

Alfred Bader Fonds

Chemistry and Art
More Adventures of a Chemist Collector

Yela Squez Dog

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	10
FILE	6 (1098)

SOTHEBY'S

Founded 1744

FORM OF ACCEPTANCE AND DISCHARGE.

Consignor: Alfred Bader Fine Arts
924 E. Juneau Avenue #622
Milwaukee WI 53202
USA

Consignor Reference: ABFA # 1863

Sotheby's Reference: M234431 / 1

Description: "Study of a Dog" -
Attributed to Diego Velazquez
Framed oil on canvas
18 by 14 1/4 in

We, Alfred Bader Fine Arts, irrevocably agree to accept the sum of US\$150,000 (one hundred and fifty thousand U.S. dollars) in full and final settlement of the claim that we have made regarding the above painting (the "Painting").

In consideration of the payment of the above sum to us, we agree that title to the Painting shall pass to Sotheby's absolutely so that in the event that the Painting is recovered after the date of this agreement, they may sell or otherwise deal with the Painting in whatever manner they deem appropriate. However, in the event that the Painting is recovered within five years of the date of this agreement, we shall have the right to repurchase it from Sotheby's for the sum of US\$150,000 (one hundred and fifty thousand U.S. dollars). Further, if the Painting is recovered after the expiry of the above five year period, Sotheby's will take all reasonable steps to give us a first option to purchase the painting for the sum of US\$150,000 (one hundred and fifty thousand U.S. dollars) in addition to a reasonable sum to reflect interest and expenses relating to recovery. In addition Sotheby's will take all reasonable steps to inform us if they are notified that the Painting has been recovered within 28 days of such notification.

In further consideration of the above terms, we agree forever to release and discharge Sotheby's, its subsidiaries, its affiliates, its parent company and each of their agents, directors, servants, officers and employees from all and any claims, demands, causes of action and obligations of any nature whatsoever, whether known or unknown, relating to the Painting. In addition, we agree that there are no further disputes between us and Sotheby's relating to the Painting and that this agreement is in full and final settlement of all claims against Sotheby's in respect of the Painting.

We agree that nothing in this Form of Acceptance and Discharge shall affect Sotheby's' rights to pursue a third party in respect of any loss suffered with regard to this matter and also agree to assist in such proceedings in any form that Sotheby's may require, any relative costs so incurred to be borne by Sotheby's.

34-35 New Bond Street, London W1A 2AA

+44 (0)20 7293 5000 Fax +44 (0)20 7293 5989 www.sothebys.com

Sotheby's: Registered at the above address No. 874867

SOTHEBY'S

Founded 1744

2.

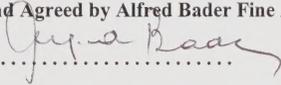
Sotheby's Reference: M234431 / 1

This Form of Acceptance and Discharge shall be governed by and construed in accordance with English law. In addition, the Courts of England are to have exclusive jurisdiction to settle any dispute which may arise in connection with the validity, effect, performance or interpretation of it.

We agree that the above terms, and the negotiations relating to them, are strictly confidential and will not be released to any third party without Sotheby's and Alfred Bader Fine Arts' prior written consent, except to solicitors, insurers or accountants on an "as needed" basis, or as a result of a valid legal process compelling the release.

Accepted and Agreed by Alfred Bader Fine Arts

Signed



Name:

For and on behalf of Alfred Bader Fine Arts

Dated

GUTHRIE'S

PRINTING CO.

DRAFT - WITHOUT PREJUDICE

FORM OF ACCEPTANCE AND DISCHARGE.

Consignor: Alfred Bader Fine Art
924 E. Juneau Avenue #622
Milwaukee WI 53202
USA

Consignor Reference: ABFA # 1863

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Sotheby's Reference: M234431 / 1

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*

Accepted and Agreed by Alfred Bader Fine Art

Signed ... *Alfred Bader* ...

Name: ... *ALFRED BADER* ...

For and on behalf of Alfred Bader Fine Art

Dated ... *June 6 2001* ...

*and Alfred Bader
Fine Arts*

* *Alfred Bader Fine Arts will be informed within one week month after recovery is made*

To Mr. Richard Purchase

Best regards

June Bader

FAX FROM : 020 7293 5950
04/06/01 15:50 RISK MANAGEMENT - 1424-22223

04/06/01 12:55 PG: 1
NO.006 001

SOTHEBYS

Founded 1744

FACSIMILE - URGENT

To: Dr Alfred Bader Date: 4.6.01
Fax 01424 222223

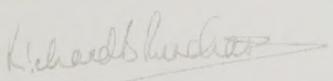
cc: Ian Fairley Number of pages 3
including cover sheet:

From: Richard Purchase
Risk Management Department, London
Tel: 0207 293 5346 Fax: 0207 293 5950

Dear Dr Bader,

I attach the form of acceptance which, I trust, incorporates the various issues concerning payment and potential recovery. As soon as we have your confirmation that you are happy with the wording I will print out and send you a final version on headed paper for signature.

Yours sincerely,



Richard Purchase ACH
European Insurance Manager

Dear Martin:
I will call you tomorrow,
Tuesday am to discuss -
Love
Gina

ROTHSCHILD

1850

1850

To the Hon. Secy of State

Washington

Dear Sir

I have the honor to acknowledge

the receipt of your letter of the 10th

inst. in relation to the

subject of the

proposed amendments to the laws relating to the

same.

Very respectfully,
Your obedient servant,
John A. B. [Signature]

I have the honor to acknowledge
the receipt of your letter of the 10th
inst. in relation to the
subject of the

Yours

[Signature]

SOTHEBY'S

Founded 1744

Our Ref:RBP/ins

7 March 2002

Dr Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee
Wisconsin 53202

Dear Dr Bader,

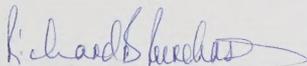
**Re Insurance Claim Acceptance form for *Study of a Dog* attributed to Velasquez.
Receipt M234431**

Thank you for your letter dated February 27th.

I enclose as requested for your records the original form of acceptance and cover note faxed to you last year on June 5th.

If we can be of any further assistance please let us know.

Yours sincerely,



Richard Purchase - ACII
European Insurance Manager

Direct Tel 020 7293 5346

Fax 020 7293 5950

Email: richard.purchase@sothebys.com

Cc George Gordon

MEMORANDUM

TO : [Illegible]

DATE: [Illegible]

BY: [Illegible]

[Illegible text]

SOTHEBY'S

Founded 1744

FACSIMILE - URGENT

To: Dr Alfred Bader
Fax 01424 222223

Date: 5.6.01

cc: Iain Fairley

Number of pages 3
including cover sheet:

From: Richard Purchase
Risk Management Department, London
Tel: 0207 293 5346 Fax: 0207 293 5950

Dear Dr Bader,

I attach the final version of the form of acceptance. Again your fax to me was only one page and very faint so rather than fax the signed copy back to me could you be very kind and mail it to me, so that we have your original signature on file here, at

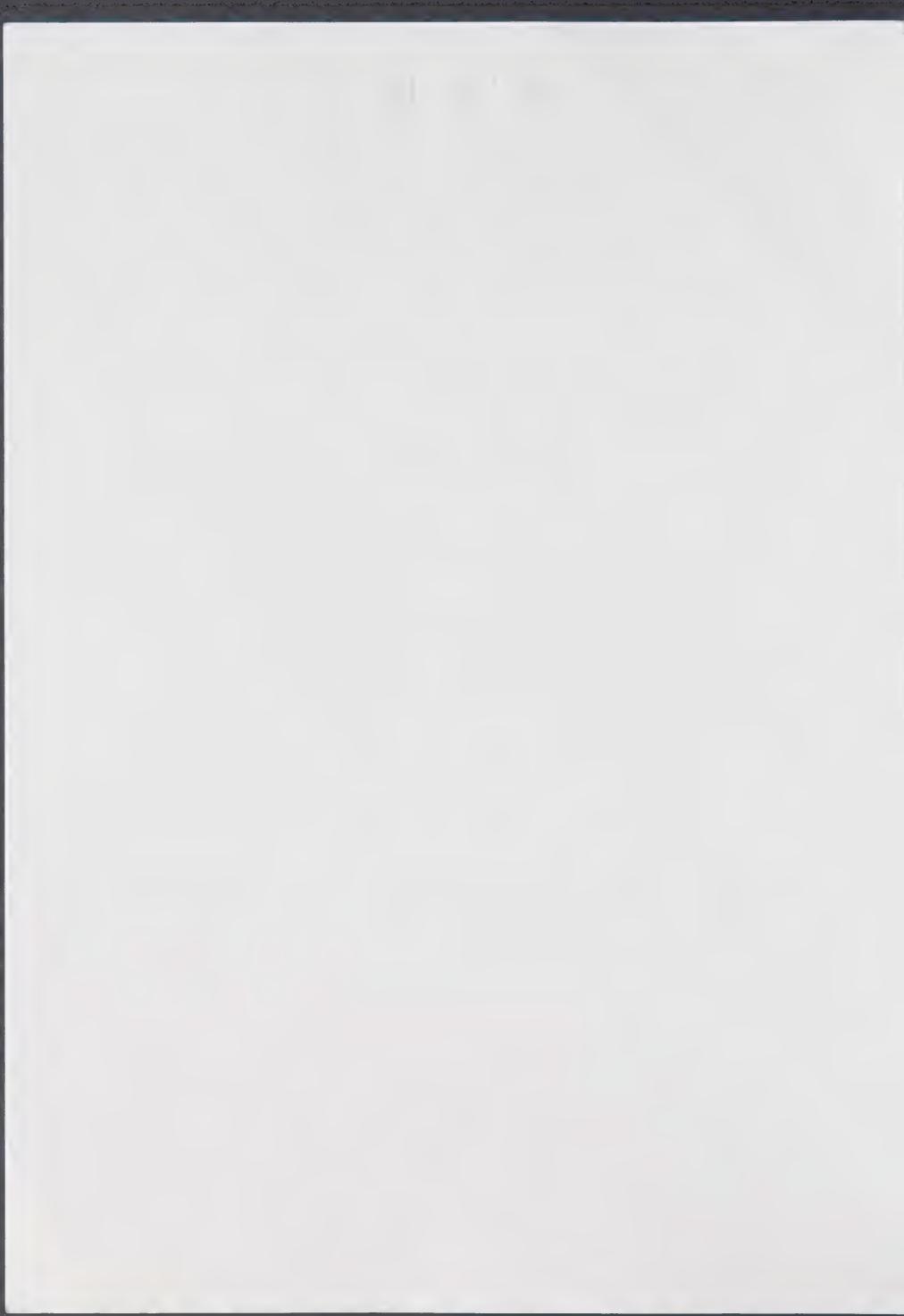
Richard Purchase
Sotheby's
Risk Management Department
34-35 New Bond Street
London W1A 2AA

We will then arrange for payment to be made as soon as possible by bank transfer to your bank as per your fax to George Gordon dated May 21 2001.

Yours sincerely,



Richard Purchase ACII
European Insurance Manager



Subject: Your letter dated February 27th.
From: "Purchase, Richard" <Richard.Purchase@sothebys.com>
Date: Thu, 7 Mar 2002 20:51:22 -0000
To: "Dr Alfred Bader" <baderfa@execpc.com>
CC: "Gordon, George" <george.gordon@sothebys.com>

7 March 2002

Dear Dr Bader,

I have received your letter and have today posted you the original documents you requested.

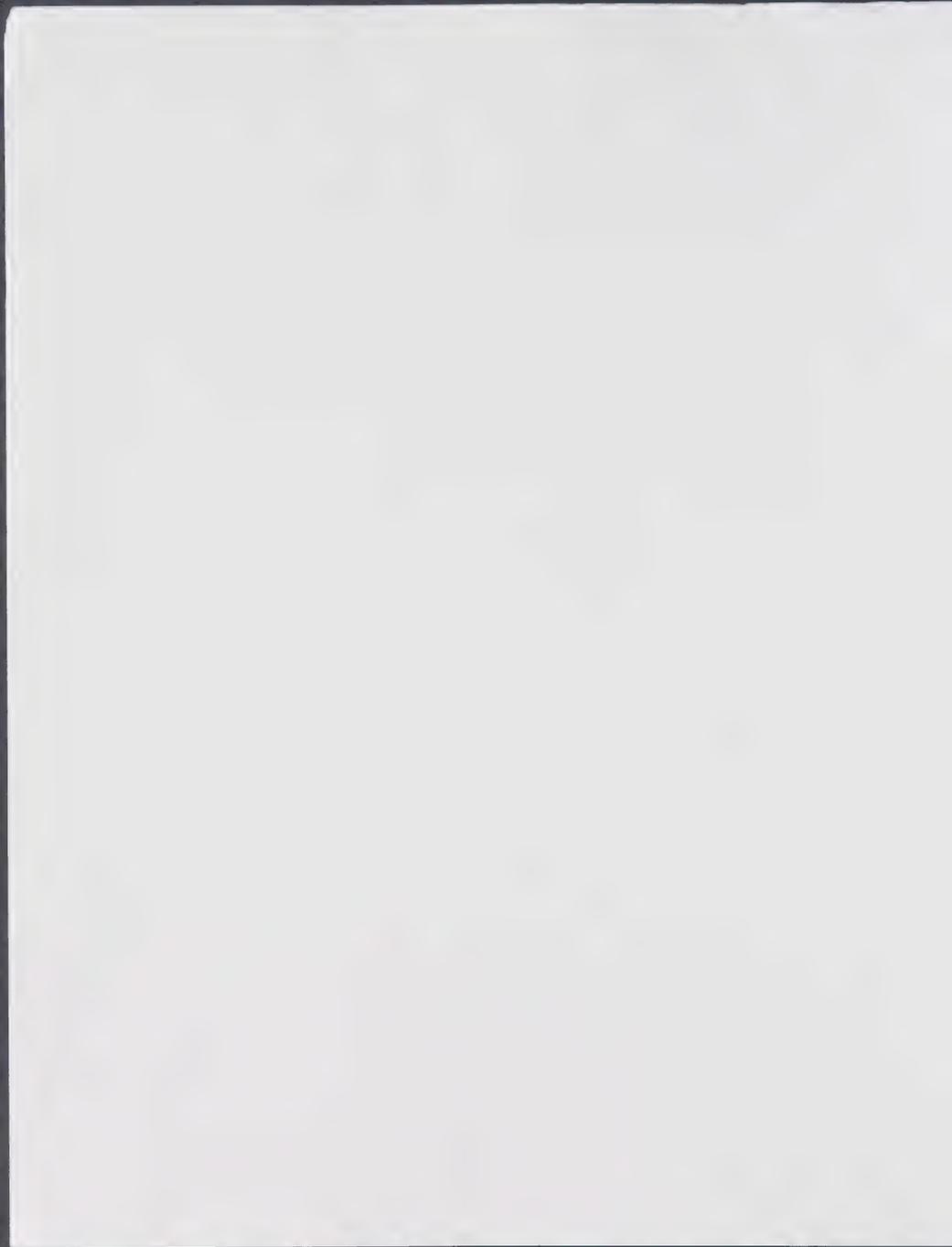
Yours sincerely,
Richard Purchase ACII
European Insurance Manager
Direct Tel 020 7293 5346
Fax 020 7293 5950
Email: richard.purchase@sothebys.com

This email and any files transmitted with it are confidential and intended solely for the use of the individual or entity to whom they are addressed. If you have received this email in error please notify the system manager.

This footnote also confirms that this email message has been swept by MIMESweeper for the presence of computer viruses.

www.mimesweeper.com

Reg Staley





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 27, 2002

Mr. Richard Purchase
Sotheby's London
34-35 New Bond Street
London W1A 2AA
ENGLAND

Dear Mr. Purchase,

In June of last year I signed the FORM OF ACCEPTANCE AND DISCHARGE, copy enclosed, for the *Study of a Dog* attributed to Velasquez.

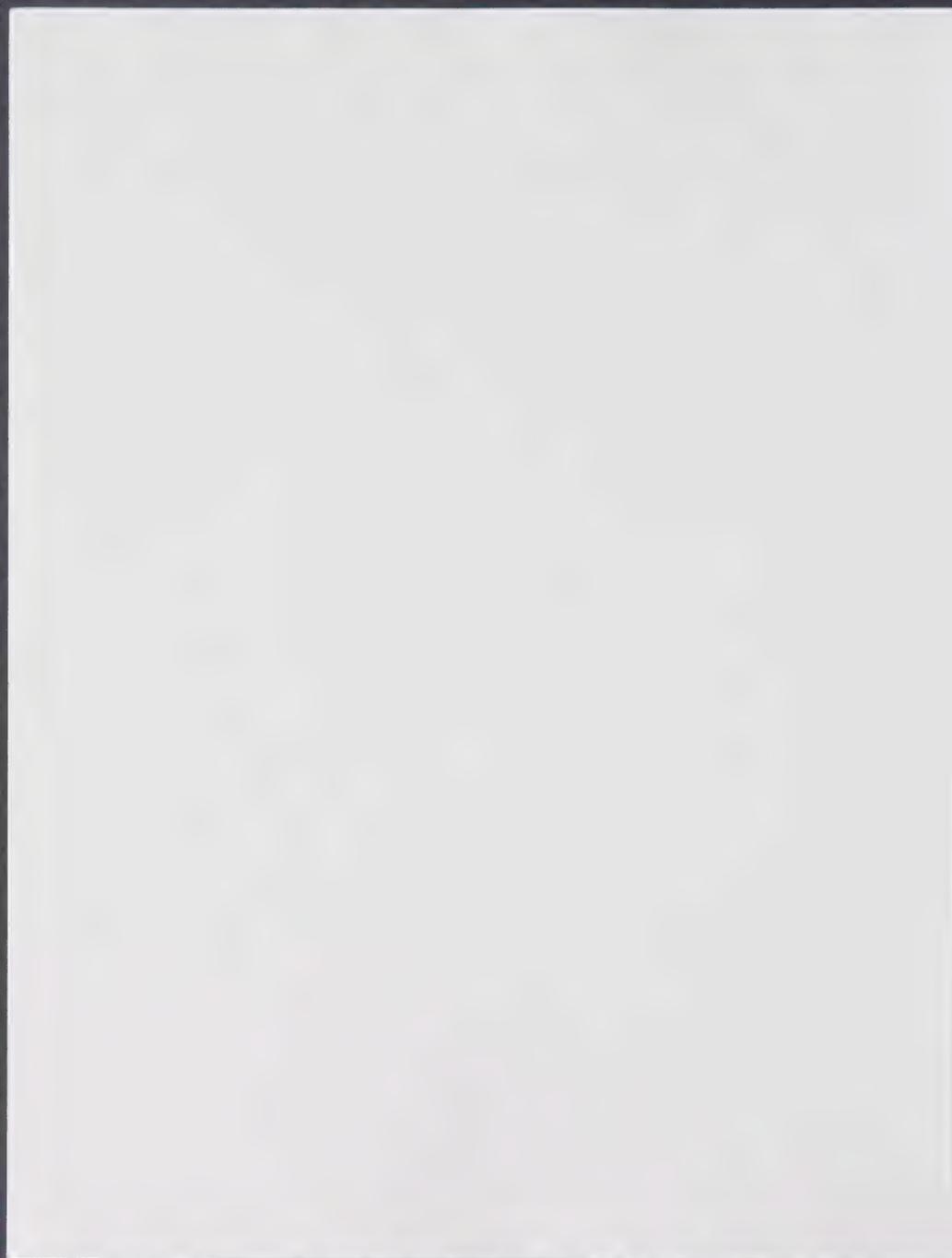
However, it appears that I did not receive your signed hard copy and would appreciate your mailing this to me here in Milwaukee.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.
C: Mr. George Gordon

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







October 17, 2002

Dear Alfred,

How nice to hear from you. I'm returning your photo because, after our last correspondence, in August, we requested an image of "your dog" from the ALR's London office and have, in fact, included it in the next *Stolen Art Alert* ^{in the journal}, that issue (which is delayed at the designers) is now ready + will be mailed within a few days. I hope it helps in the recovery. Shavira

see over ->

2

P.S. We are also revealing
out announcements this week
of our next 2 IFAR
Evenings. I think one will
interest you: David Rowland
talking on:

Beyond Correspondence? The
Future Study of Master Drawings.

It's on December 3rd, 6-8pm
Perhaps you'll be in New York
I'd still love to meet you

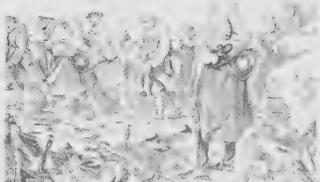


Alfred Bader Fine Arts
Astor Hotel - Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202

420753

420753

8. J. J. Waulx (20th century). A painting known by three titles: *Men of Bronze*, *First to the Rhine*, and *Hayward's Hell Fighters*.⁵⁰⁰ Recipient. Oil on canvas, 3' x 4'. *N02.55. Stolen in March 2002 when removed for repair from the NY State Division of Military Affairs.



8.



9.

9. Tommaso Conca (Italian, 1734-1882). *Saint Michael the Archangel*, 1815. Oil on canvas in an oval frame, 80 x 70 cm. The saint wears a red cloak and blue armor and holds a sword in his right hand. Stolen from the Convent Sant'Angelo in Vetralla, Italy on June 4, 2002. Carabinieri, Rome #70525.



10.

10. Bele Bachem (German, 1935-86). *Herr als Schmetterling*, 130 x 65 cm. *L02.442. Stolen in Germany in February 2002.



11.

11. El Greco, studio of (Spanish, 1541-1614). *The Apostle Thomas*. Oil on canvas, 62.2 x 49.8 cm. Stolen from the Johannesburg Art Gallery sometime shortly before July 3, 2002 when it was discovered missing from its frame.

10.



12.

12. Diego Velázquez, Attrib. (?) (Spanish, 1599-1660). *Study of a Dog*. Oil on canvas, 47.5 x 38 cm. *L01.48. Stolen in Madrid on January 13, 2001.

The following items were stolen in London in January 1981. *L02.434:

13. *Portrait of Madame Cheret*, c.1890. Oil on panel, 32 x 20 cm. Believed to be signed "Jules Cheret."

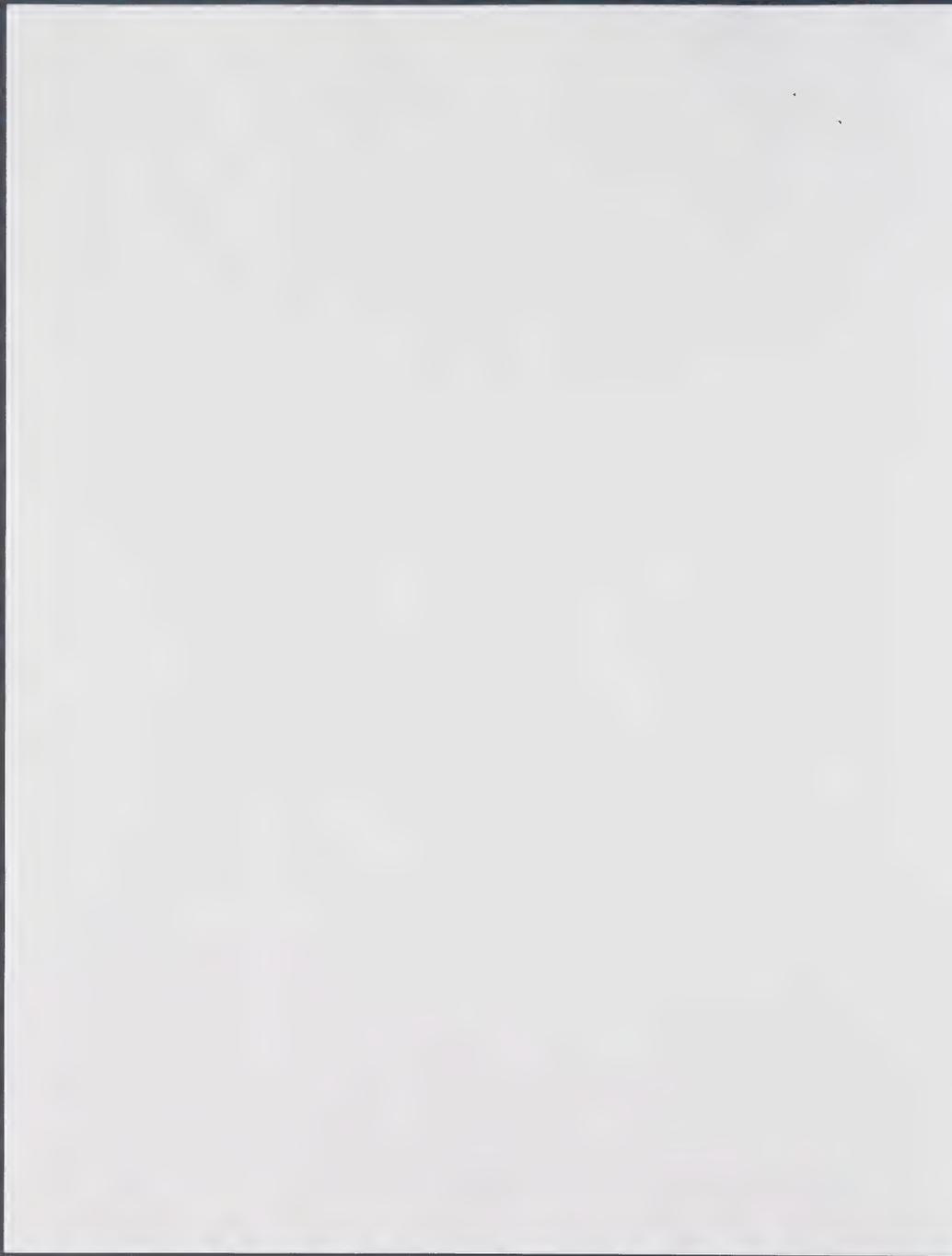


13.



14.

14. Bruno Ximenes (Italian, 1883-1921). *At the Windows*, 1890. Oil on canvas, 76 x 61 cm. Signed and inscribed "Roma."



IFAR Journal

INTERNATIONAL FOUNDATION FOR ART RESEARCH



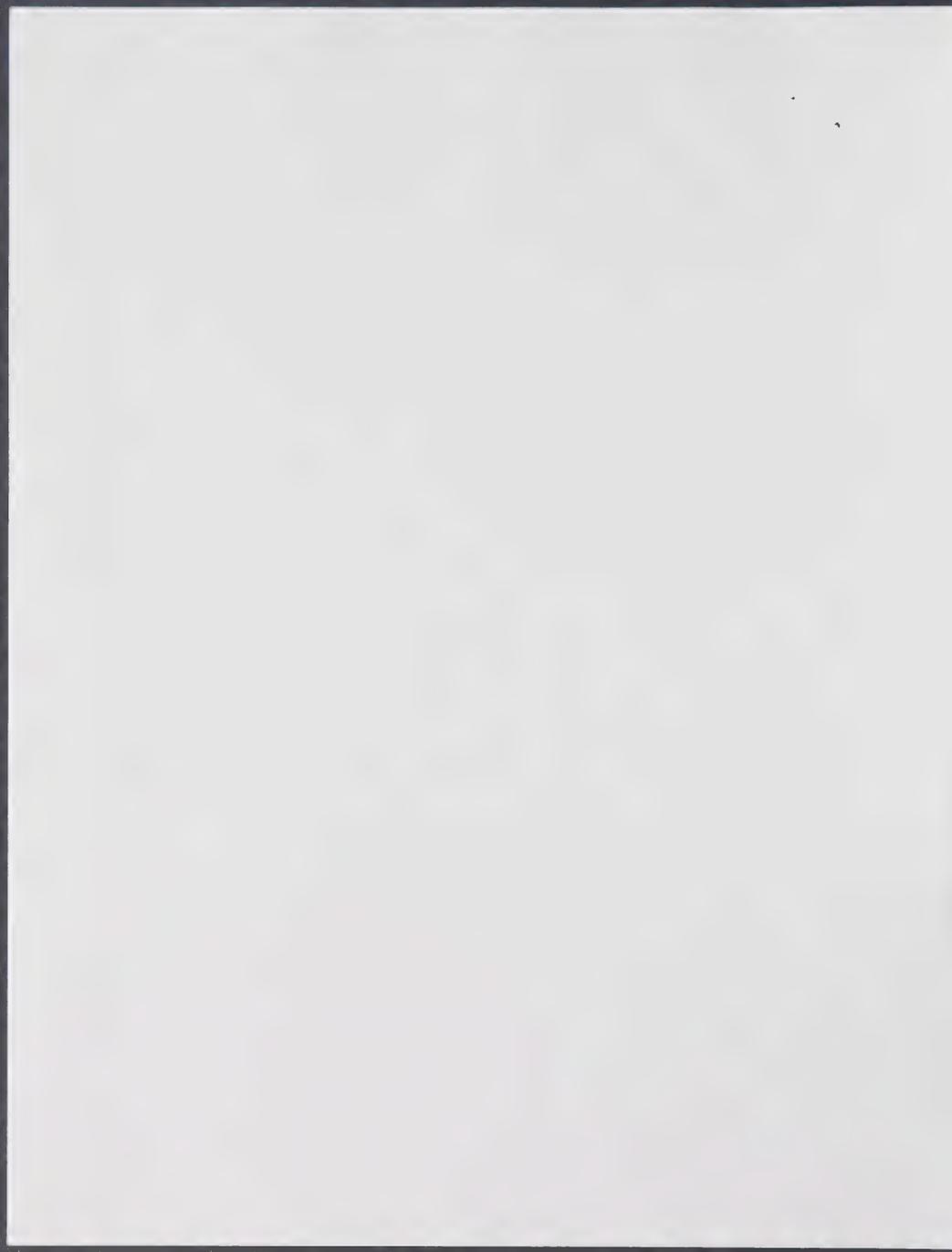
DISCOVERING GEORGIA O'KEEFE

Stolen Titian "Flight" Recovered

Greece and Japan Sign on to UNESCO Convention

Van Gogh's "Gardener" to Stay in Italy

INCORPORATING **stolen Art Alert**





HENRI DE TOULOUSE LAUTREC (1864-1901) *Caudieux*, 1895

Brush and spatter lithography. Printed in four colours on wove paper, 50½ x 36½ inches. Wittrock 17

300 ALBANY STREET NEW YORK, NY 10280
TEL 917-318-2134 GBLAUTREC@AOL.COM

IAIN FAIRLEY INTERNATIONAL



Attributed to Velázquez, *Stiff*
Oil on canvas, unframed, 47.5 x 48 cm



Ivory Figure, *Woman and Child*
19 Century, 23 cm high



Identified in Raphael's *Profile, Portrait of a Man*
Oil on panel, unframed, 47.5 x 42.8 cm



Identified in *Blind Man's Bluff*
Oil on canvas, unframed, 66.7 x 52.7 cm

Also stolen but not pictured

- Ceramic Antislavic Pipes, from miniature copy of Buscher's "Bath of Diana" dated, 19 x 12 cm
- 11 Spanish Royal Documents, most 18th century
- Elaborate clock pendulum

REWARD

A reward is offered subject to specific conditions for information leading to recovery of artworks and antique objects stolen from offices in Madrid, Spain, on Saturday 13th January, 2001. Anyone with information should contact Madrid police on tel: **0921**, requesting the Fine Art Unit, or the Adjuster Iain Fairley International on tel: **44 - (0) - 1932 - 222 - 563**



Portrait of José Cortázar's *Blind Man's Bluff*
Oil on canvas, unframed, 45 x 57 cm

15 Felcott Road, Walton-on-Thames, Surrey KT12 5NS

Tel/Fax: +44 (0) 1932 - 222 - 563 Mobile: 07967 - 107459 e-mail: iain.fairley@btinternet.com

To Prof. Carlos Seoane
fax 3411 394 6956

To my friends,
the Seoanes,
for your info.
Thank
And



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

PostNet	Date	# of pages
Fax Note R7673	1/17/01	2
To	Madrid for Seoane	
Fax#	(the fax is out)	
From	Alfred	
Phone#	414-277-0730	

January 17, 2001

TO: George Gordon
Sotheby's London

Page 1 of 1

FAX #: 44-207-293-5943

Dear George,

I am very puzzled by the circumstances surrounding the theft of my dog.

Did Sotheby's report the theft to the police? Surprisingly, the major daily newspapers in Madrid yesterday did not report the theft.

Did you report it to IFAR?

Of course it must have crossed your mind that very odd circumstances were involved: the painting has been in Madrid since November and the night before it is to be examined by Perez-Sanchez it disappears.

How many people were working in your Madrid office and have you excluded the possibility of an inside job?

What other painting was stolen?

I look forward to hearing from you and remain

Yours sincerely,

And





1863

MEMORANDUM OF UNDERSTANDING
BY AND BETWEEN
ALFRED BADER FINE ARTS
AND
SOTHEBY'S, LONDON

Alfred Bader Fine Arts (ABFA) owns a painting (ABFA #1863) described as a *Study of a Dog* (the painting), which both Alfred Bader of ABFA and George Gordon of Sotheby's, London believe has a reasonable chance of being identified as a Velazquez.

ABFA will ship the painting by FEDEX from Milwaukee to Sotheby's New York and Sotheby's will then transport the painting to Madrid for examination by Velazquez experts.

If the painting is properly identified as Velazquez, Sotheby's will offer it for sale at auction in New York with a mutually agreed upon reserve.

Sotheby's agrees to pay all expenses, including insurance for \$ 150,000.00, and the costs involved in such examination. Sotheby's agrees to pay shipping for the return of the painting to ABFA in Milwaukee if the painting is not sold by Sotheby's pursuant to this understanding. *unless otherwise agreed in advance.*

If the painting is not identified as a Velazquez, Sotheby's will attempt to identify the artist of the painting and offer it at auction with the full name of such artist and a mutually agreed upon reserve, ~~of no less than \$100,000.~~ *subject to agreement.*

Either the sale or the return of the painting is to take place within eighteen months of the date of this Agreement.

ABFA and Sotheby's agree to the above in consideration of each other's undertaking as herein set forth.

AGREED this 25th day of April, 2000.

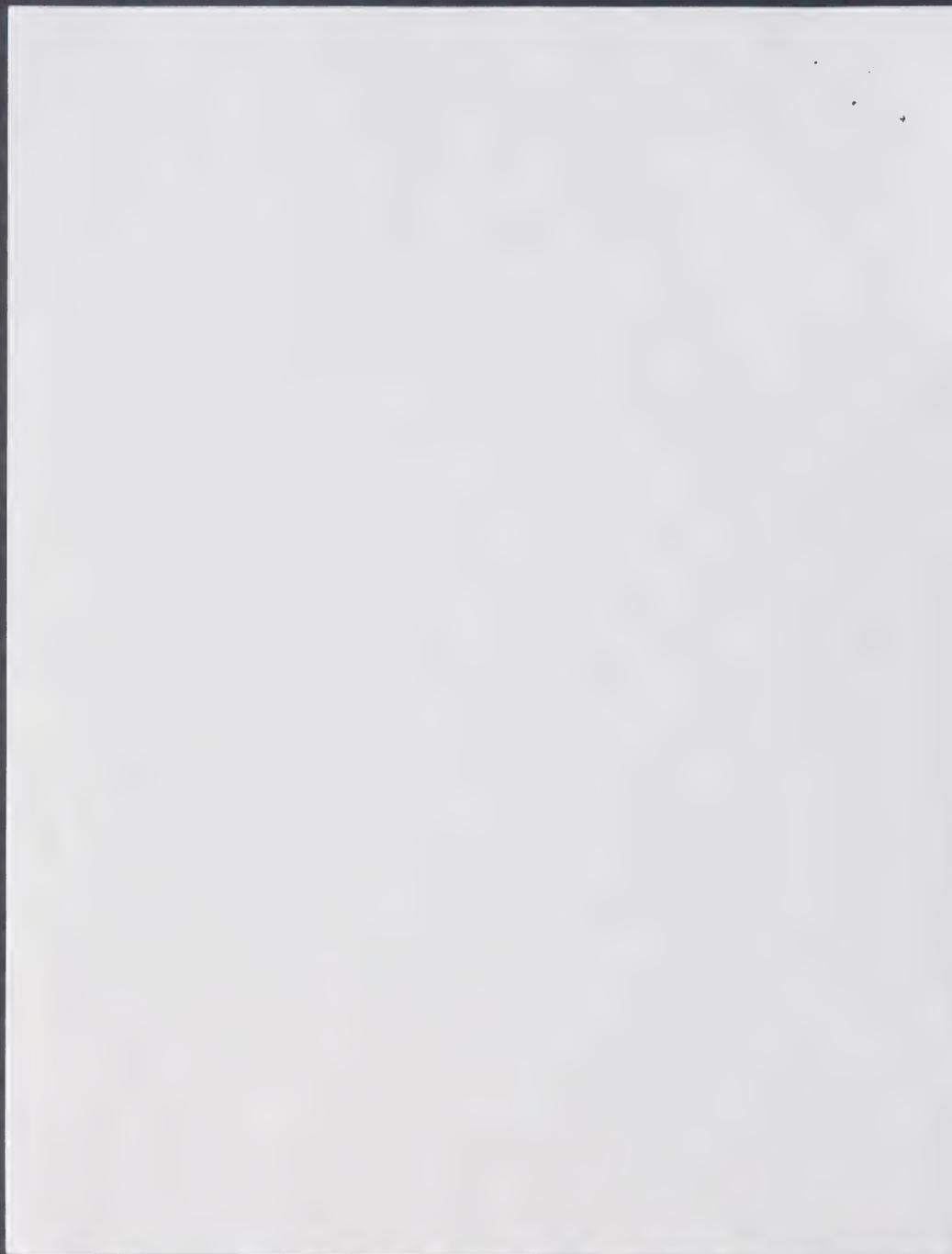
ALFRED BADER FINE ARTS

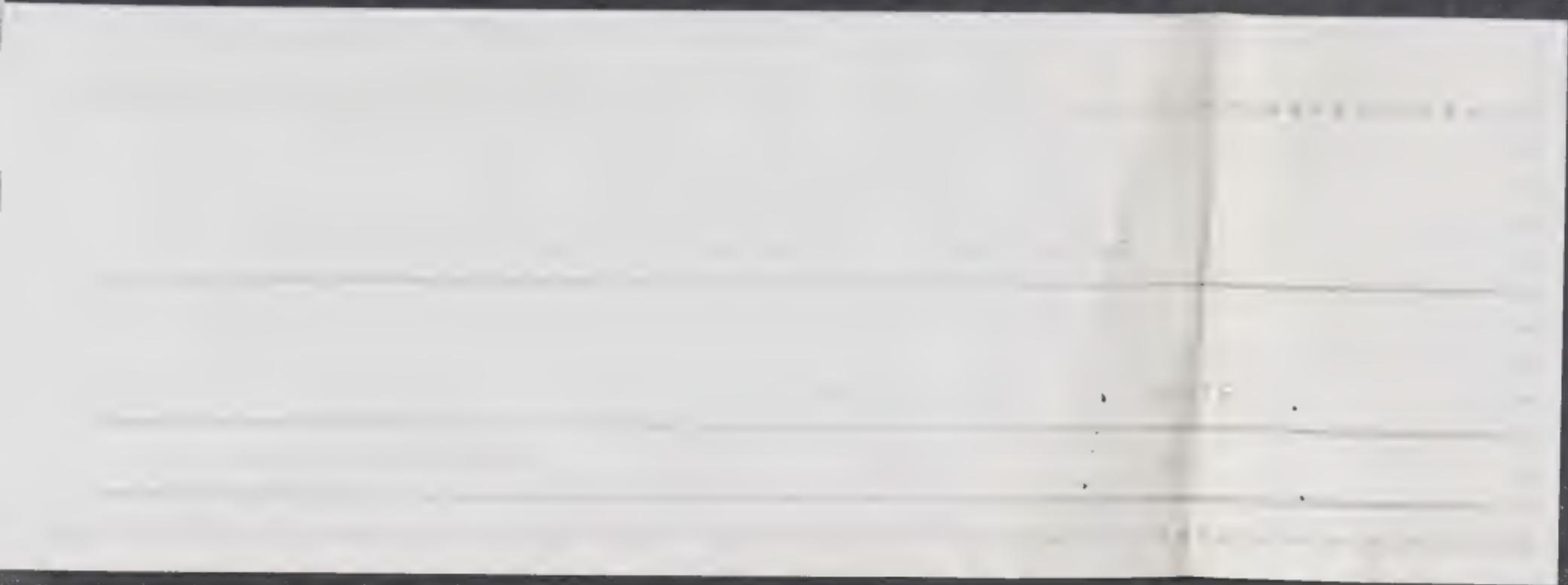
By Alfred R. Bader, President

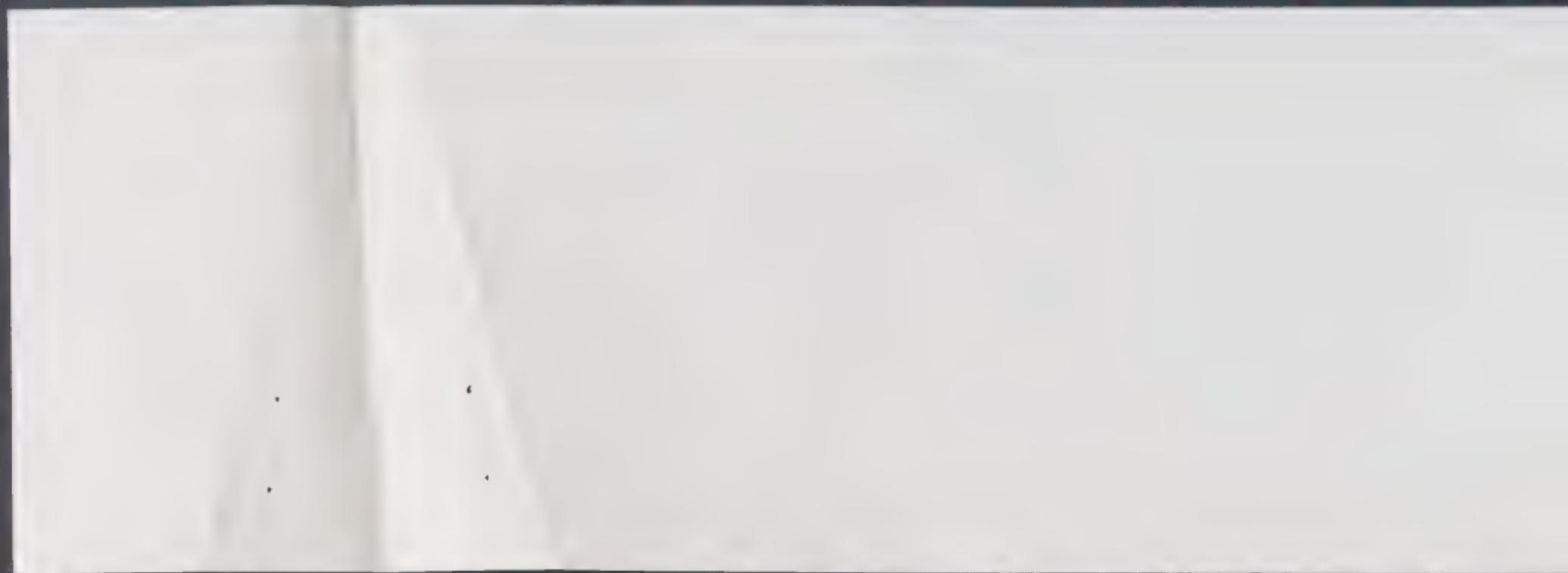
SOTHEBY'S

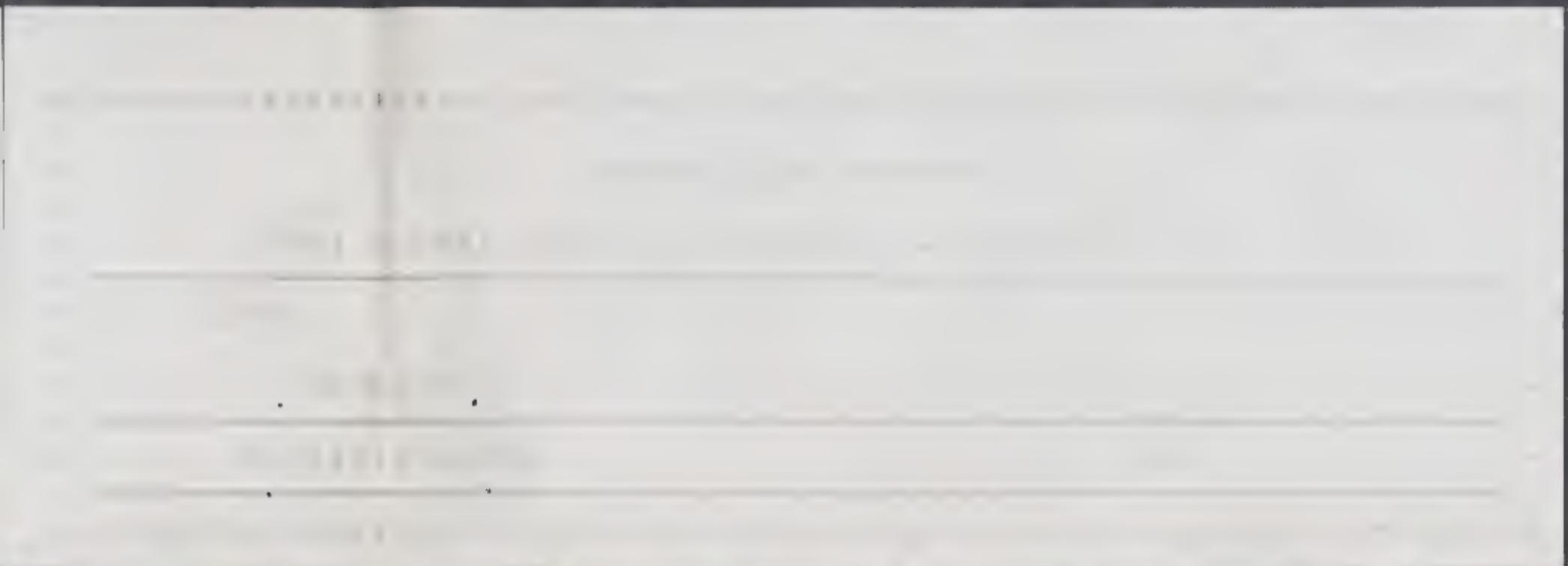
By George Gordon, Sr. Director, Old
Master Paintings

Painting received in NY May 3









Mendel für Maxime

011 972 2 5610806

WILLIAM B. JORDAN

30 April 1997

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

Dear Dr. Bader:

Thank you very much for your letter of April 10th and the copy of your autobiography, which I have enjoyed perusing.

I indeed remember the little painting of a dog which you bought at Phillips in December, and I recall it as well when it was sold in 1985. It is a very beautiful painting, and one filled with charm and vitality.

I can understand how anyone might speculate about the painting's relation to the art of Velázquez. Nevertheless, I do not feel it is by him. It is no closer to his style than the work of any number of painters of the following generation whose styles were profoundly affected by Velázquez's. Although the free brush work in the modeling of the dog's body is reminiscent of Velázquez (that is what these artists were known for), the conception and execution of the landscape are quite different from his.

Your painting does not appear to be a fragment but is instead an intimate portrait of a dog. As such it departs from any painting known to have been painted by Velázquez. (Concerning entry # 180 in the inventory of Velázquez's estate, there is no such work in Spanish as "Borrion"; that is probably a misreading of "Borrón", which means simply "oil sketch".) The one artist who is known to have painted such pictures of animals is **José Antolínez (1635-1675)**, one of the extremely talented generation of younger artists who followed Velázquez at the Court and who are regrettably too little known by the general public today.

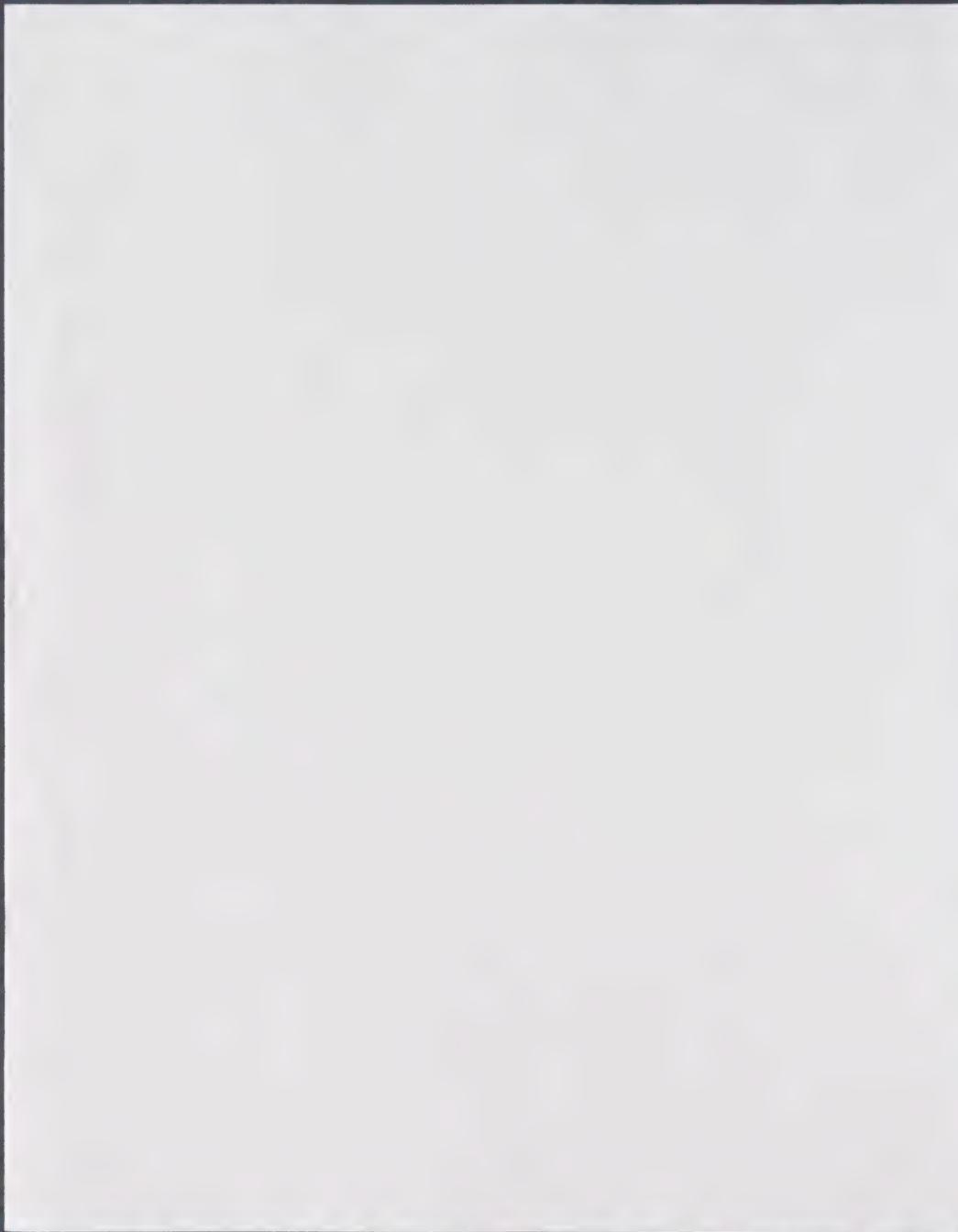
Antolínez's subject matter was quite varied (he was an excellent portraitist as well as a religious and genre painter), and in 1670 he signed a charming little picture of a dog, with still-life elements. The latter was included in the exhibition of Spanish still life held at the National Gallery in London in 1995, which I curated (# 36 in the catalogue). I find more similarities than differences between your picture and that one, and in the light of Antolínez's religious paintings with landscape backgrounds, which the painting shown in London does not have, I think it is a reasonable assumption that the two could be by the same hand.

Even though I have seen your painting, all the above observations are made primarily on the basis of looking at the photographs in front of me. I would naturally welcome the opportunity to see it again, should you ever wish to leave it with Otto in New York, and I can't say that I wouldn't have different feelings then. But I think it is very unlikely that the painting is by Velázquez himself. As a very attractive picture by a painter of the following generation, however, it is certainly something to take seriously, and something that would have a definite appeal on the market.

I hope this has been helpful to you in some degree.

With all best wishes,







36

The Property of a Lady

36** Studio of Diego Rodríguez de Silva y Velázquez
(Seville 1599-1660 Madrid)

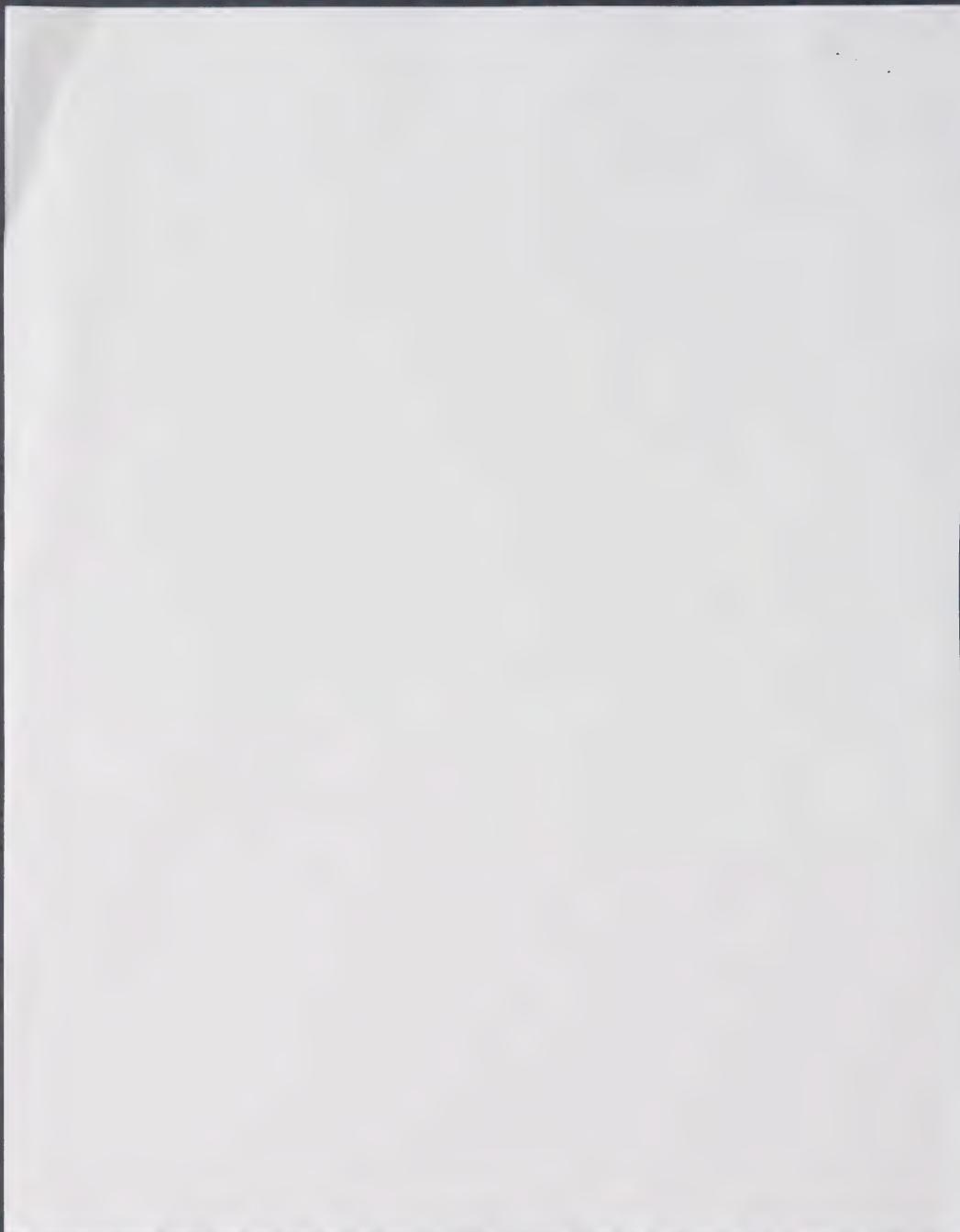
A MEXICAN DWARF DOG

On canvas

18in. x 14 $\frac{1}{2}$ in. (45.7cm. x 36.2cm.)

The Mexican dwarf dog, more commonly known as a "Chihuahua" is descended from the Aztec Sacred Dog through a Spanish source and related to the Papillon.

£6000-8000

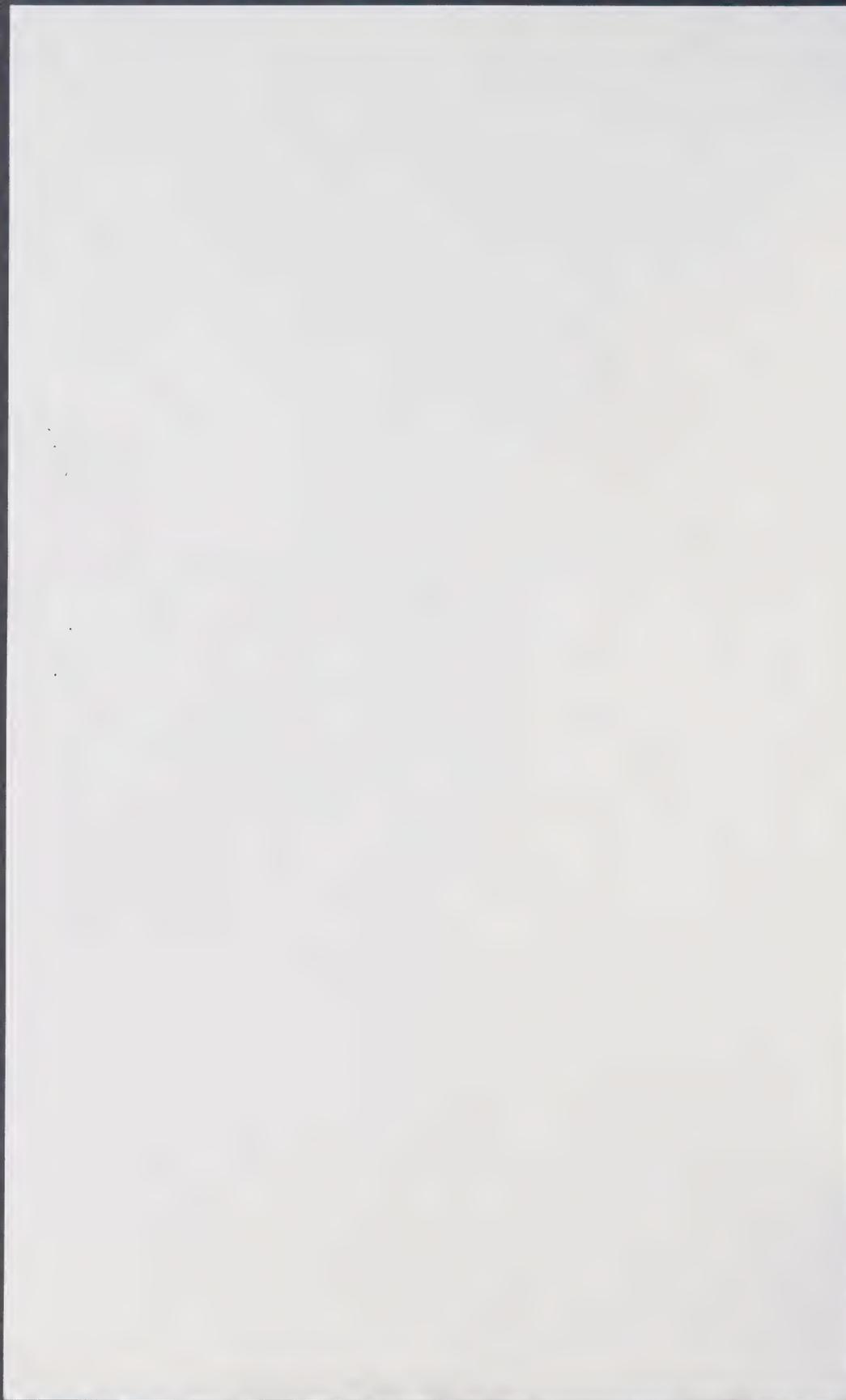


Old Master Paintings

11 am and 2.30 pm Tuesday 10th December 1996
101 New Bond Street, London

 **Phillips**
INTERNATIONAL
AUCTIONEERS & GALLERS
FOUNDED 1796





059

? Velasquez?

Lot 36

Purchased 12/10/96 Phillips £34,500 \$57,856.50

prev. 12/10/85 Phillips, lot 37
"studio of Velasquez"

3/31 3 yrs correspondence with art experts

2000 sent to Sotheby's NY \$100,000 - \$150,000 value

~~UNSALES~~

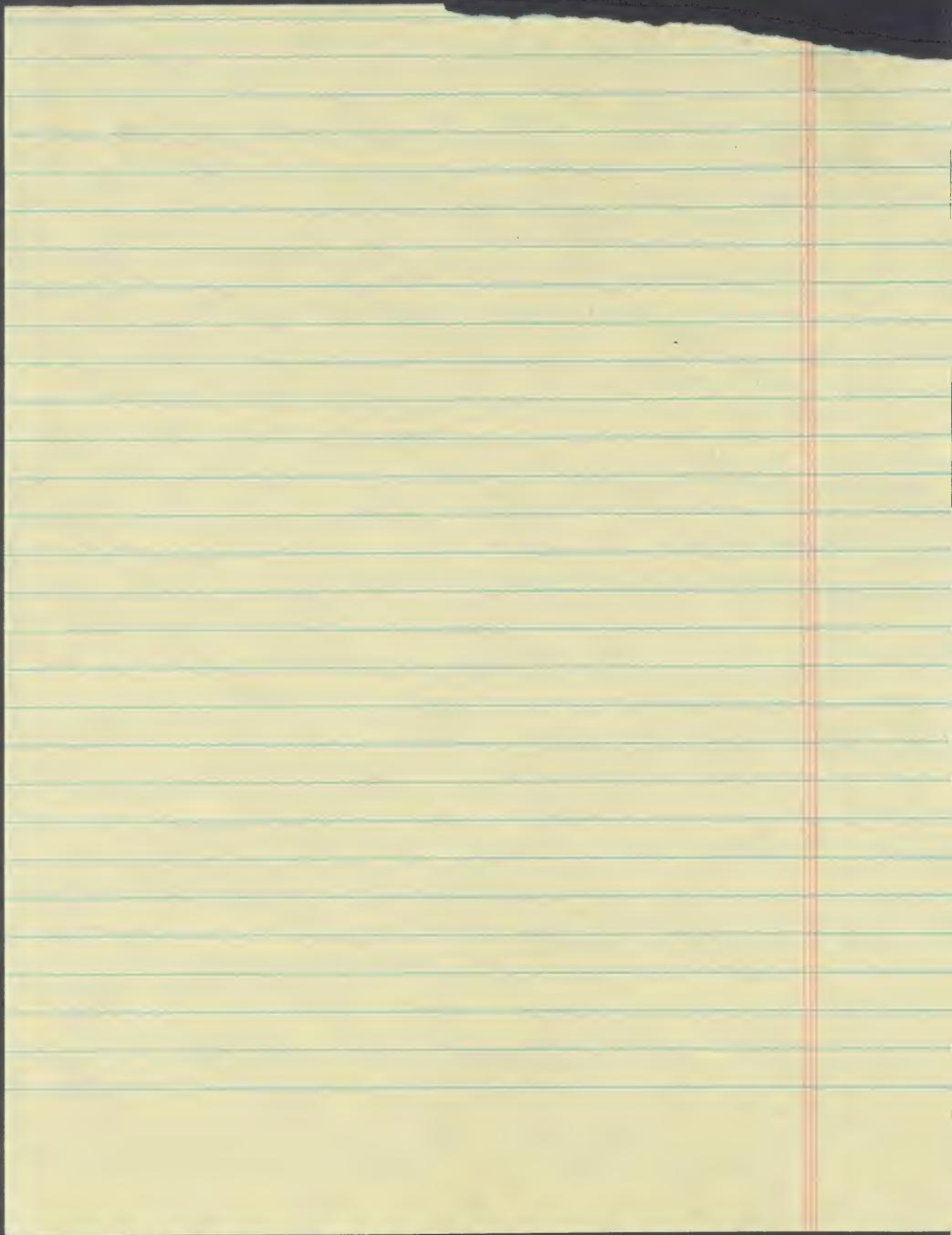
Aug 2000 De Madrid - Prof. Perez-Sanchez to study

1-15-01 STOLEN

3-11-01 Get Newspaper ad (San Diego)

6-5-01 Release contract - 5 yrs recovery period (6-5-06)

7-12-01 50,000 Rec'd





COPY

BUYERS INVOICE

101 New Bond Street, London W1Y 0AS
Telephone: 0171-629 6602
Facsimile: 0171-465 8574

FOUNDED 1796

SALE NUMBER: 30187 SALE DATE: 10-DEC-96

SALE TITLE: Fine Old Master Paintings

Dr A Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee WI 53202
U S A

ACCOUNT NUMBER: [REDACTED]
BID NUMBER: 1425

**PLEASE PAY AND CLEAR PROMPTLY
OR STORAGE CHARGES MAY BE INCURRED**

ALL REMITTANCES & CHEQUES PAYABLE TO: Phillips Son & Neale

METHODS OF PAYMENT:

Please see over.

BUYING AT PHILLIPS:

Payment should be made in accordance with our standard terms and conditions. Part payment for a sale is not acceptable and goods will not be released until full settlement is received. All buyers must pay all VAT charges.

VAT:

The relevant amount of VAT included on the invoice can only be recovered as input tax by a VAT registered buyer and only where a VAT rate is printed in the Recoverable VAT Rate column.

SHIPPING/PACKING/POSTAGE:

This can be arranged at the buyers expense by our Shipping Agent upon receipt of the buyers written instructions.

LOT NUMBER:	AMOUNT	RECOVERABLE VAT RATE
36**	30000.00	2.5%
TOTAL HAMMER PRICE		30000.00
	6500.00	
	750.00	2.5%
PREMIUM (inclusive of VAT)		
	4612.50	2.5%

ABJA 1863

~~VAT ON HAMMER - LOTS MARKED **~~

~~PREMIUM INCLUSIVE OF VAT - LOTS MARKED **~~

*In Bexhill on Dec 31
To Milwaukee on Jan 6 97*

TOTAL DUE £ 34,500.00
~~35362.50~~

QP5/2 Phillips Son & Neale Registered in England No. 647900 V.A.T. Registration No. GB 239 5023 66

REMITTANCE ADVICE PLEASE RETURN THIS SLIP WITH PAYMENT

Paid check # [REDACTED]

Dr A Bader

ACCOUNT NUMBER: [REDACTED] BID NUMBER: 1425
SALE NUMBER: 30187 SALE DATE: 10-DEC-96

CASH: £
DNP CHEQUE: £ *34,500.00*
FOREIGN CURRENCY: £

Fine Old Master Paintings

Received with Thanks

TOTAL DUE £ 35362.50

By: *[Signature]*
Date: *17/12/96*

Please tick box, if you require lots to be shipped. Please tick box and enclose a SAE if a receipt is required.

METHODS OF PAYMENT

PAYING BY CASH:

This can be made at our General Office during or after a sale.

PAYING BY CHEQUE:

All cheques should be made payable to Phillips Son & Neale for the 'TOTAL DUE'. If paying by post, please enclose the tear off slip from your invoice. All cheques will be cleared with our bankers before items can be removed.

We are only able to accept the buyer's own cheque. Cheques drawn by third parties, whether in the Auctioneers favour or requiring endorsement, cannot be accepted.

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Bank details are given below. ALL TRANSFERS MUST QUOTE THE BUYERS NAME, SALE NUMBER, BID NUMBER AND LOT NUMBER. If transferring from a foreign currency, the amount we receive must, after the deduction of any bank charges payable on receipt of the transfer and when converted into sterling, be the 'TOTAL AMOUNT DUE' in pounds sterling.

Bankers:

National Westminster Bank PLC 

Hanover Square Branch

PO Box 4ZE, 21 Hanover Square, London W1A 4ZE

Sort Code: 60-50-07 A/c. No. 24456039

A/c Name: Phillips Son & Neale

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PAYING BY CREDIT CARD:

Phillips accept Mastercard, Access and Visa credit cards but a surcharge equal to 1.76% (inclusive of VAT) of the total due will be levied.



FAX FROM:

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

January 12, 2001

TO: Mr. James Macdonald
Old Master Paintings
Sotheby's - London

Page 1 of 1

FAX #: 011 44 20 7293 5943

Dear Mr. Macdonald,

Thank you for your thoughtful fax of today.

May I just reiterate that it is important that my name not be mentioned to Professor Pérez-Sánchez. He dislikes me with passion.

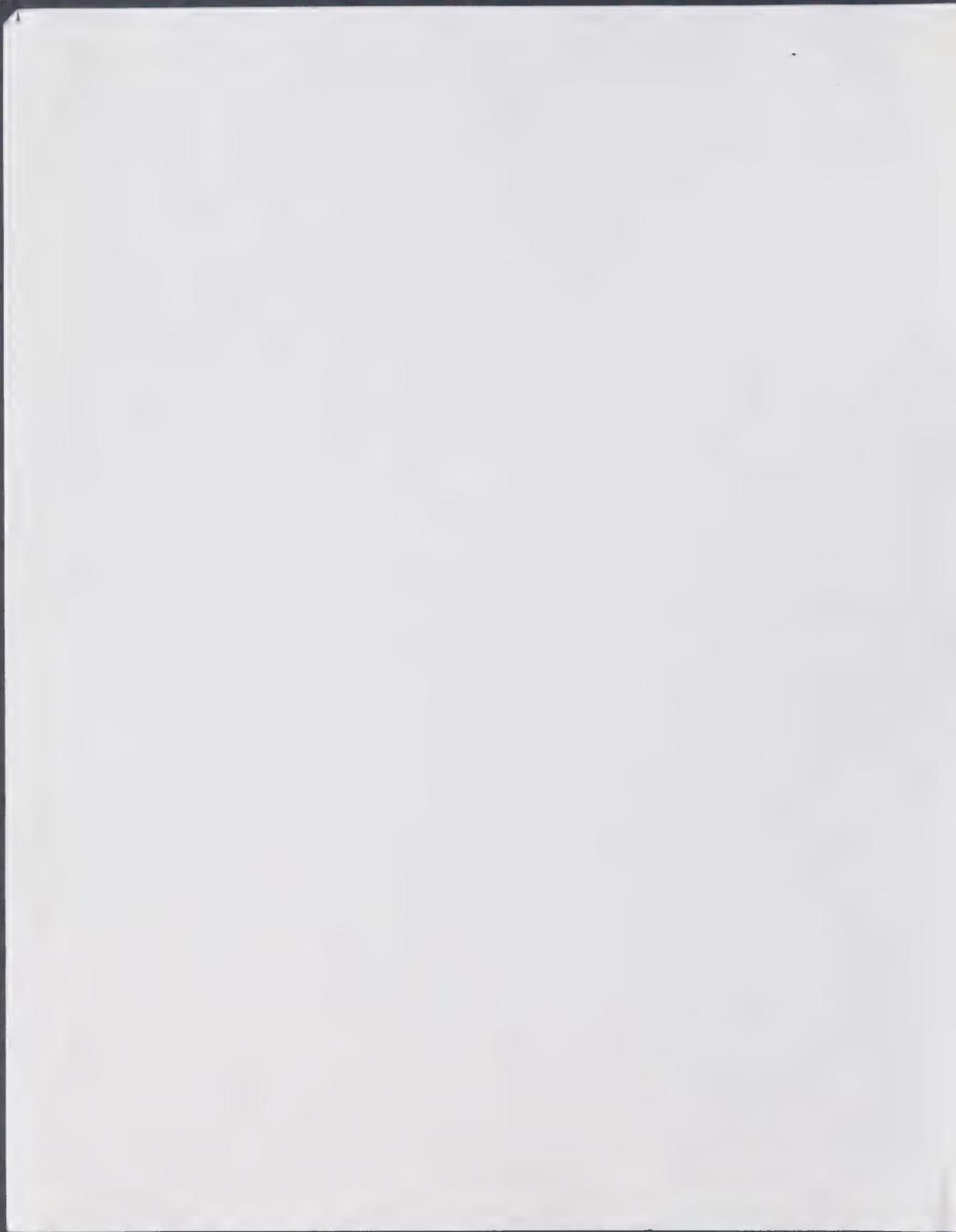
Please keep in mind that there are two keys to this puzzle. Surely there is no question that this is a beautiful 17th century Spanish painting. It would be great if one key opened the door to Velasquez. But even another key firmly opening the door to another artist would allow the painting to do well at Sotheby's in New York.

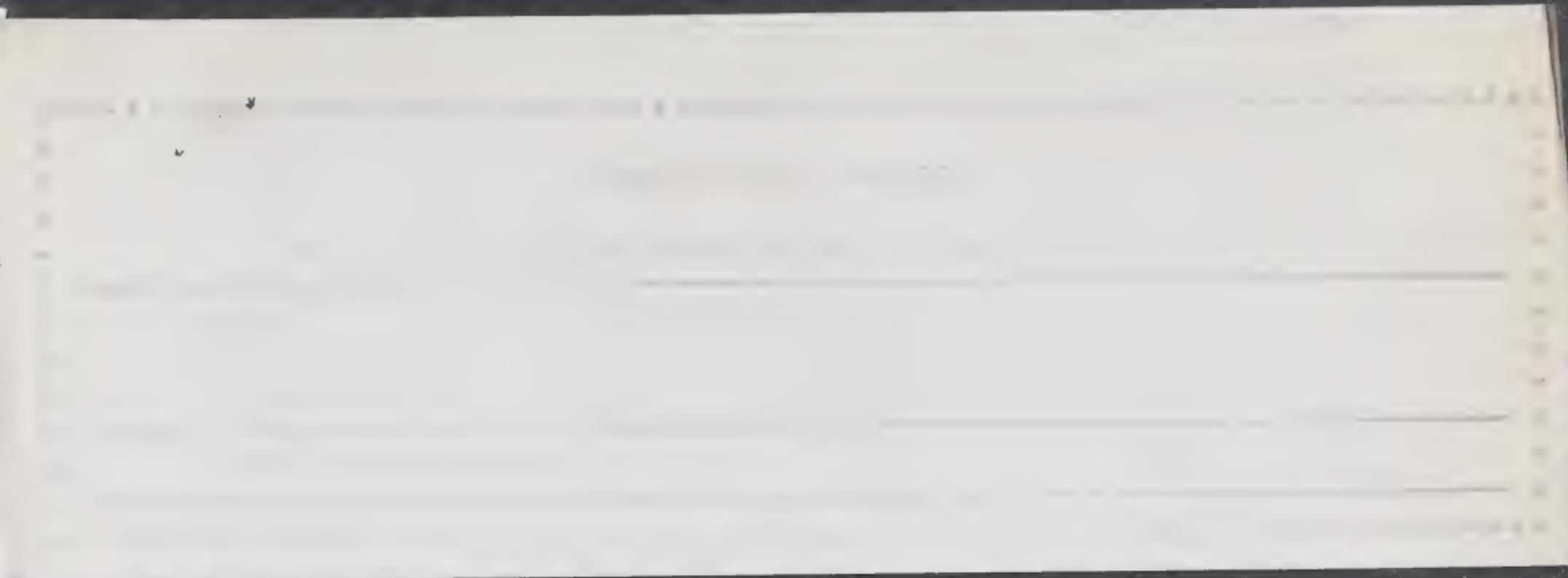
I hope to see you and/or George Gordon in New York next week.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az







SOTHEBY'S

Founded 1744

FACSIMILE

To: Dr. W&A Bader

From: James Macdonald

Ref: 90014142770709

Date: 2 January 2001

Dear Sir,

I am writing to you regarding the

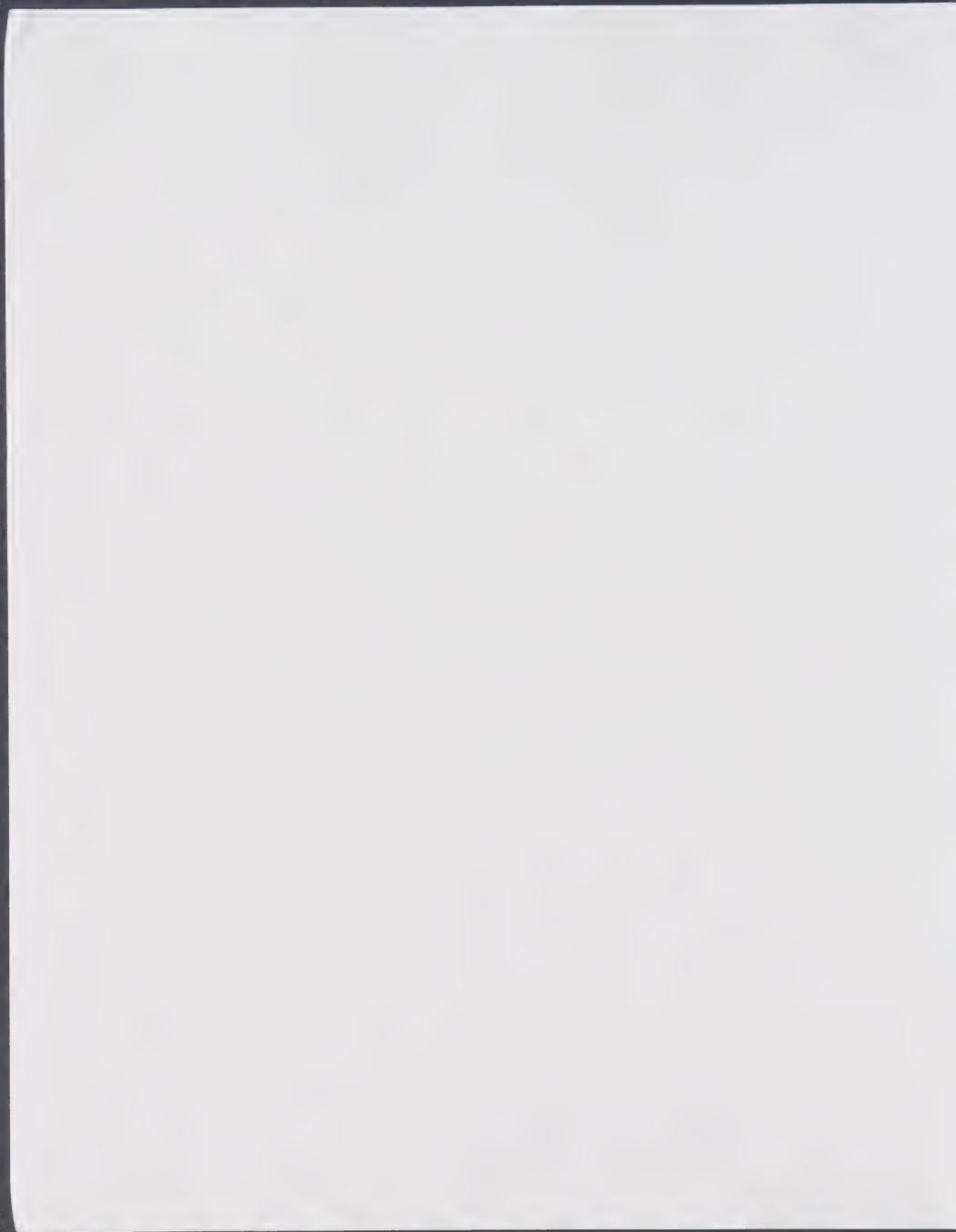
purchase of the painting 'The Boy with a Dog' by the artist [Name] in the collection of the [Institution].

The painting is a fine example of the artist's work and is of great historical and artistic interest. It is currently held in the collection of the [Institution] and is available for purchase.

I would be pleased to discuss the purchase of this painting with you at your convenience.

Yours faithfully,
James Macdonald





70565 Stuttgart
Hessenwiesenstrasse 4

23.3.1997

Lieber Alfred,

vielen Dank für Deinen Brief. Ich komme gleich zur Sache:

1.
Dein Exemplar des "Jakobstraums" finde ich in jeder Hinsicht besser als Röhrlisbergers Bild (Kat. 64, Abb. 113), dessen Schwächen gesehen und durch Beteiligung der Werkstatt erklärt werden, wenn ich richtig verstehe.

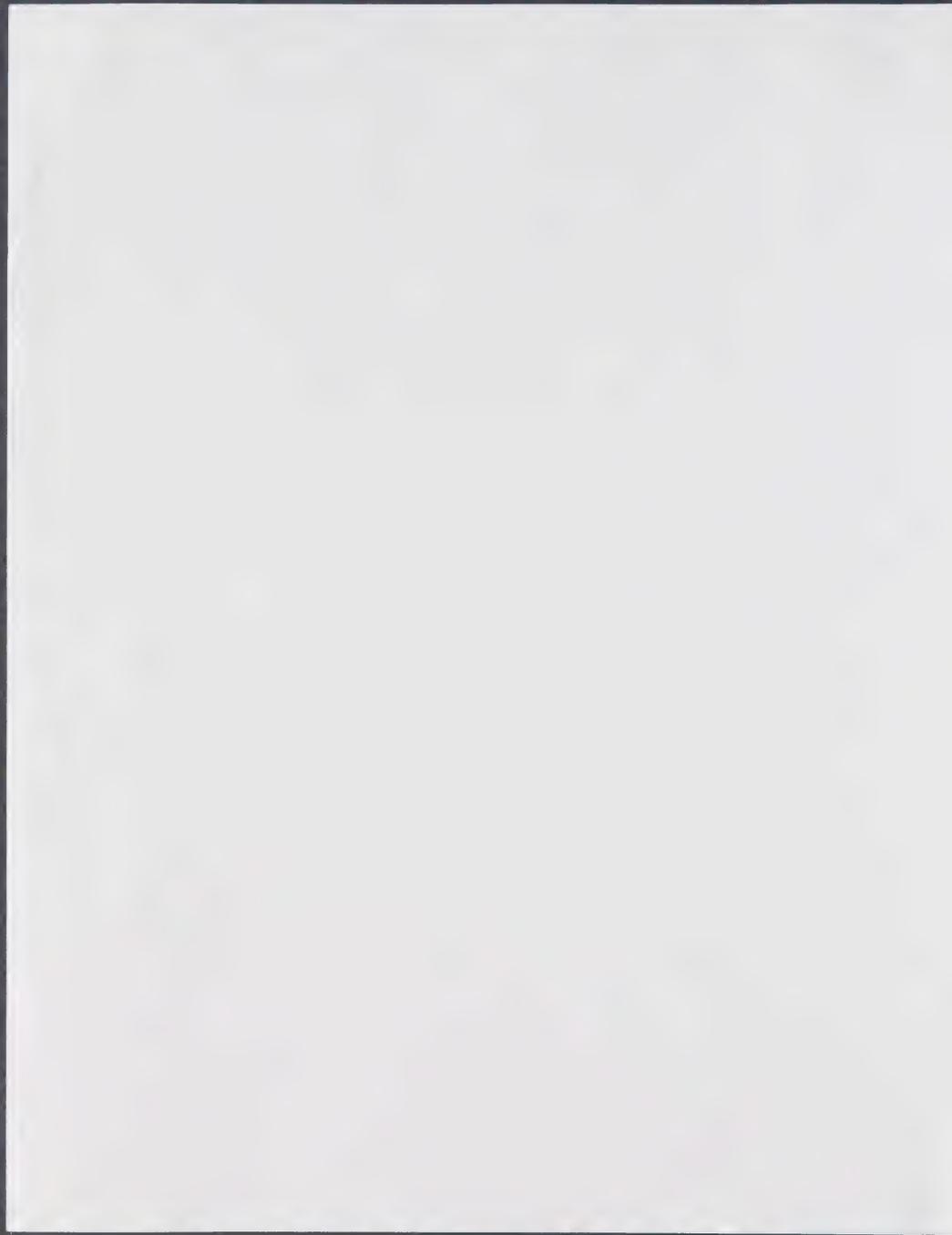
2.
Bei dem kleinen Hund zweifle ich nicht an der Autorschaft von Velasquez. Das Tier muss von der Hand stammen, die den Hund beim Porträt des Infanten Don Fernando, um 1632/36, gemalt hat. Und nicht nur der Hund, auch die Landschaft! Leider bin ich nur Sumowski und kein Velasquez-Diktator.

3.
Euren Besuch am 14. Juni habe ich in der Agenda vermerkt. Ich freue mich, Euch wiederzusehen.

Herzliche Grüsse, auch an Deine Frau,
Dein

W. Sumowski

Prof. W. Sumowski



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

(414) 962-5169

August 9, 2002

Sharon Flescher, Executive Director
IFAR - International Foundation for Art Research
500 Fifth Avenue, Suite 1234
New York, NY 10110

Dear Sharon,

A long trip to Europe and England has delayed my thanking you for your letter of June 14th with your kind handwritten note.

We enjoyed spending an evening with Gary Schwartz and his wife; unfortunately, his comments did not help.

To me, it continues to be such a puzzle why the Amsterdam police would act in a way which I simply cannot distinguish from being dishonest. They kept my two paintings for three years, of course without informing me and haven't even offered to pay me what they received from the auction sale. I don't really need the money, but it is a matter of principle.

May I ask you for your help in another matter: some years ago I bought a beautiful painting of a dog which I believe is by Velazquez. George Gordon at Sotheby's London agreed with me and suggested that Sotheby's send the painting to its Madrid office to have it authenticated as a Velazquez. The day before it was to be examined by an expert from the Prado, Sotheby's office was broken into and my painting was stolen. It is illustrated on the enclosed advertisement placed by the insurance company, which has paid the insured value. Unfortunately, George Gordon told me that I could not insure it for more than \$150,000 until it was authenticated, and the insurance company has paid that amount.

Could you please check to ascertain that this painting is listed as a stolen painting in your files.

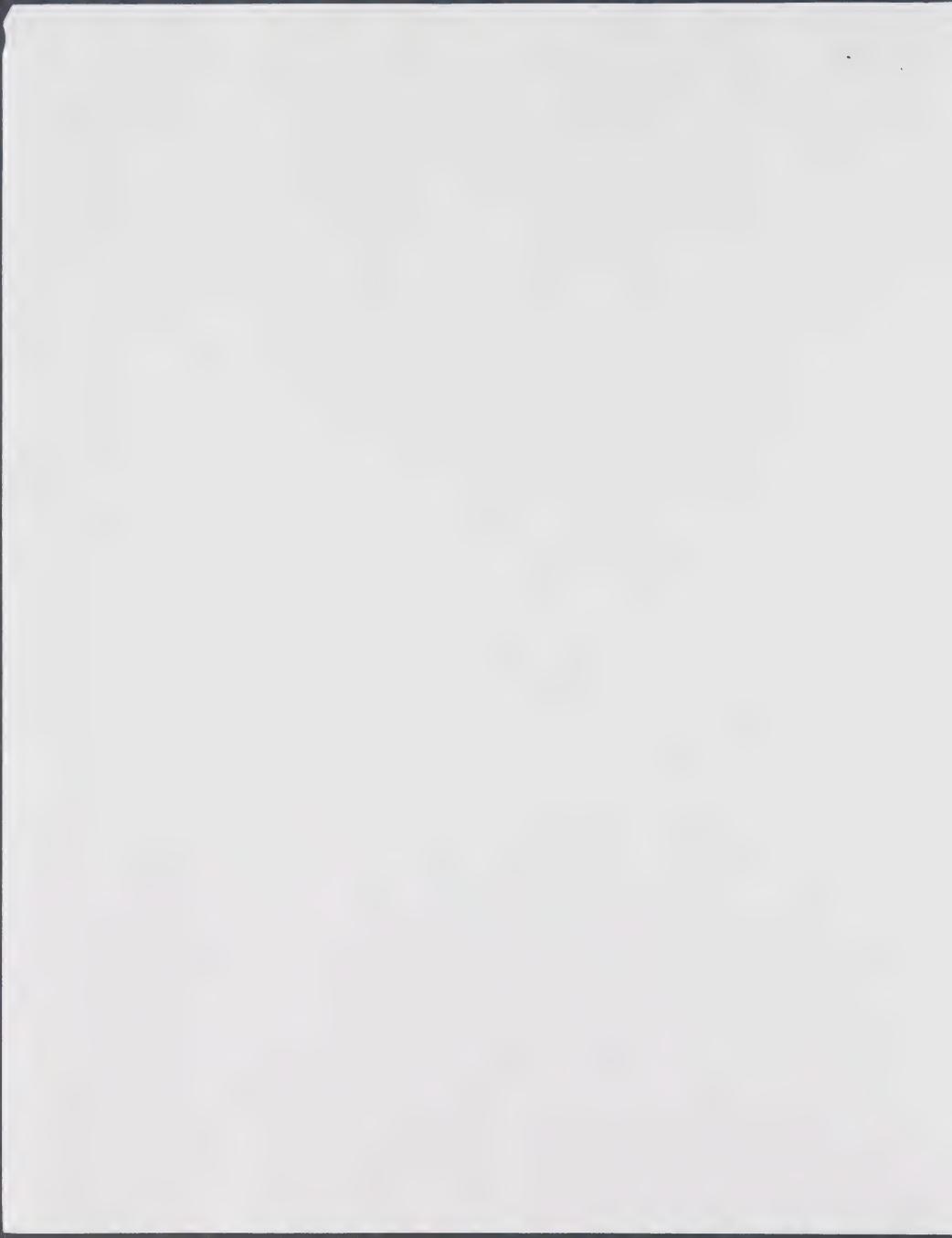


My check for my annual contribution for your great efforts is enclosed.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. - 2





ALFRED BADER FINE ARTS

DR ALFRED BADER

September 20, 2002

ESTABLISHED 1961

Mr. Steven Barney
Reilly, Penner & Benton
611 North Broadway
Milwaukee, WI 53202

*All done &
posted 10/11/02*

Dear Steven,

You may recall that ABFA #1863 was stolen from Sotheby's in Madrid and we received \$150,000 from the insurance company. We put this into an escrow account, knowing that half of the profit belongs to a fellow in France.

