

Alfred Baker

Art Related Correspondence

1885-1895

1905-2005

|                             |      |
|-----------------------------|------|
| QUEEN'S UNIVERSITY ARCHIVES |      |
| LOCATOR                     | 5169 |
| BOX                         | 5    |
| FOLDER                      | 5    |

*Wilson*

TELEPHONE HARRISON 1045

ANDERSON ART COMPANY  
(ANDERSON GALLERIES)  
530 SOUTH MICHIGAN AVENUE  
THE CONGRESS HOTEL

CHICAGO, December 20, 1932

SOLD TO Mr. T. J. Harvey

5916 Washington Boulevard

Duplicate Invoice

To Eighteenth Century Eng-  
lish portrait of "David  
Garrick"

\$700 00

RECEIVED PAYMENT  
*With Thanks*  
ANDERSON ART CO.  
*amr*

YALE CENTER FOR BRITISH ART

6 June 1990

Robert L. Wilkins  
Moertl, Wilkins & Campbell, S.C.  
Suite 1017  
One Plaza East  
330 East Kilbourn Avenue  
Milwaukee, WI 53202

Dear Sir:

I have looked at the transparency of the picture which is supposed to represent David Garrick, and I am afraid to say that, in my opinion, it does not appear to be of him. Garrick's dates are, by the way, 1717-1779. He was thus a middle-aged man in the 1760s, and the portrait you send is of a younger <sup>man</sup> in the 1770s.

Neither do I think the picture is by Gainsborough. It may be by a follower of Romney, and perhaps represents a young graduate of Oxford, or Cambridge, in view of the unusual bowtie, which was not generally worn in the period 1770-80, the possible date of the portrait.

I enclose photocopies of two well known images of Garrick, who was painted often, so you can see the lack of a likeness.

The Gainsborough at Stratford of 1766 was, unfortunately, destroyed by fire. The Zoffany is one of many images of Garrick which he produced. We have an almost identical version in the Center.

Yours faithfully,

*Malcolm Cormack*

Malcolm Cormack, Curator



7

7. Oil on canvas, 25" x 21-1/2", "*J. MOIR ESQ - AGE 24*", painted summer - 1825 (data on label verso), by Henry Harwood (1803-1868). The portrait is in ~~very~~ fine condition.

Twenty examples of the artist's works are on permanent exhibit at the Dundee City Museum and Art Galleries in Dundee, Scotland.

Ref: "*The Dictionary of Scottish Painters*", Canongate/Phaidon Press, 1990, p. 89.

In my opinion, this ~~work~~ <sup>beautiful portrait</sup> has a fair market value of

~~\$4,500~~  
\$6000 →

Henry Harwood is not a well known painter, and the attached description explains why: Dundee was not a town where such ability could be compared with that of other British contemporary artists. And yet this is such a perceptive portrait — see detail of face, attached.

I have not been able to find any auction records for the artist's works.

1875

1875

The following is a list of the names of the persons who have been admitted to the membership of the Society since the last meeting. The names are given in the order in which they were admitted.

1. Mr. J. H. Smith

2. Mr. W. D. Jones

3. Mr. R. L. Brown

4. Mr. T. G. White

5. Mr. C. E. Black

6. Mr. F. M. Green

7. Mr. A. S. Gray

8. Mr. H. K. Lee

9. Mr. J. P. King

10. Mr. M. N. Hill

11. Mr. O. Q. Adams

12. Mr. P. R. Baker

13. Mr. S. T. Carter

14. Mr. U. V. Evans

15. Mr. W. X. Foster

16. Mr. Y. Z. Gibson

17. Mr. A. B. Hall

18. Mr. C. D. King

19. Mr. E. F. Lee

20. Mr. G. H. Miller

21. Mr. I. J. Nelson

22. Mr. K. L. Owen

23. Mr. M. N. Parker

24. Mr. O. P. Quinn

25. Mr. R. S. Reed

26. Mr. T. U. Stone

27. Mr. V. W. Taylor

28. Mr. X. Y. Walker

29. Mr. Z. A. Young

30. Mr. B. C. Adams

31. Mr. D. E. Baker

32. Mr. F. G. Carter

33. Mr. H. I. Evans

34. Mr. J. K. Foster

35. Mr. L. M. Gibson

36. Mr. N. O. Hall

37. Mr. P. Q. King

38. Mr. R. S. Lee

39. Mr. T. U. Miller

40. Mr. V. W. Nelson

41. Mr. X. Y. Owen

42. Mr. Z. A. Parker

43. Mr. B. C. Quinn

44. Mr. D. E. Reed

45. Mr. F. G. Stone

46. Mr. H. I. Taylor

47. Mr. J. K. Walker

48. Mr. L. M. Young

49. Mr. N. O. Adams

50. Mr. P. Q. Baker

51. Mr. R. S. Carter

52. Mr. T. U. Evans

53. Mr. V. W. Foster

54. Mr. X. Y. Gibson

55. Mr. Z. A. Hall

56. Mr. B. C. King

57. Mr. D. E. Lee

58. Mr. F. G. Miller

59. Mr. H. I. Nelson

60. Mr. J. K. Owen

61. Mr. L. M. Parker

62. Mr. N. O. Quinn

63. Mr. P. Q. Reed

64. Mr. R. S. Stone

65. Mr. T. U. Taylor

66. Mr. V. W. Walker

67. Mr. X. Y. Young

68. Mr. Z. A. Adams

69. Mr. B. C. Baker

70. Mr. D. E. Carter

71. Mr. F. G. Evans

72. Mr. H. I. Foster

73. Mr. J. K. Gibson

74. Mr. L. M. Hall

75. Mr. N. O. King

76. Mr. P. Q. Lee

77. Mr. R. S. Miller

78. Mr. T. U. Nelson

79. Mr. V. W. Owen

80. Mr. X. Y. Parker

81. Mr. Z. A. Quinn

82. Mr. B. C. Reed

83. Mr. D. E. Stone

84. Mr. F. G. Taylor

85. Mr. H. I. Walker

86. Mr. J. K. Young

87. Mr. L. M. Adams

88. Mr. N. O. Baker

89. Mr. P. Q. Carter

90. Mr. R. S. Evans

91. Mr. T. U. Foster

92. Mr. V. W. Gibson

93. Mr. X. Y. Hall

94. Mr. Z. A. King

95. Mr. B. C. Lee

96. Mr. D. E. Miller

97. Mr. F. G. Nelson

98. Mr. H. I. Owen

99. Mr. J. K. Parker

100. Mr. L. M. Quinn

101. Mr. N. O. Reed

102. Mr. P. Q. Stone

103. Mr. R. S. Taylor

104. Mr. T. U. Walker

105. Mr. V. W. Young

106. Mr. X. Y. Adams

107. Mr. Z. A. Baker

108. Mr. B. C. Carter

109. Mr. D. E. Evans

110. Mr. F. G. Foster

111. Mr. H. I. Gibson

112. Mr. J. K. Hall

113. Mr. L. M. King

114. Mr. N. O. Lee

115. Mr. P. Q. Miller

116. Mr. R. S. Nelson

117. Mr. T. U. Owen

118. Mr. V. W. Parker

119. Mr. X. Y. Quinn

120. Mr. Z. A. Reed

121. Mr. B. C. Stone

122. Mr. D. E. Taylor

123. Mr. F. G. Walker

124. Mr. H. I. Young

125. Mr. J. K. Adams

126. Mr. L. M. Baker

127. Mr. N. O. Carter

128. Mr. P. Q. Evans

129. Mr. R. S. Foster

130. Mr. T. U. Gibson

131. Mr. V. W. Hall

132. Mr. X. Y. King

133. Mr. Z. A. Lee

134. Mr. B. C. Miller

135. Mr. D. E. Nelson

136. Mr. F. G. Owen

137. Mr. H. I. Parker

138. Mr. J. K. Quinn

139. Mr. L. M. Reed

140. Mr. N. O. Stone

141. Mr. P. Q. Taylor

142. Mr. R. S. Walker

143. Mr. T. U. Young

144. Mr. V. W. Adams

145. Mr. X. Y. Baker

146. Mr. Z. A. Carter

147. Mr. B. C. Evans

148. Mr. D. E. Foster

149. Mr. F. G. Gibson

150. Mr. H. I. Hall

151. Mr. J. K. King

152. Mr. L. M. Lee

153. Mr. N. O. Miller

154. Mr. P. Q. Nelson

155. Mr. R. S. Owen

156. Mr. T. U. Parker

157. Mr. V. W. Quinn

158. Mr. X. Y. Reed

159. Mr. Z. A. Stone

160. Mr. B. C. Taylor

161. Mr. D. E. Walker

162. Mr. F. G. Young

163. Mr. H. I. Adams

164. Mr. J. K. Baker

165. Mr. L. M. Carter

166. Mr. N. O. Evans

167. Mr. P. Q. Foster

168. Mr. R. S. Gibson

169. Mr. T. U. Hall

170. Mr. V. W. King

171. Mr. X. Y. Lee

172. Mr. Z. A. Miller

173. Mr. B. C. Nelson

174. Mr. D. E. Owen

175. Mr. F. G. Parker

176. Mr. H. I. Quinn

177. Mr. J. K. Reed

178. Mr. L. M. Stone

179. Mr. N. O. Taylor

180. Mr. P. Q. Walker

181. Mr. R. S. Young

182. Mr. T. U. Adams

183. Mr. V. W. Baker

184. Mr. X. Y. Carter

185. Mr. Z. A. Evans

186. Mr. B. C. Foster

187. Mr. D. E. Gibson

188. Mr. F. G. Hall

189. Mr. H. I. King

190. Mr. J. K. Lee

191. Mr. L. M. Miller

192. Mr. N. O. Nelson

193. Mr. P. Q. Owen

194. Mr. R. S. Parker

195. Mr. T. U. Quinn

196. Mr. V. W. Reed

197. Mr. X. Y. Stone

198. Mr. Z. A. Taylor

199. Mr. B. C. Walker

200. Mr. D. E. Young

# LANDMARKS GALLERY INC

231 NORTH 76<sup>th</sup> STREET  
MILWAUKEE, WISCONSIN 53213  
(414) 453-1620 • 1-800-352-8892  
FAX (414) 453-1619

*Dorothy*

|   |                         |
|---|-------------------------|
| NAME<br><i>Bob Wilkins</i>                    | DATE<br><i>3-4-05</i>   |
| ADDRESS<br><i>3245 Bermuda<br/>Brookfield</i> | DATE<br><i>2 months</i> |
| ZIP<br><i>53045</i>                           | CLERK<br><i>MM</i>      |
| PHONE (HM)<br><i>262-781-7999</i>             | DATE<br>DONE            |
|   | DATE<br>NOTIFIED        |

| QTY.     | DESCRIPTION  | PRICE        | AMOUNT        |
|----------|--|--------------|---------------|
| <i>1</i> | <i>30 X 25 oil on canvas<br/>possibly by Student of Gainsborough</i> |              |               |
|          | <i>clean painting</i>  |              | <i>637 50</i> |
|          | <i>Gamvar varnish</i>  |              | <i>30</i>     |
|          | <i>conservation fit</i>  |              | <i>33 95</i>  |
|          | <i>will bring artwork back in<br/>2-3 weeks</i>                      |              |               |
|          | <i>will choose fillet after cleaning</i>                             |              |               |
|          |  | SUB TOTAL    |               |
|          | TAX EXEMPT #   | 5.6% TAX     |               |
|          |  | TOTAL        |               |
|          | CASH CK MC VISA DATE   | DEPOSIT      |               |
|          | <i>Thank You!</i>  | BALANCE      |               |
|          | CASH CK MC VISA TO BE PAID DATE                                      | PAID IN FULL |               |

Print orders and layaways not picked up within 60 days will be returned to inventory and deposit forfeited.

PRT \_\_\_\_\_ PTG \_\_\_\_\_ SF \_\_\_\_\_ CF \_\_\_\_\_ RESTN \_\_\_\_\_ MISC \_\_\_\_\_ TX \_\_\_\_\_  
No 6502

*JH 612 379 3813*

*office  
414 276 4366  
330E. Kilbourn*





Dorothea Gilke  
Grüner Weg 20  
35041 Marburg / Germany

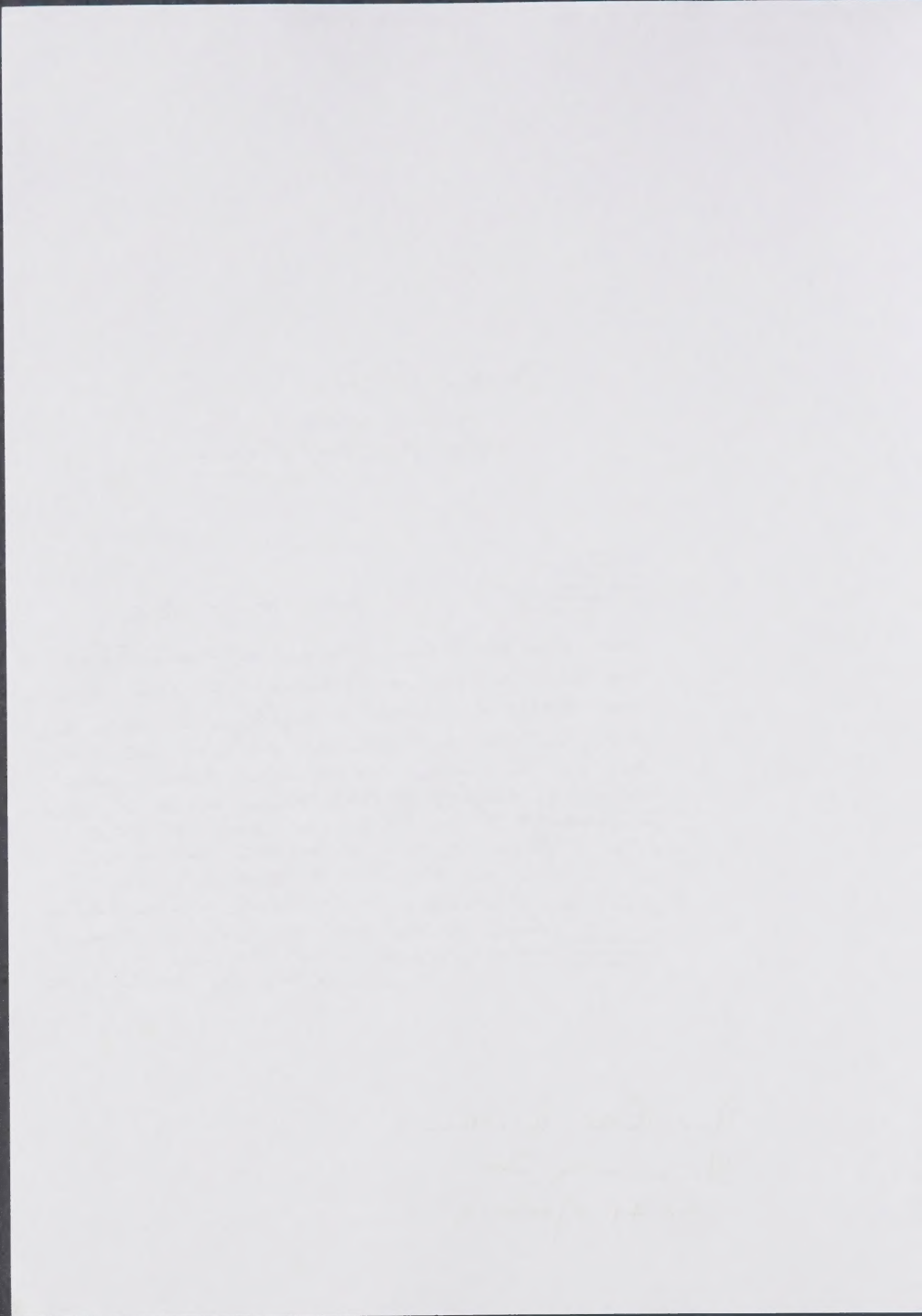
Francis Bacon  
La promenade devant Chillon, 1968  
huile sur panneau, 29,5 x 45 cm  
Fondation de soutien à l'Hermitage  
don du Dr Michel Bugnon, 2000  
© photo Claude Huber, Lusanne

Sehr geehrter Herr Dr. Bader

Mir ist es ein Anliegen, Ihnen noch aus unserem Firmenpost-  
halt, da ich in der Nähe von Chillon liege, zu schreiben. Wird  
Ihren Ankauf des „Maurice“ ist es gelungen, ein großes Stück  
Fortschritt wieder herzustellen. Zwar hat es mir sehr leid das  
nicht wahr, da ich endlich viel während der Nazizeit gelitten  
hat, nicht in den Bereich des Erlösens kommt, das als das Bild  
in Dresden durch Ihre Dürerbildung komplett wieder  
hängen zu bleiben ist, so bin ich mir sicher, fand ich keine  
Sinn! So bleibt mir nur, Ihnen für dann viel-Liebe  
seiner gesamten Arbeitsteile - für das schnelle Verfahren nach so  
langem Abwarten gilt es, mir herzlich zu danken!  
Es freut Sie und Ihre Familie -  
Unbekannt von Frau Dorothea Gilke

Fondation de l'Hermitage  
Exposition Les collections de l'Hermitage  
du 24 janvier au 23 février 2003

Dorothea Wilke  
Grüner Weg 20  
35041 Marburg



# Appraisal

THIS TO CERTIFY that I, Alfred Bader  
of the firm of Alfred Bader Fine Arts  
located at 924 E. Juneau Ave, #622 city or town Milwaukee zone 53202  
state Wisconsin telephone number 414-277-0730  
am a member of APPRAISERS ASSOCIATION OF AMERICA, INC. and a qualified appraiser of the articles listed  
below; that I have carefully examined said articles of personal property at the request of  
name Matthew P. Payne for the Episcopal Diocese of Fond du Lac  
address 39 N. Sophia Street  
Fond du Lac, WI 54935  
and in my judgment their current values are as follows.

| ITEM NO. | DESCRIPTION   | APPRAISED VALUE |
|----------|---|-----------------|
| 1.       | <p>I have carefully examined your unframed painting depicting <i>The Entombment of Jesus</i>, oil on canvas, 48" x 36".</p> <p>When this was donated to the Diocese in 1937 it was said to be by a 14<sup>th</sup> century artist, valued at the then very high price of "in excess of \$10,000."</p> <p>It was last conserved by Mr. Andrew Frantzen in Sturgeon Bay in 1994. He thought this painting to be Flemish, greatly influenced by the works of Rubens, and dated around 1600. Mr. Frantzen valued the painting at \$50,000.</p> <p>I believe that this original and quite moving work of art is by a northern Italian artist of around 1700.</p> <p>It is similar to works of Antonio Balestra, who was born in Verona in 1666 and died there in 1740. He worked largely in Venice and many of his altarpieces are in churches in northern Italy.</p> <p>Examination under ultraviolet light shows clearly that the painting has suffered considerably in the past but is now in stable condition</p> <p>I believe this painting, certainly an original work of art of around 1700, has a fair market value of</p> | \$15,000.00     |

Note:



Signed .....  
Alfred Bader Appraiser

Date 9/1/2005 ..... X9XXXX.



