

Alfred Boder

Alfred Boder Fine Arts - Painting File

[A. Van Borssom - River
Landscape in the moonlight]

[200-3]

OSWEGO UNIVERSITY ARCHIVES	
LOCATION	2291.16
BOX	4
FILE	30



1095

1095

ANTHONIE VAN BORSSOM
Amsterdam 1629-1677

Flusslandschaft bei Mondschein

Unten links in Ligatur monogrammiert
"AVDN".

Öl auf Holz, 60 x 82 cm CHF 24 000/28 000.-
EUR 15 000/17 500.-

Gutachten:

Dr. Wolfgang Schulz, Berlin 20. September
2008

Provenienz:

Schweizer Privatsammlung

Nach Meinung Dr. Wolfgang Schulz "handelt es sich um eine eigenhändige Arbeit des niederländischen Landschaftsmalers und bedeutenden Landschaftszeichners Anthonie van Borssom (...).

Als Maler war Van Borssom in seinen Themen und stilistisch ein vielseitiger Künstler, der sich vielfach von Werken seiner Amsterdamer Zeitgenossen und Kollegen inspirieren liess und mitunter täuschend ähnlich in deren Stil produzierte. So wurden - neben eigenständigen Leistungen - Philips Koninck, Otto Mareus van Schrieck, Melchior de Hondecoeter, Paulus Potter u.a. nachgeahmt. Van Borssom entwickelte sich ge-

radezu zum Doppelgänger des ebenfalls in Amsterdam lebenden, insgesamt bedeutenderen Aert van der Neer (Amsterdam 1604-1677 Amsterdam) und zahlreiche "Mondscheinlandschaften" in dessen Stil.

Eines der interessantesten dieser Werke ist das vorliegende Gemälde. Es zeigt eine eigenständige, ausgewogene Komposition mit vielen gelungenen Einzelheiten und guter Perspektive und glänzt durch die dramatische Wiedergabe des Wolkenhimmels. Ein auf dem Gemälde unten links befindliches Aert van der Neer-Monogramm stammt von späterer Hand. Das Gemälde darf zu den vorzüglichsten Leistungen des Anthonie van Borssom gezählt werden."

44 000
AB



1095

95
ANTHONIE VAN BORSSOM
 Amsterdam 1629-1677

Landschaft bei Mondschein
 (links in Ligatur monogrammiert
 VDN)

auf Holz, 60 x 82 cm CHF 24 000/28 000.-
 EUR 15 000/17 500.-

Stichen:

Wolfgang Schulz, Berlin 20. September
 08

Provenienz:
 Schweizer Privatsammlung

Nach Meinung Dr. Wolfgang Schulz: "handelt es sich um eine eigenhändige Arbeit des niederländischen Landschaftsmalers und bedeutenden Landschaftszeichners Anthonie van Borssom (...).

Als Maler war Van Borssom in seinen Themen und stilistisch ein vielseitiger Künstler, der sich vielfach von Werken seiner Amsterdamer Zeitgenossen und Kollegen inspirieren liess und mitunter täuschend ähnlich in deren Stil produzierte. So würden - neben eigenständigen Leistungen - Philips Koninck, Otto Mareus van Schrieck, Melchior de Hondecoeter, Paulus Potter u.a. nachgeahmt. Van Borssom entwickelte sich ge-

radezu zum Doppelgänger des ebenfalls in Amsterdam lebenden, insgesamt bedeutenderen Aert van der Neer (Amsterdam 1694-1677 Amsterdam) und zahlreiche "Mondscheinlandschaften" in dessen Stil.

Eines der interessantesten dieser Werke ist das vorliegende Gemälde. Es zeigt eine eigenständige, ausgewogene Komposition mit vielen gelungenen Einzelheiten und guter Perspektive und glänzt durch die dramatische Wiedergabe des Wolkenhimmels. Ein auf dem Gemälde unten links befindliches Aert van der Neer-Monogramm stammt von späterer Hand. Das Gemälde darf zu den vorzüglichsten Leistungen des Anthonie van Borssom gezählt werden."

44 000
 AB

Ziechen Nov. 12/17 2008, Lot 1095





For the last sixty years I have been collecting Dutch 17th century paintings, and naturally I have been looking at the originals, auction catalogs, or on line, to see whether paintings are being offered that would fit into my collection, all of which will go to Queen's.

One such catalog was that of Fischer in Lucerne in November 2009, lot 1095. It quoted the expertise of Dr. Wolfgang Schulz in Berlin, an expert of Dutch 17th century landscapes, such as those of Aert van der Neer, whose fake monogram this painting had carried, which I have translated here:

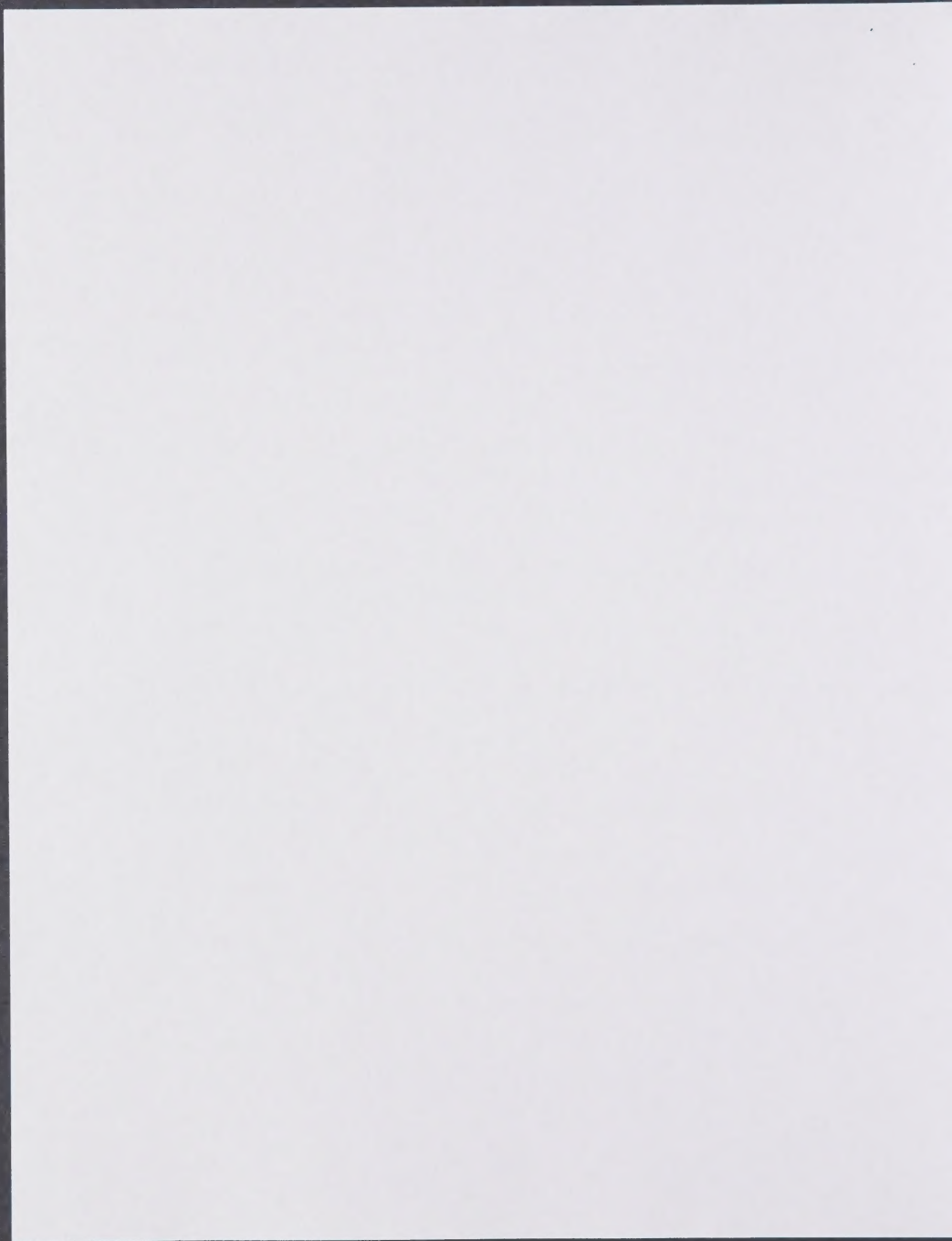
“As a painter, van Borssom was both in his subjects and in his style a very varied artist who was often inspired by his Amsterdam contemporaries and colleagues and who produced at times remarkably similar works. Thus, for instance, beside his own ideas he was inspired by Philips Koninck, Otto



Marseus von Schrieck, Melchior d'Hondecoeter, Paulus Potter and others. Van Borssom worked very similarly to the works of the more important Aert van der Neer (Amsterdam 1604-1677 in Amsterdam) and painted many moonlight landscapes in his style.

One of the most interesting of these is the painting here discussed. It shows his own very careful composition with many fine details and good perspective and his brilliance through the dramatic depiction of the cloudy sky. There is at the lower left an Aert van der Neer monogram which must have been added later. This painting can count as one of the very finest landscapes by Anthonie van Borssom."

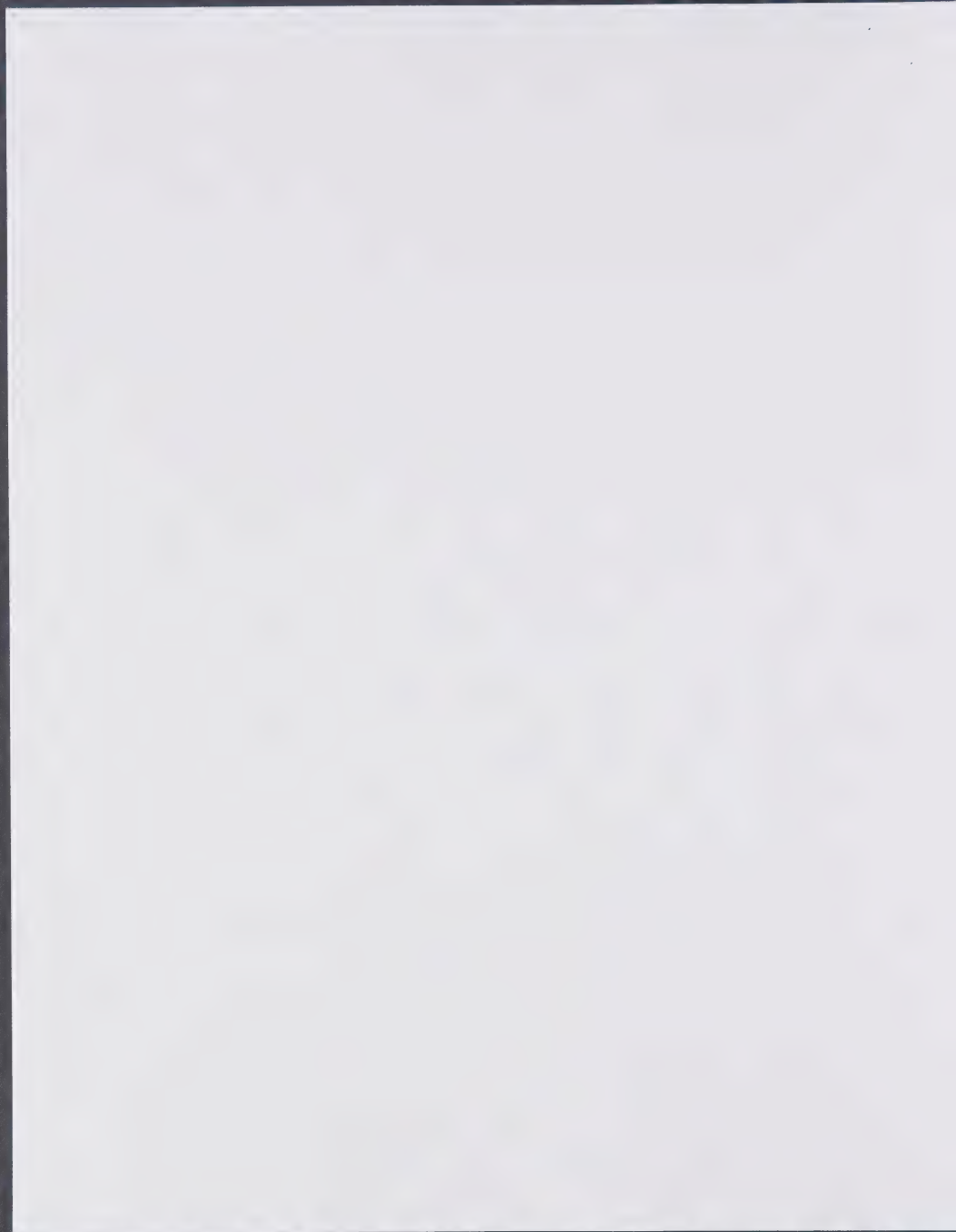
The photograph in the Fischer catalog (fig.1) looked very beautiful indeed, but I could not get to Lucerne to see the picture. I had to be in Vienna on the day of the auction and had to bid by phone.



I have become good friends with an excellent art historian, Dr. David de Witt, the Bader curator at Queen's and I often ask his opinion of possible purchases. He e-mailed me his opinion, "The van Borssom looks splendid and would make an excellent addition to the collection." So I bid by phone and acquired the painting for a hammer price of SF 44000 which with shipping and insurance cost me US \$ 44,537.64.

The painting, on panel, was slightly damaged in transit, so I sent it to my very able conservator, Charles Munch, who charged \$ 900 for the conservation. But Charles also told me that the painting could not be by van Borssom (1631-1677) because it was later than the 17th century.

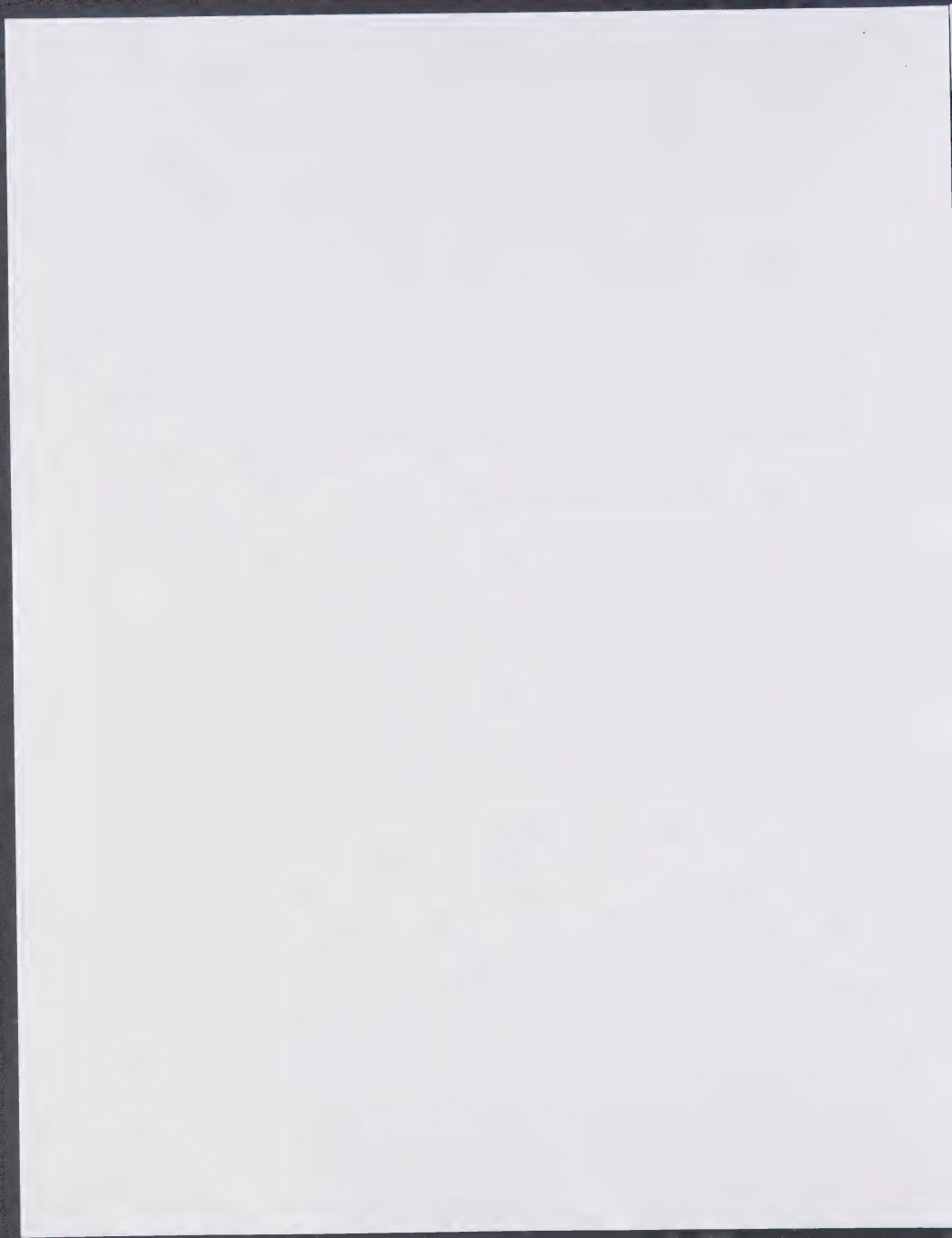
At that point I asked Fischer to send me Dr. Schulz's original expertise which I compared with that quoted in the catalog. Dr. Schulz's expertise contains one important comment which was not included, "Baurtaeilt nach guten



fotographischen Farbaufmehnen", i.e., judged by good color photographs. Dr. Schulz had not seen the painting itself, only photographs, such as David de Witt and I had seen. Sometime later I showed the painting to George Gordon, the Old Master expert at Sotheby's in London, who told me that this was an excellent example of a painting you could not judge from photographs but had to see in the original.

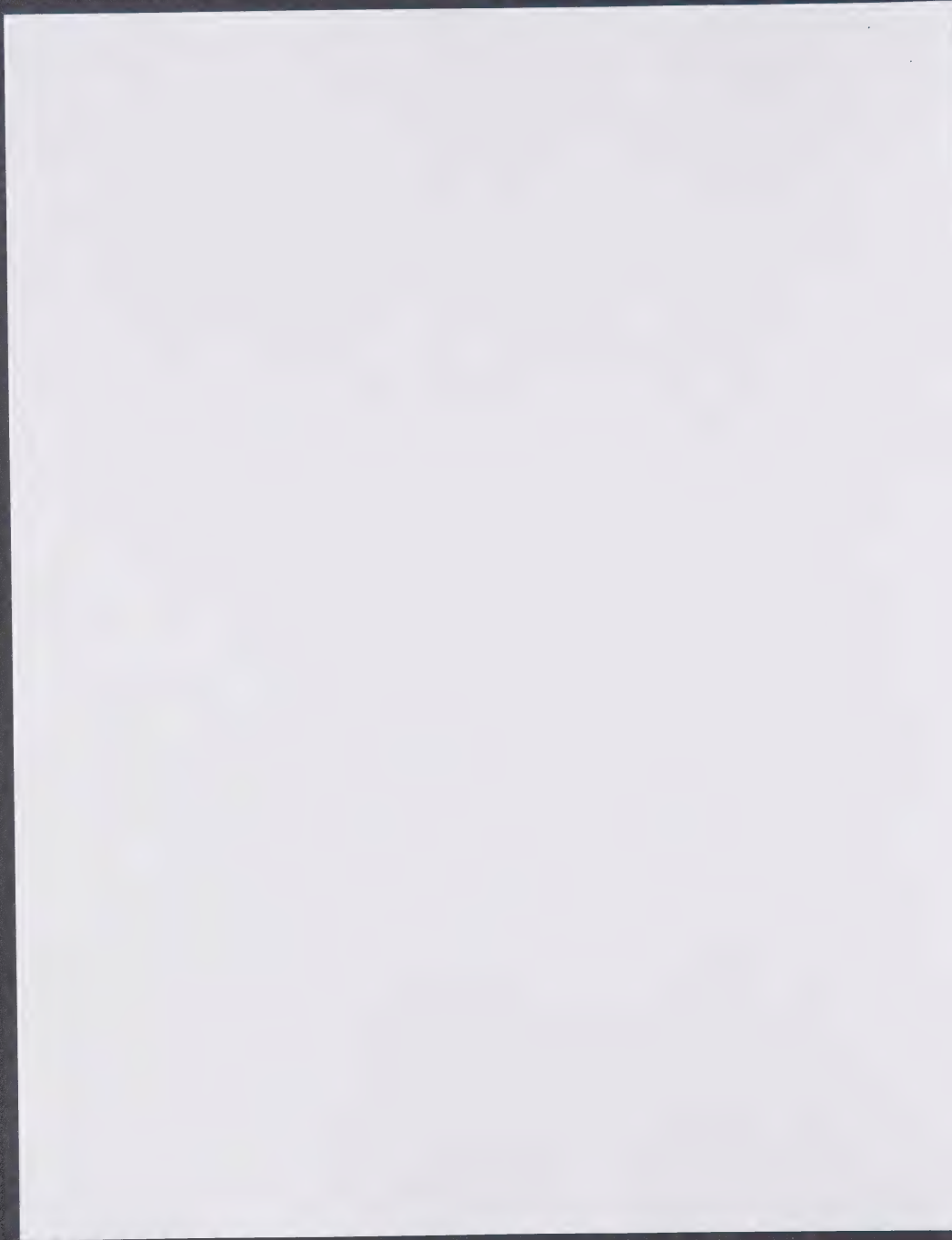
What to do now? Had I told Fischer that the painting was not 17th century shortly after the sale, they would have taken it back. But months had passed, as Charles Munch works very carefully but slowly. I just wish that Fischer had included the vital phrase in Dr. Schulz's expertise that he was judging from a photograph. By now Fischer would already have paid the seller.

I was not inclined to fight with Fischer. Over the years I have bought dozens of works from this well-known auction



house including a Lievens (Bader collection No. 116) and a Jan van Noordt (No. 142).

I have decided to keep this painting and give it to Queen's. With David de Witt's guidance it will make a fine example of what to look for at auctions and how to be wary of expertises if you yourself have not seen the original painting.



X revised

For the last sixty years I have been collecting Dutch 17th century paintings, and naturally I have been looking at the originals, auction catalogs, or on line, to see whether paintings are being offered that would fit into my collection, all of which will go to Queen's.

One such catalog was that of Fischer in Lucerne in November 2009, lot 1095. It quoted the expertise of Dr. Wolfgang Schulz in Berlin which I have translated here:

"As a painter, van Borssom was both in his subjects and in his style a very varied artist who was often inspired by his Amsterdam contemporaries and colleagues and who produced at times remarkably similar works. Thus, for instance, beside his own ideas he was inspired by Philips Koninck, Otto Marseus von Schrieck, Melchior d'Hondecoeter, Paulus Potter and others. Van Borssom worked very similarly to the works of the more important Aert van der Neer (Amsterdam 1604-

X an expert of Dutch 17th century landscape, such as those of Aert van der Neer, whose lake monogram it had copied

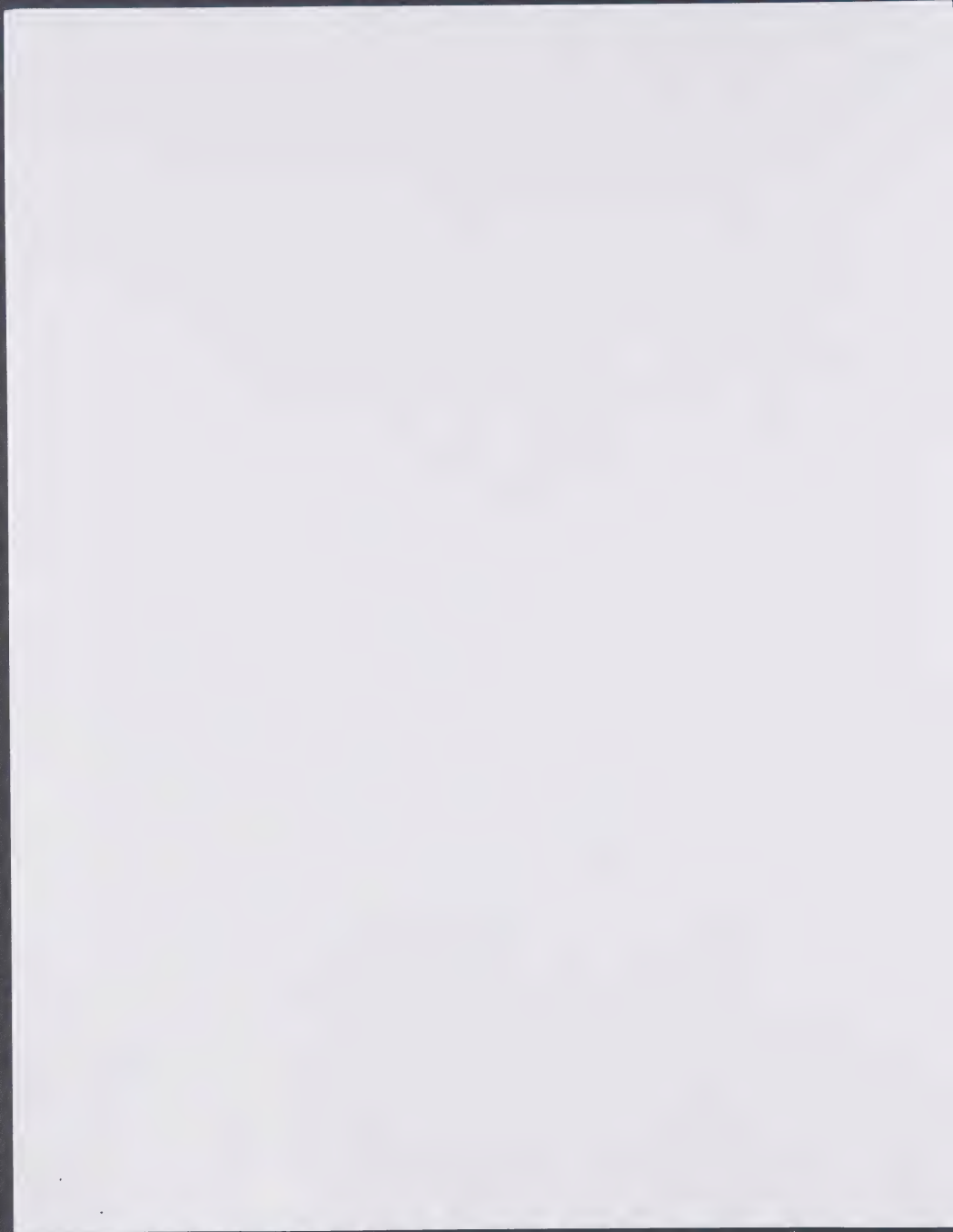


1677 in Amsterdam) and painted many moonlight landscapes in his style.

