

Alfred Bader

Queen's University

Correspondence

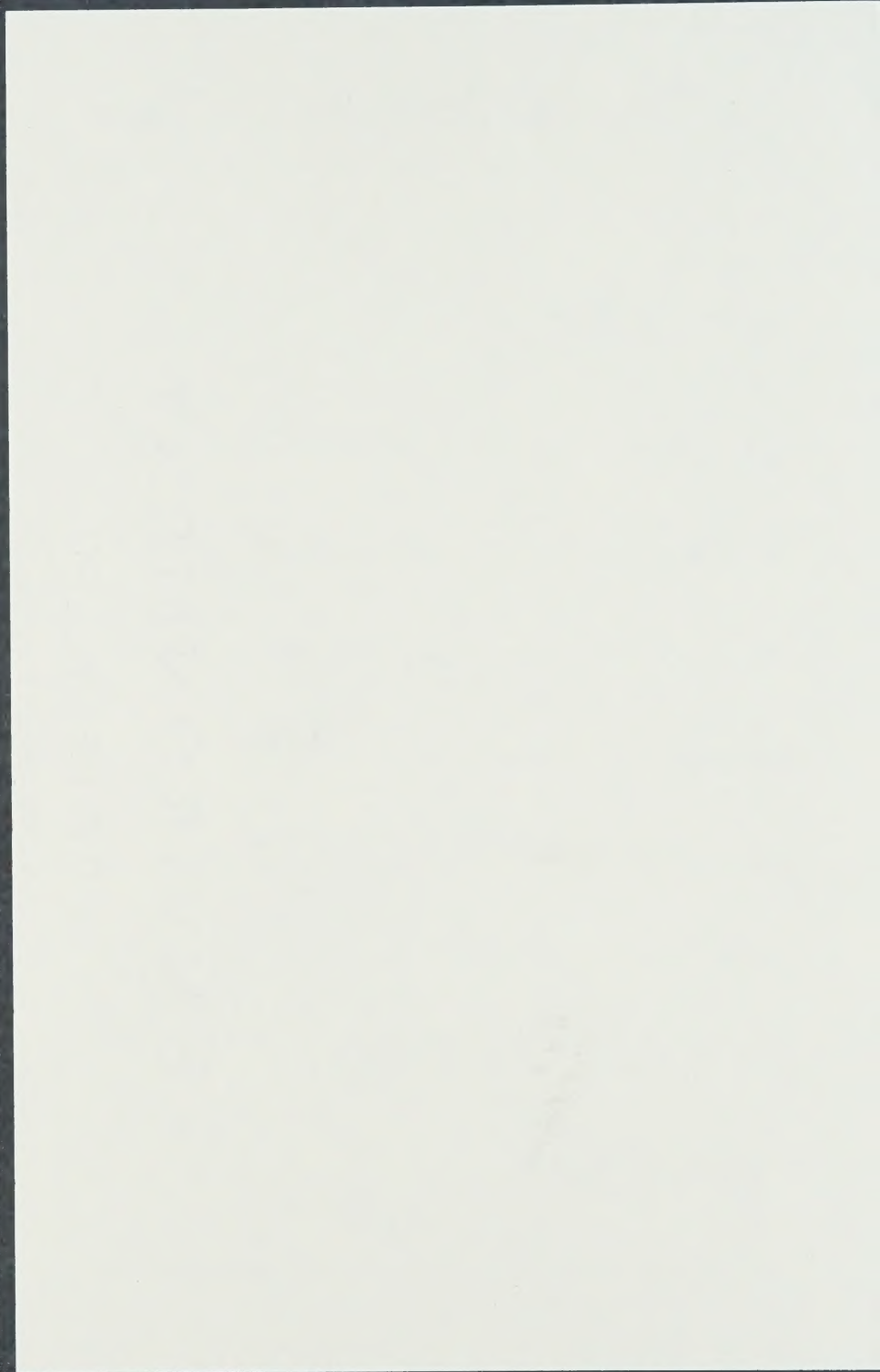
2000-2012

QUEEN'S UNIVERSITY ARCHIVES	
LOCATION	5109
BOX	26
FILE	25

Agnes Etherington Art Centre

Dear Alfred,

In lieu of a fancy card with
a picture of some great painting
on it (you can't get those
kinds of cards in Kingston),
please accept my best
wishes for your 78th
birthday, and may there be
many returns! Love
Liz



Queen's has never failed to amaze me. It had been 18 years since I was last on campus until this November when I toured my son Jamie through campus. I was shocked, so was he. I couldn't contain my pride and prejudice for my Alma Mater. It didn't matter as Jamie pretty much decided, on his own, that was where he wanted to attend university. Mixed in with the always palpable student enthusiasm was the campus and curriculum rejuvenation including prospective studies at Herstmonceux. Wow - I want to go back to school. Since our November trip we have learned of Jamie's acceptance to the Commerce 2018 class! He (and we) are thrilled! Now to the point- to personally recognize people like the Baders making such extraordinary donations, intellectually and financially, to keep Queen's so special.

I would like to send them a letter of thanks. Can you please inform me how to do so, directly or indirectly?

Many thanks and continued success making Queen's the best.

Andrew MacKay '86
(and Margot MacKay '89)

I have no idea as to whether or not I have reached the right office. It is just worth a try. It was interesting to read Ms Brown's article on Alfred Bader, know to me as Alfie. I first met him at a Passover dinner at the home of the Wolfe family in Westmount, Que. Mr Wolfe had just brought Alfred home from the Canadian prisoner-of war camp as his sponsor. It was due to the wisdom of Jean Royce that he was admitted to Queens. The University being one of the few who admitted students according to their merit, not their religious affiliation. As a result, Queens is now being rewarded for their un failing adherence to equal opportunity for all. As a result of Alfred's success in entering Queens, a few years I applied. Jean Royce accorded me the same privilege and I actually lived in Ban Righ for my first year.

Joan Jacobs Samuels.

P.S I would appreciate this e-mail being kept for your eyes only, thank you.

Howard

This e-mail may contain confidential or privileged information. If you are not the intended recipient, any further use or disclosure is prohibited. Please notify me immediately by reply email and delete any copies of this message.

Dear Dr. Bader,

In 1997, you presented a lecture, "The Bible and Dutch Masters," in the Irving and Regina Rosen Lecture Series in Jewish Studies at Queen's University in Kingston, Ontario.

Next month we are commemorating the 30th anniversary of the series. The event, however, is bittersweet. We are very happy that the series continues to attract distinguished speakers, audiences have grown, and lectures are booked into the future.

However, since the series began, Irving Rosen has died, and Gini Rosen is terminally ill with inoperable cancer, but remains vibrant and upbeat.

To mark this anniversary we will be having a slide show with the picture, name, and topic of each past lecturer.

We would like to invite you as a past lecturer to send a brief quotation or a longer statement about your experience as a Rosen lecturer and any recollection you have of Gini or Irving.

The event will be held on May 16, 5:30 pm at the University Club. It will be a symposium on the contribution of the late Professor Gerald Tulchinsky to Canadian Jewish Historiography. It will feature presentations by Professors Richard Menkis, Jack Granatstein, and Gordon Dueck. Gerry died before he was able to be the featured speaker for the event.

The event is bittersweet, but your words will add to it as did your lecture in building the entire series. Please try to get your comments to me by around May 5th. Thank you in advance.

Sincerely,

Howie
Howard Tzvi Adelman
Director of Jewish Studies/History, Queen's

10000



66009

STUDENT AWARDS
OFFICE OF THE UNIVERSITY REGISTRAR

Mrs. Isabel Bader
2961 N. Shephard Ave
Milwaukee, WI 53211
U.S.A.

Queen's University
Kingston, Canada
K7L 3N6
Tel 613 545-2216
Fax 613 545-6409

12 January 1999

Dear Mrs. Bader:

I am writing to inform you that the following terms of award for the Isabel Bader Award for Costume in Drama were approved at the November 1998 meeting of the Senate Committee on Scholarships and Student Aid.

Isabel Bader Award for Costume in Drama

Established by Isabel Bader and awarded to upper year students, currently registered in a drama concentration (includes majors, medials, minors, and Stage & Screen SPF) and who are returning to Queen's in the following year. The award is based on financial need and is intended to support students who demonstrate an interest in costume and/or costume studies from various theatrical perspectives; past and current interest in costume and/or costume studies; plans, ideas, expectations, wishes for future study and exploration. Application, consisting of a bursary application and a letter outlining students' interests, should be made to the Department of Drama prior to 15 March. Selection will be made in consultation with the Student Awards Office. Eligible short-listed students will be interviewed. Please consult the Drama Department for full details and letter forms. Value: variable

You will be notified of the name of the recipient each year.

I should like to say how much Queen's University appreciates the establishment of this award.

Yours sincerely,

Linda Kemp
Senior Awards Officer
(Student Awards)

/ldk

cc: J. Brown, Office of Development



**Agnes Etherington Art Centre
Queen's University, Kingston, Ontario**

DEED OF GIFT

Donor: **Alfred and Isabel Bader**
Address: **2961 North Shepard Ave.**
Milwaukee, Wisconsin 53211
U.S.A.
Telephone: **1-414-962-5169** Fax: **1-414-277-0703** E-mail: **baderfa@execpc.com**

Alfred Bader _____ warrants that the donor is the owner of
(Please print donor name)
and has clear title to the work described below:

Artist: **Rembrandt van Rijn (Leiden 1606 – Amsterdam 1669)**
Title: **Head of a Man in a Turban, in Profile**
Date: **1661** Size: **24.8 x 19.1 cm**
Medium: **oil on panel**
Provenance: **Paris, collection of A. Vollon; Paris, with F. Kleinberger Galleries;
Berlin, collection of Marcus Kappel, by 1908; New York, collection of
Payne Whitney, by 1931; New York, collection of Helen Hay Whitney,
by descent to John Hay Whitney; sale, New York, Sotheby's, 25 May
2000, lot 4 (with colour illustration, as circle of Rembrandt)**

Date the donor acquired the work of art: **25 May 2000**

AND, subject to acceptance by the Acquisitions Committee of the Agnes Etherington Art Centre, unconditionally and irrevocably gifts, disposes irrevocably to and transfers full title and all privileges of ownership in the work to the Agnes Etherington Art Centre, Queen's University. This includes copyright and exhibition right, if these are held by the donor.

The following credit line is to be shown upon exhibition and reproduction of the gift:

Gift of Alfred and Isabel Bader, 2007.

Signature: _____

Date: _____

Accepted by the AEAC Acquisitions Committee at their meeting of **19 April 2007.**

AEAC Authorized Signature: _____





Queen's
UNIVERSITY

ADVANCEMENT SERVICES OFFICE

Old Medical Building
Queen's University
Kingston, Ontario, Canada K7L
Tel 613 533-2060
1 800 267-7837
Fax 613 533-2663

GIFT-IN-KIND

DONOR DECLARATION

I, Alfred Bader, have voluntarily

and with no expectation of benefit or advantage donated the following property to

Queen's University at Kingston.

One painting: Rembrandt van Rijn, *Head of a Man in a Turban, in Profile*, oil on panel, 24.8 x 19.1 cm, 1661

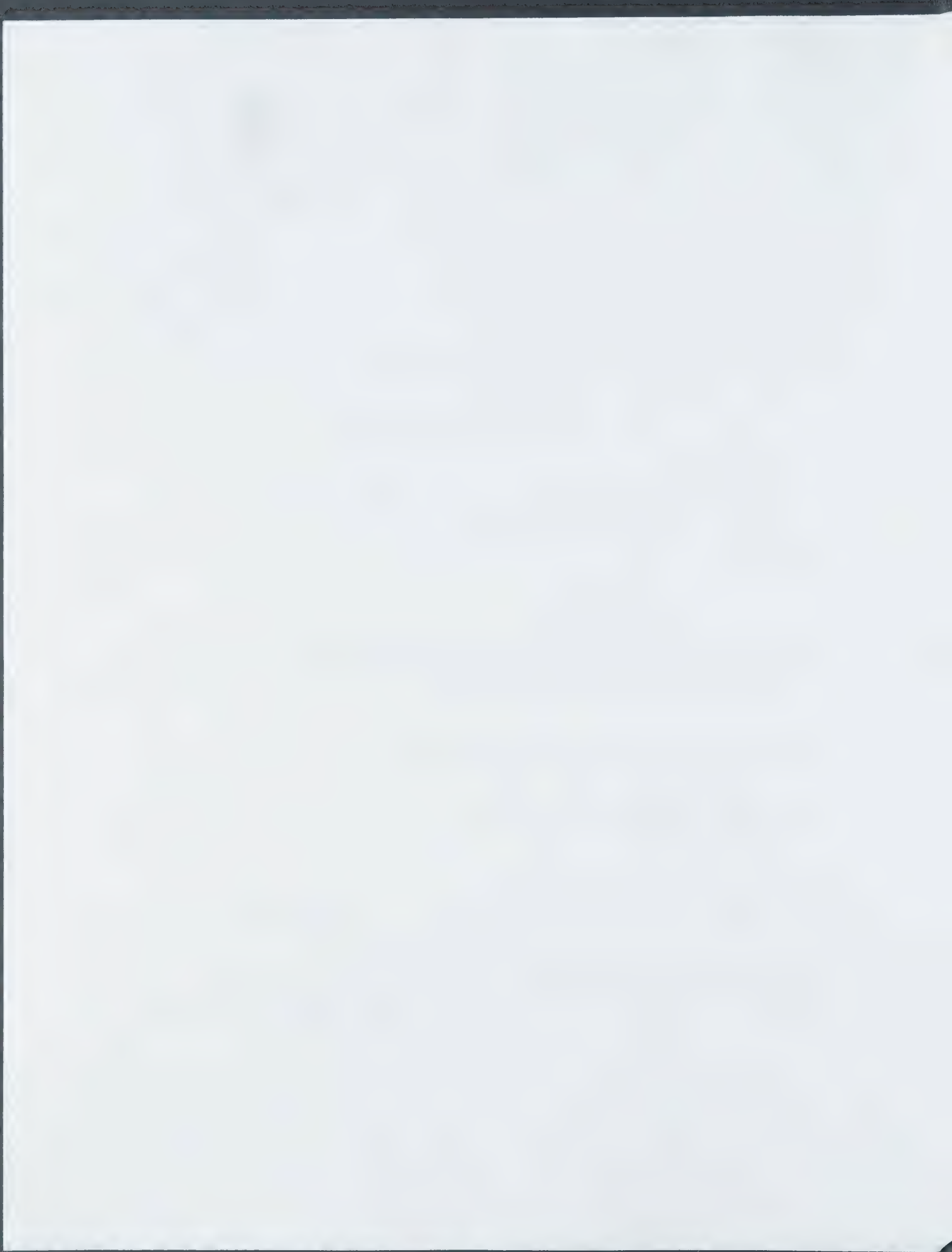
I would prefer this gift be placed in the following area of the University:

The Agnes Etherington Art Centre

Alfred Bader
Signature

May 4 07
Date

2961 North Shepard Ave., Milwaukee, Wisconsin 53211, USA
Address Postal Code



Fwd: Lists of donated paintings at Queen's

Subject: Fwd: Lists of donated paintings at Queen's

Date: Wed, 22 Aug 2001 10:25:01 -0400

From: "Bader" <alfred@alfredbader.com>

To: <Baderfa@execpc.com>

Subject: Lists of donated paintings at Queen's

Date: Wed, 22 Aug 2001 10:17:42 -0400 (EDT)

From: David A Dewitt <3dad5@post.queensu.ca>

To: Alfred Bader <alfred@alfredbader.com>


Dear Alfred,


Firstly, many thanks to you and Isabel for your hospitality this last, extended, weekend. I felt truly at home, and already look forward to my next visit.


One of the things I pledged to send to you was my list of the paintings here, that you have donated. I hope Ann can open these attachments; they are organized according to country of origin. Of course, if you see a work missing, please let me know. I used our database program to find these titles, and I am not yet an expert in its use.


With best wishes,
David

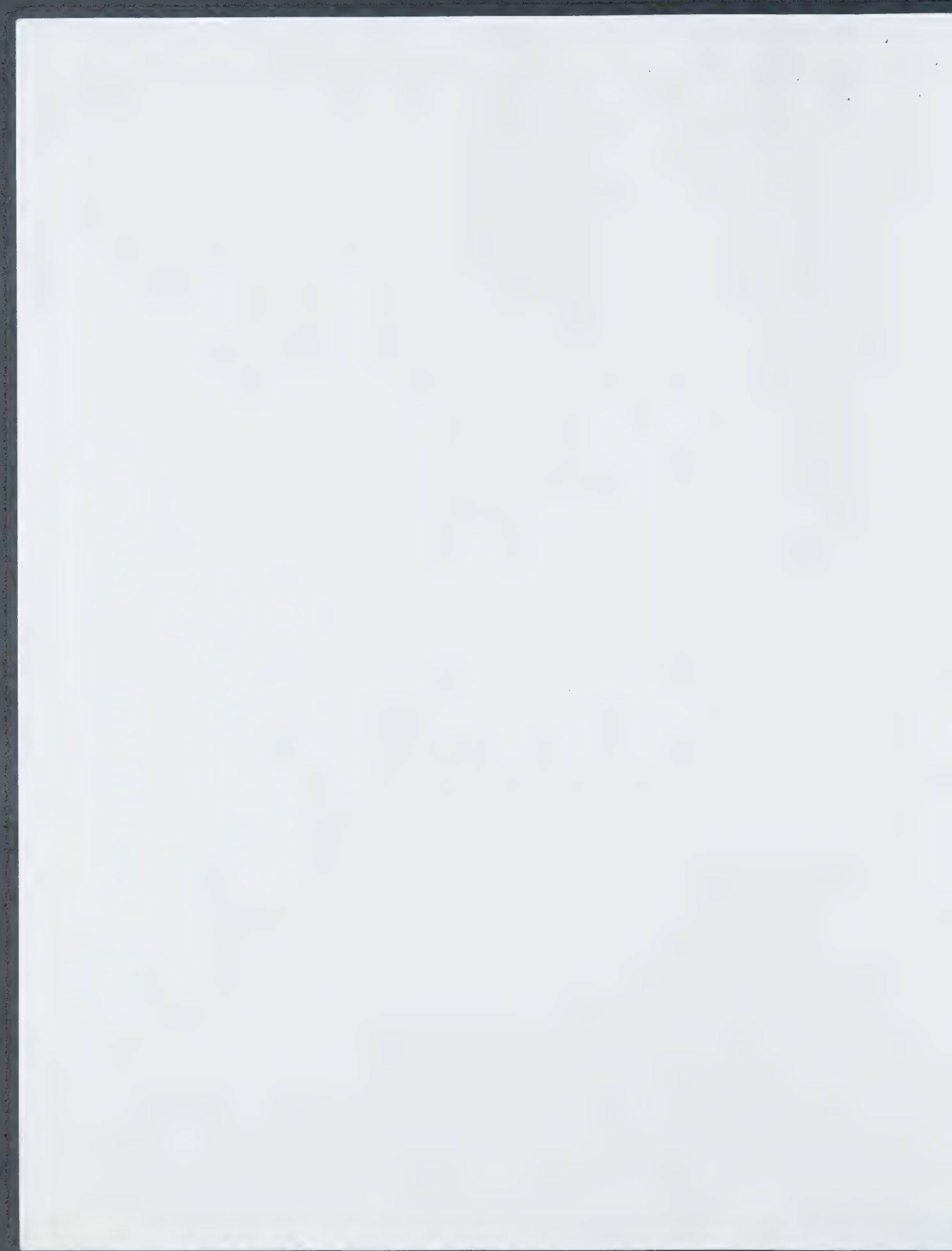
David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
Kingston, ON K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca


 <u>Swiss Paintings.doc</u>	Name: Swiss Paintings.doc Type: Winword File (application/msword) Encoding: BASE64
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 <u>Spanish Paintings.doc</u>	Name: Spanish Paintings.doc Type: Winword File (application/msword) Encoding: BASE64
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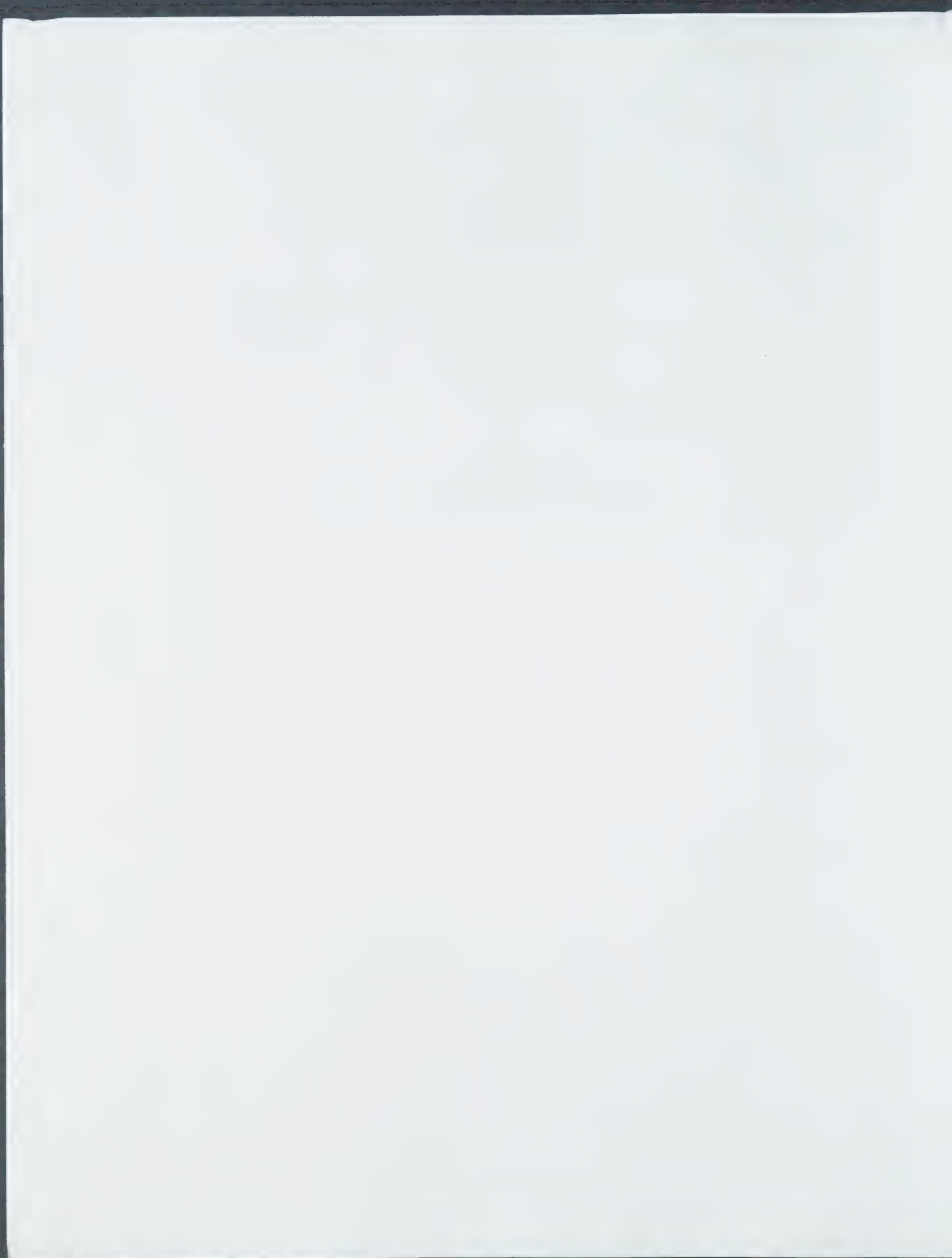
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 <u>Dutch and Flemish Paintings.doc</u>	Name: Dutch and Flemish Paintings.doc Type: Winword File (application/msword) Encoding: BASE64
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 <u>Drawings.doc</u>	Name: Drawings.doc Type: Winword File (application/msword) Encoding: BASE64
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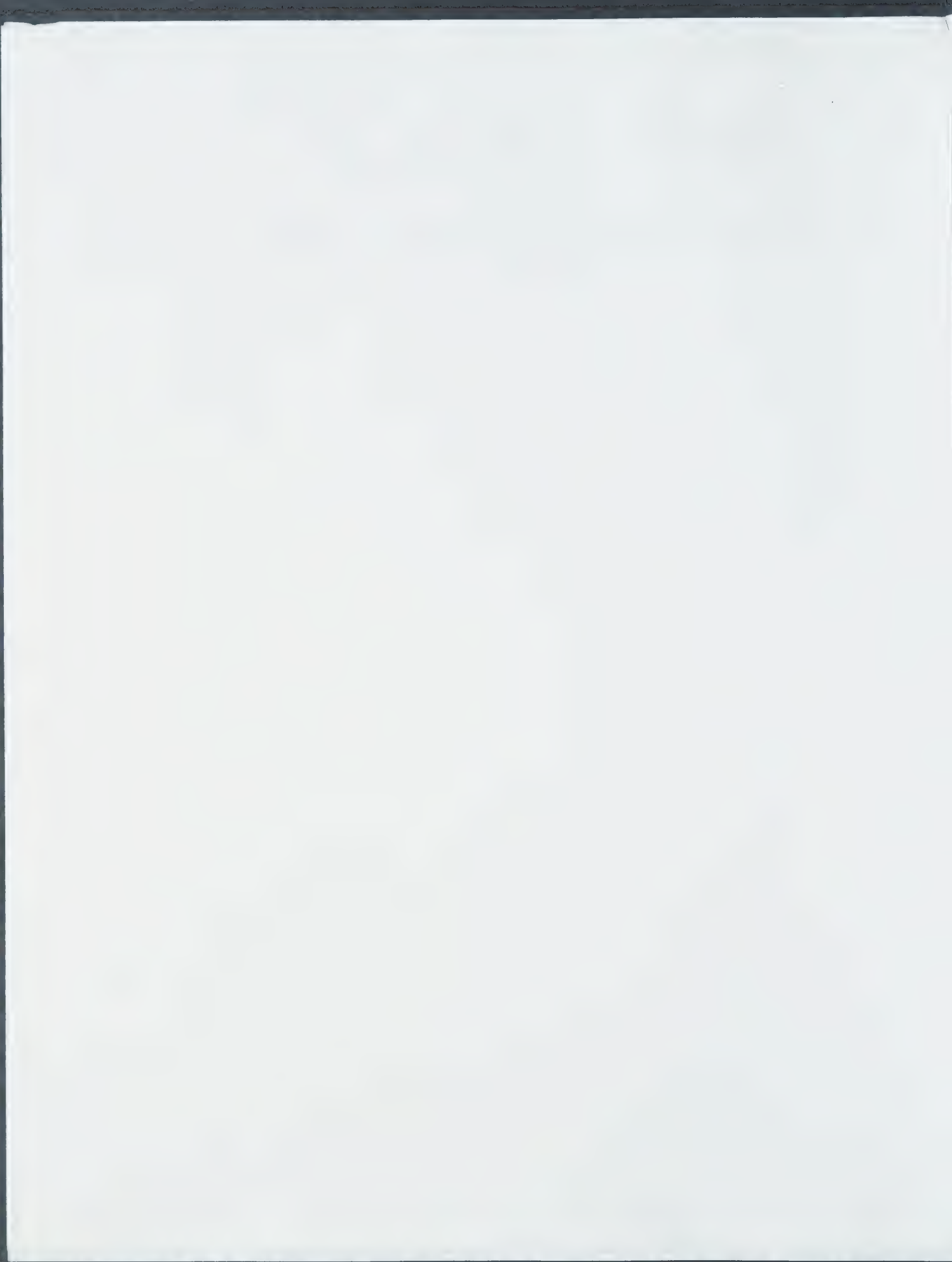
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Swiss Paintings

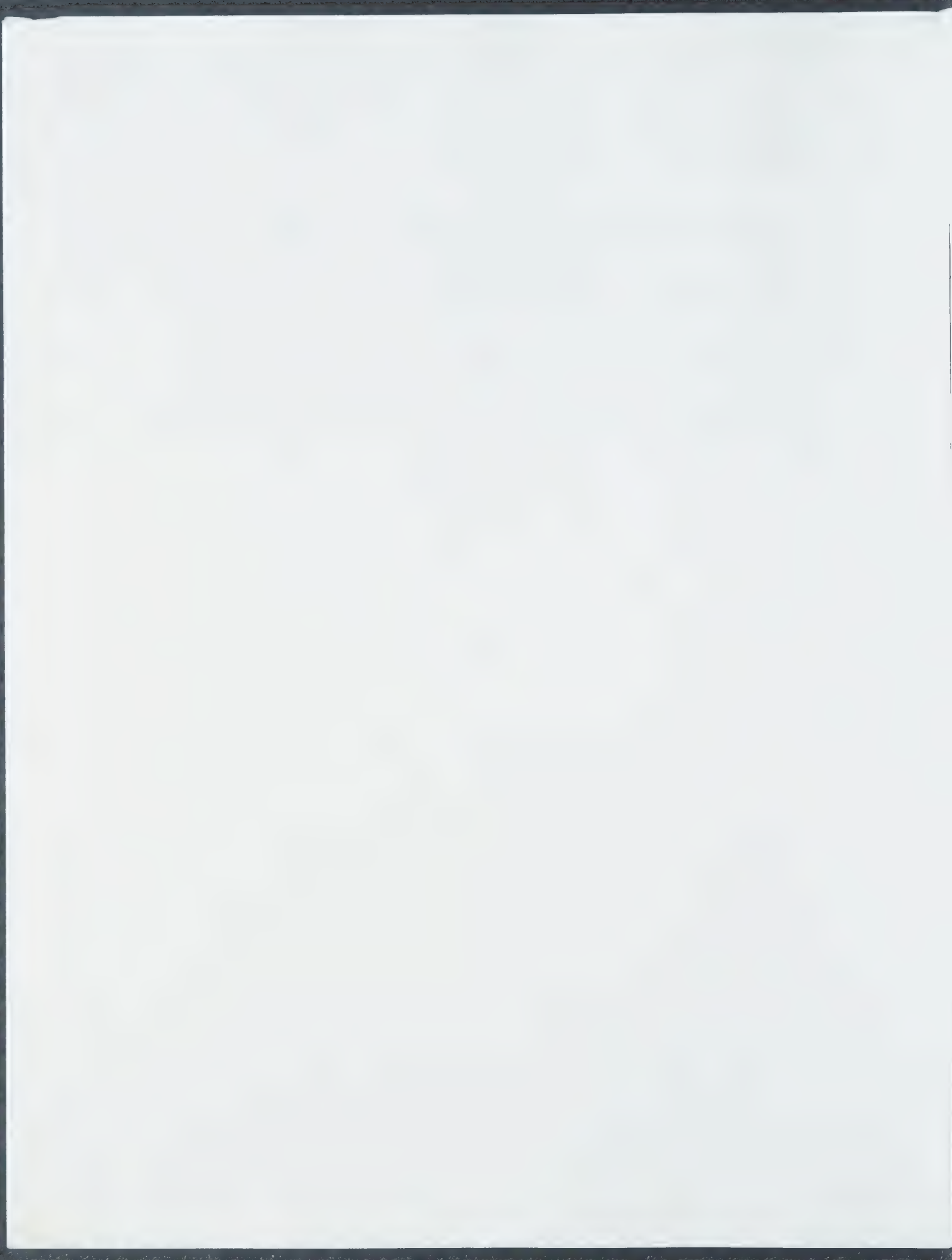
To be considered

— Anonymous, *Portrait of a Man*, 1693, 63.5 x 50.8 cm, acc. no. 34-020.17



Spanish Paintings

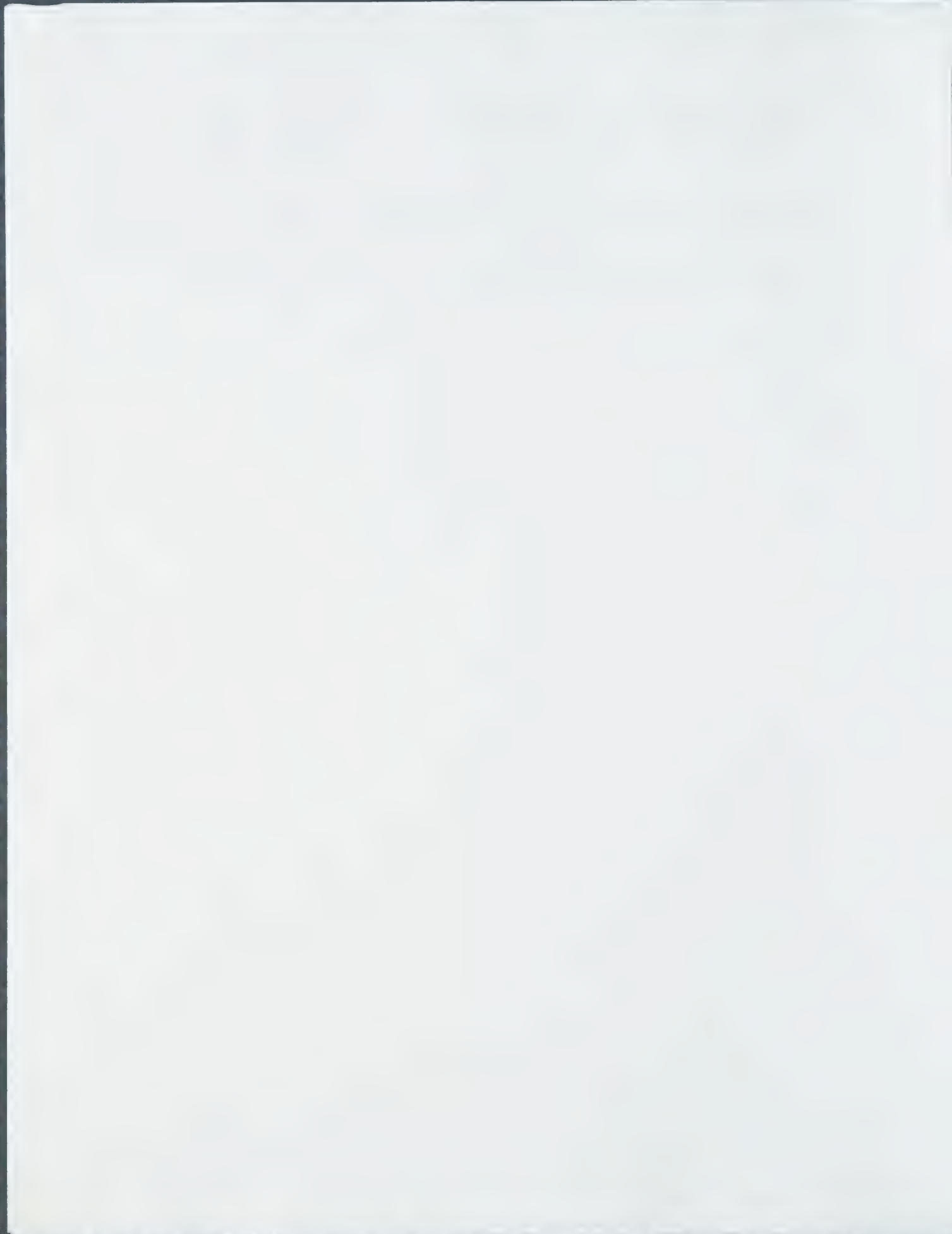
- Anonymous, *Saint Catherine*, canvas, 104.1 x 36.2 cm, acc. no. 16-032
- Arellano, Juan de (1614 – 1676), school of, *Still Life of Flowers*, canvas, 36.2 x 102.8 cm, acc. no. 19-026
- Sylvestro, Manaigo (1670 x 1744), *The Sacrifice of Manoah*, canvas, 128 x 117.5 cm, acc. no. 19-027
- Domenikos Theotekopoulos (El Greco), *Adoration of the Shepherds*, c. 1600, 23.5 x 18.5 cm, acc. no. 34-011



