

Alfred Baber Fonds

Chemistry and Art  
More Adventures of a Chemist Collector

A8 for Coynes

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BOX	9
FILE	61



AD FOR COQUES

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

January 6, 2000

Dr. Kristin Belkin  
Historians of Netherlandish Art Newsletter  
23 South Adelaide Avenue  
Highland Park, NJ 08904

Dear Dr. Belkin,

Enclosed please find my check for \$200, my contribution for this year to the Historians of Netherlandish Art.

I would also like to insert a full page advertisement into your April 2000 issue.

A rough draft and a photograph are enclosed.

I am sure that you will be able to improve it through your in-house layout, as well as perhaps by your personal suggestions.

As soon as I know that you will accept this and receive a proof of the advertisement, I will send you my check for \$260.

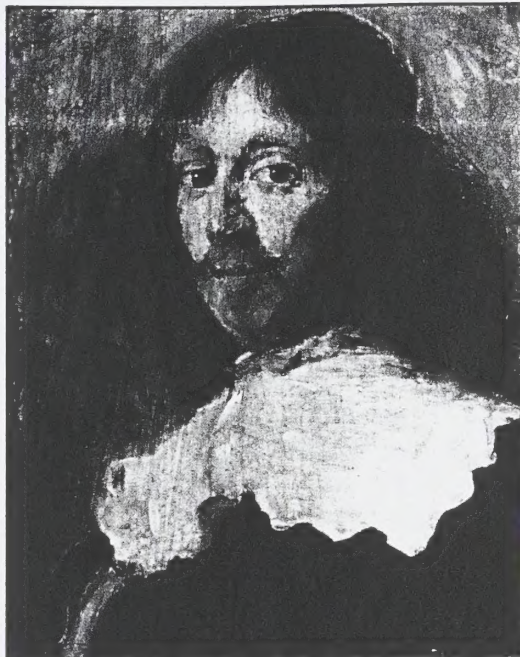
With many thanks for all your help and best personal regards I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

1 112

**Stolen from Alfred Bader  
in Amsterdam on November 12, 1994**



**Gonzales Coques (1614-84)**

*Portrait of a Man*

Oil on panel, 10.2 cm. x 8.3 cm.

**Provenance: Sotheby's, London, July 6, 1994, Lot #186**

**Theft reported to the Amsterdam police and to IFAR (illustrated in IFAReports, 16, 4, No. 236).**

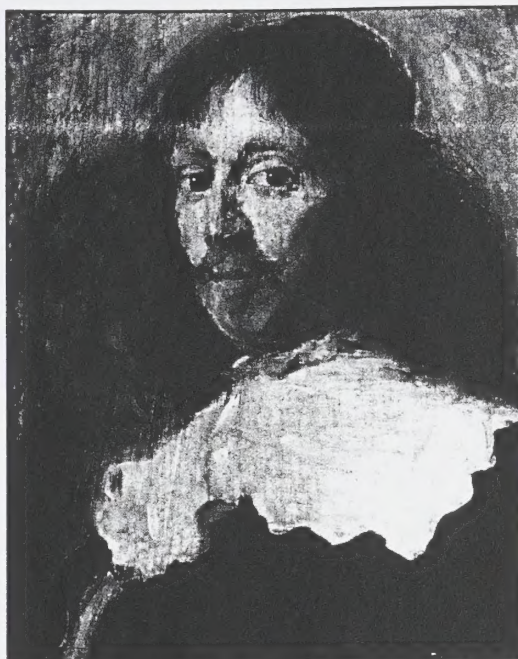
Three paintings were stolen. Of these, the best (previously attributed to Rembrandt, *Bredius 226*) was discarded by the thieves and found that evening. The two others, a period portrait of Rembrandt's mother and the Coques *Portrait* were sent to the auction house De Eland in Amsterdam, were offered for sale in 1995, but returned as reserves were not reached. Shortly thereafter, the Amsterdam police recovered the paintings, checked neither their own police report nor IFAR, kept both paintings in their Lost and Found for three years and then sent them to auction (again to De Eland) where they were offered and sold on June 25, 1998, as lots 1420 and 1421.

*Rembrandt's Mother* was bought by an Utrecht collector, Dr. M.B.H. Schilder, who took it to the RKD where it was identified as one of the paintings stolen from Bader. Dutch law gives buyers at auction legal possession of their purchase if acquired three years after the theft. Hence, Bader negotiated a repurchase of *Rembrandt's Mother* from Dr. Schilder and would like to negotiate a similar repurchase with the buyer of the Coques.

**Please contact Dr. Alfred Bader, 924 E. Juneau Avenue, Suite 622, Milwaukee, WI  
53202 USA. Phone (414) 277-0730. Fax: (414) 277-0709. E-mail: baderfa@execpc.com**



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## A DOUBLE THEFT

Isabel and I arrived at Amsterdam's Central Station on Saturday afternoon, November 12, 1994, and while waiting for the tram to take us to our hotel, I went to the tourist office to pick up a map of the city, leaving Isabel with our luggage, two suitcases and my briefcase. When I returned minutes later, the briefcase was gone. A swarthy, bearded man had distracted her attention by asking a question about trams while a woman grabbed the briefcase.

The case contained many photographs and papers, American and English money, traveler's checks, checkbooks, two pieces of jewelry and three small paintings which I had planned to discuss with Dutch art historians.

We rushed to the police in the Voorburgwal nearby and Martin Te Pas, the very pleasant officer, took the details. He told us that the money was certainly lost, but the paintings might be recovered.

From the hotel we called two old friends, one in London to ask for help with alerting the London bank about the blank checks, the other a friend and art dealer in The Hague, Saskia Jungeling, to ask for advice about the paintings.

All three paintings were 17<sup>th</sup> century. I had purchased the smallest (Fig. 1) at Sotheby's in London the previous July. A sketch of a man, I believe by Gonzalez Coques, the Antwerp portraitist, ca. 1635 might seem the most valuable to the thieves because it was in an elaborate carved gilt frame with an 18<sup>th</sup> century label on the back stating that it was by Anthony Van Dyck. Thieves may not know of the unreliability of 18<sup>th</sup> century attributions.

The other two paintings, both on panels, I had purchased from London dealers just days before. One depicted Rembrandt's mother (Fig. 2) in the manner of Dou, and probably by a Rembrandt student of around 1630. It was in a padded envelope, unframed. The other, also unframed, was just in a plastic folder, between my papers. The seller had suggested that this study of a man might be by Willem Drost, a well-known Rembrandt student, an attribution I found difficult to believe. But as it was certainly mid 17<sup>th</sup> century and of fine quality, I liked it immensely and thought it the best of the three lost paintings.

We were exhausted after our phone calls from the hotel, took sleeping pills and had nightmares about robberies and paintings. But at least we were physically unharmed and one couldn't but admire the teamwork of the thieves!

Miracles still happen. At 8:00 the next morning Saskia, our friend in The Hague, called us to tell us of a phone call she had received at midnight from a man in Amsterdam who had found many of the photographs and papers and one painting. At first we thought that he might be one of the thieves trying to exchange paintings for more money. That this was ludicrous soon became clear when we met Bert Vos later that morning. He had been returning to his home along tramline 17, several miles from the station, at 11:15 the night before, when he noticed a pile of papers and 8" x 10" photographs lying in the gutter between two dustbins. Closer inspection convinced him that this was not rubbish, so he scooped up the pile and took it to his simple third story apartment, spread out the papers and photographs to dry, read some of the papers, discovered the non-Drost



painting of a man and my telephone list. He called my son in Milwaukee but reached the answering machine; he then phoned the police and then the Rijksmuseum because he had seen a letter from Dr. Filedt-Kok to me but of course at midnight, he talked only to a guard. Then he noticed one Dutch phone number, that of Saskia, who knew of our loss and cautioned him not to dry the painting on panel on a radiator.

The miracle is not that we got our papers and the painting back, but that a person would do what Bert Vos did. Just think of it: A man living alone, going to the enormous trouble – at midnight – to examine the papers, make those phone calls around the world – and try to dry out all that material. And at first he refused compensation. Only when I insisted did he accept, to use it for his Boy Scout troop. And of course we invited him to be our guest in Milwaukee. When I fell asleep the night of our misfortune, I thought that I never wanted to be in Amsterdam again. Now I knew that we wanted to go back, if only to get to know Mr. Vos better. And we so enjoyed his visit to Milwaukee and have been back to Amsterdam several times.

The thieves had taken the study of Rembrandt's mother out of its envelope which they threw away with all the other papers. But, they overlooked the study of a man <sup>(Fig. 3)</sup> and the panel had not suffered. We took it to the Rijksbureau voor Kunsthistorische Dokumentatie (RKD) in The Hague and discovered that the painting came from the Hermitage in St. Petersburg and had been sold in Berlin in 1935. Abraham Bredius, the greatest Rembrandt expert of his day, had considered it to be a genuine Rembrandt and given it No. 226 in his catalogue of the master's work. When I first saw it in London, I remembered seeing another, certainly inferior, version in the Johnson Collection in the museum in Philadelphia. Today these sketches are no longer thought to be by Rembrandt, but ours is certainly by one of his ablest students, painted in the 1640's.