He has now told us that he would like his half of the profit and I enclose a copy of Agreement signed by him and us.

Our cost for ABFA #1863 which, up until now we still show in inventory, was \$57,856.60. We now, after paying Mr. Affif, have more than \$119,000.00 left in the escrow account.

We will merge the escrow account with our other Marshall Fund account and show a profit of \$61,768.24 as our profit, essentially for the sale of the painting to the insurance company.

If the painting is ever recovered, we will then consider whether we should re-purchase the painting, and if we do, then simply show that purchase price as our new cost.

With thanks for your help in adjusting our books to show this transaction accurately and with best wishes I remain

Yours sincerely,

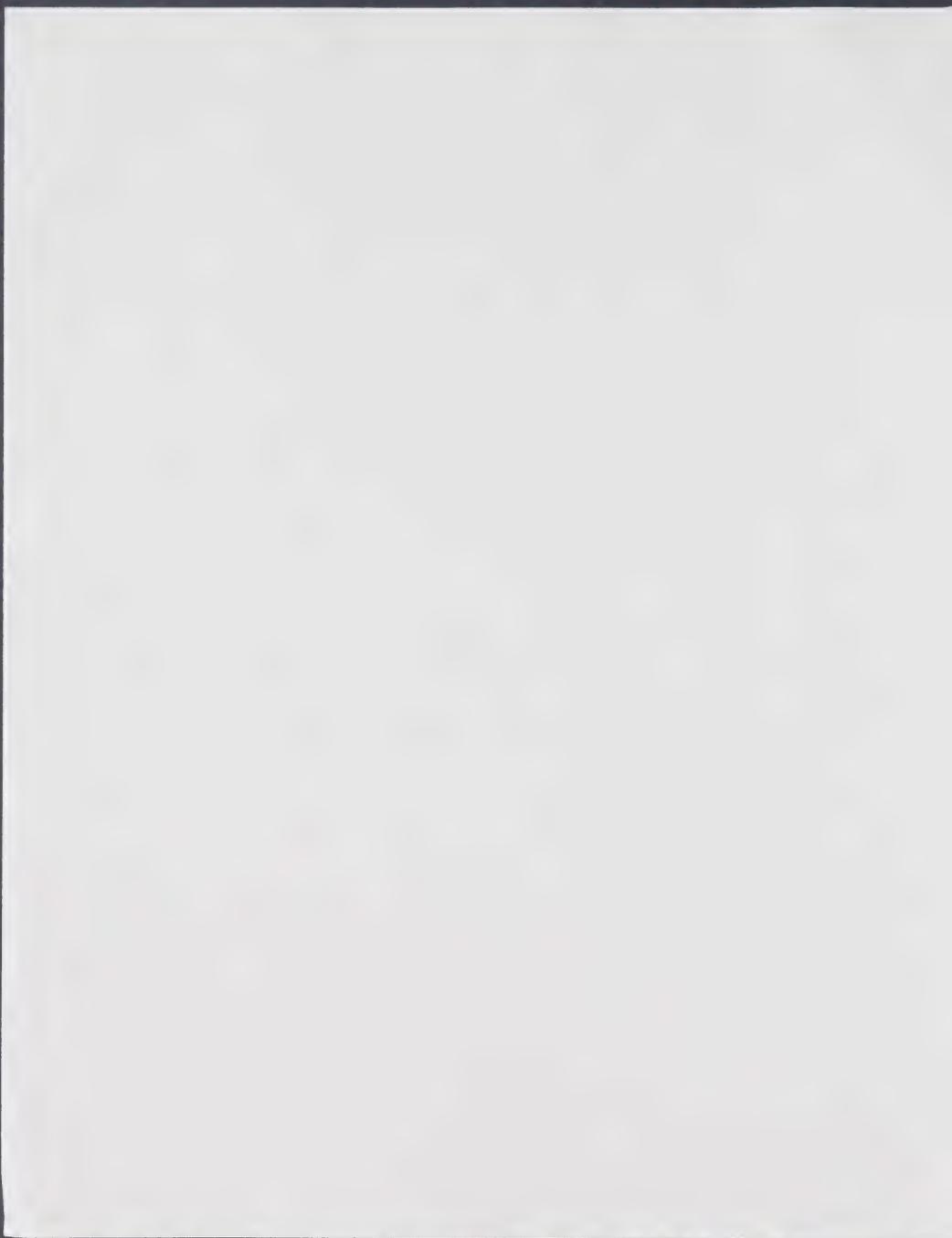
Alfred Bader
AB/az
Enc.

By Appointment Only

ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0700
E-mail: baderfa@execpc.com





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

May 21, 2001

TO: George Gordon
Sotheby's London and New York

Page 1 of 1

FAX #: 011 44 207-293-5943 London
212/606-7236 New York

RE: Painting of a Dog stolen in Madrid

Dear George,

I appreciated your telling me in our telephone conversation today that it was your understanding that the insurance company had already paid the insurance. They have not. Please ask them to make payment of principal and interest by wire transfer as follows:

Marshall & Ilsley Bank, Milwaukee Downtown, #98

ABA [REDACTED] 1

For deposit to: Alfred Bader Fine Arts

Account #: [REDACTED] 1 [REDACTED] 7

What is important, of course, is that Alfred Bader Fine Arts has the right to acquire the painting for \$150,000 if and when it is recovered.

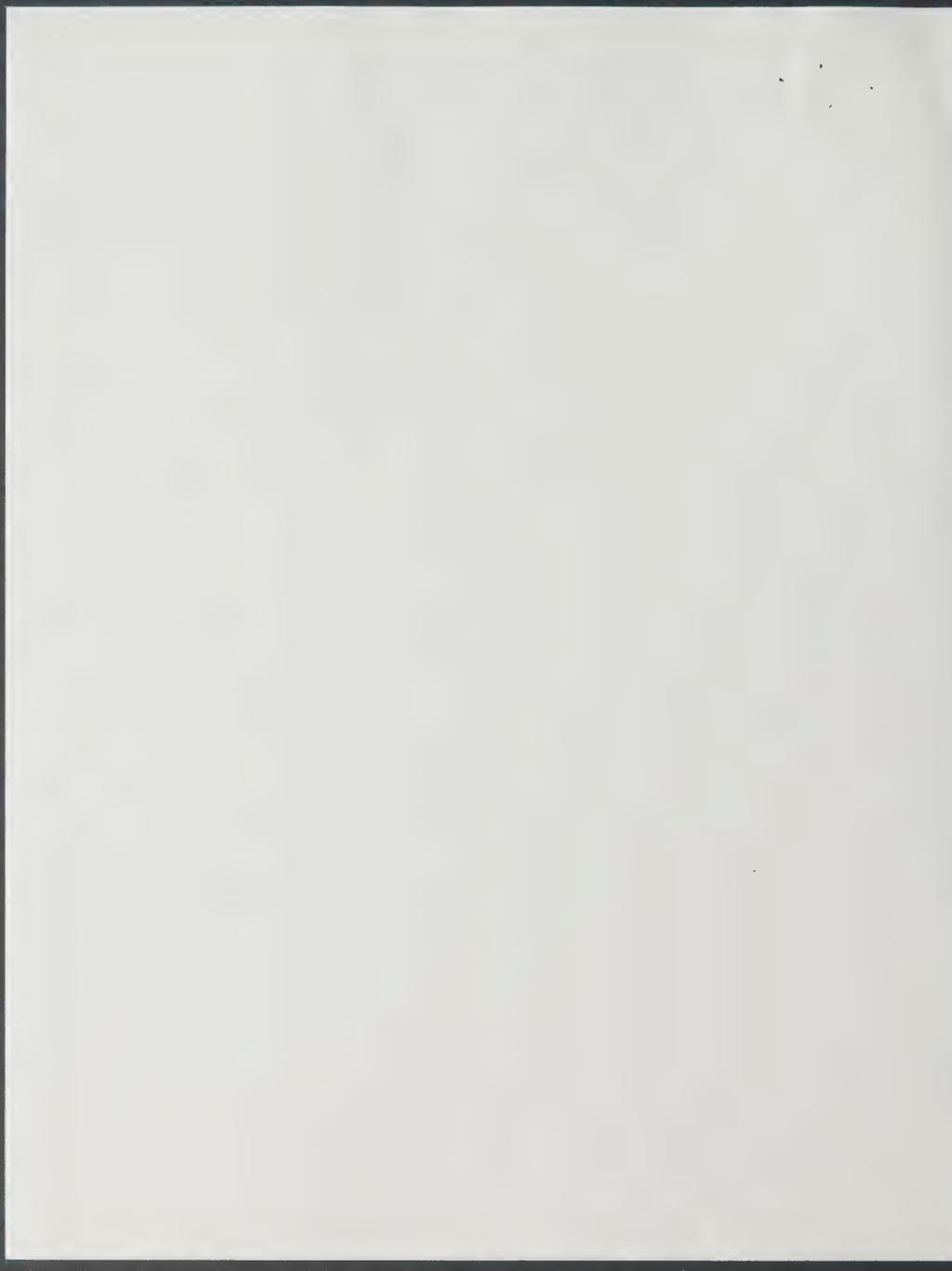
I look forward to hearing from you when you have the insurance company's reply.

With thanks for you help and best wishes I remain

Yours sincerely,

Alfred Bader
AB/az

c: Marvin Klitsner, Esq.



TRANSACTION REPORT

FOR: ALFRED BADER FINE ARTS 4142770709

SEND

RECEIVER

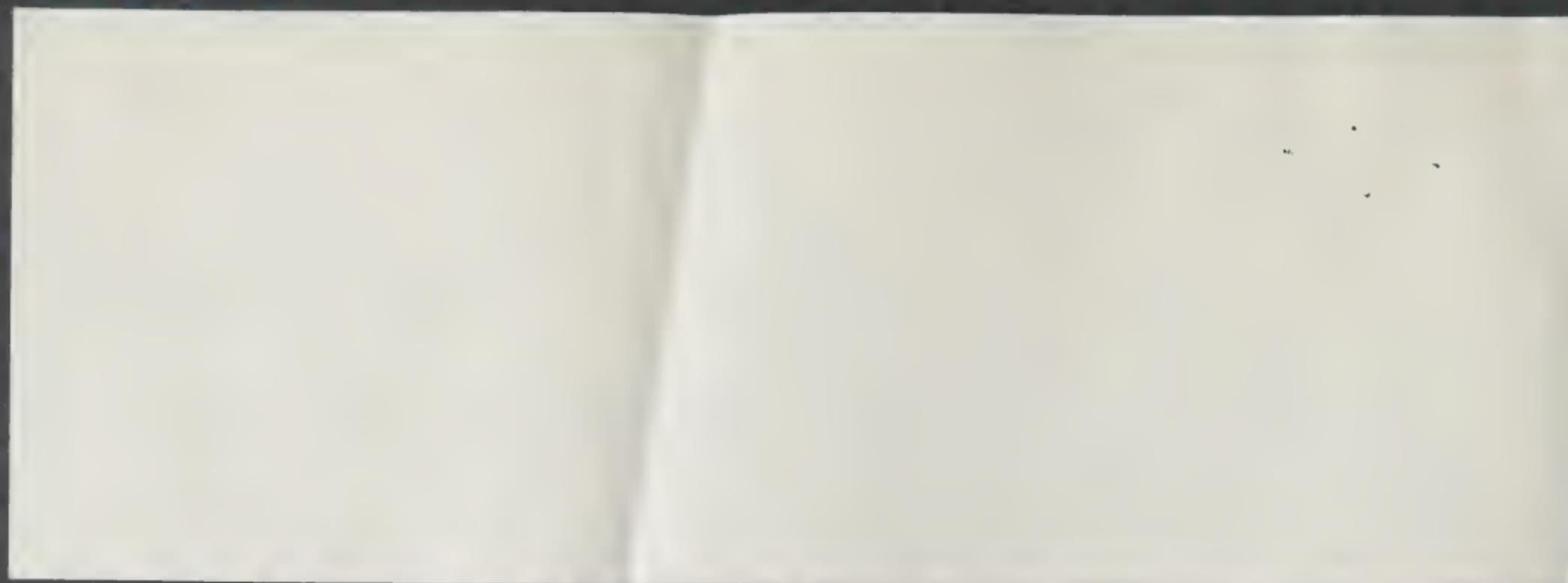
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SOTHEBYS NY

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OK



+
+ TRANSACTION REPORT +
* +

* FOR: ALFRED BADER FINE ARTS 4142770709 +
* _____ +

* SEND +
* _____ +

* RECEIVER +

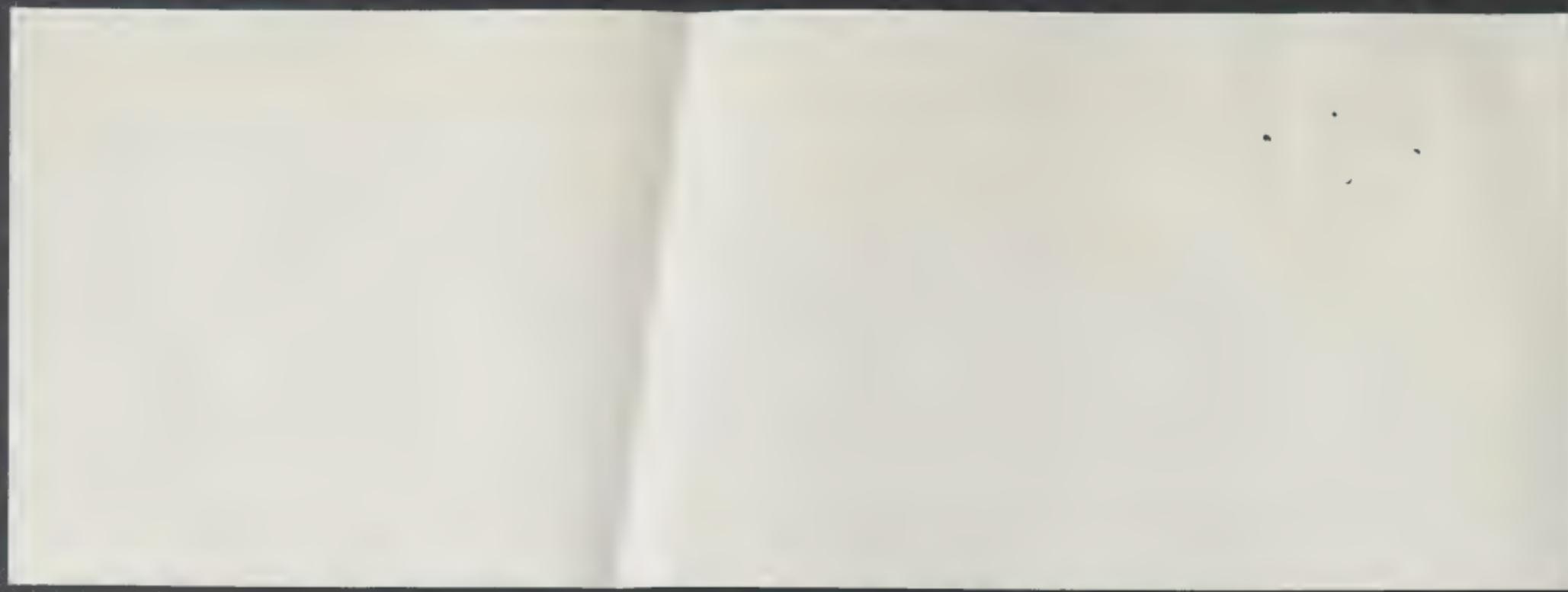
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* SOTHEBY'S LONDON +

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TRANSACTION REPORT

FOR: ALFRED BADER FINE ARTS 4142770709

SEND

* * * * *

RECEIVER

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NOTE

011442072935943

1

COM.E-2





Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 522
Milwaukee, WI 53202
Ph: 414-377-0730
Fax: 414-277-0709
www.alfredbader.com
e-mail: bader@eurocpa.com

May 23, 2001

TO: George Gordon
Sotheby's London and New York

Page 1 of 1

FAX #: 011 44 207-209-2043 London
212/666-7236 New York

RE: Painting of a Dog stolen in Madrid

Dear George,

I appreciated your telling me in our telephone conversation today that it was your understanding that the insurance company had already paid the insurance. They have not. Please ask them to make payment of principal and interest by wire transfer as follows:

Marshall & Isley Bank, Milwaukee Downtown, #99

For deposit to: Alfred Bader Fine Arts
Account #: [Redacted]

What is important, of course, is that Alfred Bader Fine Arts has the right to acquire the painting for \$150,000 if and when it is recovered.

I look forward to hearing from you when you have the insurance company's reply.

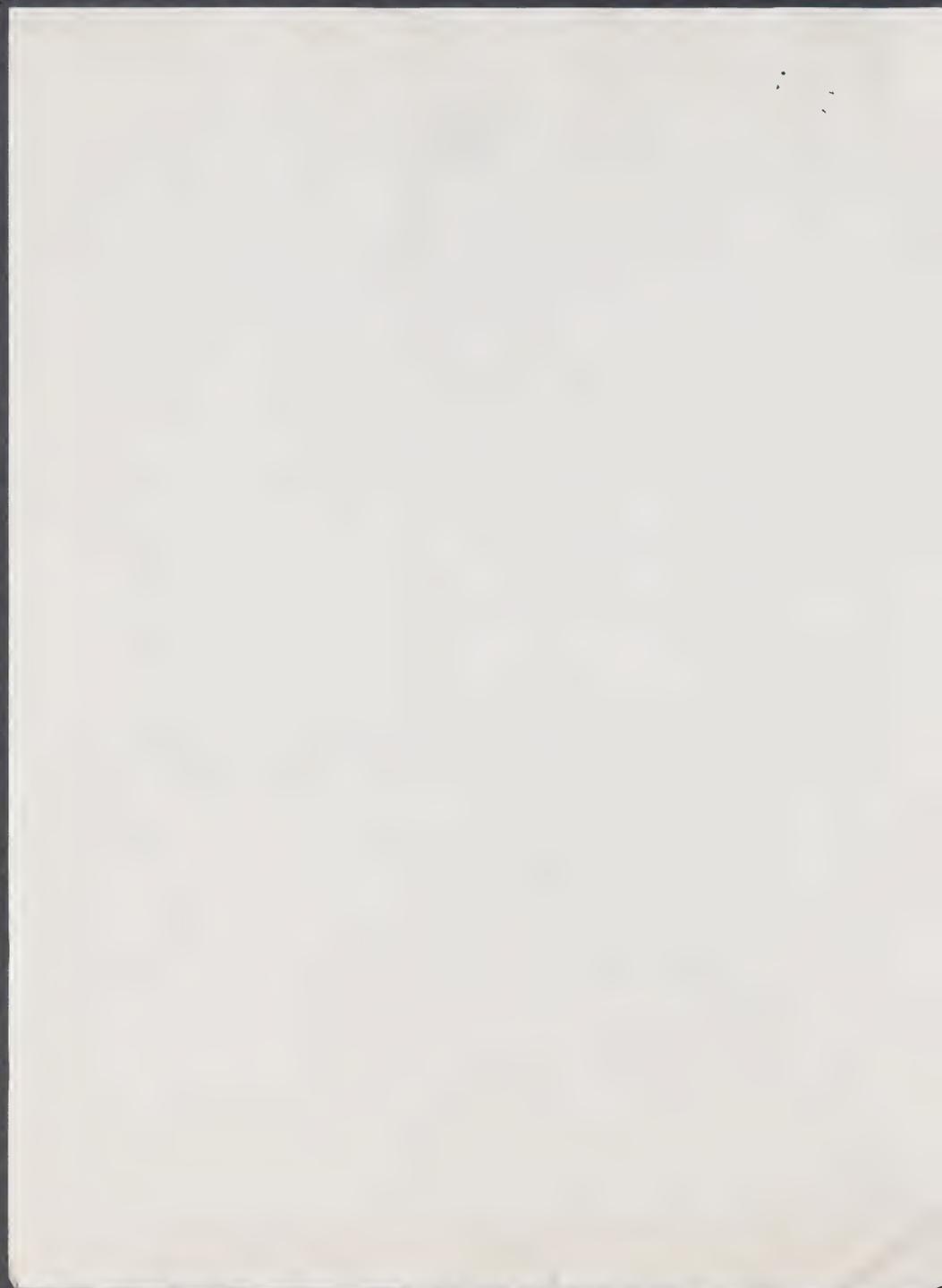
With thanks for you help and best wishes I remain

Yours sincerely,

*To Mr. Gordon
OK to you
Love*

Handwritten signature/initials in a circle

Alfred Bader
AB/az





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

May 21, 2001

TO: George Gordon
Sotheby's London and New York

Page 1 of _1_

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Marshall & Ilsley Bank, Milwaukee Downtown, #98

For deposit to: Alfred Bader Fine Arts
Account #: [REDACTED] 1 [REDACTED] 7

What is important, of course, is that Alfred Bader Fine Arts has the right to acquire the painting for \$150,000 if and when it is recovered.

I look forward to hearing from you when you have the insurance company's reply.

With thanks for you help and best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
c: Marvin Klitsner, Esq.

To Maria:
OK to send ✓
Love
d

100

TRANSACTION REPORT

FOR: ALFRED BADER FINE ARTS 4142176709

SEND

RECEIVER

PHONE

NOTE

M KLITSNER

1

0



SOTHEBYS

FOUNDED 1744

Wednesday 25th January 2001

Alfred Hester 2104 Ave
560 East Jackson Avenue
Aurora Illinois 60012
United States of America
Chicago

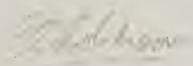
B. J. Hester tel: 847 424 4700

Dear Sir,

I thank you for your fax of 20th February regarding your painting *Crucifix*. Georges Lotion is currently out of his office and will not be returning until 7th March, when he will contact you with a reply to your letter.

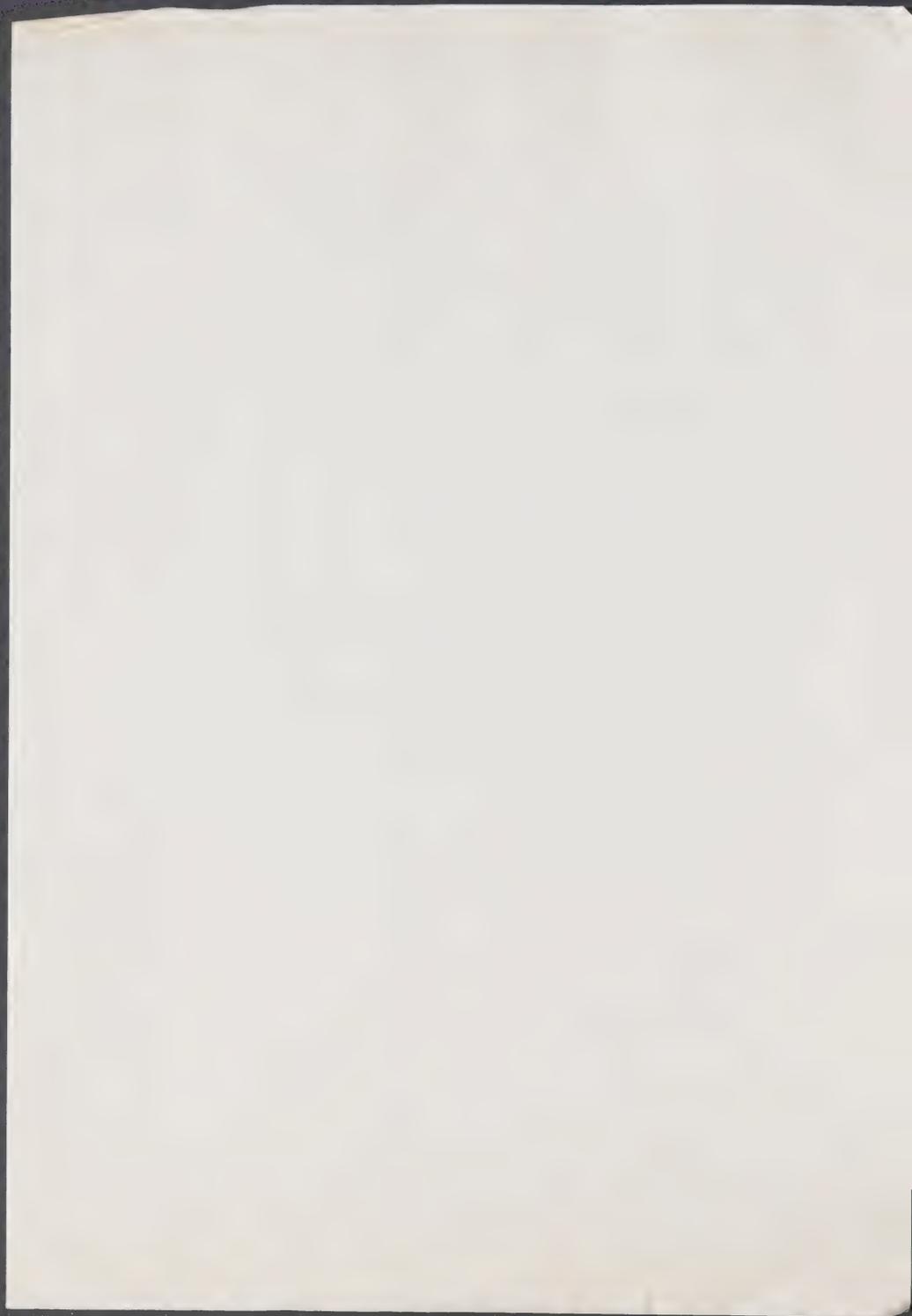
If I can be of any assistance in the meantime please do not hesitate to contact me.

Yours faithfully,



Alfred Hester
Antiquarian Commission
198 Avenue Paroissiale 11^{eme} Etage
Bourg La Reine 91144 France
Direct Fax: +33 (0)1 1 47 42 93 14
E-mail: al.hester@sothebys.com

14-16 New Bond Street, London W1 2TA
+44 (0)20 7293 5900 Fax +44 (0)20 7293 5989 www.sothebys.com
Sothebys: Registered at the above address No. 874892





Q
4-23

ALFRED BADER FINE ARTS

DR. ALFRED BADER

September 20, 2002

ESTABLISHED 1961

Mr. Steven Barney
Reilly, Penner & Benton
611 North Broadway
Milwaukee, WI 53202

Dear Steven,

You may recall that ABFA #1863 was stolen from Sotheby's in Madrid and we received \$150,000 from the insurance company. We put this into an escrow account, knowing that half of the profit belongs to a fellow in France.

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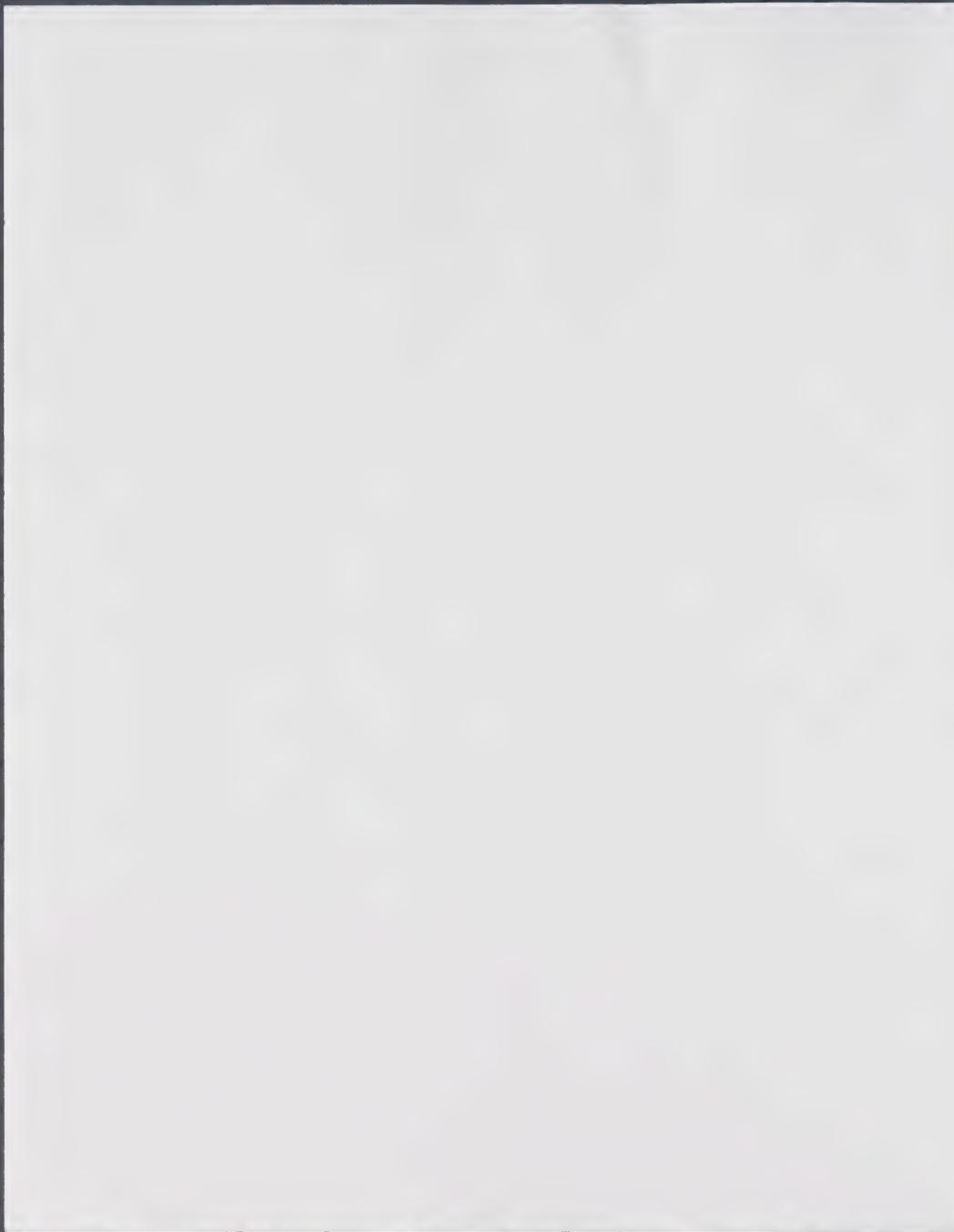
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With thanks for your help in adjusting our books to show this transaction accurately and with best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

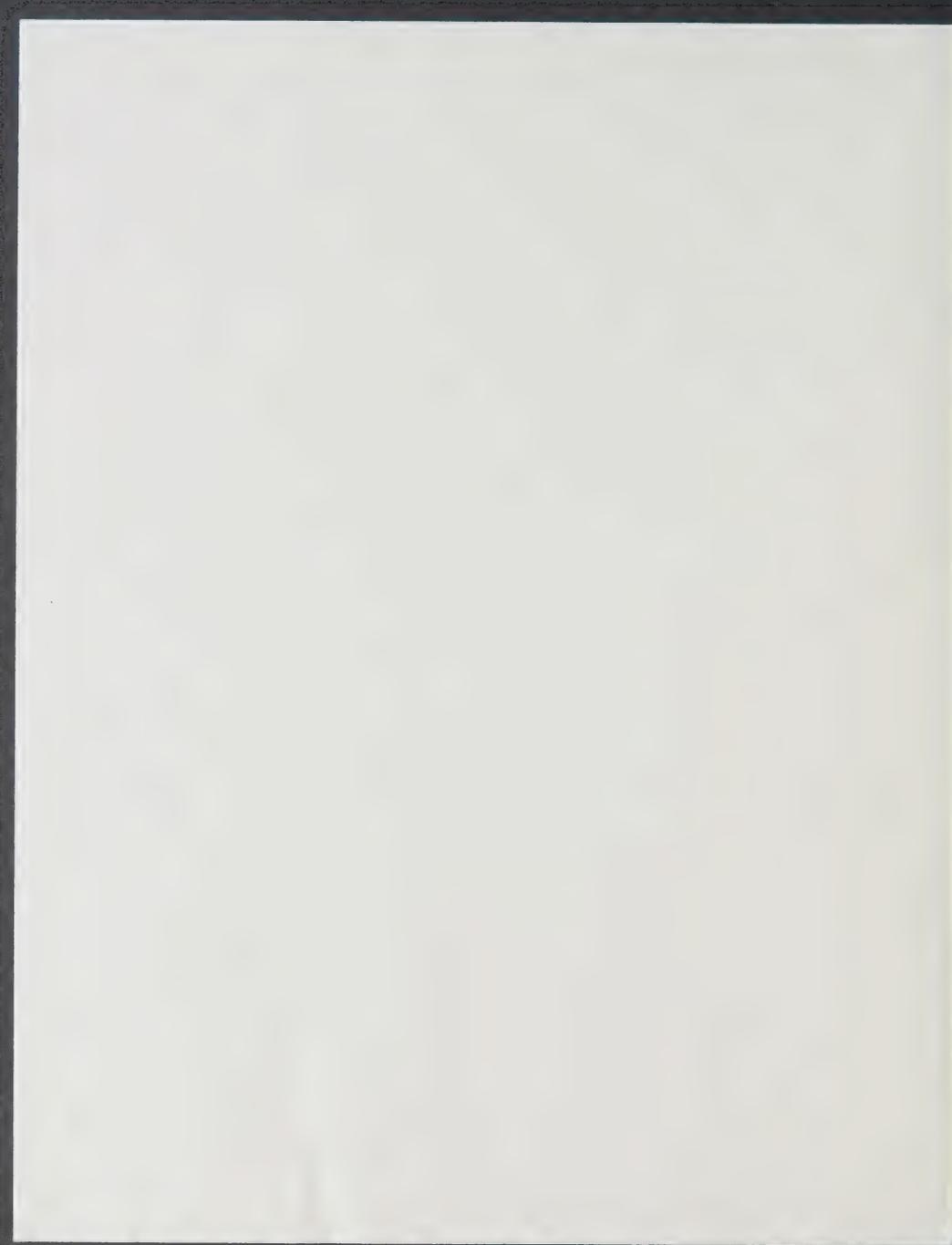


Alfred Bader Fine Arts
Reconciliation Detail
Marshall Fund, Period Ending 07/31/2002

Type	Date	Num	Name	Clr	Amount	Balance
Beginning Balance						428,480.54
Cleared Transactions						
Deposits and Credits - 2 Items						
Check	7/23/2002		To Marshall Fund	X	20,000.00	20,000.00
Deposit	7/31/2002			X	562.52	20,562.52
Total Deposits and Credits					20,562.52	20,562.52
Total Cleared Transactions						
					20,562.52	20,562.52
Cleared Balance						
					20,562.52	447,043.06
Uncleared Transactions						
Checks and Payments - 1 Item						
General Journal	12/31/2001				-2,069.24	-2,069.24
Total Checks and Payments					-2,069.24	-2,069.24
Deposits and Credits - 3 Items						
General Journal	12/31/2001				2,069.24	2,069.24
General Journal	12/31/2001				143,980.00	152,049.24
Deposit	12/31/2001		Interest income on ...		2,069.24	154,118.48
Total Deposits and Credits					154,118.48	154,118.48
Total Uncleared Transactions						
					152,049.24	152,049.24
Register Balance as of 07/31/2002						
					172,611.76	599,092.30
New Transactions						
Checks and Payments - 1 Item						
Check	8/21/2002		To ABFA		-215,000.00	-215,000.00
Total Checks and Payments					-215,000.00	-215,000.00
Deposits and Credits - 3 Items						
Check	8/6/2002		To Marshall Fund		20,000.00	20,000.00
Check	8/13/2002		To Marshall Fund		100,000.00	120,000.00
Check	9/4/2002		To Marshall Fund		25,000.00	145,000.00
Total Deposits and Credits					145,000.00	145,000.00
Total New Transactions						
					-70,000.00	-70,000.00
Ending Balance						
					102,611.76	529,092.30

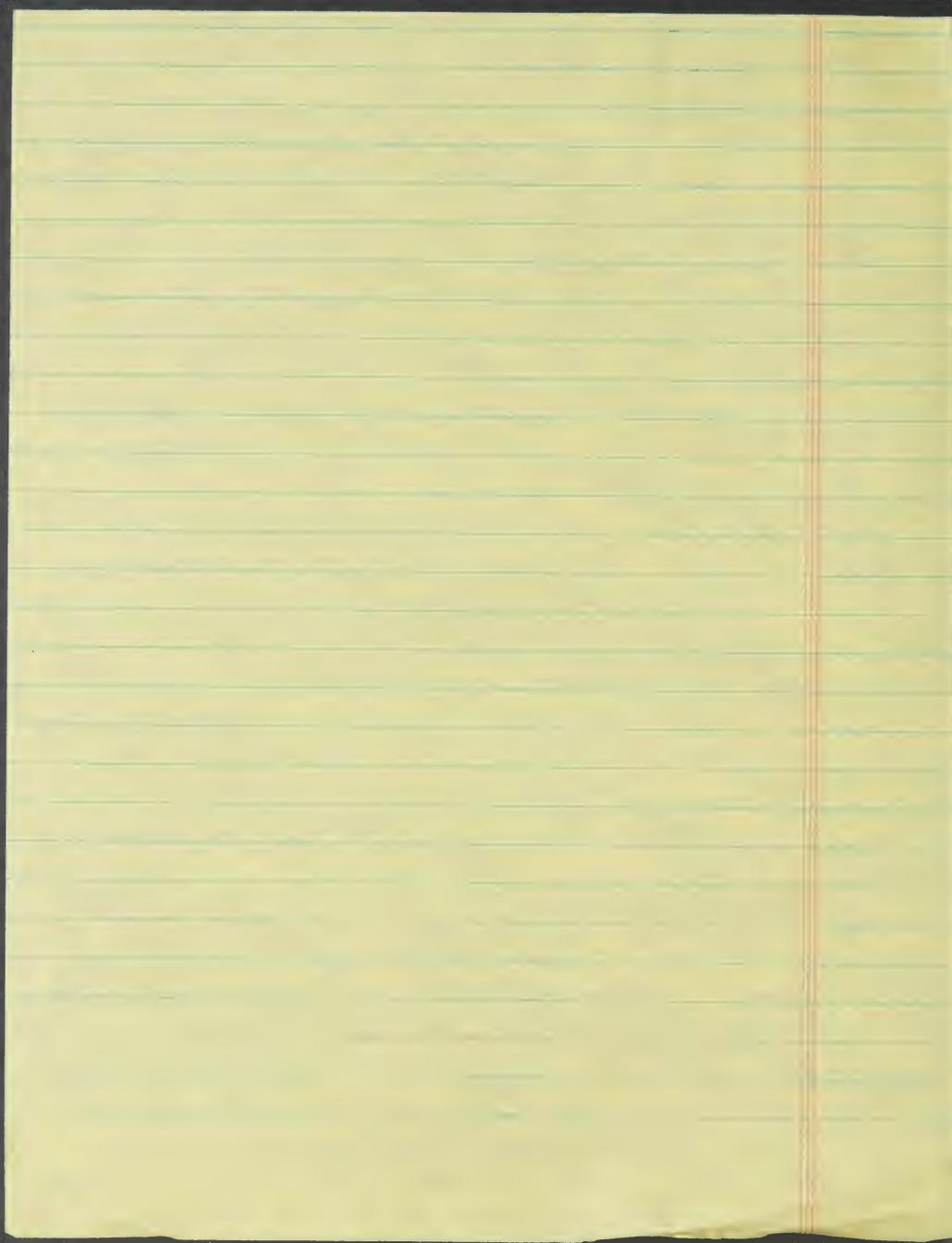
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Handwritten note: dupl?



One of the most interesting and in some ways most difficult dealers I have ever known ~~is~~ is Christophe Janet. French born, with a pilot's license, educated at the Institute of Fine Arts in New York, he has a fine eye for Old Masters but was totally unreliable business-wise. He bought several paintings from me but his checks always bounced ~~back~~ but eventually he always made good, once by giving me a beautiful painting by Paul de Guder in exchange. His charming and kind ~~and~~ ^{second} wife, Roxane, a New Zealander, made being with them fun. Eventually, in 1995 he had to leave New York; perhaps he owed too much to too many people.

Early in December 1995 I met Christophe in London, viewing the Old Master Sales. He urged me to look at and bid on lot 26 in the Phillips sale on December 10, a charming study of (fig) a chihuahua, a Mexican dwarf dog in a mountainous landscape, from the Studio of Velasquez. Surprisingly, the same painting ~~had~~ had been offered



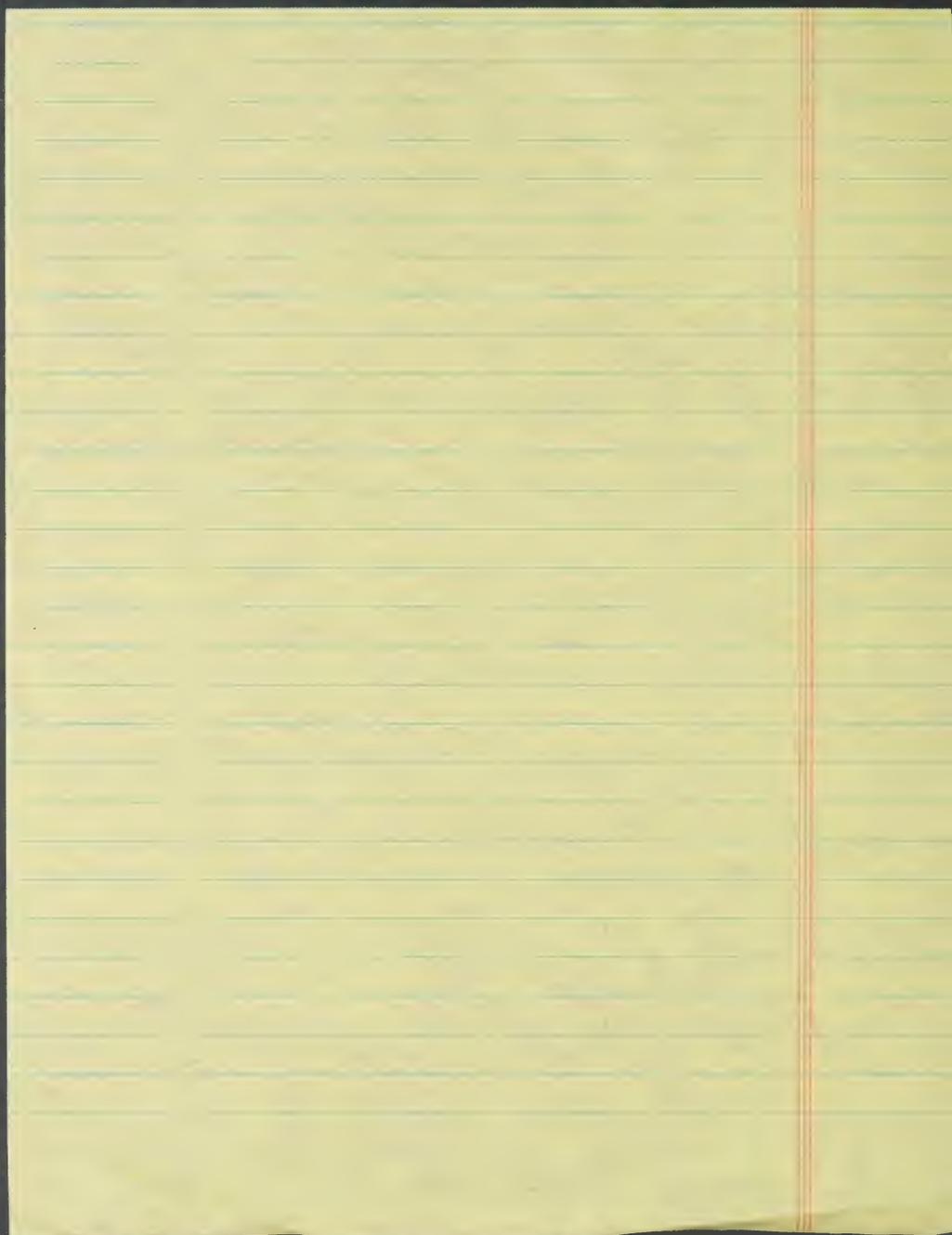
X when it was in the Dalalygne collection by Phillips on December 10 1935 X and when it was bought by an American collector who was now offering it, December 10th. has been an important day in my life - my last day in Vienna in 1938, and somehow, I have always been badly about on December 10th. I liked the little oil on canvas, just 47 x 37 cms. a lot, but so did several others, including Rob Noortman, and I had to go to a hammer price of £ 30 000, way above the estimate of £ 6-8 000.

ALERT

Naturally without Jane pointing me to the painting I would not have paid any attention to the little gem, and so I promised Jane that if I could sell it profitably, we would share the profit equally.

The painting was in very good condition, just in need of a simple cleaning by my friend Charles Munch and Jane Furchgott, and of a decent frame.

Naturally I sent photographs to many art historians and received such diverse replies. Wanda Sumowski wrote "I have no doubt whatever that this was painted by Velazquez. The animal must come from the same hand as the



dog in the portrait of the Infante Don Fernando, painted around 1632/36. And not just the dog but the landscape!
Sadly I am just Pimowski and not a Velasquez - dictator"

59
=1

William Jordan, one of the great experts of Spanish 17th century paintings, thought differently. ~~He~~ ^{He} ~~indeed~~ remembered the little painting of a dog which he had seen at both Phillip's sales.

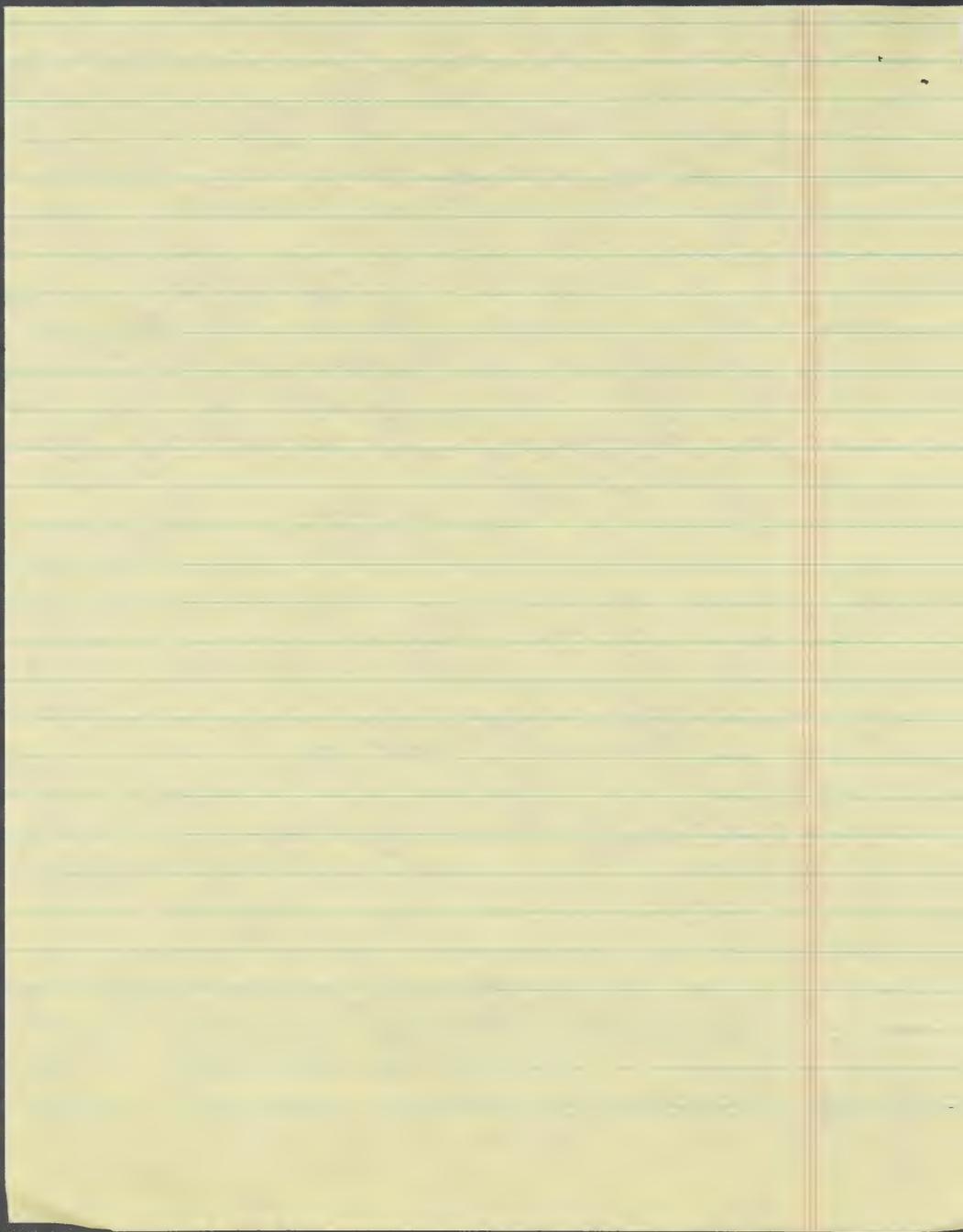
"It is a very beautiful painting, and one filled with charm and vitality

I can understand ----

79

---- The one artist ---- "Velasquez"
public to-day"

A beautiful painting, in fine condition, painted by whom? Velasquez or Jose Antolinez? The difference in value was a million dollars or two.



WILLIAM B. JORDAN

30 April 1997

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

Dear Dr. Bader:

Thank you very much for your letter of April 10th and the copy of your autobiography, which I have enjoyed perusing.

I indeed remember the little painting of a dog which you bought at Phillips in December, and I recall it as well when it was sold in 1985. It is a very beautiful painting, and one filled with charm and vitality.

I can understand how anyone might speculate about the painting's relation to the art of Velázquez. Nevertheless, I do not feel it is by him. It is no closer to his style than the work of any number of painters of the following generation whose styles were profoundly affected by Velázquez's. Although the free brush work in the modeling of the dog's body is reminiscent of Velázquez (that is what these artists were known for), the conception and execution of the landscape are quite different from his.

Your painting does not appear to be a fragment but is instead an intimate portrait of a dog. As such it departs from any painting known to have been painted by Velázquez. (Concerning entry # 180 in the inventory of Velázquez's estate, there is no such word in Spanish as "Borrion"; that is probably a misreading of "Borrón", which means simply "oil sketch".) The one artist who is known to have painted such pictures of animals is José Antolínez (1635-1675), one of the extremely talented generation of younger artists who followed Velázquez at the Court and who are regrettably too little known by the general public today.

Antolínez's subject matter was quite varied (he was an excellent portraitist as well as a religious and genre painter), and in 1670 he signed a charming little picture of a dog, with still-life elements. The latter was included in the exhibition of Spanish still life held at the National Gallery in London in 1995, which I curated (# 36 in the catalogue). I find more similarities than differences between your picture and that one, and in the light of Antolínez's religious paintings with landscape backgrounds, which the painting shown in London does not have, I think it is a reasonable assumption that the two could be by the same hand.

Even though I have seen your painting, all the above observations are made primarily on the basis of looking at the photographs in front of me. I would naturally welcome the opportunity to see it again, should you ever wish to leave it with Otto in New York, and I can't say that I wouldn't have different feelings then. But I think it is very unlikely that the painting is by Velázquez himself. As a very attractive picture by a painter of the following generation, however, it is certainly something to take seriously, and something that would have a definite appeal on the market.

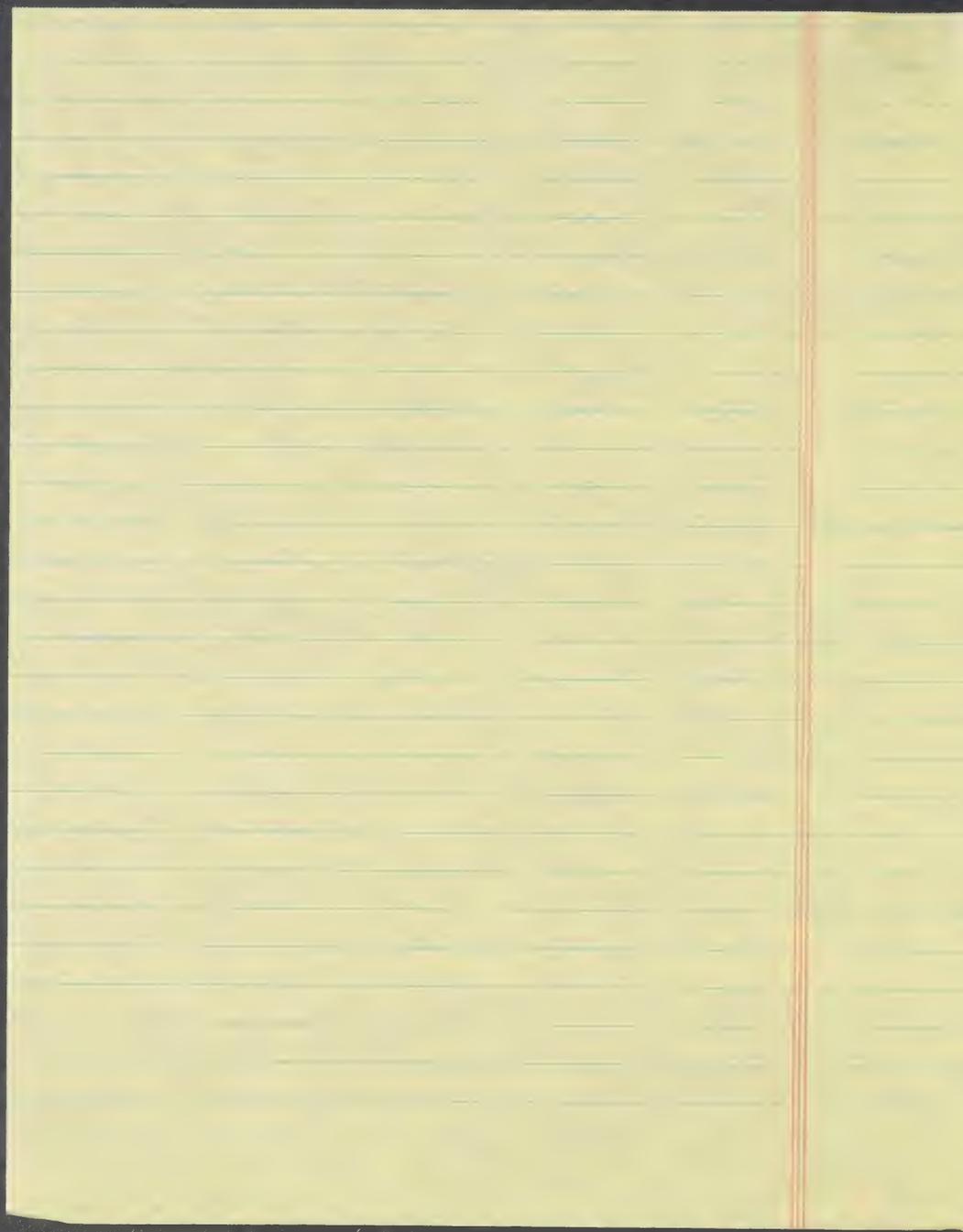
I hope this has been helpful to you in some degree.

With all best wishes,





George Gordon, Senior Director of Old Master Paintings of Sotheby's in London has become one of our good art-historian friends. He conducts some of the auctions in London and New York and for the last twelve years has come to stay with us at home ^{in Milwaukee} once a year to relax after the New York auction. He is as kind and helpful as he is knowledgeable about Old Master, and so I showed him this portrait of a dog, and the varied opinion I had. He thought that there was a good chance that it is by Velazquez. The key was the opinion of the world expert on that artist, Professor Perez-Janez in Madrid. If that And so, in April 2000 we signed an agreement that Sotheby's would ship the painting to Madrid for Professor Perez-Janez's opinion. If he said yes, Sotheby's would offer it as a Velazquez. If no, Sotheby's would try to ascertain the correct name and offer it as such. I suggested that Sotheby's insure it for one million dollars, a modest price for a Velazquez in great



condition. But George explained that a courier would have to accompany a million dollar painting, at considerable expense. The maximum that Poteknij would insure it at its expense was \$150,000-, and so, not being a prophet, I agreed.

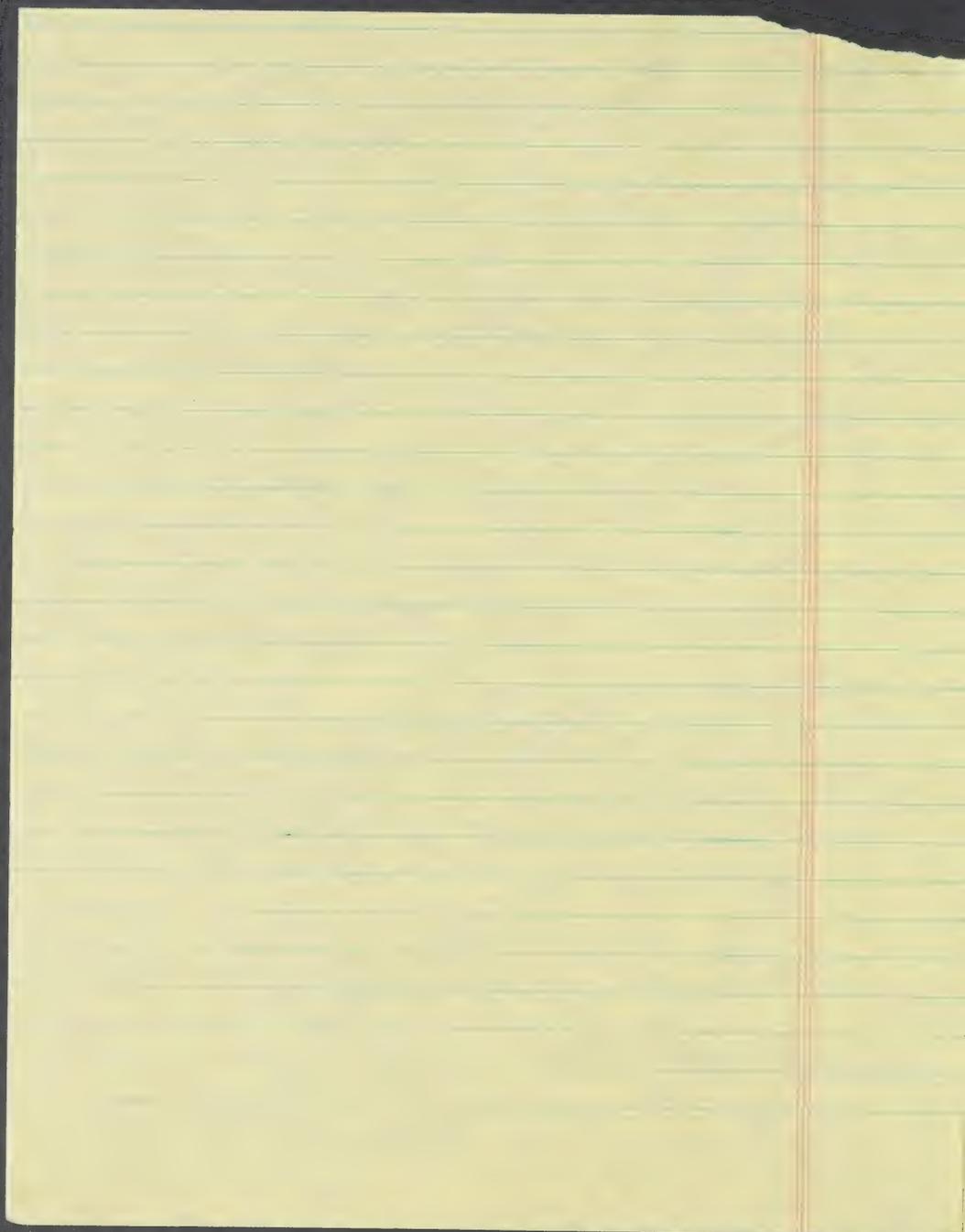
X the official of Spanish paintings at Poteknij

James Macdonald^X was to liaise between the Madrid office and Prof. Perez-Panchoy, and faxed me on January 12 2001:

"As you are aware... telephone"
"partly placed" until Prof. Perez-Panchoy's visit on January 15. But on Saturday, January 13, Poteknij's office was broken into and an dog and other works of art were stolen.

The insurance agent, Iain Fairley International advertised the theft, offering a reward, as did the IFAR journal - all to no avail.

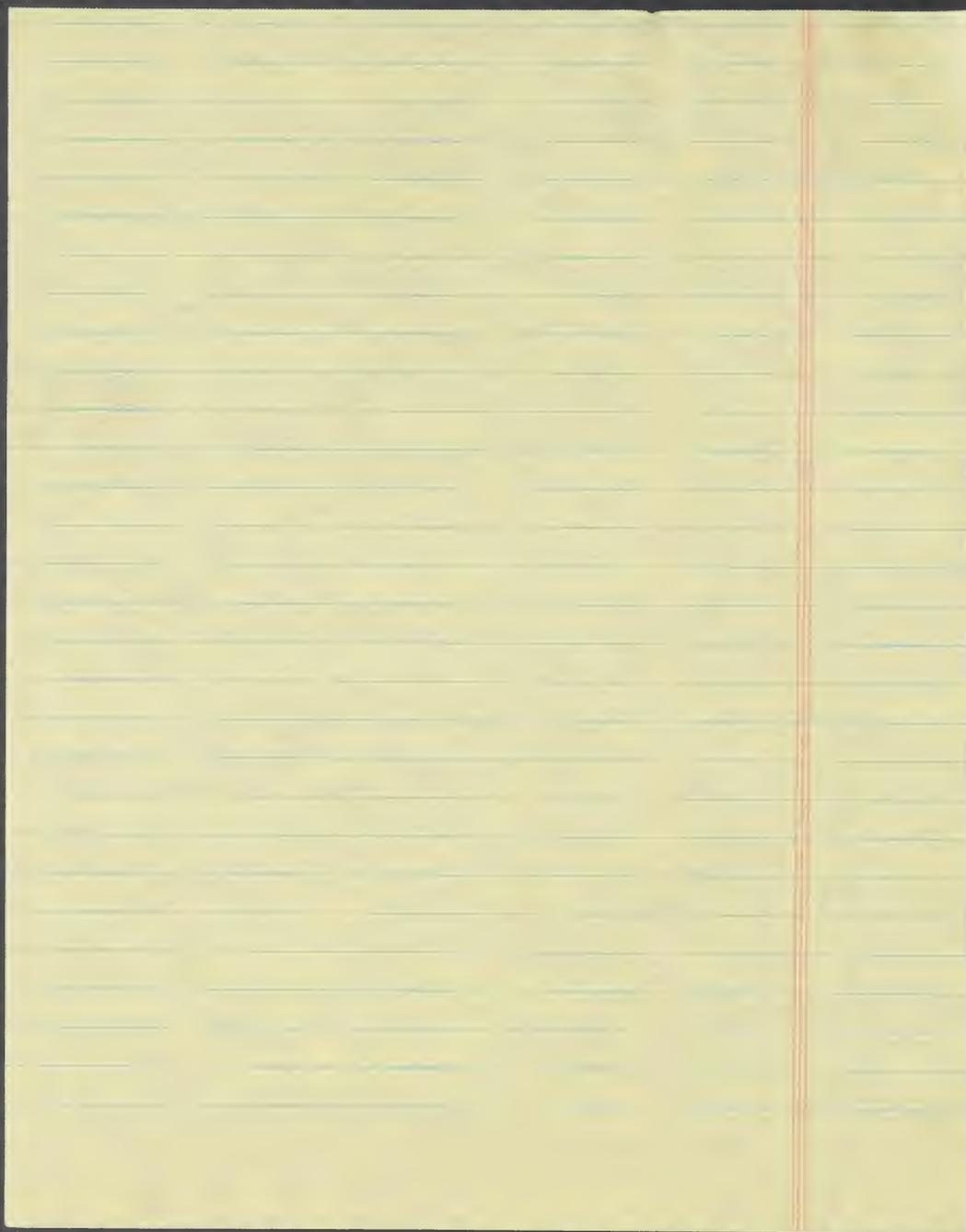
Poteknij paid us \$150,000- with the understanding that if the painting should be recovered within five years, we would have the option to purchase it for \$150,000. Were it recovered after five years, we would have the option of acquiring[†] for \$150,000 "in addition to a reasonable sum to reflect interest and expenses relating to recovery". The five



years have passed, and we haven't yet had to make the decision whether we wanted to repurchase it.

The payment of \$150,000 gave us a "profit" of close to \$70,000, half of this Janet's. But Christopher had turned his interest over to a ^{former} business partner, Paolo Affif, resident in Ireland, ~~and~~ Affif told me that Janet owed him a ~~great~~ lot ~~of~~ money and was hoping that ~~the~~ ~~our~~ gem would yield a great deal. Of course, I pointed out that Christopher had not put a penny into this painting. At first, Affif decided not to accept the half "profit" but hope for recovery and sale. But eventually, in September 2002, he decided that a bird in hand is better than two in the bush and accepted his share of the "profit", \$34,646.

Will I ever know whether I owned a real Velazquez? Probably not.

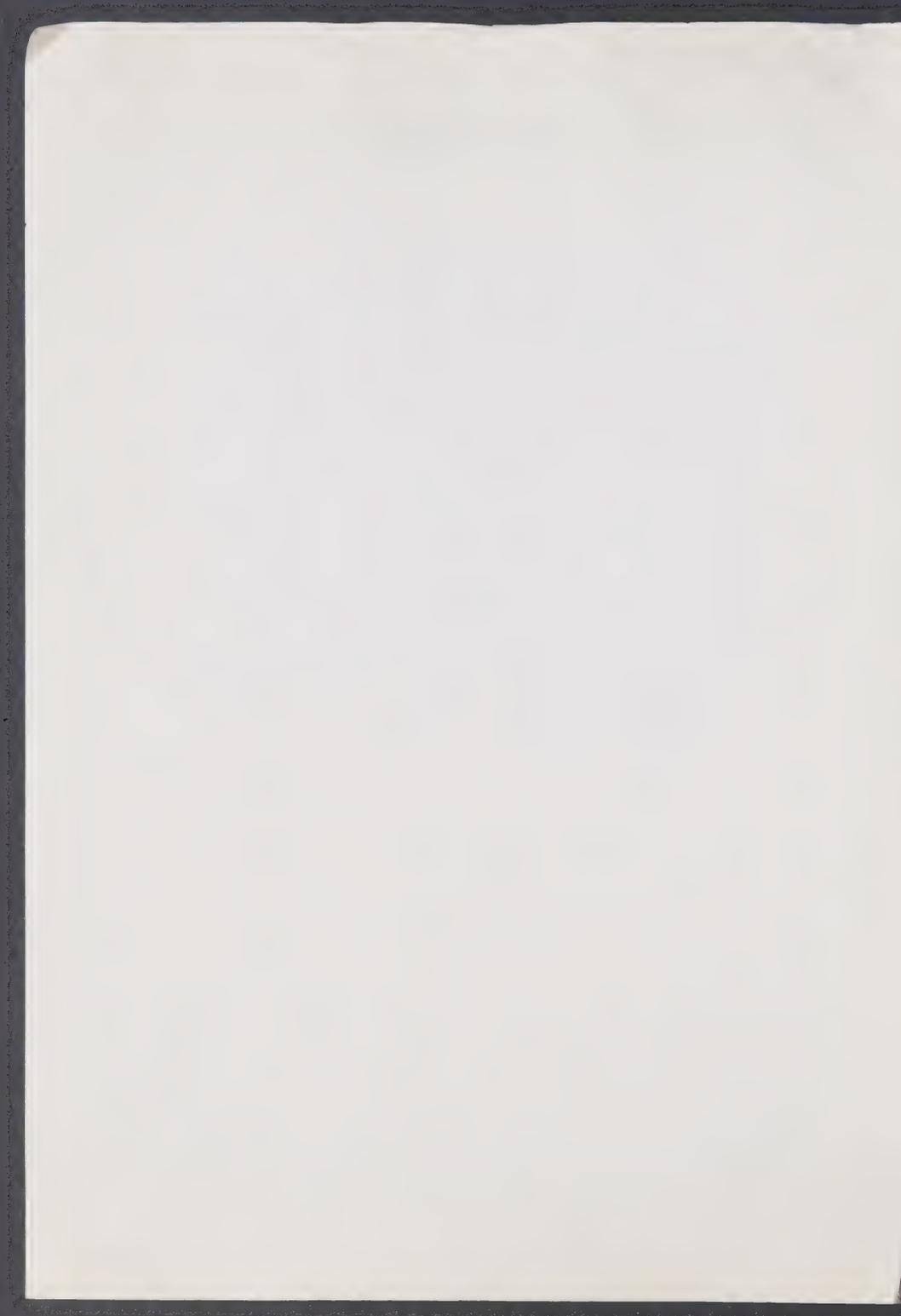


12/01 2001

12:07

SOTHEBYS OMP + 90014142770709

SOTHEBYS



f.c.: Maserati



FILE COPY

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1061

August 30, 2002

Mr. Paolo Affif
56 Rue Pergolèse
75116 Paris

✓ FRANCE

-- also by AIR MAIL to --

Mr. Paolo Affif
9 Aengus House
Dhe Docks
Galway City
CO Galway
IRELAND

Dear Paolo,

Thank you for your four page fax of today which I do not understand.

Are you aware that Janet did not put a penny into this painting? He just recommended that I buy it. As a thank you (and with his promise that he would continue to help) I promised that I would pay him half of the profit calculated per a standard agreement under the terms that I have with several other dealers. Janet invested nothing, and I confirmed our understanding in my letter to him of January 17, 1997. I have already sent you a copy of that by Air Mail.

To answer your fax point by point:

1. The "extremely low valuation" of your stake was calculated by the formula set forth in the original agreement.
2. What liability are you talking about? I just don't understand you.
3. Again, I don't understand you. You don't have to sign the agreement in which case the status quo remains.

To turn to your further questions:

1. I am not withholding anything from you. You can have half the profit due you, if you wish, after signing the agreement.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

Tel. 414 277-0750 Fax 414 277-0709
E-mail: baderfa@execpc.com

FILE COPY



2. I never told Sotheby's, the insurance company or the Marshall Fund about my verbal agreement with Janet or his assignment to you. Why should I have? I know what I promised and will keep my word.
3. I don't know what your tax position is. My gut feeling – and just that – is that what you receive will be a partial repayment of what Janet owes you, and so will not be taxable income to you. But consult a lawyer who knows all the circumstances.

To turn to page 4 of your fax, ABFA can legally transfer half of your profit to you by wire transfer, as calculated. I will not offer you more. Do nothing and the status quo remains.

I do not think of you as a mouse or a mushroom or of myself as a lion, and I wish you a happy and healthy New Year and find a lawyer who can give you good tax and art dealing advice.

With best regards I remain

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader'.

Alfred Bader
AB/az





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 30, 2002

Mr. Paolo Affif
56 Rue Pergolèse
75116 Paris

FRANCE

-- also by AIR MAIL to --

Mr. Paolo Affif
9 Aengus House
Dhe Docks
Galway City
CO Galway
✓ IRELAND

Dear Paolo.

Thank you for your four page fax of today which I do not understand.

Are you aware that Janet did not put a penny into this painting? He just recommended that I buy it. As a thank you (and with his promise that he would continue to help) I promised that I would pay him half of the profit calculated per a standard agreement under the terms that I have with several other dealers. Janet invested nothing, and I confirmed our understanding in my letter to him of January 17, 1997. I have already sent you a copy of that by Air Mail.

To answer your fax point by point:

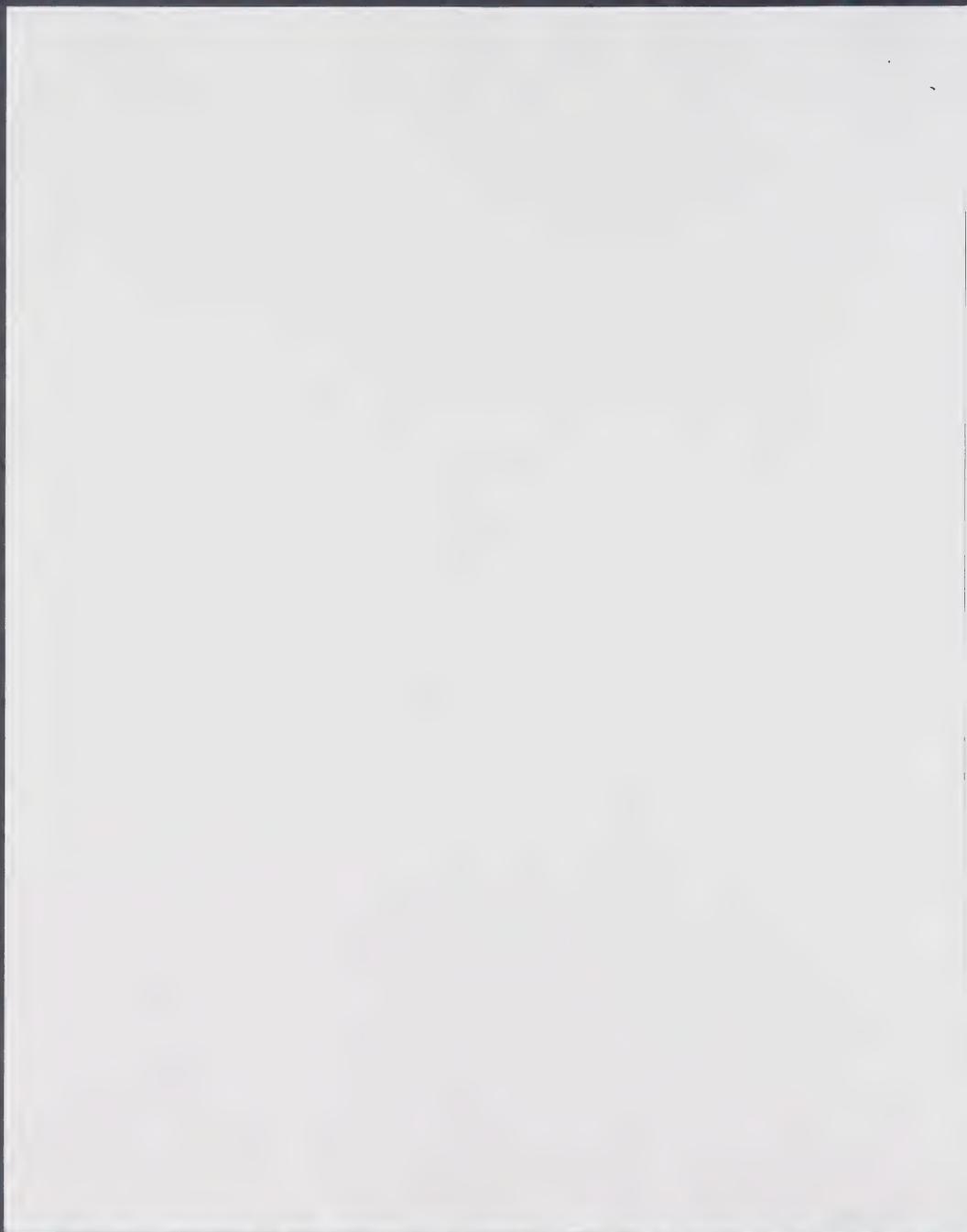
1. The "extremely low valuation" of your stake was calculated by the formula set forth in the original agreement.
2. What liability are you talking about? I just don't understand you.
3. Again, I don't understand you. You don't have to sign the agreement in which case the status quo remains.

To turn to your further questions:

1. I am not withholding anything from you. You can have half the profit due you, if you wish, after signing the agreement.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709
E-mail: baderfa@execpc.com





2. I never told Sotheby's, the insurance company or the Marshall Fund about my verbal agreement with Janet or his assignment to you. Why should I have? I know what I promised and will keep my word.
3. I don't know what your tax position is. My gut feeling – and just that – is that what you receive will be a partial repayment of what Janet owes you, and so will not be taxable income to you. But consult a lawyer who knows all the circumstances.

To turn to page 4 of your fax, ABFA can legally transfer half of your profit to you by wire transfer, as calculated. I will not offer you more. Do nothing and the status quo remains.

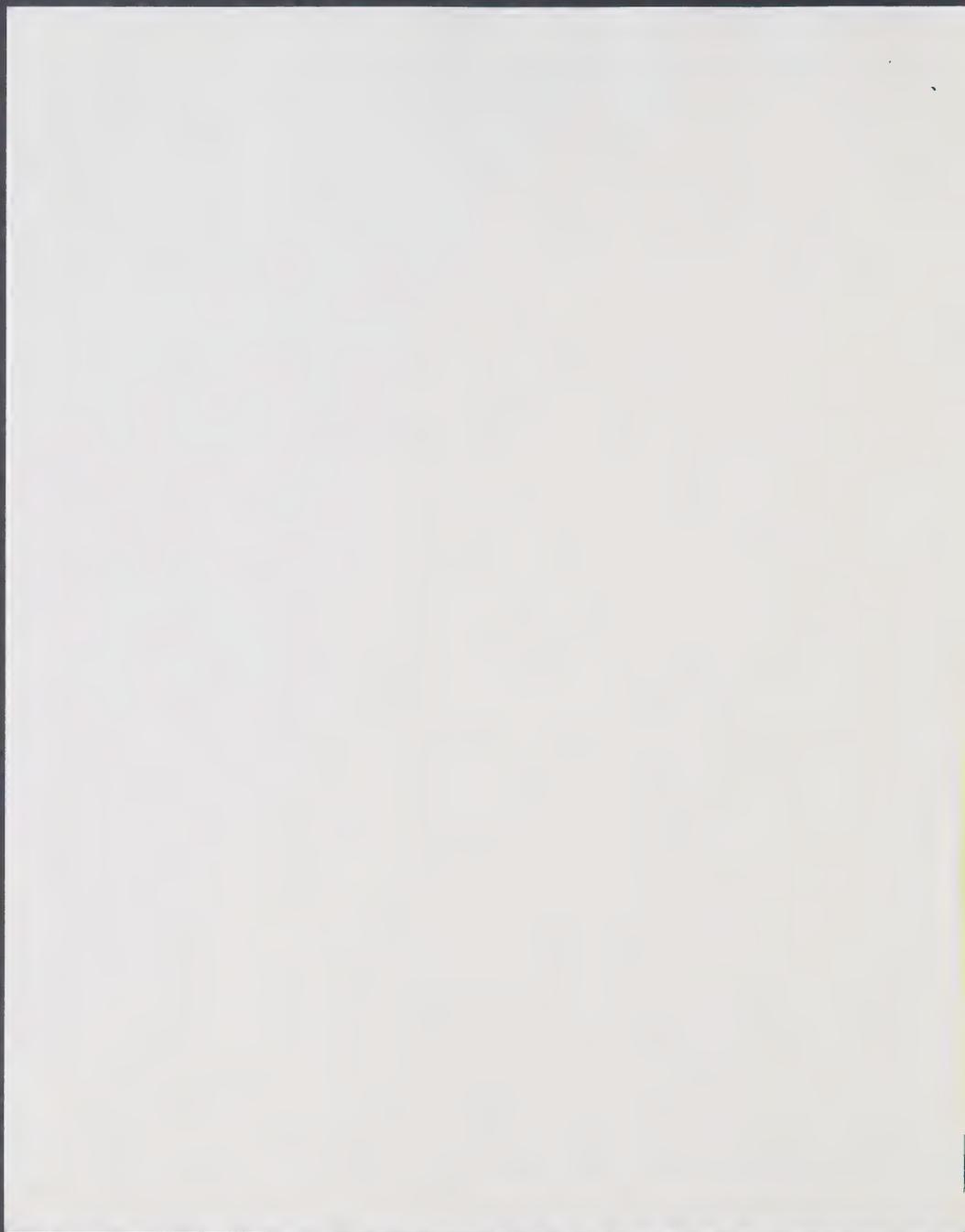
I do not think of you as a mouse or a mushroom or of myself as a lion, and I wish you a happy and healthy New Year and find a lawyer who can give you good tax and art dealing advice.

With best regards I remain

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader', written in dark ink.

Alfred Bader
AB/az



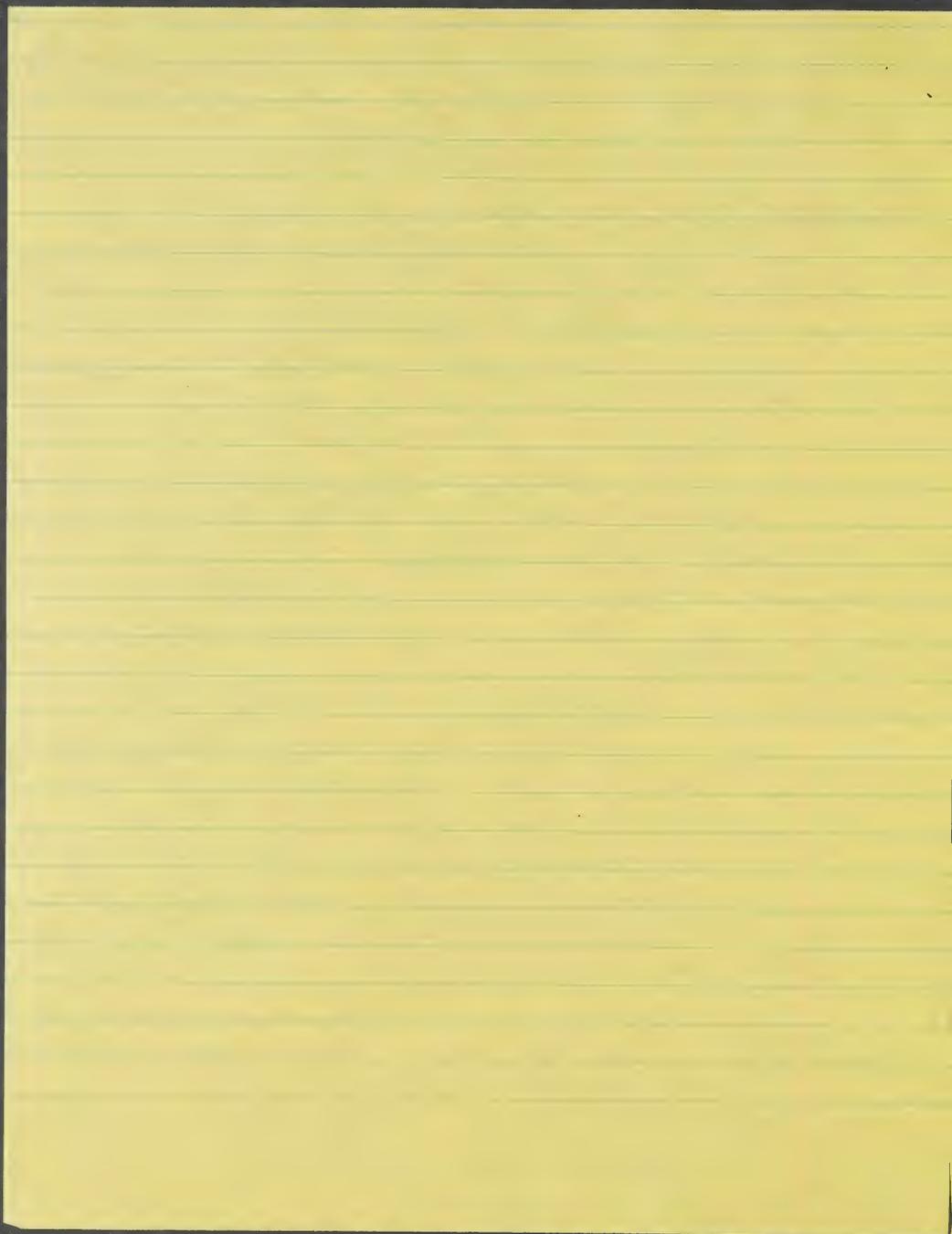
Dear Paolo

Thank you for your four page fax of to-day which I do not understand.

Are you aware that Janet did not put a penny into this granting? He just recommended that I buy it and as a thank you (and with his promise that he would continue to help) I promised that I would pay him half of the profit calculated per a standard agreement I have with several other dealers. Janet invested nothing, and I confirmed my understanding in my letter of to him of Jan. 17, 1997. I have sent you copy of that.

To answer your fax point by point

- (1) The "extremely low valuation" of your stake was calculated by the formula of our agreement, though I note that we inadvertently ~~calculated interest from Dec 7, 1996~~ when it should have been from ~~Dec. 18, 1996~~. The difference amounts to \$...
- (2) What liability are you talking about? I just don't understand you.
- (3) Again, I don't understand you. You don't have to sign the agreement



in which case the status quo remains
To turn to your further questions

(1) ~~was~~ I am not withholding anything
from you. You can have half of
the profit due you, if you wish, after
~~and~~ signing the agreement

(2) I never told ~~perhaps~~ the insurance
company or the Marshall Fund
about my verbal agreement with Janet
or his assignment ~~of the~~ to you.
Why should I have? I know what
I promised and will keep my word.

(4) I don't know what your tax position
is. My gut feeling - and just that -
is that what you receive will
be a partial repayment of what
Janet owes you, and so ~~will~~ ^{will} not be taxable income
to you. But consult a lawyer
who knows all the ~~circumstances~~ circumstances

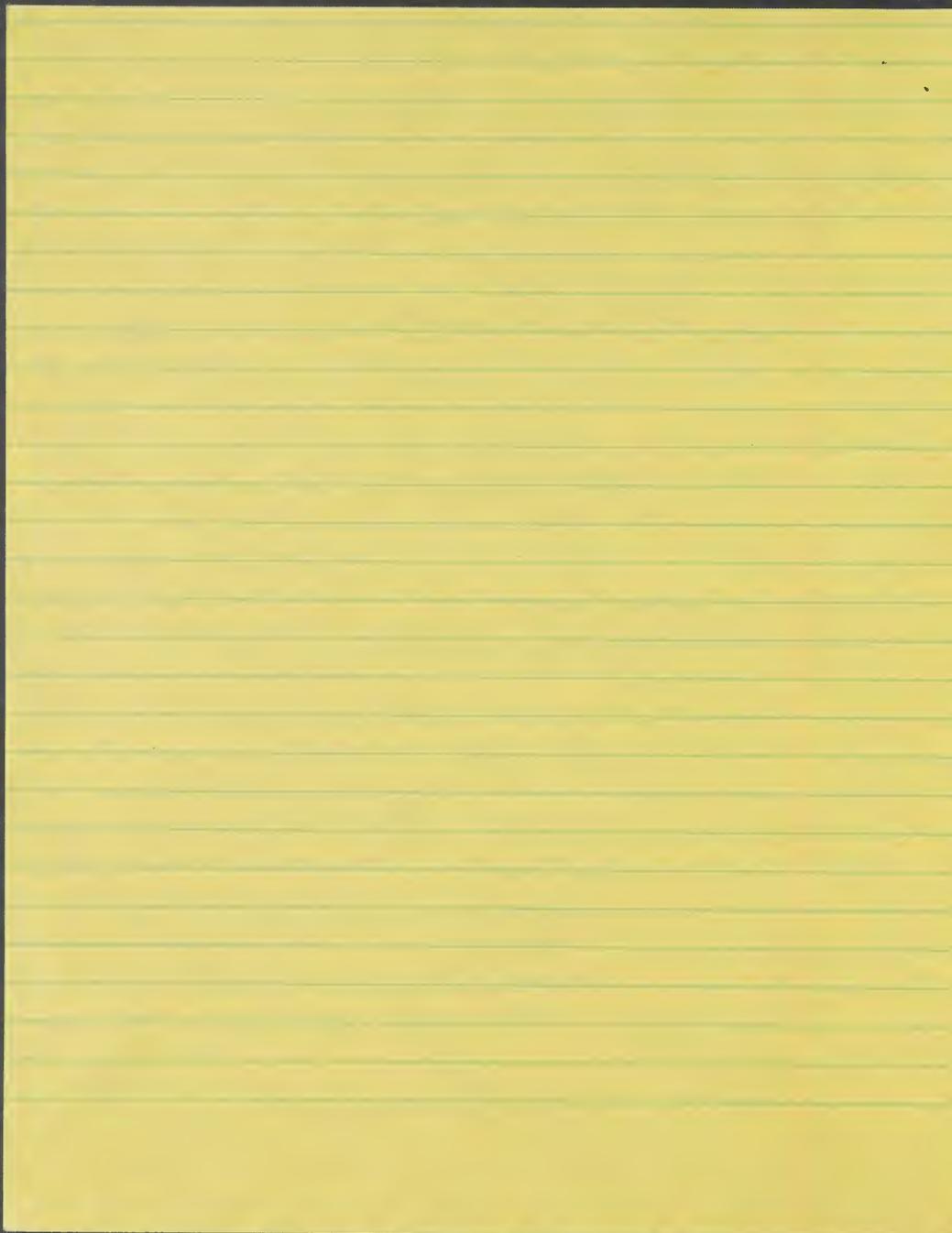
* but wire transfer
and by ~~an~~ ^{an} ~~calculator~~
as calculated.