(1) Alfred Bader Fine Arts

(2) The Trustees of the National Gallery

---

Sale and Purchase Agreement

---

withers

16 Old Bailey

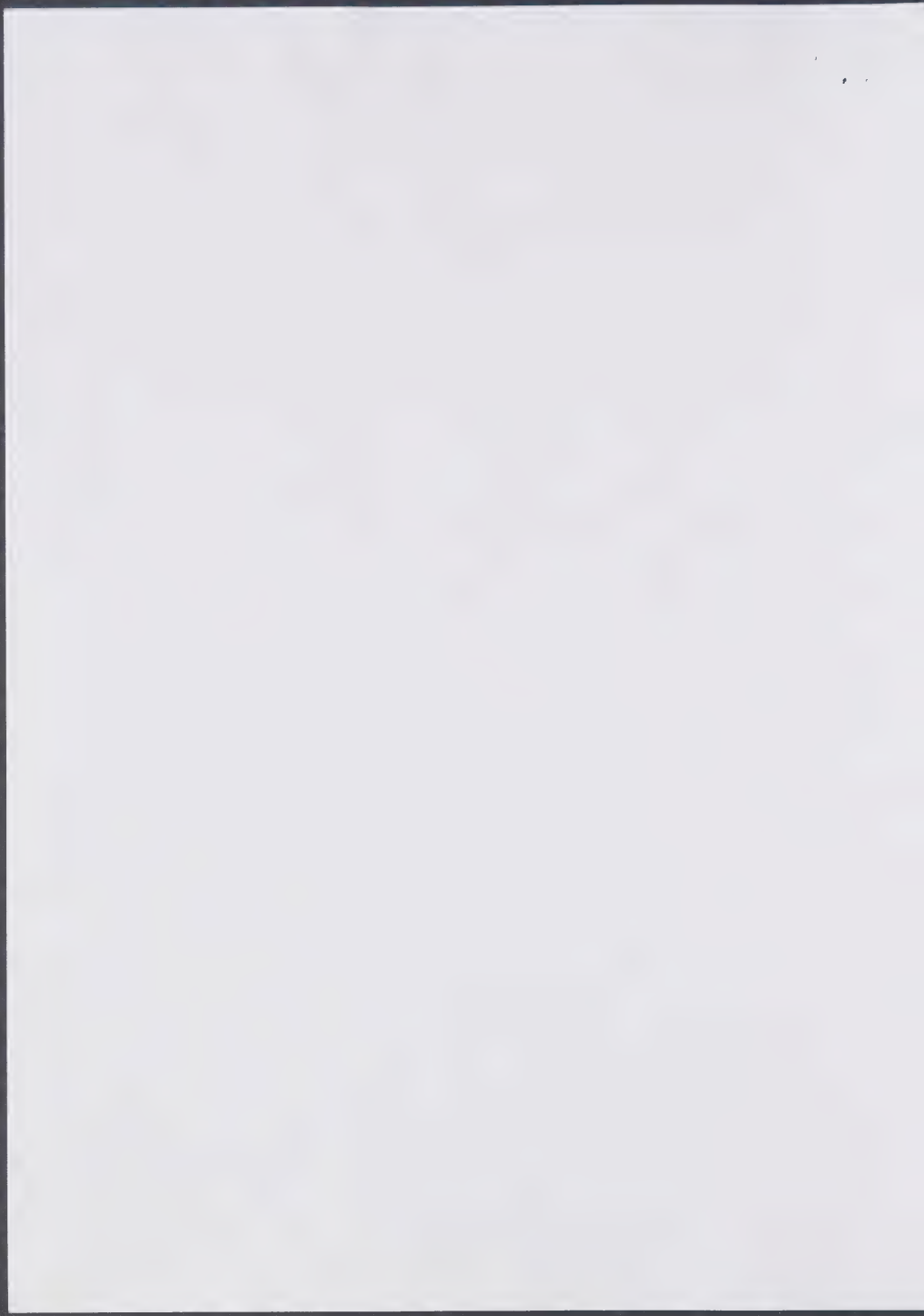
London

EC4M 7EG

Tel: +44 (0)20 7597 6000

Fax: +44 (0)20 7597 6543

Ref: PFV/PJS



DATE

December 2005

**PARTIES**

- (1) **Alfred Bader Fine Arts**, Astor Hotel Suite 622, 924 East Juneau Avenue, 53202 Milwaukee, Wisconsin, USA (the 'Seller'); and
- (2) **The Trustees of the National Gallery**, Trafalgar Square, London WC2N 5DN (the 'Buyer')

**RECITALS**

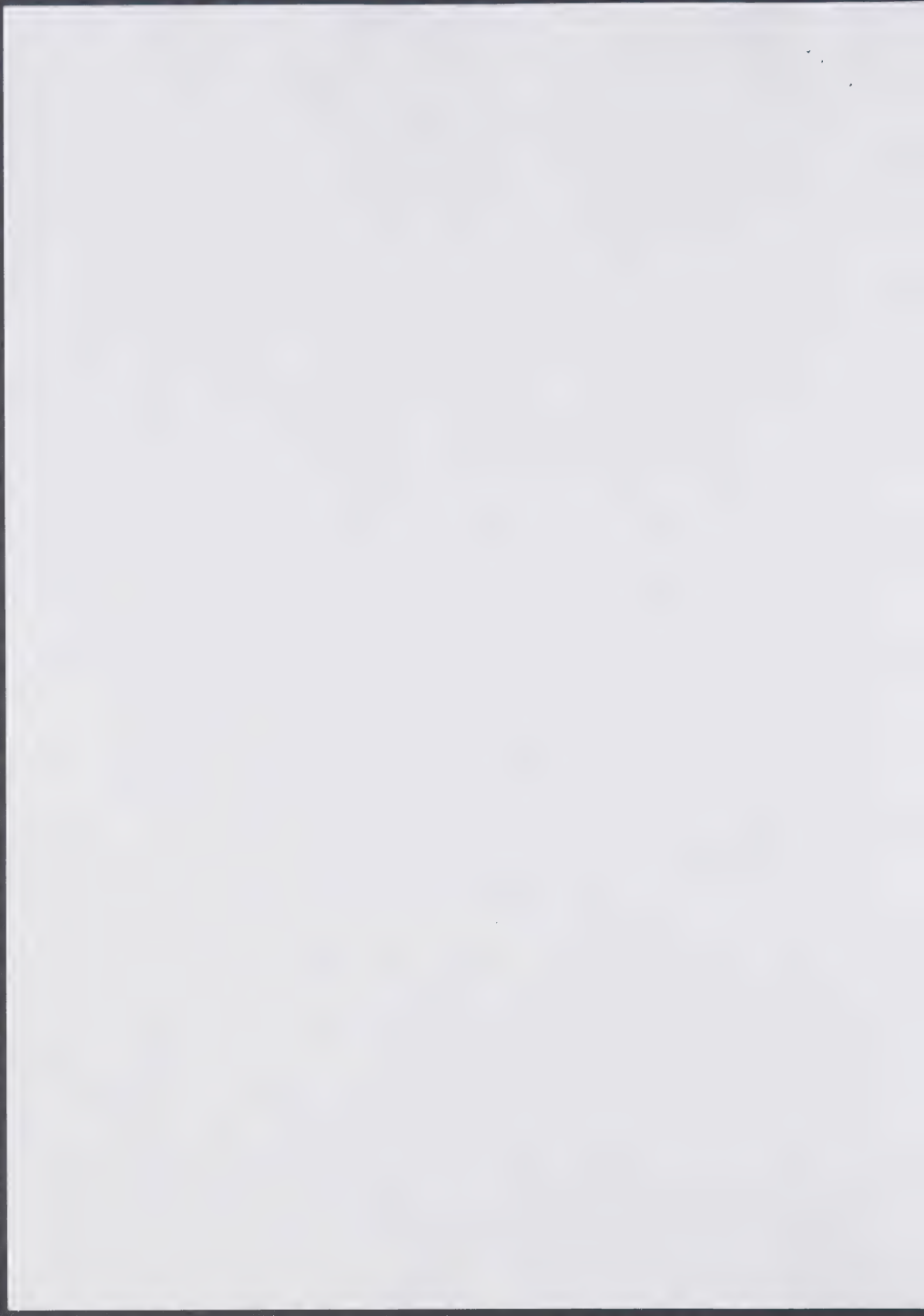
- (A) The Seller owns the Painting (as defined below) which it has agreed to sell to the Buyer.
- (B) The Painting is currently on loan to the Staatliche Kunstsammlungen Dresden as part of the *Menzel in Dresden* exhibition.
- (C) The Buyer has agreed to buy the Painting from the Seller upon the terms and conditions set out in this Agreement.

**OPERATIVE PROVISIONS**

1. **Definitions and interpretation**

The following terms shall have the following meanings:

|                        |   |
|------------------------|---|
| 'Buyer's Bank Account' | the bank account (number 24179600) in the name of the Buyer at Coutts & Co, 440 Strand, London WC2R 0QS, sort code 18-00-02;              |
| 'Completion'           | the payment of the Final Instalment by the Buyer;   |
| 'Exhibition'           | the <i>Menzel in Dresden</i> exhibition at the Kupferstich-Kabinett, Residenzschloss, Dresden, from 26 November 2005 to 20 February 2006; |
| 'Final Instalment'     | the balance of the Purchase Price after payment of the First Instalment;  |
| 'Final Payment Date'   | on or before 20 February 2006;  |
| 'First Instalment'     | the sum of £500,000;  |
| 'First Payment Date'   | on or before 23 December 2005;  |





|                         |  |
|-------------------------|--|
| 'Painting'              | <i>Sunday Afternoon in the Tuileries Gardens</i> by Adolph von Menzel as further described in Schedule 1;  |
| 'Purchase Price'        | the total amount payable for the Painting by the Buyer to the Seller inclusive of all taxes, duties, charges and expenses; and                               |
| 'Seller's Bank Account' | the Seller's bank account number 0280700 (reference Alfred Bader Fine Arts) at Close Brothers Limited, 10 Crowne Place, London EC2A 4FT, sort code 16-51-87. |

**2. Price**

The Purchase Price shall be £3.2 million (three million two hundred thousand pounds sterling).

~~5. Summary~~

- 3.1 On the First Payment Date the Buyer shall deposit the First Instalment into the Seller's Bank Account in immediately available funds.
- 3.2 The Buyer shall deposit the Final Instalment in immediately available funds into the Seller's Bank Account on the Final Payment Date.

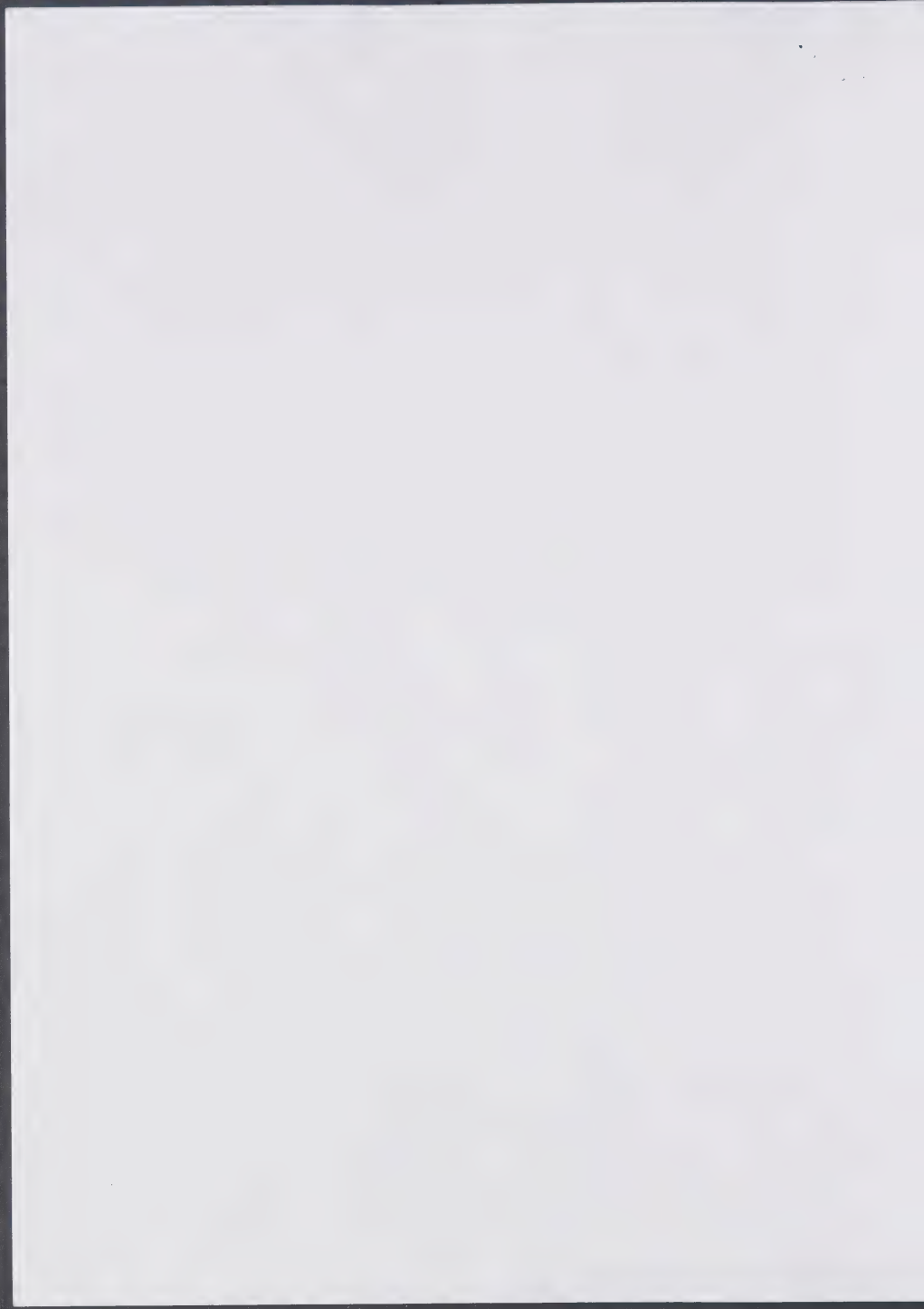
**4. Title**

Title in the Painting shall pass to the Buyer on the Final Payment Date.

**5. Representations, Warranties and Indemnity**

5.1 The Seller represents and warrants to the Buyer that:

- (a) it has the right to sell the Painting to the Buyer;
- (b) it has sole legal authority to transfer legal and beneficial ownership of the Painting to the Buyer;
- (c) the Painting is now, and on Completion will be, free of all liens, charges, claims and encumbrances including but not limited to claims of heirs of Richard and Estella Meyer and governments or governmental agencies;
- (d) it has provided the Buyer with all information in his possession regarding the provenance of the Painting and has notified the Buyer in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, export or import of the Painting; and



(e) good and marketable title and right to possession of the Painting will pass to the Buyer free of all liens, charges, claims and encumbrances.

5.2 The Seller agrees to keep the Buyer indemnified in full against all and any direct, indirect or consequential loss, damages, actions, proceedings, liability, costs, expenses (including without limitation legal and other professional fees and expenses), claims and demands awarded against, incurred, sustained or paid by the Buyer in consequence of or in connection with any breach or alleged breach of any of the Seller's representations and warranties set out in this clause 5.

5.3 The Seller acknowledges that the Buyer is buying the Painting in reliance on the representations, warranties and indemnity set out in this clause 5.

5.4 The Seller is deemed to have repeated on Completion each of its representations and warranties set out in this clause 5.

5.5 If, before Completion, the Buyer notifies the Seller in writing that, in the Buyer's reasonable opinion, any of the Seller's representations or warranties in this clause 5 is incomplete, untrue or incorrect, this Agreement shall terminate without further notice and the Seller shall procure the transfer to the Buyer of any monies paid by the Buyer in respect of the Purchase Price within 10 days of the Buyer's notification.

## 6 Confidentiality

6.1 Subject to sub-clause 6.2, neither the Seller nor the Buyer shall disclose, without the other party's written consent, the existence of this Agreement or its terms, except to the parties' respective professional advisers insofar as necessary to carry out the terms of this Agreement, or as may be required by law.

6.2 The Purchase Price shall not be confidential.

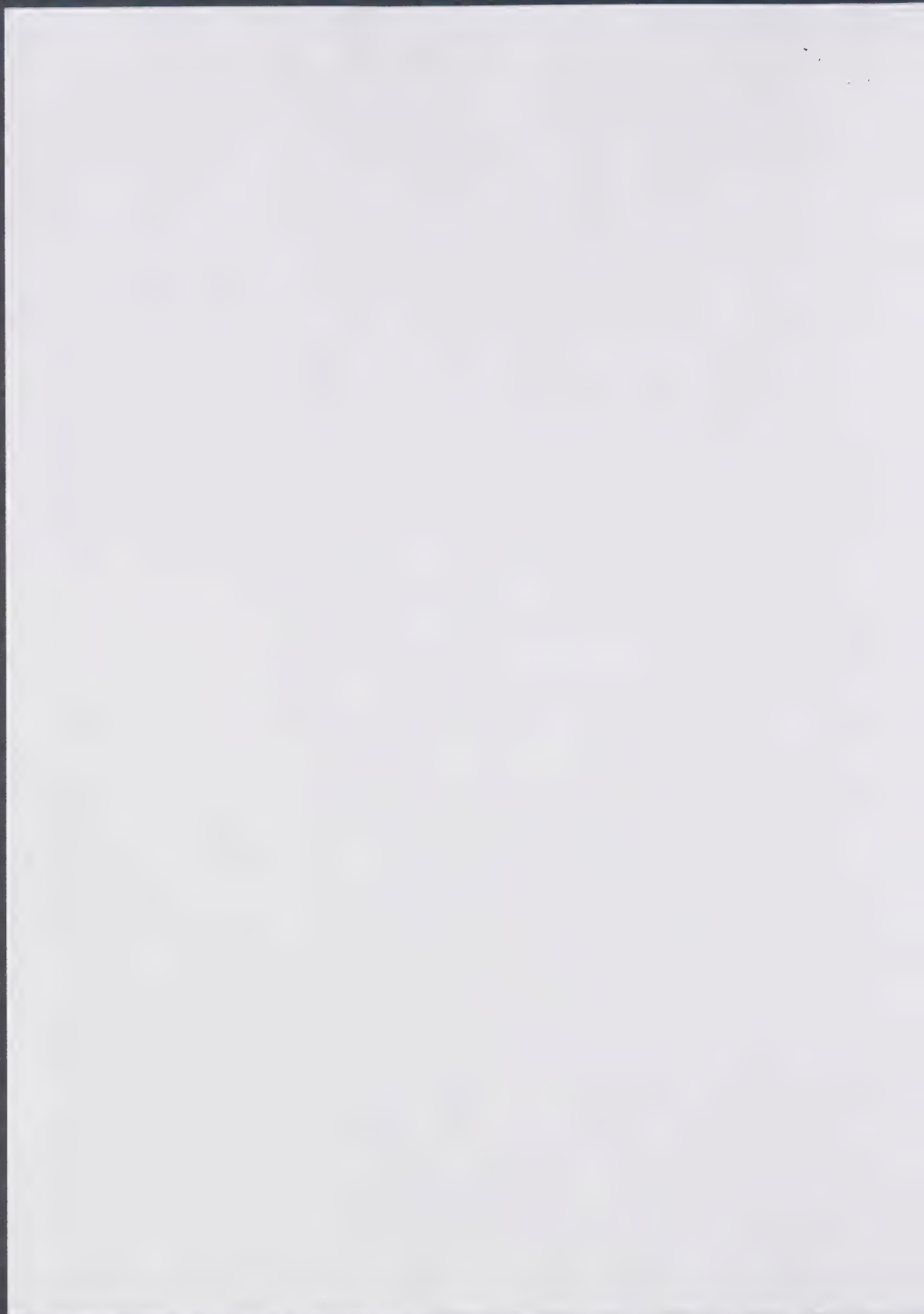
## 7 Press Releases

The Buyer shall have full control over any press release, statement or interview related to the purchase of the Painting. The Seller shall not issue any press release or statement or give interviews without prior consultation with the Buyer, and the Seller shall procure that its agents will do the same. The Seller agrees to take reasonable directions from the Buyer in so far as releases, statements and interviews are concerned, and to procure that its agents will do the same.

## 8 Intellectual Property Rights

8.1 The Seller hereby assigns to the Buyer:

(a) All copyright which he may have in all images of the Painting or any part of it; and



(b) All the rights and benefits to which he may be entitled under all agreements or licences (if any) with or to third parties for the commercial exploitation of intellectual property rights in any image of the Painting or any part of it.

8.2 At the request of the Buyer the Seller will (and will procure that any other necessary person will) execute all documents and take all reasonable steps that may be necessary subsequent to the date of this Agreement to give effect to this provision.

9. **Entire Agreement**

This Agreement constitutes the entire agreement and understanding of the parties and supersedes any previous agreement between the parties relating to the subject matter of this Agreement.

10. **Variation**

No variation of this Agreement shall be valid unless it is in writing and signed by or on behalf of each of the parties.

11. **Severability**

If any provision of this Agreement shall be found by any court or administrative body of competent jurisdiction to be invalid or unenforceable, such invalidity or unenforceability shall not affect the other provisions of this Agreement which shall remain in full force and effect.

12. **Further assurance**

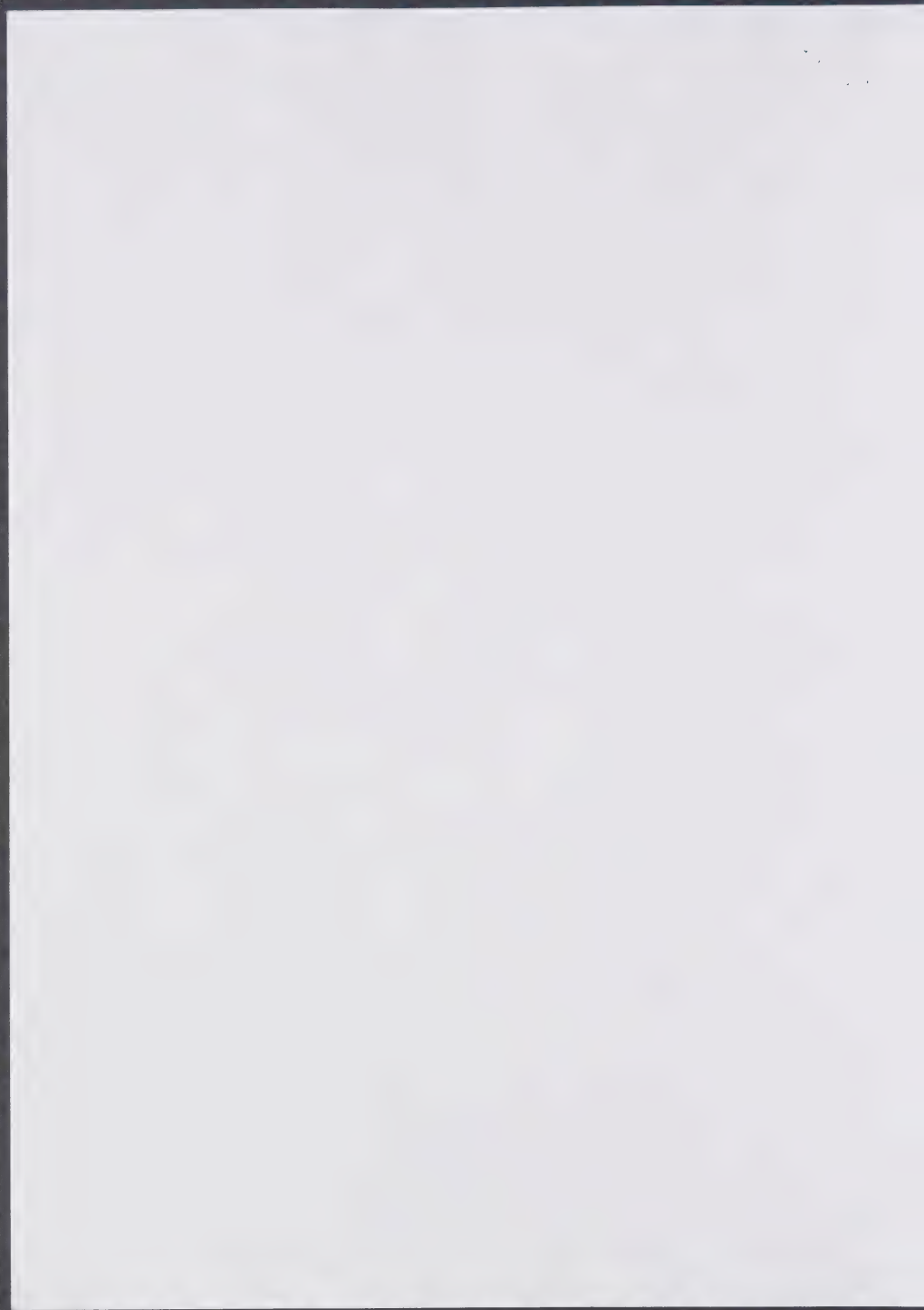
The Seller shall do or procure to be done all such further acts and things and execute or procure the execution of all such other documents as the Buyer may from time to time reasonably require for the purpose of giving the Buyer the full benefit of the assets, rights and benefits to be transferred to the Buyer under this Agreement.