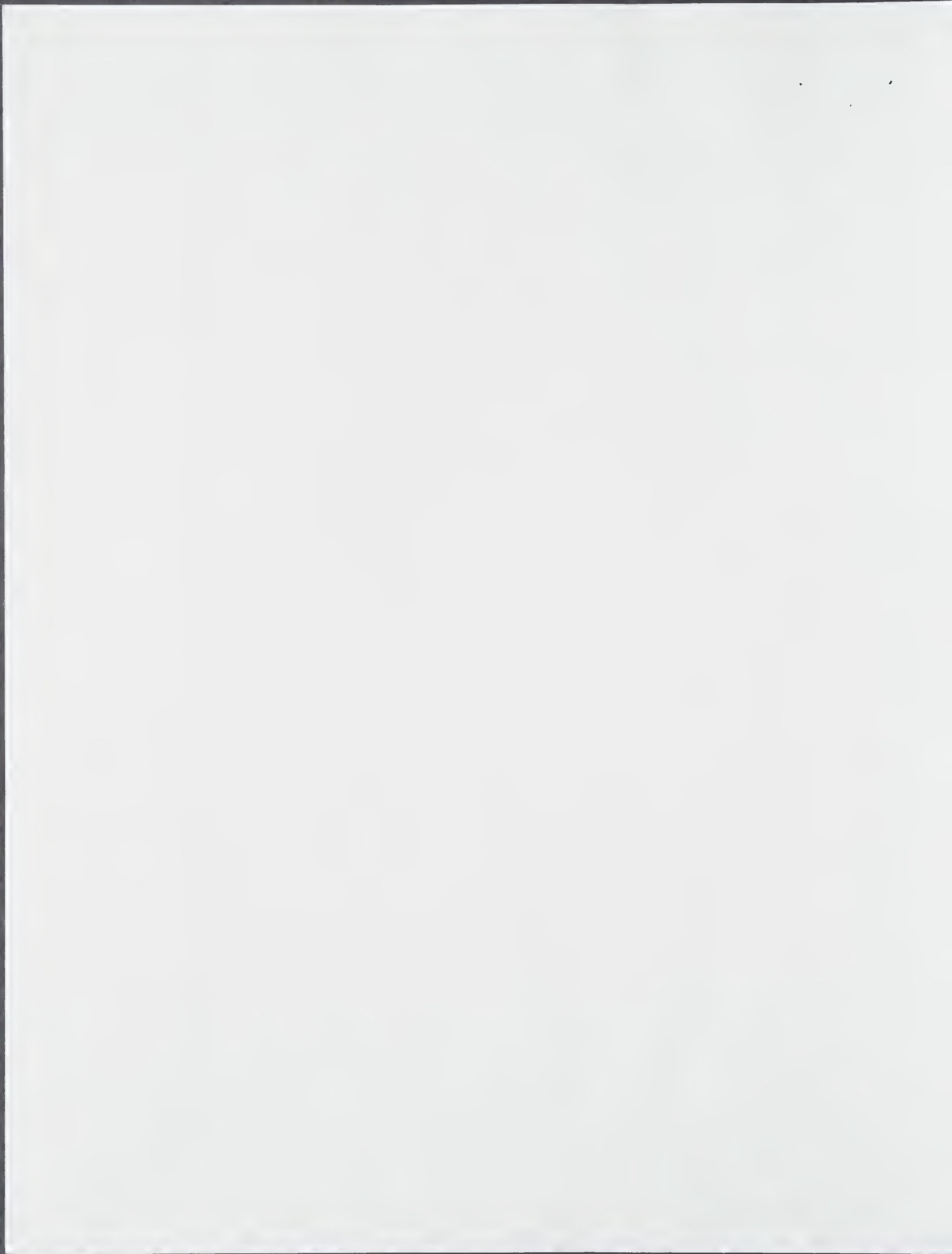
At the Mauritshuis in The Hague, Frits Duparc, its Director, compared it with a portrait of a man in a helmet by Carel Fabritius, then on loan from the museum in Groningen. There certainly is similar handling of paint.

When I showed my panel to Dr. Filedt-Kok, he said "how nice – the poor man's Rembrandt." And when I showed it to Professor Josua Bruyn, the retired head of the Rembrandt Research Project, he agreed with my dating, but thought we might never be able to ascertain the name of the very able student. Perhaps, but I will try. And in the meantime, I think of it as my Bert Vos panel.

Naturally we reported the theft to Christie's and Sotheby's in Amsterdam to the RKD and to the International Foundation for Art Research (IFAR) which published the theft, illustrating both paintings in the IFAR reports and the Art Loss Register. And then we waited and hoped.

The break came four years later, on December 23, 1998, when Dr. Rudi Ekkart, the Director of the RKD, faxed me that a collector in Utrecht, Dr. Matthias M.B. Schilder, had bought my Rembrandt's mother at a small auction in Amsterdam and had then brought the panel to the RKD for identification. Drs. Jan Kosten, the Rembrandt school specialist at the RKD, had shown it to be the stolen painting.

"Unfortunately for you", wrote Dr. Ekkart, "according to the Dutch civil code a work of art that had been bought in good confidence (and in this case even in a public auction) longer than three years after the theft is the legal possession of the buyer." "But", Dr. Ekkart continued, "the present owner, who is a very reliable and rational man . . . is willing to sell it to you for a reasonable price according to the market value".



Just what was the market value?

Two days before the theft, in 1994, I had bought the painting from a gallery in London, Whitfield Fine Arts, for £3200. Dr. Schilder had bought it, Lot 1420 in the De Eland auction on June 25, 1998 (i.e., 3-1/2 years after the theft) for a hammer price of Hfl 600, paying a total of Hfl 762.

Professor Werner Sumowski had written to Dr. Schilder that he considers the painting to be one of the best copies of a lost original by Rembrandt. Another copy is in the Mauritshuis (RRP C-41).

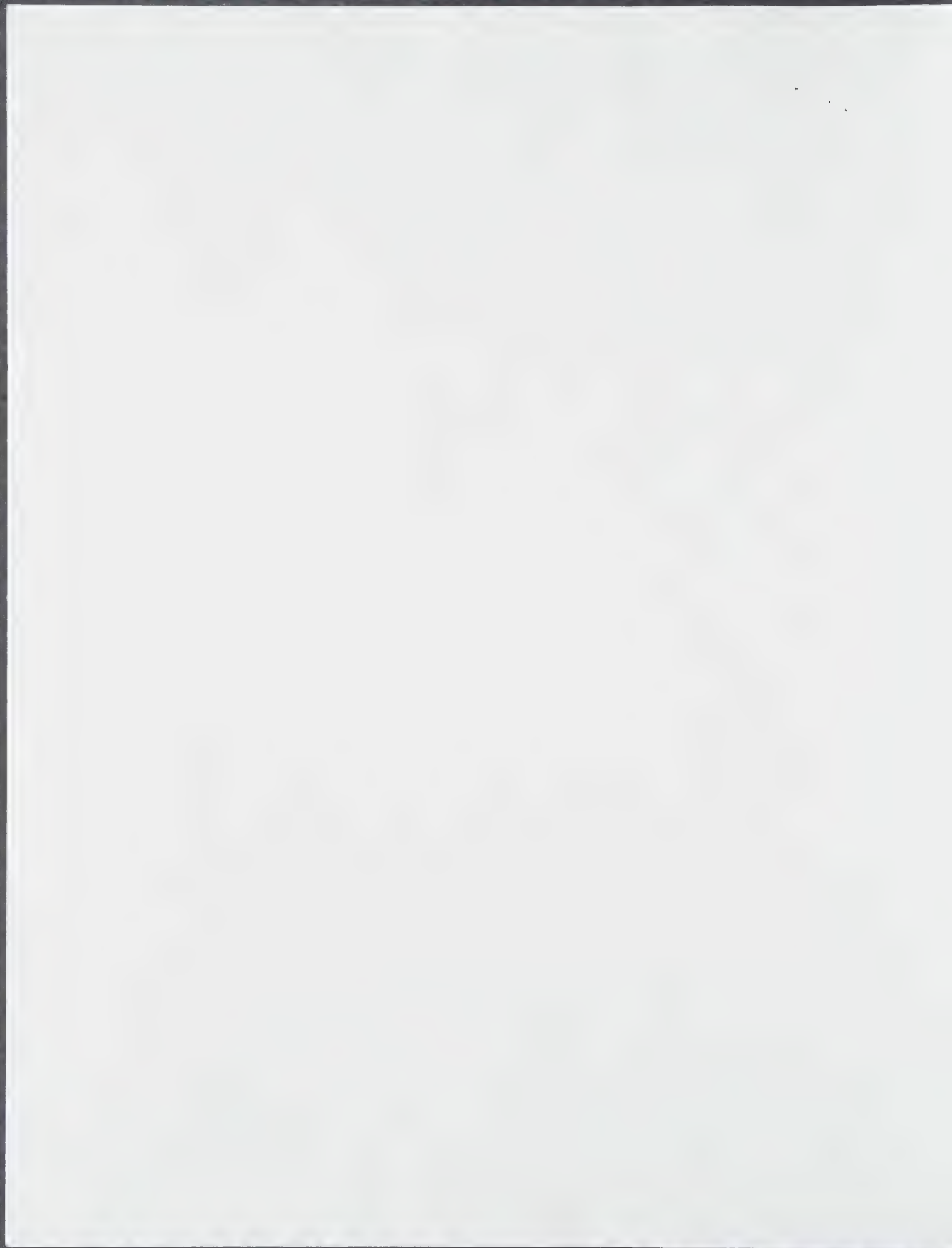
A dealer in Amsterdam had offered Dr. Schilder Hfl 20,000 and now he concluded that "Hfl 35,000 is a correct price . . . its value would go up easily to Hfl 50,000 in just a few years as was suggested by an art dealer, who advised me not to sell the painting now".

Naturally I asked Dr. Ekkart whether he still considered Dr. Schilder a very reliable and rational man and I remonstrated with Dr. Schilder, ". . . you would like thirty five thousand guilders: for a painting which I had purchased in November 1994 from a London gallery (known for its expertise but not its low prices), Whitfield Fine Arts, for £3200, less than a third of the price you are asking. The second point, selling my painting, you have considered, but that may not be as easy as you think. Knowing the facts, a truly good person will not buy it, and a really knowledgeable person will not either, because he can never get completely clear title. The silver lining is that I now know where the painting is. My worry is not that you will not return it. I can live without it, as I own many better Rembrandt School paintings. Rather, my worry is that you will not return it, but that neither you nor anyone else will really enjoy looking at it for a very long time. That would be a pity. Also, it would be a loss of a very interesting study piece to my University's museum, to which my wife and I are leaving our collection. What do I suggest? Certainly not that you just return my painting without compensation. Then you would be the second victim of the thief, and of the almost unbelievable police carelessness. Think about it, and let me know your reaction entirely at your convenience".

My friend, Dr. Otto Naumann, had suggested that I take counsel with an able Amsterdam lawyer, Dr. Willem Russell, himself an astute collector. Dr. Russell discovered that both stolen paintings had been offered for sale at the auction house De Eland in February 1995, but the consignor had demanded so high a reserve that they did not sell and were returned to him. Shortly thereafter, they were seized by the police from a Moroccan drug dealer and kept by the police in their lost and found storeroom for the next three years, without anyone checking their own police reports or with IFAR. And then the police sent both paintings to De Eland again where they were sold without reserve on June 25, 1998!

Dr. Russell tried very hard to persuade the Amsterdam police to compensate me, to no avail. They did not even offer to give me the money they had received from the auction house. And Dr. Russell advised me that suing the Amsterdam police would be far more costly than the value of the paintings.

