

ALFRED BAIDER

CORRESPONDENCE

2002

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FILE COPY

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709
E-mail: baderfa@execpc.com

A Chemist Helping Chemists

September 30, 2002

Dr. Mary Archer
University of Cambridge
Chemistry Department
Lensfield Road
Cambridge CB2 1EW
ENGLAND

Dear Dr. Archer,

Thank you for your three page letter, just received.

As you will see from the enclosed, I have immediately written to Professor Ernest Eliel to ask for his help in Cuba. Ernest is an old friend. We were interned together by the British government in 1940, sent to Canada and he then went to Cuba, where he studied chemistry. He has helped me to help the Cuban Chemical Society obtain chemical abstracts from the American Chemical Society.

Isabel and I plan to arrive on Thursday afternoon, December 5th, and leave on Sunday morning. We have stayed at the Lensfield Hotel before and they have our reservation.

Of course we do want to pay our own way, but I am a bit confused by just what we will owe you for attending the symposium, the buffet lunch and the dinner at Downing College. I don't think we have ever been at a dinner where the charge was £60 each, but then we have never been to a dinner celebrating 300 years of great chemistry at that university. Please allow me to give you a check for the charges when we see you.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709
E-mail: baderfa@execpc.com

A Chemist Helping Chemists

September 30, 2002

Professor Ernest L. Eliel
Department of Chemistry
University of North Carolina – Chapel Hill
CB#3290, Venable and Kenan Laboratories
Chapel Hill, NC 27599-3290

Dear Ernest,

The enclosed copy of a three page letter from Dr. Mary Archer in Cambridge will be self-explanatory.

May I impose on you to ask the head of the Cuban Chemical Society to try and locate the painting of Watson and also to give us the name, address and fax number of the Director of the museum where the painting is located?

With many thanks for your help I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

Chem@
300 Transformation and change
6-7 December 2002

Dr Alfred Bader
924 East Juneau, Suite 622
Milwaukee
Wisconsin 53202
USA

Dear Dr Bader

Thank you very much for your most helpful letter of 16 August. I apologise for this late response: I have been abroad and only recently returned to the UK.

Thank you very much for sending the copy of *Aldrichimica Acta* in which Dudley Williams' article on Ralph Raphael appeared. I am giving the original to Chris Haley for the Departmental Archives and sending a photocopy to Prof. Bob Ramage in case he has not already seen it (he will be speaking on Ralph Raphael and Alan Battersby in Three Centuries of Chemistry at Cambridge). I have also asked *Chemistry In Britain* if they can add this as a final reference and I hope they will be able to do so.

I am pleased to say that the Historical Brochure is all but prepared, and I note that referring to you in connection with your kind sponsorship as Dr and Mrs Alfred Bader will be appropriate.

I believe the Hotel you have in mind is the Lensfield Hotel, where you have stayed before, and we have made a reservation of a room with a large double bed for the three nights of 5th, 6th and 7th December. I believe Jane Snaith has already been in touch with you regarding this booking and you have given the Hotel your credit card details.

If you insist on paying for your own hotel charges, there will be very little for the Department to bear. However, I understand your preference to "pay your own way", and certainly every such contribution helps our budget. The charges for the Friday Symposium are £10 per head for attendance and £5 for the light buffet lunch. The dinner in Downing College is being charged at £60 per head (inclusive of all wines etc) to



UNIVERSITY OF
CAMBRIDGE

Department of Chemistry
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Cambridge CB2 1EW
Tel: 01223 336537
Fax: 01223 762829
chem-300@lists.cam.ac.uk
www.ch.cam.ac.uk/chem300

external attendees, although I think there is an element of subsidy here, and I would suggest that a payment of £40 per head would be appropriate. All the events of Saturday 7th December are free, by courtesy of yourself and other kind sponsors.

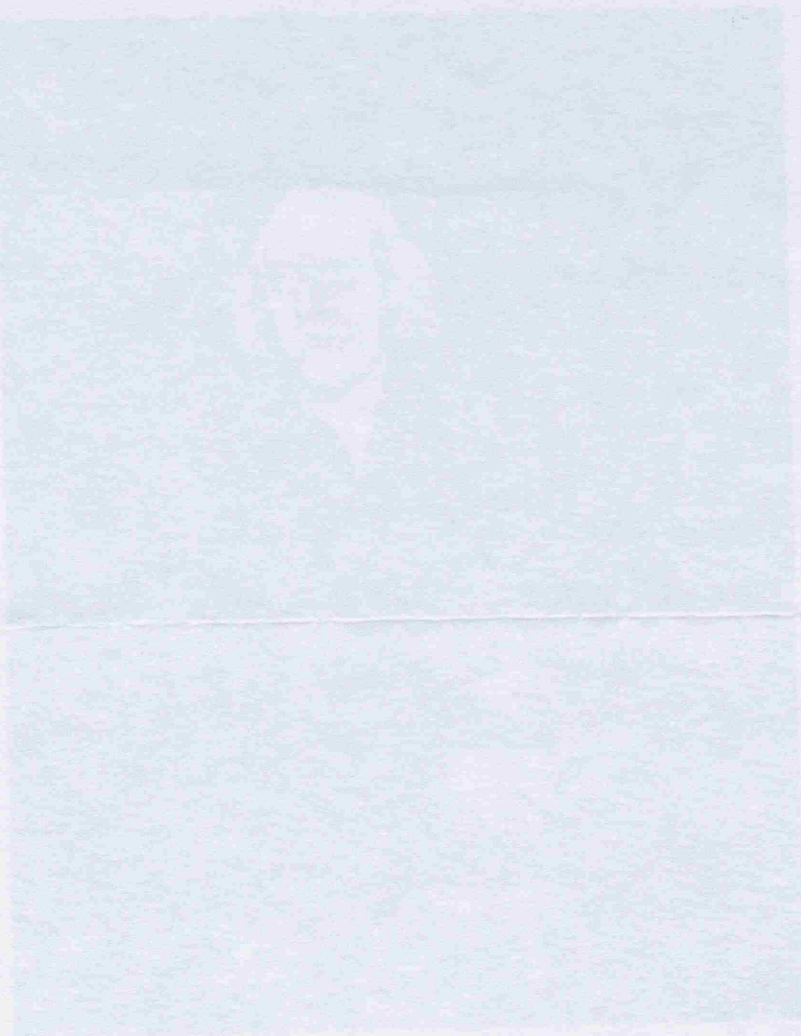
Finally, with respect to the portrait of Richard Watson in the Cuban Museum, this nugget of information was dug up by Chris Haley, and I enclose the note he has written about it. As you see, he has been trying hard to locate the portrait, but without success. If you are able to help us track it down through the Cuban Chemical Society, or even better get the Museum to let us have it, that would of course be wonderful. However, as it is a Reynolds, I imagine they will want to hang on to it. But if anyone can get it from Cuba to Cambridge, I am sure you are he.

With kindest regards to you and Isabel.

Yours sincerely

John E. Smith

By Mary Archer



Reynold's Portrait of Richard Watson

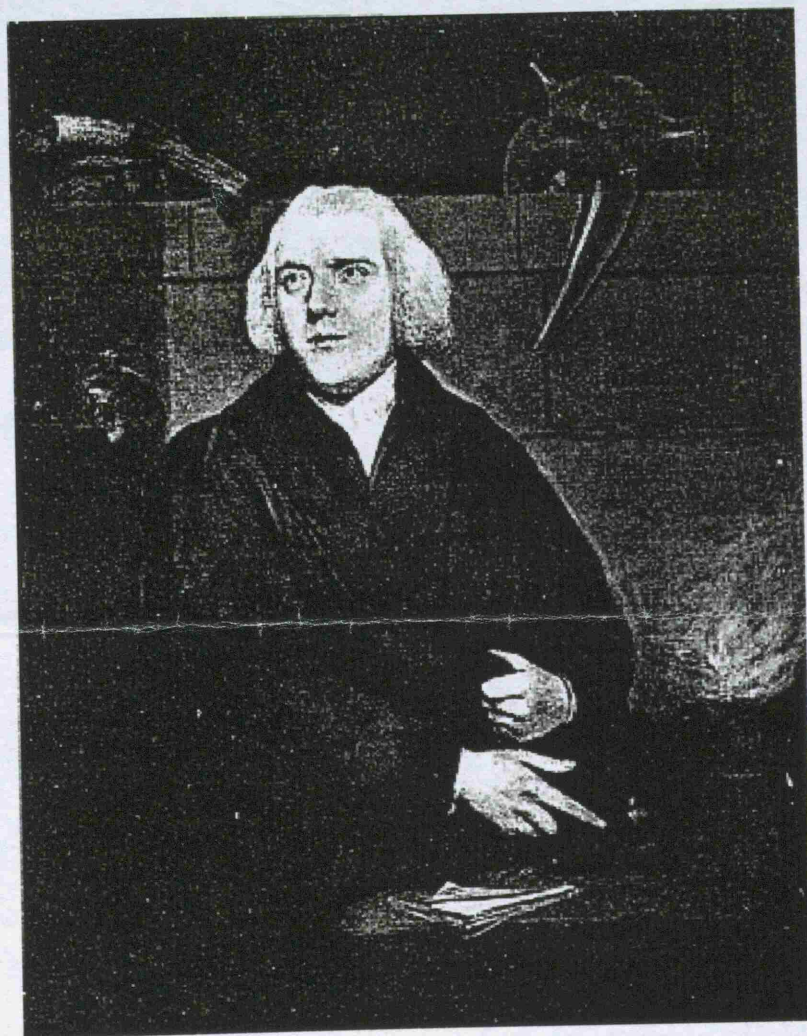
Richard Watson (1737-1816) was the 5th Professor of Chemistry at the University of Cambridge. He was also a distinguished public speaker, political figure, and clergyman. In fact, when in 1773 the chair of divinity became available at Cambridge, he resigned the chair of chemistry in favour of this. He subsequently was appointed Bishop of Llandaff in Wales.

During my research I came across a report of a portrait of Watson by Joshua Reynolds, in a 1932 Sotheby's auction catalogue. The portrait was apparently painted in the 1760s, upon Watson's election to the Royal Society, with Watson paying 75 guineas for its commission. It measures 50 inches x 40 inches, and was previously displayed at the 1867 National Portrait Exhibition and in the 1860 Hanover Exhibition.

The painting is currently listed in D. Mannings' *Sir Joshua Reynolds: A Complete Catalogue of his Paintings* (London: Yale University Press / Paul Mellon Centre for Studies in British Art 2000) as being in the 'National Museum, Havana, Cuba'.

Unfortunately, I have been unable to locate the portrait for certain. I have received no response from the National Museum after two letters and two emails. I have also tried the National Museum of Fine Arts in Havana – again, with no response so far, although I shall keep trying.

CDH 5/9/02



Dear Mr. King,

Ernst Nowak is listed in *Thieme Becker*, Vol. 25, p. 528. He was born in Troppau in 1851 and died in Vienna in 1919. His paintings come up pretty often at auction. Mine was sold recently to a dealer in South Carolina who has in turn sold it to a collector.

Best wishes,
Alfred Bader

Subject: Fwd: New Information Request

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

Date: Sun, 29 Sep 2002 15:33:43 -0400

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

Subject: New Information Request

From: kingorg@optonline.net

Date: Sun, 29 Sep 2002 15:37:18 -0400

To: david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: kingorg@optonline.net

Name: bradford King

Address1: 29 danbury avenue

Address2:

City: westport

State: ct

Country: usa

Zip: 06880

sendEmail: 1

ABFANum: 2282

Notes: I would be interested in obtaining information on Ernst Nowak, in other words additional information than the fact that he was Austrian, can you help me?

Thanks, Brad King

Subject: RE: Rubens / Dr. Vera Mayrhofer / Christus triumphiert..
From: "Gordon, George" <george.gordon@sothebys.com>
Date: Mon, 30 Sep 2002 15:48:42 +0100
To: "peter.laskaris@chello.at" <peter.laskaris@chello.at>
CC: "Jungmann, Andrea" <andrea.jungmann@sothebys.com>, "baderfa@execpc.com"
<baderfa@execpc.com>

Dear Mr Laskaris,

Since it is not at all clear to me who actually owns this picture - there seems to be more than one party who claim this honour - I do not wish to make any further comment on it, nor to confirm or deny anything that I am alleged to have said about it. In this regard I find your Email rather odd; its purpose is unclear. I do however wish to point out that in any event I am only qualified to estimate the value of any painting on the basis of what, in my opinion, Sotheby's can realistically achieve for it at auction. There may be other sound bases for valuing pictures, for all I know.

I do not wish to discuss this picture with you further, or indeed with anyone else. If you know of anyone thinking of asking me about it, please do me the honour of dissuading them from proceeding.

I have sent a copy of the Email to Mag. Andrea Jungmann, my colleague in Wien, and to Alfred Bader.

Yours sincerely,

George Gordon.

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

From: peter.laskaris@chello.at [mailto:peter.laskaris@chello.at]
Sent: Monday, September 30, 2002 2:44 PM
To: george.gordon@sothebys.com
Subject: Rubens / Dr. Vera Mayrhofer / Christus triumphiert..

Dear Mr. Gordon,

in regards to our telephone conversation (Tel: (44) 207-293-5414) from September 25, 2002 afternoon, i want to thank you very much for your kind information's.

After I had spoken with Mr. Alfred Bader, which recommended me to you for an exact valuation of the painting, because you have seen the painting on September 3, 2002 in Brussel, you've told me that the value is appr. 80.000 up to 120.000 GBP, because of the bad restaurations, done in past, on this painting.

A price of Euro 3,5 Mio is in your mind an "grotesque over valuation"

Thank you very much, I beg to remain

with kind regards

Ing. Peter Laskaris
Peter Jordanstr. 69/4
1180 Vienna, Austria

Tel.: +436644876585

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intended solely for the use of the individual or entity to whom they
are addressed. If you have received this email in error please notify
the postmaster at postmaster@sothebys.com.

www.sothebys.com

Dear David,

I hope that you will have received the list of 16 paintings to look at next Saturday afternoon.

I am bringing a few of the folders which you looked at in August last year and plan to take the ones you took along back with me. Did you have a chance to locate the connection between my late Lievens portrait and Jacob Junius?

All the best,
Alfred

Dear Otto,

Please don't forget that the Dorotheum sale is on October 2nd. Unfortunately I don't have Roethlisberger's book on Breenberg and so cannot compare as David de Witt did.

What are you asking for the nice view of Dordrecht on your website? Mind you, I chatted with Isabel who would really prefer a small, simple, early 17th century still life and hope that you will find one sometime.

All the best,
Alfred

Urgent!!!!!!!

PASS THIS ON TO ANYONE YOU HAVE AN E-MAIL ADDRESS FOR.

If you receive an email titled: "It Takes Guts to Say Jesus"
DO NOT OPEN IT. It will erase everything on your hard drive.
This information was announced yesterday morning from
IBM; AOL states that this is a very dangerous virus, much worse than
"Melissa," and that there is NO Remedy for it at this time. Some very sick
individual has succeeded in using the reformat function from Norton
Utilities
causing it to completely erase all documents on the hard drive. It has been
designed to work with Netscape Navigator and Microsoft Internet Explorer. It
destroys Macintosh and IBM compatible computers.

This is a new, very malicious virus and not many people know about it. Pass
this warning along to EVERYONE in your address book and please share it with
all your online friends ASAP so that this threat maybe stopped. Please
practice cautionary measures and tell anyone that may have access to your
computer. Forward this warning to everyone that you know that might access
the Internet.

Joyce L. Bober
IBM Information Systems
Pittsburgh Mailing Systems
412 - 922-8744

Subject: Fwd: Subject: Very Urgent !!!! (fwd)
From: rmhart@webtv.net (\$\$\$*** \$\$\$)
Date: Sun, 29 Sep 2002 08:52:29 -0400 (EDT)
To: tailz@webtv.net, baderfa@execpc.com, KANZLERDICK@AOL.COM,
g.wikiera@worldnet.att.net, ernjan58@msn.com, JULITAK@AOL.COM,
MASTERKP10@AOL.COM, LOONETUN11@AOL.COM, CZAK@CENTURYTEL.NET,
MARIONGORDONPT@AOL.COM, MIYAMO@HOTMAIL.COM, PETROPAT@AOL.COM,
BEACHNT458@AOL.COM, EZCAMPINFO@AOL.COM, TJGordon@AOL.COM

Subject: Fwd: Subject: Very Urgent !!!! (fwd)
From: Wardenski1@aol.com
Date: Fri, 27 Sep 2002 17:06:29 EDT
To: rmhart@webtv.net

Subject: Subject: Very Urgent !!!! (fwd)
From: lanokaharbor@att.net
Date: Fri, 27 Sep 2002 16:13:11 +0000
To: wardenski1@aol.com (Marge & Walter Wardenski), De813@aol.com (Debbie Reynolds),
jlp347@aol.com (Joyce Pinkine), C_Odabashian@yahoo.com (Christine Odabashian),
elenam@savannahnow.com (Elena Mitchell), jmm2hz@cms.mail.virginia.edu (Janine Mc Cabe),
sfkc6545@qwest.net (Phyllis Kraemer), nhoff684@regiscollege.edu (Nicole Hoffman),
marilynhellmuth@netscape.net (Marilyn & David Hellmuth), short101377@yahoo.com
(Kristin/Christopher Farruggia/Peck), Tmc2kidz@aol.com (Tina Farruggia), dvinnie@aol.com
(Vince & Paula DiDonato), mema131@juno.com (Sandra Cugler), cooneyrw@cs.com (Robert &
Jeannette Cooney), ecee1617@aol.com (Donald Cooney), poppopp4@aol.com (Bill Brooks)

----- Forwarded Message: -----
From: "Joseph A. Lynch" <jal@jalynch.com>
To: "Bonnie Sterling" <BSTERL4489@aol.com>, "Sam Fusaro Sr"
<SFusarosr@aol.com>, "Michael Pichirallo" <mmmikep@webtv.net>, "Alan Phillips"
<AlnBravo@Comcast.net>, "June Lynch" <LynchJ@SJHS.com>, "John Kopcak"
<kopcak@monmouth.com>, "Anthony Goralski" <Anthony.Goralski@ROADWAY.COM>, "Philip
Giambalvo" <philip.giambalvo@verizon.net>, "John Farruggia" <lanokaharbor@att.net>,
"Mark Fahey" <marfahey@earthlink.net>, "Joe Clavin" <jaclavin@Comcast.net>, "John
Burke" <jjburkel@verizon.net>, "Evelyn Burdge" <evelynb@gte.net>, "Bill & Jessica
Blessing" <jessie2675@yahoo.com>, "Frank & Peg Bilella" <FrankPeg68@aol.com>
Subject: Subject: Very Urgent ! ! ! !
Date: Thu, 26 Sep 2002 16:38:27 -0400

Sent: Monday, September 23, 2002 5:41 PM
Subject: Fw: Subject: Very Urgent ! ! ! !