Making Frank of partner

ABTA

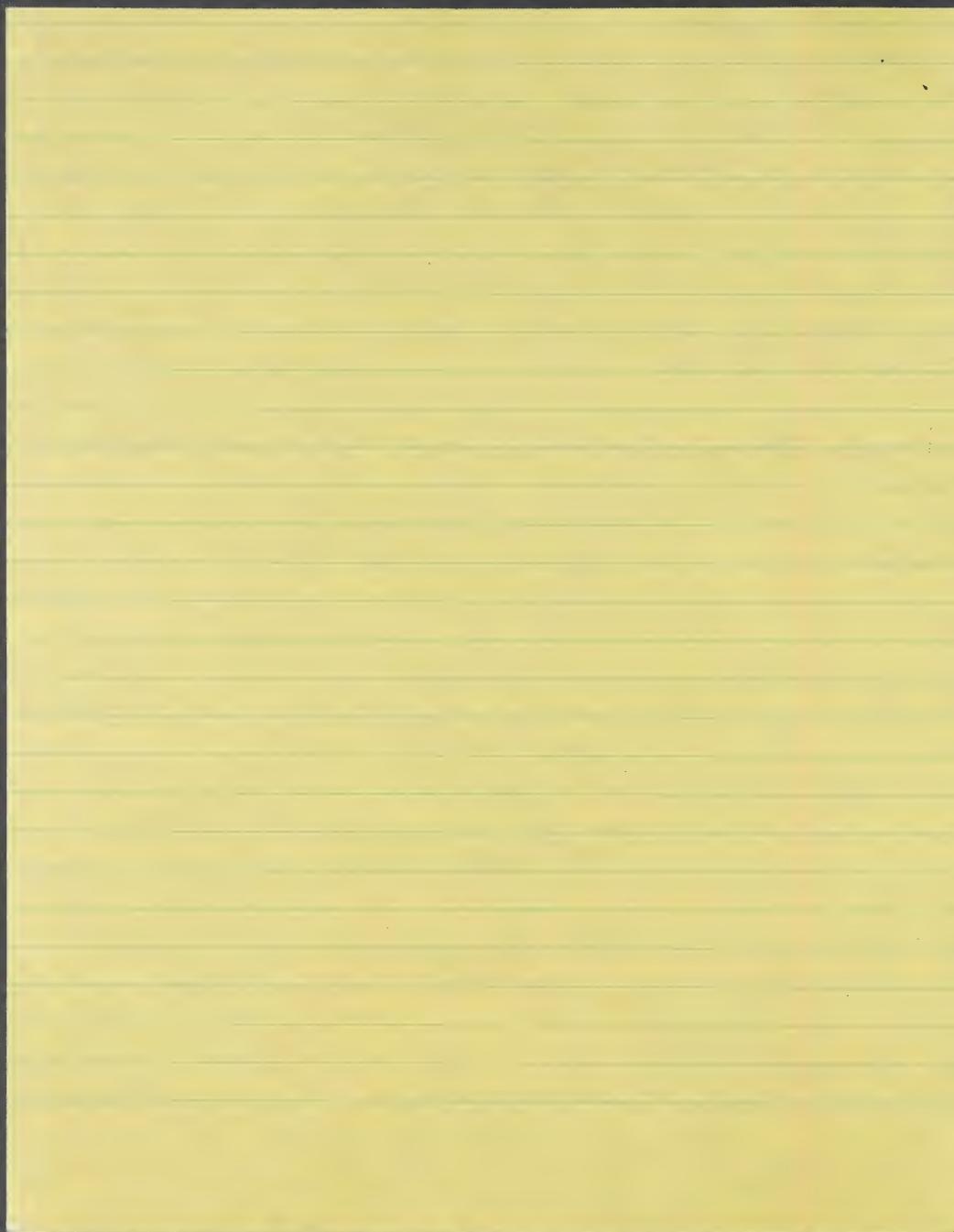
To turn to page 4 of your fax, ~~we~~ can
legally transfer the half of your profit to you, X
I will not offer you more. No nothing, and
the status quo remains.

I don't think of you as a man or a
mynbroom nor of myself as a lion,
and I wish you a happy and healthy



New Year and that you find a lawyer who
can give you good tax and out dealing advice.

Sincerely



4/54

COMMUNICATION

① THIS FAX WILL NOT BE FURTHER
AFTER FRIDAY 8/30/2002
AT THE LATEST (IT'S A HOLIDAY FAX)

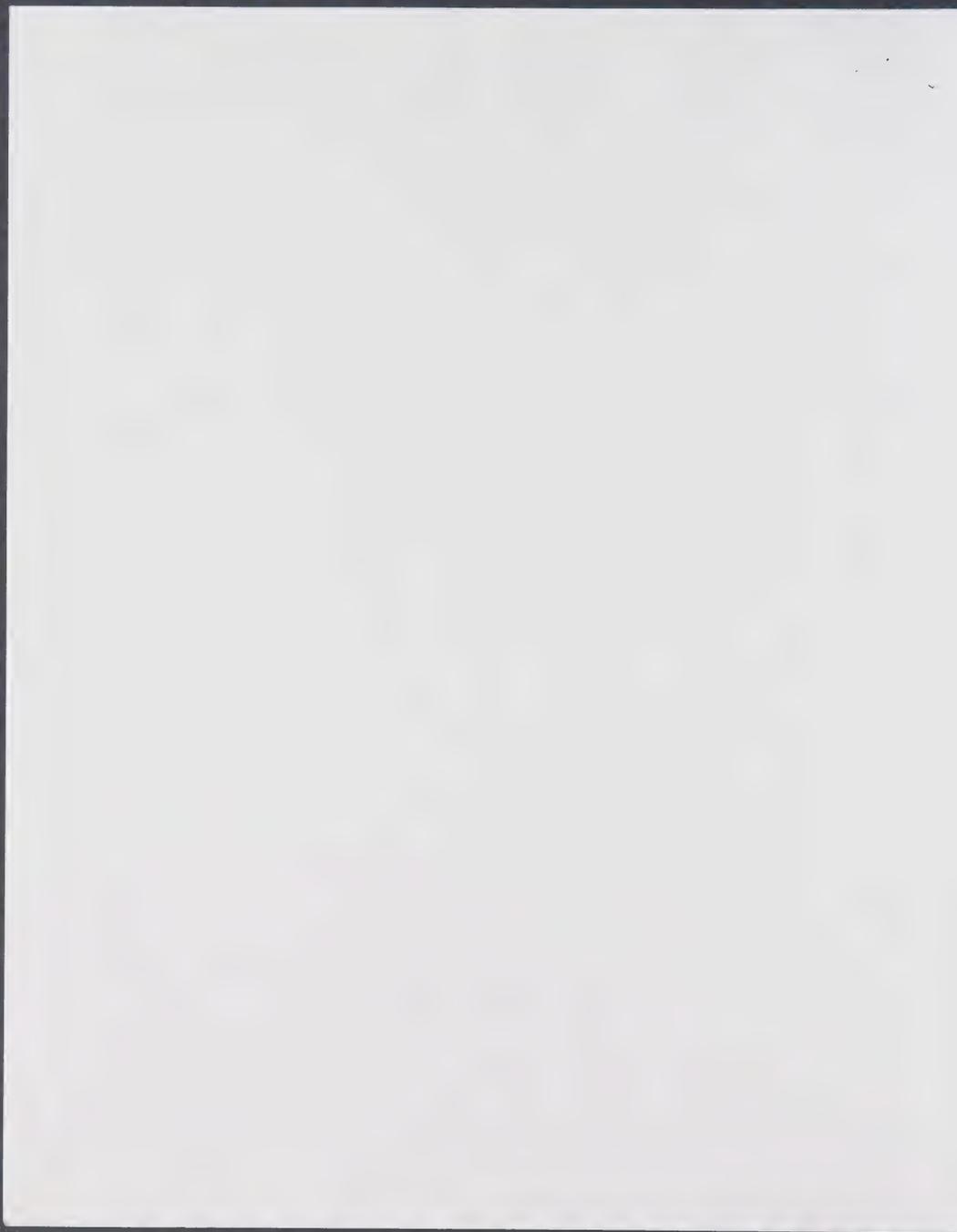
② THE BEST WAY TO REACH ME IS
BY LETTER
I DON'T KNOW AT WHICH ADDRESS
I WILL BE

BUT HERE ARE BOTH
& YOU CAN SEND A COPY
TO THE SECOND ONE

P. AFFIF
56 RUE BERGOTTE
75116 PARIS FRANCE

P. AFFIF
9 AEWGUS HOUSE
THE DOCKS
GALWAY CITY
CO GALWAY
EIRE (REPUBLIC OF IRELAND)

E mail, & FAX are not optimal ways
of communicating & the phone has its
limits.



(1 OF 4) pages

From Paolo Piffi to

8/30/02

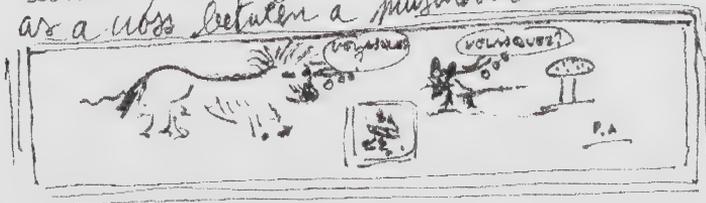
Central
FinanceDr Alfred Bader
at Alfred Bader fine
arts poster hotel
924 East Wisconsin Ave
MILWAUKEE WISCONSIN
USA 53202

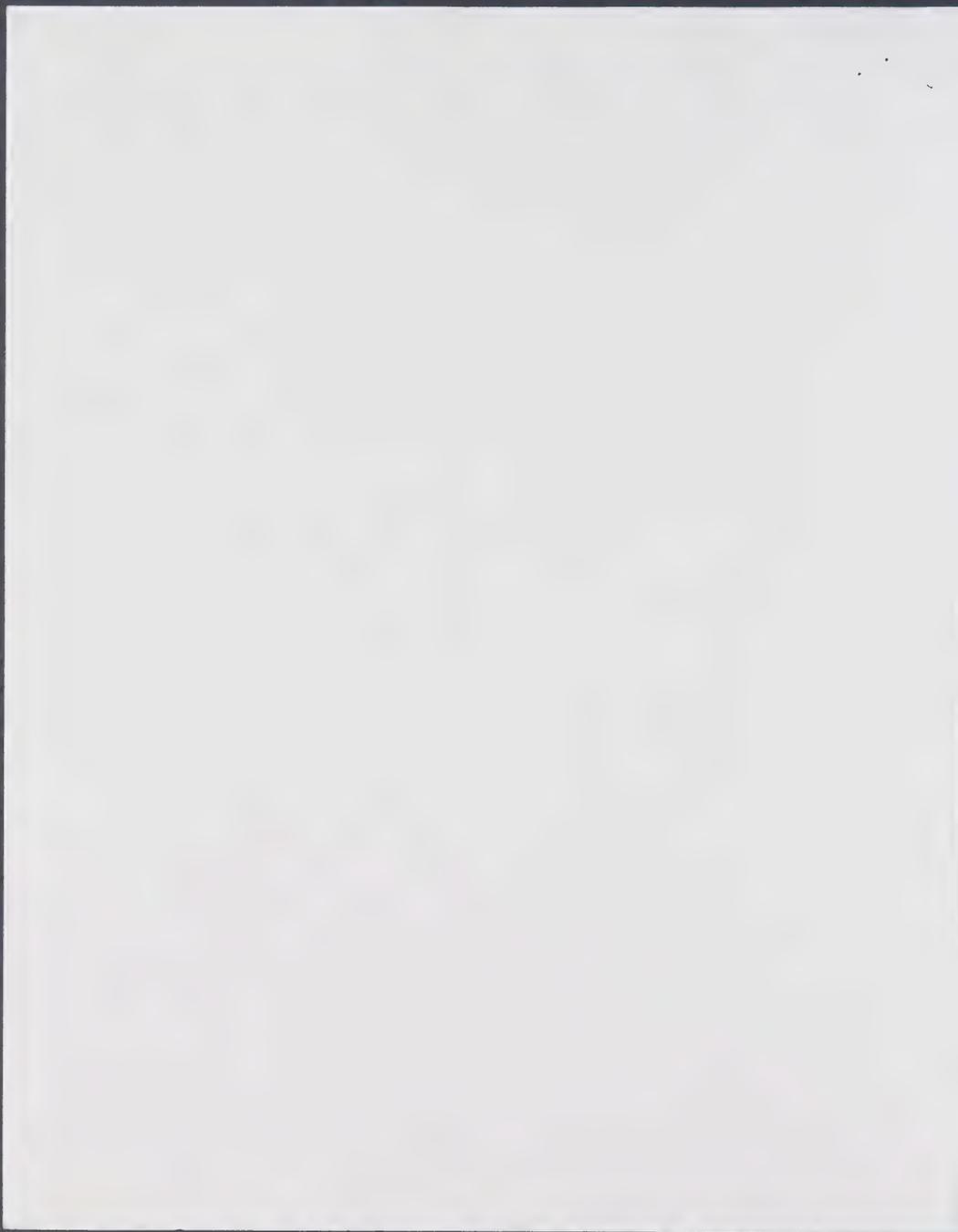
Dear Alfred,

Simply to tell you I was strongly advised not to sign the document faxed to me this August 14th 2002 by your art gallery director on your behalf (this following are previous phone calls & conversations)

The reasons are the following:

- 1° the extremely low valuation of my stake at 33 thousand ^{recently signed drawings} vs dollars ^{33,894.47}
- 2° the fact that you would not bear the liability of a low cost transaction very favorable to you, and want me to assume all liability
- 3° that the paperwork you suggested I sign is not a contract between us but a unilateral document. were it a contract, it could be considered lionne with you as the lion and me as a cub between a mushroom and a mouse!





2004

Moreover I was advised to seek further clarification on certain points

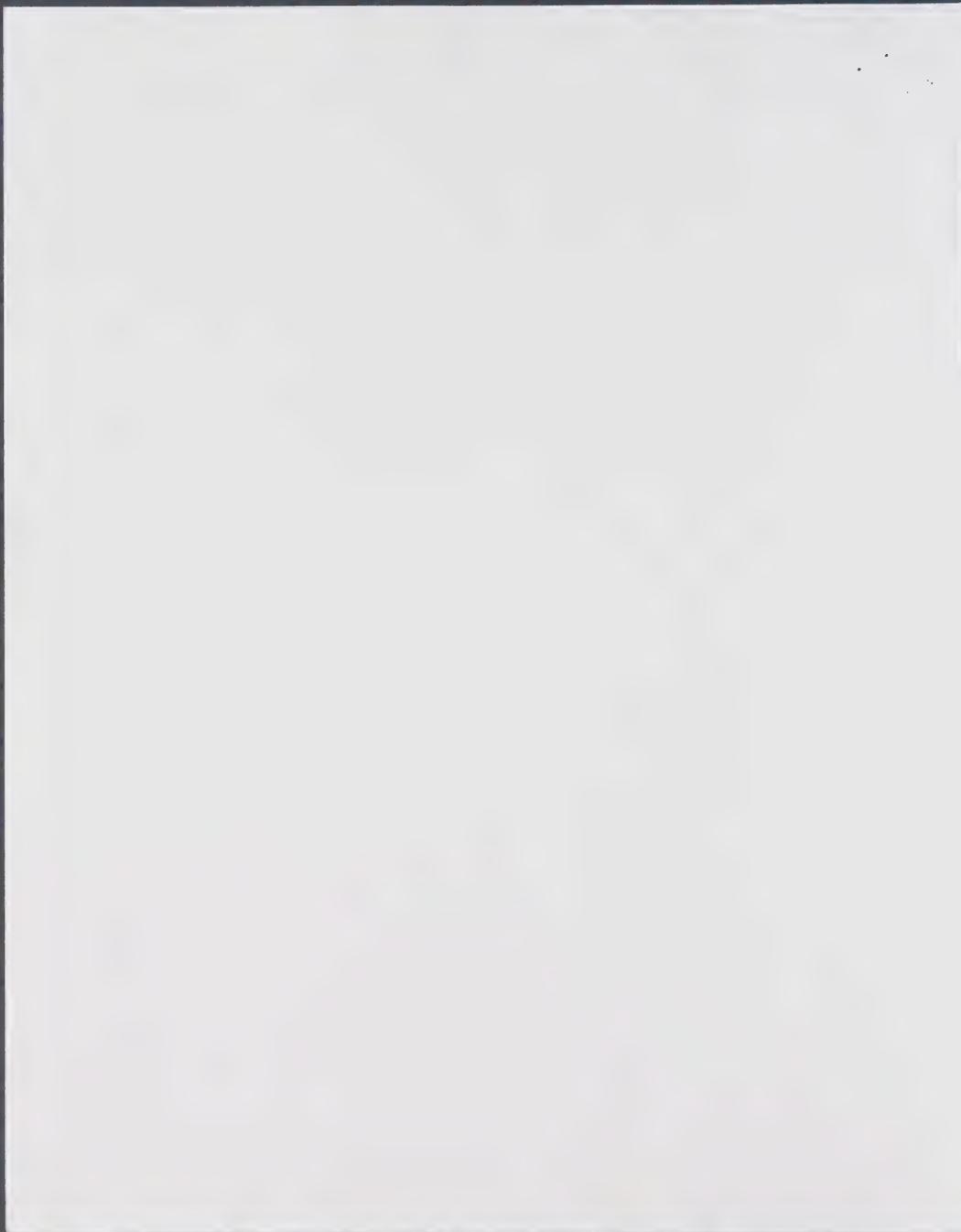
1°) on what basis are you withholding my 33 plus thousand dollars (33000\$)

2°) The Marshall funds aware that I am a beneficiary of the above sum and if so can you get them to provide ^{me with} adequate documentation stating so and stating my rights as to the release of the funds to me and a mechanism for their return if the painting of the dog resurfaces.

3°) ^I Why the insurer and Sotheby's were not informed of my existence; which would greatly simplify matters. This is important because the 150000\$ insurance pay out was inclusive of a profit.

4°) What is my tax position regarding all this in terms of income, net worth and reporting requirements.

Thanks



3/4

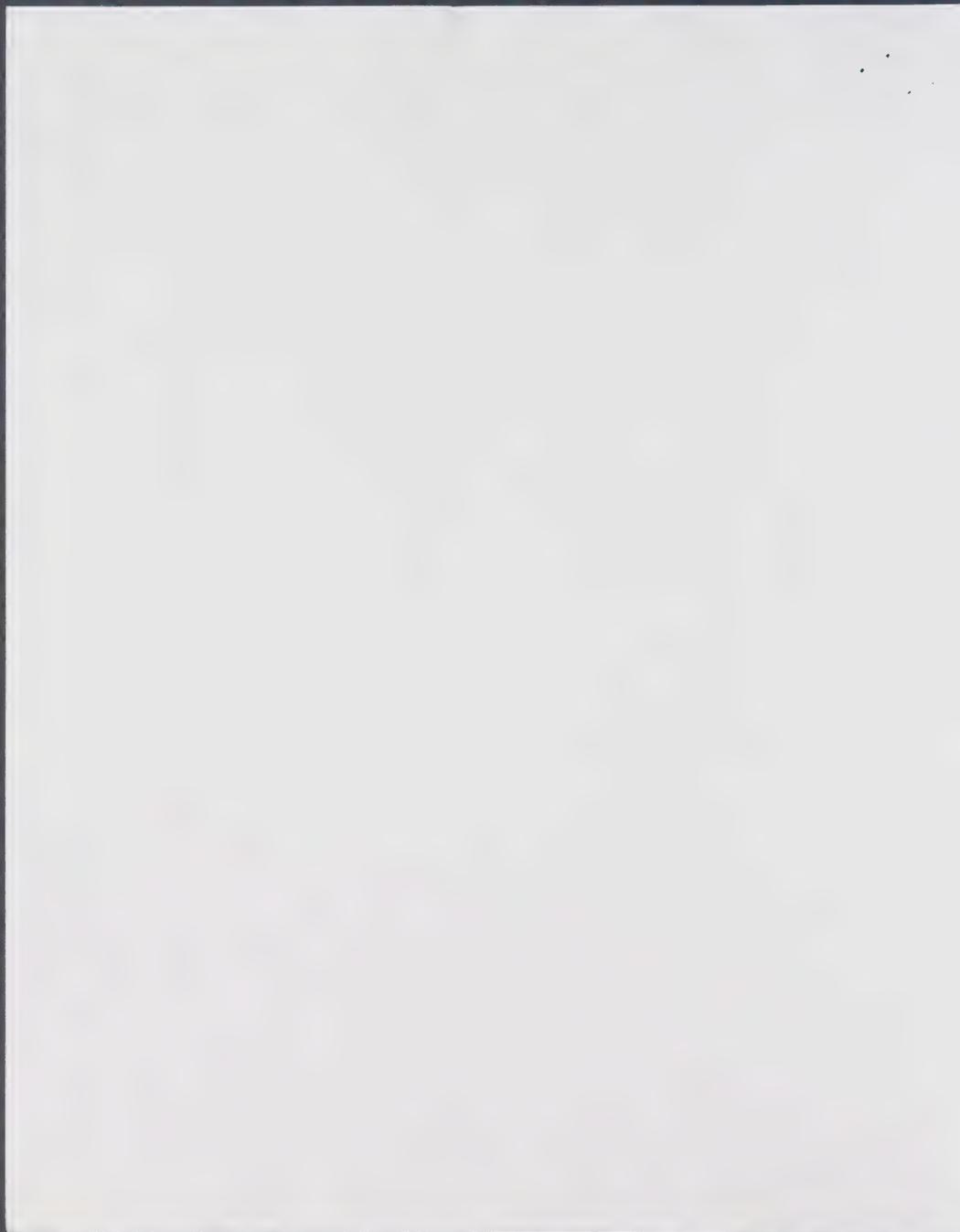
Once these matters have been cleared up and I am assuming they will, and if the funds cannot legally be released to me, I am still willing to seek a solution based either on a higher price for my stake with liability on your shoulders; or a set up for automatically granting you first refusal on my stake if I was unable to return the money to the insurance company in time.

That's about the size of it I know my letter is direct but I am a mensch not a mushroom;

From mensch to mensch

God Bless





8/30/02 7 days less interest

FAX FROM:

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

FILE COPY

August 9, 2002

TO: For Mr. Paolo Affif

Page 1 of ____

FAX #: 011 353 91588012

Dear Mr. Affif,

The following is the calculation for ABFA #1863, the Painting of a Dog which was stolen from Sotheby's in Madrid early last year.

\$ 57,856.60 Original purchase price
25,502.80 Interest @10% from 12/11/96 until 7/12/01
31.08 FEDEX shipping to Sotheby's NY
500.00 Restoration
630.00 New frame
210.00 Photography

12/18-7/12 <110.95> 25,391.85 *inst.*

\$ 85,730.38 TOTAL COSTS — \$ 150,000.00 Received from insurance
- 85,730.38 Total costs to ABFA
+ 3,519.31 Interest received on escrow acct.

\$ 67,788.93 Profit
@ 50%

\$ 33,894.46 To ABFA
\$ 119,624.84 To ABFA

\$ 33,894.47 To Paolo Affif

FILE COPY



FILE COPY

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1997

Mr. Christophe Janet
284 Avenue de Neuville
F78950 Gambais
France

Dear Christophe:

I hope that you have been able to locate the documentation about Borion and have sent this to me.

I would just like to confirm our understanding regarding Lot 36 in the last Phillips Old Master.

This is ABFA #1863, and I paid Phillips the hammer price of £30,000 plus their 15% commission for a total of £34,500. As I exported the painting to Milwaukee, the VAT did not apply.

To pay for this, I purchased sterling at \$1.677 per pound, so that my cost of the painting in dollars is \$57,856.50. I paid for this on December 18, 1996, and I enclose a Xerox of my English check.

My understanding is that when I sell the painting - hopefully with your help and advice - we will split the profit 50/50. I will calculate my cost as the cost of the painting plus 10% interest annually starting on December 18, 1996, plus of course, costs of restoration, framing, photography, etc.

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

Yours sincerely,

AB/cw

Enclosure

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

FILE COPY

FILE COPY

Telephone message left at 5:42 PM on Thursday, 8/15/2002

Paolo Affif called. Said he has been extremely busy and that it is not easy for him to receive faxes, but that he has received the fax and calculation which we sent him regarding settlement for the stolen dog painting.

He does not think that he will have time to decide before Alfred leaves on Sunday, as he is going to France soon.

While he has received the paperwork, he "does not understand the implications of the calculation" and will have a friend of his who is a lawyer specializing in art law review it.

He is evaluating the situation with the funds and will not put himself in jeopardy – he wants his interest respected and thinks Janet may accuse him of throwing away something of value.

He is examining his status quo and is sure we can arrive at something. However, he is not an expert, he is just trying to make a living.

Said we will talk after Alfred returns in 10 days or so.

Alfred/Ann
8/16/02

FILE COPY

FILE COPY

FAX FROM:

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

August 12, 2002

TO: For Mr. Paolo Affif

Page 1 of 5

FAX #: 011 353 91588012

Dear Mr. Affif,

The following is the calculation for ABFA #1863, the Painting of a Dog which was stolen from Sotheby's in Madrid early last year. Please sign and return the attached letter to Alfred Bader Fine Arts confirming your approval of the calculation, your termination of the agreement between Janet/Affif and ABFA and then provide your wire transfer instructions so we can proceed as you requested.

\$ 57,856.60 Original purchase price
25,502.80 Interest due @10% from 12/11/96 until 7/12/01
31.08 FEDEX shipping to Sotheby's NY
500.00 Restoration
630.00 New frame
210.00 Photography

\$ 85,730.38 TOTAL COSTS — \$ 150,000.00 Received from insurance
- 85,730.38 Total costs to ABFA
+ 3,519.31 Interest received on escrow
\$ 67,788.93 Profit
@ 50%

\$ 33,894.46 To ABFA
\$ 119,624.84 To ABFA

\$ 33,894.47 To Paolo Affif

FILE COPY

Very sincerely,

(Mrs.) Ann Zuehlke, Gallery Manager
Att. - 4



August 12, 2002

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel – Suite 622
924 E. Juneau Avnue
Milwaukee, Wisconsin 53202

By Fax to: 414-277-0709

Dear Alfred,

I have sent you full documentation of Christophe Janet's turning over to me his 50% share of the profits on the portrait of a dog which was stolen from Sotheby's in Madrid last year. You put the \$150,000 received from the insurance company into a Marshall Fund escrow account which is now at \$153,519.31.

You have sent me the calculation which shows that my share of the profit is \$33,894.47. I have studied this calculation and find it to be correct.

If you will wire transfer this amount to my account within two days after receiving this acknowledgment, Alfred Bader Fine Arts shall have no further obligation to me and/or Christophe Janet relating to your agreement to share the profits. Specifically, if the painting is recovered, if the insurance payment of \$150,000 is returned by you, and if the painting is later sold by you, the total profit will belong to Alfred Bader Fine Arts.

Please arrange a wire transfer to:

(provide details)

Sincerely,

Paolo Affif



STATEMENT PERIOD
JUL 01 THROUGH JUL 31, 2001

PAGE 2 OF 2

MARSHALL MONEY MARKET: INVESTOR - Y

ACCOUNT NO. [REDACTED] 4

B&K CORPORATION
DBA ALFRED BADER FINE ARTS

CONFIRM DATE	TRADE DATE	DESCRIPTION	PRICE	SHARES	DOLLAR AMOUNT
		BEGINNING BALANCE	1.00	645249.510	
7/31/2001	07/31/2001	INCOME REINVEST	1.00	2009.470	2009.47
		ENDING BALANCE	1.00	647258.980	

ACCOUNT NO. [REDACTED] 8

ALFRED BADER FINE ARTS
ESCROW ACCOUNT

CONFIRM DATE	TRADE DATE	DESCRIPTION	PRICE	SHARES	DOLLAR AMOUNT
		BEGINNING BALANCE	1.00	0.000	
7/13/2001	07/13/2001	SHARES PURCHASED BY WIRE	1.00	149980.000	149980.00
7/31/2001	07/31/2001	INCOME REINVEST	1.00	282.160	282.16
		ENDING BALANCE	1.00	150262.160	

THE 7 DAY NET ANNUALIZED YIELD ENDING 7/29/01 WAS 3.59%. THE 7 DAY EFFECTIVE YIELD WAS 3.65%. THE 30 DAY NET ANNUALIZED YIELD ENDING 7/29/01 WAS 3.68%.

ADDITIONAL INVESTMENT FORM

TO MAKE A CHANGE:

If the information below is incorrect, please type or print any revisions on the reverse side and check this box.

MARSHALL MONEY MARKET:
MARSHALL MONEY MARKET:

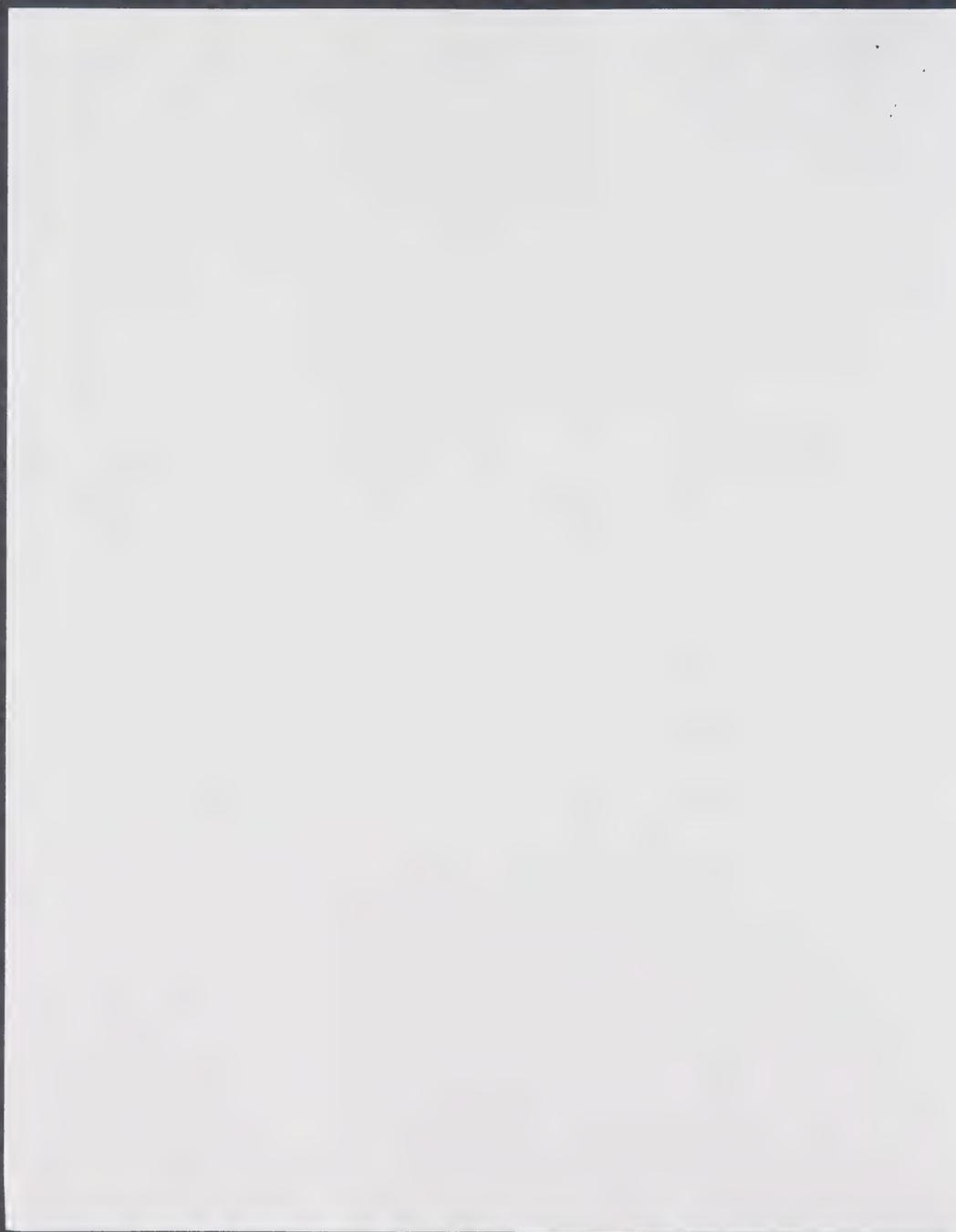
ACCOUNT NUMBER	PURCHASE AMOUNT
[REDACTED]	\$ _____
[REDACTED]	\$ _____

B&K CORPORATION
DBA ALFRED BADER FINE ARTS
924 E JUNEAU AVE SUITE 622
MILWAUKEE WI 53202-2748

Total Amount of Investment \$ _____

TO INVEST BY MAIL MAKE YOUR CHECKS PAYABLE TO MARSHALL FUNDS AND MAIL WITH THIS STUB TO
MARSHALL FUNDS INVESTOR SERVICES, P.O. BOX 1348, MILWAUKEE, WI 53201-1348





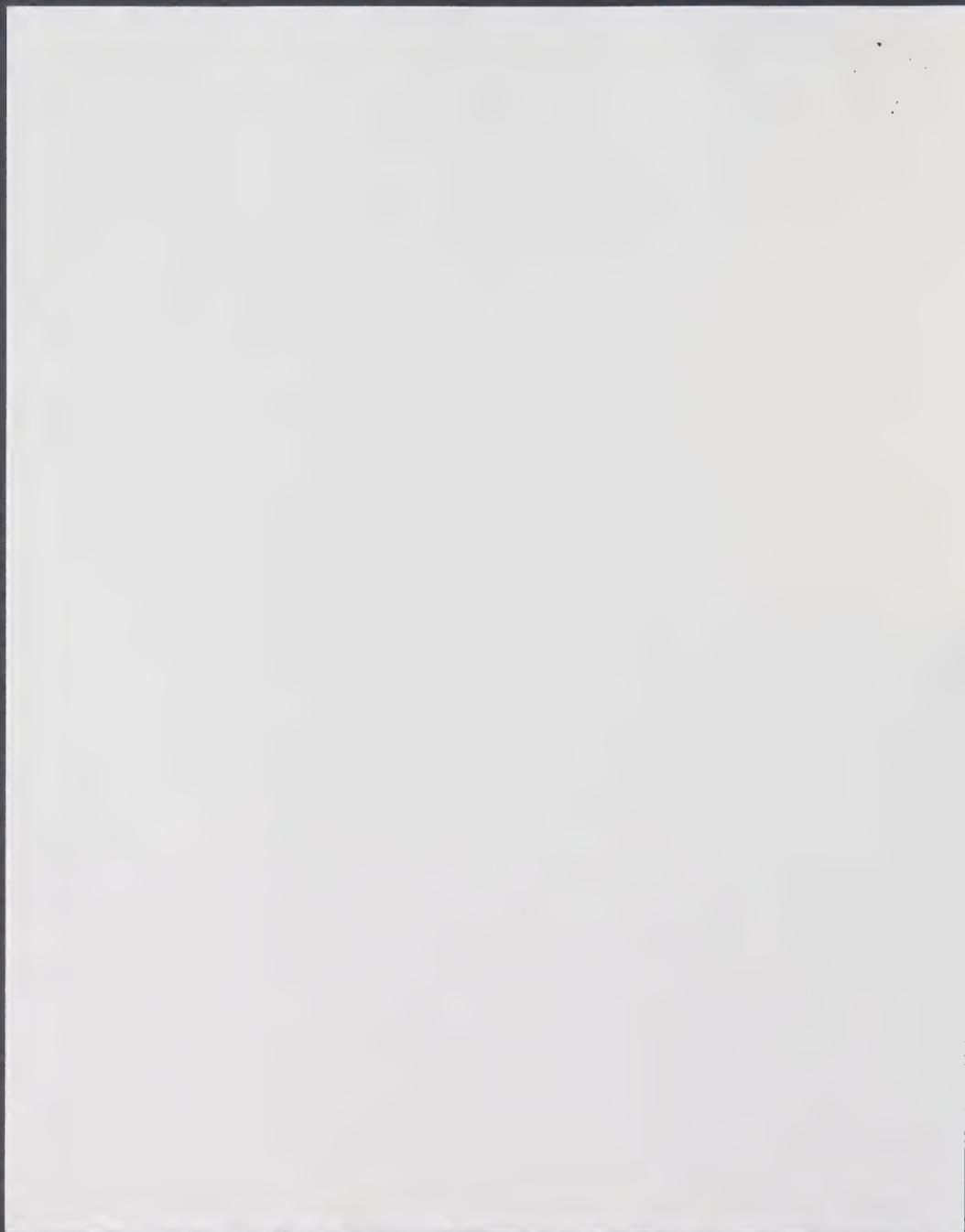


Invoice No: 7-972-28779
Invoice Date: May 17, 2000
Account Number: 1693-9831-3
Page 4 of 4

Payment Type (Original)

Picked up: May 01, 2000		Payor: Shipper	Reference: NO REFERENCE INFORMATION
<ul style="list-style-type: none">Fuel Surcharge - FedEx must apply a temporary fuel surcharge to reflect current market conditions as they relate to fuel costs.Distance Based Pricing, Region 5FedEx has audited this airbill for correct pieces, weight, and service. Any changes made are reflected in the invoice amount.			
Airbill	804656933389	Sender	Recipient
Service Type	FedEx 2Day	ALFRED BADER	C APOSTLE & M PHELAN
Package Type	Customer Packaging	ALFRED BADER FINE ARTS	SOTHEBY'S
Region	5	924 E JUNEAU AVE STE 62Z	1334 YORK AVE
Pieces	1	MILWAUKEE WI 53202-2748 US	NEW YORK NY 10021-0000 US
Weight	16.0 lbs, 7.27 kgs		
Delivered Service	May 03, 2000 09:58	Transportation Charge	27.00
Area Code	A1	Fuel Surcharge	1.08
Signed By	E.MCALLISTER	Courier Pickup Charge	3.00
Bundle ID	000		
Total Transportation Charges			USD \$ 31.08
Payment Type Detail Subtotal			USD \$ 31.08

FedEx Internal Use: 012407495/06048/_/_



an AIMemo

FROM DR. AL BADER

Add

FAX Monday

copy of July 31 M7
restoration
frame

Sign:
A.Z.



Velazquez Dog

8/9/02

Cost

57,856.50 12/10/96 Purchase Price

26,502.80 Interest Through 11/13/01 @ 10%

12/11/96 - 12/11/00

4 yrs 23,142.60 ✓

212 @ 15.25/day 3,366.20

26,502.80

31.08 Shipping

500.00 Restoration

630.00 Name

210.00 Photography

15,729.58 TOT. Cost

85,730.38

Dec 19
Jan 31
Feb 28
Mar 31
Apr 30
May 31
Jun 30
Jul 31

212 days

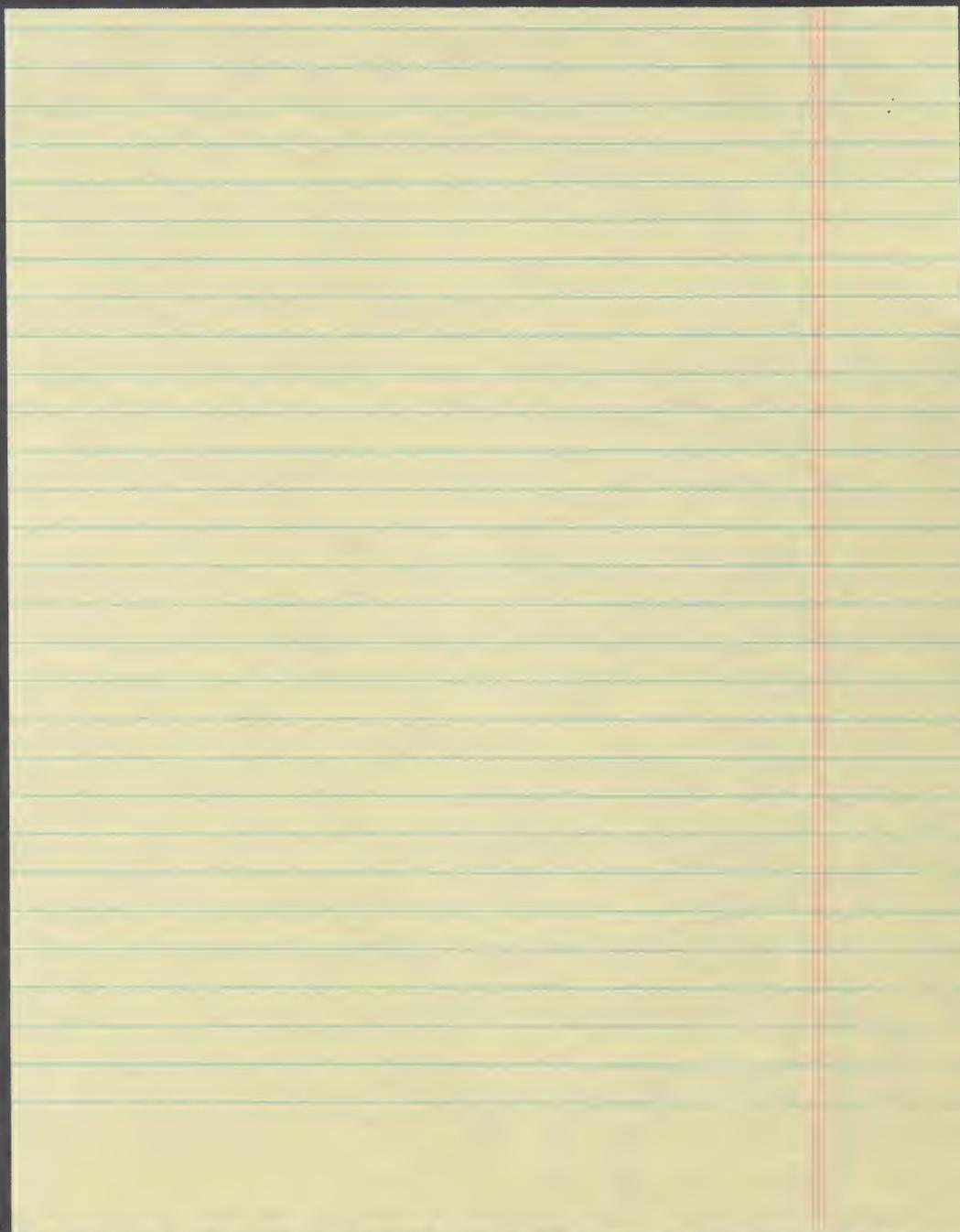
~~150,000 P Price
- 85,729.58 TOT. Cost
2) 64,270.42 PROFIT
\$ 32,135.21 EACH~~

150,000 P. PRICE
- 85,730.38
~~2) 64,269.62 PROFIT~~
+ 13,519.31 INTEREST
32,134.81 EACH

ABFA
85,730.38
33,894.46
\$ 119,624.84

2) 67,788.93 PROFIT

\$ 33,894.47 ea



IMPORTANT MESSAGE

FOR Alfio DATE 8/9 TIME 9:35 A.M. P.M.

M Alfio (for Paola)
ON FAX

OF _____
PHONE FAX 353 91588012

MESSAGE W/C MONDAY

SIGNED _____

- PHONED
- RETURNED YOUR CALL
- PLEASE CALL
- WILL CALL AGAIN
- CAME TO SEE YOU
- WANTS TO SEE YOU

NOTE:

an AIMemo

FROM DR. AL BADER

e-mail to

Mendel to-day

with query:

Is this OK?



Fax to Alfred
Monday

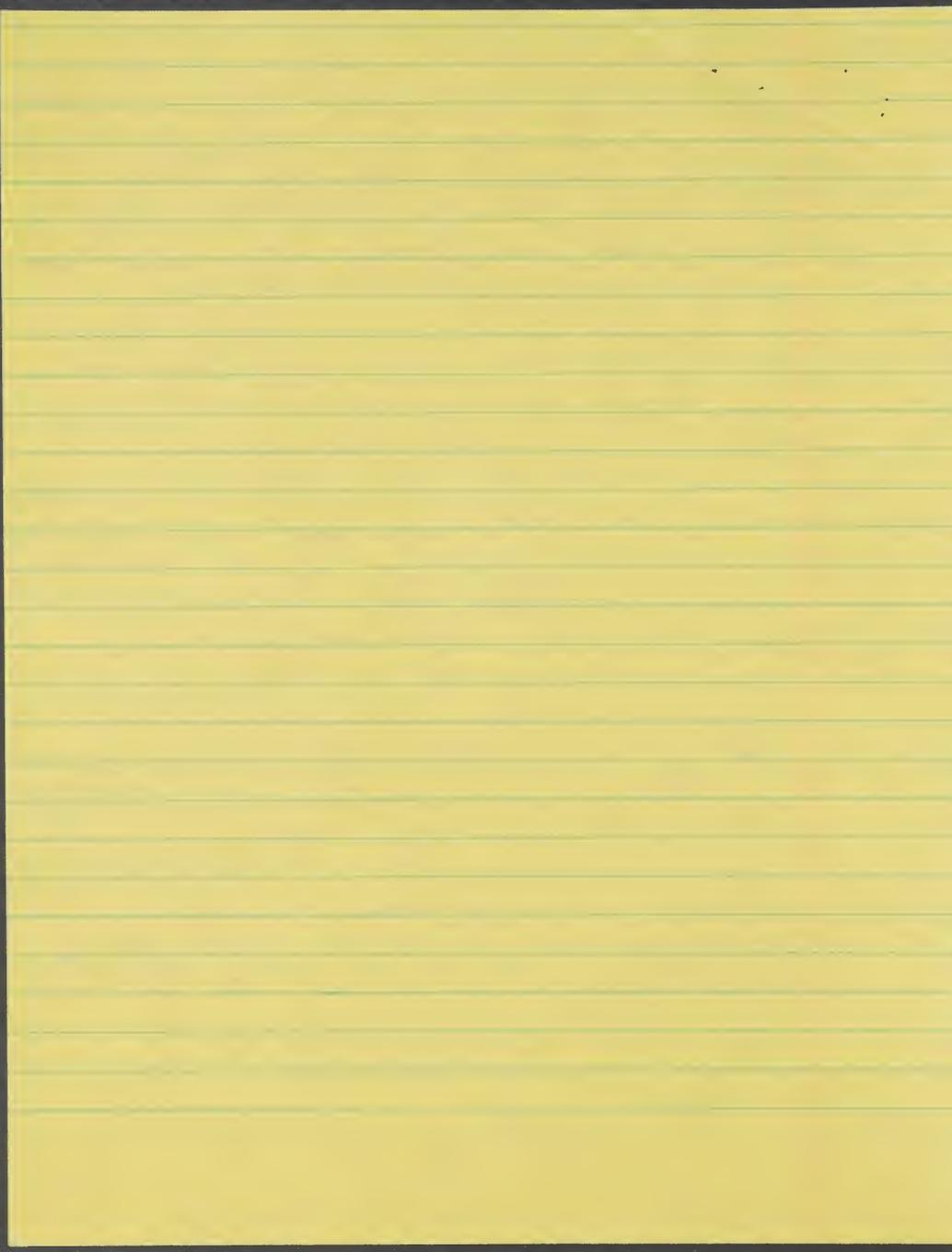
Dear Alfred

I have sent you full documentation of Christophe Jaquet's turning over to me his 50% ~~my~~ share of the profits on the portrait of a dog which was stolen in Madrid last year. You have put the \$150,000 received from the insurance company into a special ~~Marshall~~ fund ^{escrow} account which is now at \$153,519.31.

You have sent me the calculation which shows that my share of the profit now is \$33,894.47. I have studied this calculation and find it correct.

If you will wire transfer this amount to my account within ~~the~~ two days after receiving my acknowledgment, Alfred Baden Fine Arts shall have no further obligation to me and/or Christophe Jaquet ~~relating~~ relating to your ~~verbal~~ agreement to share the profits. Specifically, if the painting is recovered and sold by you, the total profit will belong to Alfred Baden Fine Arts.

The details of my account are -



Subject: Re: A question
From: Mendel Shapiro <mshapiro@zahav.net.il>
Date: Fri, 09 Aug 2002 14:24:29 +0200
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

The question is when the painting was "sold" to the insurance company. Without reference to the specific terms of the insurance policy, it seems to me that insurance company's obligation to compensate B&K was not ripe until B&K in fact submitted its claim (B&K, like the art dealer might have preferred to wait for the police to find the painting) and the insurance company determined to its satisfaction that the claim was bona fide. I would say that the interest should be calculated until the date the insurance company approved the claim and B&K executed all of the documentation the insurer required. I hope this is helpful.

Shabbat Shalom; best to Isabel

Mendel

At 12:47 PM 8/8/2002 -0500, you wrote:

Dear Mendel,

In 1996 we bought that Spanish painting of a dog for about \$58,000. We owe half of the profit to an art dealer. The understanding is that if we sell the painting, we would add 10% interest annually to the costs and then split the gain.

The painting was stolen in Madrid in January of 2001. The insurance company paid us \$150,000 in July of 2001. We then asked the dealer whether he wanted half of the profit and he declined, hoping that the police would find the painting.

Now he has surprised us that he would like to have half of the profit.

We put \$150,000 into a Marshall Fund Escrow account last July which has now accumulated a little interest and is up to \$153,000.

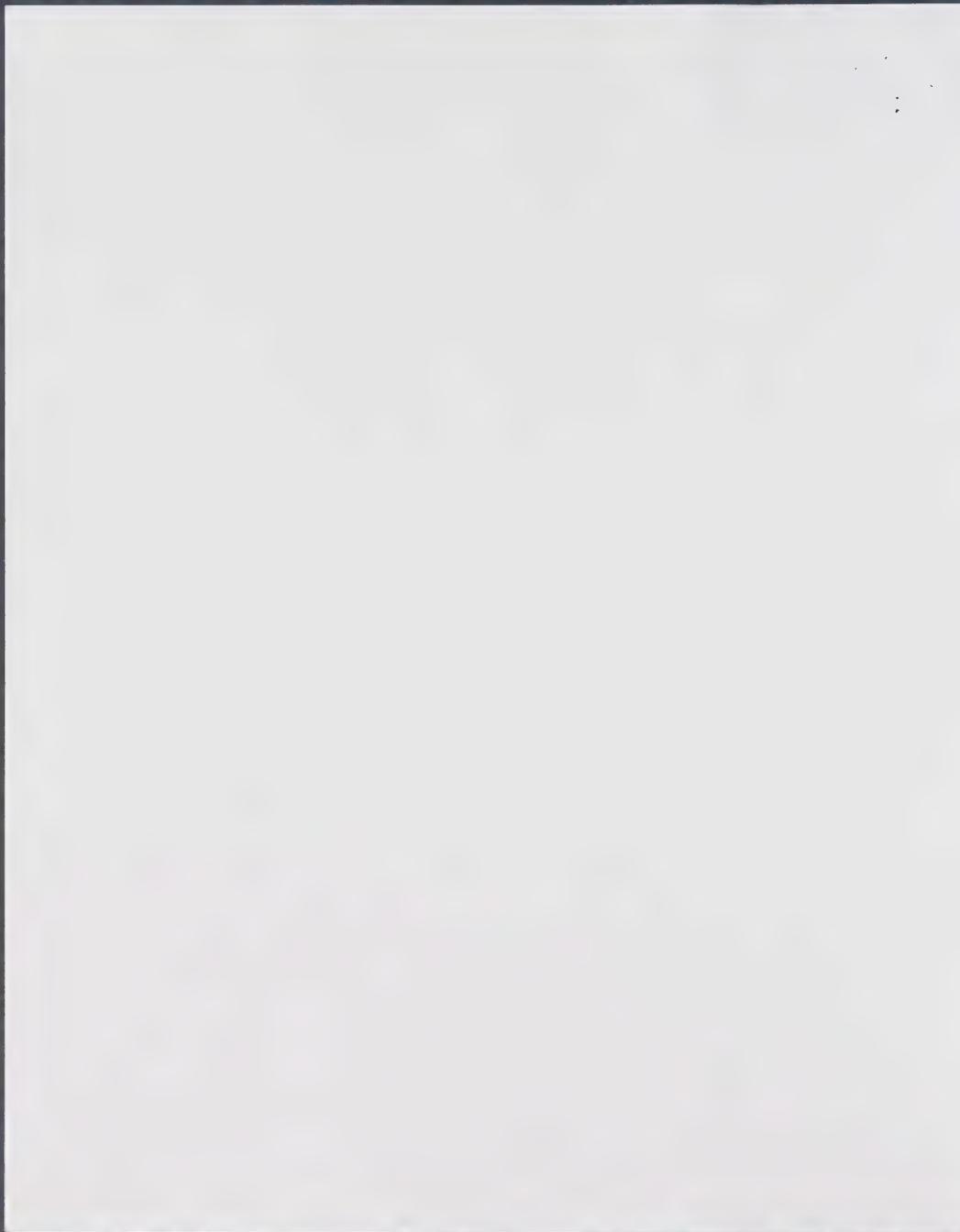
The key question is: Should we figure the 10% interest until the date the painting was **stolen** or until the date that we were **paid** by the insurance company? The difference in interest is about \$3,000.

I don't have to tell you that one of the most important commandments in the Torah will be read on Saturday: Justice, justice we shall seek. But in this case I am not sure exactly what justice is.

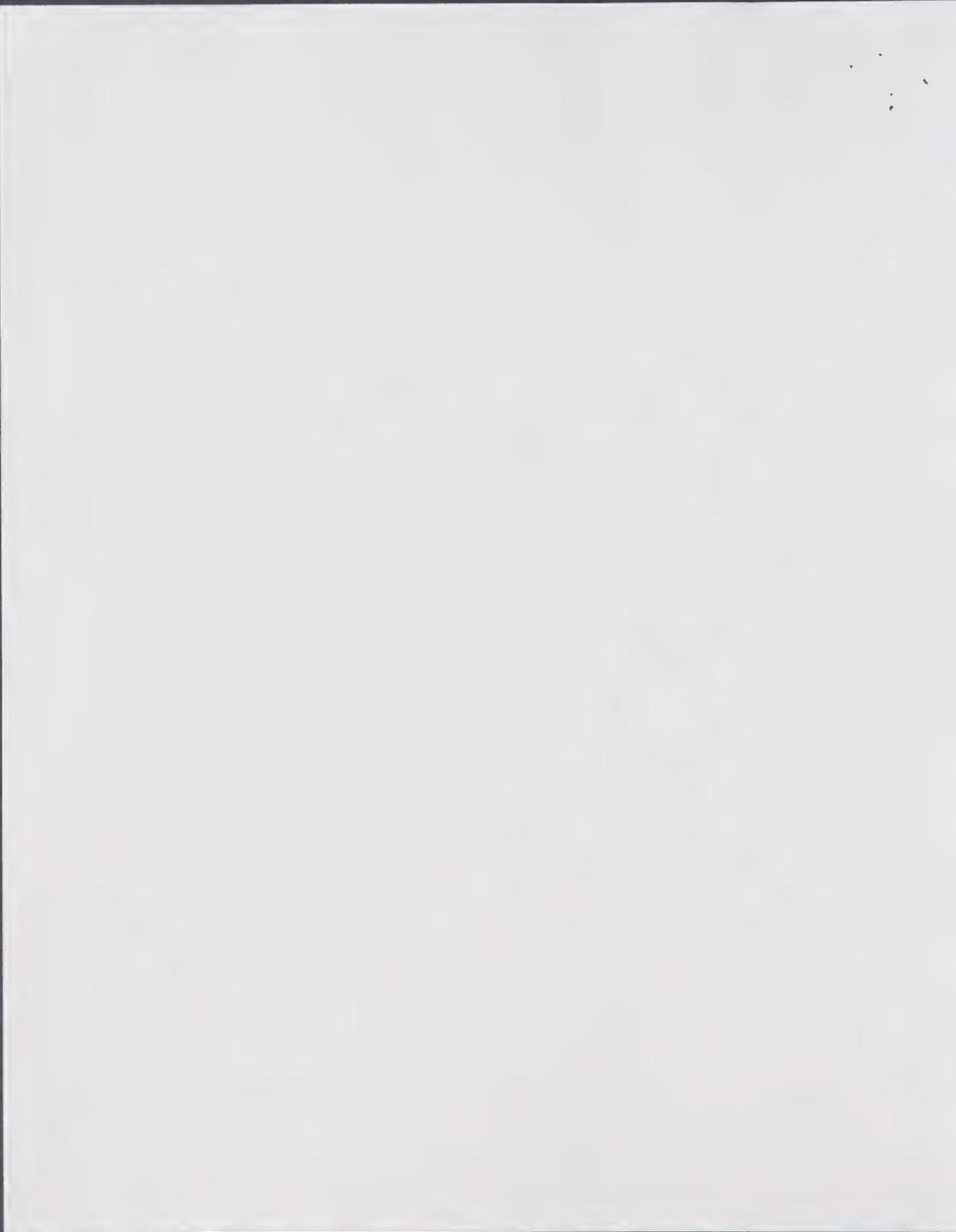
Please let me know.

With many thanks and with regards to all,
Alfred

5 Cremieux Street
Jerusalem 93109



Tel & Fax 972-2-561-0806



Subject: Re: Is this OK?
From: Mendel Shapiro <mshapiro@zahav.net.il>
Date: Mon, 12 Aug 2002 11:56:00 +0200
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

It looks fine.

Regards,

Mendel

At 03:55 PM 8/9/2002 -0500, you wrote:
Fax to Paolo Affif on Monday:

Dear Alfred,

I have sent you full documentation of Christophe Janet's turning over to me his 50% share of the profits on the portrait of a dog which was stolen from Sotheby's in Madrid last year. You put the \$150,000 received from the insurance company into a Marshall Fund escrow account which is now at \$153,519.31.

You have sent me the calculation which shows that my share of the profit now is \$33,894.47. I have studied this calculation and find it to be correct.

If you will wire transfer this amount to my account within two days after receiving my acknowledgment, Alfred Bader Fine Arts shall have no further obligation to me and/or Christophe Janet relating to your agreement to share the profits. Specifically, if the painting is recovered, if the insurance payment of \$150,000 is returned by you, and if the painting is later sold by you, the total profit will belong to Alfred Bader Fine Arts.

Please arrange a wire transfer to:

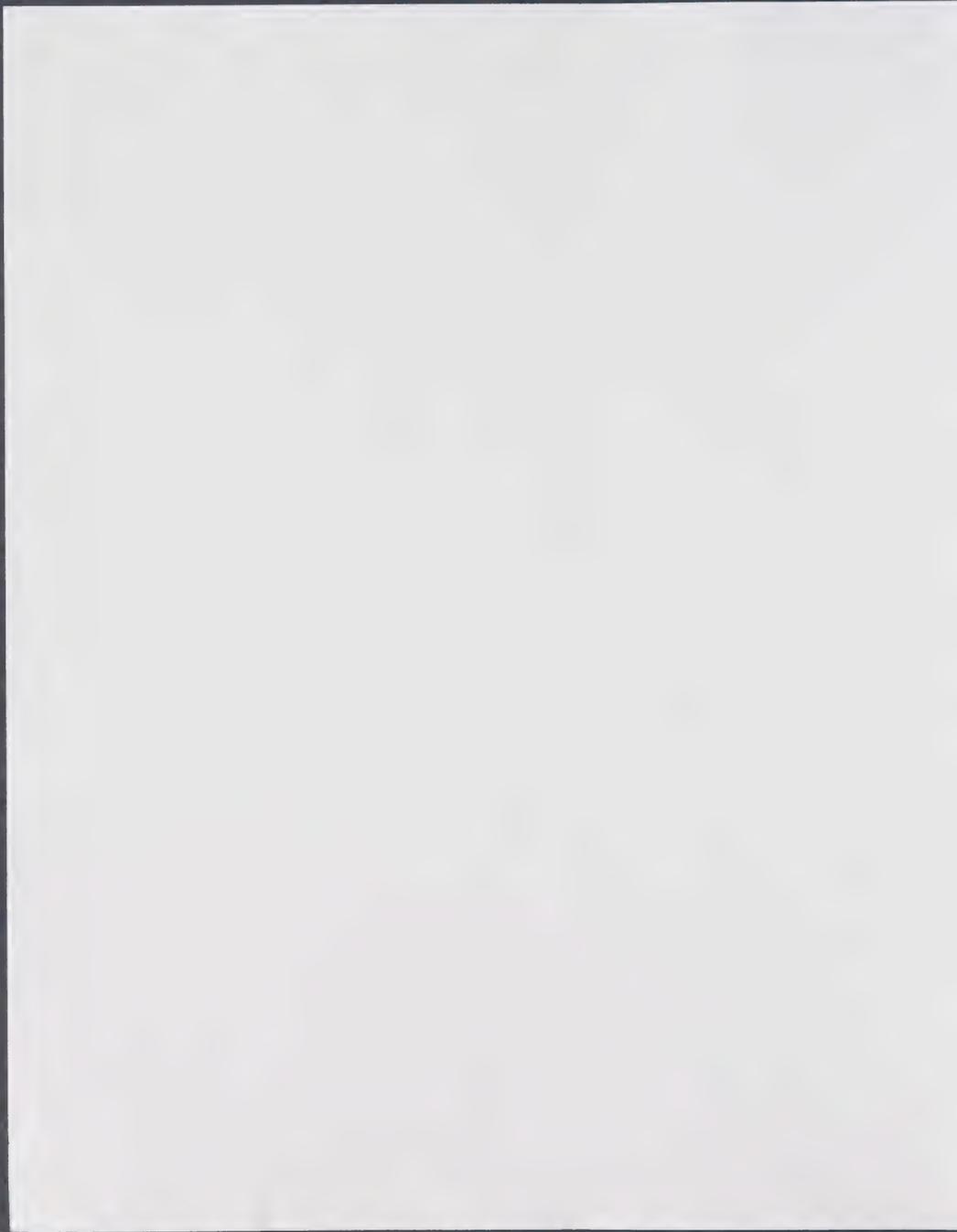
(provide details)

Sincerely,

Paolo Affif

5 Cremieux Street
Jerusalem 93109

Tel & Fax 972-2-561-0806



an AIMemo

FROM DR. AL BADER

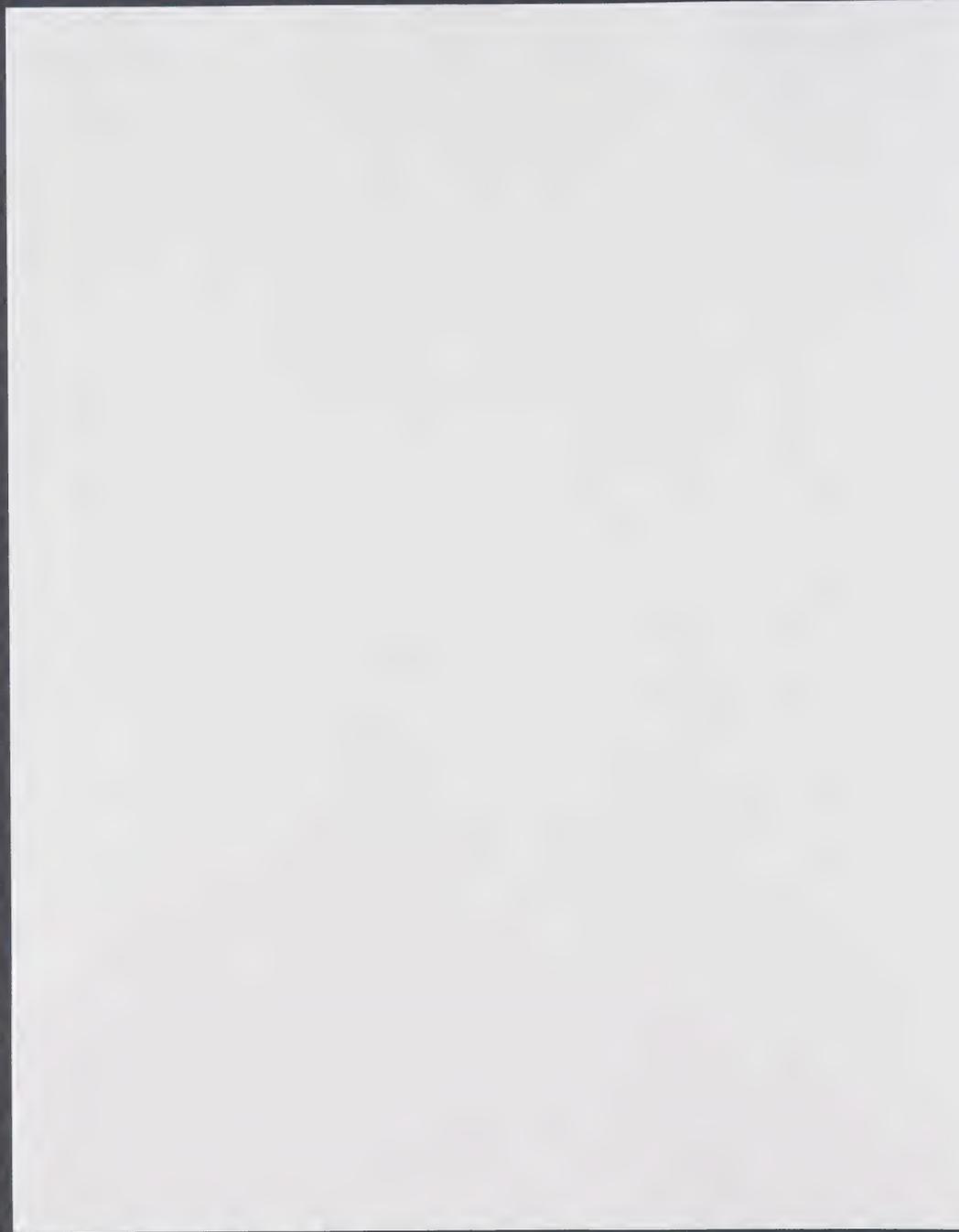
E-mail to
Mendez to-day
with query:
Is this OK?

Fax to Aff. f
Mendez

full documentation
turning over to me his 50%
on the portrait of
in Madrid last year.
2000 received from
to a ~~good~~ Maxhale
no at \$153,519.31.
The calculation
me of the profit
we studied this
and it correct.

If you will wire-transfer this
amount to my account within the two
days after receiving my acknowledgment,
Alfred Bader Fine Arts shall have no
further obligation to me and/or Christophe Janet
~~relating~~ relating to your ~~deal~~ agreement
to share the profits. Specifically, if the
painting is recovered and sold by you,
the total profit will belong to Alfred Bader
Fine Arts.

The details of my account are -



STATEMENT PERIOD
JUL 01 THROUGH JUL 31, 2001

PAGE 2 OF 2

MARSHALL MONEY MARKET: INVESTOR - Y

ACCOUNT NO. [REDACTED] 4

B&K CORPORATION
DBA ALFRED BADER FINE ARTS

CONFIRM DATE	TRADE DATE	DESCRIPTION	PRICE	SHARES	DOLLAR AMOUNT
		BEGINNING BALANCE	1.00	645249.510	
7/31/2001	07/31/2001	INCOME REINVEST	1.00	2009.470	2009.47
		ENDING BALANCE	1.00	647258.980	

ACCOUNT NO. [REDACTED] B

ALFRED BADER FINE ARTS
ESCROW ACCOUNT

CONFIRM DATE	TRADE DATE	DESCRIPTION	PRICE	SHARES	DOLLAR AMOUNT
		BEGINNING BALANCE	1.00	0.000	
7/13/2001	07/13/2001	SHARES PURCHASED BY WIRE	1.00	149980.000	149980.00
7/31/2001	07/31/2001	INCOME REINVEST	1.00	282.160	282.16
		ENDING BALANCE	1.00	150262.160	

THE 7 DAY NET ANNUALIZED YIELD ENDING 7/29/01 WAS 3.59%. THE 7 DAY EFFECTIVE YIELD WAS 3.65%. THE 30 DAY NET ANNUALIZED YIELD ENDING 7/29/01 WAS 3.68%.

ADDITIONAL INVESTMENT FORM

TO MAKE A CHANGE:

If the information below is incorrect, please type or print any revisions on the reverse side and check this box.

	ACCOUNT NUMBER	PURCHASE AMOUNT
MARSHALL MONEY MARKET:	[REDACTED]	9 \$ _____
MARSHALL MONEY MARKET:	[REDACTED]	8 \$ _____

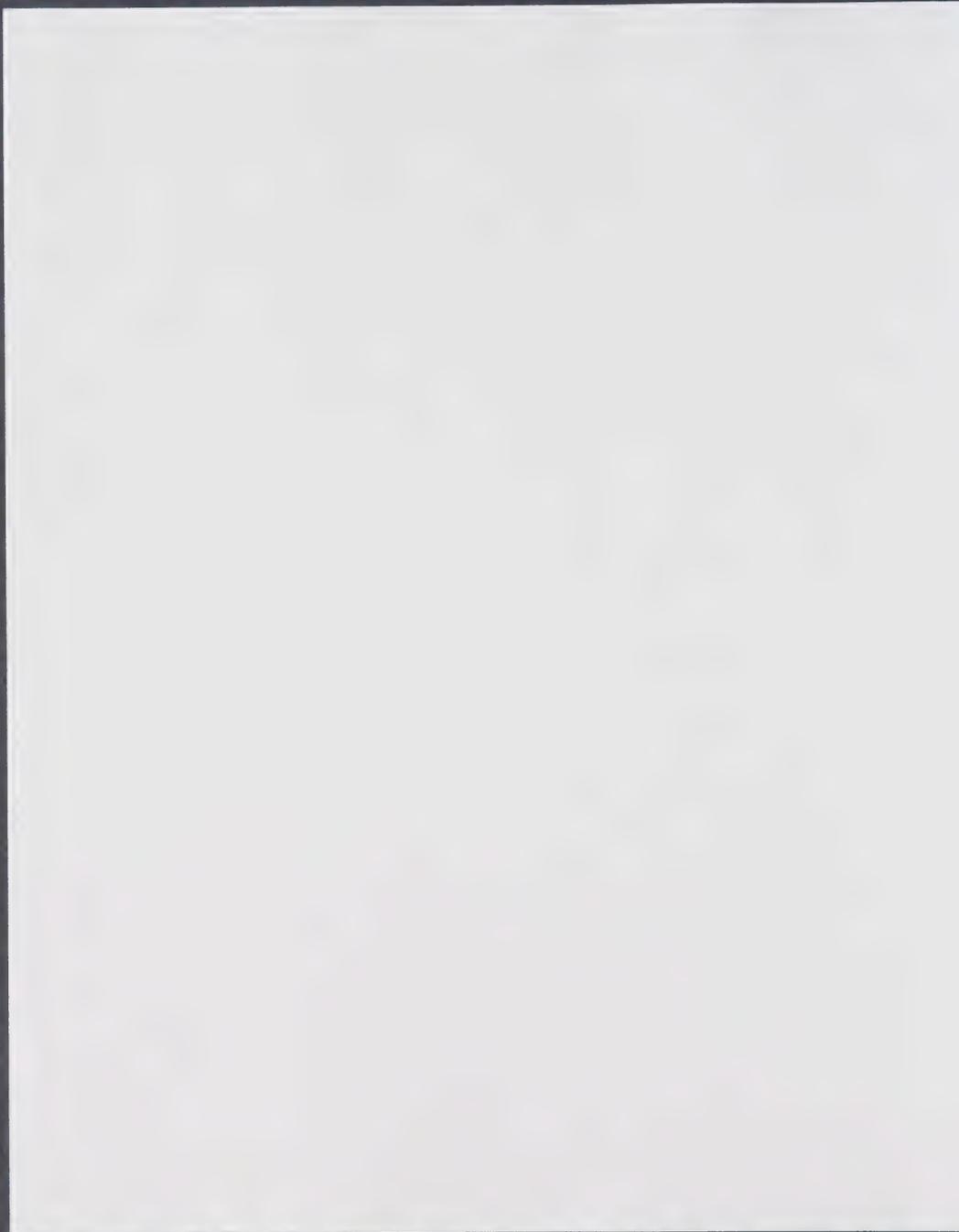
B&K CORPORATION
DBA ALFRED BADER FINE ARTS
924 E JUNEAU AVE SUITE 622
MILWAUKEE WI 53202-2748

Total Amount of Investment \$ _____

TO INVEST BY MAIL MAKE YOUR CHECKS PAYABLE TO MARSHALL FUNDS AND MAIL WITH THIS STUB TO MARSHALL FUNDS INVESTOR SERVICES, P.O. BOX 1348 MILWAUKEE, WI 53201-1348



501927



Velazquez Dog 8/9/02

Cost

57,856.50 12/10/96 Purchase Price
 26,502.80 Interest through 7/13/01
 @ 10%

12/11/96 - 12/11/00
 4 yrs 23,142.60 ✓
 212 @ 15.25/day 3,360.20
 26,502.80

31.08 Shipping
 500.00 Nutrition
 230.00 Franchise
 210.00 Photography

~~15,729.58~~ TOT. Cost

85,730.38

~~150,000 P Price
 - 85,729.58 TOT. Cost
 2) 64,270.42 PROFIT
 \$ 32,135.21 each~~

Dec 19
 Jan 31
 Feb 25
 Mar 31
 Apr 30
 May 31
 Jun 30
 Jul 31

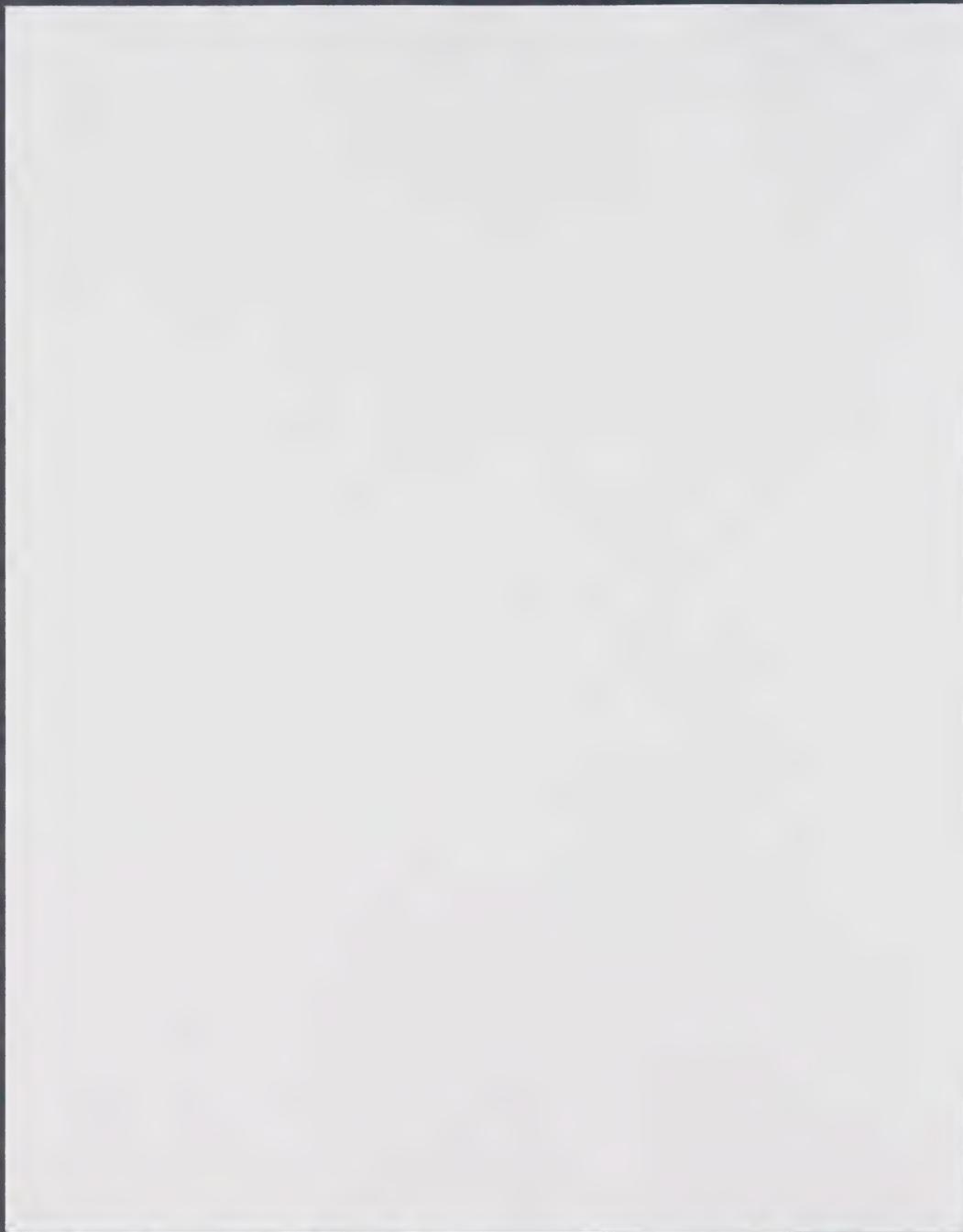
212 days

150,000 P. PRICE
 - 85,730.38
~~2) 64,269.62 PROFIT~~
 + 13,519.31 INTEREST
~~32,734.81 EACH~~

ABFA
 85,730.38
 33,894.46
 \$ 119,624.84

2) 67,788.93 PROFIT

\$ 33,894.47 ea



Subject: Re: A question
From: Mendel Shapiro <mshapiro@zahav.net.il>
Date: Fri, 09 Aug 2002 14:24:29 +0200
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

The question is when the painting was "sold" to the insurance company. Without reference to the specific terms of the insurance policy, it seems to me that insurance company's obligation to compensate B&K was not ripe until B&K in fact submitted its claim (B&K, like the art dealer might have preferred to wait for the police to find the painting) and the insurance company determined to its satisfaction that the claim was bona fide. I would say that the interest should be calculated until the date the insurance company approved the claim and B&K executed all of the documentation the insurer required. I hope this is helpful.

Shabbat Shalom; best to Isabel

Mendel

At 12:47 PM 8/8/2002 -0500, you wrote:

Dear Mendel.

In 1996 we bought that Spanish painting of a dog for about \$58,000. We owe half of the profit to an art dealer. The understanding is that if we sell the painting, we would add 10% interest annually to the costs and then split the gain.

The painting was stolen in Madrid in January of 2001. The insurance company paid us \$150,000 in July of 2001. We then asked the dealer whether he wanted half of the profit and he declined, hoping that the police would find the painting.

Now he has surprised us that he would like to have half of the profit.

We put \$150,000 into a Marshall Fund Escrow account last July which has now accumulated a little interest and is up to \$153,000.

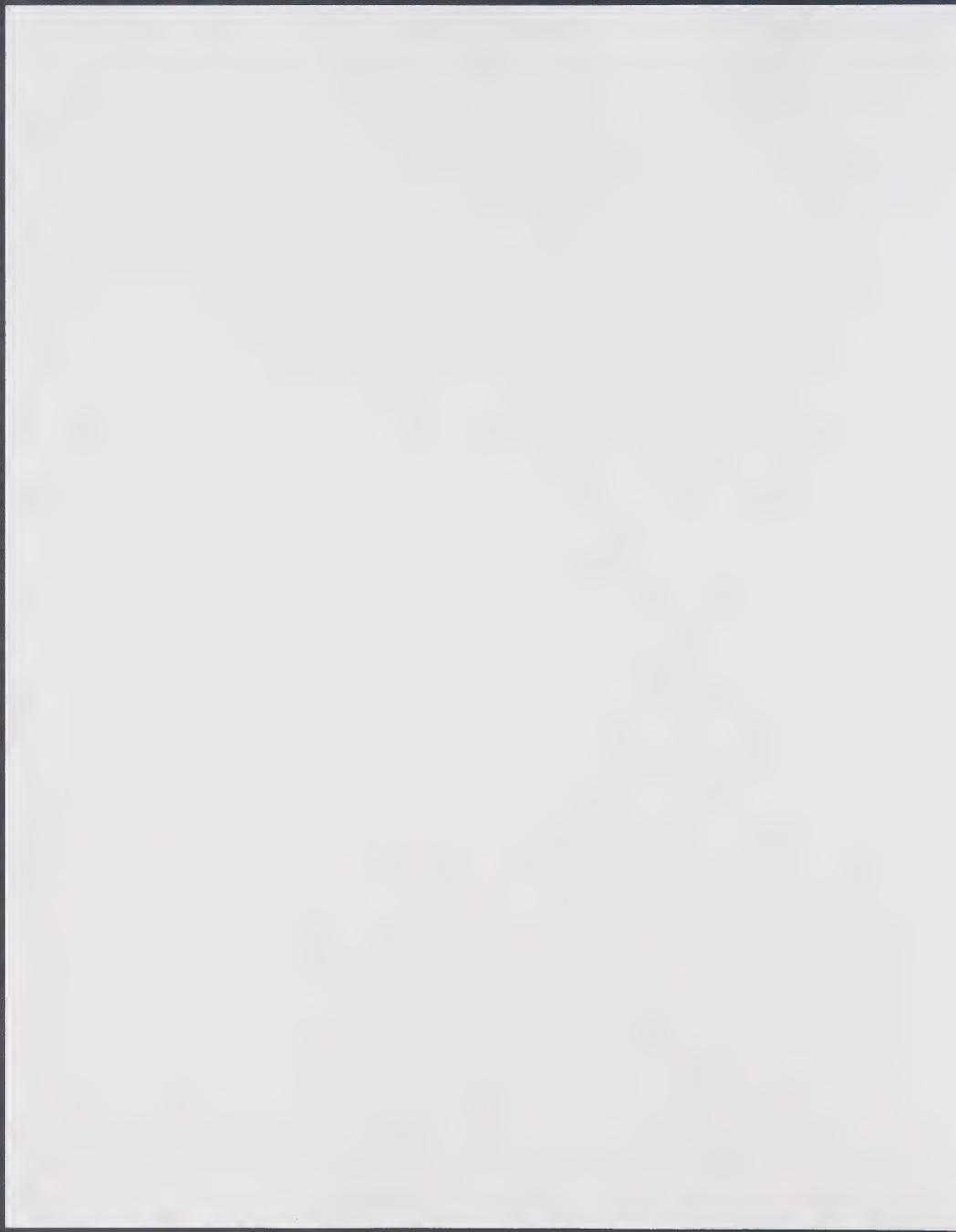
The key question is: Should we figure the 10% interest until the date the painting was **stolen** or until the date that we were **paid** by the insurance company? The difference in interest is about \$3,000.

I don't have to tell you that one of the most important commandments in the Torah will be read on Saturday: Justice, justice we shall seek. But in this case I am not sure exactly what justice is.

Please let me know.

With many thanks and with regards to all,
Alfred

5 Cremieux Street
Jerusalem 93109





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1997

Mr. Christophe Janet
284 Avenue de Neuville
F78950 Gambais
France

Dear Christophe:

I hope that you have been able to locate the documentation about Borion and have sent this to me.

I would just like to confirm our understanding regarding Lot 36 in the last Phillips Old Master.

This is ABFA #1863, and I paid Phillips the hammer price of £30,000 plus their 15% commission for a total of £34,500. As I exported the painting to Milwaukee, the VAT did not apply.

To pay for this, I purchased sterling at \$1.677 per pound, so that my cost of the painting in dollars is \$57,856.50. I paid for this on December 18, 1996, and I enclose a Xerox of my English check.

My understanding is that when I sell the painting - hopefully with your help and advice - we will split the profit 50/50. I will calculate my cost as the cost of the painting plus 10% interest annually starting on December 18, 1996, plus of course, costs of restoration, framing, photography, etc.

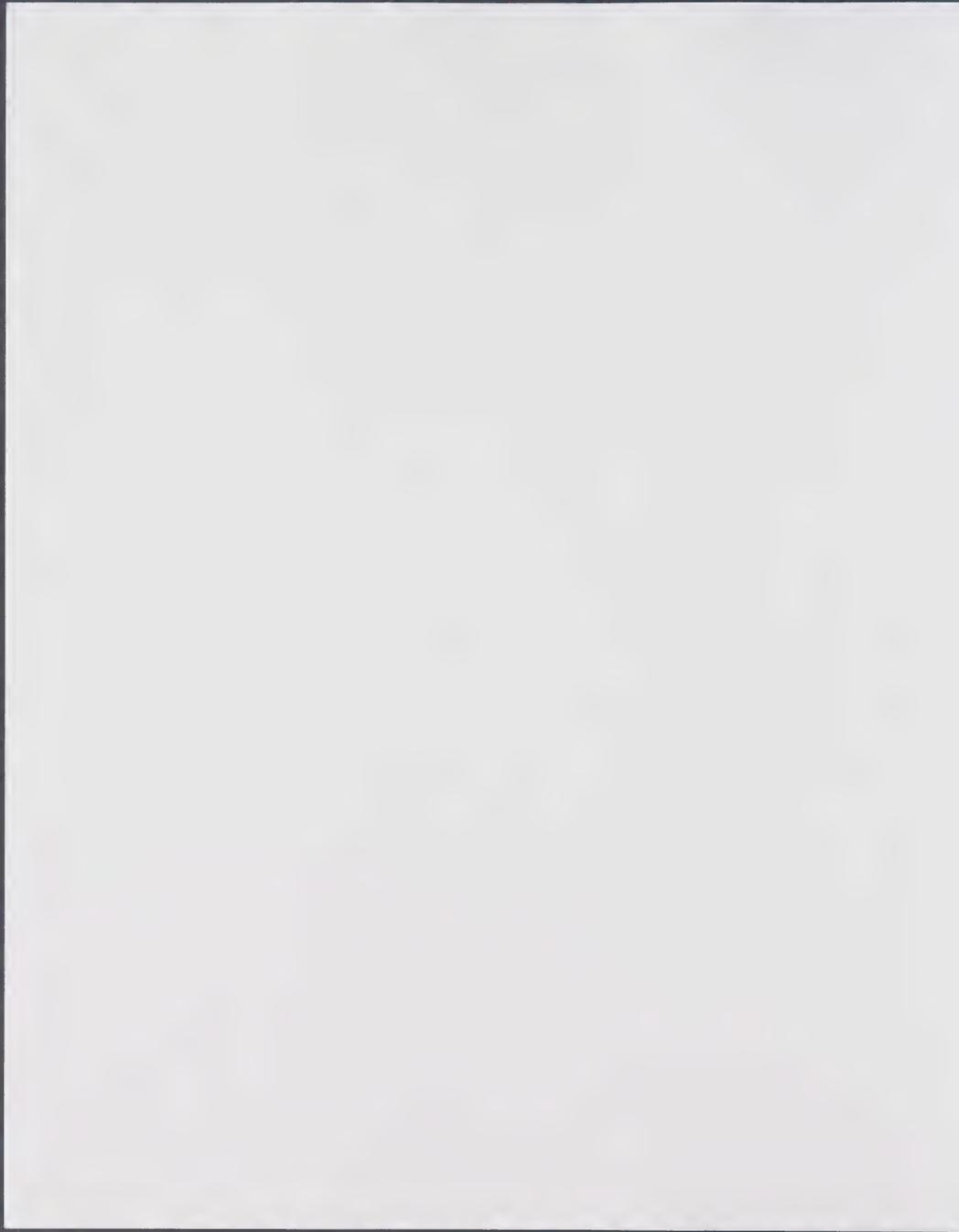
I much look forward to hearing from you and remain, with best personal regards,

Yours sincerely,

AB/cw

Enclosure

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0739 FAX 414 277-0709





FAX FROM:

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

August 12, 2002

TO: For Mr. Paolo Affif

Page 1 of 5

FAX #: 011 353 91588012

Dear Mr. Affif,

The following is the calculation for ABFA #1863, the Painting of a Dog which was stolen from Sotheby's in Madrid early last year. Please sign and return the attached letter to Alfred Bader Fine Arts confirming your approval of the calculation, your termination of the agreement between Janet/Affif and ABFA and then provide your wire transfer instructions so we can proceed as you requested.

