

Alfred Bodur

Alfred Bodur Fine Arts - Painting File

Jakob Ruisdal

1922 1971

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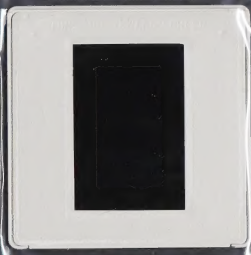
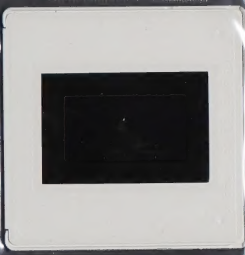
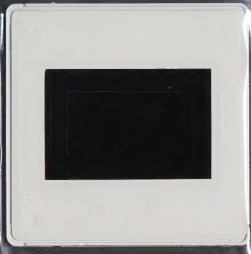
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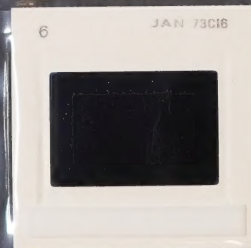
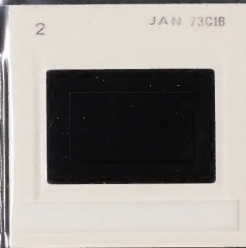
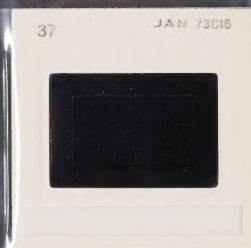
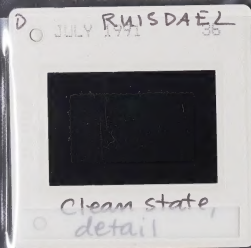
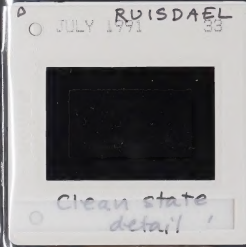
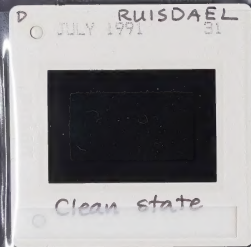
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ロイスダール Ruydael (1628/29—1682)
小さな海のある風景 27.5×35.8 (1661)

国立西洋美術館蔵 不詳複製

KUNSTHISTORISCHES INSTITUT
FLORENZ

- Der Direktor -

9, PIAZZA S. SPIRITO
TELEFON 294233
FLORENZ, ITALIEN

5. November 1962

UM:cb

Herrn
Dr. Alfred Bader
2961 N. Shepard Avenue
M i l w a u k e e 11, Wisconsin
U. S. A.

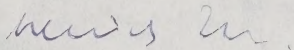
Lieber Alfred,

es tut mir leid, dass ich Ihnen mit meinem letzten Brief Sorgen gemacht habe. Wenn Rosenberg und Bernt das Bild für echt halten, wird es wohl schon stimmen, und wir haben uns hier durch ein schlechtes Foto täuschen lassen. Sehen Sie sich das Bild eine Zeit lang an, und wenn es Ihnen dann etwa auf die Nerven gehen sollte, schicken Sie es zu Sotheby und profitieren dran.

In Kalifornien war ich nur 8 Tage und auf der Reise konnte ich mich leider gar nicht aufhalten. Das lag daran, dass ich einfach keine Zeit hatte. Sonst wäre ich natürlich zu Ihnen gekommen, von Chicago her. So habe ich Chicago nur von oben gesehen. Dr. Schaeffer und seine Frau kenne ich sehr lange. Ich habe eigentlich immer gutes Zutrauen zu ihnen gehabt.

Herzliche Grüsse von Haus zu Haus

stets Ihr



(Comm. Prof. Dr. Ulrich Middeldorf)

5. November 1942
11.30

- Der Direktor -

Herrn
Herrn Direktor
Herrn Dr. Alfred Häber
Herrn Dr. Richard Gammann
Herrn Dr. Richard Gammann

Herrn Direktor

Es ist mir sehr lieb, dass Sie Ihren Brief vom 1. November 1942 erhalten haben. Ich habe ihn sofort gelesen und sehr dankbar dafür, dass Sie sich die Mühe gemacht haben, mich davon in Kenntnis zu setzen. Ich werde mich sehr freuen, wenn Sie mir bald wieder schreiben und mir mitteilen, wie die Dinge bei Ihnen stehen. Ich werde mich sehr freuen, wenn Sie mir bald wieder schreiben und mir mitteilen, wie die Dinge bei Ihnen stehen.

In der Zwischenzeit habe ich mich sehr bemüht, die Angelegenheiten bei uns zu ordnen. Ich werde mich sehr freuen, wenn Sie mir bald wieder schreiben und mir mitteilen, wie die Dinge bei Ihnen stehen. Ich werde mich sehr freuen, wenn Sie mir bald wieder schreiben und mir mitteilen, wie die Dinge bei Ihnen stehen.

Bestenfalls mit dem besten Gruß

Sehr geehrter Herr

(Gruß von Prof. Dr. Richard Gammann)

Handwritten vertical text on the right margin, possibly a date or reference number.

München Mottlstrasse 13, am 16. Juli 1962.

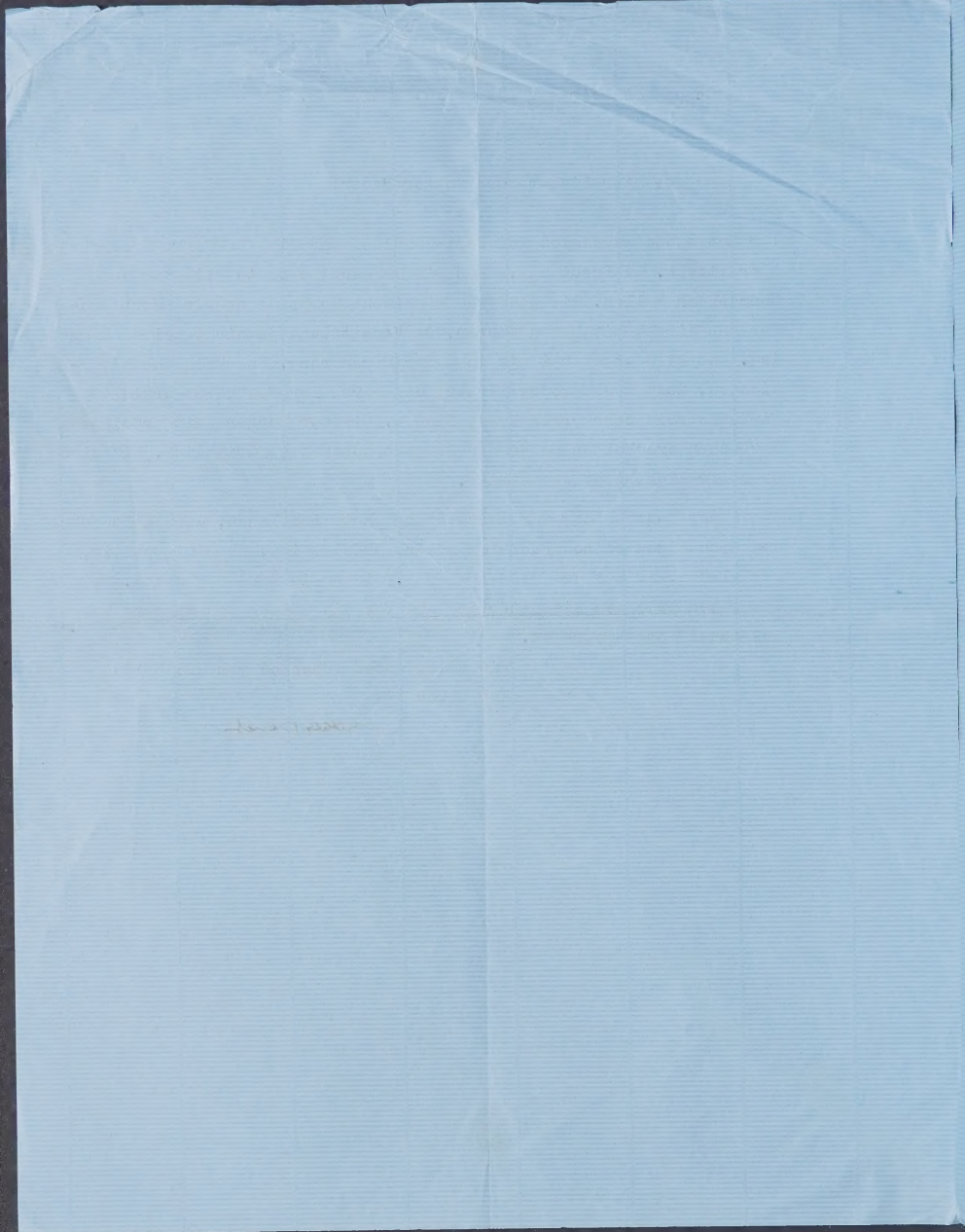
Sehr geehrter lieber Herr Doktor Bader!

Ihr Schreiben wegen des Ruysdael-Gemäldes habe ich an Herrn Grovermann übermittelt. Es freut uns, dass Sie das schöne echte Bild nun doch übernehmen wollen. Die ganzekaufmännische Verhandlung wird Herr Grovermann direkt mit Ihnen führen, da Vermittlung ja nicht meine Aufgabe ist. Das Bild steht bei mir in guter Verwahrung. Ich kann Ihnen versichern, dass zwei grosse Kenner, den durch Ihr Festgebot erzielten Verkaufspreis sehr preiswürdig fanden. Die vor kurzer Zeit erfolgten Retuschen erscheinen unter der Lampe besonders aufdringlich, sie sind aber wirklich nicht wesentlich.

Wegen der Beurteilung durch Rosenberg sagte ich Ihnen, dass diese nach dem Erscheinen seines Buches mündlich erfolgt ist, absolut positiv, ich glaube, er hat das Bild bei Prof. Singer in London gesehen. Mein Gutachten bekommen Sie natürlich und für die Tönung des Rahmens habe ich schon Sorge getragen.

Mit allen guten Wünschen von uns beiden
Ihr alter

Walter Bensch



to a ledger

München Mottlstrasse 13, 24. Juli 1962.

Lieber, sehr geehrter Herr Doktor Bader!

Heute nur die kurze Mitteilung, dass ich das Ölgemälde von Jacob van Ruisdael der Spedition Allgemeine Transportgesellschaft München übergeben habe, mit dem dunkel getönten Rahmen, in tadellosem Zustand. Ebenso die von mir besorgte Ausfuhrgenehmigung. Voraussichtlich wird das Bild - mit der von Ihnen gewünschten Versicherung von DM 60.000 - übermorgen, am 25. Juli, hier mit Luftfracht abgehen und hoffentlich bald und gut bei Ihnen einlangen.

Die Spedition riet mir, Ihnen die beiliegende Erklärung zu schicken, damit Ihnen dadurch die Einfuhr erleichtert wird.

Die Unkosten der hiesigen Transporte, Ausfuhrbehandlung und Verpackung wird Herr Grovermann übernehmen, die Versicherung und Luftfracht wird zu Ihren Lasten nachgenommen.

Mein Gutachten folgt noch nach, ich hoffe, dass damit alles zu Ihrer Zufriedenheit geregelt ist.

Für die Tönung des Rahmens habe ich DM 40 vorgelegt. Die finanzielle Abwicklung wird vereinbarungsgemäss von Ihnen direkt mit Herrn Grovermann erledigt. Er freut sich auf Ihren Besuch, wenn Sie wieder in Deutschland sind.

Wir gratulieren Ihnen und Ihrer lieben Frau zu dem günstigen Erwerb dieses wirklich bedeutenden Bildes.

Es freut mich, wieder von Ihnen zu hören

Ihr alter sehr ergebener

Walter Bader



München Mottlstrasse 13, am 14. Juni 1962.

Lieber Herr Doktor Bader!

Auch wir freuen uns immer sehr über Ihren Besuch und nehmen gern Anteil an Ihrer Sammlertätigkeit.

Sofort nach Ihrem Weggehen hat Herr Wilhelm Grovermann angerufen und den Wunsch geäußert, dass der Kaufbetrag für das Bild auf die Schweizerisch Kreditanstalt Zürich zu seiner Verfügung eingezahlt werden möchte.

Ihr Brief hat mich etwas überrascht, da doch der Verkauf des Bildes auf ein Gebot Ihrerseits hin, das ich als solches auf Ihren dringenden Wunsch Herrn Grovermann übermittelte, abgeschlossen war. Vielleicht meinen Sie, weil ich finanziell garnicht interessiert bin, dass es gleichgültig wäre, ob der Kauf abgeschlossen bleibt, oder nicht. Aber ich möchte Herrn G. gegenüber, dem ich Sie doch sehr empfohlen habe, nicht als unzuverlässig gelten. So habe ich ihm von Ihrem Brief noch nichts gesagt, auch weil ich mir denke, dass das selten günstige und schöne Bild auch Ihrer lieben Frau gefallen wird. Herr G. drängt gewiss nicht, den Kaufpreis eilig zu erhalten.

Wenn Sie wirklich vom Kauf zurücktreten wollten, möchten Sie ihm bitte das aber selbst schreiben und mir einen Durchschlag Ihrer Nachricht zusenden.

Mit allen guten Wünschen, auch von meiner Frau

Ihr alter

Walter Bader



München Mottlstrasse 13, am 24. Juli 1962

Dr. Walther Bernt, Kunsthistoriker und Experte

E r k l ä r u n g

Es wird hiermit bestätigt, dass Herr Dr. Bader Milwaukee 11 von Herrn W. Grovermann Augsburg Zobelstrasse das vorliegende Gemälde von Jacob van Ruisdael, Waldlandschaft, Leinwand, Höhe 63 cm, Breite 80 cm, holländisch um 1650 im Juli 1962 in München für den Betrag von 60.000 DM erworben hat

Walther Bernt

WALTHER BERNT
MÜNCHEN 13 MOTTLSTRASSE



München Nottlstrasse 13, am 8. August 1962.