13. **Counterparts**

This Agreement may be executed in any number of counterparts, each of which, when executed and delivered, shall be an original, and all the counterparts together shall constitute one and the same instrument.

14. **Costs**

Each party shall pay their own costs relating to the negotiation, preparation, execution and implementation by them of this Agreement and of each document referred to in it.



15. **Third Party Rights**

No term of this Agreement is enforceable under the Contracts (Rights of Third Parties) Act 1999 by a person who is not a party to this Agreement.

16. **Governing law**

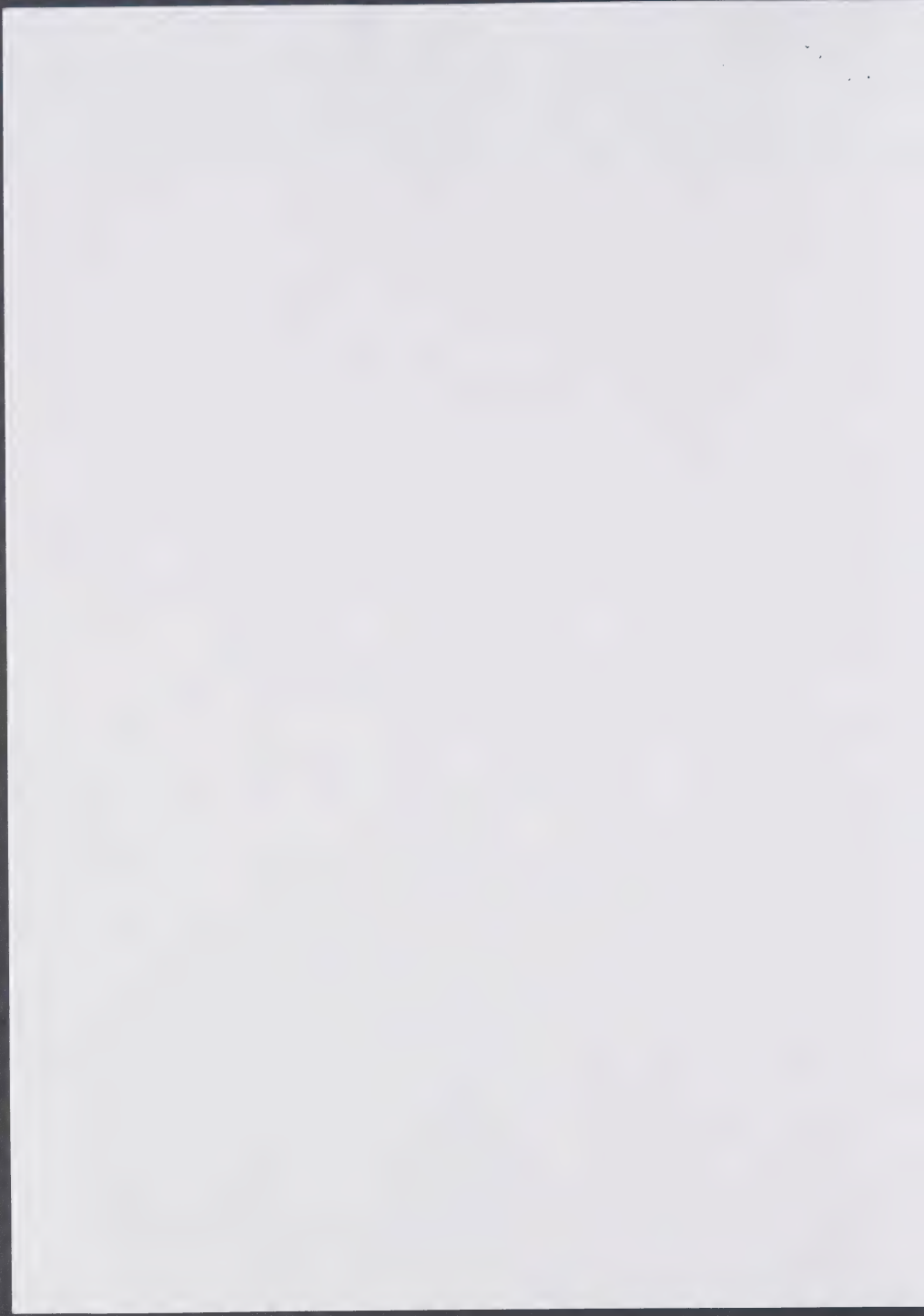
This Agreement shall be governed by and construed in accordance with English law.

17. **Jurisdiction**

17.1 Each party agrees that the Courts of England shall have jurisdiction to hear and determine any suit, action or proceeding, and to settle any dispute, which may arise out of or in connection with this Agreement and for such purposes hereby submits to the jurisdiction of such Courts.

17.2 Nothing contained in this clause 17 shall limit the right of the Buyer to take proceedings against the Seller in any Courts including any proceeding seeking a decree for specific performance, nor shall the taking of any proceedings by the Buyer against the Seller in one or more jurisdictions preclude the taking of proceedings by the Buyer against the Seller in any other jurisdiction, whether concurrently or not, unless precluded by applicable law.

17.3 The Seller irrevocably waives any objection which he may have now or in the future to any Courts being nominated under this clause 17 on the ground of venue or otherwise and agrees not to claim that any such Court is not a convenient or appropriate forum.





## Schedule 1

### The Painting

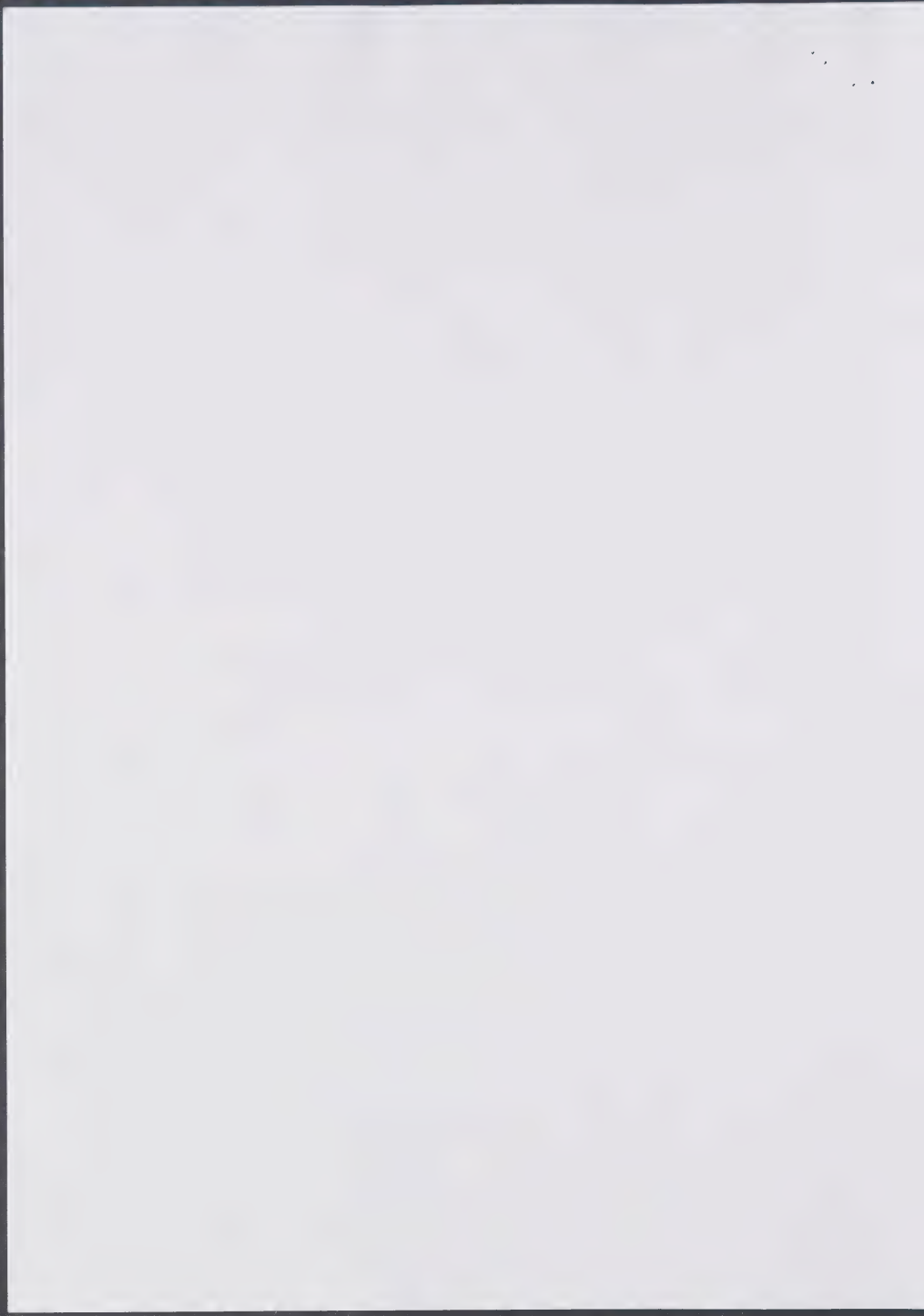
**Sunday Afternoon in the Tuileries Gardens, 1867, signed and dated lower right "Adolph Menzel Berl. 1867"**

Oil on canvas, 89 x 70 cm, Adolph von Menzel (Breslau 1815-1905 Berlin)

**Provenance:** 1868 Fritz Meyer, Berlin  
1885 Mrs Fritz Meyer, Berlin  
1905 Erika Meyer, Berlin  
1914 Richard Moritz Meyer and Estella Meyer (geb. Goldschmidt)  
Berlin 1935, Dresden, Staatliche Kunstsammlungen, Galerie Neue Meister (Inv. No. 2442A)  
2005 restituted to the heirs of Richard Moritz Meyer and Estella Meyer

**Exhibitions:** Berlin 1868, no. 487 (then acquired by Fritz Meyer)  
Berlin 1885, Adolph von Menzel, Königl. Akademie der Künste, 1885, no. 229  
Paris 1885, Exposition des oeuvres d'Adolph Menzel, Pavillon de la Ville de Paris, no. 229  
Berlin 1928, "Adolph von Menzel", Galerie Thannhauser, no. 38, repr.  
Berlin 1980, "Adolph von Menzel", Nationalgalerie East Berlin, no. XXVI, repr. P. 151  
Paris, Musée d'Orsay; Washington, National Gallery; Berlin, Alte Nationalgalerie: 1996-1997, Adolph von Menzel, cat. no. 123, repr. p. 235

**Literature:** Die Dioskuren, 1868, p. 331  
Louis Gonse, *Exposition Adolph Menzel*, Gazette des Beaux Arts, 1885, p. 520 and 522  
Max Jordan, *Adolph von Menzel*, Berlin 1890, p. 63, p. 56  
Max Jordan, *Adolph von Menzel*, Berlin 1895, no. 16, p. 46 and 69  
Max Jordan, *Adolph von Menzel*, Berlin 1905, p. 240, repr.  
Hugo con Tschudi, *Adolph von Menzel*, Berlin 1905, no. 129, pl. 129  
Emil Waldmann, *Der Maler Adolph Menzel*, Wien 1941, p. 35, p. 48, pl. 66  
Wolfgang Hütt, *Adolph von Menzel*, Leipzig 1981, pl. 89-91  
Jens Chr. Jensen, *Adolph von Menzel*, Cologne 1982, p. 100, pl. 27  
Michael Fried, *Menzels Realism*, New Haven 2002, pl. 147



signed by and on behalf of **Alfred Bader Fine Arts**

*Alfred Bader*

Name

*Alfred Bader*

Official title

*President Alfred Bader Fine Arts*

signed by and on behalf of

**the Trustees of the National Gallery**

*Charles Saumarez Smith*

Name **Charles Saumarez Smith**

Official title

*Director*

11

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

# Invoice

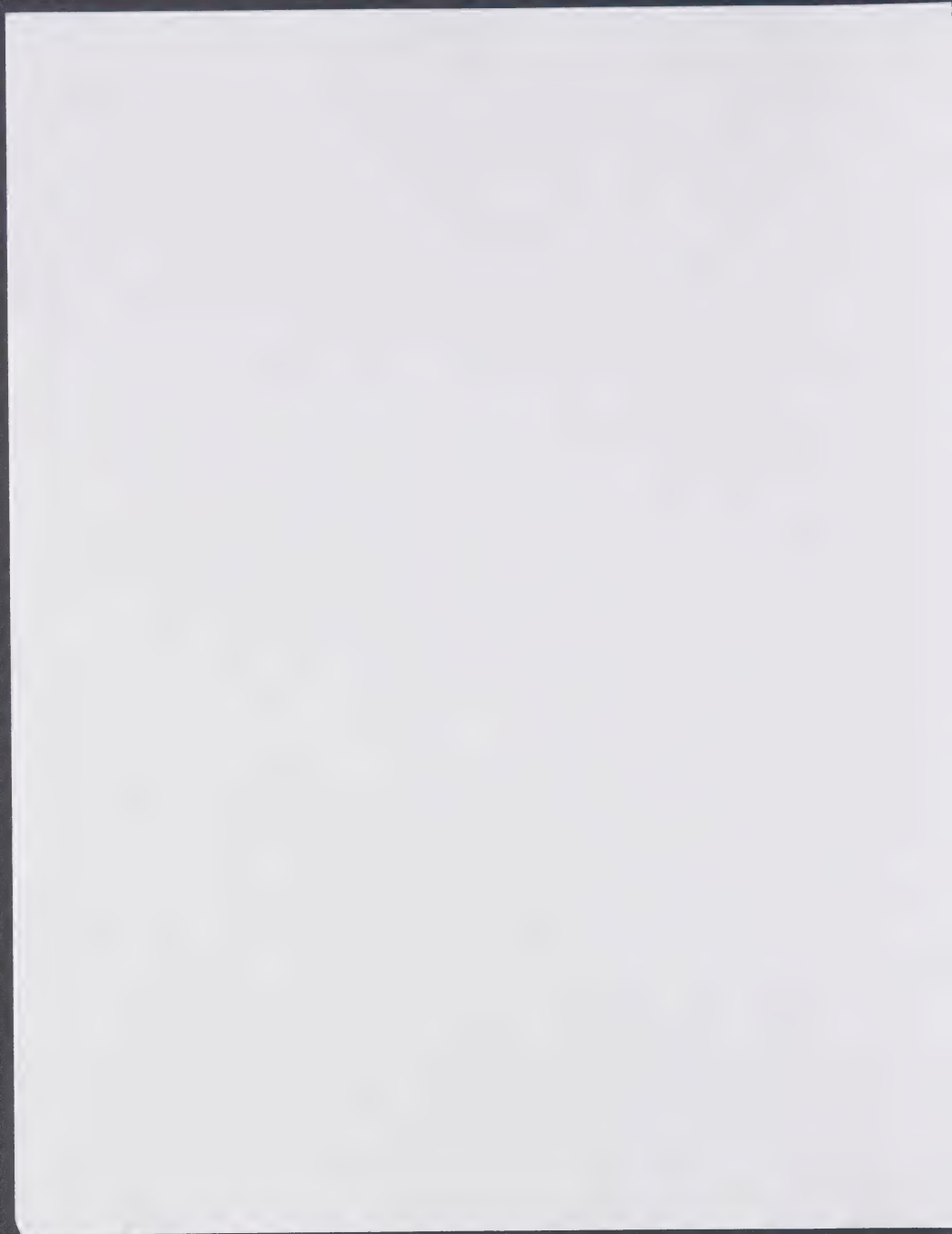
|           |           |
|-----------|-----------|
| DATE      | INVOICE # |
| 12/4/2005 | 450       |

**PAID**

|                            |
|----------------------------|
| BILL TO                    |
| National Gallery of London |

|          |       |         |
|----------|-------|---------|
| P.O. NO. | TERMS | PROJECT |
|          |       |         |

| DESCRIPTION                              | QTY | RATE         | AMOUNT         |
|--|-----|--------------|----------------|
| Toulerie Gardens                         |     | 5,558,480.00 | 5,558,480.00   |
| Out-of-state sale, exempt from sales tax |     | 0.00%        | 0.00           |
| Museum                                   |     | <b>Total</b> | \$5,558,480.00 |



F-Rochat

**Subject:** IMPORTANT**From:** GuiRochat@aol.com**Date:** Wed, 15 Feb 2006 23:09:37 EST**To:** baderfa@execpc.com

Dear Alfred,

When I was at Doyle I was approached personally by Father Vereb, a priest at a very wealthy Seminary on Long Island. I treated him courteously which was not the case at Doyle's so he invited me to come over and see the collection of Old Masters that the Seminary was thinking of selling partly and keeping and restoring some paintings because they have a particular religious theme important for this Seminary. Doyle muscled in on this contact and as I am loyal and straight forward I made them a list of what was there. Father Vereb contacted me again now I am no longer with Doyle as he trusts me and wants to work with me again but only personally. Doyle is of course trying to get hold of these paintings, some of which are quite splendid (see the list and descriptions). Most of them need some attention from a conservator. The Seminary is forming an art committee under the leadership of Father Vereb to determine with my advise which paintings to de-accession. I wonder if they might be interested to sell them privately and confidentially because the Brooklyn diocese sold a \$ 1 million painting at Sotheby's which gave them a publicity they did not want. Please take a look at the list. For example they would sell probably number 1 Brueghel and van Balen (look at the size 44 3/4 x 88 inches and in good shape), not number 3 de Crayer, number 10 and 11 which are quite interesting, number 12 Coecke van Aelst etc. etc. I gave low estimates on instruction from Doyle as they do not really have the clients for this kind of Sotheby's and Christie's material. If you would be interested in purchasing outright the paintings they are planning to sell, I can ask them confidentially if they might consider this. Please let me know.