Paintings: Country of Origin Not Identified

Census 2

- Master of the Judgement of Solomon, *A Standing Saint Holding a Staff*, 114 x 86.2 cm, acc. no. 29-137
- Anonymous, *Study of a Woman in a Turban*, 38.5 x 27.2 cm, acc. no. 25-004



Italian Paintings

Handwritten notes:
Italian Chai

- Anonymous, *The Adoration of the Shepherds*, canvas, 81.7 x 82 cm, acc. no. 19-038
- Anonymous, *An Architectural Setting*, (medium?), 20 x 28.3 cm, acc. no. 19-039
- Anonymous, *The Blind Belisarius*, 139 x 178.4 cm, acc. no. 14-006 *A Masterpiece*
- Anonymous, *Chapel in Piazza, det. Architectural elements*, 27.9 x 20 cm, acc. no. 19-042
- Anonymous, *Classical Subject: Slain Youth, Warriors, Anguished Man, etc.*, 18.4 x 26 cm, acc. no. 19-041
- Anonymous, Florentine, *Crucifixion with Saints Francis and Tobias*, c. 1530, canvas, 65.6 x 49 cm, acc. no. 21-074
- Anonymous, *Female Warrior, Helmet and Spear*, 28 x 20.8 cm, acc. no. 19-040
- Anonymous, *Prometheus and the Eagle*, 48.3 x 63.5 cm, acc. no. 15-029
- Anonymous, *Salvator Mundi*, canvas, 76.2 x 63.5 cm, acc. no. 10-011, \$30000.00 *My first gift*
- Anonymous, *Samson and Delilah*, canvas, 115.6 x 95.3 cm, acc. no. 19-079
- Anonymous, *St. John the Baptist*, 38.1 x 32.7 cm, acc. no. 23-033
- Anonymous, *Perseus and Andromeda*, 67.2 x 53 cm, acc. no. 25-001
- Anonymous, *St. Peter*, 39.1 x 31.4 cm, acc. no. 23-032
- Anonymous, *St. Peter*, canvas, 121.5 x 100.5 cm, acc. no. 23-041
- Anonymous, *Portrait of a Saint*, 23.9 x 15.7 cm, acc. no. 25-014
- Anonymous (after Lorenzo Lotto), *Triple Portrait of a Man*, 61.3 x 77.2 cm, acc. no. 29-004
- Bassano, Jacopo (1517-1592), school of, *Departure for Canaan*, 147.3 x 205.4 cm, acc. no. 14-007
- Bellucci, Antonio, attributed to, *Cimon and Pero (Caritas Romana)*, 60.4 x 75.2 cm, acc. no. 33-014

Bertuzzi, Nicola (1710 – 1777), *The Triumph of Mordechai*, 1750, 40 x 56.5 cm, acc. no. 30-078

Brandi, Giacinto, *Heraclitus*, 119.4 x 91.5 cm, acc. no. 34-020.18

Cigoli, Ludovico Cardi, (1559 – 1613), *St Francis*, 154.9 x 119.4 cm, acc. no. 19-078

Dossi, Dosso (1474 s 1542), and Giovanni di Nicolo de Lutero, *Elijah*, canvas, 140.8 x 121 cm, acc. no. 27-017
A masterpiece

Ferri, Ciro (1634-1689), attributed to, *Joseph Turning Away from Potiphar's Wife*, 75.6 x 104.1 cm, acc. no. 16-031

Guardi, Francesco (1712 – 1793), manner of, *Architectural Cappricci*, c. 1760, 142 x 98.3 cm, acc. no. 23-039.1

-, *Architectural Cappricci*, c. 1760, 14.2(?) x 98.3 cm, acc. no. 23-039.2

Masucci, Agostino (1691 – 1758), attributed, *The Baptism of Christ*, c.1750, 53.3 x 33 cm, acc. no. 28-205

Matteis, Paolo de (1662 – 1728), *Jacob's Dream*, c. 1700, 74.9 x 152.4 cm, acc. no. 31-003

Turchi, Alessandro (1580-1650), *Lot and his Daughters*, canvas, 99 x 133.4 cm, acc. no. 17-034

Pellegrini, Giovanni Antonio (1675 - 1741), attributed to, *Cyclops and Ulysses*, 151.5 x 124.5 cm, acc. no. 21-072

Ricci, Sebastiano (1659 – 1734), *The Baptism of John the Baptist*, canvas, c. 1650, 34 x 27 cm, acc. no. 28-204

-, *The Martyrdom of St Mark*, 44.5 x 54 cm, acc. no. 25-006

Rotari, Pietro (1707-1762), and Antonio Conte, *Portrait of a Girl*, 1756, 48.3 x 39.7 cm, acc. no. 13-111

Vecchio, Palma (1603 – 1678), attributed to, *A High Priest Holding a Censer and a Book*, 76.2 x 62.2 cm, acc. no. 36-002

Vitale, Filippo, *The Blessing of St. Blaise*, canvas, 104.1 x 132.1 cm, acc. no. 41-002

Very fine

Cawsey 4

German Paintings

Master of the Neudorfer Portraits, *Christ as the Man of Sorrows*, 1538, panel, 73.6 x 52.9 cm, acc. no. 29-002

Very fine

- Elliger, Ottomar, *Death of Sophonisba*, 63.8 x 66.5 cm, acc. no. 33-015
- Rottenhammer, Hans (1564 – 1625), *The Guardian Angel*, 42.8 x 30.8 cm, acc. no. 27-012
- Trautman, Johann Georg (1713 – 1769), *The Raising of Lazarus*, 1750, 34.3 x 29.2 cm, acc. no. 38-037.02
- -, *The Three Marys at the Tomb*, c.1750, 34.3 x 29.2 cm, acc. no. 38-037.01

French Paintings

Hold for Pen them Chian

- Anonymous, *Allegory of Justice*, 39.2 x 79.3 cm, acc. no. 26-004
- Anonymous, *Dying General Outside of Moscow*, 39.2 x 32.7. cm, acc. no. 25-013
- Anonymous, *Landscape*, c. 1880, 8.3 x 13 cm, acc. no. 22-051
- Anonymous, *Portrait of a Man in a Fancy Waistcoat*, 67.3 x 54.4 cm, acc. no. 24-031
- Anonymous, *Portrait of a Girl*, 89 x 80.6 cm, acc. no. 29-005
- Anonymous, *Portrait of Martin Louis Michel*, c. 1700, 90.5 x 72 cm, acc. no. 22-059
- Allegrain, Etienne (1644 – 1736), *Paysage au Lac*, c. 1700, 56.5 x 78 cm, acc. no. 20-090 *very fine.*
- Bourdon, Sebastien, *Moses Striking Water from the Rock*, canvas, 87.5 x 111.3 cm, acc. no. 28-203 *Very fine, perhaps not Bourdon*
- The Candlelight Master, *Man Holding a Covered Light*, 64.7 x 49.5 cm, acc. no. 22-033 *fine*
- Halle, Noel (1711 x 1781), *Portrait of a Man Reading*, 58.7 x 46.8 cm, acc. no. 25-005

Dutch and Flemish Paintings

To be considered: 7

Anonymous, *Jesus Debating with the Elders*, 165.7 x 207.6 cm, acc. no. 14-033

Anonymous, *Landscape with Allegorical Figures*, c. 1630, 60 x 81.4 cm, acc. no. 30-079

— Anonymous, *Miniature Portrait of a Man*, 6.4 x 4.7 cm, acc. no. 12-063

— Anonymous, *Portrait of a Cow*, c. 1700, 17 x 22.8 cm, acc. no. 25-015

Backer, Jacob Adriaensz (1608 – 1651), *Granida and Daifilo*, c. 1640, canvas, 132 x 163 cm, acc. no. 35-008 *Very fine*

Begeyn, Abraham, *Goats in an Italian Landscape* 45 x 55.3 cm, acc. no. 29-125

Beukelaer, Joachim (1533-1573), *The Poultry Vendors*, 193 x 109.2 cm, acc. no. 14.034

Berckheyde, Gerrit (1638 – 1698), *Riders Gathering in Front of a Walled Estate*, 46.3 x 55 cm, acc. no. 28-273

Bisschop, Cornelis, *Apollo and Marsyas*, 38 x 45.6 cm, acc. no. 34-020.01

Colenbier, Jan, *River Scene*, c. 1640, 45.7 x 61 cm, cc. No. 19-077

Doomer, Lambert, *Esther*, 1666, 99 x 84 cm, acc. no. 34-020.02

Dyck, Anthony van (1599 – 1641), attributed, *Ecce Homo*, canvas, 101 x 98 cm, acc. no. 29-126 *ex Walter Beunt*

Eliasz Pickenoy, Nicolas (1590 – 1654), attributed to, canvas, *Portrait of a Woman*, 68.7 x 54 cm, acc. no. 27-018

Flinck, Govert (1615-1660), *The Sacrifice of Manoah*, canvas, 74.3 x 123.8 cm, acc. no. 18-114

-. *King David*, 133.4 x 99 cm, acc. no. 34-020.03

Fine
Fine

Francken, Frans, the Younger (1581 – 1642), *The Four Latin Fathers of the Church*, panel, 16 x 21.5 cm, acc. no. 22-048 *Fine*

Fuyck, Martin van der, *Tobias Cooking the Fish*, 1663, 106.7 x 119.4 cm, acc. no. 34-020.04 *Fine*

Grebber, Pieter Fransz (1600 – 1652), follower of, *The Four Evangelists*, c. 1635, canvas, 132.1 x 189.2 cm, acc. no. 38-043 *Fine*

Jacobsz, Lambert (1598 – 1636), attributed to, *The Good Samaritan*, c. 1640 (sic!),
canvas, 104.1 x 147.3 cm, acc. no. 31-001 *Very beautiful*

Keyser, Thomas de (1596 – 1667), attributed to, *Portrait of a Gentleman*, 91.5 x 75 cm,
acc. no. 22-062 *not de Keyser, but good*

Lesire, Paulus de, Tobias *Healing his Father*, canvas, 159 x 216 cm, acc. no. 34-020.05 *Fine*

Lievens, Jan (1607 – 1674), attributed ^{why} *Mary of Egypt*, 63.5 x 49.5 cm, acc. no. 18-126 *Fine*

-, *A Man Singing*, 90.2 x 76.3 cm, acc. no. 34-020.06 *Fine*

-, *The Adoration of the Shepherds*, 1644, 96.6 x 81.3 cm, acc. no. 34-020.07 *Fine*

Lingelbach, Johannes (1622 – 1674), attributed to, *An Artist Sketching a Statue and
Another Figure*, 102.5 x 133.7 cm, acc. no. 30-089

— Key, Adriaen Thomas, the Younger (1544 – 1590), *Portrait of a Gentleman*, attributed,
101.5 x 75.5 cm, acc. no. 36-001

Konink, Philips, *Panoramic Mountain Landscape*, c. 1676, 85 x 127 cm, signed bottom
right: P. Koninck, acc. no. 43-{} *Fine*

Marienhof, Jan van, *The Three Marys at the Tomb*, 1659, 59.4 x 70.9 cm, acc. no. 30-081

Moyaert, Claes Cornelisz (1591 – 1655), *Joseph Selling Corn in Egypt*, c. 1650, 154.5 x
197.1 cm, acc. no. 23-038 *Fine*

Munniks, Hendrik, *Portrait of a Man*, 70 x 57 cm, acc. no. 21-075 *Fine*

Noordt, Jan van (1624 – after 1676), *Hagar and Ishmael in the Desert*, c. 1675, 90.8 x
113 cm, acc. no. 40-010 *Fine*

-, *Massacre of the Innocents*, c. 1660, 125.5 x 144.8 cm, acc. no. 23-040 *Fine*

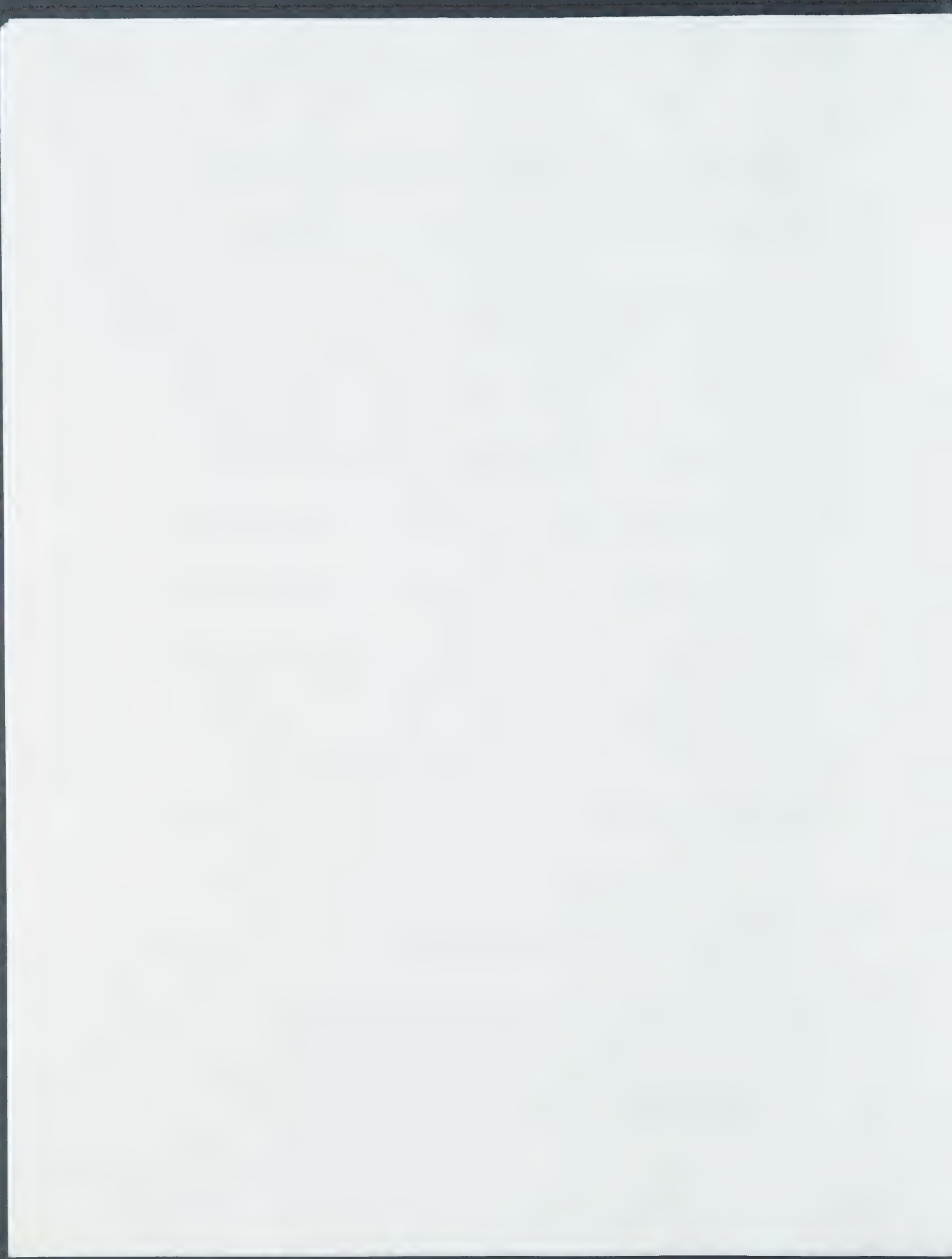
— -, *The Satyr and the Peasant Family*, c. 1655, 78.6 x 95.1 cm, acc. no. 27-016

Pluym, Carel van der (1625 – 1672), *The Dismissal of Hagar*, canvas, 67.8 x 57.2 cm, *Fine*
acc. no. 19-028

-, *The Philosopher or Scholar in his Study*, canvas, 137.5 x 103.5 cm, acc. no. 22-007

Poorter, Willem de (1608 – 1648), *Allegory of Vanity*, 60.9 x 58.4 cm, acc. no. 34-020.08

-, attributed to, *The Idolatry of Solomon*, 1640, 28.2 x 23.3 cm, acc. no. 29-003



- Pynas, Jacob, *The Raising of Lazarus*, 1624, 22.7 x 35.5 cm, acc. no. 24-030
- , *The Stoning of St. Stephen*, 1617, 73 x 73.2 cm, acc. no. 26-001 *A great work*
- Renesse, Constantijn Daniël van (1628 – 1680), *Gideon and the Angel*, canvas, 73.8 x 101.5 cm, acc. no. 29-001
- Rietschoof, Jan Claasz (active 1642 – 1719), *Seascape*, 1642, 24.7 x 33.8 cm, acc. no. 27-019
- Roghman, Roelant, *Mountainous Landscape with Hunters*, 45.7 x 63.5 cm, acc. no. 34-020.09
- Rootius (or Rotius), Jan Albertsz. (1615 – 1674), *Family Portrait of a Mother and her Children*, canvas, 133 x 168 cm, acc. no. 38-007
- Saftleven, Cornelis (1607 – 1681), *Annunciation to the Shepherds*, c. 1660, 30.6 x 40 cm, acc. no. 31-002 *Compare to Jorckenn Oct 2 lot 184*
- Staveren, Jan Adriaensz van (1625 – 1628), attributed to, *Hermit with a Large Book (St. Jerome?)*, canvas, 106.7 x 94 cm, acc. no. 17-025
- Sweerts, Michiel (1624 x 1664), *A Peasant Holding a Wine Jug*, 47.8 x 38.2 cm, acc. no. 26-002 *Needs checking*
- Teniers I, David, *The Ravens Feeding Elijah*, David, 50.8 x 75 cm, acc. no. 34-020.10 *Fine watch condition*
- Teniers II, David, *Lot and his Family Fleeing Sodom*, 82.6 x 119.5 cm, acc. no. 34-020.11 *Fine*
- Troyen, Rombout van (1605 - 1650), *Fantasy Grotto with Fountains and Sculptures*, 20.5 x 27.2 cm, acc. no. 20-091
- Venne, Jan van de, *The Hanging of St. Philip*, 98.2 x 72.3 cm, acc. no. 26-003
- , *Tobias Healing his Father*, 92.7 x 122 cm, acc. no. 34-020.12 *Watch condition*
- Verkolje, Nicolaes (1673 – 1746), *Susanna and the Elders*, canvas, 44.3 x 58.5 cm, acc. no. 28-272 *fine*
- Verwilt, François (1620 – 1691), *The Education of Mary*, 86.5 x 101.5 cm, acc. no. 21-095 *Beautiful*
- Victors, Jan, attributed, *Joseph Explaining his Dreams*, 111.7 x 139.7 cm, acc. no. 34-020.13 *Fine But by whom?*

Villeers, Jacob de, *Mountain Landscape with Travellers*, 70 x 104.2 cm, acc. no. 34-020.14

Fine

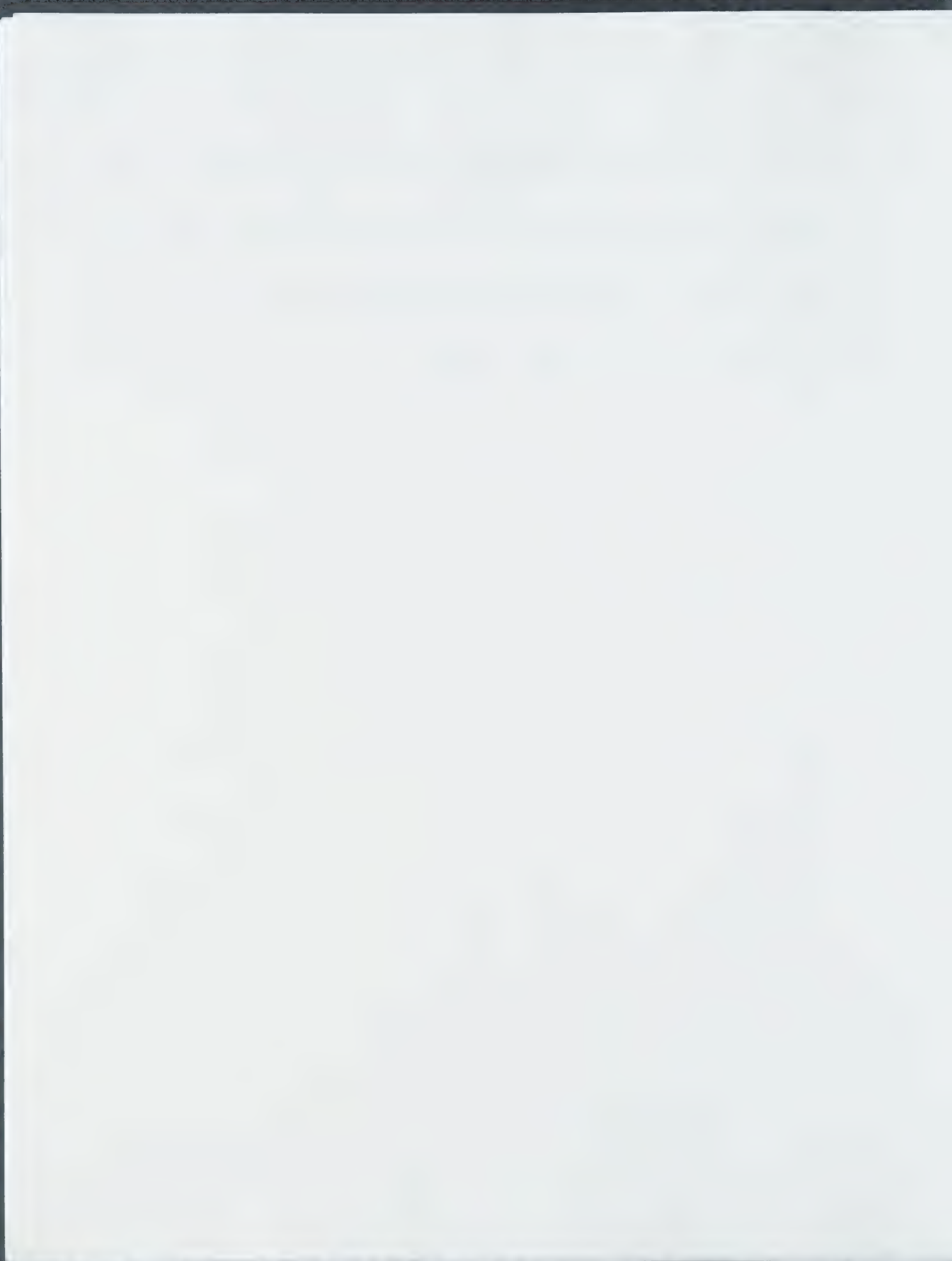
Weenix, Jan Baptist (1621 - 1660), attributed to, *A Ram in a Wooded Landscape*, canvas, 102.5 x 126.4 cm, acc. no. 37-090

Fine

Wit, Jacob de (1695 - 1794), *The Angel Leaving Tobias' Family*, 47 x 66.7 cm, acc. no. 34-020.15

Fine

—, *A Mythological Scene*, Ø 63.6 cm, acc. no. 30-082



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

(414) 962-5169

October 10, 2001

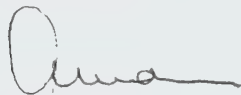
Dr. David de Witt, Curator
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
CANADA

Dear David,

Enclosed please find my cheque for \$1500 to cover the cost of moving my two paintings from Milwaukee to Kingston. Please let me know when the paintings have arrived safely.

With best wishes I remain

Yours sincerely,



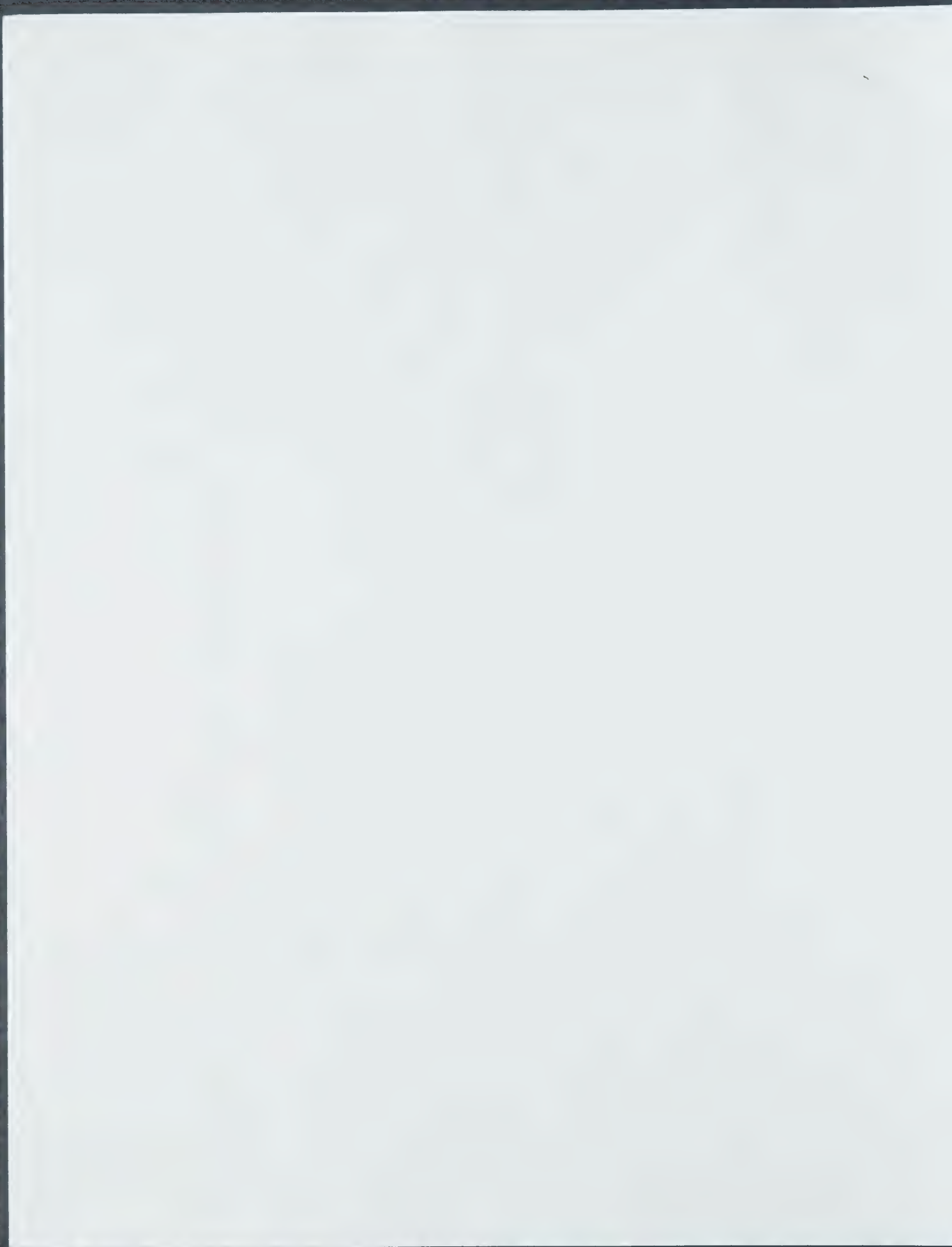
Alfred Bader
AB/az
Enc. - ck. \$1500

DR. ALFRED BADER 2961 N. SHEPARD AVE. MILWAUKEE, WI 53211		12-117 750 555780533	4213
DATE		Dec 10 01	
PAY TO THE ORDER OF		Queen's University	\$1500.00
- Fifteen hundred and		xx	DOLLARS
100			
BANK ONE.		Alfred Bader	
Bank One, Wisconsin Milwaukee, Wisconsin 53202 www.bankone.com		MEMO	
⑆075000019⑆		555780533⑆ 4213	

5 DELAY - WALLET OR DUPLICATE - STATEMENT ONLY

Security Features Included - Detail on back

MP



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

(414) 962-5169

October 23, 2001

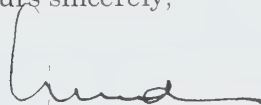
Dr. David de Witt, Curator
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
CANADA

Dear David,

Enclosed please find my check to Queen's University for \$1,000
to cover transportation, etc. of the *Battle of Gibraltar*.

All the best!

Yours sincerely,




Alfred Bader
AB/az
Enc. - ck. \$1,000

DR. ALFRED BADER
2961 N. SHEPARD AVE.
MILWAUKEE, WI 53211

12-1117
750
555780535

4221

DATE Oct 23 01

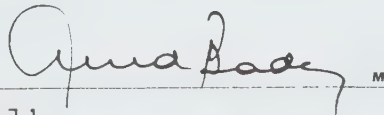
Queen's University \$1000.00
PAY TO THE ORDER OF
One Thousand and ^{xx} 100 DOLLARS  Security Features
Included
Detail on Back.

BANK ONE.