One of the most interesting of these is the painting here discussed. It shows his own very careful composition with many fine details and good perspective and his brilliance through the dramatic depiction of the cloudy sky. There is at the lower left an Aert van der Neer monogram which must have been added later. This painting can count as one of the very finest landscapes by Anthonie van Borssom."

The photograph in the Fischer catalog (fig.1) looked very beautiful indeed, but I could not get to Lucerne to see the picture. I had to be in Vienna on the day of the auction and had to bid by phone.

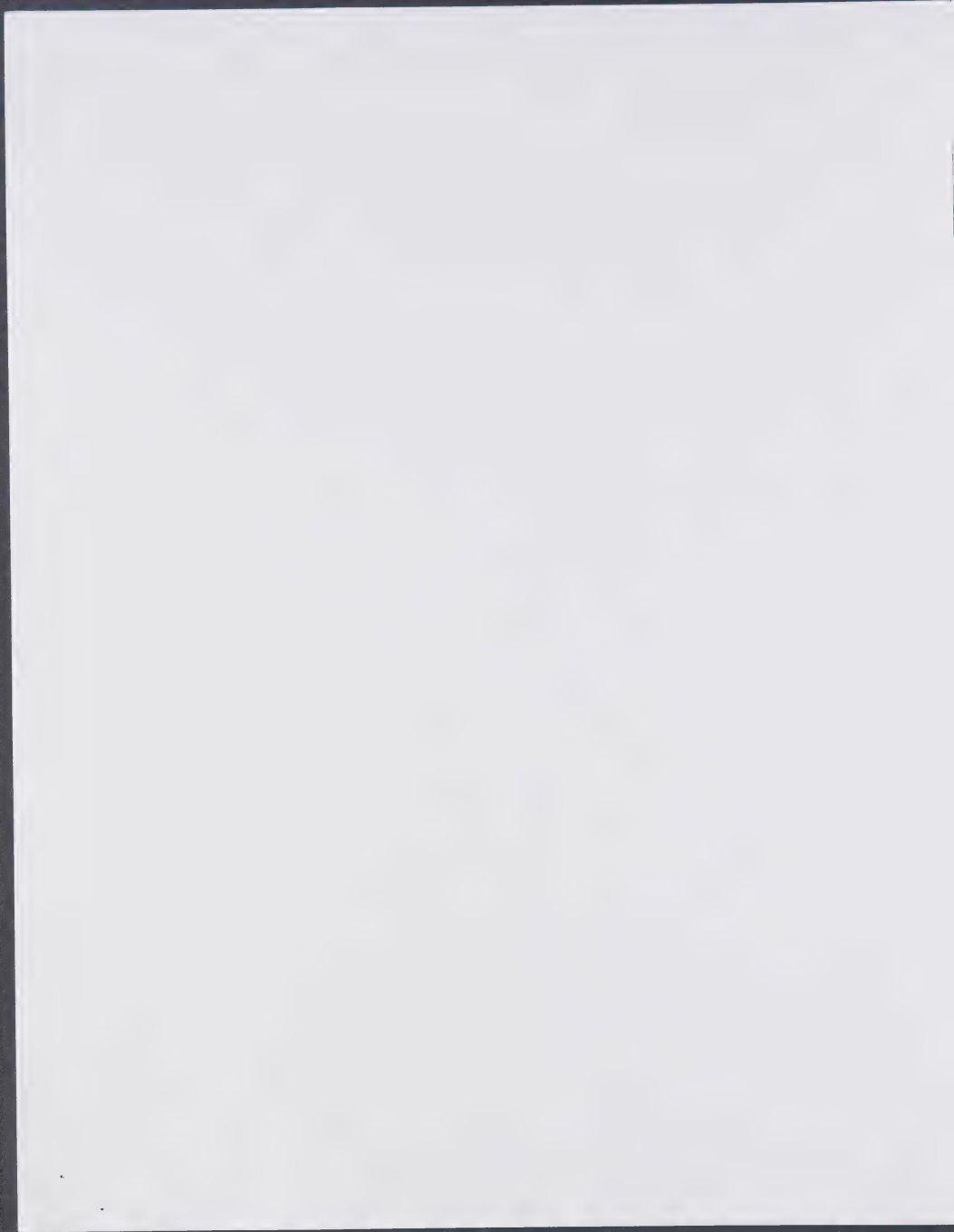
I have become good friends with an excellent art historian, Dr. David de Witt, the Bader curator at Queen's and I often ask his opinion of possible purchases. He e-mailed me



his opinion, "The van Borssom looks splendid and would make an excellent addition to the collection." So I bid by phone and acquired the painting for a hammer price of SF 44000 which with shipping and insurance cost me US \$ 44,537.64.

The painting, on panel, was slightly damaged in transit, so I sent it to my very able conservator, Charles Munch, who charged \$ ⁹500 for the conservation. But Charles also told me that the painting could not be by van Borssom (1631-1677) because it was later than the 17th century.

At that point I asked Fischer to send me Dr. Schulz's original expertise which I compared with that quoted in the catalog. Dr. Schulz's expertise contains one important comment which was not included, "Beurteilt nach guten ^e fotografischen Farbaufnahmen", i.e., judged by good color photograph. Dr. Schulz had not seen the painting itself, only photographs, such as David de Witt and I had seen. Sometime

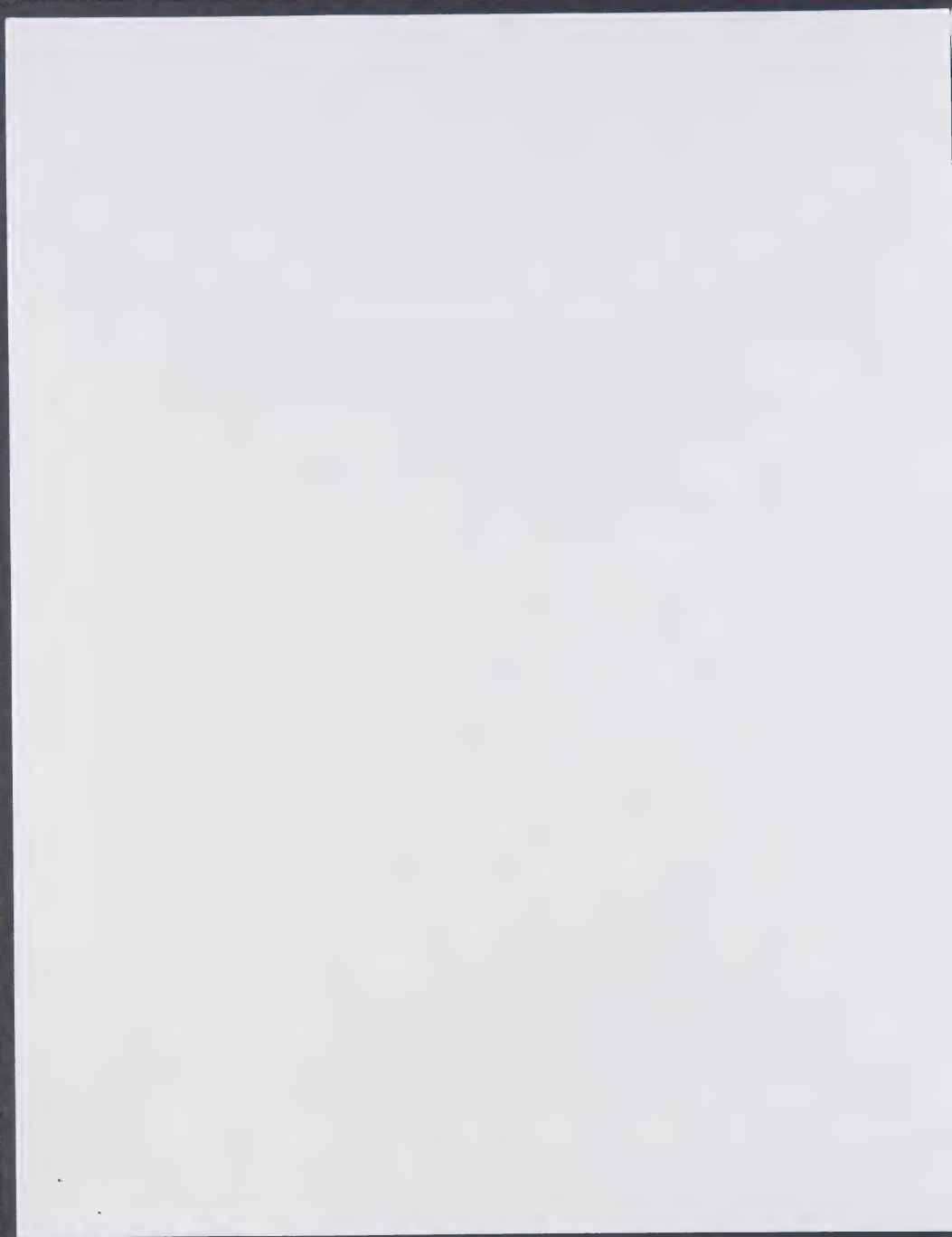


later I showed the painting to George Gordon, the Old Master expert at Sotheby's in London, who told me that this was an excellent example of a painting you could not judge from photographs but had to see in the original.

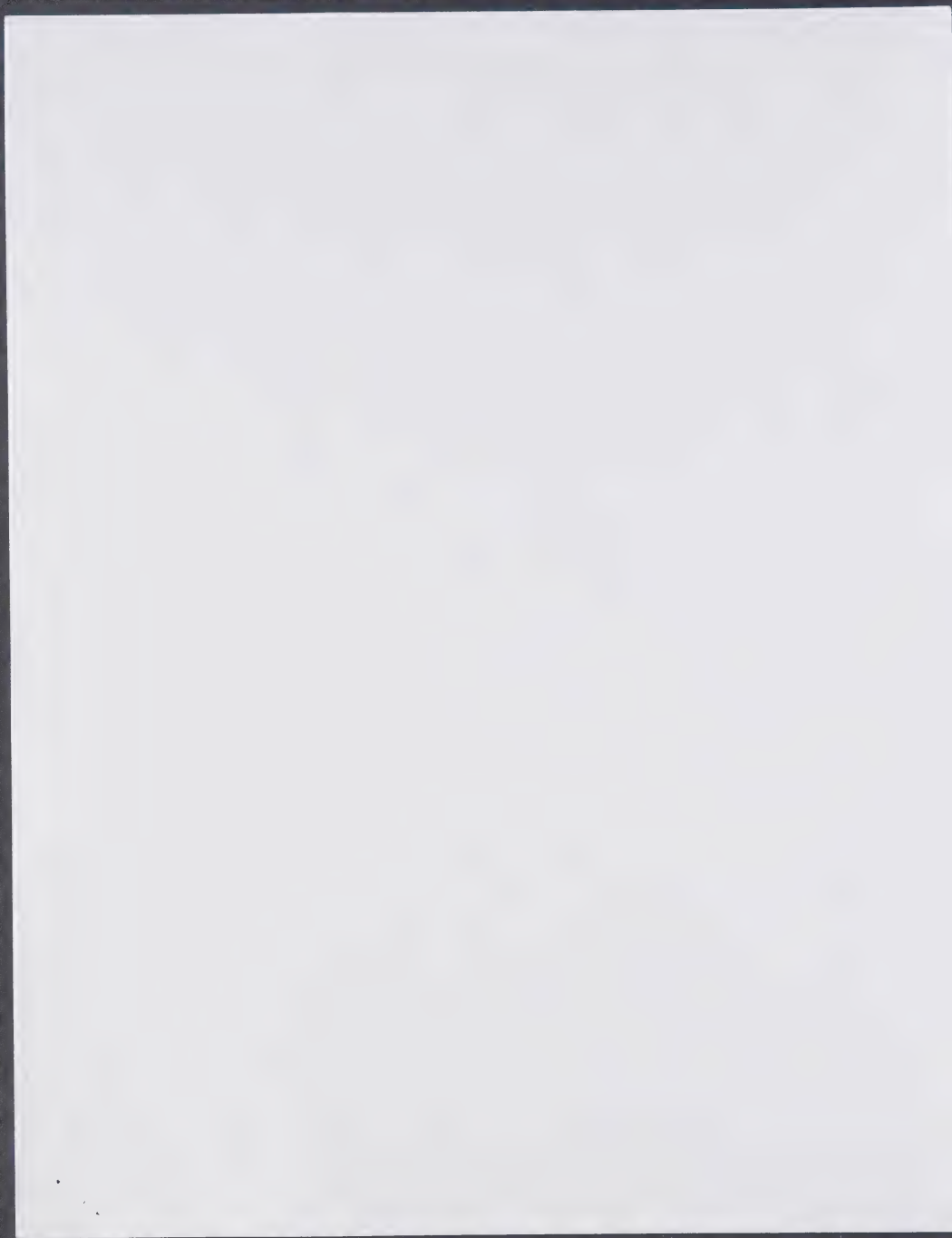
What to do now? Had I told Fischer that the painting was not 17th century shortly after the sale, they would have taken it back. But months had passed, as Charles Munch works very carefully but slowly. I just wish that Fischer had included the vital phrase in Dr. Schulz's expertise that he was judging from a photograph. ^{By now} Fischer would already have paid the seller.

I was not inclined to fight with Fischer. Over the years I have bought dozens of works from this well-known auction house including a Lievens (Bader collection No. 116) and a Jan van Noordt (No. 142).

I have decided to keep this painting and give it to Queen's. With David de Witt's guidance it will make a fine



example of what to look for at auctions and how to be wary of
expertises if you yourself have not seen the original painting.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

September 6, 2012

Dr. Trude Fischer
Galerie Fischer Auktionen AG
Haldenstrasse 19
CH-6006 Luzern
SWITZERLAND

Dear Dr. Fischer,

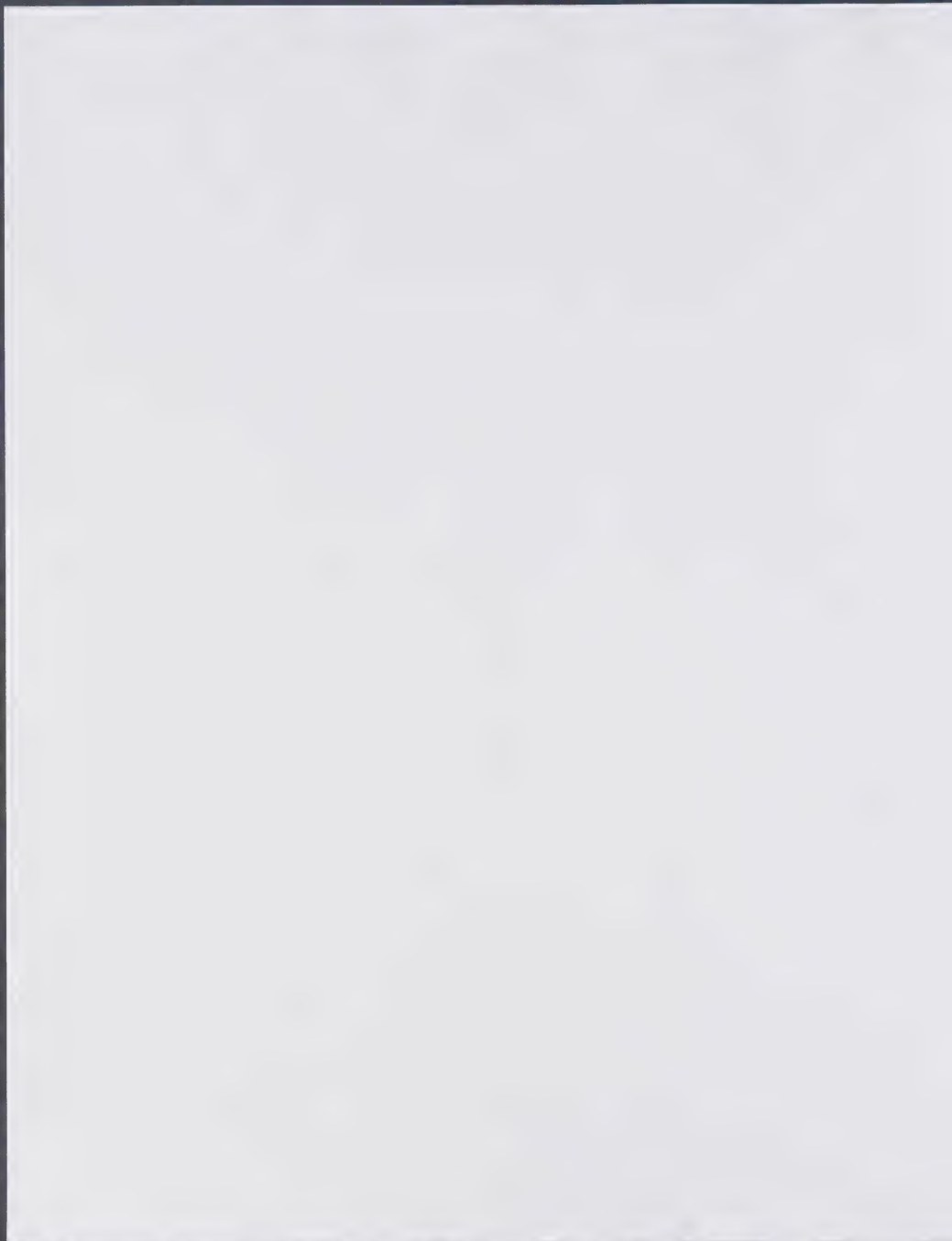
I very much look forward to your comments about the enclosed essay.

With best regards I am

Yours sincerely,

Alfred Bader
AB/az
Enc.

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





ALFRED BADER FINE ARTS

DR ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

September 6, 2012

Dr. Boris Castel, Editor
Queen's Quarterly
184 Union Street
Kingston, Ontario K7L 3N6
CANADA

Dear Boris,

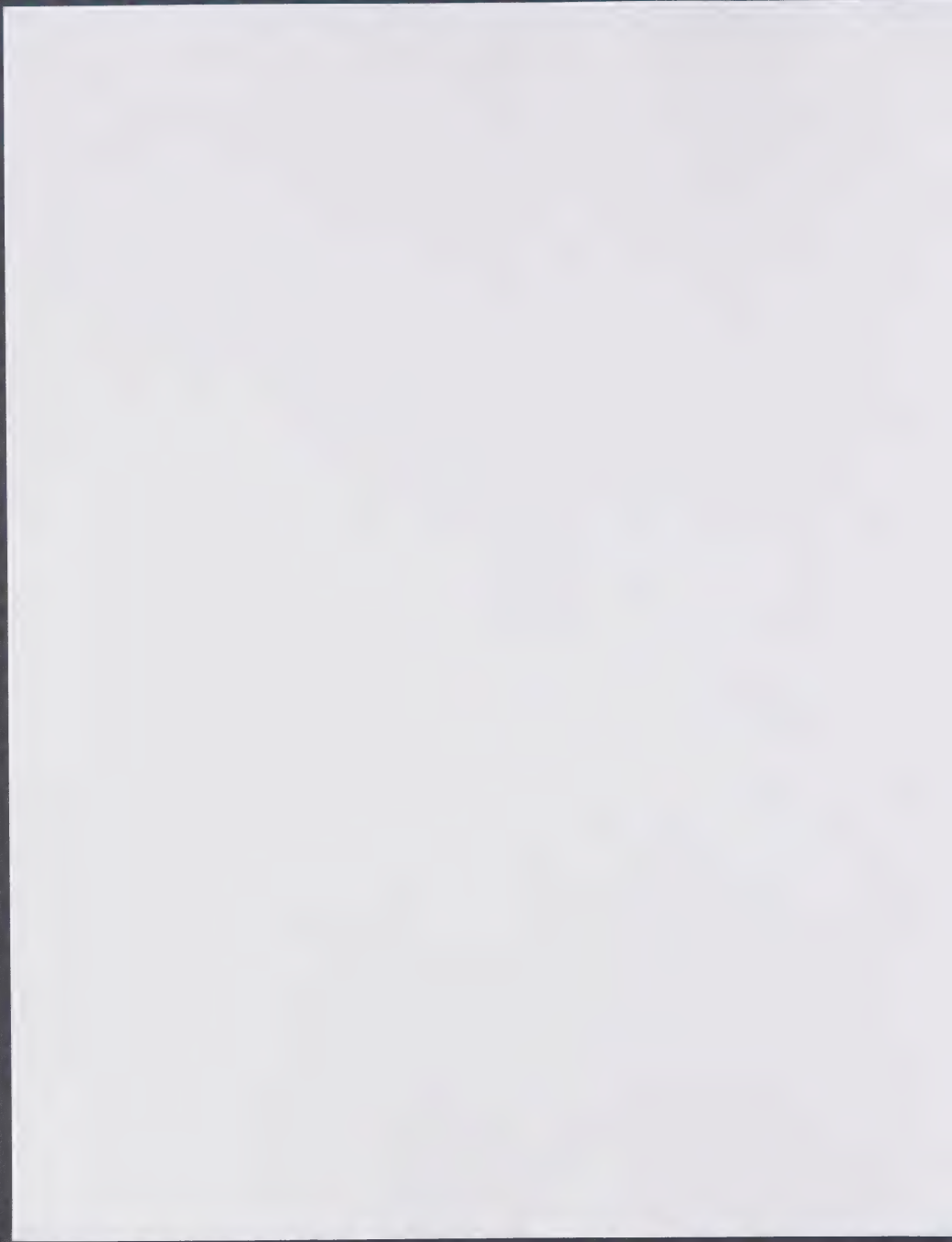
I very much hope that you can publish the enclosed essay in the *Queen's Quarterly*.
As you will see from the enclosed, Dr. David de Witt approves of it.

With fond regards to you and Barbara I remain

Yours sincerely,

Alfred
AB/az
Enc.
C: Dr. David de Witt

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
T 414 277-0730 F 414 277-0700
E-mail: baderfa@execpc.com



Alfred Bader Fine Arts

From: David de Witt [3dad5@queensu.ca]
Sent: Friday, August 24, 2012 3:08 PM
To: Alfred Bader Fine Arts
Subject: RE: van Borssom

Dear Alfred,

I am impressed by this piece, a very thoughtful and well-phrased account of the acquisition and study of this problematic painting.

Perhaps we will still be able to find a real Aert van der Neer for the collection! Likely not from Fischer, though.

Just to give it to you in writing: the Blind Belisarius that has stumped us for decades is clearly by the Milanese painter Andrea Lanzani (1641–1712), and the attribution has already received the support of a leading scholar of Milanese art, Jacopo Stoppa, who is very impressed with the painting.

Also, the figures in the Hagar and the Angel from the Spencer collection are very likely by Giovanni Lanfranco (1582–1647), who is a famous late Baroque painter from Parma and active mostly in Rome. They fit with his style of around 1621, and both he and Jan Linsen were in Rome at this time. His own depiction of the same theme in the Louvre dates to a little later, but shows much the same pose for Hagar.

Franziska and I send best wishes to both of you,
David

Dr. David de Witt | Bader Curator of European Art

Agnes Etherington Art Centre | Queen's University | Kingston ON | K7L 3N6

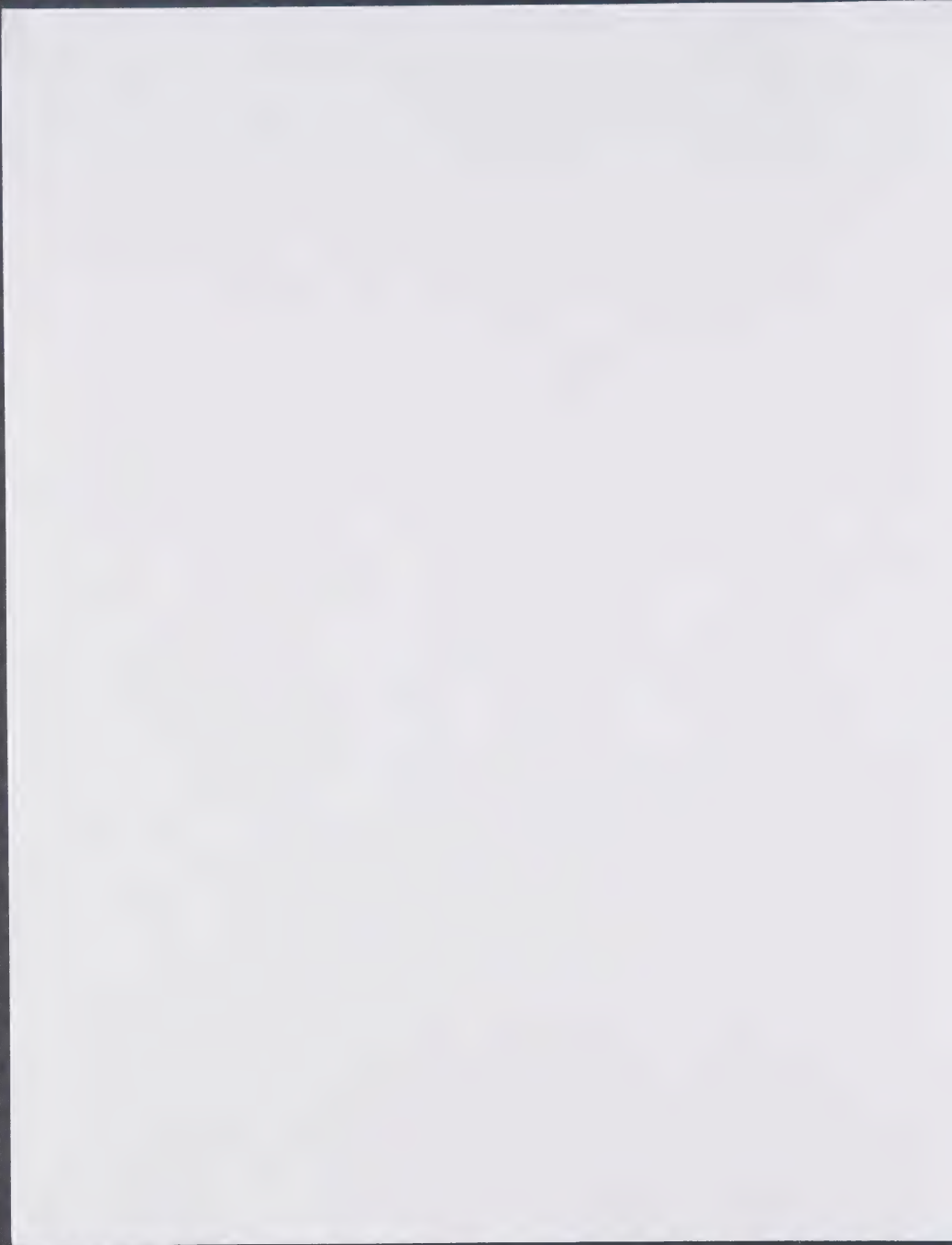
T: 613.533.6000 x 75100 | F: 613.533.6765 | W www.aeac.ca

From: Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]
Sent: August-24-12 2:59 PM
To: David de Witt
Subject: van Borssom

Dear David,

I hope that the attached essay can be published somewhere. This is just a rough draft and I will not send it until I have your approval. I do think that the painting will be a good teaching tool.