At the time, the American ambassador to Holland was a very able art historian, Dr. Cynthia Schneider, to whom I related these facts. She responded most kindly April 1, 1999, "Your letter of March 24<sup>th</sup> regarding the theft of several of your paintings in Amsterdam distressed me more than you might have imagined. As a scholar of Dutch



art, recently named American Ambassador to the Netherlands, your name is extremely well known to me. Before assuming my post I was an Associate Professor of Art History at Georgetown University; I received my doctorate at Harvard under Seymour Slive. We have many friends in common, from Bill Robinson to Walter Liedtke to Seymour himself. In any case your story is indeed a distressing one. I will do everything I can to investigate the situation, and I will get back to you with information as soon as possible."

But even the American ambassador could not persuade Mr. A. A. Smit, the Commissioner of the Amsterdam Police, to be fair. I had written to the police by registered mail on February 22, 1999 (giving all the details) but received no reply. Dr. Schneider wrote to Mr. Smit shortly after that and he finally wrote to me on May 24, 2001 (i.e., two years later!), "Although late, I'll try to answer the questions you asked. But let me start by saying that your version of what happened with your paintings is the correct one. . ." But he made no offer of compensation. Of course I replied, "That being so, why does the Amsterdam Police not reimburse me for the two paintings it recovered and sold through auction?" No response – stonewalling from the police of the city I had thought to be one of the fairest in Europe.

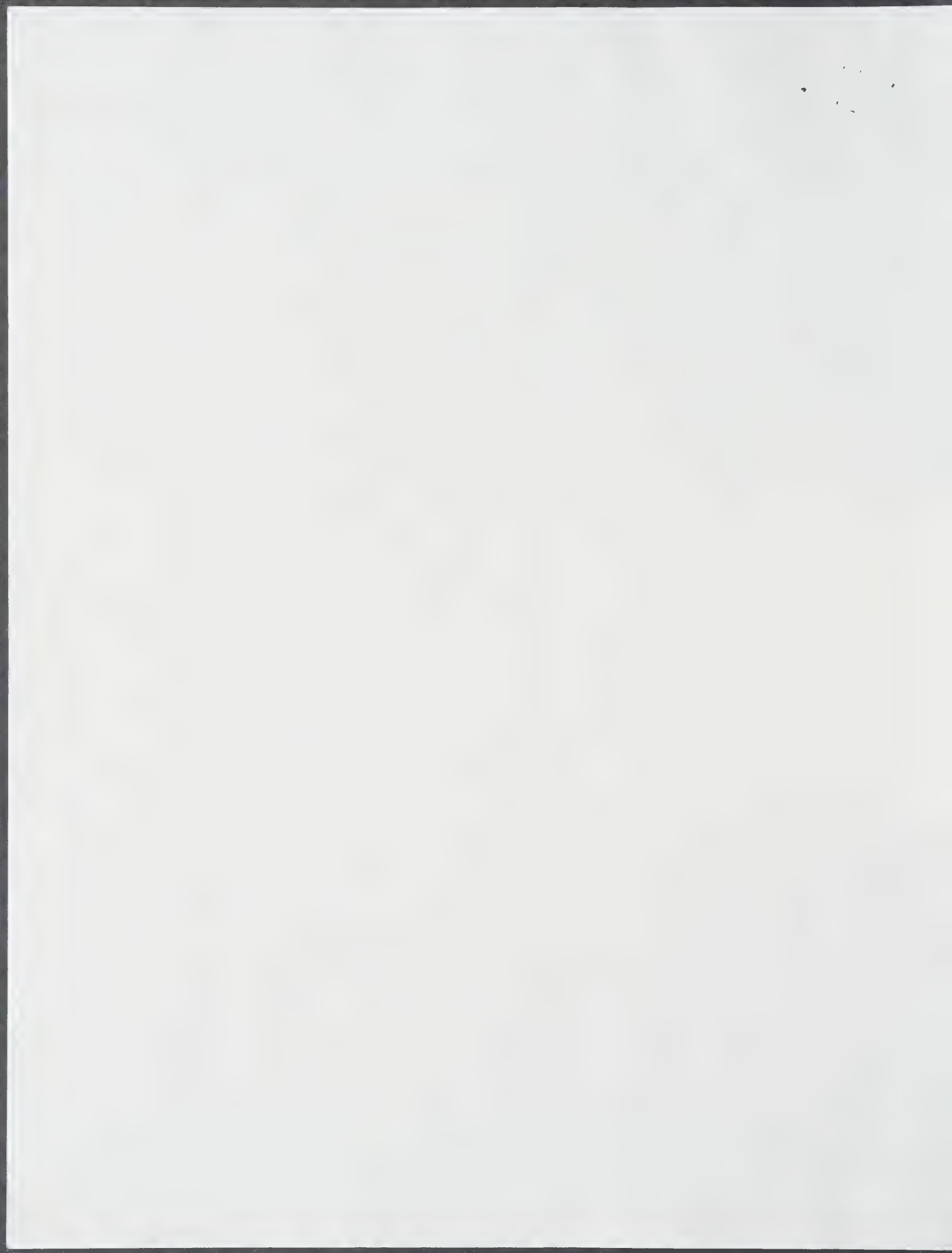
In December 1994 a Dutch paper, *Het Parool*, had written a delightful article about Bert Vos' finding the best of these paintings. On April 10, 1999 the same paper published another article about a Utrecht zoologist asking Hfl 35,000 for the Rembrandt's mother which the police had sent to auction. Another Dutch paper, *De Volkskrant*, published a similar article with a photo of Rembrandt's mother on April 24.

Perhaps these articles and my writing to Dr. Schilder changed his mind. I told him that I had read some of his papers, particularly about ill-treated dogs, and realized that he was an able zoologist, and that I hoped that he would sell me Rembrandt's mother reasonably. What was reasonable? I had bought the painting from Clovis Whitfield for £3200, about Hfl 10,000, would I be willing to pay that? Of course I was, and Dr. Ekkart at the RKD exchanged my banker's draft for my painting which now hangs in our home.

We even visited Dr. Schilder in his home, happily smiling about the past and admiring his 19<sup>th</sup> century paintings. He gave us the De Eland catalogue of June 25, 1998 listing the two paintings sent in by the police. What a pity that Mr. P.J.C. Trommelen, the director of the auction house, could not tell us who had bought the Gonzales Coques, nor was he in the habit of checking whether paintings were stolen. That of course was unnecessary the second time my paintings were submitted, because the police had sent them. But if he had checked the first time, in 1995, they would have been returned to me.

The Historians of Netherlandish Art published a full page ad <sup>(Fig. 4)</sup> in their April 2000 issue and, if I live long enough, I may find out about the third and least important painting.

In the meantime the Rijksmuseum has asked me to lend a Sweerts self-portrait and the Rembrandthuis asked for two early Rembrandts and I hesitated, thinking of Mr. A.A. Smit, the Amsterdam Police Commissioner. But should I cut off my nose to spite my face? I enjoyed seeing all three of these paintings in the exhibitions and all have left Amsterdam safely.







DR ALFRED BADER  
2500 N SHEPARD AVE  
MILWAUKEE WI 53211

10-1117

753

555780535



Aug 22 2000

DATE

PAY TO THE  
ORDER OF

Historians of Netherlands \$260.00

- Two hundred and <sup>174</sup> 67/100 and <sup>18</sup> 18/100 <sup>18</sup> DOLLARS 

**BANK ONE**

Bank One Wisconsin  
Milwaukee, WI 53212

*Alfred Bader*

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▶ 044000037 ◀  
FOR DEPOSIT ONLY  
THE HISTORIANS OF  
NETHERLANDISH ART, INC.  
627558349



Unrestored to the Tenberke Theft.  
This painting will come to Dusseldorf  
in August, 1908.

*The Artists Father*  
*Rembrandt Harmensz. van Rijn*  
1629



FAX FROM:

*Dr. Alfred Bader*  
924 East Juneau Avenue  
Astor Hotel -Suite 622  
Milwaukee, WI 53202  
Ph: (414) 277-0730  
Fax: (414) 277-0709  
e-mail: [baderfa@execpc.com](mailto:baderfa@execpc.com)  
"A Chemist Helping Chemists"

March 24, 1999

TO: Dr. M.B.H. Schilder  
Dept. of Ethology & Socio-ecology  
University of Utrecht

Page 1 of 4

FAX #: 011 31 30 252 1105

Dear Dr. Schilder,

Just last week I received a request from Dr. Christiaan Vogelaar, the keeper of the museum in Leiden, to loan one of my paintings, by Jan Lievens, for an exhibition devoted to the depictions of *Rembrandt's Mother*. A copy of Dr. Vogelaar's letter is enclosed.

Of course I responded that the museum might also like to borrow the painting with you and the painting in Maastricht.

I hope that you understand my position: Dutch law gives you possession but I feel that it is the Amsterdam police's obligation to acquire the painting from you and then to return it to me.

In any case, having the painting exhibited in Leiden may increase its value and help art historians.

I plan to place an advertisement about the theft and enclose a rough draft. Please let me know if there are any errors in the facts presented.

Do you perchance remember what happened to the other painting? The Amsterdam police have not responded to my inquiry.