Kindest regards,  
Gui

1.  
Studio of Jan Breughel The Younger (Antwerp 1601-1678) and Hendrick van Balen (Antwerp 1575-1632)

The Holy Family in an Extensive Flowered Landscape with Cherubs  
Oil on canvas, 44 3/4 x 88 inches est. \$ 60/80,000

2.  
Studio of Giuseppe Ribera, named Lo Spagnoletto (Valencia 1591-1652)

Saint Jerome  
Oil on canvas, 77 x 49 inches est. \$ 8/12,000

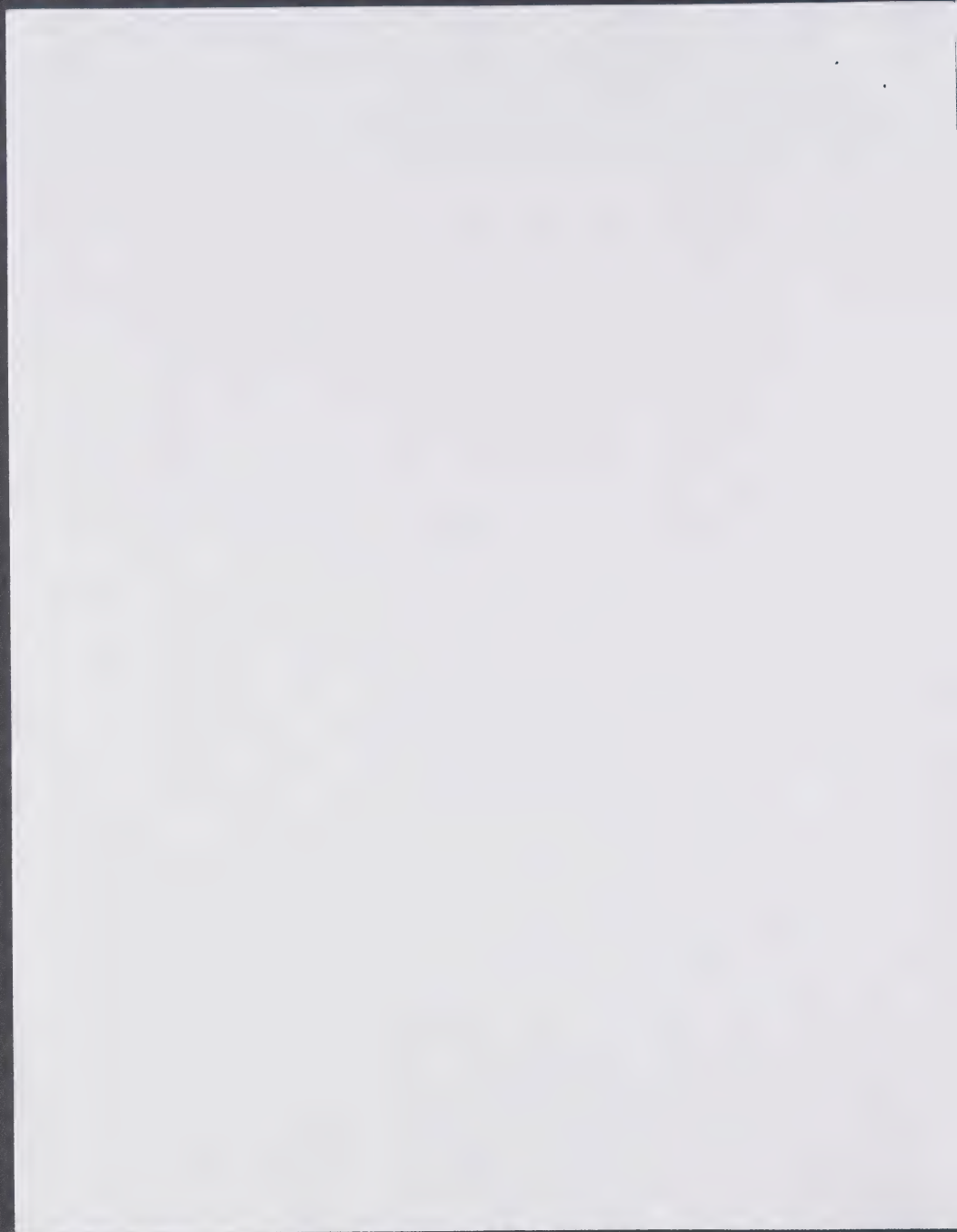
3. Caspar de Crayer (Antwerp 1584-1669)

Saint Simon Stock Receiving the Scapular  
Oil on canvas, 103 x 74 inches, signed lower right est. \$ 80/120,000

4.  
Edward J. Steichen (Milwaukee 1879-1973)

Beethoven  
Oil on canvas, 41 x 44 1/2 inches, signed lower left and dated 1871

est. \$ 15/25,000





IMPORTANT

5.  
Paul-Gustave-Louis-Christophe Doré (Strasbourg 1832-1883)

The Finding of the True Cross

Oil on canvas, 45 x 74 inches, signed lower left and dated '1871'

est. \$ 10/15,000

6. After Raphael del Urbino (Urbino 1483-1520)

The Transfiguration

Oil on canvas, laid down to panel, 81 x 53 ½ inches

est. \$ 4/6,000

7.  
Fracazzi (Italian, 20th century) after Giacinto Diana (?)

Martyrdom of a Dutch Saint

Oil on canvas, 40 ½ x 28 1/4 inches, inscribed lower right

est. \$ 2/3,000

8.  
Circle of Giovanni Francesco Barbieri, named Il Guercino (Cento 1591-1666)

The Viaticum Given to Christ

Oil on canvas, 55 x 74 inches

est. \$ 15/20,000

9.  
Roman School, 18th century

Christ Healing Lazarus

Oil on canvas, 38 x 39 inches

est. \$ 3/5,000

10.  
Florentine School, late 16th Century

Saint Francis of Assisi

Oil on gold ground on panel, 13 x 8 inches

est. \$ 8/12,000

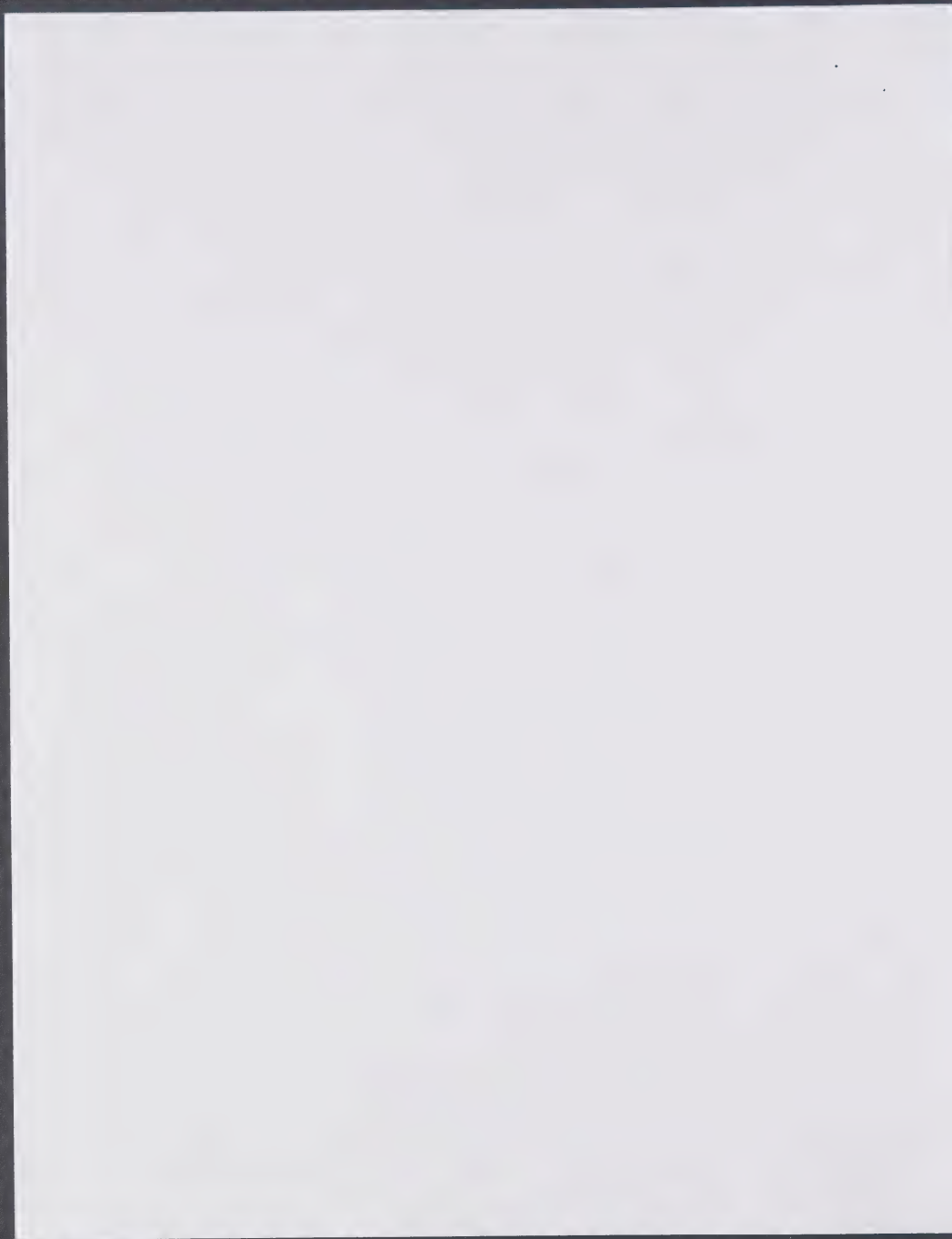
11.  
Florentine School, late 16th Century

Saint James

Oil on gold ground on panel, 13 x 8 inches

est. \$ 8/12,000

- 12.



IMPORTANT

Follower of Pieter Coecke van Aelst (Antwerp 1502-1556)

The Birth of Christ with Donors, a Diptych, Two Flanking Leaves from an Altar Piece  
Oil on panel, 55 x 40 inches est. \$ 15/20,000

13.  
School of Valencia, 17th Century

The Annunciation  
Oil on canvas, 48 x 71 inches est. \$10/15,000

14.  
Circle of Fratel Andrea Pozzo (Trento 1642-1709)

The Adoration  
Oil on canvas, 43 x 61 inches est. \$ 10/15,000

15.  
Emilian School, 17th century

The Crucifixion  
Oil on canvas, 11 x 66 inches est. \$ 7/9,000

16.  
School of Trieste (?), circa 1600

The Presentation in the Temple  
Oil on panel, 9 ½ x 7 ¾ inches est. \$ 1/1,500

17.  
American School, 20th century

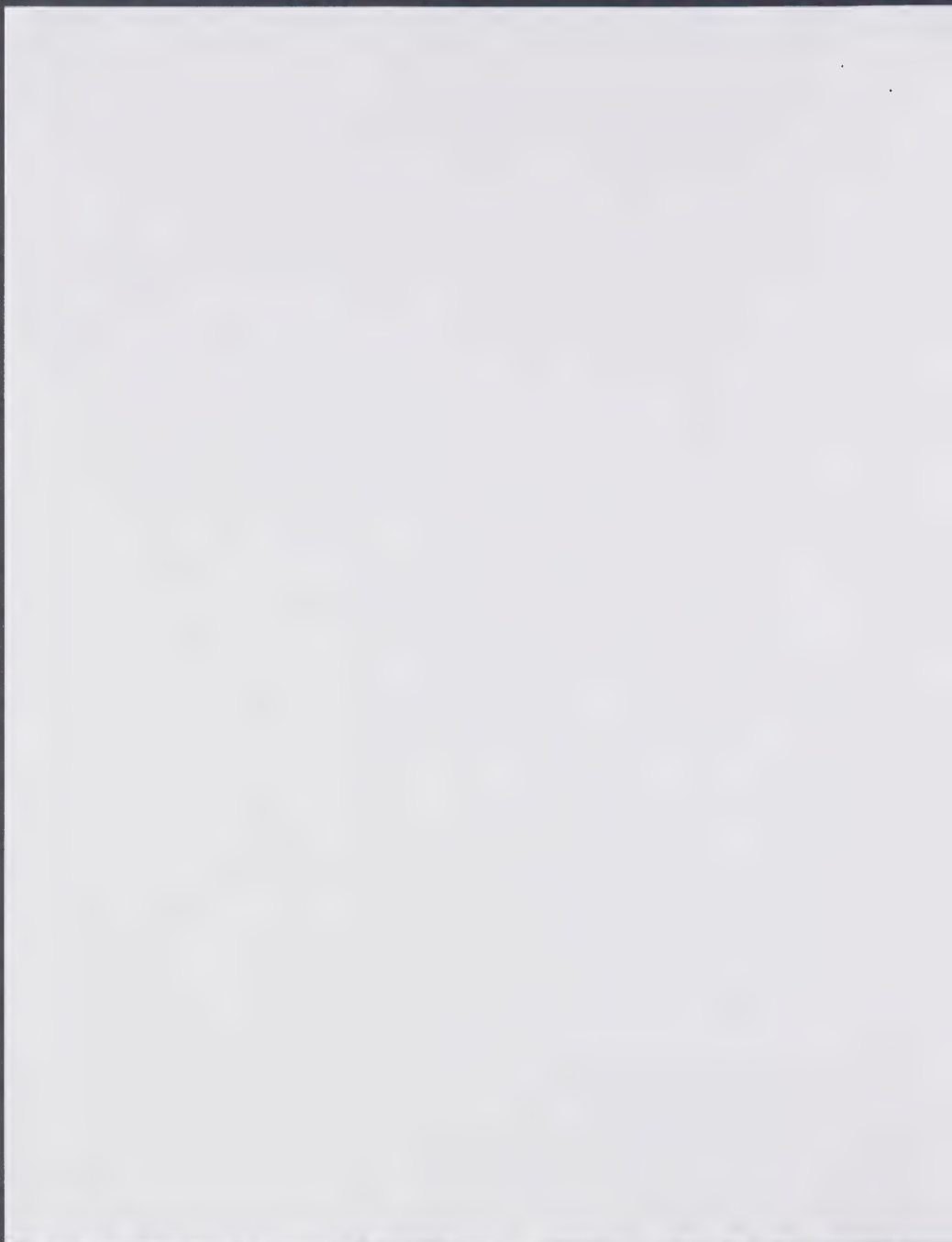
The Crucifixion  
Oil on canvas, rounded top, circa 25 x circa 40 inches est. \$ 2/3,000

18.  
Circle of Jodocus de Momper, the Elder. (Antwerp 1564-1635)

Saint Anthony Abbott the Great in the Wilderness  
Oil on canvas, 50 ½ x 61 inches est. \$ 8/12,000

19.  
Circle of Gasparo Traversi (Naples ? - 1769)

Saint Gregory the Great  
Oil on canvas, 36 ½ x 28 ½ inches est. \$ 4/6,000



IMPORTANT

20.

Venetian School, circa 1700

Christ's Washing of the Feet at Lazarus's House

Oil on canvas, 38 x 39 inches

est. \$ 3/5,000

21.

Studio of Jan Brueghel the Elder (Antwerp 1568-1625)

The Manna from Heaven

Oil on copper, 9 ½ x 12 ½ inches

est. \$ 8/12,000

22.

Studio of Guido Reni (Bologna 1575-1642)

Saint Agnes Martyred

Oil on canvas, circa 50 x 60 inches

est. \$ 15/25,000

23.

18th century follower of Lodovico Carracci (Bologna 1555-1619)

Saint Anthony of Padua Adoring the Christ Child

Oil on canvas, 56 x 32 inches

est. \$ 7/9,000

24.

Follower of Annibale Carracci (Bologna 1557-1602)

The Agony in the Garden

Oil on canvas, 34 x 28 inches

est. \$ 4/6,000

25.

Circle of Cesare Gennari (Cento 1637-1688)

The Madonna and the Christ Child

Oil on canvas, 46 x 34 inches

est. \$ 7/9,000

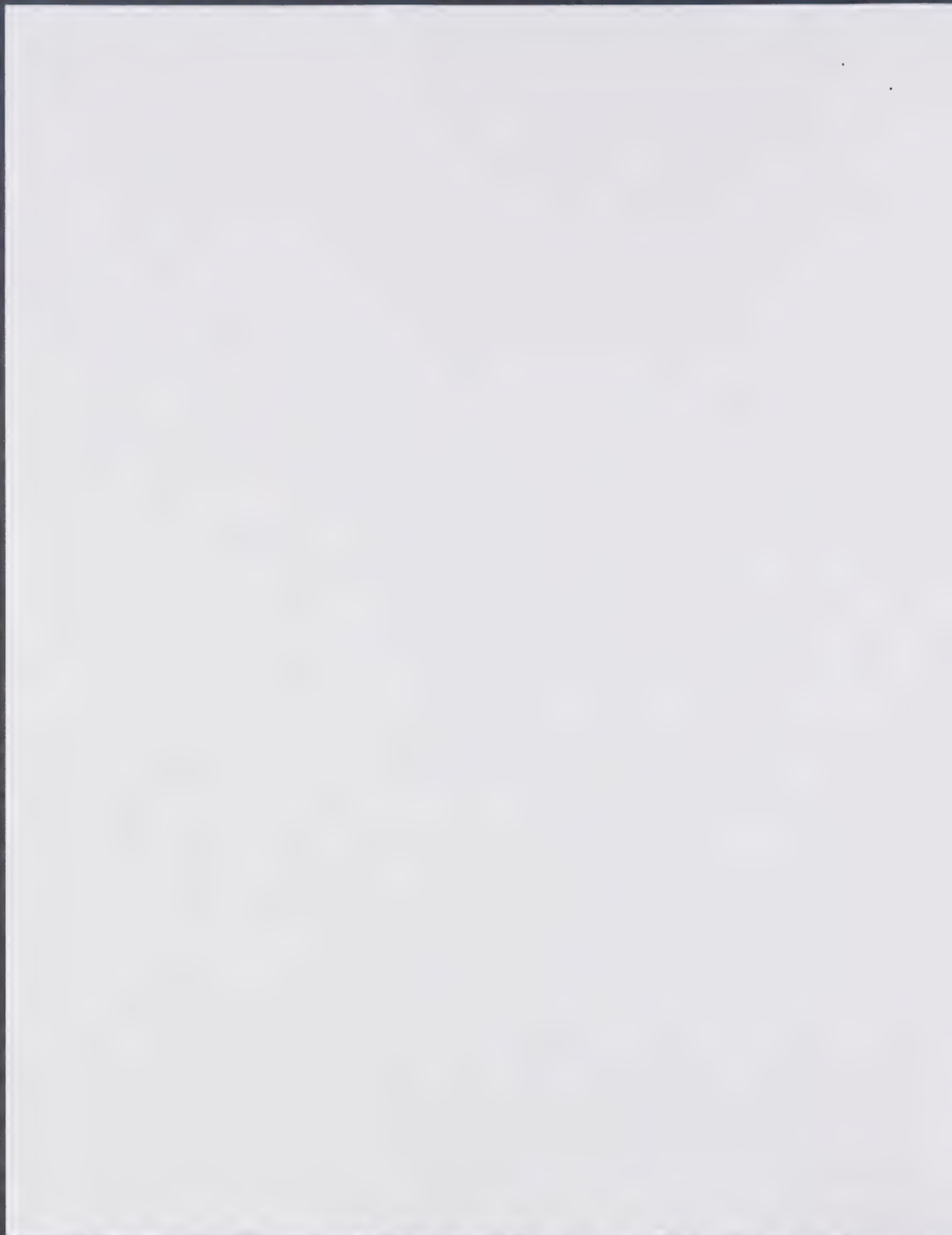
26.

Attributed to Giovanni Battista Crespi, named Il Cerano (1570-1632)

