

Alfred Boder

Alfred Boder Fine Arts

Leiden: loons

2002 - 2003

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	2291.16
BOX	4
FILE	9

Stedelijk  
museum  
De Lakenhal  
Leiden

Oude Singel 28-32  
postbus 2044  
2301 CA Leiden

telefoon 071-516 53 60  
telefax 071-513 44 89  
postbus@lakenhal.nl  
www.lakenhal.nl

postbank 59 20 85

Agnes Etherington Art Centre  
Dr. J.M. Brooke, Director  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6

kenmerk: BU2003-076.HBR/JB  
betreft: exhibition selected works

datum 26 februari 2003

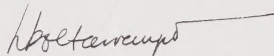
Dear Dr Brooke,

Thank you for your letter of 12 February 2003 on the planned exhibition of selected works from the collection of Dr. Bader.

It is certainly our wish to mount such an exhibition, but we met with several difficulties which must be solved first. Therefore the periode of time for this exhibition must be postponed. It would be useful to know if you are interested yourself in showing the exhibition in your galleries as well. It would make sense for the exhibition as for the catalogue, i.e. for the content as well as financially speaking. We are thinking of postponing the exhibition until autumn 2004. But first of all Dr. Bader should agree on this and on a contract. As soon as we will agree on that we will contact you to start negotiations and discuss further details.

We are contacting Dr. Bader and will let you know what the plans are.

Yours sincerely,



Drs. H. Bolten-Rempt  
Director

c.c: Dr. Alfred Bader  
Dr. David de Witt, Bader Curator of European Art

museum  
De Lakenhal  
Leiden

postbus 2044  
2301 CA Leiden

telefax 071-513 44 89  
postbus@lakenhal.nl  
www.lakenhal.nl

postbank 59 20 85

MAR 4 2003

cc Alfred Bader  
by FAX  
(414) 277 - 0709

Agnes Etherington Art Centre  
Dr. J.M. Brooke, Director  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6

COPY

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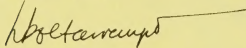
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Drs. H. Bolten-Rempt  
Director

c.c: Dr. Alfred Bader  
Dr. David de Witt, Bader Curator of European Art



The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial data. This includes not only sales and purchases but also expenses and income. The document provides a detailed list of items that should be tracked, such as inventory levels, accounts payable, and accounts receivable. It also outlines the procedures for recording these transactions, including the use of double-entry bookkeeping and the importance of regular reconciliations.

The second part of the document focuses on the analysis of the recorded data. It explains how to calculate key financial ratios and metrics, such as the gross profit margin, net profit margin, and current ratio. These metrics are used to assess the company's financial health and performance over time. The document also discusses the importance of comparing these metrics to industry benchmarks and historical data to identify trends and areas for improvement.

The final part of the document provides a summary of the key findings and recommendations. It highlights the areas where the company's performance is strong and where it needs to focus its efforts. The document concludes by emphasizing the importance of ongoing monitoring and reporting to ensure the company remains on track and achieves its financial goals.

# Agnes Etherington Art Centre

QUEEN'S UNIVERSITY, KINGSTON, ONTARIO, CANADA K7L 3N6

12 February 2003

Dr. H. Boltzen-Rempt, Director  
Stedelijk Museum de Lakenhal  
Oude Singel, 28-32  
Postbus 2044  
2301 CA LEIDEN  
The Netherlands

Post-it  
Fax Note R7673  
Date 2/17  
# of pages 1  
To: Dr. H. Boltzen-Rempt  
From: ALFRED BADER  
Phone: 414-277-0730

Dear Dr. Boltzen-Rempt,

Many months ago Dr. David de Witt, Bader Curator of European Art here at the Art Centre, advised me of your museum's wish to present an exhibition of selected works from the collection of Dr. Alfred Bader in December 2003. As you know, a number of works from Dr. Bader's collection have been donated to the Agnes Etherington Art Centre over the years, and among the works I gather are identified as part of the exhibition's contents are 13 paintings in our collection.

I understand that Dr. de Witt has been in some contact with your curator on this subject of exhibition planning, and I know that he is at work on entries for the projected catalogue. To date, however, I have received no formal word from your museum requesting the loan of these 13 paintings and describing your exhibition project, the exhibition's dates, and your commitment to cover normal costs associated with the loan, such as crating, shipping and insurance costs.

As we normally would require receipt of a loan request one year in advance of shipment for so sizable a list of works, in order undertake the process of condition assessment, crate construction and related administrative tasks, I write to ask if indeed you are indeed moving forward with your plans, and when I might expect your loan request so that we may begin negotiations.

I look forward to hearing from you.

Sincerely,

*Janet M. Brooke*  
Janet M. Brooke  
Director

c.c.: Dr. Alfred Bader  
Dr. David de Witt, Bader Curator of European Art

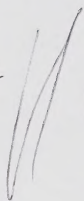
*Canadian mails are  
no place, but I am  
faxing this to you.*

*Best wishes*

*Alfred Bader*

*17503*

Richards  
Burton on Trent  
£100  
1954



Peter Classz.

5046668871

~~#8~~

1800 213 9316



b.c.c. David de W

## Agnes Etherington Art Centre

QUEEN'S UNIVERSITY, KINGSTON, ONTARIO, CANADA K7L 3N6

COPY

19 February 2003

BY FAX: (414) 277-0709

3 pages

Dr. Alfred Bader  
Alfred Bader Fine Arts  
Astor Hotel  
Suite 622  
924 East Juneau Ave.  
Milwaukee, Wisconsin 53202  
USA

Dear Alfred,

Looking back on my very pleasant and stimulating weekend in Milwaukee, I feel not only privileged to have had an opportunity to examine with you the wonderful collection that will one day come to Queen's, but also that we accomplished quite a bit in our talks together.

Simply by way of review, I would like to record some of the more tangible issues we discussed:

I am absolutely delighted that you have agreed to send the Rembrandt to us in late Spring, as this will give us the time we need to prepare the focus exhibition that I hope will properly "launch" this important acquisition to the public domain in October. As we discussed (and I am sure David has described in more detail), we intend to build a selection of loans of prints (especially Van Vliet's) around the painting to explore aspects of Rembrandt's immediate influence and also the role of the print medium in disseminating his reputation, as well as to examine the *tronie* as part of his oeuvre. We plan to publish an illustrated essay on the painting, to be written by David, in the form of a small but elegant booklet. I omitted to mention – but perhaps David already has – that we are hopeful of receiving some financial support for loans shipments and an opening reception through the offices of the Dutch Ambassador here in Canada.

We have agreed that we will wait a reasonable amount of time – about two weeks – for an answer from Leiden to my recent letter to the director there (which you have faxed for extra emphasis) before making a final decision about collaborating with them in an exhibition of works from Milwaukee and Queen's. Unless we receive compelling evidence to the contrary, we are fast losing confidence in Leiden's ability (both logistic and financial) to produce an exhibition worthy of the risk and effort of sending works there.





I will solicit David McTavish's comments on the Solimena drawing at the earliest opportunity, and should we decide to proceed with the acquisition, will undertake the paperwork for Daniel to bring it to Kingston when he comes for the March board meeting. In the meantime, we have agreed to a price of \$US8000. I am grateful for the initiative you have taken in offering us this special price. As I mentioned, there is a possibility that acquisition funds can be raised through the Gordon Foundation in Toronto.

I left with you copies for your information of a preliminary exhibition proposal I have presented to a Canadian foundation, seeking support for initial research costs for an exhibition highlighting the Temple Collection, as well as an action plan and budget to undertake crucial conservation work on our costume collection. These two projects are among my priorities, insofar as both these highly important collections cannot be used by researchers or for exhibitions until these urgent needs are met. I will keep you posted on any progress I make in finding funding, and in the meantime, thank you for signaling the very pertinent *Opening of the Temple* in your collection.

Your book is now in our Gallery Shop, and on my return to the Art Centre yesterday I learned that we have finally located copies of Isabel's book, which should arrive shortly (our Shop manager has obtained one copy already, so both books are now available for sale).

I hope you are pleased that the Canadian Museum Association will be honouring you and Isabel with its Award for Outstanding Achievement in the Philanthropy category at its upcoming annual conference in Winnipeg in early May. I fully understand that your schedule does not allow you to accept the award in person, but I will be happy to accept it in your name if you feel it appropriate.

You will no doubt be pleased to learn that I received an email yesterday from Laurie Winters, who will be sending me a proposal package for Milwaukee's exhibition of German Expressionist prints I mentioned to you. Apparently her director is keen to find new venues for the exhibition. We shall see.

I believe that I also mentioned that we have undertaken the acquisition of a wonderfully fresh print by Hendrik de Goudt after Elsheimer, of a subject very much in keeping with the painting and print you have. You may recall that when you last visited the Art Centre and saw the Van Vliet print after your Rembrandt, I mentioned that I had some funds remaining for prints from a grant I obtained last year from the Chancellor Richardson Fund. The Goudt, which comes from a very good print dealer here in Canada, fulfils the commitment I made to the Fund to seek acquisitions that will support the Bader Collection.

I have sent the two files – on the Paulus Lesire and the Aert de Gelder – as well as the photocopied material on the *Gibraltar* to the records room (but have kept the catalogues you gave me for my office for the moment). I hope that if you find other files on works

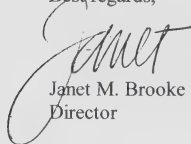


now here, you will send them along with David during future visits as of course this documentation is crucial to future research on the Bader paintings.

Reading back, I am all the more reminded of how fruitful our meeting over the weekend was. But despite all this, the real highlight was seeing your wonderful new acquisition make its triumphal entry into your house! I was excited to be there for the event, and hope that you and Isabel will have many years of pleasure in getting to know that beautiful young lady!

I hope that all of this is not too long-winded. You are a man of few words, but as you have no doubt realized, I am a woman of many! I hope that as we continue to know one another better, you will learn to forgive this obvious character flaw.

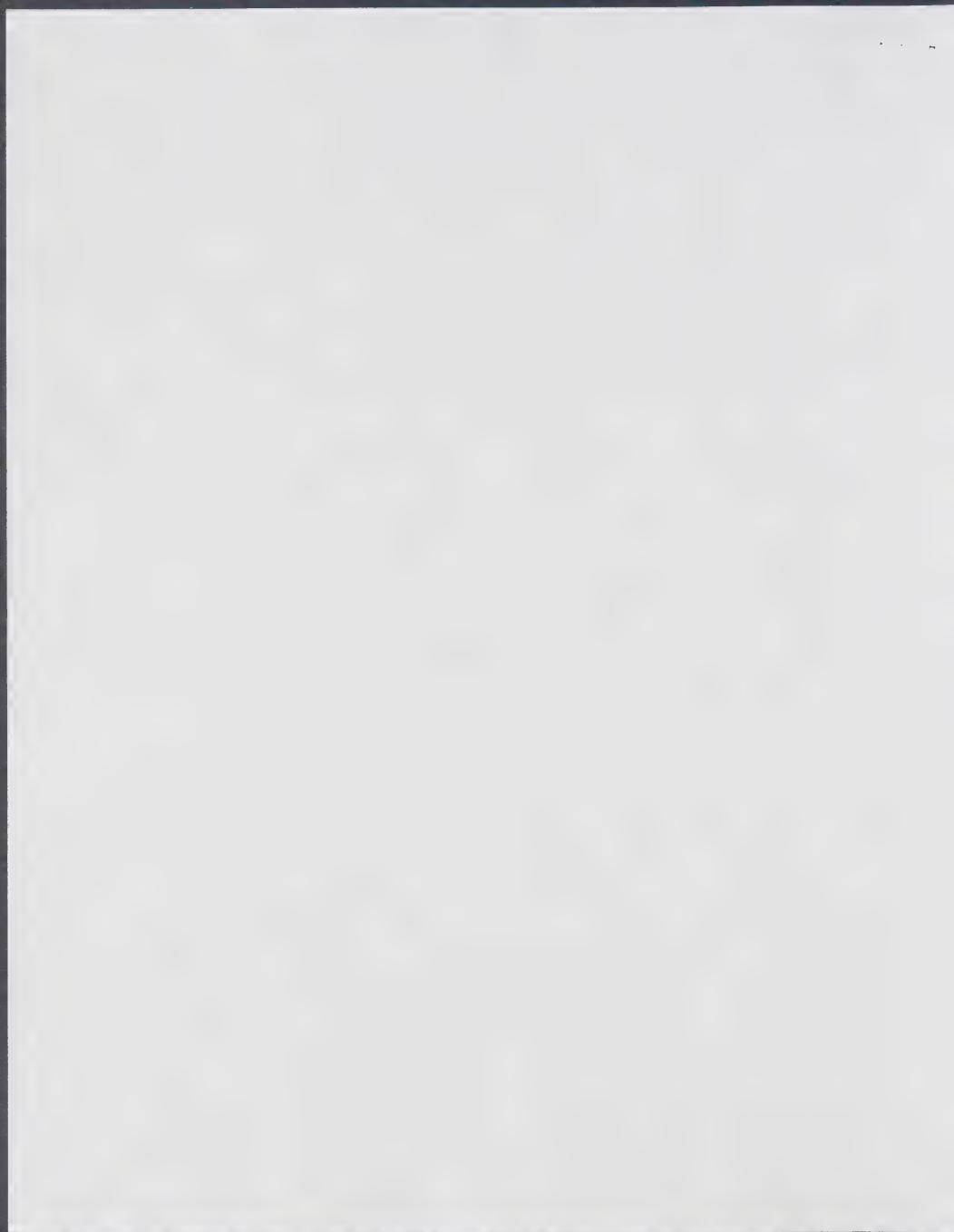
Best regards,

A handwritten signature in cursive script, appearing to read 'Janet', written in dark ink. The signature is fluid and somewhat stylized, with a large loop at the end of the name.

Janet M. Brooke  
Director

P.S. I am sending this letter also in the post, with two modest offerings. The first is a catalogue I published almost fifteen years ago on Montreal collectors – including Van Horne and James Ross, both owners of great Dutch paintings – active at the turn of the last century. Although it concerns their 19<sup>th</sup> century collecting activities, perhaps you may find something of interest in it. As for the second, I direct your attention to footnote 32 of my essay, on page 32, where I make reference to “Duveen frames”, a particular and characteristic style that I believe also frames Bredius 112.





## Agnes Etherington Art Centre

QUEEN'S UNIVERSITY, KINGSTON, ONTARIO, CANADA K7L 3N6

12 February 2003

Dr. H. Bolten-Rempt, Director  
Stedelijk Museum de Lakenhal  
Oude Singel, 28-32  
Postbus 2044  
2301 CA LEIDEN  
The Netherlands

COPY

Dear Dr. Bolten-Rempt,

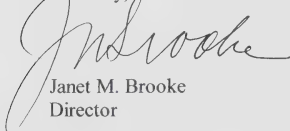
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I understand that Dr. de Witt has been in some contact with your curator on this subject of exhibition planning, and I know that he is at work on entries for the projected catalogue. To date, however, I have received no formal word from your museum requesting the loan of these 13 paintings and describing your exhibition project, the exhibition's dates, and your commitment to cover normal costs associated with the loan, such as crating, shipping and insurance costs.