Dear Dr. Jensen,

I haven't heard from my old friends Niels Clauson-Kaas and Henning Kaaber for a very long time.
How are they, how are you and how is your company?

With best wishes,
Alfred Baer

a

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

Subject: RE: (no subject)

From: Otto Naumann <Otto@DutchPaintings.com>

Date: Fri, 27 Sep 2002 17:04:48 -0400

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

Alfred,

That letter to Eisele is fine to go as is. I hope it produces something with the Rembrandt
Otto

Subject: Niels Clauson-Kaas Information
From: "Susan E Lapke" <slapke@sial.com>
Date: Fri, 27 Sep 2002 12:16:42 -0500
To: baderfa@execpc.com

Dear Dr. Bader,

I am passing this information along at the request of Jai Nagarkatti.

Niels Clauson-Kaas is now just Clauson-Kaas. Here is the email address:

info@clauson-kaas.dk

or the website:

<http://www.clauson-kaas.dk> ←

and address and (our) contact person:

JENS KARL JENSEN
CLAUSON-KAAS A/S
RUGMARKEN 28
DK-3520 FARUM
DENMARK

←
President

Hemming Kaasby

I hope this information is useful to you.

Regards,

Susan Lapke
Executive Assistant
Sigma-Aldrich Fine Chemicals
tel: 314.286.7778
fax: 314.652.0000
email: slapke@sial.com

Am. G
Please
write to
Margaret

Telex

Assult
Tel (31) (0) 294-261019
Fax (31) (0) 294-261023
E-mail lilly@wanadoo.nl
The Netherlands

To Alfred Bader Fine Art
Phone 00-1-414-277-0780
Fax 00-1-414-277-0709
Date Sunday, 22 September 2002
Pages 1 (incl. this page)
Re painting (Leonardo de Vinci)

Dear Mr. Alfred Bader and Mrs. Ann Zuchike,

Reference is made to our telephone conversation from a week ago.
Hereby I will give to you all needed prices and your request to view the painting.
I tried many times to sent to you the scanned photograph from the Leonardo da Vinci
in a way it was possible to print it out for you..
Everything I mailed to you I got back in my Mail Delivery System.

The painting is available for purchase:

The price is 75.000.000 US\$ net.
The painting is insurance for 85.000.000 US\$..
It's available for principals only, on a first come, first served basis.
No reserves or options will be granted any more.

A viewing of the painting can be organized in Germany.
Your early reply will be appreciated.

Sincerely yours,

André Bosman.

COPY
Did you
receive this?
Margaret

Yes, I did.
No further interest.
Best regards

Anna Baay

Dear Otto,

The St. Matthew with the Angel is surely not by Rembrandt but could well be by one of his students and if so, would certainly interest me. Please follow up and perhaps we could buy it together.

It would be nice if I could get a third birthday present for Isabel from you. She is certainly happy with the flower still life and the portrait of a woman. What are you asking for your view of Dordrecht by Jan Meerhout?

You probably know that you have some paintings on your website which have been sold, for instance the oval portrait of a woman that went to Israel.

Best regards,
Alfred

Jan Meerhout

View of Dordrecht

View of Dordrecht

View of Dordrecht

View of Dordrecht

OTTO NAUMANN, LTD.

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Jan Meerhout

(Gorkum ? 1677 Amsterdam)

A fanciful View of Dordrecht

msigned and dated, lower right: J: meerhout./1663.
oil on panel
13 x 16 7/8 in. (33 x 43 cm)

Subject: Loschmidt
From: pavelk@chem.gla.ac.uk
Date: Thu, 26 Sep 2002 08:40:04 +0100
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Dr. Bader,

Thank you for your prompt response. We shall be looking forward for your visit in June-July.

Regarding the Joseph Loschmidt chair. There are several problems associated with this:

- (1) The best chemists live in Prague and are unlikely to move unless the offer is extraordinarily attractive.
- (2) Salary-wise, I do not think this will be much beyond the standard, which considerably reduces the incentive for a potential candidate to move.
- (3) Brno has similar housing problems as Prague. If the candidate were offered a decent house in Brno as part of the package, he/she would certainly consider it seriously, since most of them probably live in the usual one- or two-bedroom apartments in a real estate in Prague (those who live better, would never move from Prague). Note that this was my main incentive to leave the Czech Republic.
- (4) Prague infrastructure is better developed and some people, who work in the Academy of Science, may also teach either at Prague universities or in Pardubice, which is still regarded as an acceptable distance for commuting.
- (5) There is a lot of dead wood in Brno and the candidate would have to be given a free hand to replace the inactive faculty with enthusiastic youngsters.
- (6) The limitation to physical organic chemistry disqualifies synthetic organic chemists, who are more abundant.
- (7) Czechs are not used to the idea of relocation to the extent the British and Americans people are.

Of those within the acceptable age range and with sufficient experience in the areas that can be dressed up as physical organic (or mechanistic), I list a few names, although none of them would be a typical physical organic chemist:

Dr. Petr Holy, Inst. of Org. Chem. and Biochem., Acad. Sci., Prague (aged ca. 53), supramolecular chemistry (spent some time with J.-M. Lehn, I think). Might be too old for relocation but certainly worth approaching.

Dr. Martin Belohradsky, Inst. of Org. Chem. and Biochem., Acad. Sci., Prague (aged ca. 43), supramolecular chemistry (spent several years with Fraser Stoddard). Might relocate if the offer is really good.

Dr. Martin Smrcina, currently at Aventis, Tucson, Arizona (42 years of age), the 2nd winner of the Bader Award (1995); was a postdoc at Cornell and at Cancer Research Inst, Bethesda. He is now involved in synthesizing libraries and in other combinatorial stuff but when he was a lecturer (assistant professor) at Charles University, Prague, he was fairly mechanistic. Would be keen to teach again but would move only if the offer is most competitive. Would be a very energetic organizer if given the chance.

Dr. Ivo Stary, Inst. of Org. Chem. and Biochem., Acad. Sci., Prague (aged 42), the very 1st winner of the Bader award (1994). Research into the synthesis of helicenes (recently a pretty good paper in JACS), spent 1 year in Geneva (with Kundig), and 1/2 year in Glasgow (with me); teaching reaction mechanisms at

Charles University. Best Czech organic chemist of his generation. His wife Irena (postdoc with Oppolzer) is his coworker (like the Curies or Coris husband-and-wife team) and would have to be offered a senior faculty position at the same place. Ivo would probably be the best candidate but they are very unlikely to relocate.

Dr. Stepan Vyskocil, a lecturer (assistant professor) at Charles University, Prague, currently at Scripps (aged 32), research into chiral ligands and asymmetric catalysis, including molecular modeling, currently doing total synthesis with KC Nicolaou. His wife is from Moravia, so he might consider a relocation. He is the youngest of this list but has a bright future; will be available in two-year's time. He has not yet won the Bader award but I expect him to win it in the near future.

Dr. Pavel Lhotak, associate professor at the Technical University, Prague (aged 39), research into calixarenes, spent 2 years in Japan. Winner of Bader award. I know nothing about his movability.

Dr. Martin Kotora, associate professor at Charles University, Prague, organometallics, chiral ligands, was a postdoc with Takahashi, then with Negishi, then associate professor in Sapporo (when Takahashi got a chair there). Japanese wife. Relocation questionable (his wife may not be keen). Would be a very energetic organizer if given the chance.

Dr. Milan Pour, associate professor at the Department of Pharmacy, Charles University, Hradec Kralove (aged 36), research into the application of organometallic chemistry in the synthesis of medicinal drugs, QSAR, etc; postdoc with Negishi. Ambitious, revitalized the Department, may relocate if offered a chair and a good package.

Dr. Stanislav Bohm, associate professor at Technical University, Prague, aged ca. 53, quantum chemist.

Dr. Martin Putala, associate professor in Bratislava, aged ca. 35, research into chiral ligands, asymmetric catalysis, etc. May relocate to a chair.

Anyway, I thought this chair was to be offered to Dr. Koca (a local candidate).

I believe the Brno people need to take a more proactive approach and be more aggressive in head hunting. May also look to the candidates from the former Soviet Union (any Russian or Ukrainian would be happy to move) and Poland in view of the linguistic similarity (note that there are quite a few catholic priests who relocated from Poland to the Czech Republic). Austrians and Hungarians would be unlikely. If the Brno people were willing to consider foreigners, I might have a few names. However, I fear this idea would be too unorthodox for them.

I hope this account will be of some use.

Best regards,

Pavel Kocovsky

Pavel Kocovsky, PhD, DSc, FRSC
Sir William Ramsay Professor of Chemistry and

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

Head of the Synthesis Section
Department of Chemistry
Joseph Black Building
University of Glasgow
Glasgow G12 8QQ
United Kingdom

Tel: +44-(0)141-3304199; secretary +44(0)-141-3302529

Fax: +44-(0)141-3304888

E-mail: P.Kocovsky@chem.gla.ac.uk

<http://www.chem.gla.ac.uk/%7Epavelk/Homepage.html>

Subject: Prospective Customer Script
From: fti-info-admin@fluorous.com
Date: Fri, 27 Sep 2002 09:04:46 -0400
To: "FTI Newsletter Email" <FTI-info@fluorous.com>

Hi,

Attached, please find a script for use when contacting prospective customers. Please feel free to recommend changes or massage it into your own version.

Also attached is the latest ACS list. Please work down through the primary contacts this week for completion by Friday the Oct. 4th. Some of you have very few contacts to make (I have the majority), so please move into the Secondary list.

Thanks!

Kyle

Kyle Derstine
Director of Marketing
Email: kderst@fluorous.com

Phone: 412-826-3059
Fluorous Technologies -Expediting Synthesis and Separation
See our products and services at www.fluorous.com <<http://www.fluorous.com/>>

Could not open



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 26, 2002

Benjamin Hall, Sr. Vice President
Old Masters Department
Sotheby's New York
1334 York Avenue
New York, NY 10021

Dear Ben,

A very nice lady living in a northern suburb of Milwaukee visited me inquiring how she might best sell nine very important Hopewell ceramic figurines.

This lady is Mrs. Dorothy Whaley, whose telephone number is 414-352-9393.

The nine figures are described in great detail in *The Ohio Archeologist*, published by the Archeological Society of Ohio, in the fall of 1993, and I enclose Xerox copies of that paper and also snapshots of the nine figurines.

It seems to me that these are very valuable indeed and might best be sold at Sotheby's in New York. Mrs. Whaley would very much like to have these sold in one lot because they were found together in Ohio, as described.

She is a little reluctant to take care of the shipping, insurance, negotiations, etc. with you and I would very much like to help her.

Could you please turn this over to the specialist at Sotheby's who handles this and then ask him or her to talk to Mrs. Whaley and also to me. It might be best if that specialist visited Mrs. Whaley when next he is in the Midwest and I would be happy to accompany that specialist to Mrs. Whaley's home.

Needless to say, I would like to help Mrs. Whaley to get the best terms possible.

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

an AlMemo

FROM DR. AL BADER

(MRS. J. K.) DOROTHY
WHALEY

414-352-9393



Mr. Ben Hall
Page Two
September 26, 2002

You must be tremendously overworked because you still haven't told me whether the *Cumana*, Lot 128B in your last sale, was sold to someone in NYC or NY State or outside the state.

I much look forward to hearing from you and remain with best regards

Yours sincerely,

Alfred Bader
AB/az
Enc.

OHIO HOPEWELL CERAMIC FIGURINES

ARCHAEOLOGIST

VOLUME 43 NO.4 FALL 1993

Among the most important of all the ceramic figurines of the Hopewell culture are the so-called "crowned" or "headdress" figurines. These figurines are characterized by a distinctive, rounded, bowl-shaped top that resembles a crown or headdress. They are typically made of dark, polished pottery and are found in a variety of contexts, including burials and domestic sites. The exact function of these figurines remains a subject of debate among archaeologists, but they are widely regarded as some of the most significant and enigmatic artifacts of the Hopewell culture.

These figurines are often found in association with other Hopewell artifacts, such as flint tools, mica ornaments, and earthwork mounds. Their distribution is widespread across the Ohio River valley and into the surrounding regions. The craftsmanship of these figurines is evident in the smooth, rounded forms and the detailed modeling of the faces and bodies. Some figurines are highly stylized, while others are more realistic in appearance. The presence of these figurines in various contexts suggests that they may have had both practical and symbolic functions in Hopewell society.



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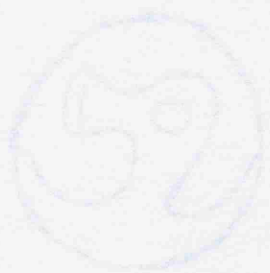


Figure 1. Hopewell ceramic figurines.

Copyright © 1993 by The Archaeological Society of Ohio

HOPEWELL CERAMIC FIGURINES FROM CENTRAL ILLINOIS

HOPEWELL CERAMIC FIGURINES

by

Robert N. Converse
199 Converse Drive
Plain City, Ohio 43064

Among the rarest of all Hopewell art are ceramic figurines. At the Turner site in southwestern Ohio such sculptures were found in the late 1800s, but this is the only Ohio site where they occurred. Similar figurines have been reported from the Mann site on the Ohio River in southern Indiana and at the Knight group in Illinois. Since these effigies have not been recovered from other classic Ohio Hopewell sites, it is presumed that Turner represents a late Hopewell connection with Indiana and Illinois Hopewell.

Whether these figurines portray only Hopewell cult members or are portraits of everyday Hopewellians is unknown. Given their scarcity, they are probably images of important members of the Hopewell leadership. One of the sculptures seems to be an individual-wearing an animal headdress (color plate 1) and is reminiscent of a pipe from Mound City which had a human head bowl wearing a similar headdress.

Six of the figures are of women which may provide a clue into the importance of females in Hopewell hierarchy. Female central burials in Hopewell mounds also emphasize the role of women in the Hopewell culture.

Costumes worn by the figurines appear to be simple and less than flamboyant. This may be a reflection of detail limitations in such small sculptures, but they do show such items as ear spools and unique hair arrangements. The men wear simple breechcloths while the women are bare from the waist up and wear plain skirts. None display any of the ornaments, other than ear spools, for which Hopewell is so famous.

While Hopewell has been portrayed as a somber society obsessed with the dead, death rituals, corpse preparation, and elab-

orate burial ceremonies, these sculptures reveal a more vibrant and less gloomy portrayal of how Hopewellians saw themselves. The prone figure presents a pixie-like quality rarely thought of when Hopewell is described. In fact, these figurines tell us that there was more to Hopewell life than dying and that our interpretation of the Hopewell culture is perhaps biased by our own obsession with their burial mounds.

Regardless of whether these unique little statues depict commoners or Hopewell elite, they provide a rare insight into how Hopewell people saw themselves – an insight which may tell us that they were a happy and animated people to whom death and burial were only a small part of their culture.

The figurines shown on the front cover and on pages 28 and 29 were found in a plowed field along the Illinois River in central Illinois. They were much destroyed and broken by farm implements, but have been reassembled and slightly restored. Also found was a classic Hopewell platform effigy pipe representing a merganser duck. It probably had eyes set with freshwater pearls or pieces of shell. A small ocean-shell cup or dipper was broken into two pieces, but is similar to other Hopewell conch shell dippers. One of the most interesting items found with these figurines is a small 1 3/8 inch diorite pebble. It has been flattened into a biscuit-like shape and on each of its faces is engraved the familiar Hopewell shoveler duck or roseate spoonbill often seen on classic Hopewell pottery. So far as is known, such a carving is unknown in Ohio Hopewell contexts. The last of the finds is a finely-made celt. It is made from dense black diorite and the bit is polished to a mirror-like finish.

This is the first time such rare figurines have been shown in full color.



Figure 2 (Converse) Diorite Celt.

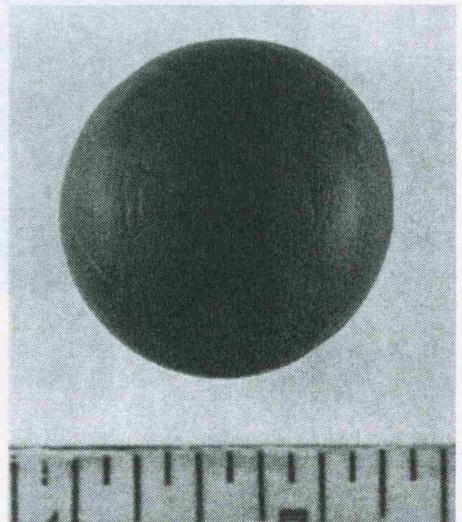


Figure 3 (Converse) Photograph and drawing of engraved diorite stone.

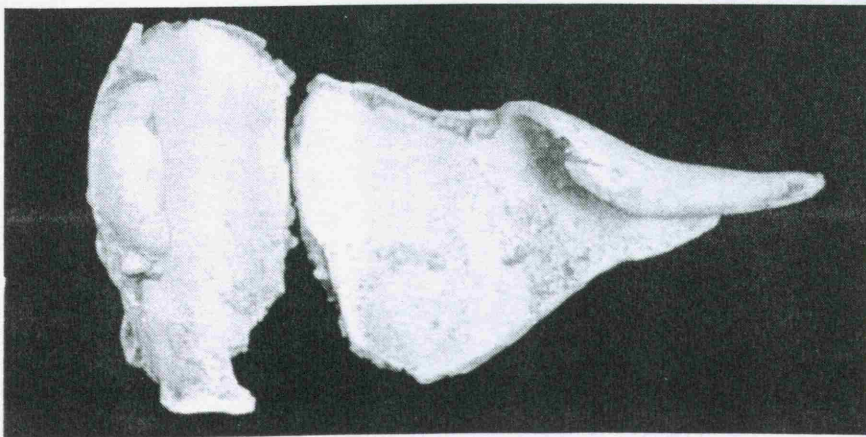


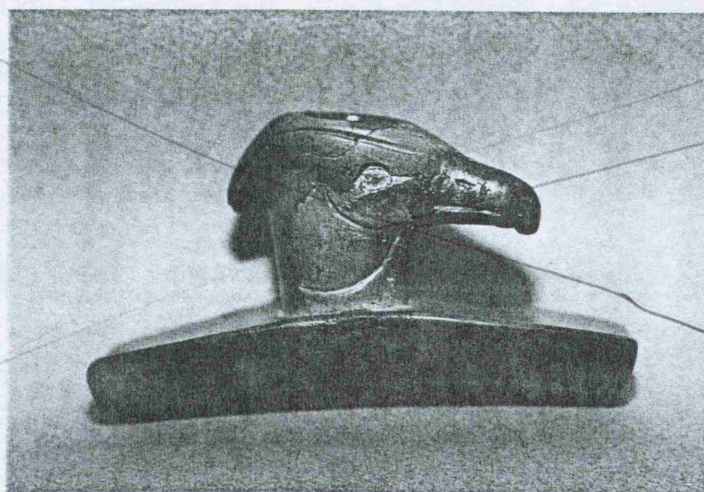
Figure 1 (Converse) Broken conch shell dipper.

