Alfred Bader fonds

Correspondence

Australia Exhibition
1996-1998

AUSTRALIA EXHIBITION

ART EXHIBITIONS AUSTRALIA

16 June 1998

Dr Alfred Bader,
2961 North Shepard Avenue,
Milwaukee, Wisconsin 53211,
UNITED STATES OF AMERICA

AEA

Dear Dr Bader,

As you are aware the ***Rembrandt*** exhibition in Australia was a tremendous success. The collection toured to the National Gallery of Victoria in Melbourne during the spring of 1997 and continued on to the National Gallery of Australia in Canberra for the long summer holidays. Exhibitions of the scale and quality of ***Rembrandt*** are rarely seen in this country. As a consequence this impressive collection of pictures by the great Dutch master and his pupils was a very special event for Australia. It was made possible only through the generosity of the many overseas lenders who committed their support to the project.

May I on behalf of Art Exhibitions Australia, our International Curator, Dr Albert Blankert, and all those who were responsible for the tour of the exhibition, express sincere thanks to you for your special support in making three paintings available to the exhibition. Your willingness to entrust these priceless works to our care for a period of six months was very much appreciated. We were grateful also to you and Dr Isabel Bader for your willingness to assist with interviews during the course of the exhibition as well as for your courteous response to our numerous questions and requests.

You will be pleased to learn that a market survey undertaken for the Canberra season showed that visitor satisfaction with the exhibition was very positive with over nine in every ten visitors (93%) expressing a high level of satisfaction with the collection and its presentation. Dr Brian Kennedy, the new Director of the National Gallery in Canberra, was also pleased with the outcome as 87% of visitors indicated they would recommend the NGA to their friends.

The final attendances were as follows:-

Melbourne	152,717
Sydney	143,340
Total	296,057

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FAX 61 2 9235 2621

The ***Rembrandt*** exhibition also was the motivation for the involvement of 15 specialist scholars from throughout the world in a highly successful international symposium. This took place at the commencement of the Melbourne season and was followed by an ambitious series of lectures and special events which continued throughout the tour.

Catalogue sales were over 20,000 from a print-run of 30,000 units. Hopefully there will be opportunities to sell the remaining stocks over the next few years. As you know on this occasion we produced a large and scholarly catalogue. However, such publications are less popular with the general public in Australia. Please let me know if you would like to have any additional copies.

Once again may I thank you for your support and encouragement. You were among the first to agree to the loan of key works to the exhibition. The whole venture proved to be one of the most important initiatives taken by our organisation and one of the most successful. I must add that we have all derived great satisfaction from the fact that so many Australians had an opportunity to come face to face with works by the great Dutch master.

I am sending to you under separate cover a selection of press clippings for your records, together with the catalogue for one of our current exhibitions - ***This Other Eden: British Paintings from the Paul Mellon Collection at Yale***. This exhibition was launched in Sydney about four weeks ago and will go on to Brisbane and Perth. It contains some very splendid examples of British art. No doubt you know the collection well. Patrick McCaughey, formerly Director of the National Gallery of Victoria and later the Wadsworth Atheneum at Hartford, now heads up the British Center at Yale University. He was at one time a Director of our organisation.

We do hope there will be opportunities for us to work with you again in the future on another important exhibition.

In the meantime I trust you and Dr Bader are well and enjoying the wonderful collection you have brought together.

Yours sincerely,

Robert Edwards

Robert Edwards
Chief Executive

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ART EXHIBITIONS AUSTRALIA

FACSIMILE TRANSMISSION

AEA

To: Dr. Alfred Bader, 2001 North Shepard Avenue, Milwaukee, United States of America

From: Ms Carol Henry, General Manager
Art Exhibitions Australia Limited, Sydney, Australia

Date: 28 July 1998

Subject: *Rembrandt Exhibition*

No Pages: 1 (including cover sheet)

Your Fax No: 0015 1 414 962 8[illegible]

Our Fax No: (61 2) [illegible]

Message:

Dear Dr Bader,

We were delighted to receive your letter of 23 July in which you have advised that DeVries in London has very generously accepted the [illegible] Rembrandt Visit since Miami is our exhibition in Australia.

When good news, must certainly [illegible] us.

It is always a great pleasure to receive news from you. We trust you and your wife are enjoying good health and [illegible] wonderful summer months.

With warm regards,

Yours sincerely,

Carol Henry
General Manager

AEA

FAX FROM

ALFRED BADER FINE ARTS
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

July 27, 1998

To: Ms. Carol Henry, General Manager
Art Exhibitions Australia Limited

Fax: 612 9235 2621

Message:

Dear Ms. Henry:

Miracles still happen!

You will recall that a strip of wood had fallen off the period frame of my little Rembrandt.

My conservator suggested that I not have it repaired in Milwaukee, but rather take it to the best framemaker I know, Davies, in London, who would do it really competently.

Well, I took it to Davies who remembered that I have been a very good customer for frames, the last one just a couple of months ago for a large Rembrandt I purchased in New York in January and they said to me that they would be happy to repair the frame but that they wouldn't charge for it. And so, they did.

Of course, I hand-carried the frame to London and now back to Milwaukee and all is well.

With all good wishes, I remain

Yours sincerely,

AB/az

FAX FROM:

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone: 414/962-5169
FAX: 414/962-8322

June 1, 1998

TO: Ms. Carol Henry, General Manager
Art Exhibitions Australia Limited
FAX: 011-61-29-235-2621

Dear Ms. Henry:

Last Friday my very good friend and conservator, Charles Munch, came to Milwaukee. You will recall that he was the courier for the Milwaukee Art Museum paintings.

We discussed, with Jim DeYoung at the Milwaukee Art Museum, what they planned to do to replace that thin strip of wood that was lost in transit from the period Rembrandt frame.

Charles very much recommended against what the Art Museum people plan to do - namely to put in some kind of plastic substitute. Rather, he recommended that I hand carry the frame to a frame-maker in London, Davis, just around the corner from Christie's and that they would replace it professionally and, surely, not at a high cost.

Jim DeYoung, on consideration, agreed.

Isabel and I are flying to London this coming Wednesday, June the 3rd, plan to hand carry the frame and then bring it back from London to Milwaukee on July 24th.

Knowing how carefully you have handled everything, I am confident that you will agree.

With all good wishes, I remain,

Yours sincerely,

AB/nik

FAX FROM:

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone: 414/962-5169
FAX: 414/962-8322

March 30, 1998

TO: Ms. Carol Henry, General Manager
Art Exhibitions Australia Limited
FAX: 011-61-29-235-2621

Dear Ms. Henry:

Isabel and I have just returned from abroad and so can thank you only now for your gracious letter of March 13th.

Immediately after our return home, our very able conservator and good friend, Charles Munch visited our home, carefully to examine *Rembrandt's Mother* by Lievens. You may recall that Charles acted as the Milwaukee Art Museum's courier for the paintings sent to your exhibition.

I was so happy to learn that what I feared might be incipient lifting in the Lievens paint film is, in fact not that but simply inclusions in the paint film which I had not noticed before. What a relief that was to us and will be also to you.

You will have seen the report from the Milwaukee Art Museum regarding that thin strip of wood that fell off the Rembrandt frame. I presume that this became detached in transit and I wonder whether it has been found and put aside. Luckily this does not affect the painting which was returned in excellent shape and I will enquire what the repairs will cost. Of course, if we could find that thin strip of wood, there would be no cost at all.

Thank you so much for sending me the copy of the article that appeared in the September 27 *Herald Sun*. This was written so elegantly by Robin Usher and I would like to ask you to thank him and Narelle Autio who took the photographs. Would it, per chance, be possible to get a few copies of the photographs taken by Ms. Autio?

With all good wishes, I remain,

Yours sincerely,

AB/nik

ART EXHIBITIONS AUSTRALIA

13 March 1998

AEA

Dr Alfred Bader,
2961 North Shepard Avenue,
Milwaukee, Wisconsin,
UNITED STATES OF AMERICA

Dear Dr Bader,

I am sending to you a copy of the article that appeared in the *Herald Sun* on 27 September 1997. As you will be aware it was written by Mr Robin Usher the journalist who you so generously entertained when he visited England last year.

Please accept my apologies for the delay in sending the cutting to you. Unfortunately the dispersal of the ***Rembrandt*** exhibition to our 58 lenders has kept us very busy over the past month.

It was a very great pleasure to be able to include your three superb works in our exhibition. Your generosity to Australia will be remembered long into the future.

With best wishes.

Yours sincerely,

Carol Henry
General Manager

Enclosure

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ART EXHIBITIONS AUSTRALIA LIMITED ACN 008 554 550

ART EXHIBITIONS AUSTRALIA

18 August 1997

AEA

Dr Alfred Bader
Suite 622
924 East Juneau Avenue
Milwaukee
Wisconsin 53202
UNITED STATES OF AMERICA

Dear Dr Bader,

I am writing in regard to your work on panel by Remnbrandt, *Head of an Old Man* which is most generously being lent to our forthcoming ***Rembrandt*** exhibition.

You will be aware that the Australian Government indemnity scheme requires an assessment of the condition of works on panel to be made well in advance of the loan, and for an independent conservator to countersign the condition report near the time the painting is despatched to Australia.

As you are aware, Mr Larry Keith has prepared the condition report on the above painting and a copy is attached for your reference.

I would be grateful if you could ensure this report is used as the basis of the report countersigned by the independent museum professional who will certify the report prior to packing. This will be arranged by Masterpiece International.

The report for the Jan Lievens is being sent to the Milwaukee Art Museum. The Museum will prepare the report on the G.V. Eeckhout.

Your assistance in this matter is very much appreciated.

Yours sincerely,

With best wishes,

Carol.

Carol Henry
General Manager

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FAX FROM

ALFRED BADER FINE ARTS
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

September 8, 1997

To: Ms. Carol Henry
General Manager, Art Exhibitions Australia
Fax: 011-61-2-9235-2621

Dear Ms. Henry:

In response to your fax of today, the sturdy metal box now housing the Rembrandt is 8 x 16 x 12" and the painting inside the box is very well cushioned. That is, the box is so small and light that there will be no problem for the courier to place it in the luggage rack above his seat.

The printer in Holland, Waanders, sent me three colour proofs. Those of the Rembrandt and the Lievens were excellent; that of *Jacob's Dream* by Eeckhout, just horrible. Of course I faxed them immediately alerting them to that and suggesting: (1) that they check the colour reproduction of my painting in Sumowski. This is certainly not a perfect reproduction but very much better than what they sent me; and (2) the world expert on Eeckhout, Professor Volker Manuth, is now in Wassenaar in Holland where his address, phone number and fax number are as follows: Netherlands Institute for Advanced Study in the Humanities and Social Sciences, Meijboomlaan 1, 2242 PR Wassenaar, The Netherlands; telephone: 31 70 512 27 00; fax: 31 70 511 71 62.

I suggested to Waanders that they speak to Professor Manuth directly. He knows my painting very well, having seen it several times, and of course he will be one of the speakers at your exhibition.

At the very beginning, of being asked to loan paintings for this exhibition, I requested one catalogue for each painting borrowed and so I hope that Waanders will send me three copies. Of course I very much look forward to seeing these.

With all good wishes, I remain,

Yours sincerely,

AB/nik

FAX FROM:

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone: 414/962-5169
FAX: 414/962-8322

March 2, 1998

TO: Ms. Carol Henry, General Manager
Art Exhibitions Australia Limited
FAX: 011-61-29-235-2621

Dear Ms. Henry:

Just a note to tell you that three museum professionals from the Milwaukee Art Museum returned the Lievens and Eeckhout together with the Rembrandt frame last Friday afternoon.

Mr. Jim de Young, the conservator at the Milwaukee Art Museum, and I noted what appears to be a slight paint lifting through bubbling in the lower right-hand corner of Rembrandt's Mother by Jan Lievens. According to the notes made by your conservator from London, this appeared *not present* when the painting left Milwaukee.

Mr. Jim de Young is a paper conservator and would like my painting conservator, Mr. Charles Munch (who was the courier for the paintings to Australia) to examine the Lievens and advise us whether anything needs to be done.

Mr. Munch works about 100 miles from here and will visit us, for his examination, within the next few weeks.

It was also noted that a tiny strip of wood appears to be missing from the upper edge of the Rembrandt frame.

Mr. de Young made careful notes of these two matters which he will send to you.

I do not think that either matter is serious, but should be reported to your insurance carrier.

My wife and I are leaving for England later this week and will return at the end of March. Shortly thereafter we will have Mr. Munch's report which we will communicate with you.

With best regards, I remain, yours sincerely,

Anna Baar

AB/nik

c: Mr. Jim de Young, conservator
Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, WI 53202 USA

Mr. Charles Munch, conservator
S10093A Bear Valley Road
Lone Rock, WI 53556 USA

FAX FROM:

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone: 414/962-5169
FAX: 414/962-8322

February 23, 1998

TO: Ms. Carol Henry, General Manager
Art Exhibitions Australia Limited
FAX: 011-61-29-235-2621

RE. REMBRANDT.

Dear Ms. Henry:

Just a note to tell you that two very friendly fellows came to our house on Saturday afternoon and delivered the painting.

I looked at it carefully yesterday evening and it looks fine.

We hope to receive its frame and the two other paintings from the Milwaukee Art Museum sometime later this week.

Did the Australian journalists, whom we entertained at Herstmonceux Castle in England, ever write anything about their visit?

You must be very proud to have been in charge of such an important and successful exhibition.

With all good wishes, I remain,

Yours sincerely,

Alfred Bader

AB/nik

c: Mrs. Leigh Albritton, Registrar, Milwaukee Art Museum

FAX FROM

ALFRED BADER FINE ARTS
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

Australia

February 11, 1998

To: Mr. Scott Pfeifer
Masterpiece
Fax: 847 / 806-9599

Dear Mr. Pfeifer:

In response to your telephone call, I look forward to the return of the three paintings from Australia.

I assume that the small Rembrandt on panel will be returned in that sturdy metal case in which it was delivered.