With best regards I remain

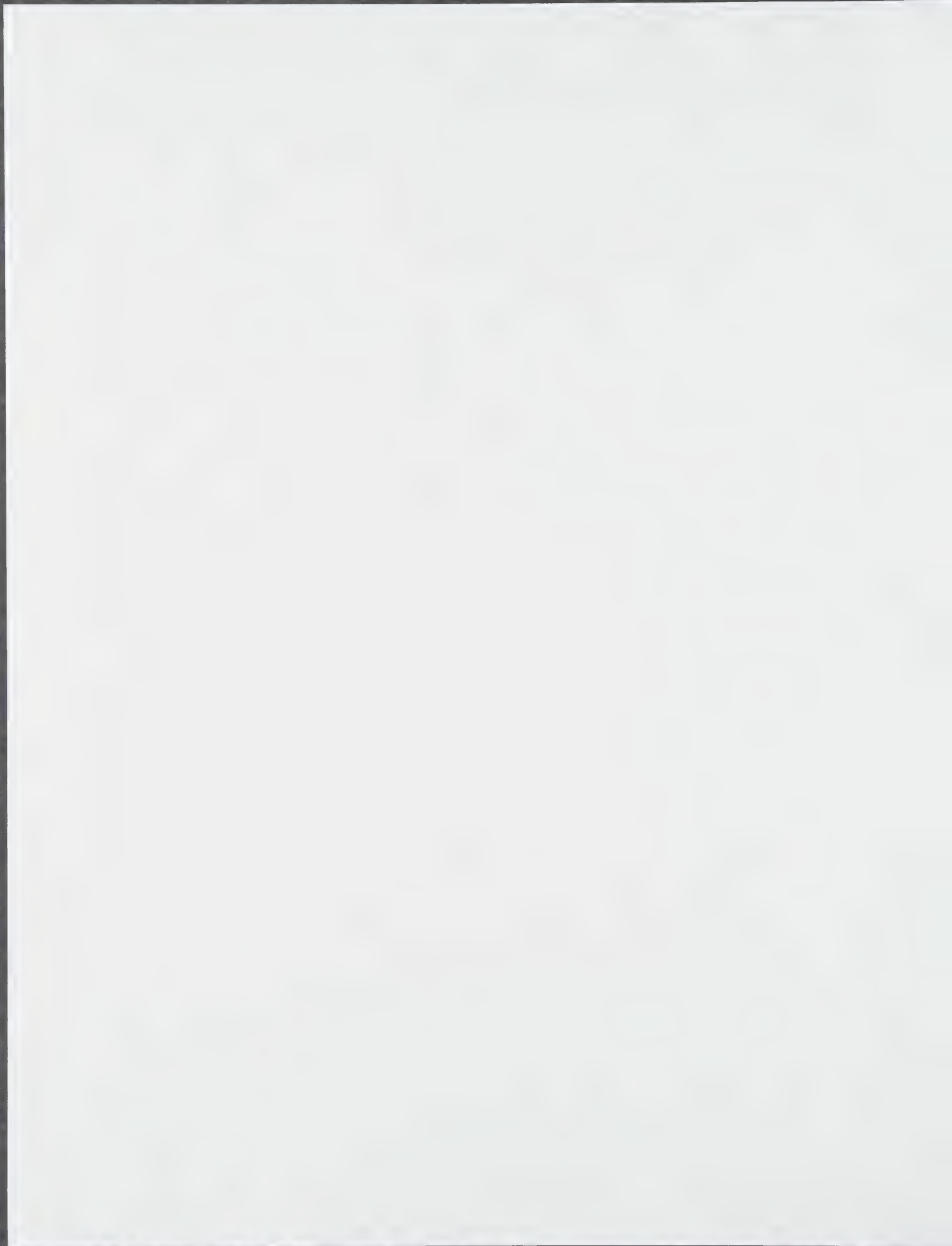
Yours sincerely,

Alfred Bader

AB/az

Att.

C: Dr. Christiaan Vogelaar  
Dr. Rudi Ekkart



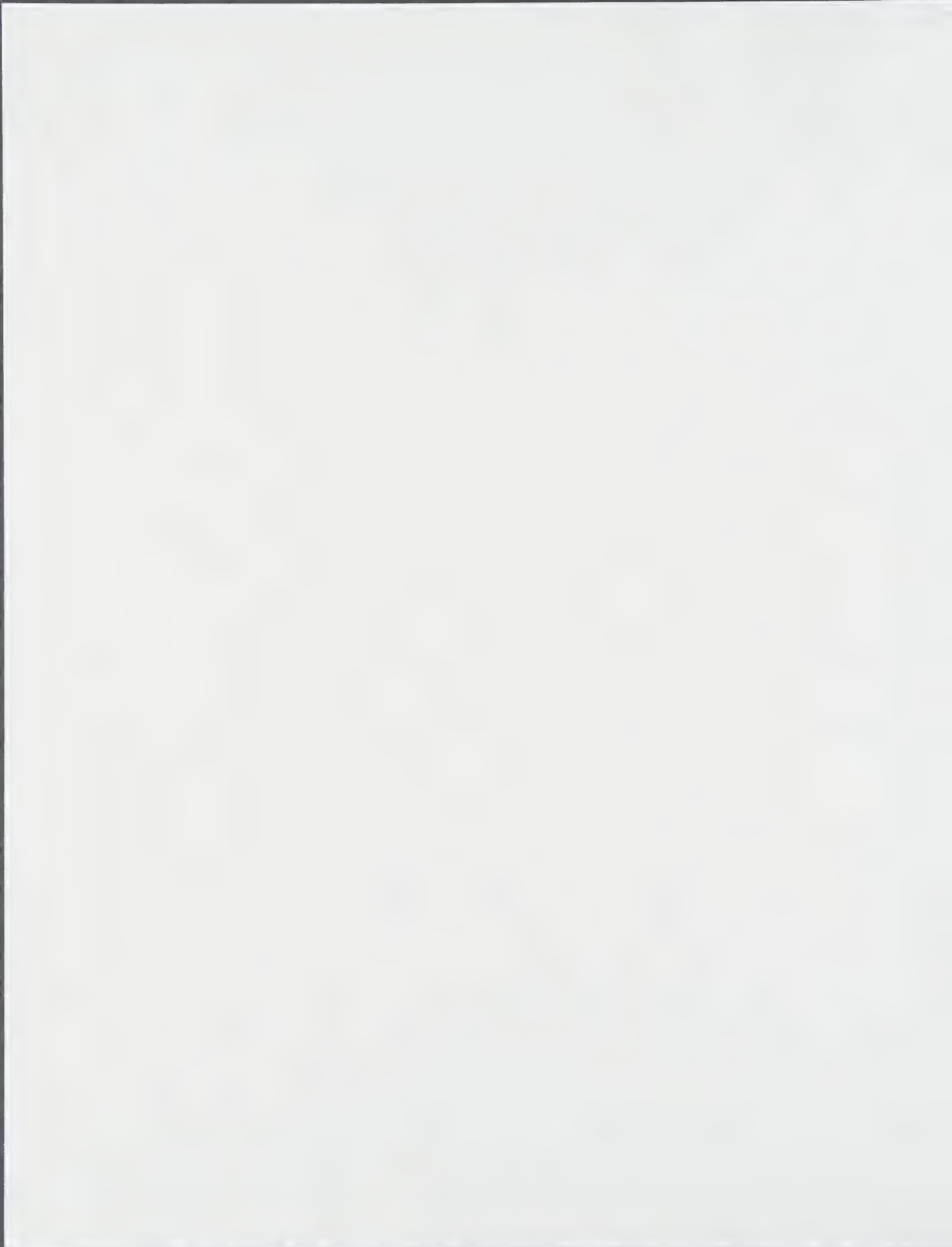
**STOLEN on November 12, 1994**

From Alfred Bader  
924 E. Juneau Avenue, Apt. 622  
Milwaukee, WI 53202 USA

Theft reported to the Amsterdam police and to IFAR (illustrated in IFAR Reports  
Vol. 16, #4, April 1995, Nos. 234 and 236).

*Rembrandt's Mother*, oil on panel, 9-3/8 x 7-1/2 in., by a Leiden artist, ca. 1630  
*Study of a Man*, oil on panel, 4 x 3-1/4 in., by Gonzales Coques, in an elaborate frame

Recovered by the Amsterdam police, not reported to Bader, but sent by the Police to the auction, de Eland, in Amsterdam, in June 1998. *Rembrandt's Mother* was bought by Dr. M.B.H. Schilder of Utrecht University for a hammer price of Hfl 600. He has offered to sell it to Dr. Bader for Hfl 35,000, an offer declined. The *Study of a Man* is as yet untraced.





<geen onderwerp>

**Subject:** <geen onderwerp>  
**Date:** Tue, 07 Mar 2000 20:28:00 +0100  
**From:** "schilder" <m.schilder@planet.nl>  
**To:** "A.Bader" <baderfa@execpc.com>

Theft file

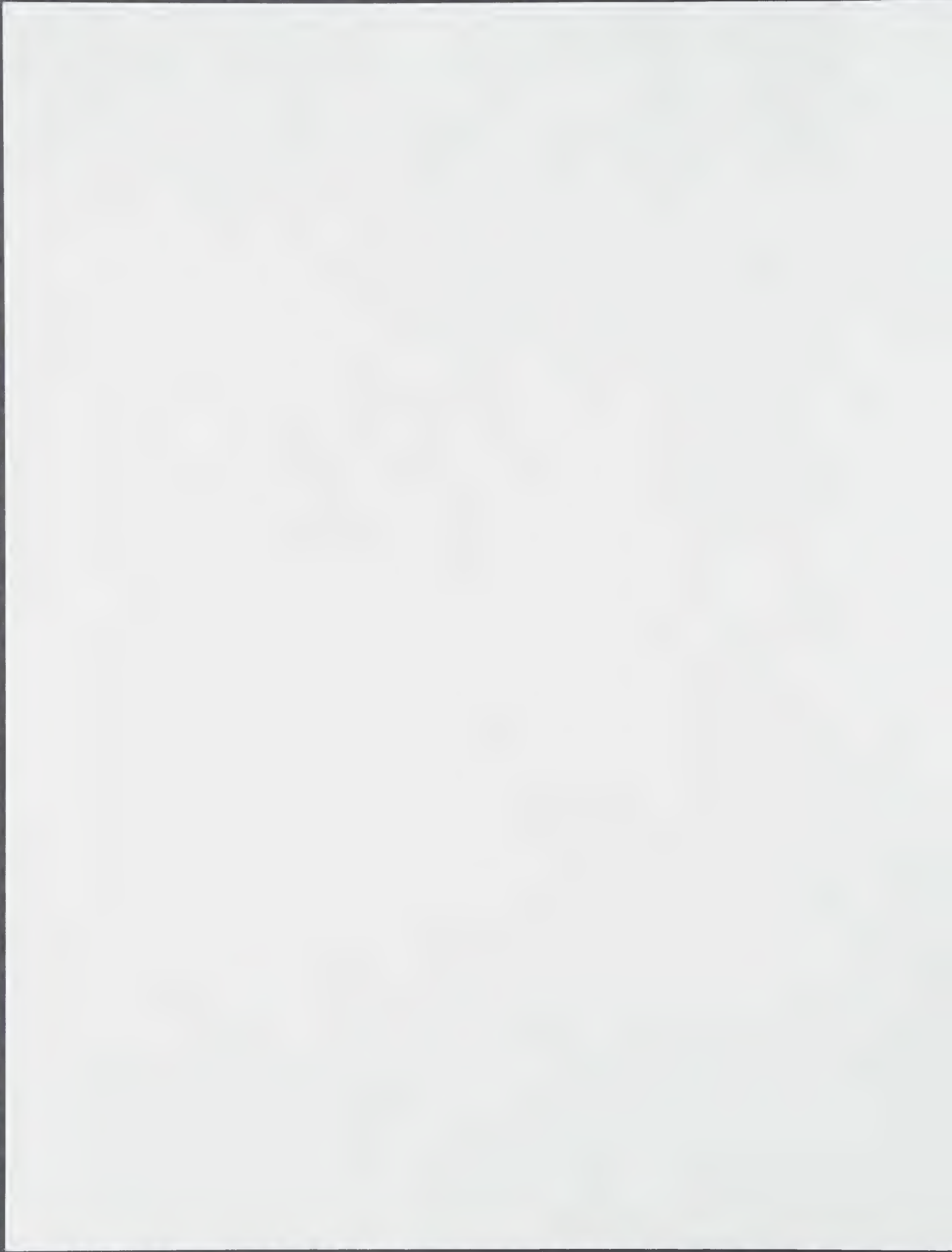
Dear dr Bader,

Thanks for your kind letter. Now that you have send me an image of the missing picture, I indeed recognize it as the one standing to the immediate right of Rembrand's mother. In my recollection it was without frame. To the right of this one I recall another picture in a gilt frame, as I wrote to you and I was under the impression that that was the one stolen from you. But now, all is clear.