HOPEWELL CERAMIC FIGURINES FROM CENTRAL ILLINOIS



(Converse) Ceramic Hopewell figurines plowed out of a field along the Illinois River.

HOPEWELL CERAMIC FIGURINES AND AN EFFIGY PIPE



(Converse) Ceramic Hopewell figurines and a Hopewell effigy pipe representing a merganser duck.



FAX FROM:

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

September 26, 2002

TO: Max Gergel

Page 1 of _1_

FAX #: 803/754-5285

Dear Max,

I don't think that Walter Griesmeir has a fax number. His telephone number is 49 821 557 905.

Best regards,

Alfred Bader
AB/az

TRANSMISSION VERIFICATION REPORT

TIME : 09/27/2002 11:52

DATE, TIME	09/27 11:52
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DURATION	00:00:26
PAGE(S)	01
RESULT	OK
MODE	STANDARD ECM

1-414-277-0709

September 23, 2002

Mr. Walter Criesmeir
Carron-du-Val strasse 11
D-86161 Augsburg, Germany

Dear Walter, Pat Trainor at Aldrich told me that you had contacted him about some surplus items you had which you wanted to dispose of. I will be glad to help. Tell me what you have and what price you are asking and I will check and see if someone wants to buy them.

I called Alfred and he gave me your phone and fax number and I have misplaced it but I will send this with a longer letter later this week and meanwhile will fax this to Alfred and ask that he fax to you and fax me both your phone number and fax so we can keep in touch. Pat sends love and please write us. We are old friends and the numbers of friends I have in our age group is dwindling.

Kindest regards

Sincerely

Max G.

Fax this to Alfred or phone



CREDIT SUISSE FIRST BOSTON

227 West Monroe Street
Suite 3100
Chicago, IL 60606
email: paul.vandenheuvel@csfb.com

Telephone 312 345 6064
Telefax 312 345 6056
Telephone 866 870 6404

PAUL G. VANDEN HEUVEL
Vice President
Private Client Services

Thursday, September 26, 2002

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

Dear Dr. Bader:

I want to thank you for taking the time to sit down and meet us this past Tuesday. Andy and I thoroughly enjoyed making your acquaintance, and we are looking forward to continuing our dialogue.

Based upon our brief discussion, I am confident that we will be able to add incremental value to your financial activities over time. I am equally confident that you will be able to very clearly understand any of the strategies or techniques that we might discuss with you.

My wife has already begun to enjoy "The Detective's Eye," and I am looking forward to reading your autobiography (incidentally, the copy that I had ordered over the internet arrived at my home today). Please call me if you have any questions or thoughts on the materials that I left with you. As we discussed, I will call you in advance of one of our next visits to Milwaukee in hopes that we can arrange a convenient time to meet.

Warm regards,

Paul G. Vanden Heuvel

Subject: Re: St. Louis visit
From: "ALAN WALL" <gwall37@msn.com>
Date: Thu, 26 Sep 2002 12:29:33 -0500
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Hello Alfred,

Please excuse my delay in responding to your message. I just got my computer back from the shop; had to get a new modem installed. It has been an honor and pleasure in making your visit as accommodating as possible. I have received only good feedback about your lectures especially the one at Sigma-Aldrich. I do have you scheduled to come back for our 100 year anniversary but I hope that we meet again in the interim. Please give my regards to Isabel.

Sincerely,

Greg

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

From: Alfred Bader Fine Arts
Sent: Wednesday, September 18, 2002 3:42 PM
To: Dr. Greg Wall, ACS
Subject: St. Louis visit

Dear Greg,

Thank you so much for the great care you took of us in St. Louis. We certainly enjoyed our visit.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Dear Philip and Lottie,

Thank you for your e-mail about the golfing lady. It had not occurred to me that the painting might not be by Arthur Spooner. But then I have a hard enough time identifying Rembrandt students and know nothing whatever about 20th century English painters. By all means put the painting into the golfing sale and let's hope it sells.

The other three paintings of mine which you have are much more important and much more firmly identified.

Best wishes,
Alfred

2524

Philip Mould wrote:

Dear Alfred,

See attached.

It looks as though your picture could go into the next Golf sale (July) at £5-800, given that it is not Arthur. Agreed?

Kind regards,

Philip

Lottie,

If it is a work by Arthur Spooner (the only famous Spooner that comes to mind) then £1,000-1,500. If it cannot be attributed to him, then £500-800.

Sorry I can't quote any higher but I fear it might be quite difficult to sell.

Let me know if I can be of further assistance.

Best Regards
Graham

> -----Original Message-----

> From: Lottie Bailey [SMTP:lottie@historicalportraits.com]

> Sent: Wednesday, September 25, 2002 12:42 PM

> To: 'Budd, Graham'

> Subject: RE: Golfing portrait

>

> Sadly I think not - perhaps the actual golf club may be of significance?!

>

> Lottie

>

>

> -----Original Message-----

> From: Budd, Graham [mailto:Graham.Budd@sothebys.com]

> Sent: 25 September 2002 12:39
> To: Lottie C. Bailey
> Subject: RE: Golfing portrait
>
>
> Dear Lottie,
>
> Before replying, is there any clue to who the subject maybe?
>
> Graham
>
>> -----Original Message-----
>> From: Lottie Bailey [SMTP:lottie@historicalportraits.com]
>> Sent: Wednesday, September 25, 2002 12:19 PM
>> To: graham.budd@sothebys.com
>> Subject: Golfing portrait
>>
>> Dear Graham,
>>
>> Further to our telephone conversation yesterday, I am attaching an image
>>
>> of the portrait of a lady golfer by A/H? Spooner, oil on canvas, framed
>> and measuring 30 x 25 inches.
>>
>> It belongs to a client of ours who would like to place it at auction.
>>
>> Could you in the first instance let me know an indication of auction
>> estimate and then when you are next in the west end I would be very
>> grateful if you could pop in and have a look at it.
>>
>> Many thanks and look forward to hearing from you.
>>
>> With best wishes,
>>
>> Lottie Bailey
>>
>>
>> For an up to date catalogue of our portraits view our website at
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>> CHARLOTTE BAILEY - ASSOCIATE DIRECTOR
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Subject: Paintings
From: Inierman <Inierman@bellsouth.net>
Date: Thu, 26 Sep 2002 09:41:06 -0400
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred

I spoke to Mr. DiMase early this morning and gave him until this weekend, Sunday, to come up with an answer. I also mentioned that whatever he does, he should do it soon because of the world situation and the subsequent art market affects. Maybe that will move him along. He's probably stalling a bit to see if he can get other interest and, as you know, that isn't so easy. I'll let you know when I hear (or don't hear).

Have a wonderful day.

Lewis

Subject: Re: Home
From: Inierman <lnierman@bellsouth.net>
Date: Thu, 26 Sep 2002 07:00:32 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred

You can certainly forward any attachment I provide. I don't know which one you mean here since your message came as a return to the Benisti attachments. I thought they were of no interest. Maybe it's just that you selected the wrong message to "reply" to. You can feel free to send anything I offer unless I've been sworn to strict privacy, in which case I will let you know in advance.

Let me know if you have any further questions.

Best wishes from your admiring friend.

Lewis

Subject: FW: Golfing portrait
From: "Philip Mould" <philip@historicalportraits.com>
Date: Thu, 26 Sep 2002 10:05:36 +0100
To: "Bader Alfred \ (E-mail\)" <baderfa@execpc.com>

2524

Dear Alfred,

See attached.

It looks as though your picture could go into the next Golf sale (July) at £5-800, given that it is not Arthur. Agreed?

Kind regards,

Philip

Lottie,

If it is a work by Arthur Spooner (the only famous Spooner that comes to mind) then £1,000-1,500. If it cannot be attributed to him, then £500-800.

Sorry I can't quote any higher but I fear it might be quite difficult to sell.

Let me know if I can be of further assistance.

Best Regards
Graham

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> Sent: Wednesday, September 25, 2002 12:42 PM

> To: 'Budd, Graham'

> Subject: RE: Golfing portrait

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> Before replying, is there any clue to who the subject maybe?

>

> Graham

>

>> -----Original Message-----

FW: Golfing portrait

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

>> From: Lottie Bailey [SMTP:lottie@historicalportraits.com]
>> Sent: Wednesday, September 25, 2002 12:19 PM
>> To: graham.budd@sothebys.com
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>> Further to our telephone conversation yesterday, I am attaching an image
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>>
>> It belongs to a client of ours who would like to place it at auction.
>>
>> Could you in the first instance let me know an indication of auction
>> estimate and then when you are next in the west end I would be very
>> grateful if you could pop in and have a look at it.
>>
>> Many thanks and look forward to hearing from you.
>>
>> With best wishes,
>>
>> Lottie Bailey
>>
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FW: Golfing portrait

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

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

(414) 962-5169

September 25, 2002

Mrs. Ilsebill Gangkofner
Steirerstrasse 8
81247 Munich
GERMANY

Dear Mrs. Gangkofner,

Surely I will not have to tell you and your sister how sad Isabel and I are to know of Ellen's passing.

Enclosed please find a rough draft of an obituary that I have written with the information supplied by Professor Schwaeble. I have sent this to him and have asked him to translate this into German, perhaps to be used in the *Weltkunst*. Naturally I have asked Professor Schwaeble to take note of any suggestions you and your sister might have.

As you perhaps know, Isabel and I come to Munich once a year every June and during the last many years spent an afternoon with Ellen. The only exception was this last June when she felt she was not well enough to see us.

Might it be possible to visit you and your sister next June, to meet you and to talk about our two old and good friends?

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.
C: Professor Schwaeble

Dear Professor Schwaeble,

Here is my first draft of the obituary of Ellen Bernt.

What is important to me is that wherever it is published it come from both of us.

Two details to keep in mind: Ellen's father, Professor Rorig, spelled his name without an h and Walther always spelled his name with an h.

I am sending a copy of this to Mrs. Ilsebill Gangkofner, whose address I have, but not her phone number. Could you please e-mail that to me. Of course I am asking her to share this with her sister and then send whatever changes they might like to suggest directly to you.

I presume that this will be better published in German and I would also appreciate a copy of your final draft sent to me by e-mail.

Isabel and I will be in our English home in Bexhill-on-Sea from about the 10th of November through the 20th of December and will spend the week of the old master sales in London. It would be great if we could meet in London or if you could visit us in Sussex.

With all good wishes I remain

Yours sincerely,
Alfred Bader

The passing of Ellen Bernt in Munich on September 10 (?) closes a most singular chapter in the history of connoisseurship of Northern Baroque paintings.

The daughter of a famous historian, Professor Fritz Rörig, Ellen was born in Lübeck in December 1913. Her parents divorced when she was five and her mother, who traveled with her a good deal, eventually settled in Seefeld im Tirol. Her father wanted her to go to university after her matriculation, but she disliked the idea of attending a Nazi dominated school. Instead she studied photography and opened her own studio.

A chance encounter in a Munich streetcar on a winter evening in 1942 changed the lives of four people and began what became in time a unique chapter in the history of connoisseurship. There were only two passengers on that tram, Ellen and a 42 year old civil engineer, the Sudetendeutsche widower, Dr. Walther Bernt. He guided her through the dark wartime streets to her house and asked her to make photographic portraits of his two daughters, Ilsebill and Frauka.

Dr. Bernt and Ellen Rörig soon realized that they shared many interests, not only in photography, but also a love of northern 17th century paintings and a thorough dislike of National Socialism. Their friendship grew. Ellen helped him look after his daughters and joined him in his work. Walther was trying to make a compilation of Dutch and Flemish 'Kleinmeister' of whom some 3000 were known by name and 900 by specific works. Several dictionaries of these artists existed, but there was no illustrated handbook. The collecting of photographs and attempts to have material published was extremely difficult and frustrating during the last years of the war, but three volumes of "Die Niederländischen Maler des 17. Jahrhunderts" with 1042 illustrations were eventually

produced by F. Bruckmann in Munich in 1948.

After well over a decade of working together, Ellen and Walther married in 1957 and settled in a beautiful home in the Mottlstrasse 13, near the Schwabinger Krankenhaus. Here they assembled a collection of many thousands of photographs of 17th century paintings, indexed alphabetically, with many auction catalogs, a fine library and a superb collection of paintings.

During their years together, Ellen developed from being his star pupil into a partner with great knowledge and an excellent eye. Through this passion for collecting, this 'Sammler-Leidenschaft', Ellen and Walther became the most knowledgeable and respected husband and wife team in the field of Netherlandish 'Kleinmeister'. Although personally they lived very private lives, they were gracious hosts, willing to help and share their knowledge with others. Many collectors, both young and old, visited them to talk about paintings in which they were interested and to compare works with the photographs in their enormous archive.

The Bernts knew more about Netherlandish paintings than most academics. Walther wrote expertises only for works of quality, always for the same fee regardless of the value of the painting, and he refused to write opinions on work by Rembrandt, Frans Hals, Vermeer, Rubens and Van Dyck.

Their connoisseurship and opinion was so well respected that few collectors in central Europe would buy Dutch paintings without a Bernt expertise. They published several further and enlarged editions of "Die Niederländischen Maler", one in English in 1969. The last, a five volume work, three of paintings and two of drawings, illustrating the works of 905 artists with 2280 illustrations, was produced in 1979, the year before Walther died of a stroke.

Ellen continued Walther's work writing expertises for many years until her eyesight failed. The recent decline in collecting Northern Baroque painting in central Europe now may well be due to the passing of the Bernt era.

Wilhelm Schwaeble wrote:

Dear Dr. Bader,
Please accept my apologies for the delay in sending you a short resume about information that might be needed for your obituary. I have been giving a series of lectures at Oxford University and kept me busy training new post docs. For me, on a personal note, Ellen was my mother and friend. She has allowed me to pursue a career as a leading scientist with enormous encouragement and I owe most of my success to her. Her death is a hard blow for me as we maintained a close friendship for 22 years. I still have to come to terms.

I am so grateful and pleased about your willingness to write the obituary for her. I know that she lived a very "private life" with only a small circle of highly appreciated friends of which you and your wife were part for many years. She never aimed for being in the centre of attention, so I assume that the most appropriate way to act in her sense would be to focus on what she has contributed to the "Bernt phenomenon" that both Walter and Ellen, being no "art historians" by education were to become leading and widely recognized experts of Dutch and Flemish paintings and drawings of the 17th century. They both established an enormous archive of photographs of paintings and drawings of this area - which includes no less than 1200

artists. This archive is now going to be donated to Harvard University. You may know that Walter had a doctorate in Civil Engineering and his professional vocation to become an expert in arts developed from his "Sammeler-Leidenschaft" and deep knowledge and talent to recognize quality and the personal imprints in arts craft of this period.

Ellen Bernt was born on the 10th of December 1913 in Lübeck as the only child of the famous Dr. Fritz Röhrig, Professor of History, specialized on the History of the "Hanse trade union". He was eminent in his field - to an extent that he is often referred to as "der Hanse-König". The marriage between her parents broke up when Ellen was about five years old and they divorced shortly after. Ellen came to stay with her mother, an educated and fairly strong-headed personality. The allocation that her father paid for her mother was eaten up by the inflation and with help of her mother's parents, they built a house in Seefeld/Tirol. Ellen was an outstanding pupil and -although her mother has taken her out of school for long, frequent and extensive journeys- she completed her Abitur with distinction. Due to her stern character and her determined and clear dislike for everything that had to do with "Nationalsozialismus", she refused her father's wish to join University as it was too much to bare for her to join a politically infiltrated academic institution. She therefore trained as a photographer, completed a "Meisterprüfung" and run on her own a studio for mainly architectural photography. In approx. 1942 she met Walter in a tram running through wartime Munich. They were the only passengers and the driver shouted something with a strong Bavarian dialect that none of the two understood. So they got talking and Walter guided her to her house through the dark wartime streets and asked her for Portraits of his two daughters. His wife had died from cancer not too long ago. From friendship grew love and Ellen looked after the girls and moved into Ungererstrasse after her house in the Friedrichstrasse collapsed in a bomb raid. She and Walter married after moving into Mottlstrasse, 1957 or shortly after. Ellen started early to help Walter with his book and helped to build up this extraordinary archive of Dutch and Flemish (also some German/Austrian) painters of the 17th century. Ellen was Walter's master pupil and she soon became independent in her own judgment. They worked effectively as a team of experts and their work together and their respect for each other became a recipe for their happy marriage. Walter died in 1980 at the age of 80 from a stroke. Ellen was heart broken. She continued to work as a respected and tremendously knowledgeable expert for the next 20 years until she retired.

Please let me know when you need anymore details. With my very best wishes for you and your wife....

Yours

Wilhelm Johannes Schwaeble

Dr. Wilhelm Schwaeble
Professor of Immunology
Department of Microbiology and Immunology
University of Leicester
Medical Science Bld, University Road
Leicester LE1 9HN, UK

Tel. ++44-116-2525674
Fax ++44-116-2525030

Subject: Re: Ellen Bernt
From: Wilhelm Schwaeble <ws5@leicester.ac.uk>
Date: Sun, 22 Sep 2002 14:09:21 +0100
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Dr. Bader,

Did you receive my last e-mail with a short resume on Ellen Bernt's life ?
I am very anxious that by now you have all the information you require to do
her the honor and write a short obituary for her. Please let me know whether
you require any more information. I can also submit your obituary text to
the Frankfurter Allgemeine Zeitung, should it prove difficult to do this
from the United States. Again, I wish to thank you for your kind
considerations on Ellen Bernt's behalf.

Best wishes
Yours

Wilhelm Johannes Schwaeble

Dr. Wilhelm J. Schwaeble
Professor of Immunology
Department of Microbiology and Immunology
University of Leicester
Medical Science Bld, University Road
Leicester LE1 9HN, UK

Tel. ++44-116-2525674
Fax ++44-116-2525030
Home number: ++44-116-2304162

Subject: Re: Ellen Bernt
From: Wilhelm Schwaeble <ws5@leicester.ac.uk>
Date: Fri, 20 Sep 2002 11:01:50 +0100
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Dr. Bader,

Please accept my apologies for the delay in sending you a short resume about information that might be needed for your obituary. I have been giving a series of lectures at Oxford University and kept me busy training new post docs. For me, on a personal note, Ellen was my mother and friend. She has allowed me to pursue a career as a leading scientist with enormous encouragement and I owe most of my success to her. Her death is a hard blow for me as we maintained a close friendship for 22 years. I still have to come to terms.

