

Alfred Bader

Art Related Correspondence

2004

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	51109
BOX	5
FILE	3 (2/2)

Subject: Re: [Fwd: Re: Frame for Bloemaert] CORRECTION !
From: GuiRochat@aol.com
Date: Tue, 4 May 2004 11:24:40 EDT
To: baderfa@execpc.com

Dear Alfred,

I changed my mind, the first frame is too severe, I printed out all the different possibilities and frankly a bit more pizzazz to the frame is better. The third frame with flowers would work but in fact the last one is exactly what this painting would have been framed in. Since this painting, now it is cleaned is such a very strong picture with bright colors and strong lines, it needs a frame that is not intimidated by the canvas. My ultimate vote is for the last one with the filigree golden cartouches imitating appliquees on Dutch furniture of the time.

Please let me know your reaction.

Bestest,

Gui

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mailto:///C:/Documents%20and%20Settings/Ann/Application%20...

Subject: Re: [Fwd: Re: Frame for Bloemaert]

From: GuiRochat@aol.com

Date: Tue, 4 May 2004 11:10:49 EDT

To: baderfa@execpc.com

Dear Alfred,

Thank you for the images of recommended frames. I think the simplest and first one the best. Maybe the third one, but I find all those small flowers a bit silly. Should I ask Michael his opinion ? But he probably would favor a more elaborate frame. Interesting that book by Embers and I am curious to know her opinion, even though Bloemaert is not from the Rembrandt circle. Many thanks for your check for the photography.

Kindest best wishes,

Gui

PS The trouble with my knee comes according to my excellent orthopaedic surgeon from a bike accident when I was 16 -17 years old, when I injured my right knee. Bone fragments have worked their way into the joint and act like uraemic acid crystals in gout. Surely the same pain. Is the human body not remarkable?

G.

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11/11/11

Dear Bob,

The Arnold Boonen, lot 104 at Christie's Amsterdam, is difficult to judge from the small photograph. You know that Walther Bernt wrote that Boonen's "numerous ~~region~~ pieces are somewhat dull and trifling in execution". This looks better than most but is not really, I think, a first class painting such as you should have in your collection. But of course it may look far better in the original than in this reproduction. Keep in mind that you can always tell a good painting if it looks much better in the original. Of course the people at Christie's are pretty experienced and you might have noticed that they have estimated this at only 3,000-5,000 Euro.

regent

A conservator in NY, Michael Heidelberg, is just cleaning the finest Bloemaert I have ever seen, the painting that you almost bid on. His telephone number is: 212-410-5687.

While at Christie's in Amsterdam, also look at lot 86 which almost certainly is by Abraham van Dyck but, on a scale of 1-10 this is a 2, whereas yours is a 10.

Best wishes,
Alfred Bader

Bob Demchuk wrote:

Dear Alfred:

Hope all is going well.

What do you think of Lot 104 "Arnold Boonen "A lady reading a book at a table" in the Christie's Amsterdam Auction. I know it's not on panel. I will be in Amsterdam for this and Sotheby's Auctions.

If I need a Painting Cleaned and Restored whom do you recommend I should use in New York City.

Send my regards to Isabel.

Bob

Bob Demchuk
Scene East, Ltd.
PO Box 658
Patterson, New York 12563 USA
Tel: 845 878 7580
Fax: 845 878 7605
E-mail: SceneEast@msn.com

My Websites are:

www.oldmasterpaintings.org
www.nysportingclays.com



Subject: Re: Christie Amsterdam Auction
From: "Bob Demchuk" <Sceneeast@msn.com>
Date: Thu, 6 May 2004 16:10:58 -0400
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred:

Dear Alfred:

Thank you for your quick response. I agree the Boonen is not up to my Dyck. After I sent you this email I was able to find information on Boonen and learned that he is not a first class painter as you just stated.

Thank you for your time and your valuable guidance.

Regards

Bob

----- Original Message -----

From: Alfred Bader Fine Arts
To: Bob Demchuk
Sent: Thursday, May 06, 2004 12:38 PM
Subject: Re: Christie Amsterdam Auction

Dear Bob,

The Arnold Boonen, lot 104 at Christie's Amsterdam, is difficult to judge from the small photograph. You know that Walther Bernt wrote that Boonen's "numerous regent pieces are somewhat dull and trifling in execution". This looks better than most but is not really, I think, a first class painting such as you should have in your collection. But of course it may look far better in the original than in this reproduction. Keep in mind that you can always tell a good painting if it looks much better in the original. Of course the people at Christie's are pretty experienced and you might have noticed that they have estimated this at only 3,000-5,000 Euro.

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Send my regards to Isabel.

Bob



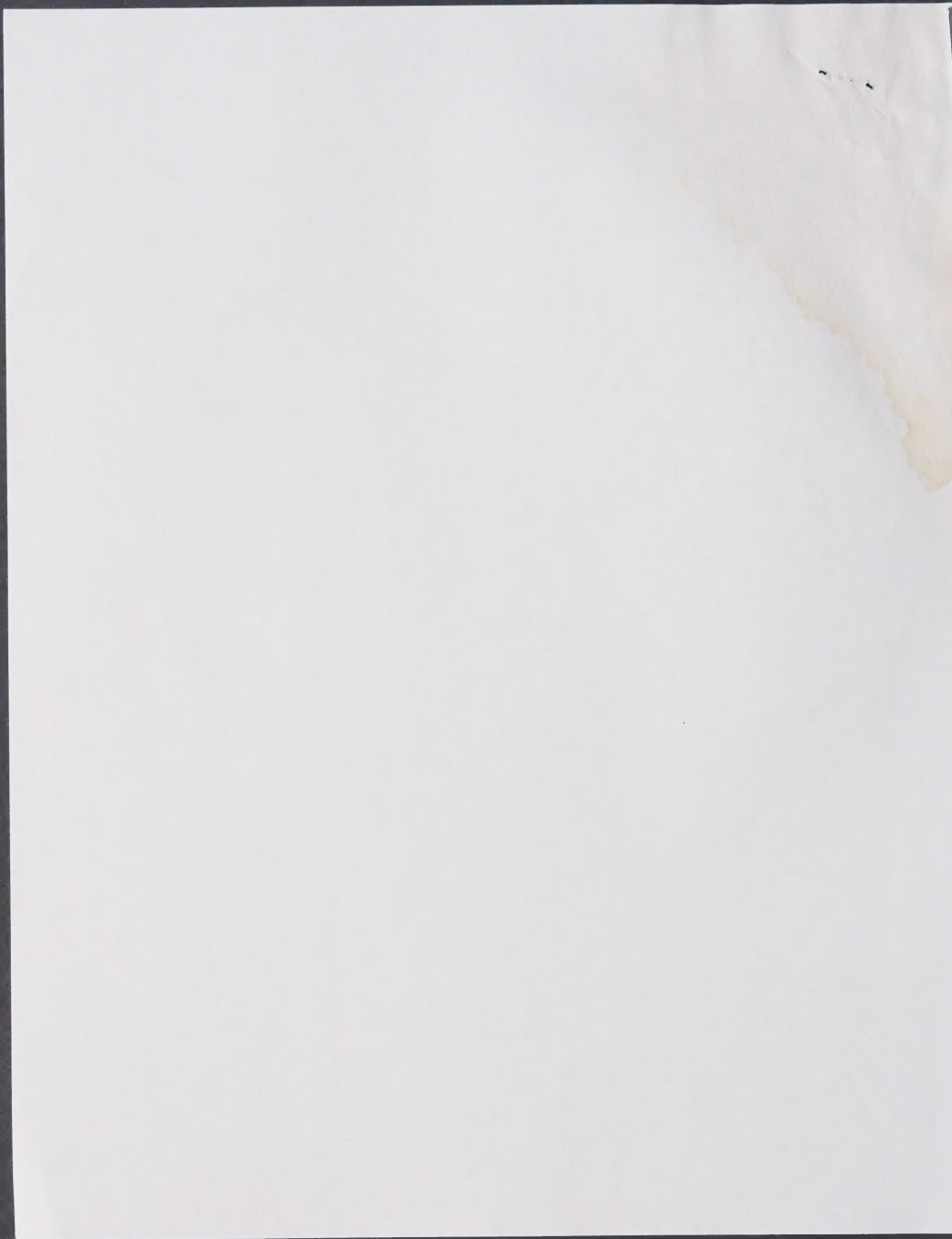
Bob Demchuk
Scene East, Ltd.
PO Box 658
Patterson, New York 12563 USA
Tel: 845 878 7580
Fax: 845 878 7605
E-mail: SceneEast@msn.com

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www.nysportingclays.com

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CARLO MARATTA (1625-1713)

Portrait of the physician, Giovanni Guglielmo Riva (1627-1677)
Oil on canvas, 100.3 x 74.9cm.

underlined are
A037A

Announcing an exhibition

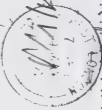
THE WORLD'S MOST FAMOUS
7th JUNE - 9th JULY 2004
including works by

Mattia Preti, Carlo Maratta, Il Battistello,
Salvator Rosa, Antiveduto Grammatica,
Antonio De Bellis and Guido Reni



AIR MAIL
10 MAR

Alfred Bader
Fine Arts
Aster Hotel
Suite 622
924 East Jeneau
Avenue



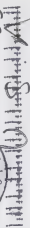
Milwaukee

WI 53202

WHITFIELD FINE ART

180 NEW BOND STREET LONDON W1S 4RL

020 7499 2322 Fax 020 7499 4488
www.whitfieldfineart.com



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Best wishes,
Alfred Bader

Bob Demchuk wrote:

Dear Alfred:

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Send my regards to Isabel.

Bob

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Subject: Re: Christie Amsterdam Auction
From: "Bob Demchuk" <Scenееast@msn.com>
Date: Thu, 6 May 2004 16:10:58 -0400
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred:

Dear Alfred:

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Thank you for your time and your valuable guidance.

Regards

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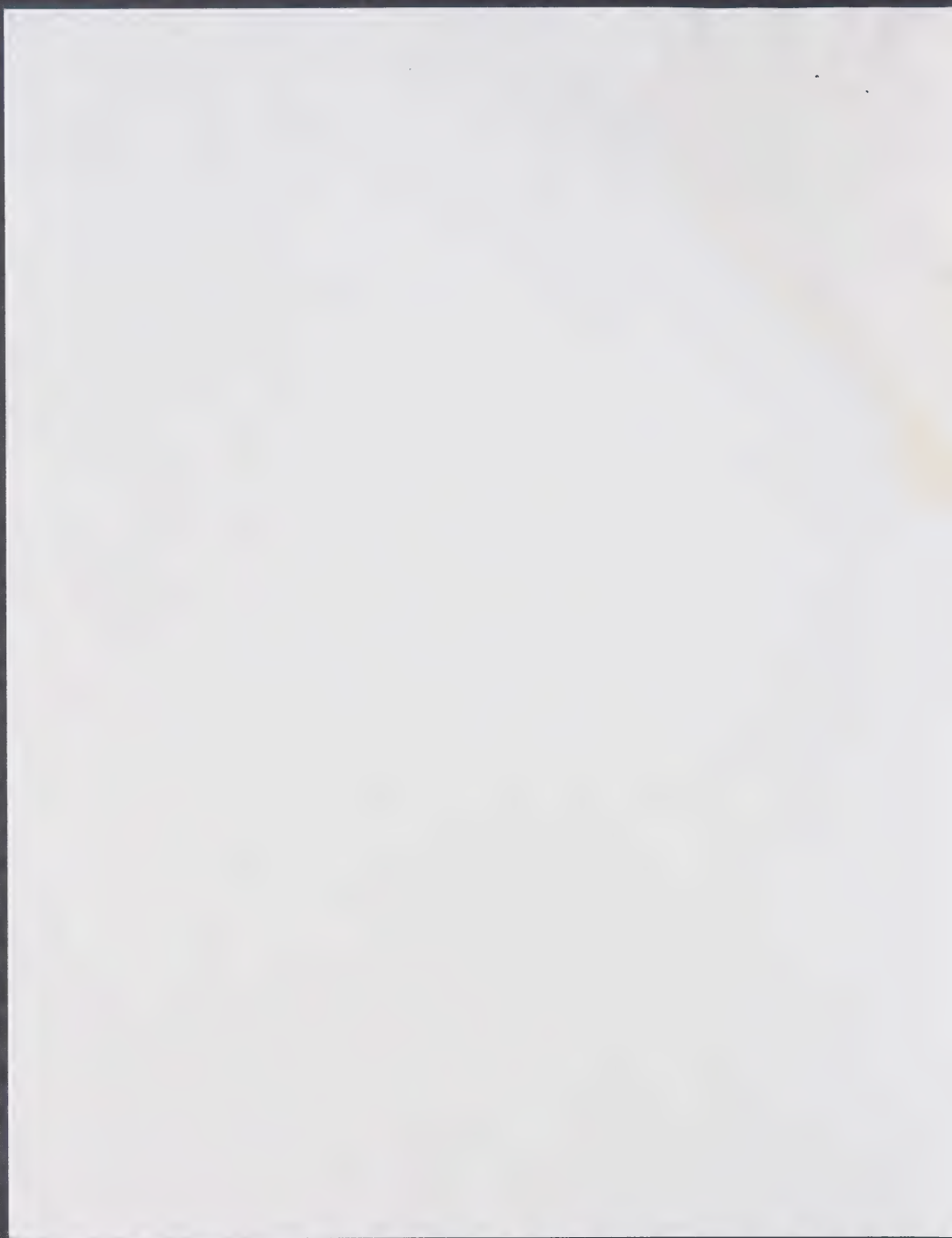
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www.nysportingclays.com

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Dear Jane,

Thank you for your yesterday's e-mail.

Back in 1980 I had a chance of taking my pick from the paintings in the Schapiro estate and I purchased about 10%. The Hondius, valued at L2500, was not chosen by me because I didn't find the subject particularly appealing. Some three years ago I bought a signed Abraham Hondius of *Manoah's Sacrifice* from a dealer in Munich for, I believe, \$19,000 and like that subject very much better.

But I may have a customer for your Hondius and will pass the photograph by him.

Best wishes,
Alfred

Jane Cochrane wrote:

Dear Alfred,

I'm not surprised this Hondius was originally destined for The Hermitage. It is definitely museum quality.

My clients bought it directly from Stephanie Maison so I know quite a bit about the history already, however I did enjoy re-reading chapter 19 of your book again!

I should like £28,000 for it which I'm sure will not surprise you if you remember it.

I have to go up to Edinburgh tomorrow but hope to have time to pick up the photos and send one off to you before I go.

Best wishes, as always,

Jane.

----- Original Message -----

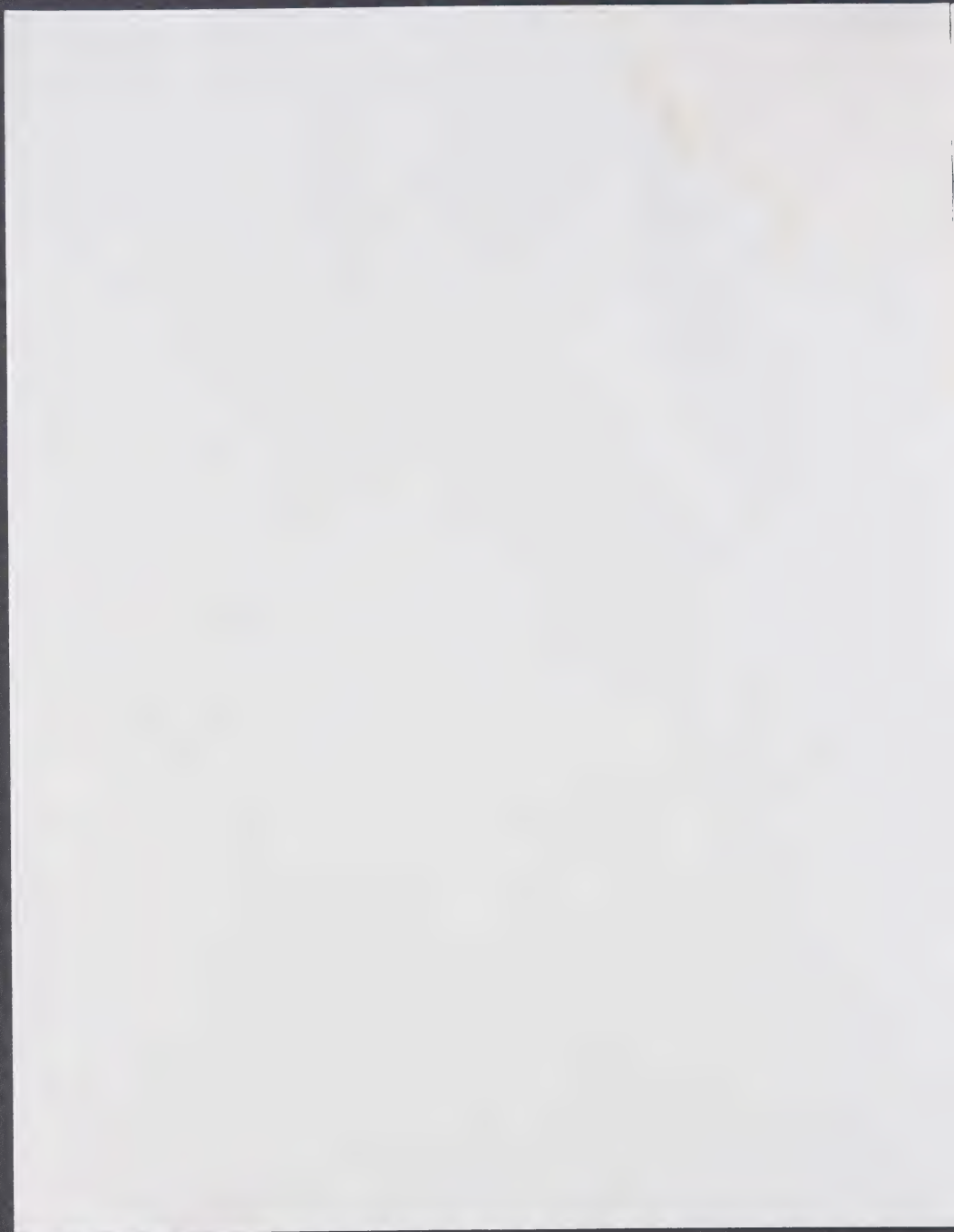
From: "Alfred Bader Fine Arts" <baderfa@execpc.com>
To: "Jane Khurana Cochrane" <jane@jcochrane.com>
Sent: Tuesday, May 18, 2004 5:40 PM
Subject: Hondius

Dear Jane,

I have looked through my Schapiro file and find that your Abraham Hondius was marked "H" which means that this is one of the paintings that the Hermitage wanted. Christie's valued it at L2500, but keep in mind that this was back in 1979.

I hope that you will find this information helpful in selling the painting.

Best wishes,
Alfred





ALFRED BADER FINE ARTS

ESTABLISHED 1991

May 20, 2004

Mr. George Gordon, Senior Director
Old Master Paintings
Sotheby's London
34-35 New Bond Street
London W1A 2AA
ENGLAND

Dear George,

Thank you for your call about my copy of the Rubens painting. I bought that copy at Christie's in London on my honeymoon in July, 1952 and it cost £27. As you will see from the enclosed, it came from Lord Mackintosh of Halifax.

As time went on I became more and more convinced that my painting was not by Jordaens but just a good old copy. Hence I gave it to a school which auctioned it in Milwaukee and received \$7,000 for it.

Now you will understand my emotional attachment to the original.

With best wishes I remain

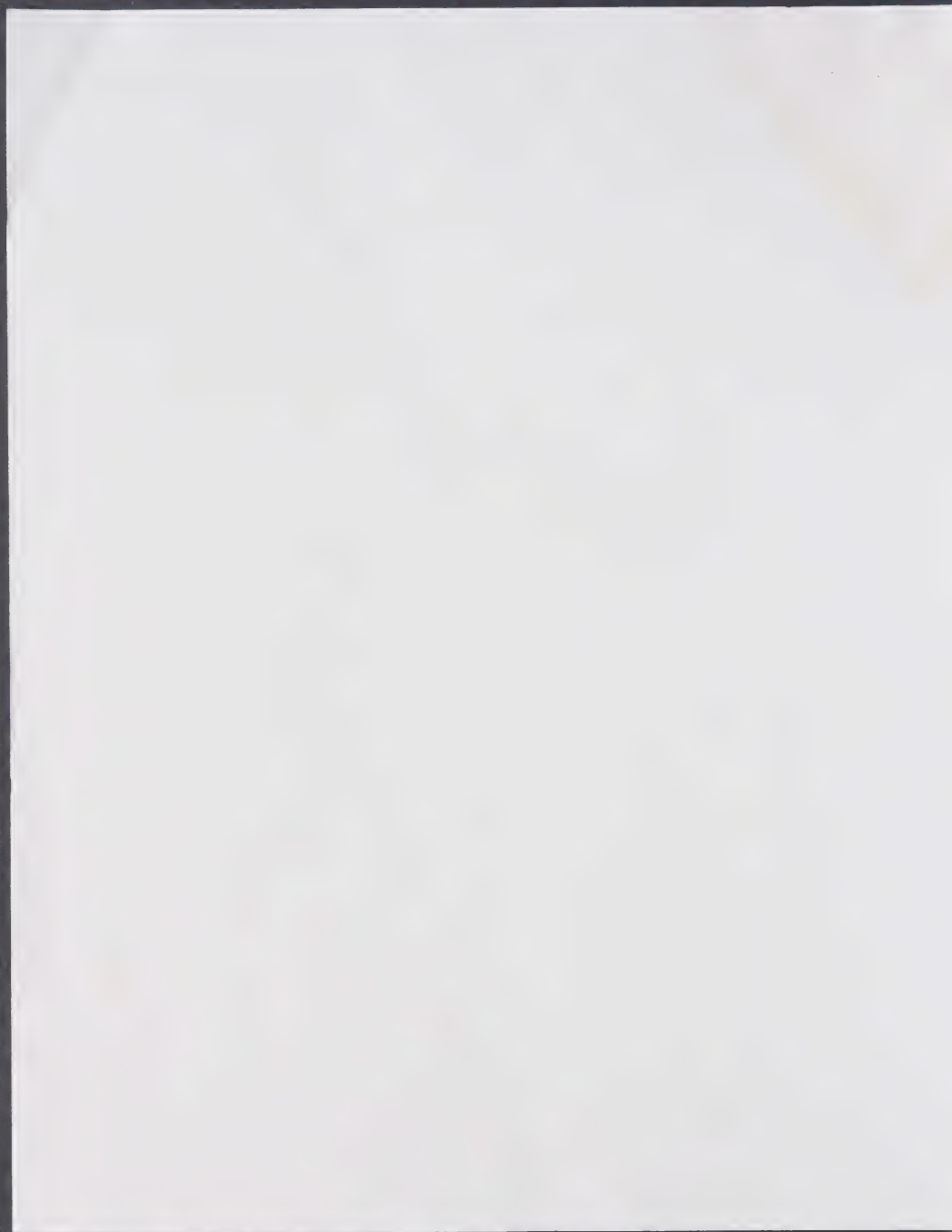
Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only

1111 1111 1111 1111
1111 1111 1111 1111

414 277-0710 F 414 277-0700
E-mail: alfred@alfredbader.com



Subject: (no subject)
From: GuiRochat@aol.com
Date: Thu, 20 May 2004 10:12:39 EDT
To: baderfa@execpc.com

Dear Alfred,

I am going to see the Bloemaert tomorrow now Michael has relined it and re-stretched it. And I will get an idea when he thinks it may near completion, so that I can show it to Liedtke, Wheelock and Franklin. My knee operation is fairly routine and I will surely come through it with flying colors. The problem was mainly caused by a childhood injury from a bike accident.

All best,

Gui

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Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 21 May 2004 17:28:32 EDT
To: baderfa@execpc.com

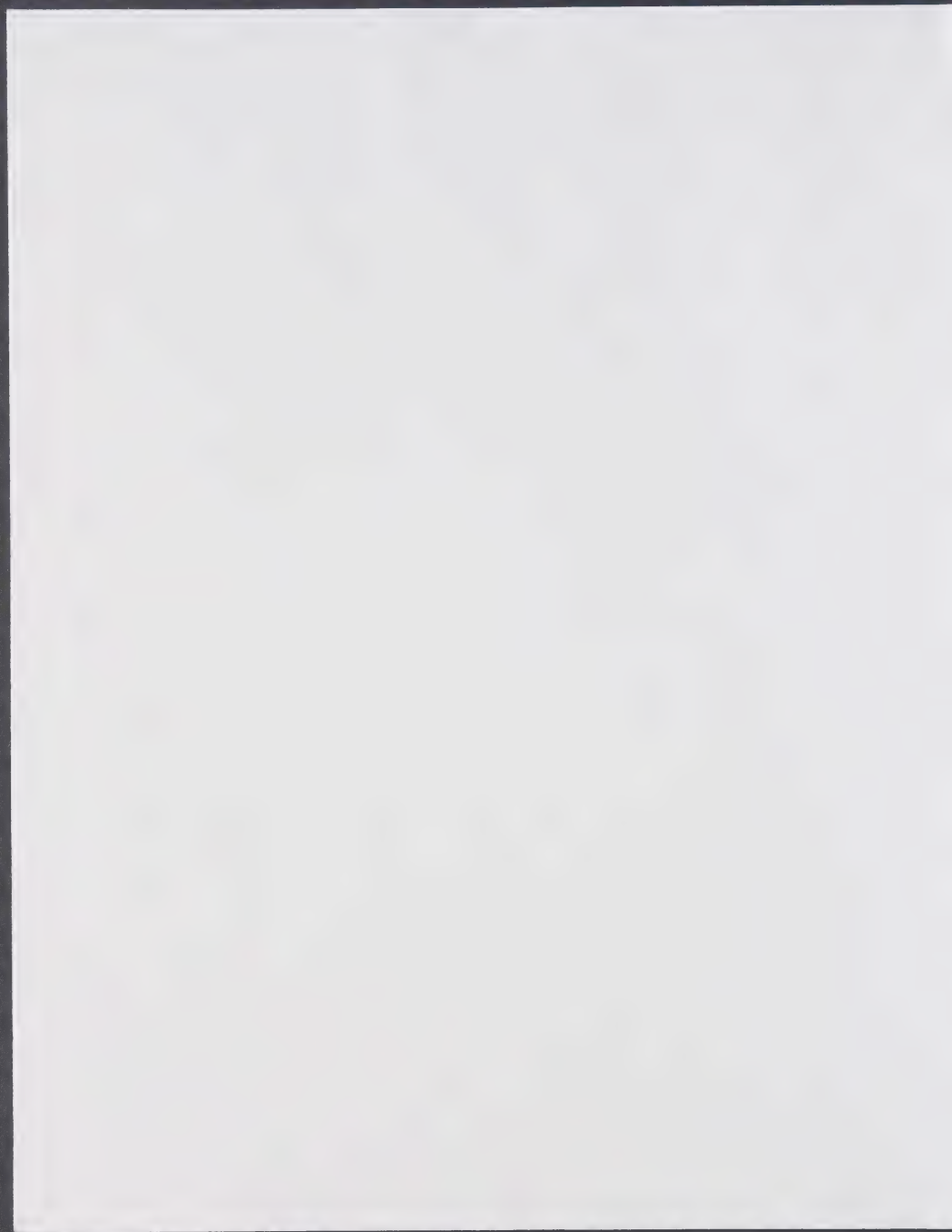
INTERIM REPORT BLOEMAERT

Dear Alfred,

I just saw the painting as relined and placed on its old stretcher (which is in very good shape) by Michael. He did a remarkable job in balancing the image just right so that it will be even and fit correctly into its frame, which is not an easy job to do with such a large canvas. He also started to fill in the paint losses. The painting looked tremendous and as always when I see it again, I marvel at its quality. I had hoped to be able to start contacting scholars for a sale in late July, but Michael does not think he can finish before August. That means that I must wait till September when the museum offices operate again and curators are back from holidays. But I have written to introduce myself to Drs. Wheelock and Franklin. I also have a nibble on the Henningsen Hussar @ 10 K....

Kindest best wishes,
Gui

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Dear Mr. Demchuk,

Dr. Bader has received the e-mail to which you refer and will be in contact when he finishes researching the painting.

Best wishes,
Ann Zuehlke, Gallery Manager

Bob Demchuk wrote:

Dear Alfred:

Hope you and Isabel have a great weekend. I been having problem with my computer & email service. Some people are informing me that they did not receive my emails.

I am just checking to see if you received my last email with the file attached of the de Bray painting?

There is no rush in getting back to me regarding your advice on this painting.

Regards

Bob

Bob Demchuk
Scene East, Ltd.
PO Box 658
Patterson, New York 12563 USA
Tel: 845 878 7580
Fax: 845 878 7605
E-mail: SceneEast@msn.com

My Websites are:

www.oldmasterpaintings.org
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FAX FROM:

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

May 21, 2004

TO: Mr. Damien Brenninckmeyer
Old Master Paintings
Christie's New York

Page 1 of _1_

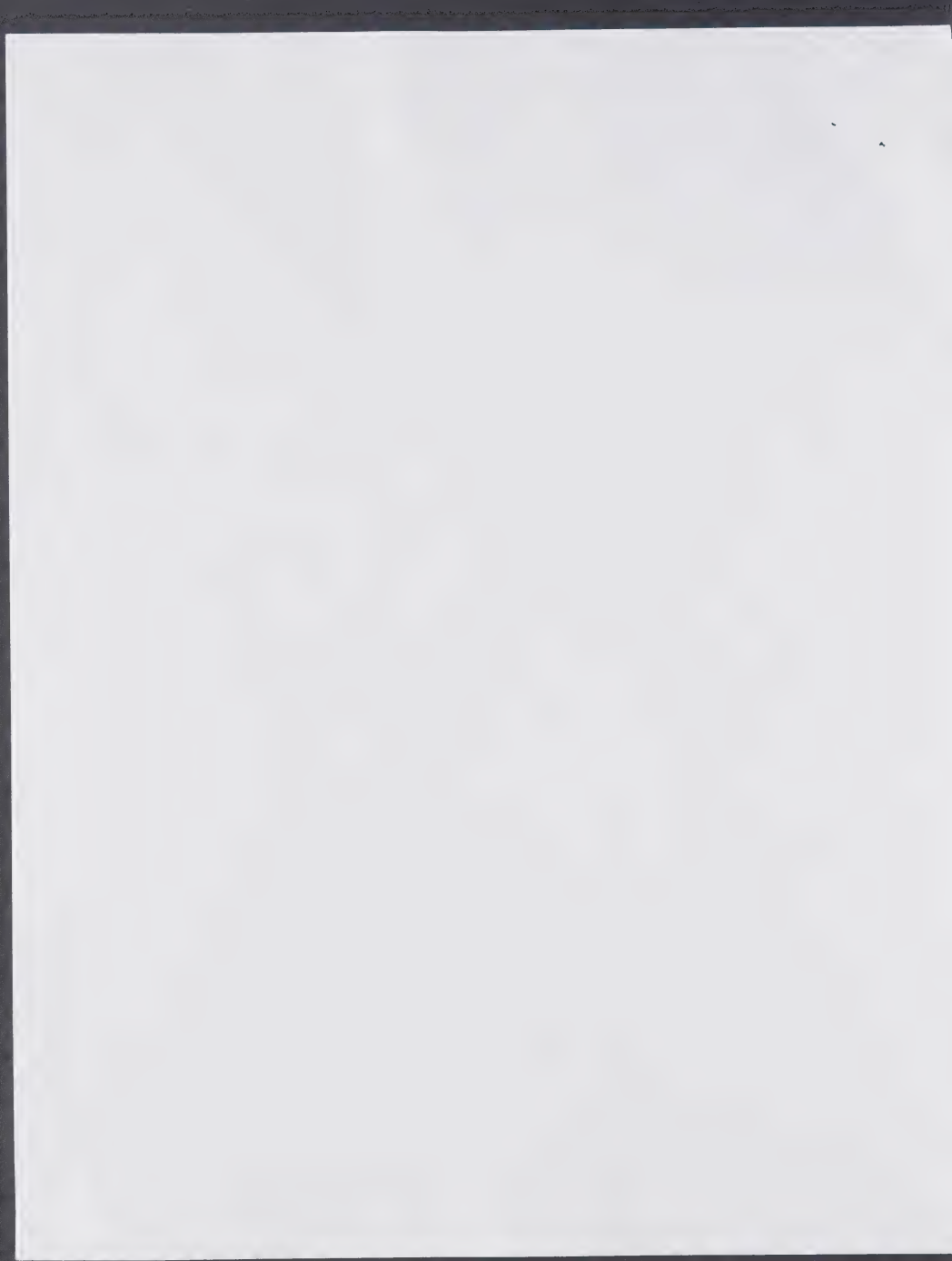
FAX #: 212-636-4925

Dear Mr. Brenninckmeyer,

I wonder whether my telling you that I do not really care for your Jan Lievens oriental man next week is the reason why you haven't sent me your catalogue? But who knows, there might be some other paintings that I would like to bid on.

Best wishes,

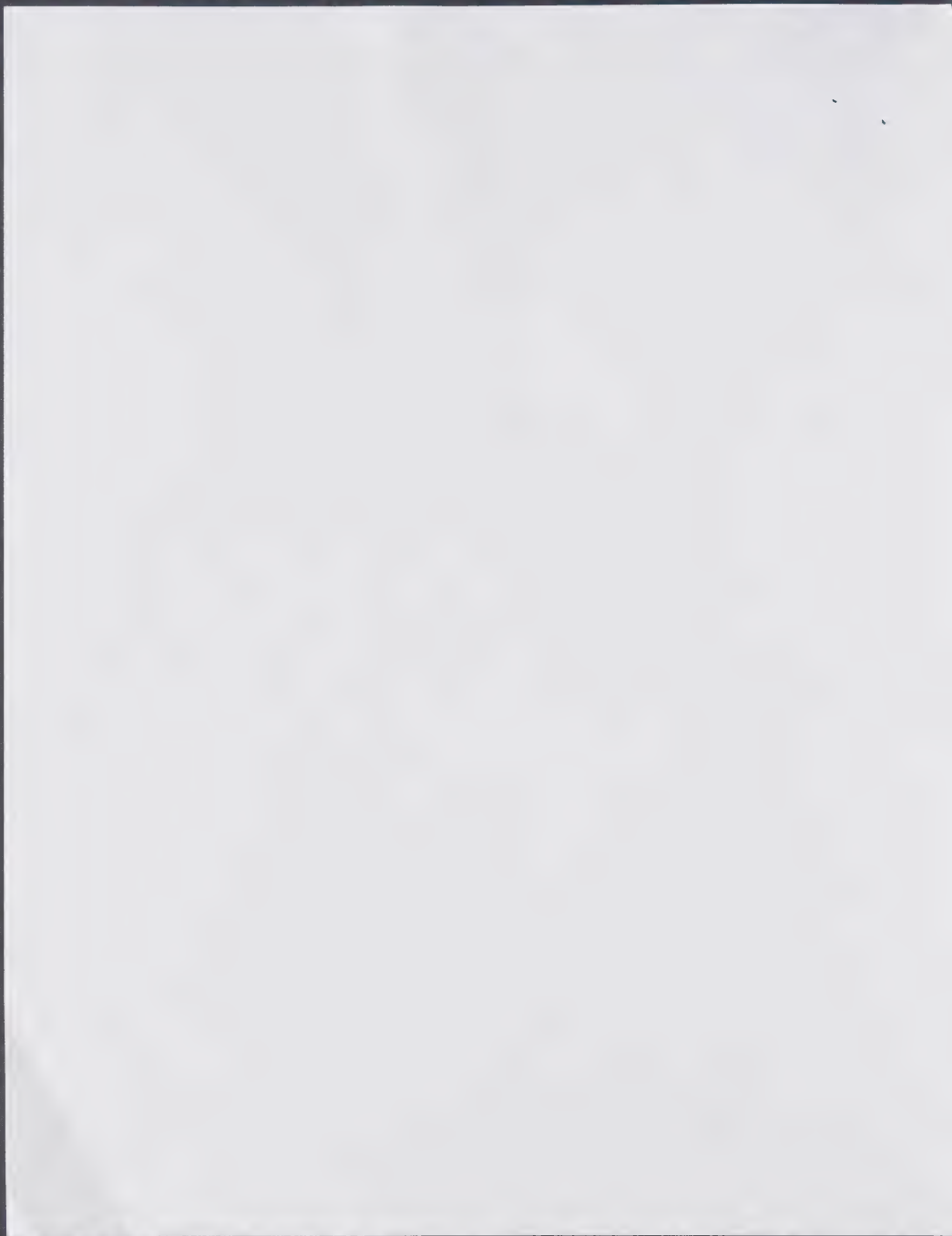
Alfred Bader
AB/az



TRANSMISSION VERIFICATION REPORT

TIME : 05/22/2004 13:01

DATE, TIME	05/22 13:00
FAX NO./NAME	12126364525
DURATION	00:00:26
PAGE(S)	01
RESULT	OK
MODE	STANDARD ECM



Mireille Mosler, Ltd.

May 24, 2004

Dr Alfred Bader
Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel Suite 622
Milwaukee WI 53202

Dear Dr Bader

After ten years as Director of Jack Kilgore & Co., I have decided to venture out on my own through Mireille Mosler Ltd. I will continue to focus on locating and selling Dutch Old Master paintings, but also handle nineteenth century, modern, and contemporary art.

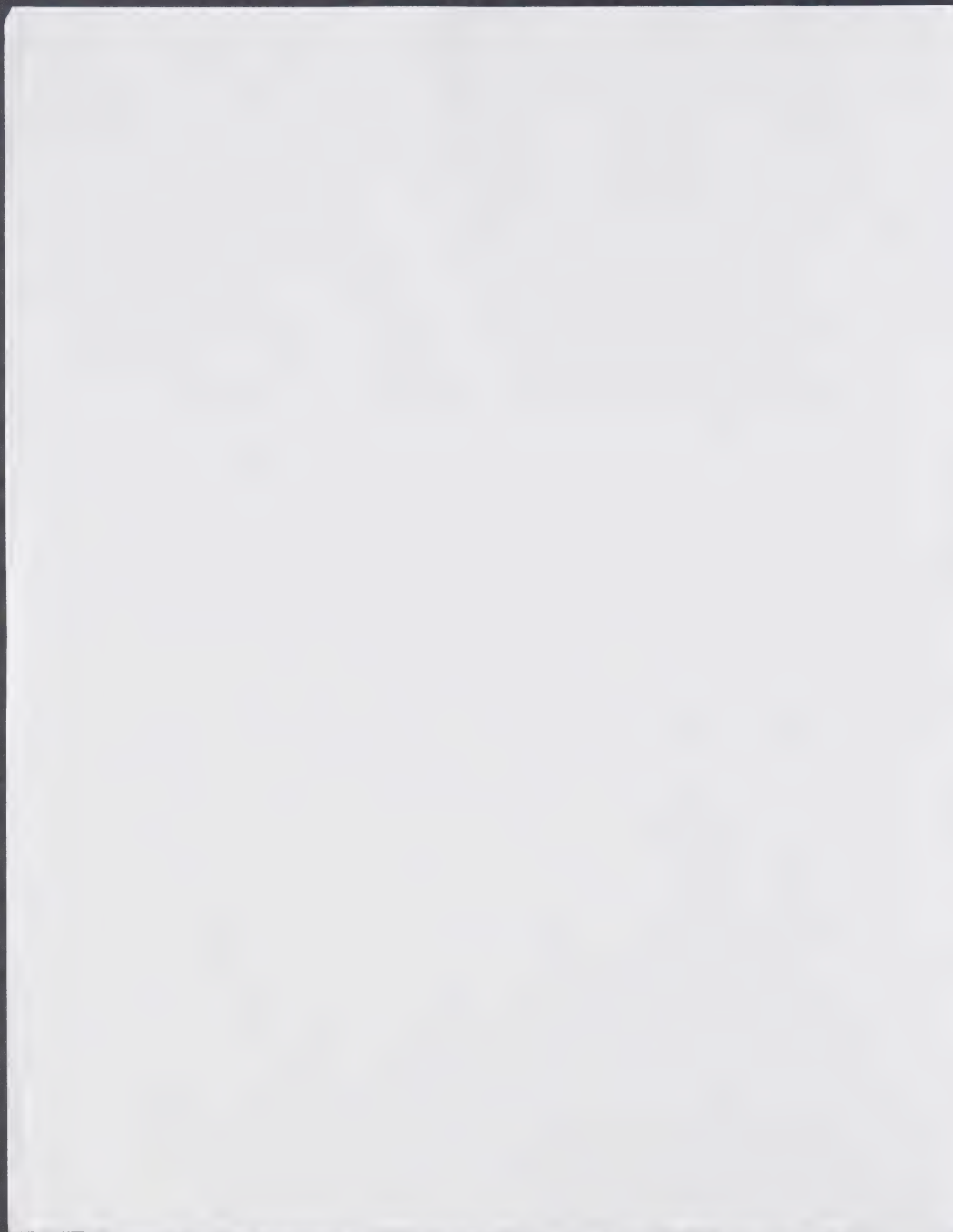
In addition to working as a private dealer, I provide discrete advice to clients on the acquisition and selling of art. Also, I offer curatorial services related to collection management, ranging from advice on framing to provenance research.

I invite you to visit my web site at mireillemoslerltd.com. Please contact me if you need additional information or have specific needs.

Sincerely,



Mireille Mosler



Subject: Re: Battle Sale
From: "Jane Cochrane" <jane@jcochrane.com>
Date: Tue, 25 May 2004 18:32:55 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Hello Alfred,

Sorry I was not home when you called (again). It has been a busy day but I have bought a good little drawing of Delft attributed to Isaak Ouwater, 1750-1793.

I've had another look at the Zimmermann, Lot 133, at Battle.
Is it Ernst Karl Georg Zimmermann 1852-1901 or Ernst Reinhard Zimmermann 1881-1939?

The Art Sales Index lists a range of price realisations between £742 - £2,371 for the former and £333 - £1,842 for the latter. In either case the estimate at Battle would seem reasonable.
I thought of you as soon as I saw the image, thinking at first it was an alchemist. It does look an interesting painting.

Would you like me to bid for you by phone tomorrow? I can easily do that.

I hope to hear from you before Shavuoth,

With best wishes, as always,

Jane

----- Original Message -----

From: Alfred Bader Fine Arts
To: Jane Cochrane
Sent: Monday, May 24, 2004 6:22 PM
Subject: Re: Battle Sale

Dear Jane,

This coming Wednesday is a Jewish holiday remembering the giving of the Ten Commandments and I will not be able to call you. As luck would have it, there does not seem to be very much of interest at Battle. The one painting I like is Lot 133, the painting by Zimmermann. What do you think?

We much look forward to seeing you for lunch and then for the Battle sale on Wednesday, June 23rd. If Tony could join us we could have lunch at Herstonceux.

Best wishes,
Alfred

Jane Cochrane wrote:

Dear Alfred,

I have been through the catalogue for the Battle sale this week and found nothing to interest me at all. Have I missed anything?



mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

Lot 239, oil on canvas by Charles Passey, looks interesting but I have decided to go to Sworders instead on Wednesday since they have a few pictures that interest me.

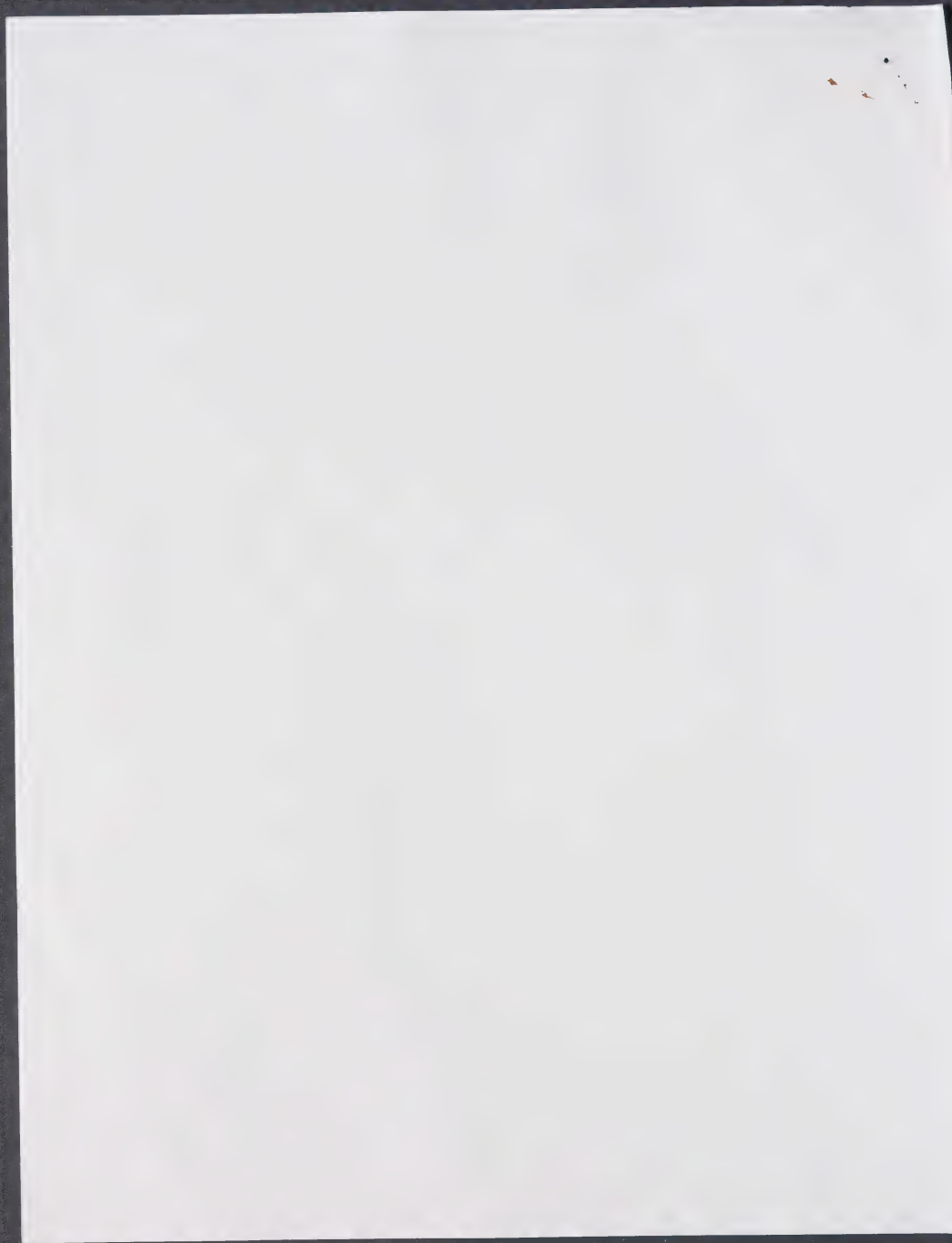
Is there anything for you at the sale?

Best wishes,

Jane.

