

Alfred Bader

Alfred Bader Fine Arts - Painting File

B. Brönberg

1980-1986

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5109
BOX	14
FILE	19



THE ART LOSS REGISTER, INC.

20 East 46th Street, Suite 1402
New York, NY 10017

Telephone: 212-297-0941
Facsimile: 212-972-5091
Email: info@ALRny.com

June 21, 2006

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

ALR Ref / 23554

Dear Dr. Alfred Bader:

We have now carried out a search of the Art Loss Register's database for the following item:

ITEM: *David Triumphant*
ARTIST: Bartholomeus Breenbergh
MEDIUM: Oil on panel
DIMENSIONS: 12 ¼ x 9 ½ in. (31 x 24 cm.)
OTHER: Signed and dated at right: BB. F. A 1635
PROVENANCE PROVIDED: Kiev Museum, no. 264

Black and White Photocopy Image Provided.

ALR NOTE: The Art Loss Register's Historic Claims department has done some additional research on the provenance of this picture in relation to the Khanenko collection. This collection was donated in 1917 to the city of Kiev and it became the foundation for the Kiev Museum of Western and Oriental Art. In 1919-20 several important Khanenko pictures were stolen whilst in transit in Moscow which were not found. It was at this time that the Historical Museum in Moscow was nationalized. The remainder of the collection survived until the beginning of World War II at which time approximately 35-40% were stolen by the Nazis. The above referenced Breenbergh picture was not among the 474 pictures stolen during the World War II period as all of those were registered with the Art Loss Register in 1999 and are also represented on the Kiev Museum website. The Art Loss Register has confirmed with an independent scholar who has studied the Khanenko collection that the Breenbergh went missing in transit in 1919-20, and documentation is available. We suggest that we investigate further with the authorities in Kiev the status of any title claim, if any, that the Kiev Museum might wish to make in respect of this painting.

We certify that this item has not, to the best of our knowledge, been registered as stolen or missing on our database of stolen and missing art nor has a claimant reported this work to us as a loss between 1933 and 1945. It should, however, be noted that:

- not every loss or theft is reported to us
- the database does not contain information on illegally exported artefacts unless they have been reported to us as stolen
- the ALR does not have details of all works of art confiscated, looted or subjected to a forced seizure or forced sale between 1933 and 1945.

It is also important for you to note that this Certificate is no indication of authenticity of the item.



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Page 2

We do not guarantee the provenance of any item against which we have made a search. Your search with The Art Loss Register demonstrates due diligence but may not excuse you undertaking further research or providing further information where known. Should we become aware of any abuse of this Certificate we may find it necessary to take action.

If we can be of service to you again, please do not hesitate to contact us.

Yours sincerely,

Katherine M. Dugdale
ART LOSS REGISTER

To David de Witt
Please discuss with
Janet & then with me

Thank

Quia

3 VIII 06



TRANSMISSION VERIFICATION REPORT

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To	David de Witt		From	Alfred Bader	
Co./Dept.			Co.		
Phone #			Phone #	414-277-0730	
Fax #	613-533-6765		Fax #		



MARCEL ROETHLISBERGER

private: Graviers 12, CH 1290 VERSOIX, Switzerland
phone -41 22 7554351, fax -41 22 7790006

8 Sept. 2005

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee, Wis. 53211

Dear Dr. Bader,

You wrote to me on August 15th about your *David with the Head of Goliath* painting by Breenbergh, but we were in Italy and I regret that I can answer only now.

I well understand your concern about the Ukranian provenance of this painting. I only regret that I am not able to answer your question. As you know, it is reproduced in my book, number 179, from an old photograph, and I saw the picture in 1980 in Switzerland, when I brought it to the attention of Richard Feigen, as you are aware from my letter to him. Unfortunately I have no recollection as to who the owner was, or how Swiss he was. I knew him neither before nor at any later time, and I think he contacted me exclusively about that one painting, not about a whole group of works, I think he came to see me in Geneva. Not being a dealer, I don't keep records. I was and am contacted almost daily about paintings by interested people, but never once have I intervened in commercial transactions or acted as an agent with a commission. The reason why I recommended the picture to Richard Feigen had to do with the fact that in those years he bought quite a few Breenberghs, partly on recommendations from me. The fact that I recommended it to him ascertains that I must have felt no reason to suspect anything dubious or irregular about the owner. But surely Mr. Feigen would in his account books have exact information about the person from whom he bought it directly (I had nothing to do with the commercial deal), so perhaps you might want to ask him.

The Khanenko collection in Kiev was, as you of course know, an important collection around 1900 and it later was incorporated in the Kiev museum. Unfortunately I have never been in Kiev and know nothing about the history of the collection, nor did I try to make any inquiry at the museum.

I am sorry that this sounds so unpromising. I don't know what to think about the situation, and whether or not there was something irregular about the provenance. Mr. Feigen must have a name in his records, perhaps that this would bring back something to my mind or allow me to investigate further in Switzerland.

I hope this finds you and Mrs Bader well, and until I tust I may see you in London at the usual sales viewings, I send you my best regards.

Marcel Roethlisberger

1877

1877

Faint, illegible text covering the majority of the page, appearing to be a list or record of events.



FACULTÉ DES LETTRES

 Département d'histoire de l'art
 et de musicologie

Geneve, le 25 June 1980

Feigen

Dear Dick:

A Swiss collector showed me today this Breenbergh (signed, dated 1635) which I had only known from the ~~photograph~~ reproduction in the once-famous Khanenko coll., Kiev, 1912 (after which I reproduced it in my book; enclosed my repr. and my text). I bring it to your attention just in case you should be interested in it. It's a dreadful subject, basically one would say it can't be sold, but it's a small picture of class, something for a connoisseur. Breenbergh's authorship is beyond any doubt. Panel, 32 x 25 cm. Varnished, there are some repaints at the upper right, and there is a slight cut in the color surface all along the four sides about an inch from the edges, presumably resulting from an old frame. Documented since 1794. It needs some restauration, but a good person could take care of it entirely. The picture is much better than my reproduction; the architectural background is more in evidence. The man said he wants to put it up at auction somewhere. I asked him would he be interested in a private deal (he knew all about the picture and its provenance). He said possibly, for no less than SF 40'000, which despite the subject may in fact not be unreasonable in view of my book). My feeling is if you should be interested you could probably have it. I happen to like the picture, it's something quite special. Probably a good photograph could be made, too (he had none). Do let me know if you want me to pursue this. If I understood the man correctly he said he has to go to London in a couple of weeks and would probably place it in a sale.

Not having heard from my editor regarding the Breenbergh book (she broke her arm and is out for weeks), I imagine they will market it only in the fall, since they never launch a book in the summer. Too bad, although the world won't stand still.

As I mentioned to you, I am here on and off until July 14.

With my best regards

Feigen
Musee C



Bartholomeus Breenbergh

David Triumphant, 1655

oil on panel

12,250 x 9,500 inches

31,12 x 24,13 cm.

16563-C



420943



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

September 28, 2005

Richard L. Feigen & Co.
64 E. 77th Street
New York, NY 10021

Dear Richard,

You may remember that I wrote to you recently about my concern about the provenance of that beautiful Breenbergh of *David with the Head of Goliath* which I purchased from you. I wrote to Professor Roethlisberger and his letter, copy enclosed, will be self-explanatory.

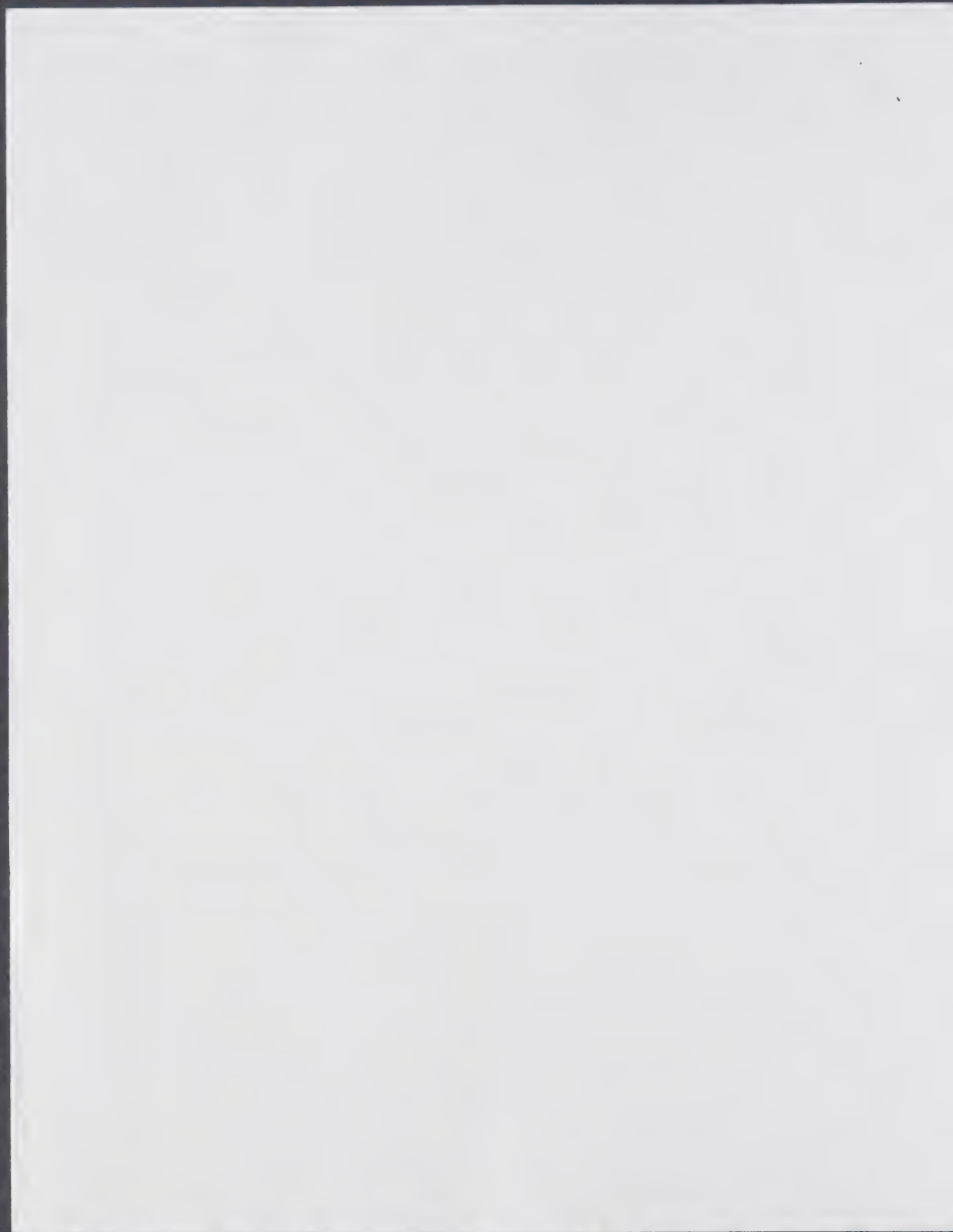
Could you please give me the name and address and telephone number of the seller in Switzerland so that I could talk to him about the provenance.

As you know, I like the painting very much and do hope that I have clear title to it.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.m





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

(414) 962-5169

August 15, 2005

Dr. Marcel Roethlisberger
Graviers 12, Versoix CH 1290
SWITZERLAND

Dear Dr. Roethlisberger,

May I ask you for your help in a difficult matter?

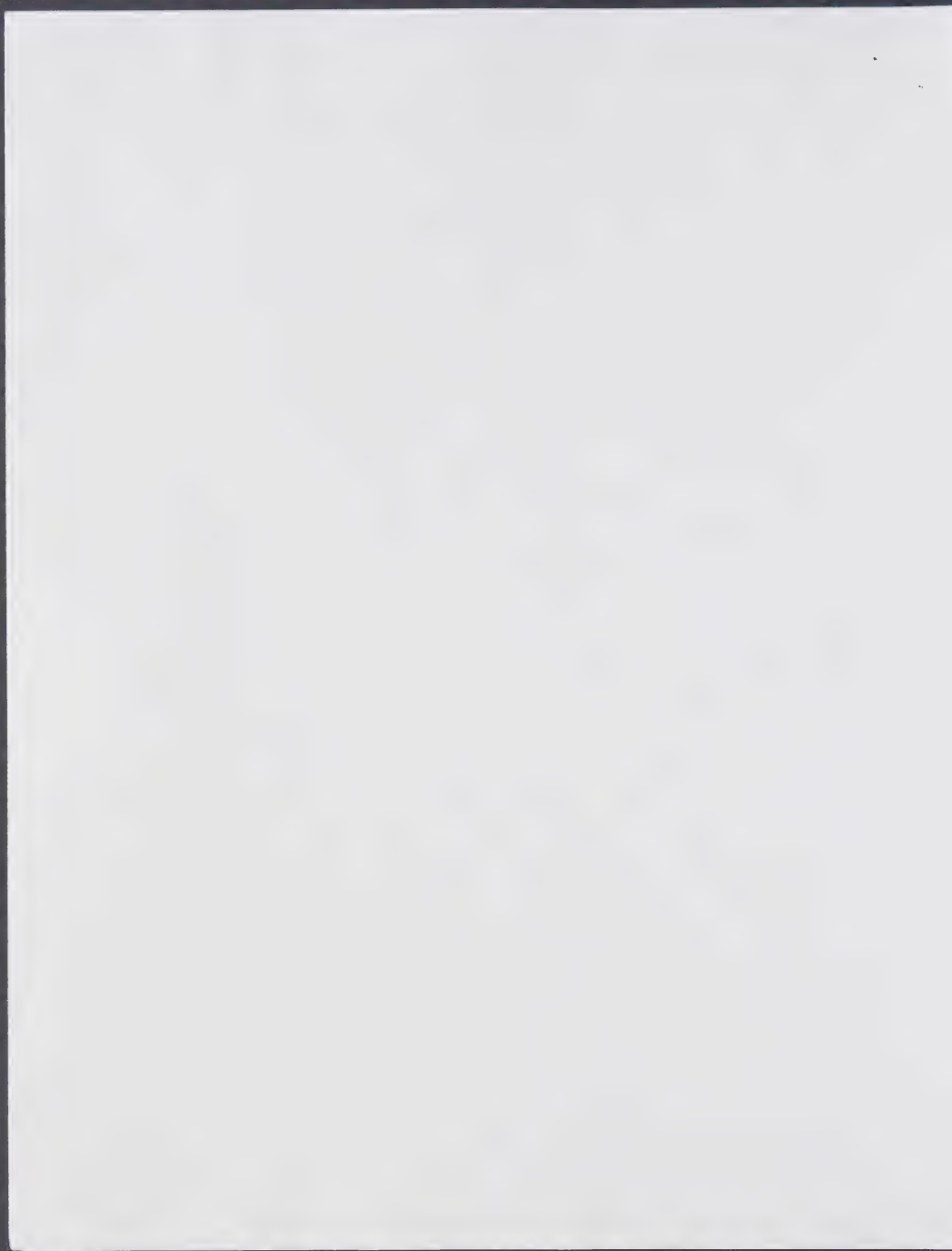
Isabel's and my collection of old master paintings will be going to the Agnes Etherington Art Centre of my alma mater, Queen's University in Kingston, Ontario. Dr. David de Witt, the Bader Curator at Queen's is now working on an extensive catalog of all of our Dutch and Flemish paintings, including those at home and those we have already given to Queen's.

Recently he and the Director of the Art Centre are concerned about the provenance of only one painting in my collection, that beautiful *David with the Head of Goliath* by Breenbergh which I purchased from Richard Feigen in February of 1998.

You had helped Richard purchase this painting from its Swiss owner and I enclose copy of your letter of June 25, 1980 explaining that this painting comes from the once well-known Khanenko collection in Kiev.

Miss Brooke and Dr. de Witt believe that the painting may have come from the Khanenko collection to the museum in Kiev – legally or illegally, – and may then have been looted by the Nazis. It may be that sometime in the future the museum in Kiev will attempt to recover ownership of this painting.

You will understand that the Art Centre would not like to be involved in this kind of argument as of course so many museums are right now.





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August 15, 2005
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Anyway, do you happen to know how the collector in Switzerland acquired the painting or if not, and he is still alive, may I ask him?

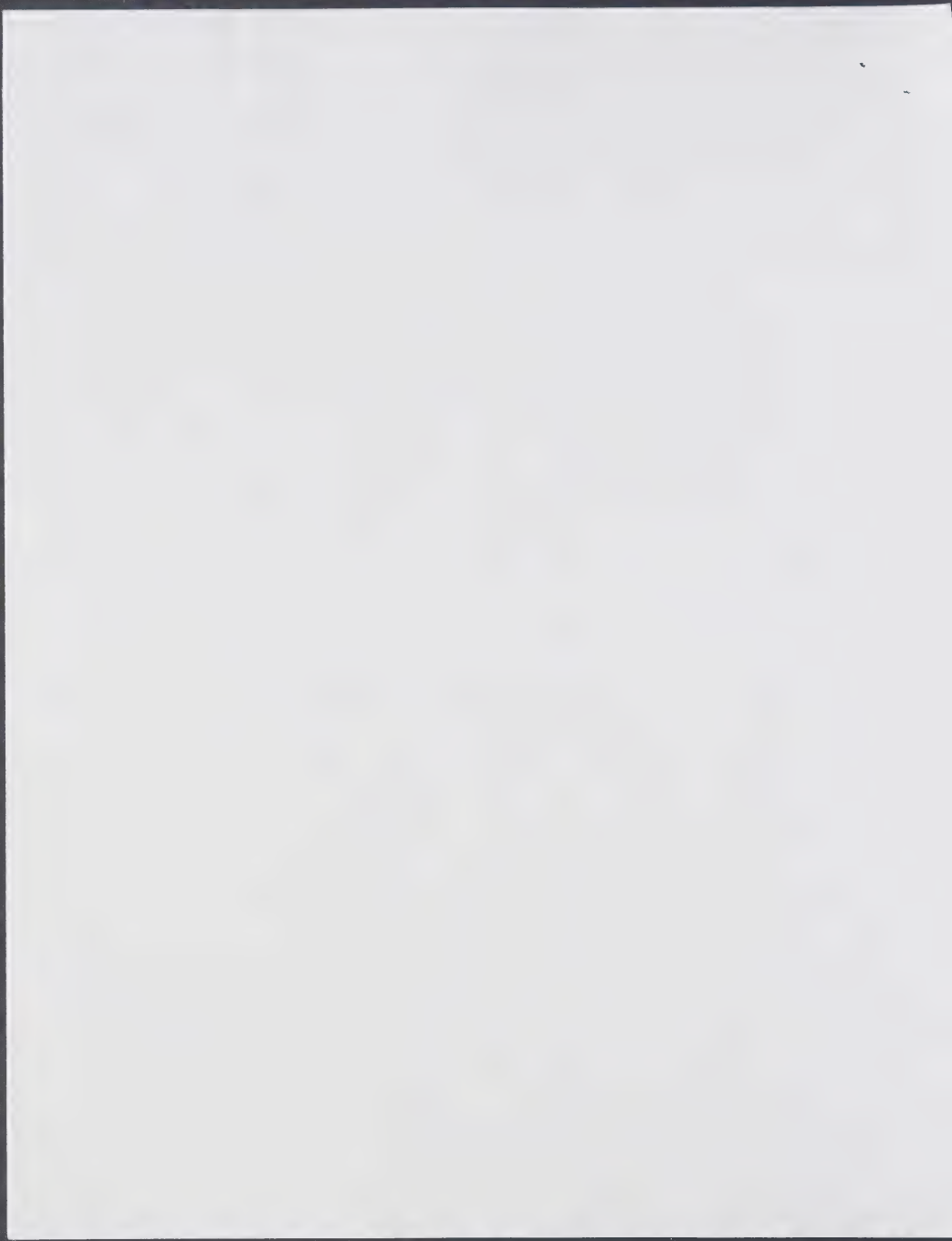
Of course it is clear that Richard and I have acted in good faith and I am confident that you and he will understand my concern.