I am so grateful and pleased about your willingness to write the obituary for her. I know that she lived a very "private life" with only a small circle of highly appreciated friends of which you and your wife were part for many years. She never aimed for being in the centre of attention, so I assume that the most appropriate way to act in her sense would be to focus on what she has contributed to the "Bernt phenomenon" that both Walter and Ellen, being no "art historians" by education were to become leading and widely recognized experts of Dutch and Flemish paintings and drawings of the 17th century. They both established an enormous archive of photographs of paintings and drawings of this area - which includes no less than 1200 artists. This archive is now going to be donated to Harvard University. You may know that Walter had a doctorate in Civil Engineering and his professional vocation to become an expert in arts developed from his "Sammler-Leidenschaft" and deep knowledge and talent to recognize quality and the personal imprints in arts craft of this period.

Ellen Bernt was born on the 10th of December 1913 in Lübeck as the only child of the famous Dr. Fritz Röhrig, Professor of History, specialized on the History of the "Hanse trade union". He was eminent in his field - to an extent that he is often referred to as "der Hanse-König". The marriage between her parents broke up when Ellen was about five years old and they divorced shortly after. Ellen came to stay with her mother, an educated and fairly strong-headed personality. The allocation that her father paid for her mother was eaten up by the inflation and with help of her mother's parents, they built a house in Seefeld/Tirol. Ellen was an outstanding pupil and -although her mother has taken her out of school for long, frequent and extensive journeys- she completed her Abitur with distinction. Due to her stern character and her determined and clear dislike for everything that had to do with "Nationalsozialismus", she refused her father's wish to join University as it was too much to bare for her to join a politically infiltrated academic institution. She therefore trained as a photographer, completed a "Meisterprüfung" and run on her own a studio for mainly architectural photography. In approx. 1942 she met Walter in a tram running through wartime Munich. They were the only passengers and the driver shouted something with a strong Bavarian dialect that none of the two understood. So they got talking and Walter guided her to her house through the dark wartime streets and asked her for Portraits of his two daughters. His wife had died from cancer not too long ago. From friendship grew love and Ellen looked after the girls and moved into Ungererstrasse after her house in the Friedrichstrasse collapsed in a bomb raid. She and Walter married after moving into Mottlstrasse, 1957 or shortly after. Ellen started early to help Walter with his book and helped to build up this extraordinary archive of Dutch and Flemish (also some German/Austrian) painters of the 17th century. Ellen was Walter's master pupil and she soon became independent in her own judgment. They worked effectively as a team of experts and their work together and their respect for each other became a recipe for their happy marriage. Walter died in 1980 at the age of 80 from a stroke. Ellen was heart broken. She continued to work as a respected and tremendously knowledgeable expert for the next 20 years until she retired.

Please let me know when you need anymore details. With my very best wishes

for you and your wife....
Yours

Wilhelm Johannes Schwaeble

Dr. Wilhelm Schwaeble
Professor of Immunology
Department of Microbiology and Immunology
University of Leicester
Medical Science Bld, University Road
Leicester LE1 9HN, UK

Tel. ++44-116-2525674
Fax ++44-116-2525030



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 25, 2002

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

Dear George,

Might you be interested in handling one or both of the two paintings, photographs enclosed?

The *Maternal Love* is attributed to Millais but I have a hard time recognizing quality in 17th century paintings, never mind pure English schmalz. The condition of the work is good.

1075 { The other is much more complicated. I purchased it many years ago when it was de-accessioned by the museum in San Diego. Richard Spear's comments will also be clear. Recently I had it cleaned by my very competent conservator friend and it now looks quite different. The photograph of course is taken after conservation. The background had been completely overpainted and the original is a really beautiful turquoise.

A fellow from Vienna called me this morning to inquire what I would offer for that Rubens which you have viewed at the owner in Brussels. Of course I replied that I could not possibly make an offer without even seeing a photograph but that I relied on what you, my good friend, had told me. I suggested that he talk to you directly.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only

ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709

E-mail: baderfa@execpc.com

Subject: Thank you
From: Gwenda <damoore@ca.inter.net>
Date: Wed, 25 Sep 2002 16:32:15 +0000
To: baderfa@execpc.com

Please convey my thanks to your friend for his response to my enquiry. I was surprised that he would classify my little painting as Italian rather than Spanish.

I have been in touch with Waddington's here in Toronto re a couple of (my own portrait) bronzes, and will take your advice to see if they will handle the painting on glass.

So, thanks to you once again.

With all good wishes,

Sincerely

Gwenda Moore

Subject: Re: Your e-mails
From: Inierman <Inierman@bellsouth.net>
Date: Tue, 24 Sep 2002 17:35:37 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred

Thank you for getting back. I believe from emailed correspondences that the painting is to be bought in the \$5000.00 range. I could be wrong and it may in reality be a bit less if I attempt firm negotiations. It looks very sound and attractive and these things, generally, seem to sell for 2-3 times that even if they are only school of or attributed to. Solid French attributions do much better as you know. Let me know if I should try to proceed. The call and the "gelt" is always yours.

With best wishes as always,

Lewis

Subject: Painting of the day
From: Inierman <Inierman@bellsouth.net>
Date: Wed, 25 Sep 2002 09:51:01 -0400
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred

It's me again. The pest from South Florida with my "Painting of the Day" it seems. I guess it's better than finding nothing to offer you.

Attached are 6 photos of a newly rescued landscape, in very dirty original condition and in need of proper conservation. It looks at first to be late 17th century but, I hold the possibility of early 18th. I can't be sure through all the shmootz. It also looks at first to be Dutch in origin but, I also hold open the possibility of German etc.

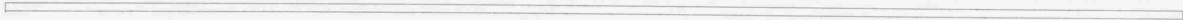
It is oil on canvas, old lined and deep yellow varnish from the year of the flood, 31" X 38" and it is impossible to note a signature in this state. I bought it because it appears quite solid and it is fresh to market. I would much rather sell it as is than try to recover conservation costs later. Other than the obvious tear, which is very very clean, it appears to need a good lining, cleaning and, no doubt some minor touch.

It is offered at a very very short profit for \$2700.00 lest I have funds tied up for a long time. I hope you can use it as it will be very decorative and sizeable when hung and probably attributable. Also, could you let me know your further decision on the French portrait of yesterday based upon my guesstimate of price. Should I negotiate for the best deal and let you know? You can send payment directly to the antique dealer in Baltimore if we reach agreement.

With best wishes and always trying,

Lewis

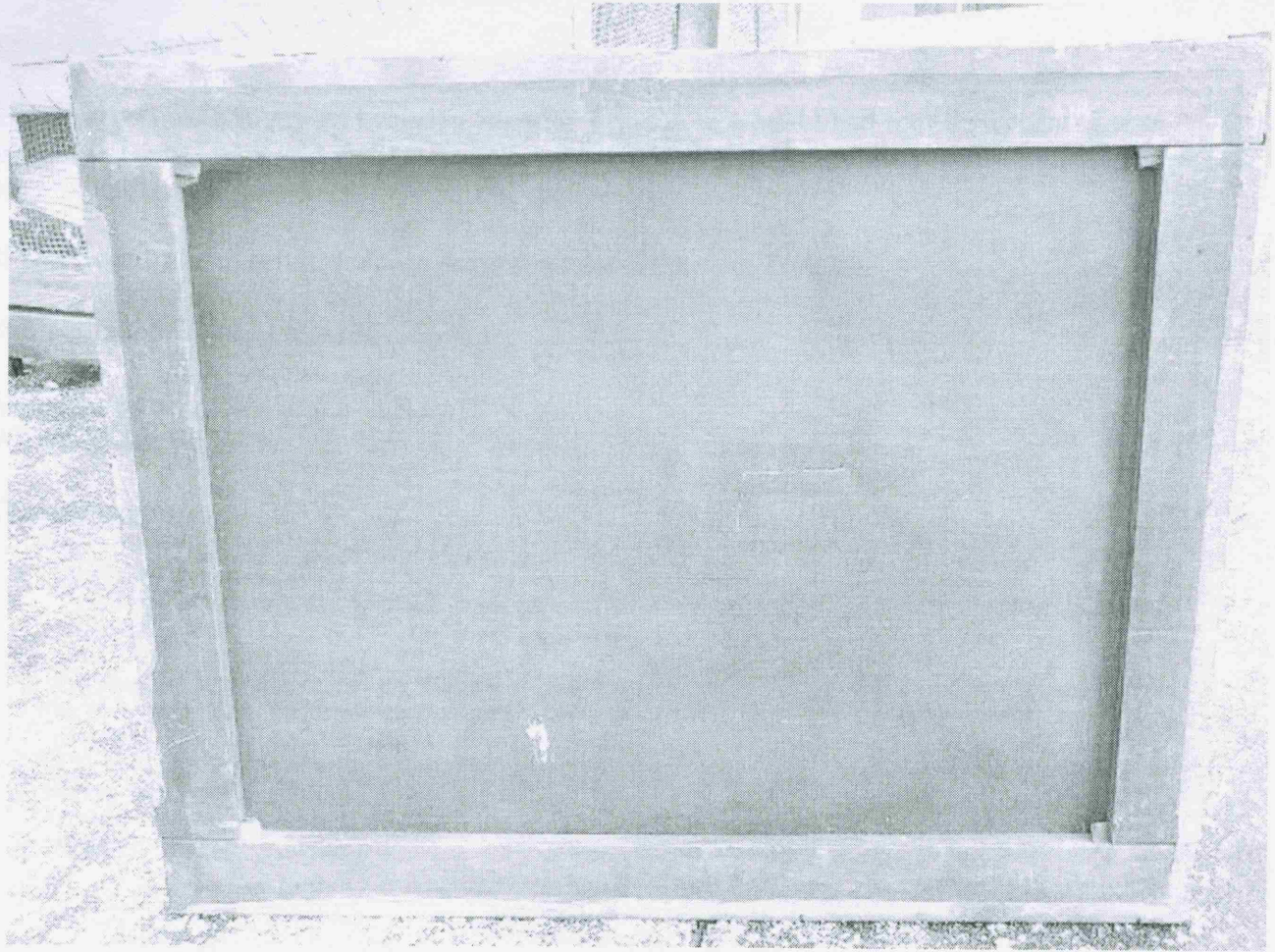












Dear Miss Moore,

I have now spoken to my art historian friend in London to whom I had sent the image of your painting. He has now told me that he believes the painting is 18th century, probably Italian, and not very valuable.

If you would like to sell it, I would suggest a local auction in Toronto.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Gwenda wrote:

Dear Miss Moore,
Thank you for your letter and the snapshot of your painting. That looks charming but is not, I believe, related to El Greco.

My expertise is more in Dutch and Flemish paintings but I have a good art historian friend who knows a great deal about paintings such as yours. And so I have sent your snapshot and a copy of your letter to my friend in London and will let you know as soon as I have his response.
With all good wishes I am
Yours sincerely,
Alfred Bader

Dear Mr. Bader,

I should have thanked you before this for forwarding my snapshot to your friend in London (Ontario ?), but was inundated with commissions and neglected all else until I had completed them. Some years ago, that would have taken me perhaps ten days, but now, due to unwelcome advancing decrepitude, took almost a month. Did you ever see that advertisement (I think for luggage) where the aging and rugged actor, whose name I can't recall, at the last moment turns to the camera and says "By the way, getting old isn't for sissies" ?

As it happens, I wasn't under the illusion that my little painting was by el Greco -- it was a quick way to describe its general style. The 'old' Spanish lady who gave it to me said that her mother had been lady in waiting to the last queen, and since she claimed to be descended from Drake -- her name was indeed Paloma Drake -- I thought the painting was probably the sort of small gift made to whoever the queen thought should be acknowledged at the least expense to the royal purse.

I hope your friend can spare a minute to offer his opinion. Meanwhile, thanks again for your kindness and assistance.

Sincerely
Gwenda Moore

From: [illegible]

To: [illegible]

Subject: [illegible]

[illegible text]

[illegible text]

[illegible signature]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

[illegible text]

Subject: Re: Your painting
From: Gwenda <damoore@ca.inter.net>
Date: Sun, 22 Sep 2002 00:33:59 +0000
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Miss Moore,
Thank you for your letter and the snapshot of your painting. That looks charming but is not, I believe, related to El Greco.

My expertise is more in Dutch and Flemish paintings but I have a good art historian friend who knows a great deal about paintings such as yours. And so I have sent your snapshot and a copy of your letter to my friend in London and will let you know as soon as I have his response. With all good wishes I am
Yours sincerely,
Alfred Bader

Clotis

Dear Mr. Bader,

I should have thanked you before this for forwarding my snapshot to your friend in London (Ontario ?), but was inundated with commissions and neglected all else until I had completed them. Some years ago, that would have taken me perhaps ten days, but now, due to unwelcome advancing decrepitude, took almost a month. Did you ever see that advertisement (I think for luggage) where the aging and rugged actor, whose name I can't recall, at the last moment turns to the camera and says "By the way, getting old isn't for sissies" ?

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I hope your friend can spare a minute to offer his opinion. Meanwhile, thanks again for your kindness and assistance.

Sincerely
Gwenda Moore

Nine out of ten times
such enquiries lead to
nothing - the tenth
leads to a Galileo.

Thanks
Gwenda

TRANSMISSION VERIFICATION REPORT

TIME : 09/24/2002 10:02

DATE, TIME	09/24 10:01
FAX NO./NAME	C WHITFIELD
DURATION	00:00:35
PAGE(S)	01
RESULT	OK
MODE	STANDARD ECM

Dear Ted,

I am sorry that a trip to St. Louis has delayed my responding to your letter of September 7th.

I am happy that you found my material on Couper useful. Referring to Alfred Bader Private Archives sounds a bit pompous but I cannot readily think of a better term. Thus, by all means, use it if you like, or something better, simpler, if it occurs to you.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Alfred Bader
224 East Adams, Suite 622
Chicago, Ill. 60601

Dear Alfred,

I've been asked to write the Couper biography for a multi-volume
dictionary of 19th century British scientists and have the impression
you kindly made for the Dictionary Centre. Is the material on Couper
now in that the Couper collection in your possession? Alfred
Bader Private Archives?

I hope you and your wife are well

Sincerely,

Ted
Theodore Couper

Benfey
909 Woodbrook Drive
Greensboro NC 27410
Phone (336)-854-2136
FAX (928)-438-8616
e-mail benfeyot@nr.infi.net

7 September 2002

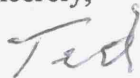
Alfred Bader
924 East Juneau, Suite 622
Milwaukee WI 53202

Dear Alfred,

I've been asked to write the Couper biography for a multi-volume dictionary of 19th century British scientists and have the copies you kindly made for the Beckman Center. In the section on sources how do I list the Couper collection in your possession? Alfred Bader Private Archives?

I hope you and your wife are well.

Sincerely,



Theodor Benfey

Dear Professor Koren,

Thank you for your letter of September 17th.

My wife and I do not come to Israel very often, though we spent a happy week there during the last Passover.

I hope to have a chance to visit your school when next we come.

With best regards I am

Yours sincerely,
Alfred Bader

Dear Philip,

Thank you for your e-mail of today.

What a pity that the Director of the Virginia Museum doesn't really like the Lely. Of course you have my permission (which is really not needed) to exhibit the painting any way you like.

Best wishes,
Alfred

Philip Mould wrote:

Thank you.

I have now viewed both these and they are not things I could usefully progress.

I had the Director of Virginia Museum in yesterday to see the Lely. Instead, he fell in love with the Van Dyck and wishes to discuss with colleagues how it could be progressed. This is good news.

It still leaves the Lely. One proposal is that you let me exhibit it in our major exhibition in November and offer it to selected collectors and museums world via the catalogue. If we fail to sell it we can then consider going back to Christies on the pretext that by offering it around its provenance - or lack of it - became apparent.

Whatever course however, my concern remains that the lack of provenance is not sufficient for Christies to feel culpably obliged to reimburse.

Regards,
Philip

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

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

Sent: 23 September 2002 19:47

To: Philip Mould

Subject: Abbey auction on Wednesday

Dear Philip,

What do you think of Lot 102 and of Lot 35? Louisa Starr Canziana exhibited at the Royal Academy 44 times.

www.burstowandhewett.co.uk

Best wishes,
Alfred

RE: Abbey auction on Wednesday

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

Subject: RE: Abbey auction on Wednesday
From: "Philip Mould" <philip@historicalportraits.com>
Date: Tue, 24 Sep 2002 11:18:03 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Thank you.

I have now viewed both these and they are not things I could usefully progress.

I had the Director of Virginia Museum in yesterday to see the Lely. Instead, he fell in love with the Van Dyck and wishes to discuss with colleagues how it could be progressed. This is good news.

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Subject: Abbey auction on Wednesday

Dear Philip,

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www.burstowandhewett.co.uk

Best wishes,
Alfred

BRING?

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
September 23, 2002
(414) 962-5169

Professor Dr. Ernst van de Wetering
Stichting Foundation Rembrandt Research
Project - RRP
c/o Kunsthistorisch Instituut
Herengracht 286
Amsterdam NL-1016 BX
NETHERLANDS

Dear Ernst,

Isabel and I plan to be in Amsterdam for the old master sales on November 5th and 6th and I wonder whether it would be convenient for us to bring Bredius 304 for your examination.

Also, I recently acquired a small oval *Study of a Baby*, photograph enclosed. This was given to the San Diego Museum as a Rembrandt which of course it is not. But it is conceivable that it is by de Gelder. Might Dr. Klein be in Amsterdam during our visit? In that case I would bring this oval with me for his examination. Clearly, if the tree was felled in 1730, then the painting could not be by de Gelder.

Also, I have discussed Bredius 294A which you examined last year, with my very able conservator. He is quite prepared to strip it completely. Would you then be interested in looking at it once again? This of course could not be done before our trip in November, but before our next trip.

Will I be able to acquire Vol. IV during our visit?

With all good wishes I remain

Yours sincerely,

Alfred Bader

Alfred Bader
AB/az
Enc.

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

(414) 962-5169
September 23, 2002

Dr. Shelley Perlove
The University of Michigan – Dearborn
College of Arts, Sciences, and Letters
Humanities Department
Dearborn, MI 48128-1491

Dear Dr. Perlove,

Thank you for your letter of September 15th and for sending me your interesting article from Vol. 25 of *Dutch Crossing*.

Of course I read your paper immediately and with great interest. I have not yet read Professor Michael Zell's book which deals with similar subjects and once I have, I look forward to comparing the two.

May I make two suggestions for your future papers: One is that you should find a friend who is fluent in German who would correct your German words. The second is to make your references more user friendly. Let me give you an example: On p. 264 you refer to Martin Buber's work with a group called Bar Kochba of which I have never heard. And so I checked reference #151 which does not lead directly to Buber's work. I am familiar with some of his work and wonder whether you didn't really mean the Hasidim, rather than to a Bar Kochba society.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 23, 2002

Mrs. Marilyn Giraldi
Apt. 13-4A, 2467 Rt. 10
Morris Plains, NJ 07950

Dear Mrs. Giraldi,

Thank you so much for those interesting Dutch, Canadian and Finnish stamps. I stopped collecting many years ago, though I still have a large number of unique Austrian imperforate sheets dating from 1900 to 1938. If I live long enough I may find a specialist in Austrian paintings who is interested.