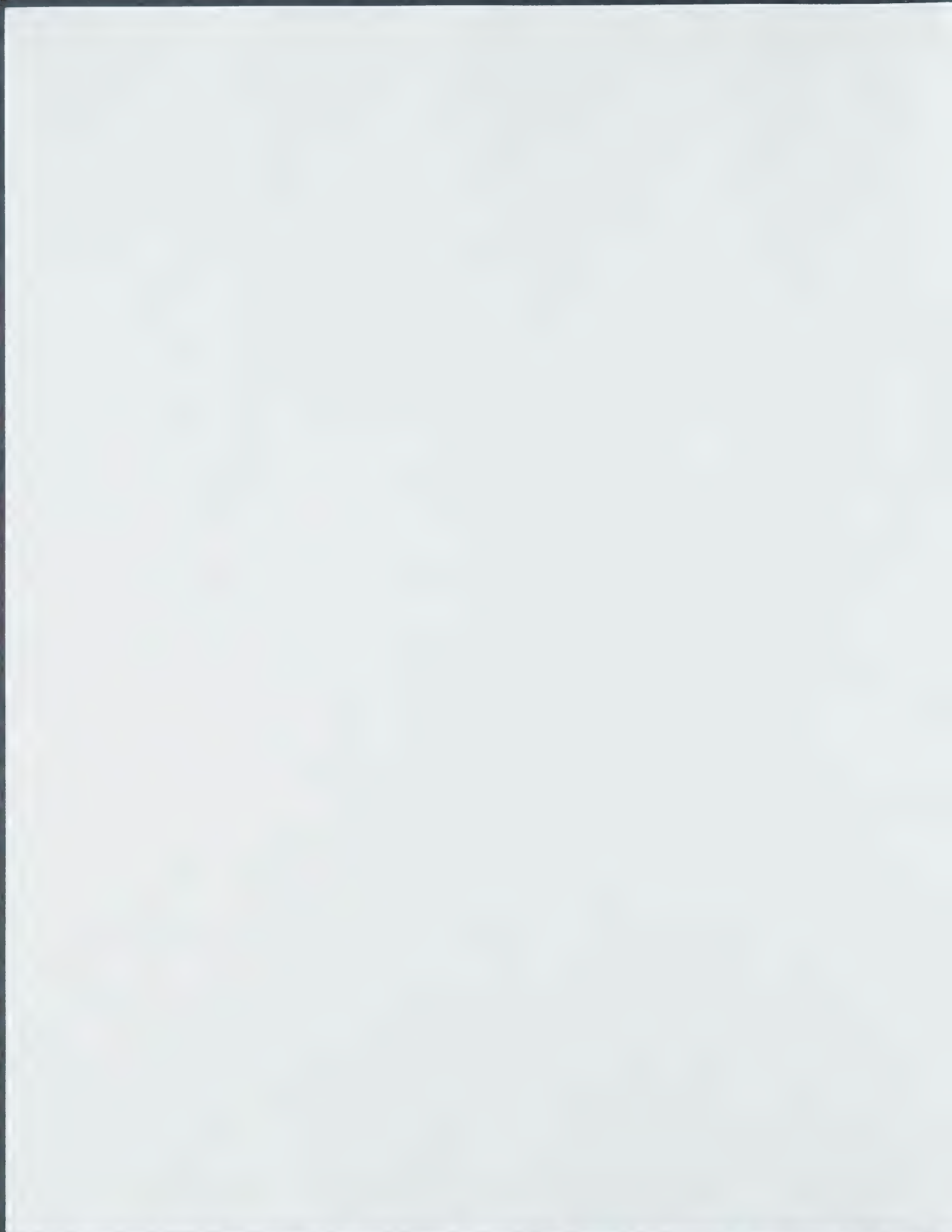
Bank One, Wisconsin
Milwaukee, Wisconsin 53202
www.bankone.com

MEMO

Gibraltar



⑆075000019⑆ 555780535⑆ 4221



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

(414) 962-5169

January 4, 2002

Dr. David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
Kingston, ON K7L 3N6
CANADA

Dear David,

Thank you for your long and important e-mail of December 20th.

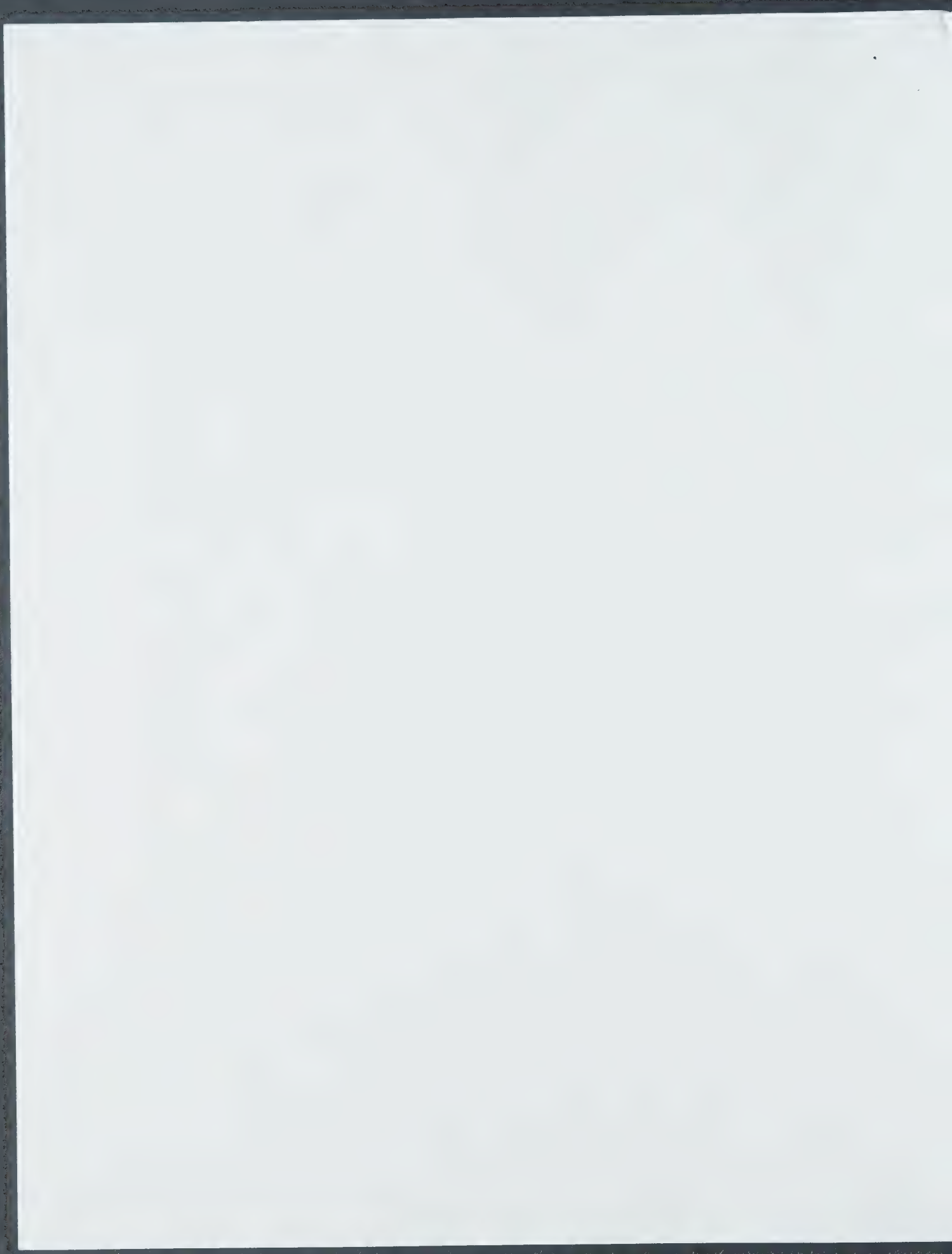
Please do go ahead with preparing the joint catalogue of Dutch and Flemish paintings. The cost of around US \$61,000 for 3,000 copies sounds reasonable and I want to assure you that the funds for this will be in the Bader Abeyance account. Right now we are parking in that account C \$2.5 million for the new Chair in Southern Baroque Art, and just a few days ago I sent further US \$800,000 for additional uses, such as requirements at Herstmonceux Castle and now your catalogue.

I understand that it will take you three to four years and of course we will have many meetings to discuss details.

It would be great if you could plan a visit to Milwaukee in February, when our calendar is entirely free.

I am certain that the Earl of Buccleuch's late portrait, shown at the Royal Academy, is neither for sale, nor could it be exported.

Did you like the catalogue? I found it full of mistakes, and not just the spelling of my name on the back cover. I am confident that your catalogue will not have such blatant errors.



With all good wishes for a happy and healthy 2002 I remain

Yours sincerely,

Alfred Bader
AB/az

Subject: Bader catalogue

Date: Thu, 20 Dec 2001 09:57:12 -0500 (EST)

From: David A Dewitt <3dad5@post.queensu.ca>

To: Alfred Bader <baderfa@execpc.com>

Dear Alfred,

I was just admiring the Earl of Buccleuch's late Rembrandt, in the Edinborough catalogue of "Rembrandt's Women". I take it there is no opportunity there? Axel would probably not let it out of the UK, at any rate.

Another picture to admire is Buddy's Victors of the Girl at a Window. I presume he is looking for a high price; he is advertising it everywhere.

After approaching Queen's Graphic Services, I have several quotes for printing the Bader Catalogue (Dutch and Flemish). Generally, it will be a hardcover book produced to high standards, with 44 colour illustrations in a separate section, the rest in black and white, with many supporting illustrations. I'm looking at approximately 250 entries, and a total of 400 pages. Some works will have a single page, many 2 pages, and a few perhaps 5-6 pages. There will be an introductory essay on the history of the Bader Collection. It would be nice to also have a contribution from you, perhaps relating some highlights of, and reflections on, the building of the collection in the area of Dutch and Flemish works.

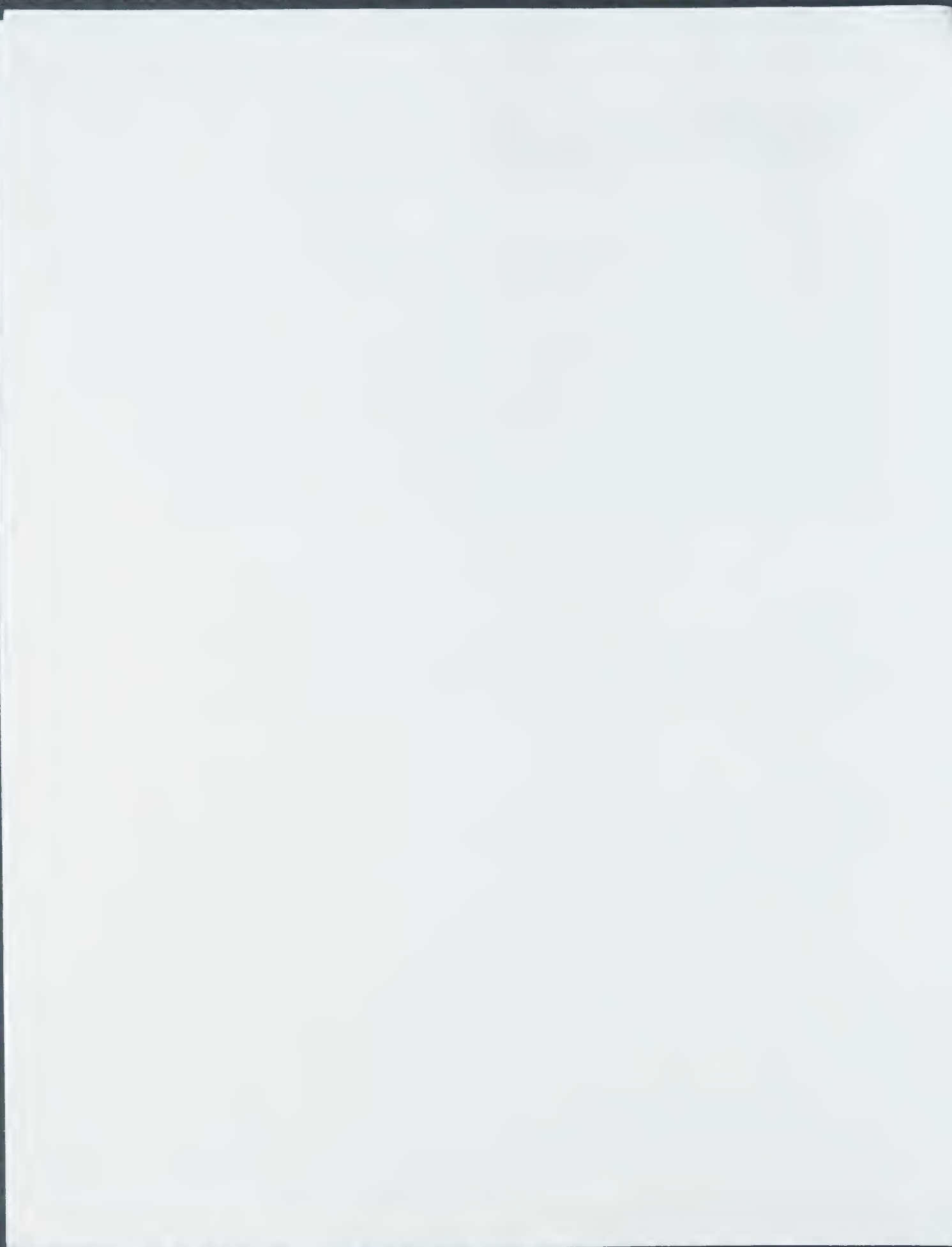
The total cost for 3000 copies should come to around \$61 000US.

My estimate also includes some money for supporting photos and copyright (\$10 000 CAN).

Perhaps you would like to see more colour, or more copies. We can discuss this in our next telephone conversation. I am at my desk today and tomorrow. On the weekend I will leave for Fergus, and will be here and there for a few days. Next week I will be in Fergus, and you should feel free to call me there at your leisure.

With best wishes,

David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
Kingston, ON K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca



Subject: varia

Date: Mon, 28 Jan 2002 11:49:49 -0500 (EST)

From: David A Dewitt <3dad5@post.queensu.ca>

To: Alfred Bader <baderfa@execpc.com>

Dear Alfred,

Christiaan Vogelaar told me that he had already discussed with you the interest shown by the Hamburg Museum in the exhibition of the Bader Collection. To me it's an exciting prospect, and I'm glad it met with your approval. Hamburg is a major institution, and Martina Sitt is very agreeable and professional.

On an opportunistic note: Douglas mentioned to me that Mr. Taubman has a fine Kneller self-portrait in his collection, that he might consider selling, now that he is running into legal troubles in connection with the Sotheby's scandal.

You might be interested to know that the Gilberts in St Peterburg, Florida, were the buyers of the Eeckhout Abraham and Melchizedek. You are to have their greetings. I will see them in Antwerp in March, when I will be hosting a conference workshop on Rembrandt's pupils and followers, for the Historians of Netherlandish Art.

I was surprised to see that the Terbruggen did not even sell last week. Perhaps there were problems with the work that were not evident in the illustration. Or perhaps others shared your view of the subject matter?

A letter came last week from Erich Schleier in Berlin. He reported that his wife, Mary Newcombe-Schleier, thought that the painting of Moses Striking the Rock, here attributed to Bourdon, might be by Giovanni Battista Pace. If you're interested, I could send you Erich's article on Pace (in Italian). I think it's a good idea, and will investigate further.

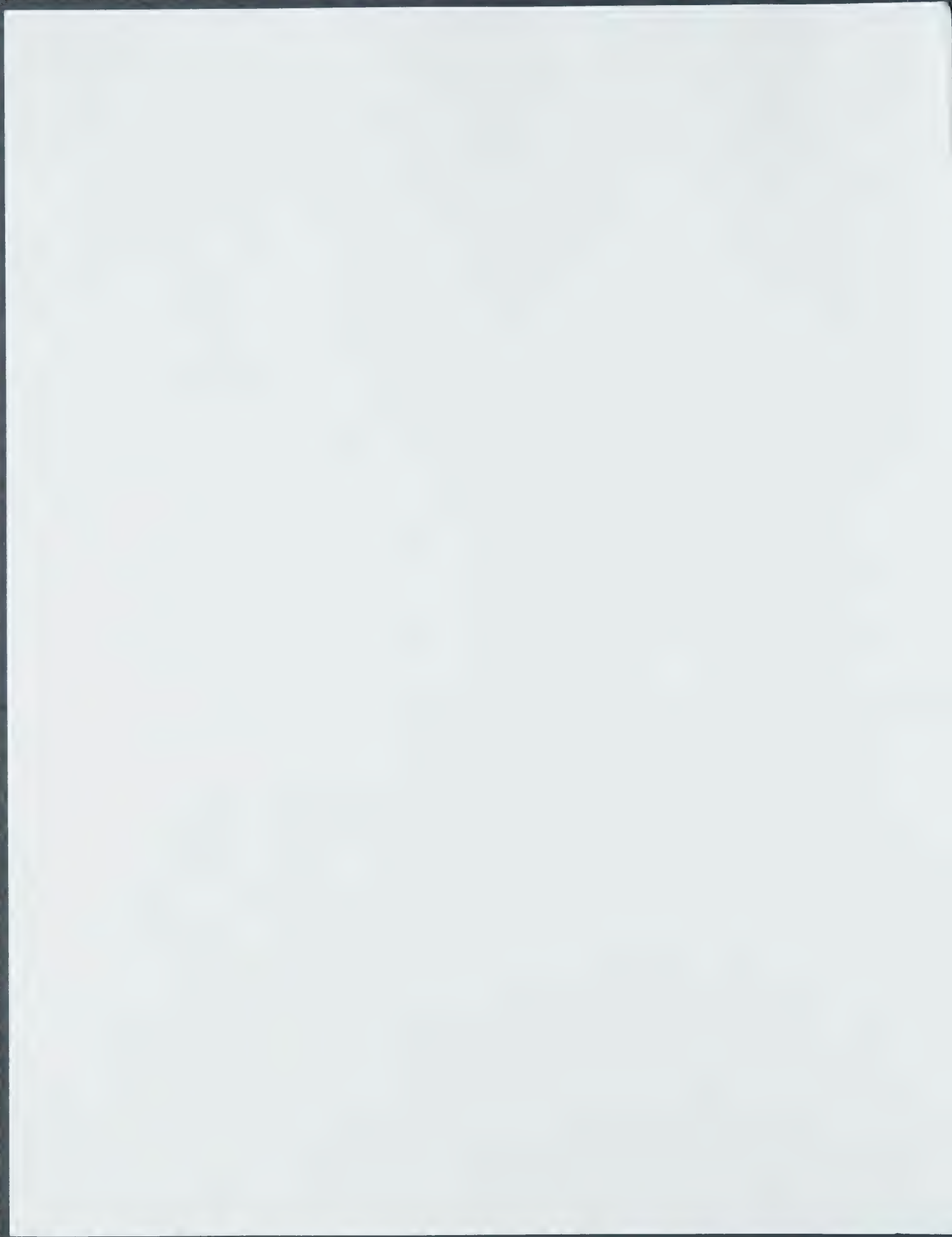
I am looking forward to next week's visit. One of the things that I would like to do is draft a list of the works that will be taken up in the catalogue. This list would of course be subject to change or negotiation. It would be very useful in the planning and research for the catalogue. Please let me know if you have concerns about this idea.

This Thursday the candidate for the Bader Chair, Sebastian Schuetze, will visit the Art Centre to view the collection. The Gallery will be freshly installed. He will also visit the vaults, and perhaps he will have some ideas about the some of the attribution puzzles presented there.

With best wishes,
David

David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
Kingston, ON K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca

David Dewitt



Subject: A request for slides
From: David A Dewitt <3dad5@post.queensu.ca>
Date: Thu, 21 Feb 2002 11:52:13 -0500 (EST)
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred,

The Agnes has received a request for some slides, of paintings that are not in its collection. These works were part of the 1996 exhibition "Wisdom, Knowledge & Magic," and they are presently in your collection and in the collection of Daniel and Linda; one work from each, respectively:

Godfrey Kneller, A Scholar in his Study

Isaac Luttichuys, Portrait of a Young Scholar

The person requesting is:
Kenneth Roberts, Professor Emeritus
RR#4
New Germany, Nova Scotia B0R 1E0

Dr. Roberts offers reimbursement. If you would like a copy of his letter for your files, please let me know, and I will send one over to you.

With best wishes,
David

David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
Kingston, ON K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca





DEPARTMENT OF ART

Queen's University
Kingston, Canada
K7L 3N6
Tel 613 545-6166
Fax 613 545-6891

Fax to Dr. de Witt
1 613 533 6765

29 May 1996

Dr. Alfred Bader,
Alfred Bader Fine Art,
Astor Hotel Suite 622,
924 East Juneau Avenue,
Milwaukee, Wisconsin 53202
U.S.A.

Dear Alfred,

NB
→

Many thanks for your two letters about your early Kneller, and for the loan of the slide. I took the liberty of making copies of the latter, for the departmental collection, and myself.

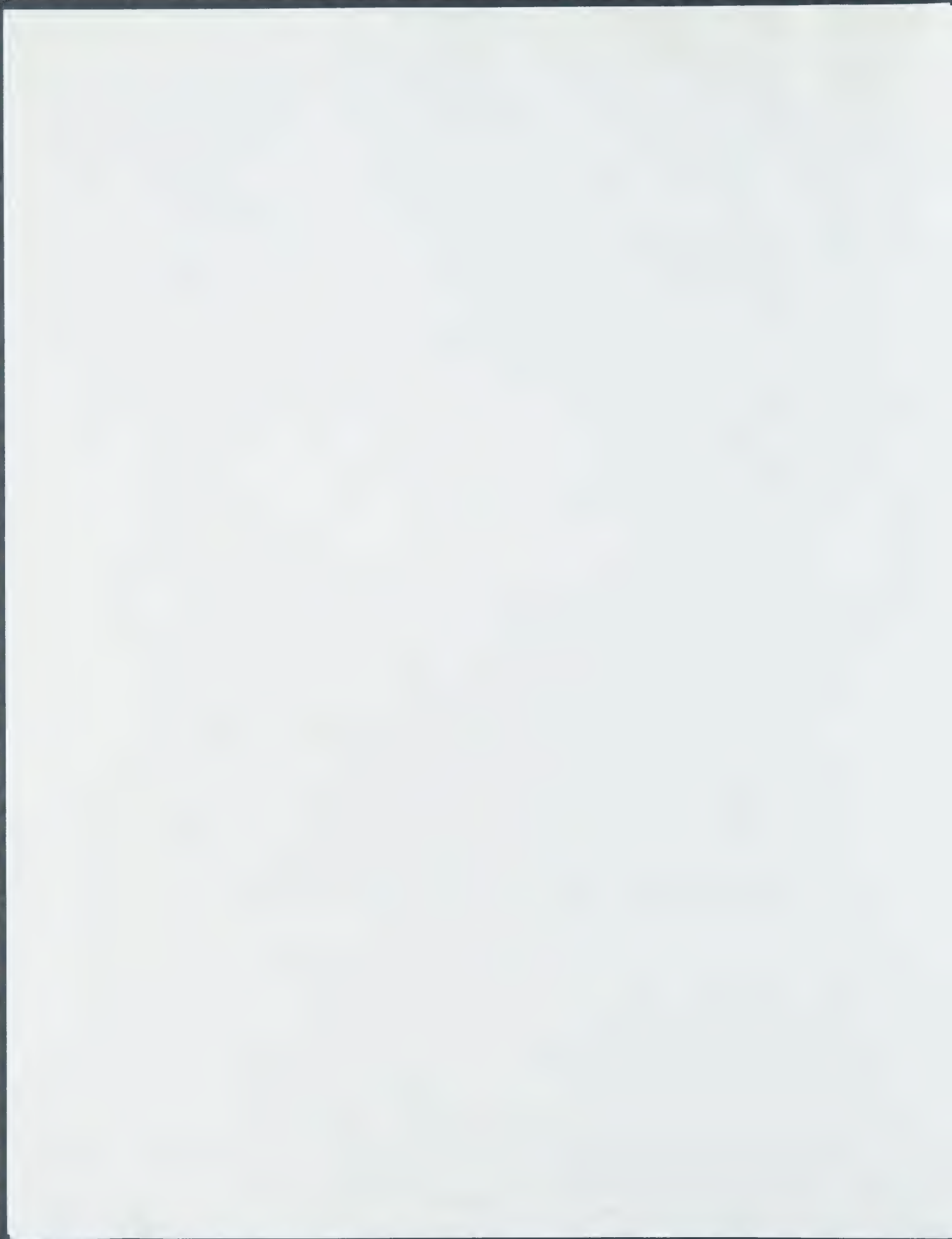
Mary has decided to have the mastectomy, rather than radiation, and will have the operation on Monday 3 June. After three weeks of healing, she will start chemo-therapy, which we think will go on for six months.

I had a marvellous letter from Sumowski, thanking me for the offprint of my Kneller drawing article in the November *Apollo*. He found my attribution to Kneller of a Detroit drawing previously given to Vanderbank convincing, and also important because of the connexion I drew to Bol's drawing style. This meant, as he said, that we might now be able to discover some early Kneller drawings. (I already have some ideas on that point). Sumowski said that he is now putting a section on Kneller, including the Detroit drawing, into the supplementary volume to his great corpus of the drawings of the Rembrandt school.

Mary joins in sending our love to you and Isabel,

As ever,

To Dr. David de Witt
Could you not pass
Prof. Roberts copy of your
Kneller slide?
I'll mail him reproduction
of Daniel's Luthichings.
Best wishes
Gene



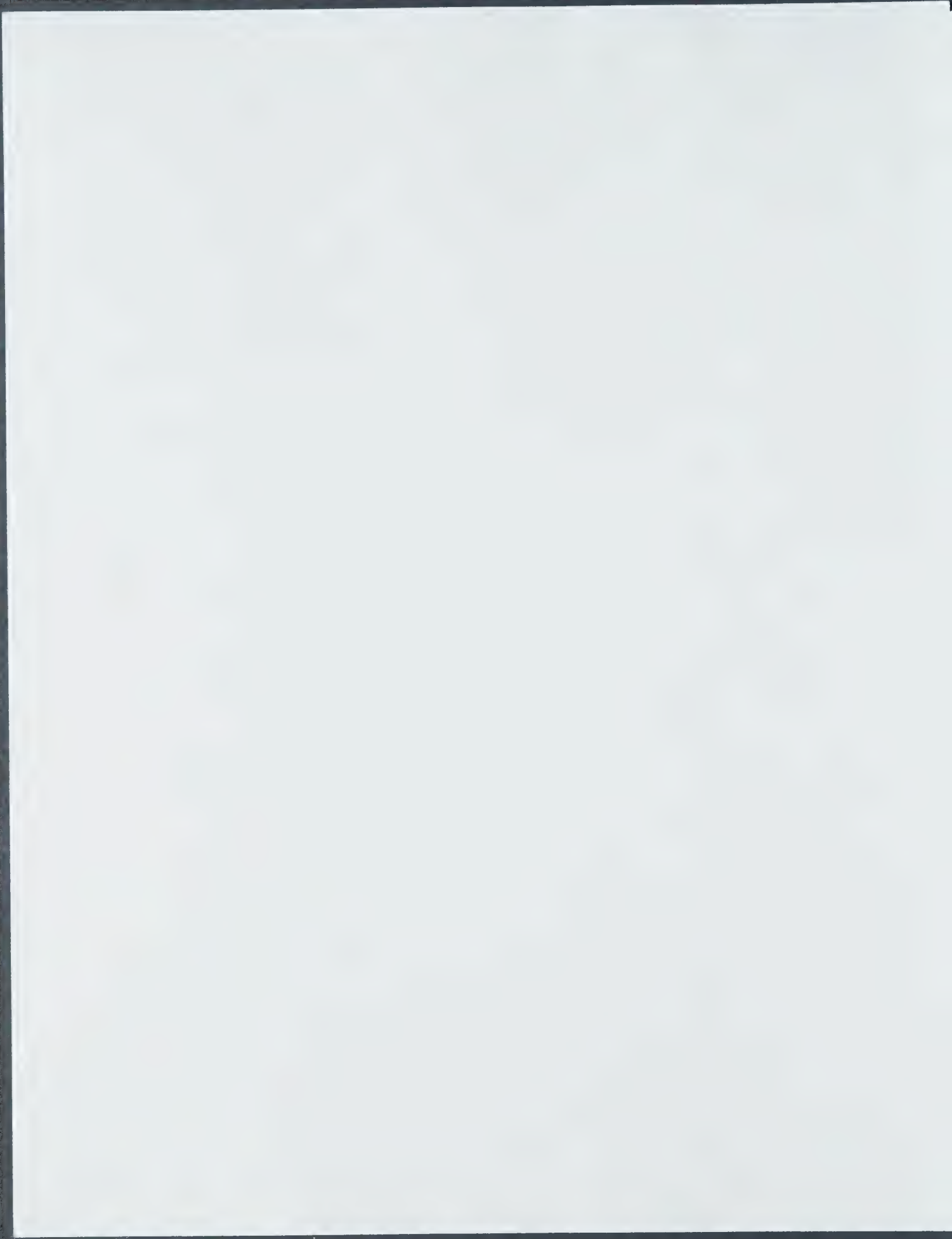
Subject: time slot for Jan Six
From: David A Dewitt <3dad5@post.queensu.ca>
Date: Thu, 25 Apr 2002 13:55:31 -0400 (EDT)
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred,

Mrs. Six was open to the idea of giving you a guided tour of the Six Collection, but it had to be on a weekday, to protect her private time. Monday is the only day, and it is booked until 5pm with the symposium. However, one of the sessions is open: "Discussions of the exhibition", running from 12:30-3:30. My idea was to leave this session after about an hour or so, for an appointment at the Six Collection around 2. The two are 10 min walking from each other. We could try to persuade Ernst to start the discussion with the Scholar by Candlelight, together with "La Main Chaude" and "The Flight into Egypt". We don't have to wait around to hear Schnackenburg face the heat on the attribution of the Kassel (Flinck?) to Rembrandt. It would be exciting, but Jan Six would be even better.

With best wishes,
David

David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
Kingston, ON K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca



Name(s) shown on your income tax return

Identifying number

Section B—Appraisal Summary—Include in this section only items (or groups of similar items) for which you claimed a deduction of more than \$5,000 per item or group. Report contributions of certain publicly traded securities only in Section A.

If you donated art, you may have to attach the complete appraisal. See the **Note** in Part I below.

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

4 Check type of property:

- Art* (contribution of \$20,000 or more) Real Estate Gems/Jewelry Stamp Collections
 Art* (contribution of less than \$20,000) Coin Collections Books Other

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

Note: If your total art contribution deduction was \$20,000 or more, you must attach a complete copy of the signed appraisal. See instructions.

5	(a) Description of donated property (if you need more space, attach a separate statement)	(b) If tangible property was donated, give a brief summary of the overall physical condition at the time of the gift	(c) Appraised fair market value
A	Two works of art -- See appraisal	TOTAL APPRAISED VALUE:	\$1,425,000.-
B			
C	See appraisal		
D			

A	(d) Date acquired by donor (mo., yr.)	(e) How acquired by donor	(f) Donor's cost or adjusted basis	(g) For bargain sales, enter amount received	See instructions	
					(h) Amount claimed as a deduction	(i) Average trading price of securities
B						
C						
D						

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

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

Signature of taxpayer (donor) ▶

Date ▶

Part III Certification of Appraiser

I declare that I am not the donor, the donee, a party to the transaction in which the donor acquired the property, employed by, married to, or related to any of the foregoing persons, or an appraiser regularly used by any of the foregoing persons and who does not perform a majority of appraisals during the taxable year for other persons.

Also, I declare that I hold myself out to the public as an appraiser or perform appraisals on a regular basis; and that because of my qualifications as described in the appraisal, I am qualified to make appraisals of the type of property being valued. I certify that the appraisal fees were based* upon a percentage of the appraised property value. Furthermore, I understand that a false or fraudulent overstatement of the property value as described in the qualified appraisal or this appraisal summary may subject me to the civil penalty under section 6701(a) (aiding and abetting the understatement of tax liability). I affirm that I have not been barred from presenting evidence or testimony by the Director of Practice.

*as permitted by Regulation Section 1.170A-13(c)(6)(ii)

Sign Here Signature ▶ [Signature] Title ▶ Admin.V.Pres. Date of appraisal ▶ May 8, 2002

Business address (including room or suite no.) Art Dealers Association of America, Inc., 575 Madison Avenue Identifying number 13-6149730

City or town, state, and ZIP code New York, New York 10022

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

This charitable organization acknowledges that it is a qualified organization under section 170(c) and that it received the donated property as described in Section B, Part I, above on November, 2001 (Date)

Furthermore, this organization affirms that in the event it sells, exchanges, or otherwise disposes of the property (or any portion thereof) within 2 years after the date of receipt, it will file an information return (Form 8282, Donee Information Return) with the IRS and furnish the donor a copy of that return. This acknowledgment does not represent concurrence in the claimed fair market value.