With many thanks for your help and with best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

C: Mr. Richard Feigen
Ms. Janet Brooke
Dr. David de Witt





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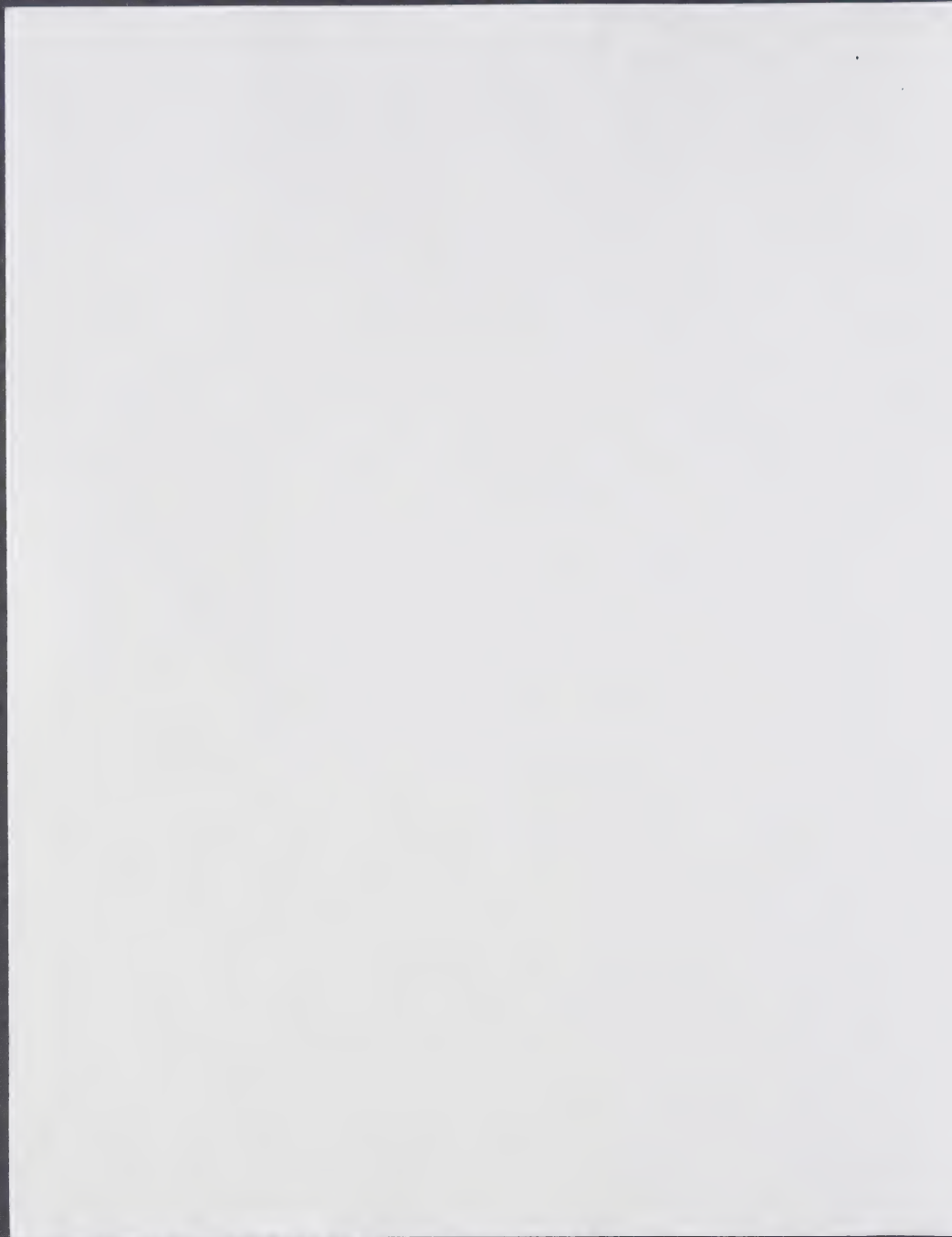
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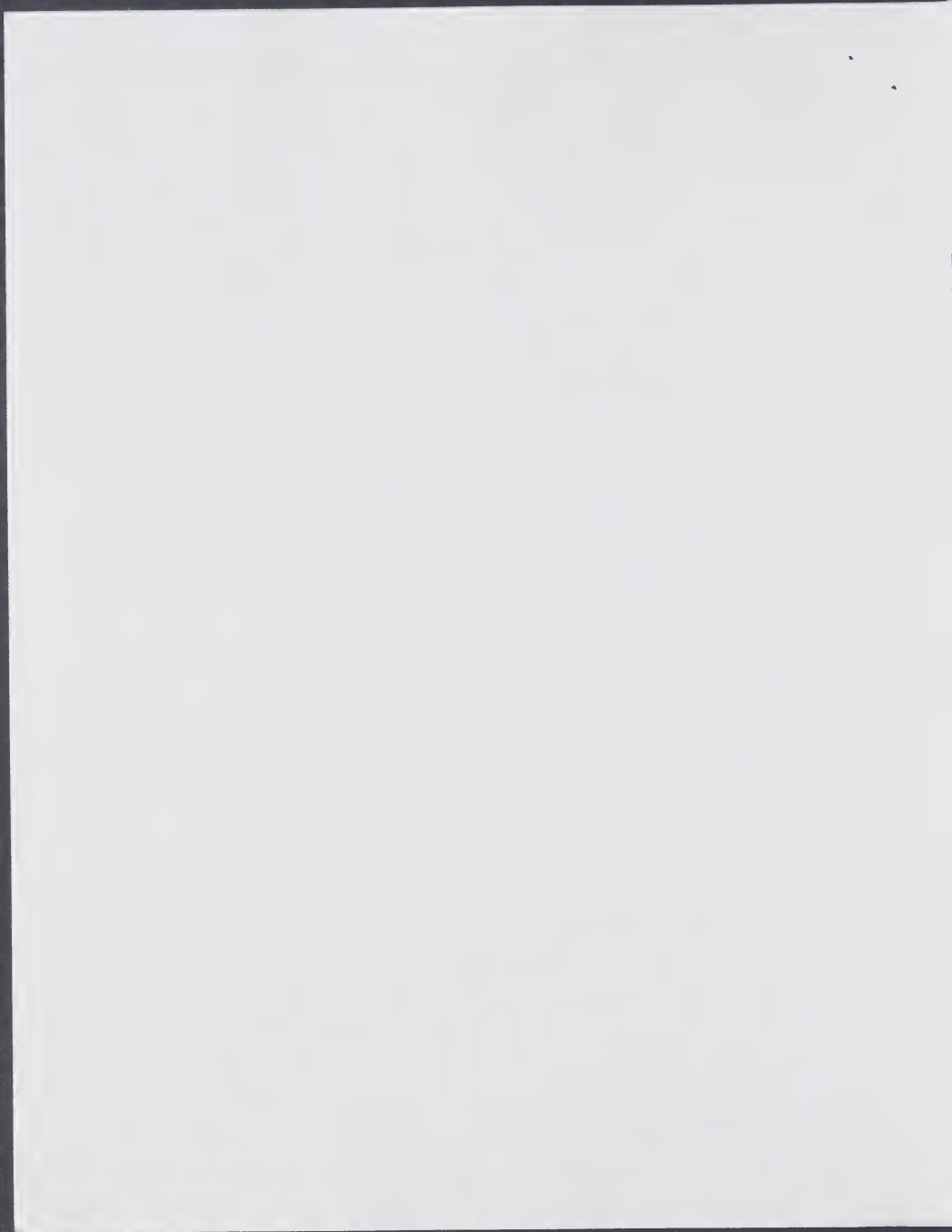
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AB/az
Enc.

C: Mr. Richard Feigen
Ms. Janet Brooke
Dr. David de Witt



UNIVERSITE DE GENEVE



FACULTÉ DES LETTRES

Département d'histoire de l'art
et de musicologie

Geneve, le 25 Juin 1980

Feigen

Dear Dick:

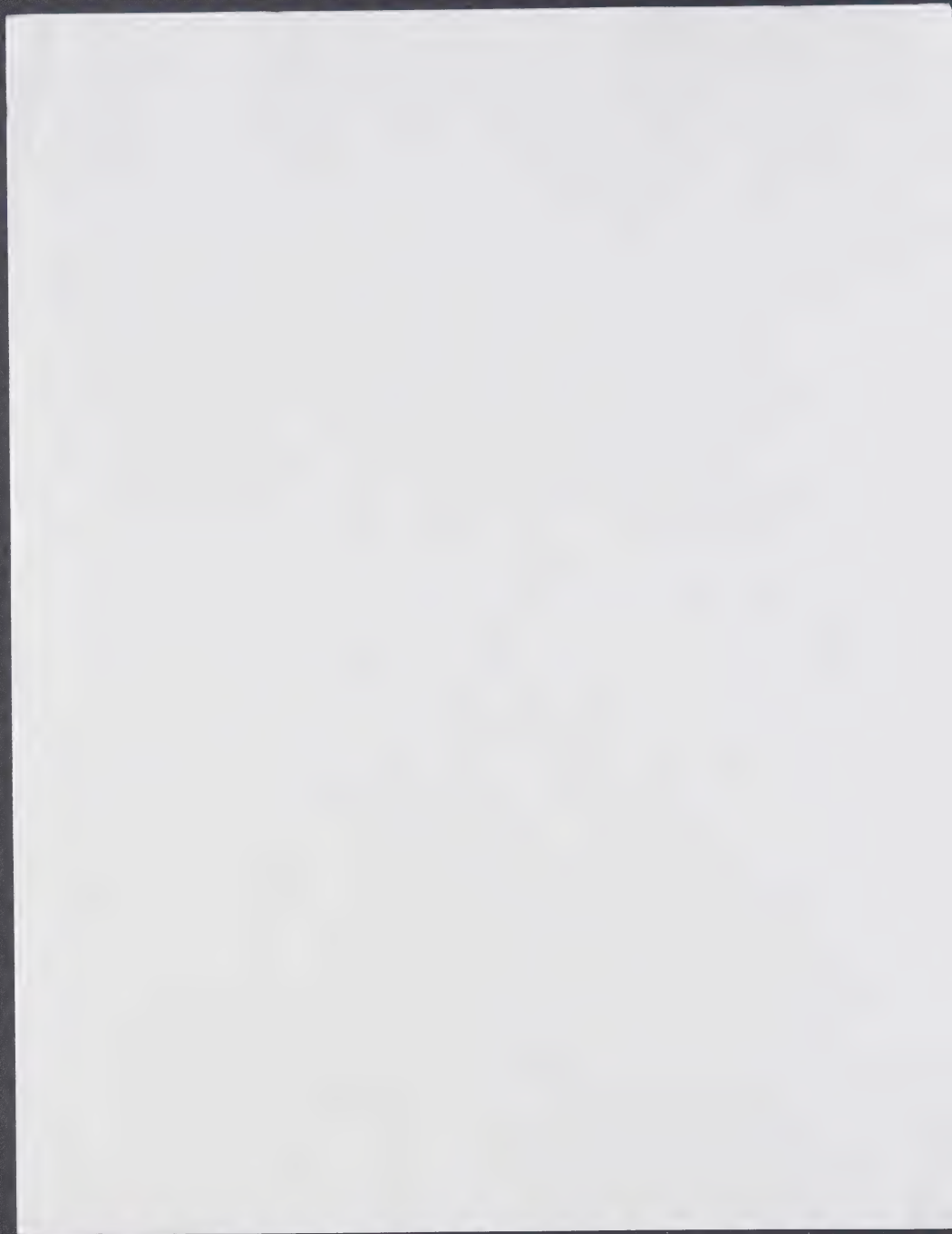
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Not having heard from my editor regarding the Breenbergh book (she broke her arm and is out for weeks), I imagine they will market it only in the fall, since they never launch a book in the summer. Too bad, although the world won't stand still.

As I mentioned to you, I am here on and off until July 14.

With my best regards

Feigen
Mosca





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

October 25. 2005

Mrs. Ann Milstein Guité
Richard L. Feigen & Co.
34 E. 69th Street
New York, NY 10021

Dear Ann,

Richard most likely is traveling and so has not responded to my query of September 28th, copy enclosed.

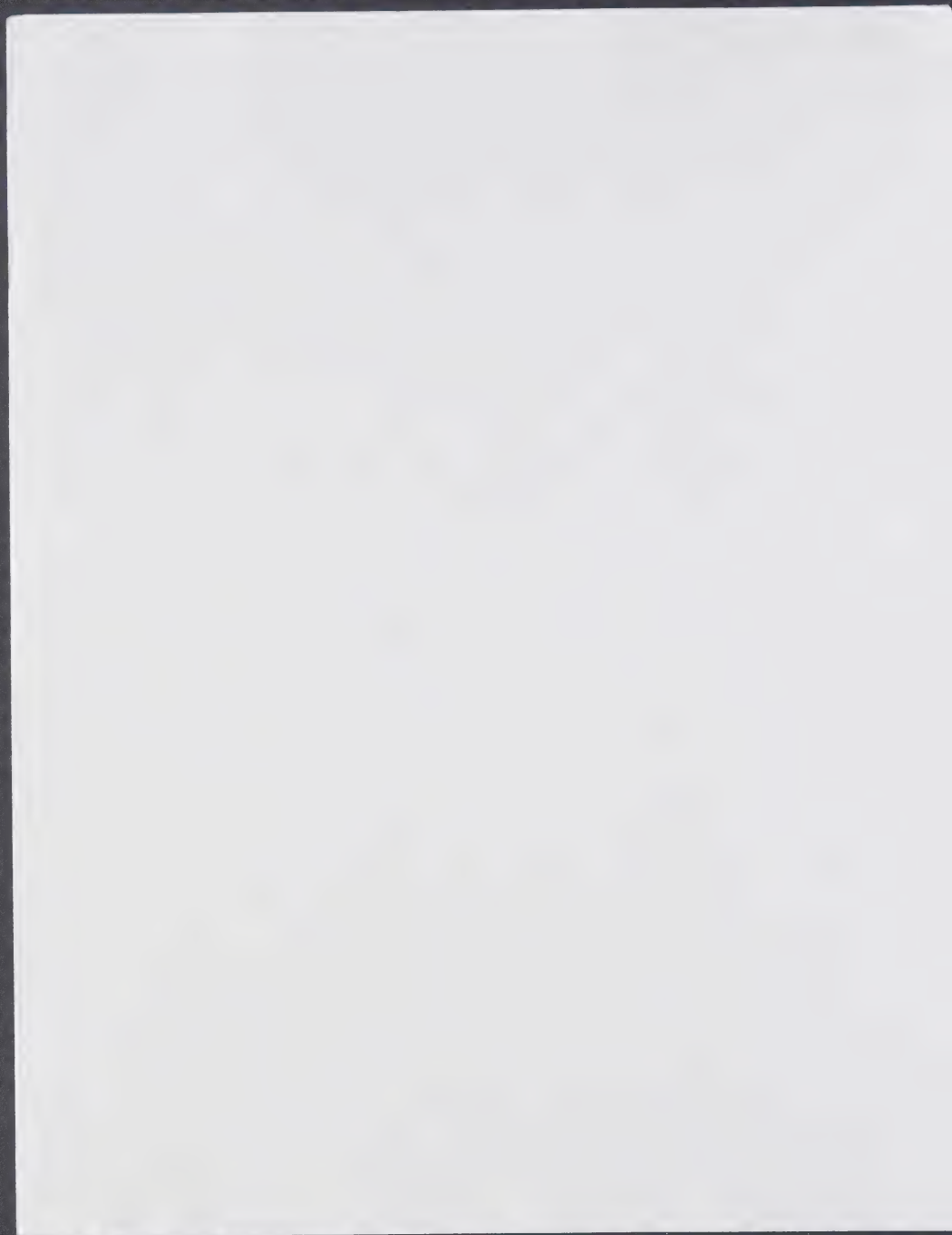
I really like this painting and would just like to be able to ascertain that I have clear title to it and so then we can leave it to Queen's University to which all our other paintings will be going.

Could you please send me the details of the seller in Switzerland?

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



Dr. Alfred Bader
924 East Juneau Avenue
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Ph: 414 / 277-0730
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New York, NY 10021

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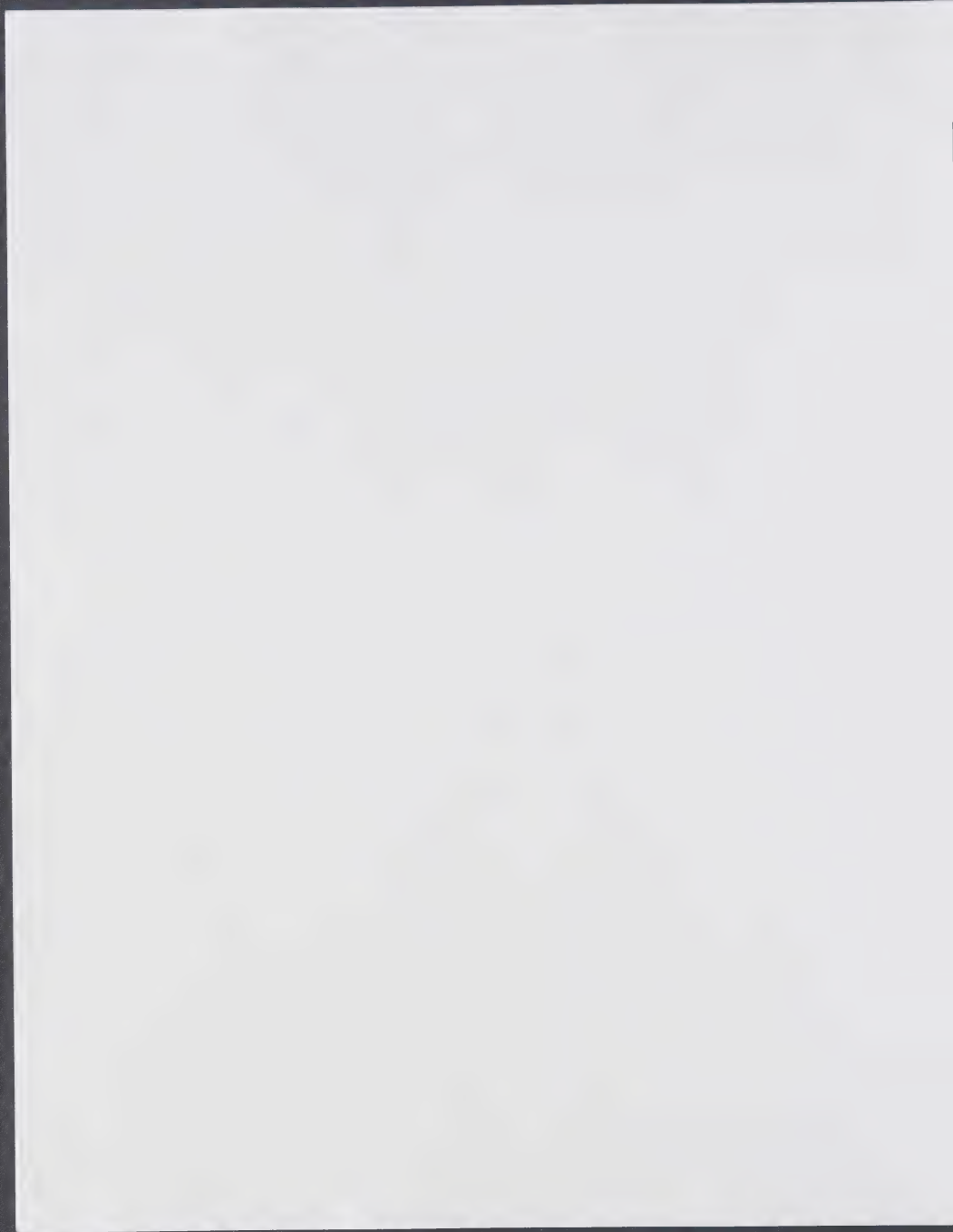
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As you know, I like the painting very much and do hope that I have clear title to it.

