

Alfred Bader Fonds

Alfred Bader Fine Arts  
- Correspondence

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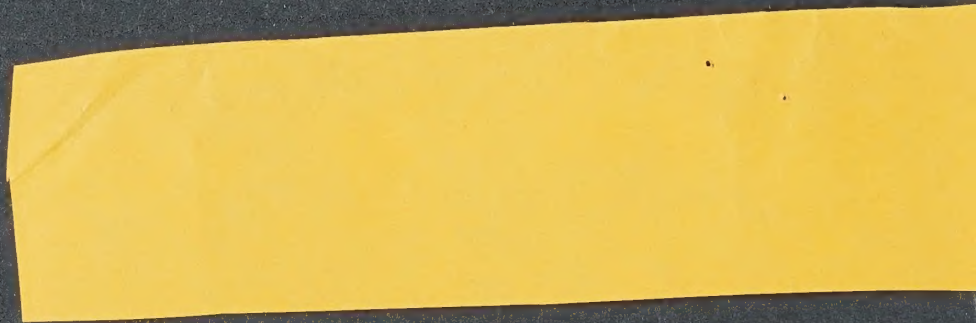
QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	50951.5
BOX	1
FILE	35



Home address

Anne and Steve Dodge  
308 Rochford Drive  
Easley, South Carolina 29642

Anne and Steve Dodge  
308 Rochford Drive  
Easley, South Carolina 29642



Nov. 20th 2000

Dear Alfred.

Enclosed the info about theignon  
painting, also some price results. I  
think that it is a great painting and  
I hope you think so too.

apecting

Andy.

1-864-295-2100

\$ 30,000. -

email: SDdodge@Bell  
~~South.net~~ South.net

work address.

Georgia Southern University

Post Office Box 8123

Statesboro, Georgia

30460-8123

1-912-681-5661

email. SDdodge@gsou.edu

1870

Received of Mr. J. H. ...

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## Reference service about a work of art Under cultural heritage protection.

**Berchem, Claus Nicolaes Pietersz (Haarlem, 1620-Amsterdam, 1683)**

**Italian Port**

Oil, canvas, 56 x 61 cm

Sign: lower right side: Ber... 1677 (worn, broken)

Picture has been examined by experts of Hungarian Museum of Fine Arts first in 1953 (ex.no.: 1035/1953)At that time it was attributed to and registered under the name of Philipp Wouwermann, considering to discover a P.W. initial on the same. The excellent Agnes Czobor at the beginning of the '80s - assigned it to P.N. Berchem's oeuvre. The first registered, written data about picture is: Artaria auction, Wien 1886, 12 January. (item no.8) (Italienischer Hafen, Leinwand 72 x 110 cm, 55 x 61 cm) It is known from A.C Hofstede de Groot review 1926 (Beschreibendes und Kritisches Verzeichnis der Werk der hervorragendsten holländischen Maler des XVII. Jahrhunderts (Esslingen - Paris, 1926 no 73, 92, 100a, 107) that composition titled Italian Port has four versions in Berchem's oeuvre.

The one of bigger size (69,4 x 90 cm) was presented at P. van der Bogtde's Auction - Amsterdam 1778, 16th March - item No. 3. A smaller picture (45,7 x 58,5 cm) could be found once in Prince Devonshire's Chatsworth Castle. (Waagen II p. 95 III p. 347).

The most famous of mentioned 4 variants disposes of a history that could be traced back from the middle of the 18th century. It was presented in 1753 in J van Lanschot's Leiden Collection - during the same year French Abraham Delfos made an engraving of the of the painting (M. Ch. Le Blanc, Manuel de L'amateur D'estampes, Paris, 1856 - 1888. p. 106, no.12 - 13). Further history can be followed across European Auctions until 1990 - then it was knocked down in a Parisian auction as a result of a donation formed part of Washington National Gallery Collection (inv. No. 1990.62.1)

It's next variation is one registered in Budapest. As well as the exact concordance of motives, tiny but ingenious pictorial changes, similar and modified colouring all are unanimously confirming declarations. On the right corner there is a worn and fragmentary at the mean time clearly legible signature and date (Ber... 1677...) Washington version actually has been dated for the beginning of 1660 - nevertheless either the newest publications (Art for the Nation, 1991 Kat. p. 74 - 75.) Wheelock, Jr. A.K. Dutch Paintings of the Seventeenth Century, Washington, 1995, p. 23 - 24.) are not mentioning where the Hofstede de Groot already presented „Rechts unter voll bezeichnet" signature is. By the help of signature of P.N. Berchem's picture found in Budapest the Washington version dating could be precised to period around 1670.

Painting presents all best known requisites of Berchem's characteristical and extremely popular Italian port scenes representations. Berchem's Italian Port titled painting the one being examined is an excellent representation of fusion of landscape, animal and genre - painting. genre metamorphose of Baroque painting dispersed all over Europe mainly by Dutch masters.

Latest and professional cleaning made possible an exact interpretation of signature - fragment doubtfully given by our foregoers. At the same time it is an honour that mentioned masterpiece from the 17th Century's Dutch painting could reach its worthy classification in Hungary.

**DENES CONSULTING**

**OSCAR L. DENES**

(414) 529-3262

5666 Grandview Drive, Greendale, Wisconsin 53129

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO  
DIVISION OF THE PHYSICAL SCIENCES  
DEPARTMENT OF CHEMISTRY  
5708 SOUTH CAMPUS DRIVE  
CHICAGO, ILLINOIS 60637

TO: [Name]

FROM: [Name]

SUBJECT: [Subject]

[The following text is extremely faint and illegible, appearing to be a letter or report.]

[The following text is extremely faint and illegible, appearing to be a letter or report.]

[The following text is extremely faint and illegible, appearing to be a letter or report.]







*[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is arranged in several columns and is too light to transcribe accurately.]*

From Bob are your trying to get me more depressed?

**Subject:** From Bob are your trying to get me more depressed?

**From:** "Bob Demchuk" <sceneeast@msn.com>

**Date:** Wed, 20 Apr 2005 12:48:52 -0400

**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred:

I dream about your collection that I could never have and I am so envious of you because of the Art Historians you know personally and the circles you run in to have the knowledge who owns what and if they need to sell.

My only avenue for Old Master Paintings is the auctions and now everyone under the sun thinks he a collector and running up the prices.

Now you want to tell me that my favorite Lieven's Rembrandt's Mother **you got for a deal?** It's great that you dominated to Queens University.

Do I know Barent Fabritius portrait of a shepherd signed and dated 1660 I am not sure?

Is it Shepherd with a Flute and a Ring, possibly self-portrait that did not sell at Sotheby's New York May 2001 is that when you got it or where you trying to sell it than? I always like this one, but worried about the condition when I saw it and the low estimate of \$120,000 were out of my range. So I didn't contact the owner because I could not even afford close to reserve of say \$100,000 when it did not sell. Is this the one you are talking about and do you wanted to sell it or it's a different one?

Everdingen, lot 113, has a low estimated probably because of the condition and yes lot 118 is beautiful but I am not collecting that thyme.

I understand your feeling of lot 60 I hope everyone else feels the same way so it goes for the estimate. George is going to look at it for me when he does the auction and let me know who he thinks did it and what he thinks of it.

Regards

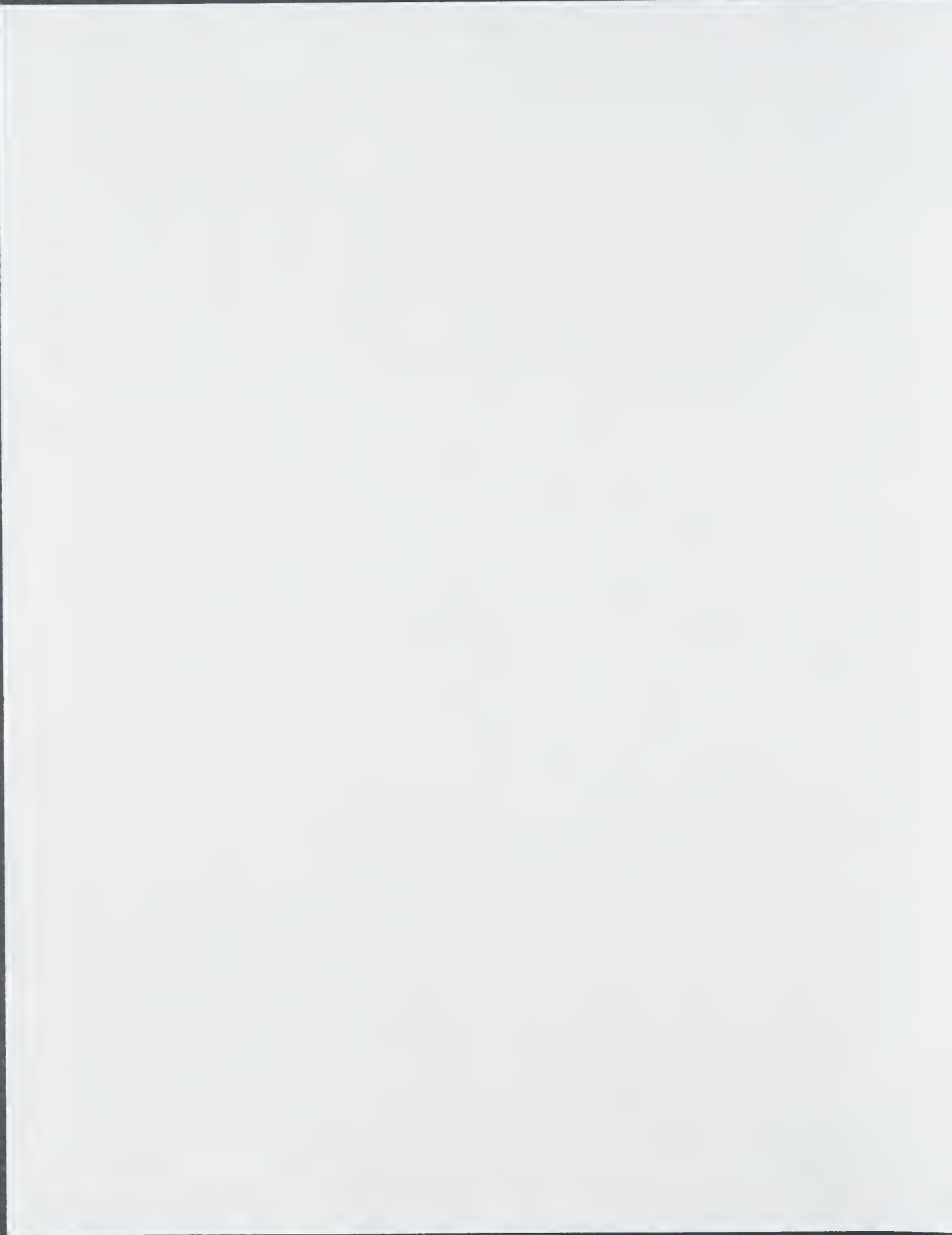
Bob

\*\*\*\*\*

Bob Demchuk  
Scene East, Ltd.  
PO Box 658  
Patterson, New York 12563 USA  
Tel: 845 878 7580  
Fax: 845 878 7605  
Email: [SceneEast@msn.com](mailto:SceneEast@msn.com)  
[www.oldmasterpaintings.org](http://www.oldmasterpaintings.org)  
\*\*\*\*\*

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ALFRED BADER FINE ARTS

DR ALFRED BADER

[www.alfredbader.com](http://www.alfredbader.com)

ESTABLISHED 1961

August 11, 2005

Mr. Peter de Boer  
Kunsthandel P. de Boer B.V.  
Herengracht 512  
1017 CC Amsterdam  
HOLLAND

Dear Mr. de Boer,

Last month I acquired from a German dealer a charming oil on copper by Gillis Neyts, photograph enclosed. This depicts Tobias and the angel on the right with a view of Antwerp in the back. As you will see, the painting comes from you.

Could you please tell me something about its provenance?

With many thanks and with best regards to you and your family I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

*By Appointment Only*

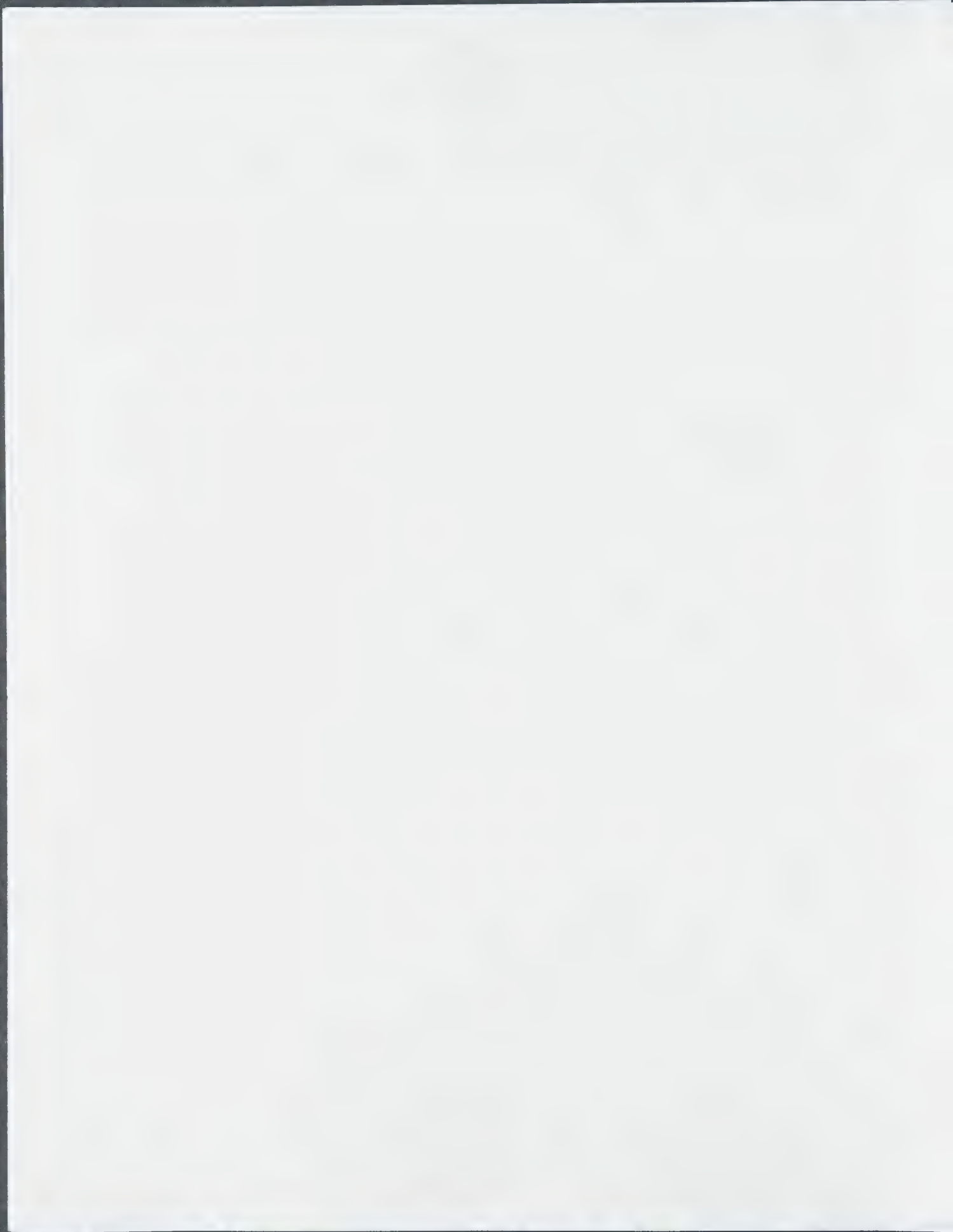
ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

T 414 277-0730 F 414 277-070

E-mail: [alfred@alfredbader.com](mailto:alfred@alfredbader.com)



#68

**Pietro Bellotti (Vociano, Brescia 1625 – 1700 Gargano)**

Diogene con la lanterna / Diogenes with the Lantern, oil on canvas, 87 x 67 cm, framed, (Wo)

What do you think?

I know it's not Dutch but 17th Century Dutch is getting so expensive and out of my budget range.

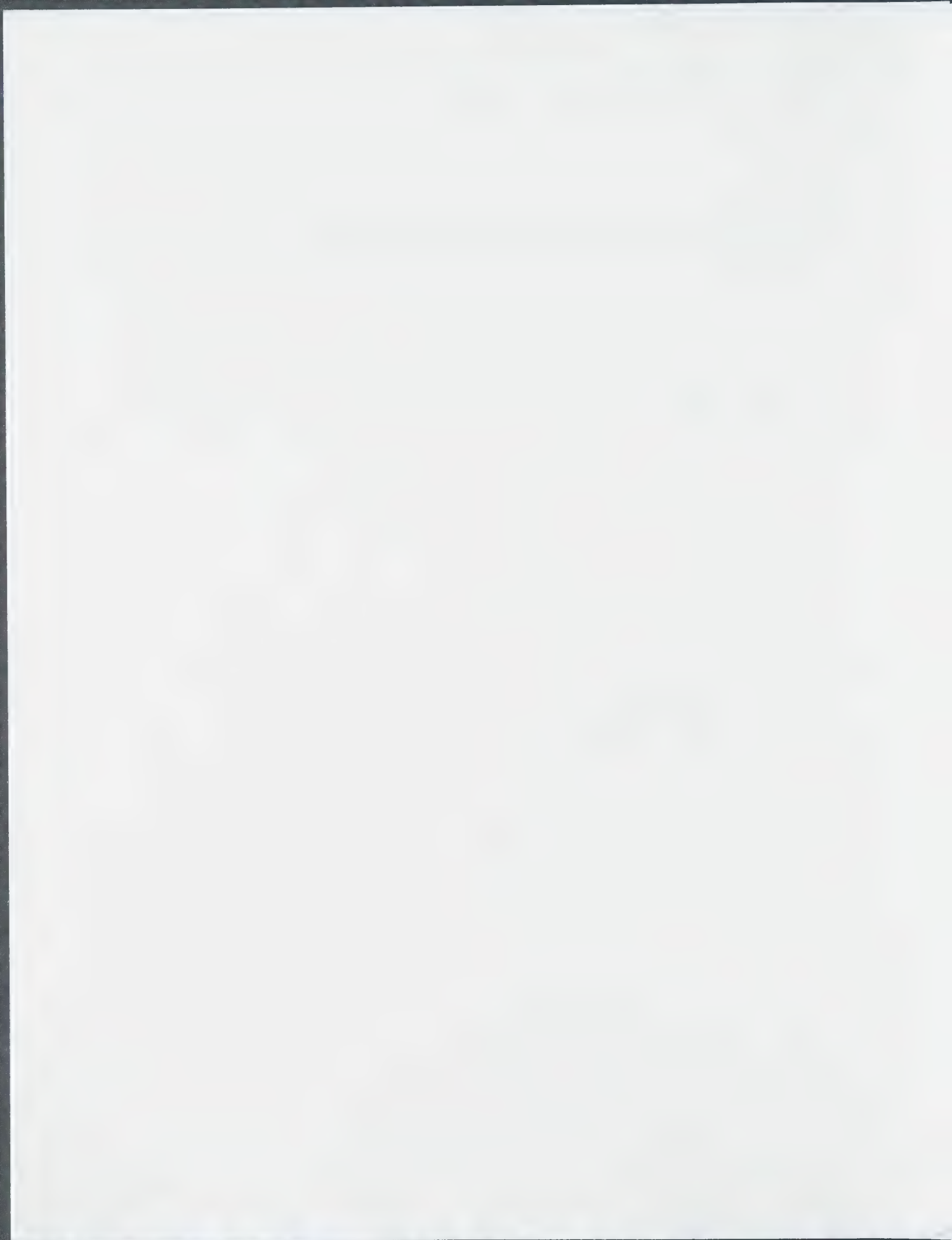
Bob

\*\*\*\*\*

Bob Demchuk  
Scene East, Ltd.  
PO Box 658  
Patterson, New York 12563 USA  
Tel: 845 878 7580  
Fax: 845 878 7605  
Email: [SceneEast@msn.com](mailto:SceneEast@msn.com)  
[www.oldmasterpaintings.org](http://www.oldmasterpaintings.org)

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Dear Bob,

In response to your e-mail of yesterday I am mailing you a Xerox copy from Anelli's book on Bellotti where you will see what is probably the Dorotheum painting listed as R-137. If I thought of buying this Isabel would say, "Not another old man!" The Dorotheum catalog has some Rembrandt school paintings. For instance there is a Paudiss, no. 260, which is as ugly as they come. Lot 356 clearly is related to Bredius 379 but I would not bid on that unless I had a chance to see it.

Best wishes,  
Alfred

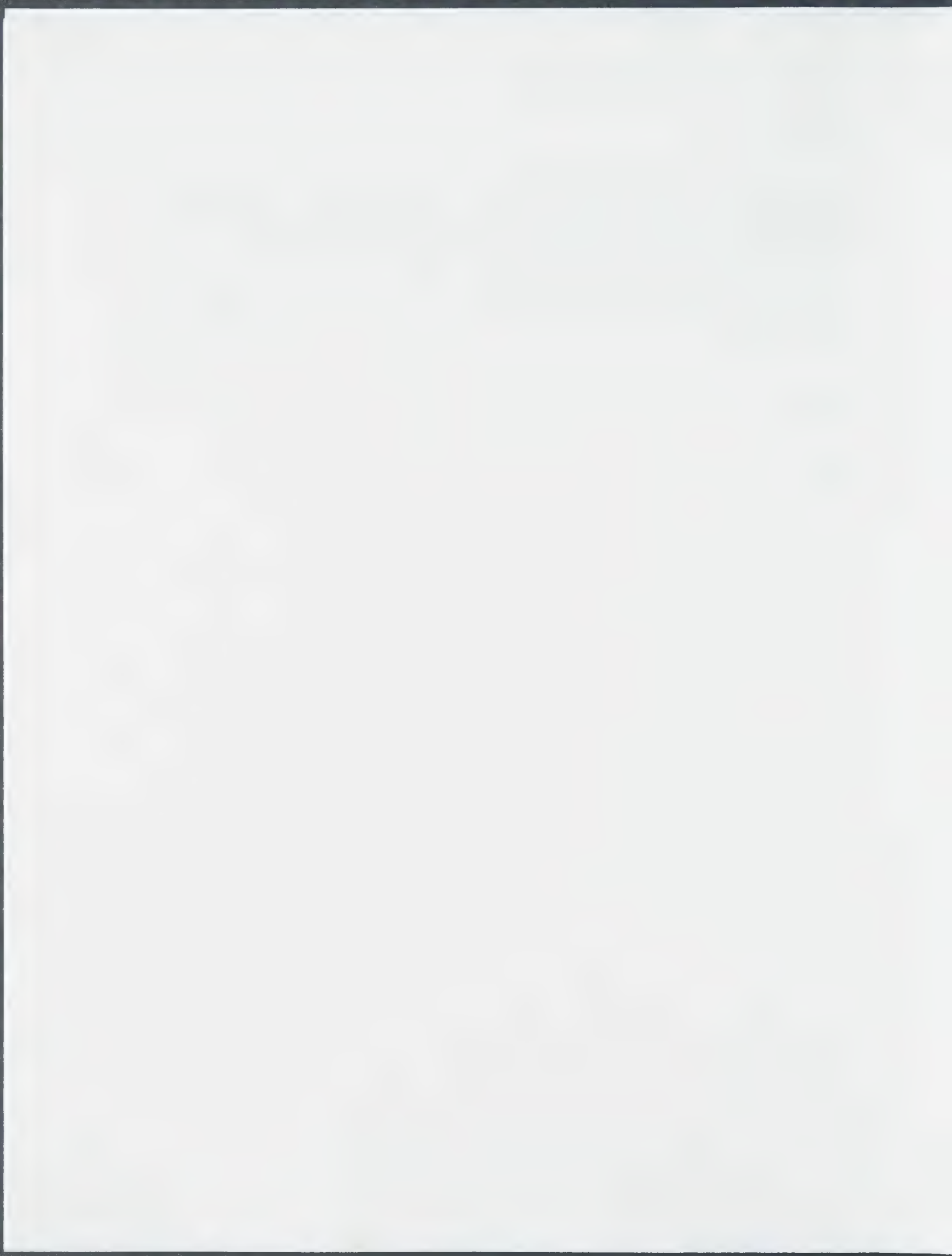
Bob Demchuk wrote:

Alfred:

Hope all is well with you and Isabel. Do you like anything at Dorotheum?

I like Lot 68

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mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

**Subject:** RE: Lievens at Sotheby's July 7-8  
**From:** "DeWitt, Lloyd" <ldewitt@philamuseum.org>  
**Date:** Tue, 8 Jun 2004 17:05:40-0400  
**To:** Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred: I just recieved the catalogue information from Sotheby's, which is well done.

I hope the picture does well. Our efforts to find a suitor for Minerva have not met with success yet, which is a real shame. She looks stunning on our walls, and is desperately needed in our collection. Otto just emailed about some Swedish prospects in September. We saw the astonishing little "Abraham and the Three Angels" when we dropped by his gallery about two weeks ago as well.

best,

Lloyd DeWitt

[DeWitt, Lloyd] -----Original Message-----

**From:** Alfred Bader Fine Arts [mailto:baderfa@execpc.com]  
**Sent:** Friday, June 04, 2004 11:45 AM  
**To:** DeWitt, Lloyd  
**Subject:** Re: Lievens at Sotheby's July 7-8

Dear Lloyd,

As you perhaps know I have been traveling a good deal and so I am responding to your e-mail of May 3rd only now.

I saw the Lievens at Sotheby's in London when I visited there in March and I find it a very good painting indeed. I like it very much better than that saccharin Oriental coming up at Christie's in New York.

Do you like the *Minerva* at your museum and what do you think the chances are that the museum will find a donor?