Many thanks,
Alfred





ALFRED BADER FINE ARTS

1 F ALFRED BADER

www.alfredbader.com

ESTABLISHED 1001

February 23, 2010

Mr. & Mrs. Brian Nahey
5661 N. Hwy. 83
Hartland, WI 53029

Dear Nancy and Brian,

I am sorry that I haven't been in touch with you for a little while but I spent a week at Columbia Hospital and now am only working part time.

While in the hospital, Dr. David de Witt, the Bader Curator at Queen's University, visited me and told me that never before had he seen so many really good new acquisitions at Alfred Bader Fine Arts.

Let me discuss some of these with you.

One of these is a *Study of a Man* which you told me you liked from the photograph. Surprisingly, the Sotheby's catalog called it 'German 19th century' when it is undoubtedly a fine 17th century Haarlem work very close to Jan de Bray. David de Witt studied it very carefully and confirms this. Photograph is enclosed.

A second is a very nice Dordrecht School landscape of about 1660 close to Aelbert Cuyp, again photograph is enclosed.

Also I recently acquired a very beautiful *Head of an Old Man* by Pierre Alexandre Wille (Paris 1748-1821), photograph enclosed. David de Witt told me that this is so good that I should consider giving it to the museum at Queen's, but then I have been giving them mainly Dutch and Flemish paintings and not French ones.

By Appointment Only

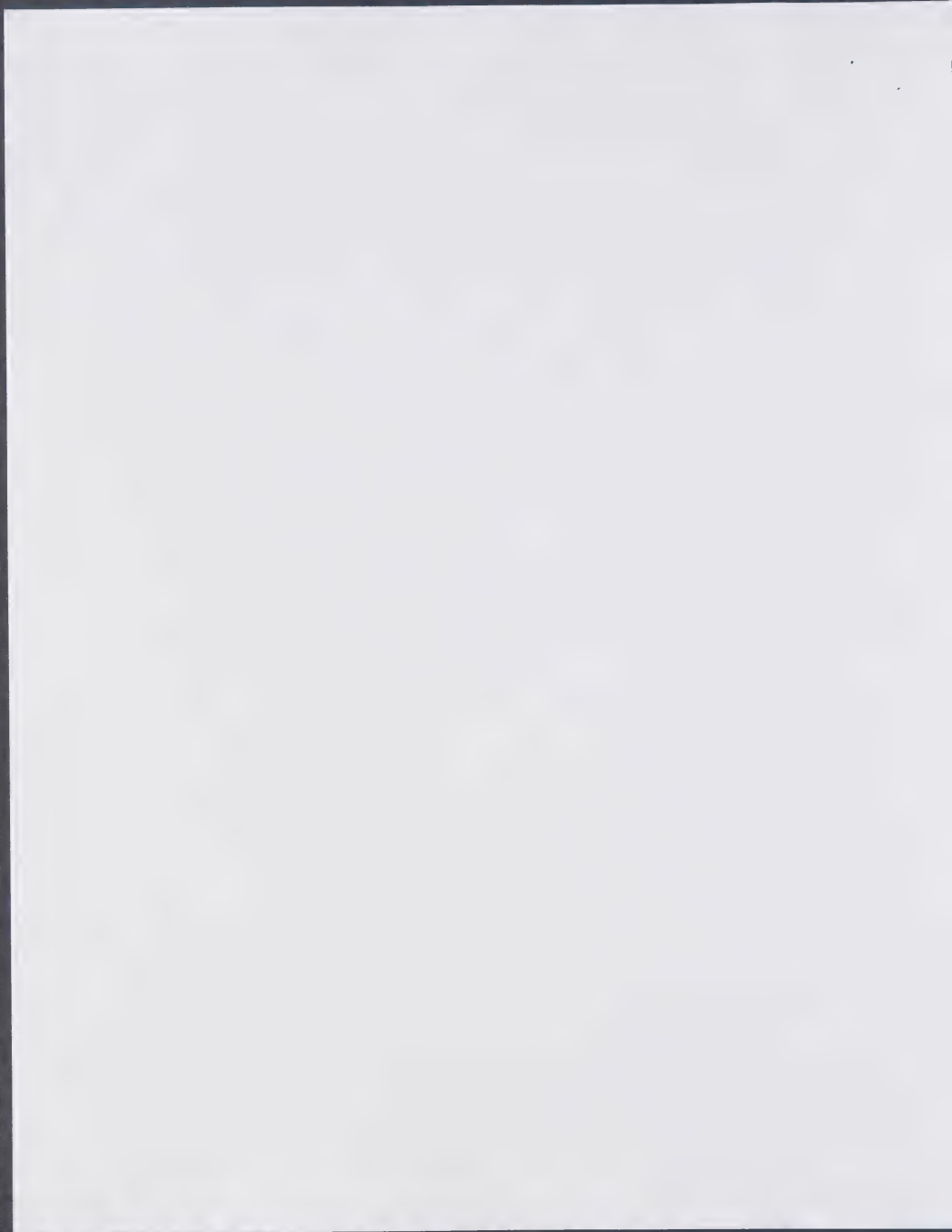
ASTOR HOTEL SUITE 022

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

Tel 414 277-0730 Fax 414 277-0709

E-mail: baderram@execpc.com



Mr. & Mrs. Brian Nahey
February 23, 2010
Page Two

This painting has an interesting history: Early in the last century it was in the famous Sedelmayer Gallery in Paris where it was attributed to Fragonard. If Fragonard, it would be worth a few hundred thousand dollars. Then it was owned by a well-known gallery in New York, Spencer A. Samuels & Company, who attributed it to Jean-Baptiste Greuze.

Actually, however, it is by Greuze's student, Wille, and I have a number of his sketches clearly relating to this beautiful painting.

Lastly, and perhaps to you most importantly, is that very beautiful *Moonlight Lakescape* which I acquired some time ago at the Auktionshaus Fischer in Lucerne, Switzerland. Reproduction of the Fischer entry is enclosed.

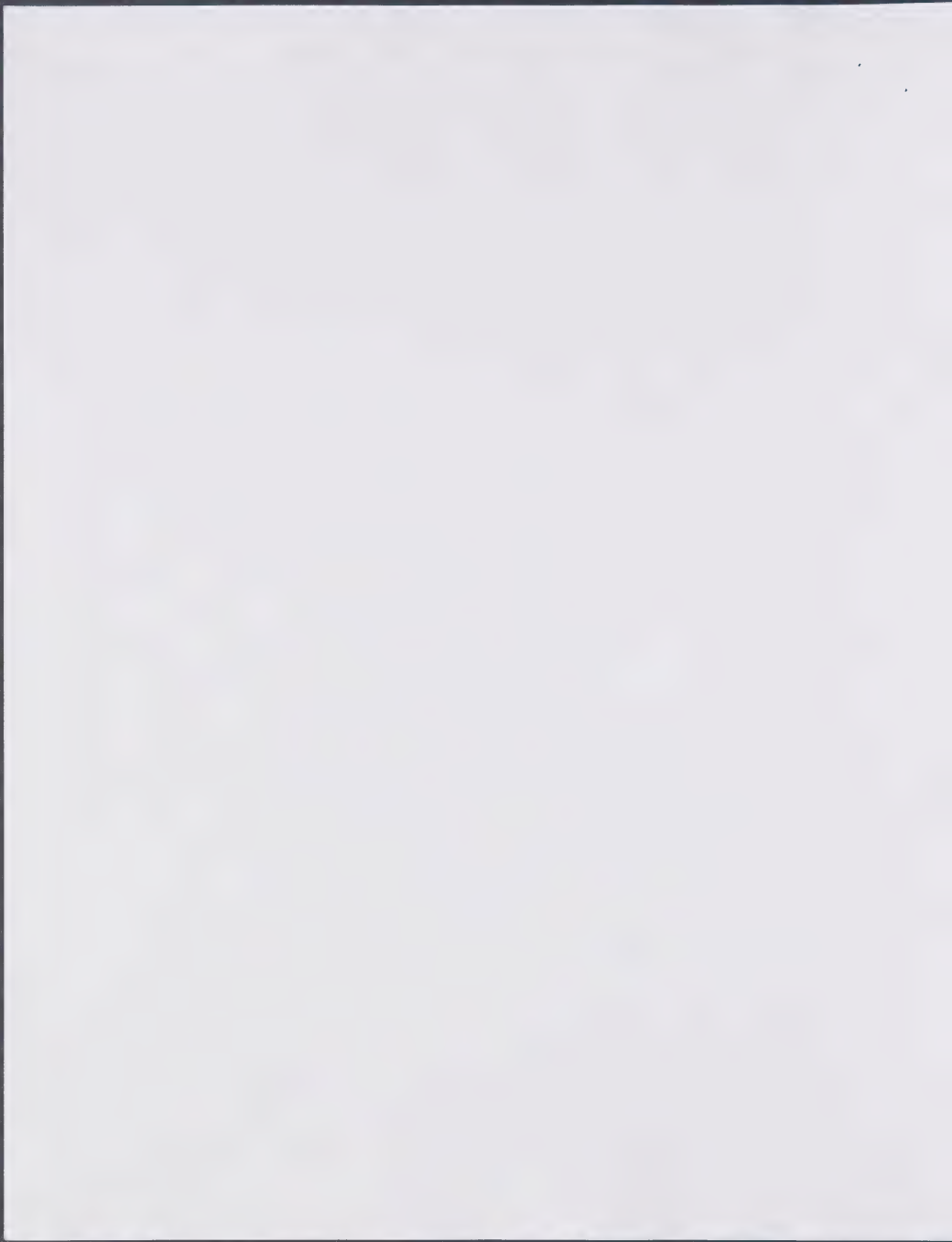
With this comes an expertise by the well-known expert, Dr. Wolfgang Schulz in Berlin, who attributes it to Anthonie van Borsom. Copy of this expertise and my translation is enclosed.

Such moonlight scenes were very popular in Holland right into the 19th century and what makes this landscape particularly interesting is that it was painted on top of a 16th century painting of the Holy Family as clearly shown by the x-ray I have had taken, and which I will show you.

I purchased this for myself and not for Alfred Bader Fine Arts but, sadly, this painting is larger than I realized and I don't know where to hang it at home. If you really love it I would be happy to sell it to you at my cost and there would be no tax involved.

I do hope that you will visit me before long to look at all of these.

Brian: I was so happy when I saw that you called me your mentor. Allow me to tell you a little bit about the first mentor that I ever had. That was Professor Ulrich Middeldorf described in some detail in Chapter 21 of my first autobiography. I met Professor Middeldorf in Chicago in the early 50s and he gave me two important guidelines. The first was always look at the draftsmanship of the painting. If an old master painting is not well drawn, it is not likely to be a good painting. And then he said don't pay too much attention to expertises. A really good painting does not need an expertise and a bad painting is not improved by one. Look first of all at the quality.



Mr. & Mrs. Brian Nahey
February 23, 2010
Page Three

I've often remembered this because now I am offered an average of one or two so-called Rembrandts every month with expertises by all kinds of so-called experts, but almost always the paintings are not by Rembrandt.

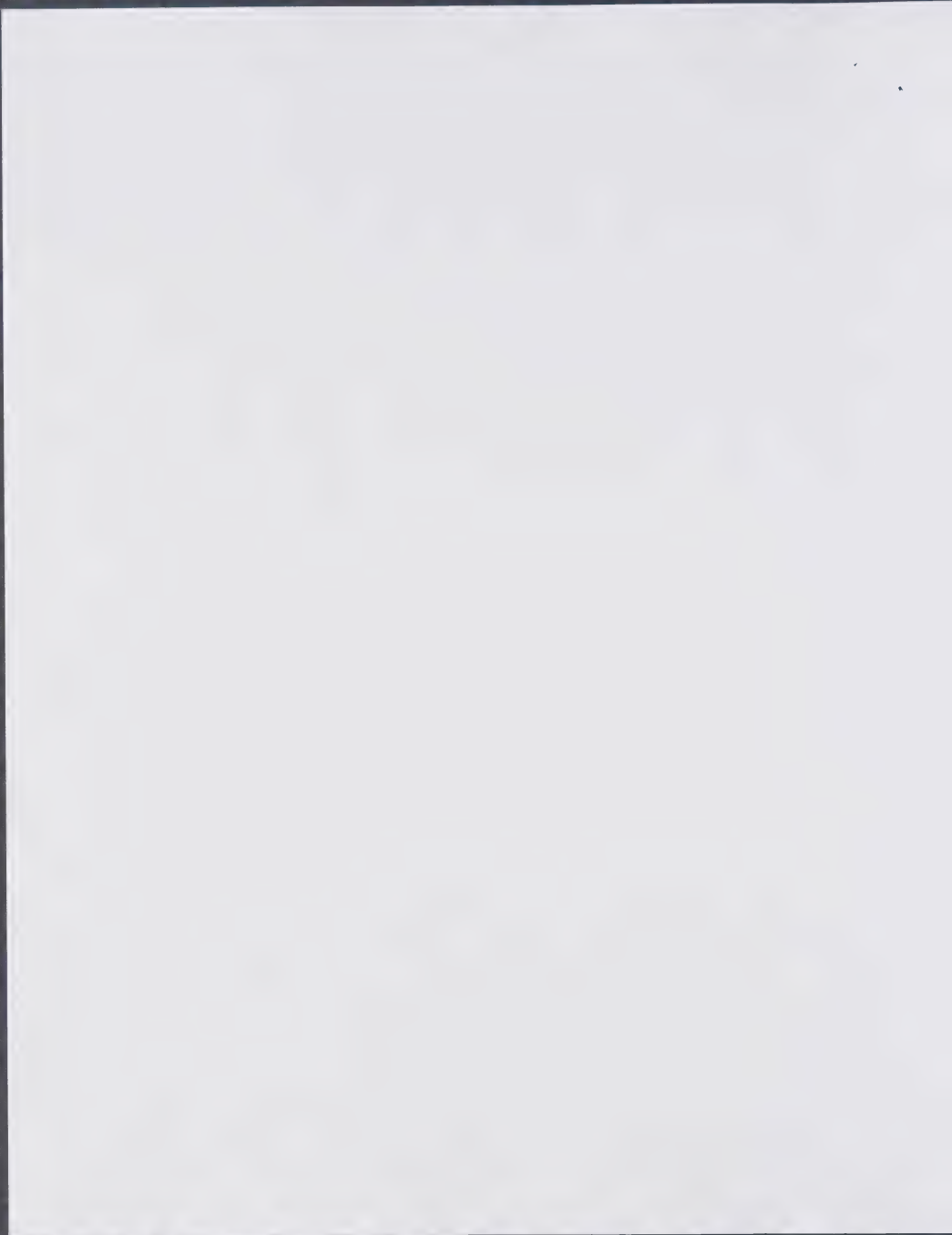
Thank you also for that most interesting book *Redefining Health Care* by Porter and Teisberg. I wonder how many politicians of either party have read this.

With fond regards from house to house,



Alfred Bader
AB/az
Enc.

*Very soon I am going to
and have some of the pictures.*



Dr. Wolfgang Schulz

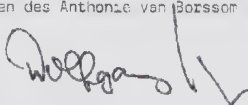
G u t a c h t e n

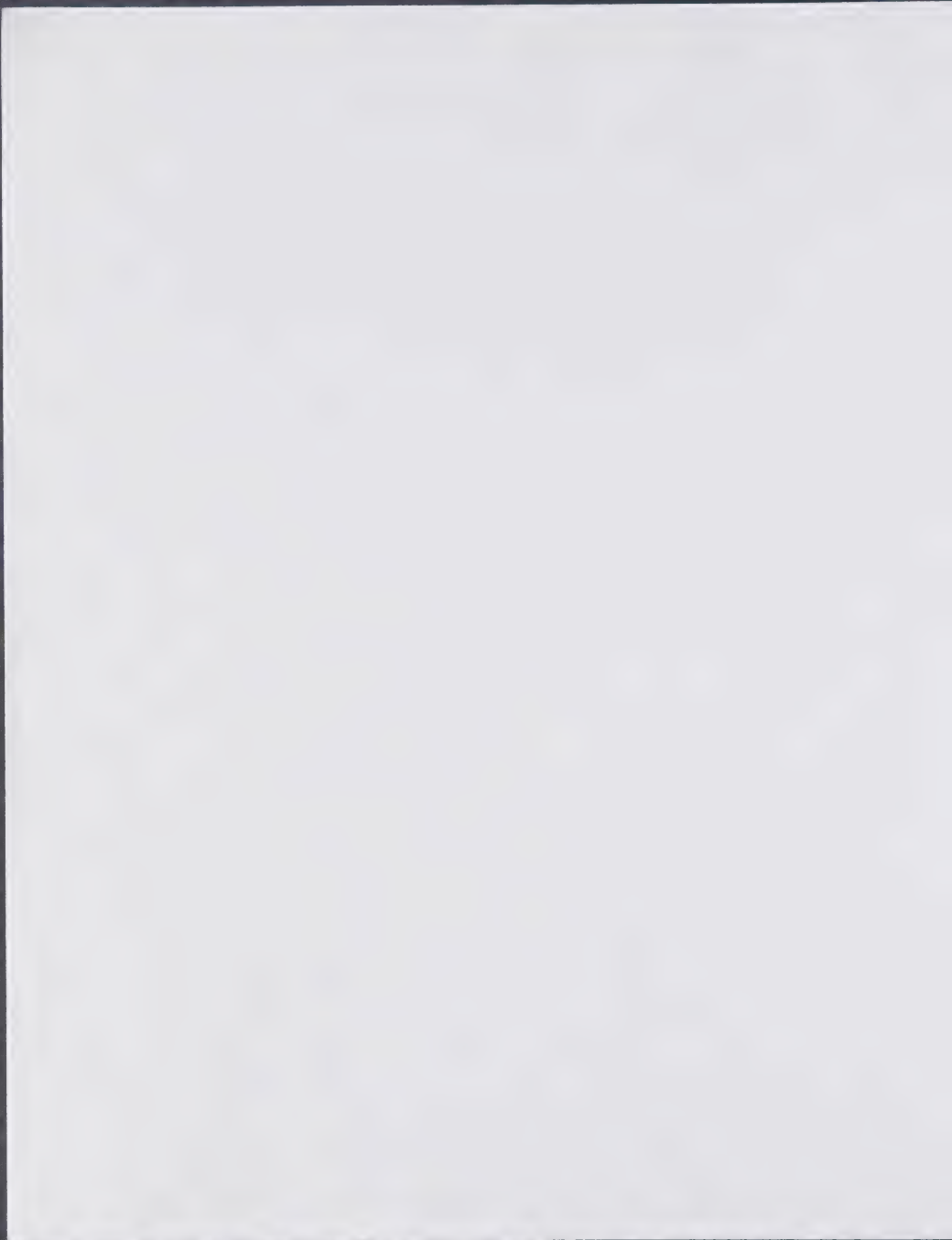
Das in Privatbesitz befindliche Gemälde (Holz 60 x 82 cm) zeigt eine "Flusslandschaft bei Mondschein" mit zwei Fischern in einem Kahn im Vordergrund Mitte, im Hintergrund halbrachts eine Windmühle. Beurteilt nach guten fotografischen Farbaufnahmen, handelt es sich um eine eigenhändige Arbeit des niederländischer Landschaftsmalers und bedeutenden Landschaftszeichners Anthonie van Borssom (Amsterdam 1631-1677 Amsterdam).

Als maler war Van Borssom in seinen Themen und stilistisch ein vielseitiger Künstler, der sich vielfach von Werken seiner Amsterdamer Zeitgenossen und Kollegen inspirieren ließ und mitunter täuschend ähnlich in deren Stil prozuzierte. So wurden - neben eigenständigen Leistungen - Philips Koninck, Otto Marseus van Schrieck, Melchior d'Hondecoeter, Paulus Potter u.a. nachgeahmt. Van Borssom entwickelte sich geradezu zum Doppelgänger des ebenfalls in Amsterdam lebenden, insgesamt bedeutenderen Aert van der Neer (Amsterdam 1604-1677 Amsterdam) und malte zahlreiche "Mondscheinlandschaften" in dessen Stil.

Eines der interessantesten dieser Werke ist das vorliegende Gemälde. Es zeigt eine eigenständige, ausgewogene Komposition mit vielen gelungenen Einzelheiten und guter Perspektive und glänzt durch die dramatische Wiedergabe des Wolkenhimmels. Ein auf dem Gemälde unten links befindliches Aert van der Neer-Monogramm stammt von späterer Hand. Das Gemälde darf zu den vorzüglichsten Leistungen des Anthonie van Borssom gezählt werden.

Berlin, 20.9.2008





Alfred Bader Fine Arts

From: David A. de Witt [3dad5@post.queensu.ca]
Sent: Wednesday, October 29, 2008 1:07 PM
To: Alfred Bader Fine Arts
Subject: Van Borssom: excellent

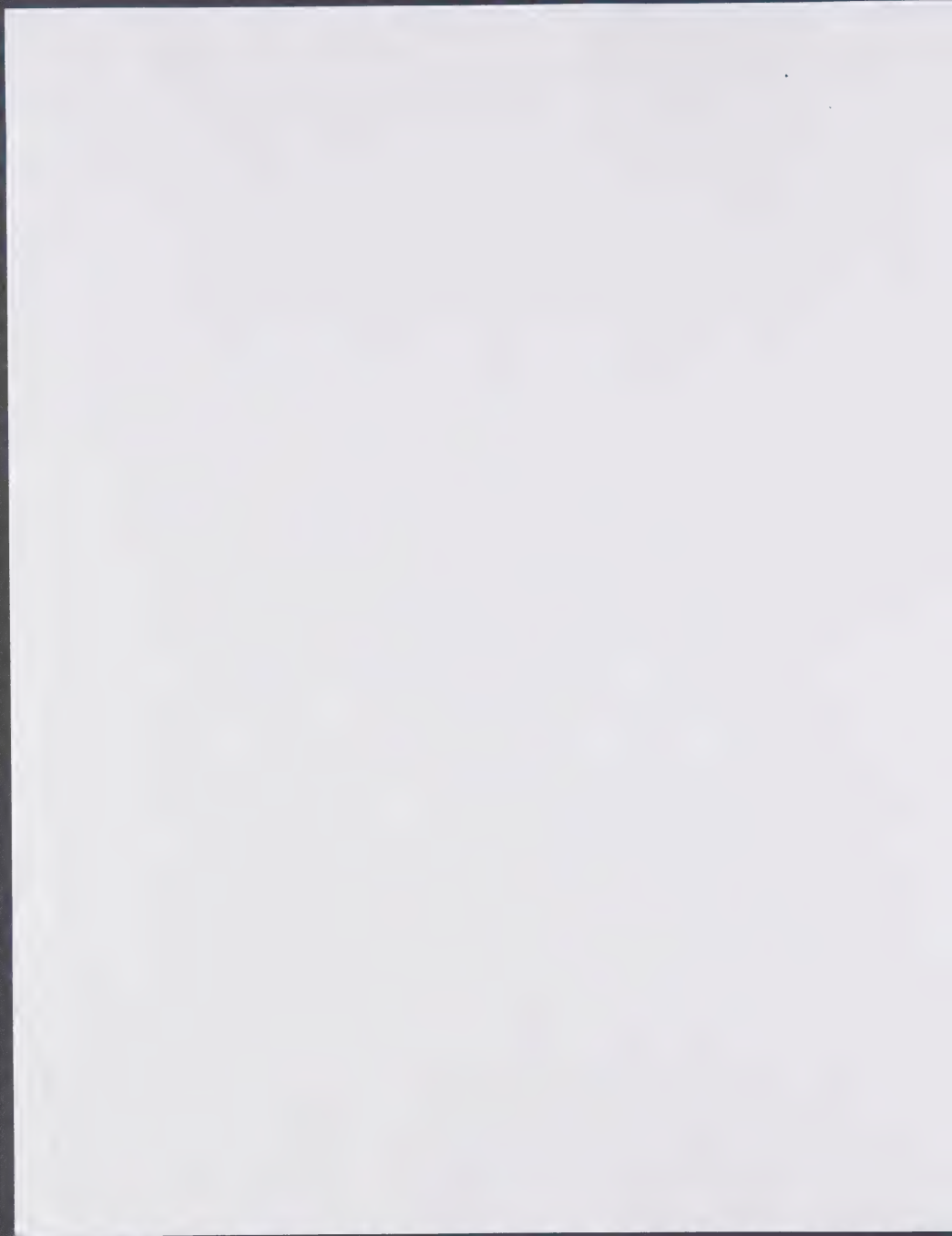
Dear Alfred,

The Van Borssom looks splendid, and would make an excellent addition to the collection. But it should not keep us from pursuing a Van der Neer as well!

Please let me know what I need to do to bid on this for you.