With many thanks for your help I remain

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Alfred Bader
AB/az
Enc.m



Breenbergh

Subject: Breenbergh
From: Janet Brooke <brookej@post.queensu.ca>
Date: Thu, 11 Aug 2005 10:09:52 -0400
To: Alfred Bader Fine Arts <baderfa@excepc.com>
CC: David de Witt <3dad5@post.queensu.ca>

Dear Alfred,

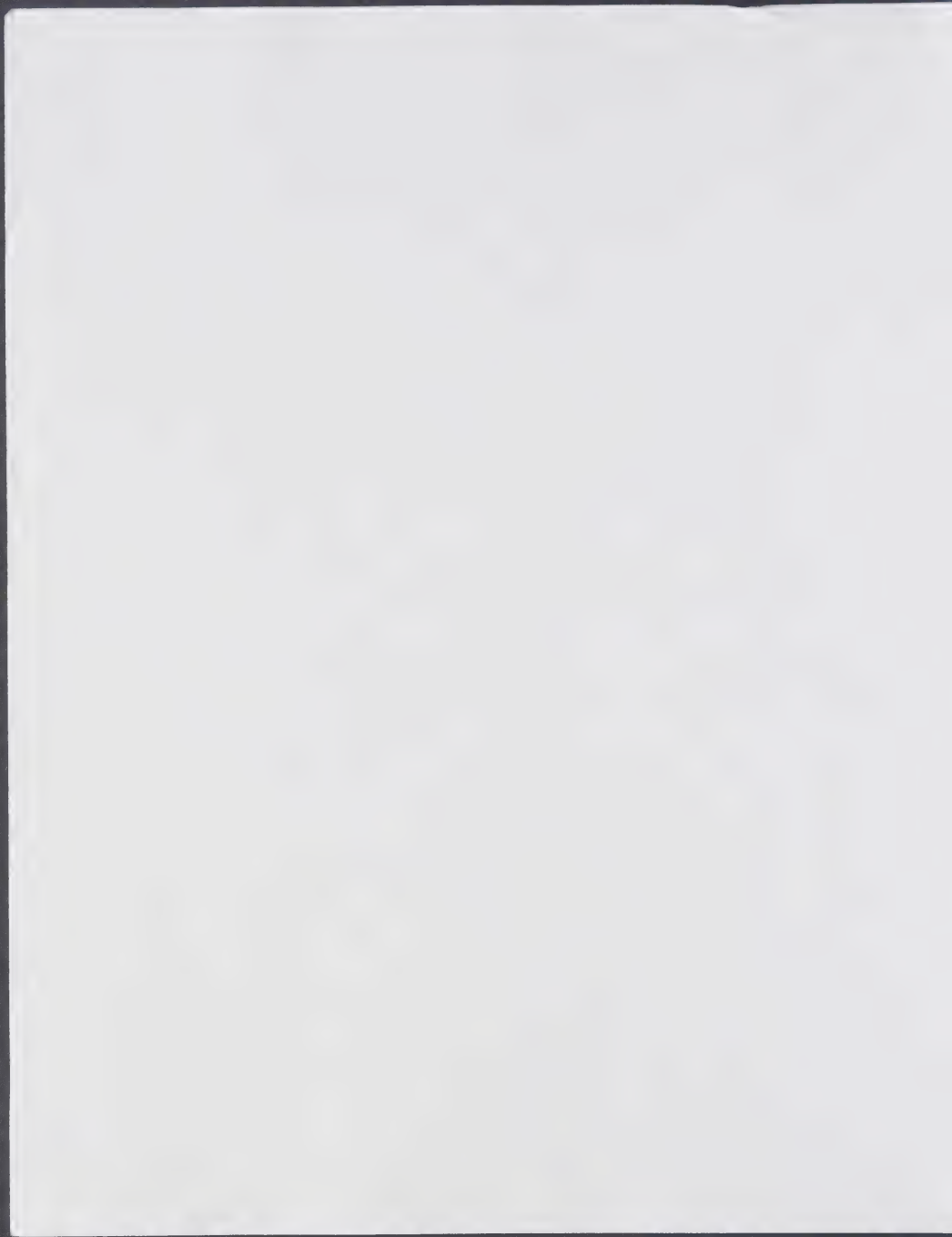
On the subject of Marcel Roethlisberger, I think that indeed you should write him, in case there is some bit of information he can add to the provenance. After we spoke yesterday, I spent a bit of time digging around to see what I could learn about the fate of the Khanenko Collection (both as a private collection and as a museum). As can be expected with a collection that intersects both the Soviet and Nazi eras, the story is complex. I have photocopied what I found for David's return. Anything Professor Roethlisberger can add may bring us closer to finding out the fate of your Breenbergh during those years.

Regards,

Janet

Janet M. Brooke, Director
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario
CANADA K7L 3N6
phone: (613) 533-6000 ext. 77055
fax: (613) 533-6765
e-mail: brookej@post.queensu.ca

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FACULTÉ DES LETTRES

 Département d'histoire de l'art
 et de musicologie

Geneve, le 25 June 1980

Dear Dick:

a Swiss collector showed me today this Breenbergh (signed, dated 1635) which I had only known from the photograph reproduction in the once-famous Khanenko coll., Kiev, 1912 (after which I reproduced it in my book; enclosed my repr. and my text). I bring it to your attention just in case you should be interested in it. It's a dreadful subject, basically one would say it can't be sold, but it's a small picture of class, something for a connoisseur. Breenbergh's authorship is beyond any doubt. Panel, 32 x 25 cm. Varnished, there are some repaints at the upper right, and there is a slight cut in the color surface all along the four sides about an inch from the edges, presumably resulting from an old frame. Documented since 1794. It needs some restoration, but a good person could take care of it entirely. The picture is much better than my reproduction; the architectural background is ~~more~~ in evidence. The man said he wants to put it up at auction somewhere. I asked him would he be interested in a private deal (he knew all about the picture and its provenance). He said possibly, for no less than SF 40'000, which despite the subject may in fact not be unreasonable in view of my book). My feeling is if you should be interested you could probably have it. I happen to like the picture, it's something quite special. Probably a good photograph could be made, too (he had none). Do let me know if you want me to pursue this. If I understood the man correctly he said he has to go to London in a couple of weeks and would probably place it in a sale.

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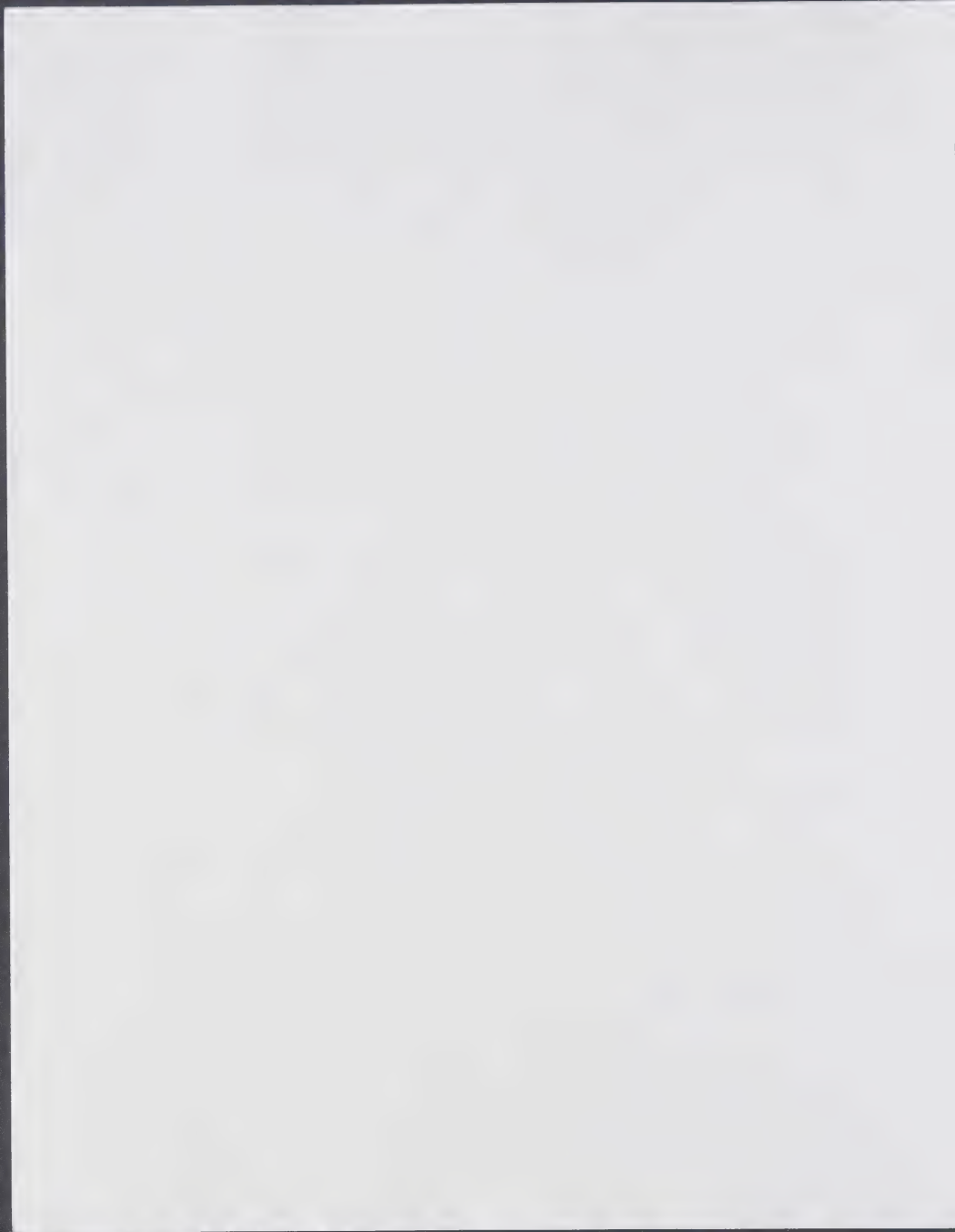
With my best regards

To Janet Brooke
 For 1475 535 4765
 No need to write
 to Rotherberg

11/10/80
 11/10/80

Best wishes
 [Signature]

5 III 80



Marcel Roethlisberger
priv: Graviers 12, CH Versoix 1290, Switzerland
phone 0041 22 7554351, fax -7790006, email rothlisb@uni2a.unige.ch

20 April 1998

Dr. Alfred Bader
2961 North Shepard Ave.
Milwaukee, WI

Dear Dr. Bader:

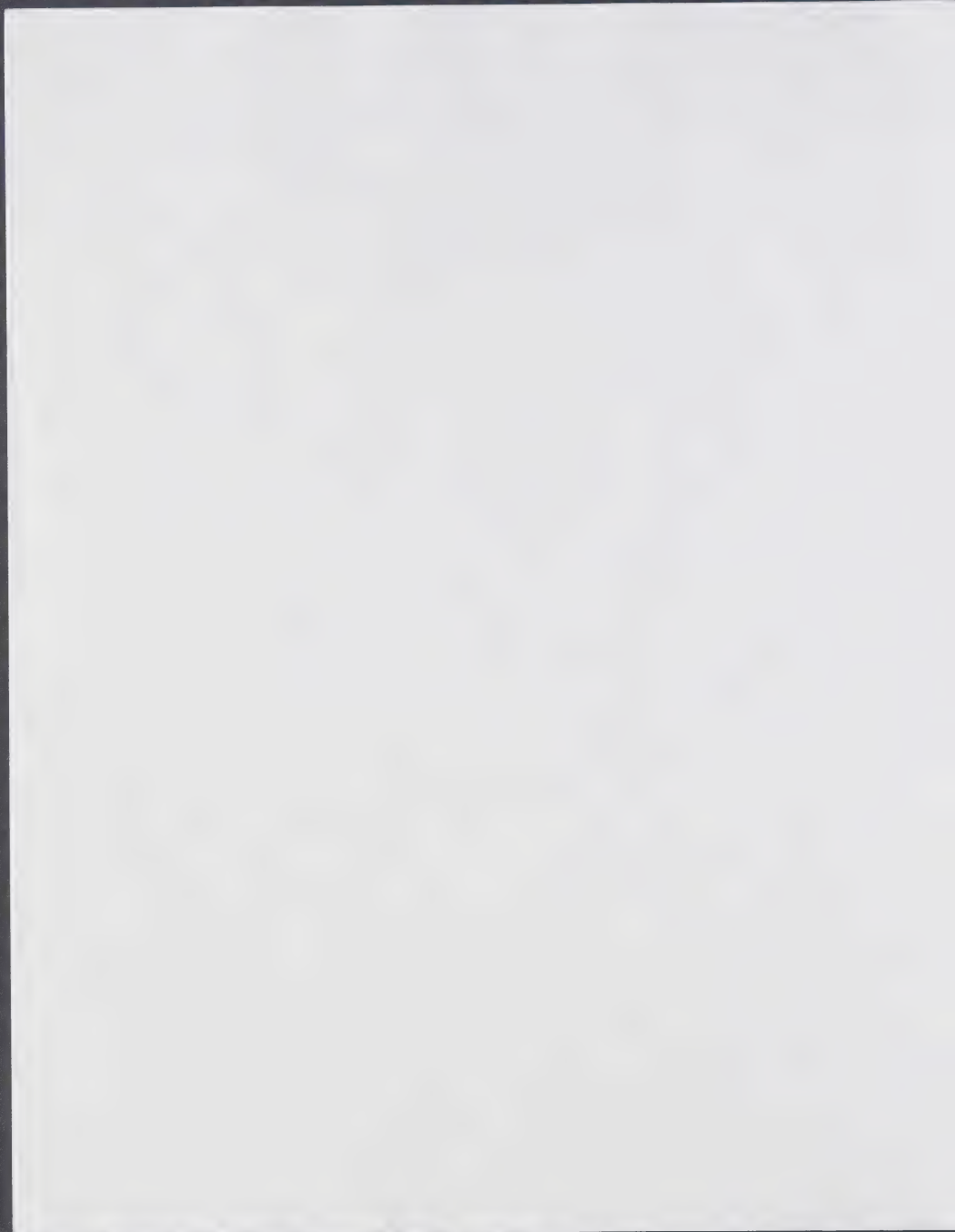
Thank you so much for your letter of 16 February. Time flies, but it didn't require an immediate answer. I see that you bought not only Rubens and Rembrandt, but also Breenbergh's David Triumphant, a very fine piece indeed, and Poelenburgh's Adoration of the Magi, which I recall having seen at Clovis's and which is one of the master's finest. That you were on friendly terms with Richard Feigen doesn't surprise me (quite apart from the fact that you were a client on that occasion), I have known him for decades and always appreciated him a great deal.

As regards the self-portrait of a young painter, there is something familiar about it, distinctly before 1600. You are looking for a name, because a young artist *did* paint it, but I think there is simply not enough evidence for calling it Bloemaert. Let me suggest that you contact the Iconographisch Bureau at The Hague, Prins Willem-Alexanderhof 26, 2595 BE Den Haag (which is not the RKD but is located next to it), they might have more information; those institutes are so splendidly organized that they may well have a self-portrait file, and they can probably date the cuff and ruff with precision. And yes, a b/w photograph of your large Jacob's Dream does of course interest me.

With my best regards

Sincerely,

Marcel Roethlisberger



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

(414) 962-5169

August 15, 2005

Dr. Marcel Roethlisberger
Graviers 12, Versoix CH 1290
SWITZERLAND

Dear Dr. Roethlisberger,

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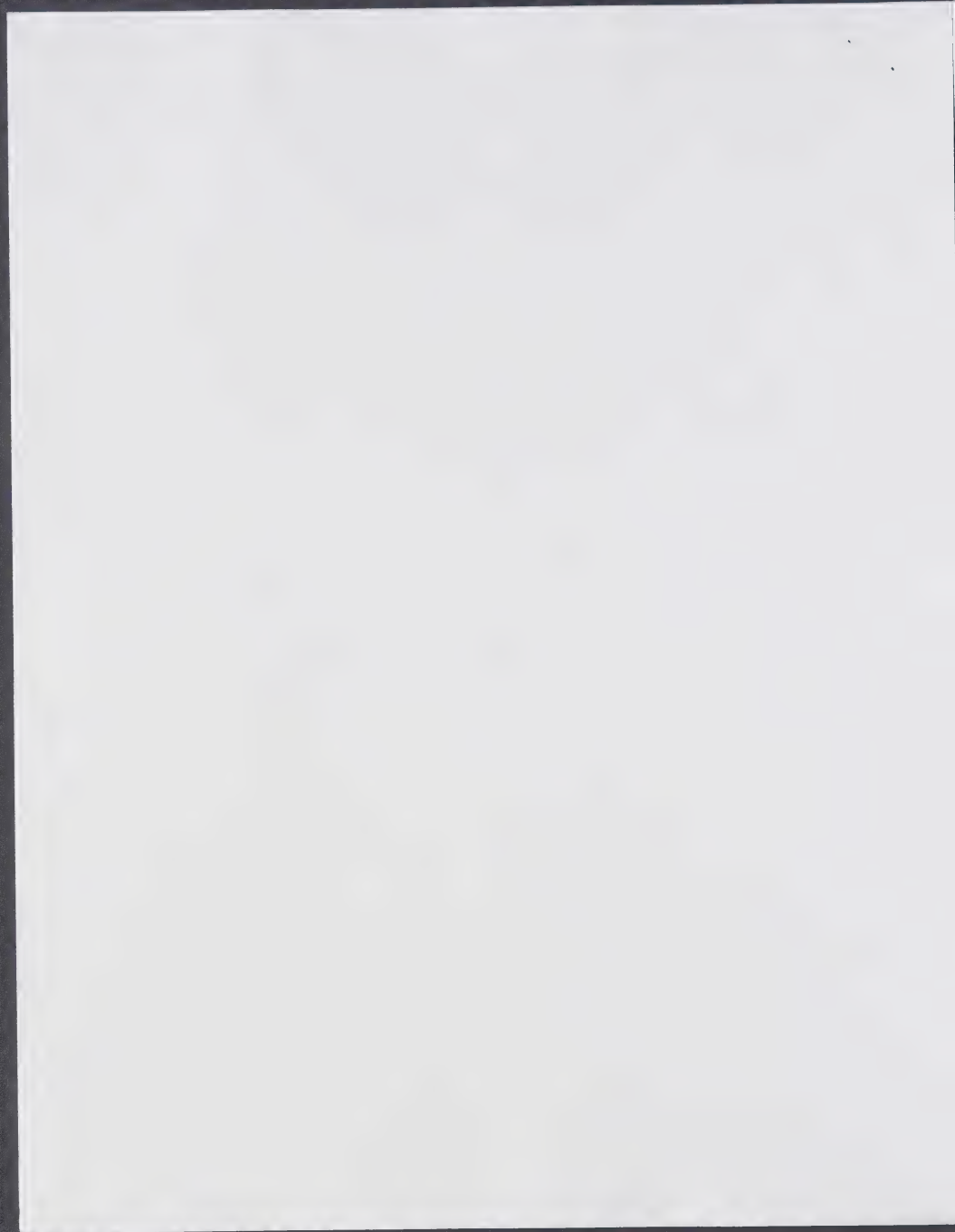
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August 15, 2005
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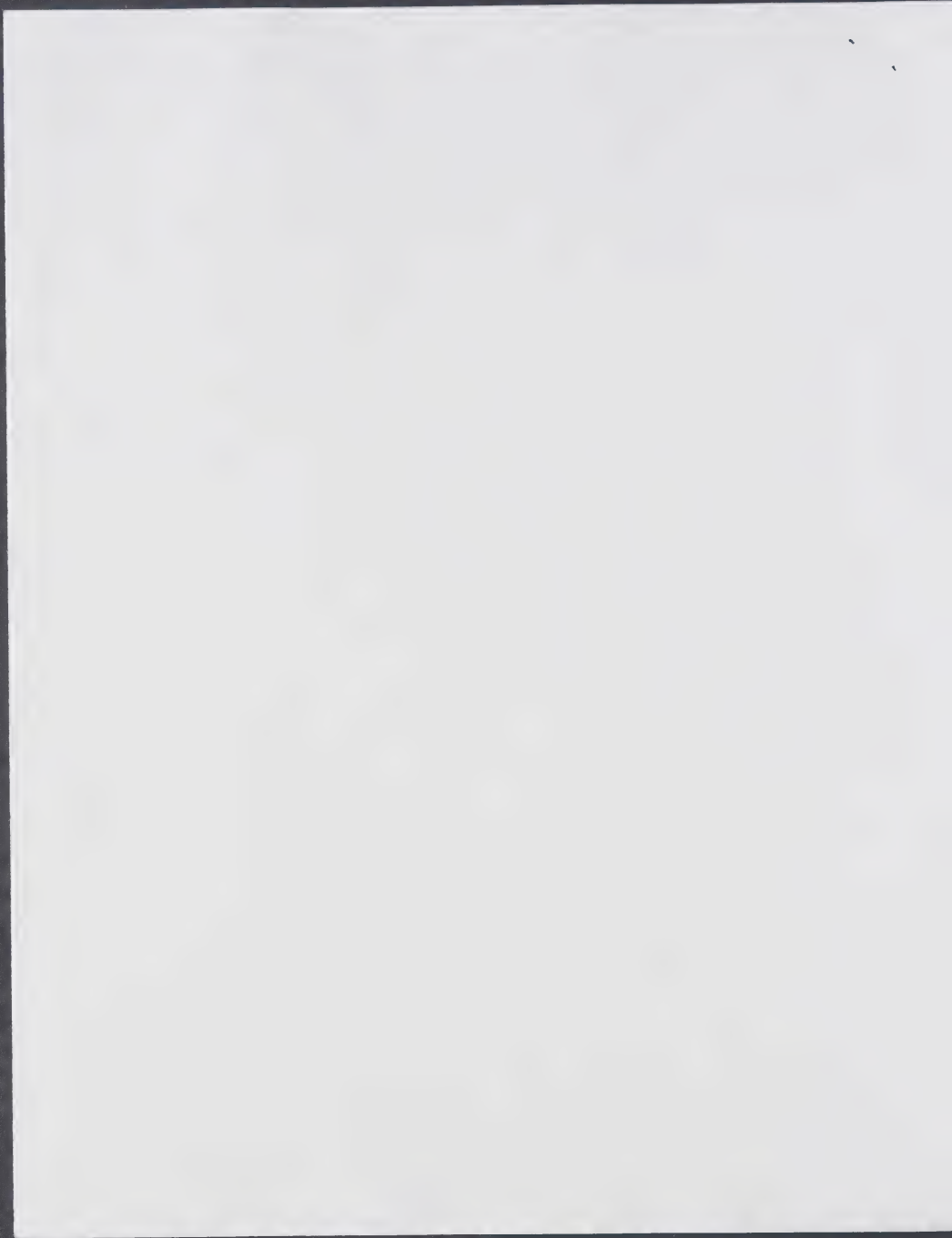
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Yours sincerely,