Lieber Herr Doktor Bader!

Mich freut sehr, dass das schöne Bild in gutem Zustand bei Ihnen eingegangen ist und auch Ihrer Frau gefällt. Es freut mich auch besonders, dass ein so ernsthaft auswählender Sammler wie Sie ein so bedeutendes Bild zu vernünftigen Preis erreichen konnte.

Für die Umfärbung des Rahmens habe ich nur 40 DM ausgelegt und werde Ihnen also 60 DM für die beiden Handzeichnungsbände, die in einigen Tagen vom Verlag direkt an Sie abgehen, in Abzug bringen. Sie bekommen die beiden Bände verbilligt, den genauen Preis teile ich Ihnen dann noch mit. Auch meine vierten Band der Maler lasse ich Ihnen von hier aus im September sofort nach Erscheinen mit einer Widmung zugehen.

Noch herzlichen Dank für Ihre freundliche Einladung, die wir hoffentlich bald einmal annehmen können. Lust hätten wir grosse, aber mit der Zeit ist es schwierig.

Mit allen guten Wünschen an Sie Beide von
uns beiden

Ihr alter

Kurtas Bader.



Wilhelm Grovermann

Augsburg, den 7. 9. 1962
Jobelstraße 20a

1516 F. 1962
158

Sehr geehrter Herr Bader!

Auf drei Wochen waren wir am Timmendorfer Strand an der Ostsee und den Rest der Zeit in Kampen auf der Insel Sylt.

Trotz schlechten Wetters ist mir und meiner Familie der Aufenthalt ausgezeichnet bekommen und das Baden im Meer bei, wenn auch kühlen Temperaturen sowie der viele Aufenthalt in der Seeluft haben eine außerordentliche Kräftigung und Stärkung herbeigeführt.

Diese Reise ist auch schuld, daß ich so unpünktlich in der Beantwortung Ihres letzten Briefes bin und ich bitte die Verzögerung höflichst entschuldigen zu wollen.

Nicht versäumen möchte ich, Ihnen für die außerordentlich korrekte Erledigung unserer Transaktionen zu danken. Der Betrag ist termingemäß eingegangen, was ich hiermit der Ordnung halber bestätige.

Ich hoffe, daß Sie an dem qualitätvollen Bild recht viel Freude haben und sich immer tiefer hineinsehen und, wie ich es immer von meinen Bildern verlange, daß Sie Jakob Ruysdael immer von neuem anspricht und fasziniert.

Ich darf meine Einladung, auch im Namen meiner Frau, zu uns nach Augsburg wiederholen und bitte dann nur rechtzeitig Bescheid zu geben, wenn Sie wieder

b. w.

einmal eine Reise nach Deutschland antreten. Ich könnte mir vorstellen, daß Sie meine Sammlung interessieren würde, ganz abgesehen davon, daß ich mich mit Ihnen, als passionierten Sammler, gern gemeinsam einmal vor meine Bilder hinstellen und sie betrachten möchte.

Mit den besten Grüßen von Haus zu Haus

Ihr Ihnen ergebener

Wm. Gorman

Wilhelm Grovermann

Mugsburg, den 12. 7. 1962
Zobelstraße 20a

DURCH LUFTPOST!

Herrn

Dr. Alfred BADER

2961 North Shepard Avenue

MILWAUKEE 11, Wisconsin

Sehr geehrter Herr Dr. BADER!

Herr Dr. Bernt überreichte mir Ihre Zeilen vom 2. ds. aus Milwaukee und bat mich sie zu beantworten.

In diesem Zusammenhang erlaube ich mir Ihnen den Vorschlag zu machen, den Rahmen vielleicht doch erst in den USA nachzudunkeln, und zwar aus dem Grund, weil Pfefferle jetzt Ferien macht und der Rahmen frühestens Mitte bis Ende August zu erhalten wäre. Auf der anderen Seite würde ich Ihnen unbedingt diesen wertvollen alten, handgeschnitzten Rahmen, der von Anbeginn, in einer allerdings weniger geschmackvollen Goldtönung vorhanden war, auch weiterhin zu behalten.

Ist es nicht möglich, um keine Verzögerung eintreten zu lassen, die Tönung bei Ihnen drüben vorzunehmen?

Die Fotografie nach meinem Ruisdael hat der Meisterfotograf Rudolf Himpsl, München, Gabelsbergerstraße 28/1 angefertigt. Ich bin gern bereit, Ihnen noch einige Bilder dort anfertigen zu lassen, und habe mich in dieser Hinsicht schon mit Herrn Himpsl in Verbindung gesetzt.

Eine Originalexpertise von Herr Professor J. Rosenberg existiert nicht, sondern ein Brief an Herrn Argenti, in welchem die Stellungnahme über meinen

b. w.

Ruisdael festgelegt wird. Ich habe von der ersten Seite eine Photokopie machen lassen und schicke Ihnen gern später diesen wertvollen Brief ebenso wie die Originalexpertise von Herrn Dr. Bernt, von der ich diesmal eine Photokopie beilege für Ihr Archiv.

Sie haben recht, wenn Sie schreiben, daß am 13. 3. 1939 bei Sotheby keine Auktion stattfand; laut Schreiben an Herrn Dr. Argenti war der Ruisdael bei Sotheby am 13. 3. 29. Mit selbst ist Ihre genaue Festlegung nachträglich noch sehr interessant.

Zum Schluß erlaube ich mir noch die Frage, wie der Zahlungsmodus zwischen uns festgelegt werden möchte. Das Einfachste wäre ja, wenn Sie mir den Betrag bei der Heda A. G. zur Verfügung stellen würden, und zwar in dem Augenblick, in welchem die Absendungspapiere an einer neutralen Treuhandstelle, wie z. B. Herr Dr. Bernt, vorgelegt würden. Herr Dr. Bernt ist mir sowieso für den Versand und die Freigabe zur Ausfuhr behilflich.

Diesen Bedingungen habe ich mich selbst in diesen Tagen unterworfen und zwar bei dem Kauf eines Impressionisten in Paris.

Es sollte mich freuen, Ihren zustimmenden Bescheid zu erhalten und ich wünsche Ihnen viel Freude und Entspannung beim Betrachten dieses sehr, sehr schönen Ruisdael, dessen Stärke an Erlebnisintensität im Laufe der Jahre immer mehr zunimmt.

Ihrer hochgeehrten Frau Gemahlin bitte ich meine höflichen Empfehlungen zu übermitteln und verbleibe mit freundlichen Grüßen

P. S. Herr Grovermann übergab mir die Originalexpertise sowie ein Foto v. Ruisdael, das ich Ihnen hiermit dediziere.

Mit freundlichen Grüßen

J. O.

Ihr

Ihnen stets ergebener

Julius Grovermann

Wilhelm Grovermann

Hugsburg, den 21. 7. 1962
Zobelstraße 20a

DURCH LUFTPOST!

Herrn

Dr. Alfred BADER

2961, North Shepard Avenue

MILWAUKEE/ Wisconsin

Sehr geehrter Herr Bader!

Ihre Zeilen vom 16. 7. 62 erreichten mich heute und ich danke Ihnen für
Ihre präzisen Ausführungen.

Ich hatte Gelegenheit heute nachmittag mit Herrn Dr. Bernt zu sprechen und
kann Ihnen die erfreuliche Mitteilung durchgeben, daß Herr Dr. Bernt selbst
mit dem Rahmenmacher gesprochen hat und eine dunklere Tönung in "verhält-
nismäßig kurzer Zeit " er sprach von 2 - 3 Tagen zu erreichen hofft.

Dr. Bernt will dann weiter wegen der Ausfuhr die nötigen Schritte unterneh-
men, d. h. das Bild in der Pinakothek vorlegen, um es dann der ATEGE zum
Transport übergeben.

Die Versicherung in Deutschland, die Spesen wegen der Ausfuhrgenehmigung
und Verpackung werde ich selbst übernehmen, bitte aber um Verständnis, wenn
ich die Flugversicherung und Transportkosten zu Ihren Lasten gehen lasse.

Wir sind nun mit Dr. Bernt weiter verblieben, daß er Ihnen und mir zu glei-
cher Zeit Nachricht gibt, wann das Bild versandreif ist, *bez. abfliegt.*

Den Betrag von DM 60. 000, -- bitte ich höflichst an Herrn Dr. Michel Meyer,
Zürich/Schweiz, Genferstraße 11 für " Galerie des arts " zu überweisen.

b. w.

Ich hoffe, daß Ihnen diese kleine Umdisposition keine Schwierigkeiten bereitet. Ich glaube nunmehr alles geordnet und die ganze Angelegenheit wird nun zügig abgewickelt. Zu Ihrer Orientierung teile ich noch mit, daß Dr. Bernt am Donnerstag auf drei Tage nach Wien zu einer Ausstellung eingeladen ist.

Bei Himpsl habe ich noch Meisterfotos bestellt und er hat mir bereits Lieferungszusage erteilt. Die Kosten hierfür gehen zu meinen Lasten. Sobald ich im Besitz dieser Fotos bin, werden Sie von meiner Sekretärin gutverpackt auf den Weg gebracht.

Anbei noch das Schreiben, von dem ich Ihnen von einer Seite eine Fotokopie übersandt habe.

Ich möchte nicht versäumen, Ihnen meine Einladung zur Besichtigung meiner Bilder in Augsburg ^{zu} übermitteln und es sollte mich freuen, Sie bei Ihrem nächsten Europabesuch persönlich kennenzulernen.

Ich bitte Ihrer hochverehrten Frau Gemahlin, unbekannterweise, meine Empfehlung zu übermitteln und verbleibe mit freundlichen Grüßen

I H R

Ihnen ergebener

Wim Groenendaam

Wilhelm Grovermann

Mugsburg, den 25. 7. 1962
Fichtelbachstr. 1

Sehr geehrter Herr Dr. BADER!

Herr Himpsl hat außerordentlich prompt gearbeitet und gottlob meinen Auftrag noch vor den Ferien hereingenommen. Ich habe die fünf Fotos angeschaut und dabei erneut festgestellt, daß Meister Himpsl auch bei diesen Fotos wiederum seine Meisterschaft und sein hohes Können bewiesen hat.

Ich wünsche Ihnen recht guten Empfang, bitte mich Ihrer hochgeehrten Gattin zu empfehlen und verbleibe mit

hochachtungsvoller Begrüßung

ergebenst

Wilhelm Grovermann



HARVARD UNIVERSITY
ART MUSEUMS

32 QUINCY ST., CAMBRIDGE, MA 02138

BUSCH-REISINGER MUSEUM
FOGG ART MUSEUM
ARTHUR M. SACKLER MUSEUM

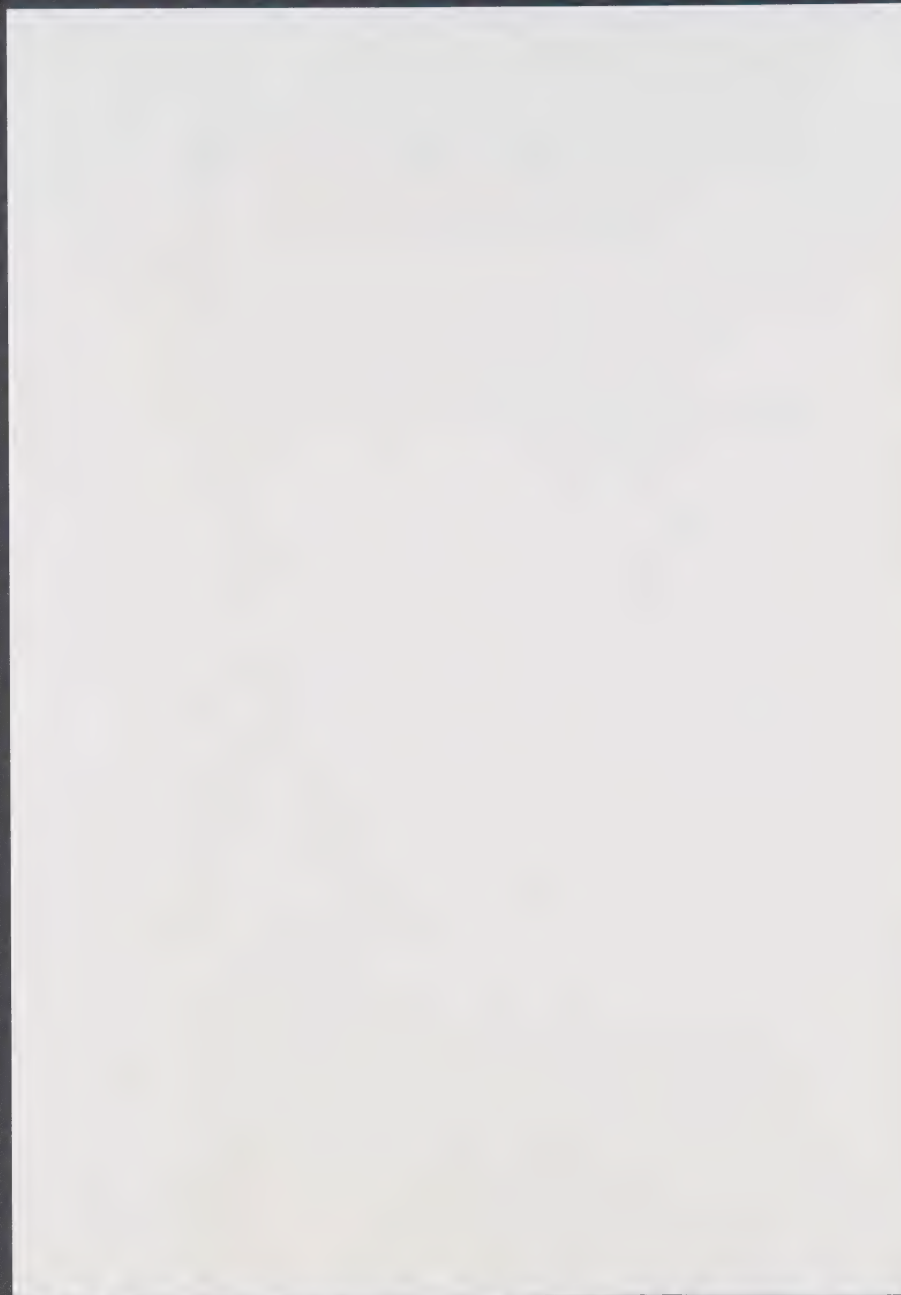
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Dear Alfred,

Enclosed please find the data I have for
my draft entry on your Ruisdael River
Landscape. As I mentioned to you, the
painting had a partially wrong provenance
because it was wrongly identified with
a Wallace Collection Ruisdael (Holl 721).