Bon voyage to you and Isabel,
David

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
tel. 613.533.6000 x75100
fax 613.533.6765
e-mail: david.dewitt@queensu.ca



Alfred Bader Fine Arts

From: David de Witt [david.dewitt@queensu.ca]
Sent: Wednesday, November 05, 2008 11:30 AM
To: 'Alfred Bader Fine Arts'
Subject: Van Borssom condition

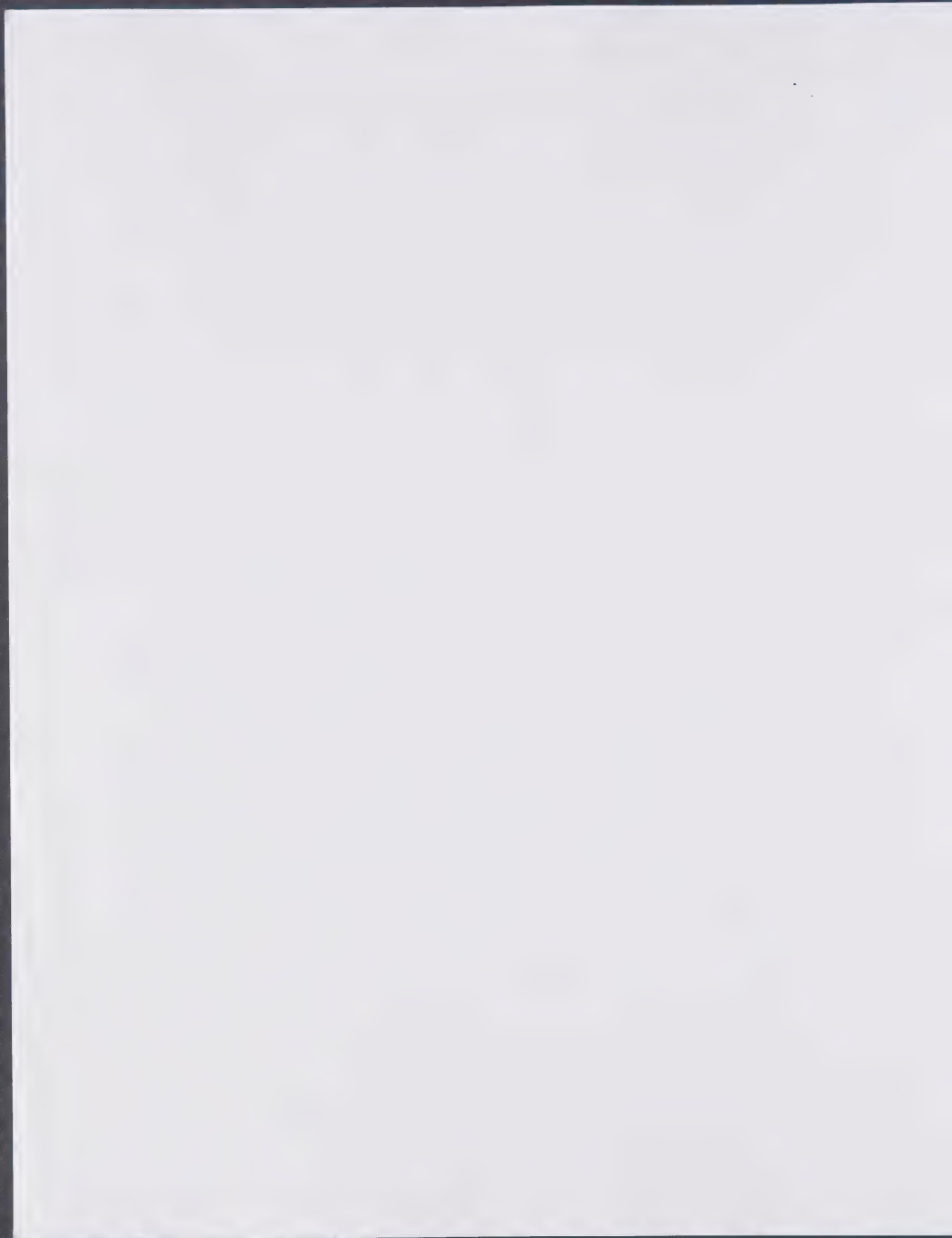
Dear Alfred,

I received the fax from Fischer concerning the condition of the Van Borssom, and it is very positive indeed. This painting looks like an excellent candidate for the collection.

A review of the Art Sales Index revealed prices ranging up to \$42,000 for his paintings, and \$95,000 for his drawings (I perceive the chequebook of George Abrams behind that price for a drawing), for sales up to 2002. I would think that \$50,000 or even higher would still be reasonable for this painting.

With all best wishes, from us both,
David

Dr. David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
Canada
T: (613) 533 6000 x75100
F: (613) 533 6765
E: david.dewitt@queensu.ca
W: www.aeac.ca

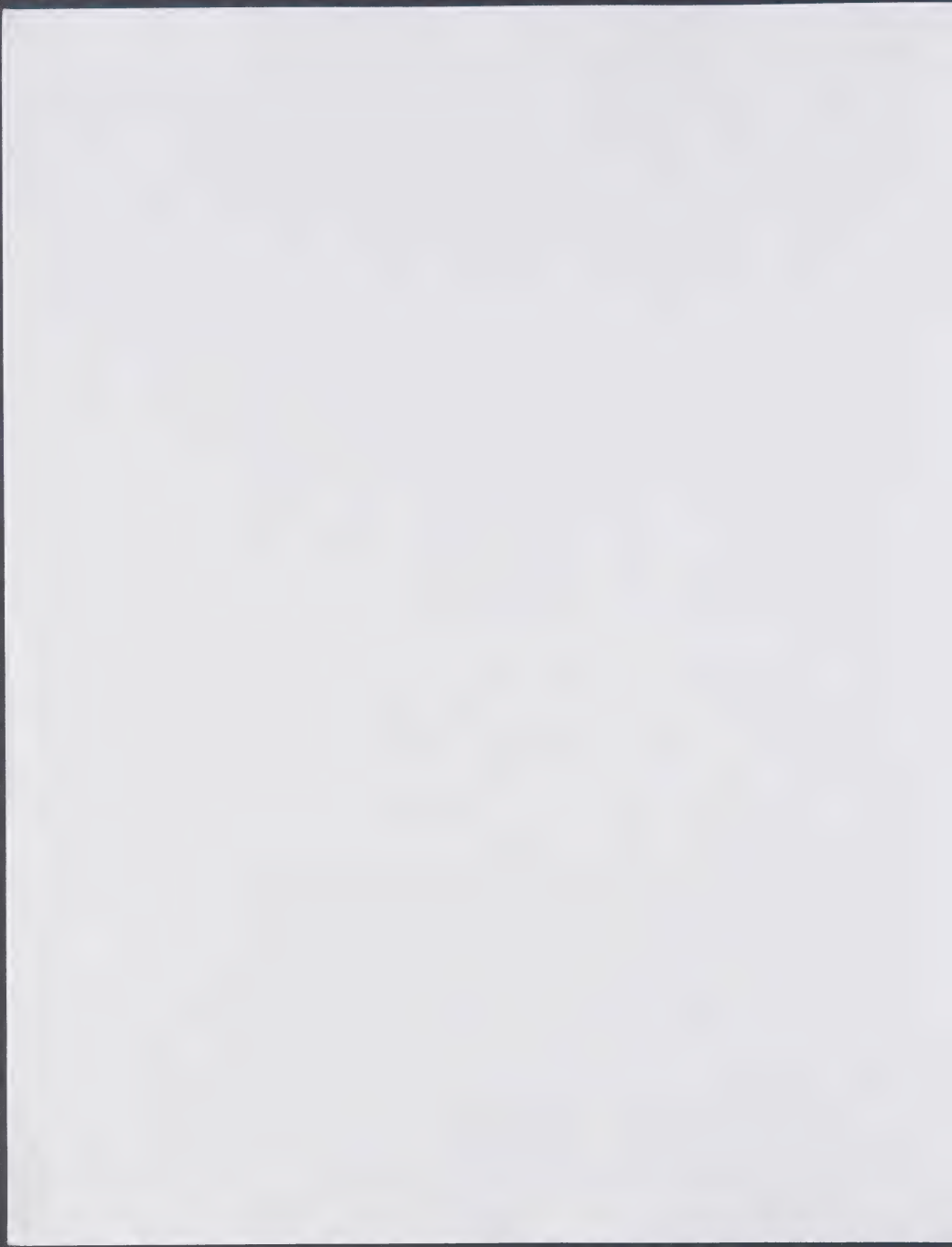


Translation of expertise written by Dr. Wolfgang Schulz in Berlin on September 20, 2008:

This painting, oil on panel, 60 x 82 cms, in a private collection shows a river landscape in moonlight with two fishermen in a boat in the center, and in the background to the right, a windmill. I am judging this after good color photographs and believe that it is the work of the Netherlandish landscape painter and important landscape draftsman, Anthonie van Borssom (Amsterdam 1631-1677).

As a painter, van Borssom was both in his subjects and in his style a very varied artist who was often inspired by his Amsterdam contemporaries and colleagues and who produced at times remarkably similar works. Thus, for instance, beside his own ideas he was inspired by Philips Koninck, Otto Marseus von Schrieck, Melchior d'Hondecoet, Paulus Potter and others. Van Borssom worked very similarly to the works of the more important Aert van der Neer (Amsterdam 1604-1677 in Amsterdam) and painted many moonlight landscapes in his style.

One of the most interesting of these is the painting here discussed. It shows his own very careful composition with many fine details and good perspective and his brilliance through the dramatic depiction of the cloudy sky. There is at the lower left an Aert van der Neer monogram which must have been added later. This painting can count as one of the very finest landscapes by Anthonie van Borssom.

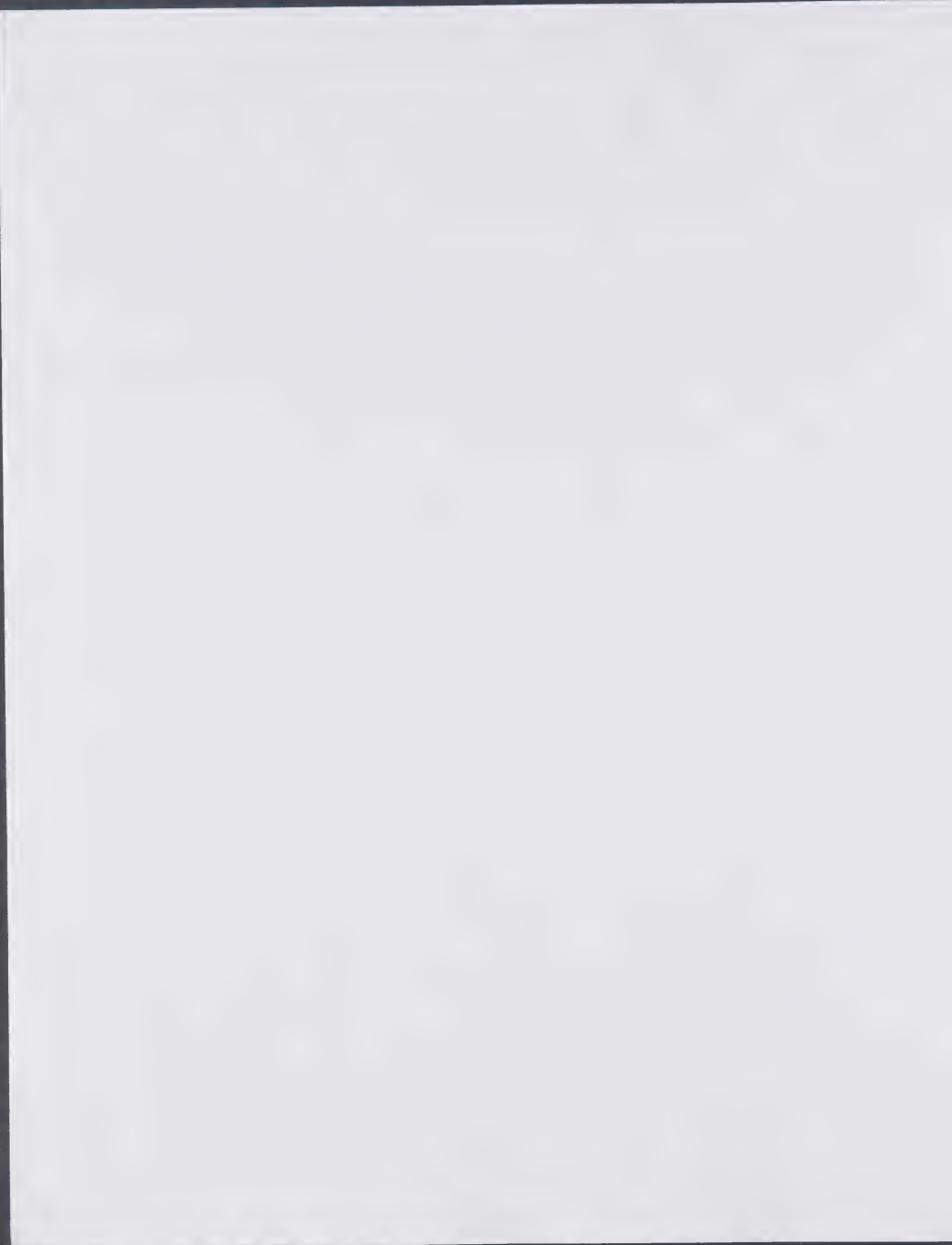


Translation of expertise written by Dr. Wolfgang Schulz in Berlin on September 20, 2008:

This painting, oil on panel, 60 x 82 cms, in a private collection shows a river landscape in moonlight with two fishermen in a boat in the center, and in the background to the right, a windmill. I am judging this after good color photographs and believe that it is the work of the Netherlandish landscape painter and important landscape draftsman, Anthonie van Borssom (Amsterdam 1631-1677).

As a painter, van Borssom was both in his subjects and in his style a very varied artist who was often inspired by his Amsterdam contemporaries and colleagues and who produced at times remarkably similar works. Thus, for instance, beside his own ideas he was inspired by Philips Koninck, Otto Marseus von Schrieck, Melchior d'Hondecoeter, Paulus Potter and others. Van Borssom worked very similarly to the works of the more important Aert van der Neer (Amsterdam 1604-1677 in Amsterdam) and painted many moonlight landscapes in his style.

One of the most interesting of these is the painting here discussed. It shows his own very careful composition with many fine details and good perspective and his brilliance through the dramatic depiction of the cloudy sky. There is at the lower left an Aert van der Neer monogram which must have been added later. This painting can count as one of the very finest landscapes by Anthonie van Borssom.



Dz. Wolfgang Schulz

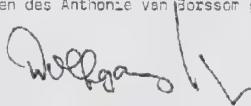
G u t a c h t e n

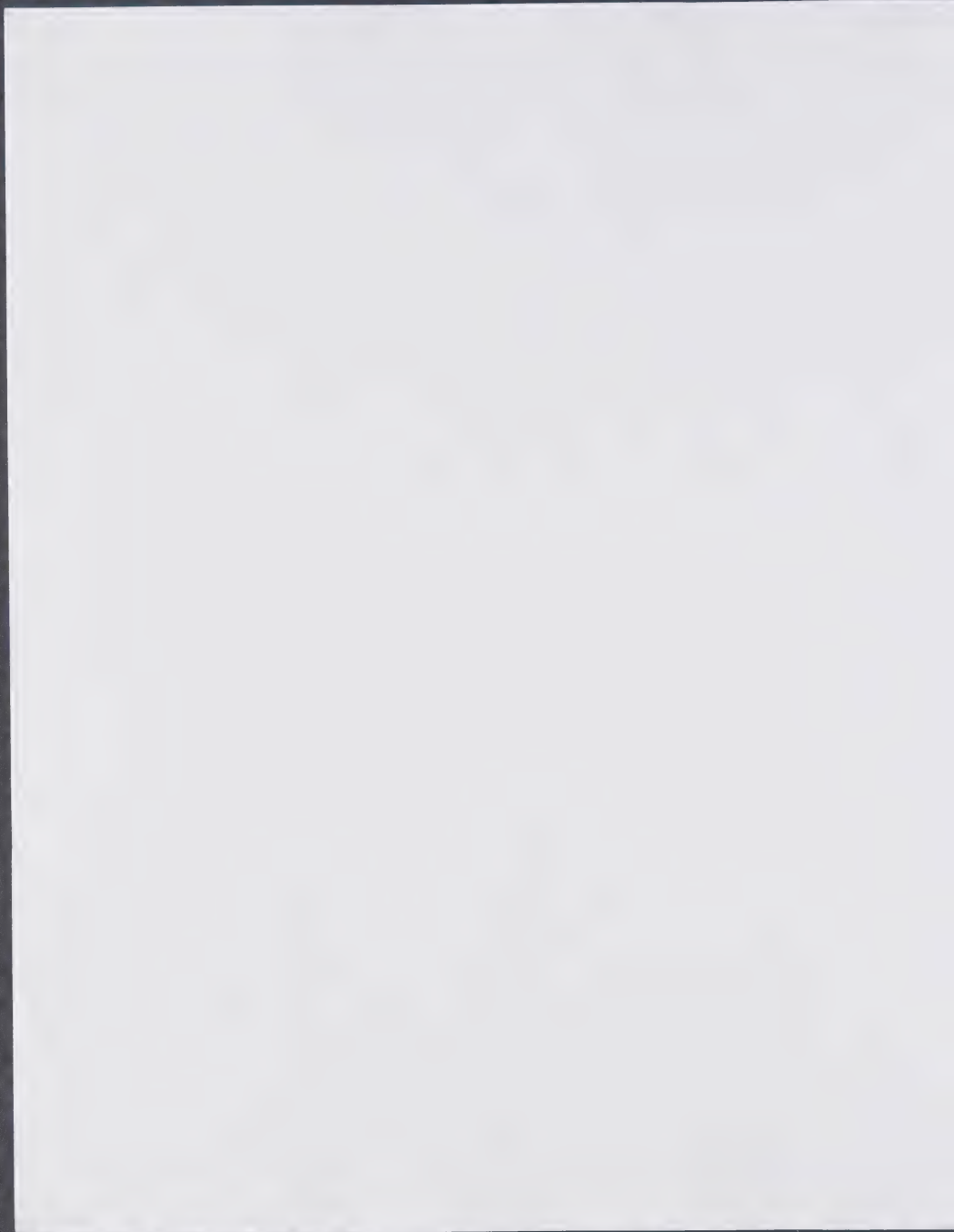
Das in Privatbesitz befindliche Gemälde (Holz 60 x 82 cm) zeigt eine "Flusslandschaft bei Mondschein" mit zwei Fischern in einem Kahn im Vordergrund Mitte, im Hintergrund halbrachts eine Windmühle. Beurteilt nach guten fotografischen Farbaufnahmen, handelt es sich um eine eigenhändige Arbeit des niederländischer Landschaftsmalers und bedeutenden Landschaftszeichners Anthonie van Borssom (Amsterdam 1631-1677 Amsterdam).

Als maler war Van Borssom in seinen Themen und stilistisch ein vielseitiger Künstler, der sich vielfach von Werken seiner Amsterdamer Zeitgenossen und Kollegen inspirieren ließ und mitunter täuschend ähnlich in deren Stil produzierte. So wurden - neben eigenständiger Leistungen - Philips Koninck, Otto Marseus van Schrieck, Melchior d' Hondcoeter, Paulus Potter u.a. nachgeahmt. Van Borssom entwickelte sich geradezu zum Doppelgänger des ebenfalls in Amsterdam lebenden, insgesamt bedeutenderen Aert van der Neer (Amsterdam 1604-1677 Amsterdam) und malte zahlreiche "Mondscheinlandschaften" in dessen Stil.

Eines der interessantesten dieser Werke ist das vorliegende Gemälde. Es zeigt eine eigenständige, ausgewogene Komposition mit vielen gelungenen Einzelheiten und guter Perspektive und glänzt durch die dramatische Wiedergabe des Wolkenshimmels. Ein auf dem Gemälde unten links befindliches Aert van der Neer-Monogramm stammt von späterer Hand. Das Gemälde darf zu den vorzüglichsten Leistungen des Anthonie van Borssom gezählt werden.

Berlin. 20.9.2008





Alfred Bader Fine Arts

From: David de Witt [david.dewitt@queensu.ca]
Sent: Wednesday, November 05, 2008 11:30 AM
To: 'Alfred Bader Fine Arts'
Subject: Van Borssom condition

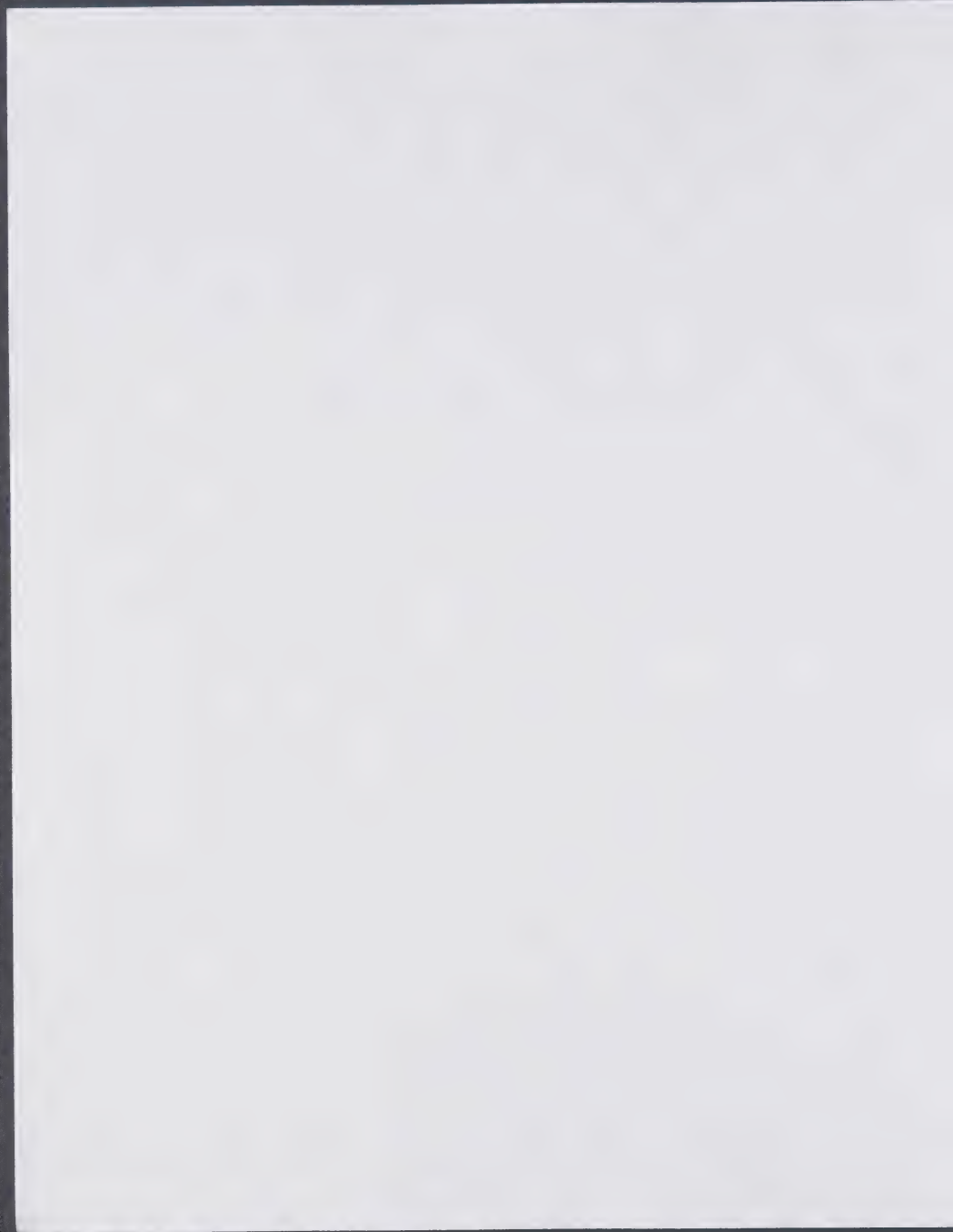
Dear Alfred,

I received the fax from Fischer concerning the condition of the Van Borssom, and it is very positive indeed. This painting looks like an excellent candidate for the collection.

A review of the Art Sales Index revealed prices ranging up to \$42,000 for his paintings, and \$95,000 for his drawings (I perceive the chequebook of George Abrams behind that price for a drawing), for sales up to 2002. I would think that \$50,000 or even higher would still be reasonable for this painting.

With all best wishes, from us both,
David

Dr. David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
Canada
T: (613) 533 6000 x75100
F: (613) 533 6765
E: david.dewitt@queensu.ca
W: www.aeac.ca



Alfred Bader Fine Arts

From: David A. de Witt [3dad5@post.queensu.ca]
Sent: Wednesday, October 29, 2008 1:07 PM
To: Alfred Bader Fine Arts
Subject: Van Borssom: excellent

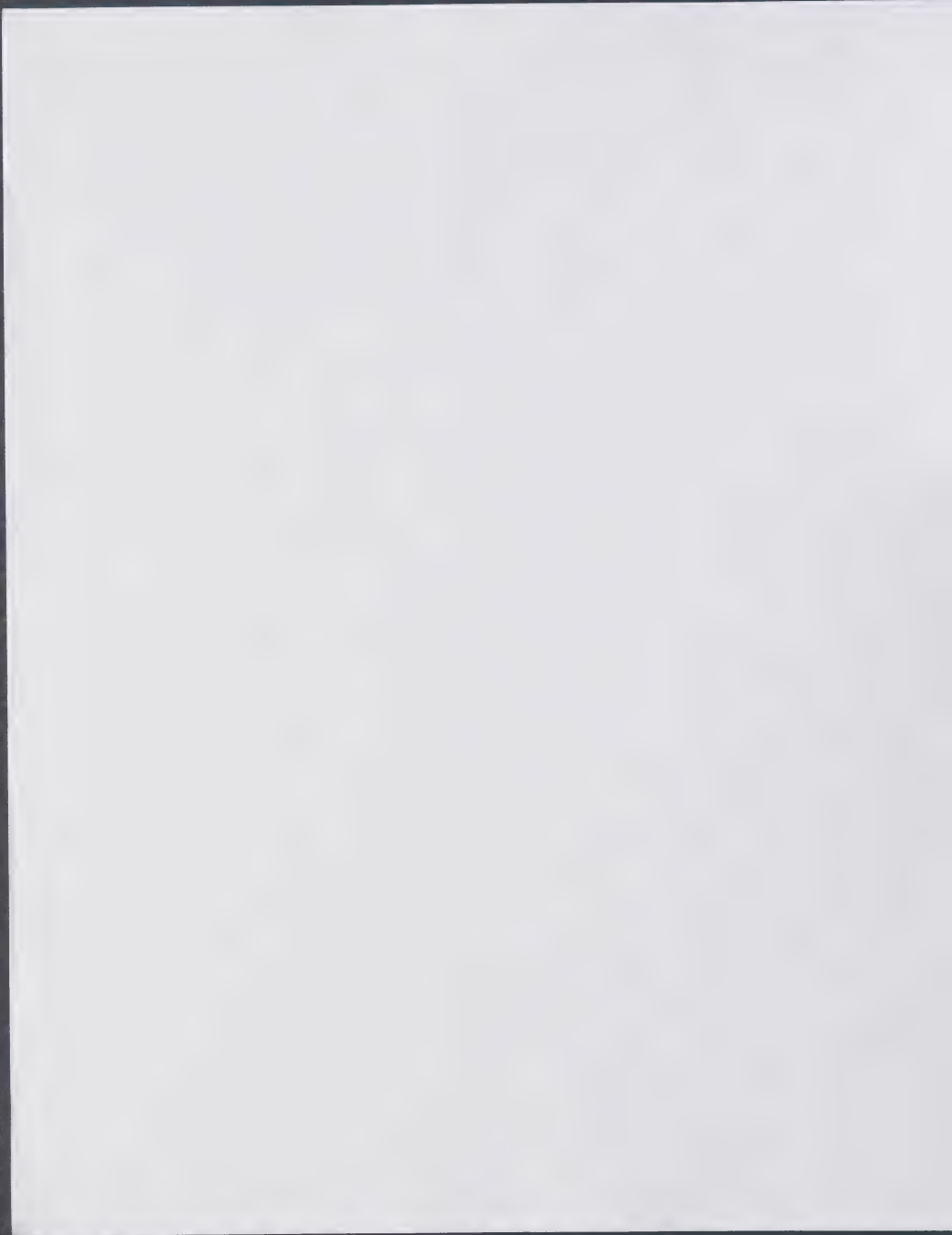
Dear Alfred,

The Van Borssom looks splendid, and would make an excellent addition to the collection. But it should not keep us from pursuing a Van der Neer as well!