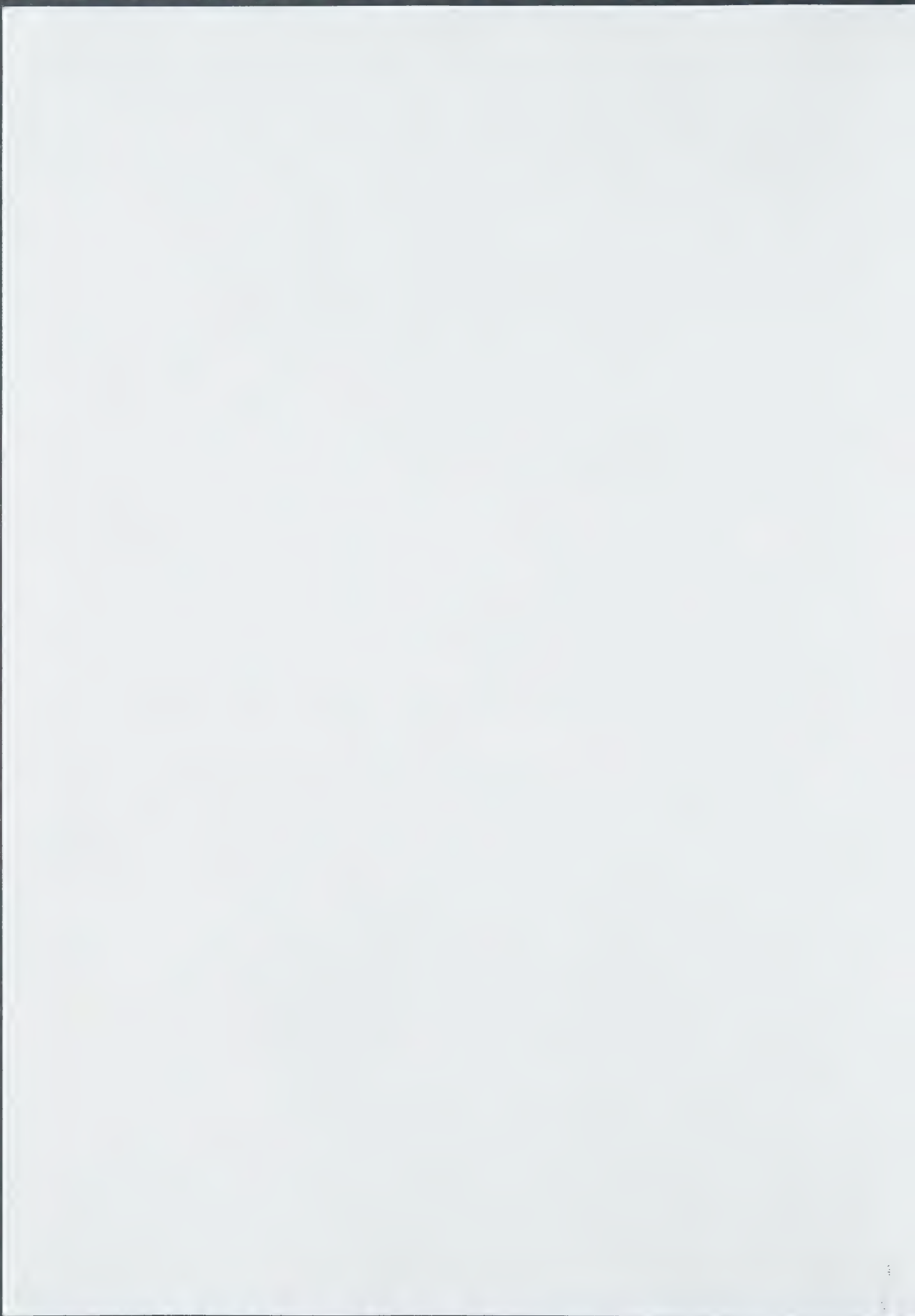
All the best,  
Alfred

DeWitt, Lloyd wrote:

Hello Alfred - I hope all's well in Milwaukee. We continue to enjoy the *Minerva* in Philadelphia, it takes the place of Rubens's *Prometheus*, and looks spectacular. When Otto Naumann was in Philadelphia a few weeks ago, he mentioned that a Lievens *tronie* was coming up at Sotheby's, the same sale as the Baron Rolin "*Vermeer*". I have just recieved the transparency of the object I requested from Sothebys. It looks like the same head at the Bremen St. Paul, but this figure is wearing a cap. No dimensions were given, but I'm sure the catalogue will appear soon. I was wondering if you had seen it yet.

all the best,

Lloyd DeWitt



**Subject:** Re: Rembrandt School Painting  
**From:** "June Dueck" <dueckj@sympatico.ca>  
**Date:** Mon, 15 Sep 2003 07:55:34 -0500  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

goodmorning Alfred,  
i will reply with more detail this afternoon ...  
sincerely,  
eric.

----- Original Message -----

**From:** Alfred Bader Fine Arts  
**To:** June Dueck  
**Sent:** Friday, September 12, 2003 12:54 PM  
**Subject:** Re: Rembrandt School Painting

Dear Eric,

Your painting is of course dependent on Rembrandt's RRP C-22, owned by Queen's University.  
What are you asking for it?

Best wishes,  
Alfred

June Dueck wrote:

Greetings Alfred,

Hope all is well,  
there is a painting you may be interested in,  
- small in dimension but large in quality -  
it can be seen online by clicking the following link ;

[http://www.em-finearts.com/paintings/rem\\_school.htm](http://www.em-finearts.com/paintings/rem_school.htm)

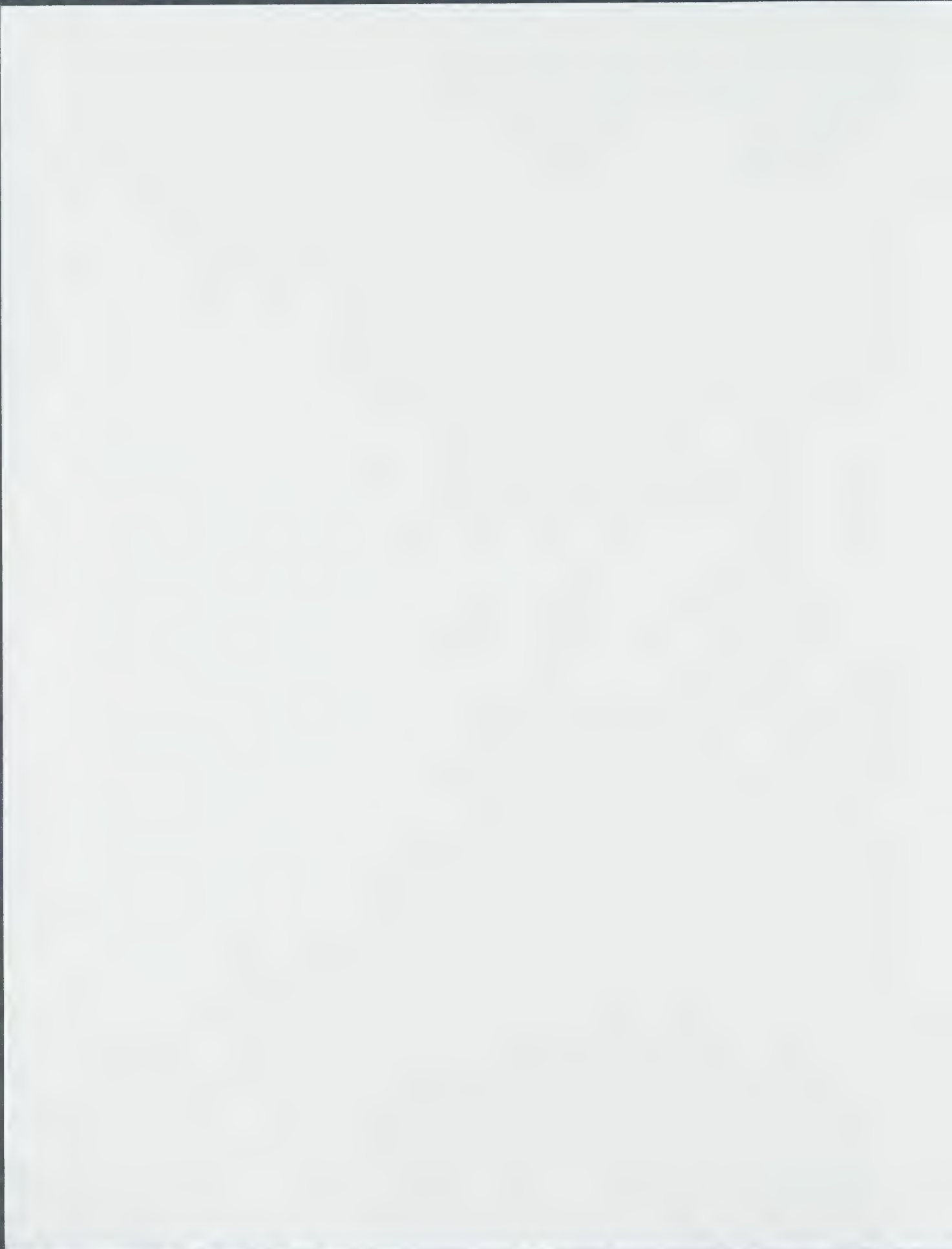
thanks,  
eric.

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# DOCUMENTATIECENTRUM VOOR HET VLAAMS KUNSTPATRIMONIUM vzw

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9 Minimenstraat - B-1000 Brussel - Tel.: (32-2) 502 24 00 - Fax : (32-2) 502 07 50

Dr Alfred BADER  
2A Holmesdale Road  
Bexhill-On-Sea  
East Sussex TN 39 3QE  
United Kingdom

Brussels, 9<sup>th</sup> of January 2006,

Dear Dr Bader,

I hope the New Year will be happy for you and for your family. I apologize not having got the time to answer earlier your letter of the 4<sup>th</sup> of August but the photographs you included of your paintings demanded some research that I only could do at a quiet moment.

You included the photographs of two paintings, a portrait of a boy, Flemish early 17<sup>th</sup> century : this painting has a strong Rubensian influence, the bold stroke and direct touch reminds me very much of the work of Lucas Franchois II who was active in Mechelen and in Antwerp (1600- 1681) at the end of the life of Rubens he was trained in Rubens studio and active as studio assistant, I recognize his ductus in your painting. To be totally affirmative I should be able to see the painting.

Concerning your deposition, it has indeed some Jordaens influence and reminds me by his directness and his looseness of works by Pieter Claes Soutman. Stylistically I would date this painting around 1625.

I thank you for your impressive autobiography. I read it with pleasure, it shows how straightforwardness and passion combined with a good eye and a practical business sense can make a wonderful mix. You have a wonderful life full with passion. My congratulations to you and your family.

Yours faithfully.

  
JAN DE MAERE,  
Director

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 31, 1997

Mr. Edmondo di Robilant  
Dover Street Gallery  
13 Dover Street  
London W1X 3PH  
England

Dear Mr. di Robilant:

I am sorry that a long trip to Ohio has delayed my responding to your several phone calls and your letter of March the 10th.

I hope that someday we will get to know each other better and you will then realize that it is useless to offer me such paintings.

There is no question that it is a fine work, in good condition. But in December's sale there was an even better painting by the same artist - and one certainly more saleable - and if my memory is right it brought about one million pounds.

Now, when you offer me a fine landscape by Guercino which I think is worth \$200,000 and you would like \$350,000, then we will almost certainly get together, simply by talking to each other reasonably.

But when the owner wants \$3.5 million he is wasting your time.

I plan to be back in London for the July sales and hope that you might have something for me which is both of fine quality and reasonably priced.

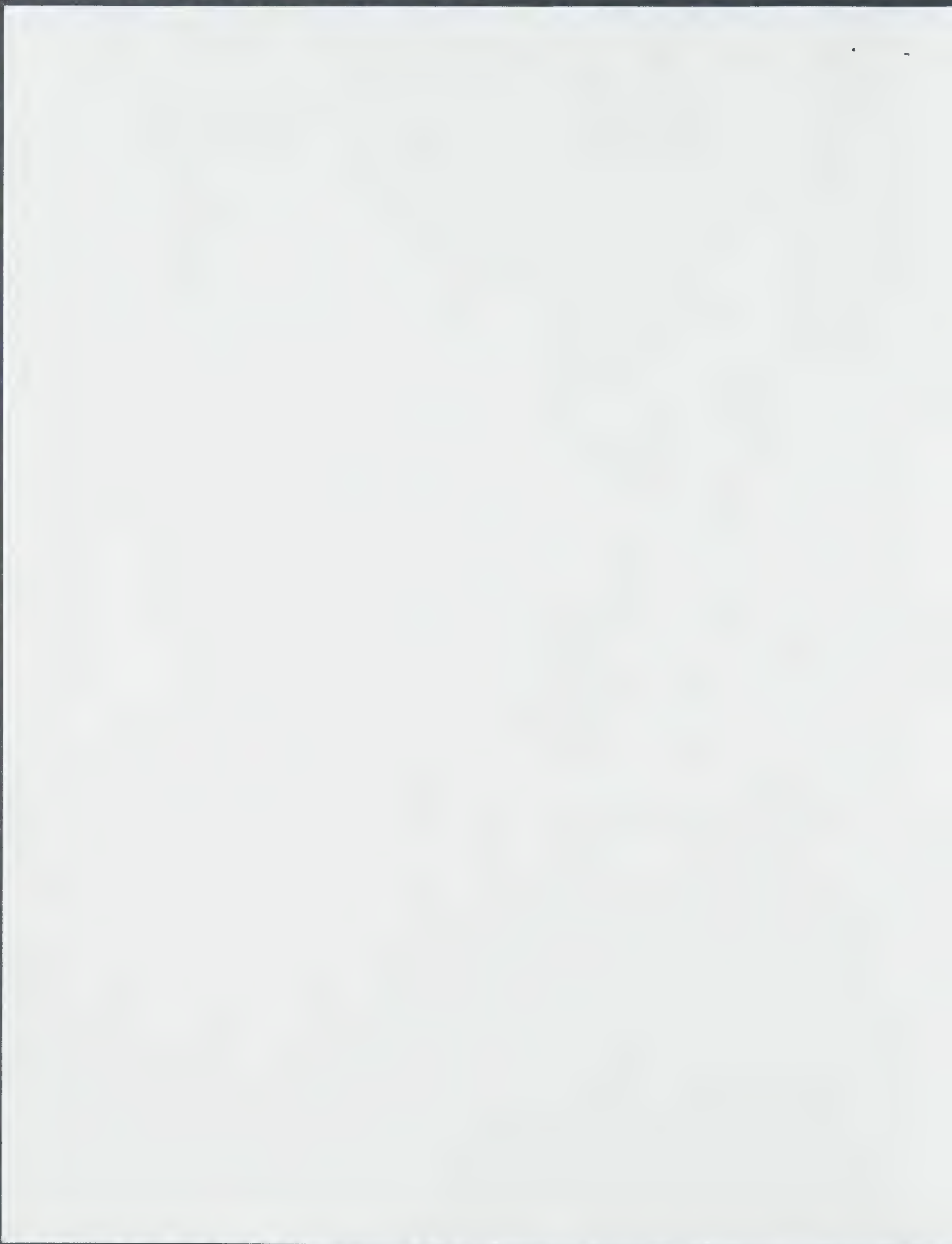
Also, please don't ask me not to discuss a given offer with any other people. Perhaps you don't know that most of the major paintings I acquire are in concert with Otto Naumann or Clovis Whitfield and I am unlikely to buy a major Northern painting without Otto's opinion, nor a major Italian painting without Clovis's.

With all good wishes, I remain,

Yours sincerely,

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709

Enclosures



# DOVER STREET GALLERY

13 Dover Street, London W1X 3PH  
Tel: 071-409 1540 Fax: 071-409 1565

Dr Alfred Bader  
Suite 622, 924 East Juneau  
Milwaukee  
Wisconsin 53202  
USA

10 March 1997

Dear Dr Bader,

You may remember me calling you a couple of weeks back with regard to a painting by Jacob Jordaens which I had mentioned to you. I have now got some rather poor quality snaps of the painting which I believe to be of the utmost importance and of exceptional quality and condition. Please judge for yourself if you think this might be something for you, but I would urge you to please not discuss this painting with anybody in the trade what so ever as I have to protect the interests of the owner. I know that I can rely on you in this regard.

Please find enclosed a provenance sheet which will list all the comparative literature and put the painting in relation to all its other later versions. As you can see this painting is wholly unpublished and a completely new discovery. The client wants \$3.5 million net for himself, on top of which we will have to earn a commission. May I at this point let you know that the client is very difficult and there will be very little movement in the price.

Do let me know if you would like to proceed with this picture. If you feel that it is not for you could I ask for the return of the nine snaps here enclosed. Best regards.

Yours sincerely,



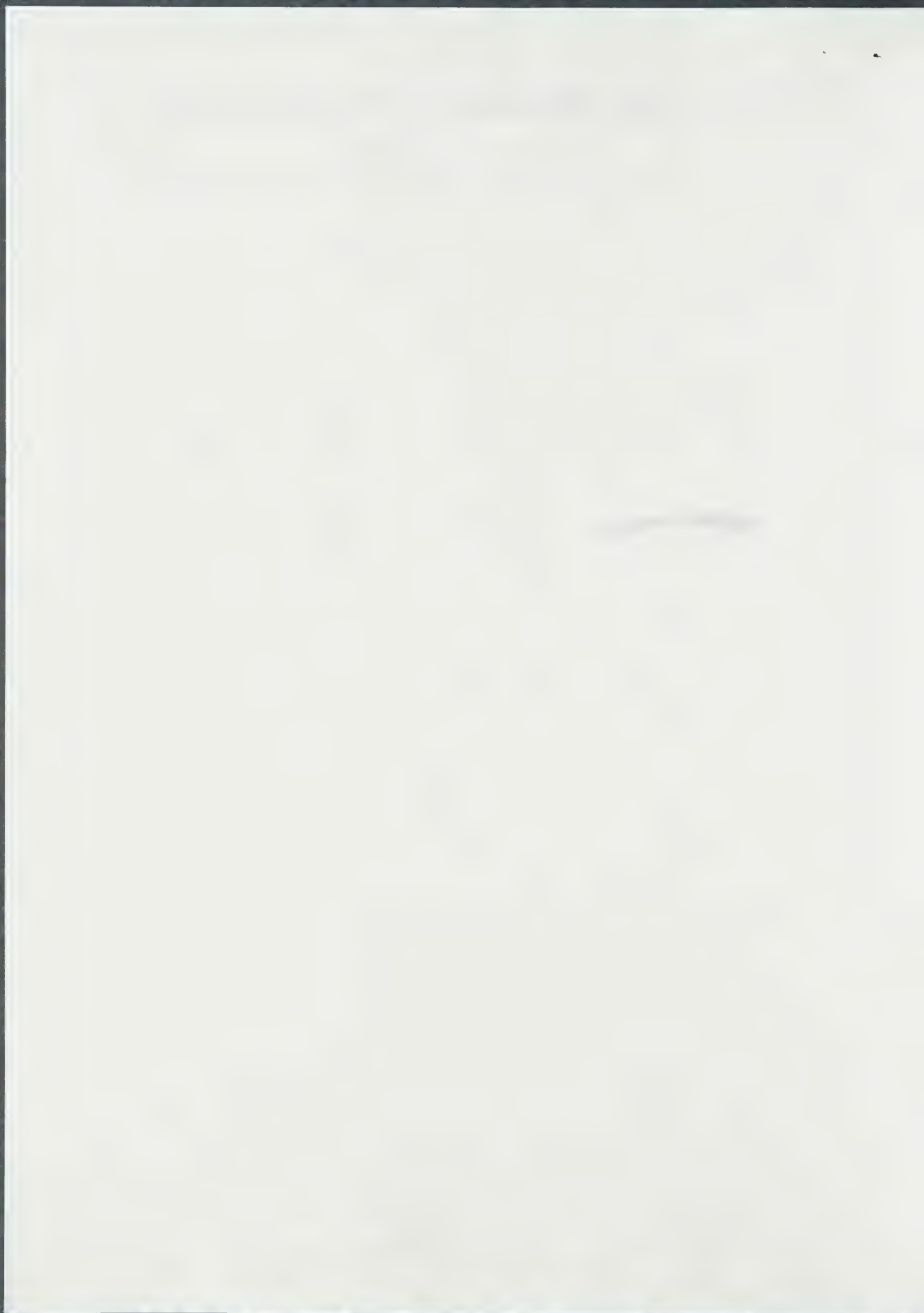
Edmondo di Robilant

DAVID FYFE-JAMIESON RICHARD NAGY EDMONDO DI ROBILANT

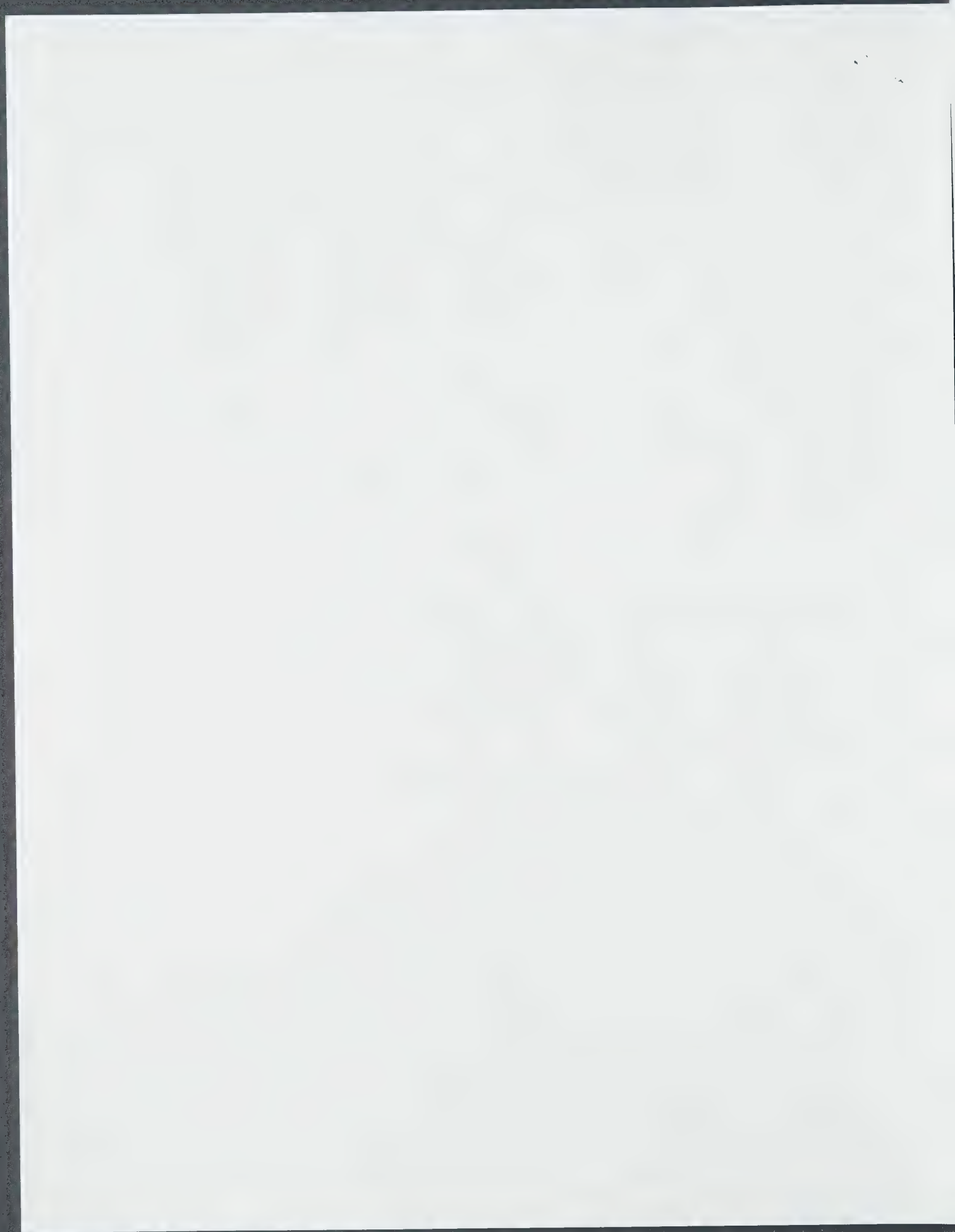
IN ASSOCIATION WITH

CAYLUS ANTIQUARIO S.A. LAGASCA 28, MADRID 28001, SPAIN. TEL 01 5782973, FAX 01 5777779

VOENA S.A.S. VIA DEI MILLE 36, 10123 TORINO, ITALY. TEL 011 859884, FAX 011 9561393







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

August 4, 1997

Drs. J.M. de Groot  
Director  
Dordrechts Museum  
Museumstraat 40  
3311 XP Dordrecht  
The Netherlands

Dear Drs. de Groot:

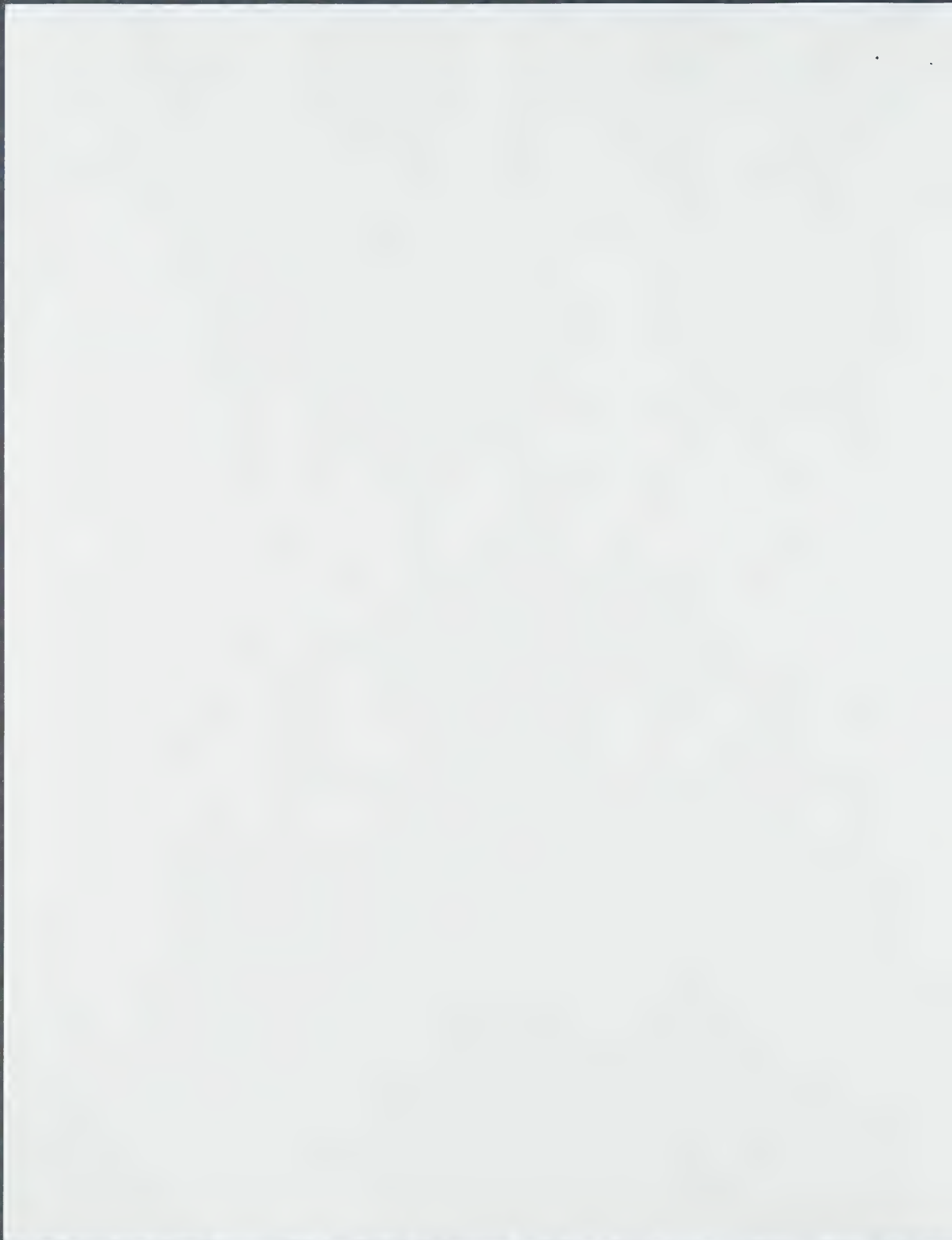
In response to your kind letter of July 29th, I must tell you that Professor Manuth talked to me about the importance of my *Judah and Tamar* and, hence, I am willing to loan it to the exhibition in Dordrecht and Köln together with the much smaller *Artist in his studio*.

However, there is one complication that may make you change your mind.

I have kept the very sturdy box for the *Artist in his studio*. However, the box for the *Judah and Tamar* which was returned to me from Dordrecht and Jerusalem was so very big that I asked the Milwaukee Art Museum not to deliver it to me and I very much doubt that they have kept it. Hence, I fear that you may have the substantial extra cost for such a large box.

I would certainly understand it if you now decided against the loan.