Now I have to thank you for the snapshots of that really amusing painting of your father, done by Matulay during the last war. Clearly the face looks like that of your father in the photograph, but then he added a French 18th century style wig which makes the painting almost a caricature. Is it signed or monogrammed? I would like to urge you to put a photograph of your father and some description of Matulay's onto the back of the painting. Otherwise, 100 years from now people will know neither whom this depicts nor who painted it.

I am taking the liberty of sending one of the snapshots and copies of our correspondence to Emily, Matulay's daughter, who now lives in India.

Also, I am enclosing some old stamps as a small thank you.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.
C: Emily Matulay (Amrita)

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



about:blank

Dear Lewis,

You certainly come up with interesting paintings. That portrait in Maryland does look French and the sitter is probably identifiable. I don't really have customers for such and all I would do is send the painting to Sotheby's in New York. As you have not seen it, we should probably pass, but of course the final decision should depend on the price.

All the best,
Alfred

Subject: Nice portrait
From: Inierman <Inierman@bellsouth.net>
Date: Mon, 23 Sep 2002 11:09:20 -0400
To: Alfred Bader <baderfa@execpc.com>

Dear Alfred

The attached two photos, the second being clearer, are of a nice looking portrait offered to me. It is thought by the owner to be a German subject, but I think more French in style of painting. While it could be a German sitter, there were good French portraitists working in the German court e.g. Antoine Pesne (who is my best guess for this). The second email has close up photos which I requested since the full length is not the clearest. There are three pics including the back which shows a newer lining.

The painting is not in Florida but in Maryland so I haven't seen it. Should I pursue this any further? Given the ermine robe, can I guess at royalty of some kind? Looking forward to hearing from you.

Best

Lewis





Subject: Nice portrait photos 2
From: Inierman <Inierman@bellsouth.net>
Date: Mon, 23 Sep 2002 11:11:24 -0400
To: Alfred Bader <baderfa@execpc.com>

From: Lewis Nierman <critterdoc@ureach.com>
Reply-To: <critterdoc@ureach.com>
Date: Mon, 23 Sep 2002 11:00:17 -0400
To: Inierman@bellsouth.net
Subject: photos 2

----- forwarded message attached -----

From: emattson <emattson@comcast.net>
Date: Tue, 03 Sep 2002 21:51:50 -0400
To: critterdoc@ureach.com
Subject: Re: Question for seller -- Item #903909252

Minimal inpainting, just some scratching that needed light touch up. Here are some pics.
E.Christian Mattson
Antiquarian Bookseller
Four Turtlerock Court
Baltimore Maryland 21234 USA
Tel: 410-668-4730

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

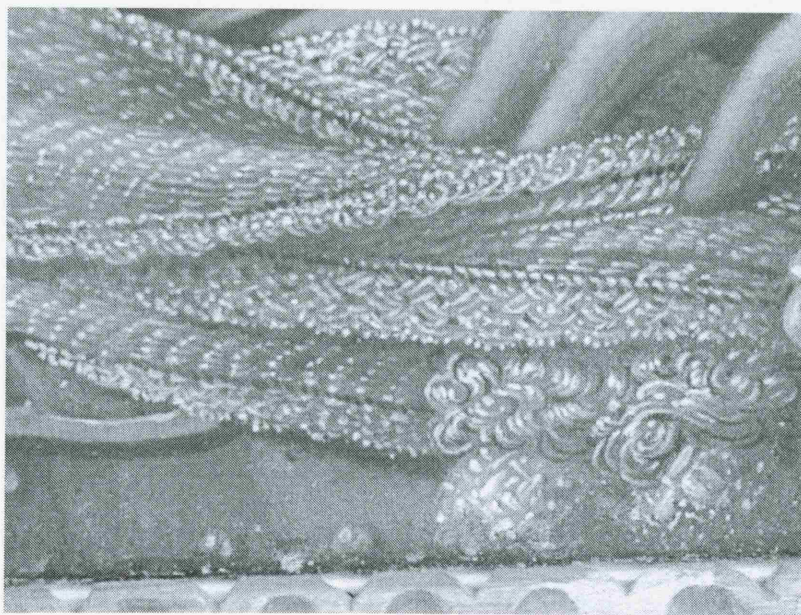
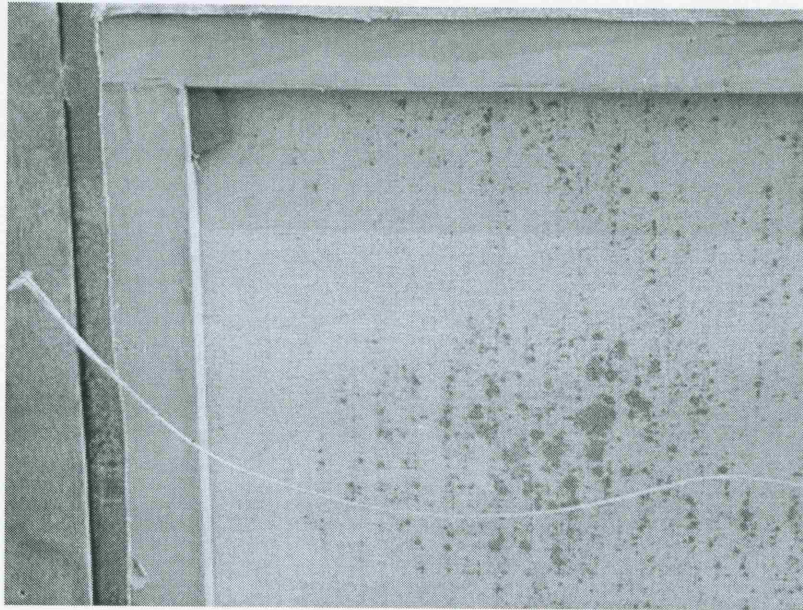
From: critterdoc@ureach.com
To: emattson@comcast.net
Sent: Tuesday, September 03, 2002 6:29 PM
Subject: Question for seller -- Item #903909252

Can you please send better detail photos of this painting to see nature of canvas and paint craquelure? A few details including face and hands etc. will be nice along with photo of the back and stretcher. Can you state if there was any repaint necessary and where it exists? Is the figure in good condition?

Dear Alfred

Additional photos of portrait enclosed as attachments.

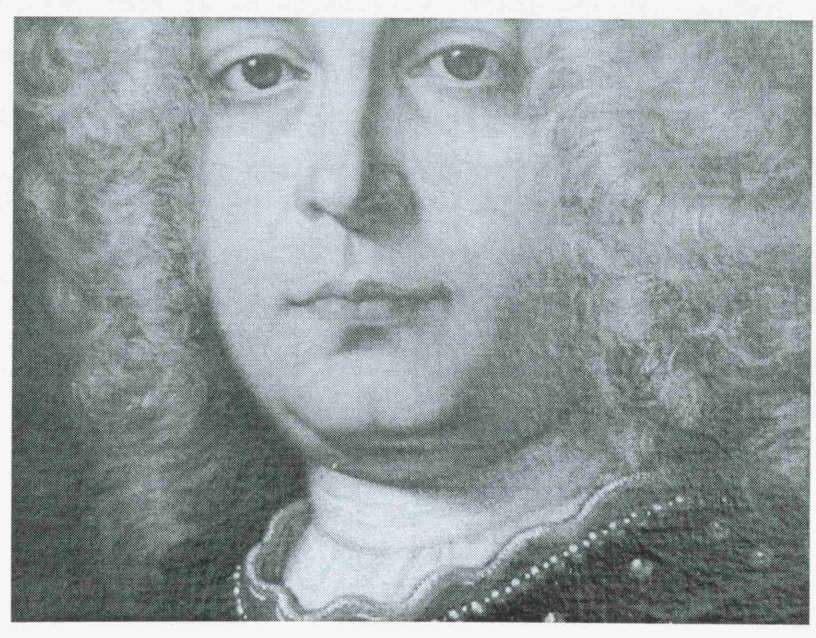
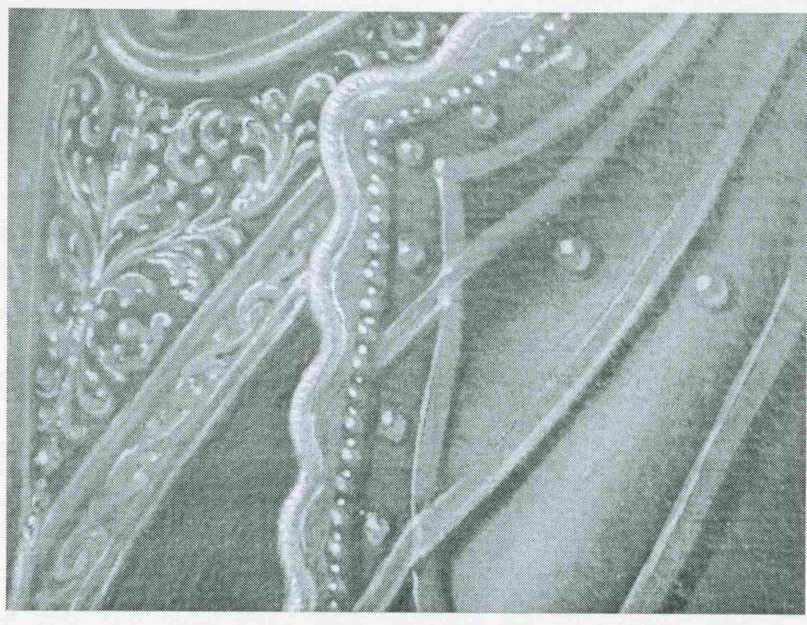
Lewis



Nice portrait photos 2

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

Thank you for your
kindness and I will be
sending monkey G
and what you can
and up to you
I will be
at 10
Muriel Kubie
New York
with love



Dear Jane,

Thank you for your yesterday's e-mail, and of course we reciprocate your good wishes.

Isabel and I will be away from Milwaukee from very early Thursday morning, October 3rd, until Sunday morning, October 6th. On Wednesday afternoon I will leave my Honda in the Astor garage and would appreciate having it back on Sunday morning because we have visitors from California coming to Milwaukee and I should drive them around.

All best wishes as always,
Alfred

Marvin Klitsner wrote:

Dear Isabel and Alfred,

Hope you are both well and having an enjoyable Succot. I'm remembering the very nice Succah David built when he was a student at Hillel Academy. Do hope his life and the lives of his family are coming back to normal.

I had Yon Tov with both the Klitsner and Shapiro families and this evening will be with the Wolffs. This is an especially social Holiday; probably in spite or because of the great "concern" everyone is feeling at this time. It is always difficult to be away from Israel but I am most anxious to see Mother. It always gives me (and Mother) much pleasure when I hear that you have been to visit her.

I plan to arrive in Milwaukee on Wednesday, October 2nd and would appreciate using the gallery car until you return on Sunday.....that is if you are still planning to be away those days. It would be most helpful as well as saving me some rental costs.

All best wishes to the family for a Moadin L' Simcha from all here.
Jane

Dear David,

I am mailing you today the list of paintings that I gave to the Agnes.

Let's leave the Italian, French and Spanish paintings to be considered after the Southern Baroque chair arrives.

Among the others I have marked 1 Swiss, 2 unidentified, 4 German, 7 Dutch and Flemish and 2 British paintings, for a total of 16 paintings to be considered on Saturday afternoon. If you could get these 16 together, it should not be too difficult to separate the mediocre from the good.

Do you remember a tall redhead who spoke on Lievens and Rembrandt in the 1650s during the Amsterdam Symposium, a fellow called Shelley K. Perlove? What is he like? He works at the University of Michigan in Dearborn and has now sent me a very curious, long article entitled *Perception Critical Responses to the Jews of Rembrandt's Art at Millieux*. Before I respond to him and point to the many mistakes, I would like to know what you think of him.

Will you have a chance to take *Gibraltar* to Ottawa before our visit?

With all best wishes,
Alfred

Mileu

FDTN.

REILLY, PENNER & BENTON LLP
CERTIFIED PUBLIC ACCOUNTANTS

MICHAEL M. PENNER
RICHARD A. RAYMAKER
STEVEN C. BARNEY
STEVEN R. VOLZ
DANIEL R. PROFFER
THOMAS G. WIELAND
MICHAEL W. VAN WARTENEN
DAVID A. GRODNIK

JOHN E. REILLY - 1908-1943
CARL PENNER - 1912-1973
CLARENCE H. BENTON - 1919-1979

September 23, 2002

Mr. Thomas D. Conger
Internal Revenue Service
General Appeals Programs
Suite 325, S800SLC
150 E Social Hall Avenue
Salt Lake City, UT 84111

SENT BY FAX

Dear Mr. Conger:

Thank you very much for your help in getting the matter addressed which is discussed in the enclosed copy of your letter to my client the Isabel and Alfred Bader Foundation. We just recently received the refund of the penalty check amounting to \$258.65 plus \$22.71 in interest.

This letter is to inquire if it would be too early to ask about the check for the original claim in the amount of \$552.00. We have not yet received the larger sum and with the check dated September 10, 2002 for the smaller sum there is the concern that it could be lost in the mail. If we should be concerned please contact Steven C. Barney at 414-271-7800 from 9 to 5 CDT on Monday through Friday. If it is too early to be concerned about the other check you may contact us accordingly. Thanks for your help.

Best regards.

CLIENT'S COPY

Reilly Penner & Benton llp

By

Steven C. Barney



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 24, 2002

Miss Constance J. Long
7523 Sunnyvale Court
Mequon, WI 53092

Dear Connie,

It is not often that two such friendly people as you and your brother just walk into our gallery and select some fine works.

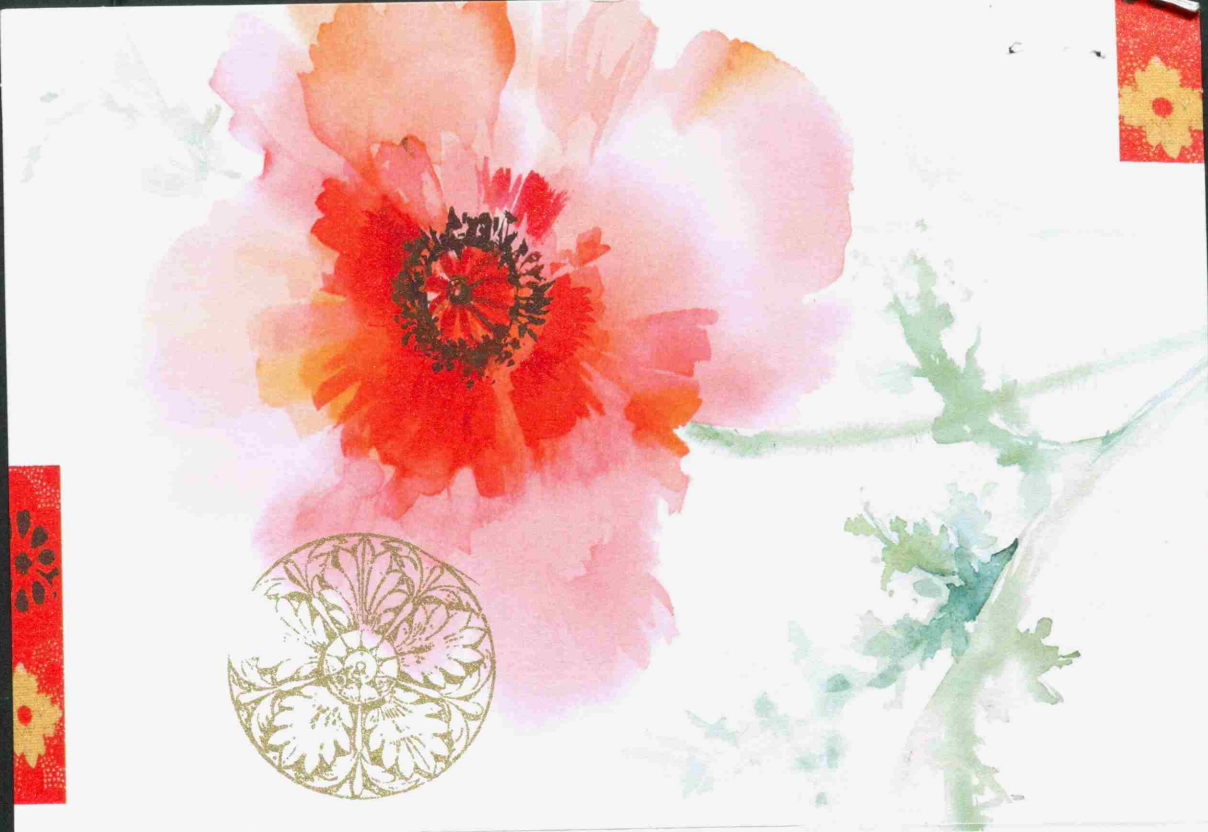
I am just sorry that you cannot join me for lunch today and hope that you will be able to do so sometime in the future.

With all good wishes to you and to David, I remain

Yours sincerely,

Alfred Bader
AB/az

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



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Saturday, September 21

Dear Dr. Bader,

Thank you again for the Corona typewriter which has a very important role to play on my desk. David and I have thoroughly enjoyed meeting you and are thrilled with the hat work we purchased from you. We hope that you and Mrs. Bader have a wonderful and safe trip to England and back and look forward to seeing you again.

Cordially,
Connie Long

P.O.B. 653 BEERSHEVA 84105, ISRAEL
NEW CAMPUS
PHONE: 664111
D. TUVIYAHU CAMPUS
PHONE: 661111
SDE BOKER CAMPUS
PHONE: 88466

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בן-גוריון
בנגב
**BEN-GURION
UNIVERSITY
OF THE NEGEV**



September 20, 2002

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, WI 53202

Dear Dr. Bader:

Thank you for responding to my letter of August 23rd and for providing me with the information about Miss Adina Shapiro of MECA, who is assisting with a number of Israeli Arab organizations. I am forwarding a copy of your letter to Prof. Ismael Abu-Saad at Ben-Gurion University.

For your information, Prof. Abu-Saad was the first Bedouin to graduate from BGU with a doctorate. He was the co-founder (with me) of The Center for Bedouin Studies and Development at BGU and served as its first director. At the present time, he is serving as chairman of the Steering Committee of the Bedouin Center. By copy of this letter I am asking Prof. Abu-Saad to touch base with Miss Shapiro to explore any possible areas of mutual interest.

Once again, thank you for your letter and your interest in the Negev Bedouins. I wish you, your family and your colleagues every good wish for a happy, healthy and peaceful New Year.

L'Shana Tova.