Saint Blaise with Saint Francisco Borgia

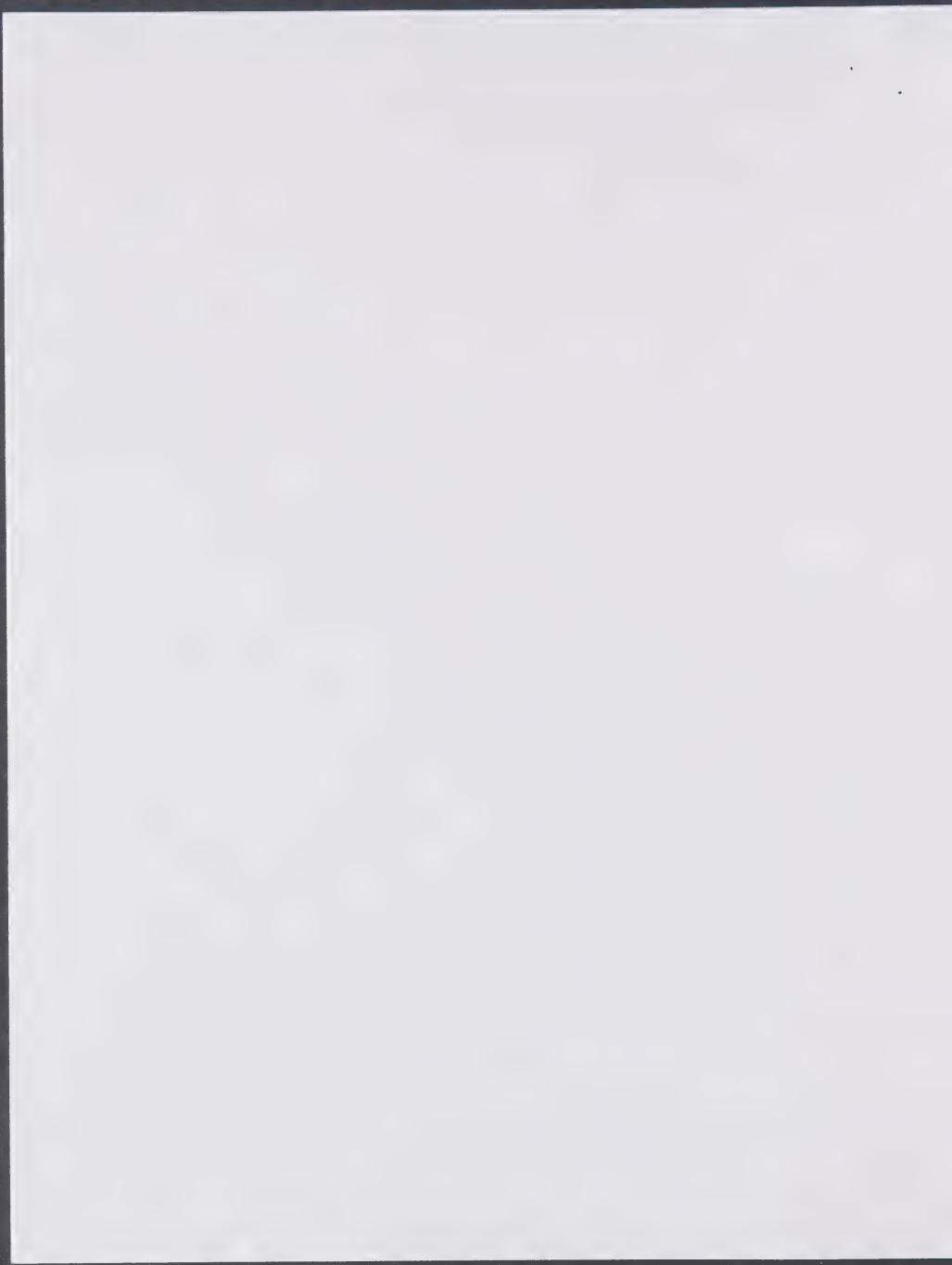
Oil on canvas, 30 x 25 ½ inches

est. \$ 15/25,000



IMPORTANT

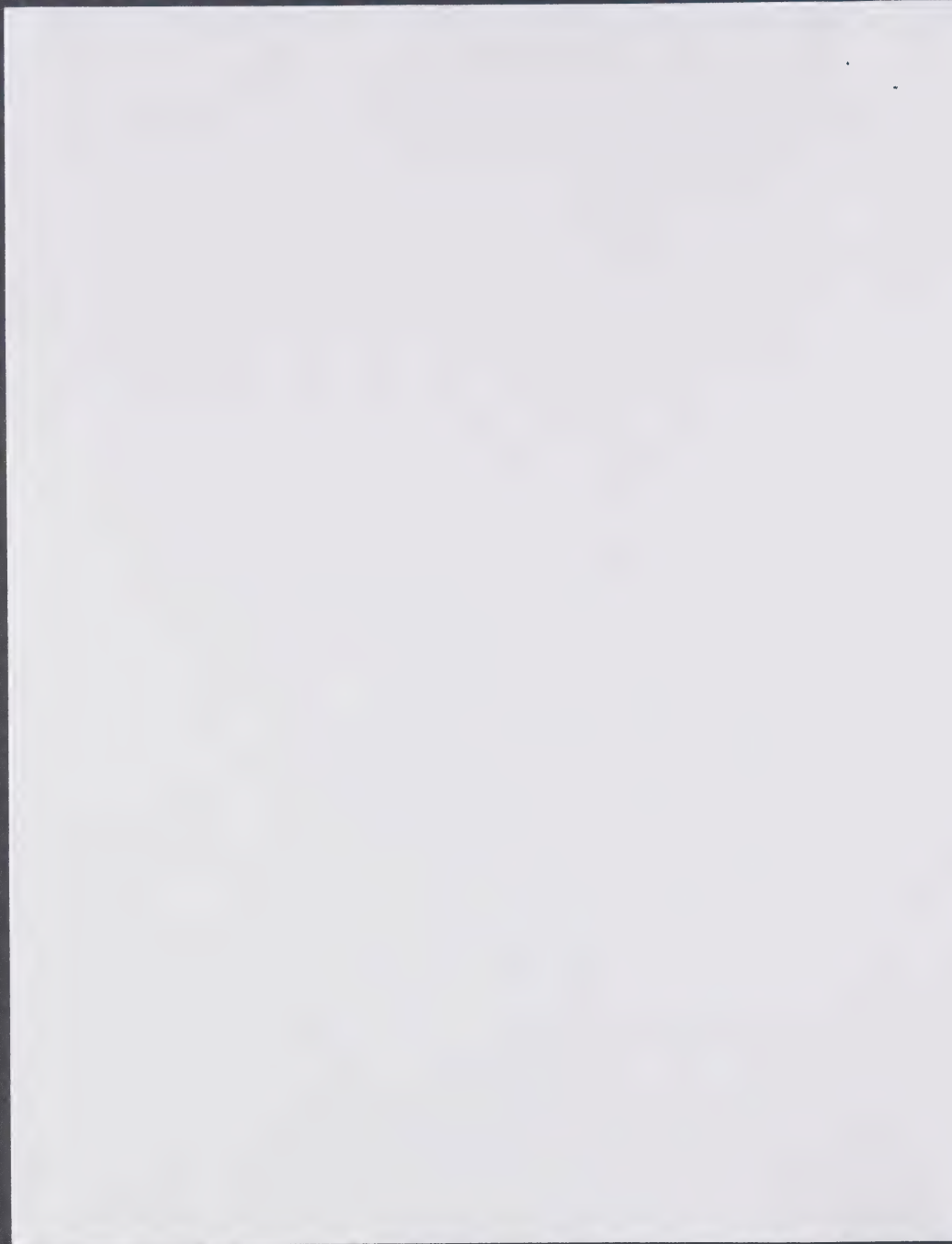
27.  
Florentine School, circa 1700
- The Holy Family with Saint John the Baptist  
Oil on canvas, 32 x 25 inches est. \$ 4/6,000
28.  
Circle of Jose Antolinez (Valencia 1635-1675)
- The Assumption of Mary  
Oil on canvas, 33 x 42 inches est. \$ 3/5,000
29.  
Studio of Jacopo Bassano (Bassano 1510-1592)
- Jacob's Journey to Canaan  
Oil on canvas, 39 x 57 inches est. \$ 4/6,000
30.  
Brescian School, 17th century
- Saint Philip Neri  
Oil on canvas, 39 ½ x 30 inches est. \$ 5/7,000
31.  
Follower of Eustache LeSueur (Paris 1616-1655)
- The Presentation in the Temple  
Oil on canvas, 42 ½ x 50 inches est. \$ 5/7,000
32.  
After Michelangelo Buonarroti (Caprese 1475 -1564)
- La Madonna Della Sedia  
Oil on canvas, circular diameter 21 inches, in an elaborate gilt wood  
frame est. \$ 6/8,000
33.  
Neapolitan school, 17th century
- The Holy Family  
Oil on canvas, 41 x 34 ½ inches est. \$ 4/6,000





IMPORTANT

34.  
Circle of Luca Giordano, named Fa Presto (Naples 1634-1705)
- The Presentation in the Temple  
Oil on canvas, 46 ½ x 37 inches est. \$ 6/8,000
35.  
Studio of Adam van Noort (Antwerp 1562-1641)
- The Holy Family  
Oil on panel, 47 ½ x 36 inches est. \$ 10/15,000
36.  
Follower of Andrea del Sarto (Florence 1486-1530)
- The Holy Family  
Oil on panel, 50 ½ x 38 inches est. \$ 6/8,000
37.  
Follower of Pedro de Machuca (Toledo 1495-1550)
- The Deposition  
Oil on canvas, 71 x 49 ½ inches est. \$ 6/8,000
38.  
Genovese School, 17th Century
- The Holy Family Surrounded by Angels  
Oil in canvas, 53 ½ x 41 1/4 inches est. \$ 3/5,000
39.  
Italian School, 17/18 th century
- The Holy Family  
Oil on canvas, 53 ½ x 41 1/4 inches est. \$ 3/5,000
40.  
Italian School, 18th century
- The Madonna and the Christ Child in a Landscape  
Oil on canvas, 29 x 30 ½, framed behind plexiglass est. \$ 2/3,000
- 41.



IMPORTANT

Manner of Andrea Mantegna (Mantua 1431-1506)

The Holy Family Surrounded by the Church Fathers and Angels  
Oil on canvas, a large cartoon for a tapestry, 63 ½ x 98 inches

est. \$ 7/9,000

42.

After Paolo Veronese (Verona 1528-1588)

The Adoration  
Oil on canvas, 67 x 81 inches

est. \$ 3/5,000

43.

American School (?), modern

Saint Thomas Aquinas  
Oil on panel, 21 x 14 inches

est. \$ 7/900

44.

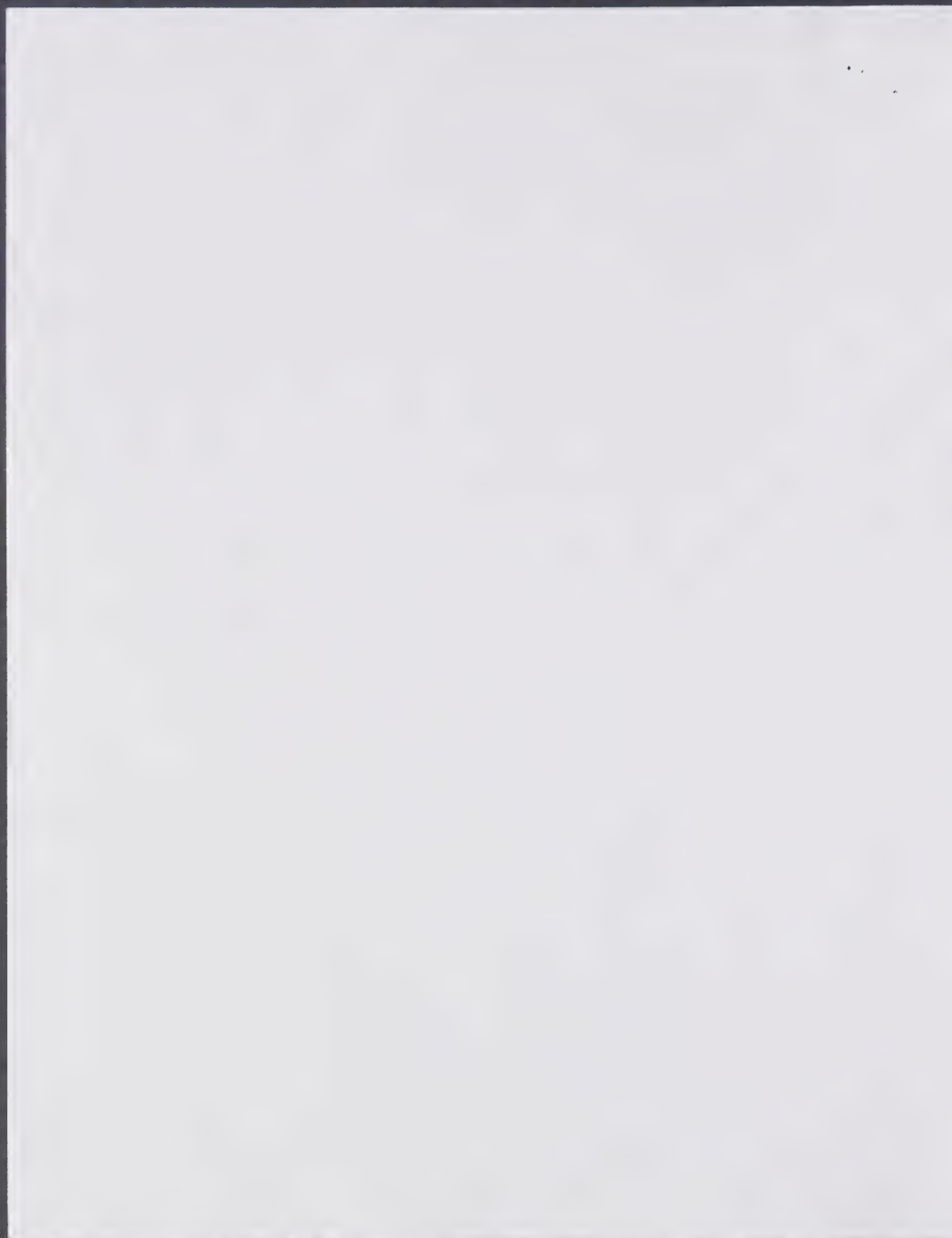
18th century follower of Carlo Bononi (Milan 1569-1632)

Saint Charles Borromeo  
Oil on canvas, 24 x 20 ½ inches

est. \$ 6/8,000

---

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



FW: project

**Subject:** FW: project  
**From:** "Otto Naumann" <otto@dutchpaintings.com>  
**Date:** Thu, 27 Apr 2006 16:29:49 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

Alfred,  
Now here's a step in the right direction!  
Yours,  
Otto

**Otto Naumann**  
**Otto Naumann, Ltd.**  
22 East 80th Street  
New York, NY 10021  
Tel. 1 (212) 734-4443  
Fax.1 (212) 535-0617  
Mob. 1 (914) 320-7523  
Website: [www.Dutchpaintings.com](http://www.Dutchpaintings.com)  
Email on the run: [Otto1@tmo.blackberry.net](mailto:Otto1@tmo.blackberry.net)

---

**From:** Alan Wintermute [mailto:awintermute@nyc.rr.com]  
**Sent:** Thursday, April 27, 2006 3:36 PM  
**To:** 'Otto Naumann'  
**Subject:** RE: project  
**Importance:** High

Dear Otto,

Many apologies! I was out of the country for a week, and am just now opening the e-mail on my home account, so I have just now seen your message.

I too have always believed that the painting is by Vignon. Happy to discuss it with you and try to offer help. I'm around for the next couple of weeks -- when would be convenient for you to meet?

Again, sorry for not having gotten the message sooner.

Alan

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

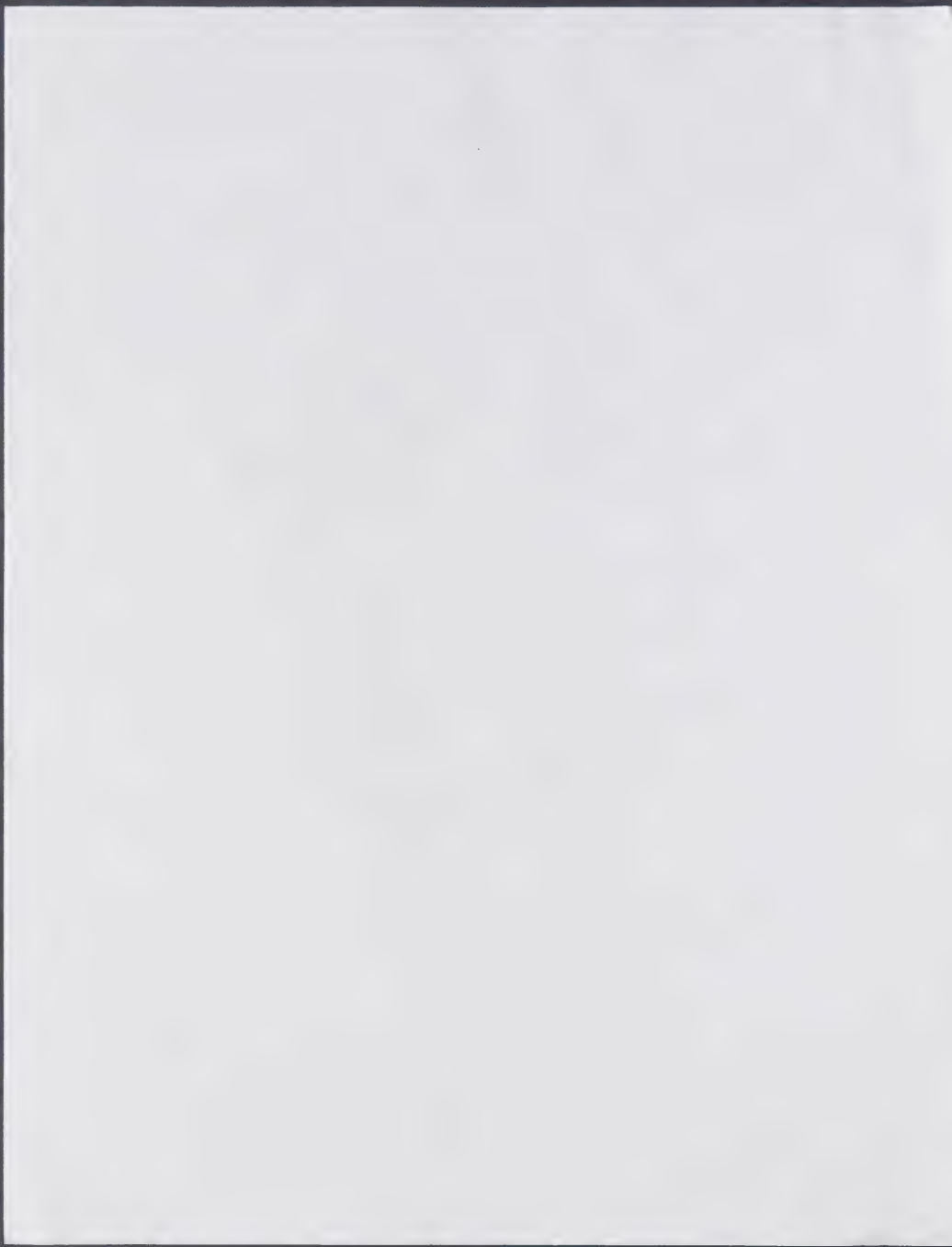
**From:** Otto Naumann [mailto:otto@dutchpaintings.com]  
**Sent:** Monday, April 17, 2006 12:29 PM  
**To:** 'Alan Wintermute'  
**Subject:** project

Dear Alan,

I wonder if you might help me with a painting I have on offer at the moment? It's a complicated issue of authorship, but I firmly believe it's by Claude Vignon, and it represents his best friend, the art dealer Francois Langlois. The image is attached. You might remember the painting, which made quite a bit of money at Christies last year, although it was sold as by a "Northern Artist active in Rome ca.

1630". Could we perhaps meet here before the painting, so I can present to you what I have assembled on the problem, and you can suggest the next steps? I have in mind something along the lines of what you have done for Jack Kilgore on a number of paintings.

Please let me know your thoughts, and whether or not you would be willing to take on such a project.



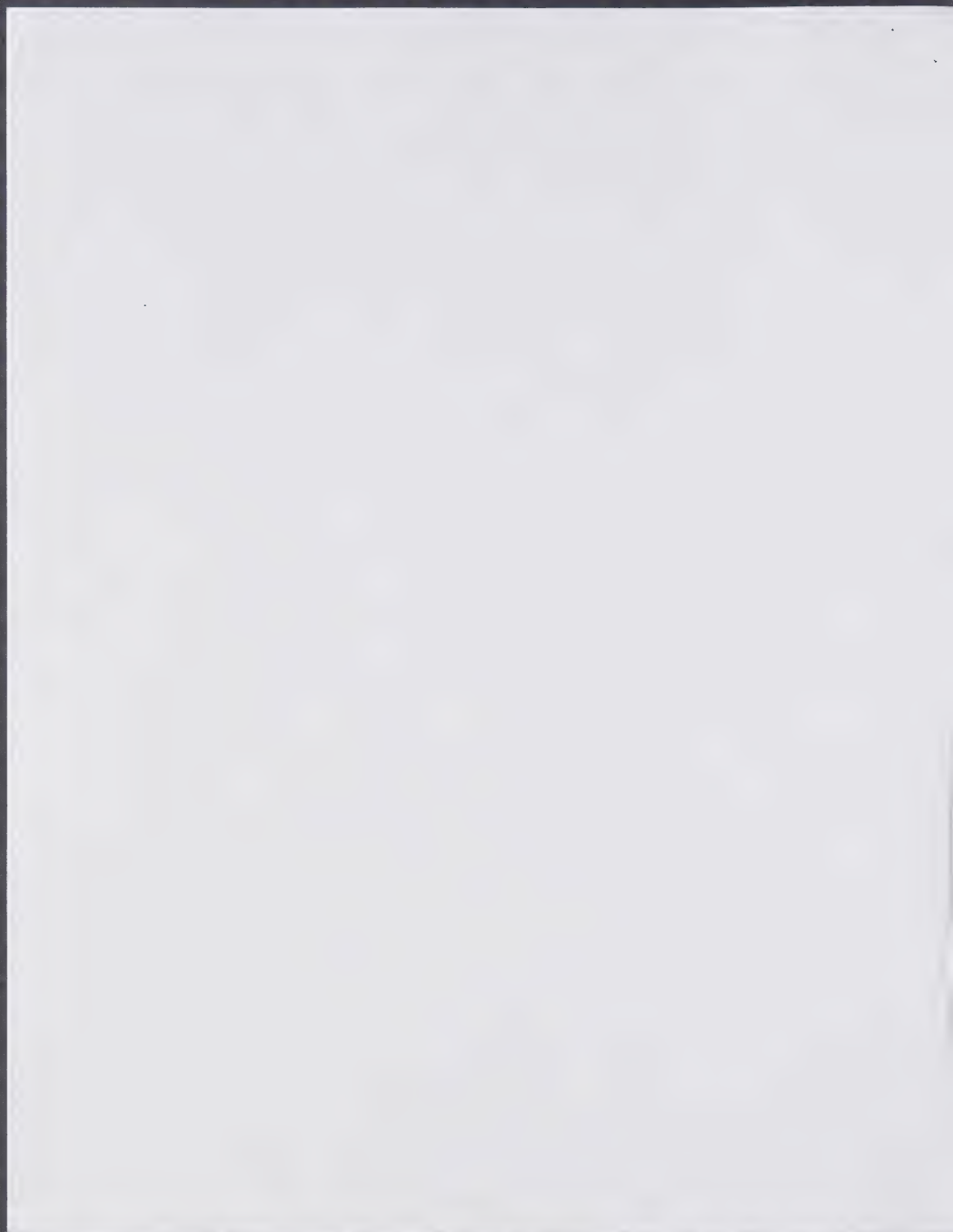
Dear Otto,

Paying for the Liss in three months will be great unless the Euro goes higher, as it has been in the last couple of weeks.

Was Noortman the underbidder?

I am glad that you had a great time with Ernst. Did he have any comments about our horrible discussion a few weeks ago, about the painting mentioned in Vol. IV which belonged to me and which I could not identify?

Best wishes,  
Alfred





**Subject:** Liss

**From:** "otto" <otto1@tmo.blackberry.net>

**Date:** Thu, 11 May 2006 08:43:02 +0000 GMT

**To:** "Dr. & Mrs. Alfred Bader" <baderfa@execpc.com>

Dear Alfred,

Had a great time with Ernst in Amsterdam.