If you can spare black + white photos of
your splendid Vlieger; Master I.S.; S. de Bray;
Sarah + Hagar; Backer; Baptism of the Eunuch,¹
would be more than pleased to have them for
my files.

Yours ever,
 Seymour



River Landscape with a Quarry Below a Wooded Hill

Milwaukee, Alfred Bader

Canvas, 63.5 x 78.7. Signed, lower right.

Provenance: Probably sale [Paillet], Paris (Paillet), 15 sqg. December 1777, no. 27 (339.19 francs); sale, anon., London (Sotheby), 13 March 1929, no. 61 (£880, Asscher and Welker); E. F. de Rougemont, Cold Harbour Park, Hildenborough, Kent; sale, de Rougemont, London (Christie's), 27 May 1938, no. 135, repr.; N. Argenti, London; sale, Argenti, London (Christie's), 23 November 1956, no. 64; purchased from W. Grovermann, Augsburg.

Exhibitions: Kalamazoo Institute of Arts, Alfred Bader

Collection, 8 October - 10 November 1967, p. 14; New

Brunswick 1983, p. 120, no. 104, ^{repr.} (c. 1660); Kingston, Ontario, 1984, pp. 72-73, 84, no. 34, repr.; the preceding catalogues give

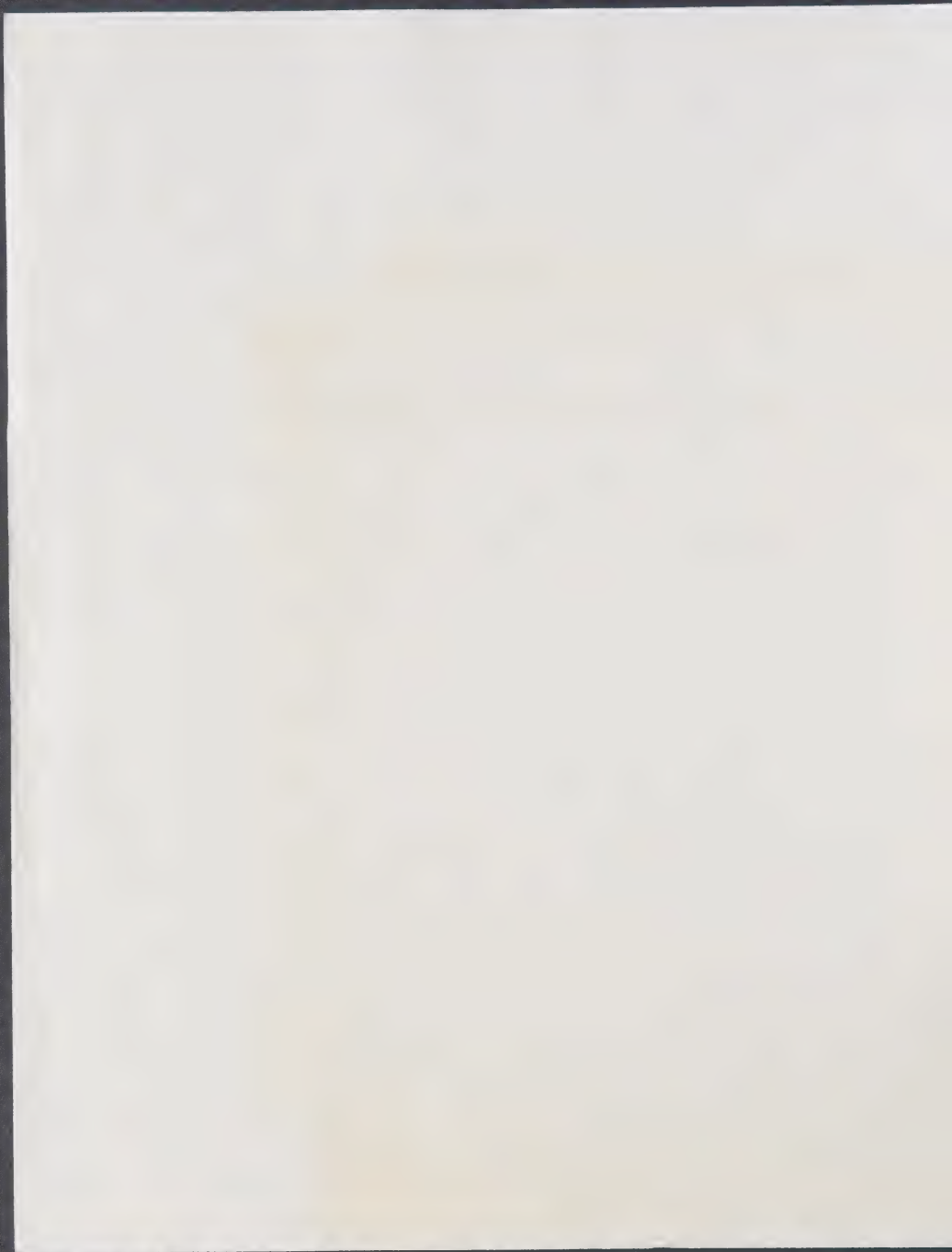
a partially wrong provenance based on the wrong assumption that the painting is identical with HdG 721.

Bibliography: Selections from the Bader Collection,

Milwaukee, 1974, no. 23 (c. 1660 or a little later; partially

wrong provenance based on the wrong assumption that the painting is identical with HdG 721, which is ^{in fact,} identical with the

Rocky Landscape with a Waterfall in the Wallace Collection, Cat. no. 000).



Fogg Art Museum · Harvard University

Cambridge 38 · Massachusetts

April 29, 1965.


Mr. Alfred Bader
Aldrich Chemical Company, Inc.
2371 North 30th Street
Milwaukee, Wisconsin 53210

Dear Mr. Bader,

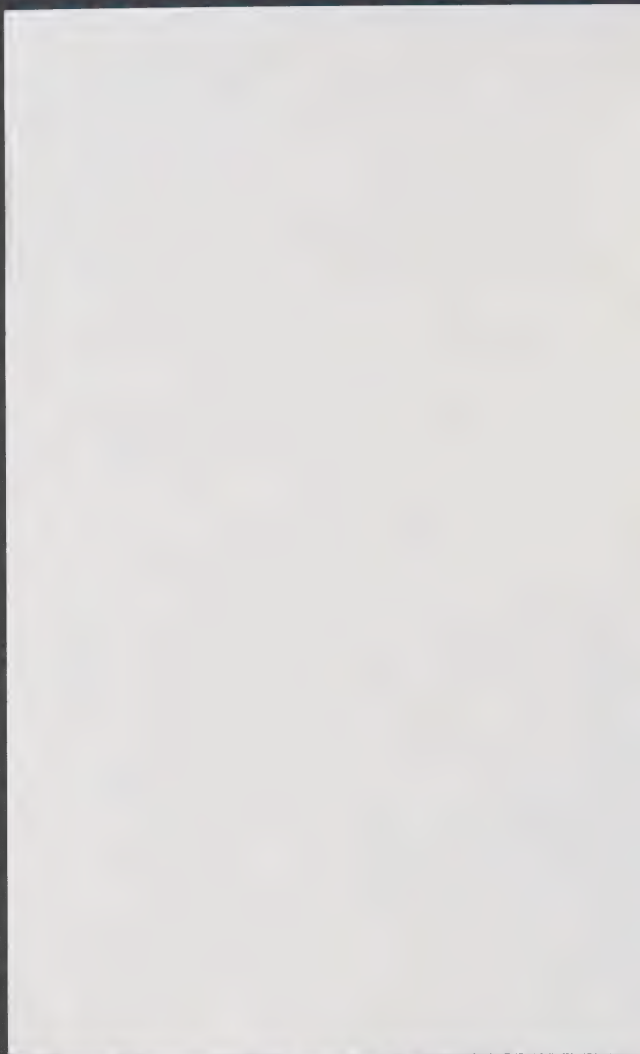
Just a word to thank you for
your kind letter of April twenty-seventh
and for the data you sent about your
Ruisdael.

With all best wishes.

Yours sincerely,


Seymour Slive
Professor of Fine Arts

RECEIVED
APR 30 1965
ALDRICH CHEMICAL CO., INC.



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MUNICH GERMANY

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VERSAND FOLGT HEUTE
HERZLICHEN DANK

BADER

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THE · JANE · VOORHEES · ZIMMERLI · ART · MUSEUM
(Formerly Rutgers University Art Gallery)

September 16, 1982

Alfred Bader
c/o Aldrich Chemical Co., Inc.
940 W. St. Paul Avenue
MILWAUKEE WI 53233

Dear Dr. Bader:

Thank you very much for your generous loan. Your Ruisdael will make a fine addition to the show. We are very happy to have a painting from your superb Dutch collection in our exhibition.

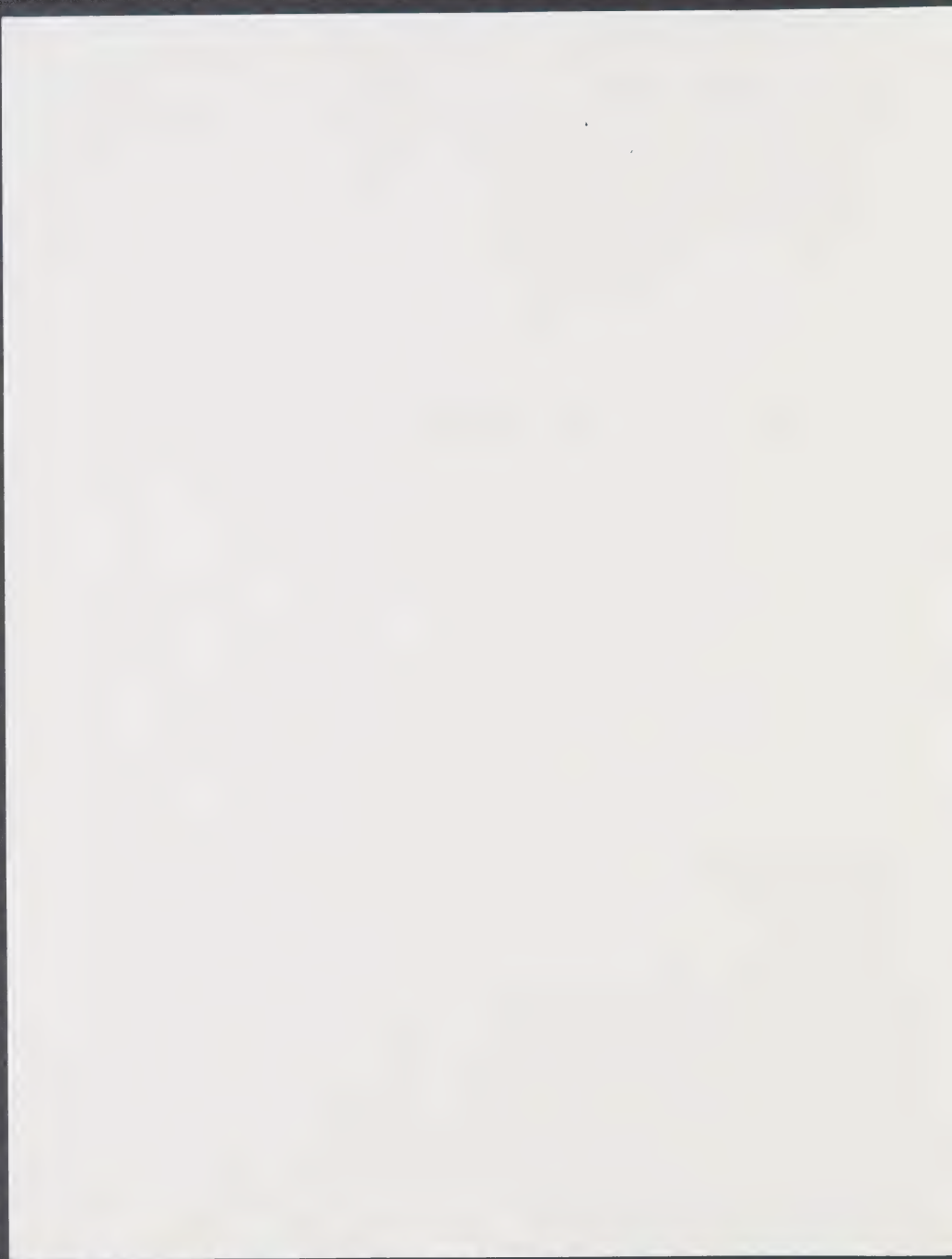
Thank you again.

Sincerely,



Dr. Frima Fox Hofrichter
Guest Curator

FFH/as





UNIVERSITY ART GALLERY • FINE ARTS COLLECTION • NEW BRUNSWICK • NEW JERSEY 08903 • (201) 932-7237/7096

EXHIBITION LOAN AGREEMENT
HAARLEM: THE SEVENTEENTH CENTURY

February 19 to April 17, 1983

Please complete, sign and return both copies. One copy will be returned to you with our signature.

LENDER Alfred Bader TELEPHONE (Business) (414) 273-3850
(Home) (414) 962-5169

ADDRESS c/o Aldrich Chemical Co., Inc., 940 W. St. Paul Ave. Milwaukee, WI 53233
(Unless indicated below, work will be shipped from and returned to this address.)

CREDIT From the Collection of Dr. Alfred Bader
(Exact form of Lender's name for catalogue, labels, and publicity.)

