Alfred Bader

Alfred Bader Fine Arts - Painting File

Bader

oil / canvas 92 x 65 cms.

Mak van Waay 10. V 71 #8

Bauch #57 pl 11

Exhibited Lambert Jacobszy. Leeuwarden, 1936 #25

coll. : Herzog von Oldenburg

Tischbein

O. Gutschager A'dam

Kunsthandel Scoogendijk

photo to gv 3/18/79

34 x 28

34 x 2.5
72.
180
90

47.5 x 2.5
850
2125
1625

BACKER

David de Witt, 20 August 2001 / 17 II 03

BACKER

DULWICH PICTURE GALLERY

LOAN FORM

REMBRANDT & CO: DEALING IN MASTERPIECES

Dulwich Picture Gallery	07/06/2006	to 03/09/2006
Museum Het Rembrandthuis	14/09/2006	10/12/2006

Please check this form, fill in any gaps, amend where necessary, and sign. Many thanks.

LENDER

Dr Alfred Bader

Private Collector

Tel: 001 414 277 0730

Fax: 001 414 277 0709

email: baderfa@execpc.com

Mobile:

Contact: Dr Alfred Bader

Position:

Address: 924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee
Wisconson
USA
WI 53202

Reproduction/Rights Contact:

Name:

Position:

Tel:

Fax:

email:

ExhibNo Artist: **JACOB BACKER**

Lender Accession No.:
Date:

REM40 .001 Title: ***Democritus and Hippocrates***

Insurance Valuation: 100 000 — £

Medium: oil

Support: Canvas

Signed?

Dimensions:

Correct measurements in **millimeters** are particularly important.

	Height	Width	Depth
Unframed	940	640	
Framed			

ca. 45 1/2 x 34 1/2 x 2 1/2 inches

Please tick if the work is: Glazed ☐ Backed ☐ Framed ☐

Photographic Material

Please mark the box with a cross if you are able to provide the following:

Colour transparencies or digital image files on disk ☒ yes ☐ no

Black & White prints ☒ yes ☐ no

Slides ☐ yes ☐ no

How do you wish to be credited in the Catalogue and on Exhibition labels?

Credit Line: Collection of Isabel & Alfred Bader

Photo Credit:

Please indicate if you give permission for the images to be used for the following purposes:

PUBLICITY related to the exhibition ☒

Lectures and education events pertaining to the exhibition (including permission to make slides from the images) ☒

All transparencies, digital images, photographs and slides will be used for this exhibition only.

Please keep a copy of the completed form for your records. Forms should be returned to:
Victoria Norton, Head of Exhibitions, Dulwich Picture Gallery, Gallery Road, London, SE21 7AD.
tel:020 8299 8721; fax: 020 8299 8700; email: v.norton@dulwichpicturegallery.org.uk

DULWICH PICTURE GALLERY

COPY

REMBRANDT & CO: DEALING IN MASTERPIECES
DULWICH PICTURE GALLERY, LONDON 7TH JUNE 2006 - 3RD SEPTEMBER 2006
UYLENBURGH & ZOON - KUNST EN COMMERCIE IN REMBRANDTS TIJD
MUSEUM HET REMBRANDTHUIS, AMSTERDAM, 14TH SEPTEMBER 2006 – 10TH DECEMBER 2006

CONDITIONS OF LOAN FOR EXHIBITION AT DULWICH PICTURE GALLERY (DPG) AND THE REMBRANDTHUIS (RH)

1. INDEMNITY AND INSURANCE
DPG and RH undertake to insure the work(s) for the value specified by the Lender on a 'nail to nail' basis. Insurance in the UK will be covered by UK Government Indemnity, and in the Netherlands covered by NL Government Indemnity, unless otherwise specified and agreed between lender and borrower. Both DPG and RH undertake to issue all insurance documentation two weeks before transportation.

2. TRANSPORTATION
All transportation for the loan will be arranged by DPG and RH unless otherwise requested by the Lender. All transport arrangements must be approved by DPG and RH. The cost of transporting the object(s) to and from the exhibition venues will be covered by DPG and RH. DPG and RH will assume that the Object(s) will be returned to the address from which collected, unless otherwise agreed with the Lender in advance. If the Object(s) is to be returned at the Lender's request to an address at a much greater distance than the address from which the Object(s) was borrowed, DPG/RH may ask the lender to pay any difference in charges. The collection and return of the Object(s) from the Lender will occur within the two weeks before and after the exhibition dates stated, unless otherwise agreed with the Lender. Only reputable fine art transport companies will be used for the transportation of this exhibition. (In this case MOMART for the UK and Gerlach for NL)

3. CONDITION OF THE OBJECT
All objects being lent to DPG and RH should be fit to travel. A condition check will be undertaken by DPG (and/or the Lender) at the beginning and end of the Loan period at DPG and at the beginning and end of the Loan period at RH. DPG and RH undertake not to tamper with the Object(s) in any way unless with the express permission of the Lender, or in an emergency situation (such as fire, flood etc)

4. REPRODUCTION AND PHOTOGRAPHY:
Reproduction and photography of objects on loan to DPG and RH shall only take place with the express permission of the Lender. Images provided by the Lender will only be used for the material related to the exhibition for which the Object(s) is being lent. DPG and RH reserve the right to photograph the work(s) for condition reporting purposes, as well as taking general installation images at both venues.

5. CATALOGUE AND ADDITIONAL PUBLICATIONS
DPG and RH undertake to give the Lender one copy of all material published relating directly to the loan of the Object(s). Other copies of published material will be available for purchase at a discounted price to be agreed between DPG/RH and the Lender

---

I (the Borrower) agree to abide by the conditions set out above, unless otherwise agreed with the Lender in advance:

BORROWER SIGNATURE: VJN

DULWICH PICTURE GALLERY
Gallery Road London SE21 7AD

NAME: Victoria J Norton

POSITION: Head of Exhibitions, DPG

DATE: 18. 1. 2006

I (the Lender) have read and understood the conditions set out above, and agree to abide by them unless otherwise agreed with DPG in advance

Sign .....
Date .....

LENDER SIGNATURE:

LENDER NAME: ALFRED BADER

STAMP (IF APPROPRIATE):

LENDER POSITION: Owner

PLEASE RETURN THIS FORM TO VICTORIA NORTON, HEAD OF EXHIBITIONS, Dulwich Picture Gallery
Gallery Road, London, SE21 7AD TEL: 0044 208 8724 FAX: 0044 208 288 8700
EMAIL: v.norton@dulwichpicturegallery.org.uk

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

414-962-5169

January 24, 2006

Ms. Victoria J. Norton
Head of Exhibitions
Dulwich Picture Gallery
Gallery Road
London SE21 7AD
ENGLAND

Dear Ms. Norton,

How nice to hear from you again. Of course I would like to loan my Backer to your exhibition.

Enclosed please find the signed loan form with a suggested insurance valuation of £100,000.

Please do not mind that I have given the size of the frame just approximately and in inches, but it hangs awkwardly on the third floor of our home and so it is not easy to measure. I also enclose a few literature references which you may not have as well as a copy of a letter from Professor Haverkamp-Begeman written in 1976 and commenting on the fine condition of this painting.

Enclosed please also find a black/white photograph and a color transparency.

Please note that the painting is in our home and so should be picked up from the address shown above.

Please let me know approximately when it will be picked up, as we of course travel a good deal and would like to be at home for the pickup.

Unfortunately, unlike the Elsheimer, this is not a painting that I could bring to England and just hand to you at Victoria Station.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.
C: Dr. David de Witt, Bader Curator, Queen's University

DULWICH PICTURE GALLERY

Facilities Report

THE INFORMATION CONTAINED IN THIS REPORT IS PRIVATE & CONFIDENTIAL.

Dulwich Picture Gallery Facilities Report

Loan Venue:	Dulwich Picture Gallery
Contact:	Head of Exhibitions: Victoria Norton Direct line +44 (0) 20 8299 8721 Exhibitions Officer: Eloise Stewart Direct line +44 (0) 20 8299 8735 Curator and Picture Library: Margaret Reid Direct line +44 (0)20 8299 8720
Postal Address:	Gallery Road London, SE21 7AD UK
Shipping Address:	Gallery Road entrance London, SE21 7AD UK
Telephone:	+44 (0) 20 8693 5254
Fax:	+44 (0) 20 8299 8700
Website: **E-mail:**	www.dulwichpicturegallery.org.uk v.norton@dulwichpicturegallery.org.uk e.stewart@dulwichpicturegallery.org.uk m.reid@dulwichpicturegallery.org.uk
Registration/ Accreditation:	Registered with the UK Museums and Galleries Commission. Also a UK Designated Museum ("a pre-eminent collection of national and international importance in non-National registered museums")
Governing Authority:	Not-for-profit independent museum of art with a Board of Trustees. UK registered charitable trust, Charity number 1040942

CONTENTS

Introduction

attr. Paul Sandby, Bourgeois and Desenfans

The History:

Stanislaus Augustus, the last King of Poland, commissioned Noël Desenfans and Sir Francis Bourgeois RA, two successful London art dealers, to build a Royal Collection. In 1795, before they could complete the deal, Poland was partitioned by its powerful neighbours. The King was forced into exile, and the dealers were left with a Royal Collection on their hands.

Unable to sell it, they left the collection to Dulwich College in 1811 under the terms of Bourgeois' will, stating that it should be available for the 'inspection of the public'.

Interior of the Gallery, Etching 1849

Etching 1849, Interior of the Gallery

The Collection:

The paintings provide a perfect introduction to art in the age of Baroque. The outstanding collection of seventeenth and eighteenth century old master paintings, includes major works by Rembrandt, Van Dyck, Murillo, Poussin, Watteau, Gainsborough, Rubens, Tiepolo and Canaletto. Around three hundred and fifty works are on permanent display. The Gallery also mounts international loan exhibitions which contribute to its reputation as an important venue for art lovers.

The Building:

Bourgeois left another condition in his will: that the architect for the new gallery should be his friend, Sir John Soane (1754-1837). The brief was not just to build a gallery for the pictures, but also almshouses for six old ladies (now exhibition rooms) and a mausoleum for its founders. The challenge was irresistible. Soane turned up at Dulwich the very day after Bourgeois' death.

The building has influenced the design of art galleries ever since. Examples include the Kimball Art Museum in Texas, the Getty Museum in Los Angeles and, nearer home, the Sainsbury Wing at the National Gallery London. The pioneering roof-lanterns diffuse a natural top-light, creating an even wash of light over the walls, ideal for viewing paintings.

Five new rooms were later added across the front, and parts of the Gallery had to be rebuilt after being bombed in the war. In 1999-2000, Rick Mather Architects refurbished the Gallery and added an elegant glass and bronze cloister linking the original building with the Sackler Centre for Art Education, the Linbury Room and café.

Building and General

Description of premises:	Purpose-built art gallery, with subsequent additions and conversions of gallery space. Freestanding.
Date of building and additions:	Original building 1811-1814; Additions/ conversions 1905-15, 1938; Restoration 1945-52; Major renovation and new build 1999-2000.
Construction Materials:	Brick and stone structure and walls; Wooden-framed glazed sky-lights (with UV-filters, renewed 2000); lead or copper roofing; wooden flooring, laid on concrete.
Recent construction and renovation project:	January 1999 – May 2000: Gallery closed for refurbishment of original building, conversion of offices and erection of new building providing additional facilities (storage/workshop/education and café)
Number of floors:	Gallery and storage facilities on single (ground) floor. (Offices on two upper floors of adjacent building).
Exterior doors and windows:	Two double-lobbied entrance/exit doors, and one further fire-exit (none in exhibition spaces). No windows from gallery to outside except for skylights.
Smoking:	No
Food and drink:	Special functions and receptions in the main gallery only (no red wine); never in exhibition rooms or in the vicinity of loans.
Rodent, insect inspections:	Routine- the Gallery Manager supervises regular housekeeping and inspections, and also as part of conservation schedule.

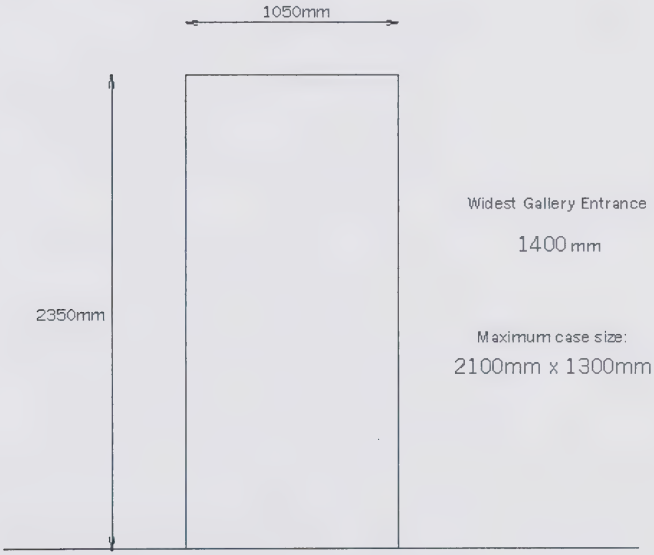
Exhibition Areas:

Layout:	2 adjoining rooms (The Sunley Rooms, galleries VII and VIII, see picture below) – occasionally extended into one or both of the adjacent permanent collection rooms (galleries VI or IX).
Any other usage e.g. Concerts?	None
Screen/Panels/ Partitions:	Constructed as required.
Display cases:	Suitable display cases will be hired or constructed according to requirement, with appropriate lighting, environmental controls, locking systems etc.
Food and drink:	The consumption of food and drink is never permitted.
Exhibition area management (e.g. cleaning, equipment checks etc.:	Each room is constantly invigilated; rooms are cleaned daily; Exhibitions Officer and Gallery Manager regularly check exhibitions.