Three o'clock in the afternoon on Saturday February 21st is fine. Our home is at 2961 North Shepard Avenue in Milwaukee, two blocks west of Lake Drive and just north of Locust Street, a major artery going east/west. There is also a Freeway exit (eastbound) on Locust. Our home is on the East side of Milwaukee and if it is returned by taxi, the driver will have no problem finding it.

I also presume that the frame to the Rembrandt will be delivered with the two other paintings on February the 19th and that someone from the Art Museum will return the two larger paintings and the frame to my home the following week.

Best regards,

Sincerely,

Anna Bader

AB/nik

FACSIMILE TRANSMISSION

AEA

To: Dr Alfred Bader
Alfred Bader Fine Arts, Milwaukee
United States of America

From: Ms Carol Henry, General Manager
Art Exhibitions Australia Limited, Sydney, Australia

Date: 14 October 1997

Subject: ***Rembrandt: A Genius and His Impact***

No Pages: 1 (including facesheet)

Your Fax No: 0015 1 414 277 0709

Our Fax No: **61 2 9**235 2621

Message:

Dear Dr Bader,

As you will be aware your three pictures look splendid in the ***Rembrandt*** exhibition at the National Gallery of Victoria.

The Official Opening by Professor Ronald de Leeuw on Tuesday 30 September was a very enjoyable event attended by some 1,500 guests. Many of your colleagues were present and we were sorry you and Dr Isabel Bader were unable to be present to hear the many words of appreciation expressed to the lenders who had given so generously to the exhibition.

I will send to you under separate cover a selection of press cuttings on the exhibition. Also may I confirm that Waanders has been instructed to forward you 3 copies of the catalogue.

With our very best wishes.

Yours sincerely,

Carol.

Carol Henry
General Manager

ART EXHIBITIONS AUSTRALIA LIMITED ACN 008 554 550

Dear Ms. Henry:
I have received the 3 catalogues, but not the press cuttings.
Happy New Year
Alfred Bader

Jan 7 98

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NATIONAL GALLERY OF VICTORIA

DIRECTOR
TIMOTHY POTTS, D. PHIL.

DIRECTOR'S OFFICE
TEL (03) 9208 0303
FAX (03) 9208 0298

14 November 1997

Dr Alfred Bader
2961 North Shepherd
Milwaukee Wisconsin 53211
UNITED STATES OF AMERICA

Dear Dr Bader

As a lender to *Rembrandt: A Genius and His Impact*, I thought you may be interested to know that the exhibition has been very well received since its opening at the National Gallery of Victoria on 30 September. The exhibition has received the widest press coverage of any to come to this country and the reviews have been universally positive. It was particularly gratifying to see how well the exhibition, its display and catalogue were regarded by the many Rembrandt scholars in Melbourne as couriers and lecturers.

The exhibition was officially opened by Professor Ronald de Leeuw before an audience of some 1600. The attendance since then has averaged over 2000 per day, a level which we expect to increase significantly over the final three weeks.

A highlight of the opening week, attended by many of the couriers and lenders, was the two-day Symposium convened by Professor Christopher White, former Director of the Ashmolean Museum, Oxford and Dr Christopher Brown, Chief Curator of the National Gallery, London. A number of very stimulating papers were presented which will be edited for publication by the convenors.

The exhibition closes in Melbourne on 7 December after which it travels to its second venue, the National Gallery of Australia, Canberra. We shall be sad to see it go, but look forward to a different and doubtless equally stimulating hang there.

Let me take this opportunity to thank you once again for your generosity in lending to this exhibition. It has, I believe, fully lived up to its promise both for the Australian audience and the international art community.

Yours sincerely

Dr Timothy Potts
Director

Victoria

180 ST KILDA ROAD MELBOURNE VICTORIA 3004 AUSTRALIA TELEPHONE (03) 9208 0222 FAX (03) 9208 0245

ART EXHIBITIONS AUSTRALIA

RECEIPT OF DELIVERY

AEA

RECEIVED BY: Art Exhibitions Australia
PO Box N222
Grovenor Place
SYDNEY NSW 2000

Tel: (02) 9241 1071

This is to confirm that the following works have been received in good order at the National Gallery of Victoria, Melbourne.

Rembrandt van Rijn
Bearded Old Man Wearing a Cap, c.1630
Oil on panel
24.0 x 20.3cm
Drs. Isabel and Alfred Bader

Gerbrand van den Eeckhout
Jacob's Dream, 1672
Oil on canvas
121.3 x 102.8cm
Drs. Isabel and Alfred Bader

Jan Lievens
Head of an Old Woman, 1625-29
Oil on panel
43.5 x 35.0cm
Drs. Isabel and Alfred Bader

Signed on behalf of Art Exhibitions Australia.

.....

Date: 26.10.97

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FAX 61 2 9235 2621

ART EXHIBITIONS AUSTRALIA LIMITED ACN 008 554 550

DR. ALFRED BADER
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 44-1424-222223

Fax 61 2 9235 2621

Ms. Carol Henry
Art Exhibitions Australia

Dear Ms Henry

In response to your fax of to-day, you have my permission to film my paintings under the conditions of your fax

I will be back in Milwaukee on December 18

Best wishes

Alfred Bader

16 XII 97

MASTERPIECE INTERNATIONAL LTD.

23 August [illegible]
Via Telefax 414 2 [illegible]

Sincerely,

David B. Epstein

Washington Street, New York, NY 10006
Telephone: (212) 825-7000 Telefax: (212) 8257010 Telex: 620377
Airport Address: 167-10 South Conduit Avenue, Jamaica, NY 11434

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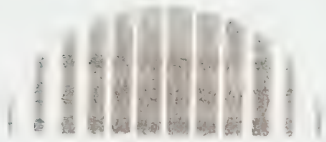

180 ST KILDA ROAD MELBOURNE VICTORIA 3004 AUSTRALIA TELEPHONE (03) 9208 [illegible]

A L A

8 x 14 x 12"

Dear Bill

Now is my little Rembrandt
to come to you in Chicago?

Best wishes
Anna

18 VIII 97

FAX FROM

ALFRED BADER FINE ARTS
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

July 30, 1997

To: Ms. Carol Henry
General Manager
Art Exhibitions Australia
Fax: 011-61-2-9235-2621

2 pages

Dear Ms. Henry:

Isabel and I so enjoyed our hours with Mr. Usher and the photographer at the Castle.

The attached fax to the Registrar of the Milwaukee Art Museum will be self-explanatory.

I trust that you have arranged with the museum to take care of the packing and shipping of the Lievens and the Eeckhout.

I have tried to telephone Dr. William Robinson - an old friend - to learn when he will come to Milwaukee to pick up the Rembrandt but he has been away. In any case, we are keeping September 25th open to receive him here.

With all good wishes, I remain,

Yours sincerely,

Alfred Bader

AB/nik

Enclosure

FAX FROM

ALFRED BADER FINE ARTS
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

July 29, 1997

TO: Mrs. Leigh Albritton
Registrar
Milwaukee Art Museum
FAX: 271-7588

Dear Mrs. Albritton:

I am happy to know that you are safely back at our Art Museum.

I do have a very sturdy box built at the Art Museum for the de Gelder.

We are loaning three paintings to the Australian exhibit, and I am so happy to know that Jim de Young will be accompanying the shipment.

I understand from the Australians that Dr. William Robinson, an old friend and the curator at the Fogg Museum, will carry my little Rembrandt by hand.

I have checked, and while I have many sturdy boxes that might be adaptable to ship the Lievens and the Eeckhout, I do not have boxes built specially for these two paintings. Perhaps whoever will do the packing could inspect the boxes here at the gallery to see whether they can be used.

With many thanks for all your help, I remain,

Yours sincerely,

AB/cw

AEA

DR. ALFRED BADER
WHITE GABLES
2A HOLMESDALE ROAD
BEXHILL-ON-SEA
EAST SUSSEX TN39 3QE
TEL: 01424 222223

Fax until
July 25
Then back to Milwaukee

Ms Carol Henry
General Manager, AEA

By fax 0061 29235 2621

2 pages

Dear Ms. Henry

Thank you for your gracious, long fax of July 11

Dr. Bill Robinson (an old friend, see p. 221 of my autobiography) would have to pick up only my Rembrandt; I don't mind the Lotens and Eckhout going with the Milwaukee Art Museum shipment.

My calendar fills out months in advance and Isabel & I cannot accept your kind invitation for September 30. But I have kept September 25 open for the picking up in Milwaukee.

When Weidenfeld first started selling my book, they told me that a few had been sold to Europe and 100 (!) to Australia. I could not understand that, but now know that one has landed in good hands.

Best wishes for a great exhibition

Alfred Bader

Yes & Chemistry departments might like to invite us some time to give a series of lectures.

AEA

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Rembrandt — Symposium —

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TEL: 01424 222223

Please write fully the.

Ms. Carol Henry
General Manager
AEA

Fax
612 9235 7001

Dear Ms. Henry:

Professor Volker Manthe called me yesterday to phone his concern about the carrying by hand of my little Rembrandt on board. Prof. Manthe wondered whether Dr. William Robinson who is flying from Boston to Chicago to Australia might be willing to come to Milwaukee to pick up my painting. Bill is an old friend, and I would certainly entrust him with my painting. If you agree please ask Dr. Robinson.

Best wishes

Alfred Bader

June 10 97

180 ST KILDA ROAD MELBOURNE VICTORIA 3004 AUSTRALIA TELEPHONE (03) 9208 0222 FAX 9208 0245

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DR. ALFRED BADER
WHITE GABLES
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EAST SUSSEX TN39 3QE
TEL: 01424 222223

← Here until July 26, then back in Milwaukee

Ms. Carol Henry
General Manager
AEA

By fax 61 2 9735 2621

Re: Three paintings for your Rembrandt Exhibition

Dear Ms. Henry:

In response to your fax of June 24, my works by Lievens and Eeckhout can go with the works from the Milwaukee Art Museum.

I met with Prof. Mannth in London on July 4, and he would like to fly from Amsterdam to Chicago, take a bus from Chicago to Milwaukee and back to Chicago and then fly from Chicago to Australia. The cost of the bus is very small – under $30 – – and we would like Prof. Mannth to carry our Rembrandt by hand.

Best wishes

July 6 1997

Alfred Bader

ART EXHIBITIONS AUSTRALIA

FACSIMILE TRANSMISSION

AEA

To: Dr Alfred Bader, 2961 North Shepard Avenue, Milwaukee
United States of America

From: Ms Carol Henry, General Manager
Art Exhibitions Australia Limited, Sydney, Australia

Date: 24 June 1997

Subject: ***Rembrandt: A Genius and His Impact***

No Pages: 4 (including facesheet)

Your Fax No: 0015 1 414 962 8322

Our Fax No: **61 2 9**235 2621

Message:

Dear Dr Bader,

I am writing to you in respect of the arrangements to bring your three superb works to Australia later this year for inclusion in our ***Rembrandt*** exhibition.

First may I thank you very sincerely for your assistance in allowing Mr Larry Keith, Consultant Conservator for the exhibition, to condition check your panel paintings. We are in receipt of the reports and are pleased to have this Government imposed paperwork concluded.

We have been advised by Professor Volker Manuth that he has recently moved to Amsterdam to work on the Rembrandt Research Project. His request to be relocated from Amsterdam to Milwaukee and then to Amsterdam came as something of a surprise as our budget does not provide for the additional travel.

We wrote to Professor Manuth, to ascertain whether it would be possible to transfer responsibility for your works to one of the couriers accompanying a number of pictures in the same shipment. Attached for your information is a copy of my facsimile. Hopefully we can work together to find a solution which most certainly must not compromise the safety of your works.

98 CUMBERLAND ST
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Dr Albert Bader 24 June 1997

Please be assured that we will meet fully our commitment to you to fly the works across the Pacific. However, your advice on this matter is needed in order that a final decision can be taken on the role of Professor Manuth in the couriering of your works to Australia.

I would very much appreciate your advice.

With best wishes.

Yours sincerely

Carol Henry
General Manager

ART EXHIBITIONS AUSTRALIA

AEA

[illegible]

To: Professor Dr Walter Melnik
Dr Rembrandt Research Project, Kunsthistorisch Instituut
Amsterdam, The Netherlands

From: Ms Carol Hardy, General Manager
Art Exhibitions Australia Limited, Sydney, Australia

Date: 13 March 1997

Subject: *Rembrandt: A Genius and His Impact*

No. of pages: [illegible] (including this page)

Telephone No: 001 [illegible]

Facsimile No: 61 2 9[illegible]

Message:

Dear Professor Melnik

I am writing to you in respect of your commitment to accompany works from the collection of Dr Alfred Bader and the Agnes Etherington Museum to Australia later this year. I have received your recent letter advising that you will be in Amsterdam at the time of the assembly and wish to return to Europe after the *Rembrandt* symposium.

Thank you for bringing this matter to my attention. As you will be aware we have been working on the assembly of the exhibition for some months and the complexities of bring together works from some 50 venues from cities throughout Europe, Canada and the United States is very frustrating. Added to this we have an obligation to fulfil the Guidelines of Australian Government Indemnity whereby there is a value limit for any one shipment.

Taking into account the instruction of Dr Bader in which he has nominated a flight across the Pacific, I have included the works for which you have been nominated to take responsibility, in a shipment departing Chicago on Thursday 25 September arriving in Melbourne on the evening of Saturday 27 September. This is a cargo freighter which is chartered by Qantas. It originates in New York and flies directly into Melbourne via Los Angeles, Honolulu, Nadi and Sydney. It is an excellent service as it does not involve any transhipments.

[illegible]

The National Gallery

FAX FROM

DR. ALFRED BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

March 20, 1997

TO: Ms. Carol Henry
General Manager
Art Exhibitions Australia
FAX: 61-2-235-2621

Dear Ms. Henry:

I have been in fax correspondence with a Mr. Larry Keith of London regarding his inspecting the panel paintings which I will be lending to your exhibition. He is scheduled to be here tomorrow morning.