NAME OF ARTIST Jacob van Ruysdael

TITLE OF WORK Wooded Landscape, #23

MEDIUM OR MATERIALS & SUPPORT oil on canvas

SIZE: If possible, please give dimensions in both inches and centimeters.

PAINTING, DRAWING, ETC: HEIGHT: 25 in. cm. WIDTH: 31 in. cm.
(Excluding frame or mat)
FRAME: HEIGHT: in. cm. WIDTH: in. cm.
(Outer dimensions)

INSCRIPTION at lower right JvRuysdael
(If there is any, please give form and location.)

PROVENANCE see catalogue

PHOTOGRAPHS: Which of the following are available for catalogue reproduction & publicity?
Black & White: Color separations or plates: Transparencies:

REPRODUCTION: It is understood here that this work may be photographed, video-taped, telecast, and reproduced for publicity purposes connected with this exhibition and for illustrations in the Gallery's catalogue and other publications; and that slides may be made for the Gallery's own educational use. (Please cross out any reproduction purpose which you do not allow.)

TRANSPORTATION will be done by a Fine Arts Shipper through Rutgers. Our Gallery registrar will contact you regarding transportation.

SPECIAL INSTRUCTIONS: Ship from Milwaukee Art Museum Return to 940 W. St. Paul Avenue
Milwaukee, WI 53233
Aldrich Chemical Co., Inc.

FRAMING: Is the work framed for travel? Yes
If necessary, may we have the work reframed or rematted?

SPECIAL REQUIREMENTS: Please describe any special requirements for the object. We will maintain humidity, light, and temperature by museum standards.

Insurance (see conditions on reverse) Value of this loan (U.S.A. currency) \$ 200,000.-

Shall Rutgers insure loan? yes If you insure, approximate premium \$.
(yes or no)

(Please sign on reverse)

EXHIBITION LOAN AGREEMENT CONDITIONS

CONDITION The Rutgers University Art Gallery (the "Gallery") will exercise the same care in respect to loans as they do in the safekeeping of their own property. The loaned object shall remain in the condition in which it is received. It shall not be cleaned, repaired or transported in a damaged condition except with the written permission of the lender or when the safety of the work makes such action imperative. Damages, whether in transit or on the premises of the Gallery and regardless of who may be responsible shall be reported to the lender immediately, and all packing materials shall be saved for inspection.

COVERAGE The Gallery will fully insure this loan "wall-to-wall" under the terms of its fine arts policy against all risks of physical damage from any external cause while in transit and on location during the period of this loan. The Gallery's fine arts policy contains the usual exclusions for loss or damage due to war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and or trade, nuclear damage, wear and tear, gradual deterioration, moths, vermin and inherent vice, and for damage sustained due to and resulting from any repairing, restoration or retouching process unless caused by fire and or explosion.

CERTIFICATE OF INSURANCE If the lender chooses to maintain his own insurance the Gallery must be supplied with a certificate of insurance naming the Gallery as "additionally assured" or a "waiver of subrogation" against the Gallery executed by the lender. If the lender shall fail to supply the Gallery with such a certificate, this loan agreement shall constitute a release from any liability in connection with the work. The Gallery can accept no responsibility for any error or deficiency in information furnished to or by the lender's insurers nor for lapses in coverage.

OWNERSHIP Loans shall remain in possession of the Gallery for the time specified, but may be withdrawn at any time by the directors of the exhibition. If the legal ownership shall change during the time of this loan, whether by reason of death, sale, insolvency, gift or otherwise, the new owner may, prior to its return, be required to establish his legal right to receive the work by proof satisfactory to the Gallery. Unless otherwise noted in writing, the loan will be collected and returned to the address noted on the reverse.

THE CONDITIONS OF THE LOAN AS STATED ABOVE AND ON THE REVERSE ARE ACCEPTED.

SIGNED *Anna Rao* Date 8/23/82
Lender or Authorized Agent

SIGNED *Phillip Cate* Date 9/2/82
Phillip Dennis Cate, Director
Rutgers University Art Gallery
Jane Voorhees Zimmerli Art Museum

THE · JANE · VOORHEES · ZIMMERLI · ART · MUSEUM

April 5, 1983

RECEIVED
APR 08 1983
Museum Department 081/100

Dr. Alfred Bader
c/o Aldrich Chemical Co. Inc.
940 West St. Paul Avenue
MILWAUKEE WI 53233

Dear Dr. Bader:

I want to take this opportunity before the exhibition closes to thank you again for the loan of your wonderful Ruisdael. Your generosity certainly contributed to the high quality and completeness of the Haarlem show.

The public seems to be enjoying the exhibition which has received very good notices. I have enclosed a review by Mr. John Russell which appeared in the Sunday New York Times of March 13th, and which I thought you might enjoy.

I am glad that arrangements were finally settled for your arrival in New Brunswick. I look forward to hearing your talk Wednesday evening, April 13th. See you then.

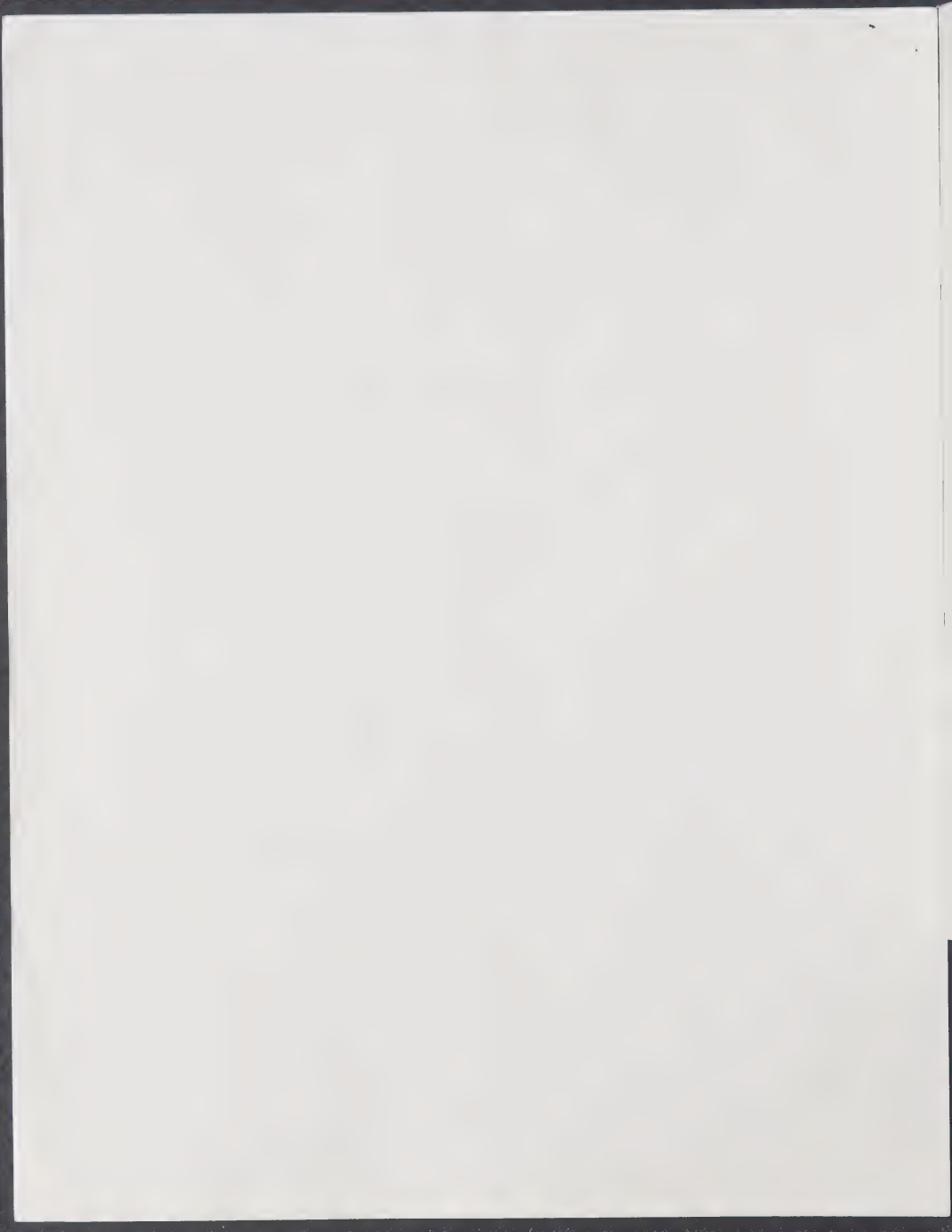
Thank you again.

Sincerely,



Dr. Frima Fox Hofrichter
Guest Curator

FFH/as
Encl.



FOGG

ART MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE, MASSACHUSETTS 02138

TO

FROM

DATE

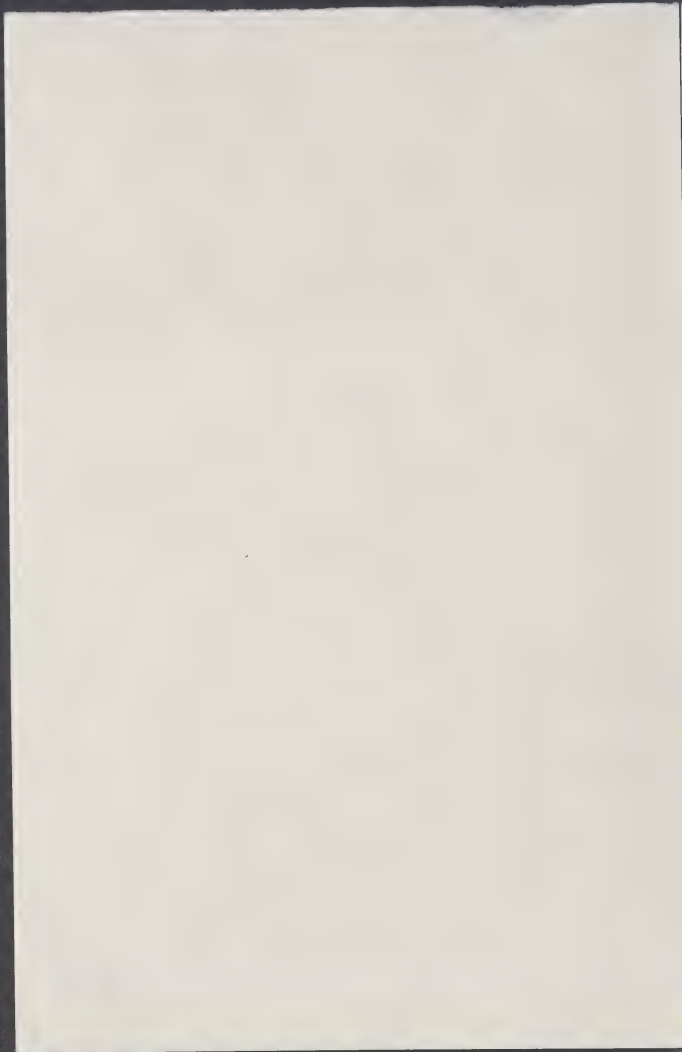
7 Jan 84

Dear Alfred,

Here is a xerox copy of the touching
message from Delacour's Journal
which I mentioned when we
chatted yesterday

I know of the initials that were
on Morry's cell, but I have not yet
been able to pinpoint the newspaper
under some Delacour's mentions.

However, I had yet checked Morry's
sale catalogue. Would it be
strange if he had the Holding picture
in mind!



THE JOURNAL OF EUGÈNE DELACROIX 1847

The *Mariage* seemed to me more divine than ever; it was perfection: One had to descend, and with what a fall, to get to *Nabuccol* I left before the end.

April 2.

Went to the Conservatory in the evening with Mine de Forget. Symphony by Mendelssohn which bored me extremely, save for a presto. One of the fine pieces by Cherubini, from the *Messe de Louis XVI*. At the end a Mozart symphony which delighted me.

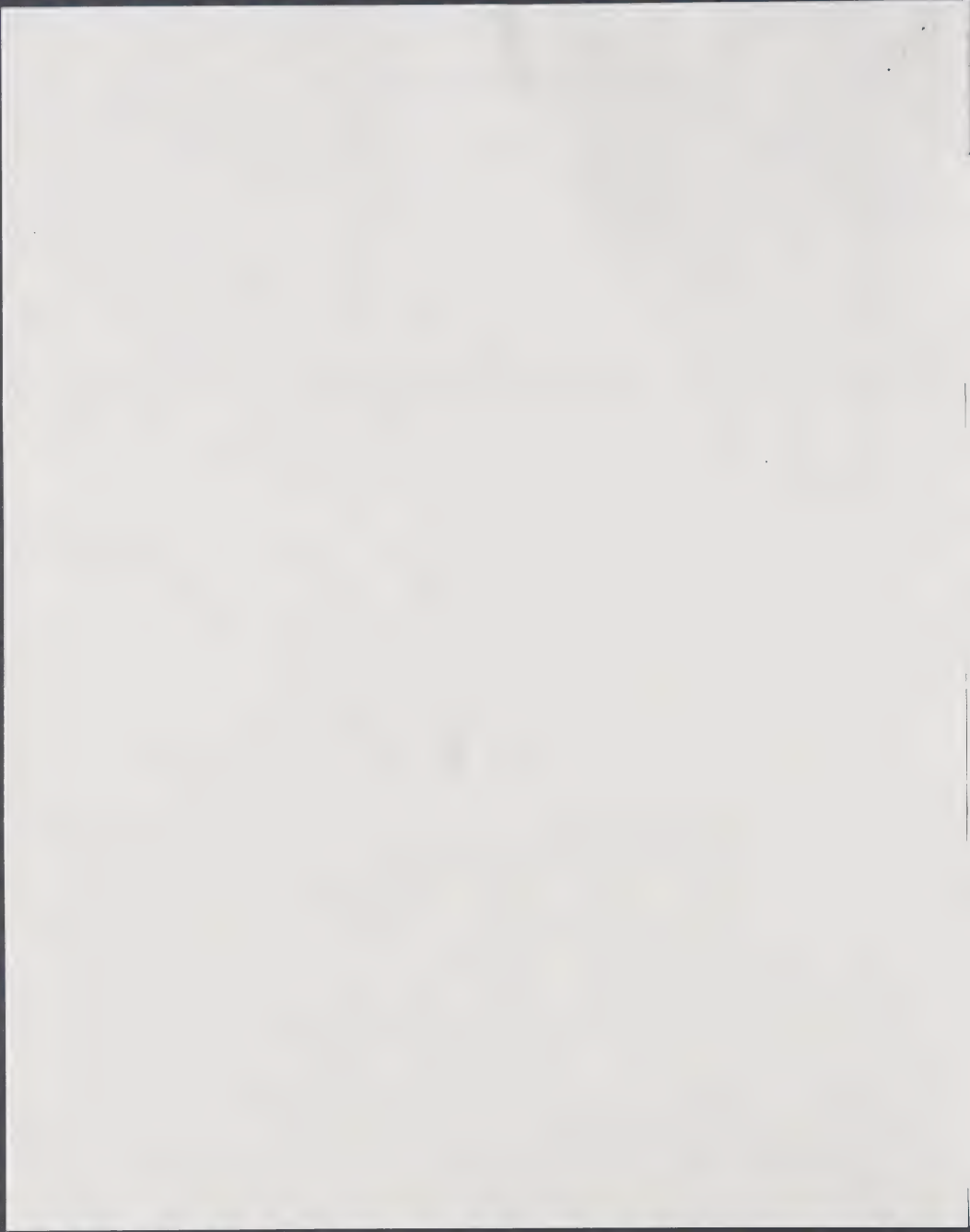
My fatigue and the heat were excessive; but I had an experience there which never happened to me before: it was that the last piece seemed not only ravishing in every respect but that, apparently, it caused my fatigue to disappear while I was listening. That perfection, that completeness, those delicate shadings, all of that must be the despair of musicians who have any soul and any taste.

