

Alfred Bader

Alfred Bader Fine Arts - Painting File

Simone de Vries

1965-1968

MUSEUM'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	20
PAGE	5



PHOTOGRAPHY BY GENE ALBERT
KEN BROWN STUDIO

File No. B 5742



20

CENTRUM VOOR VOORTGEZET KUNSTHISTORISCH ONDERZOEK
DER RIJKSUNIVERSITEIT TE UTRECHT
WILHELMINAPARK 62 - TELEFOON: 2 25 76

UTRECHT, 8 Jan. 1960

Dear Sir,

Many thanks for your letter and the photographs. I think the Camp picture may be have painted between 1645 and 1650. It looks very good. I would have dated your de Blieper painting a little bit earlier (1640/45). Your TB 1623 picture is, so far I can see, an early Hendrick Bloemaert. I don't have any doubts.

I am quite sure that your Poelenburgh picture is rightly given to him. I know a drawing by Jan de Bisschop after this composition (Teyler Museum, Haarlem). De Bisschop wrote on the back = naar c. Poelenburgh. (after c.p.)

With many thanks for your help in sending me the photographs

Yours sincerely

J. S. van Severen

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

Mein geachteter Herr Dr. Kelch:

Vielleicht werden Sie sich daran erinnern, dass wir vor vielen Jahren - in 1966 - über einen der Vlizinger Peesturm, das Sie um 1645 datierten, korrespondierten. Kopie Ihres inzwischen etwas vergilbten Briefes liegt bei. Inzwischen hatte ich oft gehofft, ein Exemplar Ihres Buches kaufen zu können - hope springs eternal, and I just hope to live long enough!

Vor Kurzem habe ich ein ruhiges
Ausbild, S de Vlizinger piquant - Öl/Folgt.
22 1/2 x 35 1/2 inches - erworben. Es stellt
ein kulturhistorisch interessantes Thema - eine
Sperrung flotte bei der Arbeit - da. Photo liegt
bei. Habe ich Recht, es um 1640 zu datieren?

Fremdliche Grüsse,

Ihr,

Alfred Bader

22. IX. 85.





Lucerne, July 12, 1965

GALERIE FISCHER

MÖBEL . ANTIQUITÄTEN . GEMÄLDE
KUNSTAUKTIONEN

LUZERN

HALDENSTRASSE 19

TELEPHON 2 57 72 POSTCHECK VII 2930
BANK: SCHWEIZ. KREDITANSTALT LUZERN

Special information for antiquities

description	name of producer	country of origine	name and residence of person from who aquired	date when aquired
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No 1648

picture by spanish school "still life with tomato, melon, cucumber etc and stonepot. Oil on canvas 60 x 81 cm	unknown	Spain	about 1700	private Swiss coll.	26. 6. 1965
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No 1649

picture by Stoiffi, E. portrait of a girl with white blouse . Oil on canvas 66 x 50 cm	Stoiffi, E.	Italian	17th century Padua 1616 -1693 Venice	private italian coll.	26. 7. 1965
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No 2084

picture by Eckhout awakening of Lazarus. Oil on wood 59 x 45 cm	Eckhout, Gerbrant van den		Amsterdam 1621-1674	private Persan coll.	26. 7. 1965
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No 2103

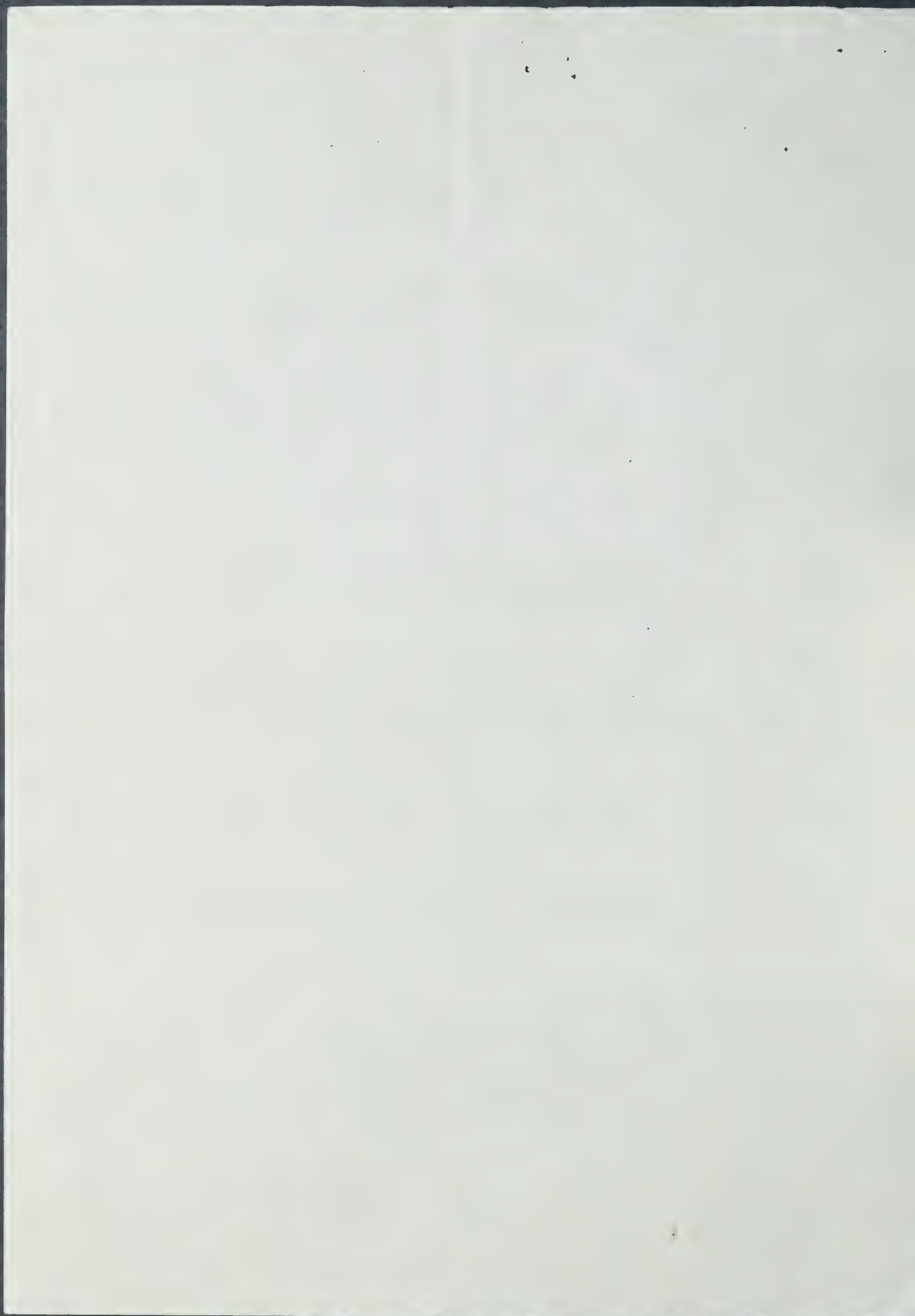
picture by Heusch landscape with figures. Oil on wood 46,5 x 42 cm	Heusch, Willem De,	17th cent.	Utrecht 1625 - 1692	private Swiss coll.	26. 7. 1965
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No 2175

Picture by Vlieger S. de, storm on the sea. Oil on oak, 56 x 80 cm	Vlieger, Simon de,		Rotterdam 1601 -1653 Weesp	private dutch coll.	26. 7. 1965
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GALERIE FISCHER

LUZERN



NOTITIES

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Jan Ketch

4

Ortwin Str. 12-14
Berlin 28-Frohnau

Tel. Dr. Gerson 24 02 77



NOTITIES



uur

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The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, Minnesota 55404

612/870-3046

July 18, 1983

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

Dear Dr. and Mrs. Bader:

Elaine and I would like to thank you for such a delightful day last Saturday. We so enjoyed seeing your fascinating collection.

You certainly have many magnificent paintings which still sing in my memory. I was thrilled by the De Vlieger, but the Uyttenbroeck, the diminutive Rembrandts, the majesterial Sweerts Portrait of a Man, not to mention the Eeckhouts, the Backers, Bramers, the Bega, Wyck and the Fabritius (?) Joseph and the Baker were wonderful works. I am also intrigued by the Portrait of a Man rising from his Chair that reminded me so much of Karel Dujardin. By the way, there is another splendid Dujardin Male Portrait in the Rijksmuseum, Amsterdam.

I mentioned an artist represented in the Butôt Collection in conjunction with your Philosopher in his Study that we saw in the guest bedroom. The artist is Gerhard van Steenwyck. As you may know, I worked on the catalogue of the Butôt Collection, published by Sotheby's in 1981. By a complete fluke I discovered a second similar Still-life by Gerhard van Steenwyck in Heidelberg. Mr. Butôt's picture was included in the major exhibition in Münster and Baden-Baden, "Stilleben in Europa" 1979/1980, cat. 133. Your Philosopher in his Study might be by the same hand. In any case, Steenwyck's style is similar to that of Willem de Poorter--at least in terms of Poorter's Still-life with Armor in the Museum Boymans-van Beuningen.

I shall mention your Van Meegeren and Walter Sickert pictures to Sam Sachs who I am sure will be in touch with you.

Thank you again for your generous hospitality.

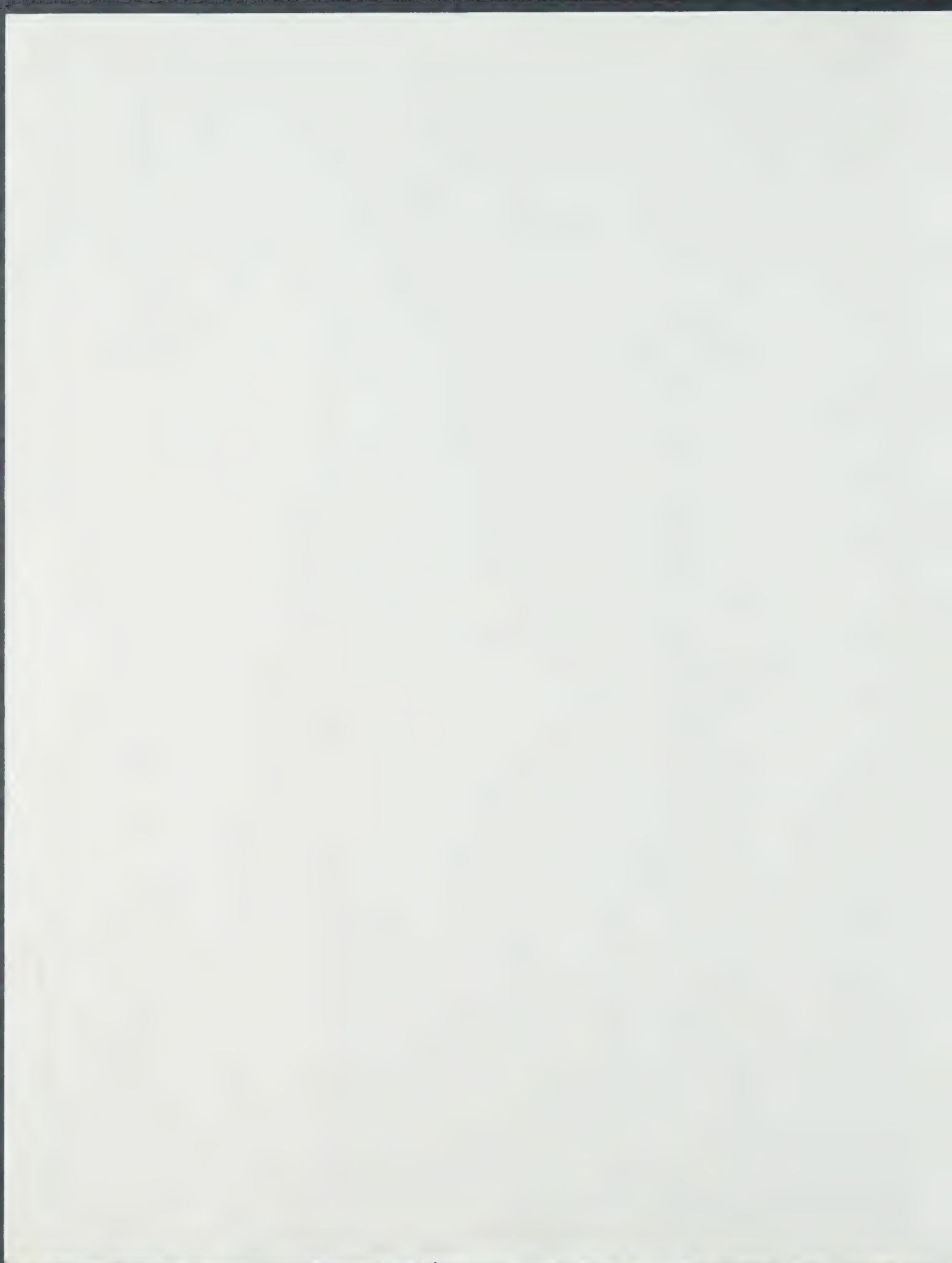
Please find enclosed my article on Jacob Pynas as a Draughtsman.

Cordially,

George Keyes

George Keyes
Curator of Paintings

GK:rh



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

August 11 1985

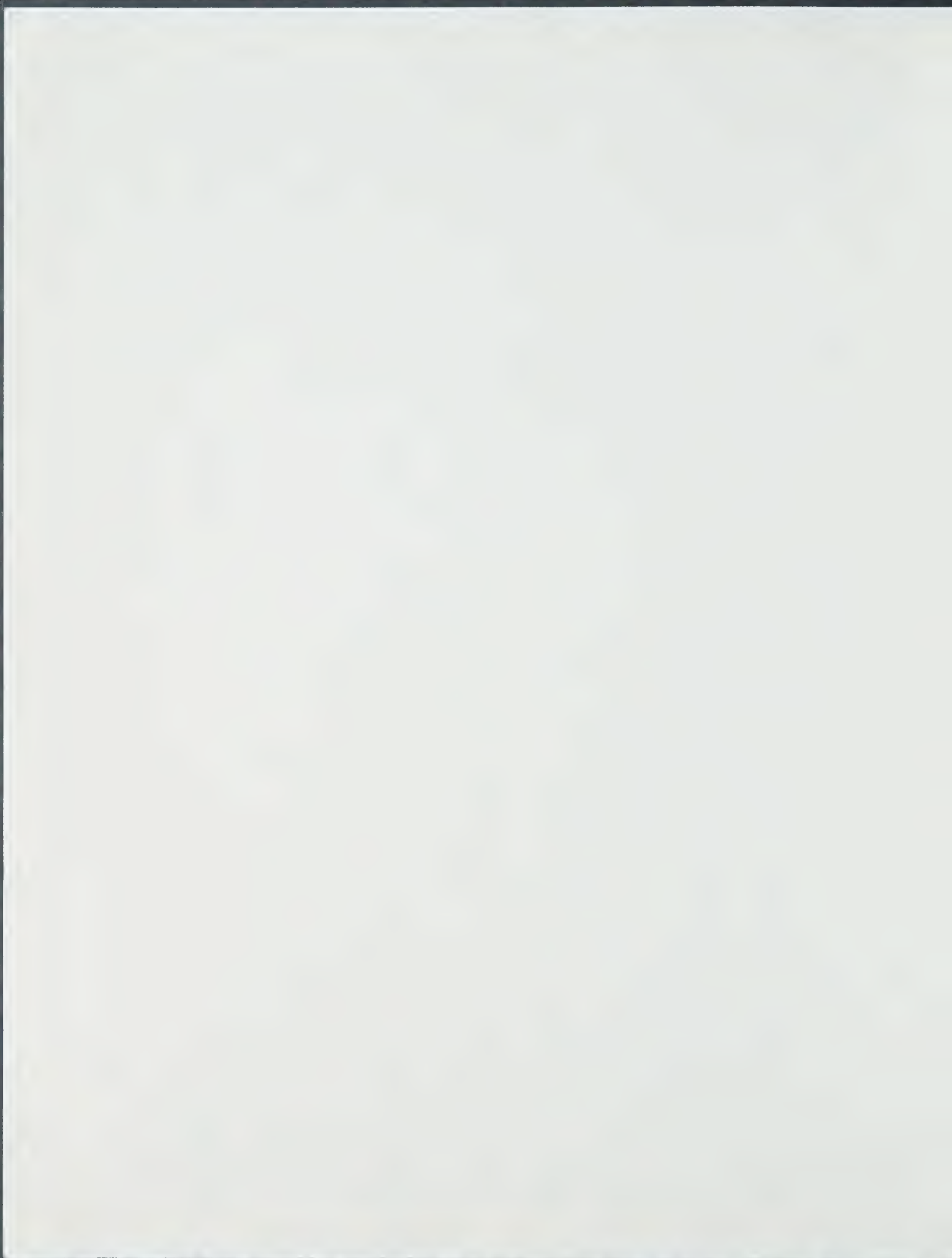
Dear Dr. Keyes:

We were thinking of you this weekend, because Dr. Felicia Miller (Ph.D.) Delaware, ex Jan Vickers) was visiting us & to look at the Victors in Milwaukee. She took one look at the portrait of a man (ex Trafalgar Gallery as P. de Champaigne, recently published by W. A. Liedtke as W. Vairant) and said: Karel van Gardin. I told her of your prior opinion.