Alfred Bader
AB/az
Enc.

C: Mr. Richard Feigen
Ms. Janet Brooke
Dr. David de Witt





INTERNATIONAL FOUNDATION FOR ART RESEARCH
500 FIFTH AVENUE • SUITE 935 • NEW YORK, NY 10110

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Executive Director

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March 8, 2006

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

Re: Bartholomew Breenbergh's *David with Goliath's Head*

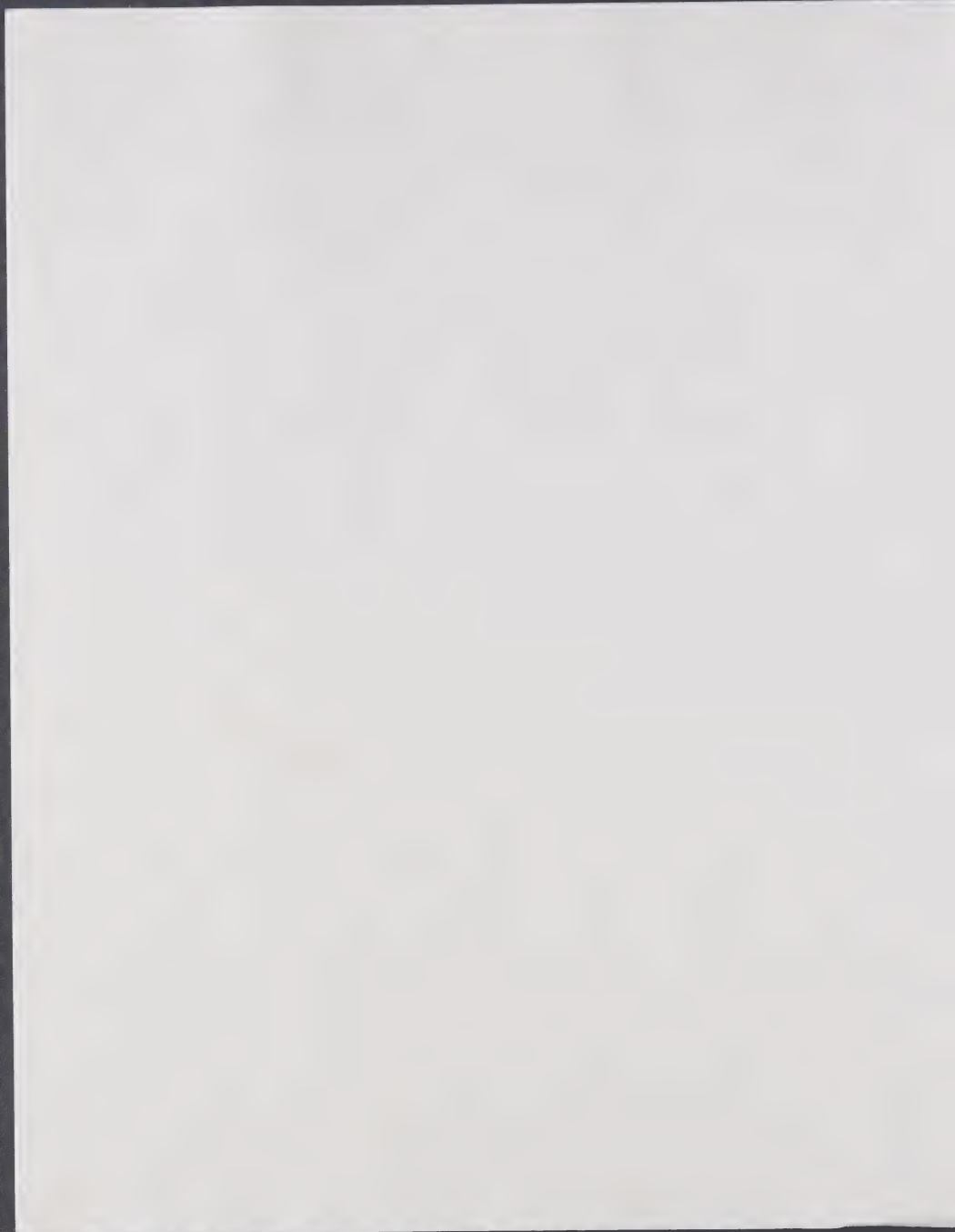
Dear Alfred:

My best regards to you and Isabel. I hope this letter finds you both well. Regarding your request for a search of the stolen art database, The Art Loss Register (ALR), a separate, commercial enterprise, which we helped create and used to manage, houses and maintains that database. I have forwarded your letter and \$75 payment to the attention of Katherine Dugdale at the ALR office in New York. She will respond to you.

Sincerely,


Sharon Flescher
Executive Director, IFAR

212 2 497 0944
7
Tel 3/24 : will advise.
en klausurische coll.
will ask



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

February 16, 1998

Professor Marcel Roethlisberger

Université de Genève
Histoire de l'art
22, Bd des Philosophes
1205 Genève
SWITZERLAND

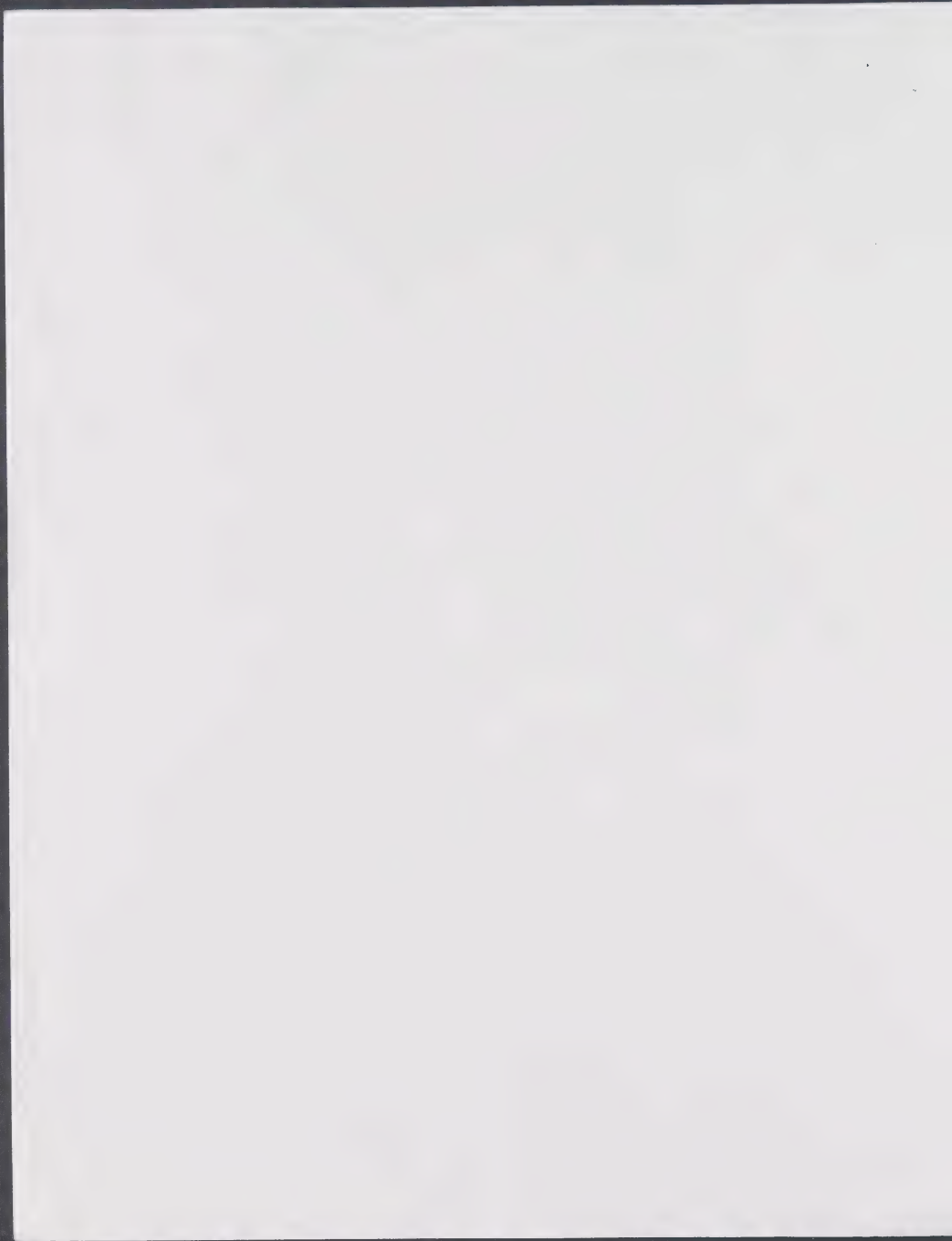
Dear Professor Roethlisberger:

I just wish that Geneva and Milwaukee were closer to each other so that we could meet more often. Or at least that I knew when you come to London because Isabel and I usually spend about three months a year at our English home.

There is nothing whatever of great urgency but I wanted to assure you, first of all, that I have not forgotten that you would like a good black-and-white photograph of my *Jacob's Dream*. Unfortunately that large painting does not fit into our car and I would like to wait until the spring to borrow a van to take the painting to the photographer.

Two weeks ago when Isabel and I were in New York to attend the old master sales, something amazing happened which reminded me of you.

An art historian, Dr. Ann Guite, gave a lecture on biblical paintings at Richard Feigen's gallery. Annie had been my Sunday school student in the 1950s and so naturally we went to the gallery to listen to her very good talk. I had always thought of Richard Feigen as a very competent but very aloof person who is very difficult to talk to. And yet I had a chance to speak to him about a beautiful painting by Bartholomeus Breenbergh which you had helped him purchase in Switzerland some 17 or so years ago. It is that small *David Triumphant*, No. 14 in the catalogue which you wrote in 1991. Well, to cut a long story short, I had a very good rapport with Richard Feigen and he helped me to purchase the painting and I carried it home. You were so right



Professor Marcel Roethlisberger
February 16, 1998
Page two

in describing the painting's "astounding concentration of expression and monumentality.". To others this is probably a completely unsalable subject, but certainly not to me. The Rubens I purchased that Friday morning is an even ghastlier subject and yet I find it a wonderful work.

Maybe now that I have gotten to know Richard Feigen as a human being, he will allow me to visit his gallery whenever I come to New York, and show me totally unsalable pictures that have collected dust in his gallery for many years.

Looking at your 1991 catalogue pointed to the obvious, namely the close connection between Breenbergh and Poelenburgh.

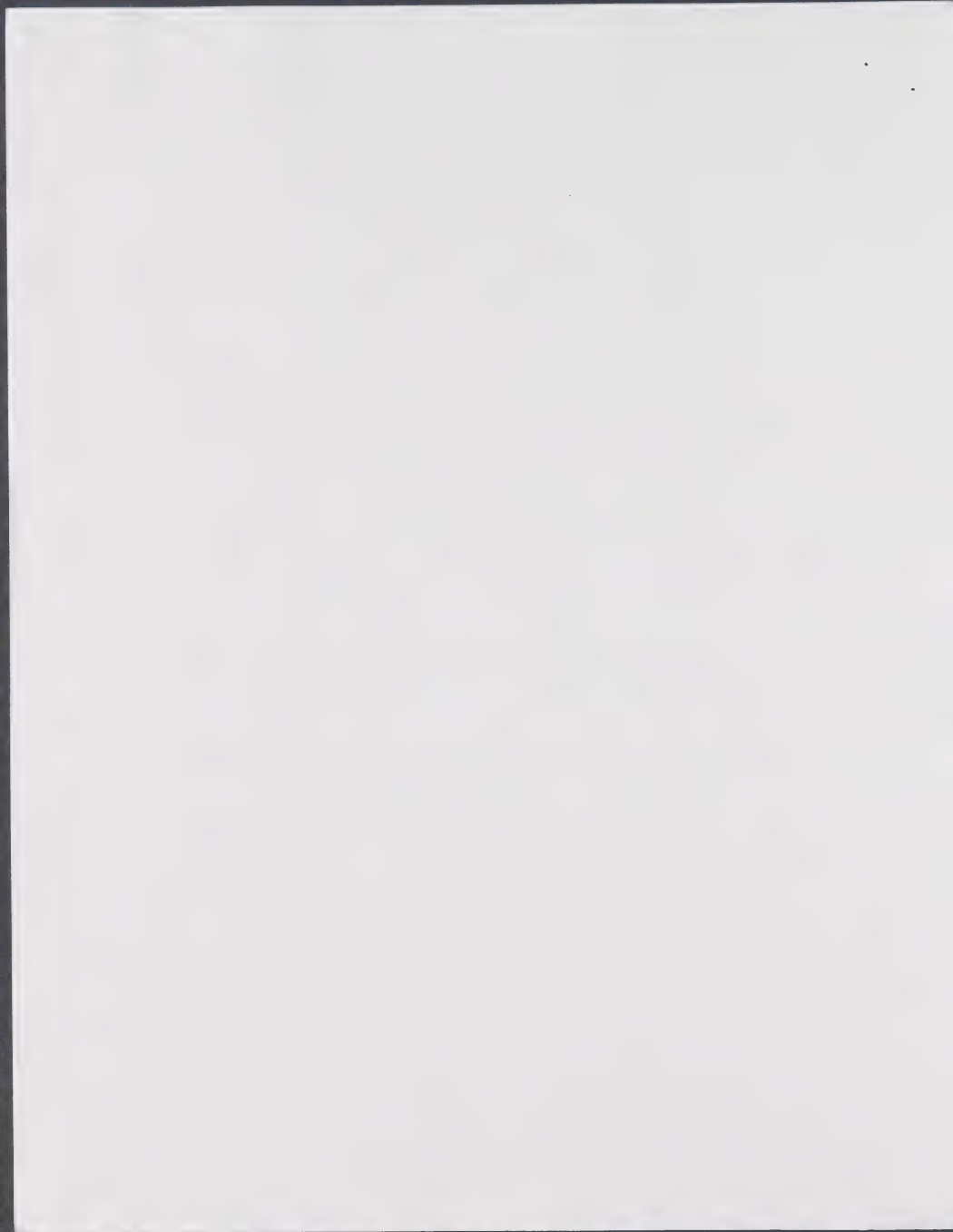
Not too long ago I was able to acquire from Clovis Whitfield, a really fine Poelenburgh described on the enclosed. Clovis had run out of good photographs and I have not had any made yet, but I believe that you saw the painting in London anyway and the enclosed poor colour xerox will remind you.

What every Jew needs: *An Adoration of the Magi*. But then I say to myself that all these characters in Bethlehem - not, of course, the Magi - were Jews.

This painting is of particular interest because Bramer sketched it.

That last Friday in New York was an eventful day and obviously not only because I purchased the Rubens and the newly discovered Rembrandt. To me the Rembrandt is of particular interest because, for many years, I have been admiring a beautiful Portrait of a Man in Kassel which the RRP has turned down, giving it No. C70. I have long been convinced that the Kassel painting is an authentic Rembrandt but now I also think that the two men depicted - the man in Kassel and mine - may have been brother or even twin brothers. Just look at the detail of the Kassel face in the RRP Volume II, and you will see exactly what I mean.

That Friday afternoon, I acquired a fourth painting: An interesting portrait of an artist, almost certainly a self-portrait, photograph is enclosed.



Professor Marcel Roethlisberger
February 16, 1998
Page three

My good friend Otto Naumann acquired this in Australia where he attended the opening of the Rembrandt Exhibition. A number of the scholars there thought the portrait close to Ravesteyn and dated it around 1610. But to Otto, and to me also, it looks considerably earlier.

Otto pointed to two other self-portraits from artists with such a square palette: That of ~~Mogre~~ in Florence and that of van Swanenburgh in Leiden.

Clearly we are dealing here with portraits which are almost certainly of three different sitters.

You know how active collectors' imaginations can be, particularly when dreaming about their own paintings. In this case I cannot get it out of my mind that the portrait is of a young artist close to your and my hearts and minds, namely Abraham Bloemaert.

Of course you will point out to me that there are a number of depictions of Abraham Bloemaert and, in fact, I have two of the original prints, one showing him around 1610 and the other much later. In both prints the artist sported a fine beard whereas the youth here is just beginning with a moustache.

Hope springs eternal! I am quite prepared to accept a brief note from you saying, "Bader, stop dreaming; it cannot be.", which does not change the fact that this is an attractive portrait, probably a self-portrait.