In reviewing the correspondence with him, I note that his correspondence to me is on plain paper, with no letterhead at all. Please confirm by return fax at your earliest convenience that Mr. Keith is, in fact, your representative and that he has been authorized to inspect my paintings.

With many thanks for your assistance and all good wishes, I remain,

Yours sincerely,

Alfred Bader

AB/cw

bc: Ms. Leigh Albritton

FAX FROM:

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone: 414/962-5169
FAX: 414/962-8322

March 17, 1997

TO: Mr. Larry Keith
Conservation Consultant
Art Exhibitions Australia
65 Clerkenwell Road
London EC1R 5BH
FAX: 44 171 831-3834

Dear Mr. Keith:

In response to your fax of yesterday, my office is in the Astor Hotel, which is just four blocks from the Art Museum. You might like to consider making a reservation here (see below).

I start work around 8:00 am, and if you will come to my office around 9:30, I would take you to my home, which is just 10 minutes' drive away and where the three paintings are.

With best regards, I remain,

Yours sincerely,

AB/cw

Astor Hotel
924 East Juneau Avenue
Milwaukee, WI 53202
Ph: 414/271-4220
Fax: 414/271-6370

FAX FROM

DR. ALFRED BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

March 20, 1997

TO: Ms. Leigh Albritton
Registrar
Milwaukee Art Museum
FAX: 271-7588

Dear Ms. Albritton:

Regarding the loan of paintings to the Australian exhibition, I enclose for your information a copy of my fax to the Art Australia Exhibition general manager. The gentleman in question, Mr. Larry Keith, had mentioned to me in our conversations that he would also like to visit your museum while he is in Milwaukee.

Has he contacted you as well? Do you know anything about him?

With all good wishes, and many thanks, I remain,

Yours sincerely,

AB/cw

Australia '97 exhibition

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

February 21, 1997

Mr. Larry Keith
Conservation Consultant
Art Exhibitions Australia
65 Clerkenwell Road
London EC1R 5BH
England

Dear Mr. Keith:

As I told your friend by phone, I look forward to seeing you at my home in Milwaukee on March 21st.

My home is not far from the Milwaukee Art Museum, and I believe it is considering sending two fine portraits by ~~Viktors~~ Victors on canvas and one large work on panel.

Best regards,

Sincerely,

AB/nik

Larry Keith
Conservation Consultant
Art Exhibitions Australia
65 Clerkenwell Road
London EC1R 5BH
Tel./fax 44 0171 831-3834

Dr Alfred Bader
2961 North Shepard
Milwaukee, Wisconsin 53211
fax 414 277-0709

11 February 1997

Dear Dr Bader,

It is my understanding that you have recently received a letter from Mr Robert Edwards, Chief Executive, Art Exhibitions Australia, in which he advised you of the need for me to prepare a conservation report for your upcoming loan of the Lievens *Rembrandt's mother*, the Rembrandt *Head of an old man (Rembrandt's father)*, and the Eeckhoudt *Jacob's dream* to the Australian Rembrandt exhibition. As well as being a requirement for the Australian indemnification process (specifically for the panel paintings, although it makes sense to prepare a report for the Eeckhoudt since I'll be there...), the preparation of this report will also provide an early opportunity to discuss any questions you and your staff may have regarding the packing, transportation, and other conservation-related issues surrounding the loan of your panel. I am therefore writing as the designated representative of Art Exhibitions Australia to begin the process of setting a time and date for the preparation of this report.

In order to prepare a full and accurate report I would like to be able to see the picture off of the wall (documentation of the method of securing the picture in its frame is of particular importance with pictures on panel). Given our need to submit all indemnity requests to the Australian government for loans on panel by the end of March, and my own need to coordinate my travel to the various lenders to the exhibition, I would like to propose a date on or around March 24 for my visit to your collection; would this be acceptable?

I look forward to receiving your response, and on behalf of Art Exhibitions Australia wish to thank you for your kind cooperation and your generous loan.

Yours sincerely,

FAX FROM:

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone: 414/962-5169
FAX: 414/962-8322

February 17, 1997

TO: Mr. Larry Keith
Conservation Consultant
Art Exhibitions Australia
65 Clerkenwell Road
London EC1R 5BH
FAX: 44 171 831-3834

Dear Mr. Keith:

A speaking engagement has delayed my responding to your fax of February 11th.

I will be in Milwaukee from March 17th to March 21st but the week after I have a series of speaking engagements in Ohio and will not be here.

I presume that you will also be visiting the Milwaukee Art Museum to examine the paintings there to be loaned to the Australian Exhibition and I very much hope that you can time your visit while I am in Milwaukee.

With best regards, I remain,

Yours sincerely,

AB/nik

fax c: Ms. Leigh Albritton
Registrar, Milwaukee Art Museum
Fax: 414 / 271-7588

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

February 10, 1997

Ms. Carol Henry, General Manager
Art Exhibitions Australia Limited
98 Cumberland Street
The Rocks
Sydney, New South Wales 2000
Australia

Dear Ms. Henry:

As I have not received a reply to my fax of February 5th, I wonder whether you have received it.

Copy is enclosed.

I look forward to your reply and hope that you can eliminate the requirement for deductibles.

I look forward to hearing from you and remain,

Yours sincerely,

Alfred Bader /nik
(Signed in Alfred Bader's absence)

AB/nik

Enclosure

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

February 5, 1997

VIA FAX: 011 61 2 9235 2621

Ms. Carol Henry, General Manager
Art Exhibitions Australia Limited
98 Cumberland Street
The Rocks
Sydney, New South Wales 2000
Australia

Dear Ms. Henry:

The Registrar of the Milwaukee Art Museum has kindly pointed to an absolutely astounding fact related to your loan request for paintings from the Milwaukee Art Museum, the Agnes Etherington Art Centre at Queen's University, and three paintings from me. The fact, which was not noticed by me, is that your insurance policy has a $200,000 deductible. That is, if anything happened to any of the paintings that would require less than $200,000 for restoration and loss in real value, the lender would have to pay for it.

I must tell you that I have loaned hundreds of paintings to scores of exhibitions around the world and have never come across such a requirement.

It may, of course, be that most museums and private collectors carry insurance which would cover most or all of this deductible. My wife and I, however, do not insure our paintings. They are an important part of our life and money would not compensate us.

I hereby respectfully request that you delete the deductible clause and confirm, in writing, that you are doing so.

In the future, it might be well if you don't depend on lenders reading the fine print to discover such a strange, and I believe previously unheard of, scheme.

I look forward to hearing from you, and remain,

Yours sincerely,

AB/nik

fax c: Ms. Leigh Albritton
Registrar, Milwaukee Art Museum
Fax: 414 / 271-7588

Professor David McTavish
Director, Agnes Etherington Art Centre
Queen's University
Fax: 613 / 545-6765

In the future, it might be well if you don't depend on lenders reading the fine print to discover such a strange, and I believe previously unheard of, scheme.

I look forward to hearing from you, and remain,

Yours sincerely,

AB/nik

fax c: Ms. Leigh Albritton
Registrar, Milwaukee Art Museum
Fax: 414 / 271-7588

Professor David McTavish
Director, Agnes Etherington Art Centre
Queen's University
Fax: 613 / 545-6765

Many thanks for your help.
Carol

In the future, it might be well if you don't depend on lenders reading the fine print to discover such a strange, and I believe previously unheard of, scheme.

I look forward to hearing from you, and remain,

Yours sincerely,

AB/nik

fax c: Ms. Leigh Albritton
Registrar, Milwaukee Art Museum
Fax: 414 / 271-7588

Professor David McTavish
Director, Agnes Etherington Art Centre
Queen's University
Fax: 613 / 545-6765

SERVICE TO BE PROVIDED BY
SINGAPORE AIRLINES

REMBRANDT EXHIBITION

SERVICE TO BE PROVIDED BY SINGAPORE AIRLINES

Singapore Airlines, the preferred international carrier of Art Exhibitions Australia is the official carrier of the exhibition. The Airline recognises the concerns of the lenders in respect of the transport of their works to Australia in September 1997 and the return to the lending parties in February 1988. Airline personnel nominated to be responsible for the handling of the exhibition will have been well briefed on the special requirements of each shipment and will have had many years experience in the handling of works of art.

The Airline has provided an assurance that high priority will be given to each consignment in all matters relating to the handling and security of each shipment. In addition, it will arrange courier access to the works whenever possible. Where airport restrictions prohibit tarmac access by the couriers, Airline personnel will be assigned to remain with the shipment until take-off.

Departure of Shipments from Port of Origin

Where possible the works on each shipment will be palletised/containerised for transport to the final destination without interference.

All freight will be encased in plastic sheeting to protect it from the elements. Wherever possible works will ride in the direction of the fuselage with the inside temperature of the cargo hold maintained at around 20°C.

The Airline will arrange for security seals to be affixed to all cargo travelling in a container.

Couriers will be given pre-allocated seating well in advance of the departure date. Seating will be chosen so as to enable the cargo holds to be viewed from the aircraft.

Security en route

In accordance with Australian Government Indemnity requirements, security officers will be engaged to guard the cargo at all times during transit. This will include the appointment of a representative of the Airline to monitor the works at the airport of origin and provide the courier with assurances that the works have not been off-loaded prior to the departure.

Landing in Singapore

As is often the case for international flights of this duration, all flights to and from Australia involve a transhipment en route. In all cases, the transhipment will take place in Singapore.

Arrival of consignments in Singapore will be overseen by the Cargo Service Controller and/or Duty Security Manager. Couriers will be given high priority disembarkation on arrival. Couriers should identify themselves to a member of the flight crew in advance of the aircraft coming to a halt. Each individual will be met at the door by a representative of the Airline and escorted immediately on to the tarmac.

The containers/pallets will be given priority over other cargo for transfer to either the strongroom, should it be required, or the waiting connecting aircraft. At all times, handling and security will be provided by Singapore Airlines Terminal Service ("SATS"). As the Airline owns the Singapore Airport, SATS have complete control over the standards of handling and security of the works of art.

In the event of rain, special attention will be given to the protection of the cargo by Airline staff. The transfer will either be expedited or the consignment covered with additional plastic and parked under cover.

Customs Formalities in Singapore

There are no Customs formalities in Singapore for neither the couriers nor cargo.

Transhipments in Singapore for Flights from/to Europe

The Airline is mindful of the short transit times between some flights and will monitor each flight closely to ensure that connections are made. If scheduling permits the Civil Aviation Department in Singapore will attempt to make special provision for the two connecting aircraft to be parked side by side in neighbouring bays.

Transhipments in Singapore for Flights from/to USA

Couriers will be met at the aircraft door and escorted to the tarmac as outlined previously. The Cargo Duty Manager will arrange for them to travel either with the driver of the containers/trolley to the climate controlled security strongroom or in a following vehicle. The consignments will be given separate trolleys so as to give art shipments priority over other cargo.

Instructions will be given to drivers to proceed slowly to minimise the vibration that is inevitable with unsprung trolleys.

Unless otherwise specified, consignments will remain sealed in the containers/pallets whilst in store and under the protection of 24 hour armed security.

Once couriers are satisfied with the arrangements they will have the option of remaining with the works or resting in a day room at the airport terminal.

The containers/pallets will remain sealed throughout the duration of the stop-over and will be moved only when couriers are present.

The Airline has been requested to leave the transfer of the containers/pallets to the outbound aircraft as near as possible to the departure time to minimise exposure to the elements.

Supervision of Loading into Outbound Aircraft in Singapore

Couriers will be permitted tarmac access to oversee loading into the outbound aircraft. The Airline will provide pallet positions before they board the aircraft.

Should an aircraft land at other scheduled ports, arrangements will be made for couriers to have tarmac access to observe the cargo hold during the stop-over. In the event that this becomes impossible due to time or security restrictions an Airline representative will be on the tarmac to ensure that the works are not off-loaded and will report back to the courier prior to take-off.

Arrival in Australia — Assembly of Exhibition

The arrival of consignments in Melbourne will be overseen by the Senior Cargo Sales Representative or Station Manager of Singapore Airlines. They will liaise closely with the Registrar of the National Gallery of Victoria and DAS Distribution, the Customs Agent in Australia to ensure that couriers are met at the aircraft door and given tarmac access immediately the aircraft comes to a halt. Security will be provided by the Australian Protective Service a Federal Government agency engaged to provide armed security escorts for all indemnified exhibitions in Australia.

Arrival at Port of Destination — Dispersal of Exhibition

Upon arrival at the port of destination, each consignment will be met by a representative of the nominated Custom's agent as well as a Senior Cargo Sales Representative or Station Manager of Singapore Airlines. Couriers will be met a the Arrivals Hall and escorted to the Cargo Shed to oversee unloading of the consignment.

Airline Contacts

The Airline recognises that couriers have the right to advise on the handling of works at all times. A few days prior to the departure date of each shipment Art Exhibitions Australia will provide the names of contact persons at each port who will be thoroughly briefed on the requirements for each consignment.

Emergencies

In the event of an emergency at any time of the day or night. Art Exhibitions Australia should be contacted by reverse charge on the following numbers:-

Ms Carol Henry
General Manager
Tel: +61 (2) 9241 1071 (Wk)
+61 (2) 9929 8157 (Hm)
Fax: +61 (2) 9235 2621

Ms Jill Davies
Assistant General Manager
Tel: +61 (2) 9241 1071 (Wk)
+61 (2) 9964 9640 (Hm)
Fax: +61 (2) 9235 2621

INFORMATION FOR COURIERS

REMBRANDT EXHIBITION

INFORMATION FOR COURIERS

Art Exhibitions Australia Limited will be hosting the visit to Australia of representatives of the lenders who will be accompanying works whilst in transit. In doing so AEA will be responsible for organising all aspects of travel, accommodation and any other requirements concerning the trip.