I know so little of ship pictures. Do you like the large panel (20 1/2 x 35 1/2") signed on the center ship S de Vlissingen?

Best personal regards

Alfred Bader



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

August 11 85.

Dear Egbert:

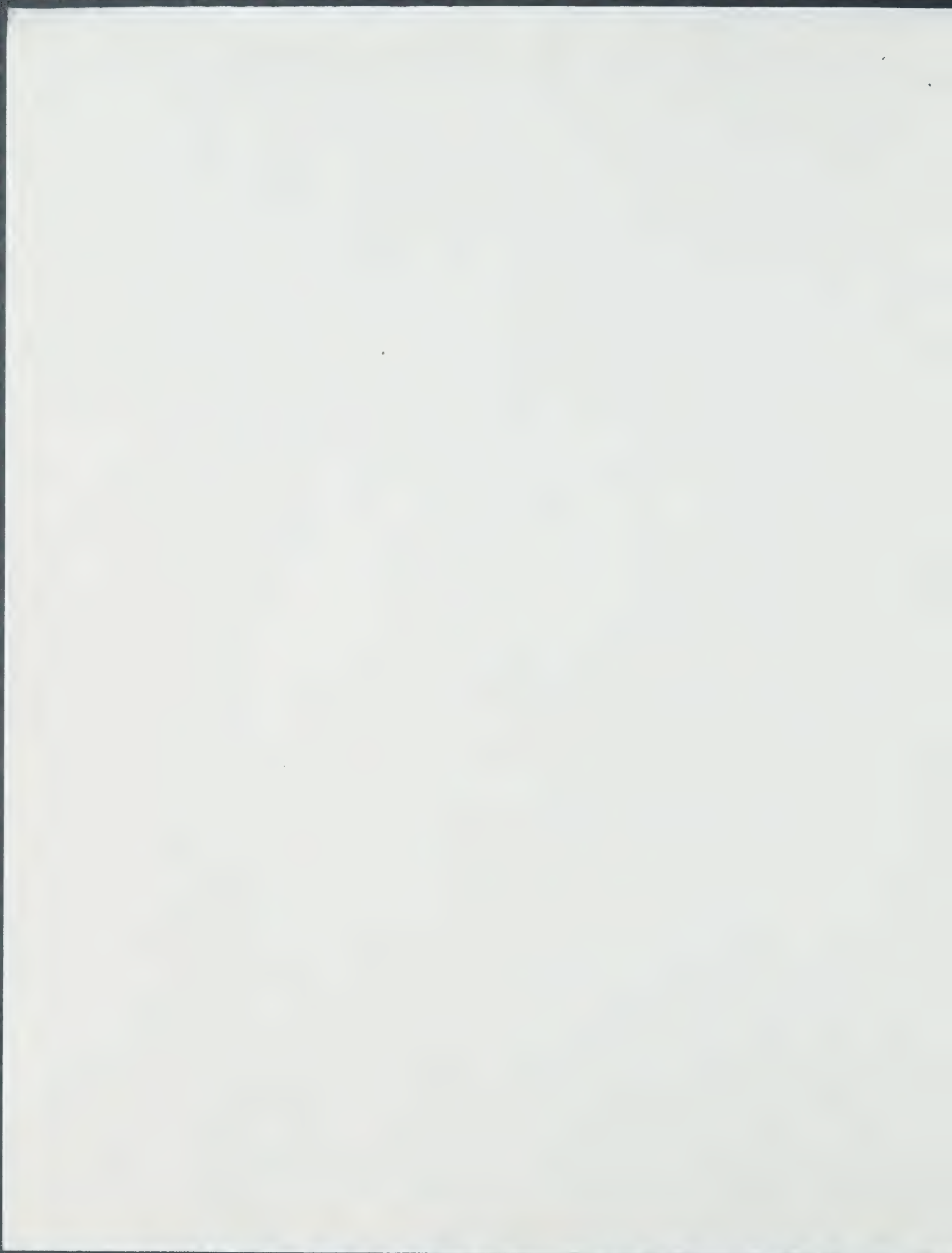
Thank you so much for your thoughtful letter about my Dancing Fishermen. What a happy puzzle that is!

I bought it very inexpensively in a gallery in Pursey, which then sent me an invoice paying Italian, 18th century, oil on canvas! It is on an old oak panel, nicely beveled. To me it looked French, ca. 1800 but when I sent a photo to Christophe Jancet, he assured me that it is not French, but Dutch. The only art-historian who has seen the original is Christopher Brown at the National Gallery who was certain that it is 17th century Dutch, but not by a well-known artist - but someone out-of-the-way. Not to worry - I like the painting whatever it is. And I look forward to showing you the original.

Developed are a few photographs of recent acquisitions.

(1) Two Goats, by Lambert Jooen. There is a drawing for this in the Albarkus. I love this painting, and plan to keep this.

(2) A mountainous landscape, signed by Jan Vermeer of Haarlem - very influenced by Peijlers.



(3) A large, calm ship scene, signed S de Vries
on the center boat

(4) A graceful Jesus with Thomas, dated 1500

The only comparable work I have seen ^{at all} is by
a (to me) very cold, almost cruel German,
Baldung Grien. One of your associates, Colin
Esher has worked in his field - could you
show him this photo, please, for his opinion

I also bought a fine, small portrait
of an old man - almost ethereal - by Johannes
Kovnick - S. & D. 164... - good enough for an
Aldrich catalog cover - but it has to be cleaned
first.

We so hope that you can come to
see us soon.

Y
Love regards from
Isabel and me -

Debra -



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 21, 1985

Prof. E. Haverkamp-Begemann
1060 Park Avenue
New York, New York 10028

Dear Egbert:

Thank you for your most interesting letter of August 15.

The artist of the Jesus of 1538 must have been a well educated man, knowing both Latin and the Bible. Unfortunately, I don't think that it is signed, but do come and look at it yourself as soon as you can.

The ship scene is surely interesting historically, because it shows a herring fleet at work.

My rough draft of our essay describing the Doomer for the Aldrichimica Acta is enclosed. The Acta goes to over 170,000 chemists worldwide, and we try to educate them art historically, also.

Do look at the photograph of the mountainous landscape, and with a magnifying glass you will be able to see the full signature quite clearly at the bottom edge, to the right. I do think that the signature is entirely genuine and not added later or changed. Perhaps one should consider whether Nos. 57 and 58 in Collins' book should not be given to Jan Vermeer.

Fond regards from Isabel and me.

As always,

Alfred Bader
AB:mmh
Enclosure





New York University
A private university in the public service

Institute of Fine Arts
1 East 78th Street
New York, N.Y. 10021
Telephone: (212) 772-5800

15. viii. 85

Dear Alfred,

Thanks for your letter, the photographs, and your phone call.

The Painting of The Man of Sorrows is fascinating, and of very high quality. The subject is most unusual: Man of Sorrows ("Christ in Flend") but fused with the idea of Christ as savior ("Heiland"). The Latin text is a quote from the Book Isaiah, 53. The painting is not only dated (1538), but on the same level at the very right it seems to be signed. Could you send me a photograph of drawing of whatever is depicted there? I want to do more

work on the painting.

The shipping scene, signed by Simon de Vlieger, could it be by Jacob Adriaensz Bellevois? He was strongly influenced by de Vlieger, and details like the flags and shadows on the sails remind me of him.

The Boomer is excellent; it is a famous painting, and a major work of his.

The mountainous landscape does not seem to me ~~to~~ to be by Jan Vermeer of Haarlem, in spite of the signature. It is similar to two landscapes wrongly included by Leo C. Collins in his [very bad] book Hercules Seghers, Chicago 1953, Figs. 57 and 58. The latter,



New York University
A private university in the public service

Institute of Fine Arts

1 East 78th Street
New York, N.Y. 10021
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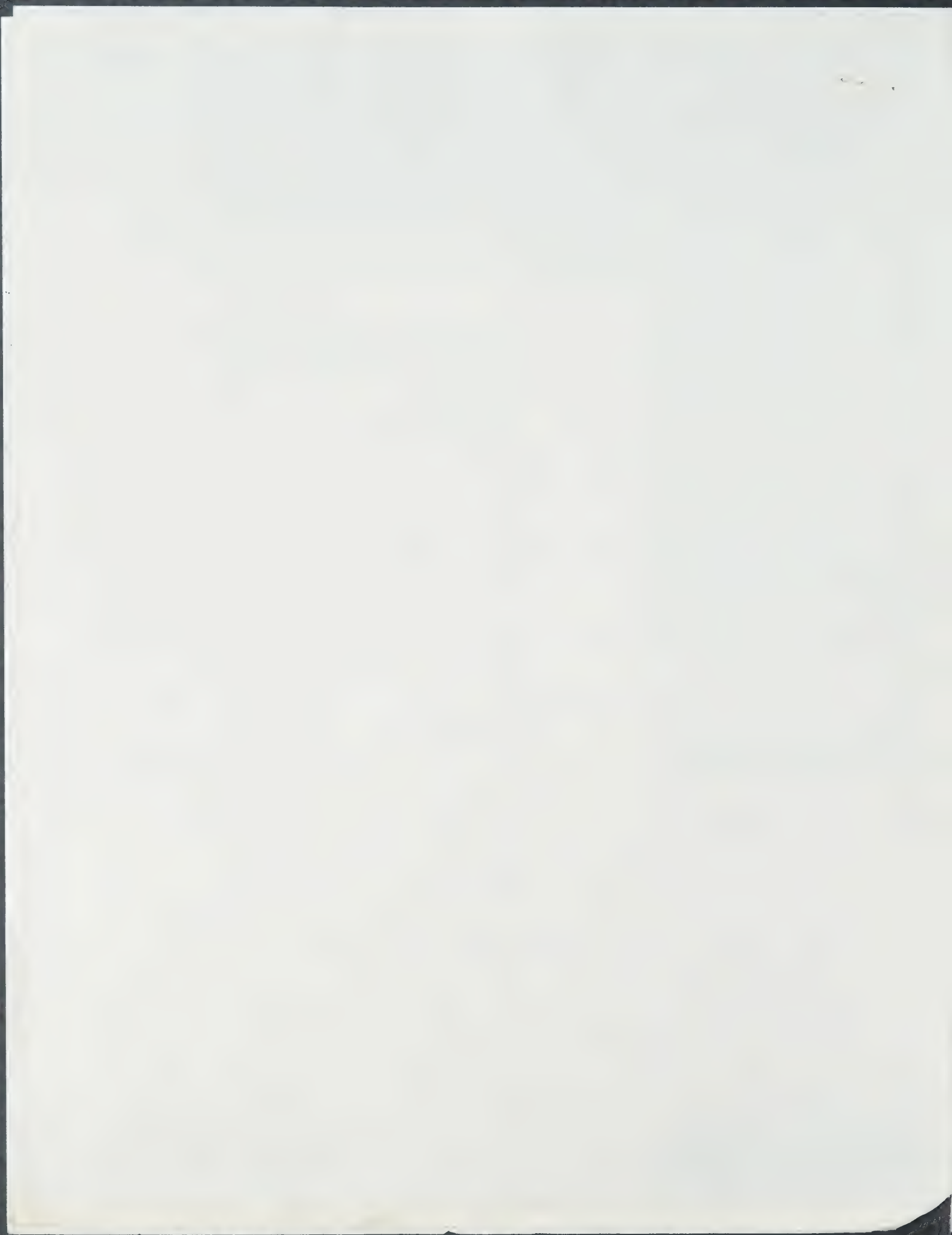
acc. to L. Trautscholdt, Berl. Mag.,
Nov. 1955, p. 358, might be by
D. Verburgh, which would make
your painting also eligible as a
work by him (Dionij's Verburgh,
Rotterdam, late 17th century). Could
his signature DVB have been changed
to JVM or whatever is now on
your painting? It is just a thought,
for further discussion.

I hope to visit you soon —

with best wishes, also
to Isabel,

yours

Egbert



The Minneapolis Institute of Arts

August 15, 1985

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

Dear Dr. Bader,

Thank you for your kind letter of August 14th.

I am delighted that the name Karel Dujardin has once again been cited in conjunction with your wonderful Portrait of a Young Man. Although I know that Egbert Haverkamp Begemann with whom I discussed the painting does not agree I still think that Dujardin is much closer to the mark than W. Vaillant.

In answer to your inquiry I preface my remarks on the marine painting by saying how difficult it is to judge a picture solely from a black and white photograph. The subject is interesting: e. g. a herring fleet in action. Today I was studying a copy of the Atlas Blaeu Maior and noted that certain maps contain vignettes of Dutch herring fleets. I cannot judge the condition of the picture which looks thinly painted, possibly with retouching in the sky and on the sails. Nonetheless the composition is not unlike what one would associate with Simon de Vlieger in his tonal phase of ca. 1640. It also bears certain similarities with the artist, Jacob Bellevois, a contemporary of De Vlieger. Ultimately, I would defer all De Vlieger questions to Dr. Jan Kelch in West Berlin who is preparing a monograph on the artist. May I take the liberty of asking whether you own this picture? Would you like the photograph returned or should I keep it for my files?

I hope that Elaine and I can manage to get to Milwaukee in the not too distant future. I would love to see your collection once again. Moreover, I just learned that the National Geographic Society moved its entire operations to Milwaukee two years ago and am anxious to study material pertinent to my Dutch Marine Art exhibition.