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FAX FROM:

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

May 25, 2004

TO: Mr. Damien Brenninckmeyer
Old Master Paintings
Christie's New York

Page 1 of 1

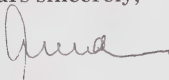
FAX #: 212-636-4925

Dear Mr. Brenninckmeyer,

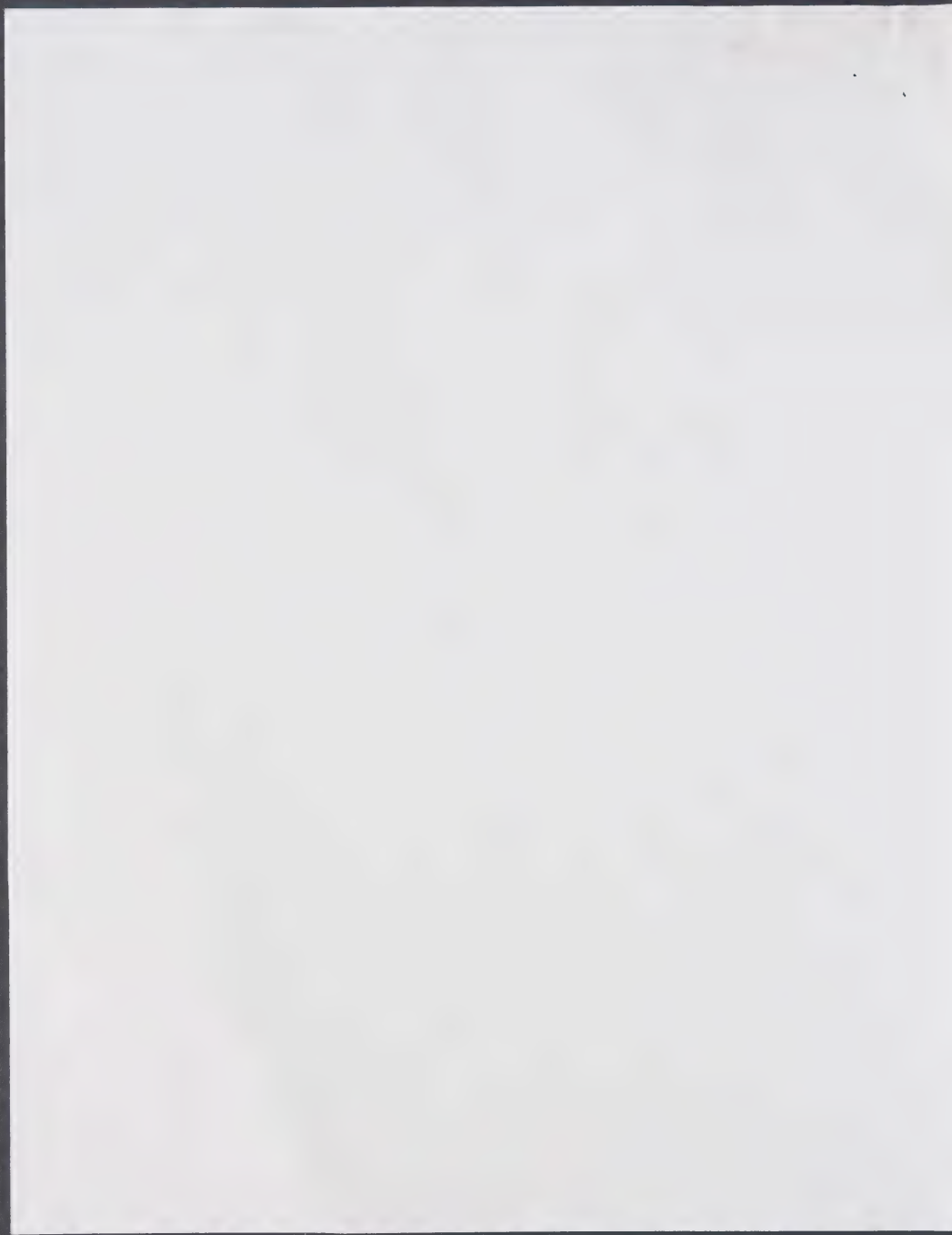
I have now received the Christie's June 17th catalogue and am sorry to note that there is really nothing which I would like to acquire except possibly Lot 68. Could you please fax me a condition report.

With many thanks and best regards I remain,

Yours sincerely,



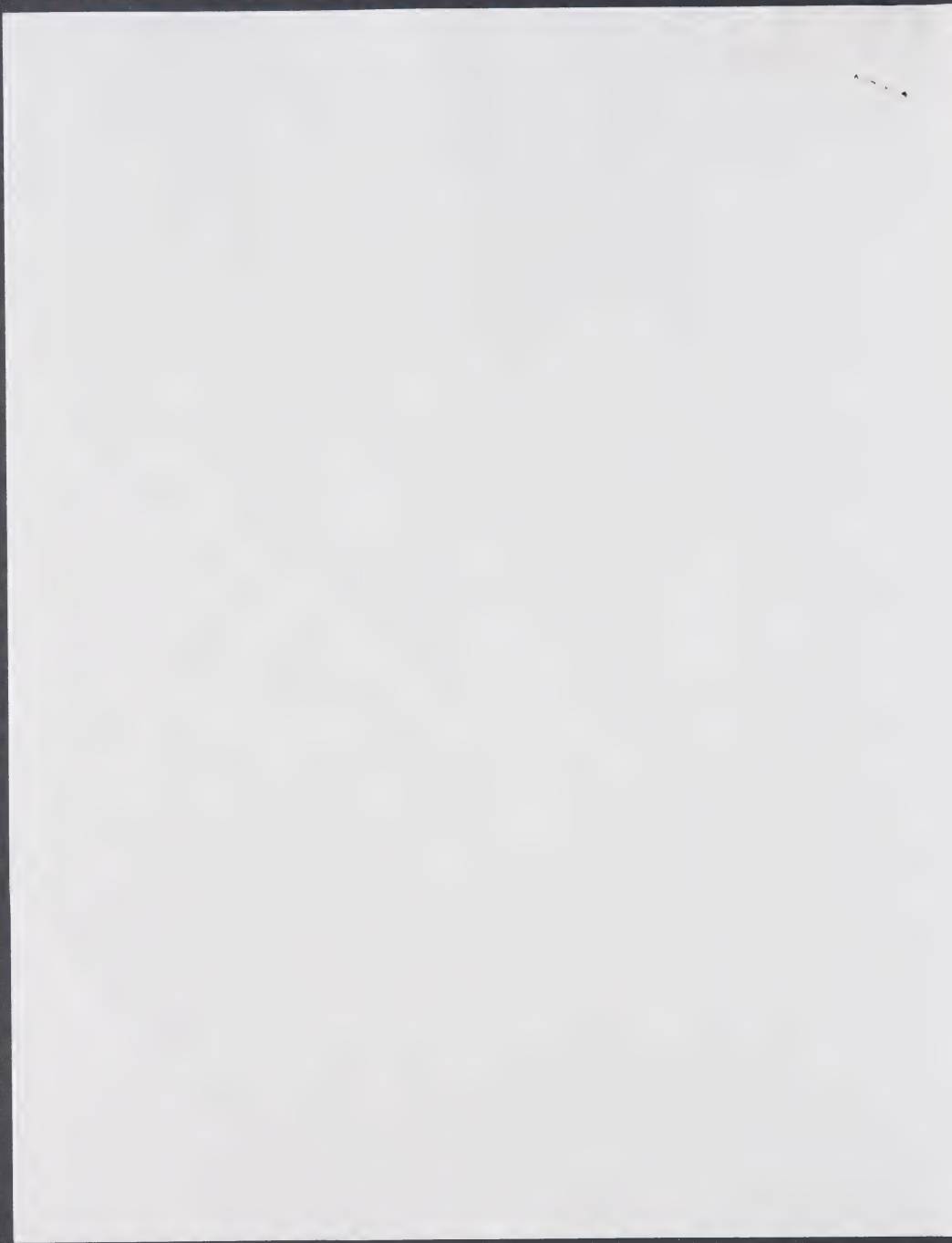
Alfred Bader
AB/az



TRANSMISSION VERIFICATION REPORT

TIME : 05/26/2004 14:38

DATE TIME	05/26 14:38
FAX NO./NAME	12126364925
DUR. (DN)	00:00:26
PAGE(S)	01
RES. J. P.	OK
MODE	STANDARD ECM



Subject: SV: Attn: Rune Petersen
From: "Birgitte - Scandinavian Porcelain" <birgitte@scandinavianporcelain.com>
Date: Tue, 25 May 2004 09:49:49 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred Bader

Sorry to hear about the broken frame, but I am glad you can fix it. I saw the Bardwell inscription on the reverse, but as you seem to think yourself it is not the correct attribution. We handled a couple of Kupetzky's paintings recently and it seemed probable to me that he should have painted this one, but you seem to know his work well and I fully accept your judgment.

The idea of a Polish nobleman seems very likely, but I would still think that the artist was also more eastern than to have come from Germany. I am afraid I do not have more solid information on the painting. I think it is a very fine portrait too and I would be happy to hear from you if you find something more on this work.

We get many requests to notify customers about their subject of interest and we are trying to work out how to do it. I will try but presently it is hard because we do not really keep a stock.

Best regards
Birgitte de Roepstorff
Scandinavian Porcelain
Aarhusgade 102C, 2.
DK-2100 Copenhagen
Denmark
Phone: (+45) 3555 9858
E-mail: scandinavian@city.dk <<mailto:scandinavian@city.dk>>
www.scandinavianporcelain.com <<http://www.scandinavianporcelain.com>>
Ebay store: www.stores.ebay.com/scandinavianporcelain
<<http://www.stores.ebay.com/scandinavianporcelain>>

-----Oprindeligt meddelelse-----

Fra: Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]
Sendt: 21. maj 2004 17:22
Til: scandinavian@city.dk
Emne: Attn: Rune Petersen

Dear Mr. Petersen,

Your FEDEX shipment arrived yesterday - it was very carefully packed with a great deal of bubble wrap yet the fragile frame got a little beat up, yet that can easily be fixed and there is no need to worry.

The painting (e-bay 3721743085) is very interesting and I would like to ask you to tell me what you really know about it. On the back it has an inscription stating that this is a Dutch man by Bardwell, presumably the English portraitist, Thomas Bardwell who died around 1780. But I do not think that Bardwell was ever that good. I have known and handled a number of paintings by Kupetzky but this certainly is not. Rather, I think that it is German, early 18th century, perhaps depicting a Polish nobleman. Did you find out anything beyond this?

In the 1960s and 1970s I bought quite a few paintings from a strange dealer in Copenhagen, Mr. Gunnar Mikkelsen, whose home in the Norrebrogade was filled with paintings. Two good chemist friends, Dr. Niels Clauson-Kaas and Mr. Henning Kaaber, took my wife and me there regularly. Sadly, Niels has died and Henning has become an antiquarian book seller. His telephone number is 45 4495 2442. If you would like to



Find out more about me, by all means call Henning.

Most important, when you get other old master paintings, particularly 17th century Dutch, please let me know.

With all good wishes I remain

Yours sincerely,
Alfred Bader
Alfred Bader Fine Arts
Milwaukee, Wisconsin 53202

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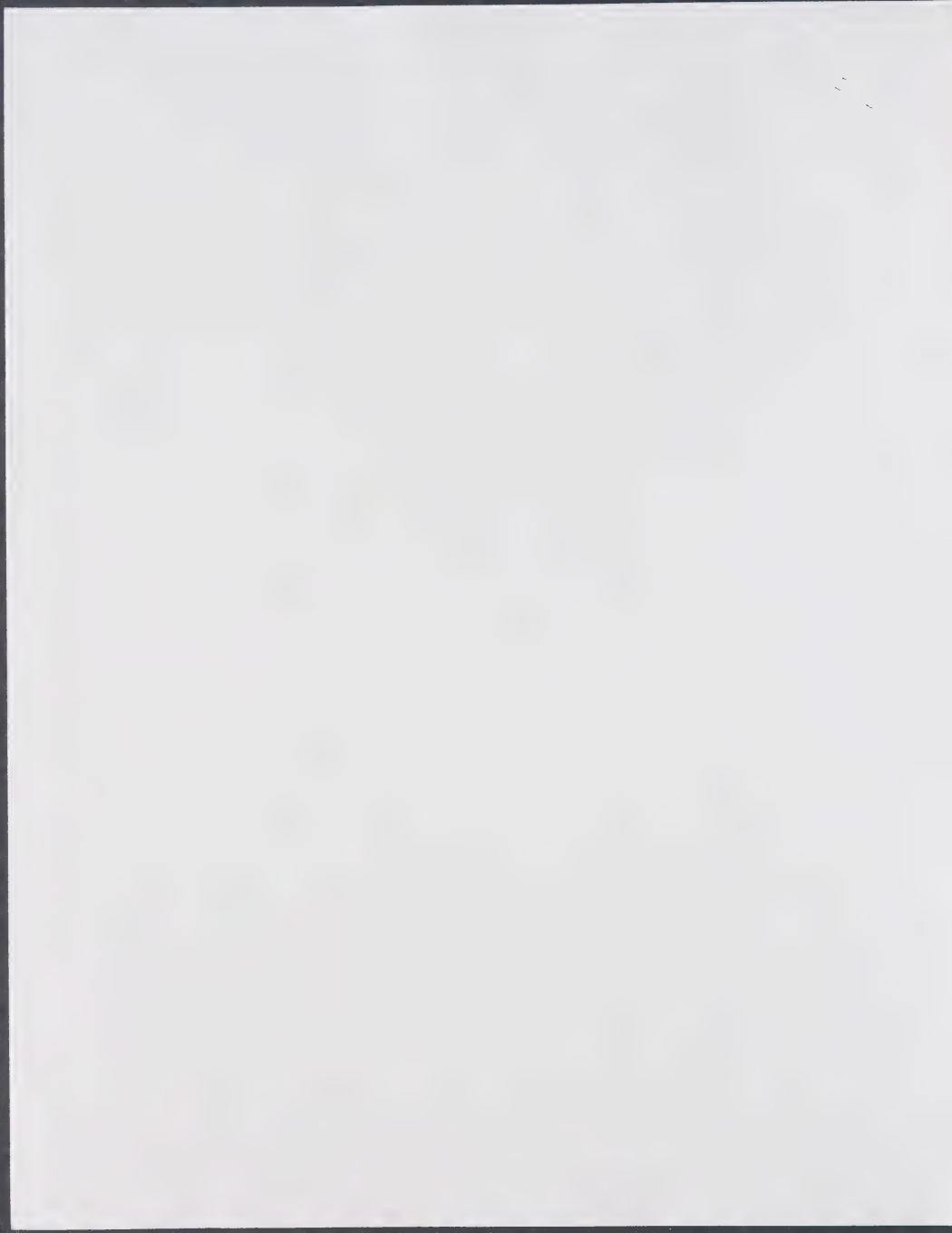
Subject: (no subject)
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Date: Wed, 26 May 2004 11:15:04 EDT
To: baderfa@execpc.com

Dear Alfred,

I thought that I had sold the charming Henningsen 'Hussar' to a young couple of new 'art collectors' for \$ 10K. They took it home to look at it as I can trust them. Unfortunately the wife discovered that the 'Hussar's' right hand is bandaged and with blood stains (which even I had missed) and they decided that with the present wars and terrorism, that they would not like to have the painting in their home. I thought it somewhat oversensitive but on the other hand could not entirely blame them. So now I will try another possible client, hopefully a bit more sophisticated. All well at this end.

Bestest regards,
Gui

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Dear David,

Alfred called from home and asked me to tell you that he bought the Berchem painting this morning at its reserve of 80,000 Swedish Krona. No other bidders.

Regards,
Ann



Alfred Bader Fine Arts

924 E. Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

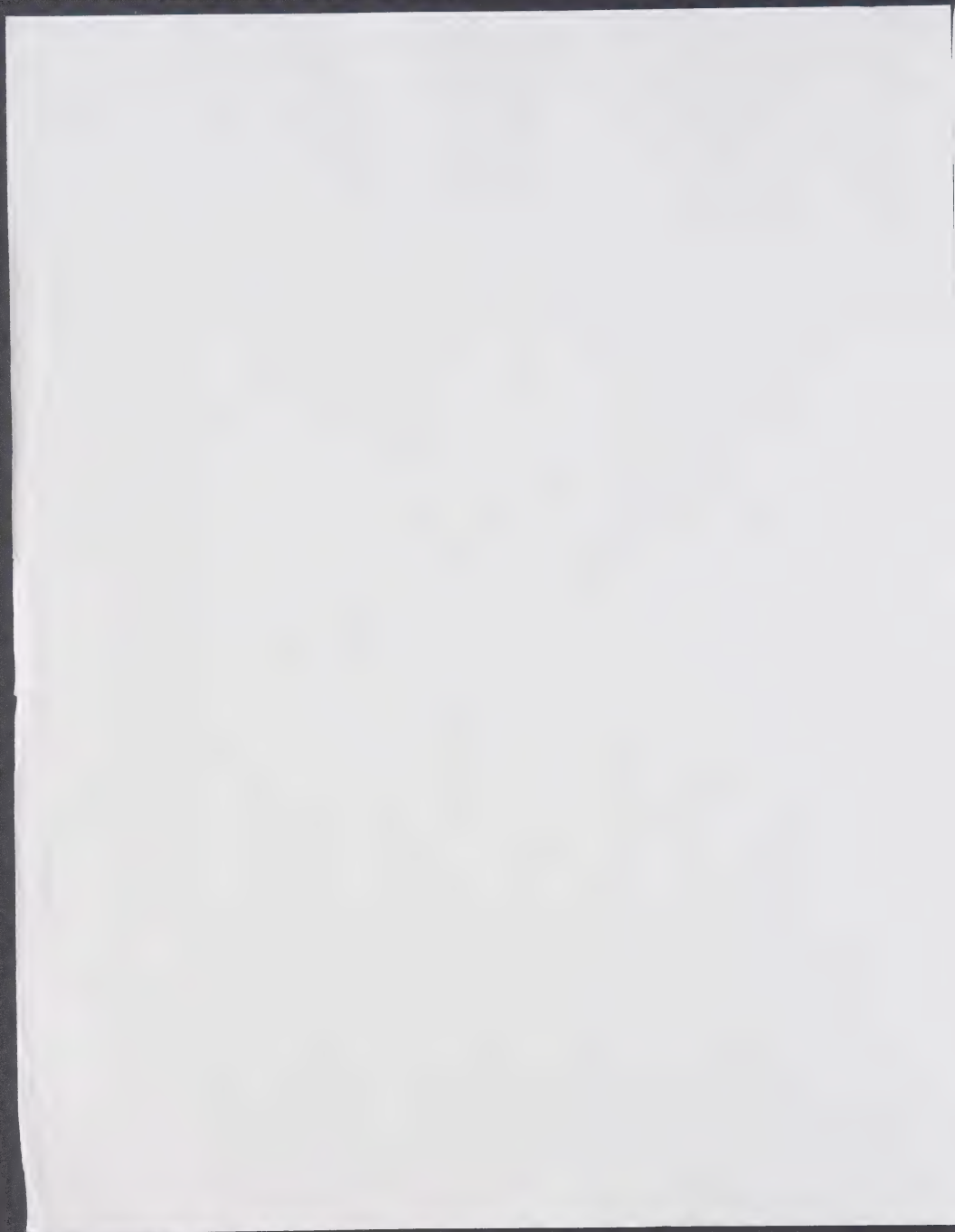
Sales Receipt

DATE	SALE NO.
5/26/2004	116

SOLD TO
Customer at auction

CHECK NO.	PAYMENT METH...	PROJECT
12256	Check	

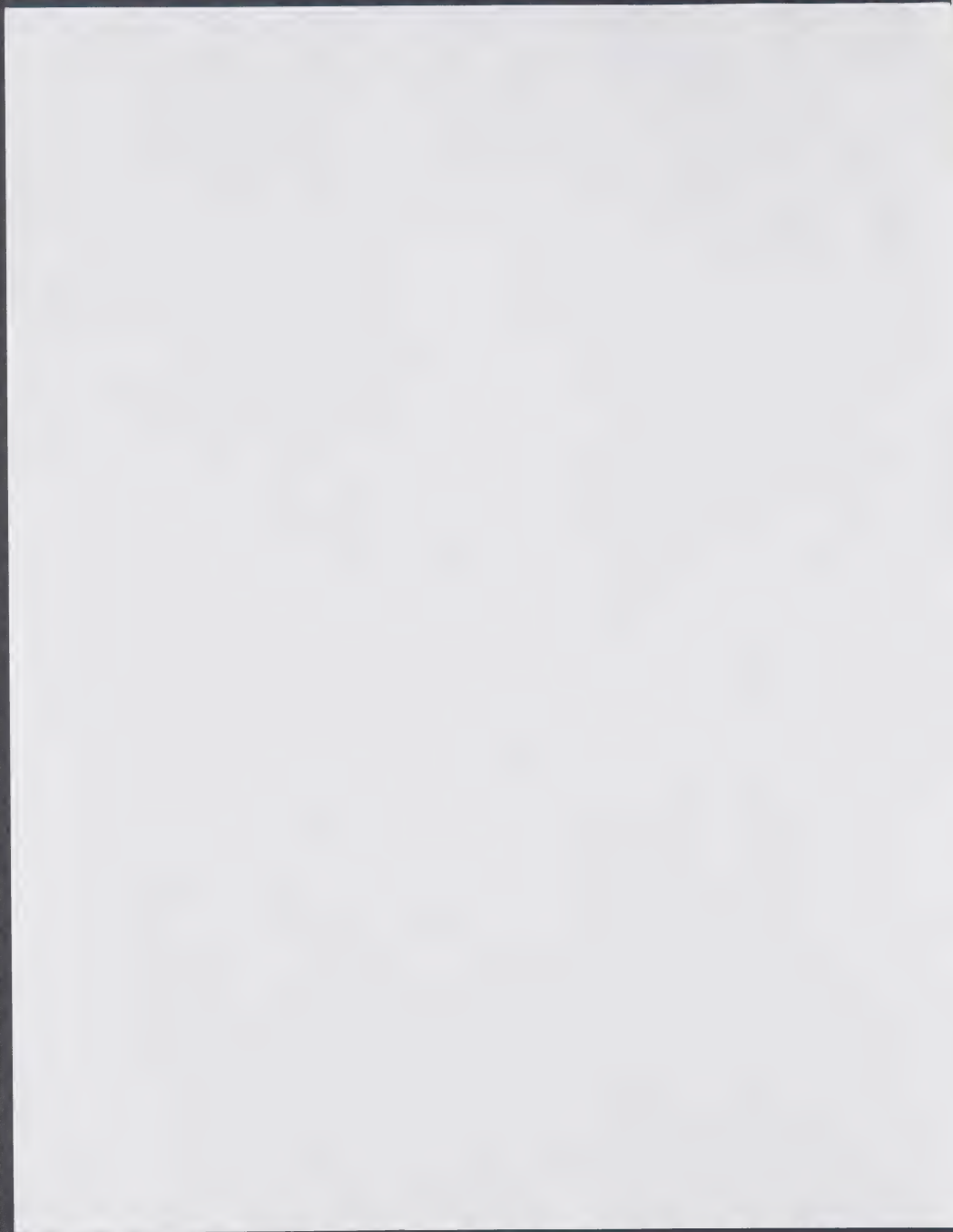
DESCRIPTION	QTY	RATE	AMOUNT
ABFA #2359, Young Christ, o/c, 29" x 24-1/4", attr. Murillo	1	2,400.00	2,400.00
Sales Tax		0.00	0.00
Auction		Total	\$2,400.00



Dear David,

The Dorotheum auction on June 16th has a few interesting paintings, though the painting attributed to Lievens is not among them. I will be viewing the paintings in Vienna on June 11th. Let me know if you see anything really interesting. I did not see any serious Rembrandt school pictures.

Best wishes,
Alfred



Subject: Fwd: Request

From: "abfa" <ordersfa@alfredbader.com>

Date: Mon, 31 May 2004 06:34:26 -0400

To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

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Subject: Request

From: "Vicky Avery" <vavery@itatti.it>

Date: Mon, 31 May 2004 13:42:59 +0200

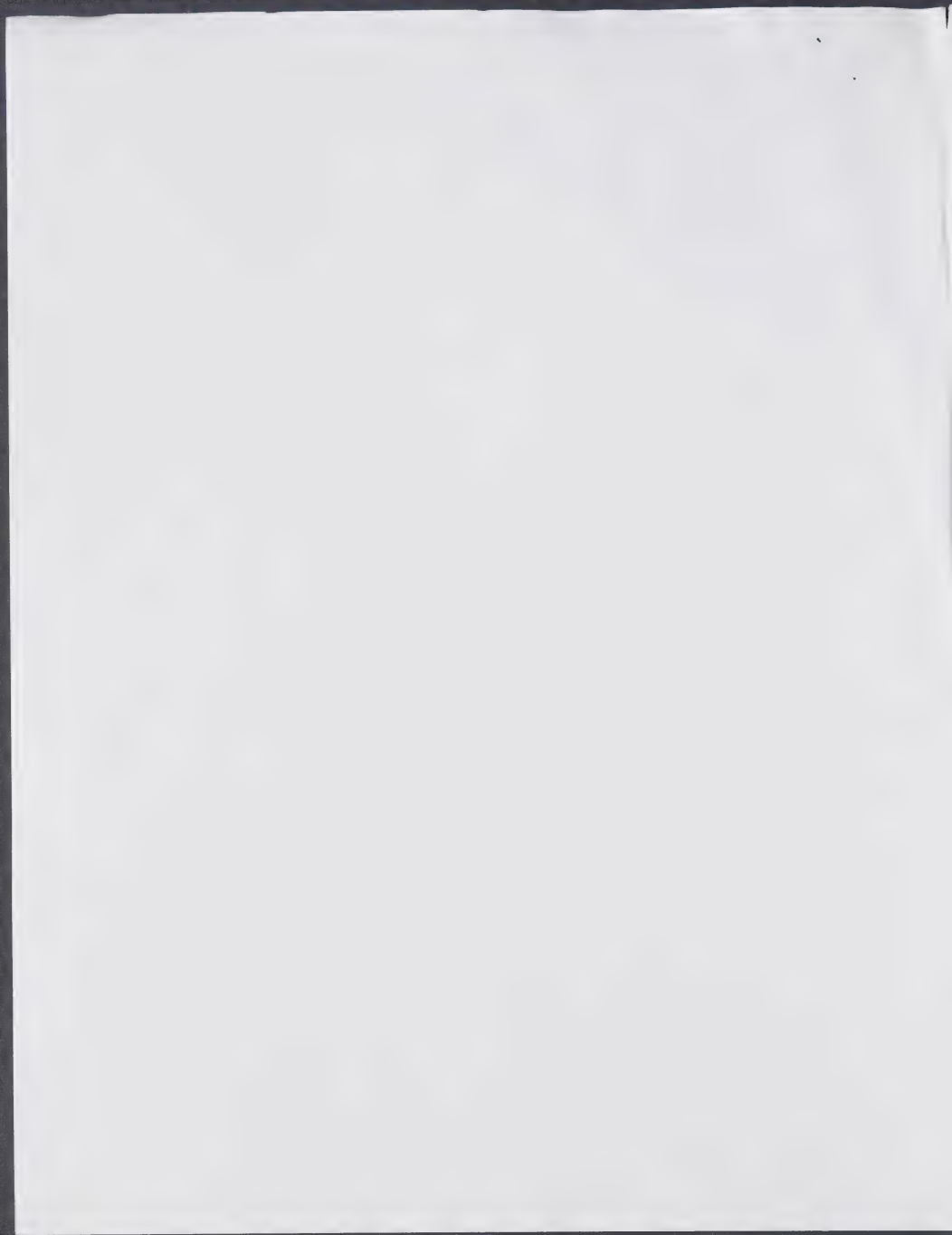
To: ordersFA@alfredbader.com

Dear Dr Bader,

Please see the attached letter for a query I have regarding a bronze statuette that I believe is in your possession.

With many thanks in advance, and with all good wishes,

Dr. Victoria Avery



Victoria Avery
c/o Micky White
San Marco 2598
30124 Venezia
ITALY
Tel: 00 39 041 523 3492
Email: vavery@itatti.it

Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202
USA
Fax: 00 1 414 277 0709
Email: ordersFA@alfredbader.com

Venice, 29 May 2004

Dear Dr. Bader,

I am writing to you with regard to my on-going research into the sculpture collection of Lt. Col. Mildmay Thomas Boscawen M.C., D.S.O. (1892-1958), much of which was bequeathed to The Fitzwilliam Museum, Cambridge in 1996. My interest was first roused in 2002, when I was asked to include an introductory essay about Boscawen and his bronzes in the catalogue I wrote to accompany the exhibition of Renaissance and Baroque bronzes from the Fitzwilliam (Daniel Katz Gallery, London: summer 2002).

Since then, I have continued to work on the topic and (thanks to the discovery of much of his correspondence) can now prove that Boscawen's collection was much larger than was hitherto thought, and thus even more important. I am in the process of preparing a catalogue that reconstructs his collection in its entirety and, in the meantime, I have been asked by *The Sculpture Journal* to write a shorter piece about his activities as a collector.

One of the Boscawen's most unusual purchases was the North Italian, early 16th century erotic bronze Oil Lamp in the Form of Priapus. Although its date of purchase is unknown, we do know that he retained it until his death, for it is listed in his probate inventory. It was subsequently sold by his heirs to the London-dealer Sylvia Adams, who retained it for her own pleasure. In May 1996, her large collection was auctioned by Bonhams, London and this object was included as lot 16 in Part V of the sale. It is my understanding that it was bought by 'The Bader Gallery', which I am assuming is you! (Please forgive me if I am wrong).



I wish to briefly mention this bronze in my forthcoming article and would, therefore, very much like to verify that you did indeed purchase it at the Adams Sale, and also find out whether it is still in your possession. If so, I would like to know how you would like me to cite its current whereabouts. However, if it is no longer with you, I wonder whether you might be able to kindly tell me where it is now, so that I can contact the new owner.

Ideally, I would also like to illustrate it, and wonder whether you might have—or be prepared to take—a nice colour transparency or slide, or black and white photograph of it, which I could use for this purpose? (At the moment I have a rather dark image from Bonhams, but it does not do the piece justice, and I fear it will not reproduce well, which would be a great pity since it is such a fine, and rare object). I would, of course, be happy to pay any reasonable expenses incurred, but perhaps you would accept a copy of the article instead? (I am not being paid anything at all for my article and so, as I am sure you will understand, I am keen to keep any outgoing costs to a minimum).

Should you be able to supply me with a suitable image, I would be immensely grateful if you could kindly send it direct to the editor of *The Sculpture Journal* (because time is of the essence: she needs it by mid-June at the latest!). Her details are as follows:-

Margaret Garlake
Editor of *The Sculpture Journal*
21 Cedars Road
LONDON SW13 0HP
ENGLAND

However, please send any bill direct to me in Venice, and let me know what the photo credit should read (i.e. photo courtesy Alfred Bader Fine Arts, Milwaukee, WI, USA).

With many thanks for taking the time to read this letter, and with all good wishes,

Yours sincerely,

Dr. Victoria Avery



Subject: Re: I will stay with 17th Century Old Masters
From: "Bob Demchuk" <Sceneeast@msn.com>
Date: Tue, 1 Jun 2004 04:34:20 -0400
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred:

You are correct I will stay with 17th Century Old Masters and not move on to anything else. I was just so surprised that in the NY Sotheby's May 27 auction that Lot 31 the one I was interested in but did not bid due to it being a COPY went so high, and so did lot 92.

I did consider the Lievens lot 107 but Richard said it was a weak work by him, not in great condition or quality and it was not on panel, so I did not bid on it.

Thank you for informing me about the Dorotheum Auction which I was unaware that they had a website location showing all their auctions.

I found Lot 423 Rubens, circle of, "Head of the Infant Baptist", oil on panel, 42 x 33 cm, framed, (Wo) kind of interesting?

What does (Wo) after some of the paintings listed in Dorotheum Auction stand for?

What do you think? If you go to the auction viewing please let me know what you think of the quality first hand. How will it looked after it is cleaned, will it be brighter, better color and more detail shown?





Yes, I am interested in Copper in addition to Panel. I was considering on bidding Lot 251 Follower of Brill "Shipping in a Storm" In the Sotheby's Olympia London 20 April 2004 Old Master Auction, but did not receive a condition report in time to see if it was worth consideration.

Regards

Bob

----- Original Message -----

From: Alfred Bader Fine Arts

To: Bob Demchuk

Sent: Friday, May 28, 2004 3:00 PM

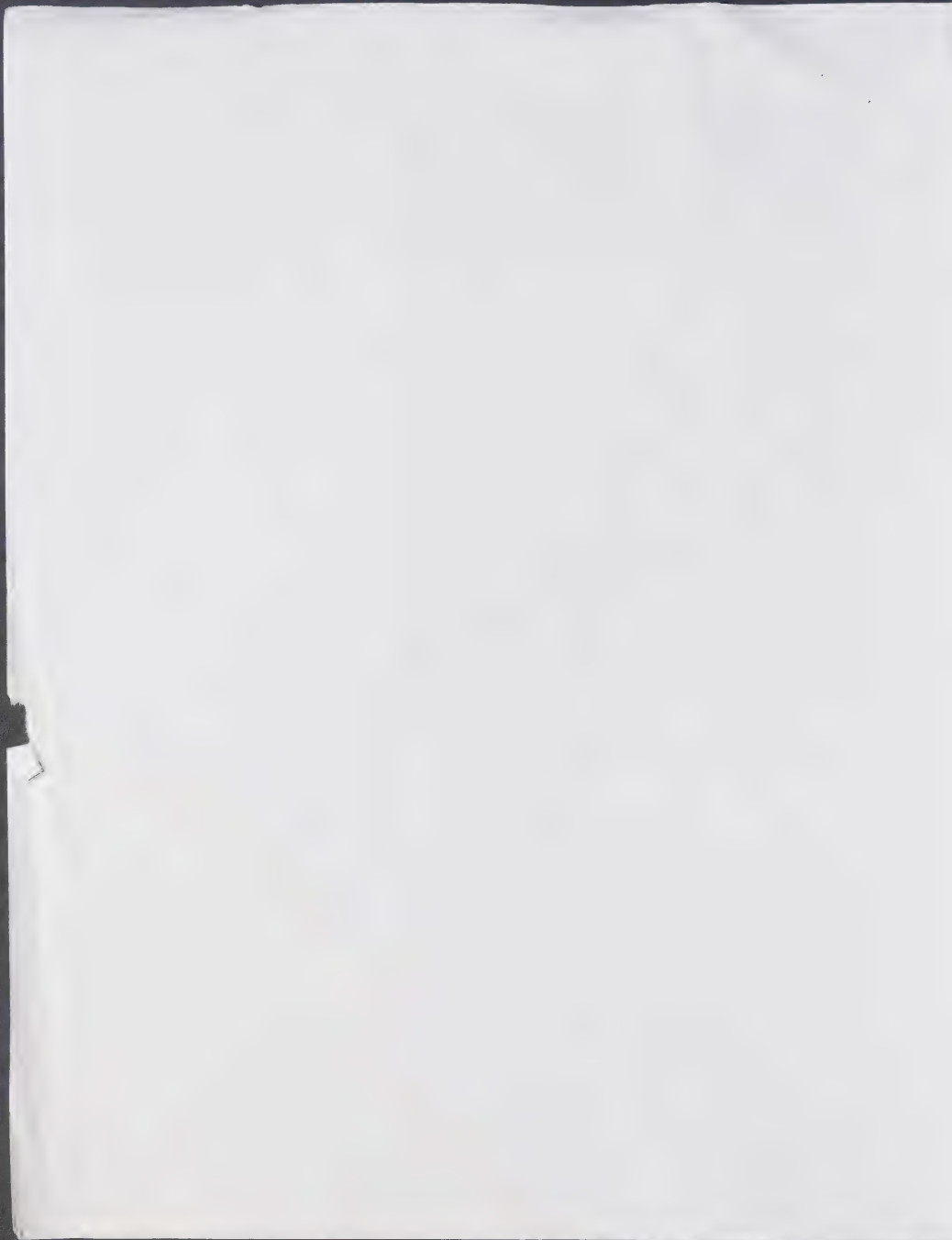
Subject: Re: Have a great memorial weekend

Dear Bob,

The paintings in the Milwaukee Art Museum which you admired are almost all late 19th century German and the best painting there is by an Austrian artist, Waldmuller. But I hope that you will stick with old masters.

I have not yet carefully studied yesterday's Sotheby's sale. Surprisingly, some of the paintings which I liked, for instance, the Lievens, did not sell.

Would you consider paintings on copper? Studying the Dorotheum sale in Vienna on June 16th I must tell you that I rather like lot 177, the painting by Frans Francken. I will be viewing the sale on Friday, June 11th, and if you like any



of the paintings in the Dorotheum sale, let me know and I could e-mail you from Vienna.

Best wishes,
Alfred

Bob Demchuk wrote:

Dear Alfred:

Hope you and Isabel have great Memorial Weekend.

I just looked at some of the prices people paid for work of questionable quality at New York May 27 auctions. Prices are getting out of hand.

Maybe I should start to look in another area for a while in stead of 17th Century Dutch Works of Art until prices come back to earth.

When I visited the Milwaukee Museum I saw some great German art that a friend of yours collected and than donated.

What period of German Art was that; was it 18th Century?

Who are the best artists of that period?

What were some of the names of the artists that I saw at the museum? I would to study their works and maybe consider bidding on one?

Provided I can not find something that I love and can afford in 17th Century Dutch Old Masters.

Regards

Bob

Bob Demchuk
Scene East, Ltd.
PO Box 658
Patterson, New York 12563 USA
Tel: 845 878 7580
Fax: 845 878 7605
E-mail: SceneEast@msn.com

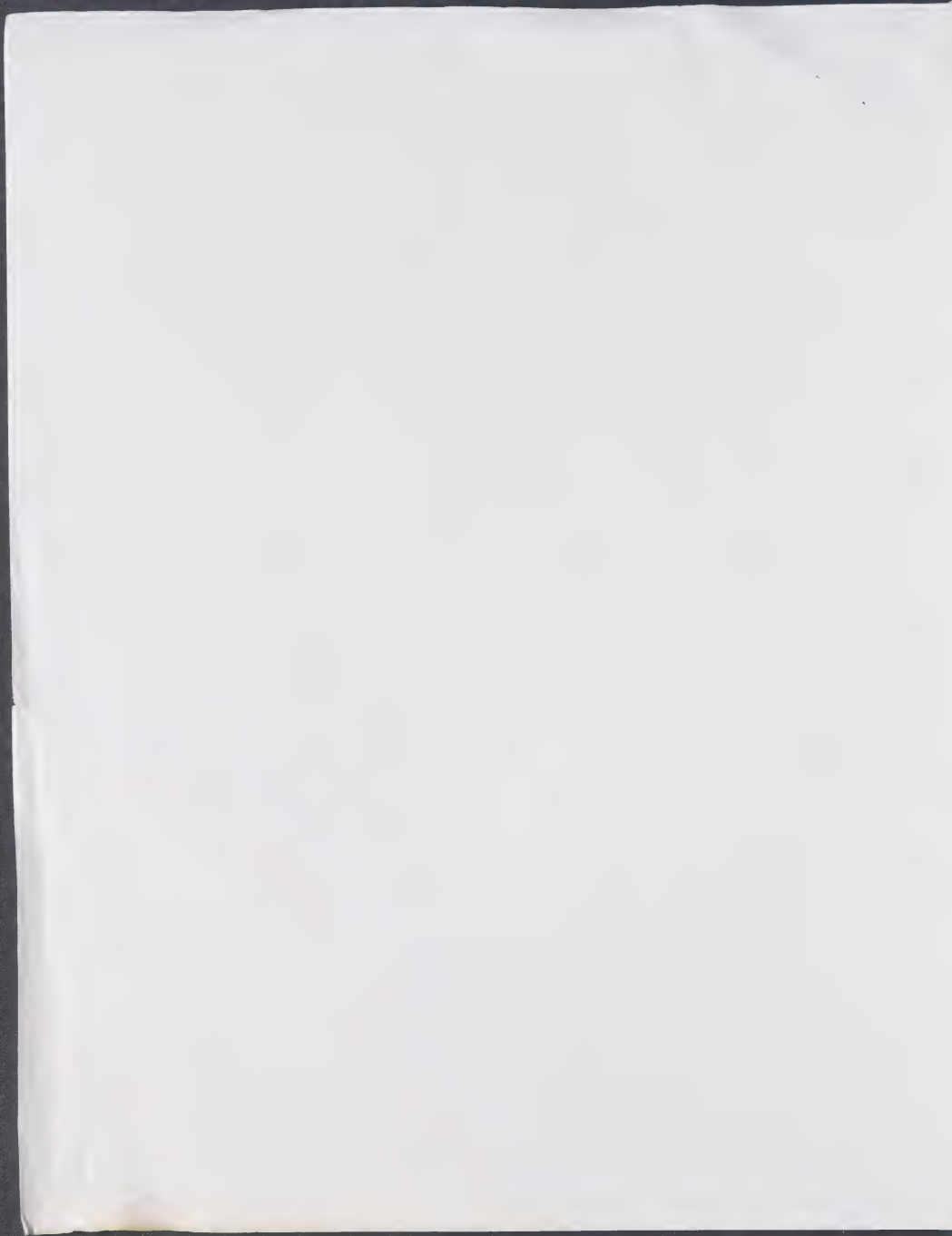
My Websites are:

www.oldmasterpaintings.org

www.nysportingclays.com

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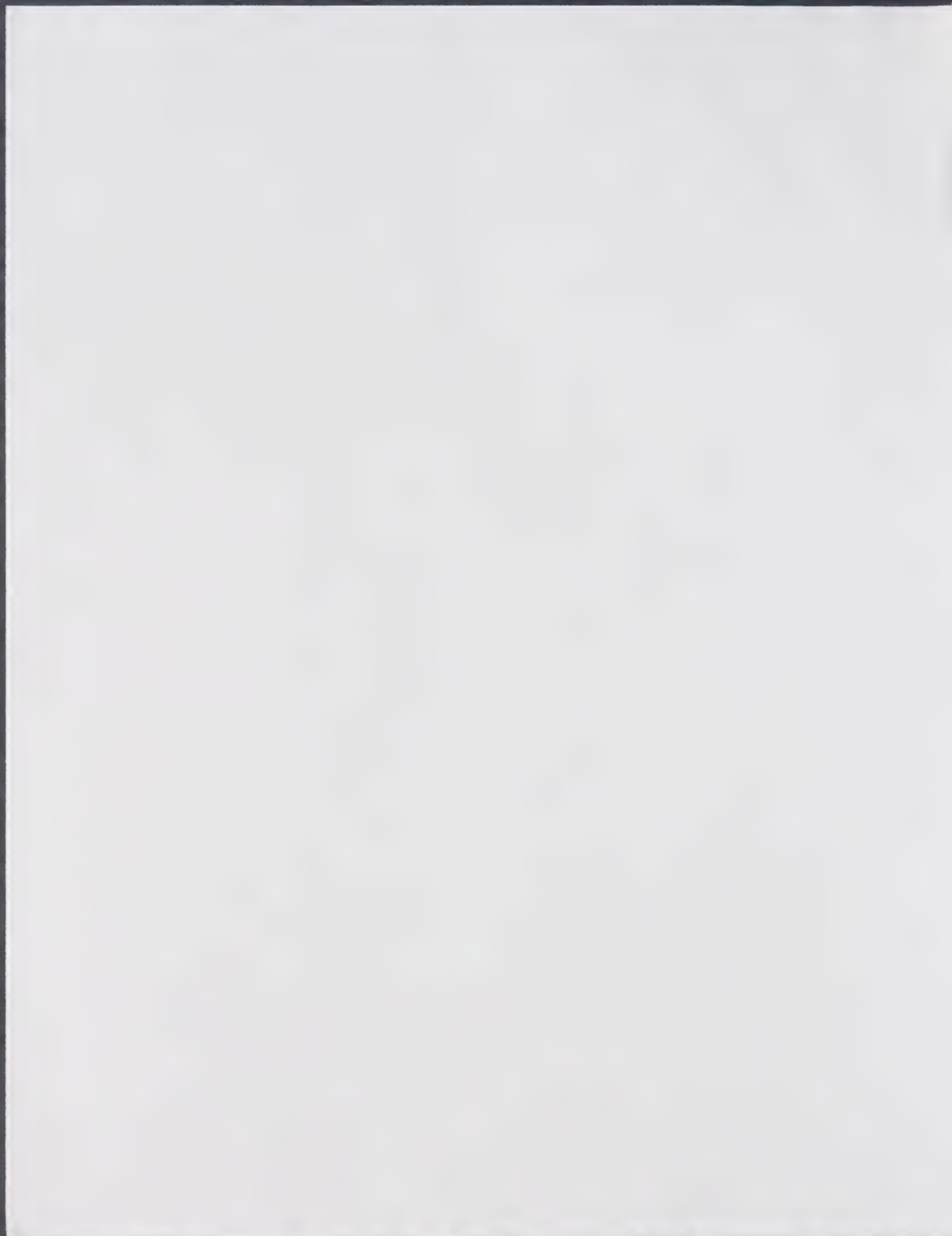
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Dear Dr. Avery,

In response to your e-mail of May 31st, there must be two Bader Galleries. I did not buy that bronze.