Details Required

In order to secure airline bookings and appropriate security and tarmac passes for each individual it is important that the following details are provided well in advance of the departure date:-

- **Name of courier**
- **Title**
- **Nationality**
- **Date of birth**
- **Passport number**
- **Business and private contact numbers.**

Travel Arrangements

Business class tickets for the outward and return journeys to and from Australia will be provided for couriers accompanying works of art on international sectors. If passenger aircraft are involved, every endeavour will be made to arrange pre-allocated seating for couriers on the right hand side of the aircraft in view of the cargo hold. Wherever possible, tickets will be booked in Australia and made available for collection at the airline office in the city where the loans originate. If other arrangements for issue of the ticket apply, couriers will be notified in advance. Precise details for each individual will be provided as soon as the arrangements have been confirmed.

Visas

It is necessary for all visitors to Australia to obtain an entry visa from the local Australian Consulate or Embassy in their home city prior to departure. This should be done at least two to three weeks in advance to allow time for processing.

Arrival in Australia

Couriers accompanying works of art will be met on arrival by a representative of the exhibiting gallery or a staff member of Art Exhibitions Australia. Every effort will be made for individuals to gain immediate access to the tarmac to view the container/pallet prior to passing through immigration. Gallery staff will be positioned on the tarmac to supervise the unloading and will assist couriers where required.

Transfer to the Gallery

The precise details of the arrival, customs clearance, security and local transport of the work(s) will be outlined to each just prior to their departure. Arrangements for couriers will to a great extent be defined by this schedule. On arrival at the gallery, work(s) will be taken to a secure area to acclimatise for twenty-four hours. During this time no handling will occur without the presence of the courier. Individuals will then be taken to their hotels. Couriers will be required to return to the gallery at an arranged time the next day to oversee the unpacking, condition checking and installation of the work(s).

Hotel Accommodation

Accommodation will be arranged at the hotel(s) in the city where the courier duties take place for a period of five nights as part of a special sponsorship arrangement for the exhibition. Accommodation is not transferable to another hotel or city. Details will be provided at a later date.

Subsistence Allowance

In keeping with the recommendation of the Australian Government and the relevant State Governments a daily travel allowance of A$76.00 is paid to all couriers. This allowance is paid for each full day spent in Australia in connection with the courier's official duties. It will be made available in cash on arrival in Australia. The sum has been calculated to cover generously breakfast, lunch, dinner and incidental costs. A special programme of sightseeing and entertainment will be arranged for visitors to take advantage of as soon as their official duties have concluded.

Travel and Personal Insurance

Travel and personal insurance will be taken out for all couriers during the course of their official duties. The brokers for AEA are C.E. McDonald (Aust) Pty Ltd, Level 7, 189 Kent Street, Sydney, Telephone (02) 252 1818, Facsimile (02) 252 2616. Insurance cover will be effective from the commencement of official duties and continue throughout the period of travel until the return home. Extensions of travel for holiday or other personal reasons are not covered by the policy.

Cover/Sums Insured:

Death	A$ 250,000
Medical and Additional Expenses	
- including expenses incurred within Australia	A$ 100,000
Baggage (limit $1,000 any one item)	A$ 8,000
Personal Liability	A$ 500,000

Departure Tax

The Australian Government levies a $27.00 departure tax. This sum will be prepaid by Art Exhibitions Australia and will be incorporated in the air ticket for couriers.

Additional Travel in Australia

Art Exhibitions Australia accepts that individuals may wish to travel or extend their stay in Australia at their own expense prior to or following their official courier duties. Every effort will be made to accommodate the needs of each individual. Discounted rates for domestic travel are available as part of a local sponsorship arrangement through our organisation.

Under the terms of the Australian Government Indemnity couriers are discouraged from travelling with partners or family members whilst carrying out official duties.

Please forward details and any inquiries to:

Ms Carol Henry
General Manager
Art Exhibitions Australia Limited
PO Box N222
Grosvenor Place
Sydney NSW 2000
AUSTRALIA

r-cour.inf
15.04.96

ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

Venues	Dates
National Gallery of Victoria	1 October 1997 to 7 December 1997
National Gallery of Australia	19 December 1997 to 15 February 1998

PROPOSED ITINERARY

LENDER

Name: Dr. ~~and Mrs Alfred~~ Bader

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) Telefax: (414)

Lender's name and exact credit line for acknowledgements: DRS. ISABEL & ALFRED BADER

DETAILS OF WORK

Artist: Rembrandt van Rijn

Title: *Head of an old man (Rembrandt's father)* (Bredius 633)

Medium/materials: yes oil/p. Date of Work: 1629-30

Is Work signed? Location of signature: upper Location of date:

DIMENSIONS

(without frame) Height Width

(with frame) Height 19 Width 16½ Depth 2

FRAMING

Is Work framed? yes

If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____

The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work: US $4 000 000 (four million)

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? supplied Do you authorise Work to be photographed? yes

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue	yes
(b) press and publicity	"
(c) educational material	"
(d) private use by visitors	"
(e) publications	"
(f) postcards, slides and posters	"
(g) video or film	"

TRANSPORT DETAILS

Address for collection of Work:

As above

Address for return of Work (to be in the same city as collection address):

As above

CONDITION REPORT

Can you provide a condition report on Work on day of collection? _____

I HAVE READ THE CONDITIONS ON THE REVERSE HEREOF AND ACCEPT THEM. THE QUESTIONS HEREIN UNANSWERED WILL BE ASSUMED TO BE ANSWERED IN THE AFFIRMATIVE.

Signed: Lender/authorised agent Alfred Bader

Name in block letters: ALFRED BADER Date: 8 XI 96

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited Date:

ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

PROPOSED ITINERARY

Venues	Dates
National Gallery of Victoria	1 October 1997 to 7 December 1997
National Gallery of Australia	19 December 1997 to 15 February 1998

LENDER

Name: Dr and Mrs Alfred Bader

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) Telefax: (414)

Lender's name and exact credit line for acknowledgements:

DETAILS OF WORK

Artist: Rembrandt van Rijn

Title: ***Head of an old man (Rembrandt's father)*** (Bredius 633)

Medium/materials: Date of Work: 1629-30

Is Work signed? Location of signature: Location of date:

DIMENSIONS

(without frame) Height Width
(with frame) Height Width Depth

FRAMING

Is Work framed?
If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____
The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work:

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? Do you authorise Work to be photographed? _____

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue _____
(b) press and publicity _____
(c) educational material _____
(d) private use by visitors _____
(e) publications _____
(f) postcards, slides and posters _____
(g) video or film _____

TRANSPORT DETAILS

Address for collection of Work:

Address for return of Work (to be in the same city as collection address):

As above

CONDITION REPORT

Can you provide a condition report on Work on day of collection? _____

I HAVE READ THE CONDITIONS ON THE REVERSE HEREOF AND ACCEPT THEM. THE QUESTIONS HEREIN UNANSWERED WILL BE ASSUMED TO BE ANSWERED IN THE AFFIRMATIVE.

Signed: Lender/authorised agent

Name in block letters: Date:

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited Date:

98 CUMBERLAND STREET THE ROCKS SYDNEY AUSTRALIA
PO BOX N222 GROSVENOR PLACE SYDNEY NEW SOUTH WALES 2000
TELEPHONE 02 9241 1071 TELEFAX 02 9235 2621 ACN 008 554 550

CONDITIONS GOVERNING LOANS TO ART EXHIBITIONS AUSTRALIA LIMITED

1. LOAN

1.1 In consideration of the covenants contained herein, the Lender agrees to lend the Work referred to on the reverse hereof for display as part of the Exhibition in the nominated Venues and on the terms and conditions hereinafter stipulated.

2. PERIOD OF LOAN

2.1 The loan will be for the duration of the Exhibition and for a reasonable period prior and subsequent to the tour to allow for collection, installation and return.

3. STANDARD OF CARE

3.1 Due care and diligence will be exercised at all times with respect to the handling of the Work to a standard consistent with international practices.

3.2 Experienced persons will handle the Work at all times.

4. ENVIRONMENT AND SECURITY

4.1 The environment and security at each of the Venues where the Exhibition is to be shown are described in detail on the attached Facilities Reports.

4.2 All reasonable precautions will be taken during the tour against the risk of fire, theft, overcrowding and accidents.

4.3 High level security arrangements conforming to the guidelines for Australian Government Indemnity will be put in place to safeguard the Work while in transit throughout the tour.

5. DISPLAY

5.1 Unless otherwise stipulated the manner of display of the Work will be in keeping with international museum practices.

6. CATALOGUE

6.1 A reproduction of the Work will be included in the exhibition catalogue unless otherwise indicated by the Lender. The copyright of the catalogue will be held by Art Exhibitions Australia Limited.

7. LOAN COSTS

7.1 Costs associated with the loan will be met by the Borrower including reimbursement of any other agreed costs.

8. ACKNOWLEDGEMENT

8.1 Acknowledgement to the Lender will be in accordance with the specified form.

9. PHOTOGRAPHY AND REPRODUCTION

9.1 The Work will be photographed and reproduced for the purposes indicated on the reverse hereof.

9.2 Every endeavour will be made to avoid the Work being photographed for any other purpose.

10. CONSERVATION

10.1 No conservation, including unframing, will be undertaken without the prior written consent of the Lender. However, this will not restrict the unframing or reframing of the Work to the extent indicated by the Lender on the reverse hereof or in the case of an emergency where reasonable measures will be taken to protect the Work.

11. INSURANCE/INDEMNITY

11.1 Unless stipulated the Lender will accept an indemnity from the Commonwealth Government of Australia as insurance for the Work.

11.2 The Work will be covered by indemnity from the time it leaves the premises of the Lender until it is returned.

11.3 Art Exhibitions Australia Limited will indemnify the Lender for the Deductible Amount of up to A$200,000 as provided for under the terms of the Commonwealth Indemnity Scheme, on the same basis as the Commonwealth indemnifies all Lenders for an amount above the Deductible Amount.

11.4 The Lender will hold the Borrower, its contractors and agents harmless and notwithstanding the Deductible Amount, will look solely to the Indemnity for all damages and compensation in the event of loss or damage to the Work, howsoever caused, including negligence by the Borrower, its contractors and agents.

11.5 In consideration of the provision of the Indemnity, the Lender undertakes that:

- upon payment of compensation to the Lender, the Australian Government and/or the Borrower will be subrogated to the rights and remedies of the Lender in respect of any loss or damage suffered by the Lender as a result of loss or damage to the Work;
- the Australian Government and/or the Borrower may take any action necessary, including the institution of proceedings in the name of the Lender, for recovery of damages; and
- the Lender will provide all reasonable assistance in the prosecution of any action.

12. APPLICABLE LAWS

12.1 This Agreement will be governed by the laws of the State of New South Wales in Australia and the parties hereto submit to the jurisdiction of the courts of that State.

ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

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LENDER

Name: Dr and Mrs Alfred Bader

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) Telefax: (414)

Lender's name and exact credit line for acknowledgements:

DETAILS OF WORK

Artist: Jan Lievens

Title: ***Profile of an old woman (Rembrandt'd mother)*** (Sumowski 1261)

Medium/materials: Date of Work: ca.1629

Is Work signed? Location of signature: Location of date:

DIMENSIONS

(without frame) Height Width
(with frame) Height Width Depth

FRAMING

Is Work framed?
If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____
The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work:

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? Do you authorise Work to be photographed? _____

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue _____
(b) press and publicity _____
(c) educational material _____
(d) private use by visitors _____
(e) publications _____
(f) postcards, slides and posters _____
(g) video or film _____

TRANSPORT DETAILS

Address for collection of Work:

Address for return of Work (to be in the same city as collection address):

As above

CONDITION REPORT

Can you provide a condition report on Work on day of collection? _____

I HAVE READ THE CONDITIONS ON THE REVERSE HEREOF AND ACCEPT THEM. THE QUESTIONS HEREIN UNANSWERED WILL BE ASSUMED TO BE ANSWERED IN THE AFFIRMATIVE.

Signed: Lender/authorised agent

Name in block letters: Date:

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited Date:

98 CUMBERLAND STREET THE ROCKS SYDNEY AUSTRALIA
PO BOX N222 GROSVENOR PLACE SYDNEY NEW SOUTH WALES 2000
TELEPHONE 02 9241 1071 TELEFAX 02 9235 2621 ACN 008 554 550

CONDITIONS GOVERNING LOANS TO ART EXHIBITIONS AUSTRALIA LIMITED

1. LOAN

1.1 In consideration of the covenants contained herein, the Lender agrees to lend the Work referred to on the reverse hereof for display as part of the Exhibition in the nominated Venues and on the terms and conditions hereinafter stipulated.

2. PERIOD OF LOAN

2.1 The loan will be for the duration of the Exhibition and for a reasonable period prior and subsequent to the tour to allow for collection, installation and return.

3. STANDARD OF CARE

3.1 Due care and diligence will be exercised at all times with respect to the handling of the Work to a standard consistent with international practices.

3.2 Experienced persons will handle the Work at all times.

4. ENVIRONMENT AND SECURITY

4.1 The environment and security at each of the Venues where the Exhibition is to be shown are described in detail on the attached Facilities Reports.

4.2 All reasonable precautions will be taken during the tour against the risk of fire, theft, overcrowding and accidents.

4.3 High level security arrangements conforming to the guidelines for Australian Government Indemnity will be put in place to safeguard the Work while in transit throughout the tour.

5. DISPLAY

5.1 Unless otherwise stipulated the manner of display of the Work will be in keeping with international museum practices.

6. CATALOGUE

6.1 A reproduction of the Work will be included in the exhibition catalogue unless otherwise indicated by the Lender. The copyright of the catalogue will be held by Art Exhibitions Australia Limited.

7. LOAN COSTS

7.1 Costs associated with the loan will be met by the Borrower including reimbursement of any other agreed costs.

8. ACKNOWLEDGEMENT

8.1 Acknowledgement to the Lender will be in accordance with the specified form.

9. PHOTOGRAPHY AND REPRODUCTION

9.1 The Work will be photographed and reproduced for the purposes indicated on the reverse hereof.

9.2 Every endeavour will be made to avoid the Work being photographed for any other purpose.

10. CONSERVATION

10.1 No conservation, including unframing, will be undertaken without the prior written consent of the Lender. However, this will not restrict the unframing or reframing of the Work to the extent indicated by the Lender on the reverse hereof or in the case of an emergency where reasonable measures will be taken to protect the Work.