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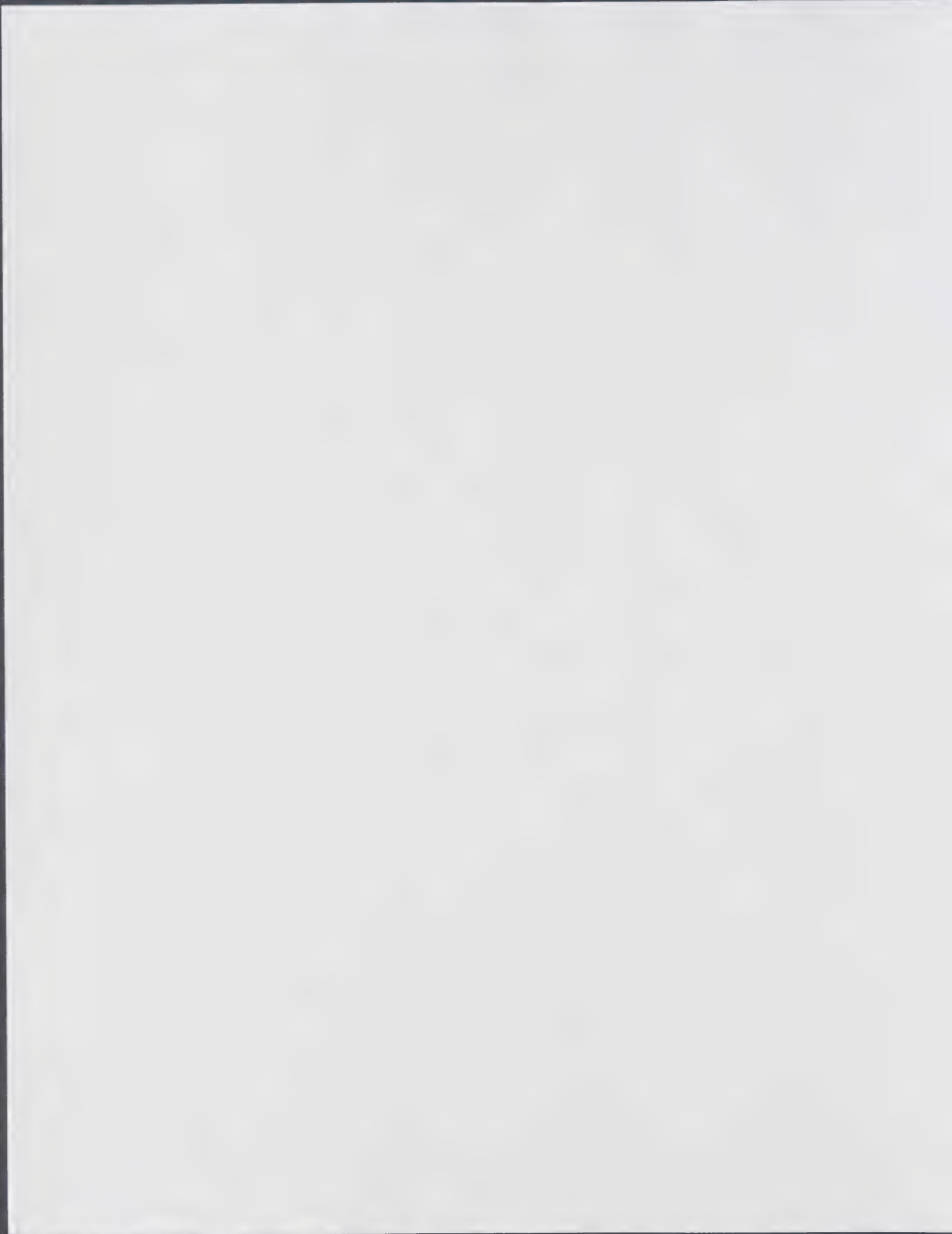
I look forward to hearing from you.

Sincerely,



Janet M. Brooke  
Director

c.c.: Dr. Alfred Bader  
Dr. David de Witt, Bader Curator of European Art





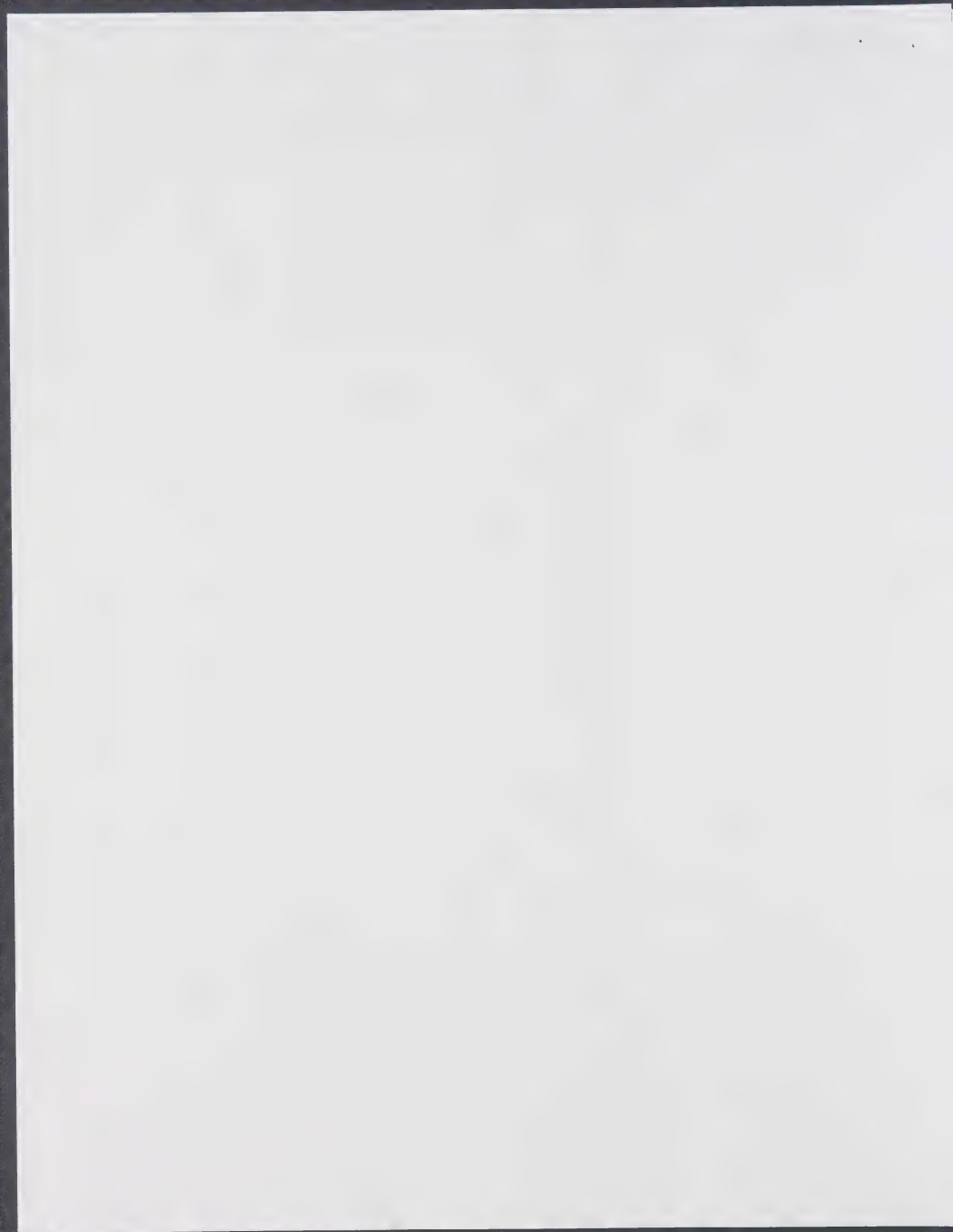
Proposed loans from the Alfred Bader collection and from Queens' gallery  
The loans in italics from Kingston

Rembrandt and his circle [in the broadest sense]

1. Rembrandt Tronie of an old man, c. 1631 [Corpus C 18]
2. Rembrandt [attr.] Old man writing, c. 1631 [Corpus C 22]
- ✓3. J. Lievens St. Paul writing, c. 1628 [cat. Wisdom p. 65]
4. J. Lievens Rembrandts mother, c. 1630
5. J. Lievens *Magdalen [Sumowski III, p. 1795, nr. 1237]*
- ✓6. J. Pynas *Stoning of St. Stephen [cat. Telling Images 1988, p. 41]*
- ✓7. Moeyaert *Joseph selling corn [cat. Telling Images 1988, p. 103]*
- ✓8. C. van der Phym *Dismissal of Hagar [cat. Telling Images 1988, p. 95]*
- ✓9. Anonymous Hermit
- ✓10. Eeckhout Tobit
- ✓11. Eeckhout Holy family [cat. Age of Rembrandt 1984, no. 19]
12. Eeckhout *Jacobs Dream [cat. Age of Rembrandt no. 20]*
- ✓13. S. Koninck Old man
14. G. Flinck Samaritan woman
- ✓15. G. Flinck *King David [cat. Wisdom 1996, p. 63]*
16. G. Flinck *Sacrifice of Manoah [cat. Telling Images 1988 p. 91]*
- ✓17. A. de Gelder Samuel coming to Eli [cat. Rembrandt & Bible 1986, p. 84]
- ✓18. A. de Gelder Elisha [cat. Rembrandt & Bible 1986, p. 85]
- ✓19. A. de Gelder Judah and Tamar
20. C.D. van Renesse *Gideon and the angel [cat. Telling Images 1988, p. 99]*
- ✓21. J. Lievens Portrait of Jacob Junius c. 1655
- ✓22. J. Lievens Landscape
- ✓23. Leveque Portrait of a man
- ✓24. P. Lesire Tobias [cat. School of Rembrandt 1980, no. 5]
25. I. Luttichuys *Portrait of a gentleman [cat. Age of Rembrandt no. 25]*
- ✓26. Van Noordt *Hagar [Sumowski II, p. 3075] or Massacre of the Innocents*
- ✓27. J. Backer *Granida and Daiphilo [Sumowski II, p. 1008]*
- ✓28. J. Backer Democritus [cat. School of Rembrandt 1980, no. 7]
- ✓29. Anonymous Venus and cupid
30. Anonymous *Samaritan [cat. Telling Images 1988 p. 49]*
- ✓31. Ph. Koninck *Landscape (late)*
32. Ph. Koninck Landscape
33. N. Maes *Sacrifice of Isaac [cat. Age of Rembrandt 1984, no. 21]*

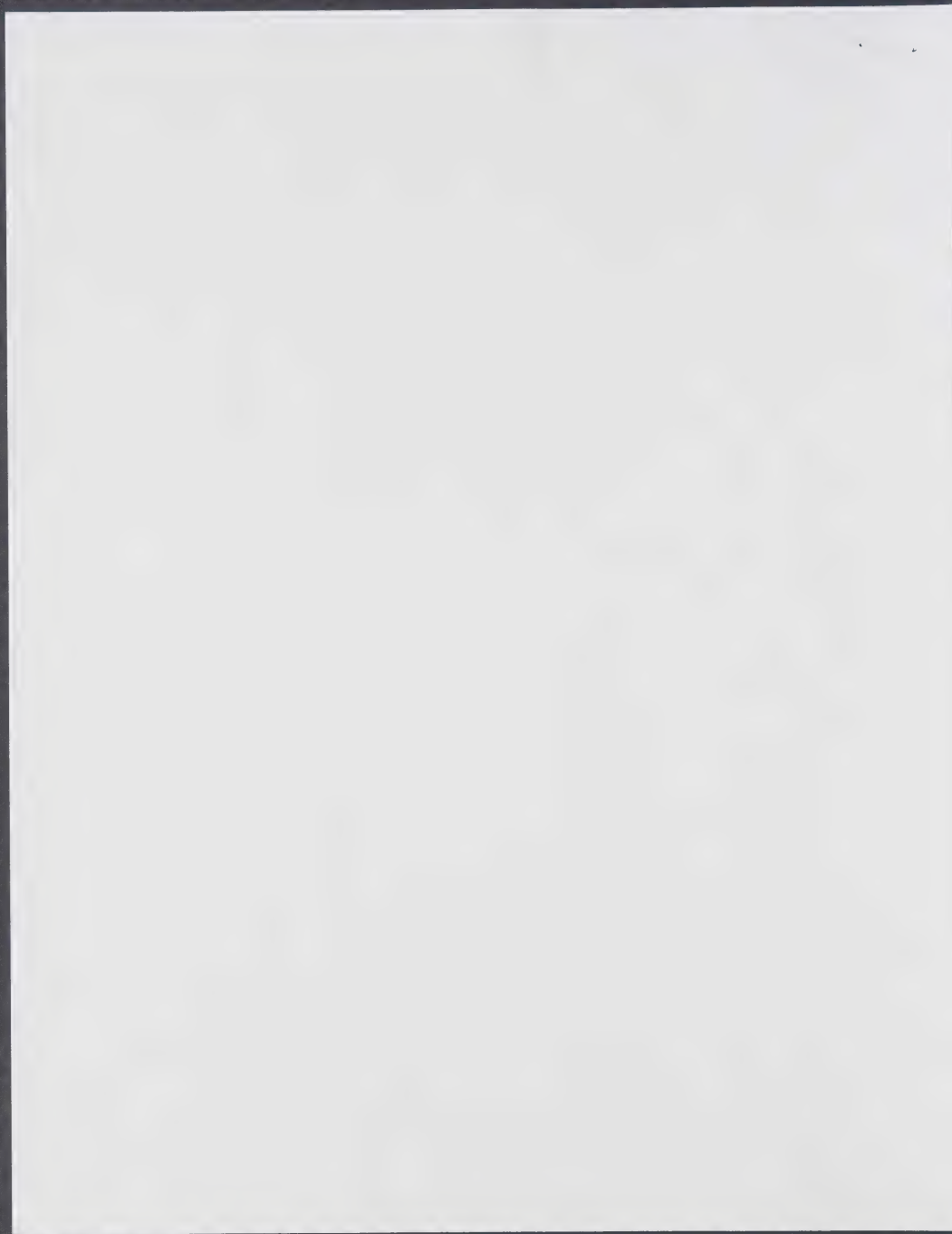
Not from the circle of Rembrandt

- ✓34. Bloemaert St. Jerome [cat. Wisdom p. 67]
- ✓35. Bloemaert Jacobs Dream
- ✓36. J. de Bray [attr.] Young woman [cat. Age of Rembrandt no. 23]
- ✓37. A. van Dijck Widow of Zarepath [cat. School Rembrandt, no. 8]
- ✓38. Uyttenbroeck Jacob and the angel [cat. Age of Rembrandt no. 4]
- ✓39. C. Verhout Brewer [cat. Age of Rembrandt no. 30]
- ✓40. Heerschop Alchemist [cat. Wisdom 1996, p. 30]
- ✓41. Dujardin Portrait of a man
- ✓42. Anonymous c. 1650 Joseph and the baker [with D. Bader] [Age of Rembrandt no. 17]
- ✓43. M. Sweerts Selfportrait [cat. Age of Rembrandt no. 26]
- ✓44. N. Maes Selfportrait



- ✓45. Anon. and J. Linsen Hagar and the angel  
✓46. Wyckerslooth Two boys [cat. Age of Rembrandt no. 24]  
✓47. Bailly [attr.] Still-life [recent acquisition – photograph with CV]  
✓48. Verwilt Education of Mary [cat. Telling Images 1988, p. 111]  
49. J. Ruisdael Landscape [cat. Age of Rembrandt no. 34]



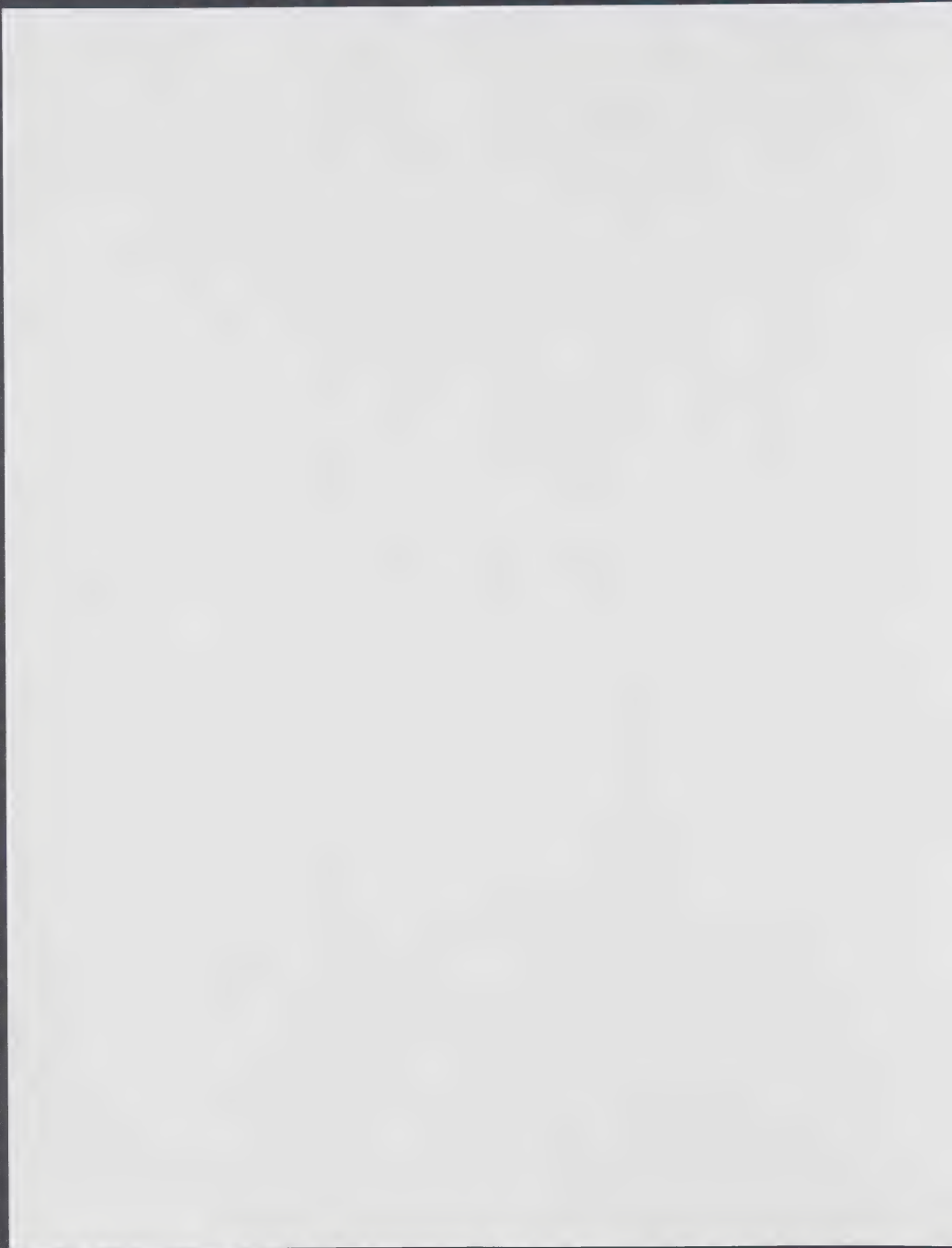


Date: Wed, 18 Sep 2002 11:17:47 -0400  
From: Jan Allen <ja6@post.queensu.ca>  
To: Janet Brooke <brookej@post.queensu.ca>  
Cc: farrd@post.queensu.ca, 3dad5@post.queensu.ca  
Subject: Re: Leiden exhibition: crate concerns