Access:

Loading bay:	Enclosed loading bay (fenced and gated, but not covered) with access directly into Gallery and storage area.
Vehicle access:	No restrictions but only one vehicle at a time
Normal receiving hours:	9am-5pm, but deliveries can be made 24 hours a day by special arrangement.(On site Custodians).
Delivery door dims:	2350mm x 1050mm (Widest access into Gallery 1400mm)
Maximum crate dims:	2100mm x 1300mm (see attached drawing)
Goods lift:	Not applicable (Gallery is on ground level)
Other equipment (e.g. crane, forklift):	Gallery has a self-propelled personnel lift; other equipment is brought in as required.

Delivery Door Dimensions



Handling and Storage:

Unpacking/packing of loans:	Loans are always unpacked/packed in the exhibition rooms, which are closed, guarded and/or locked during installation/dismantling. Secure store also available.
Personnel for packing, handing and hanging:	Site Manager, Senior Custodian/Technician, Frame Conservator and Gallery Technician, plus Curatorial staff and Consultant Conservators, and trained Gallery Attendants (always under supervision)
Condition Reporting:	Conducted by the Gallery's Consultant Conservators, Curator and Exhibitions Officer.
Hanging Methods:	Large works- chains or steel wires (176lb breaking strain) and brackets when necessary, and mirror plates with security screws. Small works- mirror plates with security screws; or as specified by lender.
Storage of loans:	Generally, loaned objects are delivered directly to the secure exhibition rooms, though occasionally loans will be delivered to and stored in the secure picture-store, especially out of hours. The store is subject to the same security and environmental conditions as the Gallery.
Storage of crates:	Crates store off-site (e g by fine art agents or by crate suppliers). Cases are returned at least 24 hours to allow for acclimatisation at Gallery

Security:

Assessment by the UK MGC security adviser?	Yes- the Gallery is approved for Government Indemnity. Security Adviser consulted prior to and after construction work (completed May 2000), and all recommendations have been adopted and approved.
Disaster plan:	Yes
Barriers:	Barriers can be installed at lenders' request.
Picture alarms:	Individual paintings alarmed at the discretion of DPG staff or as specified by lender
Picture alarm type:	Small battery- operated vibration-sensitive alarms e g. VIPER, attached behind frame.
Warding – opening hours:	One attendant per exhibition room during opening hours and at special events. Further attendants throughout building and a minimum of one attendant is stationed at each of the two entrances/exits to the building. During installation/dismantling, the exhibition rooms always have a security presence or are locked.
Warding – closed hours:	Minimum of two staff in the locked Gallery building.
Warding – out of hours:	Two senior Custodians live on site, and by rota one is on-call and on-site 24-hour/day.
Inventory checks:	Daily checks by site Manager and/or Exhibitions Officer
Visitor control:	Timed ticketing system select (as used by the National Gallery). Visitor control strategy agreed in advance for each exhibition; managed by site Manger and Events Manager.
Electronic alarm system:	Magnetic door contacts, roof-light vibration-sensitive detection, motion sensitive and infrared detection equipment, which alert in-house, Senior Custodian on duty, and a line to Scotland Yard via the alarm-receiving centre. CCTV with monitor and 24 hour digital recording of six cameras covering the gallery & extension.
Security cameras:	There are cctv cameras mounted in Galleries 6, 7, 8 & 9 (exhibition areas), which are monitored by warding staff at the ticket desks. There are also cameras in other parts of the building.
Testing of systems:	Every six months by system's supplier
Emergency procedure for theft/vandalism:	Attendants alert each other vocally and exit secured by manual control of sliding doors. "Panic" button on both exits to police via the alarm-receiving centre.

Fire Protection:

Personnel authorised to remove objects from danger	Curatorial staff, picture-handling staff, full-time, security staff; in extreme circumstances, the fire-brigade, who will have a copy of the disaster plan
Fire detection system	Manufacturer: protect Automatic smoke detection throughout with manual break glass call points at all exits. Analogue addressable control panel with LED display, fire indication/fault lamps, silence, evaluate, reset and isolate push buttons.
Who is alerted by the fire alarm?	In-house audible alarm; Auto-dial to fire station via alarm receiving centre. The fire-station is 1 mile away
Emergency doors alarmed	Yes-magnetic contact
Security manufacturer system Contract servicing:	ADT by ADT every 6 months
Fire suppression system	Portable fire extinguishers only: minimum of foam x 8, powder x 1, CO_2 x 4, fire blanket x 1, all serviced once per annum. (To be advised by Fire Officer.) Smoke sensor/alarm in air handling unit. See attached fireplan.

Environmental Conditions:

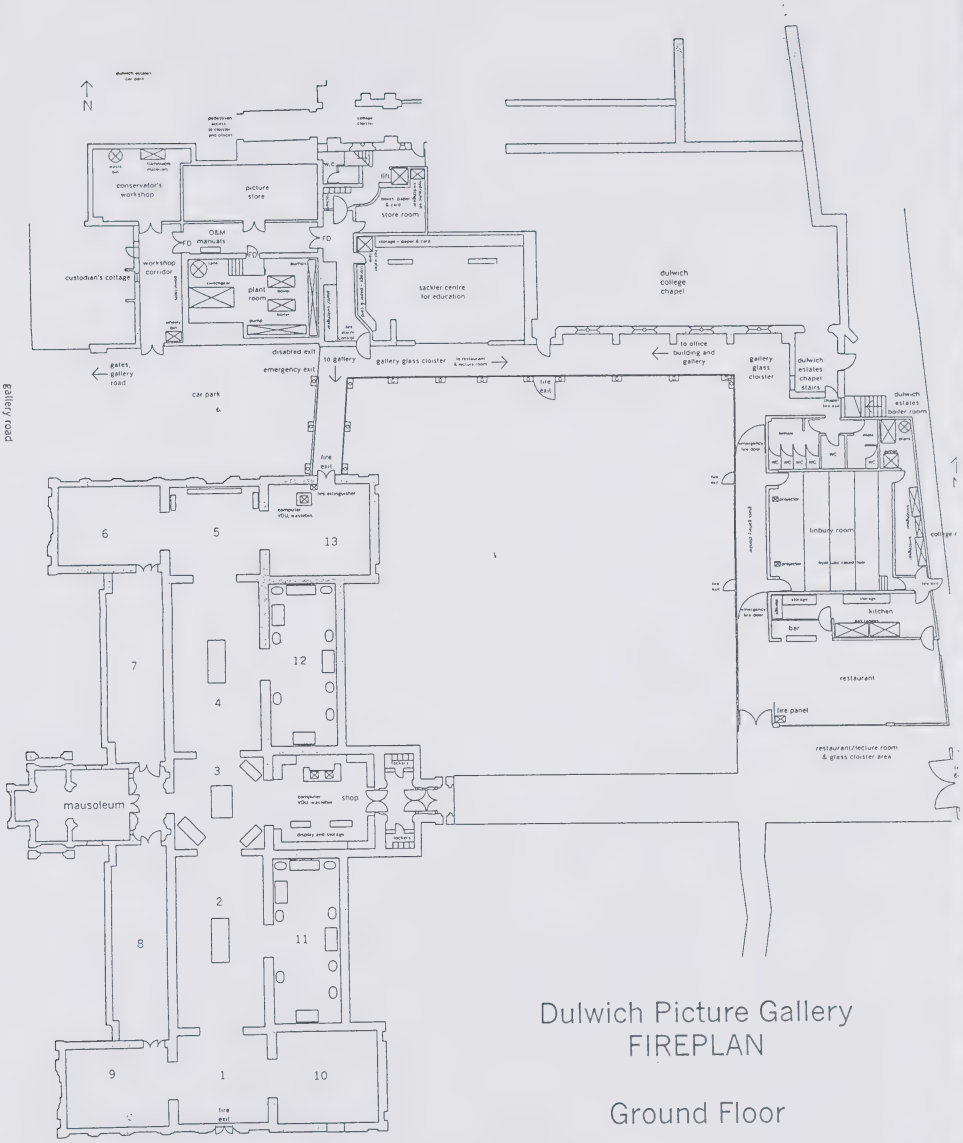
NB-Completely new integrated air-conditioning and monitoring system installed as part of refurbishment project 1999/2000

Air-conditioning – type and location:	Air-handling unit manufacturer – Moducel. Located in plant-room in building adjacent to Gallery.
Cooling system – type, manufacturer:	Manufacturer – Airedale Air-cooled water chiller: circulates water to air-handling unit cooling coil.
Heating system – type, manufacturer:	Manufacturer- Stokuis under floor heating and floor radiators serve Gallery, fed from two gas-fired fully modulating boilers.
Humidity control – type manufacturer:	Evaporative wet cell: humidifier (manufactured by Munters) located within the air-handling unit. Plus two free-standing Meaco humidifier/ dehumidifiers in exhibition space as back-up in case of plant failure.
Air–filtration system – type, manufacturer:	Bag, panel and carbon filters within air-handing unit. Particle filtration 85% to Eurovent4/5 Max. sulphur dioxide level: 10mg/m^3 (3.5ppb) Max. nitrogen dioxide level:10mg/m^3 Max. ozone level: 2mg/m^3
Monitoring:	Gallery, exhibition rooms and picture-store continuously controlled and monitored via Building Management system (BMS). Central supervisor computer provides printouts of graphs of all conditions at user-defined periods. The BMS system will alert an alarm for all plant fault and environmental condition failures, and in addition alerts Duty Custodian via mobile phone. System monitored and checked daily by Gallery Manager. Control sensors routinely calibrated Faults identified and attended to as they occur. Routine maintenance visits by controls contractors every 6 months.
Temperature ranges:	Temperature automatically seasonally adjusted within range 19°c (winter) to 23°c (summer), +/- 1°c
Humidity range:	55%+/-5%
Other monitoring:	Two recording thermo hygrometers, one psychrometer, two data loggers.
Zoning:	The exhibition rooms can be independently controlled to different parameters.

Lighting:

NB. Completely new lighting system installed as part of the refurbishment project 1999/2000

Exhibition rooms and main Gallery:	Natural light from top skylight, modified by motorized louvre blinds activated automatically according to pre-programmed settings. Artificial lighting: variable output low voltage tungsten halogen lamps, activated automatically according to pre-programmed settings to supplement the natural light. Blackout activated outside visiting hours. Also emergency back-up system.
Lux settings in exhibition rooms:	<200 lux max. <50 lux max. For works of art on paper.
UV levels in exhibition rooms:	<10uw/lux max.
Lighting in display cases:	Display cases, if used, lit with remote Fibre-optics system or using external gallery lighting.
Monitoring in Exhibition rooms:	Spot checks carried out on initial setting up of lighting arrangement for exhibition using MEACO combined Light/UV meter. Lighting settings locked for period of exhibition



Dulwich Picture Gallery
FIREPLAN

Ground Floor

SCALE 1:250

Facility report
Museum het Rembrandthuis

The new wing of the Rembrandt House Museum, which opened in 1998, adjoins the house in which Rembrandt lived and worked for almost twenty years. The museum is open daily from 10 am to 5 pm. The entrance and the shop are on the ground floor. The cloakroom, the auditorium and the entrance to Rembrandt's house are in the basement. Visitors to the exhibition will walk through the restored house before going on into the exhibition galleries.

Galleries
The galleries are on the first and second floors of the new wing. The Kikkoman Gallery on the first floor is 6.60 metres by 12.70 metres (over 83 m^2) and is at least 3.40 metres high everywhere (over 284 m^3). The entrance to the gallery is 1.85 metres wide and 3.80 metres high. The ABN Amro Gallery on the second floor is 6.60 metres by 11.55 metres (over 76 m^2) and is at least 2.70 metres high everywhere (over 205 m^3). The entrance to the gallery is 1.85 metres wide and 2.99 metres high.

Security
Smoking is prohibited everywhere in the museum. The galleries are equipped with state-of-the-art fire and theft protection systems. The fire alarm system complies with the Dutch standard NEN 2535 and is directly linked to the alarm centre and the fire station. There are various automatic alarms (ionizing) and manually operated alarms in the galleries. There is a CO_2 extinguisher and a fixed hose reel—with axial water supply and a 25 metre hose—in each gallery. Both extinguishers are tested annually and inspected daily. The doors to the galleries are fire-resistant. The nearest fire station is IJtunnel, which is one minute away from the museum. For obvious reasons, detailed information about the theft protection system is not given in writing, but the system complies with Borg class 4 and has a direct line to an alarm centre. The nearest police station, Nieuwmarkt, is one minute away from the museum. The combination of physical security, video cameras, motion sensors and vibration contacts guarantees a safe temporary home for the works of art on display. Where necessary, the works are exhibited in locked glass cases. Should there be any other requirements, we will be happy to accommodate them.

Climate control and lighting levels
The galleries have the latest climate control system (Verhulst air conditioning and an Ericon cooling system), which maintains a constant temperature and humidity (19°C and 50 - 55%) around the clock The temperature and humidity are recorded weekly by means of Thies temperature and humidity recorders. The condition of the works on loan will be checked regularly by an experienced restorer. There is no daylight in the galleries. Prints, drawings and other items that can be affected by light will be illuminated at a maximum of 50 lux. Paintings will be lit with a maximum of 150 lux. Photography will not be permitted at the exhibition.

Insurance
The museum will take out a comprehensive insurance policy covering the works 'from picture hook and back again'. An insurance certificate will be sent to the lender well before transport of the works commences. Needless to say, the Rembrandt House Museum will pay the costs of insurance and carriage.

Couriers
Travelling expenses and two nights' hotel accommodation will be paid for couriers accompanying exhibits being transported within Europe. The daily allowance is EURO 50. Travelling expenses and three nights' hotel accommodation will be paid for couriers accompanying exhibits being transported from outside Europe.

Condition report
In accordance with standard practice, we should appreciate it if you would provide us with a detailed condition report. Upon arrival, the condition report will be checked in the presence of the courier by the curator or an appropriately qualified restorer.

Transport and packaging
The works will be packed and unpacked under the supervision of the curator or an appropriately qualified restorer. The packaging will be kept in an air conditioned, locked storeroom.