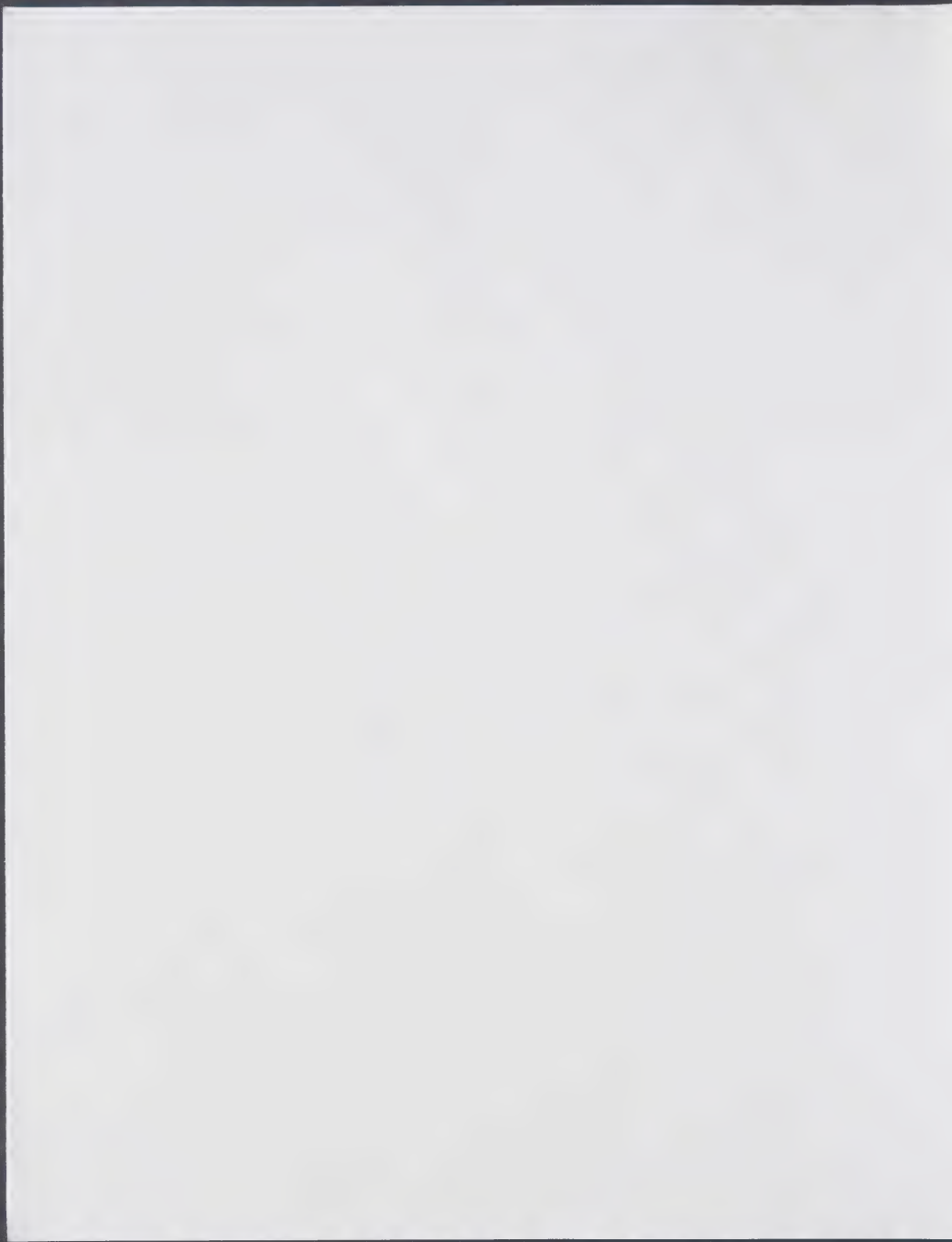
Best wishes,
Alfred Bader



Dear Mr. Price,

In response to your e-mail of May 30th, the painting by Fechin was sold years ago.

Best wishes,
Alfred Bader



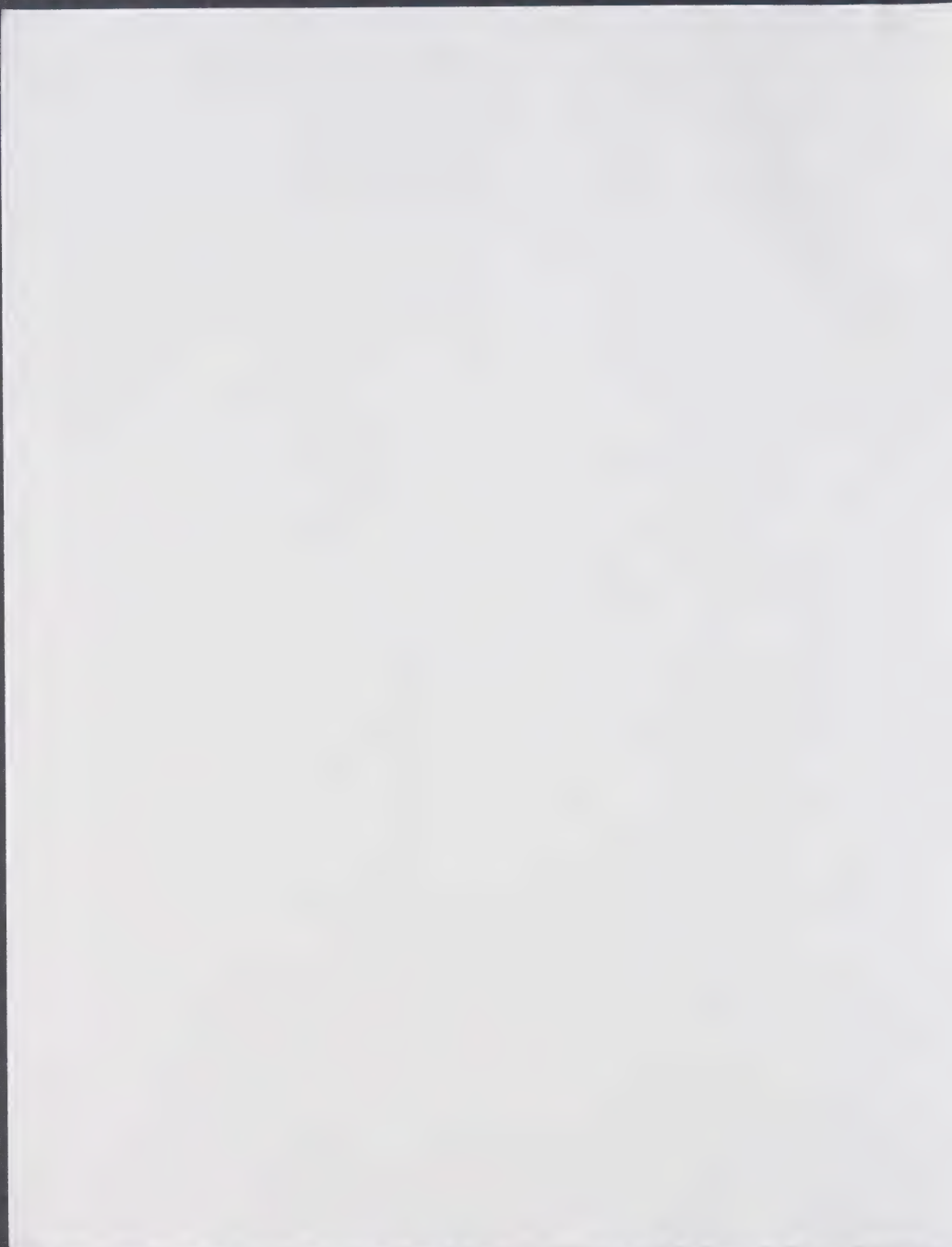
Dear Peter,

In response to your two e-mails, Christie's does not send me the catalogs of their English sales. I have one very good friend who knows a great deal about British portraits, Philip Mould of Historical Portraits. But I am reluctant to ask him about this painting because I do not really want to draw his attention to it as there is a danger that he might bid against you. Of course I could ask his opinion and specifically ask him not to bid but of course how can I be certain?

What do you think?

Philip is one of the world's great experts on English portraits and we would certainly get his correct opinion, but is it worth the chance?

Best wishes,
Alfred Bader



Dear Alfred,

Many thanks for the photo you sent. My apologies for responding a bit late. I have moved to another place, i.e. it took a while to get your kind letter.

Please, note my new contact details: 98 Sutherland Avenue, Flat 2, London W9 2QR. Mobile 0793 983 7206.

As for the Whalley, I am not quite sure. It would be interesting to have a portrait in the collection.

In general, I have decided to shift focus away from contemporary art. I have decided to start a collection of Rembrandt etchings. Maybe you can help me there, too?

All the best and hope to see you in June. Have a safe trip.

Phil

-----Original Message-----

From: Alfred Bader Fine Arts
To: PRinn@bca.co.uk
Sent: 28.05.04 20:02
Subject: [Fwd: Whalley painting]

----- Original Message -----

Subject: Whalley painting
Date: Thu, 27 May 2004 14:51:28 -0500
From: Alfred Bader Fine Arts <<mailto:baderfa@execpc.com>>
<baderfa@execpc.com>
To: Philipp-George Rinn <<mailto:Philipp-Georg.Rinn@Bertelsmann.de>>
<Philipp-Georg.Rinn@Bertelsmann.de>

Dear Philip,

Isabel and I are leaving Milwaukee early next Thursday, June 3rd, and of

course if you would like us to bring that beautiful Whalley with a silver pitcher with us, we should pack it before.

Please let me know.



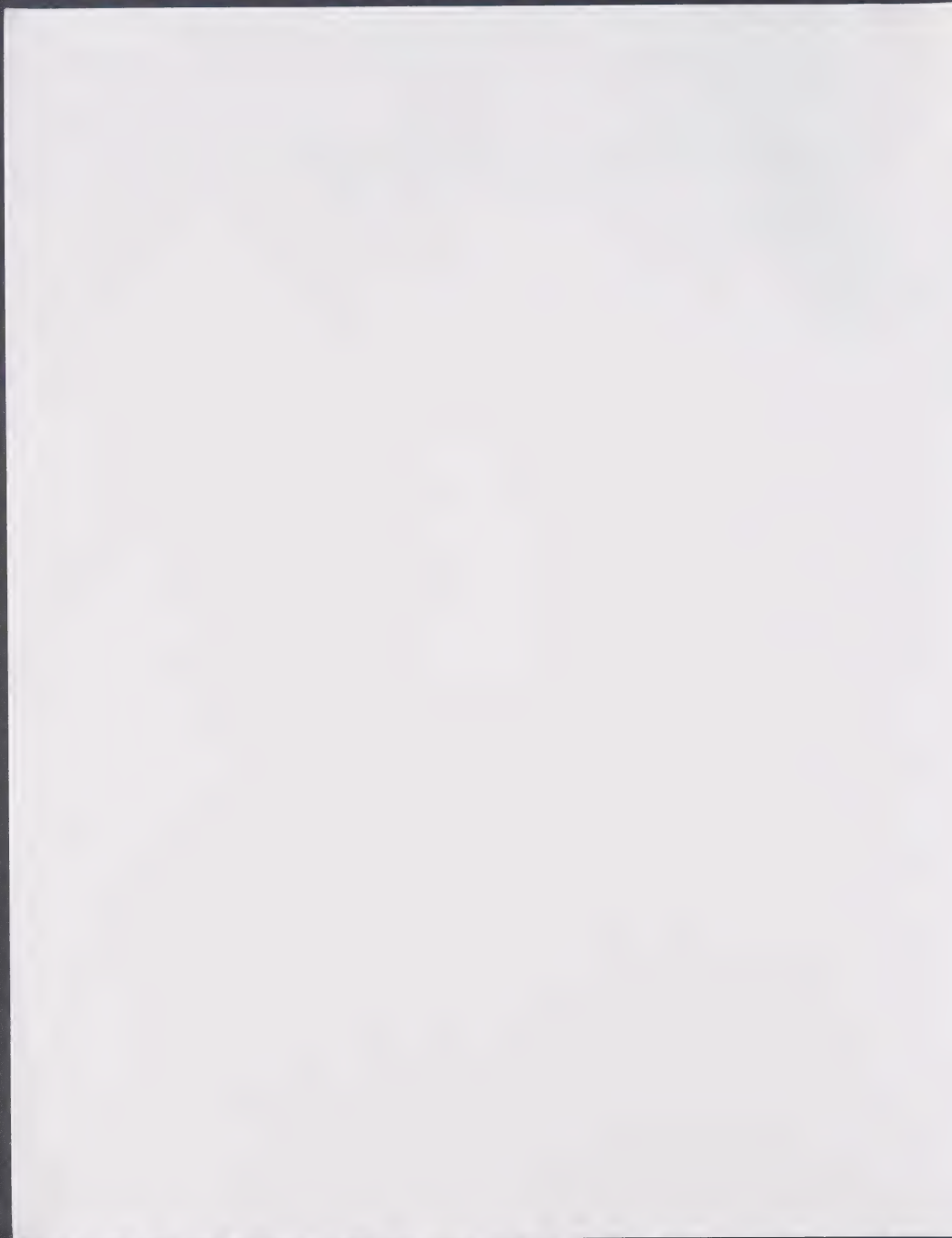
Dear Phillip,

Thank you for giving me your decision about that fine Whalley oil. It is so beautiful that it will sell quickly.

We plan to be in London, staying at the same place, during the week of the old master sales, that is from July 5th - 9th. It would be great if we could get together.

Best wishes,
Alfred Bader

Rinn, Phillip wrote:



Dear Bob,

Here I just e-mailed you what I thought would be my last e-mail for a while. But then I looked at the Paris Christie's catalog during lunchtime and came across lot 27 which seems like a fine still life on panel with a low estimate. Of course I do not know what the condition is like, but the image is lovely. I do not plan to bid because I prefer school of Rembrandt paintings.

I certainly would not spend more than \$100,000 for the de Bray, but then I have two better paintings by that artist. If you love the painting, go as high as you can afford.

Best wishes through the end of July,
Alfred

Bob Demchuk wrote:

What is too high for the De Bray?

----- Original Message -----

From: Alfred Bader Fine Arts

To: Bob Demchuk

Sent: Wednesday, June 02, 2004 12:32 PM

Subject: Re: Also in the Christie Paris 24 Auction

Dear Bob,

I thoroughly dislike lot 130 in the Christie's Paris catalog which I just received. It is so saccharine. But that of course is a matter of taste. It probably is a genuine Greuze and if you like it, that's what counts.

Looking at the de Bray reminded me that this attractive painting had been in the great 1969 Rembrandt exhibition in Montreal and Toronto. As you correctly said, on a scale of 1 to 10 it is a 7, and it is certainly not in mint condition. But it is attractive and if you really like it you will not make a mistake, provided you do not go too high.

The circle of Sweerts is worth the low estimate but I do not think it is Sweerts and I really do not like it.

This will probably be my last e-mail for a while because I am leaving for Canada tomorrow and we are then off to England and the continent until the end of July. In Canada and England we do not have e-mail but Ann will forward messages. However, she will be on holiday from July 1-21.

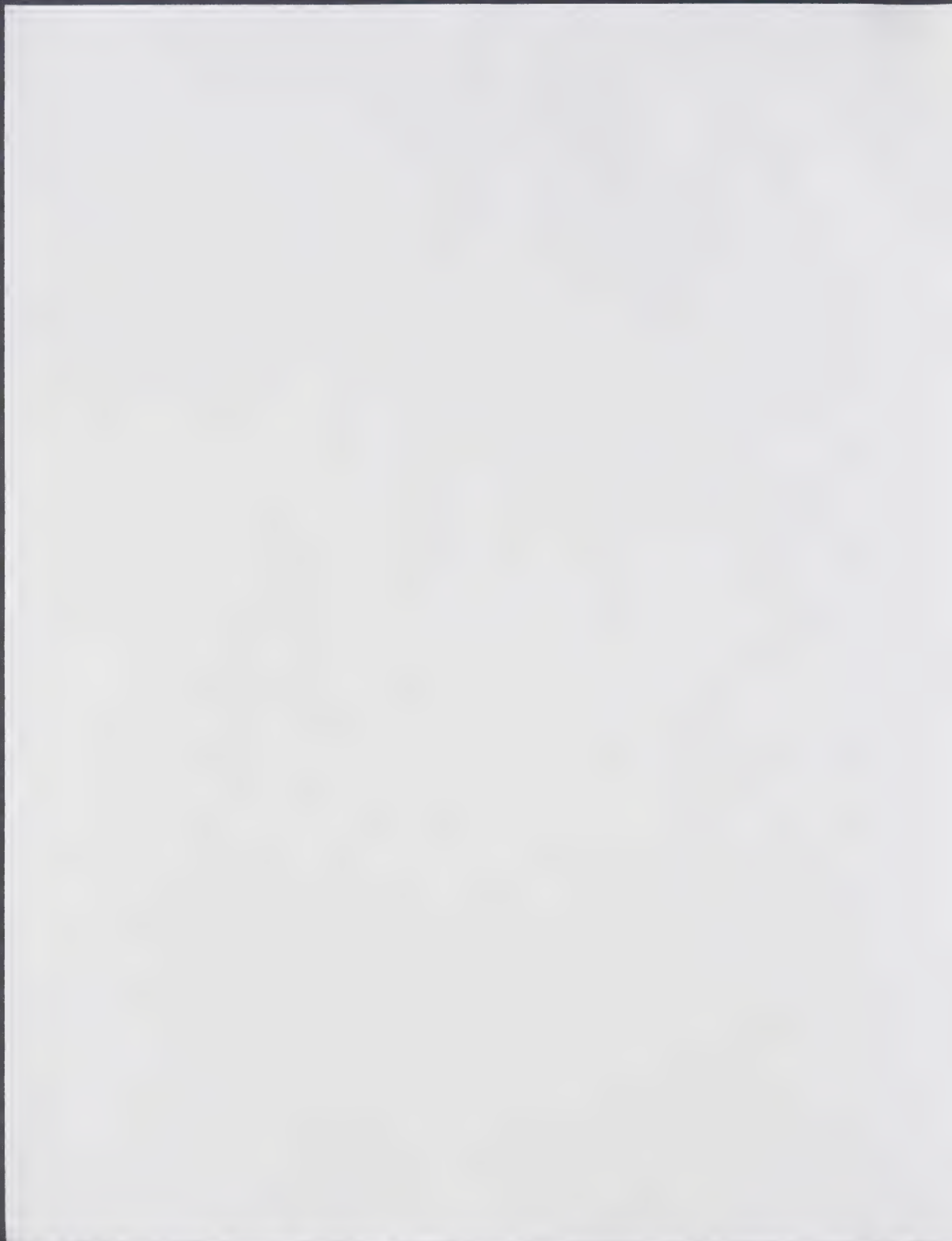
Best of luck!

Best wishes,
Alfred Bader

Bob Demchuk wrote:

Dear Alfred:

Are you interested in Lot 41 Portrait of A Man, oil on Panel Circle of Michael Sweerts? I know



you already have one painting by him.

Bob

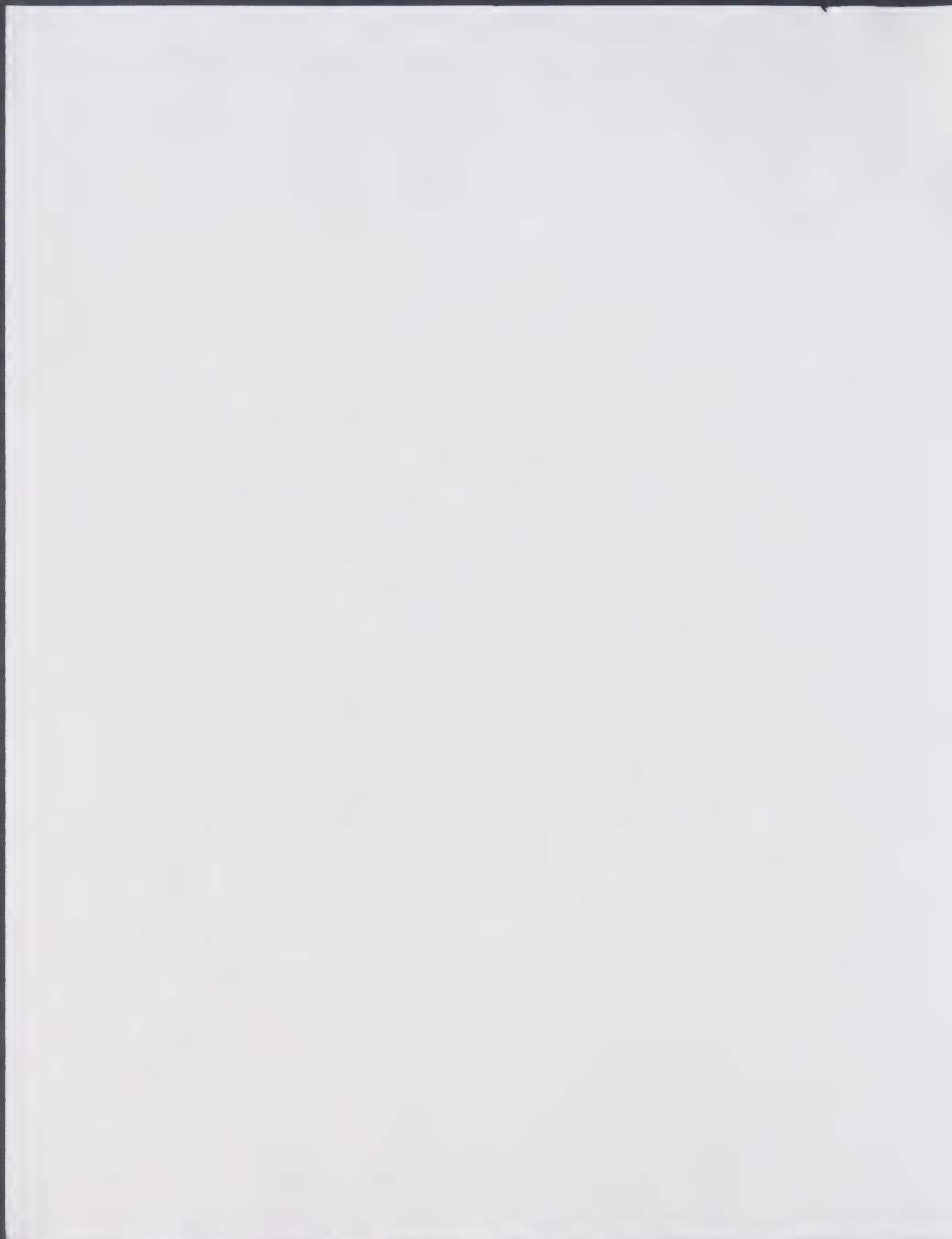
Bob Demchuk
Scene East, Ltd.
PO Box 658
Patterson, New York 12563 USA
Tel: 845 878 7580
Fax: 845 878 7605
E-mail: SceneEast@msn.com

My Websites are:

www.oldmasterpaintings.org
www.nysportingclays.com

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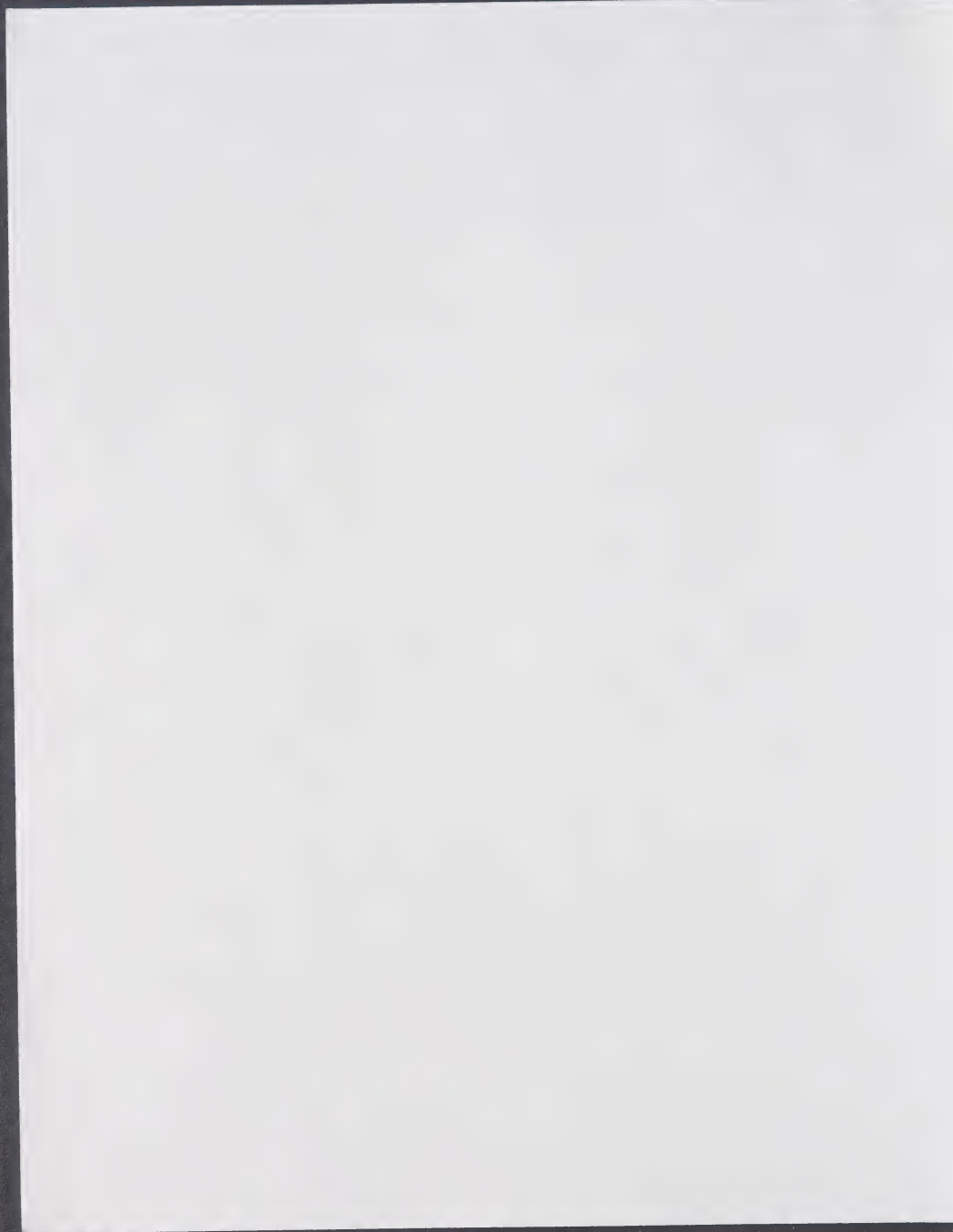


Dear Andy,

I am sorry to have to tell you that the Pelletier family did not accept my offer for their 22 paintings by Whalley.

I am just leaving for Canada, then to England and the continent until the end of July. We would love to have you visit sometime in August or September!

Best wishes,
Alfred

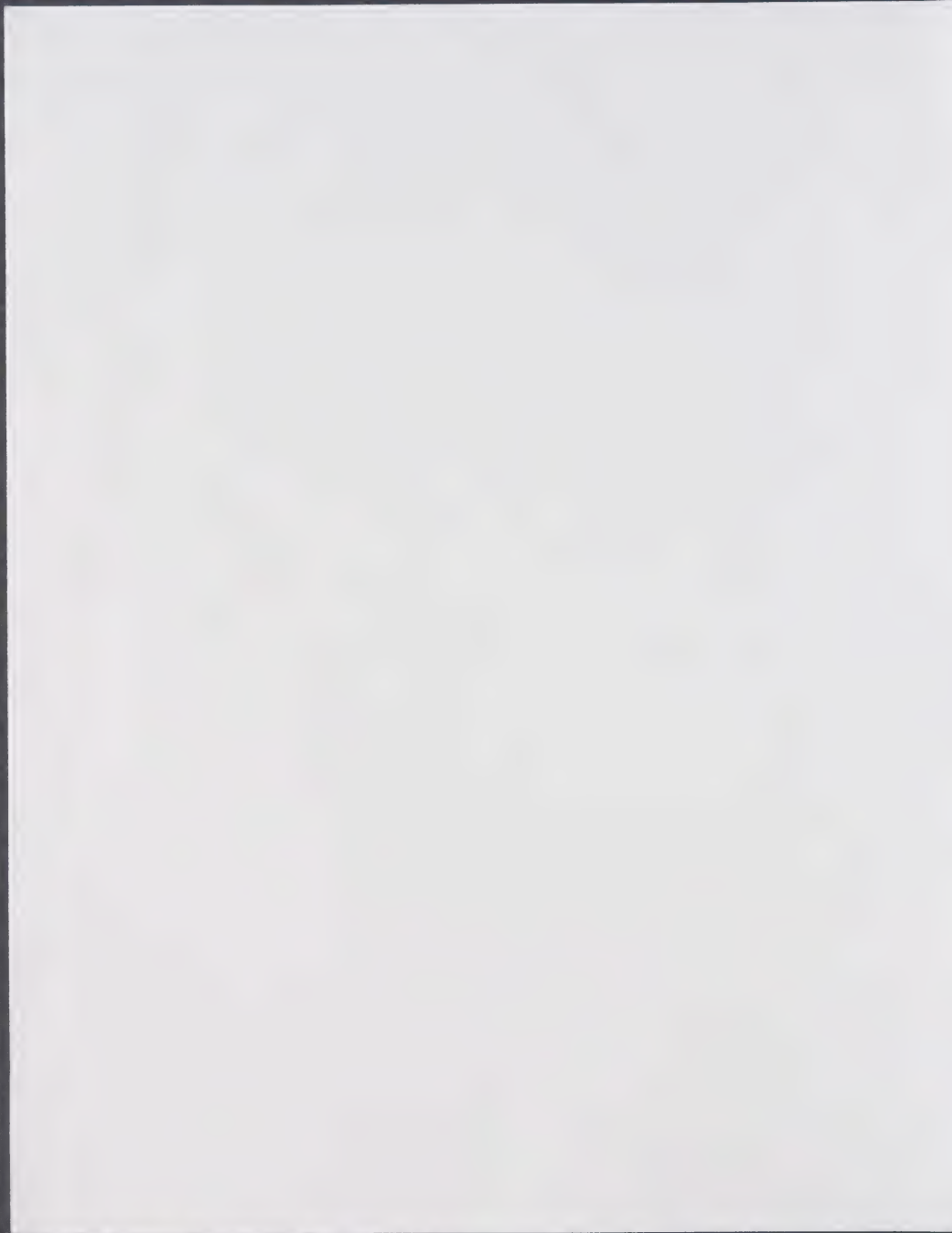


Dear Michelle and Jonathan,

Michelle's mother is sending two paintings through the gallery, one of a flower still life she hopes that you will like and the other of a beautiful old woman.

They are being shipped to you on Monday (so they don't sit in a warehouse over the weekend) and should arrive either Wednesday or Thursday. We have found that 3-day FEDEX has been taking only two days, so you may want to track it -- tracking #831446617164.

Best regards,
Ann



Subject: Offer of Jordaens, Breughel, Jan Pollak
From: albertsfineart@vodafone.es
Date: Fri, 04 Jun 2004 20:09:30 +0200
To: baderfa@execpc.com

Albertsfineart
Representative
Office 17
Urb. La Serrania

29600 Marbella, Spain

Tel: ++34 637 547 502
Fax: ++34 952 86 34 14
albertsfineart@vodafone.es

F.A.O. Mr. Alfred Bader
Alfred Bader Fine Arts
Milwaukee, WI, USA

Dear Mr. Bader,

We sell now 3 rare paintings form the art-collection.

Original painting of Jacob Jordaens
Inspiration of the lyric and the poesie.
(Inspiration der Lyrik und der Poesie)
painted 1640 in Antwerp
Oil on canvas, 114 x 85,5 cm

Price 650 000 Euro

Original-painting of Pieter Breughel the younger
The parable of the blinds
(Das Gleichniss von den Blinden)
Oil on panel, oval 25 cm

Price 250 000 Euros

Original-painting of Jan (Hans) Pollak
Munich 1497 - 1519 Munich
Die Geburt Christi und Madonna im Schutzmantel
(The birth of Christ and Madonna in a coat)
painted 1480 - 1490
Oil-tempera on panel 84 x 69 cm
This painting is part of an altar and is painted on both sides.

Price 420 000 Euros

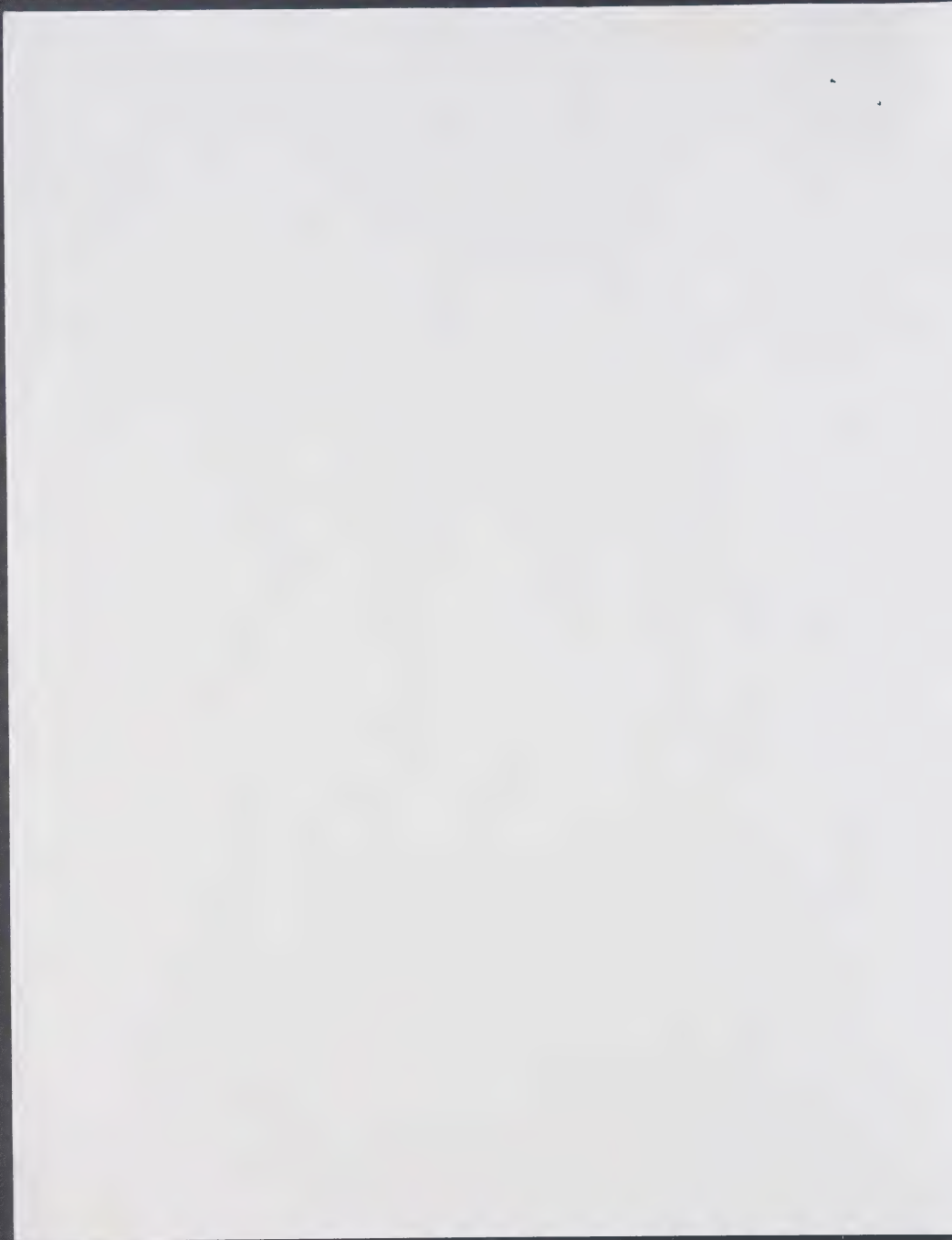
We have all details about provenance and proof of original, expertise
and exhibitions. All paintings are in good conditions.

If you have any questions, please mail me.

If you might be interested in buying one of these rare paintings for yourself I can
send you the digital images.

These beautiful and rare paintings are priced to sell quick:

*No interest
R or RS only*



Yours

Albert A. Aschauer

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Subject: FW: Glerum
From: "Marina Aarts" <info@marina-aarts.com>
Date: Wed, 9 Jun 2004 21:04:51 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Dr Bader,

Thank you for your message.

I am so pleased about the fact that you like it. As for me, I like it too very much.

Concerning the Seghers, I will try again in due course. Maybe they are more willing this time.

Looking forward to see you in London, I send you my best regards, also to your wife

Marina

Marina C.E. Aarts, art historian, registered valuer of paintings
Expertise of paintings, especially old masters, art historical research, curatorial services, valuations
and market advice
Churchillaan 308 II
1078 GC AMSTERDAM
tel ..31-(0)-20-664 68 58
fax ..31-(0)20-470 45 69
m..31-(0)-6-51 46 43 93

-----Oorspronkelijk bericht-----

Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]

Verzonden: maandag 7 juni 2004 21:46

Aan: Marina Aarts

Onderwerp: Glerum

Dear Marina,

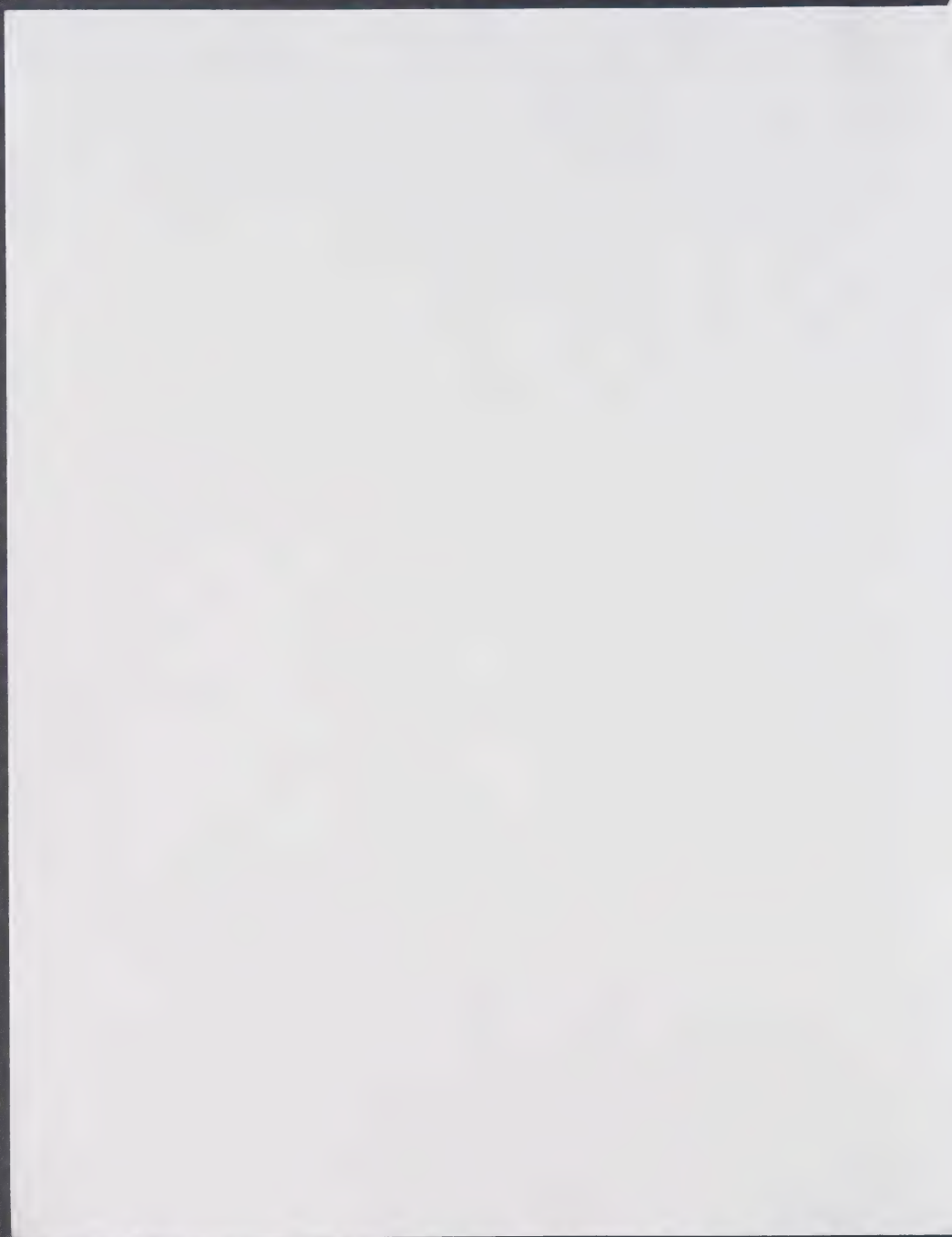
We just received the *Thalia* from Glerum and I like it very much indeed. It will look a lot better when it is cleaned.

Today is my last day in Milwaukee and I am leaving for the continent via England this evening.

Please let me know if the perhaps Seghers ever is for sale.

With best wishes,
Alfred Bader

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Ship date Jun 7, 2004
Delivery date/time Jun 9, 2004 2:09 pm

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Jun 7, 2004	6:22 am	Left FedEx Ramp	COLUMBUS OH
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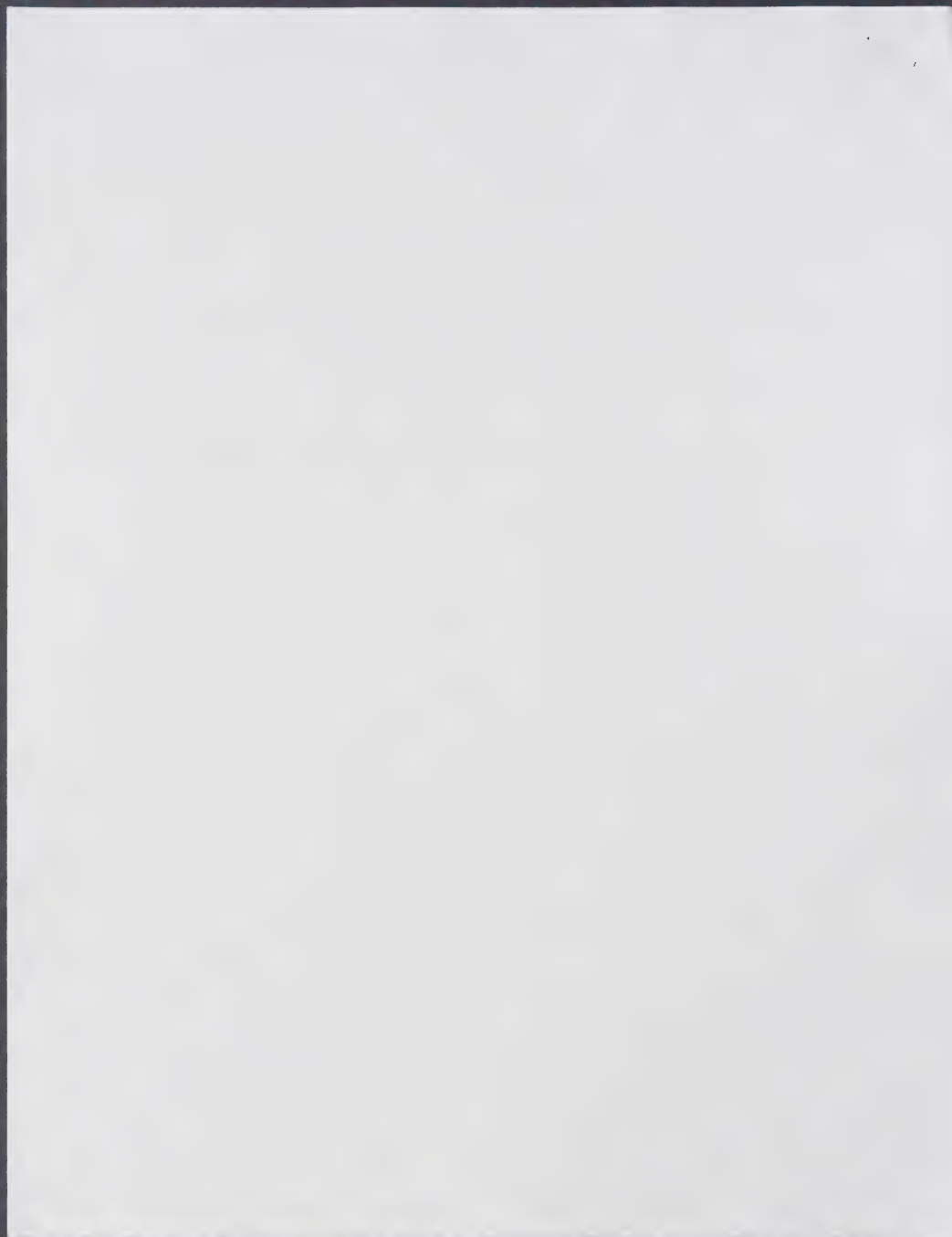
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City MILWAUKEE State WI ZIP 53202**2 Your Internal Billing Reference**First 24 characters will appear on invoice**3 To**
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This warranty does not cover any damage caused by misuse or abuse of the product.

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ALFRED BADER FINE ARTS

June 3, 2004

Mrs. Anne Borkowf
3500 N. Shepard Avenue
Milwaukee, WI 53211

Dear Anne,

Unfortunately we will not get the two paintings packed safely until late this afternoon and so we will not ship them by FEDEX until Monday.

The tracking number is 831446617164.

