

Alfred Bader

Alfred Bader Fine Arts

Appraisals

QUEEN'S UNIVERSITY ARCHIVES

LOCATOR 5169

BOX 12

FILE 19

I have carefully examined a portrait of a man, oil on oak panel, 48-1/4 x 35-3/8 inches, inscribed in the upper left, in two lines:

AET. SV. 28
Anno 1626.

The portrait shows an elegantly dressed young man in front of a window with landscape beyond. A curtain covers the upper part of the window. In his left hand the man holds a large hat; his right arm is held akimbo. He is wearing a black doublet and breeches; the doublet is slashed, showing brocade beneath. The doublet is decorated with tasselled bows; the cuffs and ruff are white lace. A black cloak hangs from his shoulders.

Examination of the painting in sunlight and under UV shows it to be in very good condition. There are narrow and well restored losses along a long, vertical crack, now glued, starting at the top to the left of the head and ending below the right hand. The face is in excellent condition. There are some other minor losses, all well restored and mainly along the panel's edges, where the frame touched the painting.

The traditional attribution of this portrait is to Cornelis de Vos, and if by de Vos, it is one of his finest portraits I have seen.

One of the great experts on Flemish art, Dr. Christopher Brown (Chief Curator of the National Gallery in London) has told me that, based on color transparency and photographs, Jacob Jordaens should be considered as the artist of this painting, and Dr. Brown has pointed to a very similar portrait by Jordaens in the National Gallery in Washington. Professor Julius Held, one of the great experts on Rubens, Van Dyck, and Jordaens, has confirmed the attribution to Jordaens.

Clearly, the painting is of such high quality that it is worthy of a careful scholarly study, and publication.

I believe that a fair commercial value of this portrait is \$80,000.00
(eighty thousand dollars)



I have carefully examined
a portrait of a man, oil on oak panel,
48 1/4 x 35 3/8 inches, inscribed in the
upper left, in two lines

AET. SV. 28

Anno 1626.

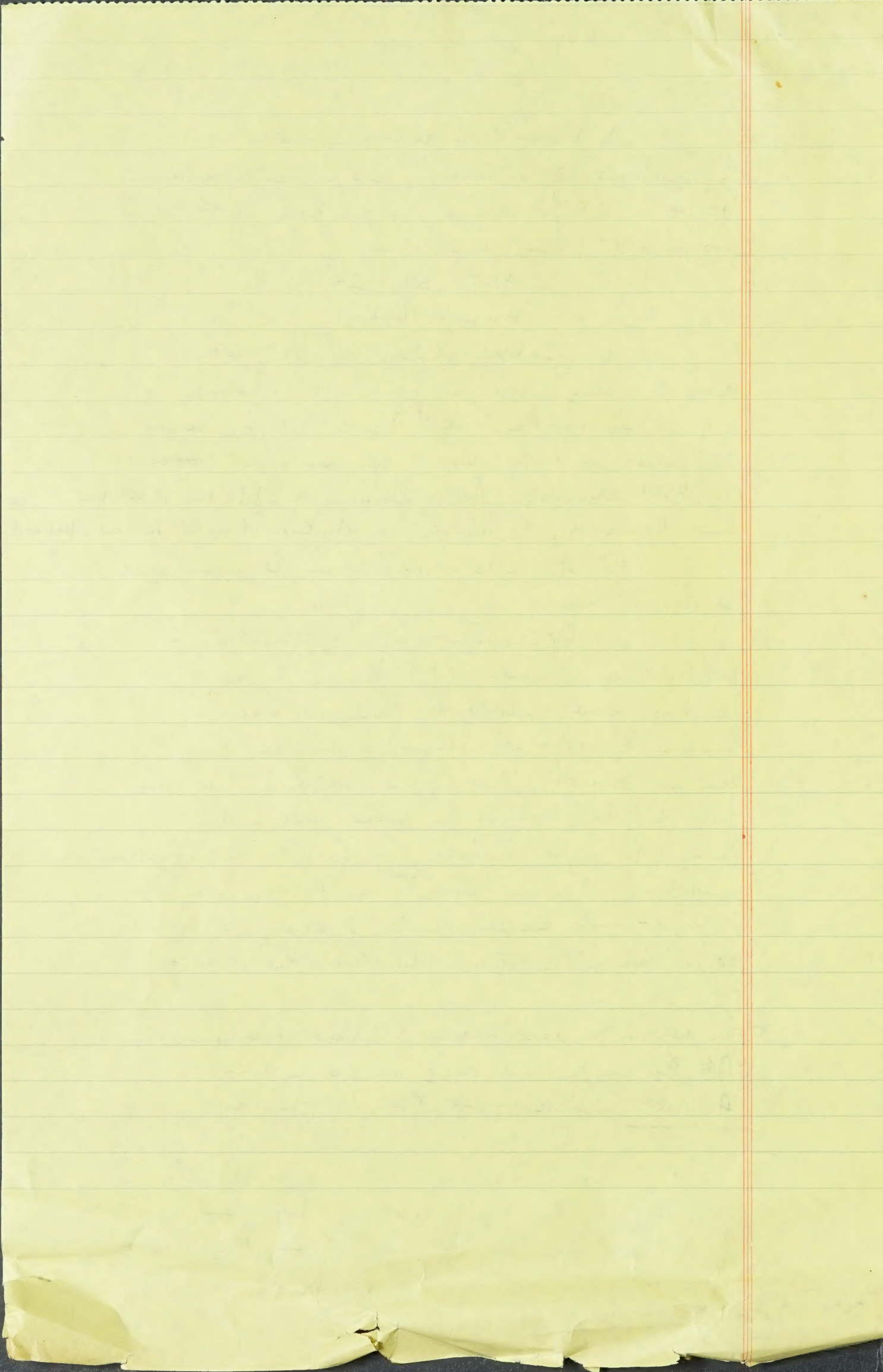
The portrait shows an elegantly
dressed young man in front of a window
with landscape beyond. ~~+~~ In his left hand the man
~~to~~ holds a large hat; his ~~right~~ right ~~hand~~ arm
is held akimbo. He is wearing a black doublet *
and breeches; the doublet is slashed, showing brocade beneath.

~~+~~ A curtain covers ~~to~~ the upper part
of the window.

Examination of the painting in
penlight and under UV shows it to be
in very good condition. There are numerous
and well restored losses along a long,
vertical crack, now glued, starting at the
top to the left of the head and ending
below the right hand. The face is in excellent
condition. There are some ^{other} minor losses, all well
restored and ~~largely~~ mainly along the panel's
edges, where the frame touched the painting.

* The doublet is decorated with laced bows;
the cuffs and ruff are white lace.
A black cloak hangs from his shoulder.

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portrait is to Cornelis de Vos, ~~but~~ and
if by de Vos, it is one of ~~his~~ his finest
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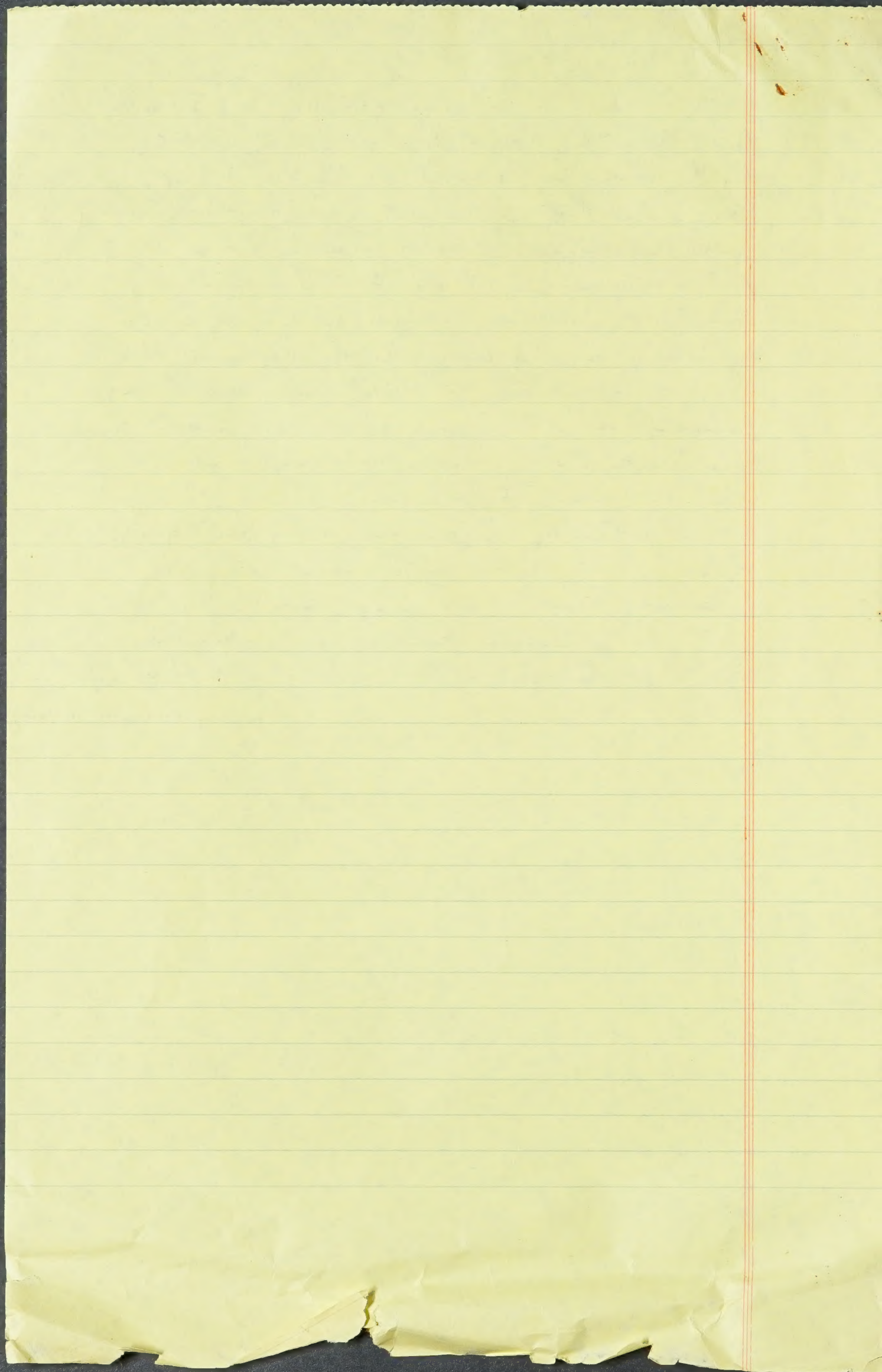


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Clearly, the painting is of such a high quality, that it is worthy of a careful scholarly study, and publication.

I believe that a fair commercial value of this portrait is

\$ 80,000. -
(eighty thousand dollars)



Schrager and Associates, Ltd.

2915 North Sherman Blvd.
Milwaukee, Wisconsin 53210
(414) 873-3738

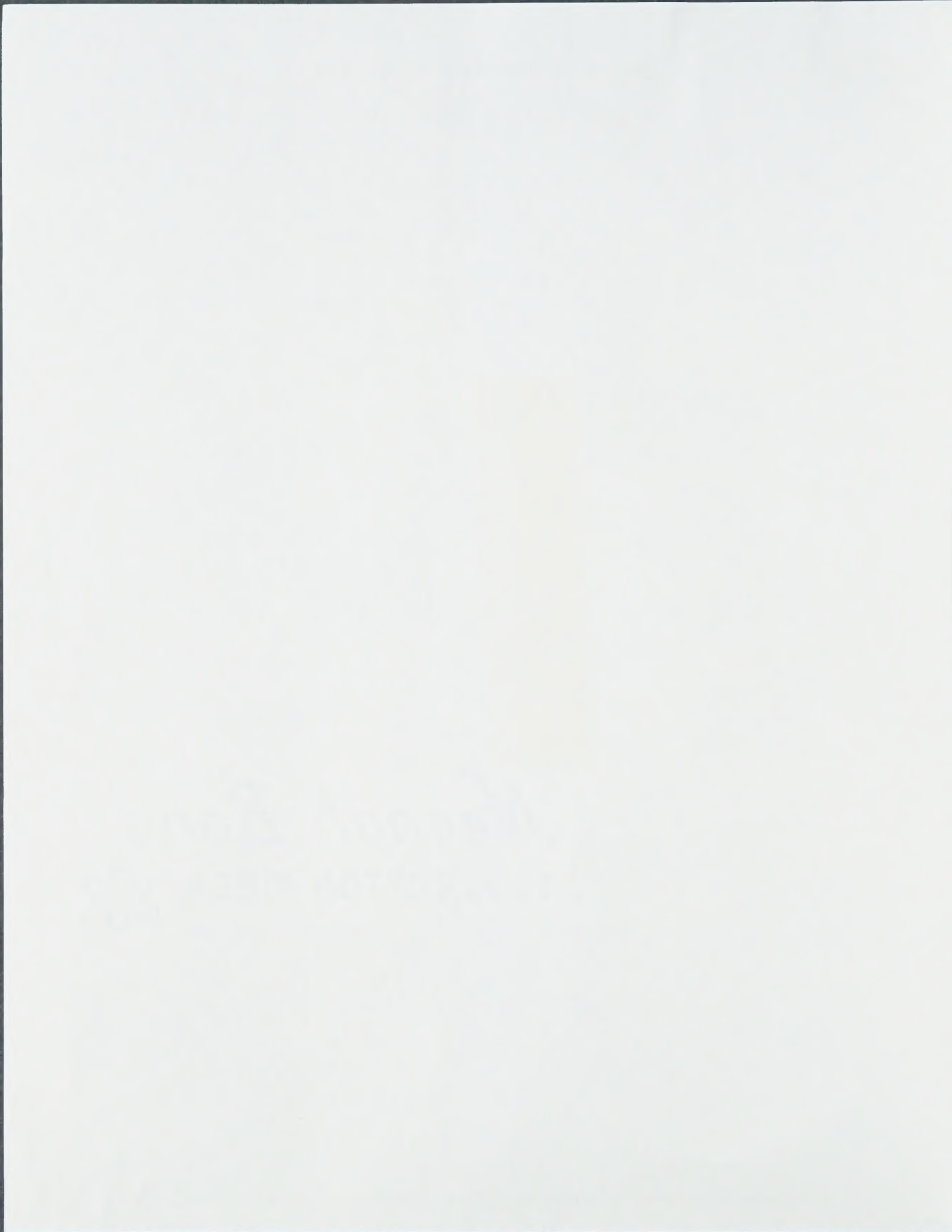
A. J. Schrager
President

S T A T E M E N T

January 14, 1986

Dr. and Mrs. Alfred Bader
2961 N. Shepard
Milwaukee, WI 53211

APPRAISAL SERVICE \$150.00



Schrager and Associates, Ltd.

2915 North Sherman Blvd.
Milwaukee, Wisconsin 53210
(414) 873-3738

A. J. Schrager
President

January 14, 1986

Mr. John Luedtke
MILWAUKEE PUBLIC MUSEUM
800 West Wells Street
Milwaukee, WI 53223

Dear Mr. Luedtke:

At your request we have examined a certain bronze bell belonging to Dr. and Mrs. Alfred Bader with the view of appraising same at fair market value. Therefore, please find a copy of our evaluation together with form 8283 (Non Cash Charitable Contributions Appraisal Summary) in which we completed Part III of this form.

We thank you for the opportunity of serving.

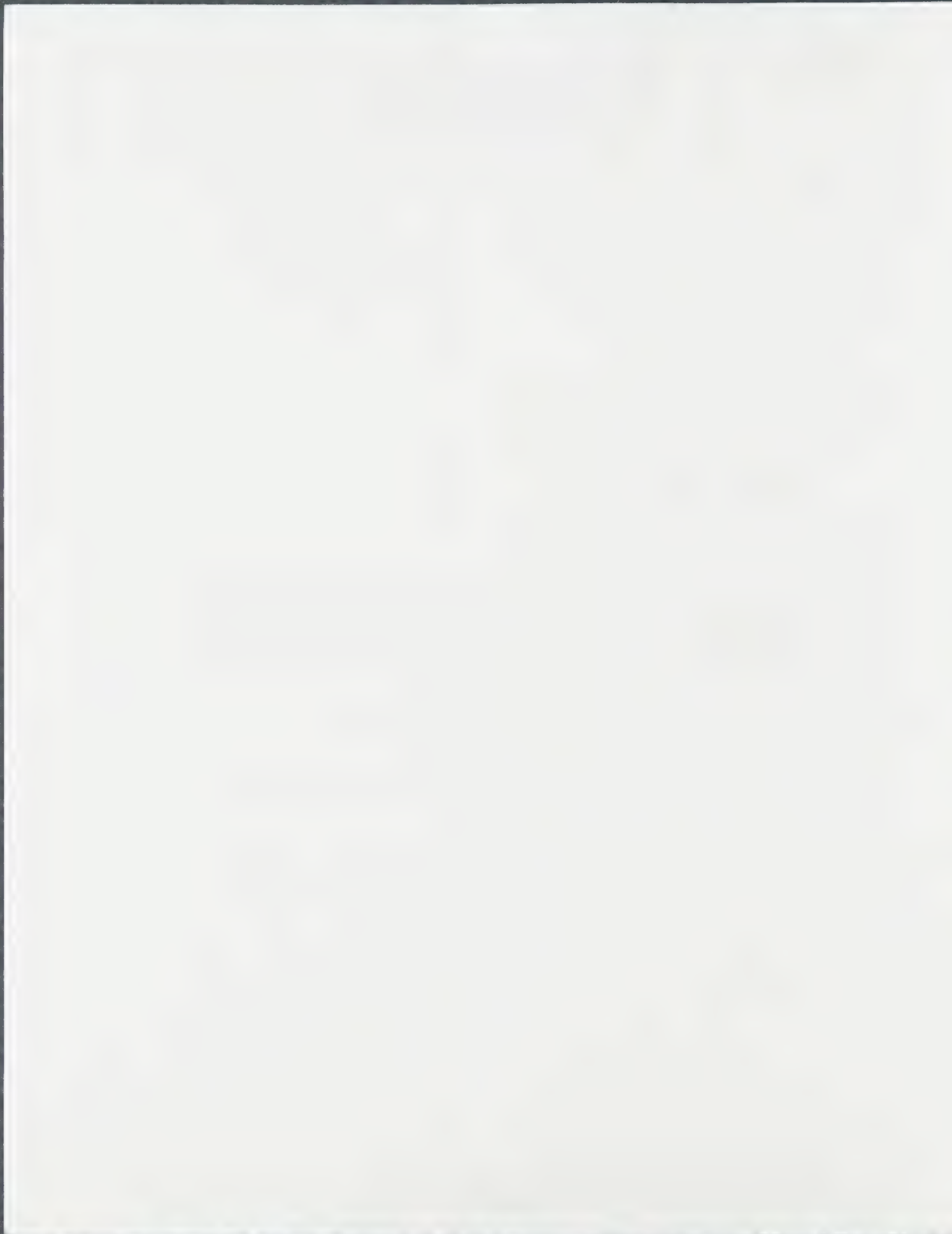
Very truly yours,

SCHRAGER & ASSOCIATES, LTD.


A. J. Schrager

AJS:GBS

Enclosure



Schrager and Associates, Ltd.

2915 North Sherman Blvd.
Milwaukee, Wisconsin 53210
(414) 873-3738

A. J. Schrager
President

APPRAISAL OF A BRONZE BELL

This is to certify that I A. J. Schrager
of the firm SCHRAGER & ASSOCIATES, LTD.
located at 2915 N. Sherman Boulevard
in the city and state of Milwaukee, Wisconsin 53210

am an independent and professional appraiser qualified to appraise the subject matter herein delineated, at the request of Mr. John Luedtke of the Milwaukee Public Museum, to determine a fair market evaluation of a certain bronze bell given to the Museum by Dr. and Mrs. Alfred Bader of 2961 N. Shepard Avenue, Milwaukee, Wisconsin 53211, and I declare that I have had no prior financial interest in this object, nor do I anticipate any future financial interest in same other than the fee to be derived from the service of this appraisal to determine a fair market value for this object at this time and in this marketing area, as follows:

SUBJECT:

ARCHAIC BRONZE BELL (THONG), sea green patina, obverse and reverse each have two side panels each having three upper rows of prongs and three lower rows of nipples, each row having three prongs/nipples respectively. In the center is a pictograph of archaistic caligraphy.

Condition noted: One lower corner has a repair, lead filled; a four-inch irregular crack is at right; height 13 1/2", width 8", depth 5 3/4"

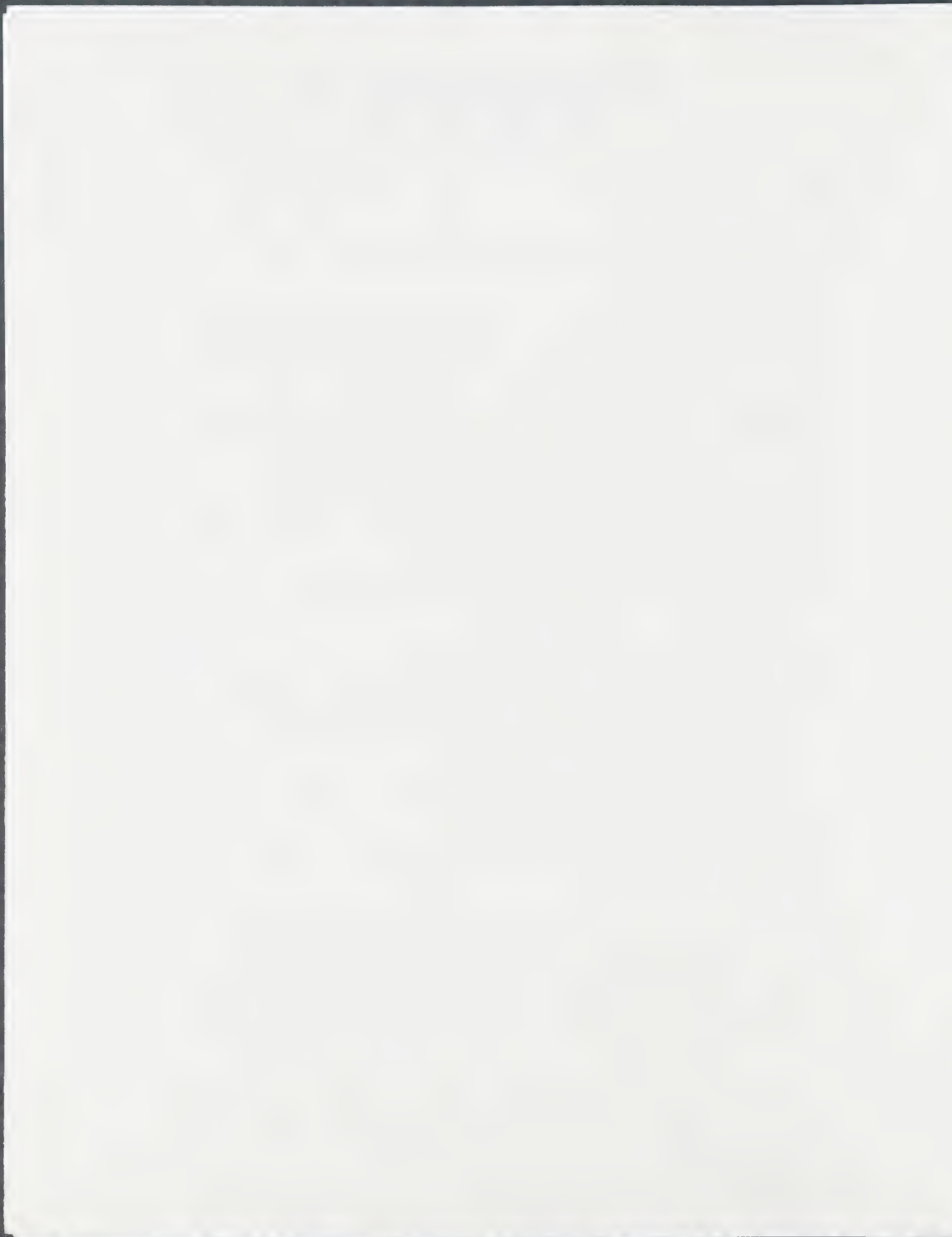
Warring States Period of Late Chou Dynasty (Zhou), c. 480-222 B.C.

COMMENTS:

In studying Sotheby's and Christie's Auction Records going back four years, relatively few examples of Archaic Bronze Castings are listed. Also noted is the fact that of the examples of Chou (or Western Zhou), very few bells (Zhongs) are recorded; those found are of the Warring States Period of Chou (Zhou) Dynasty. We have three examples shown.

Noteworthy is the observation that in comparing items other than bells we found an almost similar pattern of prices. These examples we found in Christie Sales in the year 1982. We chose to record them for comparison purposes.

General Auctioneers — Specializing in Estate Liquidations, Appraisal Service



Appraisal of a Bronze Bell
c/o Mr. John Luedtke
page 2

For the most part, we see figures between \$5140 and \$8800, so that less buyer's premiums we see a range between \$5000 and \$8000. We did not use the example of Lot 126 of Sale 5052 as that was an extraordinary sale, the illustration in color, and it brought \$22,000. We cannot anticipate such a return if the bell were offered, whereas we can anticipate the earlier range of between \$5000 and \$8000.

CONCLUSION;

Upon studying the comparables, and with due reflection, we offer the opinion that a fair market evaluation is \$6500 for the subject bell (Zhong) of the late Chou Dynasty (Warring States Period), 480-222 B.C.

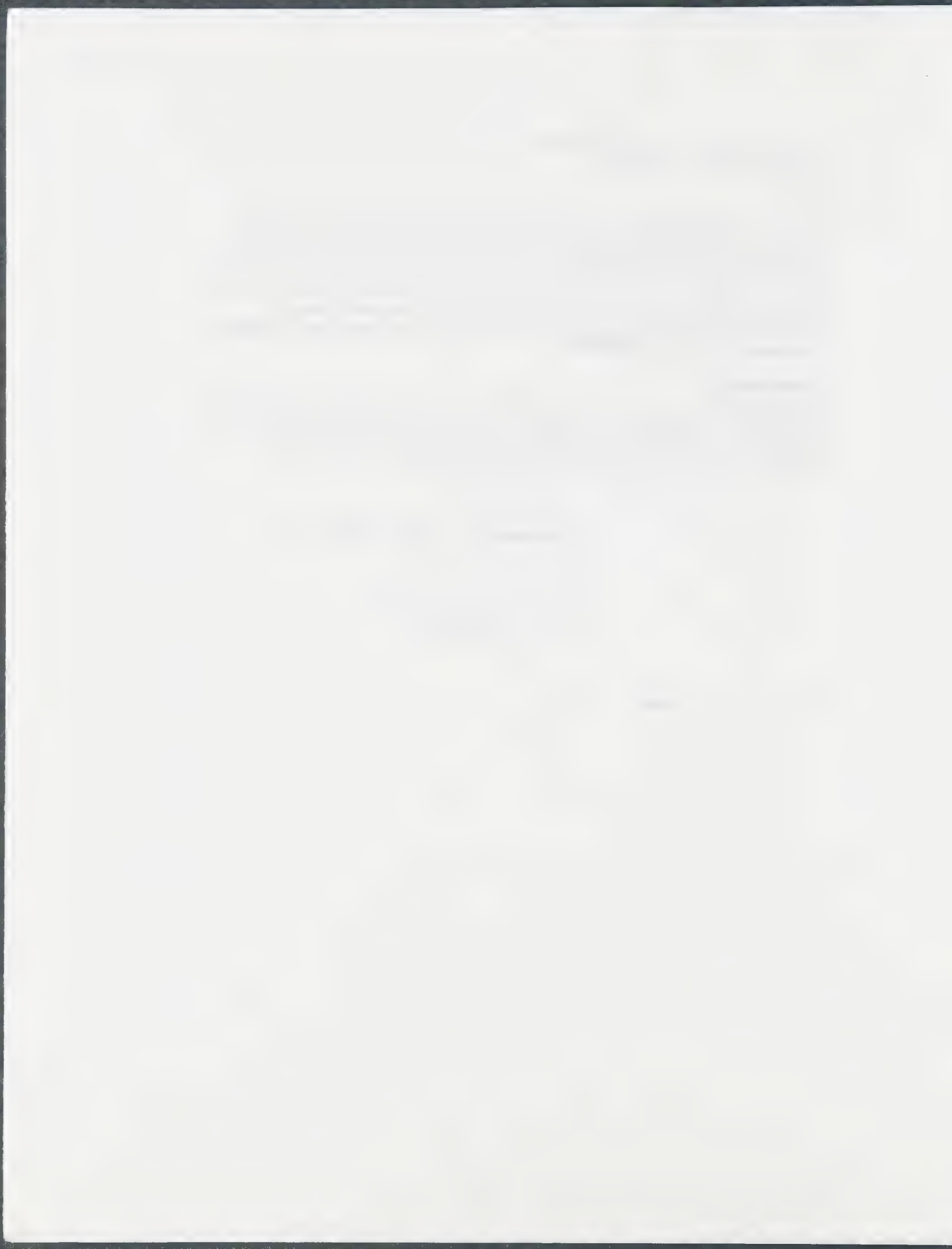
Compiled by

SCHRAGER & ASSOCIATES, LTD.



A. J. Schrage

January 14, 1986



Appraisal of a Bronze Bell
c/o Mr. John Luedtke
page 3

THE QUALIFICATIONS OF THE APPRAISER ARE AS FOLLOWS:

Partner, Victorian Antique Shop, Milwaukee, Wisconsin,
1940-1965

President and Founder, Milwaukee Auction Galleries,
1946-1970 (Wisconsin Corporation)

Appraiser for the Probate Division of the Milwaukee
County Courts, 1952-1970 (Wisconsin)

On the Roster of Appraisers for the Internal Revenue
Service, 1960-1973

Licensed Real Estate Broker, State of Wisconsin, 1949-1973

Licensed Real Estate Broker, State of Wisconsin, currently

Licensed Real Estate Broker, State of California,
currently

Licensed Auctioneer, State of California, currently

Licensed Auctioneer, City of Milwaukee, Wisconsin,
currently

Designated member, International Society of Appraisers


A. J. Schrager

AJS:GBS



Appraisal of a Bronze Bell
c/o Mr. John Luedtke
page 4

COMPARABLES

ARCHAIC BRONZE BELLS

Sotheby's, NY, Sale 5052, June 15, 1983
Lot 126 - Archaic Bronze Bell
* Warring States Period, 14 1/2", \$22,000

Sotheby's, NY, Sale 5122, December 6, 1983
Lot 15 - Small Archaic Bronze bELL
Warring States Period, 6 1/2", \$ 5,280

Sotheby, NY, Sale 5251, December 4, 1984
Lot 22 - Well Cast Archaic Bronze Bell
Warring States Period, 10", \$ 8,800

* * * * *

OTHER ARCHAIC BRONZE OBJECTS OF
THE WESTERN CHOU (ZHOU) DYNASTY

Christie's, London, June 17, 1982
Lot #6, Archaic Bronze Tripod Food Vessel,
33 cm wide, 33.5 cm high (13.2 in. x 13.4 in.)
\$ 5,184

Lot #5, Archaic Bronze Wine Vessel and Cover
33 cm high, 29.5 cm to the handle
(13.2 in., 11.8 in.)
\$ 8,100

Christie's, London, April 19, 1982
Lot #57, Archaic Bronze Wind Vessel and Cover
Western Zhou Dynasty, 30 cm high (12 in.)
\$ 5,616

Lot #9, Archaic Bronze Tripod Cauldron
Shang or early Western Zhou Dynasty
21.5 cm high, 16.3 cm wide (8.6 in., 6.52 in.)
\$ 2,376

* Warring States Period - 480-222 B.C
Part of Chou Dynasty (Zhou) 1122-256 B.C, the latter
part of Chou (Zhou)

1870

1871

1872

1873

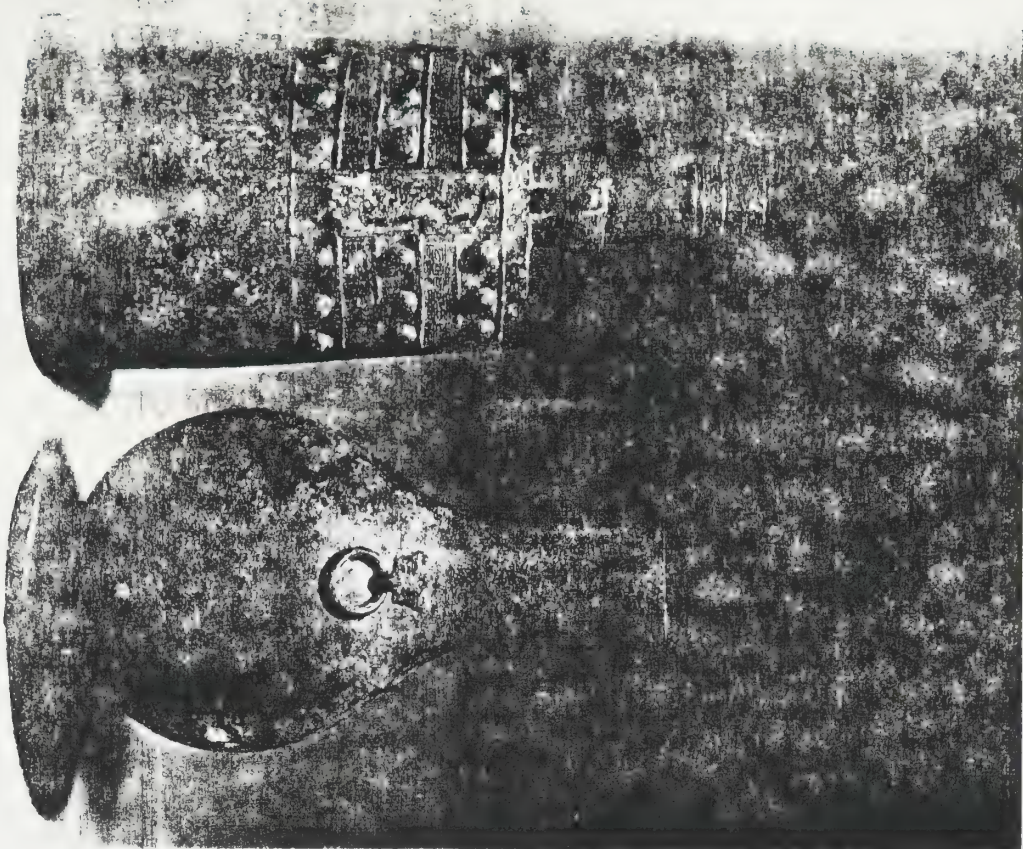
1874

1875

1876

1877

Archduke's Palace 5052 (294) June 15, 1983
#176 - 22,000.00
Schultz B



■ 125 ARCHAIC BRONZE WINE VESSEL (HU), Warring States Period, the body cast in low relief with three bands of volute and triangle, each between narrow hook and volute bands, repeated on the high splayed foot, the shoulders applied with *taotie* mask and loose ring handles below a band of upright blades filled with scroll motifs encircling the waisted neck, the gray surface with pale green patches. Height 11½ inches (29.3 cm.)

Compare the vase illustrated in the Carter Collection of Chinese Bronzes *Catalogue* pl. 57

■ 126 ARCHAIC BRONZE BELL (ZHONG), Warring States Period, of pointed oval section, cast on both sides with two panels of three horizontal bands of bosses, each decorated with inverted, horned animal masks, divided by bands of stylized interlocking snakes in flat relief, all within narrow raised borders, the snake pattern repeated on the flat top and around the knob at the base of the handle, the tapered handle set with a loop on one side and encircled by cicada motifs above a band of elongated 'D's, mottled gray-green patina with patches of bright green encrustation, wood stand. Height 14½ inches (37 cm.)

■ 127 ARCHAIC BRONZE WINE VESSEL (HU), Han Dynasty, of elegant pear shape cast with two *taotie* masks and loop handles above three further masks with loops toward the splayed foot, the light green patina with areas of silvery gray bronze showing. Height 13⅝ inches (34.5 cm.)

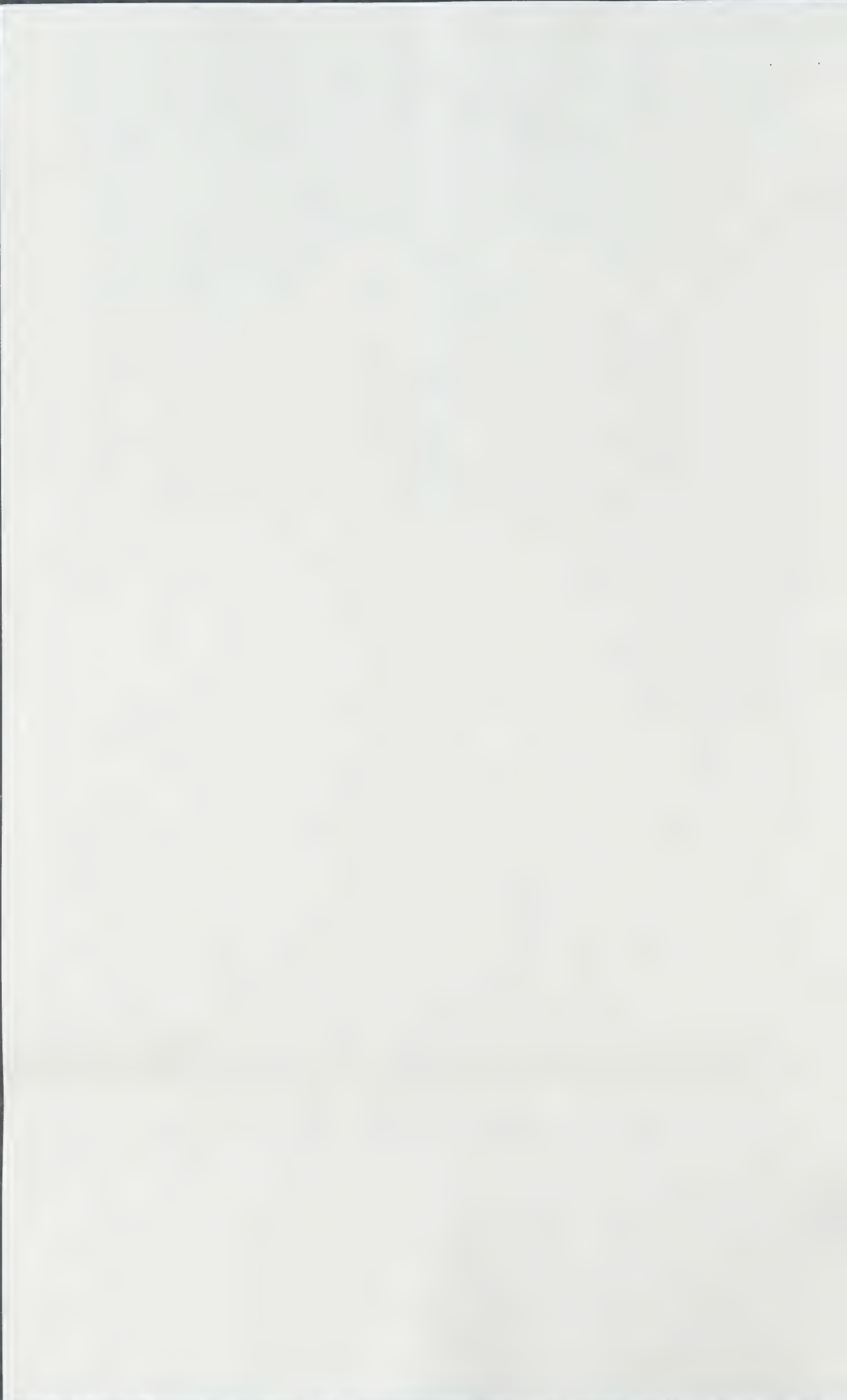
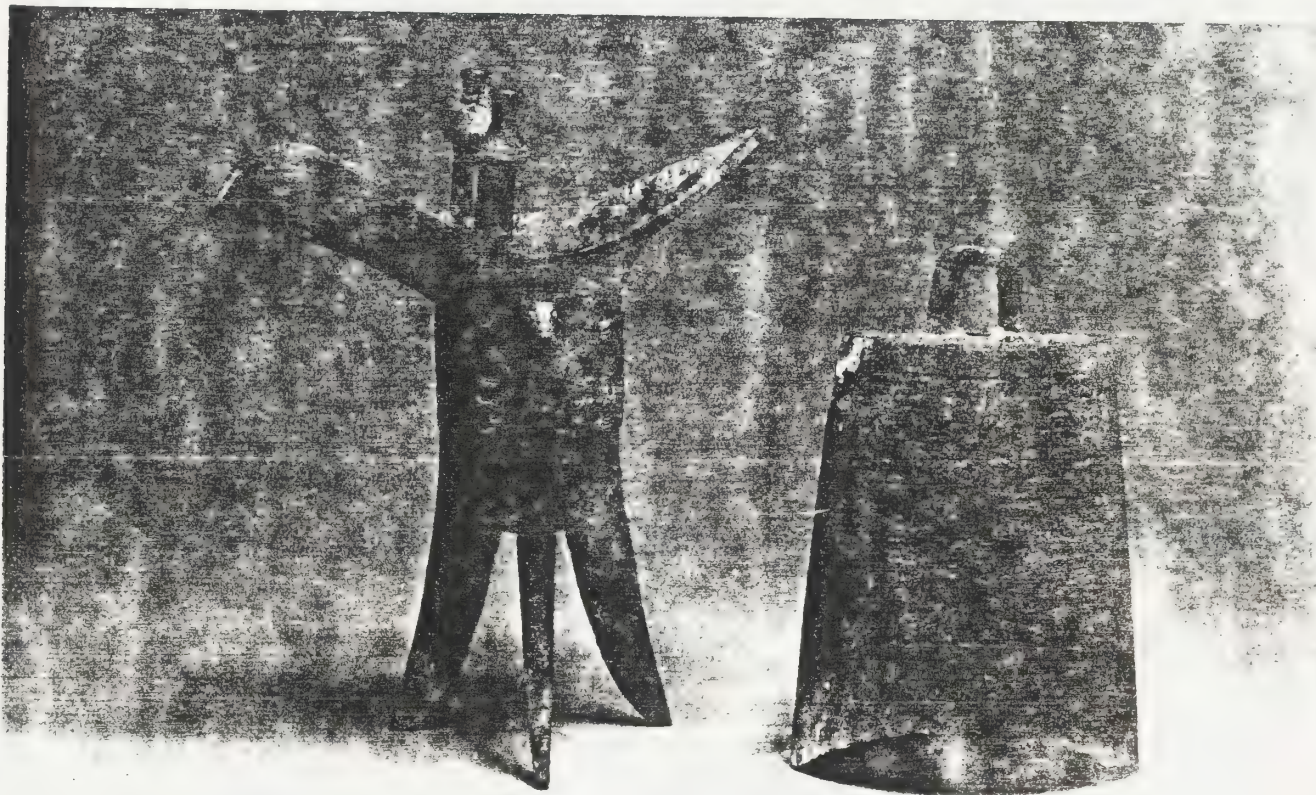


Exhibit C



14

15

■ 14 LARGE ARCHAIC BRONZE WINE VESSEL (JUE),
Shang Dynasty, the deep 'U'-shaped body cast with a band of
two pairs of confronted *kui* dragons in even rounded relief on a
spiral ground, one pair divided by a pictogram beneath the loop
handle issuing from a bovine mask, the rim set with two finials
surmounted by waisted caps incised with whorls, mottled green
patina with some earth encrustation, spout and finials repaired.
Height 8 3/8 inches (21.9 cm.)

Compare: a similar example illustrated by Jung Keng, *Yenching Journal*, p. 227, pl. 428; and one excavated from the Baoji area of Shaanxi, illustrated in *Shaanxi Bronzes*, vol. 3, no. 68

商 夔紋銅爵 高 21.9 公分

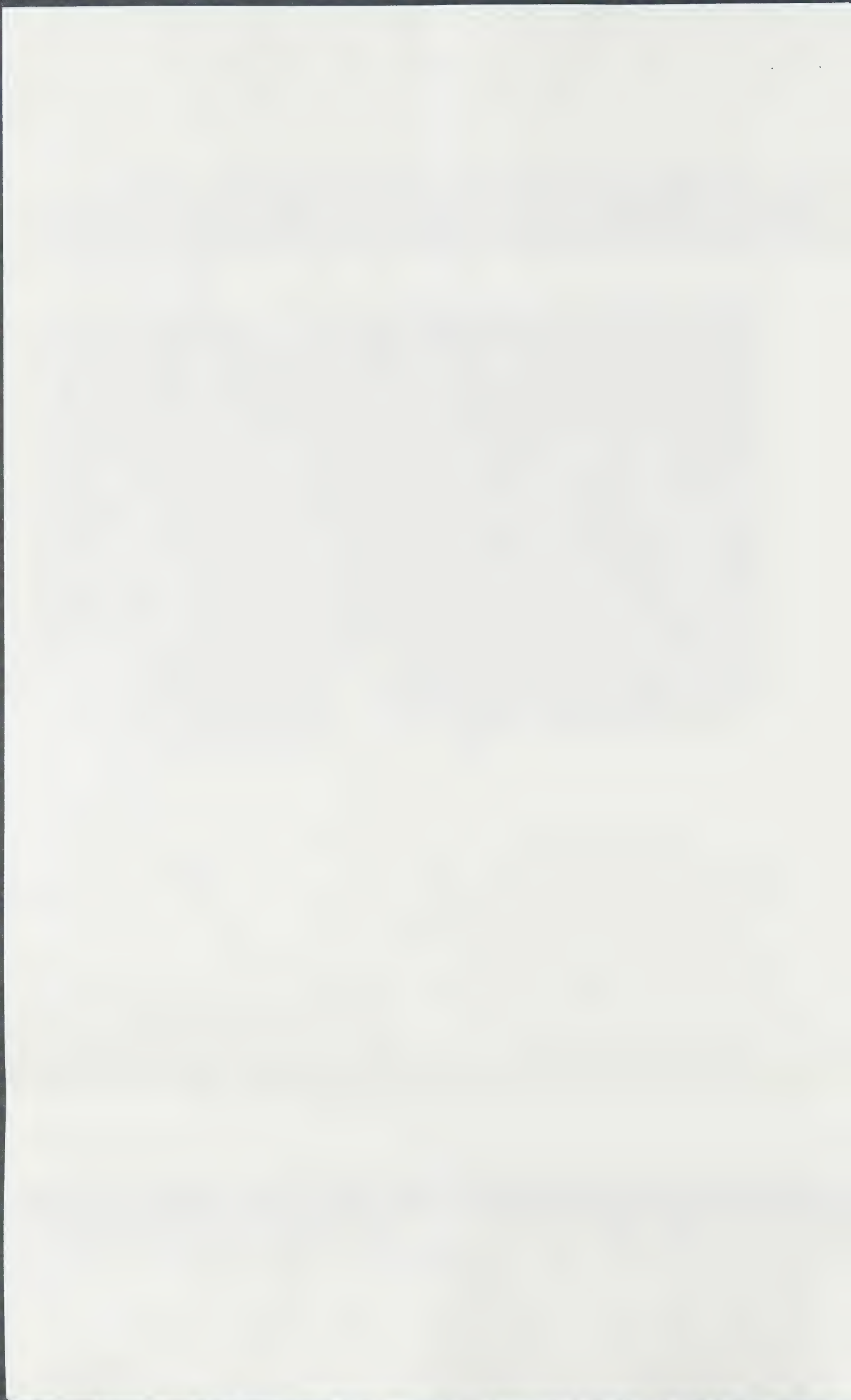


14 (pictogram)

■ 15 SMALL ARCHAIC BRONZE BELL (ZHONG),
Warring States Period, cast in shallow relief on each face with
entwined linear dragons within panels, bright green patina on
exterior, the interior bright blue, chips. Height 6 1/2 inches (16.5
cm.)