April 3.

I left early to call on Théophile Gautier. I thanked him warmly for his splendid article of the day before yesterday; it gave me great pleasure. Gautier suggested my holding an exhibition of all the pictures of mine that I could get together. He thinks that I can do that without a taint of charlatanism, and that that would bring in money. Called on M. de Morny.⁶⁴ His house displays a luxury such as I had seen nowhere else. His pictures look much better there. There is a magnificent Watteau. I was struck by the admirable art of that painting. Flanders and Venice meet in it, but the sight of a few Ruysdaels, especially a snow effect and a very simple marine where one sees no more than the sea in dull weather, with one or two boats, appeared to me the climax of art,

⁶⁴ M. de Morny (1811-1865), then a deputy, was the son of Queen Hortense and of General de Flahaut. In the magnificent Morny collection there were four pictures by Watteau; the one which attracted Delacroix's attention was certainly the *Plaisirs du Bal* now in the Wallace Collection in London. The Rubens, *Hercule et Omphale*, was one of the numerous copies of an original now lost.

*The Journal of Eugène Delacroix, trans. Walter Boehl,
N.Y. 1945 (taken in abridgement 1937 ed. of this translation)*



THE JOURNAL OF EUGÈNE DELACROIX 1847

because the art in it is completely concealed. That astounding simplicity lessens the effect of the Watteau and of the Rubens; they are too much the artists. To have such paintings under one's eyes in one's room, would be the loveliest of pleasures.

Called on Mornay.

On the quay I bought the *Lion* by Denon.⁵⁵ Called on Maindron. In his absence I was received by his old mother who showed me his group. That little garden has something agreeable about it, peopled, as it is, by the luckless statues which the unfortunate artist cannot dispose of. Cold, damp studio; piles of plaster, casts, etc. He came home, and was very appreciative of my visit. The marble alone for the group, which he has not been able to sell all these years, cost him three thousand francs.

April 4.

In the evening, with Mme de Forget, to the Conservatory: the *Pastoral Symphony*; *Agnus* by Mozart; Overture to *Leonore* by Beethoven, involved in style; and the *Credo* from the *Sacre* by Cherubini, noisy and not very moving.

April 23.

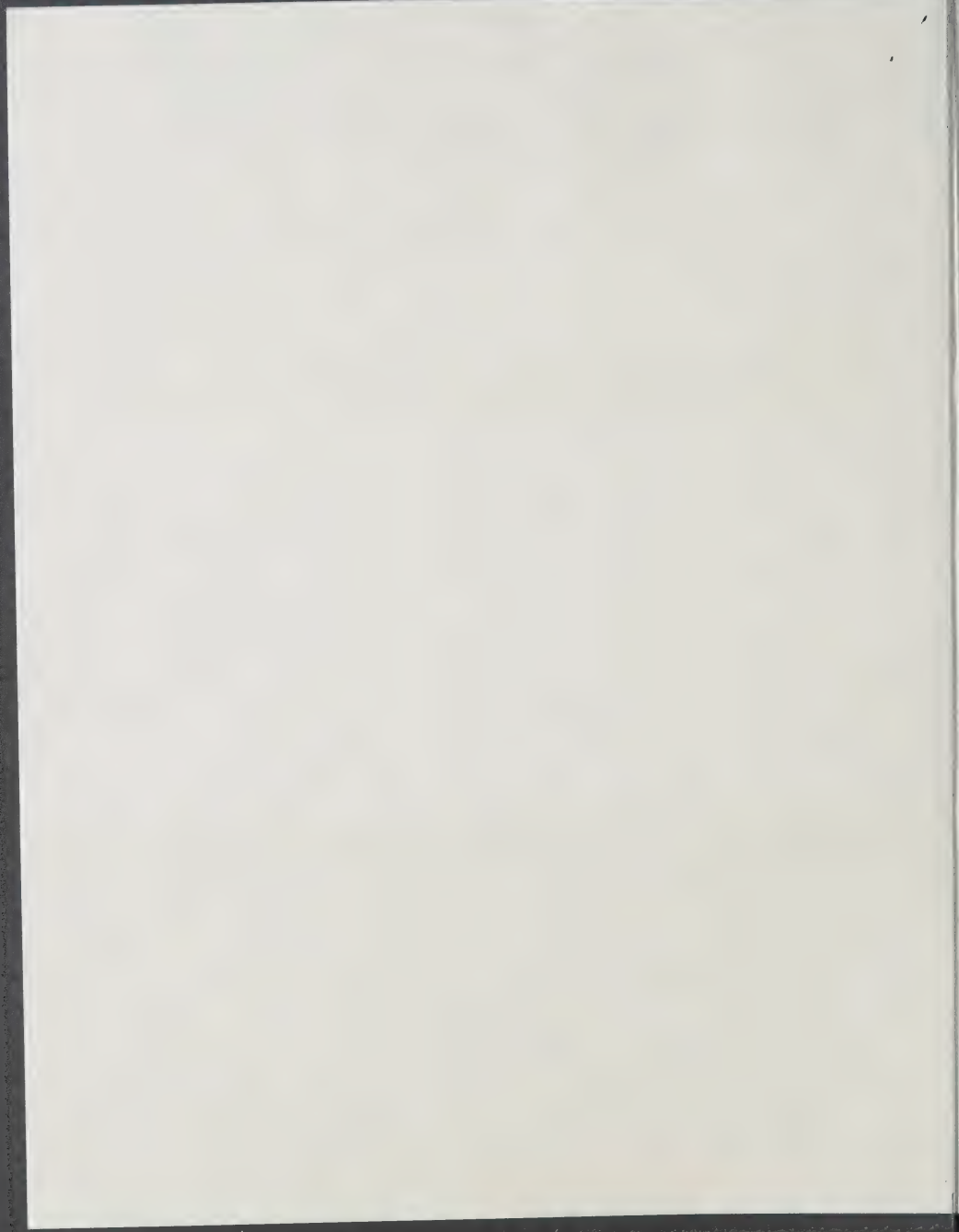
In the evening, Villot came to keep me company. He tells me that Titian, at the end of his life, used to say that he was beginning to learn his trade.

Tintoretto used to work at drawing tremendously, outside of his pictures; he copied certain heads of Vitellius hundreds of times, drawings by Michelangelo, etc.

April 25.

Riesener says a thing that is very precise concerning the exaggerated

⁵⁵ Vivant Denon (1747-1825), writer, engraver and wit, became Director of Museums under Napoleon. He engraved a drawing by Rembrandt, representing a *Lion Gnawing a Bone*; it is doubtless this very interesting engraving that Delacroix bought on the quay.



April 27, 1965

Professor Seymour Slive
Fogg Museum of Fine Arts
Harvard University
Cambridge 38, Massachusetts

Dear Professor Slive:

It was a real pleasure to be able to chat with you last week, and I want to thank you sincerely for your help.

The landscape by Jakob van Ruisdael, of which I left you a photograph, is 63 x 80 cms., and its provenance is given in the expertise by Dr. Walther Bernt, photostat of which is enclosed. The black-and-white photo is rather stark, and I enclose a small colored photograph to give you an idea of the colors.

Professor Jakob Rosenberg wrote in 1939 to a Mr. A. Scharf: "I have received the photograph of the Ruisdael. I have seen the picture at Asher and Welker in 1929 (to judge after a remark on the back of my photo). Previously it has been in a sale at Sotheby's: March 13th, 1929. In any case it is a fine picture, from the middle period, about 1660 or a little later." At the sale referred to it brought L 880.

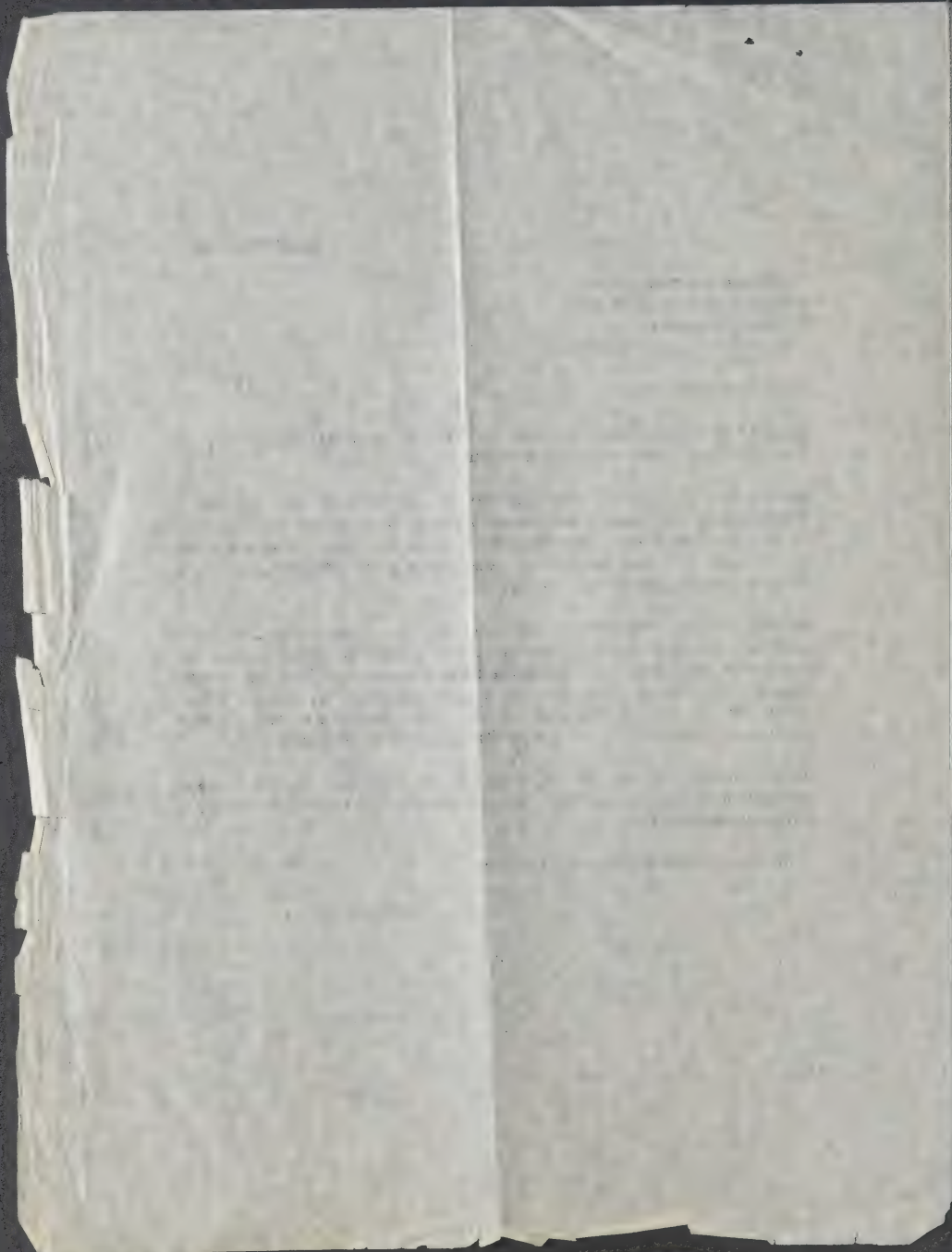
Before purchasing the painting I spoke with Professor Rosenberg, and he confirmed that he had seen the picture and considered it a fine, authentic Ruisdael.

With best personal regards, I remain,

Sincerely,

Alfred Bader

AB:lh
Enc.



39, GLOUCESTER ROAD,
REGENT'S PARK, N.W. 1.

GULLIVER 2414.

sept. 16th 38

Dear Mr. Argenti,

Returned from my holidays I
have got a letter from Dr. Doering.

He writes about your Runstaal:

"I have received the photograph
of the Runstaal. I have seen the
picture at Ashes and Welles in

1929 (to judge after a remark on
the back of my photo). Previously

it has been in a sale at Sotheby's:

March 13th 1929. In any case it is

a fine picture, from the middle
period, about 1660 or a little later."

Have you got your little Cranall?

Are you satisfied with the clean-
ing and framing?

I should be very pleased to see
you one of the next days.

Yours sincerely

A. Smith

* See Art Prices Current 1928/29. Vol VIII. Part A.
N^o 7785. Sold by 13th Dec 1929. "Various Properties".
(Asscher L880).