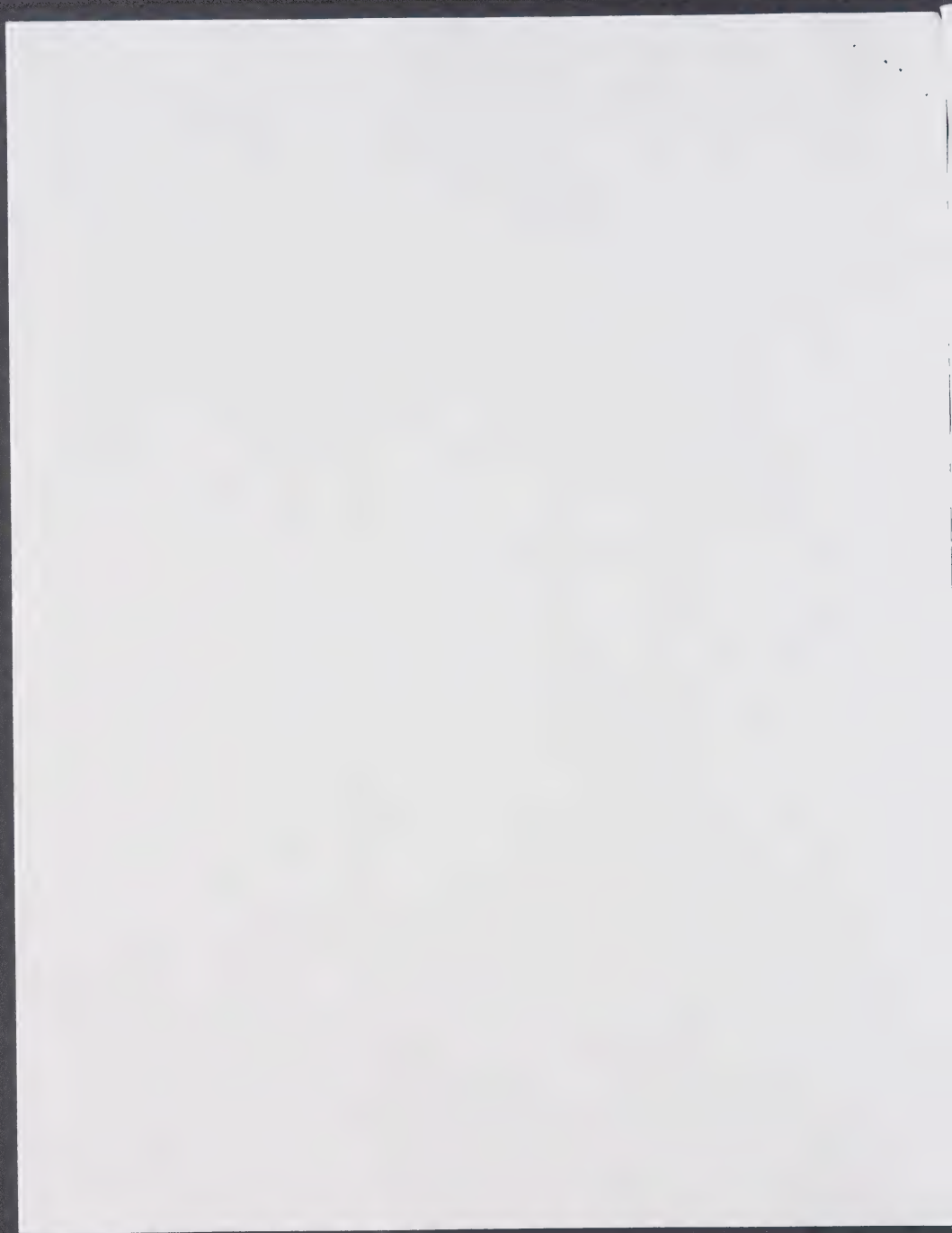
With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only

ALFRED BADER FINE ARTS
024 EAST JUNEAU AVENUE
MILWAUKEE, WI 53211
TEL: 414-224-1100
FAX: 414-224-1101
WWW.ALFREDBADERFINEARTS.COM



Alfred Bader Fine Arts

924 E. Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

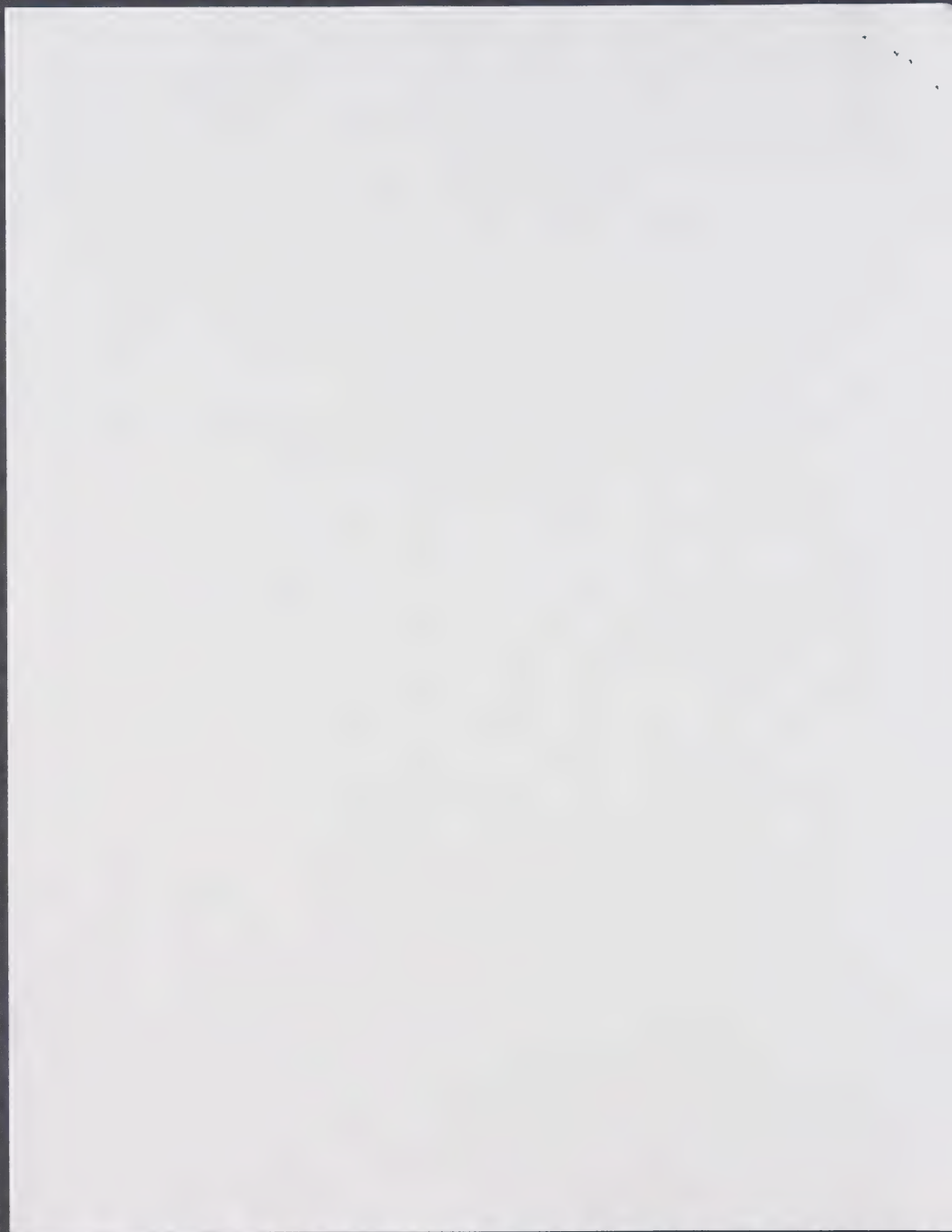
Invoice

DATE	INVOICE #
5/28/2004	352

BILL TO
Anne Borkowf 3500 N. Shepard Avenue Milwaukee, WI 53211

P.O. NO.	TERMS	PROJECT

DESCRIPTION	QTY	RATE	AMOUNT
ABFA #2685, Framed portrait of an Elderly Woman, wearing a black cape and a fur trimmed cloak, oil on panel, 12" x 9" This painting dates to the second quarter of the 17th century, most likely painted by an artist familiar with the works of Rembrandt and Gerard Dou. ABFA will ship by FEDEX to your daughter in New York. ABFA will pay the WI sales tax due. Payment received with thanks! WI Sales Tax		5,000.00	5,000.00
		5.60%	280.00
WI	Total		\$5,280.00



Subject: Fwd: urgent

From: "abfa" <ordersfa@alfredbader.com>

Date: Thu, 10 Jun 2004 13:37:25 -0400

To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

This message scanned for viruses by [CoreComm](#)

Subject: urgent

From: al ahmed garbar <algarbarinc@yahoo.com>

Date: Thu, 10 Jun 2004 02:18:07 -0700 (PDT)

To: Ordersfa@alfredbader.com

Hello

I saw your work and i am highly interested in them for an exhibition to held in milan,Italy,and 10 other coutries in west africa.

This is the piece needed:

ABFA #2158

Artist: William Louis Sonntag

Get back to me with the total cost of this good and the shipping cost via UPS delivery to my gallery in Nigeria, West Africa

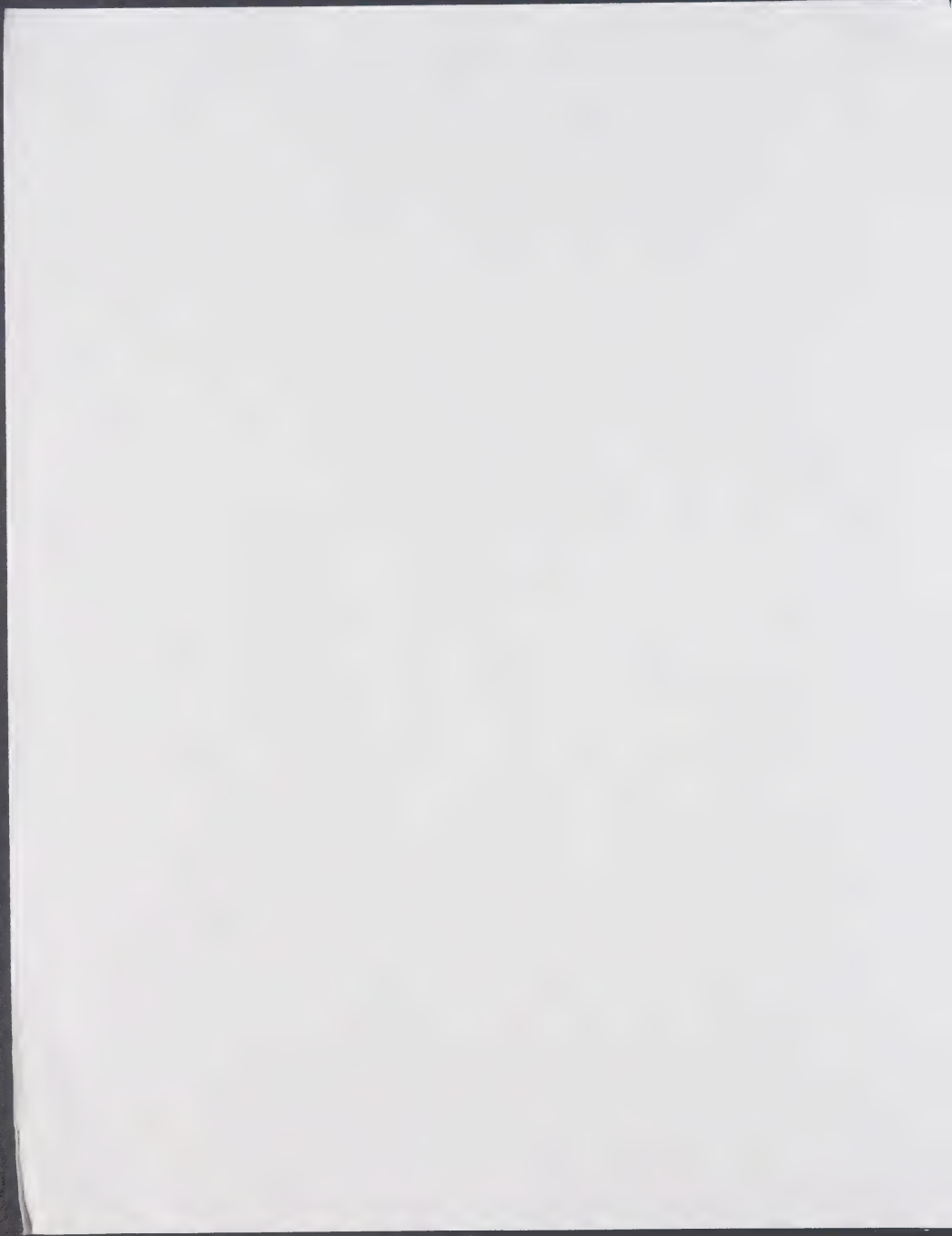
I look forward to hearing from you soonest have a nice day

Best Regards

Al Garbar

Do you Yahoo!?

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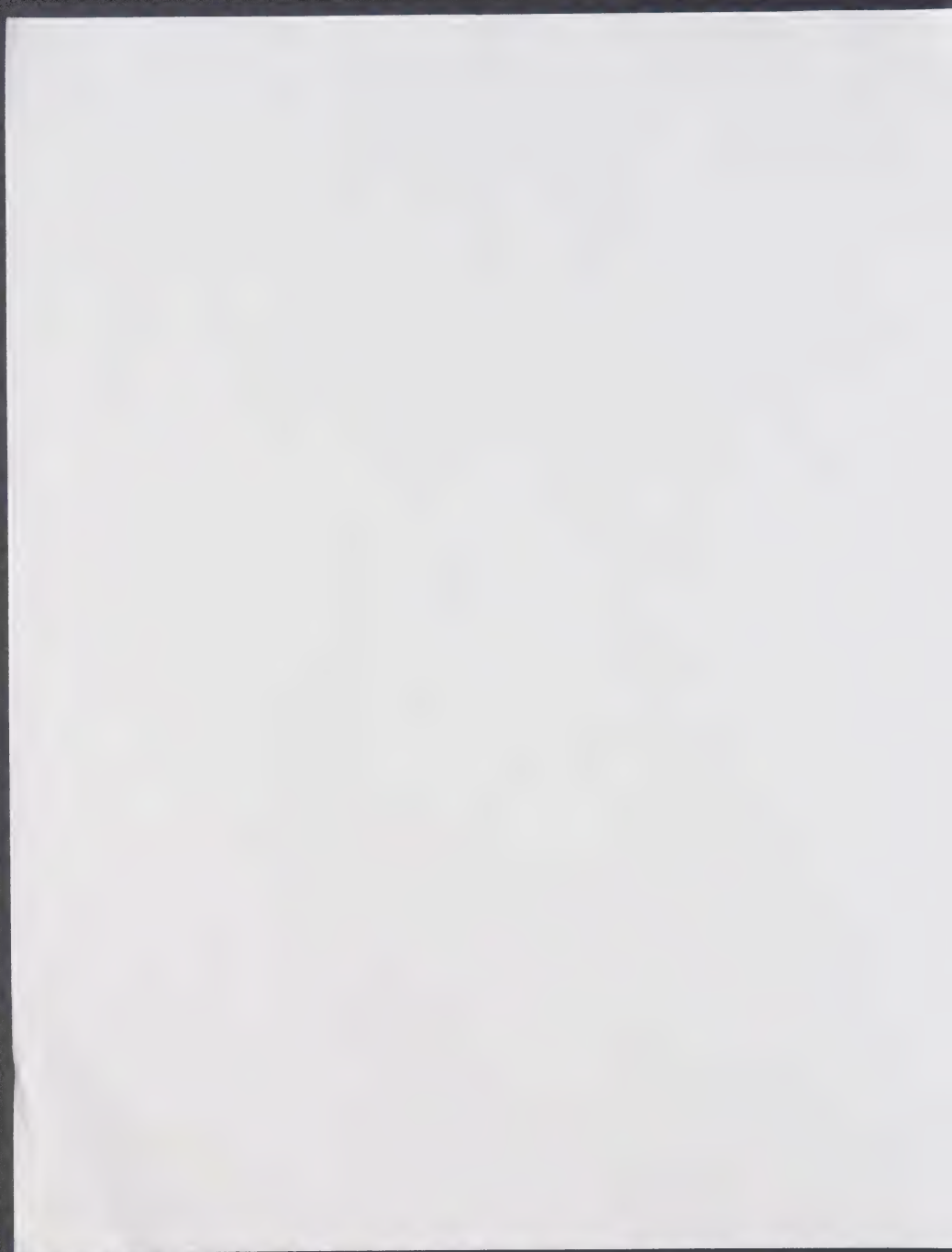


Dear Mr. Garbar,

The price of this beautiful Sonntag is \$36,000 and we believe it is his finest. It would be carefully packed here at the gallery and shipped by international FEDEX. You would be charged the actual shipping charges from FEDEX, insurance is under our business policy. Shipping will be billed separately.

Please let me know if I can be of further assistance. We accept checks in US dollars and wire transfers in US dollars.

Best regards,
Ann Zuehlke, Gallery Manager



Subject: Fw: message from Dr. Alfred Bader
From: "Robert Rosner" <robert.rosner@tele2.at>
Date: Sun, 13 Jun 2004 11:53:08 +0200
To: "Alfred Bader" <Baderfa@execpc.com>

----- Original Message -----

From: Bob Demchuk
To: Robert Rosner
Sent: Saturday, June 12, 2004 7:18 PM
Subject: Re: message from Dr. Alfred Bader

Tell Arthur thanks

Bob

----- Original Message -----

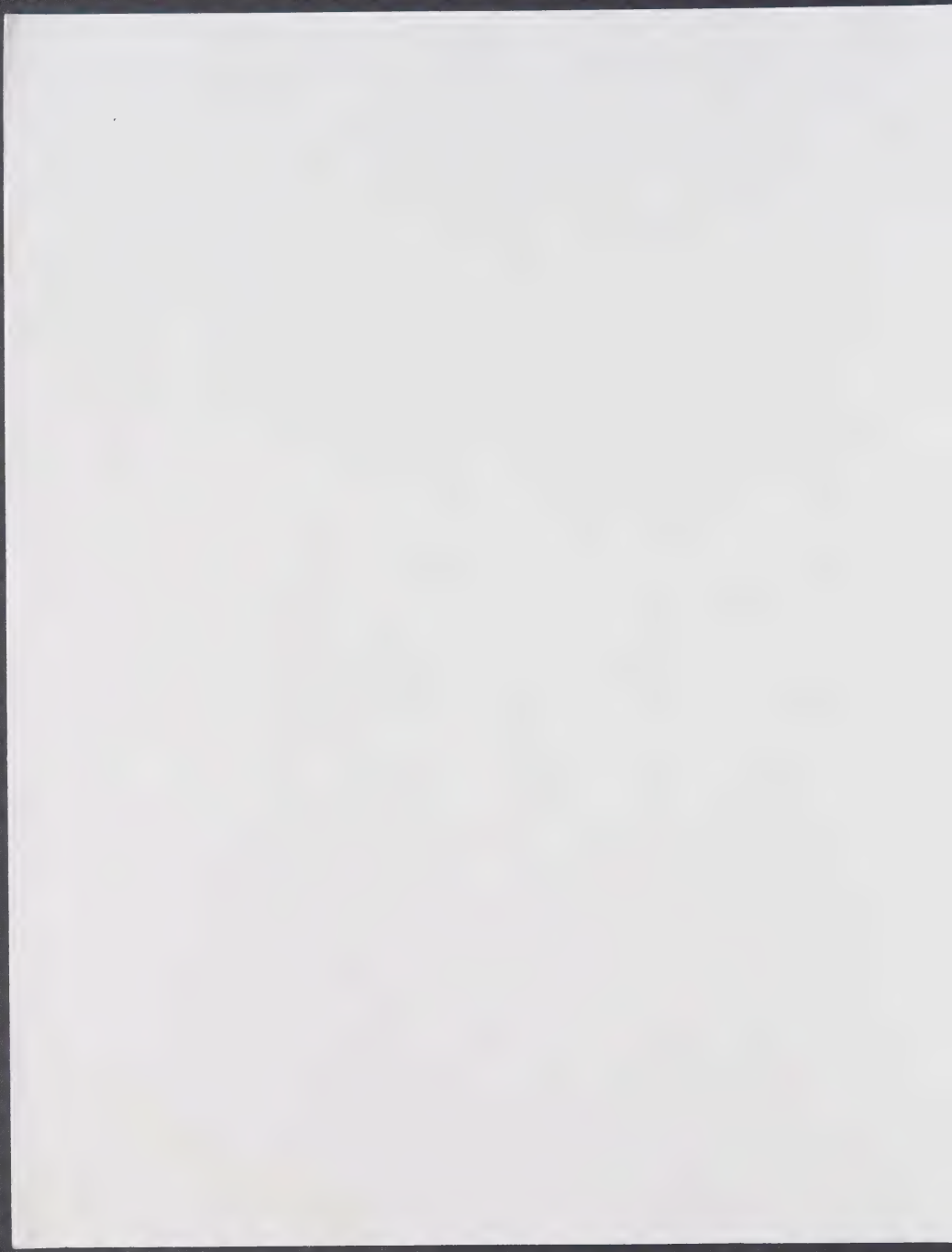
From: Robert Rosner
To: Sceneeast@msn.com
Sent: Saturday, June 12, 2004 12:13 PM
Subject: Fw: message from Dr. Alfred Bader

----- Original Message -----

From: Robert Rosner
To: sceneast@msn.com
Sent: Saturday, June 12, 2004 12:07 PM
Subject: message from Dr. Alfred Bader

Dear Bob,
Lot 423 in the Dorotheum is quite charming , perhaps by Van Oost the Elder, on panel. The face is appealing, the arm a bit clumsy. Inexpensive. On a scale of 10 to 1 it is an 8.
Best wishes
Alfred Bader

This message scanned for viruses by [CoreComm](#)





ALFRED BADER FINE ARTS

Dr. Alfred Bader, CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

Mrs. George Gordon
c/o Maxus, Pooleby.

Fax 0207 293 5943

Dear George:

I tried to return your Friday call several times to-day, but you were at meetings. I'll be at home in Bexhill to-morrow before 10 am and after 4 pm.

Does the Rubens need an export license? Otto has ordered a Davies frame and is arranging for shipment to New York.

Please send the X-ray and the photographs of
Fig. 1-3 in your catalogue to Bexhill.

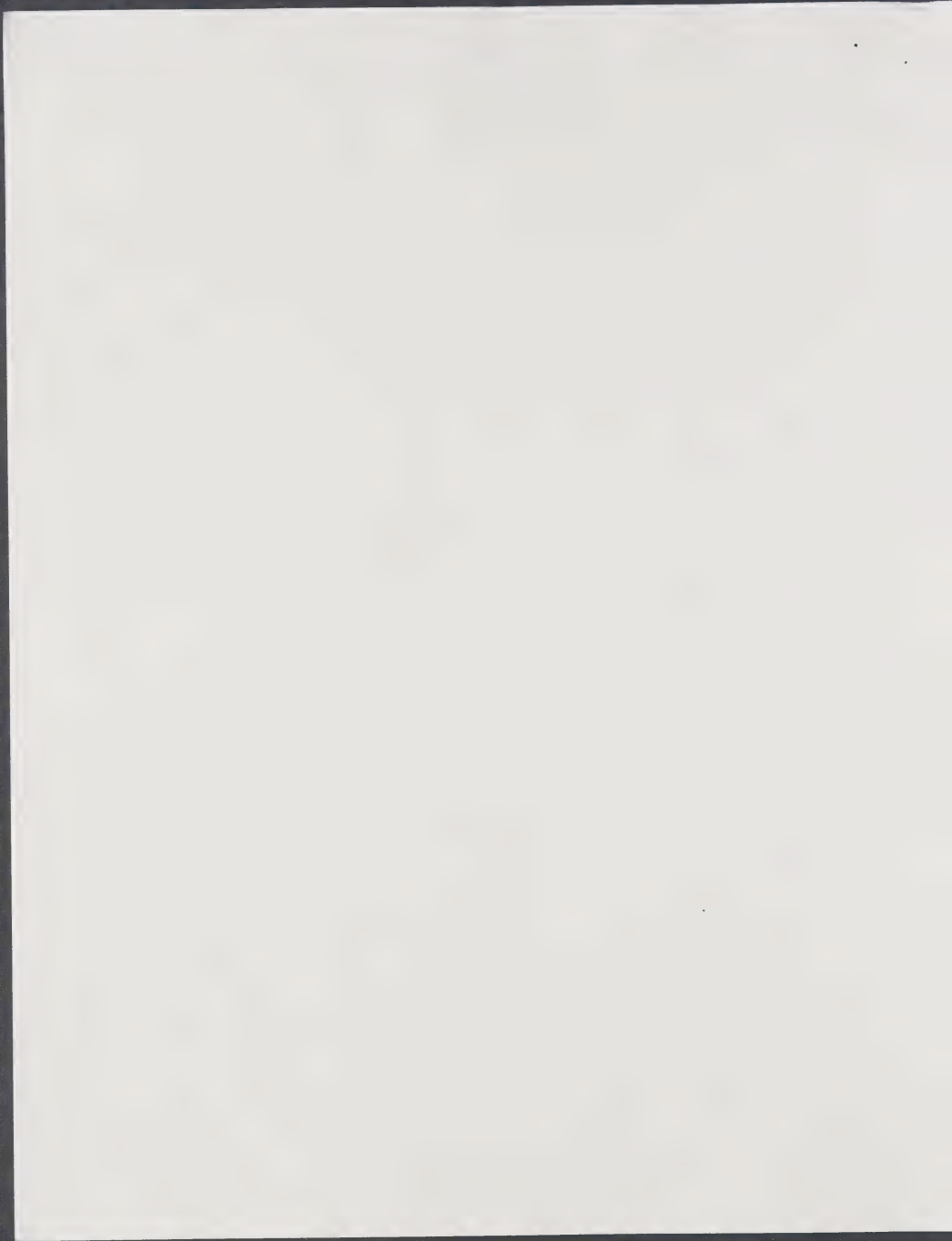
May I visit you on July 22?

Thank you for all your help with the Rubens. I am
luckily buying at Pooleby's these painting

Best wishes

Alfred

July 12 84



ERICH SCHLEIER

EHRENERGSTRASSE 21
14195 BERLIN
TEL. 030 - 832 91 02
TEL. + FAX 030 - 831 37 98
newcome@snafu.deMr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
Fax 0044 207 495 6458

14/07/2004

Dear Clovis,

many thanks for sending me the offprint of your article in the Bader Festschrift, which is obviously of great interest to me and very welcome. I have perused it, but shall read it more carefully the next weekend.

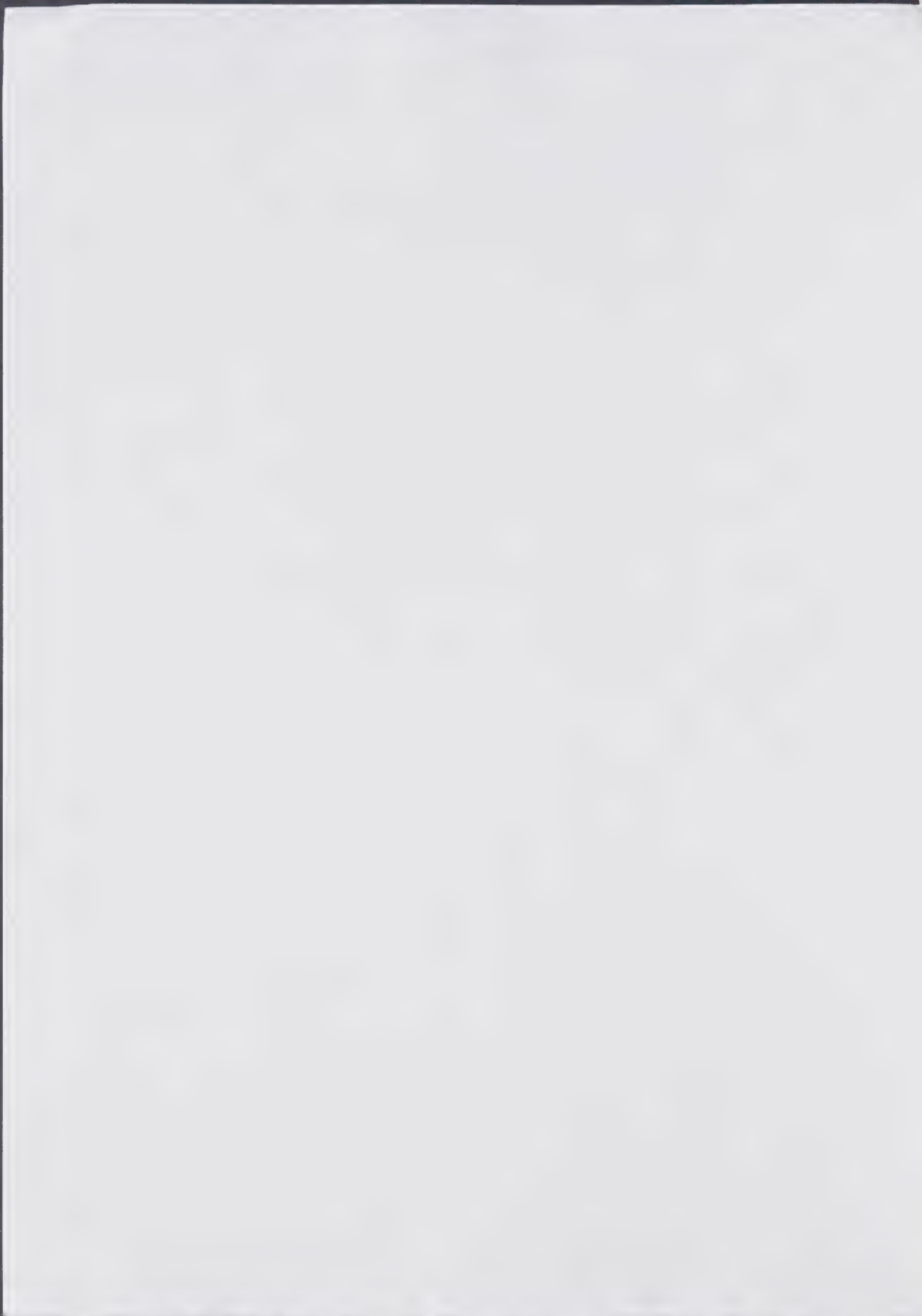
I am enclosing a few things of mine, one real offprint and ^{three} two other articles in photocopies, because no offprints were furnished.

Could you do me a favor and send or fax me the table of contents of the Bader Festschrift, so that I can see what else is in it and whether it would be worth while for me to order it? I have never heard of that publisher, but the quality of the print and of the plates is very good.

Again many thanks and best regards,
Yours ever,



Can I send him a copy or can I buy one
from you to send?
The Rembrandt is here (Friday 12 noon.)
Clovis



copy

Mr M Holmes
i Orchid Grove
Promenade Gardens
Liverpool
L17 7EY

0151 726 9208

14th July 2004

Sotherby's
Old Master Paintings
34-35 New Bond Street
London
LW1A 2AA

For the attention of Sarah White

Dear Ms White

Un-attributed Painting in the style of Rubens

This week I chanced upon an article in the 12th July 2004 issue of the Daily Telegraph of which I enclose a photocopy. I refer in particular to the Rubens painting "*A Night Scene with an Old Lady holding a Basket and a Candle*" in the picture which accompanies the article.

I have in my possession a very old painting (photograph enclosed) hitherto un-attributed to any particular artist. However, this appears to be an exact replica of a section of the aforementioned Rubens's painting, which was recently sold by yourselves at auction.

Making as close an inspection of detail as the newspaper allows, it would appear that the two are almost identical in every detail.

I write to you to enquire whether you believe, however remote the possibility, that the painting I have is a preliminary 'sketch' by Rubens of the painting that you recently sold. (Albeit a complete painting in its own right).

I should be grateful if you would advise whether this is a matter that may warrant further investigation. I am available to be contacted from Thursday 22nd July onwards.

Yours sincerely,



Mr. Michael J. Holmes



Sotheby's boosted by the Vermeer effect

Daily Telegraph Mon 12th July 2004
Old Masters sales
Will Bennett

What a difference a young woman wearing a yellow shawl looking shyly at the artist while seated at a musical instrument can make. Sotheby's saleroom was packed last Wednesday night for the first auction of a painting by Johannes Vermeer since 1921.

Not everyone is convinced that it is a Vermeer, which swelled the ranks of those curious to see the market's verdict on *A Young Woman Seated at the Virginals*. It had been reattributed to the Dutch artist by seven months' pre-auction analysis of scientific analysis, but the crowd's reaction to what followed was the highlight of early bids, a new contender in at £9 million, a later intervention by the Dutch dealer Robert Noortman, who pulled one in at £13.5 million but then tried one more time before conceding defeat at £14.5 million.

The buyer, who paid more than £16.2 million by the time Sotheby's added its commission, is thought to be the American casino billionaire Steve Wynn, who has provided plenty of saleroom dramas in recent years. The auction house is known to have flown the painting to Las Vegas so that he could inspect it before the sale.

The atmosphere at Christie's Old Masters sale a few hours earlier could scarcely have been more different. There were empty seats, little buzz and a lacklustre mood. Several of the most important pictures failed to sell, including El Greco's *Saint Francis Preaching*, estimated at £700,000 to £1 million, Il Vannelli's *The Piazza del Popolo*, *Rome*, expected to fetch £5 million to £1.5 million, and *Bodegon with Blue Hats* by Luis Melendez.

The latter by his painting as Melendez's still life have commanded strong prices recently, but there were no

estimate, which shows the effect that a depressed mood in a saleroom can have. Not everything did badly. A fine pair of 18th-century Roman church interiors by Giovanni Paolo Panini went to a European private collector for £2.3 million and Pieter Bruegel the Younger's *The Birthday* fetched an above estimate £1.3 million. Most notably, *Portrait of a young man, bust-length*, catalogued as "attributed to Giovanni Bellini" and estimated at £20,000 to £30,000, prompted frenzied activity before being bought by the London dealer Vermer Amell for £274,050.

Sotheby's had some better pictures and more realistic estimates as well as the great advantage of going second. But most of all it had the Vermeer, filling seats, lifting the mood and making people feel like bidding.

The American dealer and collector Alfred Bader paid a mid-estimate £2.4 million for *A Night Scene with an Old Lady holding a basket and a Candle* by Sir Peter Paul Rubens. The dealer Johnny Van Haelst's eyebrows, which Johnny Van Haelst's eyebrows, which overthrew a sign of the up Van Lievens's magnificent *Study of the Leg and Shoulder of an Old Bearded Man* at £1.8 million and Pieter de Hoogh's *Card Players at a Table* for £1.2 million. The de Hoogh was within estimate but the Lievens was way above its very cautious pre-sale prediction of £200,000 to £300,000, as was Lucas Cranach the Elder's *The Head of Christ Crowned with Thorns*, which went to a telephone bidder for £677,600.

In truth, the two Old Masters sales had plenty in common. The percentage of pictures which failed to find buyers was similar, and bidding, governed by the tried and tested rules about quality and freshness to the market, only occasionally got overheated.

But thanks to the Vermeer, Sotheby's, which has dominated the Old Masters market for the past couple of years, ran up a total of almost £30 million, while Christie's trailed in with £10.6 million plus whatever the Melendez fetched afterwards. So does the market think that the young lady is a Vermeer? The answer is a cautious Yes, not a great one.



Sotheby's

19th July 2004

Michael Holmes, Esq.,
1 Orchid Grove
Promenade Gardens
Liverpool
L17 7EY

Dear Mr. Holmes,

Thank you for your letter of July 14th. Your picture is recorded, and I mentioned it in the catalogue entry for the Rubens which we sold on July 12th, lot 31 under "Copies". I enclose a copy for your interest. Your picture is almost certainly the one mentioned last in the paragraph, which belonged to Alfred Bader in Milwaukee in 1953, and a photograph of it is kept in the photographic archive of the R.K.D. in The Hague. It is possible that your picture is a further copy, identical in all respects to the ex-Bader painting, but I doubt it.

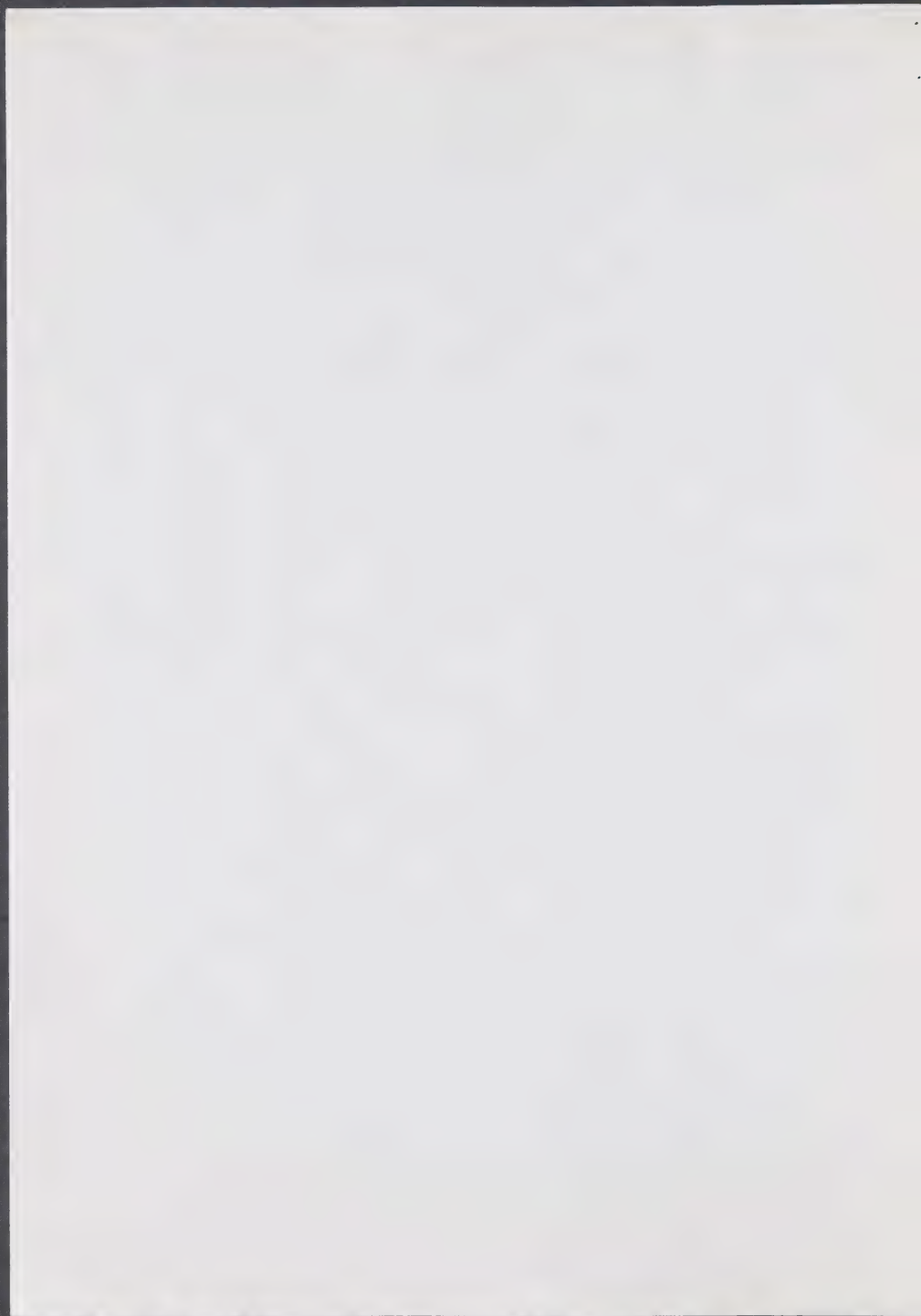
To judge solely from the photograph that you sent, your picture does alas lack the quality and character of Rubens' own work. Furthermore, the structure of the picture we sold last week reveals a working out of the composition – it seems that Rubens in this picture as in quite a few others, added planks to the panel to enlarge it as he went along, so an identical preliminary study, in which the candle that lights her face is taken as read, is most unlikely.

As was stated in the newspaper, Alfred Bader in fact bought the picture that we sold last week. He will almost certainly be interested to know the whereabouts of the one that he used to own, and I know he has more information about the history of what I assume to be your picture. I would not pass on your address to him without your permission, but I know him well enough to know that he would be happy for me to give you his details, which are as follows:

2a Holmesdale Road
Bexhill-on-Sea
East Sussex
TN39 3QE.

*Yours sincerely,
George Gordon*

George Gordon
Old Master Paintings
Direct Line: 020 7293 5414
Direct Fax: 020 7293 5943
Email: george.gordon@sothebys.com



The Property of a Lady of Title
30 SIR PETER PAUL RUBENS
Siegen 1577 - 1640 Antwerp

A NIGHT SCENE WITH AN OLD LADY HOLDING A BASKET
AND A CANDLE, A YOUNG BOY AT HER SIDE ABOUT TO
LIGHT HIS CANDLE FROM HERS

oil on panel (see diagram, fig. 1)

79 by 64.1 cm.; 31 by 25½ in.

£2,000,000-3,000,000

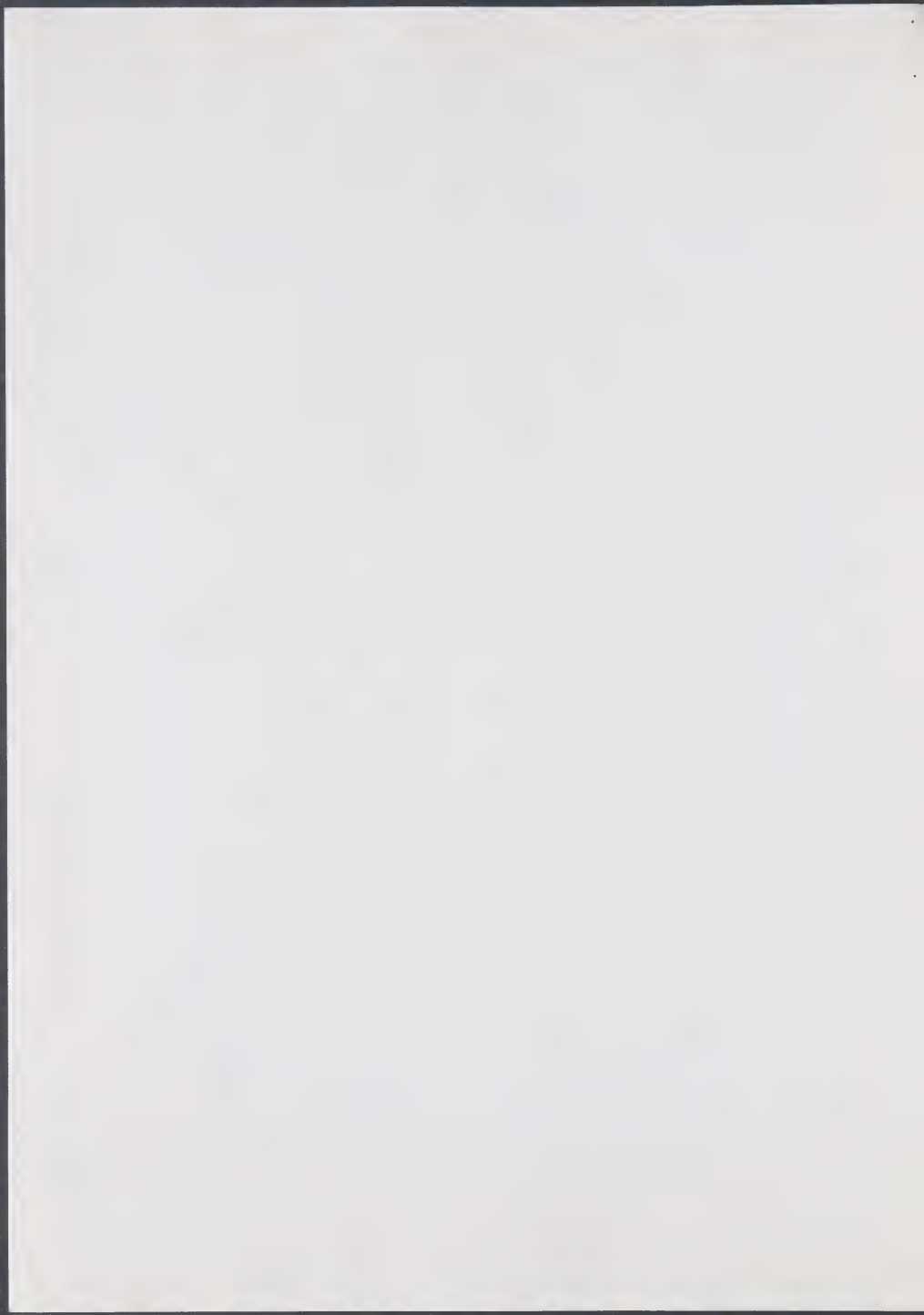
€2,950,000-4,420,000

US\$3,530,000-5,300,000

This is one of Rubens' rare night scenes. Although sketch-like in the handling, it appears not to have been conceived as a sketch, and is a finished independent work. It is painted on a panel made up from different pieces of wood, and was thus probably not intended for sale. This form of construction is sometimes found in the panels Rubens used for preparatory sketches, not always the same landscapes that he painted for his own pleasure such as the ones that hung in his country house at Steen. Since this picture remained in Rubens' possession at the time of his death and appears to have formed part of his private collection, it would appear that he painted it too for his own pleasure.

A *pentimento* above the hand of the woman that shields the candle shows that Rubens originally positioned it higher and further away from the flame. Her hand protects the candle that she holds so that the youth may light his from it, but it also partly shields her face from the radiance of the candle. This would protect her eyes from the brightness, but in artistic terms it diffuses the light reflected by her face, allowing the artist to achieve greater depth of modelling, and throwing the right side of her face into partial shadow. Rubens was interested in how the yellow light of the candle lights her sallow skin, deeply creased with age, in contrast to the redder tones that it creates in the more youthful visage of the boy at her side.

Although it has much in common with Rubens' work from the years following his return from Italy to Antwerp in late 1608, this picture probably dates from rather later, *circa* 1616-17. Both the old lady and the youth occur in another rare night scene, with a third figure, blowing on a chafing dish and warming their hands (Dresden, Staatliche Kunstsammlungen), which is in fact a fragment of a dismembered original, depicting *Sine Cerere et Baccho Triget Venus*. It formed part of the left hand side, and the right hand part, with a different later section added to the left, is in Brussels, Musée Royal des Beaux-Arts. The original completed composition is recorded in an old copy in the Mauritshuis, The Hague. The style of the Brussels section is more clearly related to Rubens' work of *circa* 1616-17. Another candle-lit night scene with the same Rubens stock type of the old woman seen here, is the *Judith with the head of Holofernes* in Braunschweig, Herzog-Anton-Ulrich-Museum, also dating from this time. Rubens depicted a very similar youth, probably taken from the same model, in an oil sketch of the head of a young man wearing armour which was formerly in the Henle collection, Duisburg, until sold in these Rooms, 3rd December 1998, lot 40.



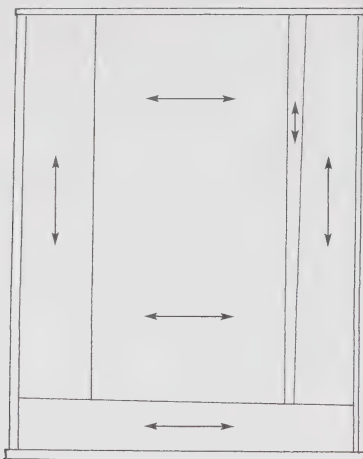


FIG. 1. Arrows indicate direction of grain.