戰國 蟠龍紋小銅鐘 高 16.5 公分

Archetype 714 (Sale 5122 - Dec 6 - 1983 - \$5280⁰⁰)



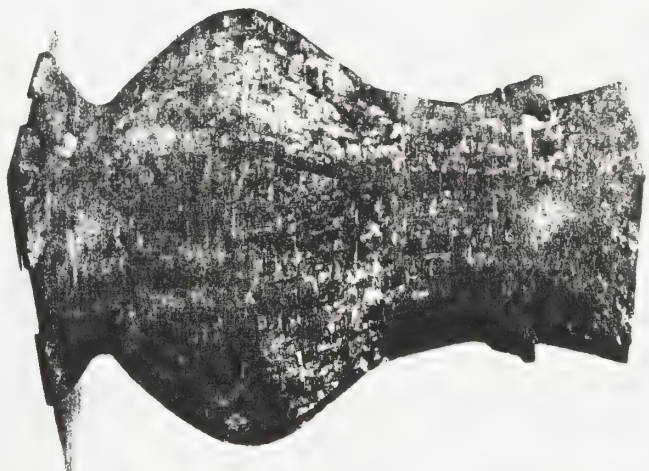


20

20
 Tripod Vessel, (*Ding*), Late
 V, supported on three legs of
 encircled by a band of stylized
 'D' shaped scales interspersed
 each the everted rim set with
 led green patina with areas of
 ion. Diameter 6 in. (15.2 cm.),

\$2,500-3,000

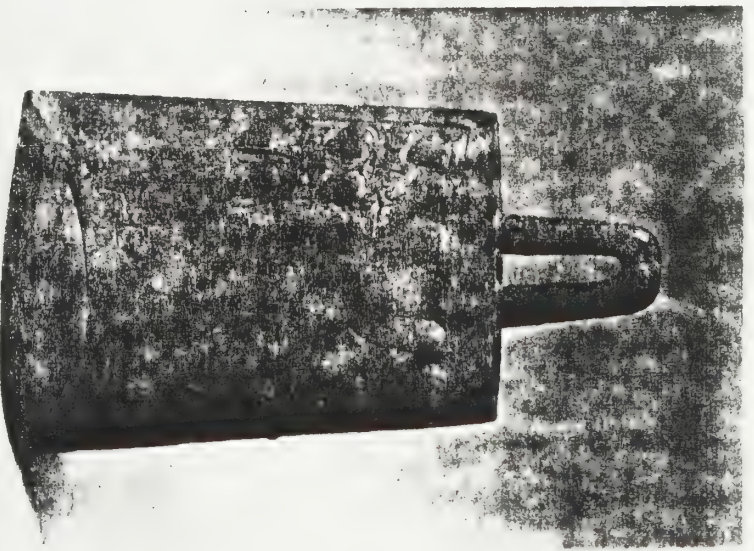
20
 Archaic Bronze Food Vessel and Cover, (*Gui*),
 Western Zhou Dynasty, the grooved body decorated
 with a band of 'D' shaped motifs interrupted by large
 loop handles cast with animal masks, the hollow flared
 foot raised on three slot feet, the cover with matching
 'D' band below the flared knob. Height 10 in. (25.5 cm.),
 diameter over handles 13 in. (33 cm.)



21

21
 Unusual Archaic Bronze Ritual Vessel, (*Fanghu*),
 Eastern Zhou Dynasty, decorated with three bands of
 interlaced snakes with striated bodies, set with two
 loop handles surmounted by taotie masks, raised on
 four splayed feet, some earth adhering. Height 12 in.
 (30.5 cm.)

\$2,000-3,000



22

22
 Well Cast Archaic Bronze Bell, (*Zhong*), Warring
 States, cast on either side with a large panel of finial
 scrolls forming a loose taotie mask and incorporating a
 pair of kui dragons between six short rows of coiled
 snake bosses, and with a smaller panel of addorsed
 dragons above the deeply cut mouth of crescent out-
 line, the plain top of pointed oval outline set with a fac-
 eted loop for hanging, encrusted bright green patina
 mottled in yellowish-brown and with areas of azurite
 blue, fitted wood stand. Height 10 in. (25.4 cm.)

\$10,000-12,000

A similar bell of slightly smaller size, from the Collec-
 tion of Bishop W.C. White, former Keeper of the East
 Asiatic Collection of the Royal Ontario Museum, was
 sold in these rooms, March 13, 1975, lot 122
 See illustration with lot 10

Authenticity Dec. 4, 1984
 Price 5251
 # 22 - \$880000

See illustration

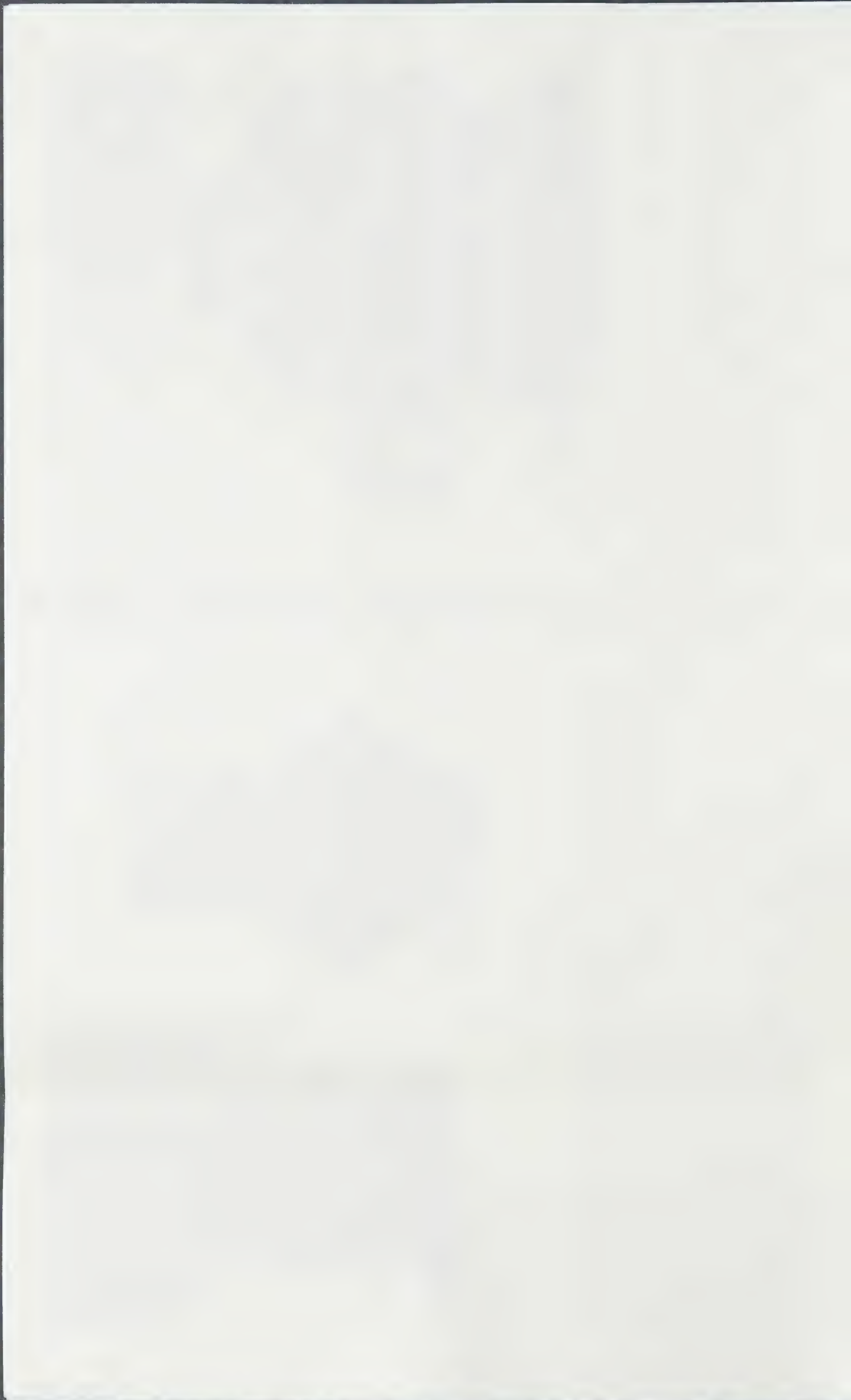


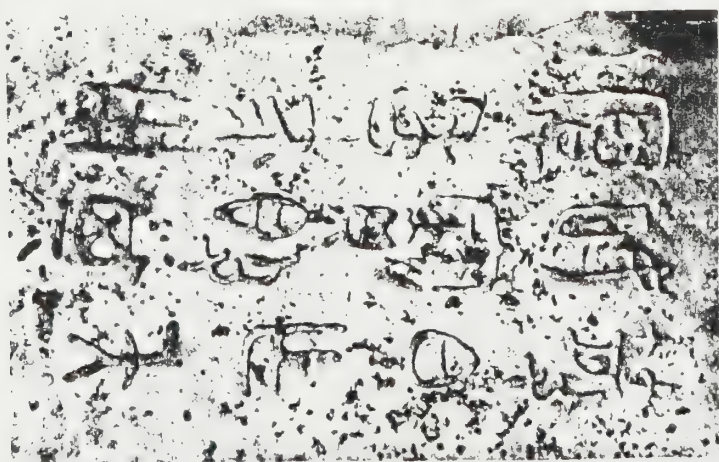
Exhibit E



AN ANCIENT BRONZE TRIPOD FOOD VESSEL AND COVER, *gui*, cast with evenly spaced ribs dividing horizontal furrows on the broad body and shallow domed cover surmounted by a doubly pierced flaring rim forming a foot at the top, the loose ring handles suspended from bold dragon-mask loops and the short feet surmounted by narrow *taotie*, under a greyish patina with areas of malachite encrustation, the interior and cover interior with similar inscriptions forming a mirror image of each other (minor damage to the cover interior rim and small piercing of the body), late Western Zhou Dynasty
33cm. wide, 33.5cm. high

Cf. Watson, *Ancient Chinese Bronzes*, pl. 476; Yets, *The Call Chinese Bronzes*, p. 42, pl. XV: 11; and the Stamford University, Museum Exhibition Catalogue, 1958, *Arts of the Chou Dynasty*, p. 38, pl. 43

Christie's, June 17-1982
5184-



[6] inscription



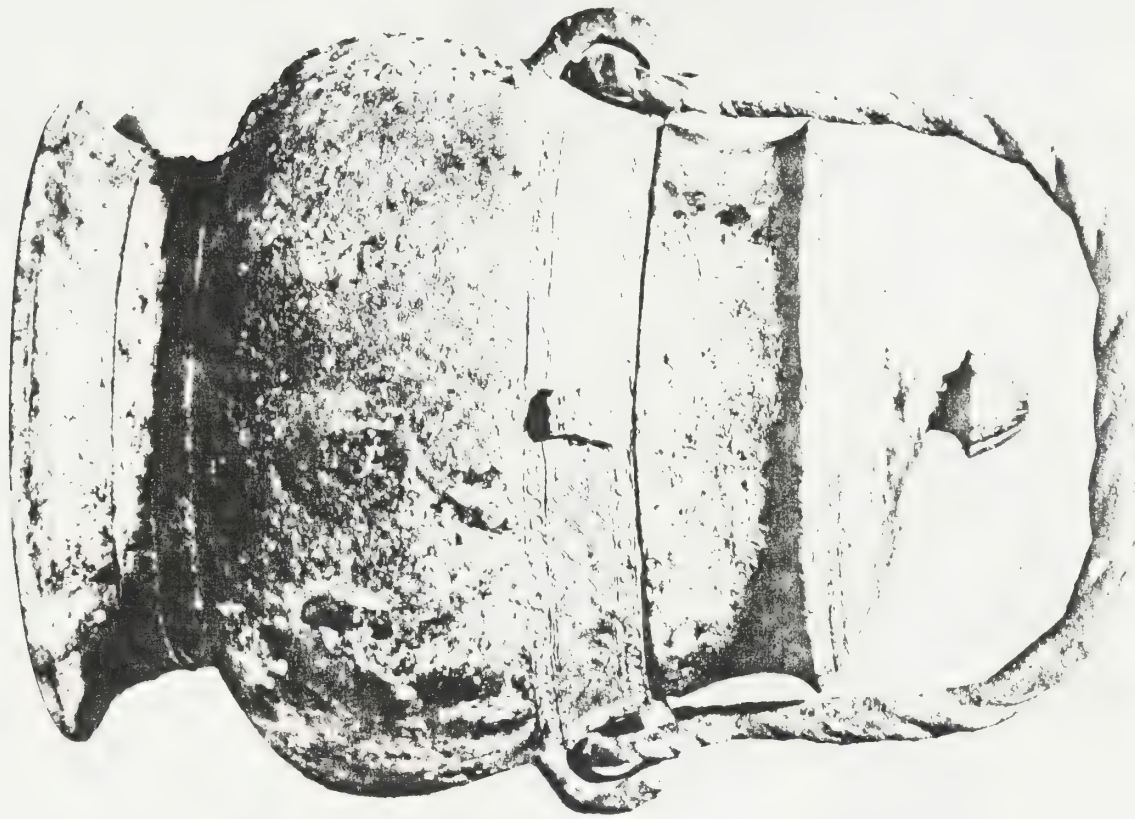
Exhibit F

5

AN ARCHAIC BRONZE WINE VESSEL AND COVER, *yu*, with hinged arched 'rope-twist' handle, cast with a band of eight panels of lozenges of *leiwai* forming a trellis-pattern bordered by narrower bands of annulets on the domed top, repeated at the shoulder and centered on small bovine masks at either side dividing the plain body; the finial with triangular blades on each of its six lobes and the spreading foot with two shallow horizontal ribs, under malachite and earth encrustation with areas of shiny greyish patina; the interior and cover interior each with a similar three-glyph inscription, early Western Zhou Dynasty 33cm. high with the handle raised, 29.5cm. to the finial

Cf. B.M.F.E.A., Stockholm, bulletin 9, Karlgren, *New Studies on Chinese Bronzes*, p. 41, no. 527, pl. XLIV; bulletin 20, Karlgren, *Bronzes in the Hellstrom Collection*, p. 8, pl. 15:2, bulletin 31, Karlgren, *Marginalia on Some Bronze Albums*, pl. 14a, and bulletin 34, Karlgren, *Some Characteristics of The Yin Art*, p. 4, pl. 6a; also Walson, *Ancient Chinese Bronzes*, pl. 23a, an example from the Collection of the Museum of Eastern Antiquities, Oxford

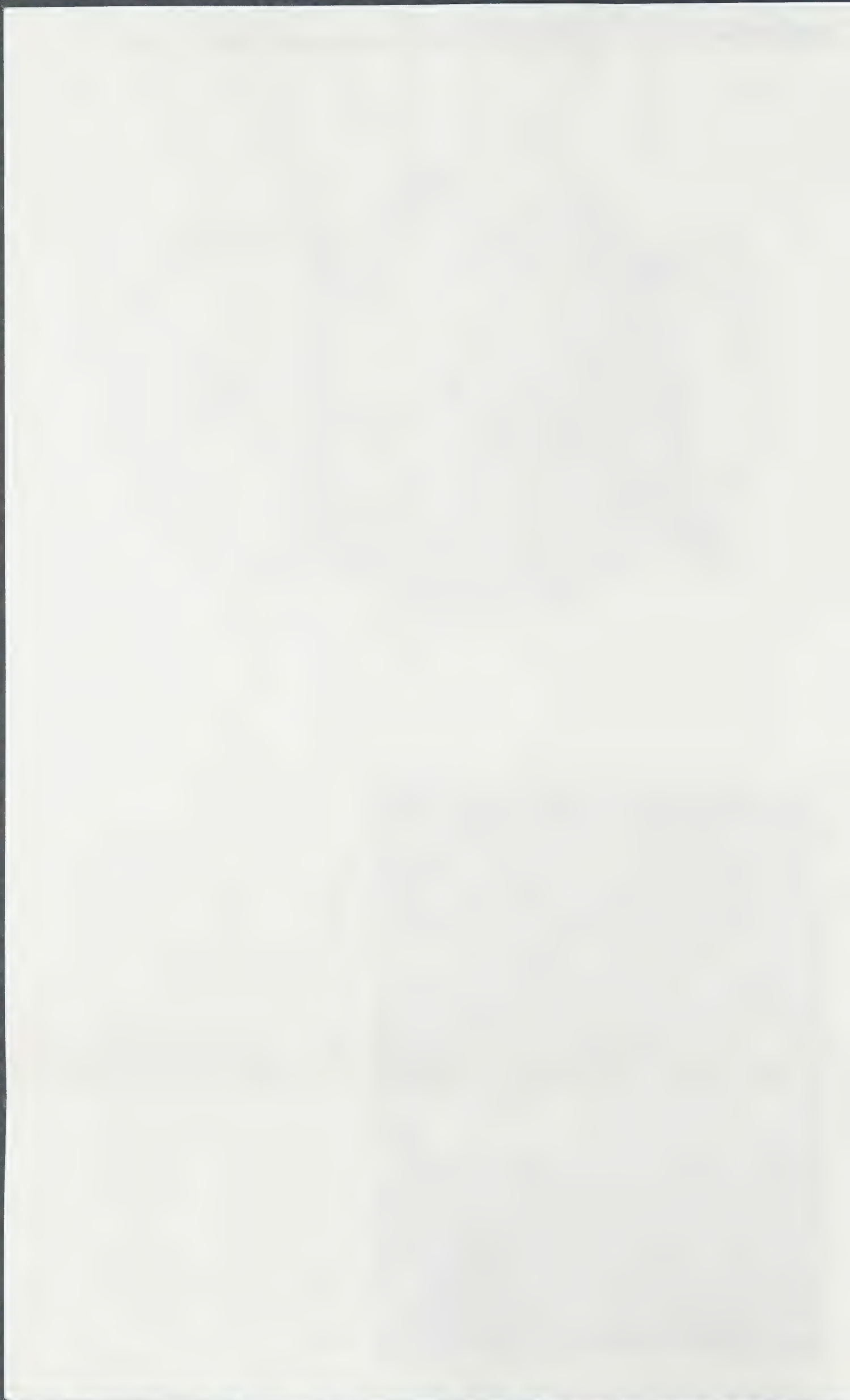
Christie's
Antiquities
June 17-1982 - 8100



[5]

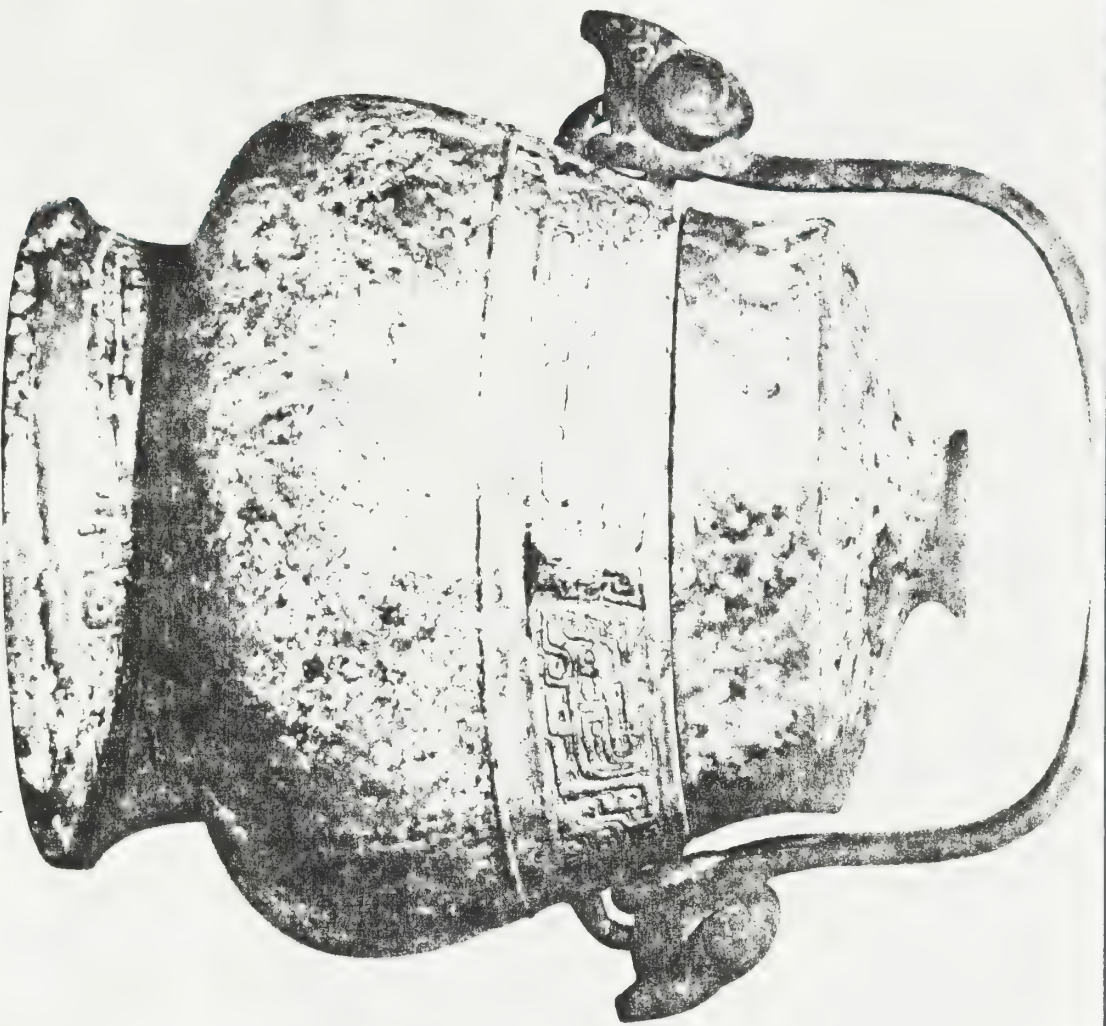
[5] inscription

10



Christie April 19 1982 -

5616



[57]

THE PROPERTY OF A GENTLEMAN

57

AN ARCHAIC BRONZE WINE VESSEL AND COVER, *yu*, cast on the shoulder with a band of eight elephant-like animals centred on a bovine mask at each side above a simple rib and a plain body, the spreading foot with broad *leiwen* in a shallow diagonal arrangement in a narrow band repeated on the top and the arch handle with ram-head masks over its hinges at the shoulder, with areas of water patina, shallow malachite, azurite and earth encrustation, Western Zhou Dynasty

EXHIBIT G



[58]
[59]

[60]
[61]

58

AN UNGLAZED GREY POTTERY FIGURE OF A MYTHICAL BEAST with rhinoceros-like body, hooved feet, three conical horns on its lowered head and three studs on its arched back, areas of white pigment remaining (tail end missing), Six Dynasties
31cm. long

Cf. Sugimura, *Chinese Sculpture, Bronzes and Jades in Japanese Collections*, pl. 13; and the example at the Metropolitan Museum of Art, New York, illustrated, *Kodansha Series*, colour pl. 4

59

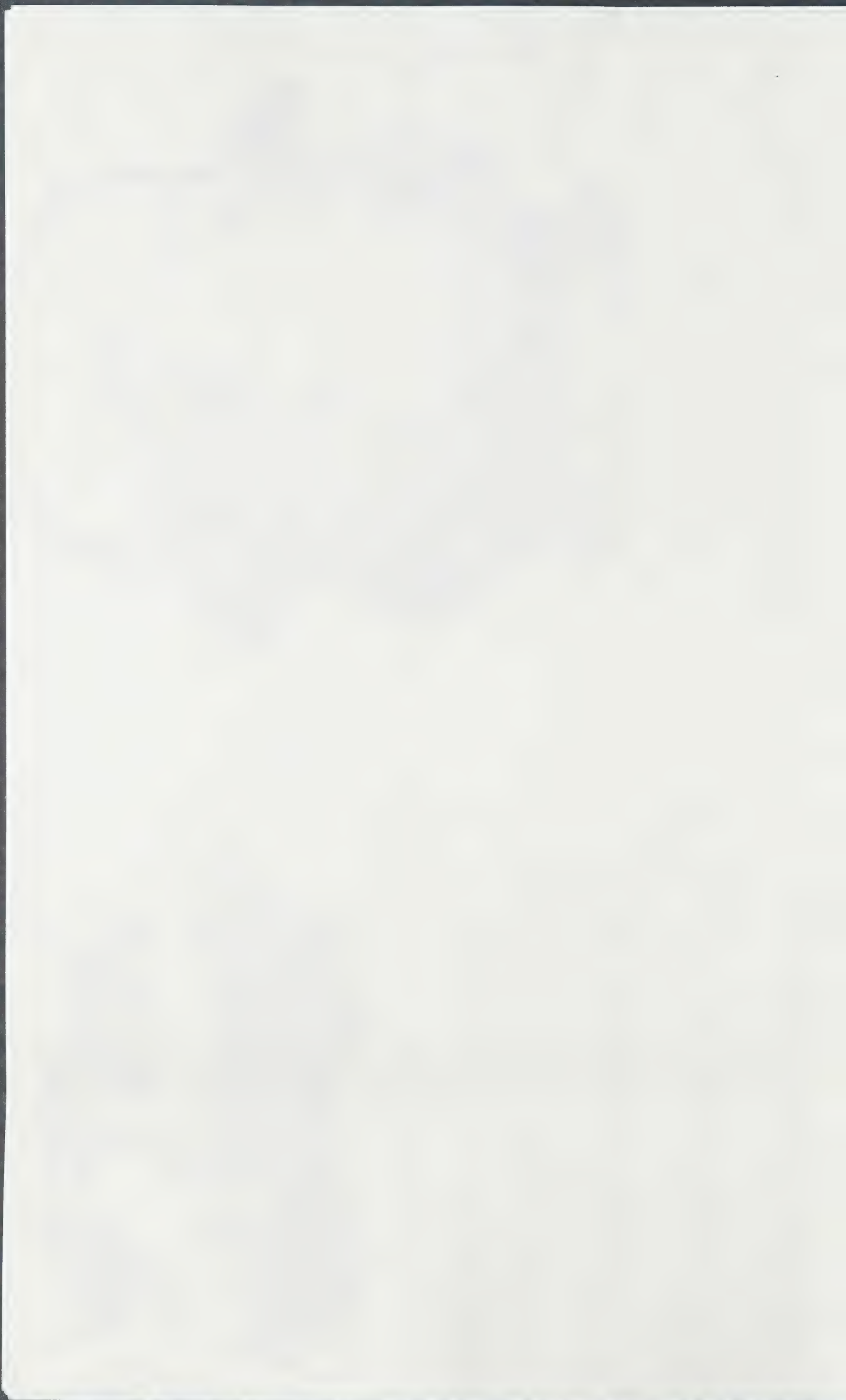
AN UNGLAZED GREY POTTERY FIGURE OF A WINGED MYTHICAL BEAST with three horns on its lowered head and three studs on its back, areas of white pigment remaining under earth encrustation (damaged, one leg and horn missing), Six Dynasties
35cm. long

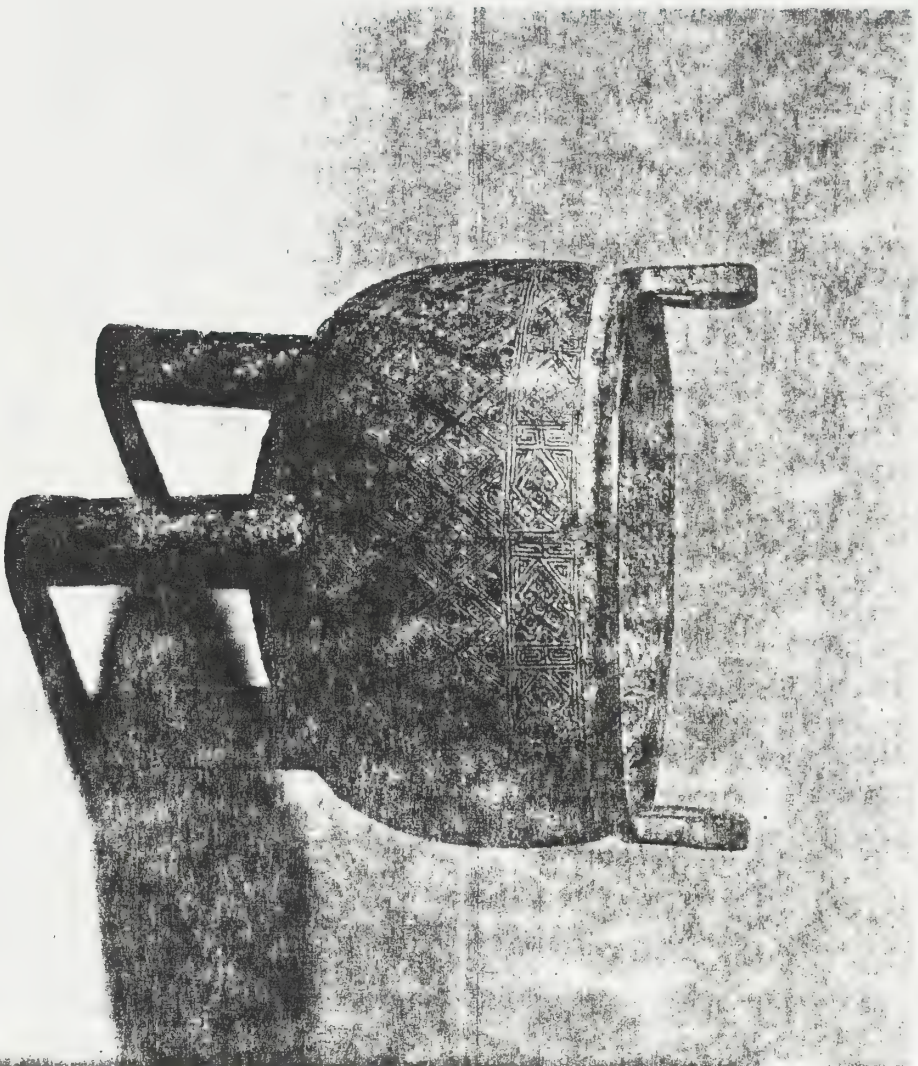
60

A WHITE-GLAZED STONWARE BROAD OVOID JAR with short neck and everted thick rim, under a thin white slip and crackled translucent ivory glaze, Tang/Five Dynasties
16cm. high

61

A WHITE-GLAZED STONWARE OVOID JAR with short neck and slightly everted thick rim, under a thin white slip and closely crackled translucent ivory glaze with an area of unglazed slip-covered biscuit below the rim, Tang/Five Dynasties
18.5cm. high



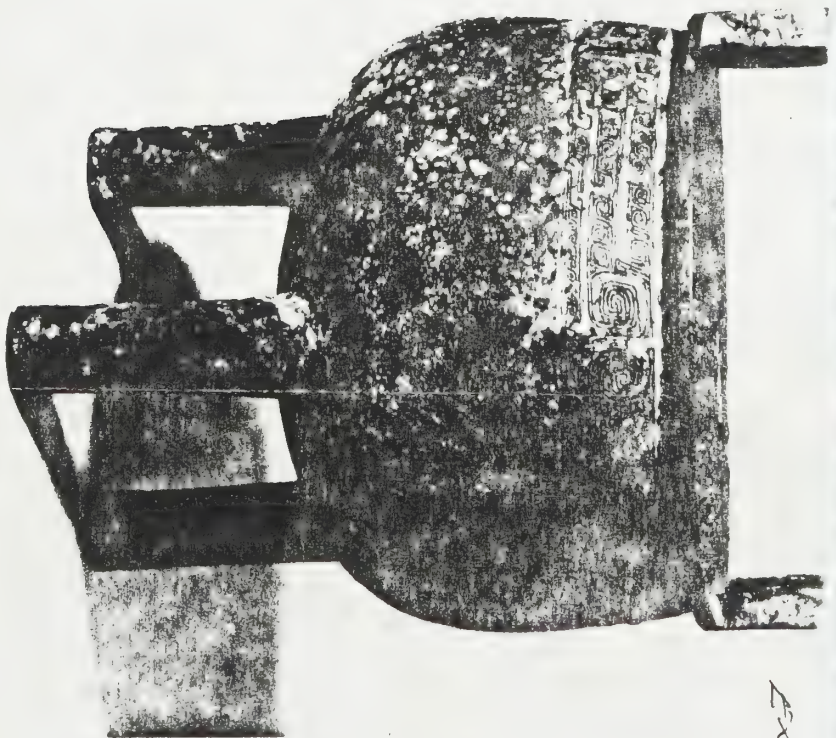


[8]

8

A SMALL ARCHAIC BRONZE TRIPOD CAULDRON, *ding*, on plain cylindrical feet, cast with small roundels bordered by *leiwen* forming lozenges in an overall trellis pattern below a band of eighteen panels of stylised cicada, the slightly thicker rim surmounted by two arched handles, under a thin shiny patina with areas of malachite encrustation, late Shang Dynasty
16cm. high, 13.8cm. wide

Cf. B.M.F.E.A., Stockholm, bulletin 9, Karlgren, *New Studies on Chinese Bronzes*, p. 26, no. 132, pl. XXXII



[9]

9

AN ARCHAIC BRONZE TRIPOD CAULDRON, *ding*, cast with a band of three broad lotus centred on narrow flanges amongst *leiwen* above the plain body and cylindrical legs, the narrow flattened rim surmounted by two arched handles, under an irregular patina with malachite and earth encrustation, late Shang/early Western Zhou Dynasty
21.5cm. high, 16.3cm. wide

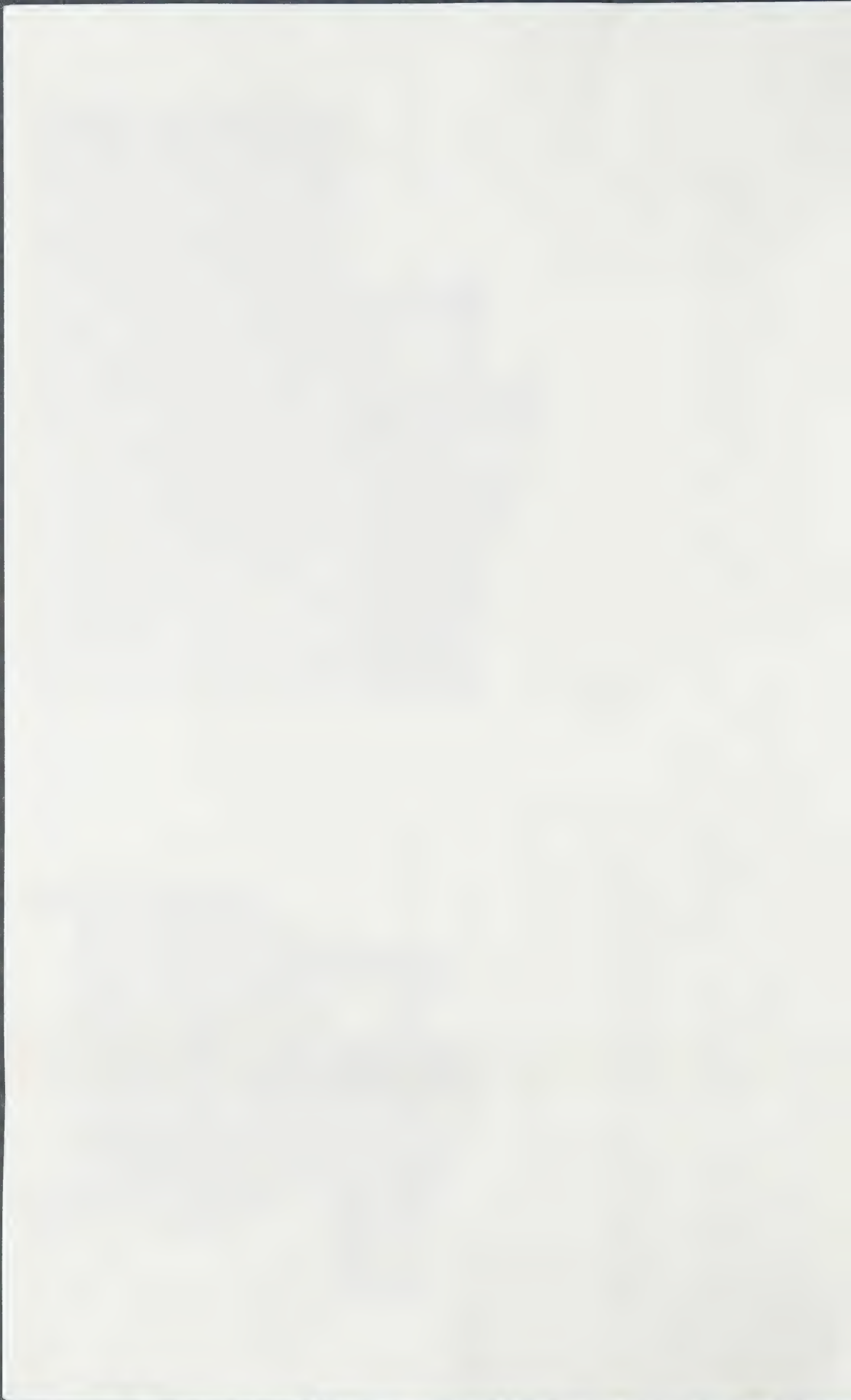
LITERATURE:

B.M.F.E.A., Stockholm, bulletin 31, illustrated by Karlgren, *Marginalia on Some Bronze Albums*, pl. 65a

Cf. B.M.F.E.A., Stockholm, bulletin 9, Karlgren, *New Studies on Chinese Bronzes*, p. 25, nos. 101 and 117, pl. XXX and XXXI

Exhibit H

Christie's June 17, 1982 - 2376.



OTTO NAUMANN, LTD.

Dutch and Flemish Paintings

4 EAST 74TH STREET

NEW YORK, N. Y. 10021

(212) 734-4443

EVALUATION: 7 November 1988

Dr. Alfred Bader
2961 North Shepard
Milwaukee, WI 53211

The following oil paintings, all old master pictures in
the possession of Alfred Bader:

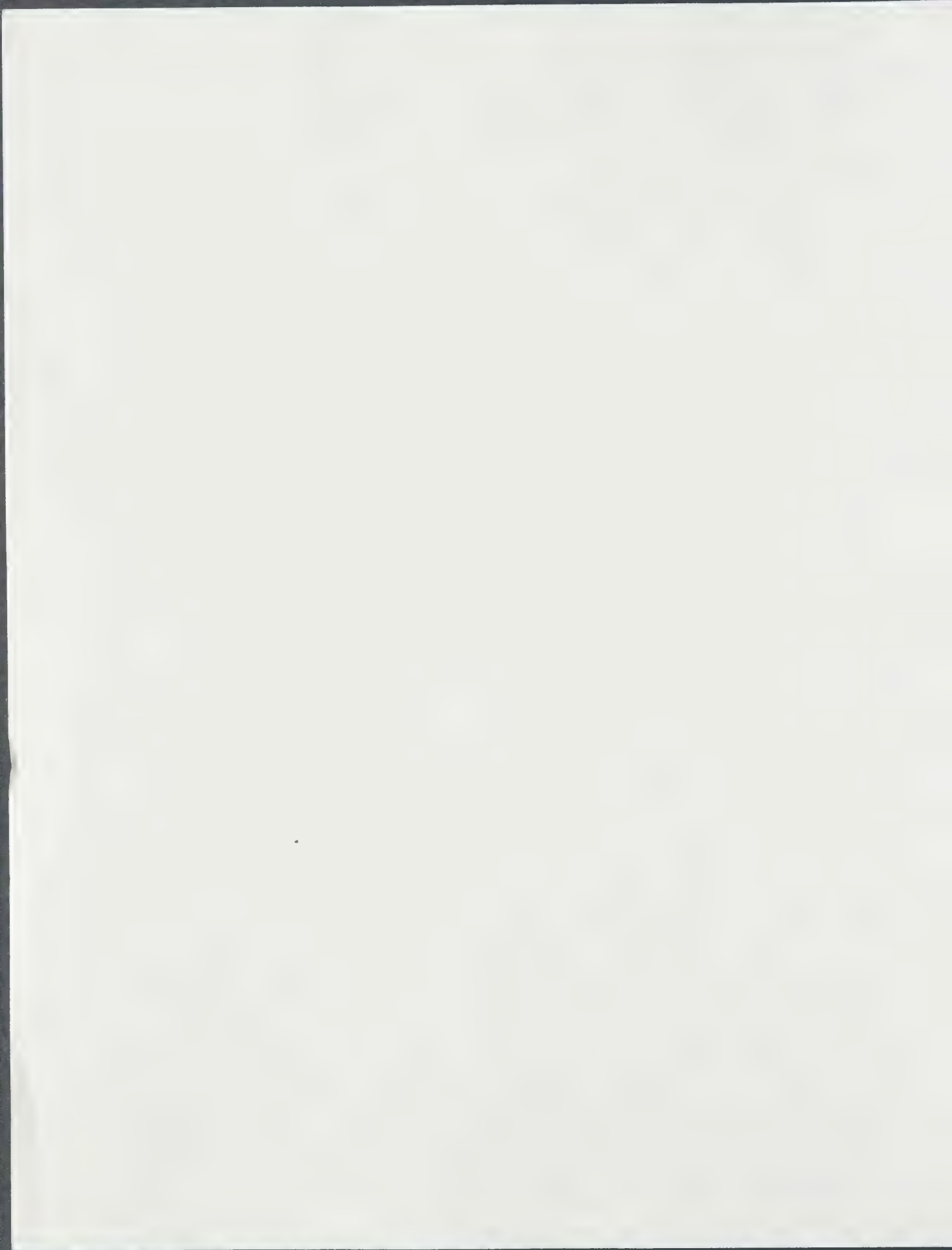
- 1) Paolo de Matteis
JACOB'S DREAM
Oil on canvas, 29 1/2 x 60 inches
circa 1700 \$35,000
- 2) Attributed to Lambert Jakobsz
GOOD SAMARITAN
Oil on canvas, 41 x 58 inches
circa 1630-1640 \$30,000
- 3) Cornelis Saftleven
ANNUNCIATION TO THE SHEPHERDS
Oil on panel, 12 1/4 x 16 inches
circa 1660 \$18,000

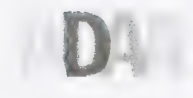
The above evaluations are true and accurate to the best
of my knowledge.

Sincerely yours,



Otto Naumann





March 14, 2009

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211

Dear Dr. Bader:

At your request, and in connection with the gift made by you in October 2008, to the Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, Canada, of the works described below, color photographs of which are attached to the original hereof, we have appraised the works as of the date of gift as follows (see attached schedules):

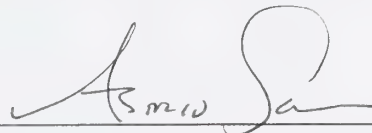
Two paintings by Leonard Bramer, one painting by Adam Elsheimer, one print by Hendrick Goudt and one painting by Jacob van Ruisdael

Total Appraised Value: **\$1,029,000**

The Qualified Appraisal data required by Internal Revenue Service Regulations is attached as part of this appraisal.

Very truly yours,

ART DEALERS ASSOCIATION OF AMERICA, INC.

By  _____
Astrid Sanai

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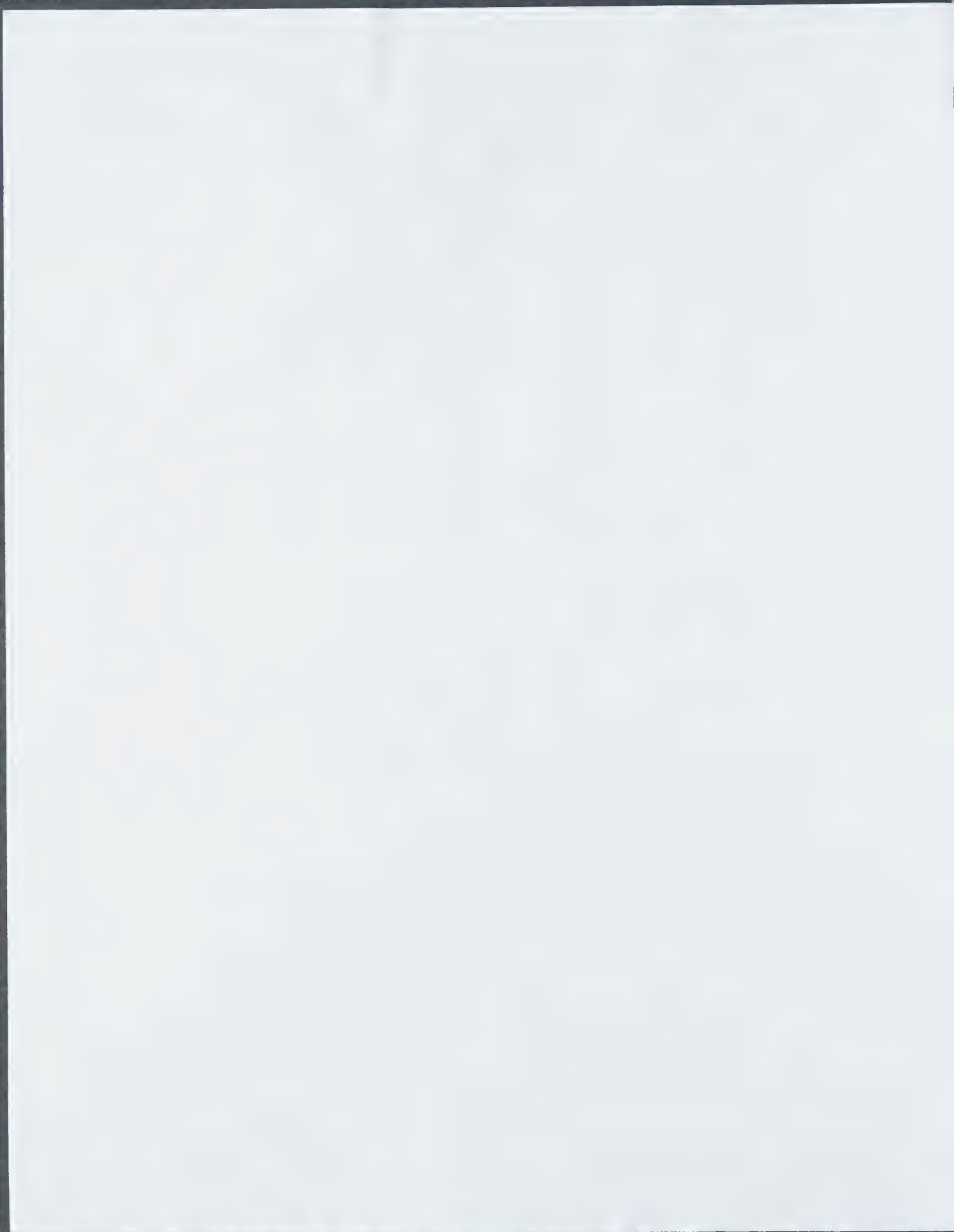
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Identifying number

Section B. Donated Property Over \$5,000 (Except Certain Publicly Traded Securities)—List in this section only items (or groups of similar items) for which you claimed a deduction of more than \$5,000 per item or group (except contributions of certain publicly traded securities reported in Section A). An appraisal is generally required for property listed in Section B (see instructions).

Part I Information on Donated Property—To be completed by the taxpayer and/or the appraiser.

4 Check the box that describes the type of property donated:

- Art* (contribution of \$20,000 or more)
- Art* (contribution of less than \$20,000)
- Collectibles**
- Qualified Conservation Contribution
- Other Real Estate
- Intellectual Property
- Equipment
- Securities
- Other

*Art includes paintings, sculptures, watercolors, prints, drawings, ceramics, antiques, decorative arts, textiles, carpets, silver, rare manuscripts, historical memorabilia, and other similar objects.

**Collectibles include coins, stamps, books, gems, jewelry, sports memorabilia, dolls, etc., but not art as defined above

Note. In certain cases, you must attach a qualified appraisal of the property. See instructions.