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

COPY

May 8, 2002

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

Dear Dr. Bader:

At your request, and in connection with the gifts made by you in November, 2001, to the Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, Canada, of the works described below, transparencies of which are annexed to the original hereof, we have appraised the works as of the date of gift as follows:

Work #1

DESCRIPTION

Title: Jacob's Dream, 1672
Artist: Gerbrand van den Eeckhout (1621-1674)
Medium: Oil on canvas
Dimensions: Height 47 3/4" by width 40 1/2"
Signed/dated: Signed and dated lower right:
"G v Eeckhout/A.1672"
Condition: Good; some minor abrasions;
canvas was re-lined in 1981

PROVENANCE

Collection: Christie's, London, sale of March 1,
1955, lot 170
Dr. Efim Schapiro, London
Christie's, London, sale of July 13,
1979, lot 10

Exhibitions: Kingston, Ontario, Canada, Agnes
Etherington Art Centre, Queen's
University, Pictures from the Age of
Rembrandt, October 13 - November 25,
1984, illustrated in exhibition
catalogue by David McTavish, no. 20,
p. 31

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fax: (212) 940-6484
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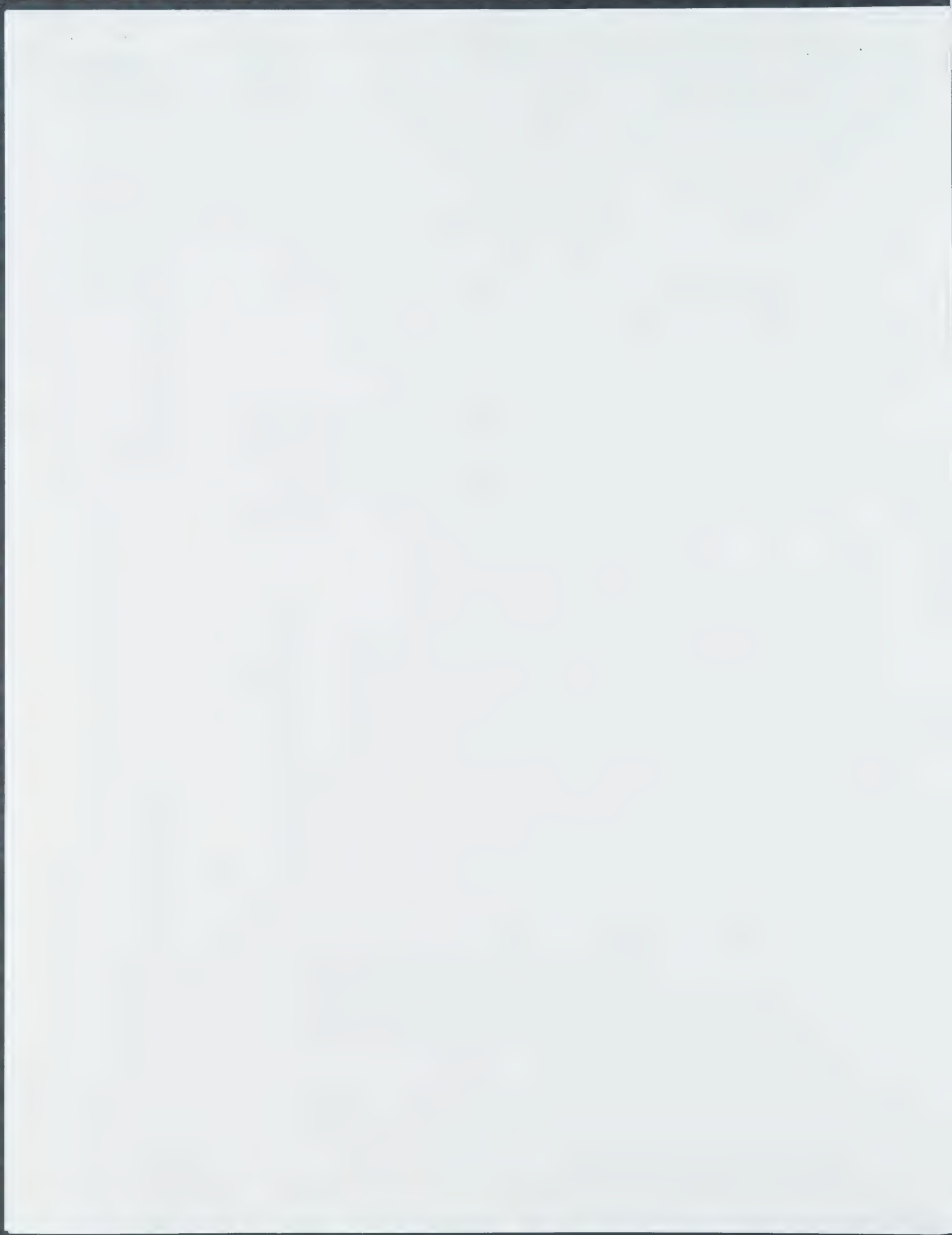
Director of Administration

THE ART SHOW

O. Kelley Anderson

Director

FOUNDED 1962



Exhibitions: Melbourne, Australia, National Gallery
(continued) of Victoria, Rembrandt: A Genius and
his Impact, October 1 - December 7,
1997, no. 55, illustrated in ex-
hibition catalog by Albert Blankert,
p. 275
This exhibition traveled to:
Canberra, Australia, National Gallery
of Australia, December 17, 1997 -
February 15, 1998

References: Werner Sumowski, "Gerbrandt van den
Eeckhout als Zeichner", Oud Holland,
77, 1962, pp. 20-21, illus. fig. 19
Werner Sumowski, Gemälde der Rembrandt-
Schüler, volume II, Landau, 1983, No.
481, illus.
Werner Sumowski, Drawings of the
Rembrandt School, volume III, New
York, 1980, p. 1346 and p. 1348

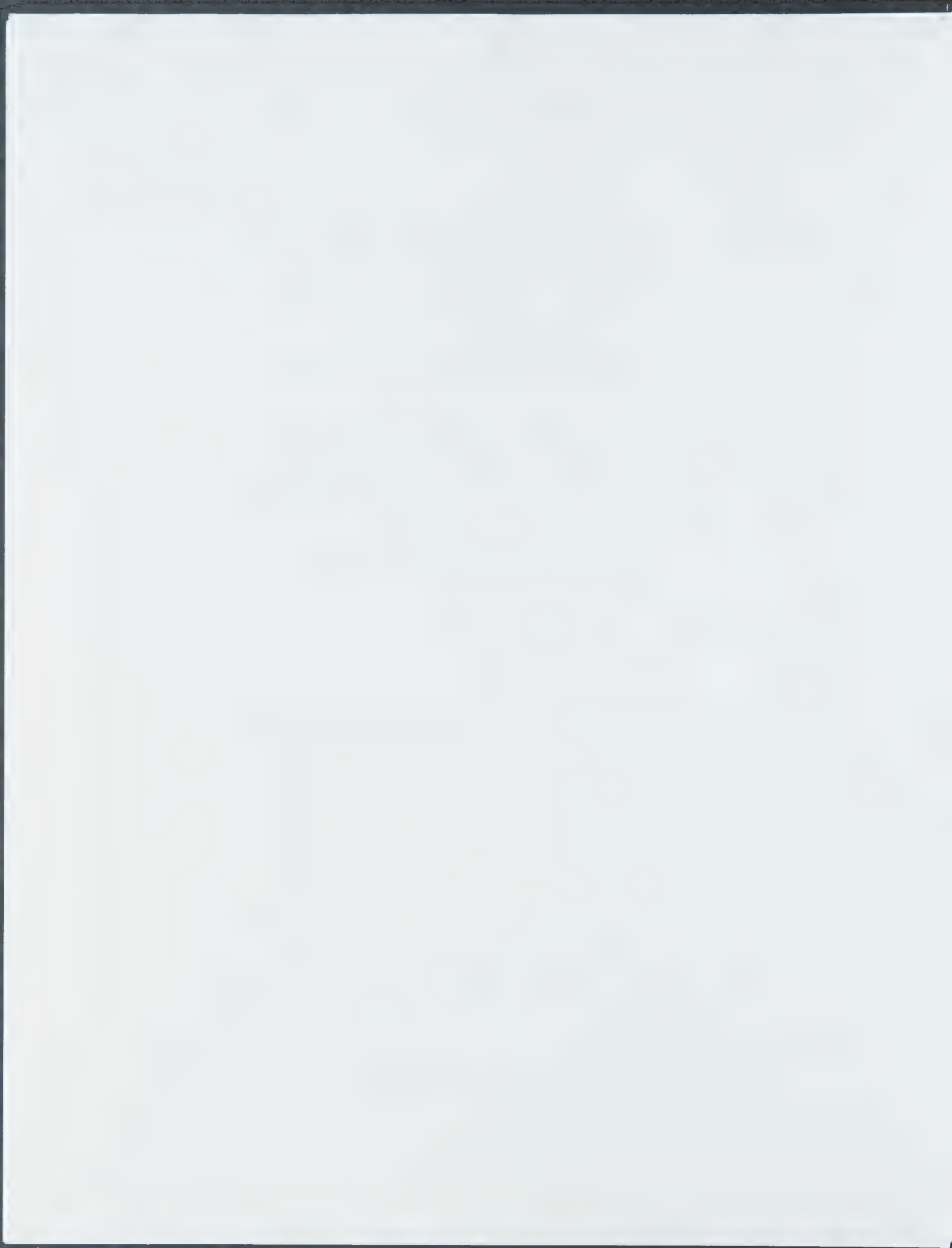
APPRAISED VALUE: \$550,000*

*Gerbrandt van den Eeckhout was one of Rembrandt's early students, probably beginning his apprenticeship in the late 1630s or early 1640s. Van den Eeckhout was a great friend of Rembrandt and his early paintings show the influence of the great master. Van den Eeckhout's later paintings showed the influence of Pieter Lastman (1583-1633) who was Rembrandt's teacher, and it is thought that Rembrandt encouraged Van den Eeckhout to study Lastman's works.

According to the scholar Volker Manuth, who is writing a monograph on van den Eeckhout, this is one of the finest religious painting by the artist still in private hands and no religious painting of such high quality has come onto the art market in many years.

The most recent sale of a religious painting by van den Eeckhout is the following:

(Footnote continued on following page)



(continuation of footnote)

The Meeting of Abraham and Melchisidek, 1670
oil on canvas, 34 1/2" by 40"
Sold at Sotheby's New York on January 24, 2002
for \$110,000

This painting is much poorer in quality than the donated work. It is dark and hard to see the figures and the faces are not well defined. The composition was taken from a print of a painting by Rubens. (The painting, from 1616, is in the Musée des Beaux-Arts in Caen, France). The Meeting of Abraham and Melchisidek had previously been at auction at Sotheby's New York on January 12, 1995 when it realized \$79,500. Interestingly enough, this shows that the value of a painting of mediocre quality increased significantly over 7 years.

Paintings of fine quality by van den Eeckhout do command high prices on the art market; we cite the following as examples:

Elegant Company Playing Cards in an Interior, 1652
oil on canvas, 20 3/8" by 24 1/8"
Sold at Christie's London on July 7, 2000 for
\$255,411

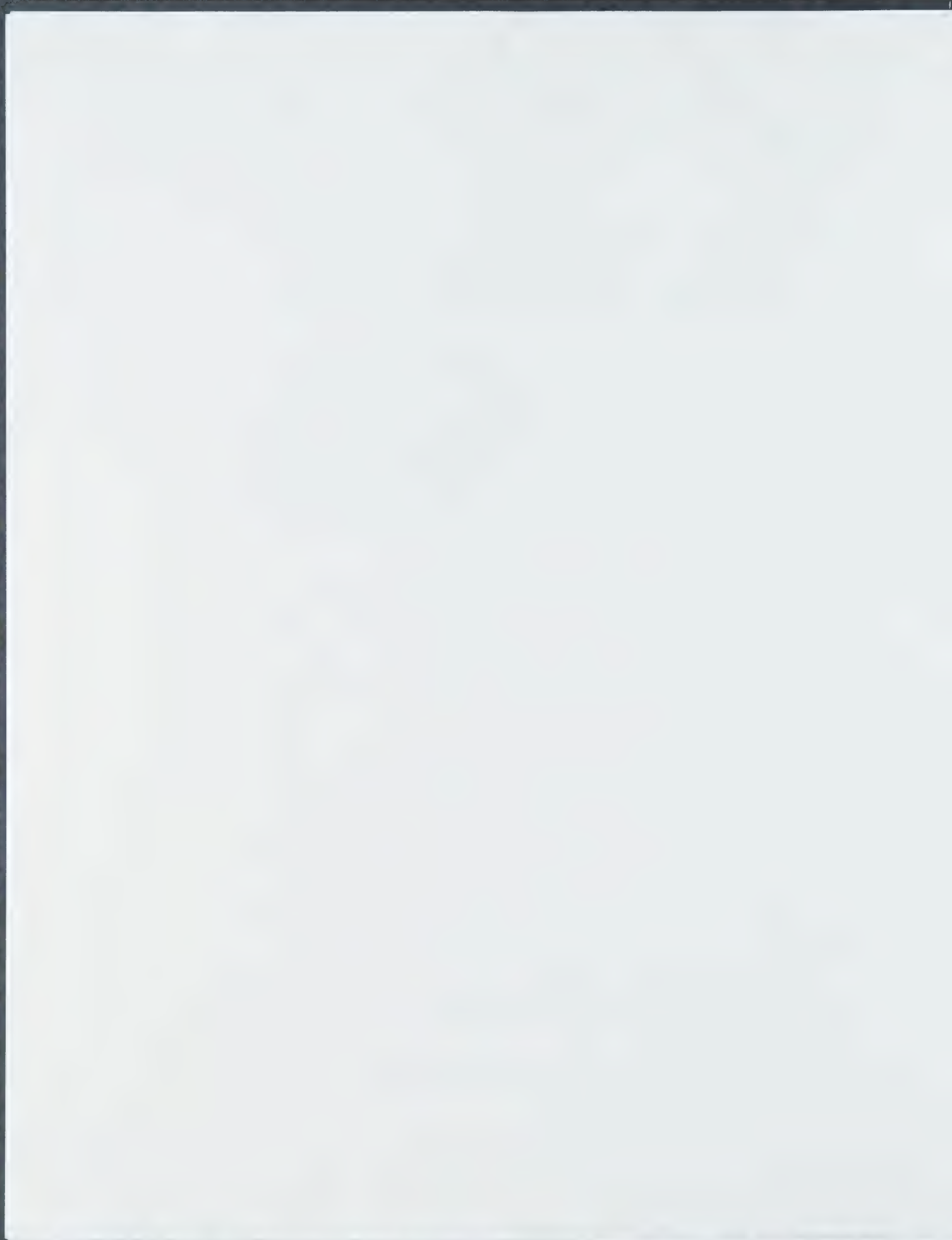
Soldiers Playing Tric-Trac in an Interior, 1651
oil on canvas, 17 1/8" by 14 7/8"
Sold at Christie's London on April 15, 1992
for \$599,753

Both of the works cited above are similar in quality to the donated work but are significantly smaller.

In order to further justify our appraisal, we refer to the sale of a religious painting by Pieter Lastman whose work greatly influenced van den Eeckhout:

The Sacrifice of Manoah, 1624
oil on panel, 28 3/8" by 20 7/8"
Sold at Sotheby's Amsterdam on November 14, 1995
for \$200,743

(Footnote continued on following page)



Work #2

DESCRIPTION

Title: Judah and Tamar, 1681
Artist: Arent (or Aert) de Gelder (1645-1727)
Medium: Oil on canvas
Dimensions: Height 41" by width 59"
Signed/dated: Signed and dated lower right:
A de Gelder 1681
Condition: Good; some minor pinhead losses and
flaking at the elbow of Tamar

PROVENANCE

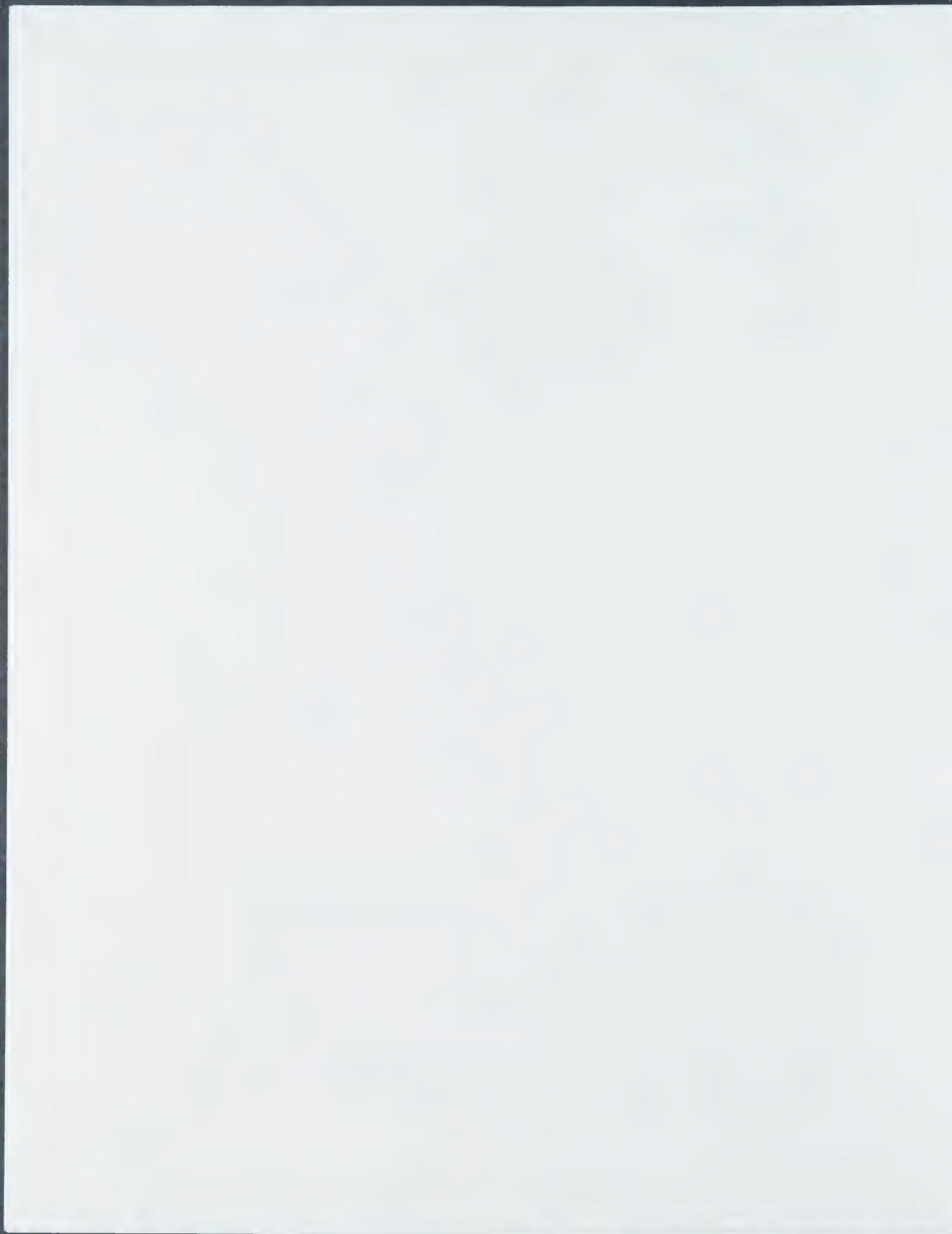
Collection: possibly Earl of Miltown, Ireland
Corinne Pütz, Rheinbach bei Bonn,
Germany
Rudolph Holzappel-Ward, Bourmemouth,
England (1970)

Exhibitions: Milwaukee, WI, Milwaukee Art Center,
The Bible through Dutch Eyes from
Genesis through the Apocalypse,
April 9 - May 23, 1976, no. 19,
illustrated in exhibition catalog
Kingston, Ontario, Canada, Agnes
Etherington Art Centre, Queen's
University, Pictures from the Age of
Rembrandt, October 13 - November 25,
1984, illustrated in exhibition
catalogue by David McTavish, no. 36,
p. 71

(continuation of footnote)

The Sacrifice of Manoah shows the moment when an Angel rises from the smoke from the sacrifice to confirm the birth of Samson to his wife. The influence of Lastman's works such as the work cited above is evident in the donated painting. The donated work is not only in very good condition but is almost four times as large as the painting cited above.

Based on sales of high quality paintings by van den Eeckhout and the painting by Lastman, the quality and condition of the donated work, we believe our appraisal to be fair.

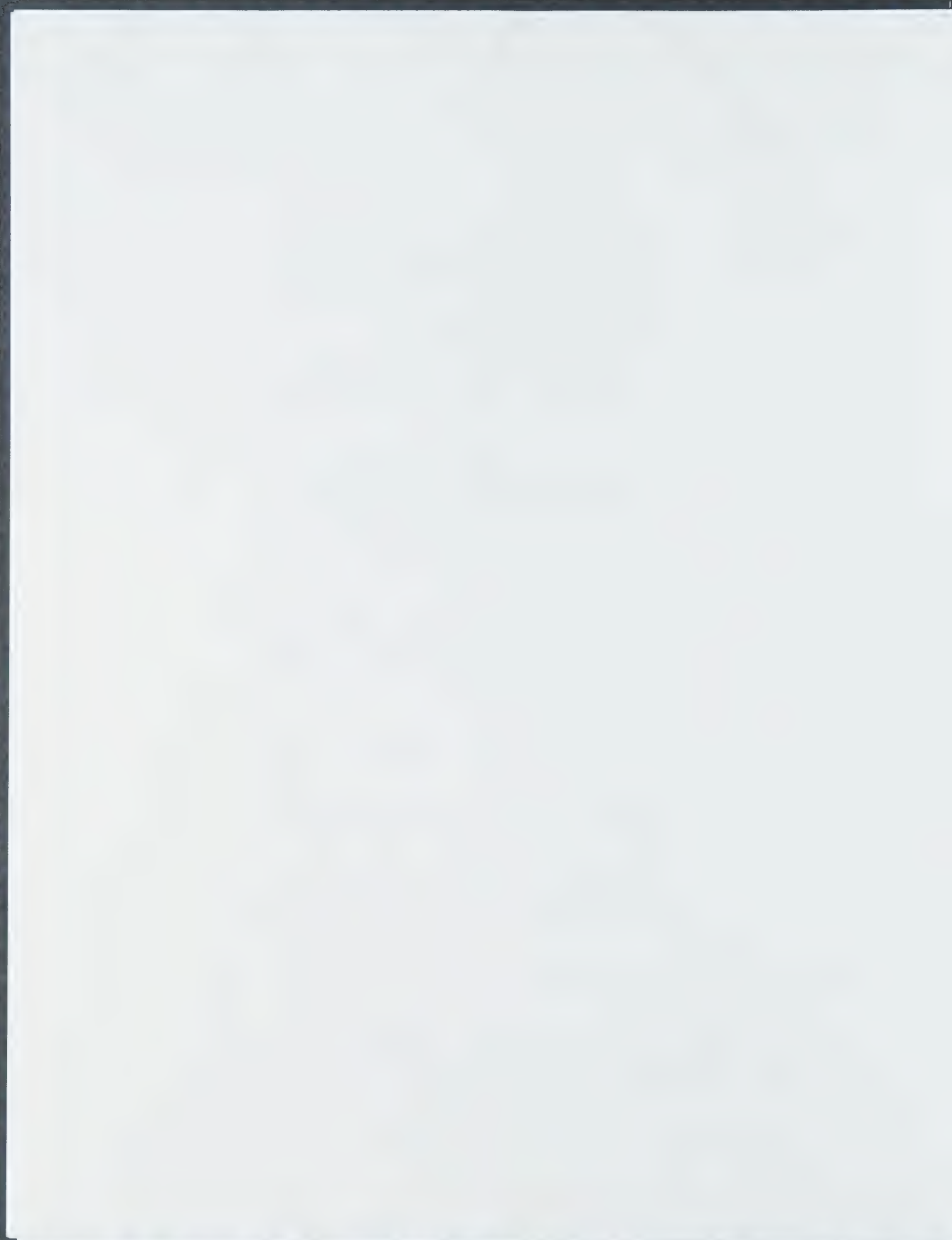


- Exhibitions: Yokohama, Japan, Sogo Museum of Art,
(continued) Rembrandt and the Bible, October 31 -
December 23, 1986, illustrated in
exhibition catalog by Christopher
Brown and others, no. 28
this exhibition traveled to:
Fukuoka, Japan, Fukuoka Art Museum,
January 6 - February 1, 1987
Kyoto, Japan, Kyoto National Museum
of Modern Art, February 7 - March
22, 1987
- Dordrecht, the Netherlands, Dordrechts
Museum, Die Zichtbaere werelt:
schilder kunst uit de Gouden Eeuw
in Hollands oudste stad, November 29,
1992 - February 28, 1993, illustrated
in exhibition catalog by Peter
Marijnissen et al, no. 34
- Jerusalem, Israel, The Israel Museum,
1993
- Dordrecht, the Netherlands, Dordrechts
Museum, Arent de Gelder (1645-1727)
Rembrandts laatste leerling, October
11, 1998 - January 24, 1999, il-
lustrated in exhibition catalog
No. 9
This exhibition traveled to:
Cologne, Germany, Wallraf Richartz
Museum, February 19 - May 19, 1999
- References: Werner Sumowski, Gemälde der Rembrandt-
Schüler, volume II, Landau, 1983,
No. 729, illus.
- J. W. von Moltke, Arent de Gelder,
Dordrecht 1645-1727, Dornspijk,
(Netherlands), 1994, No. 13, color
plate VII, plate 13, detail plate 13a

APPRAISED VALUE: \$875,000*

*Aert de Gelder was one of the last painters of the
Rembrandt school and he brought the style of the master
well into the 18th Century.

(Footnote continued on following page)



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

Very truly yours,

ART DEALERS ASSOCIATION OF AMERICA, INC.

By 

Administrative Vice President

GSE:a

(continuation of footnote)

This appraisal is supported by the following sale:

Esther at her Toilet, ca. 1684
oil on canvas, 43 1/4" by 48 3/8"
Sold at Christie's New York on January 29, 1998
for \$772,500

The donated work and the work cited above exhibit the artist's talent in rendering rich, textured fabrics and shimmering metals. However the donated work is not only larger than the above cited work but is in better condition as the face of Esther has been heavily restored.

Based on the above sale, the size, quality and condition of the donated work, we believe our appraisal to be fair.



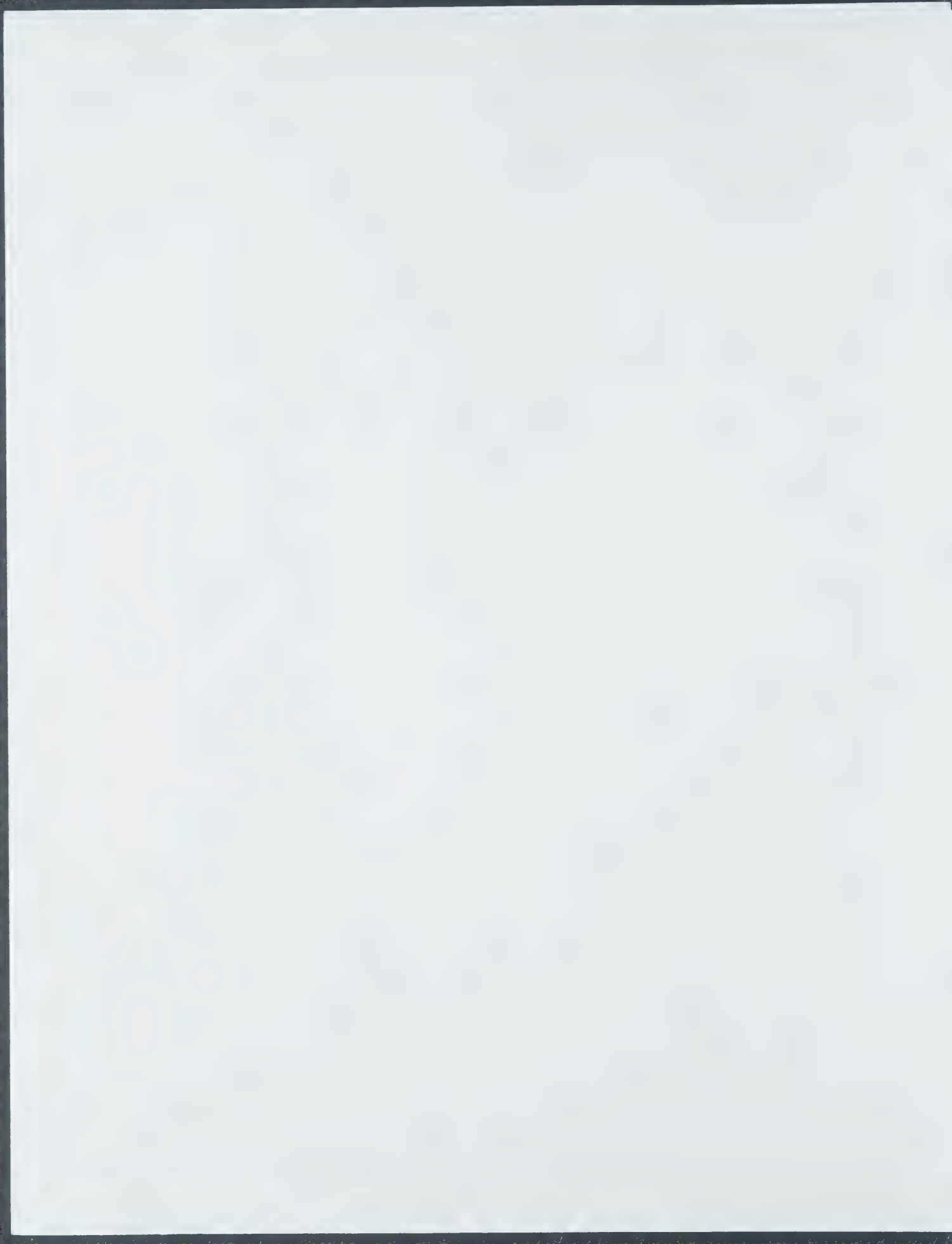
#1





#2







May 8, 2002

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

Dear Dr. Bader:

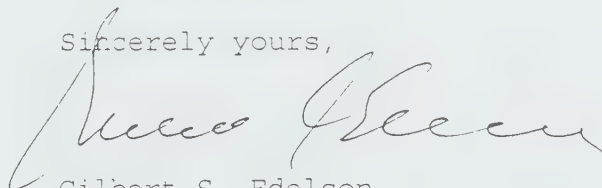
We are pleased to enclose two copies of our appraisals.

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

An invoice for our services is enclosed.

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

Sincerely yours,


Gilbert S. Edelson

Enclosures
GSE:a

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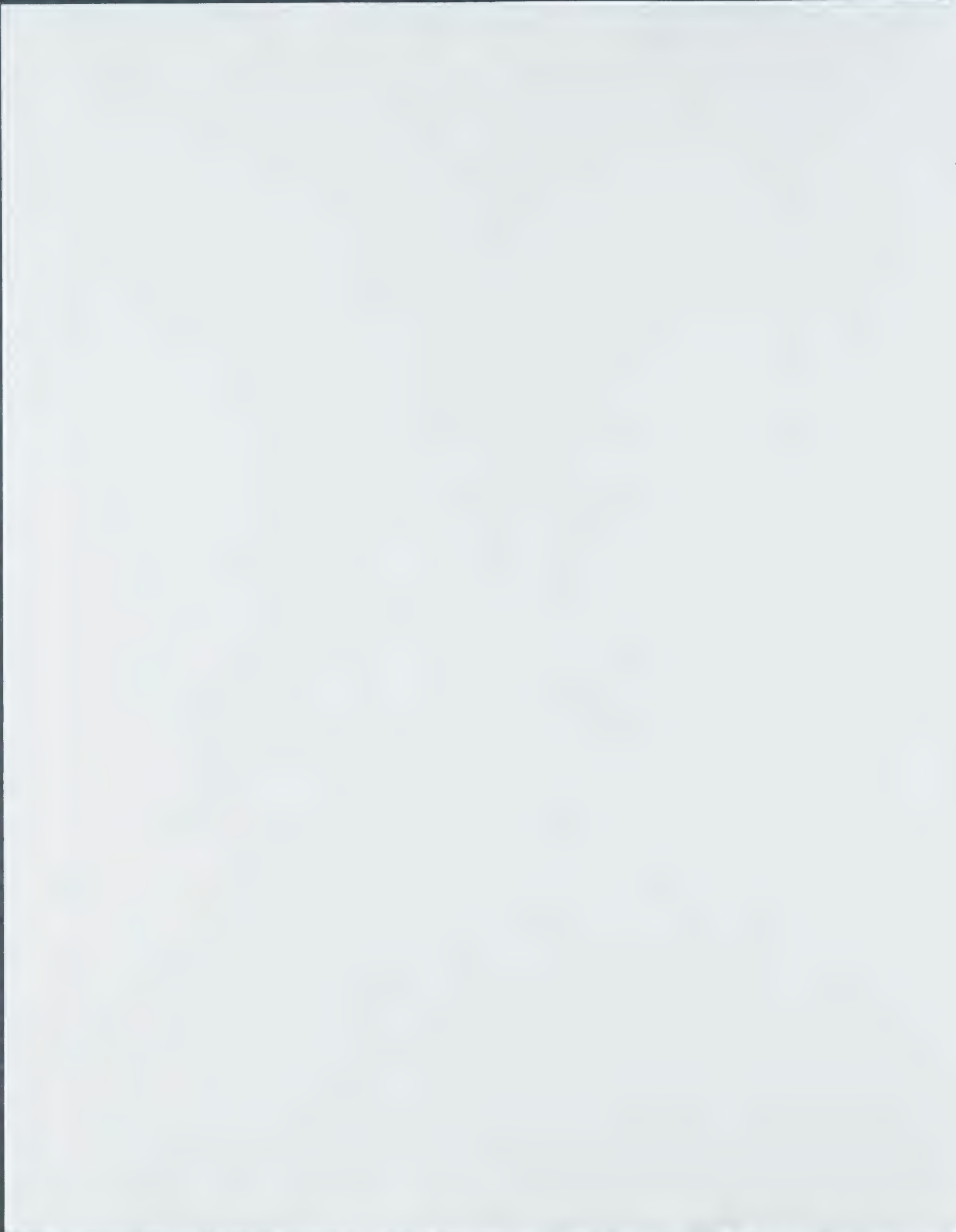
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Agnes Etherington Art Centre

David de Witt
Bader Curator of European Art

16 May 2002

Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
USA

Dear Alfred,

Please find enclosed the AADA evaluation of the De Gelder and Van den Eeckhout paintings that you donated to the Agnes Etherington Art Centre last year. It now bears Janet Brooke's signature.