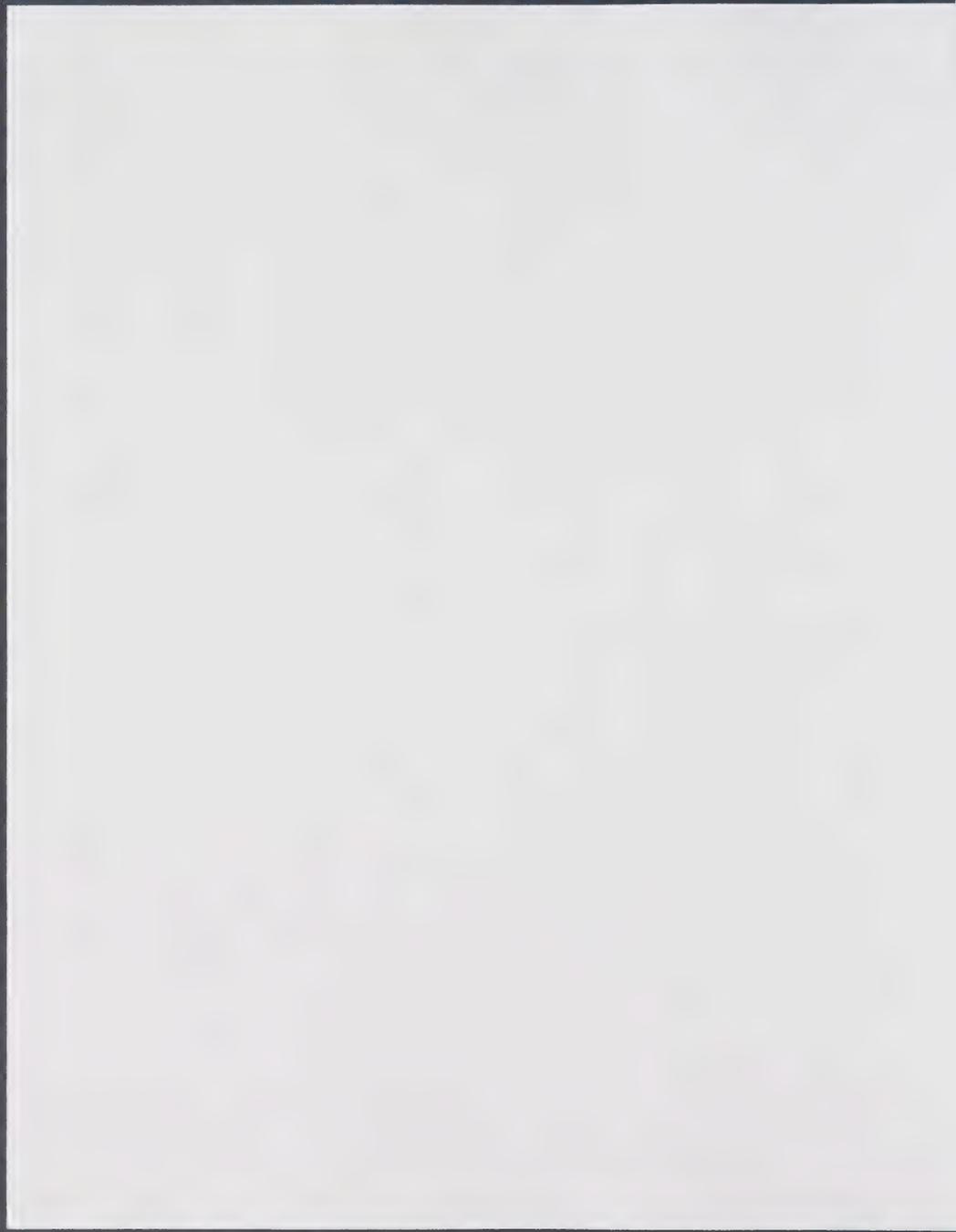
\$ 57,856.60	Original purchase price
25,502.80	Interest due @10% from 12/11/96 until 7/12/01
31.08	FEDEX shipping to Sotheby's NY
500.00	Restoration
630.00	New frame
<u>210.00</u>	Photography

\$ 85,730.38	TOTAL COSTS	—	\$ 150,000.00	Received from insurance
		-	85,730.38	Total costs to ABFA
		+	<u>3,519.31</u>	Interest received on escrow
		\$	67,788.93	Profit
			<u>@ 50%</u>	

\$ 33,894.46 To ABFA
\$ 119,624.84 To ABFA

\$ 33,894.47 To Paolo Affif

"Sold in UK"



September 20, 2002

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel - Suite 622
924 E. Juneau Avenue
Milwaukee, Wisconsin 53202

By Fax to: 414-277-0709

Dear Alfred,

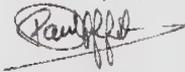
I have sent you full documentation of Christophe Janet's turning over to me his 50% share of the profits on the portrait of a dog which was stolen from Sotheby's in Madrid last year. You put the \$150,000.00 received from the insurance company into a Marshall Fund escrow account with a balance of \$153,715.07 on 8/31/02 and an estimate balance of \$153,911.07 on 9/30/02.

You have sent me the calculation which shows that my share of the profit would be \$34,645.77. I have studied this calculation and find it to be correct.

We agree that if Alfred Bader Fine Arts will wire transfer this amount to my account within two days after receiving this acknowledgment, Alfred Bader Fine Arts shall have no further obligation to me and/or Christophe Janet relating to your agreement to share the profits. Specifically, if the painting is recovered, if the insurance payment of \$150,000 is returned by you, and if the painting is later sold by you, the total profit or loss will belong to Alfred Bader Fine Arts.

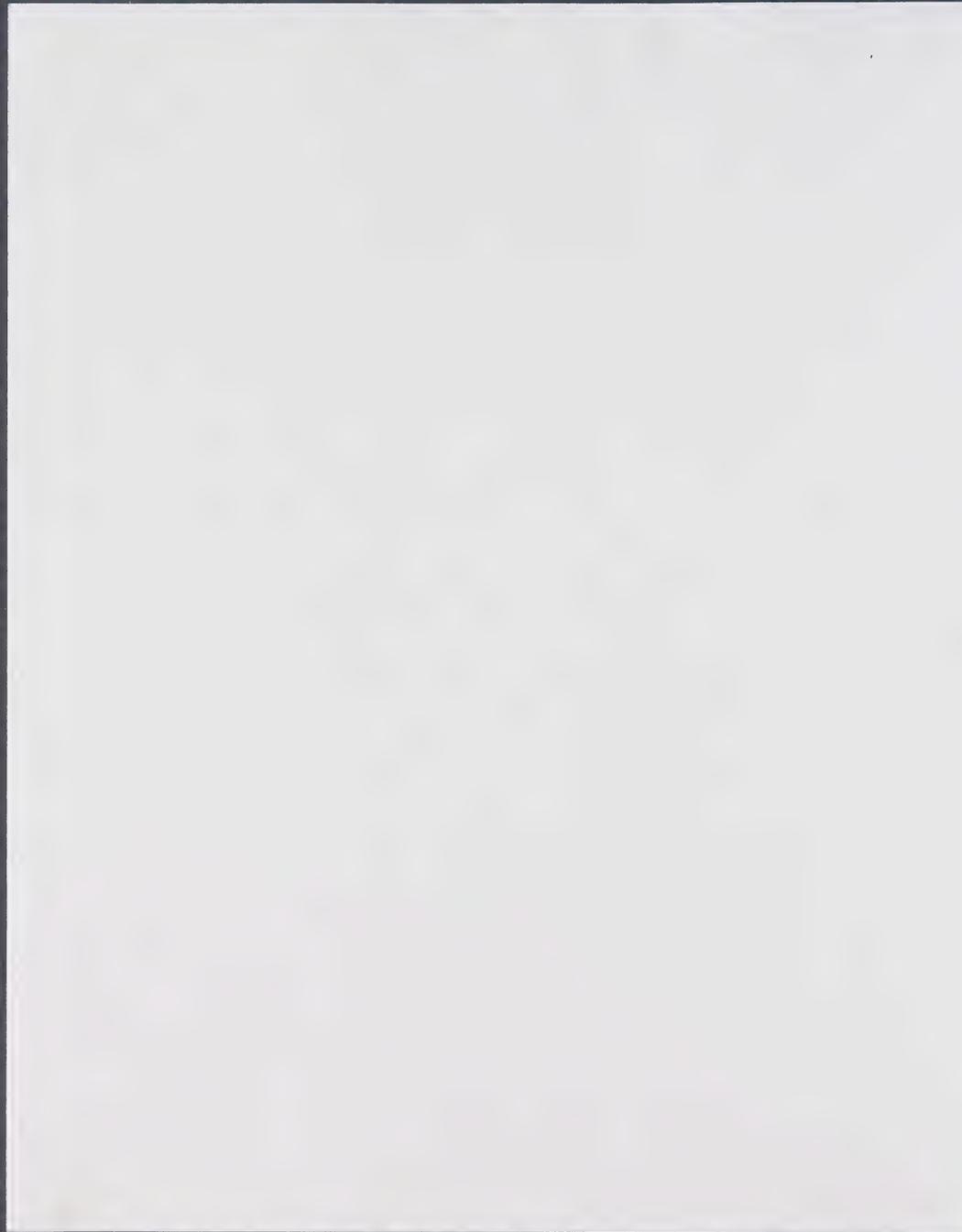
It is also agreed that I shall have no further obligation to either Alfred Bader or Alfred Bader Fine Arts concerning the portrait of a dog. Specifically, if the painting is recovered, if Alfred Bader Fine Arts returns \$150,000 to the insurance company to repurchase the painting, and if the painting is later sold by Alfred Bader Fine Arts for less than the \$150,000 repurchase price, thus generating a loss, the loss will be borne solely by Alfred Bader Fine Arts.

PASLO BEGIF



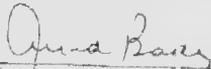
ALFRED BADER





AGREED this 20 day of September, 2002.


Paolo Affi


Alfred Bader for Alfred Bader Fine Arts

Att - calculation

Please arrange a wire transfer to my account.

(provide details)

BANKERS TRUST COMPANY
NEW YORK

SWIFT CODE → B.K.T.R. U.S. 33

FOR ABBEY NATIONAL TREASURY INTERNATIONAL
LIMITED

SWIFT: ANILJESH

AB/az
Att.

ACCOUNT NO [REDACTED]

FOR
PAOLO AFFI

ACCOUNT NO [REDACTED] [REDACTED]



Alfred Bader Fine Arts

9/23/2002

Register: Notes Payable - Other

From 12/31/2001 through 09/23/2002

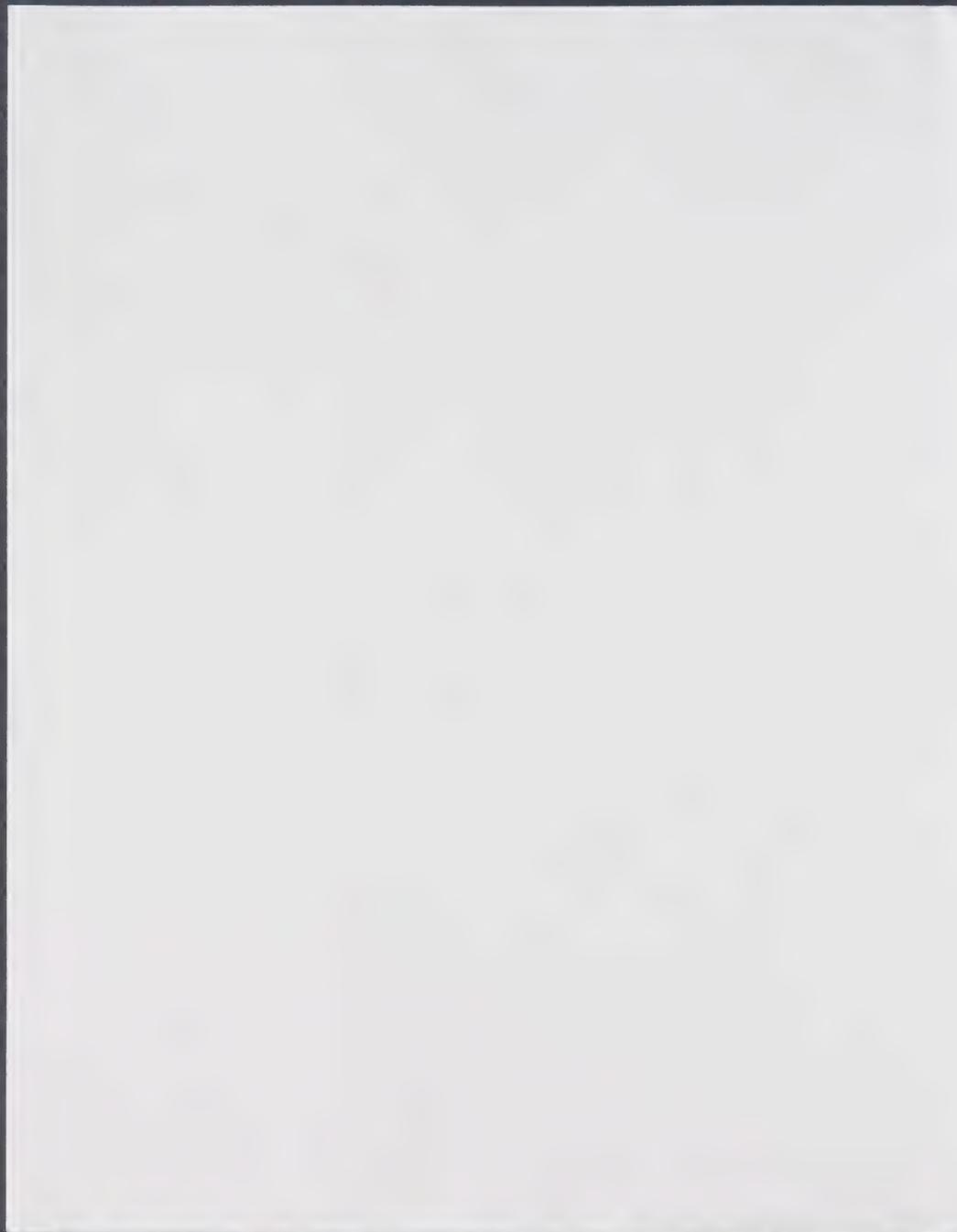
Sorted by: Date, Type, Number/Ref

Date	Number	Payee	Account	Memo	Increase	C	Decrease	Balance
12/31/2001		ATFF	Marshall Fund/Esrow Account...		74,990.00			74,990.00
12/31/2001		ABFA	Marshall Fund/Esrow Account...		74,990.00			149,980.00
12/31/2001		ATFF	Marshall Fund/Esrow Account...		1,034.62			151,014.62
12/31/2001		ABFA	-split-				74,990.00	76,024.62
12/31/2001		ABFA	Notes Payable - Other [split]				74,990.00	1,034.62
9/30		<i>ATFF</i>	<i>for</i>	<i>8896.45 ±</i>	<i>1738.23</i>			<i>1438.22</i>

9/23 w/t

(9-30 @ 8/9/02 ?)

Dorney



4/8/4

COMMUNICATION

① THIS FAX WILL NOT BE FUNCTIONAL
AFTER FRIDAY 8/30/2002
AT THE LATEST (IT'S A HOLIDAY FAX)

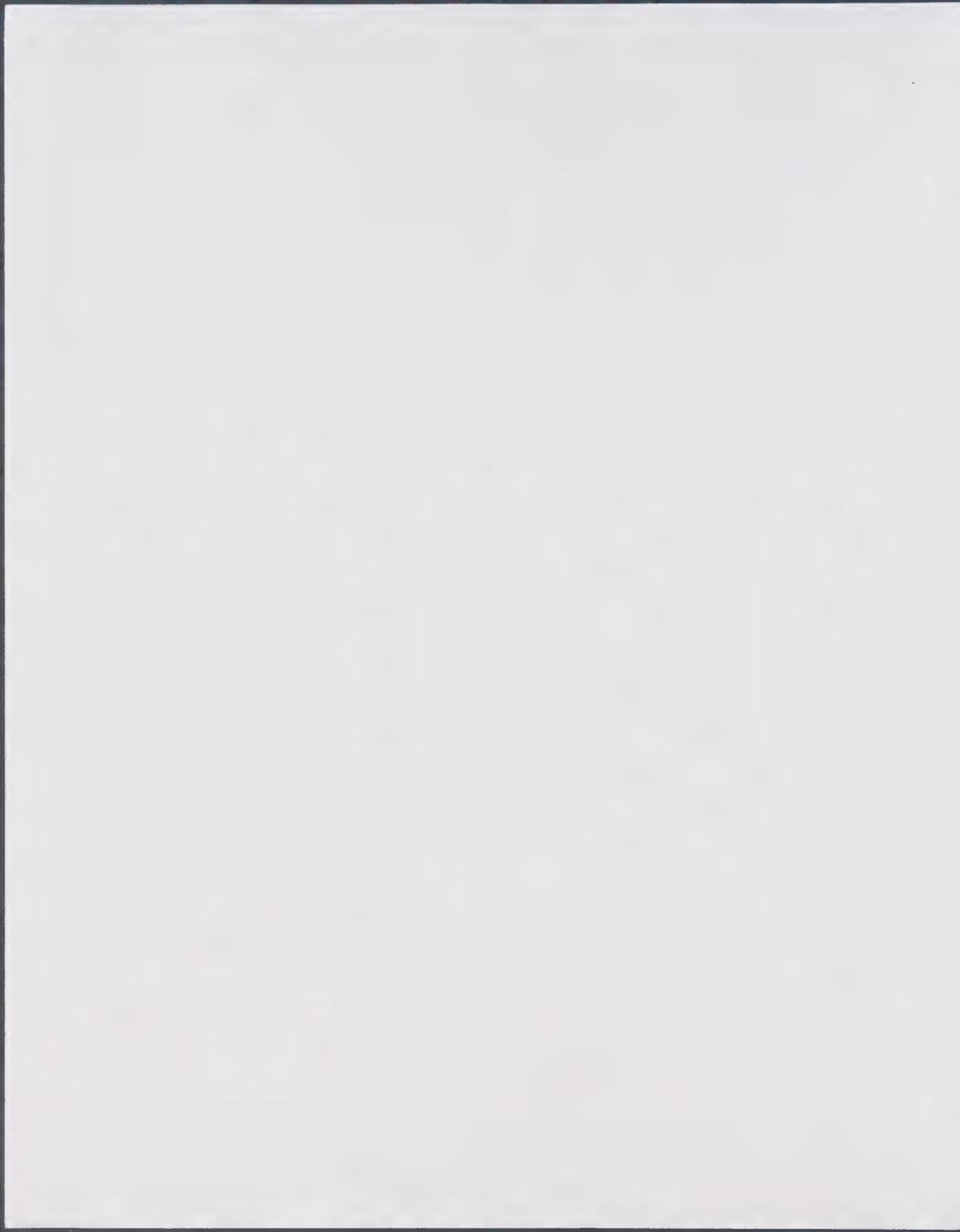
② THE BEST WAY TO REACH ME IS
BY LETTER.
I DON'T KNOW AT WHICH ADDRESS
I WILL BE

BUT HERE ARE BOTH
& YOU CAN SEND A COPY
TO THESE TWO ONE

P. AFFIF
56 RUE BERGOLÈSE
75116 PARIS FRANCE

P. AFFIF
9 AEWING HOUSE
THE DOCKS
GALWAY CITY
CO GALWAY
EIRE (REPUBLIC OF IRELAND)

Email, & FAX are not optimal ways
of communicating & the phone has its
limits.



From Paolo Piff to
8/30/02 central
brunce

Dr Alfred Bader
at Alfred Bader fine
arts poster hotel ^{sync} 622
924 east Juneau ave
MILWAUKEE WISCONSIN
USA 53202

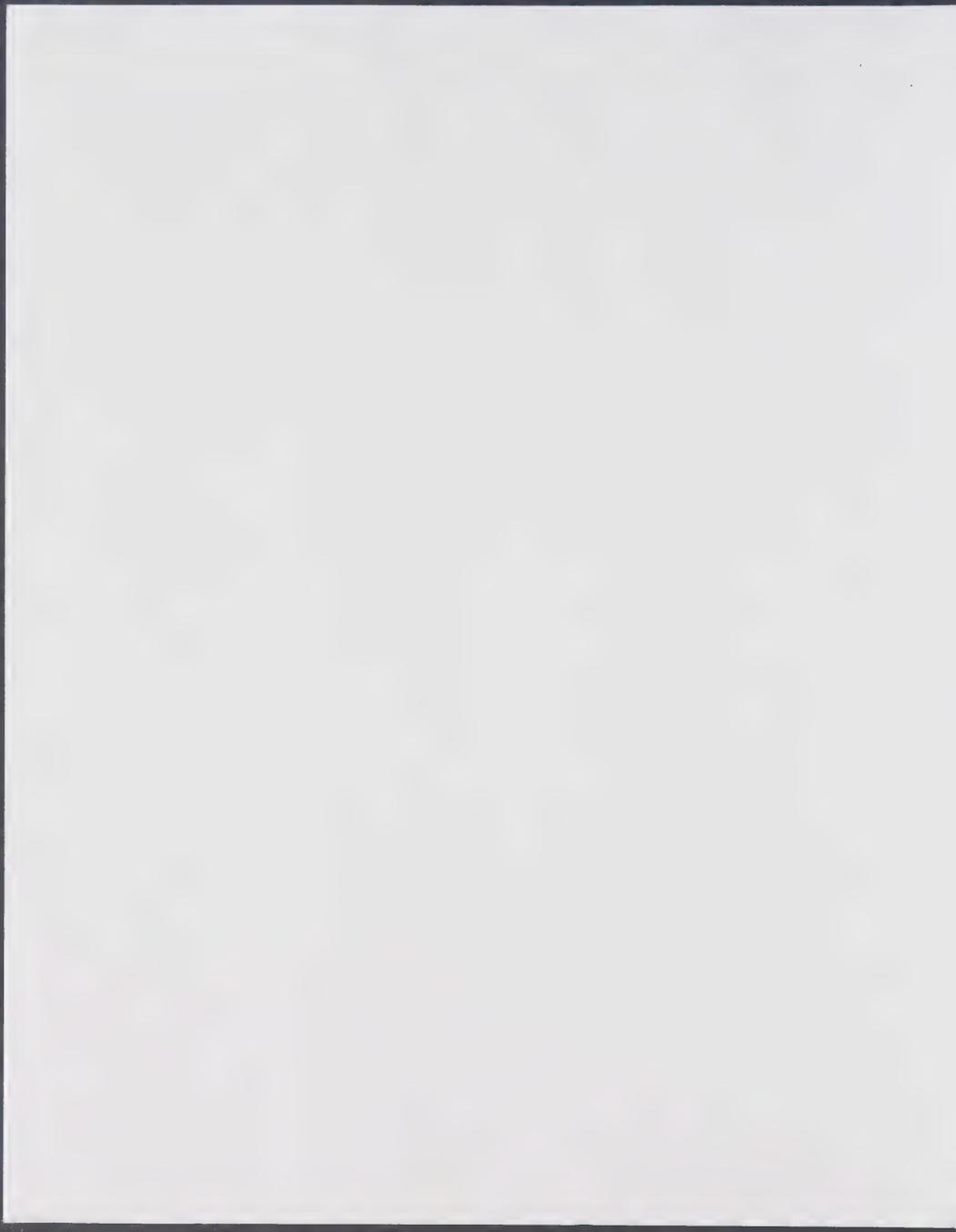
Dear Alfred,
Simply to tell you I was strongly
advised not to sign the document
faxed to me this august 14th 2002
by your art gallery director on your behalf
(this following are previous phone calls & conversations)

The reasons are the following:

- 1° the extremely low valuation of my
share at 33 plus thousand vs dollars ³³
33894.47 ^{is cents + slowly growing.}
- 2° the fact that you would not bear
the liability of a low cost transaction
very favorable to you, and want me to
assume all liability

3° that the paperwork you suggested
I sign is not a contract between
us but a unilateral document.
were it a contract, it could be considered
leone, with you as the lion and me
as a boss between a mushroom and a mouse!

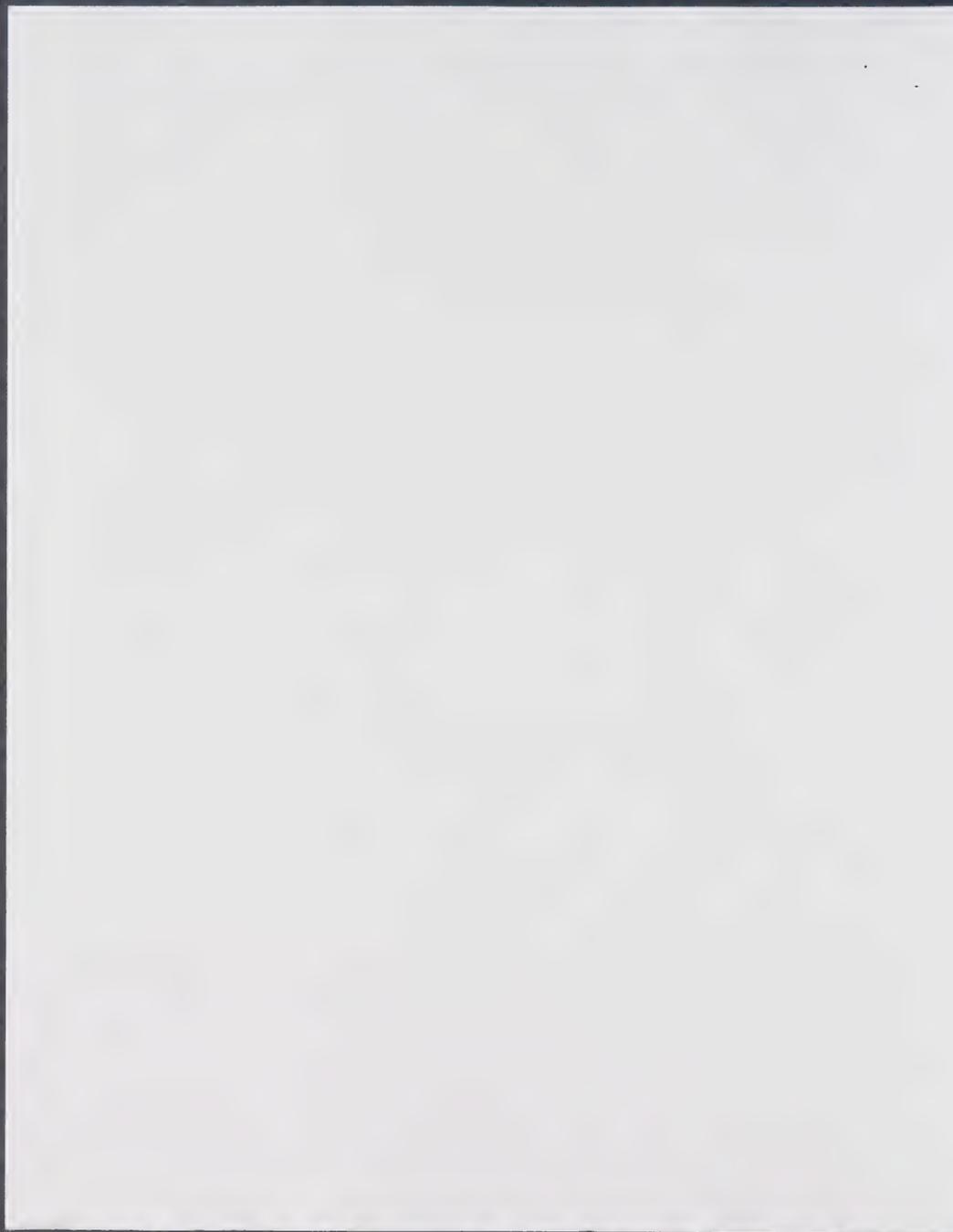




Moreover I was advised to seek further clarification on certain points

- 10) on what basis are you withholding my 33 plus thousand US dollars (33000\$)
- 20) The Marshall funds aware that I am a beneficiary of the above sum and if so can you get them to provide ^{me with} adequate documentation stating so and stating my rights as to the release of the funds to me and a mechanism for their return if the rabbiting of the dog resurfaces.
- 30) ^I ask why the insurer and Sotheby's were not informed of my existence; which would greatly simplify matters. This is important because the 1500000\$ insurance pay out was inclusive of a profit.
- 40) What is my tax position regarding all this in terms of income, net worth and reporting requirements.

Thanks



2/4

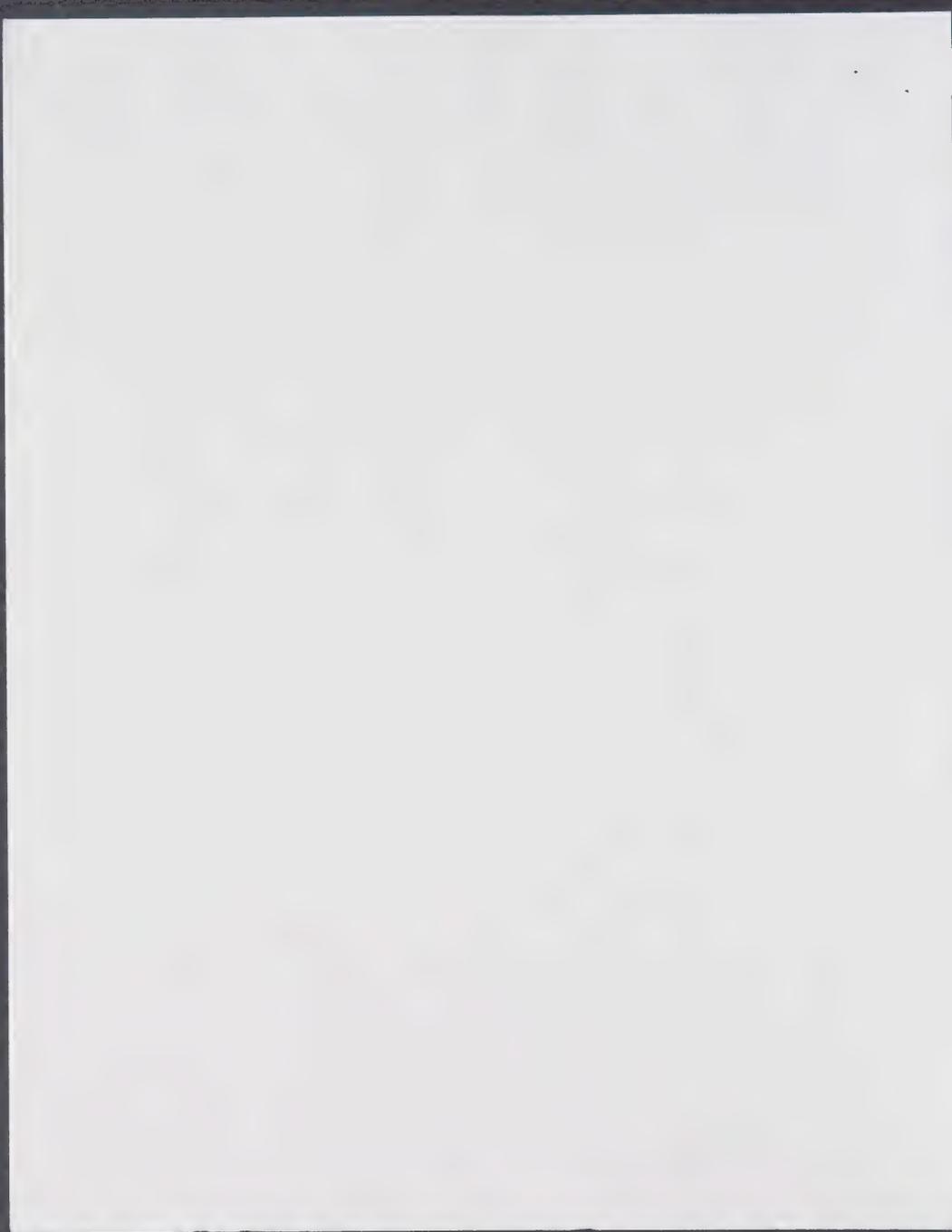
Once these matters have been cleared up and I am assuming they will, and if the funds cannot legally be released to me, I am still willing to seek a solution based either on a higher price for my stake with Walzlitz on your shoulders; or a set up for automatically granting you first refusal on my stake if I was unable to return the money to the Insurance Company in time.

That's about the size of it I know my letter is direct but I am a mensch not a mushroom;

From mensch to mensch

God Bless





Telephone message left at 5:42 PM on Thursday, 8/15/2002

Paolo Affif called. Said he has been extremely busy and that it is not easy for him to receive faxes, but that he has received the fax and calculation which we sent him regarding settlement for the stolen dog painting.

He does not think that he will have time to decide before Alfred leaves on Sunday, as he is going to France soon.

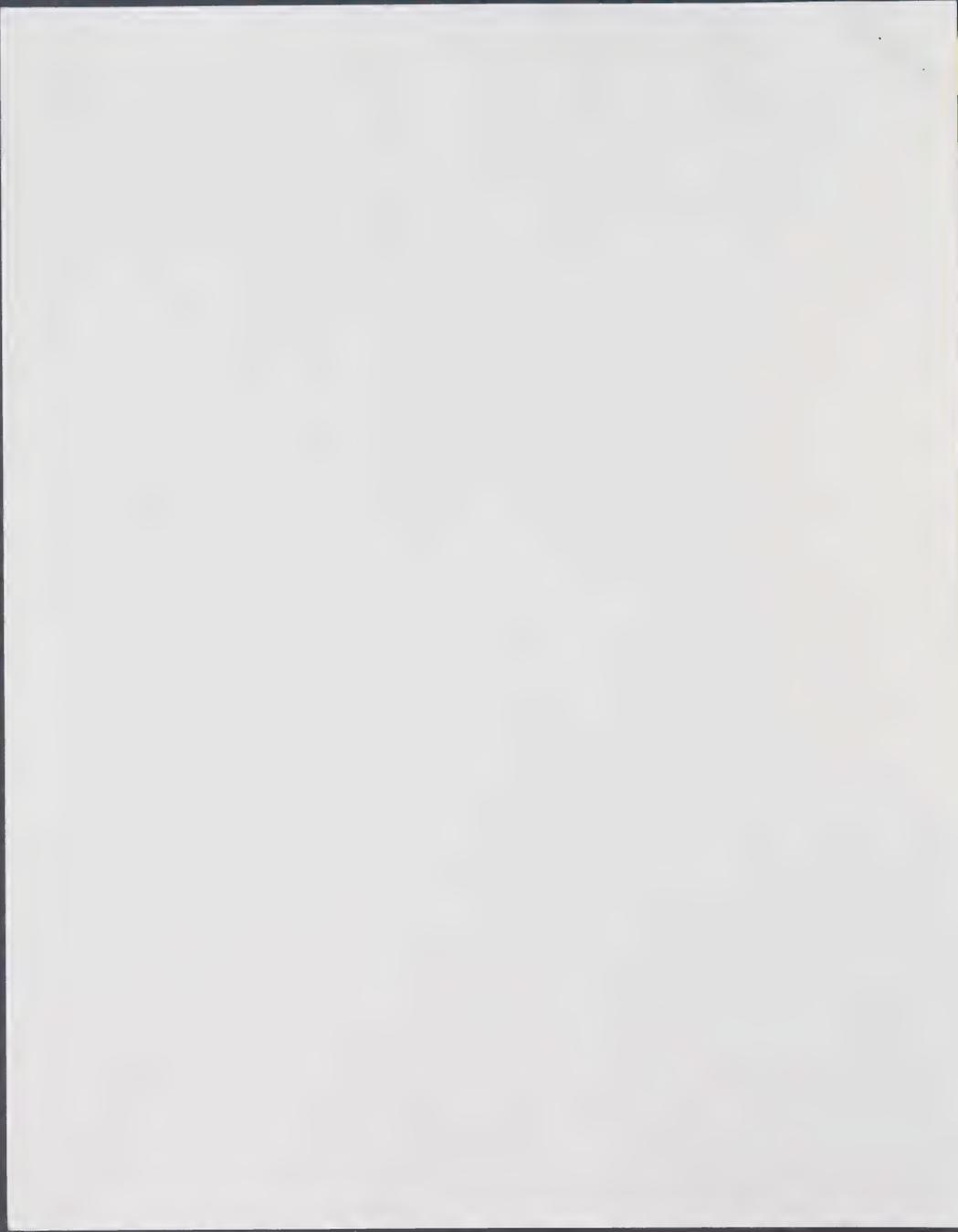
While he has received the paperwork, he "does not understand the implications of the calculation" and will have a friend of his who is a lawyer specializing in art law review it.

He is evaluating the situation with the funds and will not put himself in jeopardy – he wants his interest respected and thinks Janet may accuse him of throwing away something of value.

He is examining his status quo and is sure we can arrive at something. However, he is not an expert, he is just trying to make a living.

Said we will talk after Alfred returns in 10 days or so.

Alfred/Ann
8/16/02



8/15

5:42 Leave. [unclear]

6. [unclear] [unclear]

4. [unclear] [unclear]

2. [unclear] [unclear]

— on [unclear] [unclear] [unclear]
[unclear] [unclear] [unclear] [unclear]
[unclear] [unclear]



Dear Mendel,

Let me just pass by you how I propose to proceed with the accounting of the stolen painting, ABFA #1863.

I presume that Affif will approve of our calculation and we will wire transfer him \$33,894.00.

That will leave us \$119,625.00 in the Escrow account we set up to hold the insurance money received.

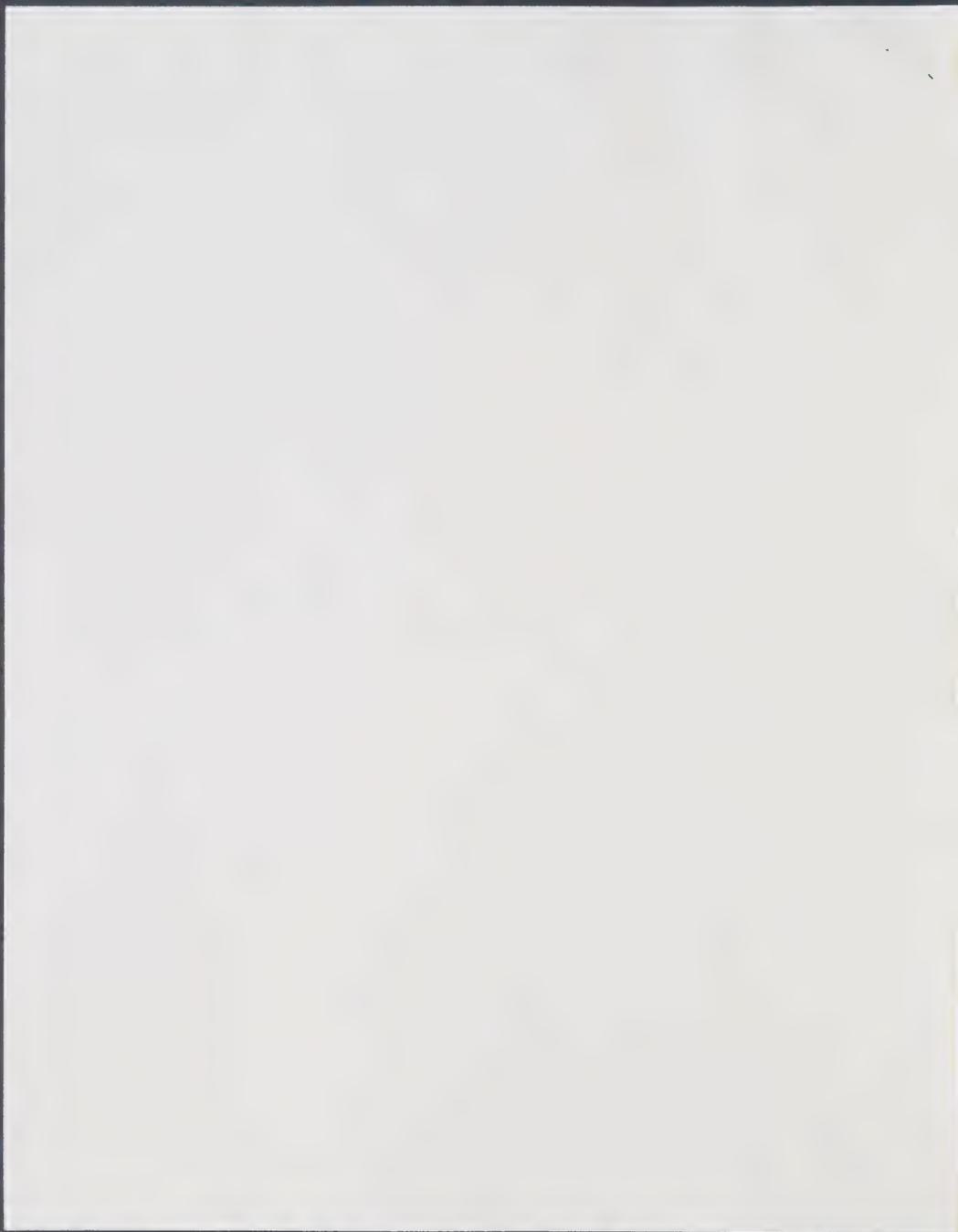
I propose now to show this as a sale for \$119,625 which, minus our original cost of \$57,857, would yield a profit of \$61,768.

This would mean that if the painting is recovered within the next four years we would have a chance to re-purchase it at \$150,000. As I believe that the painting has a good chance of being a Velazquez, I would then purchase it at that cost and proceed from there.

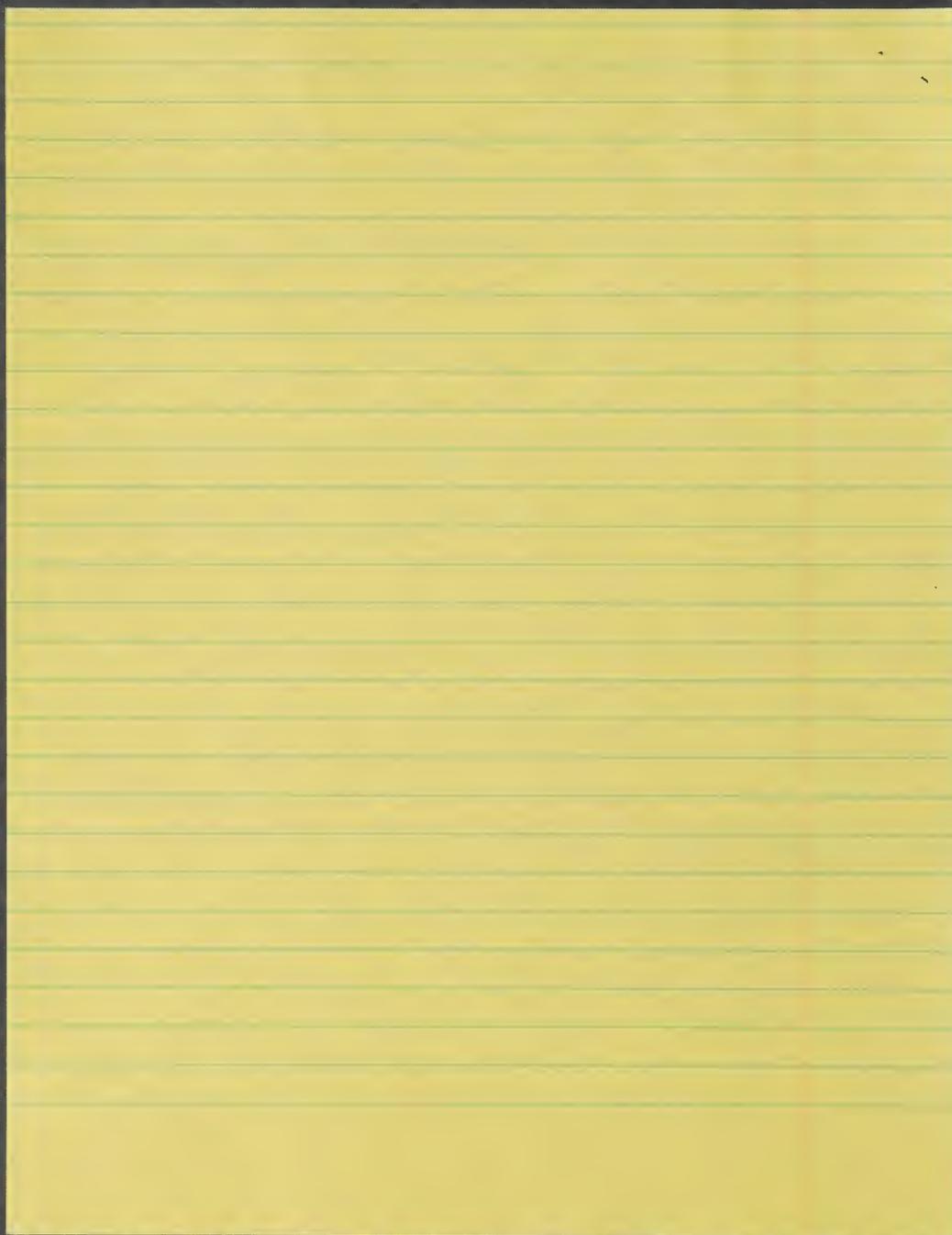
If the painting is recovered in more than 5 years after payment was made, we would have to negotiate with the insurance company how much more than \$150,000 we would have to pay. Let's cross those bridges when we come to them.

With best regards I remain

Yours sincerely,
Alfred



$$\begin{array}{r} 153519 \\ - 33894 \\ \hline 119625 \quad \text{to AOTA} \\ 57857 \\ \hline 61768 \quad \text{profit} \end{array}$$



IMPORTANT MESSAGE

FOR _____ DATE _____ TIME _____ A.M.
P.M.

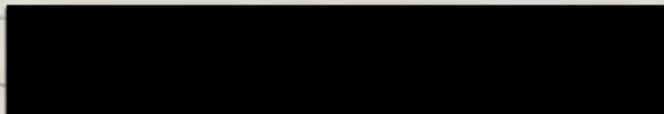
M _____ Apif

OF _____

PHONE _____
AREA CODE NUMBER EXTENSION

MESSAGE _____

011



PHONED

RETURNED
YOUR CALL

PLEASE CALL

WILL CALL
AGAIN

CAME TO
SEE YOU

WANTS TO
SEE YOU

SIGNED _____

TOPS  FORM 4006

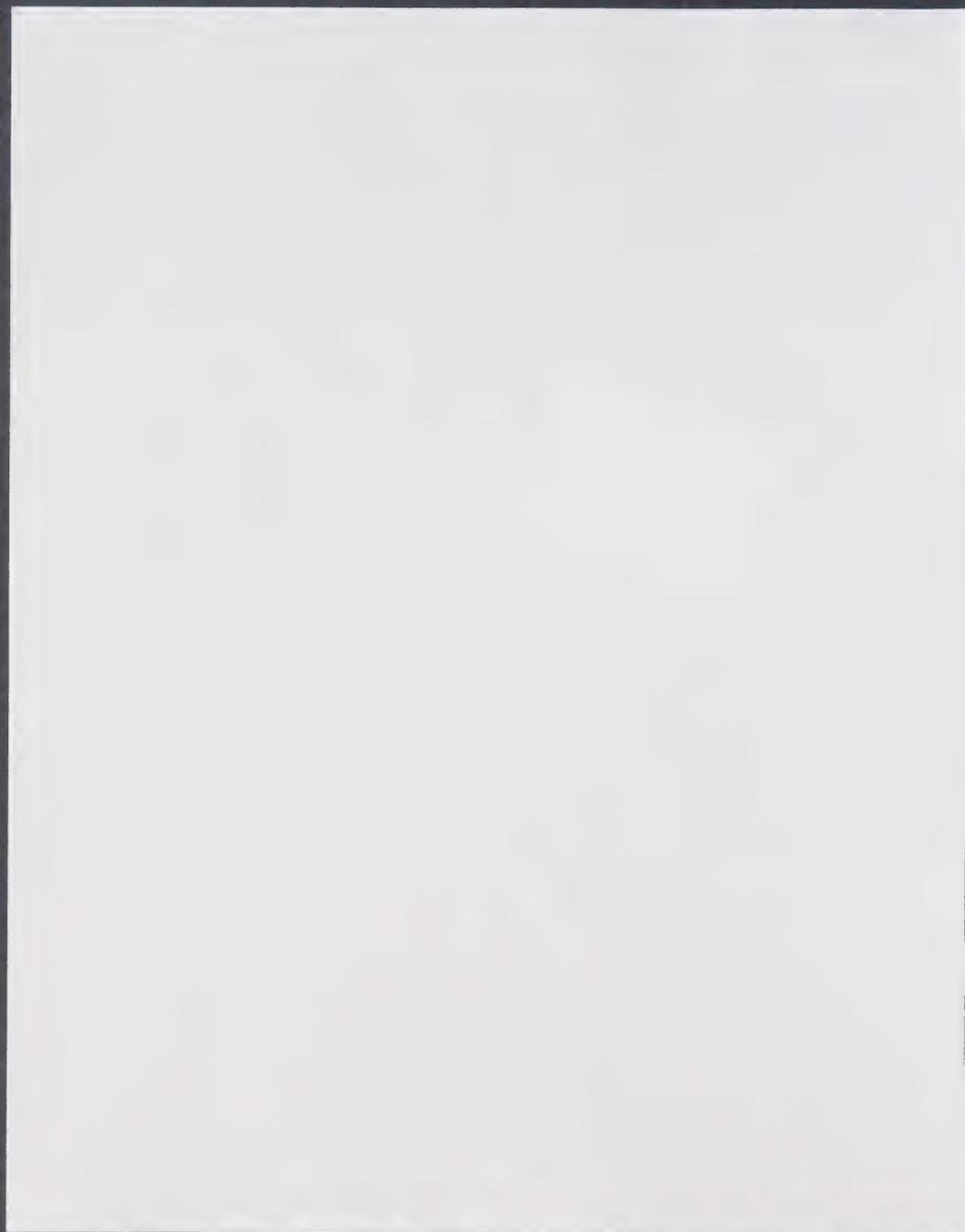
1900

Dear Mr. Affif,

We cannot get through to you on the fax number which you left on our answering machine. Can you please confirm the fax number so that we can get our calculation to you?

Many thanks,
Ann Zuehlke, Gallery Manager
Alfred Bader Fine Arts

PostNet	Date	# of pages
Fax Note #7873	8/11/02	
To	11A FALL AFFIF	
Fax#	011 353 41 563 895	
From	ALFRED BADER	
Message#	614-277-0107	



Mr. Paolo Affif [Janet\]

P.O. Box 475

North Salem, NY 10560

Ph: 914/279-2776

Fax: 914/279-4336

-or-

Mr. Paolo Affif

56 Rue Pergolèse (mother's)

75116 Paris

FRANCE

Ph: 011 33 14500 4264

F: 011 33 14574 2267

-or-

Mr. Paolo Affif

9 Aengus House

Dhe Docks

Galway City

CO Galway

IRELAND

Ph: 011 44 353 91 539 318*

E: eaglesix@hotmail.com



Dear Mendel,

In 1996 we bought that Spanish painting of a dog for about \$58,000. We owe half of the profit to an art dealer. The understanding is that if we sell the painting, we would add 10% interest annually to the costs and then split the gain.

The painting was stolen in Madrid in January of 2001. The insurance company paid us \$150,000 in July of 2001. We then asked the dealer whether he wanted half of the profit and he declined, hoping that the police would find the painting.

Now he has surprised us that he would like to have half of the profit.

We put \$150,000 into a Marshall Fund Escrow account last July which has now accumulated a little interest and is up to \$153,000.

The key question is: Should we figure the 10% interest until the date the painting was **stolen** or until the date that we were **paid** by the insurance company? The difference in interest is about \$3,000.

I don't have to tell you that one of the most important commandments in the Torah will be read on Saturday: Justice, justice we shall seek. But in this case I am not sure exactly what justice is.

Please let me know.

With many thanks and with regards to all,
Alfred



12/10/96 57,856.50
 Inv. to 7-13-01 26,548.20
 Fuel 31.08
 500.00
 Recr. 630.00
 F
 Photog 210.00
 TOTAL COSTS 85,775.78

Purchase Price
 Inv. @ 10% to 7/13/01 (inv. from trade)
 @ 5785.65
 (Value 12/10/00)
 \$15.84/day x 215 days +
 12/11 to 7/13/01
~~23,728.25~~
 23,142.60
 3,405.60
 26,548.20
 Nov 21
 Dec 31
 Jan 28
 Feb 31
 Mar 31
 Apr 30
 May 31
 Jun 30
 Jul 13
 215

Pd. 150,000.00 7/13 (less 20
 - 85,775.78 costs to ABFA
~~64,225.78~~
 64,225.78 profit
 + 3,519.31 redrow interest
 to 7-31-02

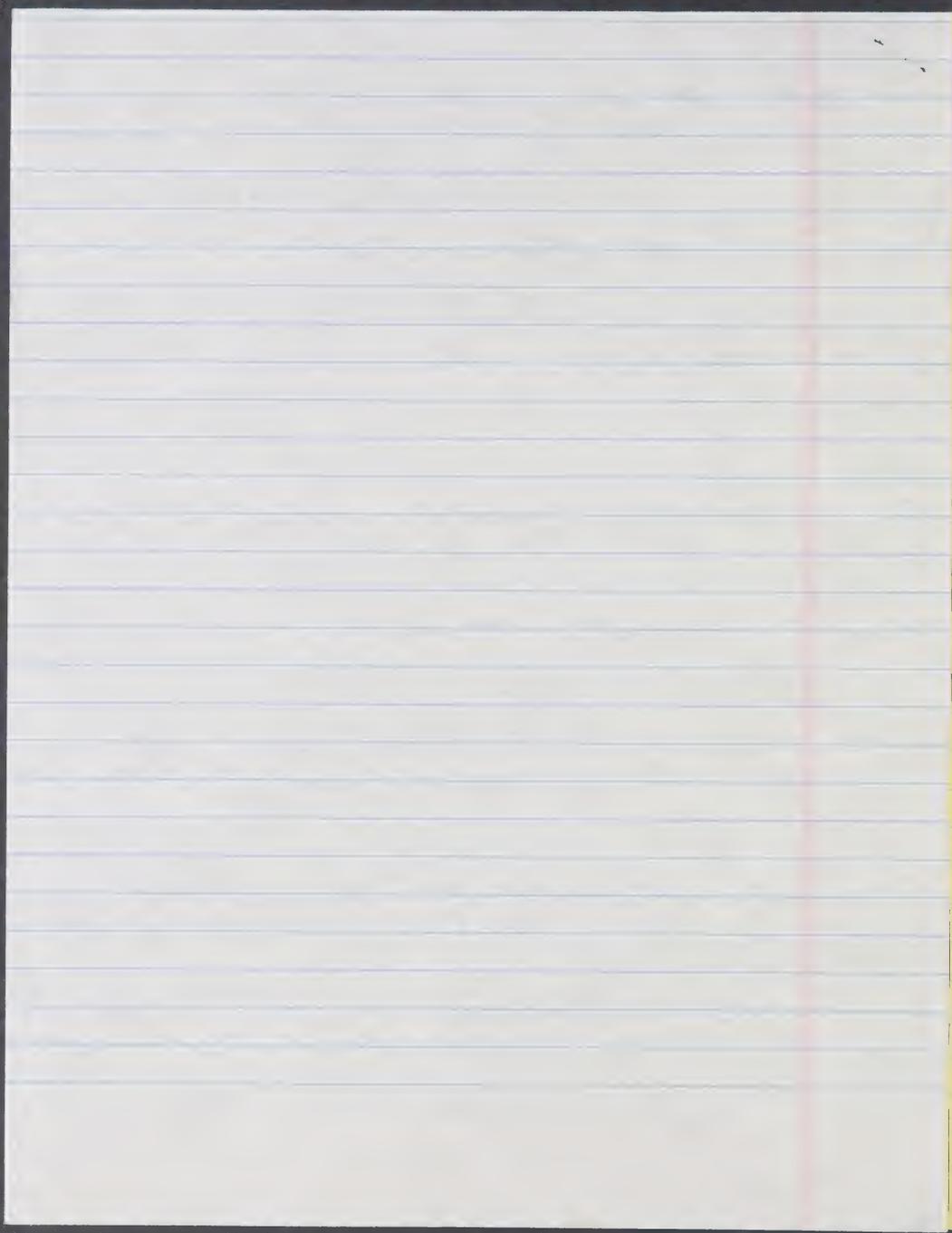
ABFA
 85,775.78 costs
 33,372.54

2) 67,745.09 TOTAL PROFIT

119,148.32

\$33,372.55 ea.

153519
 - 33373
 120146
 120146
 - 57856
 62290



Rec July 12 01

12/10/96 Cost 57,856.50 157,856.50

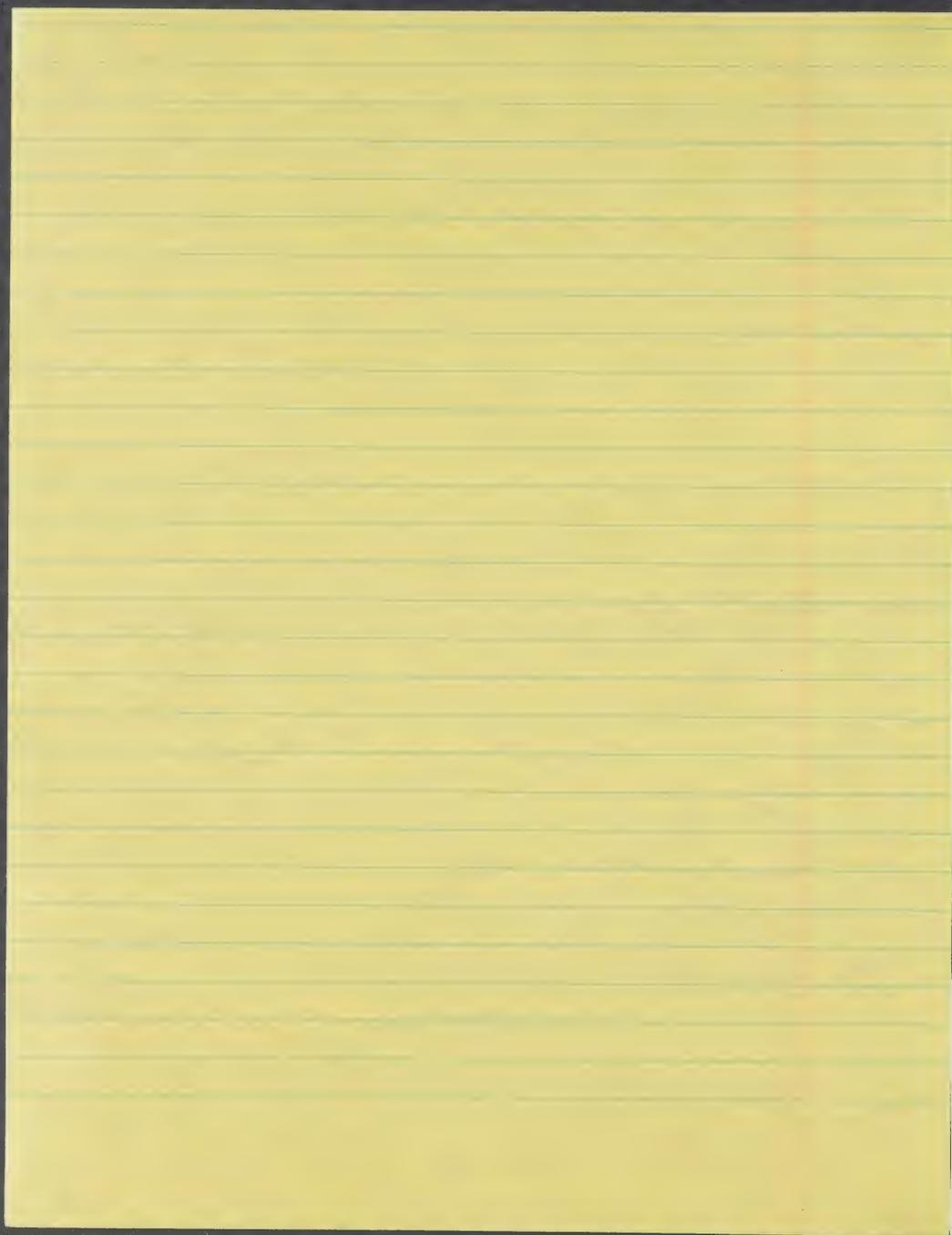
2000	Index 16#	5/1/2000	31.08	
1997	Restm.	\$500	630.00	630
1997	frame		1590.00	
	Photography	\$710	<u>210.00</u>	

12/10/96 Escrow #1 dep

40
7/13/01 ~~8~~ Int to #3-01 @ 10%

120,146
- 57,856
62,290 profit
14857

Int. from Escrow thru 7/13,



CHARLES MUNCH & JANE FURCHGOTT
S10093A Bear Valley Rd., Lone Rock, WI 53556
608 583-2431

Date 2-3-97

CONDITION & TREATMENT REPORT

Artist attributed to Velasquez

Signed

Dated

Title Little Dog

Type of object

oil on fabric

Size H. 18 5/8" W. 14 5/8" T.

Owner Dr. Alfred Bader

SUPPORT

- fabric medium weight
 wood
 paper
 metal
 cardboard

- stretcher EI
 strainer
 keys (secured)
STIPPLES
 lining glue
 cradle (rigid)
 solid mount _____

CONDITION

- canvas margins none
 slack
 brittle
 hole
 tear
 bulge

- depression
 ripple
 unglued
 warped
 cracked
 enlarged
 reduced

Lining adequate. Edges filled with white gesso.

TREATMENT

PAINT FILM

- smooth
 impastoed
 thick
 thin

- glazed
 dry
 ground Reddish

CONDITION

- generally sound
 cracked _____
 blistering
 flaking
 cupping

- scratched
 abraded
 losses
 retouching

Abrasion seen in sky, especially cloud at right, rocks at right and left.

TREATMENT Retouched with dry pigments in a polyvinyl acetate (PVA) medium. Stippled in extensive abrasion in sky, plus dark spots, and corrected old retouching. Retouching fixed with PVA spray varnish.

SURFACE COATING

- unvarnished
 varnished
 thick
 thin

CONDITION

- grimy
 darkened
 yellowed
 blooming

- shiny dull not complete saturation
 scratched
 marred

TREATMENT Prepared with Rembrandt Talens retouch varnish. Varnished with Rembrandt Talens Picture varnish, followed by a thin coat of PVA spray varnish.



MARSHALL MONEY MARKET: INVESTOR - Y
 PO BOX 1348
 MILWAUKEE WI 53201-1348

ACCOUNT STATEMENT
 07/13/2001

Marshall Funds
 800-236-FUND • 414-287-8555



ALFRED BADER FINE ARTS
 ESCROW ACCOUNT
 924 E JUNEAU AVE
 MILWAUKEE WI 53202-2748

M & I BROKERAGE SERVICES INC
 770 N WATER STREET
 MILWAUKEE WI 53202-3527

Rep. 3033
 KEITH GORES

Fund No.	Account No.	Chk Dgt
200	[REDACTED] 3	8

Confirm Date	Trade Date	Transaction	Dollar Amount Of Transaction	Share Price	Shares This Transaction	Total Shares Held
7/13	7/13	BEGINNING BALANCE				.000
		SHARES PURCHASED BY WIRE	149,980.00	1.00	149,980.000	149,980.000

Your Payment Option
 Dividends Cap. Gains
 REINVEST REINVEST
 YTD Tax-Exempt Dividends
 YTD Taxable Dividends
 YTD Capital Gains Distributions
 YTD Dividends And Other Distributions

Fund Ident. No.
 [REDACTED] 8

Shares:
 In Certificate Form
 + Non-Certificate Form
 = Total Shares Held 149,980.0000
 X Share Price 1.0000
 = Account Value \$149,980.00

MARSHALL MONEY MARKET: INVESTOR - Y

ADDITIONAL INVESTMENT FORM

ALFRED BADER FINE ARTS
 ESCROW ACCOUNT
 924 E JUNEAU AVE
 MILWAUKEE WI 53202-2748

Rep. 3033
 KEITH GORES

Marshall Funds

Fund No.	Account No.	Chk Dgt
200	[REDACTED] 8	8

MARSHALL FUNDS
 INVESTOR SERVICES
 PO BOX 1348
 MILWAUKEE WI 53201



To Invest By Mail:
 Make your checks payable to the Marshall Family of Funds, and mail with this stub to Marshall Funds Investor Services, P.O. Box 1348, Milwaukee, WI 53201-1348

The shares of the Funds are not deposits or obligations of the Bank, are not endorsed or guaranteed by the Bank, and are not insured by the Federal Deposit Insurance Corporation ("FDIC"), the Federal Reserve Board or any other governmental agency. Investments in shares of the Funds involve investment risks, including the possible loss of principal. Federated Securities Corp., Distributor

To Make Changes Or Corrections:
 Complete the reverse side and place an in the box below.

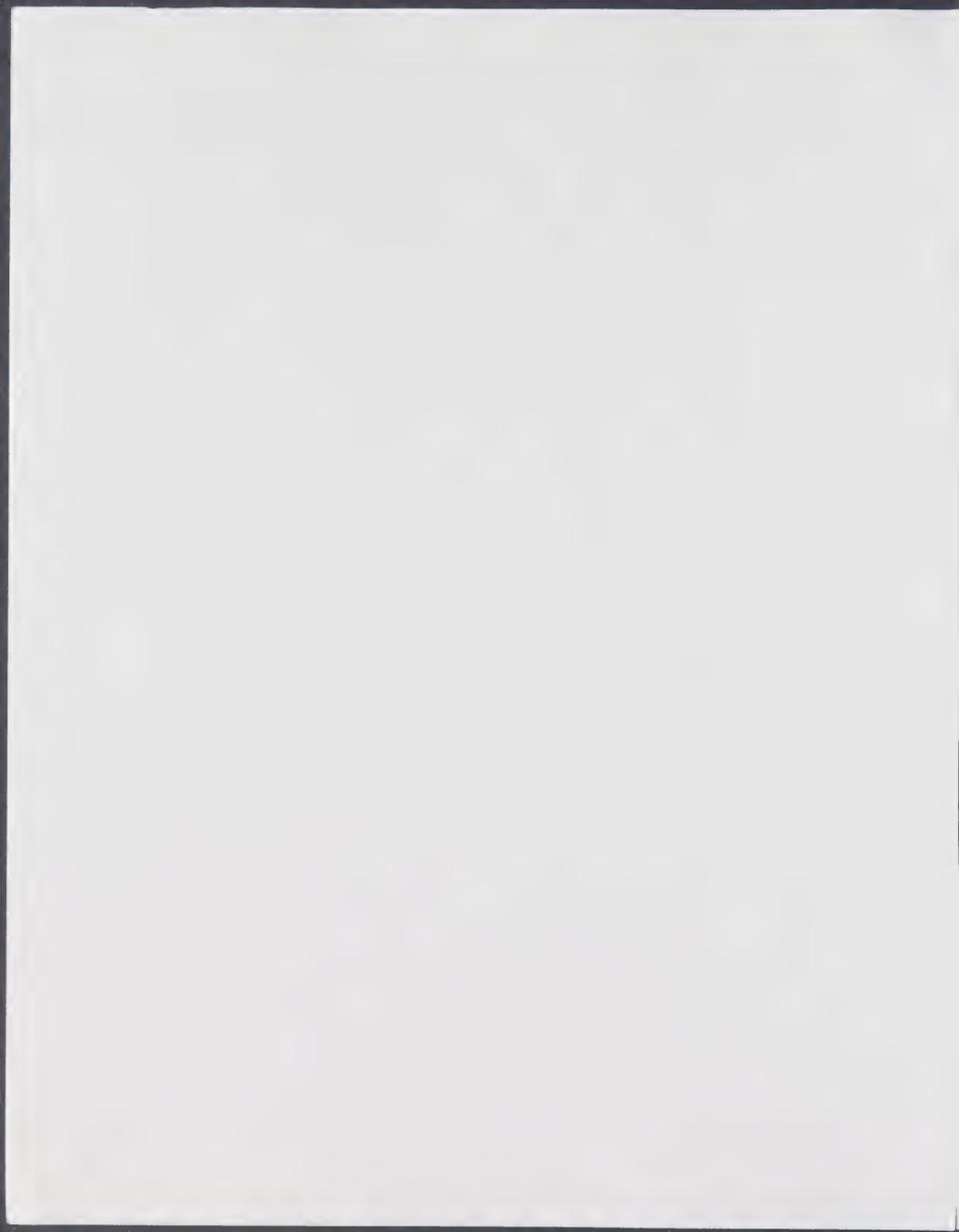
DEALER INFORMATION
 20130 098611

AMOUNT OF CHECK

 (\$ 50.00 minimum)



R462 DIS FLEX
 501929
 R462 04-10-00





ALFRED BADER FINE ARTS

ALFRED BADER

ALFRED@ALFREDBADER.COM

ESTABLISHED 1901

October 14, 2002

Dr. Sharon Flescher, Executive Director
IFAR Journal
500 Fifth Avenue
Suite 1234
New York, NY 10110

Dear Sharon,

I was rather surprised to learn that you did not have a good photograph of the painting of a dog which I believe is by Velasquez which was stolen from Sotheby's office in Madrid.

Enclosed please find a good black/white photograph as well as a copy of the advertisement placed by the insurance company.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only

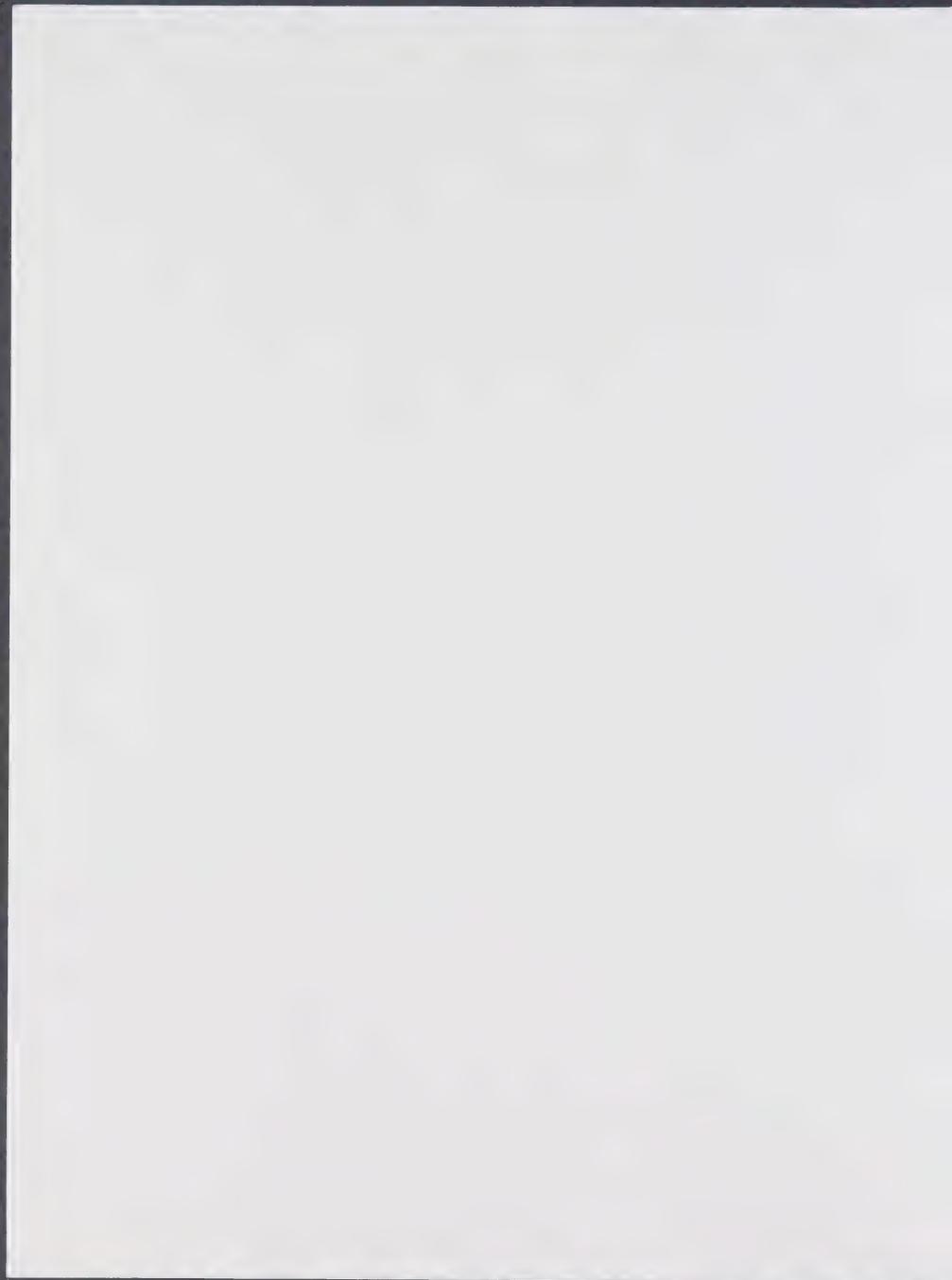
ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

T 414 277-0730 F 414 277-0700

E-mail: alfred@alfredbader.com





1875

[Faint, illegible text covering the majority of the page]

SOTHEBYS

Founded 1744

Our Ref:RBP/ins

12 July 2001

Dr Alfred Bader CBE
24 Holmesdale Road
Boxhill - on - Sea
East Sussex TN39 3QU

By fax and post 01424 222223

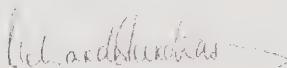
Dear Dr Bader,

M24481/1 Study of a Dog.

I am writing to confirm that funds have been received from insurers and that today we have arranged for a transfer of \$150000 to be made to your bank account as agreed in full and final settlement of your claim.

I apologise for the length of time this has taken and for any inconvenience caused.

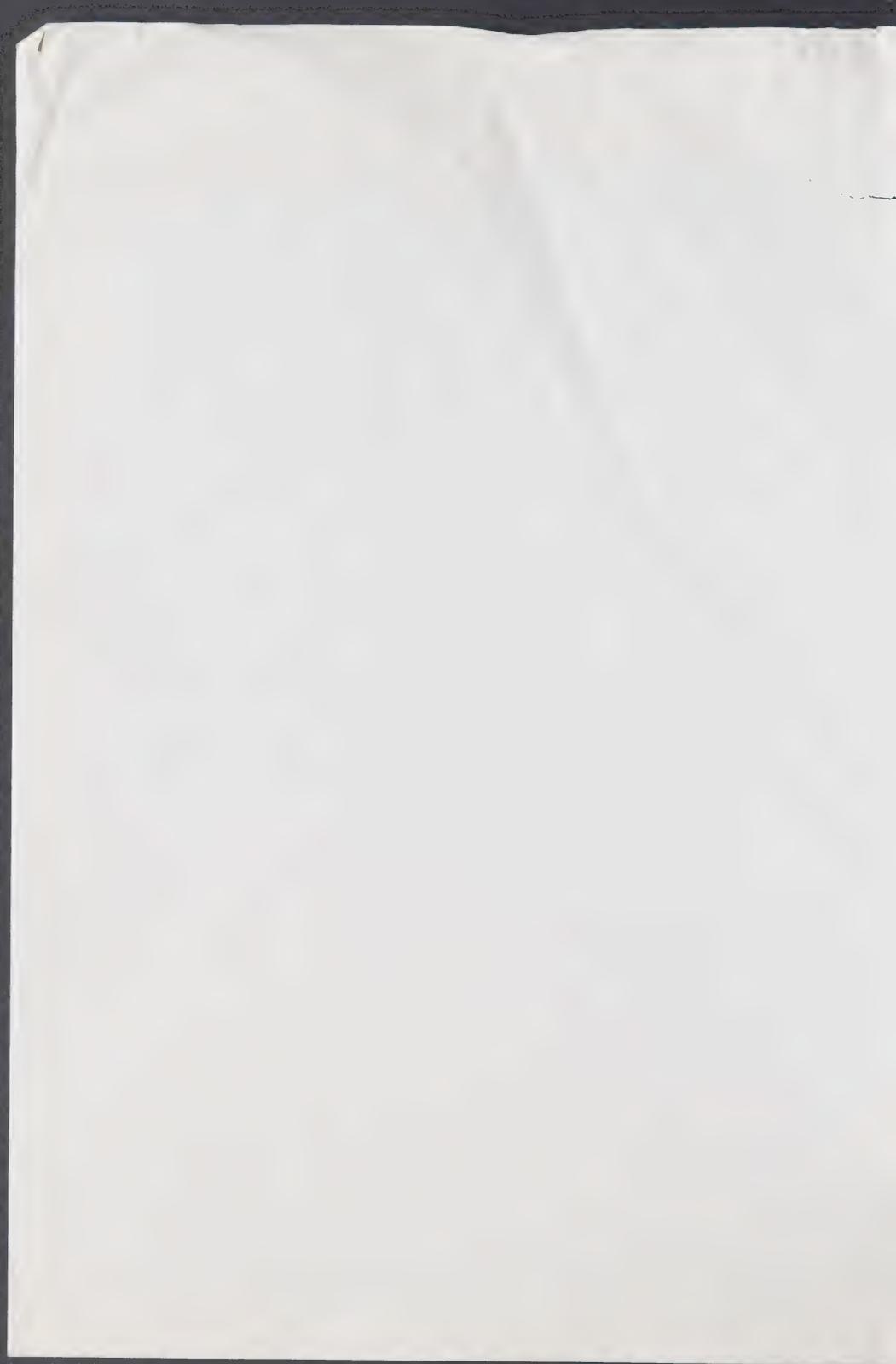
Yours sincerely,



Richard Purchase ACII
European Insurance Manager
Direct Tel: +44 (0)20 7293 5146
Fax: +44 (0)20 7293 5166
Email: richard.purchase@sothebys.com

cc: George Gordon

*Not to be used
without signature*



June 15, 2001

Mr. Paolo Affif
9 Angus House
Z Docks
Galway City
CO Galway
IRELAND

Dear Mr. Affif,

I have
As Dr. Bader has previously advised, we are now being offered a \$150,000 settlement from the insurance company by reason of the theft of the Velazquez dog from Sotheby's in Madrid. (Copy of Agreement with Sotheby's and our prior correspondence to you are enclosed.)

I did
Dr. Bader is perfectly willing to share with you the profit realized, as though the painting had been sold for \$150,000, in accordance with the breakdown provided. However, upon payment to you of \$ you would relinquish all claims to the painting should it ever be recovered and if I should then repurchase the painting.

~~138,981.52~~ 33,981

Please let me know if this is acceptable. If so, I will remit to you your share of the profit based on the \$150,000 insurance recovery when it is received.

With best wishes I remain

6/15

Very sincerely,

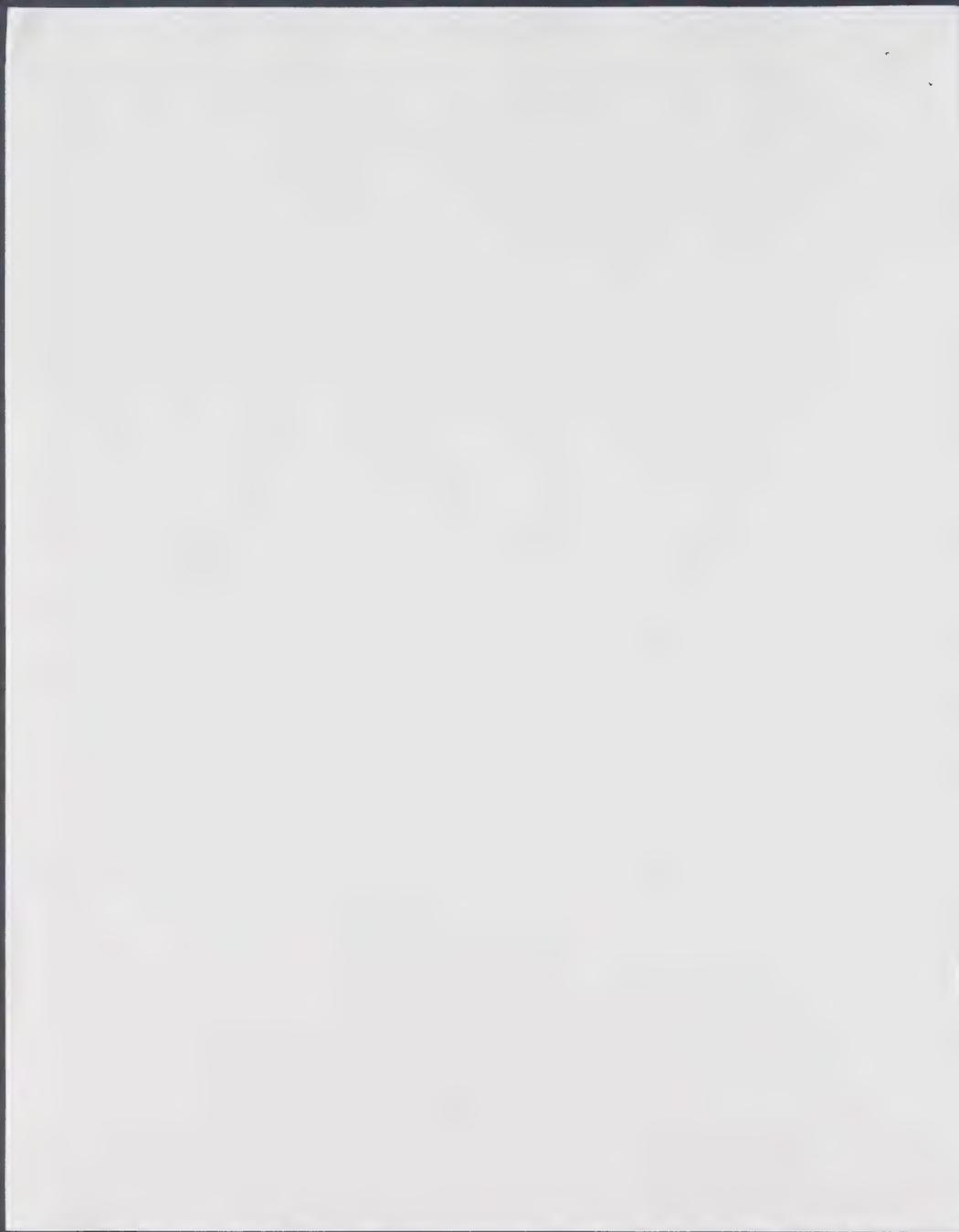
Alfred Bader
AB/MK/az
Att., Enc.

Maxim if OK we will send Mon & other att.

Did pay dividends today!

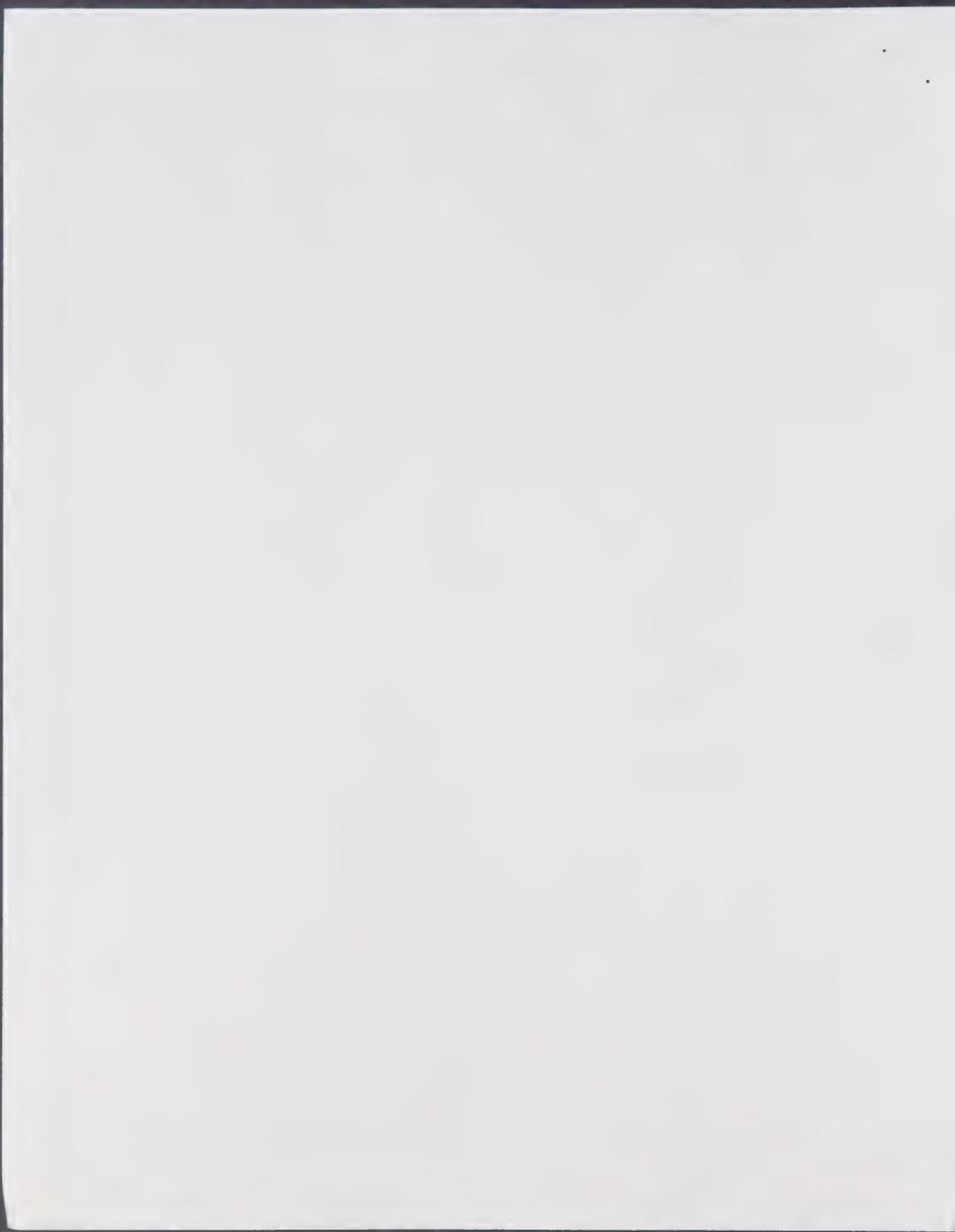
AZ

*W. G. ...
...
... 1/15/91*



	\$ 57,856.50	12/10/96
To 12/10/90	23,142.60	Int. to 1/13/01
To 1/13/01		@ 10%
34 days	538.93	
+	500.00	Rest.
<hr/>		
	82,038.03	Tot. Costs

150,000	Inc. Pmt.
- 82,038	Costs
<hr/>	
67,962	Profit
@ 50%	= \$ 33,981
82,038	



1/02/99 17:46 45742267

BELLEVILLE

-- 0014142779799

Pg. 01/01

ALFRED BADER FINE ARTS
WISCONSIN USA

PAUL AFFIT
56 RUE PERGOLESE
75118 PARIS
FRANCE

FAX 1 414 277 0709

FEB 22/99

DEAR ALFRED,

THANK YOU FOR THE PICTURES & SLIDES
I WILL FOLLOW THROUGH & KEEP YOU
INFORMED ABOUT DEVELOPMENTS.

AS FAR AS THE "AGREEMENT" YOU SENT
I AM NOT AT PRESENT IN A POSITION
TO FOLLOW THROUGH ON THAT. IT WOULD HAVE
REQUIRED SOME CHANGES BUT THAT
IS UNFORTUNATELY A MOOT POINT.

