goldschmidt u.a. bringen, das Sie wohl auch der Durchlaucht vorlegen.

Die Zeitungen haben sich über den Bau sehr ungünstig geäußert, und wesentlich mit Unrecht! Aber es wird die Losung abgegeben, dass Baumeister Stüler [?] die verfestigte [?] des „kaiserlichen Hauses“ tüchtig zu verwöhnen und darauf auch den Kaiser selbst in seinem Auftritt nicht zu kränken! Mich selbst sah man um so mehr gelobt – auch unbeabsichtigt und übertrieben; ausgen. von diesen erlauchten Zeitungen, waren Figaro u. Times, die principiell nie unfein über alles hier schreiben.

Ich fange jetzt endlich an, mich besser zu erholen. Bei der Eröffnung war ich nur auf einer Photographie im Hintergrund; jetzt bin ich schon im Zug und die anderen sind im Museum & beginnen mit kleinen Ausstellungen, um schließlich auch einige Säle umzubauen, die aufgestockt sind [?] thörichte Kuppel auf dem Bau.

Für die gütige Absicht Sr. Durchlaucht für den Neubau etwas zu stiften, habe ich dem Fürsten schon meinen herzlichsten Dank gesagt. Ich fürchte, dass in unseren kleinen Kabinetten, welche die Marmi [?] enthalten, zumal ich noch etwa ein anderes seiner Gemälde hineinthun will.

Für das verhältnismäßig große Stück kaum ein passender Platz frei wird, zumal wenn es erst einen passenden Rahmen erhalten hat. Ich hatte ja dafür schon einen Platz bei einem Freund in London gefunden, doch wünschte S. Durchlaucht ein ganz gutes Stück im Tausch dagegen zu geben, das ich hoffentlich bald finde.

Jetzt ist mir eingefallen – da z.Zt. die [ganze Zeile?]. Mschatta, das Mittelpunkt meiner Steckenpferde ist, – ob der Fürst vielleicht als Pathengeschenk an das Museum einen seiner verschiedenen jordanischen Teppiche gäbe. Ich sah solche in der Wiener [?] ausstellung, wohl sind diese aus dem Besitz des Fürsten.

[note on a side]:

Unsere hies. ‚Kunstgesch. Gesellschaft‘ giebt eine prächtige Publication der Deutschen Holzsculpturen im hies. Prinzenpalais heraus. Im Abonnement wird das Ex. mir c. 30-40 M vielleicht auch etw. mehr) kosten. Soll ich 1 oder 2 Ex. (ev. auch für Troppau?) für S. Durchlaucht mit bestellen? Das Werk erscheint schon in einigen Wochen. Mit besten Grüßen und Hochachtung für S. Durchlaucht,

Hochachtungsvoll

Bode

**80. Prince's secretary H. Neugebauer to Wilhelm Bode, 11 November 1909, SMB-
ZA**

Wien, I. Bankgasse 9

11. November 1909

Euer Hochwohlgeboren!

Hochverehrter Herr Geheimrat!

Der Präsident der Königl. Akademie der Künste in Berlin, Herr A. Kampf, hat sich mit Schreiben vom 3. d. an SD um leihweise Überlassung der im fürstl. Besitze sich befindlichen 4 Chardin-Bilder gewendet, welche derselbe in die am 27.1. 1910 zu eröffnende Ausstellung französischer Kunst des XVIII. Jhdt. aufzunehmen beabsichtigt. SD. wären Euer Hochwohlgeboren für eine prior..täre [?] Meinungsäußerung besonders unklar, ob SD diesem Ansuchen gebührende Folge geben sollen, indem diese Bilder erst vor Kurzem aus einer derartigen Ausstellung in Paris zurückgelangt sind.

Allerdings fällt die Berliner Ausstellung in eine Zeit, wo die fürstl. Galerie geschlossen ist, es daher kein besonderes Opfer wäre, außer dass man immer etwas Sorge hat, ob an den Bildern während des Transportes nicht etwas geschieht.

Genehmigen Herr Geheimrat, die Versicherung der größten Verehrung.
Euer Hochwohlgeboren ganz ergebener
Neugebauer

**81. Prince's secretary H. Neugebauer to Wilhelm Bode, 10 December 1909, SMB-
ZA**

Feldsberg
10. Dezember 1909

Euer Hochwohlgeboren!
Hochverehrter Herr Geheimrat!

SD sind erst kürzlich in den Besitz der Aufsätze, welche in der „Woche“ und im „Jahrbuch der Kgl. preuß. Kunstsammlungen“ in Angelegenheit der Wachsbüste von Leonardo da Vinci, erschienen sind, gelangt und haben dieselben mit größtem Interesse gelesen. SD hatten sich vom Anfang an für diese Sache interessiert und auch enormen Anteil genommen an den Unannehmlichkeiten, welche Euer Hochwohlgeboren daraus erwachsen, durch die ungerechtfertigten Angriffe aus England und sind umsomehr erfreut, aus den Artikeln u. Abbildungen zu ersehen, dass es sich um einen Händlerneid handelt. SD hoffen und wünschen von Herzen, dass sich diese Anfechtungen mit der Zeit ganz verlieren und die Zweifel sich werden feststellen lassen.

Sehr gefreut hat es auch SD, dass die hervorragende Wiener Presse, als auch die Kunstwelt für Euer Hochwohlgeboren Partei ergriffen hat, wie z.B. Dworak in seinem Aufsatz in der Neuen freien Presse.

SD wären Euer Hochwohlgeboren unendlich dankbar für eine Mitteilung bezüglich der von der Königl. Akademie der Künste in Berlin zu Ausstellungszweckenerbetenen 4 Chardinbilder, indem sich SD nunmehr gegenüber dem Comité äußern möchten.

Mit der Beantwortung dieses Ansuchens wurde mit Rücksicht auf die in Aussicht gestellte Nachricht Euer Hochwohlgeboren in dieser Angelegenheit zugewartet.

Genehmigen Herr Geheimrat mir meiner
Versicherung an größter Verehrung.

Euer Hochwohlgeboren ganz ergebener
Neugebauer

**82. Wilhelm Bode to the Prince's secretary H. Neugebauer, 11 December 1909,
HAL**

Berlin
11. Dezember 1909

Sehr verehrter Herr Kabinettssekretär

es freut mich, dass Seine Durchlaucht so gnädigen Anteil genommen haben an den wenig erfreulichen Angriffen, die die hiesige Presse, die sich damit zur Sachwalterin der Engländer gemacht hat, gegen mich aus Anlass der Erwerbung der Leonardo'schen & Leonardesken Wachsbüsten der Flora gerichtet hatte.

Der Grund war die Wut der Ultramodernen, die in der Presse am lautesten sich vernehmen lassen, über den Rücktritt H. von Tschudis' von der Nat. Galerie, den man mir in die Schuhe schob! Bei Ihnen ist ja die Ausartung der Secession fast ebenso unerfreulich wie hier; in Wien aber scheint sie mehr seriös, hier mehr brutal!

Wegen der französischen Ausstellung, die jetzt in großartiger Weise gesichert ist, wird dies einen verstärkten Einfluß [?] zeigen, leisten [?] auch die Kämpfer [?] auch die frz. Regierung beteiligt sich daran), wird auch Götz Seckendorff der Oberhofmeister S.M. der Kaiserin Friedrich in n.Z. an Seine Durchlaucht schreiben, wahrscheinlich auch [?] Sr. Durchlaucht des Reg. Fürsten zu Liechtenstein.

In [?] Hochachtung

Ihr ergebener
Bode

83. Prince's secretary H. Neugebauer to Wilhelm Bode, SMB-ZA

Wien, I. Bankgasse 9
8. Juni 1911

E. Exzellenz. Hochverehrter Herr Geheimrat!

Für ein SD mit sehr geschätztem Schreiben vom 4. dmts. [des Monats] gemachten Mitteilungen bin ich beauftragt. E. Exzellenz bestens zu danken.

Etwas schmerzlich berührt waren SD über die in der Versteigerung der Sammlung Abdy ins Ausland gewanderten Meisterbilder, für welche SD stets ein hohes Interesse haben, namentlich aber für den Cima; SD ist es noch immer sehr leid um den Tobias von Cima, welcher sich jetzt in der Akademie befindet, aber bei diesen hohen Preisen, welche heute für derlei Bilder gezahlt werden, ist eine Concurrenz fast ausgeschlossen und hätten sich SD wohl kaum zur Erwerbung von einem oder anderen Bild entschlossen haben.

Wie bekannt sein dürfte, sind SD Prinz Franz sen. von einer sehr argen Influenza in Rom heimgesucht worden. Gegenwärtig befindet sich der Prinz in Bad Ems zur Kur und hat sich sein Zustand Gottlob wieder sehr gebessert.

Genehmigen E. Exzellenz, den Gruß zurück in größter Hochverehrung
Eurer Exzellenz ganz ergeben,
H. Neugebauer,
Fstl. Kabinettsdirektor

84. Wilhelm Bode to the Prince's secretary H. Neugebauer, 11 June 1911, HAL

Charlottenburg
11. Juni 1911

Sehr verehrter Herr
Kabinetts-Sekretär

Da aus Ihrem freundlichen Schreiben vom 8^t c. hervorgeht, dass Seiner Durchlaucht besonders an einem schönen Cima gelegen ist, so möchte ich doch darauf aufmerksam machen, dass die große intakte Madonna der Versteigerung Sir William Abdy verhältnismäßig niedrig bezahlt worden ist, etwa mit 1500 gs., und dass sie m. W. noch bei dem Kunsthändler Sulley zu haben ist.

Mit Sr. Durchlaucht dem Prinzen Franz war ich bei der Vorstandssitzung des Kunsthistor. Instituts in Florenz zusammen, er hatte sich damals zum Glück schon wesentlich erholt. Im Juni wird der Prinz hoffentlich seine alte Frische wieder bekommen!

Mit größtem Interesse verbleibe ich
Ihr ganz ergebener

Bode

85. Wilhelm Bode to Johann II. Liechtenstein, 4 July 1911, HAL

Charlottenburg
4. Juli 1911

Durchlauchtigster Fürst
Gnädigster Herr

Eurer Durchlaucht danke ich sehr für den gnädigst bewilligten Beitrag zu meinem Majolikawerk! Es wird hoffentlich Ende n. M. erscheinen, der Druckerstreik in London hat die Fertigstellung der dort in Auftrag gegebenen Carbonplatte um ein paar Monate verzögert.

Die Versteigerung Butler enthielt wenig Gutes, das Beste hatte der Sohn behalten oder vorher verkauft. Dagegen war die kurz vorher versteigerte Sammlung Abdy nicht zahlreich, aber ausgezeichnet: einige treffliche Bilder v. Carpaccio, Cima, B. Vivarini, A. Solario [Solari?], Botticelli u.a., alle in ausgezeichnetem Zustande. Dieser Gruyther versuchte obgleich sie meist klein waren, Preise um 3000 bis 12500 guineas! In der Versteigerung Maurice Kann in Paris sind im Wesentlichen nur die traurigen Überbleibsel der schönen, von Amerikanern geplünderten Galerie! Nichts für Eure Durchlaucht.

In verbleibe ich
Eurer Durchlaucht
dankbar ergeben

Bode

86. Wilhelm Bode to Johann II. Liechtenstein, 5 June 1912, HAL

Charlottenburg
5. Juni 1912

Euer Durchlaucht,

teile ich auf das gestrige Telegramm ganz ergebenst mit, dass ich auf telegraphische Anfragen im Hause der Gräfin Gneisenau erfuhr, dass sie nicht unbedenklich erkrankt sei nur einige Zeit völlig von allen Geschäften sich fern halten müssen.

Die arme Frau hat es für ihre drei Kinder recht nötig, da sie ihr Mann hat sitzen lassen und eine andere geheiratet hat. Das ist der Grund, weshalb ich mich für ein günstiges Unterbringung ihrer Bilder bemühe.

Es macht ihr auch Sorge, dass sie auch große Bilder, die sie aus dem [?] herauß nimmt, gute Kopien machen lassen möchte, die ihr auch wieder Geld kosten. Ein mäßiger Ersatz des Gebotes wäre ihr daher sehr zu wünschen.

Für die Zusage Seiner Durchlaucht des Fürsten Johannes des Thiem'schen Künstlerlexikon mit zu helfen, bin ich sehr dankbar. Ich hoffe, in der v. J. von Sr. Maj. unserem Kaiser einen jährlichen Zuschuss von 10-12000 Mk dafür zu erhalten, womit die Weiterführung gesichert wäre.

In alter Verehrung verbleibe ich
Euer Durchlaucht
stets ergeben
Bode

87. Fürstlich Liechtenstein'sche Hofkanzlei to Wilhelm Bode, 25 October 1912, SMB-ZA

Wien
25. Oktober 1912

Euere Excellenz,

Die gefertigte fürstliche Hofkanzlei beehrt sich im höchsten Auftrage Euerer Excellenz für die gehabte Freundlichkeit, Seine Durchlaucht auf die Kunstwerke aufmerksam gemacht zu haben, Höchstdessen Dank zum Ausdrucke zu bringen.

Seine Durchlaucht werden nicht ermangeln, das Geeignete zu veranlassen und den Autor und die vorgestellte Gegend eruieren zu lassen.

Seine Durchlaucht hoffen auch im Laufe des Winters nach Venedig zu kommen und dabei Gelegenheit zu haben, die von Euerer Excellent erwähnten Portraits von Tintoretto daselbst in Augenschein nehmen zu können; falls Photographien von den letzt erwähnten Kunstwerken bestehen sollten, so würden sich Höchstdieselben für dieselben im hohen Masse interessieren.

Genehmigen Euere Excellenz den Ausdruck ausgezeichnetster Hochverehrung:
Fürstlich Liechtenstein'sche Hofkanzlei

88. Wilhelm Bode to Johann II. Liechtenstein, 28 February 1916, HAL

Briefpapier der Königlichen Museen
Berlin
28. Februar 1916

Durchlauchtigster Fürst,
gnädigster Fürst und Herr

Euer Durchlaucht wollen gnädigst gestatten, einen jungen Neffen von mir, Dr. Heinrich Zimmermann, der provisorischer Assistent der K.K. Staatsgalerie Wien ist, zu gelegentlicher Berücksichtigung und Verwendung Eurer Durchlaucht zu empfehlen. Er ist ein ungewöhnlich begabter Kunsthistoriker, von außerordentlichem Wissen, und großer Energie und Fleiß.

In einigen Wochen erscheinen die [?] seiner „vorkarolingischen Miniaturen“, die er im Auftrag unserer „Deutschen Vereins für Kunstwissenschaft“ heraus gibt, für die er 5 Jahre lang ganz Europa abgesehen hat. Er hat sich dabei auch alle Sammlungen und mit jeder Art von Kunst bekannt gemacht. Er ist Braunschweiger wie ich selbst.

Durch den Krieg hat sich jetzt alles und jeder Kunsthandel nach Amerika gewendet. Nicht nur die Pariser und Londoner Händler sind heute in New York ganz zuhause, auch die Italiener sind dort u. erzielen unsinnigste Preise für ihre Renaissance Bronzen & Skulpturen.

So namentlich Elia Volpi, der an den jetzt leidenschaftlichsten Sammler, Henry Frick, oder richtiger dessen reizende Tochter, Helen Frick, heranzukommen mußte. Doch in New York selbst ist jetzt eigentlich viel mehr auf dem Markt, seitdem P. Morgan jun. die Sammlungen seines Vaters ausverkauft. Geldsüchtig auch an Frick.

Wir hatten das Glück Anfang d. J. eine ausgezeichnete Sammlung altchinesisch-japanischer Kunst geschenkt zu bekommen. Auch unsere Abteilung der deutschen Klassik konnten wir grad während des Krieges ansehnlich vereinnahmen. Die Bauarbeiten schreiten eher fraglich langsam weiter.

In alter Verehrung
Euer Durchlaucht ergebener
Bode

89. Wilhelm Bode to Johann II. Liechtenstein, 10 July 1916, HAL

Charlottenburg
10. Juli 1916

Durchlauchtigster Fürst, Gnädigster Herr,

Dieser Tage sah ich bei dem Kunsthändlers Fritz Gurlitt hier einen respectierlichen schönen kleinen Spitzweg, für den 2,500 Mk gefordert wurden. Da ich weiß, dass Euer Durchlaucht sich für diesen Meister ganz besonders interessieren, erlaube ich mir dieses gehorsamst anböthig zu machen.

Während ich in Paris u. London ein paar Bildern auf d. Spur war, hatte ich den Kummer, dass plötzlich ohne mein Wissen die beste hiesige Sammlung nach dem Ausland verkauft würde: die Sammlung Hasenauer! Heute geht sie nach London, um wohl zumeist in Amerika zu enden! Ich hoffe, dass ich hier nur wenigstens 5 od. 6 neue besonders

interessante Stücke retten werde, doch leider nicht die schöne Knabenbüste von Rosellino, die sich ein Käufer (Duveen) beim Einkauf mit 15000 £ St. gesichert hatte. G. Hausmann hat sie s. Z. noch Bankier um 15000 frcs gekauft!