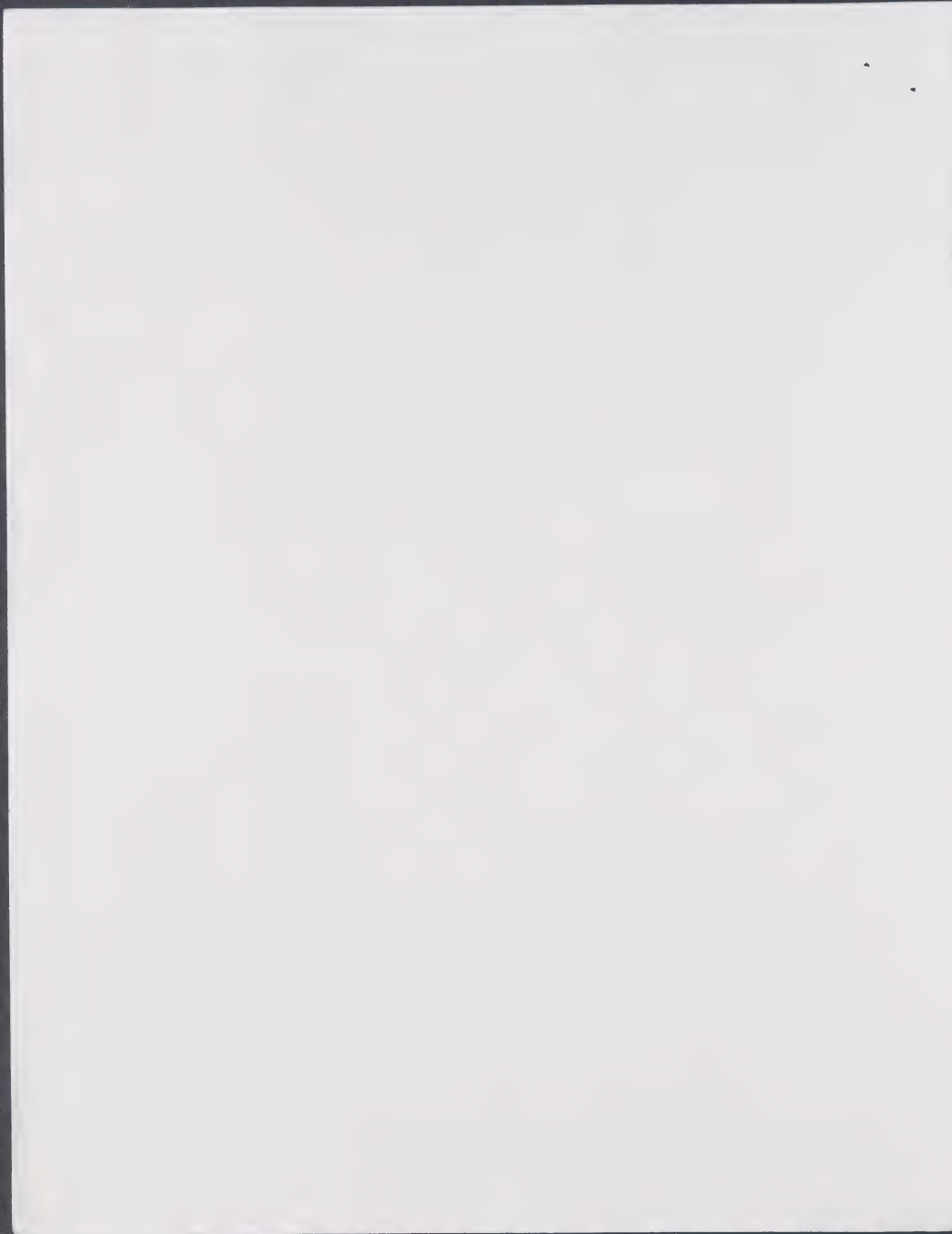
With all good wishes from house to house, I remain,

Yours sincerely,



AB/nik

Enclosures





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

(414) 962-5169

February 13, 2006

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

Dear Sharon,

Could you please help me with the following matter: Isabel and I are leaving our entire collection of old master paintings to the art center at Queen's University in Kingston, Ontario.

The Director has told us that they will be happy to accept all of our paintings with one exception.

This is a painting by Bartholomeus Breenbergh which I bought from Richard Feigen in New York who in turn bought this from Sotheby's in London on the 10th of December 1980. Documentation for both sales is enclosed.

You will note that the Sotheby's catalog gave the Kiev Museum as a reference in the catalog.

Recently I was told by Sotheby's that the painting was stolen either in 1924 in Moscow or during WWII.

The Kiev Museum has a website of stolen paintings, but this painting is not on it.

Could you please tell me whether you have any record of it having been stolen.

I am certain that you will understand the concern of Queen's University, and mine.

My check for \$75 is enclosed.

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

Yours sincerely,

Alfred Bader
AB/az
Enc.-ck.





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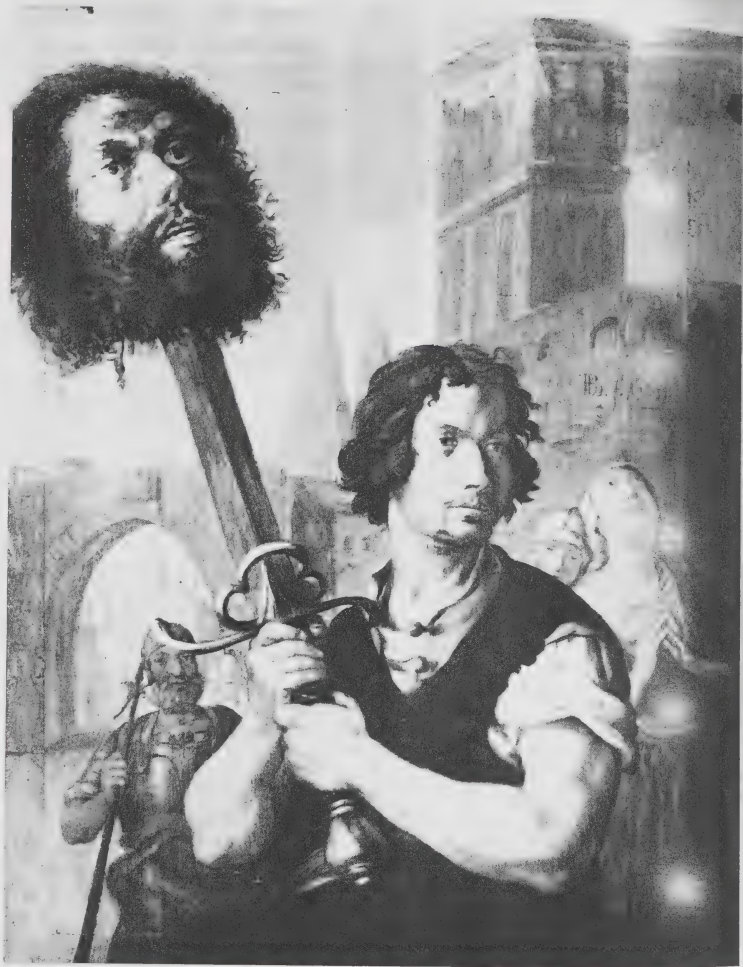
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124

The Prophecy

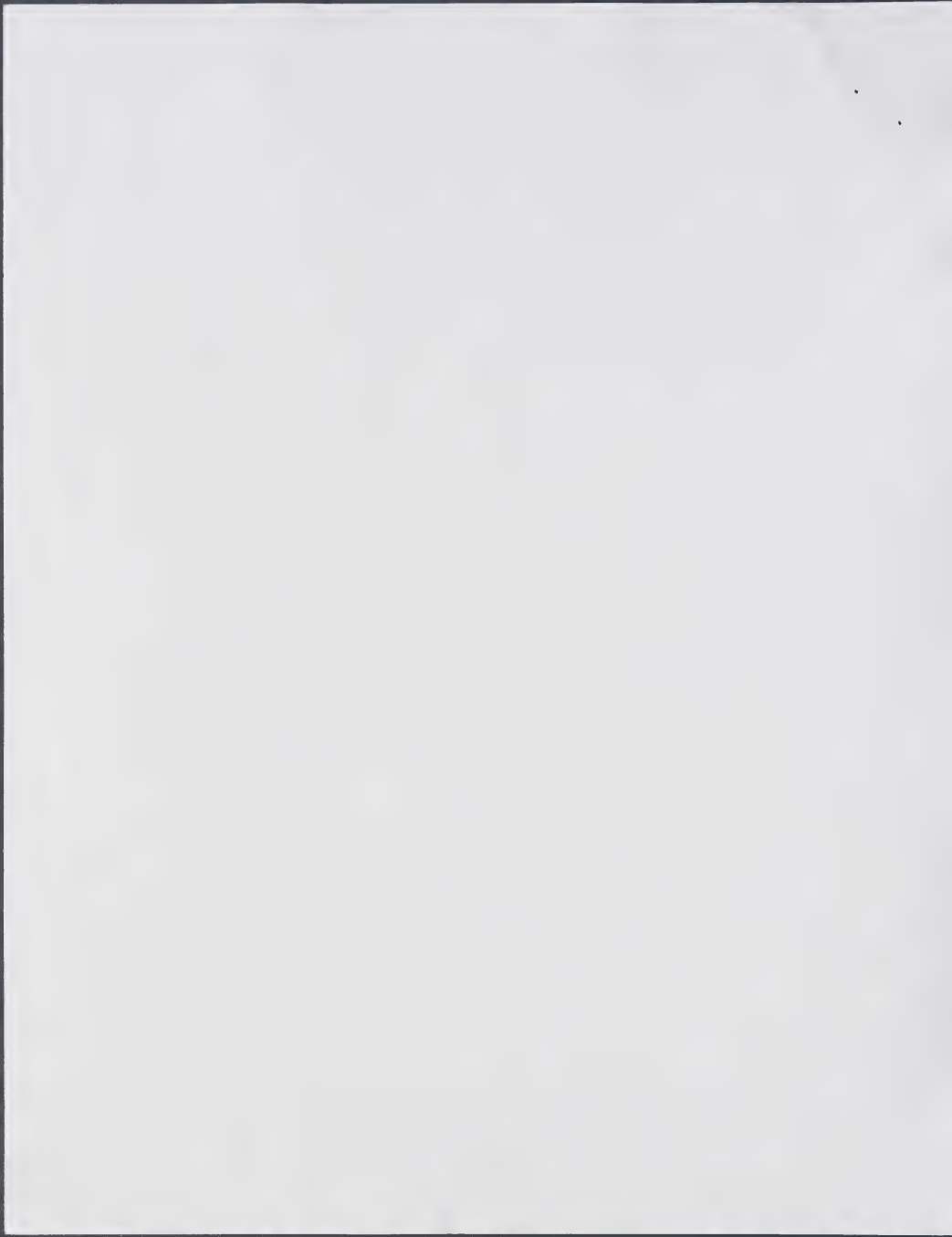
124 BARTHOLOMEW

DAVID WILTON

Signed: *Bl. f.*
12½ × 9½ in.

Provenance:
Kiev Museum

To be included
raisonné, no. 1



Wednesday, 10th December, 1980

The Property of a Gentleman

124 BARTHOLOMEUS BREENBERGH

DAVID WITH GOLIATH'S HEAD

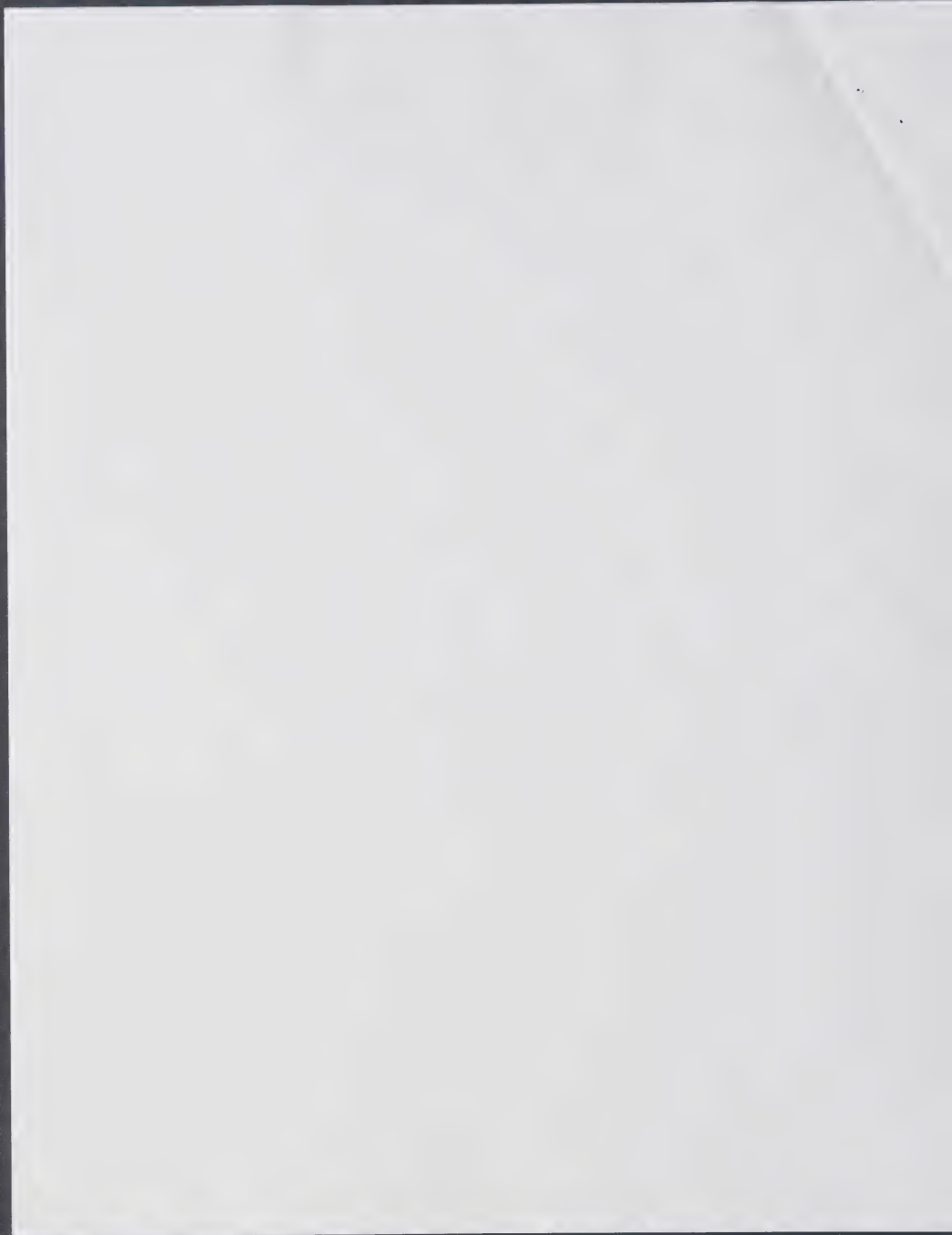
Signed: *BB. f. A 1635* (*BB* in monogram)

12¼ × 9½ in. (31 × 24 cm.)

Provenance:

Kiev Museum, no. 264

To be included in Professor M. Roethlisberger's forthcoming *catalogue raisonné*, no. 179

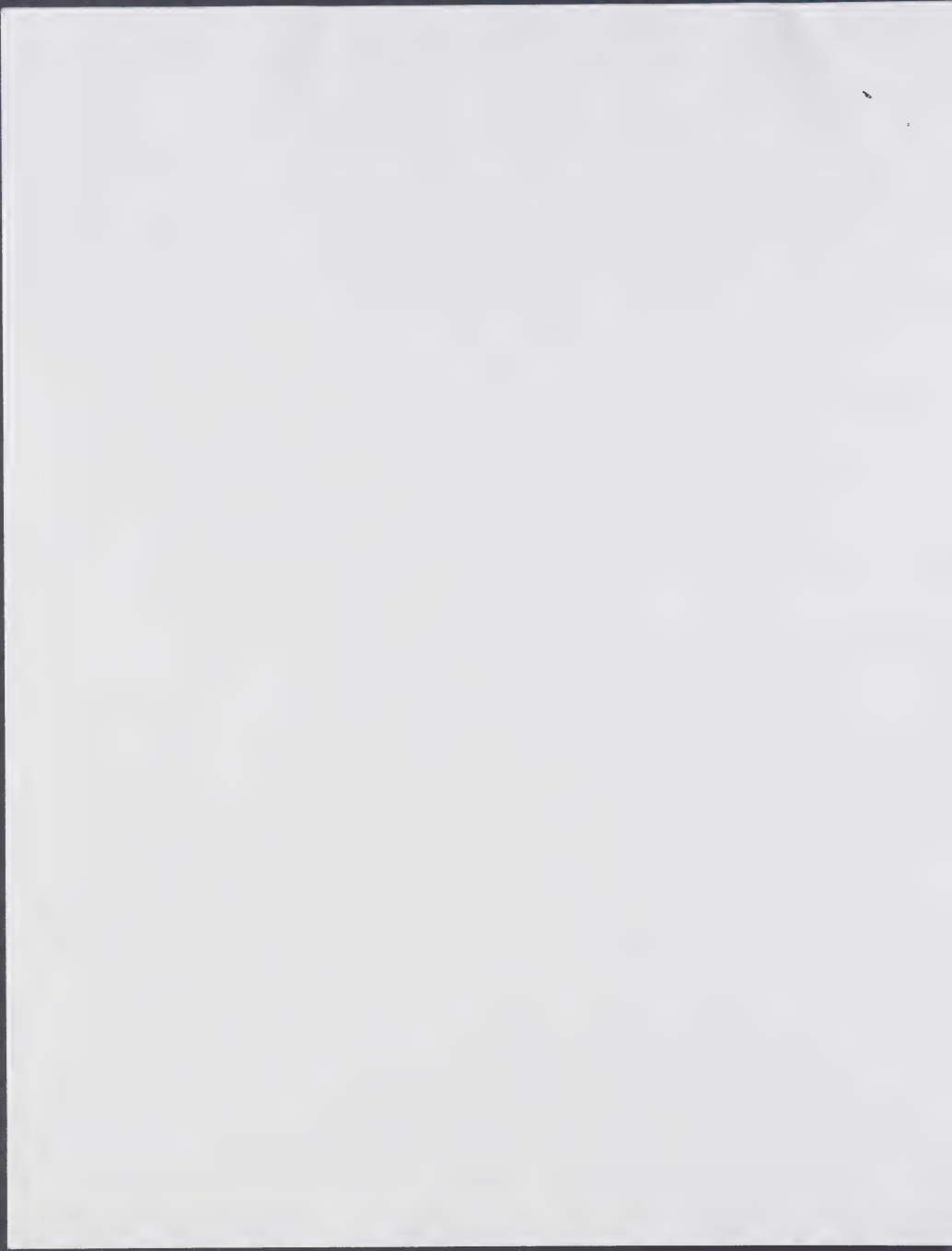


NOTICE
17, New Bond Street, London, W.

CATALOGUE
OF
IMPORTANT
OLD MASTER
PAINTINGS

- The Property of His Grace*
The Duke of Devonshire, K.G., P.C., &c., &c.
- The Property of His EARL OF SANDWICH, 4th BISHOP*
- The Property of MAFSIE, LADY BOWDEN, BECATED*
- The Property of the LATE COL. SIR ROBERT ABERCROMBY, G.C.B.*
(Sold by order of the Exchequer)
- The Property of Sir DONALD CAMERON of ECCLEBRIE*
B.T., O.V.O., M.D., &c.
- The Property of THOMAS COITRELL-DUMMER, Esq.*
A Present from the COLLECTION of the LATE
Baron FRANCIS EMMAIN, BEAUFORT
(Sold by order of the Exchequer.)

Day of Sale
WEDNESDAY, 15 DECEMBER, 1865
At 11 o'clock by Auction
BY MESSRS O'CONNOR & PARFIELD





THE ART LOSS REGISTER, INC.