Other information
We shall be happy to provide you with any further information if needed. Dr. Bob van den Boogert, curator of the Rembrandt House Museum, is responsible for the coordination of the exhibition. You can reach him from monday to friday by phone (+31 20 5200400), by fax (+31 20 5200401) or by e-mail: museum@rembrandthuis.nl

Jacob Backer "Democritos & Hippocrates"

11-9-06 : matt spots in the varnish

Rembrandt & Co: Dealing In Masterpieces

Condition Report: Second Venue

Museum Het Rembrandthuis, Amsterdam 14th Sept - 10th Dec 2006

NOTES FROM DULWICH PICTURE GALLERY - PLEASE READ THESE BEFORE UNPACKING WORKS

Condition Of Work On Arrival At Museum Het Rembrandthuis, Amsterdam

Addition: matt spots in the varnish.

Date Of Condition Check	Lender Representative Signature:	MHR Representative Signature:
11-9-06		(Jan Diepraam)

Condition Of Work On Departure From Museum Het Rembrandthuis, Amsterdam

no change

Date Of Condition Check	Lender Representative Signature:	MHR Representative Signature:
11-12-06		(Jan Diepraam)

DULWICH PICTURE GALLERY

REMBRANDT & CO: DEALING IN MASTERPIECES

Condition Report

07/06/2006 to 03/09/2006

LENDER DETAILS

Dr Alfred Bader
Private Collector

Milwaukee

Wisconson
WI 53211
USA

Tel: 001 414 962 5169

Fax: 001 414 277 0709

Contact: Dr Alfred Bader
Position:

OBJECT DETAILS

Exhibition No. REM40.001

Artist **Jacob Backer**

Date:

Title: ***Democritus and Hippocrates***

Lender No.

Crate No.

Dimensions (in mm)	H	W	D
Unframed	940	x 640	x
Framed	1155	875	65

Material/Fixings

Object Type: Painting

Glazed ☐ Framed ☑ Backed ☑

Medium/support: oil

Canvas

Material

Display requirements:

Please complete the following details and sign off the object as condition checked

Packing Details

Tick as appropriate

Crate ☑
Soft wrapped ☑
Face Down ☐
Face Up ☑
Cloth Tape ☐
Tissue Pads ☐
Glass Taped ☐

Notes on packing materials

crate ~~[illegible]~~ flat on ground.
Framed painting wrapped in melinex.
NB: written on melinex: "wrap loosely to account for pads in crate."

Condition of Painting on Arrival at Dulwich Picture Gallery:

Date of Condition Check:	Lender Representative Signature:	DPG Representative Signature:
1st June 06		Nicole Hyder

Condition of Painting on Departure from Dulwich Picture Gallery

Date of Condition Check:	Lender Representative Signature:	DPG Representative Signature:
6. 9. 2006		Sophie Plender

CONDITION DETAILS

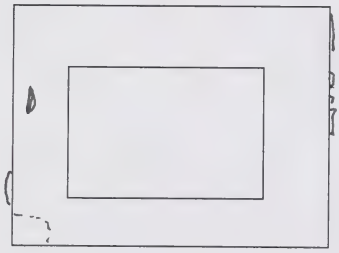
CONDITION OF WORK: PAINTING APPEARANCE

Paint craquelure is generally raised. There are a couple of areas where the cracks seem a little sharp but there is no sign of flaking yet.
Discoloured retouchings apparent especially down a large vertical old tear? (in background).
A few old infilled losses
The varnish is clear ~~&~~ is a bit matt and the surface is a little dusty.

PAINTING STRUCTURE

CONDITION OF FRAME IF APPROPRIATE

Gilding + gesso v. delicate around the edges.
Cracks have fallen off.
Protruding loose section top R. edge.
Bottom left corner also cracked & loose.



Damage marked

CONDITION OF WORK LEAVING DULWICH PICTURE GALLERY

No changes

Commissioners appointed by the King, including Lord Dartmouth, Samuel Pepys, and Thomas Ken (the future Bishop of Bath and Wells) as chaplain, the sacred vessels were brought away in the charge of Lord Dartmouth himself and on November 12th, 1687, were transferred by order of James II for the use of the Parish Church of St. Thomas, Portsmouth, where they now repose, as recorded in the original manuscript preserved in the church (with the original marriage register of Charles II) as follows :

November the 12th, 1687 :

" This Day A certaine parcel of plate (the particular peices whereof are inderneath mentioned) was presented to the Mayor Aldermen and Burgesses of the Borough of portsmouth in theire Towne Hall assembled, wch plate was freely given by His Gracious Maiesty, our present Soveraigne Lord King James the Second, for the use of the parish church of portsmouth and is as followeth :

Imprimis Two faire Silver fflagons plaine
Item One faire Silver chalice
Item Two faire large Silver pattens,
Item one small Silver patten :

The whole parcell weighing one hundred and nineteen ounces

J. Grundy Mayor — Tho : Heather Vicar
Glass Botts
Th Hancocke — John Tayluer Churchwarden
John Blosse ?

John McMath was one of the earliest merchants in Tangier and was one of the councillors or chosemen elected at the first grant of municipal government in 1668. Two years later he was appointed churchwarden of the English Church and in 1678 Mayor of the town. He died in 1682, leaving by will £800 and half his plate to his " trusty and welbeloved friend Captain Archibald Douglas of Lord Dumbarton's Regiment,"[4] and the residue to his " intirely beloved nephew Francis Kolock of Gilberton." It is apparent from his will, from the arms and from other evidence that John McMath was an adventurous and prosperous Scotsman.

The chalice is plain and of conventional form. It bears a maker's mark only, somewhat defaced, but possibly that of the well-known goldsmith, Anthony Nelme. The patens are equally plain and characteristic of the Charles II period and are stamped with the London date-letter for 1677-8. The other paten mentioned in the list is missing.[5]

Some four years after the death of John McMath, a reference under the date of October 26th, 1686 is made to several persons indebted to him, and to Archibald Douglas as his executor, in the Calendar of Treasury Books in the Public Record Office.

E. ALFRED JONES

[4] The first Earl of Dumbarton, Colonel of the First Foot, 1665-1688.

[5] H. T. LILLEY and A. T. EVERITT : *Portsmouth Parish Church* [1921], pp. 96-102.

LETTER

BM, 68, 248 (1936)

" SOME EARLY COMPOSITIONS BY REMBRANDT "

SIR,—In the February number of THE BURLINGTON MAGAZINE Professor Valentiner remarks with regard to the recently discovered early work by Rembrandt, the *Two Philosophers*, that " the historical motif, whatever it may have been—and it is very likely that the artist had intended a definite historical representation—was very soon forgotten."

This historical event is very likely the visit of Hippocrates to Democritus, a theme which at the beginning of the seventeenth century was often used by Dutch painters. It has been suggested that it was the representation of a drama in the Dutch language by Venator, where the meeting of Hippocrates with Democritus is related.[1]

It is rather curious that all the paintings dealing with this subject have come down to us under wrong titles, and sometimes the most absurd ones. In the last twelve years five paintings have been identified. In earlier days they may have been un-named, because Venator's drama caused a good deal of discussion, and the author, who was also clergyman, had to justify himself before the Synod.

Whoever doubts that this is the true interpretation of Rembrandt's work should compare it with the *Visit of Hippocrates to Democritus* by Jacob Backer, a pupil of Rembrandt.[2] Both painters used the same model for Democritus and both the scenes are placed in a kind of a cave.

J. B. F. VAN GILS.

[1] See DR. C. HOFSTEDE DE GROOT : *Nederlandsch Tijdschrift voor Geneeskunde*, Jrg. 69, 1ste helft, No. 1, and VAN GILS : *loc. cit.*, 69 ste Jrg., 2de helft, No. 10.

[2] KURT BAUCH : *Jacob Adriaensz Backer*, fig. 11.

THE LITERATURE OF ART

Pierre Bruegel l'ancien. By Charles de Tolnay. (Bibliothèque du XVIe siècle). Vol. I, text. 107 pp. ; Vol. II, cxvii plates with 201 illustrations. Brussels (Nouvelle Société d'Editions).

The theme of M. de Tolnay's imaginative and closely reasoned essay is the development of Pieter Bruegel's philosophy of life as exhibited in his drawings and in his pictures. He is to be regarded as a deeply thoughtful man, steeped in the humanistic philosophy of a cultured circle. Bruegel the peasant and buffoon, " Pierre le drôle " of Van Mander, are to be entirely eliminated. Bruegel is the first artist to realize nature as an anthropomorphic force. Nature is the realm of reason, humanity's that of folly. This philosophy is developed in a series of representations of human activities, the " Amusements of the World," in which human topsy-turvydom is contrasted with the inevitable order of nature. Later, in the cycles of biblical pictures, he begins to reconcile these hitherto contrasted elements of the universe, man and nature ; finally, in his cycles of landscape- and peasant-subjects he realizes a complete synthesis of nature and the human soul.

The range and originality of Bruegel's work mark him as a man of intellectual eminence. Whether his philosophy of life was as consciously evolved and as consistently expressed as M. de Tolnay would have us believe is another matter. I am not sure that M. de Tolnay actually credits Bruegel with so complete and conscious a system ; to a certain extent perhaps we are to regard it as an imaginative interpretation. The distinction between what the author supposes Bruegel to have had in mind when painting a particular picture and what he (M. de Tolnay) thinks about the picture,

57. DEMOKRIT UND HIPPOKRATES*). — Abb. Taf. 11.
Leinwand 94×64 cm.
Grossherzogl. Galerie in Oldenburg, schon vor 1770 (später bis 1804 in Tischbeins Besitz), Kat. 1890 Nr. 67, als „de Grebber".
Versteigerung Oldenburg in Amsterdam am 25. Juni 1924 Nr. 129, als „de Grebber".
Kunsthändler Hoogendijck im Haag.
Sammlung O. Garschagen in Amsterdam.

58. Heraklit und Demokrit beim Globus. Klug gemalt.
Holz 86×96 cm.
Versteigerung Blanken am 4. Juni 1803 im Haag, Nr. 4 (3,16 fl. an Hardenberg). (HdG.)

59. Diogenes in seinem Fasse, halbnackt, einen zerbrochenen Napf in der Hand.
Inventar des Lambert Jakobsz 1637 Nr. 4.

60. CIMON UND EFIGENIA. — Abb. Taf. 30.
Leinwand 150×230 cm.
Besungen von Lud. Smids, Gallerije . . v. s. Dichtoefeningen. Groningen 1658 II 347.
Zuerst 1776 im Katalog der Salzdahlumer Galerie.
Landesmuseum in Braunschweig, Katalog 1922 Nr. 284a.

61. Cimon und Efigenia.
Nicht identisch mit unserer vorigen Nr. 60, da hier nur von einer Hirtin die Rede ist.
Besungen durch Jan Vos in Alle de Gedichten . ., Amsterdam 1662, I 337.
Sammlung Abraham van Basse in Amsterdam vor 1662.

62. Cimon und Efigenia. — Abb. Taf. 12.
— Kopie des späteren 17. Jahrhunderts in Bremen, Kunsthalle, fälschlich als Original, Leinwand 109×96 cm. (Erworben 1837 als „van Thulden". Später „Luc. v. Uden".)

63. Die Bekränzung Mirtillos. Der in der Mitte niederkniende Mirtillo wird von der von r. herzutretenden Diana gekrönt. L. zwei Gefährtinnen, r. eine Baumgruppe. — (Guarini, Pastor fido, Akt II, 1.)
Bezeichnet: JAB 1641.
Leinwand 221×225 cm.
Früher: Niederländische Schule. Darauf zeitweise Bronckhorst.
Freiherrl. Bruckentalsche Gemäldegalerie in Hermannstadt (Siebenb.), Kat. 1909 Nr. 46.

64. Die Bekränzung Mirtillos (Guarini, Pastor fido, Akt II, 1). — Abb. Taf. 31.
Bezeichnet und datiert 1646.
Leinwand 210×193 cm.
Versteigerung Texeira de Mattos in Amsterdam am 6. September 1894 als Backer, monogrammiert. (HdG.)
Versteigerung Gebrüder Heilbron in Berlin, am 10. Dez. 1912 Nr. 2, als Joh. v. Bockhorst.
Kunsthändler Schatzker in Wien als Boeckhorst.

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*) Hinweis C. Hofstede de Groot, der durch die Übereinstimmung der Katalogbeschreibung mit dem Bilde im Nachlass des Lambert Jakobsz (u. Nr. 31) aufmerksam wurde. Das dort als L. Jakobsz' Werk aufgeführte Werk ist vielleicht das vorliegende. — Zum Thema vgl. W. Stechow, Oudheidk., Jaarboek 1924, Febr., S. 34 ff. und Hofstede de Groot, Ndl. Tijdschr. v. Geneeskunde, Jhrg. 69, I, 1, S. 3 ff.

Yale University New Haven, Connecticut 06520

DEPARTMENT OF THE HISTORY OF ART
Box 2009, 56 High Street Tel. 203-436 8853

Chicago, O'Hare, 11.V.76

Dear Al,

(If I may address you this informally) – Thank you so much for your hospitality. I am equally grateful to your wife.

Both your collection and the exhibition have impressed me greatly. It is amazing what you have achieved with your enthusiasm, and your unusual combination of skills and interests – scientific, religious, arthistorical.

I wonder whether you sent copies of your catalogue (I mean the one of the exhibition) to those magazines that list "publications recieved", in particular: Art Bulletin, Burlington Magazine, Gazette des Beaux-Arts, Kunstchronik, Weltkunst, Choice. If you did not yet, just send a copy with request to review it. The periodicals will either review it, or list it. Libraries and individuals read those lists, and may order copies. The addresses are obvious, with the exception perhaps of CHOICE: 100 Riverview Center, MIDDLETOWN, CONN. 06457. Choice is

is a magazine for college librarians who often rely on it, particularly in small colleges.