11. INSURANCE/INDEMNITY

11.1 Unless stipulated the Lender will accept an indemnity from the Commonwealth Government of Australia as insurance for the Work.

11.2 The Work will be covered by indemnity from the time it leaves the premises of the Lender until it is returned.

11.3 Art Exhibitions Australia Limited will indemnify the Lender for the Deductible Amount of up to A$200,000 as provided for under the terms of the Commonwealth Indemnity Scheme, on the same basis as the Commonwealth indemnifies all Lenders for an amount above the Deductible Amount.

11.4 The Lender will hold the Borrower, its contractors and agents harmless and notwithstanding the Deductible Amount, will look solely to the Indemnity for all damages and compensation in the event of loss or damage to the Work, howsoever caused, including negligence by the Borrower, its contractors and agents.

11.5 In consideration of the provision of the Indemnity, the Lender undertakes that:

- upon payment of compensation to the Lender, the Australian Government and/or the Borrower will be subrogated to the rights and remedies of the Lender in respect of any loss or damage suffered by the Lender as a result of loss or damage to the Work;
- the Australian Government and/or the Borrower may take any action necessary, including the institution of proceedings in the name of the Lender, for recovery of damages; and
- the Lender will provide all reasonable assistance in the prosecution of any action.

12. APPLICABLE LAWS

12.1 This Agreement will be governed by the laws of the State of New South Wales in Australia and the parties hereto submit to the jurisdiction of the courts of that State.

ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

Venues	Dates
PROPOSED ITINERARY: National Gallery of Victoria	1 October 1997 to 7 December 1997
National Gallery of Australia	19 December 1997 to 15 February 1998

LENDER

Name: ~~Dr and Mrs Alfred Bader~~

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) 962 5169 Telefax: (414) 962 8322

Lender's name and exact credit line for acknowledgements: DRS. ISABEL & ALFRED BADER

DETAILS OF WORK

Artist: Jan Lievens

Title: *Profile of an old woman (Rembrandt'd mother)* (Sumowski 1261) ← information here is correct.

Medium/materials: Date of Work: ca.1629

Is Work signed? Location of signature: Location of date:

DIMENSIONS

(without frame) Height Width
(with frame) Height 30" Width 26" Depth 2"

FRAMING

Is Work framed? yes
If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____
The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work: US $ 1 000 000 – (One million)

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? supplied Do you authorise Work to be photographed? yes

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue — yes
(b) press and publicity — "
(c) educational material — "
(d) private use by visitors — "
(e) publications — "
(f) postcards, slides and posters — "
(g) video or film — "

TRANSPORT DETAILS

Address for collection of Work: 2961 N Shepard Milwaukee, WI.

Address for return of Work (to be in the same city as collection address):

As above ✓

CONDITION REPORT

Can you provide a condition report on Work on day of collection? _____

I HAVE READ THE CONDITIONS ON THE REVERSE HEREOF AND ACCEPT THEM. THE QUESTIONS HEREIN UNANSWERED WILL BE ASSUMED TO BE ANSWERED IN THE AFFIRMATIVE.

Signed: Lender/authorised agent — Alfred Bader

Name in block letters: ALFRED BADER Date: 8 XI 96

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited Date:

98 CUMBERLAND STREET THE ROCKS SYDNEY AUSTRALIA
PO BOX N222 GROSVENOR PLACE SYDNEY NEW SOUTH WALES 2000
TELEPHONE 02 9241 1071 TELEFAX 02 9235 2621 ACN 008 554 550

ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

Venues	Dates
National Gallery of Victoria	1 October 1997 to 7 December 1997
National Gallery of Australia	19 December 1997 to 15 February 1998

PROPOSED ITINERARY

LENDER

Name: Dr ~~and Mrs Alfred~~ Bader

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) Telefax: (414)

Lender's name and exact credit line for acknowledgements: DRS. ISABEL & ALFRED BADER

DETAILS OF WORK

Artist: Rembrandt van Rijn

Title: *Head of an old man (Rembrandt's father)* (Bredius 633)

Medium/materials: yes oil/p. Date of Work: 1629-30

Is Work signed? Location of signature: upper Location of date:

DIMENSIONS

(without frame) Height Width

(with frame) Height 19 Width 16½ Depth 2

FRAMING

Is Work framed? yes

If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____

The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work: US $4 000 000 (four million)

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? supplied Do you authorise Work to be photographed? yes

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue	yes
(b) press and publicity	"
(c) educational material	"
(d) private use by visitors	"
(e) publications	"
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Signed: Lender/authorised agent Alfred Bader

Name in block letters: ALFRED BADER Date: 8 XI 96

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited Date:

ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

Venues	Dates
National Gallery of Victoria	1 October 1997 to 7 December 1997
National Gallery of Australia	19 December 1997 to 15 February 1998

PROPOSED ITINERARY

LENDER

Name: Dr ~~and Mrs Alfred~~ Bader

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) Telefax: (414)

Lender's name and exact credit line for acknowledgements: DRS. ISABEL & ALFRED BADER

DETAILS OF WORK

Artist: Rembrandt van Rijn

Title: *Head of an old man (Rembrandt's father)* (Bredius 633)

Medium/materials: yes oil/p. Date of Work: 1629-30

Is Work signed? ✓ Location of signature: upper Location of date:

DIMENSIONS

(without frame) Height Width
(with frame) Height 19 Width 16½ Depth 2

FRAMING

Is Work framed? yes
If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____
The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work: US $4 000 000 (four million)

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? supplied Do you authorise Work to be photographed? yes

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue	yes
(b) press and publicity	"
(c) educational material	"
(d) private use by visitors	"
(e) publications	"
(f) postcards, slides and posters	"
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TRANSPORT DETAILS

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Address for return of Work (to be in the same city as collection address):

As above

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Can you provide a condition report on Work on day of collection? _____

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Signed: Lender/authorised agent

Name in block letters: ALFRED BADER Date: 8 XI 96

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited Date:

98 CUMBERLAND STREET THE ROCKS SYDNEY AUSTRALIA
PO BOX N222 GROSVENOR PLACE SYDNEY NEW SOUTH WALES 2000

ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

PROPOSED ITINERARY	Venues	Dates
	National Gallery of Victoria	1 October 1997 to 7 December 1997
	National Gallery of Australia	19 December 1997 to 15 February 1998

LENDER

Name: Dr and Mrs Alfred Bader

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) Telefax: (414)

Lender's name and exact credit line for acknowledgements:

DETAILS OF WORK

Artist: G.V. Eeckhout

Title: *The Dream of Jacob* (Sumowski 481)

Medium/materials: Date of Work: ca.1672

Is Work signed? Location of signature: Location of date:

DIMENSIONS

(without frame) Height Width
(with frame) Height Width Depth

FRAMING

Is Work framed?
If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____
The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work:

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? Do you authorise Work to be photographed? _____

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue _____
(b) press and publicity _____
(c) educational material _____
(d) private use by visitors _____
(e) publications _____
(f) postcards, slides and posters _____
(g) video or film _____

TRANSPORT DETAILS

Address for collection of Work:

Address for return of Work (to be in the same city as collection address):

As above

CONDITION REPORT

Can you provide a condition report on Work on day of collection? _____

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Signed: Lender/authorised agent

Name in block letters: Date:

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited Date:

98 CUMBERLAND STREET THE ROCKS SYDNEY AUSTRALIA
PO BOX N222 GROSVENOR PLACE SYDNEY NEW SOUTH WALES 2000
TELEPHONE 02 9241 1071 TELEFAX 02 9235 2621 ACN 008 554 550

CONDITIONS GOVERNING LOANS TO ART EXHIBITIONS AUSTRALIA LIMITED

1. LOAN

1.1 In consideration of the covenants contained herein, the Lender agrees to lend the Work referred to on the reverse hereof for display as part of the Exhibition in the nominated Venues and on the terms and conditions hereinafter stipulated.

2. PERIOD OF LOAN

2.1 The loan will be for the duration of the Exhibition and for a reasonable period prior and subsequent to the tour to allow for collection, installation and return.

3. STANDARD OF CARE

3.1 Due care and diligence will be exercised at all times with respect to the handling of the Work to a standard consistent with international practices.

3.2 Experienced persons will handle the Work at all times.

4. ENVIRONMENT AND SECURITY

4.1 The environment and security at each of the Venues where the Exhibition is to be shown are described in detail on the attached Facilities Reports.

4.2 All reasonable precautions will be taken during the tour against the risk of fire, theft, overcrowding and accidents.

4.3 High level security arrangements conforming to the guidelines for Australian Government Indemnity will be put in place to safeguard the Work while in transit throughout the tour.

5. DISPLAY

5.1 Unless otherwise stipulated the manner of display of the Work will be in keeping with international museum practices.

6. CATALOGUE

6.1 A reproduction of the Work will be included in the exhibition catalogue unless otherwise indicated by the Lender. The copyright of the catalogue will be held by Art Exhibitions Australia Limited.

7. LOAN COSTS

7.1 Costs associated with the loan will be met by the Borrower including reimbursement of any other agreed costs.

8. ACKNOWLEDGEMENT

8.1 Acknowledgement to the Lender will be in accordance with the specified form.

9. PHOTOGRAPHY AND REPRODUCTION

9.1 The Work will be photographed and reproduced for the purposes indicated on the reverse hereof.

9.2 Every endeavour will be made to avoid the Work being photographed for any other purpose.

10. CONSERVATION

10.1 No conservation, including unframing, will be undertaken without the prior written consent of the Lender. However, this will not restrict the unframing or reframing of the Work to the extent indicated by the Lender on the reverse hereof or in the case of an emergency where reasonable measures will be taken to protect the Work.

11. INSURANCE/INDEMNITY

11.1 Unless stipulated the Lender will accept an indemnity from the Commonwealth Government of Australia as insurance for the Work.

11.2 The Work will be covered by indemnity from the time it leaves the premises of the Lender until it is returned.

11.3 Art Exhibitions Australia Limited will indemnify the Lender for the Deductible Amount of up to A$200,000 as provided for under the terms of the Commonwealth Indemnity Scheme, on the same basis as the Commonwealth indemnifies all Lenders for an amount above the Deductible Amount.

11.4 The Lender will hold the Borrower, its contractors and agents harmless and notwithstanding the Deductible Amount, will look solely to the Indemnity for all damages and compensation in the event of loss or damage to the Work, howsoever caused, including negligence by the Borrower, its contractors and agents.

11.5 In consideration of the provision of the Indemnity, the Lender undertakes that:

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- the Australian Government and/or the Borrower may take any action necessary, including the institution of proceedings in the name of the Lender, for recovery of damages; and
- the Lender will provide all reasonable assistance in the prosecution of any action.

12. APPLICABLE LAWS

12.1 This Agreement will be governed by the laws of the State of New South Wales in Australia and the parties hereto submit to the jurisdiction of the courts of that State.

ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

Venues	Dates
National Gallery of Victoria	1 October 1997 to 7 December 1997
National Gallery of Australia	19 December 1997 to 15 February 1998

PROPOSED ITINERARY

LENDER

Name: ~~Dr and Mrs Alfred Bader~~ DRS. Isabel & Alfred Bader

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) Telefax: (414)

Lender's name and exact credit line for acknowledgements:

DETAILS OF WORK

Artist: G.V. Eeckhout

Title: *The Dream of Jacob* (Sumowski 481)

Medium/materials: oil / canv Date of Work: ca.1672

Is Work signed? yes Location of signature: l r Location of date: l r

DIMENSIONS

(without frame) Height Width
(with frame) Height 52" Width 45" Depth 2"

FRAMING

Is Work framed? yes

If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____

The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work: $ 500 000 — (five hundred thousand $)

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? supplied Do you authorise Work to be photographed? _____

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue ✓
(b) press and publicity ✓
(c) educational material ✓
(d) private use by visitors ✓
(e) publications ✓
(f) postcards, slides and posters ✓
(g) video or film ✓

TRANSPORT DETAILS

Address for collection of Work:

above

Address for return of Work (to be in the same city as collection address):

As above

CONDITION REPORT

Can you provide a condition report on Work on day of collection? _____

I HAVE READ THE CONDITIONS ON THE REVERSE HEREOF AND ACCEPT THEM. THE QUESTIONS HEREIN UNANSWERED WILL BE ASSUMED TO BE ANSWERED IN THE AFFIRMATIVE.

Signed: Lender/authorised agent [signature]

Name in block letters: ALFRED BADER Date: Nov 8 96

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited Date:

98 CUMBERLAND STREET THE ROCKS SYDNEY AUSTRALIA
PO BOX N222 GROSVENOR PLACE SYDNEY NEW SOUTH WALES 2000
TELEPHONE 02 9241 1071 TELEFAX 02 9235 2621 ACN 008 554 550

ART EXHIBITIONS AUSTRALIA

AEA

6 December 1996

Dr Alfred Bader,
2A Holmesdale Road,
Bexhill-on-Sea,
East Sussex TN39 3QE,
UNITED KINGDOM

Dear Dr Bader,

Thank you for your letters of 30 October and 8 November in regard to the very generous loan of your three paintings to Australia in October 1997 to February 1998.

Attached please find copies of the loan agreements for your files. We are very pleased to learn that Australian Government Indemnity is acceptable to you on this occasion.

We note that Professor Volker Manuth will accompany your works to Australia together with works from the Agnes Etherington Art Centre at Queen's University. At this stage we have not entered into discussions with the Milwaukee Museum about the issue of couriers. However, we will of course keep you informed on this matter.

It is gratifying to receive colour transparencies for each of your three paintings for use in the catalogue. Thank you also for sending two further copies of prints of the Rembrandt and Lievens for colour comparison. Needless to say the transparencies will be returned to you at a later date.

We have noted your acknowledgement should read "Drs Isabel and Alfred Bader". We will ensure this instruction is followed in all printed materials.