In größter Verehrung und tiefser Dankbarkeit verbleibe ich
Euer Durchlaucht
getreu ergeben
Bode

**90. Johann II. Liechtenstein to Wilhelm Bode, 13 January 1917, Telegram, SMB-
ZA**

Telegramm aus Wien
13. Jänner 1917

Ich wäre ihnen sehr verbunden lieber herr geheimrat wenn sie mir ein exemplar des illustrierten katalogs der vorjährigen exhibition of early English earthenware besorgen wollten und freue mich sehr über das glückliche fortschreiten der publikationsarbeiten des deutschen vereines für kunstwissenschaft

Mich ihnen herzlich empfehend johann Liechtenstein

91. Wilhelm Bode to Johann II. Liechtenstein, 24 August 1925, HAL

Charlottenburg
24. Aug. 1925

Durchlauchtigster Fürst
Gnädigster Fürst und Herr

Für die gütigen Glückwünsche zu meinem 80. Geburtstage sage ich Eurer Durchlaucht aufrichtigsten Dank. Es waren schöne Zeiten, wie ich sie mit Eurer Durchlaucht in Italien, England und Frankreich wiederholt in den herrlichen Kunst stätten erleben durfte, und doch muss ich wünschen, dass ich von dem Maximalalter von 80 Jahren doch noch eine kurze Zeit wenigstens mir vergönnt sein möge, um die schwerste Schädigung unseres Museums u. selbst der Sammlungen durch unseren eigenen Minister und seine üblen Organe noch abzuwenden - wenn es noch möglich ist! Der Raub der 12 Tafeln des Genter Altars durch Belgien war schon schmerzlich genug, aber diese bereits begonnene Zertrümmerung durch die eigenen Beamten wäre noch weit verhängnisvoller.

Mit den besten Wünschen für das neue Jahr, das uns besiegtten Siegern hoffentlich einen Schimmer der Besserung bringen möge, verbleibe ich

Eurer Durchlaucht
getreu ergeben

Bode

Undated Letters

92. Wilhelm Bode to Leopold Walcher von Moltheim, HAL

h. Resolution S^r. Durchlaucht

„ von Walcher.

Seine Durchlaucht danken herzlich für den sehr freundlichen Brief vom 18. – Seine Durchlaucht denken morgen nach Florenz zu gehen (: Grand Hotel ehemals de la Paix :) um vorläufig ungefähr 1 Woche dort zu bleiben, dann sich am Rückwege in Bologna aufzuhalten w/. Dann sehr bald wieder nach Österreich zurück.

Ob Hr. Dr. Bode in Bologna eine gute Quelle von Alterthümern erinnerlich, S^c. Durchlaucht erinnern sich nicht, dort etwas gekauft zu haben.

Wegen Miller werden Seine Durchlaucht beherzigen; haben sich hier einige Notizen gemacht über nicht so sehr kostbare Gegenstände, aber gerade die Sachen, auf die Miller immer ganz besonderen Werth zu legen scheint, haben Seine Durchlaucht nicht so besonders tentirt.“

22/4 v. Bode
in Venedig
Wittington

93. Wilhelm Bode to Johann II. Liechtenstein, 21 May, HAL

Charlottenburg Uhlandstr.
21. Mai [year unknown]
Euer Durchlaucht

Danke ich sehr für die gütige ausführliche Antwort.

Unserem Konsul in Venedig möchte ich die Preise nicht gern in die Hände geben; er gilt als busy man, der zu sehr sein eigenes Geschäft betreibt. Ich werde unter den Freunden Ludwigs zusam menzubringen suchen, was ich kann u. werde die Summen später an Hrn. v. Stumm damit er dafür die Leitung in die Hand nimmt, übergeben.

Dass Euer Durchlaucht mit einem schönen Beitrag vorangegangen sind, freut mich sehr. Herzlichen Dank dafür! Darf ich deswegen auch an Seine Durchlaucht Fürst Johannes schreiben oder wollen Eure Durchlaucht das besorgen? Der Fürst wird gewiss gern sich mit betheiligen; ich [?], nachdem [sinngemäß] er mir gnädigst schreiben liess, dass Ihn der Mann u. seine Bestrebungen sehr interessiert hätten. Ich werde sehen, auch unseren Allerhöchsten Herrn dafür zu interessieren. Die Summe von Baron Cosson konnte ich vor zwei Jahren nicht sehen, weil ich damals zu elend war in Florenz (S. Maj.hatte mich beauftragt, mit Bar. Cosson wegen der S. Dino zu erstverhandeln); ich werde es im n. J. versuchen ebenso den Pal. dell'arte della lana u. das kleine Bigallo Museum. Ich bin Euer Durchlaucht sehr dankbar, dass ich darüber hören durfte. Ich würde in 2-3 Wochen f. einige Zeit nach London & Paris gehen u. dann zur Sommerfrische früher zurück kommen. Das ist für mich eine gute Entscheidung, wo alle Welt fort geht [?] mit Familie! Vorher muss ich noch eine sehr unangenehme Aufgabe erfüllen: Sr. Majestät die Begeisterung für einen angebl. A. Dürer, (u. wer [?]) zu bremsen suchen, für den ihn ein Schwindler, mit Hilfe v. allen, möglichen Überredungskünsten interessiert hat. Er ist dann, selbst wenn Er verspielt, stets gekränkt! Aber hat 500000 Mk für ein Bild (Ecce

homo) ausgegeben dass nicht 100 Mk werth ist und ist vor allem nicht das Museo [?].
Kann ich doch nicht verantworten!

In treuer Anhänglichkeit verbleibe
ich Euer Durchlaucht dankbarer
ergebenst
W. Bode

[note on a side]:

Die Biografie des Feldmarschalls Fürst Liechtenstein werde ich mir baldigst zu verschaffen suchen.

94. Wilhelm Bode to Johann II. Liechtenstein, date unknown, HAL

Briefpapier Hotel Violet, Paris
Paris, Freitag Morg.

Eure Durchlaucht

Sende ich einlieg. die Antwort im Sinn von Lanna. Dass Eure Durchlaucht auf diese Weise in der Stadt Prag ein Pendant erhalten oder vielleicht werden, eines der für Prag gefertigt wurden, wird Eure Durchlaucht gewiss eine große Genugthuung sein.

Ich benütze diese Gelegenheit um Euer Durchlaucht meinen tiefsten Dank für die Güte auszusprechen, in der Sie unsrer Galerie die bestehend aus dem Quintus Nateyo [?] gelassen haben und versichere nochmals, dass ich bei der Generalversammlung die Commission keinerlei Einfluss ausüben will, um den Ankauf der Bilder herbei zuführen. Sollten dieselben dennoch einstimmig beschlossen werden, so wird es meine erste Pflicht sein, dafür zu sorgen, Eurer Durchlaucht ein ähnliches u. gleichwerthiges Bild des großen Künstlers zu verschaffen.

Indem ich Euer Durchlaucht nochmals meinen tief empfundenen Dank für alle Förderung der mir heiligen Interessen zu deren Sammlungen ausspreche, stelle ich mich zu allen Diensten für die eigenen Sammlungen Eurer Durchlaucht nach wie vor stets zu Ihrer Verfügung.

Herzlichst
Euer Durchlaucht
Bode

95. Bode's notes about Liechtenstein's Garden Palace, SMB-ZA

Bodes Schreiben über Gartenpalais

Schon im Jahre 1696 war Fürst Hans Adam mit Plänen dieses Gartens und Palastes beschäftigt. Durch Vermittlung des damaligen Kaiserlichen Gesandten in Rom, Grafen Martinitz, ließ er sich vom Architecten Carlo Fontana in Rom einen Plan für den Palast anfertigen, welchen er im genannten Jahre zugesendet erhielt.

Der Plan welcher sich mit der Erläuterung noch auf der Liechtenstein'schen Bibliothek befindet, scheint nicht von Beifall des Fürsten gefunden zu haben, wenigstens nahm er ihn nicht zur Ausführung an. Er adaptierte vielmehr den Entwurf des Abbate und Baumeisters Domi-nik Martinelli, welche sich gegenüber von dem Fontana durch einfache Größe und Klarheit auszeichnet. Der Plan Fontana's hat einen Hof, aus welchem

sich ein Rundgebäude mit dem Hauptsaal erhebt, um in turmartiger Höhe mit einer Kuppel den ganzen Palast zu krönen.

Martinelli ließ Innenhof und Kuppel weg und gewann Leben und Bewegung durch Vor- oder Zurücktretender Mitte und der Seitenteile, nebst Hinzufügung von Arkaden und Veranden auf den Seiten. Die Vorfassade stellt sich in grandioser Einfachheit dar, die Mitte sehr wenig vorspringend, nur mit ihrem Gesims das Hauptgesims durchbrechend, aber die große mit fünf Bogen offene Halle oder Durch-fahrt macht die Wirkung ebenso malerisch wie großartig. Überhaupt ist alles in diesem Sinne gehalten: die zwei gleichen, überaus breiten Treppen aus rotem Salzburger Marmor, die zu beiden Seiten des Vestibüls in das erste oder Hauptgeschoß hinaufführen, die Riesenhalle, die gewaltige Halbsäulen und Nischen umgeben, durch beide Geschoße sich erhebend und mit einem Spiegelgewölbe von außerordentlicher Spannweite überdeckt, dahinter die Säle und Gemächer, hoch, luftig mit Marmorkaminen und marmornen Türfassungen. Alles ist in so großartigen Verhältnissen gedacht, dass es einem heutigen Architekten gar nicht in den Sinn kommen würde, mit ihnen zu rechnen, noch einem Bauherrn, in ihnen zu leben. Das Gebäude war aber als Sommerpalast gedacht und erbaut und nicht als Bildergalerie, wozu es seit dem Anfange dieses Jahrhunderts gemacht worden.

Das große Vestibül oder die als Durchfahrt dienende Halle, sowie der Plafond, der nach dem Garten zu gelegenen gewölbten Gemächer des Erdgeschoßes und, wie es heißt, auch die Decken der beiden Stiegenhäuser ließ der Fürst durch den Maler Rottmayer ausmalen. Diejenigen, welche er in dem Rossauer Palais für den Fürsten Liechtenstein ausführte, sind fast sämtlich noch wohl erhalten, selbst die in der offenen Halle. Nur diejenigen im Stiegenhause sind verschwunden oder heute zugedeckt unter den großen Gemälden von Bellucci, welche sich früher im Stadtpalais der Schenkenstraße (heute Bankgasse) befanden und an ihre Stelle gebracht worden sind. Rottmayer war aber nicht der einzige Maler, den Fürst Hans Adam für sein Gartenpalais verwendete. Die Ausmalung der großen Säle im ersten Stock übertrug er dem berühmten Jesuitenpater Andrea Pozzo der sich durch seine großen perspektivischen Deckenmalereien sowie durch sein Buch über Perspektive einen bedeutenden Namen in der Kunstgeschichte gemacht hat.

Was er hier in dem Liechtensteinschen Palais geleistet hat, muß seinen besten Werken zugezählt werden. Er schmückte die Wände der großen Halle mit herrlichen dem Untergang Trojas und der Flucht Aeneas, vor allem aber die gewaltige gewölbte Decke wie in einem einzigen Bilde, welches die Taten des Hercules darstellt. In diesem Gemälde sind alle Figuren und alle Architektur nur für den einzigen Punkt in der Mitte berechnet, von dem aus gesehen sie in aufrechter, richtiger Haltung erscheinen. Das Ganze imponiert aber mehr durch Großartigkeit und Harmonie. Auch diese Gemälde sind wohl erhalten. Der dritte Maler, welchen der Fürst für dieses Palais verwendete war Marc Antonio Franceschini, der Bologneser Historienmaler. Derselbe kam aber nicht nach Wien, obwohl ihn der Fürst dazu aufforderte. Seine Gemälde sind daher nicht Fresken, sondern Ölgemälde, die er von Italien nach Wien schickte. Sie sind in die sämtlichen Plafonds der Gemächer des ersten Stockes eingesetzt und hier von schönen Stuccatuornamenten umgeben. Außerdem enthält die Galerie selbst eine große Anzahl Gemälde aus seiner Hand. Das Entreézimmer, z. B. ist ganz damit ausgefüllt, eine andere Reihe, wie jene mythologischen Inhalts, erfüllen die Fensterwände des Mittelsaales. Alle diese Bilder sind tüchtig in einem gewissen klaren und bedeutenden Stil, wie in auch den späten Italienern als Tradition der alten Schulen zu eigen ist, aber sie sind zu kalt und oberflächlich, entbehren der Empfindung und der Charakteristik. Palast und Garten scheinen im Jahre 1702 so ziemlich vollendet gewesen zu sein.

Man weiß aber, dass der Fürst Hans Adam in dieser Beziehung um die Kunst bemüht war, wie um die Ausschmückung seiner Paläste, so auch um die Vermehrung seiner

Gemälde sowohl durch Erwerbung älterer Bilder, wie auch durch Aufträge und Bestellung bei lebenden Künstlern. Zu den ersteren gehört vor allem der große Deciuszyklus von acht Bildern, einschließlich dasjenige, welches die Trophäe darstellt und dasjenige auf welchem das triumphierende Rom dargestellt ist. Der Fürst kaufte diese Bilder zu Brüssel um die Summe von 50.000 Gulden. So wie in einem, allerdings schon aus dem Anfange dieses Jahrhundert stamen den Verzeichnis angegeben.

Zu der zweiten Klasse gehören die zahlreichen Bilder von Marc Antonio Franceschini (jetzt 42), von denen der Fürst die beiden ersten schon im Jahre 1691 erhielt, nämlich die Halbfiguren der Stärke und der Weisheit. Das Gefallen, welches der Fürst an ihnen fand, veranlaßte die nachfolgenden weiteren Bestellungen, und nur die Arbeiten, die Franceschini sonst in Italien auszuführen hatte, hielten denselben ab, der speziellen Einladung des Fürsten nach Wien zu folgen. Dahin werden ebenfalls viele Tierbilder und Stilleben gehören, die noch heute ein Schmuck der Galerie sind, so die Gemälde von Franz Werner Tamm, der längere Zeit in Wien lebte und arbeitete, den Dirk Valkenburg, der ebenfalls nach Wien kam und hier für den Fürsten Beschäftigung fand.

96. List of the objects noticed by His Highness the Prince of Liechtenstein, SMB-ZA

Note des objets remarqués par Son Altess le Prince regnant Jean de Liechtenstein

Guardi Francesco 1712 – signé – Prospective – auf fond marme Plusieurs groupes de figures en costume du temps 20,000

Plafond lombardesque à caissons en bois dorè et stuc sur fond bleu – Magnifique travail d'une grande finesse et d'un goût exquis. Porte relative Les deux pieces 20,000

Falconeto Veronese – Devant de caisson – Figures de guerriers. Campement à grisaille. Ecusson au milieu 1500

Bonifazio 1491 – Grand tableau peint sur toile. Partie de la table de Cebès – allegorie de la Vie. Très belle composition riche de figures. Au fond très beau paysage. 7000,-

Groupe en terre cuite – La Vièrge et l'Enfant – Le marbre de ce groupe est a Florence dans la chepelle des tombeaux de'Medici. Provient de la Gallerie Man prin où il était attribué à Michelangelo. 4000

Trois Pièces en pierre formantes balaustrade d'un escalier. Splendide travail du XV. siècle.

97. Incomplete letter from Bode, HAL

Bild, welches die Madonna (in ganzer Figur) zwischen 2 Heiligen darstellt, in der fernen Landschaft, - nicht mit Bestimmtheit dem Cima zuzusprechen wage. Es heißt in der Sammlung G. Bellini, mit dessen (falscher) Inschrift er geschätzt; aber v. Bellini ist es nicht; die tiefen leuchtenden Farben sind mehr in der Art des Cima. Andernfalls sind die Typen nicht recht zu Cima passend. Doch vielleicht war das Bild auf der diesjähr. Ausstellung der New Gallery und es gibt in der photograph. Pulication derselben in London eine! Lord Ashburnham hatte dort nicht ausgestellt, wie ich aus dem Katalog sehe!

Ich würde selbst gern nächsten Monat oder im Juli nach London gehen, aber ich bin noch zu schwach u. bin noch bis zum Winter Reconvalescent, und keine anstrengenden Geschäftsreisen machen darf. Ich muss es bis zur nächsten Winter Exhibition aufschieben. Dann werde ich mich sehr gerne auch um die von SD notierten Bilder bemühen!