I am curious as to whether or not your add will be successful.  
Good luck!!

best regards,

Matthijs Schilder





235

European, 18th Century

235 BRANDT, Charles. *A Game of Bowls*. Oil on panel. 19.5 x 26.0 cm. \*N95.57.1. Vizovice, Czech Republic. Aug. 14, '94. Interpol Number: E-201/11-1994

Flemish, 17th Century

236 COQUES, Gonzales (1614-84). *Portrait of a Man*, 1630. Oil on panel. 10.2 x 8.3 cm. Brushstrokes very visible. \*N95.61.1. Amsterdam, The Netherlands. Nov. 12, '94.



236



237

237 RUBENS, Peter Paul, Circle of. *Deposition from the Cross*, 1620. Oil on canvas. 320.0 x 212.0 cm. With an arched top. \*N95.79.1. Kalisz, Poland. Jan. 1, '73.

238 SNYDERS, Frans (1579-1657). *Still Life*. Oil on canvas. 150.0 x 200.0 cm. Still life with game lying on a table or hanging on the wall behind. \*N95.58.1. Madrid, Spain. Oct. 7, '87. Interpol Number: E-196/10-1994



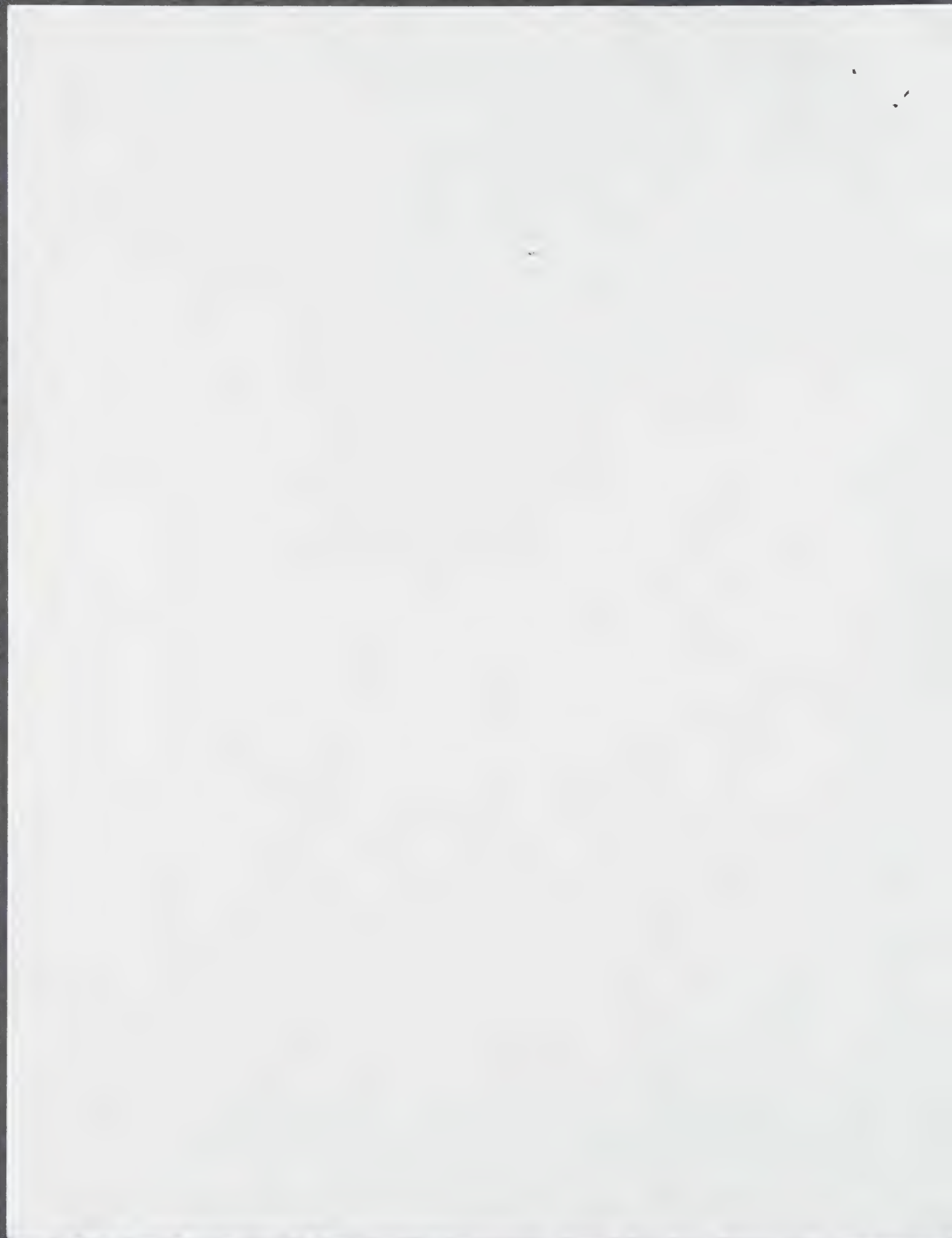
239

239 SNYDERS, Frans (1579-1657). *Still Life*. Oil on canvas. 150.0 x 200.0 cm. \*N95.58.2. Madrid Spain. Oct. 7, '87. Interpol Number: E-196/10-1994

240 STALBEMT, Adriaen van, Attr. to (1580-1662). *River Landscape*. Oil on canvas. 41.0 x 58.0 cm. \*N95.69.2. Antwerp, Belgium. Jun. 27, '94. Interpol Number: E-154/8-1994



