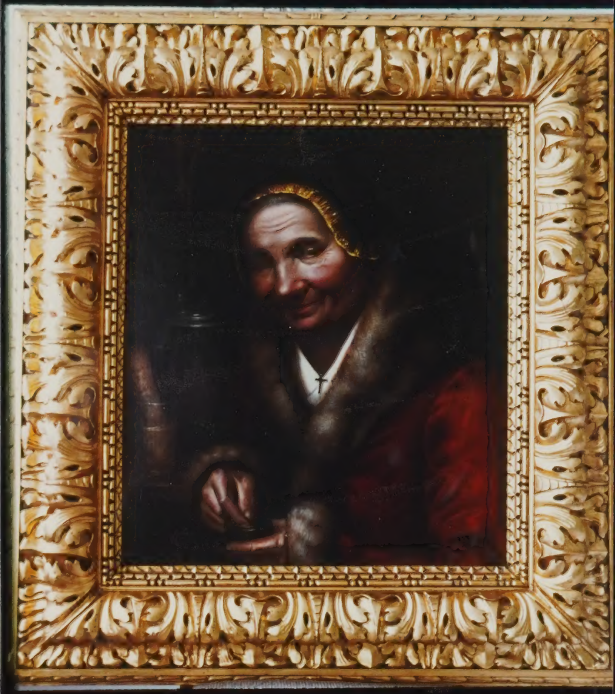
Alfred Bader fonds

Correspondence

Rembrandt
1992-1996



Ges.m.b.H. 1010 WIEN
Schwedenplatz 2/77
tel. 53 53 213, 53 53 295
telex 135199 bulad a
telefax 53 53 287

Rembrandt
Zagreb

MR. [illegible] POPOVIC
2901 NORTH [illegible] AVE.
MILWAUKEE, WISCONSIN 53211

FAX [illegible]

DEAR MR. POPOVIC

THANK YOU FOR YOUR FAX DATED SEPT. 11, 1992.

WE ARE SENDING THE DETAILES ABOUT AUCTION [illegible] THE REMBRANDT PAINTING HAS [illegible] PROCESSED.

TODAY WE ARE MAILING THE PHOTOGRAPHS OF IT BY [illegible] AND [illegible] WILL BE [illegible] TO PUT THAT PAINTING FOR EXAMINATION BY YOUR EXPERT [illegible] IN VIENNA.

WE ARE WAITING FOR YOUR REPLY.

[illegible]

[illegible]

OBJETS D'ART

ANCIENS ET MODERNES

Belles Gravures des XVIIIe et XIXe siècles

TABLEAUX ANCIENS & MODERNES

Provenant de la Succession de MONSIEUR X..

VENTE A PARIS

HOTEL DROUOT - SALLE N° 12

Les Vendredi 5 et Samedi 6 Mars 1937

CONDITIONS DE LA VENTE

Elle sera faite au comptant.

Les acquéreurs paieront **14,50** % en sus des enchères.

L'exposition permettant aux Amateurs de se rendre compte de la nature et de l'état des objets exposés, aucune réclamation ne sera admise une fois l'adjudication prononcée.

ORDRE DES VACATIONS

Le Vendredi 5 Mars 1937

Le Samedi 6 Mars 1937

IMPRIMERIE HELPÉ, 22, RUE LEGENDRE - PARIS

DEUX PENDANTS

73. *Portrait d'homme en cuirasse.*
Toile de forme ovale.

74. *Portrait de femme en robe blanche.*
Toile de forme ovale. Haut., 0 m. 84; Larg., 0 m. 65.

75. *Portrait d'un maréchal de France.*
Toile. Haut., 1 m. 44; Larg., 1 m. 12.

DEUX PENDANTS

76. *La Poésie épique.*

77. *La Poésie lyrique.*
Dessus de portes. (Peinture à la colle).
Toiles de forme chantournée. Haut., 0 m. 80; Larg., 1 m. 69.

78-79. *Vases et guirlandes de fleurs.*
Deux DESSUS-DE-PORTES.
Toiles. Haut., 0 m. 36; Larg., 1 m. 37.

ÉCOLE HOLLANDAISE

80. *La dame à la perruche.*
Bois. Haut., 0 m. 16; Larg., 0 m. 13.

ÉCOLE ITALIENNE

81. *Un Ange tenant un livre sacré.*
Toile. Haut., 0 m. 85; Larg., 0 m. 68.

GOUBAU (attribué à Antoine)

82. *Le marché dans les ruines.*
Toile. Haut., 1 m. 23; Larg., 1 m. 00.

REMBRANDT (d'après)

83. *Portrait d'homme coiffé d'un toquet de velours noir.*
Toile. Haut., 0 m. 71; Larg., 0 m. 59.

Cadre en bois sculpté.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 13, 1996

Dr. M.E.A. Enklaar
Editor
Museum «het Rembrandthuis»
Jodenbreestraat 4-6
1011 NK Amsterdam
The Netherlands

Dear Dr. Enklaar:

My response to your letter of July 19th has been delayed because I did not have a good black-and-white photograph of my Lastman. However, I took the painting to the photographer this week, and the photograph is enclosed.

Of course, there is no charge for this or for using the photograph, although I would like to ask you to send me a copy of the catalog which will illustrate that painting.

You probably know that the painting was exhibited in Jerusalem recently, and in *The Bible Through Dutch Eyes* exhibition in Milwaukee in 1976. The catalog entry of that exhibition is enclosed.

With best regards, also to Mrs. de Boer and Dr. de Heer, I remain,

Yours sincerely,

AB/cw

Enclosures

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

museum «het Rembrandthuis»

Jodenbreestraat 4-6, 1011 NK Amsterdam
telefoon 020 - 6 24 94 86 / 6 38 46 68

Alfred Bader Fine Arts
Suite 622
924 East Juneau Avenue
MILWAUKEE, Wisconsin 53202
United States of America

Amsterdam, 19th July 1996

Dear Mr Bader,

For the catalogue accompanying our exhibition *The Old Testament in Dutch Graphic Art from the Sixteenth and Seventeenth Century* in december this year, we would like to order a black and white photograph of the following work of art:

Pieter Lastman, *The Annunciation of Simson's Birth*, 1617, panel, 35.5 x 30.4 cm

Moreover, as a museum, we would like to receive your permission to reproduce the photo without paying any copyright charges.