FIG. 2

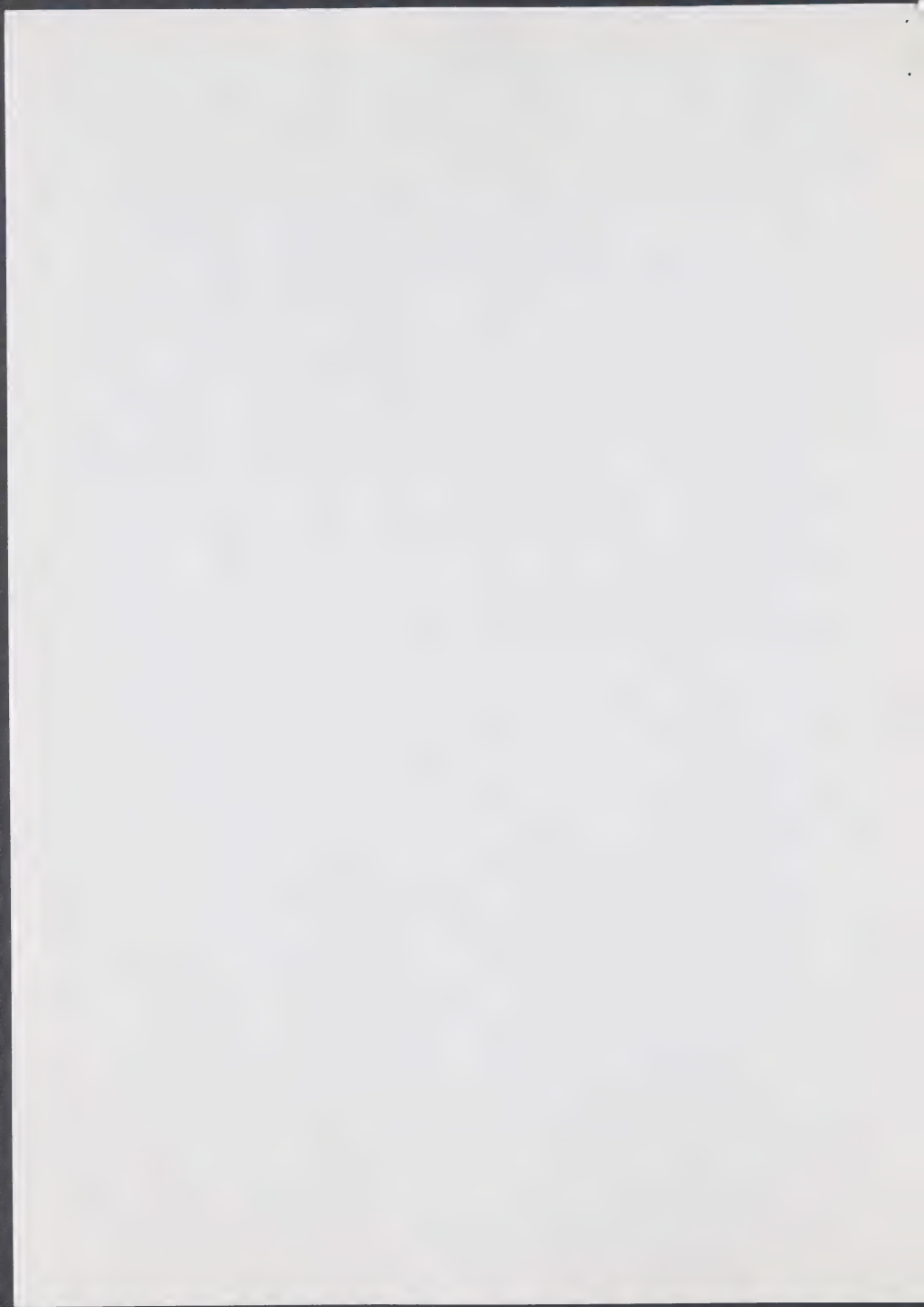
Rubens continued to draw on the experience of his years in Italy (1602-9) for the rest of his life. The old woman first occurs in Rubens' work in his famous Fermo *Nativity* (completed in 1608) and in the sketches related to it, and thereafter she became a stock type who constantly recurs in his *oeuvre*. Because it is a candle-lit night scene, the present picture obviously inspires the epithet 'Caravaggesque', although it does not specifically recall the work of Caravaggio or his immediate Italian followers that Rubens could have seen in Italy. It is however strongly reminiscent of the candle-lit scenes of Netherlandish painters such as Gerrit van Honthorst, Matthias Stom and Adam de Coster, all of which it pre-dates by some years, so in this regard it is probably the earliest Caravaggesque night scene painted in the Netherlands. In this as in so much else, Rubens was ahead of his time, but Rubens' absorption of Caravaggesque ideas was, as with so much of his Italian experience, an oblique assimilation; he has not here painted a mere exercise in the Caravaggesque nocturne, but has also drawn on the Netherlandish tradition of depicting night scenes lit by artificial light that was already more than a century old, and on other Italian sources that pre-date Caravaggio, such as Luca Cambiaso and the Bassano family. Rubens may also have had in mind the night-scenes of his friend from his Roman years, Adam Elsheimer, several of which were in his own collection.

This picture formed part of Rubens' own collection, for which he probably painted it (see above). Apart from the celebrated landscapes painted for Het Steen, many of Rubens' own paintings in his collection were copies after Titian, Veronese, and other Italian, Early Netherlandish and German masters. To judge from his inventory, the other works of his own composing, both large and small and on canvas and panel, must have seemed a diverse assembly, with no obvious common thread, and some of them must have been unsold works rather than pictures deliberately kept for his own pleasure. The present *skizzenhaft* work painted on a rough assembly of pieces of wood is more intimate in character, and was probably painted for his own collection, or chosen to be kept when finished, for later use in the studio, or for personal pleasure. It obviously did not form part of the group of works sold with Rubens' collection in 1626 to the Duke of Buckingham.

FIG. 1
Diagram showing construction of panel. Arrows indicate direction of grain.

FIG. 2
Sir Peter Paul Rubens, *Night Scene* etching with added burn, circa 1621

FIG. 3
Detail from manuscript posthumous inventory of pictures found at Rubens' house, 1640, reproduced by kind permission of The Courtauld Institute, London



SUBJECT AND MEANING

The subject of this picture is not entirely clear. The composition was etched, probably by Rubens himself, (one of only two prints from his own hand), though finished by, probably, Paulus Pontius. Whether he did execute the print himself, as is generally believed, or not, a counterproof of the first state, kept in the Bibliothèque Nationale in Paris is inscribed in Rubens' own hand with the legend that subsequent states bore

Quis vetet appposito, lumen de lumine tolli

Mille licet capiant, deperit inde nihil

['Light can be taken a thousand times from another light without diminishing it'; see A.M. Hind, in *The Print Collector's Quarterly*, vol. X, 1923, pp. 78-80]

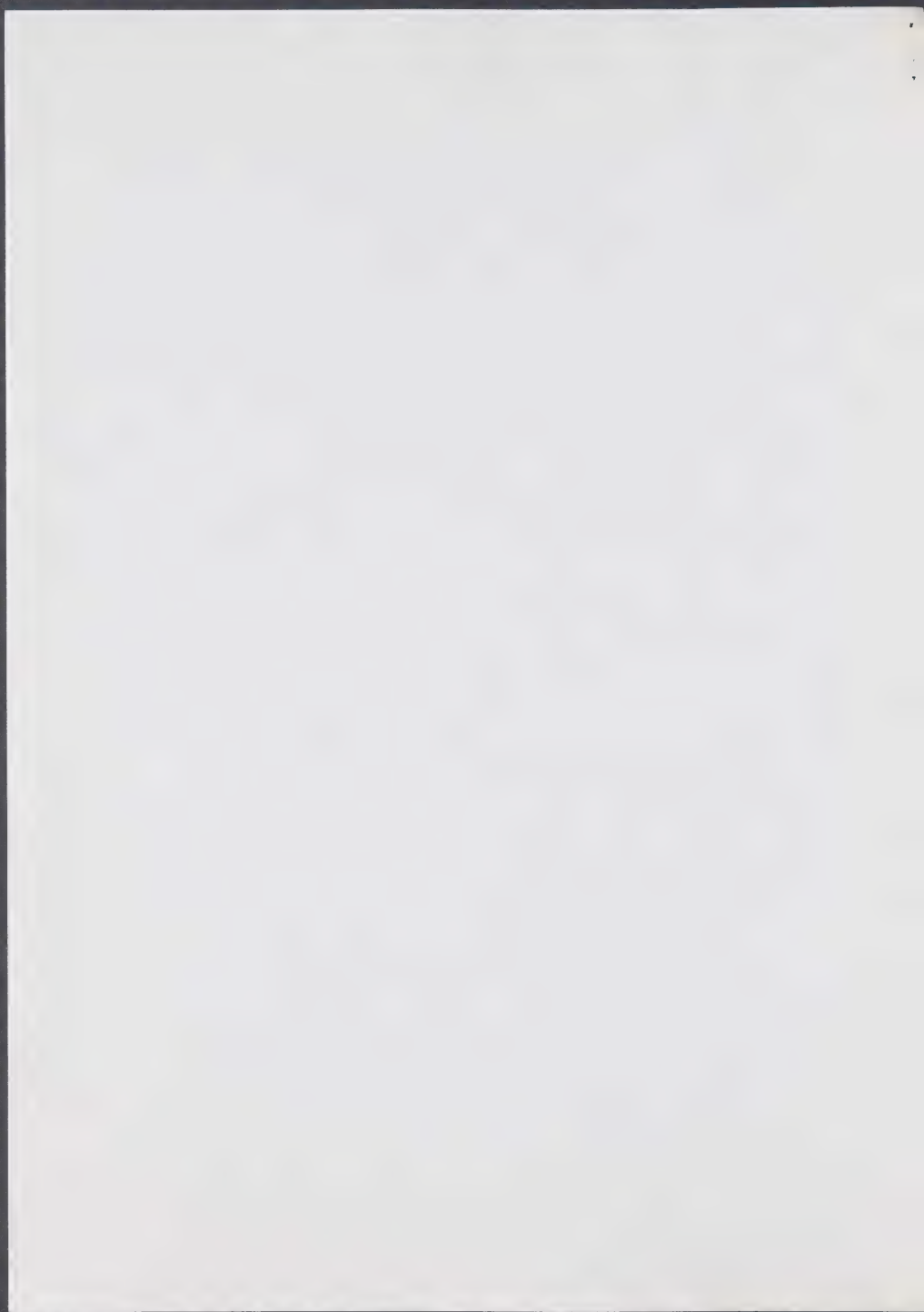
This allegorical interpretation, so suitable for a picture intended for private pleasure, would have had particular appeal to Rubens, who was both widely read and deeply devout, since its ostensibly Neo-Platonic meaning can also be read as a Christian allegory: of Grace freely bestowed, in contrast to the determinist beliefs of much of the Reformed Northern Netherlands; or of the limitless dissemination of uncompromised Faith throughout the world. It might also refer to the passing of knowledge from generation to generation. The traditional association of candles in Netherlandish art is with the transience of life, as an emblem of *Vanitas*. That meaning is implicit here too, but is superceded by the renewal of life with the transfer of light from the candle, soon to die, held by the old woman to the freshly lit one held by the youth. Rubens was known to have followed the Spiritual Exercises of Saint Ignatius of Loyola, first published in 1548, and well-known in the Spanish Netherlands. The Fourth (and final) Week emphasizes the importance of light; in it the fourth point states: *thus, my limited power descends from the supreme and infinite power above - and similarly with justice, goodness, pity, mercy, etc. - as rays descend from the sun...*. We are indebted to Father William Hawett, S.J., for drawing our attention to this, and also for pointing out the Trinitarian aspects of this painting, in which three hands are seen with the light at the centre. The Ignatian Exercises call for contemplation and meditation, and it seems that Rubens' legend to his print, and indication of the subject of this picture, is a meditation upon its content.

Whether Rubens intended any such meaning when painting this picture, or whether he subsequently superimposed such an interpretation upon his own composition is unclear. Rubens' print is extremely rare.

COPIES

A fairly early copy in the same sense, is in the Clemens collection, Cologne, Kunstgewerbe Museum, oil on canvas, 111.2 by 82 cm., and was exhibited there in 1963, no. 34, reproduced fig. 4 in the catalogue. It does seem to depend directly on the present painting rather than any of the reproductive prints. A further copy in the same sense is in Mount Holyoke, Massachusetts, College Art Museum. Other copies in reverse include one sold in Vienna, Dorotheum, 13/16 March 1962, lot 47, as attributed to Wolfgang Heimbach, and one in the Kunstzaal Oudt Holland (A.J. de Boer), The Hague, 1943 (probably the same picture recorded on the art market in Amsterdam before circa 1950). A painting of the old woman only, in the same sense, was in the possession of Alfred Bader, Milwaukee, in 1953.

By the 18th Century, at least one copy after this picture was thought to be by Godfried Schalcken, and was so engraved by Francis Wheatley. Thierry Beherman lists an unsigned version in Warsaw, Narodni Museum (oil on copper, 30.1 by 24 cm.) as an autograph work by Schalcken, and although he was unable to reproduce it, he does reproduce three copies, that he considered to have been produced within Schalcken's entourage, in Gateshead, Shipley Art Gallery, Brussels, Musee des Beaux-Arts, and in the Oudt Holland Gallery, the Hague, 1943 (see above), plus a fourth, not reproduced, which was in 1934 in the Victoria Art Gallery, Bath (see T. Beherman, *Godfried Schalcken*, Brussels 1988, p. 366, no. 349, reproduced figs 349 a, b, c.) Beherman mentions that further versions are known. Since all of them are on a small scale, it seems likely that they are ultimately derived from Rubens' print, or the subsequent prints that derive from it.



Yearly Meeting of the
Religious Society of Friends in Britain



Friends House 173 Euston Road London NW1 2BJ
Tel: 020 7663 1000 Fax: 020 7663 1001
Web: <http://www.quaker.org.uk>
Recording Clerk: Elsa Dicks

30 July 2004

Alfred and Isabel Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211
United States of America

Dear Dr. and Mrs. Bader,

Thank you for your most recent donation, which was received on the 13th of January 2004 from the American Jewish Joint Distribution Inc. and amounted to £19,409.38. As mentioned in my previous letter, this amount was split equally between our work in East Africa (Uganda) and the Ecumenical Accompanier Programme in Palestine & Israel (EAPPI). Your generosity is greatly appreciated.

For 18 years over a million Acholi people in northern Uganda have suffered in a brutal war between the rebel group, the Lords Resistance Army (LRA), and the Ugandan government. The LRA is a mobile army and moves between southern Sudan and northern Uganda, staging attacks on Ugandan villages, kidnapping children and committing other acts of violence. The relationship between Uganda and Sudan is complex and the situations in both countries indirectly impact on each other. Fortunately for Sudan action is finally being taken by the international community to help the people there. Unfortunately, Uganda has not received the level of media attention that the crisis in Sudan has. For this reason, we are committed to continuing our work there and your support allows us to do so.

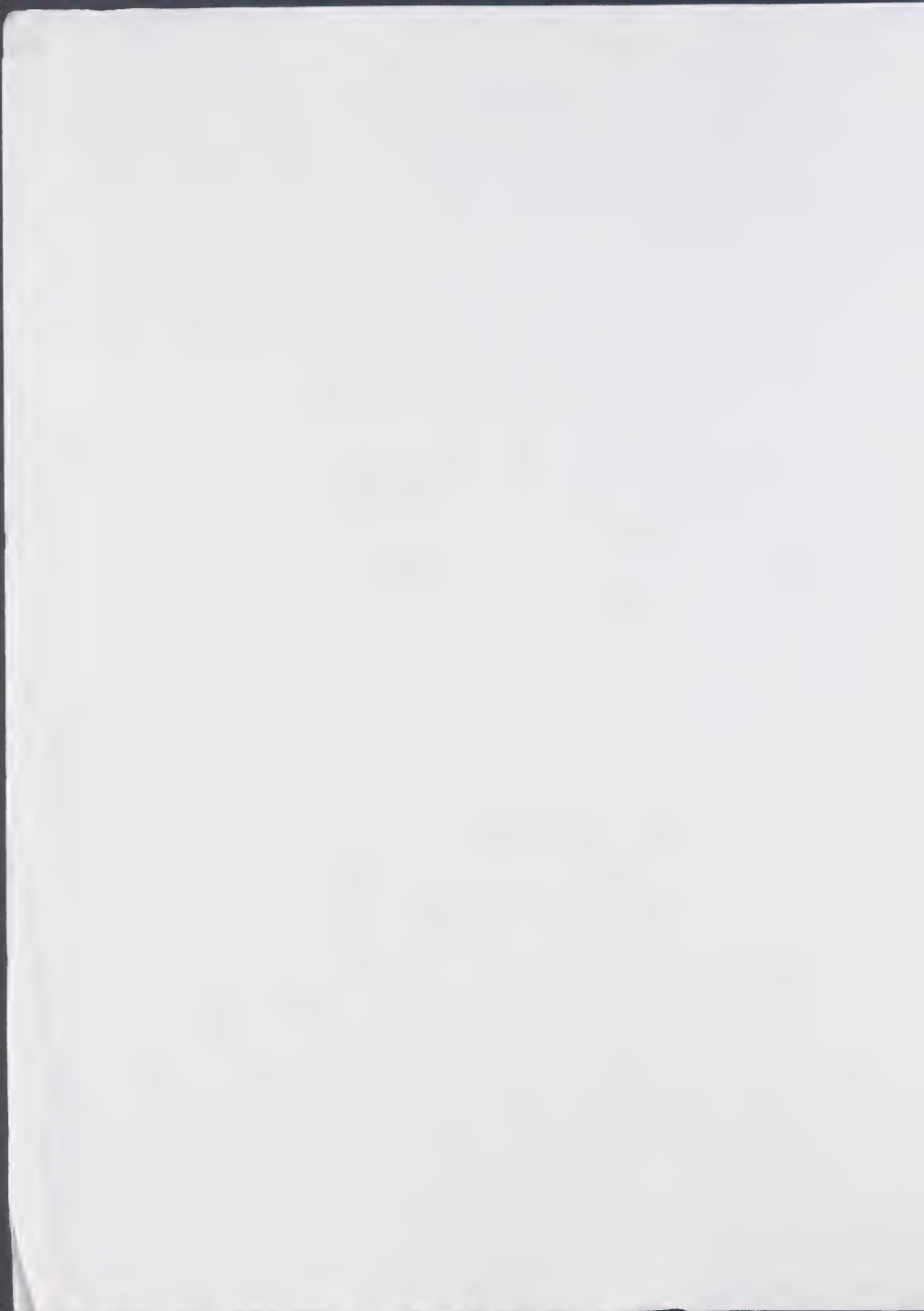
The 2004 programme costs for EAPPI amount to £126,000. This year we have 12 individuals going to Israel/Palestine as Ecumenical Accompaniers. The first team left Britain in June and two more groups will follow in September and November. These volunteers continue to make a real difference on the ground for the individuals, families, and groups they come into contact with. Their presence provides protection and support for many, allowing the space and opportunity for peaceful dialogue. Again, your donation helps this to happen.

Please feel free to contact me if you have further questions about your donation or any of our programmes.

With good wishes,

Carrie R. Di Memmo
Development Officer
Quaker Peace & Social Witness
Tel: 011 44 20 7663 1047
email: carriedim@quaker.org.uk





Subject: new academic to the Faculty
From: "Jiri Damborsky" <jiri@chemi.muni.cz>
Date: Sun, 8 Aug 2004 15:29:17 +0200
To: "Bader Alfred & Isabel" <baderfa@execpc.com>

Dear Alfred:

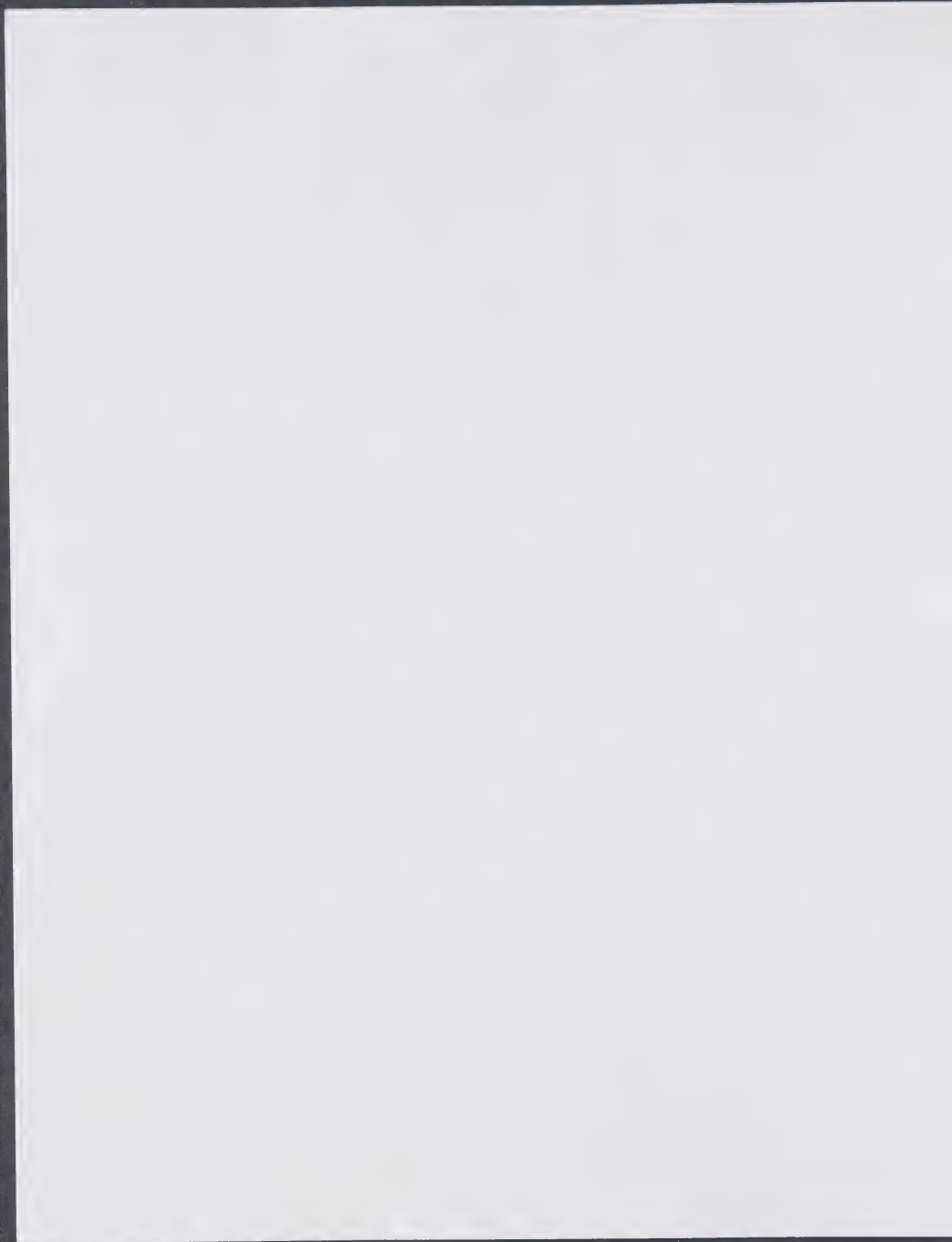
I am writing just to inform you that I asked (by e-mail) for the appointment Dean Milan Gelnar to ask him about the situation with the tenders to the Organic Chemistry Department and generally about the efforts to get a new academic into Faculty. I do not know if he is in Brno or on vacation, but I will inform you immediately after I meet him.

Have a nice rest of the weekend,
Jiri

Jiri Damborsky, EMBO/HHMI Scientist
Josef Loschmidt Professor of Chemistry
National Centre for Biomolecular Research
Masaryk University, Faculty of Science
Kotlarska 2, 611 37 Brno, Czech Republic

ph 420-5-49493467, fax 420-5-49492556
e-mail: jiri@chemi.muni.cz
<http://ncbr.chemi.muni.cz/~jiri>
<http://www.loschmidt.cz>

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Mr M J Holmes
1 Orchid Grove
Promenade Gardens
Liverpool
L17 7EY

6th August 2004

Tel: 0151 726 9208

Alfred Bader Esq.,
2a Holmesdale Road
Bexhill-on-Sea
East Sussex
TN39 3QE

Dear Mr Bader

Re: Un-attributed Painting in the style of Rubens

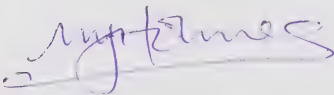
Mr George Gordon of Sotheby's Old Master Painting Department has kindly provided me with your contact details on a matter which relates indirectly to the Rubens's painting "*A Night Scene with an Old Lady holding a Basket and a Candle*" recently sold by auction at Sotheby's.

As you will see from the enclosed correspondence between myself and Mr Gordon, and the accompanying photograph, I have in my possession an old painting which is clearly a section of the Rubens; specifically, the old lady's candlelit face. Mr Gordon and the documentation provided by him, suggests that this may have been in your possession in the early 1950's.

When my late father came by the painting, in the early 1960's, he had no information as to its origins and it remained a total mystery until I came upon the Daily Telegraph article (enclosed). As you may appreciate, this has only served to raise the level of intrigue.

Any light that you may be able to shed on this would be very much appreciated and I thank you for your trouble.

Yours sincerely,



Michael J. Holmes

Cc George Gordon Esq..



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

(414) 962-5169

August 4, 2004

Dhr. Hubert van Baarle
's-Gravensingel 67
3062 SC Rotterdam
THE NETHERLANDS

Dear Hubert,

Thank you for your letter of July 28th.

I understand completely your not wishing to come to the United States in September or October and you may well be right that the *Lot and His Daughters* will go to a museum in Holland; in any case, it is unlikely to travel to Australia or Japan.

We cannot see you in Milwaukee in November because we are leaving for England on October 28th and will then spend a week in Vienna in November, and a couple of days in Belgium in December before the old master sales in London. We will then return to Milwaukee on December 21st.

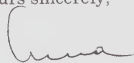
Senility must be setting in with me because I do not remember what highly confidential material about our Bloemaert you revealed in our last telephone conversation. *What was it?*

Thank you for the photograph which must be by Bloemaert but much later than our painting. I am sending it to Gui for his files.

I just talked to the restorer, who told me that his work is almost finished.

With best wishes I remain

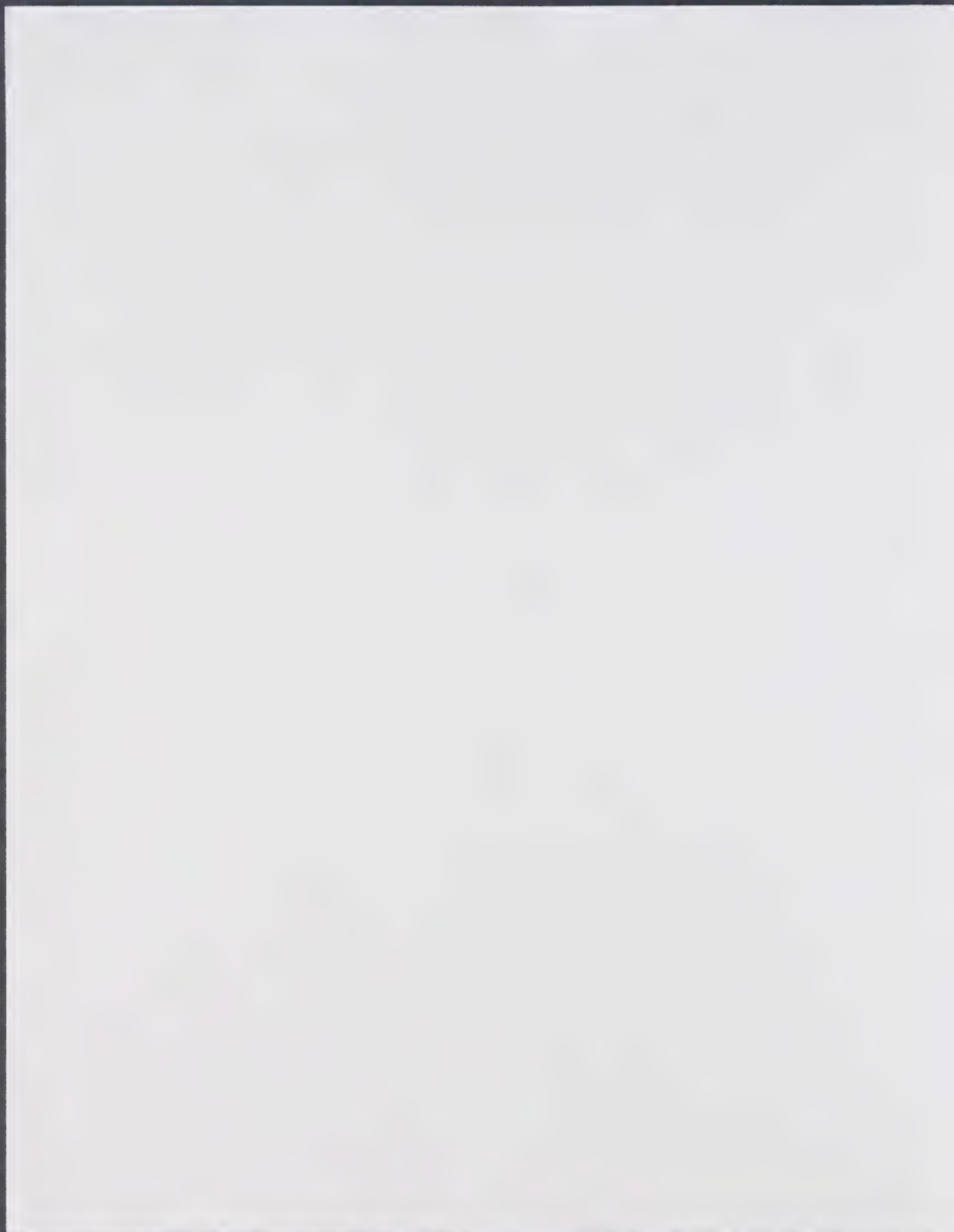
Yours sincerely,



Alfred Bader

AB/az

C: Gui Rochat





F

WEST • BEND

ART • MUSEUM

300 SOUTH SIXTH AVE

WEST BEND, WI 53095

PHONE (262) 334-9638

FAX (262) 334-8080

www.wbartmuseum.com

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

August 10, 2004

Dear Dr. Bader,

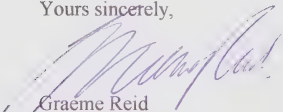
Thank you for your letter of August 3rd. I would be delighted to come down to Milwaukee and visit your gallery. As I settle into my job here in West Bend I'm trying to get to know the Milwaukee art scene as well as I can. I can only apologize for not taking the initiative and contacting you before now.

I would be happy to set up an appointment, by e-mail or telephone, to set up our meeting; that way we can both have our calendars in front of us.

I look forward to hearing from you and meeting you.

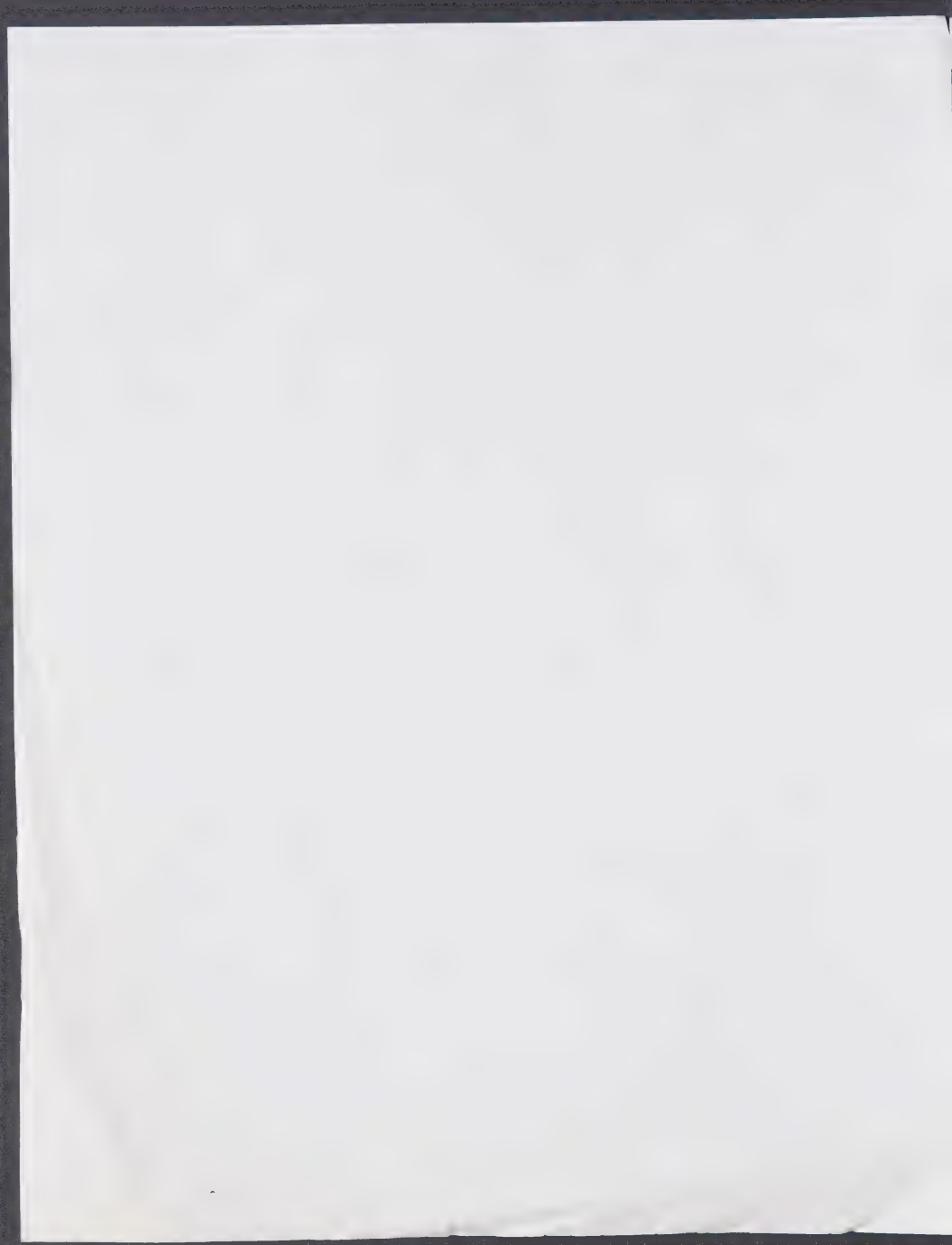
With best wishes,

Yours sincerely,



Graeme Reid
Assistant Director

*Branch
Friday, Aug 20*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

August 10, 2004

Mr. Bernhard Schuster
4812 Cherwell Lane
Jacksonville, FL 32217

Dear Mr. Schuster,

The good news about our contact is that we are getting to know each other better and hope that eventually you will find a good painting for me.

The bad news is that I have been offered Mr. Szakaly's so-called Rembrandt several times and have replied each time that the painting is interesting, dates from Rembrandt's workshop from about 1660, but certainly is neither by Rembrandt nor worth anywhere near \$4 million.

The first painting listed on the auction records was a genuine Rembrandt which I bought at Sotheby's in London on July 8, 1992 and then sold to the Rijksmuseum.

Quite a while ago I counseled Mr. Szakaly not to waste \$4000 a year insuring this painting for \$4 million. If he does that for ten years he will have spent on insurance pretty much what the painting is really worth.

The other painting, *The Adoration of the Shepherds*, is worth a lot more and I would like to keep the booklet to study it at some length.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only

ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709

E-mail: alfred@alfredbader.com



Subject: Fwd: RE: info on 2 paintings

From: "abfa" <ordersfa@alfredbader.com>

Date: Fri, 06 Aug 2004 07:52:00 -0400

To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

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Subject: RE: info on 2 paintings

From: "Bernie Schuster" <schusteb@bellsouth.net>

Date: Fri, 6 Aug 2004 09:06:29 -0400

To: <ordersfa@alfredbader.com>

Dear Mr. Bader,

I wish to thank you for your time on the phone a couple of days ago.

Thank you for taking the time to look at the 2 paintings,

Rembrandt and Le Clerc, the portfolios are on their way and you should have them early next week via mail.

A very good friend, who compiled the portfolio and did the research, asked me to find a buyer for these two paintings.

I think that the research has a lot to be desired, but let's see what your thoughts are and if there would be any value to undertake further research.

I look very much forward to your valued opinion.

My best regards,

Bernhard Schuster

904 733 2051

904 708 7100 (cell)

schusteb@bellsouth.net



Dear Franziska,

Thank you so much for your e-mail about my old man with a fur cap. It was attributed to K^opetzky, which is certainly incorrect and the seller, a dealer in Copenhagen from whom I bought this on e-Bay knew nothing substantive about the provenance.

I ~~like the painting very much and~~ will simply offer it as "attributed to Dietrici".

I like it very much and so I think will you when next you visit us.

With fond regards to you and David I remain

Yours sincerely,
Alfred Bader

Franziska Gottwald wrote:

Lieber Alfred,

wir sind nun zurueck aus den Niederlanden und ich arbeite nun meine zahlreichen Kopien, die ich im RKD gemacht habe, durch. Dein "Tronie eines alten Mannes mit Pelzkappe" konnte ich nicht finden, aber die Abbildung eines sehr aehnlichen Tronies. Es muss vom selben Kuenstler stammen. Die Mitarbeiter des RKDs schreiben letzteres Januarius Zick oder Dietricy zu. Ich habe Dein Tronie mit den "sicheren" Gemaelden beider Kuenstler verglichen, es passt aber nicht eindeutig in eines der Oevres. Zick malt anders - in einer "loseren", gestrichelten Manier. Ich bin eher geneigt, das Bild in der Umgebung Dietrichs zu sehen, der doch mit einem "breiteren Pinsel" malt - vor allem aber auch wegen des melancholischen Sentiments, dass vielen seiner Tronies eignet, wie auch dem Deinen. Es tut mir leid, dass ich nicht weiter gekommen bin (Auch Trautmann, Seekatz, Ernst und Brinckmann kommen nicht in Frage). Vielleicht hast Du noch mehr Informationen fuer mich, Provinienz usw.? Dann koennte ich auf diesem Wege vielleicht etwas finden.

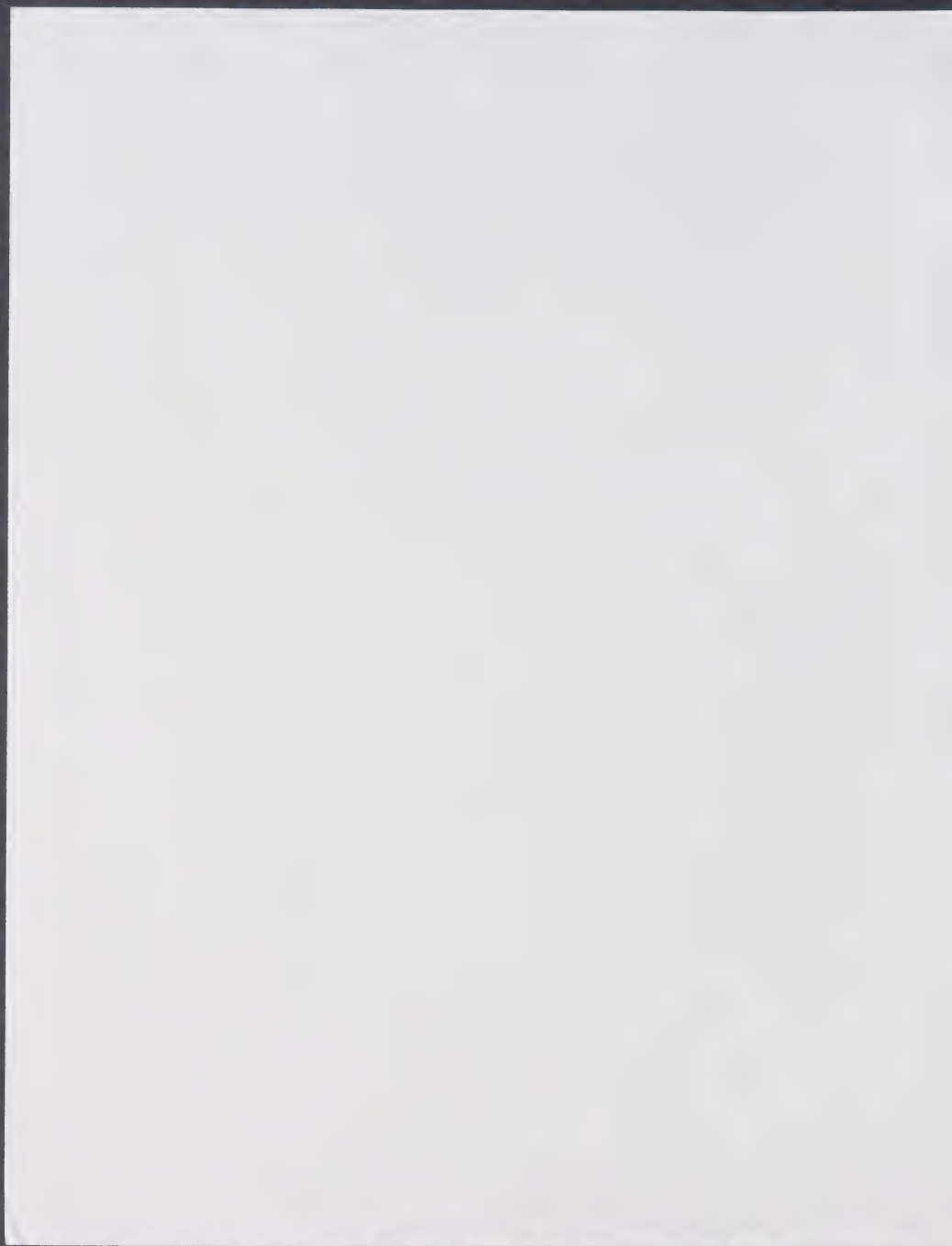
Ich hoffe, es geht Dir und Isabell gut und gruesse Euch herzlich -

Franziska.

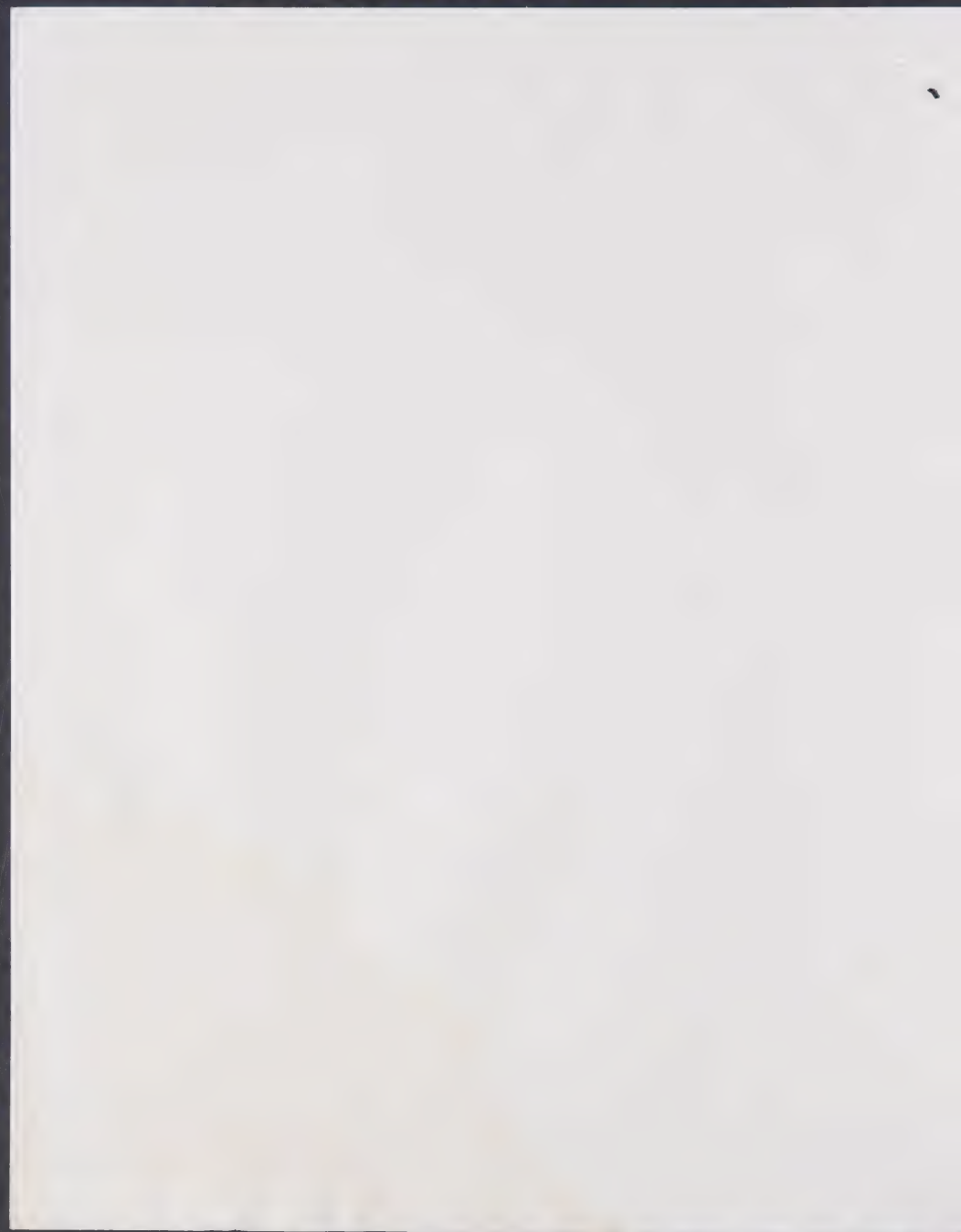
=====

Franziska Gottwald c/o David de Witt
118 Gore Street
Kingston, ON
K7L2L7
Canada

telephone: 001 613 5302340
mobil: 001 613 3298301









ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

August 12, 2004

Mr. Gui Rochat
Gui Rochat Old Master Paintings & Drawings
51 MacDougal Street, Suite 185
New York, NY 10012-5018

Dear Gui,

What do you think about the *Adoration of the Shepherds* said to be by Le Clerc? I rather like the painting, don't know anything about Le Clerc and suspect that one might be able to buy the painting for 1/10th of the asking price which is \$2 million.

Please note copies of my letters to Bill Robinson and Walter Liedtke.

With best wishes I remain

Yours sincerely,

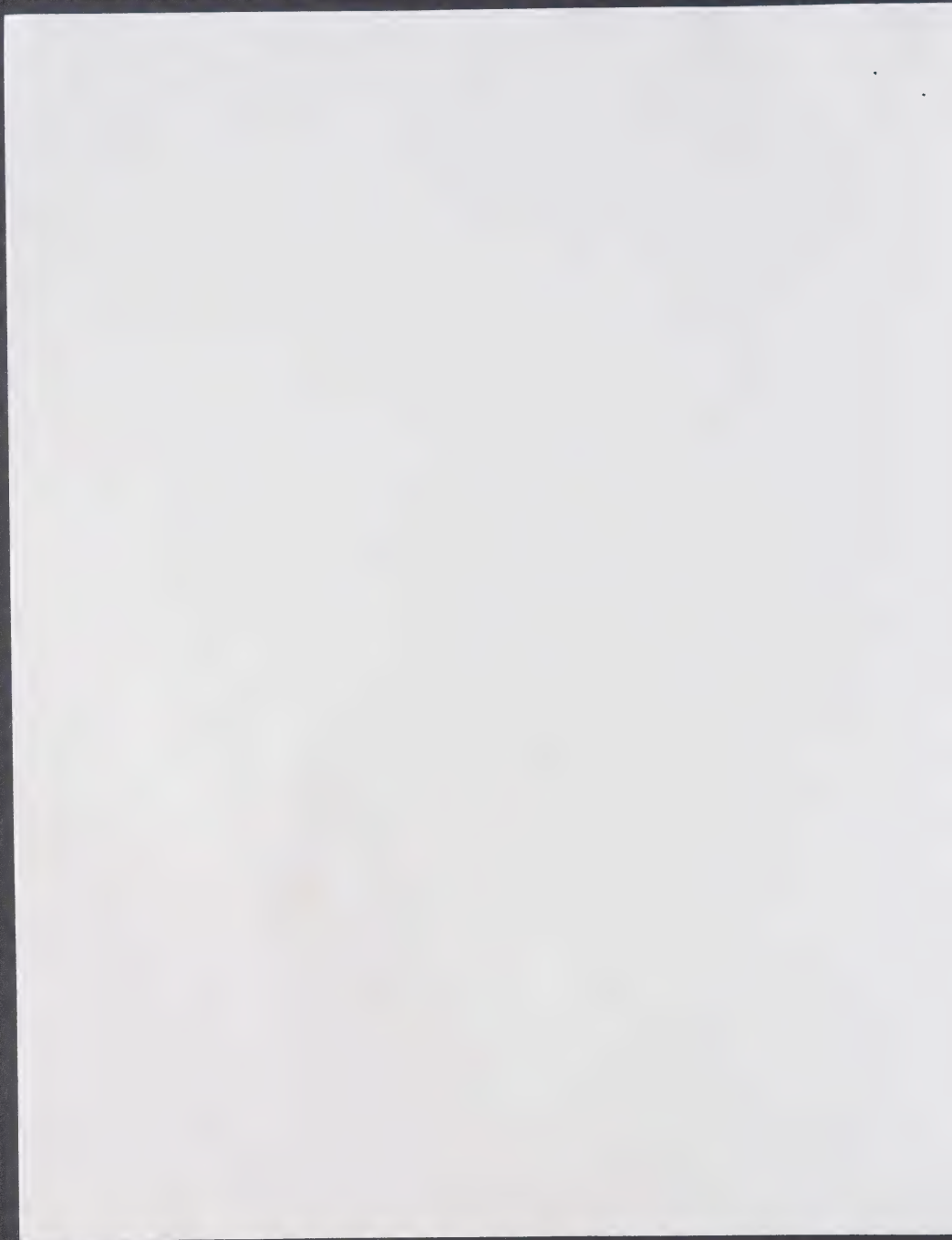
Alfred Bader
AB/az
Enc.