Please let me know what I need to do to bid on this for you.

Bon voyage to you and Isabel,
David

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
tel. 613.533.6000 x75100
fax 613.533.6765
e-mail: david.dewitt@queensu.ca



EASTCASTLE PLACE INC.

2505 East Bradford Avenue

Milwaukee, WI 53211



5321134263 C021



101 4420-782906521

11/10/07

\$ 71000-

FISCHER

Kunst- und Antiquitätenauktionen

Galerie Fischer Auktionen AG
Haldenstrasse 19 | 6006 Luzern | Schweiz
Tel. +41 (0)41 418 10 10 | Fax +41 (0)41 418 10 80
email: info@fisherauktionen.ch | www.fisherauktionen.ch

AUCTION INVOICE

Alfred Bader Fine Arts
622 Astor Hotel
924 E Juneau Avenue
Milwaukee 53202 WI

Invoice-N°.: 29161
Client-N°.: 46171
Auction: 403 H 18.11.2008
Bidding-N°.: 1014
Sachbearbeiterin: Valérie Matzner

Lucerne, 18. November 2008

Gallery Fischer

Catalogue-N°.	Description	Hammer Price CHF	VAT on Hammer Price CHF	Commission in %	Commission in CHF	VAT on Commission CHF	TOTAL Amount CHF
1095	ANTHONIE VAN BORSSOM, Flusslandschaft bei Mondschein, Öl auf Holz 60 x 82 cm	44'000	0.00	18.2	8'020.00	609.50	52'629.50
TOTAL		44'000	0.00	18.2	8'020.00	609.50	52'629.50

HS Code 9706.00

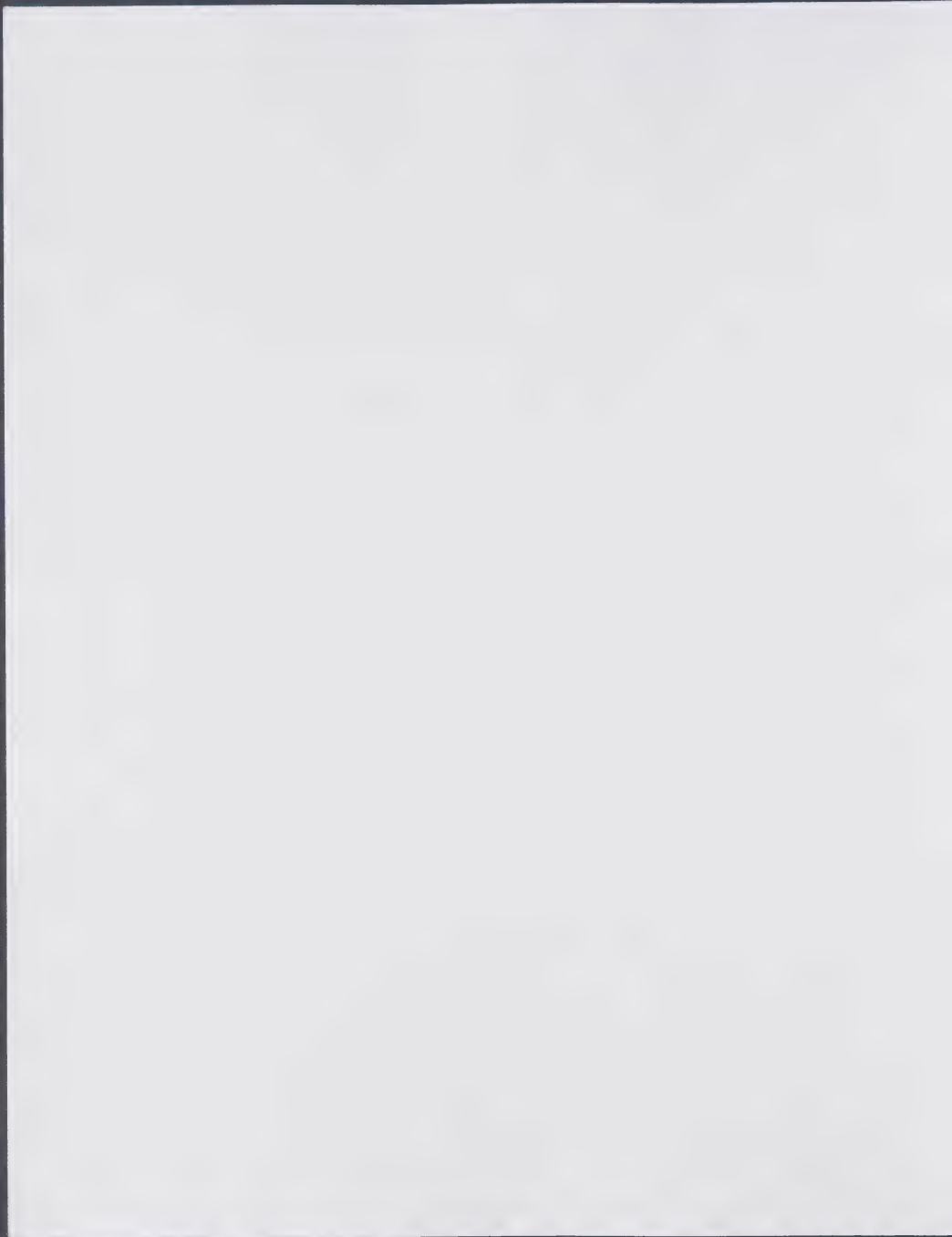
ANTIK ÜBER 100 JAHRE ALT ANTIQUE OVER 100 YEARS

GALERIE FISCHER AUKTIONEN AG


Valérie Matzner

Galerie Fischer Auktionen AG, Haldenstrasse 19, CH-6006 Luzern, Tel. +41 41 418 10 10, Fax +41 41 418 10 80

MWSt. Nr. 158454 / Bank: Credit Suisse / Schwanenplatz 8 / CH-6006 Luzern / Kto. 0463-368800-51 / Clearing Nr. 4463 / SWIFT-Nr. CRESCHZZ60A / IBAN CH2604463036880051000 / Postcheckkto.: 70-94-8





ALFRED BADER FINE ARTS

Dr. Alfred Bader, CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

To Mrs Lina Cicero
M&I

fax 001414 223 1451

3 pages

Dear Lina:

Please wire-transfer

Swiss francs 53 627.50 from my
personal account to Galerie Fischer.

Handwritten: Handwritten

Handwritten: 44537.64

Many thanks

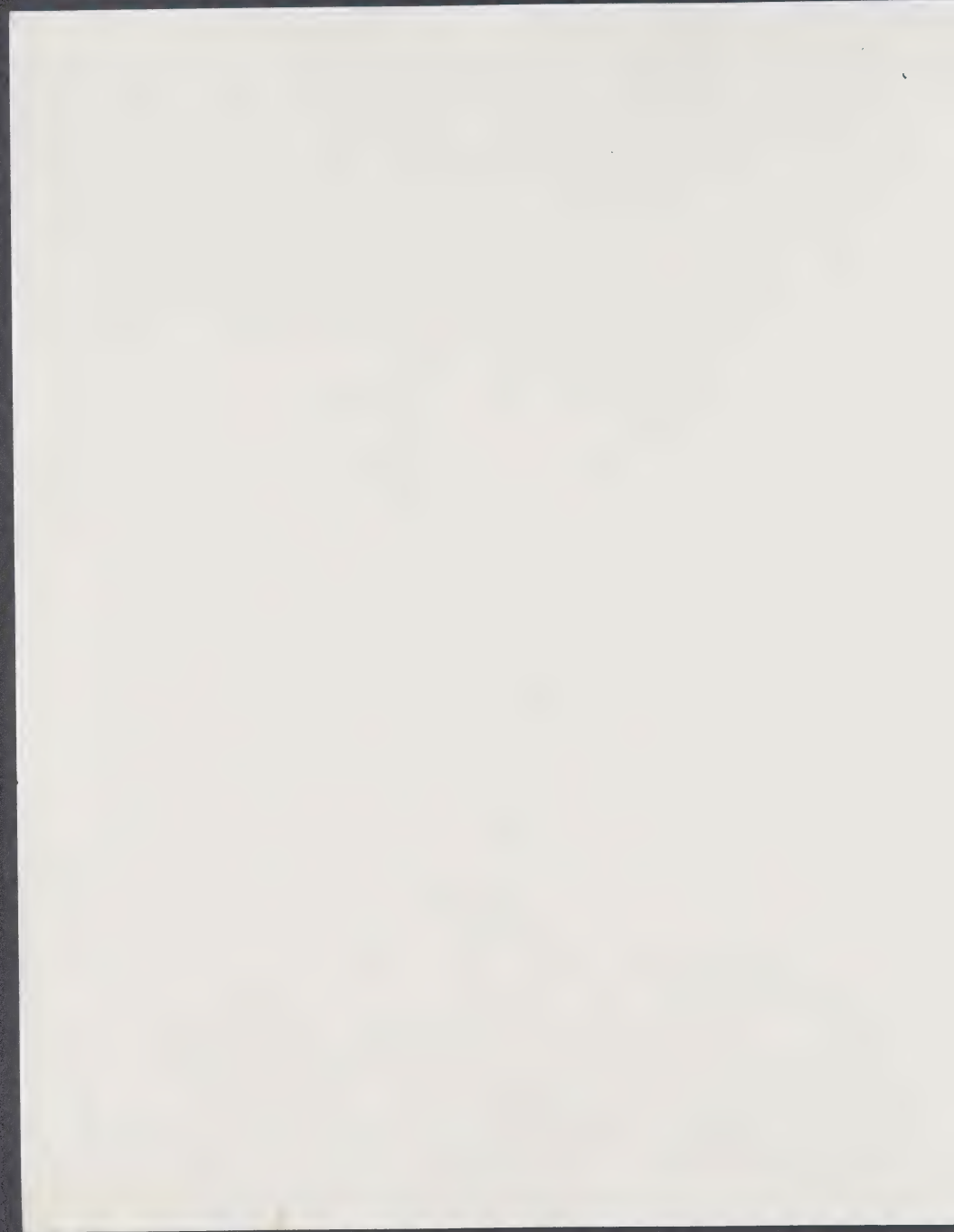
Handwritten: 8305/58

Handwritten: 26 XI 08

Handwritten signature: J. Bader

Ann: Surprisingly I cannot fax this to
Lina Cicero! Please fax to her.

Handwritten note: Dec 5:
Payment recd.
And it will
pick up
10-day



FISCHER

Kunst- und Antiquitätenauktionen

Galerie Fischer Auktionen AG
Haldenstrasse 19 | 6006 Luzern | Schweiz
Tel. +41 (0)41 418 10 10 - Fax +41 (0)41 418 10 80
email: info@fischerauktionen.ch | www.fischerauktionen.ch

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

Lucerne, 30th. December 2008


Dear Dr. Bader

Thank you for your letter of December 29, 2008. Please, excuse that we did not send you the letter by Dr. Wolfgang Schulz immediately as promised.

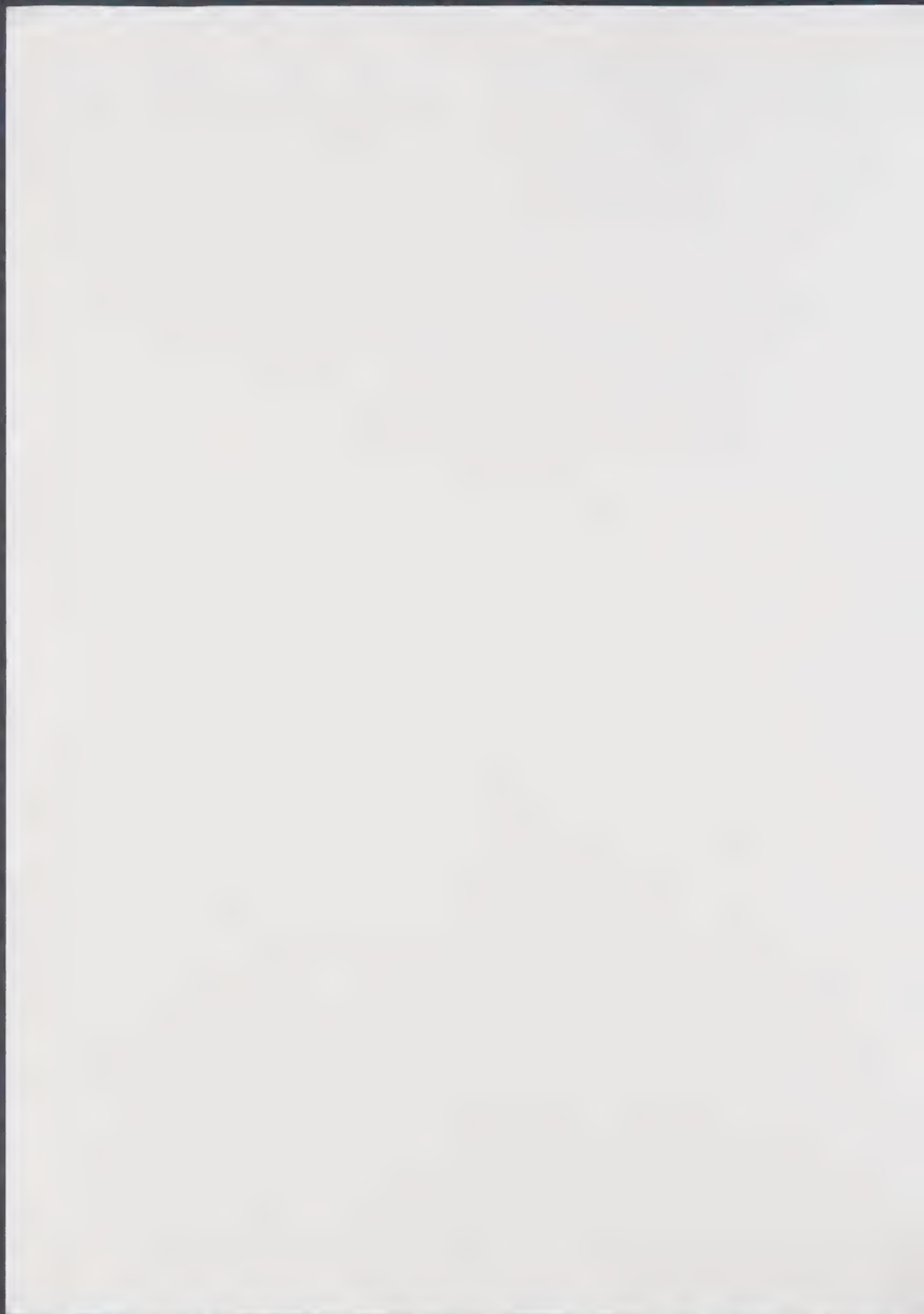
We sent you today by Fax the letter and included to this letter the original. Please, excuse us for the delay.

With kindest regards,

Sincerely yours,



GALERIE FISCHER AUKTIONEN AG



February 23, 2010

Mr. & Mrs. Brian Nahey
5661 N. Hwy. 83
Hartland, WI 53029

Dear Nancy and Brian,

I am sorry that I haven't been in touch with you for a little while but I spent a week at Columbia Hospital and now am only working part time.

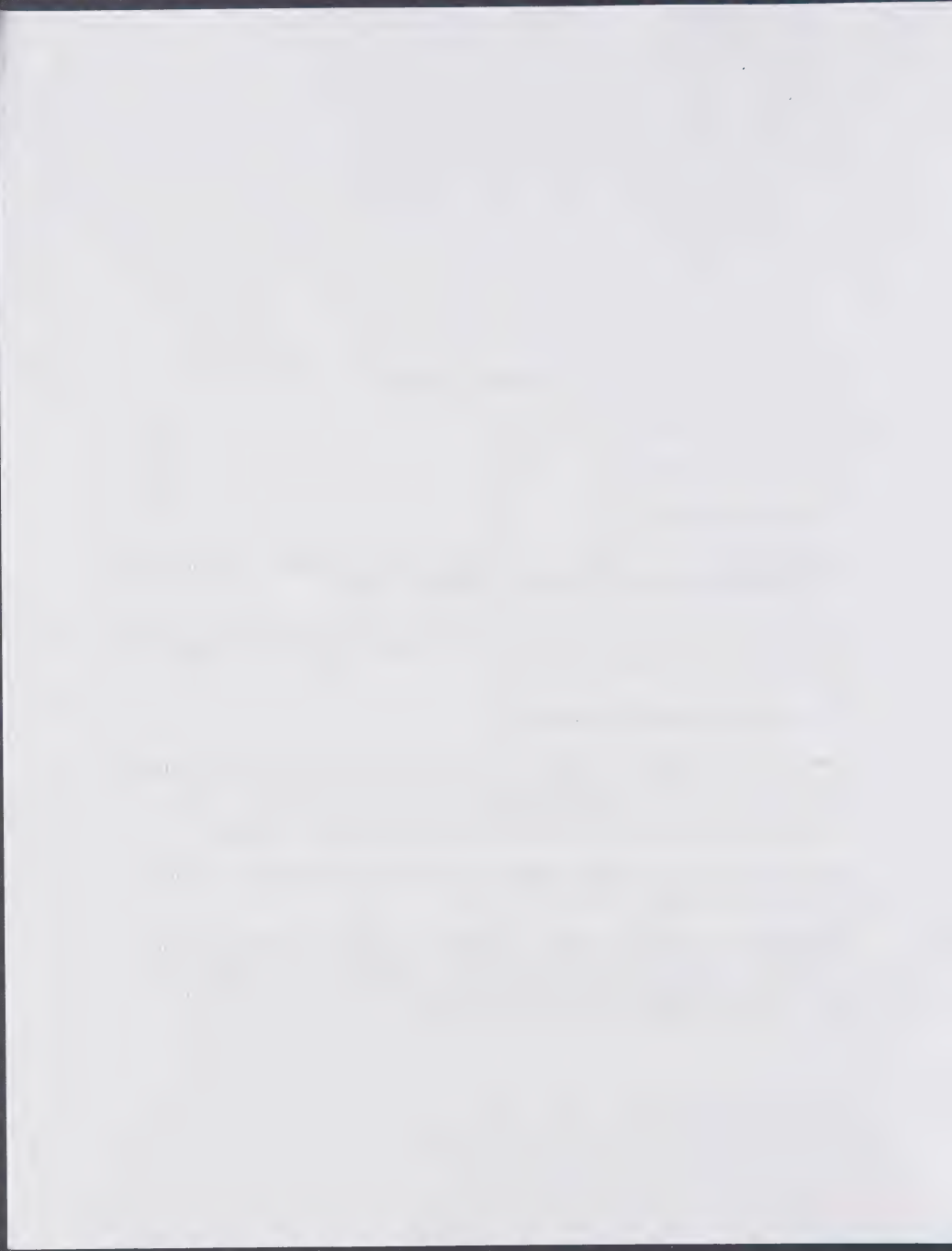
While in the hospital, Dr. David de Witt, the Bader Curator at Queen's University, visited me and told me that never before had he seen so many really good new acquisitions at Alfred Bader Fine Arts.

Let me discuss some of these with you.

One of these is a *Study of a Man* which you told me you liked from the photograph. Surprisingly, the Sotheby's catalog called it 'German 19th century' when it is undoubtedly a fine 17th century Haarlem work very close to Jan de Bray. David de Witt studied it very carefully and confirms this. Photograph is enclosed.

A second is a very nice Dordrecht School landscape of about 1660 close to Aelbert Cuyp, again photograph is enclosed.

Also I recently acquired a very beautiful *Head of an Old Man* by Pierre Alexandre Wille (Paris 1748-1821), photograph enclosed. David de Witt told me that this is so good that I should consider giving it to the museum at Queen's, but then I have been giving them mainly Dutch and Flemish paintings and not French ones.



Mr. & Mrs. Brian Nahey
February 23, 2010
Page Two

This painting has an interesting history: Early in the last century it was in the famous Sedelmayer Gallery in Paris where it was attributed to Fragonard. If Fragonard, it would be worth a few hundred thousand dollars. Then it was owned by a well-known gallery in New York, Spencer A. Samuels & Company, who attributed it to Jean-Baptiste Greuze.

Actually, however, it is by Greuze's student, Wille, and I have a number of his sketches clearly relating to this beautiful painting.

→ Lastly, and perhaps to you most importantly, is that very beautiful *Moonlight Lakescape* which I acquired some time ago at the Auktionshaus Fischer in Lucerne, Switzerland. Reproduction of the Fischer entry is enclosed.

With this comes an expertise by the well-known expert, Dr. Wolfgang Schulz in Berlin, who attributes it to Anthonie van Borssom. Copy of this expertise and my translation is enclosed.

Such moonlight scenes were very popular in Holland right into the 19th century and what makes this landscape particularly interesting is that it was painted on top of a 16th century painting of the Holy Family as clearly shown by the x-ray I have had taken, and which I will show you.

I purchased this for myself and not for Alfred Bader Fine Arts but, sadly, this painting is larger than I realized and I don't know where to hang it at home. If you really love it I would be happy to sell it to you at my cost and there would be no tax involved.

I do hope that you will visit me before long to look at all of these.

Brian: I was so happy when I saw that you called me your mentor. Allow me to tell you a little bit about the first mentor that I ever had. That was Professor Ulrich Middeldorf described in some detail in Chapter 21 of my first autobiography. I met Professor Middeldorf in Chicago in the early 50s and he gave me two important guidelines. The first was always look at the draftsmanship of the painting. If an old master painting is not well drawn, it is not likely to be a good painting. And then he said don't pay too much attention to expertises. A really good painting does not need an expertise and a bad painting is not improved by one. Look first of all at the quality.



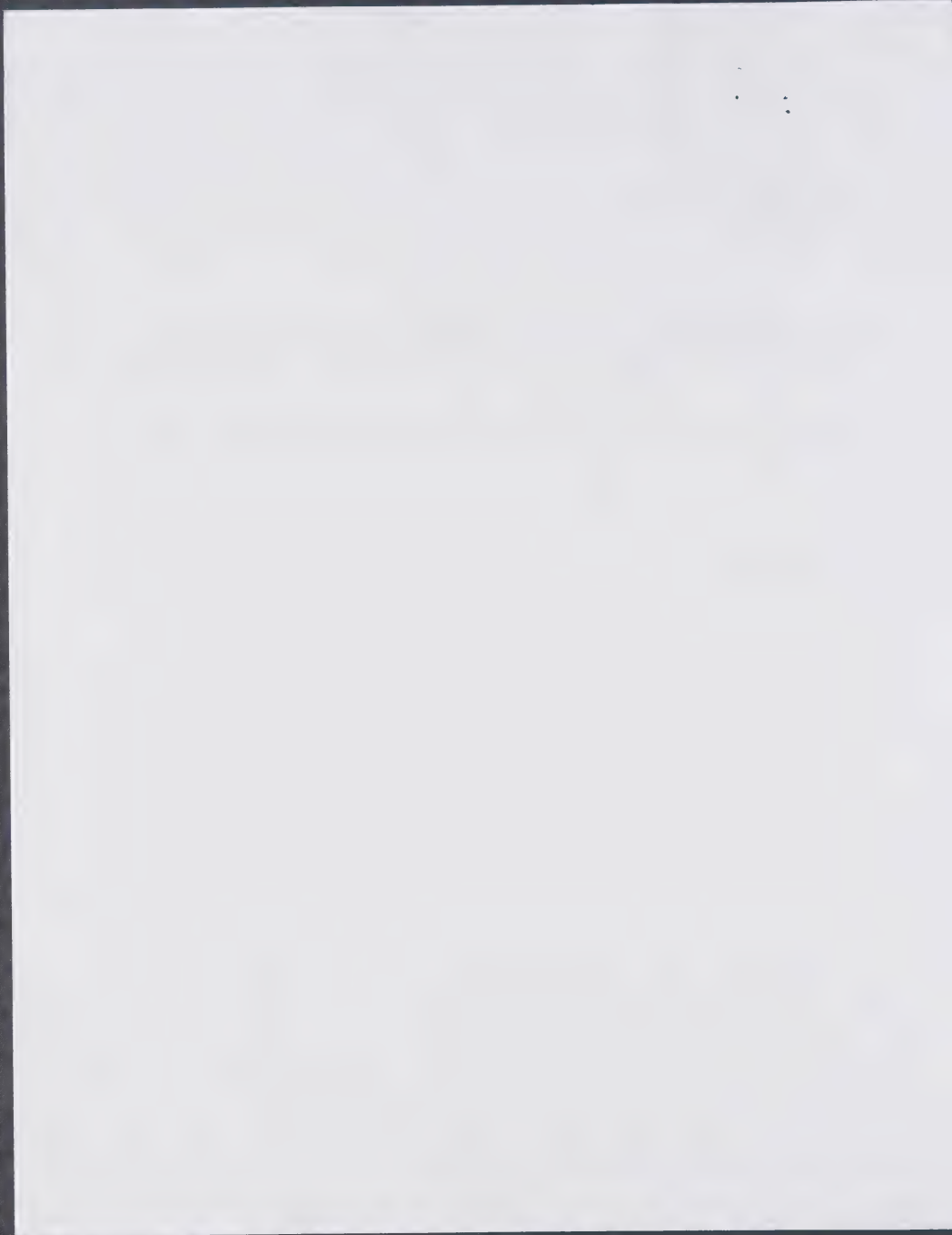
Mr. & Mrs. Brian Nahey
February 23, 2010
Page Three

I've often remembered this because now I am offered an average of one or two so-called Rembrandts every month with expertises by all kinds of so-called experts, but almost always the paintings are not by Rembrandt.