5	(a) Description of donated property (if you need more space, attach a separate statement)	(b) If tangible property was donated, give a brief summary of the overall physical condition of the property at the time of the gift	(c) Appraised fair market value
A	Four Old Master Paintings and one Old Master Print -- See Appraisal	TOTAL APPRAISED VALUE	\$1,029,000 00
B			
C		See Appraisal for Condition Comments	
D			

	(d) Date acquired by donor (mo., yr.)	(e) How acquired by donor	(f) Donor's cost or adjusted basis	(g) For bargain sales, enter amount received	See instructions	
					(h) Amount claimed as a deduction	(i) Average trading price of securities
#1 A	7/1970	PURCHASE	4000			
2 B	12/1972	AUCTION	6000			
3 C	5/1991	AUCTION	3000			
5 D	12/1954	AUCTION	110000			

Part II Taxpayer (Donor) Statement—List each item included in Part I above that the appraisal identifies as having a value of \$500 or less. See instructions.

I declare that the following item(s) included in Part I above has to the best of my knowledge and belief an appraised value of not more than \$500 (per item). Enter identifying letter from Part I and describe the specific item. See instructions. ▶

Signature of taxpayer (donor) ▶ *Anna Paan*

Date ▶ April 14 09

Part III Declaration of Appraiser

I declare that I am not the donor, the donee, a party to the transaction in which the donor acquired the property, employed by, or related to any of the foregoing persons, or married to any person who is related to any of the foregoing persons. And, if regularly used by the donor, donee, or party to the transaction, I performed the majority of my appraisals during my tax year for other persons.

Also, I declare that I hold myself out to the public as an appraiser or perform appraisals on a regular basis; and that because of my qualifications as described in the appraisal, I am qualified to make appraisals of the type of property being valued. I certify that the appraisal fees were not based on a percentage of the appraised property value. Furthermore, I understand that a false or fraudulent overstatement of the property value as described in the qualified appraisal or this Form 8283 may subject me to the penalty under section 6701(a) (aiding and abetting the understatement of tax liability). In addition, I understand that a substantial or gross valuation misstatement resulting from the appraisal of the value of the property that I know, or reasonably should know, would be used in connection with a return or claim for refund, may subject me to the penalty under section 6695A. I affirm that I have not been barred from presenting evidence or testimony by the Office of Professional Responsibility.

Sign

Here Signature ▶ *Armed Jan* Title ▶ Appraiser Date ▶ 14 March 2009

Business address (including room or suite no.)
 Art Dealers Association of America 205 Lexington Avenue Suite #901
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 New York, New York 10016
 Identifying number
 13-6149730

Part IV Donee Acknowledgment—To be completed by the charitable organization.

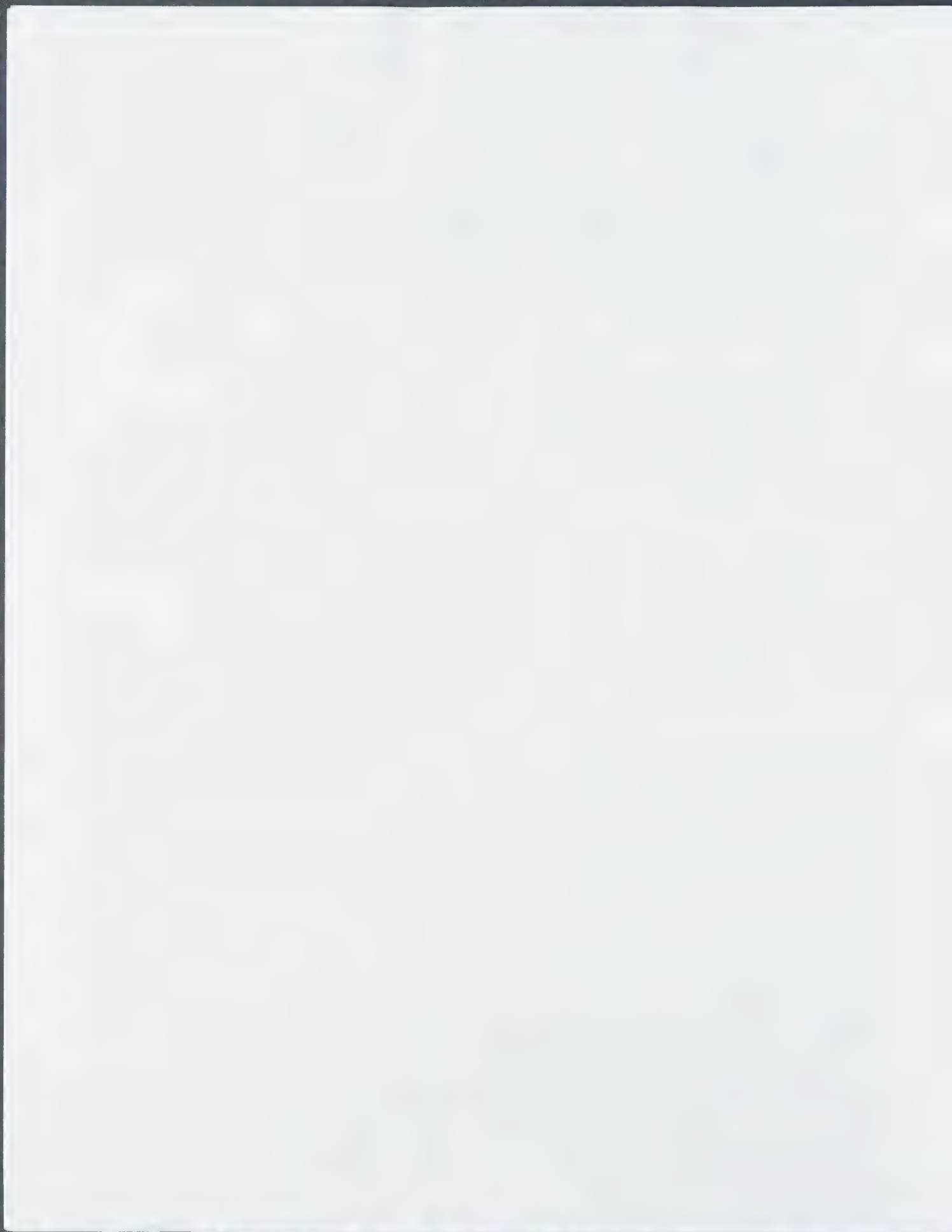
This charitable organization acknowledges that it is a qualified organization under section 170(c) and that it received the donated property as described in Section B, Part I, above on the following date ▶ October, 2008

Furthermore, this organization affirms that in the event it sells, exchanges, or otherwise disposes of the property described in Section B, Part I (or any portion thereof) within 3 years after the date of receipt, it will file Form 8282, Donee Information Return, with the IRS and give the donor a copy of that form. This acknowledgment does not represent agreement with the claimed fair market value.

Does the organization intend to use the property for an unrelated use? ▶ Yes No

Name of charitable organization (donee)
 Agnes Etherington Art Centre, Queen's University
 Address (number, street, and room or suite no.)
 Employer identification number
 City or town, state, and ZIP code
 Authorized signature
 Title
 Date

*A 1965 PURCHASE 4300-



Work #1

Title: Herdsmen near a Campfire, ca. 1626
Artist: Leonard Bramer (Delft 1596 – Delft 1674)
Medium: Oil on slate
Dimensions: Height 8 1/3” by width 19 3/8” (21 cm by 49 cm)
Signed/dated: Not signed or dated
Condition: Generally good, the slate had a crack that has been repaired; the crack was not in the paint layer

PROVENANCE

Collections: Hazlitt Galleries, London
Malcolm Waddington, London
Purchased from the above

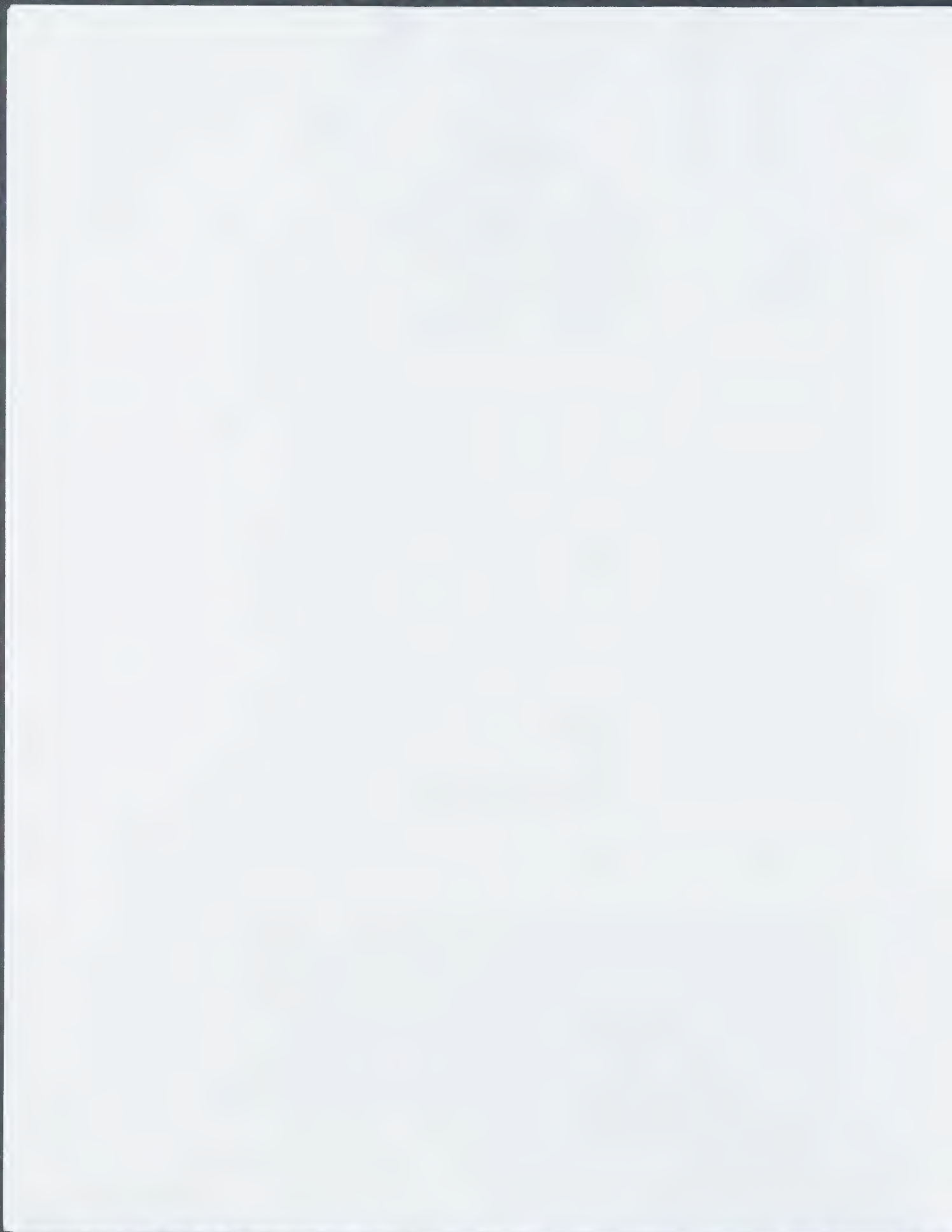
Exhibitions: London, UK, Hazlitt Galleries, *Seventeenth and Eighteenth Century Paintings*, 1969, no. 6
Delft, The Netherlands, Stedelijk Museum het Prinsenhof, *Leonard Bramer, 1596-1674: Ingenious Painter and Draughtsman in Rome and Delft*, 1994

References: Jane ten Brink Goldsmith and Michiel Plomp, *Leonard Bramer, 1596-1674: Ingenious Painter and Draughtsman in Rome and Delft*, Zwolle, 1994, p. 96 (fig.13a), pp. 302-303, no. S.274.1
David A. de Witt, *The Bader Collection: Dutch and Flemish Paintings*, Kingston: Agnes Etherington Art Centre, 2008, p. 72, no. 37 (ill.)

APPRAISED VALUE: \$75,000*

*Little is known about the artistic education of Leonard Bramer, who was born in Delft in 1596. In 1615 Bramer went to Italy with another Dutch artist, Wybrand de Geest. Between 1616 and 1628 Bramer is documented in Rome, where he lived with for a number of years in a shared house with the artist Wouter Crabeth (ca. 1595 - 1644) (see Goldsmith and Plomp, full citation in references, above, p. 49). Bramer associated with a number of Northern artists living in Rome, “the so-called *Bentveughels* (Birds of a feather), who were members of the Netherlandish *Schildersbent* or band of painters” (see Goldsmith and Plomp, full citation in references, above, p. 49). Bramer was also in contact with Italian and other foreign

(footnote continued on the following page)



(continuation of footnote)

artists in Rome, including Claude Lorrain (1600-1682), Artemisia Gentileschi (1593-1652/53) and Nicolas Regnier (c. 1590- 1667) (see Goldsmith and Plomp, full citation in references, above, p. 49).

It is evident from the style of his paintings that Bramer was influenced by the paintings of Caravaggio, which he probably saw in Rome, and by Adam Elsheimer, whose works would have been known through the prints of Hendrick Gouts.

Bramer was known for his night scenes while in Italy and was called "Leonardo della Notte" (see Goldsmith and Plomp, full citation in references, above, p. 51). Bramer also picked up the Italian technique of painting on stone, and used slate for his night scenes only while in Italy. According to Goldsmith and Plomp, (full citation in references, above, p. 51)

"Bramer had an extremely refined way of incorporating slate into the picture itself. He often left large parts unpainted, and in modeling the figures and objects he limited himself to simply indicating the areas of light. He used the material not only for history paintings but genre scenes as well as landscapes. The effect was particularly striking in his nocturnal landscapes where the figures are lit by a single small fire."

The most recent sale of a painting on slate by Bramer is the following:

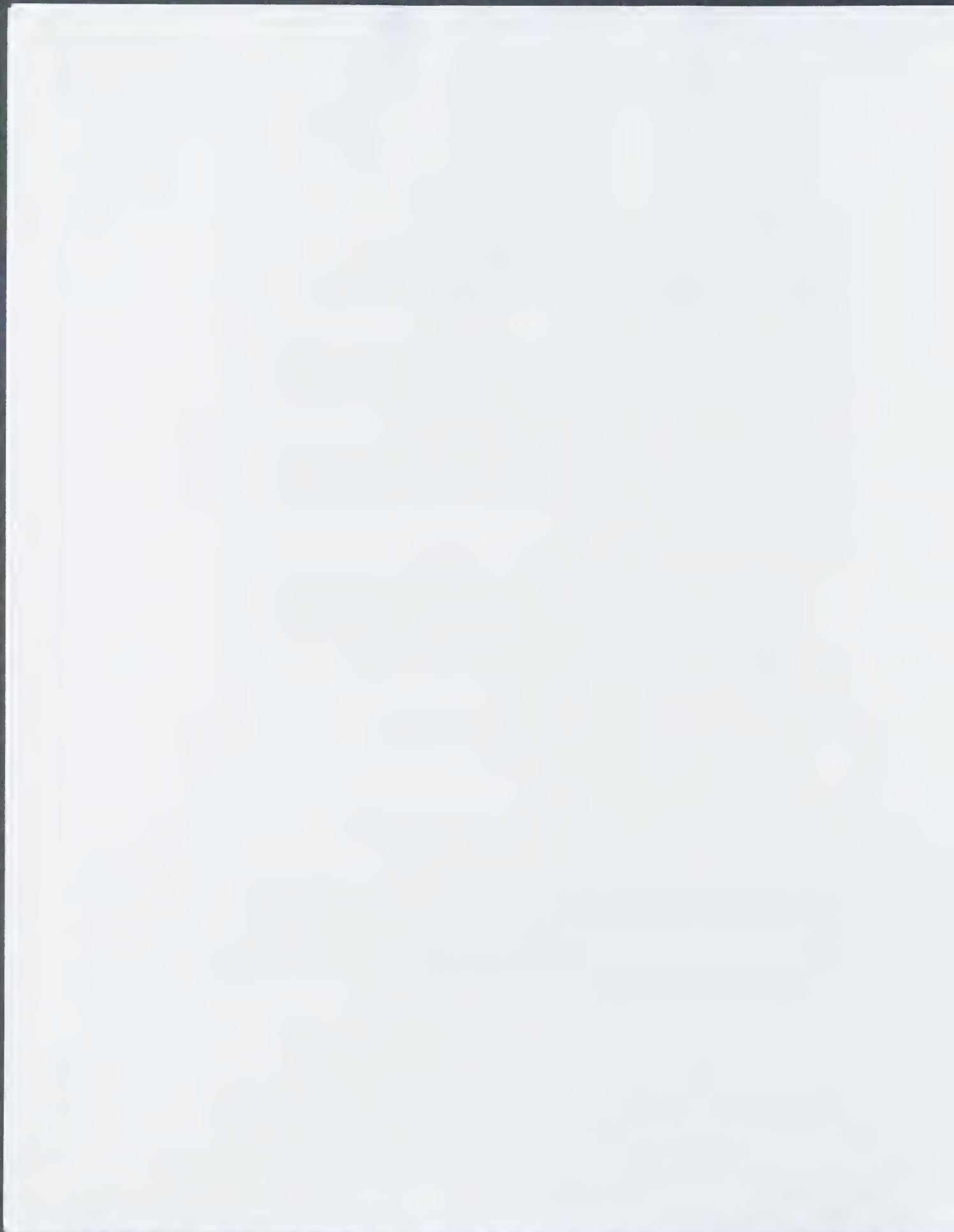
Saint James and Hermonges the Magician

oil on slate

16 1/3" by 20 1/3"

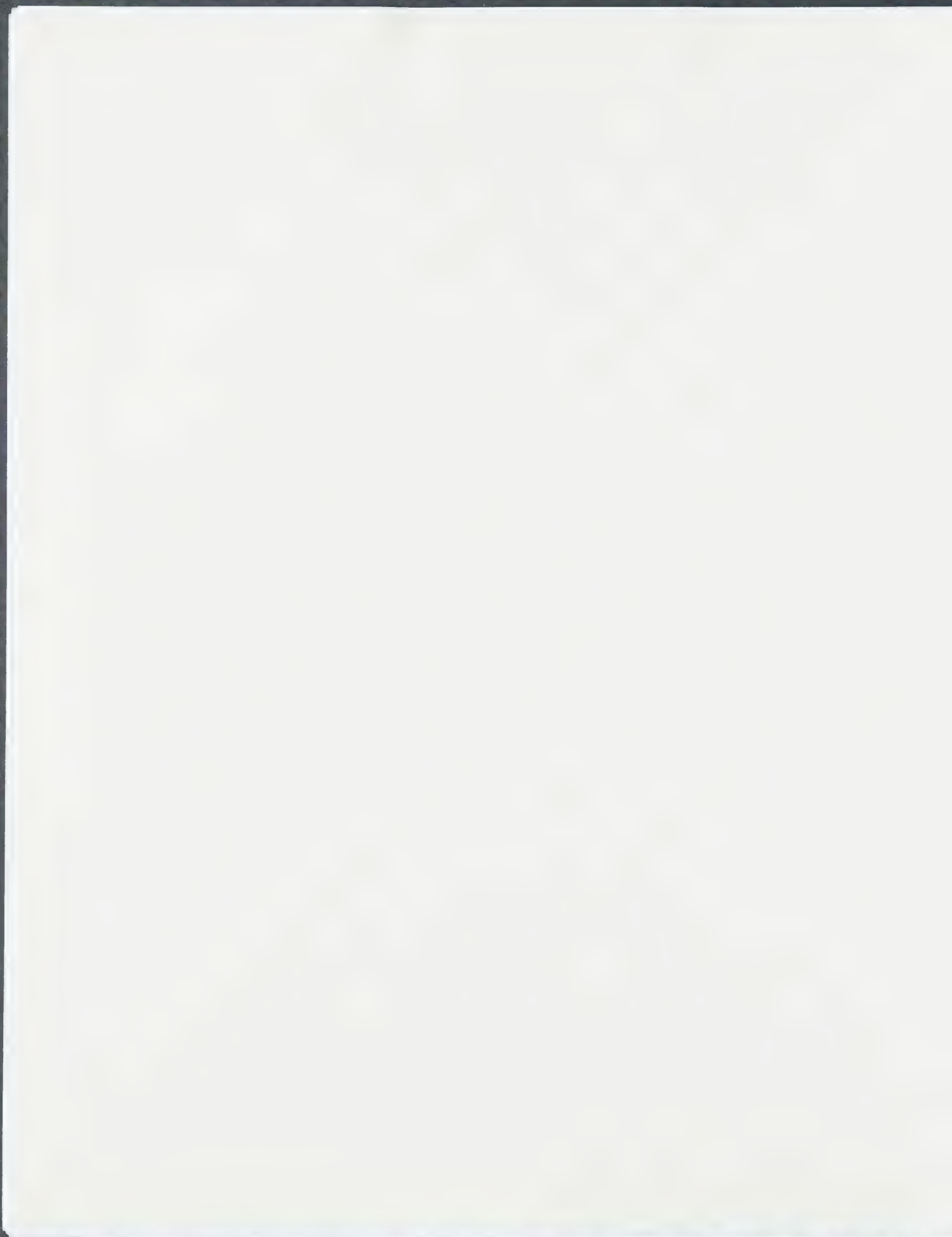
Sold at Sotheby's New York on January 26, 2006 for \$66,000

Although smaller, the donated work has a more desirable subject matter, a non-religious scene of soldiers and travelers resting near a campfire. The artist painted other versions of this secular subject; one such painting is in the Museum Bredius, the Hague. Even though there is a repaired crack in the slate of the donated work, the stone support of the cited painting is in much worse state of preservation as it appears to have been previously cleaned with a somewhat harsh chemical.





WORK #1



Work #2

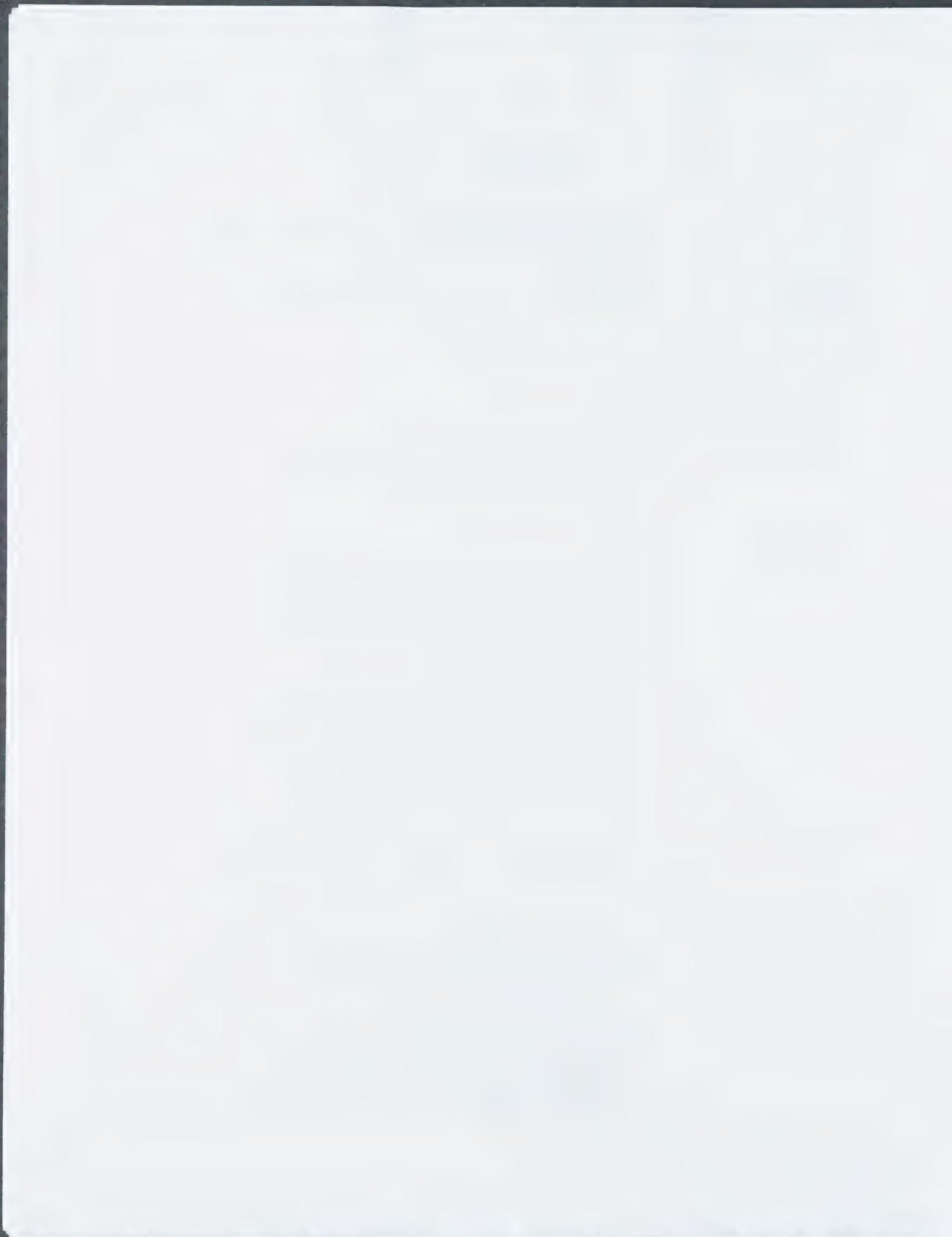
Title: The Queen of Sheba's Visit to King Solomon, early 1640s
Artist: Leonard Bramer (Delft 1596 – Delft 1674)
Medium: Oil on panel
Dimensions: Height 28 3/4" by width 22 1/8" (72.4 cm by 55.9 cm)
Signed/dated: Signed lower right: L. Bramer
Condition: Very good; minor abrasions

PROVENANCE

Collections: Collection of Eric Palmer, London
Sale at Christie's London, on 8 December, 1972, lot
9, as Esther before Ahasueros

References: Alfred Bader, *Aldrichimica Acta* 7, no. 1 (1974),
inside cover
Christian Tümpel and Gerlinde de Beer, *Im Lichte
Rembrandts: das Alte Testament im golden
Zeitalter der niederländischen Kunst*, Münster,
1994, p. 20, figure 14
Jane ten Brink Goldsmith and Michiel Plomp,
*Leonard Bramer, 1596-1674: Ingenious Painter
and Draughtsman in Rome and Delft*, Zwolle, 1994,
pp. 164-165, no. S.27.1
Peter Schoon et al, *Arent de Gelder (1645-1727):
Rembrandts laatste leering*, Dordrecht, 1998,
p. 18
David A. de Witt, *The Bader Collection: Dutch and
Flemish Paintings*, Kingston: Agnes Etherington Art
Centre, 2008, p. 76, no. 40 (colour ill.)

Exhibitions: London, England, Royal Academy, *Dutch Pictures,
1450-1750*, 1952-1953
Milwaukee, WI, Milwaukee Art Museum, *The
Bible through Dutch Eyes: From Genesis
through the Apocaphyra*, 1976
Delft, The Netherlands, Stedelijk Museum het
Prinsenhof, *Leonard Bramer, 1696-1674:
Ingenious Painter and Draughtsman in Rome
and Delft*, 1994, illustrated in exhibition catalogue,
no. 44, pp. 164-65



APPRAISED VALUE: \$200,000*

*See Work # 1 for information on the artist's time in Rome.

After returning to Delft from Italy around 1628, Bramer had a successful career and had patronage from the House of Orange. Not only a member of the Guild of St. Luke, Bramer also was the head of the prestigious artist's guild.

The donated work is from the 1640s, one of the artist's most refined periods. This painting exhibits the best elements of the artist's technique: the Caravaggesque lighting, the dramatic Elsheimer-influenced sky, and a complex composition with exquisite details in the metal vessels.

In discussing Bramer's technique, Goldsmith and Plomp noted (full citation in references, above, p. 61)

“...he sometimes worked at a great speed and others with meticulous care.
... there must have been dealers or collectors who favoured a more ‘precise’
Bramer above a ‘swiftly-executed’ one.”

The donated work is one of those ‘precise’ paintings by Bramer and is in very good condition. The majority of paintings at auction are the more ‘swiftly executed’ works and have condition problems, and this accounts for their lower value as the current market favors the precise paintings

One precise, high quality painting by Bramer is the following:

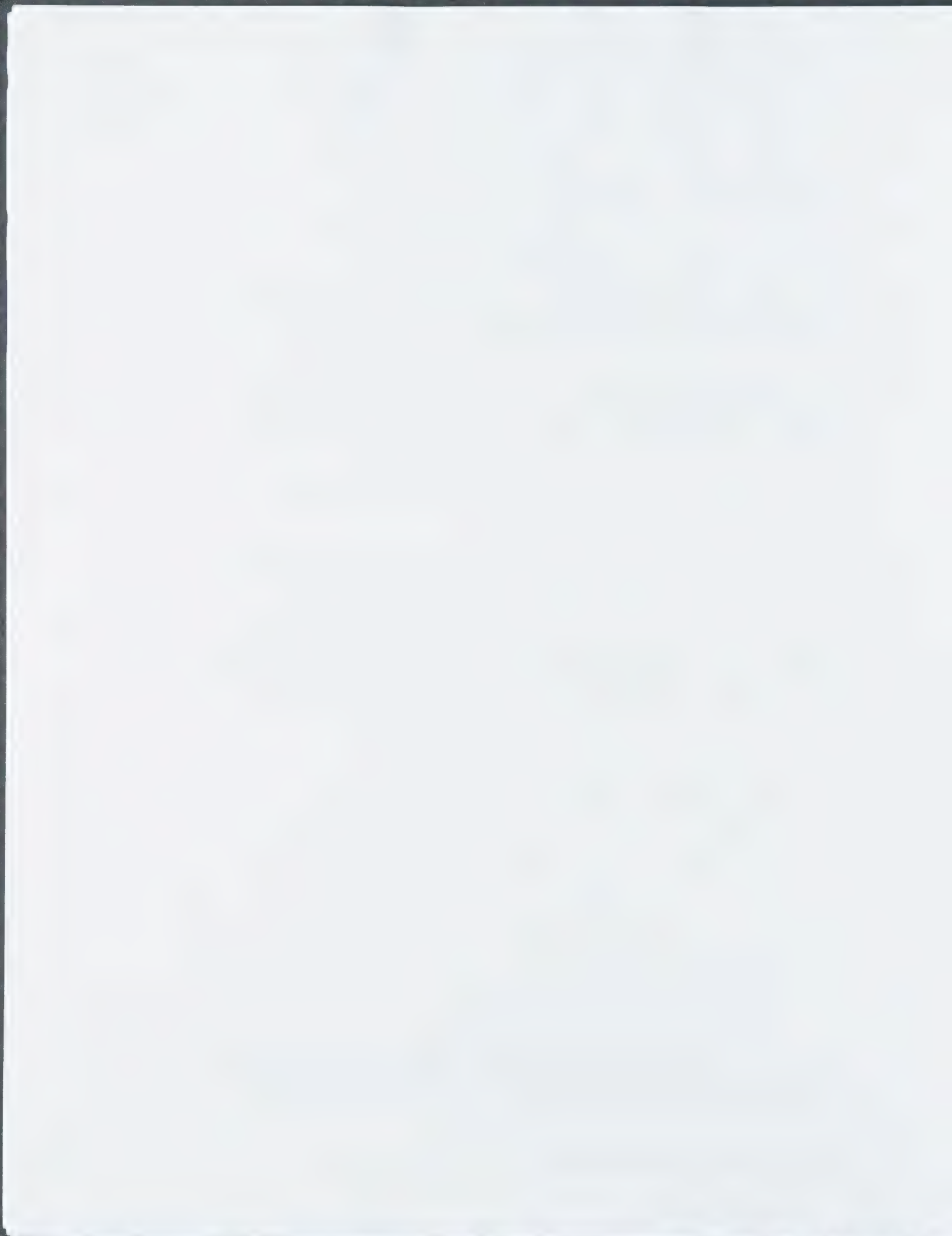
The Scribe Shaphan reading the Book of Law to King Josiah
oil on copper
7 1/8” by 11 3/16”
Sold at Sotheby's New York on January 22, 2004 for \$84,000

The cited work is less than one-fifth the size.

Music Making Figures on a Terrace, c. 1665-70
oil on canvas
68 9/10” by 85 3/8”
Sold by a dealer in March 2008 for \$385,000

Although very large, Music Making Figures on a Terrace is not one of Bramer's best works as it is a very late painting and is one of the ‘swiftly executed’ works; this sale does demonstrate that there is a strong private market even for the artist's less accomplished paintings.

(footnote continued on following page)



(continuation of footnote)

Raising of the Cross

oil on panel

31 1/8" by 23 1/4"

Sold by a dealer in March 1997 for \$100,000

The market for works by Bramer has increased significantly since 1997.

We have not been able to locate any other sales of a painting of comparable quality and condition by Bramer. In order to support the valuation, we refer to the sales of paintings by Dutch artists who have "a resemblance to that of Bramer" (Goldsmith and Plomp noted (full citation in references, above, p. 61), Nikolaus Knüpfer (ca. 1609 – 1655) and Willem de Poorter (1608 – ca. 1660):

The Healing of the Blind Tobit

By Willem de Poorter (1608 – ca. 1660):

oil on panel

20 1/8" by 26"

Sold at Christie's London on December 13, 2000 for \$148,848

The donated work is a much more desirable painting with its intricate depictions of the metal gifts brought Queen of Sheba and the more dramatic composition.

Venus and Cupid

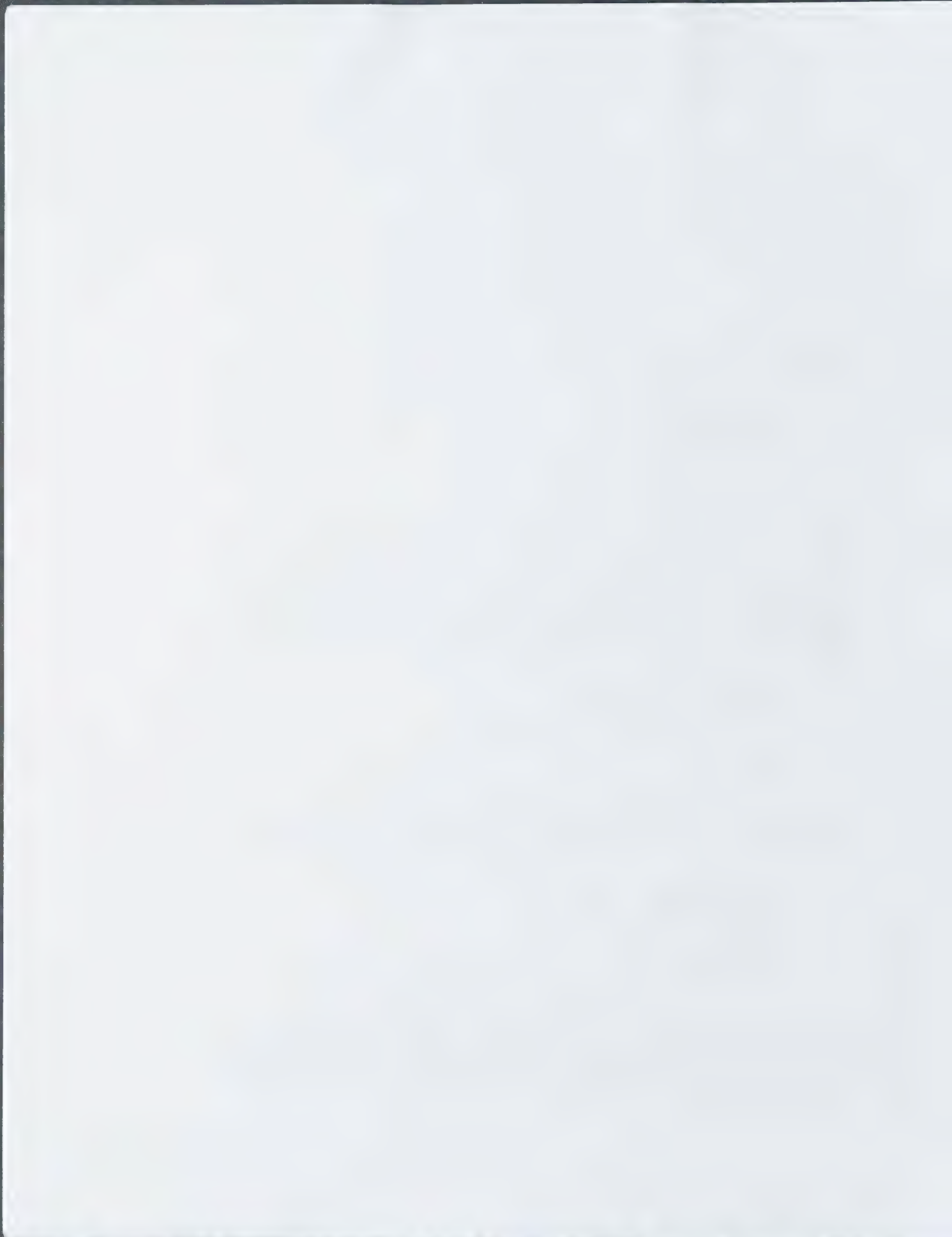
Nikolaus Knüpfer (ca. 1609 – 1655)

oil on panel

11 1/8" by 11 3/4"

Sold at Sotheby's London on July 9, 2008 for \$673,288

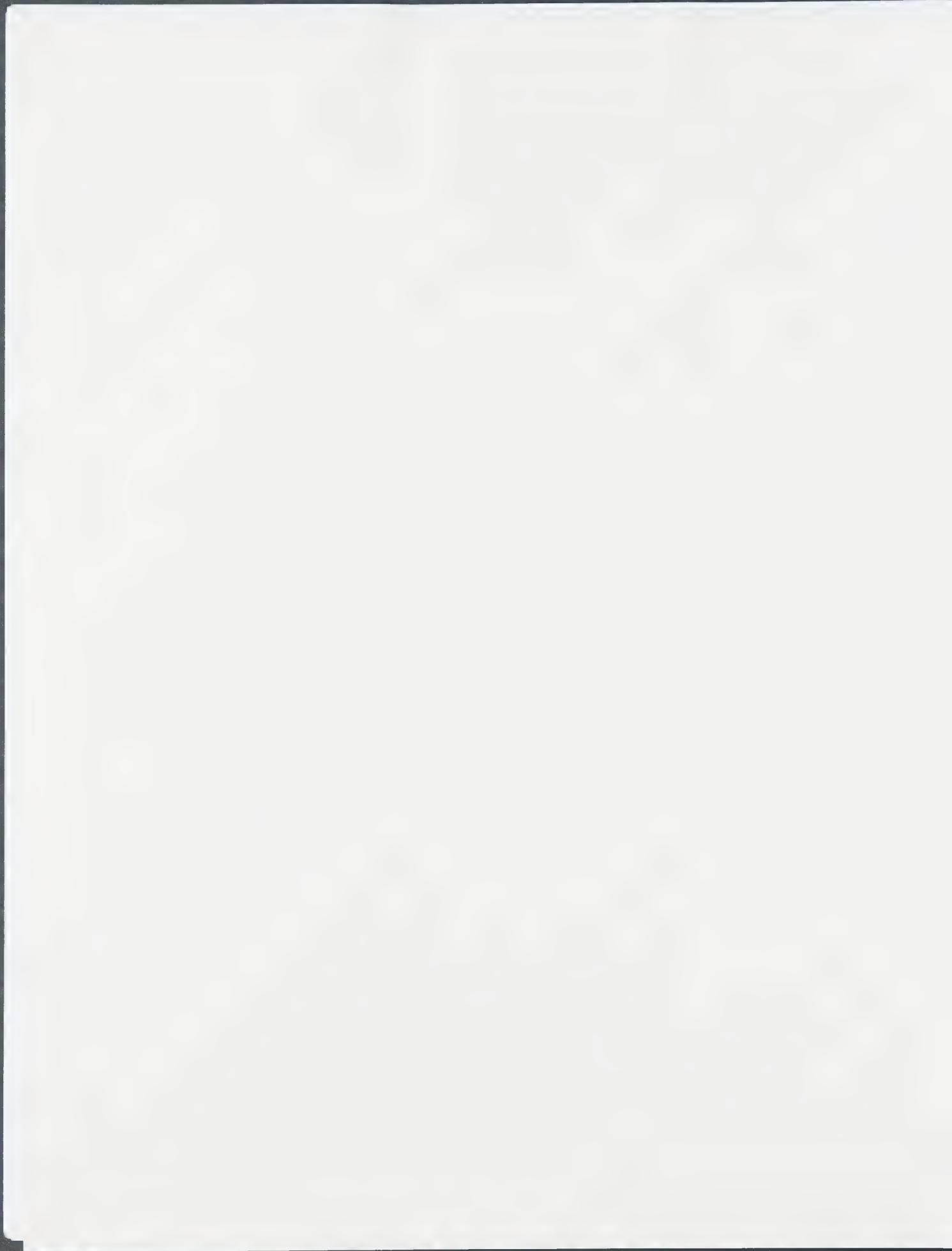
Venus and Cupid is an extremely desirable work, a small cabinet painting, of a popular mythological subject, which has a stronger market appeal than the donated work. The cited work also has an important provenance, once being in the collection of Sir Francis Cook and his descendents.





ESTHER, XERXES
LEONARD BRAMER
1855-1874

WORK #2

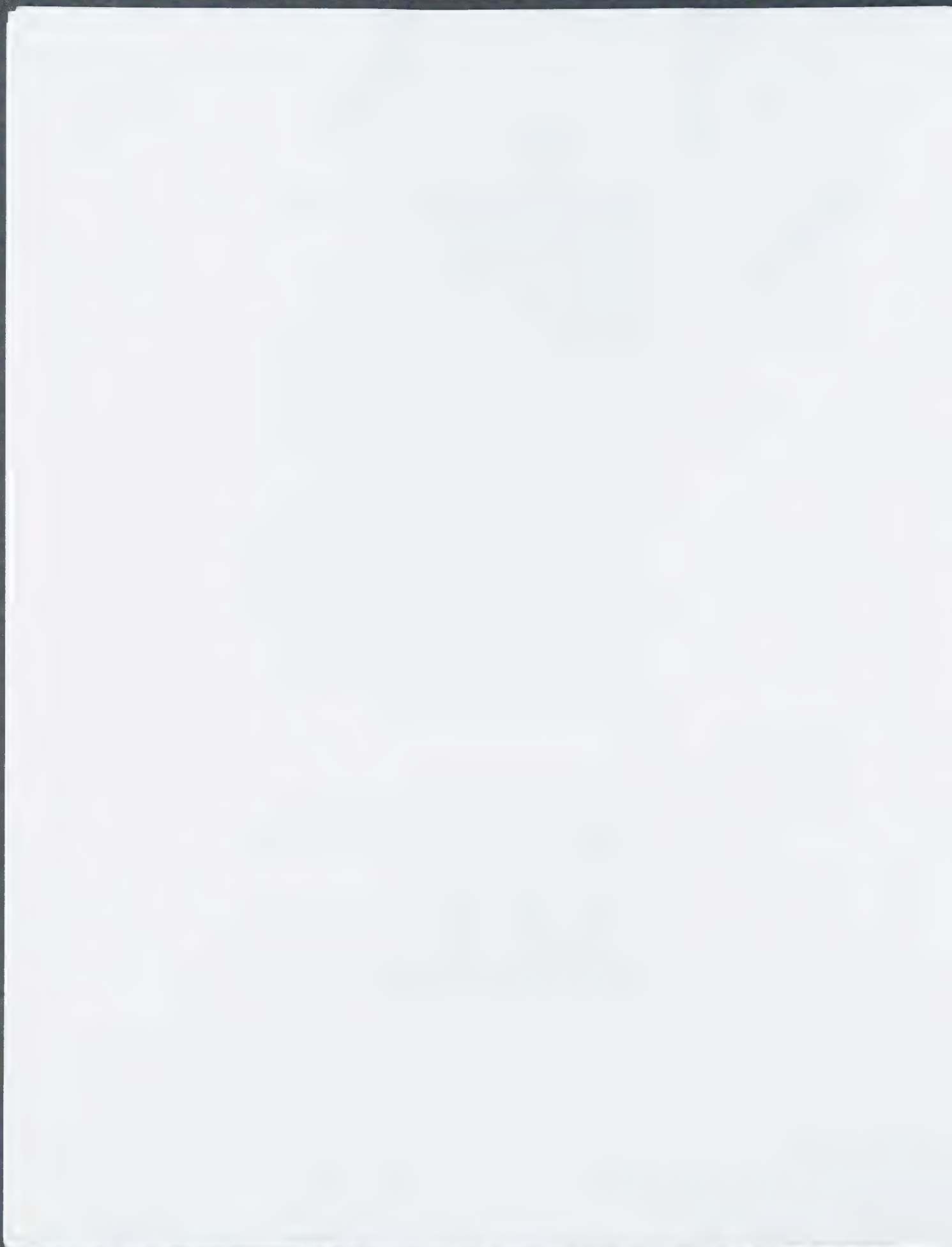


Work #3

Title: The Mocking of Ceres, ca.1608
Artist: Adam Elsheimer (Frankfurt 1578 – Rome 1610)
Medium: Oil on copper, coated with silver
Dimensions: Height 12 1/2" by width 9 1/2" (29.1 cm by 24 cm)
Signed/dated: Inscribed on the reverse in later hand: Adam Elsh[ei]mer pinxit Rom[ae]
Condition: Fair; many areas of loss due to overcleaning, likely done to ameliorate smoke damage. The vine to the right, and the bundle of twigs, are overcleaned.gone, with only a few leaves faintly visible, and one or two twigs from the tree. To the right, the details of the house have been cleaned away above the level of the old woman's shoulder. Many of the lighted areas survive, including superb passages of painting in the drapery of Ceres' costume, especially below and at the shoulder. The upper half of her face, including her eyes, is thinned and vague, but her lighted neck and chin survive. The lighted parts of the wheel survive, as does the torch, and some of the logs and sticks below. The shaded parts of the old woman's dress have been thinned, but the lighted parts survive. Stellio is thinned, but the critical pentiment of the outstretched leg, a detail pivotal in the scholarly argument for Elsheimer's authorship, is rendered quite visible.