I looked somewhat more closely at some of your paintings this morning. The Jacob Backer is excellent, and what fine condition. Surprising that no Dutch museum or collector bought it when it was in the trade in The Hague. The Cuyp puzzles me. Het has some features of the early Cuyp (left foreground), but trees, houses, background, sky are entirely different. Unusual is the ~~circumstance~~ phenomenon of houses, background, church etc. having been painted over the sky, which itself has been brushed on in unusually bold brushstrokes. The shadows in the river are certainly later additions. But there is more than these shadows that I do not trust. Could it be a fixed up ruin?

The Sweerts, the Terburgher are master pieces, or to put it more objectively, are really very fine examples of these artists' work

Thanks again.

Yours

Egbert H. Begeman

Subject: Backer Hippocrates: loan request from the Rembrandthuis
From: David de Witt <3dad5@post.queensu.ca>
Date: Fri, 04 Feb 2005 10:14:57 -0500
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

Jaap van der Veen, the man from the Rembrandthuis who returned C22 and C18 to you, has approached me with a loan request. He has found out that one of the paintings in the inventory of Lambert Jacobsz. must have been Backer's Hippocrates and Democritus. Unfortunately he must have missed seeing it in the upstairs bedroom, and he thought it was already given to Queen's.

He approached me about borrowing the painting for their exhibition on Hendrick Uylenburgh. Lambert Jacobsz. was of course closely associated with Uylenburgh. I assured him that I would pass on the request to you. The exhibition is for next year. I'm not sure if it's before or after the Rembrandt Sketches show, probably before. The exhibition will then travel to the Dulwich Picture Gallery. I don't see any problem with such a loan, as the painting is on canvas, and in good condition as far as I could see. We can call to discuss.

With all best wishes,
David

David A. de Witt
Bader Curator of European Art
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DEN HAAG, June 11th 1972

2 framed pictures of the 17th century:

Backer, the philosophers Heraclitus and Democritus

Leiden-school, a hermit

together f 18.000,-- ($ 5600,--)

received with thanks (by cheque)

paid, free f.o.b. The Hague

Verarbeitung des Rubensstils vom Anfang des zweiten Jahrzehnts erkennen, die bei Lambert Jakobsz, etwa im Zinsgroschen, beobachtet wurde. Zweifellos sind dessen Lehren hier vermittelnd wirksam und hat der junge Künstler sich in Komposition und Ausführung besonders eng an den Meister angeschlossen.

Offensichtlich ist der Zusammenhang mit diesem Meister auch in dem eigenartigen Bilde in Amsterdamer Privatbesitz (Taf. 11), das die Begegnung von Demokritos und Hippokrates darstellt und sicherlich ein Werk des jungen Backers ist, der den Kopf des Hippokrates in einer Zeichnung entwarf (u. Nr. 79) und noch in einem Gemälde wiederholte (Taf. 19). Die auf die beiden Hauptpersonen reduzierte Szene entbehrt der Lebendigkeit und des gegenseitigen Zusammenhangs. Zwei einzeln studierte Figuren sind nebeneinandergesetzt und wirken trotz größter Sorgfalt der Ausführung recht schematisch in Typus und Bewegung, recht arrangiert in Stellung und Kleidung. Auch der räumliche Sinn des Schauplatzes ist nicht deutlich. Der Fels ist eine bloße Kulisse. Dagegen ist mit größter Sorgfalt die völlige und wirkungsvolle Ausbreitung der Figuren in der Fläche durchgeführt, ja, der Kontur des Stehenden oben im Himmelsausschnitt, unten im rechten Kontur Demokrits wiederholt und die Studienobjekte des Gelehrten zusammen mit einigen Kräutern zur Abrundung der unteren Ecken benutzt. In diesen Flächenformationen breitet sich das sehr reiche und geistvolle Kolorit in leuchtenden und ungedämpften Farben aus. In allen diesen Faktoren ist auch dieses Bild flämischer Kunst verwandt. An Lambert Jakobsz, für den selbst das Kolorit zu differenziert, die Pinselführung zu frei und leicht ist, erinnert unmittelbar Typus und Gesichtsmodellierung des Sitzenden und seine Hand; auch die Art der Gewandbehandlung entspricht der des Paulus in Leeuwarden (Taf. 2). Vor allem ist der ganze Bildtypus und die Gesamtauffassung ganz in seinem Sinne. Diesselbe gilt von einer Folge von vier Evangelistenbildern in Bamberg (Taf. 8), die eine ähnliche Anordnung wie das Paulusbild des Lambert Jakobsz aufweisen, im übrigen jedoch viel Verwandtschaft mit den frühen Porträts Backers, die von de Geest abhängen, zeigen[57]). Sie zeigen dieselbe, etwas schematisch sich darstellende Körperhaltung wie etwa das Londoner Mädchenbildnis und der Haager Knabe, dieselben vollen Gesichter und Hände und die gleichen schwerfaltigen stumpfgrauen Gewänder wie die Kinder in Bergamo. Alles ist wie bei jenen Bildern ausgesprochen frontal angeordnet. Wie dort wirken die Andeutungen der Örtlichkeit — auch die Attribute und Symbole — gegenüber den stark herausmodellierten Körpern ganz unwirklich und aphoristisch; wie dort ist die Malweise breit, etwas oberflächlich, in vollen, deckenden, festen Farben.

Bei dem originellen und vielseitigen Lambert Jakobsz lernte der junge

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Leinwand 94×64 cm.
Grossherzogl. Galerie in Oldenburg, schon vor 1770 (später bis 1804 in Tischbeins Besitz), Kat. 1890 Nr. 67, als „de Grebber".
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Inventar des Lambert Jakobsz 1637 Nr. 4.

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Landesmuseum in Braunschweig, Katalog 1922 Nr. 284a.

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Oudheidkundig Jaarboek, 1924, pp. 34-38

uit Bologna voortkwam, n.l. van Giovanni da Bologna. Gewoonlijk wordt deze meester toch bij de Venetiaansche school ingelijfd, daar de eenige vermeldingen die wij van hem hebben — 1377 en 1389 — hem in de Lagunen-stad werkzaam toonen. Verder is een Venetiaansche invloed — vooral die van Lorenzo Veneziano — duidelijk in Giovanni's werken waar te nemen, terwijl men in zijn typen en proporties elementen vindt, welke hij ontleende aan zijn eigen staatgenoten als Lippo Dalmasio en Vitale, bij wien de laat-Gioteske traditie nog doorwerkte. Giovanni behield zelfs iets van de ruwe techniek der Bologneezen, hoewel hij die in Venetië toch maatigde.

Van Giovanni da Bologna bezitten wij drie geteekende stukken, een van deze is nogal gerestaureerd en overgeschilderd. Het bestaat uit verschillende compartimenten. De hoofdfiguur is een in een bloemenveld gezeten Madonna, het Kind voedend, waarboven men in de hoeken de twee kleine figuren der Maria-boodschap ziet; beneden knielen de [illegible] van een Godsdienstige broederschap en aan de beide zijden zijn twee Heiligen afgebeeld. Hoe [illegible] maakt deel uit van de galerij van V[illegible].

[illegible] lijke Madonna, maar op een regenboog gezeten, bevindt [illegible] enige jaren in de [illegible] te Milaan en in de galerij te Padua treft men een St. Christoph aan, afkomstig van het „Collegio dei Mercanti" van Venetië, geteekend en geschilderd 1377.

Hoe [illegible] deze laatste twee stukken, welke men wat [illegible] met het paneelje te Rotterdam vergelijken kan, want het stuk te Venetië heeft [illegible] te veel van zijn aanzien verloren, maar ook hier herkent men nog dezelfde proportie en vormen.

De prachtige Mantegna teekeningen van het museum Boymans, werden door den Heer Schmidt Degener reeds op zulk een uitstekende wijze bekend gemaakt, dat ik er hier verder niet op wil ingaan.

RAIMOND VAN MARLE.

ZWEI DARSTELLUNGEN AUS HIPPODAMIES IN DER HOLLÄNDISCHEN MALEREI.

Die Deutung der 1836 datierten Moeyart in Haag (Depot Nr. 115 (Abb. 1)) als „La visite d'Andiejus chez l'augure", erweist sich [illegible] nach Betrachtung eines Bildes mit derselben Darstellung von Berchem (Abb. 2). Leider ist es unbekannt. Die einzige Stelle, die für diese Erklärung herangezogen werden kann, ist Livius XXXV, 35, wo erzählt wird, dass Antiochus III vor den Römern seinen Kriegsrat [illegible] Rom nach Rhodos [illegible] zu opfern (falls nicht etwa eine Verwechslung mit der Geschichte von [illegible] bei Herodot VII, 19 vorliegt). Aber das Sitzen und [illegible] Schreiben der [illegible] zwischen [illegible] Büchern, die erstaunte bezw. zweifelnde Gestalt des Tempelsteinen (der kein Konig ist) und die ferne Gruppe [illegible] Zuschauer fordern [illegible] Geschichte des Bildes von Berchem, deren Kenntnis ich Dr. Hoogewerff in Groningen verdanke, [illegible] uns an die Hand.

[illegible] am 2.11.1923 diese Zeilen [illegible]

Dieses Bild (Abb. 1) ist seinem Auftraggeber, am Kunstgeschmack [illegible] [illegible] wohlmöglich eingeprägt worden. Bild und in der Verwendung Petrarcas in Adelmannsche [illegible] [illegible] gegenüber [illegible] „Demokrit, Hippokrates und die Abderiten“ und vom Beiwerk [illegible] Bruchstücken hier eine Fabel Lucentiates dargestellt habe.

Da nun [illegible] Bild Mocyartsche [illegible] Gründen, nicht auf den Dichter zurückgeführt kann, war die Untersuchung der gemeinsamen Quelle der [illegible] der

Abb. 1. [illegible] Demokrit. [illegible]

der bildlichen Darstellung erfordert; das überraschende Resultat ist, [illegible] dem Buch weit getreuer als jene zu dem [illegible] Buch [illegible] der sich unter den [illegible] des Hippokrates befindet, [illegible] der Hauptstellen nach der lateinischen Fassung der [illegible] Ausgabe von 1657, der eine Neubearbeitung der 1595 in Frankfurt erschienenen Ausgabe III, 1276; lateinische Übersetzungen waren schon 1511 in Paris, 1579 in Basel und 1582 in Venedig erschienen) und sprach im Text die von Bertelli [illegible] Worte.

Deinde post Turrim collis erat altus longe et [illegible] populi [illegible] opacus unde Democriti domicilium conspiciebatur. Ipsaque Democritus sub umbrosa humillima platano sedebat in brevi

[illegible]

Abb. 2. [illegible] Demokritus, [illegible]

cere licet, dedicatum, sponte enatis ramis circumdatum. Hic vero compositus adsumdum librum super genua habebat et alii quidem utrique ex parte et adiacebant crebra autem animalium cadavera per totum dissecta circumiacebant. Hic autem interdum contento studio scriptioni incumbebat, interdum multum subsistens et apud se mente cogitans quiescebat. Deinde non multo post his peractis, exurgens deam-

bulabat, et animalium viscera attente inspiciebat, hinc [illegible] reversus rursus desidebat. At vero Abderitae mihi tristes, nec procul a lachrymantibus oculis assistentes: Vides certe (inquiunt) Hippocratem Democriti vitam, quam insaniat, neque quid velit, aut quid faciat novit. Et [illegible] his aliquis cum adhuc eius insaniam mihi magis demonstrare vellet, altos eiulatus ad instar mulieris lamentantis edidit, deinde rursus ingemuit: visitoris personam [illegible], qui quod verebat perdidit. Quibus auditis Democritus parum risit, partem subsannavit, nihilque amplius scribebat, caput vero crebo concutiebat. At [illegible], vos quidem (inquam) viri Abderitae hic manete, ubi autem ipse propius accessero . . . hisque dictis placide descendi. Erat autem praeceps locus ille et prorsus, vix iniitur gressum retinens permeavi. Ubi vero propius accessi, forte in eum incidi. . . . At ille non multo post, deposito impetu et stilo scriptorio, me accedentem aspexit et Salve, inquit, hospes . . . .

Es folge noch der kurze Text Lafontaines zum Beweis, dass auch Berchems Fassung (bei der es chronologisch möglich wäre) nicht allein von ihm abgeleitet werden kann:

. . . . . Hippocrate arriva dans le temps
Que celui qu'on disoit n'avoir raison ni sens
Cherchait dans l'homme et dans la bête
Quel siège a la raison, soit le coeur, soit la tête.
Sous un ombrage épais, assis près d'un ruisseau,
Les labyrinthes d'un cerveau [1])
L'occupoient. Il avoit à ses pieds maint volume,
Et ne vit presque pas son ami s'avancer
Attaché selon sa coutume. . . . .

Die vorliegenden beiden Gestaltungen des Themas sind trotz umfangreicher Bemühungen die einzigen, die mir bekannt geworden sind: es sei denn, dass das von Freise in seinem Lastman unter Nr. 97 zitierte verschollene Bild: „Ein alter Mann sitzt [illegible] und in einer Landschaft. In der Landschaft noch ein totes Schaf und einige tote V[illegible] im Hintergrund einige Figuren, die auf einem Felsen stehen" denselben Vorwurf behandelte, [illegible] Stammbaum Lastman-Moeyart-Berchem (der bekanntlich Moeyarts Schü[illegible]) [illegible] durchaus plausibel, und damit wohl auch das Zurückgehen auf den [illegible] [illegible] hier bezweifelt, dass Berchem die [illegible] zu [illegible] Stellen [illegible], wobei er neben der Antike auch die Bilder [illegible] Offenbarung) und zeitgenössischer Dichter [illegible] zu [illegible] Gemälde [illegible]. Die Darstellung der „Mutter des Hippokrates", die wir auch in [illegible]

[1]) Die spezielle Erwähnung dieses Tiers ist die einzige Übereinstimmung zwischen Berchem und Lafontaine, die nicht auf eine Angabe des Urtextes oder [illegible] Monatsheft [illegible] daraus auf eine Bekanntschaft Berchems mit der Fabel des Dichters geschlossen werden [illegible] Mitteilungen.