P.S. Please return the booklet

By Appointment Only

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

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



Subject: (no subject)
From: GuiRochat@aol.com
Date: Wed, 11 Aug 2004 16:22:14 EDT
To: baderfa@execpc.com

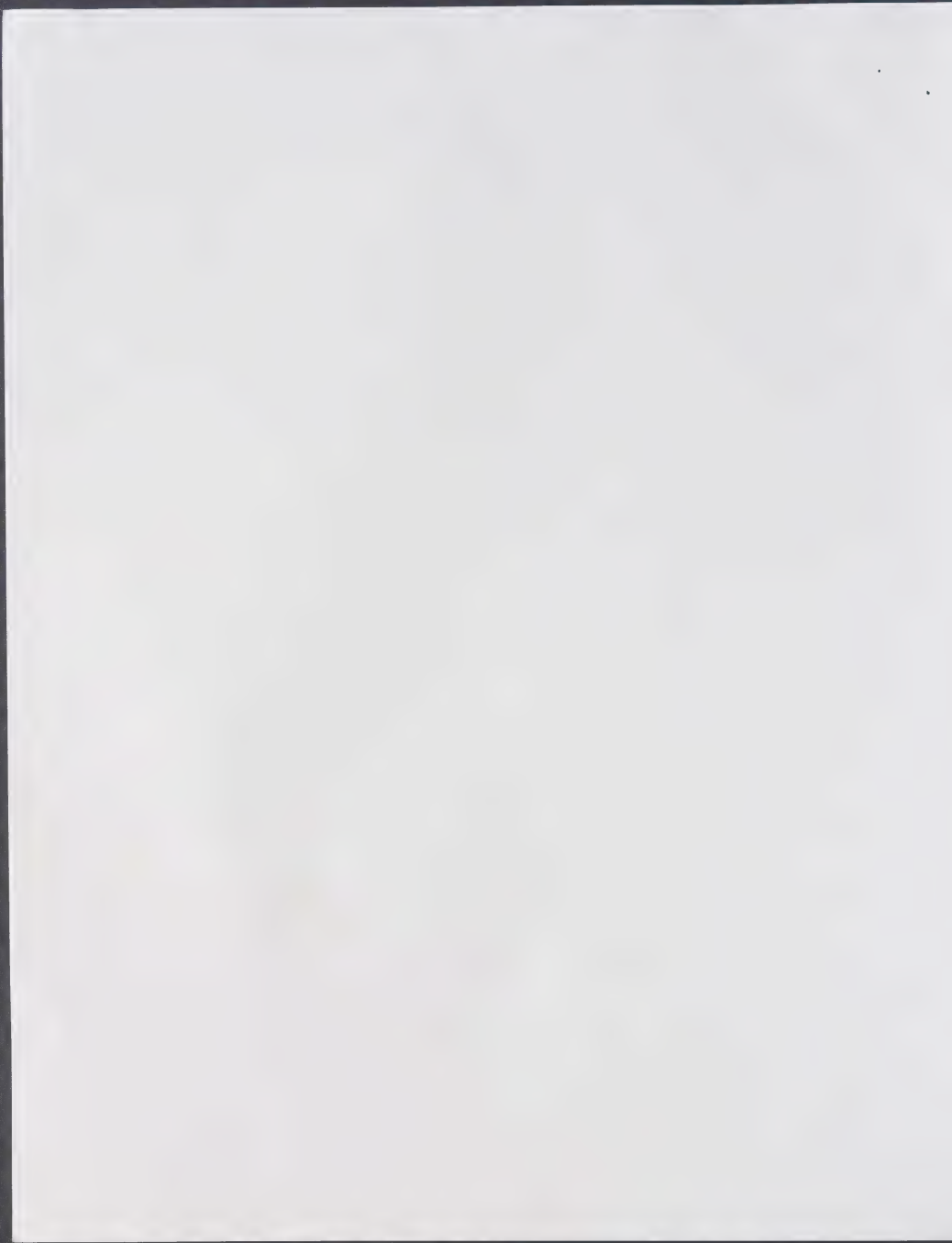
Dear Alfred,

Jean Le Clerc is a rather difficult painter insufficiently recognized as yet, born in Lorraine circa 1585, he went to Rome first, then to Venice (circa 1620-22), before returning to Lorraine. He is considered to be a French Caravagiste (as he became a pupil of Carlo Saraceni), but his Venetian work is entirely different. I attach an image of a large Caravagiste painting by him in the Alte Pinakothek in Munich once thought to be by Johann Lyss. I also attach the image of a pair of paintings which I sold as Pietro della Vecchia when I worked for Butterfields in 1991, but which Prof. Bernard Aikema from the Catholic University of Nijmegen (a specialist of Venetian Baroque paintings), whom I actually know quite well, later gave to Le Clerc (sale Sotheby's, May 28, 1999, lot # 53). I am looking forward to see the painting by Le Clerc you have been offered.

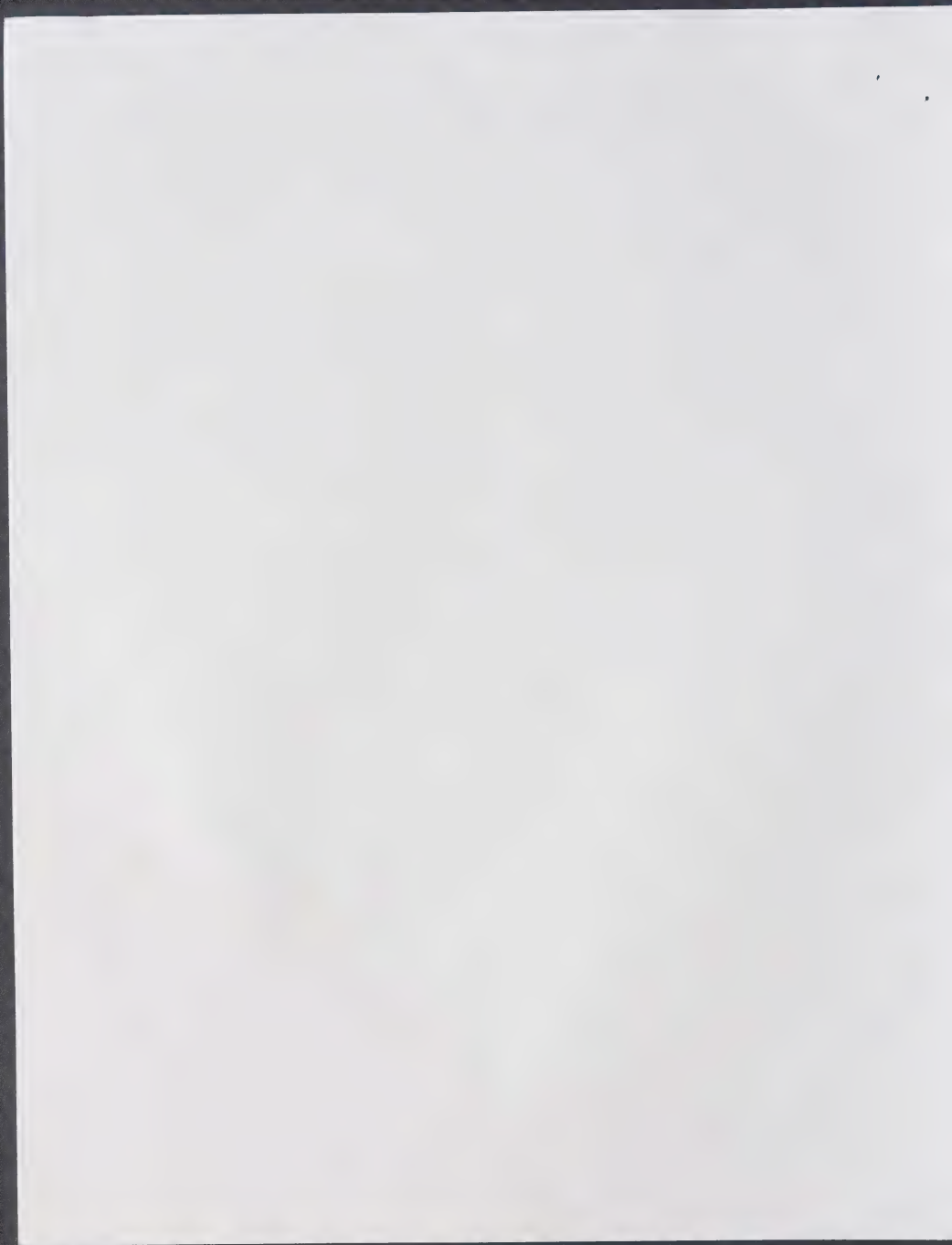
Kindest regards,
Gui

PS Sorry about the heavy Federal Express costs on the Bloemaert frame, but I do not feel terribly guilty as both Otto Nauman and Michael Heidelberg insisted that the painting needed a new frame, while I would have been happy with the shoddy old one... Really !
G.

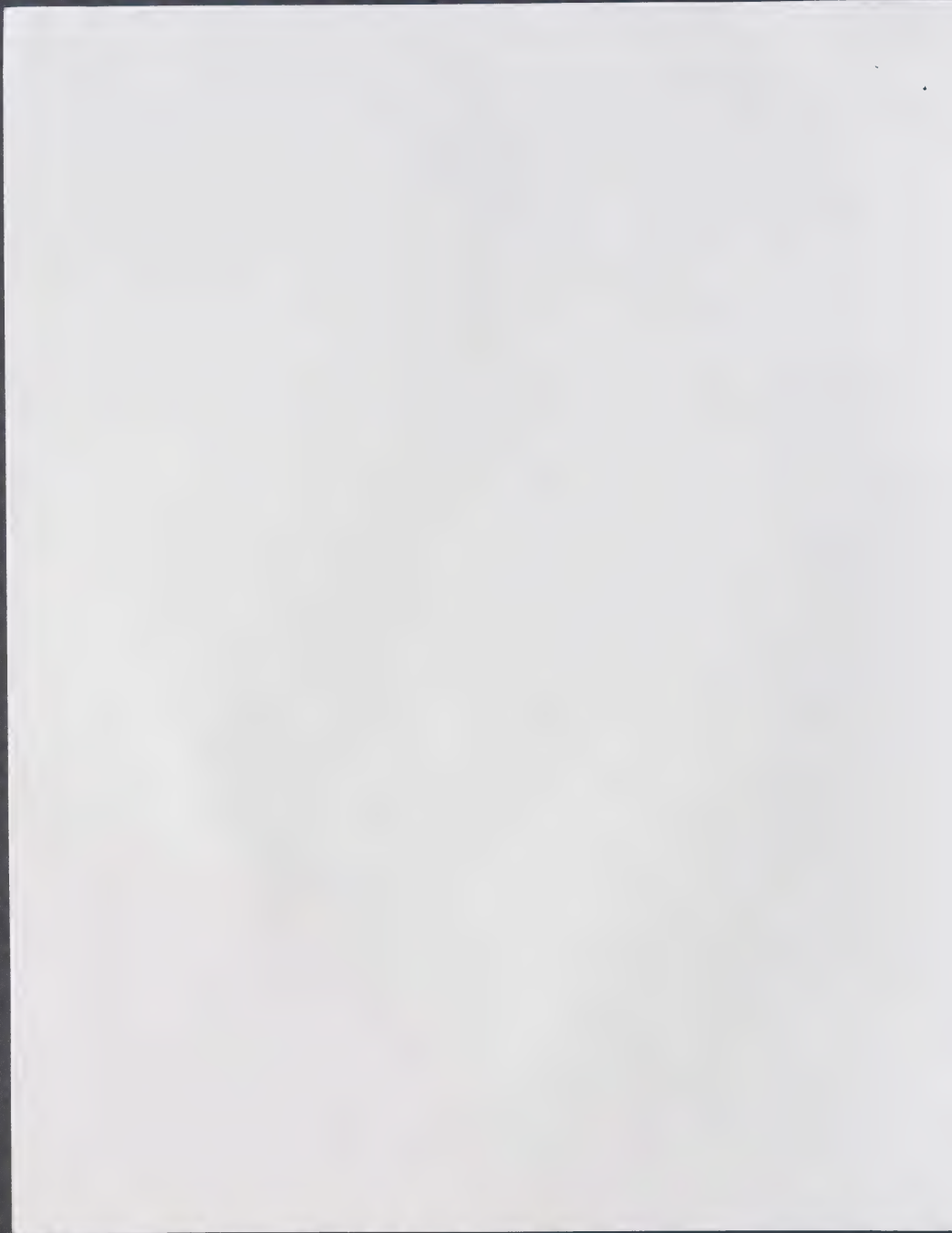
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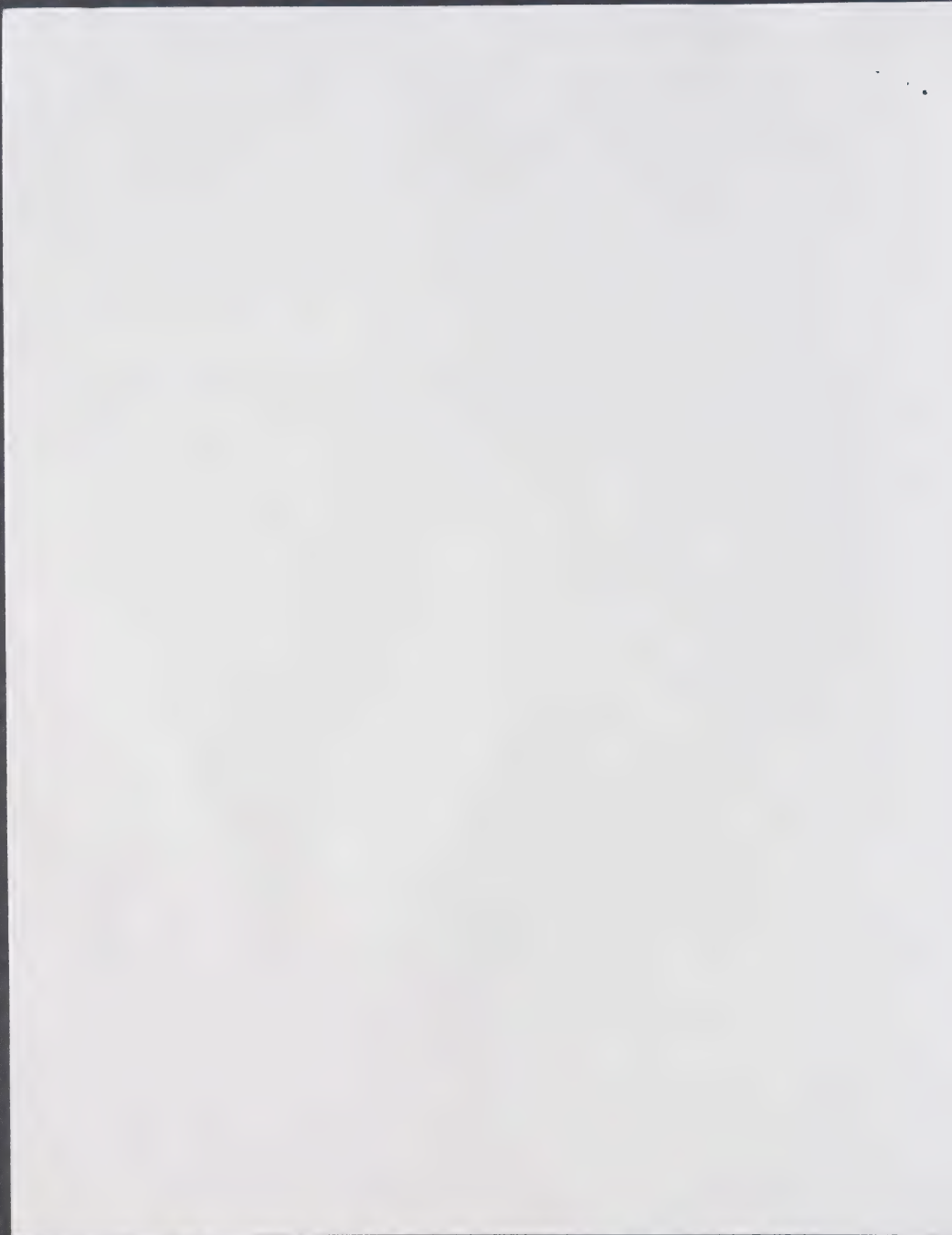
mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

Subject: Re: Hello From Bob Demchuk
From: GuiRochat@aol.com
Date: Wed, 11 Aug 2004 16:27:58 EDT
To: baderfa@execpc.com

Hereby a better size image of the Munich Jean Le Clerc.
G.

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Subject: RE: JEAN LE CLERC
From: GuiRochat@aol.com
Date: Mon, 16 Aug 2004 14:17:03 EDT
To: baderfa@execpc.com

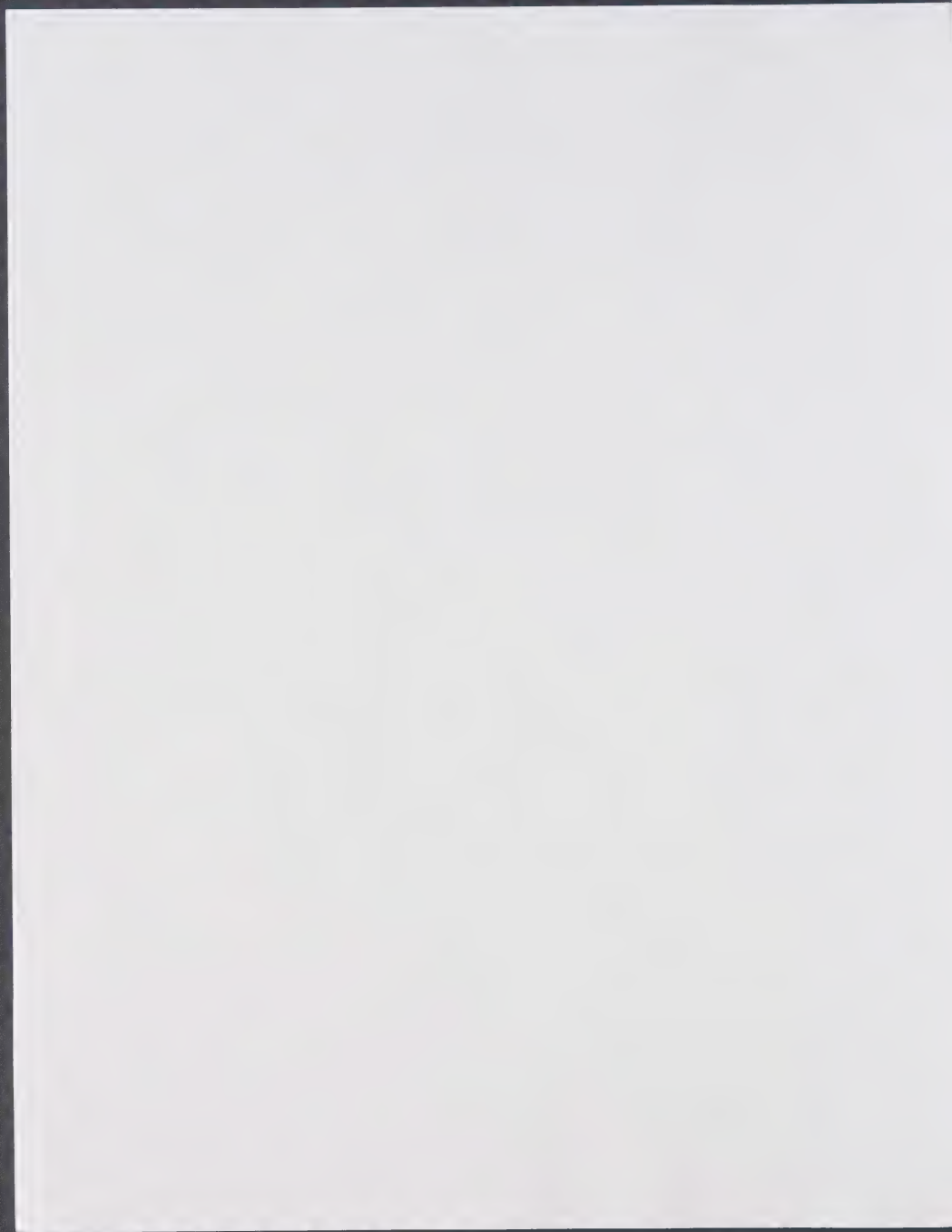
Dear Alfred,

I just recieved your booklet about the 'Adoration of the Shepherds' by Jean Le Clerc. It is indeed the painting as described by Dr. Christopher Wright in his book on 17th century French paintings, which I of course have in my library. That this attribution to Le Clerc by Wright is entirely correct you can see in comparison to the image of the large 'Concert' from Munich which I sent to you last week as an attachment to my email on le Clerc. (Dr. Wright is a remarkable scholar who despite sometimes controversy has many discoveries to his name. As an aside, I was present at the Onian's sale at Sotheby's in London in 1994 where a large painting was offered close to Poussin and which Wright surrounded by acolytes from the Sotheby's Old Master painting department staff looked at without apparently identifying it. I was really fascinated by the painting as I knew that it was better than the attribution to Pietro Testa which Sotheby's had made and it subsequently was bought by the London firm of I believe Browse & Delbanco for \$ 220,000 with the expertise of Sir Denis Mahon as it being a lost Poussin of the Destruction of Jerusalem, and then subsequently bought for \$ 6 million for the Jerusalem Museum. The Onian heirs sued Sotheby's for their lack of expertise and they settled for an undisclosed sum). Curiously enough the booklet from Mr. Szakaly does not offer a description of the painting itself nor a professional condition report nor gives it's size. The only comparison appears on the back page from a sale at Semenzato in Milan of a painting by Le Clerc called 'Concerto Notturmo' (which makes me wonder if this was a verison or a copy of the Munich canvas), sold for circa \$ 500,000 and with size 64 by 97 inches. As I do not have the information on the size of this Le Clerc I cannot give you any impression of what I think it might be worth. It certainly is a painting that if in good condition and decent size can be offered to a French museum.

Could you ask Mr. Szakaly to send you a professional **condition report** if available and also the **correct size of this painting** ? His asking price is of course absurd and your comment on 1/10th of his price probably correct. I will scan the images and send the booklet back to you later today.

All best,
Gui

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T

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

(414) 962-5169

August 16, 2004

Mr. Michael J. Holmes
1 Orchid Grove
Promenade Gardens
Liverpool L17 7EY
ENGLAND

Dear Mr. Holmes,

Your kind letter of August 6th sent to my English home was forwarded to me by fax but of course without the photograph.

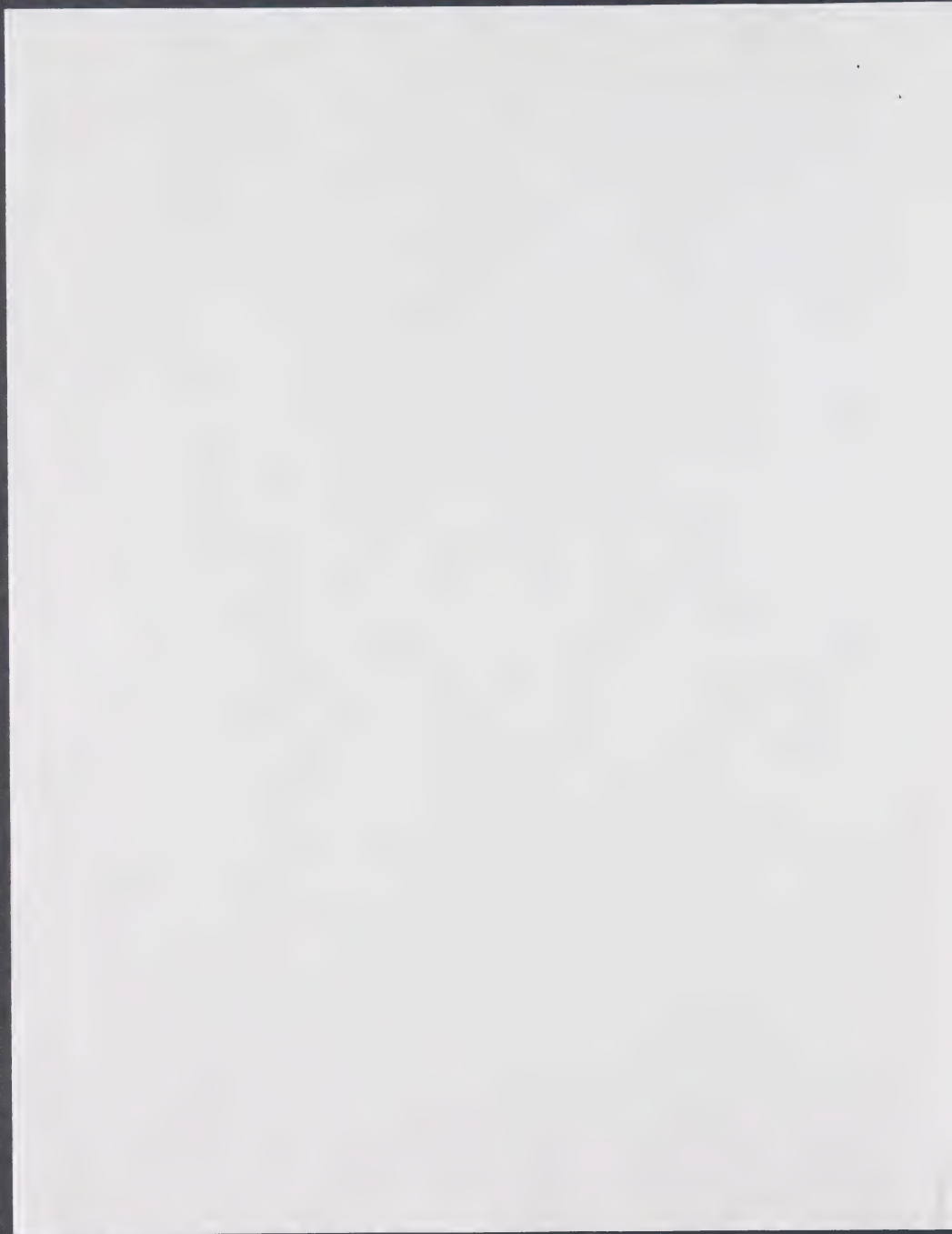
It was kind of George Gordon to introduce us and when I see the photograph, upon returning to Bexhill at the end of October, I will let you know whether that might indeed be the painting which I purchased at Christie's in London in 1952, described in the enclosed. As I have your telephone number I will call you in Liverpool at the end of October.

With best regards I am

Yours sincerely,

Alfred Bader
AB/az
Enc.

*called
Oct 31
In his father's
2 files*



Mr M J Holmes
1 Orchid Grove
Promenade Gardens
Liverpool
L17 7EY

6th August 2004

Tel: 0151 726 9208

Alfred Bader Esq.,
2a Holmesdale Road
Bexhill-on-Sea
East Sussex
TN39 3QE

Dear Mr Bader

Re: Un-attributed Painting in the style of Rubens

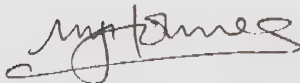
Mr George Gordon of Sotheby's Old Master Painting Department has kindly provided me with your contact details on a matter which relates indirectly to the Ruben's painting "*A Night Scene with an Old Lady holding a Basket and a Candle*" recently sold by auction at Sotheby's.

As you will see from the enclosed correspondence between myself and Mr Gordon, and the accompanying photograph, I have in my possession an old painting which is clearly a section of the Rubens; specifically, the old lady's candlelit face. Mr Gordon and the documentation provided by him, suggests that this may have been in your possession in the early 1950's.

When my late father came by the painting, in the early 1960's, he had no information as to its origins and it remained a total mystery until I came upon the Daily Telegraph article (enclosed). As you may appreciate, this has only served to raise the level of intrigue.

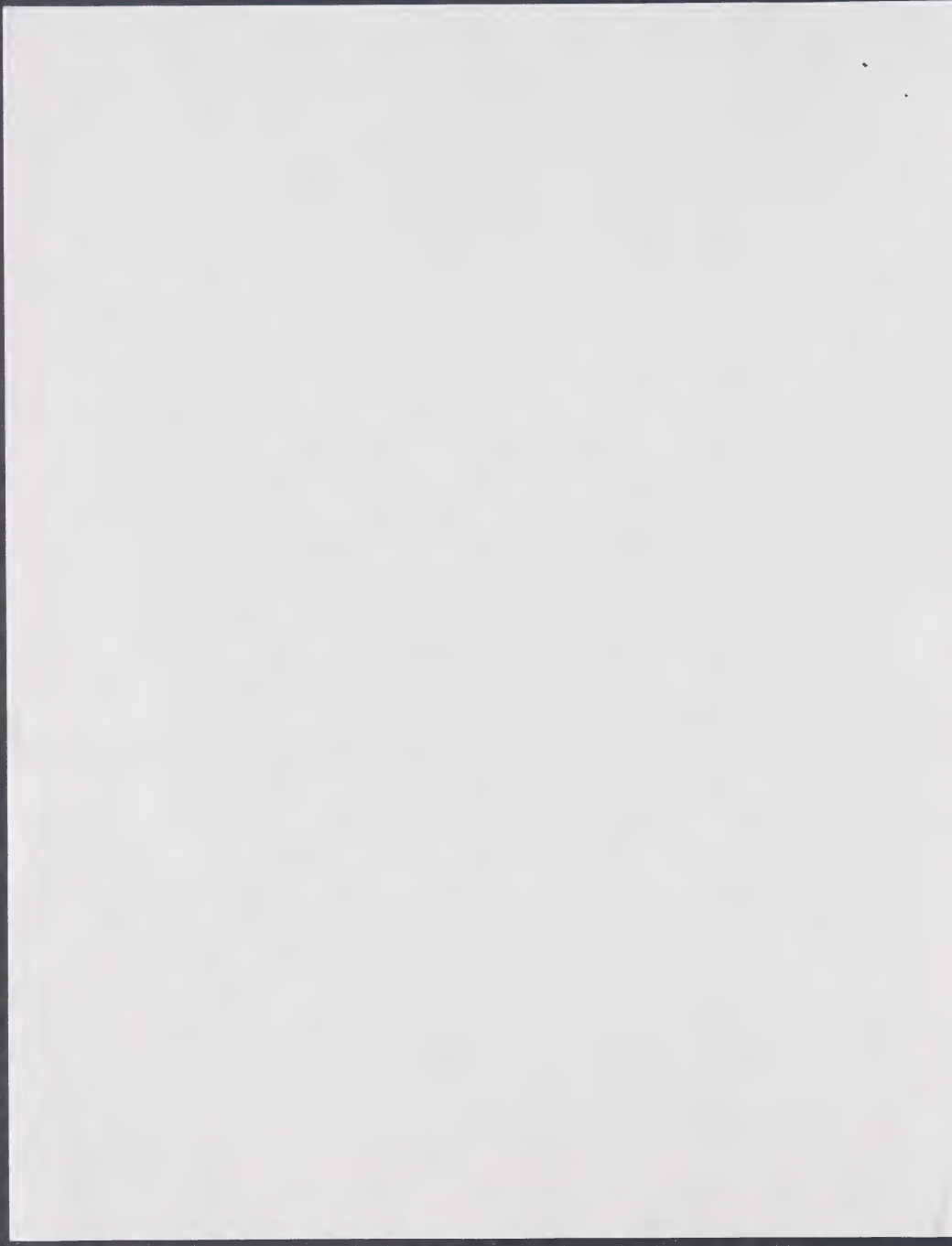
Any light that you may be able to shed on this would be very much appreciated and I thank you for your trouble.

Yours sincerely,



Michael J. Holmes

Cc George Gordon Esq..



Subject: RE: LE CLERC
From: GuiRochat@aol.com
Date: Mon, 16 Aug 2004 15:07:51 EDT
To: baderfa@execpc.com

Dear Alfred,

I hope that I am not overwhelming you with information, but to prove to you how undiscovered Le Clerc still is, I attach an image from a Finarte Milano catalogue from April 29, 1993, lot 94, which depicts obviously another work by or very close to Le Clerc. In fact they identified it correctly as by a French Caravaggist of the 17th century, an 'Adoration of the Shepherds' size 173 by 232 cm (about 68 by 91 inches). Of this version there are two others as they described in the catalogue (I assume you read Italian well), seen but not identified by Nicolson. I do not know how much it sold for ,but you can see that one can make wonderful discoveries at auction (and by remaining anonymous as we discussed over the telephone !)

All best,
Gui

ATTACHMENT

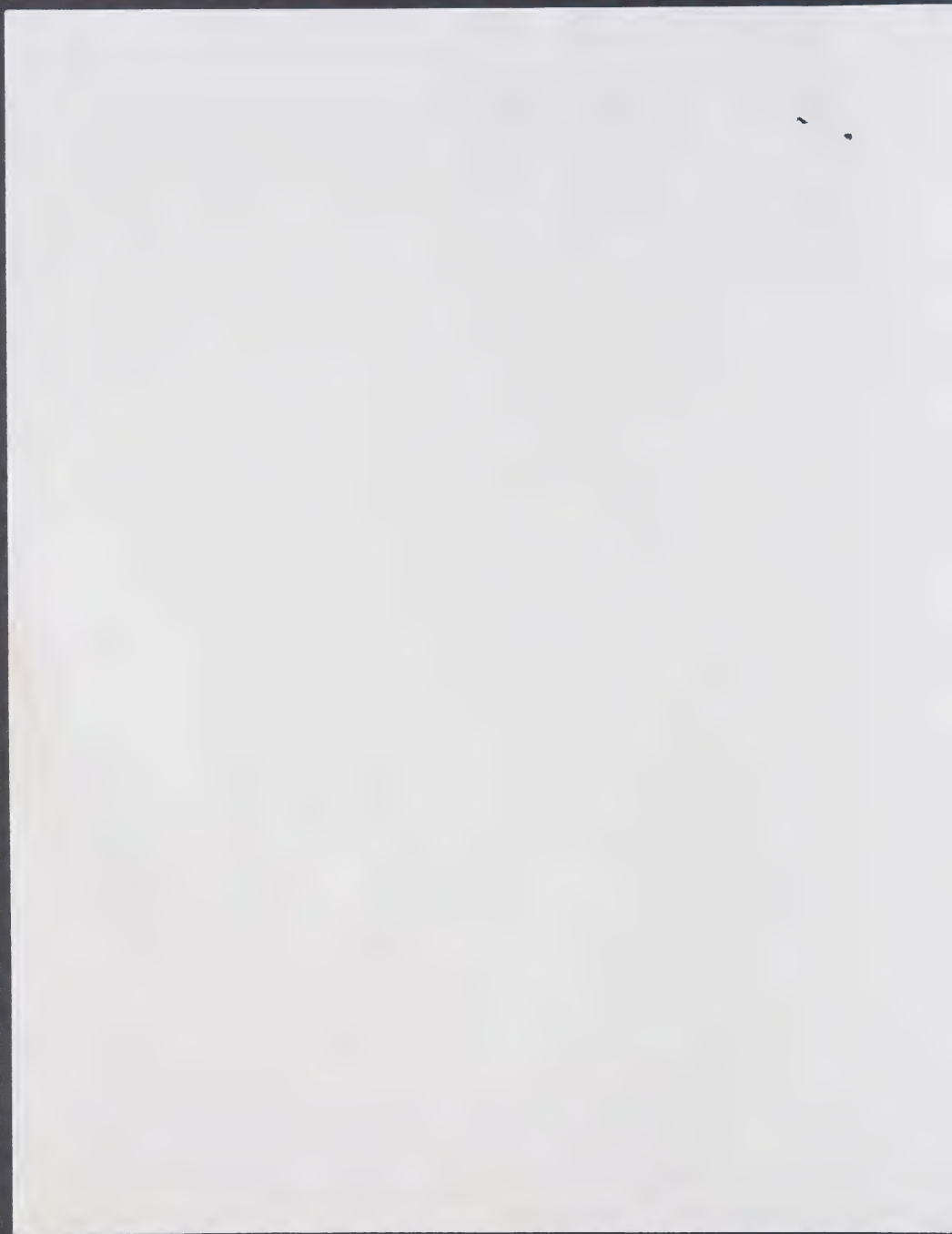
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04

91 ANONIMO CARRAVAGESCO



Subject: (no subject)
From: GuiRochat@aol.com
Date: Thu, 19 Aug 2004 16:09:36 EDT
To: baderfa@execpc.com

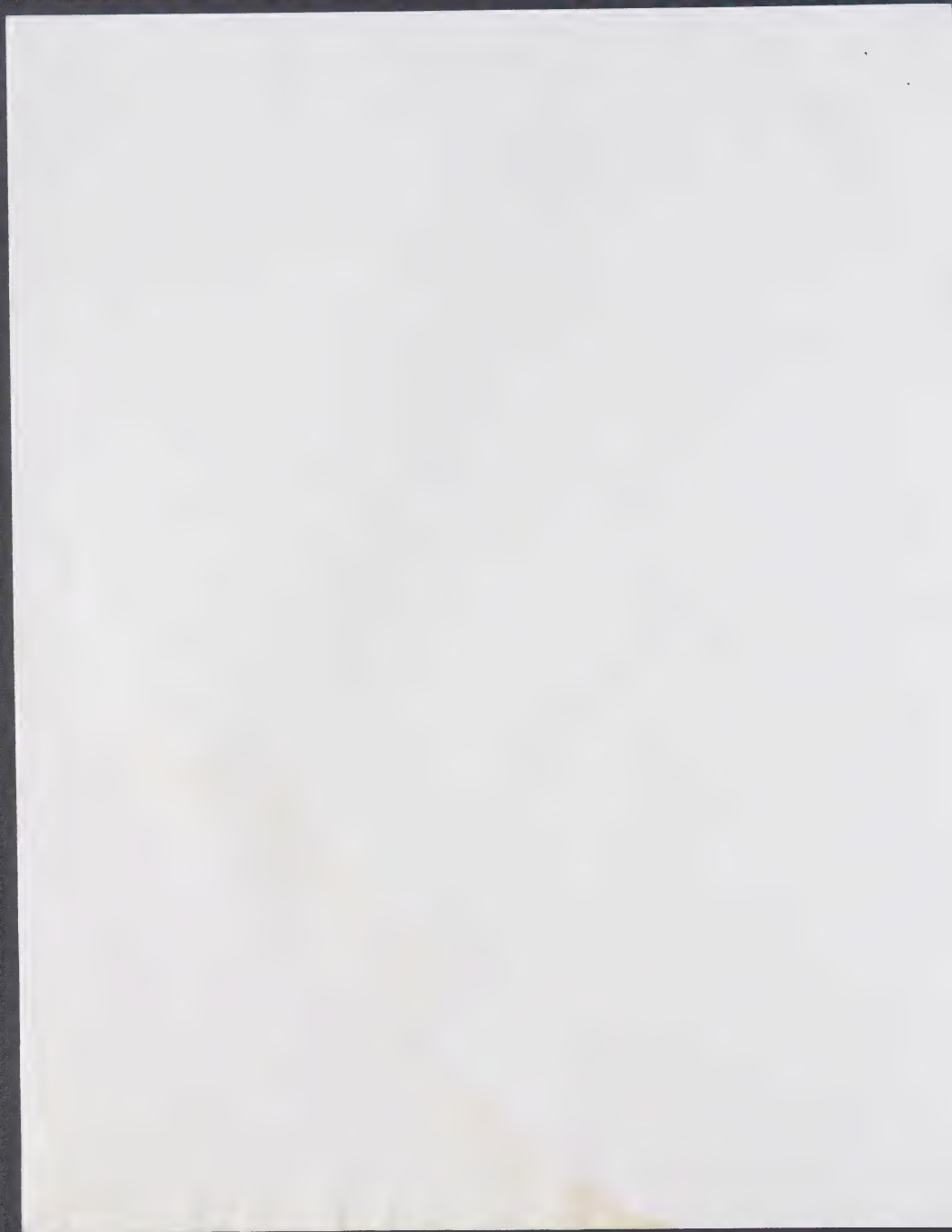
Dear Alfred,

I just read the copy of van Baarle's letter in which he states that he is sorry to have had to reveal ideas about the Bloemaert over the telephone that he earlier had said not to want to disclose to you. All very conspirational and I am terribly curious to know what all this means. Could I possibly prevail on your usual kindness to let me in on van Baarle's thoughts on the Bloemaert ?

Many thanks indeed.

Gui

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

(414) 962-5169

August 4, 2004

Dhr. Hubert van Baarle
's-Gravensingel 67
3062 SC Rotterdam
THE NETHERLANDS

Dear Hubert,

Thank you for your letter of July 28th.

I understand completely your not wishing to come to the United States in September or October and you may well be right that the *Lot and His Daughters* will go to a museum in Holland; in any case, it is unlikely to travel to Australia or Japan.

We cannot see you in Milwaukee in November because we are leaving for England on October 28th and will then spend a week in Vienna in November, and a couple of days in Belgium in December before the old master sales in London. We will then return to Milwaukee on December 21st.

Senility must be setting in with me because I do not remember what highly confidential material about our Bloemaert you revealed in our last telephone conversation.

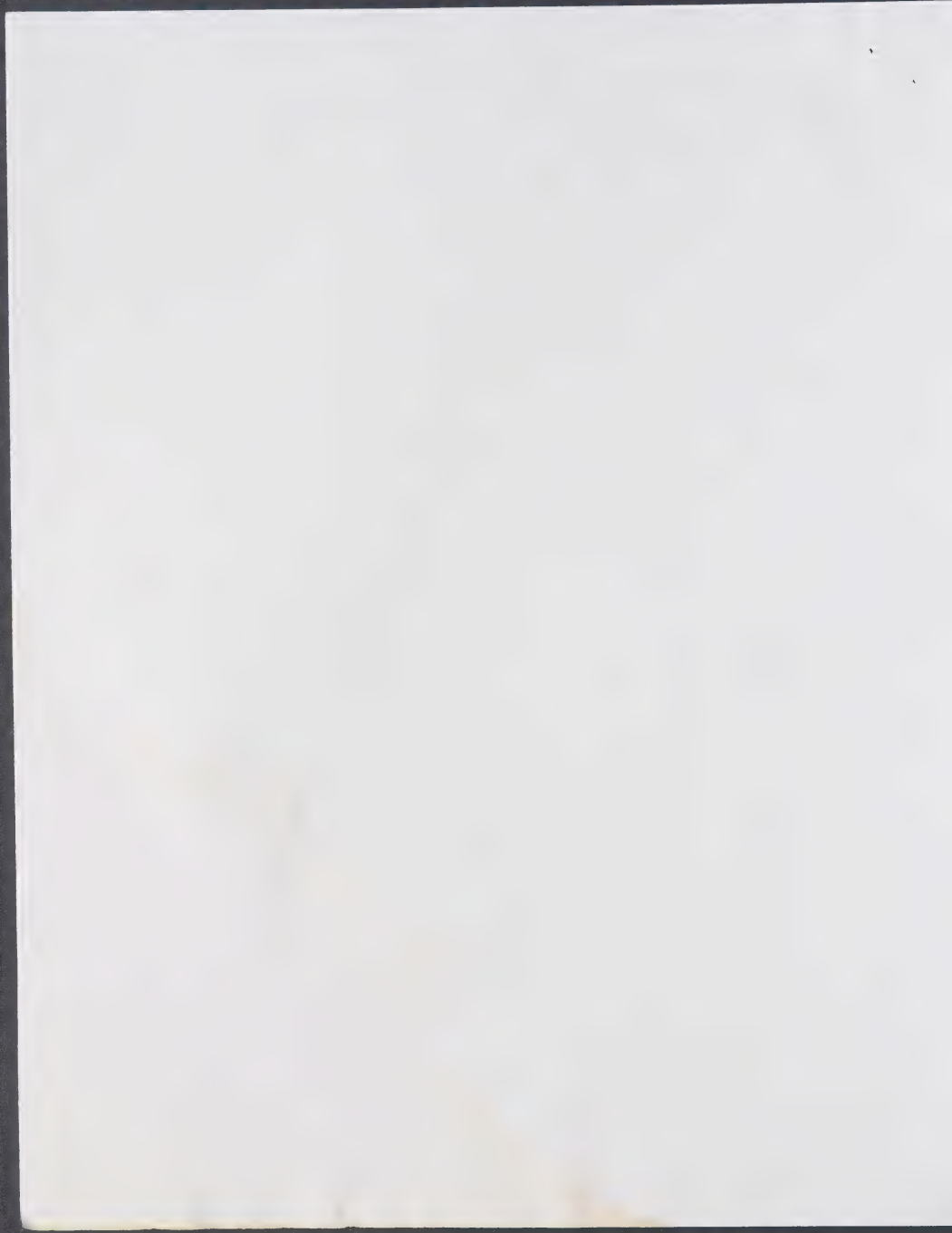
Thank you for the photograph which must be by Bloemaert but much later than our painting. I am sending it to Gui for his files.

I just talked to the restorer, who told me that his work is almost finished.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
C: Gui Rochat



Subject: Re: Sotheby's Amsterdam sale
From: David de Witt <3dad5@post.queensu.ca>
Date: Mon, 23 Aug 2004 16:59:24 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

I scanned this sale quickly online, and had a look at the two paintings you mention. No. 1251 is indeed quite good, and most likely not a copy or derivative of an existing work. However it doesn't look like it achieves the level of the portraits already in the collection.

No. 1261 gave me a bad impression. The hair is very poorly handled. The colour and handling strikes me as being from the 18th century, perhaps German. It differs in composition from Bredius 230, but it does look like it was based on it.

The extremely poor quality of many of these pictures attests to the pattern of selling that prevails. Heirs sell to raise money, not to prune the collection.

I too am sorry we have not been able to find any new pictures in the last month. Everyone's on holiday, like Otto. Next month better!

With all best wishes,
David

At 01:51 PM 8/23/2004, you wrote:

Dear David,

I have just been reviewing the Sotheby's Amsterdam catalog of their sale on September 7 and 8 and am amazed at how much junque all these noble families managed to accumulate.

I rather like #1251, the portrait of a lady given to a follower of van de Helst. This comes from the collection of Otto von Wesendonck in Zurich. Over the last 50 years I have owned several Wesendonck pictures, some quite good and one or two very good.