With my kindest regards to you and your wife I remain,

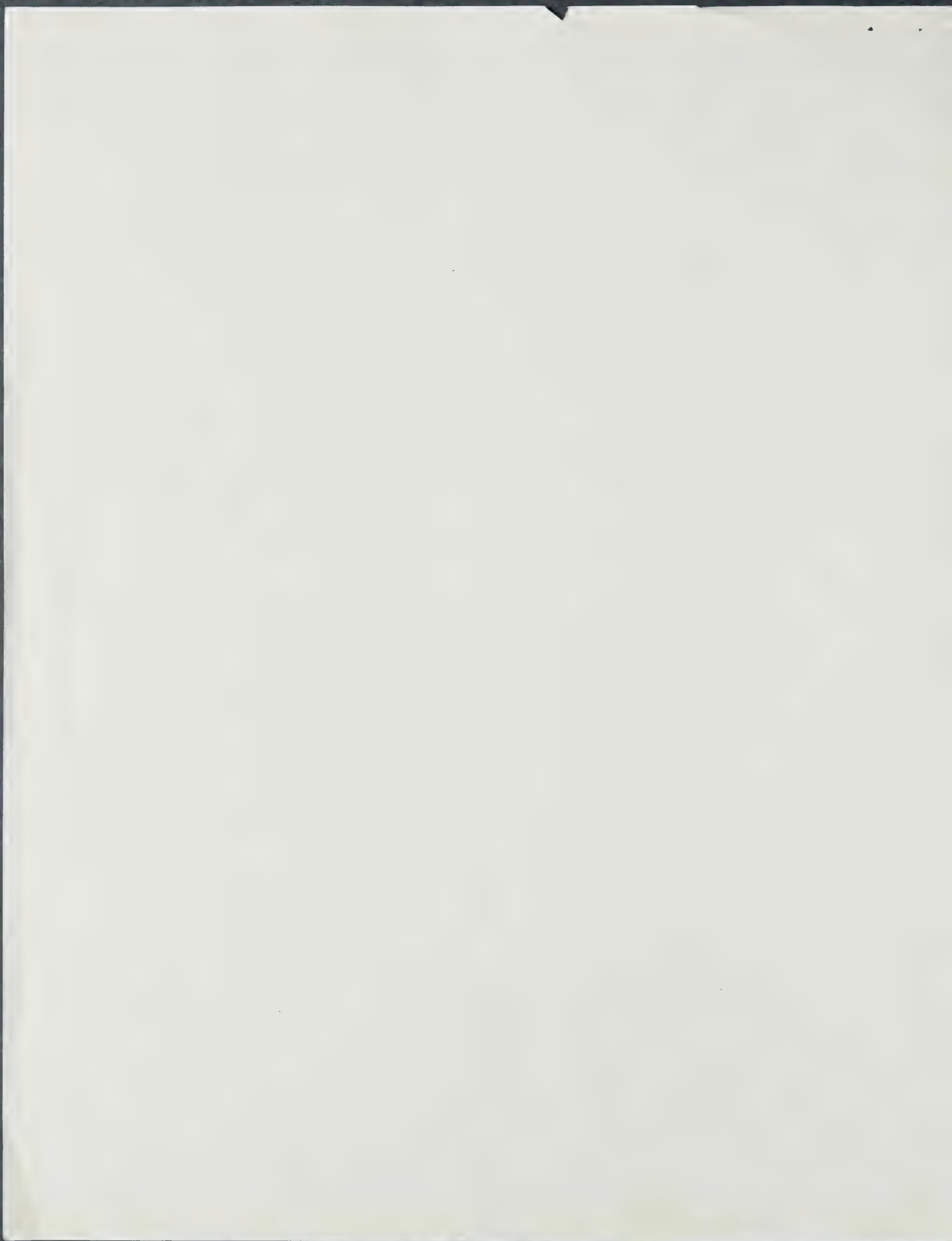
Cordially,

George Keyes

George Keyes
Curator of Paintings

2400 Third Avenue South, Minneapolis, MN 55404
Telephone 612/870-3046

I am actually referring to certain maps in part II of Willem Jansz. Waghenaer's Spiegel der Zeevaerdt, not the Blaeu.



STAATLICHE MUSEEN PREUSSISCHER KULTURBESITZ

GEMÄLDEGALERIE

1000 BERLIN 33
ARNIMALLEE 23 · TEL. (030) 83 01-1

28. Oktober 1985

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

Sehr geehrter Herr Dr. Bader,
vielen Dank für Ihren Brief vom 22. September, den ich nach
längerer Abwesenheit von der Galerie erst heute beantworten
kann.

Das von Ihnen erworbene Bild mit der Darstellung einer "Herings-
flotte", ist unter dem Einfluß Simon de Vliegers entstanden,
der das Thema mehrfach behandelt hat, wurde von diesem jedoch
zweifelsfrei nicht gemalt. Bei aller Vorsicht, zu der die Be-
urteilung eines Schwarzweißphotos anhält, bin ich mir dennoch
sicher, daß Ihr Bild dem Rottordamer Marinemaler Jacob Adriaensz
Bellevois zuzurechnen ist. Es dürfte um 1650 entstanden sein.

Mit separater Post geht ein Exemplar meiner Dissertation "Simon
de Vlieger als Marinemaler" zu Ihren Händen. Ihre Schiffbruchs-
darstellung ist hier diskutiert und katalogisiert.

Obschon seit längerem ein Vertrag mit einem Berliner Verlag über
eine reich illustrierte de Vlieger-Monographie besteht, fehlte
bislang einfach die Zeit für die notwendigen Manuskriptarbeiten.

Mit freundlichen Grüßen

Ihr


(Dr. Jan Kelch)

1914

...

...

...

...

...

The Minneapolis Institute of Arts

2400 3rd Avenue South
Minneapolis, Minnesota 55404
Telephone 612-870-3046
Cable Minnart

Loan Agreement

Please complete, sign and return the original of this form. The copy is for your records.

EXHIBITION Mirror of Empire: Dutch Marine Art of the Seventeenth Century

DATES OF EXHIBITION The Minneapolis Institute of Arts: September 23 - December 31, 1990
Toledo Museum of Art: January 22 - April 21, 1991
Los Angeles County Museum of Art: May 23 - August 18, 1991

DATES OF LOAN September 1, 1990 - August 31, 1991

LENDER/LENT TO Dr. Alfred Bader

ADDRESS AND TELEPHONE 940 West St. Paul Avenue South, Milwaukee, Wisconsin 53233
Return shipment will be made to this address unless otherwise instructed

CREDIT Lender's name as it should appear in the catalog and on gallery label

ARTIST Simon de Vlieger

TITLE Shipwreck in distress off a rocky Coast

MEDIUM Oil on panel Dimensions in inches: H. 56 W. 80 cm D. _____
Painting, drawing, print: without frame or mat. Sculpture: without base.

DATE _____ Signature: S DE VLIAGER on a rock
How signed Where

INSURANCE Valuation: \$ 80,000
Coverage: Unless otherwise specified, the borrowing institution will insure in the amount specified above throughout the period of loan.

TRANSPORTATION To arrive no later than to be arranged with our Registrar
Shipping instructions will follow

PHOTOGRAPHS Are photographs available? Yes: _____ No: _____ If available, please send _____ 8 x 10 glossies.
Permission to reproduce in the catalog, for publicity and for educational purposes, is assumed unless otherwise stated by lender.
Is color reproduction material available? Yes: _____ No: _____ sent to you
If yes, please state type: _____ plates _____ color separations _____ transparencies ✓
May this work be photographed for television broadcasts in connection with the exhibition? Yes: ✓ No: _____

CATALOG Previous collections, exhibitions, publications, bibliography. (Please indicate on separate sheet.) Attached

CONDITIONS GOVERNING LOAN THIS LOAN IS SUBJECT TO THE CONDITIONS PRINTED ON THE REVERSE SIDE OF THIS FORM.

SIGNATURE OF LEGAL OWNER Alfred Bader Date: August 2 1990

SIGNATURE OF AUTHORIZED BORROWER Evan M. Maurer Date: June 24, 1988
Dr. Evan M. Maurer, Director (as of August 15, 1988)

Circle One:

Incoming / Outgoing
Receipt

I/O R

A 0266

Date

4/16/90

Circle One:

Received from / by

Dr. Alfred Bader

Alma Bader

(signature)

Address

9961 N. Shepard
962-5169

Simon de Vlieger
Stormy sea
oil/panel

Signed

J.R. Stadler

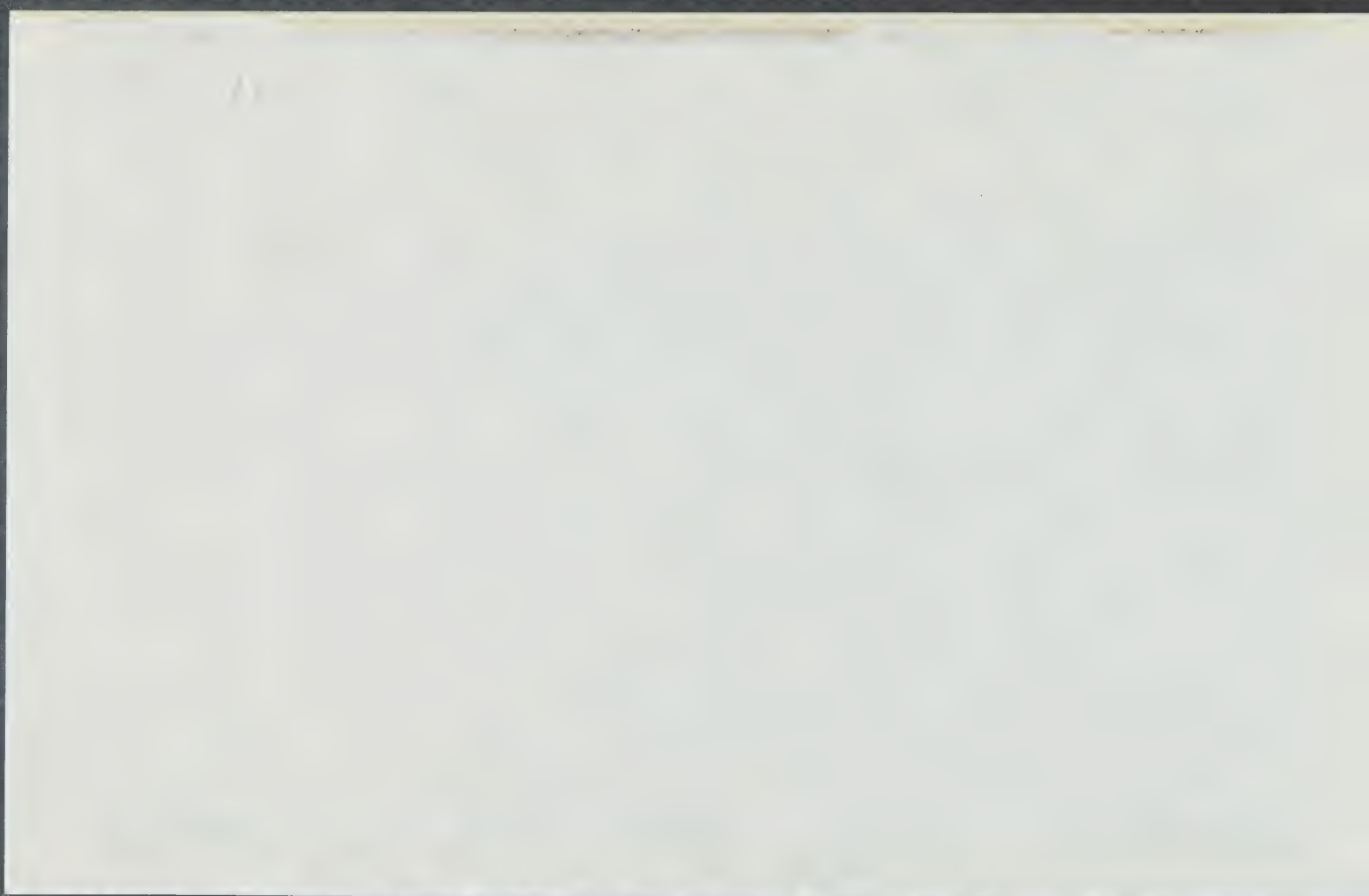
Milwaukee Art Museum Staff

Milwaukee

Art

Museum

750 North Lincoln Memorial Drive • Milwaukee, Wisconsin 53202



The Minneapolis Institute of Arts

August 9, 1990

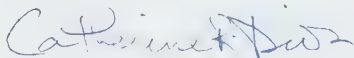
Dr. Alfred Bader
940 West St. Paul Avenue
Milwaukee, WI 53233

Dear Dr. Bader:

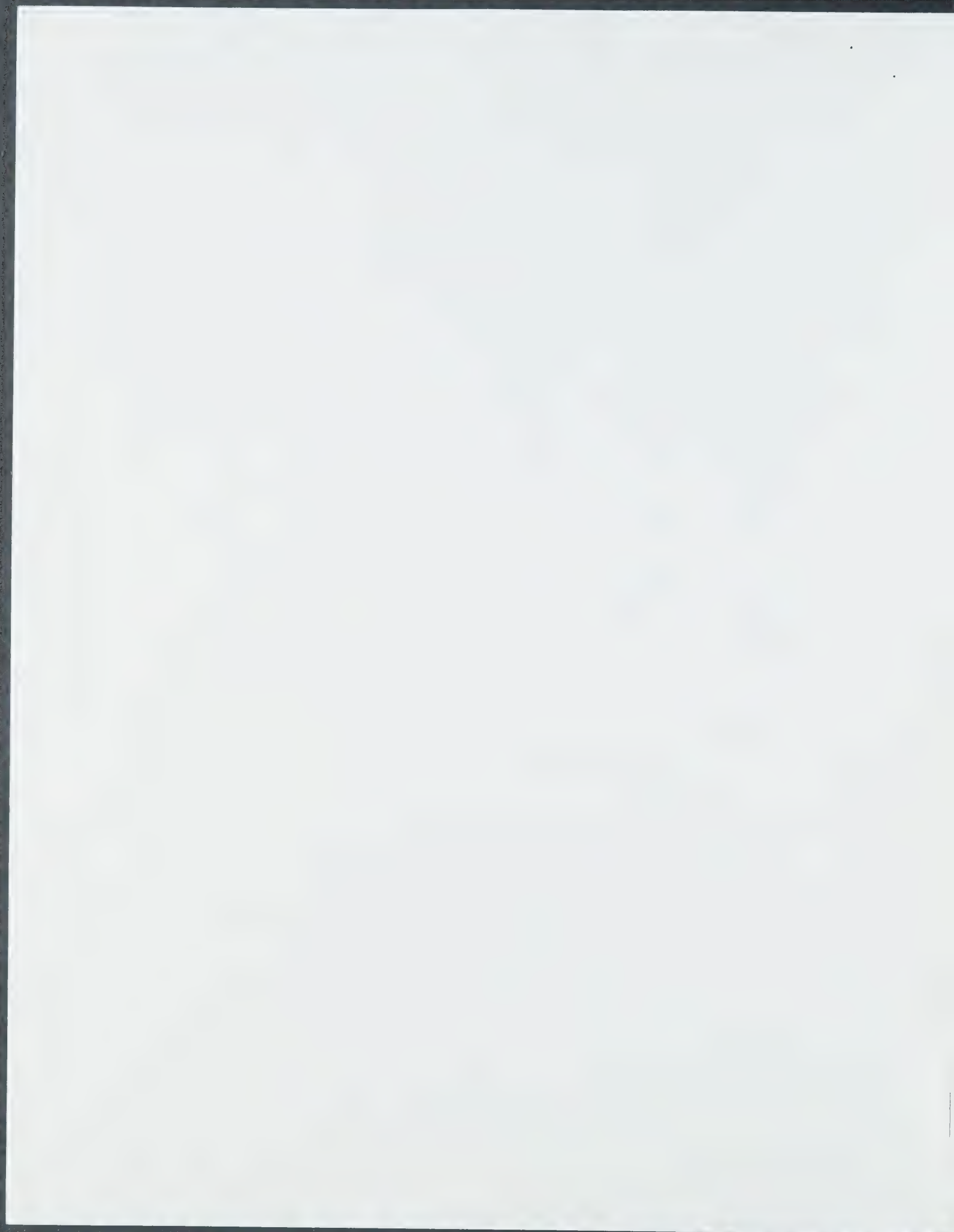
Enclosed please find a receipt for your Simon de Vlieger. I apologize that you did not receive one sooner. The painting was well packed and received in very good order.