Netherlands Institute of Art History,
Korte Vijverberg 7,
Den Haag, Holland.

August 22, 1962.

Dr. Alfred Bader,
2961 North Shepard Avenue,
Milwaukee 11, Wisconsin.

Dear Mr. Bader,

As far as I can remember I have never seen this Ruysdael picture and therefore I cannot comment on it. We have photographs of it which give partly the same provenience as Bernt's expertise. We have however no reference to the collection of Earl de Grey and the Earl of Moray. We have a reference that the picture was in the Christie-sale in May 27th, 1938, nr.135 and bought there by Nicholas Argenti.

I remain,

yours very sincerely

H. Gerson.

H de Groot, IV, 721 ~~(X)~~

date: Pandemon. London,
1858 (L 362, Newenham)
in the Gray coll.

AEROGRAMME
LUCHTPOSTBLAD



Dr. Alfred Bader,
2961 North Shepard Avenue,
Milwaukee 11, Wisconsin,
U.S.A.

PAR AVION / PER LUCHTPOST

EXPÉDITEUR / AFZENDER

Netherlands Institute of Art History,

Korte Vijverberg 7,

Den Haag, Holland.

NIETS INSLUITEN!

GEEN ADRESSTROKEN, SLUITZEGELS, PLAKBAND, ENZ. GEBRUIKEN.
INDIEN ZULKS TOCH GESCHIEDT, DAN WORDT DEZE BRIEF
PER BOOT / TREIN VERZONDEN

OUVRIR ICI / HIER OPENEN

John Smith

SOTHEBY AND CO
34 & 35, NEW BOND STREET, W. (L)

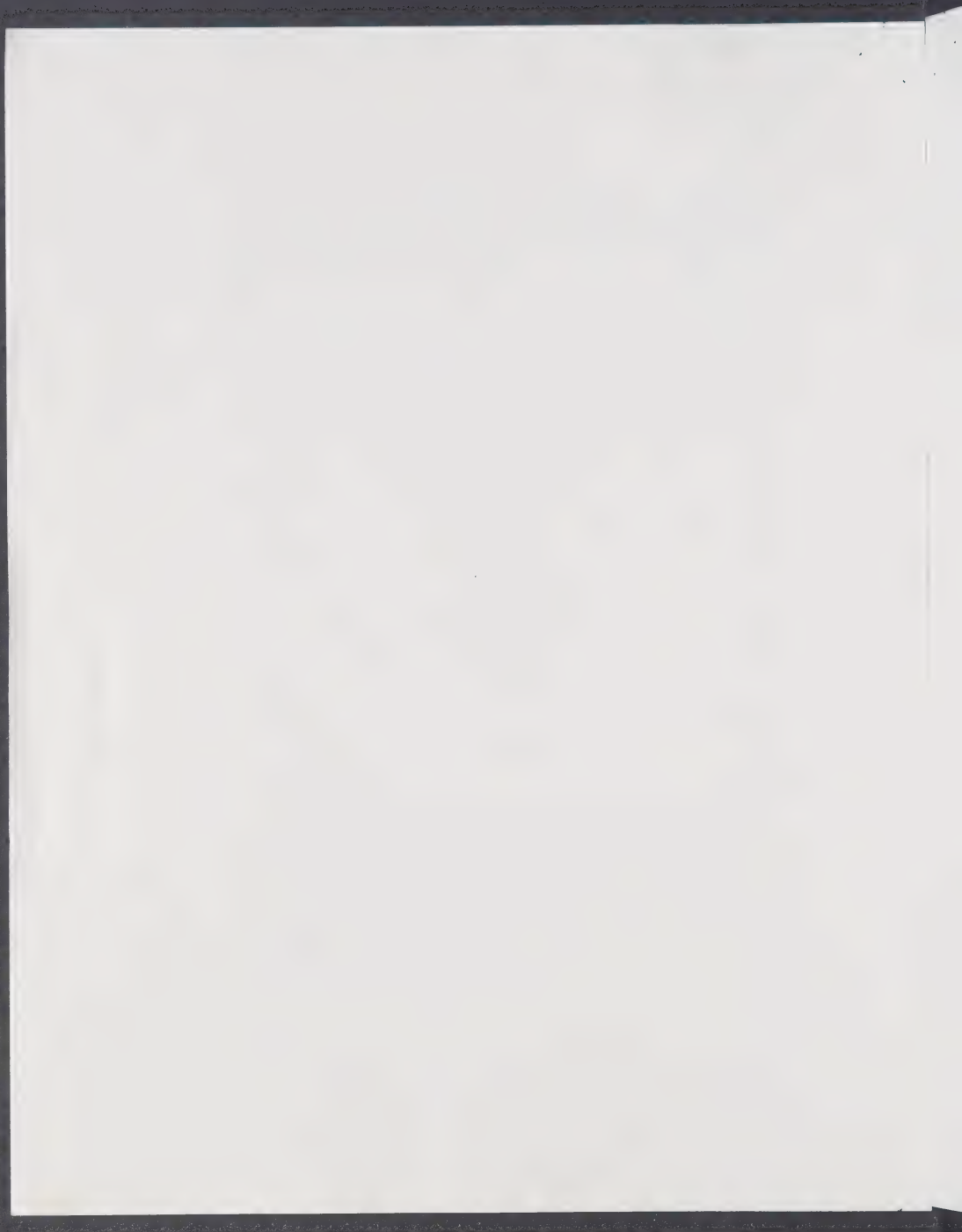
CATALOGUE
OF
PICTURES AND DRAWINGS
OF THE ITALIAN, DUTCH AND ENGLISH SCHOOLS,

INCLUDING

The Property of the Hon. Mrs. Fitzherbert Wigram :
The Property of the Lord Vernon :
The Property of J. E. Thorold, Esq. :
The Property of Col. E. A. Belvoir :
The Property of the late Edward Wormald, Esq. :
The Property of F. C. Hunter, Esq. :
The Property of Miss M. C. Browning :
The Property of V. H. Shepherd, Esq. :
and *OTHER PROPERTIES.*

Day of Sale.
WEDNESDAY, THE 12TH OF MARCH.

1929.



C. COOPER HENDERSON.

- 55 Sporting Subject: In Full Cry; crossing a river
Canvas 18 in. by 30½ in.

C. COOPER HENDERSON.

- 56 Sporting Subject: In Full Cry
Canvas 18 in. by 30½ in.

C. COOPER HENDERSON.

- 57 Coaching Subject: Two coaches, The Bristol to London
 Coach and The Bath Coach meeting on a road
Canvas 21 in. by 30½ in.
 [See ILLUSTRATION.]

C. COOPER HENDERSON.

- 58 Coaching Scene: The Norwich to London Coach passing
 through a village
Canvas 21 in. by 30½ in.

OSTADE.

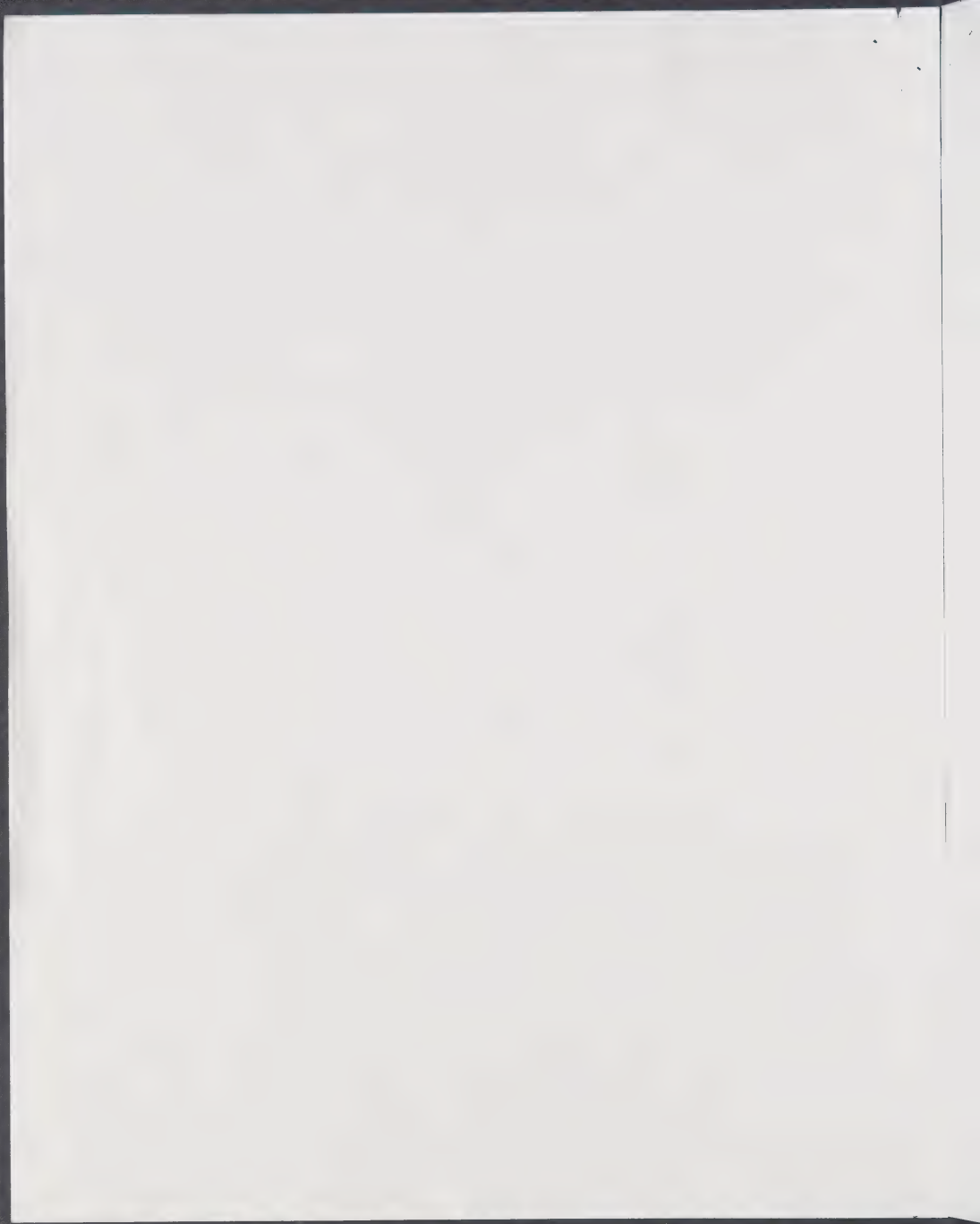
- 59 Fishermen by the sea
Panel 20½ in. by 27½ in.

T. GAINSBOROUGH, R.A.

- 60 Woody Landscape with figures and cattle
Canvas 23 in. by 29½ in.

J. VAN RUISDAEL.

- 61 Landscape with washerwoman and another figure on a
 rocky and wooded bank by a river; houses in the distance
 Signed on the right
Canvas 25½ in. by 32 in.



SOTHEBY & Co's.
 SALE OF
 PICTURES AND DRAWINGS.
 MARCH 13th, 1929.
 PRICES AND BUYERS' NAMES.

LOT	£	s.	d.	LOT	£	s.	d.
1 Hansford	15	0	0	29 Withdrawn	-----		
2 Cole	24	0	0	30 Porter	4	0	0
3 Lake	6	0	0	31 Meatyard	1	1	0
4 Coleman	7	0	0	32 Head	1	1	0
5 Coleman	8	0	0	33 Newman	1	1	0
6 Coleman	9	0	0	34 Edward, J.	3	0	0
7 Lewis, A. E.	12	0	0	35 Passed	-----		
8 Plant	6	0	0	36 Vicars	75	0	0
9 Hansford	3	0	0	36A Sabin, P.	190	0	0
10 Schidlof	42	0	0	37 Edward, J.	14	0	0
11 Herbert	8	0	0	38 Stimpson	4	10	0
12 Howe	6	0	0	39 Ford	200	0	0
13 Bellisi	30	0	0	40 Howes	3	10	0
14 Sabin, W.	60	0	0	41 McDonald	25	0	0
15 Rhodes	8	0	0	42 Moore, P.	2	10	0
16 Howe	2	0	0	43 Ackermann	22	0	0
17 Sabin, W.	135	0	0	44 Ilornby	7	0	0
17A Leggatt	65	0	0	45 Ackermann	20	0	0
18 Rhodes	90	0	0	46 Turner, W. II.	9	0	0
19 Debat	5	0	0	47 Moore, P.	4	10	0
20 Lake	19	0	0	48 Amor	31	0	0
21 Kennedy	17	0	0	49 Lake	4	0	0
21A Rothschild	90	0	0	50 Staples	110	0	0
22 Hansford	4	10	0	51 Tooth	105	0	0
23 Hansford	7	10	0	52 Ackermann	650	0	6
24 Amor	150	0	0	53			
25 Spencer, B.	25	0	0	to } Ackermann	3,800	0	0
26 Leigh	19	0	0	56 }			
26A Cooling	52	0	0	57 Ellis & Smith	920	0	0
27 Rhodes	15	0	0	58 Ellis & Smith	720	0	0
27A Turner, W. H.	9	0	0	59 West	10	0	0
27B Thomas	5	10	0	60 Staples	220	0	0
28 Thomson, C.	19	0	0	61 Asscher	880	0	0





A Quiet Stream

24 by 31 inches

Jacob van Ruisdael



Philip le Beau

Master of the Magdalen Legend

16½ by 13½ inches



The Expulsion of Hagar

44 by 34 inches

Gabriel Metsu

May be viewed three days preceding. Catalogues with 4 illustrations, price 2s 3d; plain catalogues, price 3d; post free