240

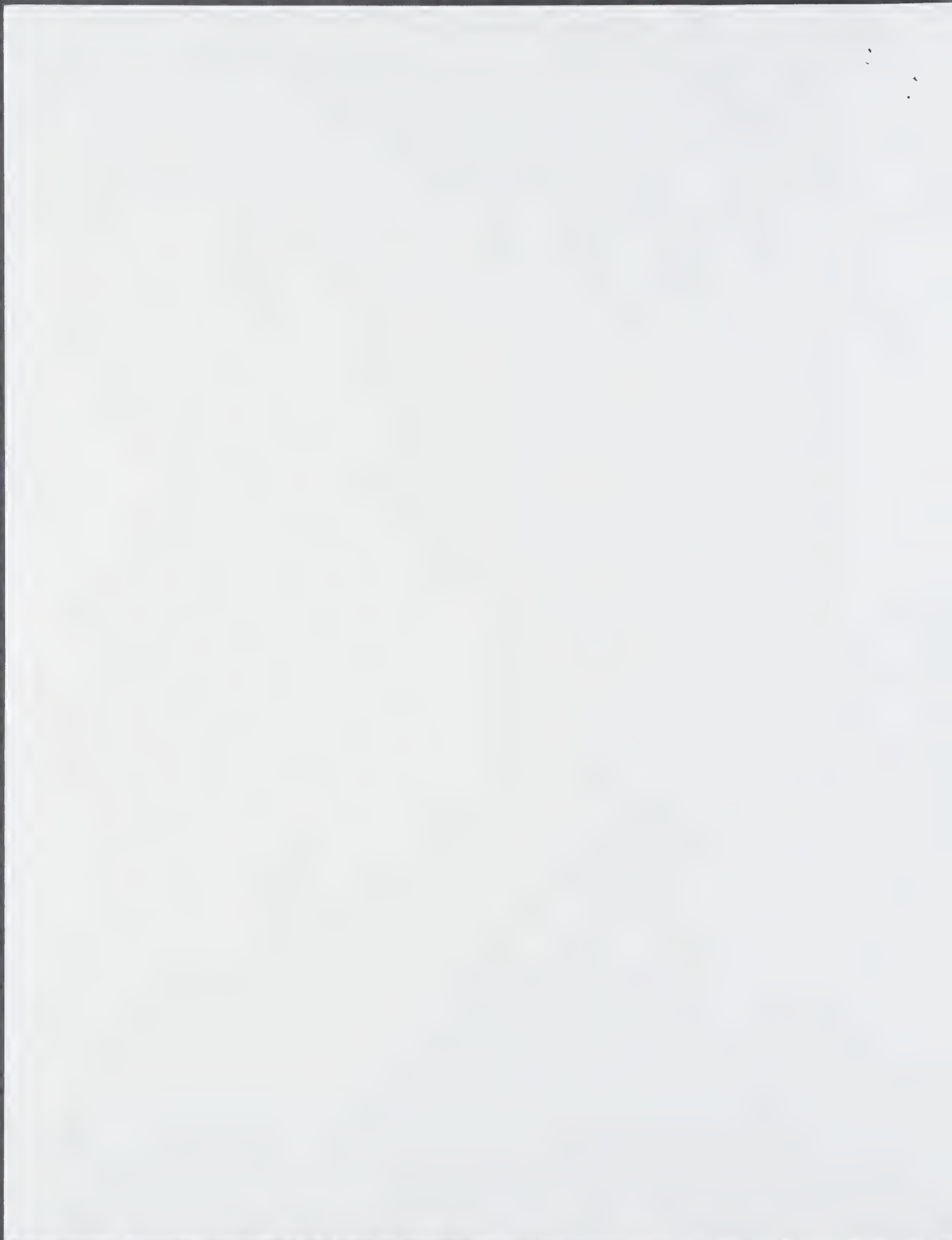


Schilderijen en grafiek  
Donderdag 25 juni, aanvang 19.00 uur

1419	HOLLANDSE SCHOOL, 19E EEUW, combin., visverkoopster en marktkoopman bij ochtendstemering, paneel 16 x 12	2000-4000
1420	HOLLANDSE SCHOOL, 17/18E EEUW, portret en buste van oude vrouw, paneel 24 x 19	300-600
1421	HOLLANDSE SCHOOL, 17/18E EEUW, miniatuur-portret van Johan de Witt, paneel 10 x 8	500-1000
1422	HOLLANDSE SCHOOL, ONBEKEND, in de smidse, paneel 17 x 11	a.t.p.
1423	BAHIEU, JULES, ges. r.o., pees, paneel 18 x 13	400-700
1424	VERMUNTH, A., met sign., stadsbrug, paneel 16 x 13	200-400
1425	DOMBURG, C., met sign., boeket rozen, board 30 x 40	50-100
1426	RUSSISCHE SCHOOL, ONBEKEND, winterlandschap, board 12 x 17	200-300
1427	HOLLANDSE SCHOOL, gemon. onduid. lo., berkenboom, paneel 20 x 11	100-200
1428	HOLLANDSE SCHOOL, ONBEKEND, heren in de kerkbank, inkt 12 x 19	a.t.p.
1429	BORSELEN, VAN, NAAR, boerderij langs zandweg, paneel 18 x 27	200-300
1430	MORN, L., met sign., twee kwajongens, doek 42 x 21	200-400
1431	WESTERBEEK, C., met sig. r.o., polderlandschap, paneel 21 x 30	300-500
1432	POGCENBEEK, GEO, ges. r.o., eenden in vennetje, paneel 23 x 41	500-1000
1433	HOLLANDSE SCHOOL, COMB., Schapen en landschap, gemengde techn., div. maten	100-200
1434	BECKER, A., met sign., stilleven, paneel 42 x 57	500-1000
1435	FELIZE, onduid. ges. r.o., stilleven met timen kan en amaryllissen, doek 70 x 50	200-400
1436	AKKERMAN, A., met sign., besneeuwd boslandschap, doek 60 x 50	80-120
1437	KONING, JEF, ges. r.o., figuren, gemengde techniek 60 x 70	100-200
1438	FRANSE SCHOOL, MET ONDUID. SIGN. lo., stadsgezicht, aquarel 38 x 46	300-500
1439	Dou, naar, interieur met werkmeid, doek 74 x 100	a.t.p.
1440	MOUS/VERHEGGE, met sign., combin., lot van 2 landschappen, doek div. maten	100-200
1441	MEYNART, MAURICE ges. r.o., boeket bloemen, paneel 35 x 24	500-800

Schilderijen en grafiek  
Donderdag 25 juni, aanvang 19.00 uur

1442	HOLLANDSE SCHOOL, onduidelijk sign., huis met tuin, doek 38 x 28	100-200
1443	GUUS, ges. r.o., stilleven met flessen, doek 50 x 40	a.t.p.
1444	ONBEKEND, cubistisch stilleven met appel en brood, board 60 x 37	200-400
1445	OTTER, M., met sign. r.o., Frans dorpsplein, doek 50 x 40	80-120
1446	CEELEN, J., met sign. lo., vader en zoon, paneel 33 x 32	300-400
1447	HONGAARSE SCHOOL, sneeuwlandschap, achter-glas-schildering 24 x 33	200-400
1448	HOLLANDSE SCHOOL, ONBEKEND, stilleven, doek 51 x 40	50-100
1449	ENGELSE SCHOOL, onduidelijke sign. r.o., boerderij aan water, paneel 16 x 22	100-200
1450	HOLLANDSE SCHOOL, riverlandschap, doek 50 x 70	100-200
1451	NOEL, V., combin., met sign., lot van 2 straatscenes, doek div. maten	300-600
1452	KARMELINK, G., met sign., riverlandschap, maroufle 19 x 34	80-120
1453	HOLLANDSE SCHOOL, riverlandschap, paneel 26 x 31	300-500
1454	HOLLANDSE SCHOOL, berkenbomen aan duinpartij, doek 40 x 60	100-200
1455	FELIZE, met sign. lo., boslandschap, doek 40 x 30	100-200
1456	KOUW, C., met sig. r.o., meerlandschap, paneel 30 x 40	100-200
1457	OVERDIJN, J.O., O.A., lot van 5 div. landschappen, gemengde techn., div. maten	a.t.p.
1458	Lot van 2 schilderijen met landschappen	a.t.p.
1459	HOLLANDSE SCHOOL, combin., boeket bloemen en stilleven, doek div. maten	a.t.p.
1460	KRUIJP, S.J., met sign., bloemen, paneel 34 x 24	40-70
1461	HARDENBERG, LAMBERTUS, ges. lo., dorpsgezicht, aquarel 20 x 30	500-1000
1462	HOLLANDSE SCHOOL, ONBEKEND, rozen in vaas, doek 40 x 32	150-250
1463	GINSBURG, MAX, ges. en gedat. 166 r.o., portret Van Gogh, maroufle 50 x 40	a.t.p.
1464	NEKENS, JAAP, gesig. r.o., dorp in heuvel, doek, 70 x 80	500-800
1465	DIJKSTRA, met sign., korenschoven, doek 39 x 58	300-600



# Catalogus f 10,-

EXECUTORIALE VEILING VAN KUNST EN ANTIK  
o.m. in opdracht van de  
Belastingdienst Amsterdam Ondernemingen 1,  
ten laste van de heer T.W.J. Mulder en R.v.d. Weerd



▲ Collectie Rozenburg

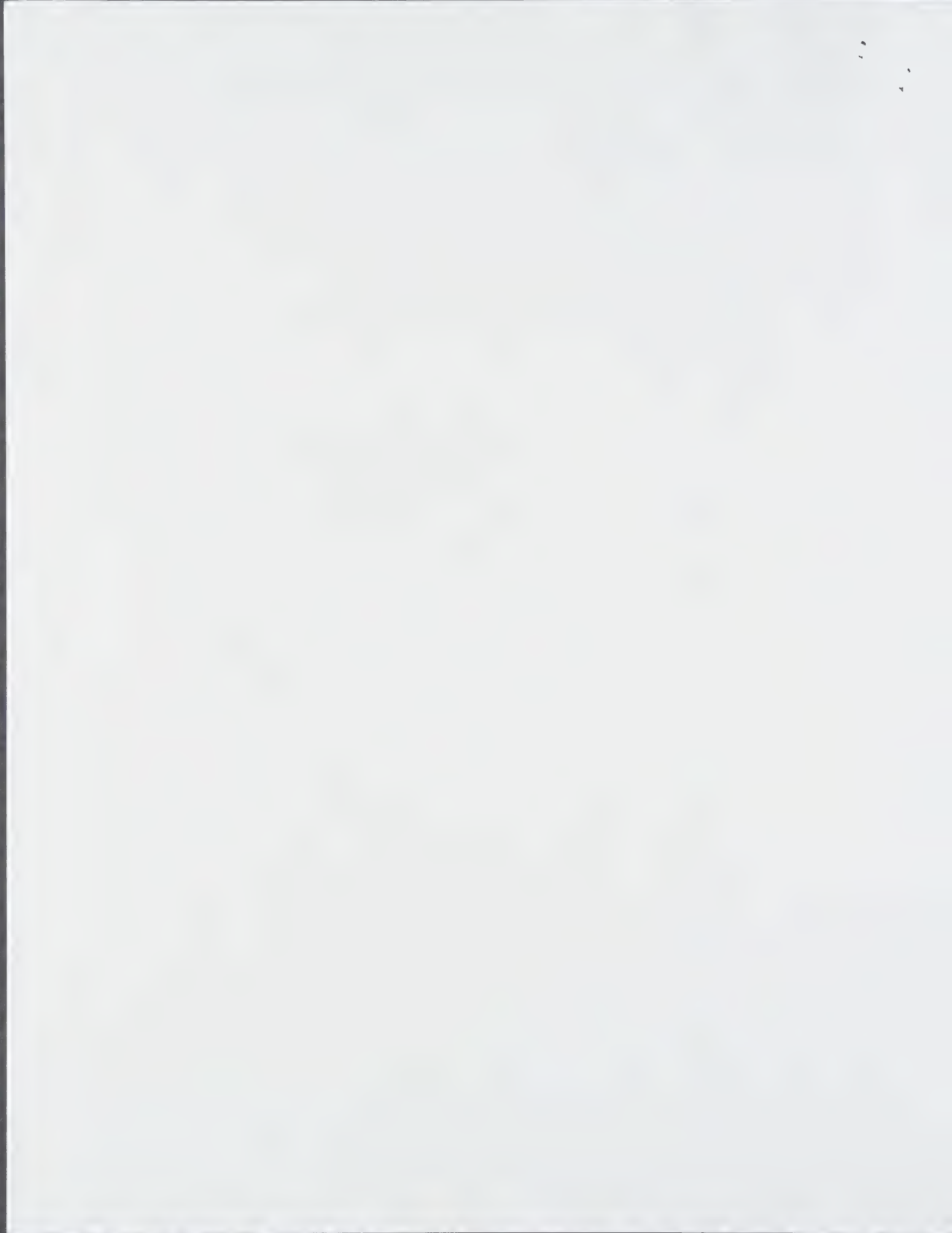
▲ 3080

**Amsterdamsch Venduuhuis**  
**De Bland, De Zon en Loth Gijzelman**  
*"Nederlands oudste veilinghuis sedert 1796"*

Esplanade 60, 1016 TX Amsterdam, Tel. 020 623 03 43, Fax 020 624 34 47  
Geveloos Molkensteed 200, 1009 TW Amsterdam, Tel/Fax 020 623 62 11

Directie: P.J.C. Trompman,  
registervollinghouder-taxateur kunst, antiek en inboedels