20 East 46th Street, Suite 1402
New York, NY 10017

Home

Telephone: 212-297-0941
Facsimile: 212-972-5091
Email: info@ALRny.com

June 21, 2006

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

ALR Ref: / 23554

Dear Dr. Alfred Bader:

We have now carried out a search of the Art Loss Register's database for the following item:

ITEM: *David Triumphant*
ARTIST: Bartholomeus Breenbergh
MEDIUM: Oil on panel
DIMENSIONS: 12 ¼ x 9 ½ in. (31 x 24 cm.)
OTHER: Signed and dated at right: BB. F. A 1635
PROVENANCE PROVIDED: Kiev Museum, no. 264

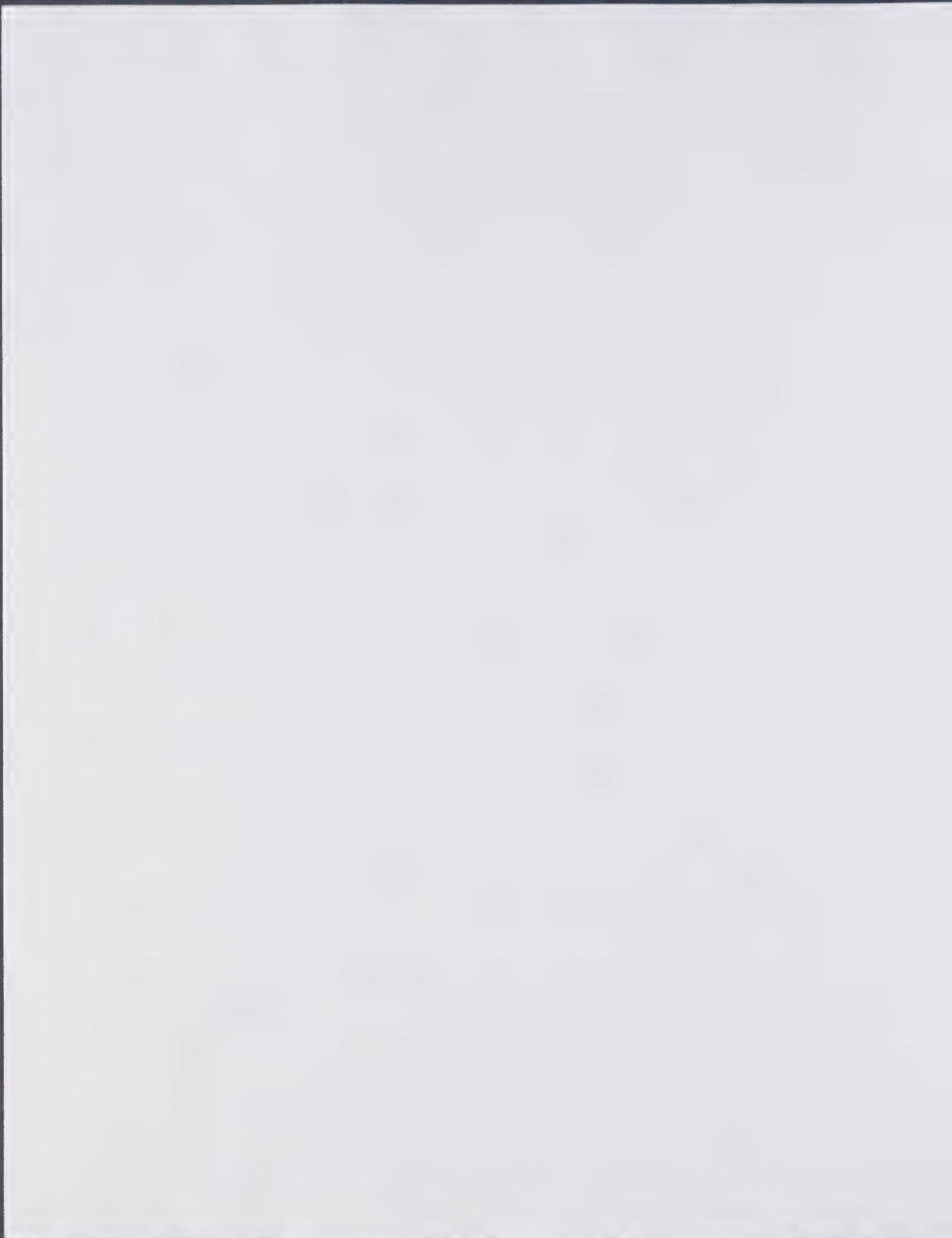
Black and White Photocopy Image Provided.

ALR NOTE: The Art Loss Register's Historic Claims department has done some additional research on the provenance of this picture in relation to the Khanenko collection. This collection was donated in 1917 to the city of Kiev and it became the foundation for the Kiev Museum of Western and Oriental Art. In 1919-20 several important Khanenko pictures were stolen whilst in transit in Moscow which were not found. It was at this time that the Historical Museum in Moscow was nationalized. The remainder of the collection survived until the beginning of World War II at which time approximately 35-40% were stolen by the Nazis. The above referenced Breenbergh picture was not among the 474 pictures stolen during the World War II period as all of those were registered with the Art Loss Register in 1999 and are also represented on the Kiev Museum website. The Art Loss Register has confirmed with an independent scholar who has studied the Khanenko collection that the Breenbergh went missing in transit in 1919-20, and documentation is available. We suggest that we investigate further with the authorities in Kiev the status of any title claim, if any, that the Kiev Museum might wish to make in respect of this painting.

We certify that this item has not, to the best of our knowledge, been registered as stolen or missing on our database of stolen and missing art nor has a claimant reported this work to us as a loss between 1933 and 1945. It should, however, be noted that:

- not every loss or theft is reported to us
- the database does not contain information on illegally exported artefacts unless they have been reported to us as stolen
- the ALR does not have details of all works of art confiscated, looted or subjected to a forced seizure or forced sale between 1933 and 1945.

It is also important for you to note that this Certificate is no indication of authenticity of the item.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

August 14, 2006

Ms. Katharine M. Dugdale
THE ART LOSS REGISTER
20 East 46th Street, Suite 1402
New York, NY 10017

Dear Ms. Dugdale,

I am sorry that a long trip to Europe has delayed my thanking you for your letter of June 21st, ALR Ref: / 23554.

I do not think there is any point in checking with the authorities in the museum in Kiev because the painting was sold at Sotheby's in London in 1980 with a clear reference to the Kiev museum and they did not speak up. I think that both morally and legally I have clear title to it.

May I ask you to check on another painting I have just acquired, a flower still life, 22 x 18", oil on canvas, signed in dark paint on dark background 'Fantin'. I acquired this from a dealer in Hove in Sussex, England who in turn acquired it some years ago from the Ted Wigg Gallery in The Lanes in Brighton.

My check for \$75 is enclosed.

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
Alfred Bader
AB/az
Enc.

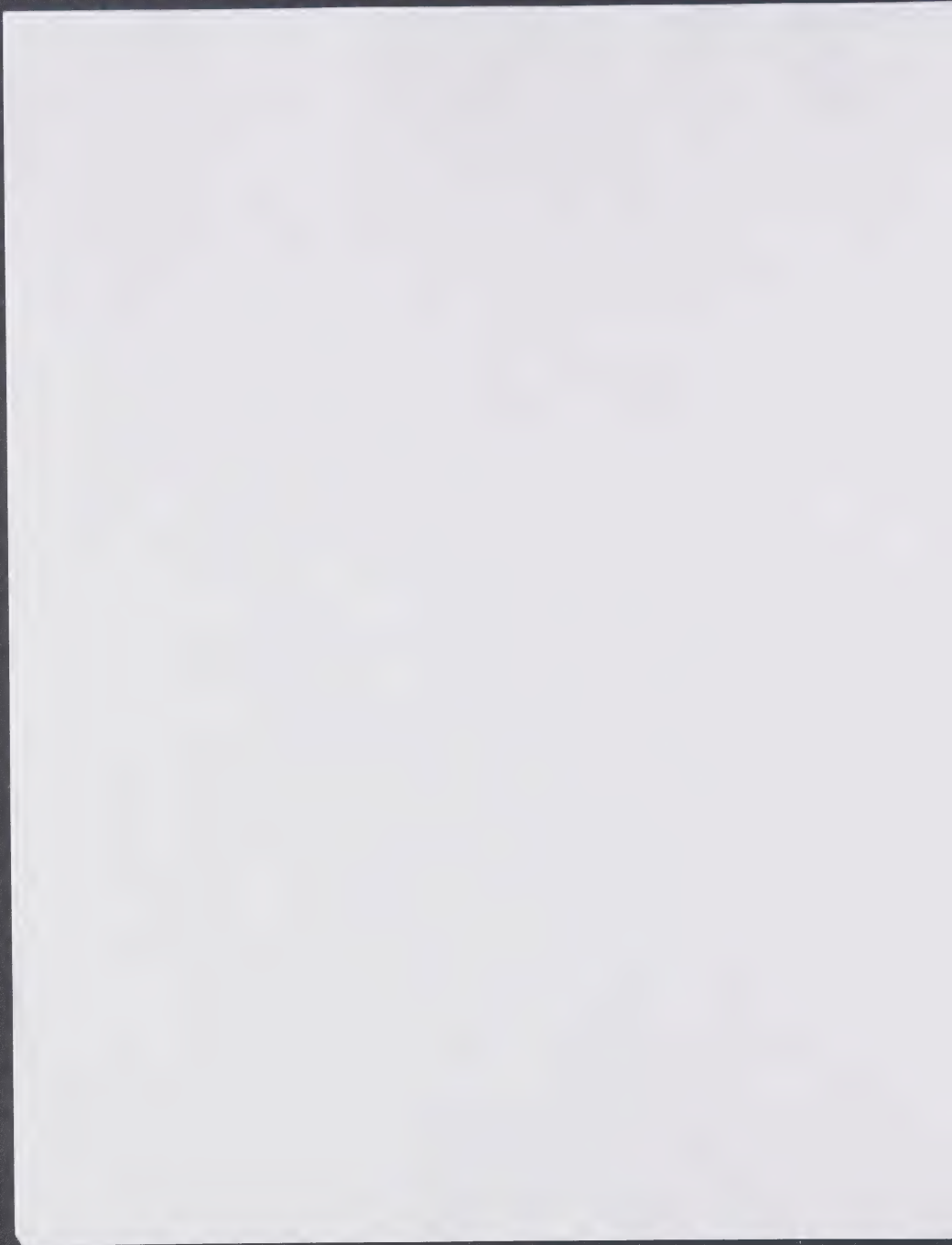
ex R Ferguson
To Otto & Francis
for your info.

Uma

By Appointment Only

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

TEL 414 277-0730 FAX 414 277-0709
E-mail: alfred@alfredbader.com



Home



THE ART LOSS REGISTER, INC.

20 East 46th Street, Suite 1402
New York, NY 10017

Telephone: 212-297-0941
Facsimile: 212-972-5091
Email: info@ALRny.com

June 21, 2006

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

ALR Ref: / 23554

Dear Dr. Alfred Bader:

We have now carried out a search of the Art Loss Register's database for the following item:

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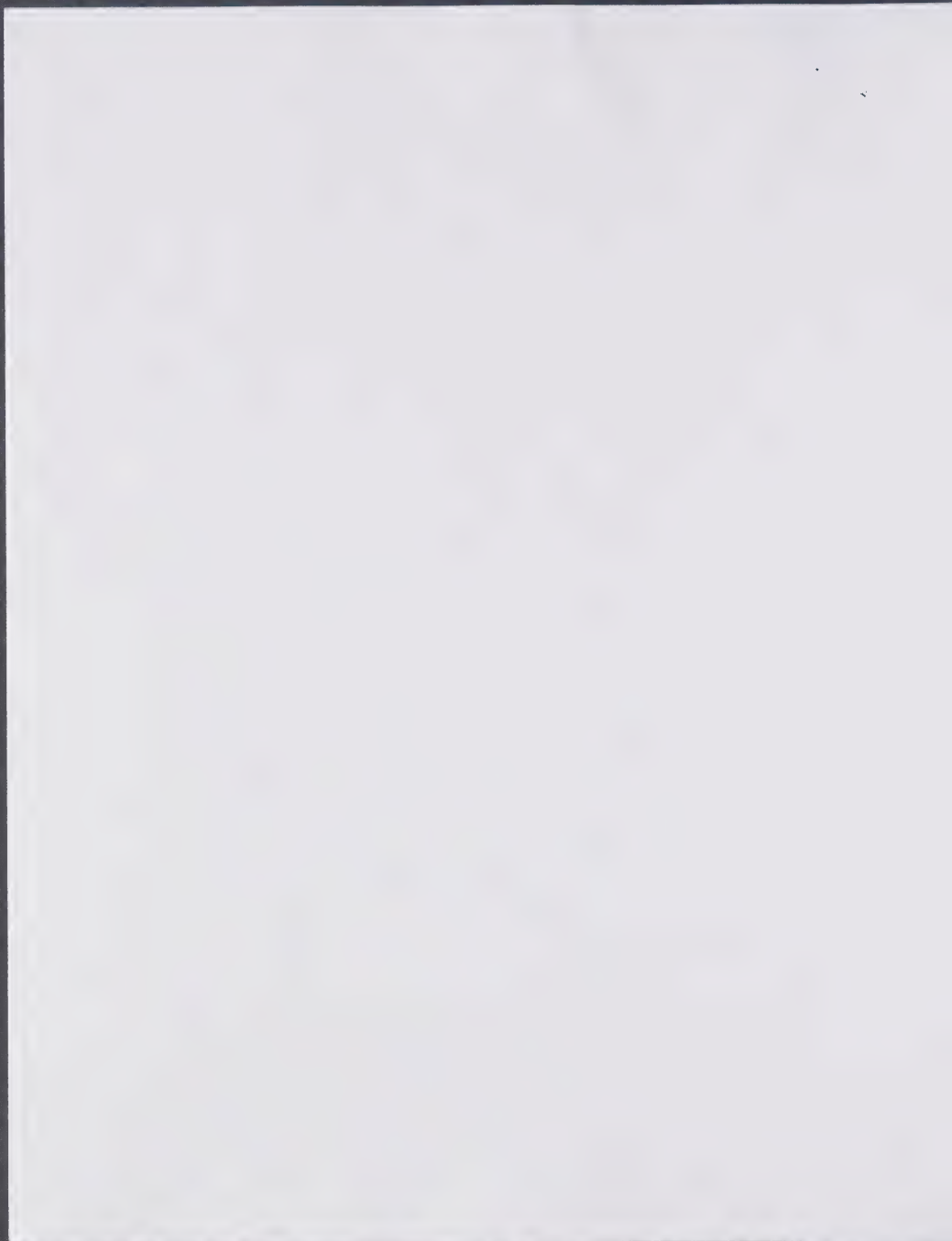
Black and White Photocopy Image Provided.

ALR NOTE: The Art Loss Register's Historic Claims department has done some additional research on the provenance of this picture in relation to the Khanenko collection. This collection was donated in 1917 to the city of Kiev and it became the foundation for the Kiev Museum of Western and Oriental Art. In 1919-20 several important Khanenko pictures were stolen whilst in transit in Moscow which were not found. It was at this time that the Historical Museum in Moscow was nationalized. The remainder of the collection survived until the beginning of World War II at which time approximately 35-40% were stolen by the Nazis. The above referenced Breenbergh picture was not among the 474 pictures stolen during the World War II period as all of those were registered with the Art Loss Register in 1999 and are also represented on the Kiev Museum website. The Art Loss Register has confirmed with an independent scholar who has studied the Khanenko collection that the Breenbergh went missing in transit in 1919-20, and documentation is available. We suggest that we investigate further with the authorities in Kiev the status of any title claim, if any, that the Kiev Museum might wish to make in respect of this painting.

We certify that this item has not, to the best of our knowledge, been registered as stolen or missing on our database of stolen and missing art nor has a claimant reported this work to us as a loss between 1933 and 1945. It should, however, be noted that:

- not every loss or theft is reported to us
- the database does not contain information on illegally exported artefacts unless they have been reported to us as stolen
- the ALR does not have details of all works of art confiscated, looted or subjected to a forced seizure or forced sale between 1933 and 1945.

It is also important for you to note that this Certificate is no indication of authenticity of the item.





THE ART LOSS REGISTER, INC.

20 East 46th Street, Suite 1402
New York, NY 10017

Telephone: 212-297-0941
Facsimile: 212-972-5091
Email: info@ALRny.com

Page 2

We do not guarantee the provenance of any item against which we have made a search. Your search with The Art Loss Register demonstrates due diligence but may not excuse you undertaking further research or providing further information where known. Should we become aware of any abuse of this Certificate we may find it necessary to take action.

If we can be of service to you again, please do not hesitate to contact us.

Yours sincerely,

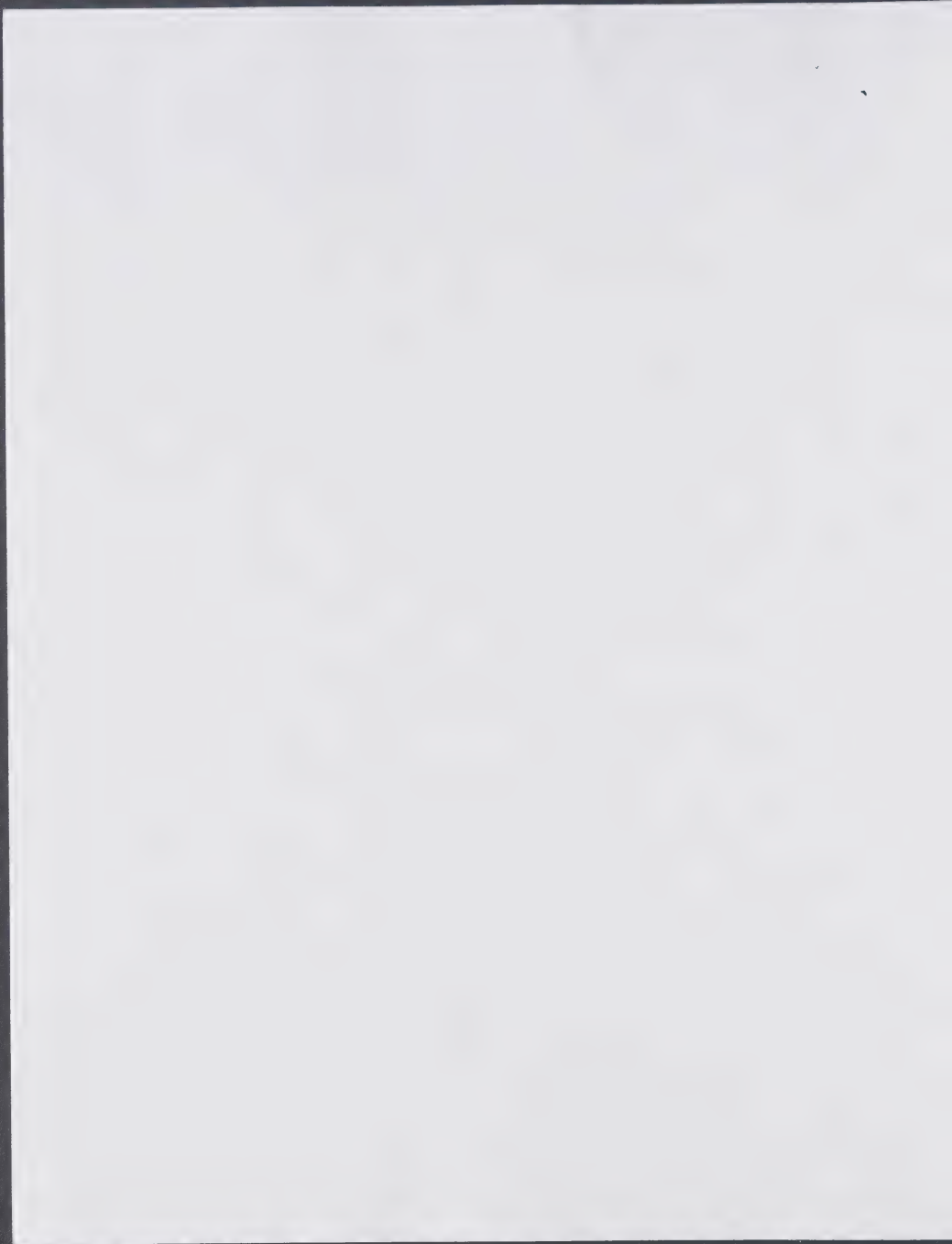
Katherine M. Dugdale
ART LOSS REGISTER

To David de Wit
Please discuss with
James & then with me.