I am very happy that you are borrowing two paintings from Dr. Naumann. I love the many illustrations for the Book of Tobias and keep hoping that some





Drs. J.M. de Groot  
August 4, 1997  
Page two

museum some day will ask me to do a Tobias exhibition, "Tobias the Book of Faith." And of course Dr. Naumann's specific subject is very rare.

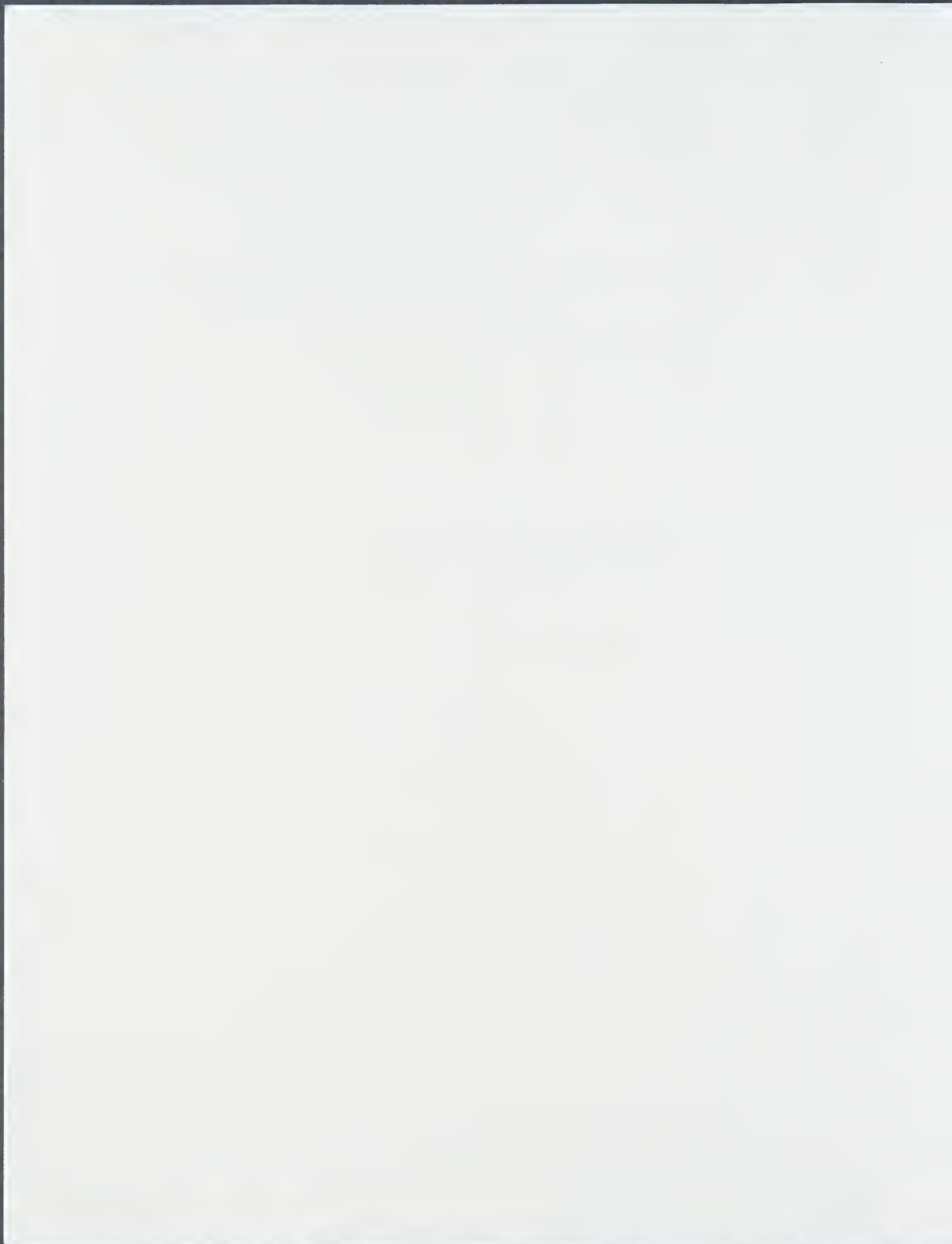
With all good wishes, I remain,

Yours sincerely,

AB/nik

c: Mrs. Leigh Albritton  
Registrar, Milwaukee Art Museum

*[Faint, illegible handwritten text]*



## Dordrechts Museum

Museumstraat 40 3311 XP Dordrecht

Telefoon 078 6134100

Telefax 078 6141766

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

Uw kenmerk

Uw brief van

Ons kenmerk

Datum

jg/gs/665

29.07.1997

Onderwerp

Arent de Gelder-exhibition

Dear Dr. Bader,

Recently, Volker Manuth informed me that, considering the importance of the event, you are willing to loan Arent de Gelder's *Judah and Tamar* to the De Gelder-exhibition. That is very generous of you. We look forward to seeing the painting here again. It would have been a pity if this beautiful painting would not be in the exhibition, since most of the important De Gelder's are already coming. We still believe your *Judah and Tamar* is the most beautiful version of this subject De Gelder painted.

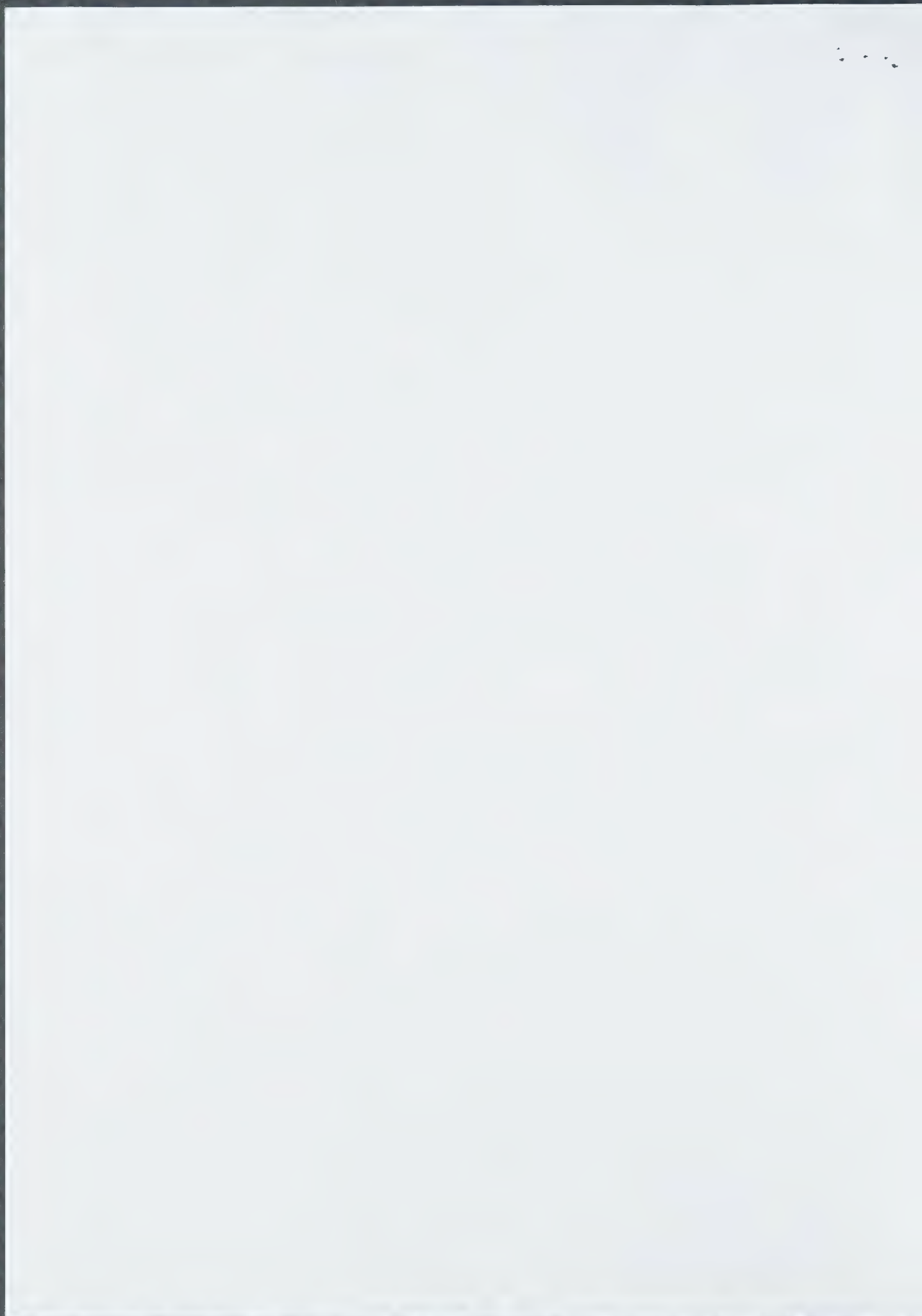
I can also inform you that, on the 5th of June, we asked Mr. Maumann to give his *Edna entrusting Tobias with Sarah* in loan for the exhibition (in addition to De Gelder's *Biblical figure* we asked before).

Thanking you again very much,

yours sincerely,



Drs. J.M. de Groot  
director





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 7, 1997

Mrs. Hester Diamond  
300 Central Park West  
19D  
New York, NY 10024-1513

Dear Mrs. Diamond:

Thank you so much for your most interesting fax of February the 3rd.

I have heard about your great collection, both from Rachel Kaminsky and Otto Naumann, and I would love to visit you when next we come to New York. However, that is rather seldom. Keep in mind, however, that the distance from Milwaukee to New York is exactly the same as from New York to Milwaukee and we would love to be able to welcome you here.

The Medici Archive Project is obviously a most interesting and important one, significant for art historical studies and also to learn more about the history of our people in Italy.

However, my wife and I have decided to spend our charitable funds entirely to help people. We divide these efforts to help the ablest - for instance by giving fellowships for art historical students from the Institute of Fine Arts in New York - to the very poorest, such as traumatized people in Bosnia. Some of the enclosures will tell you a little about what we do.

Isabel and I much look forward to meeting you personally and remain,

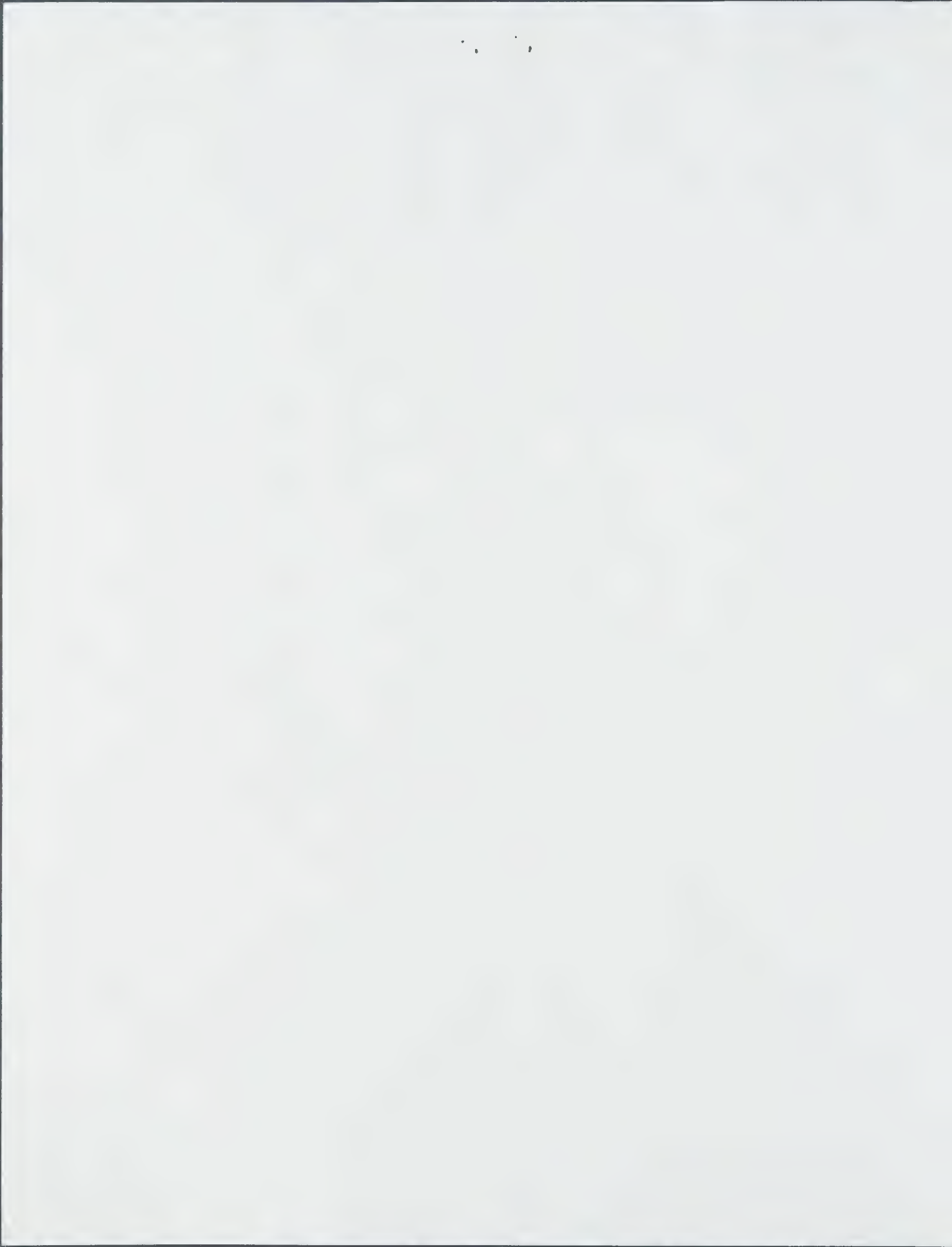
Yours sincerely,

AB/nik

Enclosures

cc: Rachel Kaminsky, Otto Naumann Ltd.

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709



# FAX

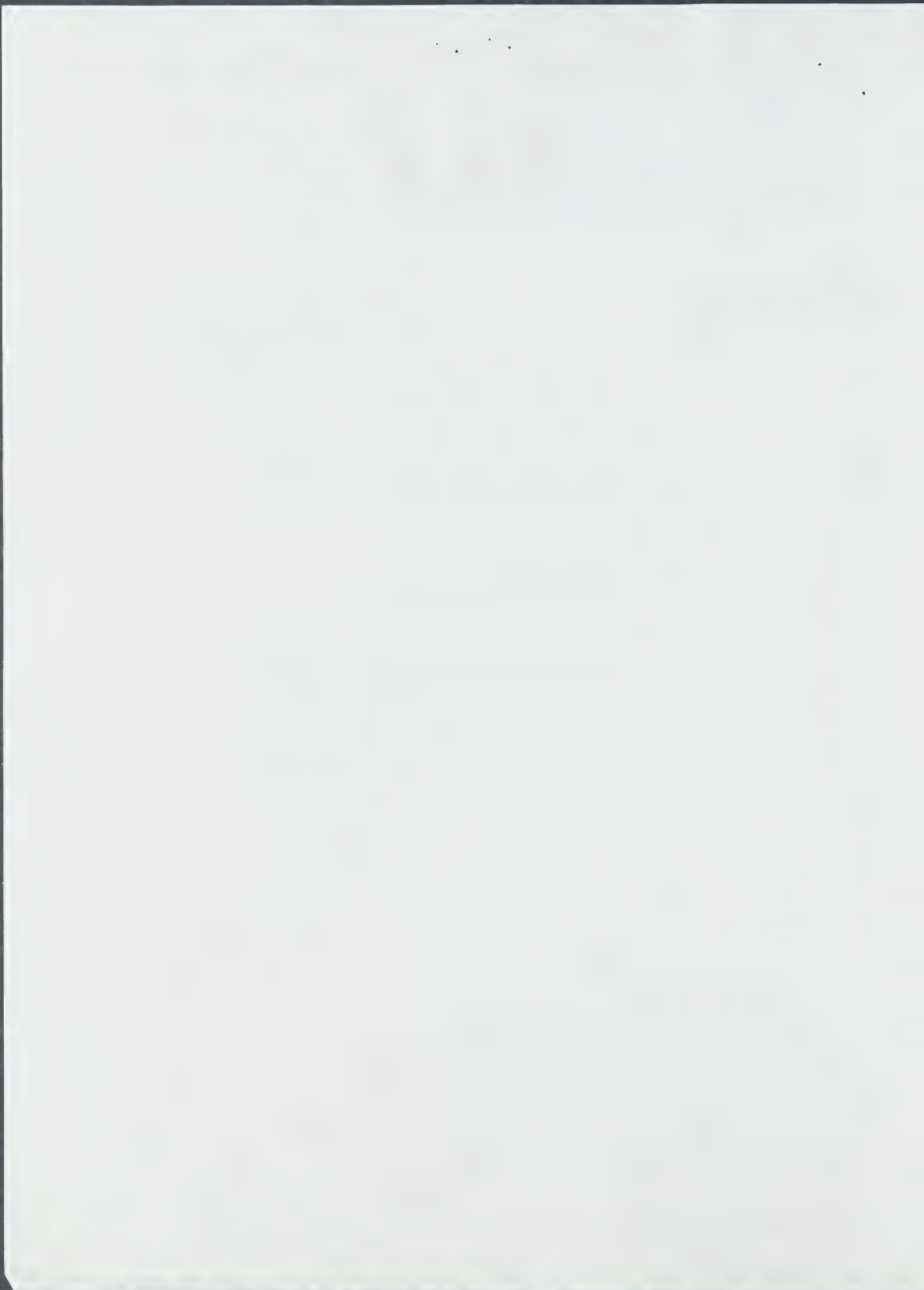
Date

Page

To: *Mr. & Mrs. J. J. ...* *1234 ...* *...* *...* *...*

Fax to: *...* *...* *...*

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### REVIEWS

THE JOURNAL OF THE ROYAL ANTHROPOLOGICAL INSTITUTE, VOL. 100, PART 1, 1970

Dr. J. H. REES, *Journal of the Royal Anthropological Institute*, vol. 100, part 1, 1970. Pp. 1-100. Price 10s. 6d.

The volume contains a number of papers of interest, including a paper by Dr. J. H. REES on the evolution of man, and a paper by Dr. J. H. REES on the evolution of man.

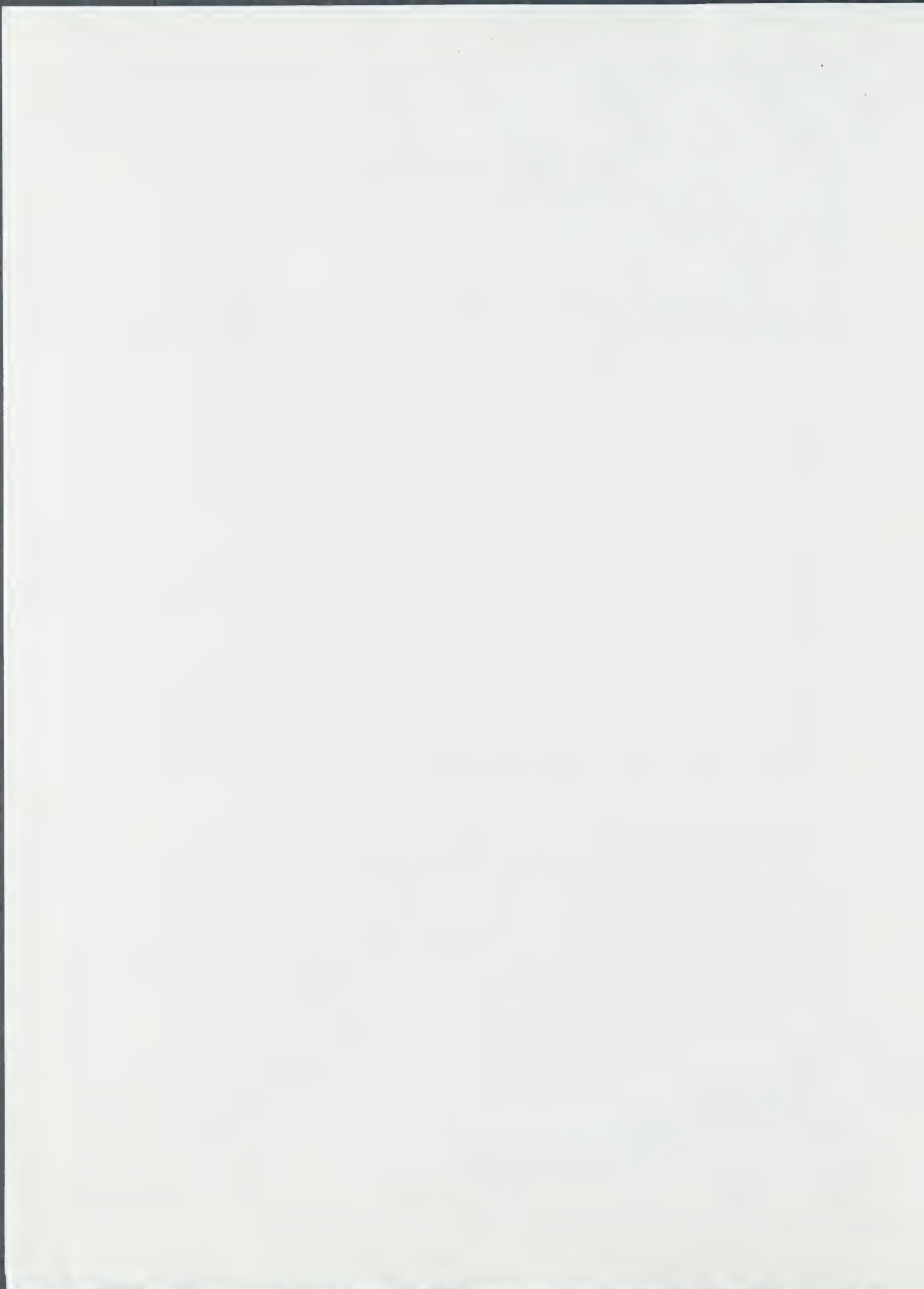
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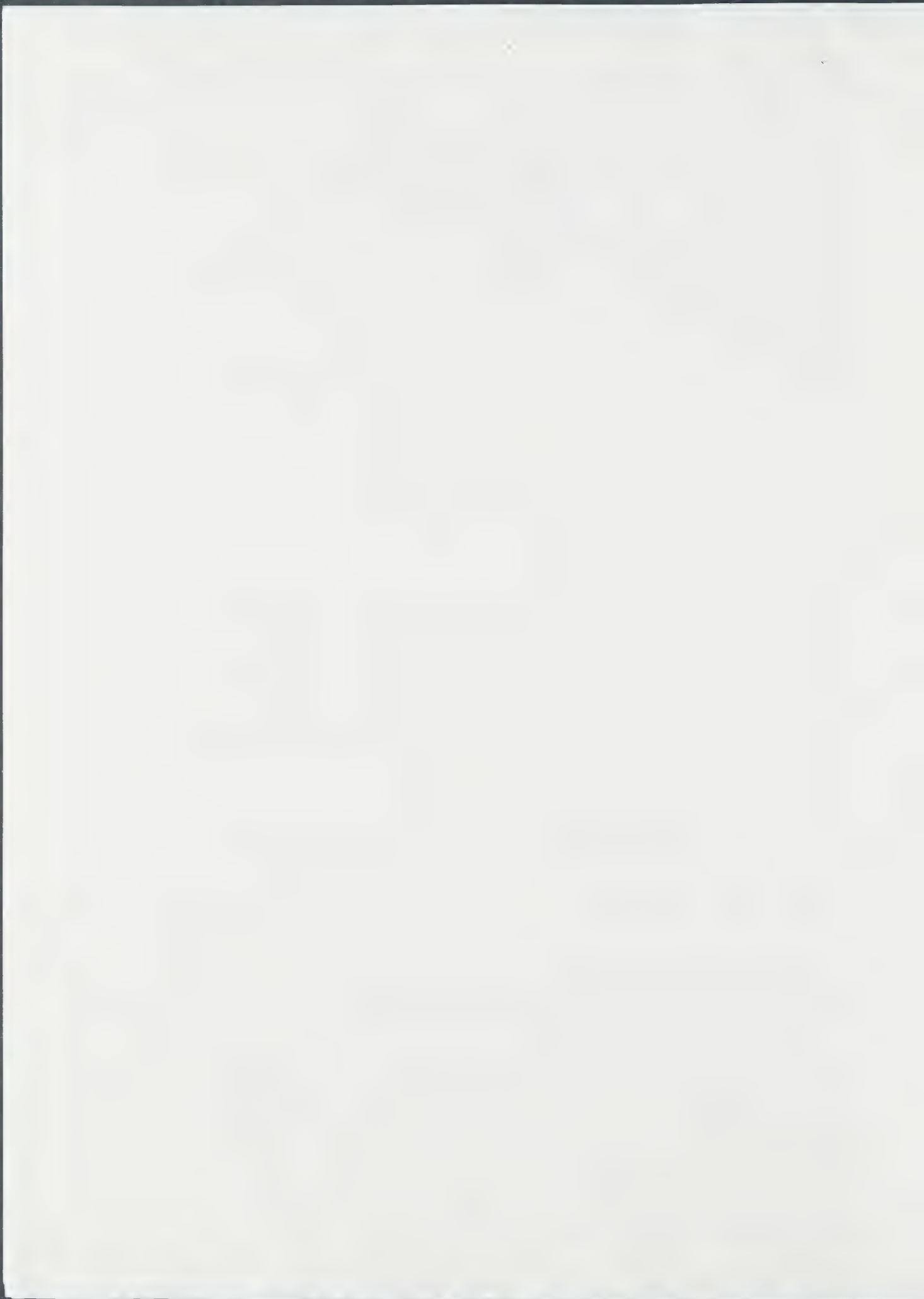
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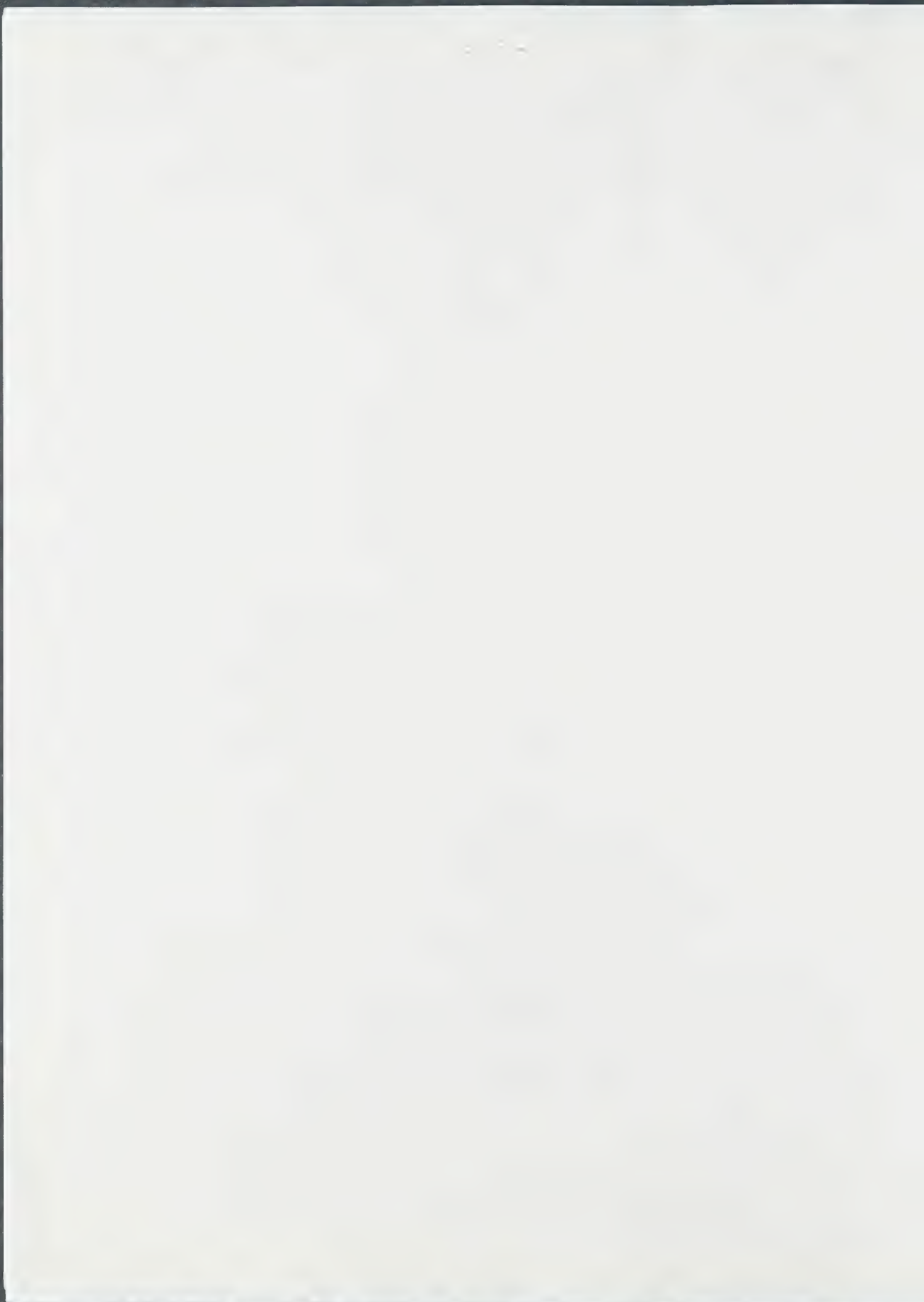
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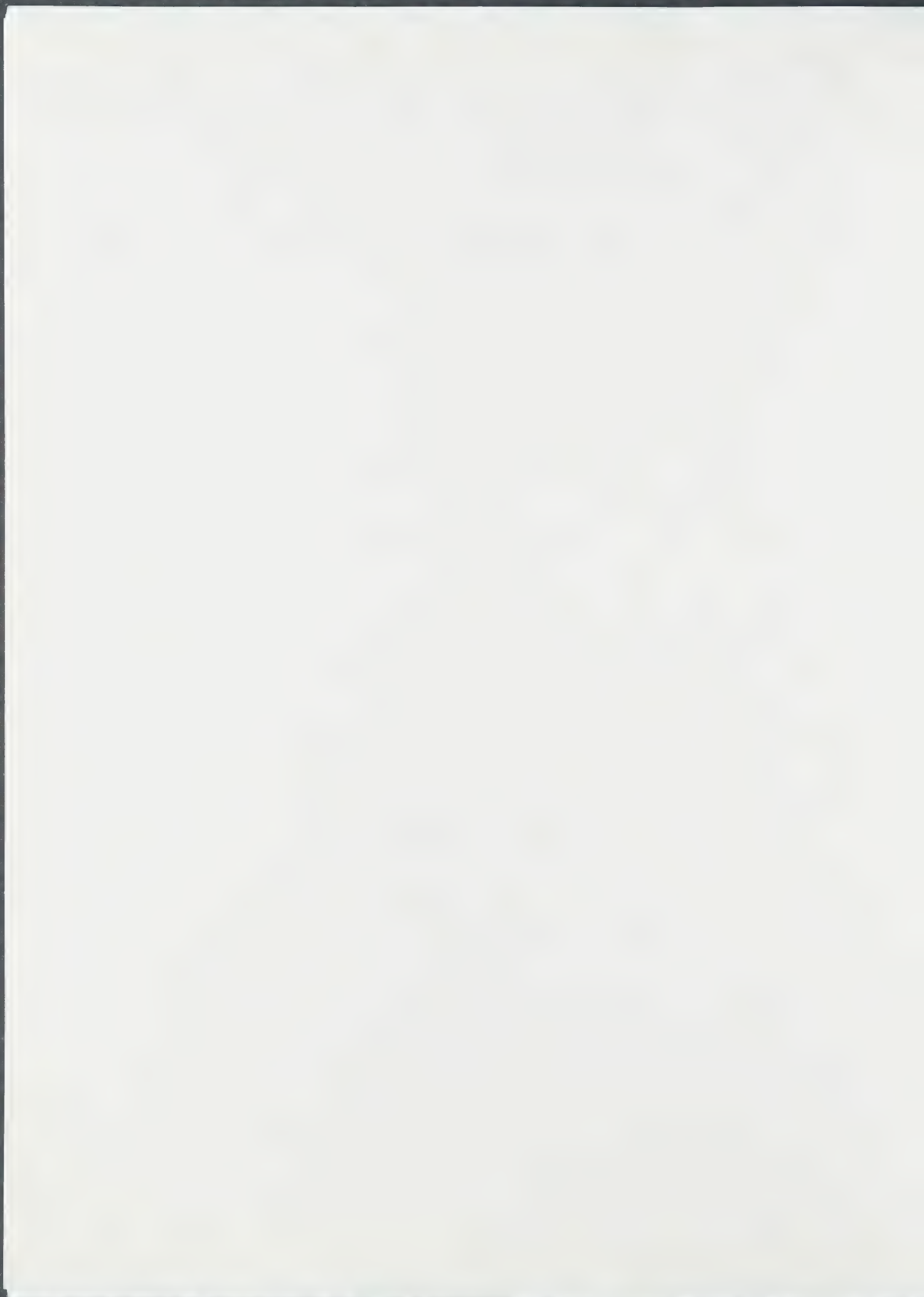
[illegible signature]