Sincerely,



Robert H. Arnow

RHA:kjc

cc w/Attach: Prof. Ismael Abu-Saad – BGU

abader.092002

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

(414) 962-5169

September 20, 2002

Mr. Izzy Ferguson
5 Highland Park Drive
Dundas ON L9H 3L7
CANADA

Dear Mr. Ferguson,

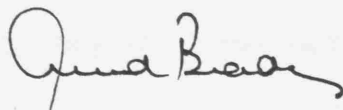
Thank you for your letter of September 13th and Maclean's magazine with that beautiful picture of Eva on the cover.

I don't know whether the Helen Bader Foundation will be interested in helping Eva; my gut feeling is not, because she is not yet doing Alzheimer's research, and having won an \$8,000 award with you as her father, she is not really in urgent need of funds. This does not change the fact that she is a delightful and very able girl who will, I hope, do very well.

I do not have the latest Helen Bader Foundation report in my office, but I enclose the 1999 report which will show you on what the Foundation is concentrating.

With all good wishes to you and Eva I remain

Yours sincerely,



Alfred Bader
AB/az
Enc.
c: Mr. Daniel Bader

Izzy Ferguson

5 Highland Park Dr

Dundas ON L9H 3L7

Phone/fax (905) 627-0347

ffarch@cogeco.ca

13 September 2002

Dr Alfred Bader
2961 Shepard Av
Milwaukee WI
53211

Re: Eva Vertes - Alzheimer's Research

Dear Dr Bader,

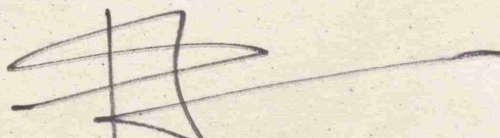
Here's a copy of last week's Maclean's magazine as promised. I trust that it will give you a slightly better idea of my daughter's work on Alzheimer's. And her face may seem at least somewhat familiar from your visits to the Shad Valley group in England this summer.

Permit me to say that I very much appreciated your call earlier this week. As I mentioned on the phone, Eva was deeply impressed by your talks at the castle, responding both to your scientific success and (as the granddaughter of a survivor) your struggles to achieve that success.

As Eva is now in Italy, it falls to me to raise funds to help with the costs of the continuation of her research there. For that purpose, I shall now get in touch with your son, Daniel, at the Helen Bader Foundation as you suggested. Thank you very much for pointing me in that direction.

And thank you for inspiring Eva at Herstmonceux.

Respectfully,



Izzy Ferguson

Cedarburg Pharmaceuticals, LLC
870 Badger Circle
Grafton, WI 53024

Dr. James Yarger
Phone: 262-376-1467
Fax: 262-376-1068


CEDARBURG PHARMACEUTICALS LLC

Fax

To: Dr. Alfred Bader

From: Dr. James Yarger

Company Name:

Fax: 414-277-0709

Pages: 1

Phone:

Date: September 20, 2002

Re:

CC:

Urgent For Review Please Comment Please Reply Please Recycle

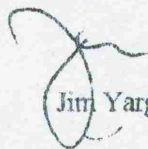
☞ Comments:

Dear Alfred,

Thank you for the update on Dr. D'Ambra of Albany. I am sorry to hear that he won't be able to meet with us on Monday. However, October 10th would work fine too. Thank you for organizing this meeting and I will await confirmation.

I have a Board Member update in the mail to you that you should receive early next week. Although current cash is very tight and the stock sale still has to be completed so we can catch up with our financial obligations, we are at full capacity with projects and it is a very exciting year.

My very best regards,


Jim Yarger



CHEMICAL
HERITAGE
FOUNDATION

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Arnold Thackray
PRESIDENT

20 Sep 02

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Société de Chimie Industrielle
(American Section)
Society for Applied Spectroscopy
Society of Chemical Industry
(American Section)
Society of Cosmetic Chemists
Synthetic Organic Chemical
Manufacturers Association

Dear Alfred,

Trusting that you and Isabel flourish!...

Yesterday was the 2002 Ullgott lecture (Jackie Barton)...
now we look forward to your 2003 lecture...

Enclosed is "more than you wish to know"
on CHF and paintings, namely

(1) what we have done and would like to do, in
the near future

(2) the Survey Report on the Terriers, showing the
need for action

(3) a financial report, from which you will see
that in the year ending 30 June 02 (FY 02) CHF
committed over \$150,000 (almost \$50,000 beyond what we
had budgeted) on needed initial actions on our
art collections.

At this time we have no source of
funds dedicated to art-related activity: hence we
must remain in "minimum maintenance mode" for
the foreseeable future. Now you know more
than you wish to know!

Sincerely, Arnold

Eddleman Fisher Project Report

April 2000 - June 2002

In April 2000, Fisher Scientific donated 44 alchemical paintings and more than 200 works on paper to the Chemical Heritage Foundation. Parallel with this generous gift, Roy Eddleman donated his collection of alchemical paintings to CHF in 2001.

The Eddleman and Fisher collections provide a unique point of entry into the exploration of alchemy and its place in seventeenth-century culture. Indeed, when sensitively interpreted, the collections provide a remarkable survey of the history of chemistry, its contents, its receptions, and its transformations. Moreover, the paintings and prints of the Eddleman and Fisher collections represent a compelling fusion of the history of science and the history of art.

The Eddleman and Fisher collections reveal the common heritage of chemistry in a variety of fields of endeavor: pharmacy, medicine, dye making, paint production, and metallurgy. The paintings and prints show chemists today changing public perceptions of chemistry as well as point to the enormous contributions of chemistry to human knowledge.

This singular body of work creates a new opportunity to improve understanding of an important area of European art that has been doubly shrouded in mystery and misinterpretation. Never before have so many paintings with alchemical themes been assembled under one roof, where they are accessible to both scholars and the public. Never before has there been such a possibility to study and understand alchemical art in its historical context and understand the impact of alchemy on European cultural history.

For more than two years, CHF has dedicated its curatorial staff to researching and caring for these collections. With support from Fisher Scientific International Inc., the Fisher Fund of the Pittsburgh Foundation, the National Endowment for the Humanities, and the Samuel H. Kress Foundation the following has been accomplished:

- Storage facilities have been devised for the paintings and works on paper.
- All of the paintings have been photographed and registered.
- The Chester G. Fisher Gallery has been constructed and features the exhibit *Transmutation: Alchemy in Art*. The Gallery has a zoned alarm system and state-of-the-art exhibit lighting.
- CHF is collaborating with the Philadelphia Museum of Art to develop and implement a long-term comprehensive program for optimal care, interpretation and exhibition of the Eddleman and Fisher collections.
- Nica Gutman, conservator of paintings at CHF and assistant conservator of paintings at the Philadelphia Museum of art, has assessed each of the

paintings with regard to 1) basic identifying information – size, artist, title, distinguishing marks, media etc.; 2) the support system; 3) ground paint; 4) surface coatings; and 5) recommended treatments.

- Lloyd DeWitt, CHF 2001 – 2002 Charles C. Price Fellow and a doctoral student in art history from the University of Maryland, is cataloguing the Fisher and Eddleman Collections, researching both provenance and attribution. In March 2002 DeWitt conducted a research trip to Europe.
- Lawrence M. Principe, professor in the Department of History for Science, Medicine and Technology and the Department of Chemistry at Johns Hopkins University, contributed his expertise in the history of alchemy and chemistry as CHF's 2001 –2002 Othmer Fellow. Principe confirmed the artistic veracity of the seventeenth-century images and the romanticized view of later depictions.
- Susan Filter, Conservation Center for Arts and Historic Artifacts conservator, has assessed the works on paper with regard to 1) basic identifying information – size, artist, title distinguishing marks, primary and secondary support, media, etc.; 2) condition problems; and 3) recommended treatments.
- Sunny Howard, who has a master's degree in art history from the University of Pennsylvania, has volunteered more than 150 hours to research and catalogue the 200 plus works on paper in the Fisher Collection.
- Principe and DeWitt presented papers at the December 2001 Art and Alchemy Conference at Aarhus University in Denmark.
- **Transmutation: Alchemy in Art** has been published. This forty page, heavily illustrated book by DeWitt and Principe, provides a glimpse at the Eddleman Fisher paintings and thus insight into the world of alchemy.
- The exhibit, *Chymists at Work*, has been installed in the Roy Eddleman Research Museum Interim Galleries. The exhibit illustrates the role of technical examination and analysis in the study of works of art as well as highlighting the themes presented in **Transmutation: Alchemy in Art**.
- DeWitt and Gutman have begun an in-depth study of a group of works by Teniers and his followers. Teniers alchemists are a sympathetic and rationalist revision of the genre. Gutman's technical examinations are especially important for the study since her work will determine much about the age and style of the various copies after Teniers.

Since the spring of 2000, CHF has made great strides to care for, document, disseminate and exhibit the Eddleman and Fisher collections, however, there is much that remains to be done including:

- Art historical, historical and technical research on the Teniers group as well as the other works. This continuing examination will further explore provenance, public perceptions of alchemy, the market for alchemical paintings; compare emblematic illustrations to genre painting; and trace the various schools of alchemical art.
- Conservation treatment of works, performed by a qualified conservator and based upon appropriate curatorial expertise, to address any structural instability or unacceptable alteration of the appearance of works due to aging or inappropriate past intervention.
- The production of a comprehensive catalogue of the Eddleman Fisher collections. The publication will contain a series of essays by art historians, conservators, and historians of sciences and reproductions of and catalogue information on all the paintings and works on paper.
- The creation of the proper environment for the paintings on display in the Roy Eddleman Research Museum Interim Galleries by putting new storm stanchions on three large circle head windows, hanging a new corridor at the staff commons, re-conditioning existing AHU 1- 4, making additions and modifications to temperature control systems, adding new wiring for sensor temperature and humidity, and balancing reports.
- The construction of a state-of-the-art, climate controlled storage facility to house the paintings and works on paper and the installation of a custom-fitted compact sliding system of art storage racks to insure the on going care of the collections.
- The production of a 3 – 4 day international conference on alchemy and early chemistry featuring 25 – 30 speakers on the subject of alchemy and early chemistry (before 1750).
- The installation of a permanent exhibition in the Roy Eddleman Research Museum.
- The development of educational materials that address both the art historical and history of science interpretations of the collections.
- The creation of an traveling exhibition in collaboration with major museums both in the United States and abroad.
- The display the collections on CHF's Web-site.

HERITAGE FOUNDATION

- The promotion of the publications, displays at CHF, Web-site, educational materials and traveling exhibition.

SURVEY REPORT

Applicant: [Faint text]

CHF No. [Faint text]

Date: [Faint text]

Project Name

[Faint text]

[Faint text]

[Faint text]

[Faint text]

Project Description

[Faint text]

[Faint text]

[Faint text]

[Faint text]

[Faint text]

CHEMICAL HERITAGE FOUNDATION

SURVEY REPORT

Artist: Teniers, David
Title: *The Alchemist*

CHF Acc. #: 00.01.286
PMA Loan #: 28-2002-13

Dimensions

H: 19-½"
W: 25-5/16"

Distinguishing Marks

Old label from Vicars Brothers Ltd., fine arts dealers: "oil painting, Title The Alchemist, Artist David Teniers (Junior)."

- A handwritten label, aged lined paper, reads: "An Alchemist by Teniers bought by Sir Alexander St. M—tes. May 6 18__?" (words not familiar and writing is not clear.)

Label from Haugh and Keenan "Moving Storage #22".

Fisher Scientific label with barcode and "#99002".

Remnants of a Waverly Bros. label

There is a signature painted in brown in the bottom right corner, "D Teniers F___ 1610(?)" There might be reinforcing repaint and repainted additions. The parts that look older are extremely abraded and it is difficult to determine whether the signature is original.

SUPPORT

The painting is executed on a wooden panel with a horizontal grain. The panel was originally thicker but was thinned during past restoration to approximately 3/16" thickness. A cradle was then adhered with an aqueous adhesive to the reverse. There are eight fixed horizontal bars with six vertical sliding battens. Two vertical strips of wood glued to the outer left and right edges of the panel render the cradle non-functional, however, by restricting the expansion and contraction of the wood during fluctuations in relative humidity; as a result extreme horizontal cracks have formed, most extensively at the center of the panel. Numerous compression cracks are also present along the grain and in areas that correspond to the edges of the horizontal bars of the cradle. The panel is insecure and not structurally sound at present.

GROUND/PAINT

The panel is primed with a white ground layer. Examination with infrared reflectography revealed no underdrawing; however examination with the stereomicroscope reveals an underdrawing in an alizarin-toned paint.

The paint is not stable at present. The paint is cracked along the numerous cracks in the wood panel and lifting has occurred along such cracks, most noticeable along the horizontal crack located at 10- $\frac{3}{4}$ "H. There is also extensive tented cleavage /compressed paint which has resulted from expansion and contraction of the panel. These areas of lifted paint are insecure and in danger of flaking. There are fortunately no associated losses at present. The only paint losses are along the outer edges where the frame has abraded the paint, revealing the ground layer. The surface of the paint itself is in fairly good condition with minimal abrasion.

SURFACE COATINGS

A minimal amount of grime is on the surface. There is a somewhat hazy, yellowed, synthetic varnish layer. The varnish is very thickly applied. Cleaning tests indicate it is soluble in xylene. Tiny spots of crizzling of the varnish give a speckled appearance to the varnish. Small matte spots are also scattered across the surface. Retouching from a past restoration campaign is present in vertical strokes across the horizontal cracks in the center of the panel and over scattered old losses. It is difficult to tell the extent of old retouching, as there might be some underneath the thick varnish.

POSSIBLE TREATMENT

This painting is not in stable condition. Structural treatment of the panel is needed to prevent further cracking and to stabilize the already cracked areas. Further examination and testing need to be carried out to determine if the cradle needs to be removed or if a more minimal intervention, such as the removal of only the left and right fixed vertical bars could be carried out to stabilize the panel. The insecure paint needs to be consolidated and lifted areas set down as possible. Some of the cracks caused by compression shrinkage may not set down completely. The removal of the synthetic varnish would greatly improve the surface. It is recommended that the painting remain in flat storage until treatment is carried out.

Nica Gutman *MT*
Nica Gutman
Conservator of Paintings
February 22, 2002

c:
Marge Gapp

Eddleman Fisher Project Income/Expense Report

September 19, 2002

Project support	
Fisher Fund of the Pittsburgh Foundation	\$100,000
Fisher Scientific	\$150,000
National Endowment for the Humanities	4,625
Kress Foundation	10,000
CHF funds	104,586
Total	369,211
Spent prior to FY02	221,058
Available for FY02	148,153
FY 02 project expenses	195,415*
FY 02 project deficit	(47,262)

* Includes \$98,256 paid to the Philadelphia Museum of Art for two positions:
1) Conservator of Paintings, CHF, and Assistant Conservator of Paintings, PMA
and 2) Chemical Heritage Fellow in European Paintings. Other major project
expenses were the stipend for an historian of science and the production of the book
Transmutations: Alchemy in Art.



Transmutations Alchemy in Art

*A New Book from the Chemical Heritage Foundation
Revealing the Secrets and Mysteries of the Alchemical Arts*

INSIDE! A review of the Eddleman and Fisher Collections at CHF
Reprinted from *Chemical & Engineering News*



Transmutations Alchemy in Art

*A New Book from the Chemical Heritage Foundation
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Reprinted from *Chemical & Engineering News*



PHOTOS BY WILL BROWN/COURTESY OF CHF

ALCHEMICAL ART

Chemical Heritage Foundation gets addition to prized collection from Roy Eddleman

SUSAN R. MORRISSEY, C&EN WASHINGTON

ENTER AN OFFICE OR LAB OF A senior academic chemist and, often as not, you'll find valued antiques of the research enterprise. Holding on to balances long since outdated or to glassware designed in the 1900s provides an important link to the past for chemists. Collecting such relics seems to be in their blood.

For a small group of chemists, collecting art has become part of their means of remembering the past. Roy T. Eddleman is one such chemist. Eddleman, chief executive officer and founder of Spectrum Laboratories, Rancho Dominguez, Calif., has recently contributed his collection of alchemical art—nearly 50 paintings and engravings—to the Chemical Heritage Foundation. The collection joins the Chester G. Fisher collection, which contains pieces of the same style and is already housed at CHF in Philadelphia (C&EN, July 31, 2000, page 48). The

combined set of about 100 paintings represents one of the largest collections of alchemical art in the world.

Born in Kannapolis, N.C., in 1940, Eddleman became interested in chemistry at a young age, setting up a lab in the basement of his home when he was in sixth grade. He initially attended the University of North Carolina but left during his



AT WORK The central character in David Teniers the Younger's "Alchemist in His Workshop"—dated around 1650—is distracted from his work.

second year to move to California. Although he planned to complete his chemical studies at the University of California, Los Angeles, he became enamored with the commercial and entrepreneurial side of chemistry that he experienced when he worked as an analytical chemist at CalBiochem in Los Angeles, and he never returned to college.

IN LESS THAN 10 years, Eddleman had left CalBiochem and founded Spectrum Medical Industries, now known as Spectrum Laboratories. At the same time he started his company, he also began building his art collection.

Eddleman modeled his collection after another chemical entrepreneur and collector of alchemical art, Chester G. Fisher, founder of Fisher Scientific. Eddleman's interest in early chemical scenes was sparked at a young age and was enhanced by the Fisher-owned Eimer & Amend laboratory supply catalog, which included reproductions of paintings from Fisher's alchemical collection for purchase. Fisher died in 1965, and his collection was donated to CHF in 2000 by James G. Fisher, Chester's son, and Paul M. Montrone, Fisher Scientific CEO.

Another influence on Eddleman's developing collection was Alfred R. Bader. A chemist by training, Bader earned a Ph.D. before cofounding the Aldrich Chemical Co. in the 1950s. He left what had become Sigma-Aldrich in 1992 to focus solely on his art collection. He and Eddleman have interacted many times over the years.

For Eddleman, collecting alchemical art is important because it illustrates the difficulty, risk, allure, and potential folly of alchemy as well as the often forgotten, real science aspect of it. He also believes that it gives people a view of the business of chemistry.

DISORDER The alchemist in Richard Brakenburg's 17th-century "Alchemist's Workshop with Children Playing" is consumed by his work, while his wife worries about the effect of his obsession on their children.

The Eddleman and Fisher collection includes paintings that span more than 200 years. The alchemy paintings originated from the Netherlands region, and most were done during the 17th and 18th centuries, although there are a few from the 19th century. The collection is classified as genre painting—meaning a style or form of painting that shows typical events or settings from day-to-day life familiar to the artist and his clientele. In particular, these paintings show the general environment that someone who practiced alchemy would be found in, rather than a specific representation of an alchemist or physician and his workshop.