Thank

Anna

3 VIII 06



RICHARD L. FEIGEN & CO.

INCORPORATED

49 EAST 68TH STREET
NEW YORK, N. Y. 10021

TEL: 212-628-0700
FAX: 212-249-4574

26 February 1998

INVOICE

Dr. Alfred R. Bader
2961 North Shephard Avenue
Milwaukee, WI 53211

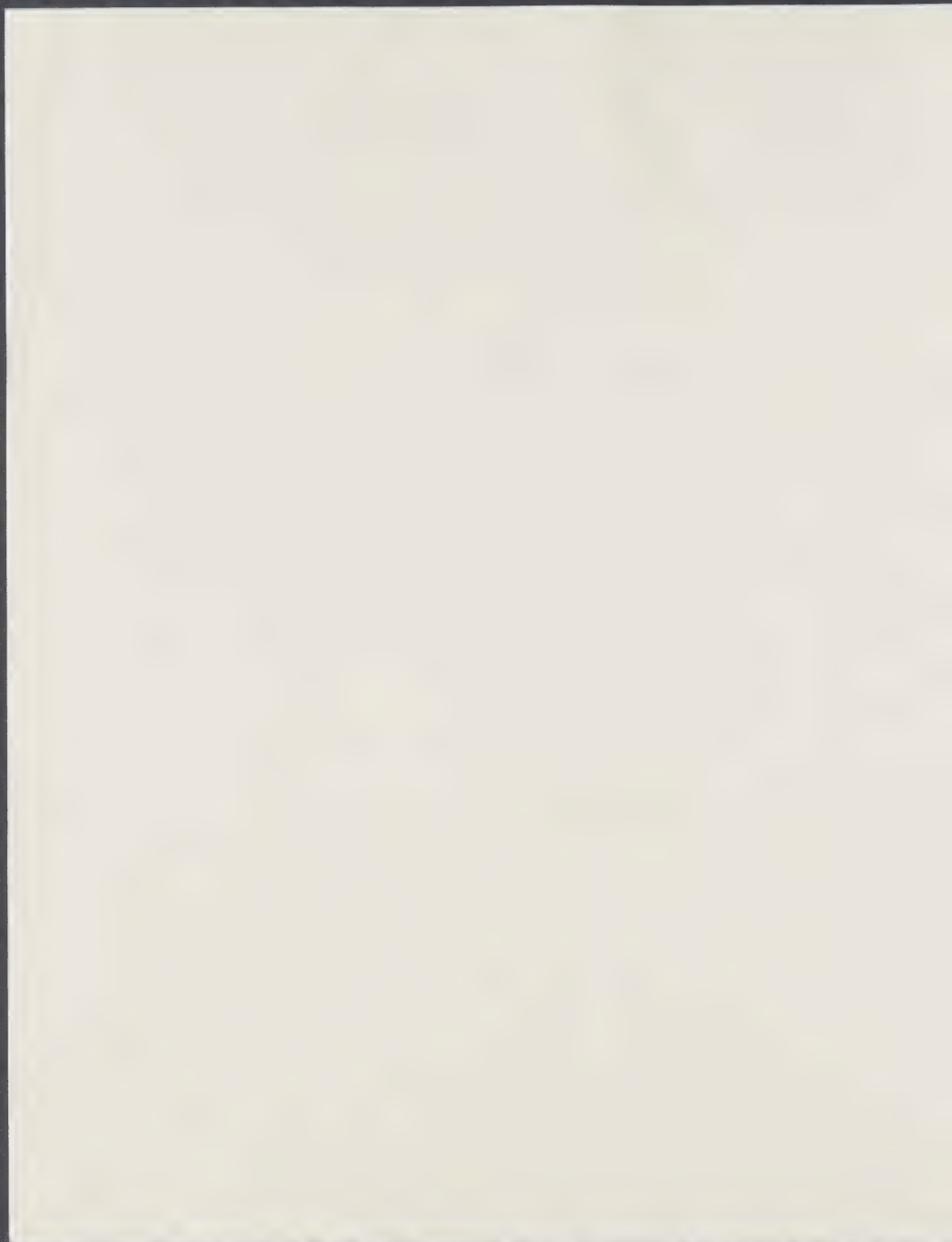
Bartholomeus Breenbergh, *David Triumphant*, 1635

oil on panel
12-14 by 9-1/2 inches (31 by 24 cm.)
signed, and dated, at right: BB. f. Å 1635"

amount due \$35,000

Resale number OS R 000 37718, expiring Nov 30 99 on file.

(h) 212 288 1774



FAX FROM:

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

February 3, 2006

TO: Lucian Simmons
Sr. Director, Restitution Department
Sotheby's

Page 1 of __

FAX #: 1-212-894-1101

Dear Mr. Simmons,

I am deeply disappointed in your fax of today.

Mr. George Gordon will, I hope, confirm that I am a good customer and friend of Sotheby's and so I simply do not understand your letter which tells me exactly what Sarah White had already told me.

But you did not answer any of my three questions to you in my letter of January 24th:

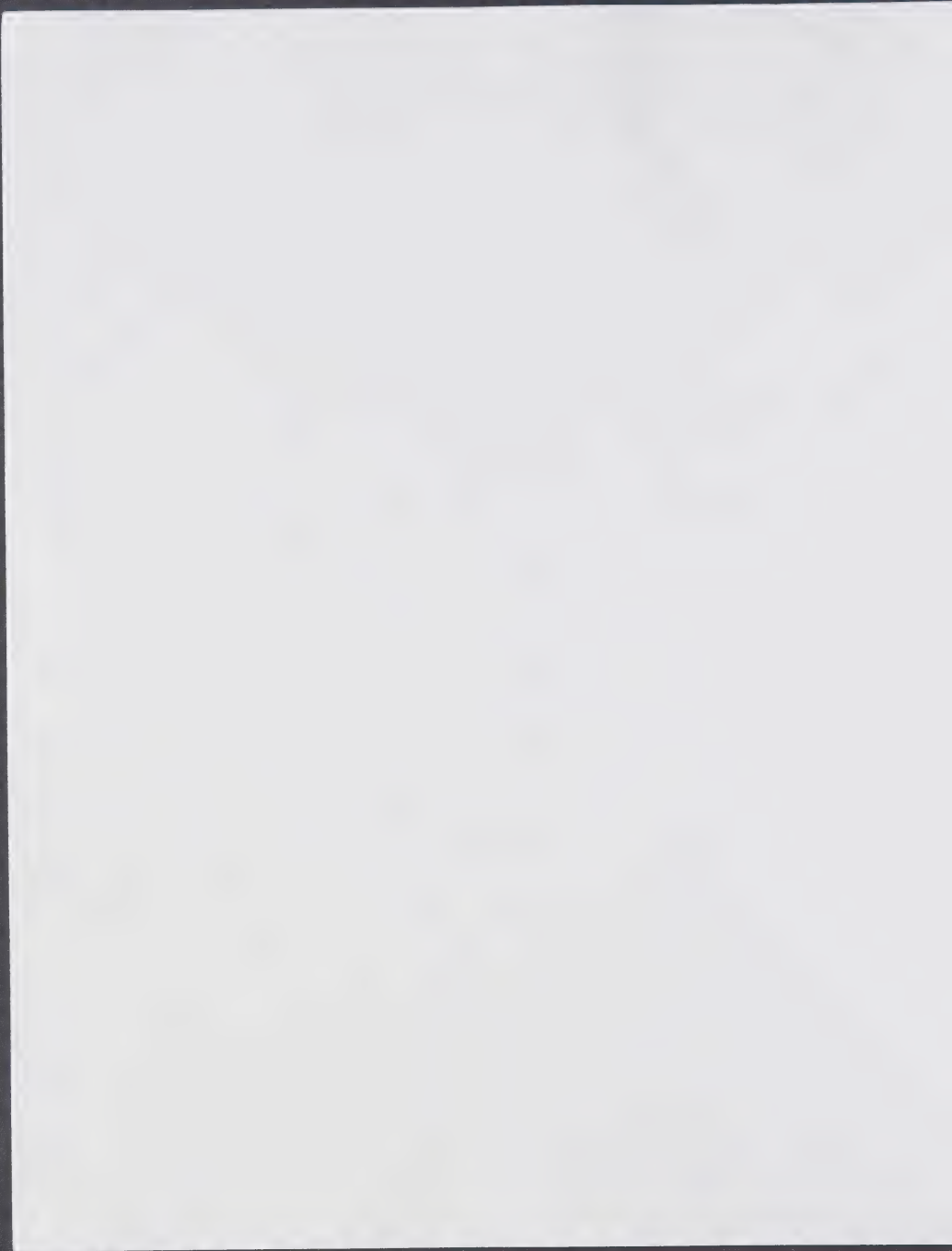
1. Can you give me the name, etc. of the Swiss owner who sent the painting to you for the sale in 1980?
2. Do you think that there is a danger that the Kiev Museum might demand the return of this painting?
3. Would Sotheby's be willing to take it for auction now?

Now it may well be that Sotheby's regulations forbid your answering question 1. and that you do not have the answer to 2. but surely you must have the answer to my question 3.

I look forward to your response and remain

Yours sincerely,

Alfred Bader
AB/az
C: Mr. George Gordon



C: JdW

Sotheby's

24 35 NEW BOND STREET LONDON W1A 2AA
+44 (0)20 7293 5000 x 444 (0)20 7293 5989 WWW.SOTHEBYS.COM

13th December 2005

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

By fax: 001 414 277 0709

Dear Dr Bader

George is currently travelling on business but has asked me to fax you concerning the research you asked him to carry out into the any war loot issues surrounding your painting by Breenbergh.

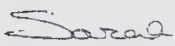
Our war loot expert, Lucian Simmons, has been researching this and confirms that the painting was definitely once part of the collection of the Kiev Museum. Originally it was in the private collection of Bogdan Ivanovich Khanenko (1848-1917) and he then bequeathed his collection to the city of Kiev and it formed the basis of the Ukrainian Museum of Western and Eastern Art. The painting was as reproduced in the album "Chsenuko Collection" (published in 1912).

The work was stolen from the museum according Mr Simmons source in either 1924 in Moscow, when the paintings belonging to the Kiev museum were transported from Moscow historical museum or it was stolen during World War II. It was not one of the works stolen by the Stalin government.

I hope this information makes the history of the painting clear and if you have any further questions I suggest you contact Lucian Simmons, who is now based in our New York office, on 212 606 7126. Alternatively please do contact either myself or George at any time.

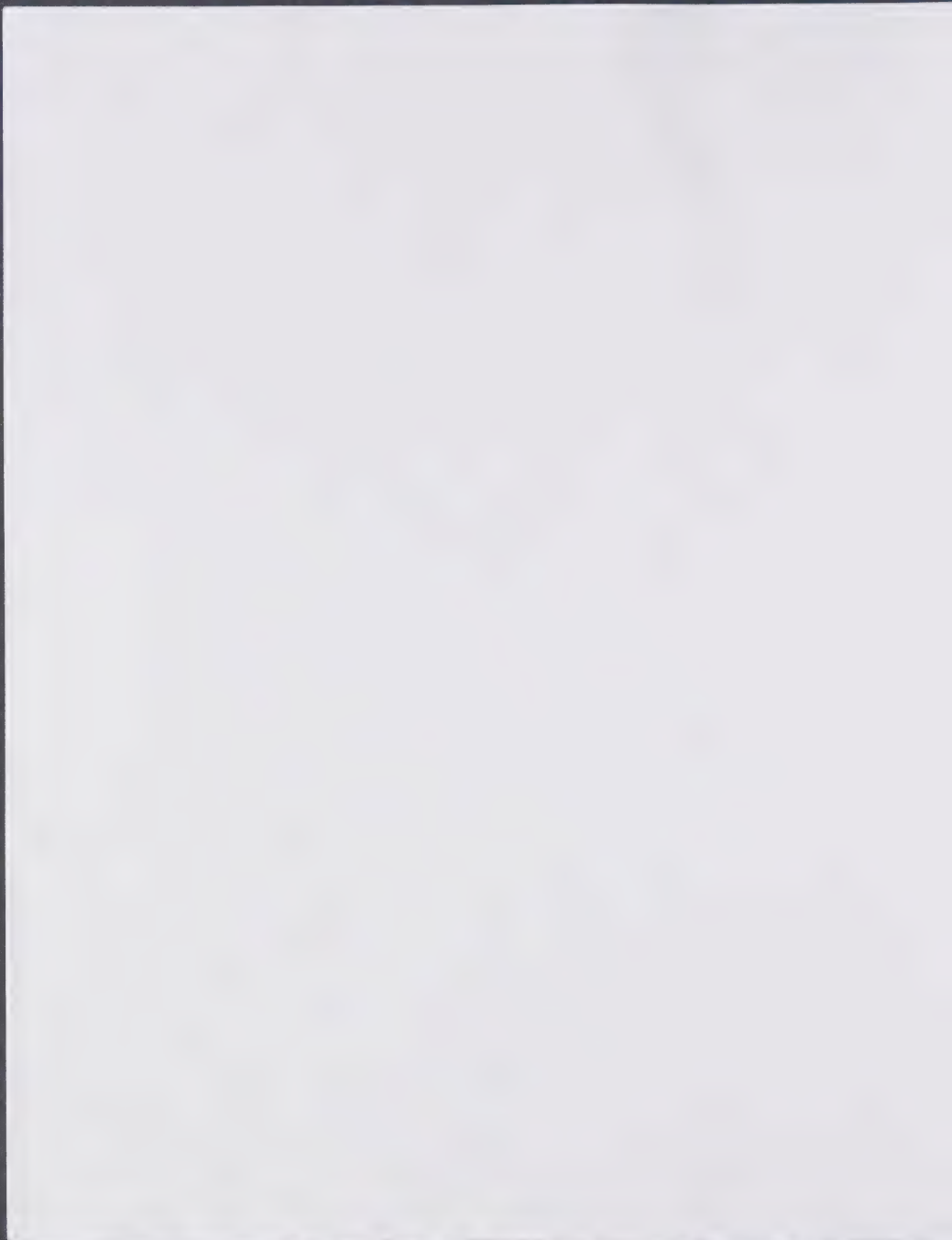
With best wishes

Yours sincerely



Sarah White
Assistant to George Gordon
Old Master Paintings
Direct Line: 020 7293 5490
Direct Fax: 020 7293 5943
Email: sarah.white@sothebys.com

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NOTE: REMOVED FROM COLLECTION AND CATALOGUE IN 2006 DECEMBER

Bartholomeus Breenbergh (Deventer 1598 – Amsterdam 1657)

David with the Head of Goliath (I Samuel 17:54)

Oil on panel

31 x 24 cm

Signed and dated, right centre: *BB.f.Å 1635*

Provenance:

Sale, Amsterdam (Van der Schley), 7 April 1794 (Lugt 5186), lot 51 (to Fouquet); Pierre Fouquet Jr. sale, Amsterdam (Van der Schley), 13 April 1801 (Lugt 6231), lot 13 (as “*David met het Hoofd van Goliath op zyn zwaard, in het verschieft eenige Gebouwen en Beelden; fix gepenceeld* (David with the Head of Goliath on his sword, in the background some buildings; solidly painted)”, panel, 10 x 8 duim [26 x 21 cm]); Joseph Augustin Brentano sale, Amsterdam (De Vries and Brondgeest), 13 May 1822 (Lugt 10249), lot 45, as Barthelémi Breenberg, *David tenant la tête de Goliath. D'un beau faire* (David Holding the Head of Goliath, in a fine manne;), panel, 2 paumes, 8 pouces x 2 paumes, 3 pouces (36.5 x 23.5 cm), for fr.65, to De Vries), Kiev, Khanenko collection, in 1912; Switzerland, private collection, by 1980; sale, London (Sotheby's), 10 December 1980, lot 124 (with illustration, to Richard Feigen); New York, Richard Feigen; purchased by Alfred Bader in 1998; Milwaukee, collection of Alfred and Isabel Bader

Literature:

Marcel Roethlisberger, *Bartholomeus Breenbergh: the Paintings*, New York and Berlin, De Gruyter, 1981, pp. 72 – 73, no. 179 (with illustration)

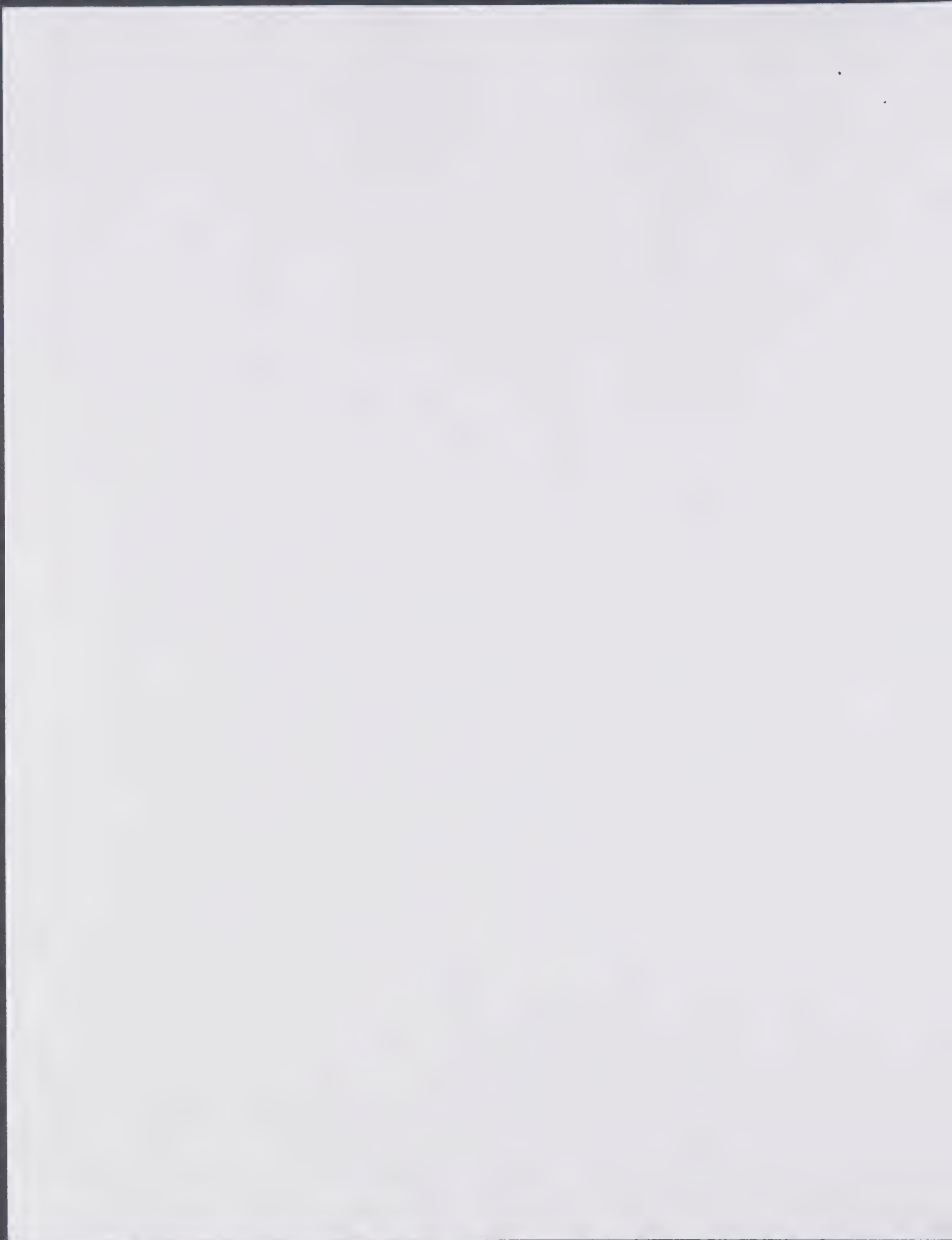
Exhibitions:

Marcel Roethlisberger, *Bartholomeus Breenbergh*, New York, Richard L. Feigen & Company, 1991, pp. 38 – 39, no. 14 (with colour illustration)