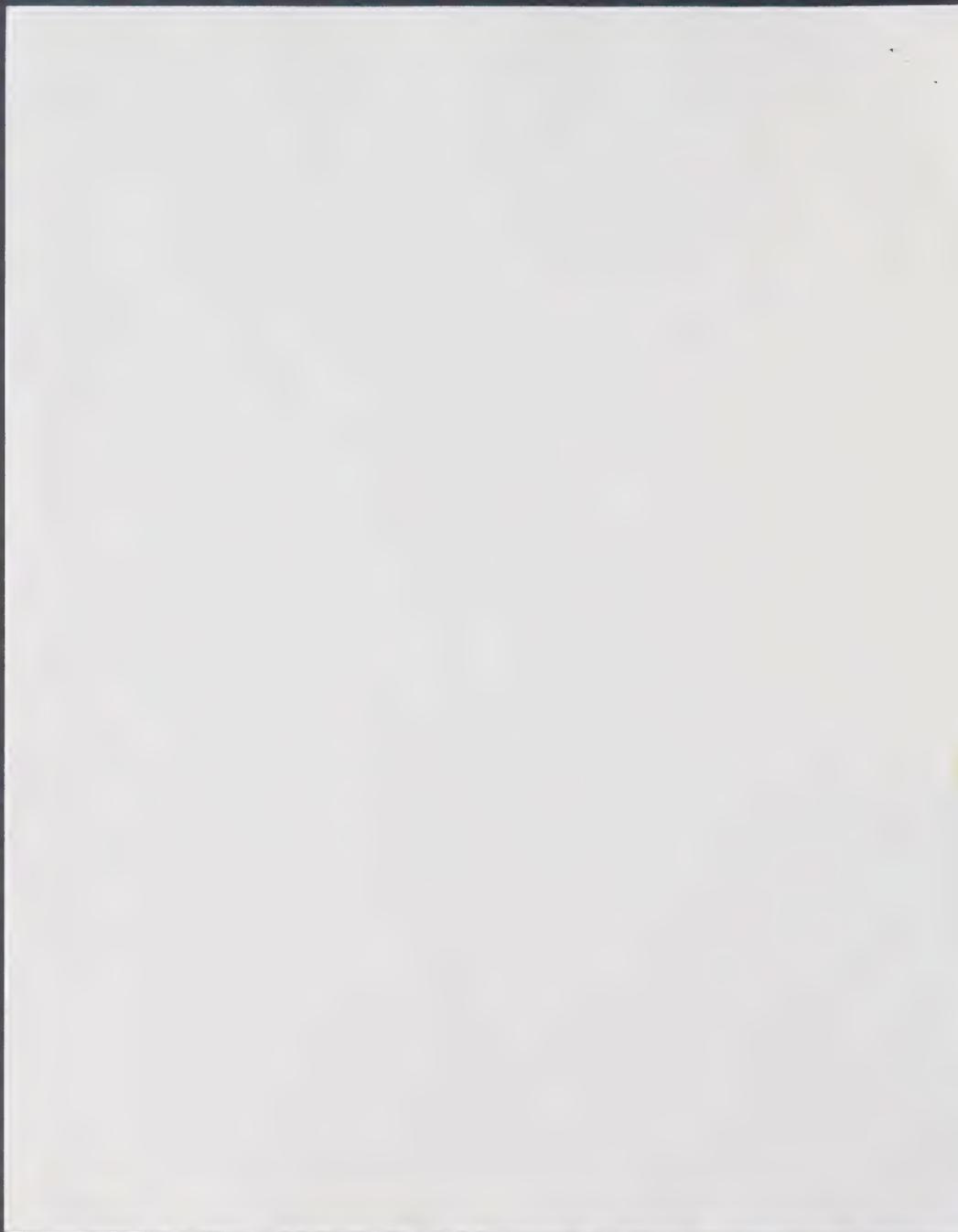
I AM QUITE HAPPY TO REMAIN
WITH 50% OF PROFITS AFTER COSTS
& INTEREST. I ALSO LIKE BEING ON
THE SAME TEAM AS YOU

BEST WISHES



PARIS 011 33 14500 4264

1863



\$ 57,856.50

12/10/96

To 12/10/00 23,142.60

Int. to 1/13/01

To 1/13/01

538.93

@ 10%

34 days

+

500.00

Less

82,038.03

Tot. Costs

150,000 Inc. Pmt.

- 82,038 Costs

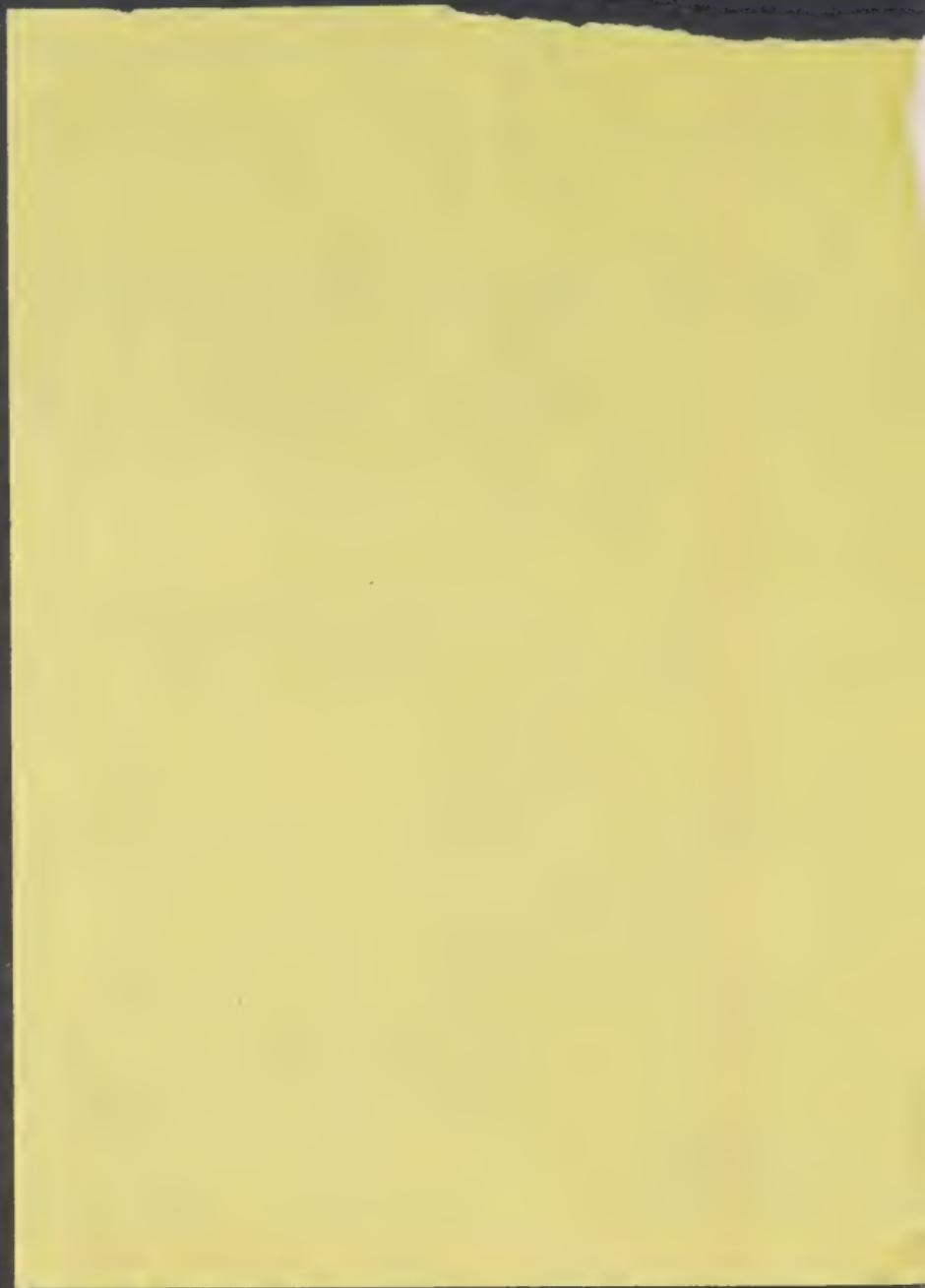
67,962 Profit

@ 50%

= \$ ~~33,981~~ 33,981 each

33,981

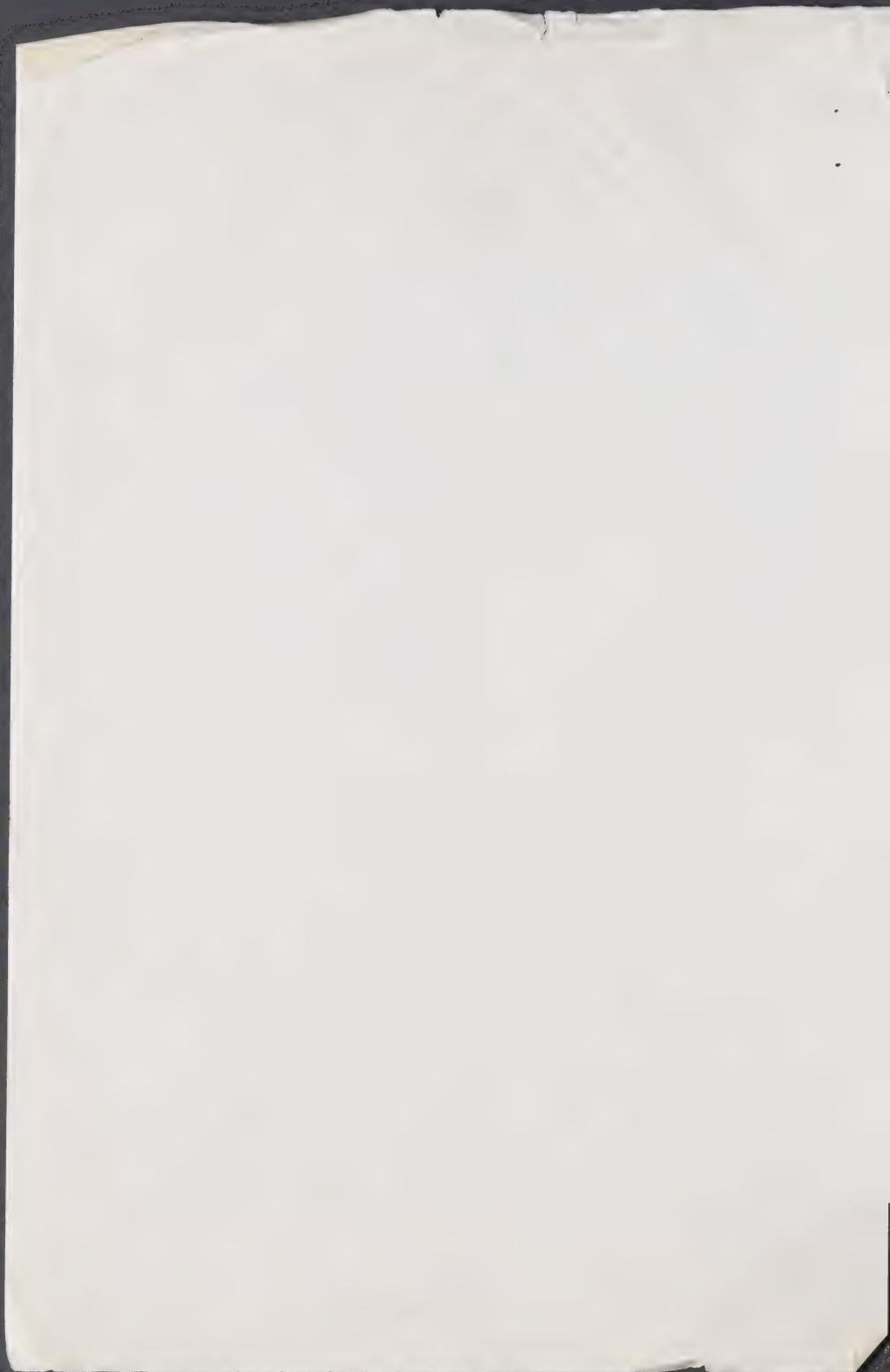
~~84,31~~





Alfred Bader
AB/MK/az
Att., Enc.

[Handwritten signature]





FAX FROM:

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

April 24, 2000

TO: Dr. George Gordon, Sr. Director
Old Masters, Sotheby's London

Page 1 of 2

FAX #: 011-44-207-293-5943

Dear George,

Thank you for your fax of April 20th.

Attached please find the Agreement signed by me, with the insurance set at \$150,000.00.

As soon as I have your signed fax I will send the painting, very carefully packed, by FEDEX to the attention of Christopher Apostle and Marina Phelan in New York.

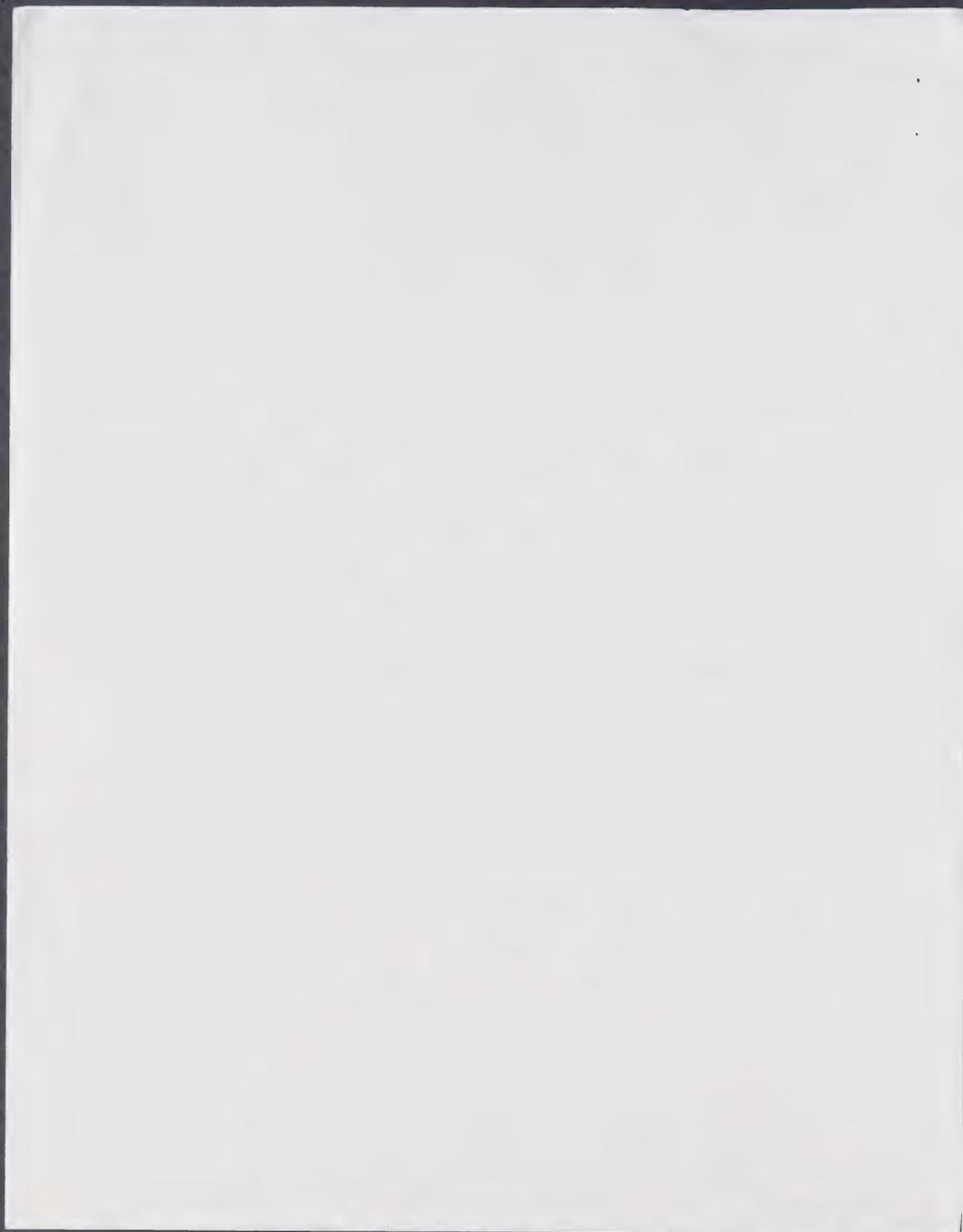
Many thanks for your help and best wishes.

Yours sincerely,

Alfred Bader
AB/az

Att. Memorandum of Understanding
C: Sotheby's New York,
Attn: Ms. Marina Phelan and
Mr. Christopher Apostle

Refax'd
May 1





MEMORANDUM OF UNDERSTANDING
BY AND BETWEEN
ALFRED BADER FINE ARTS
AND
SOTHEBY'S, LONDON

Alfred Bader Fine Arts (ABFA) owns a painting (ABFA #1863) described as a *Study of a Dog* (the painting), which both Alfred Bader of ABFA and George Gordon of Sotheby's, London believe has a reasonable chance of being identified as a Velazquez.

ABFA will ship the painting by FEDEX from Milwaukee to Sotheby's New York and Sotheby's will then transport the painting to Madrid for examination by Velazquez experts.

If the painting is properly identified as Velazquez, Sotheby's will offer it for sale at auction in New York with a mutually agreed upon reserve.

Sotheby's agrees to pay all expenses, including insurance for \$ 150,000.00, and the costs involved in such examination. Sotheby's agrees to pay shipping for the return of the painting to ABFA in Milwaukee if the painting is not sold by Sotheby's pursuant to this understanding.

If the painting is not identified as a Velazquez, Sotheby's will attempt to identify the artist of the painting and offer it at auction with the full name of such artist and a mutually agreed upon reserve of no less than \$100,000.

Either the sale or the return of the painting is to take place within eighteen months of the date of this Agreement.

ABFA and Sotheby's agree to the above in consideration of each other's undertaking as herein set forth.

AGREED this 25th day of April, 2000.

ALFRED BADER FINE ARTS

By Alfred R. Bader, President

SOTHEBY'S

By George Gordon, Sr. Director, Old
Master Paintings



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3

5

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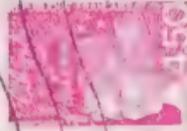
Qua Baden^s
ALFRED BADER

June 6 1901^s

To Mr. Richard Purchase



PAOLO AFFI
56 RUE PERGOLESE 75116 PARIS
FRANCE
MARCH 22nd 01



Dear Dr. Bader, dear Alfred,
Thank you for keeping me informed about the tribulations with the painting of the Dog. I hope everything turns out good in the end. Wishing you well as well as your family.

File: Stolen docs

DR ALFRED BADER
ALFRED BADER FINE ARTS
ASTOR SUITE HOTEL SUITE 622
924 EAST JUNEAU AVE

MILWAUKEE
WISCONSIN 53202

PAUL AFFI
FOR YOUR SECRETARY
IF YOU WOULD LIKE TO BE ADDED TO FAX MAILING LIST OF HEAVY'S CONTACTS
GET THE FAX MAILING LIST OF HEAVY'S CONTACTS
MY E-MAILS → GET THE FAX MAILING LIST OF HEAVY'S CONTACTS
Also reply to: paul@homail.com
ENGLISX 555 @ HOMAIL.COM

U.S.A.

Diego Velazquez The Child with a Dog
c. 1632-1633
National Gallery London



MEMORANDUM OF UNDERSTANDING
 BY AND BETWEEN
 ALFRED BADER FINE ARTS
 AND
SOTHEBYS, LONDON

Alfred Bader Fine Arts (ABFA) owns a painting (ABFA #1863) described as a *Study of a Dog* (the painting), which both Alfred Bader of ABFA and George Gordon of Sotheby's, London believe has a reasonable chance of being identified as a Velazquez.

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If the painting is properly identified as Velazquez, Sotheby's will offer it for sale at auction in New York with a mutually agreed upon reserve.

Sotheby's agrees to pay all expenses, including insurance for \$ 150,000.00, and the costs involved in such examination. Sotheby's agrees to pay shipping for the return of the painting to ABFA in Milwaukee if the painting is not sold by Sotheby's pursuant to this understanding. *unless otherwise agreed in advance.*

If the painting is not identified as a Velazquez, Sotheby's will attempt to identify the artist of the painting and offer it at auction with the full name of such artist and a mutually agreed upon reserve of ~~no less than \$100,000~~, *subject to agreement.*

Either the sale or the return of the painting is to take place within eighteen months of the date of this Agreement.

ABFA and Sotheby's agree to the above in consideration of each other's undertaking as herein set forth.

AGREED this 25th day of April, 2000.

ALFRED BADER FINE ARTS

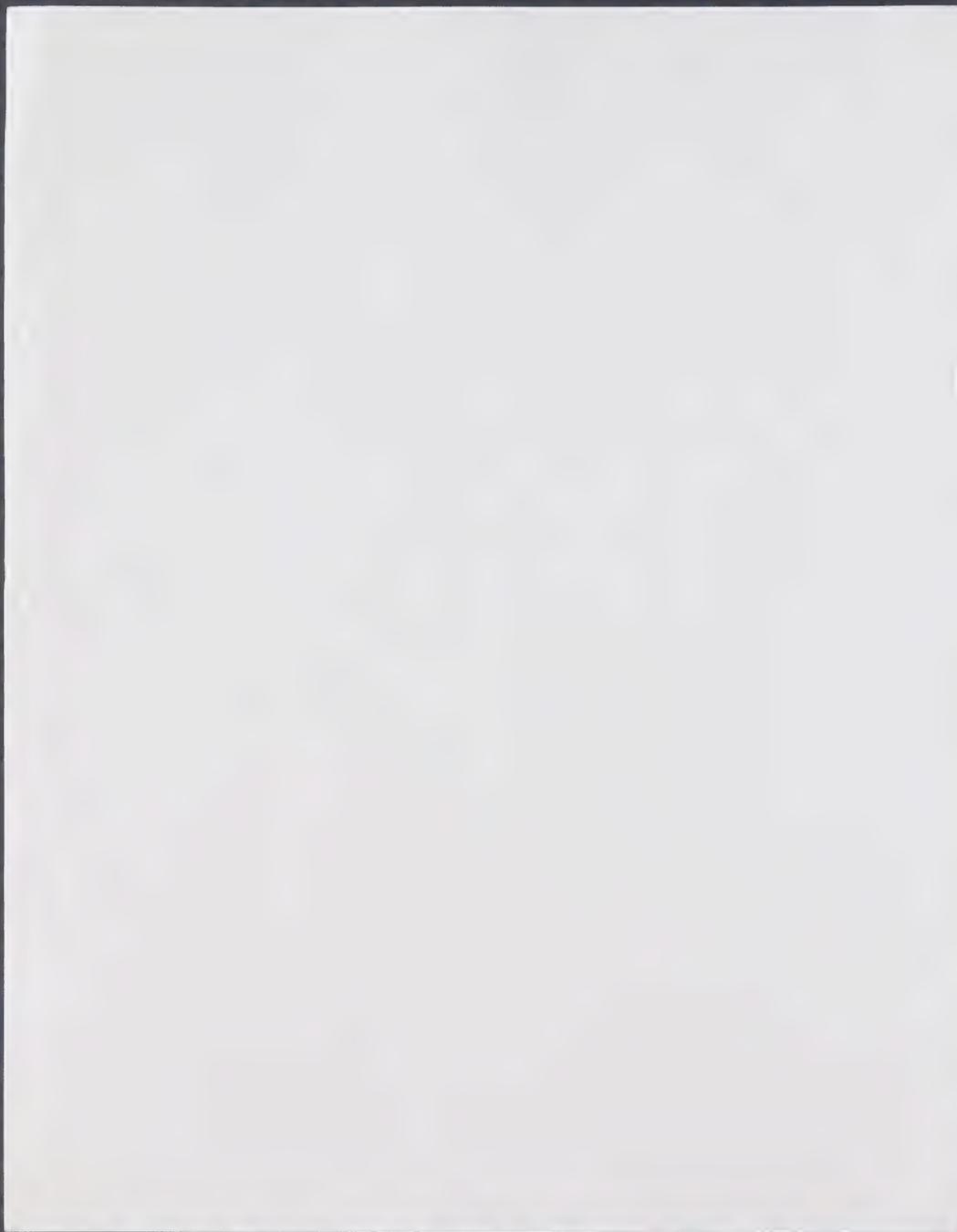
Alfred R. Bader

By Alfred R. Bader, President

SOTHEBY'S

George Gordon

By George Gordon, Sr. Director, Old
 Master Paintings



Inventory Number: 1863 Alfred Bader Fine Arts

Inventory Information

Description: Yale
Artist: Yale
Location: Yale

Purchase Information

Cost: 570
Bought From: Yale

Sales Information

Sold To:
Price Sold:

Additional Information

Restoration Cost:
Comments:

Shipping Cost:
1/2 price (after 10% int) to C. Janet

Inventory Number: 1863

Alfred Bader Fine Arts

Inventory Information
Description: Chihuahua
Artist: Velasquez
Location: ABFA

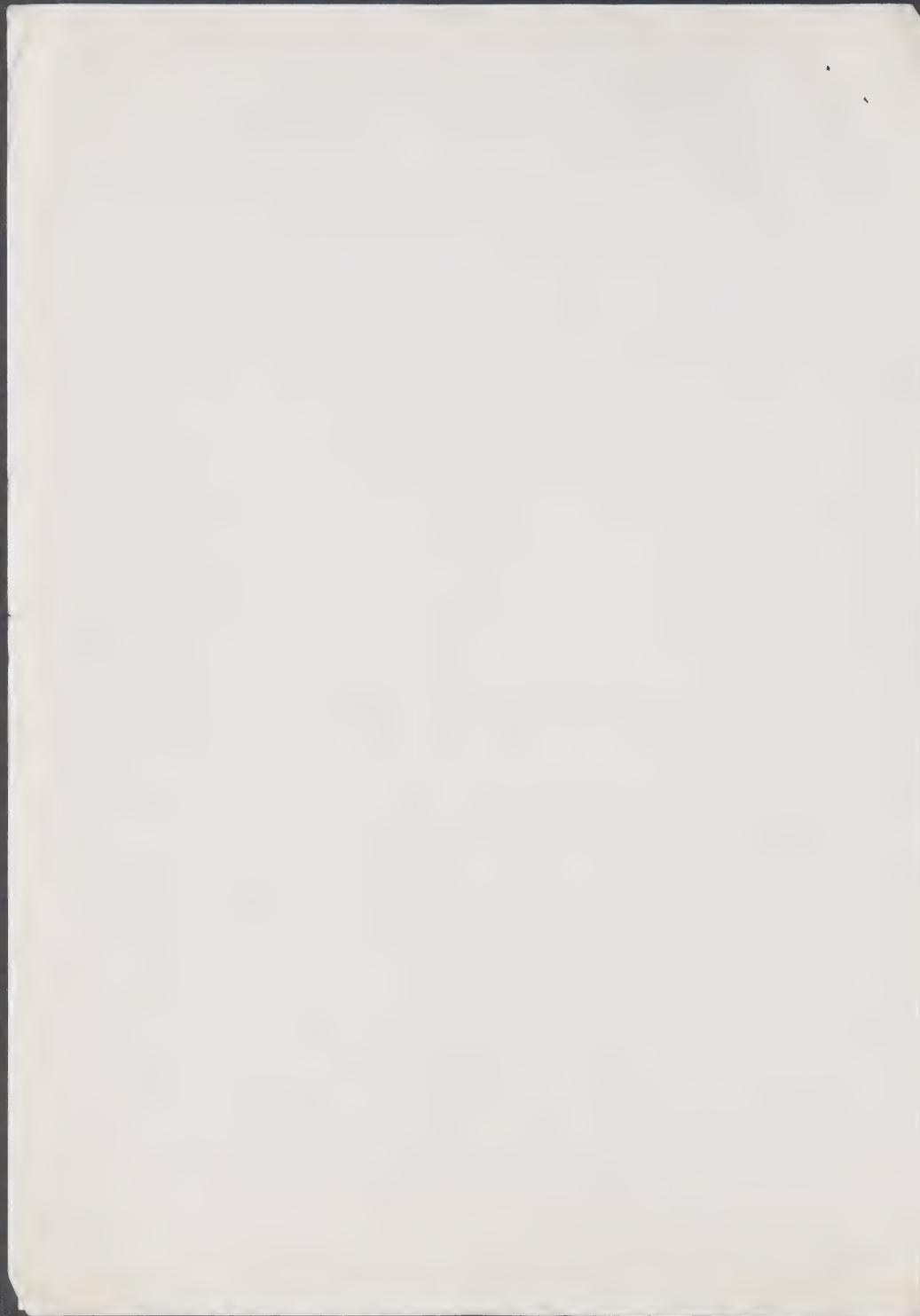
Purchase Information
Bought From: Phillips, Lot 36
Bought Date: December 10, 1996

Sales Information
Sold To:
Price Sold:
Sold Date:

Additional Information
Restoration Cost:
Comments: 134,500 @ 1.677 No. VAT
Shipping Cost:
1/2 profit (after 10% interest) to C. Janet

67,856.50
158,556.50
500.00 K+F





1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is essential for the proper management of the organization's finances and for ensuring compliance with relevant regulations.

2. The second part of the document outlines the various methods used to collect and analyze data. It describes how this information is used to identify trends and make informed decisions about the organization's future direction.

3. The third part of the document focuses on the role of technology in modern business operations. It highlights how digital tools and platforms have revolutionized the way companies interact with their customers and manage their internal processes.

4. The fourth part of the document addresses the challenges faced by organizations in a rapidly changing market. It discusses the need for flexibility and innovation to stay competitive and the importance of having a clear strategic vision.

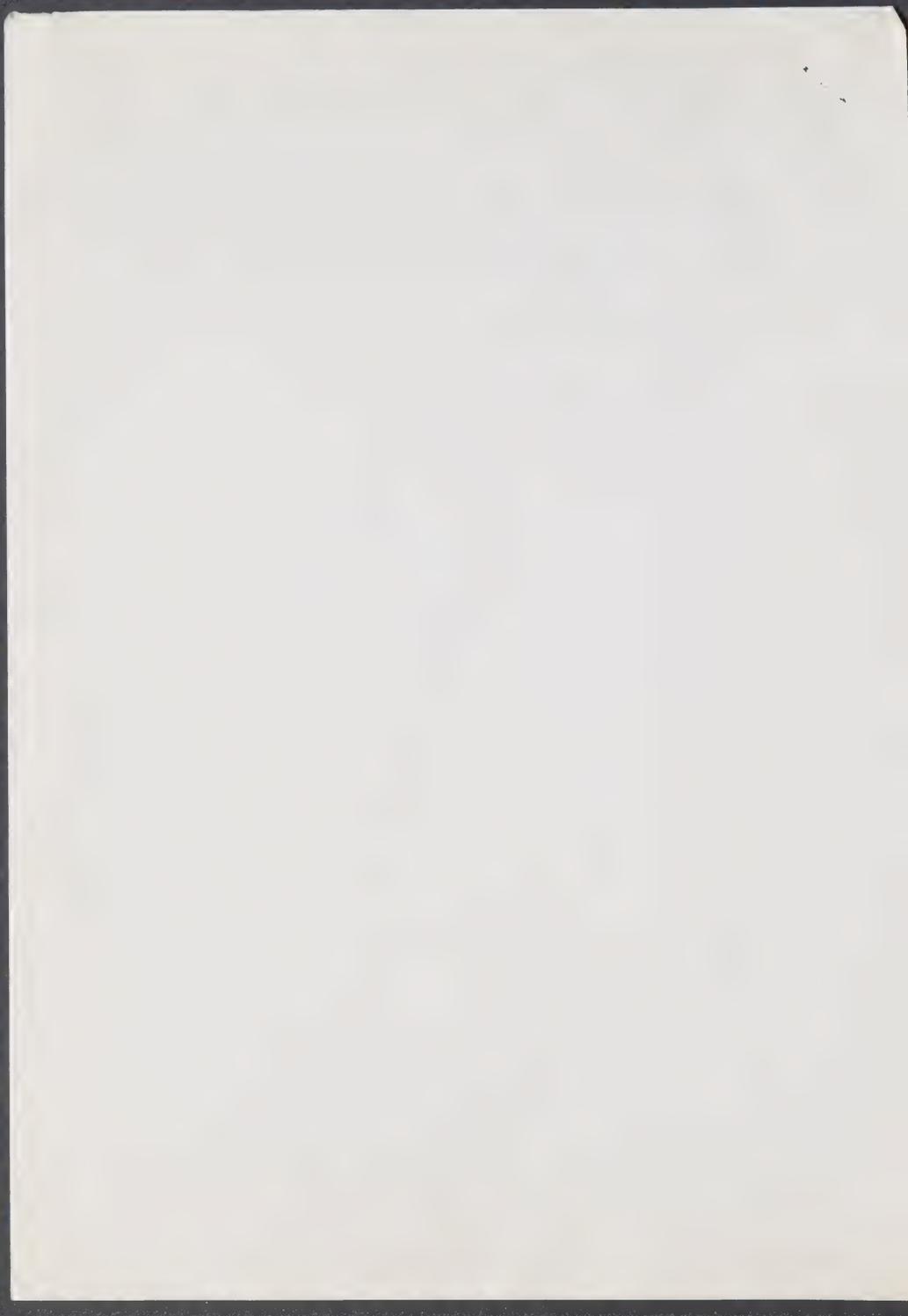
5. The fifth part of the document explores the impact of globalization on business. It examines how international trade and investment have created new opportunities for growth but also present significant risks and challenges.

6. The sixth part of the document discusses the importance of human resources in driving organizational success. It emphasizes the need for a skilled and motivated workforce and the role of leadership in fostering a positive work environment.

7. The seventh part of the document looks at the future of business and the emerging trends that will shape the global economy. It discusses the potential of artificial intelligence, automation, and sustainable development.

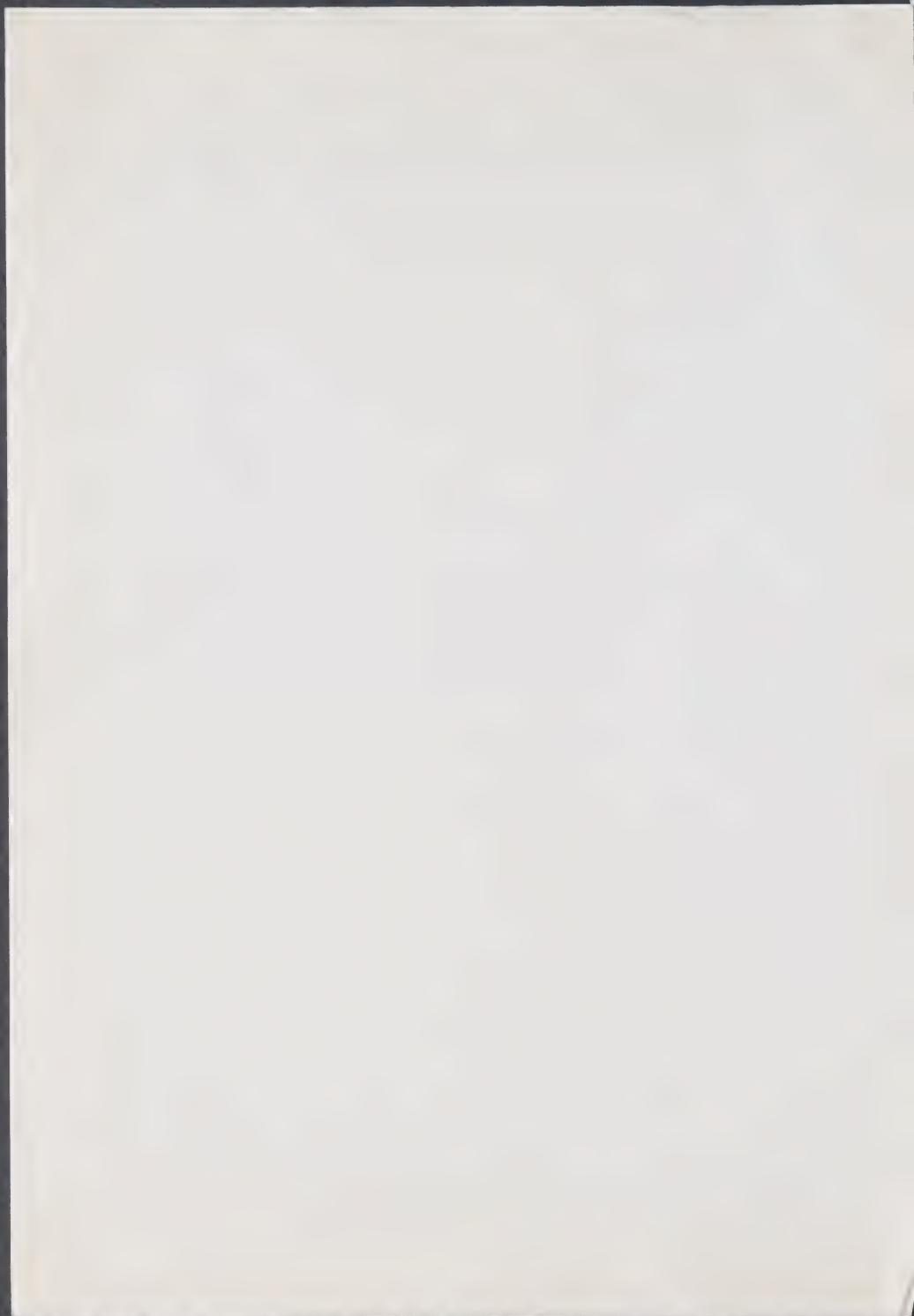
8. The eighth part of the document provides a summary of the key findings and offers recommendations for how organizations can best navigate the challenges and opportunities ahead.

9. The final part of the document concludes with a statement of the author's hope that the information provided will be helpful and informative for all those interested in the current state of the business world.



IAN FAIRLEY INTERNATIONAL

[The following text is extremely faint and illegible due to the quality of the scan. It appears to be a list of items or a detailed description of an artwork, possibly including names, dates, and prices.]



SOTHEBY'S

London

FACSIMILE

[The following text is extremely faint and illegible due to the nature of the facsimile. It appears to be a standard auction notice or terms and conditions document.]

Sotheby's London Registered at the above address No. 122-01



SOTHEBYS

Founded 1744

[Faint, illegible text]

[Large block of very faint, illegible text, likely the main body of a document or advertisement]



SOTHEBY'S

Founded 1744

THE SOTHEBY AUCTION ROOMS, 100 BOND STREET, LONDON, W1
Telephone: 01-479 3000

THE SOTHEBY AUCTION ROOMS, 100 BOND STREET, LONDON, W1
Telephone: 01-479 3000

THE SOTHEBY AUCTION ROOMS, 100 BOND STREET, LONDON, W1
Telephone: 01-479 3000

THE SOTHEBY AUCTION ROOMS, 100 BOND STREET, LONDON, W1
Telephone: 01-479 3000

THE SOTHEBY AUCTION ROOMS, 100 BOND STREET, LONDON, W1
Telephone: 01-479 3000

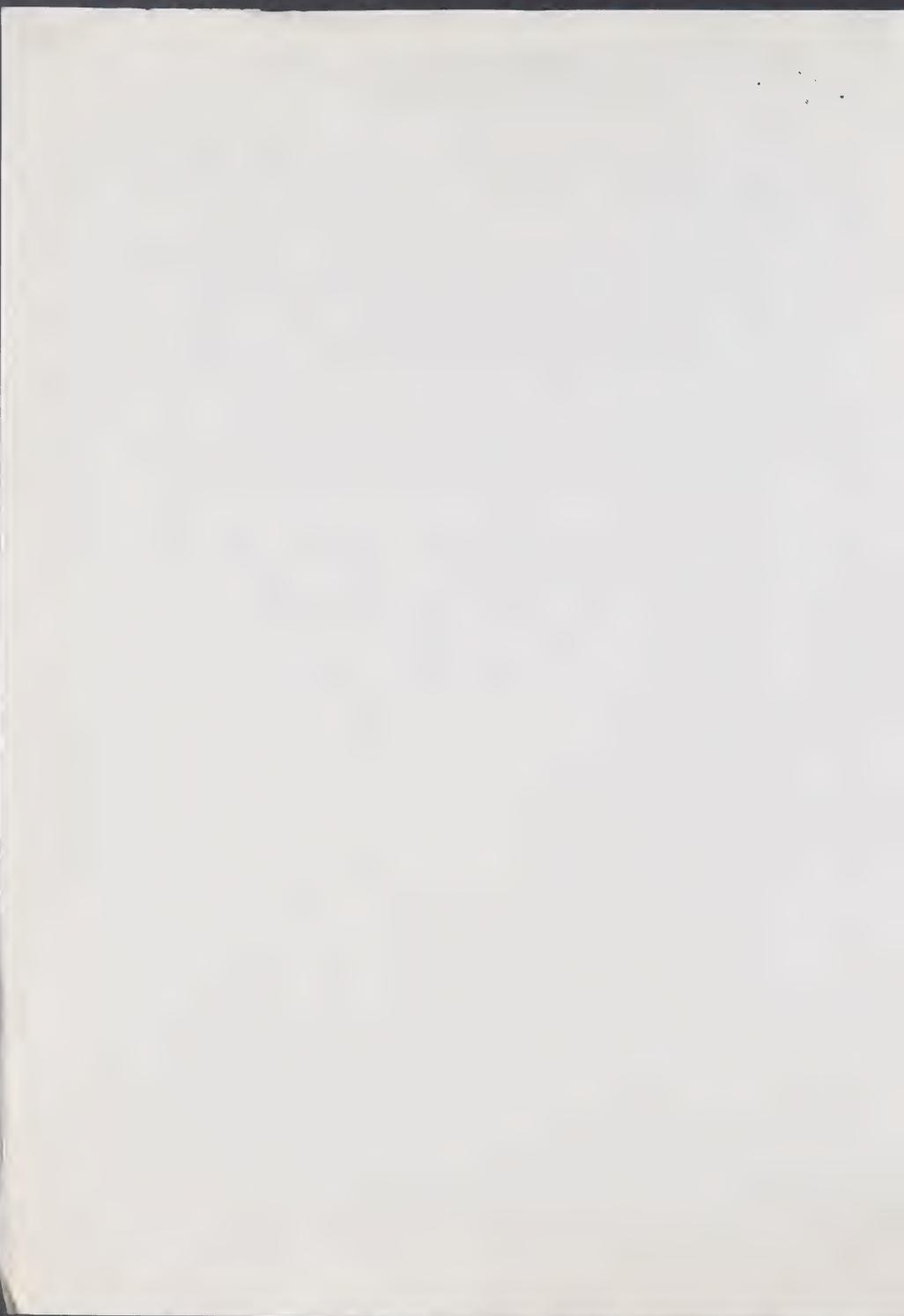
THE SOTHEBY AUCTION ROOMS, 100 BOND STREET, LONDON, W1
Telephone: 01-479 3000

THE SOTHEBY AUCTION ROOMS, 100 BOND STREET, LONDON, W1
Telephone: 01-479 3000

THE SOTHEBY AUCTION ROOMS, 100 BOND STREET, LONDON, W1
Telephone: 01-479 3000

THE SOTHEBY AUCTION ROOMS, 100 BOND STREET, LONDON, W1
Telephone: 01-479 3000

THE SOTHEBY AUCTION ROOMS, 100 BOND STREET, LONDON, W1
Telephone: 01-479 3000





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

January 18, 2001

TO: George Gordon
Sotheby's London

Page 1 of 1

FAX #: 011 44 207-293-5943

Dear George,

Thank you so much for your fax of today with the details about the theft.

Two days ago I asked my secretary to send my fax both to your direct fax and to Sotheby's general fax. I know that you travel a lot and I wanted to make certain that you received one or both faxes.

Unfortunately, a few weeks ago, my secretary changed all the London phone and fax numbers to comply with the new 207 and 208 directions and then got Sotheby's and Christie's fax numbers mixed up. Yesterday I was called from Christie's London and told that Christie's had received the fax to you. Naturally I was aghast and asked them very strongly just to tear it up and not to talk to other people about it.

Here is another case of Murphy's Law: if a mistake can happen, it will happen.

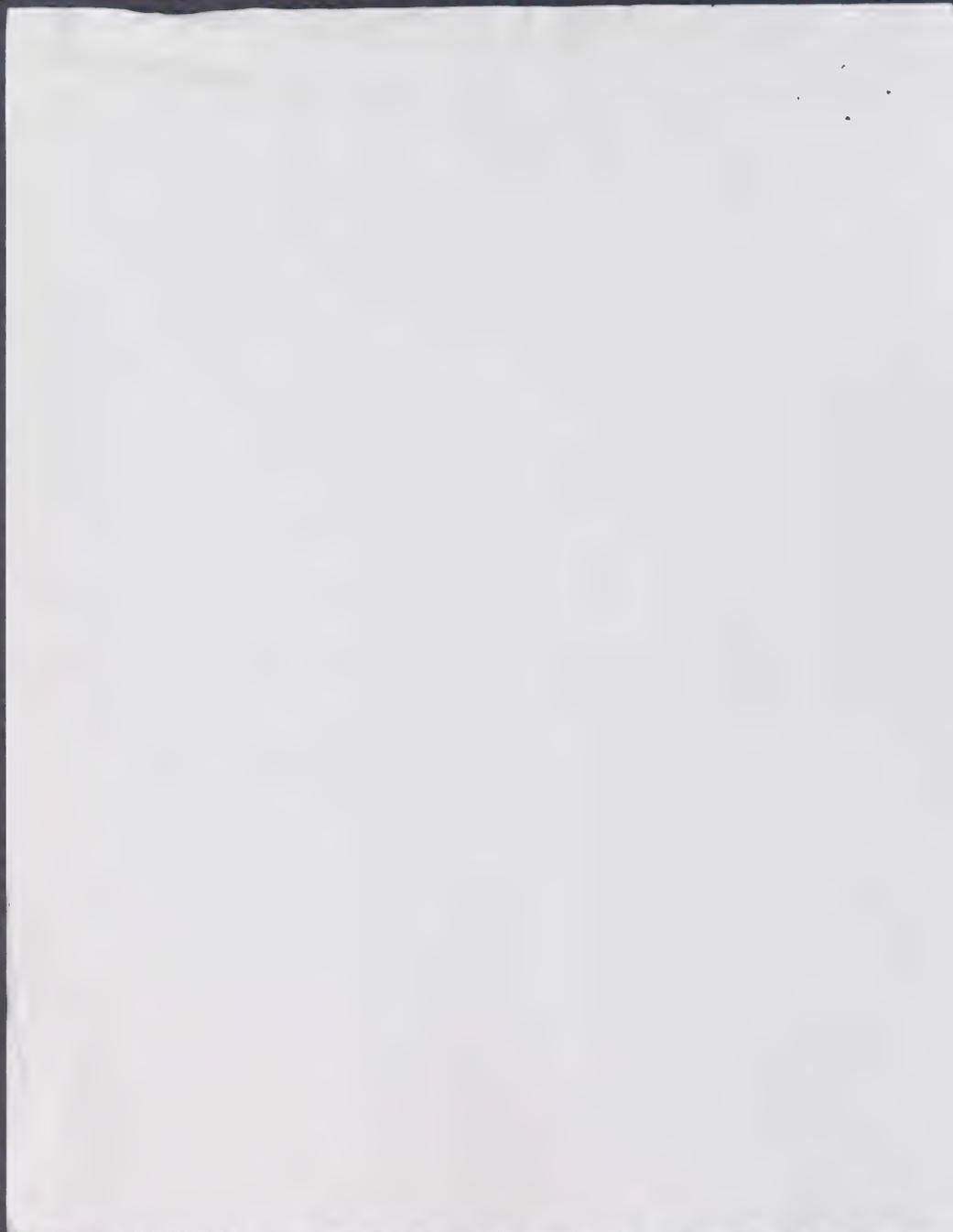
I will bring some photographs of the dog to New York and could, of course, order as many more as you might need.

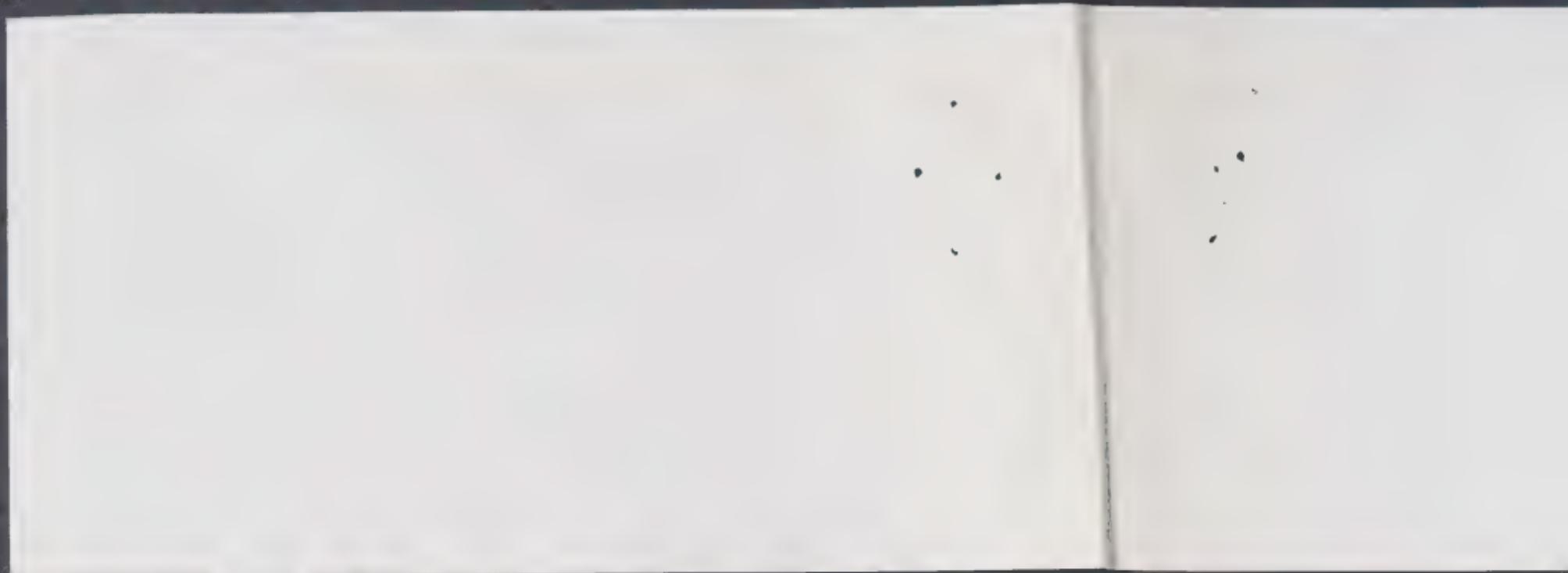
With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

Dr. Gordon,
It truly was my fault & I send
you my sincere apology with the
assurance that my error has
been corrected on our fax machine.
Ann







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

January 17, 2001

TO: George Gordon
Sotheby's London

Page 1 of 1

FAX #: 44-207-293-5943

Dear George,

I am very puzzled by the circumstances surrounding the theft of my dog.

Did Sotheby's report the theft to the police? Surprisingly, the major daily newspapers in Madrid yesterday did not report the theft.

Did you report it to IFAR?

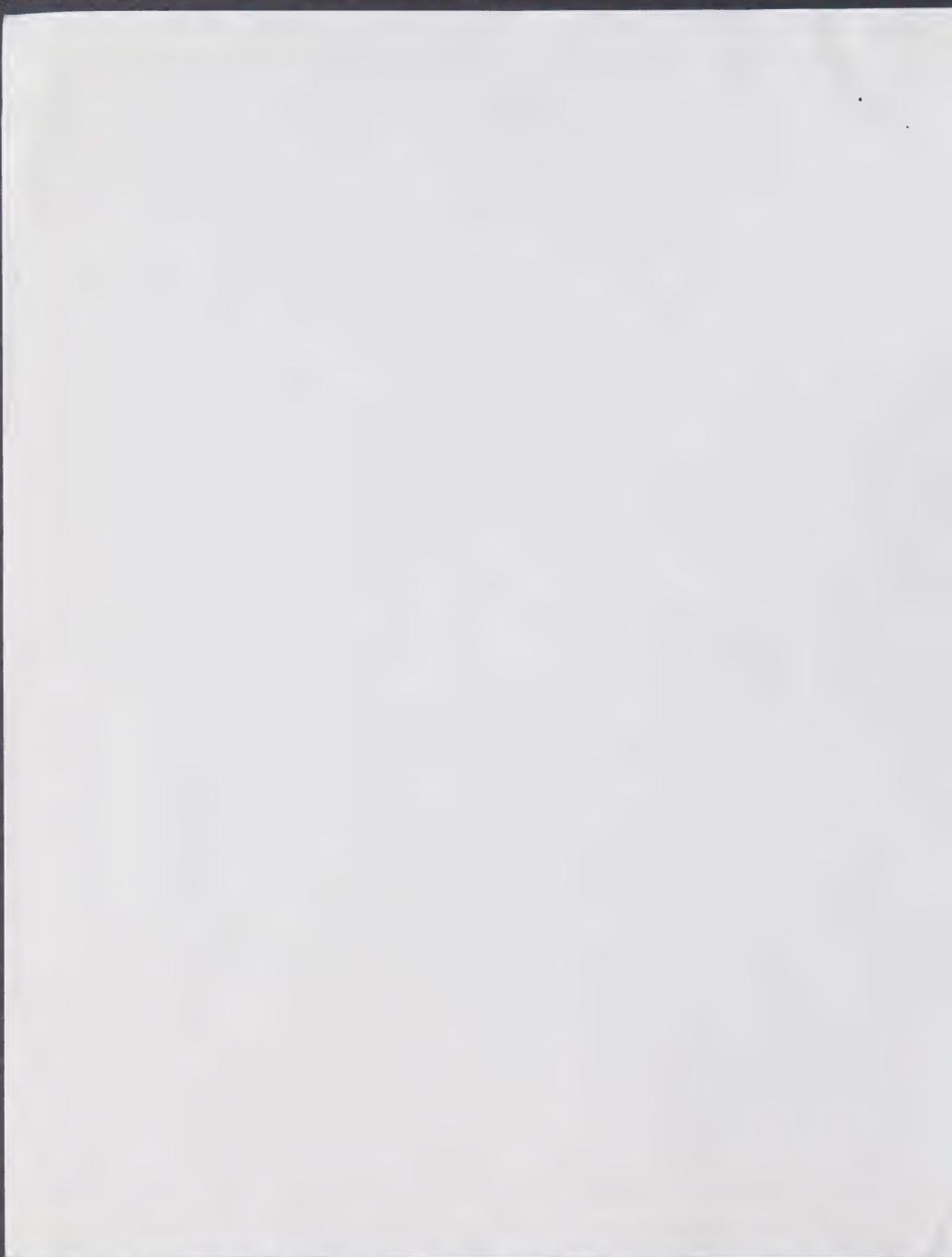
Of course it must have crossed your mind that very odd circumstances were involved: the painting has been in Madrid since November and the night before it is to be examined by Perez-Sanchez it disappears.

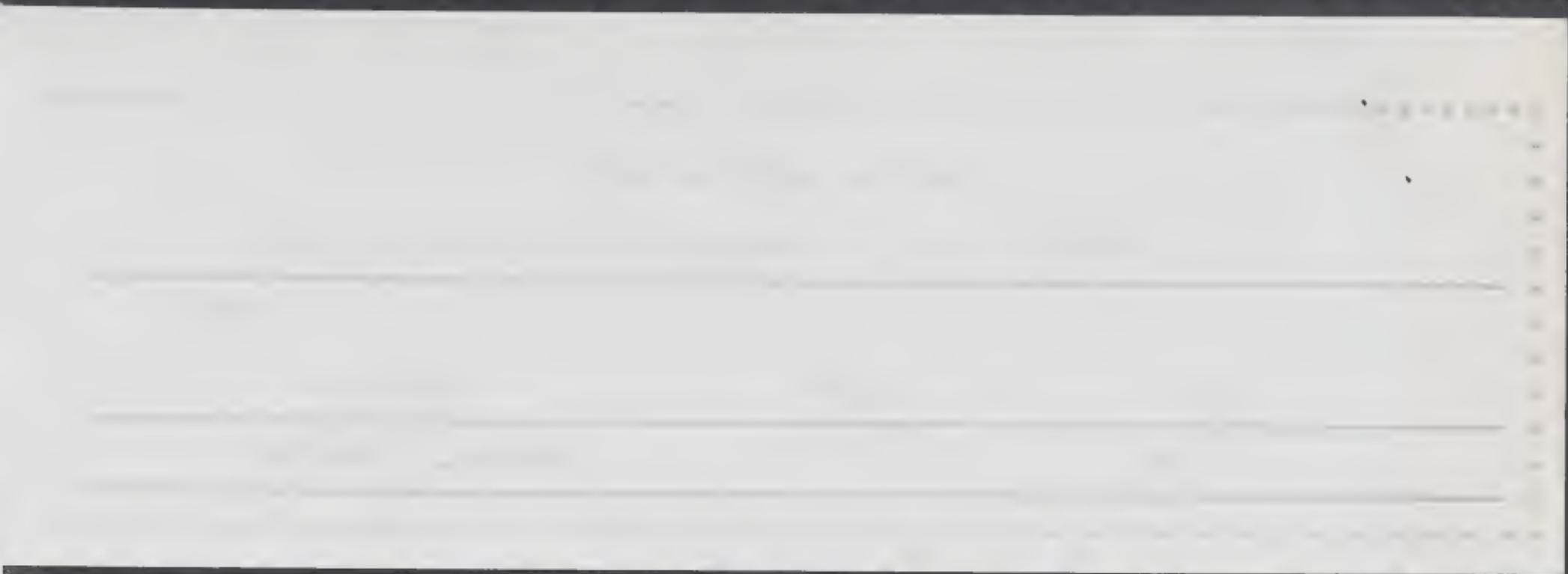
How many people were working in your Madrid office and have you excluded the possibility of an inside job?

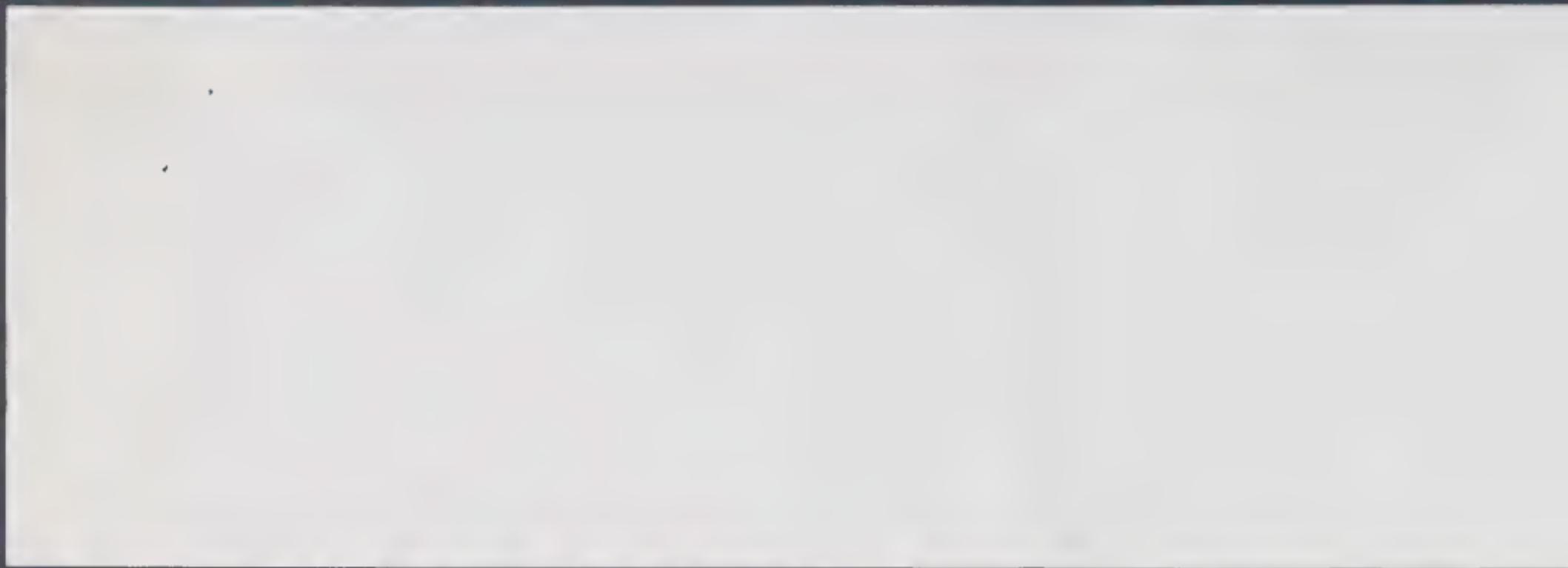
What other painting was stolen?

I look forward to hearing from you and remain

Yours sincerely,





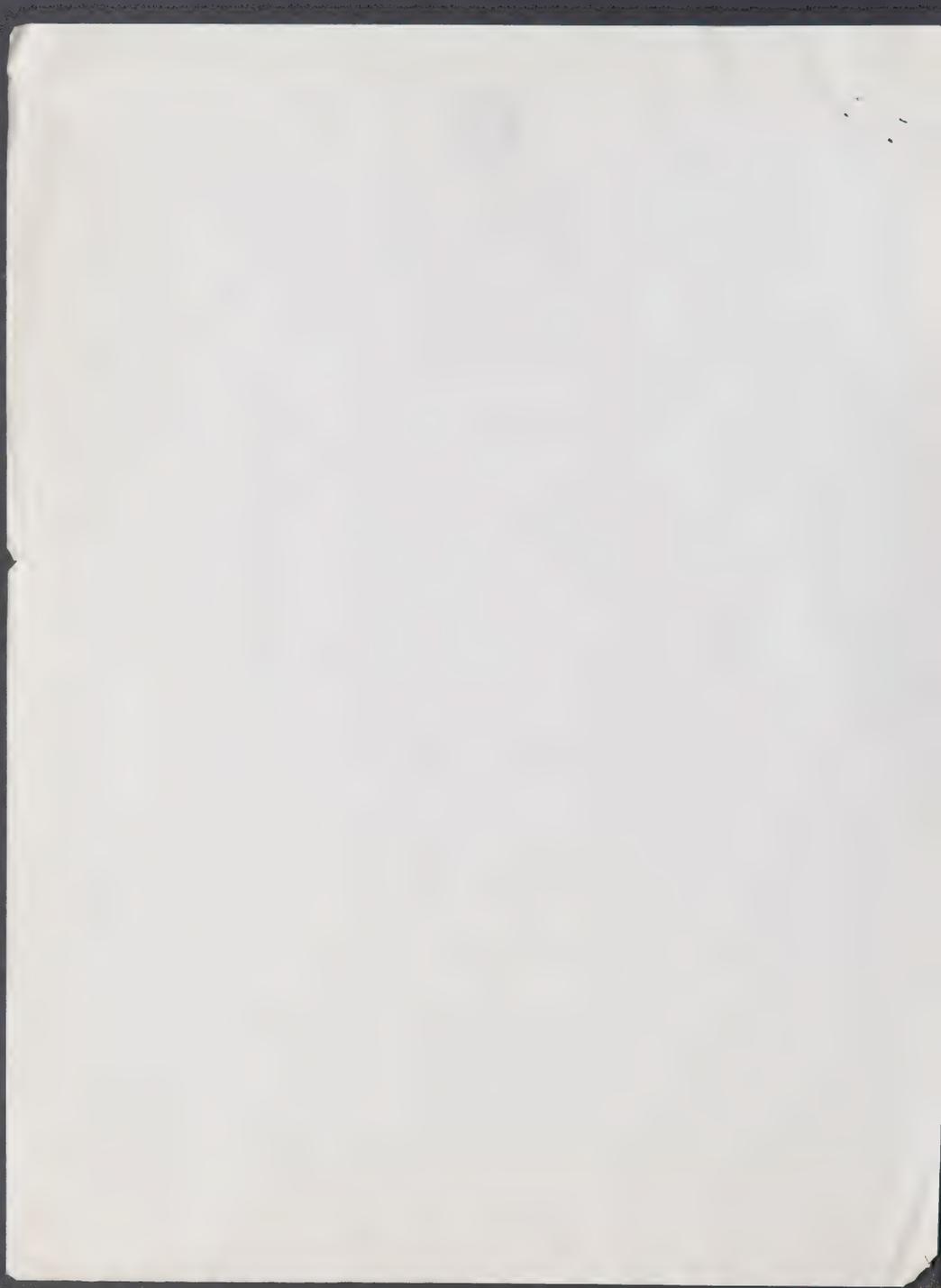


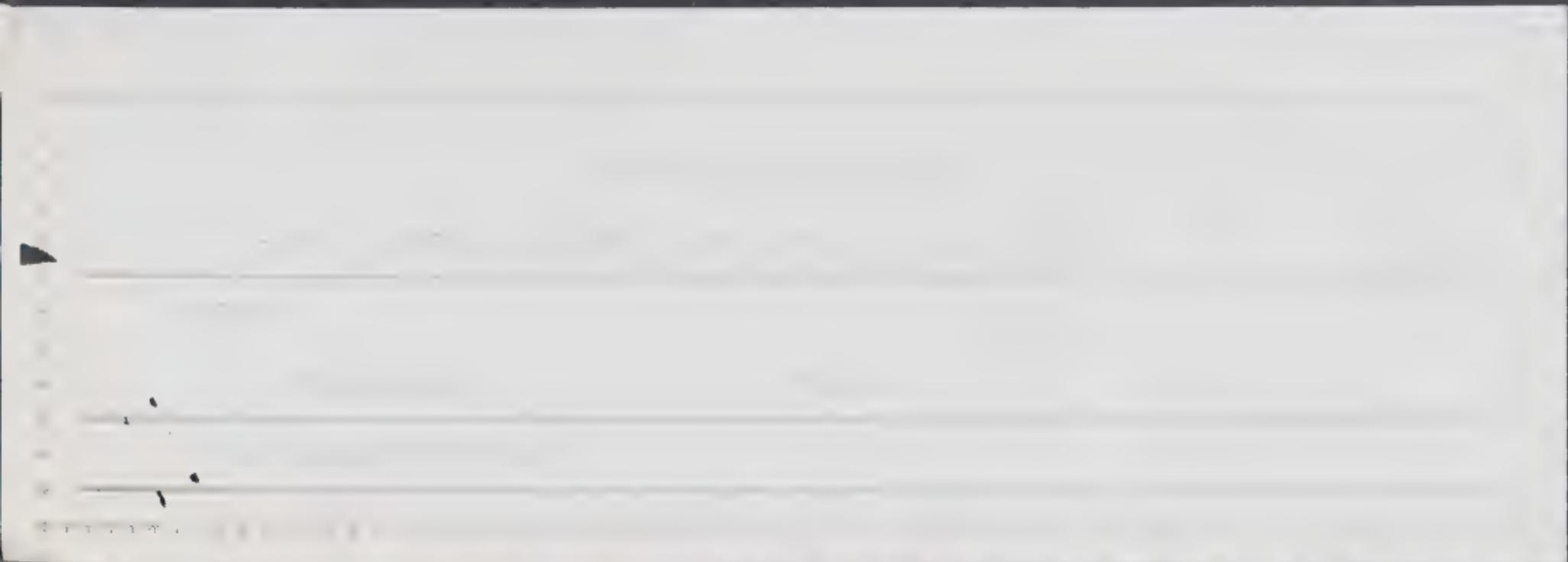


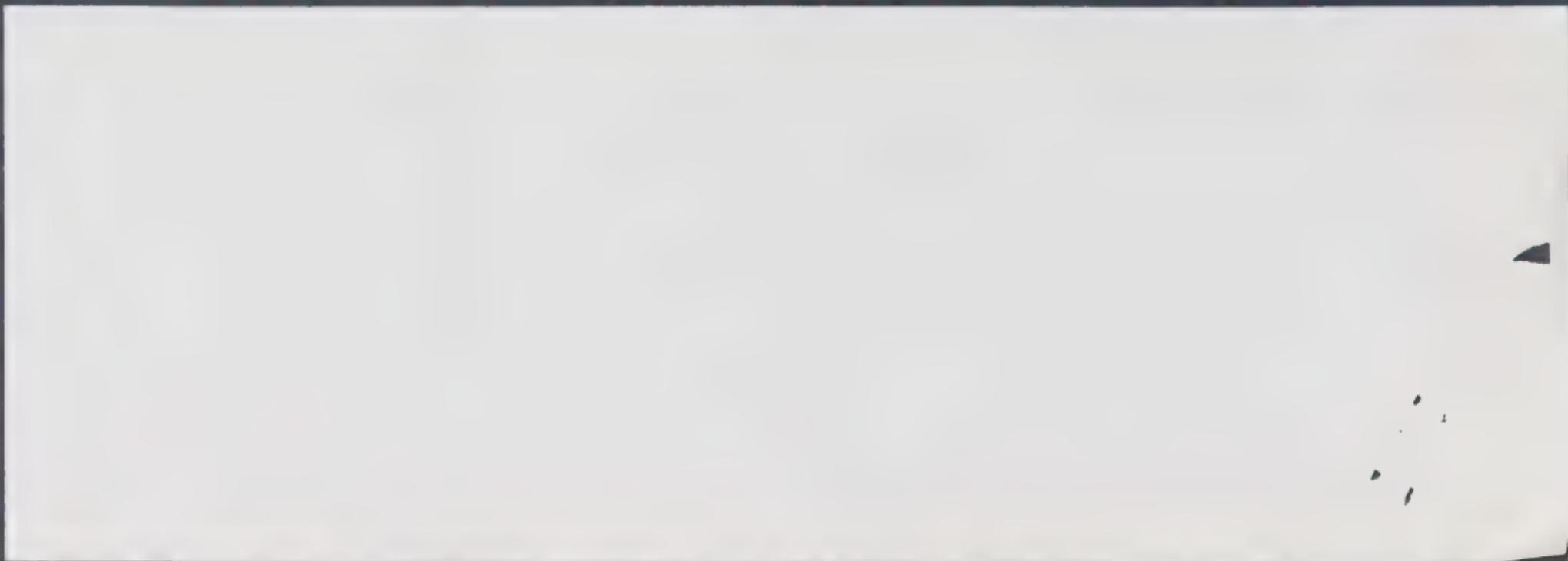
THE
BANK OF
AMERICA
NORTH
CAROLINA
CORPORATION

TO THE
MEMBERS OF THE BOARD OF DIRECTORS
OF THE BANK OF AMERICA NORTH CAROLINA CORPORATION
I HAVE THE HONOR TO ACKNOWLEDGE THE RECEIPT OF YOUR
CHECK FOR THE AMOUNT OF \$100.00 DOLLARS
PAID TO THE ORDER OF THE BANK OF AMERICA NORTH CAROLINA CORPORATION
ON THE 15TH DAY OF JANUARY 1950.

Yours very truly,
J. W. WELLS
President







01 Velazquez "Study of a Dog"

1/20. Framed: 20 x 29 1/4"

COND:

COND:

CLIENT REF:

LOCATION : YORK, SIA : 210

ESTIMATE TOTAL AMOUNT

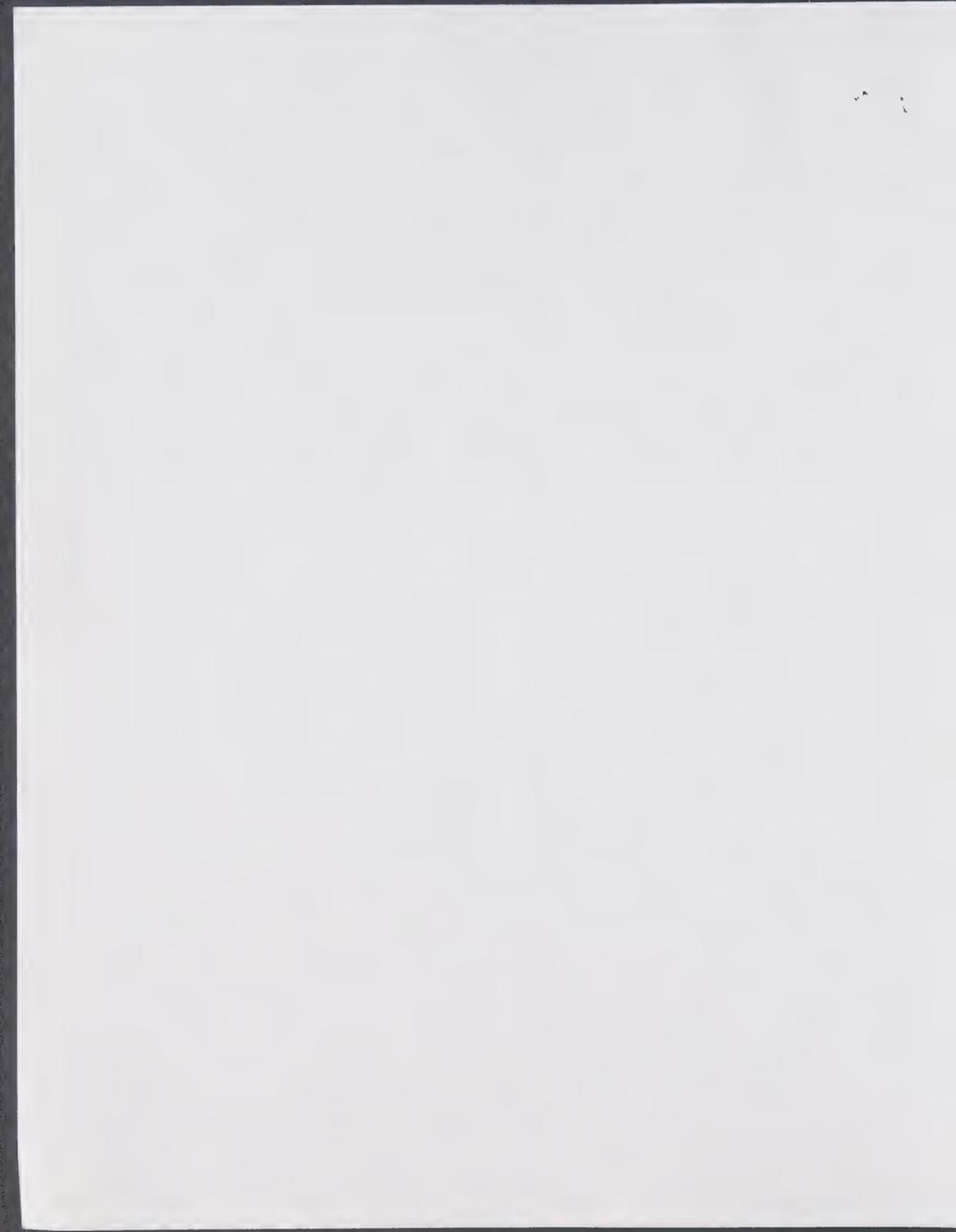
\$100,000

\$100,000

**ESTIMATES PENDING INSPECTION
BY OLD MASTER PAINTINGS
DEPARTMENT SPECIALISTS**

This estimate is based on the conditions of present painting. It is subject to change if an inspection is conducted by the Old Master Paintings Department Specialists. The estimate is based on the best of our knowledge and experience. It is not intended to be a contract. The Old Master Paintings Department Specialists will not be responsible for any loss or damage to the painting or any other property.

W. Steen





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

January 15, 2001

TO: George Gordon
Sotheby's London

Page 1 of _1_

FAX #: 44-207-293-5943

Dear George,

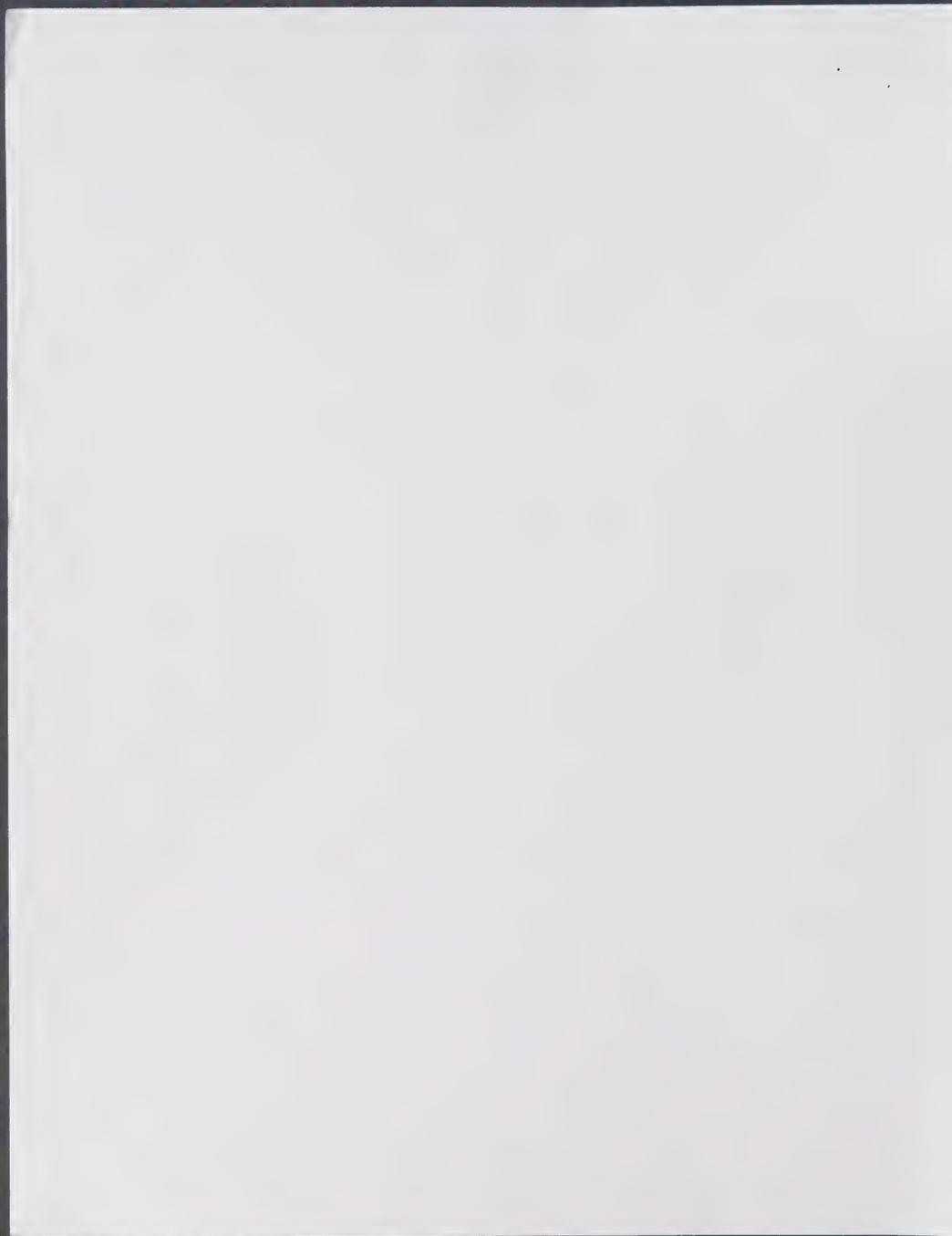
Thank you for your advising me promptly that our *Portrait of A Dog* was stolen in Madrid from your office there.

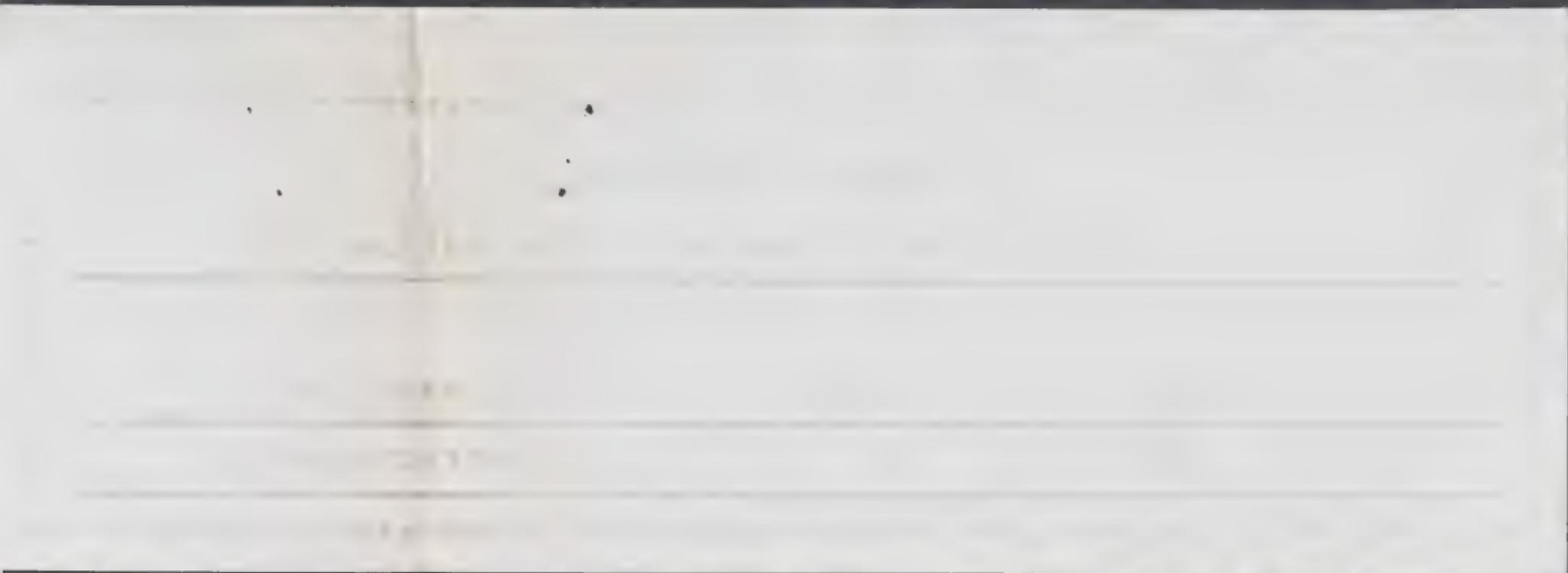
I presume that you have already informed the police and IFAR. Of course I have good reproductions, should you need these and I could give these to you when I see you in New York next week.

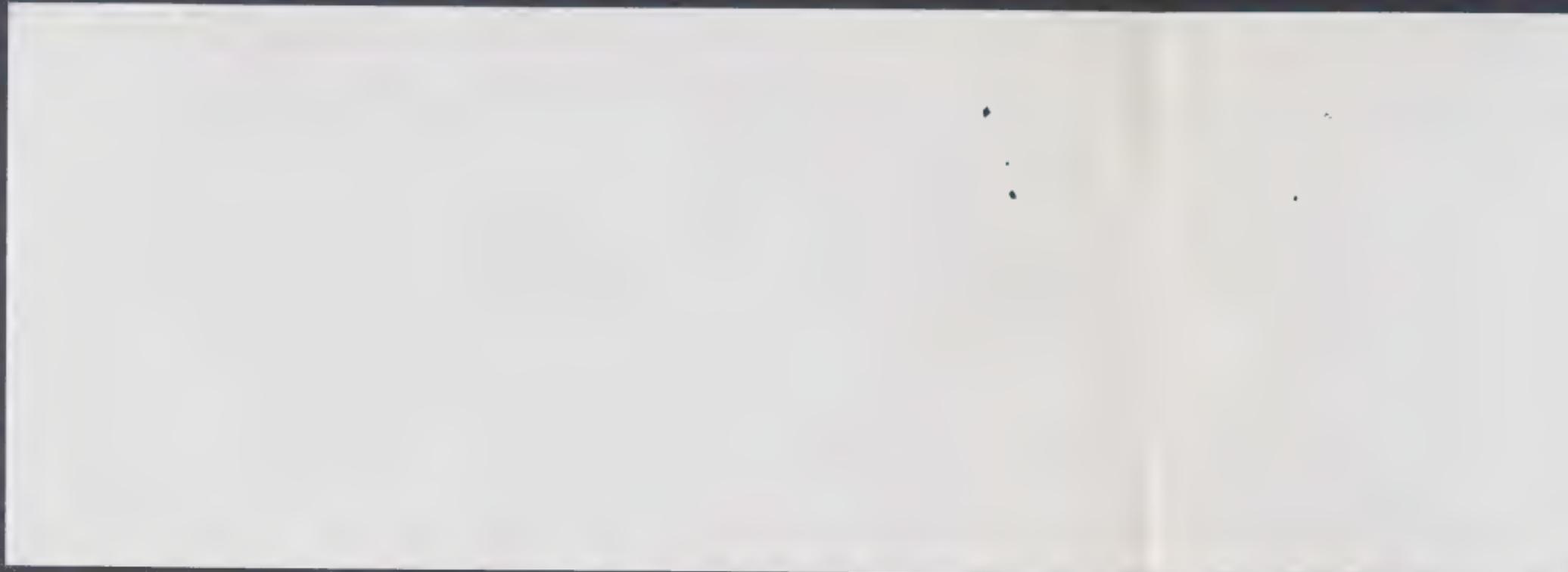
With best regards I remain

Yours sincerely,

Alfred Bader
AB/az





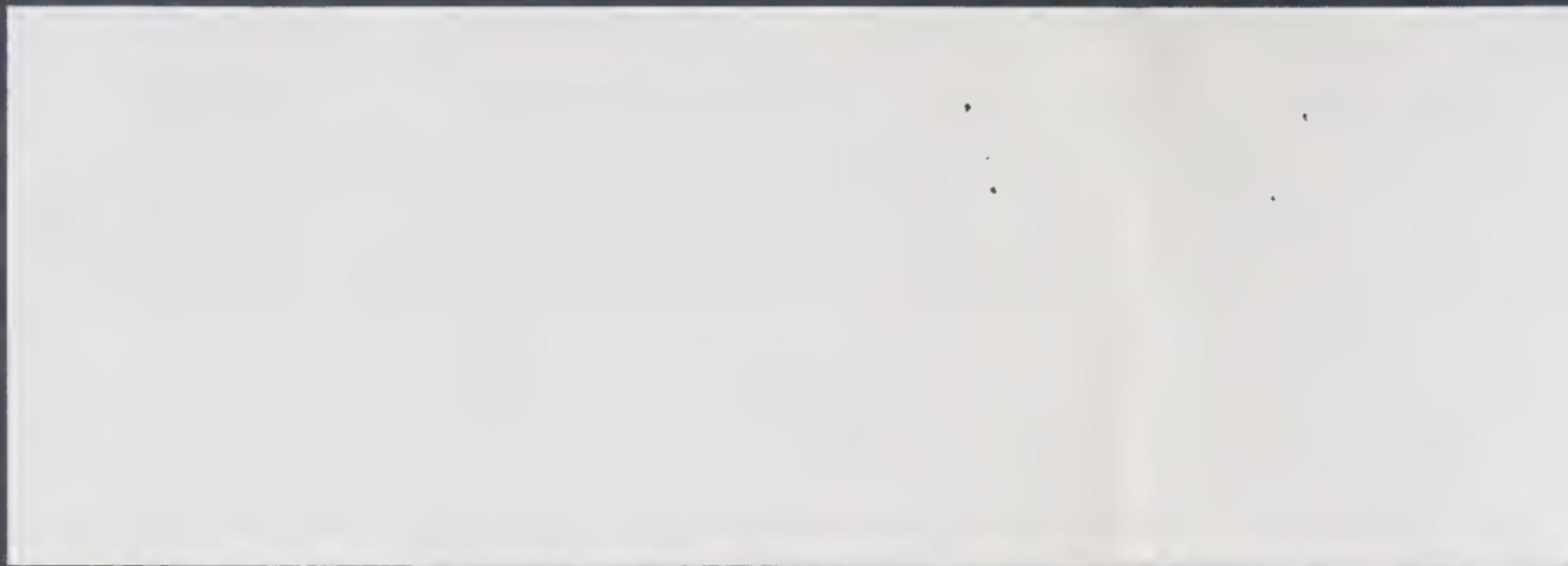


1887

1887

1887

1887



SOUTHERN

ESTIMATES PENDING INSPECTION
BY OLD MASTER PAINTINGS
DEPARTMENT SPECIALISTS

MSK

CONFIDENTIAL

[The following text is extremely faint and illegible due to low contrast and blurring. It appears to be a multi-paragraph document.]