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

August 19, 1997

Professor Martin Postle  
Department of Art History  
University of Delaware-London Centre  
8 St. John's Grove  
Richmond, Surrey TW9 2SP  
England

Dear Professor Postle:

Thank you for your very helpful letter of August 8th regarding my brunaille after Reynolds.

Did Christie's catalog of February 25, 1837 describe lot 21 as having been painted by a specific artist?

Is there any chance that it might have been painted by Benjamin West after the engraving by the two brothers Facius? If not, do you have any idea who might have painted it?

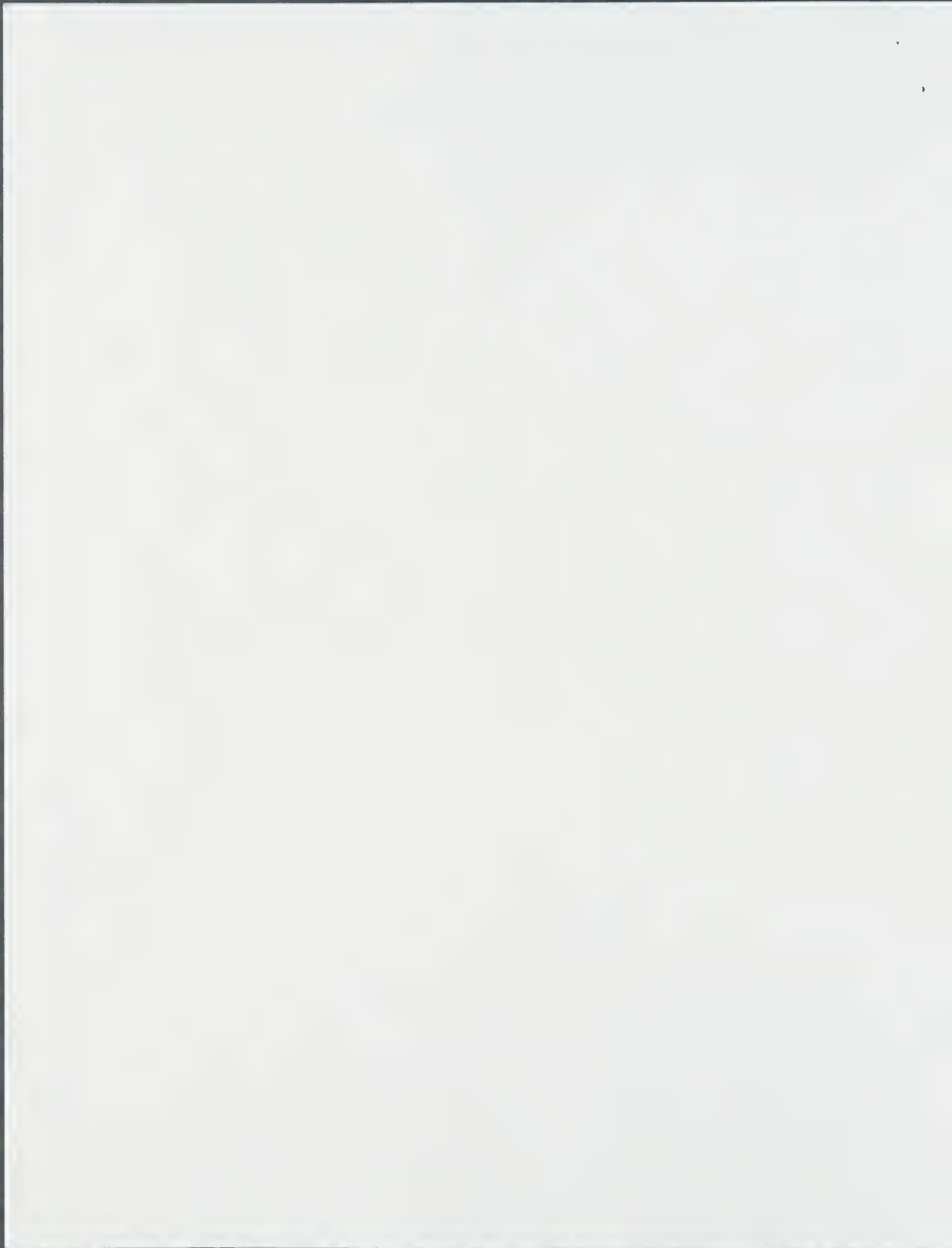
When referring to the ownership of this sketch, please do state that it is in the collection of Alfred Bader in Milwaukee.

We have a home in Sussex, close to Herstmonceux Castle, which my wife and I acquired for my alma mater, Queen's University. We stay in our English home about three months a year, and if you care to see the sketch, it would be very easy for me to bring it along and show it to you in Richmond.

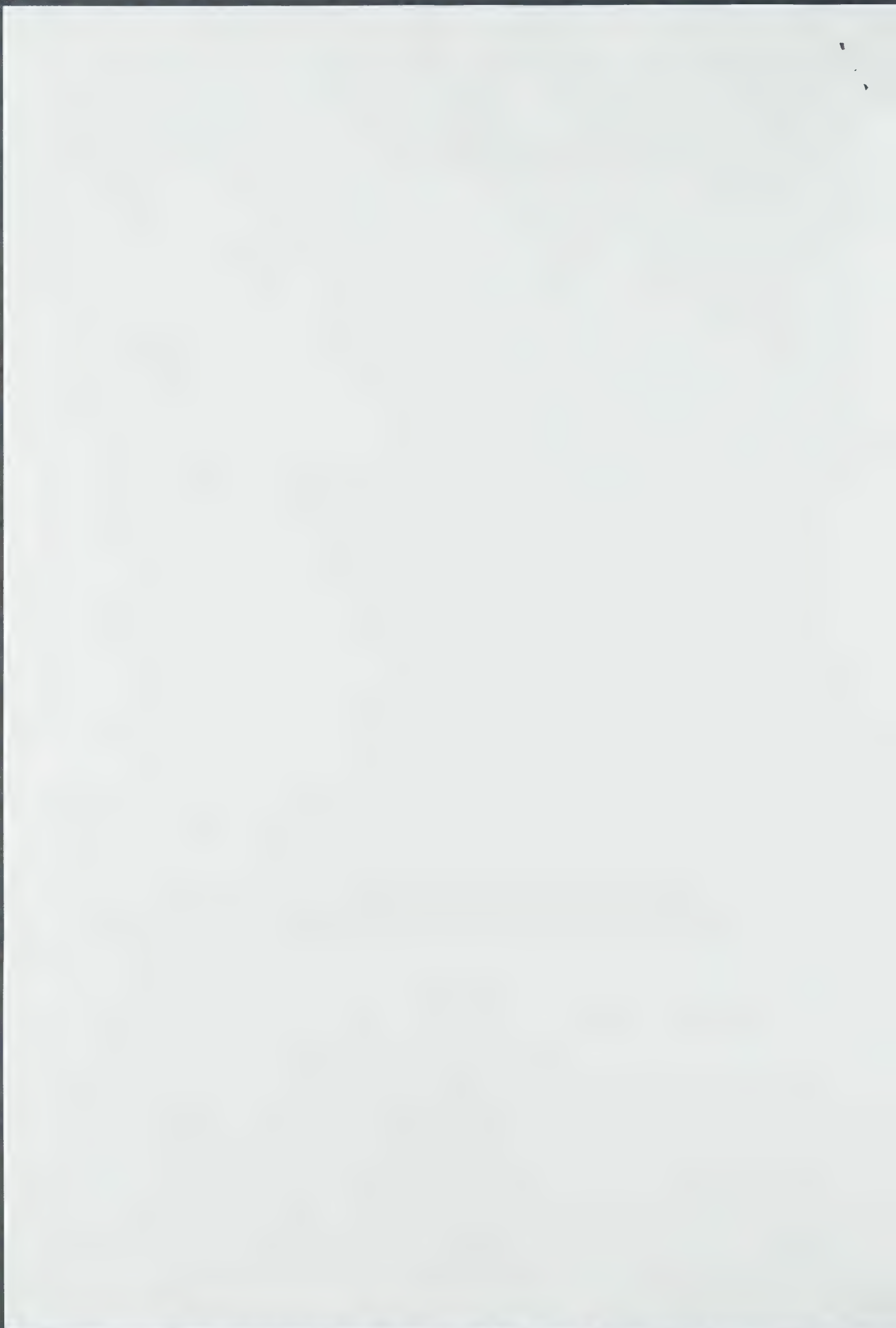
With many thanks for all your help and best personal regards, I remain,

Yours sincerely,

AB/cw



AB7A 1491





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 19, 1997

Professor Damie Stillman  
Chairman, Department of Art History  
318 Old College  
University of Delaware  
Newark, DE 19716-2516

Dear Damie:

Isabel and I so enjoyed our hours with you and want to thank you most sincerely for your wonderful hospitality.

You have known for a long time that I enjoy talking and I enclose my menu of talks, several of which are art historical. It would be a great pleasure if we could visit you again before long and of course hope that you will visit us when next you are in Milwaukee.

With fond regards from house to house, I remain,

Yours sincerely,

AB/nik

Enclosure

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709



Simon Dickinson, David Ker and Ian Kennedy  
have pleasure in announcing the opening of

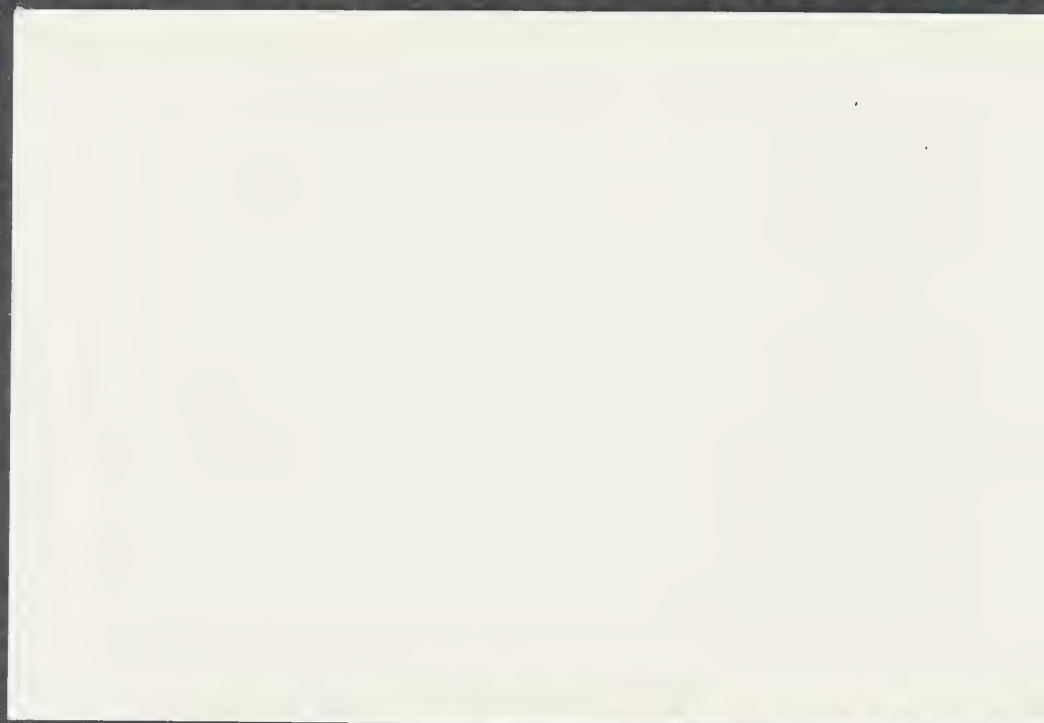
## SIMON DICKINSON INC.

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AGENTS & DEALERS IN FINE ART

IAN KENNEDY  
PRESIDENT

25 April 1994

Dr Alfred R Bader  
2961 North Shepard Avenue  
Milwaukee  
WI 53211

Dear Alfred,

You may have read in the press that I left Christie's in New York last June, where I was in charge of the old master paintings department. I have formed a joint venture company with my old colleague Simon Dickinson, who was head of pictures at Christie's in London, and with David Ker. We shall be acting as agents for great collections world-wide and at the same time have very substantial funds available for purchase.

Our London gallery, located at 58 Jermyn Street and directed by Mr Dickinson and Mr Ker, has been open since last May. Now the New York premises, directed by myself, are also open for business at 14 East 73rd Street. I enclose a card with details for your information.

Drawing on our joint experience world-wide over many years, we will be focusing on the placement of major paintings with collectors and institutions. If you have any particular desiderata at this point either to buy or to sell, we would be glad to know and to be of help. We also offer appraisal, curatorial and advisory services.

We look forward to hearing from you soon.

Yours sincerely



Ian Kennedy

LONDON OFFICE

SIMON DICKINSON LTD. 58 JERMYN STREET LONDON SW1Y 6LX

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110

1



## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 11, 1993

Dr. Peter Wolf  
Dorotheum  
Dorotheergasse 17  
A1010 Vienna  
Austria

Dear Dr. Wolf:

I still remember with pleasure and gratitude your introduction to your friend Mr. Hummel, which allowed me to purchase that interesting 17th century sketch.

Now I have to thank you for sending me your catalog of the auction of October 19th and 20th. However, book post from Vienna to Milwaukee is very slow, and I received the catalog on November 8th. This must have been the best auction which you have had in a very long time, and if I had received the catalog timely I would certainly have been tempted to fly to Vienna to bid on some of the baroque paintings.

There are two relatively unimportant paintings in that catalog which might not have been to Viennese taste and may not have sold. One is No. 338 attributed to Willmann which, to me, almost certainly looks like a painting of the sleeping Jacob. The second is No. 51 of that horrible subject of Samuel killing King Agag.

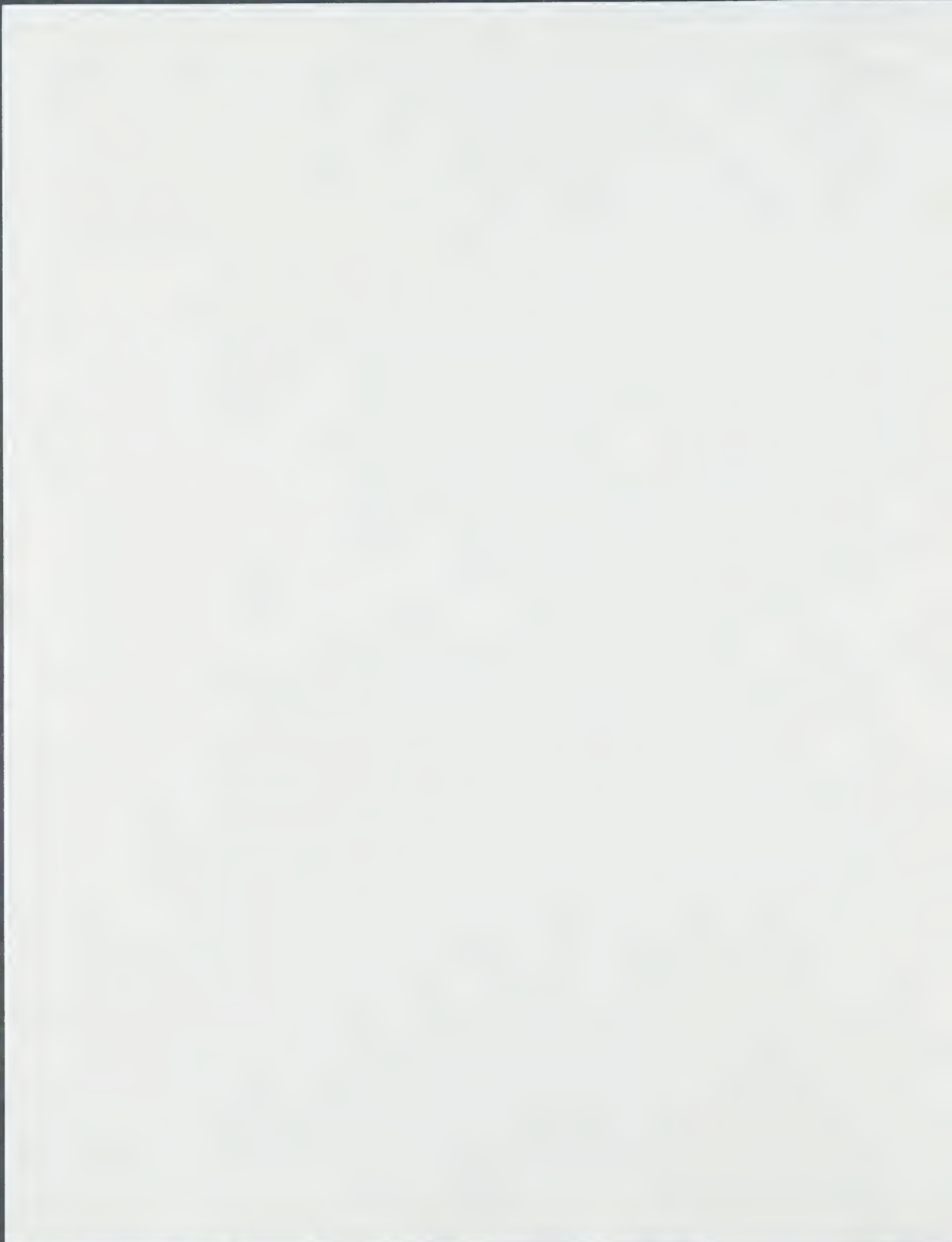
If these have not sold, please let me know at what price I could purchase them. If they were sold to a dealer, please ask the dealer to contact me.

I am just leaving Milwaukee for the Amsterdam and London sales, and from November 12 to December 26 I will be at my English address:

52 Wickham Avenue  
Bexhill-on-Sea, East Sussex TN39 3ER  
England  
Telephone 44 424 222 223

Many thanks for your help, and best regards,

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709



# DOUWES FINE ART Ltd.

A subsidiary of Kunsthandel Gebr Douwes

ESTABLISHED 1805 IN AMSTERDAM

Old and Modern Paintings

Drawings, Prints & Watercolours

38 DUKE STREET, ST. JAMES'S, LONDON SW1Y 6DF

TELEPHONE: 01-839 5795

Director: E. J. M. DOUWES, Jr.

Mr A. Bader  
2961 North Shepard  
Milwaukee,  
Wisconsin 53211  
U.S.A.

copy to O.N.

14 October, 1993

Dear MR Bader,

I almost were able to pay you a visit in Milwaukee, but the trip took another turn mid-way.

However I would like to enclose two colour photographs of wonderful examples from the Rembrandt Era

The monumental Aert de Gelder with a most interesting subject matter, and the striking Claes Moeyaert with a signed and dated work.

The Moeyaert just finished a little tour to the Rembrandthuis were it was part of an exhibition.

Both paintings come privately and are extensively mentioned in literature.

The asking prices are as follows:

Aert de Gelder "Tobias"	US \$ 685.000.-
Claes Moeyaert	US \$ 56.000.-

Please let me know your ideas on these two paintings.

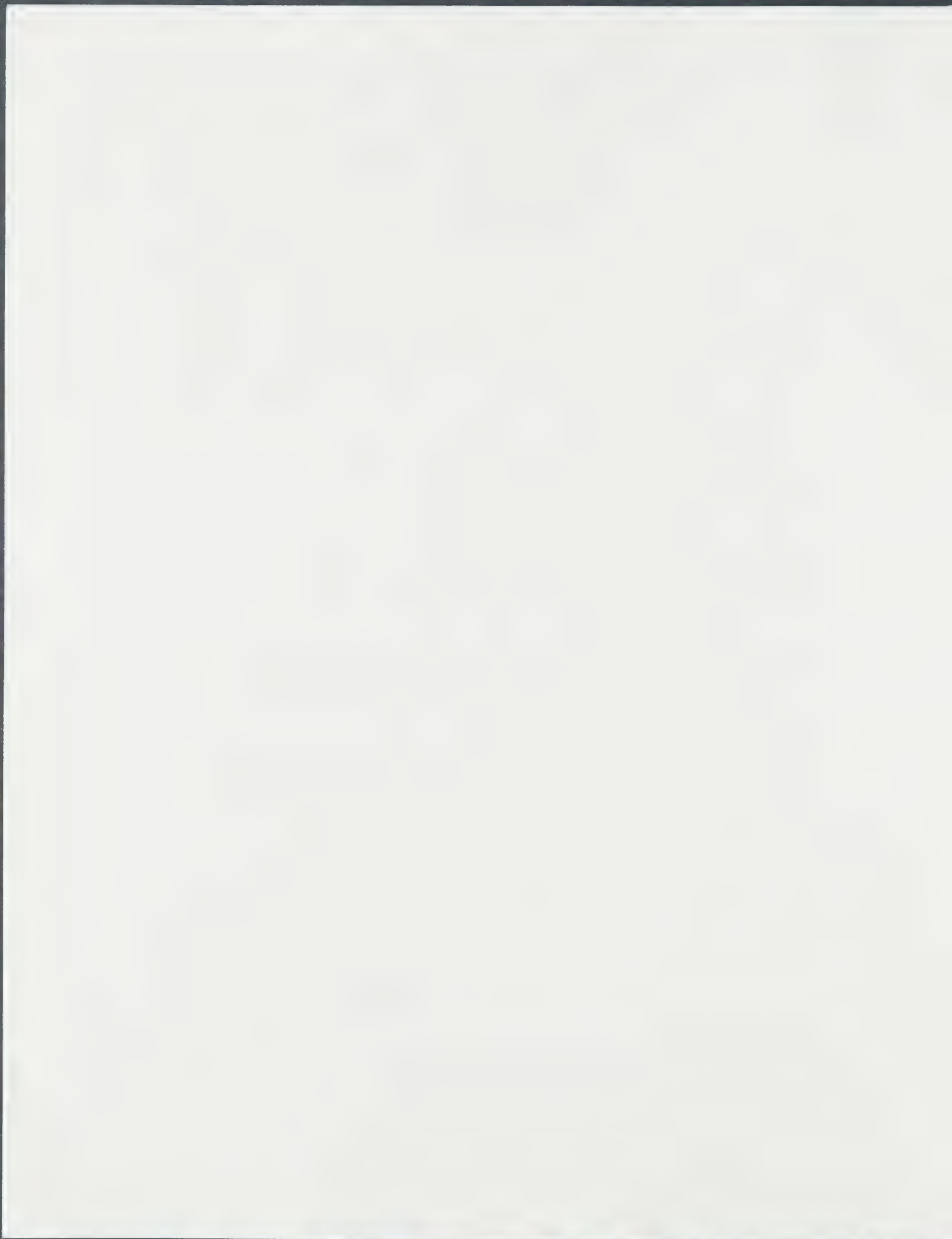
Looking forward to meet with you soon again, I remain,

With kind regards,

Yours sincerely,



Evert J.M. Douwes Jr.  
DOUWES FINE ART LTD.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 9, 1993

BY HAND

Mr. Evert J. M. Douwes, Jr.  
Douwes Fine Art Ltd.  
38 Duke Street, St. James's  
London SW1Y 6DF  
England

Dear Mr. Douwes:

Thank you so much for your letter of October 14th.