Thank you for your loan to the exhibition.

Sincerely,



Catherine R. Davis
Registrar



The Minneapolis Institute of Arts

2400 Third Avenue South
Minneapolis, MN 55404
Department of Registration
(612) 870-3122

Loan Receipt

Page _____ of _____

Lender: Dr. Alfred Bader
940 West St. Paul Ave.
Milwaukee, WI 53233

Dates: May 15, 1990

Rec'd Via: Fine Arts Express

Purpose of Loan:
Exhibition: MIRROR OF EMPIRE:
DUTCH MARINE ART OF THE SEVENTEENTH CENTURY

Waybill Nos.: _____

Dates of Loan: August 27, 1990-September 30, 1991 Total Case: 1 wood crate

The objects described below have been received by The Minneapolis Institute of Arts as loans for the purpose specified and under conditions specified on the back of this receipt.

Received by Catherine R. Davis Date May 15, 1990
Catherine R. Davis
Registrar

Loan No.	Object Description/Condition	Insurance Valuation
L90.105.1	Simon de Vlieger SHIPWRECK IN DISTRESS OFF A ROCKY COAST oil on panel 56 x 80 cm.	\$80,000.

condition: see attached condition report

Conditions Governing Receipt of Loans

Objects lent to The Minneapolis Institute of Arts for exhibition shall remain in its possession for the time specified on the face of this receipt, but may be withdrawn from exhibition at any time by the Director.

Under terms of this agreement The Minneapolis Institute of Arts will exercise the same care in respect to all loans as it will in the safekeeping of its own property

Objects lent to The Minneapolis Institute of Arts at its request will be insured by the Institute under a fine arts policy against all ordinary risks in transit and while in its possession. The Institute will insure invited loans at the valuation specified by the Lender herein which must reflect fair market value. When notice of valuation is not given, the Institute will insure invited loans at its own estimated valuation. Said valuation is not to be considered an appraisal. The insurance referred to excludes loss or damage caused by wear and tear, gradual deterioration, insects, vermin, inherent vice, or due to repairing, restoration or retouching process; hostile or warlike action, insurrection, rebellion, etc.; nuclear reaction, nuclear radiation, or radioactive contamination; confiscation by order of any government or public authority, risks or contraband or illegal transportation and or trade.

If the Lender elects to maintain his own insurance coverage, then prior to shipping, the Institute must be supplied with a certificate of insurance naming the Institute as an addition insured or waiving rights of subrogation. The Institute shall not be responsible for any error or deficiency in information furnished by the Lender to the insurer or for any lapses in such coverage.

If insurance is waived by the Lender, this waiver shall constitute the agreement of the Lender to release and hold harmless the Institute from any liability for damages to or loss of the loan property.

The amount payable by insurance secured in accordance with this loan agreement is the sole recovery available to the Lender from the Institute in the event of loss or damage.

In the case of long-term loans, it is the responsibility of the Lender to notify the Institute in writing of current insurance valuations.

It is the responsibility of the Lender or his agent to notify the Institute promptly in writing if there is any change in ownership of the objects or if there is a change in the identity or address of the Lender. The Institute assumes no responsibility to search for a Lender (or owner) who cannot be reached at the address of record.

Upon termination of a loan on the date specified on the face of this agreement, the Lender is on notice that a return or renewal must be effected.

Loans will be returned only to the Lender (or owner) of record or to his duly authorized agent or representative who can produce written documentation establishing that he is the duly authorized agent.

The right of the Institute to return any property shall accrue absolutely on the date of and by mailing the notice to the Lender to withdraw said property. If the Institute's efforts to return objects within a reasonable period following the date of said notice are unsuccessful, then the objects will be maintained at the Lender's risk and expense for a maximum of three years. If after three years the objects have not been claimed, then and in consideration for maintenance and safeguarding, the Lender/Owner shall be deemed to have made the objects an unrestricted gift to the Institute

Unless The Minneapolis Institute of Arts is notified in writing to the contrary it is understood that objects lent to it may be photographed and reproduced in the Institute's publications and for publicity purposes connected with the exhibition, and that slides of the loan may be made and distributed for educational use

The aforesaid conditions shall apply to all objects sent to the Institute on loan and cannot be altered, changed, waived or otherwise affected except by written consent of the Institute.

The Minneapolis Institute of Arts

CONDITION REPORT

LOAN NUMBER: L90.105.1

LENDER: Dr Alfred Bader

OBJECT DESCRIPTION: Simon de Vlieger

Shipwreck in Distress

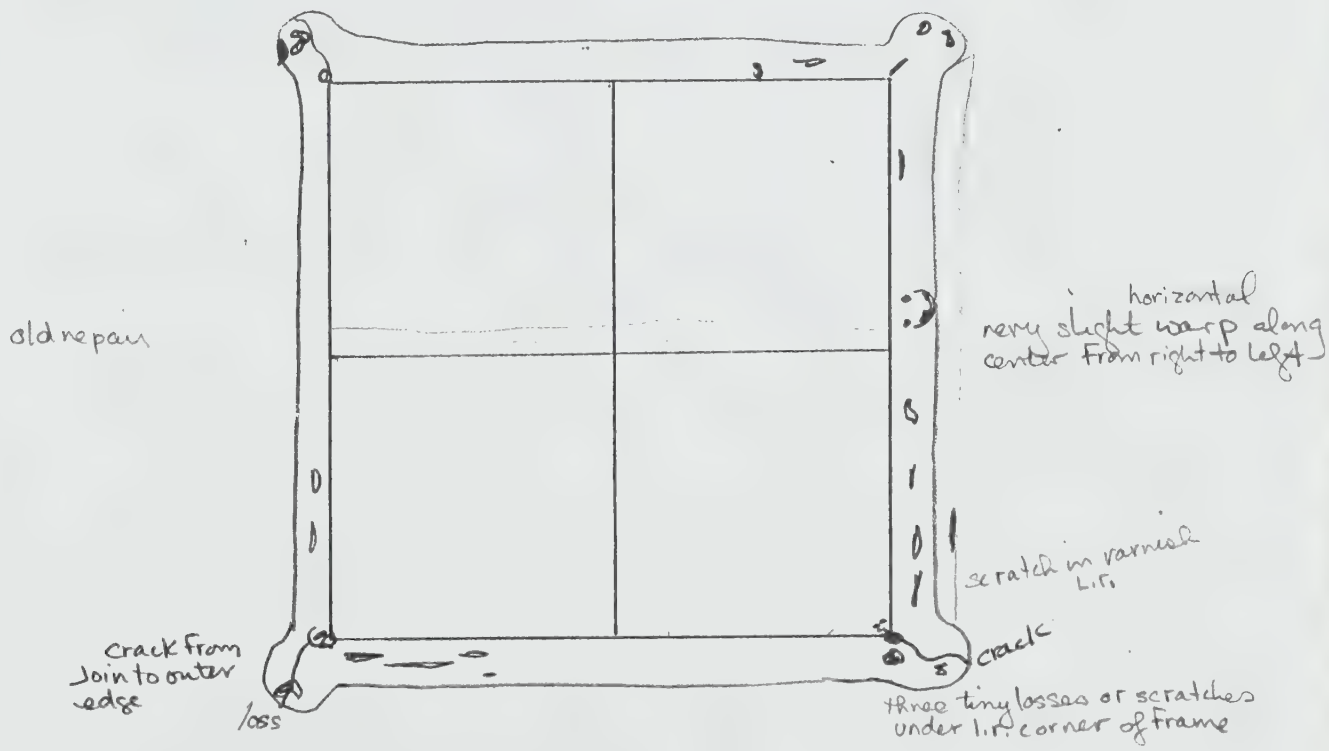
o/p

PACKING: ethafoam on top; foam; wrapped in brown paper (FACE

Down) crate via Fine Arts Express

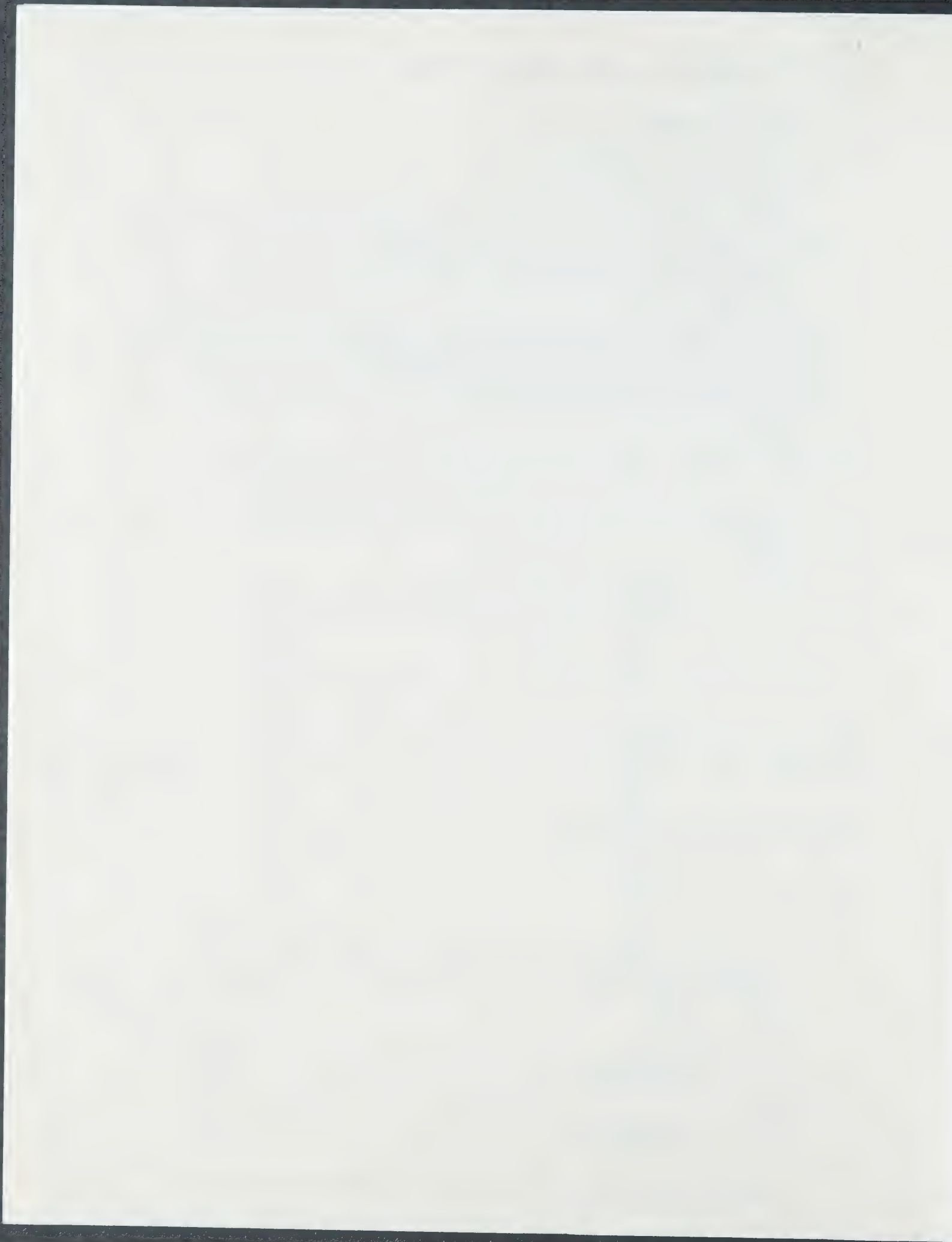
REMARKS: _____

NOTES:



IN: CR Damin 5/16/90
signature date

OUT: _____
signature date



The Minneapolis Institute of Arts

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

INSURED: THE MINNEAPOLIS INSTITUTE OF ARTS
ADDRESS: 2400 THIRD AVENUE SOUTH, MINNEAPOLIS, MN 55404
TERM: June 30, 1990 - Until Cancelled

COVERAGE: All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process, nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure. Subrogation is waived against museums in which the insured property is being exhibited.