„Pastorale" von 1648 im Haag erkennen müssen, scheint durch Poussin [illegible] zu sein, von dem aber das vorliegende Thema trotz des Wirkens des Hin[illegible] Poes in Paris anscheinend nicht abgeleitet werden kann. [illegible] Holland schon hochberühmt und seine Werke kommen mehrfach als Attribute der Ärzte auf Bildnissen vor (vgl. z. B. A. van den Tempel, Haag 396, jetzt in Leiden, und den Mierevelt der Smlg. Six).

Ein Blick noch auf das Verhältnis der beiden Bilder zueinander. Sicher hat Berchem nochmals den Urtext zu Rate gezogen. Die ganz niedrige Platane (mit fast komischer Treu[illegible]) die [illegible] am Tempel, die Exomis des Demokrit, die Bücher auf seinen Knien [illegible] Moeyart. In der Interpretation des Vorganges [illegible] der [illegible] vollere [illegible] jüngeren, aber auch der spätere dem früheren Künstler [illegible]. Bei Moeyart wird die Begebenheit mit einer gewissen „antikischen" Gelassenheit [illegible] mit [illegible] Bericht begnügt und nichts zuspitzt. Dagegen ist bei Berchem [illegible] Konzentration der Erzählung abgesehen. Dafür serie[illegible] wer allen das [illegible] zwei aufeinanderfolgenden Momenten des Textes in den einen bildlich [illegible]. Während Moeyart den Augenblick darstellt, wo der Philosoph den Arzt erblickt und [illegible] hält, zeichnet Berchem die Ar[illegible] „[illegible] incumbebat" und „[illegible] visera [illegible] incumbebat" und erreicht damit eine viel stärkere Spannung[1]). Demokrit wird [illegible] bemerken, dieser ist noch sehr aufgeregt über [illegible] Gesicht der Mimen ist transparent gewählt, während [illegible] die [illegible] schon [illegible] Gespräch zeigt, das die Phantasie des Beschauers im Bilde (wie [illegible] im Text) [illegible] kann. Berchem hat außerdem eine von Moeyart vergessene Nebenfigur des [illegible] in [illegible] Weise hier verwertet. Dieser „aliquis", der sich [illegible] den armen Wahnsinnigen [illegible] ist vom Berchem dem Arzt auch auf seinen [illegible] Schriften zu Demokrit mitgegeben, weist aber dessen nun weniger ihm als dem Beschauer; sein Blick ist aus dem Bilde heraus gerichtet, auch die weisende Bewegung seiner Hände gilt offensichtlich mehr dem Betrachter als Hippokrates. So wird dieser Zug, gegenüber seiner ursprünglichen Bedeutung fast zur Unterschrift für den Moralist der Geschichte: Seht so geht es auf der Welt: dieser Mann gilt als wahnsinnig und ist doch der weiseste von allen! Es ist das gefährliche Überspringen einer realistischen Anlage ins Allegorische, das wir aus jener späteren Zeit [illegible] kennen, das aber dem [illegible] Realistisch berichtenden Moeyart noch fremd gewesen war; und doch gehört dieser Lehrer [illegible] ein Beispiel für den schnellen Ablauf der Dinge im 17. Jahrhundert [illegible] einer Generation an, die in ihrer Jugend noch die unerhörte Entwicklung des Hinüberspielens vom Allegorischen zum Realistischen mitgemacht hatte.

WOLFGANG STECHOW.

[1]) Ganz abgesehen [illegible] Berchem bei seinem „Pastorale" der Galerie Liechtenstein in Wien, einem Bild [illegible] Hirten [illegible] Kostümen [illegible] Vordergrund [illegible] an.

Stechow

HIPPOCRATES OP BEZOEK BIJ DEMOCRITUS.

HIPPOCRATES OP BEZOEK BIJ DEMOCRITUS.

DOOR

Dr. J. B. F. VAN GILS, *te 's-Gravenhage*.

Het nummer van 3 Januari 1925 van dit *Tijdschrift* bevat een zeer belangwekkend opstel met afbeeldingen van twee schilderijen. Dr. C. HOFSTEDE DE GROOT toont daarin op overtuigende wijze aan, dat NICOLAES MOYAERT en NICOLAAS BERCHEM op deze doeken het bezoek van HIPPOCRATES aan DEMOCRITUS te Abdera hebben voorgesteld. Hoe kwamen beide schilders aan dit onderwerp? Dr. HOFSTEDE DE GROOT meent, op grond van dr. W. SOUTHOFF, dat zij de voorstelling ontleend kunnen hebben aan de verschillende Latijnsche vertalingen van HIPPOCRATES' brieven. Dit is echter een anderen toon, waaruit de schilders geputt kunnen hebben, en die voor hen meer toegankelijk was.

In 1603 verscheen te Alkmaar een toneelstuk in rijm getiteld: „Redenvreucht der Wijsen in haar wesen/ ende [illegible] der dwasen quelling/ in 't lachen Democriti de Persoon [illegible] ghemaeckt van den wijs-gheerighen ADOLPHO OECTANDRO [illegible]". Hierin wordt de geschiedenis van het bezoek van HIPPOCRATES aan DEMOCRITUS behandeld, en over een uitvoerige [illegible] keurig beschreven. Het is een zoogenaamd schoolstuk, en zeker is dat het dan huize van VENATOR door zijn, bij hem inwonende leerlingen werd opgevoerd, meer rodijs ende tot [illegible] van maniere vrouwen, jonge gesellen ende d[illegible]. Of het ook op andere plaatsen is vertoond, is niet bekend. Wel mag in dit verband er op gewezen worden, dat NICOLAES MOYAERT in [illegible] jaren lid was van de Rederijkerskamer „In [illegible]olde bloem" te Amsterdam, en dus voor het tooneel belangstelling had. Hier is dan zeer goed mogelijk, dat hij met dit werk van VENATOR bekend is geweest, en zoo tot het schilderen van dit onderwerp is gekomen.

De brieven van HIPPOCRATES aan DEMOCRITUS zijn in dit stuk dramatisch gesprekken en tooneeltjes omgewerkt, op verschillende plaatsen is het Grieksch woordelijk vertaald. Wanneer men de arbeidsuren en de schilderijen van MOYAERT en BERCHEM [illegible] met de schrijven van HIPPOCRATES' [illegible] bij DEMOCRITUS, zooals die in „Reden-vreucht" is weergegeven, kan men [illegible] tot in de kleinste bijzonderheden [illegible]. Het [illegible] van HIPPOCRATES wordt aldus [illegible].

[illegible] is volkomen [illegible]. Hij is het gevolg van [illegible], [illegible] aan de [illegible] lang-[illegible] [illegible]en. Hij [illegible] [illegible] in [illegible] [illegible] te [illegible] en [illegible] die [illegible] [illegible] gestraft zullen worden, als zoo [illegible] [illegible]. Liever nog zou hij het [illegible] [illegible]:

„[illegible] dat [illegible] [illegible] spoet
Niet alleen [illegible] [illegible] [illegible]:
Maar dat het land [illegible] en [illegible] vloegh
Als een [illegible] [illegible] een boegh".

[illegible] HIPPOCRATES [illegible] [illegible] [illegible] zien, dat HIPPOCRATES zoo [illegible] [illegible] [illegible]. Dit [illegible], [illegible], zijn [illegible] woorden, [illegible] zegt [illegible] zijn staat [illegible]:

„Ick sal, dat [illegible] in mijn [illegible]
Stil blijven, tot dat ick [illegible] sal [illegible]:
Op dat ghij [illegible] [illegible] [illegible]
[illegible], want [illegible] [illegible] [illegible].
Want alle [illegible] [illegible] het Jaer
[illegible] [illegible] [illegible] waer,
[illegible] [illegible] te [illegible]:
[illegible] [illegible] niet [illegible] te worden.
Het Jaer end' de lucht schijnt [illegible] te wesen
Soo dat ghij niet [illegible] [illegible] te vresen.
Nochtans sult ghij daer [illegible] vertoeven
In mijn huys woonen, end' niets hebben nae u behoeven".
...."

Uit de laatste regels blijkt wel, dat de [illegible] kost en inwoning genoot. Of hij ooit [illegible] ontving, wordt niet vermeld.

HIPPOCRATES begeeft zich nu naar het huis van [illegible]. Een „[illegible]". Op zijn herhaald kloppen wordt niet opengedaan. Eindelijk verschijnt [illegible], de maid, die HIPPOCRATES niet herkent, en hem [illegible] scheldt, omdat hij zoo vroeg al lawaai aan de deur komt maken. Wanneer ze [illegible] HIPPOCRATES herkent, biedt zij hem hare verontschuldiging aan in de volgende woorden:

„Och HIPPOCRATES, eerwaerdighe Heeren,
Vergheeft het mij, ick salt niet doen meere.
Ick wist niet dat ghij 't waert".

[illegible] verschijnt, en geeft als reden van zijn laat slapen op:

„Ick had [illegible] avondt ter maeltijdt [illegible]
Mijn Vrienden [illegible] [illegible] spoet"
„[illegible] ist [illegible] HIPPOCRATES dus vroegh [illegible]?"

HIPPOKRATES:

„Dan is 't niet de kwaal: hebt gij u noch niet gheleert
Hoe op kennt het [illegible] in de [illegible]?"

Met deze woorden vandt CRATEVAS uitgezonder, om overal kruiden te gaan zoeken, eene helleborus:

„Brengt u ij Veratrum, d'welck men Helleborus oock seyt:
Want tot rasenij te verdijven, sware wort in werck gheleit.
Dit bruyckt Melampus, om Proeti Dochters te gheneesen.
Dit wordt Anticyrei maeseijn in Hercule ghdeseen".

DAMAGETES schijnt nu zegen, dat het schijn geneel kwa, en HIPPOCRATES zoekt zijn jongen, NEARISCUS, om zijn reisrij te halen. DAMAGETES vindt, dat hij gemist zijn moeder waard kan aanhouden:

„Houdt dien sij sullen U dier wel beraden
Al is: eer ghij dien verseijt. Sijn de dochter beter als ghij:
Die mey clederen aen het ghesien is rij".

Waarop HIPPOCRATES antwordt:

„Laet d'[illegible] die doen die niet ordijck maeckt
Hare [illegible] [illegible] laet [illegible] Laerdt
Dien [illegible] [illegible]
Als [illegible] [illegible]
Dit zeijt [illegible]
Haer [illegible]
Mij [illegible]
Gem [illegible] als ik [illegible] groot [illegible]".
. . . . . .
„Ick [illegible] dese [illegible]
Gem [illegible]
Pa [illegible]
. . . . . .
„[illegible]
Ghl [illegible]
Bren [illegible]
't ghesie [illegible]"

[illegible] zijn [illegible]:

„Wei [illegible]
Wat zijn [illegible]
. . . . . .
„[illegible]
Al [illegible]
Je [illegible] mij met [illegible]".

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

De [illegible] van [illegible]:

[illegible]

[illegible]

Uit psychologisch oogpunt zeer juiste en diepe gezichten is het oordeel van weer een anderen dichter, [illegible]:

[illegible]

Het is, dunkt mij, de gedachte van [illegible] terugvinden.

[illegible] te Alderson [illegible] van [illegible], die zich [illegible] over den [illegible] van [illegible] en spreekt het volgende verheugende oordeel uit:

„Dat heart wel [illegible] zijn [illegible]
Die [illegible] en overlaten [illegible]
[illegible] zijn stil [illegible]
Heeden [illegible] eenmaenlicht [illegible]
Vlechtes alle [illegible] [illegible]
Gaen [illegible] voor het weiwaen [illegible]".

Maar daarom zegt HIPPOCRATES verder, [illegible] niet gek te wezen, „maer ook de wijsheit [illegible]".
Als de overheiden van de stad HIPPOCRATES [illegible] te erlaten is deze dreigende aangelegenheid [illegible].

„Iek hope t'best te doen,' ons heer te ghoesan".

EUDATUS, een raadsheer, geeft te kennen, dat men niet bang zal zijn met belooning:

„Och Meester! [illegible] dat uijtrechten const!
Thaen T. [illegible]
[illegible]
Met gilden [illegible]".

Maar HIPPOCRATES voelt zich eenigszins [illegible] en zegt:

„Doch [illegible]
Met [illegible]
Ten [illegible]
Om [illegible]
Hier is wel [illegible]
[illegible]
Iek verklaere [illegible]
Dat [illegible]
De [illegible]
Wat [illegible]"

. . . . . .

[illegible]
Om [illegible]
Gelijk [illegible]
Die [illegible]
Op [illegible]
Hoe [illegible]
Iek [illegible]

. . . . . .

Maar [illegible]
[illegible]
Om [illegible]
Om [illegible]
Ik [illegible]

[illegible]
[illegible]

„Daer [illegible] [illegible] [illegible] gequetste,
[illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] verstandt?

Dan volgt in het zijde [illegible] worden. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

En gheeren in Anatomie [illegible] [illegible];
Die selve [illegible] [illegible] [illegible]:
Sij [illegible] de [illegible] [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible]"

De koning der [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

„De Medecijnmeesters [illegible] [illegible] [illegible]
Over sijn [illegible] [illegible] [illegible]
Over sijn [illegible] [illegible] [illegible]
End' als sij [illegible] [illegible] [illegible] [illegible] [illegible]".

Over de [illegible] en het [illegible] [illegible] [illegible] [illegible] komt DEMOCRITUS niet uitgepraat:

„Het [illegible] [illegible] [illegible] 't [illegible] de [illegible] licht
Het sitten [illegible] [illegible] [illegible] [illegible] gicht.
Ceremoniën der Medecijnen [illegible] [illegible] [illegible] [illegible]
Sij segghen dat wijt [illegible] self [illegible] [illegible] [illegible] ghevonden".