What a pity that you didn't have a chance to visit me in Milwaukee.

Claes Moeyaert's works can be very fine, but sometimes are rather coarse. I think that your painting is somewhat so, and I would not consider acquiring it particularly as I have two works by him which I like very much better.

The de Gelder of Tobias is quite a different matter. I like it very much and, despite the thinness in the faces, made a substantial offer to Agnew's in London last year and the offer was not accepted.

I own four works by Aert de Gelder, which will tell you how highly I think of the artist, but many of the faces of his paintings tend to be over cleaned.

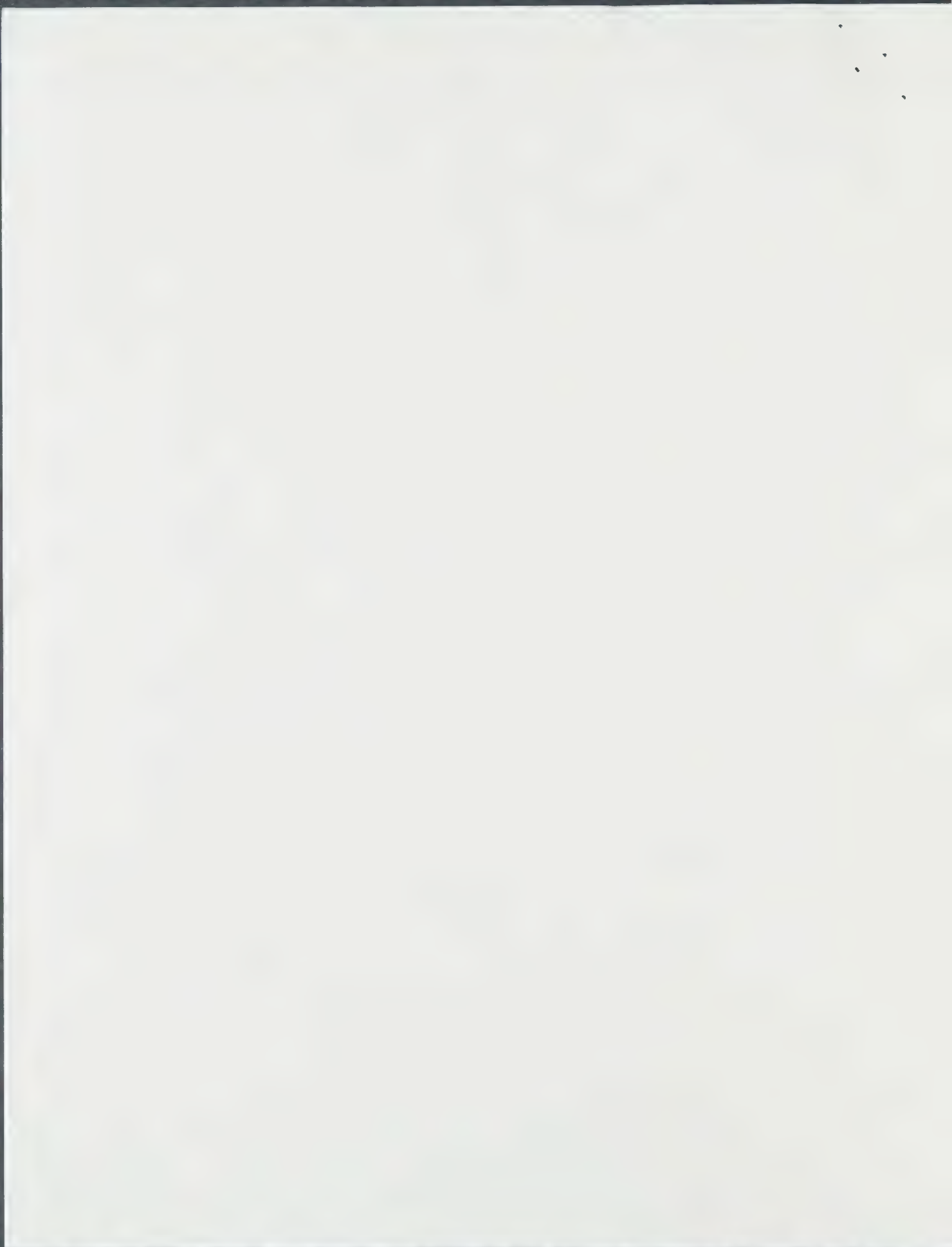
I am just flying to London this week to be at the sales and will deliver this letter by hand.

All good wishes.

Sincerely,

Enclosures

*By Appointment Only*  
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924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709





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Mr A. Bader  
2961 North Shepard  
Milwaukee,  
Wisconsin 53211  
U.S.A.

copy to O.N.

14 October, 1993

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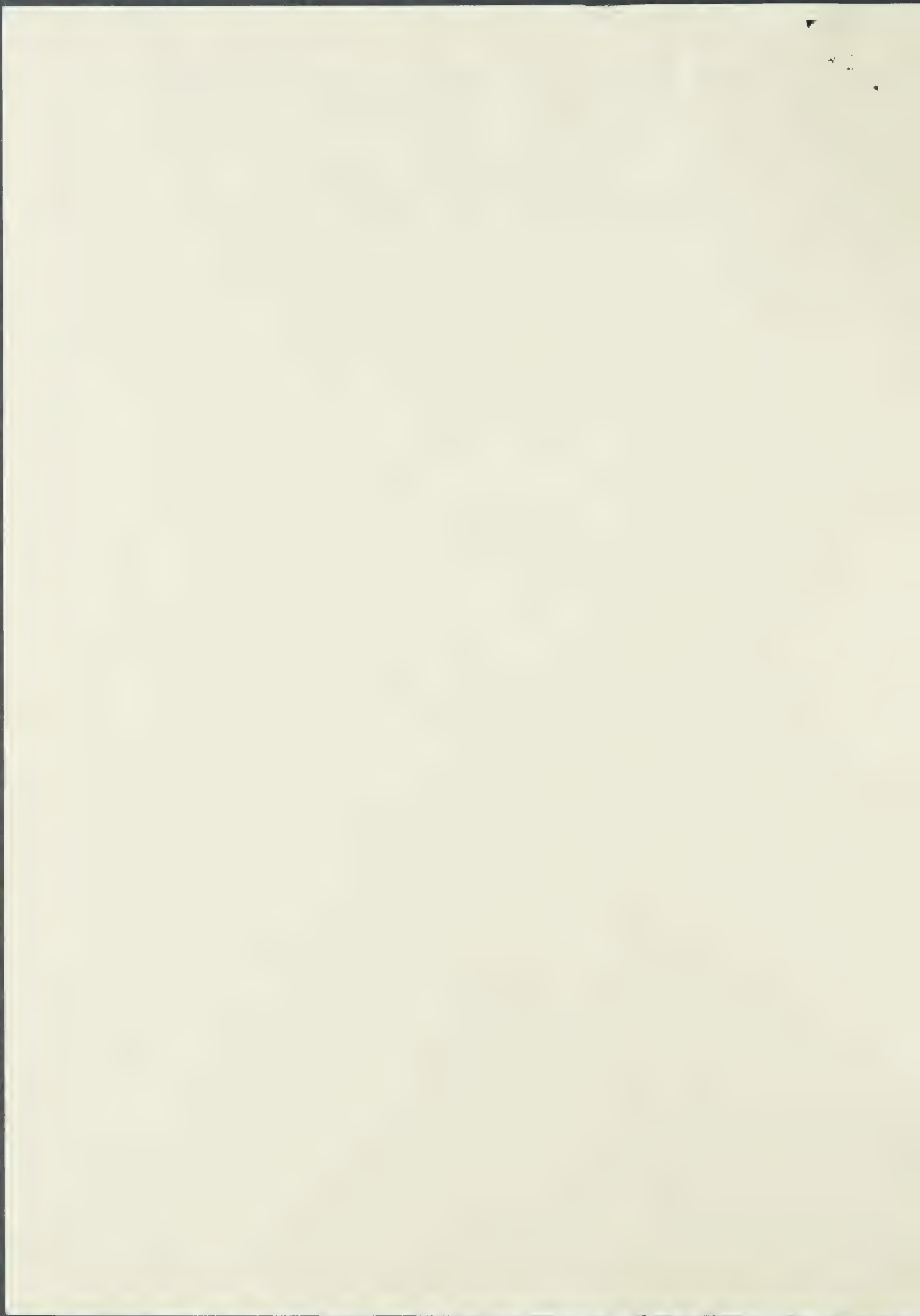
Looking forward to meet with you soon again, I remain,

With kind regards,

Yours sincerely,



Evert J.M. Douwes Jr.  
DOUWES FINE ART LTD.



Alice I. Davies  
75 Woodchester Drive  
Weston, Massachusetts 02193

F+  
H. I.

Dear Alfred,

May 10, 1993

Thank you for your kind letter of May 3 regarding my visit. August 11 is just fine - I will let you know my flight number and arrival time on Midwest Express well in advance.

As it turns out, I received an invitation to your luncheon lecture at the Faculty Club on May 20. I'll come up and introduce myself to you then.

Many thanks also for the photograph. If you should happen to have another taken correcting the focus problem, I would greatly appreciate a copy. Meanwhile,

this is certainly much better  
than the old one in my files

I look forward to hearing  
you speak next week,

Sincerely,

Alice

ALICE I. DAVIES  
75 WOODCHESTER DRIVE  
WESTON, MASSACHUSETTS 02193



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 30, 1993

Dr. Alice I. Davies  
75 Woodchester Drive  
Weston, Massachusetts 02193

Dear Dr. Davies:

Enclosed is the photograph I promised.

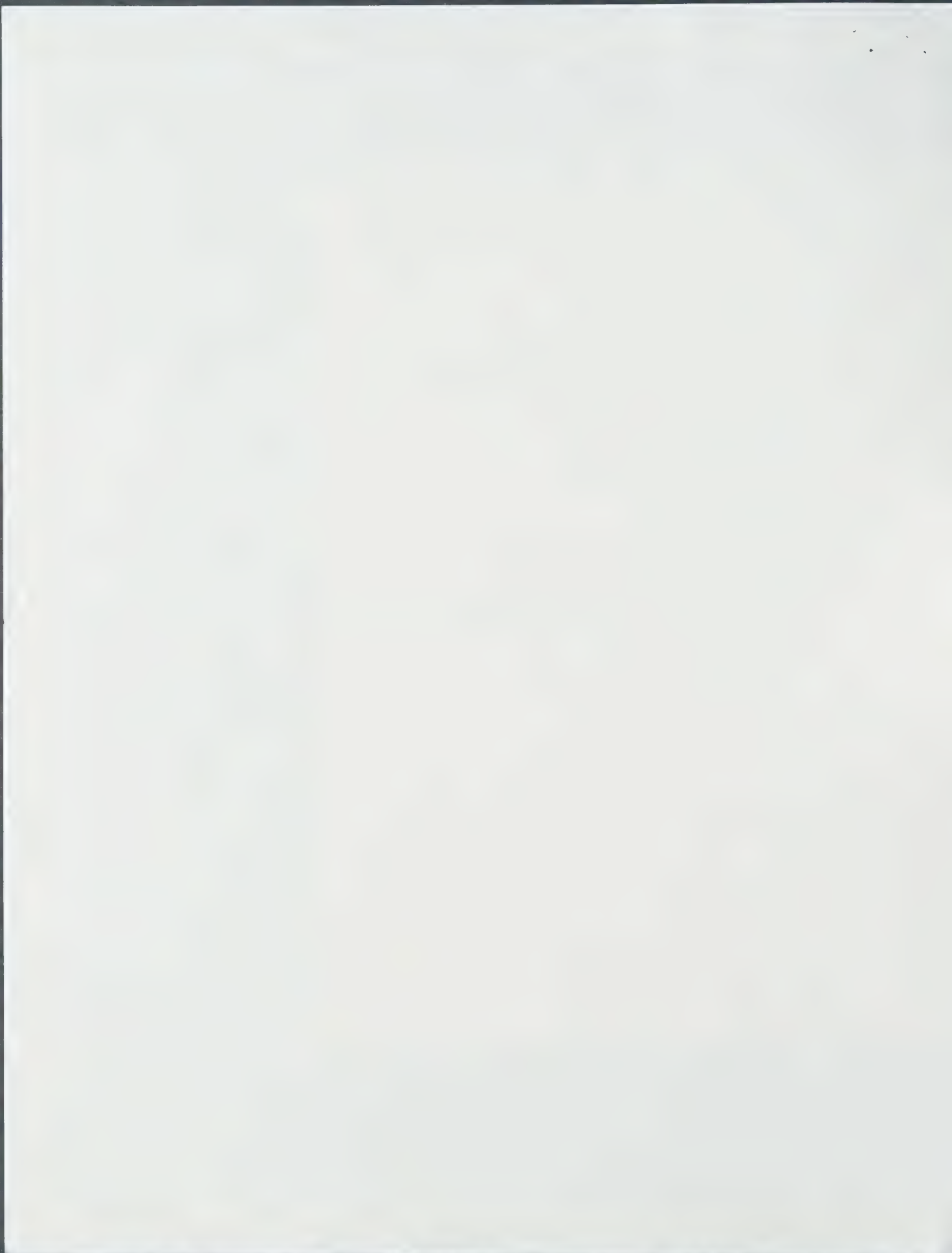
I very much hope that you will have a chance to visit us later this summer.

Best wishes.

Sincerely,

Enclosure

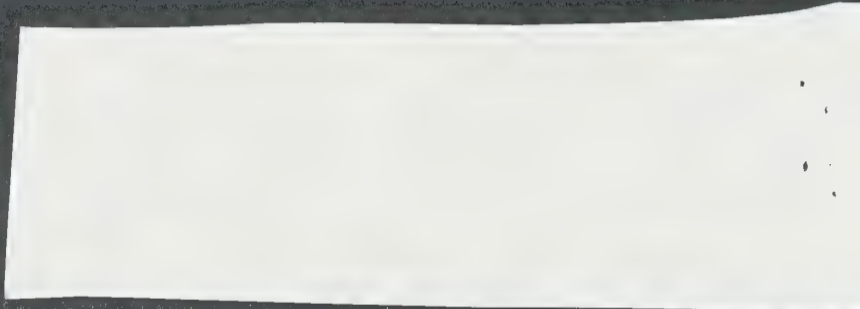
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ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709



Alice I Davies

75 Woodchester Drive

Weston, MA 02193







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 24, 1993

Dr. Alice Davies  
75 Woodchester Drive  
Weston, Massachusetts 02193

Dear Alice:

As you will see from the enclosed, I have now had the photograph of the Everdingen redone. It is not the best photograph I've ever had taken, but it is certainly better than what I had.

Isabel and I already look forward to seeing you in October.

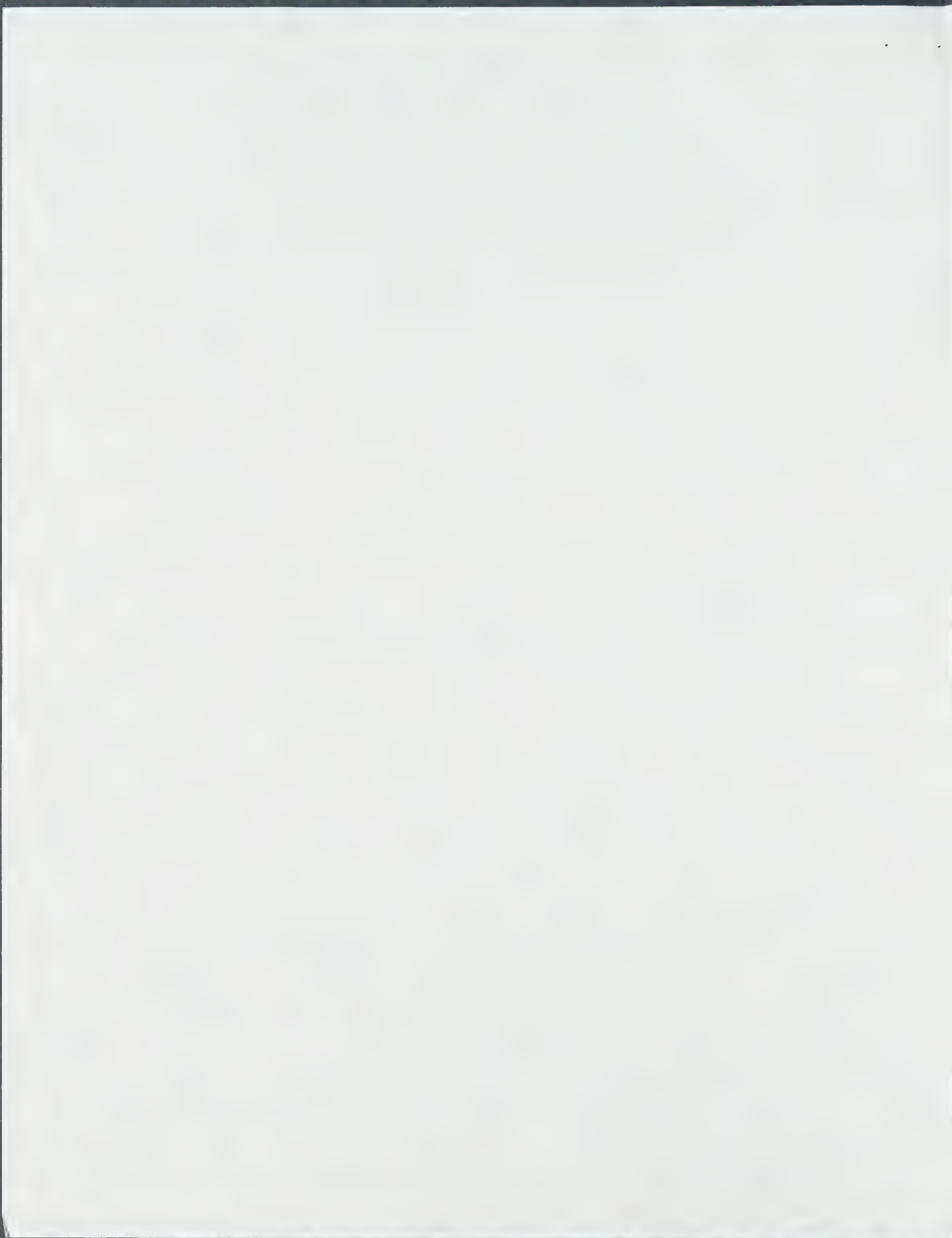
Please also accept my sincere thanks for your help with the skull. I can't quite explain why, but I really like that work, and I am very curious to know what Bill Robinson will say.

Best wishes,

Alfred Bader

Enclosure

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
124 EAST JENEA AVENUE  
MILWAUKEE WISCONSIN USA 53212  
TEL 414 277-0730 FAX 414 277-0709



75 Woodchester Drive  
Weston, MA 02193

August 13, 1993

Dr. & Mrs. Alfred Bader  
2961 North Shepard Avenue  
Milwaukee, WI 53211

Dear Alfred and Isabel,

I very much enjoyed my brief visit to Milwaukee and the chance it gave me to meet you both. It was a pleasure to stay in your home surrounded by such beautiful paintings and made welcome in a friendly midwestern way. Young "George" was a bonus; it was nice to find your approach to foreign children the same as my own.

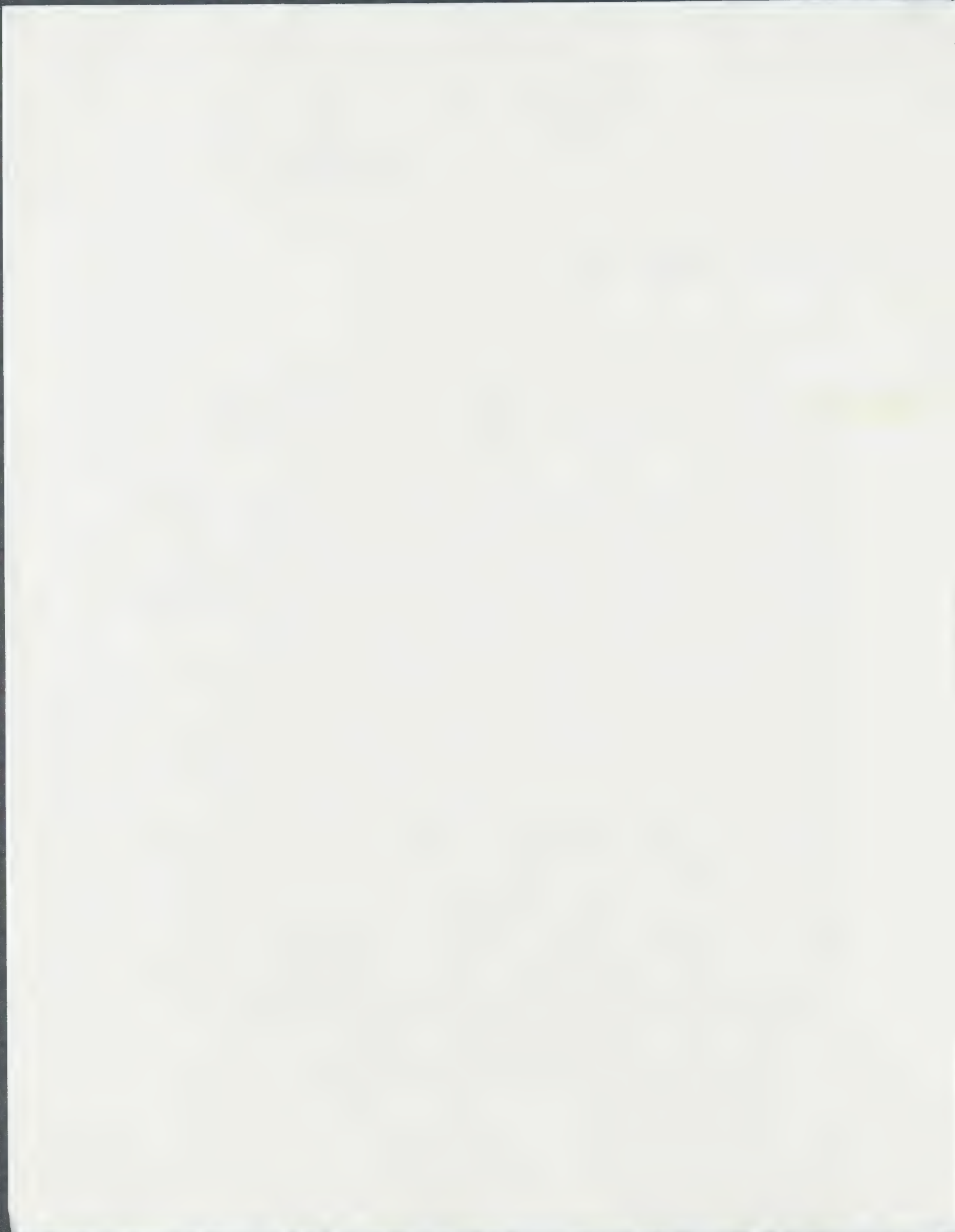
Alfred, I enjoyed reading the chapter in your autobiography on the plane. Your conversational style is just right. People who know you will hear your voice as they read. One spelling correction on p. 20 - it's catalog raisonné. Wolfgang Stechow was one of my heroes too, though I didn't know him personally. One of my prized possessions is a copy of my undergraduate thesis on Rembrandt's drawings absolutely filled in the margins with his annotations and corrections (neatly written in pencil). Thank you also for the generous gifts of catalogues and book.

My family was quite amazed by the skull. When I get back from our vacation, I will deliver it to Bill. I'll also have time then to copy the slides and photograph so I can return the originals to you as promised.

I called Kristen yesterday afternoon and she will send you the conference registration materials. Perhaps Isabel also should register? Regarding the Friday evening workshops, the 17th-century Flemish Drawing one is filled. Kristen apologizes for the confusion caused by their failure to send you the conference materials (membership acknowledgement and cards is not part of their normal procedure, as I suspected). She says she'll waive late registration charges. Apparently, the husband of the new treasurer died (in his forties). She had to bury him in Germany and has virtually "disappeared" in terms of HNA work. The result has been chaos. The BMFA also seems to be frantically trying to organize the Rubens exhibition and has done nothing about the symposium mailing. Kristen will forward your name, but I will give you a signal when I receive my materials in case they slip up. If you need to communicate directly with Kristen (who is running the show), write or call her: Kristen Belkin, 23 S. Adelaide Avenue, Highland Park, NJ 08904, 908 937-8394.

I look forward to seeing both of you in October.

Best regards,  
Alice



75 Woodchester Drive  
Weston, MA 02193

July 21, 1993

Dr. Alfred Bader  
Alfred Bader Fine Arts  
Astor Hotel Suite 622  
924 East Juneau Avenue  
Milwaukee, WI 53202

Dear Alfred,

As I recall you are due back in Milwaukee soon and I promised to give you ample notice of my arrival on August 11. I will be arriving from Boston on Midwest Express Flight #206 at 1:00 PM and have booked a return the next morning at 10:40.