Thank you also for that most interesting book *Redefining Health Care* by Porter and Teisberg. I wonder how many politicians of either party have read this.

With fond regards from house to house,

Alfred Bader
AB/az
Enc.



Alfred Bader Fine Arts

To: Guido Schacher
Subject: Reimbursement

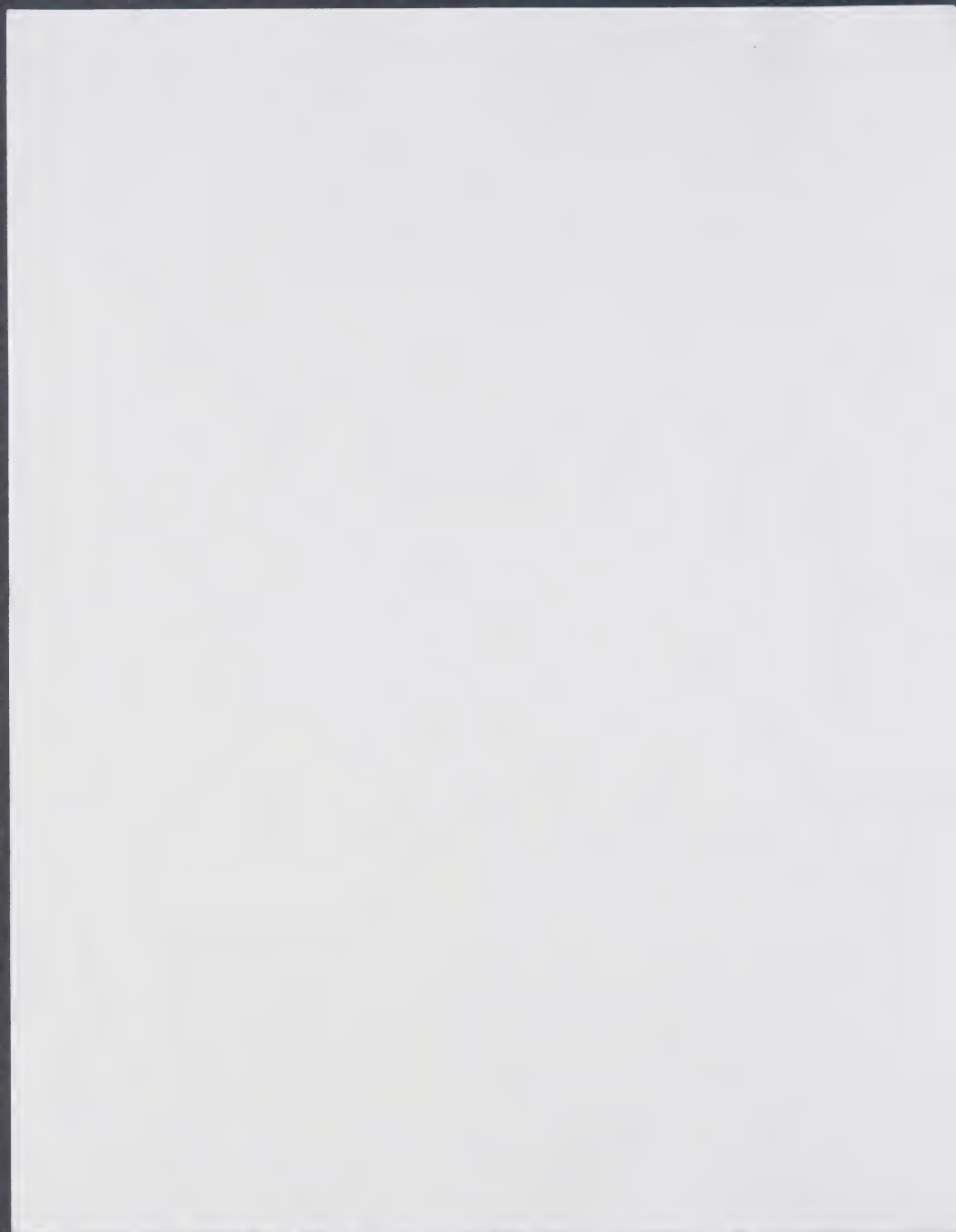
Dear Mr. Schacher,

I am puzzled still not to have received reimbursement from your insurance company for the \$900 US which I spent to repair the damage on the van Borssom painting.

When can I receive payment?

With many thanks for your help I remain

Yours sincerely,
Alfred Bader



Alfred Bader Fine Arts

From: Guido Schacher [guido.schacher@gabriel.ch]
Sent: Thursday, February 19, 2009 8:16 AM
To: Alfred Bader Fine Arts
Cc: rene.sennhauser@allianz-suisse.ch
Subject: AW: Damage to van BorsSom painting

Dear Mr. Bader,

I pass your message further to insurance company Allianz Suisse.
I think it will not be a problem with the reimbursement of the damage costs
As long as the amount will not be higher than USD 900.00.
We are thankful to receive the according invoices just after finished reparation.

Many thanks and best regards.

PS: für Hr. Sennhauser, Allianz, zu Ihrer Info:

Dies betrifft unsere Schadenmeldung vom 18.12. resp. Kostenmeldung vom 23.12.
Schaden, Bader Fine Arts, Milwaukee (Vers. Anmeldung vom 04.12.08).
Leider haben wir keine Referenz von Ihnen erhalten, die wir angeben können).

Guido Schacher
GABRIEL TRANSPORT AG
Habsburgerstrasse 20
CH-6002 Luzern
Fon +41 (0) 41 624 40 48
Fax +41 (0) 41 624 40 44
Mail guido.schacher@gabriel.ch
Web www.gabriel.ch

Von: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Gesendet: Mittwoch, 18. Februar 2009 18:22
An: Guido Schacher
Betreff: Damage to van BorsSom painting

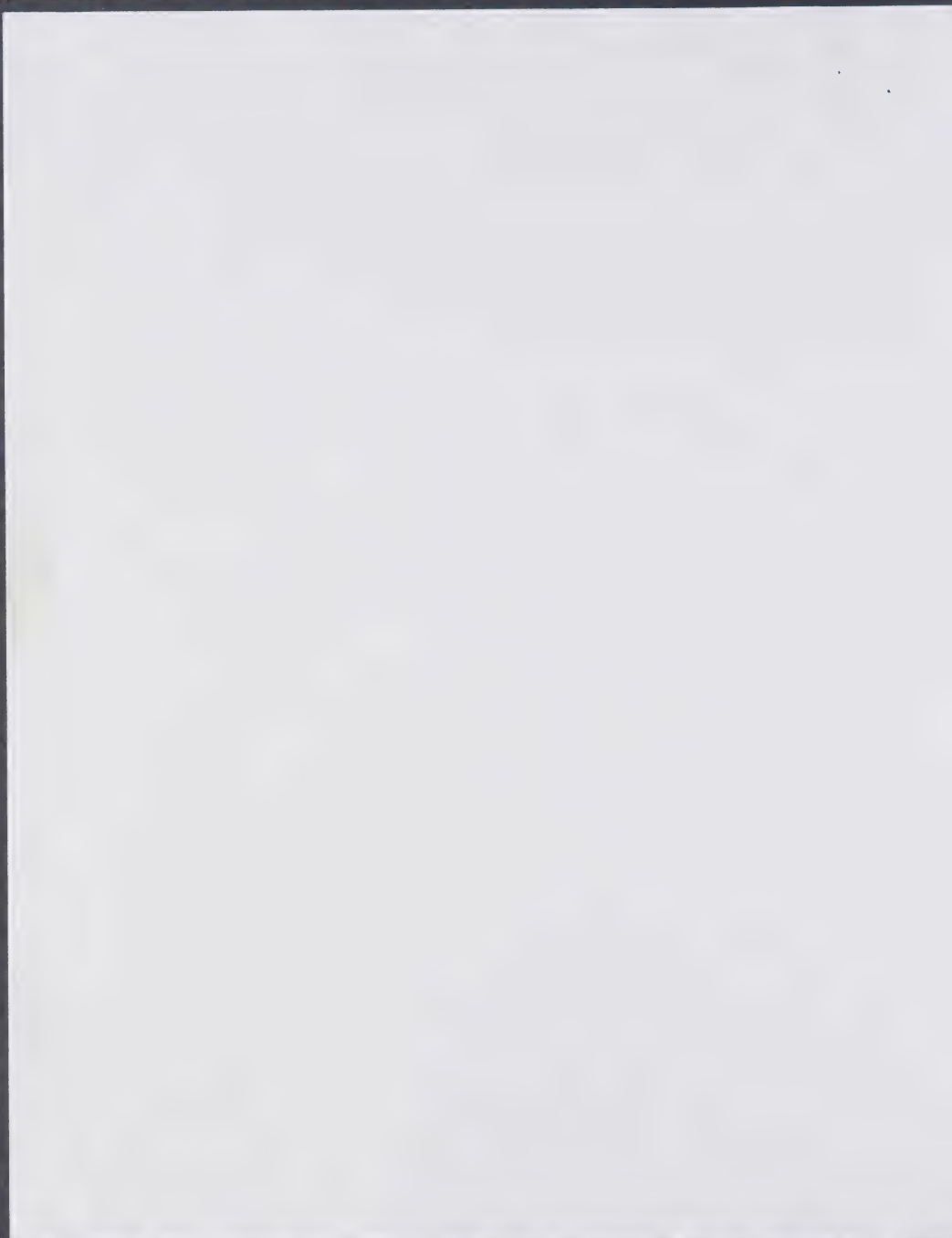
Dear Mr. Schacher,

You will recall that I wrote to you about the damage to the painting, lot 1095 which I bought from Fischer in November.

I then submitted to you photographs and the estimate for the cost of restoration sent to me by my conservator in
Minneapolis, Mr. Jim Horns, estimating the cost at \$900.

We have had a very cold winter and I have been reluctant to ship the painting from Milwaukee to Minneapolis, worrying
that the damage might actually get worse in the second transport.

I work with two very good conservators. The second is a team of Charles Munch and Jane Furchgott working near Madison,
Wisconsin. They occasionally come to Milwaukee. I have talked to them and they are willing to pick up the painting and
transport it in their car from here to their studio. This will take a little time but of course I am in no great hurry. Also, I do
not believe that their cost will be more than that estimated by Jim Horns.

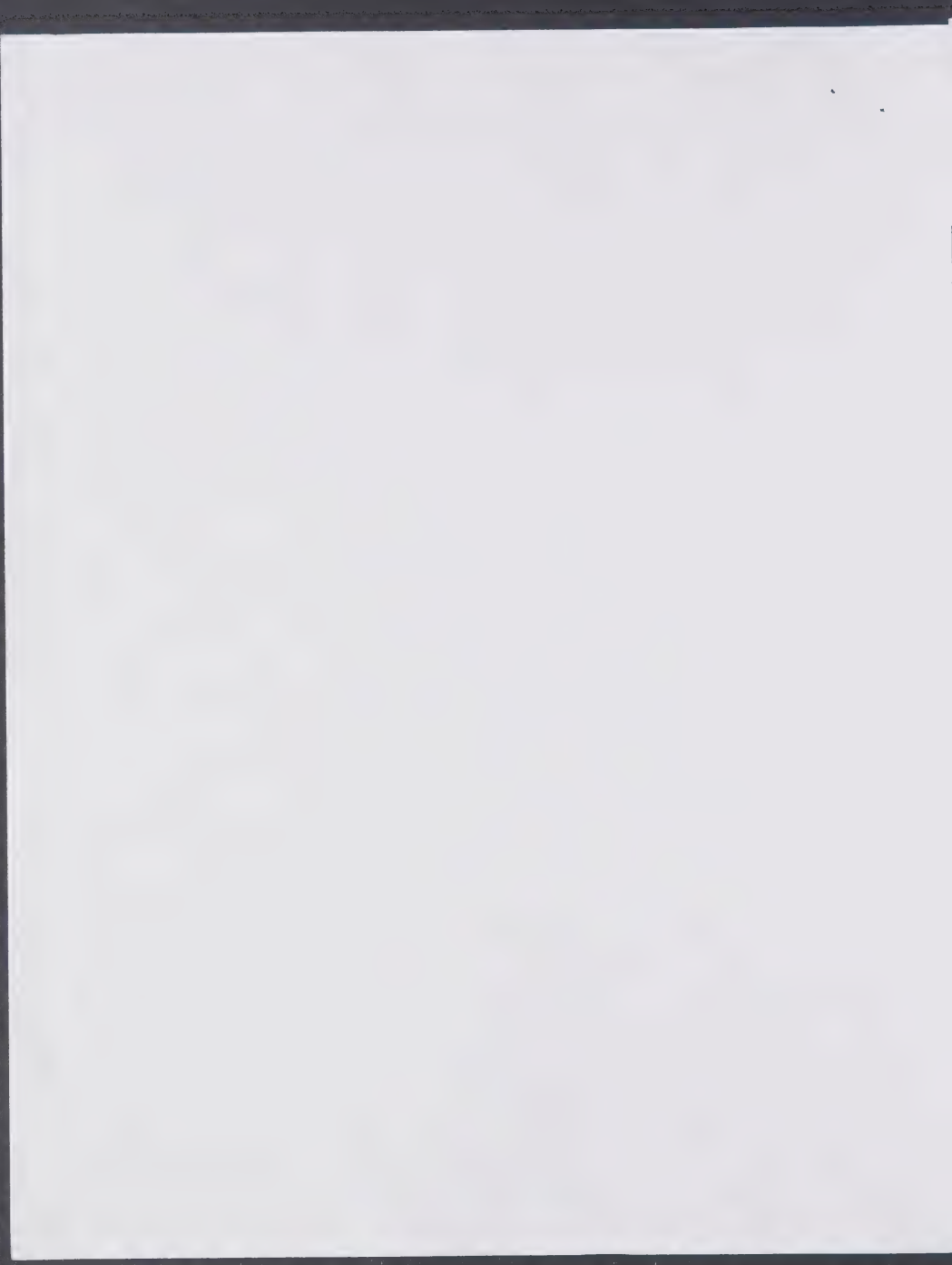


Of course I have talked to Jim Horns who understands completely my reason for not wanting to ship the painting.

When the work is completed, later this year, I will send you the invoice from Charles Munch and Jane Furchgott and trust that the insurance company will reimburse me.

With many thanks for your understanding and help I remain

Yours sincerely,
Alfred Bader
Alfred Bader Fine Arts
924 E. Juneau Avenue, Suite 622
Milwaukee, WI 53202 USA
414-277-0730





FAX FROM:

2nd message, 30/12/2008:

Just got reply from insurance. They already confirmed refund of reparation costs of USD 900.00.

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

Please arrange reparation and kindly send us afterwards according invoice.

Also please indicate accounting details (incl. Swift and Iban) for wire transfer of reparation costs.

Many thanks and best regards.

December 29, 2008

TO: Mr. Guido Schacher
Gabriel Transport AG

Page 1 of 2

~~gabriel transport ag
Habsburgerstrasse 20
6002 Luzern~~

FAX #: 011 41 41 624 40 44

Dear Mr. Schacher,

As you will see from the enclosed, Fedex has denied our claim for damage to the painting. This is not surprising because the package itself does not show any damage but, as you know, the painting was damaged. Hence, please submit our claim to the insurance company which I trust will honor our claim for \$900.

With many thanks for your help and best wishes I remain

Yours sincerely,

Alfred Bader
AB/Az
Att.

30/12/2008:

Dear Mr. Bader,

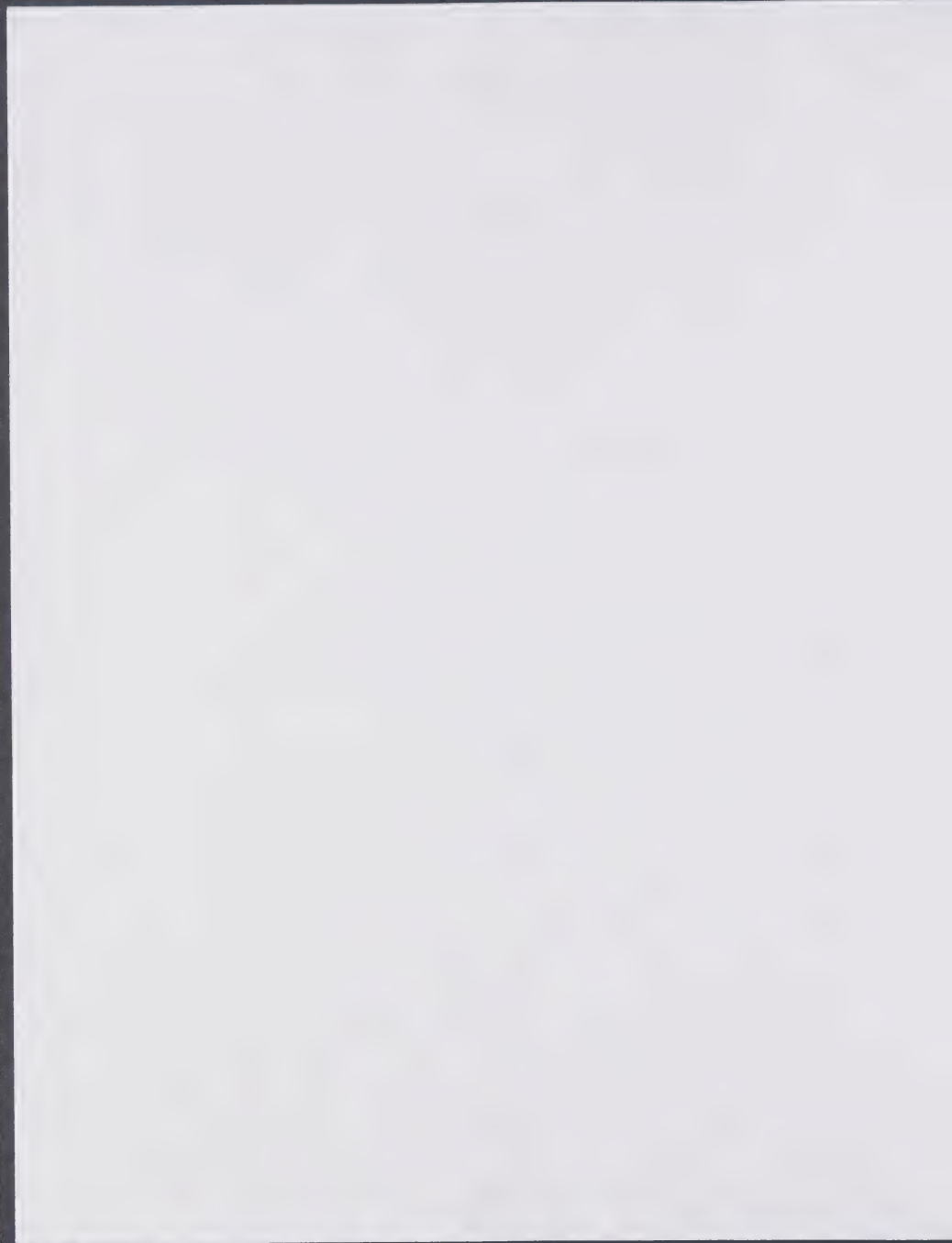
I already passed the cost estimation of USD 900.00 to the insurance company when we received it. I will inform you immediately when we receive information from the insurance

Many thanks and with all our best wishes for the coming year, we remain.

Very best regards

~~gabriel transport ag
Habsburgerstrasse 20
6002 Luzern~~

Guido Schacher



Dr. Alfred Bader Fine Arts
622 Astor Hotel
924 E Juneau Ave.
Milwaukee, WI 53207
USA

01231060

per informazioni rivolgersi al numero verde 800 20 20 20

Mitteilungen für den Checkempfänger
Comunicazioni per il ricevitore dello chèque

Communications pour le porteur du chèque
Information for the receiver of cheque

Zahlungsgrund / Motif de paiement
Motivo del pagamento / Details of payment

Währung / Monnaie | Betrag / Montant
Moneta / Currency | Importo / Amount

AUKTIONSABRECHNUNG AUKTION 403 H

Kunden-Nr.: 4 [REDACTED]

Rückvergütung MWSt.

CHF *** 609.50 ***

CREDIT SUISSE
CH-6002 LUZERN, SCHWANENPLATZ



Payez contre ce chèque
Pagate contro questo chèque

Zahlen Sie gegen diesen Check
Pay against this cheque

Swiss Francs: Six- Zero-Nine 50/00

Montant en lettres / Betrag in Worten / Importo in lettere / Amount in letters

Monnaie Währung	Montant / Betrag / Importo / Amount
CHF	**609.50**

à / an / a / to Dr. Alfred Bader Fine Arts

GALERIE FISCHER
AUKTIONEN AG, LUZERN
KTO. [REDACTED]

Luzern, 18. Dezember 2008

Lieu, Date / Ort, Datum / Luogo, Data / Place, Date

Alfred Bader
Maison, signature(s) / Firma, Unterschrift(en) / Ditta, firma(e)

M&I BANK MONEY TRANSFER STATEMENT

Page 1/1

November 26, 2008

0 [REDACTED] 9

ALFRED R BADER
2961 N SHEPARD AVE
MILWAUKEE WI 53211-3435

SWO: TRN: [REDACTED] 2 \$44,537.64

IMAD:

TO: UBS AG
HEAD OFFICE
ZURICH SWITZERLAND

BKID: CRESCHZZ60A

BK: CREDIT SUISSE
8, SCHWANENPLATZ
LUCERNE, CH

BNF: CH9204835036880051000
GALERIE FISCHER AUKTIONEN AG
HALDONSTRASSE 19
6006 LUCERNE, CH

OBI: PURCHASE PAINTING FOR ALFRED R
BADER / INVOICE PAYMENT

FOREIGN CURR: CHF AMT: \$53,627.50

EXCHANGE RATE: 0.830500023308937

SUMMARY OF WIRES

TOTALS

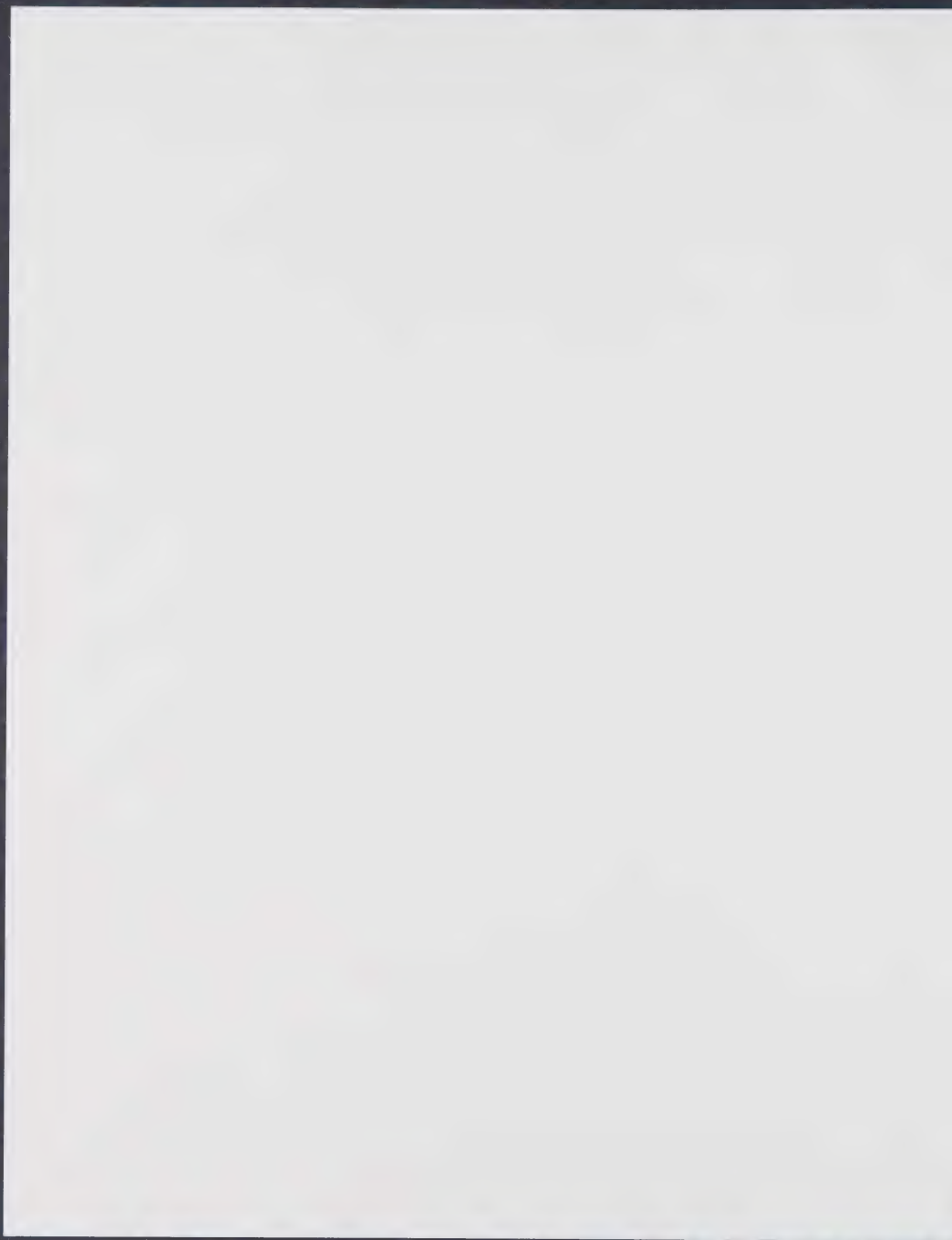
=====

DEBITS	1	\$44,537.64
CREDITS	0	\$.00

Please direct inquiries to 414-765-8075







Alfred Bader Fine Arts

From: David de Witt [david.dewitt@queensu.ca]
Sent: Wednesday, November 05, 2008 11:30 AM
To: 'Alfred Bader Fine Arts'
Subject: Van Borssom condition