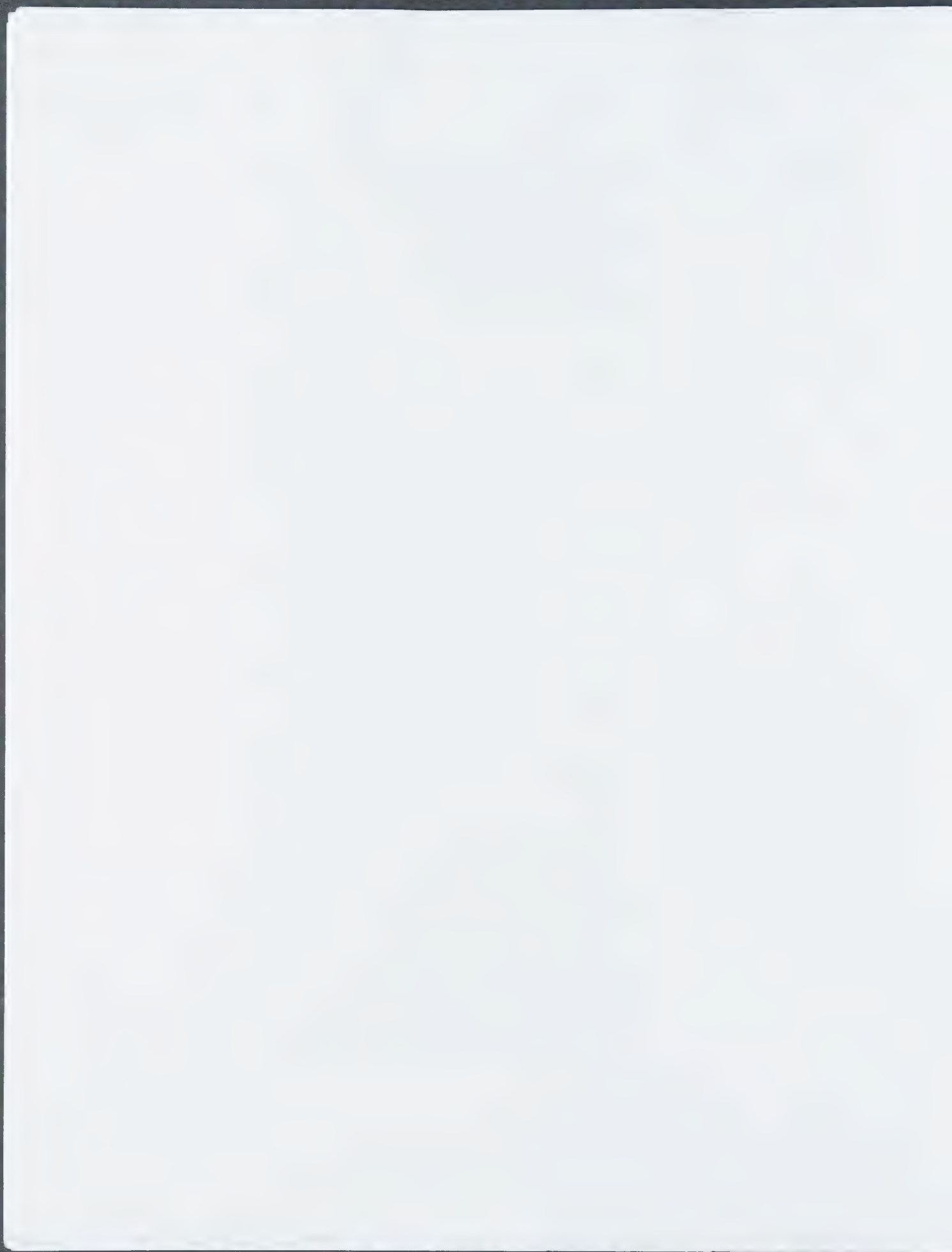
PROVENANCE

Collections: Collection of Gerrit Dou, Amsterdam
Collection of King Charles II, Whitehall, London,
presented by the Dutch States General as part of the
"Dutch Gift" of 1660
H. G. Binder, Gateshead, England
Sale at Neumeister, Munich, 7 December 1988, lot
406, as Follower of Elsheimer
Private Collection, London
Sale at Sotheby's Sussex, Billingham, 20 May, 1991,
lot 123, as Follower of Elsheimer



References:

- Johan Faber, *Aliorum Novae Hispaniae Animalium in Fransisco Hernández Rerum Medicarum Novae Hispanae Thesaurus*, Rome, 1628, pp. 748-749
- Joachim von Sandrart, *Joachim von Sandrarts Academie der edlen Bau-, Bild- und Mahlerey-Künste*, Nuremberg, 1675-79, part 2, book 3, p. 294
- Christian Ludwig von Hagedorn, *Lettre á un Amateur de la Peinture*, Dresden, 1755, p. 179, as copied by Dou
- Joachim von Sandrart and Rudolf Arthur Peltzer (editor), *Joachim von Sandrarts Academie der edlen Bau-, Bild- und Mahlerey-Künste*, Munich, 1925, p. 161
- Denis Mahon, "Notes on the Dutch Gift to Charles II: Reynst Collection.", *Burlington Magazine*, 91, part I, no. 558, (September 1949) p. 304, note 21, and no. 559, (November 1949) p. 350. no. B
- Keith Andrews, *Adam Elsheimer*, New York, 1977, pp. 34, 153, with no. 23, as copy no. C
- Anne Marie Logan, *The "Cabinet" of the Brothers Gerard and Jan Reynst*, London and New York, 1979, pp. 79, 81-82
- Rüdiger Klessman, "Elsheimers "Verspottung der Ceres zur Frage des Originals", *Städel Jahrbuch*, Neue Folge 16, (1997), pp. 244-247, figure 5 as autograph
- Rüdiger Klessman, "Adam Elsheimer – Bemerkungen zur Rezeption seiner Kunst im Norden." in Manuth and Rüger (editors) *Collected Opinions: Essays on Netherlandish Art in Honour of Alfred Bader*, London, 2004, pp. 59-62
- Luuk Pilj in *Saur allgemeines Künstlerlexicon. Die bildenden Künstler aller Zeiten und Völker*, Munich and Leipzig, 2002, volume 33, p. 389
- Friso Lammertse and Jaap van der Veen, *Uylenburgh and Son: Art and Commerce from Rembrandt to De Lairese*, London, 2006, pp. 69-70
- Rüdiger Klessman et al, *Adam Elsheimer, 1578-1610*, London, 2006, pp. 138-145, no. 26
- David A. de Witt, *The Bader Collection: Dutch and Flemish Paintings*, Kingston: Agnes Etherington Art Centre, 2008, p. 125, no. 72 (colour ill.)



Exhibitions: Frankfurt, Germany, Städtisches Kunstinstitut
Adam Elsheimer, 17 March – 5 June 2006;
This exhibition traveled to:
Edinburgh, National Gallery of Scotland, 23 June –
3 September 2006
London, Dulwich Picture Gallery, 20 September –
3 December 2006

APPRAISED VALUE: \$200,000*

*Although his life was cut short at the age of 32, Adam Elsheimer is considered the most important and influential German artist in the generation after Albrecht Durer, Adam Elsheimer had a short and tempestuous life. Born in Frankfurt am Main in 1578, he studied with Philipp Uffenbach. At the age of 20 Elsheimer traveled to Venice via Munich, where he worked with the German artist Hans Rottenhammer (1564-1625). By 1601 Elsheimer was in Rome, where he befriended the important intellectual Dr. Johann Faber (1574-1629) and the artist Paul Bril (1554-1626). Elsheimer met with many foreign artists visiting Rome, including Peter Paul Rubens and was a member of the Accademia di San Luca in 1607.

The engraver Hendrick Goudt was a student and neighbor of Elsheimer and he engraved several paintings by the artist. These engravings were sold and known throughout Italy, the Netherlands, and Germany and were through this medium other artist's become aware of Elsheimer's style and accomplishments. Goudt, it is claimed by some scholars, was directly responsible for the death of Elsheimer. Elsheimer was not a prolific artist, taking his time with his paintings. Goudt became impatient after loaning Elsheimer money, and had him incarcerated in a debtor's prison in 1610, where he died in December of the same year.

Upon hearing of the death of Elsheimer, Rubens wrote the following eulogy in a letter to Johann Farber dated 14 January 1611:

“‘Surely, after such a loss, our entire profession ought to clothe itself in mourning. It will not easily succeed in replacing him; in my opinion he had no equal in small figures, in landscapes, and in many other subjects. He has died in the flower of his art, while his corn was still in the blade. One could have expected things from him that one has never seen before and will never see. For myself, I have never felt my heart more profoundly pierced by grief than at this news.’ “ (Klessman, *Adam Elsheimer, 1578-1610*, listed in references above, p. 9).

(footnote continued on the following page)



(continuation of footnote)

There are less than 40 paintings existing by Elsheimer and the donated work is one of the most important. For many years a version in the Prado Museum (inv. no. 2181) once owned by Rubens, was thought to be the original but the Elsheimer expert Rüdiger Klessman, ("Elsheimers "Verspottung der Ceres zur Frage des Originals", *Städel Jahrbuch*, Neue Folge 16, (1997), pp. 244-247, figure 5 as autograph) determined that the donated painting is the original and the Prado painting is a copy. Klessman's discovery has not been disputed and the donated work is now considered the autograph work.

The Mocking of Ceres is an extremely important work. Based on Ovid's *Metamorphosis*, "Elsheimer was the first to introduce this unusual theme to painting" (See Kleessman, *Adam Elsheimer, 1578-1610*, listed in references above, p. 139);

"Ceres, the goddess of fertility and agriculture, goes in search of her daughter Prosepina, who has been abducted by Pluto the god of the underworld. In the course of her search, she comes to a hut at night, where she asks a woman by the name of Metanira for a drink. As she greedily empties the drinking-pot, a boy pokes fun at her. Angered by his insolence, the goddess turns the impertinent boy into a lizard"

This story of Ceres emphasizes the respect that is owed to the gods and goddesses and also is a tale of the determination of a mother to find her missing daughter. Klessman has argued that this painting dates to ca. 1608 and has noted that Johan Farber recorded that the painting "caused a stir in Rome" (Klessman, *Adam Elsheimer, 1578-1610*, listed in references above, p. 142) and it is likely that Rubens saw the painting during his visit to Rome. The painting is very well known from the engraving by Hendrick Gouts, which was done in 1610.

The most recent sale of a painting at auction with a strong attribution to Elsheimer is the following:

The Flight into Egypt

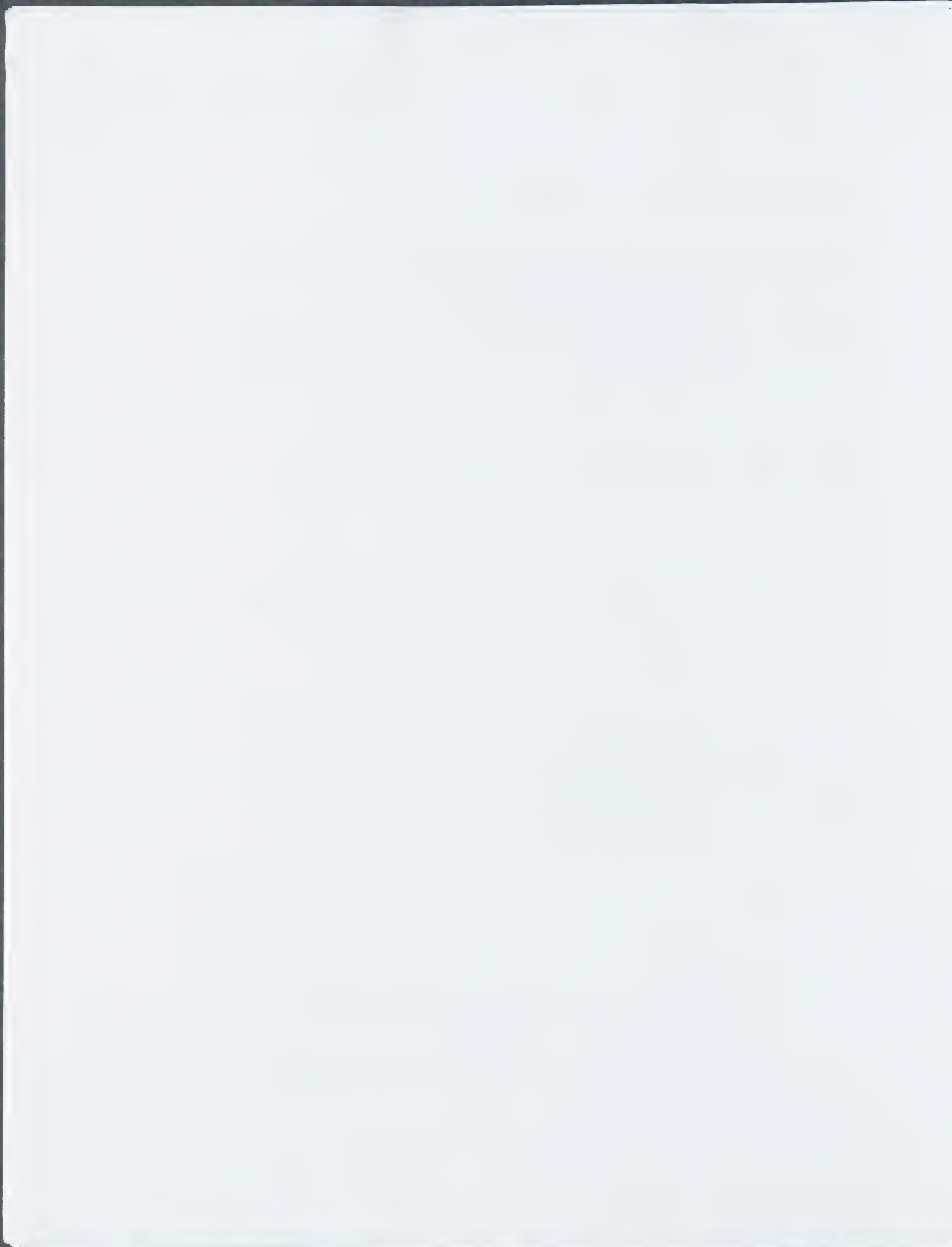
oil on copper

3 7/8" by 3" (oval)

Sold at Sotheby's New York on January 13, 1994 for \$330,000

without buyer's premium

This very small painting sold over 14 years ago, is very small but was in good condition.



(footnote continued on the following page)

(continuation of footnote)

In further support, the following sales of very small works on paper are cited:

Bathsheba: A Seated, Partly Draped Female Figure Looking Down

bodycolor

2 15/16" by 2 13/16"

Sold at Christie's London on July 1, 1997 for \$184,939

Aeneas Saving Anchiese from Burning Troy

watercolor and gouache

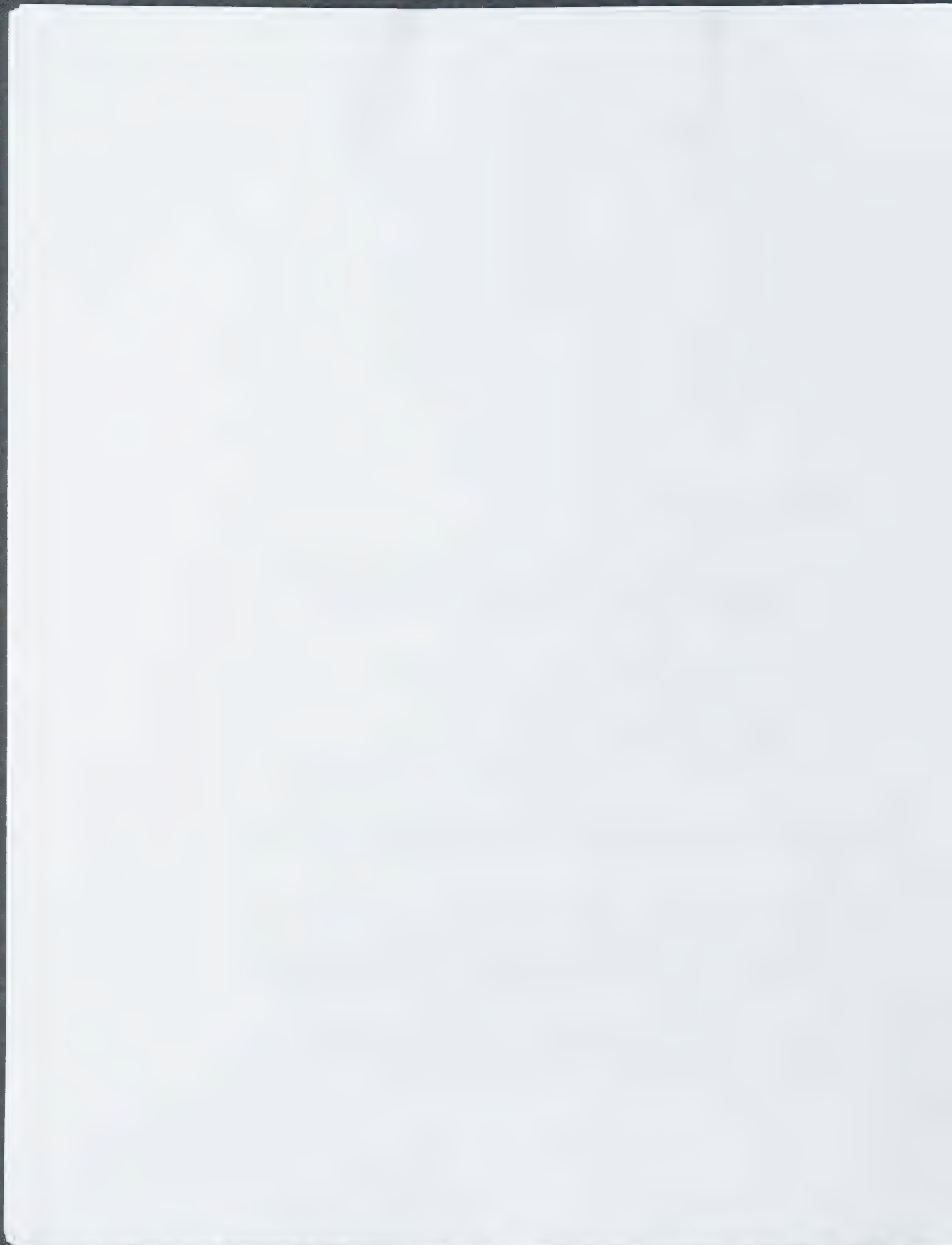
5 2/3" by 3 3/4"

Sold at Sotheby's Amsterdam on November 14, 2006 for \$182,278

The donated work, one of Elshimer's best known and acclaimed compositions, is significantly larger than the above cited drawings, but the condition diminishes its value.

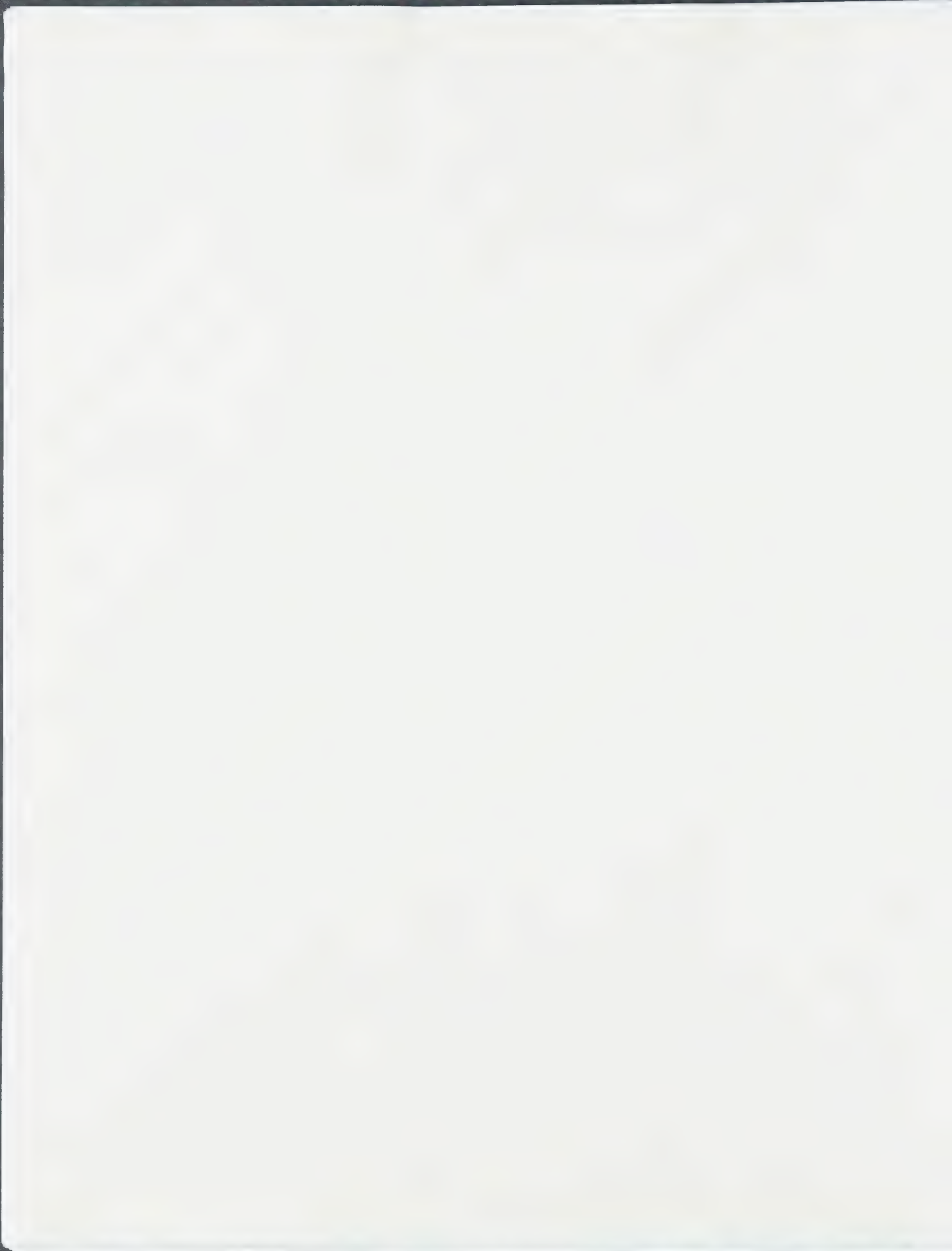
Although the donated work is in fair condition at best, it is an extremely important painting within the small oeuvre of surviving works by the artist. As the original work which was engraved by Goudt, this painting had an incredible influence on other Baroque era artists. So noteworthy was the painting that Rubens owned a copy of it, which he kept until his death, and that version is now in the Prado.

The donated work was also once owned by the great artist Gerrit Dou, one of the best students of Rembrandt, and this enhances its value and further emphasizes the importance of the painting.





WORK #3



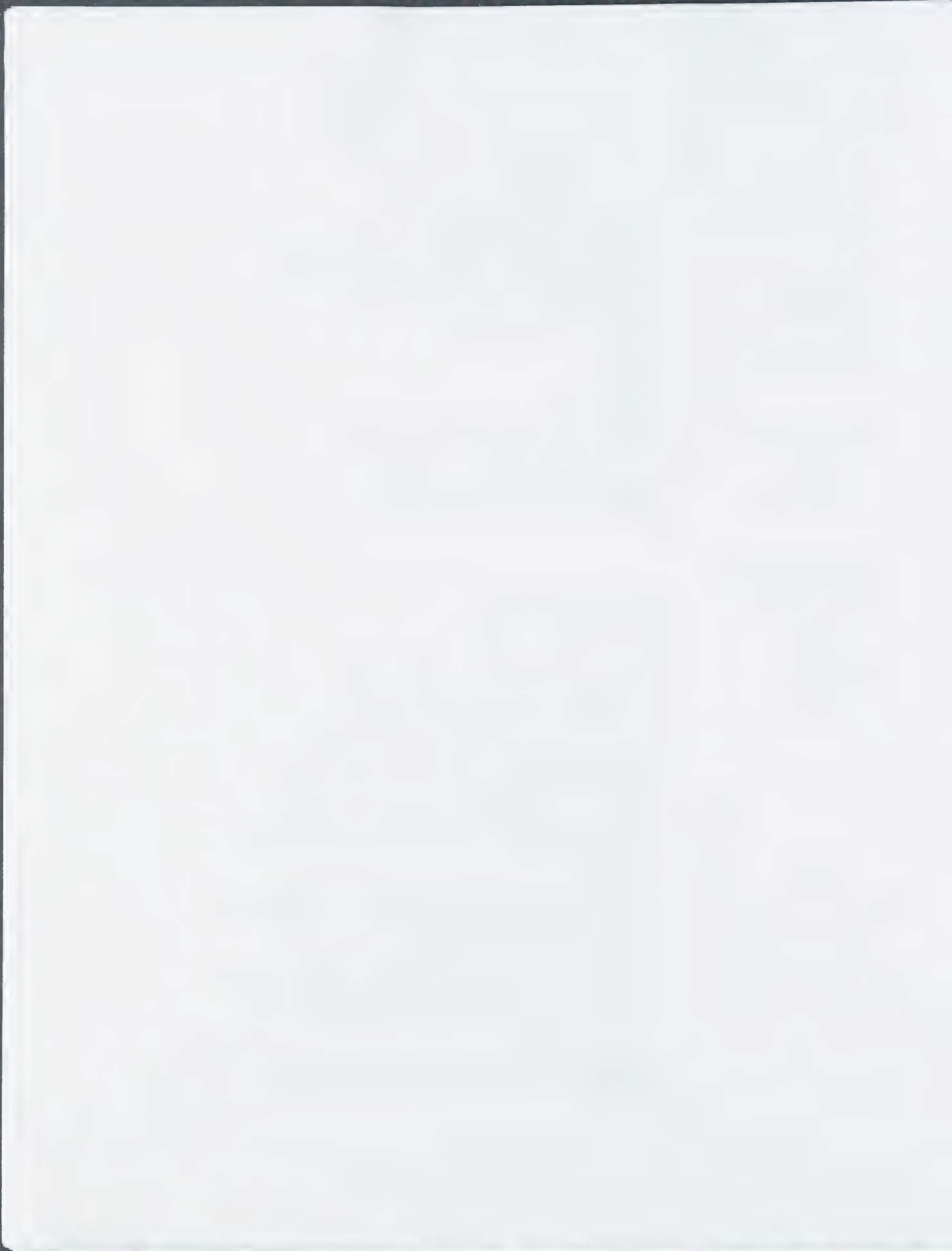
Work #4

Title: The Mocking of Ceres, 1610
Artist: Hendrick Goudt (Utrecht ca. 1585 – Utrecht 1648) after
Adam Elsheimer (Frankfurt 1578 – Rome 1610)
Medium: Copper engraving
Dimensions: Height 12 1/2" by width 9 3/8" (31.5 cm by 23.7 cm)
State: 1st state
Print references: Dut 6.
Wurz. 5
Reitlinger 6
Holl. 5
Inscribed below: AEhlsheimerpinxit ... HGoudt sculpsit et
dicavit Romae. 1610
Condition: Good; strong impression, paper trimmed inside plate
marks; some darkening of the paper;

PROVENANCE

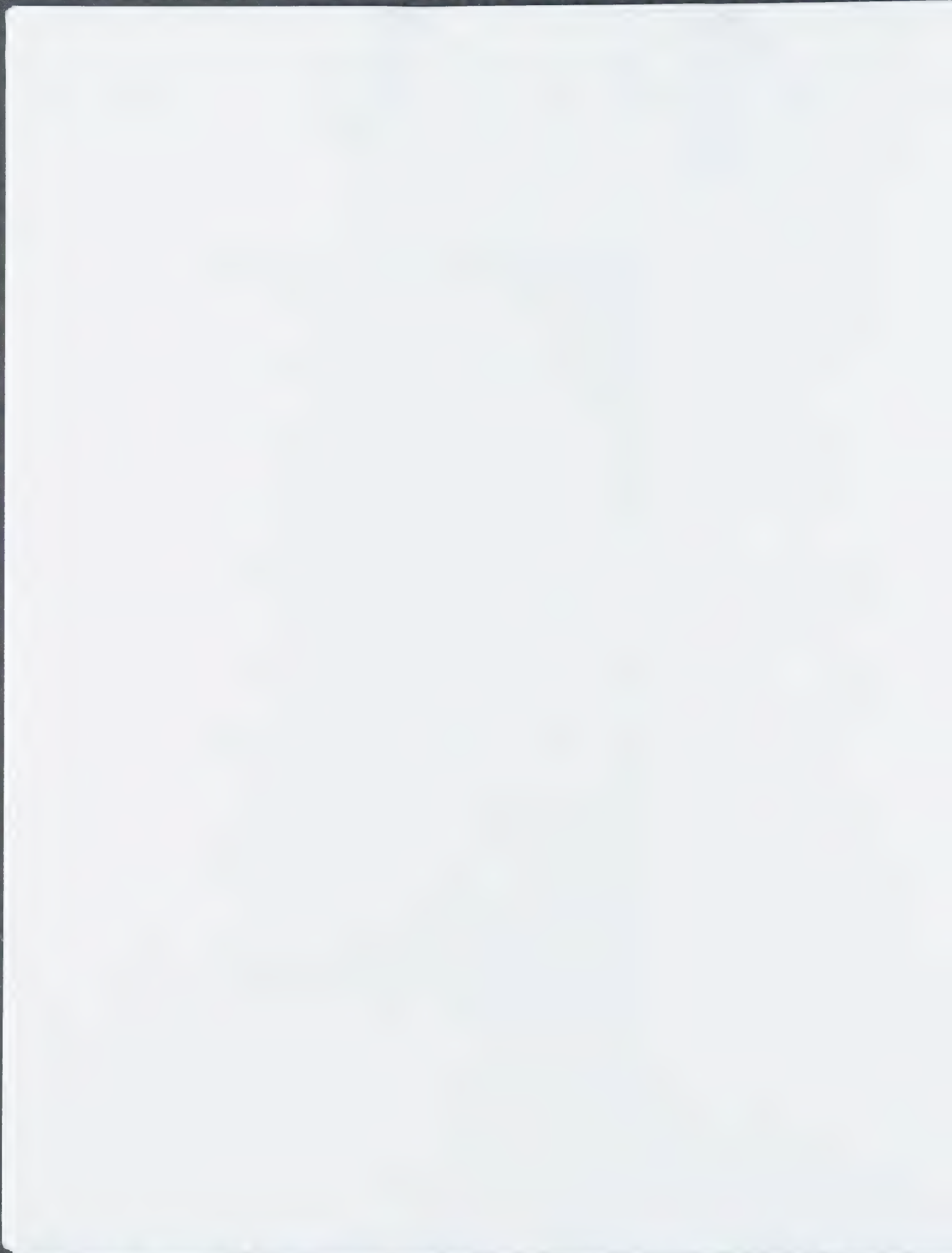
Collections: Michael Hatcher, Milwaukee

References: Adam Bartsch. *Le peintre-graveur*, Vienna:
J. von Degen, 1803-1821, no. 5;
Alfred von Wurzbach. *Niederländisches Künstler-Lexikon*,
3 vols. Vienna and Leipzig:
Halm und Goldmann, vol. 1, 1906, p. 606, no. 5;
Heinrich Weizsäcker, entry for Elsheimer in: Ulrich
Thieme and Felix Becker, *Allgemeines Lexikon der
bildenden Künstler von der Antike bis zur Gegenwart*,
Leipzig: E.A. Seeman (vols. 2-37), 1907-1950, vol. 10,
p. 484;
Kurt Gerstenberg, "Rubens und Elsheimer. Zu: Rubens im
Kreise seiner Römischen Gefährten", *Zeitschrift für
Kunstgeschichte* 2, 1933, 220;
Martin Davies, review of Willi Drost, "Adam Elsheimer
und seine Kreis", *Berlin: Deutscher Verlag für
Kunstwissenschaft*, 1933, in: *Burlington Magazine* 64,
1934, p. 291;
Wolfgang von Moltke, "Salomon de Bray," *Marburger
Jahrbuch für Kunstwissenschaft* 11, 1938/9, p. 374,
note 2;



References:

- F.W.H. Hollstein, *Dutch and Flemish Etchings Engravings and Woodcuts 1450 – 1700*, Amsterdam, Menno Hertzberger, 1949ff., vol. 8, p. 155, no. 5 (with illustration)
- Walter Hugelshofer, review of Hans Möhle, "De Zeichnungen Adam Elsheimers", *Berlin Deutscher Verlag für Kunstwissenschaft*, 1966, in: *Zeitschrift für Kunstgeschichte* 31, 1968, p. 68;
- John Walsh, Jr., "The Dutch Marine Painters Jan and Julius Porcellis - 1 Jan's Early Career," *Burlington Magazine* 116, 1974, p. 657 note 21;
- Keith Andrews, "A Rediscovered Elsheimer Drawing", *Master Drawings* 9, 1971, p. 38;
- Keith Andrews, *Adam Elsheimer. Paintings – Drawings – Prints*, New York, Rizzoli, 1977, pp. 152-153, no. 23 (ill)
- Keith Andrews, review of: Christian Klemm, "Joachim von Sandrart: Kunstwerk und Lebenslauf", *Berlin: Deutscher Verlag für Kunstwissenschaft*, 1986, in: *Burlington Magazine* 129, 1987, p. 544;
- Gottfried Sello, *Adam Elsheimer*, Munich: C.H. Beck, 1988, p. 83;
- Luuk Pijl, entry on Elsheimer, in: *Saur allgemeines Künstlerlexikon. Die bildenden Künstler aller Zeiten und Völker*, 54 vols. Munich and Leipzig: K.G. Saur Verlag, 1991-, vol. 33, p. 387
- Desmond Shawe-Taylor, "Elsheimer's 'Mocking of Caravaggio'," *Zeitschrift für Kunstgeschichte* 54, 1991, pp. 209 (fig. 2), 218
- Werner Sumowski, "Vananten bei Elsheimer," *Artibus et Historiae* 13, no. 25, 1992, pp. 157, 159;
- Stefan Gronert, "Adam Elsheimer in Venedig? Eine kritische Betrachtung zweier Dokumente," *Marburger Jahrbuch der Kunstwissenschaft* 30, 2003, p. 214, note 3;
- David de Witt, *The Bader Collection: Dutch and Flemish Paintings*, Kingston: Agnes Etherington Art Centre, 2008, p. 126 (fig. 72b)



Exhibitions: Clifford S. Ackley, *Printmaking in the Age of Rembrandt*, Boston: Museum of Fine Arts, 1987, pp. 45-46, no. 45 (ill.);
Rüdiger Klessmann et al. *Adam Elsheimer, 1578-1610*. Frankfurt: Städelsches Kunstinstitut; Edinburgh: National Gallery of Scotland; and London: Dulwich Picture Gallery, 2006, pp. 142-143, with no. 26, p. 186, no. 51 (ill.)

APPRAISED VALUE: \$4,000*

*The donated work is the second of seven famous engravings that Hendrick Goudt created after paintings by Adam Elsheimer. Goudt's reputation as an artist rests entirely on these prints. He gained exclusive access to the renowned German artist's works when he befriended him in Rome.

The engraving was dedicated to the great patron and connoisseur Cardinal Scipione Borghese and the text in the engraving below the image are Latin verses by a poet Janus Rutgers which paraphrase the story of the Mocking of Ceres from Ovid's Metamorphosis.

In support of this valuation, we cite the following sales of impressions of the same print:

Ceres sucht ihre Tochter

copper engraving

12 5/8" by 9 3/4"

Sold at Karl & Faber, Munich on November 30, 2007 for \$3,435 without buyer's premium

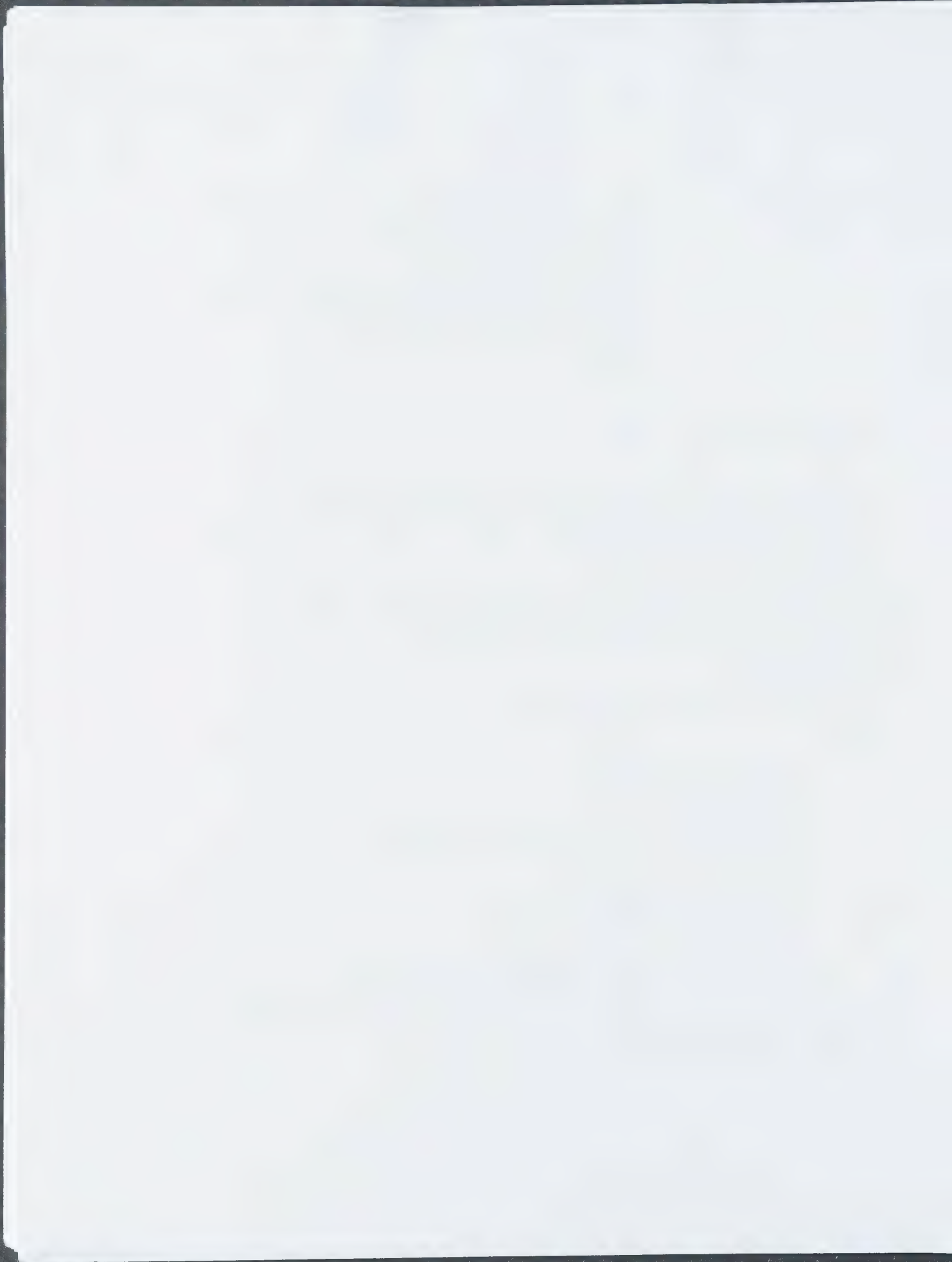
Ceres Seeking her Daughter

copper engraving

12 3/4" by 9 3/4"

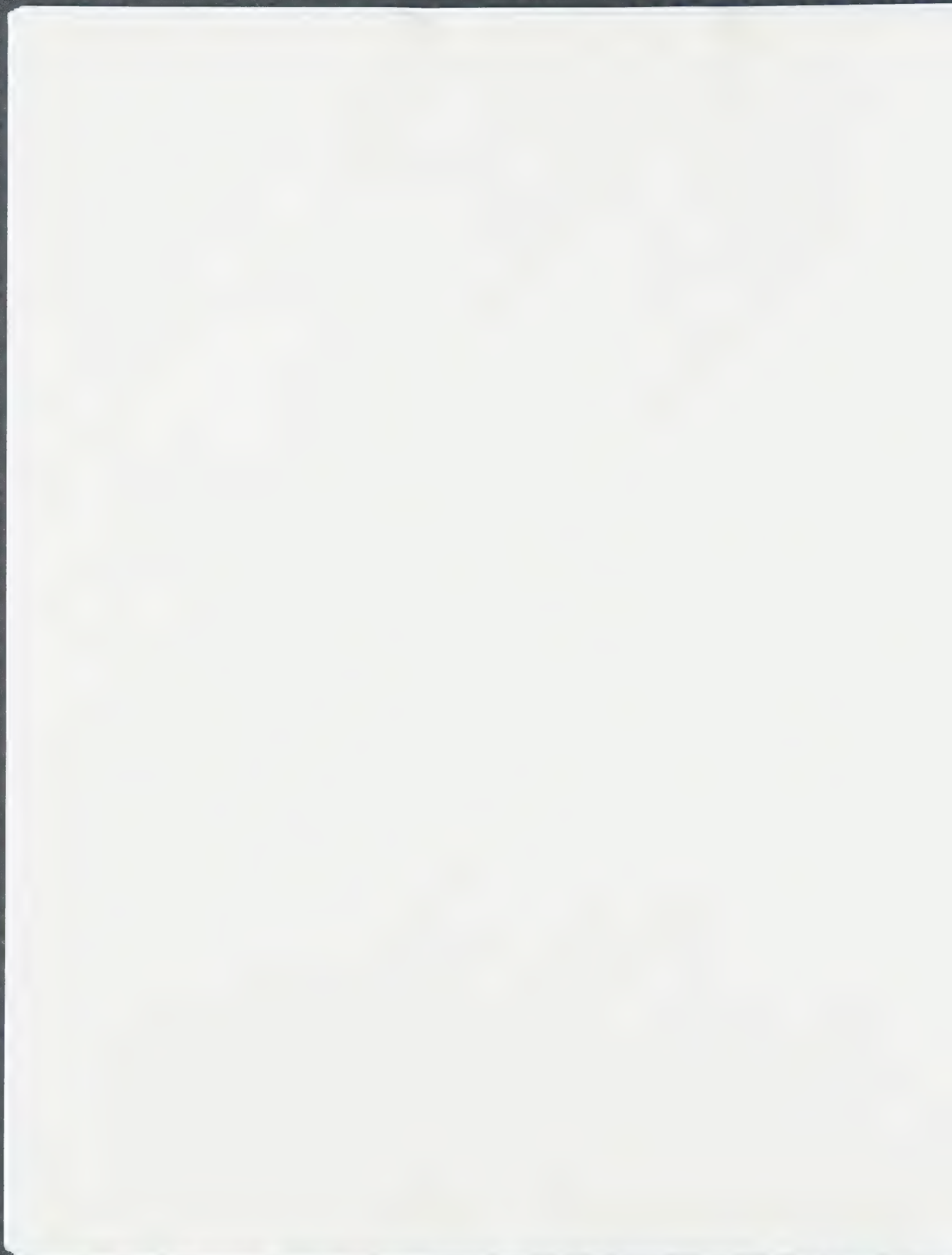
Sold at Christie's London on September 20, 2006 for \$8,150

The impression that sold at Christie's is in better condition and this accounts for the higher price realized at auction.





WORK #4

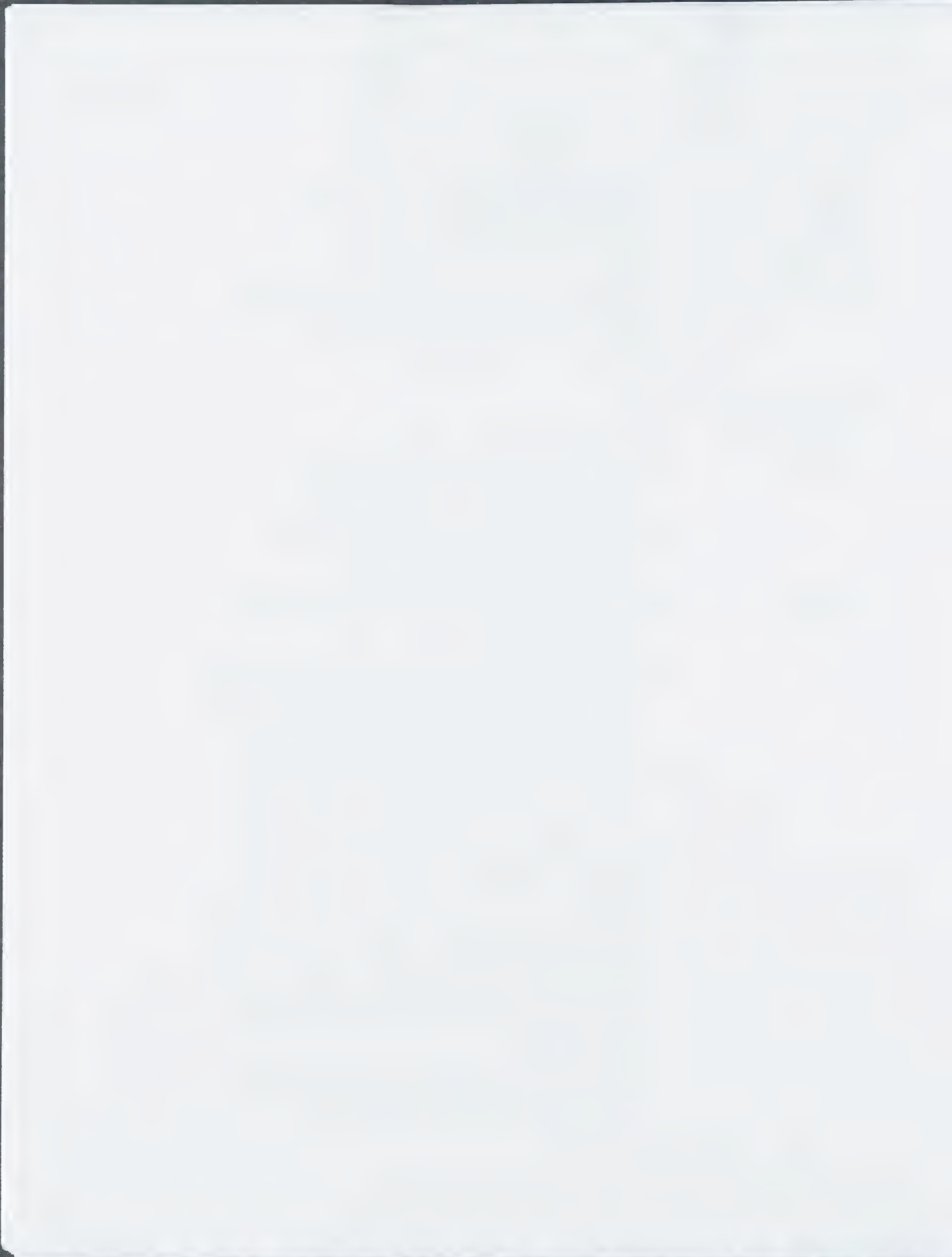


Work #5

Title: Winter Landscape, 1660s-70s
Artist: Jacob van Ruisdael (Haarlem 1628/9 – Amsterdam 1682)
Medium: Oil on canvas mounted on canvas
Dimensions: Height 14 1/8" by width 12 1/3" (35.5 cm by 31.1 cm)
Signed/dated: Signed lower left: J. V. Ruysdael
Condition: Very good to pristine; the canvas has been relined; very fine craquelure over the entire surface of the painting; there is no overpainting or in-painting

PROVENANCE

- Collections: Max Steintal, Berlin, around 1890-1906
Acquired in 1907 by the father or grandfather of
of Major J.C.F. Gundry, The Hyde, Walditch,
Bridport, Dorset
Sale at Christie's London on 11 December, 1984, lot 21,
illustrated in color, as indistinctly signed
- References: Bode, review of exhibition Berlin 1890, in *Jahrbuch der
Königlich Preussischen Kunstsammlungen* 9 (1890),
pp237-238
Cornelius Hofstede de Groot. *A Catalogue Raisonné of the
Work of the Most Eminent Dutch Painters Based on the
Work of John Smith*, Trans. Edward G. Hawke. London:
Macmillan & Co., 1908-1927, vol. 4, p. 298, no. 988
(as "Beschneite Landschaft mit einigen Figuren von J.
v. Ruisdael selber [Snowy Landscape with several
figures by J. v. Ruisdael himself]," oil on canvas, 36 x
32 cm, signed lower left);
Jakob Rosenberg. *Jacob van Ruisdael*. Berlin: Cassirer,
1928, p. 110, no. 606;
Alfred Bader, *Aldrichimica Acta* 18, no. 4 (1985), p. 85
(cover ill.)
Alfred Bader. *Adventures of a Chemist Collector*. London:
Weidenfeld and Nicolson, 1995, p. 233, no. 8 (pl. 24);
Seymour Slive. *Jacob van Ruisdael: A Complete
Catalogue of His Paintings, Drawings and Etchings*.
New Haven: Yale University Press, 2001, p. 479, no.
682 (colour ill.)
David A. de Witt, The Bader Collection: *Dutch and
Flemish Paintings*, Kingston: Agnes Etherington Art
Centre, 2008, p. 284, no. 173 (colour ill.)