Hi:  
Yes, I was alerted to this by an artist: softwood crates going to Europe must be treated with pesticide and branded by a licensed firm to ensure they are free of infestation.  
Jan

At 10:10 AM 09/18/2002 -0400, you wrote:

>Hello David,  
>  
>Something has come up on the radar screen that you need to take a look at  
>re the forthcoming projected shipment of works from the collection to Leiden.  
>  
>I am told that European countries are currently not accepting shipping  
>crates made out of resinous woods (like pine or spruce). Apparently  
>there's a risk of some kind of larvae in the wood that Europe does not  
>want to see crossing the Atlantic.  
>  
>As pine or spruce is often used in crate construction, this is something  
>we should know.  
>  
>Plywood is apparently OK, as is poplar (or of course any hardwoods, \$\$  
\$\$).  
>  
>This means, of course, that the Leiden crates would need to comply with  
>current rules, and that we would need to calculate materials costs based  
>on these new requirements. This is something Alfred needs to know also,  
>if  
>crates are to be constructed in situ for works in Milwaukee.  
>  
>This information comes from the MMFA, who had to alter their  
>crate-building habits last year. I imagine you could get confirmation  
>from  
>Canada Customs.  
>  
>Janet  
>  
>Janet M. Brooke,  
>Director,  
>Agnes Etherington Art Centre,  
>Queen's University,  
>Kingston, Ontario  
>CANADA K7L 3N6



Date: Wed, 18 Sep 2002 10:10:01 -0400  
From: Janet Brooke <brookej@post.queensu.ca>  
To: David A de Witt <3dad5@post.queensu.ca>  
Cc: dorothy Farr <farrd@post.queensu.ca>, jan Allen <ja6@post.queensu.ca>,  
nigel Barnett <nb13@post.queensu.ca>  
Subject: Leiden exhibition: crate concerns

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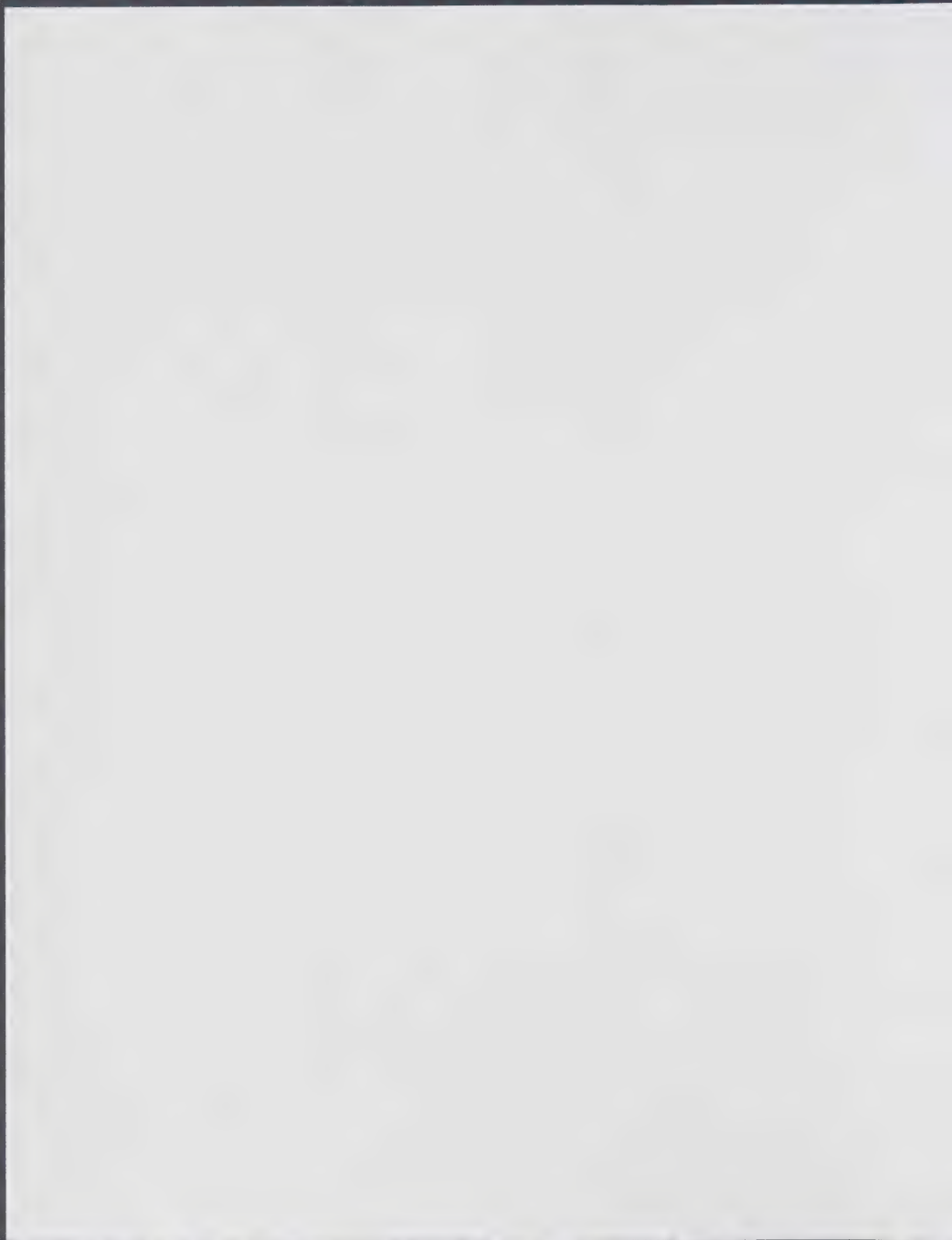
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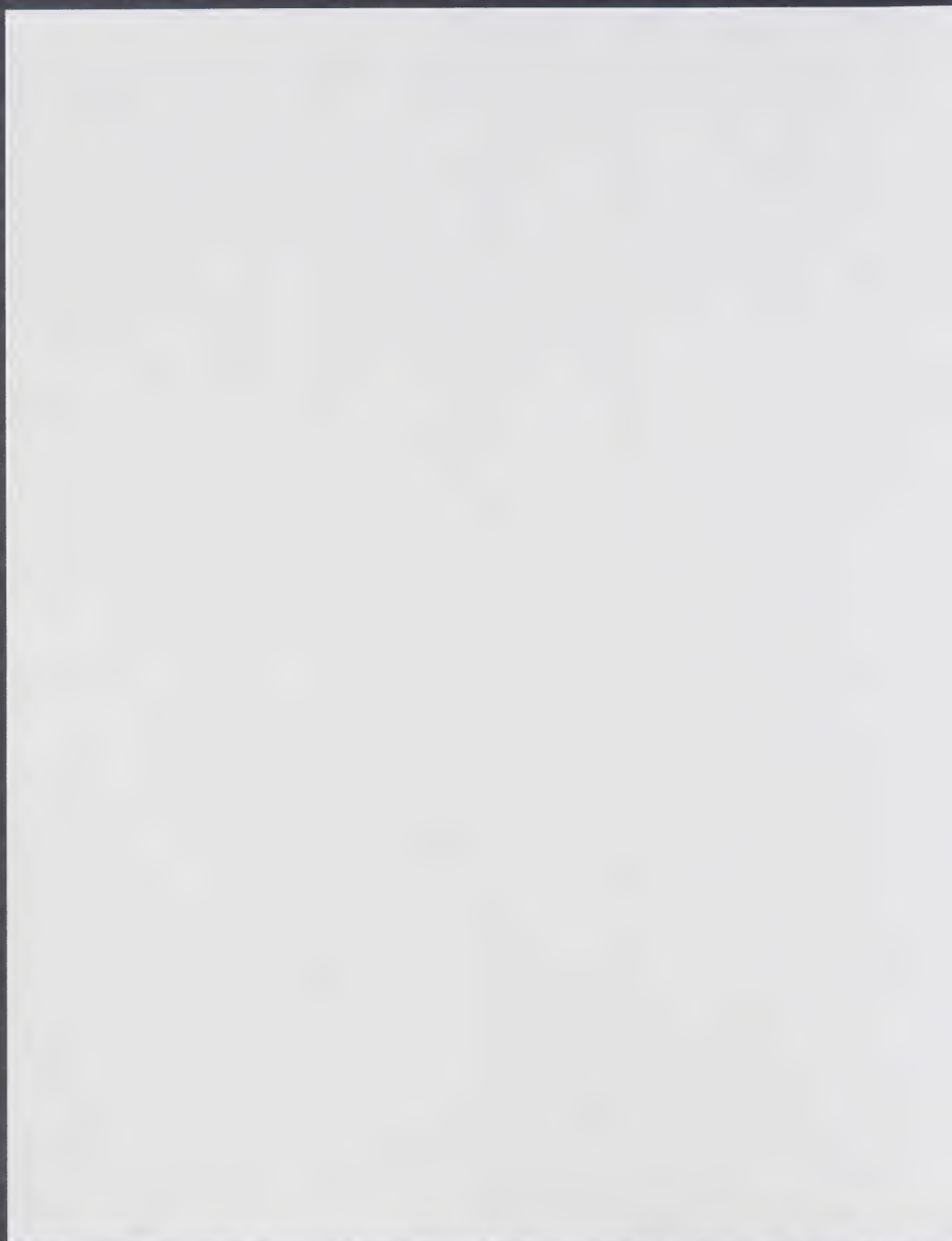
Janet M. Brooke,  
Director,  
Agnes Etherington Art Centre,  
Queen's University,  
Kingston, Ontario  
CANADA K7L 3N6  
phone: (613) 533-6000 ext. 77055  
fax: (613) 533-6765  
e-mail: brookej@post.queensu.ca





>phone: (613) 533-6000 ext. 77055  
>fax: (613) 533-6765  
>e-mail: brookej@post.queensu.ca

-----  
Jan Allen  
Curator of Contemporary Art  
Agnes Etherington Art Centre  
Queen's University, Kingston, Ontario  
CANADA K7L 3N6  
voice (613)533-2190 fax (613)533-6765  
-----



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

(414) 962-5169

February 11, 2002

Dr. Christiaan Vogelaar, Keeper  
Stedelijk Museum De Lakenhal  
Oude Singel 28-32  
Postbus 2044  
2301 CA Leiden  
HOLLAND

Dear Christiaan,

I have now had several hours to talk to David De Witt, who is staying here until 6 PM tomorrow afternoon.

Queen's is willing to loan the paintings you requested with the exception of Flinck's *The Sacrifice of Manoaah*, which has been promised to Tokyo. David also suggested some additional paintings, as enumerated below.

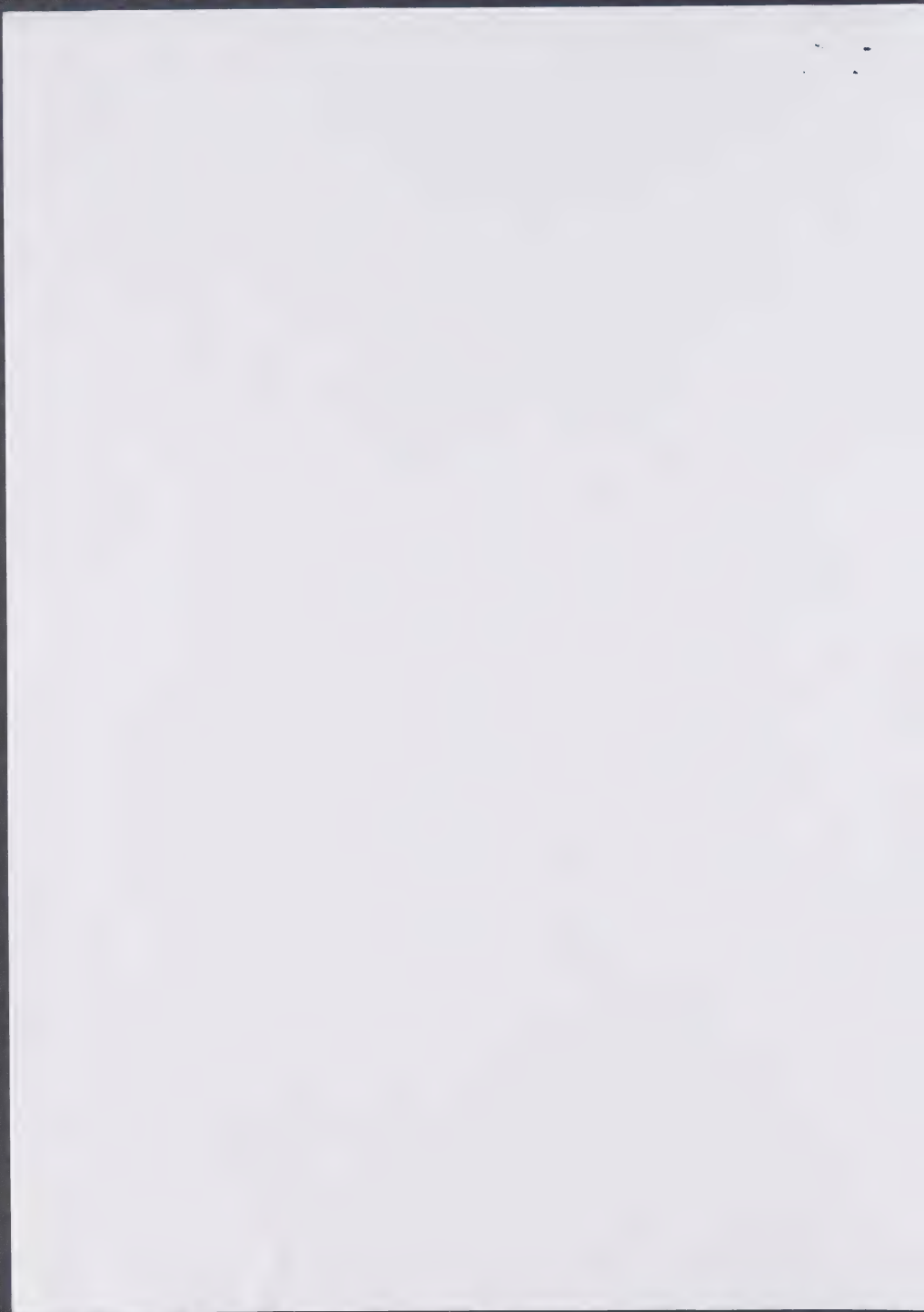
I am agreeable to loaning the 33 paintings on the enclosed list, with four reservations noted, and also C-18 and C-22.

But, first things first: please ascertain that you and Hamburg indeed want the exhibition to be held between December 2003 and June 2004, and that you know that you can raise the funds.

You will have to decide relatively quickly, particularly as other Museums are asking me for loans.

If your answer is yes, then I would like you to bring my paintings from Milwaukee to Leiden in October 2003, and have them photographed there. Then I would like to have the paintings returned to Milwaukee at the end of July 2004, when we will just have returned from our summer trip to Europe.

PostNet	Date	# of pages
Fax Note R7673	2-11	6
To: Dr. Christiaan Vogelaar		
From: Alfred Bader		
Phone: 414-277-2730		



C-18 is in the Kassel/Amsterdam exhibition which closes this coming May. Would it make sense to loan C-18 to your Museum in the interim? Similarly, C-22 will return to Frankfurt in May of 2003. Someone from Frankfurt is obligated to return the painting to Milwaukee. Would it make sense to bring it to Leiden in May of 2003?

Understandably, you urged me to be reasonable with insurance and of course I would like to be that. On the other hand, it would be unreasonable to underinsure. However, for your calculation, you will need a figure and I would suggest that I keep the insurance valuation of the paintings coming from Milwaukee (including C-18 and C-22) to a limit of \$25 million (US). Insurance would have to cover terrorist attacks and the shipments must be made on at least two separate planes.