Certificate issued for: Mirror of Empire: Dutch Marine Art of the Seventeenth Century, August 27, 1990 - September 30, 1991

<u>Description</u>	<u>Value</u>
see attached for description and value	

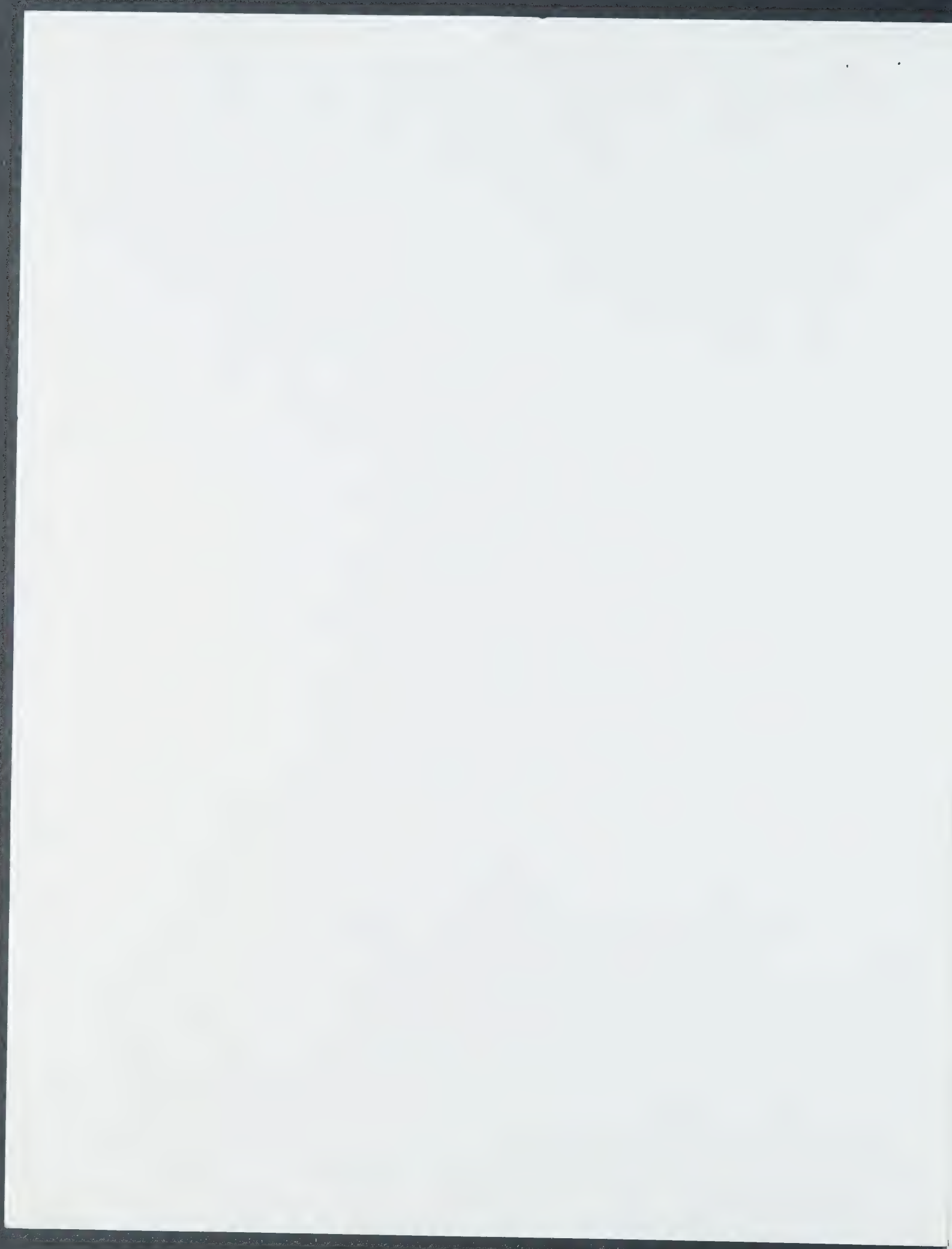
Home Insurance Company
New York, New York

Cigna Property & Casualty Company
Philadelphia, Pennsylvania

Centennial Insurance Company
New York, New York

HUNTINGTON T. BLOCK INSURANCE
2101 L Street, N.W.
Washington, D.C. 20037
800/424-8830

By: Catherine R. Deoni
8/20/90



EXHIBITION: "Mirror of Empire: Dutch Marine Art of the Seventeenth Century"

THE FOLLOWING OBJECT(S) BELONGING TO:

Dr. Alfred Bader
940 West St Paul Avenue South
Milwaukee, WI 53233

ARE INSURED AS STATED ON THE ACCOMPANYING CERTIFICATE.

Simon de Vlieger \$80,000.
Shipwreck in Distress off a
Rocky Coast
oil on panel, 56 x 80cm



33

9³/₈ to 3¹/₂

37¹/₂



Box no. 1000
21/1/4 x 21 inches

Page 2

Property of Dr. A. E. B. B. B.
Please return
to M. Russell!

MISS MARY YEN BROWN
No B5662

1907 1957



Galerie Fischer

Luzern

Haldenstrasse 19

Telephon 2 57 72 Postcheck VII 2930
Konto Schweiz, Kreditanstalt Luzern

Luzern, den 20. Juni 1955

Auktions-Rechnung

für

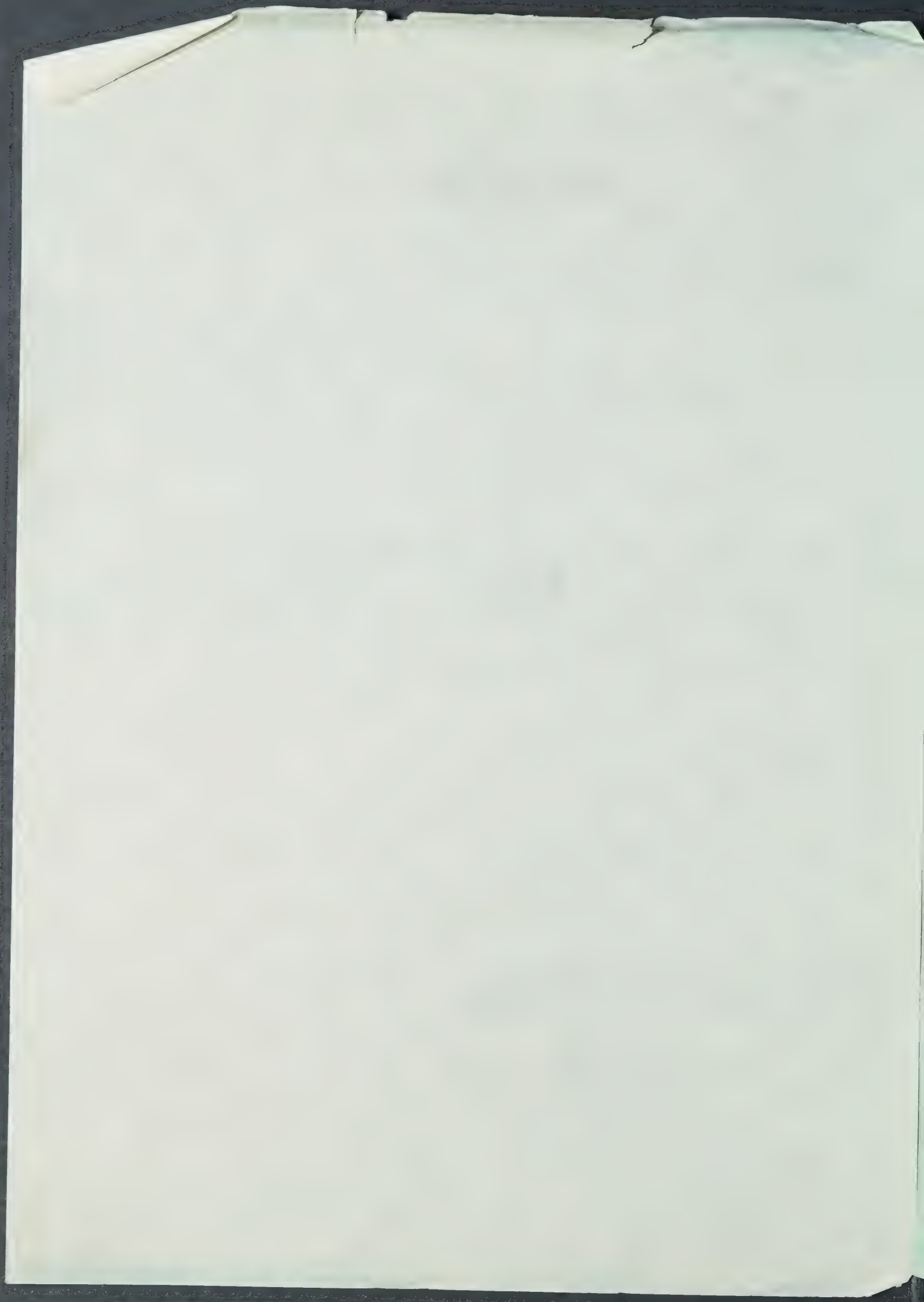
Herrn Dr. Hader

Hilwacker

~~Herrn Hader~~

1648	Gemälde	800	-			
1049	"	2800	-			
2084	"	800	-			
2113	"	4000	-			
2145	"	10500	-			
		18700	-			
	+ 1590	2805	-			
		21505	-			

Jamband erhalten
per falsche Titelaufz.
H. Müller



(THIS FORM DOES NOT REQUIRE CERTIFICATION BY A UNITED STATES CONSULAR OFFICER)

SPECIAL CUSTOMS INVOICE

BUREAU OF CUSTOMS

(Original only required for customs purposes)

I. THIS SECTION TO BE FILLED IN FOR EVERY SHIPMENT

1. How were goods obtained by importer? By purchase or agreement to purchase By some means other than a purchase
 DO NOT INCLUDE PURCHASE AND NONPURCHASE GOODS IN SAME INVOICE. USE SEPARATE INVOICE FOR EACH

2. Place (city and country) and date obtained by importer
Lucerne, Swiss 12 July, 1965

3. Name of exporting carrier

4. Date of shipment

II. TO BE FILLED IN IF GOODS WERE PURCHASED OR AGREED TO BE PURCHASED

1. Name and address of seller
Galleries Fischer, Haldenstr. 19, Lucerne

2. Name and address of purchaser
**MILWAUKEE 10, Wisconsin
 Dr Alfred Bader, Pres. Aldrich chemical Company, Inc**

3. Date order accepted
June 26, 1965

III. TO BE FILLED IN IF GOODS WERE NOT PURCHASED

1. Name and address of person from whom goods were obtained

2. Name and address of consignee

3. Name and address of person for whose account goods are shipped

IV. THIS SECTION TO BE FILLED IN FOR EVERY SHIPMENT

(1) MARKS AND NUMBERS ON SHIPPING PACKAGES	(2) MANUFACTURER'S OR SELLER'S NUMBERS OR SYMBOLS	(3) QUANTITY AND FULL DESCRIPTION OF GOODS (State contents of each package and importer's numbers or symbols, if any)	(4) INVOICE UNIT PRICE OR VALUE	(5) INVOICE TOTALS AND SHOW SEPARATELY PACKING COSTS; ALL OTHER COSTS, CHARGES, AND EXPENSES	(6) CURRENT UNIT PRICE FOR HOME CONSUMPTION IN HOME CURRENCY	(7) CURRENT UNIT PRICE FOR EXPORT TO UNITED STATES
GF	11	1648 picture by Spain master, 17. century "still life"		s. fcs.		
		1649 do Stroiffi, E. 17. Cent. "girl"		21'505.-		
		2084 do Eckhout, 17. cent. "awakening of Lazarus"		94.25	freight	FOB HAMBURG
		2103 do Heusch, W. 17. cent. landscape		130.-	packing	
		2175 do Vlieger S. 17. cen. "storm on the see"		25.-	insurance	
				21'754.25		

(8) Country of origin
Spain, Italian, Holland

(9) If rate of exchange is fixed or agreed, give rate

(10) If discount is freely offered, give terms, amount, and whether trade or cash

V. THIS SECTION TO BE FILLED IN FOR EVERY SHIPMENT

- IF GOODS WERE PURCHASED, have you stated in section IV, column 4, the purchase price of each item in the currency in which the goods were bought? Yes No.
- IF THE GOODS WERE NOT PURCHASED, have you stated in section IV, column 4, the price that you would have received or would be willing to receive now if the goods were sold in the ordinary course of trade for exportation to the United States? Yes No.
- What currency was used in this invoice transaction? U.S.A. Dollar
- Whether the goods were purchased or obtained by the United States importer in some other manner, have you stated in section IV, column 6:
 - The price at which you are now selling the goods or offering them for sale for home consumption, including all applicable taxes? Yes No.
 - Is this price freely offered to anyone who wishes to buy the goods for home consumption? Yes No.
 - Have you stated in section IV, column 7, the price at which you are now selling the goods or offering them for sale for export to the United States and whether this price is f.o.b., c.i.f., c.&f., or whatever the fact may be? Yes No.
 - Is this price freely offered to anyone who wishes to buy the goods for export to the United States? Yes No.
- Have you listed all charges and stated whether each amount has been included in or excluded from the invoice amount? Yes No.
 Is the inland freight included in the invoice price or value? Yes No. Is the price or value of the goods the same at the factory as at the point of delivery? Yes No. If the answer is No, have any sales been made at an ex-factory price? Yes No.
- Are any rebates, drawbacks, bounties, or other grants allowed upon the exportation of the goods? Yes No. If so, have all been separately itemized? Yes No.
- If such or similar goods are being sold or offered for sale in the home market for home consumption, what taxes are applicable and are they included in the price shown in section IV, column 6?

Rate Kind

SECTION V (Continued)

8. (A) Did production of goods involve costs for "assists" (i.e.—dies, molds, tooling, printing plates, patterns, drawings, blueprints, artwork, engineering work, design and development, financial assistance) *not included* in the invoice price?

Yes No. If yes, identify nature of assist involved _____, and complete Part B.

(B) (1) Assists valued at _____ were supplied by:
(“Unknown,” if applicable)

Manufacturer Importer Other (Identify) _____

(2) Assists were: (a) Supplied without cost. (b) Supplied on rental basis.

(c) Invoiced separately. If (c), attach copy of invoice.

9. If the price(s) shown in column 6 is (are) higher than those shown in column 7, there is an indication of possible sales at less than fair value within the meaning of the United States Antidumping statutes. If this differential exists, please select one of the following alternatives:

(A) To the best of my knowledge and belief the differential between the column 6 and column 7 prices is the result of conditions of sale which would not result in sales at less than fair value within the meaning of the U.S. Antidumping laws.

OR

(B) There is attached hereto an explanation of the differences between the column 6 and column 7 prices.

NOTE.—In his discretion the appraiser may nonetheless require submission of the information called for under item 9. (B).

10.	PURCHASE DECLARATION	11.	NONPURCHASE DECLARATION
	I declare that the merchandise described in this invoice is SOLD OR AGREED TO BE SOLD; that all the information contained herein is true and correct; and that there is no other invoice(s) except		I declare that the merchandise described in this invoice is shipped OTHERWISE THAN BY PURCHASE OR AGREEMENT TO PURCHASE; that all the information contained herein is true and correct; and that there is no other invoice(s) except
Explanation of Exceptions		Explanation of Exceptions	
Date 12.7.1965	Signature of Seller, Shipper, or Agent of Either GALERIE FISCHER Haldenstrasse 19 LUZERN	Date	Signature of Shipper or Agent

This form of invoice required generally if rate of duty based upon or regulated by value of goods and purchase price or value of shipment exceeds \$500. Otherwise, use commercial invoice.

False statements or willful omissions in any invoice or other documents executed and forwarded for United States Customs entry purposes will subject the goods to seizure and forfeiture or any person involved will be subject to a penalty equal to the value of the goods. Publicity will be given to all seizures and penalties, including the disclosure of the identity of the offenders involved (19 U.S.C. 1592).

Vague or misleading information may result in expensive trouble to importer and delays in customs clearance.

Supplies of this form may be secured from consular offices of the United States and from The Director, Customs Information Exchange, 201 Varick Street, New York, N.Y., 10014. Privately printed forms must conform in all respects to the official form.



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 20, 1985

Dr. George Keyes
Curator of Paintings
The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, Minnesota 55404

Dear Dr. Keyes:

Thank you for your kind and informative letter of August 15.

My Portrait of a Man has aroused some strong feelings. The sellers, the Cohens, at the Trafalgar Gallery are quite convinced that it is by Philip de Champaigne, which I just don't believe. Mrs. Ellen Bernt is convinced that it is by Franchois, and the book on Flemish paintings at the Metropolitan has illustrated my portrait as a Vaillant. I do believe that the painting is Dutch, strongly influenced by the Flemish, and Dujardin is the closest I have seen.

Thank you for the information on the Herring Fleet in Action. You may always take whatever liberty you like in asking me about any paintings, and I will always tell you. I just wish that you were back at Queen's and could help me strengthen that collection.

Unlike many collectors, like Norton Simon, I very seldom ask for opinions before I buy a painting. I much prefer to use my own judgment, and then ask my art historian friends. I do own this picture, bought it in a small collection, and believe that the signature is honest.