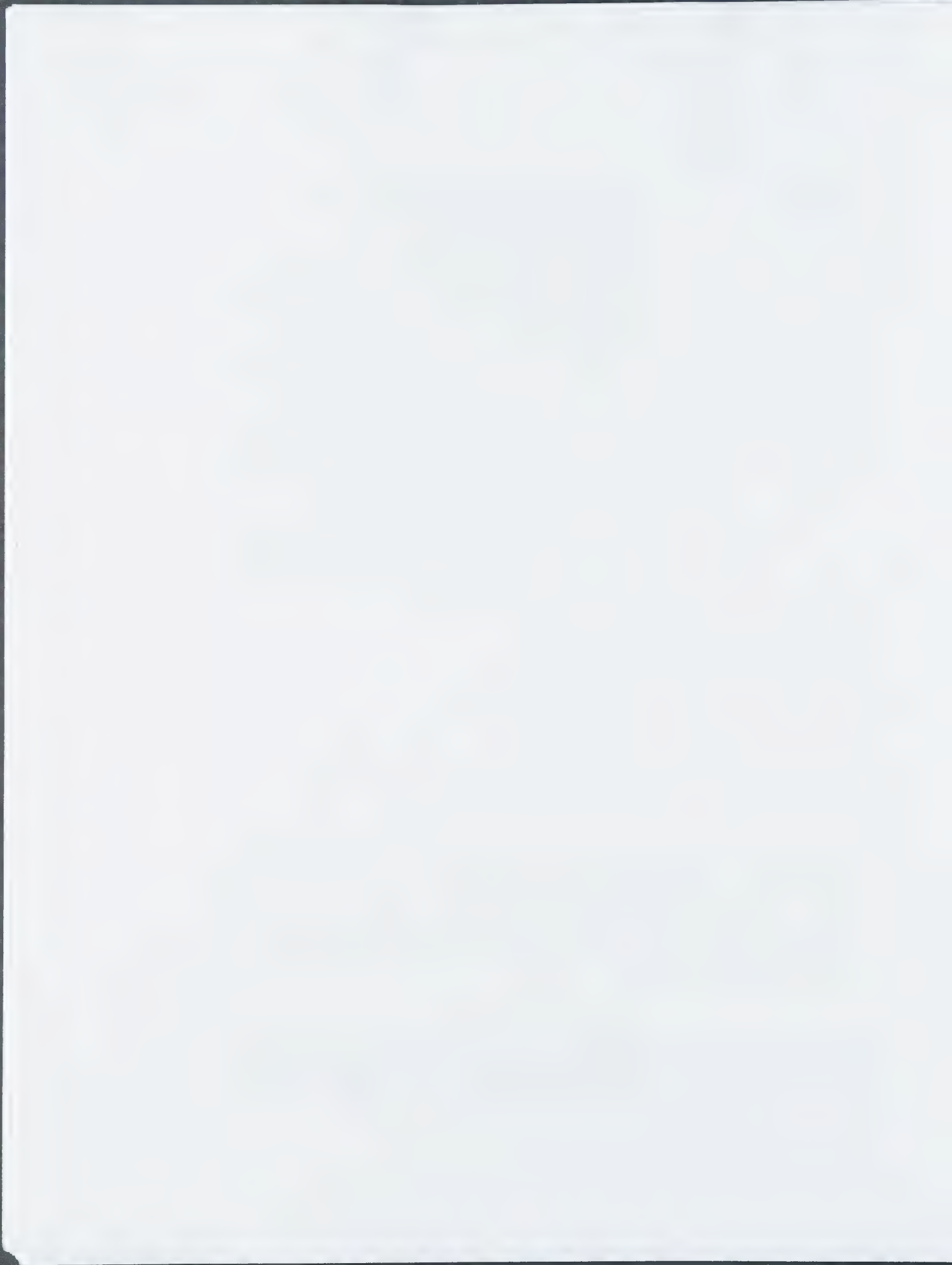
Exhibitions: Berlin, *Katalog der Ausstellung von Werken der niederländischen Kunst des siebzehnten Jahrhunderts. Gemälde der holländischen und vlämischen Schule, delfter Fayencen, Möbeln und Gegenständen der Kleinkunst im Berliner Privatbesitz*. Berlin: Kunstgeschichtliche Gesellschaft in Berlin, 1890, p. 55, no. 253 (as “Winterlandschaft. An einem gefrorenen Weiher, auf dem sich einige Personen befinden, liegt links ein Haus; düsterer Himmel. [Winter Landscape. On a frozen meadow, where there are several people, a house stands to the left (sic); dark sky.]” oil on canvas, 35 x 31 cm, signed: *J. V. Ruysdael* [the first three letters interlaced])
Berlin: Former Gräfllich Redern'schen Palais, 1906, p. 34, no. 120
Milwaukee, WI, Milwaukee Art Museum, *Rembrandt and His Time: Selected Paintings*, 2005-2006, illustrated in exhibition catalogue by Laurie Winters, David de Witt and Mary Weaver Chapin.

APPRAISED VALUE: \$550,000*

*One of the finest landscape artists in Western art, Jacob van Ruisdael is the most esteemed painter of this genre in the 17th Century Dutch world. Born into a family of artists and craftsmen in Haarlem, it is likely that Ruisdael studied with his uncle, Salomon van Ruysdael in Haarlem in the 1640s and was accepted into the guild of St. Luke in 1648. In the 1650s the artist traveled through his native country and to the region of Westphalia in Germany. He moved to Amsterdam in 1657 and worked there for the remainder of his life.

Ruisdael, a prolific painter, is known for his carefully executed paintings of landscapes, with particular emphasis on the details of the forests. These paintings were not literal depictions of what the artist had observed, but composed paintings that celebrate the poetry, beauty and emotive quality of the landscape.

(footnote continued on following page)



(continuation of footnote)

Slive accepts nearly 700 paintings as being by the hand of the artist. Ruysdael mainly painted waterfalls and forests. The quality of these works ranges greatly.

Many paintings by the artist have condition issues such as surface abrasions and over-painting, and these works tend to being low values at auction, such as the following sale:

A Landscape with Two Figures on a Rise and a Stream at Right, 1647

oil on panel

12 3/4" by 17 3/8"

Sold at Sotheby's London on December 5, 2007 for \$271,127

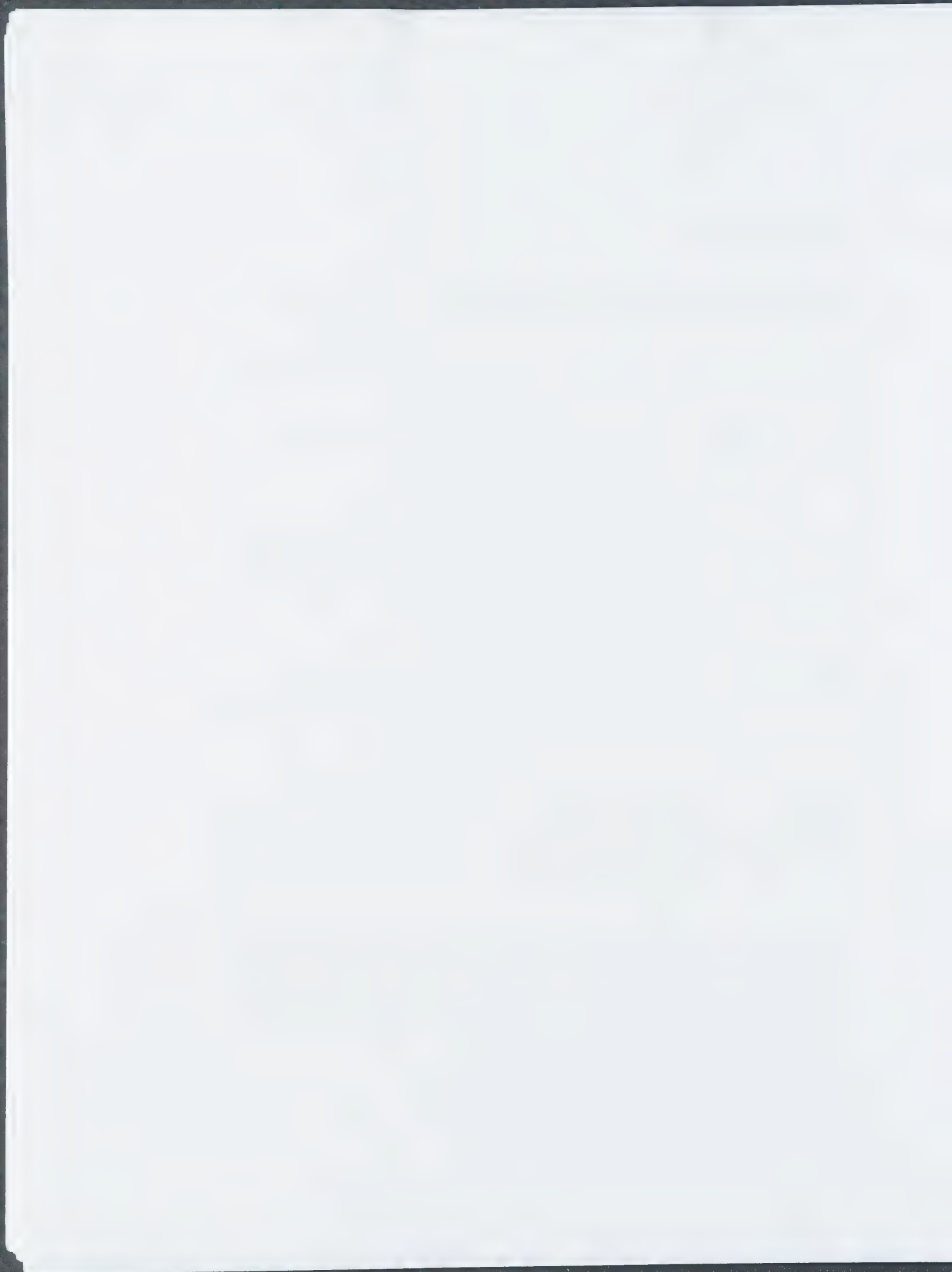
The condition of the cited work diminishes its value for the following reasons: there is an unstable hairline split in the panel of 3 cm in the upper right quadrant; there is retouching in the sky area, and there is in-painting on one of the trunks of the left tree as well as in-painting in the red tunic of one of the figures.

The donated work is one of the 32 Winter Landscape paintings accepted by Slive. Dateable by him to the 1660s-70s, after Ruisdael's move to Amsterdam, these paintings are mostly small, mostly vertical in orientation, and were conceived as small intimate paintings (Slive, p. 468, in references), to be contemplated the same way one would a drawing.

The series of Winter Landscapes tend to be more somber, with strong contrasts between light and dark. Ruisdael's depictions of the season are not the winter scenes of people enjoying winter sports such skating on the canals, as painted by earlier Dutch artists such as Hendrik Avercamp. Ruisdael's Winter Landscape series depict a personal feeling, a statement about the bleakness of the long, harsh Dutch winter.

The donated work is one of the more accomplished Winter Landscape paintings. It has a well balanced composition, with a large house on one side of the painting and a tree and a hut on the other side. The tree is bare and lifeless, with dark tempestuous clouds above, but in the background there is patch of a blue sky with a white fluffy cloud indicating that winter will come to an end. In the foreground of the painting are a couple who are walking their dog, a touching moment of companionship and endurance during the harsh Northern winters.

(footnote continued on following page)



(continuation of footnote)

The highest price ever paid for a Winter Landscape at auction is the following:

Winter Landscape with a Frozen Canal, Farmhouses and a Watermill

Beyond

oil on canvas

15 1/2" by 17 1/4"

Sold at Sotheby's New York on January 30, 1998 for \$1,652,000

The cited work is a far more desirable painting for the following reasons: the sky is brighter, with no dark overbearing clouds; a frozen canal is depicted, as is a windmill, and these are the classic images of Amsterdam. The entire atmosphere of the cited painting is more hopeful, the trees are fuller and less bare and stark, and this is in contrast to the mood and colorings of the donated work.

Recently one of the artist's least accomplished winter landscapes was sold at auction:

A Winter Landscape with a Watermill

oil on canvas

21 5/8" by 26 2/3"

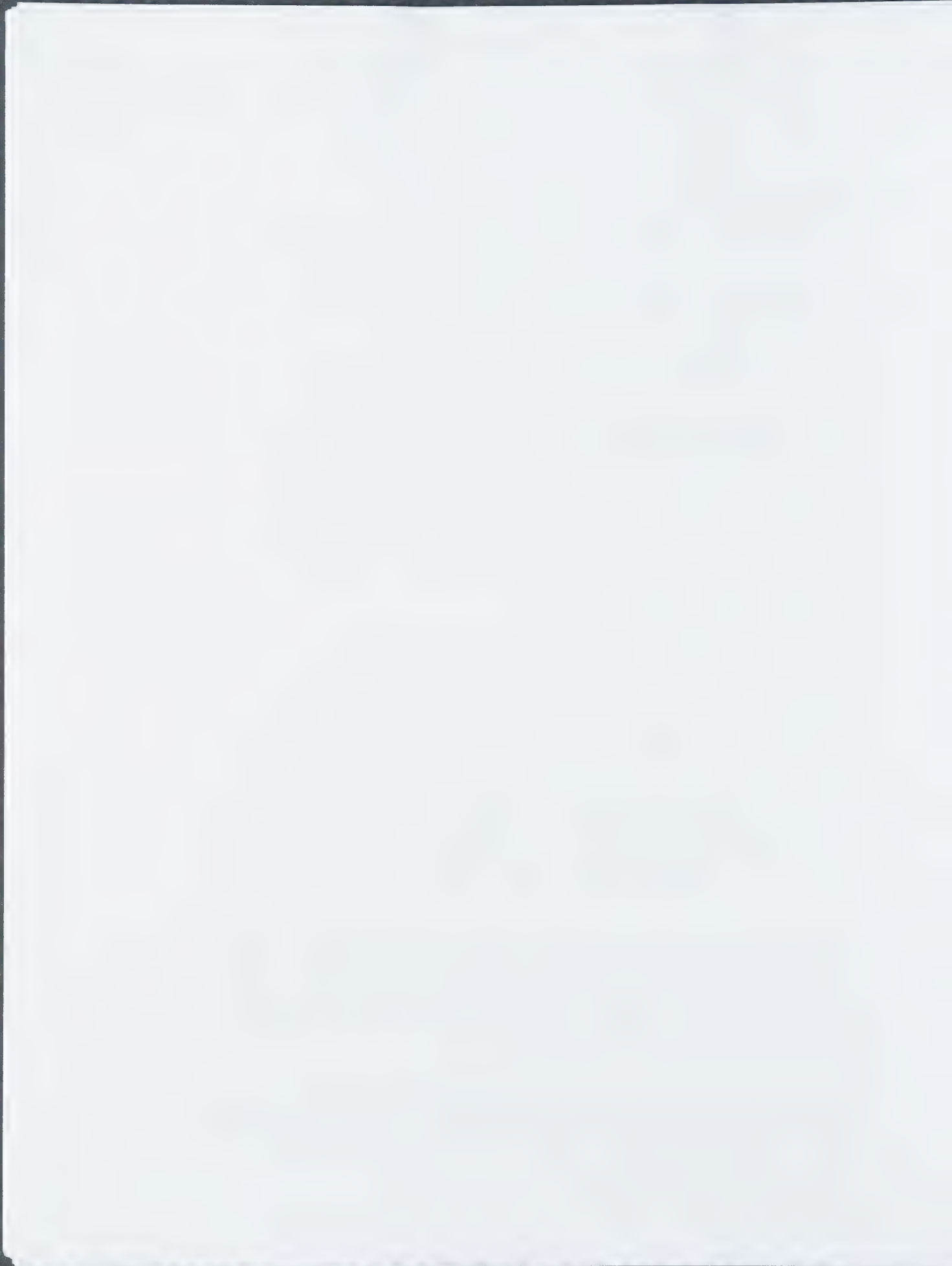
Sold at Sotheby's New York on January 25, 2007 for \$240,000

The cited work has a far more depressing depiction of the Dutch winter. The composition of this painting is dominated by the dark watermill and the dead branches of trees in the foreground. Behind the branches are figures trying to cut through the ice in to fish. There is very little blue sky; and the brown color of the ground almost merges into the brown color of the watermill, and the darker brown of the dead tree branches. This depiction of winter has a stronger sense of bleakness, death and desperation, in contrast with the donated work which has a tender scene of a couple with their dog, and even the sky has a shimmer of blue. Additionally, the cited work was in a poorer state of preservation, with more abrasions.

Slive noted in the catalogue raisonné that several of Ruisdael's Winter Landscapes have significant condition problems (see his catalogue entries for numbers 671, 680, and 690 for example). Condition is extremely important when evaluating a painting by Ruisdael as many of them suffer from severe abrasions and from poor conservation techniques in the past. The donated work is in very good condition and this has been taken into consideration and this almost pristine condition increases the value of the painting..

Another comparable sale of a winter scene by Ruisdael has not been located. A very similar Winter Landscape, oil on canvas, 14 3/16 by 12 1/3" (37 cm by 31 cm), Slive catalogue number 685, was recently offered in the private market for \$750,000.

(footnote continued on following page)



(continuation of footnote)

In further support, we can cite the sales of other paintings of similar size to the donated work and which are known to be in decent, but not very good condition:

A Wooded Landscape with Figures Outside the Gates of a Woodyard

oil on canvas

13 1/8" by 15 3/8"

Sold at Sotheby's New York on May 23, 2001 for \$423,750

A Dune Landscape with Two Figures by a Fence, 1647

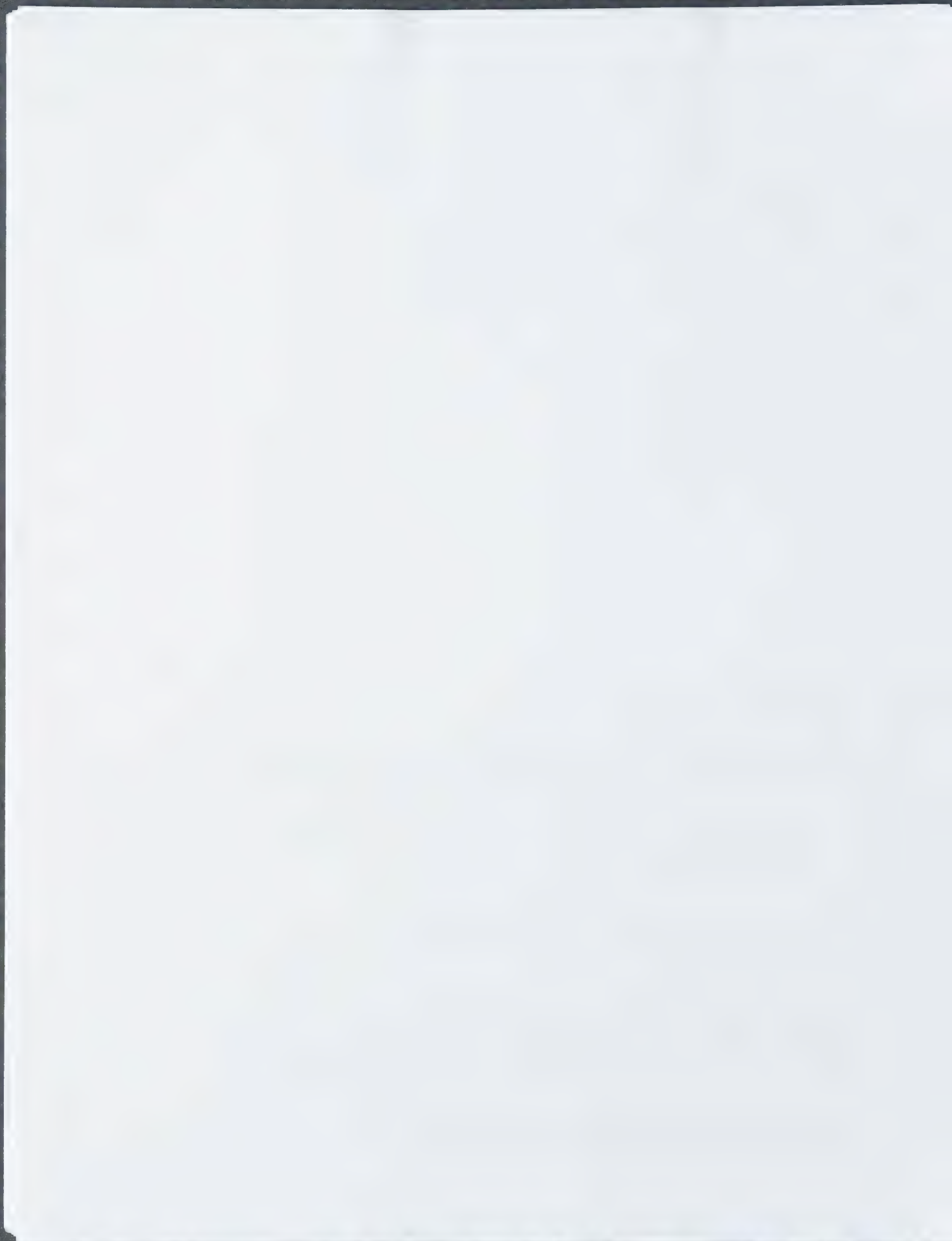
oil on panel

12 3/4" by 17 3/8"

Sold at Sotheby's London on July 12, 2001 for \$453,586

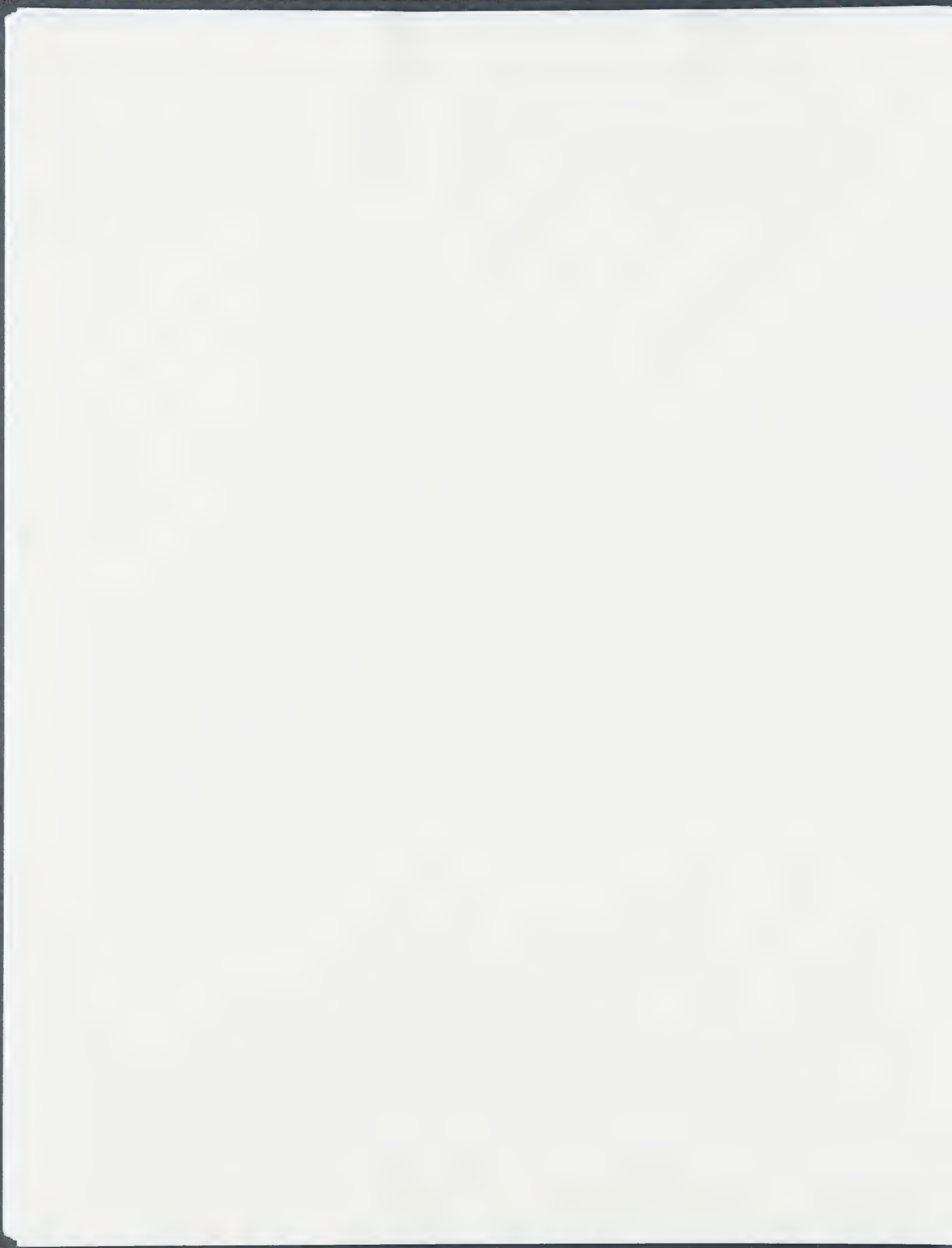
A Dune Landscape with Two Figures by a Fence is a work painted before the artist reached his 20th birthday and while he was still developing his style. Both of cited works have very common subject matters for the artist, the wooded landscape.

Based on the above sales, the quality and very good condition of the donated work, it is believed that this appraisal represents fair market value.





WORK #5



QUALIFIED APPRAISAL REQUIREMENTS PRESCRIBED BY
TREASURY REGULATION 1.170A-13(c)(3) and
IRS GUIDANCE NOTICE 2006-96; 2006-46 IRB 1

(A) A description of the property is set forth in the attached appraisal letter together with a photograph or transparency.

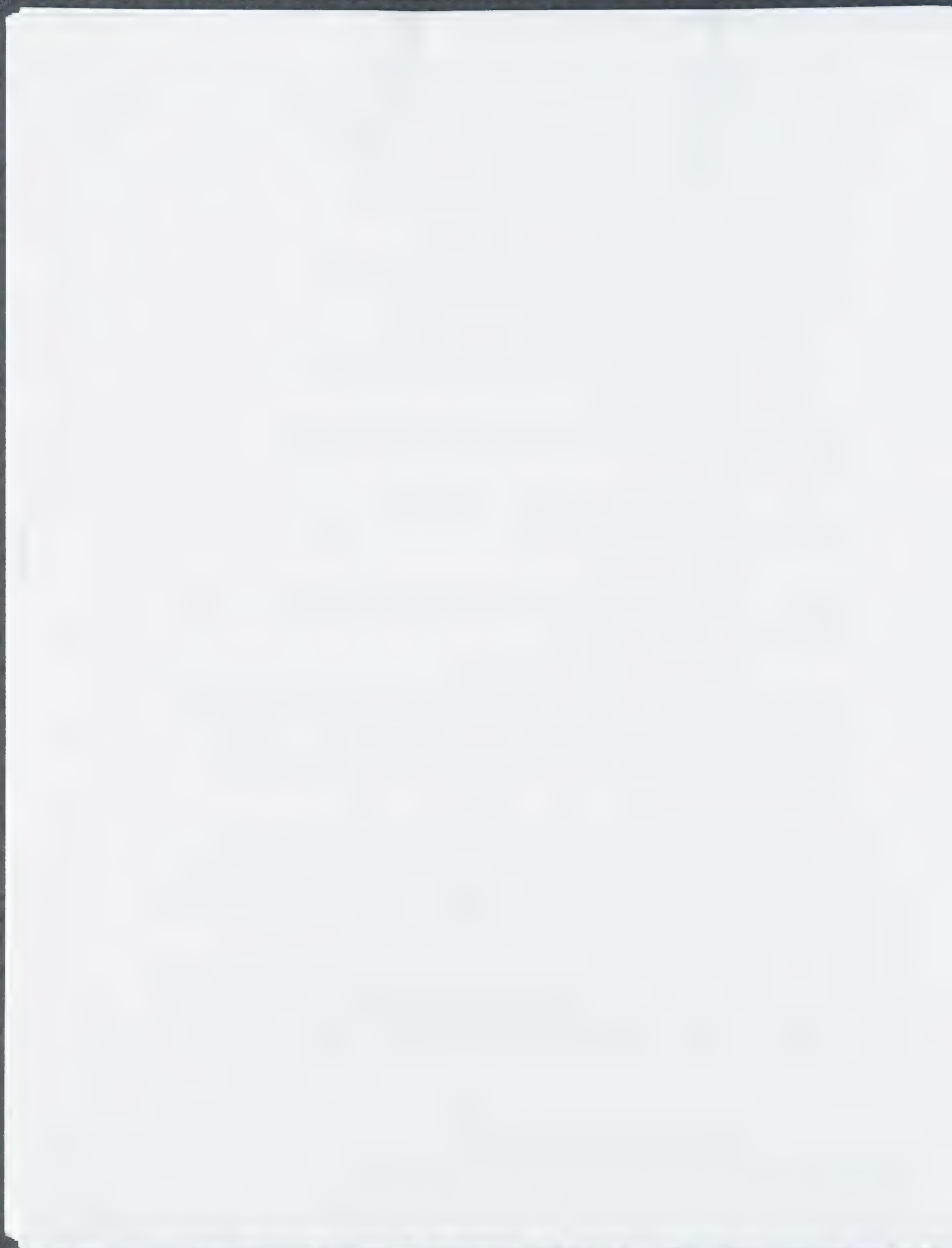
(B) The physical condition of the property appraised, based on data provided by the donor and the donee, is set forth in the appraisal letter.

(C) The date, or expected date, of contribution to the donee is set forth in the appraisal letter based upon information provided by the donor.

(D) The terms of any agreement or understanding entered into (or expected to be entered into) by or on behalf of the donor relating to the use, sale or disposition of the contributed property has been requested from the donor. Unless otherwise attached hereto, we assume no such agreement or understanding exists.

(E) This appraisal was prepared by Astrid Sanai (Soc. Sec. No. 533-90-2821) who has had experience in the appraisal of works of art by old masters and 19th and 20th century art for more than 10 years. Ms. Sanai holds an undergraduate degree in art history with honors and an MA degree in art history from the Institute of Fine Arts of New York University.

This appraisal was prepared under the supervision of Gilbert S. Edelson (Soc. Sec. No. 125-18-2001) in his capacity as Administrative Vice President of the Art Dealers Association of America, 205 Lexington Avenue, Suite #901, New York, NY 10016.



(F) The Art Dealers Association of America, Inc. ("ADAA") is a non-profit § 501(c)(6) association of dealers in the fine arts which has appraised donated works of art for over 45 years. ADAA's appraisals are made on the basis of advice from a panel of up to three dealers, each of whom has knowledge of the market for the particular work being appraised, and whose activities in connection with the appraisal of the work are regulated by ADAA. No appraisal advisor received any direct or indirect compensation; fees are paid to ADAA and are used to defray its expenses. Gilbert S. Edelson, Administrative Vice President of ADAA, has participated in ADAA appraisal work for more than 30 years. He is fully familiar with ADAA procedures, with the areas of expertise of the advisors selected by ADAA and, as result of his activities as an ADAA officer, is knowledgeable about the market for works of fine art in the United States and abroad.

(G) The Appraisal was made at the donor's request for income tax purposes.

(H) The date the property was valued is the date of the appraisal letter.

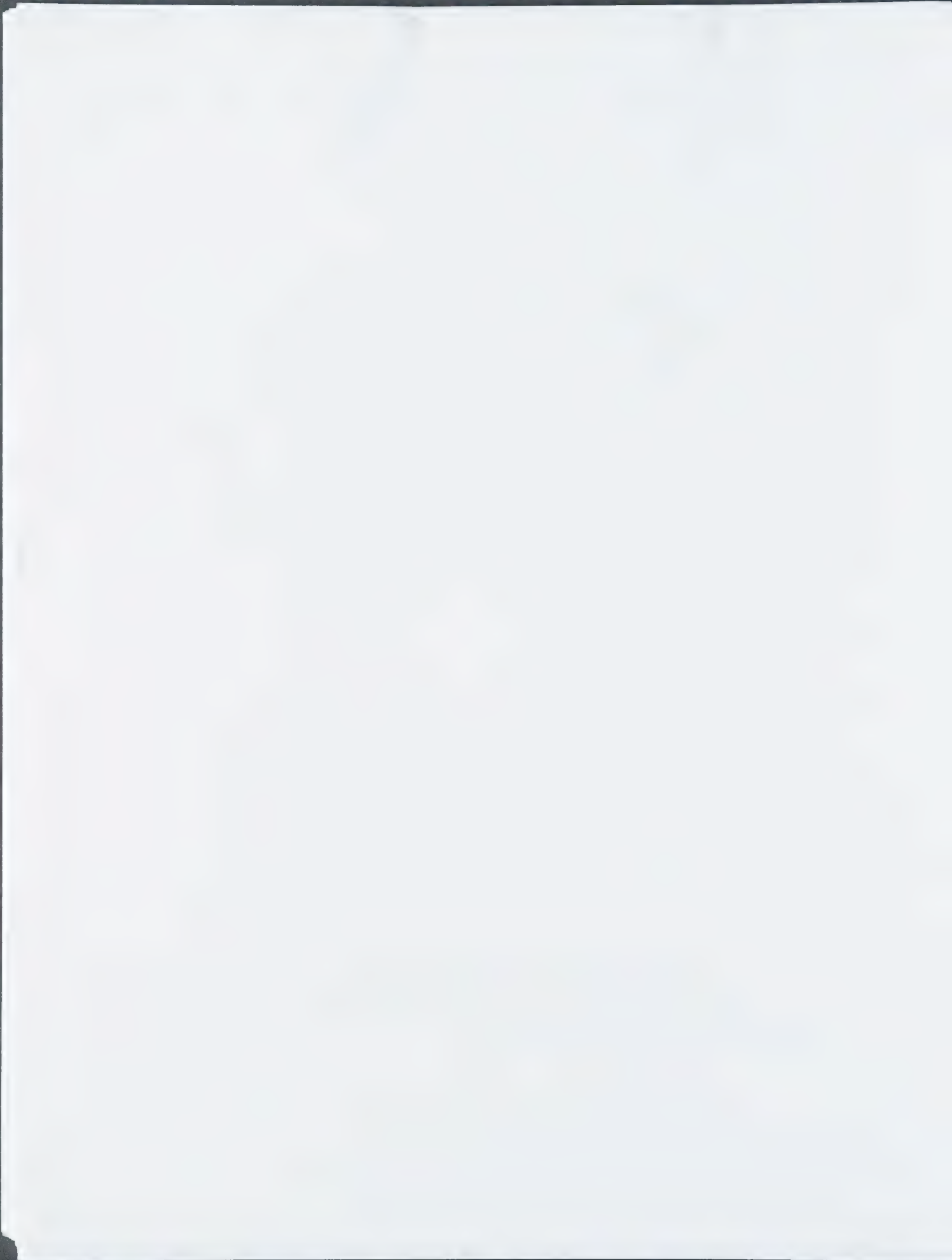
(I) The fair market value of the property on the date (or expected date) of gift is set forth in the appraisal letter.

(J) The method of valuation used is the market data approach.

(K) The appraisal was based upon specific comparable sales, when such data was available, or other relevant sales data.

(L) The following schedule provided for under the provisions of Treas. Reg. § 1.170A-13(c)(6)(ii) sets forth the fee arrangement between the donor and the Association:

SPECIAL FEE FOR APPRAISAL OF \$9,000

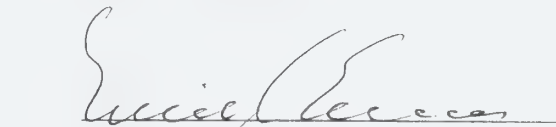


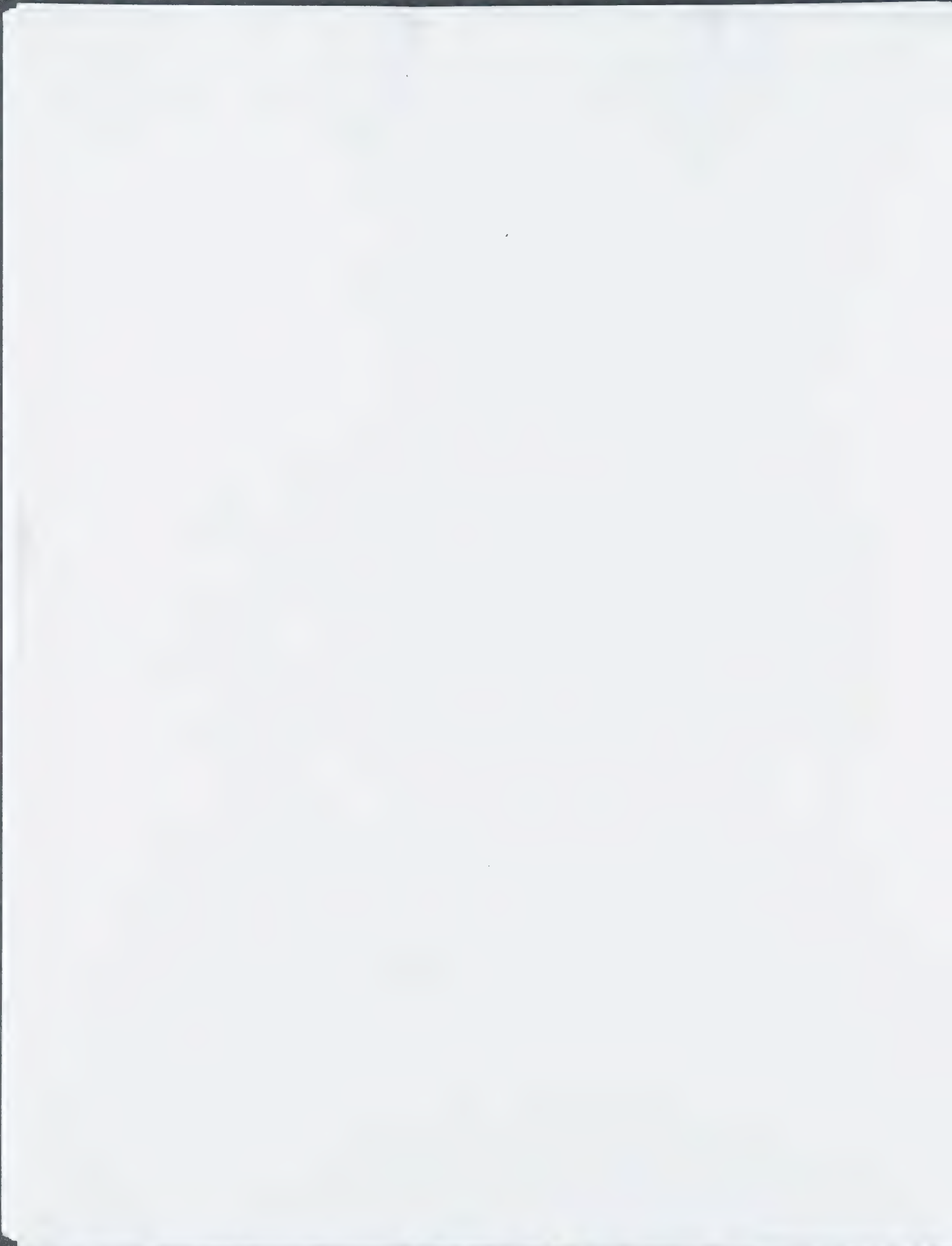
<u>Appraised Value</u>		<u>Fee</u>
Up	to \$ 9,999	\$ 500
\$ 10,000	to \$ 24,999	\$ 750
\$ 25,000	to \$ 49,999	\$1,000
\$ 50,000	to \$ 99,999	\$1,500
\$ 100,000	to \$249,999	\$2,000
\$ 250,000	to \$499,999	\$3,000
\$ 500,000	To \$999,999	\$4,000
\$1,000,000	and over	\$5,000

Note: Total fee reduced by 20% for group of works by the same artist.

(M) The appraiser herein has made a good faith investigation and a reasonable effort to ascertain the truthfulness of the facts relevant to the appraisal. There are no unreported limitations on the analysis made. Neither the appraiser nor the Art Dealers Association of America has present or prospective interest in the appraised work or works, and have no personal interest with respect to the parties. There is no bias with respect to the parties or the appraised property. The appraisal was made on the basis of photographs deemed satisfactory for the purpose. The compensation paid to the appraiser is not contingent on any action or event resulting from the conditions contained in the appraisal or the use of the appraisal report.


 Astrid Sanai


 Gilbert S. Edelson



January 31, 2010

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211

Dear Dr. Bader:

We are pleased to enclose two copies of our appraisals.

The original appraisal is attached to the Form 8283 which must accompany your income tax return. We have completed Part III of Section B, which is required to be completed by the appraiser. We have also completed items 4 and 5(a), (b) and (c) of Part I of Section B by attaching the original appraisal. Please note that you will have to complete the other items in Part I. The donee institution will have to complete Part IV.

An invoice for our services has been forwarded to Dr. David de Witt at the museum.

We are pleased to have been of service and hope that you will continue to use ADAA for future appraisals.

Sincerely yours,



Astrid Sanai

Enclosures

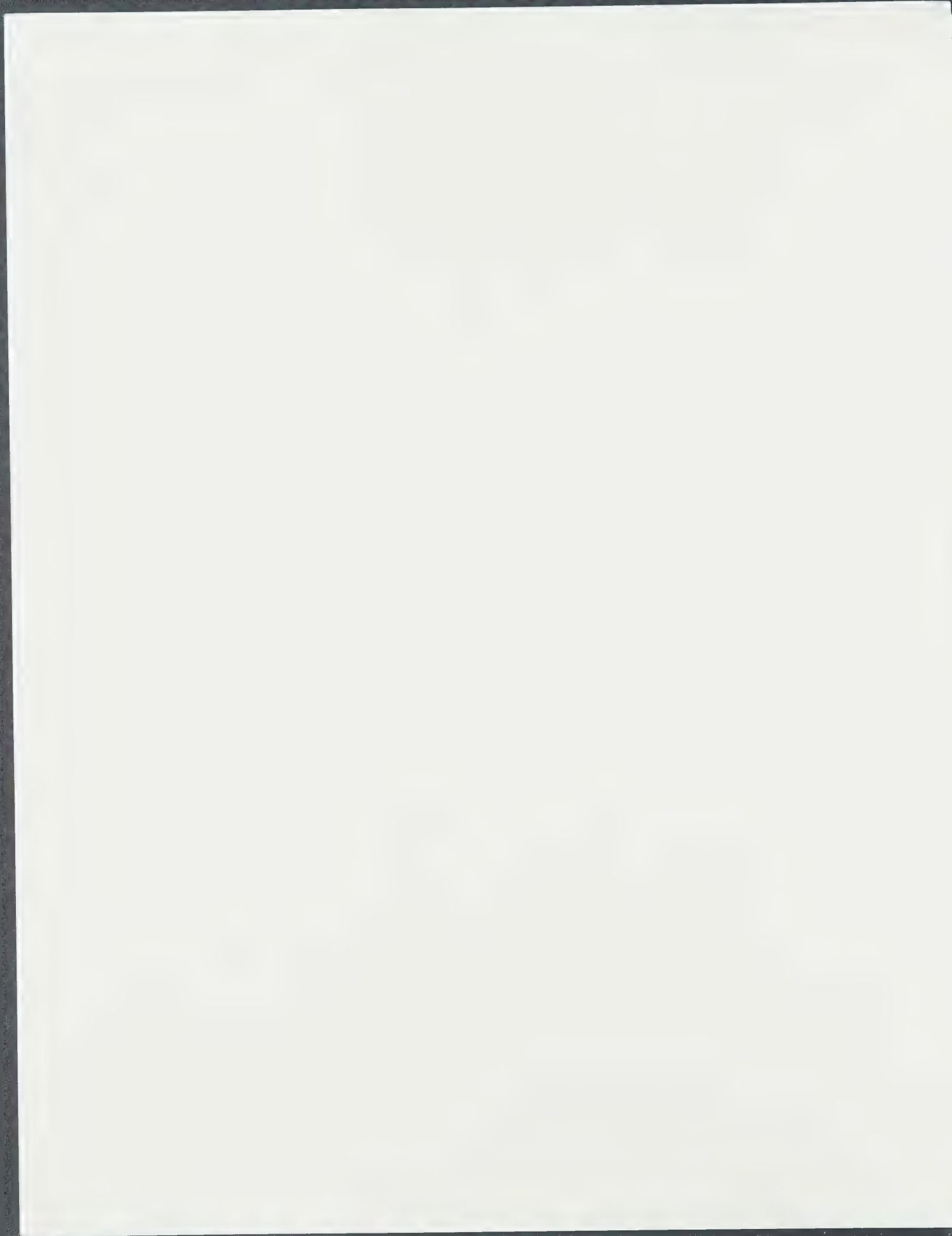
BOARD OF DIRECTORS

Leslie Tonkon
Donald Youn

EX-OFFICIO

ADMINISTRATION

FOUNDED 1962



January 31, 2010

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211

BOARD OF DIRECTORS

Dear Dr. Bader:

At your request, and in connection with the gift made by you in May 2009, to the Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, Canada, of the work described below, a color photograph of which is attached to the original hereof, we have appraised the work as of the date of gift as follows:

DESCRIPTION

Title:	<u>Portrait of Jacob Junius</u> , ca. 1658
Artist:	Jan Lievens (1607-1674)
Medium:	Oil on canvas
Dimensions:	31 1/8" by 21 7/8"
Signed/dated:	Not signed or dated
Condition:	The painting is in excellent condition; there is only one small area of abrasion only in the varnish layer near the sitter's proper left eyebrow; the paint layer is stable, with fine craquelure throughout due to age

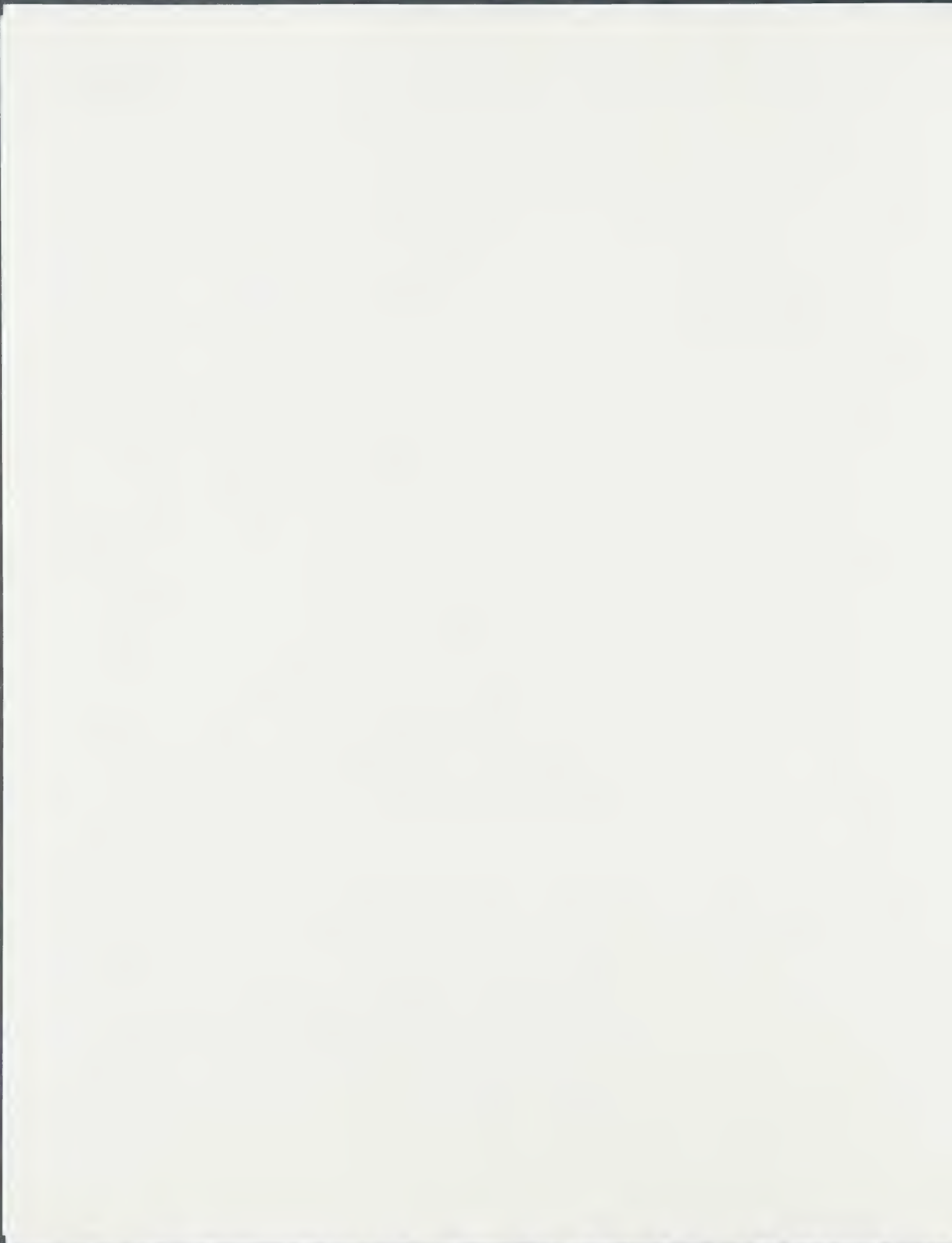
EX-OFFICIO

PROVENANCE

Collections:	Collection of the sitter, Jacob Junius, Delft Bequeathed to his second wife, Maria Leonards (1641-1710) By descent to their son Jacob Junius By descent to his daughter Maria Jacoba Emmen Slot Fraylemaborg, Schlochteren, The Netherlands By descent to Thomassen a Thuessink van der Hoop van Schlochteren family By descent to the De Sandra family Boonstra Collection, 1971
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ADMINISTRATION

FOUNDED 1962



- Collections: Han Jüngeling Gallery, The Hague, 1972
Alfred Bader, 1972
Bert van Duen, Beerse, Belgium, 1972
Acquired from the above in 1972
- Exhibitions: Washington DC, National Gallery of Art,
Jan Lievens: A Dutch Master Rediscovered,
October 26, 2008 – January 11, 2009;
this exhibition traveled to:
Milwaukee, WI, Milwaukee Art Museum,
February 7 – April 26, 2009;
Amsterdam, The Netherlands, Rembrandthuis,
May 17 – August 9, 2009
- References: Werner Sumowski, Gemälde der Rembrandt-
Schuler, Landau, 1983-1994, Volume 3, p. 1792,
no. 1295, illustrated p. 1810
Alfred Bader, Adventures of a Chemist Collector,
London, 1995
Lloyd DeWitt, Evolution and Ambition in the
Career of Jan Lievens, 1607-1674, PhD
dissertation, University of Maryland, College
Park, 2006, pp. 237, 241-242
David A. de Witt, The Bader Collection: Dutch and
Flemish Paintings, Kingston, Agnes Etherington
Art Centre, 2008, no. 120.
Arthur K. Wheelock, Jr., with Stephanie S.
Dickey, E. Melanie Gifford, Gregory Rubinstein,
Jaap van der Veen and Lloyd DeWitt, Jan Lievens:
a Dutch Master Rediscovered, New Haven, 2008,
no. 53, p. 182, illustrated p. 183

APPRAISED VALUE: \$8,000,000

Although well-known to most scholars and serious collectors of Dutch art from the Golden Age, the reputation of Jan Lievens in the past has been overshadowed by that of his fellow Leiden born artist and contemporary, Rembrandt van Rijn (1606-1669).