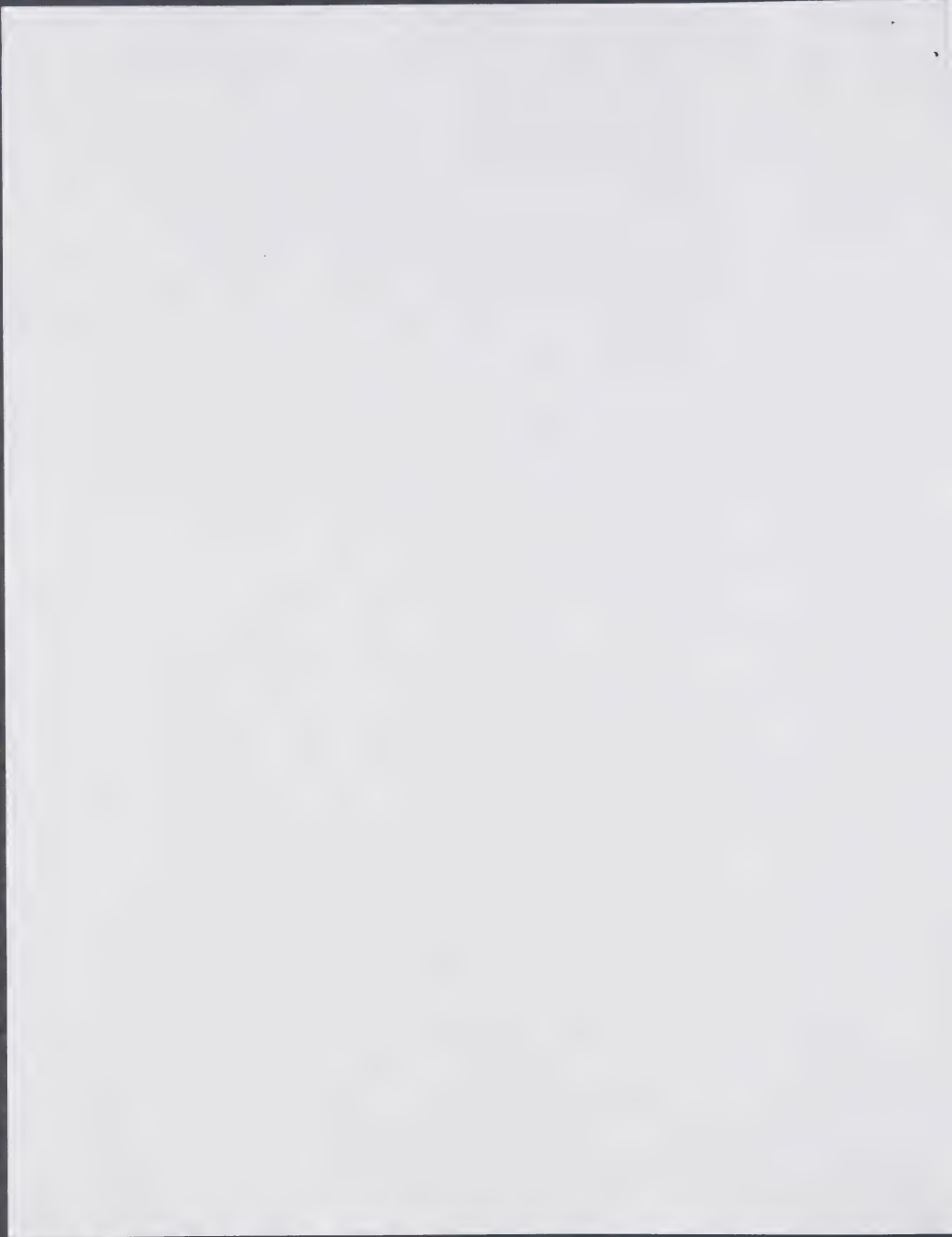
Good thing I spoke with Johnny, because he got us 3 months to pay.

Also, Johnny agrees that the painting should go to Nancy, so I get to handle it.

Yours,

Otto

[otto1@tmo.blackberry.net](mailto:otto1@tmo.blackberry.net)



**Subject:** FW: Baschenis  
**From:** "Otto Naumann" <otto@dutchpaintings.com>  
**Date:** Thu, 25 May 2006 10:39:29 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

FYI

Otto Naumann  
Otto Naumann, Ltd.  
22 East 80th Street  
New York, NY 10021  
Tel. 1 (212) 734-4443  
Fax.1 (212) 535-0617  
Mob. 1 (914) 320-7523  
Website: [www.Dutchpaintings.com](http://www.Dutchpaintings.com)  
Email on the run: [Otto1@tmo.blackberry.net](mailto:Otto1@tmo.blackberry.net)

---

**From:** Conisbee, Philip [mailto:P-CONISBEE@NGA.GOV]  
**Sent:** Thursday, May 25, 2006 10:24 AM  
**To:** Otto Naumann  
**Subject:** RE: Baschenis

Thanks, Otto. It was nice to see you the other day; the section I heard of the Mieris day was most interesting.

I also have the sale catalogue with the Baschenis. To me it would be a real possibility, but of course I have to run it through the gauntlet here first. I am away until June 13, but will be in touch with you about it after then. It would not be fair to "reserve" it at this time, so of course if someones comes and offers you the right \$\$\$ in the meantime, we'll understand!

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

**From:** Otto Naumann [mailto:otto@dutchpaintings.com]  
**Sent:** Wed 5/24/2006 7:17 PM  
**To:** Conisbee, Philip  
**Cc:**  
**Subject:** Baschenis

Dear Phillip,

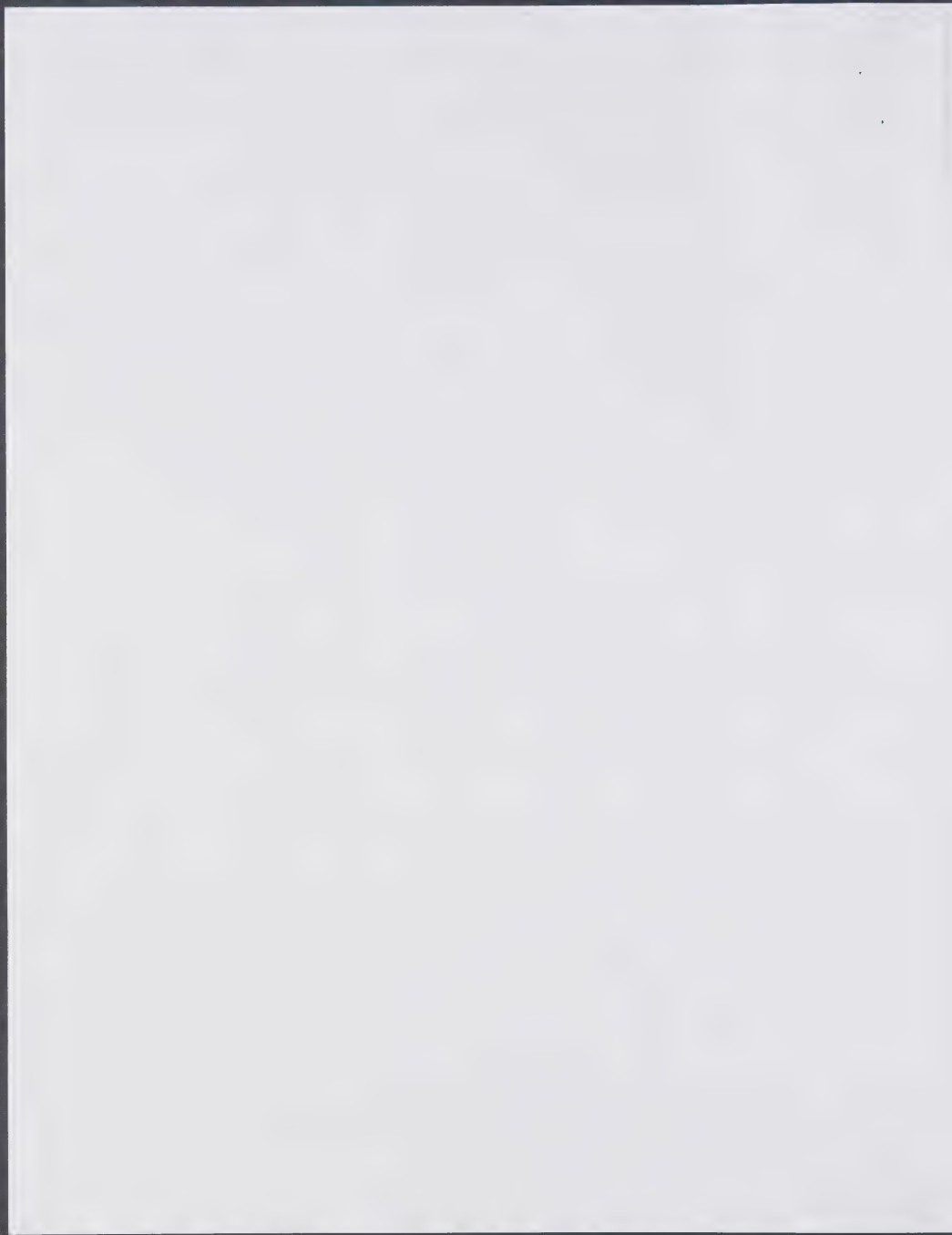
I appreciate your interest in the superb Baschenis. If I am not mistaken, the National Gallery has nothing like it in its collection. The trompe-l'oeil effect of the dust on the mandolin will be appreciated in the gallery by visitors of all ages and backgrounds. It is the quintessential Baroque conceit.

Although I am paying interest on the money used to purchase this painting, my gallery will be out of commission during the summer, and you are welcome to borrow it then. Of course I would vastly prefer that you buy it, but you can have it for a few months anyway (and perhaps longer if you want it there soon). I won't need the painting back here until I reopen in September.

Let me know your thoughts.

Yours,  
Otto

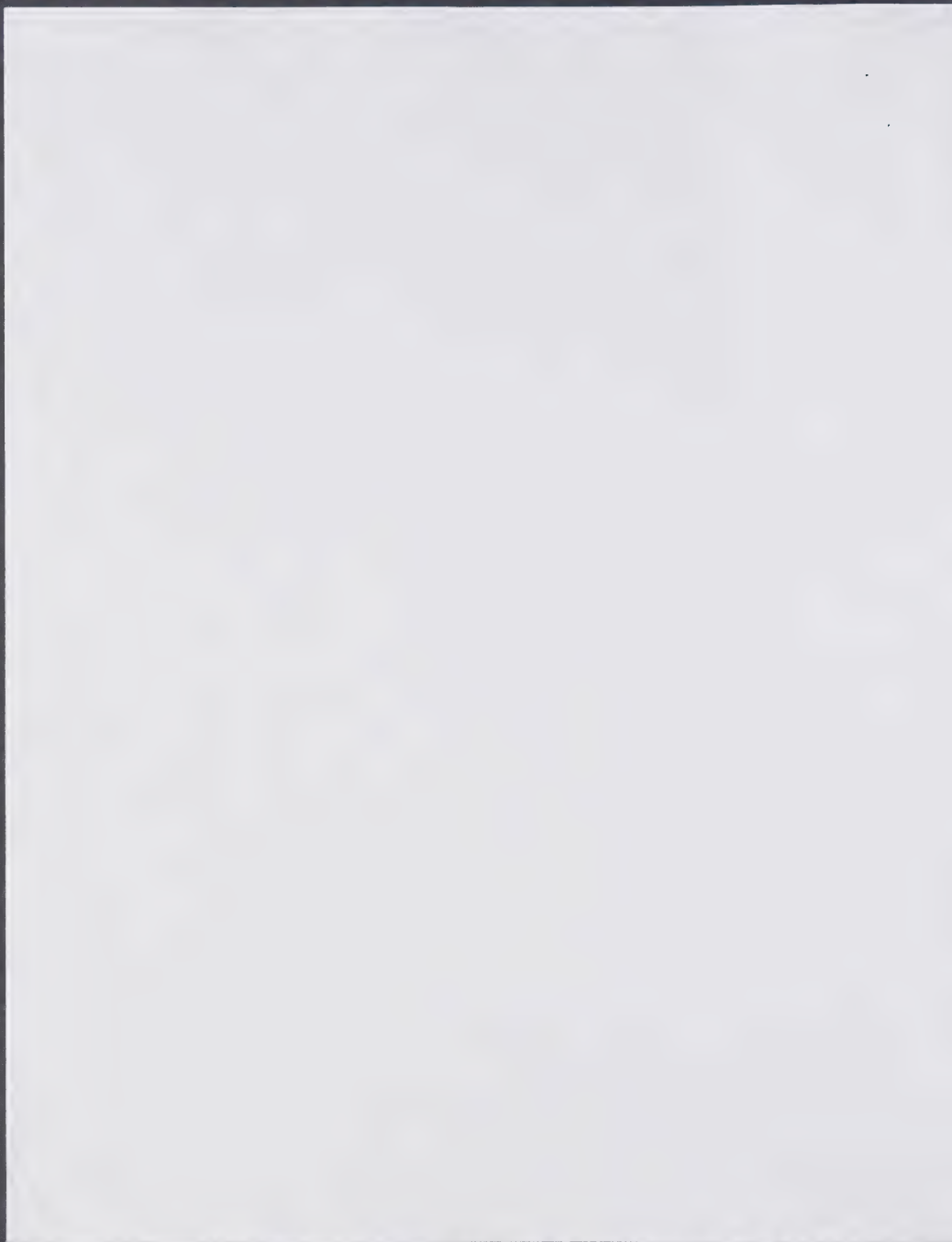
PS: The jpeg was made from a slightly overexposed transparency. When you examine the painting itself, you will see that the spatial effect is more convincing; the colors are deeper in the center distance, and the musical instruments stand out more strongly and illusionistically. Also, I don't know how it will look on your computer, but the red tablecloth is just that, red, and not orange as it appears



FW: Baschenis

on my screen. I'm presently reading a book on the story of red fabric in Europe in the Renaissance and later, and it's fascinating. I gained a new appreciation for that tablecloth!

**Otto Naumann**  
**Otto Naumann, Ltd.**  
22 East 80th Street  
New York, NY 10021  
Tel. 1 (212) 734-4443  
Fax. 1 (212) 535-0617  
Mob. 1 (914) 320-7523  
Website: [www.Dutchpaintings.com](http://www.Dutchpaintings.com)  
Email on the run: [Otto1@tmo.blackberry.net](mailto:Otto1@tmo.blackberry.net)



FW: Baschenis

**Subject:** FW: Baschenis  
**From:** "Otto Naumann" <otto@dutchpaintings.com>  
**Date:** Thu, 25 May 2006 10:41:38 -0400  
**To:** "'Alfred Bader Fine Arts'" <baderfa@execpc.com>

FYI

Otto Naumann  
Otto Naumann, Ltd.  
22 East 80th Street  
New York, NY 10021  
Tel. 1 (212) 734-4443  
Fax.1 (212) 535-0617  
Mob. 1 (914) 320-7523  
**Website:** [www.Dutchpaintings.com](http://www.Dutchpaintings.com)  
**Email on the run:** [Otto1@tmo.blackberry.net](mailto:Otto1@tmo.blackberry.net)

---

**From:** Conisbee, Philip [mailto:P-CONISBEE@NGA.GOV]  
**Sent:** Thursday, May 25, 2006 10:40 AM  
**To:** Otto Naumann  
**Subject:** RE: Baschenis

OK: Thank you!

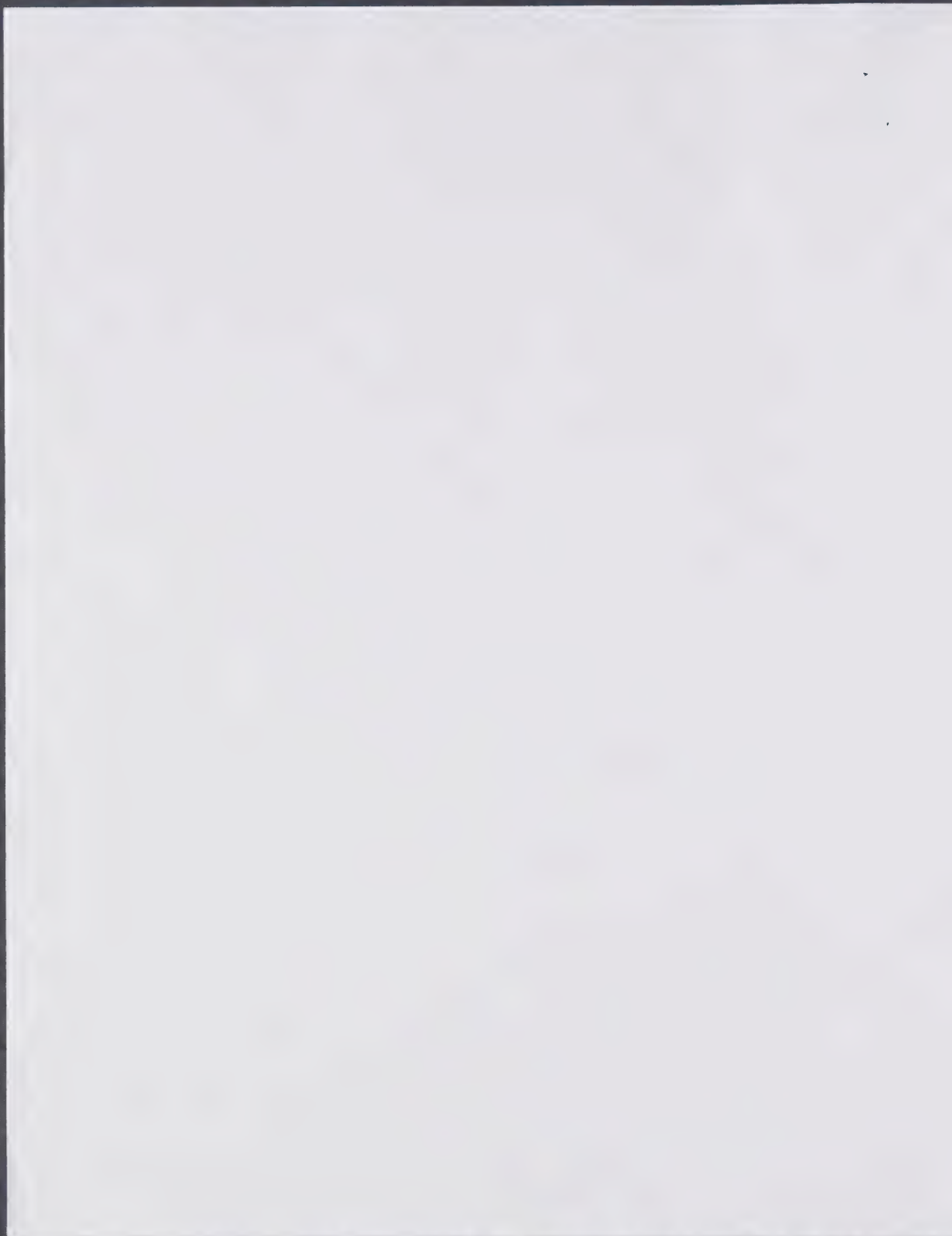
-----Original Message-----

**From:** Otto Naumann [mailto:otto@dutchpaintings.com]  
**Sent:** Thu 5/25/2006 10:38 AM  
**To:** Conisbee, Philip  
**Cc:**  
**Subject:** RE: Baschenis

I paid just a shade under \$1.5 million for the painting, and I'd like to offer it to prospective buyers for \$2.4 million. However, as I told you, in a relatively quick sale to the National Gallery, I would take \$1.8 million.