Darf ich im Anschluss an meinen letzten Brief dem Fürsten noch eine Bitte unterbreiten: könnten die köstlichen beiden Robbias, die Madonna von Luca und Andrea, die ganz oben rechts u. links an einem Rundbild aus der Kiste (?) des S. Botticelli angebracht sind, nicht diese unterhalb dieses Bildes aufhängen?

Also statt [Zeichnung],
etwa so: [Zeichnung]

Es sind ein paar so reizende Stücke die man recht nahe sehen sollte! Das Bild könnte ja auch 20 - 25 cm(?) höher gerückt werden.

[note with a pencil] Fstl. Wohnung
[note on a side] Mit freundlichstem Gruß, Ihr [?] Bode

98. Incomplete letter from Bode, HAL

[left side teared]
[...]zu Köln her. Es ist m. E. daher nicht v. Kulmbach, sondern von einem dem L. Cranach verwandten sächsischen Meister um 1530/40, der das Monogramm HK führt; ich schreibe den Namen (auf den ich mich nicht entsinnen kann) zuhause in Berlin auf.
Hier ist sehr wenig im Handel los. Geyling hat wenig Neues u. nur noch wenig, von früher um SD [?]. Am 15. 2. komme ich nach Mailand, Hotel Rebecchino.

Herzlichst
Bode

99. Incomplete letter from Bode, HAL

[left side, upper and lower part teared]

[...]70. Balth. van Veen Bettehyjs [?] von Van de Keerk von Haarlem. Sehr interessantes Bild von älterer holl. Landschaftsschule, dessen sich SD vielleicht noch von Miethke erinnern werden. Es besitzt [?] es unter dem Schriftnamen Hobbeens [?] u. verlangte einen albernem Preis dafür. Wert ca. 7500 Fl.! B._van Veen u. C. Vroom, G. Dubois, sind die Vorläufer von Max Ruisdael Ihre Bedeutung wird erst jetzt wieder erkannt.

[...] Durchlaucht durch Briefe an Sie Bericht geben muß über Interessantes, was im Gebiet der Kunst in Rom u. Neapel (wo er ebenso gut zu Hause ist) sich ärgert, unendlich auch über den Kunstmarkt. Ich schrieb ihm, dass ich dem Fürsten zunächst einmal über eine entzückende offene Loggia in Rom berichte, die von Albani mit besten Decorationen ausgemalt ist; ganz im Anschluss an Raphael. Sie ist zu haben, da das Haus abgerissen wird. Ich empfahl sie Sr. Majestät unserem Kaiser, aber man hat hier leider keine Verwendung dafür gefunden.

[below sentence is striked throughin the original]:

In Rom ist d. 7. der Großalmosenier Don Marcello Massarenti gestorben, der seine vorwiegend aus Fälschungen u. Crontis [?] bestehende Sammlung vor einigen Jahren um 5 Millionen Francs an einen Amerikaner verkaufte. Der Mann war eine Schmach für das andere [?] thum; man sagte ihm offen in Rom die aller[?] stlichsten Dinge zu, aber Niemand wagte ihm zu beseitigen, weil er zu [?] angereist war u. scandalos?. Er ist 89 Jahre alt geworden u. soll ein Riesenvermögen zuf. gehabt haben. Unter seinen Opfern war der geistvolle, aber s. [?] Hohenlohe [?] Reichskanzler. [Durchgestrichener Absatz endet] Ich habe hier vor 8 Tagen die sehr tüchtigen Stücke [?] v. Carstanjien als Leihgabe in unserer Galerie aufgestellt. Es sind dies 3 Rembrandts, 3 Hals, 2 ungenannte A. Cuyp u.s.f., das hat mich wieder stark angestrengt. Am 1. Dez. verlieren wir leider [continues on a ripped page]

[Note on a side]:

uns. sehr braven Generaldirektor Schrenk, ein Freund von Hartel [?], der unersetzlich ist. Der Minister hat mir einen Posten angetragen [angeboten], wohl nur aus Höflichkeit, da er weiß, dass schon meine Gesundheit mir die Übernahme nicht [Ende]

[right page, upper and lower part missing]:

Die von Ihnen namhaft gemachten Nummern der Valoch'schen Versteigerung sind in der That [sic] die interessantesten der Sammlung [?] .

90. Th. de Keyser Reiterportrait. Wichtigstes achttes Werke der letzten Zeit des Künstlers. Wert a 5000 fl. 38. [?] Lh. um 1535 2 Stück

[note on a side]:

ich habe den Posten aber auch schon vor 20 Jahren abgelehnt, weil ich für die [?] nicht recht eigne.

Bode

Undated Telegrams

100. Telegram from Wilhelm Bode to Johann II. Liechtenstein, HAL

gerichtet an Seine Hoheit Prinz von Liechtenstein,
Hotel d'Albe, Champs Elysées 101, Paris

Aufgedruckt: Allgemeine Mitteilungen der Post zum Versand von Telegrammen

Euer Durchlaucht,

Habe ich heute leider nicht ebenso günstige Nachricht zu geben. Die hauptsächlichsten Holländer sind von England (National Gal.) von Adolphe Rothschild, wie man sagt, fabelhaft hoch getrieben. Auf den Pieter Hooch ging ich für unser Museum bis 275.000.-, vergeblich! Der Metsu erreichte 80,000 frcs, der große J. Vermeer 75.000 frcs., dagegen bekam ich den Rembrandt („Schwester Rio“) um 29,500 frcs. u. den A. v. Ostade (den ich höher trieb, als die anderen Bilder zu hoch gekommen waren) um 26.500 frcs. Über den Q. Matsys, den ich um 30.000 frcs. schon bekam, muss ich Euer Durchlaucht morgen eine große Beichte ablegen. Ich setzte nämlich Auftrag darauf, falls wir den Hooch nicht bekämen. Am besten [Blatt zerrissen, Rest ?]

[note on a side]

lang gar nicht davon gesprochen. Morgen darf ich wohl mehr wissen.

Bode

101. Telegram from Wilhelm Bode to Johann II. Liechtenstein, HAL

gerichtet an Seine Hoheit Prinz von Liechtenstein,
Hotel d'Albe, Champs Elysées 101, Paris
8 Uhr, Hot. Violet

Eure Durchlaucht,

möchte ich, zur Rechtfertigung für die von mir gezahlten Preise noch mitteilen, dass ich eben erfuhr, dass Herrn Sedelmeyer nach der Vente auch die 2 für Eure Durchlaucht erworbenen Meissoniers je fast 20.000 frcs.

[?, ev. *Extra*] geboten wurden.

Bode

102. Telegram from Wilhelm Bode to Johann II. Liechtenstein, HAL

gerichtet an Seine Hoheit Prinz von Liechtenstein,
Hotel d'Albe, Champs Elysées 101, Paris

Hotel Violet, Papage Violet
Sonnabend Abend

Euer Durchlaucht,

erlaube ich mir ganz ergebenst, auf die eben bei meiner Ankunft vorgefundene Mitteilung v. H. v. Walcher, dass Euer Durchl. In den n. Tagen hier anwesend sein werden, mitzuteilen, dass die Bilder von Graf D'Oultremont verkauft sind (am 2.7), dass ich mich aber danach umsehen werde, ob der J. Steen noch zu haben ist. Bei [Blatt zerrissen, ?] empfehle ich unter den mir von Hrn. Walcher ge.. [Teil fehlt] -ten Bildern allein den G. Metsu „Alte Frau“, ein herrliches, tadellos erhaltenes Bild Metsus, das ich auf bis 60.000 frcs. schätze. Schöner kann man den Meister, den liebenswürdigsten aller holl. Genremaler, nicht erworben haben. Würden Euer Durchlaucht die Secretan'schen Bilder mit mir zu sehen wünschen? Dann würde ich mit Sedelmeyer eine Zeit verabreden, wo wir [?].

Dienstag Verkauf der alten Bilder.

Herzlichst

Bode

103. Telegram from Wilhelm Bode to Johann II. Liechtenstein, HAL

gerichtet an Seine Hoheit Prinz von Liechtenstein,
Hotel d'Albe, Champs Elysées 101, Paris
6 Uhr,

Euer Durchlaucht,

beehre ich mich ganz gehorsamst und reumütigst mitzuteilen, dass ich Nr. 43 u. 49 von Meisonier u. 82 von Troyon gekauft habe, aber alle 3 etwas über die Limiten: nämlich 43 zu 65.500 frcs – 49 zu 66.000 frcs. – 82 zu 36.200 frcs. Dafür ließ ich Nr. 93 (22.500 frcs.!) 94 (7. 250 fr.) u. 101 [?] (25.000 frcs.) aus. Da jene 3 Stücke wirklich köstliche Meisterwerke der beiden Künstler sind u. da jetzt alle Sachen auf 25 – 100 % über den

[?]-wert gingen, so glaubte ich im Sinne Eurer Durchl. Zu handeln, indem ich die Limiten etwas überschritt. Der „Angelus“ von Millet ging 562.000 frcs. (Louvre gegen v. d. Bilt), der große Meissonier 190.000 frcs. U.s.w. Morgen wird Sedlmeyer für Durchlaucht ein Ex. Des Katalogs mit den Preisen übersenden. Ich habe dem Dreyfuss avisiert, dass Eure Durchlaucht morgen früh zu ihm kommen werden. Gegen 9 ½ Uhr werde ich im H. d'Albe sein.

Euer Durchlaucht stets gehorsamer Bode

Wilhelm Bode and Adalbert Lanna

SMB-ZA – Staatliche Museen zu Berlin, Zentral Archiv, Nachlass Bode 3186

UPM — Archiv Uměleckoprůmyslového muzea v Prahe / The Museum of Decorative Arts Archive in Prague

1. Adalbert Lanna to Wilhelm Bode, 29. November 1885, SMB-ZA

Prag

29. Nov. 1885

Hochgeehrter Herr Director!

Meinen verbindlichsten Dank für Ihr so liebenswürdiges Schreiben vom 26. ds und zugleich die Mittheilung, daß der Ausschuß der Gesellschaft patriotischer Kunstfreunde der auf meinen Antrag in heutiger Sitzung den Beschluss gefasst hat, sich mit der offiziellen Bitte an Sie zu wenden, die Schlussredaktion unseres Galerie-Catalogs freundlich übernehmen zu wollen; weshalb wohl in nächster Zeit ein solches Schreiben an Sie einlaufen wird. Betreffs der Berufung Dr. Schindlers [?] soll bis zu Ihrer Anwesenheit gewartet werden. Ich freue mich schon sehr auf Ihr Kommen und werde hoffentlich im Februar in Prag sein.

Der Zettel Catalog ist wenn nicht schon ganz so doch nahezu fertig.

Von meiner Tochter folgen die herzlichsten Grüße und ich empfehle mich Ihnen hochachtungsvoll als Ihr aufrichtig ergebener

Lanna

2. Adalbert Lanna to Wilhelm Bode, 26. February 1886, SMB-ZA

Prag

26. Febr. 86

Geehrter Herr Doctor!

Ihr freundl. Lebenszeichen aus Krakau bestätigend muss ich die traurige Mittheilung machen, daß kurz nach Ihrer Abreise die Frau des Inspectors Barvitiuss schwer an Blutsturz erkrankte und vorgestern ihrem Leiden erlegen ist, so daß wir ihr heute das letzte Geleit geben werden.

Unter solchen Verhältnissen wird Barvitiuss die letzte Zeit nicht viel gearbeitet haben; wie man mir mittheilte, soll er sich vom Krankenlager nicht gerührt haben.

Vielleicht wären da einige tröstende, zur Arbeit ermunternde Worte Ihrerseits von bester Wirkung und könnte doch wenigstens jetzt das Werk fördern.

Bei mir zu Hause geht gottlob Alles gut; in unseren Freundeskreisen gibt's aber viel Krankheit und Sorge. Gott erhalte Sie wohl!

Dies der aufrichtige Wunsch

Ihres ergebenen Lanna

3. Adalbert Lanna to Wilhelm Bode, 9. April 1886, SMB-ZA

Prag
9. April 86.
Abds.

Mein lieber Herr Director!

Infolge Ihrer freundl. Zuschrift von gestern begab ich mich heute sogleich ins Rudolphinum zu Inspektor Barvitiu und ersuchte ihn, Ihnen den Zettel Catalog sowie er ist möglichst umgehend einzusenden. Hoffentlich wird dies auch ehestens geschehen. Wie er mir zeigte hat er schon viele Texte verfasst und will Ihnen dieselben mit einsenden. Es ist unser Aller Wunsch, sobald als möglich, den Catalog gedruckt vorliegen zu haben und danke ich Ihnen daher bestens für den von Ihnen ausgegangenen Vorstoß. Erst gestern in einer Sitzung unseres Verwaltungs-Ausschusses wurde nach dem Fortschreiten der Catalogsarbeit gefragt.

Da Sie in so vielseitiger, anstrengender Arbeit unaufhaltsam thätig sind, kann ich voraussetzen, dass Sie sich wohl befinden und das wünsche ich von ganzem Herzen. Sollten Sie uns ein oder das andere Mal irgend ein gutes Bild, auf welches Sie für Ihre dortigen Sammlungen nicht reflectieren, empfehlen können so würde ich Ihnen recht dankbar sein. An Italienern haben wir gar so fühlbaren Mangel in unserer Galerie; doch Sie wissen ja das Alles besser wie ich, armer Laie.

Vorgestern hatte ich Besuch des Herrn Lehms aus Dresden, der sich meine wenigen altdeutschen Blätter ansah.

Sonst lebt man in Prag wie immer auf ziemlich dürrer Haide und recht viel auf sich beschränkt.

Herrn Dr. Lippmann bitte ich meine besten Grüße zu sagen mit der bescheidenen Anfrage, wann ich meine Dürerzeichnungen zurück erwarten kann? Auch an Herrn Restaurator Böhm folgt alles Schöne!

In angenehmer Erinnerung an nun schon längst vergangen scheinende, schöne Stunden unseres Beisammensein drückt Ihnen herzlichst die Hand

Ihr
aufrichtig ergebener
Lanna

4. Adalbert Lanna to Wilhelm Bode, 8. April 1889, SMB-ZA

8. April 1889

Geehrter Herr und Freund!

In der Erwartung, dass Sie glücklich von Ihrem Wiener Ausflug heimgekehrt sind, erschein ich mit diesen Zeilen schon wie ein Plagegeist.

Im Begriffe Abgüsse verschiedener Antiken zur Ausschmückung des Kunsthofes im Rudolphinum anzuschaffen, ist uns angedeutet worden, dass das Berliner und Dresdener Museum in der Lage wären, uns diese sämtlichen Abgüsse liefern zu können. Deshalb wende ich mich mit der ergebenen Bitte an Sie, mir gef. mittheilen zu wollen, ob diese

Andeutung auf Wahrheit beruht und ob wir uns mit Erfolg an die Directionen an beiden genannten Museen betreffs Lieferung der gewünschten Antiken wenden können.

Mir scheint dies sehr unwahrscheinlich, doch muss ich die Anfrage aus Rücksicht für andere Persönlichkeiten, welche in der Sache ein gewichtiges Wort mitzureden haben, stellen. Sollten Sie über Dresden Nichts Positives wissen so würde ich mich dann an Freund Dr. Lehrs wenden. Dr. Chytil ist seit gestern Abds. [abends] in Wurzelbauer-Angelegenheiten wieder in Berlin.

Indem ich meiner heutigen Belästigung wegen vielmals um Entschuldigung bitte und Ihnen im Voraus für all' Ihre Bemühungen in dieser Angelegenheit bestens und wärmstens danke empfehle ich mich Ihnen ebenso herzlich als freundschaftlich als

Ihr
ergebenster
Lanna

5. Adalbert Lanna to Wilhelm Bode, 9. April 1889, SMB-ZA

Besten, wärmsten Dank für Ihr liebenswürdiges Schreiben vom 8. ds. verehrter Herr Director, welches sich mit meinem heute Morgens für Sie der Post übergebenen Brief kreuzte.

Nochmals herzlichsten Dank von
Ihrem ergebenen Lanna

9/IV 89 Mittag
Miethke hat mir nicht geschrieben

6. Adalbert Lanna to Wilhelm Bode, 9. May 1889, SMB-ZA

Prag
9. Mai 1889
Hochverehrter Herr Director!

Von meiner Reise heimgekehrt habe ich heute durch Buchhändler Rionac [?], hier, die Photographie der Georgsgruppe vom Hradschin an Sie abgehen lassen, hoffend, dass dieselbe dem Zwecke entspricht. Behalten Sie dieselbe als schwächstes Zeichen meiner Dankbarkeit. Nochmals danke ich Ihnen herzlichst für die liebenswürdige Besorgung des Savery Bildes, welches bereits seiner Bestimmung zugeführt wurde.

Ist Ihnen Nichts von einer feinen, wohlerhaltenen, preiswürdigen Eglomisé Arbeit bekannt?