Thank you for advising that the Milwaukee Art Museum will be responsible for the condition reports and packing of the three paintings. In due course I will be in contact with their registrar about the logistics of the outward journey.

98 CUMBERLAND ST
THE ROCKS
SYDNEY NSW 2000

PO BOX N222
GROSVENOR PLACE
SYDNEY NSW 2000

TEL 61 2 241 1071
FAX 61 2 235 2621

Thank you for your assistance in finalising the loan of these very important loans to our exhibition.

With my very best wishes for the Christmas season.

Yours sincerely,

Carol Henry
General Manager

Enclosure

R-L-LT#2.A

ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

PROPOSED ITINERARY

Venues	Dates
National Gallery of Victoria	1 October 1997 to 7 December 1997
National Gallery of Australia	19 December 1997 to 15 February 1998

LENDER

Name: ~~Dr. and Mrs Alfred Bader~~ DRS. ISABEL & ALFRED BADER

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) Telefax: (414)

Lender's name and exact credit line for acknowledgements: DRS. ISABEL & ALFRED BADER

DETAILS OF WORK

Artist: Rembrandt van Rijn

Title: ***Head of an old man (Rembrandt's father)*** (Bredius 633)

Medium/materials: yes oil/p. Date of Work: 1629-30

Is Work signed? Location of signature: upper Location of date:

DIMENSIONS

(without frame) Height Width

(with frame) Height 19 Width 16½ Depth 2

FRAMING

Is Work framed? yes

If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____

The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work: US $4 000 000 (four million)

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? supplied Do you authorise Work to be photographed? yes

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue	yes
(b) press and publicity	"
(c) educational material	"
(d) private use by visitors	"
(e) publications	"
(f) postcards, slides and posters	"
(g) video or film	"

TRANSPORT DETAILS

Address for collection of Work: As above

Address for return of Work (to be in the same city as collection address):

As above

CONDITION REPORT

Can you provide a condition report on Work on day of collection? _____

I HAVE READ THE CONDITIONS ON THE REVERSE HEREOF AND ACCEPT THEM. THE QUESTIONS HEREIN UNANSWERED WILL BE ASSUMED TO BE ANSWERED IN THE AFFIRMATIVE.

Signed: Lender/authorised agent [signature]

Name in block letters: ALFRED BADER Date: 8 XI 96

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited [signature] Date: 15.11.96.

98 CUMBERLAND STREET THE ROCKS SYDNEY AUSTRALIA
PO BOX N222 GROSVENOR PLACE SYDNEY NEW SOUTH WALES 2000
TELEPHONE 02 9241 1071 TELEFAX 02 9235 2621 ACN 008 554 550

CONDITIONS GOVERNING LOANS TO ART EXHIBITIONS AUSTRALIA LIMITED

1. LOAN

1.1 In consideration of the covenants contained herein, the Lender agrees to lend the Work referred to on the reverse hereof for display as part of the Exhibition in the nominated Venues and on the terms and conditions hereinafter stipulated.

2. PERIOD OF LOAN

2.1 The loan will be for the duration of the Exhibition and for a reasonable period prior and subsequent to the tour to allow for collection, installation and return.

3. STANDARD OF CARE

3.1 Due care and diligence will be exercised at all times with respect to the handling of the Work to a standard consistent with international practices.

3.2 Experienced persons will handle the Work at all times.

4. ENVIRONMENT AND SECURITY

4.1 The environment and security at each of the Venues where the Exhibition is to be shown are described in detail on the attached Facilities Reports.

4.2 All reasonable precautions will be taken during the tour against the risk of fire, theft, overcrowding and accidents.

4.3 High level security arrangements conforming to the guidelines for Australian Government Indemnity will be put in place to safeguard the Work while in transit throughout the tour.

5. DISPLAY

5.1 Unless otherwise stipulated the manner of display of the Work will be in keeping with international museum practices.

6. CATALOGUE

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7. LOAN COSTS

7.1 Costs associated with the loan will be met by the Borrower including reimbursement of any other agreed costs.

8. ACKNOWLEDGEMENT

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10.1 No conservation, including unframing, will be undertaken without the prior written consent of the Lender. However, this will not restrict the unframing or reframing of the Work to the extent indicated by the Lender on the reverse hereof or in the case of an emergency where reasonable measures will be taken to protect the Work.

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11.3 Art Exhibitions Australia Limited will indemnify the Lender for the Deductible Amount of up to A$200,000 as provided for under the terms of the Commonwealth Indemnity Scheme, on the same basis as the Commonwealth indemnifies all Lenders for an amount above the Deductible Amount.

11.4 The Lender will hold the Borrower, its contractors and agents harmless and notwithstanding the Deductible Amount, will look solely to the Indemnity for all damages and compensation in the event of loss or damage to the Work, howsoever caused, including negligence by the Borrower, its contractors and agents.

11.5 In consideration of the provision of the Indemnity, the Lender undertakes that:

- upon payment of compensation to the Lender, the Australian Government and/or the Borrower will be subrogated to the rights and remedies of the Lender in respect of any loss or damage suffered by the Lender as a result of loss or damage to the Work;
- the Australian Government and/or the Borrower may take any action necessary, including the institution of proceedings in the name of the Lender, for recovery of damages; and
- the Lender will provide all reasonable assistance in the prosecution of any action.

12. APPLICABLE LAWS

12.1 This Agreement will be governed by the laws of the State of New South Wales in Australia and the parties hereto submit to the jurisdiction of the courts of that State.

ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

Venues	Dates
National Gallery of Victoria	1 October 1997 to 7 December 1997
National Gallery of Australia	19 December 1997 to 15 February 1998

PROPOSED ITINERARY

LENDER

Name: ~~Dr and Mrs Alfred Bader~~

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) 962 5169 Telefax: (414) 962 8322

Lender's name and exact credit line for acknowledgements: DRS. ISABEL & ALFRED BADE

DETAILS OF WORK

Artist: Jan Lievens

Title: *Profile of an old woman (Rembrandt'd mother)* (Sumowski 1261) ← information here is correct.

Medium/materials: Date of Work: ca.1629

Is Work signed? Location of signature: Location of date:

DIMENSIONS

(without frame) Height Width
(with frame) Height 30" Width 26" Depth 2"

FRAMING

Is Work framed? yes
If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____
The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work: US $ 1 000 000 – (One million)

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? supplied Do you authorise Work to be photographed? yes

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue yes
(b) press and publicity "
(c) educational material "
(d) private use by visitors "
(e) publications "
(f) postcards, slides and posters "
(g) video or film "

TRANSPORT DETAILS

Address for collection of Work: 2961 N Shepard Milwaukee, WI

Address for return of Work (to be in the same city as collection address):

As above ✓

CONDITION REPORT

Can you provide a condition report on Work on day of collection? _____

I HAVE READ THE CONDITIONS ON THE REVERSE HEREOF AND ACCEPT THEM. THE QUESTIONS HEREIN UNANSWERED WILL BE ASSUMED TO BE ANSWERED IN THE AFFIRMATIVE.

Signed: Lender/authorised agent

Name in block letters: ALFRED BADER Date: 8 XI 96

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited Date: 15.11.96

98 CUMBERLAND STREET THE ROCKS SYDNEY AUSTRALIA
PO BOX N222 GROSVENOR PLACE SYDNEY NEW SOUTH WALES 2000
TELEPHONE 02 9241 1071 TELEFAX 02 9235 2621 ACN 008 554 550

CONDITIONS GOVERNING LOANS TO ART EXHIBITIONS AUSTRALIA LIMITED

1. LOAN

1.1 In consideration of the covenants contained herein, the Lender agrees to lend the Work referred to on the reverse hereof for display as part of the Exhibition in the nominated Venues and on the terms and conditions hereinafter stipulated.

2. PERIOD OF LOAN

2.1 The loan will be for the duration of the Exhibition and for a reasonable period prior and subsequent to the tour to allow for collection, installation and return.

3. STANDARD OF CARE

3.1 Due care and diligence will be exercised at all times with respect to the handling of the Work to a standard consistent with international practices.

3.2 Experienced persons will handle the Work at all times.

4. ENVIRONMENT AND SECURITY

4.1 The environment and security at each of the Venues where the Exhibition is to be shown are described in detail on the attached Facilities Reports.

4.2 All reasonable precautions will be taken during the tour against the risk of fire, theft, overcrowding and accidents.

4.3 High level security arrangements conforming to the guidelines for Australian Government Indemnity will be put in place to safeguard the Work while in transit throughout the tour.

5. DISPLAY

5.1 Unless otherwise stipulated the manner of display of the Work will be in keeping with international museum practices.

6. CATALOGUE

6.1 A reproduction of the Work will be included in the exhibition catalogue unless otherwise indicated by the Lender. The copyright of the catalogue will be held by Art Exhibitions Australia Limited.

7. LOAN COSTS

7.1 Costs associated with the loan will be met by the Borrower including reimbursement of any other agreed costs.

8. ACKNOWLEDGEMENT

8.1 Acknowledgement to the Lender will be in accordance with the specified form.

9. PHOTOGRAPHY AND REPRODUCTION

9.1 The Work will be photographed and reproduced for the purposes indicated on the reverse hereof.

9.2 Every endeavour will be made to avoid the Work being photographed for any other purpose.

10. CONSERVATION

10.1 No conservation, including unframing, will be undertaken without the prior written consent of the Lender. However, this will not restrict the unframing or reframing of the Work to the extent indicated by the Lender on the reverse hereof or in the case of an emergency where reasonable measures will be taken to protect the Work.

11. INSURANCE/INDEMNITY

11.1 Unless stipulated the Lender will accept an indemnity from the Commonwealth Government of Australia as insurance for the Work.

11.2 The Work will be covered by indemnity from the time it leaves the premises of the Lender until it is returned.

11.3 Art Exhibitions Australia Limited will indemnify the Lender for the Deductible Amount of up to A$200,000 as provided for under the terms of the Commonwealth Indemnity Scheme, on the same basis as the Commonwealth indemnifies all Lenders for an amount above the Deductible Amount.

11.4 The Lender will hold the Borrower, its contractors and agents harmless and notwithstanding the Deductible Amount, will look solely to the Indemnity for all damages and compensation in the event of loss or damage to the Work, howsoever caused, including negligence by the Borrower, its contractors and agents.

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ART EXHIBITIONS AUSTRALIA LIMITED

LOAN AGREEMENT

EXHIBITION TITLE: REMBRANDT EXHIBITION

Venues	Dates
National Gallery of Victoria	1 October 1997 to 7 December 1997
National Gallery of Australia	19 December 1997 to 15 February 1998

PROPOSED ITINERARY

LENDER

Name: ~~Dr and Mrs Alfred Bader~~ DRS. Isabel & Alfred Bader

Address: 2961 North Shepard Avenue, Milwaukee, Wisconsin 53211

Telephone: (414) Telefax: (414)

Lender's name and exact credit line for acknowledgements: Drs Isabel & Alfred Bader

DETAILS OF WORK

Artist: G.V. Eeckhout

Title: *The Dream of Jacob* (Sumowski 481)

Medium/materials: oil/canvas Date of Work: ca.1672

Is Work signed? yes Location of signature: l r Location of date: l r

DIMENSIONS

(without frame) Height Width
(with frame) Height 57" Width 45" Depth 2"

FRAMING

Is Work framed? yes
If necessary, may Work be reframed, rematted or backed to secure its safety or to meet other requirements? _____

May perspex be substituted for glass? _____
The Work will be returned to you in its original frame or mat unless other arrangements have been made.

INSURANCE/ INDEMNITY

Insurance value of Work: US $ 500 000 — (five hundred thousand $)

COPYRIGHT

Do you own copyright of Work?

CATALOGUE

Can you supply a transparency? supplied Do you authorise Work to be photographed? _____

REPRODUCTION OF WORK

Do you authorise reproduction of Work in any form during and after the Exhibition for the following purposes:-

(a) exhibition catalogue ✓
(b) press and publicity ✓
(c) educational material ✓
(d) private use by visitors ✓
(e) publications ✓
(f) postcards, slides and posters ✓
(g) video or film ✓

TRANSPORT DETAILS

Address for collection of Work:
above

Address for return of Work (to be in the same city as collection address):

As above

CONDITION REPORT

Can you provide a condition report on Work on day of collection? _____

I HAVE READ THE CONDITIONS ON THE REVERSE HEREOF AND ACCEPT THEM. THE QUESTIONS HEREIN UNANSWERED WILL BE ASSUMED TO BE ANSWERED IN THE AFFIRMATIVE.

Signed: Lender/authorised agent [signature]

Name in block letters: ALFRED BADER Date: Nov 8 96

Where signatory signs as agent, evidence of agent's authority must be attached.

(Signed) Carol Henry, General Manager
Art Exhibitions Australia Limited [signature] Date: 15.11.96

98 CUMBERLAND STREET THE ROCKS SYDNEY AUSTRALIA
PO BOX N222 GROSVENOR PLACE SYDNEY NEW SOUTH WALES 2000
TELEPHONE 02 9241 1071 TELEFAX 02 9235 2621 ACN 008 554 550

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3. STANDARD OF CARE

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3.2 Experienced persons will handle the Work at all times.

4. ENVIRONMENT AND SECURITY

4.1 The environment and security at each of the Venues where the Exhibition is to be shown are described in detail on the attached Facilities Reports.

4.2 All reasonable precautions will be taken during the tour against the risk of fire, theft, overcrowding and accidents.

4.3 High level security arrangements conforming to the guidelines for Australian Government Indemnity will be put in place to safeguard the Work while in transit throughout the tour.

5. DISPLAY

5.1 Unless otherwise stipulated the manner of display of the Work will be in keeping with international museum practices.

6. CATALOGUE

6.1 A reproduction of the Work will be included in the exhibition catalogue unless otherwise indicated by the Lender. The copyright of the catalogue will be held by Art Exhibitions Australia Limited.

7. LOAN COSTS

7.1 Costs associated with the loan will be met by the Borrower including reimbursement of any other agreed costs.

8. ACKNOWLEDGEMENT

8.1 Acknowledgement to the Lender will be in accordance with the specified form.

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9.1 The Work will be photographed and reproduced for the purposes indicated on the reverse hereof.