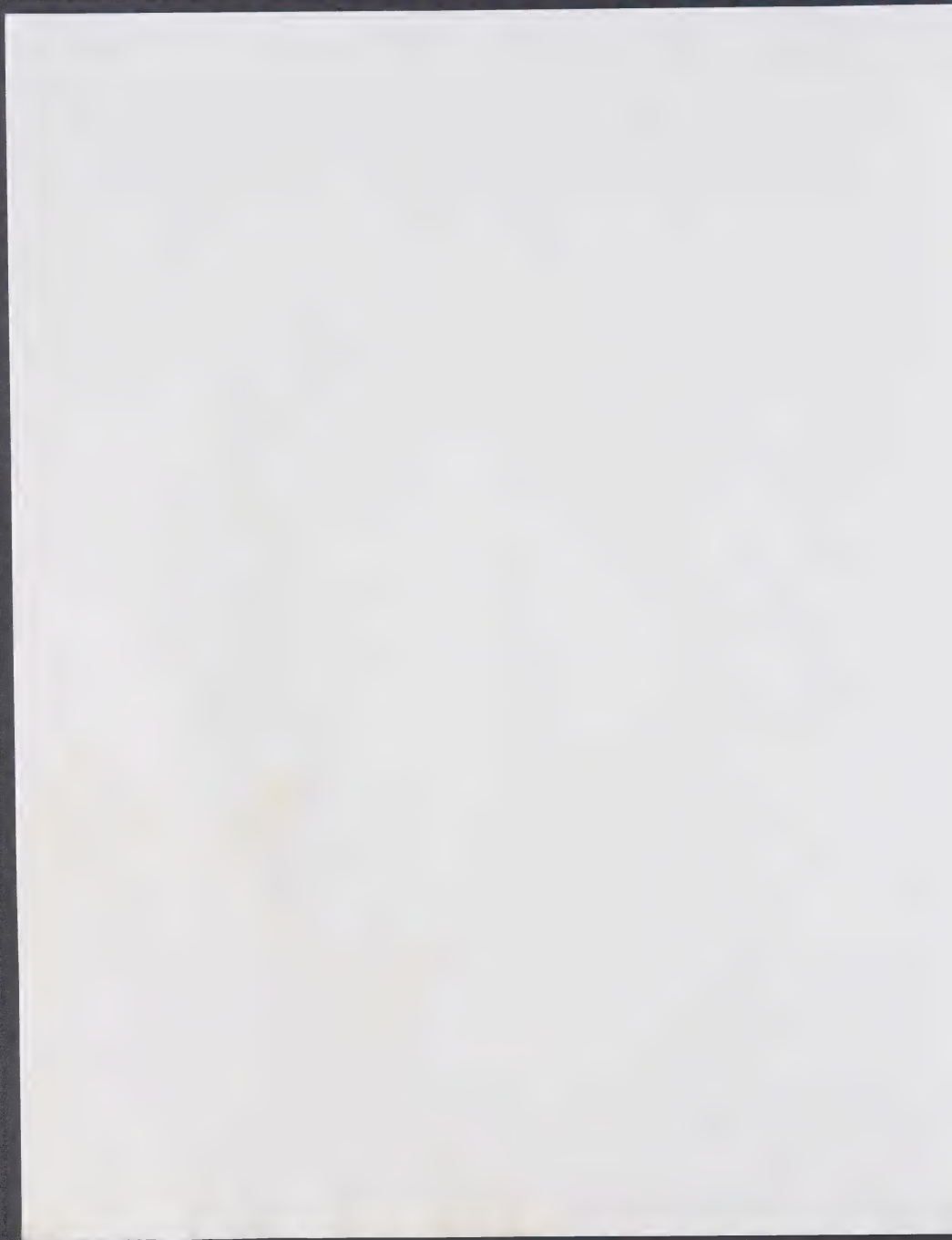
I am really intrigued by #1261 described as a copy after Bredius 230. If the painting is period, it might well be worth acquiring. You will note of course that it is really quite different from the painting in Kassel.

Maybe I just feel deprived because I haven't bought any paintings since July 8th, when I acquired the Rubens.

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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2423

ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

September 2, 2004

Dr. Dieter Füssl
Galerie Füssl & Jakob GmbH
Galeriestrasse 2 A
80539 München
GERMANY

Dear Dieter,

I hope that you are well and that your silence is only due to overwork or the owners of the two paintings in which I am interested are just not answering.

You will recall that one is that Rembrandt school painting of the Baptism of the Eunuch now in Italy and the other is the painting of a Rabbi in Vienna. Surprisingly, that is said to be by Gerome and signed.

As I explained to you, I will be in Vienna in early November and could of course look at the painting there if you and the owner permit it.

May I ask you for a real favor? I own a painting, oil on canvas, 22" x 27", of such a charming subject, a shepherd asleep. A good black/white photograph and a poor snapshot are enclosed. You and others have kindly told me that this is by quite a well known German painter, Otto Gebler.

I would very much appreciate it if you could write on the back of the photograph "In my opinion this is a work by Otto Gebler", sign it and return it to me.

Of course you can write this in German if you like. You probably do not write expertises and yet I would really appreciate your help.

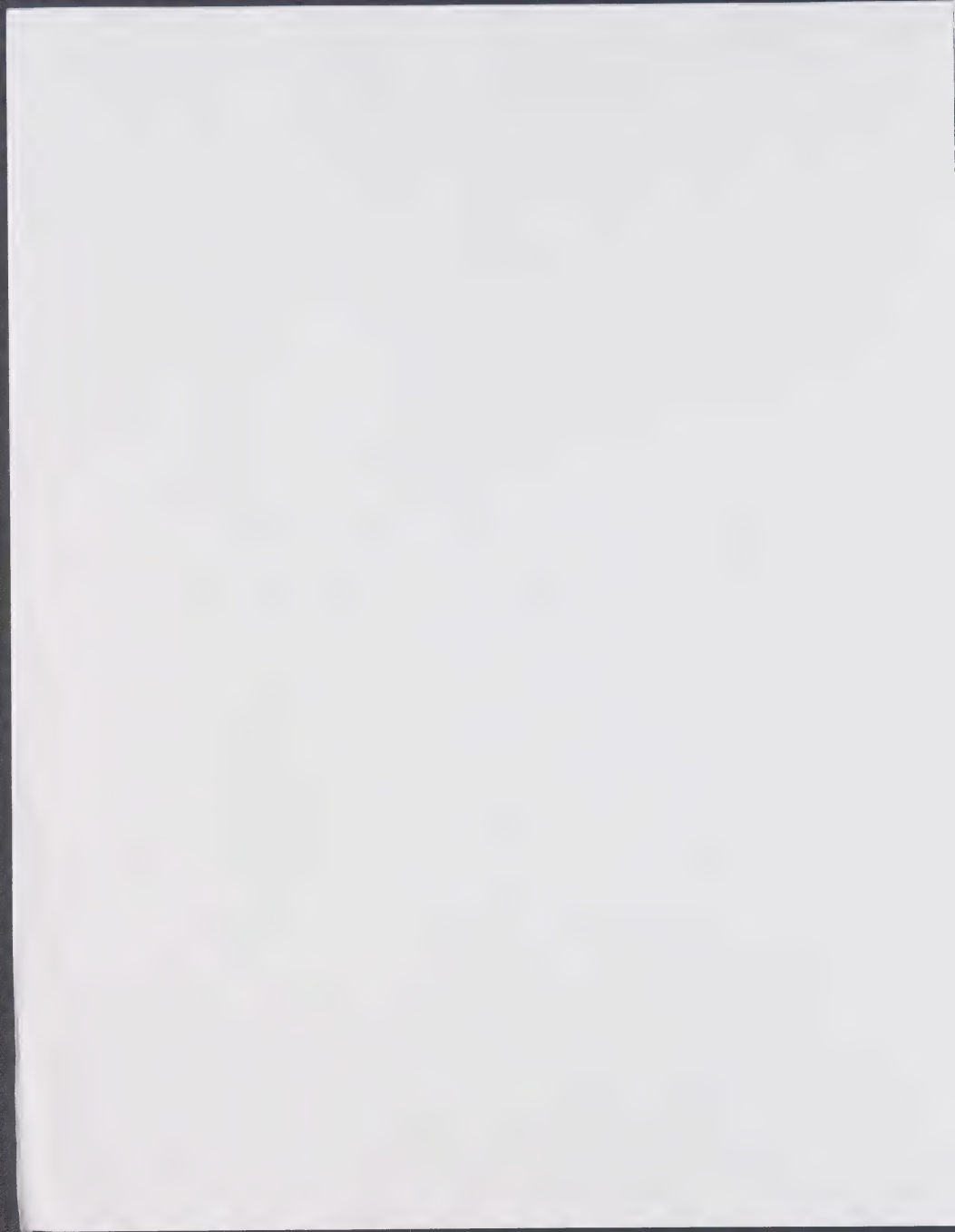
Also, I am still interested in that early B.G. Cuypp and would appreciate a good black/white photograph.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. - 2

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709
E-mail: alfred@alfredbader.com



UNIVERSITÄT WIEN
BIBLIOTHEKS- UND ARCHIWWESEN

ÖSTERREICHISCHE ZENTRALBIBLIOTHEK FÜR PHYSIK
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ÖSTERREICH/AUSTRIA

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URL: HTTP://WWW.ZBP.UNIVIE.AC.AT



S. g. Herrn
Dr. Alfred Bader
Astor Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, WI 53202
USA

Wien, 2004-09-06

ZB 2004/PG

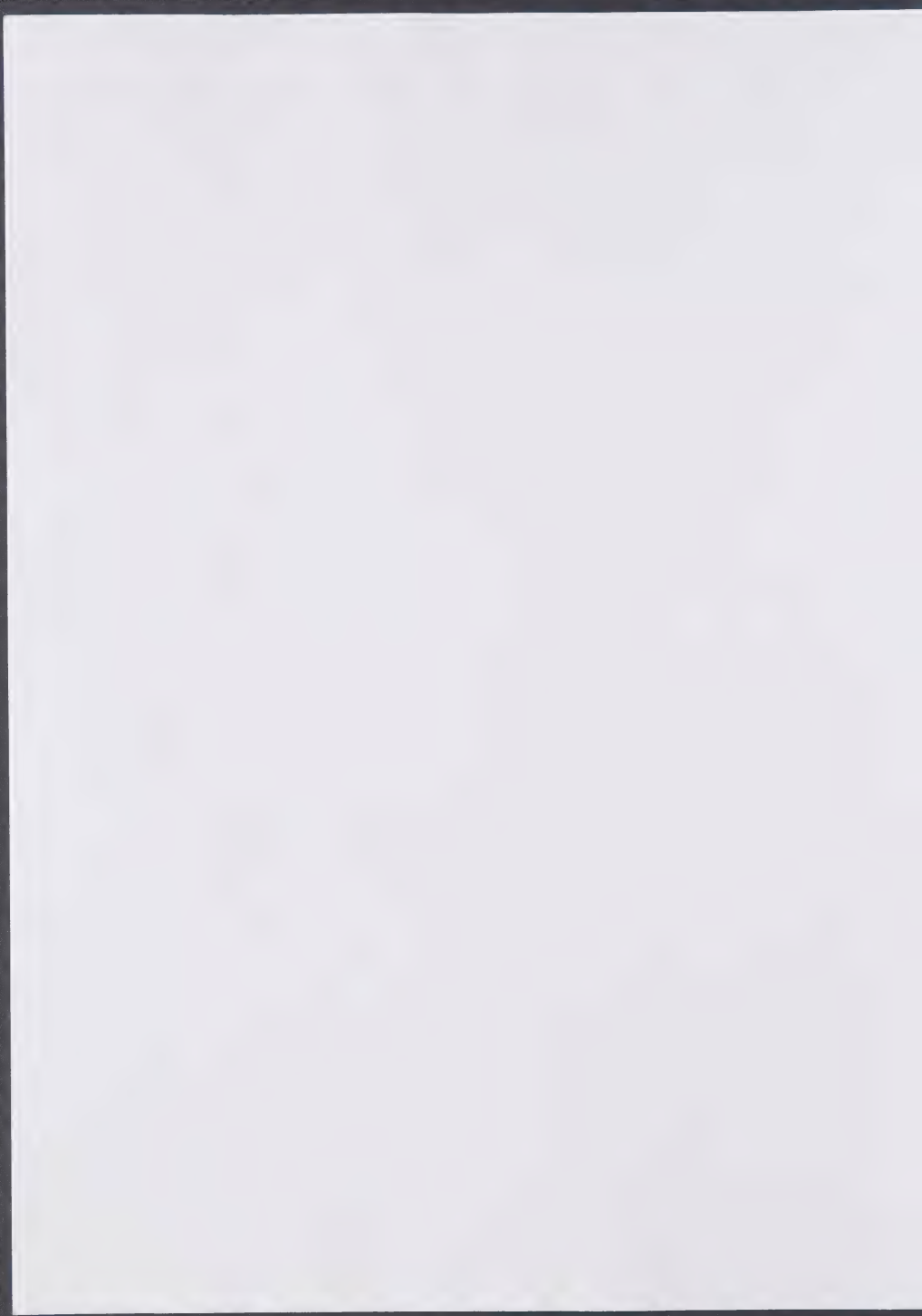
Betreff: 1924-Ein guter Jahrgang

Sehr geehrter Herr Dr. Bader!

Wir erlauben uns, Ihnen die offizielle Einladung zur Ausstellungseröffnung zu schicken. Beiliegend finden Sie außerdem 20 Einladungen, mit der Bitte diese in Ihrem Bekanntenkreis beliebig zu verteilen.

Hochachtungsvoll

(Dipl. Ing. Peter Graf)



Sechs 1924 in Österreich geborene Naturwissenschaftler, drei Chemiker und drei Physiker, haben neuer ihren achtzigsten Geburtstag. Die Forschungsgebiete, in denen die Wissenschaftler tätig waren – und zum Teil noch immer sind – erstrecken sich vom Weltraum bis zu den allerkleinsten „Bausteinen“ des Lebens, vom Bau und Betrieb von Kernforschungsanlagen bis hin zur Stereochemie. Sie haben viel geleistet für Forschung und Lehre, haben Tausende Studierende ausgebildet und zusammen zahlreiche wissenschaftliche Publikationen veröffentlicht. Grund genug, sie einer breiteren Öffentlichkeit vorzustellen!

Universität Wien
Bibliotheks- und Archiwesen
ÖSTERREICHISCHE ZENTRALBIBLIOTHEK FÜR PHYSIK

Einladung

1924 – Ein guter Jahrgang

Besichtigung der Ausstellung:

- 27.9.2004 bis 5.11.2004: Österreichische Zentralbibliothek für Physik, 4. Stock
9. und 10.11.2004: Universität Wien, Vorraum zum Festsaal
11.11.2004 bis 10.12.2004: Universität Wien, Bibliotheks- und Archiwesen,
Vorraum zum Großen Lesesaal der Hauptbibliothek
Ein Katalog zur Ausstellung liegt auf.



Alfred Boder – Ferdinand Copp – Michael u. Hjalmar Berger – Otto Hiltnerl – Karl Schlägl – Hans Luppy

DIE ÖSTERREICHISCHE ZENTRALBIBLIOTHEK FÜR PHYSIK

lädt ein zur

Eröffnung der Ausstellung

1924 – Ein guter Jahrgang

Freitag, 24. September 2004

um 16.30 Uhr im Großen Hörsaal
des Instituts für Experimentalphysik
1. Stock, Boltzmannngasse 5, 1090 Wien

PROGRAMM

unter dem Ehrenschutz von
Magnifizenz O. Univ.-Prof. Dr. Georg Winckler

Begrüßung

*Dr. Wolfgang Kerber
Leiter der Bibliothek*

*MMag. Dr. Martha Sebök
Vizektorin*

Festreden

*Emer. O. Univ.-Prof. Dr. Ferdinand Stangler
Altdekan der Formal- und Naturwissenschaftlichen Fakultät*

*O. Univ.-Prof. Dr. Peter Schuster
Dekan der Fakultät für Chemie*

*Univ.-Prof. Dr. Christoph Dellago
Institut für Experimentalphysik*

Buffet

Um Antwort wird gebeten!

Tel. (+43-1)-4277-27600, E-Mail: zbinfo@zbp.univie.ac.at

GALERIE
FÜSSL & JAKOB GMBH

Herrn
Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin
USA 53202

München, den 10. September 2004

Sieher Alfred,

entschuldige bitte, dass Du erst heute wieder von mir hörst. Die von mir nach England gesandten Unterlagen haben Dich offensichtlich nicht erreicht.

Wegen des ‚Gerome-Gemäldes‘ hatte ich einen Bekannten nach Wien zur Besichtigung gesandt. Er war der Ansicht es könnte sich dabei um einen übermalten Druck handeln. Das Gemälde wurde zwischenzeitlich wieder zurück nach Budapest gebracht.

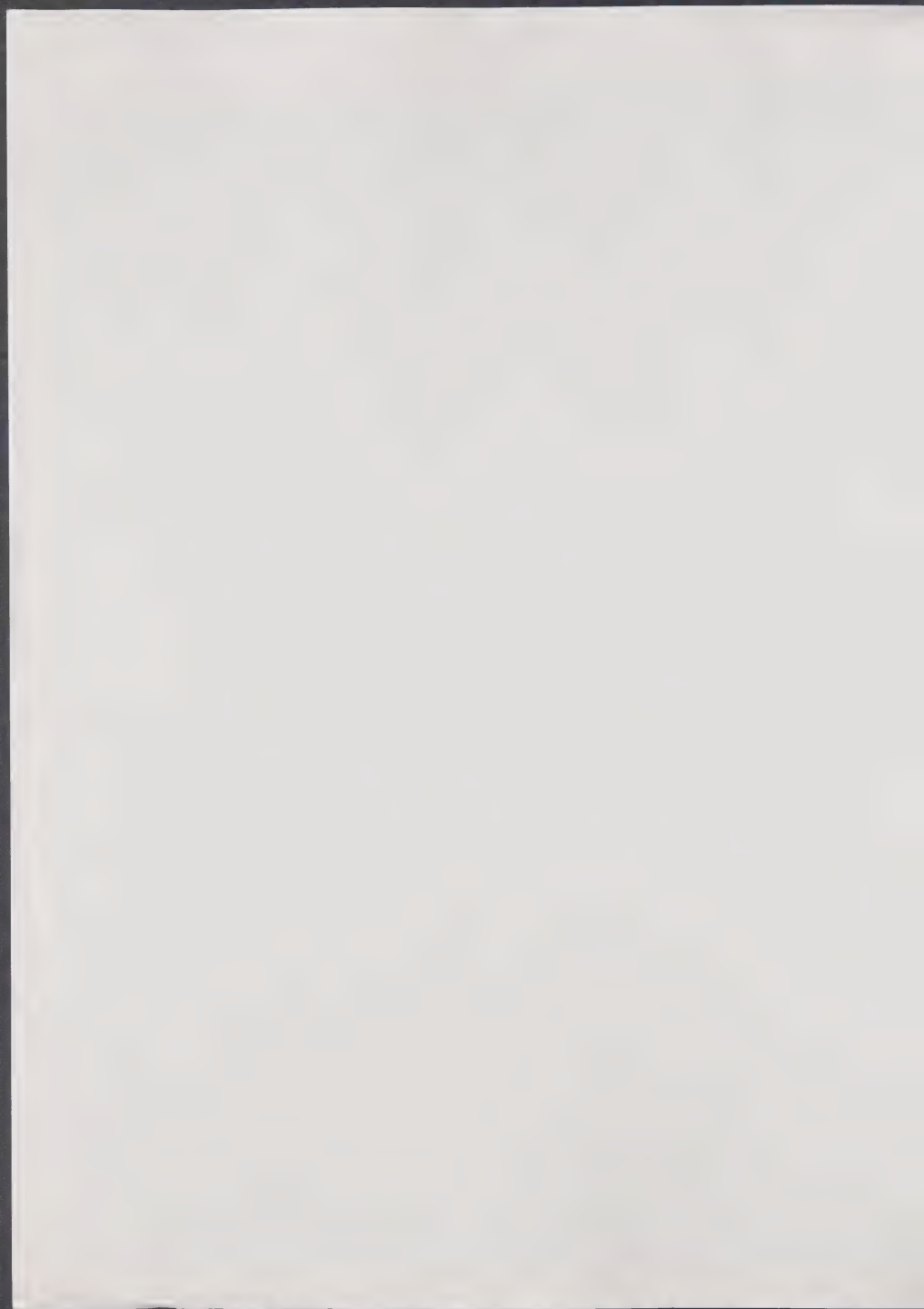
Wir werden ab morgen für 3 Wochen in Spanien sein. Nach meiner Rückkehr, Anfang Oktober habe ich in Ungarn zu tun. Bei dieser Gelegenheit werde ich das Gemälde vor Ort selbst in Augenschein nehmen und Dir dann berichten.

Anbei sende ich Dir das Gutachten zu dem Gemälde von Otto Gebler.

Für heute herzliche Grüße, auch an Deine liebe Frau,

Wolfgang

Anlage



10/1/04 /AZ

Alfred Bader Fine Arts

924 E. Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202

Invoice

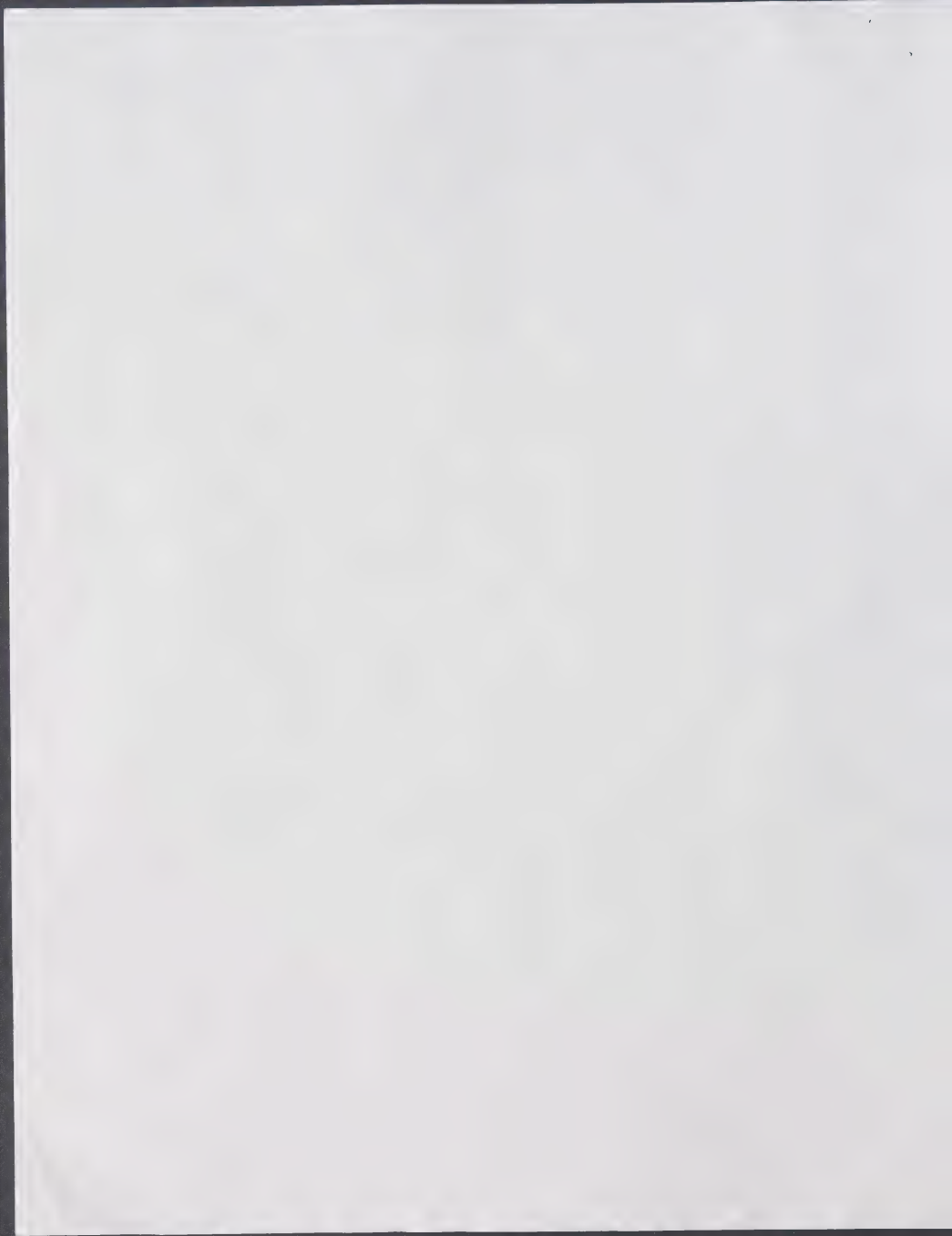
DATE	INVOICE #
9/16 2004	377

BILL TO
John H. Kopmeier Jr., Director Eckhart G. Grohmann Collection MSOE 1025 North Broadway Milwaukee, WI 53202-3109

RECEIVED
at bank DATE 9/17/04
 To A. Jacato
 9/17/04

P.O. NO.	TERMS	PROJECT

DESCRIPTION	QTY	RATE	AMOUNT
ABFA #2550, Alchemist in his laboratory, 9-3/4" x 12-3/4", oil on canvas, ca. 1840, probably English		1,200.00	1,200.00
ABFA #2727, Man in workshop with Armor, 25" x 18", oil on canvas laid on board, Ernst Zimmermann (1852-1901), signed with initials		1,800.00	1,800.00
WI Sales Tax		5.60%	0.00
<p><i>ok do pay</i></p> <p><i>[Signature]</i></p> <p><i>Amato</i></p>			
WI non-profit	Total		\$3,000.00



VENDOR:

VENDOR ID:

Alfred Bader Fine Arts
300528

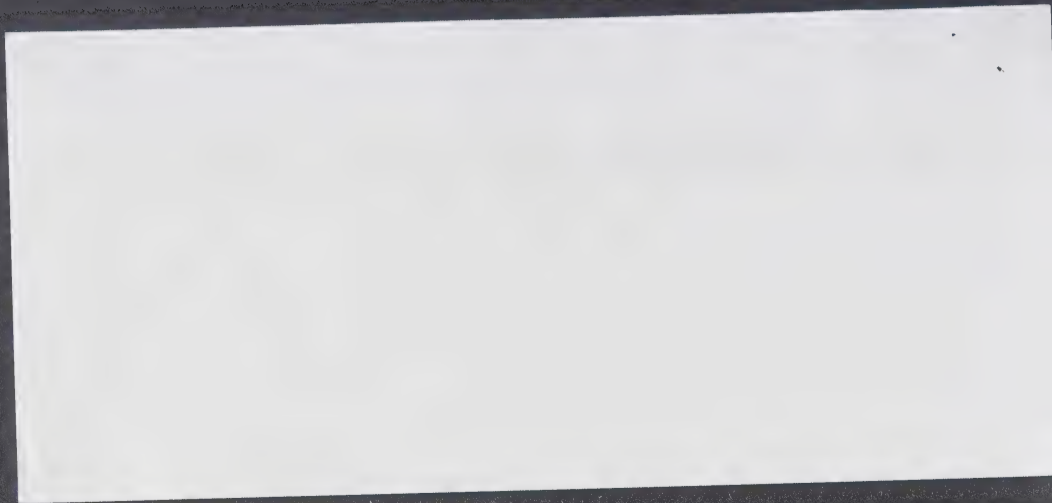
PAYEE COPY



CHECK NO. **268057**

DATE **1/29/2004**
TOTAL **3,000.00**

DATE	INVOICE	ACCOUNT NO.	AMOUNT	DISCOUNT	BALANCE
09/16/2004	377		3,000.00	0.00	



Subject: RE: Framing for portrait Young Boy
From: GuiRochat@aol.com
Date: Sat, 18 Sep 2004 13:00:14 EDT
To: baderfa@execpc.com

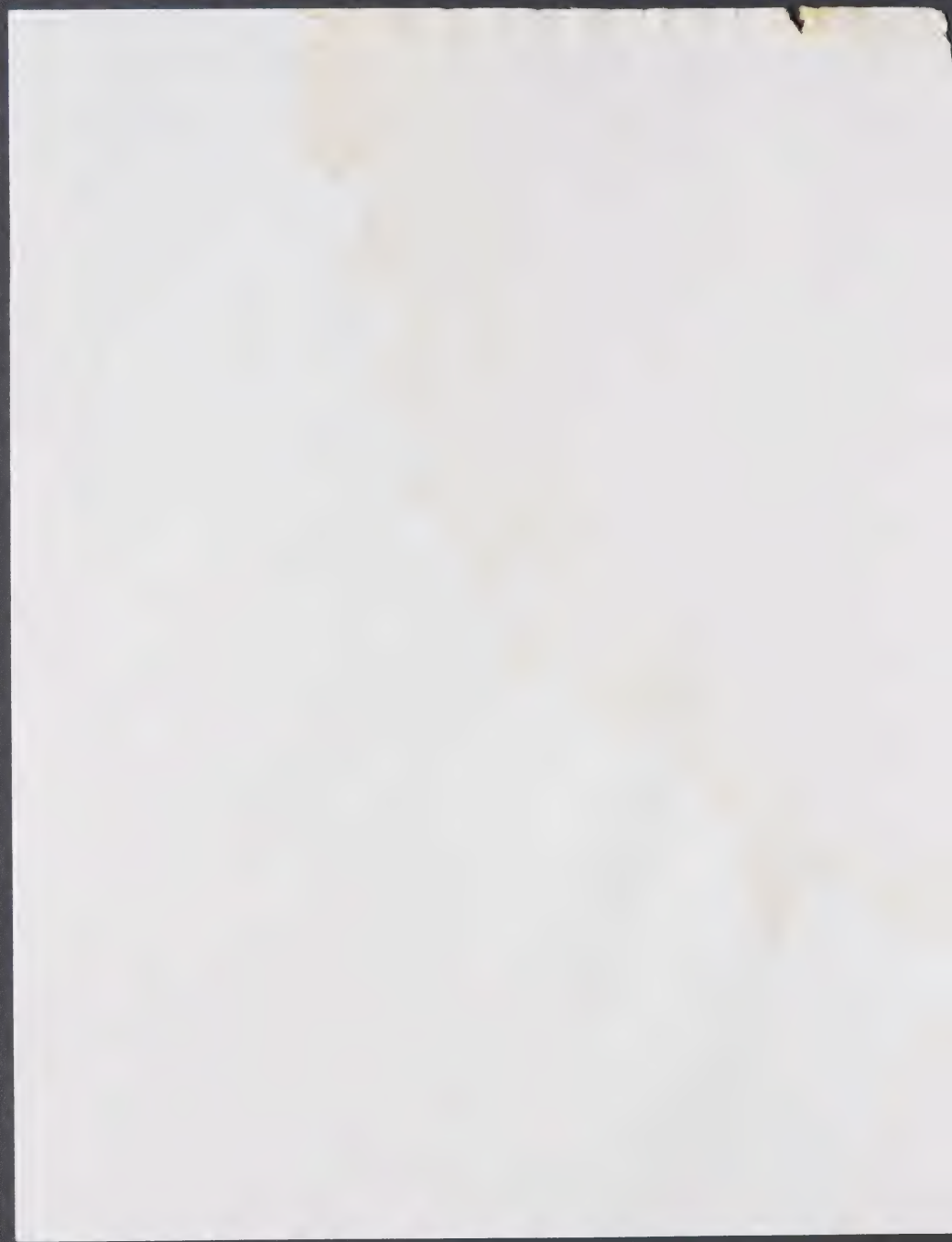
BY FAX

Dear Alfred,

I have looked carefully at the panel portrait of the young boy and its frame. If you do not have a liner which fitted this painting in its frame (it falls out now because the frame opening is too large), I could go to the cheapest framers in town (I think framers are less expensive here than elsewhere because there is a lot of competition), namely the Pearl Paint Framing Store and get a liner for the front to hold the portrait in the frame and a liner in the back to secure the painting, keeping the image of the van Dyck horseriders unobscured. I drew accompanying work of art during a rainy Saturday afternoon and I hope this may give you an impression of what I thought to be a solution for fitting the painting into its frame (if it is possible to it this way..something I would have to find out at Pearl's). Please give me your opinion.

All kindest and best,
Gui

This message scanned for viruses by [CoreComm](#)



From: "Otto Naumann" <otto@dutchpaintings.com>
Date: Mon, 20 Sep 2004 17:24:52 -0400
To: "Alfred Bader" <baderfa@execpc.com>

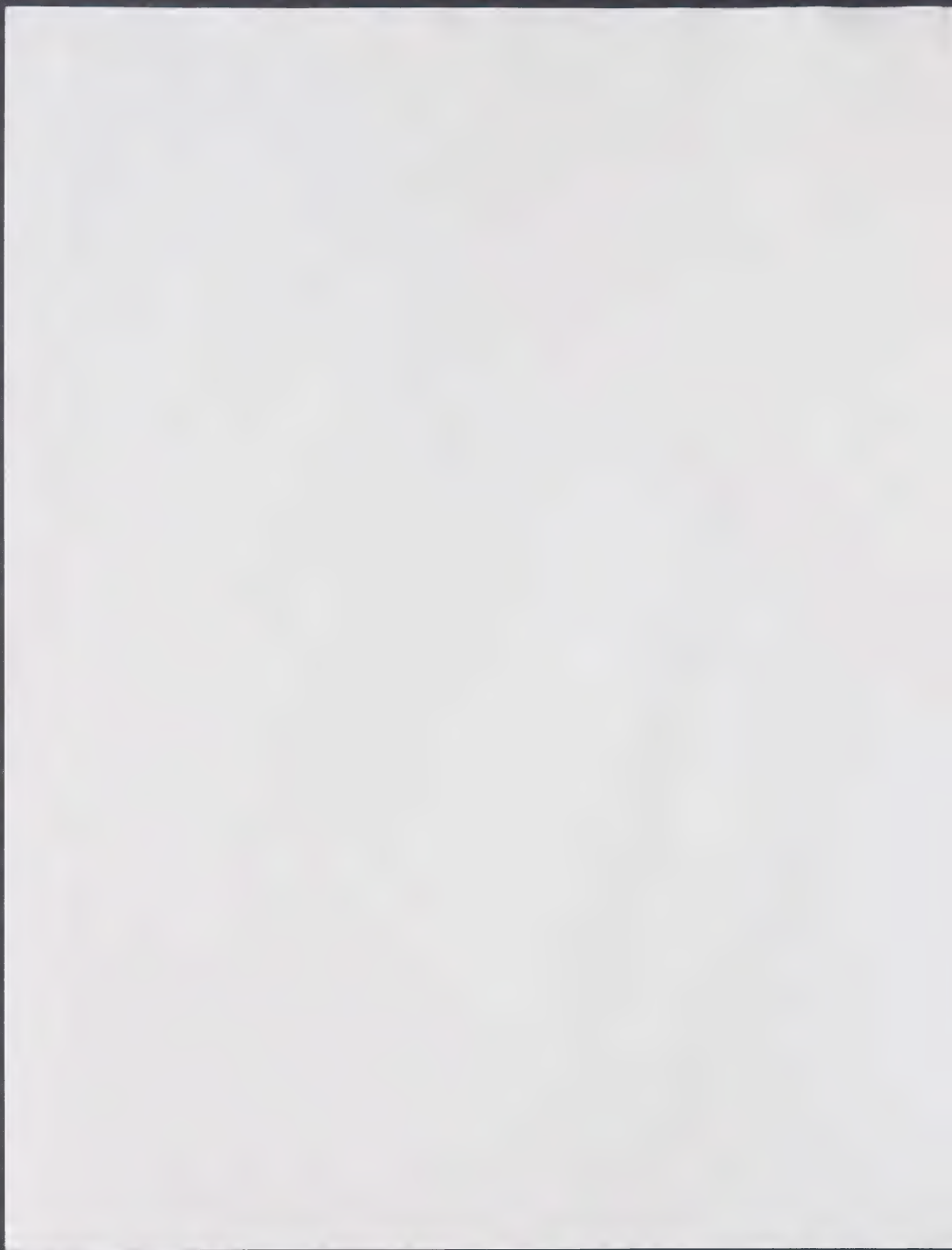
Just got the Dorotheum cat. and the Jouderville is a killer, best of its kind. It will cost a lot, but it's dirty, and one can always argue a profit after it's cleaned, whatever it sells for.

Yours,

Otto

PS: The Levecq is also very nice.

This message scanned for viruses by [CoreComm](#)





FAX FROM:

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

September 23, 2004

TO: Dr. Peter Wolf
Dorotheum

Page 1 of _1_

FAX #: 011-43-1-515-60-461

Dear Peter,

Please call me next Wednesday, September 29th, to bid on lots 165 and 166. I will be at my gallery where the telephone number is 1-414-277-0730.

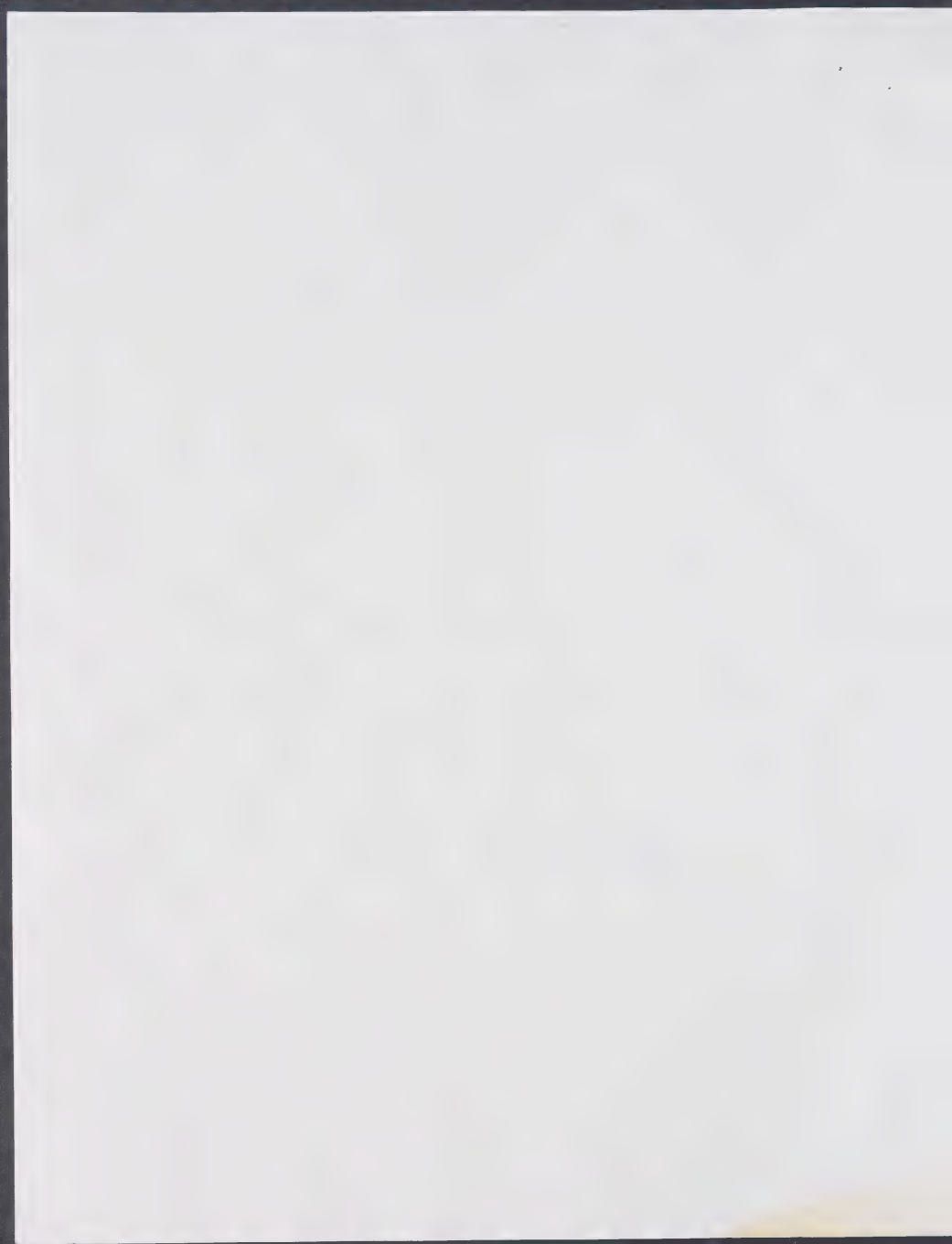
I have decided against bidding on lot 158 because this is a rather good copy - but a copy after Rembrandt's etching of 1646, B-280.

Thank you for all your help to my good friend Eckhart Grohmann who will, I hope, be able to purchase all of those alchemical and medicinal paintings.

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

Yours sincerely,

Alfred Bader
AB/az

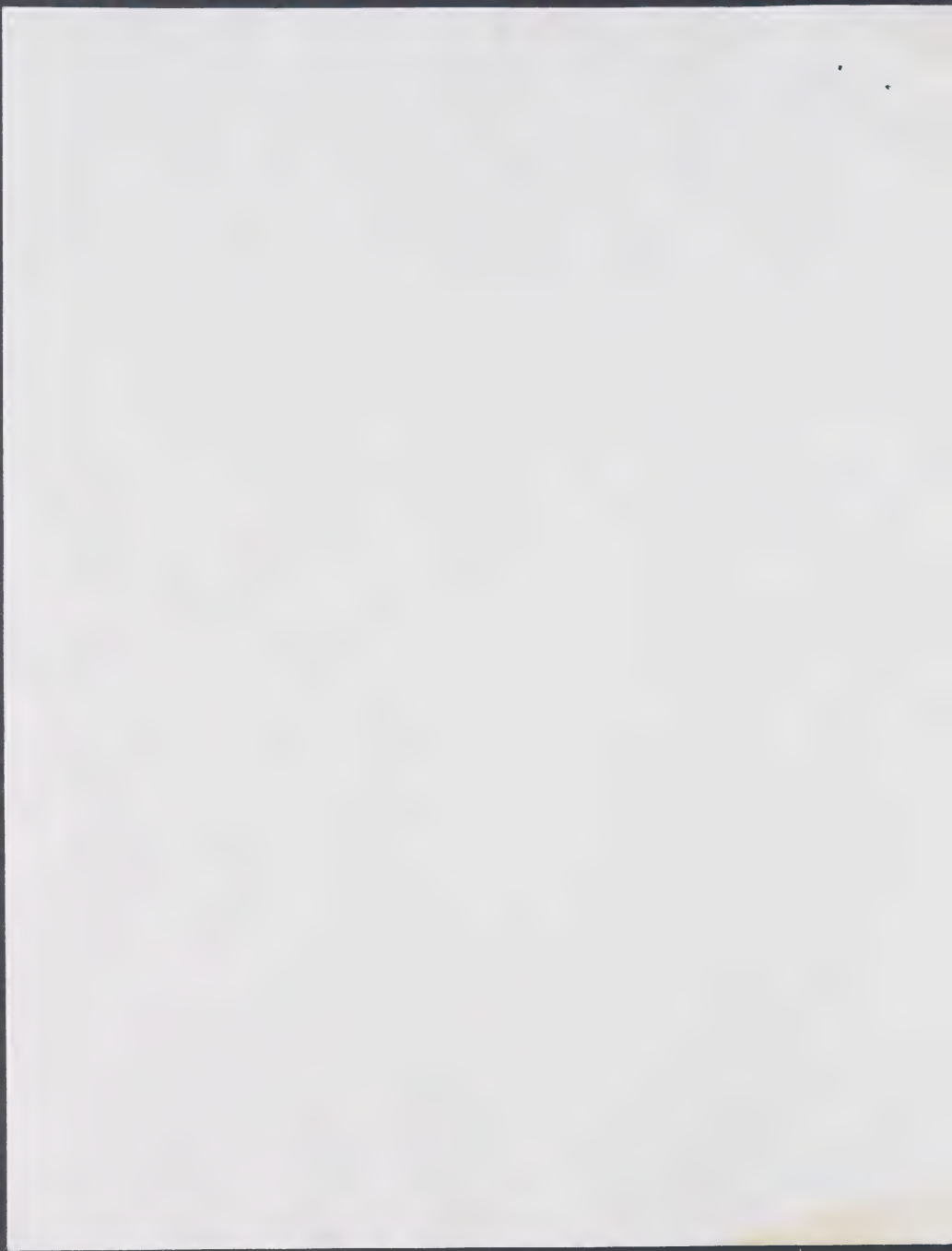


TRANSMISSION VERIFICATION REPORT

TIME : 09/23/2004 04:43

DATE, TIME
FAX NO./NAME
DURATION
PAGE(S)
RESULT
MODE

09/23 04:42
01143151560461
00:00:31
01
OK
STANDARD
ECM





ALFRED BADER FINE ARTS

DR ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

September 24, 2004

Mr. Thomas M. Davis
6791 Musical Lane S.W.
Roanoke, VA 24018

Dear Mr. Davis,

The drawing of Rembrandt, late in his life, looks period though somewhat foxed. Give me a little time and a good library and I will telephone you on Sunday, October 3rd to respond.

The painting is certainly not of Rembrandt, but an image of Rubens. Please compare with the enclosed.