Thanking you in advance, I remain

Yours sincerely,

Marlies Enklaar

M.E.A. Enklaar/ editor

FAX FROM

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

January 5, 1996

TO: Ms. Astrid van Diepen
Secretary
and
TO: Ms. Marjolein de Boer
Project Coordinator
Museum «het Rembrandthuis»

Dear Ms. van Diepen and Ms. de Boer:

Thank you for your two faxes of today.

Please exhibit our painting "Milwaukee, Collection of Isabel & Alfred Bader".

Of course, I have no objection whatever to your putting our little painting into a climate box. Would it be possible to send me a snapshot of that wall in your gallery when our painting is hanging during the exhibition?

I look forward to receiving your brochure on the Van Vliet exhibition, which will probably be in Milwaukee when we return from the New York sales this coming Friday. In the unlikely event that we will find some errors in English or about facts relating to our painting, would there still be time to make corrections if we fax these on Monday, January 15th? But, of course, in all likelihood, there will be no corrections.

I look forward to hearing from Professor E. van de Wetering and will respond to him directly with a copy to you.

With all good wishes for a great exhibition, I remain,

Yours sincerely,

AB/cw

[illegible] Reimbursement

[illegible]

[illegible]
[illegible]
[illegible] East Street Avenue
Milwaukee [illegible]
[illegible]

[illegible]

[illegible]

[illegible]

We received your [illegible] [illegible]
returning your passbook during our second week [illegible]

What I would like to know [illegible]
in our [illegible] in the [illegible]

London: The Trustees of the British [illegible]
Amsterdam: [illegible]

[illegible]
Milwaukee: [illegible] Edward Baker
United States of America [illegible]

[illegible]

[illegible]

[illegible]
[illegible]

[illegible]

[illegible]

Furthermore [illegible] Wetering (RRP) [illegible] informed him about your conditions, e.g. plant samples will not be taken. Therefore, we have asked prof. Van de Wetering to send you a fax message with a proposal of the examinations that he would like to carry out.

Sincerely yours

Marjolein de Boer,
Project coordinator

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 27, 1995

Ms. Charlotte ten Holder
Museum «het Rembrandthuis»
Jodenbreestraat 4-6
1011 NK Amsterdam
The Netherlands

Dear Ms. ten Holder:

Thank you so much for your fax of December 6th advising me that Dr. de Heer plans to return my painting by Rembrandt during the second week of May.

My calendar is open for that week, and I look forward to learning the details of Dr. de Heer's flights, so that I can pick him up at the airport in Milwaukee.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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

FAX FROM

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

February 1, 1996

TO: Dr. Ed de Heer
Director
Museum «het Rembrandthuis»
FAX: 31-20-6-23-22-46

Dear Dr. de Heer:

I do hope that you will soon be opening your Van Vliet exhibition.

I understand that my little panel will be hand-transported with the painting from the National Gallery in London to your museum. I would much appreciate your sending me a simple fax when it has arrived safely.

I have kept the week of May 6th open on my calendar to be able to welcome you to Milwaukee. When you have your travel schedule, please just fax me flight number and arrival time so that I can pick you up at the airport.

With all good wishes for a great exhibition, I remain,

Yours sincerely,

AB/cw

FAX FROM

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

November 9, 1995

TO: Dr. Ed de Heer
Director
Museum «het Rembrandthuis»
FAX: 31-20-6-23-22-46

Dear Dr. de Heer:

I must share with you my concern about the bureaucracy involved in getting my little Rembrandt panel to you.

Gerlach suggested that I had to go through customs formalities at London Gatwick even though the painting will not stay in Britain and is certainly not for sale. Also, Gerlach wanted me to come from Gatwick to London with a man from Momart. My fax to Ms. Fermont of Gerlach, copy enclosed, will be self-explanatory.

Also, on November 7th, I faxed Ms. Charlotte ten Holder at your gallery about the missing insurance, and a copy of my fax to her is also enclosed.

Up to now, I have still not received any reply, either from Gerlach or Ms. ten Holder, and you will understand my concern, as we plan to leave this coming Monday, and of course, do want to help you by taking the painting with us.

Please urge Gerlach to reply and Ms. ten Holder either to send a copy of the insurance certificate covering insurance from National Gallery through your museum back to Milwaukee or at least your letter that you are obtaining that insurance.

With the painting, I propose to deliver 50 good color reproductions of my painting, for you to share with good friends at your museum who might be interested. Of course, these reproductions are a gift from me.

With all good wishes, I remain,

Yours sincerely,

Alfred Bader

AB/cw

FAX FROM

DR. ALFRED R. BADER
White Gables
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
Telephone/Fax: 0424-22-22-23

Date: Dec. 3 95

To: Dr. Ed de Haan
Fax: 31 20 673 2246

Dear Dr. de Haan:

As you know, my little Rembrandt panel arrived safely at the National Gallery on Nov. 14.

Could you please help me by

(1) faxing to me to England (where I will be until December 24), that the painting has arrived safely in your museum; and

(2) letting me know when you plan to come to Milwaukee and return the painting. I travel a lot and do of course want to be home when you come.

Best regards and best wishes for a great exhibition.

Alfred Bader

COURIER: Mr A Bader

Collection: Time: 08:35 hrs arrival
Gatwick Airport
Gatwick South
FROM Flt: NW44 from Minneapolis

Telephone.: 01293 533575
Contact...: Ian Wilson - Air Cargo Services

TO Delivery..: National Gallery

MOMART PLC
199-205 Richmond Road
London E8 3NJ
Tel 081-986 3624 (six lines)
Fax 081-533 0122
Telex 894062

Receipt Note

Date 14 NOV 1995

Ref. JJ

Job No. 32644/1

Marks & Nos.	Description of goods & packing.	Package size/weight.
	Exhibition: Rembrandt and Van Vliet One wrapped work REMBRANDT Bust of an old Man with Beard and Cap (17TH CENTURY) Panel Painting Work Size 24 x 20cms Item: 1.	

Special Instructions/Equipment Required
Ian Wilson will meet courier at the aircraft and bring through to arrivals hall. Courier will not travel to NG. Please keep office informed of your progress.

ALL CHANGES TO THE ABOVE MUST BE NOTED AND INITIALLED
YOUR ATTENTION IS DRAWN TO OUR STANDARD TRADING CONDITIONS ON THE REVERSE.

Received Examined/Unexamined* by _____ on behalf of Momart PLC
*please delete

Tpt:

Anna Bader
on behalf of Client/Agent

The National Gallery
TRAFALGAR SQUARE · LONDON · WC2N 5DN
Telephone 0171-839 3321 Fax no. 0171-753 8179

Dr Alfred Bader
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

20 October 1995

Dear Alfred

Thank you very much for the copy of your fax to Ed de Heer. We will be very happy to store your picture here before it goes to Amsterdam; it could either travel with our own painting for the exhibition or someone from the Rembrandthuis could come and collect it from here.