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iii



HARVARD UNIVERSITY
DEPARTMENT OF FINE ARTS

12-2-91

ARTHUR M. SACKLER MUSEUM

485 BROADWAY
CAMBRIDGE, MASSACHUSETTS 02138
(617) 495-2377
FAX (617) 495-1769

25-XI-91

Dear Alfred,

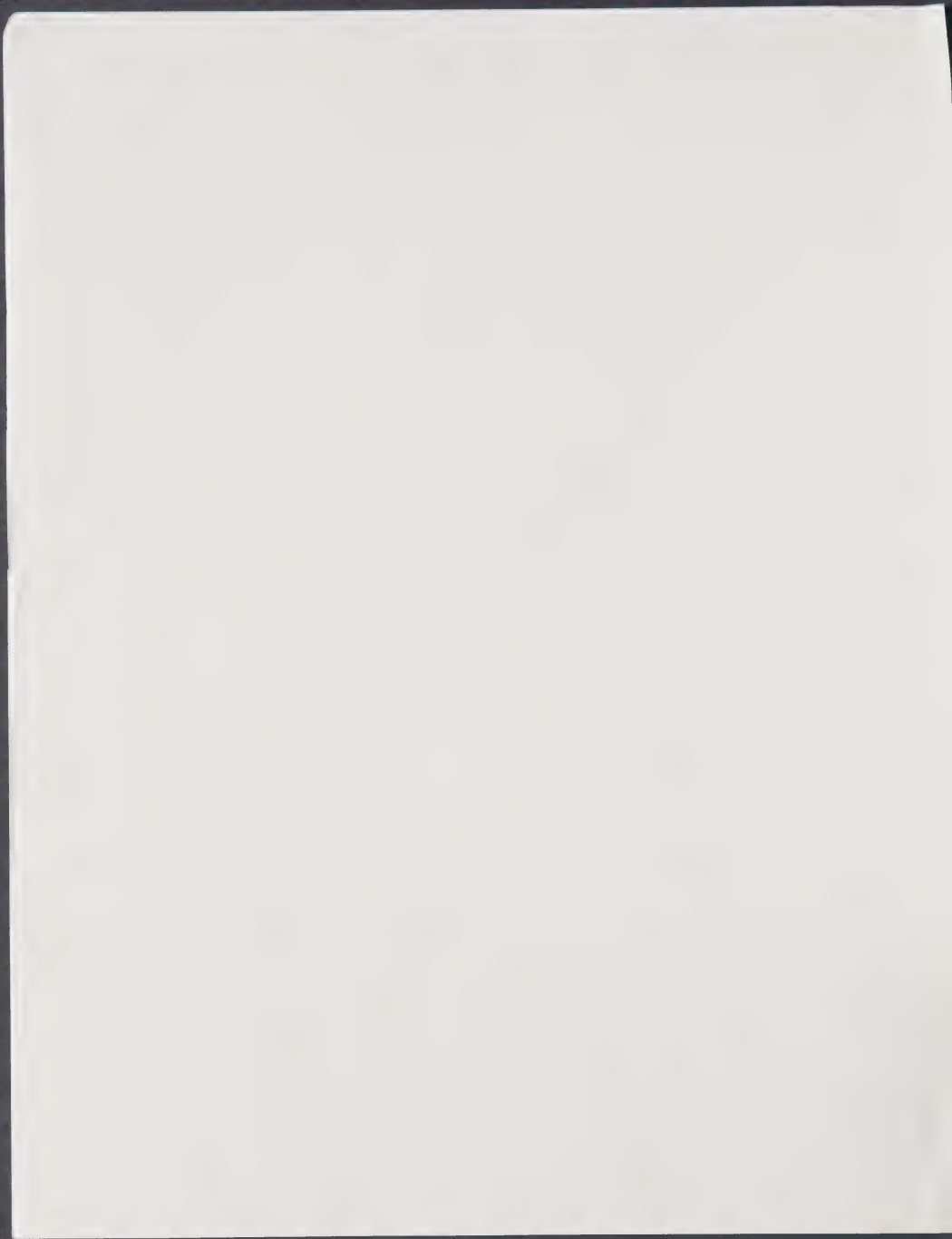
I found the slide of your grand Ruissal which Bill delivered to me after I returned from a trip to the West Coast & I hasten to thank you for it. Cleaning evidently has heightened its qualities.

Can you tell me when the restoration was done & if it reveals anything worth reporting. If you have a good black & white photo of the landscape in its present state I would be more than pleased to have one for my files.

It has been too long since we met. I hope our paths cross one of these days.

All the best,

Ajeyan



HARVARD UNIVERSITY

DEPARTMENT OF FINE ARTS

ARTHUR M. SACKLER MUSEUM

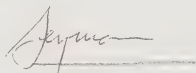
485 BROADWAY
CAMBRIDGE, MASSACHUSETTS 02138
(617) 495-2377

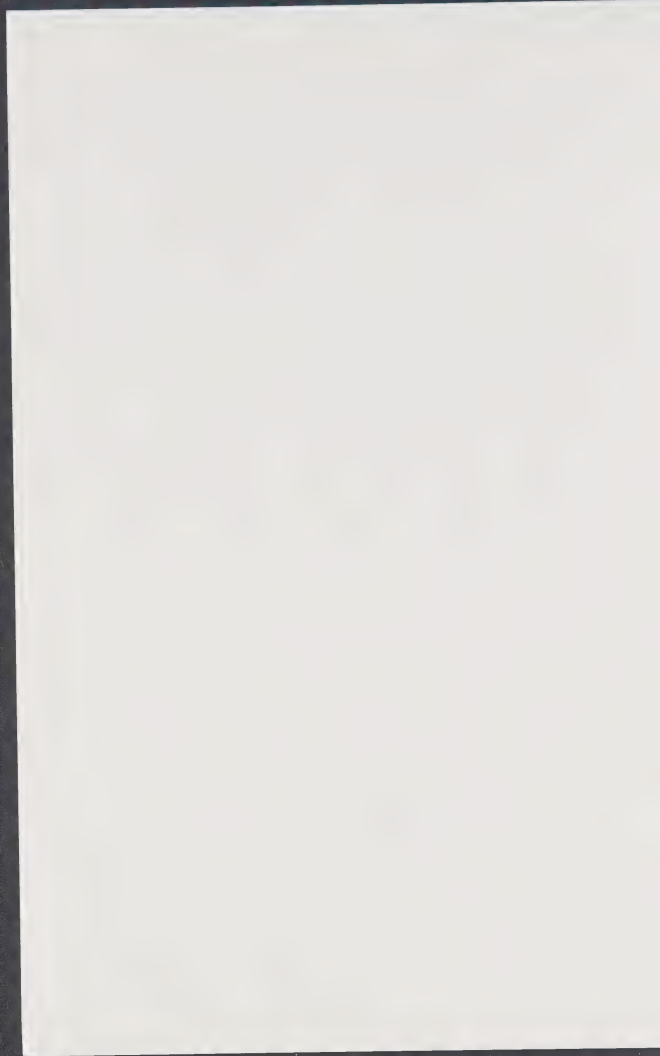
26. xi. 91

Dear Alfried,

How thoughtful of you to send on
before + after slides of your splendid
Ruins dael. They will get hard use when
I lecture. I still covet a b + w photos
of the landscape after cleaning - if one
is available.

Kind regards to you both -





Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
Rt.1, Lone Rock, Wisconsin 53556
608 583-2431

June 3, 1991

6491

Dear Alfred,

I picked up the Ruisdael last week, and we've had time to examine it carefully.

The sky, it turns out, is very heavily painted on-- almost completely painted over. Cleaning tests show that there is significant abrasion underneath, but not nearly enough to justify all the paint that's covering it. Our impression is that the last retouching was largely an attempt to lighten the sky, perhaps because someone objected to the sombre mood and strong blue tonality characteristic of Ruisdael. In any case, I'm sure the nature of the sky will change dramatically on cleaning, and that it will benefit greatly from careful, sympathetic retouching.

Otherwise, the condition looks good. The trees, etc., are only slightly abraded. There's one short tear that lifts slightly, but is not sufficient reason for relining.

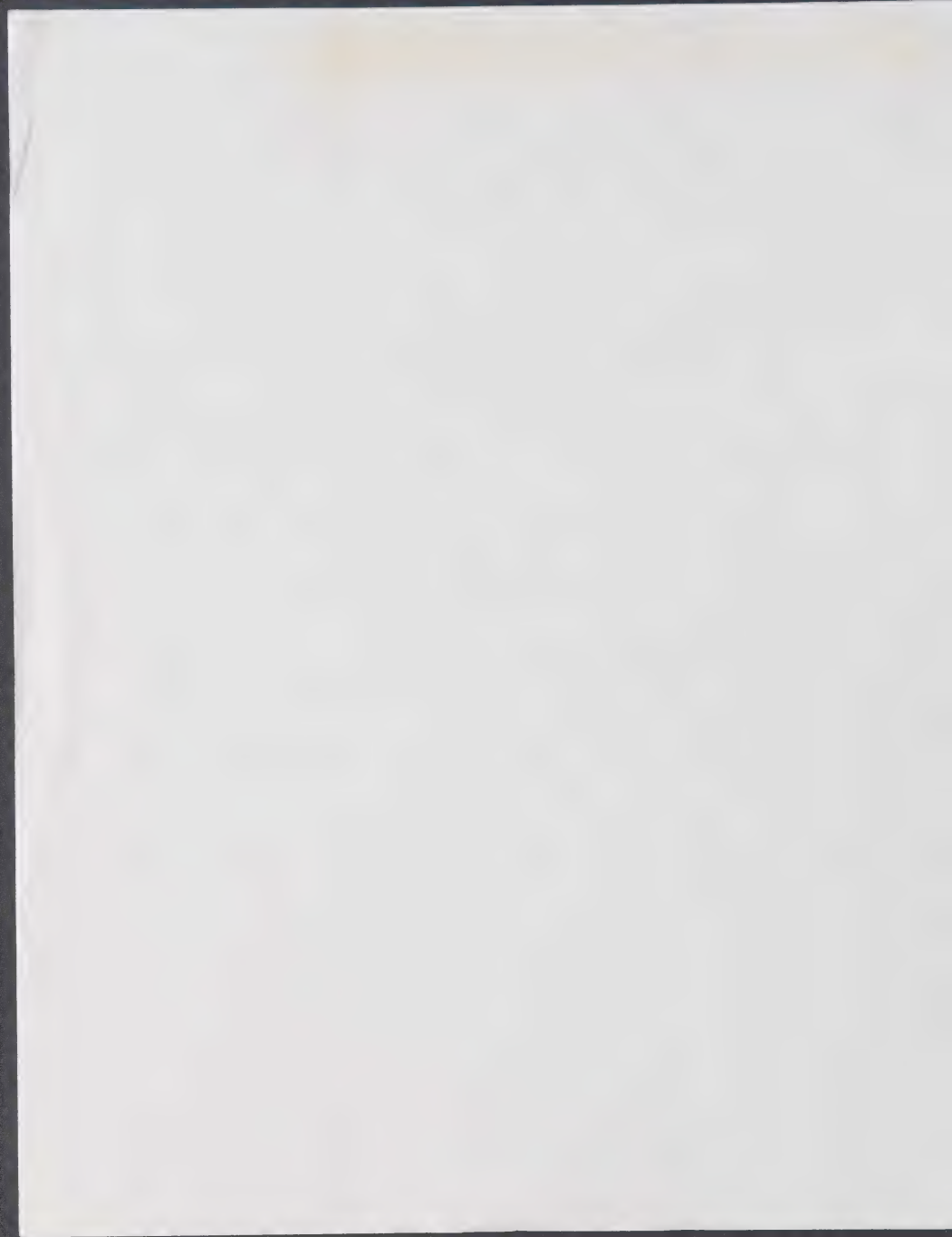
So all we're proposing to do is clean, retouch, and varnish. The cost will be \$1200 - \$1600 maximum. Let us know if we should go ahead with it.

The Large Family is finished except for varnishing. We're just waiting for the frame, which I hope will be ready in time for me to deliver both at the end of June. Patti Junker, curator at the Elvehjem, saw the painting last week and was thrilled.

I'm leaving today for the AIC meeting in Albuquerque. Maybe I can learn something there about American portraitists c.1800.

Love to you and Isabel--

Charles



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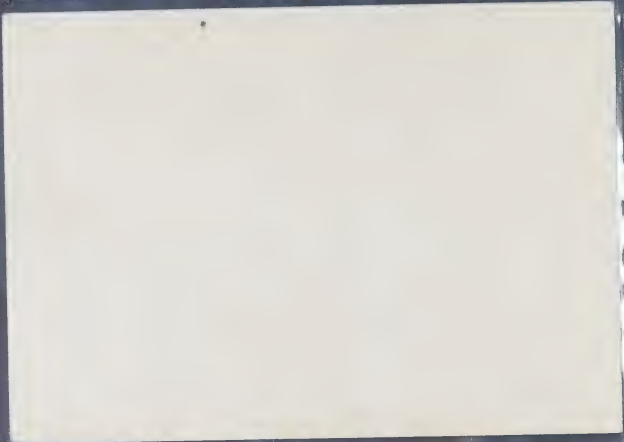
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Fogg Art Museum

Harvard University · Cambridge 38
Massachusetts

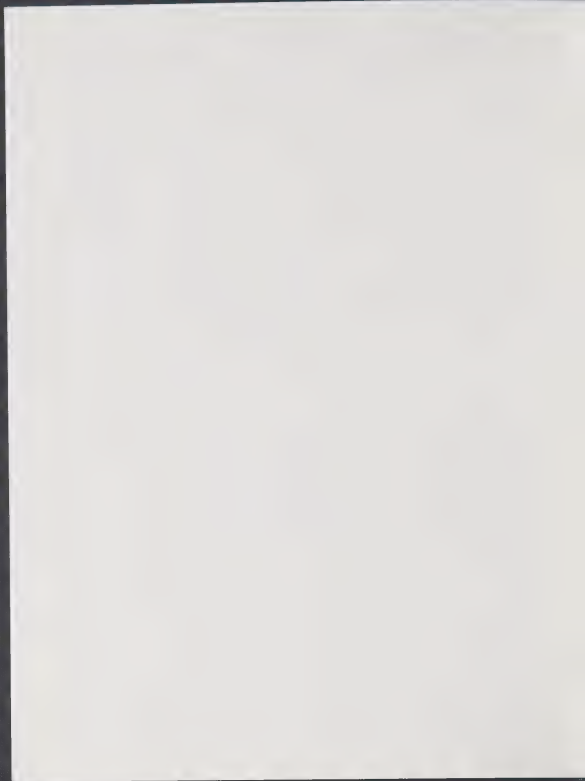
24 I 72

Dear Mr. Badger,

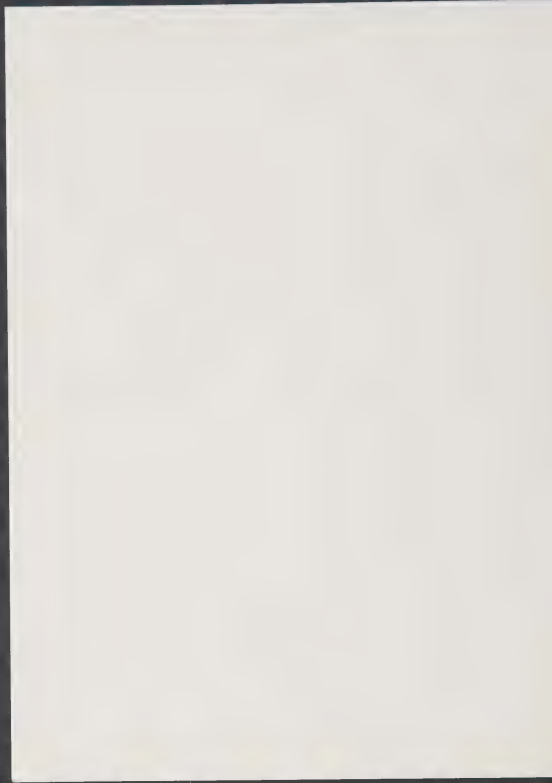
Thanks for your note + the photo + slide of
your Ruissdal.