……………………………………………………

„HIPPOCRATE, de Werelt is vol [illegible] [illegible] [illegible],
Die in dwaesheijt en [illegible] [illegible] [illegible].
Ha ha!"

Na dit onderhoud is HIPPOCRATES [illegible] overtuigd van DEMOCRITUS' scherp verstand. Hij [illegible] [illegible] aldus:

„O DEMOCRITE, o Philosoph' wiens gheluck [illegible]
Men met [illegible] vindt [illegible] [illegible] [illegible] [illegible] [illegible].
O wijse Man [illegible] [illegible] [illegible] [illegible] [illegible],
Het [illegible] heb ik [illegible] [illegible] [illegible] [illegible]"

HIPPOCRATES keert [illegible] tot de [illegible] terug, om hun te verkondigen, dat DEMOCRITUS [illegible] [illegible] [illegible].

„O Meisjes, ik wed [illegible] groeien dan
Een [illegible] zelf [illegible] gekroeiden: [illegible]
Is [illegible] [illegible] [illegible] [illegible]
Ook [illegible] [illegible] in 't [illegible] Land!"

. . . . . .

„Ik danck U: ick ben vol van [illegible]:
Geen [illegible] begeer ick' ick ben [illegible]".

. . . . . .

„Geen dancke ick [illegible] [illegible] [illegible]:
Want van [illegible] [illegible] [illegible] [illegible]".

Nu HIPPOCRATES zich van zijn taak kwijt gekweten, en de Aeoliërs [illegible] hebben gezeid, kunnen wij rustig gaan eten. Dezeuren eindigt het stuk.

VERVAT [illegible] HIPPOCRATES AND DAMALIUS [illegible] OBSCOENITEIT [illegible] als [illegible] zijn schoolkameraden [illegible] en nieuwe schrijvers [illegible]. Wij [illegible] hier te [illegible] [illegible] [illegible]

HYPPOCRATES OF LEZOS A.D. [illegible]

HIPPOCRATES OF EZOER BIJ DESSCHATTEN.

door

DR. C. HOFSTEDE DE GROOT.

[illegible] die bij een afbeelding [illegible] zou [illegible] [illegible] de [illegible] die [illegible].

[illegible]

Men [illegible] vragen aan archaeologen en klassieke historici [illegible] van [illegible] wel [illegible] kon [illegible] [illegible] antwoord.

[illegible] van mijn [illegible] Balearen [illegible] [illegible] kwam [illegible] [illegible] [illegible].

Het was dat uit den [illegible] uitlooper van [illegible] uit Vergaderinge van [illegible] te [illegible], [illegible] dat de [illegible] [illegible] [illegible] [illegible] van [illegible] van den [illegible] [illegible] van [illegible] Abdera in Zuid-Iberië [illegible] [illegible] [illegible] [illegible]

[illegible]

[illegible]

[illegible]

[illegible] vertelling:

....Hippocrate arriva dans le temps
Que celui qu'on disait n'avoir raison ni sens
Cherchait dans l'homme et dans la bête
Quel siège a la raison, soit le cœur, soit la tête.
Sous un ombrage épais, assis près d'un ruisseau,
Les labyrinthes d'un cerveau
L'occupaient. Il avait à ses pieds maint volume,
Et ne vit presque pas son ami s'avancer
Attaché selon sa coutume....

[illegible] meent dat [illegible] van [illegible] een [illegible] GERSTMANN [illegible] het woord „[illegible]" (ingenomen voor [illegible]) [illegible] worden.

[illegible] kenmerkt [illegible] de [illegible] vergelijking der beide schilderijen vast.

„Ein Blick noch auf das Verhältnis der beiden Bilder zu einander. Sicher hat [illegible] zu Rate gezogen. [illegible] ganz [illegible] mit [illegible] Tempel [illegible] Weinranken am Tempel, die [illegible] die [illegible] in [illegible] Kaiser [illegible] MOZART. In der Interpretation des Vorgangs steht der temperamentvolle [illegible] aber auch der spätere dem früheren Künstler [illegible] MOZART wird die Begebenheit mit einer gewissen [illegible] Gelassenheit erzählt, [illegible] mit dem [illegible] Moment [illegible] und nichts zugespitzt. [illegible] Konzentration der Erzählung [illegible]. Dieser [illegible] vor allem das Zusammenziehen von zwei [illegible] des Textes in der einen [illegible] Weihrauch [illegible] Augenblick darstellt, wo der [illegible] Schweigen [illegible] vereinigt [illegible] die Angaben [illegible] und [illegible] erreicht damit [illegible] Spannung [illegible].

Demnach [illegible] der Hauptunterschied [illegible]

[illegible]

[illegible] vom [illegible] Weihrauch [illegible]

[illegible] in [illegible] Vergessen. [illegible]

GRAND HOTEL PLAZA
00186 ROMA

PLAZAHOTEL ROMA
687.751 (15 LINES)

Minneapolis 5 XI 72

Dear Alfred,

Thanks for yours of the 31st with the measurements and the new photographs.

I don't think the Flight to Egypt is a museum (rather than a private) picture, but don't forget I haven't seen it yet & we need gifts (big & little) for our Jan 1, 1974 opening!

The Death of the BVM if Venetian (or anything) must be nearer 1720 ± think.

Can't wait to see your French girlfriend.

The biochemical Bacher is very fine - lucky you people are stupid both about the cooked and the uncooked. You certainly aren't stupid about either, or about Painting!

The boy I have to see Thos. am sure is Germanic (yes, ca. 1720 + or -, mainly +). The face is so 18th century it not only looks like most everybody nice

P.T.O.

looking according to 18th century standards, but looks like most of the artists when ~~young~~ young. Maybe a selfportrait? Dennerish a little, but the face could be F. A. Leydensdorf or really anyone.

I of course most like Jacob's Dream, a fine Italian Baroque picture, Not Ribera, not Spad. Think Spanish. You are right in wanting it badly. I don't think it can be later than 1700 but can't make out who did it, though there are influences from Guido and Lanfranco. Do let me have a (better?) photo when you get it.

Back to work.

Send best wishes,

Yours ever,

Tony.

The Premedical Committee

Franklin College of Arts and Sciences University of Georgia Athens, Georgia 30602

December 17, 1976

Mr. Bernard Edelstein
Executive Vice President
Aldrich Chemical Company, Inc.
940 West Saint Paul Avenue
Milwaukee, Wisconsin 53233

Dear Mr. Edelstein:

I would like to request permission to reproduce the painting by Jacob Backer of Hippocrates Visiting Democritus which appeared on the cover of your 1973 Aldrich Biochemicals Catalog. We would like to use this work of art on a brochure entitled "Guidelines for Premedical Students" which I have prepared for students in premedicine at the University of Georgia. This is a comprehensive description of the premedical program which is distributed without charge to all students enrolled at the University of Georgia who are preparing for admission to medical school. We anticipate printing approximately 1500 of the second edition of these guidelines, and Hippocrates Visiting Democritus would appear on the cover.

We would, of course, give full credit to the Aldrich Chemical Company for permission to publish this excellent painting and we would like to include on the inside cover the explanation of the painting found in your catalog. I anticipate that it would be reproduced in full color by our Printing Department, which has had considerable experience in reproducing works of art.

Your kind permission to use this painting would be very much appreciated.

Sincerely,

Norman G. Sansing

Norman G. Sansing
Associate Professor of
Biochemistry and
Chairman, Premedical Committee

NGS:all

LOAN AGREEMENT

MARQUETTE UNIVERSITY
Committee on the Fine Arts
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DR. CURTIS L. CARTER, CHAIRMAN

Date October 2, 1984

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Conditions
Governing Loan THIS LOAN IS SUBJECT TO THE CONDITIONS STATED BELOW:

1. The Marquette University Committee on the Fine Arts will exercise the same care with respect to loans as it does in the safekeeping of comparable property of its own.

2. Loaned objects shall remain in the condition in which they are received. They shall not be unframed, unglazed or removed from mats, mounts or bases, cleaned, repaired or transported in damaged condition except: a. with the expressed permission of the lender; b. when the safety of the work makes such action imperative.

3. The loaned objects will be identified by the use of the information on this form including the lender's identification as listed.

4. If damage or deterioration is noted, the lender will be notified at once. Should damage occur in transit, the carrier will also be notified and all packing materials saved for inspection.

5. Loans shall remain in the possession of the Marquette University Committee on the Fine Arts for the time specified on this receipt, but may be withdrawn from exhibition at any time by the Chairman or governing body of the University.

6. Unless the Marquette University Committee on the Fine Arts is notified in writing to the contrary, loans will be returned only to the owner at the address stated on page two of this agreement. If the legal ownership of the work should change during the period of this loan, whether by reason of death, sale, insolvency, gift or otherwise, the owner will, prior to its return, be required to establish his/her legal right to receive the work by proof satisfactory to the Marquette University Committee on the Fine Arts. If the address of the new owner should be of much greater distance than the locality from which the loan was borrowed, the new owner will be required to pay any difference in the charges for the delivery of the work.

7. Unless the lender expressly elects to maintain his/her own insurance coverage, Marquette University will insure this loan wall-to-wall under its fine-arts policy for the amount indicated on page two of this loan agreement against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. The policy referred contains the usual exclusions of loss or damage due to such causes as wear and tear, gradual deterioration, moths, vermin, inherent vice, war, hostilities, insurrection, nuclear reaction or radiation, and for damage resulting from any authorized repairing, restoration or retouching process. If a work which has been industrially fabricated is damaged, and it can be repaired or replaced to the artist's specifications, the Marquette University Committee on the Fine Arts liability shall be limited to the cost of such replacement.

   In the event of loss or damage, for whatever reason, recovery is limited to such amount as may be paid by the insurer plus Marquette University's deductible amount per occurrence and Marquette University shall not be liable for claims in excess of such amount. In no event is Marquette University liable for indirect or consequential damages.

8. If the lender elects to maintain his/her own insurance, such election will constitute a release of Marquette University from any and all liability in connection with the loaned property. In support of such election, the lender must supply Marquette University with a certificate of insurance: a. naming Marquette University as an additional assured or b. waiving all subrogation rights against Marquette University.

The signatures below indicate the conditions of this loan as stated in the preceding pages are accepted:

Curtis L. Carter — 10-4-84

Borrower (representative of Marquette University) — Date

Lender (authorized representative) — Date

P. 21

Fig. 1

$1\frac{3}{16}$ — $20\frac{1}{2}$"

$19\frac{9}{16}$

HIPPOCRATES

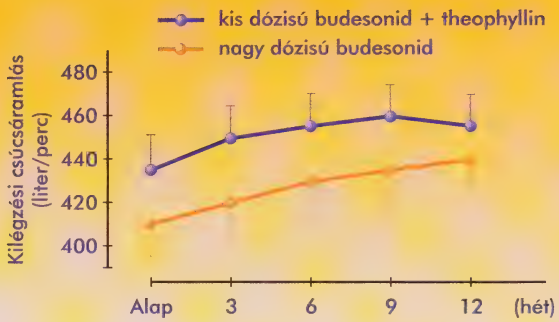
családorvosi és foglalkozás-egészségügyi folyóirat

Jacob Backer: Démokritosz és Hippokratész; készült 1630 körül (Dr. Alfred Bader magánnyújt., Milwaukee)

2002. január–február IV. évfolyam 1. szám

Euphylong®

Retard theophyllin együttadásával az inhalációs steroid adag csökkenthető



(1) Kidney et al.: *Thorax* 49: 390(1994)
(2) EVANS et al.: *N. Engl. J. Med.* 337: 1412(1997)

Euphylong®

theophyllin - a bázisterápia asthmában

The Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6

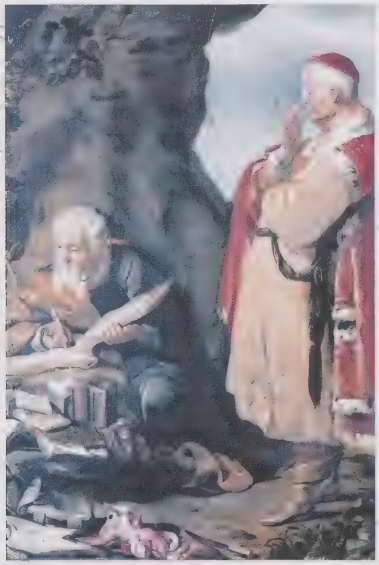
Condition Report: Incoming Loan

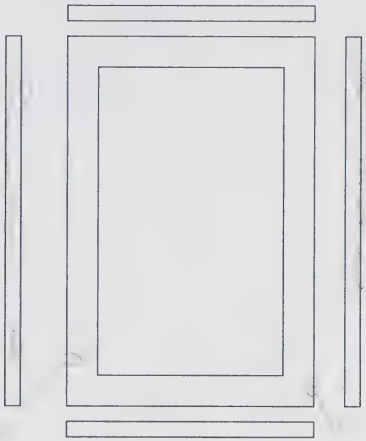
Exhibition: **An Enduring Passion: The Bader Collection**
Venues: **2 September 2007 – 6 January 2008**

Information on the Work:

Artist:	Jacob Adriaensz. Backer (1608-1651)
Title:	Hippocrates Visiting Democritus in Abdera
Medium:	oil on canvas
Dimensions:	94 x 64 cm
Date:	around 1632
Source:	Milwaukee, collection of Alfred and Isabel Bader
Acc. No.	

Condition:





Details

In/ Out	Venue	Examiner	Title	Signature	Date
In	Agnes Etherington Art Centre	[illegible]	[illegible]	[illegible]	[illegible]
Out	Agnes Etherington Art Centre				
In	Milwaukee, Alfred and Isabel Bader				

Brother
Gideon

Barber
Gideon

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE

Netherlands Institute for Art History

Den Haag - Korte Vijverberg 7

FOTOBESTELLING Nr. 1977/vdW/276

d.d. 18.11.1977

AAN : Frau Frieda Hinze,
Bundesallee 213-214,
BERLIN-W 15
D.B.R.