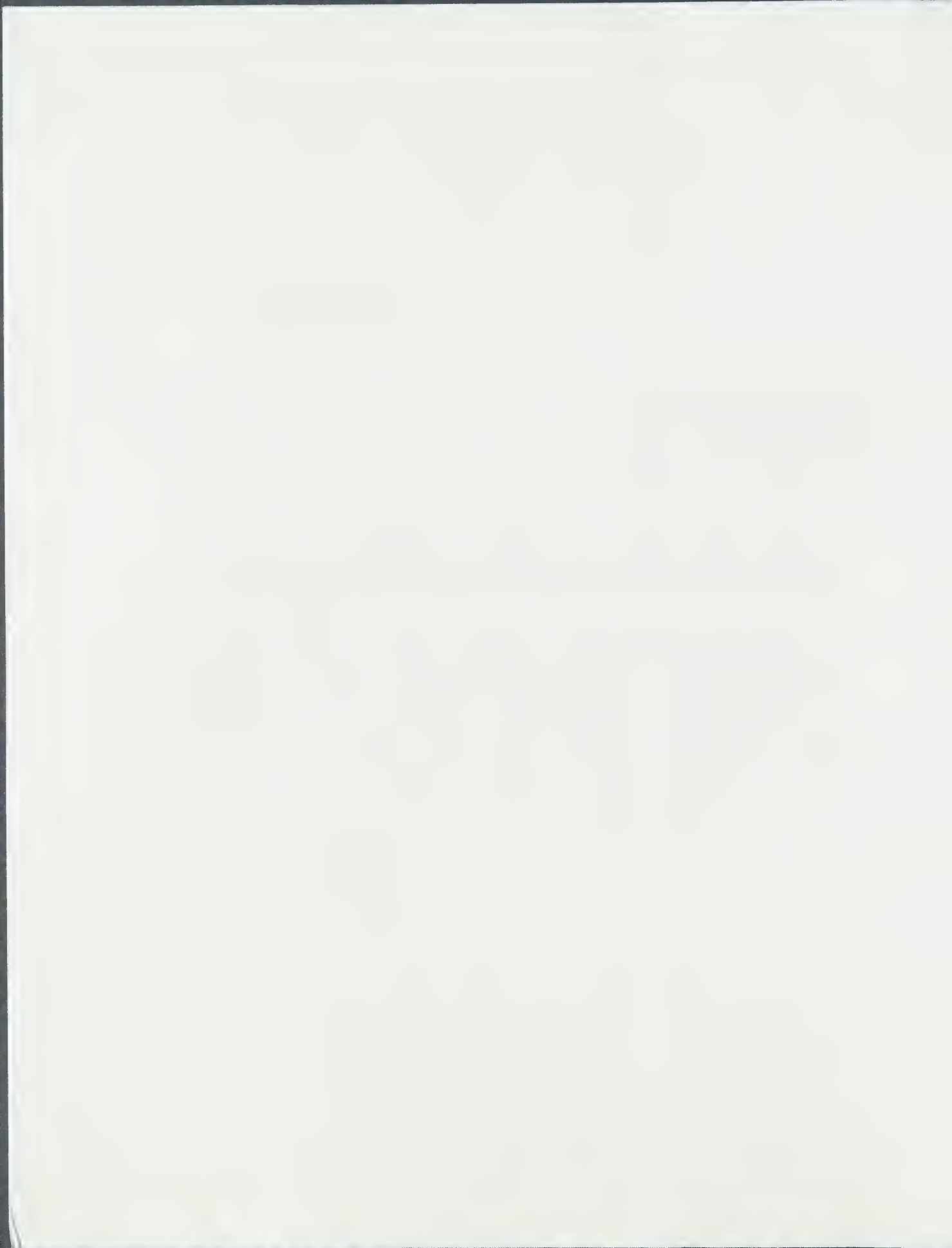
I scheduled the early arrival in order to have time to visit the Milwaukee Art Center, a new museum for me, so I question whether you should meet my flight as you so generously offered. I'm sure I will be able to figure out how to get to the museum. What I do need to know is where to go later in the afternoon. The only address and phone number I have is that on your Alfred Bader Fine Arts stationary. (My phone number is 617 235-1431.)

I am looking forward to becoming better acquainted with you, Isabel, and your beautiful art.

Sincerely yours,



Alice I. Davies





Dordrechts Museum  
Museumstraat 40  
3311 XP Dordrecht  
Telefoon 078-134100  
Telefax 078-141766

Mr. Dr. Alfred Bader  
Box 355  
53201 MILWAUKEE  
U.S.A.

Re: loan of a painting by Aert de Gelder

Dordrecht, 21th April 1992

Dear Dr. Bader,

Thank you for your letter of January 8th 1992, in which you wrote that you agree to lend Aert de Gelder's **Juda and Thamar** to our exhibition of 17th-century Dordrecht painters entitled 'De Zichtbaere Werelt' ('The Visible World').

You also mentioned that you have a painting by Aert de Gelder, which shows the artist in his studio. As you already proposed we would be very pleased to loan this work from your collection too.

Because your initiative was so positive, we already send you a letter, in which we asked a color transparency of de Gelder's painting by saying that 'you had already agreed lending the painting'. I am very sorry that that letter reached you earlier than this one. Nevertheless I hope you will respond to both letters positively.

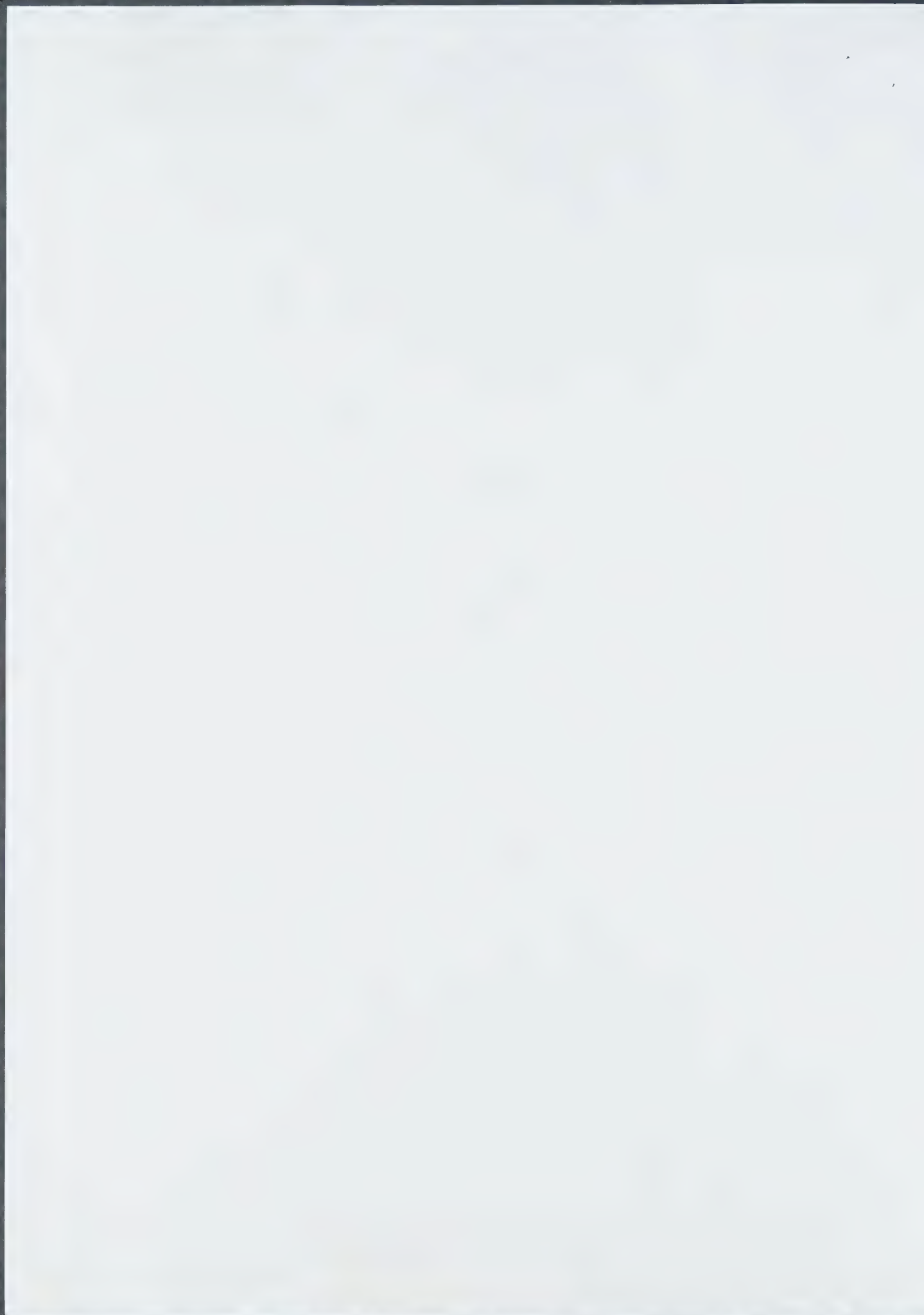
Thanking you in advance for your consideration, I look forward to hearing from you soon.

Yours faithfully,

drs. I. Voorsteegh  
exhibition-coördinator

De Zichtbaere Werelt

Schilderkunst uit de Gouden Eeuw  
in Hollands oudste stad  
29/11/92 - 28/2/93





DORDRECHTS MUSEUM (BIJLAGE/ANLAGE/ANNEXE/ENCLOSURE)  
23/12/91

33.0  
XXVII

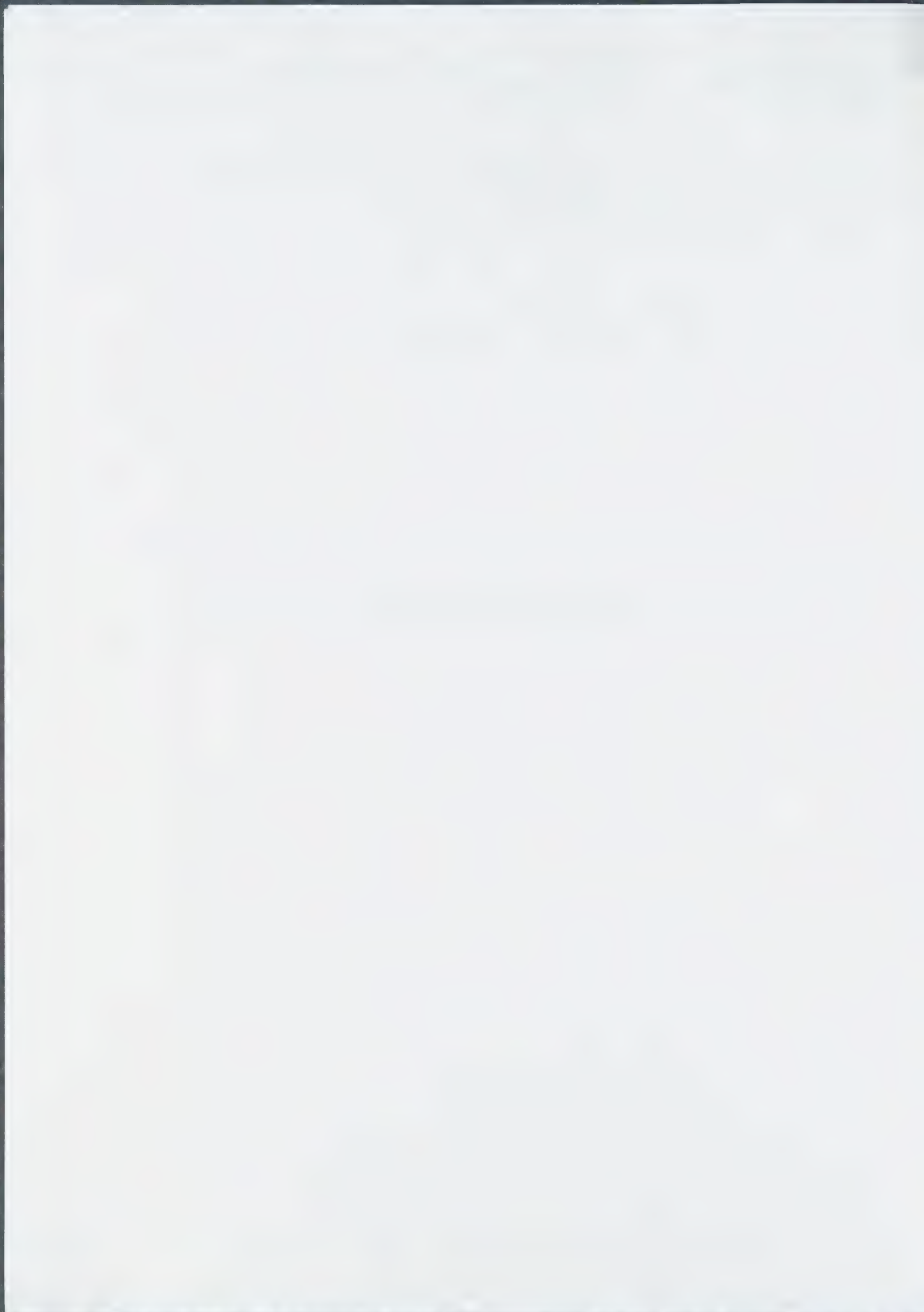
Bijzonderheden van de in bruikleen gevraagde kunstvoorwerpen:  
Einzelheiten der verlangten Leihgabe:  
Details d'oeuvre d'art demande:  
Details of the requested works of art:

AERT DE GELDER

THE ARTIST IN HIS STUDIO

CANVAS, 48,9 x 57,8 cm (Sumowski No. 797)

-----  
Wilt u a.u.b. van elk kunstwerk aangeven in welke conditie het zich  
bevindt?  
Wollen Sie bitte von jedem Kunstwerk die Kondition erwahnen?  
Nous vous prions de mentionner la condition de l'oeuvre d'art.  
We kindly request you to mention the condition of the work of art:



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

October 9, 1992

VIA FAX 31 78 141 <sup>164</sup>~~655~~  
October 12, 1992

Drs. I. Voorsteegh  
Dordrechts Museum  
Museumstraat 40  
Dordrecht, The Netherlands

Dear Drs. Voorsteegh:

I am puzzled not to have had any word about when you would like my three (3) paintings shipped for your November exhibition.

Mr. Larry Stadler of the Milwaukee Art Museum visited me earlier this week to return two paintings by Philips Koninck which I had loaned to Japan, and he told me that he also has not heard from you.

As surely time is of the essence, please fax instructions to Mr. Larry Stadler at the Milwaukee Art Museum, his fax number is 1 414 271 7588. My fax number is 1 414 962 8322.

My wife and I plan to visit Holland at the end of November, and we would like to attend the opening of the exhibition. Please do send me invitations. If these will not be sent out until next month, then send them to our English address: 52 Wickham Avenue, Bexhill-on-Sea, East Sussex TN39 3ER, England, where we will be in November.

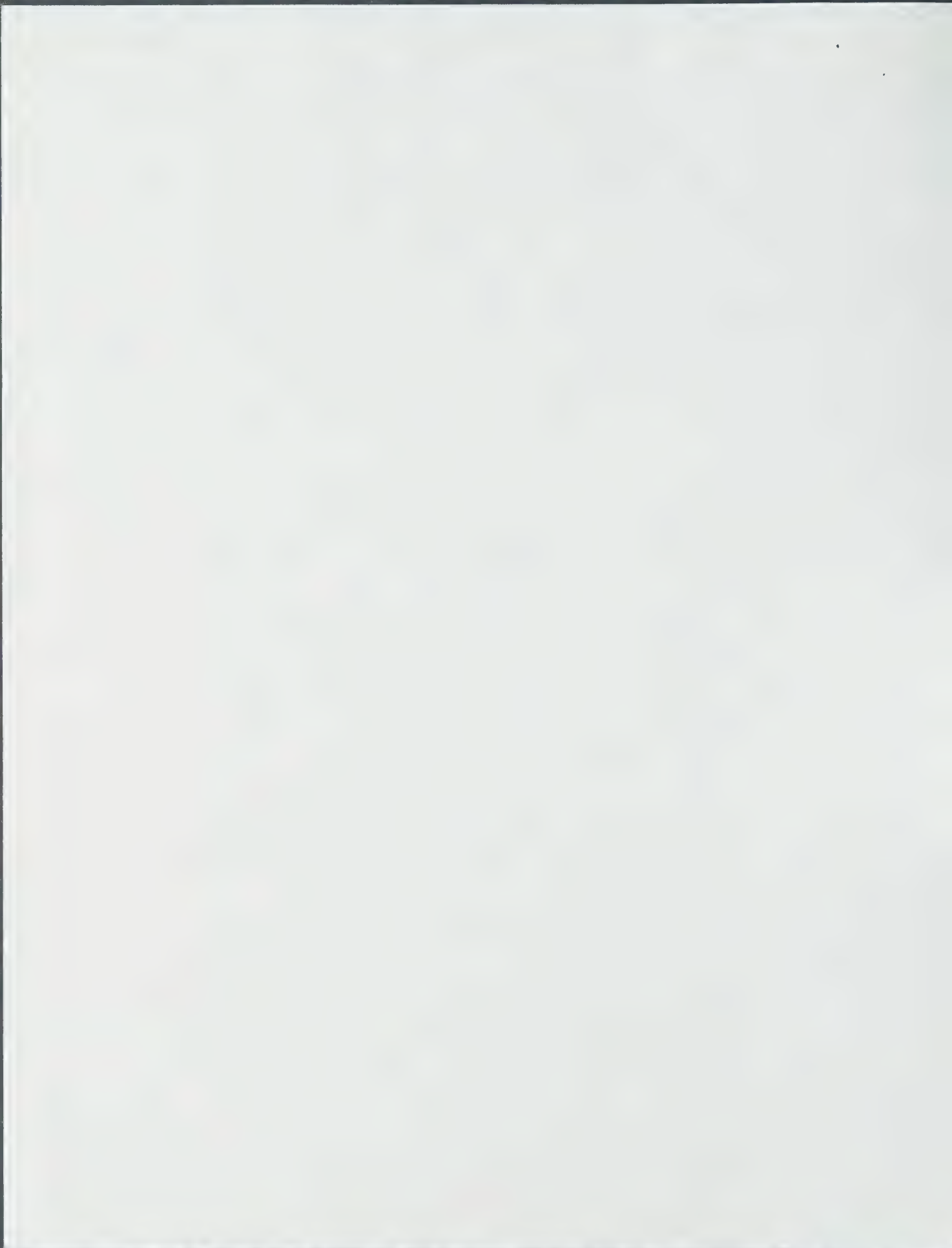
Incidentally, Mr. Stadler overlooked that we do have a very carefully made crate (made by Mr. Stadler for a Japanese exhibition) for our large Judah and Tamar.

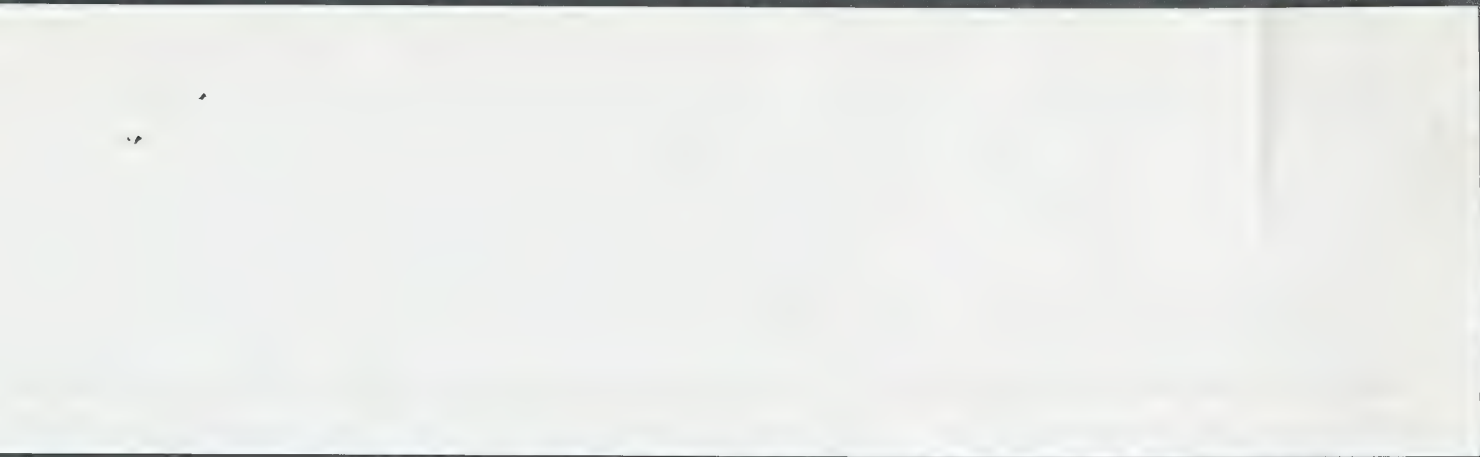
Best regards.

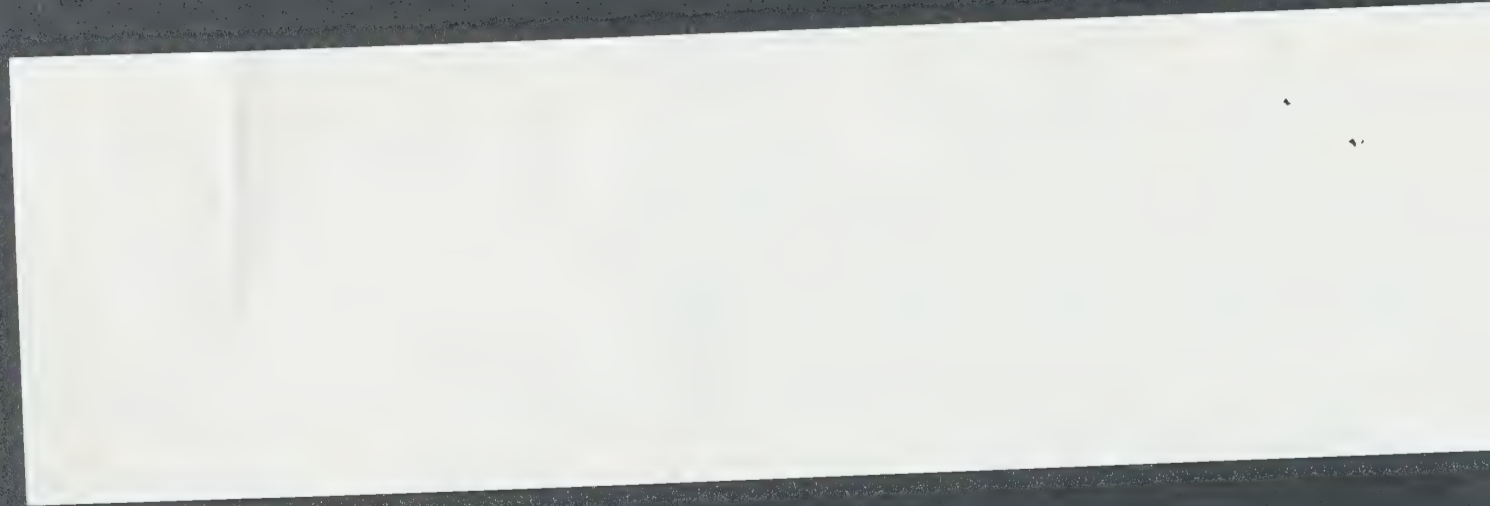
Sincerely,



c: Mr. Larry Stadler, Milwaukee Art Museum







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

FAX 1-414-962-8322

Des. I. Voorsteegh

Jordrecht Museum  
Museumstraat 40

Jordrecht.

April 26 1992

Dear Des Voorsteegh:

I am happy to know from your letter that you have decided to borrow two of my Aert de Gelder, and black and white photographs are enclosed. Getting a transparency of the artist in his studio would be easy and inexpensive (\$60), but of the very large Judah and Tamar both very difficult and expensive, and I don't have transparencies. Wouldn't it be better if you had the paintings shipped earlier,

\* P.S. Please return photographs. Thanks.  
Will be in England from 7.V to 21.VII, hence please reply by fax.

pay at the end of July, and you then  
take photographs in Jordrecht?

I am glad that Queen will  
lend the large Tobias by de Lepsie,  
and Dr. Robinson Maes' early photo  
Sacrifice of Isaac. But what a pity  
that you decided against the early  
signed and dated portrait by Maes,  
which I believe is his selfportrait. It  
should of course be compared with  
your much later selfportrait. If you  
want to reconsider, he is a color photo  
in Penowski.

Please send loan forms,  
invitation to the opening and arrange  
for packing and shipping by the  
Milwaukee Art Museum.

Best wishes

Jan-a Raas



Olivier Dunan  
600 Harbor Blvd. Apt# 1036  
Weehawken, NJ 07087  
Tel: (201) 865-2284  
Cellular: (917) 405-8007  
Fax: (201) 865-3093

March 2, 1998

Mr. Alfred Bader  
Astor Hotel Apt # 622  
924 East Juneau  
Milwaukee, WI 53202

Dear Mr. Bader:

As per today's discussion, please find enclosed all the information regarding the Rembrandt's painting.

After you review the enclosed material, please do not hesitate to contact me if you have any questions or require additional information.

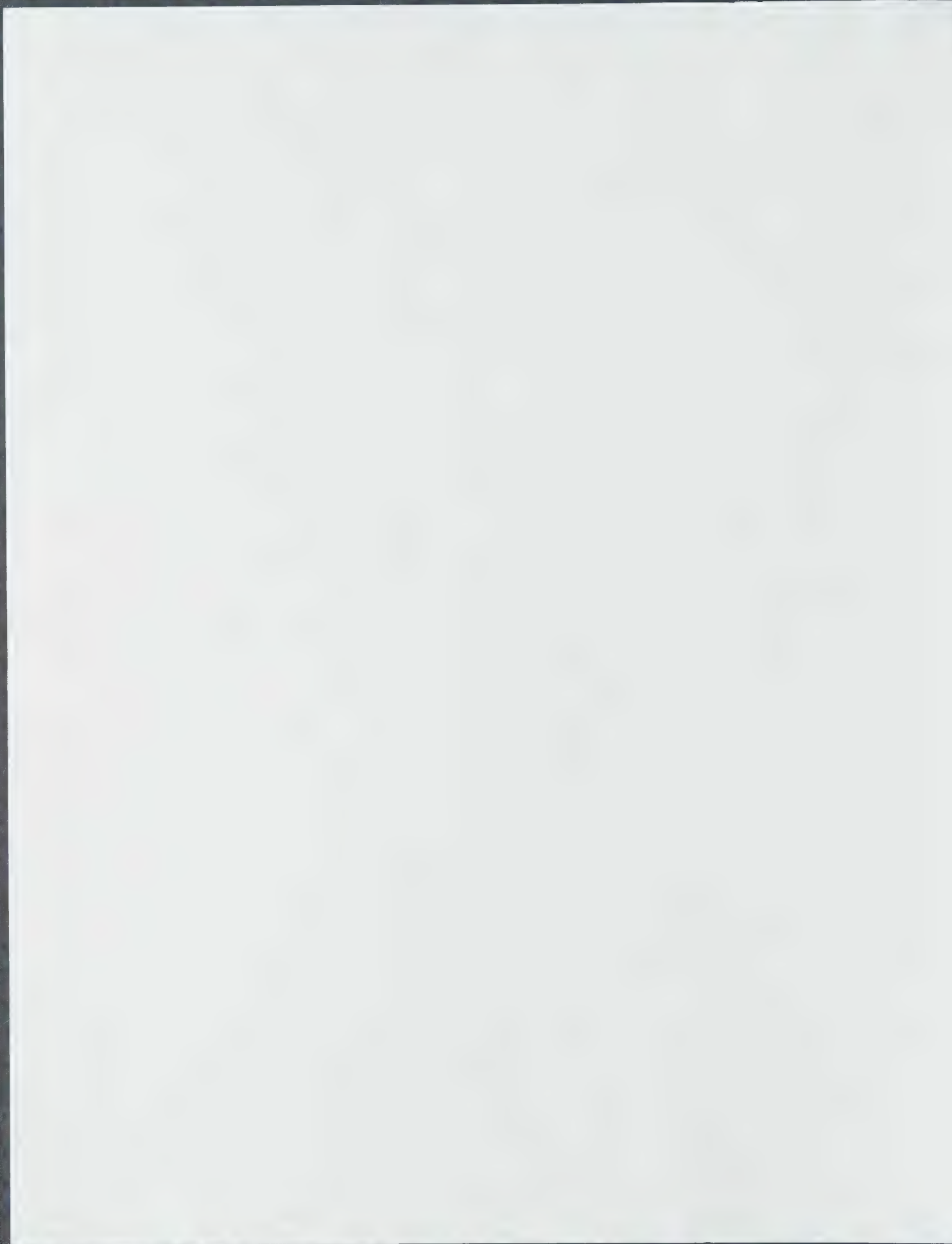
I will contact you shortly to discuss this matter.