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED



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

August 1, 2000

TO: George Gordon
Sotheby's London

Page 1 of _1_

FAX #: 44-207-293-5943

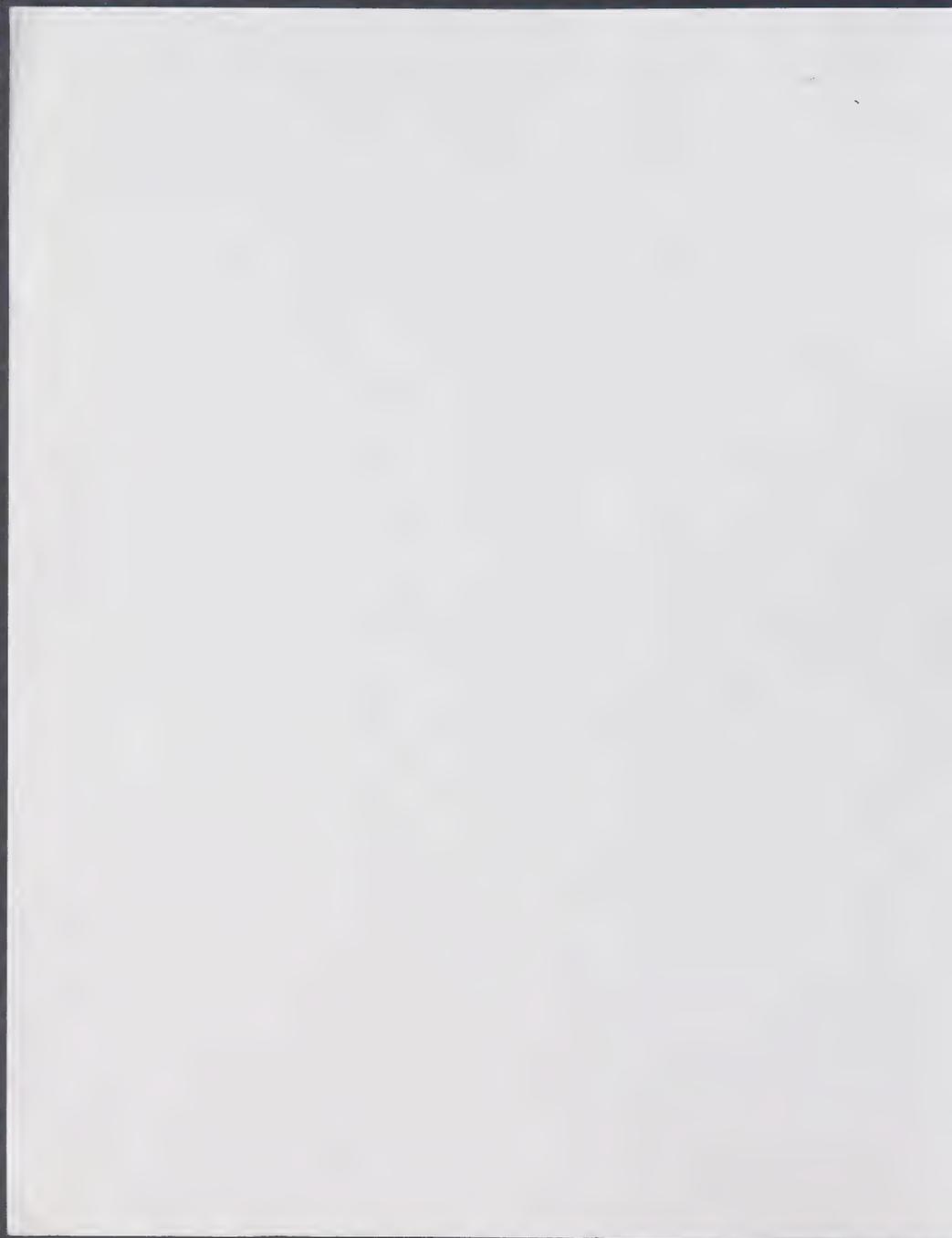
Dear George,

Has the dog arrived safely in Madrid?

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az



PRODUCTION REPORT

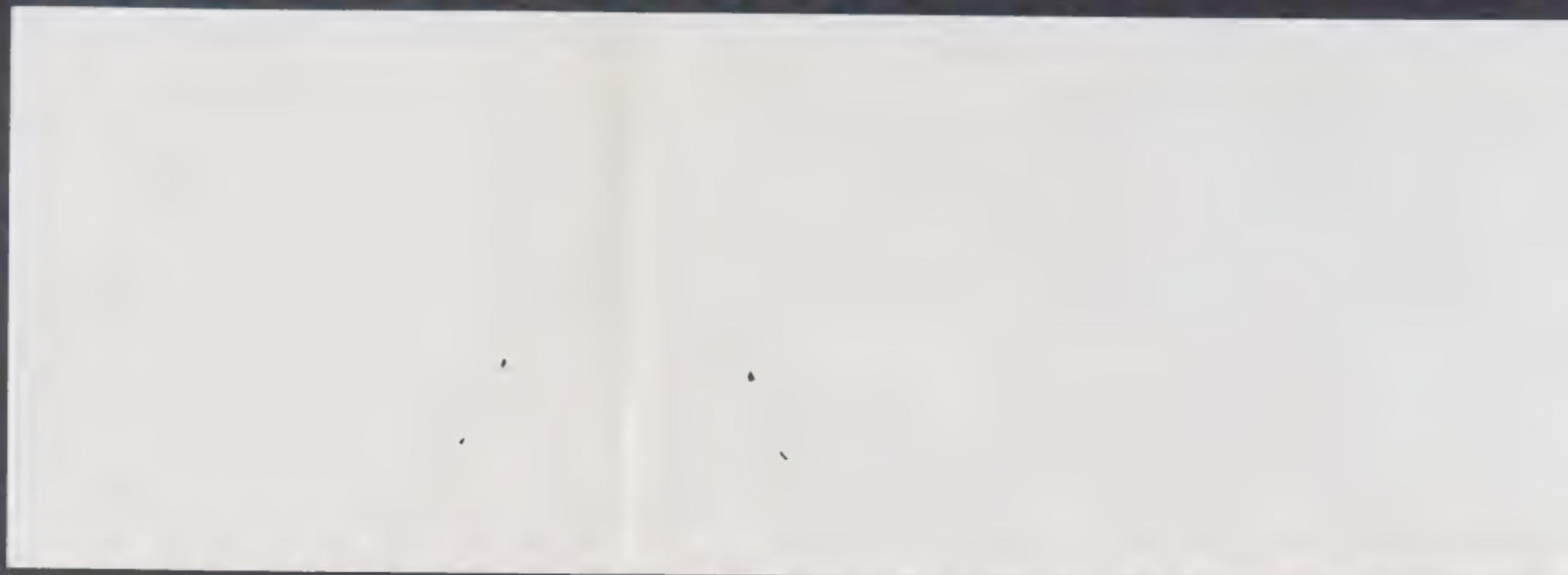
PRODUCTION QUANTITY 4148778

ISSUES

RACES

4148778

1



I look forward to hearing from you and remain with best wishes

Yours sincerely,

Alfred Bader

AB/az

Att. (2)

Sumowski opinion

Memorandum of Understanding

SOTHEBY'S

Founded 1744

1863

2nd May 2000

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

Dear Dr. Bader

Please find enclosed the copy of the agreement with George Gordon's signature for your records.

With kind regards

Yours sincerely



Camilla Harris
Old Master Paintings Department
Direct Line: 0207 293 5490
Direct Fax: 0207 293 5943
email: camilla.harris@sothebys.com

34 - 35 New Bond Street, London W1A 2AA
Telephone (020) 7293 5000 Facsimile (020) 7293 5989

Sotheby's: Registered at the above address No. 874867





MEMORANDUM OF UNDERSTANDING
 BY AND BETWEEN
 ALFRED BADER FINE ARTS
 AND
SOTHEBY'S, LONDON

Alfred Bader Fine Arts (ABFA) owns a painting (ABFA #1863) described as a *Study of a Dog* (the painting), which both Alfred Bader of ABFA and George Gordon of Sotheby's, London believe has a reasonable chance of being identified as a Velazquez.

ABFA will ship the painting by FEDEX from Milwaukee to Sotheby's New York and Sotheby's will then transport the painting to Madrid for examination by Velazquez experts.

If the painting is properly identified as Velazquez, Sotheby's will offer it for sale at auction in New York with a mutually agreed upon reserve.

Sotheby's agrees to pay all expenses, including insurance for \$ 150,000.00, and the costs involved in such examination, *unless otherwise agreed in advance.* Sotheby's agrees to pay shipping for the return of the painting to ABFA in Milwaukee if the painting is not sold by Sotheby's pursuant to this understanding.

If the painting is not identified as a Velazquez, Sotheby's will attempt to identify the artist of the painting and offer it at auction with the full name of such artist and a mutually agreed upon reserve, *of no less than \$100,000, subject to agreement.*

Either the sale or the return of the painting is to take place within eighteen months of the date of this Agreement.

ABFA and Sotheby's agree to the above in consideration of each other's undertaking as herein set forth.

AGREED this 25th day of April, 2000.

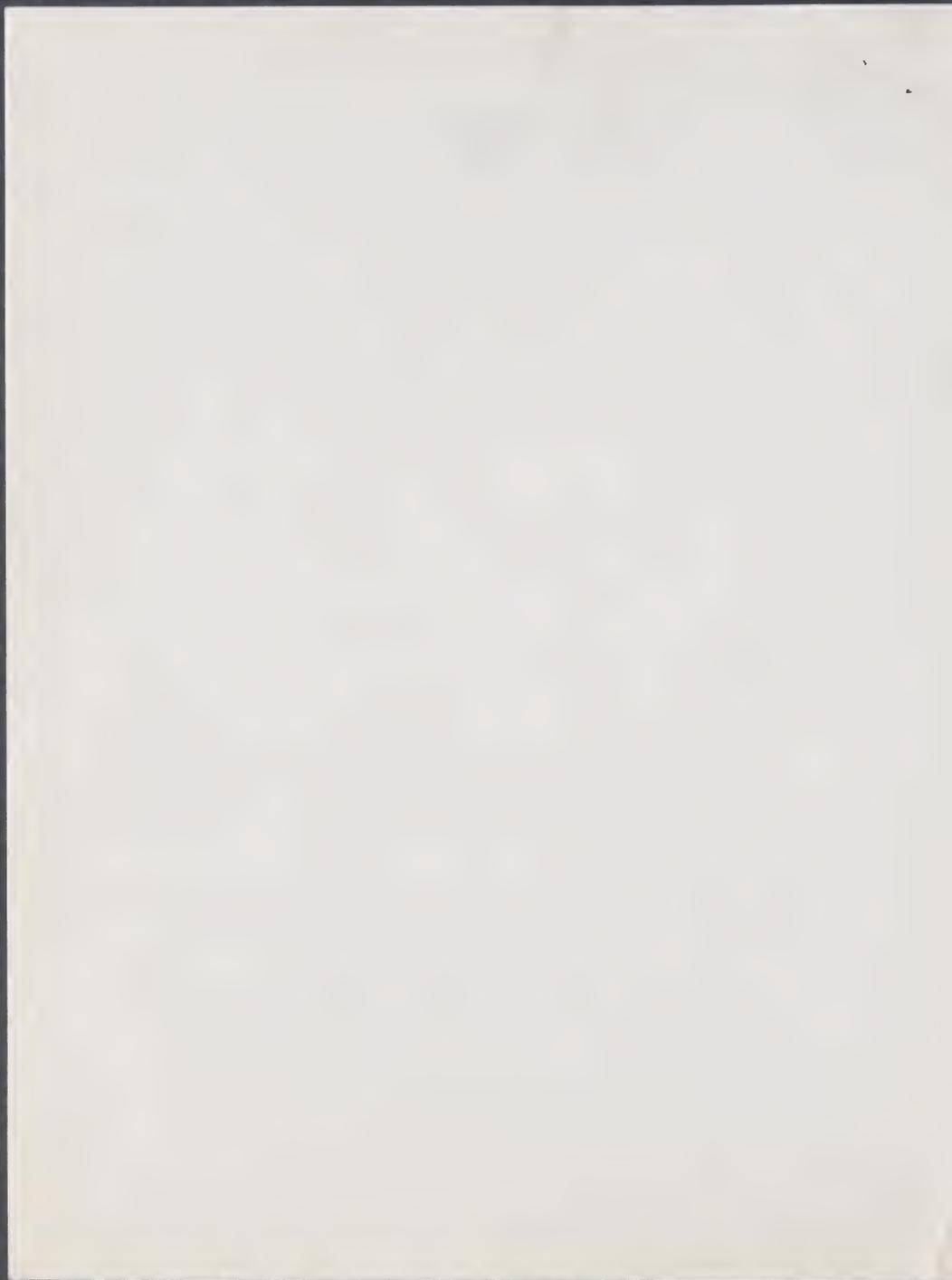
ALFRED BADER FINE ARTS

By Alfred R. Bader, President

SOTHEBY'S

By George Gordon, Sr. Director, Old
 Master Paintings





We are pleased to Canada, provide you with the best of our products. I will of course be glad to assist you with any questions.

Thank you for your interest in the painting. We will be happy to provide you with a copy of the painting's history and safety at any time.

Thank you for your interest.

John Smith

Old Master Paintings

NY

Dear Sir,

Please find a list of our products. If you have any questions, please contact us. We will be happy to assist you.

Thank you for your interest in our products. We will be happy to provide you with a copy of the painting's history and safety at any time.

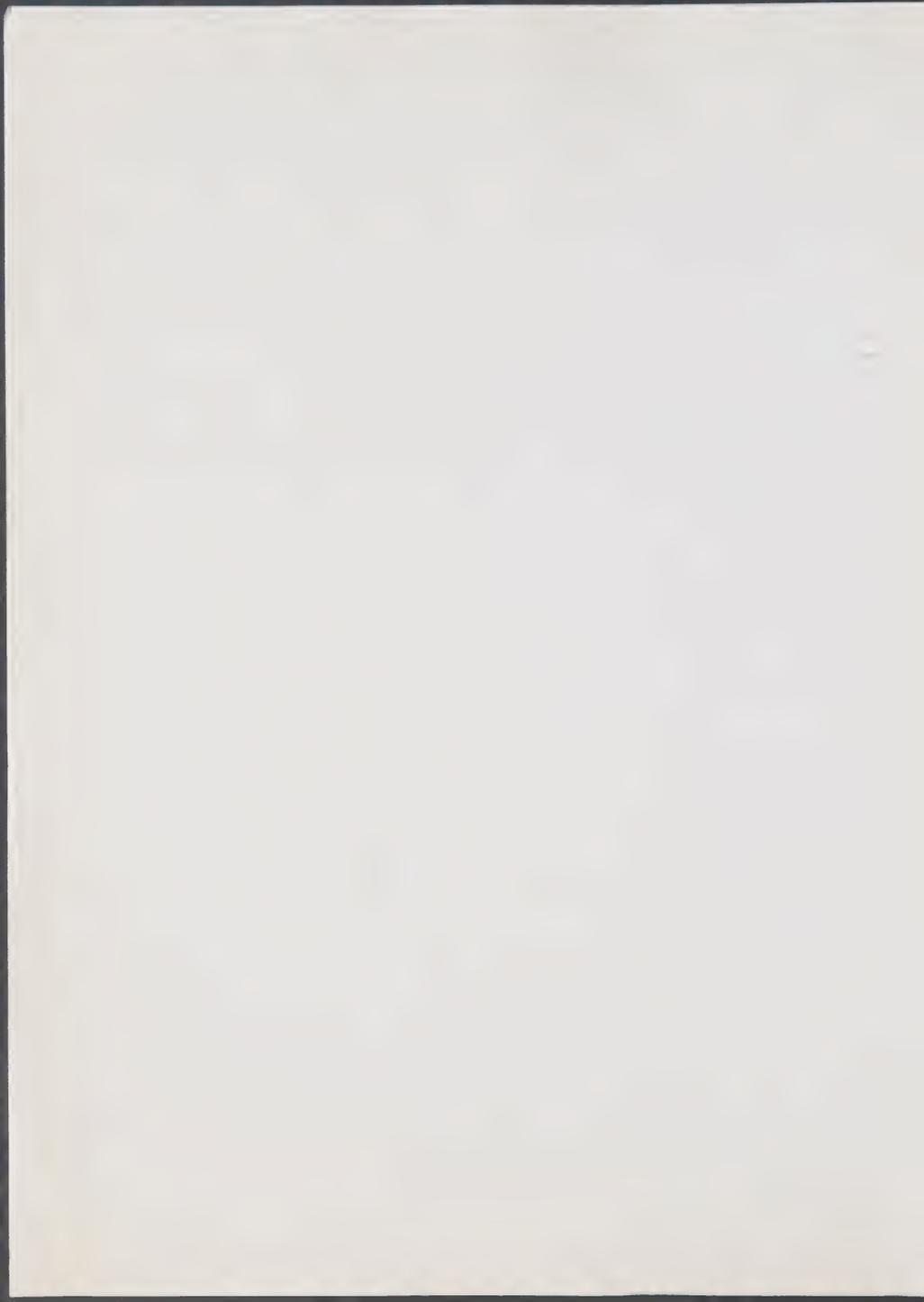
Yours faithfully,
John Smith

Old Master Paintings
NY



Old Master Paintings
212 606 7236
To 914142770709

W. H. H. H.





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

May 1, 2000

TO: Ms. Marina Phelan
Old Masters, Sotheby's

Page 1 of _1_

FAX #: 212/606-7236

Dear Ms. Phelan,

Today we are sending to your attention by 2-day FEDEX a beautiful painting of a dog, our inventory #1863.

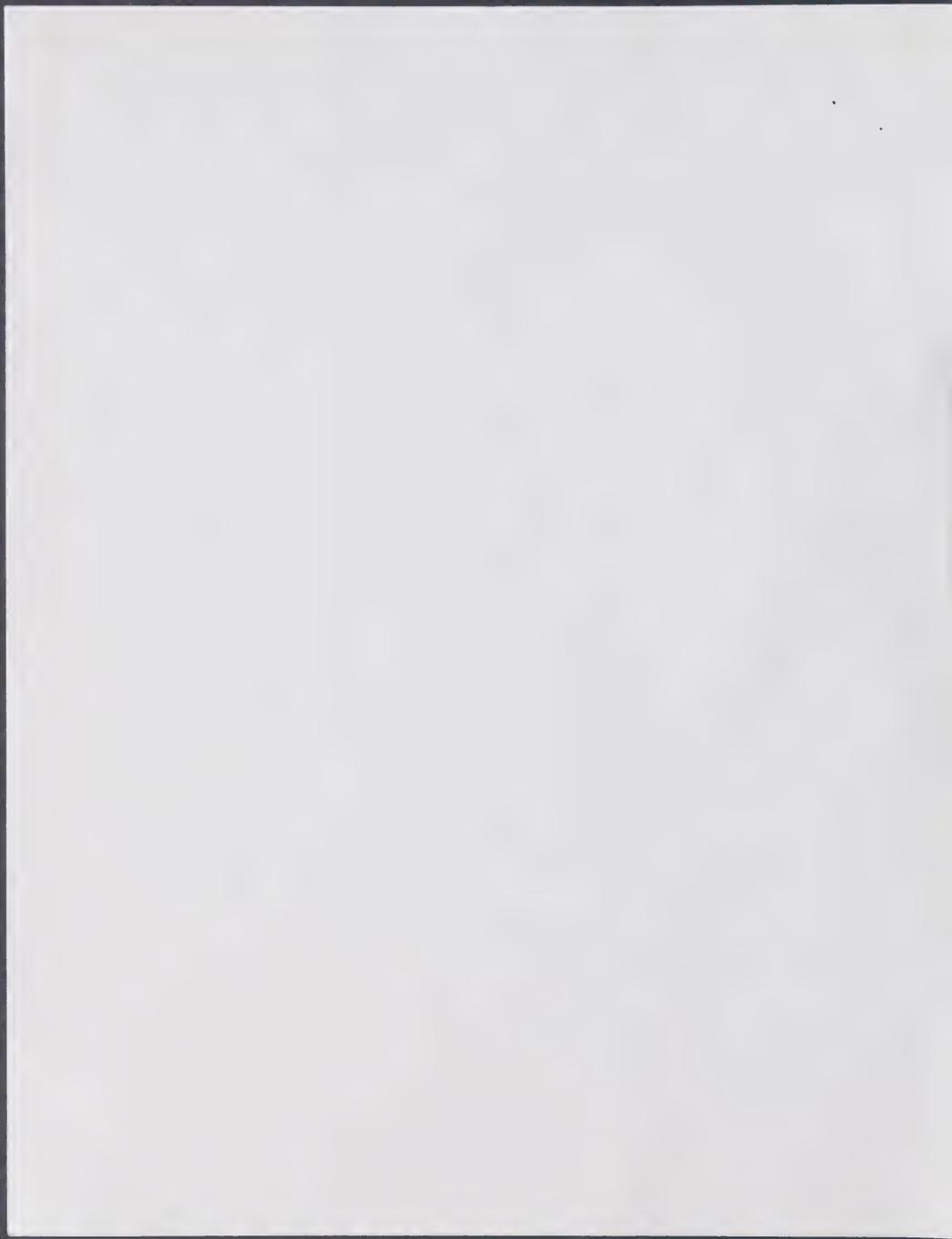
Dr. George Gordon of Sotheby's London was to have alerted you and Mr. Christopher Apostle to the circumstances.

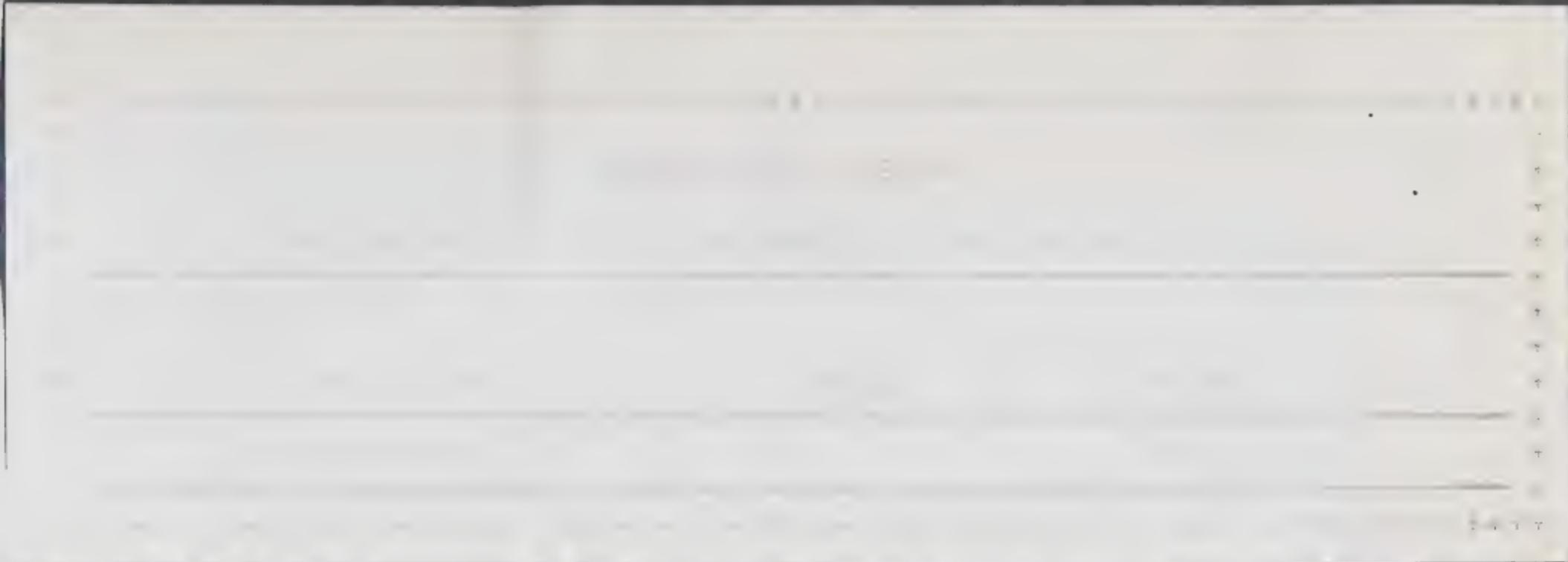
The FEDEX tracking number is 804656933389. In Mr. Apostle's absence, would you please acknowledge on Wednesday that the package has arrived safely.

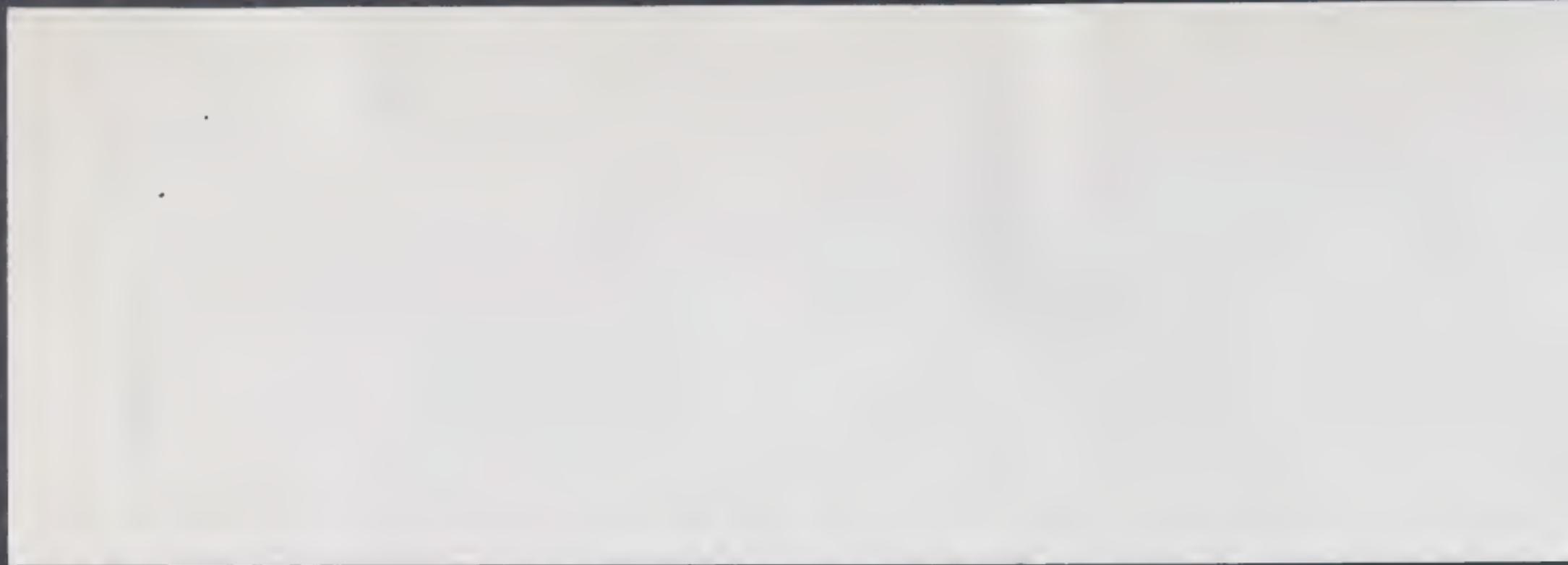
With best regards and many thanks I am

Yours sincerely,

Alfred Bader
AB/az







FedEx USA Airbill FedEx Tracking Number

804656933389

Form 1-D No

0210

SP011
Sonder's Copy**1 From** (please print and press hard)Date 5/1/2000 Sender's FedEx Account Number 1693-9831-3
Sender's Name ALFRED BADER Phone (414) 277-0730Company ALFRED BADER FINE ARTSAddress 904 E JUNEAU AVE STE 622 Dept/Floor/Suite/RoomCity MILWAUKEE State WI ZIP 53202**2 Your Internal Billing Reference Information**

(Optional) (First 24 characters will appear on invoice)

3 To (please print and press hard)Recipient's Name C. APOSTLE + M. PHELAN Phone (212) 606-7230Company SOTHEYB'S Check here if residence (Extra charge applies for FedEx Express Saver)Address 1334 YORK AVENUE Dept/Floor/Suite/RoomCity NEW YORK State NY ZIP 10021**For HOLD at FedEx Location check here** Hold Weekday (Not available at all locations) Hold Saturday (Not available at all locations) (Ave label for FedEx Priority Overnight and FedEx 2Day only)**For WEXEND Delivery check here** (Extra charge applies for FedEx Express Saver) Saturday Delivery (Available for FedEx Priority Overnight and FedEx 2Day only) NEW Sunday Delivery (Available for FedEx Priority Overnight only)

Service Conditions, Declared Value, and Limit of Liability - By using this Airbill, you agree to the service conditions in our current Service Guide or U.S. Government Service Guide. Both are available on request. SEE BACK OF SONDER'S COPY OF THIS AIRBILL FOR INFORMATION AND ADDITIONAL TERMS. We will not be responsible for any claim in excess of \$100 per package whether the result of loss, damage, or delay, non-delivery, misdelivery, or misrouting, unless you declare a higher value, pay an additional charge, and document your

actual loss in a timely manner. Your right to recover from us for any loss includes intrinsic value of the package, loss of sales, interest, profit, attorney's fees, costs, and other forms of damage, whether direct, incidental, consequential, or special, and is limited to the greater of \$100 or the declared value but cannot exceed actual documented loss. The maximum declared value for any FedEx Letter and FedEx Pak is \$500. Federal Express may, upon your request, and with some limitations, refund all transportation charges paid. See the FedEx Service Guide for further details.

Questions?
Call 1-800-Go-FedEx® (800)463-3339*The World On Time*

005280847 4

4a Express Package Service Packages under 150 lbs. Deliveries to residential areas are subject to a surcharge. FedEx Priority Overnight (Next business morning) FedEx Standard Overnight (Next business day)
 FedEx First Overnight (1st or 2nd business morning delivery to select residential addresses only)
 FedEx 2Day (Second business day) FedEx Express Saver (Third business day)
FedEx Letter - Rate not available. Minimum charge: One package maximum.**4b Express Freight Service Packages over 150 lbs.** Delivery commitment may be subject to change. FedEx Overnight Freight (Next business day) FedEx 2Day Freight (Second business day) FedEx Express Saver Freight (Up to 3 business days)
(Call for delivery schedule. See back for detailed descriptions of freight services.)**5 Packaging** FedEx Letter FedEx Pak FedEx Box FedEx Tube Other Pkg. (Declared value up to \$500)**6 Special Handling**Does this shipment contain dangerous goods? No Yes Yes Yes
 Dry Ice Cargo Aircraft Only
Dry Ice, 5, UN 1845 "Dangerous Goods" includes compressed gases, flammable liquids, and other hazardous materials.**7 Payment**Bill to: Sender (Account No. at top) Recipient Third Party Credit Card Cash/Check
(Enter FedEx Account No. or Credit Card No. below)FedEx Account No. _____
Credit Card No. _____
Total Packages 1 Total Weight 10# Total Declared Value \$ _____ Total Charges \$ _____* Above declaring a value higher than \$500 per shipment, you pay an additional charge. See SERVICE CONDITIONS, DECLARED VALUE, and LIMIT OF LIABILITY sections for full information.**8 Release Signature**

Your signature authorizes Federal Express to deliver this shipment without obtaining a signature and agrees to indemnify and hold harmless Federal Express from any resulting claims.

321

Terms And Conditions

Definitions: The terms and conditions of this contract shall apply to all orders placed with the carrier, whether by mail, telephone, or in person.

Agreement To Terms: By placing an order with the carrier, you agree to these terms and conditions. If you do not agree to these terms and conditions, you may not place an order with the carrier.

Responsibility For Packaging And Completing Address

The customer is responsible for packaging and completing the address on all orders. The carrier is not responsible for damage to or loss of goods if the customer does not properly package or address the goods.

The carrier will not be responsible for damage to or loss of goods if the customer does not properly package or address the goods.

Limitations On Our Liability

The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

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The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

Declared Value Limits

The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

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The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

Filing A Claim: Any claim for loss of or damage to goods must be filed with the carrier within a certain period of time.

The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

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The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

Limit Of Liability

The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

Force Majeure

The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

Shipping Status

The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

Freight Services

The carrier's liability for loss of or damage to goods is limited to the actual value of the goods at the time of the loss or damage. The carrier will not be responsible for consequential or special damages.

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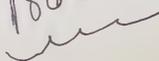


SOTHERBY'S

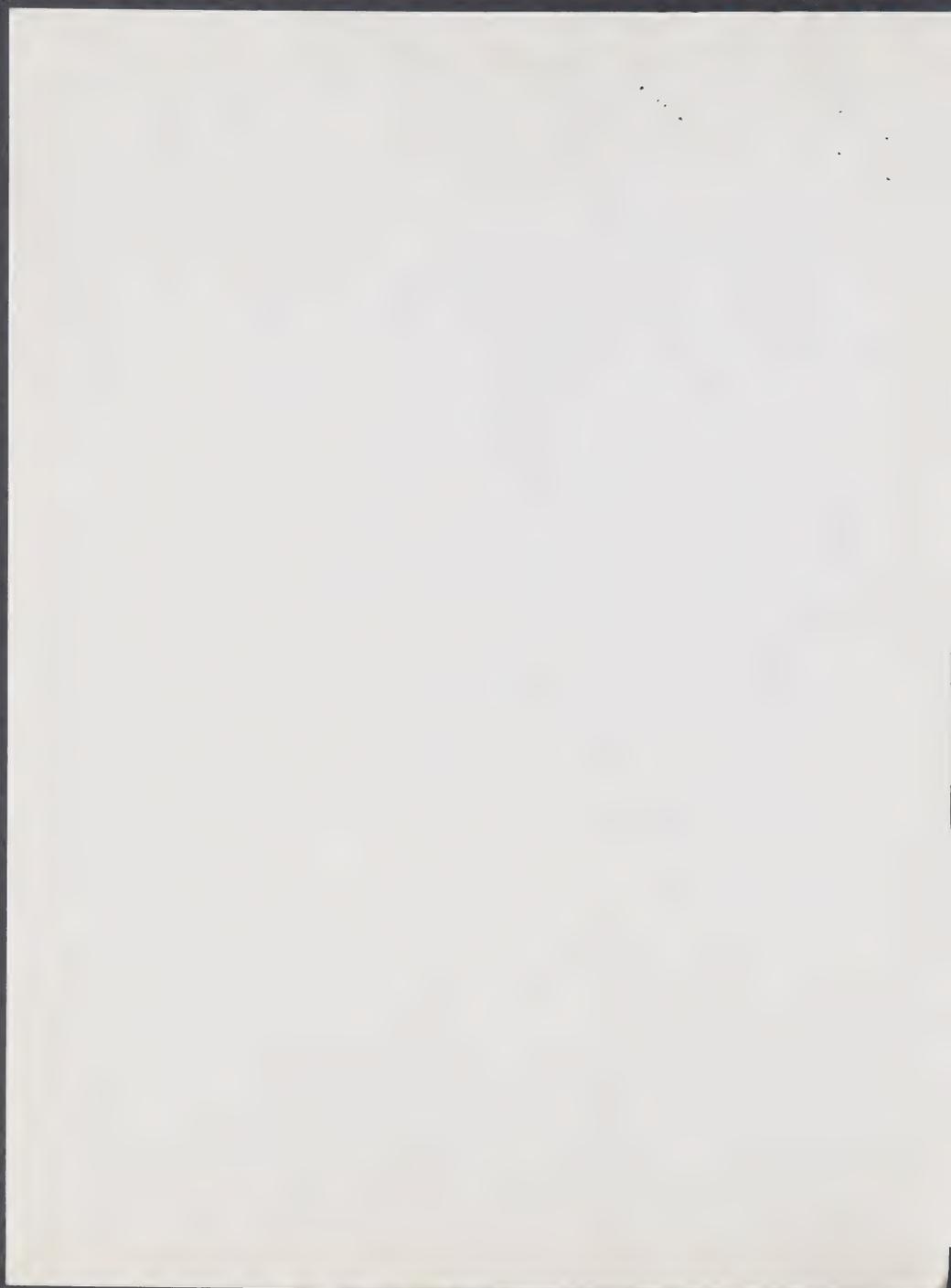
ANNOUNCING

[Faint, illegible text, likely an auction notice or list of items]

May 1
 Gordon will
 mail hand copy.

1863


320 R. Long - 2 B. & S.





FAX FROM:

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

April 24, 2000

TO: Dr. George Gordon, Sr. Director
Old Masters, Sotheby's London

Page 1 of 2

FAX #: 011-44-207-293-5943

Dear George,

Thank you for your fax of April 20th.

Attached please find the Agreement signed by me, with the insurance set at \$150,000.00.

As soon as I have your signed fax I will send the painting, very carefully packed, by FEDEX to the attention of Christopher Apostle and Marina Phelan in New York.

Many thanks for your help and best wishes.

Yours sincerely,

Alfred Bader

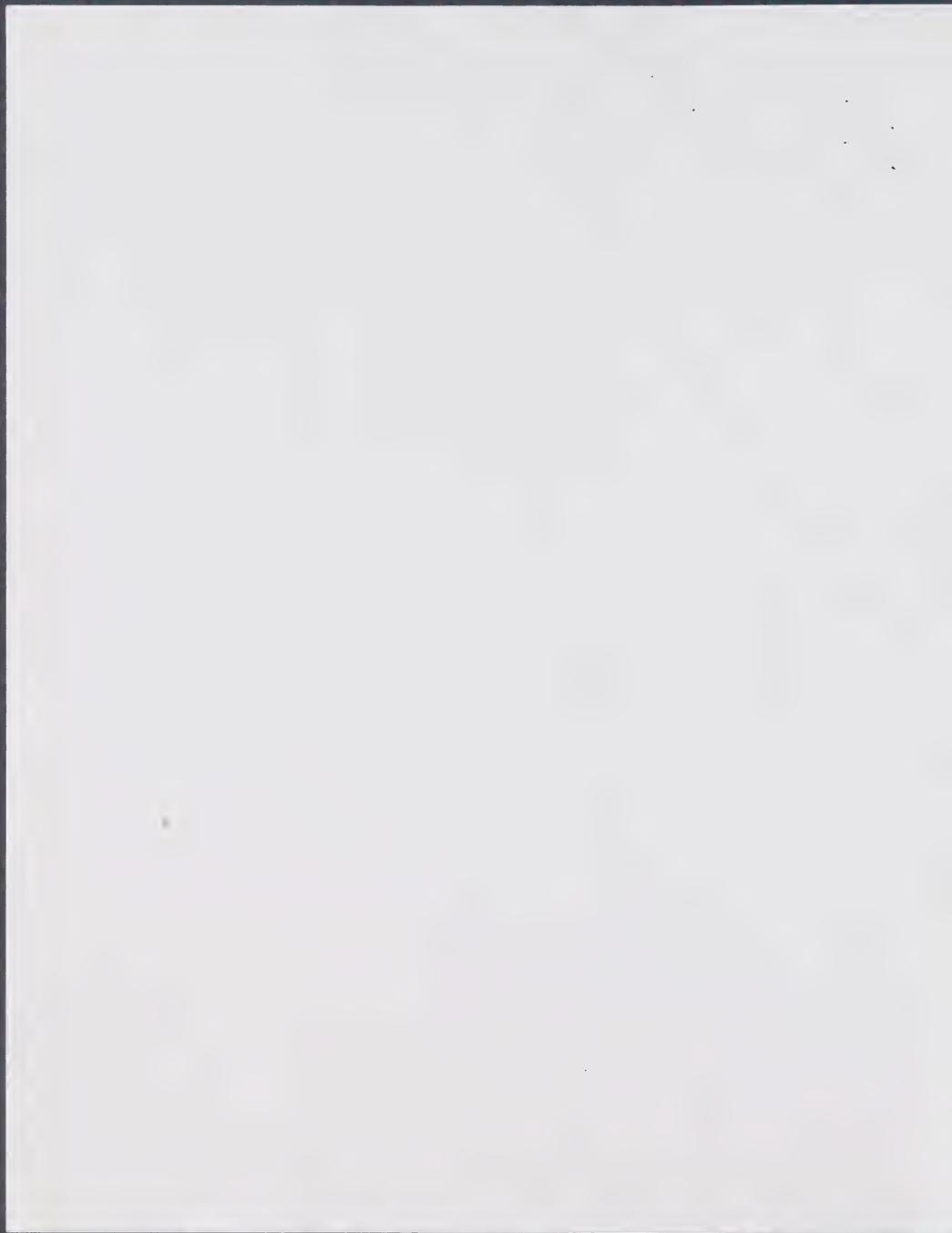
AB/az

Att. Memorandum of Understanding

C: Sotheby's New York,

Attn: Ms. Marina Phelan and
Mr. Christopher Apostle

*Re faxed
May 1*





MEMORANDUM OF UNDERSTANDING
BY AND BETWEEN
ALFRED BADER FINE ARTS
AND
SOTHEBY'S, LONDON

Alfred Bader Fine Arts (ABFA) owns a painting (ABFA #1863) described as a *Study of a Dog* (the painting), which both Alfred Bader of ABFA and George Gordon of Sotheby's, London believe has a reasonable chance of being identified as a Velazquez.

ABFA will ship the painting by FEDEX from Milwaukee to Sotheby's New York and Sotheby's will then transport the painting to Madrid for examination by Velazquez experts.

If the painting is properly identified as Velazquez, Sotheby's will offer it for sale at auction in New York with a mutually agreed upon reserve.

Sotheby's agrees to pay all expenses, including insurance for \$ 150,000.00, and the costs involved in such examination. Sotheby's agrees to pay shipping for the return of the painting to ABFA in Milwaukee if the painting is not sold by Sotheby's pursuant to this understanding.

If the painting is not identified as a Velazquez, Sotheby's will attempt to identify the artist of the painting and offer it at auction with the full name of such artist and a mutually agreed upon reserve of no less than \$100,000.

Either the sale or the return of the painting is to take place within eighteen months of the date of this Agreement.

ABFA and Sotheby's agree to the above in consideration of each other's undertaking as herein set forth.

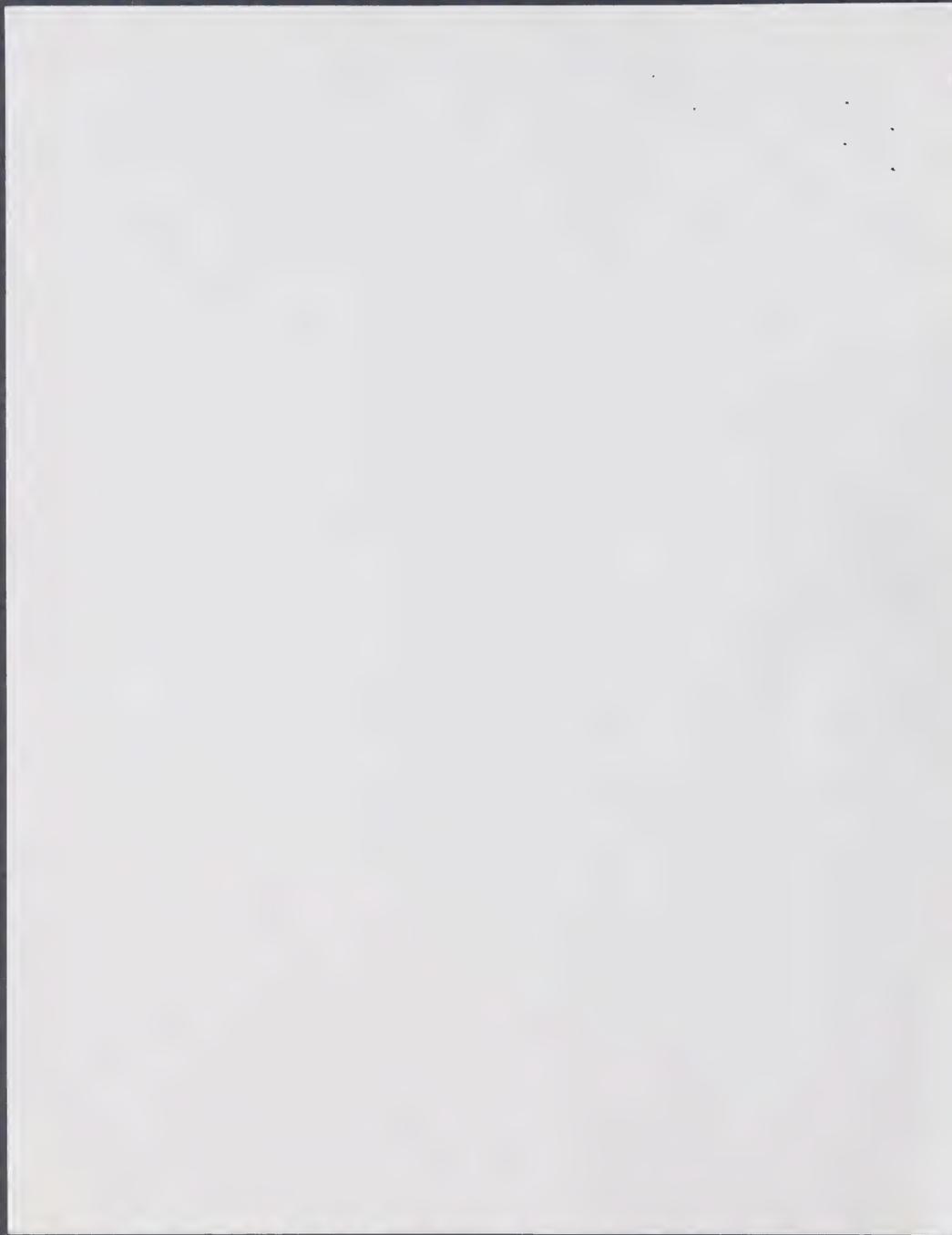
AGREED this 25th day of April, 2000.

ALFRED BADER FINE ARTS

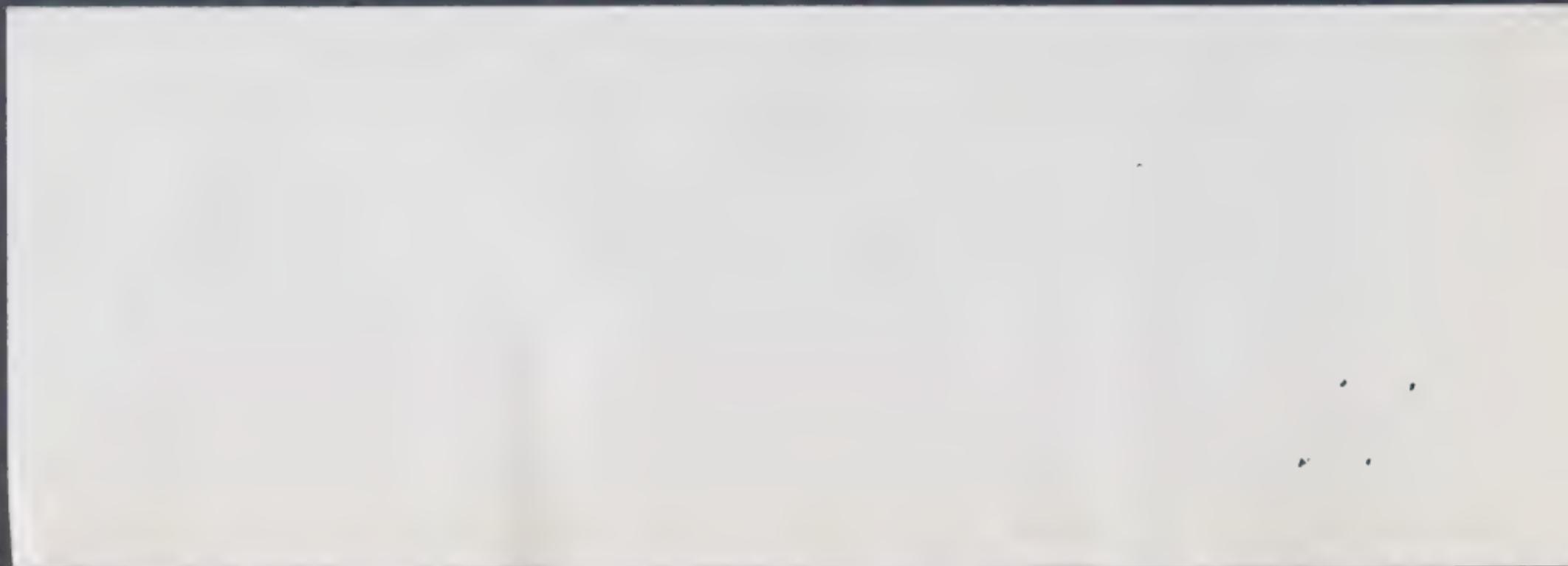
By Alfred R. Bader, President

SOTHEBY'S

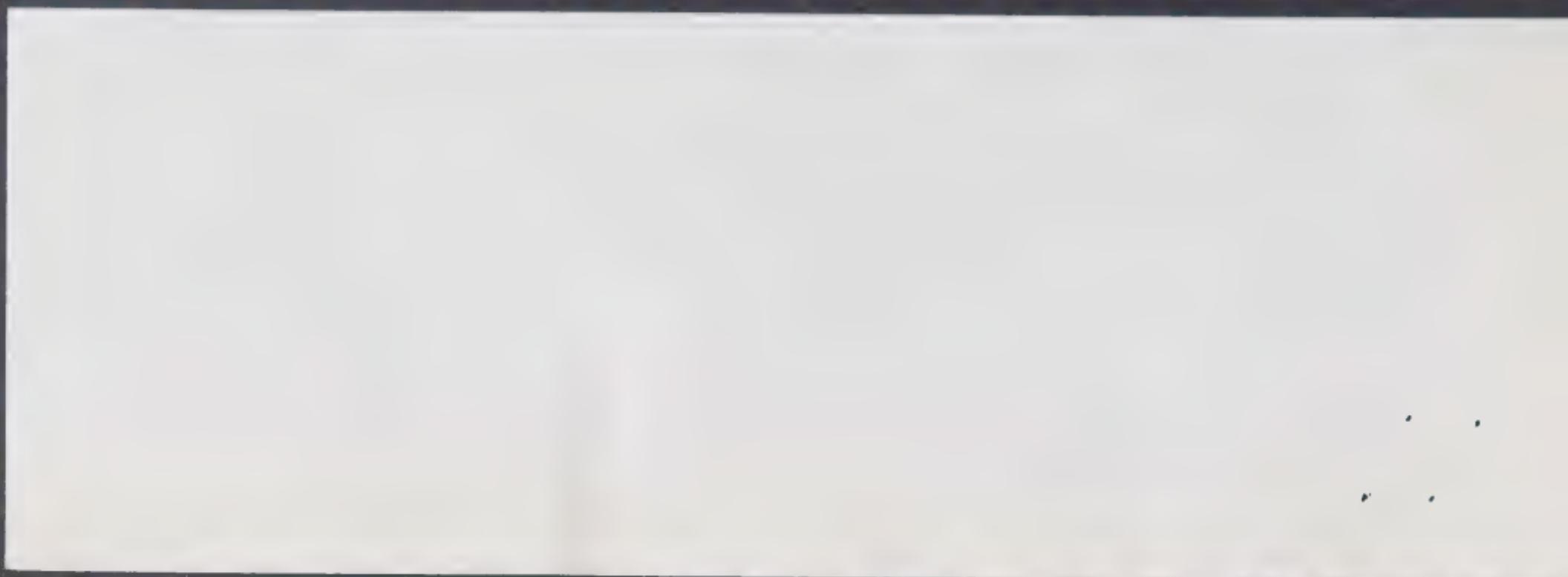
By George Gordon, Sr. Director, Old
Master Paintings







Depone
May 1



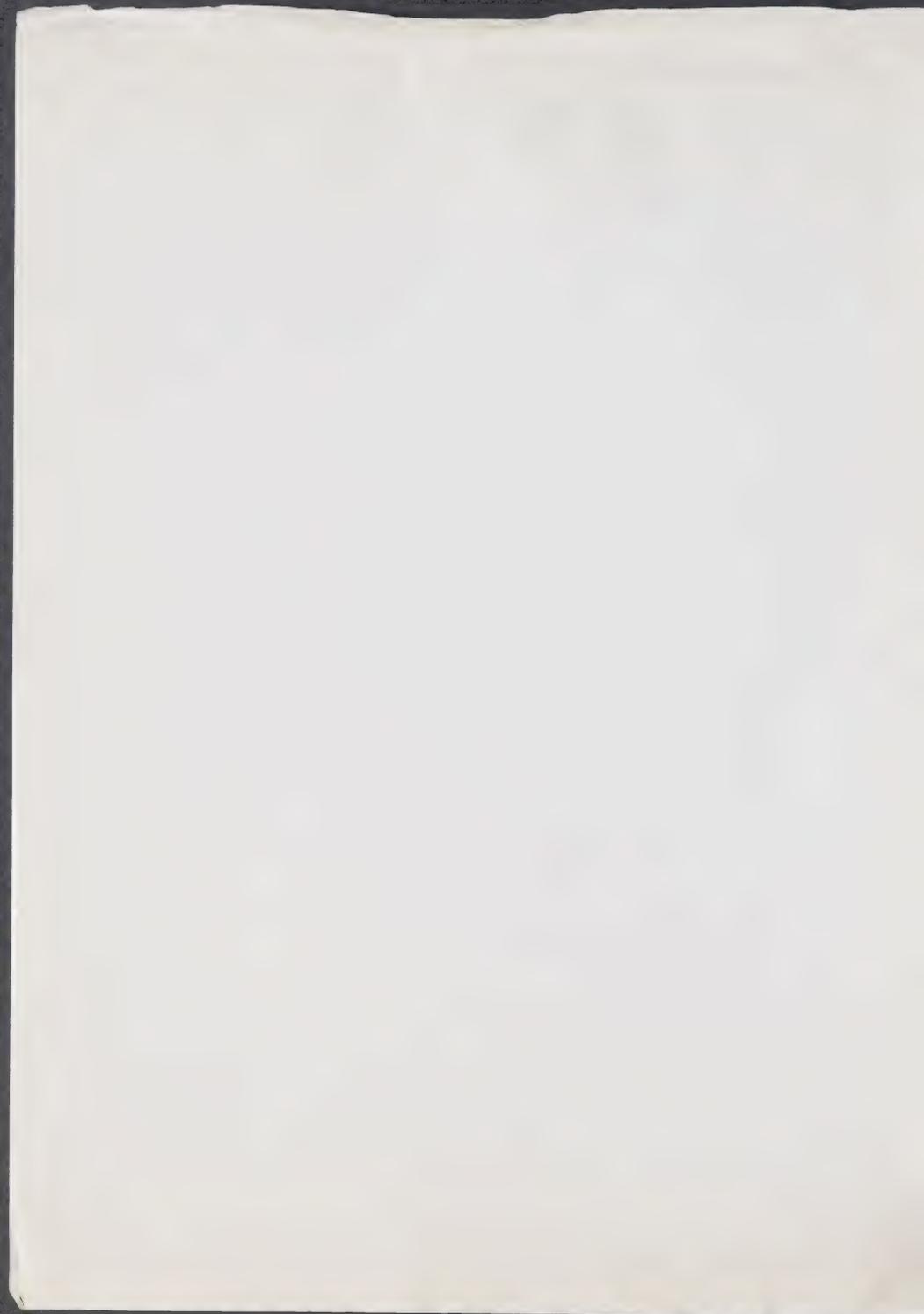
SOTHERYS

INCORPORATED

[The following text is extremely faint and illegible due to the quality of the scan.]

100 New Broad Street, London E.C. 4, U.K.
Telephone (020) 7293 5000 Facsimile (020) 7293 5989

[Small, illegible text at the bottom of the page.]



1863

MEMORANDUM OF UNDERSTANDING
BY AND BETWEEN
ALFRED BADER FINE ARTS
AND
SOTHEBY'S, LONDON

Alfred Bader Fine Arts (ABFA) owns a painting described as a *Study of a Dog* (the painting), which both Alfred Bader of ABFA and George Gordon of Sotheby's, London believe has a reasonable chance of being identified as a Velazquez.

Sotheby's will ship the painting from ABFA in Milwaukee to New York and then to Madrid where the painting will be examined by Velazquez experts.

If the painting is properly identified as Velazquez, Sotheby's will offer it for sale at auction in New York with a mutually agreed upon reserve.

Sotheby's agrees to pay all expenses, including insurance for \$ 1 million, and other costs involved in such examination. Sotheby's agrees to pay shipping for the return of the painting to ABFA in Milwaukee if the painting is not sold by Sotheby's pursuant to this understanding.

If the painting is not identified as a Velazquez, Sotheby's will attempt to identify the artist of the painting and offer it at auction with the full name of such artist and a mutually agreed upon reserve of no less than \$100,000.

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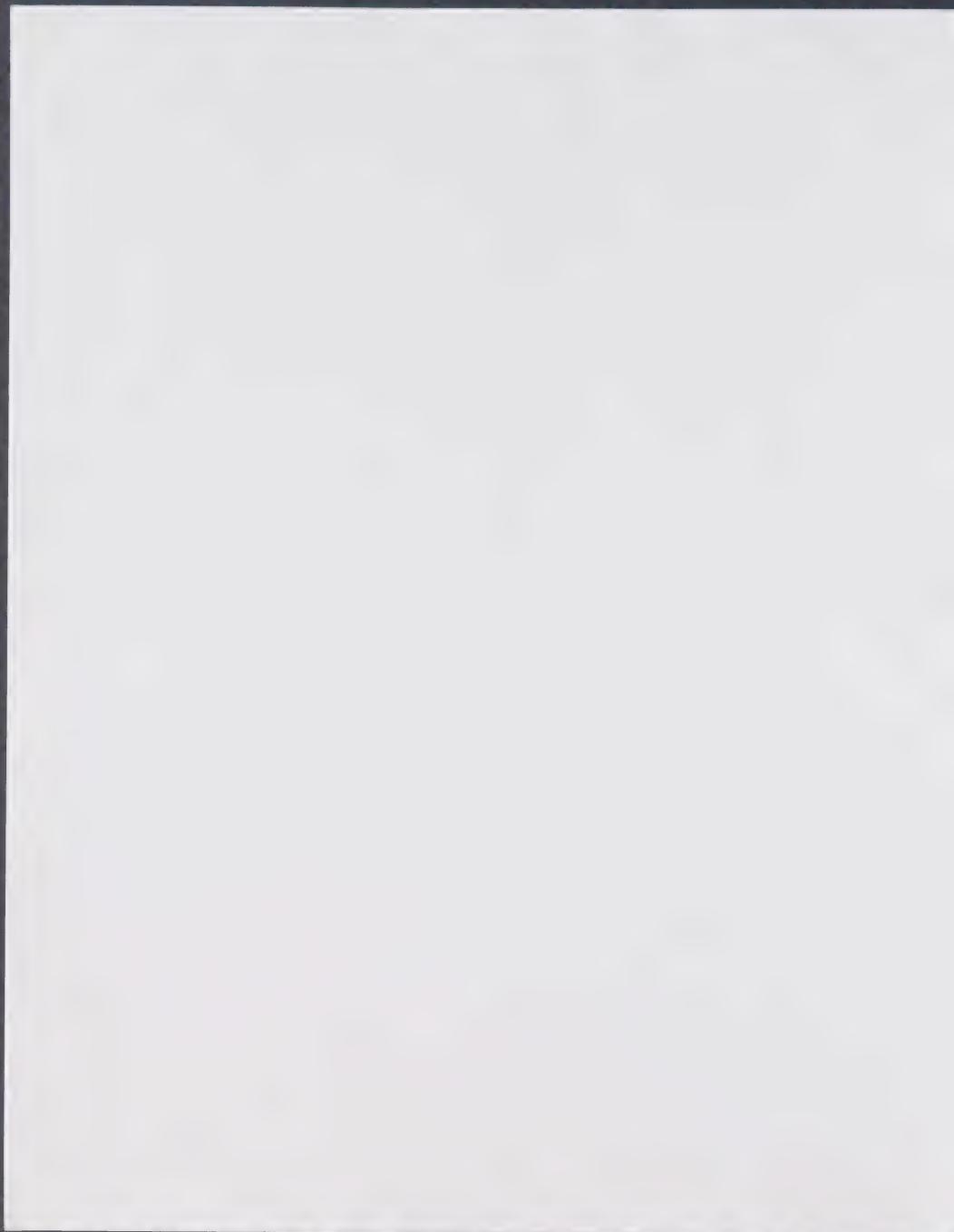
AGREED this 14th day of April, 2000.

ALFRED BADER FINE ARTS

SOTHEBY'S

By Alfred R. Bader, President
ABFA # 1863

By George Gordon, Sr. Director, Old
Master Paintings



Dear George,

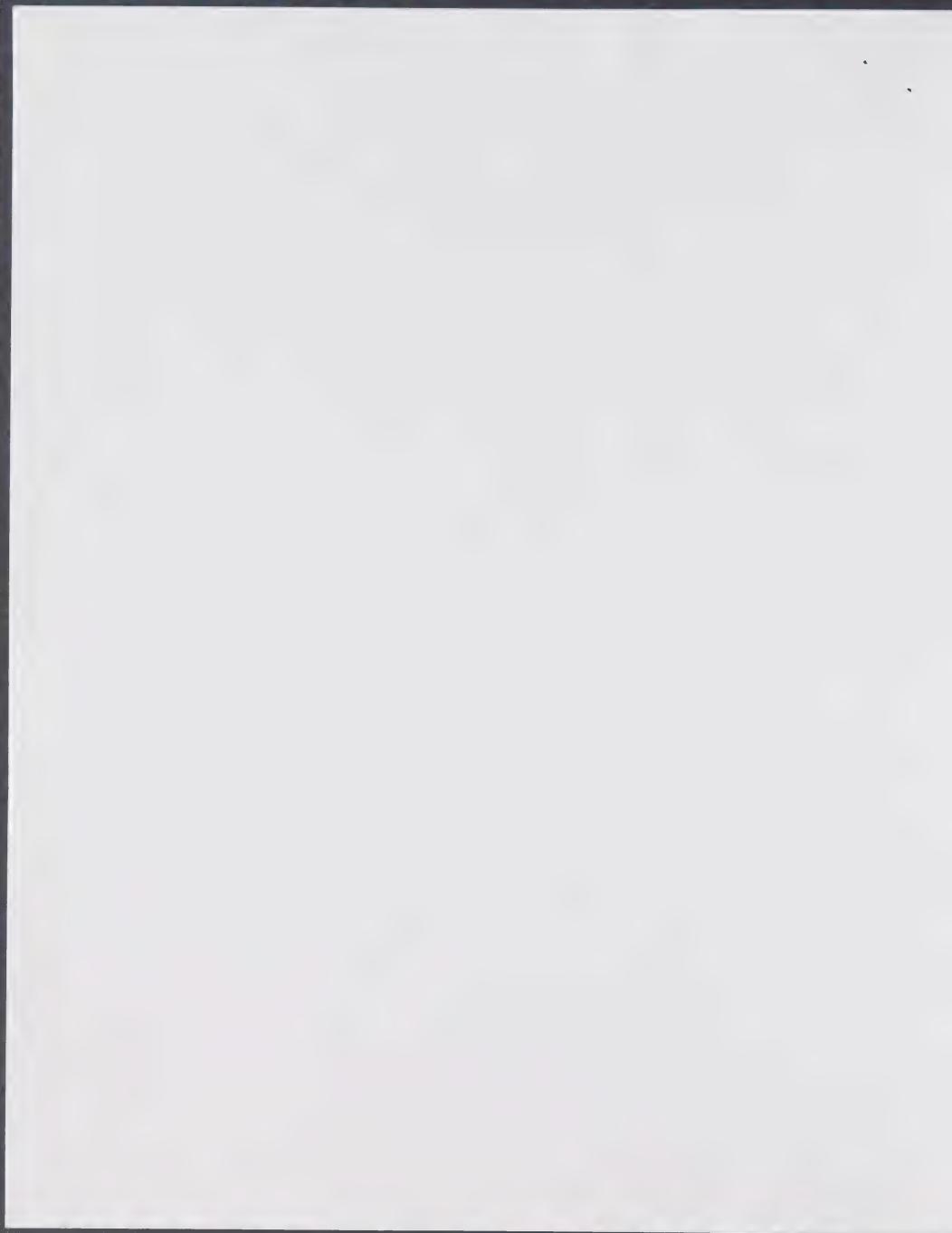
Thank you so much for your e-mail of yesterday.

You should have received by e-mail the fax I sent on Friday and then also, after we have agreed on the insurance value, will mail you the whole agreement unless you have a standard form for such agreements.

Of course I understand your concern about insurance. What is the maximum you can "live with"? Naturally, I will have the painting professionally packed to send by FEDEX to New York.

With best wishes I remain

Yours sincerely,
Alfred



Your fax of April 14th

Subject: Your fax of April 14th

Date: Sun, 16 Apr 2000 11:34:38 +0100

From: "Gordon, George" <george.gordon@sothebys.com>

To: "baderfa@execpc.com" <baderfa@execpc.com>

Dear Alfred,

Thank you very much for your fax. Actually, page three (the Memo of Understanding) did not come through properly, so I wonder if you could re-transmit it.

I think the insurance figure of \$1 million is a problem., at any rate until the painting is not yet, as you put it "properly identified as a Velazquez". Furthermore, such an insurance figure will make moving the picture around complicated and expensive - FEDEXing it to New York would be out of the question, and Sotheby's policy on these matters would require me to have a guard (armed in the U.S.) at all points between airports and secure storage.

I only received the first three full paragraphs and four lines of the fourth, so I cannot give you a full response.

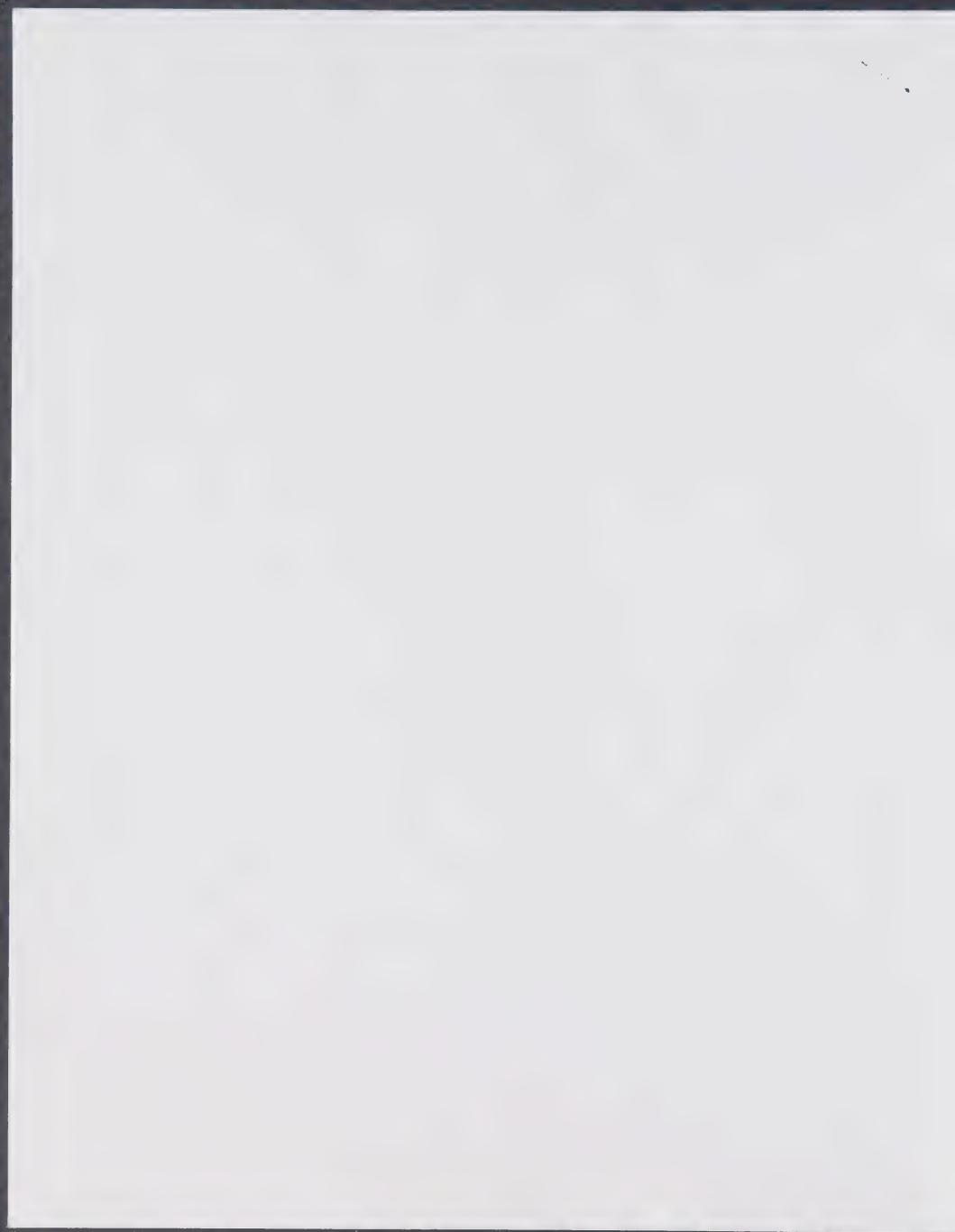
Woth Best Wishes,

George Gordon
Senior Director
Old Master Paintings
Direct Line: 0207 293 5414
Direct Fax: 0207 293 5943

This email and any files transmitted with it are confidential and intended solely for the use of the individual or entity to whom they are addressed. If you have received this email in error please notify the system manager.

This footnote also confirms that this email message has been swept by MIMESweeper for the presence of computer viruses.

www.mimesweeper.com



FW: An email sent to you contained a virus

Subject: FW: An email sent to you contained a virus

Date: Mon, 17 Apr 2000 19:02:22 +0100

From: "Gordon, George" <george.gordon@sothebys.com>

To: "baderfa@execpc.com" <baderfa@execpc.com>

Dear Alfred,

N.B. the below, which is self-explanatory. Probably just a spring flu!
Best Wishes, George

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

From: MAILsweeper@sothebys.com <mailto:MAILsweeper@sothebys.com>
[SMTP:MAILsweeper@sothebys.com] <mailto:[SMTP:MAILsweeper@sothebys.com]>
Sent: 17 April 2000 15:47
To: george.gordon@sothebys.com <mailto:george.gordon@sothebys.com>
Subject: An email sent to you contained a virus

An email sent to you by baderfa@execpc.com <mailto:baderfa@execpc.com> was found to contain a virus. The email was successfully dis-infected as it entered the Sotheby's mail systems, and it is attached to this message. You may like to inform baderfa@execpc.com <mailto:baderfa@execpc.com> and ask them to check their machine for viruses. If you have any questions please call the hotline on 6666. <<Re: Your fax of April 14th>>

This email and any files transmitted with it are confidential and intended solely for the use of the individual or entity to whom they are addressed. If you have received this email in error please notify the system manager.

This footnote also confirms that this email message has been swept by MIMESweeper for the presence of computer viruses.

www.mimesweeper.com

Subject: Re: Your fax of April 14th

Date: Mon, 17 Apr 2000 15:55:43 +0100

From: Alfred Bader <baderfa@execpc.com>

To: "Gordon, George" <george.gordon@sothebys.com>

Dear Dr. Gordon,

Our fax is attached. E-mail does strange things to typing, if you would rather
I fax that page, then please just let me know.

Regards,
Ann

"Gordon, George" wrote:

> Dear Alfred,
>
> Thank you very much for your fax. Actually, page three (the Memo of
> Understanding) did not come through properly, so I wonder if you could
> re-transmit it.
>

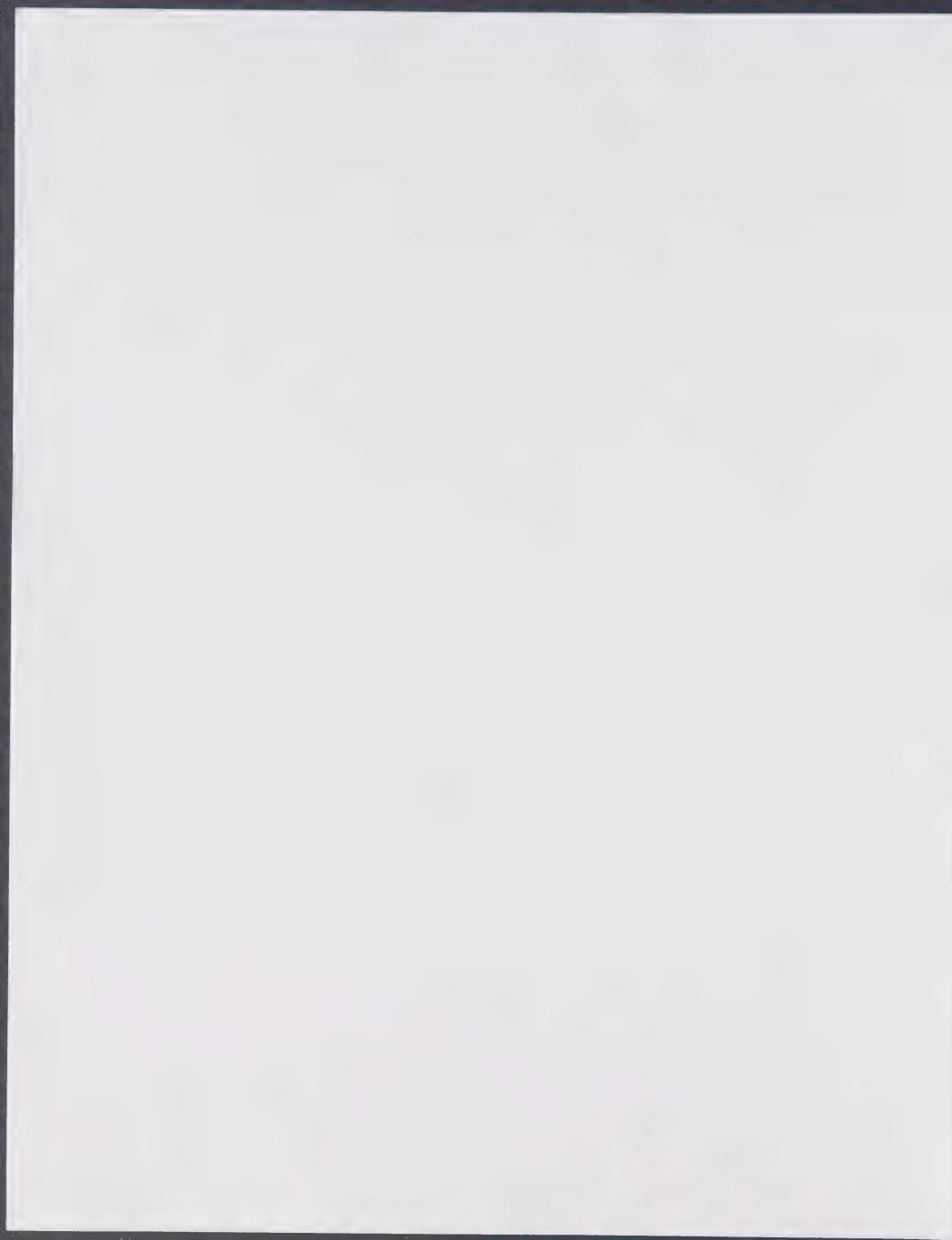


FW: An email sent to you contained a virus

> I think the insurance figure of \$1 million is a problem., at any rate
> until
> the painting is not yet, as you put it "properly identified as a
> Velazquez".
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> storage.
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> fourth, so I cannot give you a full response.
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> Woth Best Wishes,
>
> George Gordon
> Senior Director
> Old Master Paintings
> Direct Line: 0207 293 5414
> Direct Fax: 0207 293 5943
>
> *****
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>
> This footnote also confirms that this email message has been swept by
> MIMESweeper for the presence of computer viruses.
>
> www.mimesweeper.com
> *****

 1863, George Gordon, 4-14-2000F wAgreement, Sumowski, 18 months.doc

Name: 1863, Georg
Gordon, 4-1
wAgreemen
Sumowski,
months.doc
Type: Winword Fi
(application
Encoding: base64



Re: George Gordon

Subject: Re: George Gordon

Date: Wed, 12 Apr 2000 10:52:14 +0300

From: "Marvin Klitsner" <klitsner@inter.net.il>

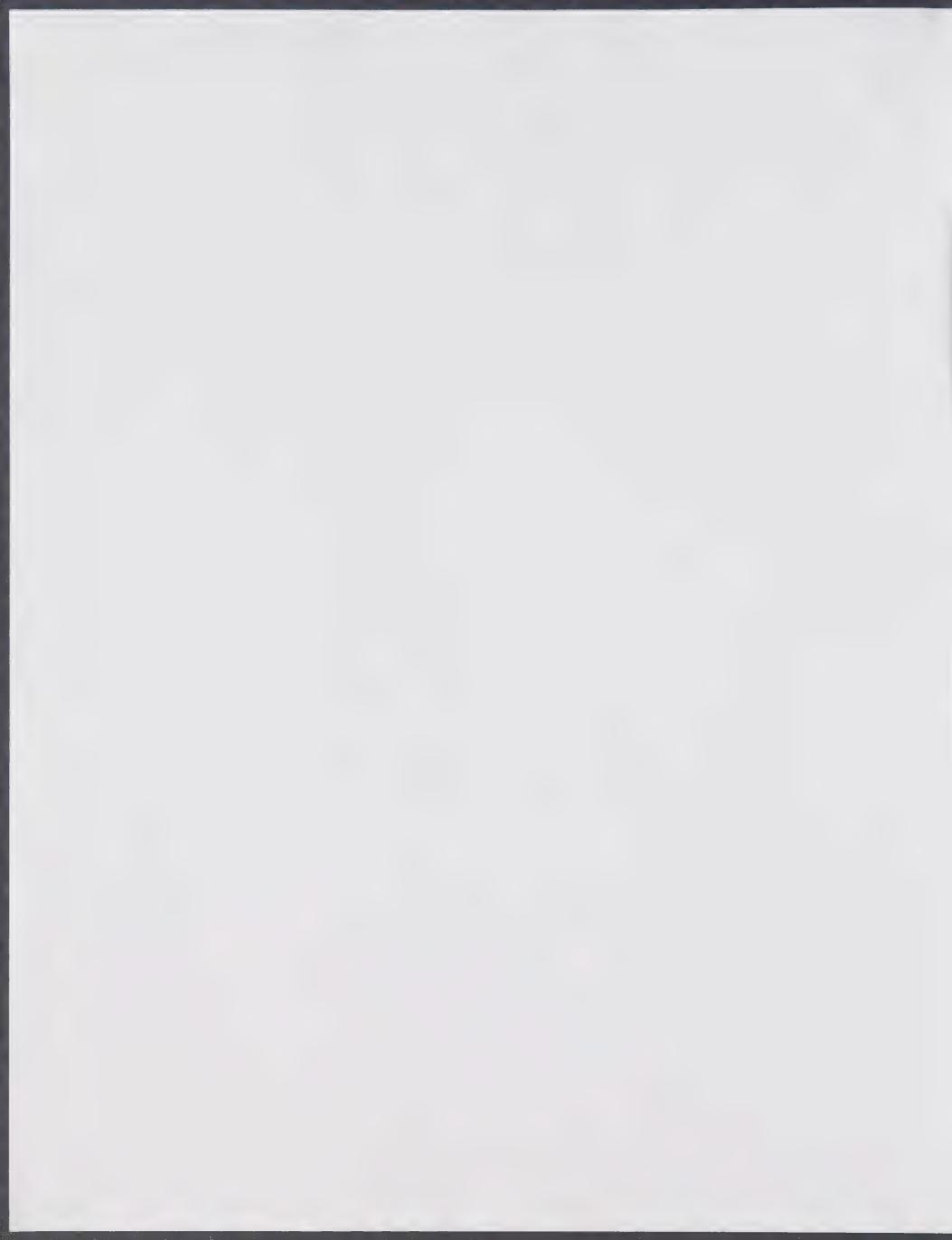
To: <baderfa@execpc.com>

Dear Alfred,

I now have a copy of your letter to George Gordon and it adequately states the understanding, unless you intend that there be a minimum reserve if the painting is sold as a Velazquez. If you do, that should be added to the letter suggested below. However I do not have Godon's letter of confirmation unless it is the second paragraph of his letter of April 9th which makes no reference to your letter, or the insurance and sale provisions, and does not designate the person in N.Y. to whom the painting should be shipped. Because that paragraph does not clearly confirm all the terms of your letter, I suggest that you notify the person at Sotheby's in N.Y. who is to handle the painting that you intend to turn it over to FEDEX to be delivered to him for handling pursuant to your agreement with Dr. George Gordon as set forth in your letter to him, dated February 8, 2000, a copy of which follows, as soon as he advises that the insurance of \$1,000,000, as called for by the understanding, is in place.

Looking forward to seeing you in May. Our very best, Marv

> From: Alfred Bader <baderfa@execpc.com>
> To: Marvin Klitsner <klitsner@mail.inter.net.il>
> Subject: George Gordon
> Date: Tuesday, April 11, 2000 8:01 PM
>
> Dear Marvin,
>
> I am sorry that I was so overworked during the last few days that I
> simply forgot to e-mail you my key fax to George Gordon, spelling out
> the conditions. This I have now sent you.
>
> When sending the painting, should I just refer to my letter and his
> reply or should we draft an agreement?
>
> Love, Alfred
>
>
>





1863

FAX FROM:

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

April 14, 2000

TO: Dr. George Gordon, Sr. Director
Old Masters, Sotheby's London

Page 1 of 4

FAX #: 011-44-207-293-5943

Dear George,

I am happy to have your fax of April 9th and to know that you are willing to research the *Portrait of a Dog* which both of us consider a very beautiful painting. Incidentally, we are not alone: have I ever shown you Sumowski's opinion, copy attached. Unfortunately he is not considered a Velazquez expert.

I do not know whether Sotheby's has a form Agreement or whether the attached Agreement will be satisfactory.

I could either ship the painting, packed very carefully, to a person designated by you in New York, by FEDEX, or give it to you when you come to Milwaukee. As you know, it is small enough and sturdily framed so that carrying would not be a problem.

We would love to see you in Milwaukee the weekend after the sales, that is, the weekend of May 28th. Not yet having seen the catalogues of the New York sales, I do not know whether we will be there. However, we will certainly be back home on Sunday, May 28th. We plan to leave for England on Tuesday afternoon, May 30th, and of course attend the London sales in July.

It would be great if you could sell the painting as a Velazquez, but whether it is or not, it is a beautiful painting, much improved after cleaning.



I look forward to hearing from you and remain with best wishes

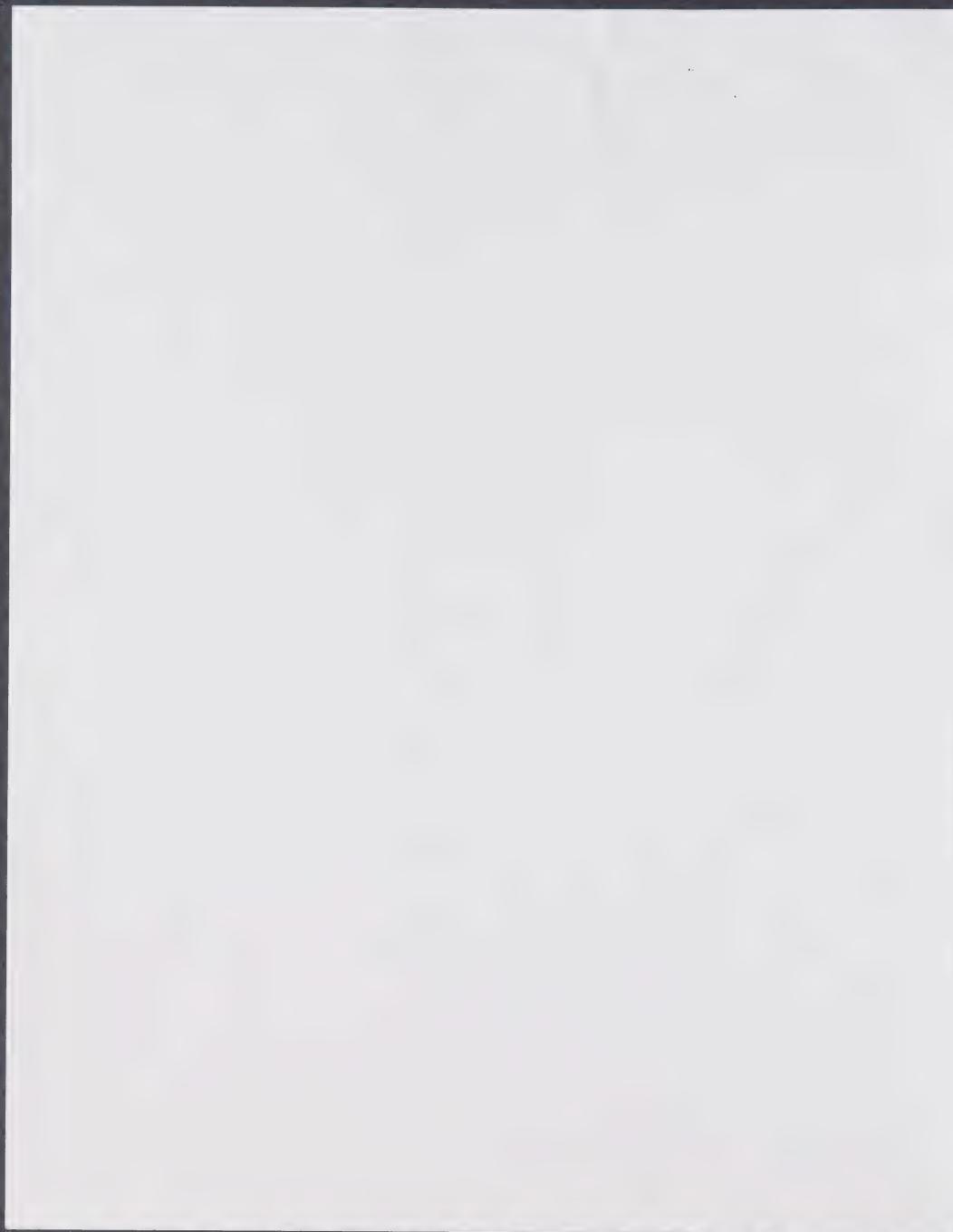
Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Alfred Bader', with a long horizontal flourish extending to the right.

Alfred Bader

AB/az

Att.



MEMORANDUM OF UNDERSTANDING
BY AND BETWEEN
ALFRED BADER FINE ARTS
AND
SOTHEBY'S, LONDON

Alfred Bader Fine Arts (ABFA) owns a painting described as a *Study of a Dog* (the painting), which both Alfred Bader of ABFA and George Gordon of Sotheby's, London believe has a reasonable chance of being identified as a Velazquez.

Sotheby's will ship the painting from ABFA in Milwaukee to New York and then to Madrid where the painting will be examined by Velazquez experts.

If the painting is properly identified as Velazquez, Sotheby's will offer it for sale at auction in New York with a mutually agreed upon reserve.

Sotheby's agrees to pay all expenses, including insurance for \$ 1 million, and other costs involved in such examination. Sotheby's agrees to pay shipping for the return of the painting to ABFA in Milwaukee if the painting is not sold by Sotheby's pursuant to this understanding.

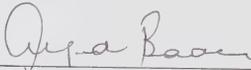
If the painting is not identified as a Velazquez, Sotheby's will attempt to identify the artist of the painting and offer it at auction with the full name of such artist and a mutually agreed upon reserve of no less than \$100,000.

Either the sale or the return of the painting is to take place within eighteen months of the date of this Agreement.

ABFA and Sotheby's agree to the above in consideration of each other's undertaking as herein set forth.

AGREED this 14th day of April, 2000.