Sadly, I shall be in America when you deliver the picture. I am flying to Washington on 10th November and come back from New York on the 18th. I am going to see the Vermeer and Rembrandt exhibitons. However, our Registrar, Rosalie Cass, has kindly agreed to take delivery of the picture on 15th or 16th November. It would be a great help if you could give her a ring to let her know when you expect to arrive at the Gallery. Her direct telephone Nº is: 0171-747-2816

With very best wishes to you and Isabel,

Yours

Christopher

Dr Christopher Brown
Chief Curator

Received [illegible]

AT THE WAR MEMORIAL CENTER 750 NORTH LINCOLN MEMORIAL DRIVE MILWAUKEE, WISCONSIN USA 53202 414.224.3200 FAX 414.271.7588

MILWAUKEE ART MUSEUM
CONSERVATION LAB

NOVEMBER 10, 1995

CONDITION REPORT

ARTIST: REMBRANDT
TITLE: PORTRAIT OF AN OLD MAN
MEDIA: OIL ON PANEL

THE ABOVE NAMED PAINTING WAS CAREFULLY INSPECTED BY ME. THE PAINTING IS IN EXCELLENT CONDITION AND MOUNTED SECURELY IN ITS PERIOD FRAME WITH TWO BRASS MENDING PLATES, ONE EACH AT THE TOP AND BOTTOM. THE RED WAX SEALS ON THE BACK OF THE PANEL ARE SECURE. THERE IS A VERY SMALL AREA OF LIGHT VARNISH ABRASION IN THE UPPER RIGHT APPROXIMATELY 2" FROM THE TOP AND RIGHT EDGES.

James de Young
CONSERVATOR

Gerlach Art Packers & Shippers
P.O. Box 7554 / Pelikaanweg 8
1118 DX Schiphol, Amsterdam
The Netherlands

FENEX GUARANTEED IN/N MEMBER OF FIATA
IATA Agenten/Agents

Tel: +31 20 648 41 71
Fax: +31 20 648 49 13

Fax Transmittal form

To	: Dr.A.Bader, Milwaukee	From	: Dominique Fermont
Attn	:	Date	: 07-11-1995
Fax	: 0009 1 414 277 0709	Pages	: -1- (Incl. Cover)

Subject: 1 Painting by Rembrandt "Bust of an old man with beard and cap" to the National Gallery, London and later onwards to the Rembrandthuis, Amsterdam The Netherlands, handcarried by yourgoodselves from Milwaukee via Minneapolis to London Gatwick Airport

Dear Sir,

This short notice just to pre-inform you about the scheduled meeting and escort service for you after your arrival at LGW Airport on Nov. 14th.1995 with flight NW44 from MSP with eta. 08:35 AM.
You will be met by a representative of the company Momart Ltd., London, UK.
Their contact is: Mr. John Juson tel: 0181-9863624 fax:0181-5330122.

They are fully informed and will meet you upon arrival , arrange customsclearance and will escort you and the artwork to the National Gallery in London.

Our principals the Rembrandthuis are responsable for this operation.

Hope to have served you and should you need any further information please don't hesitate to contact us.

With best regards,

Dominique Fermont

cc: Momart, London attn. John Juson 0009 44 181 5330122
Rembrandthuis, Amsterdam attn. C. ten Holder 020-6232246

IF YOU DO NOT RECEIVE ALL PAGES, PLEASE CALL +31-20-648 41 71

CERTIFICATE OF INSURANCE

Please let me know if you need more information.

AMRO-Bank de 67.54.175 / postgiro 27 91 85 t.n.v. Stichting Rembrandtplein / telefax 020 - 6 22 42 40

FAX FROM

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 7, 1995

To: MS. DOMINIQUE FERMONT
Gerlach Art Packers & Shippers
Fax: 31-20-648-49-13

Dear Ms. Fermont:

Thank you for your fax of today regarding the transport of my small Rembrandt panel.

As the painting is not for sale and will be returned personally by Dr. de Heer, the Director of the Rembrandthuis, to Milwaukee, surely customs clearance at Gatwick should be unnecessary.

As you know, one arrives at Gatwick very tired, and a friend of ours will pick us up at Gatwick and drive us to our home in Sussex. Hence, I would very much prefer to hand the painting over to Mr. John Juson at Gatwick, and he can then take it to the National Gallery.

I plan to carry the painting under my arm, well but so lightly packed that it can easily be opened and inspected and then closed again at Gatwick.

The painting is in excellent condition, which will be confirmed by inspection by the conservator at the Milwaukee Art Museum this coming Friday. It is in a sturdy, 17th century black wooden frame, which holds the painting well.

With many thanks for your understanding, I remain,

Yours sincerely,

Alfred Bader

AB/cw

cc: Ms. Charlotte ten Holder
General Affairs, Museum het Rembrandthuis
Mr. John Juson
Momart, London

By Appointment Only
ASTOR HOTEL SUITE 602
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TELEPHONE [illegible]

museum «het Rembrandthuis»

Jodenbreestraat 4-6, 1011 NK Amsterdam
telefoon 020 - 6 24 94 86 / 6 38 46 68

Dr. Alfred Bader
2961 Shepard Avenue
Milwaukee, Winconsin 52311
United States

Amsterdam, 25 August 1995

Dear Mr. Bader,

I am pleased to inform you that we have succeeded in finding a sponsor for the van Vliet exhibition. Now that we have realized a solid financial basis for the project there are no longer obstacles to borrow your painting. The Rembrandthuis will of course meet all your whishes concerning transportation and lodging as stipulated in your letter of May 1995. I will send you two loan forms under seperate cover. Please return a completed and signed form. Would you please be so kind to send us, for our account, a colour transparency of the painting?

Earlier this year I had several talks with members of the present RRP team on the authenticity of your painting. Since no extensive scientific research has been done on the panel, I asked them if they would be prepared to examine the painting in case it should come to Holland for our exhibition. Some of the project members reacted quite reluctantly since they didn't seem to be prepared to review the earlier point of view. But Professor Van de Wetering, reacted very enthousiastically and told me he was prepared to do the necessary research.

Now that we have found the means for the transportation and the painting is to come to Holland, it has indeed become possible to have the painting examined by the RRP. Please let me know if you are interested. In my opinion this could be a very good occasion to erase all possible doubts about the authenticity. If you are prepared to co-operate, the painting will have to be in Amsterdam mid November.