Pour notre documentation je vous prie de nous envoyer une bonne photographie, blanc et noire, 18 x 24 cm, de :

Für unsere Dokumentation erhielt ich gerne ein unbedingt deutliches Foto, schwarz-weiss, 18 x 24 cm, von :

For our documentation I should like to receive an absolutely distinct photograph, black and white, 18 x 24 cm, of :

Jan de Bray, Solomons Götzendienst, (Sehe Die Weltkunst 1.9.1977, Seite 1620/1621).

ATTENTION: cette commande est donné seulement sous condition qu'on charge le prix normal d'une tirage d'un négatif existant.

En remerciant pour votre gentillesse et avec nos salutations distinguées,

BITTE achten Sie darauf dass diese Bestellung nur gemacht wird wenn Normalpreis für Abzug von existierendem Negativ berechnet wird.

Mit freundlichem Dank für Ihre Hilfe,

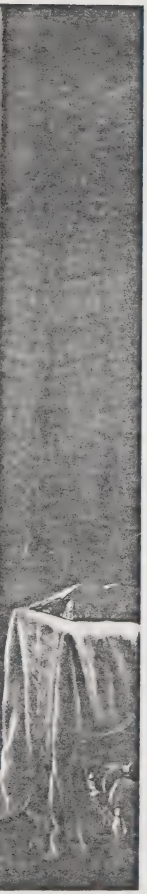
Hochachtungsvoll,

PLEASE notice that this order is placed on the understanding that the price charged must not exceed the normal rate for a print from an existing negative.

Thanking for your kind assistance,

Yours sincerely,

S.M.L. Vader, Sekretärin.



JAKOB BACKER 1608-1651

1015 L'ANGE DU SEIGNEUR APPARAÎT A GÉDÉON

115 × 98.5*cm.*

Dans un cadre en bois sculpté espagnol du XVIIe siècle.

Il s'agit d'une œuvre de jeunesse de l'artiste que le Prof Dr. Werner Sumowski date d'environ 1635.

200.000/300.000 FF

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

#951

3 14 1984

12 10
750

PAY TO THE ORDER OF Aldrich Chem Co $ 33699.60

Thirty three thousand six hundred ninety nine 60/100 DOLLARS

First Bank Milwaukee
First Bank N.A.
111 West Mason St.
Milwaukee, WI 53259

MEMO Lidar

Alfred R Bader

[redacted]

First Bank Minneapolis

First National Bank of Minneapolis
Minneapolis, Minnesota, U.S.A.
TELEX: 290169
S.W.I.F.T.: FNBMUS442

Alfred Bader
Remitter

PURCHASER'S RECEIPT (NON-NEGOTI

39857

March 13, 19 84

FRF 266,400.00****
Amount in figures

Pay to the Order of Sotheby's****

Two Hundred Sixty Six Thousand Four Hundred and 00/100 French Francs****

If drawn in U.S. dollars this check is payable at drawee's buying rate for bankers' checks on New York

To
Credit Commercial De France
103 Avenue des Cha,ps Elysses
Paris, FRance

Authorized Signature

First Bank International Milwaukee
Issuing Bank Name

Amount of Check	FRF 266,400.00
Rate	.1265
U.S. $ Equivalent	$33,699.60
Our Charge	5.00
FBM Charge	----
Total Charge To Customer	$33,704.60
Total Due FBM	$33,699.60

Buyer Aldrich Chemical Co.
Milwaukee, WI 53201

The sale of this check is made subject to the conditions stated on the reverse side hereof.

16.4.1984

Lieber Herr Doktor Bader,
ich lege wieder einen Schreibtag ein,damit mich die unerledigte Korespondenz nicht erdrückt.
Vielen Dank für Ihren Brief vom Anfang des Monats.
Es ist am besten,wenn ich Ihren Anfragen und Mitteilungen der Reihe nach folgen werde:

1) Selbstverständlich erhalten Sie das 2.Exemplar zum Autorenpreis von mir.
2) Auf Ihren Besuch zwischen dem 13.und 15.Juni freuen wir uns.Ob der 2.Band aber bis dahin fertig sein wird, ist nicht sicher,weil es bei mir diesmal sehr langsam geht und weil bei der Druckindustrie Streik ins Haus steht.
3) Meine Gratulation zu dem Bild aus Monaco.Ich habe bereits ein Ektachrom vom Auktionshaus.Könnte es sich um ein David- oder Salomo-Sujet handeln?
4) Hoffentlich haben Sie mit dem frühen Böl bei Sotheby Glück gehabt.Ein schönes Bild.
5) Das Kopenhagener Selbstporträt von IL habe ich immer für einwandfrei gehalten.
6) Ihren Juden habe ich immer für Renesse in Anspruch genommen.Mit dieser Zuschreibung kommt er auch in mein Buch.Ich glaube,dass man auf ein Ektachrom verzichten kann.
7) Von wem das Porträt des jungen Mannes stammt,weiss ich nicht.Erinnert etwas an Judith Leyster??

Hoffentlich geht es Ihnen beiden recht gut.Meine Mutter versucht jetzt,sich in Baden-Baden zu erholen.Das Bein hat sich endlich beruhigt.Dafür ist das Gemüt düster, weil ihr Bruder nach mehrmonatigem Krebsleiden dieser Tage gestorben ist.
Mir selbst geht es wie immer:zeitweise zufriedenstellend,doch dann kommen plötzlich die Kreislaufschwächen bis an die Grenze der Lebendigkeit.

Ihnen beiden von uns beiden die besten Wünsche und herzliche Grüsse Ihr

In den letzten Monaten konnte ich pausch nur zwei Bilder erwerben – einen pigmentierten H. Heerpchop Alchemisten, und ein Frauenportrait, Photo beiliegend. Ich finde das schön, weiss aber nicht, wen er zumalt hat. Es erinnert mich an Michael Powers, aber die meisten Powers, die ich kenne, haben einen roten Untergrund; dieses nicht.

Hoffentlich wird der Sommer mehr gute Bilder bringen.

Allerherzliche Grüsse von Haus zu Haus.

Ihr alter

Alfred Baer

3. V. 84.

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

Mein lieber, sehr geehrter Herr Professor Sumowski:

Herzlichen Dank für Ihren so lieben Brief. Hoffentlich geht es Ihrer Mutter besser.

Dürfen wir ein Abendessen mit unseren Freunden am Freitag, den 15. Juni planen?

Das Bild ist gerade aus Monaco angekommen, und gefällt mir sehr. Nach dem Photo hatte ich an Liebermann gedacht, aber das Original schaut doch ganz anders aus – sicher Becker. Sehr ähnlich in der Malerei der Taufe des Eunuchen, das sie farbig abgebildet haben. Ich bin gar nicht des Fragers sicher. Aber Christian Tümpel glaubt einen ganz ausgefallenen Thema sicher zu sein, und möchte es im Herbst veröffentlichen.

Den David e Jonathan von Bol habe ich nicht gekauft – er war so hoch taxiert.

Mein Jude von Rembrandt ist sicher ein sephardisch-jüdischer Arzt.

13.3.1984

Lieber Herr Doktor Bader,

vielen Dank für Ihren Brief (mit den Zeilen Ihrer Frau) vom 3.März.Ich antworte in Kürze,um Sie nicht warten zu lassen.Ich weiss nämlich nicht,wann ich wieder zum Schreiben komme,falls sich bei meiner Mutter bei einem Sturz die Hüftprothese gelockert sollte,was ziemliche Komplikationen im Hause mit sich bringen würde.

Das Bild aus der Versteigerung in Monaco gönne ich Ihnen sehr.Ich werde es unter den Nachträgen als Backer bringen (in Farben),obwohl Sie an Lievens denken.Was hier dargestellt ist,weiss ich nicht.

Die Gideon-Deutung stammt nicht von mir.

Ihr Gedanke an Nicolas Verkolje bei dem Susannenbild hat sehr viel für sich.

Der Eigentümer des frühen Eeckhout heisst Dr.Campe und wohnt in Zug.Leider habe ich die genaue Adresse nicht mehr.

Mein zweiter Gemälde-Band wird im April fertiggedruckt werden können.Strauss verspricht den achten Band der Zeichnungen seit Ende des vorigen Jahres.

Er war Ende Januar - als Berater von Herrn Woodner- auf der hiesigen Antiquariatsmesse.Ich habe mich zu einem Treffen (oder gar Essen) mit ihm ausserstande gesehen.

Wir beide freuen uns auf Ihren Besuch im Sommer.

Mit herzlichen Grüssen
von Haus zu Haus
Ihr

Werner Sumowski

JAKOB BACKER 1608-1651

1015 L'ANGE DU SEIGNEUR APPARAÎT A GÉDÉON

115 × 98,5*cm.*

Dans un cadre en bois sculpté espagnol du XVIIe siècle.

Il s'agit d'une œuvre de jeunesse de l'artiste que le Prof Dr. Werner Sumowski date d'environ 1635.

200.000/300.000 FF

JAK

1015 L'AN

115

Dar

Il s'
Sun

Bitte wenden

Christian Tümpel

Uilenputweg 10, den 14.4.1984

NL 6571 CC Berg en Dal

Liebe Isabel! Lieber Alfred!

Hab herzlichen Dank für Deine Briefe, die mich alle innerhalb weniger Tage erreichten.

Das Gemälde von Backer ist Teil eines alten Aufsatzes von mir, den ich im Herbst zur Veröffentlichung fertig machen möchte. Dargestellt ist ein neutestamentliches Thema. Da eine ganze Gruppe von falsch gedeuteten Werken um dieses Gemälde zu ordnen ist, möchte ich Dich bitten, mir hier die Erstveröffentlichung zu überlassen. Der Aufsatz schmort seit 15 Jahren in meiner großen Mappe unveröffentlichter Manuskripte und ist inzwischen schon ganz dünn geworden, weil ich bei jeder Anfrage wieder durch die Weitergabe meiner Ergebnisse einen Teil herausgelöst habe. Wiedergegeben hat Backer die Szene: Der Engel erscheint dem Hauptmann Cornelius. Acta 10. Mach also bitte davon keinen Gebrauch, weil ich sonst den Aufsatz vergessen kann.

Mit dem deutschen Verleger und mit Strauß habe ich noch keinen Vertrag gemacht. Ich verhandele ausgesprochen behutsam , weil ich 1.) die Hektik aus der Terminplanung heraushaben wollte und 2.) sicherstellen wollte, daß Eure Übersetzung nicht verschlimmbessert wird und 3.)das letzte Wort bei der Bearbeitung der Herausgabe behalten möchte. Bevor dieses nicht ohne wenn und abers zugesagt ist, unterschreibe ich nicht.

Da der deutsche Verleger aber sehr gut ist, möchte ich schon den Vertrag abschließen. Dieses alles bitte ich vertraulich

zu behandeln. Ich bitte von diesem Brief gegenüber Strauß keinen Gebrauch. Du kannst ihm nur schreiben, daß bis zum 30.Mai alle Korrekturen von uns gemacht sind,und ich nach all unseren Lebenserfahrungen hinzufügen kso Gott will

Zur Terminplanung:

Gern würde ich Dir alle Fragen kapitelweise beantworten.

Ich habe dieses versucht, bin aber damit gescheitert.

Ich muß einige Tage an eine größere Bibliothek gehen,und alle Fragen beantworten.

Alle sprachlich unsicheren Teile muß ich mit einer Kollegin für Amerikanistik durchgehen. Das kostet uns sicher einen Tag.Ich muß dieses konzentriert tun,

Nun sind mir allerdings vor dem 15. Mai meine Hände gebunden.

1.) muß ich bis dahin eine Vorlesungsreihe über ein Gebiet halten, über das ich noch nie gelesen habe. Ich habe also sehr stramm daran zu arbeiten (Plastik und Architektur des 19. und 20. Jahrhunderts).

2.) Außerdem ist Astrid im Moment wegen einer Spezialbehandlung nicht hier. Ich bin also bis Mitte Mai allein und Du wirst verstehen, daß ich Daniel nicht mehrere Tage allein in dem großen fremden Haus lassen möchte. Ich bewähre mich als Hausmann.

Vom 15. Mai an habe ich dann aber nur für die Herausgabe und Überarbeitung Zeit, außerdem für den Verlagsprospekt. Dann wird es alles ganz zügig gehen.

Vielleicht ist Dir nicht deutlich, weshalb ich an eine der großen holländischen Universitätsbibliotheken muß, um alle Fragen zu beantworten. Auf meinem Fachgebiet beitzt die Universität etwa ein Drittel aller Bücher,die ich habe. So arm ist sie. Gerade die offenen Fragen kann ich aber auf Grund meiner Bibliothek nicht beantworten, da ich z.B. keine Zeitschriften habe.

Alle Fragen, die ich hier klären kann, will ich Euch schon

beantworten, so daß Ihr seht, daß es weitergeht. Vollständigkeit aber ginge nur auf Kosten der Qualität und der wissenschaftlichen Präzision.

Herzlichen Dank für all Eure Mühe und Arbeit.

Ich habe Euch im letzten Jahr einen Josephusaufsatz gewidmet, der in diesen Wochen gedruckt werden muß.Ich hoffe, Euch davon bald einen Sonderdruck schicken zu können.

In herzlicher Verbundenheit

Ernst Bammel

P.S: Herzlichen Dank, daß Du Strauß immer wieder darauf hinweist, wir seien gerade umgezogen. Noch immer sind zwei Zimmer überhaupt nicht betretbar, die große Garage ist vollgetürmt mit unausgepackten Bücherkartons etc.