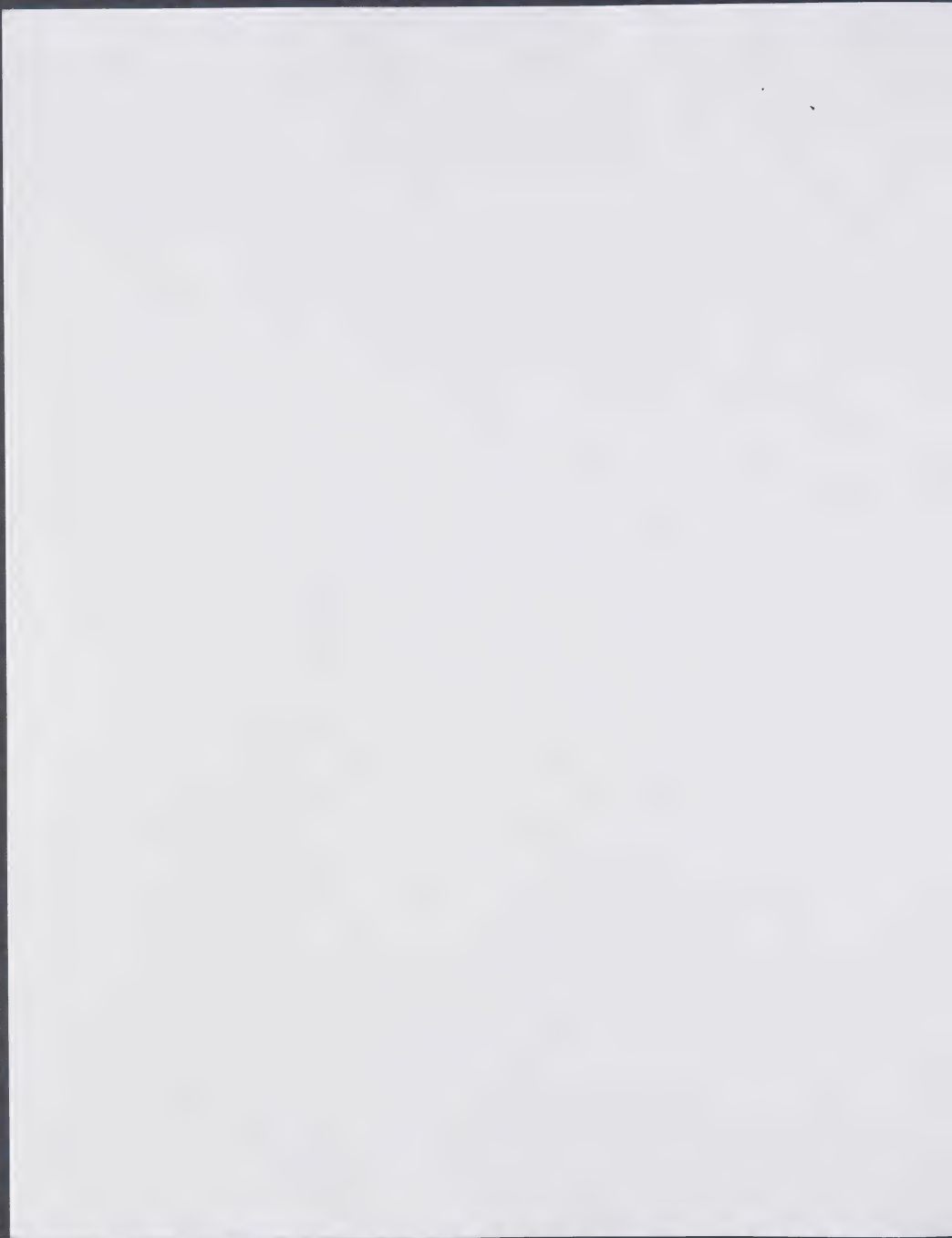
Dear Alfred,

I received the fax from Fischer concerning the condition of the Van Borssom, and it is very positive indeed. This painting looks like an excellent candidate for the collection.

A review of the Art Sales Index revealed prices ranging up to \$42,000 for his paintings, and \$95,000 for his drawings (I perceive the chequebook of George Abrams behind that price for a drawing), for sales up to 2002. I would think that \$50,000 or even higher would still be reasonable for this painting.

With all best wishes, from us both,
David

Dr. David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
Canada
T: (613) 533 6000 x75100
F: (613) 533 6765
E: david.dewitt@queensu.ca
W: www.aeac.ca



Alfred Bader Fine Arts

From: David A. de Witt [3dad5@post.queensu.ca]
Sent: Wednesday, October 29, 2008 1:07 PM
To: Alfred Bader Fine Arts
Subject: Van Borssom: excellent

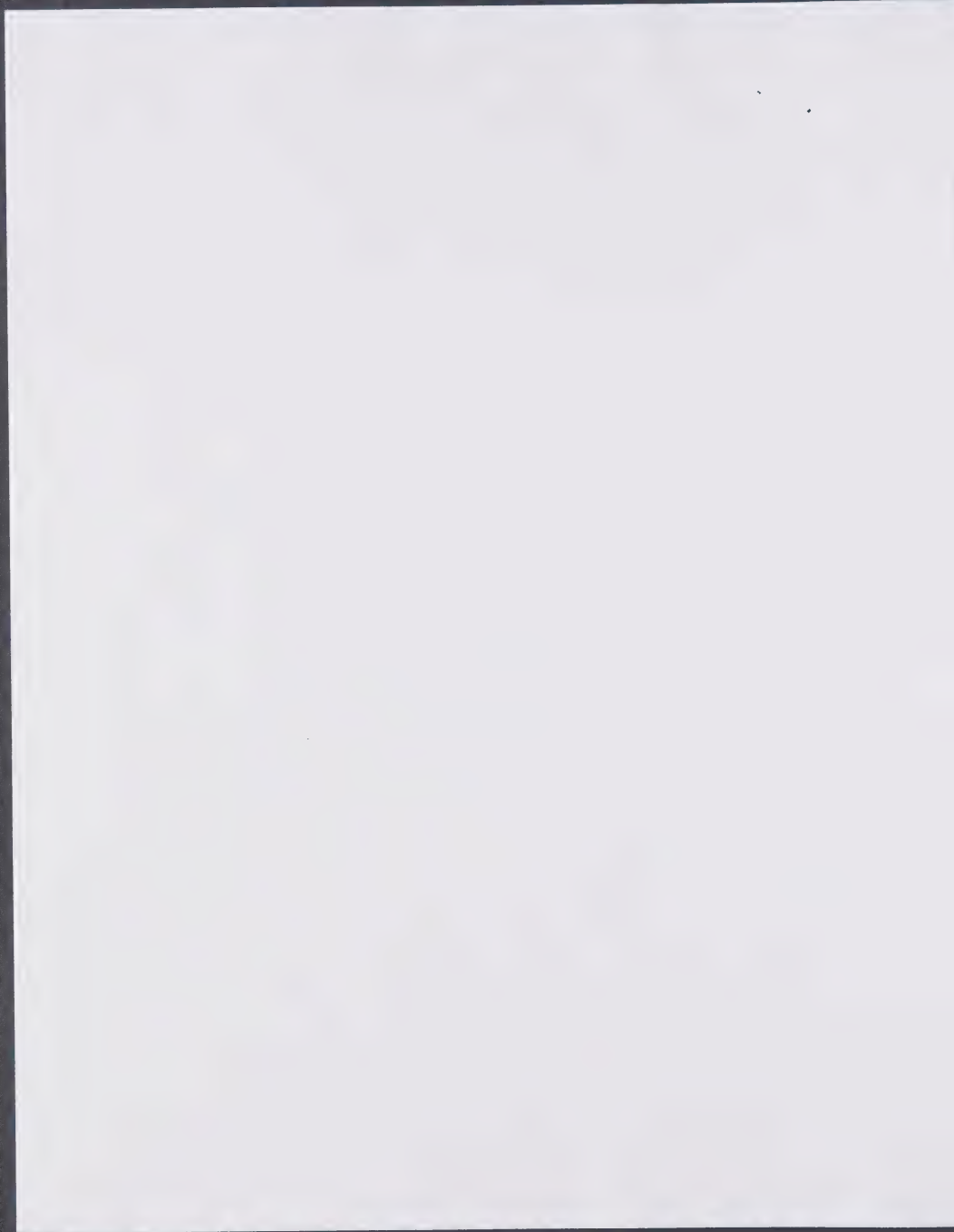
Dear Alfred,

The Van Borssom looks splendid, and would make an excellent addition to the collection. But it should not keep us from pursuing a Van der Neer as well!

Please let me know what I need to do to bid on this for you.

Bon voyage to you and Isabel,
David

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
tel. 613.533.6000 x75100
fax 613.533.6765
e-mail: david.dewitt@queensu.ca



Dz. Wolfgang Schulz

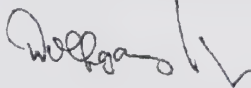
G u t a c h t e n

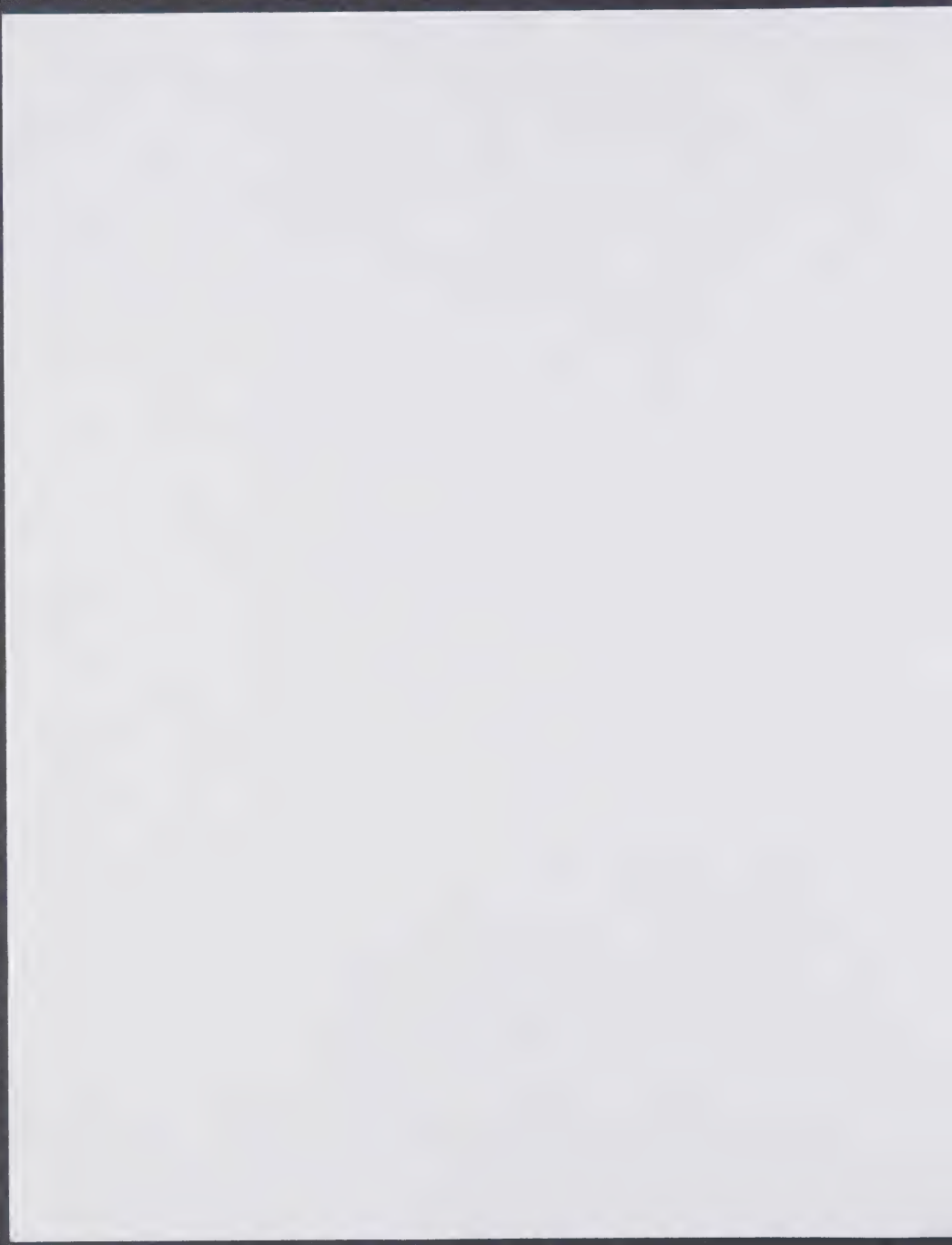
Das in Privatbesitz befindliche Gemälde (Holz 60 x 82 cm) zeigt eine "Flusslandschaft bei Mondschein" mit zwei Fischern in einem Kahn im Vordergrund Mitte, im Hintergrund halbrechts eine Windmühle. Beurteilt nach guten fotografischen Farbaufnahmen, handelt es sich um eine eigenhändige Arbeit des niederländischer Landschaftsmalers und bedeutenden Landschaftszeichners Anthonie van Borssom (Amsterdam 1631-1677 Amsterdam).

Als maler war Van Borssom in seinen Themen und stilistisch ein vielseitiger Künstler, der sich vielfach von Werken seiner Amsterdamer Zeitgenossen und Kollegen inspirieren ließ und mitunter täuschend ähnlich in deren Stil produzierte. So wurden - neben eigenständigen Leistungen - Philips Koninck, Otto Marseus van Schrieck, Melchior d'Hondecoeter, Paulus Potter u.a. nachgeahmt. Van Borssom entwickelte sich geradezu zum Doppelgänger des ebenfalls in Amsterdam lebenden, insgesamt bedeutenderen Aert van der Neer (Amsterdam 1604-1677 Amsterdam) und malte zahlreiche "Mondscheinlandschaften" in dessen Stil.

Eines der interessantesten dieser Werke ist das vorliegende Gemälde. Es zeigt eine eigenständige, ausgewogene Komposition mit vielen gelungenen Einzelheiten und guter Perspektive und glänzt durch die dramatische Wiederbege des Wolkenhimmels. Ein auf dem Gemälde unten links befindliches Aert van der Neer-Monogramm stammt von späterer Hand. Das Gemälde darf zu den vorzüglichsten Leistungen des Anthonie van Borssom gezählt werden.

Berlin, 20.9.2008





Dr. Wolfgang Schulz

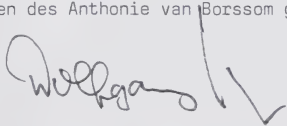
G u t a c h t e n

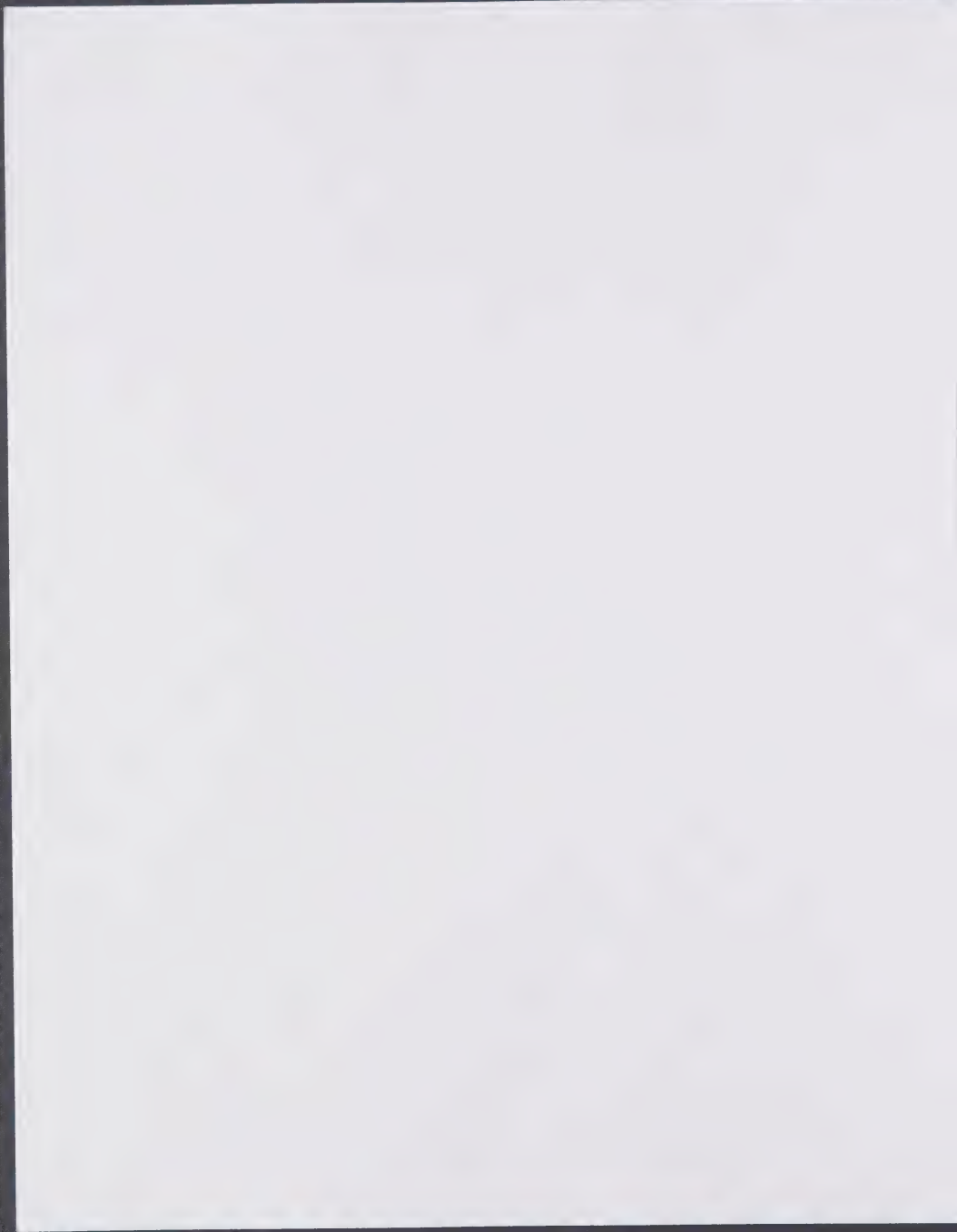
Das in Privatbesitz befindliche Gemälde (Holz 60 x 82 cm) zeigt eine "Flusslandschaft bei Mondschein" mit zwei Fischern in einem Kahn im Vordergrund Mitte, im Hintergrund halbrechts eine Windmühle. Beurteilt nach guten fotografischen Farbaufnahmen, handelt es sich um eine eigenhändige Arbeit des niederländischen Landschaftsmalers und bedeutenden Landschaftszeichners Anthonie van Borssom (Amsterdam 1631-1677 Amsterdam).

Als maler war Van Borssom in seinen Themen und stilistisch ein vielseitiger Künstler, der sich vielfach von Werken seiner Amsterdamer Zeitgenossen und Kollegen inspirieren ließ und mitunter täuschend ähnlich in deren Stil produzierte. So wurden - neben eigenständigen Leistungen - Philips Koninck, Otto Marseus van Schrieck, Melchior d'Hondecoeter, Paulus Potter u.a. nachgeahmt. Van Borssom entwickelte sich geradezu zum Doppelgänger des ebenfalls in Amsterdam lebenden, insgesamt bedeutenderen Aert van der Neer (Amsterdam 1604-1677 Amsterdam) und malte zahlreiche "Mondscheinlandschaften" in dessen Stil.

Eines der interessantesten dieser Werke ist das vorliegende Gemälde. Es zeigt eine eigenständige, ausgewogene Komposition mit vielen gelungenen Einzelheiten und guter Perspektive und glänzt durch die dramatische Wiedergabe des Wolkenhimmels. Ein auf dem Gemälde unten links befindliches Aert van der Neer-Monogramm stammt von späterer Hand. Das Gemälde darf zu den vorzüglichsten Leistungen des Anthonie van Borssom gezählt werden.

Berlin, 20.9.2008





Dr. Wolfgang Schulz

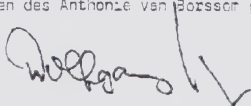
G u t a c h t e n

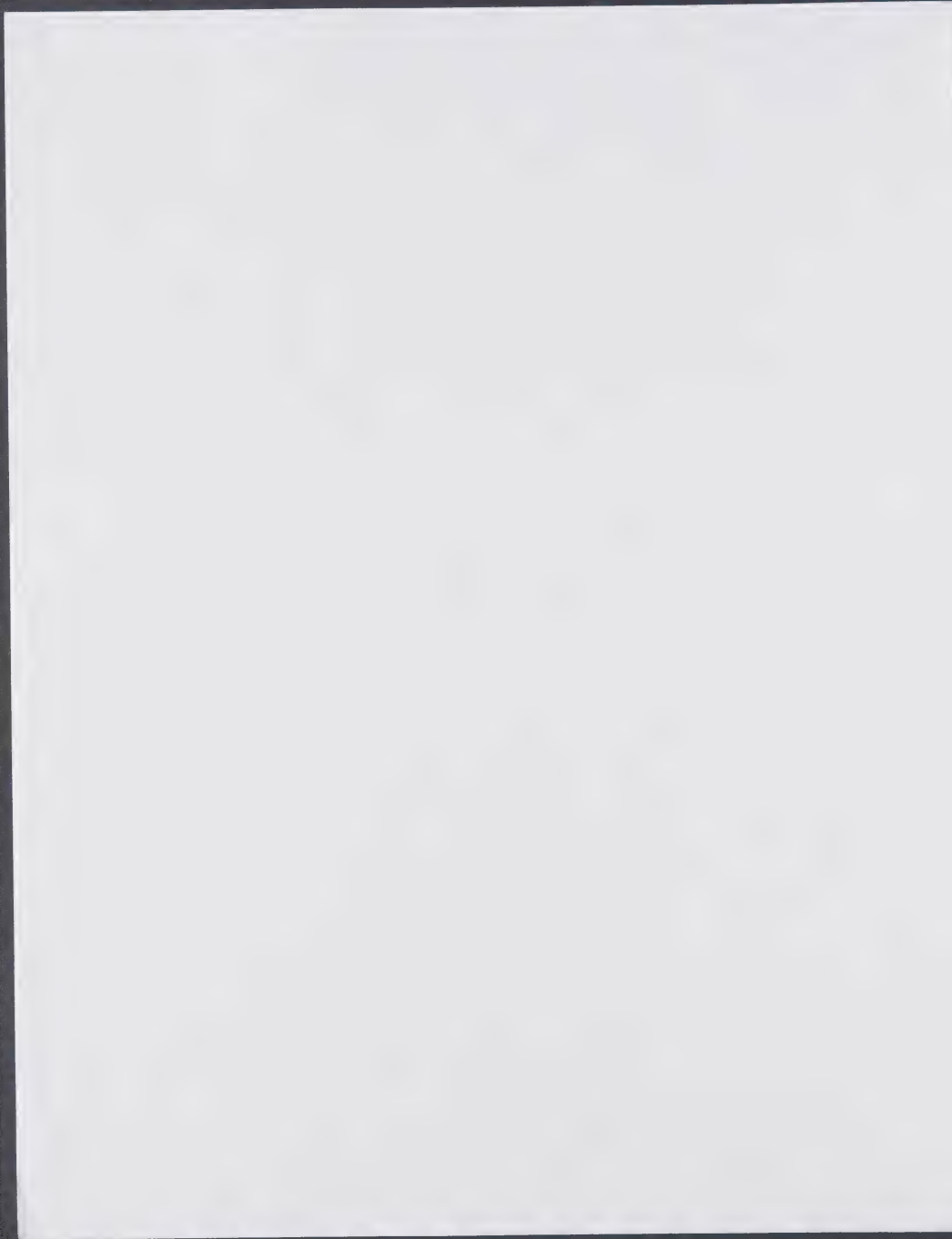
Das in Privatbesitz befindliche Gemälde (Holz 60 x 82 cm) zeigt eine "Flusslandschaft bei Mondschein" mit zwei Fischern in einem Kahn im Vordergrund Mitte, im Hintergrund halbrachts eine Windmühle. Beurteilt nach guten fotografischen Farbaufnahmen, handelt es sich um eine eigenhändige Arbeit des niederländischen Landschaftsmalers und bedeutenden Landschaftszeichners Anthonie van Borssom (Amsterdam 1631-1677 Amsterdam).

Als Maler war Van Borssom in seinen Themen und stilistisch ein vielseitiger Künstler, der sich vielfach von Werken seiner Amsterdamer Zeitgenossen und Kollegen inspirieren ließ und mitunter täuschend ähnlich in deren Stil produzierte. So wurden - neben eigenständigen Leistungen - Philips Koninck, Otto Marseus van Schrieck, Melchior d'Hondecoeter, Paulus Potter u.a. nachgeahmt. Van Borssom entwickelte sich geradezu zum Doppelgänger des ebenfalls in Amsterdam lebenden, insgesamt bedeutenderen Aert van der Neer (Amsterdam 1604-1677 Amsterdam) und malte zahlreiche "Mondscheinlandschaften" in dessen Stil.

Eines der interessantesten dieser Werke ist das vorliegende Gemälde. Es zeigt eine eigenständige, ausgewogene Komposition mit vielen gelungenen Einzelheiten und guter Perspektive und glänzt durch die dramatische Wiedergabe des Wolkenhimmels. Ein auf dem Gemälde unten links befindliches Aert van der Neer-Monogramme stammt von späterer Hand. Das Gemälde darf zu den vorzüglichsten Leistungen des Anthonie van Borssom gezählt werden.