Thanking you for your patience and kind co-operation, I am,

Sincerely yours,

Ed de Heer
Director

Mag het kunstwerk uit de lijst gehaald On peut prendre l'oeuvre du cadre May the work be taken out of the frame Darf man das Werk aus den Rahmen nehmen	ja/nee * oui/non* yes/no* ja/nein*
Inventaris-of catalogusnummer Numéro d'inventaire ou de catalogue Inventory or catalogue number Inventar- oder Katalognummer	
Verzekeringswaarde Valeur d'assurance Insurance value Versicherungswert	$ 4,000,000.00
Te verzekeren door D'assurer par Insurance to be maintained by Versicherungsmassnahmen durch	Museum het Rembrandthuis
De bruikleengever wenst als volgt in de catalogus vermeld te worden Le prêteur désire figurer au catalogue de la façon suivante Thhe lender wishes to be referred to in the catalogue as follows Der Leihgeber wünscht folgenderweise im Katalog erwähnt zu werden	Collection of Isabel K. Alfred Baer
Beschrijving eventuele beschadigingen in het kunstwerk Description des détériorations eventuelles dans l'oeuvre Description of existing damages, if any Beschreibung eventuelle Beschädigungen in dem Werk	None
Conditierapport aanwezig Rapport de la condition disponible Conditionreport available Konditionsbericht vorhanden	ja/nee* oui/non* yes/~~no*~~ ja/nein*
Bijzondere voorwaarden Conditions spéciales Special conditions Spezielle Bedingungen	To be hand-carried
Plaats/Datum Date Date Datum	Amsterdam, 25.8.95
Handtekening bruikleengever/functie Signature du prêteur/fonction Signature of the lender/official position Unterschrift des Leihgebers/Funktion	Alfred Baer
Handtekening bruikleennemer/functie Signature de l'emprunteur/fonction Signature of the borrower/official position Unterschrift des Leihers/Funktion	Drs. A.R.E. de Heer, directeur

* Doorhalen wat niet van toepassing is svp
* Rayer que n'est pas applicable svp
* Please cross out what does not apply
* Nichtzutreffendes streichen bitte

BRUIKLEENFORMULIER
BULLETIN DE PRÊT
LENDING FORM
LEIHGABE-FORMULAR

museum «het Rembrandthuis»

Jodenbreestraat 4-6, 1011 NK Amsterdam
telefoon 020 - 6 24 94 86 / 6 38 46 68

Tentoonstelling Exposition Exhibition Ausstellung	Een samenwerking in koper Rembrandt en Van Vliet Coöperation in Copper Rembrandt and Van Vliet
Tentoonstellingsperiode Durée de l'exposition Exhibition period Ausstellungsperiode	16.12.95 t/m 10.3.96
Naam en adres van de bruikleengever Nom et adresse du prêteur Name and address of the lender Name und Adresse des Leihgebers	Dr. Alfred Bader 2961 North Shepard Avenue Milwaukee, Wisconsin 53211, USA fax: 00-1-414 277 07 09
Naam en adres bruikleennemer Nom et adresse de l'emprunteur Name and address of the borrower Name und Adresse des Leihers	Museum het Rembrandthuis Jodenbreestraat 4-6 1011 NK Amsterdam
Kunstenaarsnaam Nom de l'artiste Name of the artist Name des Künstlers	Rembrandt
Titel van het kunstwerk Titre de l'oeuvre Title of the work Titel des Werkes	*Bust of an old man with beard and cap*
Materiaal en technique Matériel et technique Material and technique Material und Technik	panel
Formaat van het voorwerp Dimensions de l'oeuvre Size of the work Maße des Werkes	24,0 x 20,3 cm
Formaat van het passe-partout Dimensions du passe-partout Size of the mount Maße des Passepartoutes	
Formaat van de lijst Dimensions du cadre Size of the frame Masse des Rahmens	19 x 16 1/2 inches
Diepte van de lijst Profondeur du cadre Depth of the frame Tiefe des Rahmens	1 1/4 inches

FAX FROM

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

November 10, 1995

TO: Dr. Ed de Heer
Director
Museum «het Rembrandthuis»
FAX: 31-20-6-23-22-46

Dear Dr. de Heer:

I very much hope that you are not in ill health and that only over-work has prevented you from replying to my last fax.

Mr. James de Young, the conservator at the Milwaukee Art Museum, visited me today, inspected my little Rembrandt and gave me the enclosed Condition Report. You will note that he is referring to "a very small area of light varnish abrasion in the upper right" but I must tell you that that abrasion is so slight that I had to take a magnifying glass to see it. And, of course, Mr. de Young used good magnification to inspect the entire painting.

The painting is now packed safely for me to take under my arm this coming Monday on our flights from Milwaukee to Minneapolis and then on to Gatwick, both flights by Northwest.

But please do reply in response to my fax of yesterday of which I enclose another copy.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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

A Chemist Helping Chemists

October 11, 1995

Via Facsimile: 31-20-6-23-22-46

TO: Dr. Ed de Heer
Director
Museum «het Rembrandthuis»

Dear Dr. de Heer:

You will recall that our last communication regarding my little panel by Rembrandt was our fax exchange of September 21st and September 22nd. On the same day, September 22nd, I received Ms. Marjolein de Boer's fax advising that there may be a six-week delay because you would like to translate the catalog into English, and of course, I very happy about that.

In the meantime, we have made reservations to leave Milwaukee by Northwest Airlines and KLM via Minneapolis, arriving at Gatwick airport at about 8:30 a.m. on Tuesday, November 14th. As I explained, we are prepared to take the painting by hand to Gatwick.

My very competent restorer, Mr. Charles Munch, visited us on Friday, inspected the painting carefully, and advised us that it sits in the frame very well and could be hand-carried with just two firm masonite boards and some bubble-wrap around it. Of course, it would come into the airplanes with us and stay close to us at all times.

We will be picked up at Gatwick by car on the Tuesday morning and taken to our home in Bexhill-on-Sea. On one of the next two days, I plan to travel by train to London and could take the painting to the National Gallery and leave it there.

Alternatively, you might like to have someone meet us at Gatwick on Tuesday morning and take the painting by hand from Gatwick to Amsterdam.

In any case, we would require full wall-to-wall insurance including the possible trips by car from Gatwick to Bexhill and by train from Bexhill to the National Gallery.

Incidentally, I have not yet written to Dr. Christopher Brown to inquire whether he would be willing to store and perhaps even exhibit the painting while it is in London. I did not want to bother him until I have your decision.