Wurzelbauer's schöne Frau erwidert Ihren freundlichen Gruss ebenso herzlich wie

Ihr ergebener
Lanna

7. Adalbert Lanna to Wilhelm Bode, 17. May 1889, SMB-ZA

Prag

17. Mai 1889

Hochverehrter Herr Director!

Indem Ich Ihnen für Ihre so überaus liebenswürdigen Zeilen v. vorgestern herzlichst danke bin ich in Verlegenheit, Ihnen für eine eventuelle Eglomisé Erwerbung irgend einen Preis limitiren zu sollen, da mir die heutigen Preise für derlei Objekte absolut unbekannt sind. Könnten Sie vielleicht die Güte haben, mir hierüber eine Andeutung zukommen zu lassen?

Für freundliche Besorgung von gut erhaltenen Plaketten u. von guten Meistern zum Preise Von 50 - 150 Lire werde ich Ihnen sehr dankbar sein.

Kommen Ihnen keine in Italien gefertigte, alte gemalte Emailen vor? Ich glaube Sie werden in Ober Italien gefertigt und sind selten. Im Louvre in der Sammlung Davillier habe ich dergl. gesehen.

Von Herzen wünsche ich, dass Sie sobald als möglich nach Italien flott werden, um nicht allzusehr in die Hitze hineinzugerathen.

Da werden wir Sie wohl dies Jahr in Nürnberg wieder nicht sehen?

Nochmals herzlichsten, besten Dank und aufrichtigen Gruss von

Ihrem ergebenen

Lanna

8. Adalbert Lanna to Wilhelm Bode, 28. Juli 1889, SMB-ZA

28. Juli 1889

Hochverehrter Herr Director!

Ihre beiden liebenswürdigen Briefe vom 24. + 25. ds. haben sich jedenfalls mit meinen letzten Zeilen gekreuzt, welche ich von hier aus an Sie richtete, um Ihnen meinen hiesigen Aufenthalt zu melden sowie auch über Wurzelbauer's Venus und meine Begegnung mit Fürsten Liechtenstein in Prager Rudolphinum Mittheilung zu machen.

Das Della Robbia Relief, dessen Zeichnung mich sehr interessiert, bitte ich jedenfalls für mich zu erwerben. Dasselbe sowie die anderen Gegenstände, als Plaketten und Eglomisés, bitte ich mir dann nach dem 15. Aug. gef. nach Prag senden lassen zu wollen, wo ich um diese Zeit einzutreffen gedenke.

Ihren Catalog an Bildwerke der christlichen Epoche besitze ich längst und werde denselben gern zum Vergleich mit dem mir freundl. in Aussicht gestellten Verzeichnissen benutzen.

Indem ich Ihnen für Ihre besondere Liebenswürdigkeit nicht genug danken kann, schliesse ich, um den Brief noch rechtzeitig zur Post zu bringen und mir dann den Robbia zu sichern.

In dankbarer Verehrung

Ihr ergebenster

Lanna

9. Dr. K. Chytil an Wilhelm von Bode, den 27. August 1889, SMB-ZA

No Esh. 201

Seiner Wohlgeboren
Herrn Dr. Wilhelm Bode
Director der Abtheilung der Bildwerke der
christlichen Epoche an den königl. Museen in Berlin!
[in the lower left corner of the letter]

Das Curatorium des kunstgewerblichen Museums der Handels -und Gewerbekammer in Prag beehrt sich, Euer Wohlgeboren seinen verbindlichsten Dank für die Theilnahme auszudrücken, welche Euer Wohlgeboren dem Museum anlässlich der Erwerbung der Bronzegruppe Venus und Amor von Ben: Wurzelbauer bekundet haben und zwar zunächst durch das in uneigennütziger Weise abgegebene Gutachten, insbesondere aber dadurch, dass Euer Wohlgeboren in der Person Seiner Durchlaucht des Herrn Fürsten Johann von und zu Liechtenstein für das Museum einen so hochbedeutenden Gönner gewonnen haben, dessen Gunst durch die grossmüthige Schenkung der erwähnten Bronzegruppe ihren glänzendsten Ausdruck fand.

Indem es sich das Curatorium zur besonderen Ehre rechnet, einen so bedeutenden Fachmann, wie Euer Wohlgeboren es sind, unter die Förderer seines Instituts zählen zu können, ersucht dasselbe, Euer Wohlgeboren mögen auch weiterhin dieser Anstalt ein wohlwollendes Andenken bewahren.

Das Curatorium des kunstgewerblichen Museums der Handels- und Gewerbekammer in Prag;
den 27. August 1889

Vice-Präsident
Ant. Rivnac

Der Obmann der Ankaufs- und Verwaltungs-Comites
Adalbert Ritter von Lanna

Der Custos:
Dr. K. Chytil

10. Adalbert Lanna to Wilhelm Bode, 23. August 1889, SMB-ZA

Prag
23. August 1889
Hochgeehrter Herr!

Kaum war ich von Gastein heimgekehrt so öffnete sich über meinem Hause das Füllhorn Ihrer Liebenswürdigkeit und Ihres Wohlwollens und all' die italienischen Schönheiten, welche mir mitzubringen, Sie die besondere Freundlichkeit hatten, hielten ihren fröhlichen Einzug unter meinem bescheidenem Dache.

Wie ich Ihnen für all' diese Liebenswürdigkeit, für all' die Bemühungen danken soll, das weiss ich nicht!!?

Nur das Eine kann ich Ihnen versichern, dass Sie mir eine Freude bereitet haben, wie ich sie schon lange nicht erlebte. Besonders der Andrea della Robbia macht mir ganz besondere Freude. Aber auch die Plaketten waren schon lange mein Wunsch.

Die Seite ist ebenso schön als instructiv und ich will mir nun Mühe geben, in unserem Kunstgewerbe Museum eine kleine Ausstellung meiner Medaillen und Plaketten zu inscenieren für die Dauer der Wintersaison. Also nochmals vielen Tausendfältigen Dank!!! Vor wenigen Tagen erhielt ich das von Ihnen prognosticirte Schreiben des Hofrathes v. Walcher und so ist denn Dank Ihrer ganz besonders liebenswürdigen und unermüdlichen Vermittlung auch die Wurzelbauer-Venus Angelegenheit auf das schönste und beste geordnet!

Ihrem freundl. Wunsche gemäss lasse ich heute 2725 Lire à 81.10 = Mark 2210.---

für Frachtspesen 45.---

zusammen Mark 2255---

an Herrn Adolph Triem, Unter den Linden 5, Berlin abgehen sowie an Herrn Domenico Corvisieri, via Propaganda 26, Rom, den Betrag von Lire ital. 3000. --- in Form von Vista-Anweisungen.

Den Cours der Lire 100 Lire = Mark 81.10 habe ich der gestrigen Berliner Börsenzeitung entnommen.

Wie sehr bedaure ich nur, dass Sie wir [sic] so selten gut zusammen kommen können! Wie unendlich hätte ich mich gefreut, wenn auch Sie mit mir zur gleichen Zeit hätten in Gastein sein können.

Übrigens hatte ich fast durchwegs schlechtes Wetter in Gastein, fand aber auch hier kein besseres vor.

Meine Frau und Töchter sind jetzt in Blankenbergh.

In der zweiten Hälfte Sept. komme ich mit ihnen wieder im Oberösterr. Hochgebirge zusammen; bis dahin ziehe ich hier einsam und allein an dem Joche des Geschäftes.

Mein lieber, verehrter Herr Director empfangen Sie nochmals die Versicherung meines wärmsten und innigsten Dankes so wie meiner aufrichtigsten und herzlichsten Freude!!!

Ihr dankbar ergebener Lanna.

11. Adalbert Lanna to Wilhelm Bode, 28. August 1889, SMB-ZA

Prag, 28. Aug. 1889

Verehrter Herr Director!

Besten Dank für den mir freundl. übersandten Separat Abdruck, den ich paar Tage vorher schon in der von mir abonnierten Deutschen Rundschau mit grossem Interesse gelesen hatte, wie auch herzlichen Dank für Ihr liebes mir eben zugehendes Schreiben vom 26. ds. Gewiss haben mich die Aglomisé Gläser ebenso erfreut als befriedigt.

Besonderes Vergnügen hätte ich, wenn ich Sie im kommenden Monate hier bei mir sehen könnte. Ich gedenke erst in der 2ten Hälfte Sept. ins Hochgebirge zu gehen -wenn das schöne Wetter so fort dauert wird man um diese Zeit vielleicht schon frieren und heizen. Jedenfalls bitte ich mir aber 4 bis 5 Tage vor Ihrer Ankunft in Prag Nachricht zu geben, damit ich mich danach richten kann. Böhm wird Ihnen wohl meine Grüsse u. Dank mündlich überbracht haben.

Aufrichtigst u. dankbar der

Ihre, Lanna

12. Adalbert Lanna to Wilhelm Bode, 11. September 1889, SMB-ZA

Prag

11. Sept. 1889

Verehrter Herr Director!

Mit tausend Freuden werde ich Sie kommenden Sonntag (15. Sept.) hier erwarten und begrüßen und bitte nur um freundliche Mittheilung des Tages und der Stunde Ihrer Ankunft!

Es ist zu liebenswürdig von Ihnen, daß Sie Ihre Freunde in den Böhmischen Wäldern nicht vergessen und sogar zu ihnen herüberkommen.

Hoffentlich auf ein recht frohes Wiedersehen!

Aufrichtigst der
Ihre Lanna

13. Adalbert Lanna to Wilhelm Bode, 29. September 1889, SMB-ZA

Prag

29. Sept. 1889

Mein verehrter Herr Director!

Vergeben Sie wenn ich einige Tage seit dem Eintreffen Ihres liebenswürdigen Briefes vom 25. ds verstreichen ließ, ohne dafür zu danken, allein ich wollte das Eintreffen der mir damit avisirten Kiste abwarten, um Ihnen dafür zu danken und Empfang zu bestätigen. Da die Sachen aber bis jetzt noch nicht da sind andererseits der reizende Giovanni Della Robbia vorgestern in bestem Zustand aus Florenz hier eingetroffen ist, so will ich nicht länger säumen, Ihnen hiervon Nachricht zu geben und glaube in Ihrem Sinne zu handeln, wenn ich heute sogleich Lire 2400,-- in einer Anweisung an Herrn Constantini einsenden lasse.

Sie haben mir durch die freundliche Überlassung dieses reizenden Stückes eine große Freude bereitet und danke ich Ihnen herzlichst und wärmstens dafür. Den Inhalt der Kiste werde ich hoffentlich vor meiner nun unmittelbar bevorstehenden Abreise noch zu sehen bekommen. Für die freundliche Mittheilung der Buch Adressen ebenfalls meinen besten, innigsten Dank. Den Betrag für die Transport Kosten des Andrea Della Robbia für 205.27 erlaube ich mir Ihnen directe durch das dortige Bankhaus „Marcus + Volkmar“ vergüten zu lassen. Wegen des Holländers für die Completirung unserer Hoser Samml. werden Sie also freundliche Erkundigung einholen? Sie sind wahrhaft so freundlich und liebenswürdig, dass man nicht weiß, wie oft und überhaupt wie Ihnen zu danken. Vergeben Sie schon meine heutige unzusammenhängende Diction aber ich bin heute überhitzt. Der frühere Geschäftsleiter der Gesellschaft patriot. Kunstfreunde, mein lieber alter Freund Dr. Neumann, den Sie bei der Catalogsarbeit dürften kennen gelernt haben, ist vorgestern verstorben und wird heute begraben.

Hoffentlich erfreuen Sie mich vor Ihrem nächsten Zuge in den Süden noch mit einigen freundl. Zeilen.

Freundschaftlich + dankbar der
Ihre Lanna

14. Adalbert Lanna to Wilhelm Bode, 19. November 1889, SMB-ZA

Prag

19. November 1889

Hochverehrter Herr Director!

Werten Sie es nicht als Undank, dass ich seit d. Eintreffen Ihrer so liebenswürdigen und liebevollen Zeilen v. 15. Ds einige Tage verstreichen ließ, ehe ich Ihnen von unserem phantastischen Moldauufer den wärmsten Dank und ein tausendfaches Vergelts Gott! hinübersende.

Sie haben wieder in so überaus großmüthiger Weise uns hier bedacht, daß ich wirklich nicht die richtigen Worte finden kann, Ihnen zu sagen welche große Freude Sie mir und dem kleinen Kreise Gleichgesinnter bereitet haben.

Das reizende ital. Email, St. Hieronymus, ist eben heute angekommen und schrieb ich sofort an Bardini, daß ich für frcs. 2000.- , welche Sie mir als Preis nannten, Nehmer dafür bin. wegen der venezian. Emailschißel bei Marcato in Venedig ließ ich sogleich durch Dr. Chytil nachfragen, um sie eventuell fürs Kunstgewerbemuseum [Kunstgewerbemuseum] zu erwerben.

Für liebenswürdige Überlassung von Tintenfassern, Mörsern & Glocken würde ich Ihnen sehr dankbar sein.

Den Salomon Ruysdael sehe ich für uns als erworben an und danke Ihnen nicht nur in meinem sondern auch im Namen unseres Galerie Comités dafür sowie auch für auch für die beiden Crivellis.

Ich bitte Ihren freundlichem Vorschlage entsprechend die Bilder dort reinigen und uns einfach aber solide und geschmackvoll gerahmt einsenden zu lassen u.z. an die Gesellschaft patriotischer Kunstfreunde in Prag, Künstlerhaus Rudolphinum.

Zugleich bitte ich, an mich oder an die genannte Gesellschaft die Rechnung über diese 3 Bilder senden zu wollen, um Ihnen dann Anschaffung machen zu können.

Bitte ist meine alte Schuld an Sie mit

180 Mark für schweizer Glasscheibe

300 francs „Terracotta“ Statuette (bemalt)

150 " " Stuckästchen

richtig? Damit ich diese Schuld abzahlen kann.

Das kl. Florentiner Holzgefäß habe ich vor Kurzem am Kgewerbemuseum als Ihr Geschenk übergeben und wird der schriftl. officielle Dank nächstens folgen.

Sehr begierig bin ich die 3 Bilder zu sehen. –

Ich bin seit sich Ende Oktober wieder in Prag und meine Familie seit Anfang dfs.

Den Katalog der Overbeck Ausstellung, um deren Zustandekommen sich der neue Geschäftsleiter unseres Kunstvereins Graf Leo Thun sehr verdient gemacht hat, haben Sie wohl erhalten.

Mein Geschäft nimmt mich und meine Zeit sehr in Anspruch.

Wie gesagt meine Collegen und ich sind entzückt über Ihre außerordentliche Liebe und Sorgfalt für unser still und bescheiden athmendes Kunstleben.

Also nochmals den wärmsten und innigsten Dank

Ihres aufrichtig ergebenen

Lanna.

Bei der Versteigerung Ihrer Museumsdoubletten bin ich nicht betheilig.
Was ist denn an den zwei Thonkacheln, angebl. Hirschvogel, welche das dortige Kgewerbemuseum vor paar Tagen erworben hat? Sie waren mir von Levy um 1800 Mark offerirt! für mich ungeschaut zu theuer.

15. Adalbert Lanna to Wilhelm Bode, 28. November 1889, SMB-ZA

Prag
28. November 1889

Hochverehrter Herr Director!

Im Besitze Ihre freundlichen Schreibens vom 21. ds. habe ich veranlaßt, daß Ihnen durch die Herren Marcus & Volkmar, dort, der Ihnen schuldige Betrag von Mk 538.-- erlegt werde, indem ich Ihnen nochmals für diese freundliche Überlassung bestens danke. Die Glasscheibe und das Kästchen habe ich unserem Kunstgewerbemuseum geschenkt, die Thonstatuette für mich behalten.

An Herrn Levy junior, werde ich die Mk 2100.- morgen oder übermorgen einsenden laßen. Wie viel und wohin habe ich für die beiden Crivellis zu bezahlen. Die Rechnungen für Rahmen und Restaurierung der fragl. 3 Bilder könnten ja vielleicht mir direct eingesendet und dann von mir geordnet werden, damit Sie nicht auch noch mit diesen Kleinigkeiten belästigt werden.

Die fragl. 3 Bilder werden mit großer Spannung erwartet. Jedenfalls bitte ich dieselben an die Gesellschaft patriotischer Kunstfreunde, Künstlerhaus Rudolphinum, Prag adressiren zu lassen.

Den Katalog der Overbeck Ausstellung, die wohl bis über Weihnachten geöffnet sein wird, habe ich Ihnen eingesendet und nehme gerne Ihren Dank dafür entgegen. Gerne möchte ich Ihr Urtheil über die neulich erwähnten sogenannten Hirschvogel-Kacheln erfahren. Halten Sie meinen Kehlheimer Stein, Susanna und die beiden Alten, wirklich für einen Hans Dachauer? Wenn Sie so freundlich sind, mir die angekündigten Gegenstände Eglomisé rc. zukommen zu lassen so bitte ich nur die sorgfältigste Packung anzuordnen, da das letzte Mal die Thonstatuette entzwei gebrochen und auch die Glasscheibe gebrochen angekommen sind.