A recent exhibition entitled, Jan Lievens: a Dutch Master Rediscovered has exposed the works of this talented artist to a wider audience. As noted in this exhibition catalogue, the talent of Lievens was well-known and respected in his lifetime; as the stadtholder's secretary, Constantijn Huygens (1596-1687) wrote about Lievens and Rembrandt:

"I have deliberately refrained from mentioning a pair of young and noble painters from Leiden in this parade. Were I to say that they were the only ones who can vie with the absolute geniuses of the aforesaid prodigies [De Gheyn the Elder, Goltzius, Rubens and Van Mierevelt], I would still be underestimating these two...."¹

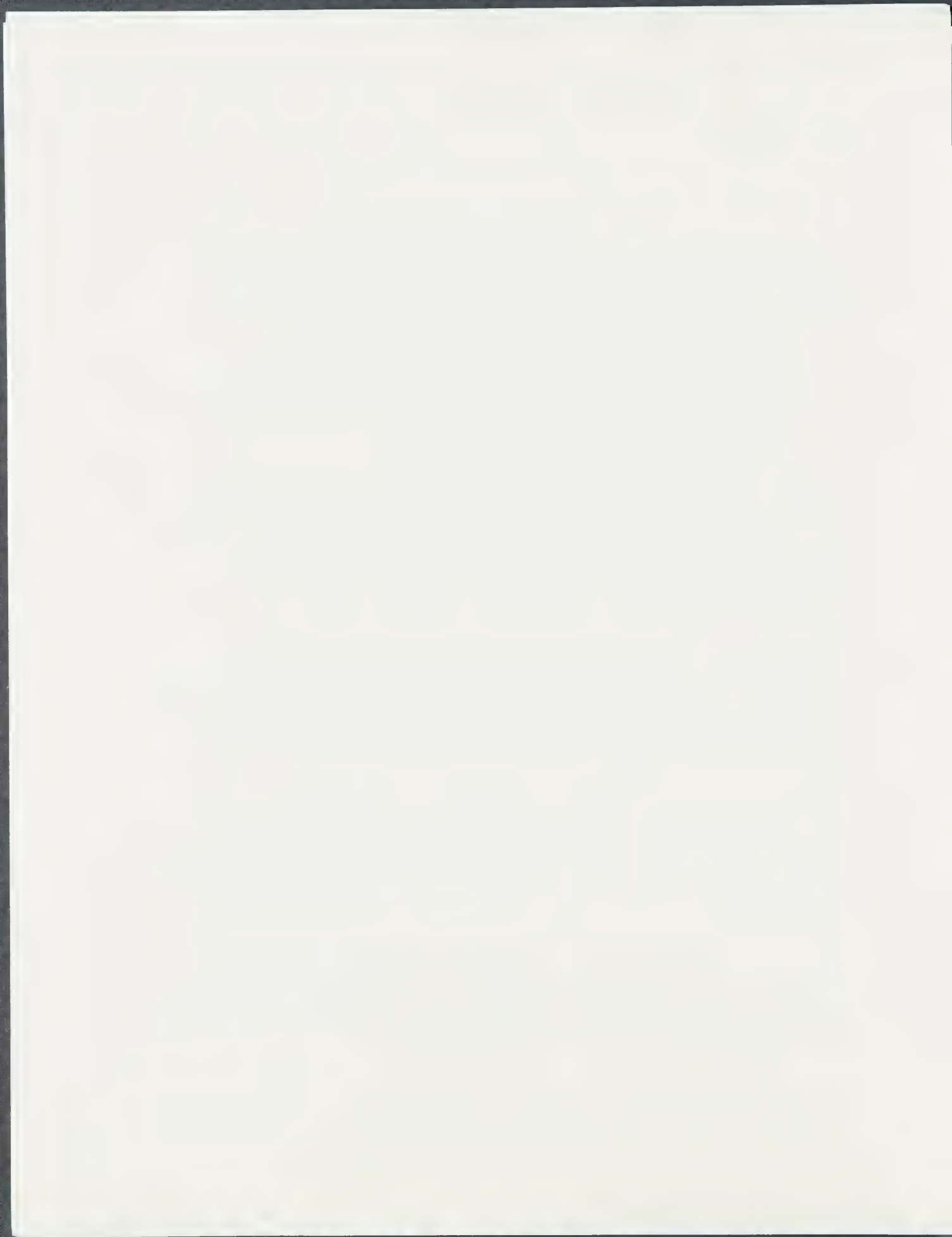
The innate talent of Jan Lievens was noticed early by his father, a skilled embroiderer. At the age of eight, Lievens studied with Joris van Schooten for two years and then studied for two years in Amsterdam under the respected painter, and teacher of Rembrandt, Pieter Lastman. Lievens returned to Leiden at age 12 and made a studio in his father's house. One of Lievens' early patrons was Jan Jansz Orlers, a Leiden burgomaster and art connoisseur. As noted above, Huygens also recognized Lievens' talent, as did his employer, the Prince of Orange.

Scholars have been delving into the relationship between Rembrandt and Lievens for many years. Some academics have surmised that Rembrandt and Lievens shared a studio in Leiden in the late 1620s and although no documentary evidence has been found in support of this supposition, it is highly likely that the two knew each other quite well. Although Lievens is often regarded as part of the Rembrandt school, his style at times was very different from that of Rembrandt.

Lievens was highly regarded and successful in his Leiden years, which lasted until 1632, when he moved to London. After having the Prince of Orange as a patron, he wanted to travel and also hoped to gain commissions from the court of King Charles I, who was the uncle of the Prince of Orange. Lievens succeeded in his quest for commissions from English nobility (all of these royal portraits are now lost) and stayed in that country for three years. He then moved to Antwerp, where he stayed for ten years before moving to Amsterdam.

After leaving Leiden, Lievens had a more 'international style' than Rembrandt, as he was influenced by the lighting of the Utrecht Caravaggisti, the monumentality of Peter Paul Rubens, and the brushstrokes and colors of Anthony Van Dyck. Like Rembrandt, Lievens was very interested in printmaking. Prints by Lievens were very popular in the 17th Century and even Rembrandt owned several and made copies of them.

¹Wheelock et al, Jan Lievens: a Dutch Master Rediscovered, New Haven, 2008, p. 286.



Lievens produced paintings in a number of different genres, including portraits, still-lives, biblical scenes, troines, allegorical scenes and history scenes.

Constantijn Huygens believed that Lievens excelled in portraiture and tried to convince the artist to make this his concentration:

“...Huygens most highly praised his ability to render the human countenance. There, he wrote, Lievens “wreaks miracles.” Huygens advice to Lievens would have been to focus on portraiture, to “curb this vigorous untamable spirit whose bold ambition is to embrace all of nature ...[and] concentrate on that physical part which miraculously combines the essence of the human spirit and body.”²

Huygens had his portrait painted by Lievens and wrote “not a day goes by but it is regarded by Mierevelt and countless others with the utmost admiration”³ and he considered the portrait to be one of his prized possessions.

The donated work, Portrait of Jacob Junius, is one of the most exceptional portraits done by Lievens. Jacob Junius (1608-1671) was a wealthy regent of Delft who had amassed a great fortune with the Dutch East India Company. As noted in the exhibition catalogue

“Without flattery or concealment, Lievens has created a penetrating likeness of Jacob Junius, his face visibly lined...The work is one of the high points in Lievens’ portraiture...”⁴

The donated work is also in extremely fine condition, which is very rare.

Other scholars have noted the exquisite quality of the donated work, including the very important and respected Werner Sumowski. Sumowski wrote that the donated work, along with Portrait of Sir Robert Kerr, First Earl of Ancram, 1654, are equal in quality to the later works of Rembrandt⁵.

²Wheelock et al, Jan Lievens: a Dutch Master Rediscovered, p. 10.

³Wheelock et al, Jan Lievens: a Dutch Master Rediscovered, p. 112.

⁴Wheelock et al, Jan Lievens: a Dutch Master Rediscovered, p. 182.

⁵Werner Sumowski, Gemälde der Rembrandt-Schuler, Landau, 1983-1994, Volume 3, p. 1769 wrote on the portrait of Kerr “Ihm gelint ein Werk, das den Vergleich mit späten Bilnesen Rembrandts aushält.” and continues to discuss the donated work “Mit dem „Bildness des Jacob Junius“ bei Bery van Deun in Beerse (Kat.-Nr.1295) ebenfalls aus den mittleren fünfziger Jahren, steigert sich Lievens nocheinmal zu gleicher beeindruckender Höhe.”



No comparable portrait by Lievens has been on the market; as noted by Sumowski, the only portrait of similar quality is Portrait of Sir Robert Kerr, First Earl of Ancram (which is still owned by direct descendants of the sitter and the painting is on long term loan to the Scottish National Portrait Gallery).

In order to support this valuation, the following sales are referenced of earlier works by Lievens from the Leiden period are cited. Although the style is somewhat different, they are the only works to have been sold that are comparable in quality:

A Troine: Study of the Head and Shoulders of an Old Bearded Man, ca. 1629
oil on panel
22 3/4" by 18 1/2"
Sold at Sotheby's London on July 7, 2004 for \$3,438,961 to a dealer
Sold by a dealer in March 2005 for \$5,400,000

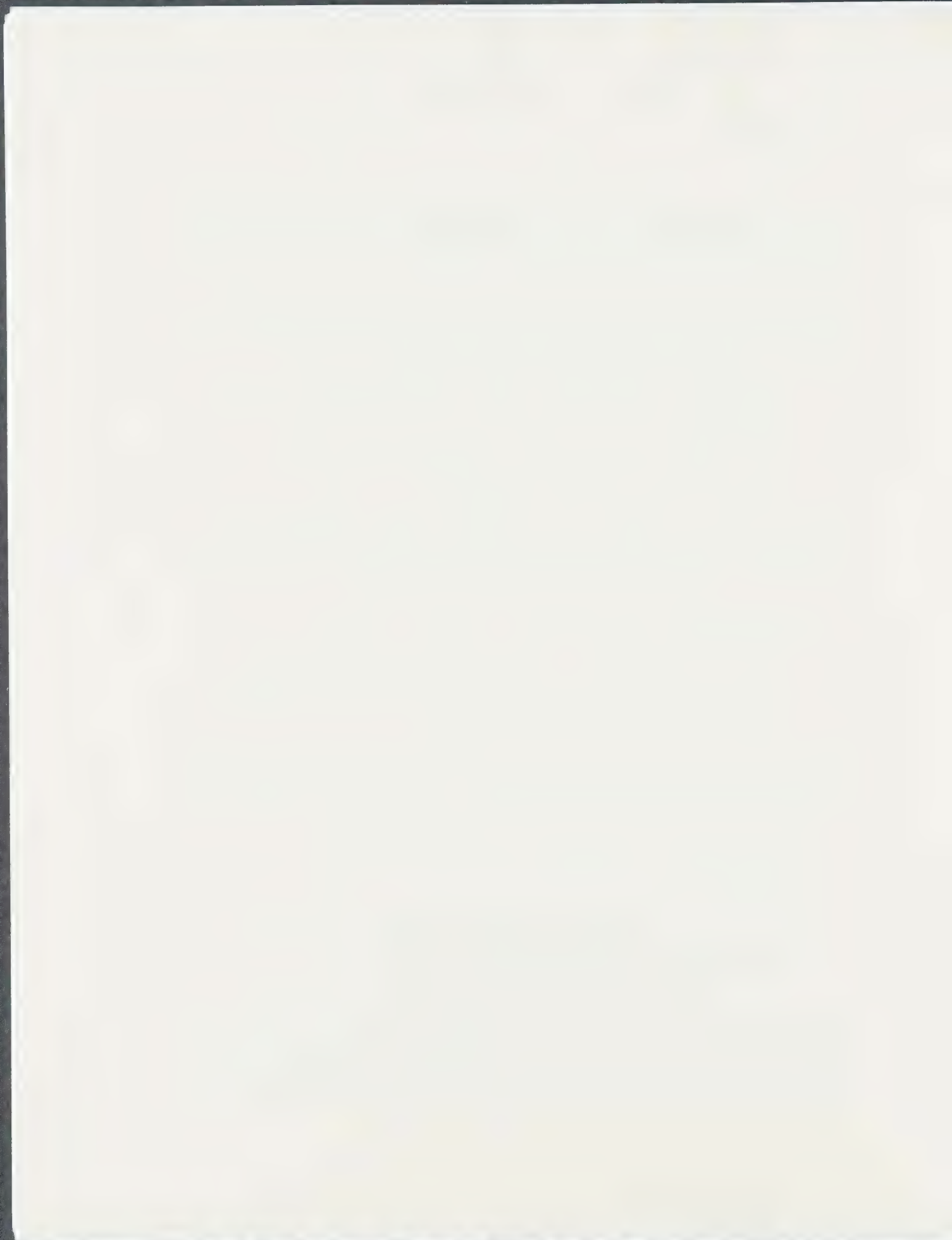
The cited work, although depicting a troine and is not a portrait, is the painting most comparable to the donated work to have been sold in the past few years. The donated work is over 50% larger than the sold work and is very fine condition.

Young Girl in Profile, ca. 1631
oil on panel
17 11/16" by 15 1/16"
Sold at Bonham's London on December 6, 2006 for \$1,976,900 hammer price
to a dealer
Sold by a dealer in March 2007 for \$4,000,000

The donated work is over two and a half times the size of the sold work. While the subject of the sold work, a young girl, is highly desirable, the sitter of the donated work is known and the donated work is in much better condition.

A Vanitas, an Old Man, in a Fur Coat, Holding a Skull, ca 1630
oil on panel
24 1/4" by 19"
Sold at Christie's London on December 6, 2007 for £2,148,500 to a dealer
(approximately \$4,394,630 at the exchange rate of £1= \$2.04)
Sold by a dealer in December 2009 for £2,750,000
(approximately \$4,500,620 at the exchange rate of £1= \$1.63)

A Vanitas, an Old Man, in a Fur Coat, Holding a Skull was purchased by a London dealer and sold two years later with a profit of over 20% in British Pounds. Due to the extreme swings of the currency market of the British Pound versus US Dollar, when converting the purchase and sold price into dollars it does not appear that the dealer made much of a profit;



it is important to see the percentage of the profit in the currency used to buy and sell the painting.

A Vanitas, an Old Man, in a Fur Coat, Holding a Skull is significantly smaller than the donated work, and the subject matter, that of the fragility of life, is not as desirable as the portrait by Lievens. The Vanitas is from an earlier date than the donated painting. The sales of earlier works are cited as there are no comparable high quality later works have been sold. Many of the later works that have sold at auction are of vastly inferior quality and in a poor state of preservation.

Although Sumowski compares the quality of the late Lievens' portraits to those of Rembrandt, we are in no way inferring that the market value of a late Lievens is comparable to that of a late Rembrandt⁶. We note that in December 2009 a late Rembrandt painting sold for a very high price at Christie's:

Portrait of a Man with Arms Akimbo, 1658

oil on canvas

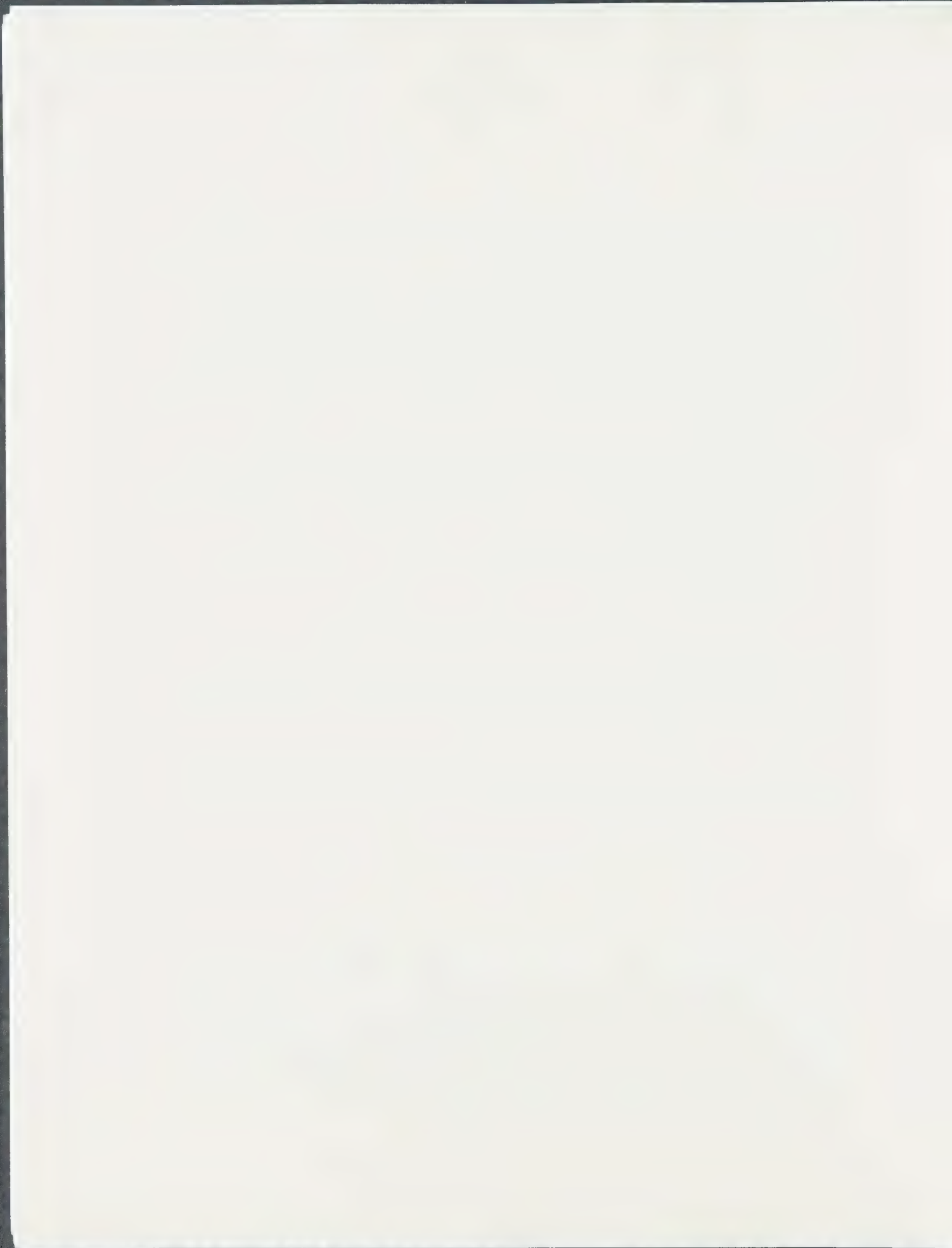
42 1/4" by 34 1/4"

Sold at Christie's London on December 8, 2009 for \$33,210,855

Portrait of a Man with Arms Akimbo is a work of fine quality but the desirability of the painting was limited by its condition. This painting has a later but very old and thick layer of varnish and it is uncertain how much of the surface of the painting, as done by the artist, will remain once this varnish is removed.

The donated work is one of the finest portraits by Lievens, is of extremely high quality as noted by Sumowski, and is in excellent condition and these factors are very important when valuing Dutch Old Master paintings.

⁶Paintings by Rembrandt that are in compromised condition do not sell as such prices. A painting by Rembrandt was for sale at Sotheby's New York on January 28, 2010: Portrait of a Woman with a Black Cape, 1632, oval, oil on canvas laid on wood, oval, height of 27" by width of 21 1/8" with an estimate of \$8,000,000-\$12,000,000 and did not sell. This work had previously sold at Sotheby's New York on January 25, 2007 for \$9,000,000. This painting is not indicative of the market for portraits by Rembrandt, as this work was cut down into an oval, probably in the 18th Century. This later cutting and reshaping of the canvas significantly diminishes the value of the portrait.



Dr. Alfred Bader

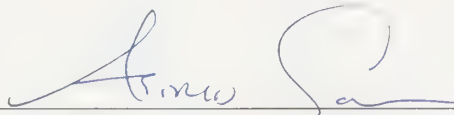
page 7

The Qualified Appraisal data required by Internal Revenue Service Regulations is attached as part of this appraisal.

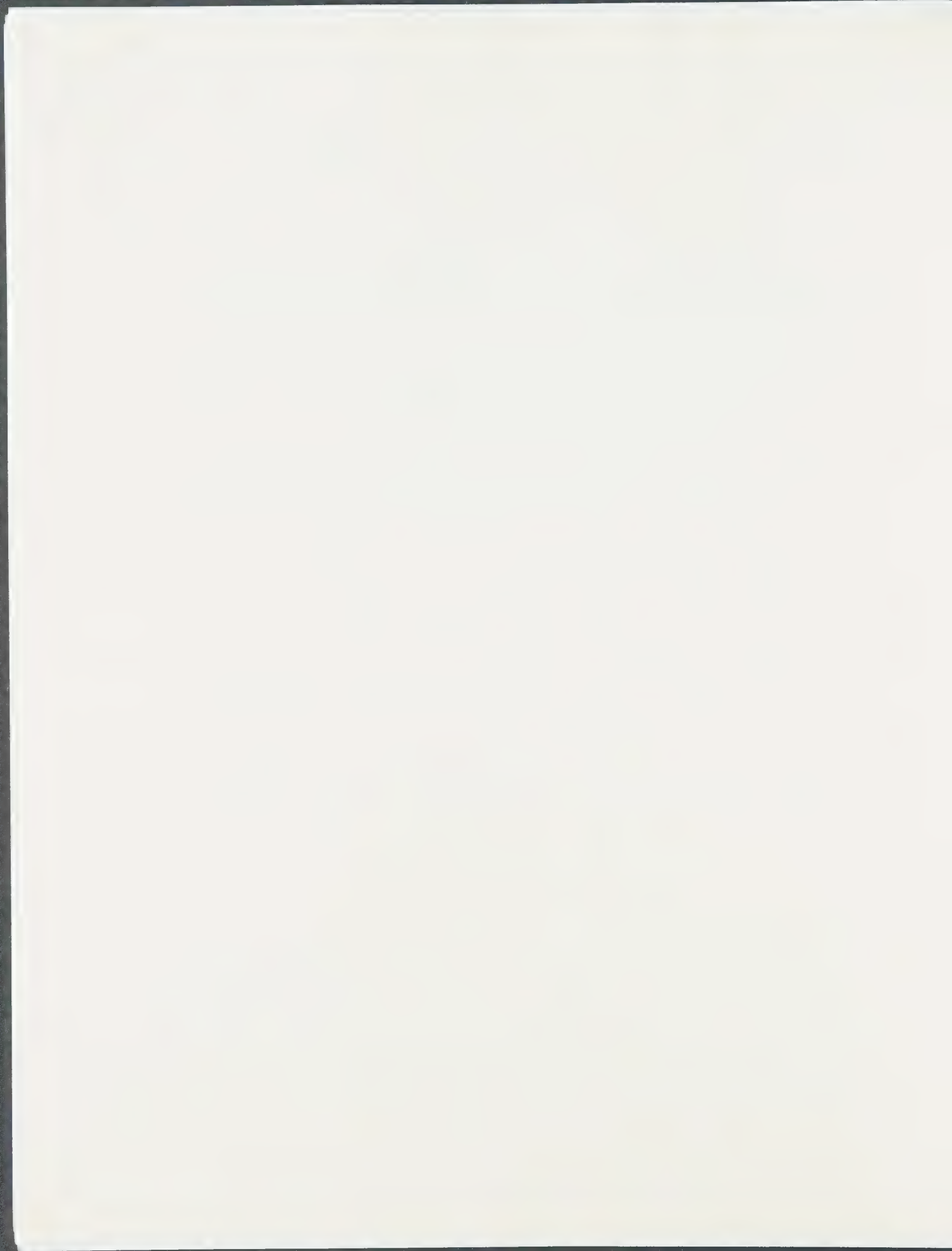
Very truly yours,

ART DEALERS ASSOCIATION OF AMERICA, INC.

By

A handwritten signature in blue ink, appearing to read "Astrid Sanai", written over a horizontal line.

Astrid Sanai



QUALIFIED APPRAISAL REQUIREMENTS PRESCRIBED BY

TREASURY REGULATION 1.170A-13(c)(3) and

IRS GUIDANCE NOTICE 2006-96; 2006-46 IRB 1

(A) A description of the property is set forth in the attached appraisal letter together with a photograph or transparency.

(B) The physical condition of the property appraised, based on data provided by the donor and the donee, is set forth in the appraisal letter.

(C) The date, or expected date, of contribution to the donee is set forth in the appraisal letter based upon information provided by the donor.

(D) The terms of any agreement or understanding entered into (or expected to be entered into) by or on behalf of the donor relating to the use, sale or disposition of the contributed property has been requested from the donor. Unless otherwise attached hereto, we assume no such agreement or understanding exists.

(E) This appraisal was prepared by Astrid Sanai (Soc. Sec. No. 533-90-2821) who has had experience in the appraisal of works of art by old masters and 19th and 20th century art for more than 10 years. Ms. Sanai holds an undergraduate degree in art history with honors and an MA degree in art history from the Institute of Fine Arts of New York University.

This appraisal was prepared under the supervision of Gilbert S. Edelson (Soc. Sec. No. 125-18-2001) in his capacity as Vice President of the Art Dealers Association of America, 205 Lexington Avenue, Suite #901, New York, NY 10016.



(F) The Art Dealers Association of America, Inc. ("ADAA") is a non-profit § 501(c)(6) association of dealers in the fine arts which has appraised donated works of art for over 45 years. ADAA's appraisals are made on the basis of advice from a panel of up to three dealers, each of whom has knowledge of the market for the particular work being appraised, and whose activities in connection with the appraisal of the work are regulated by ADAA. No appraisal advisor received any direct or indirect compensation; fees are paid to ADAA and are used to defray its expenses. Gilbert S. Edelson, Administrative Vice President of ADAA, has participated in ADAA appraisal work for more than 30 years. He is fully familiar with ADAA procedures, with the areas of expertise of the advisors selected by ADAA and, as result of his activities as an ADAA officer, is knowledgeable about the market for works of fine art in the United States and abroad.

(G) The Appraisal was made at the donor's request for income tax purposes.

(H) The date the property was valued is the date of the appraisal letter.

(I) The fair market value of the property on the date (or expected date) of gift is set forth in the appraisal letter.

(J) The method of valuation used is the market data approach.

(K) The appraisal was based upon specific comparable sales, when such data was available, or other relevant sales data.


(L) The following schedule provided for under the provisions of Treas. Reg. § 1.170A-13(c)(6)(ii) sets forth the fee arrangement between the donor and the Association:

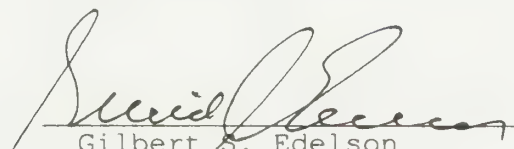


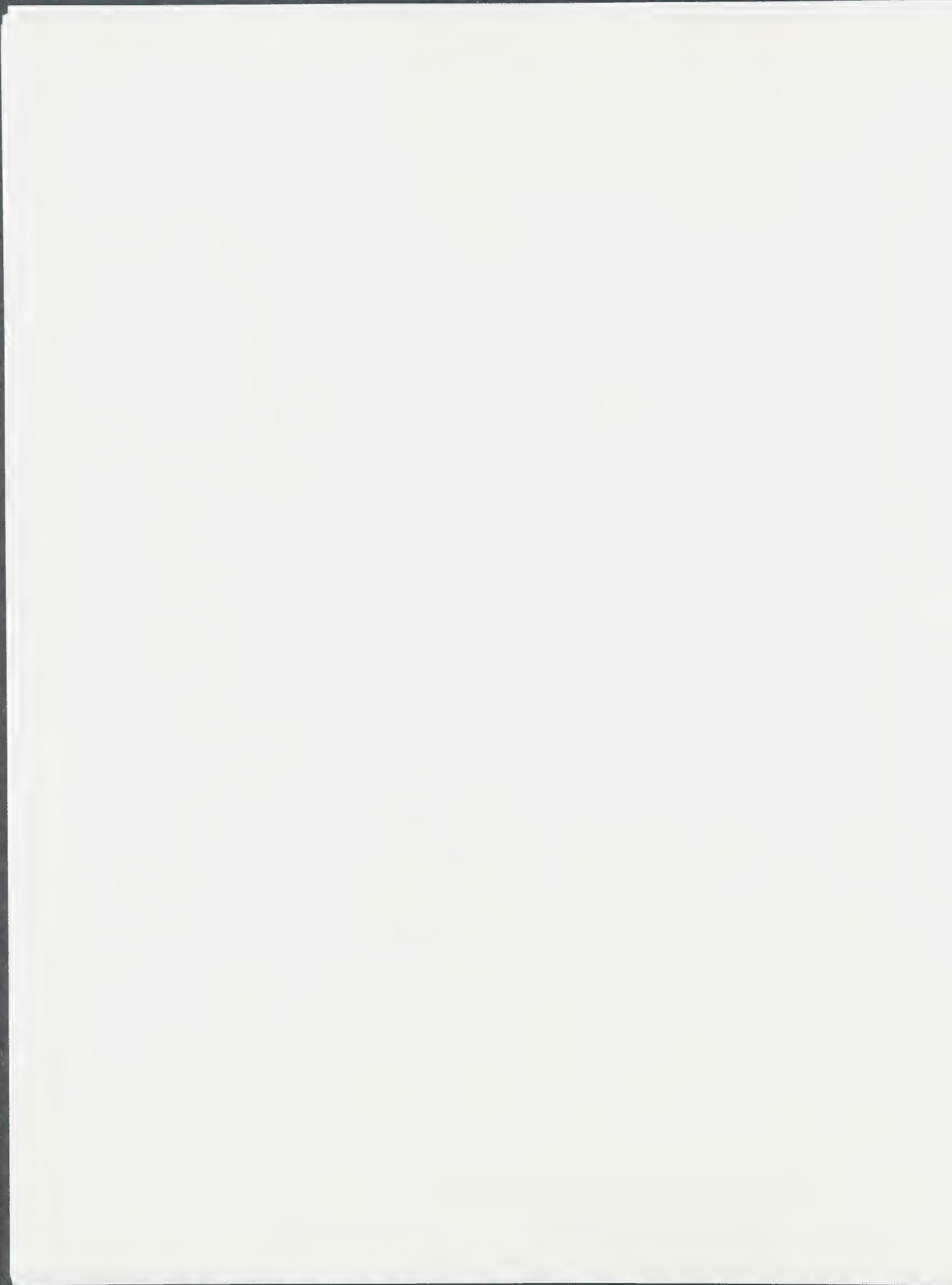
<u>Appraised Value</u>		<u>Fee</u>
Up	to \$ 9,999	\$ 500
\$ 10,000	to \$ 24,999	\$ 750
\$ 25,000	to \$ 49,999	\$1,000
\$ 50,000	to \$ 99,999	\$1,500
\$ 100,000	to \$249,999	\$2,000
\$ 250,000	to \$499,999	\$3,000
\$ 500,000	To \$999,999	\$4,000
\$1,000,000	and over	\$5,000

Note: Total fee reduced by 20% for group of works by the same artist.

(M) The appraiser herein has made a good faith investigation and a reasonable effort to ascertain the truthfulness of the facts relevant to the appraisal. There are no unreported limitations on the analysis made. Neither the appraiser nor the Art Dealers Association of America has present or prospective interest in the appraised work or works, and have no personal interest with respect to the parties. There is no bias with respect to the parties or the appraised property. The appraisal was made on the basis of photographs deemed satisfactory for the purpose. The compensation paid to the appraiser is not contingent on any action or event resulting from the conditions contained in the appraisal or the use of the appraisal report.


 Astrid Sanai


 Gilbert S. Edelson



STATE OF NEW YORK)
 : SS
COUNTY OF NEW YORK)

C. Hugh Hildesley, being duly sworn, deposes and says, that he has for more than eight years been actively engaged in the management of public sales and appraisals of art and literary property of every description, including that of the kind and character set down upon the annexed schedule, and that he is at the present time connected or engaged with the

PARKE-BERNET GALLERIES, INC:
AFFILIATED WITH SOTHEBY & CO. LONDON

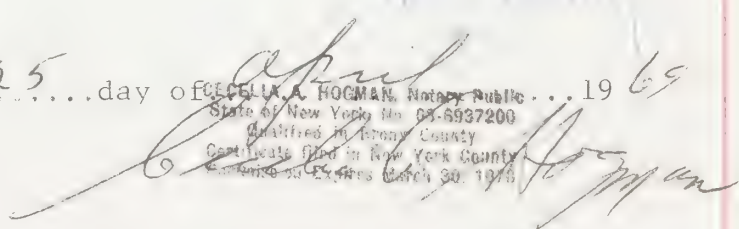
whose principal place of business is the Madison Avenue block, 76th to 77th Street, entrance at 980 Madison Avenue, New York City.

That by reason of his association with the said business and his active interest and participation therein, as well as having made or participated in the making of numerous appraisals for tax, insurance, and other purposes, he has special knowledge in particular of the value of the Old Master paintings/drawings set forth in the annexed schedule.

That he examined and appraised and made an inventory of the articles set forth in said schedule and that said property belonging to Mr. Alfred Bader was at the time of the appraisal, located at 2691 North Shepard Ave., Milwaukee, Wisconsin that the schedule hereto annexed is a true copy of said inventory and appraisal and of the whole thereof; and that the appraised value of each item is set opposite the same, and the said values are the fair appraised market/replacement values of the said item as the same were at the date of the said appraisal.

Sworn to before me this 25 day of April, 1969

CECELIA A. HOGMAN, Notary Public
State of New York No. 01-6937200
Qualified in Iron County
Certificate filed in New York County
Certificate Expires March 30, 1975





PROPERTY OF
MR. ALFRED BADER

COMPLETE TOTAL

\$ 346,250.00



MR. ALFRED BADER
2961 North Shepard Avenue
Milwaukee, Wisconsin

JAKOB VAN RUISDAEL
Wooded River Landscape

A man watches a woman washing linen in a river in the centre foreground beneath a cottage among trees; further buildings in the left distance.
Signed.

PROVENANCE

Earl de Grey
Sanderson, London, 1858, bought Nieuwenhuys
Earl of Moray, Kilfaunscastle
Major H. E. E. Peel
Lord Kenyon
E. F. de Rougemont
Asher Welcker Gallery, London, 1929
Sotheby's, March 13th, 1929
Nicholas Argenti, London
W. Grovermann, Augsburg

EXHIBITIONS

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p. 14 of catalogue (reproduced).

Milwaukee, Art Centre, Wisconsin Collects, 1964, no. 70.

LITERATURE

C. Hofstede de Groot, Catalogue Raisonné ... Dutch Painters, London, 1912, Vol. IV, p. 228, no. 721.

\$ 24,000.00

Very low



REMBRANDT HARMENSZ. VAN RIJN

A Scholar By Candlelight

An old man, in cloak and cap, seated at a table, writing.

Oil on copper; on cradle: 5 5/8 x 5 5/8 inches

PROVENANCE

Sale, Amsterdam, April 15th, 1739

J. van der Marck, Amsterdam, 1773, sale: Amsterdam, August 25th, 1773, no. 261

J. B. P. LeBrun, Paris, 1791, sale: April 11th, 1791

R. de Saint Victor, Rouen, 1822, sale: Paris, November 26th, 1822

Dubois, Vienna

F. X. Mayer, Vienna, (three generations)

Dr. F. J. Nagler, Vienna, 1959

EXHIBITIONS

Vienna, Künstlerhaus, 1893.

Amsterdam, Exposition Rembrandt, Sept. - Oct. 1898, no. 1.

Minneapolis, Institute of Arts, Fiftieth Anniversary Exhibition, Nov. 4, 1965 - Jan. 2, 1966.

LITERATURE

John Smith, Catalogue Raisonné..., London, 1836, Vol. VII, p. 76, no. 185 (where the measurements are given as 6½ x 5½ inches).

W. Bode & C. Hofstede de Groot, The Complete Works of Rembrandt, (reproduced) Vol. I, no. 4, Paris, 1897-1906.

T. van Frimmel, in Blätter für Gemälde Kunde Wiedergefundene Bilder aus berühmten alten Sammlungen, no. 3, Vienna, 1905.



W. R. Valentiner, Klassiker Der Kunst, Rembrandt,
Berlin, 1908, no. 14 (Rosenberg Concordance as 14).

André-Charles Coppier, in Les Art, April, 1914,
Vol. 13, p. 29, no. 148.

C. Hofstede de Groot, Catalogue Raisonné ... Dutch
Painters, London, 1916, Vol. VI, p. 153, no. 240.

A. Bredius, The Paintings of Rembrandt, New York,
1942, no. 425.

J. Rosenberg, Rembrandt, Cambridge, U.S.A., 1948,
Concordance, p. 246.

A. Bredius, in Zeitschrift für bildende Kunst, no. 10,
p. 166.

Charles Blanc, Le Trésor de la Curiosité, Vol. II,
p. 129-130.

Engraved by J. B. P. Le Brun, Paris, 1790.

\$ 120,000.00

H. Bredius Rembrandt
no. 115



JACOBUS VREL

A Woman In An Interior

Seated in grey dress, red blouse and white shawl and bonnet, mending a sock; a second chair to the left.

Oil on panel: 11 5/8 x 9 7/8 inches

PROVENANCE

Christie's

Dr. J. Schoenemann, New York

Hanzel Galleries, Chicago, sale: Collection of August Bantoux, April 7th, 1953, no. 74

Compare. W. Bernt, Die Niederländischen Maler des 17 Jahrhunderts, Munich, 1948/1960, Vol. III, no. 972.

EXHIBITIONS

Allentown, Art Museum, 17th Century Painters of Haarlem, April 2 - June 13, 1965, p. 78, no. 89.

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p. 17.

\$ 6,000.00

Very low



CONSTANTYN VERHOUT

The Drinker

A man seated three-quarter length in dark dress and fur-trimmed hat holding a tankard; to the left a table on which are pipes and a bowl; a shelf and hanging utensils in the left background.

Signed and dated 1665.

Oil on panel: 13½ x 11 inches

(Note: The subject is tentatively identified as Cornelis Abrahamsz. Graswinckel).

PROVENANCE

J. Leger and Son, London, 1932
R. H. Ward, London, 1936
D. A. Hoogendijk, Amsterdam
Dominion Gallery, Montreal, 1960

EXHIBITIONS

Düsseldorf, Hundert seltene Hollander, 1933.
Memphis, Brooks Memorial Art Gallery, May 1937.
Springfield, Museum of Art, 1938.
Oberlin, Oberlin College, 1939, no. 44.
Milwaukee, Art Center, Wisconsin Collects, Sept. 24th - Oct. 25th, 1964, no. 71 (reproduced in catalogue).
Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p. 16 (reproduced in catalogue).

LITERATURE

Walter Bernt, Die Niederlandischen Maler des 17 Jahrhunderts, Munich, 1948, Vol. III.

\$ 6,000.00

Very rare



JAKOB VAN GEEL

Two Oak Stumps In A Landscape

To the right of a track, two gnarled tree-

stumps; a wood in the left background.

Oil on panel: 4½ x 3½ inches

PROVENANCE

Han Jungeling, Den Haag

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 11.

LITERATURE

Discussion of this artist's work by L. J. Bol, J. van
Geel, in Oud Holland, 1957, 20-40.

\$ 1,200.00



S. VERLINDEN

Harbour Scene (Norwegian)

A stock yard of timber on a beach, on a rocky coastline, with figures moving planks and in a rowboat to the right.

Signed.

Oil on panel: 12 5/8 x 20 1/4 inches

See: A. Bredius, Kunstler-Inventare, Vol. III, pp. 1608, 1625-33.

\$ 1,500.00



ADRIAEN BROUWER

Self Portrait

A man, head and shoulders, in brown coat and black scull-cap; grimacing.

Oil on panel: 13 1/8 x 9 5/8 inches

PROVENANCE

Leopold Count Firmian, Archbishop of Salzburg,
Castle Leopoldskron
Gallery of Castle Dioszegh, Czechoslovakia
Paul Drey, New York, 1952

\$ 6,000.00



FRANS FLORIS

Head of a Prophet

Head and shoulders of grey-haired man with a beard, looking upwards, a tiger skin over his right shoulder.

Signed in monogram.

Oil on panel: 18½ x 13½ inches

PROVENANCE

H. Jungeling, Den Haag

\$ 3,000.00



HANS DE JODE

Rocky River Landscape

A figure in the foreground beside a waterfall on the left; buildings beneath mountains in the right distance.

Indistinctly signed in monogram and dated 1668.

Oil on panel: 6 x 9 inches

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 6.

\$ 800.00



CORNELIS POELENBURGH

St. Christopher in a Moonlit Landscape

The Saint bears the infant Christ on his
shoulders, as they ford a river by moonlight;
a castle to the right.

Oil on panel: 6 x 8 inches

PROVENANCE

Professor G. J. Hoogewerff, Florence

EXHIBITION

Frankfurt-am-Main, Stadelches Kunstinstitut,
Adam Elsheimer, 2 Dec. 1966 - 31 Jan. 1967,
p. 61, no. 80, (reproduced pl. 66).

\$ 1,800.00



HANS JORDAENS

The Crossing of the Red Sea

The Children of Israel with Moses in the center foreground, observe the armies of Egypt engulfed in the sea to the right. Signed with initials.

Oil on panel: 14 5/8 x 20 3/8 inches

PROVENANCE

H. Jungeling, Den Haag

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p.12.

\$ 4,500.00



THOMAS WYCK

The Alchemist

A figure in his study with a boy kneeling in a magic circle in the right foreground; many instruments of magic and alchemy in the darkened room.

Signed.

Oil on panel: 21½ x 19¼ inches

PROVENANCE

L. L. D. Phillips, Exeter, England
Dorotheum, Vienna

EXHIBITION

Oshkosh, Paine Art Center, Dutch Painting of the 1600's, no. 37 (reproduced).

\$ 1,500.00



C. FABRITIUS

Joseph Recounting The Baker's Dream

The youthful Joseph standing three-quarter's length to the left; the Baker seated to the right, his right arm resting upon a well, a column in the right background.

The theme is taken from Genesis XI, 18.

Oil on canvas: 42 x 45 inches

PROVENANCE

Perhaps in the Prince de Carignan sale, 18 June 1743
Theodorus van Pee sale, The Hague, 23 May 1747, no. 41
Dr. Robert Bragge sale, 10 May, 1748, no. 58,
bought by the 4th Duke of Bedford (the receipt for
the purchase is in the Muniment Room at Woburn
Abbey)
The Dukes of Bedford, Woburn Abbey (until 1951)

EXHIBITION

Amsterdam, Douwes, Jubilee Exhibition, 1955, no. 22
(reproduced).

LITERATURE

P. Terwesten, Catalogus etc., 1770, p. 49, no. 41
(as Fabritius).

A. Young, A Six Months Tour Through the North
of England, 1770, vol. I, p.27.

T. Pennant, The Journey from Chester to London, 1782,
pp. 359-360.

Britton's Beauties of England and Wales, 1815, p. 51.

J. P. Neale, Views of the Seats of Noblemen in England
etc., 1819, II.



J. D. Parry, History ... of Woburn, 1831.

Cf. J. Smith, Catalogue raisonné etc., Vol. VII, 1836, p. 9, no. 23.

G. F. Waagen, Galleries and Cabinets of Art in Great Britain, 1857, p. 333.

G. Scharf, Catalogue of the Collection ... at Woburn, 1877, no. 412.

H. Havard, L'Art et les Artistes Hollandais, Part IV, 1881, p. 62.

G. Scharf, Catalogue of the Collection of Pictures at Woburn Abbey, 1890, p. 257, no. 412.

C. Hofstede de Groot, Catalogue raisonné etc., Vol. VI, 1916, no. 19 (as not by Rembrandt).

W. S. Lewis & R. S. Brown, Horace Walpole's Correspondence, Vol. IX, 1941, pp. 122-125 (Walpole's letter to George Montagu, 8th October 1751).

\$ 10,000.00



[The text on this page is extremely faint and illegible. It appears to be a standard page of text with several paragraphs, but the characters are too light to be transcribed accurately.]

JAN FYT

Study of Woodcock and Song-Birds

Dead birds lying beneath thick foliage in a landscape.

Signed.

Oil on canvas: 21 3/8 x 32½ inches

PROVENANCE

English Collection

Alfred Brod, 25th Exhibition of Old Master

Paintings, 1st Oct. - 14th Nov., 1964, n. 32.

Galerie Saint Lucas, Vienna, Winter 1965-66, no. 15.

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,

17th Century Dutch and Flemish Painting, Oct. 8th -

Nov. 10th, 1967, p. 11.

\$ 3,250.00



CAREL VAN DER PLUYM

The Old Quill Cutter

An elderly man, half-length, behind a table on which are books and manuscripts, sharpens a quill.

Signed in monogram.