Now to turn to the questions on my list:

- 1) Whether the Lievens *St. Paul* and the *Susannah*, both of which are on thin panels, can be shipped must be decided by David de Witt, after learning from you the details of the boxes you propose.
- 2) I have included the two boys, tentatively attributed to Wyckersloot, if your Director wants this.
- 3) I have included the portrait of Rembrandt, one of six versions.

Including these four paintings we have 33, plus C-18 and C-22, making a total of 35 paintings.

If we proceed, I will ask you to draw up a firm Contract which I will of course have checked carefully.

The contract should include the possibility that if I die before July 2004, Isabel and my executor (my son, Daniel Bader) should have the choice that some or all paintings from Milwaukee be shipped to Queen's University.

To turn now to the paintings from Queen's: the enclosed list includes your choices and some additional suggestions of David and





me. You will note that this includes 13 paintings, many of them large. David believes that \$6 million (US) will be a reasonable insurance valuation for the 13 Queen's paintings.

Again, I suggest that shipment be made in October of 2003, for photography in Leiden.

My understanding is that you plan to print about 3,000 copies of the catalogue, with each of the 48 or so paintings reproduced in color.

You will be the Editor of the catalogue.

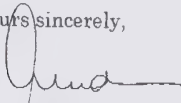
David is beginning to write entries for the complete Bader Catalogue of Northern Paintings, expected to appear some four years from now. Of course I have asked him to begin with entries of the paintings that you are choosing and to make his entries available to you to use as you wish.

Now the ball is in your court. First you must ascertain how Leiden and Hamburg want to proceed and then send me the draft of the contract.

If you have immediate questions, please fax them to me at 414-277-0709 while David is here.

With many thanks and best wishes I remain

Yours sincerely,

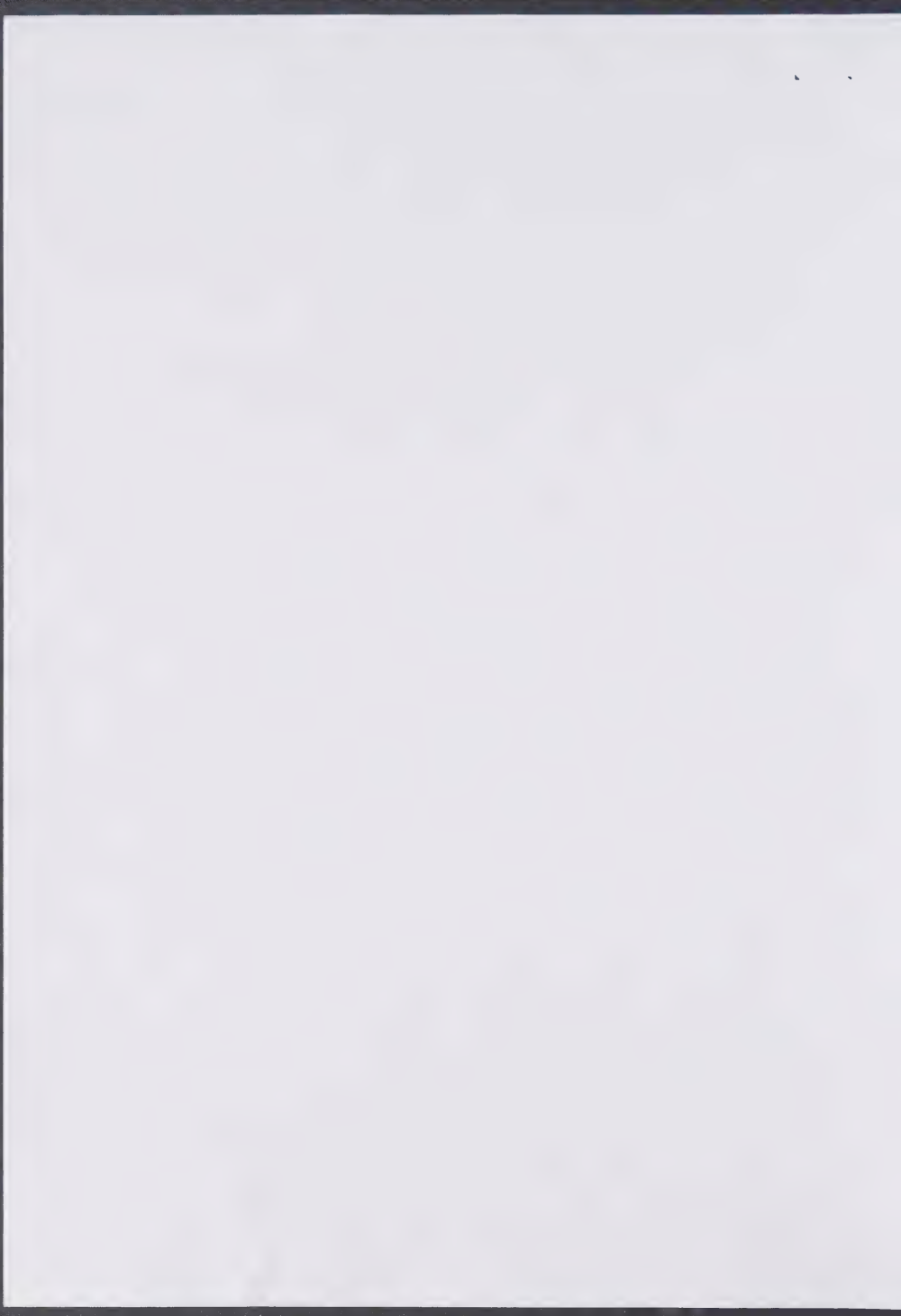


Alfred Bader

AB/az

Att.

C: Dr. David de Witt  
Mr. Daniel Bader  
Mr. David Bader



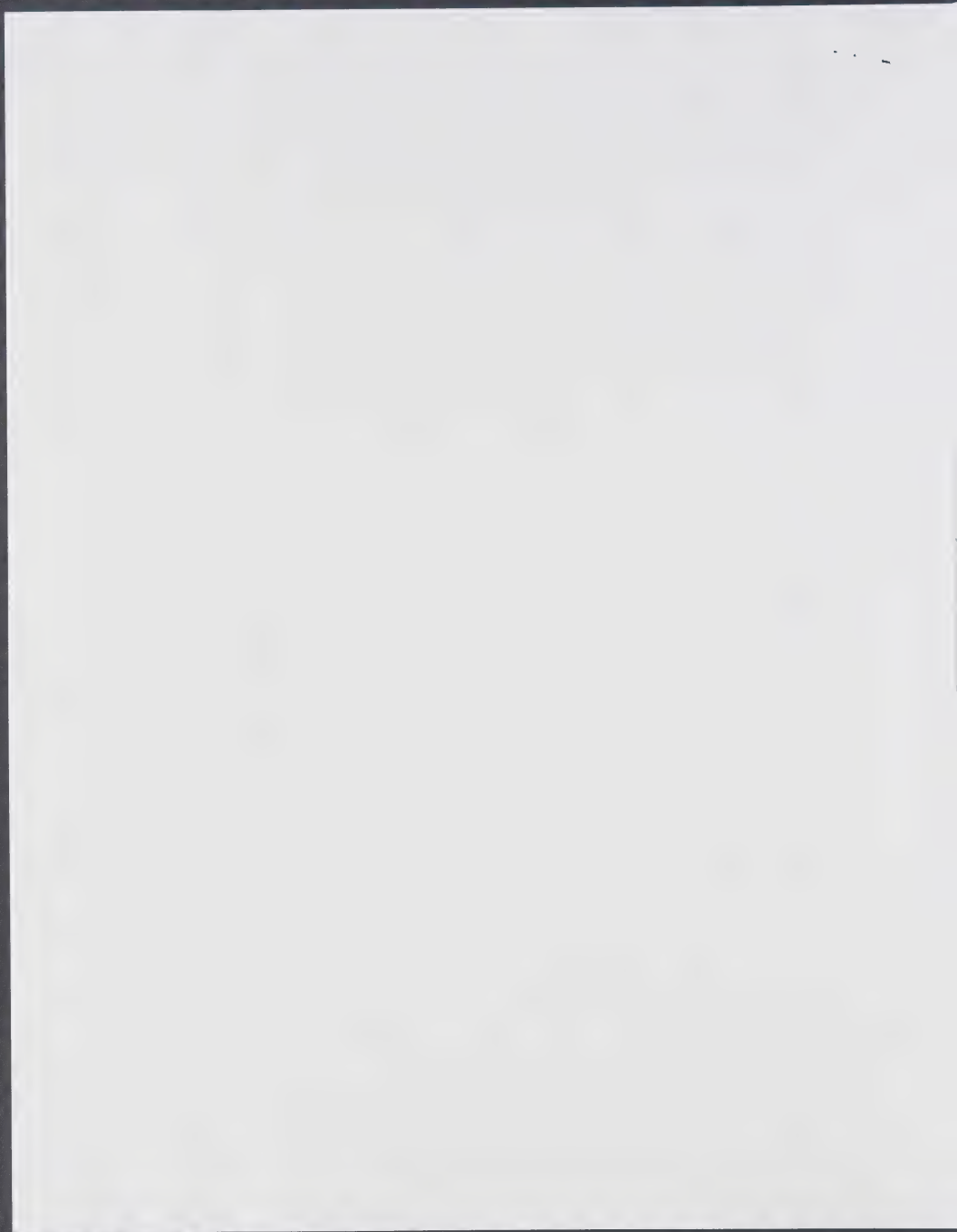
Leiden Exhibition: Initial Selection

Bader Collection, Milwaukee

Anonymous, *Girl* (Manner of Dirk Sandvoort)  
Anonymous, *Hermit*, Leiden  
Anonymous, *Joseph and the Baker* (loaned by David Bader)  
Anonymous, *Portrait of Rembrandt*, one of six versions  
Anonymous, *Susannah* \*  
Anonymous, *Venus and Cupid*  
Anonymous, *Young Woman in Brown*, attributed to Jan de Bray  
Backer, *Democritus*  
Bloemaert, *Jacob's Dream*  
Bloemaert, *St. Jerome*  
Dujardin?, *Portrait of a Man*  
Dyck, Abraham van, *Woman's Portrait*  
Eeckhout, *Holy Family*  
Eeckhout, *Tobit*  
Flinck, *Jesus and Samaritan Woman*  
Gelder, de, *Elisha*  
Gelder, de, *Samuel coming to Eli*  
Heerschop, *Alchemist*  
Koninck, Salomon, *Old Man*  
Lesire, *Quill Cutter*  
Levecq, *Portrait of a Man*  
Lievens, *Jacob Junius*  
Lievens, *Landscape*  
Lievens, *Saint Paul*  
Linsen, and Anonymous, *Hagar and Angel*  
Maes, *Self Portrait*  
Noordt, van, *Joseph Selling Corn*  
Rembrandt, Bredius 226 (C. Fabritius)  
Rembrandt, Bredius 261, *Man*, c. 1661  
Sweerts, *Self Portrait*  
Uyttenbroeck, *Jacob and Angel*  
Verhout, *Brewer*, 1662  
Wijckersloot, *Two Boys*, Wyckersloot

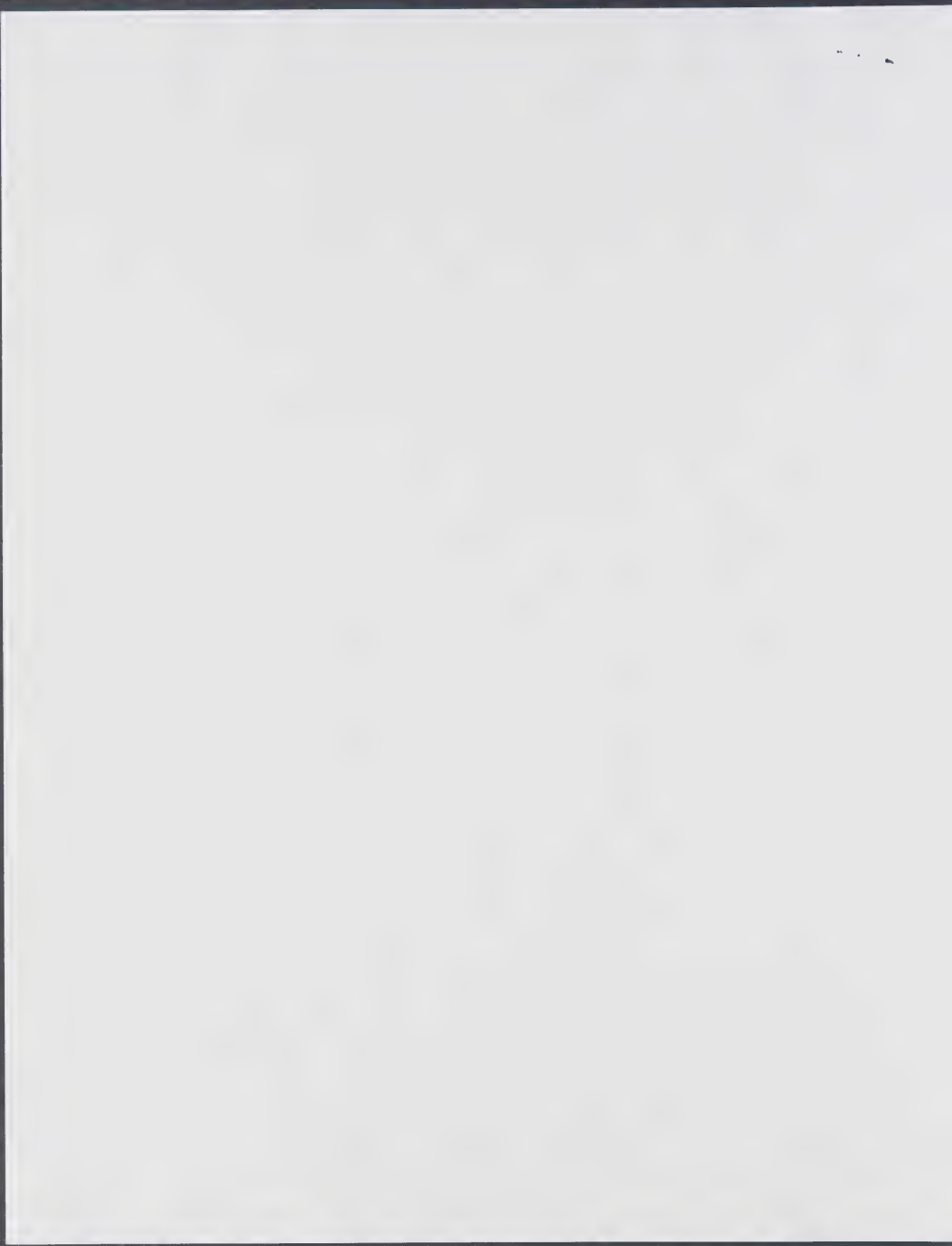
Agnes Etherington Art Centre

Backer, *Granida and Daifilo*, (Sumowski II, p. 1008)  
Eeckhout, *Jacob's Dream*  
Flinck, *King David*  
Gelder, de, *Judah and Tamar*  
Koninck, Philips, *Late landscape*  
Lesire, *Tobias*





Lievens, *Mary of Egypt*  
Moyaert, *Joseph Selling Corn*  
Noordt, van, *Hagar* (Sumowski V, p. 3075)  
Pluym, van der, *Dismissal of Hagar*  
Pynas, *Stoning of Stephen*  
Thievaert, (Lambert Jacobsz?), *Good Samaritan*  
Verwilt, *Education of Mary*