If all that can be arranged, then we have the question of returning the painting to Milwaukee.

We plan to come to England next summer and fly back from Gatwick to Milwaukee in July, but are not certain that we will fly by KLM and Northwest; we might decide to fly Virgin Atlantic and Midwest Express. Again, there will be the question of whether the National Gallery will store the painting for us and the parallel insurance problem.

All of this has become more difficult than you and I anticipated. But the very competent people packing and shipping paintings from the Milwaukee Art Museum have strongly urged us not to allow any panel paintings to be shipped, particularly when the paintings are small. Unfortunately, wooden crates just get thrown about.

Just two years ago, I had the sad experience of loaning a fine Pieter Lastman on panel to the museum in Jerusalem and the panel split in two on the way to Jerusalem! Luckily, there was no paint loss whatsoever, my restorer was able to glue the panels together, and I was happy that the cost to the insurance company was less than $300. But you can imagine what such an accident does to a collector's peace of mind.

As soon as I have your decision regarding these questions, I will - if you still want to go ahead - return the signed lending form to you.

With all good wishes for a great exhibition, I remain,

Yours sincerely,

AB/cw

museum «het Rembrandthuis»

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 16, 1995

Dr. Ed de Heer
Director
Museum «het Rembrandthuis»
Jodenbreestraat 4-6
1011 NK Amsterdam
The Netherlands

Dear Dr. de Heer:

Enclosed, as promised, please find the lending form for my Rembrandt painting.

Please do make sure that the insurance certificate is issued quickly, to reach me before we leave Milwaukee for Gatwick on Monday afternoon, November 13th.

I am particularly happy that you yourself will be returning the painting, as we will so enjoy being able to spend a day in Milwaukee with you, showing you our collection.

With all good wishes, I remain,

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

BRUIKLEENFORMULIER
BULLETIN DE PRÊT
LENDING FORM
LEIHGABE-FORMULAR

museum «het Rembrandthuis»

Jodenbreestraat 4-6, 1011 NK Amsterdam
telefoon 020 - 6 24 94 86 / 6 38 46 68

Tentoonstelling Exposition Exhibition Ausstellung	Een samenwerking in koper Rembrandt en Van Vliet Coöperation in Copper Rembrandt and Van Vliet
Tentoonstellingsperiode Durée de l'exposition Exhibition period Ausstellungsperiode	16.12.95 t/m 10.3.96
Naam en adres van de bruikleengever Nom et adresse du prêteur Name and address of the lender Name und Adresse des Leihgebers	Dr. Alfred Bader 2961 North Shepard Avenue Milwaukee, Wisconsin 53211, USA fax: 00-1-414 277 07 09
Naam en adres bruikleennemer Nom et adresse de l'emprunteur Name and address of the borrower Name und Adresse des Leihers	Museum het Rembrandthuis Jodenbreestraat 4-6 1011 NK Amsterdam
Kunstenaarsnaam Nom de l'artiste Name of the artist Name des Künstlers	Rembrandt
Titel van het kunstwerk Titre de l'oeuvre Title of the work Titel des Werkes	*Bust of an old man with beard and cap*
Materiaal en technique Matériel et technique Material and technique Material und Technik	panel
Formaat van het voorwerp Dimensions de l'oeuvre Size of the work Maße des Werkes	24,0 x 20,3 cm
Formaat van het passe-partout Dimensions du passe-partout Size of the mount Maße des Passepartoutes	
Formaat van de lijst Dimensions du cadre Size of the frame Masse des Rahmens	19 x 16 1/2 inches
Diepte van de lijst Profondeur du cadre Depth of the frame Tiefe des Rahmens	1 1/4 inch

Mag het kunstwerk uit de lijst gehaald On peut prendre l'oeuvre du cadre May the work be taken out of the frame Darf man das Werk aus den Rahmen nehmen	ja/nee * oui/non* yes/no* ja/nein*
Inventaris-of catalogusnummer Numéro d'inventaire ou de catalogue Inventory or catalogue number Inventar- oder Katalognummer	
Verzekeringswaarde Valeur d'assurance Insurance value Versicherungswert	$ 4,000,000.00
Te verzekeren door D'assurer par Insurance to be maintained by Versicherungsmassnahmen durch	Museum het Rembrandthuis
De bruikleengever wenst als volgt in de catalogus vermeld te worden Le prêteur désire figurer au catalogue de la façon suivante Thhe lender wishes to be referred to in the catalogue as follows Der Leihgeber wünscht folgenderweise im Katalog erwähnt zu werden	Collection of Isabel & Alfred Bader
Beschrijving eventuele beschadigingen in het kunstwerk Description des détériorations eventuelles dans l'oeuvre Description of existing damages, if any Beschreibung eventuelle Beschädigungen in dem Werk	none
Conditierapport aanwezig Rapport de la condition disponible Conditionreport available Konditionsbericht vorhanden	ja/nee* oui/non* yes/no* ja/nein*
Bijzondere voorwaarden Conditions spéciales Special conditions Spezielle Bedingungen	To be hand-carried - per correspondence
Plaats/Datum Date Date Datum	Amsterdam, 25.8.95
Handtekening bruikleengever/functie Signature du prêteur/fonction Signature of the lender/official position Unterschrift des Leihgebers/Funktion	Alfred Bader
Handtekening bruikleennemer/functie Signature de l'emprunteur/fonction Signature of the borrower/official position Unterschrift des Leihers/Funktion	Drs. A.R.E. de Heer, directeur

* Doorhalen wat niet van toepassing is svp
* Rayer que n'est pas applicable svp
* Please cross out what does not apply
* Nichtzutreffendes streichen bitte

FAX FROM

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 16, 1995

TO: Dr. Ed de Heer
Director
Museum «het Rembrandthuis»
FAX: 31-20-6-23-22-46

Dear Dr. de Heer:

I am happy to be able to tell you that Dr. Christopher Brown, the chief curator of the National Gallery of London, telephoned me this morning to say that my delivering the small panel by Rembrandt to his gallery during the week of November 13th will be fine.

The only concern that Dr. Brown had was the matter of insurance, and I told him that the Rembrandthuis is covering the entire insurance from my home in Milwaukee to your museum via London and then back to my home in Milwaukee next year.

As I explained yesterday in my letter accompanying the loan form,I would very much like to have a copy of the insurance certificate here in Milwaukee before we leave on November 13th. It might be a good idea to send a copy of that certificate to Dr. Brown also.

Dr. Brown explained that the National Gallery is loaning a small sketch for that same exhibition, and it is possible that he may decide to take my painting along.