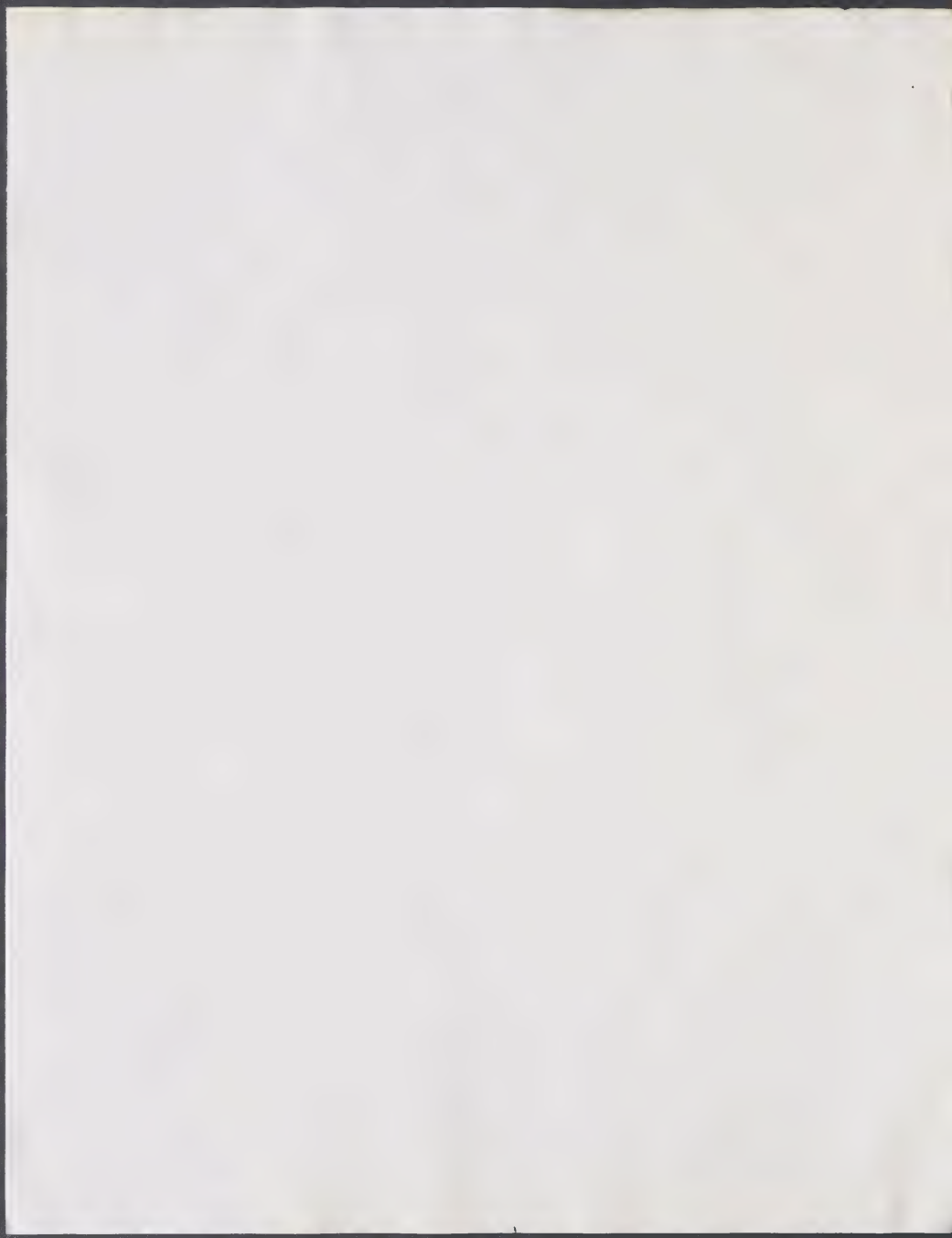
I look forward to receiving a good photograph.

With best wishes I am

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709
E-mail: alfred@alfredbader.com



9/20/2007

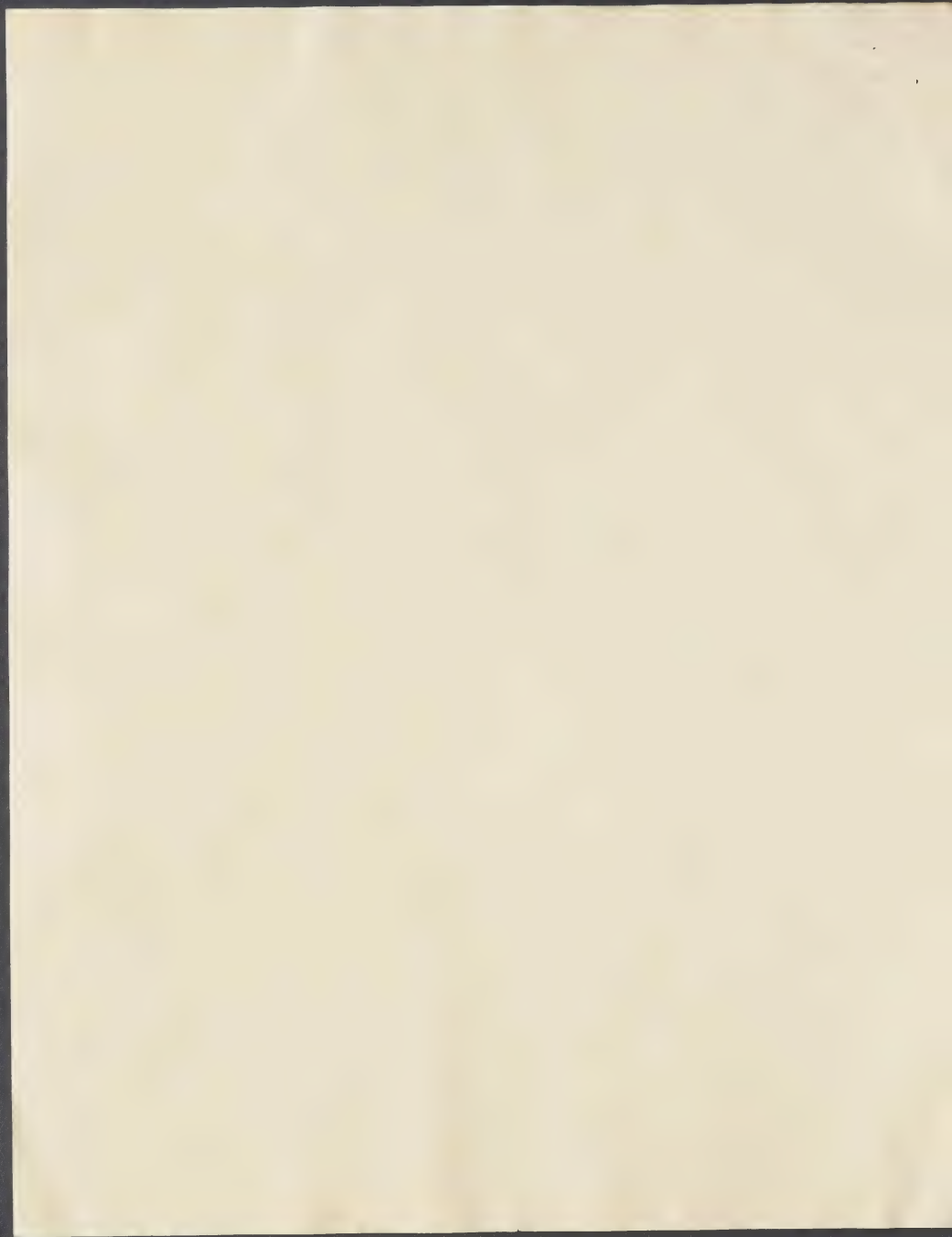
THOMAS M. DAVIS
6791 MUSICAL LN. S.W.
ROANOKE, VA. 24012
540 989-5796

DEAR MR. BAKER,

IT WAS A PLEASURE TO TALK TO YOU
TODAY CONCERNING THE REMBRANT SELF-PORTRAIT
DRAWING AND THE OIL PORTRAIT REMBRANT
(HOPEFUL). I AM ENCLOSEING PHOTOS OF EACH
OF THE TWO. PLEASE CONTACT ME AT
540 989.5796. THANKS.

Sincerely,

Tom Davis



Subject: (no subject)
From: GuiRochat@aol.com
Date: Fri, 24 Sep 2004 10:42:47 EDT
To: baderfa@execpc.com

Dear Alfred,

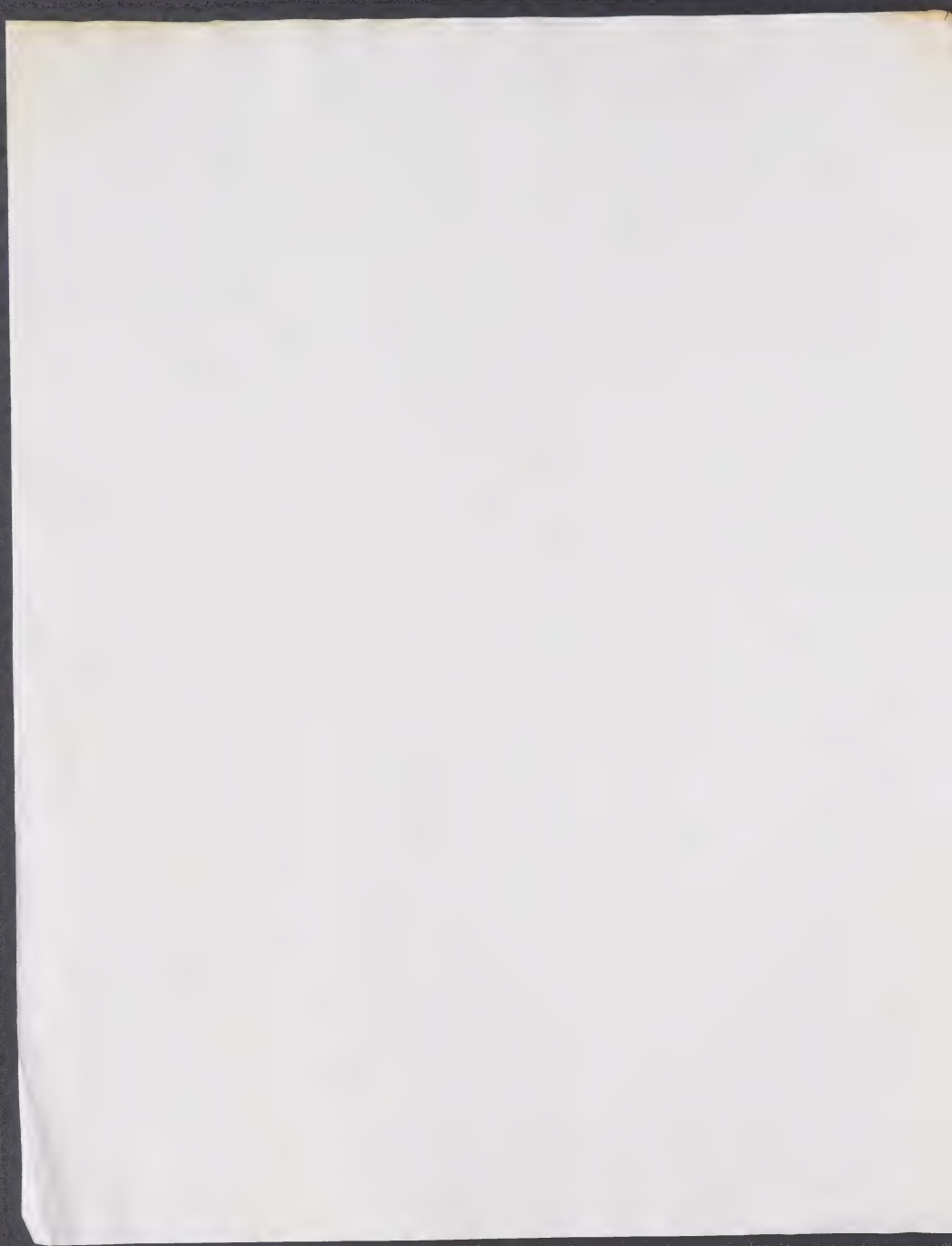
There is an important painting being offered in the Christie's House Sale on October 5, which is mis-catalogued. I am sending you hereby as insertion in my email the entry in Christie's catalogue. The lot number 5 describes the painting as by a Follower of Jean Boucher, a French painter circa 1630 and the title of the painting is "Joseph Interpreting Pharaoh's Dream". Estimates are only \$ 4/6,000, but I feel sure that it will go higher. The size is 68 1/4 by 59 inches. In fact this is a painting by the fairly rare and recently re-discovered painter Nicolas Prevost (Paris 1604-1670 Richelieu). Nicolas Prevost was the court painter to the Cardinal Richelieu and he painted a series of canvases for the Cardinal's palace in Richelieu, France. All are large and depict scenes such as The Meeting of Solomon and the Queen of Sheba and Solomon Worshipping Idols as well as mythological subjects such as the Sacrifice of Polyxene on the Tomb of Achilles and historical ones such as Porcia Consuming Burning Coals after the Death of Brutus. These series formed a decoration on large chimney pieces in the Cardinal's palace. All of these are in fact in the Museum of Orleans in France and were exhibited in Montreal and at the Wallraf-Richartz museum in Cologne for an exhibition called Richelieu, Art and Power in 2003 (I have the beautiful and thick catalogue from this exhibition). I feel that this painting offered at Christie's is part of that scheme and would be extremely important to the Orleans museum (provided they can get the funds from the Union des Musees de France). There is no doubt in my mind about the attribution to Prevost. I will ask Christie's for the condition report. Would this painting be of interest to you ? If not, then I will try to go for it myself. Please let me know. All kindest best wishes,
Gui

ATTACHMENT

[Click here: LotFinder®](#)

[Click here: Larger Image](#)

This message scanned for viruses by [CoreComm](#)



Subject: RE: Paintings

From: "Otto Naumann" <otto@dutchpaintings.com>

Date: Fri, 24 Sep 2004 11:47:02 -0400

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

This is too important. I should fly over to Vienna and Brussels. If this Frans Hals is right, it's worth at least \$1.5 million.

-----Original Message-----

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]

Sent: Friday, September 24, 2004 9:14 AM

To: Otto

Subject: Paintings

Dear Otto,

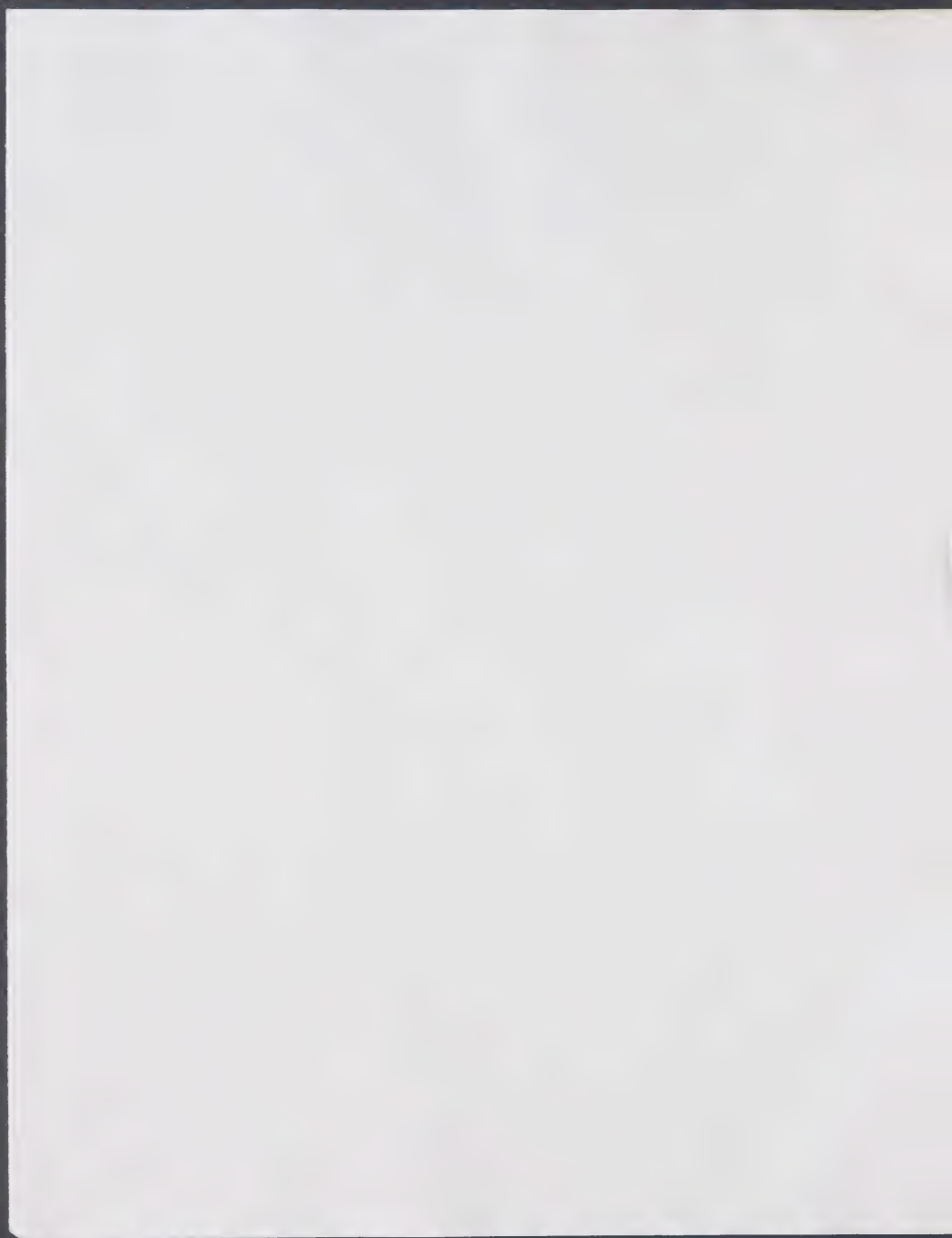
I just spoke to Mag. Haas at the Kinsky and she assured me that I would be telephoned on October 12th to bid and that she would send me a condition report next week. As far as she knows, Seymour Slive has neither seen the painting nor written about it.

Are you expected to hand carry the Abraham to Las Vegas? You can of course point out that the distance from Las Vegas to New York is the same as the distance from New York to Las Vegas and it would be easier if Stephen Wynn visited you. Still, I understand that Sotheby's sent the perhaps Vermeer to Las Vegas before the sale.

I haven't heard a word from Gerald Stiebel about my autobiographical essay which of course will not be published for a long time.

Best wishes,
Alfred

This message scanned for viruses by CoreComm



Subject: RE: Paintings
From: "Otto Naumann" <otto@dutchpaintings.com>
Date: Fri, 24 Sep 2004 11:47:02 -0400
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Steve Wynn arrives in NYC today, and I'll come in to show him the painting tomorrow. How do I convince him that the painting is worth at least twenty million? The best argument is his Vermeer, which he still won't admit he bought for around 30 mil, but what other comparables are there that you know of? I know the Rubens at 78 mil, the Guardi (ten years ago) at 17 mil, the Canaletto (again, long ago) for 18 mil. The Man in a Red Doublet, which we bought for 9.5 mil, sold again at auction several years later for 13.5 and is now on the market for 18.5 mil.

-----Original Message-----

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: Friday, September 24, 2004 9:14 AM
To: Otto
Subject: Paintings

Dear Otto,

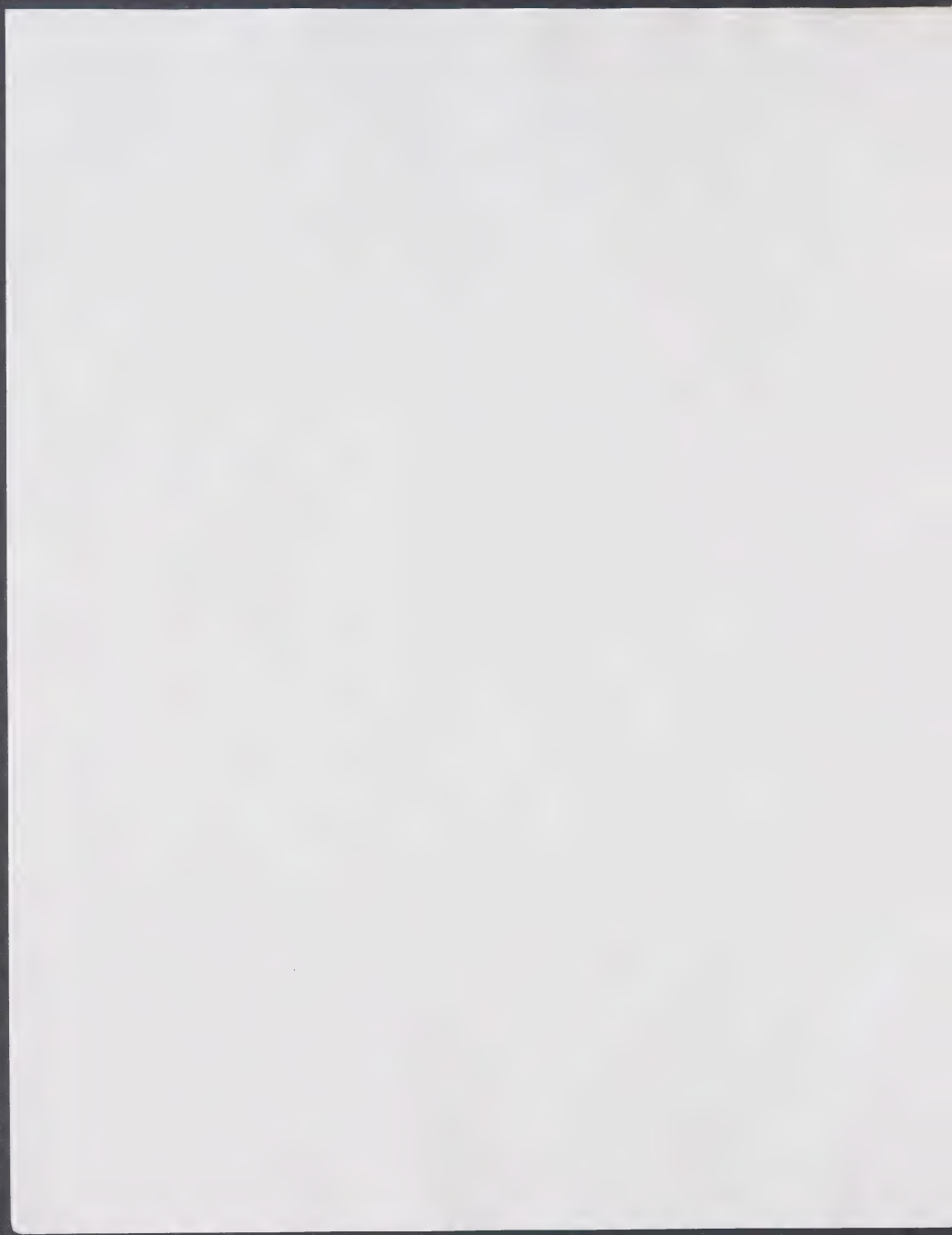
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I haven't heard a word from Gerald Stiebel about my autobiographical essay which of course will not be published for a long time.

Best wishes,
Alfred

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Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.
Membre Société de l'Histoire de l'Art français

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel , Suite 622
Milwaukee, Wisconsin

Sunday evening October 3, 2004

by fax 1 414 277 0709

Dear Alfred,

I am sorry I missed your call but I was in fact at a reception at Christie's where I got at long last the condition report on the painting and the chance to see it in person.

I am terribly sorry but the painting is a total wreck. The attribution to Prevost is entirely correct and it probably formed part of the decoration for Richelieu's palace.

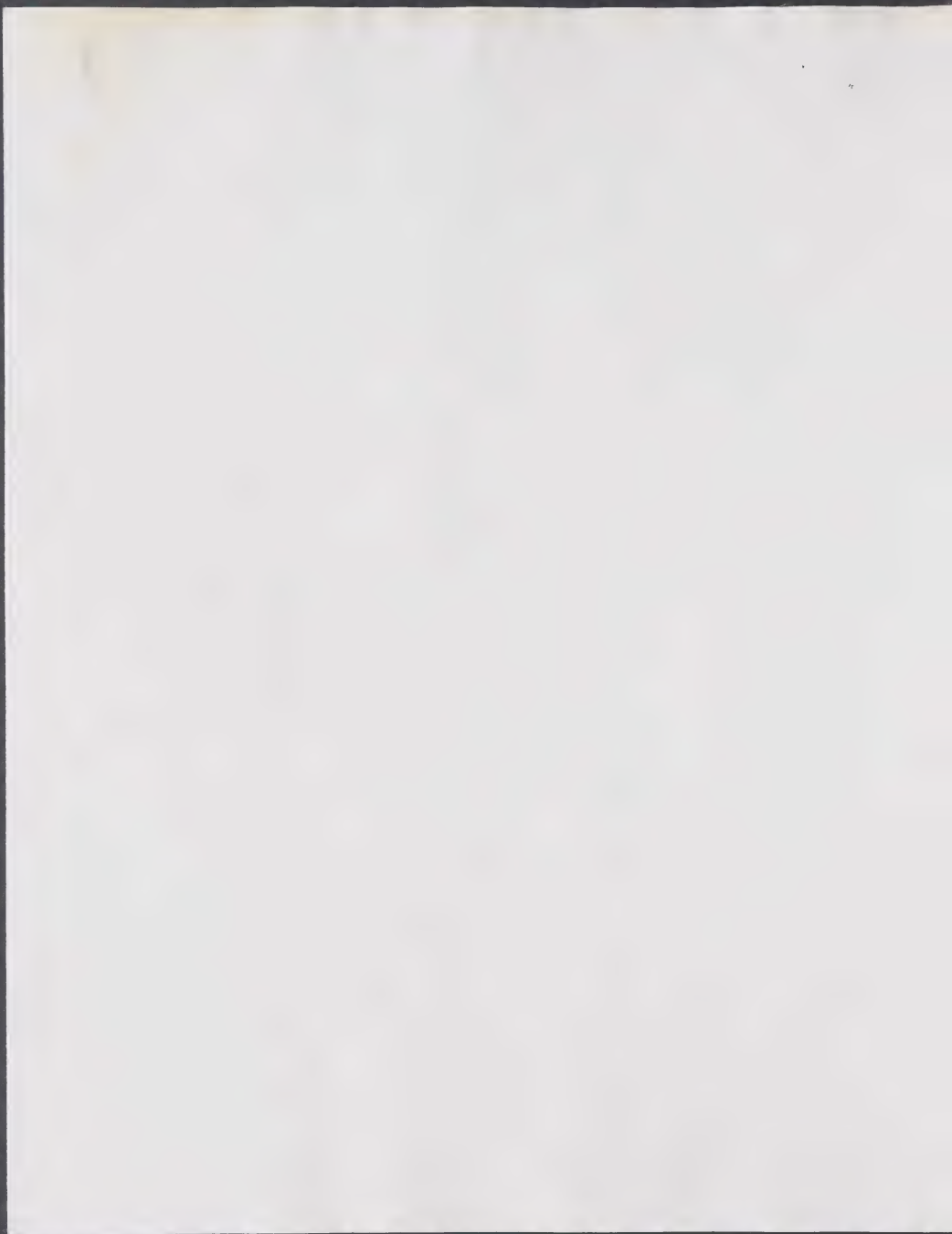
But it was fairly recently relined and even more heavily restored than the condition report from Christie's which I enclose, indicates.

It is a great pity as it was an important painting and it looked very good in the illustration, but I do not recommend that you buy it.

But soon we will have the major sales again and hopefully after I sold the Bloemaert there may be other discoveries.

All kindest best regards,





CHRISTIE'S INC

20 Rockefeller Plaza
New York, N.Y. 10020
Tel: (212) 636 2000
Fax: (212) 636 2399

CONDITION REPORT

CHRISTIE'S

Report Date 03OCT04

Page 1

Sale 1416 05OCT04
The House Sale

Further to your recent inquiry, we are pleased to provide to you the condition report(s) you requested. This report has been prepared by Christie's specialists and is no substitute for physical examination by you and/or your advisors. Christie's specialists are not trained restorers and the report set forth below is not a comprehensive condition report prepared by a professional conservator. While we make certain observations on the work which we trust are helpful, we recommend you consult your own restorer for a more complete report. Prospective purchasers should bear in mind that this report will not disclose any imperfections which may only be revealed during the course of subsequent restoration. Buyers are reminded that Christie's warranties with respect to property are limited as set forth in our Conditions of Sale and do not extend to condition.

Lot 5

This painting is extensively restored, we would recommend that it is viewed in person before bidding.

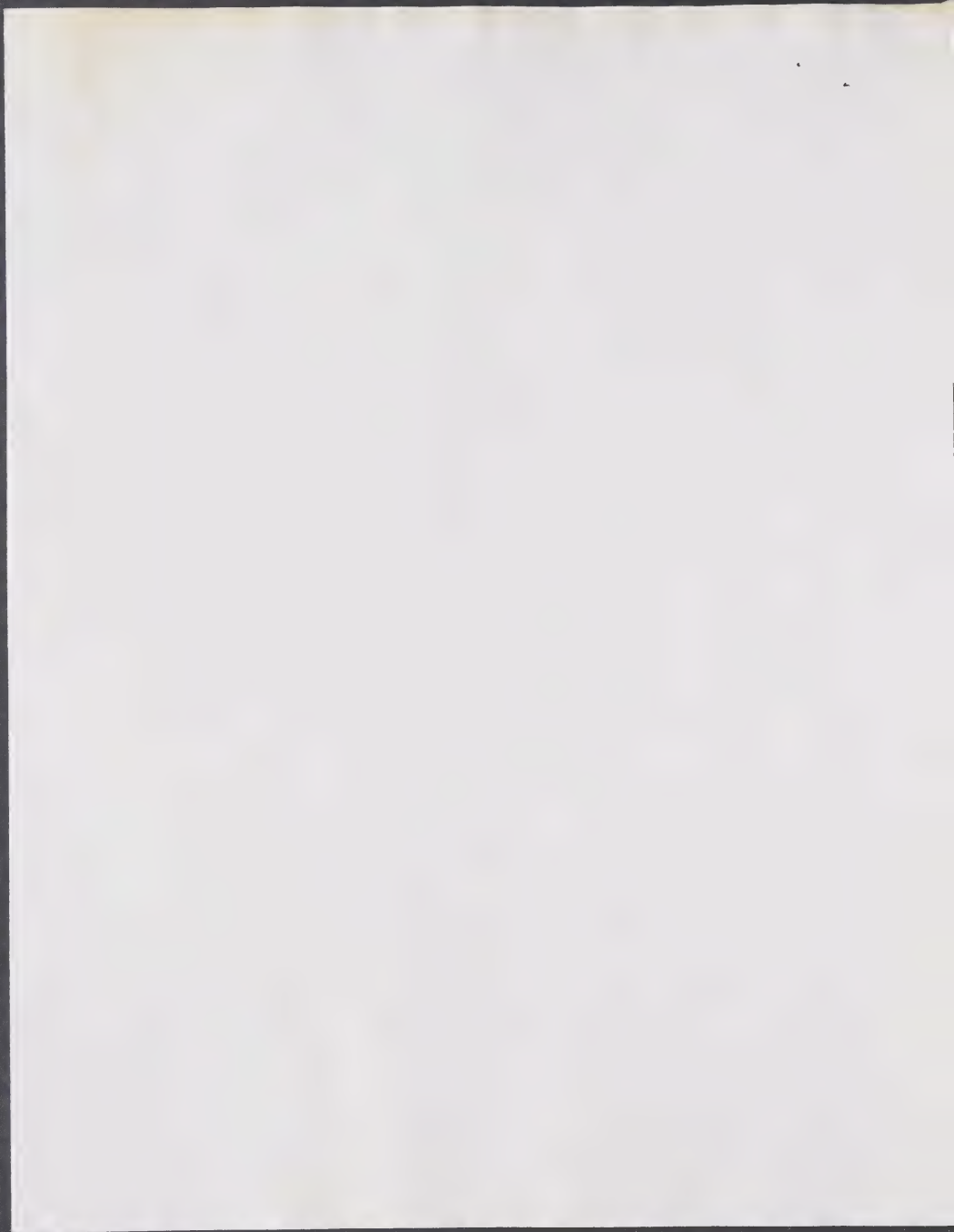
The canvas is supported with a wax lining. There is extensive inpainting throughout the two figures on the right. Further inpaint to the child, including a 3 x 6 inch area of inpaint in his torso, a horizontal strip of inpaint runs through his head and across the width of the picture about 38 inches from the bottom edge, covering a seam in the canvas.

Further extensive inpaint to both of the figures on the left, this inpaint is throughout, the bodies, legs and faces.

The face and torso of the central figure are almost entirely inpainted. The background in the upper half of the picture is entirely repainted and there are numerous areas of inpaint in the ground.

Marks on the surface from the stretcher bars.

We thank you for your interest in the forthcoming sale. We remind you again that all property is sold 'as is' and should be viewed personally by you or by your professional adviser before the sale to assess its condition.



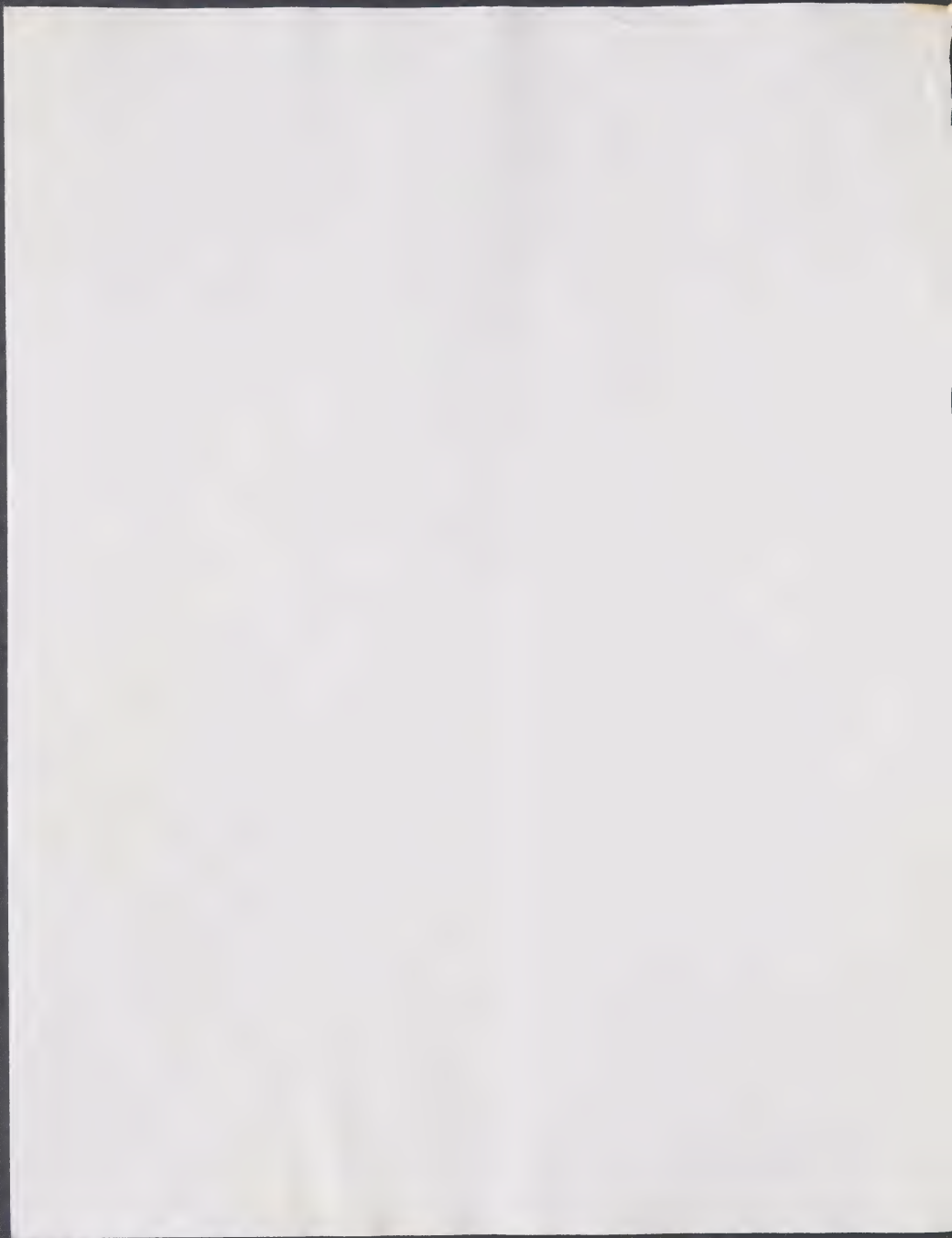
Subject: Re: Something for you at Sotheby's: sale AM0941, lot 35
From: GuiRochat@aol.com
Date: Tue, 5 Oct 2004 14:28:26 EDT
To: baderfa@execpc.com

Dear Alfred,

That is a very nice painting, the London Bloemaert. Somehow the composition seems very familiar. Though the Aachen museum denies that this is their lost picture, I hope that it is not war loot. I remember looking at the version sold at Sotheby's in April because of the large Lot & Daughters and wondering how the same painter could paint two such very different images (grandiose in the Lot and so conventional in his Mannerist works). In this painting Bloemaert seems very much influenced by Italian Bolognese examples.

All best,
Gui

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

Invoice

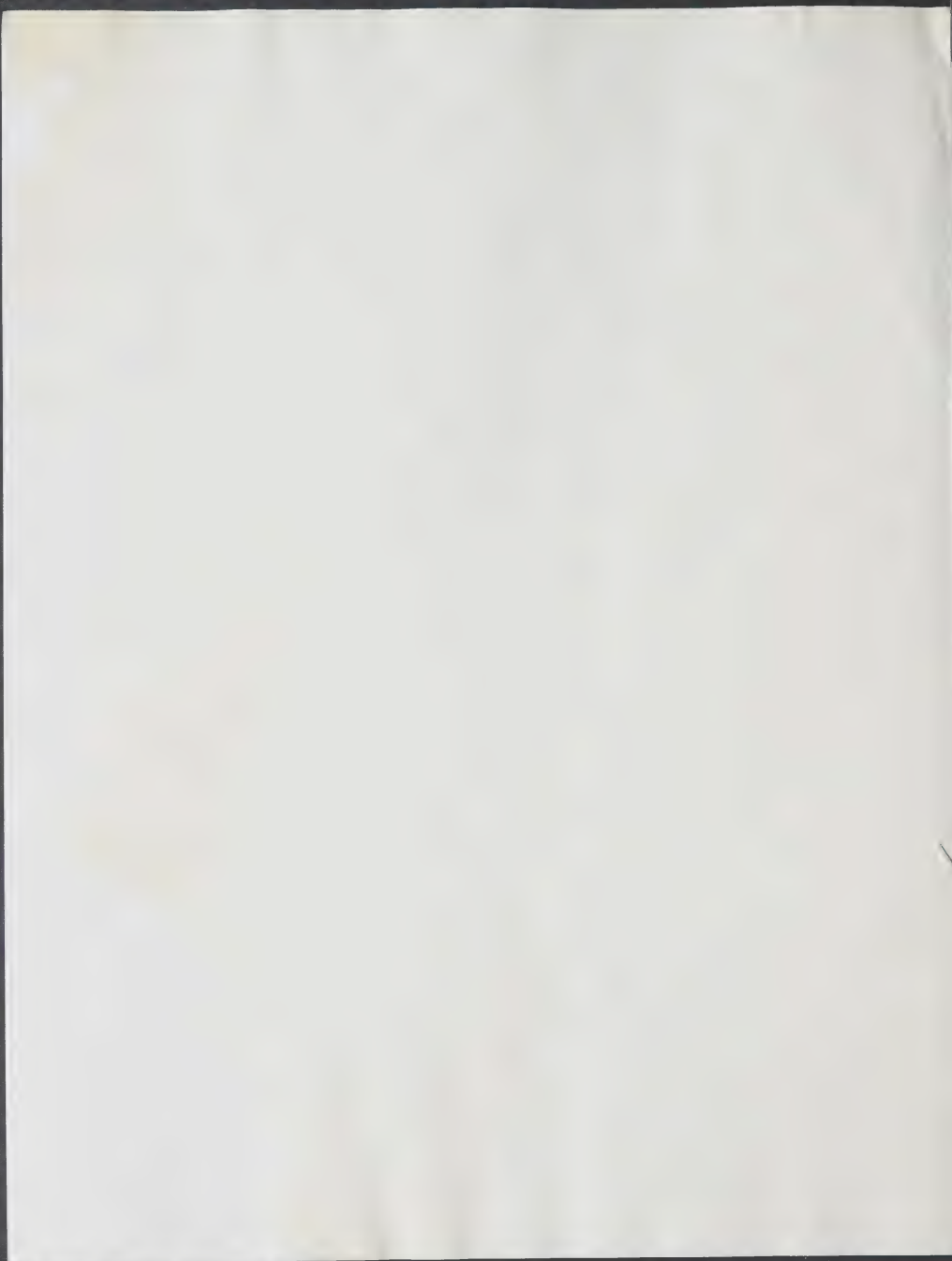
DATE	INVOICE #
10/6/2004	383

PAID

BILL TO
Stewart Dempsey Walnut Hill Ltd. 1731 N. 32nd Street Milwaukee, WI 53208 0694693 WI Seller permit

P.O. NO.	TERMS	PROJECT

DESCRIPTION	QTY	RATE	AMOUNT
ABFA #1633, Birch Trees - Watercolor by Czisek		100.00	100.00
ABFA #2624, Portrait of Girl attributed to Gwen John		1,200.00	1,200.00
ABFA #2769, Landscape by H. Thomas Schafer		100.00	100.00
DEALER		Total	\$1,400.00



Subject: RE: Abraham

From: "Otto Naumann" <otto@dutchpaintings.com>

Date: Wed, 6 Oct 2004 10:53:31 -0400

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

I wish he would, but I don't think so. If he buys it, he will undoubtedly ask me to take it to Amsterdam on his behalf, or he will pay after I return with a revised write-up. I won't suggest this; rather, I will leave it in his hands.

Did you receive the Sotheby's Amsterdam paintings catalogue? In the back are illustrated details of the Fattorini pictures. I'm sure you will agree with me, that the only one worth going after is the Jacob van Ruisdael.

Yours,
Otto

-----Original Message-----

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

Sent: Tuesday, October 05, 2004 1:53 PM

To: Otto

Subject: Abraham

Dear Otto,

What happens if Stephen Wynn buys the Abraham before you take it to Amsterdam?

Regards,
Alfred

This message scanned for viruses by CoreComm



*THE JEWISH COMMUNITY
NIŠ, JUGOSLAVIJA*

Jasmina Ćirić
president

Ph./fax: 018/ 352 164

064/14 95 355

e-mail: jasnaciric@hotmail.com

e-mail: jasnacir@Eunet.yu

18000 Niš

Čairska 28/2

*JEVREJSKA OPŠTINA
NIŠ, JUGOSLAVIJA*

Jasmina Ćirić
- predsednik

18000 Niš
Čairska 28/2

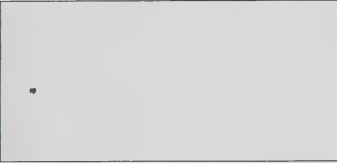
Tel./fax: 018/ 352-164

Mob. 064/14 95 355

e-mail: jasnaciric@hotmail.com

e-mail: jasnacir@Eunet.yu

JEVREJSKA OPŠTINA NIŠ
JUGOSLAVIJA



Predsednik: Ćirić Jasmina
18000 Niš Čairska 28/2
Telefon : 018 / 352 - 164

datum: Niš, ²⁰⁰⁴ 20 11 199__ god.

PREDMET:

Thank you for everything
Best regards for you and
your family.

Jasmina Ćirić

P.S. You have 2CD's



D "PAVIS"



Original state
Before treatment

D "PAVIS"



Before treatment,
detail

D "PAVIS"



Back of
Canvas

D "PAVIS"



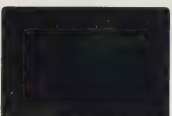
Inscription on
back of stretcher

D "PAVIS"



Clean state

D "PAVIS"



Clean state,
detail

D "PAVIS"



Finished
state

D "PAVIS"



Finished
state, detail

Double "PAVIS"



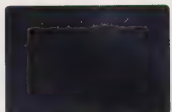
Clean state

Double "PAVIS"



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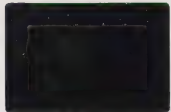
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ARTHUR SPOONER (1873-1962)

The Goose Fair, Nottingham

signed and dated 'Arthur Spooner/1926' (lower left)
oil on canvas

72 x 96½ in. (182.9 x 245.1 cm.)

Estimate: £60,000-80,000

US\$110,000-140,000

€91,000-120,000

PROVENANCE:

Sir Julian Cahn, Bt., Stanford Hall, Loughborough.

EXHIBITED:

Nottingham, Castle Museum and Art Gallery, *Works by Local Artists*, May 1926, no. 436.

Arthur Spooner trained at the Nottingham School of Art, where he also taught for many years. A native of the city, he remained there throughout his life, relishing the depiction of local scenes and people. He was a founding member of the Nottingham Atelier in 1897, later affiliated to the Nottingham Society of Artists, of which he was President from 1946-62. Contemporaries in the society included Harold and Dame Laura Knight, and after Spooner's death, Edward Seago became president.

The Nottingham Atelier was established specifically for drawing and painting from the nude, requiring of its artists, 'an ardent desire to work for self-improvement in the knowledge of the human form ...' (*Express and Journal*, October 18, 1897, quoted by M. Macmillan, *For the very Joy of Art*, Nottingham, p. 5). The Society of Artists was not much older, having been formed in 1880. The Industrial Revolution had seen the city rapidly grow from a small town to a lively trade centre, new wealth encouraging a cultural life that it previously lacked. In 1878, Nottingham Castle was converted into a museum and art gallery, and it was at this venue that Spooner would exhibit much of his work.

The present work illustrates Nottingham Old Market during a public festival. The Exchange building, built in 1724, can be seen with its distinctive clock in the distance and dominating the canvas of *Nottingham Old Market*, (see lot 45). Spooner's paintings were perhaps among the last images of this classical structure, as it was demolished by the city council in 1926. Similarly, the Nottingham Goose Fair, which had been held in the Old Market as a Michaelmas festivity from as early as 1284, was relocated in 1928. Spooner's pictures offer an interpretation of local tradition on the cusp of modernity and change.

The Goose Fair, Nottingham captures the spontaneity and movement of a crowd in celebration, accentuated by Spooner's fluid handling of the paint. Billows of steam rise from mechanically run fair-ground rides in contrast to the more traditional carousel and dancing bears. To the left a policeman can be seen in new post-war uniform, hat comically juxtaposed with brightly coloured balloons. His presence hints at a political interpretation of the work, of crowd control and the rabble, but ultimately Spooner's rendition of the *Goose Fair* is ambiguously subtle, a social and artistic commentary on Nottingham in the 1920s.

Spooner's painting of *The Nottingham Boat Club*, 1894, which was commissioned to commemorate the foundation of the club and the start of Sunday rowing, sold for the world record price of £91,800 (Nottingham Boat Club; Christie's, London, 6 March 1986, lot 26).

Campbell 2524
Lady Gelpy







45

ARTHUR SPOONER (1873-1962)

Nottingham Old Market

signed 'Arthur Spooner' (lower left)

oil on canvas

45 x 51 in. (114.3 x 129.5 cm.)

Estimate: £10,000-15,000

US\$18,000-27,000

€16,000-23,000

PROVENANCE:

Sir Julian Cahn, Bt., Stanford Hall, Loughborough.

EXHIBITED:

Nottingham, Castle Museum and Art Gallery, 1929, no. 305.

Nottingham Old Market was a large trade centre of five and a half acres, functioning from the 11th century to 1928 as an essential part of local livelihood. Spooner's painting of the market in the 1920s offers a glimpse of the end of this custom. He creates an atmosphere of dilapidation with a subtly muted palette, while the awning over the fruit stalls is shown to be threadbare and pigeons cluster and swoop to find scraps on the ground. People stand in groups, though their gazes remain disconnected and remote from one another. The unusual vantage point of the composition, placing the viewer behind a column, suggests an inclusive vision of this quotidian existence.

For a further note on Arthur Spooner and Nottingham Old Market, please see lot 44.

45

END OF SALE









Important British & Irish Art

WEDNESDAY 9 JUNE 2004 AT 7.00 P.M.



Gui Rochat
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New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.
Membre Société de l'Histoire de l'Art français

Dear Alfred,

I wanted to send this to you as I printed it myself from the black and white photograph of the painting and I think it gives a better image of the quality.

All best,

A handwritten signature in cursive script, appearing to read 'Gui', with a long horizontal flourish extending to the right.

December 27, 2004