With best wishes,



David de Witt



Subject: Eeckhout and De Gelder acquisition information
From: David A Dewitt <3dad5@post.queensu.ca>
Date: Thu, 8 Aug 2002 11:32:46 -0400 (EDT)
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred, Anne,

Here is the information that Alfred requested on the Eeckhout and De Gelder:

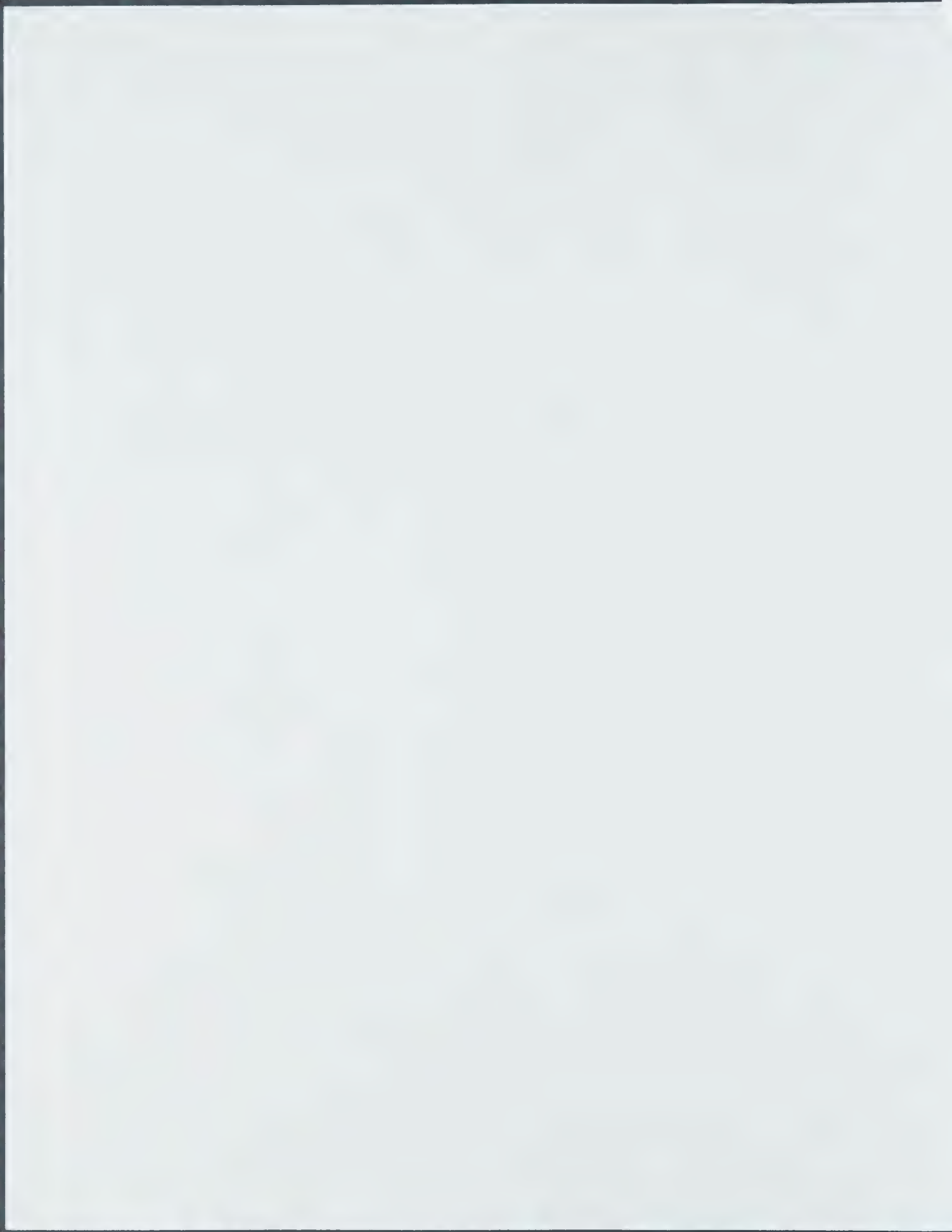
He acquired the Eeckhout at the 13 July 1979 sale of Christie's, London, where it was lot 10, for c.\$3,000.

He acquired the De Gelder from Holzapfel-Ward in Bournemouth on 17 January 1970, for \$14,340.

Please let me know if you require further information.

With best wishes,
David

David de Witt
Bader Curator of European Art
The Agnes Etherington Art Centre
Queen's University
Kingston, ON K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca



Facsimile Transmittal

To: Alfred Bader, at Whitfield Fine Art Limited

Fax no.: 011 44 20 7495 6488

Re: Upcoming sales

Date: 5 December 2002

Pages, including cover: 2

Dear Alfred,

I received your telephone messages. I can report that the Wright of Derby is having its shipping frame constructed, and should leave for Ottawa early next week.

You mentioned the Van Noordt painting at Sotheby's, lot 178. I finally did get to see the illustration online, and it looks like to be by him, and not by the other "Jan van Noort" (who also painted this subject). It looks like an early work (ca. 1655-60). I hope to receive an Ektachrome soon. Sotheby's apologized for not having consulted me in the first place. I would recommend this painting if it looks good, and is in good condition.

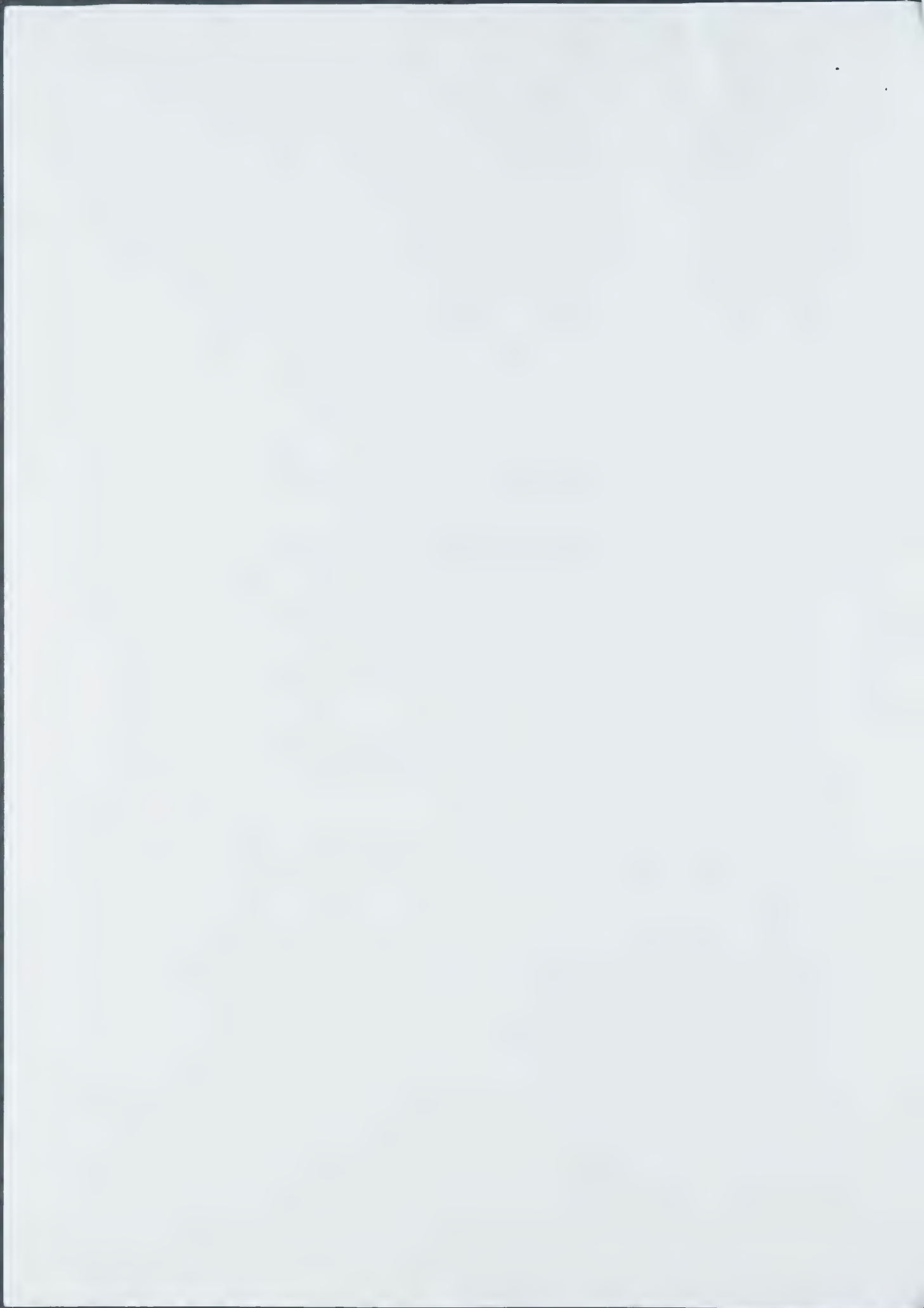
I am still waiting for "Part Two" of the Sotheby's sale. Having looked at Part One I agree that there are not many outstanding candidates for the collection. Two pictures that I found interesting were:

Lot 35, Pieter de Hooch: the small illustration does not reveal any problems. It looks like a pleasing composition by a prominent Delft master. The description of light and space look to be very good. Why is the estimate so low? Is it in poor condition? If not, I am guessing it will go quite high.

Lot 21, Jan van Goyen: one of his more beautiful compositions, very thoroughly painted. But the very high estimate reflects its evident quality. Certainly not a bargain at £3-400,000. The little oval, lot 27, looks very competent, but is calmer, and much less exciting.

To return to the Christie's sale. Lot 43, attributed to Pieter Codde, is of a highly unusual Biblical subject. The handling of the figures is a bit *retardataire* for mid-century. But the condition looks good, and it looks to be finely painted, if not a very resolved composition. This picture caught Volker's eye on account of the subject matter.

I hope you are enjoying London, and look forward to hearing from you.



With best wishes, *also to Isabel*



From the desk of:
Dr. David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
e. 3dad5@post.queensu.ca

*PS: Just rec'd your fax:
will reply soon!*

Facsimile Transmittal

To: Alfred Bader
Fax no.: 1 414 277 0709
Re: Van Dyck and Liss
Date: 23 January 2004
Pages: 6

Dear Alfred,

Attached are the pages from Ridolfi and Larsen's Van Dyck monograph, relevant to your newly-acquired *Lot and his Daughters*, and the *Portrait of a Man*. Sebastian Schütze had a look at the Sotheby's catalogue, and thought that the painting was not close enough to Liss to be by him. Larsen, as you see, in turn rejects the portrait, but his monograph rates as one of the least reliable on Van Dyck. If the portrait is indeed not by Van Dyck, the only other candidate would be Thys. I remain optimistic, as it is very impressive from the photograph. Will we have a chance to see the original?

With all best wishes,



From the desk of:

David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
c. 3dad5@post.queensu.ca

Subject: Bader Catalogue: plan of completion
From: David de Witt <3dad5@post.queensu.ca>
Date: Tue, 20 Apr 2004 10:14:47 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

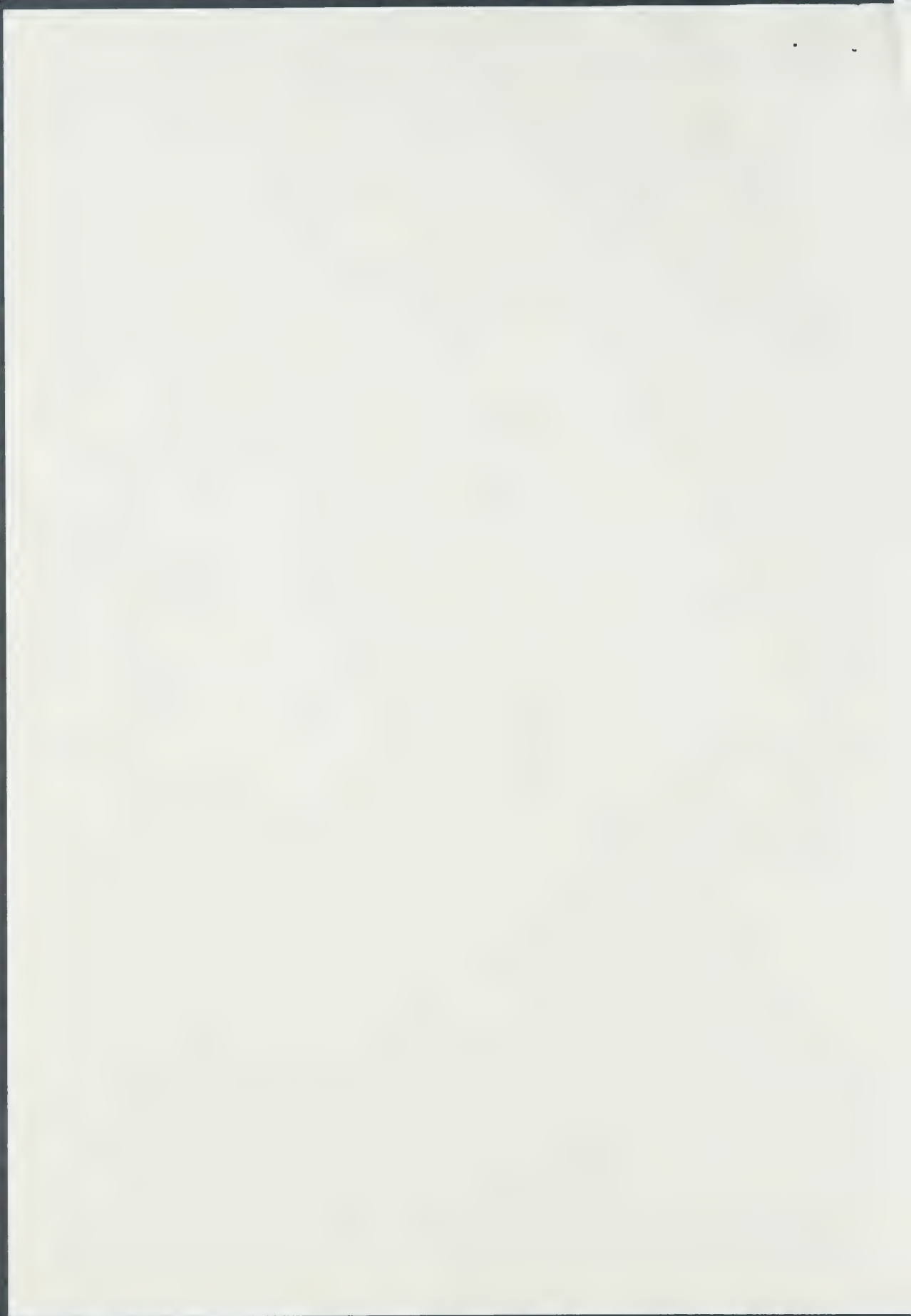
Dear Alfred,

Please find attached the plan that I drafted for Janet, in March, for the completion of the Bader Catalogue by December 2005. Please note that it has not been updated. We are on track with eight entries in the first four weeks. I am of course greatly enjoying the return to core research and writing on Dutch paintings.

With all best wishes,
David

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
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e. 3dad5@post.queensu.ca

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20/04/2004

This extensive project will cover the Dutch and Flemish paintings that have been donated to the Agnes Etherington Art Centre by Alfred and Isabel Bader, and will also include those painting that are in their private collection, that are part of a planned gift to the Art Centre.

The following plan of completion covers the paintings that have already been acquired. A few weeks will have to be added to cover those works that will be acquired during the period of writing.

The introductory essay will be written concurrently.

Calculation: Number of Entries:

Dutch and Flemish paintings given to the Agnes Etherington Art Centre:	60
Dutch and Flemish paintings in the Bader Collection in Milwaukee:	128
Total:	188
Completed entries:	14
Remaining entries:	174

Estimated rate: 2 entries / wk

Working weeks remaining to complete entries: 87 wks

Estimated date of completion of entries: **2 December 2005**

2004

1	26 March	2
2	2 April	4
3	9	6
4	16	8
5	23	10
6	30	12
7	7 May	14
8	14	16
9	21	18
10	28	20
11	3 June	22
12	10	24
13	17	26
14	24	28
15	1 July	30
16	8	32
17	15	34
18	22	36

20/04/2004

19	29	38
20	6 August	Vacation
21	13	40
22	20	42
23	27	44
24	3 September	46
25	10	48
26	17	50
27	24	52
28	1 October	54
29	18	56
30	15	58
31	22	60
32	29	62
33	5 November	64
34	12	66
35	19	68
36	26	70
37	3 December	72
38	10	74
39	17	76
40	24	78
41	31	Vacation

2005

42	7 January	80
43	14	82
44	21	84
45	28	86
46	4 February	88
47	11	90
48	18	92
49	25	94
50	4 March	96
51	11	98
52	18	100
53	25	102
54	1 April	104
55	8	106
56	15	108
57	22	110
58	29	112
59	6 May	114

20/04/2004

60	13	116
61	20	118
62	27	120
63	3 June	122
64	10	124
65	17	126
66	24	128
67	1 July	130
68	8	132
69	15	Vacation
70	22	134
71	29	136
72	5 August	138
73	12	140
74	19	142
75	26	144
76	2 September	146
77	9	150
78	16	152
79	23	154
80	30	156
81	7 October	158
82	14	160
83	21	162
84	28	164
84	4 November	166
86	11	168
87	18	170
88	25	172
88	2 December	174
89	9	Vacation

Subject: Visit to the Conservation Studio
From: David de Witt <3dad5@post.queensu.ca>
Date: Tue, 27 Apr 2004 09:09:16 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

The Paintings Conservation Professor Barb Klempan has arranged for the Head of Conservation, Krysia Spirodowicz, to welcome us for a look at the Wright of Derby. Barb has arranged for a week of research in the lab of the Art Gallery of Ontario, and cannot be in Kingston at that time, unfortunately.

I had a look at the Sotheby's Amsterdam catalogue, which arrived yesterday. The De Vlieger (lot 24) is a fine work, but not very exciting, and a bit empty at the centre. The Aert van der Neer (lot 18) is on the other hand an exciting piece, with such a spectacular sky, and lots of beautiful detail and space in the landscape. However, its condition does not seem to be optimal. A very fetching piece is the Vrel (lot 14), with the giant pillow. However, it largely duplicates the effects of the painting in the Bader Collection. The Terborch (lot 31) is of course well painted, but nonetheless not a very attractive example of his work. Perhaps you have seen other items of interest. For my part, I won't be booking a flight to Amsterdam.

With all best wishes,
David

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
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f. (613) 533 6765
e. 3dad5@post.queensu.ca

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Subject: Pieter Quast in Battle
From: David de Witt <3dad5@post.queensu.ca>
Date: Wed, 28 Apr 2004 09:33:05 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

Happy Birthday!

I wish you many happy returns of the day.

I just tried to call you, but the line was busy, and I gather it will be for much of today. I hope you enjoy your day anyway.

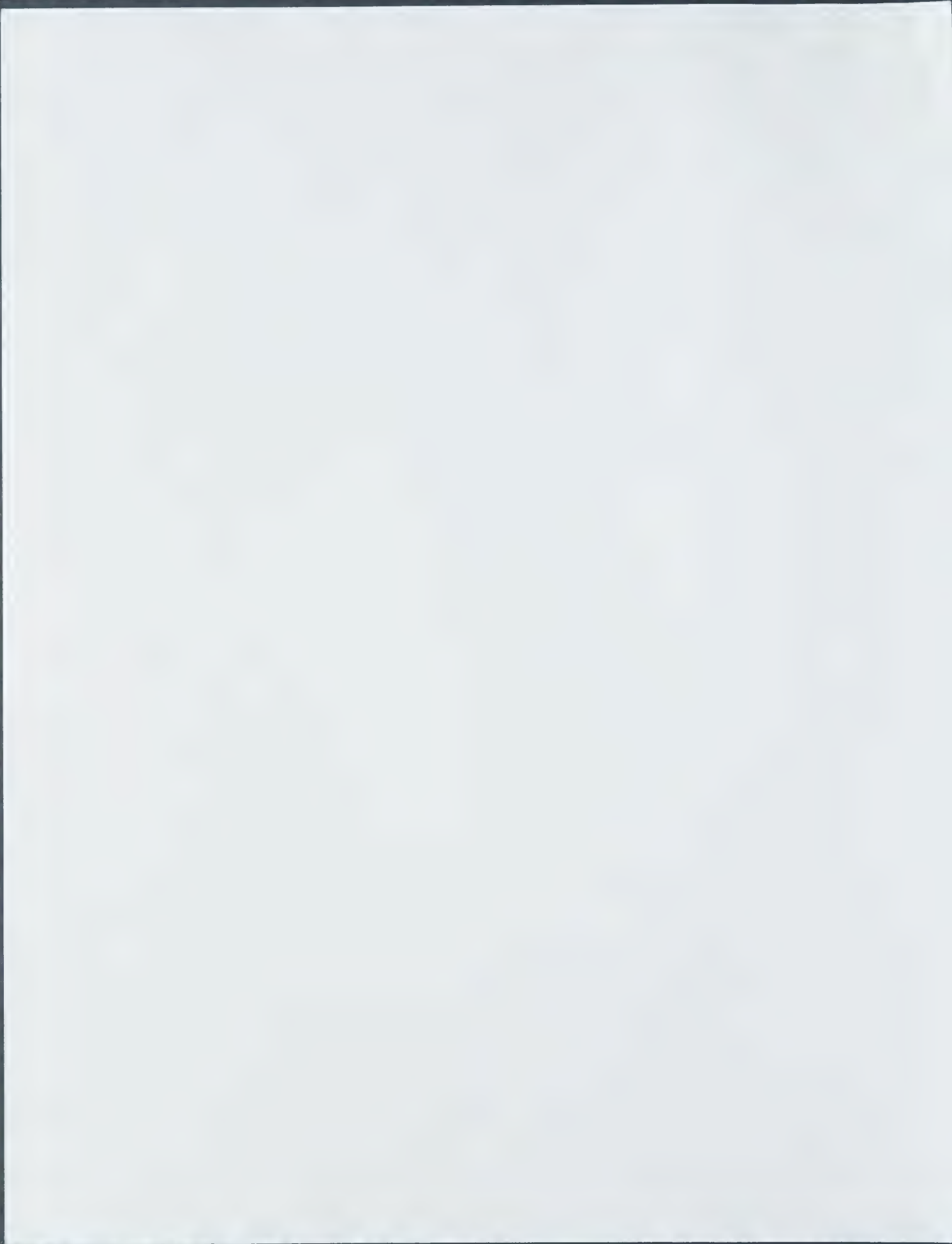
After another look at 198 in Battle, I was still not very impressed by the quality of handling. It looks like a fun picture, and not expensive, but I wonder how it will stand up to scrutiny.

I will look forward to hearing what you think about the Sotheby's Amsterdam pictures. Perhaps Ann can pull them from the Internet, if the catalogue still has not arrived.

With all best wishes,
David

David A. de Witt
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e. 3dad5@post.queensu.ca

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Agnes Etherington Art Centre

Dr. David de Witt,
Bader Curator of European Art

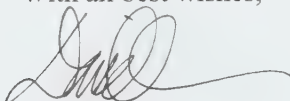
10 August 2004

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

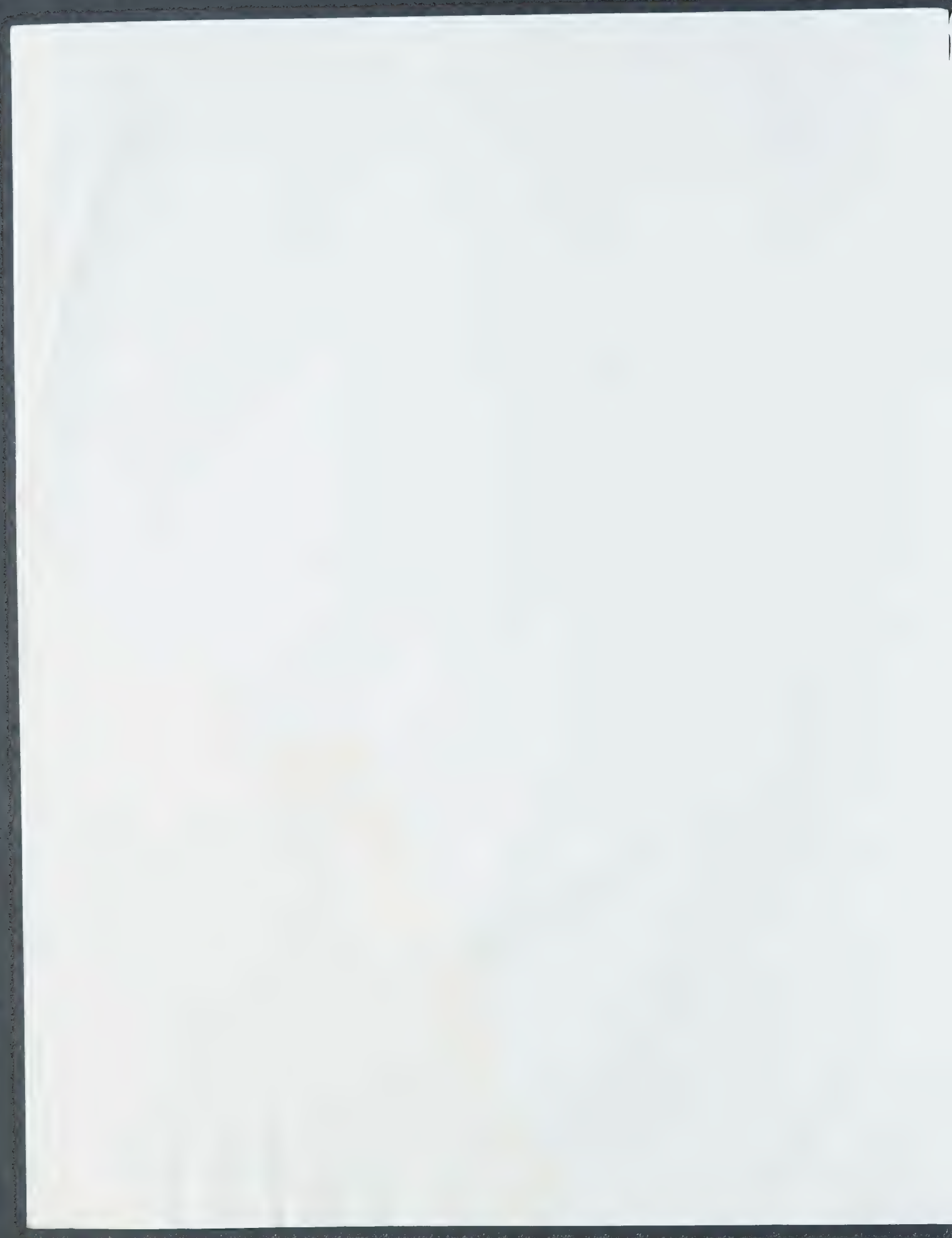
Dear Alfred,

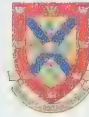
My recent research trip was devoted chiefly to research for the Bader catalogue. My plan to continue writing two entries per week proved to be a bit too ambitious. My other plan, to send you the entries from Amsterdam, also did not materialize. Here they are at last, the 44 entries completed to date. The text in bold is simply material that still needs to be checked. I look forward to any comments you may have.

With all best wishes,



David de Witt





Queen's
UNIVERSITY

DEPARTMENT OF ART

Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-6166
Fax 613 533-6891

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

August 23, 2004

Dear Alfred,

Thanks you very much for your kind letter of August 12. My intention in writing the note on Jacques de Gheyn II was mostly to comply with Volker's and Axel's appeal to do something on Netherlandish art. As you can imagine, I do not have very much in that category that merits publication.

I want to assure you that I have not forgotten the beautiful panel which we both think is by El Greco. Last December I went specifically to New York to see the El Greco exhibition there. Unfortunately, the most relevant painting – that belonging to the Duke of Buccleuch – was not shown, though the catalogue indicated that it would be. However, immediately after your visit to Kingston in May I was able to see the London version of the exhibition, which did include the Duke's canvas. Also very relevant is the Washington *Purification of the Temple*, which was not shown in New York but because it is on panel is particularly revealing with regards to the paint handling of the Kingston work. Most important of all, thanks to Axel – who is always graciously helpful – I discussed our painting with both David Davies, curator of the joint exhibitions, and Xavier Bray, the National Gallery's curator of Spanish art. They were very interested in it and want proper transparencies to study it further. The Art Centre here also needs to initiate some technical examination to determine its true medium. Many early El Grecos are painted in a combination of oil and tempera, which accounts for their rather waxy appearance.

I trust that these initiatives can proceed during the fall so that when I am in London (I hope) in early December I can pursue the subject further.

I have not heard of specific plans for the fall but I look forward to your annual visit.

With very best regards to you and Isabel,

Sincerely yours,

David

Facsimile Transmittal

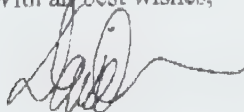
To: Alfred Bader
Fax no.: 1 414 277 0709
Re: Rembrandt's Mother; Gibraltar
Date: 27 August 2004
Pages: 5

Dear Alfred,

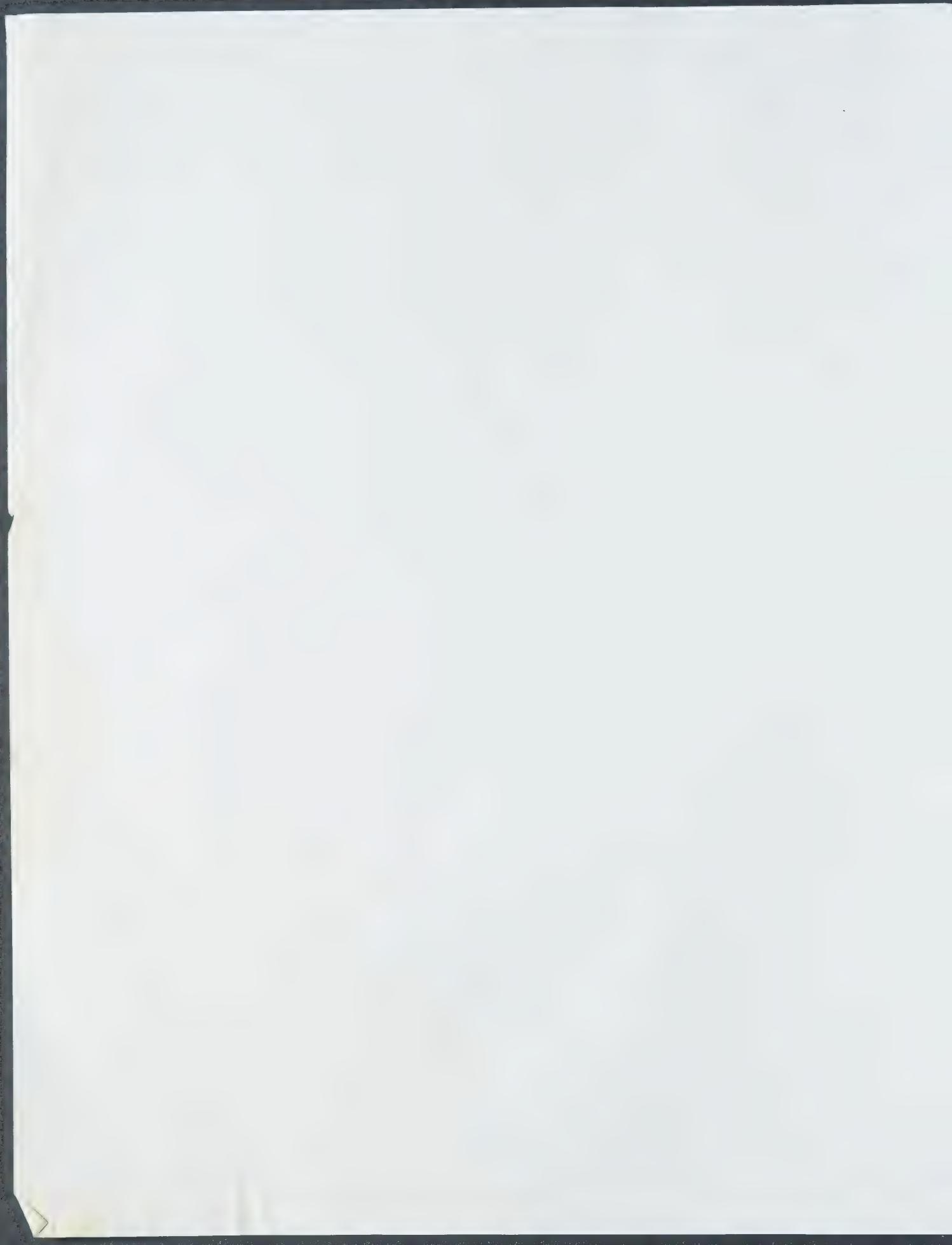
Please find attached Janet's letter concerning the conservation project for the Gibraltar, and the sale catalogue entry for Lieven's Head of an Old Woman, there identified as Rembrandt's own portrait of his mother.