Your insurance carrier may want to know the routes by which the painting will be transported.

We plan to fly from Milwaukee to Minneapolis on November 13th and then take the KLM night flight from Minneapolis to Gatwick, arriving on Tuesday morning, November 14th. A friend of ours will pick us up by car and take us to our home in Bexhill-on-Sea. On Wednesday or thursday morning, I plan to take the train from Bexhill to Charring Cross Station in London and then walk the two blocks from the station to the National Gallery. There I will leave the painting either with Dr. Christopher Brown or with the registrar of the gallery.

Naturally, we hope that you will plan to come to Milwaukee on a day next spring when we are in Milwaukee, and we then plan to pick you up at the airport and drive you to our house.

With all good wishes, I remain,

Yours sincerely,

Alfred Bader

AB/cw

cc: Dr. C. Brown

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-07..

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

A Chemist Helping Chemists

October 11, 1995

Via Facsimile: 31-20-6-23-22-46

TO: Dr. Ed de Heer
Director
Museum «het Rembrandthuis»

Dear Dr. de Heer:

You will recall that our last communication regarding my little panel by Rembrandt was our fax exchange of September 21st and September 22nd. On the same day, September 22nd, I received Ms. Marjolein de Boer's fax advising that there may be a six-week delay because you would like to translate the catalog into English, and of course, I very happy about that.

In the meantime, we have made reservations to leave Milwaukee by Northwest Airlines and KLM via Minneapolis, arriving at Gatwick airport at about 8:30 a.m. on Tuesday, November 14th. As I explained, we are prepared to take the painting by hand to Gatwick.

My very competent restorer, Mr. Charles Munch, visited us on Friday, inspected the painting carefully, and advised us that it sits in the frame very well and could be hand-carried with just two firm masonite boards and some bubble-wrap around it. Of course, it would come into the airplanes with us and stay close to us at all times.

We will be picked up at Gatwick by car on the Tuesday morning and taken to our home in Bexhill-on-Sea. On one of the next two days, I plan to travel by train to London and could take the painting to the National Gallery and leave it there.

Alternatively, you might like to have someone meet us at Gatwick on Tuesday morning and take the painting by hand from Gatwick to Amsterdam.

In any case, we would require full wall-to-wall insurance including the possible trips by car from Gatwick to Bexhill and by train from Bexhill to the National Gallery.

Incidentally, I have not yet written to Dr. Christopher Brown to inquire whether he would be willing to store and perhaps even exhibit the painting while it is in London. I did not want to bother him until I have your decision.

If all that can be arranged, then we have the question of returning the painting to Milwaukee.

We plan to come to England next summer and fly back from Gatwick to Milwaukee in July, but are not certain that we will fly by KLM and Northwest; we might decide to fly Virgin Atlantic and Midwest Express. Again, there will be the question of whether the National Gallery will store the painting for us and the parallel insurance problem.

All of this has become more difficult than you and I anticipated. But the very competent people packing and shipping paintings from the Milwaukee Art Museum have strongly urged us not to allow <u>any</u> panel paintings to be shipped, particularly when the paintings are small. Unfortunately, wooden crates just get thrown about.

Just two years ago, I had the sad experience of loaning a fine Pieter Lastman on panel to the museum in Jerusalem and the panel split in two on the way to Jerusalem! Luckily, there was no paint loss whatsoever, my restorer was able to glue the panels together, and I was happy that the cost to the insurance company was less than $300. But you can imagine what such an accident does to a collector's peace of mind.

As soon as I have your decision regarding these questions, I will - if you still want to go ahead - return the signed lending form to you.

With all good wishes for a great exhibition, I remain,

Yours sincerely,

Alfred Brady

AB/cw

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

A Chemist Helping Chemists

September 22, 1995

Via Facsimile: 31-20-6-23-22-46

TO: Dr. Ed de Heer
Director
Museum «het Rembrandthuis»

AND TO: Ms. Marjolein de Boer
Project Co-ordinator
Museum «het Rembrandthuis»

Dear Dr. de Heer and Ms. de Boer:

Thank you so much for your faxes of September 21st and 22nd, received and much appreciated.

Dr. de Heer, I particularly value the last paragraph of your fax; I just wish that I could speak Dutch as well as you write English.

Of course, I am perfectly willing to loan my painting, which I believe is of Rembrandt's father, no matter when the exhibition will take place.

The only problem that I see is how best to get the painting to you safely. You will recall that I wrote to Ms. Astrid van Diepen on August 14th that I could hand-deliver the painting in Amsterdam if you could make arrangements in August. Now my schedule has filled up pretty completely and so coming to Amsterdam would be very difficult.

I discussed the possibility of the Milwaukee Art Museum packing the painting and shipping it by air freight, and they counsel very much against this because relatively small packages are simply thrown about during air freight.

My wife and I are flying to England in the middle of November, and it wouldn't be much of a problem, and of course no cost to you whatever, if we hand-carried the painting and then could deliver it, for instance, to an old friend, Dr. Christopher Brown, the chief curator of the National Gallery in London. I would then ask you to have someone take it from London to Amsterdam by hand without checking it as baggage. Naturally, you would still have the problem of how to insure it from wall to wall, but I hope you can arrange that. Please do let me know. *

We go back and forth from England to Milwaukee several times a year and have a home in Sussex. Thus, if after the exhibition, you could return the painting to the National Gallery in London, we could then hand-carry it back to Milwaukee, again of course, without expense to you.

You may recall that I mentioned that the Rembrandt Research Project might want to examine a portrait of Rembrandt dating from the 1650's, in Amsterdam. It has now been decided that the RRP doesn't require this in Amsterdam, but can examine it in detail in the United States. So that avoids having to carry a much larger painting as luggage.

With all good wishes, I remain,

Yours sincerely,

AB/cw

* P.S. Of course we would have to get the National Gallery's permission

Ofc.Ph.: 414/277-0730
Ofc.Fax: 414/277-0709

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 190

August 30, 1995

Via Facsimile: 31-20-6-23-22-46 and Mail

Dr. Ed de Heer
Director
Museum «het Rembrandthuis»
Jodenbreestraat 4-6
1011 NK Amsterdam
The Netherlands

Dear Dr. de Heer:

I am happy to know from your fax of August 25th that you have found a sponsor for the van Vliet exhibition.

I am, however, greatly puzzled by your second paragraph saying that "some of the project members reacted quite reluctantly since they didn't seem to be prepared to review the earlier point of view." As I understand it, the three senior members of the RRP are Professor Ernst van de Wetering, Professor Egbert Havercamp-Begemann, and Dr. Peter Schatborn.