I am more sorry than you are that I have
never seen your collection. But alas I
seldom get to the mid-West, + when I
do I always find that I have more than
I can handle at the foot of Adams St. in
Chicago. However, I trust that I will
manage to make the trip one of these
days. The fact that I shall finally
manage to finish my first trip to Greece
next June gives me hope

Sincerely,
Jeymour Ship







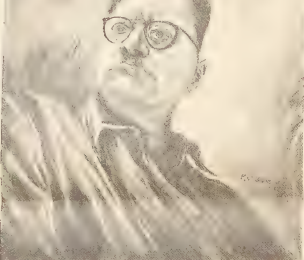


PLEASE
CONTACT
D. RICHARDSON
PHOTOGRAPHY

2158

Center's New Season Will Cover Art From Ancient Pots to Modern Pop

By DONALD KEY, Journal Art Editor



One of several important paintings by modern Mexican artists in the Oronozco collection of the arts. In Dr. Braun's collection are several other important paintings by Diego Rivera and Jose Clemente Orozco (1882-1933).

Braun Collection Contains Important Paintings, Jades

ORONZO LARER will be the art collection of the late A. D. Braun that has been assembled with reason and passion. It is a collection of important paintings by modern Mexican artists, including works by Diego Rivera and Jose Clemente Orozco. The collection also includes jades and other objects of art.

The collection is a testament to the art of the Americas. It includes a wide range of styles and subjects, from traditional to modern. The paintings are of high quality and represent some of the best work of the period.

The collection is a valuable addition to any art lover's holdings. It provides a comprehensive look at the art of the Americas and is a must-see for anyone interested in the subject.

Kazlov Finds Sunny Air for Sculpture in Israel

A YEAHS said in Israel has received art attention. Kazlov, who has been working in Israel for several years, has found a receptive audience for his work. He has been able to establish a studio and has been able to sell his work.

Kazlov's work is a blend of traditional and modern styles. He has been able to find a market for his work in Israel, which is a testament to the art of the Americas.

Kazlov's work is a valuable addition to any art lover's holdings. It provides a comprehensive look at the art of the Americas and is a must-see for anyone interested in the subject.

Art Notes

An exhibition of art and sculpture by young American artists is being held at the Milwaukee Art Center. The exhibition is a testament to the art of the Americas and is a must-see for anyone interested in the subject.

The exhibition is a valuable addition to any art lover's holdings. It provides a comprehensive look at the art of the Americas and is a must-see for anyone interested in the subject.

The exhibition is a valuable addition to any art lover's holdings. It provides a comprehensive look at the art of the Americas and is a must-see for anyone interested in the subject.

NIET was the Milwaukee Art Center's first major exhibition. It was a collection of art and sculpture by young American artists. The exhibition was a success and was well-received by the public.

The exhibition is a testament to the art of the Americas. It includes a wide range of styles and subjects, from traditional to modern. The paintings are of high quality and represent some of the best work of the period.

More Decorative Art

The Swedish show will be held at the Milwaukee Art Center. It is a collection of decorative art and sculpture by young American artists. The exhibition is a testament to the art of the Americas and is a must-see for anyone interested in the subject.

Not a Party

The show is not intended to be a party. It is a collection of art and sculpture by young American artists. The exhibition is a testament to the art of the Americas and is a must-see for anyone interested in the subject.

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"Landscape With Rocks," a large oil by the 17th century Dutch master, Jacob van Ruisdael, will be in the "Wisconsin Collect" show at the art center. It is from the Milwaukee collection of Dr. and Mrs. Alfred Bied.

A School of Independent Studios

IN THE spring of 1928 a group of young American artists formed the Wisconsin Independent Studios. The group was a testament to the art of the Americas and is a must-see for anyone interested in the subject.

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Show Business History Points to a Long Reign for the Beatles

Lasting Popularity of Presley, Sinatra, Crosby and Other Big Attractions Proves That the Public Is Not as Fickle as Generally Imagined

By Walter Moford



The Beatles' Paul McCartney playing an acoustic guitar and singing into a microphone on stage.

THE Beatles are coming to town again. Last fall ticket windows in New York City saw the Beatles were playing the "Yankee Doodle" and other songs. The Beatles' manager, Brian Epstein, says that the Beatles' popularity is still high. When the Beatles toured for a year in 1965, they were one of the most popular acts in the world. The Beatles' popularity is still high. When the Beatles toured for a year in 1965, they were one of the most popular acts in the world.

They returned one year in their twenties and still appeal to millions of fans. The Beatles' popularity is still high. When the Beatles toured for a year in 1965, they were one of the most popular acts in the world.

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Curtain Time

JUST out of Arthur Miller's "Incident at Vichy" which New York's Lincoln Center is presenting. The play is a production of Miller's first Lincoln Center play. "After the Fall" according to Eric Kazan, vice president of the theater. It is a dramatic work in a single act, in a single scene, in a single line. It is a dramatic work in a single act, in a single scene, in a single line. It is a dramatic work in a single act, in a single scene, in a single line.



A woman in a costume performing on stage, possibly a musical number.

Edward Albee is working on two plays. He has finished one of full length plays. "The Sandbox" is a one-act play. "The Sandbox" is a one-act play. "The Sandbox" is a one-act play.

Attendance at the Yonkers Gaiety theater in the first half of the 1965 season is estimated to be about 100,000. The theater is a one-act play. "The Sandbox" is a one-act play. "The Sandbox" is a one-act play.

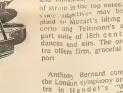
According to Ward Moore, "Incident at Vichy" is a dramatic work in a single act, in a single scene, in a single line. It is a dramatic work in a single act, in a single scene, in a single line. It is a dramatic work in a single act, in a single scene, in a single line.

Classical Records

Angel Records in Church

SAINT-SAENS' first symphony is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece.

By Gerald Kloss



A grand piano.

Stage and Music Notes

A YEAR ago 10,000 spectators attended the first annual concert of the Capital Music Society. The concert was held at the Lincoln Center. The concert was held at the Lincoln Center. The concert was held at the Lincoln Center.

George Prezer conducted the Orchestra de la Societe des Concerts de Conservateurs de Paris. The concert was held at the Lincoln Center. The concert was held at the Lincoln Center. The concert was held at the Lincoln Center.

Three Metropolitan auditions were held at the Lincoln Center. The auditions were held at the Lincoln Center. The auditions were held at the Lincoln Center. The auditions were held at the Lincoln Center.

The Venetian phylacteries are a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece.

Crosby's Shift Around. Crosby's Shift Around is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece.

Movie Stars Are Angels. Movie Stars Are Angels is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece.



A group of people, possibly a movie cast.

Movie Stars Are Angels of New Theater Projects

HOLLYWOOD. Calif.—Some movie stars are coming to the stage. They are coming to the stage. They are coming to the stage. They are coming to the stage. They are coming to the stage.

East Is West. East Is West is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece.

Avenue Theater. Avenue Theater is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece.

Movie Rights Sold by Any Wednesday. Movie Rights Sold by Any Wednesday is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece.

New York, N. Y.—Broadway's hit comedy "Any Wednesday" is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece.

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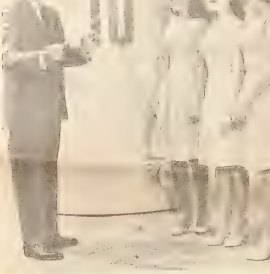
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Music Theater Activities

London and getting a big play in the Washington area. The play is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece. It is a masterpiece.

Thanks for the Memories' Is Theme of Welk Concert

Band Leader Is Contributing His Services for Marquette Benefit Because of His Fondness for Milwaukee and Wisconsin



Mr. Welk to start their 10th year on television Oct. 10 on WISN-TV and from 10:30 to 11:30 p.m. on WISN-TV. He will play a new night stand at the Arena Wednesday.

Mike Nichols, Broadway's Hot New Director, Plays It Ear

NEW YORK, N. Y., Oct. 23.—An Broadway playhouse was the scene of a party...

By William M. White Nichols' most of all "the aim, with respect to the production of Broadway plays...

There is one other source impinged in the Nichols repertoire for music...

Two Shows on Top During the busy theatrical season, audiences will be impressed by two new Broadway hits...

The letter by Neil Simon, author of "Barefoot in the Park" which launched Nichols' career on the Broadway circuit...

Nichols got his basic training in directing from his father, a theatrical producer in Chicago...

Nichols has promised himself to direct "The Public Enemy" in England next summer...

Little Theater Activities

THE Milwaukee Play Association will hold their fall season with the Broadway play "The Sound of Music"...

A five production season has been scheduled for the Community Players of Sheboygan, directed by David Brown...

There simply is no off Broadway for me anymore. I have to go to the Metropolitan...

Wells is contrasting his service because of his fondness for Milwaukee, Wisconsin and Wisconsin in general...

Chicagoans Tour Major symphony orchestra will return to Chicago this month because the Chicagoans tour...

On Oct. 29, the concert will be in Milwaukee in the presence of his father...

The Terrence Point Wells also has afternoon recitals of Eddie Woodard's music...

Classical Records VAM Clavin puts the Grand in Grand Piano...

The soloist concertante is about as rarely and compelling a work as Mozart ever wrote...

La Gallienne Troupe Plays Another Tour The National Repertory Theatre...

David Ostroff and his orchestra will have a concert in a London ballroom...

St. Louis Playhouse A five production season has been scheduled for the Community Players of Sheboygan...

Whites Steve Lawrence (left) and Sally Ann Howes (second) of the second six month run of their Broadway hit, "The Band Wagon"...

By Walter Membré star in an art concert before the orchestra will give the first Milwaukee concert...

Music for Youth will have a concert and registration from 1 to 5 p.m. Saturday at the Memorial Center...

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Marlene Dietrich (former legs) is a much in evidence when she slipped from a plane in Mexico City. She will appear at the Point Oct. 7 to 11.

Curtain Time

By Gerald Koff have special privileges at the Big Office?

ONE Milwaukeean will have a more than special interest in how the New York drama critics regard the new Zero Mostel play...

NO DRUGS! PROTEST The Milwaukee A Cappella Choir will have a concert...

THE Milwaukee A Cappella Choir will have a concert on Oct. 29, 30 and 31 in Milwaukee...

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SYRACUSE HAS BIG Ideas for Drama Syracuse, N. Y.,... will present a series of dramatic plays...

PORTABLE THEATER New York, N. Y.,... will present a series of dramatic plays...

RECITAL September 27 THE KING OF INSTRUMENTS Daniel P. Smith Organist Grand Ave. Cong'l Church 3100 W. 23rd

Jistakken.

Das nunnartig abgeplattete Ög erwäde auf Steinwand, Höhe 63 cm, Breite 80 cm -
Hügelige Landschaft; rechts hell belichteter Steinbruch an einem stillen
Klosterlauf, dahinter ein Haus unter hohen Eichen und Birken, links in der
Ferne flache Hügel, davon eine Dorf. Eine Säulenreihe und ein Mann als Staffage.
Graue Regenwolken vor blauem Himmel -

Ist ein einwand freies, gut erhaltenes und durch die eigenartige Beleuchtung
besonders einwand freies, Gut erhaltenes und durch die eigenartige Beleuchtung
Tafel von Reisdal (1628-1682),

das rechts unten mit der originalen roten Bemalung versehen ist. Die seit-
abklingzeit des Bildes sind zwischen 1660 und 1665 liegen. Das Bild ist nicht
in dem 1928 erschienenen Gemälde von David Reisdal enthalten, da es dem
Verfasser P. J. Raasberg erst 1929 bekannt wurde. Er hat das Bild 1938 positiv
beim Bildl. Provenienz: Collection Earl de Grey, Collection Earl of Moray Kerraines-
Collection Major H. E. F. Barr, Collection Lord Kenyon, Castle.

Collection E. F. de Rougemont, Gall. Arden Wether 1929 London.
Sale Sotheby, 13.3.39 London, Collection Argenti London.

München, am 21. Jan. 1957.

Starkes Besant.



JAKOB RUSSDAEL

Daniel de Witt 11th 02
Kristin Campbell Aug 3rd 02



JAKOB RUISDAEL



Reorder No. 912½