I wrote to Dr. Jan Kelch in Berlin a great many years ago, and he then replied that his book on De Vlieger would be published shortly. I hope to live that long. Could you at your convenience send me his present address so that I can send him a photograph of my painting.

Dr. George Keyes
The Minneapolis Institute of Arts
August 20, 1985
Page Two

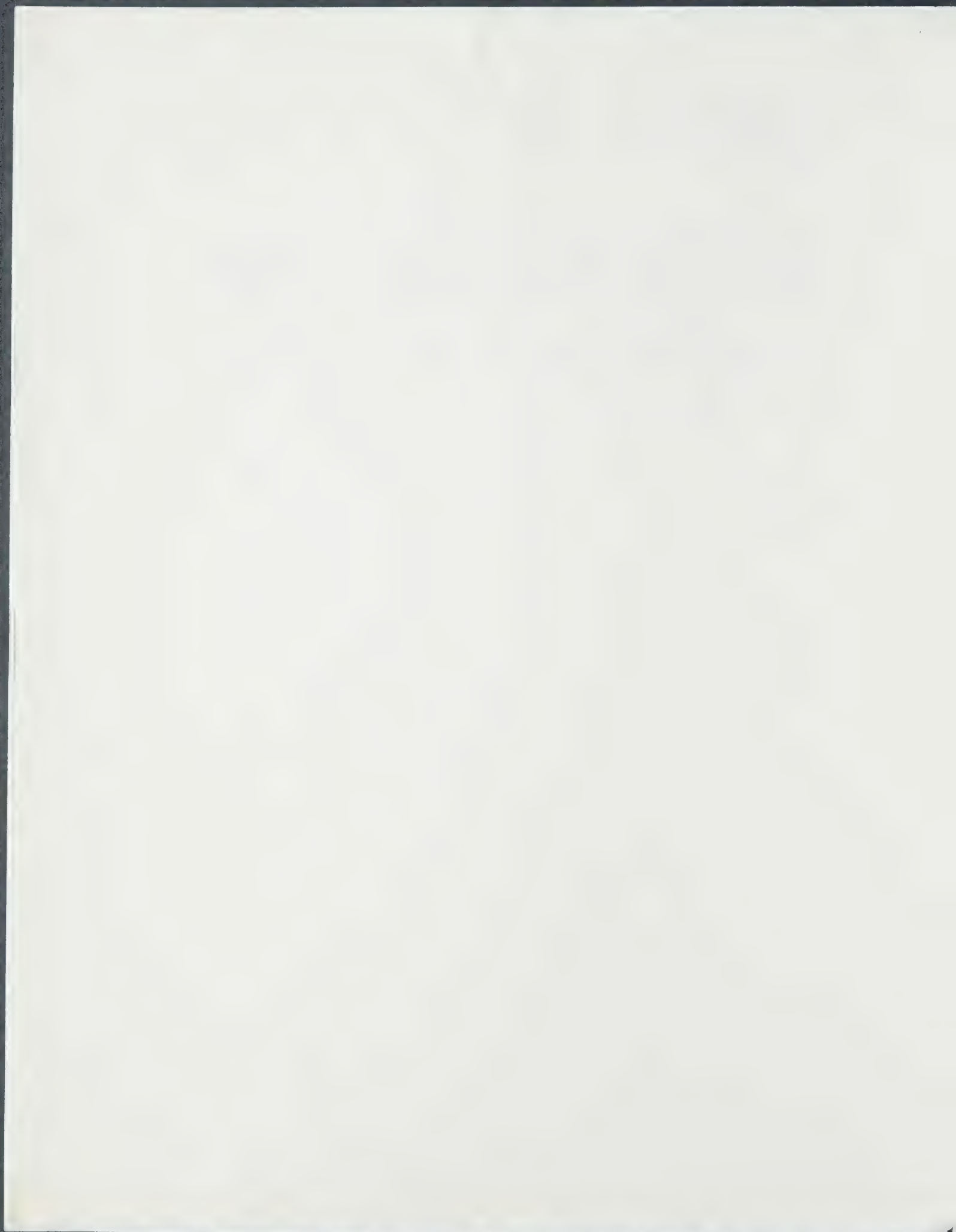
It seems to be that one De Vlieger in my collection is enough, and personally I prefer my Shipwreck scene. However, I know that many collectors prefer calm seas, and I remember how the wife of the last owner of my Shipwreck, Dr. Hans Wetzlar, worked on her husband to persuade him to sell it.

By all means do keep the photograph, and we hope that you will be able to come and visit us soon.

Best personal regards,

Alfred Bader

AB:mmh





The Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, Minnesota 55404

612/870-3046

July 18, 1983

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

Dear Dr. and Mrs. Bader:

Elaine and I would like to thank you for such a delightful day last Saturday. We so enjoyed seeing your fascinating collection.

You certainly have many magnificent paintings which still sing in my memory. I was thrilled by the De Vlieger, but the Uytenbroeck, the diminutive Rembrandts, the majestic Sweerts Portrait of a Man, not to mention the Eeckhouts, the Backers, Bramers, the Bega, Wyck and the Fabritius (?) Joseph and the Baker were wonderful works. I am also intrigued by the Portrait of a Man rising from his Chair that reminded me so much of Karel Dujardin. By the way, there is another splendid Dujardin Male Portrait in the Rijksmuseum, Amsterdam.

I mentioned an artist represented in the Butôt Collection in conjunction with your Philosopher in his Study that we saw in the guest bedroom. The artist is Gerhard van Steenwyck. As you may know, I worked on the catalogue of the Butôt Collection, published by Sotheby's in 1981. By a complete fluke I discovered a second similar Still-life by Gerhard van Steenwyck in Heidelberg. Mr. Butôt's picture was included in the major exhibition in Münster and Baden-Baden, "Stilleben in Europa" 1979/1980, cat. 133. Your Philosopher in his Study might be by the same hand. In any case, Steenwyck's style is similar to that of Willem de Poorter--at least in terms of Poorter's Still-life with Armor in the Museum Boymans-van Beuningen.

I shall mention your Van Meegeren and Walter Sickert pictures to Sam Sachs who I am sure will be in touch with you.

Thank you again for your generous hospitality.

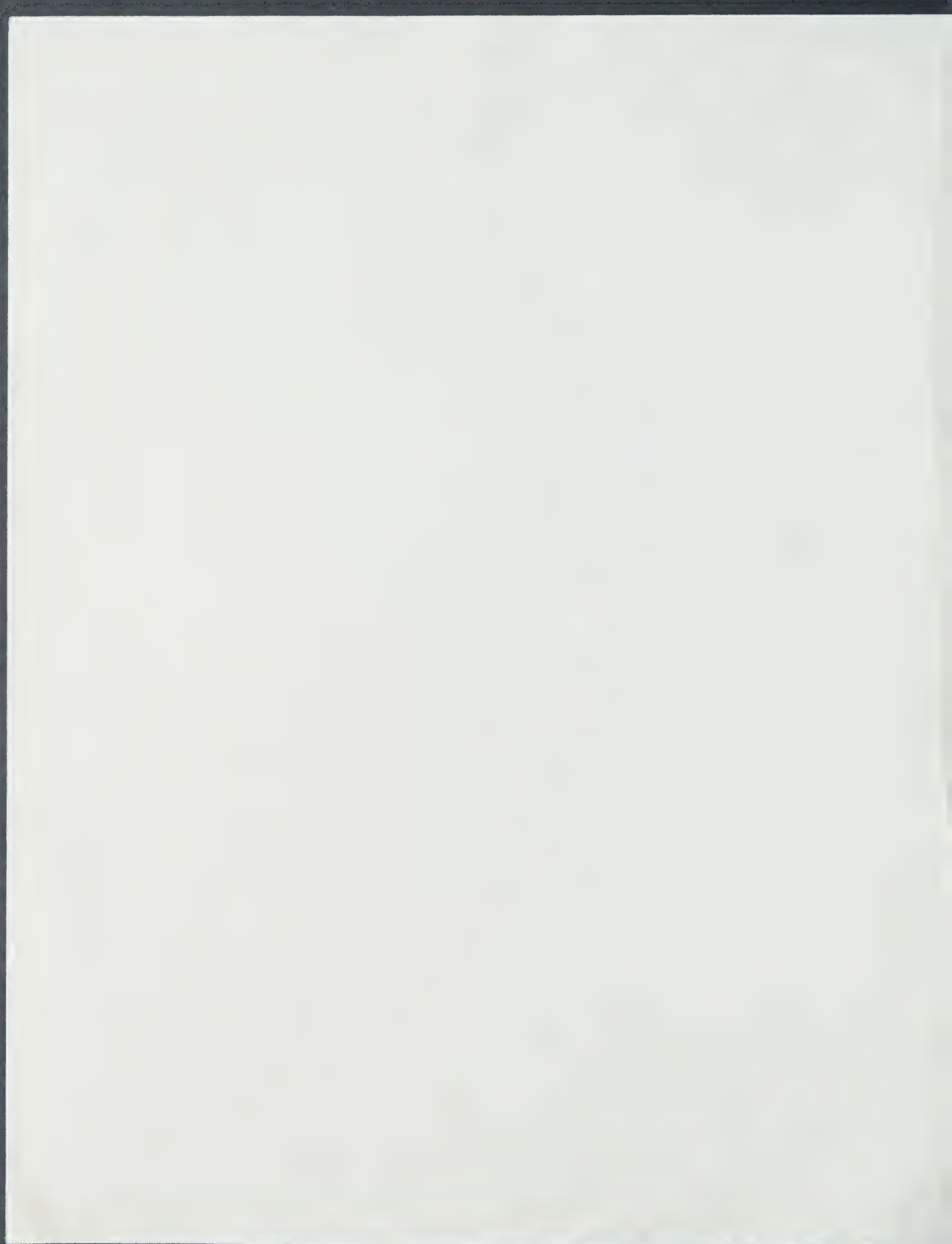
Please find enclosed my article on Jacob Pynas as a Draughtsman.

Cordially,

George Keyes

George Keyes
Curator of Paintings

GK:rh



den 14. Maerz, 1974.

Herrn Dr. Jan Kelch,
Gemaeldegalerie,
Staatliche Museen Preussischer Kulturbesitz,
Arnimallee 23,
1 Berlin 33, Deutschland.

Sehr geehrter Herr Dr. Kelch:

Wie schade dass wir uns bei Ihrer vorjaehrigen Reise durch Amerika nicht haben treffen koennen; ich haette Ihnen gerne meine Sammlung alter Hollaender gezeigt.

Sehr gerne haette ich eine Photokopie des Kapitels ueber De Vliegers Schiffbruchs-Darstellungen und der Katalogisierung meines Bildes.

Zu meinem 50. Geburtstag schenkt mir meine Frau einen Katalog einer Auswahl meiner Bilder und ich lege Photokopie der Seite ueber den De Vlieger bei. Professor Wolfgang Stechow hat eine sehr nette Einleitung geschrieben und hat mir gesagt dass ihm persoendlich mein De Vlieger besonders gefaellt.

Hoffentlich werde ich Sie bei Ihrer naechsten Amerika-Reise empfangen koennen.

Freundliche Gruesse.

Ihr,

Alfred Bader

AB/th

Anl. -

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The Minneapolis Institute of Arts

28 October 1991

Mr. and Mrs. Alfred Bader
Aldrich Chemical Company
940 West St. Paul Avenue South
Milwaukee, Wisconsin 53233

Dear Isobel and Alfred,


Now that my exhibition Mirror of Empire has closed. I want to thank you for your most generous loan of the wonderful Simon de Vlieger painting, Ship in distress off a Rocky Coast. I have always admired the picture, which is such a remarkable example of de Vlieger's work. He is just so important.

I hope that things are quieting down in Milwaukee. Funnily enough, I ran into Jane ten Brink Goldsmith at an opening at the Museum Boymans-van Beuningen. She was still talking non-stop about Curtis Carter. I have to confess that I finally had to disengage myself from it for a while. It is a deplorable situation, and I do sincerely hope that the new president of Marquette will review the role and functioning of the Haggerty Museum which seems, to my mind, to have become an unfortunate fiefdom.

I hope that all goes well with you.

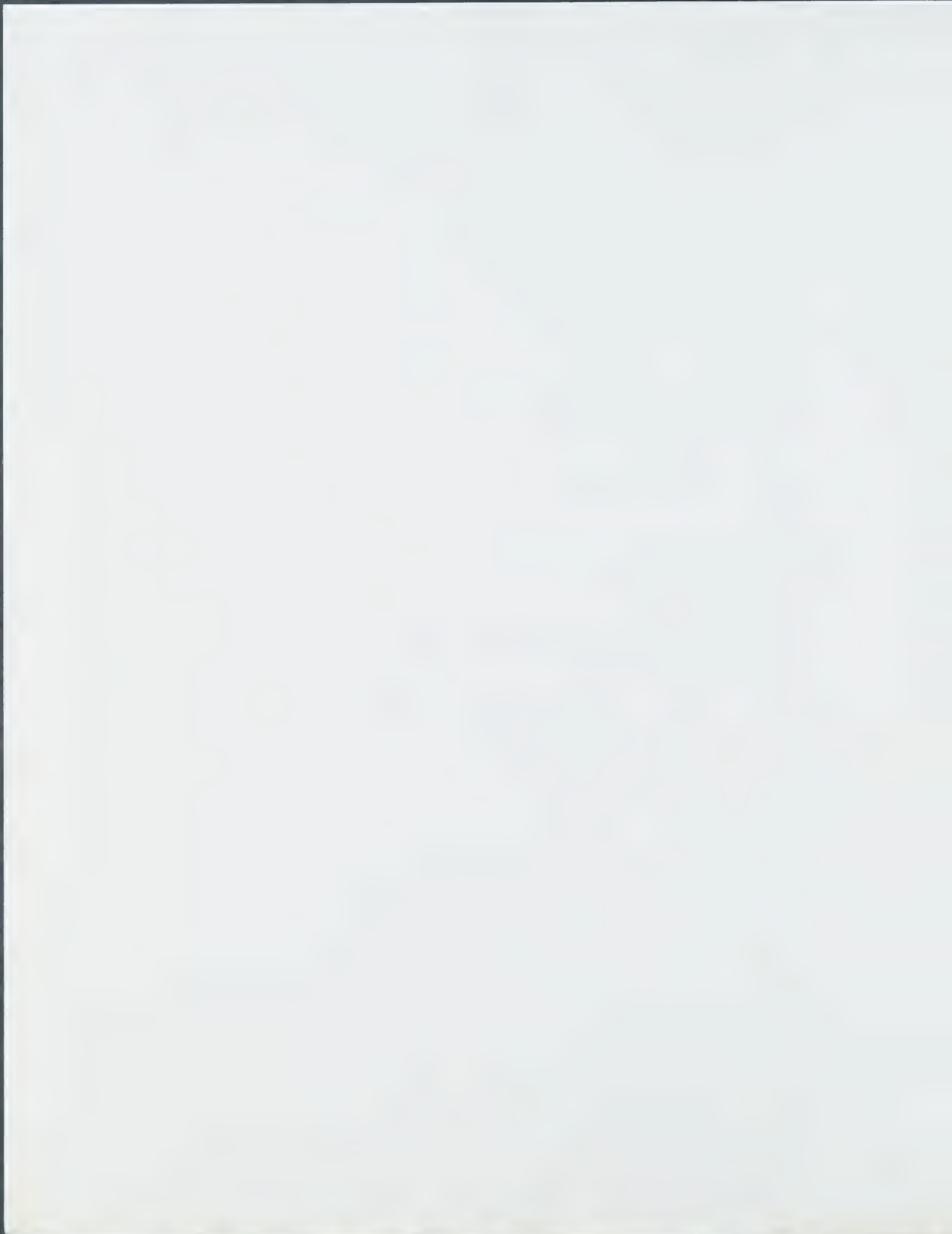
With kind regards,

Cordially,



George Keyes
Curator of Paintings

GK/jis



STAATLICHE MUSEEN PREUSSISCHER KULTURBESITZ

GEMÄLDEGALERIE

1 BERLIN 93 · ARNIMALLEE 23
TELEFON 76 00 11


1.3.1974 da

Herrn
Dr. Alfred R. Bader
940 West St. Paul Ave.
Milwaukee Wisconsin 53233
U.S.A.