Professor van de Wetering has already expressed his view that RRP C-22 is really by Rembrandt in his dissenting footnote in RRP Vol. I. Dr. Peter Schatborn has expressed his conviction that the painting is by Rembrandt in his review of RRP Vol. I in *Oud Holland*, 100, pp. 55-63, 1986, and Professor Havercamp-Begemann has written the enclosed essay, which I am faxing to you, as you may not have Dr. Otto Naumann's exhibition catalog.

Could you please explain just what happened?

The RRP examined my painting in great detail while it was still in Holland and published the x-ray. Just what more is there to examine?

Please don't misunderstand me: I purchased the painting at Christie's because I am convinced that the painting is by Rembrandt, but I am so puzzled by what you wrote. I have no objections whatever to the RRP re-examining the painting, provided that the examination is non-intrusive. I will not object to more x-rays, UV and IR examinations, etc., but I will not allow paint samples to be taken. That might harm the painting.

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

I hope that you will understand that I would loan you RRP-C22 only if you exhibit it and describe it in your catalog as by Rembrandt. Of course, the catalog entry should refer to RRP-I C-22, but also to the later opinions of Professor Havercamp-Begemann, Professor van de Wetering and Dr. Schatborn.

I am sending you a color transparency* by air-mail under separate cover. I trust that you received the black-and-white photograph I sent you. There is, of course, no charge for the color transparency, but it is quite old and so not true in color. The printer of the color reproduction which I sent you had the painting for comparison, and so that print is very good in color.

Yesterday I received a telephone call from another member of the RRP, Dr. Volker Manuth, who inquired whether I would allow the RRP to examine my portrait of Rembrandt of the 1650's. I explained that I could bring that painting to Amsterdam also. It is stable, on canvas, and in a sturdy frame. Hence, I would not be reluctant to check it as luggage. I would, of course, hand-carry the painting which I believe is of Rembrandt's father.

Some years ago, the director of the RKD in the Hague asked me to bring a Dutch painting, signed and dated 1650, for his examination. I hand-carried this, and at Schipohl, the Customs Inspector demanded that I pay the VAT which was refunded when I took the painting back. This was quite a hassle, and I hope that when we bring the one or two paintings to Amsterdam, you can arrange to have someone meet us at the airport and convince Dutch Customs that we should not have to pay VAT.

I very much look forward to hearing from you about exactly what caused the disagreement at the RRP now.

With all good wishes, I remain,

Yours sincerely,

Anna Brady

AB/cw

* Please return after use.

~~Louise~~

800 - 374 - 7747

LLM -

- pm in Det

Nu 143 -

NA 100 - 225 - 8525

(421)

12:20 = 12:29

museum «het Rembrandthuis»

Jodenbreestraat [illegible]
1011 [illegible]

Alfred and Isabel [illegible]
Suite [illegible]
924 East Juneau [illegible]
Milwaukee, Wisconsin [illegible]

Fax 00 [illegible]

Amsterdam [illegible]

Dear Mr [illegible]

I am very sorry to inform you that Mr De Boer cannot travel because of health problems at the time the painting should be returned to you. Mrs Marjolein de Boer coordinator of the exhibition *Van Vliet* will represent him.

Could you please make the reservation for the hotel you recommended?
The scheme is the [illegible]

[illegible]

Mrs De [illegible] Sincerely [illegible]
[illegible] to saturday [illegible]

$ 49 + Tax
(queen size)
Lincoln
Svea
for return

141 1818

Will we
ever get to
art ?

museum het Rembrandthuis

Alfred Bader Fine Arts
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

Amsterdam, [illegible]

Dear [illegible],

On returning from [illegible] holiday I found [illegible] fax [illegible]

I am very sorry that I caused you so much trouble. I paid [illegible] (I thought) with my credit card. On Saturday 11 May I paid for [illegible] phone calls and on Sunday morning 12 May I paid for my [illegible]. Although [illegible] had some trouble with the computer [illegible] Rembrandthuis. I [illegible] all the [illegible] expenses. [illegible] they were rather slow in getting them [illegible] would be [illegible].

Today I faxed the [illegible] and I hope that the [illegible]. Please inform [illegible].

Could you tell Dr. Bader that just before the holidays [illegible] July I [illegible] to see Mr. Van Baarle? [illegible] from the office [illegible] Dr. Bader [illegible].

With kind regards, [illegible]

[illegible]

[illegible]

Lorie on
Fax on
Mon

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

MEMORANDUM

TO: Max/Lori

FROM: Cheryl Weiss

DATE: July 19, 1996

RE: Billing correction

I had spoken with Ken (prior to his resignation) and we had agreed that I would try to contact the Museum Het Rembrandthuis to try to resolve this matter. The relevant correspondence is attached.

When I have received the information from Mrs. de Boer, I will make a copy for you.

With thanks for your assistance,

Cheryl

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

Milwaukee's Landmark
THE
ASTOR HOTEL

7/17

Dear Ms. Weiss,

Sorry we've been a bit tardy in attending to this matter. If you are able to get in touch with Ms. Daber and provide us with her cc# and expiration date, we will promptly reverse charges. We have no information in our computer regarding her address or phone #.

Anything you find out, please leave at front desk, Attn: Max Fitzey

Sincerely,
Max Fitzey
Auditor

924 EAST JUNEAU AVENUE • MILWAUKEE, WISCONSIN 53202 • PHONE 414-271-4220 • FAX 414-271-6370
TOLL FREE 800-558-0200 • WISCONSIN 800-242-0355

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

MEMORANDUM

TO: Sue

FROM: Cheryl Weiss

DATE: June 27, 1996

RE: Attached charge

Dear Sue:

When this bill arrived, I inquired about who the Astor charge was for. Ken told me the guest was Mrs. M. deBoer. When I made Mrs. deBoer's reservation, I guaranteed the room for late arrival on our charge card, but she was to give you her EuroCard upon check-in.

Unfortunately, the weather was dreadful the night she arrived, and she was delayed in Detroit for several hours, causing her to arrive in Milwaukee much later than scheduled. Apparently, in the confusion of her arrival, the charge remained on our card.

Can you correct this, or do I need to contact the museum she works for and have them contact you to reverse the charge and bill them accordingly?