Die Sammlung Tollin, die dieser Tage in Paris versteigert wird, haben Sie wohl nicht gekannt? Wie ist denn Ihre Doubletten Auction von kl. Plastik verlaufen? Was halten Sie von den bei Hess in Frkft. a/M [Frankfurt am Main] zur Versteigerung gelangenden Medaillensammlung Itzinger?

Nun muß ich aber schließen mit stets sich wiederholendem Ausdrücke ganz besonderer Dankbarkeit zugleich aber auch aufrichtiger, freundschaftlicher Gesinnung.

Ihres ergebenen
Lanna

16. Adalbert Lanna to Wilhelm Bode, 15. February[?] 1890, SMB-ZA

Telegramm aus Prag, 15, 1890, den 2ten.

Werde morgen Donnerstag auf Bahnhof sein.
Besten Gruß, Lanna

17. Adalbert Lanna to Wilhelm Bode, 15. January 1890, SMB-ZA

Prag,

15. Jan. 1890

Hochverehrter Herr und Freund!

Werten Sie es nicht als Undank, dass ich so lange den Empfang Ihrer letzten freundlichen Sendung von Bronzen u. Eglomisés unbestätigt ließ und auch heute erst Ihre liebenswürdigen Zeilen vom 7. ds. beantworte.

Aber diese unangenehme Influenza, die durch mehr als 3 Wochen in meinem Hause allenthalben herumspukte und dann viele Geschäftsüberhäufung waren ein wahres Hinderniß, nur für Eine Stunde sich ernst zu sammeln und ein kleines Stück weiter zu denken, als über das Alltäglich Vorkommende.

Empfangen Sie meinen besten Dank für die freundlich übersandten Gegenstände, welche ich gern für meine. Sammlung behalte; sind Doubletten darunter, welche ich nicht behalten will, so werde ich sie dem hiesigen Kunstgewerbemuseum widmen.

Den dafür entfallenen Betrag von 990 Reichsmark, wenn ich richtig Ihren freundlichen Brief verstanden habe, werde ich mir erlauben, Ihnen demnächst in recomandirtem Schreiben zu remittiren.

Erlauben Sie mir, Ihnen wiederholt meine ganz besondere Freude über die Ihnen zutheil gewordene Auszeichnung auszusprechen sowie meine herzlichsten Glückwünsche dazu! Ebenso danke ich Ihnen bestens und wärmstens für alle Liebenswürdigkeit, mit der Sie meine schwachen Bemühungen um die Vermehrung meiner und unserer öffentlichen Sammlungen zu unterstützen die Freundlichkeit hatten.

Die schöne venezianische Emailschüssel von Marcato in Venedig haben wir um 2000 fcs für das Kunstgew. Mus. erworben und damit eine wahre Zierde. Auch dies haben wir Ihnen zu danken!

Der Ruysdael wird wohl nächster Tage eintreffen, bis gestern, wo ich das Rudolphinum besuchte, war er nicht da.

Weihnachten und Neujahr waren uns durch Influenza verdorben, erst vor acht Tagen haben wir die Weihnachtsbescherung nachgeholt. Augenblicklich habe ich keinen Patienten im Hause. Ich blieb bis jetzt verschont.

Bei der durch Prestel in Frankfurt a/m veranstalteten Auction der Handzeichnungen des R? Frank, Graz, habe ich eine interessante Zeichnung erworben und erlaube ich mir, Ihnen dieselbe unter Einem einzusenden. Dieselbe stimmt – mit Ausnahme der unten befindl. Landschaft – mit der Kehrseite der Medaille Pisanellos auf Malatesta Novello, Armand t. I. p. 6 [b?]. No. 16., überein und wäre ich sehr dankbar, Ihre Meinung darüber zu erfahren.

Vielleicht interessiert es Sie, diese Zeichnung mit der in Ihrem Medaillen Cabinete befindlichen Medaille zu vergleichen und bitte ich dann um freundl. Mittheilung Ihrer Ansicht sowie um Rücksendung der Zeichnung.

Im Auctionskataloge ist diese Zeichnung, dem Mair von Landshut zugeschrieben!

Die Medaille ist auch bei Friedlaender Tafel II. abgebildet.

Nun lassen Sie Sich nochmals dankbarst und herzlichst die Hand drücken von

Ihrem

freundschaftl. ergebenen

Lanna

18. Adalbert Lanna to Wilhelm Bode, 17. January 1890, SMB-ZA

Prag
am 17. Jänner 1890

Hochwohlgeboren Herrn Geheimrath und Director
Dr. Wilhelm Bode
Charlottenburg
Wilhelmstrasse 5.
bei Berlin

Laut Auftrag meines Chefs des Herrn M. Ritter von Lanna habe ich an Euer Hochwohlgeboren RMk 990 .- einzusenden.

Ich beehre mich demzufolge zu benachrichtigen, daß ich p. recommandierten Separat Couvert heute Mk 990.- unter Ihrer w. Adresse abgesendet habe, und ersuche höflichst den Eingang dieses Betrages s. z. meinem Chef Herrn Ritter von Lanna direkt hierher anzuzeigen.

Achtungsvoll
Emanuel Formann
Cassier bei A. Lanna

[note in the lower left corner]:

Münz Note
9 Stück à 100 Mk. = Mk 900
1 " à 50 " = " 50
2 " à 20 " = " 40

Mk 990

19. Adalbert Lanna to Wilhelm Bode, 27. February 1890, SMB-ZA

Prag
27. Februar 1890
Hochverehrter Herr und Freund!

Empfangen Sie meinen ganz besonderen Dank für Ihr lebenswürdiges Lebenszeichen aus Paris und zugleich die Versicherung, daß sowohl unser Kunstgewerbemuseum als auch meine Wenigkeit die von Ihnen in Paris ausgewählten Gegenstände – Azulejos und Alcora Schale – mit Freuden übernehmen werden.

Betreffs des kleinen van Goyen für Hosersammlung im Rudolphinum habe ich gestern dem Galeriekomité berichtet und wurde beauftragt, unter dem Ausdrücke des lebhaftesten Dankes für das unveränderte, wohlwollende und freundliche Andenken, welches Sie unserem Institute bewahren, zu bitten, von diesem Ankaufe gütig absehen zu wollen, da wir bereits ein feines van Goyen-Bild in der Hosersammlung haben. – Wahrhaft unglücklich bin ich, aus Ihrem werthem Schreiben ersehen zu müssen, daß mein Brief mit der Anzeige der richtigen Ankunft des Salom. Ruysdael und mit Dank für Ihre lebenswürdige Vermittlung verlorengegangen sein muß.

Wenn dies nun geschehen, so kann ich nur nachträglich mittheilen, dass dieser Ruysdael mit großer Freude begrüßt und aufgenommen wurde und schon längst in der Galerie aufgehängt ist. Das Galerie Comité votirte Ihnen den wärmsten und innigsten Dank!

Fürst Liechtenstein hat unserer Galerie verehrt n. z. Bildniß eines jungen Mannes v. Frans Hals; Männerbildniß und Frauenbildniß in der Art des Terborg und Schlachtenbild von Nicaise de Keyser. Sind Ihnen die Bilder bekannt? Wir dürfen von dieser Widmung nichts verlautbaren.

In 8-14 Tagen hoffe ich Ihnen unseren Katalog zusenden zu können die böhmische Übersetzung will gar nicht fertig werden, und ehe dies nicht erfolgt, darf der Katalog, auch der deutsche nicht ausgegeben werden.

Der Geschäftsleiter unseres Kunstvereines, Graf Leo Thun war und ist noch krank, und so lastet auch diese Agenda für längere Zeit auf meinen Schultern, was ich recht empfindlich spüre.

In freundschaftlicher, unwandelbarer Verehrung und Werthschätzung

Ihr ergebenster
Lanna

sehr eilig!

20. Adalbert Lanna to Wilhelm Bode, 31. March 1890, SMB-ZA

Prag
31. März 1890
Hochverehrther Geheimrath!

Eben erhalte ich Ihre liebenswürdigen Zeilen vom 29. ds. und bin unglücklich, Ihnen mittheilen zu müssen, daß ich am Mittwoch d. 2. April um 9 Uhr nicht auf den Bahnhof kommen kann, da ich um diese Zeit einer um 2 Uhr beginnenden Ausstellungs-Jury vorzusitzen habe.

Die Photographie des spanischen Schränkchens könnten Sie mir ja vielleicht schicken. Das hiesige Museum und ich besitzeneinige feine Eglomisé-Bildchen, 1814 datirt. Sollten Ihnen tadellose, preiswürdige und unzweifelhafte della Robbias, zu den Preisen wie die 2 von Ihnen stammenden, auf Ihrer Reise vorkommen, so bitte ich, sich meiner erinnern zu wollen; ich habe eine Leidenschaft nach diesen schönen Arbeiten bekommen.

Hoffentlich hat Ihnen endlich Barritius unseren Gemälde-Katalog zugeschickt.

In großer Eile grüßt Sie herzlichst
Ihr aufrichtig ergebener
Lanna

21. Adalbert Lanna to Wilhelm Bode, 30. April 1890, SMB-ZA

Prag
30. April 1890
Verehrter Geheimrath!

Besten Dank für Ihr freundliches Schreiben v. 26. ds. aus Rom!
Wie Sie aus meinen beiden gestrigen Telegrammen nach Florenz ersehen werden, habe ich anfangs auf die Erwerbung des schönen Robbia-Medaillons für mich verzichtet, dann bin ich aber darauf gekommen, dieses schöne, seltene Object für unsere Galerie im Rudolphinum zu erwerben. Graf Zdenko v. Thun und Inspector Barvitus sind sehr dafür und so habe ich Sie denn teleg. gebeten, diesen A. della Robbia so billig als möglich für uns zu kaufen und bin auf Ihre weiteren freundlichen Mittheilungen sehr gespannt. Betreffs des Transportes übernimmt selbstverständlich Bardini die Haftung resp. Die Assecuranz gegen Feuer und Eisenbahnunfall, wogegen wir die Fracht Florenz-Prag bezahlen. Dies ist unser gewöhnlicher Vorgang bei Ankauf von Kunstwerken.

Zu Adressieren wäre das Stückan:

Gesellschaft patriotischer
Kunstfreunde Rudolphinum,
Prag.
Österreich.

Heute stehen wir vor dem 1. Mai wie vor einer Sphinx; es ist doch eigentlich ein großes Narrenhaus diese Welt!
Haben Sie vielen Dank für all' Ihre Liebenswürdigkeit, mit der Sie mich und Prag überschütten.
Hoffentlich trifft Sie dieser Brief noch richtig in Florenz.

In großer Eile mit freundschaftlichen Grüßen u. Danksagungen

Ihr ergebener
Lanna

22. Zdenko Thun an Wilhelm von Bode, 9. May 1890, SMB-ZA

Karlsbad
9/5 90
Hochverehrter Herr von Lanna!

Mit aufrichtiger Freude erfüllte mich die mir von Ihnen gütigst mitgetheilte Erwerbung des Medaillons von della Robbia für unsere Gesellschaft. Es ist dies gewiß eine Acquisition allerersten Ranges und die Gesellschaft hiefür sowohl Ihnen als Dir. Bode zu größtem Danke verpflichtet. Ich bin über zeugt, daß diese Erwerbung allseitig mit lebhaftester Genugthuung begüßt werden wird. Was mich betrifft so freue ich mich schon ganz kindisch darauf, das Werk, dessen fotogr. reproduction mich schon so sehr entzückte, in originali bewundern zu können. - Die Kur bekommt mir, trotz des minder guten Wetters, offenbar sehr gut, indem nicht nur der Arzt, sondern auch ich selbst sehr

zufrieden bin – und so hoffe ich denn in etwa 14 Tagen frisch erholt nach Prag zurückkehren zu können.

Mit der aufrichtigsten Hochachtung u. Verehrung

Euer Hochwohlgeboren ergebenster
Zdenko Thun

23. Adalbert Lanna to Wilhelm Bode, 13. May 1890
SMB-ZA

Prag
13. Mai 1890
Verehrter Geheimrath !

Endlich weiß ich wieder Ihren Aufenthalt und eile, Ihnen vielmals und herzlich für die so glückliche Erwerbung des Della Robbia Reliefs zu danken. Nicht allein ich sondern auch die wenigen , welche hier an der Sache betheilt sind, haben große Freude darüber und sende ich Ihnen anbei einen mir vor wenigen Tagen zugegangenen Brief des Grafen Zdenko Thun, Vicepräsidenten unserer Gesellschaft, dem ich die glückliche Acquisition mitgetheilt hatte, als Beleg hiefür. Bardini hat den Robbia am 7. ds. von Florenz abgesendet.

Die Photographie des spanischen Renaissance Schränkchens, welches ich um f 1/m kaufte und welches inzwischen schon eingetroffen ist, lege ich hier bei und danke Ihnen ebenfalls wieder herzlichst für die ganz interessante Bereicherung meiner Sammlung. Sehr bedauere ich zu vernehmen, daß wir diesmal nicht in Nürnberg zusammenkommen werden, worauf ich mich schon im voraus sehr gefreut hatte.

Vielleicht können Sie sich doch wieder einmal einen Tag in Prag aufhalten wie im letzten Herbste!

Also nochmals vielen, besten, herzlichsten Dank!

In Freundschaft
Ihr aufrichtig ergebener
Lanna

24. Gesellschaft patriotischer Kunstfreunde an Wilhelm von Bode, 25. June 1890,
SMB-ZA

[Letterhead of the Gesellschaft patriotischer Kunstfreunde in Böhmen. (Prag, Rudolphinum)/ Společnost vlasteneckých přátel umění v Čechách (Praha, Rudolfinum)]

Prag
am 25. Juni 1890

Hochverehrter Herr Geheimrath!

Die Gesellschaft patriotischer Kunstfreunde in Prag hat sich wol stets Ihres besonderen Wolwollens erfreut, doch ist dasselbe in letzter Zeit wiederholt so sichtbar zu Tage

getreten, dass wir nicht umhin können, dieser Beweise Ihrer freundschaftlichen Gesinnung zu gedenken.

Zunächst war es der Galerie Catalog, an dessen Gelingen Sie so hervorragenden Antheil nahmen, dann verschafften Sie uns die Möglichkeit für unsere Hoser-Sammlung das werthvolle Gemälde von Salomon Ruysdael zu erwerben. Ihrem maßgebenden Einfluss haben wir die wahrhaft fürstliche Schenkung Seiner Durchlaucht des regierenden Fürsten von Liechtenstein zu verdanken und soeben erwarben wir wieder in Folge Ihrer wohlwollenden Vermittlung das kostbare Relief von Andrea della Robbia.

Hat uns schon Ihre Mitarbeiterschaft an unserem Galerie Cataloge in hohem Maße verpflichtet, so geschah dies in demselben Maße hinsichtlich der Vermehrung unserer Sammlungen und wir können deshalb nicht umhin, Sie, Hochverehrter Herr Geheimrath angelegentlichst zu bitten, unseren herzlichsten, wärmsten Dank für Ihr lebhaftes Interesse an dem Gedeihen unserer Gesellschaft, sowie die Versicherung unserer ausgezeichneten Hochachtung und Wertschätzung entgegenzunehmen.

Der Ausschuss
der Gesellschaft patriotischer Kunstfreunde
[unreadable signature]
Präsident

Adalbert Lanna
Geschäftsführer

Seiner Hochwohlgeboren Herrn Dr. Wilhelm Bode
geheimer Regierungsrath, Director an den königlichen Museen etc. etc.
Berlin
Charlottenburg
Uhlandstrasse 5.

25. Adalbert Lanna to Wilhelm Bode, 22. July 1890, SMB-ZA

Prag
22. Juli 1890
Mein verehrter Herr Geheimrath!

Entschuldigen Sie freundlich wenn ich Ihre liebenswürdigen Zeilen vom 5. ds etwas länger unbeantwortet ließ. Vor Allem herzlichen Dank dafür!

Das Della Robbia Relief machte mir große Freude und ist eine namhafte, bedeutende Vermehrung unserer Sammlungen. Leider sind unsere Mittel sehr beschränkt und durch diese Erwerbung sowie durch Ankäufe einiger moderner Bilder – aus Rücksicht für den ebenfalls von der Gesellschaft patriot. Kunstfreunde geleiteten Kunstvereins – vorläufig erschöpft so dass wir vor der Hand pausieren müssen, bis sich im Zeitraum von 1 - 1/2 Jahren wieder paar Tausend Gulden werden angesammelt haben.