Collection catalogues:

Khanenko Collection, Kiev, 1894, not paginated, no. 321 (as: Bartholomeus Breenbergh, *The Triumph of David*, oil on panel, 34 x 25 cm); *Collection Khanenko: Tableaux des Écoles Néerlandaises*, 2nd ed., Kiev, 1912, no. 60

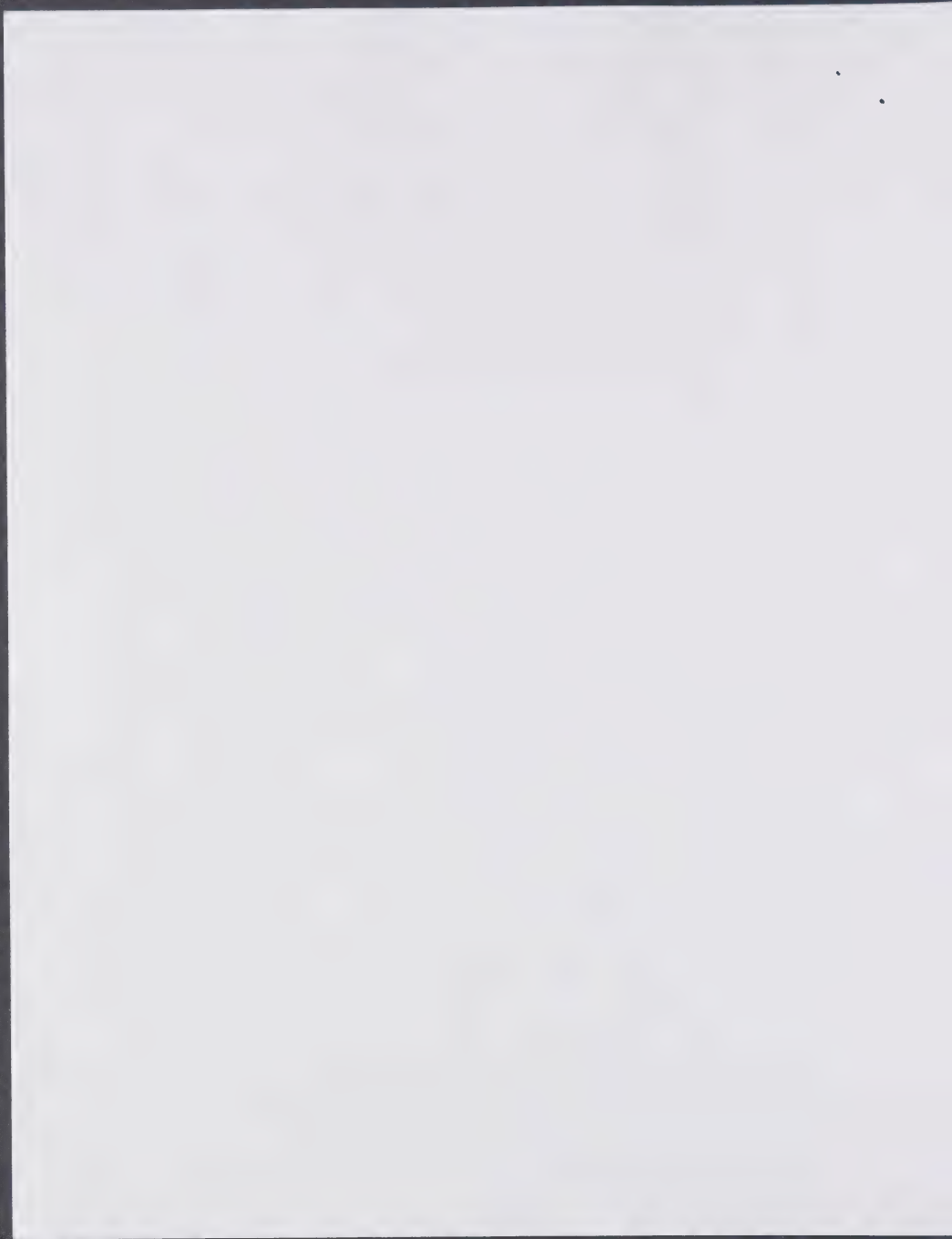
Goliath's severed head dominates this gruesome scene of David's triumph over the Philistine champion. The monogram is that of Bartholomeus Breenbergh, a Dutch painter who spent his formative years in Rome, studying under the Flemish landscapist Paul Bril (1554 – 1626). Breenbergh built his career on two main specialties, Italianate landscapes and small-figured history pieces. Consistent with his output, this work is small and finely painted. Together with the high colour key, these traits point to the influence of Cornelis Poelenburgh (around 1586 – 1667), the Utrecht painter best known for his polished



mythological scenes with nude figures. Breenbergh spent around ten years in Rome and in this period he likely also came to know Poelenburgh, who was there between 1617 and 1622.

With its looming figures and grotesque features, this scene is unusual for Breenbergh. His emphasis here likely drew inspiration from another source, the school of Caravaggio, as Marcel Roethlisberger has observed. The emphasis on the head of Goliath appears in Hendrick ter Brugghen's depiction of the theme in Raleigh.¹ By the time of this painting, Breenbergh was in Amsterdam, and may also have been drawn to the larger figure scale applied by Amsterdam artists such as Jacob Adriaensz. Backer (1608 – 1651).

1. Hendrick ter Brugghen, *The Triumph of David*, canvas, 80 x 102.9 cm, signed and dated 1623, Raleigh, North Carolina, inv. No: N/A50.



NOTE: REMOVED FROM COLLECTION AND CATALOGUE IN 2006 DECEMBER

Bartholomeus Breenbergh (Deventer 1598 – Amsterdam 1657)

David with the Head of Goliath (I Samuel 17:54)

Oil on panel

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Literature:

Marcel Roethlisberger, *Bartholomeus Breenbergh: the Paintings*, New York and Berlin, De Gruyter, 1981, pp. 72 – 73, no. 179 (with illustration)

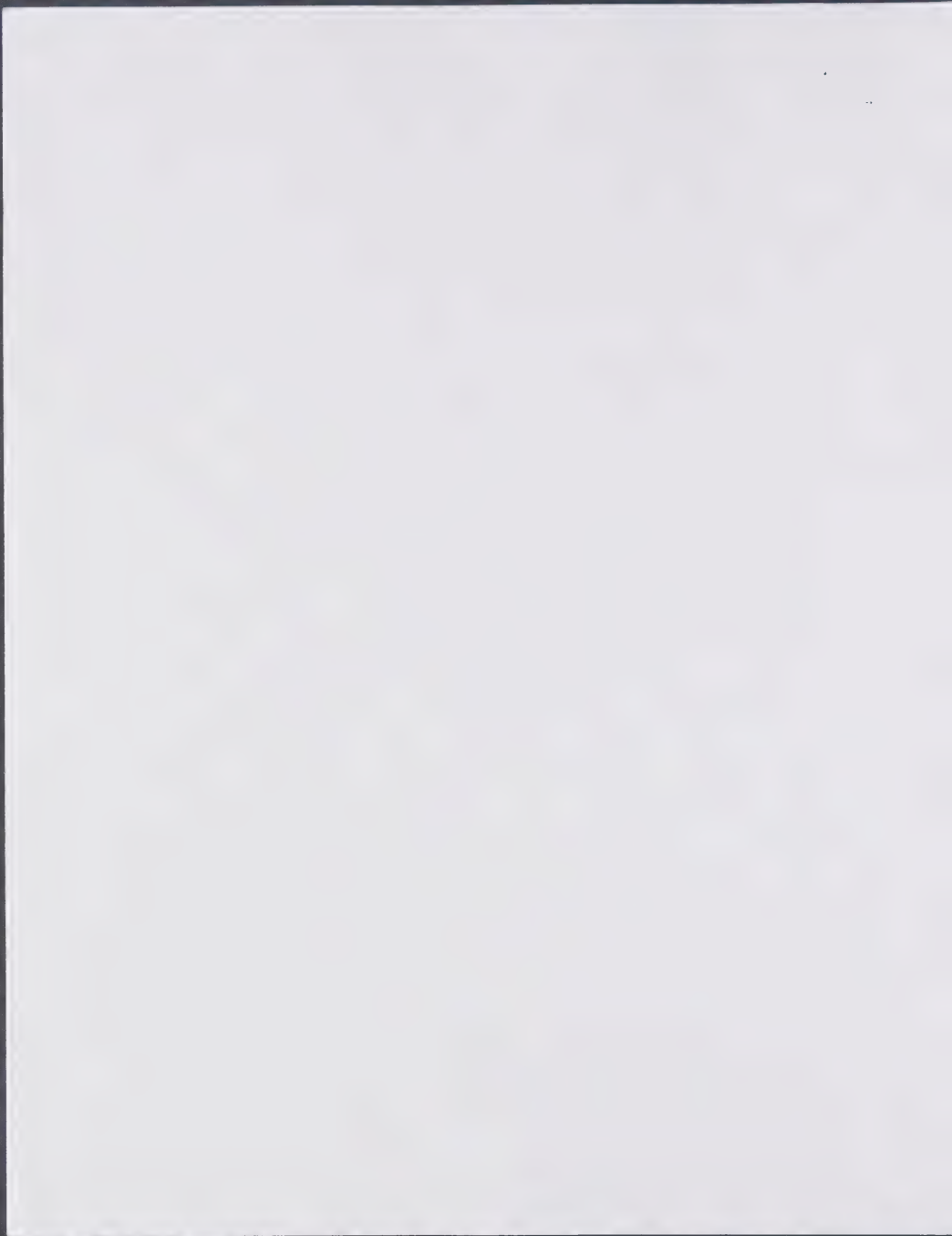
Exhibitions:

Marcel Roethlisberger, *Bartholomeus Breenbergh*, New York, Richard L. Feigen & Company, 1991, pp. 38 – 39, no. 14 (with colour illustration)

Collection catalogues:

Khanenko Collection, Kiev, 1894, not paginated, no. 321 (as: Bartholomeus Breenbergh, *The Triumph of David*, oil on panel, 34 x 25 cm); *Collection Khanenko: Tableaux des Écoles Néerlandaises*, 2nd ed., Kiev, 1912, no. 60

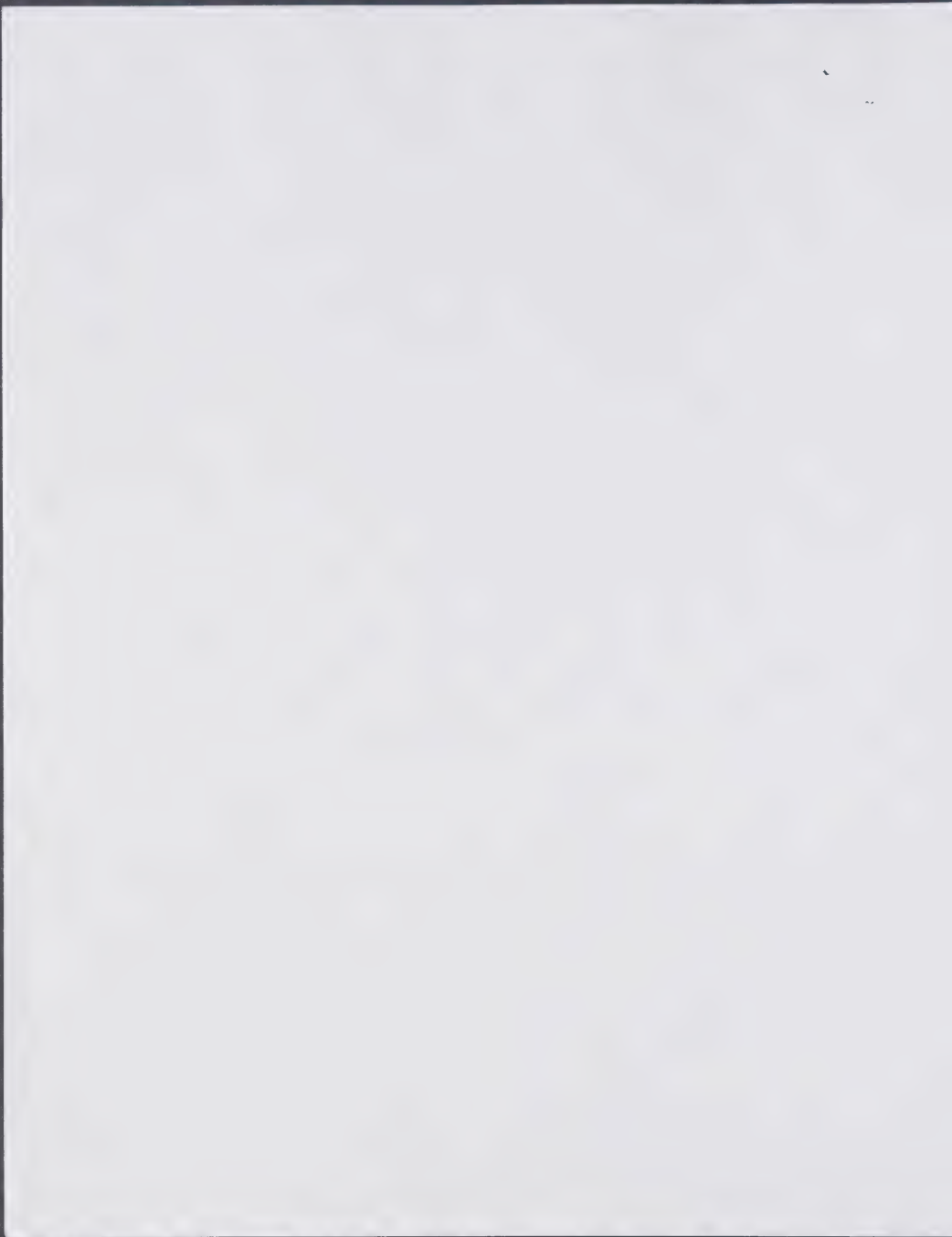
Goliath’s severed head dominates this gruesome scene of David’s triumph over the Philistine champion. The monogram is that of Bartholomeus Breenbergh, a Dutch painter who spent his formative years in Rome, studying under the Flemish landscapist Paul Bril (1554 – 1626). Breenbergh built his career on two main specialties, Italianate landscapes and small-figured history pieces. Consistent with his output, this work is small and finely painted. Together with the high colour key, these traits point to the influence of Cornelis Poelenburgh (around 1586 – 1667), the Utrecht painter best known for his polished



mythological scenes with nude figures. Breenbergh spent around ten years in Rome and in this period he likely also came to know Poelenburgh, who was there between 1617 and 1622.

With its looming figures and grotesque features, this scene is unusual for Breenbergh. His emphasis here likely drew inspiration from another source, the school of Caravaggio, as Marcel Roethlisberger has observed. The emphasis on the head of Goliath appears in Hendrick ter Brugghen's depiction of the theme in Raleigh.¹ By the time of this painting, Breenbergh was in Amsterdam, and may also have been drawn to the larger figure scale applied by Amsterdam artists such as Jacob Adriaensz. Backer (1608 – 1651).

1. Hendrick ter Brugghen, *The Triumph of David*, canvas, 80 x 102.9 cm, signed and dated 1623, Raleigh, North Carolina, inv. No. N/A50.



Subject: Aide Memoire

From: Alfred Bader Fine Arts <baderfa@execpc.com>

Date: Wed, 15 Feb 2006 11:30:21 -0600

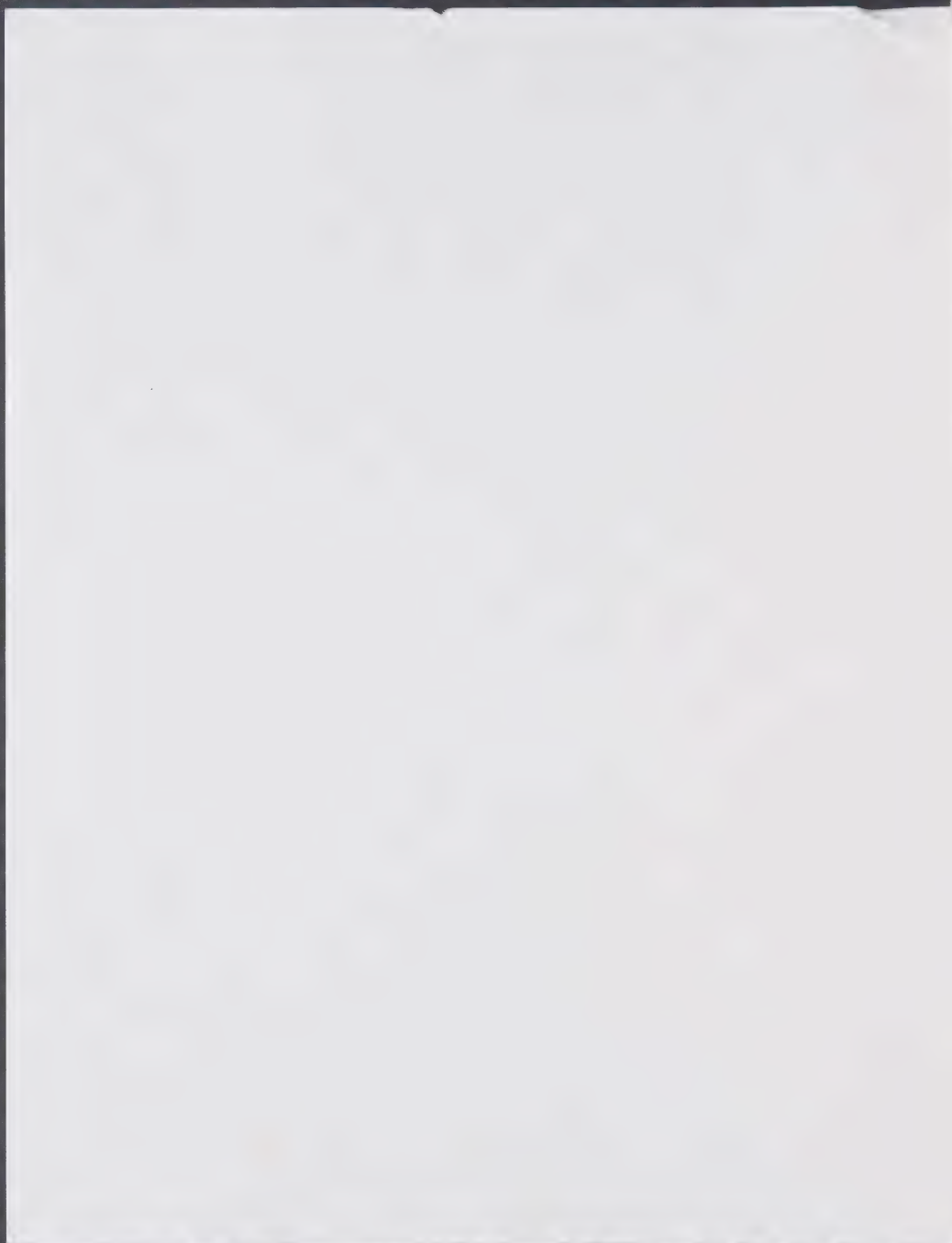
To: David A Dewitt <3dad5@post.queensu.ca>, David Bader <david@thelab.net>

George Gordon phoned me from London this morning to answer my three questions about the Breenbergh:

1. Sotheby's cannot give me the name of the seller in Switzerland.
2. Sotheby's is not certain, but they question whether Kiev would have a good case to demand the return of the painting and, as the painting is not very valuable, whether they would even do so.
3. Sotheby's would not take the painting for sale at auction now. "Times have changed."

Alfred Bader

2/15/06



~~Wilde~~

~~Columbus~~

~~oil / candles~~

~~$28\frac{3}{4} \times 23\frac{3}{4}$~~

~~ABTA 1976~~

~~1976~~
~~David de Witt~~
DAVID BRENDENBERGH

David de Witt, 20 August 2001 // 10 August 2003



~~1976~~
David ~~Worley~~ #1
D BRENDENBERG

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