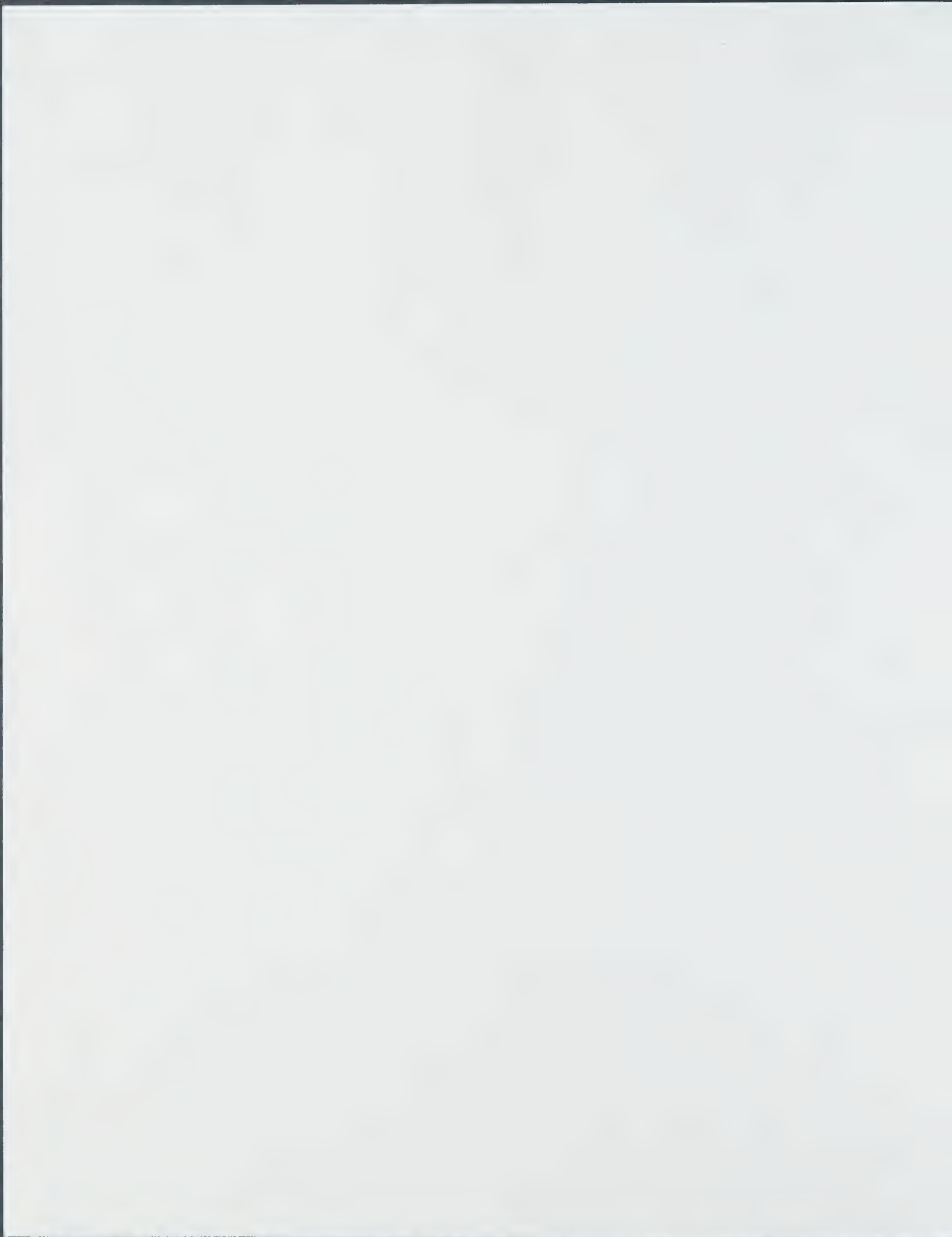
Sehr geehrter Herr Dr. Bader,

besten Dank für Ihr Schreiben vom 7. Januar 74. Leider liegt meine Dissertation über "Simon de Vlieger als Marinemaler", Berlin 1971, nur als maschinenschriftliches Exemplar vor. Ihr Gemälde ist jedoch dokumentiert und katalogisiert, und ich könnte Ihnen vorerst eine Fotokopie des Kapitels über de Vliegers Schiffbruch-Darstellungen zukommen lassen. Im vorigen Jahr hatte ich Vorlesungen in Berkeley abzuhalten und machte im Anschluß daran eine längere Galerie-Reise durch die Staaten, hatte aber dummerweise Ihre Adresse versiebt. Den de Vlieger würde ich doch zu gern einmal im Original sehen.

Mit freundlichen Grüßen


(Dr. Jan Kelch)

RECEIVED
MAR 8 1974
ALDRICH CHEMICAL CO., INC.



The Minneapolis Institute of Arts

July 30, 1990

Dr. Alfred Bader
940 West St Paul Avenue South
Milwaukee, WI 53233

Dear Mr. Bader:

I am writing to apprise you of an error that we discovered on the loan agreements for the exhibition Mirror of Empire: Dutch Marine Art of the Seventeenth Century. We have noted that the dates for the exhibition in Toledo and Los Angeles were typed incorrectly. The actual dates for the two venues are January 27 - April 28, 1991 in Toledo and May 30 - September 1, 1991 in Los Angeles. Additionally, the actual loan period request is through September 30, 1991.

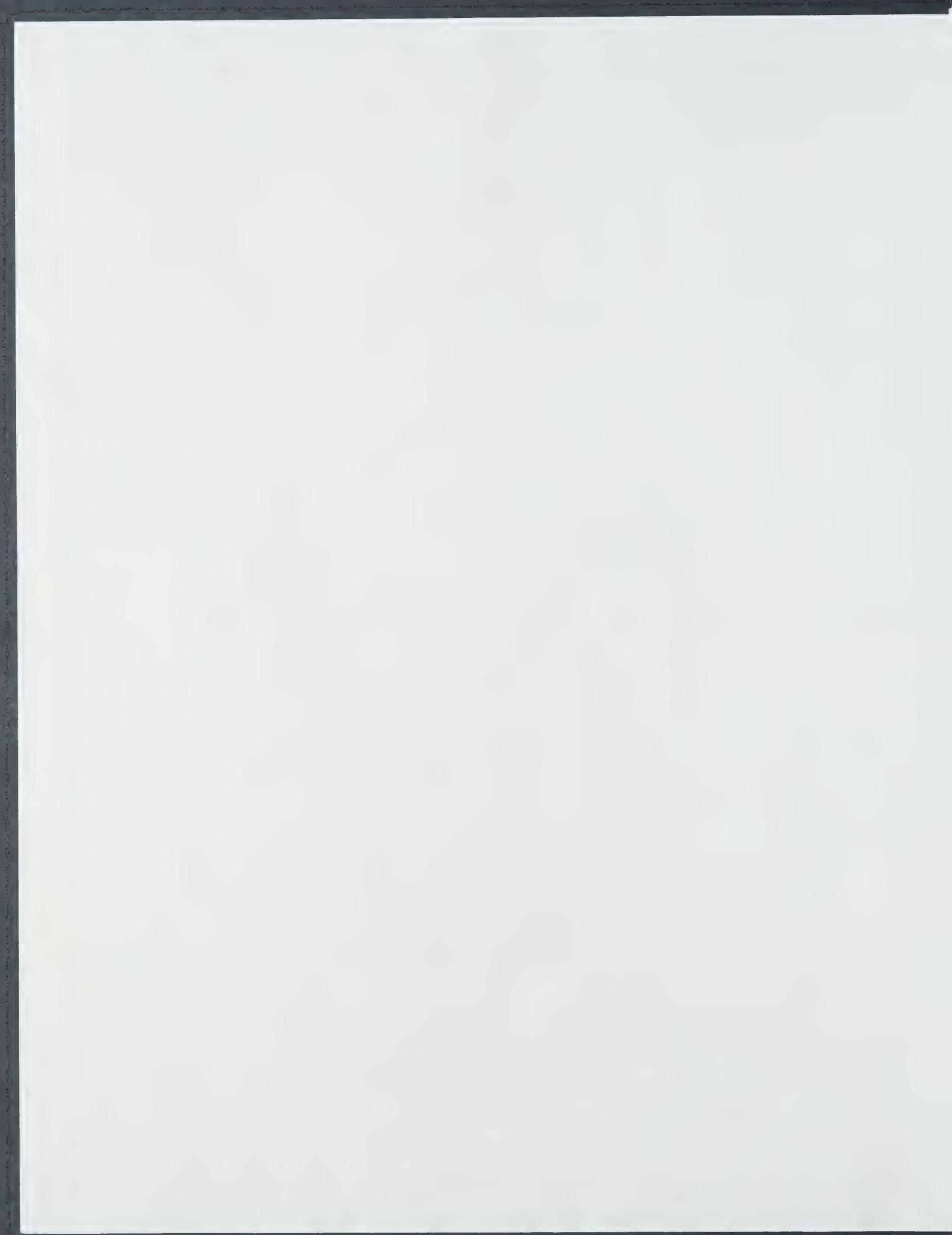
Unless we hear from you by the end of August, we will assume there is no problem with the corrected dates. Please accept my sincerest apologies for this error and my hopes that it does not inconvenience you in any way.

Yours sincerely,

Catherine Davis
Catherine R. Davis
Registrar

Dear Ms. Davis:
The dates are fine.
Did you receive my de Vlieghe
safely? I have not received
your receipt.

Best regards
Geert van der Meer
8/5/90.



Jan Kelch
1 Berlin 28
Ortwinstr. 12-14

2
Bln., d. 26.5. 1966

Herrn Dr. Alfred Bader
2961 North Shepard Ave.
Milwaukee, Wisconsin

Sehr geehrter Herr Dr. Bader,

Ihren "Seesturm" habe ich wohlbehalten bekommen. Ich habe mich sehr über das Foto gefreut, zumal ich von diesem Bild nur eine recht schlechte Abbildung besaß.

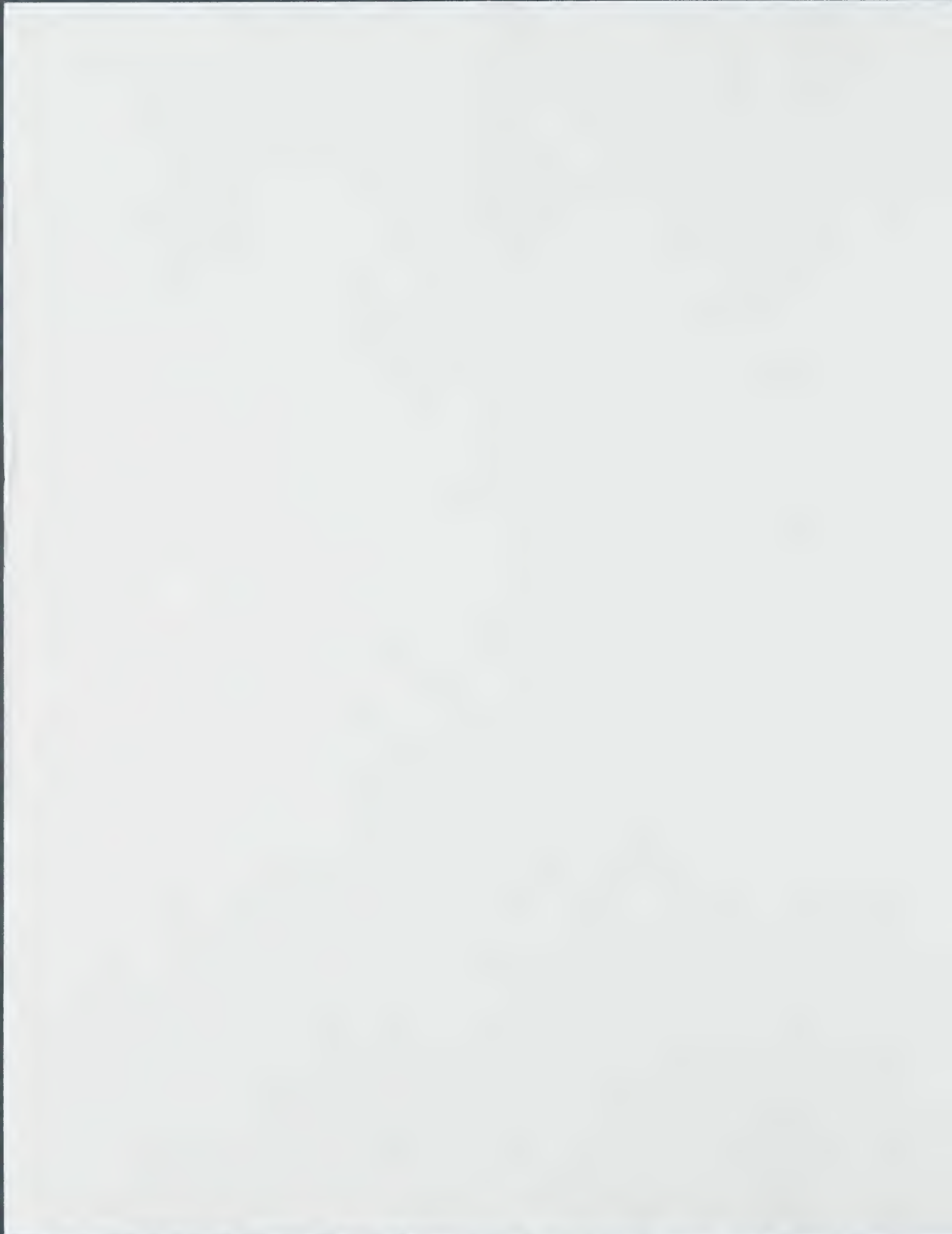
Leider befinden sich meine Katalognotizen noch in Den Haag, so daß ich Ihnen vorerst keine ausführlichen Angaben über die Provenienz des Bildes machen kann. Die Marine wurde 1958 bei Lempertz in Köln versteigert (Kat. 1958, Nr. 174) Ich empfang eine Abbildung von Dr. W. Bernt, der damals auch eine Expertise anfertigte.

Im vorigen Jahr befanden sich im Haager Rijksbureau und im Londoner Courtauld Institute noch keine Aufnahmen dieses Bildes, d.h. die Marine muß sich lange in festen Händen befunden haben, da in beiden Instituten bislang keine Hinweise vorhanden waren. Sobald ich wieder im Besitz meines Katalogmaterials bin, werde ich Ihnen hoffentlich genauer antworten können.