The genre paintings "give us a picture of what people thought of alchemists at the time," notes Lloyd DeWitt, Charles C. Price Fellow at CHF and doctoral student in art history at the University of Maryland. He explains that they are not portraits, but rather they are representations. "The truth about the alchemist's image was in the details."

In the 17th century, alchemy was in its heyday. During that time, the term alchemy included both the ancient, nonscientific alchemy and the scientific chemistry we know today. One of the main pursuits of the alchemist was to discover how to make the philosopher's stone, a theoretical material agent of transmutation—the act of turning common metals such as iron, lead, or tin into precious metals, specifically silver or gold.

MODERN SCIENCE tells us that transmutation is not chemically possible, but alchemists of that period believed that this conversion could take place under the right conditions and with the help of the philosopher's stone. After all, miners and refiners knew for hundreds of years that lead ore almost always contained some silver and that silver ore was almost always contaminated with gold—indicating a natural process where metals developed over time into more precious metals.

It wasn't until early in the 18th century that alchemy and chemistry split. The emergence of chemistry as an empirical science is reflected in the genre paintings of the Eddleman and Fisher collection.

The earliest of the paintings, done in the early to mid-17th century, typically depict the alchemist as a man who has wasted all of his money in pursuit of the philosopher's stone—much to the dismay of his wife. The paintings often include the alchemist's children, who look on as their father watches over his doomed experiments.

WIZARDRY

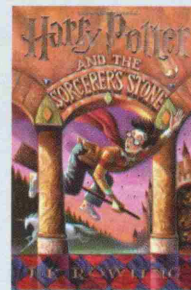
Mainstream Alchemy

Whether they've read the books, seen the movie, or just caught some of the buzz, most people have heard of Harry Potter. What many people may have missed is how the young wizard, a creation of novelist J. K. Rowling, has brought the early study of chemistry—or alchemy—to the masses.

It's clear from the title of the first book in the series, "Harry Potter and the Philosopher's Stone" (retitled for American audiences as "Harry Potter and the Sorcerer's Stone"), that alchemy is involved. The philosopher's stone is the alchemist's theoretical material agent of transmutation: the act of turning common metal into silver or gold.

The plot of the book requires Potter to ultimately protect part of the stone, originally prepared by Nicolas Flamel.

According to research done by Lawrence M. Principe, Othmer Fellow at the Chemical Heritage Foundation and professor of the history of science, medicine, and technology at Johns Hopkins University, Flamel is not just a figment of Rowling's imagination. The tale of Flamel's preparation of the stone was a common 17th-century story. As the tale goes, Flamel, a 14th-centu-



ry notary living in Paris, spent many years trying to crack the code of an ancient book by "Abraham the Jew" describing the stone's preparation. Eventually successful, he and his wife, Pernelle, used the stone to transmute metals such as mercury into gold. From their riches, they founded and endowed many churches and hospitals. The story was later embellished in the 18th and 19th centuries to include the Flamels' using the stone to defy death and enjoy life for hundreds of years.

In addition to tracking down the 17th-century tale, Principe also uncovered the elements of truth behind it. As it turns out, an actual notary named Nicolas

Flamel was born in 1330 and lived in Paris.

Flamel had acquired some wealth, which he and his wife, Pernelle, used to endow several churches and charitable institutions. Principe found no evidence that Flamel or his wife ever studied alchemy.

Their acquired wealth was likely due to prudent speculation in real estate and to money Pernelle brought to the marriage, according to Principe.

Records indicate that Flamel died in 1418, but his legend is still alive and strong—thanks in part to Rowling's clever writings.

Paintings from 17th-century artists such as David Teniers the Younger (1610–90), Thomas Wijck (1616–77), and Richard Brakenburg (1650–1702) are included in the collection. The work of this group, along with earlier paintings from Pieter Brueghel the Elder (1525–69), constitute the origins of alchemy genre paintings.

As the 17th century progressed, so did the image of the alchemist depicted in the paintings. Specifically, in works by Teniers and Wijck, the scenes began to be more ordered and more scholarly. The figures are shown to be in control of their experiments, often surrounded by books, indicating the transition from the pursuer of the philosopher's stone to the more scientific chemist, joining the ranks of other respected scientific disciplines.

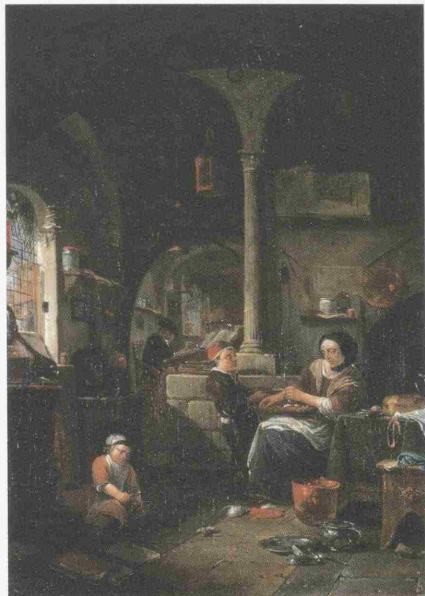
"The paintings from the 18th century are sentimental," DeWitt explains. The mood of these paintings is different from their earlier counterparts.

Another important development that occurred during this period was the acceptance of chemical methods in medicine. Prior to this, iatrochemists—alchemists who dabbled in the preparation of medicines—were considered poorly trained quacks, and the medicines they synthesized were thought to be poisons. But as the 17th century came to a close, the medical world began to see the benefits of chemistry.

As a reflection of this, most of the works in the collection from this period depict physicians who practiced alchemy. This is clear from inspection of the details of the art.

Two prominent artists of this period—Franz Christoph Janneck (1703–61) and Justus Juncker (1703–67)—portray their central character, the physician, in opposing ways. Janneck provides a critical view of a physician, while Juncker paints a more positive image. These paintings

SCIENCE & TECHNOLOGY



DUTCH TREAT The shift in alchemy's image is clear in Thomas Wijck's 17th-century painting, "The Alchemist," which shows the alchemist going about his scholarly work while his wife tends to the children.

show the changing image of chemistry in medicine. Janneck illustrates the old view, while Juncker's work reflects the shift in attitude of physicians who employed chemical practices.

With the 19th century came a romantic view of alchemy that clearly associated it with the occult. Works from François-Marius Granet (1775–1849), Charles Meer Webb (1830–95), and Edward Allen Schmidt (active 1868–77) all include details that would never have been seen in an alchemist's workshop. For example, there are several examples of distillation glassware that could not

have been made then (or now for that matter), as well as an example of an alchemist placing a scorpion into a boiling crucible as part of his metallurgy work, a practice known not to have happened.

As CHF celebrates its 20th anniversary this year, it also celebrates the history of chemistry with its Eddleman and Fisher art collection. The paintings are on display at CHF's Interim Gallery of the Eddleman Research Museum for all to enjoy. ■

WANT MORE?

A short book has been published detailing the Eddleman and Fisher alchemy art collection housed at the Chemical Heritage Foundation. "Transmutations: Alchemy in Art," written by Lloyd DeWitt and Lawrence M. Principe, is available through CHF. Visit <http://www.chemheritage.org> for details.

Reprinted from *Chemical & Engineering News*, Vol. 80 No. 27 2002

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Transmutations: Alchemy in Art

Selected Works from the Eddleman and Fisher Collections at the Chemical Heritage Foundation

Lawrence M. Principe

Lloyd DeWitt

ALCHEMY is one of the most evocative subjects in the history of science. The very word fills the mind with images both vivid and mysterious. Not only did alchemy make important contributions to the development of modern science, but it also fired the popular imagination so strongly that images of the alchemist and his art pervaded literature, theater, painting, and music. The more celebrated goals of alchemy, such as the transmutation of base metals into gold, still tease and tantalize, even when we know full well of their impossibility. The cloak of secrecy with which alchemists endeavored to enshroud their knowledge and activities often serves, like a whisper, better to attract our curiosity than to elude it.

Transmutations offers a thoughtful look at the role of the alchemist in the seventeenth and eighteenth centuries, as depicted in a selection of paintings from the Eddleman and Fisher Collections housed at the Chemical Heritage Foundation. This beautiful full-color book reveals much about the beginnings of chemistry as a profession.

2002. viii + 40 pp, illus

Paper, 10.75 × 8.75, ISBN 0-941901-32-7

\$25.00

(Plus shipping: \$4 first book, \$1 each additional.)

ORDERING INFORMATION

Chemical Heritage Foundation
Books Department 14R
315 Chestnut Street
Philadelphia, PA 19106-2702

Phone: (215) 925-2222, ext. 222
Toll free: (888) 224-6006, ext. 222
Fax: (215) 925-1954
www.chemheritage.org

BOOKSTORE TERMS

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Shipping: Charged at cost

Jobbers and Wholesalers: Please call (215) 925-2222, ext. 222 for more information.

Dear Otto,

On the p.1 of the paintings it is right next to Daniel in the Lion's Den. Click on it and the image will come up separately.

Hope this works!

Regards,
Ann

Otto Naumann wrote:

1037 I can't see. I see the listing, but without an image. The Daniel in the Lion's Den is a copy of the huge, recently cleaned picture in The National Gallery Washington. It's by an unknown follower/imitator.

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

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

Sent: Friday, September 20, 2002 12:32 PM

To: Otto Naumann

Subject: Auction in Elgin, IL

Dear Otto,

There is a curious sale in Elgin, IL on the 28th and 29th of September.
You can view the paintings at www.Bunteauction.com. Please look at the large Daniel in the Lion's Den which is certainly not by Rubens but looks like a competent 17th century Flemish work. Also, who painted lot 1037?

I could go there for the preview because Elgin is not very far but I don't really see anything that we have to have.

All the best,
Alfred

Dear Mr. Davis,

Please send your check for \$25 payable to Dr. Alfred Bader, 924 E. Juneau Avenue, Suite 622, Milwaukee, WI 53202 and we will get his autobiography off to you by return mail.

Thank you!

Sincerely,
Ann Zuehlke, Gallery Manager

Subject: Fwd: New Information Request
From: "abfa" <ordersfa@alfredbader.com>
Date: Fri, 20 Sep 2002 15:30:51 -0400
To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

Subject: New Information Request
From: adavis@mail.plymouth.edu
Date: Fri, 20 Sep 2002 15:33:07 -0400
To: david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: adavis@mail.plymouth.edu
Name: Alan H. Davis Sr.
Address1: 73 Sunrise Circle
Address2: Boyd Hall PSC
City: Plymouth
State: NH
Country:
Zip: 03264
sendEmail: 1
ABFANum: 0001
Notes:

Dear Otto,

There is a curious sale in Elgin, IL on the 28th and 29th of September. You can view the paintings at www.Bunteauction.com. Please look at the large Daniel in the Lion's Den which is certainly not by Rubens but looks like a competent 17th century Flemish work. Also, who painted lot 1037?

I could go there for the preview because Elgin is not very far but I don't really see anything that we have to have.

All the best,
Alfred

Dear Otto,

What do you think of the photographs of that painting called "Jolly Party" and given to Teniers? Is it 17th century and by Apshoven? George Friend is asking \$5,000 for it.

Do you like the Master IS which will be delivered today?

Best wishes,
Alfred

Thanks, Craig,

She contacted us yesterday and we've given her information on the relatives. Today we are sending her the exhibition catalogue. Hope all is well at Purdue.

Regards,
Ann

Martin, Craig wrote:

Dr. Bader,

As a note of introduction, I wanted to make you aware of this recent inquiry I received. She may be contacting you soon. Hope all is well with you and Isabel and Ann.
Sincerely,

Craig Martin, Director
Purdue Galleries

From: Martin, Craig
Sent: Tuesday, September 17, 2002 1:23 PM
To: 'Lily Yudinsky'
Subject: RE: Laszlo Matulay

Lily,

Your project sounds very interesting. I can put you in contact with the gentleman who loaned the Matulay materials to us and sponsored our exhibit. He will have a better idea than I who you might need to contact and I'm sure he will be interested to hear of your plans.

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin USA 53202
Tel: 414-277-0730
Fax: 414-277-0709
E-mail: baderfa@execpc.com

Sincerely,

Craig Martin, Director
Purdue University Galleries
1396 Physics Building, Rm. 205
West Lafayette, IN 47907-1396
(765) 494-3061
(765) 496-2817 fax

From: Lily Yudinsky
Sent: Tuesday, September 17, 2002 1:33 PM
To: 'gallery@purdue.edu'
Subject: Laszlo Matulay

Dear Sir!

I work as an academic assistant for the Open University in Tel Aviv. We work on a special and new edition of course unit about "Anna Karenina". We found out a rare copy of Lazlo's illustration for the 1946 edition by The World publishing Company- that exist no longer. In order to use those illustration in our book we need the copyright permission of the artist or his heirs. In your site you have mentioned his estate and some collectors of his work. We will appreciate it deeply if you can give us more details about the address or the way to contact them in order to request the usage rights properly.

Thank you in advance for your time and help,
Sincerely yours,
Lily Yudinsky- Academic Development department

Faculty of Education
Department of Literature and Arts
The Open University
Ramat Gan, Israel

From: Lily Yudinsky
Sent: Wednesday, September 18, 2002 9:40 AM
Subject: Request for Copyright for Anna Karenina

Subject: RE: Copyrights for Laszlo Matulay
From: Lily Yudinsky <lilyyu@openu.ac.il>
Date: Thu, 19 Sep 2002 13:01:39 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Sent 9/19/02

Dear Mr. Bader!

I was delighted and surprised to get such detailed, helpful information.
Your help is tremendous, I almost gave up and recommended my superior to leave the Russian illustrations for Anna Karenina course book.
It would be more than interesting to examine your exhibition catalogue, if it's not too trouble.
you may send it to the following address:

Lily Yudinsky
Department of Literature and Arts
The Open University of Israel
Max Row Educational Centre
16 Klausner st. POB 39328
Ramat Aviv, Tel Aviv 61392
Israel

I wish you all the best and many thanks
yours, Lily

Original Message-----

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: Wednesday, September 18, 2002 8:54 PM
To: Lily Yudinsky
Subject: Re: Copyrights for Laszlo Matulay

Dear Ms. Yudinsky,

In response to your e-mail of today, Laszlo Matulay had two children, a son and a daughter.
Both his wife and son died and his daughter, Emily, has moved to a guru in India. You can contact her:

Emily Matulay, now a/k/a
AMRITA
Girnar Sadhana Ashram
Bhavnath Taleti
Junagadh - 362004
Gujarat - INDIA
Ph: (0285) 624547
E: dattaad1@sancharnet.in (new)
E: datta@ad1.vsnl.net.in (old, but try also)

I borrowed a great deal of Laszlo Matulay's material to prepare for the Matulay exhibition at Purdue University and will soon return all of that material to Matulay's artistic executor, Mr. Ira Faro, 238 Race Street, Bath, PA 18014. His telephone number is 610-837-9922 and his e-mail is iracathey@rcn.com.

If you would like a copy of the Matulay exhibition catalogue, I will be happy to mail you a copy if you will e-mail me your address.

With best regards I am

Yours sincerely,
Alfred Bader

Lily Yudinsky wrote:

Dear Sir!

I work as an academic assistant for the Open University in Tel Aviv. We work on a special and new edition of course unit about "Anna Karenina". We found out a rare copy of Lazlo Matulay's illustrations for the 1946 edition by The World publishing Company- that exist no longer. In order to use those illustrations in our book we need the copyright permission of the artist or his heirs. I got your address from Craig Martin, Director of Purdue University Galleries, where there was an exhibition of Matulay's work. I understand that you have in your collection some of his works, so I hope you know some information about his estate, heirs, address or phone. We will appreciate it deeply if you can give us more details of the way to contact them in order to request the usage rights properly.

Thank you in advance for your time and help,
Sincerely yours,
Lily Yudinsky- Academic Development department

Subject: Fwd: Upcoming Auction offering Attr. Rubens, Jan Christian Schotel, Old Masters
From: "abfa" <ordersfa@alfredbader.com>
Date: Fri, 20 Sep 2002 01:17:36 -0400
To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

Subject: Upcoming Auction offering Attr. Rubens, Jan Christian Schotel, Old Masters
From: BunteAuction3@aol.com
Date: Fri, 20 Sep 2002 01:32:33 EDT
To: Ordersfa@alfredbader.com

1037

Large Live Auction at Bunte Auction Service Inc.

Auction to be held at our auction Gallery located at 775 Church Road, Elgin, ILLINOIS, U.S.A.

When: September 28th at 11 a.m. Central Time
September 29th at 11 a.m. Central Time
Doors open at 9 a.m. each day

Preview: Thursday September 26th 10 a.m. to 5 p.m. Central Time
Friday September 27th 10 a.m. to 8 p.m. Central Time

What is being sold at the auction?

The auction will be highlighted by a collection of **Old Master** oil paintings from private collections that have not been seen publicly since 1908 and 1944.