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

kenmerk: BU2003-081.HBR/JB  
betreft: exhibition

datum 19 maart 2003

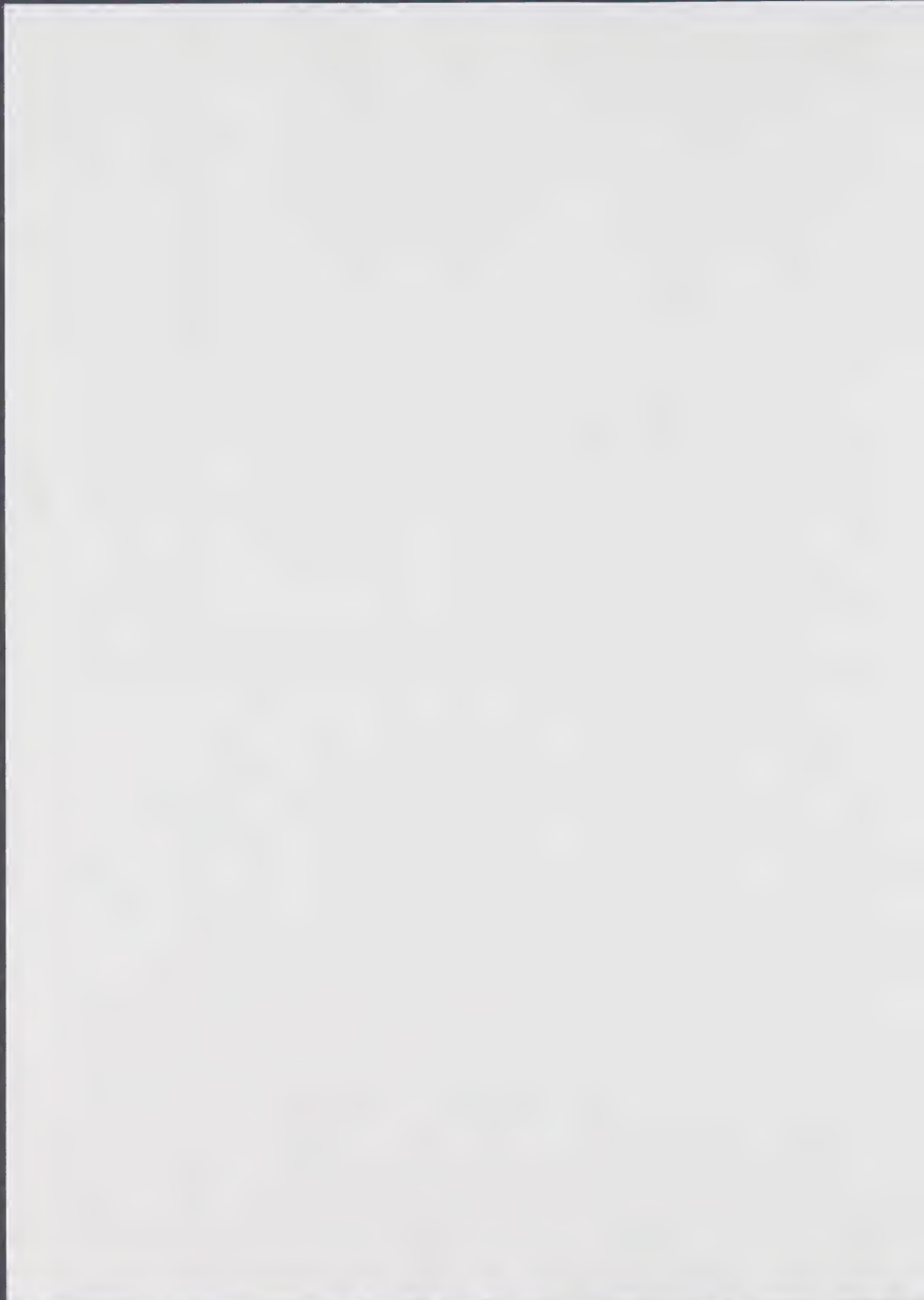
Dear Dr Bader, *Dear Alfred*

Recently I received a second letter from the Agnes Etherington Art Centre concerning the exhibition of selected works from your collection in December 2003 we are working on. I understand that you have consented to withdraw from the project. Herewith I inform you on our situation.

First, Christiaan Vogelaar, curator of Stedelijk Museum De Lakenhal, and Dr David de Witt, Bader curator of European Art, have selected a list of ca. 49 works both from your collection at home as well as from the collection at Queen's University in Kingston, Ontario, Canada. It would have been interesting to discuss the possibility of including the Minerva painting by Rembrandt in the show. From the beginning you proposed that another museum – in Basel or, on our instigation, in Hamburg – would join our efforts.

In preparing the realization of our project, we met with several serious and time consuming problems.

- In the first place we tried to find the other host for the exhibition, Hamburg and Basel. Both museums rejected our suggestions after all. Showing the exhibition on two locations in Europe would make the whole enterprise financially more feasible. Only recently we learned the Ashmolean Museum Oxford is interested, of course under certain conditions.
- Then there were problems concerning the proposed budgets for transport and insurance, especially in the light of the 11th of September 2001. At last we got the information from the transport firm Hizkia Van Kralingen and from Aon, the insurance company. The costs are considerable so that a joint venture is a necessity. Herewith I send you a copy.
- A much more complex problem turned out to be the housing of the exhibition in our museum. We are still working on the planned expansion of our museum; as part of this project and as first stage, all the remaining rooms of the existing building (apart from the old master dept. which is fully climatized already) will be climatized as well. Fact is, the project will start at the end of 2003 or the beginning of 2004, needing at least three or four month. That is, so to speak, exactly the period we had in mind for mounting the exhibition of your collection.



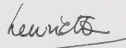

These circumstances are the very reason that we were not able to send you a proposition for a contract earlier in time.

Now I can think of the following possibility:

1. the exhibition of a selection of the Bader collection will be postponed until later, according to the planning of the Agnes Etherington Art Centre; in that case there is more time to prepare the exhibition and the book; a grand opening can take place in the newly climatized and redecorated rooms of our exhibition wing.
2. The catalogue of the Bader collection will be already available then, so there is no need of a specific catalogue.
3. If you consent to this idea, the exhibition could be held in Europe, i.e. Oxford and Leiden, so that the exhibition ends at its final destination: the Agnes Etherington Art Centre. Of course there is much to discuss and to organize and synchronize. (The Leyden programme for 2006 seems to be fully booked already, for instance.)

It means that Stedelijk Museum De Lakenhal is still and in due time interested in the possibility to have a show of your collection in the context of our museum and collection. Of course the cooperation of the Ashmolean Museum Oxford has to be worked out, as is the case with the Agnes Etherington Art Centre. The exhibition and catalogue are to be prepared by Dr. David de Witt, possibly in cooperation with Drs Christiaan Vogelaar and Dr Christopher Brown.

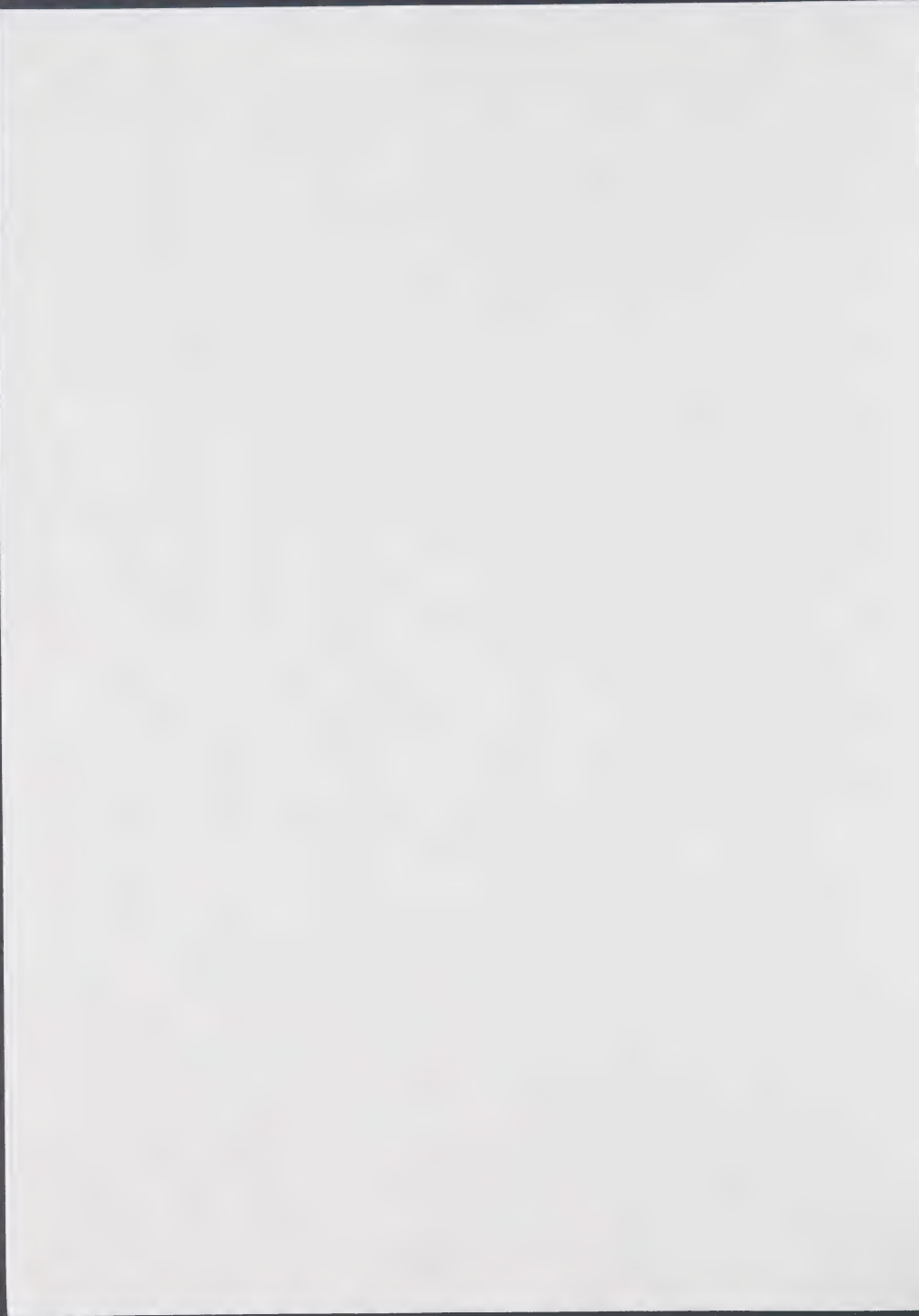
I hope you will understand the delay of our response. May be you are still interested in our proposition which includes three institutions. In that case we can proceed with the preparations of a successful exhibition in due time.

Yours sincerely,   


Drs. Henriette Bolten-Rempt  
Director

cc Dr Janet M. Brooke, director Agnes Etherington Art Centre  
Dr David de Witt, Bader Curator of European Art  
Drs Christiaan Vogelaar, Curator Old Master Painting Lakenhal







**Pacific Art Services Ltd.**

31 Rolark Drive  
Toronto, Ontario, M1R 3B1  
Telephone: (416) 754-0000  
Facsimile: (416) 754-2855

**ESTIMATE**

Estimate Number

5554

Date

1/29/03

Page

1 of 1

To: AGNES ETHERINGTON ART CENTRE  
Attention: DAVID DE WITT  
QUEENS UNIVERSITY  
KINGSTON, ON, CANADA K7L 3N6

Tel: (613) 533-2190

Fax: (613) 533-6765

**MESSAGE**

David, good afternoon. The grouping of works and sizes were so different that I had to start from scratch. I've made some assumptions (see below) starting with shuttle transport, no courier etc. If you need a re-work do let me know. Regards, Brenda Starling (brenda@pacart.ca)

**DETAIL**

SHIP FROM: KINGSTON, ON

SHIP TO: AMS AIRPORT,

PIECE(S)	DESCRIPTION	DIMENSION	WEIGHT
13	WORKS OF ART PER YOUR FAX 01/28/03		

**ESTIMATE**

SITE INSPECTION	\$150.00
CASE CONSTRUCTION AND PACKING Museum touring style	\$13,314.65
KINGSTON TO TORONTO (if shuttle is OK)	\$460.00
EXPORT DOCUMENTATION	\$85.00
CULTURAL PERMIT, IF REQUIRED	\$352.50
AIRPORT DELIVERY	\$540.00
SUPERVISION, IF REQUESTED	\$660.00
CO-ORDINATION & ADMINISTRATION	\$220.00
FREIGHT CHARGES to AMS	\$5,834.90

**Sub Total** \$21,617.05

**Prov. Tax** \$0.00

**GST** \$0.00

**Total** \$21,617.05

Website: [www.pacart.ca](http://www.pacart.ca)

Email: [info@pacart.ca](mailto:info@pacart.ca)

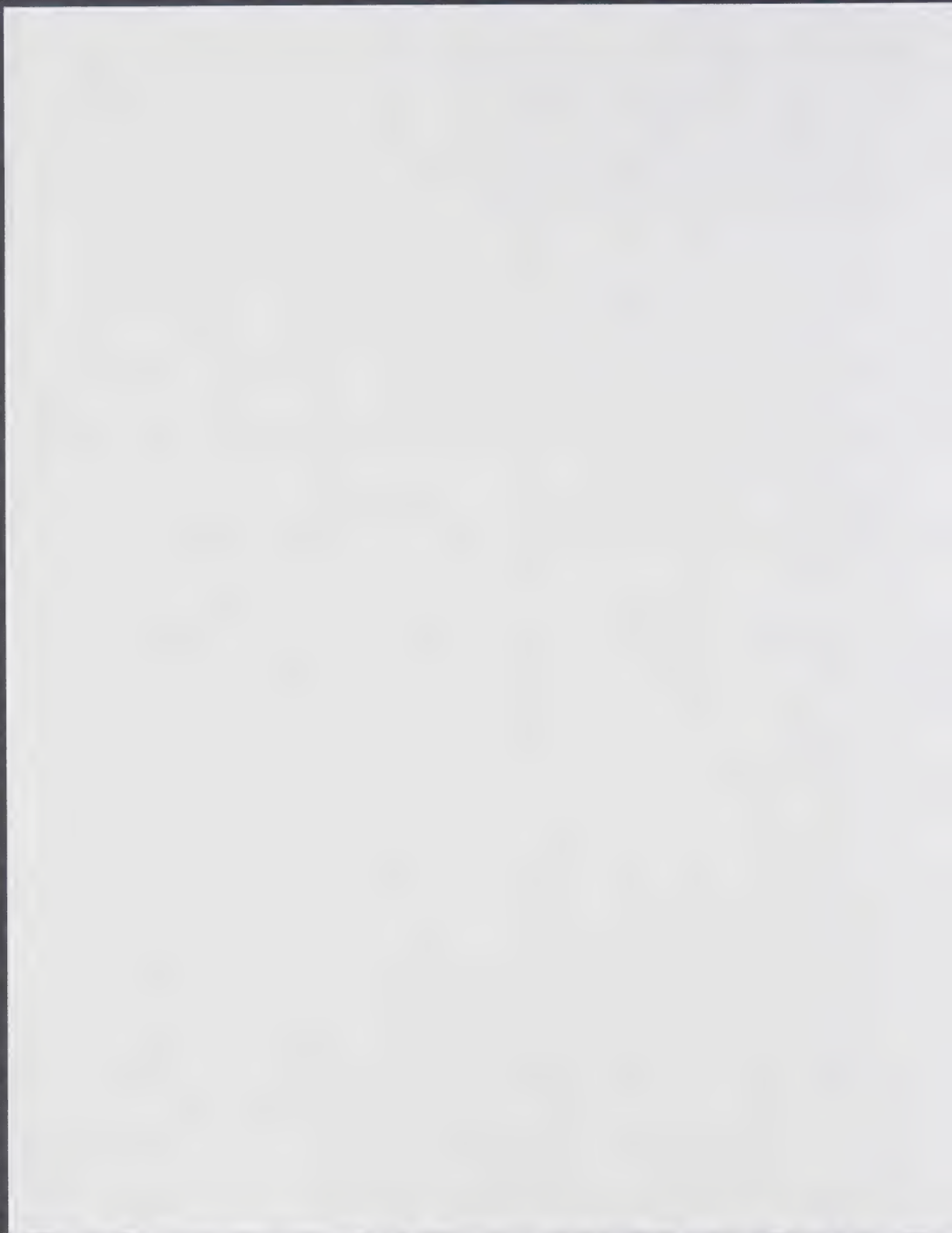
Toll Free Fax: 1 888 4 PACART

**TORONTO**

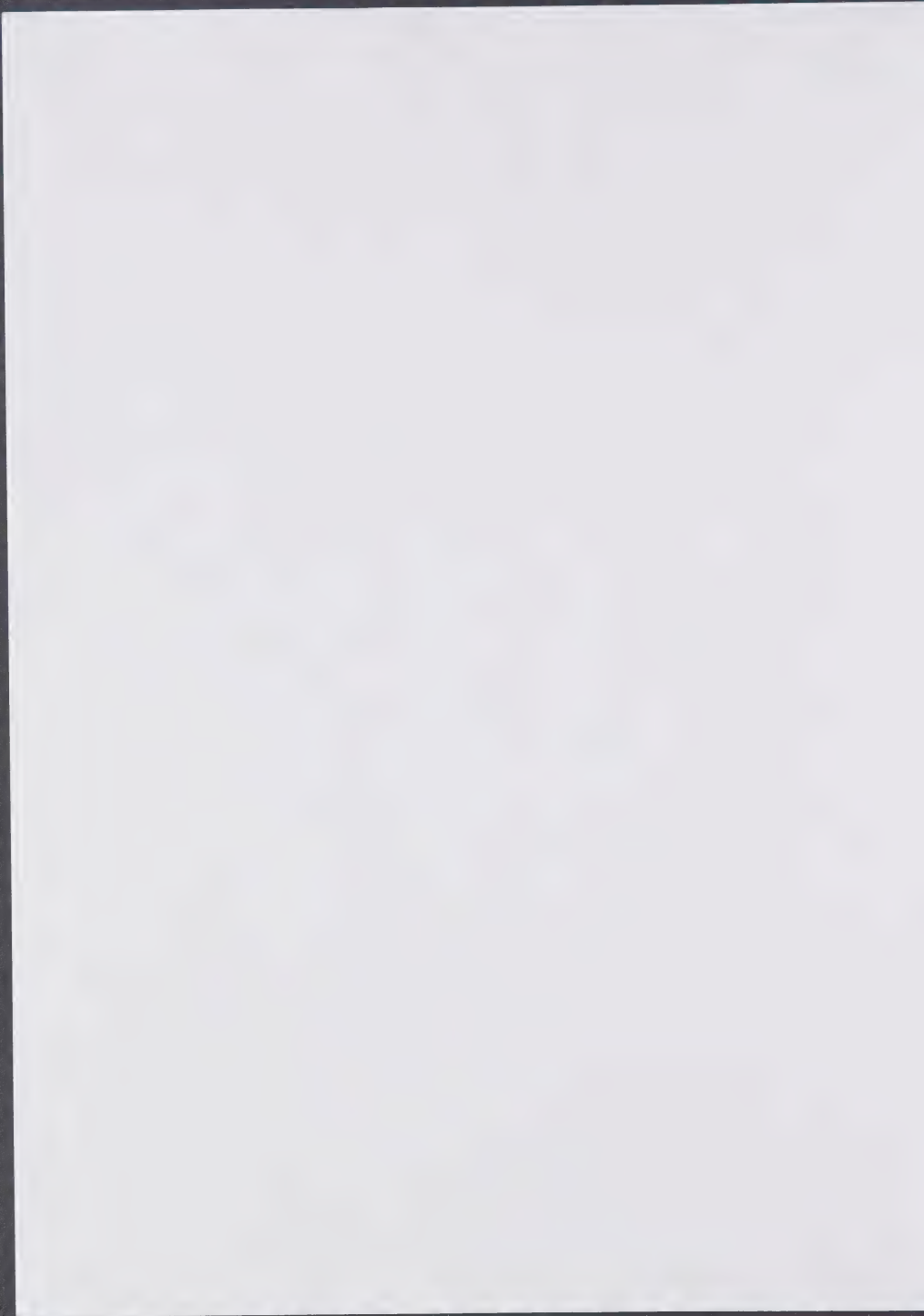
31 ROLARK DRIVE, TORONTO, ON M1R 3B1  
TEL: 416 754 0000 FAX: 416 754 2855