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11.2 The Work will be covered by indemnity from the time it leaves the premises of the Lender until it is returned.

11.3 Art Exhibitions Australia Limited will indemnify the Lender for the Deductible Amount of up to A$200,000 as provided for under the terms of the Commonwealth Indemnity Scheme, on the same basis as the Commonwealth indemnifies all Lenders for an amount above the Deductible Amount.

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- the Australian Government and/or the Borrower may take any action necessary, including the institution of proceedings in the name of the Lender, for recovery of damages; and
- the Lender will provide all reasonable assistance in the prosecution of any action.

12. APPLICABLE LAWS

12.1 This Agreement will be governed by the laws of the State of New South Wales in Australia and the parties hereto submit to the jurisdiction of the courts of that State.

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

A Chemist Helping Chemists

November 8, 1996

Ms. Carol Henry
General Manager
Art Exhibitions Australia
98 Cumberland St.
The Rocks
Sydney, NSW 2000
Australia

Dear Ms. Henry:

I am sorry that I have been traveling a good deal, and that has delayed my sending you the three loan agreements now enclosed.

Regarding correct literature, you will find that the recent entries for the Rembrandt in the Rembrandthuis exhibition connecting Rembrandt and Van Vliet is totally correct. So is the entry in the catalog of Dr. Otto Naumann's recent exhibition, and I enclose a copy of that.

Turning now to the Lievens study of *Rembrandt's Mother*, the provenance given in Sumowski is correct; that in the Brunswick catalog of their Lievens exhibition was mixed up.

The information given in Sumowski on my Eeckhout of *Jacob's Dream* is correct.

I have already sent you three color transparencies and two prints, one of *Rembrandt's Father* and the other of *Rembrandt's Mother*, and I enclose another copy of *Rembrandt's Mother*. These two prints are in very good color because the printers here in Milwaukee had the actual paintings for comparison. I am sending you these prints because you know how color transparencies change with time. Please show ownership as "In the collection of Doctors Isabel and Alfred Bader".

We have loaned a great many paintings to various exhibitions, and invariably the staff at the Milwaukee Art Museum has helped by picking up the paintings from our house, providing condition reports if necessary, and then arranging for very careful crating.

I am just leaving for England, where we will be until January 6th. If you have to reach me in the meantime, my address is 2A Holmesdale Road, Bexhill-on-Sea, East Sussex TN39 3QE, England, and my telephone/fax number is 44-1424-222223.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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

A Chemist Helping Chemists

October 30, 1996

Ms. Carol Henry
General Manager
Art Exhibitions Australia
98 Cumberland St.
The Rocks
Sydney, NSW 2000
Australia

Dear Ms. Henry:

I am sorry that a good deal of travel has delayed my responding your letter of September 25th.

Allow me to respond to your queries one by one:

1) *Insurance Indemnity:* That is satisfactory.

2) *International Couriers:* I understand that you are borrowing one or two paintings from the Agnes Etherington Art Centre at Queen's University and that Professor Volker Manuth will be the courier for those works also, and he will come to Milwaukee to pick up my three paintings here.

   There are direct flights from Milwaukee to San Francisco and thence to Australia.

   I understand that you are requesting the loan of several paintings from the Milwaukee Art Museum, and it, of course, may wish to send its own courier.

3) *Transparencies:* I enclose color transparencies of the three paintings from my collection, and I would appreciate their return after the exhibition. You know that color transparencies change with time, and so I also enclose two good prints of my Rembrandt and my Lievens. These are in excellent color, as the Milwaukee printer had the paintings for comparison at the time of the printing.

Of course, you have my permission for the reproduction of all three paintings in your publications, in any form you desire.

The owners of these three paintings should be shown as *Drs. Isabel and Alfred Bader.*

I have been working with the professionals at the Milwaukee Art Museum for many years, and I would like them to arrange for the condition reports and the packing of all three paintings and then, of course, for examination and return to my home after their return.

I am just leaving for another trip and hope to be able to complete the loan agreements and send them on to you after my return.

With all good wishes, I remain,

Yours sincerely,

[Dictated but not read / Mailed in Dr. Bader's absence]

AB/cw

c: Professor Volker Manuth, Queen's University
Ms. Leigh Albritton, Milwaukee Art Museum

ART EXHIBITIONS AUSTRALIA

25 September 1996

|A|E|A|

Dr Alfred Bader,
2961 North Shepard Avenue,
Milwaukee, Wisconsin 53211,
UNITED STATES OF AMERICA

6 pages

To Prof. Volker Manuth

?

Dear Dr Bader,

Re: *Rembrandt: A Genius and His Impact*

I am writing to acknowledge your agreement to lend to our forthcoming exhibition the Rembrandt picture entitled ***Head of an old man (Rembrandt's father)***, ***The Dream of Jacob*** by G.E. Eeckhout and ***Profile of an old woman (Rembrandt's mother)*** by Jan Lievens. The generosity of Mrs Bader and yourself in lending on this occasion is very greatly appreciated.

As you may be aware, Art Exhibitions Australia is working in close association with the National Gallery of Victoria on this important exhibition. As managers of the project we will be liaising with you on all matters relating to the contractual arrangements, insurance/indemnity and transport of the works to Australia in September 1997 and on their return to Milwaukee at the conclusion of the exhibition.

Attached are our loan agreements for the works. It would be appreciated if you could complete and sign the documents and return them to me. I will then return one set for your records.

May I outline to you the arrangements we are making for the exhibition.

Insurance/Indemnity

It is hoped all lenders to the exhibition will accept Australian Government Indemnity for the duration of the loan period. Under this arrangement comprehensive all-risk cover will be provided for the paintings from the time they depart your premises until they are

98 CUMBERLAND ST
THE ROCKS
SYDNEY NSW 2000

PO BOX N222
GROSVENOR PLACE
SYDNEY NSW 2000

TEL 61 2 241 1071
FAX 61 2 235 2621

returned at the end of the tour. Attached for reference is detailed information about Australian Indemnity. It is anticipated the cover will come into effect in mid-August 1997. At this stage a copy of the Deed will be sent to you as certification of the cover.

International Couriers

?

We are pleased to agree to your request for Professor Manuth to accompany the works to Australia and possibly stay on for a few days to attend the symposium being held on 4 and 5 October 1997. However, as we will be borrowing from some 15 lenders in the United States, it is hoped that Professor Manuth will agree to accept responsibility for other works in the exhibition. Also would you consider allowing your works to join one of the museum shipments on the return journey? At this stage it is a little early to outline a firm proposal, but I envisage works coming from at least one museum collection in your area. Needless to say we will ensure the courier chosen for the return has an in depth knowledge of conservation practices so that you can feel assured about the handling of your Rembrandt, Bredius 633. Attached is some information for couriers coming to Australia in association with the exhibition.

International Transport

Our organisation has a long-term arrangement with Singapore Airlines to sponsor international freight and courier travel for our exhibitions. As this represents substantial cost-savings for the project, we are seeking your agreement to accepting carriage both to Australia and return to New York on Singapore Airlines. As you are no doubt aware there are no direct flights to Australia. The transhipment point therefore will be Singapore where a very high level of service will be available. We are assured of tarmac access for the couriers at all stages of the journey. Attached is an outline of the special service to be provided for our ***Rembrandt*** exhibition.

Customs Agents

With the approval of lenders we will be nominating Masterpiece International as the agent in the States. Our organisation is well-known to them as we have worked on many projects together. In Australia it will be DAS Distribution, a company with whom AEA has worked for many years. The Sydney office of DAS will co-ordinate the arrivals and despatches. Their details are as follows:-

DAS Distribution
Department of Administrative Services
44 Biloela Street
VILLAWOOD NSW 2163

Telephone: (61 2) 9794 5905
Facsimile: (61 2) 9794 5981

Contact: Mr David Joyner
International Freight Manager.

Due to the special significance of this project, works in the collection will be granted "Event Status" by the Australian Customs Service. This provides added assurance that the cargo will not be inspected or held up for any reason on arrival. We generally obtain access to shipments within 30 minutes of unloading.

Local Transfers and Security

Road freight from the airports to the museums will be undertaken either by a special Museum truck or by DAS Freight. DAS is a government-owned freight company appointed to transport most international exhibitions in Australia. It has climate controlled, air-ride vehicles and a team of drivers and handlers in each State that are well equipped and experienced in all matters relating to the movement of works of art. At the appropriate time detailed information will be sent to you on each movement.

Domestic Transport

DAS Freight also will be contracted to undertake the road transport between the National Gallery of Victoria and National Gallery of Australia. This is a very straightforward transfer on the main highway between Melbourne and Canberra. The journey takes approximately 9 hours. It is envisaged that a convoy comprising up to two trucks at a time and an armed security escort provided by the Australian Protective Service, will depart Melbourne at 6-7am and arrive in Canberra mid-afternoon. There will be one fuel stop in the late morning at a mid-way point. Ansett Airfreight and/or Qantas Airways will be utilised for airfreight.

The mean average temperatures and rainfall in early December are as follows:-

Melbourne	Temperature: Rainfall	13-24° celsius 58mm
Canberra	Temperature: Rainfall:	11-26.6° celsius 58mm

Domestic Couriers

Each shipment will be accompanied by experienced couriers from either the National Gallery of Victoria or the National Gallery of Australia, i.e. registrars, conservators or curatorial staff. The route between Melbourne and Canberra does not involve any complicated handling and the staff at both Galleries are highly experienced in this area.

Packing

I note that you have on hand a carrying case for the Rembrandt picture. It would be appreciated if you could let me know the way best to proceed with the packing of the other two works. Perhaps we could instruct Masterpiece to arrange the packing on your behalf?

Receipt, Unpacking and Handling of Objects

A minimum of 24 hours will be set aside after arrival of all shipments at the National Gallery of Victoria prior to unpacking. Needless to say the staff at both the National Gallery of Victoria and National Gallery of Australia will abide by any handling security or installation requests of the lenders.

Condition Reports

In accordance with normal practice a condition report on each of the works will need to be undertaken prior to their despatch to Australia. I envisage we will be contracting an independent conservator in your city to prepare the reports. This matter will be addressed closer to the packing date.

The confirmed dates for the exhibition are:-

- National Gallery of Victoria, Melbourne

  Wednesday 1 October 1997 - Sunday 7 December 1997

- National Gallery of Australia, Canberra

  Friday 19 December 1997 - Sunday 15 February 1998.

You will note that the opening in Melbourne has been brought forward by two days. I trust this will not inconvenience you in any way.

Transparencies

We would like to obtain reproduction quality colour transparencies of the works so that they can be illustrated in the catalogue. Do any exist that could be used for this purpose? If not we are prepared to meet the cost of a photographer taking 5" x 4" transparencies of each work.

I trust I have covered all the issues that need to be addressed at the present time. Should you require additional information I would be only too pleased to respond.

I will enjoy working with you on this very special exhibition and again express appreciation for your generosity.

With best wishes.

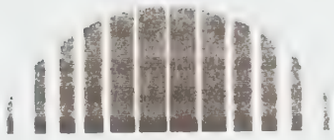
Yours sincerely,

Carol Henry
General Manager

Enclosure

AGREE\R-LTR.AB

[illegible]



[illegible]

11 September [illegible]

[illegible]
[illegible]
[illegible]

UNITED STATES OF AM[illegible]
FAX: 0015 1 4[illegible]

Re: Rembrandt exhibition: National Gallery of Victoria

[illegible] was delighted to receive your letter of 26 August in which you very generously agree to lend to our exhibition the following three paintings

Rembrandt *Head of an old man (Rembrandt's father)* [illegible]

Beckhout *The Dream of Jacob* (ca. 1672) (Sumowski [illegible])

Flevens *Profile of an old woman (Rembrandt's mother)* [illegible]

They will make a most significant contribution to the exhibition.

I have forwarded copies of your letter to our Guest Curator, Dr Albert Blankert, and Art Exhibition Australia Limited, our partners in this [illegible]

Art Exhibitions Australia, in collaboration with the Registrar from the National Gallery of Victoria, Melbourne will be in touch with you shortly to organise your courier requirements and other logistical arrangements [illegible]

180 ST KILDA ROAD MELBOURNE VICTORIA 3004 AUSTRALIA TELEPHONE (03) 9208 0222 FAX 9208 0245

Dr Blankert will also be in touch with you to discuss your [illegible] suggestion that Professor Manuth write the catalogue entry for your painting by [illegible]

Thank you again for your generosity

[illegible]

[illegible]

[illegible]
[illegible]

National Gallery of Victoria

180 St Kilda Road, Melbourne VIC 3004 Australia Tel 61 3 9208 0222 [illegible]

FACSIMILE TRANSMITTAL SHEET

URGENT CONFIDENTIAL

Date: 11 September 1996 Time:

To: Dr Alfred [illegible] From: [illegible]

[illegible]

Milwaukee Radio [illegible]

[illegible]

[illegible]

[illegible] of pages following [illegible]

[illegible] do not receive all of the pages [illegible]

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

A Chemist Helping Chemists

August 26, 1996

Dr. Timothy Potts
Director
National Gallery of Victoria
180 St. Kilda Road
Melbourne, Victoria 3004
Australia

Dear Dr. Potts:

Thank you for your invitation of August 13th to loan four paintings to your 1997-98 *Rembrandt and His Students* exhibition.

As you perhaps know, my wife and I hope that our collection will, in time, go to Queen's University in Kingston, Ontario.

One of the most eminent scholars in the field of Dutch 17th century paintings is professor there, Dr. Volker Manuth, and of course, I have discussed your request with him. Professor Manuth is a member of the Rembrandt Research Project, and he is currently working on what will undoubtedly become the definitive work on Eeckhout.

We decided that despite all precautions, it is still chancy to ship large panel paintings and so would rather not loan the *St. Paul* by Lievens. A further consideration against this loan is that this painting will be in a major exhibition at Queen's University later this year. There it will not be taken by air, but carefully packed, by truck.