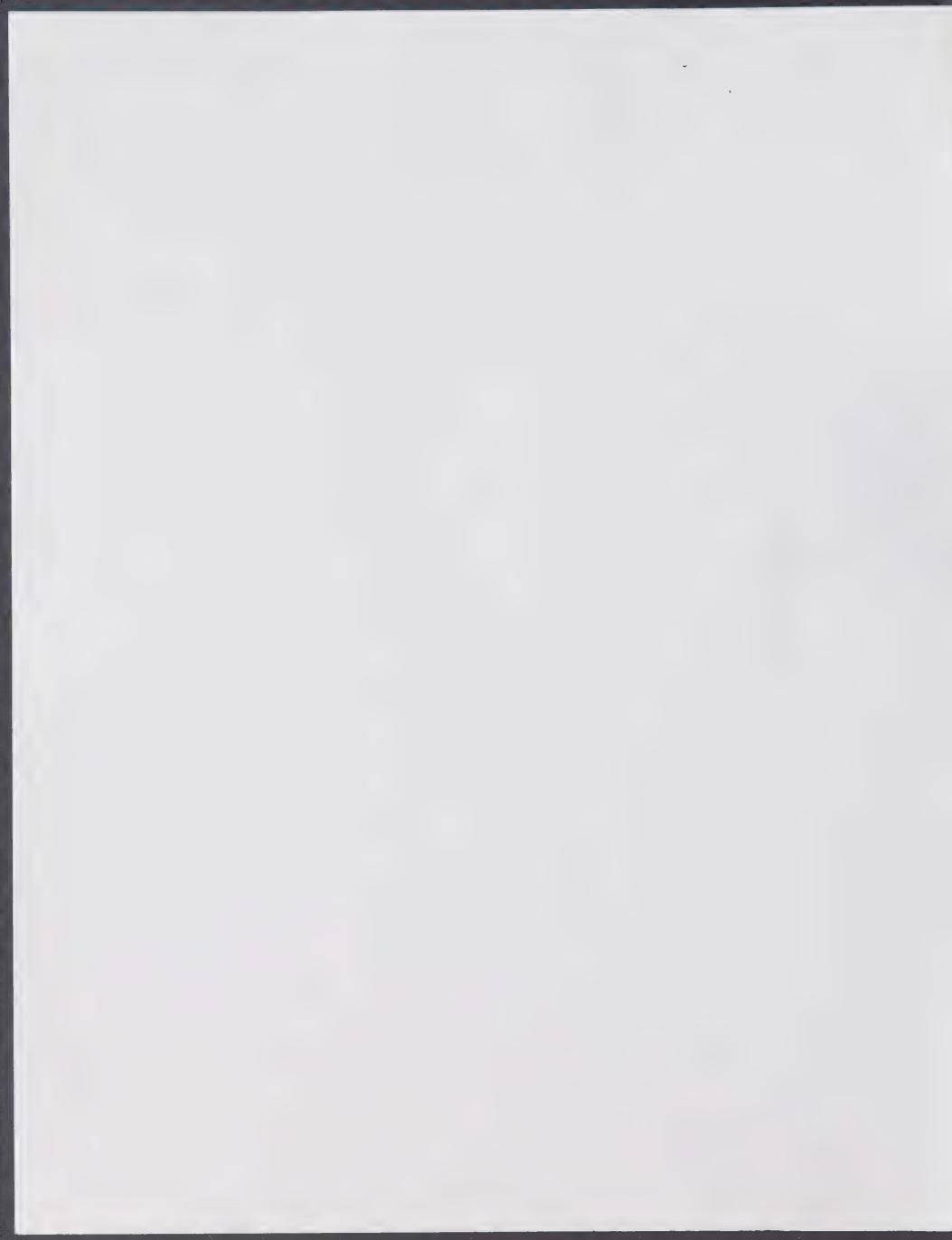
ALFRED BADER FINE ARTS

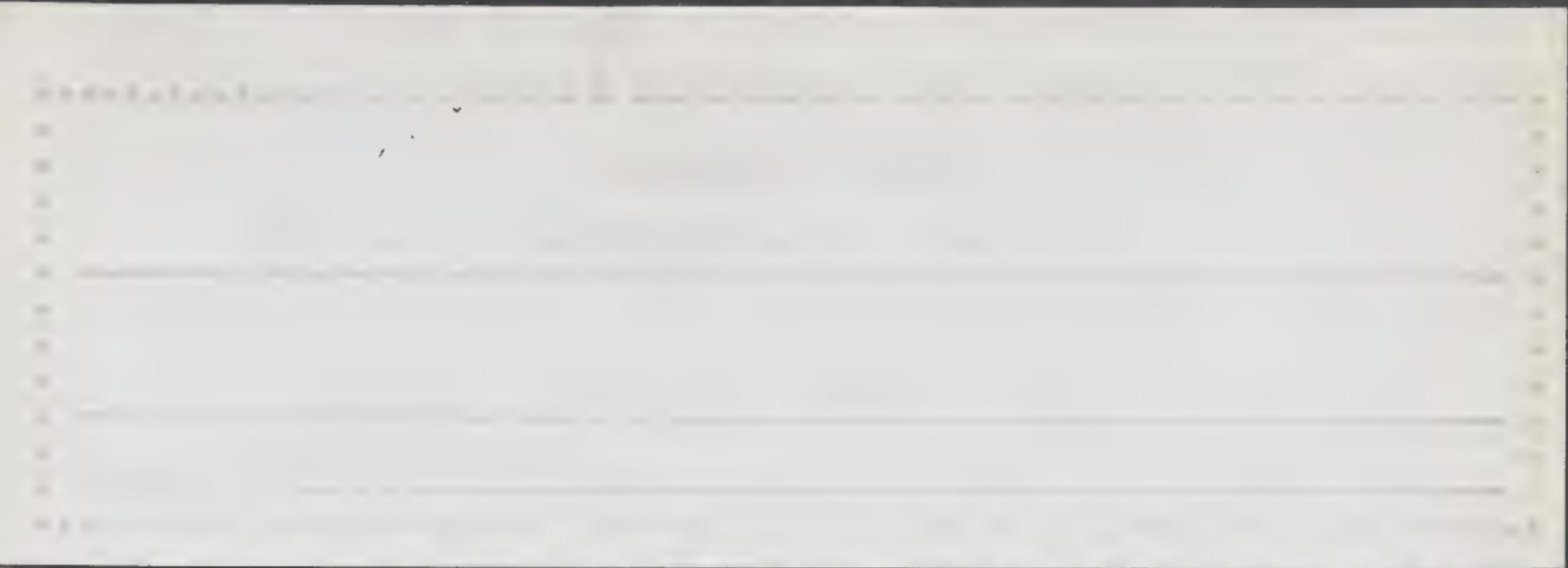


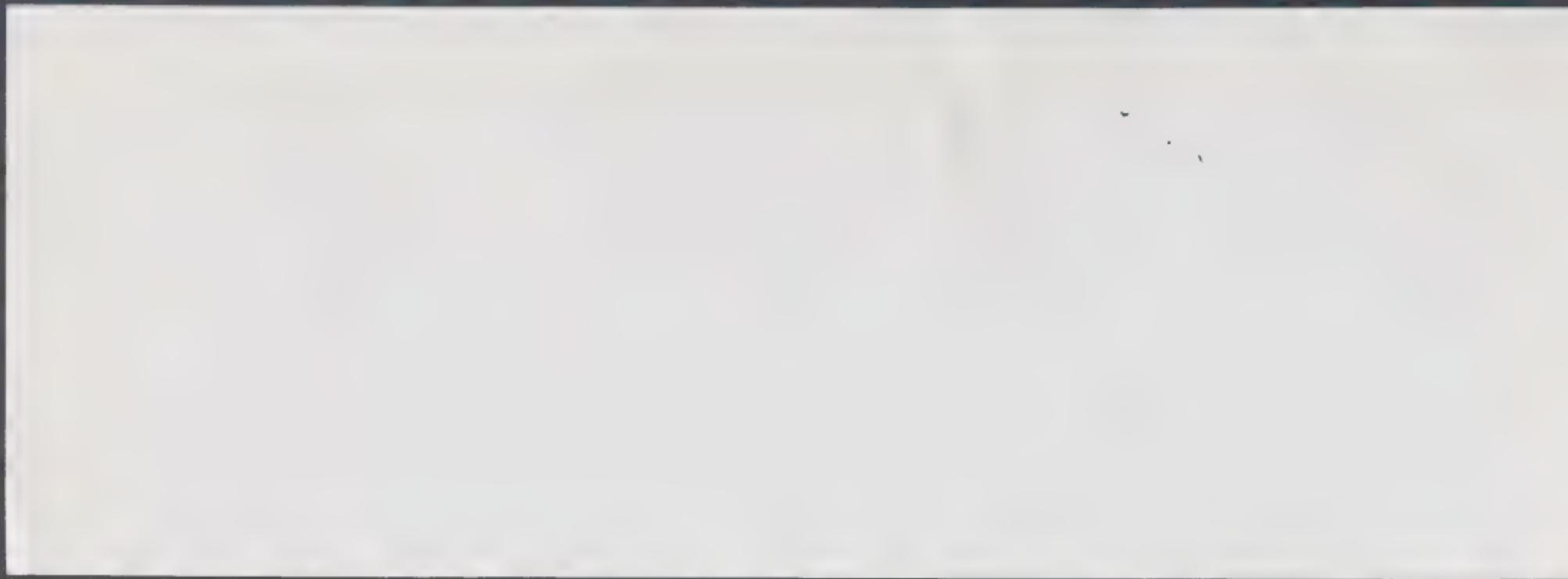
By Alfred R. Bader, President
ABFA # 1863

SOTHEBY'S

By George Gordon, Sr. Director, Old
Master Paintings







70565 Stuttgart
Hessenwiesenstrasse 4

23.3.1997

Lieber Alfred,

vielen Dank für Deinen Brief. Ich komme gleich zur Sache:

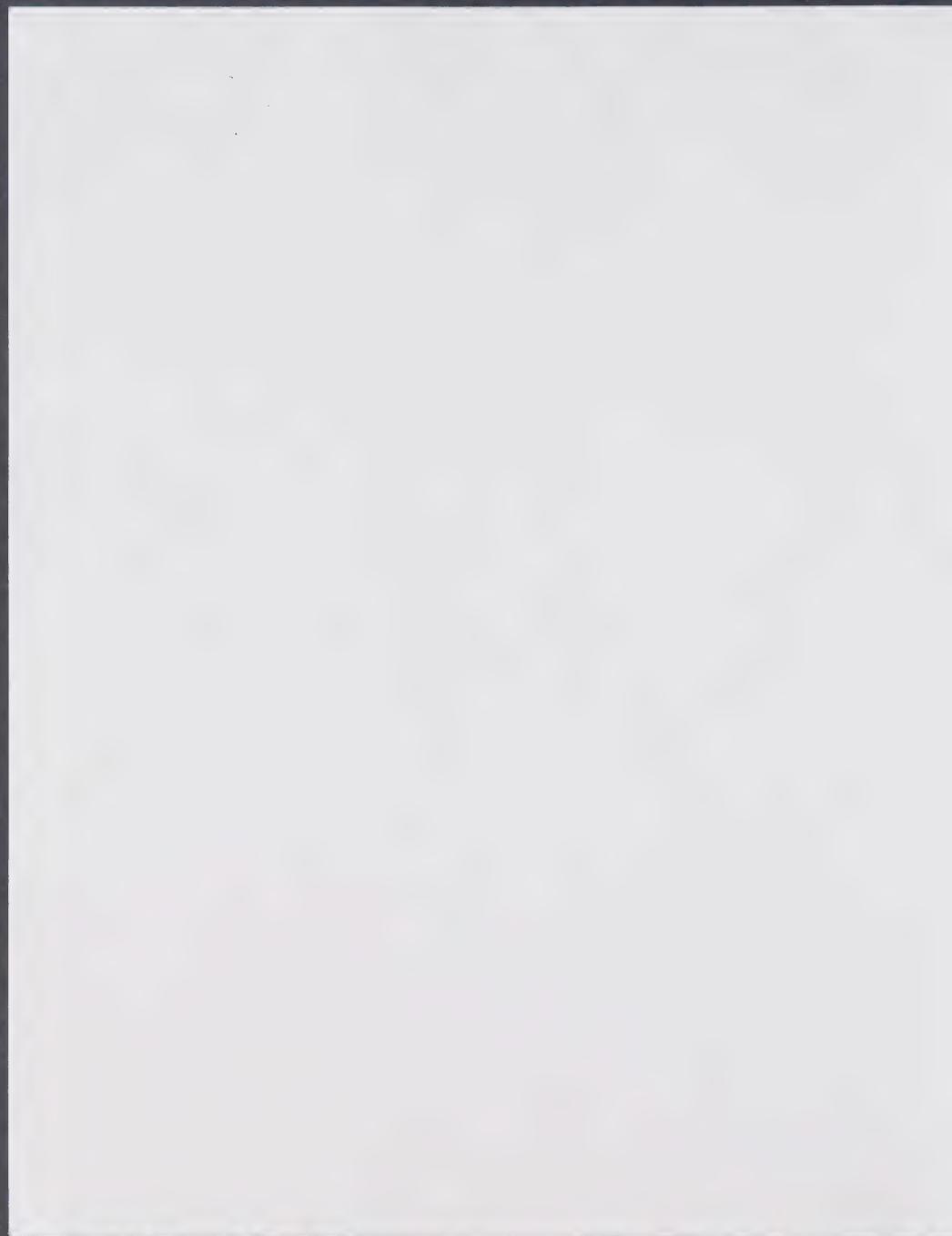
1.
Dein Exemplar des "Jakobstraums" finde ich in jeder Hinsicht besser als Röthlisbergers Bild (Kat. 64, Abb. 113), dessen Schwächen gesehen und durch Beteiligung der Werkstatt erklärt werden, wenn ich richtig verstehe.

2.
Bei dem kleinen Hund zweifle ich nicht an der Autorschaft von Velasquez. Das Tier muss von der Hand stammen, die den Hund beim Porträt des Infanten Don Fernando, um 1632/36, gemalt hat. Und nicht nur der Hund, auch die Landschaft! Leider bin ich nur Sumowski und kein Velasquez-Diktator.

3.
Euren Besuch am 14. Juni habe ich in der Agenda vermerkt. Ich freue mich, Euch wiederzusehen.

Herzliche Grüsse, auch an Deine Frau,
Dein

Handwritten signature in dark ink, appearing to be 'Hans'.



Subject: Agreement with Sotheby's
Date: Fri, 14 Apr 2000 16:40:53 -0500
From: Alfred Bader <baderfa@execpc.com>
Organization: Alfred Bader Fine Arts
To: Marvin Klitsner <klitsner@mail.inter.net.il>

1863

Hello, Marvin,

Following are three of the four pages we sent to Dr. George Gordon at Sotheby's in London.

All the best to you and your family,
Ann

FAX FROM:

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

April 14, 2000

TO: Dr. George Gordon, Sr. Director Page 1 of 4
Old Masters, Sotheby's London

FAX #: 011-44-207-293-5943

Dear George,

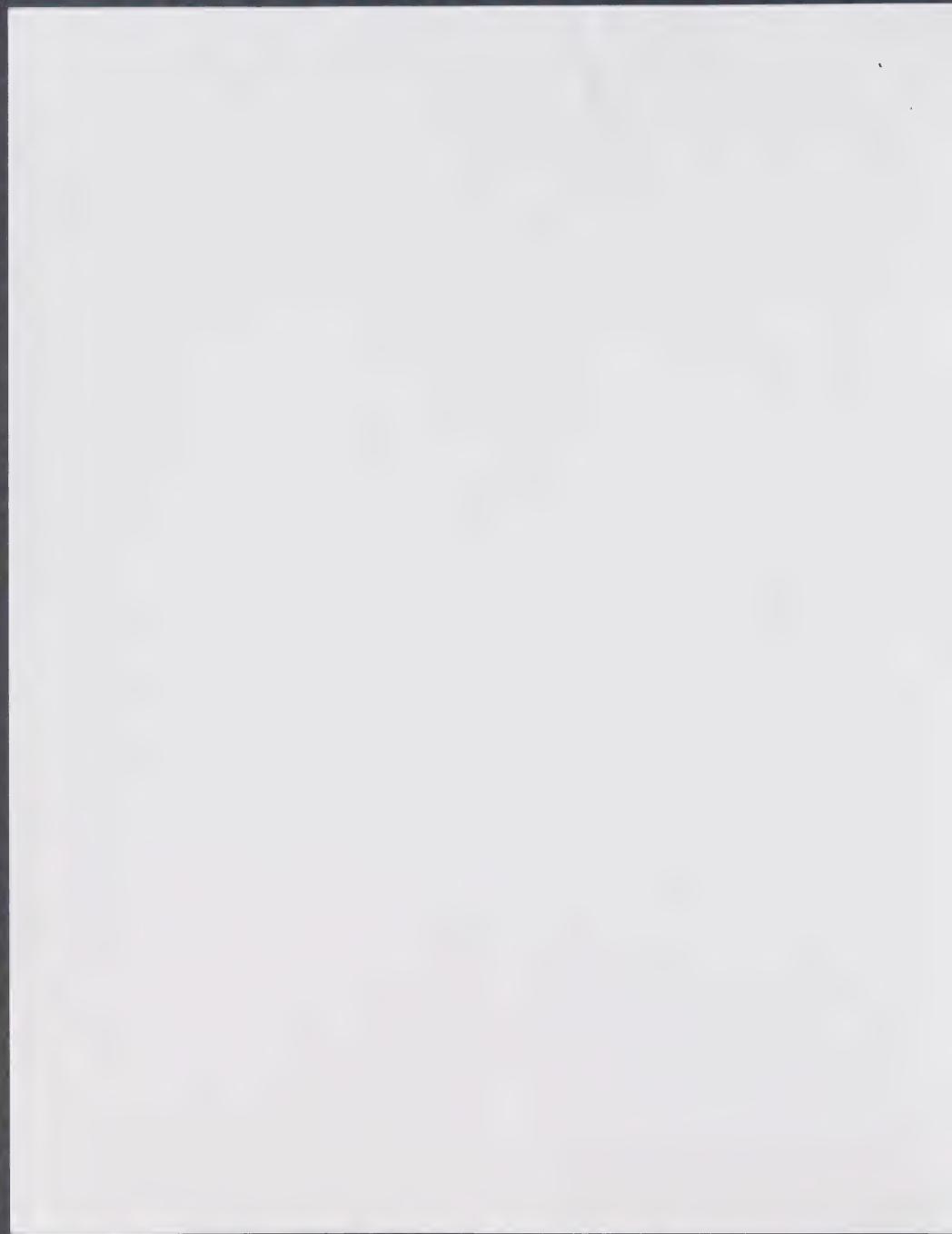
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I do not know whether Sotheby's has a form Agreement or whether the attached Agreement will be satisfactory.

I could either ship the painting, packed very carefully, to a person designated by you in New York, by FEDEX, or give it to you when you come to Milwaukee. As you know, it is small enough and sturdily framed so that carrying would not be a problem.

We would love to see you in Milwaukee the weekend after the sales, that is, the weekend of May 28th. Not yet having seen the catalogues of the New York sales, I do not know whether we will be there. However, we will certainly be back home on Sunday, May 28th. We plan to leave for England on Tuesday afternoon, May 30th, and of course attend the London sales in July.

It would be great if you could sell the painting as a Velazquez, but whether it is or not, it is a beautiful painting, much improved after cleaning.



I look forward to hearing from you and remain with best wishes

Yours sincerely,

Alfred Bader
AB/az
Att. (2)

Sumowski opinion
Memorandum of Understanding

MEMORANDUM OF UNDERSTANDING
BY AND BETWEEN
ALFRED BADER FINE ARTS
AND
SOTHEBY'S, LONDON

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Sotheby's agrees to pay all expenses, including insurance for \$ 1 million, and other costs involved in such examination. Sotheby's agrees to pay shipping for the return of the painting to ABFA in Milwaukee if the painting is not sold by Sotheby's pursuant to this understanding.

If the painting is not identified as a Velazquez, Sotheby's will attempt to identify the artist of the painting and offer it at auction with the full name of such artist and a mutually agreed upon reserve of no less than \$100,000.

Either the sale or the return of the painting is to take place within eighteen months of the date of this Agreement.

ABFA and Sotheby's agree to the above in consideration of each other's undertaking as herein set forth.

AGREED this 14th day of April, 2000.

ALFRED BADER FINE ARTS

SOTHEBY'S

By Alfred R. Bader, President
Director, Old
ABFA # 1863
Paintings

By George Gordon, Sr.

Master



SOTHEBY'S

Founded 1744

Alfred Bader
Alfred Bader Fine Arts
Astor Hotel - Suite 622
924 East Juneau Avenue
Milwaukee
WI 53202
USA

Per telefax: 00 1 414 277 0709

9th April 2000

Dear Alfred,

It was a great pleasure to see you again when you came in last week. I can confirm that since the Gentileschi has an Irish export licence, an E.U. would be granted by the U.K. authorities with no special delay.

I would be delighted to research the plangent dog to see how close it gets to Velazquez, and confirm that we will ship it from New York, and back if necessary, at our expense, and cover all costs in between. I think it is a very beautiful picture, and it would be a pleasure to work on it.

I regret that our 19th Century department do not think that the bald chap can be given to Lenbach with conviction. It would be snide to suggest that they are not as accustomed to having to make attributions as the rest of us, but a picture not attributable to Lenbach with certainty is not an easy commercial proposition. I will ask my friend Andreas Narzi, who no longer works for Sotheby's, but who is very good on German 19th Century painting.

Thank you so much for the Van Goyen recommendation, so clearly and succinctly made. I will let you know if she gets in contact.

I would very much like to come and see you and Isabel again, perhaps after the New York sale in May. In pursuit of the work that I am doing on Pedro Correa do Lago's Frans Post catalogue raisonné, I should go and examine the picture that belongs to the University of Wisconsin at Madison, and I hope perhaps to do this then.

I have taken a careful look at Van Goyen drawing prices over the past few years (there have been many), but alas I do not think that I can raise the estimate suggested by my colleagues.

With my Best Wishes to Isabel,

Tom

Curze

George Gordon
Senior Director
Old Master Paintings
Direct Line: 0207 293 5414
Direct Fax: 0207 293 5943

34 - 35 New Bond Street, London W1A 2AA
Telephone (020) 7293 5000 Facsimile (020) 7293 5989

Sotheby's Registered at the above address No. 874867



Subject: Velazquez?

Date: Tue, 11 Apr 2000 14:50:33 +0300

From: "Marvin Klitsner" <klitsner@inter.net.il>

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

Dear Alfred,

I received the fax of George Gordon's letter of April 9th and your letter of the 10th to me. The Gordon letter, however, appears to contain only one general paragraph concerning the painting in question; it says that he would be delighted to research it and ship it from New York and back if necessary, at their expense, and cover all costs in between. It says nothing about insuring the painting, or the amount of coverage desired, or about the terms of sale and reserves under the various assumptions as to the results of the research. Did you intend to leave those matters open or do you want them covered in a memorandum of understanding? If the latter, the following draft of memorandum should suffice:

**MEMORANDUM OF UNDERSTANDING BY AND BETWEEN ALFRED BADER
LONDON FINE ARTS AND SOTHEBY'S,**

Alfred Bader Fine Arts (ABFA) owns a painting described as a "Study of a Dog" (the Painting) which Alfred Bader and Sotheby's George Gordon believe has a reasonable chance of being identified as a Velazquez. Sotheby's is willing to ship the Painting from New York to Madrid where it will have it examined by Valazquez experts and, if it is properly identified as a Valazquez, will offer it for sale at auction with a mutually agreed upon reserve of no less than \$_____ Sotheby's will pay and absorb all expenses, including insurance and other costs, involved in such examination and shipping and of the return of the painting to ABFA in New York if it is not sold by Sotheby's pursuant to this understanding. If the Painting is not identified as a Valazquez, Sotheby's will attempt to identify the Artist of the Painting and offer it at auction with the name of such artist, with a mutually agreed upon reserve of no less than \$100,000.
ABFA and Sotheby's agree to the above in consideration of each other's undertaking as here-in set forth.

Agreed upon this 11th day of April, 2000.

Alfred Bader Fine Arts

By Alfred R. Bader, President

Sotheby's

By George Gordon, Senior director, Old Master Paintings

P.S. Alfred, I realize that the spacing comes out crazy on E. Mail, but I'm sure Anne can straighten it out.

of. Bader to

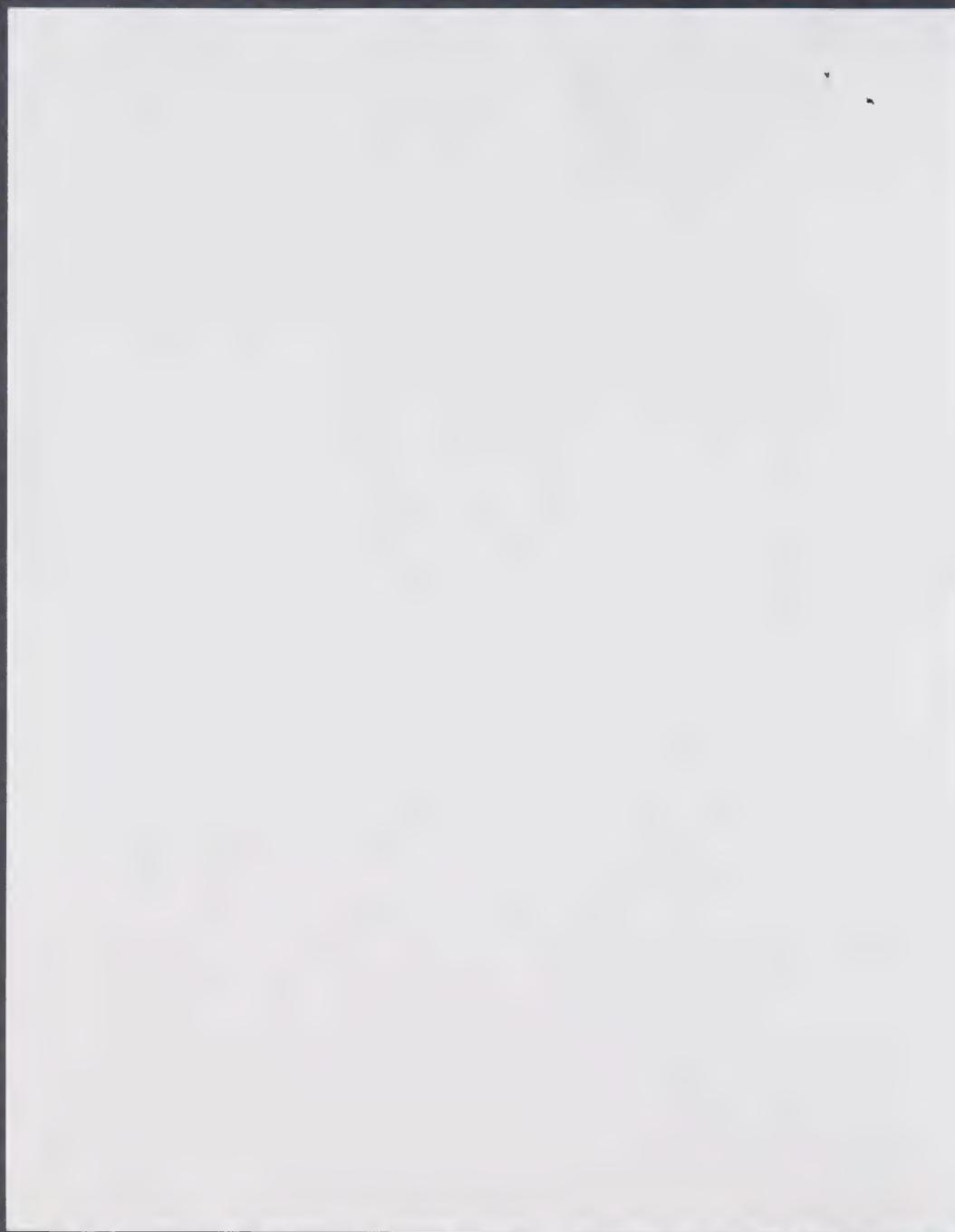
full

of. Bader

sale or return of the painting is to take place within eighteen months of

the date of this agreement

for one million dollars



George Gordon

Subject: George Gordon

Date: Tue, 11 Apr 2000 12:01:11 -0500

From: Alfred Bader <baderfa@execpc.com>

Organization: Alfred Bader Fine Arts

To: Marvin Klitsner <klitsner@mail.inter.net.il>

Dear Marvin,

I am sorry that I was so overworked during the last few days that I simply forgot to e-mail you my key fax to George Gordon, spelling out the conditions. This I have now sent you.

When sending the painting, should I just refer to my letter and his reply or should we draft an agreement?

Love, Alfred



Please see attachment

Subject: Please see attachment

Date: Tue, 11 Apr 2000 09:36:17 -0500

From: Alfred Bader <baderfa@execpc.com>

Organization: Alfred Bader Fine Arts

To: Marvin Klitsner <klitsner@mail.inter.net.il>

Dear Marvin,

Thank you for your e-mail of today.

Please see the attachment. Alfred feels silly that he did not send you a copy earlier.

Regards to you and the family,
Ann

 George Gordon 2-8-2000F, Velasquez dog.doc

Name: George Gordon 2-8-2000F, Velasquez
dog.doc

Type: Winword File (application/msword)

Encoding: base64



Attachment

Subject: Attachment

Date: Tue, 11 Apr 2000 21:00:37 +0300

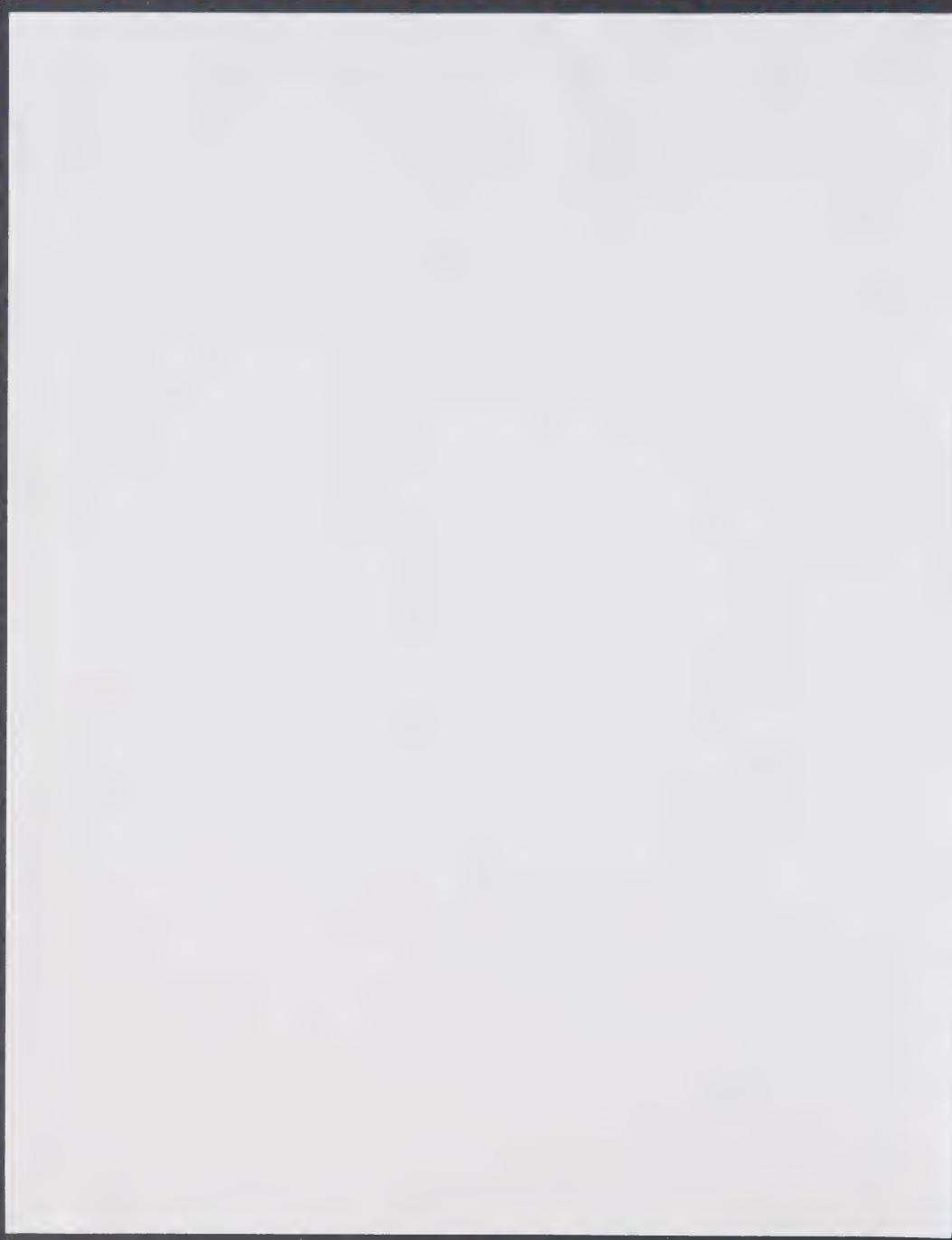
From: "Marvin Klitsner" <klitsner@inter.net.il>

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

Dear Ann,

I am unable to pull down the attachment to your last message.
Please fax it or type it into
the body of your e-mail. If it covers the matter satisfactorily,
accepting it may be
preferable to using my draft. Thank you.

MEK





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

April 10, 2000

TO: Marvin Klitsner

Page 1 of 2_

FAX #: 972-2-566-0730

Dear Marvin,

Some years ago I bought a beautiful study of a dog, ABFA #1863. The cost at a London auction was about \$58,000.

I believe that this beautiful painting is by Velazquez but I have not been able to get confirmation from the very few Velazquez experts in the United States.

A few weeks ago the Senior director of Old Master Paintings of Sotheby's in London visited us, admired the painting, and believes that it has a very good chance that it is Velazquez. As you will see from his fax to me, he is willing to have Sotheby's arrange to ship it to Madrid, have it examined there by Velazquez experts, and then sell it. The agreement is that if it proves to be a Velazquez the estimate would be very high, probably more than \$1 million. If it is not by Velazquez, they will try to identify the artist and sell it under the artist's name at a reserve higher than cost. If they cannot determine either, they will return the painting to me at their expense.

Does George Gordon's fax to me suffice, or should I ask you to draft an agreement to be signed by Gordon.

Incidentally, we have become good friends and I do trust him.

With fond regards as always I remain



SCHEMATA

[Faint, illegible text, likely bleed-through from the reverse side of the page]





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

April 10, 2000

TO: Marvin Klitsner

Page 1 of 2

FAX #: 972-2-566-0730

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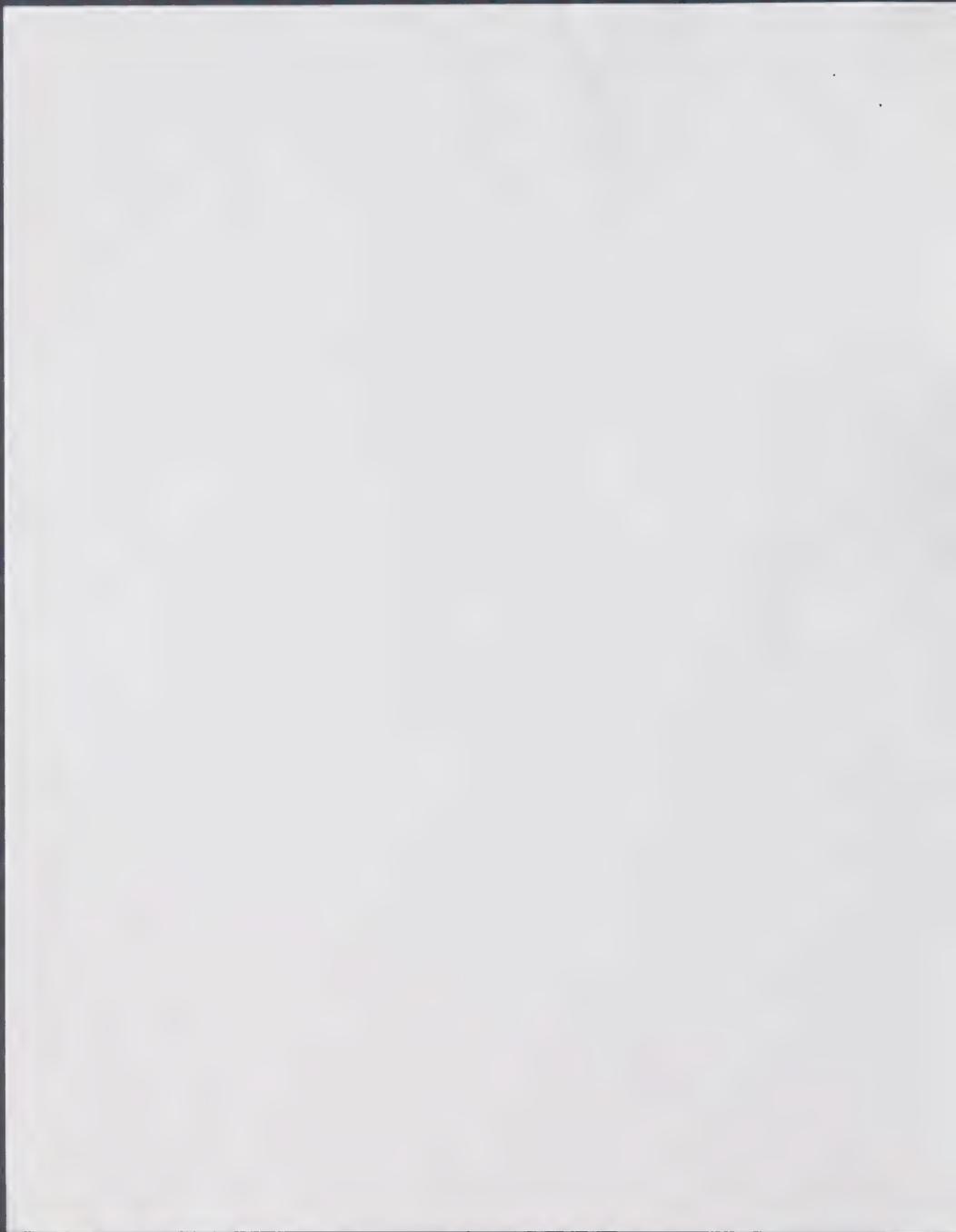
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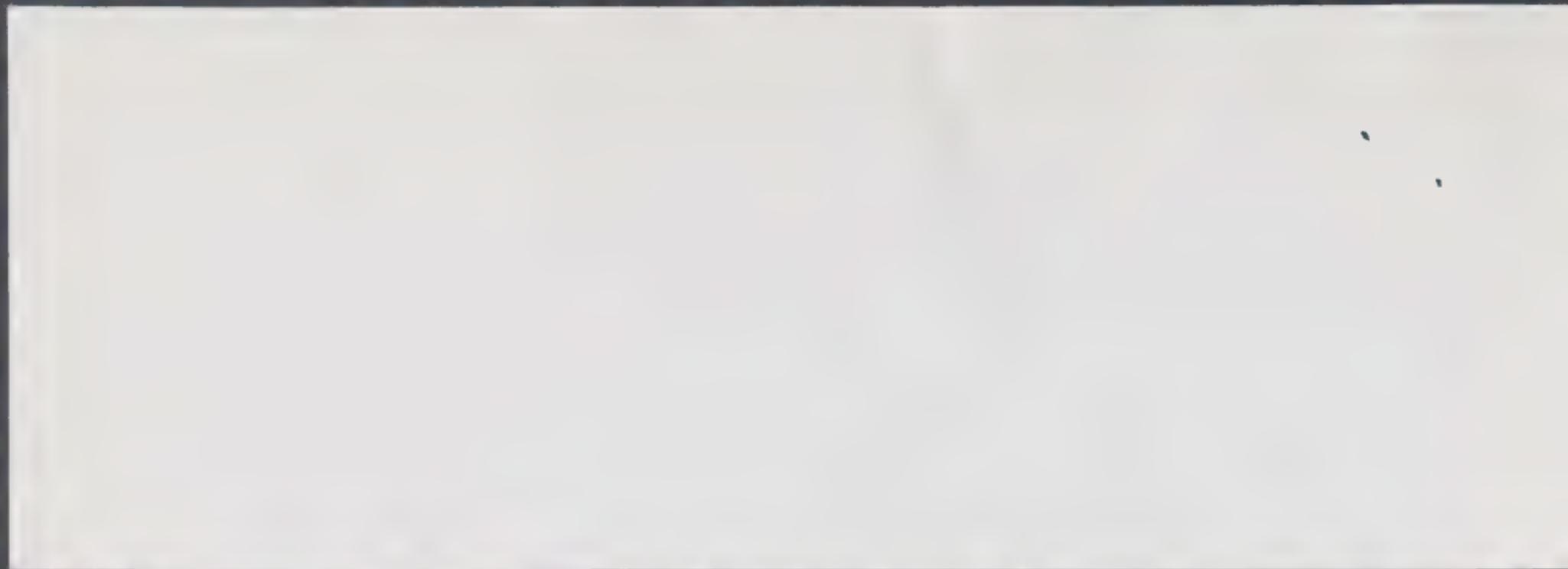
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Incidentally, we have become good friends and I do trust him.

With fond regards as always I remain



Blank page with faint horizontal lines and a vertical margin line on the right side.





FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
e-mail: baderfa@execpc.com
March 16, 2000

TO: Dr. George Gordon
Sotheby's - London

Page 1 of 2

FAX #: 44-207-293-5943

Dear George,

Thank you so much for your fax of March 10th.

I can understand how all those legal problems could affect you but I am confident that all of that will pass.

Surely you realized from our discussion that the painting I am most interested in offering is the portrait of that beautiful 17th century Spanish dog. Do let me know what your thinking is. Isabel and I will be in England for a few days from March 22nd - 30th and I will call you and, if possible, visit you.

Regarding the painting of *The Curtain*, I am surprised at the attribution to Trevisani. Back in the 1970's Dwight Miller suggested Ercole Graziani and Tony Clark gave it to Lorenzo Pasinelli. I will bring some more reproductions with me because if it were offered it should be with a scholarly backup.

I am sorry that the estimate for the Van Goyen is so low.

If you can firm up the attribution on that painting of a bald man to Lenbach, would you be interested in selling it?



But above all, my main interest is in research and sale of the dog.

We really so enjoy your visits and hope that you will consider coming whenever possible.

With all good wishes from Isabel and me I remain

Yours sincerely,

A handwritten signature in blue ink, appearing to read 'Alfred Bader', with a long horizontal flourish extending to the right.

Alfred/Bader
AB/az



FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
e-mail: baderfa@execpc.com
March 16, 2000

TO: Dr. George Gordon
Sotheby's - London

Page 1 of _2_

FAX #: 44-207-293-5943

Dear George,

Thank you so much for your fax of March 10th.

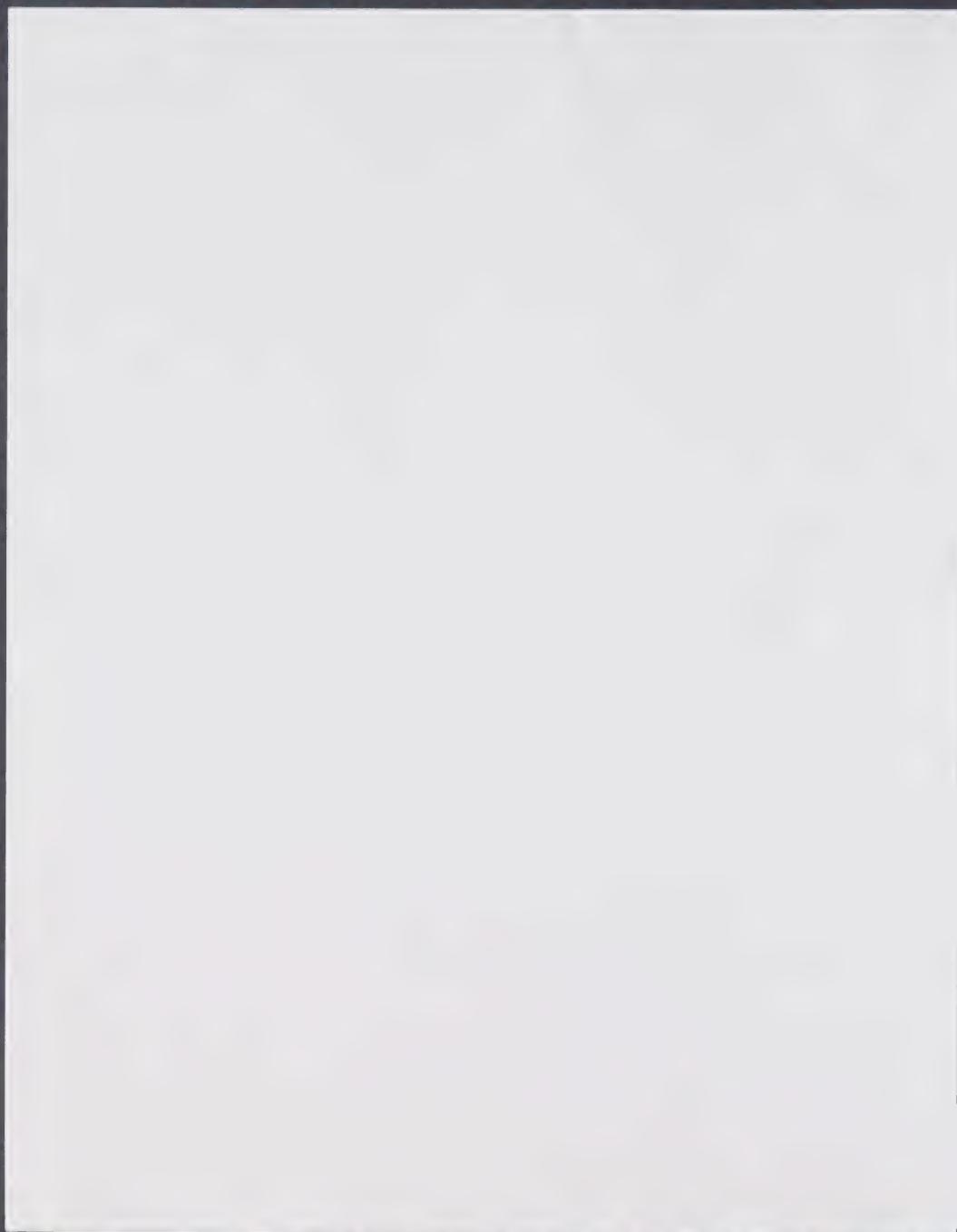
I can understand how all those legal problems could affect you but I am confident that all of that will pass.

Surely you realized from our discussion that the painting I am most interested in offering is the portrait of that beautiful 17th century Spanish dog. Do let me know what your thinking is. Isabel and I will be in England for a few days from March 22nd - 30th and I will call you and, if possible, visit you.

Regarding the painting of *The Curtain*, I am surprised at the attribution to Trevisani. Back in the 1970's Dwight Miller suggested Ercole Graziani and Tony Clark gave it to Lorenzo Pasinelli. I will bring some more reproductions with me because if it were offered it should be with a scholarly backup.

I am sorry that the estimate for the Van Goyen is so low.

If you can firm up the attribution on that painting of a bald man to Lenbach, would you be interested in selling it?



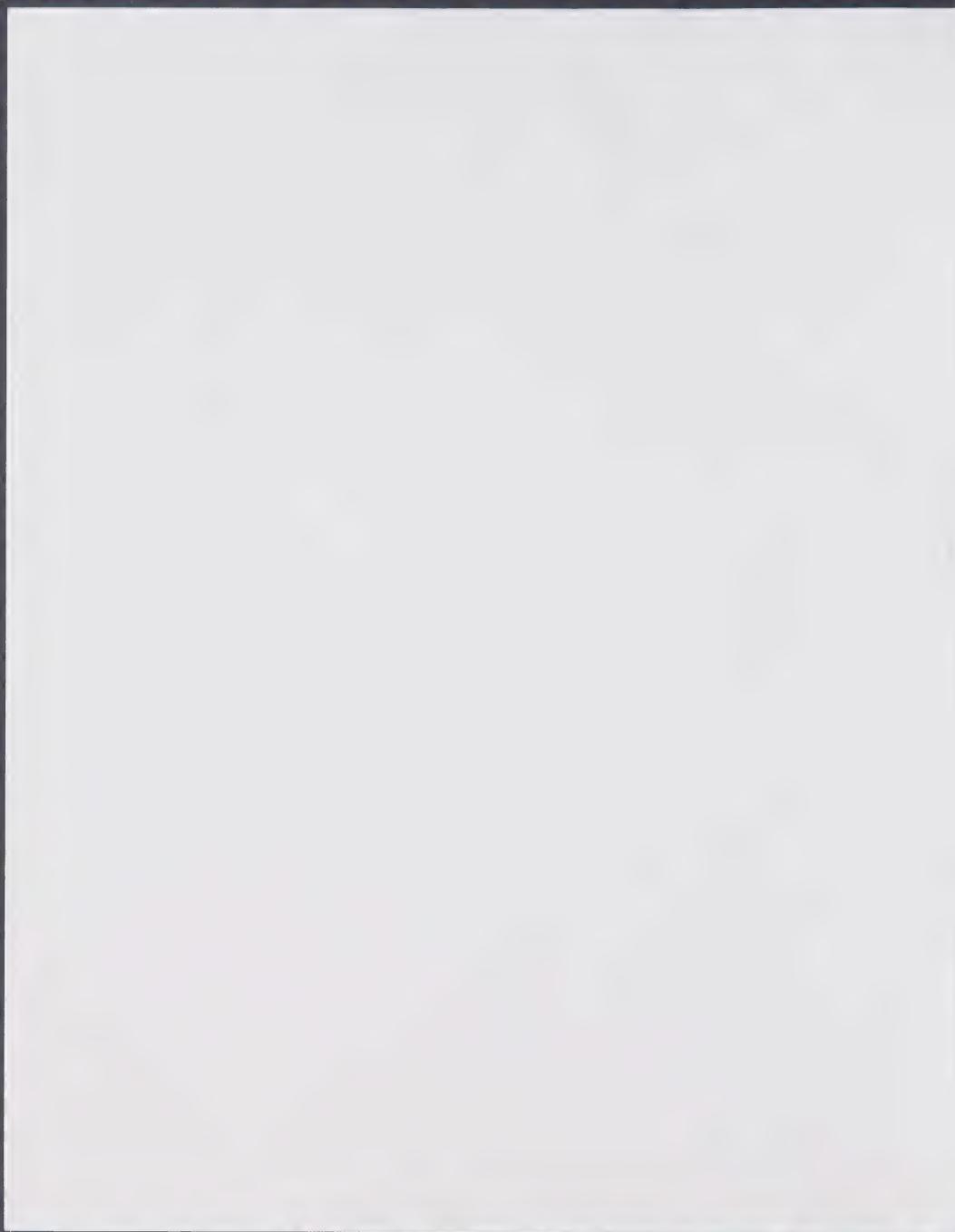
But above all, my main interest is in research and sale of the dog.

We really so enjoy your visits and hope that you will consider coming whenever possible.

With all good wishes from Isabel and me I remain

Yours sincerely,

Alfred Bader
AB/az



FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
e-mail: baderfa@execpc.com
February 8, 2000

TO: Dr. George Gordon
Sotheby's - London

Page 1 of _2_

FAX #: 44-171-293-5943

Dear George,

You will have realized from our several discussions at home how highly I think of the *Portrait of a Dog* which I acquired at Phillips. I believe that it has a very good chance of being by Velasquez, but I simply do not know the experts in Spain to authenticate it.

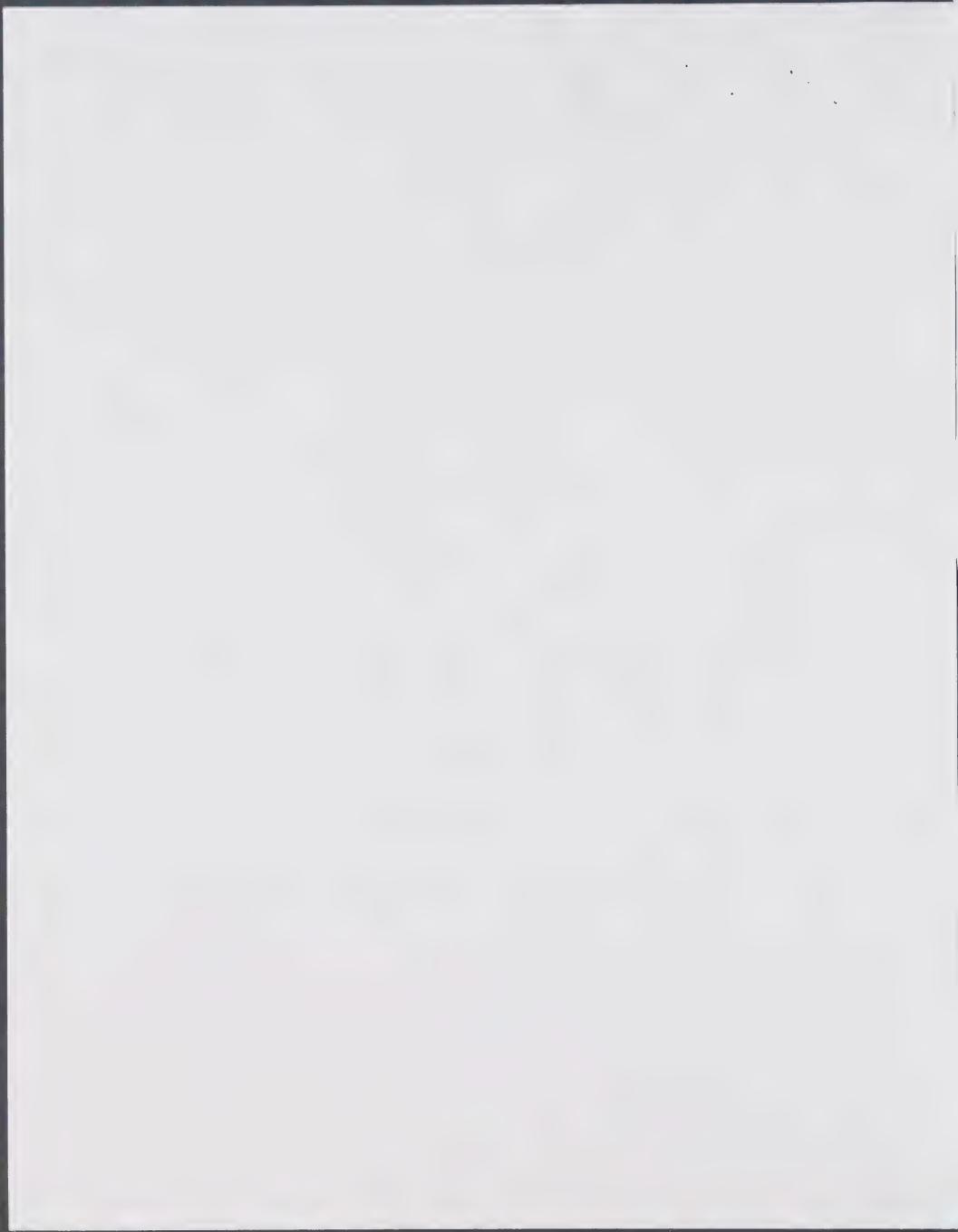
I am willing to let Sotheby's do the research on the following basis:

I will send the painting to you in New York by FEDEX and you will arrange for its transport and return to and from experts in Spain.

Sotheby's will insure the painting at all times at one million dollars from the time that I turn it over to FEDEX until either its sale or return to me.

I see three possibilities:

1. That Sotheby's can have it authenticated as a work by Velasquez, in which case Sotheby's will offer it for auction in New York.
2. That experts determine that the painting, while 17th century Spanish, is not by Velasquez, but by a known artist. In that case, Sotheby's will offer the painting for sale in New York with a reserve no less than \$100,000.



3. That Sotheby's cannot determine the artist, in which case Sotheby's will return the painting to me in Milwaukee within one calendar year after shipment to Sotheby's in New York, or decide to auction it in New York as a "circle of . . ." painting with a \$100,000.00 reserve.

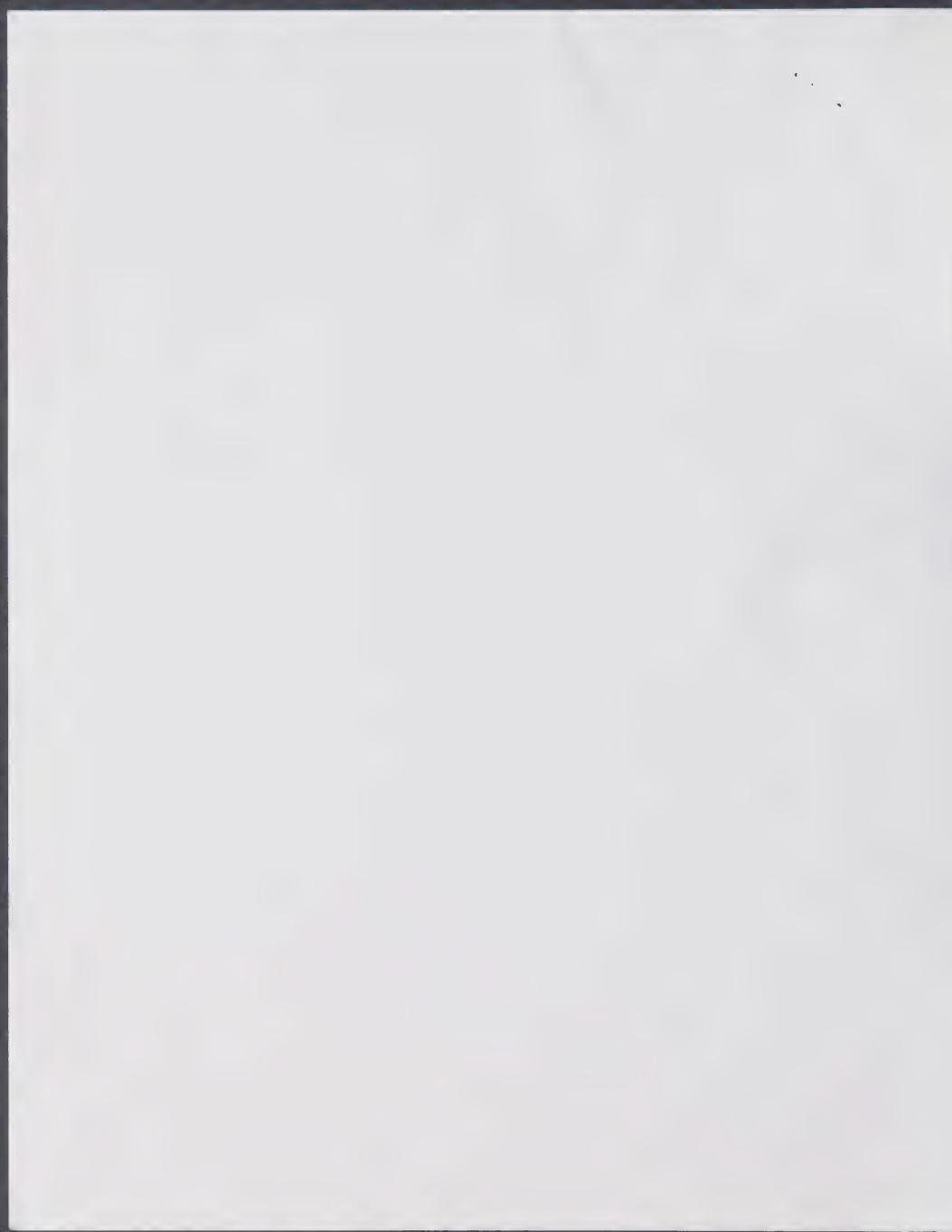
The auction sale, if held, will take place within eighteen months after my FEDEX shipment to you in New York.

If this is agreeable to you, please confirm and tell me to whom at Sotheby's in New York the painting should be shipped.

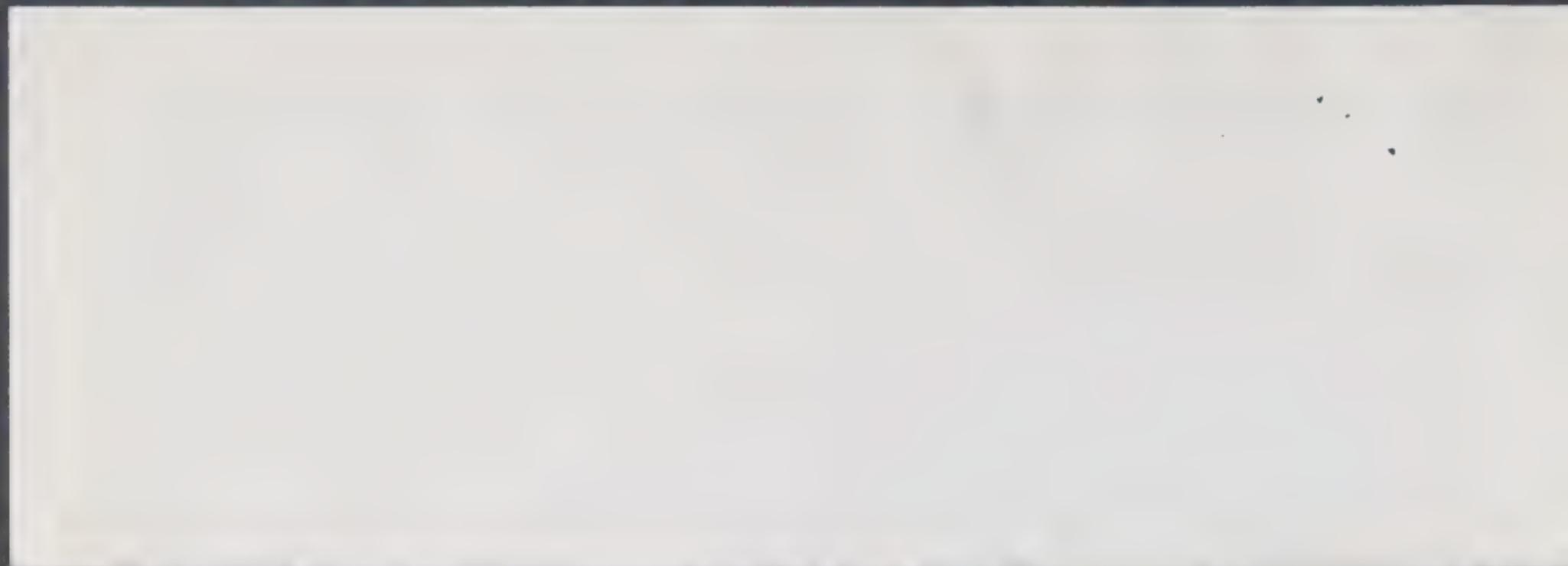
I look forward to hearing from you and remain with best regards

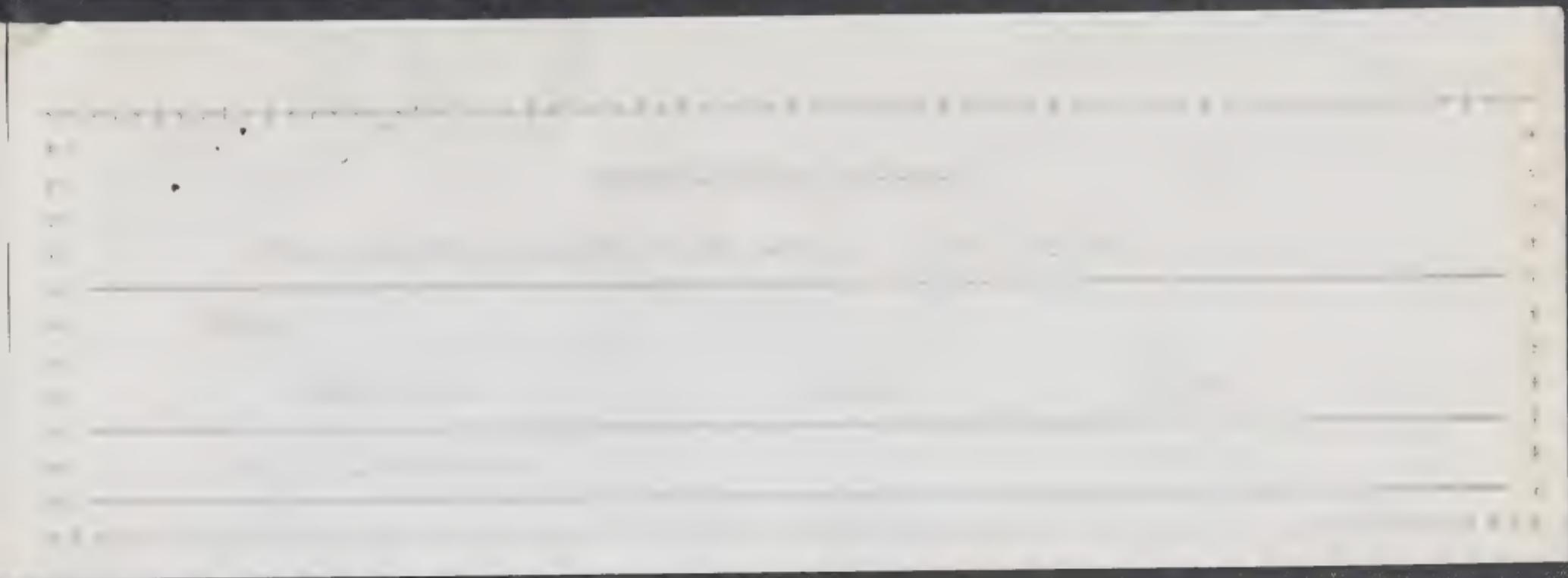
Yours sincerely,

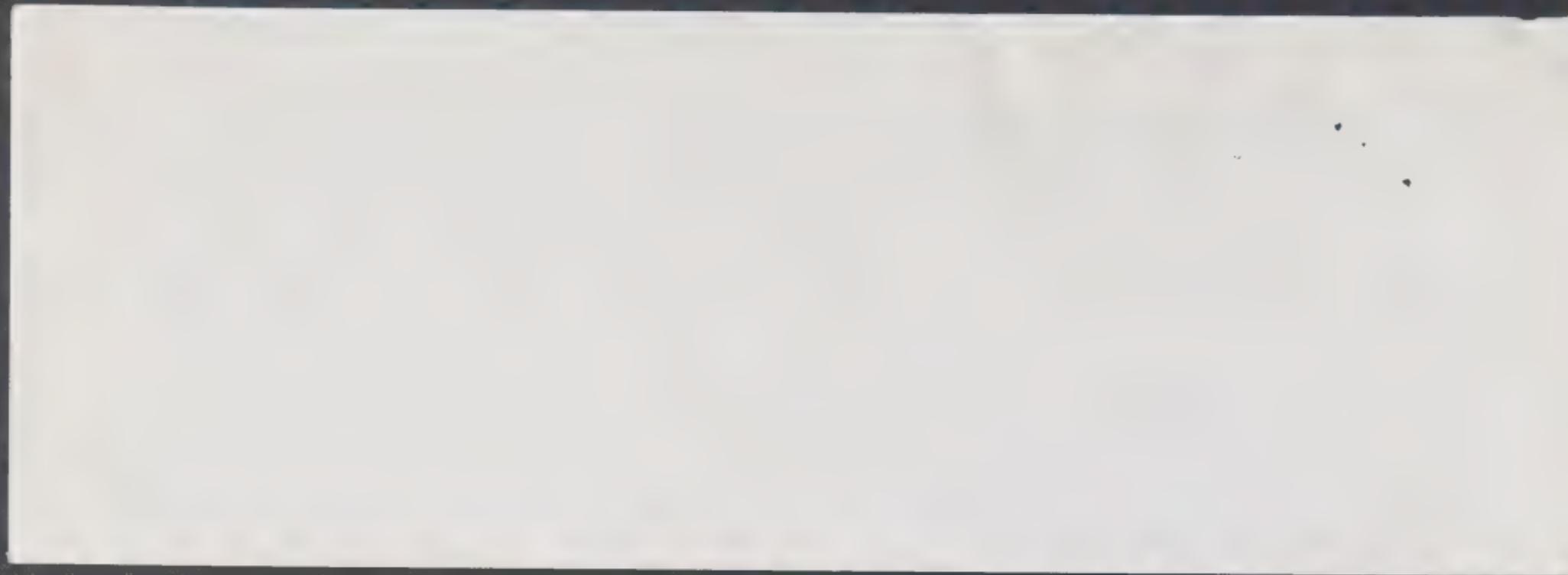
Alfred Bader
AB/az



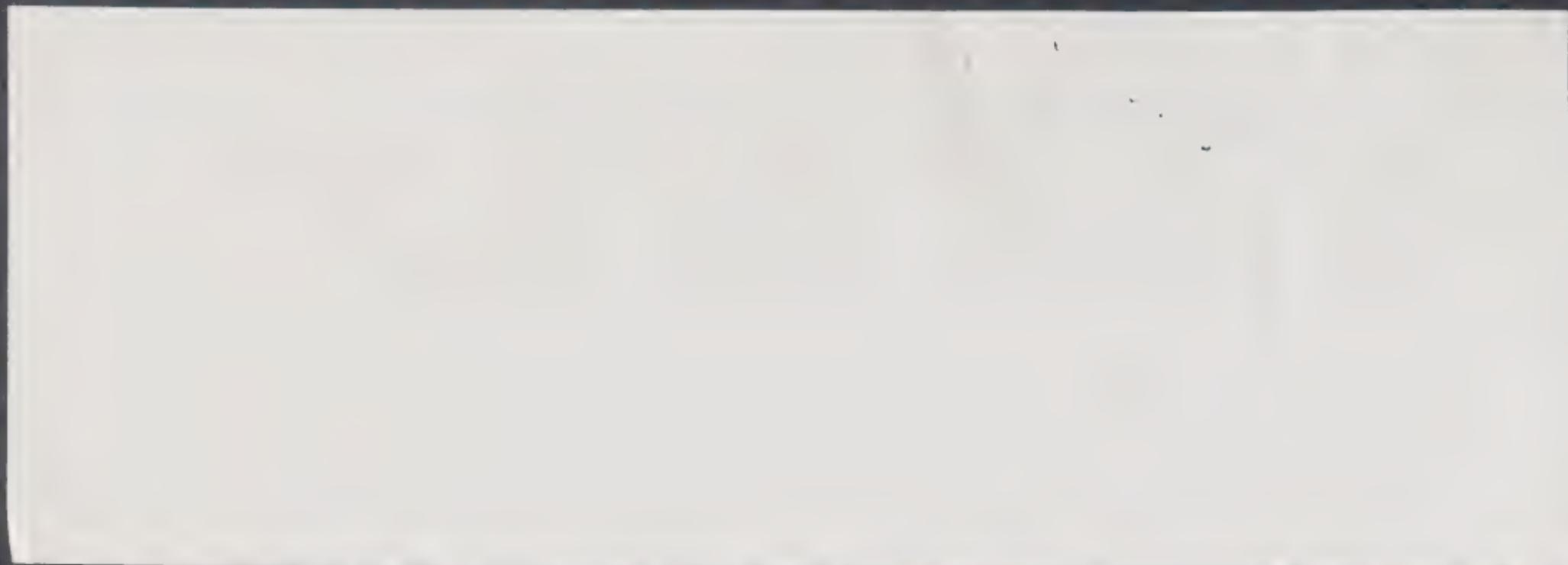
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SOTHEBYS

Founded 1744

Alfred Bader
Alfred Bader Fine Arts
Astor Hotel - Suite 622
924 East Juneau Avenue
Milwaukee
WI 53202
USA

Per telefax: 00 1 414 277 0709

9th April 2000

Dear Alfred,

It was a great pleasure to see you again when you came in last week. I can confirm that since the Gentileschi has an Irish export licence, an E.U. would be granted by the U.K. authorities with no special delay.

I would be delighted to research the plangent dog to see how close it gets to Velazquez, and confirm that we will ship it from New York, and back if necessary, at our expense, and cover all costs in between. I think it is a very beautiful picture, and it would be a pleasure to work on it.

I regret that our 19th Century department do not think that the bald chap can be given to Lenbach with conviction. It would be snide to suggest that they are not as accustomed to having to make attributions as the rest of us, but a picture not strributable to Lenbach with certainty is not an easy commercial proposition. I will ask my friend Andreas Narzt, who no longer works for Sotheby's, but who is very good on German 19th Century painting.

Thank you so much for the Van Goyen recommendation, so clearly and succinctly made. I will let you know if she gets in contact.

I would very much like to come and see you and Isobel again, perhaps after the New York sale in May. In pursuit of the work that I am doing on Pedro Correa do Lago's Frans Post catalogue raisonn , I should go and examine the picture that belongs to the University of Wisconsin at Madison, and I hope perhaps to do this then.

I have taken a careful look at Van Goyen drawing prices over the past few years (there have been many), but alas I do not think that I can raise the estimate suggested by my colleagues.

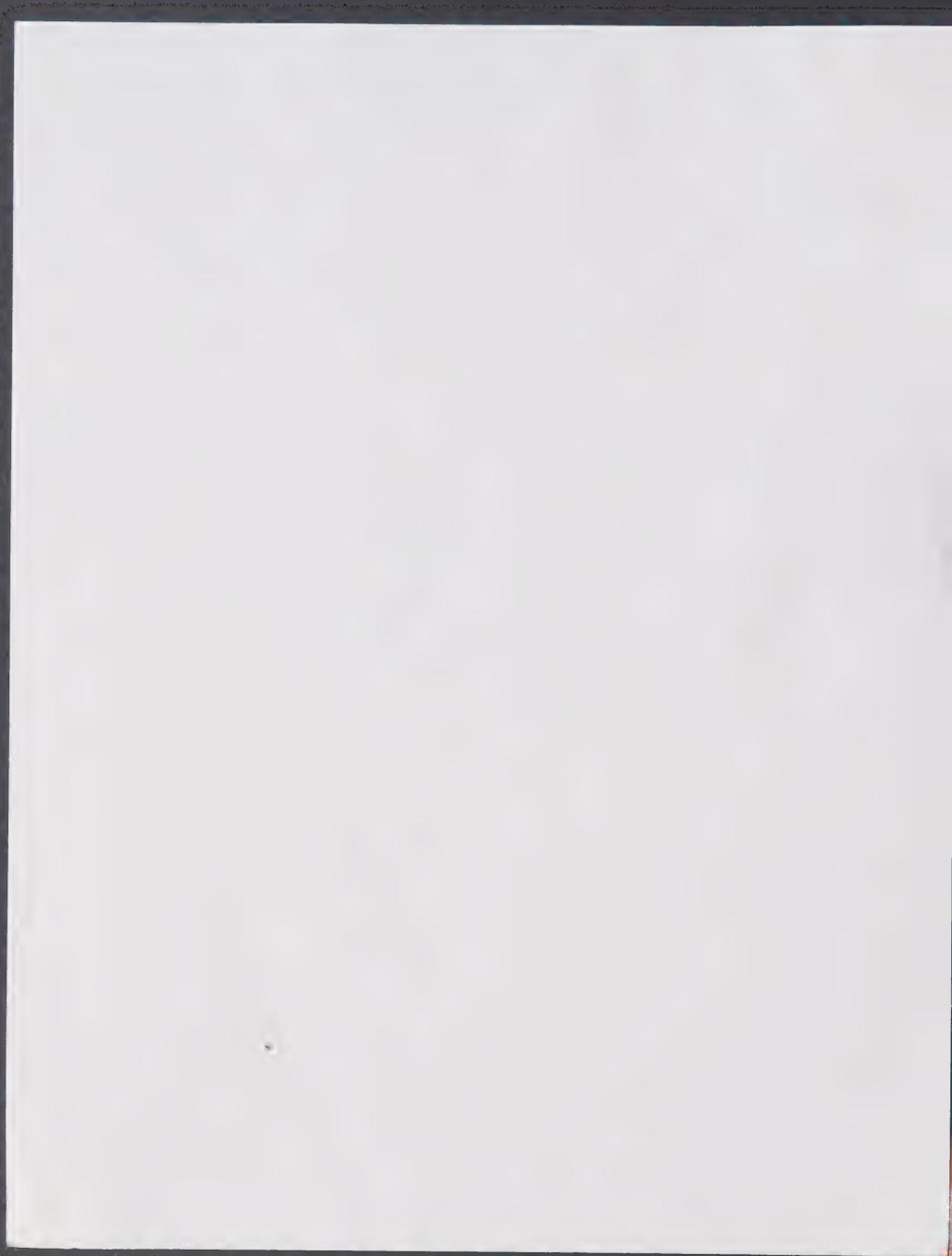
With my Best Wishes to Isobel,

Tom.

George

George Gordon
Senior Director
Old Master Paintings
Direct Line: 0207 293 5414
Direct Fax: 0207 293 5943

34 - 35 New Bond Street, London W1A 2AA
Telephone (020) 7293 5000 Facsimile (020) 7293 5989



X-rays reveal the true mark of a master

Rediscovered work by Velázquez is causing a stir, reports **Dalya Albergé**

A PAINTING long thought to have been by the 17th-century Spanish artist Murillo has been reattributed to his teacher, Velázquez, after X-rays revealed distinctive palette-knife markings.

Studies of *Saint Rufina* also uncovered stylistic links to Velázquez's *Sybil* in the Prado, Madrid. The news has caused a stir among historians. Although Murillo (1617-62) is older than Velázquez, his virtuosity is eclipsed by Velázquez (1599-1660).

The record price paid for a Murillo, set by Christie's in 1990, stands at £2 million. The last time a great Velázquez came on to the market was in 1970, again at Christie's, when it fetched £2.31 million, breaking the world record.

The painting was X-rayed after the owner contacted Christie's, Anthony Crichton-Stuart, the British-born head of Old Master pictures of Christie's in New York, said: "Velázquez is not only the most important painter of the Golden Age of painting in Spain, he ranks as one of the greatest and most influential Western artists of all time. *Saint Rufina* is an exceptional example of his work."

The painting was first recorded in the inventory of Velázquez's first and principal patron, Don Luis de Haro, Marqués de Eliche, 6th Marqués del Campo, in 1643. He succeeded his uncle as



Old Masters: Velázquez and his pupil Murillo



Prime Minister to King Philip IV of Spain, whose favourite court painter was Velázquez. The inventory described the work as "a painting of St Rufina, halflength, with a palm and some oops in her hands, original by Diego Velázquez, three-quarters and a half in height and two-thirds and two fingers in width".

Explaining why the size is only "more or less comparable", Mr Crichton-Stuart said that depended on how fat one's fingers were.

The painting disappeared until 1868, when it resurfaced in the collection of the Earl of Dudley as the work of Bartolomé Estéban Murillo.

Murillo was once compared to Titian, Raphael and Van Dyck, and his fame in the 18th and 19th centuries was enormous. In 1925 the 3rd earl sold the painting at Christie's and

and instigated a thorough technical examination of the painting, thereby confirming the attribution and establishing a date for the work between 1632 and 1634.

He spoke of how it was stylistically close to Velázquez's 1630 work, *Sybil*, in the Prado: "In both paintings the subject is set against a neutral light-coloured ground."

Clinching evidence was found in the X-ray, which clearly shows the marks left by his palette knife: "It shows a preparatory ground layer that is very particular to Velázquez." Also the materials are typical of those used by Velázquez.

The composition depicts one of the patron saints and protectors of Seville. With her sister St Rufina, St Rufina was martyred in AD202 and killed by an emperor for refusing to give offerings to a statue of Venus. The work will be exhibited at Christie's London on December 9 before being auctioned in New York on January 29.



Saint Rufina was first recorded in the collection of a Spanish Prime Minister

Arts and education share £7m donation

MORE than £7 million is to be shared by arts and education projects from awards made by the Jerwood Foundation (Dalya Albergé writes).

Among the schemes is a Jerwood Gallery at the Natural History Museum in London. A new regular displays from a collection of 300,000 drawings, paintings and prints are being made available to the public at a sculpture park at Avonville Court, the magnificent ruins Victorian mansion near Worcester managed by English Heritage. It will include new works commissions from young artists.

As the foundation is now making capital grants, it announced that it will repay the Arts Council the £1.4 million lottery award allocated to its development as a public arts venue.

The foundation, established in 1977, commemorates John Michael Jerwood, who died in 1991. He established one of the largest dealerships in cultured pearls, and during his life made extensive donations to music and education.

Popping in to the Palace

Four boys who wrote to the Queen are to play at the Prince's birthday party. **Dominic Kennedy** reports

A SCHOOLBOY pop group, given £5,000 of National Lottery money so they could play more concerts, are to perform Buckingham Palace, possibly with the Queen, after writing to her. After writing to the Queen, irreverent letter to the Queen.

The group Alive have been asked to do two 20-minute sets in front of 850 guests during the Friday evening gala celebrating the 50th birthday of the Prince of Wales.

The boys, aged 16 and 17, from Bury, enclosed a compact disc of their songs with a letter beginning "Dear Your Majesty" and continuing in the same informal vein to a row of kisses.

The group, whose fathers are their teachers and whose mothers are their mothers, are used to captivating the mobs of teenage girls who watch their school concerts. In their letter, signed "Andy, Daz, Martin and Craig", they treated the Queen to a taste of the same wagsish charm.

"We've never played in Lon-

don," they wrote, "and would like the chance to perform at Buckingham Palace, possibly with the Queen, after writing to her. After writing to the Queen, irreverent letter to the Queen.

The group Alive have been asked to do two 20-minute sets in front of 850 guests during the Friday evening gala celebrating the 50th birthday of the Prince of Wales.

The boys, aged 16 and 17, from Bury, enclosed a compact disc of their songs with a letter beginning "Dear Your Majesty" and continuing in the same informal vein to a row of kisses.

organisations linked with the Prince.

Peter Ross, 45, father of the lead guitarist, Andy, 16, and their manager, said: "We are visiting dignitaries. The guests at the party will include 400 from charities and

DEAR YOUR MAJESTY...

"A long time ago you gave out OBEs to The Beatles and have since given awards to many famous pop stars, but you've had the same band playing outside Buckingham Palace since forever. Well, we are four young lads aged 16 and 17 who form the band ALIVE. In fact here's a CD of our music for you to listen to and some information about us. We were recently booked to play a gig and to be honest we were a bit nervous and we really lost out. We've never played in London and we'd like the chance to perform at Buckingham Palace, possibly inside the gates where the band usually plays to entertain the crowds or inside at a party. It would be a really good gig for us and having the gig on our CV might help us swing a record contract. You will note from the enclosed leaflet that we got support from The Prince's Trust. They gave us a grant of £480 in January 1997 and we would have asked Prince Charles, but as Buckingham Palace is your house, we thought we should ask you first. We've put a nice slow song on the CD first cos we thought you wouldn't be into heavy stuff. By all means give the CD to your grandchildren to listen to but make sure they give it you back. Finally, we are four good lads who don't do drugs, aren't scruffy and don't use foul language (maybe that's where we've been going wrong). Anyway, if you can give us a break it would be cool. With our love to you and all the Royal Family, Andy, Daz, Martin and Craig XXXX".

perform in the Picture Gallery at Buckingham Palace, the largest area of the State Rooms, where musicians entertain visiting dignitaries. The guests at the party will include 400 from charities and



From a shed to the Palace, left to right, Andy, Martin, Darren and Craig of Alive

just shows Cool Britannia does exist. Not many bands, even the likes of Oasis, can boast that they have played Buckingham Palace."

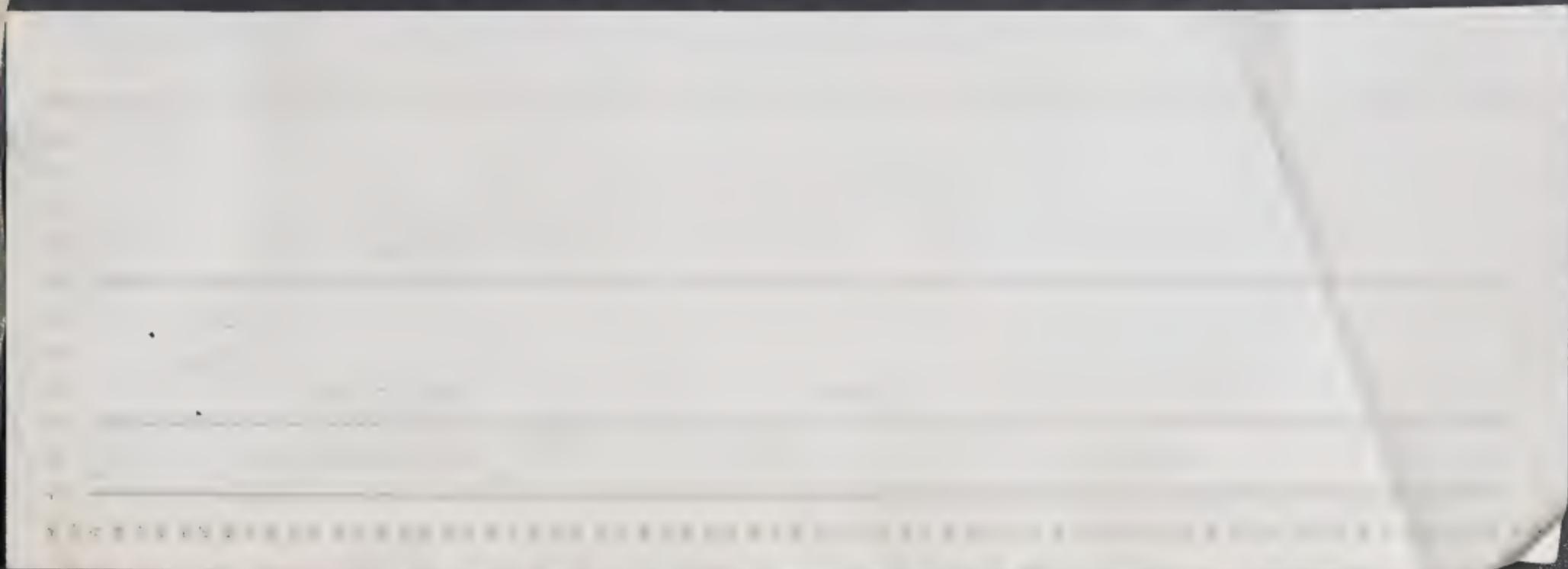
The group was formed after Andy, who had been writing songs since he was 11, decided to sing at his bar mitzvah. "As it is a religious thing, it was a bit of a challenge," he said. "Mr. Ross, who had been his friend at school, Darren Kane, who played the keyboards and guitar. They had a chat about starting a band and it went from there." They were soon joined by Martin Whyment, the drummer, and Craig Steinicki.

Martin denies that they are a boy band, like 911, and says they are more influenced by Led Zeppelin. "We don't dance, for one thing," he said. "Like all the best rock bands, we play our own instruments, write all our own songs and have never mimed yet. Andy's wish is to get to a point where that's a kids' gig to hear. We once ended up playing to 12,000 kids in three days and got mobbed by girls for the first time. I enjoyed that." Daz said: "I'm really looking forward to it. My mum and dad are both hairdressers so we've got the hairstyle thing covered."



Andy and Freddy McDonald: taking a tasty cure

It's not only







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

May 5, 2000

TO: Ms. Marina Phelan
Mr. Christopher Apostle
Old Masters, Sotheby's

Page 1 of 3

FAX #: 212/606-7236

Dear Ms. Phelan and Mr. Apostle,

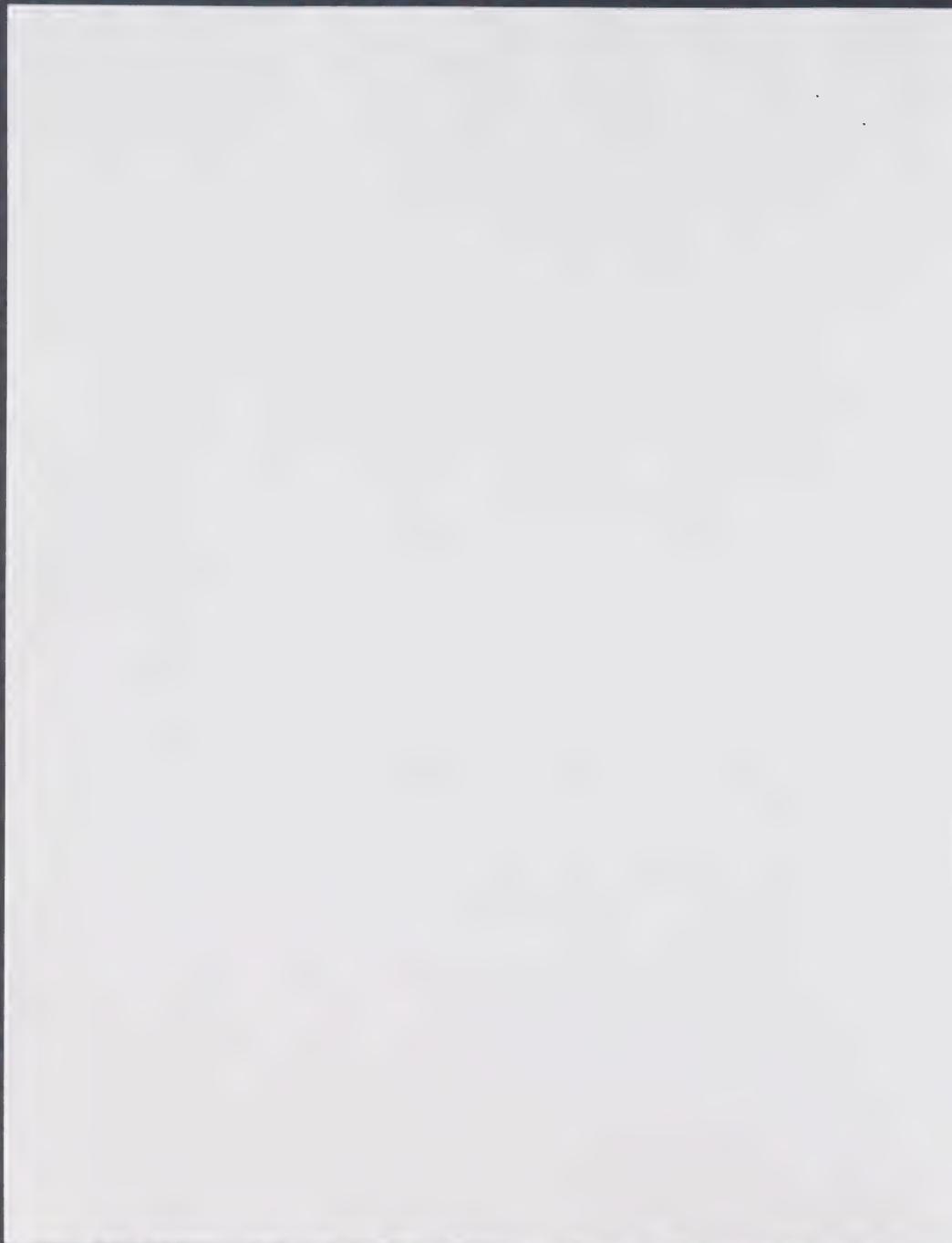
Could you please help us with the following:

On May 1st we sent a small crate with a Spanish 17th century painting of a dog by FEDEX to your attention. Mr. George Gordon had agreed with Dr. Bader that Sotheby's would take this painting to Spain to be authenticated and you are aware of the contract signed by both Mr. Gordon and Dr. Bader.