Oil on panel: 31 3/4 x 23 3/4 inches

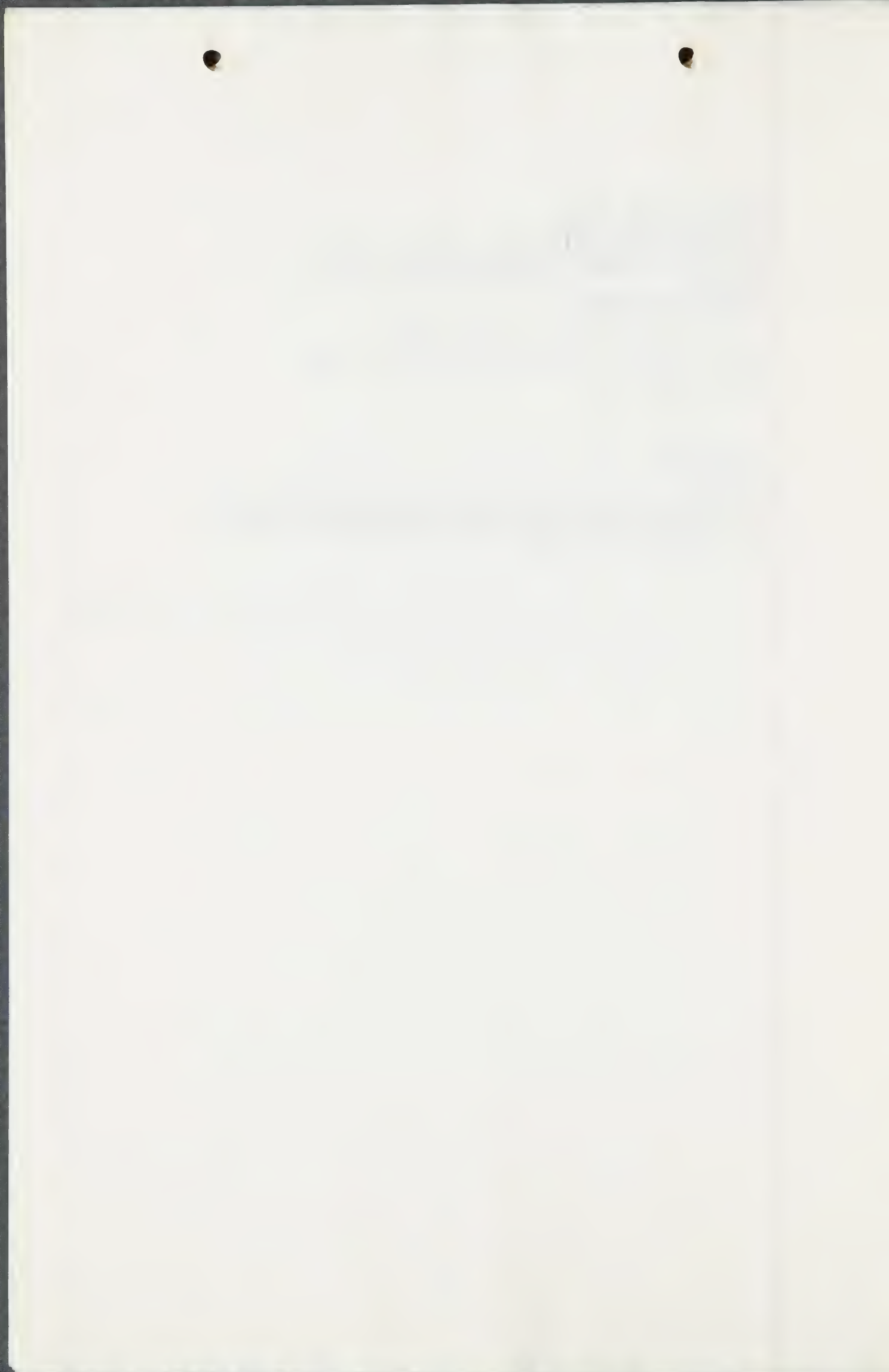
Sale: Mensing, Amsterdam, 21-24, March 1950,
lot no. 117.

Levy, Paris.

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 13.

\$ 11,000.00



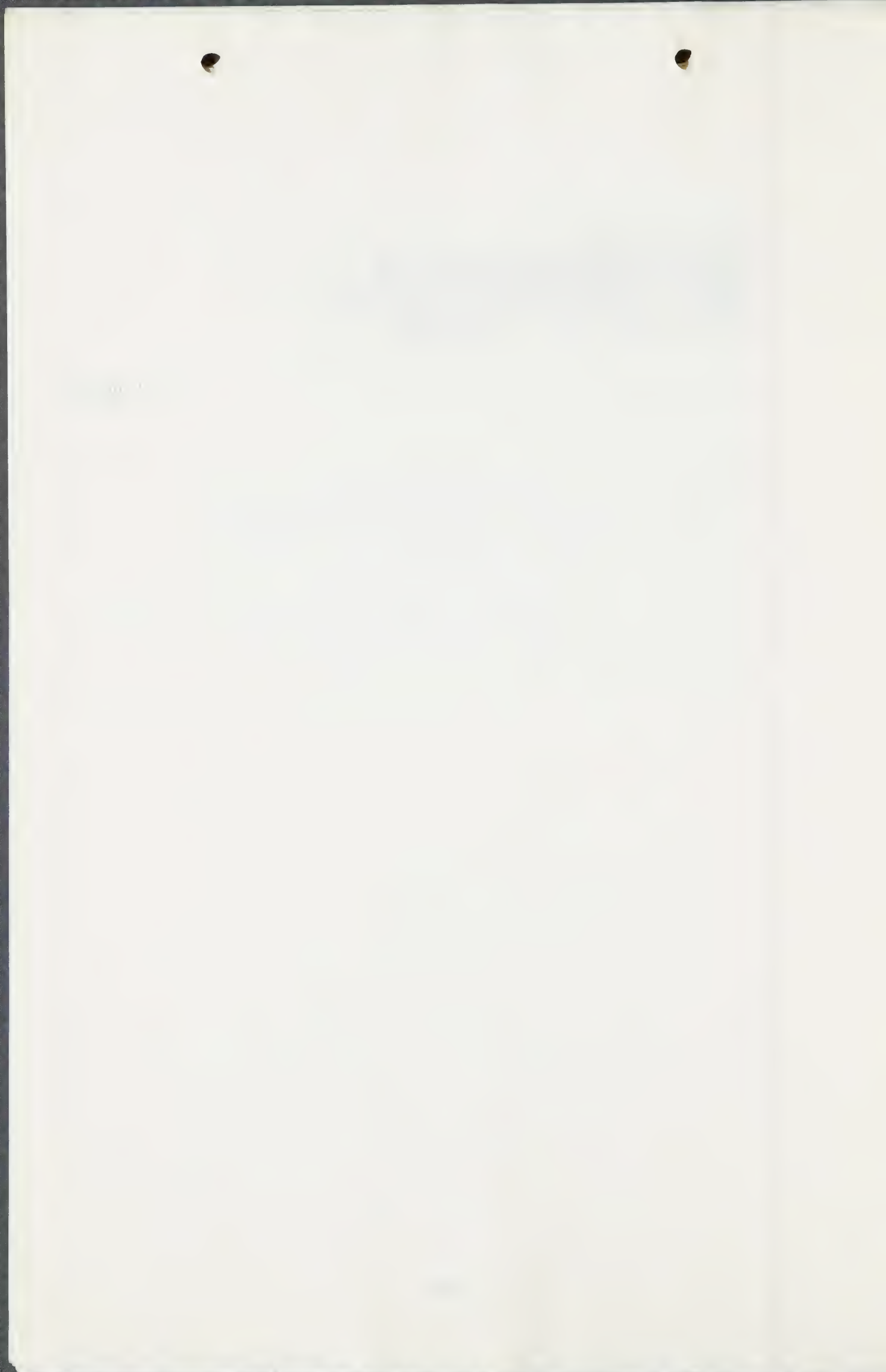
JUAN DE ARELLANO

Flowers and Vessels on a Stone Ledge

Tulips, roses, jonquil, viburnum and other
flowers on a ledge and in an ornate vase.

Oil on canvas: 13½ x 39 3/4 inches

\$ 2,400.00



MICHIEL SWEERTS

Self-Portrait

Half-length in black cloak, wide-brimmed hat and white shirt, pointing with his left hand at a skull which he holds in his right hand. Oil on canvas: 30½ x 23½ inches

PROVENANCE

Doctor Hans Fetscheim, Munich

EXHIBITION

Oshkosh, Paine Art Center, Dutch Art of the 1600's, no. 30, (reproduced in catalogue).

LITERATURE

M. Sweerts en Tijdgenoten, Rotterdam - Rome, 1958.
W. Stechow, "Some Portraits by Michiel Sweerts", Art Quarterly XIV, 1951.

\$ 11,000.00



ATTRIBUTED TO JAN DE BRAY

Portrait of a Girl

Head and shoulders in brown and red cloak
and white chemise.

Oil on panel: 21 $\frac{1}{4}$ x 14 inches

PROVENANCE

F. Kleinberger, Paris

Sacha Guitry, Paris

M. Knoedler & Cie, Paris

Christie's, Nov. 26th, 1967, no. 30 (as 'Fabritius')

EXHIBITION

Caracas, Museo de Bellas Artes, Exposicion de
Antiguos Maestros, 1947, no. 15 (reproduced).

\$ 4,000.00



FRANCO-FLEMISH SCHOOL, 17TH CENTURY
Still Life of Fruit and Silverware
Plums, silverware and pottery on a table
covered by a Turkey carpet, a parrot to
the left.
Oil on canvas: 28 x 37½ inches

EXHIBITION

Oshkosh, Paine Art Center, Dutch Art of the 1600's,
no. 38 (reproduced).

\$ 3,500.00



NICOLAES FICKE

Italian Landscape

A peasant family with mules on a rocky path
in a mountain landscape.

Signed in monogram.

Oil on canvas: 20 3/4 x 15 3/4 inches

PROVENANCE

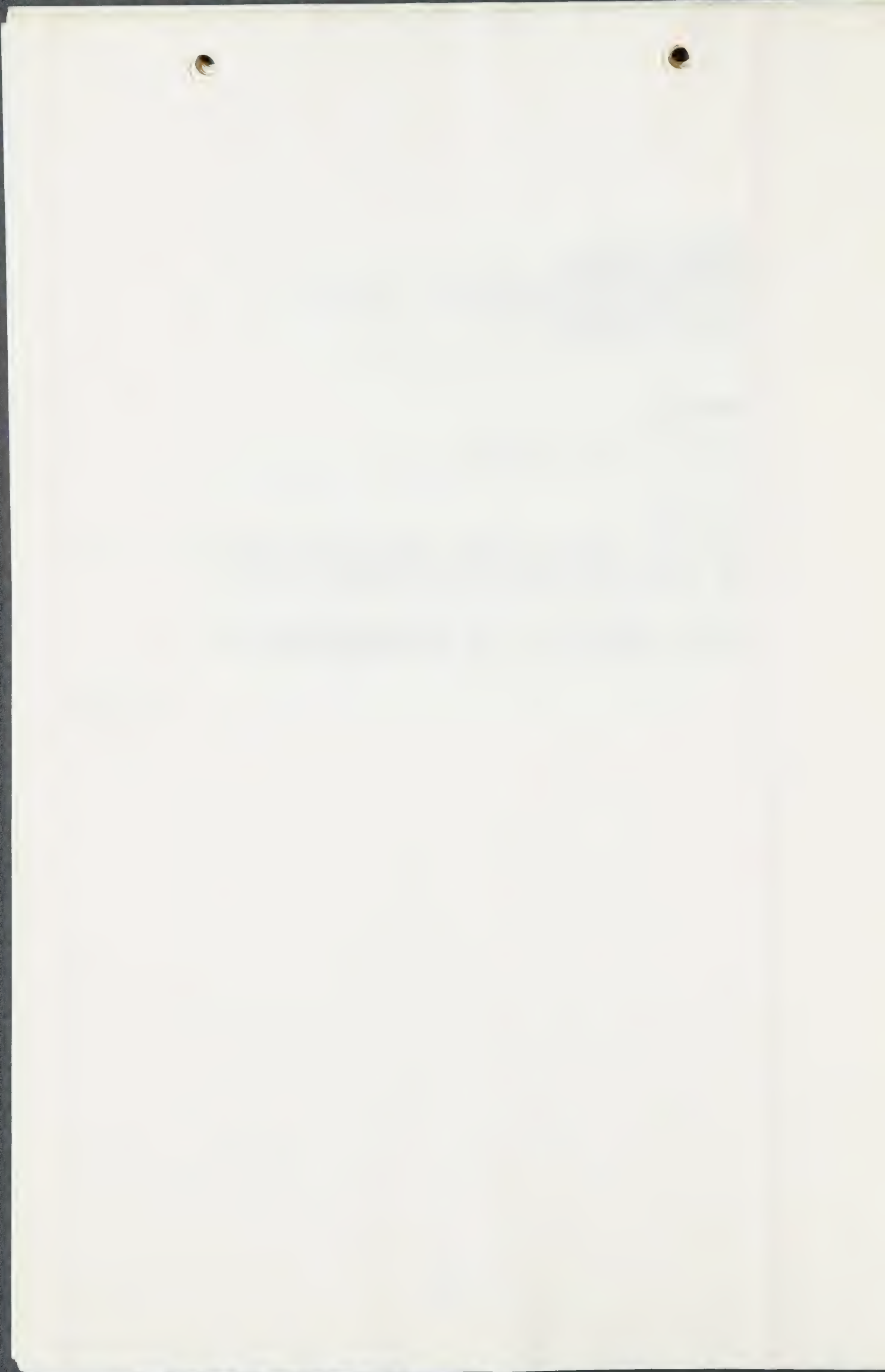
Doctor H. Wetzlar, Amsterdam

EXHIBITIONS

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 9.

American Federation of Arts, Baroque Painting, Italy
and Her Influence, 1968, no. 32, (reproduced).

\$ 2,500.00



JEAN FRANÇOIS MILLET

Arcadian Landscape

Figures in classical costume in the foreground
of a rocky river landscape, with classical ruins
and mountains in the distance.

Oil on canvas: 22½ x 30 ¾ inches

EXHIBITION

American Federation of Arts, Baroque Painting,
Italy and Her Influence, 1968, no. 38 (reproduced).

\$ 6,000.00



JAN GERRITSZ. VAN BRONCHORST

Two Young Maidens at a Bacchanal

A nymph lies half-length to the left; another leans over her at right in a décolleté blue gown.
Oil on canvas: 24 x 29½ inches

Sale: Christie's, 23 Nov. 1951, no. 160 (as H. Terbruggen).

Schaeffer Gallery, Inc., New York, 1962
(as Bronchorst).

EXHIBITION

Arcade Gallery, London, 1952 (as Caesar van Everdingen).

Milwaukee, Art Center, Wisconsin Collects, 1964, no. 68.

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p.6.

American Federation of Arts, Baroque Painting, Italy and Her Influence, 1968, no. 29.

\$ 4,000.00



ATTRIBUTED TO WILLEM SCHELLINKS

Italian Cemetery

Figures beside a tomb beneath a chapel in
a cemetery among trees.

Oil on canvas: 20½ x 17¼ inches

PROVENANCE

Han Jungeling, Den Haag

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 15.

\$ 800.00



PIETER CLAESZ.

Breakfast Still Life

A roemer of wine, a roll of bread on a pewter plate and a bowl of shrimps on a table, partly covered by a white cloth.

Signed and dated 1646.

Oil on panel: 16 x 21½ inches

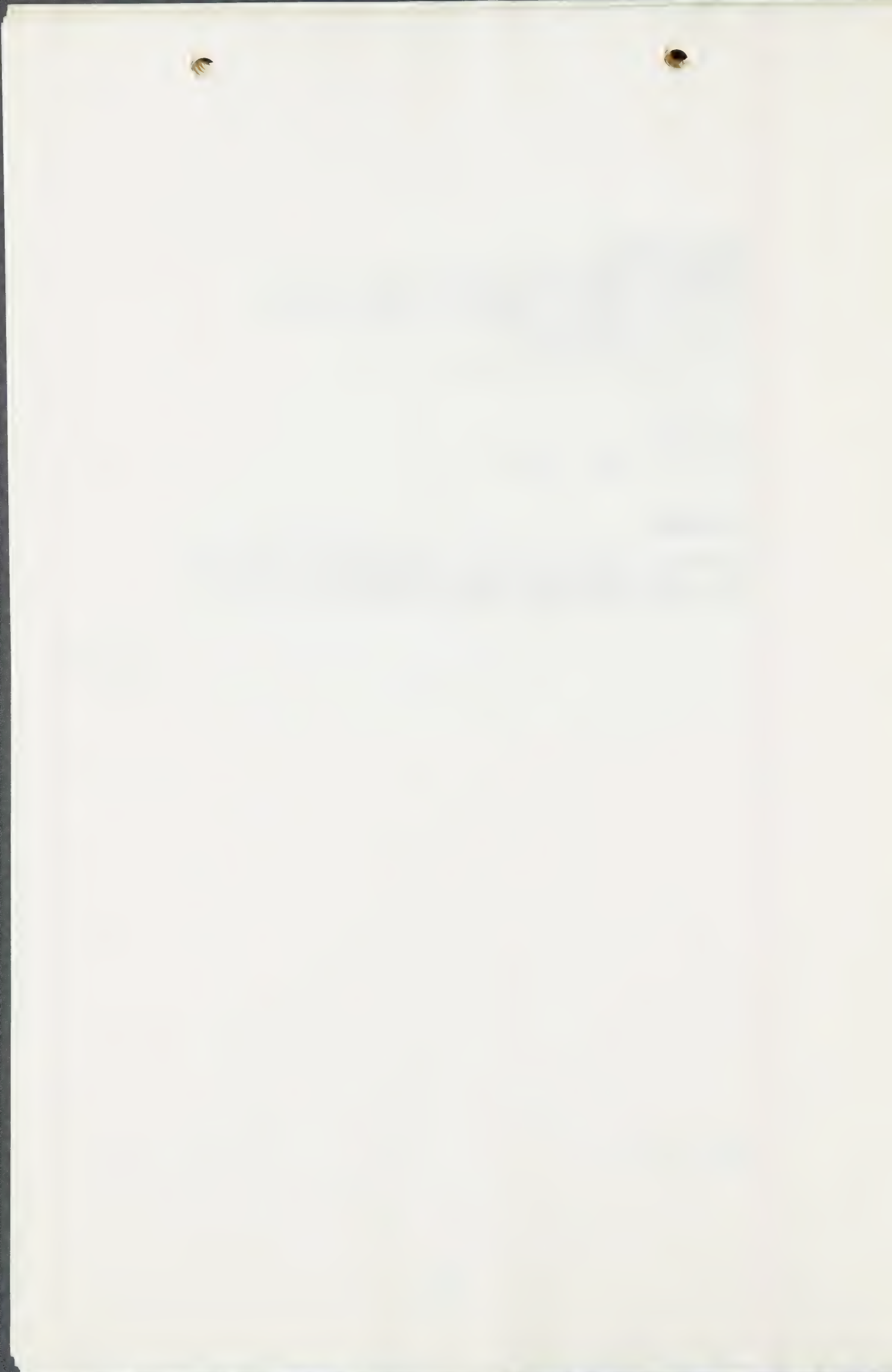
PROVENANCE

Burton on Trent, England

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 7.

\$ 7,000.00



EVERT COLLYER

Still Life

An earthenware jug bearing the arms of the city of Amsterdam, a tall wine glass, a pot of embers and other smoking implements on a stone ledge.

Signed and dated 1664.

Oil on panel: 17 $\frac{1}{4}$ x 13 inches

PROVENANCE

Dr. James Simon, Berlin, Sale: F. Müller, Amsterdam, 25, 26 October 1927, no. 16

Annersly, Sale: Christie's, 31st March 1933

Kentucky Private Collector, Sale: Parke-Bernet, (#1823), 23 April 1958, no. 13

EXHIBITIONS

Milwaukee, Art Center, Wisconsin Collects, Sept. 24 - Oct. 25, 1964, no. 16.

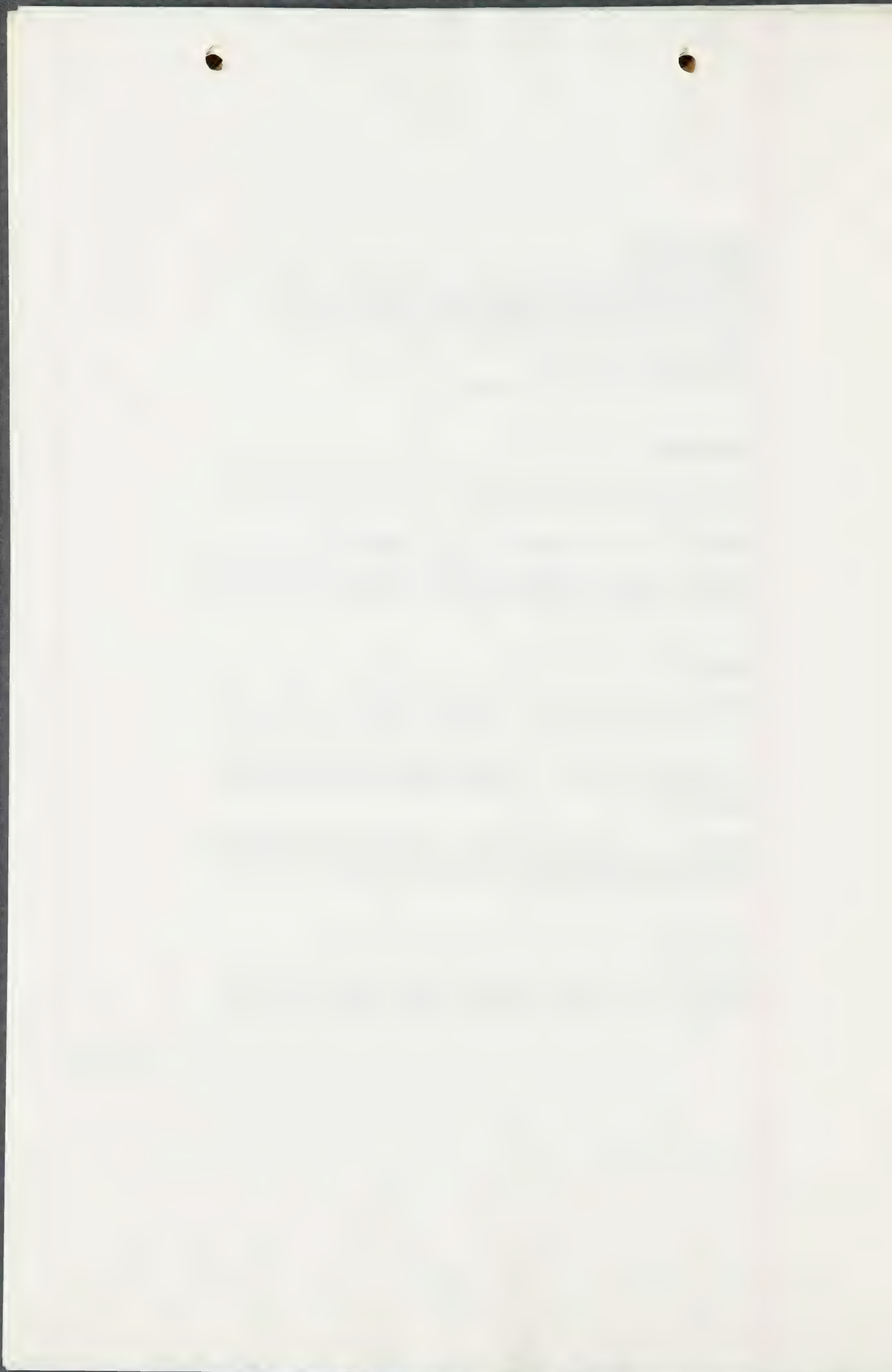
Allentown, Art Museum, Seventeenth Century Painters of Haarlem, April 2 - June 13, 1965, p. 19, no. 15 (reproduced).

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p. 7.

LITERATURE

Dr. N. R. A. Vroom, De Schilders van het Monochrome Banketje, Amsterdam, 1945, p. 172, illus. no. 156.

\$ 8,000.00



JAN SONJE

Wooded Landscape With Cattle

A herdsman with cattle in the right foreground, two further figures beneath trees in the centre middleground, a mountain in the right distance. Signed.

Oil on canvas: 17½ x 23½ inches

PROVENANCE

Roland, Browse and Delbanco, London, 1965

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, 1967, p. 15.

\$ 4,500.00



ABRAHAM VAN CUYLENBORCH

Perseus and Andromeda

Andromeda chained to a cliff in the right foreground; Perseus approaches on winged horse in left centre to destroy the rearing dragon.

Signed and dated 1653.

Oil on panel: 12 3/4 x 15 3/4 inches

PROVENANCE

Helen M. de Kay, New York, Sale: Parke-Bernet, 8th Dec. 1966, lot # 18.

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p. 7.

\$ 1,500.00



JAN VAN AKEN

ATTRIBUTED TO JAN WEENIX

Dune Landscape

A fortune-teller in the left foreground with other figures on a road leading to a village in the centre distance.

Indistinctly signed.

Oil on canvas: 15½ x 22½ inches

PROVENANCE

Swiss Private Collector

EXHIBITIONS

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p. 18.

Allentown, Art Museum, 17th Century Painters of Haarlem, April 2 - June, 1965, p. 80, no. 96 (reproduced).

\$ 3,000.00



ATTRIBUTED TO JACQUES FOUQUIER

Wooded Landscape with Christ Tempted by the Devil

The Devil tempting Christ to turn stones into bread, in the right foreground; a stream in a dense forest at left.

Oil on panel: 8½ x 9 3/4 inches

EXHIBITION

Oshkosh, Paine Art Center, Dutch Art of the 1600's, Sept. 24 - Oct. 30, 1968, no. 13.

\$ 1,500.00



DENIS VAN ALSLOOT

Winter Landscape

Figures in the foreground of a snow-covered landscape, with an avenue of trees receding in the center.

Oil on canvas: 39½ x 35 inches

Inscribed with the inventory number of the Harrach Collection: R. F. 164 (Rohran Fides 164).

PROVENANCE

Harrach Collection, Vienna

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p. 5.

cf. W. Bernt, Die Niederlandischen Maler des 17 Jahrhunderts, Munich, 1948, Vol. I.

for "Master of Winter Landscapes", see: Sotheby, Nov. 29th, 1961, lot 50.

\$ 2,000.00



WILLEM VAN BEMMEL

Mediterranean Harbour Scene

Figures beneath an arch to the left; a harbour and a walled town beyond trees to the right; mountains in the distance.

Signed and dated 1692.

Oil on canvas: 30½ x 39 inches

EXHIBITION

Oshkosh, Paine Art Center, Dutch Art of the 1600's, Sept. 24 - Oct. 30, 1968, no. 3.

\$ 2,500.00



ATTRIBUTED TO CORNELIS PIETERSZ. BEGA

Interior of a Tavern

Three figures in an interior, two seated and one standing reading a letter.

Oil on canvas: 20½ x 18 ¾ inches

PROVENANCE

Lamberg Collection, Sale: Dorotheum, June 1, 1932
(bought by Schaeffer Chini, dealer).

Doctor Porges Collection, Sale: Chicago Art Galleries,
Mar. 28-30, 1967.

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 5.

\$ 2,000.00



AELBERT CUYP

River Landscape

Two cows beneath trees on the bank of a river in the left foreground, a village beyond the river in the right background.

Signed.

Oil on panel: 11½ x 16½ inches

PROVENANCE

Paul Drey Galleries, New York

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p. 8.

\$ 8,000.00



SIMON DE VLIEGER

Seascape

A ship founders off a rocky coastline in a storm; monks and other figures in the right foreground on the shore.

Signed.

Oil on panel: 21½ x 31½ inches

PROVENANCE

Lempertz, Cologne, 1958, no. 174

Doctor H. Wetzlar, Amsterdam, 1965

Galerie Fischer, Lucerne, Sale: July 26, 1965,
no. 2175

(collector's mark on the reverse M.D.H.)

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 17.

\$ 5,000.00



ADRIAEN VAN DER WERFF

Doubting Thomas

To the right, Christ; St. Thomas kneeling to the left; other apostles in the background. Signed and dated 1710.

Oil on panel: 29 3/4 x 19 inches

PROVENANCE

A. Brouwer, Son-in-law of the Artist
M. Bicker van Zwieten, 1741, Sale: Den Haag, 12 April 1741, no. 70 (fl. 1420)
M. Bisschop, Rotterdam, 1752 (Hoet II, 527)
John Hope, Esq.
Henry Philip Hope, 1833
Henry Thomas Hope, 1854
Lord Francis Pelham Clinton Hope
P. & D. Colnagli, Ltd., London

Sale: Parke-Bernet, #2690, April 25th, 1968, lot 112.

EXHIBITION

Oshkosh, Paine Art Center, Dutch Art of the 1600's, Sept. 24 - Oct. 30, 1968, no. 36 (reproduced).

LITERATURE

Sir J. Reynolds, The Works of, A Journey to Flanders and Holland, London, 1798, Vol. II, p. 362.

Doctor Waagen, Treasures of Art in 'Great Britain', London, 1854, Vol. II, p. 120, no. 2.

John Smith, Catalogue Raisonné ... Painters, London, 1833, Vol. IV, p. 198, no. 60.

C. Hofstede de Groot, Catalogue Raisonné ... Dutch Painters, Vol. X, no. 79.

\$ 5,000.00



PHILIP WOUWERMANS

Interior of a Stable

Figures with horses in a stable, with a landscape seen through open door to the left.

Signed in monogram.

Oil on panel: 11½ x 14½ inches

PROVENANCE

C. Haldiman, London

Yates, London

John Smith, London

H. G. Barnard Collection, Sale: Christie's, 12

June 1925, no. 116

Galerie Neumann, Vienna, May - June, 1930, no. 69

Doctor F. Fall, Vienna

Doctor Van Fenema, New York

EXHIBITIONS

Dallas, Museum of Fine Arts, no. 36.

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, 1967, p. 18.

LITERATURE

John Smith, Catalogue Raisonné ... Dutch Painters, London, 1842, Supplement, p. 170, no. 92.

C. Hofstede de Groot, Catalogue Raisonné ... Dutch Painters, London, 1902, Vol. II, p. 409, no. 513.

\$ 6,000.00



ABRAHAM DIEPRAAM

Interior of an Inn

Two men at a table, with a third figure beyond a half-door in the right background.

Oil on copper: 7 3/4 x 5 3/4 inches

PROVENANCE

Hanzel Galleries, Chicago, Sale: Collection of August Bantoux, April 7, 1953

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection, 17th Century Dutch and Flemish Painting, Oct. 8th - Nov. 10th, 1967, p. 16 (as attributed to H. M. Sorgh) (reproduced).

\$ 750.00



CORNELIUS DE VOS

Portrait of a Young Girl

Facing left, in white lace dress and cap.

Oil on paper, mounted on canvas:

10 x 10 inches

PROVENANCE

J. Böhler, Munich

Doctor H. Wetzlar, Amsterdam

EXHIBITION

Kalamazoo, Institute of Art, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 17 (reproduced).

\$ 1,800.00



HENDRICK BLOEMAERT

An Old Woman with a Boy

To the left an elderly woman in red dress and white collar and cap, holding a basket of apples; a young boy in dark dress and white ruff in the right foreground, head and shoulders.

Signed in monogram and dated 1623.

Oil on canvas: 28 x 23 inches

PROVENANCE

Mr. Cole, Piedmont, California

EXHIBITION

Oshkosh, Paine Art Center, Dutch Art of the 1600's, Sept. 24 - Oct. 30, 1968, no. 2 (reproduced).

\$ 2,000.00



JAN VAN GOYEN

Farmhouse Beside A River

Figures in a rowboat to the left, a farmhouse among trees in the centre.

Signed in monogram and dated 1633.

Inscribed on the reverse Feb. 1.

Pencil on paper: 5 7/8 x 10½ inches

PROVENANCE

Doctor Kurt Stavenhagen, Mexico City

EXHIBITION

Oshkosh, Paine Art Center, Dutch Art of the 1600's, Sept. 24 - Oct. 30, 1968, no. 12.

\$ 800.00



O. GUTHFELDT

Vanitas Still Life

A skull, a candle, a chronometer and a manuscript on a stone table.

Signed, inscribed with date 1655.

Oil on canvas: 18½ x 14 ¾ inches

PROVENANCE

Alfred Brod, London

Doctor H. Wetzlar, Amsterdam

EXHIBITION

Oshkosh, Paine Art Center, Dutch Art of the 1600's,
Sept. 24 - Oct. 30, 1968, no. 14.

\$ 2,250.00



ALEXANDER ADRIAENSSEN

Still Life of Fish

Various fish on an earthenware dish and hanging
above a refectory table.

Signed and dated 1647.

Oil on canvas: 25½ x 38 inches

PROVENANCE

Han Jüngeling, Den Haag

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 5.

\$ 4,500.00



ATTRIBUTED TO GERARD THOMAS

Doctor and Patient

A young woman discovers that she is to become a mother, to her dismay, in the interior of an alchemist's workshop; further figures in the background.

Oil on canvas: 25 x 30 inches

PROVENANCE

Washington dealer

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, no. 16.

\$ 2,500.00



WILLEM DE HEUSCH

Landscape with Diana and Her Maidens

Figures bathing in the foreground of a wooded river landscape, mountains in the distance.

Oil on panel: 18½ x 16½ inches

PROVENANCE

Galerie Fischer, Lucerne

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,
17th Century Dutch and Flemish Painting, Oct. 8th -
Nov. 10th, 1967, p. 12.

\$ 1,800.00



PAULUS LESIRE

Tobias Healing His Father

Tobias and his father, who is seated, in the center, his mother to the left and an angel to the right; a dog in the left foreground.

Signed.

Oil on canvas: 71 x 81½ inches

PROVENANCE

W. Thomann, Baden, Switzerland

EXHIBITION

Oshkosh, Paine Art Center, Dutch Art of the 1600's, Sept. 24 - Oct. 30, 1968, no. 20.

\$ 5,000.00



JAN VAN NOORT

Joseph Distributing Provisions to the Poor in Egypt

Joseph in white dress beneath a parasol in
the centre of a courtyard with many figures.

Oil on canvas: 29 x 46 inches

PROVENANCE

Fries, Heidelberg

E. Rothpletz, AArAn (Art de Gelder)

Kunsthau Rabe, Basel, 1930 (as Barent Fabritius)

Galerie Fischer, Lucerne, 16 - 20 June 1964, no. 1594

EXHIBITION

Kalamazoo, Institute of Arts, Alfred Bader Collection,

17th Century Dutch and Flemish Painting, Oct. 8th -

Nov. 10th, 1967, p. 13 (reproduced).

\$ 7,500.00



MATTIA PRETI/NEAPOLITAN SCHOOL, CRICA 1650
The Martyrdom of St. Andrew
Many figures observe the crucifixion of the
Saint in a colonnade.
Oil on canvas: 22¼ x 16 7/8 inches

PROVENANCE

Harry Moore, Chicago

\$ 1,000.00



PIETRO ROTARI

Head of a Young Girl

Facing half left in white blouse, red coat
and white scarf.

Oil on canvas: 18 5/8 x 14½ inches

PROVENANCE

Galerie Fischer, Lucerne

\$ 800.00



LOUIS METTLING

Saint Francis at Prayer

Three-quarter length, kneeling at a rock.

Signed and dated '85.

Oil on canvas: $38\frac{1}{4}$ x $31\frac{1}{4}$ inches

PROVENANCE

Harry Moore, Chicago

\$ 500.00



DOSSO DOSSI

The Prophet Elias

Seated full length in red mantle, on a stone ledge, holding a manuscript, a book to the right and another book in the right foreground.

Oil on canvas: 61 x 60½ inches

PROVENANCE

Sale: Christie's, 17 May 1935, lot #71
Private Collector, Israel

EXHIBITION

Milwaukee, Art Center, Wisconsin Collects, Sept. 24 -
Oct. 25, 1964, no. 20.

LITERATURE

Ulrich Middeldorf in, Festschrift für Herbert von Einem, Berlin, 12 February 1965, pp. 171 & 172 (reproduced, Tafel 32, no. 1).

Amalia Mezzetti, LDosso e Battista Ferraresi, Milan, 1965, p. 97, no. 103 (reproduced, plate 36b).

Felton Gibbons, Dosso and Battista Dossi, Princeton, 1968, p. 188, no. 42 (reproduced, fig. 105).

\$ 17,000.00



ATTRIBUTED TO ANTONIO PELLEGRINI

Head of a Bearded Man

A prophet, bust length facing left, holding
a book.

Oil on canvas: 27½ x 21¼ inches

PROVENANCE

Paul Gauguin; then his son
Andersen, Copenhagen, 1967

\$ 1,800.00



RUUDOLF ALT

St. Vieth's Dome, Prague

Figures in the square before the church,
with two carriages to the right.

Signed and dated 1850.

Oil on panel: 14½ x 12 inches

PROVENANCE

Neumann, Vienna

\$ 2,000.00



FRENCH SCHOOL

The Concert

A man on a flute at left, a woman with a 'cello
centre and a small boy with sheet music in the
right foreground.

Oil on canvas: 40 x 65 inches

PROVENANCE

Captain Peter Hastings, Burton upon Trent,
Sale: 22nd - 25th & 29th - 30th, July, 1952,
no. 768.

\$ 1,500.00



ATTRIBUTED TO JOHANN ULRICH MAIR
Head of Christ
Head and shoulders, in brown cloak.
Oil on canvas: 25 x 20 $\frac{1}{4}$ inches

PROVENANCE

Galerie Fischer, Lucerne

\$ 800.00



HANS DE JODE

Mountainous River Landscape

Figures crossing a bridge to a watchtower with a river in the foreground in a rocky landscape.

Signed and dated 1659.

Oil on canvas: 29½ x 37¼ inches

PROVENANCE

Albert Ten Eyck Gardner, New York, Sale:
Parke-Bernet, no. 2

EXHIBITION

Oshkosh, Paine Art Center, Dutch Art of the
1600's, Sept. 24 - Oct. 30, 1968, no. 19.

\$ 1,200.00



Appraisal

THIS TO CERTIFY that I, Ayrid Sadur
of the firm of Ayrid Sadur Fine Arts
located at 924 E. Journal Ave., #622 city or town Milwaukee zone _____
state WI telephone number 414-277-0730

am a member of APPRAISERS ASSOCIATION OF AMERICA, INC. and a qualified appraiser of the articles listed below; that I have carefully examined said articles of personal property at the request of

name M/H Leland + Marilyn Howard
address 3764 Bainbridge Drive
Bloomington, Indiana 47401

and in my judgment their current values are as follows.

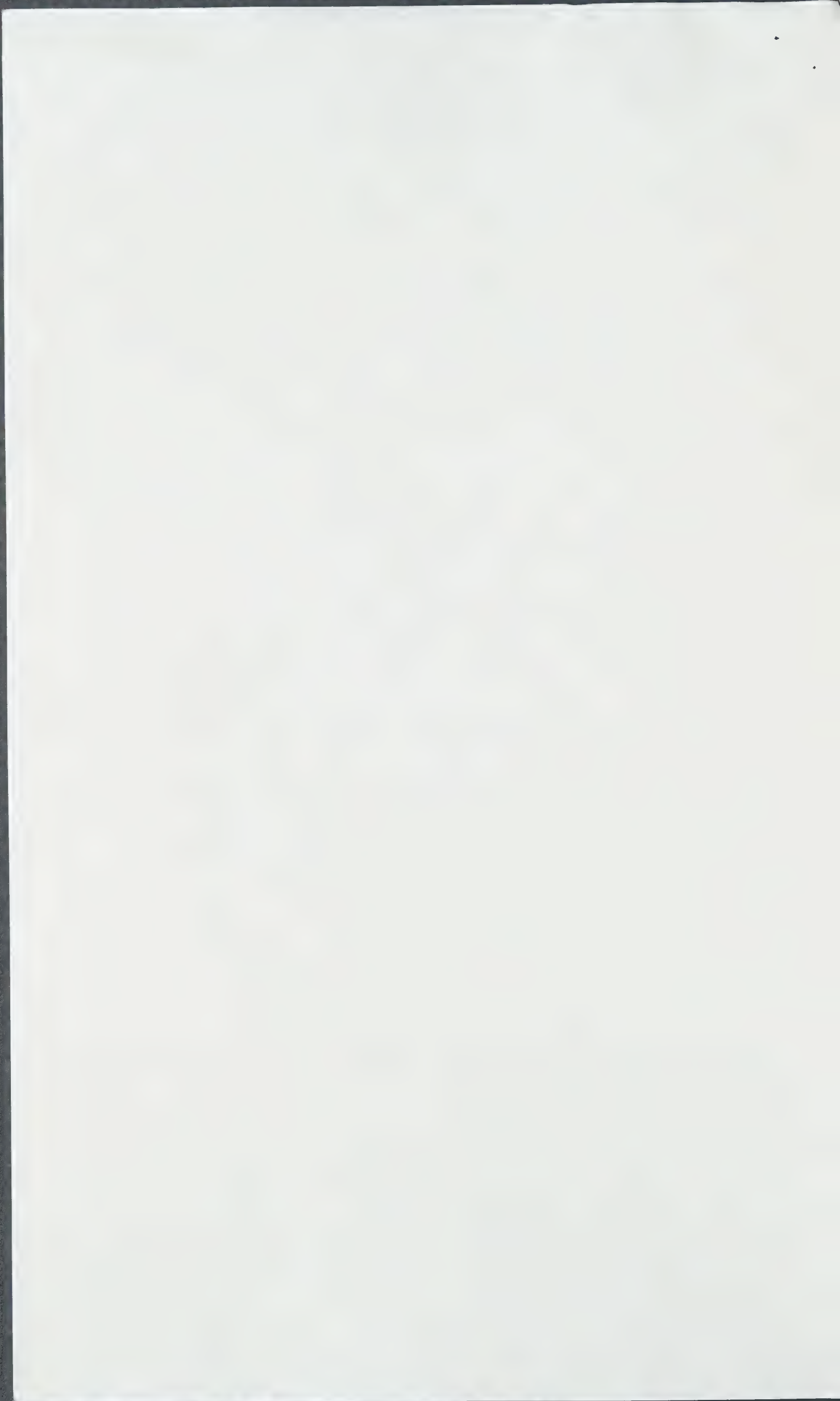
ITEM NO.	DESCRIPTION	APPRAISED VALUE
1.	<p>An oil painting on canvas, 29-1/2" x 24-1/2", by the Scottish artist, John Phillip R.A. (1817-1867), depicting a boy with a guinea pig. Some thirty years ago an expert at the Scottish National Portrait Gallery in Edinburgh described this as "a very nice picture indeed, the work of John Phillip".</p> <p>Most of Phillip's best-known paintings come from his long Spanish period and in fact he has often been called "the Spanish Phillip". Paintings of that period have brought up to \$14,000 at auction. However, his freely done earlier works such as this charming work are very rare.</p> <p>The painting is in very good condition, in a period frame and has, I believe, a fair market value of</p>	\$ 10,000.00
2.	<p>An oil painting on canvas, 35" x 48", by the British history painter, Thomas Stothard (1755 1834), depicting Shakespeare's King Henry VIII, Act 1, Scene 4, at York Place.</p> <p>This painting was one of 200 works of art in the Boydell Shakespeare Gallery in London, established in 1789 and closed in 1805.</p> <p>An engraving of this painting was made by I. Taylor, stating that it was painted by T. Stothard R.A., engraved by I. Taylor.</p> <p>Such large historical works by Stothard bring substantial prices as many British museums desire such works. Thus, for instance, a work of 19" x 28" on panel also depicting a historical subject was sold at Sotheby's in New York on January 12, 1995 for \$28,750.00.</p> <p>This painting, from the Boydell gallery, is in excellent condition and in an early 5-1/4" gold frame.</p> <p>It has a fair market value of</p>	\$ 18,000.00

Note:



Signed
Appraiser

Date October 1996 19 2000



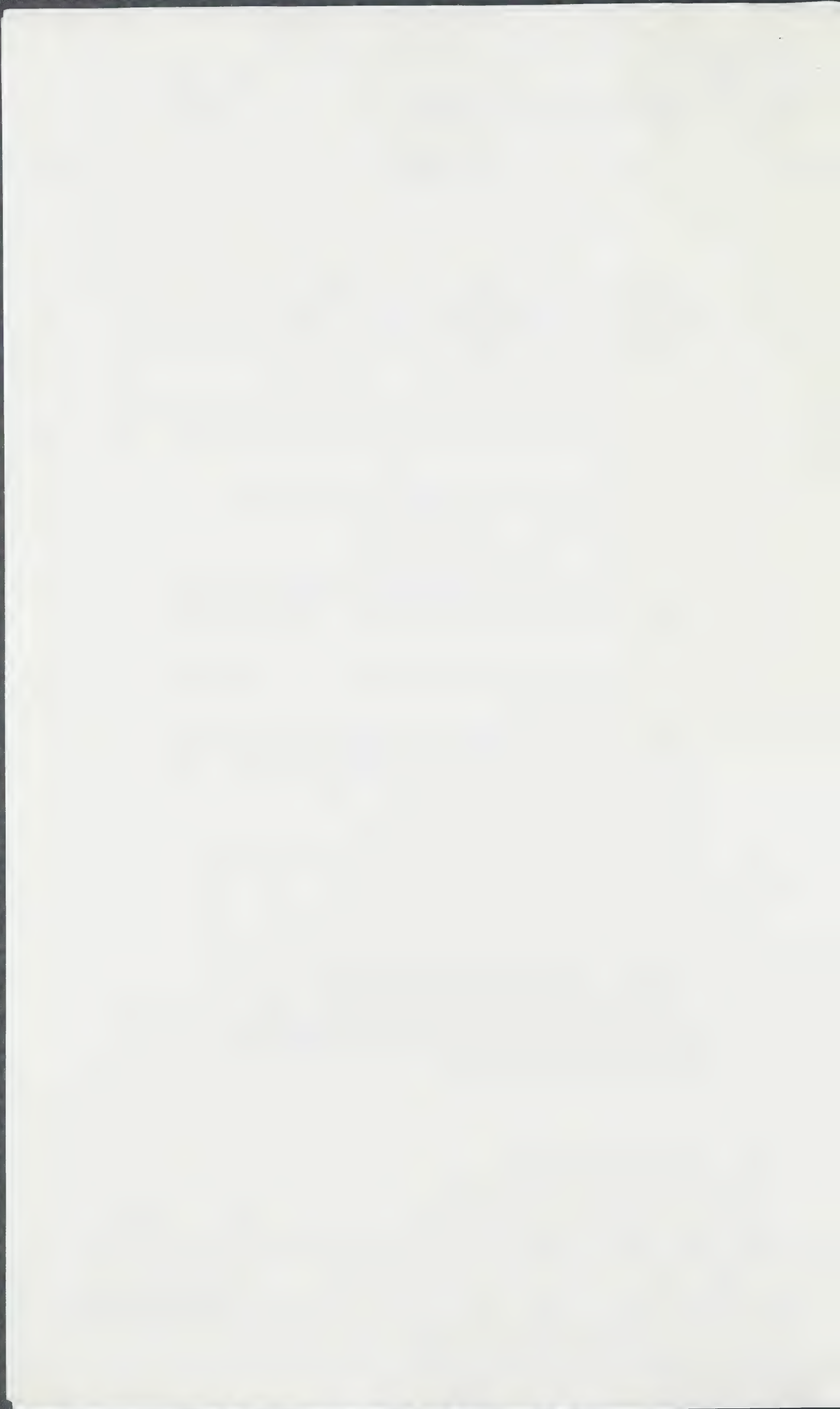


M/M Leland & Marilyn Howard
clients name

Page 2 of 9
Date 10-3-2000

ITEM NO.	DESCRIPTION	APPRAISED VALUE
3.	<p>This is a second highly dramatic painting by Thomas Stothard, depicting either Robert Browning eloping with Elizabeth Barrett Browning and her dog, or perhaps again as in 2. of this appraisal, a Shakespearean scene. This oil on canvas, 13" x 12", is in excellent condition in a fine frame.</p> <p>Recently several such smaller works by Stothard have sold in London auctions at prices from \$3,000 to \$5,000 and I believe that the fair market value of this work is</p>	\$ 4,000.00
4.	<p>An oil on canvas entitled <i>Returning Home</i> by the well known Scottish artist, John MacWhirter, R.A. (1839-1911), 43-3/4" x 31-1/4", signed lower right.</p> <p>MacWhirter is a well-known Scottish painter, mainly of peaceful landscapes such as this. It depicts a shepherd and his dog moving a group of sheep along a narrow path bounded by a large tree, along a river.</p> <p>The painting is in excellent condition except for a very small paint loss on a tree branch.</p> <p>Such fine Scottish landscapes have really appreciated during the last few years. A similarly large upright painting by MacWhirter sold at Sotheby's London in September 1998 for \$13,360.00.</p>	\$ 10,000.00
5.	<p>An oil painting on canvas, 36" x 28", by the well known British artist, Walter Dendy Sadler, R.B.A. (1854-1923). It is signed lower right. The painting depicts <i>The Jovial Squire</i>.</p> <p>Sadler painted many such works, usually of humorous subjects.</p> <p>A similar work entitled <i>Last of the Vintage</i>, 34" x 47", sold at Christie's London in June of 1999, for \$25,600.00. Another entitled <i>The Suitor</i>, 34" x 26", sold at Bonham's in London in March of 2000 for \$33,000.00. A smaller work entitled <i>The Village Celebrity</i> sold at Sotheby's in Billingham, Sussex, in October of 1999 for \$14,000.00.</p>	