**MONTREAL**

4107 COUSENS, MONTREAL, QC H4S 1V6  
TEL: 514 334 5858 FAX: 514 334 5006

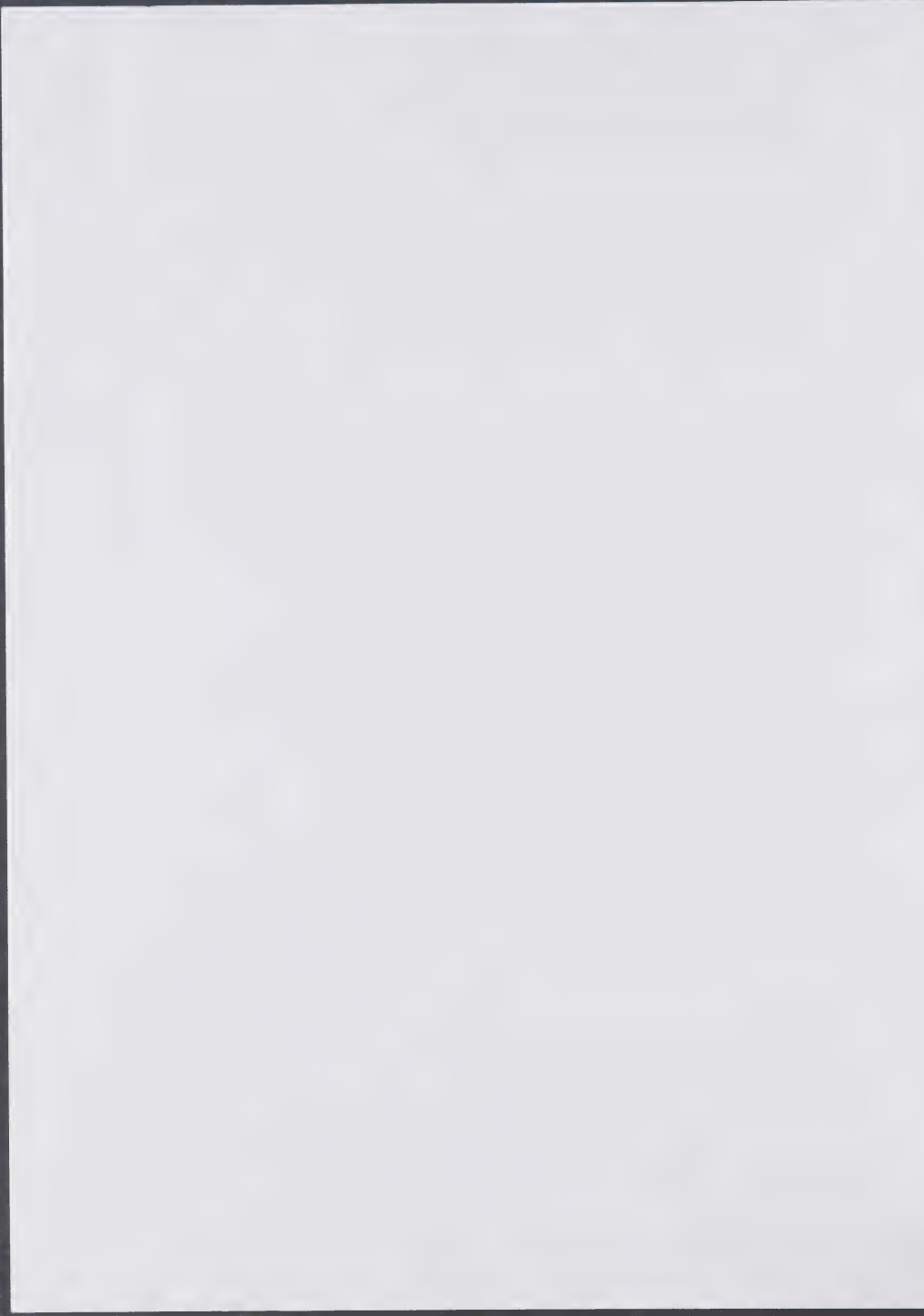


- Eeckhout, *Tobit*
- Unknown Girl (Manner of Dirk Sandvoort)  
*Joseph and the Baker* (loaned by David Bader) - closest to L. Jacobsz. / J.A. Backer
- Woman, attributed to Jan de Bray  
S. Koninck, *Old Man*
- Levecq, *Portrait of a Man*
- Verhout, *Brewer*, 1662  
*Hagar and Angel*, J. Linsen landscape
- Bredius 226 (C. Fabritius)
- Bredius 261, *Man*, c. 1661
- Maes, *Self Portrait*
- De Gelder, *Samuel coming to Eli*
- *Venus and Cupid*, ~~after Rembrandt~~
- Jan Lievens, *Landscape*
- Lievens, *Saint Paul*  
*Hermit*, Leiden
- Sweerts, *Self Portrait*
- Flinck, *Jesus and Samaritan Woman at the well*
- Lievens, *Jacob Junius*
- Uyttenbroeck, *Jacob and Angel*
- *Portrait of a Man*, ?Dujardin
- Eeckhout, *Holy Family*  
*Susannah* \*
- A. v. Dyck, *Woman's Portrait*
- Bloemaert, *St. Jerome*
- Bloemaert, *Jacob's Dream*
- Van Noordt, *Joseph Selling Corn*
- Backer, *Democritus*
- De Gelder, *Elisha*
- Lesire, *Quill Cutter*
- Heerschop, *Alchemist*
- ?? *Two Boys*, Wyckersloot
- ?? *Portrait of Rembrandt*, one of six versions
  
- Lievens, *Mary of Egypt*
- Pynas, *Stoning of Stephen*
- De Gelder, *Judah and Tamar*
- van der Pluym, *Dismissal of Hagar*
- Lesire, *Tobias*
- Eeckhout, *Jacob's Dream*
- Verwilt, *Education of Mary*
- Flinck, *King David*
- P. Koninck, *Late landscape*
- Thievaert, (Lambert Jacobsz?), *Good Samaritan*
- Moyaert, *Joseph Selling Corn*



Backer, *Granida and Daiphilo*, (Sumowski II, p. 1008)  
Van Noordt, *Hagar* (Sumowski V, p. 3075)





Date: Mon, 20 Jan 2003 14:31:06 +0100  
From: Christiaan Vogelaar <Vogelaar@lakenhal.nl>  
To: baderfa@execpc.com, 3dad5@post.queensu.ca  
Cc: Jetteke Bolten-Rempt <hboltenrempt@lakenhal.nl>  
Subject: to: A. Bader/D. De Witt: exhibition

Dear Alfred and David,  
I herewith enclose in a separate document our list of proposed loans for the exhibition of the Bader collection from Milwaukee and from Queens. As you will see, the list is largely a result from the 'negotiations' which we had in Milwaukee around a year ago. But there are several changes too: I now included for example Lievens' Mother of Rembrandt which we will probably also ask for our Rembrandts Mother exhibition in 2006 but which is such a gem in the collection that I feel it cannot be omitted. The list contains more than the intended 30 pieces from Milwaukee but it is a proposal and of course I look forward to amendments and adjustments as you both are much better familiar with the collection than me.

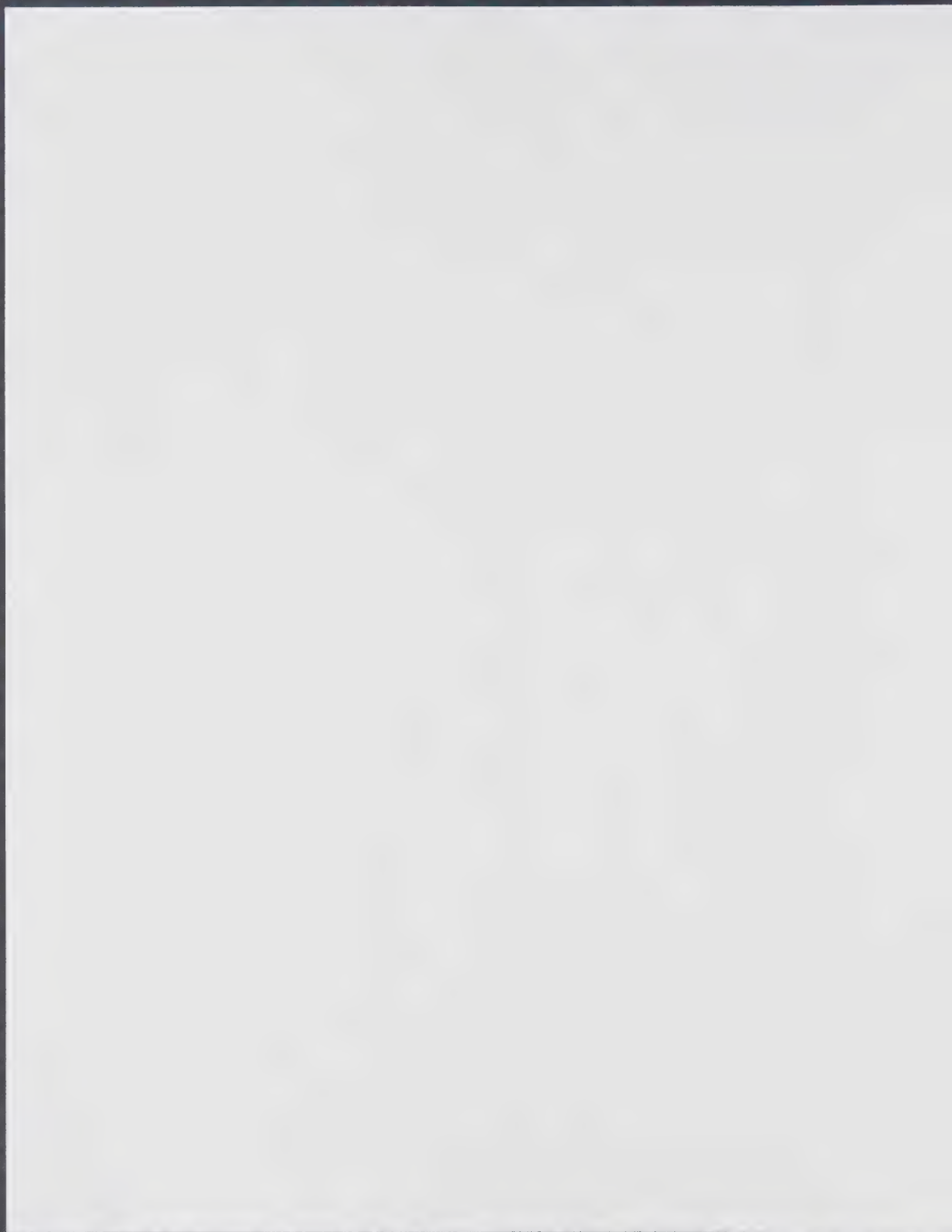
I send the list also to Christopher Brown [Oxford] who told me some time ago that he was interested but that the Ashmolean has a full exhibition schedule. We will see; Hamburg is probably out and I hope that Volcker Manuth has contacted Basel but I did not hear from him and cannot reach him either in Nijmegen.

Now we need to draw up a contract for which I need from both of you the 'ingredients'. I understood from Alfred that he wants the collection to travel on two separate flights and that we have to take care of personnel for packing and hanging. Although the list of proposed loans is of course not the final list, we would also like to get an indication of insurance values and other demands.

I will be away until the first week of March and look forward to hearing from you by then! Best regards, also to Isabel, Christiaan Vogelaar

PS: thank you Alfred for the Bailly photograph - I am however not completely convinced that it is Bailly, possibly by Harmen or Pieter van Steenwijk who were his nephews and who remained in his studio until ca. 1635, CV

<<Baderproposal.doc>>



Stedelijk  
museum  
De Lakenhal  
Leiden

Oude Singel 28-32  
postbus 2034  
2300 CA Leiden

telefoon 071-516 53 62  
telefax 071-513 44 89  
postbus@lakenhal.demon.nl  
www.lakenhal.demon.nl

[afbeelding]

Dr Alfred Bader  
Milwaukee

kenmerk:

datum:

15 augustus 2001

...

Dear Dr Bader,

Thank you so much for your prompt reaction. Both Mrs Bolton and I look forward to your visit to Nederland in november.

I have however a proposition. I understood from David De Witt that he is coming to you from 16-22 September in order to see the collection and consult with you. He will be in New York around the same time and would very much like to have a two-three days visit in Milwaukee too in order to discuss plans for the exhibition and eventually discuss a concept and a first selection of paintings. Please let me know whether my proposal fits your own plans. The opportunity of meeting you and David De Witt together seems too good an occasion to let it pass.

I read with amazement your letter to the Amsterdam Police. Unfortunately I do not see how we could help you in the matter. Ambassador Cynthia Schneider is probably preparing her leave from the Netherlands. I gather that the interference of a lawyer ['advocaat'] could put them under some pressure to find a solution. But do let us know if we can do anything.