Wednesday morning your Mr. Richard Piccinich called Dr. Bader and asked him to fax a simple note regarding this shipment and told Dr. Bader that he would then confirm safe receipt of the crate by return fax with his signature.

Dr. Bader faxed Mr. Piccinich the attached and then repeated the same fax in the afternoon, asking that safe receipt be acknowledged. It was not.

Could you please acknowledge safe receipt.



Dr. Bader is now in Canada, where he will be until May 10th. I will of course inform him of your acknowledgment.

Please also advise Mr. Gordon that the painting has arrived safely at Sotheby's in New York.

Thank you for your help,

A handwritten signature in cursive script, appearing to read "Ann Zuehlke".

(Mrs.) Ann Zuehlke, Secretary
Att.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

Pokéby's New York

Attn. Mr. Richard Piccinich

fax 212 606 7302

Gentlemen:

On May 1 we sent you by FedEx
a crate with a painting of a dog,
Anaph, 17th century, per agreement
signed by Mr. George Gordon in
London.

→ Please acknowledge safe receipt.

3/1/00

Thanks
Gina Bader

Second request

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

Pokeby New York
Attn Mr. Richard Piccinich

fax 212 606 7302

Gentlemen

On May 1 we post you by FedEx
a crate with a painting of a dog,
Apsoph, 17th century, per agreement
signed by M. George Gordon in
London.

→ Please acknowledge safe receipt.

3/1/00

Thanks
Gerd Bader

Second request

By Appointment Only

ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

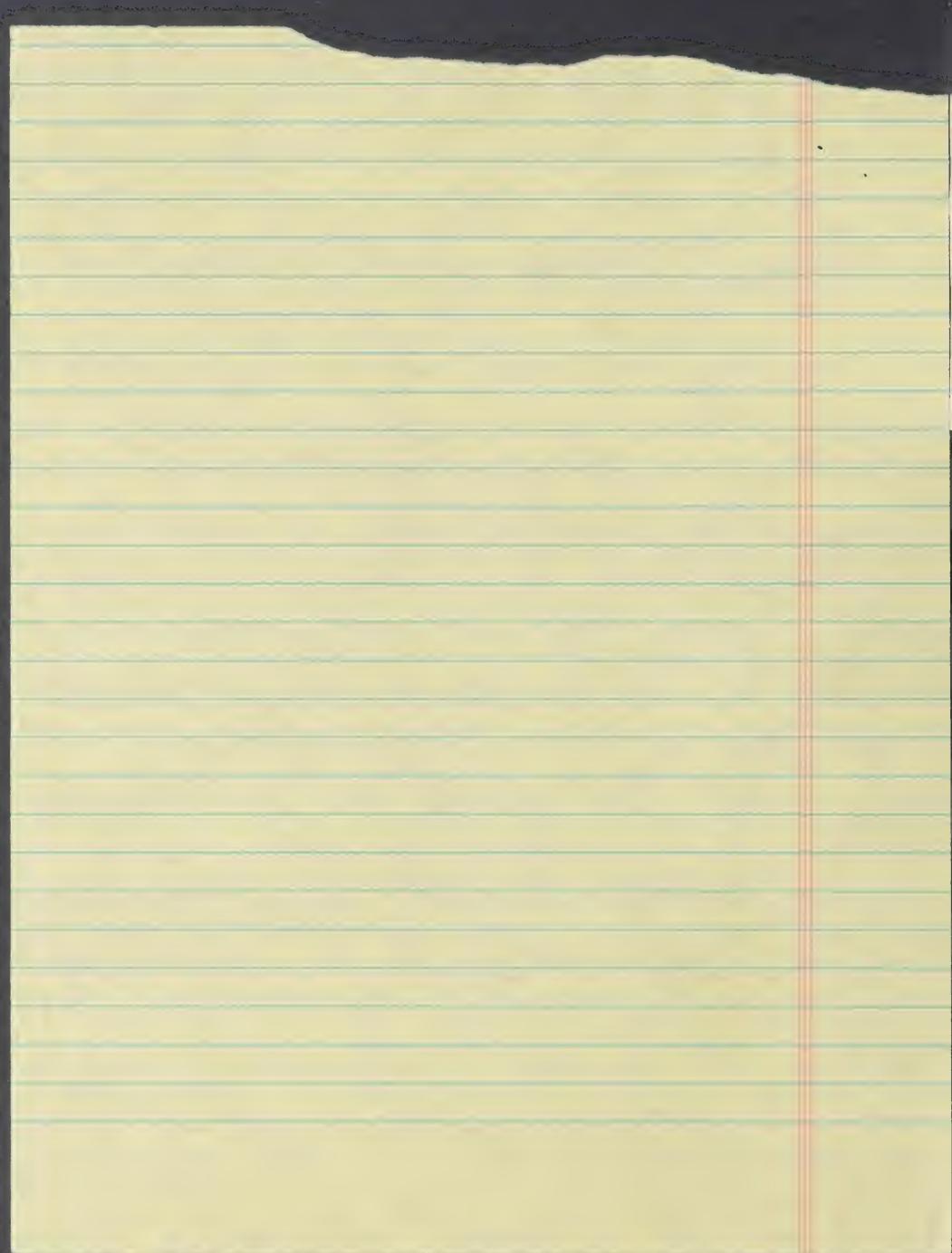
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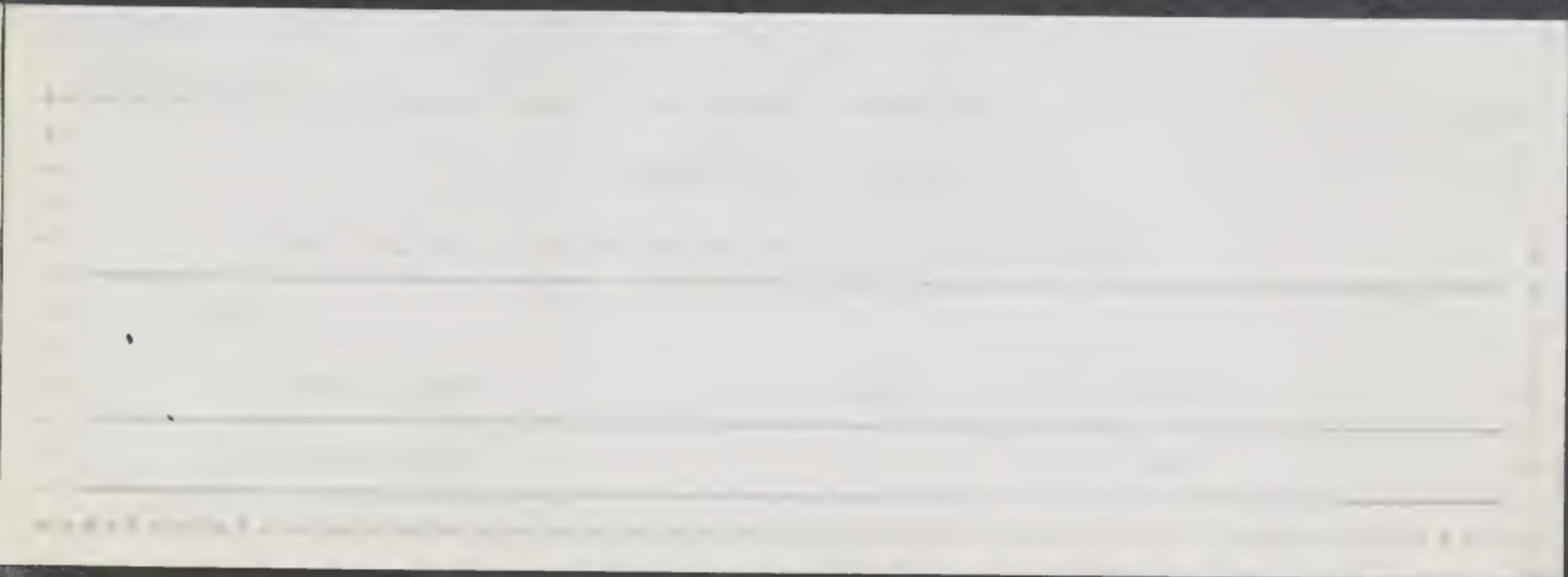
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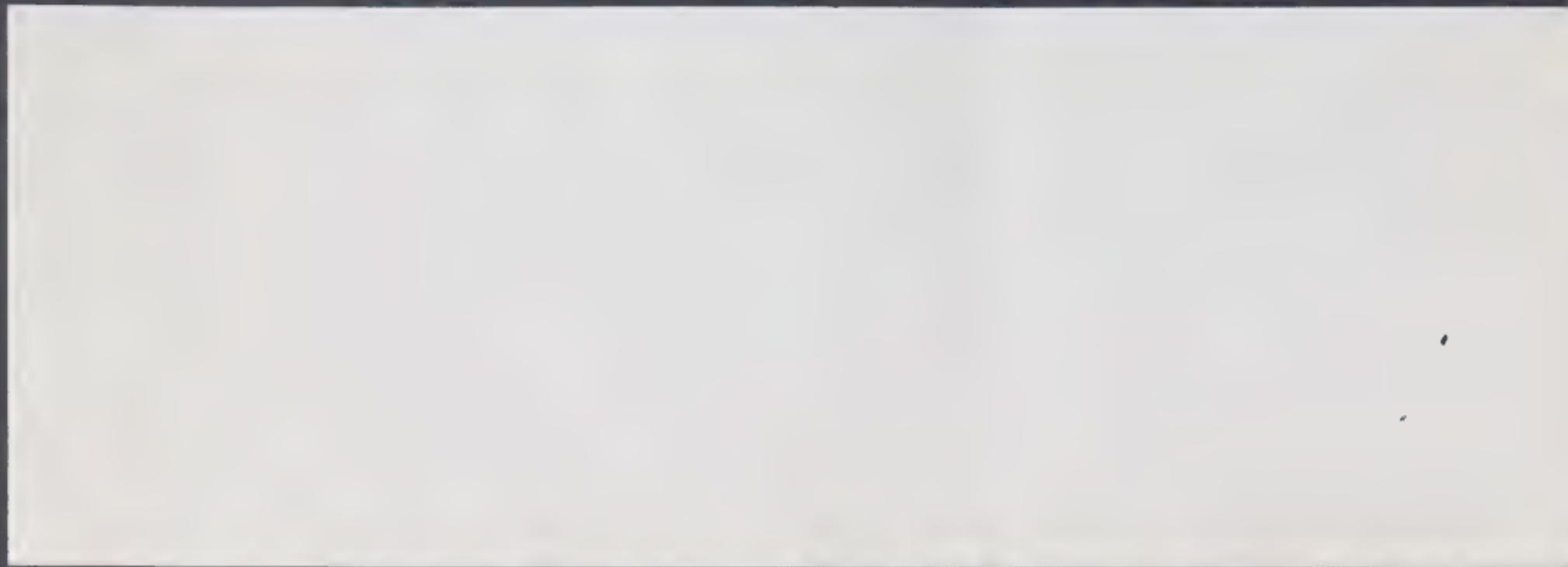


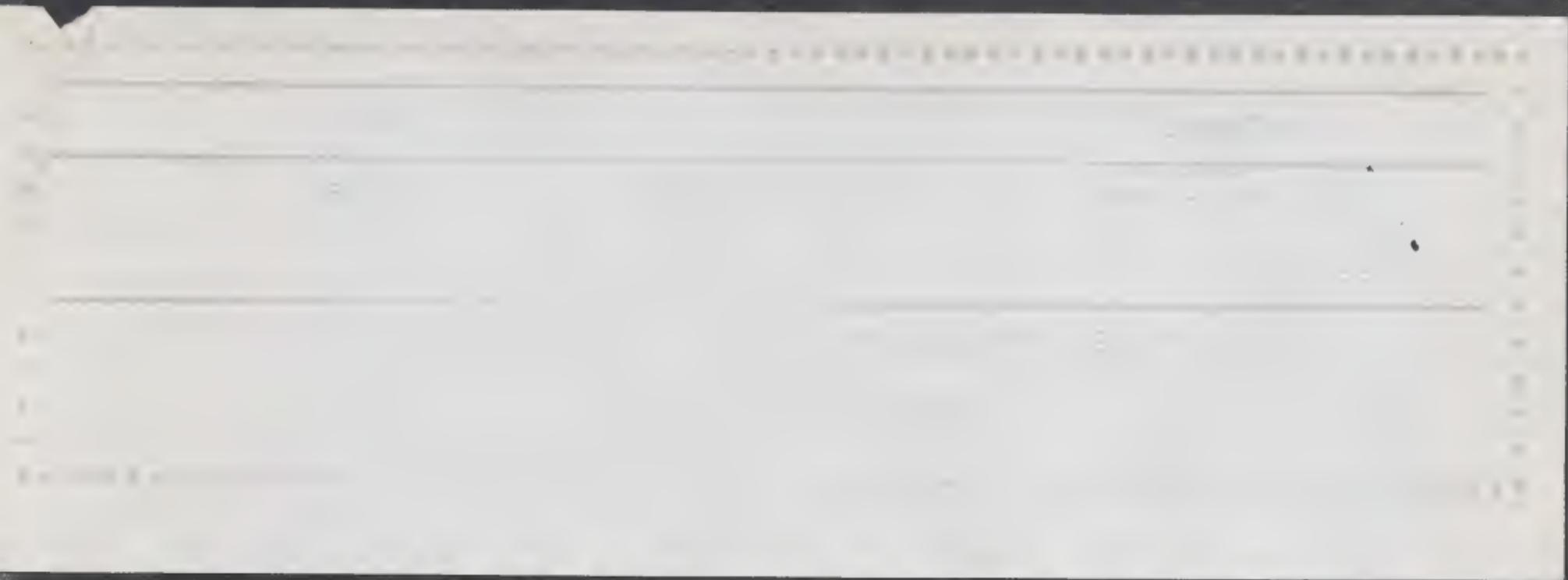
Richard Riccinich

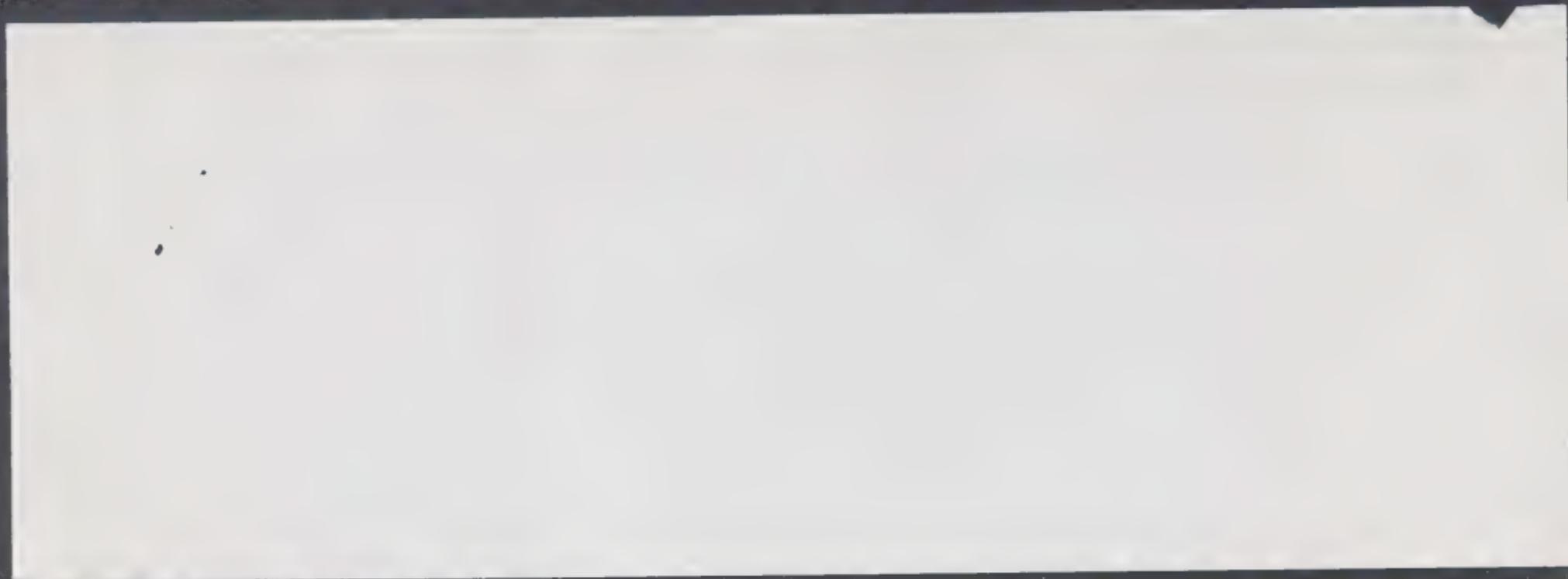
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1997

Mr. Christophe Janet
284 Avenue de Neuville
F78950 Gambais
France

Dear Christophe:

I hope that you have been able to locate the documentation about Borion and have sent this to me.

I would just like to confirm our understanding regarding Lot 36 in the last Phillips Old Master.

This is ABFA #1863, and I paid Phillips the hammer price of £30,000 plus their 15% commission for a total of £34,500. As I exported the painting to Milwaukee, the VAT did not apply.

To pay for this, I purchased sterling at \$1.677 per pound, so that my cost of the painting in dollars is \$57,856.50. I paid for this on December 18, 1996, and I enclose a Xerox of my English check.

My understanding is that when I sell the painting - hopefully with your help and advice - we will split the profit 50/50. I will calculate my cost as the cost of the painting plus 10% interest annually starting on December 18, 1996, plus of course, costs of restoration, framing, photography, etc.

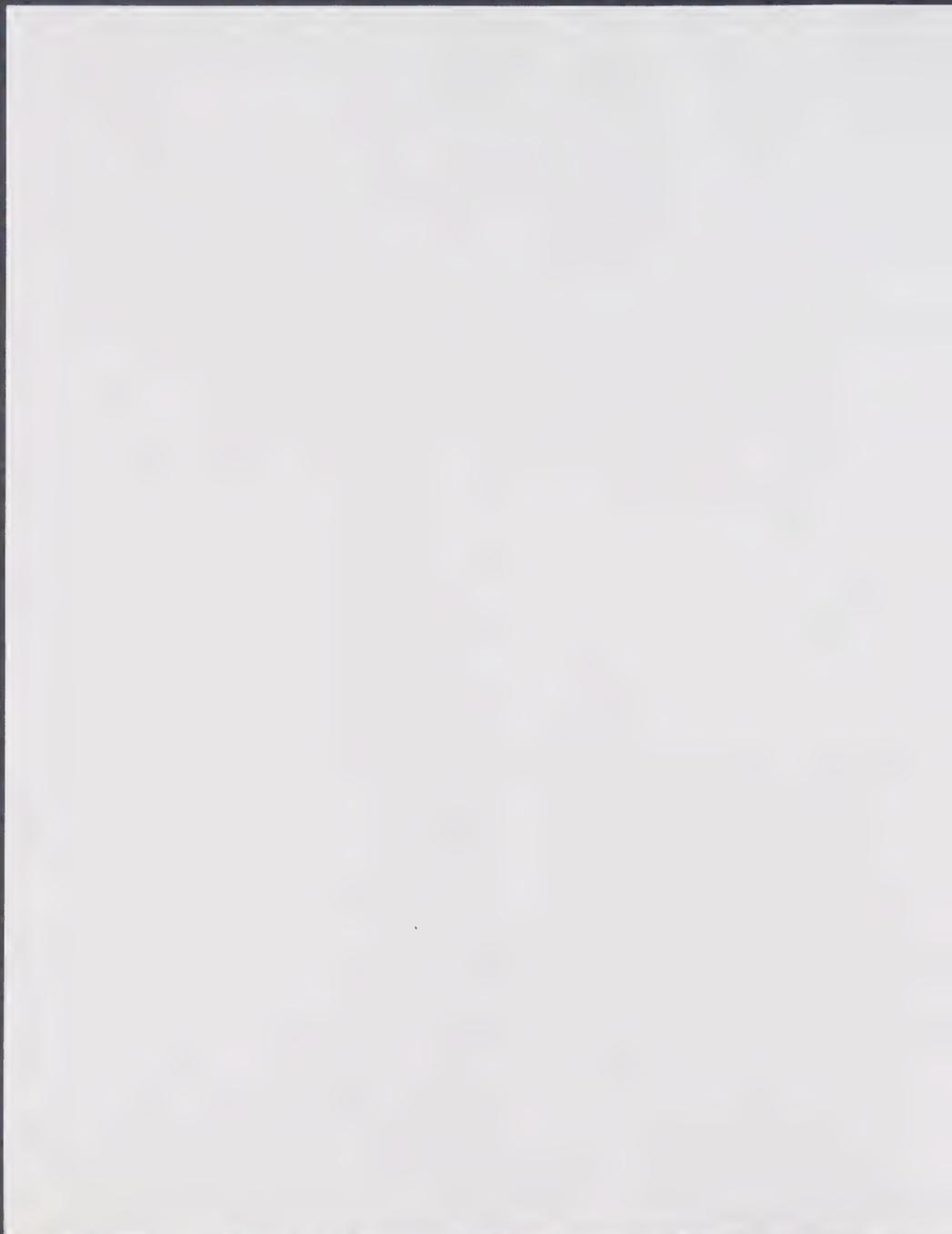
I much look forward to hearing from you and remain, with best personal regards,

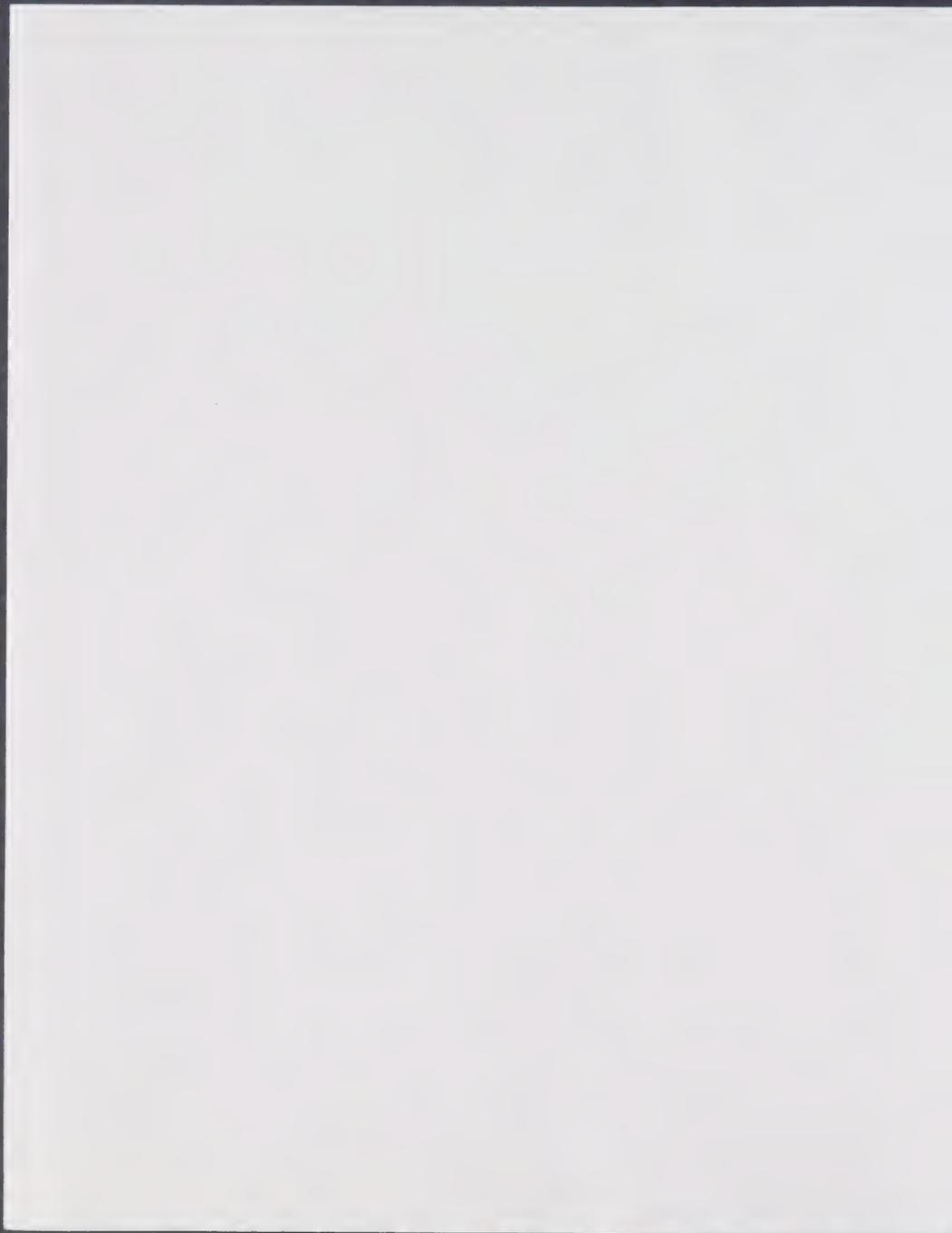
Yours sincerely,

AB/cw

Enclosure

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





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

July 31, 1997

Dr. William B. Jordan
3601 Turtle Creek Blvd.
Dallas, TX 75219

Dear Dr. Jordan:

Please don't think for a moment that I have forgotten your kind and most helpful letter of April 30th about my portrait of a dog.

My conservator and good friend, Charles Munch, has confirmed your observation that my painting does not appear to be a fragment, and it is in very good condition.

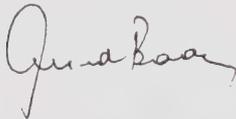
I have just returned from a long trip to Europe and in London had a chance to look at the catalog of the exhibition of Spanish paintings which you curated in 1995. As luck would have it, I learned that I have seen the painting by Antolinez because I looked at it very carefully at Christie's London auction on December 14, 1990, where it was offered as Number 44 with an estimate of £80,000-120,000 and unsold.

I don't believe that the two paintings are by the same hand. The paint handling in the Antolinez is so almost French in manner, quite different from that in my portrait. I didn't realize until I read the Christie's entry that there were few Spanish portraits of dogs. And of course, here are two portraits of dogs, each with a red cravat.

As you know, my painting is quite small and in a sturdy frame. And so I plan to carry it by hand when next I fly to New York and will leave it in Otto's gallery for you to study when you have a chance.

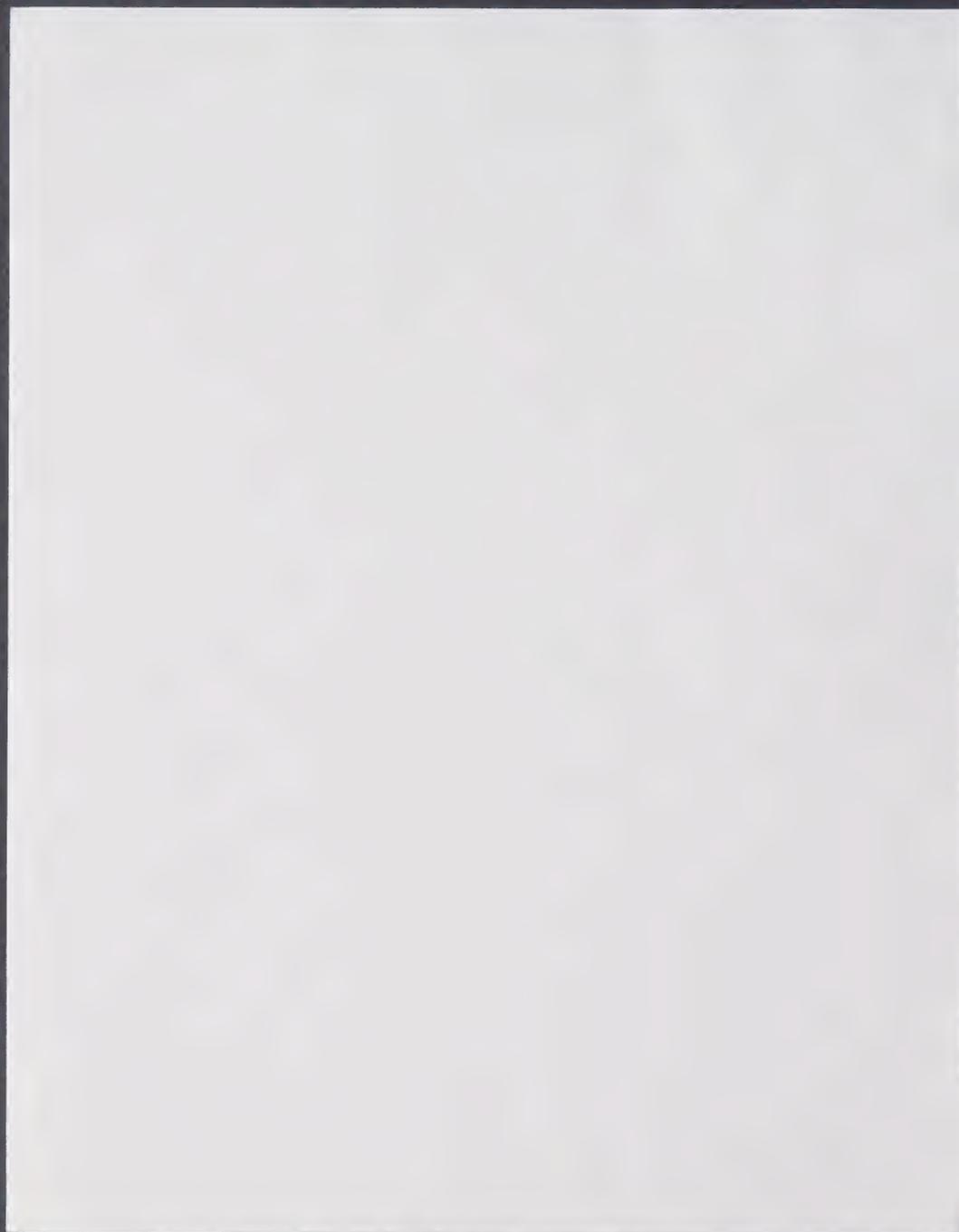
With many thanks for all your help, I remain,

Yours sincerely,

A handwritten signature in cursive script, appearing to read "Alfred Bader". The signature is written in dark ink and is positioned above the typed name "AB/cw".

AB/cw

c: Dr. Otto Naumann



Double VELASQUEZ?



Before treatment

D VELASQUEZ



Before treatment,
defau

D VELASQUEZ?



Before treatment



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

April 29, 1997

Professor Egbert Haverkamp-Begemann
1060 Park Avenue
New York, NY 10028

Dear Egbert:

I much appreciate your letter of April 18th and particularly the bibliography of dogs and your intriguing suggestion that the dog might have belonged to a revolutionary hero.

Your letter shows me clearly how very difficult it is to judge paintings just from photographs. Over the years, I have owned three paintings by Philipp Peter Roos, each with animals, and the paint handling is totally different.

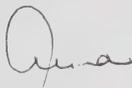
Isabel and I spent quite a few hours on two visits to the Prado, and I concentrated looking at my favorite Spanish artist, Velazquez, but also at many other Spanish 17th century paintings.

Of course, I cannot be convinced that my painting is by Velazquez, but I am convinced that it is Spanish and 17th century.

The color photograph I sent you, though taken by a good photographer, has too much contrast, and in fact, the prints taken by from a slide are better. Hence, I enclose a black-and-white photograph and two snapshots for Professor Rosenblum.

I have acquired many fine paintings since you were here last - most of them Dutch - and I do hope that you will come to visit us soon to look at them.

With fond regards, as always,



AB/cw'

Enclosures





New York University

A private university in the public service

Institute of Fine Arts

1 East 78th Street
New York, NY 10021-0178
Telephone: (212) 772-5800
Facsimile: (212) 772-5807

April 18, 1997

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

Dear Alfred:

Finally I can answer your letter of March 6, although the time that has elapsed has not made my answer very enlightening.

I can see why you thought of Velazquez in connection with your dog, but frankly I do not think it is by him. Next time Jonathan Brown is in I will show it to him. He is on leave and I only see him sporadically.

Curious in your painting is the scarf around the dog's neck. Usually dogs wore collars that indicated their ownership. I enclose, as an example, a painting by Van Dyck of *The Five Children of Charles I* in the Royal Collection, London. But it beats me who could be indicated ^a the owner by a red scarf.*

Another 17th century artist that comes to mind is Philipp Peter Roos who painted sheep, horses and other animals. I enclose a few xeroxes of his paintings as well. It is the closest I can come to a specific artist, although I am not sure he painted your work. The best I can do is give the most extensive bibliography of dogs in the humanities known to me.

I showed the photograph to Professor Robert Rosenblum who is a specialist in dog paintings and has written a book on the subject. He also has no answer to either the authorship or the meaning of the scarf. He would like very much to have a photograph. Could you return one to me so that I could give it to him. I am sure he would either like to find out more about it or refer to it.

Send me an easier question next time.

Sincerely yours,

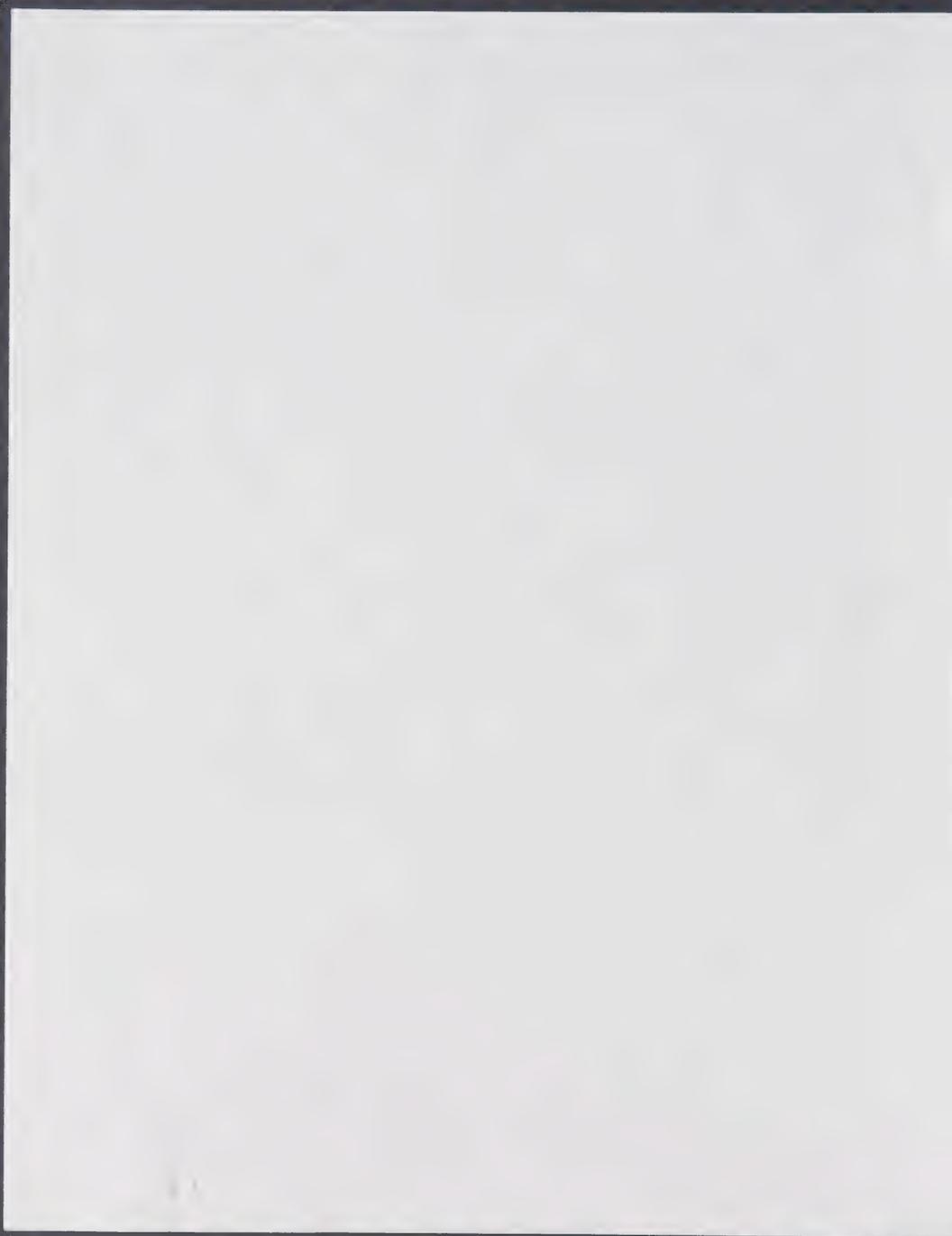
Egbert Haverkamp-Begemann
John Langeloth Loeb Professor Emeritus
of the History of Art

Enclosures: two photographs

* A revolutionary hero?

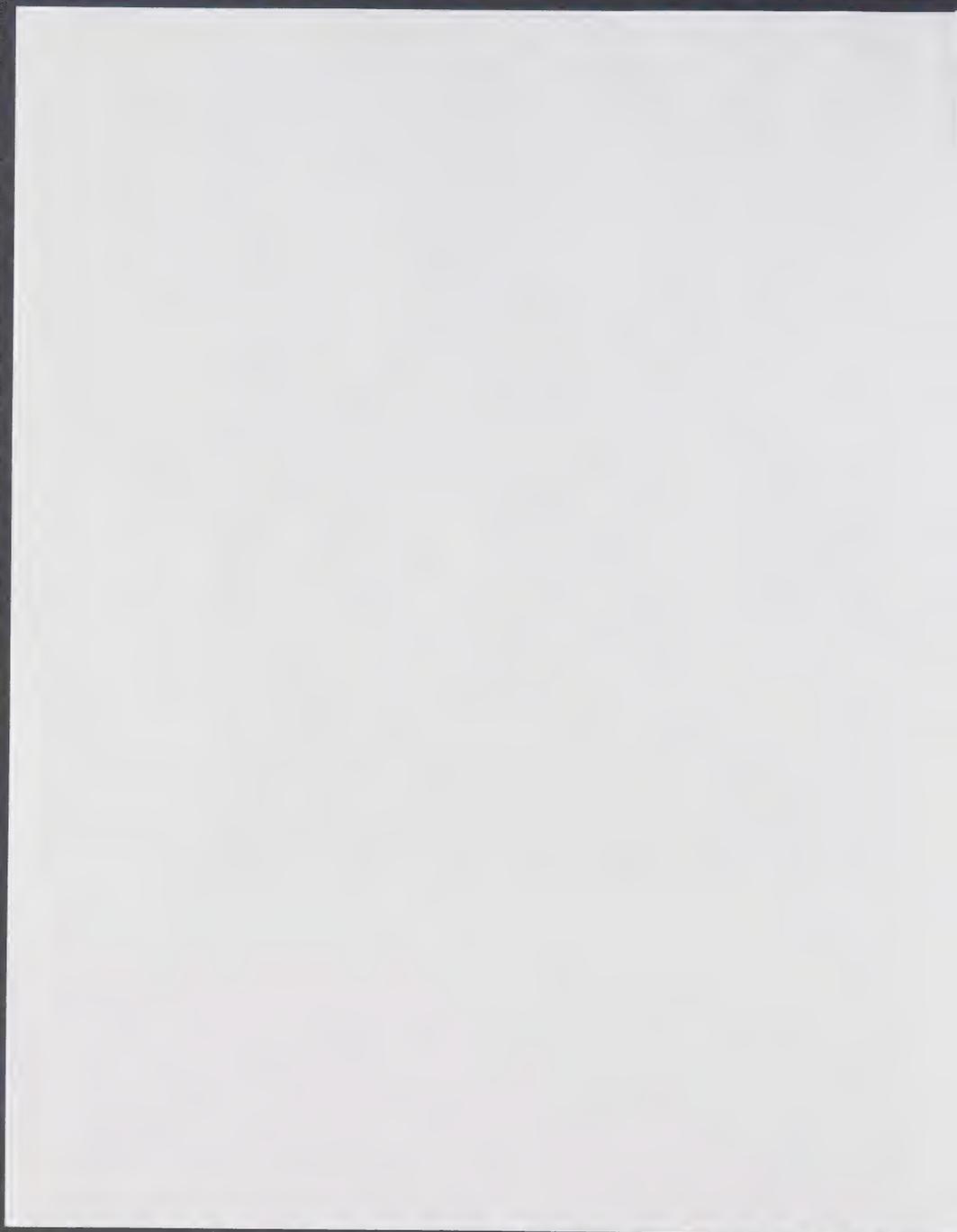








10. Philipp Peter Roos, Ziegenbock und junge Ziege



Best wishes to Professor Begeman Robert B.

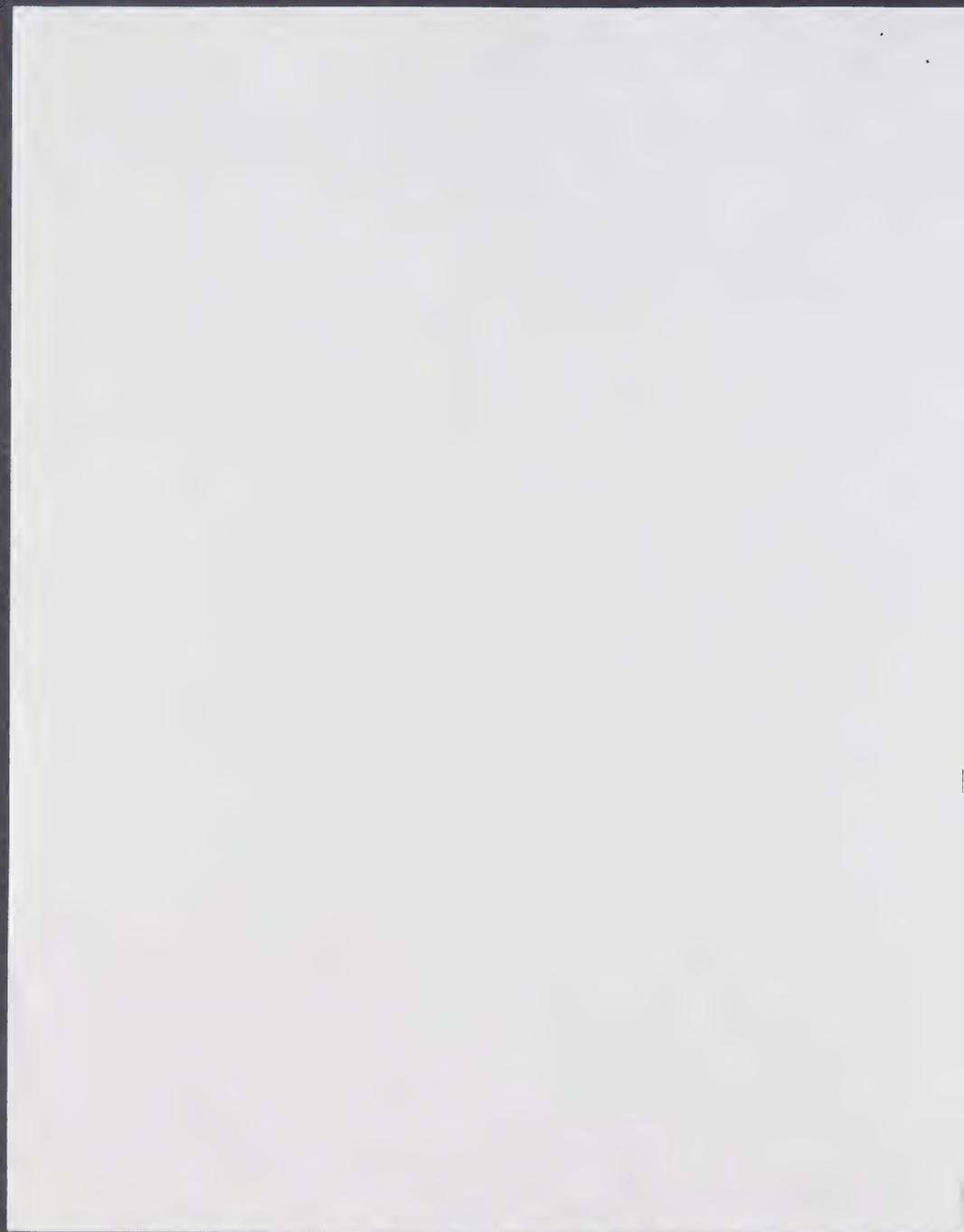
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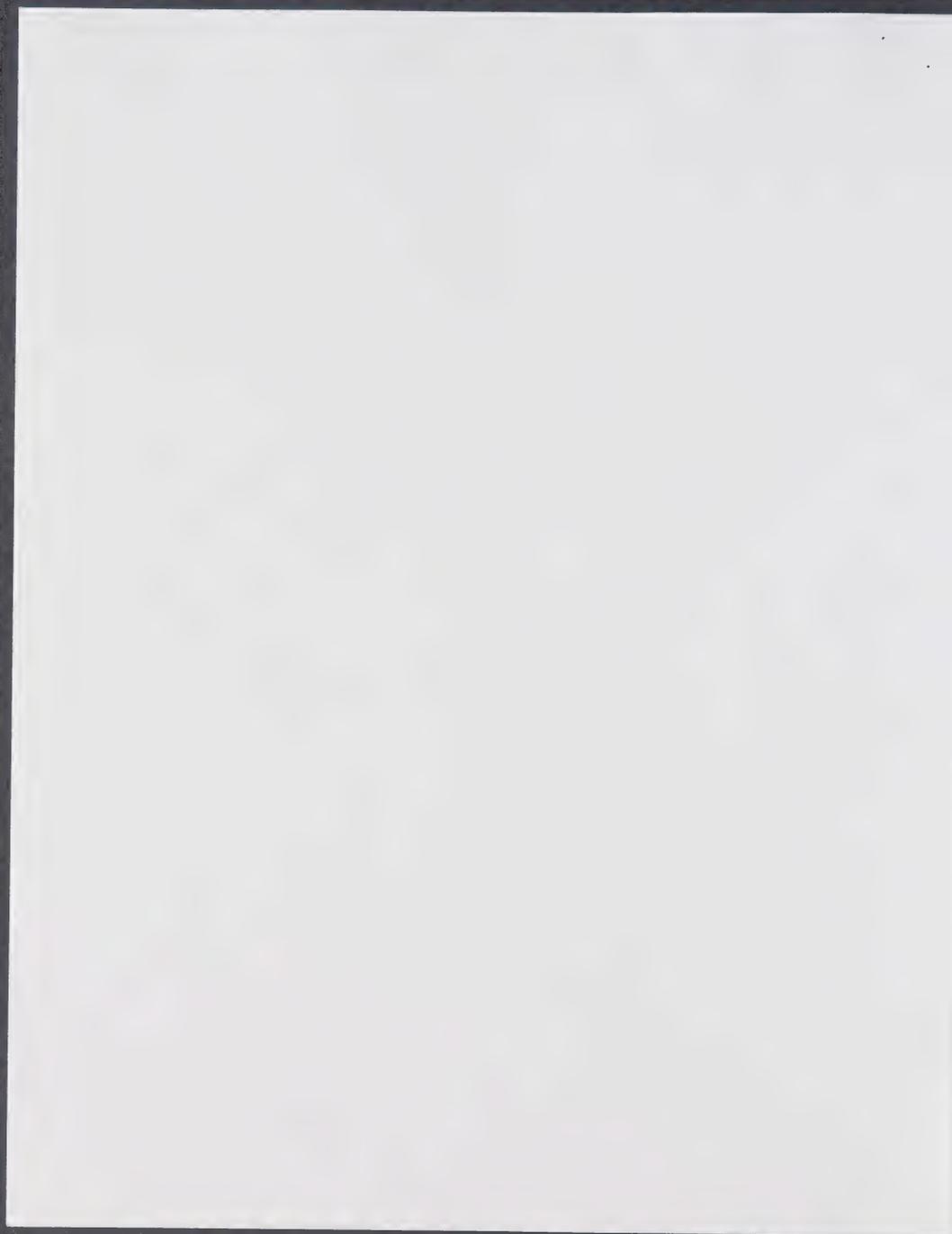
A Bibliography of Dogs in the Humanities

Robert Baldwin

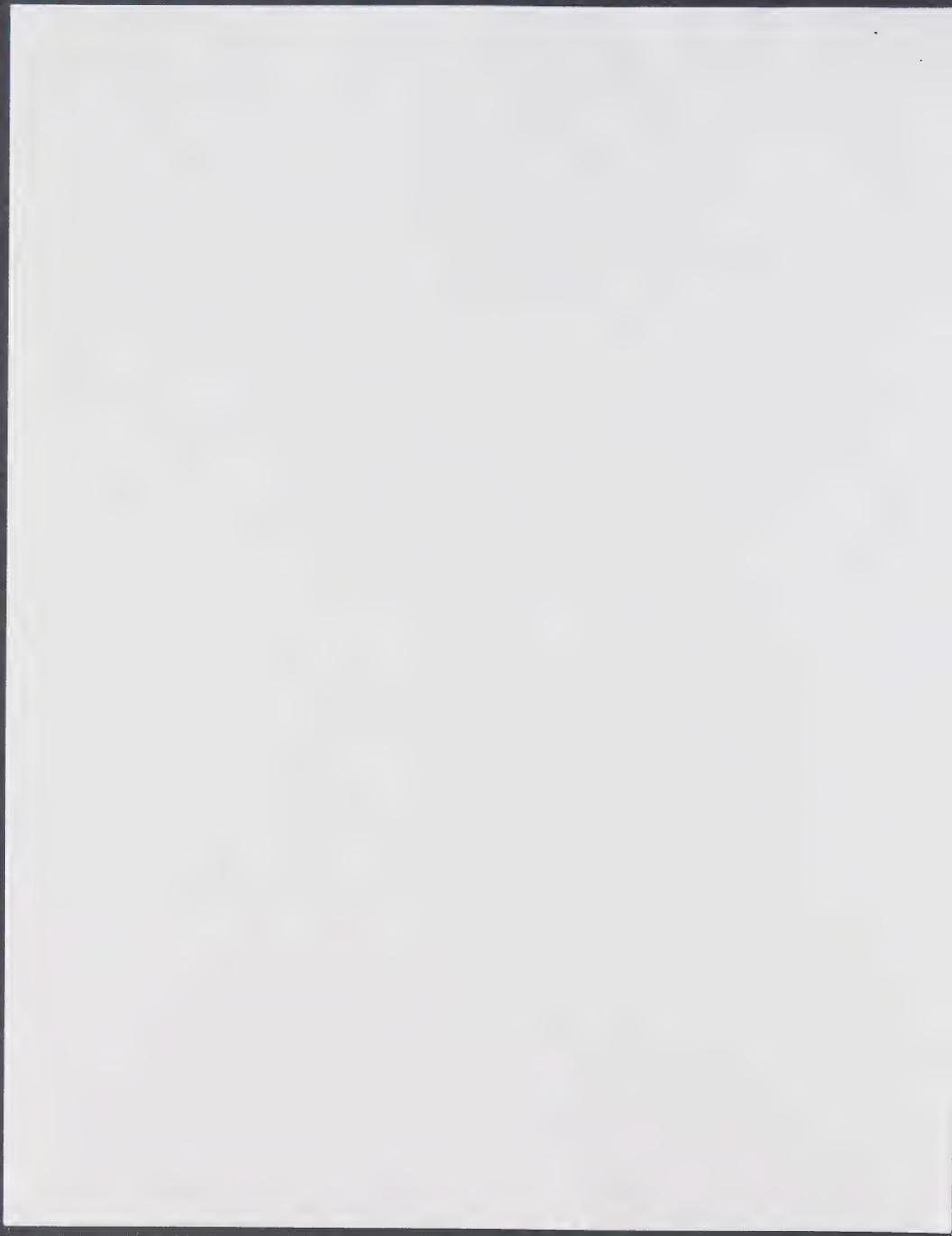
- This bibliography brings together material on the dog from a variety of fields in the humanities including art history, folklore, literature, and religion. As such, it makes a small step toward the larger goal of a comprehensive animal bibliography for the humanities. Since no bibliography is ever complete, the author would appreciate receiving additional materials.
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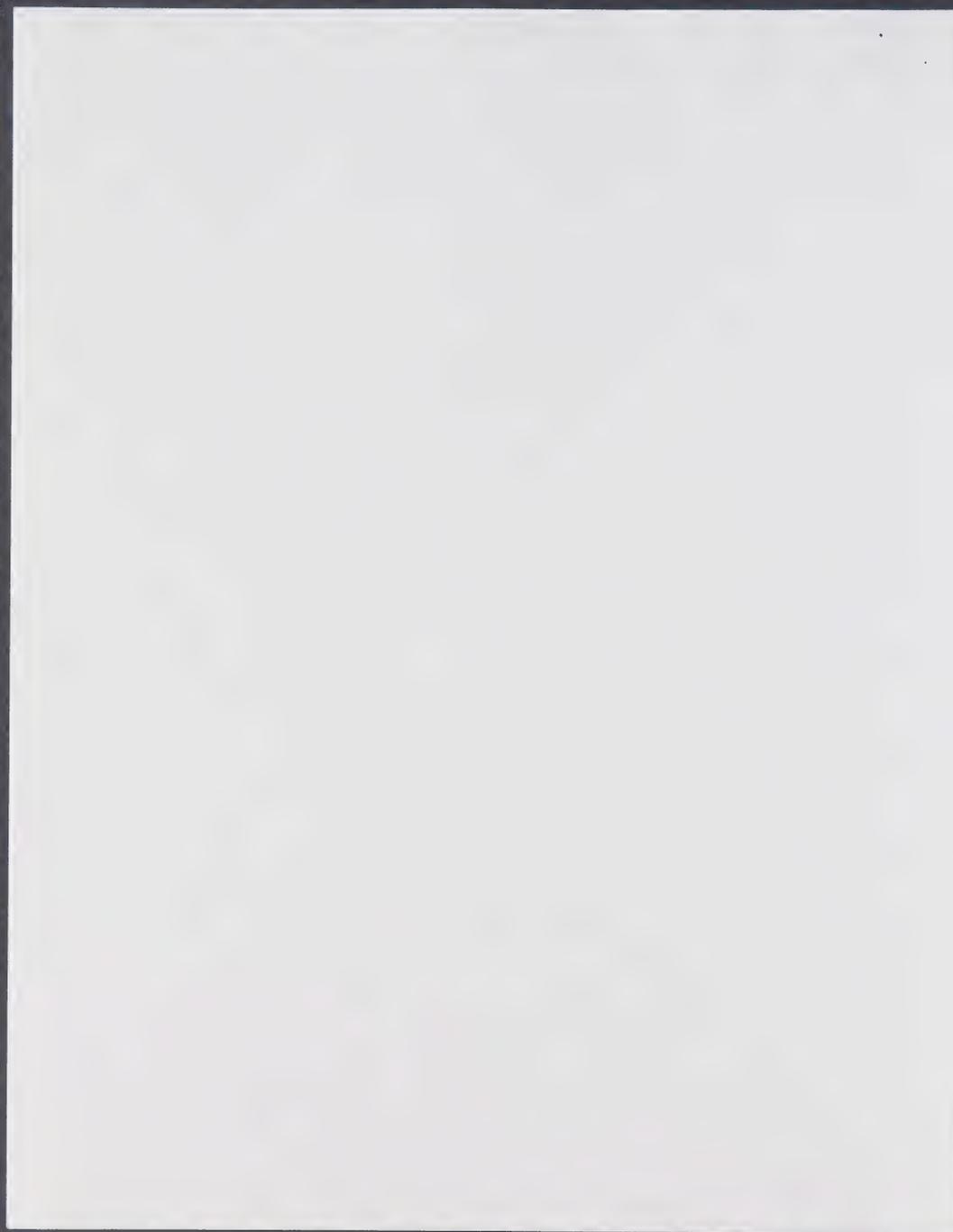
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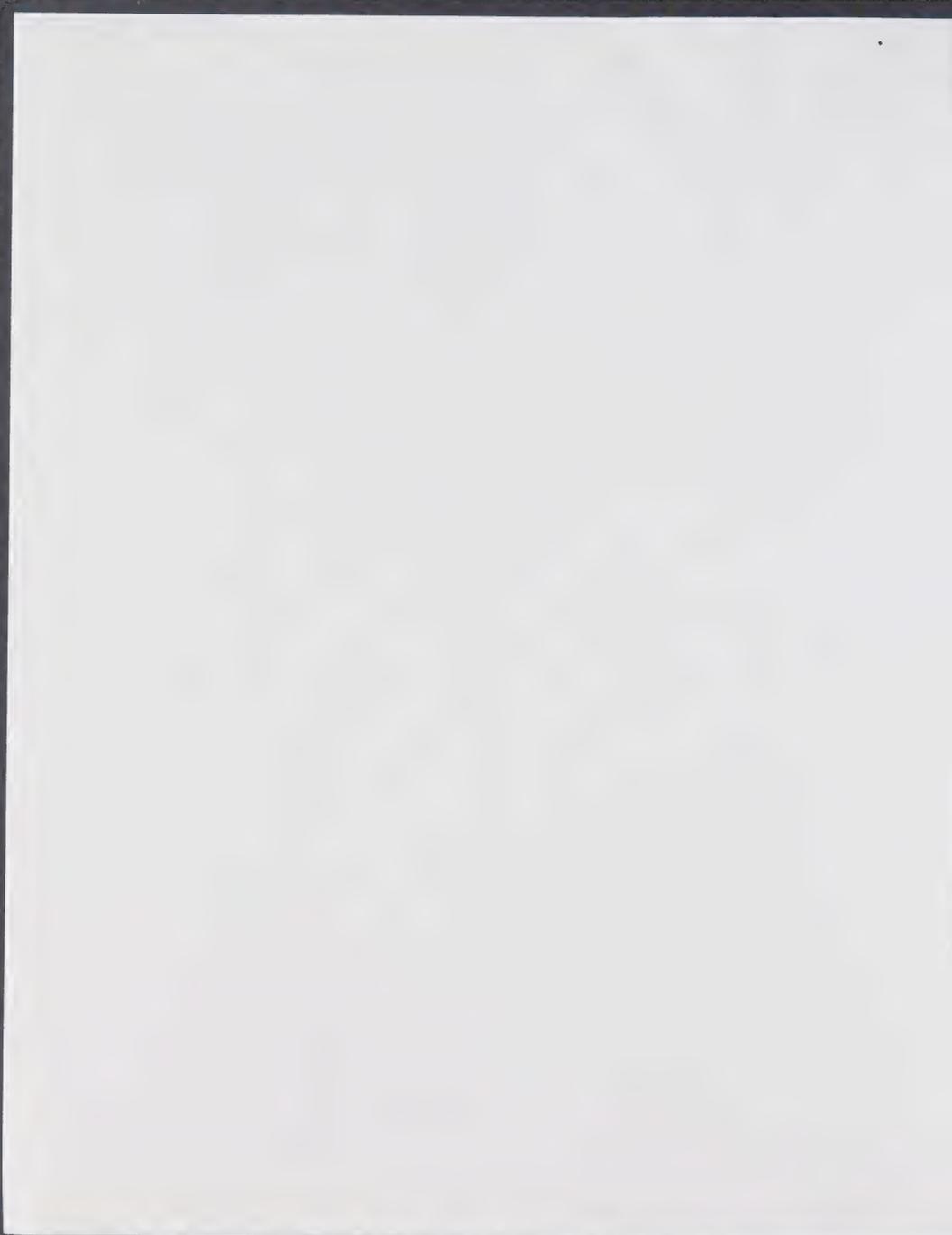
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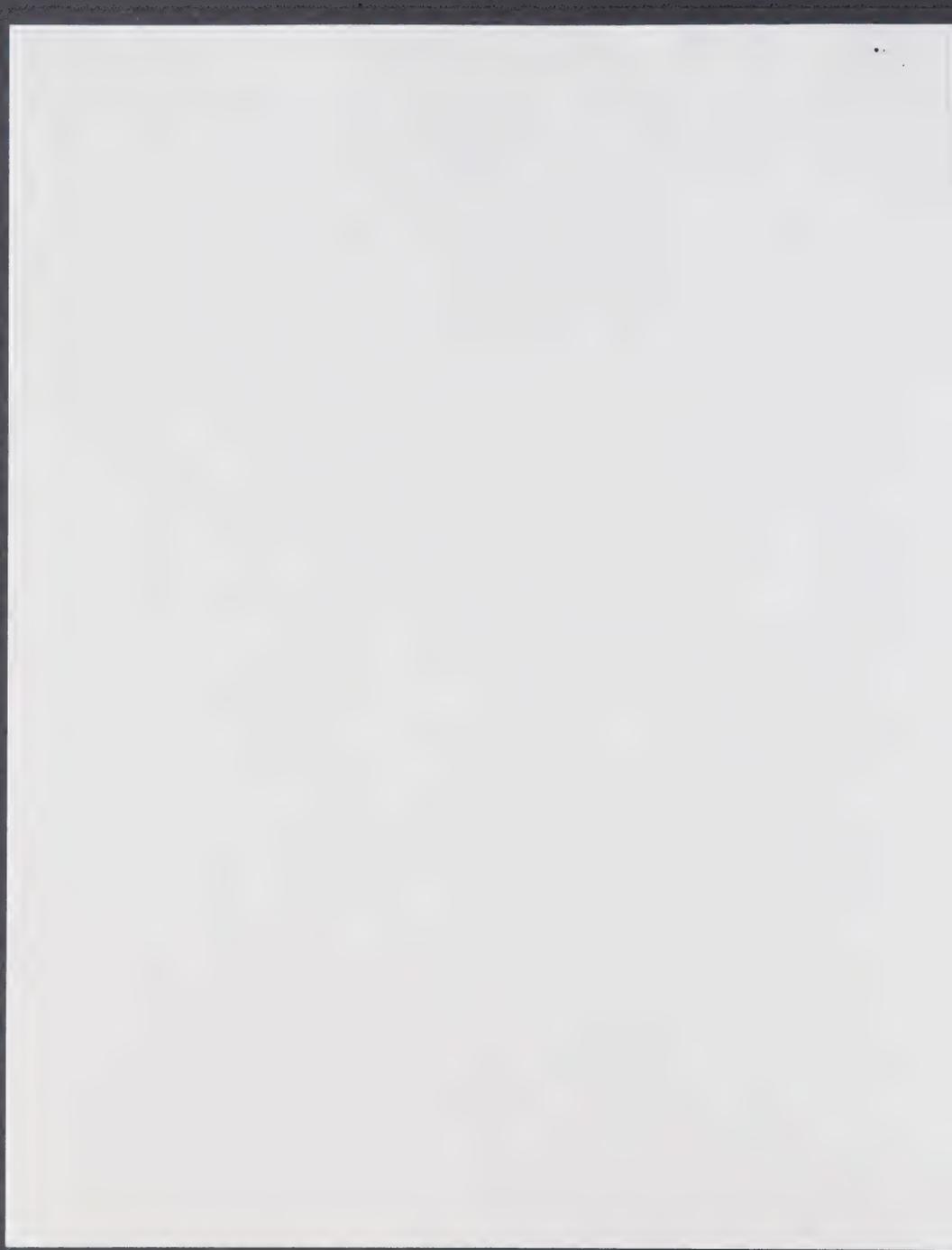
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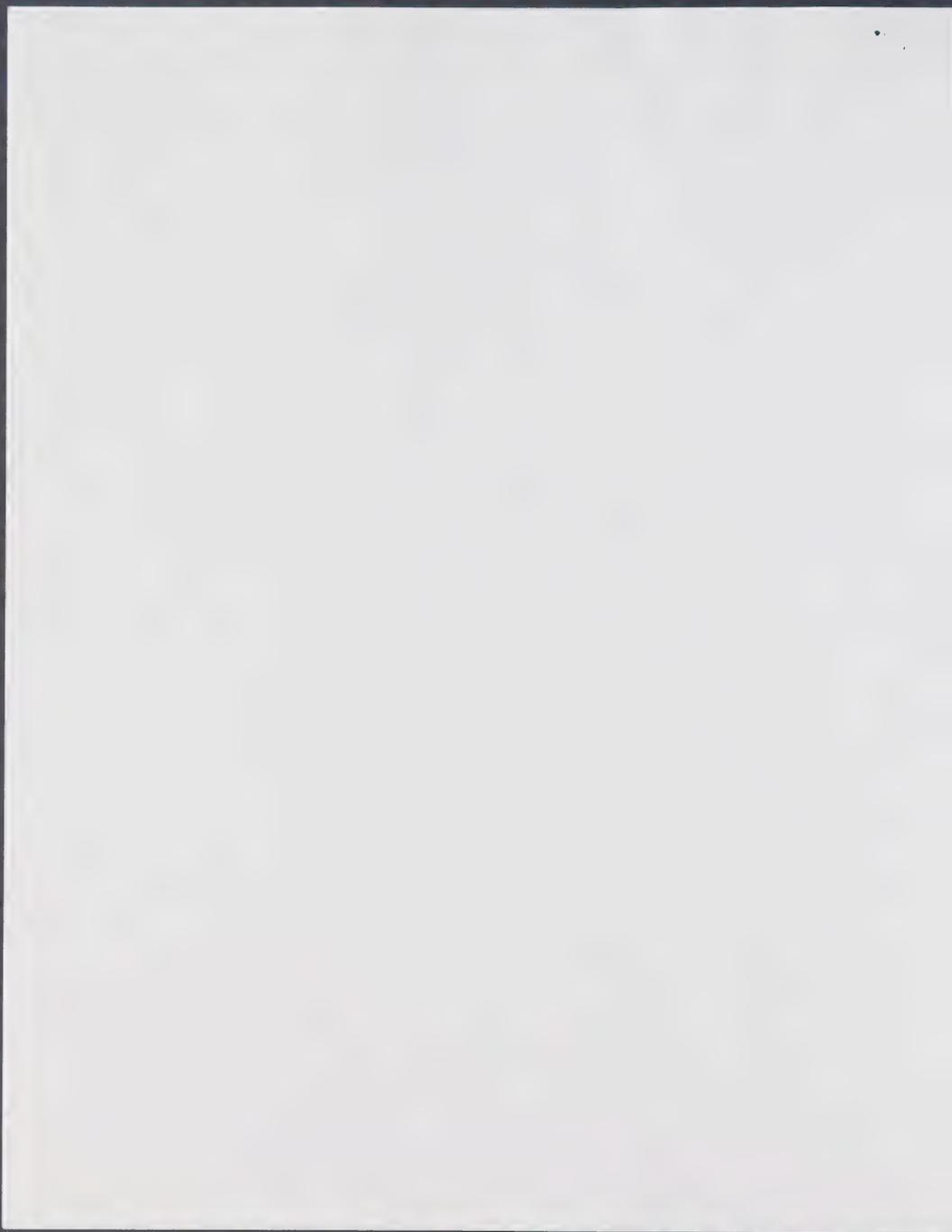
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Robert Baldwin, Connecticut College, Box 1411, New London, CT 06320

Acknowledgements

For their encouragement, thanks go to Agnes Mongan, Curator Emeritus of Drawings at the Fogg Art Museum, and Professor Jan Ziolkowski of the Comparative Literature Department at Harvard University. Though I have taken material from many valuable sources; I should single out the impressive bibliography on the dog in classical literature found in Saara Liija's excellent monograph. Finally, I wish to dedicate these efforts to Rachel, my faithful muse in things canine.

Case-control Study of Anorexia and Pet Ownership

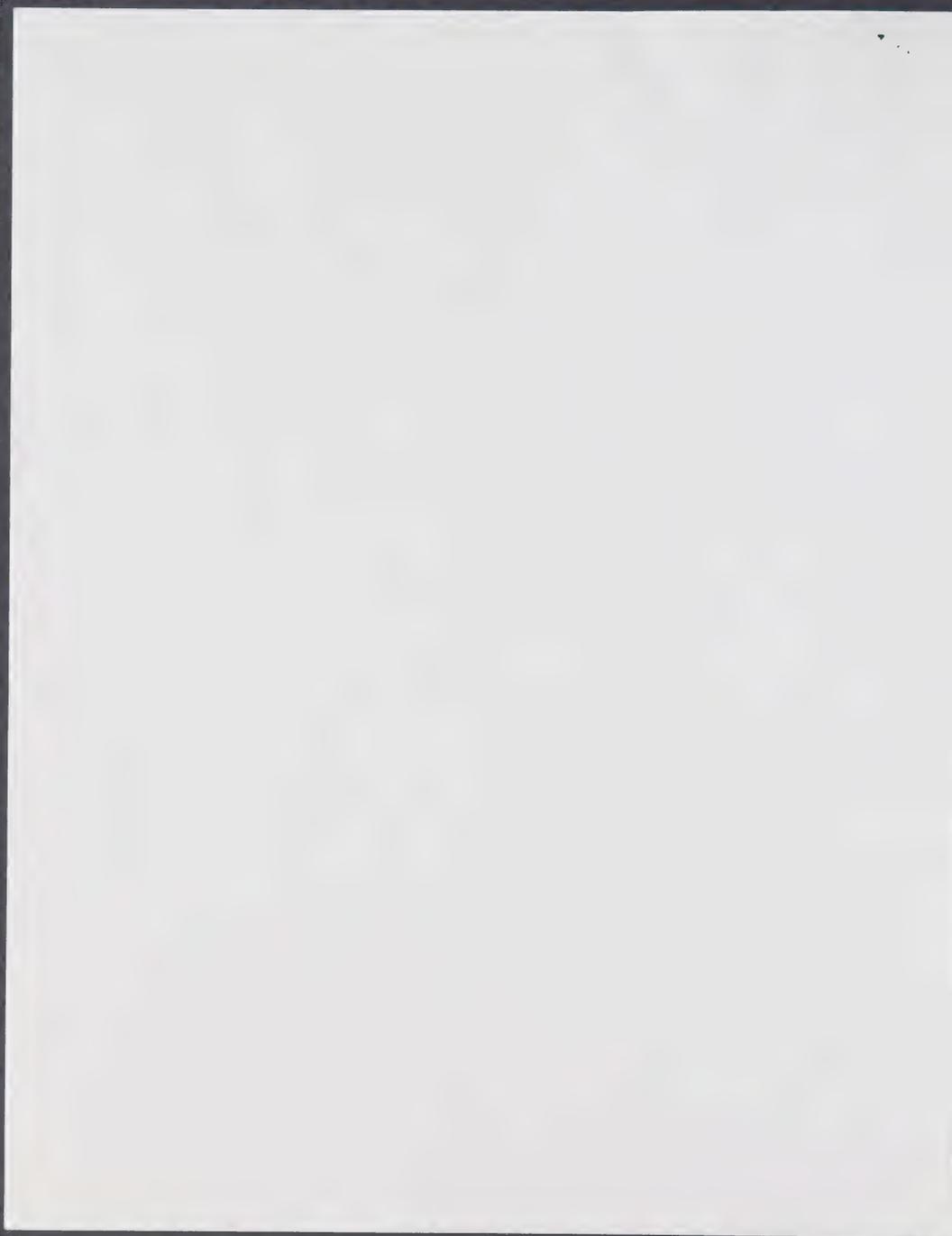
Kathleen Daly, M.P.H.; R.K. Anderson, D.V.M., M.P.H.; and John T. Kelly, M.D., M.P.H.

Pet ownership patterns in a group of 37 females diagnosed with anorexia nervosa and 73 age- and race-matched controls were examined using case-control methodology. Logistic regression revealed no significant associations between family and pet variables and anorexia nervosa. Two variables had borderline significance: duration of pet ownership ($p = .07$), and living in a rural setting ($p = .08$). Pet ownership

was common; 90% of all subjects owned a pet before disease onset. In the period two years before disease onset, anorexics owned fewer pets, but the association between anorexia and pet ownership was not significant.

Introduction

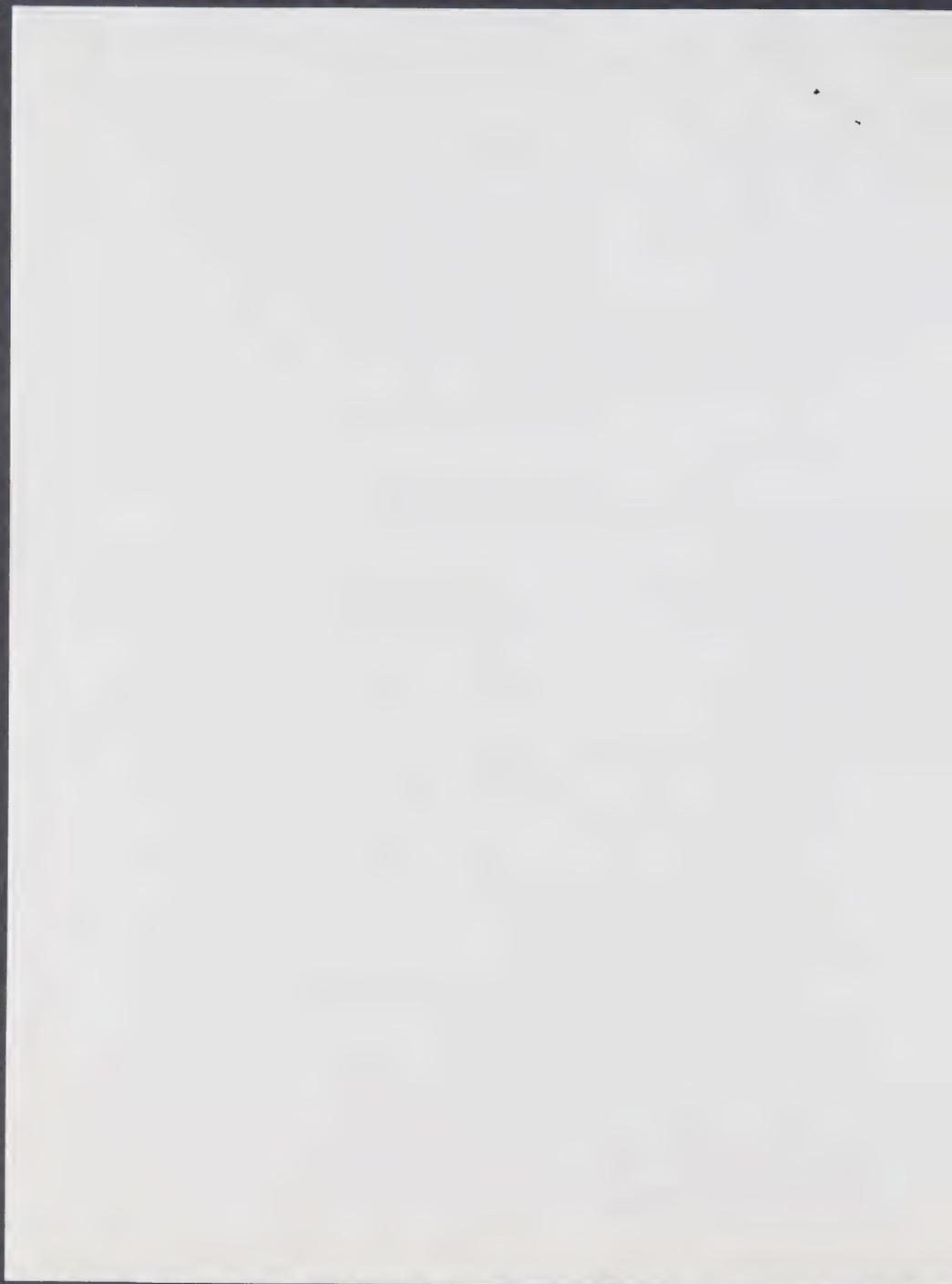
Anorexia nervosa is an eating disorder characterized by disturbed body image and maintenance of body weight well below normal levels for



ROUGH DRAFT

[Faint, mostly illegible text, possibly bleed-through from the reverse side of the page. Some words like "and", "the", "of" are visible.]

*will readily
 accept a photo-verse
 here.*



You know how often Velazquez placed dogs in his large compositions. He also did at least one drawing, albeit not of this particular dog, and I enclose a Xerox copy. Also, in Velazquez' estate inventory, there is a reference under #180 to a *Borrion* and I enclose a Xerox copy of that entry. I don't know what the word *Borrion* means and wonder whether it might refer to such a dog in 17th century Spanish.

I understand that Velazquez (1599-1660) painted works for the king and the pope and also a painting of a dog.

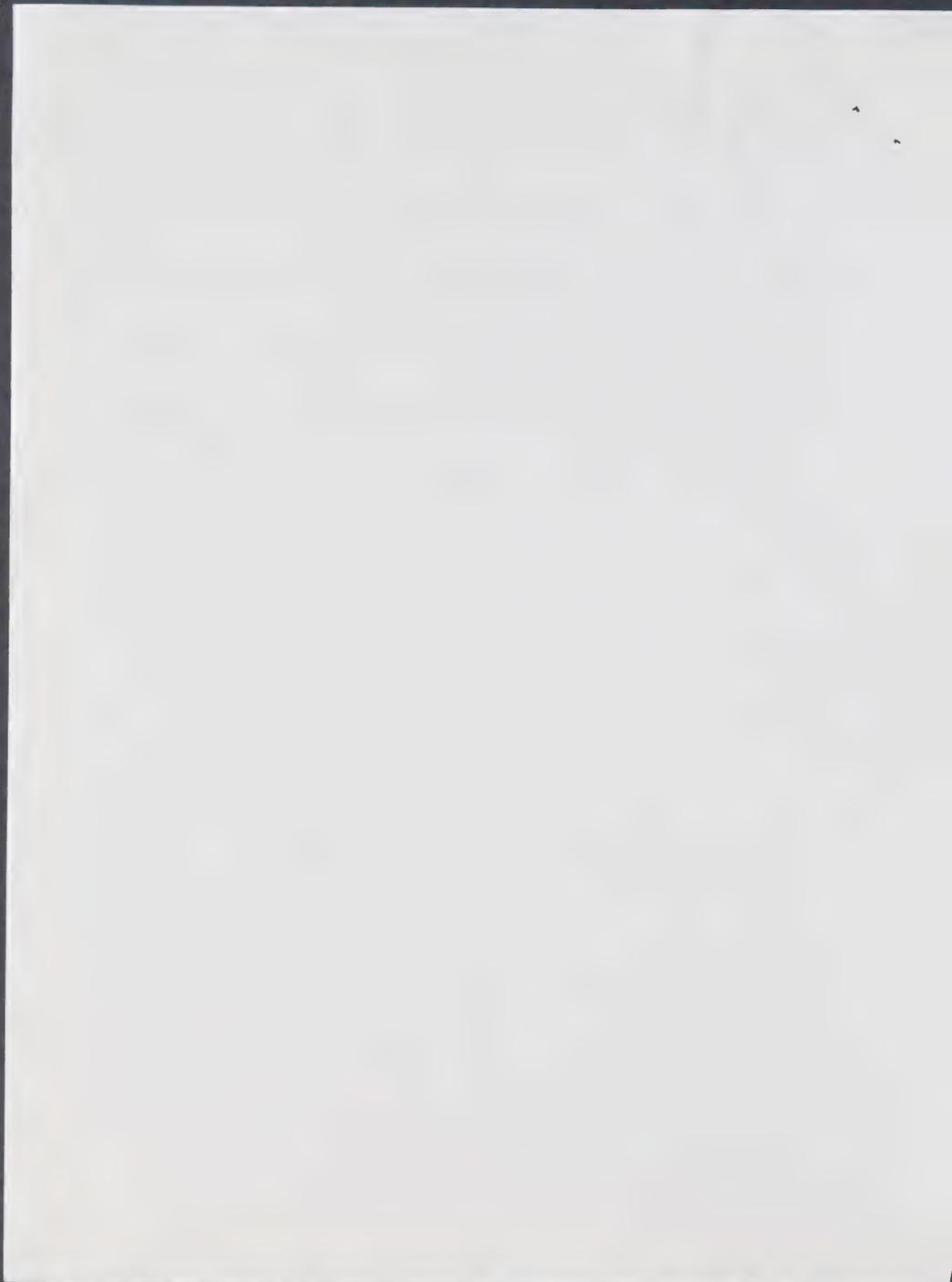
It seems I read in the book that he was painting a dog in the painting of Velazquez.

It is a large painting of a dog in the painting of Velazquez.

It is a large painting of a dog in the painting of Velazquez.

It is a large painting of a dog in the painting of Velazquez.

ing!





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 6, 1997

Professor Carlos Seoane
Vice-Rector for International Affairs
Universidad Complutense de Madrid
Facultad de Ciencias Quimicas
Departamento de Quimica Organica 1
Ciudad Universitaria
28040 Madrid
Spain

Dear Carlos:

The portrait of a dog has just come back from my restorer, who had to do almost nothing, as the painting is in such good condition. A black-and-white and a colored* photograph are enclosed, and I would appreciate your sharing these with Professor Portela.

Thank you so much for your letter of February 20th with the old Spanish Velazquez estate inventory.

The bottom line, of course, to any such problem is the quality of the painting (which is very high) and whether the Velazquez experts think it is by him. To find the painting referred to in the inventory would be like frosting on the cake.

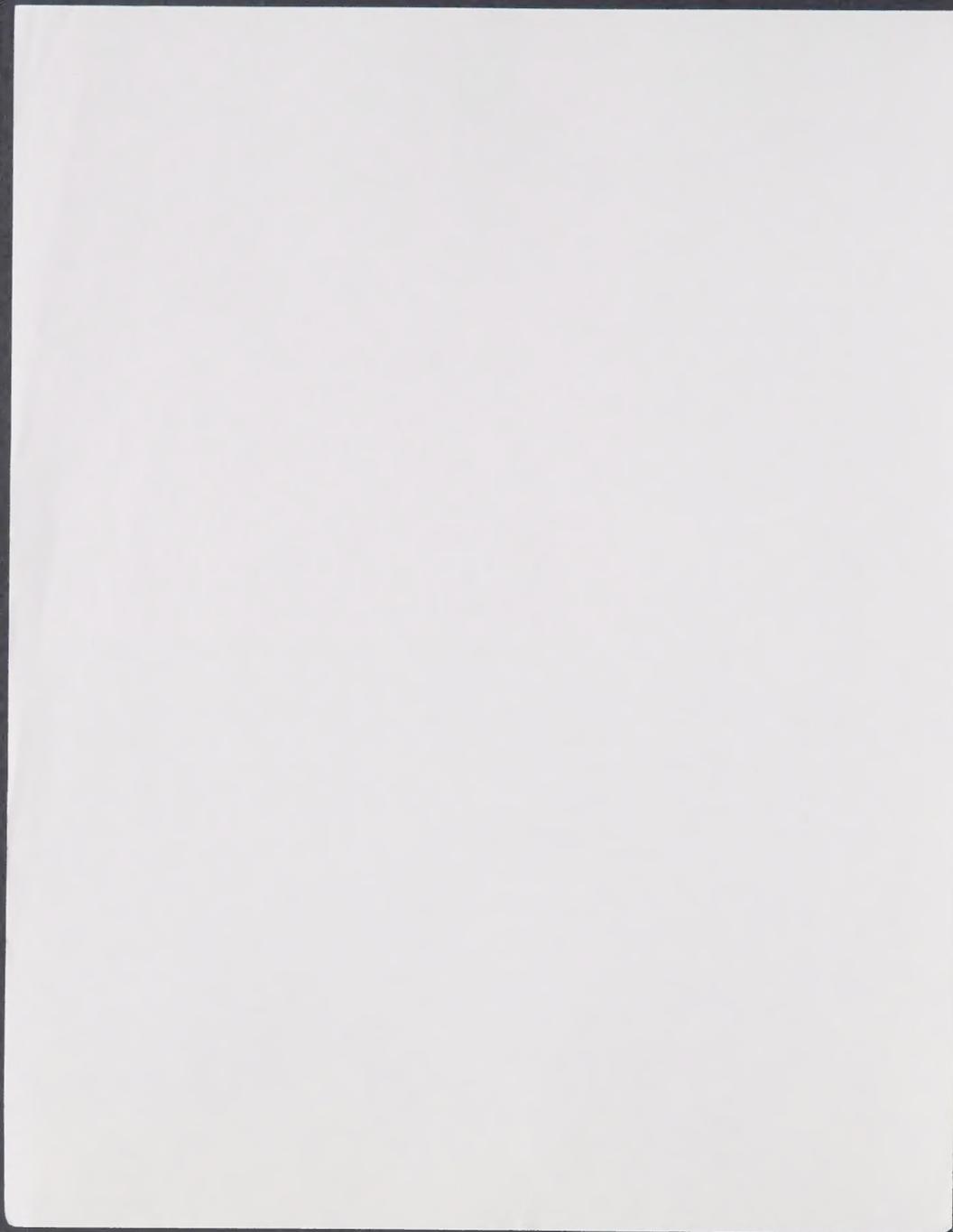
With many thanks for all your help and love from house to house, as always,

AB/cw

Enclosures

* Too much canvas
oil | canvas 18' x 14' inches

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WILLIAM B. JORDAN

30 April 1997

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

Dear Dr. Bader:

Thank you very much for your letter of April 10th and the copy of your autobiography, which I have enjoyed perusing.

I indeed remember the little painting of a dog which you bought at Phillips in December, and I recall it as well when it was sold in 1985. It is a very beautiful painting, and one filled with charm and vitality.

I can understand how anyone might speculate about the painting's relation to the art of Velázquez. Nevertheless, I do not feel it is by him. It is no closer to his style than the work of any number of painters of the following generation whose styles were profoundly affected by Velázquez's. Although the free brush work in the modeling of the dog's body is reminiscent of Velázquez (that is what these artists were known for), the conception and execution of the landscape are quite different from his.

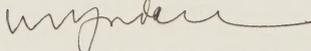
Your painting does not appear to be a fragment but is instead an intimate portrait of a dog. As such it departs from any painting known to have been painted by Velázquez. (Concerning entry # 180 in the inventory of Velázquez's estate, there is no such word in Spanish as "Borrion"; that is probably a misreading of "Borrón", which means simply "oil sketch".) The one artist who is known to have painted such pictures of animals is José Antolínez (1635-1675), one of the extremely talented generation of younger artists who followed Velázquez at the Court and who are regrettably too little known by the general public today.

Antolínez's subject matter was quite varied (he was an excellent portraitist as well as a religious and genre painter), and in 1670 he signed a charming little picture of a dog, with still-life elements. The latter was included in the exhibition of Spanish still life held at the National Gallery in London in 1995, which I curated (# 36 in the catalogue). I find more similarities than differences between your picture and that one, and in the light of Antolínez's religious paintings with landscape backgrounds, which the painting shown in London does not have, I think it is a reasonable assumption that the two could be by the same hand.

Even though I have seen your painting, all the above observations are made primarily on the basis of looking at the photographs in front of me. I would naturally welcome the opportunity to see it again, should you ever wish to leave it with Otto in New York, and I can't say that I wouldn't have different feelings then. But I think it is very unlikely that the painting is by Velázquez himself. As a very attractive picture by a painter of the following generation, however, it is certainly something to take seriously, and something that would have a definite appeal on the market.

I hope this has been helpful to you in some degree.

With all best wishes,



MEMORANDUM FOR THE RECORD

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