In einer Stadt mit so wenig Kunstsinn dagegen mit umso viel mehr nationaler Anfeindung, wie Prag es ist, wird einem das Leben wirklich sauer gemacht, wenn man für Kunst etwas thun will! –

Fürst Liechtenstein hat unsere Sammlungen neuerdings beschenkt mit einem Bilde von Gerard Dow – junge zum Fenster hinausgehende Dame mit grüner Sammpelzjacke – und mit einer Landschaft von Prof. Lichtenfels in Wien.

Haben Sie an diesem neuerlichen Gnadenacte wieder Antheil, so danke ich Ihnen von ganzem Herzen dafür.

Leider hat dieses glänzende Beispiel keinen Nacheiferer gefunden, unseren lieben Apotheker ausgenommen, der in unverändertem Wohlwollen uns aus der diesjährigen Ausstellung wieder 3 Bilder geschenkt hat - er kauft nur Modernes.

Sollte das Steinmedaillon von Kaiser Marc [Max?] zu einem billigen Preise zu haben sein, dann bitte ich es mir gef. zur Ansicht einzusenden; zu meinem großen Leidwesen muß auch ich in der Vermehrung meiner Sammlung etwas zurückhalten, da ich in letzter Zeit etwas gar zu tief in die Tasche gegriffen habe.

Die 2 mit Ihrem lieben Briefe v. 5. Juli avisirten 2 Eglomisés habe ich noch nicht erhalten sende Ihnen aber dafür sowie für die mir neulich am Prager Bahnhofs übergebenen Eglomisés vom Afg. des Jahrhunderts zusammen Reichsmark 180.

Schade, dass Sie nicht nach Nürnberg gekommen sind! Wir sehen uns jetzt schon gar nicht.

Aus früher angegebenem Grunde habe ich nicht viel für meine Sammlung gekauft – eine Dürerzeichnung aus Mitchell-Collection, das männl. Profil für die Proportionslehre. Was ich mir aus dieser Sammlung wünschte habe ich nicht erhalten. Die Vorarbeiten für die nächstjährige Landesausstellung in Prag machen mir vorläufig viel zu thun.

Mitte Aug. denke ich für 3 Wochen nach Carlsbad zu gehen und Ende Sept. für ebensolange ins Hochgebirge.

Bis jetzt war ich von Prag gar nicht fort.

Mit freundschaftlichen Grüßen

Ihr aufrichtig ergebener

Lanna

26. Adalbert Lanna to Wilhelm Bode, 18. October 1890, SMB-ZA

Grünau bei Gmunden

18. Oktober 1890

Mein lieber, verehrter Herr Geheimrath!

Den herzlichsten Dank für Ihr freundliches Schreiben vom 9. ds., welches mir vor wenigen Tagen hieher nachgesendet wurde.

Was das Kehlheimer Stein Relief betrifft, wovon Sie mir in so liebenswürdiger Weise die Photographie einsandten, erbitte ich mir dasselbe in den letzten Tagen dieses Monats nach Prag zur Ansicht, wohin ich nächste Woche von hier zurückzukehren gedenke. Auch für alle Ihre anderweitigen, freundlichen Mittheilungen meinen herzlichsten Dank!

Kaufen werden wir in der nächsten Zeit nicht viel können für unsere Galerie, da unser Fond ziemlich niedrig steht. Es ist jammerschade, so mit gebundenen Händen dastehen zu müssen. Das ist das Los armer, kleiner Provinzial-Sammlungen. –

Meine Tochter Francisca, die Sie von Nürnberg her kennen hat sich hier verlobt.

Das Haus hier ist voller Jagdgäste und wir haben in dieser Saison auch ganz nettes Jagdresultat zu verzeichnen; ich selbst hatte 2 gute Hirsche und 2 Gams zur Strecke gebracht.

Nun muß ich schließen mit den herzlichsten Grüßen als

Ihr ganz ergebener

Lanna

27. Adalbert Lanna to Wilhelm Bode, 8. November 1890, SMB-ZA

Prag

8. Nov. 1890

Verehrter Herr Geheimrath!

Die Steinmedaille Ludwig von Ungarn ist richtig angekommen und bin bereit, Ihrem Institute dagegen meine Susanna, in Solenhofener Stein, zu überlassen unter der Bedingung, daß Sie mir für Alter, Echtheit der Steinmedaille garantieren zu können. Die Arbeit gefällt mir sehr gut nur habe ich zuwenig Erfahrung für Constatirung der zweifellosen Echtheit, für welche bei meiner Susanna absolut nicht zu zweifeln ist. Ich bin wohl schon über eine Woche in Prag zurück, habe aber noch immer meine Reste nicht aufgearbeitet und bitte daher tausendmal um Vergebung, wenn ich heute nicht mehr schreibe, da ich das Zimmer voll Leute habe.

Mit wahren, herzlichem Danke für Ihre unermüdliche, freundlichliche Gesinnung begrüßt Sie herzlich

Ihr

aufrichtiger Lanna

28. Adalbert Lanna to Wilhelm Bode, 14. November 1890, SMB-ZA

Prag

24. Nov. 1890

Hochverehrther Geheimrath!

Der Wunsch und die Absicht, mir den Ihrer Sammlung tauschweise überlassenen Kehlheimer Stein mit der Susanna noch vor dessen Absendung photographiren zu lassen, trägt die Schuld daran, daß er noch immer hier ist und muß ich deshalb vielmals um Entschuldigung bitten.

Jedenfalls werde ich es die nächsten Tage möglich machen, die Reise zu dem auf der Kleinseite wohnenden Photographen zu unternehmen und dann lasse ich das Stück sogleich an Sie expediren.

Seien Sie also nicht böse, ob meiner Saumseligkeit aber ich bin sehr beschäftigt.

Vielen, vielen Dank!

In wahrer Hochachtung

Ihr ergebener

Lanna

eiligst!

29. Adalbert Lanna to Wilhelm Bode, 23. March 1891, SMB-ZA

Prag

23. März 1891

Mein lieber, verehrter Herr Geheimrath!

Besten, herzlichsten Dank für Ihr freundliches Lebenszeichen, welches mich außerordentlich erfreute. Was die Doubletten v. Plaketten und Medaillen betrifft, von denen Sie schreiben, so ist es selbstverständlich, daß ich mich dafür interessiere, nur

müssen sie eben von tadellosester, bester Erhaltung sein, da ich mir fest vorgenommen habe, von nun ab nur das best Erhaltene zu kaufen.

Sehr schön wäre es, wenn Sie sich wieder einmal in Prag aufhielten. Freilich habe ich Ihnen nicht viel Neues zu zeigen. Aber Sie wieder einmal sehen und sprechen zu können möchte mir schon sehr große Freude bereiten.

Für diesen Fall könnten wir dann auch über eventuelle Bilder Ankäufe für unsere Galerie sprechen, leider haben wir sehr wenig Mittel und da soll noch zur Belebung unserer Kunst Ausstellung auf derselben nach Möglichkeit Modernes gekauft werden.

Drei bis vier tausend Gulden könnte ich vielleicht für ältere Kunstwerke für unsere Galerie aufbringen.

Vorerst muß aber die Eröffnung unserer nun ganz czechisch gewordenen Landes Ausstellung abgewartet werden, um eventuell dort ein oder das Andere alte böhmische Bild zu erwerben.

Für die retrospective Abthlg. dieser Ausstellung ist eine Anzahl älterer böhmischer Tafelbilder angemeldet.

Mit freundschaftlichen Grüßen

Ihr aufrichtigst ergeb.

Lanna

30. Adalbert Lanna to Wilhelm Bode, 10. August 1891, SMB-ZA

Prag

10. August 1891

Hochverehrter Herr Geheimrat!

Es thut mir recht sehr leid, daß wir uns in diesem Frühjahr zweimal verfehlen mussten und daß ich im Mai auch nicht nach Nürnberg kommen konnte.

Ohne zu wissen, wo sie sich befinden sende ich diese Zeilen auf gut Glück nach Berlin um Ihnen eine Angelegenheit vorzubringen, zu deren Besprechung mir die neuliche Anwesenheit des Malers Brozik-Schwiegersohnes Sedelmayers Veranlassung giebt. Brozik theilte mir nämlich mit, daß Sie sich geäußert hätten, Fürst Liechtenstein würde, wenn er von der richtigen Seite darum angegangen würde eventuell geneigt sein, Brozik's letztes. Historisches Gemälde „Der Fenstersturz (Prag)“ anzukaufen und unserer Galerie, als dem geeignetsten Aufbewahrungsorte für dieses Werk, zu widmen.

Ist dies nun der Fall, dann könnte ich nur die ebenso innige als dringende Bitte, Namens unserer Gesellschaft, an Sie richten; Sie möchten die besondere Freundlichkeit und Gewogenheit haben, bei einer sich ergebenden, günstigen Gelegenheit, den Fürsten auf die Sache aufmerksam zu machen und ihm diese Widmung zu empfehlen.

In dem Directorium unserer Gesellschaft ist Niemand, der sich dazu eignen würde, einen solchen Schritt bei dem so außerordentlich schwer zugänglichen Fürsten zu unternehmen, während gerade ein Wort von Ihnen gewiß den günstigsten Erfolg erzielen dürfte.

Der Fürst war wieder in diesem Sommer in Prag, ob er das Rudolphinum besucht, ist Niemandem bekannt. Schon lange wollte ich Sie fragen, ob Sie es für empfehlenswerth hielten, den Fürsten zum Protector unserer – nun schon 96 Jahre alten – Gesellschaft zu ernennen. Ich würde passenden Falles in der nächsten Generalversammlung (Frühjahr 1892) durchzuführen trachten. Die Mittel unserer Gesellschaft sind so sehr beschränkt und müssen bei deren Verwendung so viele Rücksichten genommen werden, daß es mit

der weiteren Ausgestaltung unserer Galerie gar nicht in dem Tempo geht, wie ich es wünschen würde.

Seien Sie schon nicht böse, daß ich immer und immer wieder als Bettelmann bei Ihnen erscheine, aber Sie sind ja doch einer der wenigen wohlmeinenden Freunde unserer Gesellschaft, dem wir schon so viel zu danken haben. Also dann Nichts für ungut; nicht wahr?

Seit paar Wochen bin ich wieder hier allein, da meine Familie in Blankenberghe weilt. Der Sommer ist so elend, daß man nach dem Lande gar keine Sehnsucht hat.

Mit dem Wunsche, daß Sie sich recht wohl befinden möchten, verbinde ich die wiederholte Bitte um freundliche Nachricht mit diesen Zeilen und verharre mit herzlichsten Grüßen

Ihr ganz ergebener
Lanna

31. Wilhelm von Bode an Adalbert Lanna, 26. September 1891, Archive UPM, 381/1891, folder A/7

Verehrter Herr Dr. !

Ihre freundlichen Zeilen fand ich heute bei meiner Rückkehr aus Italien, wohin ich aus (von) der Schweiz einen 10 tägerigen Ausflug gemacht hatte, hier vor.

Ich vermute, dass Sie inzwischen schon Antwort von Cantoni erhalten haben, da derselbe seit kurzem wieder in Mailand zurück ist. Ich möchte fast glauben, dass Cantoni Ihren Brief nicht erhalten hat, da er mir am 15. d. M. in Mailand sagte, er habe leider noch immer keine Entscheidung von Ihnen.

Laßen Sie mich gelegentlich wissen, wie die Sache steht, damit ich weitervermitteln kann.

Mit freundlichem Gruß

Ihr ergebener Bode

32. Adalbert Lanna to Wilhelm Bode, 17. November 1891, SMB-ZA

Prag
17. Nov. 1891

Verehrter Herr Geheimrath!

Vor Kurzem bin ich erst aus dem Gebirge heimgekehrt, wohin ich diesen Herbst erst sehr spät abkommen konnte.

Nehmen Sie meinen innigsten, herzlichsten, wärmsten Dank entgegen für das große Wohlwollen und für die viele Liebe, mit denen Sie stets unserer Galerie und des Kunstgewerbe Museum gedenken!

Bei meiner Rückkehr wollte ich durch eine neuerliche wahrhaft fürstliche Schenkung, ein Frauenportrait von Benjamin Cuyp /: ist das wirklich Benjamin Cuyp? :/ für unsere Galerie auf das angenehmste überrascht und dann hat Dr.Chytil so schöne Stoffe aus Mailand mitgebracht.

Alles das verdanken wir Ihnen! Seien Sie tausendfach dafür bedankt!!!

Was wird dann mit der Direction des Germanischen Museums geschehen? Sollte das Museum nicht eine Deutsche Reichsanstalt werden können wie es der arme Essenwein einstens geplant?

Mir und den Meinen geht es wohl nur habe ich [nach] den paar Wochen Erholung wieder eine Menge Arbeit vorgefunden und dann mußte ich letzte Woche schon wieder 3 Tage in Wien zubringen.

Nochmals den wärmsten Dank und die herzlichsten Grüße
Ihres ergebensten
Lanna

33. Adalbert Lanna to Wilhelm Bode, 4. December 1891, SMB-ZA

Prag

4. Dec. 1891

Mein lieber, verehrter Herr Geheimrath!

Für das interessante Schwarz - Medaillon danke ich Ihnen bestens und behalte dasselbe, obwohl auch mein Etat für Ankäufe ziemlich erschöpft ist.

Haben Sie herzlichsten Dank für Ihr unermüdliches, Gedenken an Ihre Freunde.

Zugleich bin ich so frei, Ihnen Mark 1400. - als Gegenwerth für das Relief beizulegen. Neues weiß ich Ihnen aus unserer Phaeaken-Stadt, wo der Nationale Größenwahn durch die diesjährige Landes-Ausstellung noch um viele Grade gestiegen ist, nicht zu berichten.

Nochmals herzlichen Dank und die Bitte, auch ferner unser gedenken zu wollen.

Aufrichtigst der
Ihre Lanna

34. Adalbert Lanna to Wilhelm Bode, 16. June 1892, SMB-ZA

16. Juni 1892

Wien Hotel Meissl,

Hochverehrter Herr Geheimrath!

Meinen herzlichsten, wärmsten Dank für Ihr so freundliches Schreiben vom 13.ds., welches ich eben hieher zugesendet erhalte.

Auch ich habe es lebhaft bedauert durch eine dringende Geschäftsangelegenheit verhindert gewesen zu sein, an der Nürnberger Versammlg. theilzunehmen. Möchte es nur gelingen das Nürnberger Museum in eine Reichs - oder Staatsanstalt recht bald verwandeln zu können, damit für die Executive in der Verwaltung dieses Institutes eine feste Stabilität geschaffen werden könnte. Augenblicklich scheint dies nicht der Fall zu sein. Hoffentlich wird's vorläufig mit Essenwein wieder weiter gehen; aber auf wie lange?

Bösch [?] scheint zur alleinigen Repraesentanz der Anstalt nicht der richtige Mann zu sein und das ist wohl der Punkt, der am meisten unseren Collegen Schultz genirt. Wenn ich nach Prag komme werde ich mit Schultz darüber reden; in letzter Zeit bin ich sehr wenig mit ihm zusammengekommen. -

Der Doppelmedaille sehe ich gerne entgegen, danke Ihnen wiederholt für Ihre Liebenswürdigkeit und bitte um freundliche Mittheilung des Preises dafür.

Unsere Mittel zur Vermehrung unserer Galerie sind sehr herabgeschmolzen, da wir dies Jahr einen theuren Gabr. Max - die Seherin von Prevost - kaufen mußten. Alles schreit um Erwerbung von Werken vaterländischer Künstler und als Privat-Gesellschaft müssen wir auf diese von populi [?] hören. Die nationale Bewegung wogt ja jetzt höher als je bei uns.

Circa Fl. 1500 bis 1600.- dürfte unser Hoserfond, aus dem wir auch den Sal. Ruysdael kauften, zur Verfügung haben; mehr könnte ich augenblicklich nicht aufreiben.

Heute Abends o. an morgen Mittag kehre ich wieder nach Prag zurück und habe hier noch eine Menge von Dingen zu ordnen, so daß ich schließen muß.

Wie sehr empfinde ich die große Lücke, die in den letzten Jahren in unserem persönl. Verkehr entstanden ist.

Treu und aufrichtig der
Ihre
Lanna

35. Adalbert Lanna to Wilhelm Bode, 2. July 1892, SMB-ZA

Prag

2. Juli 1892

Verehrter Geheimrath!

Im Besitze Ihres geschätzten Schreibens vom 20. v. Mts. muß ich mich einer Unterlassungssünde anklagen u. z. [und zwar] der, daß ich Ihnen nicht gleich nach Empfang des Briefes mittheilte, daß demselben die Leonische Bronzemedaille nicht beilag.

Ich wollte die Ankunft des zugl. avisirten Bildes abwarten, ob die fragl. Medaille nicht vielleicht demselben beige packt sei. Nachdem ich mich davon überzeugt, daß dies nicht der Fall ist, eile ich Ihnen von dem Umstande Mittheilung zu machen.