Yours,  
Otto

Otto Naumann  
Otto Naumann, Ltd.  
22 East 80th Street  
New York, NY 10021  
Tel. 1 (212) 734-4443  
Fax.1 (212) 535-0617  
Mob. 1 (914) 320-7523  
**Website:** [www.Dutchpaintings.com](http://www.Dutchpaintings.com)  
**Email on the run:** [Otto1@tmo.blackberry.net](mailto:Otto1@tmo.blackberry.net)







FAX FROM:

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

May 31, 2006

TO: Johnny van Haeften

Page 1 of 3

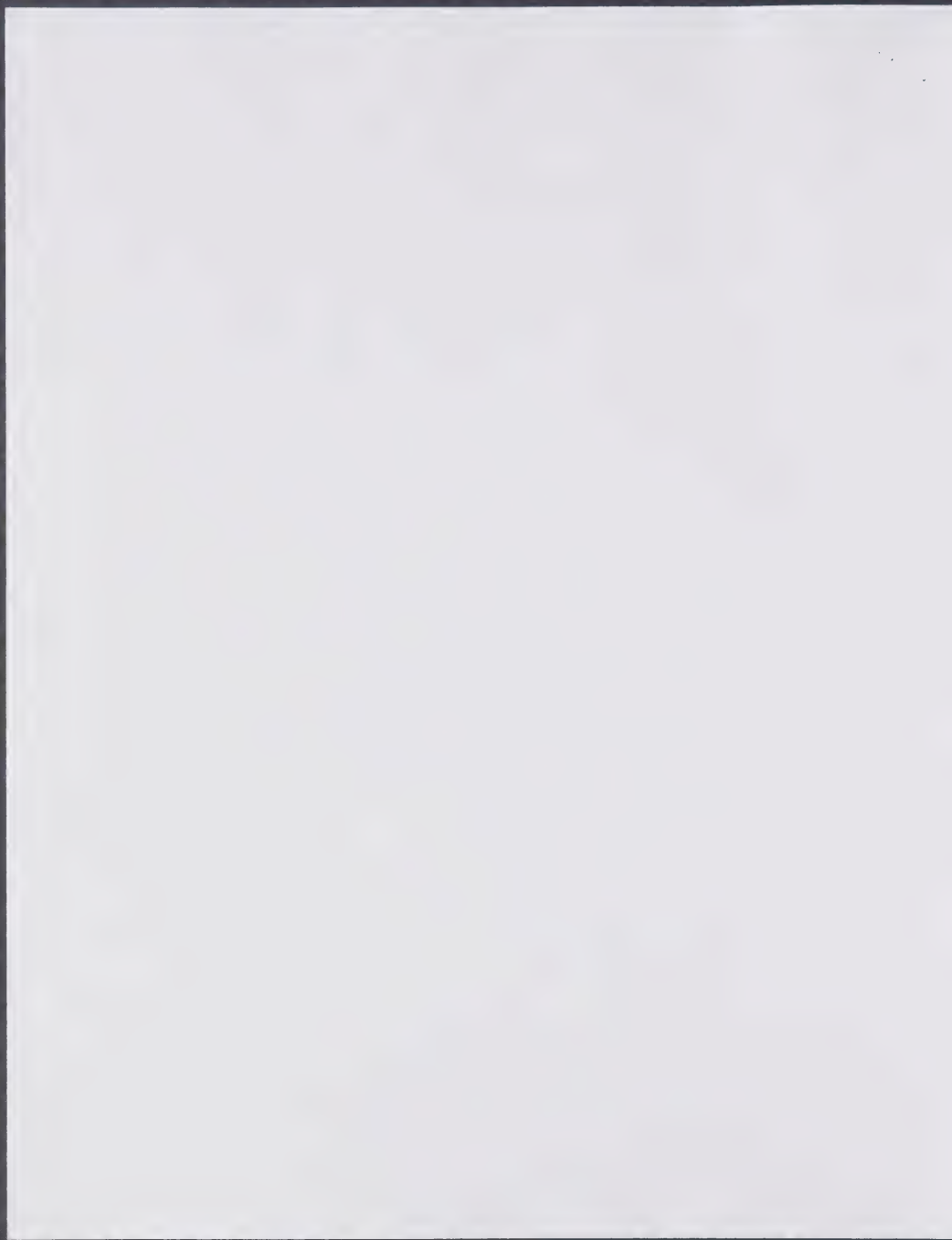
FAX #: 011-44-207-839-6303

Dear Johnny,

Thank you for faxing me Albert Blankert's comments about Walker's painting. I understood that Blankert has firmly attributed this painting to Hoogstraten but of course all that Blankert does in this letter is to point to Sumowski's attributions of somewhat similar paintings, some of which are by Hoogstraten and some of which are not. Knowing you I do not think for a moment that you would sell this painting as definitely by Hoogstraten. This does not change the fact that it is a good portrait which David de Witt, the Bader Curator at Queen's, believes to be by Horst and so not worth £ 50,000.

Best wishes,

Alfred Bader  
AB/az



Alfred Bader Fine Arts

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

# Invoice

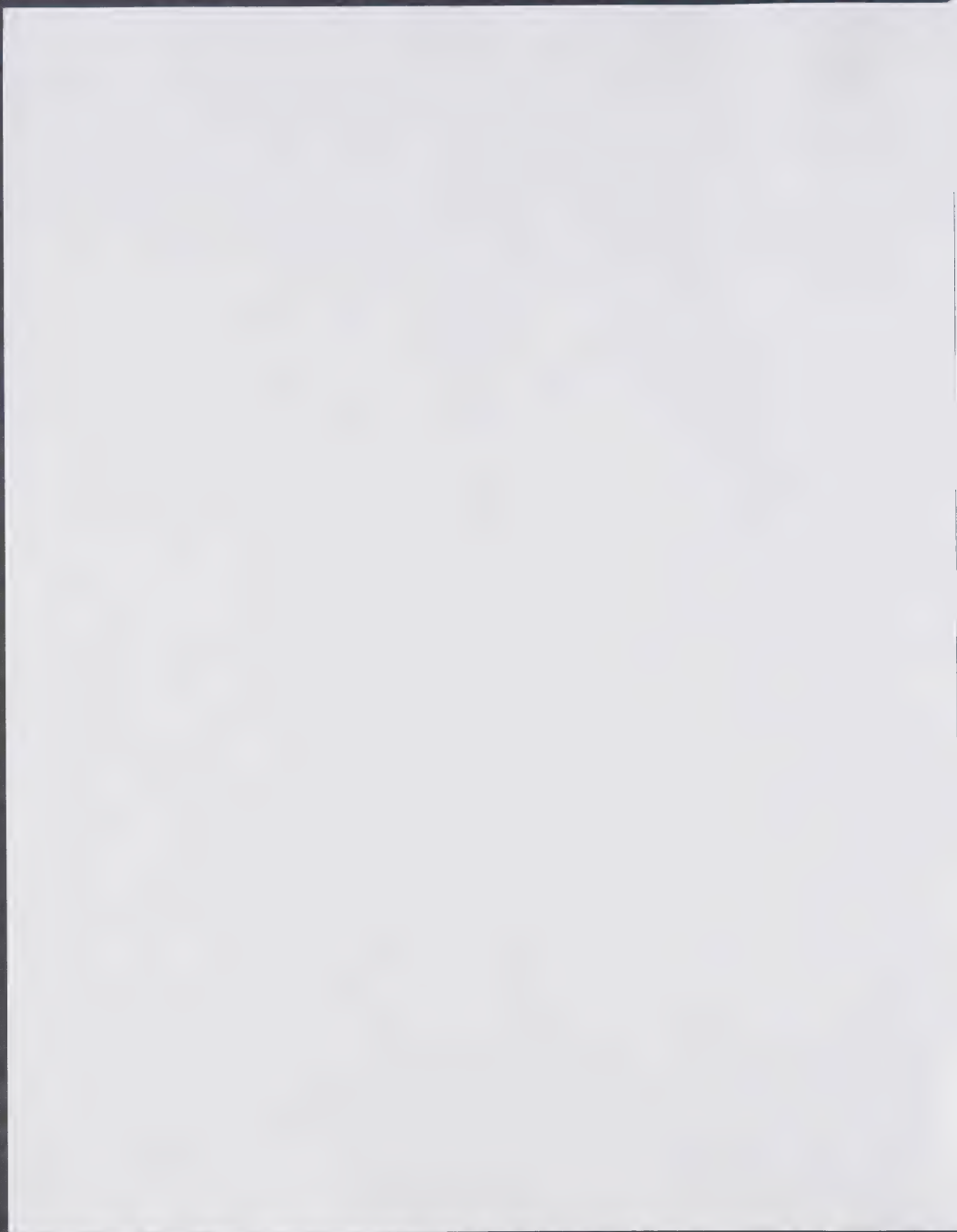
|          |           |
|----------|-----------|
| DATE     | INVOICE # |
| 7/3/2006 | 506       |

|                               |
|-------------------------------|
| <b>BILL TO</b>                |
| Whitfield Fine Arts<br>LONDON |

**PAID**

|          |       |         |
|----------|-------|---------|
| P.O. NO. | TERMS | PROJECT |
|          |       |         |

| DESCRIPTION   | QTY          | RATE       | AMOUNT       |
|---|--------------|------------|--------------|
| ABFA #1991, Joseph & Potiphar's Wife by Murillo<br>Note: Painting sold for 230,000 Euros - E valued at \$1.25 - may be adjusted when final payment made<br>TERMS: 50,000 Euros to be paid immediately - 180,000 Euros payable October 2006<br>Pmt. 1 on July 11 - 50,000 Eur converted to sterling at 1.45, deposited to Close Bros. L 34,489.89<br>Dollar equivalent Eur @ \$1.25 = \$62,500 | 1            | 287,500.00 | 287,500.00   |
| DEALER  | <b>Total</b> |            | \$287,500.00 |



Alfred Bader Fine Arts

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

# Invoice

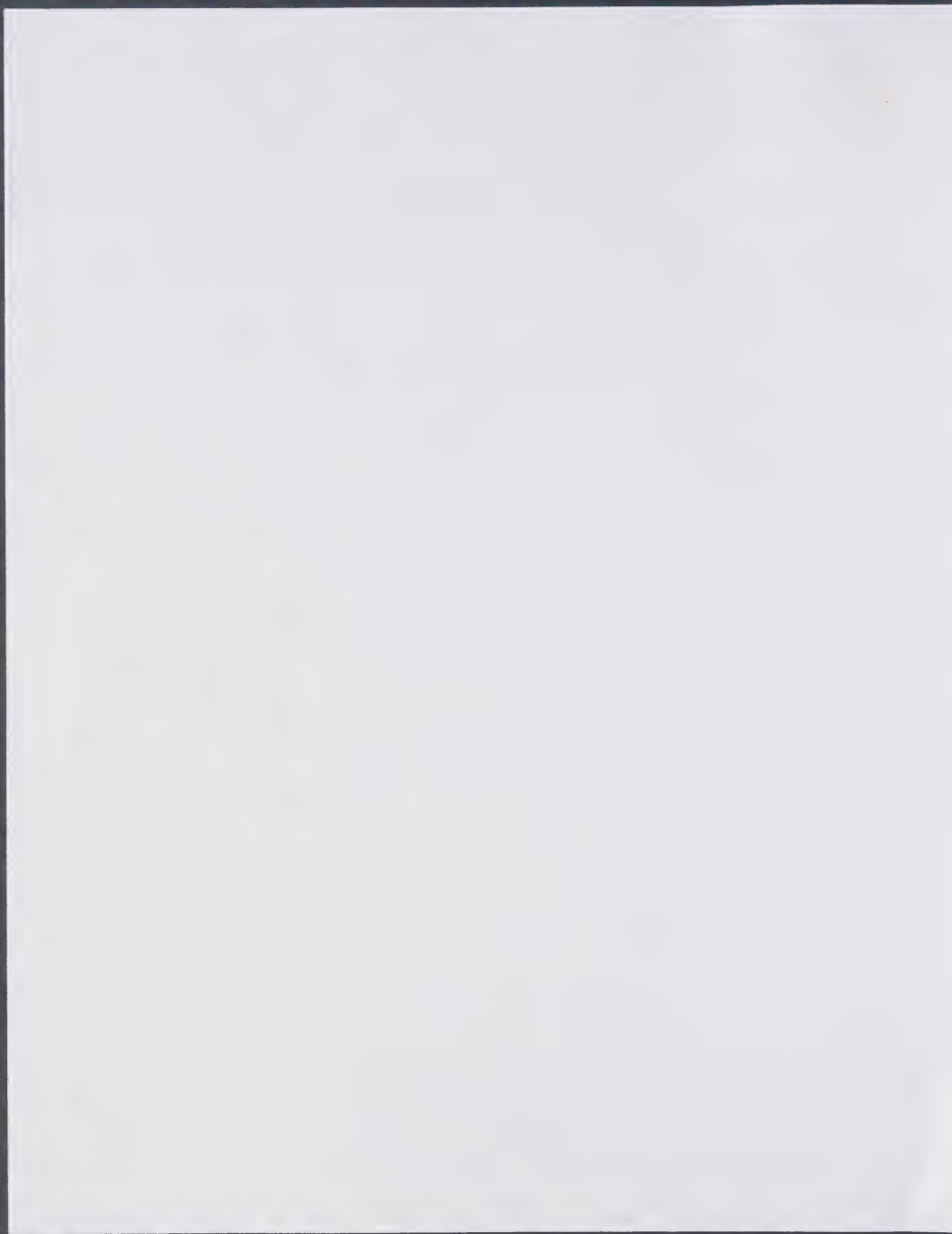
|          |           |
|----------|-----------|
| DATE     | INVOICE # |
| 3/8/2006 | 471       |

|  |
|--|
| BILL TO  |
| Mr. Philip Mould<br>Historical Portraits<br>31 Dover Street<br>London W1X 3RA<br>ENGLAND |

**PAID**

|          |       |         |
|----------|-------|---------|
| P.O. NO. | TERMS | PROJECT |
|          |       |         |

| DESCRIPTION  | QTY          | RATE       | AMOUNT       |
|--|--------------|------------|--------------|
| ABFA #2831, Portrait of Boy by Sir Joshua Reynolds | 1            | 528,135.71 | 528,135.71   |
| DEALER   | <b>Total</b> |            | \$528,135.71 |



*Changed 8/22/06*

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

# Invoice

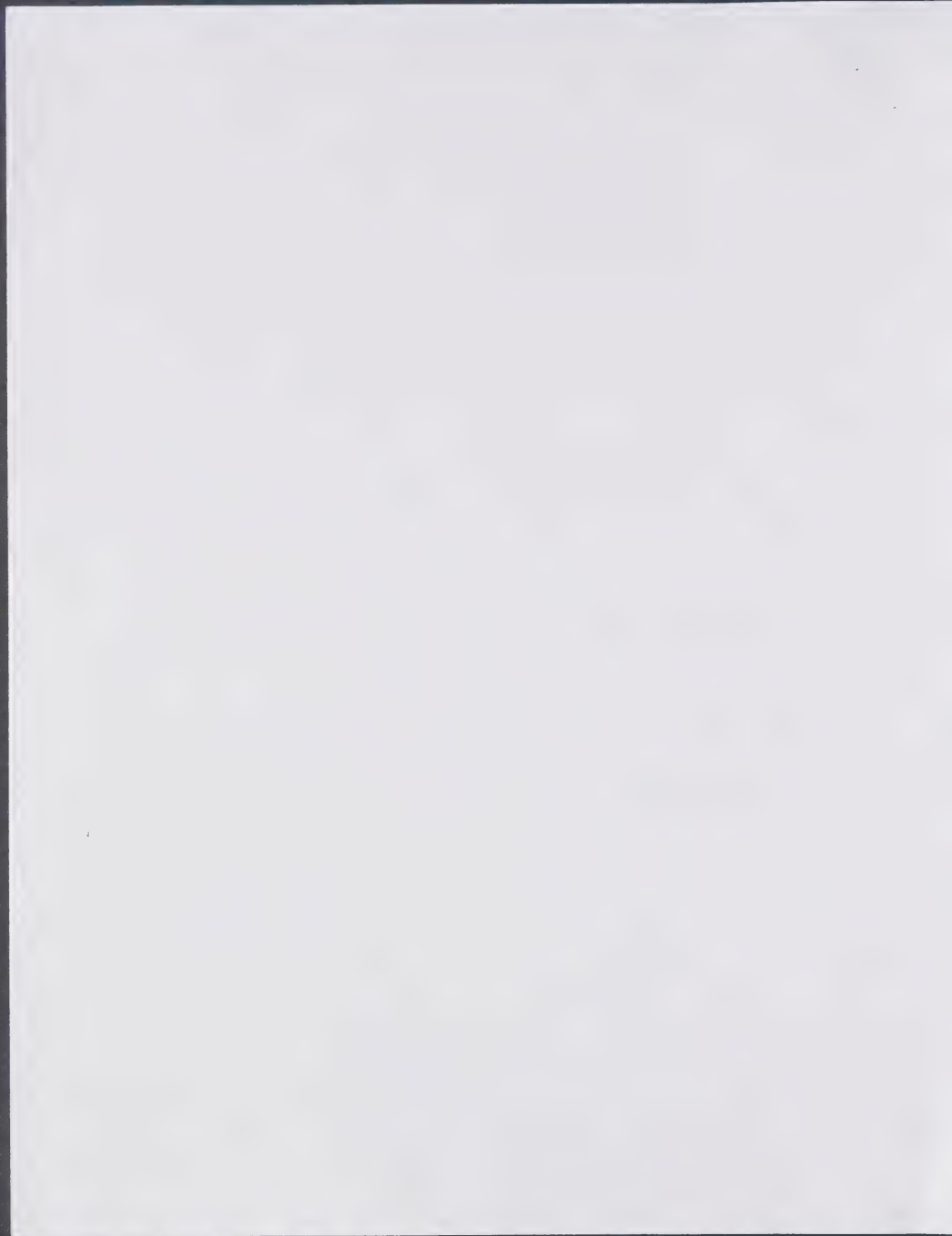
|          |           |
|----------|-----------|
| DATE     | INVOICE # |
| 3/8/2006 | 471       |

|  |
|--|
| <b>BILL TO</b>   |
| Mr. Philip Mould<br>Historical Portraits<br>31 Dover Street<br>London W1X 3RA<br>ENGLAND |

|          |       |         |
|----------|-------|---------|
| P.O. NO. | TERMS | PROJECT |
|          |       |         |

| DESCRIPTION  | QTY | RATE                  | AMOUNT               |
|--|-----|-----------------------|----------------------|
| ABFA #2831, Portrait of Boy by Sir Joshua Reynolds           | 1   | 528,135.71            | 528,135.71           |
| <i>11/28/05 Pmt #1 f 101,642 @ 1.74<br/>to RBS</i>           |     | <i>- 182,477.28 ✓</i> | <i>less interest</i> |
| <i>3/8/06 Pmt #2 f 199,365,50 @ 1.7358<br/>to Chase Bank</i> |     | <i>- 346,058.63 ✓</i> |                      |
|  |     | <i>&amp; balance</i>  |                      |
| DEALER   |     | <b>Total</b>          | \$528,135.71         |

*Account  
pd.*





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

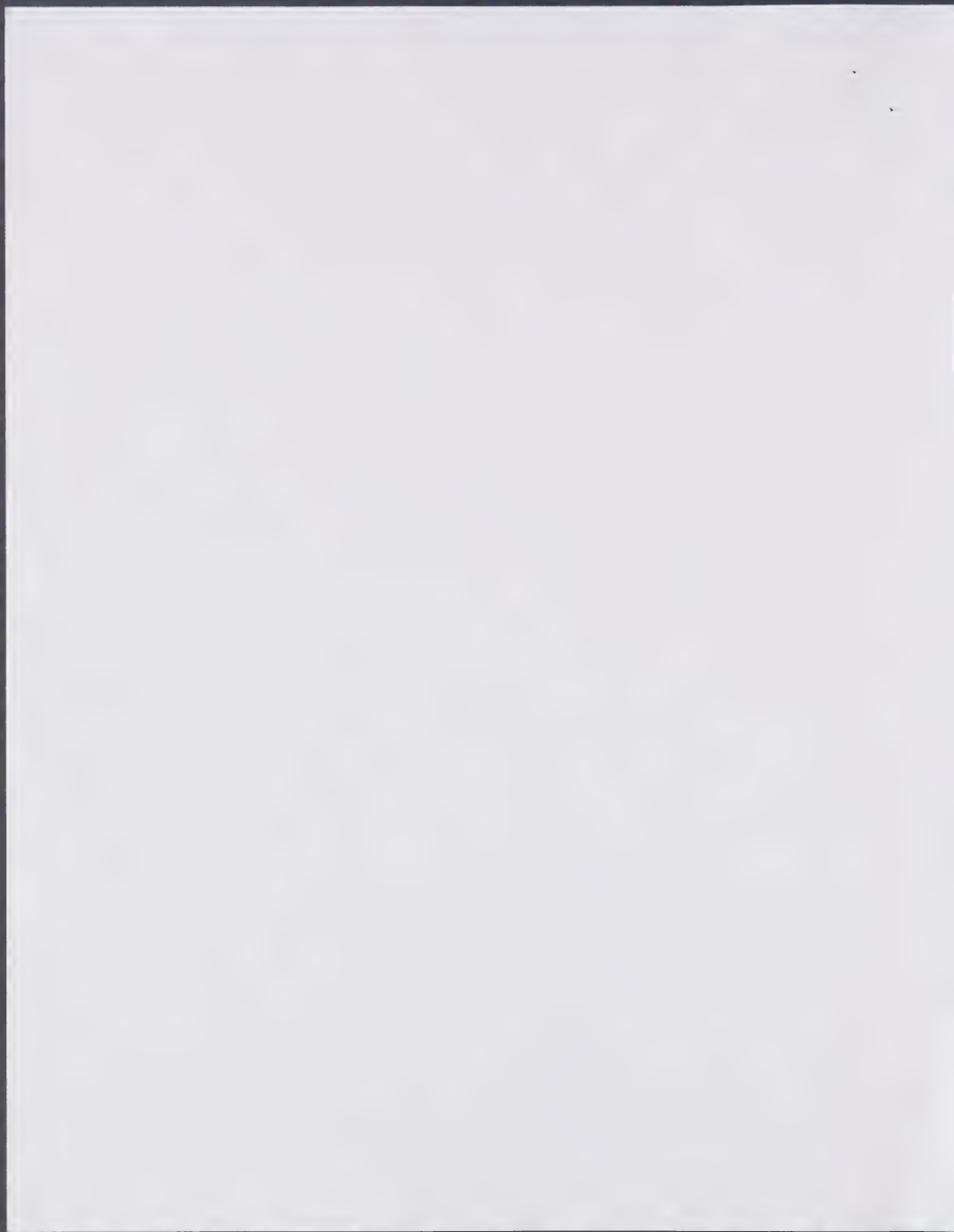
# Statement

|           |
|-----------|
| Date      |
| 7/23/2006 |

|  |
|--|
| To:  |
| Mr. Philip Mould<br>Historical Portraits<br>31 Dover Street<br>London W1X 3RA<br>ENGLAND |

|              |             |
|--------------|-------------|
| Amount Due   | Amount Enc. |
| \$521,843.10 |             |

| Date       | Transaction             | Amount  | Balance             |                       |              |
|------------|-------------------------|---|---------------------|-----------------------|--------------|
| 12/31/2004 | Balance forward         |   | 0.00                |                       |              |
| 03/29/2005 | INV #408.               | 1,201,037.21  | 1,201,037.21        |                       |              |
| 03/30/2005 | PMT                     | -1,201,037.21   | 0.00                |                       |              |
| 03/08/2006 | INV #471. L at \$1.7358 | X 521,843.10  | X 521,843.10        |                       |              |
|            |                         | <i>3-8 dep<br/>           \$199,365.50<br/>           Mould</i> |                     |                       |              |
| CURRENT    | 1-30 DAYS PAST DUE      | 31-60 DAYS PAST DUE   | 61-90 DAYS PAST DUE | OVER 90 DAYS PAST DUE | Amount Due   |
| 0.00       | 0.00                    | 0.00  | 0.00                | 521,843.10            | \$521,843.10 |