A few years ago I had the very unhappy experience of shipping a small panel painting by Pieter Lastman to Jerusalem. It was packed exceedingly carefully in the Milwaukee Art Museum and yet despite all the precautions, the painting arrived in Jerusalem split in two. Luckily, the damage could be easily repaired because there was no paint loss.

But this gives me pause to think, and I would like to insist that the Rembrandt, Bredius 633, be hand-carried by Professor Manuth.

I recently loaned this painting to an exhibition in the Museum «het Rembrandthuis», and they provided a handy and sturdy carrying case which they left with me.

As Professor Manuth is working on Eeckhout, I would like to ask you to have him write your catalog entry on the *Jacob's Dream*.

I look forward to hearing from you and remain, with best regards,

Yours sincerely,

AB/cw

NATIONAL GALLERY OF VICTORIA

our ref: G1615/9

DIRECTOR
TIMOTHY POTTS, D. PHIL.

DIRECTOR'S OFFICE
TEL (03) 9208 0303
FAX (03) 9208 0298

13 August 1996

Dr Alfred Bader
2961 North Shepherd
Milwaukee
Wisconsin 53211
UNITED STATES OF AMERICA

Dear Dr Bader

I am writing regarding a major exhibition on Rembrandt, his pupils and followers which the National Gallery of Victoria is planning for October 1997 to February 1998. A number of major works by Rembrandt have now been committed and we are approaching prospective lenders to put in place the remaining key Rembrandt loans and those by his most important pupils and followers. It is for this reason that I am writing to request that you make a major contribution to our exhibition through the loan of the following paintings:

Rembrandt	*Head of an old man (Rembrandt's father)* (1629/30) (Bredius 633)
Eeekhout	*The Dream of Jacob* (ca. 1672) (Sumowski 481)
Lievens	*The Apostle Paul* (1626/7) (Sumowski 1229)
Lievens	*Profile of an old woman (Rembrandt's mother)* (ca. 1629) (Sumowski 1261)

Our exhibition, which will be curated by Dr Albert Blankert, will consist of a core of twenty-five major works by Rembrandt which have been accredited in the published *Corpus* of the Rembrandt Research Project or (for post-1642 paintings) are widely received as autograph. Around these works we will be assembling approximately twenty-five paintings by Rembrandt's pupils and followers, including a selection of the most outstanding "Rembrandtesque" paintings, works whose authenticity has not been questioned. We aim to juxtapose these with a small group of works that were previously attributed to Rembrandt and are now attributed to other hands or remain anonymous. In this way, new attributions suggested in recent literature will for the first time be able to be assessed through a direct comparison with outstanding works by the master, and authenticated paintings by the artists he most strongly influenced. Through these comparisons we plan to illustrate some of the central issues in current Rembrandt connoisseurship, and to explore and hopefully clarify these issues at a symposium (detailed below) which will be attended by leading international scholars.

To provide a full and balanced view of Rembrandt's artistic contribution we shall also be exhibiting approximately thirty of his finest drawings and twenty of the master's major etchings. Professor Christopher White, Dr Ben Broos and Dr Peter Schatborn are the advisors for these aspects of the exhibition.

In preparing for this loan request, Dr Blankert discussed your paintings with Dr Otto Naumann, who confirmed their outstanding quality and assured him of their excellent condition. Dr Naumann has been a very helpful supporter of our exhibition and has indicated that he would be very pleased to discuss our project, and the possible loan of your paintings, should you wish to do so.

We are firmly of the opinion that the inclusion of your paintings would greatly enhance the exhibition. In particular, Rembrandt's *Head of an old man* would form a centrepiece in what is one of our key themes – the changing rationales and techniques in the attribution of works to and away from Rembrandt, his pupils and followers. As you will be aware, the attribution of your work to Rembrandt was questioned in the *Corpus* by the Rembrandt Research Project (no. C22), although at the time Professor van de Wetering did "...not rule out the possibility of no. C22 being an autograph work by Rembrandt" (*Corpus* vol. I p. 580). The view that the work is indeed by Rembrandt was supported by many noted scholars, including Dr Peter Schatborn, who defended the attribution to Rembrandt in *Oud Holland* in 1986, and Haverkamp Begemann who likewise confirmed the painting's status in the exhibition catalogue *Otto Naumann Ltd Inaugural Exhibition of Oud Master Paintings,* New York 1995, no.13.

If you consent to lend this painting to our exhibition, it will offer an ideal opportunity to review and confirm the reasons behind these recent judgements, particularly by the scholars who will attend the international symposium which will be held in Melbourne during the exhibition (detailed below). As you will see from the list of agreed loans below, your painting would be able to be compared directly with Rembrandt's *Bust of a man in a gorget and cap* (ca. 1627) (*Corpus* A8) from a private collection, *Jeremiah lamenting the destruction of Jerusalem* (1630) (*Corpus* A28) from the Rijksmuseum and The Nationalmuseum, Stockholm's *The apostle Peter* (1632) (*Corpus* A46). Needless to say, the catalogue entry for your painting would list it as being by Rembrandt, with citations referring to the now discredited dissenting views and those supporting the attribution to Rembrandt.

As our agreed loans list attests, our exhibition will show Rembrandt at his finest. However, it is of equal importance that works by his pupils and followers are of a similarly high standard, and represent them at their best from various stages of their careers. It is in this context that we request your three paintings by his pupils and followers listed above. Lievens' *Apostle,* from early in his career, is a very strong and expressive work by Rembrandt's early rival. Your *Profile of an old woman* from a slightly later phase of his career would be complemented by the Rijksmuseum's *Capture of Samson* also by Lievens. Eeckhout's *Dream of Jacob,* on the other hand, comes from the end of his career when this artist was still adhering to `Rembrandtesque' principles. This would make a most interesting comparison with Bol's early masterpiece of the same subject in the Dresden Gemäldegalerie, which we are also hopeful of attaining for our exhibition.

Exhibition dates:

The timing of the exhibition has been chosen to correspond to the northern hemisphere winter. The venues and dates are as follows:

National Gallery of Victoria, Melbourne
1 October 1997 - 7 December 1997

National Gallery of Australia, Canberra
18 December 1997 - 15 February 1998

Exhibition Outline:

The exhibition will build on the recent floruit of research and exhibitions on Rembrandt, his studio and followers to provide the basis for an up-to-date assessment of Rembrandt's achievements and the degree and nature

of his impact. Together with the associated symposium, it will explore the central issues of analysis, appreciation and connoisseurship in this field in ways that will be accessible both to the scholarly community and to the general public. The exhibition will not only consider issues presented in previous exhibitions on this theme, but will critically expand on these to provide the opportunity for fresh insights and perspectives. Particular areas of focus will be Rembrandt's studio practices, and the changing assumptions, techniques and rationales which have underpinned attributions to and away from him. The display and associated information will throughout emphasise the uniquely didactic state of Rembrandt studies, conveying how recent scholarship on the master and his circle has altered not only the check-lists of their work, but also how our perceptions of fundamental aspects of their styles and techniques and influence.

International Symposium and Publications:

As an integral part of this project, an international symposium will be convened in Melbourne to coincide with the opening of the exhibition. Invitations will be extended to leading international scholars to contribute to a two day symposium on the current state of research on Rembrandt, his studio and followers, and to explore the likely direction of future investigation. This promises to be an event of major scholarly importance and has been received with much enthusiasm in our discussions so far. The proceedings of the symposium will be published.

The catalogue of the exhibition will include an up-to-date discussion of each work. As with all works in the exhibition, your paintings would be studied in detail and any findings published in the catalogue. In addition, Dr Blankert, Professor Christopher White, Dr Ben Broos, Professor Ernst van de Wetering, and other specialists will contribute introductory essays to the catalogue.

Agreed Loans:

As you may be aware, the National Gallery of Victoria holds two important Rembrandts which will be included in the exhibition, as well as two other works from its collection of Netherlandish paintings:

Rembrandt ***Two old men disputing*** 1628 (*Corpus*, A13)

Rembrandt ***Portrait of a white-haired man*** 1667 (Brown, Kelch & van Thiel, Rembrandt: the Master & his workshop, London, 1991).

Aert de Gelder ***King Ahasuerus condemning Haman*** ca. 1680
(Sumowski no. 727)

Jan Victors ***Portrait of a lady*** ca. 1645

In addition the following museums have agreed to lend the works listed below:

The Rijksmuseum, Amsterdam:
Rembrandt ***Jeremiah lamenting the destruction of Jerusalem*** (1630) (*Corpus* A28)

Rembrandt ***Landscape with a stone bridge*** (1638) (*Corpus* A136)

Jan Lievens large ***Capture of Samson*** (undated) (inv. no. A1627)

The National Gallery of Art, Washington:
Rembrandt ***A young man seated at a table*** (1660) (Bredius 312)

The Nelson-Atkins Museum of Art, Kansas City:
Rembrandt ***Portrait of a young man*** (1666) (Bredius 322)

Armand Hammer Museum of Art, Los Angeles:
Rembrandt ***Portrait of a man holding a black hat*** (1639) (*Corpus* A130)

American Private collections:
Rembrandt ***St Peter in prison*** (1631) (*Corpus* A36)

Rembrandt ***The Apostle James*** (1661) (Bredius 617)

Royal Collection, Great Britain:
Ferdinand Bol (attributed) ***Portrait of Rembrandt and Saskia*** (White no. 27)

The National Gallery, London:
Rembrandt ***Self-portrait at the age of 34*** (1640) (*Corpus* A139)

Rembrandt large ***Portrait of Jacob Trip*** (1661) (Bredius 314)

Carel Fabritius ***A young man in a fur cap and a cuirass (self-portrait?)*** (1654)

The National Gallery of Scotland, Edinburgh:
Rembrandt ***Woman in bed*** (1647) (Bredius 110)

Bredius Museum: The Hague:
Rembrandt ***Bust of Christ*** 1645-55 (Bredius 620)

The Mauritshuis, The Hague:
Rembrandt ***Susanna and the Elders*** (1636) (*Corpus* A117)

The Nationalmuseum, Stockholm:
Rembrandt ***The apostle Peter*** (1632) (*Corpus* A46)

Swiss Private collection:
Rembrandt ***Portrait of a man in a gorget and cap*** (1626/7) (*Corpus* A8, formerly in the Thyssen-Bornemisza collection)

The following works are under final review:

Royal Collection, Great Britain:
Rembrandt ***Christ appearing to Mary Magdalene*** (1638) (*Corpus* A124)

Glasgow Art Gallery:
Rembrandt ***A man in armour*** (1655) (Bredius 480)

Hamburg, Kunsthalle:
Rembrandt ***Simeon in the temple*** (ca.1627) (*Corpus* A12)

Discussions for further loans are continuing with a number of other museums in Europe and the United States, as well as private collections.

International Advisory Committee and Guest Curator:

An International Advisory Committee for the *Rembrandt* exhibition has been formed, including the Directors of some of the main lending institutions, which will provide assistance in accessing loans, as well as expert advice on aspects of the exhibition. The Committee currently consists of Mr Neil MacGregor (London); Professor Christopher White (Oxford); Professor Dr Henk van Os, Professor Ronald de Leeuw and Dr Simon Levie (Amsterdam); and Professor Dr Henning Bock (Berlin). Professor Ernst van de Wetering, head of the Rembrandt Research Project, has also kindly agreed to provide input and advice, as appropriate.

Dr Albert Blankert who, as you will be aware, has published widely on Rembrandt and other 17th-century Dutch artists is our Guest Curator and will have responsibility for the selection and attribution of the works, and for all associated scholarly and curatorial aspects of the exhibition and its catalogue.

Exhibition Management and Indemnity:

The exhibition will be organised by the National Gallery of Victoria in collaboration with Art Exhibitions Australia Limited, who were the co-organisers of the recent *Van Gogh, Picasso, Renoir* and *Matisse* exhibitions and many other exhibitions over the past fifteen years. Recent old master exhibitions at the National Gallery of Victoria include *Masterpieces of Western Art from the Hermitage 15th - 20th Centuries*; *Revolutionary Decades 1760-1830* (paintings and drawings from the Louvre); *Rembrandt to Renoir* (Legion of Honor, San Francisco), and *Rubens and the Italian Renaissance* (various lenders).

The exhibition is to be indemnified by the Australian Government through its Indemnity Scheme which has been widely accepted by major collecting institutions throughout the world. In accordance with the guidelines for indemnity, all transportation, packing and installation will be in line with international museum practices.

Art Exhibitions Australia Limited, as a legal manager of the Australian Government Indemnity Scheme, will be responsible for the logistical arrangements. This organisation is a company limited by guarantee, established by the Australian Government to assist in bringing important collections of art to this country. It will be the borrower of the works and as such will be responsible for finalising the transport and assembly of the collection in Melbourne and for arranging indemnity, local transfers and security. Art Exhibitions Australia will also underwrite the project. A full report on the scope and nature of our indemnity scheme can be supplied on request. If required, it would also be possible to provide a list of the many old master loans from major international museums that have been covered under this scheme.

Conservation and Transport:

We are aware of the particular conservation requirements associated with transporting paintings on canvas and particularly panel. Please find accompanying this letter a report by Mr Larry Keith, conservator of paintings at the National Gallery, London, regarding the transportation and display of panel paintings. Mr Keith is acting as our specialist advisor on conservation for this exhibition. If you wish to contact him directly, Mr Keith would welcome any questions on this matter. In the event that you consider these works suitable for loan to the exhibition we will of course meet any costs associated with any micro-climate construction or specialised casing that you may deem appropriate.

The National Gallery of Victoria would welcome very much your involvement in what promises to be an important event in Rembrandt studies, both for Australia and for the international art community.

I look forward to hearing from you in due course and enclose for your interest a copy of our recently published catalogue of old master paintings, which includes our two Rembrandts, and a full catalogue of our Rembrandt works on paper. The latter publication documents the considerable history of scholarly interest in, and collection of, Rembrandt's work in Australia.

Yours sincerely

Timothy Potts
Director