Wahrscheinlich haben Sie s. Z. [seiner Zeit] übersehen, die Medaille Ihrem Briefe beizulegen.

Das kl. oberital. Bild werde ich, demnächst unserem Galerie Comite vor legen und Ihnen dann mittheilen, was dasselbe in der Sache beschloßen hat.

Als ich Ihnen neulich schrieb, daß die einzigen geringen Mittel, welche uns zur Erwerbung eines alten Bildes zur Verfügung stehen, aus dem Hoserfonde entnommen werden können, hatte ich zu erwähnen vergessen, daß der Stock der uns nun gehörigen Hoser Galerie hauptsächlich nur aus holländischen Werken besteht und das Galerie Comité wahrscheinlich die Vermehrung der Hoser-Sammlung in erster Reihe Werke der holländ. Kunst suchen wird, wie dies vor paar Jahren mit dem Salomon Ruysdael auch der Fall gewesen ist.

Aus diesem Grunde bin ich nicht sicher, daß wir den Cotignola aus diesem Fonde werden erwerben können. Sonst ist unsere Cassa leer und das glänzende Beispiel, welches Durchlaucht Fürst Liechtenstein durch so herrliche Widmungen an unsere Galerie gegeben hat, ist ohne jede Nachwirkung und Nachahmung geblieben! Unser Adel hat auf der diesjährigen Kunstvereins Ausstellung nicht Ein Bild für sich viel weniger für die Galerie angekauft und überhaupt scheint jeder Sinn für Pflege und Förderung der bildenden Künste bei uns momentan erstorben zu sein. Es gehört eine tüchtige Portion

Geduld und Selbstverläugnung dazu, um nicht die Flinte ins Korn zu werfen und alles gehen zu lassen wie es geht.

Ich selbst muß in Folge der immer höher steigenden Preise die Vermehrung meiner kleinen Sammlung restringieren und bin durch diese Umstände recht verstimmt.

Zum Schluß noch eine Anfrage wäre es Ihnen nicht möglich, einen kleinen aber feinen Meissonier, den meine Frau besitzt und bei günstigem Preise verkaufen möchte, durch Ihre weitverzweigten Londoner Verbindungen verkaufen zu können? Bejahenden Falles möchte ich Ihnen eine Photographie einsenden und um freundl. Mittheilung der Bedingungen ersuchen.

Vorigen Jahres habe ich Herrn Gustave Dreyfus in Paris um gef. Intervention ersucht und ihm auch das Bild eingesandt, aber Monsieur Petit in Paris hat nach unserem Dafürhalten zu wenig dafür geboten.

Seien Sie mir schon nicht böse ob der vielfachen Belästigungen und behalten Sie trotzdem in wohlwollender Erinnerung

Ihren dankbar ergebenen

Lanna

36. Adalbert Lanna to Wilhelm Bode, 8. August 1892, SMB-ZA

Prag

8. Aug. 1892

Lieber, geehrter Herr Geheimrath!

Auf Ihr liebenswürdiges Schreiben und nachgefolgte Correspondenzkarte kann ich mit theilen, daß das Cotignola-Bild an die von Ihnen bestimmte Adresse nach Frankfurt a/M expedirt und die £ 10. „ „ . für die Leoni Plakette an James A. Briggs, London remittirt wurde.

So verführerisch auch Ihre Zeilen sich lesen, mit denen Sie mich zu einem kurzen Besuche Berlin's einladen, so werde ich doch nicht folgen können, da ich augenblicklich zu fest an die Prager Scholle gefesselt bin wegen noch mehrere Wochen andauernder Abwesenheit meines Geschäftsführers von Prag. Mit Ankauf eines Waldmüller für Prag läßt sich wegen vollständiger Cassaebbe leider nichts anfangen.

Sehr dankbar werde ich Ihnen sein, wenn Sie uns zu einem guten und nicht allzu theuren kleinen Holländer für Hoser verhelfen wollten und muß Sie nur im Namen des Komités noch vielmals wegen des Nichtkaufes des Cotignola um Entschuldigung bitten. Die Hauptschuld liegt jedenfalls an mir, daß ich nicht gleich in meinem ersten Briefe an Sie mittheilte, daß wir aus dem Hoserfonde nur kl. Holländer, wie er sie gesammelt, ankaufen wollen. Während an anderen Orten neue Sammlungen entstehen und irgend ein Kunstleben sich zu regen beginnt, versiegen bei uns immer mehr die Geldzuflüsse zur Vermehrung der Sammlung und wenn was gekauft wird dann soll es etwas Modernes womöglich von einer vaterländischen Kunstgröße sein. Wie ich Ihnen schon neulich mittheilte bin ich müde und verstimmt, da ich hier gar keine thatkräftigen und anregende [sic] Mitarbeiter habe.

Führt Sie denn nicht wieder einmal Ihr Weg nach oder über Prag? Bis ca. 20. Sept. werde ich wohl hier bleiben müssen. Auf Herrn Dr. Tschudi's Kommen freue ich mich sehr.

Aufrichtigst, dankbar der

Ihre

Lanna

37. Adalbert Lanna to Wilhelm Bode, 21. August 1892, SMB-ZA

Prag

21. August 1892

Mein lieber, verehrter Herr Geheimrath!

Den herzlichsten, wärmsten Dank für den erneuten Beweis Ihres freundschaftlichen Wohlwollens!

Sehr dankbar werde ich Ihnen sein, wenn Sie die Güte haben wollen, uns (Gesellschaft patriotischer Kunstfreunde, das schöne Bild von Dubbels einzusenden; nur kann ich Ihnen eine definitive Entscheidung vor 3 bis 4 Wochen nicht in Aussicht stellen, da meine Comité Herren alle verreist sind und ich nicht weiß, ob ich bis dahin sie Alle wieder beisammen haben werde. Hoffentlich drängt die Entscheidung nicht allzu sehr.

Das Miniaturportrait Carl V & Ferdinand erbitte ich mir jedenfalls hieher. Dr. von Tschudi war nur ganz en passant in Prag.

Neulich fragte ich bei Ihnen an, ob es Ihnen nicht möglich wäre, bei Ihren vielen Beziehungen zu Paris und London mir den Verkauf eines sehr schönen, kleinen Meissonier-Eigentum meiner Frau – behilflich zu sein?

Ich wünsche, daß Sie dort nicht unter solcher Hitze zu leiden haben wie wir hier. – Eine derartige Hitz- und Schwitz-Woche wie die eben abgelaufene kann ich gar nicht zurückdenken.

Dankbarst und aufrichtigst der

Ihre

Lanna

38. Adalbert Lanna to Wilhelm Bode, 11. September 1892, SMB-ZA

Prag

11. Sept. 92

Mein lieber verehrter Geheimrath!

Vielen herzlichen Dank für Ihr freundliches Schreiben vom 4. Sept. sowie für die eben eingetroffene Miniatur mit dem Bildchen Ferdinand's, mit dem sie viel mehr Ähnlichkeit zeigt als mit Carl.

Wie Sie mir neulich schrieben kostet sie £ 14; gestatten Sie mir, daß ich Ihnen den Betrag in einer Anweisung auf dort morgen zusenden laße.

Unser großer Gönner Fst. Liechtenstein hat dies Jahr unser nicht gedacht und der andere Wohlthäter und Mehrer unserer Galerie für moderne Bilder, hat dies Jahr auch nachgelassen.-

Gebe Gott, daß Sie dort von der Seuche verschont bleiben!

In 10-12 Tagen gehe ich ins Hochgebirge; die großen August-Hitzen haben mich gründlich müde gemacht.

Also noch vielen, vielen, herz-innigen Dank dafür, daß Sie meiner und Prag's immer freundlich sich erinnern!

Mit herzlichen Grüßen

Ihr aufrichtiger

Lanna

39. Adalbert von Lanna and Dr. Chytil an Wilhelm Bode, 30. September 1892, SMB-ZA

Euer Wohlgeboren!

Das unterzeichnete Verwaltungs-Comité beehrt sich Euer Wohlgeboren ein Exemplar der soeben im Verlage des kunstgewerblichen Museums erschienenen Publication: „Auswahl kunstgewerblicher Gegenstände aus der Retrospectiven Ausstellung 1891“ mit dem höflichen Ersuchen zu übersenden, dasselbe freundlichst entgegen nehmen zu wollen. Das Verwaltungs-Comité würde es hochschätzen, wenn sich Euer Wohlgeboren veranlasst fühlen würden, diesen ersten Versuch des kunstgewerblichen Museums auf dem Gebiete der Publicität einer fachmännischen Beurtheilung in der Oeffentlichkeit würdigen zu wollen.

Mit besonderer Hochachtung

Das Verwaltungs-Comité des kunstgewerblichen Museums der Handels- und Gewerbekammer in Prag;
am 30. September 1892.

Der Obmann
Adalbert von Lanna

Der Custos:
Dr. K. Chytil

40. Adalbert Lanna to Wilhelm Bode, Prag, 27. November 1892, SMB-ZA

Prag
27. Nov. 92.

Mein lieber verehrter Geheimrath!

Wenn auch sehr verspätet nach meiner Rückkehr aus dem Hochgebirge bis jetzt bin ich sehr gehetzt. - - meinen innigsten, wärmsten Dank für Ihre lieben, kostbaren Nachrichten, deren baldige Realisirung ich mit Freuden entgegensehe – Solche Nachrichten sind wahre Labetrophen für einen so auf schmale Kost gesetzten Kunstreferenten wie es meine Wenigkeit ist.

Für nächstes Jahr werden uns zur Noth 5 bis 6000 Fl. für den Ankauf zur Verfügung stehen und mit einem solchen Betrage soll man dann weiß Gott was für Wunder wirken. Also nochmals besten, herzlichen Dank!

Heute komme ich wieder mit einer anderen Belästigung, die Sie mir leichter verzeihen werden, da es sich um eine Gefälligkeit für eine hochgeachtete hiesige Familie, Graf Waldstein, handelt.

Es existirt nämlich ein Bildniß, welches den großen Friedländer als Knaben darstellen soll, dasselbe gehört einer Dame in Karlsruhe, wurde mir durch Director von Reber für die

genannte Waldstein'sche Familie angetragen und befindet sich augenblicklich bei Barvitius in Verwahrung. Das Bild ist in dem von Reber herausgegebenen Bilderschatze reproducirt.

Meine Frage geht nun dahin, ob Sie das Bild kennen und was Sie davon halten? Und wenn Sie es nicht kennen, ob ich es Ihnen zur freundlichen Beurtheilung einsenden dürfte?

Die Familie möchte eventuell das Bildniß erwerben nur möchte Sie vorher das Urtheil einer Autoritaet darüber vernehmen.

Ich achte und schätze die Familie sehr hoch insbesondere den jungen Grafen, den zukünftigen Majorats- Herrn, und darum erscheine ich wieder als Plagegeist!

Dürfte ich schließlich auch noch die Frage stellen, ob Sie sich vielleicht gelegentlich einmal des Ihnen von mir empfohlenen, kleinen Meissioniers meiner Frau erinnert haben? Jetzt aber genug! werden Sie sagen, dieser Prager wird von Jahr zu Jahr aufdringlicher! Sollte er ob seiner Zudringlichkeit unter die Jung Cechen gegangen sein? Das wohl nicht, aber schlechte Umgeb[un]g verdirbt gute Sitten.-

Nun leben Sie wohl, verehrter Freund und geben Sie eine gnädige Absolution Ihrem Sie herzlichst begrüßenden

Lanna

41. Adalbert Lanna to Wilhelm Bode, Prag, 4. December 1892, SMB-ZA

Prag

4. Decbr. 1892

Mit Bleistift: Meissonier

Verehrter Herr Geheimrath!

Von Ihrer freundlichen Erlaubniß mache ich hiemit Gebrauch und laße Ihnen extra verpackt die Photographie des in Frage stehenden Bildes zugehen sowie ich auch diesen Zeilen den mir s. Z. [seiner Zeit] aus München zugegangenen Zettel hier beilege.

Der Graf schrieb mir gestern und ist ganz glücklich, daß eine solche Autoritaet wie Sie, verehrter Geheimrath, es sind, ihn unterstützen will.

Vom Fürsten Liechtenstein haben wir den ganz interessanten Rahmen für das uns s. Z. gewidmete Hals Bildniß erhalten sonst nichts.

In Eile grüßt und dankt herzlichst

Ihr ergebenster

Lanna

42. Adalbert Lanna to Wilhelm Bode, 14. December 1892, SMB-ZA

Prag

14. Dec. 1892.

Mein lieber hochverehrter
Herr Geheimrath!

Ihr liebenswürdiges, erschöpfendes Schreiben habe ich eben dem Grafen Waldstein, der noch irgendwo auf einem seiner Schlösser weilt, mitgetheilt und danke Ihnen auf das innigste

und wärmste für den großen Freundschaftsdienst, welchen Sie mir erwiesen.

Auch ich hatte sogleich dem fraglichen Knabenbildniße ernstes Mißtrauen entgegenge-

bracht und dasselbe für weit jünger gehalten als wie es als Waldsteinportrait - 6jährig - sein darf.

Von Ihrer liebenswürdigen Erlaubniß mache ich insofern Gebrauch als ich Ihnen die Photographie nach dem bewußten Meissonier hier beilege, die Maße habe ich rückwärts auf der Photographie angegeben. Sie sehen das Bildchen ist nicht viel größer als die Photographie aber ein Cabinetestückchen I. Ranges.

Leider ist meine Frau augenblicklich in Wien und ich kann Ihnen augenblicklich den Preis den sie verlangt, nicht angeben.

Bei meinen immer marastischer werdenden Gedächtniß habe ich längst vergessen, welchen Preis sie s. Z. verlangt hat.

Eben muß ich zum Begräbniße eines mir lieb gewesenen Mannes eilen und bin daher in traurigschweigsamer Stimmung.

Wiederholt herzlichst dankend
begrüßt Sie

Ihr aufrichtig ergebener
Lanna

43. Adalbert Lanna to Wilhelm Bode, 10. January 1893, SMB-ZA

Prag
10. Jan. 1893

Mein verehrtester Geheimrath!

Vielen Dank für Ihr freundl. Schreiben und herzlichste Erwiderung Ihrer lebenswürdigen Neujahrsgrüße!

Fragliche Medaille auf Carl den Kühnen besitze ich noch nicht. Vom F. L. noch kein Lebenszeichen.

Zur vente Spitzer werde ich wohl kaum gehen; ich habe keine Zeit und – wenig Geld.

In Eile begrüßt Sie herzlichst
Ihr
aufrichtig ergebener
Lanna

44. Adalbert Lanna to Wilhelm Bode, 14. January 1893, SMB-ZA

Verehrter Herr Geheimrath!

Ich bitte um gütige Zusendung der Medaille Karl's d. Kühnen.

Mit Dank und freundlichen Grüßen
Ihr ganz ergebener
Lanna

Prag,
14 / I. 93

45. Adalbert Lanna to Wilhelm Bode, 27. February 1893, SMB-ZA

Prag
27. Feber 93

Mein lieber verehrter Herr Geheimrath!

Morgen sende ich das meiner Frau gehörige Meissonierbildchen, von dem ich Ihnen schon wiederholt schrieb, an die vom 6. Maerz - 3. April stattfindende Meissionier Ausstellung nach Paris. Meine Frau hat den Netto Preis auf ~~fes 30.000,-~~ recte frsc 30.000,- festgestellt. Ich erlaube mir Ihnen hievon Mittheilung zu machen. Gestern kam Katalog Spitzer an, der allerdings eine großartige Schlacht in Aussicht stellt.

In unwandelbarer Dankbarkeit grüßt Sie eilig aber herzlichst

Ihr ergebenster
Lanna

46. Adalbert Lanna to Wilhelm Bode, 4. June 1893, SMB-ZA

Prag
4. Juni 93.

Lieber, hochverehrter Herr Geheimrath!

Besten herzlichsten Dank für Ihr äußerst liebenswürdiges Schreiben. Die 2 Stucchi von Lucca della Robbia und A. Rossellino sowie den von Donatello möchte ich gern für mich erwerben; von den anderen freundl. offerirten könnten wir ja eins oder das Andere für das Rudolphinum auswählen, wenn Sie die ganz besondere Güte haben wollten, uns dieselben zur Ansicht zu senden. Für alle Fälle möchte ich aber gebeten haben, die Stucchi sämtlich an das Kunstgewerbe-Museum im Rudolphinum, Prag, adressieren und senden zu lassen, da dasselbe von den Zollplackereien befreit ist.

Wie ich Ihnen mittheilte haben wir im Hoserfonde ca. 4000 Mark disponibel, die ich gerne für den Ankauf Eines bedeutenden Stückes der holländischen Schule verwendet wissen möchte, weshalb ich mich an Kleinberger nicht wenden werde, umso mehr als wir Bega schon mit 2 Bildern in der Galerie vertreten haben.