The "Fortuna" article by Ross Kilpatrick will follow by post.

With all best wishes,



From the desk of:
David de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 2190
f. (613) 533 6765
e. 3dad5@post.queensu.ca



Subject: Re: Several
From: David de Witt <3dad5@post.queensu.ca>
Date: Fri, 27 Aug 2004 16:01:00 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

I am very happy that I can now put very much work into these pieces, because they call for it.

My list includes an updated total of 197 works, including the Berchem Winter Landscape and the Mayr Thalia. With this week the total of completed entries is 50, a quarter of the way through. I am still carrying on at 2 entries per week, with the occasional week with 3 entries.

It's very curious to hear that Leiden is adhering to the older attributions of those two paintings. I'm not sure what sort of contribution they hope to make with their show.

I'm curious to hear if Vogelaar will want to make use of my entry or research.

With all best wishes,
David

At 05:40 PM 8/26/2004, you wrote:

Dear David,

The more I study your 44 essays the more I realize how very much work you are putting into these.

What do you think will be the total number, approximately?

Is the painting you describe as "Circle of Hercules Seghers" the painting which I bought at Sotheby's in London and which now hangs in our dining room?

Yesterday I mailed you the extensive material which Vogelaar sent about the two loans he is requesting. Surprisingly, they are calling the painting of Rembrandt's Mother belonging to Her Majesty the Queen, Rembrandt and the Tobit in the National Gallery in London Dou!

Vogelaar would certainly be helped if he could have your extensive and most interesting description of Jan Lievens' portrait called Rembrandt's Mother. Please let me know whether you would like to share this.

Best wishes,
Alfred

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
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f. (613) 533 6765
e. 3dad5@post.queensu.ca

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Subject: Kinsky portrait of Heythuysen.
From: David de Witt <3dad5@post.queensu.ca>
Date: Mon, 20 Sep 2004 15:09:59 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

It was very interesting to hear this morning that Buddy was keen on those two paintings in Vienna. It looks increasingly like lot 165 will go for a Lievens price.

I had a look at the online entry for this painting, and was quite impressed. It's not a big illustration, but it does look good. The costume and face look very well done. The construction of layers and the colours are very adept. One weak spot is the drapery to the upper right, which looks a little cursory and flat.

The only name I would suggest is that of Codde.

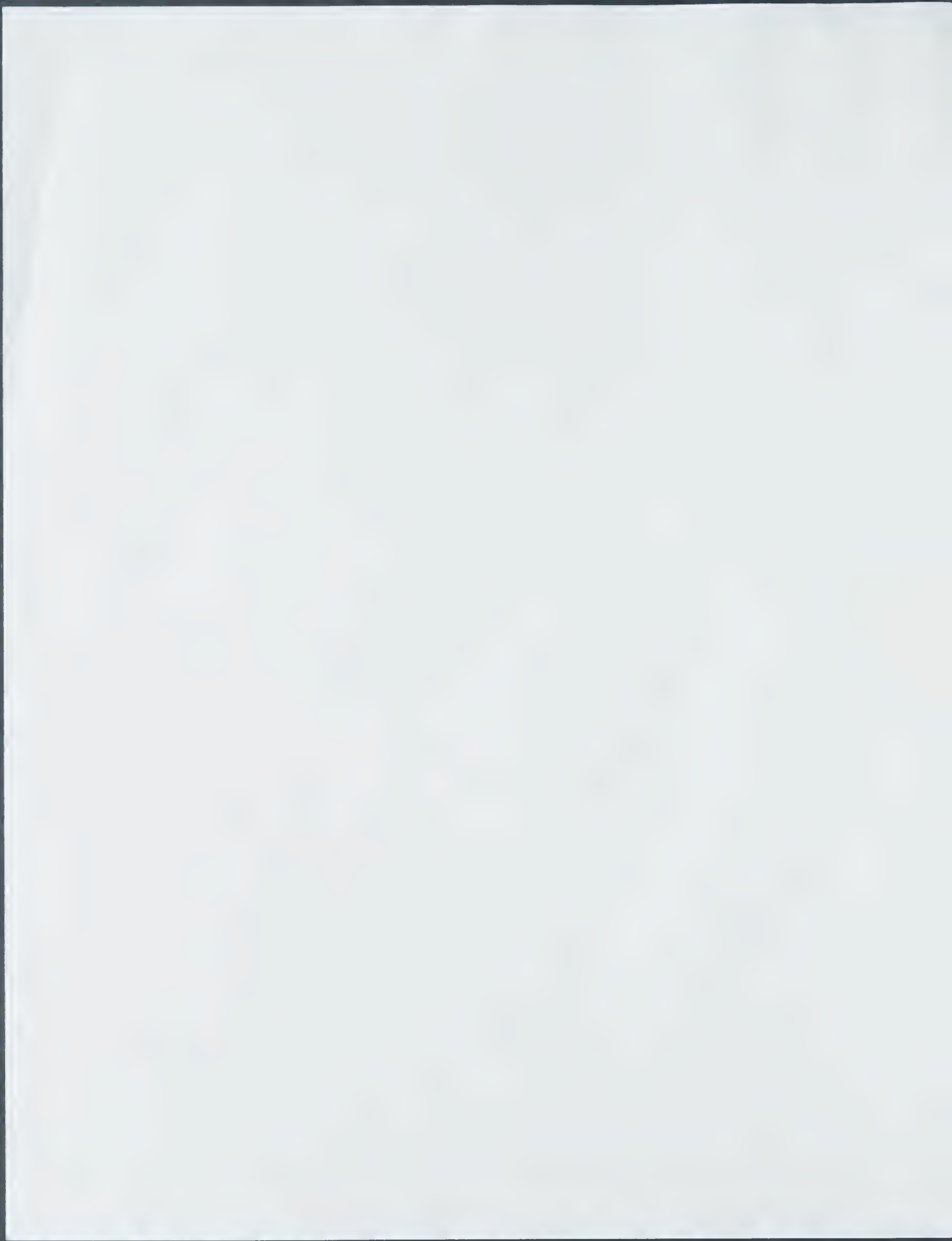
It will probably help to see the catalogue illustration itself.

I'm looking forward to your visit. Barbara Klempan did open up a few windows on the Gibraltar, which you might be interested in seeing.

With all best wishes,
David

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
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f. (613) 533 6765
e. 3dad5@post.queensu.ca

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Subject: Re: Follower of Jacob Pynas
From: David de Witt <3dad5@post.queensu.ca>
Date: Thu, 23 Sep 2004 09:23:29 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

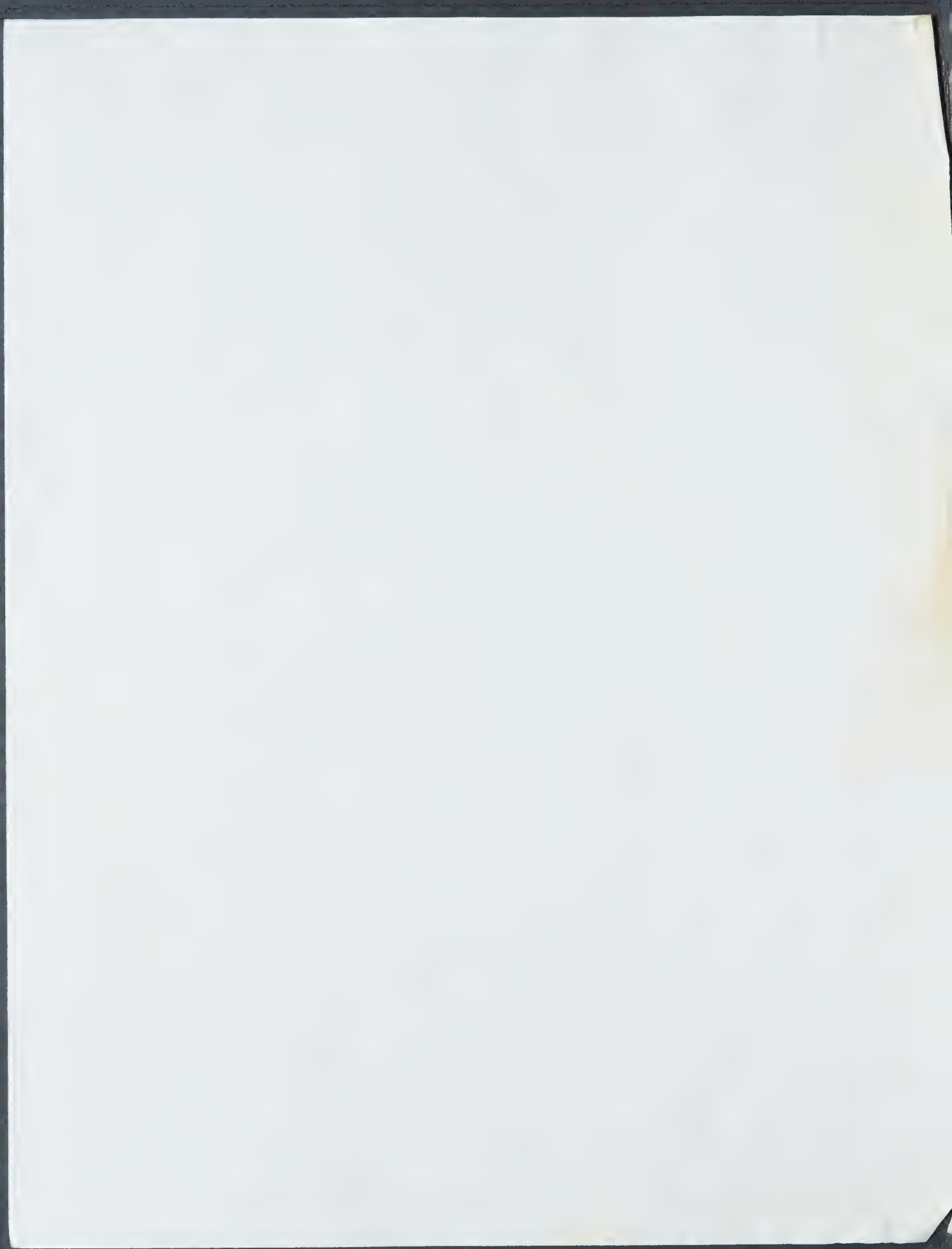
Thank you very much for your efforts in tracking down this painting's history. I'm very pleased to have it, worked it into the entry right away.

I am still trying to reach Douglas about the possible Kneller. If the painting is by him, and of high quality, it could well make for an interesting addition to the collection. Admittedly, it would be adding more to the tails than the heads.

With all best wishes,
David

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
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f. (613) 533 6765
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Subject: Drost and others
From: David de Witt <3dad5@post.queensu.ca>
Date: Mon, 04 Oct 2004 16:06:10 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

I too am happy that we covered a lot of ground while you were here. The highlight for me was the photograph of the Abraham, which still has my head spinning. What a painting! Recent "rediscoveries" such as the Vermeer do not hold a candle to this work.

To respond to your comments on the upcoming Christie's sale:

No. 27 is indeed a Drost, but not an inspiring one, and nowhere near the John the Evangelist. At least it is not as ugly as that image of a Cook that came up recently. I can't see how bad the condition is from the illustration, which does show that it is roughly painted. Overcleaning is evident.

Lot 25 is interesting, but not outstanding. I'm please to see that Astrid Tumpel provided such a good analysis of the attribution. Perhaps this bodes well for the Lastman monograph we are all anticipating.

Janet will almost certainly tell me that we don't have the money for the Lazarus drawing, but I will argue my case anyway. I'm afraid we probably couldn't bid much higher than the estimate, however.

— Not

I had another look at the Sotheby's Amsterdam sale, and the following pictures struck me as worthy of a look:

- Lot 33: An interesting copy of the Rembrandt of David and Saul, perhaps by a Haarlem artist in the De Grebber circle
- Lot 34: A free interpretation of Rembrandt's Balaam, by an unknown monogrammist
- Lot 35: A convincing Abraham Bloemaert, close in style to your Jacob's Dream

6-9000 11615

You don't owe Franziska for the postage; she owes you! The cost was only \$6, so you have \$4 coming to you, next time you are here.

With all best wishes,
David

At 12:04 PM 10/4/2004, you wrote:
Dear David,

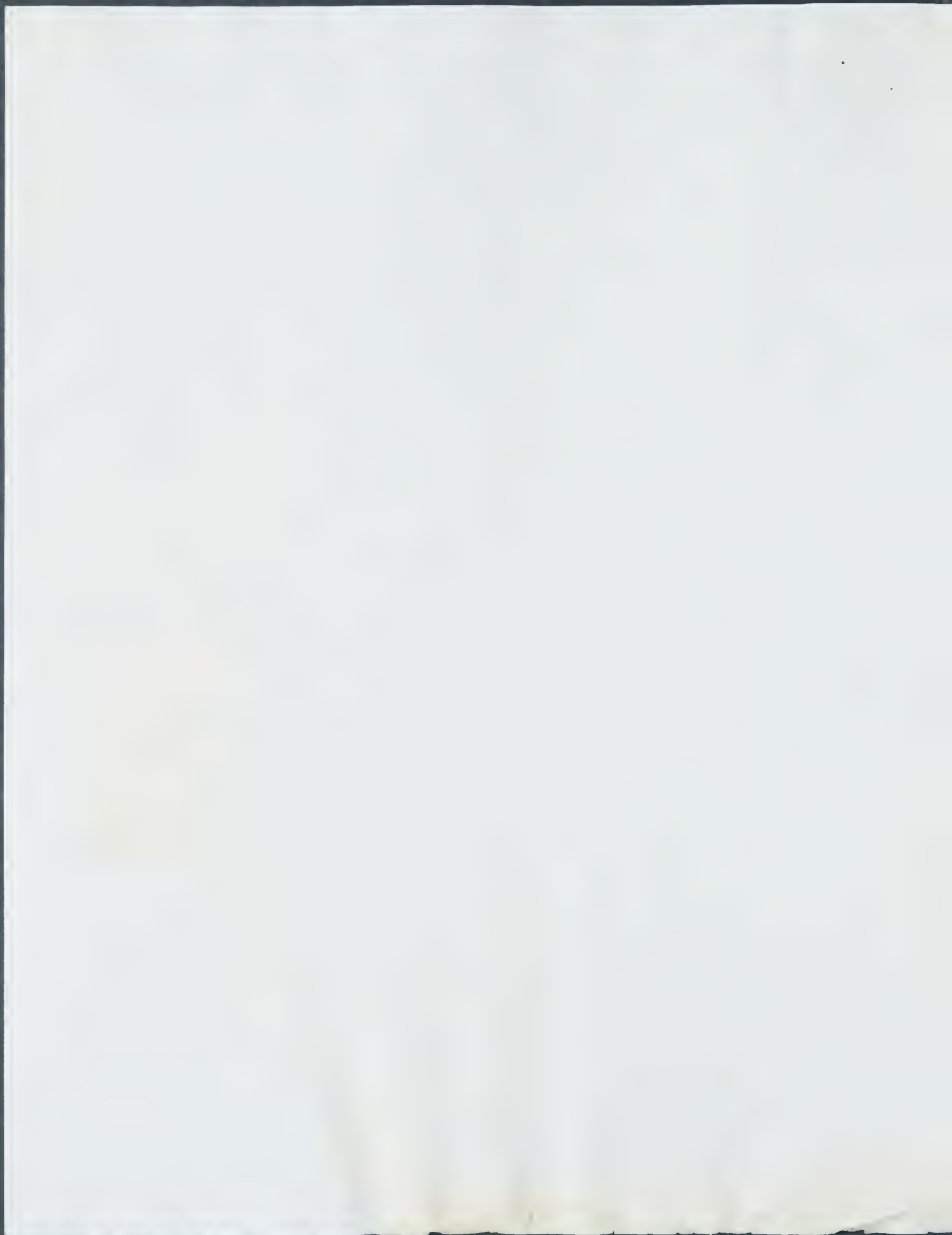
We accomplished a great deal in the couple of hours we had together on Friday and Saturday but of course we were too hurried to discuss everything.

I did not ask you whether I owe Franciszka some money for the two envelopes which she mailed for me, one for Toronto and one for Sumowski. It was important not to have the return address on Sumowski's envelope because I fear he would just return it without opening it. Anyway, please let me know how much I owe Franciszka

The painting coming up at Christie's NY tomorrow, certainly not depicting Joseph explaining the dream, is by PREVOST. Sadly it is a wreck and I will not bid. Another wreck is lot 23 in Christie's London sale on October 27. I saw it at Sotheby's NY in 1996 where it brought \$40,000. It is #31 in Bikker's thesis. Do you like lot 25 in Christie's London sale? That does depict Joseph -- too bad it is so big.

That Raising of Lazarus from Lewis Neirman is, I understand, coming up as lot 79 in Sotheby's Amsterdam old masters drawing sale on November 2nd with an estimate of 2000 Euros.

AMC9H1



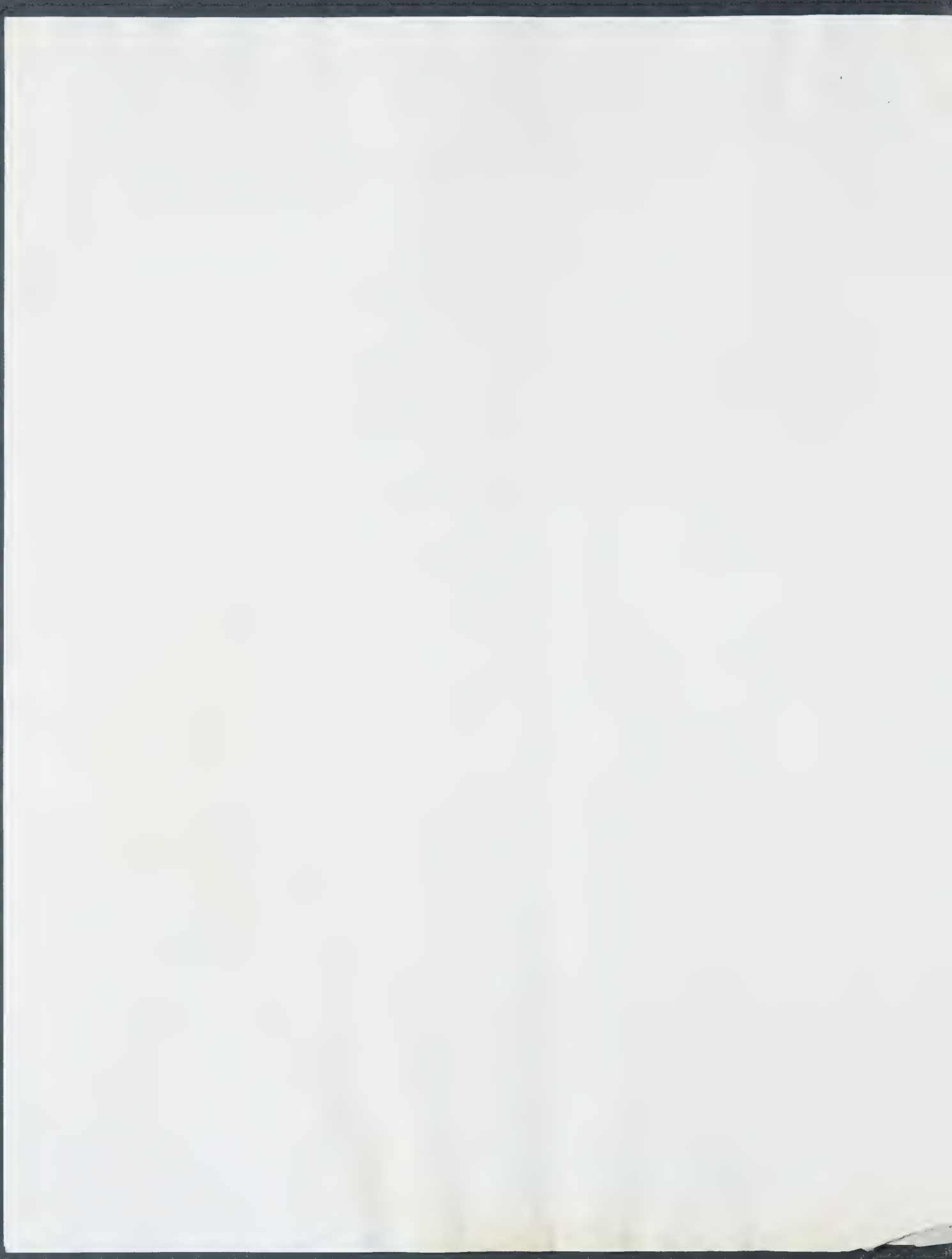
Would Queen's have the funds to bid on that?

When we meet in 3 weeks, please give me Zafran's article on Victors, whatever slides you will have and the Harvard Art Museum bag which Isabel gave you with photos, etc.

Best wishes,
Alfred

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
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f. (613) 533 6765
e. 3dad5@post.queensu.ca

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Fwd: RE: Second attempt

Subject: Fwd: RE: Second attempt
From: Janet Brooke <brookej@post.queensu.ca>
Date: Fri, 12 Aug 2005 09:47:34 -0400
To: David de Witt <3dad5@post.queensu.ca>
CC: Alfred Bader Fine Arts <baderfa@execpc.com>

Hello David and Alfred,

Interesting response from John Bonehill re the Wright of Derby.

Janet

Subject: RE: Second attempt
Date: Fri, 12 Aug 2005 10:05:23 +0100
Thread-Topic: Second attempt
Thread-Index: AcWed5uMyImu3RNBT4SFG7D4KSPBvQApFu8G
From: "Bonehill, Dr J.S." <jsb3@leicester.ac.uk>
To: "Janet Brooke" <brookej@post.queensu.ca>

Dear Janet,

Many thanks for this; it arrived safely this time. My first impressions are that it resembles the compositional study in Derby Museum very closely: it's from the same vantage point, with the Mole to the right, and the positioning of the floating batteries is similar. It's difficult to get a sense of scale from a reproduction, but it also seems to conform to written descriptions I have. Writing to Hayley on completion of the picture, Wright described the painting so: 'the action is not principal and at too great a distance to discriminate particulars, even the men in the Gunboats that lie just off the New Mole (wch makes a fine dark background to the picture) are not more than an inch high'.

Once again, many thanks, and I'll pass on the drawings as soon as I receive them from Derby.

With best wishes,

John

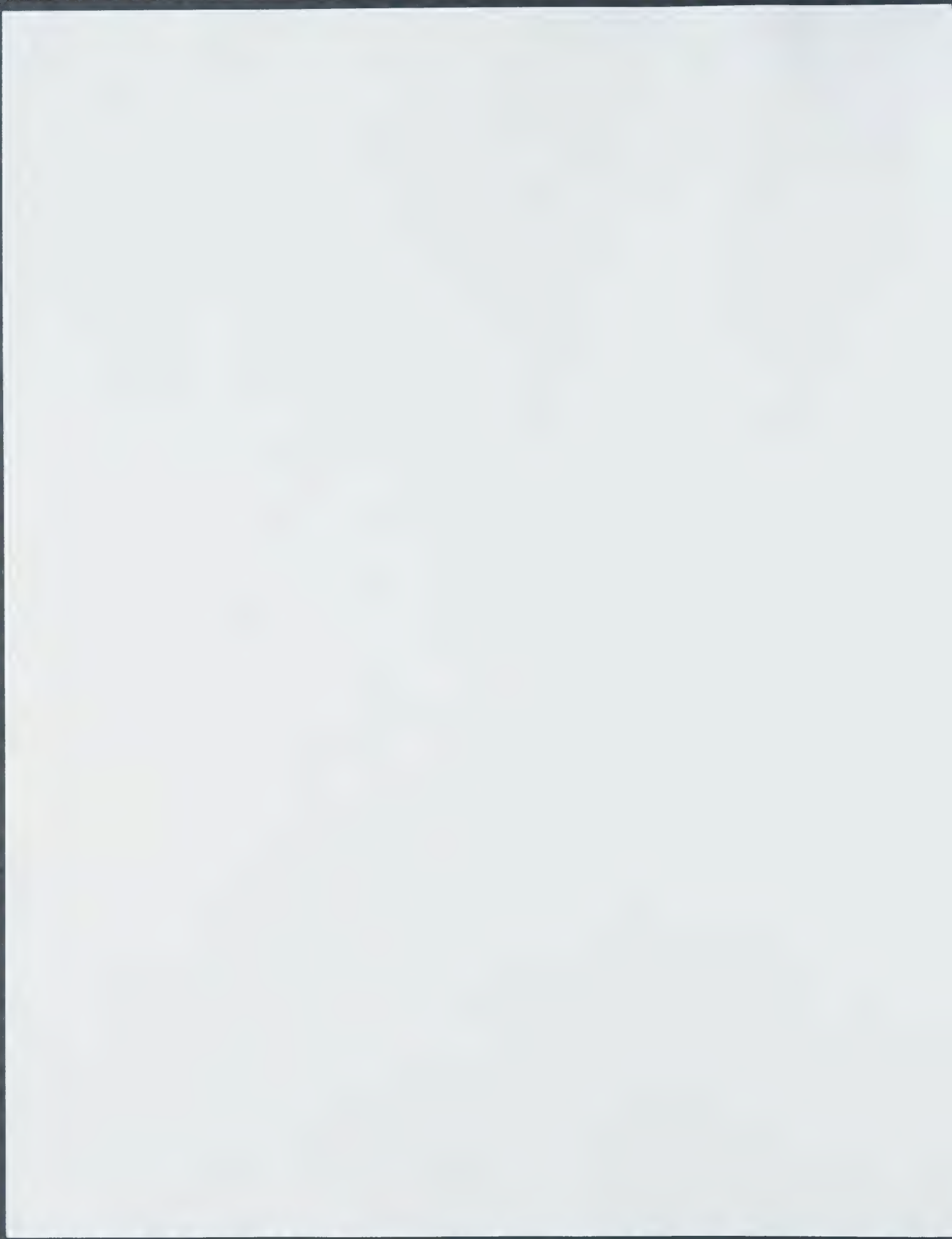
From: Janet Brooke [mailto:brookej@post.queensu.ca]
Sent: Thu 11/08/2005 14:21
To: Bonehill, Dr J.S.
Subject: Second attempt

Hello John,

See if you can open this.

Janet

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



Re: Your e-mails

Subject: Re: Your e-mails
From: David de Witt <3dad5@post.queensu.ca>
Date: Fri, 19 Aug 2005 15:43:27 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

2459

Dear Alfred,

The Pynas must have been signed Rembrandt, as they attribute to him and do not indicate that it is signed otherwise. Evidently this false signature was removed in a prior cleaning.

I too checked www.lostart.de and did not find the Breenbergh, and I take this to be a good sign. I do not feel that we have to do anything else for the time being.

With all best wishes,
David

At 03:02 PM 8/19/2005, you wrote:

Dear David,

Thank you for your many e-mail messages.

Yes, I have a copy of the Frankfurter Allgemeine of June 17th.

How interesting that our Jan Pynas was sold for Hfl 5,000 on February 25-26, 1943, attributed to Rembrandt. You wrote that it was signed and dated 1641. Was it signed Rembrandt? For Hfl 5,000 I could have bought several much better paintings at that time.

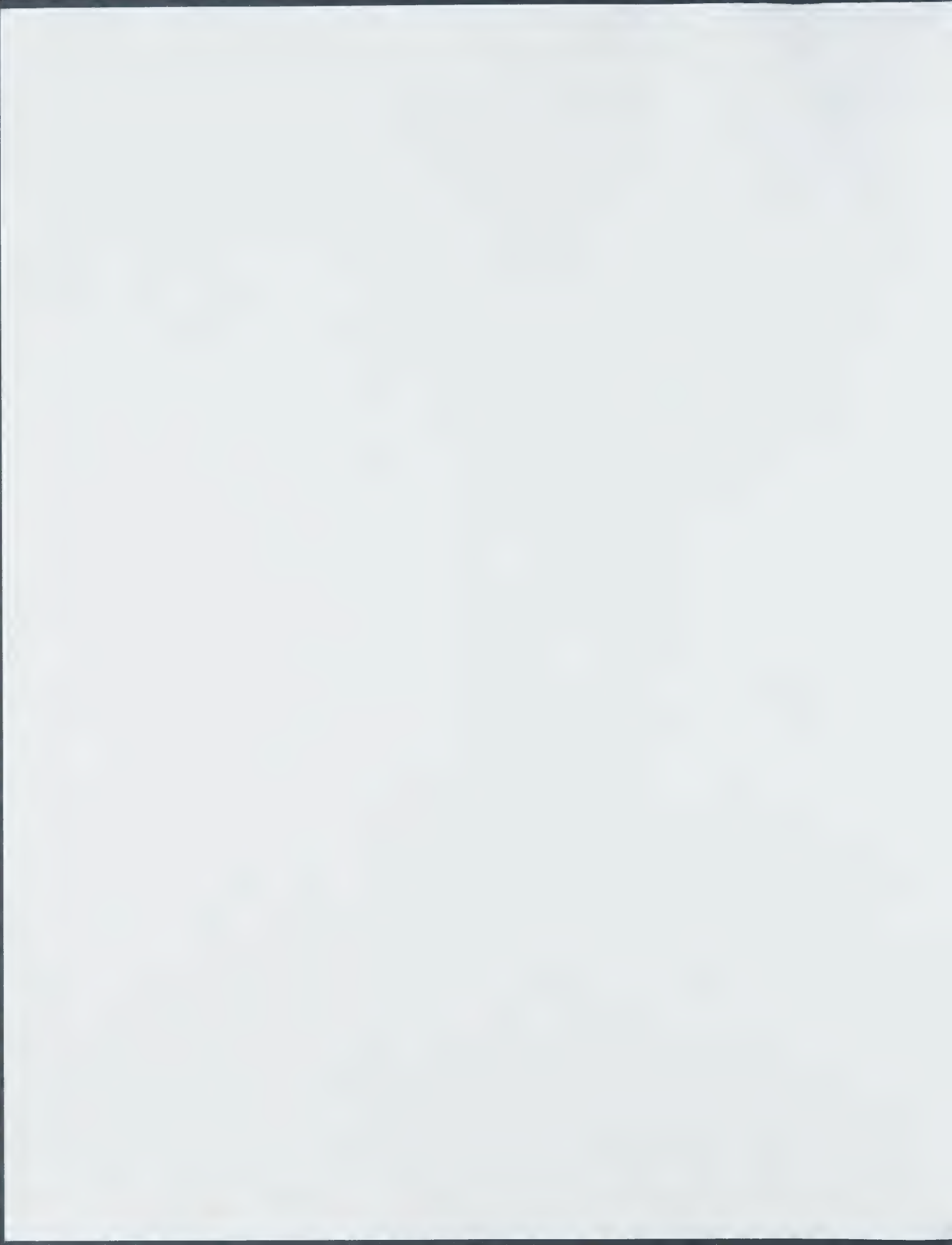
The material from Kiev is most interesting. We have searched the internet "Lost Art" database maintained by the Ministry of Culture of Sachsen-Anhalt, www.lostart.de and are happy to know that it does not include our Breenbergh.

I am not terribly worried about the paintings that have to be photographed. After all, it is relatively few and somehow we will manage.

Best wishes,
Alfred

David A. de Witt
Bader Curator of European Art
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca

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ART DEALERS ASSOCIATION OF AMERICA



May 29, 2007

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

Dear Alfred:

Attached please find a copy of your appraisal. We will be sending the original to you via Federal Express. There have been some format changes to comply with new IRS Regulations, which will be even more apparent once you receive the original materials.

The painting has been appraised at \$16,000,000.

I hope you and Isabel have a wonderful trip to Canada and please convey my congratulations to her.