Alfred Bader Fine Arts

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

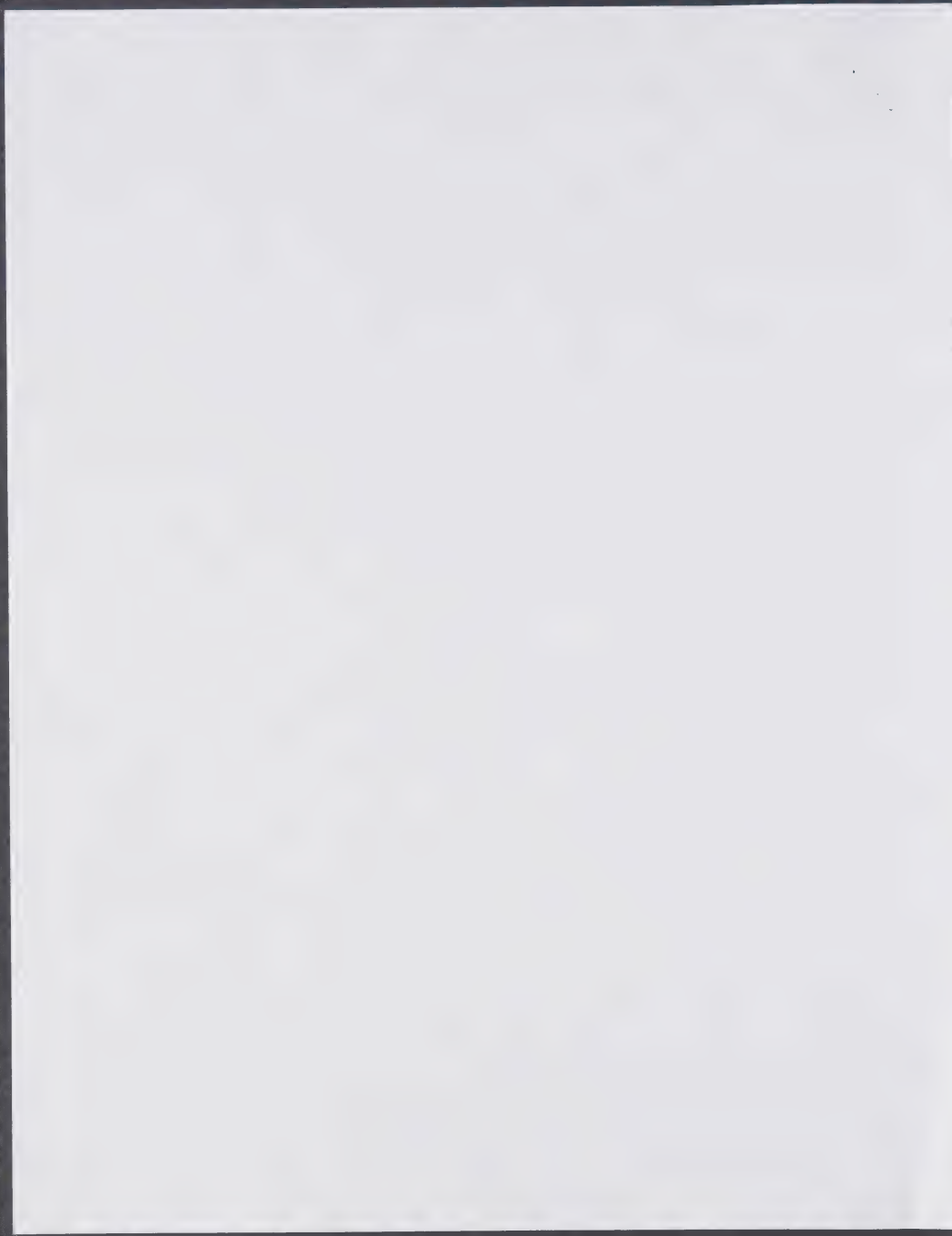
# Invoice

| DATE     | INVOICE # |
|----------|-----------|
| 3/8/2006 | 471       |

|  |
|--|
| BILL TO  |
| Mr. Philip Mould<br>Historical Portraits<br>31 Dover Street<br>London W1X 3RA<br>ENGLAND |

| P.O. NO. | TERMS | PROJECT |
|----------|-------|---------|
|          |       |         |

| DESCRIPTION  | QTY | RATE       | AMOUNT                    |
|--|-----|------------|---------------------------|
| ABFA #2831, Portrait of Boy by Sir Joshua Reynolds | 1   | 521,843.10 | 521,843.10                |
| DEALER   |     |            | <b>Total</b> \$521,843.10 |



1:03 PM  
01/08/07  
Accrual Basis

Alfred Bader Fine Arts  
Sales by Customer Detail  
January through December 2006

| Type              | Date      | Num | Memo   | Name      | Item       | Qty | Sales Price | Amount     | Balance    |
|-------------------|-----------|-----|--|-----------|------------|-----|-------------|------------|------------|
| Whitfield Invoice | 6/7/2006  | 503 | ABFA #2045, Ellen & Arpad                    | Whitfield | ABFA #2045 | 1   | 33,642.77   | 33,642.77  | 33,642.77  |
| Whitfield Invoice | 7/3/2006  | 506 | ABFA #1991, Joseph & Prohner's Wife by Malin | Whitfield | ABFA #1991 | 1   | 287,500.00  | 287,500.00 | 321,142.77 |
| Whitfield Invoice | 8/31/2006 | 526 | ABFA #2154, View of Rome by Thiers           | Whitfield | ABFA #2154 | 1   | 120,000.00  | 441,142.77 | 441,142.77 |
| TOTAL             |           |     |  |           |            |     |             | 441,142.77 | 441,142.77 |

Handwritten calculations and notes:

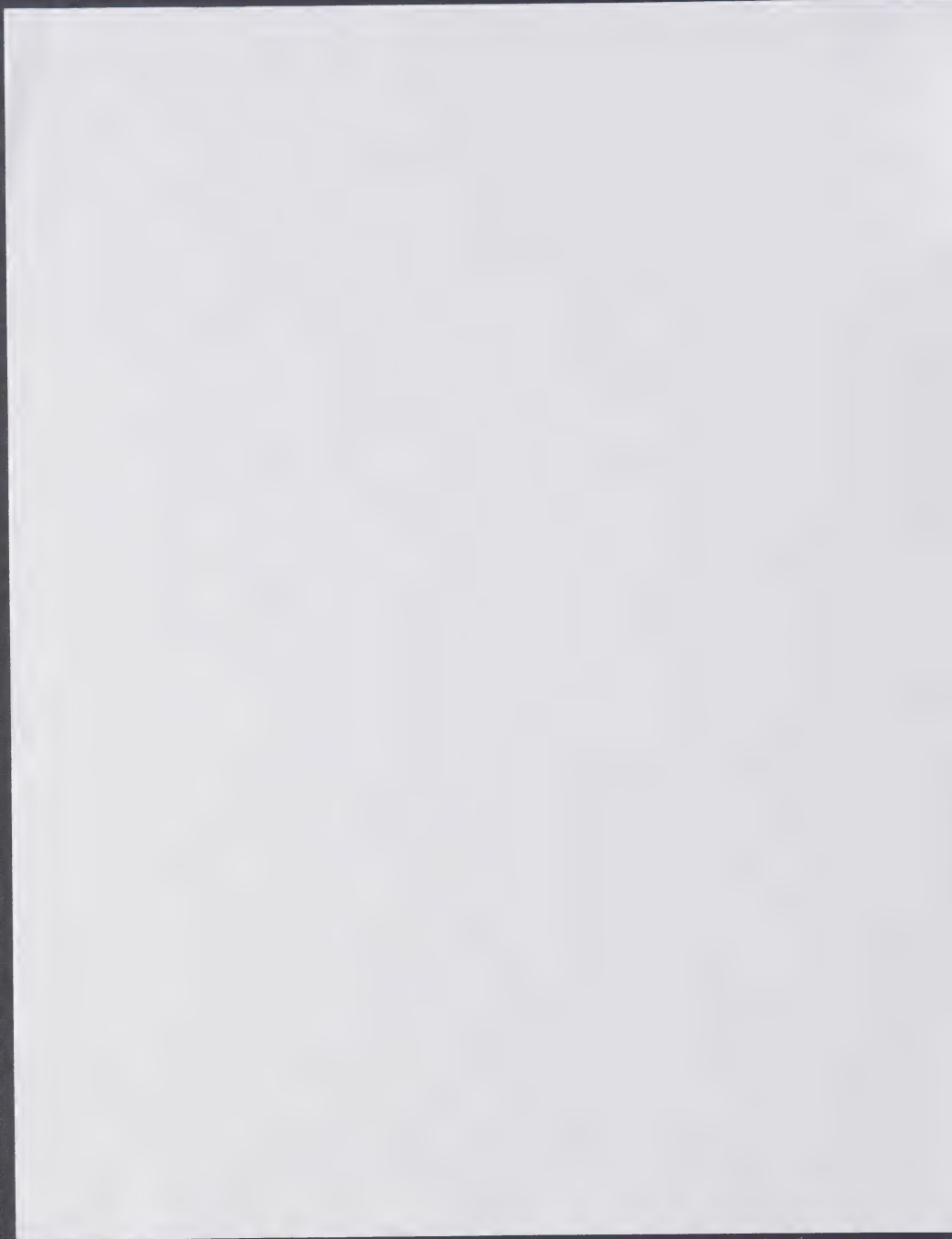
$$\begin{array}{r} \$ 68,600 \\ 235,000 \\ \hline \$ 303,600 \end{array}$$

$$\begin{array}{r} \$ 257,500 \\ \hline \$ 2,87,500 \end{array}$$

$$\begin{array}{r} \$ 33,642.77 \\ 287,500.00 \\ 120,000.00 \\ \hline 441,142.77 \end{array}$$

#1991  
 #2  
 \$34,440.00  
 \$121,029.84  
 for tax

for existing  
 f. valued @ \$1.25





MOERTL, WILKINS & CAMPBELL, S.C.

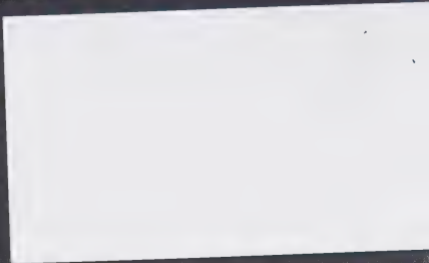
**ROBERT L. WILKINS**  
ATTORNEY AT LAW

**(414) 276-4366**

FAX (414) 276-1192

e-mail: [rwilkins@lawmwc.com](mailto:rwilkins@lawmwc.com)

SUITE 1017, ONE PLAZA EAST  
330 EAST KILBOURN AVENUE  
MILWAUKEE, WISCONSIN 53202







ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

September 19, 2006

Mr. Philip Mould  
Historical Portraits  
31 Dover Street  
London W1S 4ND  
ENGLAND

Dear Philip,

What do you think of the portrait of a young man, photograph enclosed? Believe it or not this was sold in 1932 for the then large sum of \$700 as a portrait of David Garrick. The owner believed that it might be by Gainsborough.

oil/canvas 30x25"

Could this actually be by George Romney or by one of his students?

Is there anything coming up in the December sales that we should consider together carefully?

With best wishes I remain

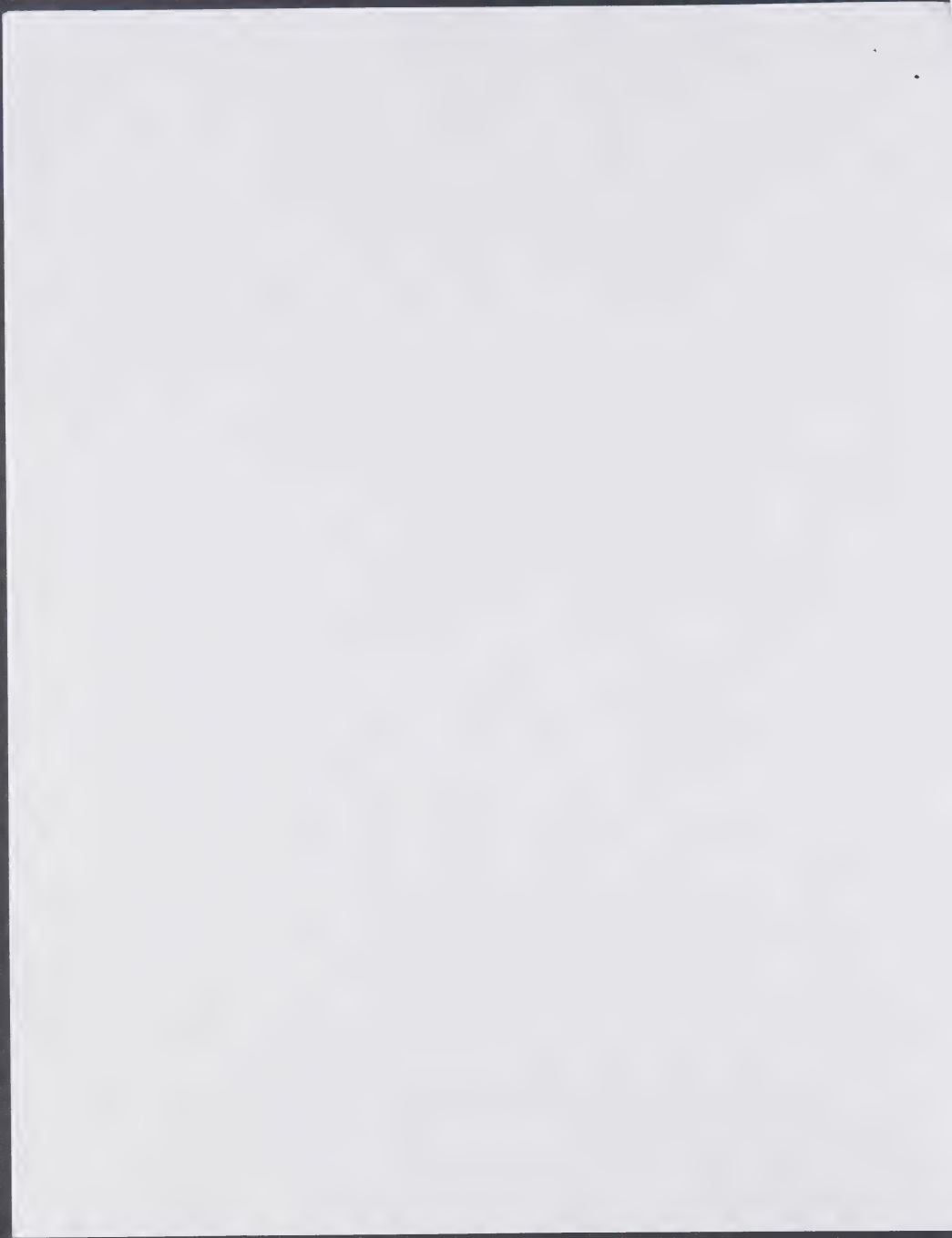
Yours sincerely,

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



**MOERTL, WILKINS & CAMPBELL, S.C.**

ATTORNEYS AT LAW

SUITE 1017

ONE PLAZA EAST

TELEPHONE  
414-276-4366

330 EAST KILBOURN AVENUE  
MILWAUKEE, WISCONSIN 53202

FAX  
414-276-1192

October 25, 2006

Dr. Alfred Bader  
Alfred Bader Fine Arts  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202

Re: Young Man Portrait

Dear Dr. Bader:

For your information, I spoke with Jim Horns regarding the cleaning of our painting. He is concerned that a thorough cleaning might damage the painting and, in addition, may be quite costly. He recommends a scaled-down cleaning, with which I concur. After cleaning, he is going to ship the painting to me. I owe you the shipping cost which I can pay now or when I pick up the frame.

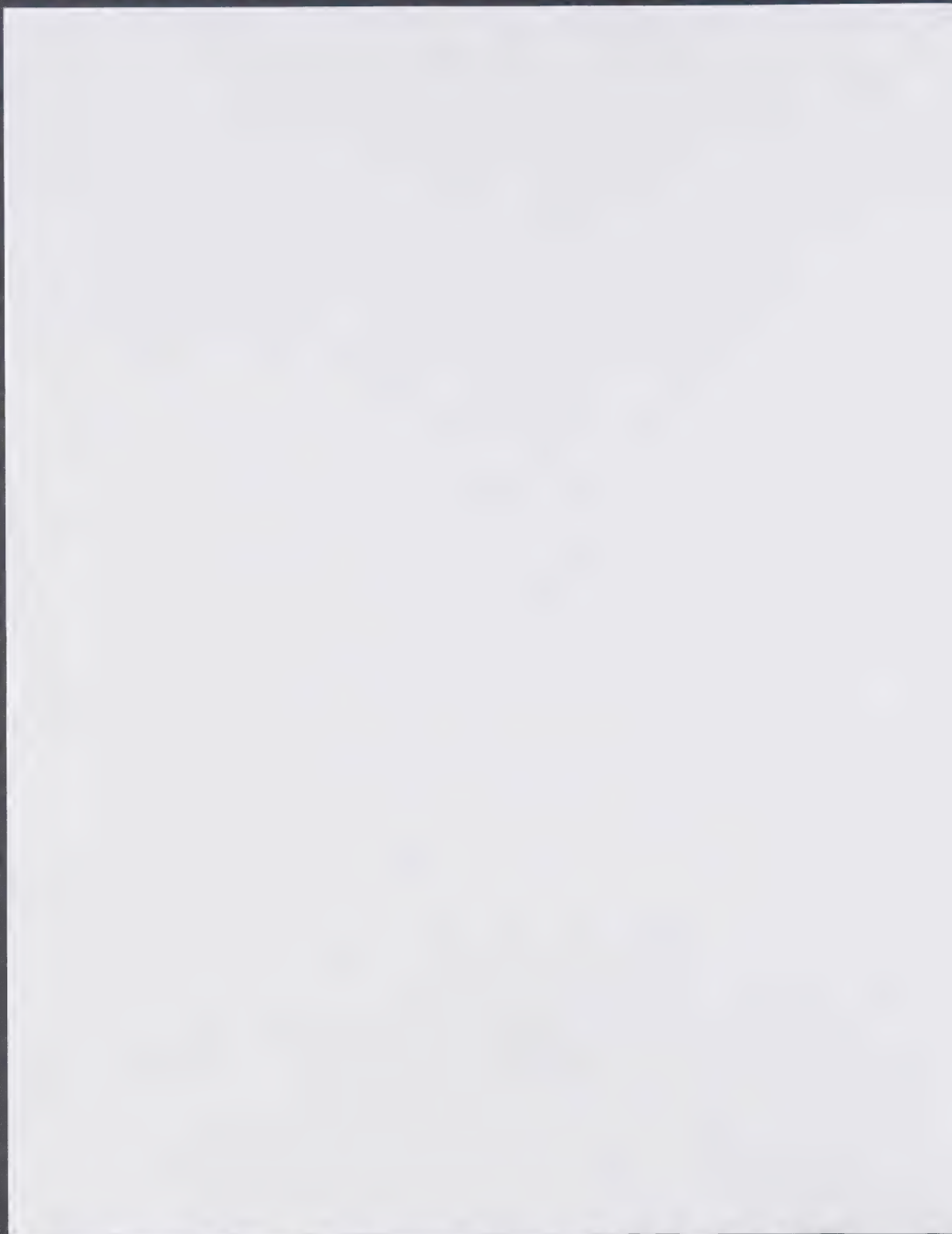
Thank you again for your counsel and recommendations.

Very truly yours,

  
ROBERT L. WILKINS

RLW:jed

*Fedex 19-09*  
*Packing 10-*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

[www.alfredbader.com](http://www.alfredbader.com)

ESTABLISHED 1961

October 23, 2006

Mr. Robert L. Wilkins  
Moertl, Wilkins & Campbell, S.C.  
330 East Kilbourn Avenue  
Milwaukee, WI 53202

Dear Mr. Wilkins,

Your British portrait was shipped by FEDEX to the conservator, Mr. Jim Horns in Minneapolis, who would like to talk to you about the painting.

His telephone number is 612-379-3813.

With best regards I am

Yours sincerely,

Alfred Bader  
AB/az  
C: Mr. Jim Horns

*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](mailto:alfred@alfredbader.com)



No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.409 / Virus Database: 268.15.14/578 - Release Date: 07/12/2006 01:27

CHARLOTTE DELBO - AUTHOR.  
AUSCHWITZ AND AFTER  
YALE UNIVERSITY PRESS 1995.  
ISBN 0-300-06208-7.

HOLOCAUST HERO SOLOMON SCHOENFELD  
DAVID KRANZLER. AUTHOR.  
KTAV PUBLISHING INC.  
ISBN 0-88125-730-3 PBK.

LOVE ONE

Ann: Please order these two  
books for me personally if  
you can buy them for less  
than \$30 each. Frank  
08/12/2006

Char