Wie gesagt die Sache hat gar keine Eile und kann warten bis es Ihrer unerschöpflichen Liebenswürdigkeit gelungen sein wird, irgend ein billiges preiswürdiges Stück um den erwähnten Preis zu erkunden. Die Besetzung der Galerieinspectors-Stelle macht mir arge Sorgen; am Ende wird man doch bei Doctor Toman anklopfen müßen. Ich weiß mir keinen Rath. Hoffentlich hat Ihnen Nürnberg mit seinen diesmaligen Aufregungen wohlbekommen; mir scheint's wir haben doch ein gutes Werk gemacht. Essenwein hat sich ein recht fratzenhaftes Monument hinterlassen durch sein bei der bair. Regierung für den Verw. Ausschuß hinterlegtes Vermächtniß. Was machen Sie denn in diesem Sommer? wo werden Sie im Aug. & Sept. sein? Nochmals wärmsten, innigsten Dank für Ihre unermüdliche Fürsorge und Liebe.

Von L.-Bildern noch keine Spur.

Mit freundlichen Grüßen
Ihr aufrichtigst ergebener
Lanna

Bitte den Stuccho della Robbia & ds A. Rossellino bei der Verpackung mit den Namen bezeichnen zu lassen.

47. Adalbert Lanna to Wilhelm Bode, 2. July 1893, SMB-ZA

Prag

2. Juli 1893

Hochwerter Herr Geheimrath!

Die Ansichtssendung mit dem Stucchi kam eben unmittelbar vor einer Reise an, von der ich erst vorgestern heimgekehrt bin so daß ich Ihnen erst heute Nachricht darüber geben kann.

Anstatt 5 Stück, wie Sie in Ihrem Schreiben erwähnten, sind nur 4 Stück eingetroffen.

Das flache Madonnenrelief will das Kunstgewerbe Museum behalten.

Was nun die für mich bestimmten 2 Stücke anbelangt, so erlaube ich mir die Frage, ob dieselben als von mir für gekauft angesehen werden.

Sollte dies nicht der Fall sein, so möchte ich Sie nicht behalten, da mir die Polychromie daran nicht recht gefallen will. Seien Sie mir schon nicht böse, wenn ich Sie immer aufs neue plage, aber ich kann mir in diesem Falle nicht helfen; ich möchte doch immer nur Dinge behalten, die mir wirklich Freude machen.

Meine Reise war eine recht heiße und auch hier in der Stadt leide ich viel. Nun gehts wohl vola nach St. Petersburg? Ihrem deutschen Kuratorium bin ich beigetreten. Gehen Sie zum Kunsthistorischen Congress nach Nürnberg?

Mit herzlichen Grüßen in großer Eile

Ihr aufrichtig ergebener

Lanna

48. Adalbert Lanna to Wilhelm Bode, 9. July 1893, SMB-ZA

Prag

9. Juli 1893

Verehrter Herr Geheimrath!

Besten Dank für Ihr überaus würdiges Schreiben! Nach Ihrer Rückkehr bitte ich nur um eine Zeile, damit ich Stucchi retourniren und Geld einsenden kann, was ich doch während Ihrer Abwesenheit unterlasse.

Vorgestern sind 3 moderne Bilder von Emil Schindler, Leopold Müller und Rudolph Alt als fürstl. Liechtenstein'sche Widmung eigetroffen- nicht von ganz ersten Qualitaet. Haben Sie etwas von dieser Schenkung gewußt? Gehen Sie zum Kunsthistor. Congress nach Nürnberg? Wer wird denn an Janitschek's Stelle kommen?

Des armen Alwin Schultz einziger Sohn und Kind liegt am Typhus krank darnieder, zur großen Sorge seiner Eltern.

Hoffentlich kehren Sie wohl und munter aus Petersburg heim.

Herzlichste Grüße von

Ihrem dankbar ergebener

Lanna

49. Adalbert Lanna to Wilhelm Bode, , 21. July 1893, SMB-ZA

Prag

21. Juli 1893.

Verehrter Herr Geheimrath!

Besten Dank für Ihr liebes Schreiben von vorgestern, welches mir Ihre glückliche Rückkehr aus Petersburg und Ihr Wohlbefinden bestätigt.

Heute werde ich die Rücksendung der Stucchi durch unser Museum an die Adresse Ihres Museums veranlassen, während ich die Ehre habe, Ihnen hier

Mk. 250.- Stuccho v. Rossellino
" 300.- " Madonna
(Flachrelief)

zus. Mk. 550.- baar

zu überreichen;

Ihnen zugleich nochmals für Ihr unermüdliches, wohlwollendes Bemühen wärmstens und innigst dankend.

Ich weiß nicht, ob ich Ihnen mitgeteilt habe, daß wir für das Inspectorat unserer Galerie nach Ihrem Rathe ein Provisorium eingeführt haben. - Dr. Chytil für Bilder und Zeichnungen und des 2ten Museums Custos Borovsky für die Kupferstiche. Wegen Toman hatten Sie ganz recht.

Mit dem Erwerben geht es bei mir schwach, mein Finanzminister ist für die heute geforderten Preise zu schwach und ohnmächtig.

Wenn Sie erst im Spätherbst nach Österreich kommen, da kann ich Sie wieder nicht sehen, da ich gerade bei meinen Hirschen und Gams stecken werde.

Nach Chicago wünsche ich Ihnen das Beste vor Allem Gesundheit! Petersburg dürfte Sie gewiß mehr interessirt haben als es in Chicago der Fall sein wird.

Leben Sie recht herzlich wohl!

Herzlichste Grüße von
Ihrem dankbar ergebenen
Lanna

50. Adalbert Lanna to Wilhelm Bode, 21. February 1894, SMB-ZA

[Note in upper left corner]

Hr. Dr. v. Tschudi

die 2 de Bles mit 3000 Mk Versicherung zur Probe [?] an die angegebene Adresse [?]
B. 23/2.

Prag, 21. Febr. 1894

Mein verehrtester Herr Geheimrath!

Haben Sie vielen, herzlichsten Dank für Ihr liebenswürdiges Schreiben und entschuldigen Sie dessen etwas verspätete Beantwortung durch mein nicht vollständiges Wohlbefinden. Betreffs der zwei fragl. Bilder von H. met de Bles möchte ich bitten, uns dieselben unter der Adresse: Inspectorat der Gemäldegalerie im Rudolphinum, Prag, zur Ansicht einsenden zu lassen, worauf das Galerie-Comité entscheiden würde. Der Hoserfond hätte die hinreichen den Mittel die Bilder zu bezahlen. –

Hoffentlich befinden Sie sich recht wohl und werden nun bald Hochzeit machen.

Empfangen Sie die herzlichsten Grüße
Ihres dankbar ergebenen
Lanna

[in red pencil] Gesehen 27/2 94

51. Adalbert Lanna to Wilhelm Bode, 23. March 1894, SMB-ZA

Prag
23. März 1894
Mein lieber, verehrter Herr Geheimrath!

Das Comité, welches über die Einkäufe für unsere Gemälde-Galerie zu bestimmen hat, konnte sich leider nicht schlüssig werden, die beiden uns von Ihnen freundlichst eingesendeten Bilder von H. met.de Bles zu erwerben. Der Hauptgrund dafür liegt in der einen viel zu freien Darstellung auf dem interessanten Costümbilde; das andere erschien den Herren zu wenig bedeutend. Zürnen Sie mir nicht ob dieses Beschlusses und entschuldigen Sie freundlich, wenn ich die Bilder an Sie zurücksenden lasse.

Interessant ist es, daß ich dieselbe Darstellung, mit dem allzufreien Vorgange im Hintergrunde, auf einer runden, grau in grau und gelb gemalten Glasscheibe (22-23 cmtr DM. [cm Durchmesser]) besitze. Ich habe Sie vor mehr als 20 Jahren auf der Auction Adamberger in Wien erworben. Interessantes Neues kann ich Ihnen aus Prag nicht berichten. Wann machen Sie Hochzeit? Ich bin im Begriffe, mich zu einem kleinen Besuche bei meinem in Triest bei der Seebehörde dienenden Sohne zu rüsten und muß daher schließen.

Von Liechtenst. nichts mehr gehört; Seine letzte Schenkung moderner Bilder war qualitativ etwas schwächer.

Nun wünsche ich Ihnen vor Allem ein recht vergnügtes Osterfest und bleibe in treuer Anhänglichkeit

Ihr aufrichtiger
Lanna

52. Wilhelm Bode to Adalbert Lanna, 28. April 1894, Archive UPM, folder A/12

V. H. v. f. L. [?!]

Verzeihen Sie freundl., wenn ich heute erst Ihr gestr. Schreiben betreffs der mittelalterl. Bleiaffixe beantworte, aber ich wollte dies erst thun bis ich Ihnen etwas Bestimmtes mittheilen konnte. Heute ist dies nun mögl., da unser Kunstgewerbemuseum vor wenigen Tagen die fragl. Sammlung erworben hat. Es wurde daraus eine Auswahl für unser Kunstg. Mus. getroffen und erübrigen noch ca. 330 Stück zur weiteren Abgabe. Inzwischen hat sich gelegentlich meiner Anwesenheit in Wien Doctor Figdor, der diese Bleiaffixe bei uns in Prag gesehen, an mich gewendet, wir möchten ihm, falls wir die Sammlung erwerben, etwas davon überlassen, was ich ihm auch zugestand jedoch mit der ausdrücklichen Bemerkung, daß Berlin auch etwas davon haben will.

Unter diesen Umständen wäre es nun das einfachste, Sie möchten sich mit Dr. Figdor in die erübrigenden ca. 330 Stücke theilen und es möchte jemand von Ihrem Museum und

Herr Doctor Figdor hieherkommen und die gegenseitige Auswahl treffen, auf die wir ja keine Angebung [?] zu üben haben.

Bei der großen Anzahl der theilweisen Zerbrechlichkeit der Objecte ist uns eine Ansichtssendg. absolut unmöglich. Der Preis per Stück ist francs 5.-. wie wir ihn an Egger gezahlt haben, die Abnahme der ganzen 330 Stück vorausgesetzt. Würden die Herren nicht alles nehmen dann müßte das Ankaufs Comité noch einmal über diesen Gegenstand verhandeln.

Herr Doctor Chytil, unter dessen Intervention die Angelegenheit abgewickelt werden muß, bleibt bis Ende Juli in Prag, dann tritt er einen längeren Urlaub an.

Ich glaube so den richtigen Weg gefunden zu haben, auf welchem alle Theile am besten und leichtesten zum Ziele gelangen können.

28./IV 94.

53. Wilhelm Bode to Adalbert Lanna, 1. June 1894, Archive UPM, 294/1894, folder A/12

Mein verehrter Herr von Lanna,

vor ein paar Tagen sah ich bei J. Egger in Paris eine große Sammlung kleiner mittelalterlicher Bleiaffixe, ca. 600 Stück. Er sagte mir, dass Sie mit ihm über Ankauf derselben (à 5 fcs. das Stück) in Unterhandlung stünden. Ich habe die Sammlung flüchtig durchgesehen; die meisten Sachen sind genau oder sehr ähnlich in versch. Exemplaren vorhanden. Die Sammlg. hat daher als ganzes weniger Interesse als eine Auswahl. Wären Sie damit einverstanden, dass Ihr Museum & das unsrige sich in der Sammlung theilten? Ein Modus würde sich ja leicht finden lassen. Ich bin noch 4 - 5 Tage hier; am Freitag bin ich in Berlin zurück. Es thut mir sehr leid, dass ich in Nürnberg fehlen musste. Ich bin sehr begierig darauf, über's Jahr unseren neuen Director u. seine [?] kennen zu lernen. Hoffentlich wird er das Germ. M. [Germanische Museum] nicht zu einem bayr. Prov. M. [Provinzmuseum] herabdrücken. Wissenschaftlich ist der Mann ja sehr tüchtig u. hoffentlich nicht zu sehr Architekt!

Mit freundlichem Gruß, in Eile
Ihres ergebenen Bode

54. Wilhelm Bode to Adalbert Lanna, 1. June 1894, Archive UPM, Copy of 294/1894, folder A/12

Copia
London
1/ VI. 1894

Mein verehrter Herr von Lanna.

Vor ein paar Tagen sah ich bei J. Egger in Paris eine grosse Sammlung kleiner mittelalterlicher Bleiaffixe/ ca. 600 Stück. Er sagte mir dass Sie mit ihm über Ankauf derselben / à 5 frcs das Stück in Unterhandlung stünden. Ich habe die Sammlung flüchtig durchgesehen, die meisten Sachen sind genau oder sehr ähnlich in verschiedenen Exemplaren vorhanden. Die Sammlung hat daher als ganzes weniger Interesse als eine Auswahl. Wären Sie damit einverstanden, dass Ihr Museum und das unsrige sich in die Sammlung theilten? Ein Modus würde sich ja leicht finden lassen.

Bode

55. Adalbert Lanna to Wilhelm Bode, 28. June 1894, Archive UPM, karton A/12

Prag

28. Juni 1894

Geehrter Herr Doktor!

Nach dem unser Kunstgewerbe Museum die auch Sie interessierenden plombs historiés aus Paris erworben hat, erlaube ich mir, Ihnen mein heutiges diesfalls an Geheimrath Bode in Berlin gerichtetes Schreiben in Abschrift vorzulegen in der Erwartung, den richtigen Weg getroffen zu haben, um alle Theile zufriedenzustellen. Die weiteren, diesen Gegenstand betreffenden Correspondenzen bitte ich mit der Leitung unseres Kunstgewerbemuseums, Rudolphinum, Prag, zu führen.

Mit herzlichen Grüßen

Ihr ergebener Lanna

56. Adalbert Lanna to Wilhelm Bode, 23. July 1894, SMB-ZA

Prag

23. Juli 1894

Lieber verehrter Herr Geheimrath!

Herzlichen Dank für Ihre freundlichen Zeilen vom 20. ds und die besten Wünsche für eine recht gründliche, nachhaltige Erholung in den Schweizer Bergen! Wegen der plombs historie's [sic] seien Sie ganz ohne Sorge dieselben werden heute auf Depot gestellt und kommen nicht ans Tageslicht als in Ihrer oder Ihres Museumsvertreters Gegenwart. Überdies geht Dr. Chytil nächster Tage auf Urlaub und bleibt wenigstens 1 Monat fort. Ich grüße Sie herzlich und wünsche vor Allem günstiges Wetter für Ihren Schweizer Aufenthalt.

Aufrichtigst der

Ihre Lanna

57. Adalbert Lanna to Wilhelm Bode, 22. March 1896, SMB-ZA

Prag

22. März 1896

Verehrter lieber Herr Geheimrath!

Ich möchte wünschen daß der Inhalt des Kataloges meiner Kupferstich Sammlung gleichen Beifall bei Ihnen finden möge wie deßen Ausstattung. Von ganzem Herzen bedaure ich, daß Sie mit Ihrem Leiden noch immer nicht zu Rande kommen können und ich sich hart überanstrengen müssen. Dass Sie wohl auch dies Jahr nicht nach Nürnberg kommen werden, thut mir von ganzem Herzen leid. Sie nennen Dr. Max Friedländer in Ihrem letzten Schreiben, wäre das ein Mann für meinen Handzeichnungs Katalog? Wenn ich mich richtig erinnere, so hat mich im vorigen Jahre Prof. Lehrs in Dresden auf ihn aufmerksam gemacht. Wie sehr würde ich wünschen, daß Sie sich recht und ganz wieder erholten!

In unveränderter freundschaftlicher Gesinnung

Ihr aufrichtig ergebener, Lanna

**58. Gesellschaft patriotischer Kunstfreunde an Wilhelm von Bode, 31. Mai 1896,
SMB-ZA**

[Letterhead of the Gesellschaft patriotischer Kunstfreunde in Böhmen. (Prag, Rudolphinum)/ Společnost vlasteneckých přátel umění v Čechách (Praha, Rudolfinum)]

Prag
am 31. Mai
1896

Euer Hochwohlgeboren!

Der ergebenst gefertigte Ausschuß der Gesellschaft patriotischer Kunstfreunde in Böhmen gestattet sich Euer Hochwohlgeboren das Diplom als hochverehrtes Ehrenmitglied der Gesellschaft durch die Post zu überreichen, und bittet, dasselbe gütigst entgegennehmen zu wollen.

Genehmigen Euer Hochwohlgeboren den Ausdruck ausgezeichneter Hochachtung.

Für den Ausschuß
Der Präsident
[Unreadable Signature]

Der Geschäftsleiter
A. v. Lanna

Seiner Hochwohlgeboren
Herrn W. Bode, Geheimer Regierungsrath Direktor an den Königl. Museen in Berlin