Stichting Beheer Dordengelden ABN-AMRO 54.62.34.079





Re: Advertisement

**Subject: Re: Advertisement**

**Date:** Sat, 29 Jan 2000 13:39:57 EST

**From:** KBelkin@aol.com

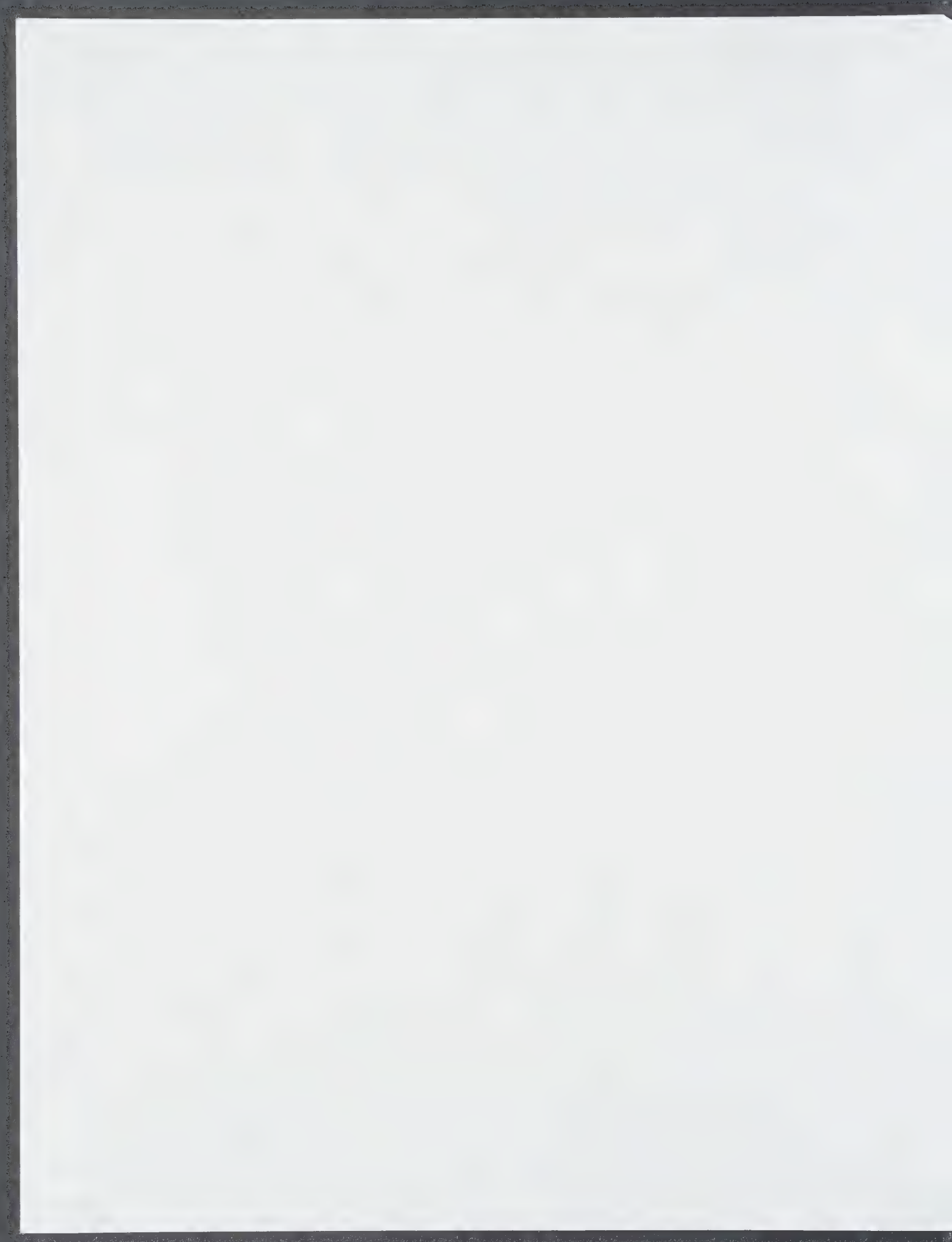
**To:** baderfa@execpc.com

Dear Dr. Bader, I am so sorry that I didn't answer your letter (with the check) or your email earlier. After producing and mailing the November Newsletter I took a break from HNA and concentrated on another project that's imminent, as well as Christmas, New Year's and my children coming to visit. The project I am working on is a small exhibition of Rubens's earliest drawings (copies after Holbein and others), to open at the Rubenshuis in April. I've been to Antwerp several times over the last months, and only now am getting around to answering mail.

Yes, of course, we'll put an ad about your painting in the April Newsletter. When the time comes, around March 15, my designer and I will do the layout, which we will then fax to you for approval. I will use the fax # at the bottom of the rough draft you sent me.

Sorry, again, for making you wait for my answer for such a long time. This has been an extremely busy time for me. With best wishes, Kristin Belkin.

PS: One of the authors involved in the Antwerp exhibition is Volker Manuth. I am about to write to him since I am waiting for his text so that I can translate it from German into English.



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

January 6, 2000

Dr. Kristin Belkin  
Historians of Netherlandish Art Newsletter  
23 South Adelaide Avenue  
Highland Park, NJ 08904

Dear Dr. Belkin,

Enclosed please find my check for \$200, my contribution for this year to the Historians of Netherlandish Art.

I would also like to insert a full page advertisement into your April 2000 issue.

A rough draft and a photograph are enclosed.

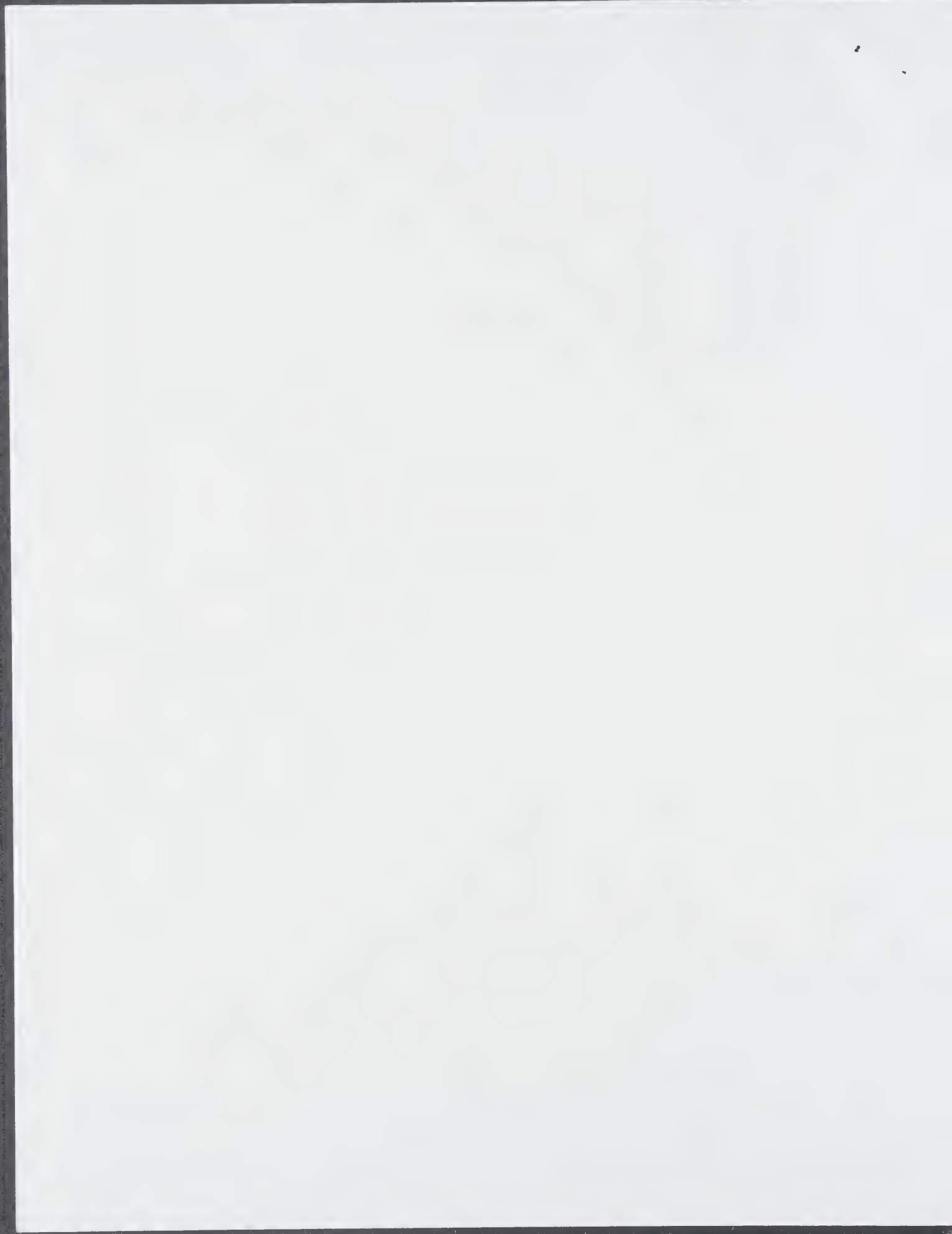
I am sure that you will be able to improve it through your in-house layout, as well as perhaps by your personal suggestions.

As soon as I know that you will accept this and receive a proof of the advertisement, I will send you my check for \$260.

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

Yours sincerely,

Alfred Bader  
AB/az  
Enc.



**STOLEN FROM ALFRED BADER  
IN AMSTERDAM ON NOVEMBER 12, 1994**

Rough  
draft



236 COQUES, Gonzales (1614-84)  
*Portrait of a Man*, 1630. Oil on  
panel 10.2 x 8.3 cm. Brushstroke  
very visible. \*Nv5 611  
Amsterdam, The Netherlands  
Nov. 12, '94.

FINAL

236

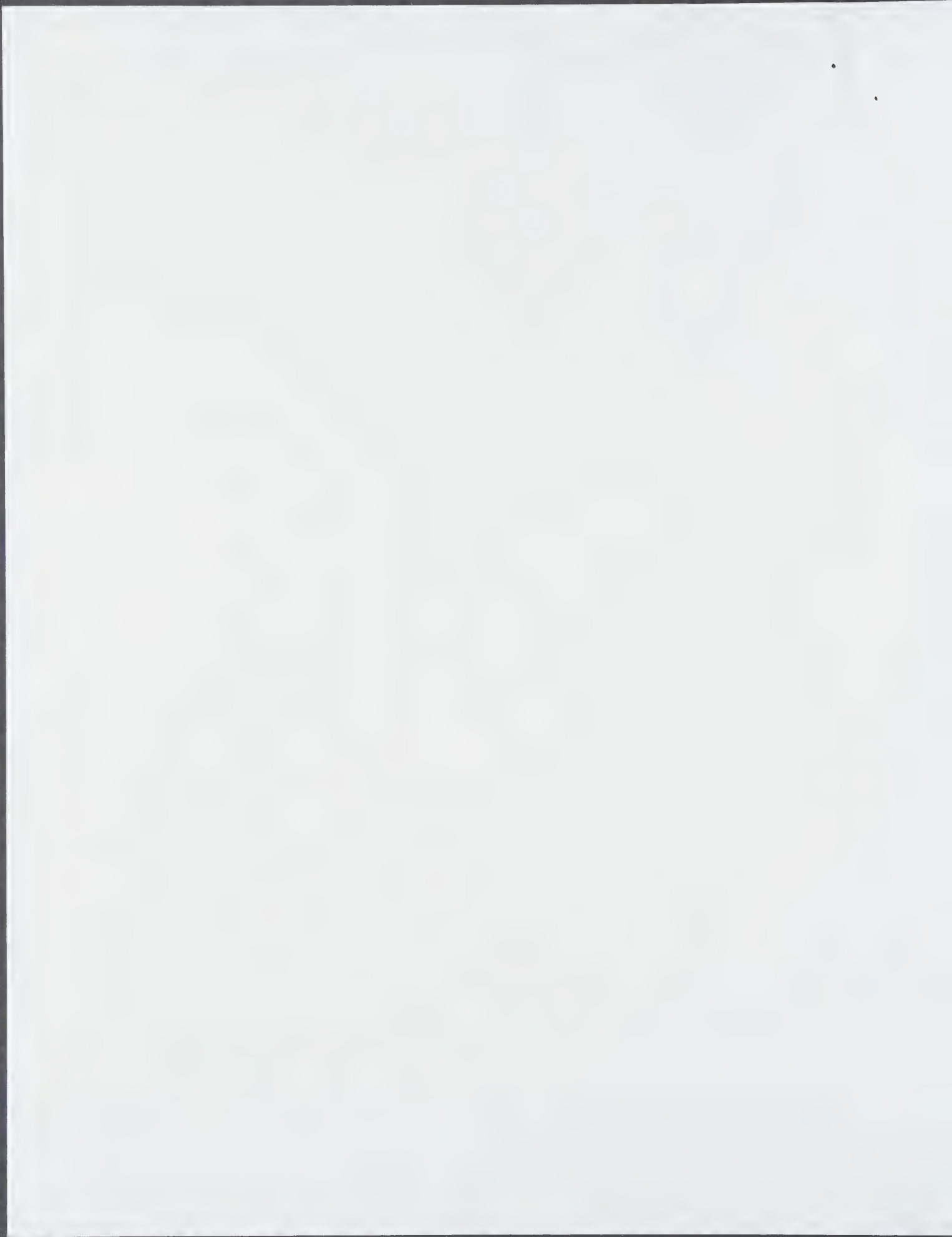
**Gonzales Coques**  
Oil on panel, 10.2 cms. x 8.3 cms  
Provenance: Sotheby's, London, July 6, 1994, Lot #186