Bitte wenden

First Bank Minneapolis

First National Bank of Minneapolis
Minneapolis, Minnesota, U.S.A.
TELEX: 290169
S.W.I.F.T.: FNBMUS442

Alfred Bader
Remitter

[redacted]

March 13, 19 84

FRF 266,400.00****
Amount in figures

Pay to the Order of Sotheby's****

Two Hundred Sixty Six Thousand Four Hundred and 00/100 French Francs****

If drawn in U.S. dollars this check is payable at drawee's buying rate for bankers' checks on New York

To (Bank Name and Address)
Credit Commercial De France
103 Avenue des Cha,ps Elysses
Paris, FRance

Lot 1015 Monaco March 5.

Authorized Signature

First Bank International Milwaukee
Issuing Bank Name

F 16-59 (7/82)

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

March 14, 1984

Mr. George Wachter
Sotheby Parke-Bernet Galleries
980 Madison Avenue
New York, New York 10021

Re: Lot 1015, Monaco Sale March 5

Dear Mr. Wachter:

It was a real pleasure to be able to see you in Milwaukee; please do come again.

Enclosed please find my draft to Sotheby's for French francs 266,400 which is French francs 240,000 plus 11%.

I do wish that you had talked to my secretary on March 5 because at that date I could have bought 8.1 French francs per dollar; whereas, yesterday I only got 7.91 French francs, and the difference is over $1,000.00. As you will see from the enclosed, you called after 5 o'clock and spoke only to one of our telephone operators.

After future sales, by all means speak entirely freely to my secretary, Marilyn Hassmann.

Could you please ask your associates in Monaco to pack the painting carefully and to ship it by air freight collect, insured for $10,000.00. Shipment should be made from Paris* to Chicago and then by first available carrier to Milwaukee for Customs clearance in Milwaukee. It is important that the papers not be sent to a customs broker, but to me personally, and that the shipment and the papers be addressed to me in care of Aldrich Chemical Company, Inc., 940 West St. Paul Avenue, Milwaukee, Wisconsin 53233, U.S.A., with the airline advising me of the shipment's arrival in Milwaukee for pick up by me.

As I mentioned to you, I have had to pay wildly different sums for such shipments. A comparable shipment from Fischer in Lucerne would cost me about $300.00; it will be interesting to see just what it will cost from Monaco, and that will guide me as to whether to bid again there. Many thanks for all your help and best personal regards.

Sincerely,

Alfred Bader

Alfred Bader

AB:mmh
Enclosures

* or whatever the most convenient airport is.

Sotheby Parke Bernet Monaco S.A.

P.O. Box 45
Sporting d'Hiver, Place du Casino,
Monte-Carlo, MC 98000 Monaco
Tél. : (93) 30.88.80 - Télex : SPBMON 479471 MC
R.C.I. 75S 1497

Dr. Alfred BADER
C/O Aldrich Chemical Company INC.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233
U.S.A.

Monte-Carlo,
28th March 1984

Re : Sale in Monte-Carlo in March 1984 "JORDAENS"

Dear Sir,

We thank you for your interest in our sale and write to confirm we have received the shipping instructions for your purchase.

This letter is to advise you that your purchase requires an export licence to leave France. Application for the export licence was made immediately after we received your shipping instructions, but could take up to four weeks to obtain.

Your purchase has been packed ready for shipment immediately we receive the necessary licence and we will advise you shipping details as soon as shipment has been authorized.

Please note the name and address of our shipper holding your purchase : Transports DURET
36, rue Pastorelli
06000 NICE
Tel. : (93) 62.19.53.
Telex : 461379

Yours Sincerely,

Export licence received

Paul Diekstra

PD/vh

Paul DIEKSTRA
SOTHEBY PARKE BERNET MONACO S.A.

178 t. 60

JAKOB

1015 L'ANGE L

115 × 9

Dans u:

Il s'agit
Sumow

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

February 20, 1986

BILL OF SALE

Indiana University Art Museum
c/o Ms. Heidi Gealt
Bloomington, Indiana 47405

Oil painting on canvas
115 x 98.5 cms.
The Angel Appearing to Cornelius,
Acts 10, by Jakob Backer
in an antique carved frame

Original cost of 3/13/84	$33,699.60
Export license, packing, airfreight, restoration, photography, etc.	2,000.00
	35,699.60
10% simple interest, 3/13/84 to 7/1/86	8,215.80
	43,915.40
50% to be paid July 1, 1986	21,957.70
Balance July 1, 1986	21,957.70
10% simple interest 7/1/86 to 7/1/87	2,195.77
Amount due July 1, 1987	$24,153.47

F.O.B. Milwaukee, picked up by you
Terms: net cash on July 1, 1986 and July 1, 1987
Prof. W. Sumowski has told me that this painting will be reproduced in color, in his supplement to Jakob Backer in Vol. IV of his work on the paintings of Rembrandt students.

To

- [ ] FOR YOUR INFORMATION
- [ ] FOR YOUR FILES
- [ ] FOR YOUR COMMENTS
- [ ] PLEASE HANDLE
- [ ] PLEASE TAKE UP WITH ME
- [ ] FOR YOUR APPROVAL
- [ ] PLEASE REPLY WITH A COPY TO THIS OFFICE
- [ ] PLEASE PREPARE AN ANSWER FOR
- MY SIGNATURE
- [ ] PLEASE RETURN
- [ ] FOR YOUR SIGNATURE

FROM

DATE

FORM A25 6/82 15102

Bill of Sale July 1, 1986

Indiana University Art Museum
to Ms Heidi Gerdt

Oil painting on canvas
115 x 98.5 cms.
The Angel appearing to Cornelius, Acts 10.
by Jakob Backer
in an antique carved frame

Original cost, on 3/13/84	$33 699.60 *
Export licence, packing, air freight, ~~and~~ restoration, photography etc.	2000.—
	35 699.60
10% Simple interest, 3/13/84 to 7/1/86	8, 215.80
	43 915.40
50% to be paid July 1 1986	21, 957.70
Balance Sept 1, 1986	21 957.70
10% Simple interest 7/1/86 to 7/1/87	2, 195.77
Amount due July 1, 1987	24 153.47

* ~~FF 266400, at today's rate of exchange ca. $38600~~ fob Milwaukee Picked up by you.

Terms: net cash on July 1 1986 ~~or~~ July 1 1987

Prof. W. Lemanowski has told me that this painting will be reproduced in colors in his supplement to Jakob Backer — vol IV of his work on the paintings of Dutch and Flemish

Sotheby Parke Bernet (Monaco) S.A.

Le Sporting D'Hiver, Place du Casino, Monte Carlo, Monaco

To Shipping Dept.
Sotheby Parke Bernet & Co., 34-35 New Bond Street, London Tel: (93) 308880

Monaco Reference No.

Property No.

Date 26 MAR 1984

Property of Dr. ALFRED BADER

Address C/O ALDRICH CHEMICAL COMPANY INC.

240 WEST ST. PAUL AVENUE - MILWAUKEE, WISCONSIN 53212 - U.S.A.

Telephone AIRFREIGHT VIA CHICAGO

Description:

VENTE A MONTE-CARLO EN MARS 1984 "JORDAENS"

Department:

1015 JACOB JORDAENS 1593-1678.
L'ANGE DU SEIGNEUR APPARAIT A GEDEON 266.400 FF

ASSURANCE A PAYER PAR LE DESTINATAIRE POUR UNE
VALEUR DE 10.000 DOLLARS. =

ENVOI PAR AVION

266.400 FF

Value

We hereby declare that, to the best of our knowledge and belief, the above item(s) was/were manufactured or produced over 100 years prior to the date of importation, and in the form as imported.

Signature

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

Lieber, sehr geehrter Herr Professor Lunowski

Herzlichen Dank für Ihre so lieben Zeilen, die mich über den Verlust Ihrer Mutter wegen sehr betrübt haben. Hoffentlich lassen sich die Folgen des Unfalles nicht zu ernst an sein.

Wir freuen uns schon jetzt auf den 2. Band Ihres großen Werkes. Auch ich wieder ein 2. Exemplar von Ihnen erwerben?. Und dürfen wir diesen bei einem Besuch zwischen den 13. und 15. Juni abholen?

Das Redon (?) Bild in Monaco habe ich trotz hohem Preises erworben – es hat mir so gut gefallen. Ich bin gar nicht sicher, dass es Redons ist. Nur ist es so sehr junger Rembrandt beeinflusst; viel mehr als die meisten Boehm Bilder.

Jetzt habe ich nur zwei Rembrandt Werke im Auge. Ein Paar und Jonathan von Böhm, das bei Sotheby London am 4. April versteigert werden wird und aber

sehr hoch gehen wird. Und ein Selbstportrait (?) von Licovus, sehr ähnlich dem Portrait in Kopenhagen (Schneider 244). Es gibt viele Kopien davon, eine sogar in Stuttgart! Kennen Sie das Kopenhagener Bild im Original und halten Sie es für <u>das</u> Original?

Ich glaube Ihnen schon vor Jahren ein schwarzweiss Photo meines Portraits eines geharnischten Arztes gesandt zu haben – Renesse?. Wäre ein Ektachrom möglich?.

Auch lege ich Photo eines Portraits bei, das ich in Milwaukee (!) erworben habe – eine Seltenheit! Hier im Kunsthaus war es in 1928 als Frans Hals ausgestellt! Wie sich die Milwaukeer Schildbürger Frans Hals vorstellen.

Allerherzlichst Grüsse, und Wünsche der Genesung Ihrer Mutter.

Ihr alter

Adolf W. Weider

I am so sorry to hear of your Mother's fall. I do hope she is not in great pain, and that it heals quickly, though one cannot expect miracles when we are older.

Together our very best wishes. I hope you will both manage well during what must be a difficult time.

Sincerely,

Adolf Weider

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

March 14, 1984

Mr. George Wachter
Sotheby Parke-Bernet Galleries
980 Madison Avenue
New York, New York 10021

Re: Lot 1015, Monaco Sale March 5

Dear Mr. Wachter:

It was a real pleasure to be able to see you in Milwaukee; please do come again.

Enclosed please find my draft to Sotheby's for French francs 266,400 which is French francs 240,000 plus 11%.

I do wish that you had talked to my secretary on March 5 because at that date I could have bought 8.1 French francs per dollar; whereas, yesterday I only got 7.91 French francs, and the difference is over $1,000.00. As you will see from the enclosed, you called after 5 o'clock and spoke only to one of our telephone operators.

After future sales, by all means speak entirely freely to my secretary, Marilyn Hassmann.

Could you please ask your associates in Monaco to pack the painting carefully and to ship it by air freight collect, insured for $10,000.00. Shipment should be made from Paris* to Chicago and then by first available carrier to Milwaukee for Customs clearance in Milwaukee. It is important that the papers not be sent to a customs broker, but to me personally, and that the shipment and the papers be addressed to me in care of Aldrich Chemical Company, Inc., 940 West St. Paul Avenue, Milwaukee, Wisconsin 53233, U.S.A., with the airline advising me of the shipment's arrival in Milwaukee for pick up by me.

As I mentioned to you, I have had to pay wildly different sums for such shipments. A comparable shipment from Fischer in Lucerne would cost me about $300.00; it will be interesting to see just what it will cost from Monaco, and that will guide me as to whether to bid again there. Many thanks for all your help and best personal regards.

Sincerely,

Alfred Bader

Alfred Bader
AB:mmh
Enclosures

* or wherever the most convenient airport is.

First Bank Minneapolis

First National Bank of Minneapolis
Minneapolis, Minnesota, U.S.A.
TELEX: 290169
S.W.I.F.T.: FNBMUS442

Alfred Bader
Remitter

39857

March 13, 19 84

FRF 266,400.00****
Amount in figures

Pay to the Order of Sotheby's****

Two Hundred Sixty Six Thousand Four Hundred and 00/100 French Francs****

If drawn in U.S. dollars this check is payable at drawee's buying rate for bankers' checks on New York

To (Bank Name and Address)
Credit Commercial De France
103 Avenue des Cha,ps Elysses
Paris, FRance

Lot 1015 Monaco March 5.

Authorized Signature

First Bank International Milwaukee
Issuing Bank Name

F 16-59 (7/82)

JAKOB E

1015 L'ANGE DU

115 × 98.

Dans un

Il s'agit
Sumowsk

JAKOB B

1015 L'ANGE DU

115 × 98.

Dans un

Il s'agit
Sumowsk

Absender

☎ ( ) .....
(Vorwahl) (Rufnummer)

.....

Prof. Dr. Werner Sumowski
Hessenwiesenstrasse 4
7000 Stuttgart-Rohr

.....
(Straße und Hausnummer oder Postfach)

.....
(Postleitzahl) (Ort)

Postkarte

Dr. Alfred L. Bade
2961 Northshepard
Avenue
(Straße und Hausnummer oder Postfach)

USA-Milwaukee,
(Postleitzahl) (Bestimmungsort)
Wisconsin 53211

18.6.1984

Lieber Herr Doktor Bader

vielen Dank für Ihren Besuch. Ich hoffe,
daß Sie einen guten Heimflug hatten.
Sollte Ihr liebes Bild von Barlach auf
Postkartenrückseite 10 („Der Engel erscheint
dem Hauptmann Carolin in Cöpenick")
durchgehen? – Ihnen beiden von uns
beiden herzliche Grüße Ihr Ihnen sehr verbunden

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Dear Sir/Madam,

I enclose herewith the transparencies of the picture which you successfully purchased in the sale of Old Master paintings in Monaco on 5th March 1984.

I hope they will be of use to you.

Yours faithfully,

Eric Turquin

Overseas offices in Amsterdam, Barcelona, Boston, Brussels, Buenos Aires, Chicago, Copenhagen, Cape Town, Florence, Frankfurt, Geneva, Hamburg, Hong Kong, Honolulu, Houston, Johannesburg, Los Angeles, Madrid, Melbourne, Mexico, Milan, Monte Carlo, Munich, New York, Oslo, Palm Beach, Paris, Philadelphia, Rio de Janeiro, Rome, San Francisco, Sao Paulo, Stockholm, Sydney, Taipei, Tokyo, Toronto, Vancouver, Vienna, Washington D.C., Zurich.