Meine Arbeit wird voraussichtlich erst in zwei bis drei Monaten abgeschlossen sein. Ich werde Ihnen ein Exemplar schicken. Das Bild wird abgesehen von der Katalogbeschreibung auch im Text behandelt werden, da es eine ganze Reihe verwandter Bilder, die ebenfalls einen Schiffbruch an felsiger Küste zeigen, abschließt. Das Bild wird in den späten Amsterdamer Jahren des Künstlers - um 1645 - entstanden sein.

Mit freundlichen Grüßen

Jan Kelch



The Minneapolis Institute of Arts

September 6, 1985

Dr. Alfred Bader
Chairman
Aldrich Chemical Company Inc.
P. O. Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader:

Thank you for your kind letter of August 20th.

I share your frustration concerning Jan Kelch's long promised monograph on Simon de Vlieger. In any case his address is:

Herr Dr. Jan Kelch
Abteilung Gemäldegalerie
Staatliche Museen Preussischer Kulturbesitz
Arnimallee 23/27
33 Berlin-Dahlem
Bundesrepublik Deutschland

I am totally in agreement with you concerning the relative merits of your De Vlieger Shipwreck, which I consider a superlative painting. I still hope to include it in my forthcoming Dutch Marine Art exhibition. Certain of the calm scenes--in particular his lovely beach views, also rank high in De Vlieger's oeuvre.

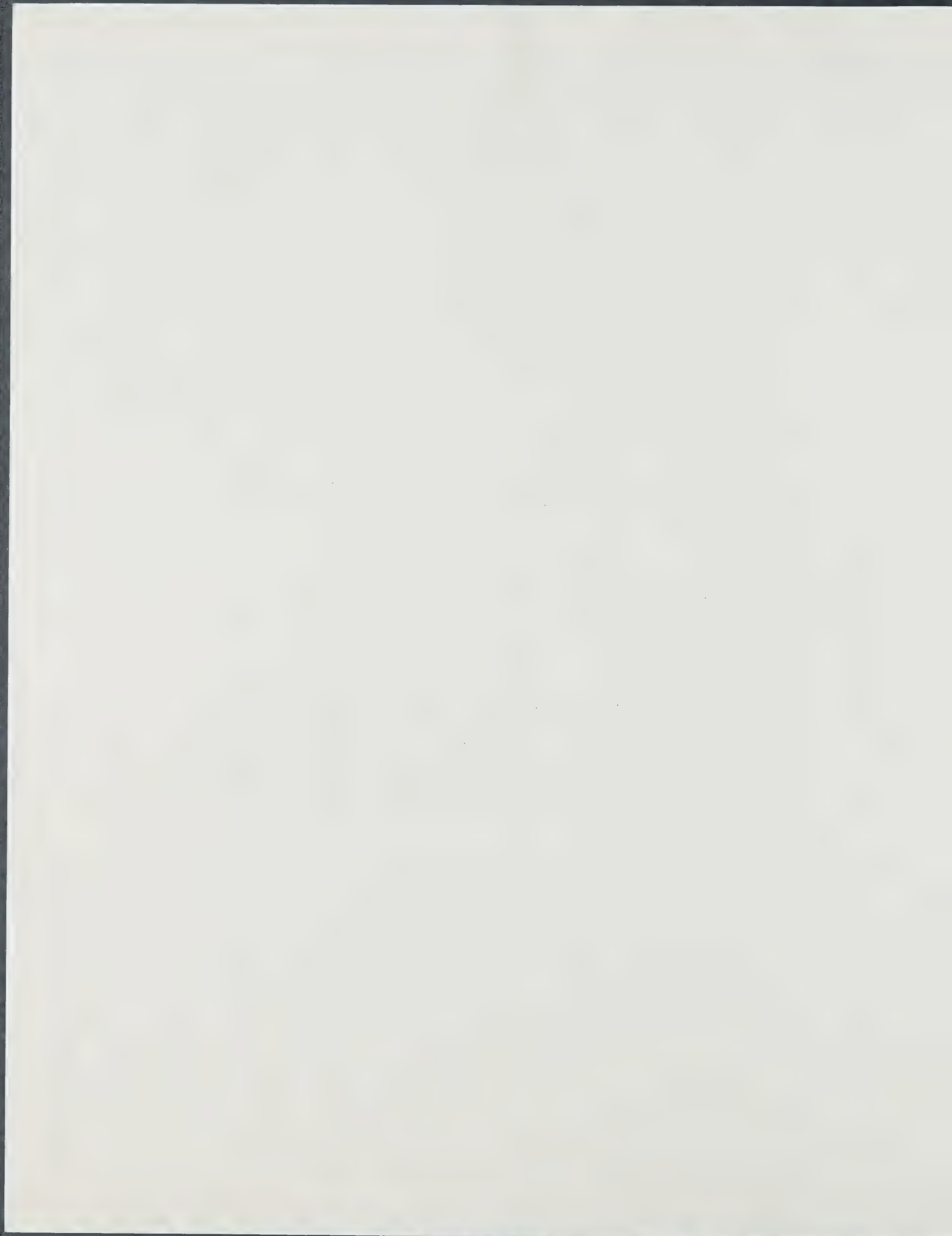
With kind regards,

Cordially,



George Keyes
Curator of Paintings

GK:rh



University of Virginia
McIntire Department of Art



Fayerweather Hall
Charlottesville, Virginia 22903
804-924-6123

15 September 1986

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

Dear Dr. Bader:

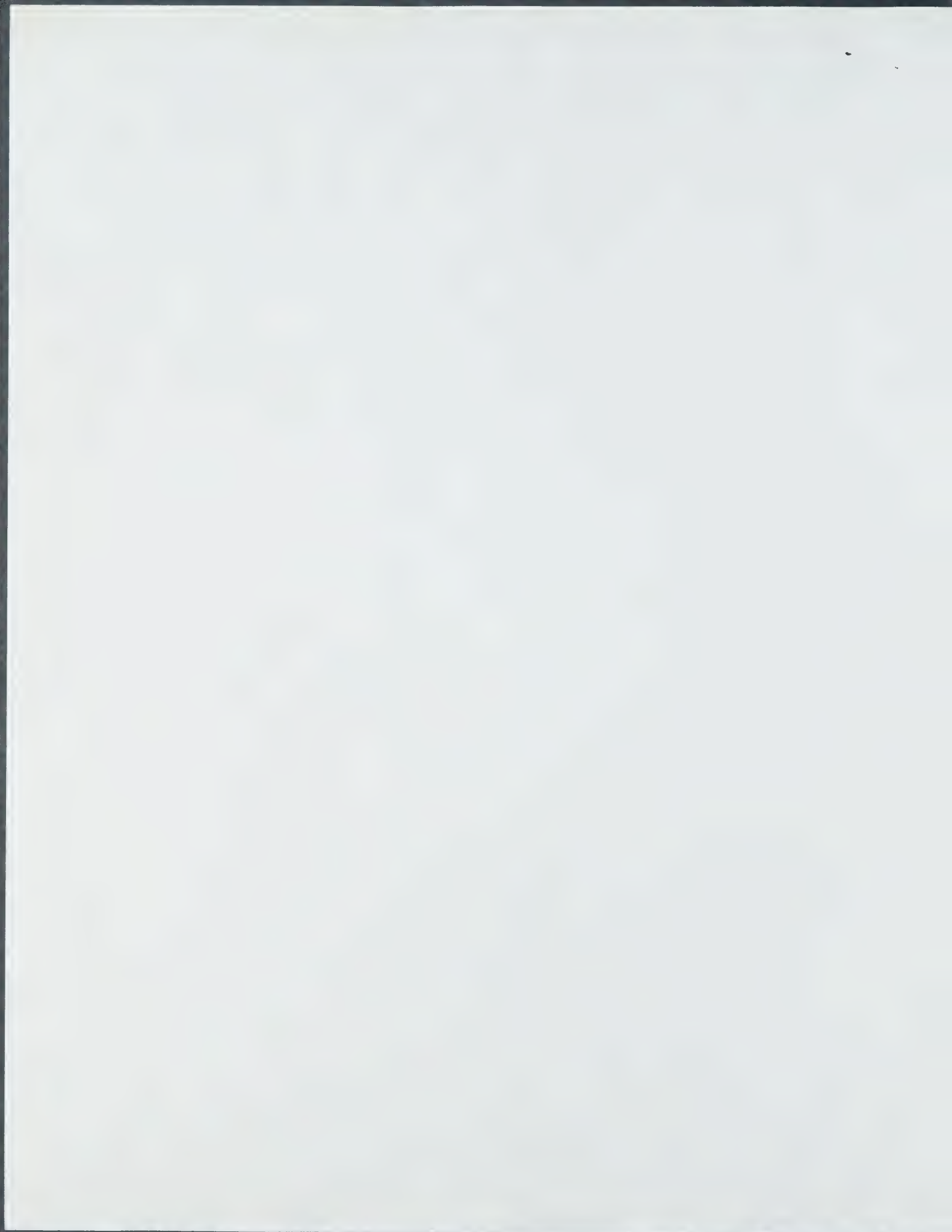
I would like to include your painting of a shipwreck by Simon de Vlieger in my book on Dutch storm scenes. The book is titled Tempest and Shipwreck in Dutch and Flemish Art, and will be published in 1987 by Pennsylvania State University Press. Your painting is one of the finest of De Vlieger's shipwrecks and would be an important addition to my study.

I saw a photograph of your painting when I visited George Keyes last May, and he gave me your address. May I request a photograph also and permission to reproduce it? I will, of course, be happy to pay for the photograph.

I very much appreciate your considering my request, and with many thanks for your help, I am,

Sincerely yours,

Lawrence O. Goedde
Assistant Professor





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

October 1, 1986

Prof. Lawrence O. Goedde
McIntire Department of Art
University of Virginia
Fayerweather Hall
Charlottesville, Virginia 22903

Dear Prof. Goedde:

In response to your letter of September 15, enclosed please find photograph of my Shipwreck.

The painting is described in some detail in the exhibition "Paintings from the Age of Rembrandt" and I enclose copy of the entry.

Of course, you have my permission to publish this, as from "The Collection of Dr. and Mrs. Alfred Bader."

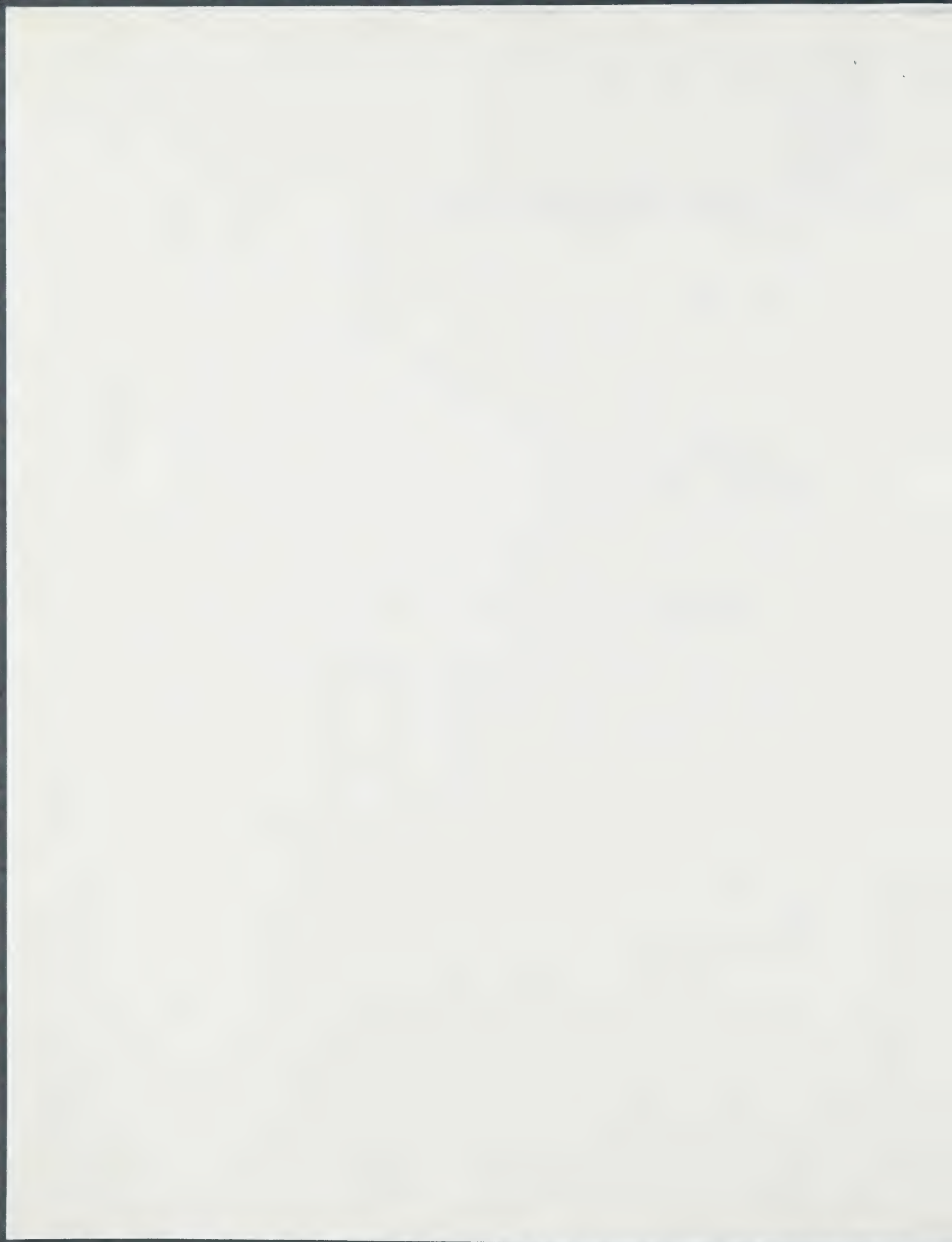
Best regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosures



München, am 13. August 1965.

Mottlstrasse 13.

Lieber Herr Doktor Bader!

Wir gratulieren Ihnen herzlich zu Ihren Neuerwerbungen, von denen wir die bei Fischer-Luzern ja gut kennen. Heusch und Vlieger sind ganz einwandfreie und klare Werke von sehr guter Erhaltung und das spanische Stilleben ist von sehr guter Qualität, wobei es nichts ausmacht, dass man heute die Künstlernamen für diese Stilleben noch nicht kennt.

Den Hans Jordaens finden wir beide besonders schön innerhalb seines Werkes, in unserem Material haben wir keine andere Fassung gefunden, die es sonst bei diesem Künstler manchmal gibt. Die grossen Figuren im Mittelgrund sind so gut und doch von Francken und Rubens-abweichend, dass ich der Eigenhändigkeit ganz sicher bin.

Dürfen wir das Photo für unser Material behalten?

Für heute mit allen
guten Wünschen
Ihre getreuen

Berut²⁴.



Print File[®]
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WWW.PRINTFILE.COM

INSERT EMULSION SIDE DOWN

STYLE NO. 45

DATE:

ASSIGNMENT:

FILE NO.:

D

VLIEGER



original state

6382 X 28C9

SE +