With warmest wishes, I remain

Sincerely yours,

Astrid Sanai

as:a

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New York, NY 10022
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Fax: (212) 940-8484
e-mail: adaa@aridolera.org
website: www.artdealers.org

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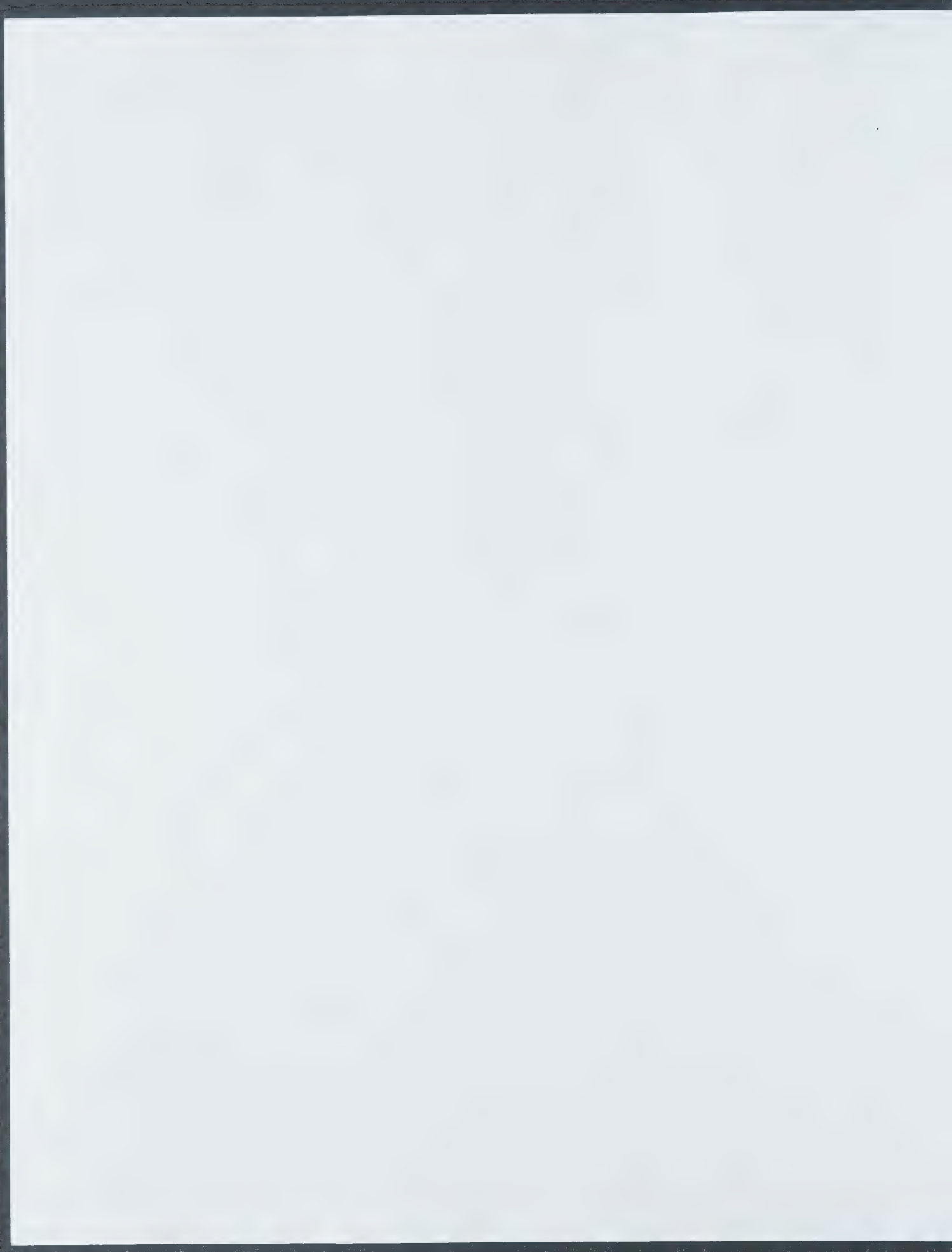
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*Administrative Vice President
and Counsel*

Linda Blumberg
Executive Director

Donna Carison
Director of Administration

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ART DEALERS ASSOCIATION OF AMERICA



May 29, 2007

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

Dear Dr. Bader:

At your request, and in connection with the gift made by you in May, 2007, to the Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, Canada, of the work described below, a color reproduction of which is annexed to the original hereof, we have appraised the work as of the date of gift as follows:

DESCRIPTION

Title: Head of an Old Man in Profile, c. 1661
Artist: Rembrandt Harmensz. van Rijn
(1606 - 1669)
Medium: Oil on wood panel
Dimensions: Height 9 3/4" by width 7 1/2"
Signed/dated: Not signed or dated
Condition: Very good; paint surface is in excellent condition; old layer of varnish has been removed and painting has been cleaned

PROVENANCE

Collection: A. Vollon, Paris
F. Kleinberger Galleries, Paris
Marcus Kappel, Berlin, 1913
Payne Whitney, New York, by 1931
Helen Hay Whitney, New York
By descent to John Hay Whitney
Sale at Sotheby's New York on May 25,
2000, lot 4 (as Circle of Rembrandt)

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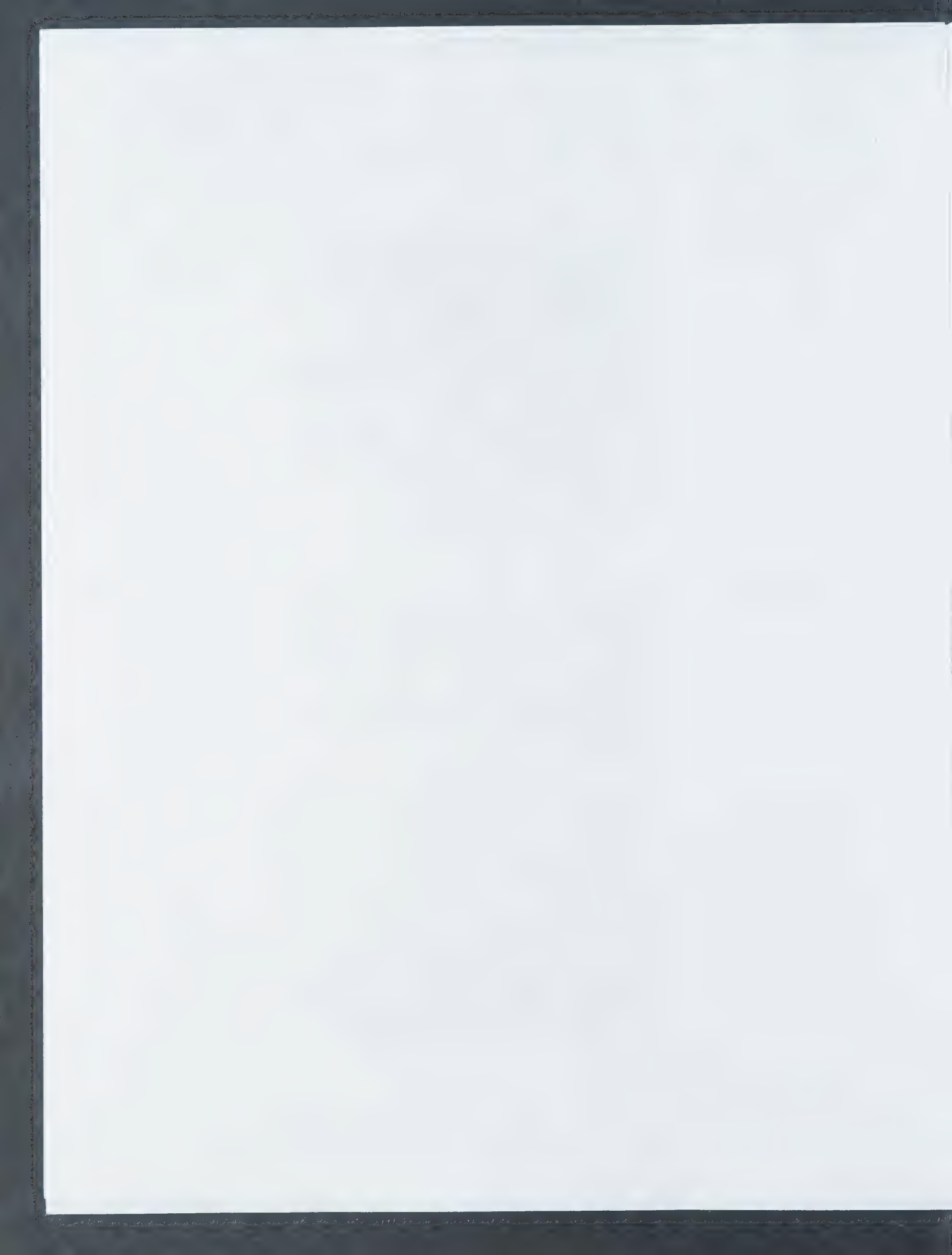
FOUNDED 1952

Dr. Alfred Bader

page 2

- Exhibitions: Leiden, The Netherlands, Stedelijk Museum de Lakenhal, Rembrandt-Hulde te Leiden: Catalogus der Tentoonstelling van Schilderijen en Teekeningen van Rembrandt en van andere Leidische Meesters der Zeventiende Eeuw, 1906, no. 53a
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 Berlin, Germany, Staatliche Museen zu Berlin, August 4 - November 5, 2006

- References: W.R. Valetiner, Rembrandt: Des Meister Gemälde (Klassiker der Kunst), 1909, p. 504, illustrated, as by Rembrandt
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Dr. Alfred Bader

page 3

References: P. Lecaldano, L'Opera Pittorica
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illustrated, as doubted
Ernst van de Wetering, Rembrandt-
Quest of a Genius, 2006, pp. 182-186,
illustrated no. 208, as by Rembrandt

APPRAISED VALUE: \$16,000,000*

*As a result of the cleaning of old varnish from the painting, Professor Dr. Ernst van de Wetering of the Rembrandt Research Project in the Netherlands now believes Head of an Old Man in Profile to be a painting by Rembrandt. Van de Wetering wrote in Rembrandt- Quest of A Genius (full citation above) the following about the donated work:

"Now that the painting has been freed of its thick layer of varnish, it can be seen as a small masterpiece, both as regards colour and peinture." (p. 186)

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In order to support our valuation, we refer to the following sales:

(footnote continued on following page)

Dr. Alfred Bader

page 4

(continuation of footnote)

Saint James the Greater, 1661
 Oil on canvas
 36 1/3" by 29 1/2"
 Sold at Sotheby's New York on January 25,
 2007, for \$25,800,000

Saint James the Greater, while significantly larger than the donated work is not as desirable. First, the subject of the donated work is secular and works by Rembrandt with secular subjects enjoy a wider market than the religious subjects. Secondly, the donated work is in extremely good condition while Saint James the Greater suffered from losses and abrasions around the edges. Finally, it lacks the radiant color and quiet power of Head of an Old Man in Profile.

Portrait of a lady in black costume and a cap and collar (Aeltje Pietersdr. Uylenburgh, wife of Johannes Cornelisz. Sylvius?), 1632
 Oil on panel
 29" by 22"
 Purchased by a dealer at Christie's London on December 13, 2000 for \$28,688,612. The dealer sold the work to a private collector in 2005 for \$55,000,000.

The cited work is earlier and larger.

Further, we cite:

Bust-length portrait of an old man with a beard,
 1633 -
 Oil on paper mounted on panel, en brunaille
 4 1/3" by 2 9/16",
 Sale at Sotheby's New York on January 30, 1997,
 for 2,972,500

This is an auction from years ago but it is relevant to the appraisal at hand as it, too, is a small portrait of an old man. In fact, it is much smaller than the donated work and, of course, the market has increased in value for quality works.

(footnote continued on following page)

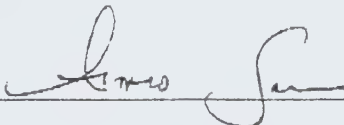
Dr. Alfred Bader

page 5

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

Very truly yours,

ART DEALERS ASSOCIATION OF AMERICA, INC.

By  _____
Astrid Sanai

as:a

(continuation of footnote)

As noted by Professor Dr. Ernst van de Wetering, Head of an Old Man in Profile is a masterpiece. Although small, it is a testament to the artist's skill in the later part of his life. The very good condition of the work enhances its value.

Based on the above sales, the quality and condition of the donated work and, finally, the rarity of works by the artist, we believe our appraisal represents fair market value.

May 29, 2007

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

Dear Dr. Bader:

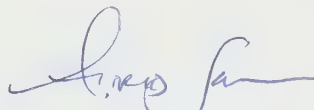
We are pleased to enclose two copies of our appraisals.

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

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

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

Sincerely yours,



Astrid Samai

Enclosures
as:a

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New York, NY 10022
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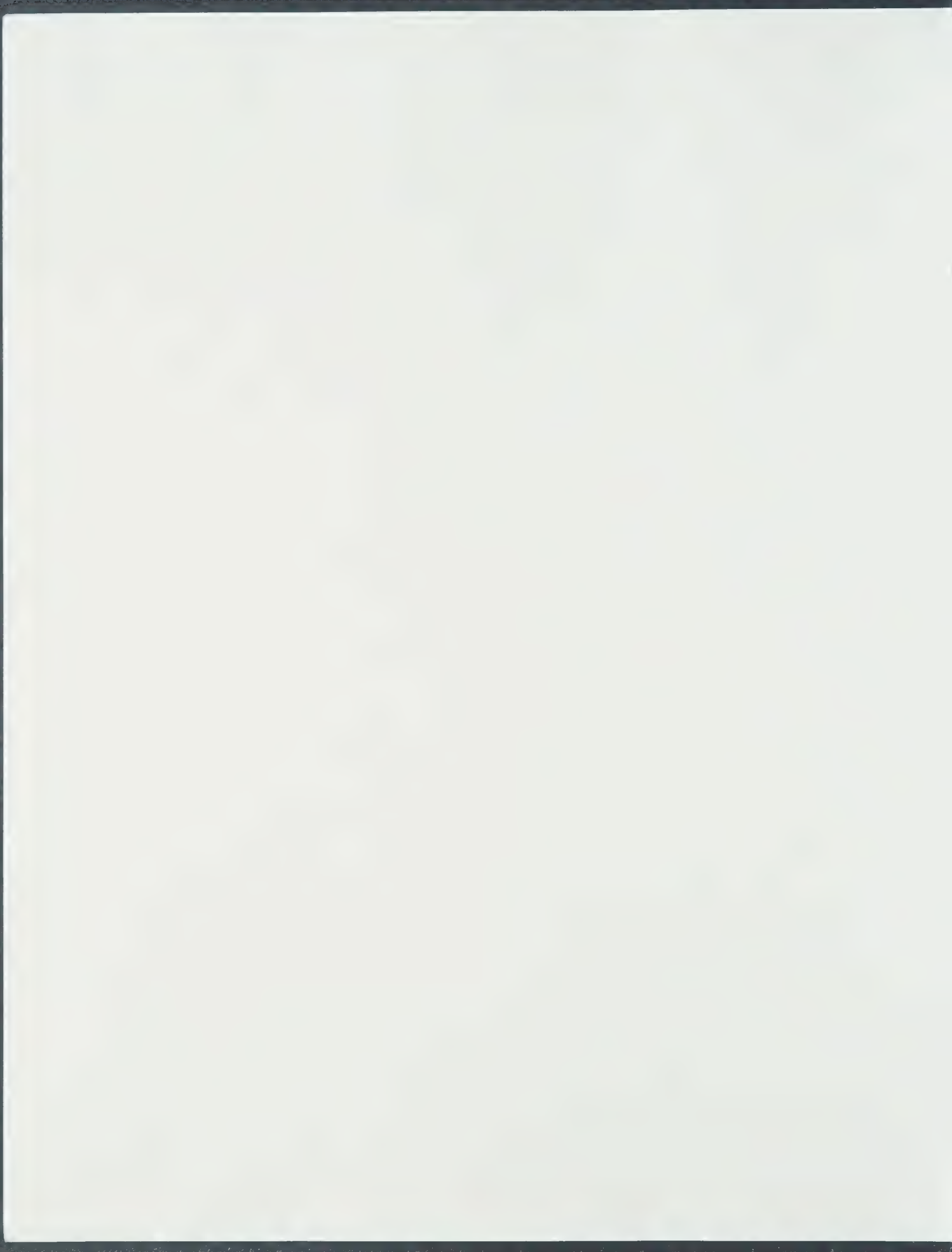
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Director of Administration

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Name(s) shown on your income tax return _____ Identifying number _____

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

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

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

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

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

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

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

5	(a) Description of donated property (if you need more space, attach a separate statement)	(b) If tangible property was donated, give a brief summary of the overall physical condition of the property at the time of the gift	(c) Appraised fair market value
A	"Head of an Old Man in Profile", ca. 1661,	Very Good -- See Appraisal	\$16,000,000 00
B	oil on panel by Rembrandt van Rijn --		
C	See Appraisal		
D			

	(d) Date acquired by donor (mo., yr.)	(e) How acquired by donor	(f) Donor's cost or adjusted basis	(g) For bargain sales, enter amount received	See instructions	
					(h) Amount claimed as a deduction	(i) Average trading price of securities
A	May 2007	Gift				
B						
C						
D						

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

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

Signature of taxpayer (donor) ▶ _____

Date ▶ _____

Part III Declaration of Appraiser

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

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

Sign

Here

Signature ▶ *[Signature]*

Title ▶ **Appraiser**

Date ▶ **May 29, 2007**

Business address (including room or suite no.)

Art Dealers Association of America 575 Madison Avenue

Identifying number

13-6149730

City or town, state, and ZIP code

New York, New York 10022

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

This charitable organization acknowledges that it is a qualified organization under section 170(c) and that it received the donated property as described in Section B, Part I, above on the following date ▶ **May, 2007**

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

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

Name of charitable organization (donee)

Agnes Etherington Art Centre, Queen's University

Employer identification number

Address (number, street, and room or suite no.)

City or town, state, and ZIP code

Authorized signature

Title

Date

COPY

May 29, 2007

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

Dear Dr. Bader:

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Artist: Rembrandt Harmensz. van Rijn
(1606 - 1669)
Medium: Oil on wood panel
Dimensions: Height 9 3/4" by width 7 1/2"
Signed/dated: Not signed or dated
Condition: Very good; paint surface is in excellent condition; old layer of varnish has been removed and painting has been cleaned

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Marcus Kappel, Berlin, 1913
Payne Whitney, New York, by 1931
Helen Hay Whitney, New York
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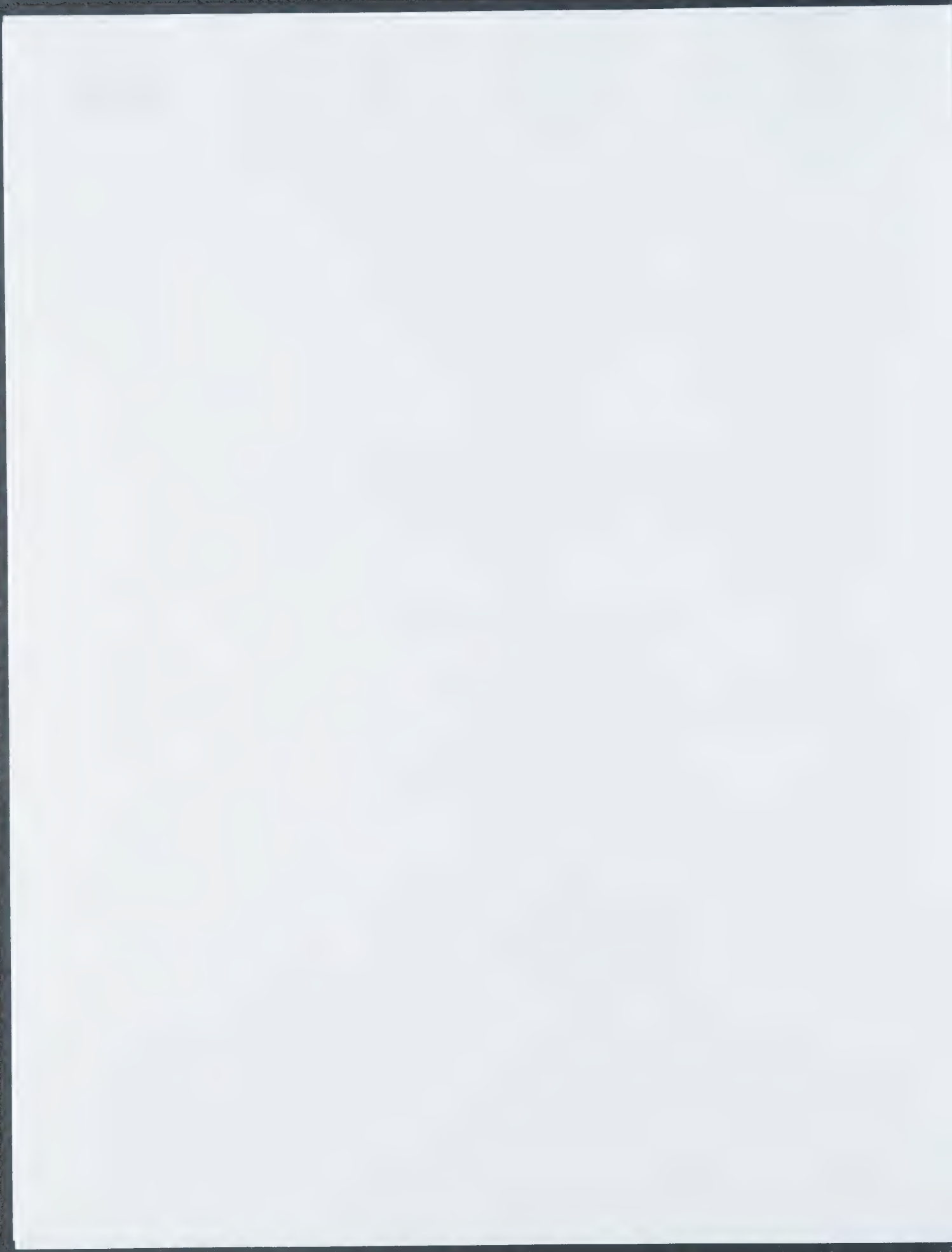
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*Administrative Vice President
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Linda Blumberg
Executive Director

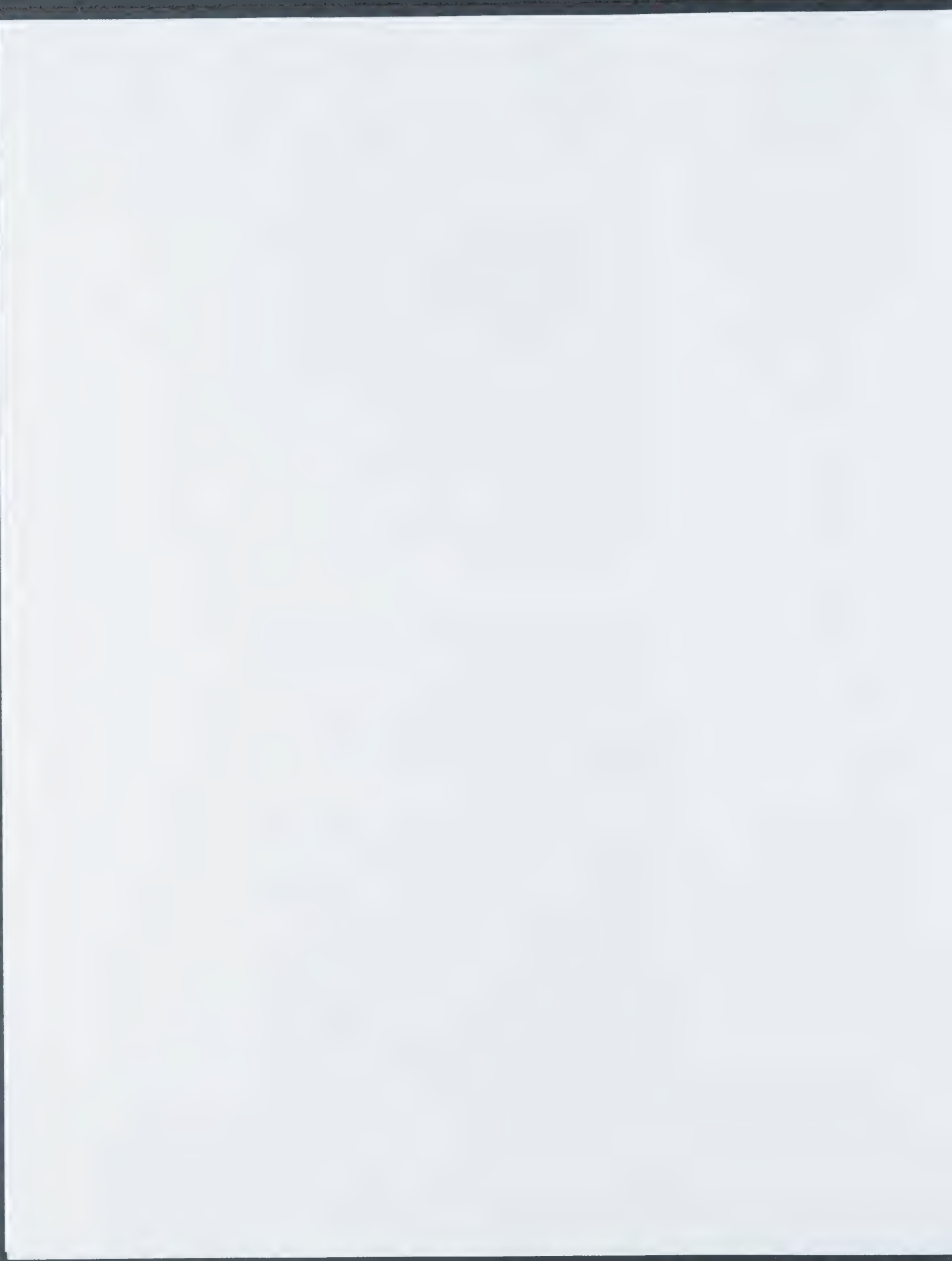
Donna Carlson
Director of Administration

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- Exhibitions: Leiden, The Netherlands, Stedelijk Museum de Lakenhal, Rembrandt-Hulde te Leiden: Catalogus der Tentoonstelling van Schilderijen en Teekeningen van Rembrandt en van andere Leidische Meesters der Zeventiende Eeuw, 1906, no. 53a
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- References: P. Lecaldano, L'Opera Pittorica Complete di Rembrandt, 1969, no. 385, illustrated, as doubted
Ernst van de Wetering, Rembrandt- Quest of a Genius, 2006, pp. 182-186, illustrated no. 208, as by Rembrandt

APPRAISED VALUE: \$16,000,000*

*As a result of the cleaning of old varnish from the painting, Professor Dr. Ernst van de Wetering of the Rembrandt Research Project in the Netherlands now believes Head of an Old Man in Profile to be a painting by Rembrandt. Van de Wetering wrote in Rembrandt- Quest of A Genius (full citation above) the following about the donated work:

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(footnote continued on following page)

(continuation of footnote)

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Sold at Sotheby's New York on January 25,
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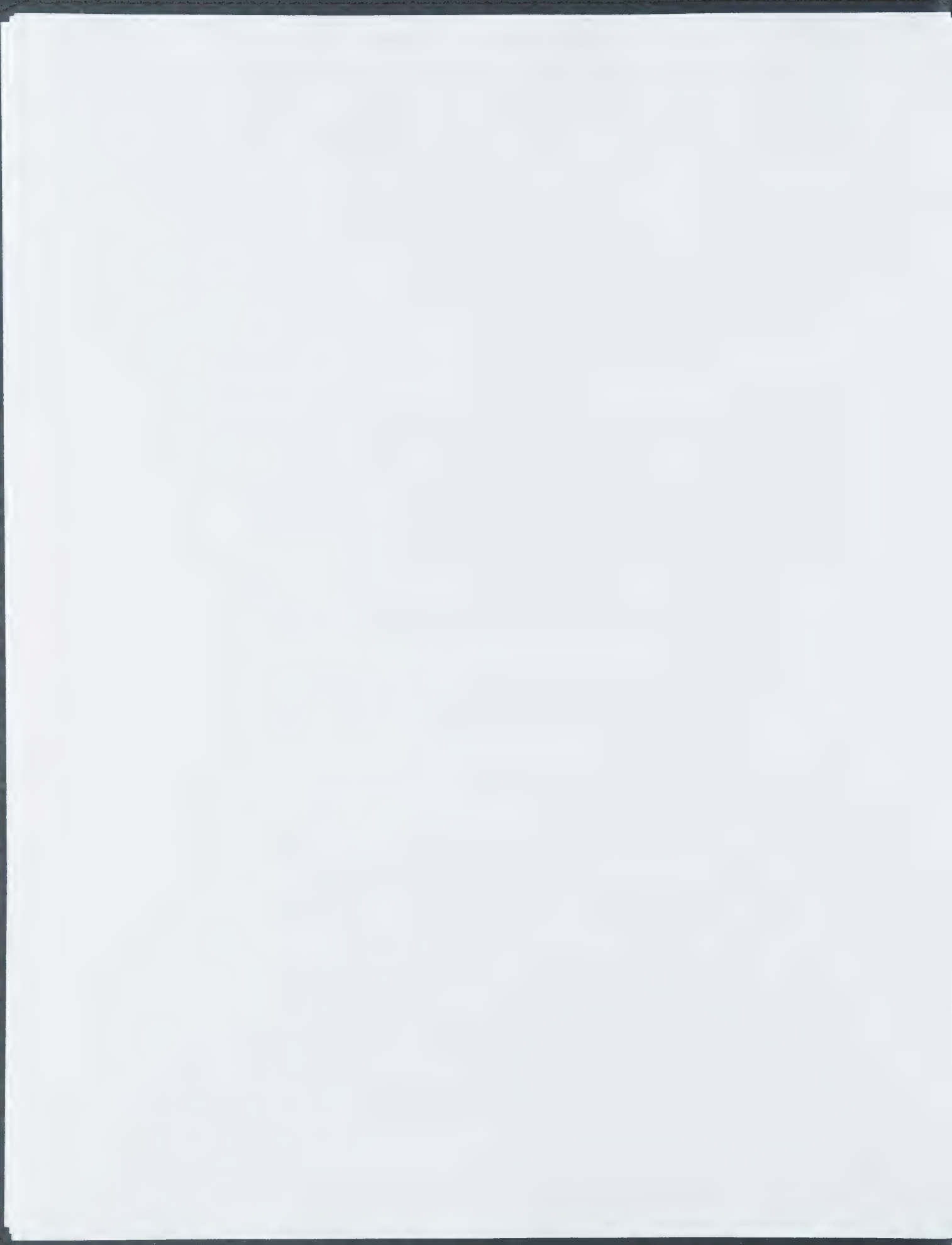
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The Qualified Appraisal data required by Internal Revenue Service Regulations is attached as part of this appraisal.

Very truly yours,

ART DEALERS ASSOCIATION OF AMERICA, INC.

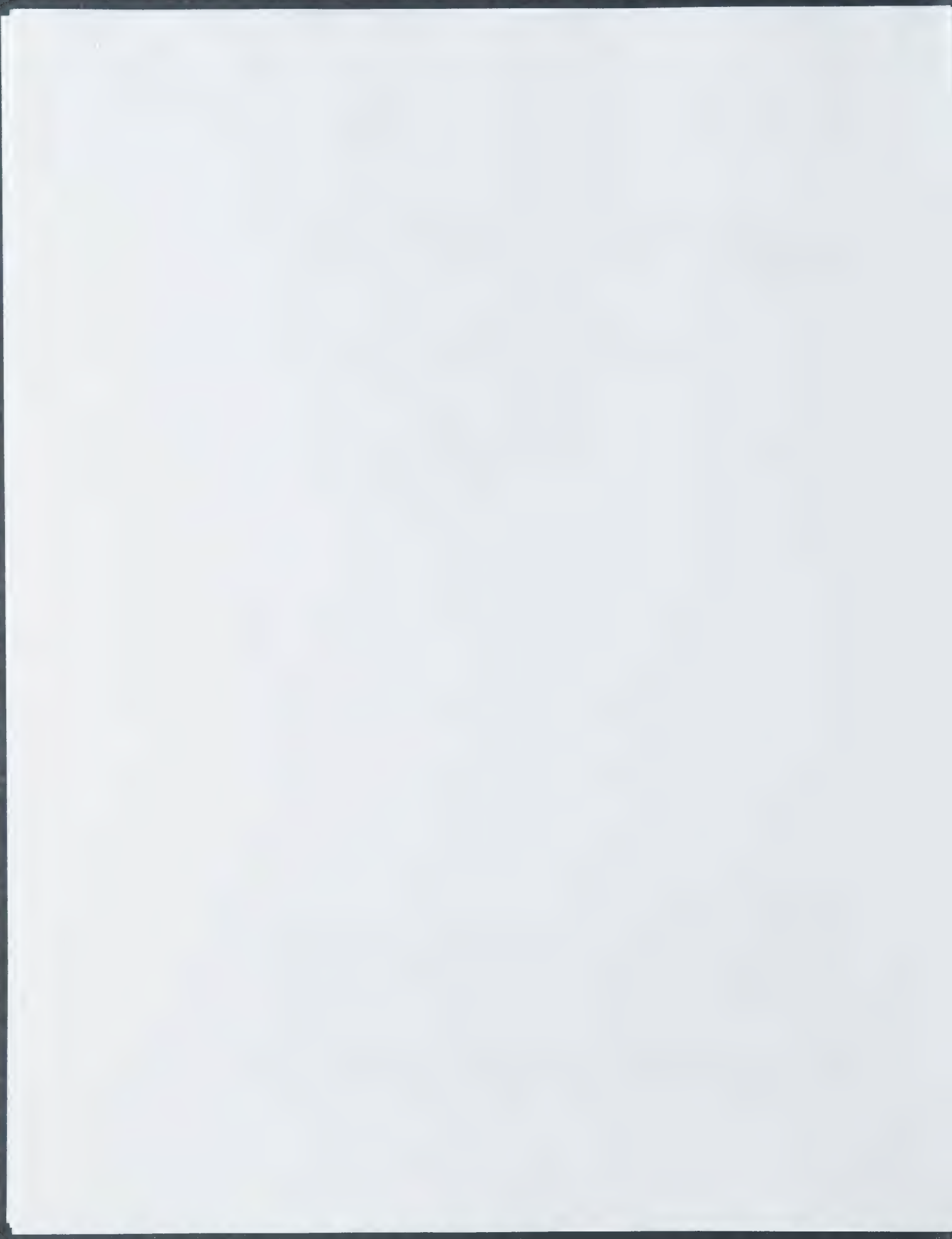
By  _____
Astrid Sanai

as:a

(continuation of footnote)

As noted by Professor Dr. Ernst van de Wetering, Head of an Old Man in Profile is a masterpiece. Although small, it is a testament to the artist's skill in the later part of his life. The very good condition of the work enhances its value.