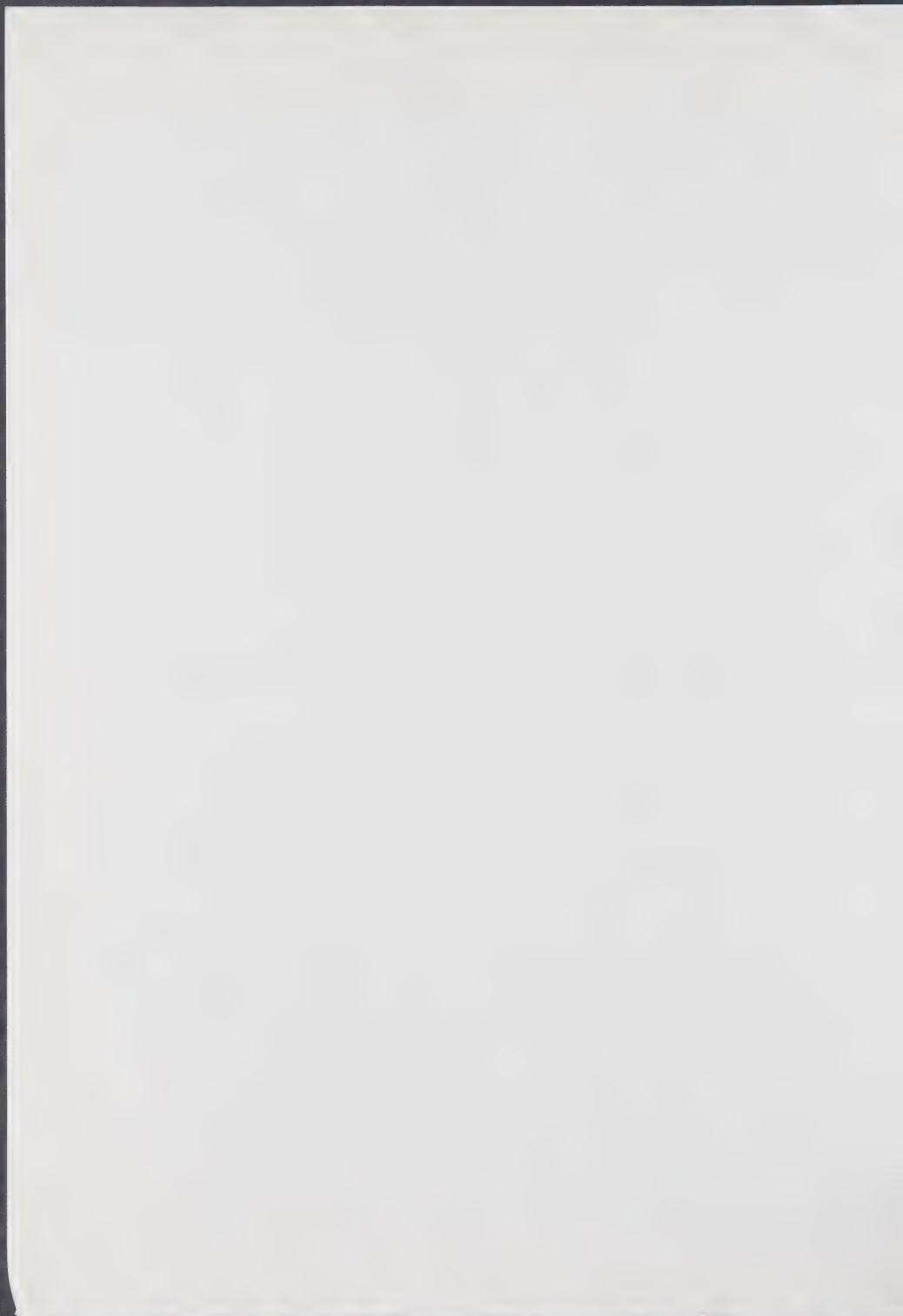
Did I already tell you that we are planning a Rembrandt landscape exhibition for 2006? This would include both drawings & prints and paintings. I thought the subject rather appropriate for the jubilee of Rembrandt's birth and the Kassel Gemaeldegalerie, owning one and a half Rembrandt landscape, rather welcomed my invitation to participate. The much smaller exhibition on Rembrandt's Mother [Rembrandt-Lievens-Dou] is now scheduled for 2005 and possibly in conjunction with Oxford.

I look forward to hearing from you, with kindest regards, also to your wife,

Christiaan Vogelaar



[afbeelding]



[Fwd: Fwd: e-mail to forward to Christiaan Vogelaar]

**Subject:** [Fwd: Fwd: e-mail to forward to Christiaan Vogelaar]

**Date:** Mon, 20 Aug 2001 10:43:26 -0500

**From:** Bader Fine Arts <baderfa@execpc.com>

**To:** cvogelaar@lakenhal.nl

---

**Subject:** Fwd: e-mail to forward to Christiaan Vogelaar

**Date:** Mon, 20 Aug 2001 11:26:20 -0400

**From:** "Bader" <alfred@alfredbader.com>

**To:** <Baderfa@execpc.com>

**Subject:** e-mail to forward to Christiaan Vogelaar

**Date:** Mon, 20 Aug 2001 10:18:19 -0500

**From:** "Alfred Bader" <bexkee@msn.com>

**To:** alfred@alfredbader.com

Dear Ann,

The e-mail below is meant for Christiaan Vogelaar, who has been corresponding with Alfred. Could you forward it to his e-mail address? We don't have it here, hence this e-mail.

Many thanks,  
David de Witt

Beste Christiaan,

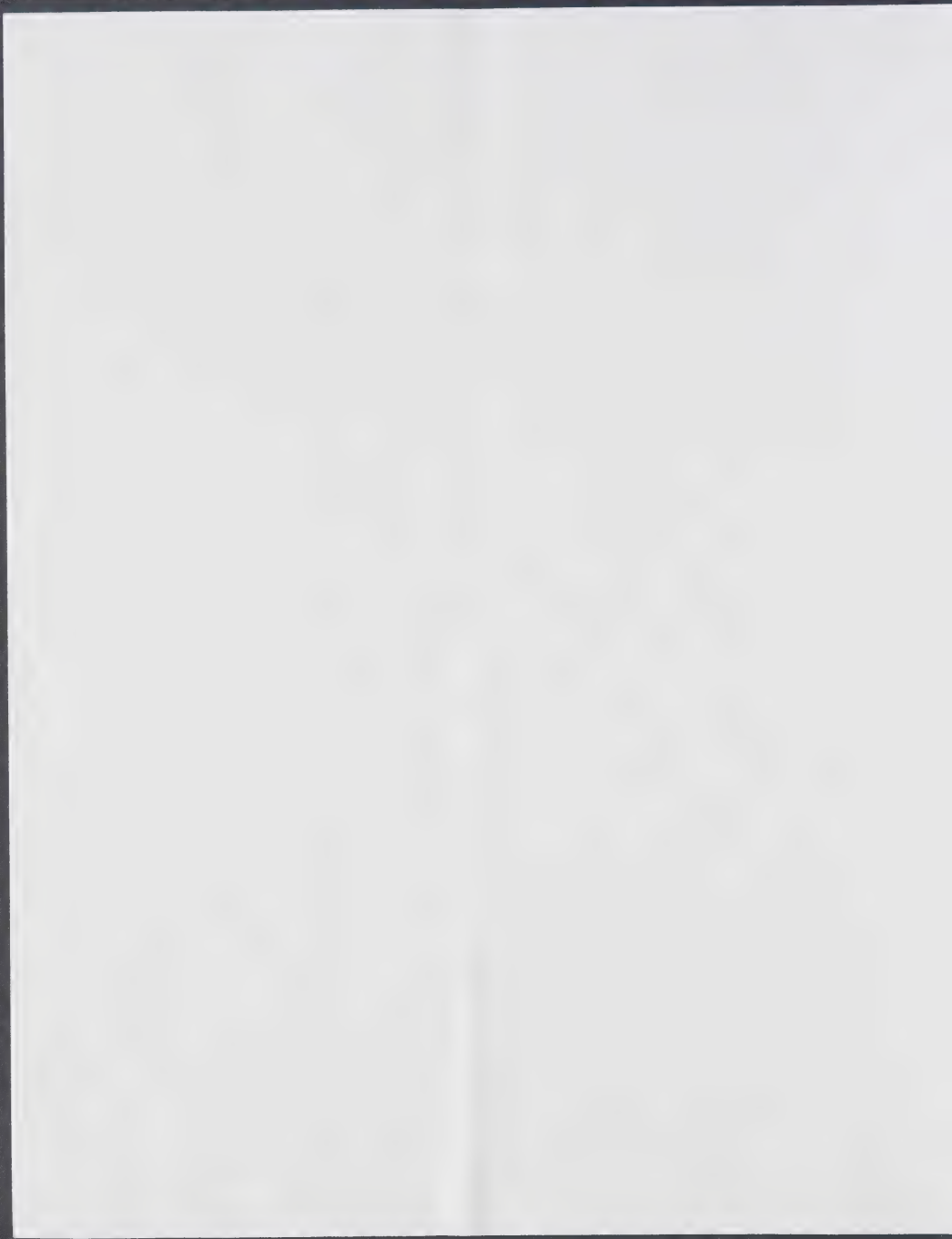
Dit is een Milwaukee e-mail. Ik zit hier met talloze prachtige schilderijen, en talloze dikke mappen vol brieven en knippen. Er zijn nog twee dagen voordat ik vertrek, maar dat is lang niet genoeg tijd om alles door te nemen. Maar ik zit met de vraag, zou het iets zijn om weer hier te zijn als jij er bent, in September? Maar dat zou alleen zinvol zijn als er meer duidelijkheid is over de tentoonstelling, b.v. tweede museum, auteurschap, en financiering. Dus ik zou van jou moeten horen als het dan zo ver ontwikkeld zou zijn, om het de moeite waard te maken. Anders blijven wij gewoon in contact per e-mail en andere middelen.

Groeten, en tot e-mails,  
David

---

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MUSEUM DE LAKENHAL

TEL No. 071-5134489

15 Aug :1 14:45 No.003 P.01

Stedelijk  
museum  
De Lakenhal  
Leiden

Quade Singel 24-32  
postbus 7044  
2301 CA Leiden  
telefoon 071-516 55 44  
telefax 071-513 44 89  
postbus@lakenthal.demon.nl  
www.lakenthal.demon.nl

postbank 52 20 81

Dr Alfred Bader  
Milwaukee

kenmerk:  
betreft.

datum 15 augustus 2001

Dear Dr Bader,

Thank you so much for your prompt reaction. Both Mrs Bolten and I look forward to your visit to Nederland in november.

I have however a proposition. I understood from David De Witt that he planned to visit you from 16-22 September in order to see the collection and consult its files. I myself will be in New York around the same time and would very much enjoy paying you a two-three days visit in Milwaukee too in order to discuss plans for the exhibition and eventually discuss a concept and a first selection of paintings. Please let me know whether my proposal fits your own plans. The opportunity of meeting you and David De Witt together seems too good an occasion to let it pass.

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I look forward to hearing from you, with kindest regards, also to your wife,

Christiaan Vogelaar





→ DAVID

## Agnes Etherington Art Centre

QUEEN'S UNIVERSITY, KINGSTON, ONTARIO, CANADA K7L 3N6

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**Insurance:** The Agnes Etherington Art Centre (hereafter called the 'AEAC') requires the borrower to maintain coverage, at the amount indicated by the AEAC, from the time the object leaves the AEAC until the time it returns. The AEAC may require evidence of insurance from the borrowing institution.

**Loan Fee:** A loan fee of \$100.00 per object is required from the borrower. This will cover the costs of any matting, framing, documentation and packing of the object. Should the work require crating, this additional expense will be charged to the borrower.

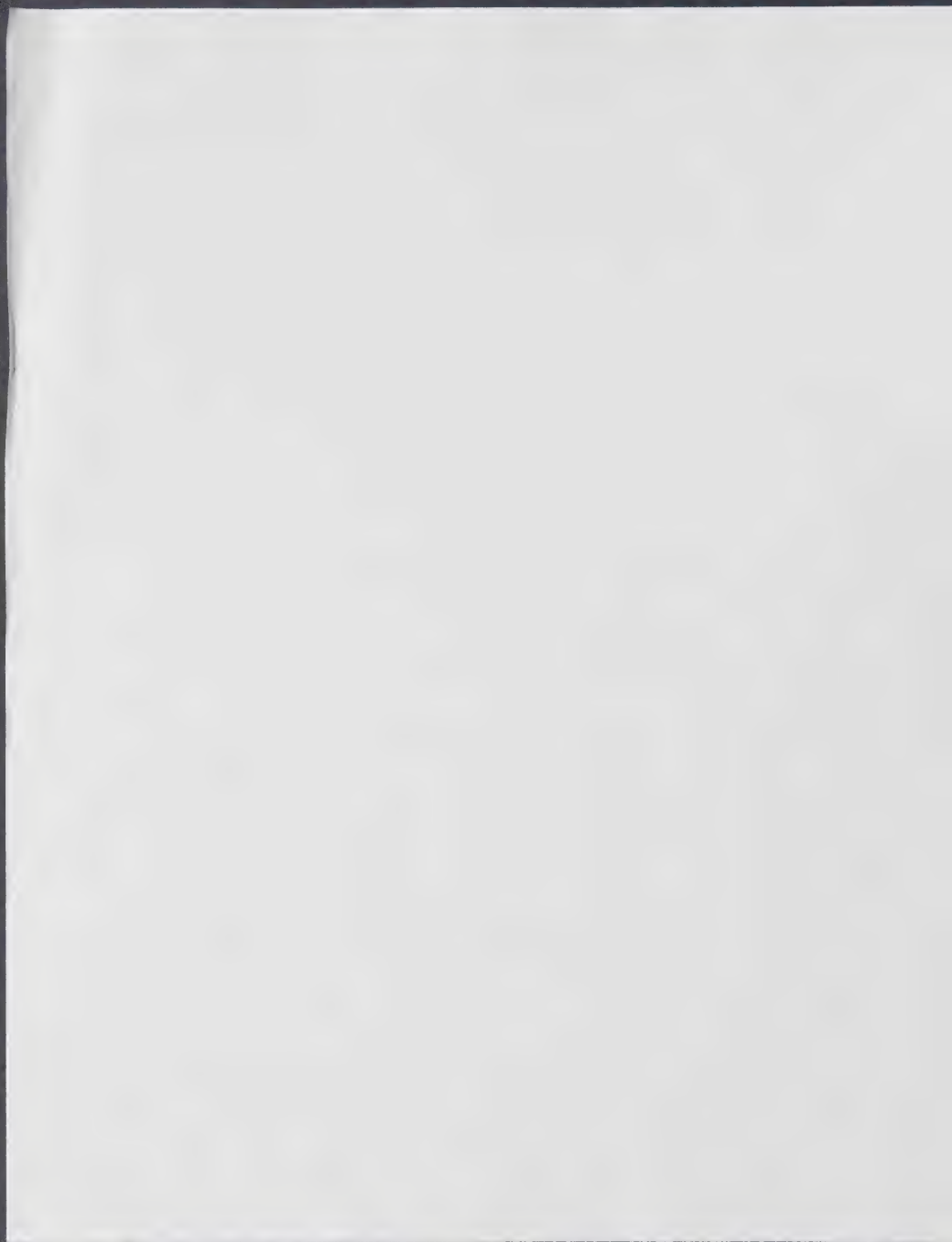
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CALL :

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119	06 JUN	19:17	01 34	04	810088401091		30	OK



Georgia Museum of Art

→ Athens, GA

[706 542 1051]

→ I sent to Georgia fax#.

# Agnes Etherington Art Centre

QUEEN'S UNIVERSITY, KINGSTON, ONTARIO, CANADA K7L 3N6

5 March 2003

BY FAX: 011-31-71-513-4489

Drs. H. Bolten-Rempt, Director  
Stedelijk museum Der Lakenhal  
Oude Singel 28-32  
Postbus 2044  
2301 CA LEIDEN  
The Netherlands

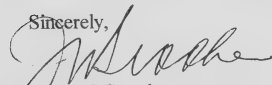
Dear Dr. Bolten-Rempt,

Thank you for your letter of 26 February, received yesterday.

I have had an opportunity to discuss its contents in detail with Dr. Bader and Dr. de Witt, and we are agreed that we must withdraw from the project to lend works to an exhibition at your museum of selected paintings from the Bader Collection. We have made this decision for several reasons. As you may know, Dr. de Witt's prime concern in the coming years is the preparation of a catalogue raisonné of paintings in the Bader Collection – both those already in the collection of the Agnes Etherington Art Centre and those that will come to us in the future. He has been working on catalogue entries since his arrival here and hopes to concentrate his time in the coming several years to this crucial project. We ourselves plan to organize a major exhibition of selections of the Bader Collection in 2005 or 2006, to coincide with the book's publication; thus the date you now suggest for your project frankly falls too close to ours to make participating feasible for us. Lastly, there was never any question – at least as far as I have been informed – of the expectation of receiving your exhibition here, or of participating financially in it, and I must say that our resources in no way allow us to commit to such costs.