Sincerely,

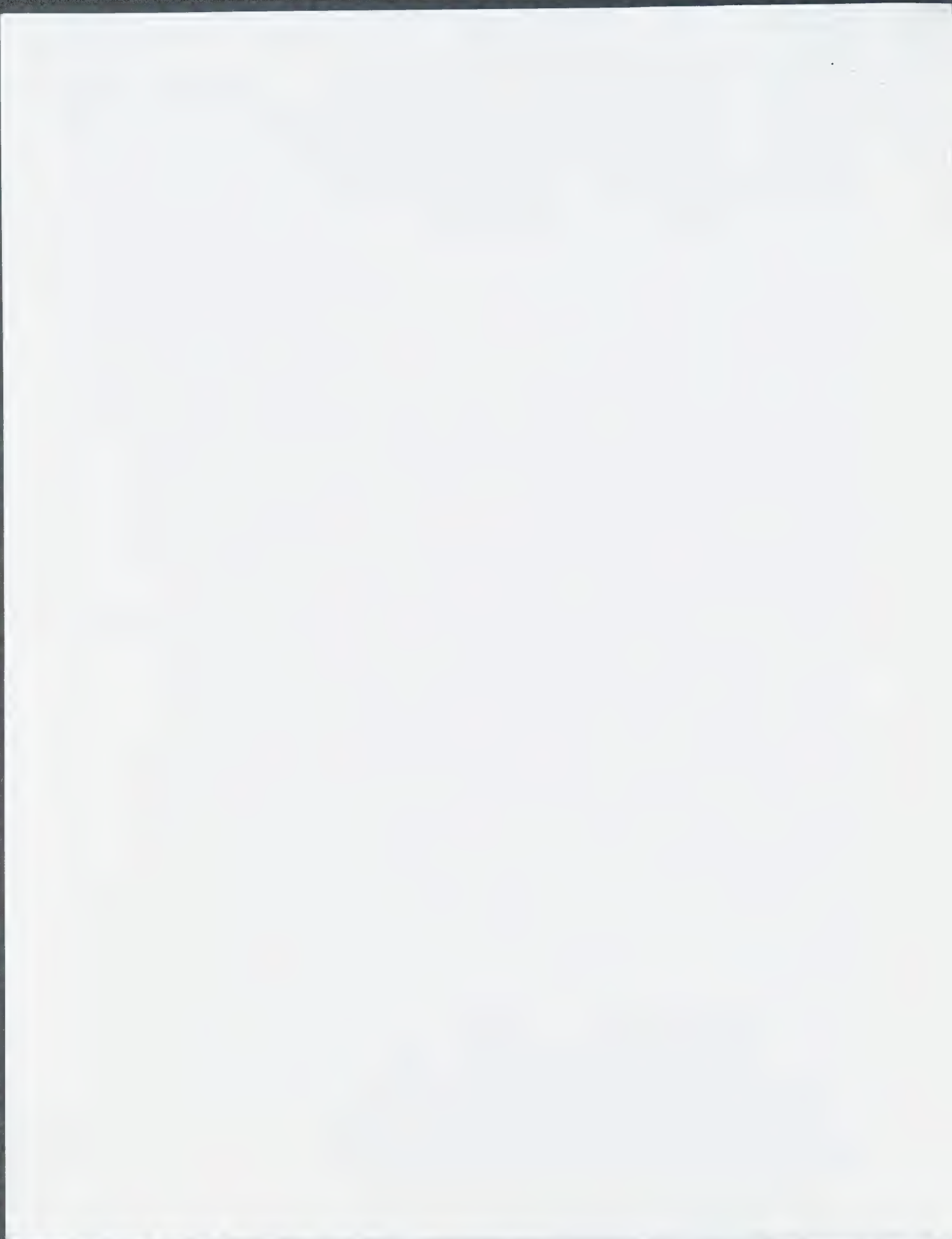
Olivier Dunan

PS: Please note that the attached letter might be in Dutch and not in German as I mentioned to you earlier this morning.

Enclosures







HENK TEN CATE  
KUNSTEXPERT  
RESTAURATEUR VAN  
SCHILDERIEN  
Telegramadres: TENCATECO

1  
S-GRAVENHAGE 29 Juli 1925  
PAULINASTRAAT 10

Een Rembrandt uit het jaar 1635.

Olieverfschilderij op doek, gedoubleerd en gespannen op kruisspieraam, doekmaat 77 x 66 cm, geheel gaaf, voorstellende filosoof, peinzend, oogen naar omlaag gericht, dun grijs haar en baard, gekleed in donker bruinen mantel met bont, verwaarloosden achtergrond.

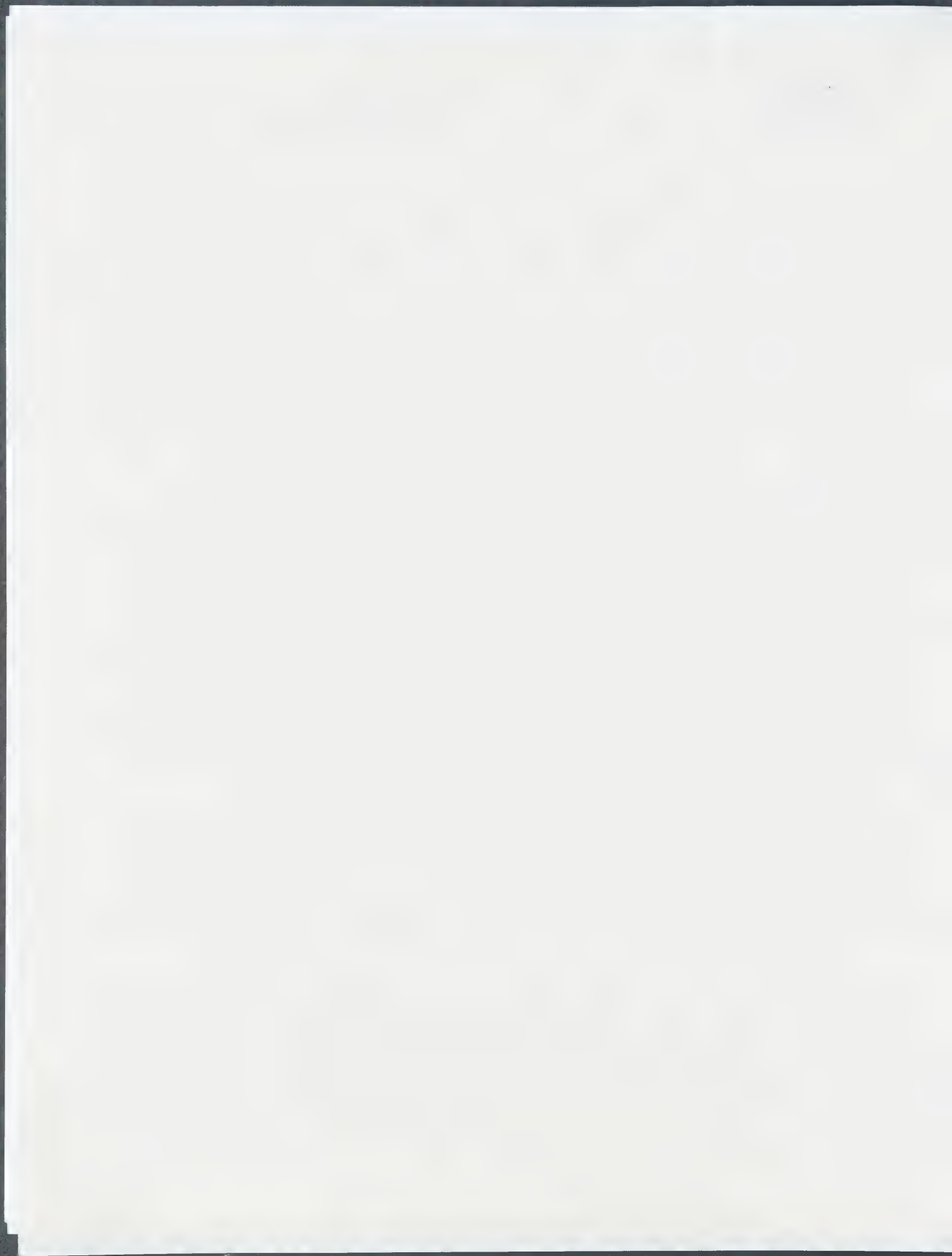
Bij mijn eerste zien van dit meesterwerk maakte dit op mij een geweldig groot-schen indruk, reden waarom ik tot de overtuiging kwam dat dit werk van onzer grootsten Meester moest zijn. Dit kan ook niet anders, temeer daar niet alleen ik, maar ook anderen dezelfde meening zijn toegedaan, echter durft men dit werk tot op heden niet aan Rembrandt toetschrijven. Men durft zelfs te beweren dat indien het niet van Rembrandt is, het hooger staat en waar is deze onbekende groetheid?

Ik heb zorgvuldig dit werk onderzocht en ben tot de conclusie gekomen dat het doek origineel uit de 17e eeuw is en wel doek overeenstemmig met het steeds door Rembrandt gebruikte. De preparatie van het doek is met een breede kwast dun bestreken met een mengsel van lichte bruine oker (aardverf), lood of Cromserwit gemengd met lijnolie, terpentijn en olie-extract. Meerdere van deze preparaten heb ik op 17e eeuwse werk ontdekt zoowel op doek als op paneel doch dan in de meeste gevallen opgeset met een plamuurspaan.

Contour, compositie, kleur, techniek, dit alles moet volgens mijne overtuiging Rembrandt zijn. Dezelfde kop komt meermalen in Rembrandt's werken voor. Voor mij is dit werk ongetwijfeld een echte Rembrandt. Vorgeleken bij andere werken van Rembrandt staat dit werk op hoog peil, wat kracht betreft; sommigen spreken van zwak, doch bedoelen daarmee (om zich eruit te redden) dat het werk dun geschilderd is. Ik verwijs allen die dit beweren slechts naar de Anatomische leen in het Mauritshuis en vraag verior "wie mij een werk van Rembrandt's hand dat krachtiger van effect is als het bovenomschrevene".

Enige dagen na dat ik het doek op mijn atelier had, ontmoette ik ten mijner de Heeren Joosten, een bekend Haagschen Kunsthandelaar en de Heer Plet Bos, de bekende kunstkoopster voor Musea. De Heer Joosten verklaarde mij in tegenwoordigheid van den Heer Bos, dat het hij tegenwoordig geweest was bij de auctie Saedelmeayer, Paris, in 1911, waar dit doek is verkocht voor Frs. 300.000.- terwijl ZEd. mij vooraloeg tegen een auctie van F. 25.000.- hetzelfde te mogen medenemen naar Amerika. Men heeft dit schilderij aan Dr. Hofstede de Groot getoond, die niet kan zeggen of hetzelfde wel dan geen Rembrandt is. Jammer dat ook ZEd. niet kan zeggen wie dan wel de maker van dit kunstproduct is.

Ik heb één mijner kunstvrienden met een photo naar Dr. Bode, Kaiser Friedrichmuseum, Berlin, gezonden, die op het eerste gezicht zeer veel interesse had en verzocht het originele doek te mogen bezichtigen. Voor mij was dit het bewijs dat dit doek aan ZEd. bekend was zoodat ik daarom persoonlijk naar Berlijn ben gereisd met het doek. Ik heb toen Dr. Bode medegedeeld wat Dr. Hofstede de Groot mij over het schilderij zeide waarop Dr. Bode antwoordde dat het doek uit 1635 was, dus Rembrandt's tijdperk, doch Dr. Bode zween het niet met zijn zelf eens te zijn en liet twee heeren ontbieden die hij het doek liet bezichtigen. Conclusie???





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 4, 1998

Mr. Olivier Dunan  
600 Harbor Boulevard  
Apt. 1036  
Weehawken, NJ 07087

Dear Mr. Dunan:

Thank you so much for your FedEx letter of March 2 with the colour xeroxes of your Head of an Old Man and the information in Dutch.

I do not believe that your painting is by Rembrandt, but it may be period and actually from his workshop. If so, it is not without value.

As you are quite close to Manhattan may I suggest that you show the original painting to an art historian and dealer friend with whom I work very closely. He is Dr. Otto Naumann at 22 East 80th Street, New York, NY 10021; telephone: 212/734-4443; and fax: 212/535-0617. However, Dr. Naumann travels a great deal and in fact right now is in Holland but will be back later this month. I am taking the liberty of sending one of your colour xeroxes to Dr. Naumann, and he will be able to tell you more when he looks at the original.

With best regards, I remain,

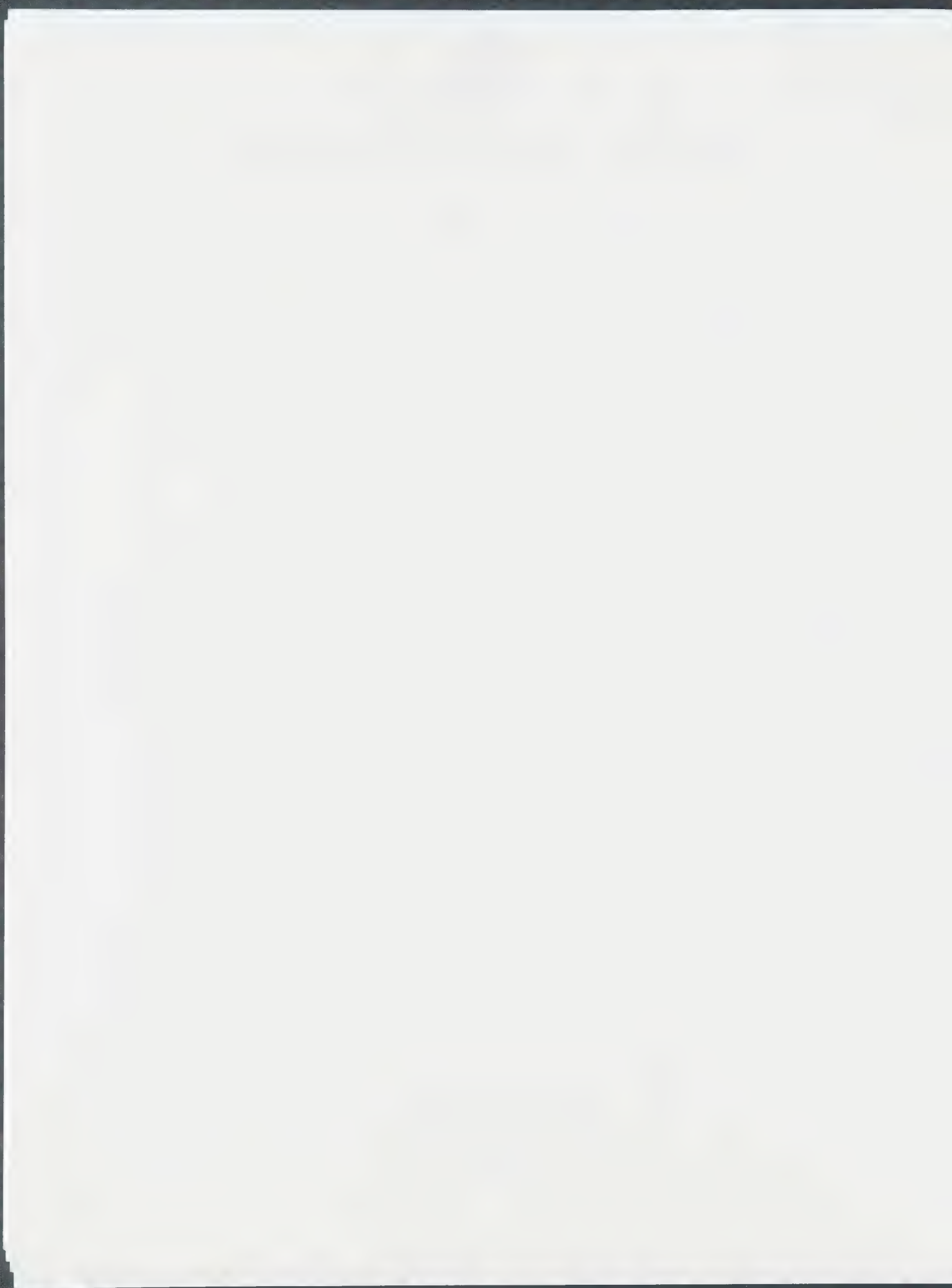
Yours sincerely,

AB/nik

c: Dr. Otto Naumann

*Certainly not R,  
but is it period ?*

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709





# EXCESS INSURANCE COMPANY LIMITED

R. MEVIS & ZOONEN  
Bijkantoor 's-Gravenhage.

Polis van verzekering van Schilderijen, Teekeningen en Gravures.

Wij, ondergeteekenden, verzekeren aan U den Heer R. J. O. Menten.

als door ons hier onderteeekend, de hierna genoemde interesten, op  
te weten, voor f 25.000,-, voor den tijd van **twaalf** maanden, van **27 Juli 1925**  
condities als hieronder vermeld, tot **27 Juli 1926** . . . beide des middags ten twaalf ure.

De bij deze polis verzekerde interesten bestaan uit schilderijen, aquarellen, teekeningen en voorwerpen  
van gransche kunst, geheel volgens de aan deze refererende lijst, en zijn verzekerd:  
gedurende verblijf in het perceel **aan den Bezuidenhoutschenweg No. 43 te den Haag.**

~~Deze verzekering geldt niet schade of verlies onmiddellijk ontstaan bij gelegenheid van brand of~~

Nemende wij voor onze risico, schade aan, of verlies van de hiervoor genoemde interesten, of eenig  
gedeelte daarvan, welke verzekerde zoude kunnen lijden door eenig onzeker voorval (behoudens de uitsluitingen  
hieronder vermeld), zullende wij de schade vergoeden uiterlijk 30 dagen nadat van de schade of het verlies  
bewijs is geleverd.

Deze verzekering geldt niet schade of verlies onmiddellijk ontstaan bij gelegenheid van brand of  
tengevolge van:

(a) Vrijandelijke inval, vijandelijkheden, daden van eenen buitenlandschen vijand, onlusten, werkstakingen,  
binnenlandsche beroering, oproer, opstand, militaire of misbruikelijk toeziende macht of toepassing  
van krijgswetten, of het verbranden van eigendommen op last van eenig publiekrechtelijk gezag.

(b) Brandstichting, onmiddellijk of middellijk in verband staande met eenige der bovengenoemde om-  
standigheden of oorzaken.

en in geval van eenige schadevordering in verband met deze polis voor schade aan, of verlies van de bij deze  
verzekerde interesten, zal de verzekerde bewijzen, indien daartoe aangezocht en alsdan als voorwaarde aan  
welke voldaan moet zijn vóórdat de Verzekeraars dezer polis eenige aansprakelijkheid ten deze zullen aan-  
vaarden, dat de schade of het verlies op geene wijze onder of door eenige der omstandigheden, of door eenige  
~~omstandigheden of oorzaken, is ontstaan.~~

Door ons wordt bepaald dat verzekerde geene rechten kan doen gelden op vergoeding van schade ontstaan  
door eenigen geleidelijk werkenden invloed, die bederf, en, als gevolg van dien, waardevermindering doet ontstaan,  
alsmede van schade, ontstaan door eene, door of op last van den Verzekerde verzichte bewerking der verzekerde  
interesten of eenig gedeelte daarvan, die niet bestaat in h.t. zonder aanwenden van vocht reinigen van stof,

~~zijnde schade voortvloeiende uit schade van eenen buitenlandschen vijand, onlusten, werkstakingen,  
binnenlandsche beroering, oproer, opstand, militaire of misbruikelijk toeziende macht of toepassing  
van krijgswetten, of het verbranden van eigendommen op last van eenig publiekrechtelijk gezag.~~

Ingeval van schade aan, of verlies van de bij deze polis verzekerde interesten of eenig gedeelte daarvan,  
zullen de verzekerde, zijne bedienden of rechtverkrijgenden, vrijheid hebben tot het nemen van alle gerechtelijke  
en buitengerechtelijke maatregelen voor het behoud en de terugbekoming van genoemde interesten of eenig  
gedeelte daarvan, zonder dat daardoor de uit deze polis voortvloeiende rechten van den verzekerde op eenigerlei  
wijze zullen worden verkort.

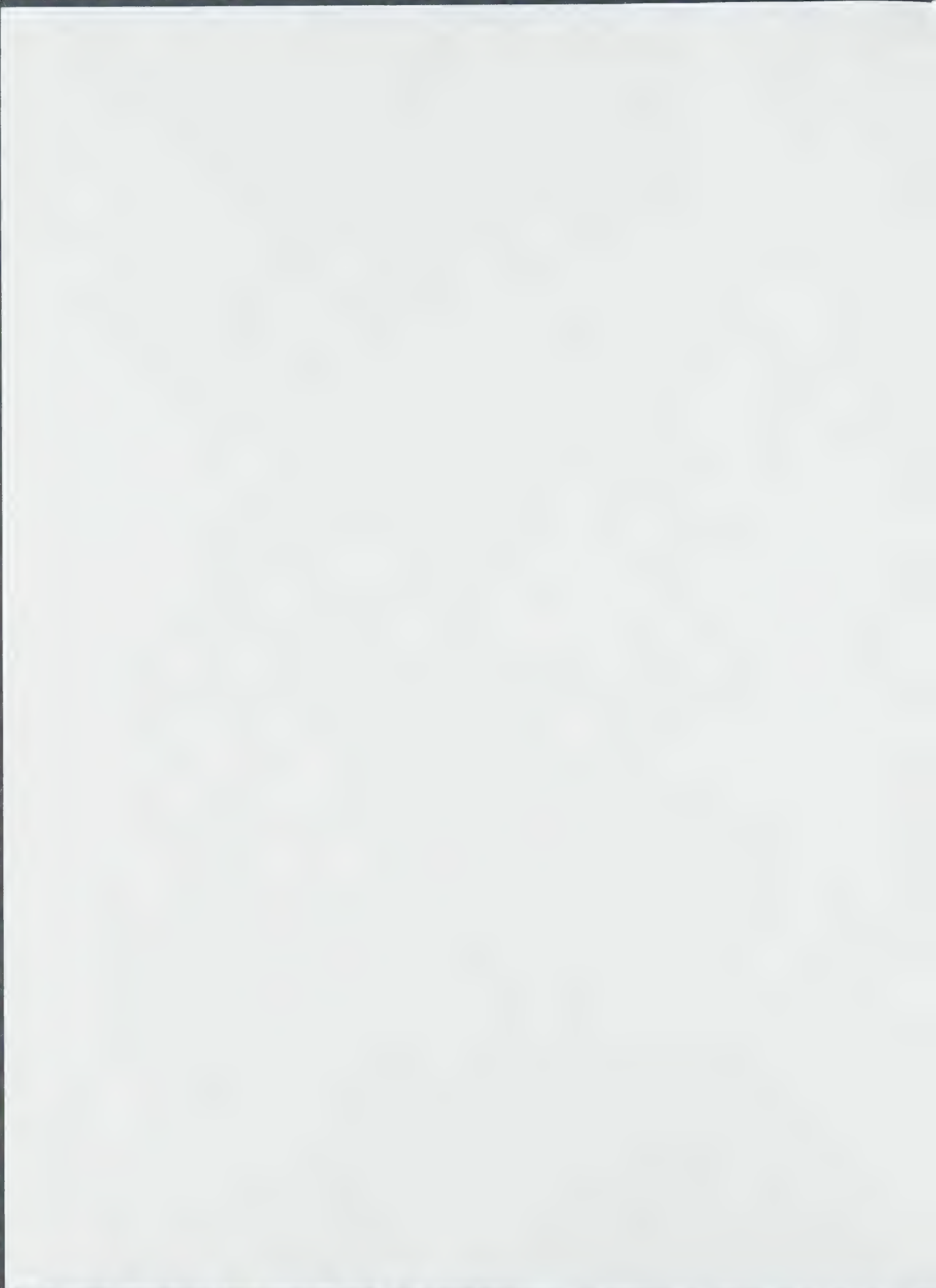
~~De verzekerde aanvaardt de aansprakelijkheid van schade van eenen buitenlandschen vijand, onlusten, werkstakingen,  
binnenlandsche beroering, oproer, opstand, militaire of misbruikelijk toeziende macht of toepassing  
van krijgswetten, of het verbranden van eigendommen op last van eenig publiekrechtelijk gezag.~~

De verzekering geschiedt voorts op de voorwaarden der gedeponeerde Rotterdamse Brand- en Zeepolissen,  
voor zoover die met het bovenstaande niet in strijd zijn en tegen genot van eene premie van **2.19 Oms**  
aan den Heer R. J. O. Menten, in rekening-courant hebben belast en alzoo den verzekerde

Excess Insurance Company  
Limited

Polis van verzekering van  
schilderijen, teekeningen en  
gravures

ten name van:



# GEMEENTE-MUSEUM TE 'S-GRAVENHAGE.

---

De ondergeteekende, Directeur van het Gemeente-Museum, verklaart  
in bruikleen te hebben ontvangen van den Heer R.J.O.Menten

de volgende voorwerpen:

11 Olieverfschilderijen en 3 kunstvoorwerpen als op bij-  
gevoegden staat nader gespecificeerd,

voor onbepaalden tijd  
ten einde deze in het Gemeente-Museum ~~in bruikleen te stellen~~  
~~te~~ te bewaren, met vrijheid om of niet tentoon te stellen,  
zonder deze te behoeven te assureeren, en voor risico van  
den bruikleengever.

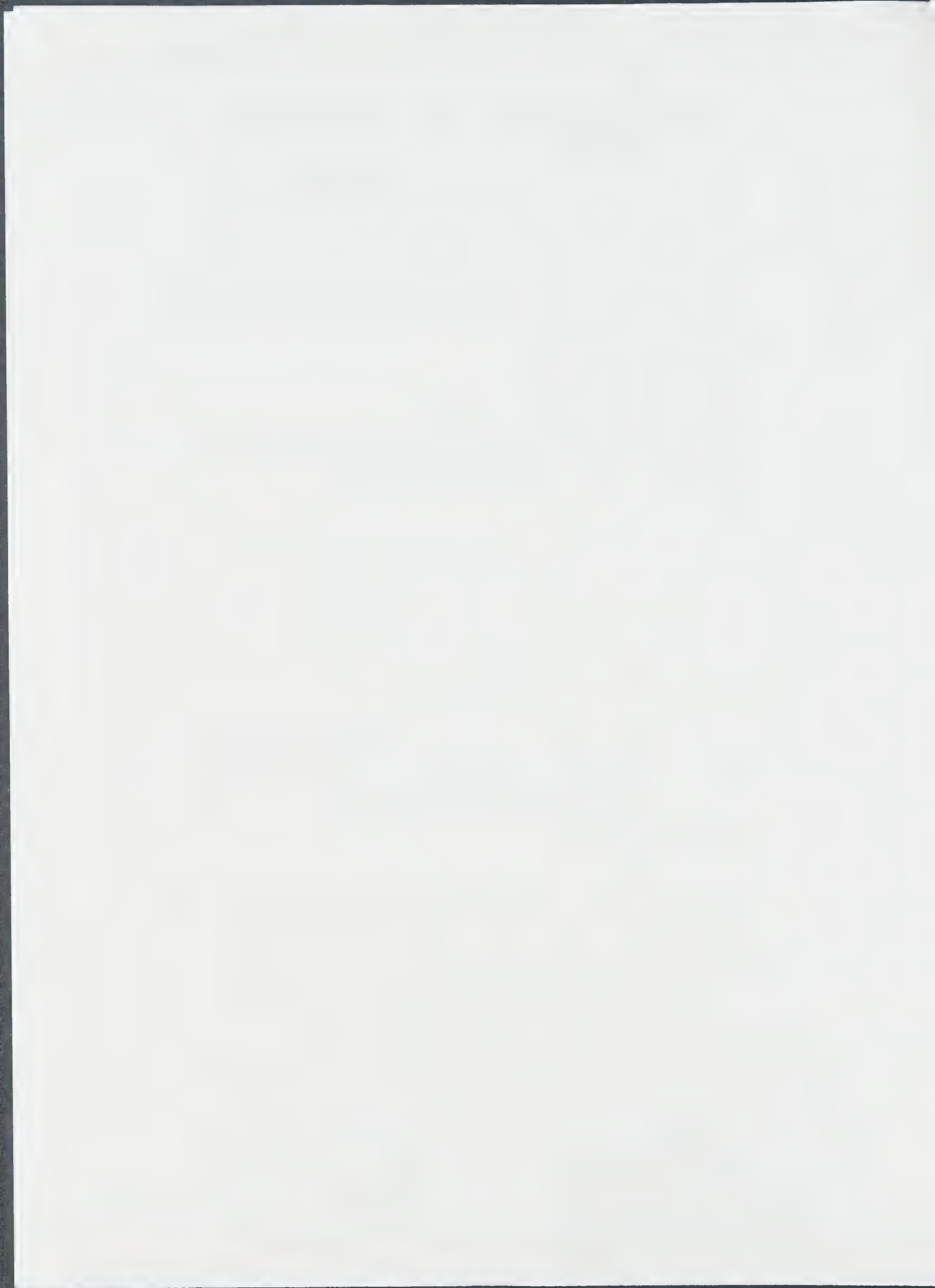
'S-GRAVENHAGE, den 27n October 1932.