Based on the above sales, the quality and condition of the donated work and, finally, the rarity of works by the artist, we believe our appraisal represents fair market value.







QUALIFIED APPRAISAL REQUIREMENTS PRESCRIBED BY

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

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

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

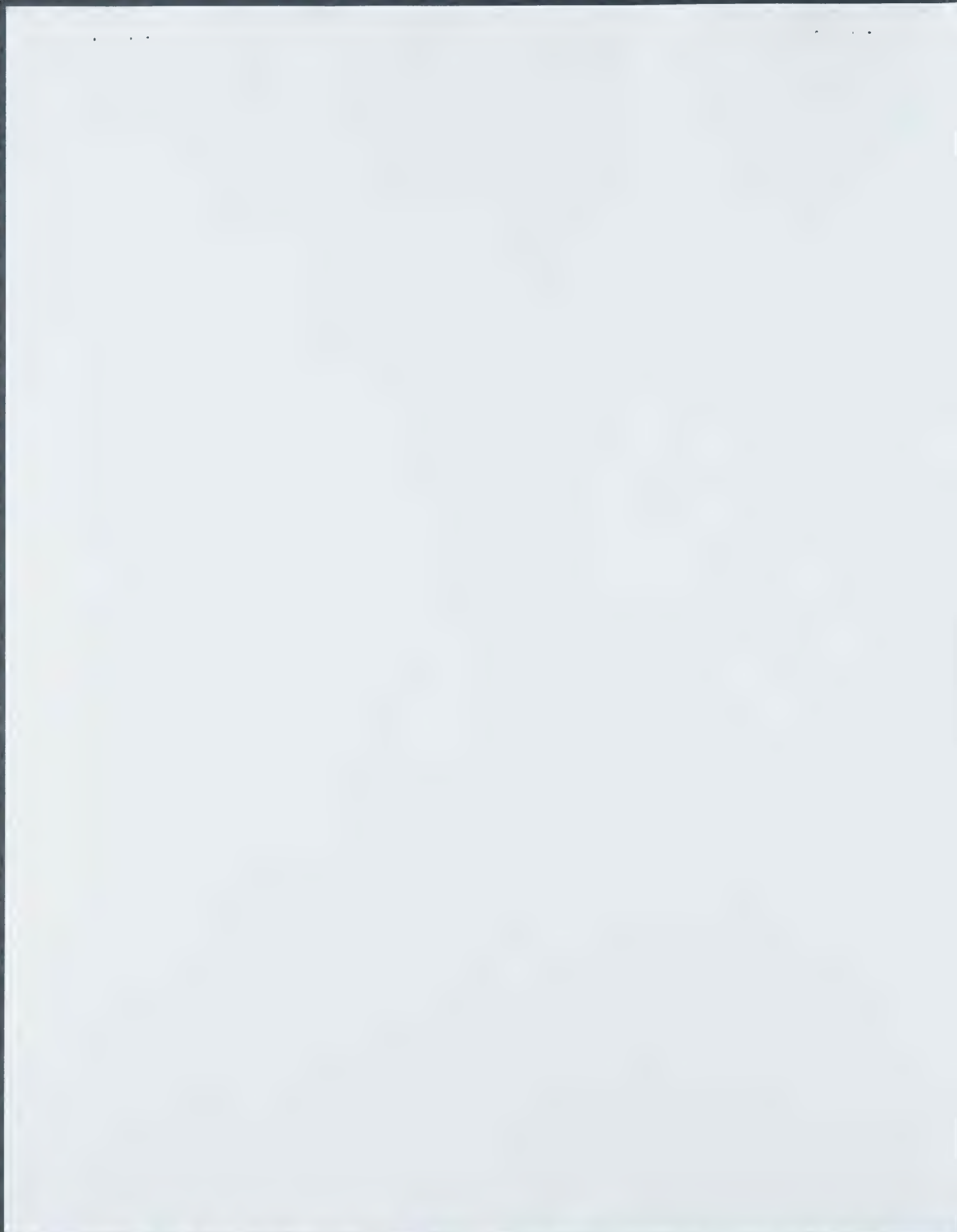
(B) The physical condition of the property appraised, based on data provided by the donor and the donee, is set forth in the appraisal letter.

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

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

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

This appraisal was prepared under the supervision of Gilbert S. Edelson (Soc. Sec. No. 125-18-2001) in his capacity as Vice President of the Art Dealers Association of America, 575 Madison Avenue, New York, NY 10022.



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

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

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

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

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

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


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


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

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

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

(N) It is understood that a false or fraudulent overstatement of the property value as described in the appraisal may subject the appraiser to the penalty under Section 6701(a). In addition, a substantial or gross valuation misstatement resulting from the appraisal of the property that the appraiser knows, or reasonably should know, would be used in connection with a return or claim for refund, may subject the appraiser to the penalty under Section 6695.


 Astrid Sanai


 Gilbert S. Edelson



(1606—*Rembrandt*—1669)

Stude van een oude man in profiel ca. 1661

Olieverf op paneel, 24 x 19,1 cm

Catharinus Isakus & Alfred Bakis, t. 84

Stude of an Old Man in Profile ca. 1661

Oil on panel, 24 x 19,1 cm

Isakus & Alfred Bakis & Silvester, t. 84



© Museum het Rembrandthuis, Amsterdam

Name(s) shown on your income tax return _____ Identifying number _____

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

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

- 4 Check the box that describes the type of property donated:
- Art* (contribution of \$20,000 or more) Qualified Conservation Contribution Equipment
 - Art* (contribution of less than \$20,000) Other Real Estate Securities
 - Collectibles** Intellectual Property Other

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

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

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

5	(a) Description of donated property (if you need more space, attach a separate statement)	(b) If tangible property was donated, give a brief summary of the overall physical condition of the property at the time of the gift	(c) Appraised fair market value
A	"Head of an Old Man in Profile", ca. 1661,	Very Good -- See Appraisal	\$16,000,000 00
B	oil on panel by Rembrandt van Rijn --		
C	See Appraisal		
D			

	(d) Date acquired by donor (mo., yr.)	(e) How acquired by donor	(f) Donor's cost or adjusted basis	(g) For bargain sales, enter amount received	See instructions	
					(h) Amount claimed as a deduction	(i) Average trading price of securities
A	May 2007	Auction	143250			
B						
C						
D						

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

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

Signature of taxpayer (donor) ► _____ Date ► _____

Part III Declaration of Appraiser

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

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

Sign Here Signature ► [Signature] Title ► Appraiser Date ► May 29, 2007

Business address (including room or suite no.) _____ Identifying number _____
Art Dealers Association of America 575 Madison Avenue 13-6149730
 City or town, state, and ZIP code
New York, New York 10022

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

This charitable organization acknowledges that it is a qualified organization under section 170(c) and that it received the donated property as described in Section B, Part I, above on the following date ► May, 2007

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

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

Name of charitable organization (donee) <u>Agnes Etherington Art Centre, Queen's University</u>	Employer identification number
Address (number, street, and room or suite no.) <u>QUEEN'S UNIVERSITY</u>	City or town, state, and ZIP code <u>KINGSTON, ONTARIO, CANADA K7L 3N6</u>
Authorized signature <u>[Signature]</u>	Title <u>DIRECTOR</u> Date <u>3 AUGUST 2007</u>



May 29, 2007

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

575 Madison Avenue
New York, NY 10022
telephone: (212) 940-8590
fax: (212) 940-6484
e-mail: adaa@artdealers.org
website: www.artdealers.org

Dear Dr. Bader:

At your request, and in connection with the gift made by you in May, 2007, to the Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, Canada, of the work described below, a color reproduction of which is annexed to the original hereof, we have appraised the work as of the date of gift as follows:

DESCRIPTION

Title: Head of an Old Man in Profile, c. 1661
Artist: Rembrandt Harmensz. van Rijn
(1606 - 1669)
Medium: Oil on wood panel
Dimensions: Height 9 3/4" by width 7 1/2"
Signed/dated: Not signed or dated
Condition: Very good; paint surface is in excellent condition; old layer of varnish has been removed and painting has been cleaned

PROVENANCE

Collection: A. Vollon, Paris
F. Kleinberger Galleries, Paris
Marcus-Kappel, Berlin, 1913
Payne Whitney, New York, by 1931
Helen Hay Whitney, New York
By descent to John Hay Whitney
Sale at Sotheby's New York on May 25,
2000, lot 4 (as Circle of Rembrandt)

BOARD OF DIRECTORS

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Marian Goodman
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Per Skarstedt
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Richard Gray

Richard Solomon

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Gilbert S. Edelson
*Administrative Vice President
and Counsel*

Linda Blumberg
Executive Director

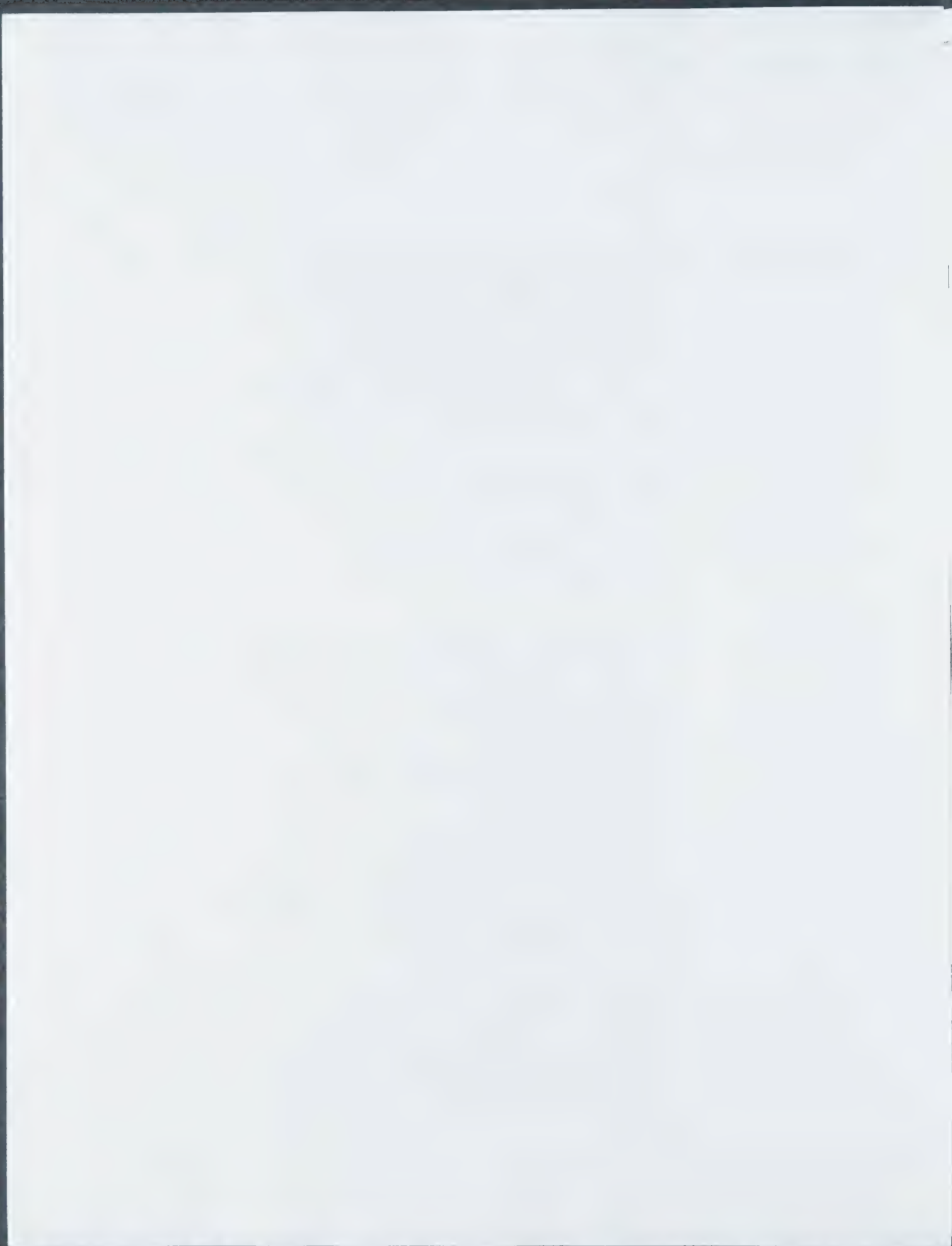
Donna Carlson
Director of Administration

FOUNDED 1962



- Exhibitions: Leiden, The Netherlands, Stedelijk Museum de Lakenhal, Rembrandt-Hulde te Leiden: Catalogus der Tentoonstelling van Schilderijen en Teekeningen van Rembrandt en van andere Leidische Meesters der Zeventiende Eeuw, 1906, no. 53a
- New York, Columbia University, Masters of the Loaded Brush: Oil Sketches from Rubens to Tiepolo, April 4-29, 1967
- Amsterdam, The Netherlands, Rembrandt-Quest of a Genius, April 1 - July 2, 2006; illustrated in exhibition catalogue; this exhibition traveled to: Berlin, Germany, Staatliche Museen zu Berlin, August 4 - November 5, 2006

- References: W.R. Valetiner, Rembrandt: Des Meister Gemälde (Klassiker der Kunst), 1909, p. 504, illustrated, as by Rembrandt
- W. Bode, Die Gemäldesammlung Marcus Kappel, 1914, no. 23
- C. Hofstede de Groot, A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, 1908-27, Volume 6, p. 206, No. 366, as by Rembrandt
- W.R. Valentiner, Rembrandt Paintings in America, 1931, cat. no 162, illus. plate 162, as by Rembrandt
- A. Bredius; The Paintings of Rembrandt, 1935, no. 261
- K. Bauch, Rembrandt Gemälde, 1966, no. 245, as not seen but expresses some doubts
- H. Gerson, Rembrandt Paintings, 1968, no. 395
- A. Bredius, Rembrandt: The Complete Edition of the Paintings, revised by H. Gerson, London, 1969, p. 569, no. 261, as by Rembrandt, but not seen by Bauch, who has some doubts



- References: P. Lecaldano, L'Opera Pittorica Complete di Rembrandt, 1969, no. 385, illustrated, as doubted
Ernst van de Wetering, Rembrandt- Quest of a Genius, 2006, pp. 182-186, illustrated no. 208, as by Rembrandt

APPRAISED VALUE: \$16,000,000*

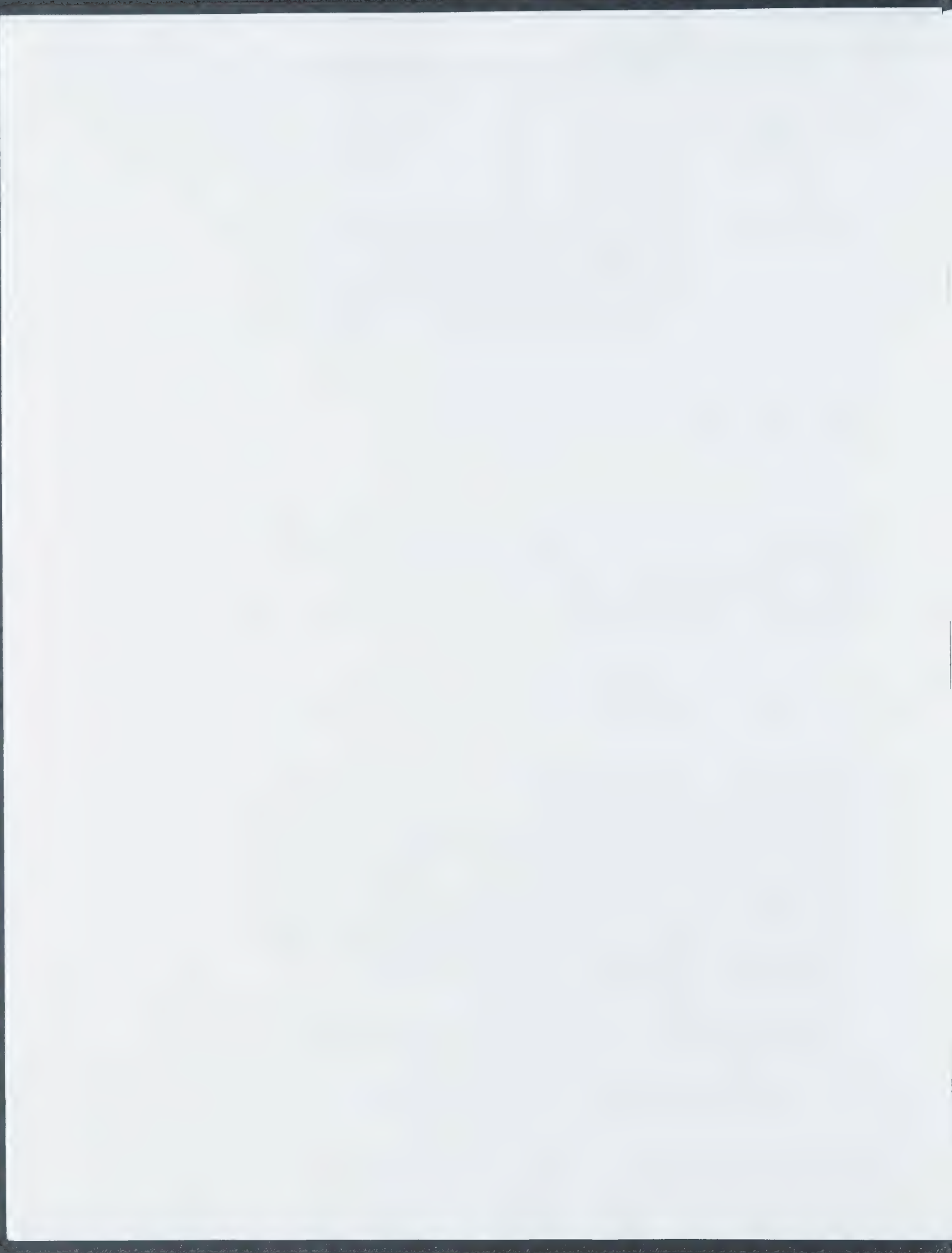
*As a result of the cleaning of old varnish from the painting, Professor Dr. Ernst van de Wetering of the Rembrandt Research Project in the Netherlands now believes Head of an Old Man in Profile to be a painting by Rembrandt. Van de Wetering wrote in Rembrandt- Quest of A Genius (full citation above) the following about the donated work:

"Now that the painting has been freed of its thick layer of varnish, it can be seen as a small masterpiece, both as regards colour and peinture." (p. 186)

Van de Wetering, the most eminent living scholar of Rembrandt's paintings, thinks that the donated work is related to two important paintings: Circumcision of Christ in the Stable, 1661, in the National Gallery of Art in Washington, DC and Self-portrait as Paul, 1661, in the Amsterdam Rijkmuseum. The scholar notes that "in its execution and colour scheme" (Rembrandt- Quest of A Genius, p. 186) the donated work bears a "striking resemblance" to Self-portrait as Paul and emphatically states "Confrontation between these two paintings leaves no room for doubt as to the ... authenticity" (Rembrandt- Quest of A Genius, p. 186) of the donated work.

In order to support our valuation, we refer to the following sales:

(footnote continued on following page)



(continuation of footnote)

Saint James the Greater, 1661

Oil on canvas

36 1/3" by 29 1/2"

Sold at Sotheby's New York on January 25,
2007, for \$25,800,000

Saint James the Greater, while significantly larger than the donated work is not as desirable. First, the subject of the donated work is secular and works by Rembrandt with secular subjects enjoy a wider market than the religious subjects. Secondly, the donated work is in extremely good condition while Saint James the Greater suffered from losses and abrasions around the edges. Finally, it lacks the radiant color and quiet power of Head of an Old Man in Profile.

Portrait of a lady in black costume and a cap and collar (Aeltje Pietersdr. Uylenburgh, wife of Johannes Cornelisz. Sylvius?), 1632

Oil on panel

29" by 22"

Purchased by a dealer at Christie's London on December 13, 2000 for \$28,688,612. The dealer sold the work to a private collector in 2005 for \$55,000,000.

The cited work is earlier and larger.

Further, we cite:

Bust-length portrait of an old man with a beard,
1633 -

Oil on paper mounted on panel, en brunaille

4 1/3" by 2 9/16"

Sale at Sotheby's New York on January 30, 1997,
for 2,972,500

This is an auction from years ago but it is relevant to the appraisal at hand as it, too, is a small portrait of an old man. In fact, it is much smaller than the donated work and, of course, the market has increased in value for quality works.

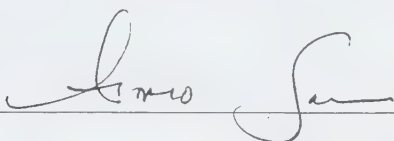
(footnote continued on following page)



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

Very truly yours,

ART DEALERS ASSOCIATION OF AMERICA, INC.

By  _____

Astrid Sanai

as:a

(continuation of footnote)

As noted by Professor Dr. Ernst van de Wetering, Head of an Old Man in Profile is a masterpiece. Although small, it is a testament to the artist's skill in the later part of his life. The very good condition of the work enhances its value.

Based on the above sales, the quality and condition of the donated work and, finally, the rarity of works by the artist, we believe our appraisal represents fair market value.



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

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

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

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

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

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

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

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

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

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

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

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

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

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 Astrid Sanai



 Gilbert S. Edelson



Agnes Etherington ART CENTRE

Queen's University
Kingston Ontario
Canada K7L 3N6

tel 613.533.2190
fax 613.533.6765
www.queensu.ca/ageeth

FAX

TO Alfred Bader 414 962 8322

DATE 16 April 2012

PAGES 5

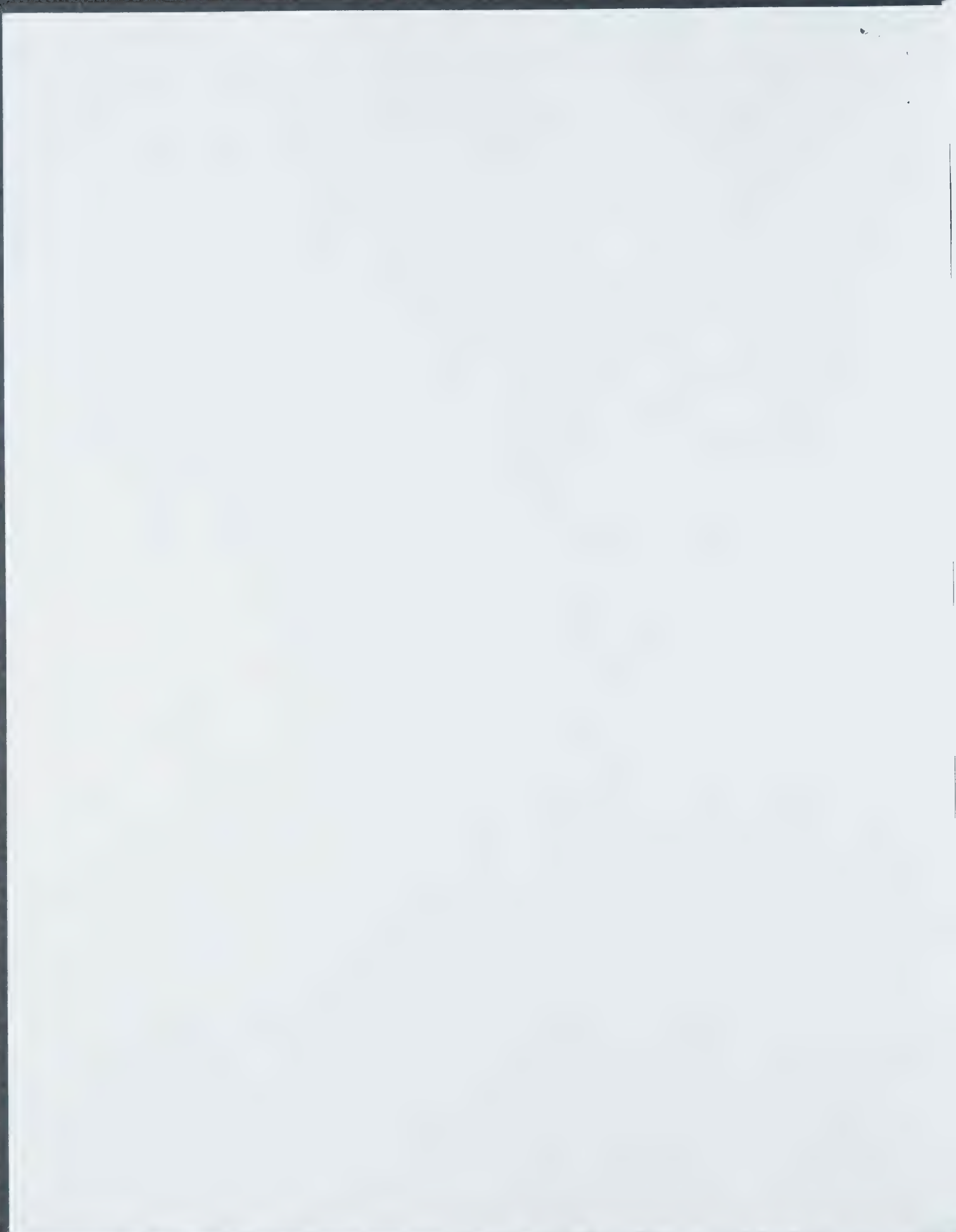
MESSAGE Forms for your signature.

Dear Alfred,

We are very much looking forward to your visit next week. I am also carrying out the various tasks related to the gifts of the Koninck and the Van Ostade paintings. In connection to these, I am sending you four forms for your signature, two per painting, a Deed of Gift form, and a Donor Declaration form. If it is not too much trouble, could you please send these back by fax (1-613-533-6765), and bring your signed copies along with you next week (or mail them?).

With many thanks, and all best wishes,

David



**Agnes Etherington Art Centre
Queen's University, Kingston, Ontario**

DEED OF GIFT

Donor: Dr. Alfred Bader
Address: 2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone: 414-962-5169 Fax: _____ E-mail: _____

Alfred Bader warrants that the donor is the owner of and has
(Please print donor name)

clear title to the work described below:

Artist: Philips Koninck
Title: Panoramic River Landscape with Hunters
Date: c. 1664 Size: 105.0 x 135.0 cm
Medium: Oil on canvas
Provenance: See attached

Date the donor acquired the work of art: 1993

AND, subject to acceptance by the Acquisitions Committee of the Agnes Etherington Art Centre, unconditionally and irrevocably gifts, disposes irrevocably to and transfers full title and all privileges of ownership in the work to the Agnes Etherington Art Centre, Queen's University. This includes copyright and exhibition right, if these are held by the donor.

The following credit line is to be shown upon exhibition and reproduction of the gift:

Gift of Alfred and Isabel Bader, 2012

Signature: Alfred Bader Date: April 16 2012

Accepted by the AEAC Acquisitions Committee at their meeting of (date):
AEAC Authorized Signature: _____

Artist: Philips Koninck
Title: *Panoramic River Landscape with Hunters*
Date: c. 1664 Size: 105.0 x 135.0 cm
Medium: Oil on canvas

Provenance

Lord Northwick sale, Cheltenham (Phillips), 2 August 1859 (5th day of the sale) (Lugt 25025), lot 433 (as S. de Koningh, *A Landscape with Distant Scenery*, "in the foreground, a winding road with cavalier and an attendant hawking," for £52.10), to Weaver; Hampden House, Great Missenden, Buckinghamshire, collection of the Earl of Buckinghamshire; his sale, London (Christie's), 17 March 1890 (Lugt 48880), lot 132 (as by De Koning, for 415 guineas), to Lesser; London, with Lesser; Budapest, collection of Baron L. M. Herzog, in 1911; seized by the Nazi occupying forces, but remained in Hungary; returned to Baronin Helene von Herzog in Basel; New York, with Rosenberg & Stiebel; Schweinfurt, private collection; Zurich, with Galerie Kurt Meissner; sale, Zurich (Koller), 18-21 May 1990, lot 5046; sale, London (Christie's), 11 December 1992, lot 101 (unsold); purchased by Alfred Bader through Christie's in 1993



Sent 11.45am
Monday April 16 112



ADVANCEMENT BUSINESS OFFICE

Old Medical Building
Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2060
1 800 267-7837
Fax 613 533-2663

**GIFT-IN-KIND
DONOR DECLARATION**

I, Alfred Bader have voluntarily
and with no expectation of benefit or advantage donated the following property to
Queen's University at Kingston.

Brief Description: Artwork: Philips Koninck, Panoramic River Landscape with Hunters,
c. 1664, oil on canvas

I would prefer this gift be placed in the following area of the University:

Agnes Etherington Art Centre

Alfred Bader

Signature

April 16 12

Date

2961 North Shepard Avenue, Milwaukee, Wisconsin
Address

53211

Postal Code



**Agnes Etherington Art Centre
Queen's University, Kingston, Ontario**

DEED OF GIFT

Donor: Dr. Alfred Bader
 Address: 2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
 Telephone: 414-962-5169 Fax: _____ E-mail: _____

Alfred Bader warrants that the donor is the owner of and has
(Please print donor name)

clear title to the work described below:

Artist: Adriaen van Ostade
 Title: Peasants Drinking and Dancing to Music in a Barn Interior
 Date: c. 1632 Size: 33.7 x 27.3 cm
 Medium: Oil on panel
 Provenance: _____

Date the donor acquired the work of art: _____

AND, subject to acceptance by the Acquisitions Committee of the Agnes Etherington Art Centre, unconditionally and irrevocably gifts, disposes irrevocably to and transfers full title and all privileges of ownership in the work to the Agnes Etherington Art Centre, Queen's University. This includes copyright and exhibition right, if these are held by the donor.

The following credit line is to be shown upon exhibition and reproduction of the gift:

Gift of Alfred and Isabel Bader, 2012

Signature: Alfred Bader Date: Apr 16 2012

Accepted by the AEAC Acquisitions Committee at their meeting of (date):
 AEAC Authorized Signature: _____





ADVANCEMENT BUSINESS OFFICE

Old Medical Building
 Queen's University
 Kingston, Ontario, Canada K7L 3N6
 Tel 613 533-2060
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 Fax 613 533-2663

**GIFT-IN-KIND
 DONOR DECLARATION**

I, Alfred Bader have voluntarily
 and with no expectation of benefit or advantage donated the following property to
 Queen's University at Kingston.

Brief Description: Artwork: Adriaen van Ostade, Peasants Drinking and Dancing to Music in a
 Barn Interior, c. 1632, oil on panel

I would prefer this gift be placed in the following area of the University:

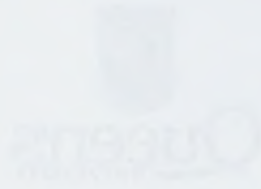
Agnes Etherington Art Centre

Alfred Bader
 Signature

April 16 12
 Date

2961 North Shepard Avenue, Milwaukee, Wisconsin
 Address

53211
 Postal Code



Faculty of Education
Department of Educational Studies
100 University Avenue
Kingston, Ontario
K7L 3N6
Canada

EDUCATION 401
EDUCATIONAL PSYCHOLOGY

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Alfred Bader Fine Arts

From: David de Witt [david.dewitt@queensu.ca]
Sent: Tuesday, February 07, 2012 11:11 AM
To: 'Alfred Bader Fine Arts'; 'Alfred Bader Fine Arts'
Cc: Jenn
Subject: Ostade and Tobit

Dear Alfred,

I am of course very happy to hear that you are giving us the Van Ostade peasant scene this year, in addition to the magnificent Koninck landscape. I am also looking forward to putting on an exhibition of Tobit later this year. I was wondering if the five depictions in your collection might come along on the plane on your next visit? I have assurance that it is not a problem with Canadian Customs.

The paintings are:

~~#111~~ Bartholomeus Breenbergh, *Tobias and the Fish*, around 1624, oil on panel, 24.2 x 33 cm

~~#51~~ Maerten de Cock, *Coastal Landscape with Tobias and the Angel*, 1620s, oil on copper, 18.1 x 27 cm

~~#67~~ Gerbrand van den Eeckhout, *Tobit Accusing Anna of Stealing the Kid*, 1652, oil on canvas, 47.6 x 39.4 cm

~~1~~ Gillis Neyts, *Tobias and the Angel, with Antwerp in the Background*, 1660s, oil on copper, 20.5 x 26 cm

~~#67~~ Barent Fabritius, *Tobit and Anna with the Kid*, late 1660s, oil on canvas, 43.5 x 56.5 cm

It would of course save time and money, but it should not be too much of an imposition on you: then we will ship them with an art shipper.

With all best wishes,
David

Dr. David de Witt | Bader Curator of European Art