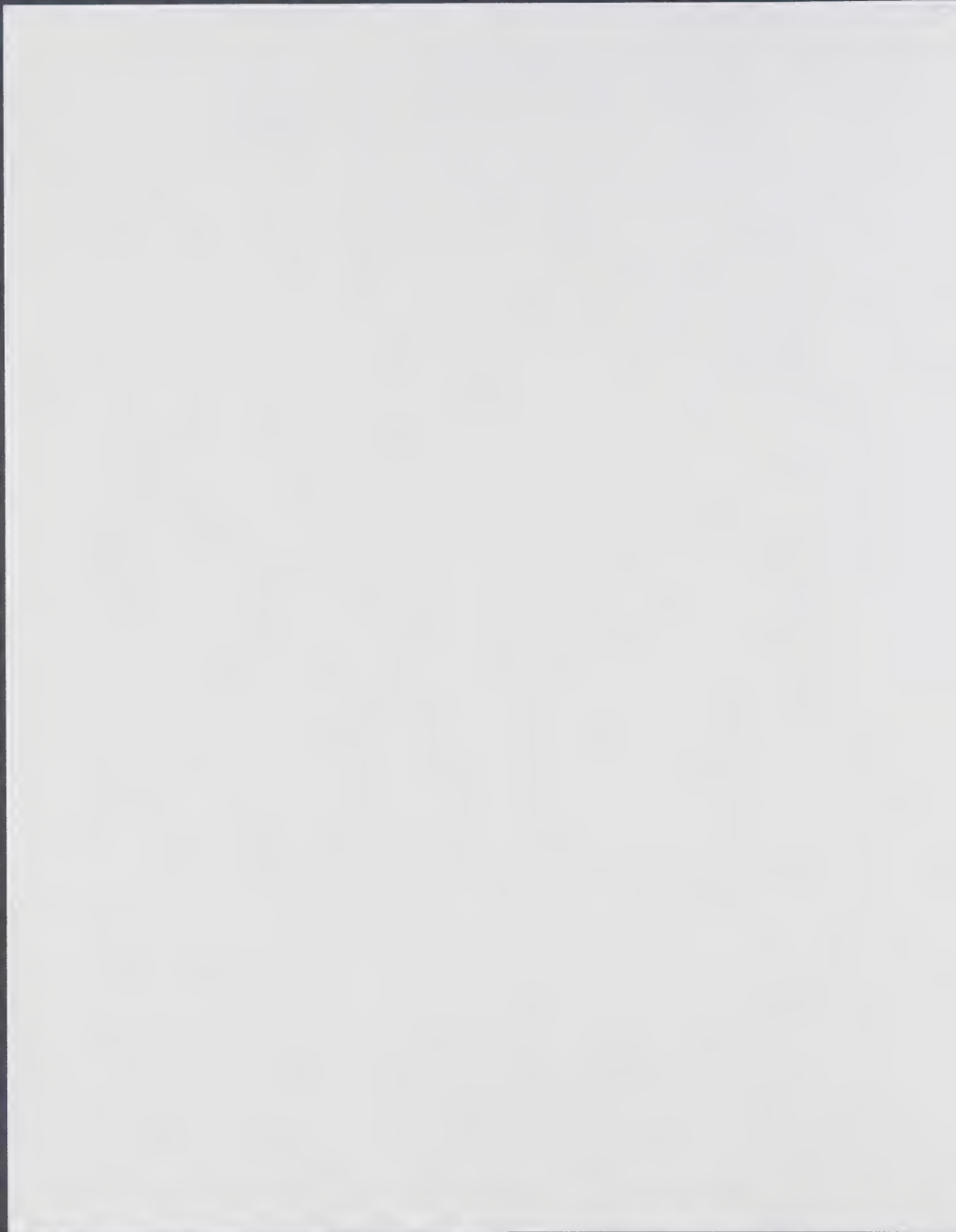
I regret that this news may be disappointing to you, but trust that you will understand that my first commitment must be to the collection here, and to supporting curatorial work towards Dr. Bader's remarkable gifts to us.

Sincerely,



Janet M. Brooke  
Director

c.c.: Dr. Alfred Bader (BY FAX)  
Dr. David de Witt, Bader Curator of European Art



## Facsimile Transmittal

---

---

**To:** Dr. Bill Island, Director, Georgia Museum of Art

**Fax no.:** 212 423 9435

**Re:** Bader Collection exhibition

**Date:** 7 May 2002

**Pages, including cover:** 4

Dear Bill Island,

It was good to finally get in touch about the possibility of bringing the Bader Collection to your museum. The projected time periods for the planned venues are

Leiden: November – December 2003

Hamburg: February-March 2004

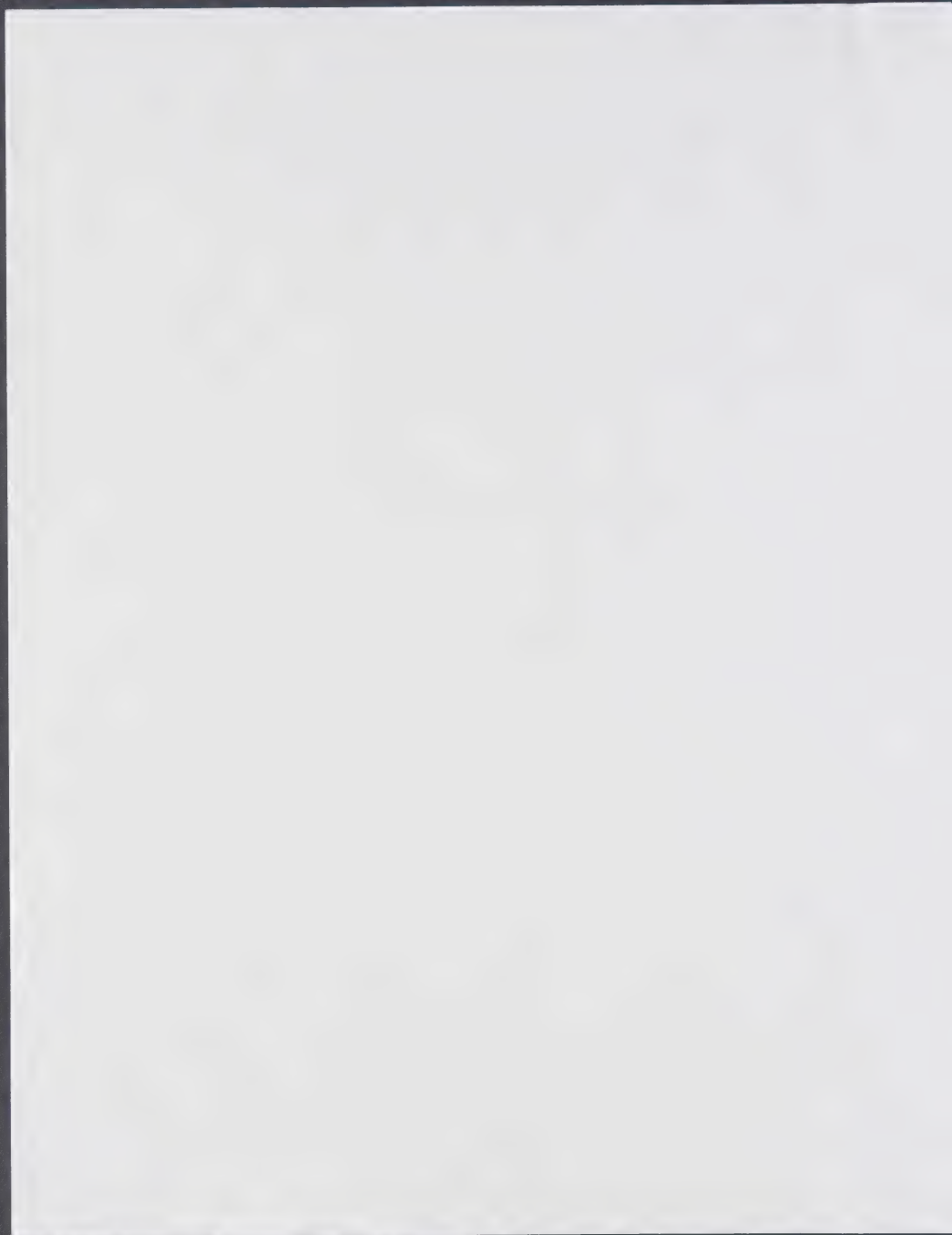
Presumably we could aim for a May-June start date, all other things considered. Of course this is tentative, and Dr. Bader may prefer a separate time slot. Here as well, it is not completely certain whether we could loan all the works for the whole period. Nonetheless, we have a start. I look forward to hearing about your conversation with him.

Sincerely,



From the desk of:

**David de Witt**  
Bader Curator of European Art  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario K7L 3N6  
t. (613) 533 2190  
f. (613) 533 6765  
e. 3dad5@post.queensu.ca



Paintings from Alfred Bader in Milwaukee

Eeckhout, *Tobit*

Unknown girl

*Joseph & Baker* (loaned by David Bader)

Woman, attributed to Jan de Bray

S. Koninck, *Old Man*

Leveque, *Portrait of Man*

Verhout, *Brewer*, 1662

*Hagar & Angel*, J. Linsen landscape

Bredius 226 (C. Fabritius?)

Bredius 261, Man, ca. 1661

Maes, *Self-Portrait*

De Gelder, *Samuel coming to Eli*

*Venus & Cupid*

Jan Lievens, *Landscape*

Lievens, *St. Paul* \*

*Hermit*, Leiden

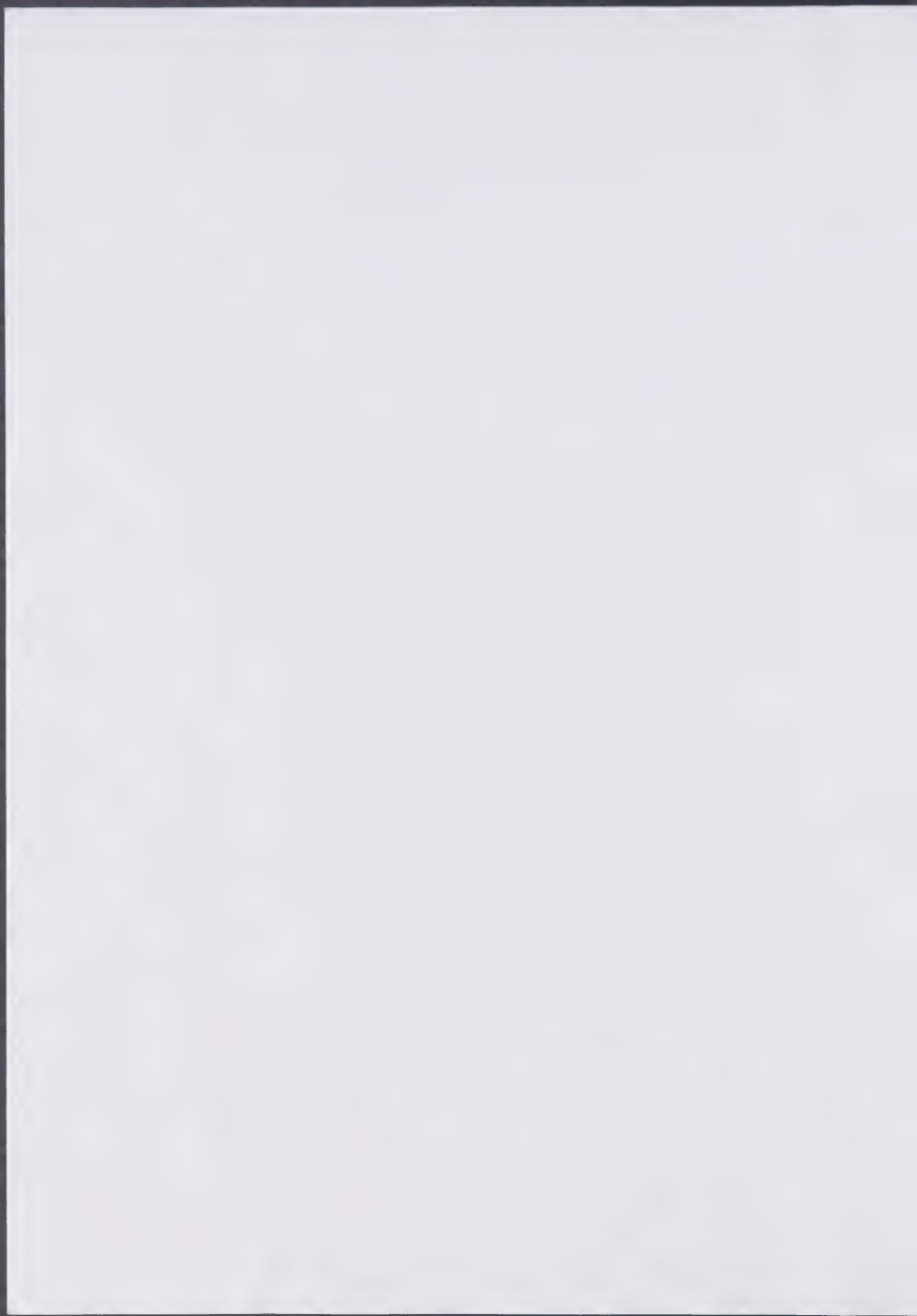
Sweerts, *Self-Portrait*

Flinck, *Jesus & Samaritan Woman*

Lievens, *Jacob Junius*

Uyttenbroeck, *Jacob & Angel*





*Portrait of Man, ? Dujardin*

*Eeckhout, Holy Family*

*Susannah \**

*A.v. Dyck, Woman's Portrait*

*Bloemaert, St. Jerome*

*Bloemaert, Jacob's Dream*

*Van Noordt, Joseph Selling Corn*

*Backer, Democritus*

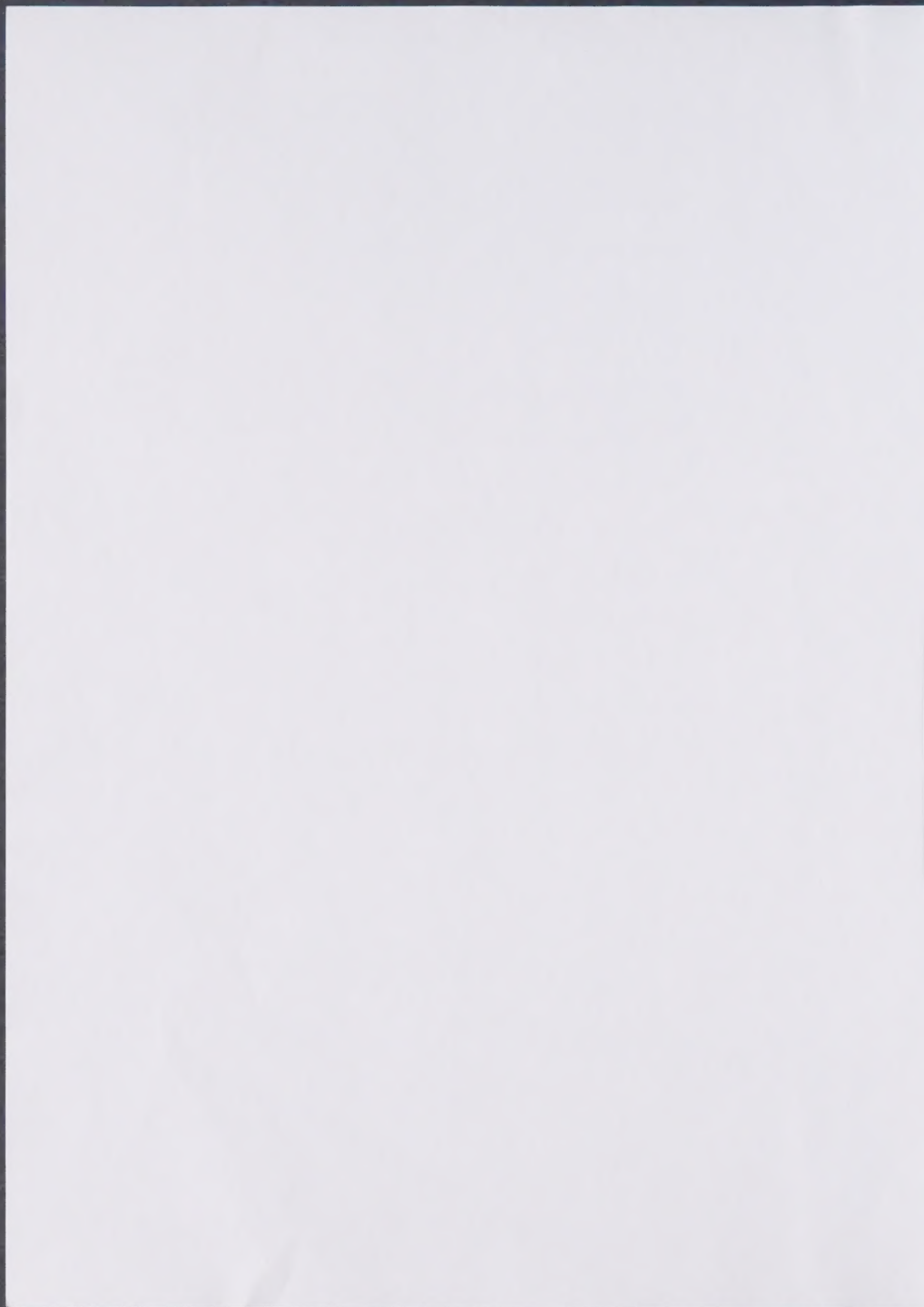
*De Gelder, Elisha*

*Lesire, Quill Cutter*

*Heerschop, Alchemist*

*?? Two Boys, Wyckersloot*

*?? Portrait of Rembrandt, one of six versions*



Paintings from Queen's University

- Lievens, *Mary of Egypt*  
Pynas, *Stoning of Stephen*  
De Gelder, *Judah & Tamar*  
v d Pluyn, *Dismissal of Hagar*  
Lesire, *Tobias*  
Eeckhout, *Jacob's Dream*  
Verwilt, *Education of Mary*  
Flinck, *King David*  
P. Koninck, *Late landscape*  
Unknown (L. Jacobs?), *Good Samaritan* *Thevaert*  
Moyaert, *Joseph Selling Corn*  
Backer, *Granida & Daiphilo*, (Sumowski II, p. 1008)  
Van Noordt, *Hagar*, (Sumowski V, p. 3075)