INITIALS

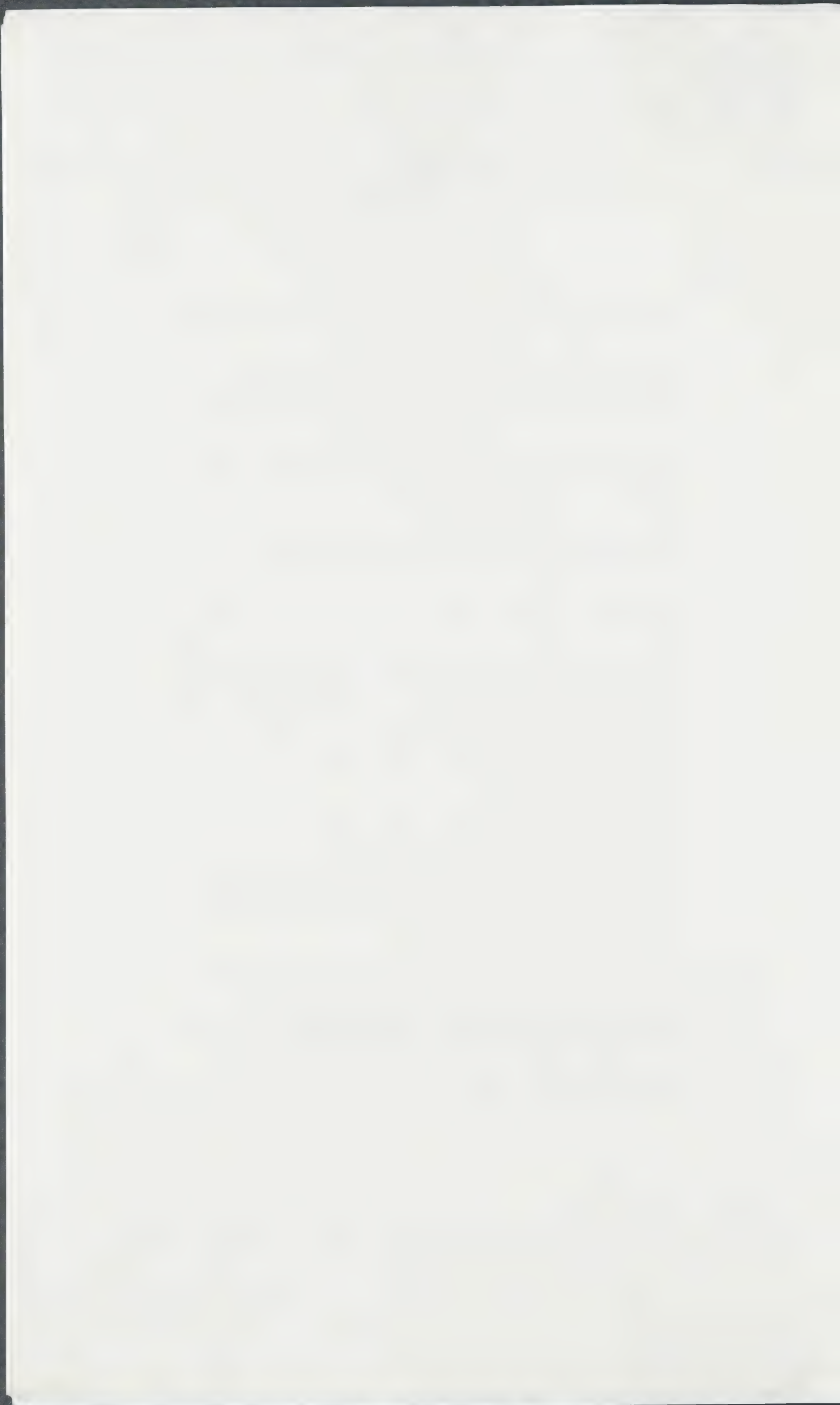




clients name _____

ITEM NO.	DESCRIPTION	APPRAISED VALUE
	<p>This painting is in fine condition, in an ornate 20th century frame. It has, I believe, a fair market value of</p>	\$ 14,000.00
6.	<p>This late 18th or early 19th century still life with melon and vegetables, oil on canvas, 24" x 31-3/4", framed, is either by a Spanish follower of Luis Melendez or by a northern Italian artist.</p> <p>The triangular composition of cucumbers, tomatoes, onions, peppers and a radish, topped by the cut melon and jug, on a table in front of a barred window is very well thought out.</p> <p>The painting is in excellent condition. Removal of the yellow varnish might well reveal a signature which could greatly enhance the value of this appealing painting.</p>	
	<p>Even without a firm name, this painting has a fair market value of</p>	\$ 6,000.00
7.	<p>This wild landscape, oil on canvas, 25" x 30", framed, is by a British 18th century artist, close to the work of Thomas Roberts (1748-1778). The center is the windswept hill with a tree close to falling into the gorge; a British geographer could probably identify the scene. The artist probably thought of this as a depiction of the force of nature.</p> <p>The work's condition is very good; removal of the yellowed varnish might reveal the signature.</p>	
	<p>This haunting landscape has a fair market value of</p>	\$ 5,000.00
8.	<p>This very attractive mother and child (perhaps a Madonna with Child) is by the well-known Florentine artist, Cipriano Cei (1867-1922). It is oil on canvas, 26" x 21-1/2", signed upper left, in excellent condition and in an early 20th century frame.</p> <p>The artist exhibited widely in Italy and also in the Paris Salon of 1900.</p> <p>A much smaller work by Cei, 19-3/4" x 10-5/8", sold at Christie's Rome in December 1994 for \$4,000.00. A somewhat larger work, 34" x 24", sold at the San Rafael Galleries in February 2000 for \$5,500.00.</p> <p>This most appealing work has a fair market value of</p>	\$ 5,000.00

INITIALS

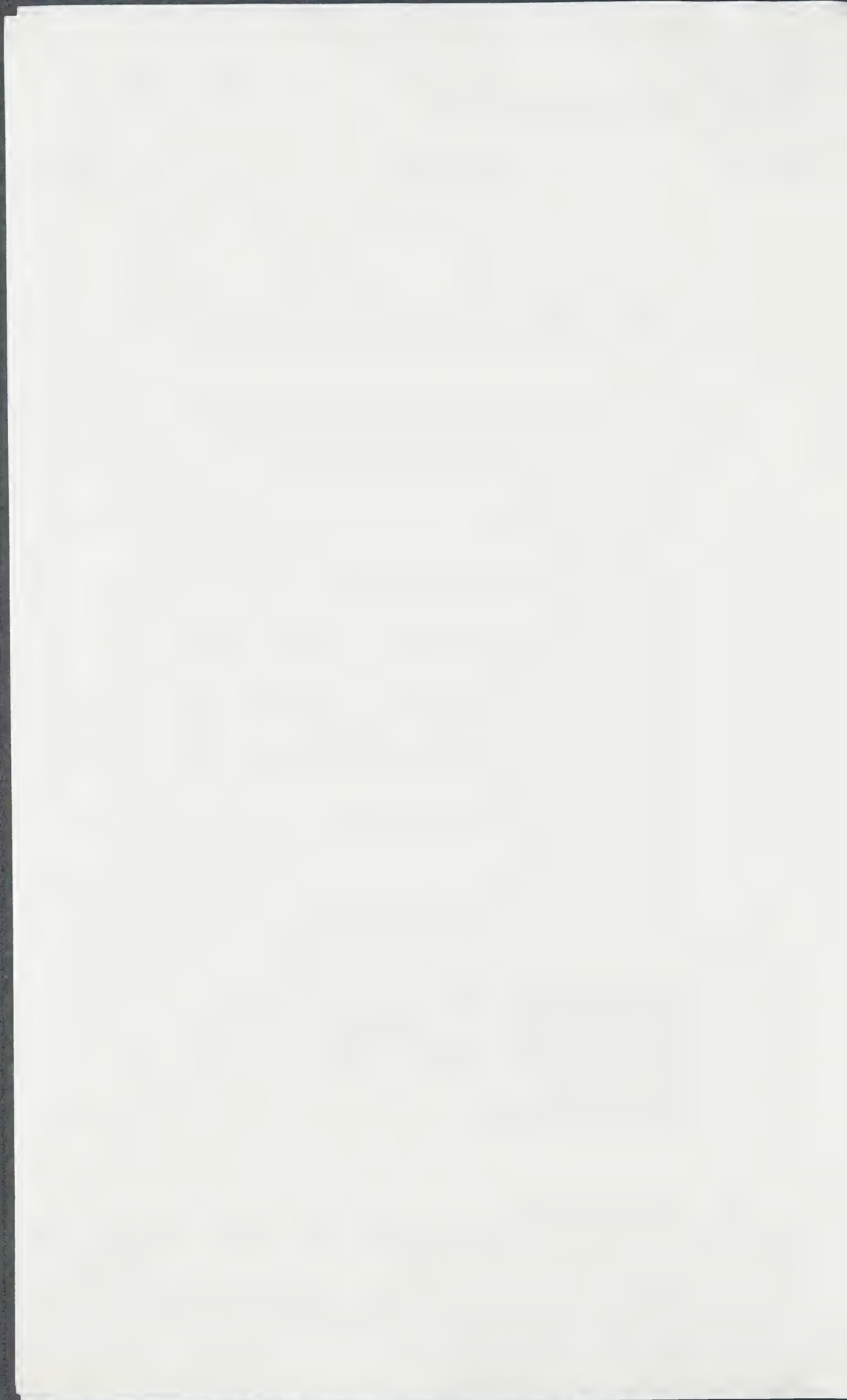




clients name _____

ITEM NO.	DESCRIPTION	APPRAISED VALUE
9.	<p>A wooded autumn landscape by the Birmingham artist, Joseph Thors, who exhibited widely at the end of the 19th century. It is oil on canvas, 10" x 16", signed lower right, in excellent condition and attractively framed.</p> <p>Many works by Thors come to auction. A pair of similar size sold at Sotheby's London in June 1995 for \$8200.00. Another wooded landscape (9" x 11") sold at Sotheby's in Billinghamurst in May 1995 for \$2400.00. Yet another wooded scene, 10" x 14", sold at Christie's South Kensington in November 1998 for \$3300.00.</p> <p>This has a fair market value of</p>	\$ 3,500.00
10.	<p>A small (6" x 8-1/2") oil on board by the well-known English artist, George Morland (1763-1804) signed and dated 1797 in the lower right. It is in fine condition in an attractive frame.</p> <p>The subject is charming: a group of skaters on the right coming to meet a family on the left which has just arrived in a toboggan with two horses.</p> <p>Large works by Morland bring high prices at auction; smaller works considerably less. Thus, for instance, a canvas of 39" x 55", depicting sheep and shepherds in a landscape, sold at Christie's London in April 1995 for \$48,400.00. A small winter landscape (10" x 8-1/2") sold at Sotheby's in September 1994 for \$6,900.00.</p> <p>The great charm of this painting lies in its postcard size with so charming a composition.</p> <p>It has a fair market value of</p>	\$ 6,000.00
11.	<p>A hunting scene, also by George Morland, oil on panel, 10-3/4" x 12-1/4", in very good condition, in a 19th century gilt frame.</p> <p>Hunting scenes by British artists have always been popular, particularly when as busy as this. A horse and rider have fallen while trying to jump over a gate. A second rider, perhaps the keeper of the hounds, has moved on. A thick forest provides the backdrop at the right; many riders on the far left and lively dogs add to the spirit of this painting.</p> <p>It has a fair market value of</p>	\$ 4,000.00

INITIALS

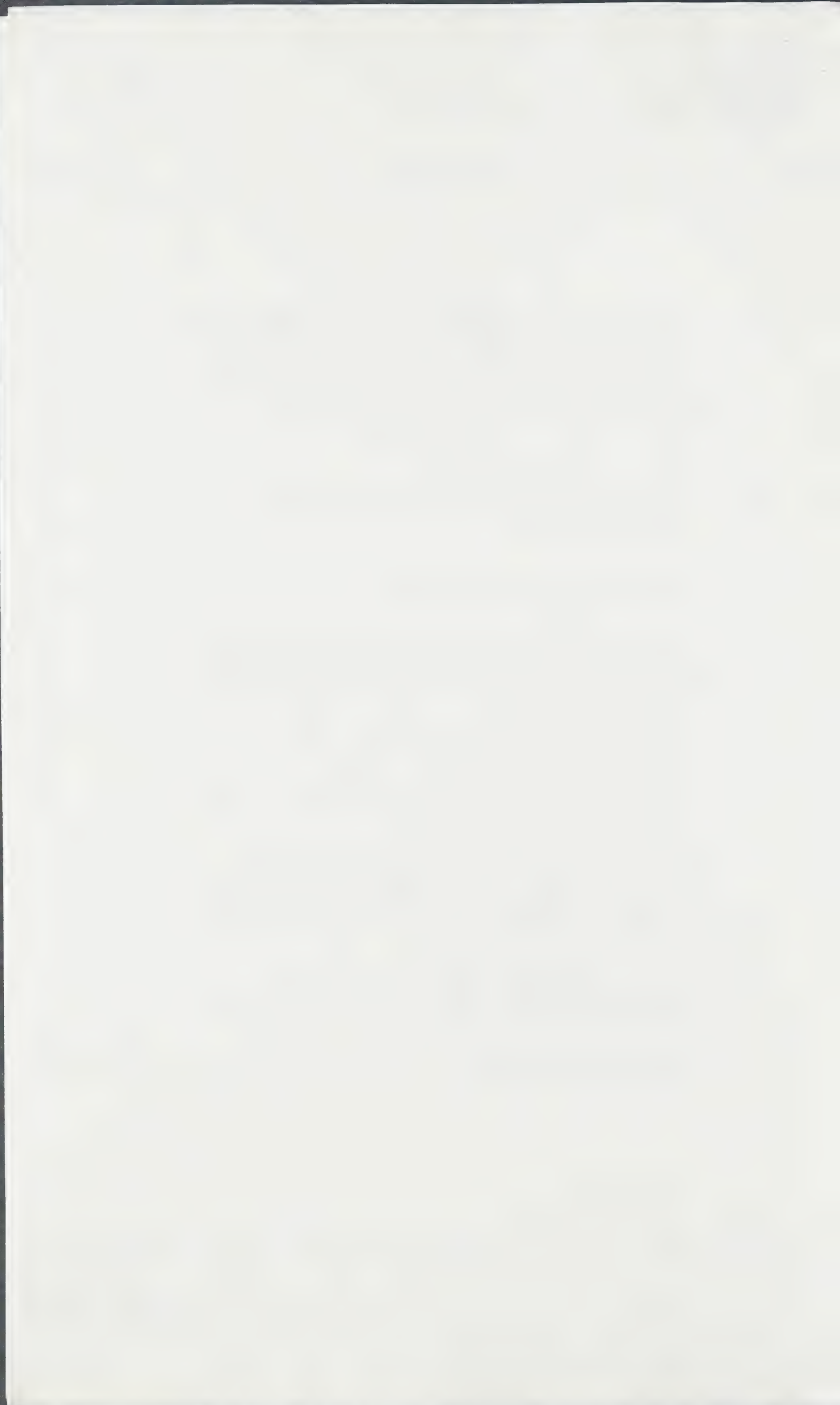




clients name _____

ITEM NO.	DESCRIPTION	APPRAISED VALUE
12.	<p>A George Morland chromolithograph entitled "<i>The Fruits of Early Industry and Economy</i>" published in London by T. Simpson, St. Paul's, Nov. 1, 1789, engraved by W. Ward, 20" by 13-1/2". Good margins, the lithograph is in excellent condition, in an original Newcomb Macklin Co. frame, with original label. The value of the frame about equals that of this fun lithograph.</p>	
	<p>Together, the fair market value is</p>	\$ 900.00
13.	<p>A scene of harvesting, by the British painter, Henry Milbourne (1781-1826), oil on canvas, 25" x 30", signed lower left, in a gilt, carved wooden frame.</p>	
	<p>Several figures are at work harvesting around, and two on top of a hay cart, on a beautiful sunny day.</p>	
	<p>I have seen several paintings by Milbourne at auction during the last 40 years, none as well drawn and composed as this. Auction prices have ranged from a few thousand dollars to \$11,400.00 for a very large marketplace sold at Christie's London in April 1998.</p>	
	<p>The fine frame enhances the fair market value of this work to</p>	\$,10,000.00
14.	<p>Farmyard with peasants and horses, by the British artist, Julius Caesar Ibbetson (1759 - 1817), oil on canvas, 14" x 18", in good condition, in a mid-19th century gilt frame.</p>	
	<p>Christie's, London, has confirmed that this is a fine work by Ibbetson. Prices of his works vary greatly: \$71,000.00 for a lake view, 22" x 32", sold at Christie's London in July 1994, to \$6,600.00 for travelers in a horse drawn cart, 17" x 26", sold at Christie's South Kensington in March 2000.</p>	
	<p>The quality of the painting of the horses is outstanding: Ibbetson learned a great deal from his contemporaries, Stubbs and Agasse.</p>	
	<p>This has a fair market value of</p>	\$ 8,000.00

INITIALS





clients name _____

ITEM NO. DESCRIPTION APPRAISED VALUE

- | ITEM NO. | DESCRIPTION | APPRAISED VALUE |
|----------|--|-----------------|
| 15. | <p>A French beach scene with figures by the British artist, Richard Parker Bonington (1802-1828). He studied in France, exhibited widely and often did not sign his works.</p> <p>This oil on canvas, 12" x 16", is in good condition, in a 19th century frame.</p> <p>Comparable paintings sold at auction were a coastal scene, 9" x 13", attributed To R.P. Bonington, Sotheby's London in November 1997 for \$7100.00 and a scene on the French coast, 12" x 18", circle of R.P. Bonington, Sotheby's London, February 1998 for \$6,200.00.</p> <p>This attractive landscape has a fair market value of</p> | \$ 7,000.00 |
| 16. | <p>A pencil drawing, 10-1/2" x 8-3/8", by the British artist, Henry Courtney Selous (1811 - 1890), signed lower left and inscribed Purley Town.</p> <p>Oil paintings by this artist and illustrator bring \$1,000 to \$2,000 at auction, but I have not been able to find any auction records for his drawings.</p> <p>This well framed, attractive, study of a tree has, I believe, a fair market value of</p> | \$ 400.00 |
| 17. | <p>A framed watercolor by the British artist, Frank W. Scarborough, who exhibited between 1896 and 1939. This watercolor, 9-1/2" x 13-1/2", is signed lower right, and depicts a number of ships on the Thames with the Tower Bridge in the background. Many of the artist's works are entitled <i>Pool of London</i> and this is the same location.</p> <p>A watercolor of the same size, 9" x 13", entitled <i>Pool of London</i> sold at Bonham's London in January 1999 for \$3,500.00. Another watercolor, also the same size, and also entitled <i>Shipping in Pool of London</i>, sold at Sworder & Sons in Bishops Stortford in November of 1999 for \$4,000.00.</p> <p>I believe that this attractive watercolor has a fair market value of</p> | \$ 3,600.00 |

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clients name _____

ITEM NO.	DESCRIPTION	APPRAISED VALUE
18.	<p>An aquatint, <i>View of the Pantheon Taken from the Arsenal</i>, No. 12 of Thomas Girtin's 19 Views of Paris, 5-7/8" x 17-1/2", with 3" margins. Drawn and etched by Thomas Girtin noted lower left, aquatinted by F. C. Lewis noted lower right. Along bottom reads: London, Published Jan. 10, 1803 by John Girtin, No. 330 Oxford St.</p> <p>Its condition is very good and its authenticity was confirmed by the Print & Drawings Curator at the Indianapolis Museum of Art.</p> <p>Several years ago the complete set of 19 Views of Paris sold for \$9,200.00.</p> <p>For this View No. 12, I believe the fair market value to be</p>	\$ 650.00
19.	<p>A watercolor by the British artist, John Boyne (1750 – 1810), who exhibited widely, including at the Royal Academy, where he exhibited 18 times from 1788 on. This was one of his really lively works, perhaps exhibited at the Royal Academy in 1797 (No. 826) as a depiction of Falstaff.</p> <p>It is 19" x 14-1/2", signed lower left, attractively framed and in good condition. A slight scrape in the background will be easily repairable.</p> <p>I believe the fair market value of this watercolor to be</p>	\$ 3,000.00
20.	<p>Watercolor by the prolific and able British artist, Miles Birket Foster (1825 – 1899), 4" x 5", signed in monogram on the lower left.</p> <p>Foster painted not only in England and Scotland but all over Europe. This small view of Florence is in fine condition and attractively framed.</p> <p>Most British museums have watercolors by Foster and quite a few European views come to auction quite regularly.</p> <p>Thus, for instance, a watercolor of Lucerne, 5-1/2" x 4-1/2", sold at Christie's London in April of 1995 for \$6,000.00. A view of Venice, 6" x 9", sold at Christie's London in November of 1994 for \$5,200.00.</p> <p>This attractive watercolor has a fair market value of</p>	\$ 5,000.00

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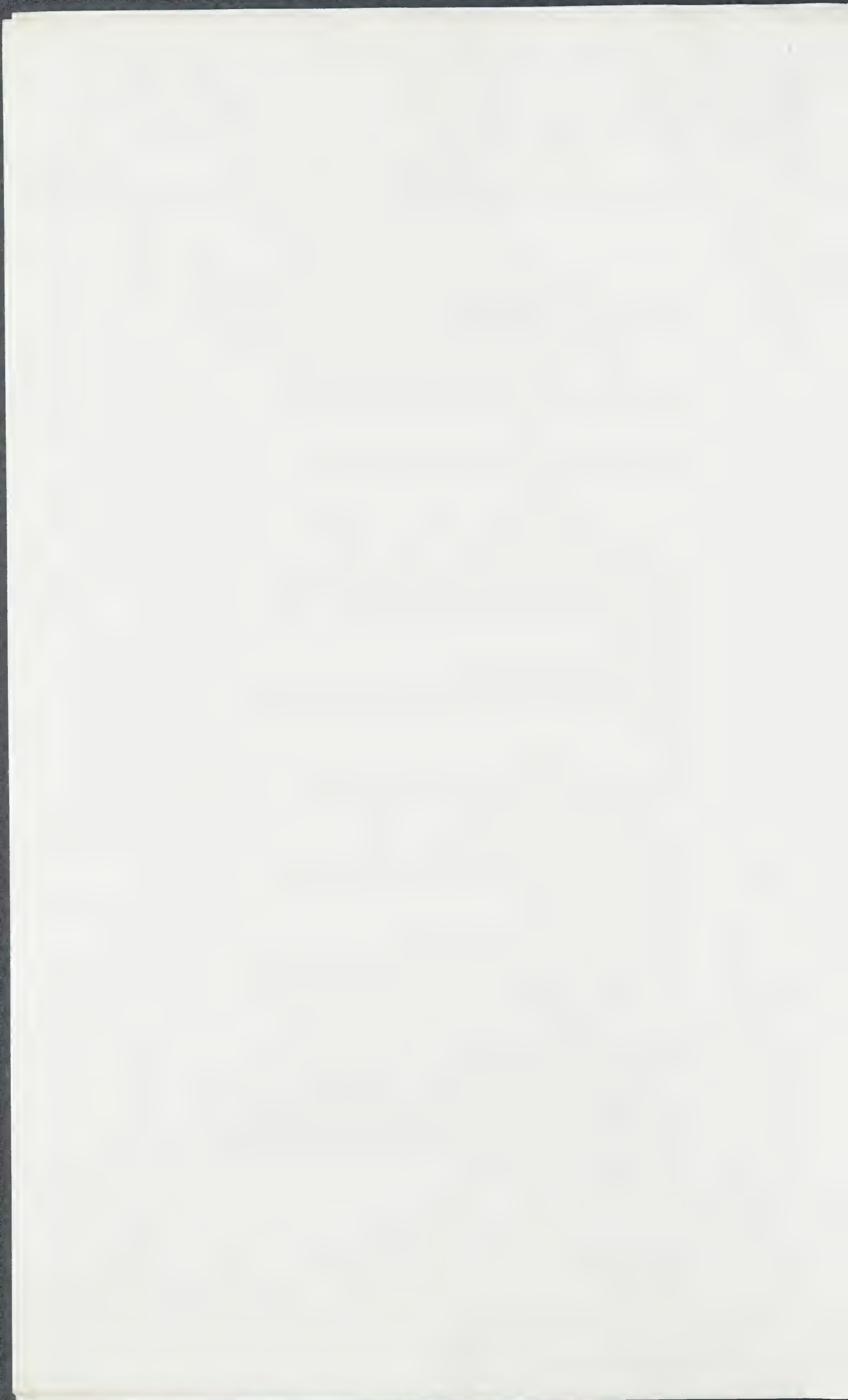




clients name _____

ITEM NO.	DESCRIPTION	APPRAISED VALUE
21.	<p>A pencil drawing entitled <i>Studies of Statuary</i> signed lower right by John Ruskin, numbered B-24, 8-7/8" x 7-1/8".</p> <p>This drawing is on paper watermarked "J. Green & Son 1856".</p> <p>John Ruskin was one of Britain's most important art critics and artists of the 19th century.</p> <p>A very similar pencil sketch, 5" x 7", sold at Christie's London in June 2000 for \$1,950.00.</p> <p>This attractively framed drawing has a fair market value of</p>	\$ 2,000.00
22.	<p>A drawing by Abraham van Stry (1753 – 1826), the well-known Dutch artist, who drew and painted very much in the manner of Albert Cuyp of a century earlier. This drawing depicts one standing and one resting cow, with a man on the left and a town in the background.</p> <p>This drawing of pencil and ink with a light gray wash is 7-1/2" x 6-1/4", attractively framed. The attribution to Abraham van Stry has been confirmed by Professor Marcel Roethlisberger in Geneva.</p> <p>Similar drawings have sold, mainly at the auction houses in Amsterdam, at prices between \$800.00 and \$2,000.00.</p> <p>This attractively framed work has a fair market value of</p>	\$ 1,000.00
23.	<p>An attractive watercolor, 10-1/2" x 5-1/2", by Sidney Harold Meteyard (1868 1947).</p> <p>This is a study of two church windows.</p> <p>Meteyard worked in various media and also specialized as a stained glass designer. This is undoubtedly such a design.</p> <p>The artist exhibited widely, for instance at the Royal Academy and at the Paris Salon.</p> <p>A somewhat smaller watercolor, of a young man fishing, 4" x 6", sold at Sotheby's London in November 1998 for \$2,300.00. The artist's oil paintings bring considerably more. For instance, an oil on canvas, 18" x 12", of an hourglass sold at Butterfield in May 1995 for \$15,000.00.</p>	

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Date _____

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ITEM NO. DESCRIPTION APPRAISED VALUE

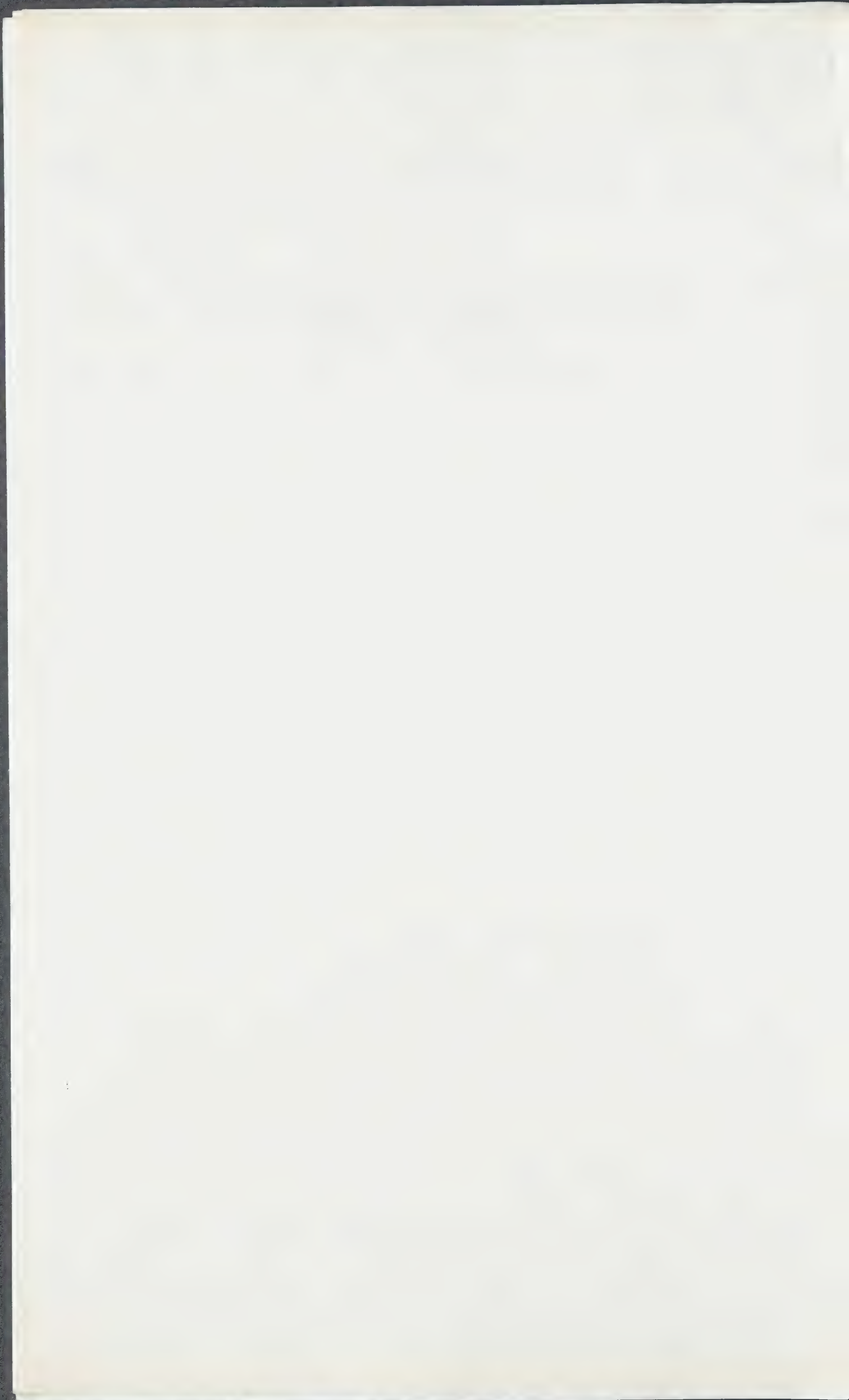
23.

This attractive watercolor is particularly interesting because it shows so clearly the interrelationship between Meteyard's work and those of the well known pre-Raphaelites.

It has a fair market value of

\$ 2,400.00

INITIALS



Appraisal

THIS TO CERTIFY that I, ALFRED BADER
of the firm of Alfred Bader Fine Arts
located at 924 E. Juneau Ave., #622 city or town Milwaukee zone 53202
state Wisconsin telephone number 414/277-0730
am a member of APPRAISERS ASSOCIATION OF AMERICA, INC. and a qualified appraiser of the articles listed
below; that I have carefully examined said articles of personal property at the request of
name MRS. ELIZABETH BOYNTON
address 943 W. Shaker Circle
Megun, WI 53092

and in my judgment their current values are as follows.

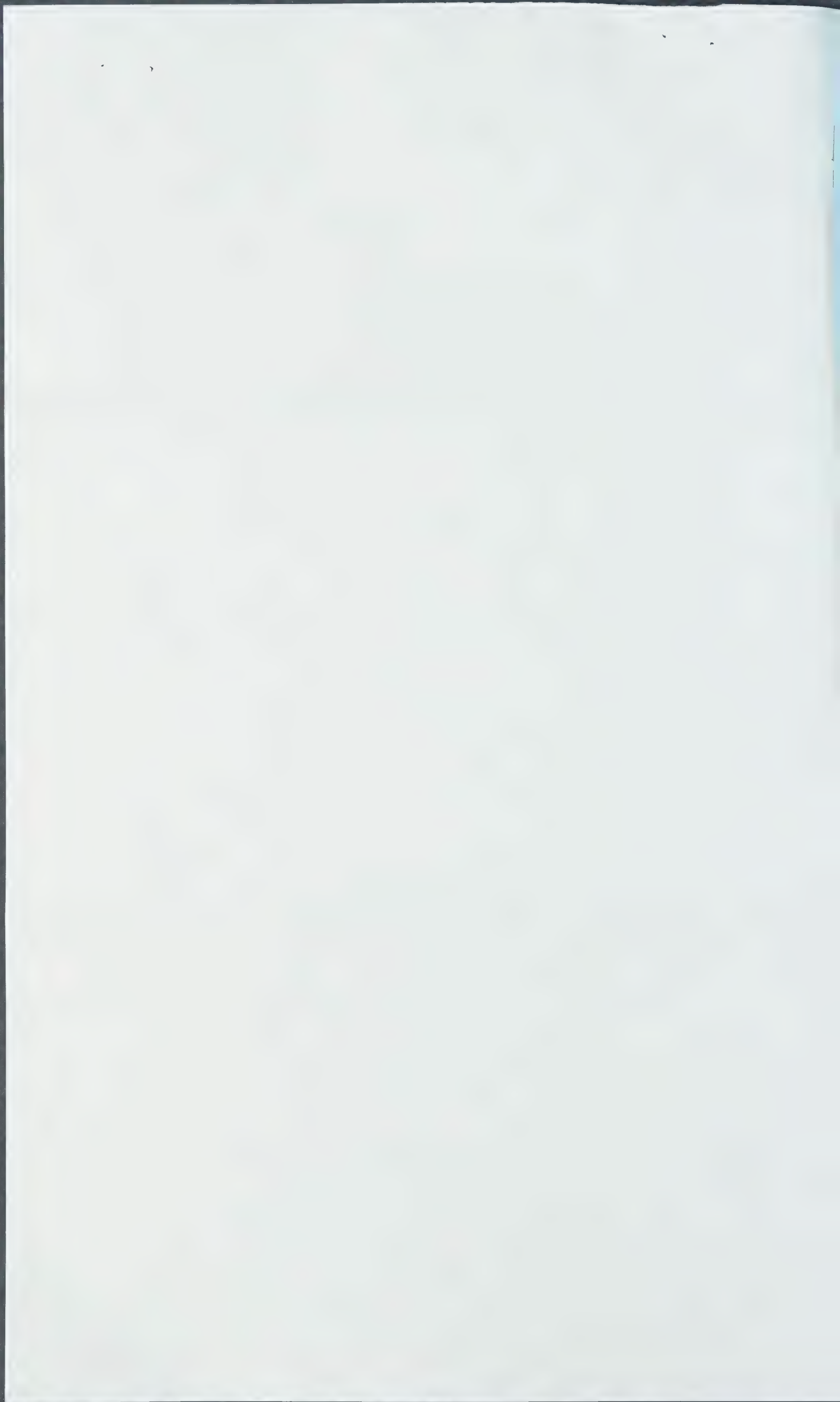
ITEM NO.	DESCRIPTION	APPRAISED VALUE
(1)	<p>An oil painting on canvas, 31-1/2" X 50-1/2", by the well-known French artist, Felix Ziem (1821-1911), depicting one of the artist's favorite subjects, Venice. The painting is signed <i>Ziem</i> in the lower left.</p> <p>The canvas bears on the reverse the imprint of Passet and Lhote, 31 Rue Fontaine, Paris, France. The stretcher bears a typewritten label inscribed "Major Parke of Parke Bernet Galleries states: This painting by F. Ziem from the collection of Mrs. Walker Buckner was purchased through Scott and Fowles of New York from Passet and Lhote, 31 Rue Fontaine, Paris, France for Mrs. Buckner for \$15,000."</p> <p>Felix Ziem was a prolific artist, and many of his works show various views of Venice, at various times of the day. The value of these paintings depends on condition and the size of the painting. Small works often bring just a few thousand dollars, whereas large works have brought between \$50,000 and \$80,000.</p> <p>This painting, in a simple, modern frame, is in good condition and has a fair market value of \$40,000.00.</p>	\$ 40,000.00

Note:



Signed Alfred Bader
Appraiser

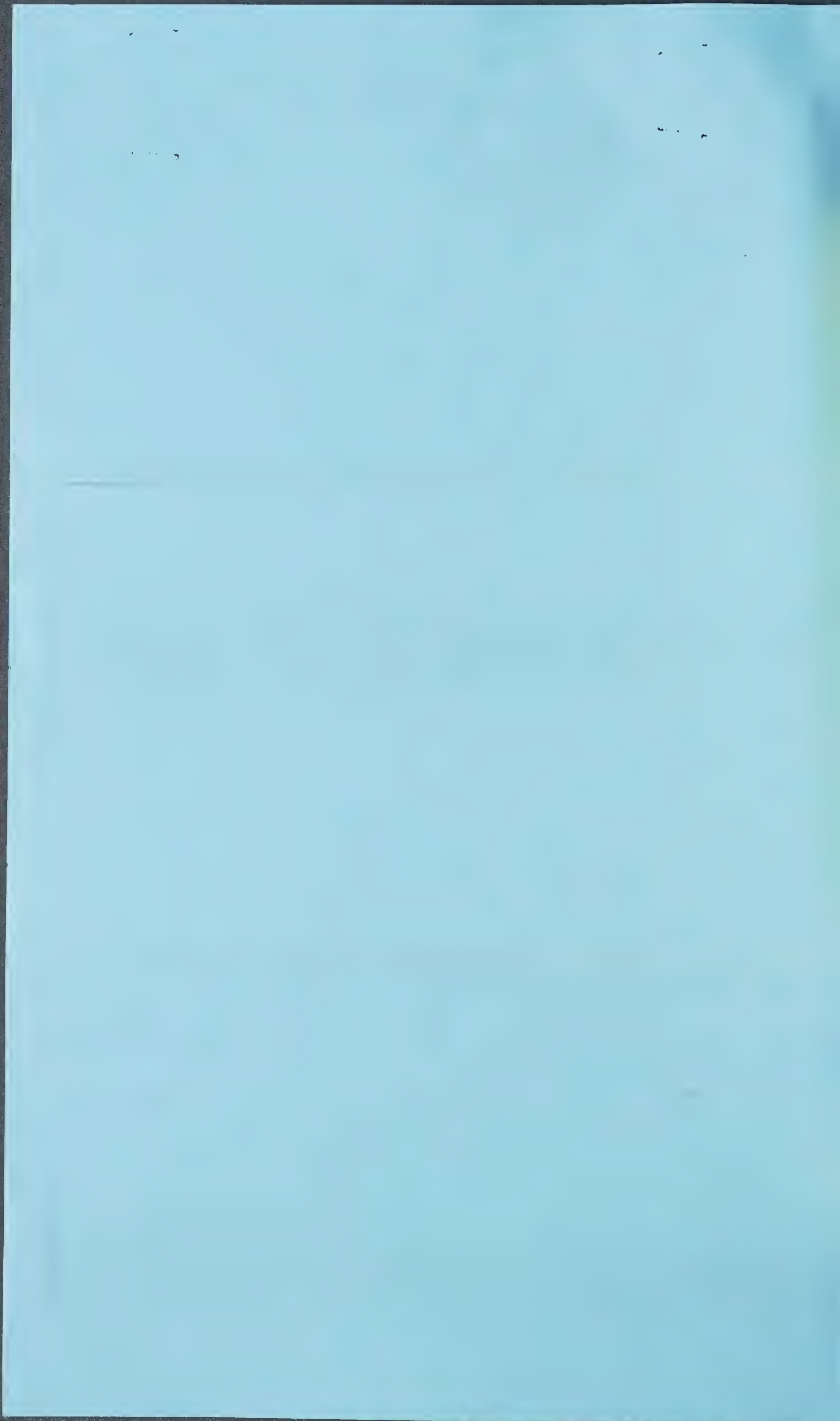
Date 7-1-19



Wisconsin Legal Blank Company, Inc.

MILWAUKEE, WISCONSIN

No. 1358



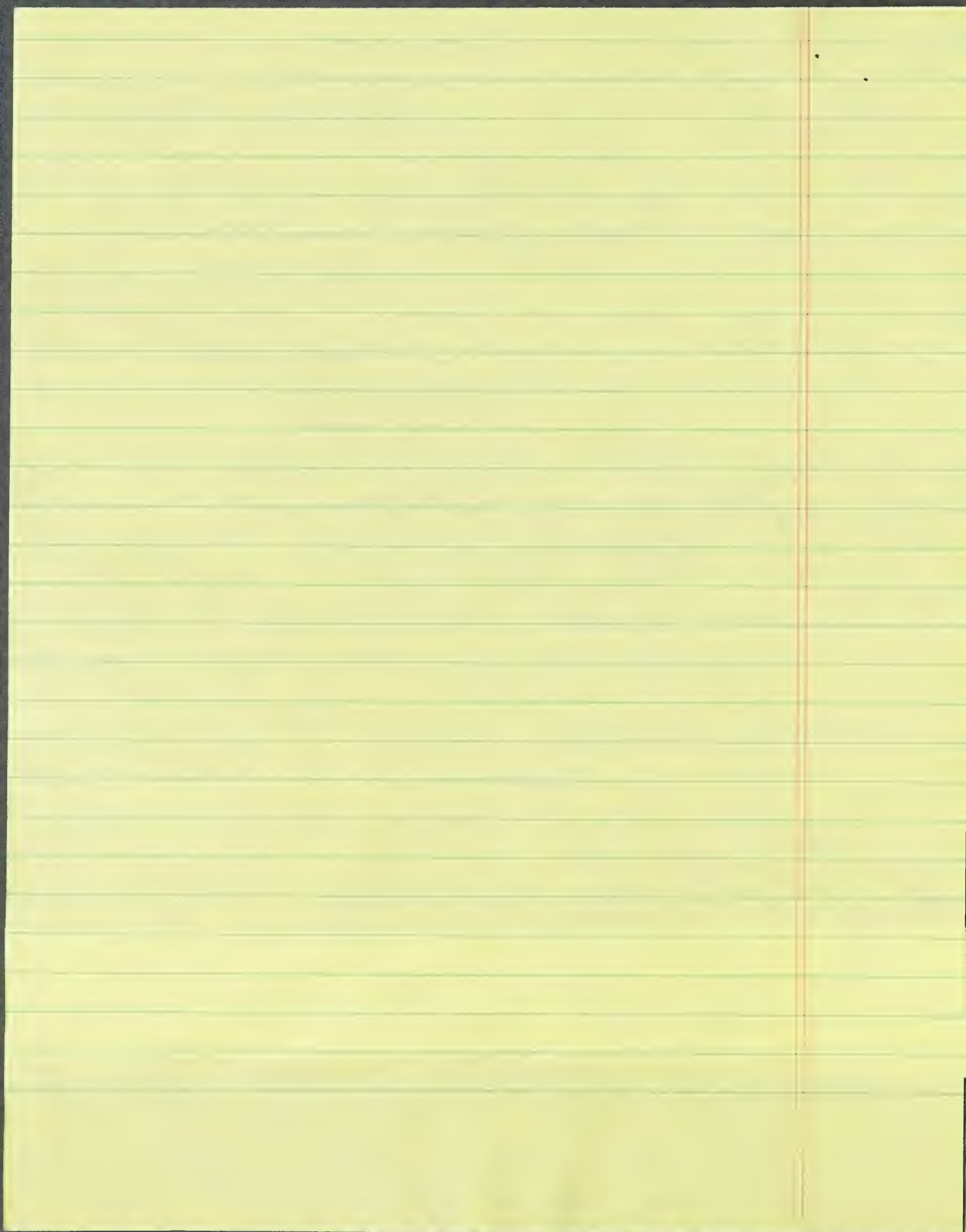
William S. Levitt Jr.
Godfrey & Kahn

Dear Mr. Levitt:

I have carefully examined your oil painting on an oak panel, $32\frac{5}{8} \times 27\frac{1}{2}$ inches, depicting Anna van ~~Huessen~~ Huessen, aged 51, inscribed in the upper left "Aetatis sua 51 Ao 1607" and bearing her coat of arms in the upper right. The p. Her, in period black dress and ruff is holding ~~by~~ a book in her right hand and looks straight at the spectator.

The back of the panel bears this ~~old~~ inscription:

(vr)ouw Anna van Huessen, Huyseron
D.Hr. Nicolaas Warmondts Burgem.
der Stad Leyden, gest. ~~diad~~ 7 8br. 16..
dogter van D.Hr. Steffen Huesse
en Vr. Adriana Vranken
Paets van Sandhorst



Thus she is identified as the wife of Nicolaas Warmondt, ~~the~~ ~~son~~ the mayor of ~~Leiden~~ Leiden, who was *

The painting is in good condition though it could be improved by cleaning, to remove the thick yellow varnish.

The very attractive period frame may be original to the painting, but the ~~old~~ frame has suffered considerably and its restoration would be expensive.

In 1960 the painting was tentatively attributed at the RKD in the Hague to Willem Jacobsz. Pelff (1580 - 1638). But in 1989 Rudi Ekkart, the director of the RKD and the greatest expert on Dutch 17th century portraits published it in *Oud Holland* 103, 223 - 242 as the work of Woudanus (Jan Cornelisz. van Wouda, 1565-70 - 1615), illustrating this painting in fig. 10 and her husbands in fig. 9. Copy of that

* also painted by the artist in 1607. That portrait is in the Royal Albert Memorial Museum in Exeter

article, with its English summary on p. 247 is attached.

As Rudi Ekkart stated, Wendamius "played a significant role in Leiden between 1596 and 1615 as a history and portrait painter." But his portraits are very rare and so difficult to appraise, particularly as there are no auction records for comparison.

The portrait is important because — though in need of cleaning — is in very good condition, with an interesting, clear description on the reverse, identifying the pitter as the wife of the Claas Willemssz. van Warmondel, a former mayor of Leiden. Were it to come on the market, the museum Het Lakenhal in Leiden would probably want to acquire it.

The period frame also adds to the value considerably.

The painting was exhibited in 1971, No. 9 in Portraits from Milwaukee Collections in the Milwaukee Art Center, now the Milwaukee Art Museum. It was then ~~and~~ attributed to Willem-jacobsz. Jelff.

It has a fair market value of \$60000-