With thanks,

Cheryl

Cheryl Weiss
Office Manager

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

Museum Het Rembrandthuis
Jodenbreestraat 4 6
1011 NK Amsterdam

Telefoon 020 - 624 94 86 / 638 46 68
Telefax [illegible]

[illegible] Rembrandthuis [illegible]

Datum / date [illegible]

aan / to [illegible]

Fax [illegible]

[illegible]

Pagina's [illegible]

Van / from [illegible]

Aantal pagina's / number of pages [illegible]

FAX FROM

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

July 17, 1996

TO: Ms. Astrid van Diepen
Secretary
Fax: 31-20-6-23-22-46

Dear Ms. van Diepen:

I regret that I must ask for your help with a minor problem. When we made the reservation for Mrs. de Boer's room at the Astor, it was guaranteed against our company credit card with the understanding that Mrs. de Boer would present her EuroCard upon arrival.

However, as I am sure you will recall, Mrs. de Boer's flight was delayed and hence, she arrived at the hotel very late. Apparently, in the ensuring confusion, the hotel left the charges on our card, rather than processing Mrs. de Boer's card.

May I impose upon you to fax the hotel with Mrs. de Boer's card number and authorization to transfer the charges from our card to hers?

The hotel's fax number is 414/271-6370.

If you have an questions regarding this matter, please do not hesitate to contact me.

With thanks for your assistance and best wishes,

Cheryl

Cheryl Weiss
Office Manager

cc: Astor Hotel Accounting Dept.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 2, 1996

Dr. Volker Manuth
c/o Stichting Foundation
Rembrandt Research Project
Kunsthistorisch Instituut
Herengracht 286
NL-1016 BX Amsterdam
The Netherlands

Dear Volker:

Enclosed is a copy of the Sotheby's entry of Lot 127.

Unfortunately, I know nothing whatever about Waterman having sales in Zürich rather than in Amsterdam.

With fond regards from house to house, I remain,

Yours sincerely,

AB/cw

By Appointment Only
ASTOR HOTEL [illegible] 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN [illegible] 32[illegible]
Tel [illegible]

STICHTING FOUNDATION REMBRANDT RESEARCH PROJECT
FAX: 414/277-0709

Amsterdam, den 30. 7. '86

Mein lieber Alfred,

herzlichen Dank für die Übersendung der Photos von Deiner Neuerwerbung, die ich heute bei meiner Rückkehr nach Amsterdam fand. Ein wirklich sehr qualitätsvolles und interessantes Bild nach dem ~~Werk~~ St Petersburger "The Labourers in the Vineyard" (C88). Das RRP interessiert sich sehr für das Bild, und wir hätten gerne mehr über den Bildträger und die genauen Maße gewußt, da das Exemplar des Versteigerungskatalogs hier verschwunden ist. Vielleicht könntest Du uns die Informationen faxen (020/5254736).
Am 17. August fliege ich nach Canada zurück. Nächste Woche kommt mein erster Queen's Student nach Holland. Er wird sich im Herbst für das Bader-Stipendium bewerben, um hier über Willem Drost seine Dissertation zu beginnen. Ich werde ihn hier vor Ort einweisen und anleiten.
Eigentlich weiß ich nicht genau, ob Du schon wieder in den USA bist. Sollte ich innerhalb der nächsten 2 Tage kein FAX von Dir bekommen, versuche ich Dich in England zu erreichen.

Herzliche Grüße auch an Isabel

Euer

Cobbe

c/o Kunsthistorisch Instituut, Herengracht 286, NL-1016 BX Amsterdam, telefoon 020 - 5253026, fax ~~[illegible]~~ 5254736

FAX FROM

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

July 30, 1996

To: Dr. Volker Manuth c/o RRF
Fax: 31-20-525-4736

Dear Volker:

Thank you for your important fax regarding my new acquisition.

You may recall that I wrote to you that Christopher Brown looked at the original and compared it to *The Man in a High Room* in the National Gallery, without, however, relating it to C-88.

Maybe I am getting too old to buy paintings because I also didn't connect this acquisition with C-88, even though I had looked at the description of C-88 in RRP III very carefully, thinking that it and C-84 look far closer to Rembrandt than to any of his students I know. Certainly, if C-84 is by Bol, I should change my opinion about Bol, but that is another story.

My painting is on a single plank, oak panel, 12-5/8" X 9-7/8", beveled on all four sides.

I didn't bring the Sotheby's catalog home, but it referred to this painting having been with Waterman in Amsterdam. Also, it went through Christie's, EK-774, and I am writing to Christie's to ascertain what they called it.

The painting is in very good condition, and I don't even plan to have the slightly-yellowed varnish taken off.

If perchance you do want this for the Queen's exhibition, I could send it to you for detailed study by Fed-Ex, though of course, Dutch customs is even more ornery than Canadian, and in any case, you may not want this in your exhibition.

I am delighted to know that one of your students will be working on Drost. Might he be able to come to Milwaukee with you when you pick up my paintings?

With fond regards from house to house, I remain,

Yours sincerely,

AB/cw

TRANSACTION REPORT

FOR: ALFRED BADER FINE ARTS 4142770709

SEND

RECEIVER	PAGES	NOTE
01131205254736	2	OK

7o565 Stuttgart
Hessenwiesenstrasse 4

15.11.1996

Lieber Alfred,

vielen Dank für die Briefe aus Milwaukee und Bexhill.Dass Du den alten müden Esel auf Trapp zu bringen versuchst,finde ich rührend.Leider ist die Aussicht auf Erfolg gering .Doch zu den gewünschten Meinungen reicht es noch:

1.
Das Profilporträt von Lievens datiere ich wie Du;ein Selbstbildnis erkenne ich nicht.

2.
Den Bartgreis von Lievens zähle auch ich zu den späteren Tronies.Ob das Bild aber um 1635 in England entstanden ist, weiss ich nicht.

3.
"Abraham und Isaak vor der Opferung" halte ich für ein Original von Dietricy.Die Adresse von Petra Michel kenne ich nicht.Sicher können Dir die Londoner Auktionshäuser helfen,die manchmal Auskunft bei ihr einholen.

4.
Beim "Schreiber neben Büchern" hatte ich Sotheby's von der Zuschreibung an Heerschop abgeraten.Doch neuerdings ist dort jemand,der alles besser weiss als ich.Als Teilkopie von Bredius 588 (den Zusammenhang hatte ich aus Senilität nicht bemerkt) nicht zu bestimmen;wohl vom Ende der dreissiger Jahre.

5.
Die "Mosesfindung" ,ehemals von Rembrandt,halte ich mit Dir für ein Werk von Jacob de Wet.

Schöne Wochen in England und viele glückliche Erwerbungen in dieser Zeit!
Mit herzlichen Grüssen
Dein

Werner.