Theft reported to the Amsterdam police and to IFAR (illustrated in IFAR reports, 16, 4, No. 236).

Three paintings were stolen. Of these, the best (previously attributed to Rembrandt, Bredius 226) was discarded by the thieves and found that evening. The two others, a period portrait of Rembrandt's mother and the above were sent to the auction house De Eland in Amsterdam, offered in 1995, but returned as reserves were not reached. Shortly thereafter, the Amsterdam police recovered the paintings, checked neither their own police report nor IFAR, kept both in their Lost and Found for three years and then sent them to auction (again to De Eland) where they were offered on June 25, 1998 as lots 1420 and 1421.

Rembrandt's mother was bought by an Utrecht collector, Dr. M.B.H. Schilder, who took it to the RKD where it was identified as one of the paintings stolen from Bader. Dutch law gives buyers at auction legal possession if acquired three years after the theft. Hence, Bader negotiated the repurchase with Dr. Schilder and would like to do likewise with the buyer of the Coques.

Please contact Dr. Alfred Bader, 924 E. Juneau Avenue, Suite 622,  
Milwaukee, WI 53202 USA Phone: 414-277-0730 Fax: 414-277-0709  
E-mail: baderfa@execpc.com



Rough  
draft

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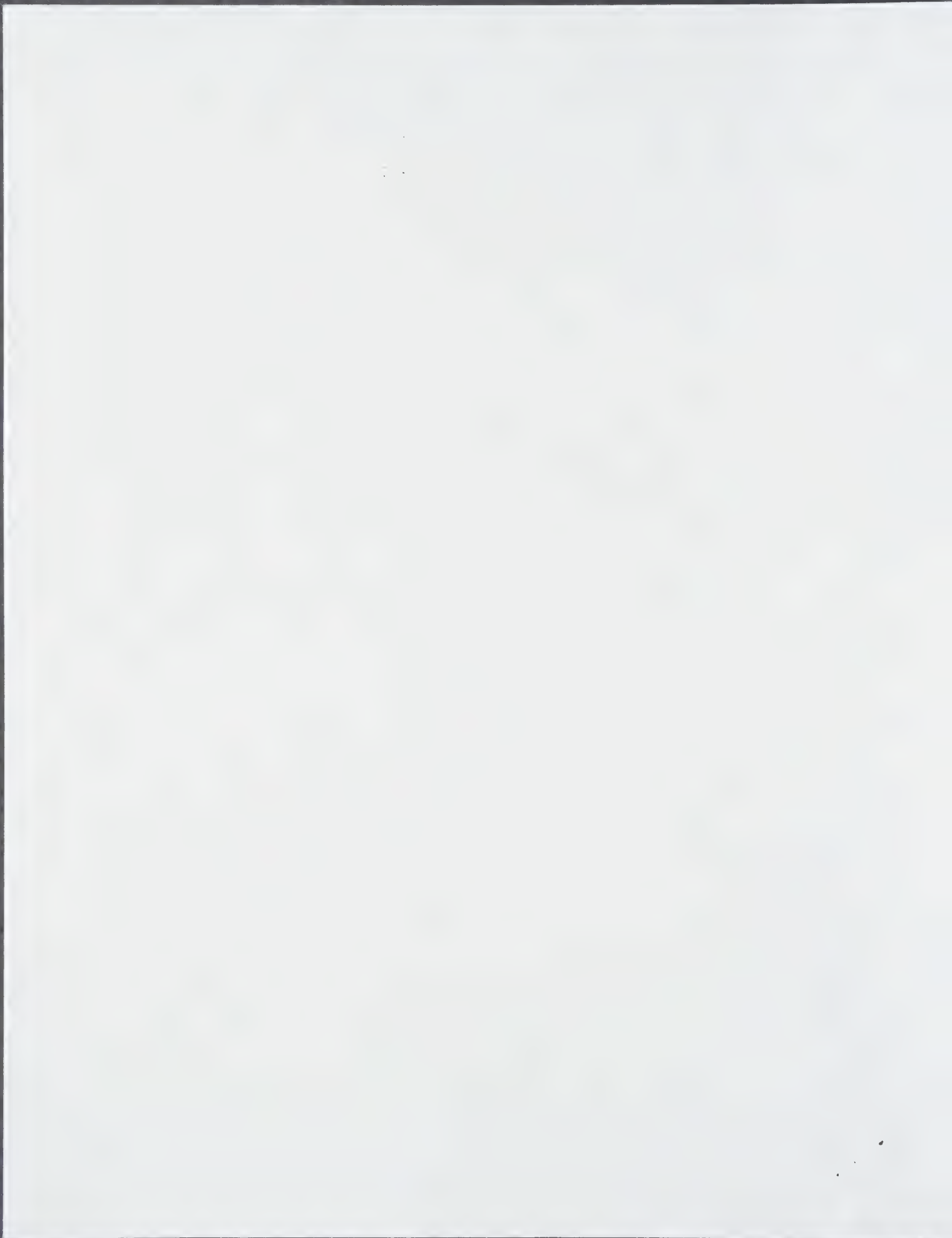
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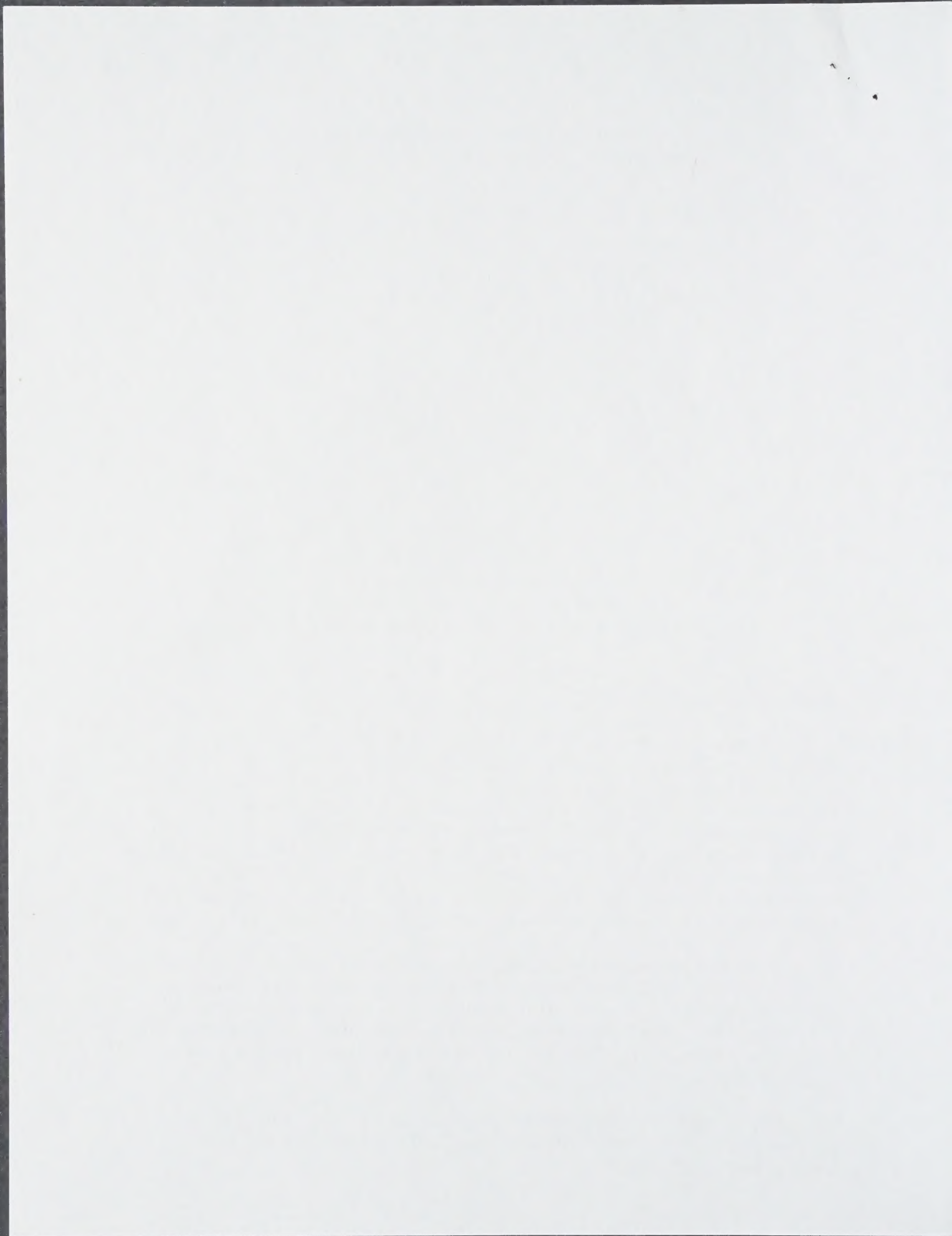
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