Berlin, 20.9.2008





FISCHER

Kunst- und Antiquitätenauktionen

Galerie Fischer Auktionen AG
Haldenstrasse 19 6006 Luzern | Schweiz
Tel. +41 (0)41 418 10 10 | Fax +41 (0)41 418 10 80
email: info@fisherauktionen.ch | www.fisherauktionen.ch

Bäder Corporation Fine Arts
Herrn Alfred Bader
2961 North Shepard Avenue
53221 Milwaukee WI
USA

Luzern, den 4. November 2008

Per Fax 144 14 24 22 22 23 (1 Seite)

Condition Report

Lot 1095/ Anthonie van Borssom: Flusslandschaft bei Mondschein

Meiner Meinung nach ist das Gemälde grundsätzlich in einem sehr guten Zustand. In der Tafel sind zwei restaurierte und retuschierte Risse erkennbar. Sowohl der obere als auch der untere Riss wurde von hinten mit einem schmalen Leinwandband hinterlegt, welches mittlerweile wieder nahezu entfernt wurde. Unter Schwarzlicht wird ein alter, bleihaltiger Firnis sichtbar, der nur wenige, sehr kleine Retuschen sichtbar werden lässt. Das allgemeine Erscheinungsbild dieses Gemäldes jedoch ist ausgesprochen exzellent.

Für allfällige Fragen stehe ich Ihnen selbstverständlich gern zur Verfügung.

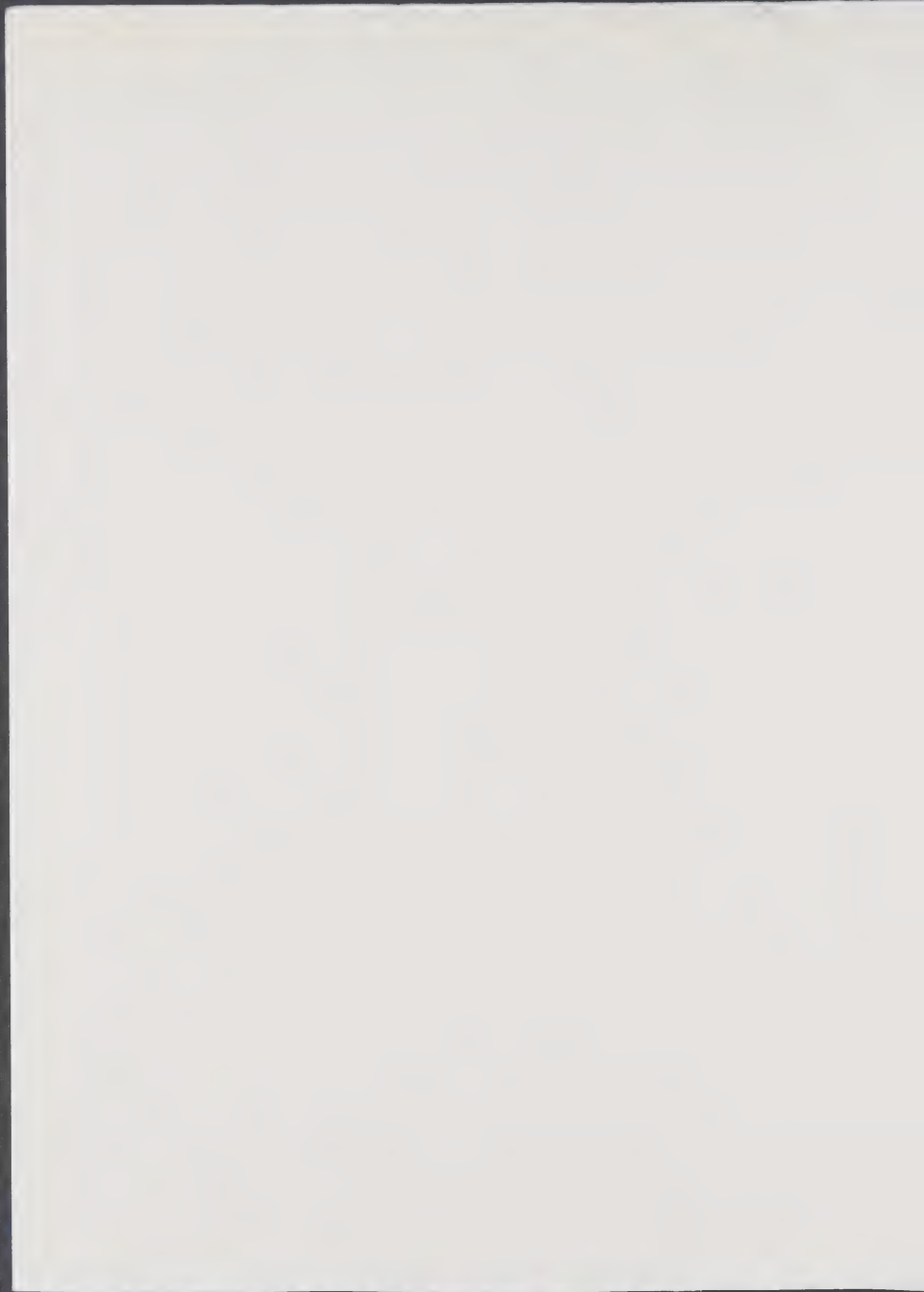
Mit sehr freundlichen Grüßen,

GALERIE FISCHER AUKTIONEN AG

Dr. Christine Szkiet

Bitte beachten: Interessenten für bestimmte Objekte oder deren Vertreter haben die Möglichkeit, während der Auktionsvorbereitung die Objekte eingehend zu besichtigen. Condition Reports geben lediglich die Auffassung der Mitarbeiter der Galerie Fischer Auktionen AG wieder. Das Auktionshaus (sowie die mit dem Auktionshaus in Verbindung stehenden Personen) und der Einlieferer bzw. Verkäufer haften nicht für Aussagen im Condition Report (Ziff. 10 der Auktionsbedingungen).

Please notice: Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Galerie Fischer Auktionen AG is merely subjective. The auction house (and any affiliated company or person) and the principal or seller are not liable for this condition report (paragraph 10 auction conditions).



FISCHER

Kunst- und Antiquitätenauktionen

Galerie Fischer Auktionen AG
 Haldenstrasse 19 | 6006 Luzern | Schweiz
 Tel. +41 (0)41 418 10 10 | Fax +41 (0)41 418 10 80
 email: info@fischerauktionen.ch | www.fischerauktionen.ch

AUKTIONSRECHNUNG

Dr. Alfred Bader Fine Arts
 2A Hornesdale Road
 Bexhill-on-Sea
 UK-TN393QE East Sussex

Rechnung - Nr.: 29161
 Kunden - Nr.: 46171
 Auktion: 403 | 18.11.2008
 Bieter - Nr.: 1014
 Sachbearbeiter(In): Trude Fischer

Luzern, 15. November 2008

Kat. Nr.	Objektbezeichnung	Zuschlag			Aufgeld			TOTAL
		MWST			Satz %	Betrag CHF	MWST 7.6% CHF	TOTAL CHF
		CHF	%	CHF				
1085	ANTHONIE VAN BORSSOM, Flusslandschaft bei Mondschein, Öl auf Holz, 60 x 82 cm	44'000	0	0.00	18.2	8'020.00	609.50	52'629.50
<p><i>Packung & shipping (Galerie)</i></p>								
						52'629.50		
						948.00		
						53'627.50		
TOTAL		44'000	0.00	0.00		8'020.00	609.50	52'629.50

Die MWST und das Aufgeld wurden gemäss den im Katalog publizierten Auktionsbedingungen berechnet. Wir danken bestens für Ihren Auktionskauf und verbleiben mit freundlichen Grüssen,

Alle Objekte gemäss Zuschlag vollständig erhalten

Betrag in bar, durch Check, durch Überweisung dankend erhalten.

Datum :

Datum :

Unterschrift :

GALERIE FISCHER AUKTIONEN AG

MWST-Nr. 159454 | Bank: Credit Suisse | Schwanenplatz 8 | CH-6006 Luzern | Kto. 0463-368800-51 | Clearing Nr. 4835 | SWIFT-Nr. CRESCHZZ66A | IBAN CH9204835036880051000 | Postcheckkonto: 70-94-8 |

Galerie Fischer
Seite 1



FISCHER

Kunst- und Antiquitätenauktionen

Galerie Fischer Auktionen AG
Haldenstrasse 19 | 6006 Luzern | Schweiz
Tel. +41 (0)41 418 10 10 | Fax +41 (0)41 418 10 80
email: info@fischerauktionen.ch | www.fischerauktionen.ch

AUCTION INVOICE

Alfred Bader Fine Arts
622 Astor Hotel
924 E Juneau Avenue
Milwaukee 53202 WI

Invoice-N°.: 29161
Client-N°.: 46171
Auction: 403 H 18.11.2008
Bidding-N°.: 1014
Sachbearbeiterin: Valérie Matzner

Lucerne, 18. November 2008

Gallery Fischer

Catalogue-N°.	Description	Hammer Price	VAT on Hammer Price	Commission in %	Commission in	VAT on Commission	TOTAL Amount
		CHF	CHF		CHF	CHF	CHF
1095	ANTHONIE VAN BORSSOM, Flusslandschaft bei Mondschein, Öl auf Holz 60 x 82 cm	44'000	0.00	18.2	8'020.00	609.50	52'629.50
TOTAL		44'000	0.00	18.2	8'020.00	609.50	52'629.50

HS Code 9706.00

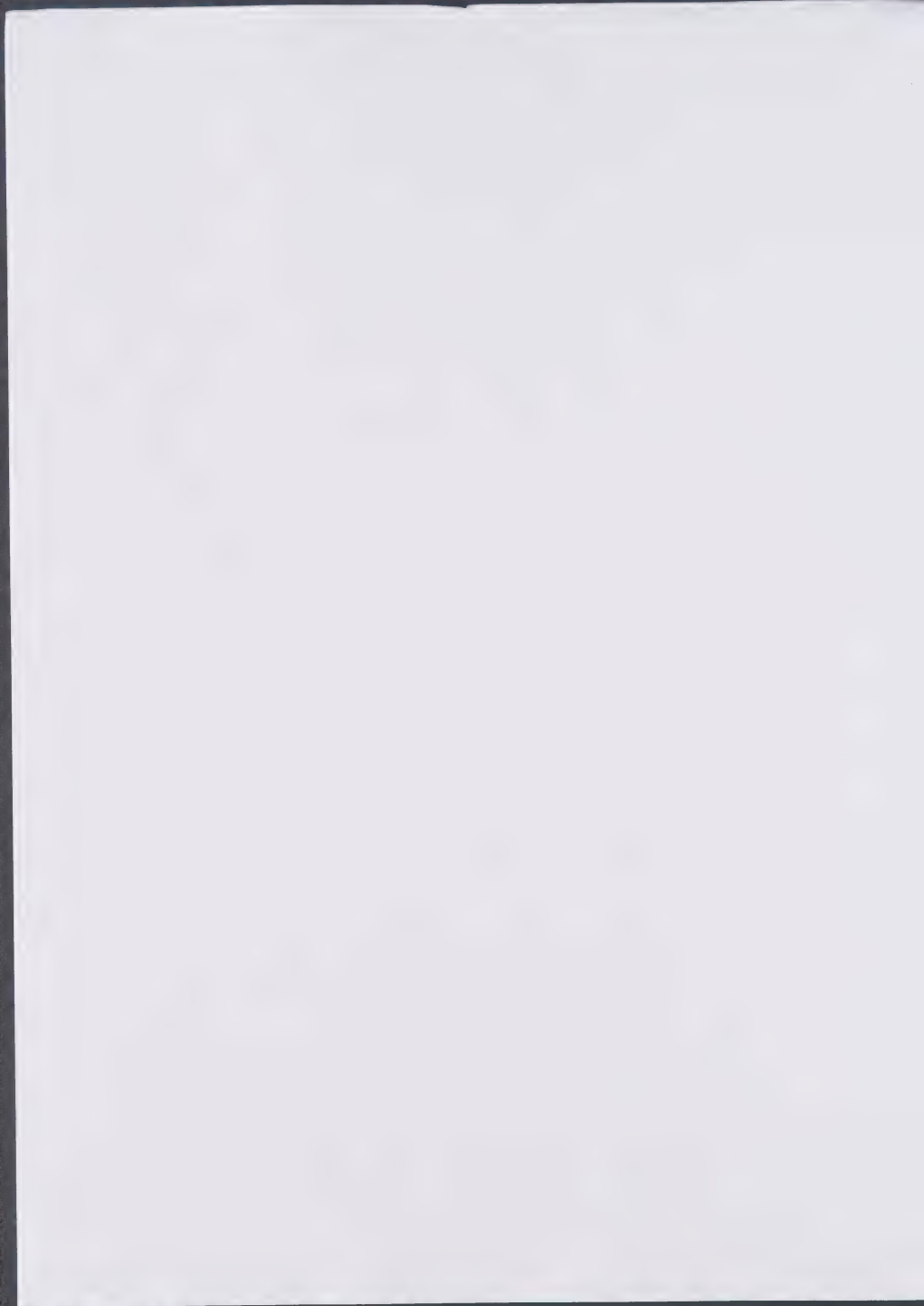
ANTIQU ÜBER 100 JAHRE ALT ANTIQUE OVER 100 YEARS

GALERIE FISCHER AUKTIONEN AG


Valérie Matzner

Galerie Fischer Auktionen AG, Haldenstrasse 19, CH-6006 Luzern, Tel. +41 41 418 10 10, Fax +41 41 418 10 80

MWSt. Nr. 158454 / Bank: Credit Suisse / Schwanenplatz 8 / CH-6006 Luzern / Kto. 0463-368800-51 / Clearing Nr. 4463 /
SWIFT-Nr. CRESCHZZ60A /IBAN CH2604463036880051000 / Postcheckkto.: 70-94-8



Dr. Wolfgang Schulz

G u t a c h t e n

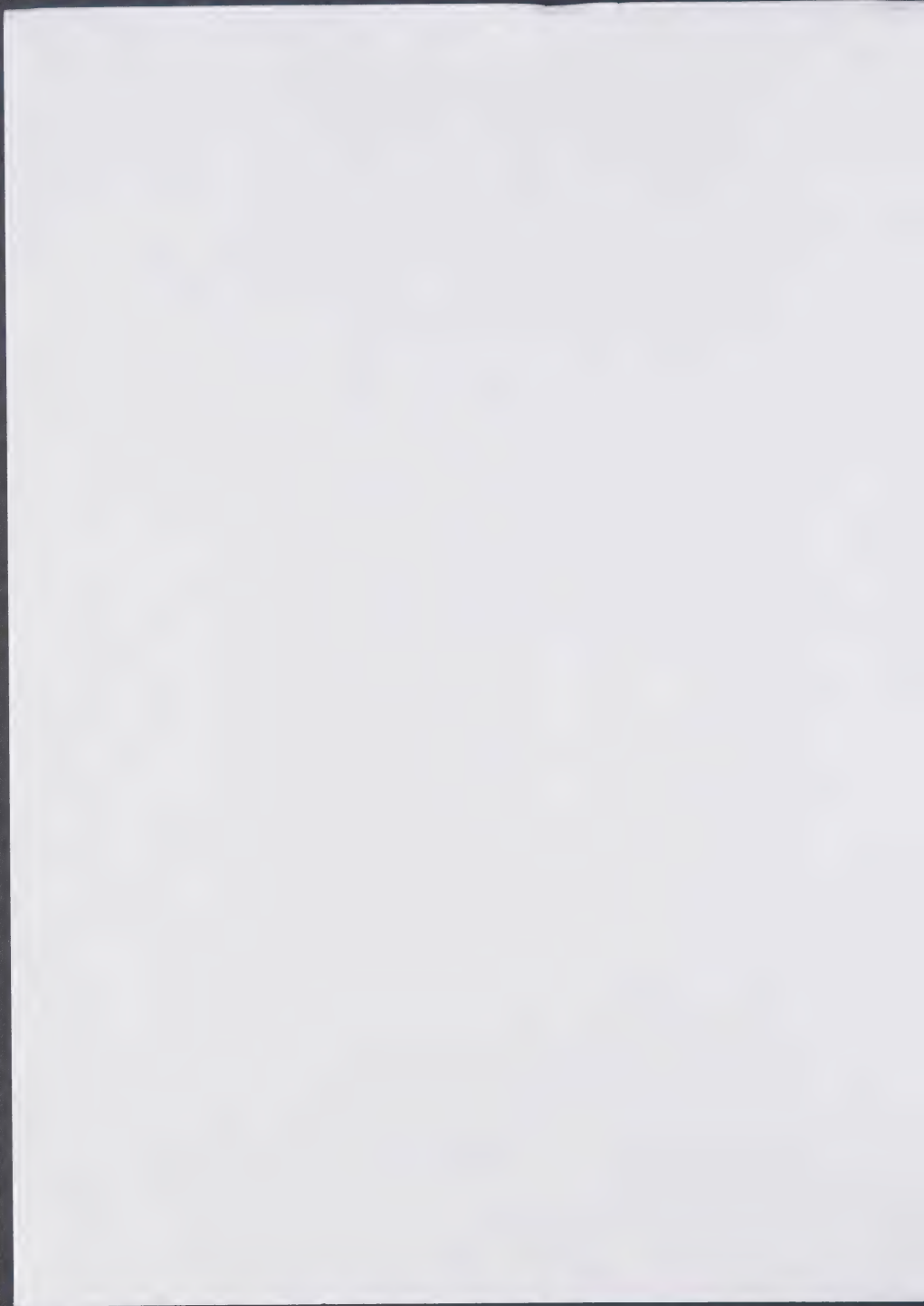
Das in Privatbesitz befindliche Gemälde (Holz 60 x 82 cm) zeigt eine "Flusslandschaft bei Mondschein" mit zwei Fischern in einem Kahn im Vordergrund Mitte, im Hintergrund halbrechts eine Windmühle. Beurteilt nach guten fotografischen Farbaufnahmen, handelt es sich um eine eigenhändige Arbeit des niederländischen Landschaftsmalers und bedeutenden Landschaftszeichners Anthonie van Borssom (Amsterdam 1631-1677 Amsterdam).

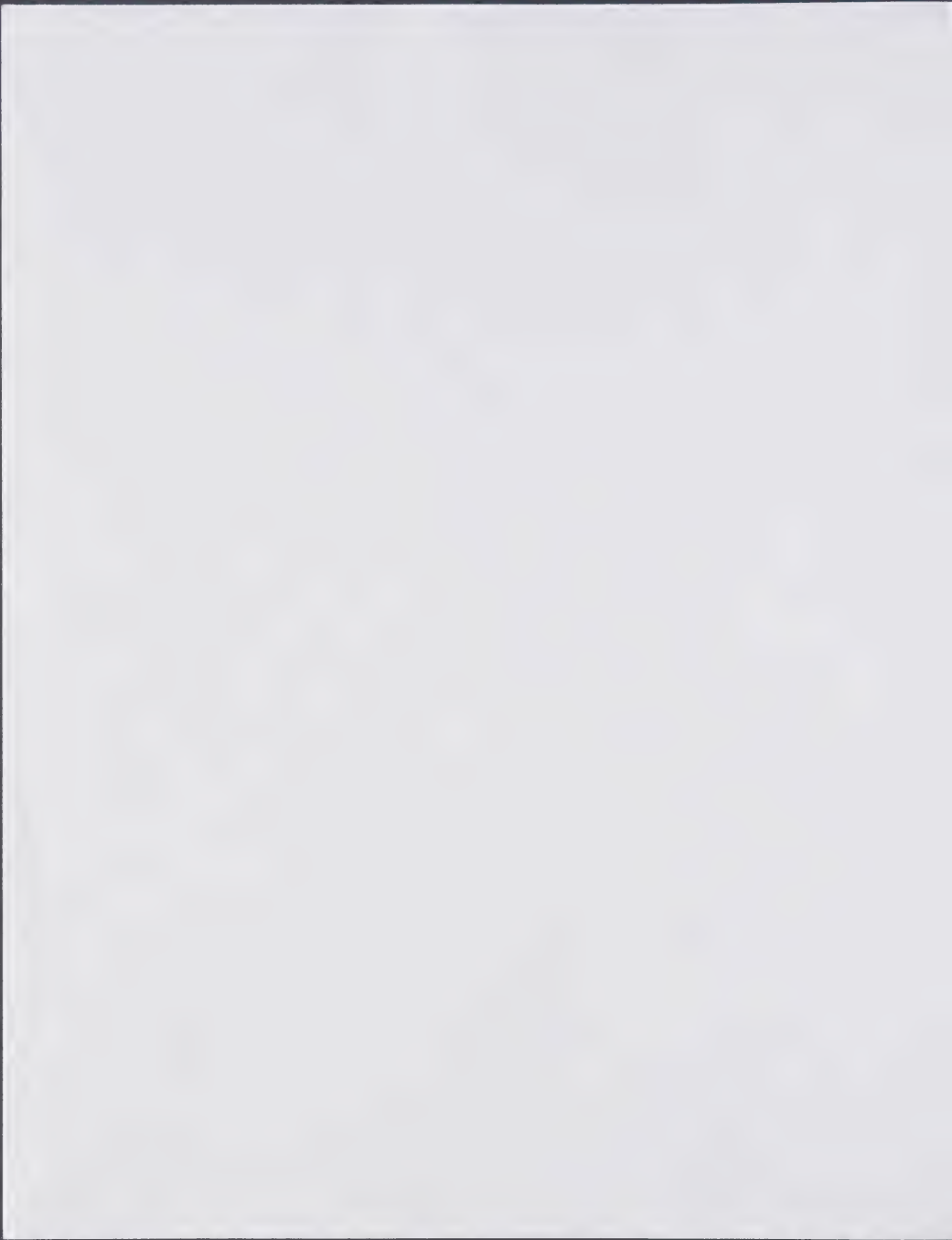
Als maler war Van Borssom in seinen Themen und stilistisch ein vielseitiger Künstler, der sich vielfach von Werken seiner Amsterdamer Zeitgenossen und Kollegen inspirieren ließ und mitunter täuschend ähnlich in deren Stil produzierte. So wurden - neben eigenständigen Leistungen - Philips Koninck, Otto Marseus van Schrieck, Melchior d'Hondecoeter, Paulus Potter u.a. nachgeahmt. Van Borssom entwickelte sich geradezu zum Doppelgänger des ebenfalls in Amsterdam lebenden, insgesamt bedeutenderen Aert van der Neer (Amsterdam 1604-1677 Amsterdam) und malte zahlreiche "Mondscheinlandschaften" in dessen Stil.

Eines der interessantesten dieser Werke ist das vorliegende Gemälde. Es zeigt eine eigenständige, ausgewogene Komposition mit vielen gelungenen Einzelheiten und guter Perspektive und glänzt durch die dramatische Wiedergabe des Wolkenhimmels. Ein auf dem Gemälde unten links befindliches Aert van der Neer-Monogramm stammt von späterer Hand. Das Gemälde darf zu den vorzüglichsten Leistungen des Anthonie van Borssom gezählt werden.

Berlin, 20.9.2008







Alfred Bader Fine Arts

From: David de Witt [3dad5@queensu.ca]
Sent: Friday, August 24, 2012 3:08 PM
To: Alfred Bader Fine Arts
Subject: RE: van Borssom

Dear Alfred,

I am impressed by this piece, a very thoughtful and well-phrased account of the acquisition and study of this problematic painting.

Perhaps we will still be able to find a real Aert van der Neer for the collection! Likely not from Fischer, though.

Just to give it to you in writing: the Blind Belisarius that has stumped us for decades is clearly by the Milanese painter Andrea Lanzani (1641–1712), and the attribution has already received the support of a leading scholar of Milanese art, Jacopo Stoppa, who is very impressed with the painting.

Also, the figures in the Hagar and the Angel from the Spencer collection are very likely by Giovanni Lanfranco (1582–1647), who is a famous late Baroque painter from Parma and active mostly in Rome. They fit with his style of around 1621, and both he and Jan Linsen were in Rome at this time. His own depiction of the same theme in the Louvre dates to a little later, but shows much the same pose for Hagar.

Franziska and I send best wishes to both of you,
David

Dr. David de Witt | Bader Curator of European Art

Agnes Etherington Art Centre | Queen's University | Kingston ON | K7L 3N6

T. 613.533.6000 x 75100 | F. 613.533.6765 | W. www.aeac.ca

From: Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]
Sent: August-24-12 2:59 PM
To: David de Witt
Subject: van Borssom

Dear David,

I hope that the attached essay can be published somewhere. This is just a rough draft and I will not send it until I have your approval. I do think that the painting will be a good teaching tool.

Many thanks,
Alfred





1095

1095

ANTHONIE VAN BORSSOM
Amsterdam 1629-1677

Flusslandschaft bei Mondschein

Unten links in Ligatur monogrammiert
"AVDN".

Öl auf Holz, 60 x 82 cm CHF 24 000/28 000,-
EUR 15 000/17 500,-

Gutachten:

Dr. Wolfgang Schulz, Berlin 20. September
2008

Provenienz:

Schweizer Privatsammlung

Nach Meinung Dr. Wolfgang Schulz "handelt es sich um eine eigenhändige Arbeit des niederländischen Landschaftsmalers und bedeutenden Landschaftszeichners Anthonie van Borssom (...).

Als Maler war Van Borssom in seinen Themen und stilistisch ein vielseitiger Künstler, der sich vielfach von Werken seiner Amsterdamer Zeitgenossen und Kollegen inspirieren liess und mitunter täuschend ähnlich in deren Stil produzierte. So wurden - neben eigenständigen Leistungen - Philips Koninck, Otto Mareus van Schrieck, Melchior de Hondecoeter, Paulus Potter u.a. nachgeahmt. Van Borssom entwickelte sich ge-

radezu zum Doppelgänger des ebenfalls in Amsterdam lebenden, insgesamt bedeutenderen Aert van der Neer (Amsterdam 1604-1677, Amsterdam) und zahlreiche "Mondscheinlandschaften" in dessen Stil.

Eines der interessantesten dieser Werke ist das vorliegende Gemälde. Es zeigt eine eigenständige, ausgewogene Komposition mit vielen gelungenen Einzelheiten und guter Perspektive und glänzt durch die dramatische Wiedergabe des Wölkenshimmels. Ein auf dem Gemälde unten links befindliches Aert van der Neer-Monogramm stammt von späterer Hand. Das Gemälde darf zu den vorzüglichsten Leistungen des Anthonie van Borssom gezählt werden."

44 000
AB