NL 127/1932.

Accoord;  
de Bruikleengever,

De Directeur voornoemd,



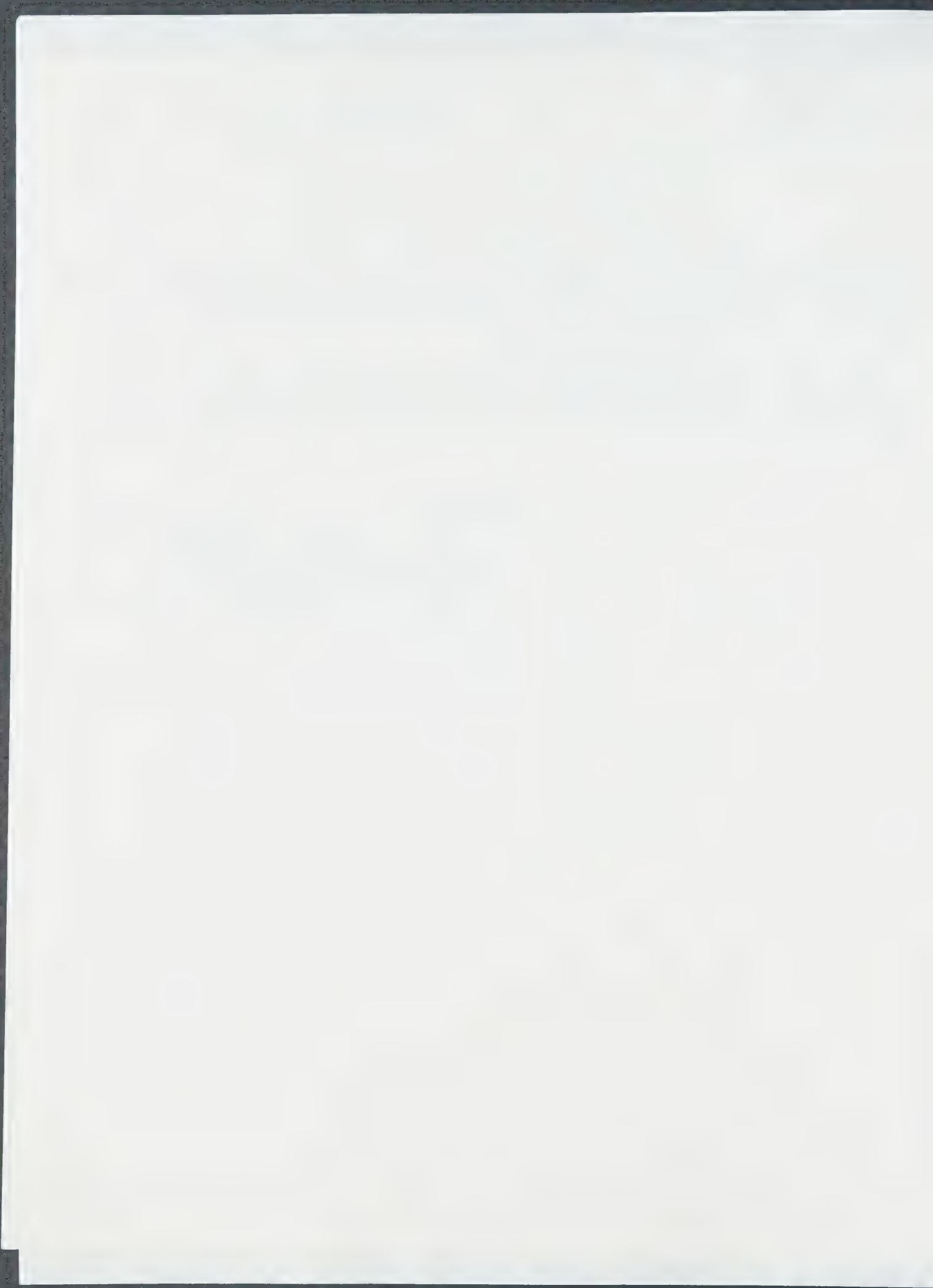






HENK TEN CATE







Vrij van schade, direct of indirect, veroorzaakt door:

- a. oorlog, vijandelijken inval, daden verricht op last van enige Nederlandsche of vreemde militaire macht of krachtens eene door de Nederlandsche militaire macht vastgestelde verordening;
- b. ongeregeligheden, nadat ter zake daarvan hetzij het Nederlandsche grondgebied geheel of gedeeltelijk in staat van oorlog of in staat van beleg is verklaard, hetzij, overeenkomstig de bepalingen van wet of verordening, de hulp van krijgsvolk is gevorderd.

Het verzekerde intrest ~~wordt~~ wordt met wederzijdsch goedgevonden getaxeed en vastgesteld op de som(men) welke, wederzijdsch afzonderlijk is zijn aangegevend in het de hiervoren vermelde rapport(en) welke taxatie(n) door ons zal/zullen worden beschouwd als zonde overeenkomstig Art. 275 W.v.K. door daartoe door partijen benoemde deskundigen vóórt gemaakt. Ingeval van schade zal de vergoeding slechts hebben volgens deze taxatie(n) nu voor alsdan vastgesteld als de werkelijke waarde onmiddellijk vóór den brand.

Deze verzekering wordt telkens geacht stilzvijsend voor dezelfde termijn en op dezelfde voorwaarden te zijn gecontinueerd, indien zij niet minstens acht dagen vóór den vervaldag door een der partijen schriftelijk aan de makelaars R. MEES & ZONEN is opgezegd.

Inbegrepen is het risico gedurende het vervoer van af het huis van den verwooper (Noordeinde 148 Den Haag) naar het huis van den Heer H.J.A. Raedt van Oldenbarneveldt, Balthershavenlaan te Wassenaar, het verblijf aldaar gedurende hoogstens 1 maand en het vervoer naar het omgenoemde definitieve adres. De hiervoor verschuldigde extra premie is 1.25 o/oo.

PREMIËBEPALING

FL. 25.000.- à 1 5/8 o/oo is FL. 40.63  
Verbetering van 1.25 o/oo over FL. 25000.- " 31.25

FL. 71.88 is dooréén 2.8752 o/oo.

FL. 25.000.-)

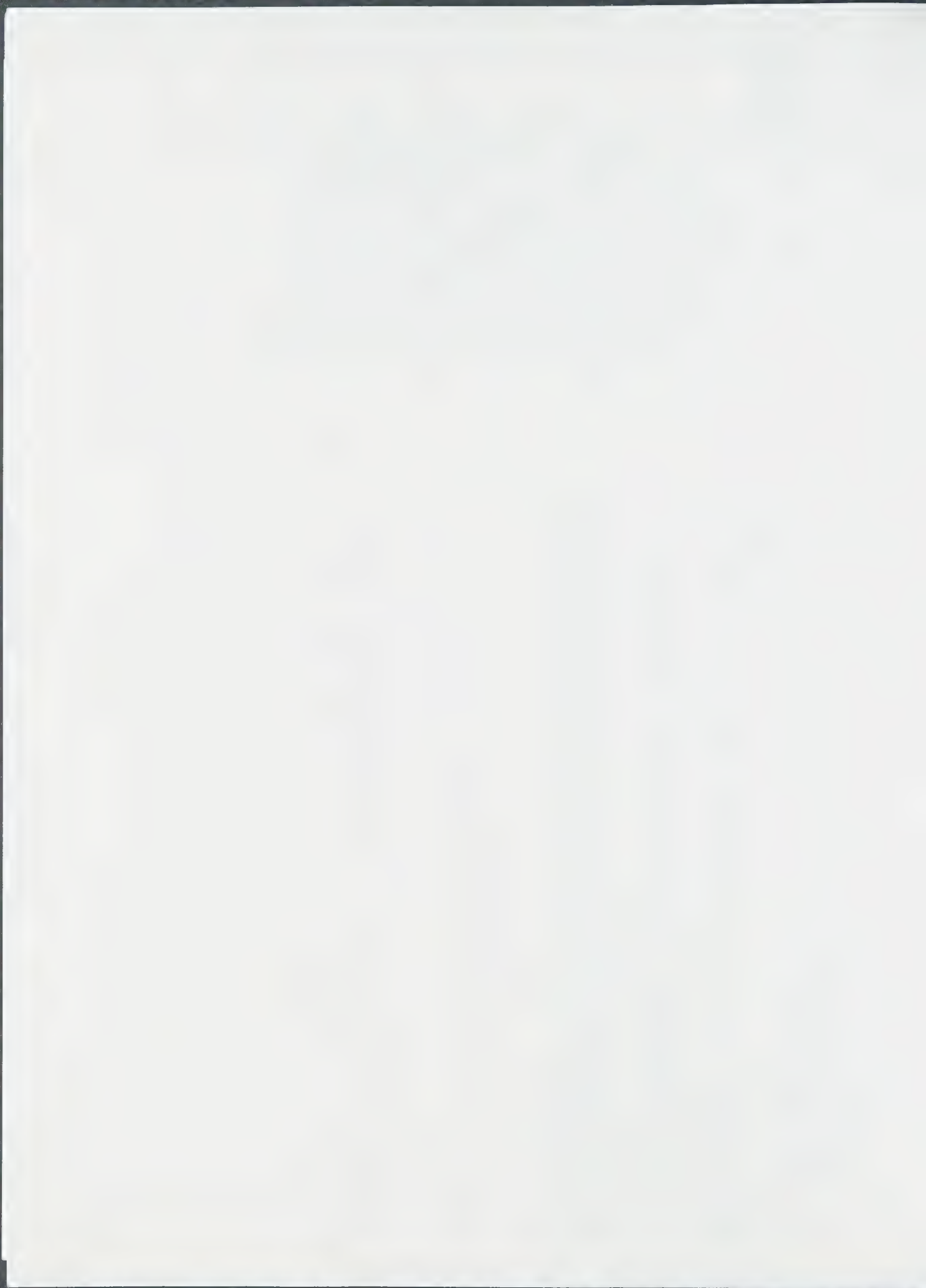
*W. L. E. v. d. ...*  
3,75  
den 26/8 1925  
L. A. P. O. L. A. N. S. E. R. S.

(THE EXCESS INSURANCE COMPANY LIMITED,  
( voor vijf & twintig duizend gulden.

Lijst van bij deze polis teekeningen

1 Olieverfschildertij op

doelt (gedoubleerd) gespannen op kruisspiereaan in gouden lijst, voorstelende een kop van een grijsaard, als nader omschreven in bijgaand door ons voor "gezien" geteekend taxatierapport dā. den Heer 27 Juli 1925 van den Heer H. ten Cate, die overeenkomstig Art. 275 W.v.K. bij partijen daartoe als deslanddige is benoemd. FL. 25000



Re: BADER



# DOROTHEUM

## TELEFAX

Absender (Anschrift und Fax-Nr.): Gabriele Kirschner 515-60-461  
Tel. 515-60-354

Empfänger (Name, Anschrift und FAX-Nr.): Whitfield Fine Art Limited  
Att. to Mrs. Anna Snodgrass

Seitenanzahl (inkl. dieser Seite): 1

Datum: 2.12.1999

Dear Mrs. Snodgrass,

You paid more commission on the painting by Pittoni because we have progressive rates:

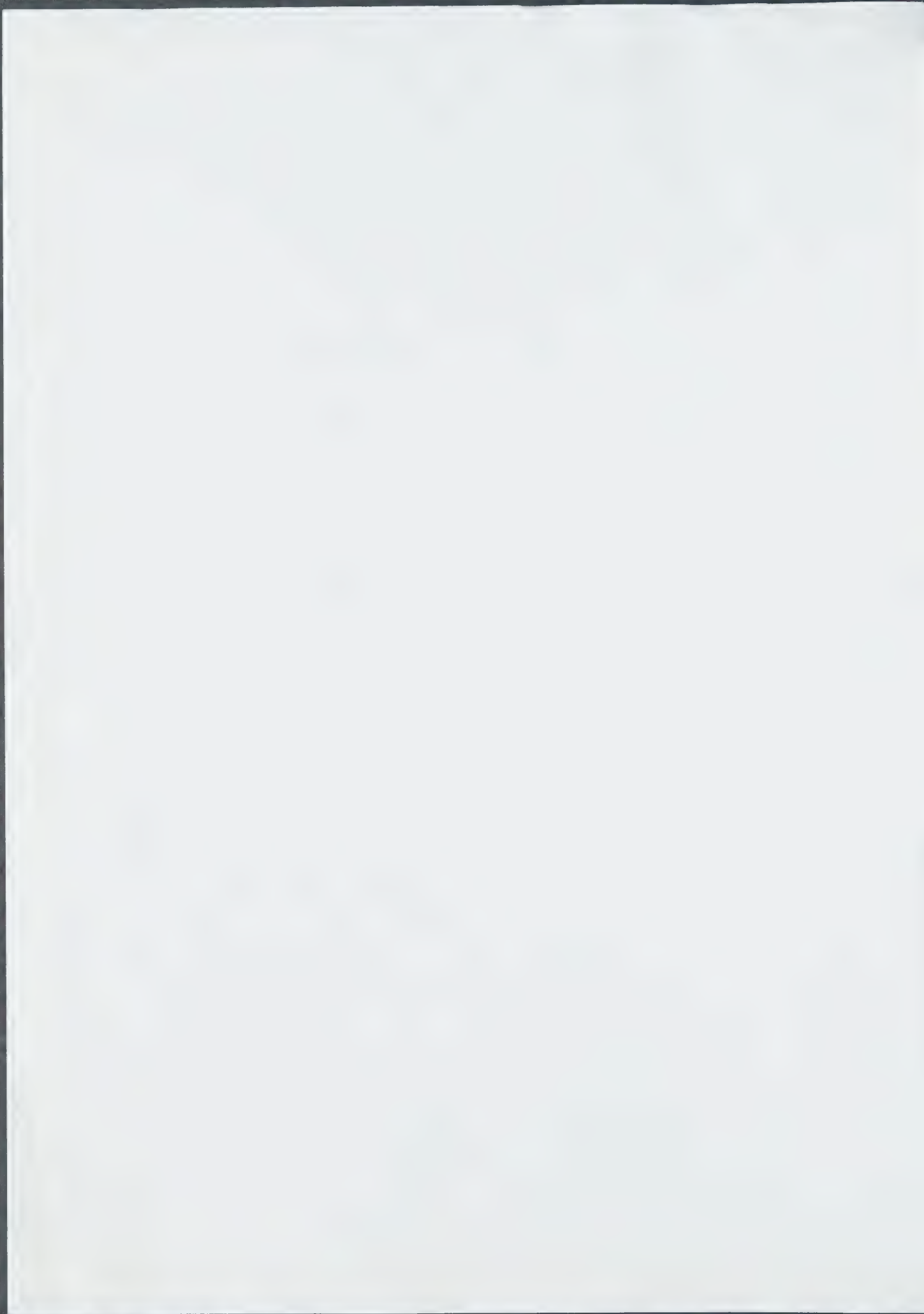
Up to ATS 100.000 hammer price 15% and above 9,6%.

hammer price Pitoni - 90.000 - 15% = ATS 13.500

hammer price Lastman - 120.000 - 9,6% = ATS 11.520

With kind regards,

G. Kirschner





*Chemists Helping Chemists in Research and Industry*

## **aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman

January 22, 1990

Dr. Laurinda Dixon  
Department of Fine Arts  
Syracuse University  
Syracuse, New York 13244-1170

Dear Dr. Dixon:

As a chemist and owner of several works by Eeckhout, I was, of course, fascinated in reading your essay in the December "Art Bulletin."

My wife and I are just translating a very perceptive essay on the meaning of alchemy written by the Nobel Laureate in Chemistry, Professor Thaddeus Reichstein, in 1933. As soon as the translation from the German is completed, I will send you a copy.

I have long been interested in alchemical paintings and own quite a few. May I ask you for your help with one, reproduction of which I enclose. This is the work by Thomas Wyck, with an alchemist and his assistant in a magic circle. Do you, per chance, know of any alchemical literature which would give some background to this quite singular depiction?

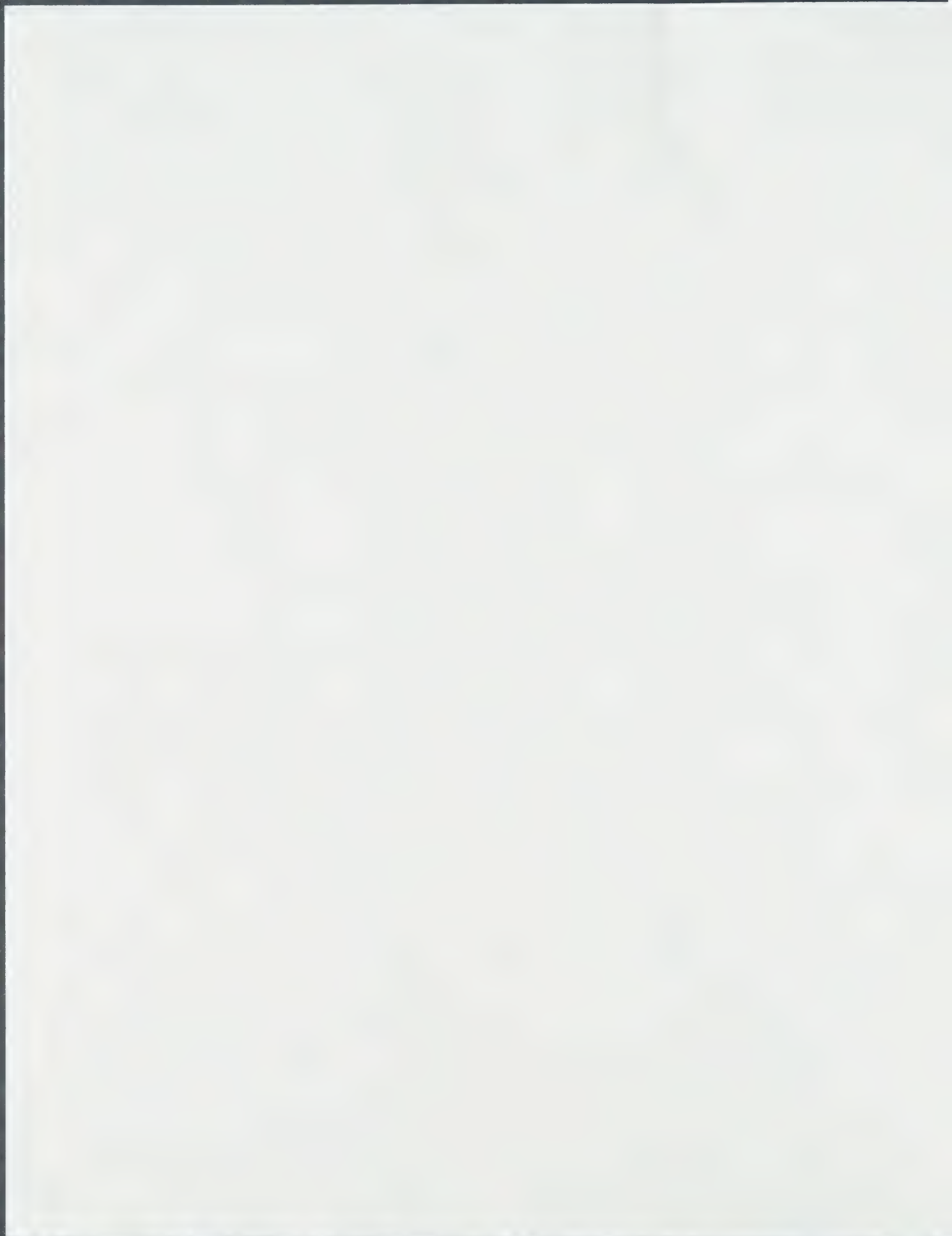
Many thanks for your help, and best regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosure





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 4, 1993

Dr. David Schaff  
David Schaff Fine Arts  
P.O. Box 628  
Mendenhall, Pennsylvania 19357

Dear Dr. Schaff:

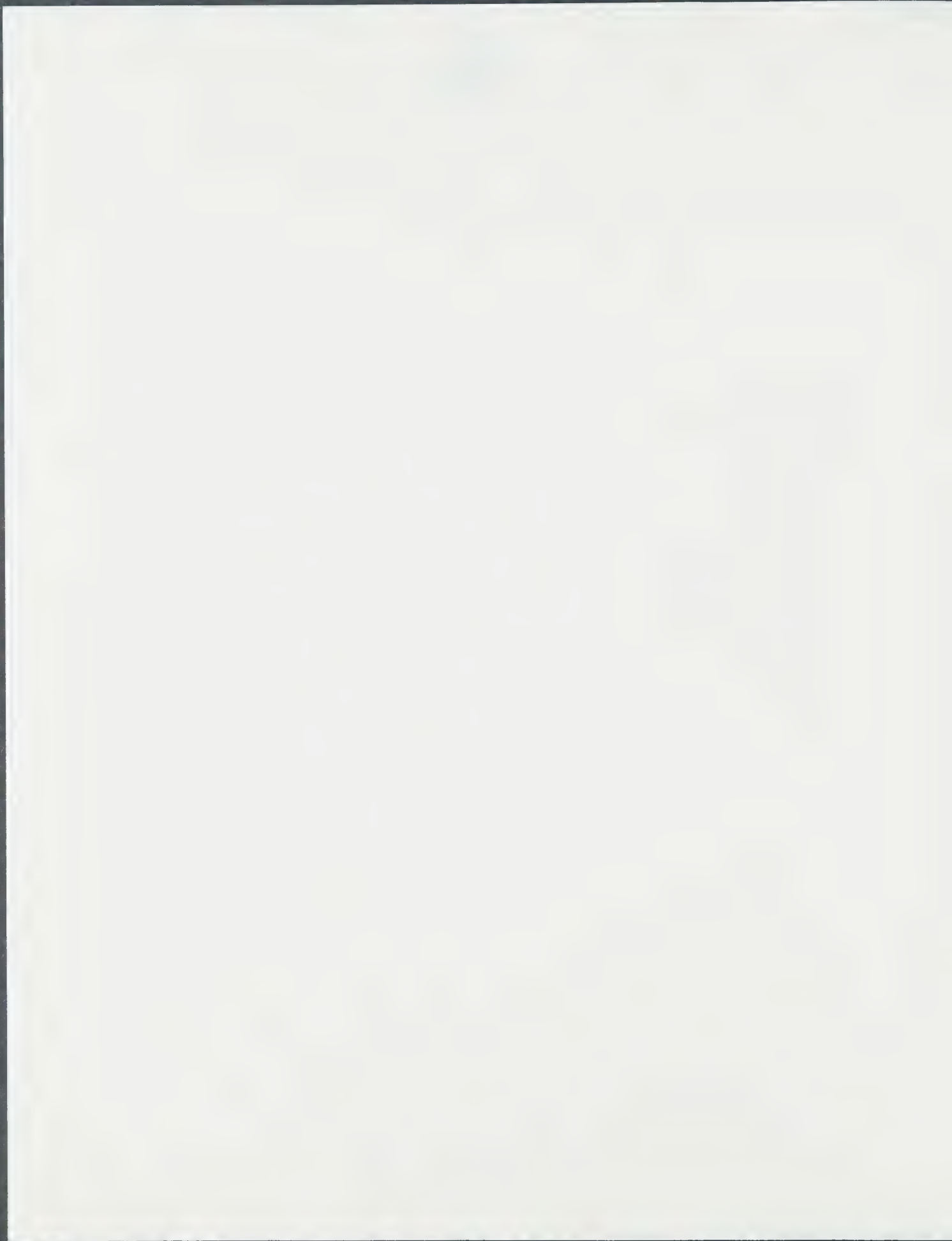
In response to your letter of April 27th, I am just leaving on a trip to England, Scotland, Germany, the Czech Republic and Austria, returning home on July 26th.

If, per chance, I could look at the original in London, Stuttgart, Munich, Berlin or Vienna, I would gladly do so.

Best regards.

Sincerely,

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277 0750 FAX 414 277 0709





David Schaff Fine Arts

P. O. Box 628  
Mendenhall, PA 19357

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27 April 93

Dr. Alfred Bader  
Alfred Baderr Fine Art  
924 East Juneau Avenue  
Milwaukee, Wisconsin  
53201

Dear Dr. Bader,

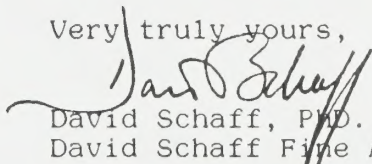
Thank you for your letter of 19 this month.

The dimensions are 35 x 47 cms., and the work is on panel. Apparently, there is a monogram lower right under the foot of the kneeling figure - or perhaps I should say, there may be a monogram. I have asked for an examination of this area. Condition of the work, I am told, is very good. At least it does not seem over-cleaned.

The owner is in Europe, as is the painting. As soon as I have news on the condition, monogram if extant, and price, I shall let you know.

With best regards.

Very truly yours,

  
David Schaff, Ph.D.,  
David Schaff Fine Arts

United States Patent Office  
Washington, D. C. 20540

Patent No. 3,812,111

Filed July 1, 1973  
Serial No. 287,000

Patented Aug. 13, 1974

The present invention relates to a method and apparatus for the detection of a target object in a field of view. The method involves the use of a sensor array to detect the presence of a target object and the use of a processor to analyze the data from the sensor array to determine the location and identity of the target object.

The apparatus includes a sensor array, a processor, and a display. The sensor array is used to detect the presence of a target object and the processor is used to analyze the data from the sensor array to determine the location and identity of the target object. The display is used to present the results of the analysis to the user.

1. A method for detecting a target object in a field of view, comprising the steps of:

detecting the presence of a target object in a field of view using a sensor array;  
analyzing the data from the sensor array to determine the location and identity of the target object;

cc: trip file

bcc: Dr. Robert Smith - Aldrich Limited

M J

September 3, 1980

Mr. Noel Dowling  
Second Floor  
Eton Antique Market  
Eton, Berkshire, England

Dear Mr. Dowling:

You must have realized how very much Dr. Smith and I enjoyed being with you, and we were only sorry that we missed being able to look at your landlady's store, because it was closed that noon.

I particularly enjoyed looking at the landscape painted by you. There is no question in my mind that you are a very competent artist, but that specific work has one serious problem. Even though painted only recently, it is already falling apart because it is painted on paper. Please do your next paintings on prepared linen set on stretchers.

I look forward to visiting with you again when next I come to England and hopefully also to buy a number of your works and a number of old paintings.

Best personal regards,

Alfred Bader

AB:mmh