Featured in the Sale are **oil paintings** by:

- | | |
|---------------------------|--|
| Thomas Gainsborough | 25 x 30 titled The Herdsman Estimate \$200,000/300,000 |
| - Sir Edwin Landseer X | 25 x 30 titled The Sutherland Children Est. \$80,000/120,000 |
| + Attributed Rubens | 43 x 68 Daniel and Lions Den Est. Not Available |
| Sir William Beechey | 25 x 30 Portrait of a Lady Est. \$10,000/12,000 |
| Louis Jean Tocque | 33 x 42 Portrait of a Lady Est. \$15,000/20,000 |
| Frits Thaulow | 22 x 29 Along the River Est. \$30,000/50,000 |
| August W. Leu | 48 x 62 Genre Scene Est. \$20,000/25,000 |
| Hippolyte Bellange | 22 x 26 Napoleon Riding Through Village Est. \$6,000/8,000 |
| - Jan Christian Schotel X | 22 x 30 Boats off the Holland Coast Est. \$10,000/12,000 |
| Joseph Highmore | 19 x 27 3/4 Length Portrait of a Girl and Dog \$6,000/8,000 |
| Achilles Leonardi | 18 x 21 Mary and Joseph Est. \$4,000/6,000 |
| Henk Bos | 22 x 30 Still Life with Flowers \$2,000/3,000 |
| Elliot C. Clark | 30 x 40 Arizona Landscape at Dusk Est. \$2,500/3,500 |
| James Everett Stuart | 22 x 28 Washington Mountain Est. \$2,500/3,500 |
| William Acheff | 20 x 24 Still Life with Oranges Est. \$8,000/10,000 |
| Hansen Puthuff | 16 x 20 California Landscape Est. \$2,500/3,500 |

Watercolors and Pastels by:

- | | |
|------------------------|---|
| John Whorf w/c | 11 x 15 European St Scene Est. \$600/800 |
| William Vincent Cahill | 15 x 23 Spanish American War, 1898 Est. \$3,000/5,000 |
| Louis Aston Knight | 15 x 21 Genre Scene Est. \$2,500/3,500 |

Also in our auction we will have **oil paintings** by:

Fletcher Sultzer
3 by Alfred Wands
10 by Ila Mae McAfee
Jerry T. Sullivan
2 by Valerie Vollmer
2 by Barbara Latham
20 by Samuel Bell Waugh
Ernest Fredericks
2 by Orrin Augustus White
Jan Bakker
Henry Weekes
Aldo Affortunati
William Baird
Jean P. Lasalle
William Earl Singer
5 Florence Ezzell Stevenson
Sydney Loeb
Leonard Dobratz
Richard Kruger
John Anthony Conner

William A Paxton
C. Curry Bohm
Harry Nichols
Style of Francis Wheatly
Emmanuel Soldera
Dominik Schufried
Brenda Guston
Joseph Bail
After George Luks
Paul Daxhelet
G.L. Cameron
Andre Vignoles
Giuseppi Pucciarelli
Marmaduke Mathews
Rontbouts Old Master
After Induno
Edna Hibel
A. Lehnert
Lucien P. Moretti
Ernest Berke

Arthur Cederquist
Marten Gottius Junker
Fred D. Penny
Aymar Peyzant
F. Stone 1861
Normandy
Ludwig Zorn
John Carl Doemling
Marius Eraud
Jess Hobby
Elmer S. Berg
After David Teniers
Jean Calogero
Muller Baumgardten
Benjamin Kenney
Mathilda Dietrichson
William R.C. Wood
William Shayer Sr.
Carl Thieme
E. Adam

Watercolors and Drawings by:

Anthony Buchta
Francois Watteau
Signed Picasso Ink
Royal Hill Milleson
William Merritt Post
George Herdle
Arthur Huzur
2 John Flores +++ others

Prints by:

Solomon Ruysdael
Jacques Vignon
Rembrandt
2 Chagall plus book The Ballet
Albrecht Durer
Lawrence Beall Smith
M. Topchevsky
Georges Braque +++others

We will also have a great selection of Decorative items including Sterling Silver, Furniture, Antique Oriental Rugs, Teco Pottery, Art Glass including Tiffany, Galle, Loetz, Daum Nancy, Rare Books, Clocks, Estate and Private collection Jewelry, Lamps, Bronzes, Art Deco, plus much more.

Approximately 950 lots total over the two day period.

For more information call us at 847-214-8423 Fax 847-214-8802

**Email: Bunteauction@aol.com Website
www.Bunteauction.com**



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 19, 2002

Mr. George M. Friend
George M. Friend Fine Arts
P.O. Box 271
Haydenville, MA 01039

Dear George,

Thank you for sending me the photographs of that quite charming painting. I don't think that it could really be by Teniers and if I owned it I would attribute it to Apshoven. You have seen the original; is it 17th century?

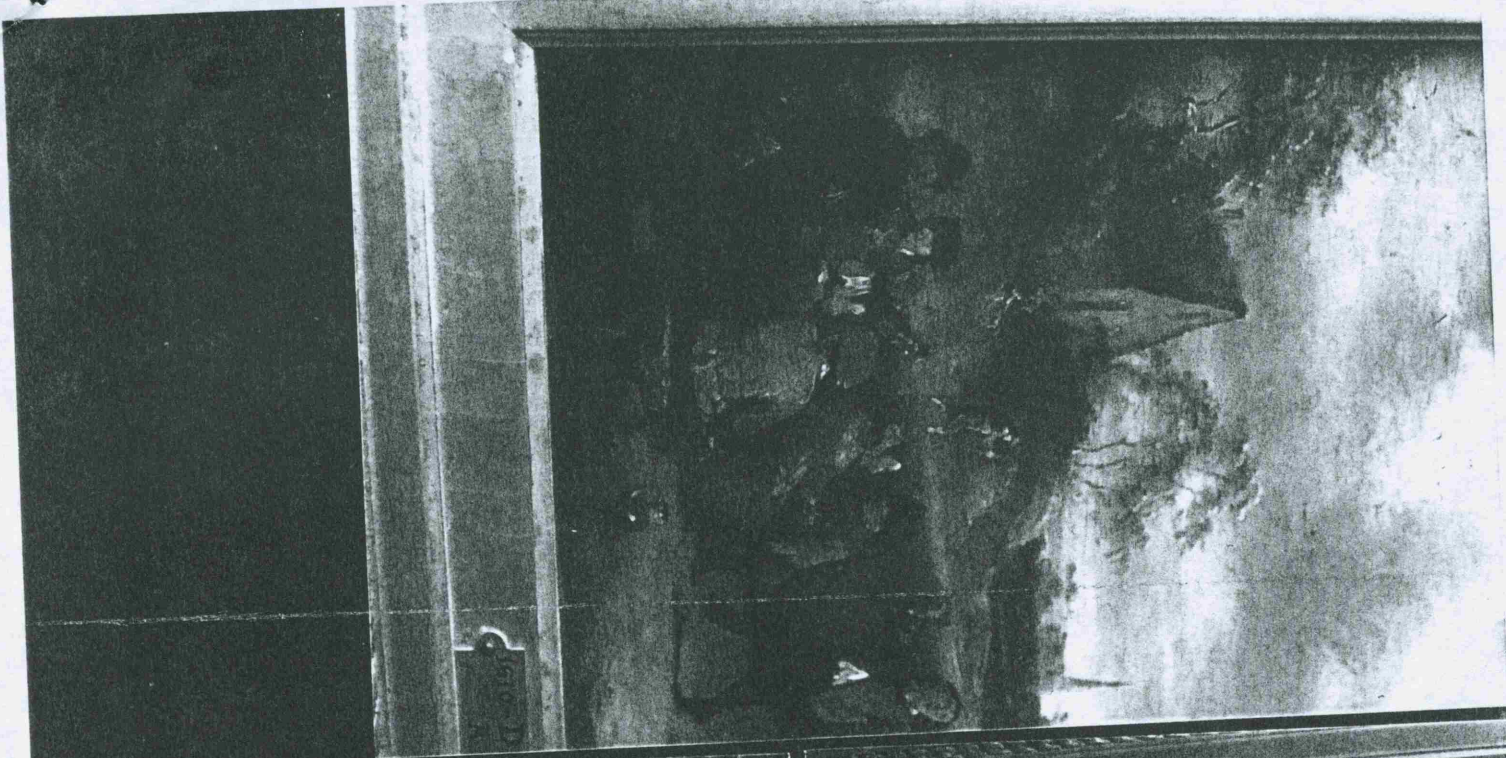
In any case, I have a lot of inventory and would find it difficult to buy this at \$5,000 and sell it at a profit.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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



oil on panel, 7/8 x 11/8



PROBYN TENDERS - 1890,
A. GORRY, ART. X



Dear Otto,

There are some rather good paintings being offered in the October 2 Dorotheum sale and also quite a few works to amuse you.

I had to smile at their description of #155, Johnny Van Haefen's *Finding of Moses*, where Astrid Tumpel and I are described as experts. When I saw the painting in Vienna, after seeing it several times in London and in New York, I said to Dr. Wolf that I really do believe that this could be by van den Temple. That certainly doesn't make me an expert.

How does #166 compare with the similar Ostade now in your gallery? I don't really like #167, the Flinck, but perhaps I am mistaken. #168 has a very checkered history. It belonged to my good friend, Bert Pisso in New Orleans, and Hoogsteder asked him to ship it to Holland for his examination. Then he refused to pay the shipping charges which he had promised Bert to pay. I then traded the picture with Bert and sold it in New York for about \$20,000. It really is not in good condition and is now offered once again with an estimate of 85,000 EU.

You might like some of the other Dutch paintings in that sale.

Best wishes,
Alfred

Dear Clovis,

Do you like the still life, #37, in the October 2 Dorotheum catalogue? Has it been cut down?

I wish I could see #322 in the original. It looks period, very charming, but by whom?

All the best,
Alfred

Dear Dr. Schwaeble,

I am puzzled by not having received from you the details about Ellen Bernt's life. I called you twice, left one message and talked with Mrs. Schwaeble once. The obituary is essentially ready, waiting only for the details.

With best regards I remain

Yours sincerely,
Alfred Bader

Subject: Fwd: Ellen Bernt
From: "abfa" <ordersfa@alfredbader.com>
Date: Tue, 10 Sep 2002 10:36:56 -0400
To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

Subject: Ellen Bernt
From: Wilhelm Schwaeble <ws5@leicester.ac.uk>
Date: Tue, 10 Sep 2002 15:52:24 +0100
To: <Ordersfa@alfredbader.com>

Dear Dr. Bader,
Thank you very much for your kind phone call. In the meantime, I have talked to Walter's daughter, Bille Ganghofner, and she told me that you are prepared to write the obituary for Ellen Bernt for what I asked you in my first e-mail to you which I include as a copy below. I thank you so much for the unfailing friendship that you have shown to Ellen and Walter Bernt over decades. I will be glad to be of assistance in writing Ellen's obituary as I know all relevant details that you might wish to include. I hope to meet you sometime in person and wish you all the very best.

Gratefully

Yours

Wilhelm Johannes Schwaeble

P.S. Please find enclosed a portrait of Ellen Bernt attached as a "Powerpoint" file.

Dr. Wilhelm J. Schwaeble
Professor of Immunology
Department of Microbiology and Immunology
University of Leicester
Medical Science Bld, University Road
Leicester LE1 9HN, UK

Tel. ++44-116-2525674
Fax ++44-116-2525030
Home number: ++44-116-2304162 (anytime)

Dear Dr. Bader,

I am Johannes, a brain child of Ellen Bernt, and use this unusual way of contacting you to let you know that sadly Ellen died last Saturday, 7th of September at 12:00AM after been admitted to hospital for the treatment of a minor injury. As I am not in Munich, I do not have access to your contact details which are - I am sure in 'der Mottlstrasse'. I am looking for one of Ellen and Walter's closest friends to ask to do Ellen the honour of writing an obituary for DIE WELTKUNST, FAZ and whatever forum you suggest to be appropriate. I know that Ellen Bernt had great respect and affection for all you stand for and I think she would be most pleased if you would do her the honour of writing her obituary which of course should reflect what not only Ellen, but the Bernts have done for the field of Dutch Paintings and drawings of the 17th Century.

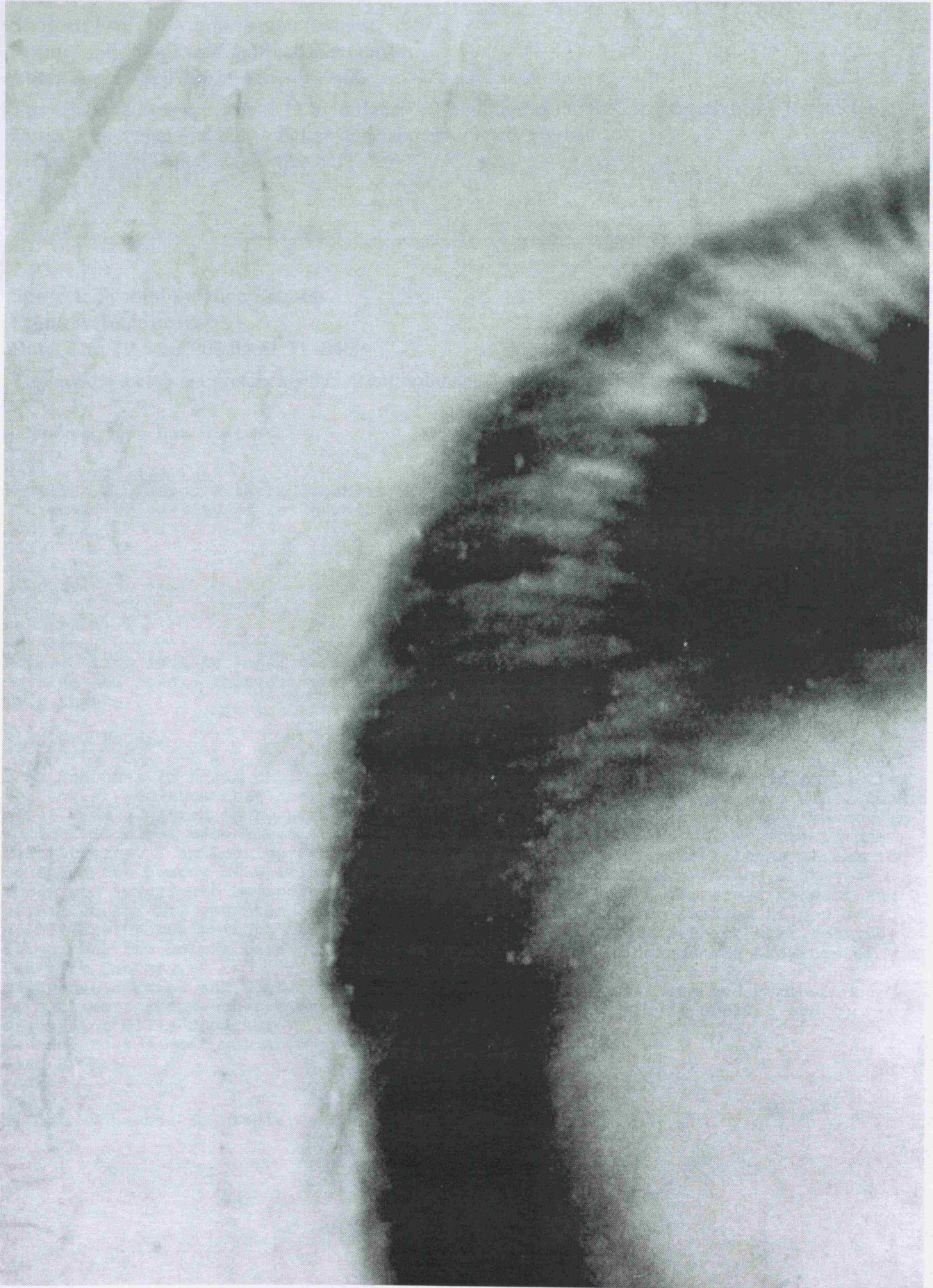
Please be so kind and contact me. I will help you wherever I can and communicate with Ellen's stepdaughters who are overwhelmed with the task of sorting and organising Elle's departure to a hopefully better world. We have lost a most valuable friend.

Best wishes

Yours

Wilhelm Johannes Schwaeble

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



Subject: Fwd: New Information Request
From: "abfa" <ordersfa@alfredbader.com>
Date: Tue, 10 Sep 2002 04:39:49 -0400
To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

Subject: New Information Request
From: ws5@le.ac.uk
Date: Tue, 10 Sep 2002 04:41:31 -0400
To: david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: ws5@le.ac.uk
Name: Professor Wilhelm Johannes Schwaeble
Address1: University of Leicester, Leicester, UK. Tel ++44-116-2525674
Address2:
City:
State:
Country:
Zip:
sendEmail: 1
ABFANum:
Notes: This is a personal communication for Dr. Alfred Bader, would you please be so kind and forward this communication to him immediately ?
Many thanks.

Dear Dr. Bader,

I am Johannes, a brain child of Ellen Bernt, and use this unusual way of contacting you to let you know that sady Ellen died last Saturday, 7th of September at 12:00AM after been admitted to hospital for the treatment of a minor injury. As I am not in Munich, I do not have access to your contact details which are - I am sure in der Mottlstrasse. I am looking for one of Ellen and Walter's closest friends to ask to do Ellen the honour of writing an orbituary for DIE WELTKUNST, FAZ and whatever forum you suggest to be appropriate. I know that Ellen Bernt had great respect and affection for all you stand for and I think she would be most pleased if you would do her the honour writing her obituary which of couse should reflect what not only Ellen, but the Bernts have done for the field of Dutch Paintings and drawings of the 17th Century.

Please be so kind and contact me. I will help you wherever I can and communicate with Ellen's stepdaughters who are overwhelmed with the task of sorting and organising Elles departure.

We have lost a most valuable friend.

Best wishes
Yours

Wilhelm Johannes Schwaeble

Dear Dr. Schwaeble,

My wife and I are in deep sorrow learning about the passing of Ellen Bernt. I spoke with her daughter at some length.

We will write a relatively brief obituary, though I wonder if my German is good enough. Hence, I explained that I would write it both in German and in English and then e-mail it to you next week.

As you say, we have lost a great friend.

Yours sincerely,
Alfred Bader

Subject: Re: [Fwd: EraGen's Annual Shareholder's Meeting]

From: "Daniel Fagan" <dtfagan@hotmail.com>

Date: Thu, 19 Sep 2002 17:50:50 +0000

To: baderfa@execpc.com

Thanks, Dan

Daniel T. Fagan, Ph. D.

Phone: 314-719-4666

Cell: 314-954-6554

Fax: 314-862-4401

email: dtfagan@hotmail.com

>From: Alfred Bader Fine Arts

>To: dtfagan@hotmail.com

>Subject: [Fwd: EraGen's Annual Shareholder's Meeting]

>Date: Wed, 18 Sep 2002 15:39:31 -0500

>

>

>

>----- Original Message -----

>Subject: EraGen's Annual Shareholder's Meeting

>Date: Mon, 16 Sep 2002 11:14:01 -0500

>From: Linda Pauls

>To: Baderfa@execpc.com

>

>

>

>Hi Alfred,

>

>Let me introduce myself as the Vice President of Finance at EraGen

>Biosciences. Irene Hrusovky passed along your note to me, and asked

>me to respond to your inquiries.

>

>Yes, Dr. Benner is still affiliated with EraGen. He remains on the

>EraGen Board, and is a key advisor and collaborator on EraGen

>research projects. We have in fact received several government

>grants that are collaborative grants with Steve's group in Florida.

>

>We will be mailing a packet to all shareholders within the next

>couple of weeks (before the annual meeting) with details on the

>shareholders meeting, and including updated financial statements.

>We are hopeful you will be able to attend the meeting. This is an

>exciting time for the EraGen business, and we are anxious to share

>our progress.

- >
- >I believe we will have more detailed directions in the information
- >packet, but below are preliminary directions to the meeting:
- >
- >Take Highway 12 (Beltline) around Madison to the Highway M exit (on
- >north side of Middleton)
- >Turn right on M to Bishops Bay Country Club (on eastern edge of
- >Middleton)
- >Turn right into Bishops Bay Country Club; wind your way through the
- >entrance to the Clubhouse.
- >We will be meeting in the Clubhouse dining area.
- >
- >We look forward to meeting then then, Alfred. Feel free to contact
- >me with any further questions.

September 19, 2002

>Linda Pauls
>(608) 662-9000 Ext 332

- >
- >
- >
- >
- >
- >
- >
- >
- >
- >

Dr. John Fagan
Page 1 of 3
888-324-8624
Dear Ann,
I hope you are well and that you are enjoying the fall season. I hope you are well and that you are enjoying the fall season. I hope you are well and that you are enjoying the fall season.

MSN Photos is the easiest way to share and print your photos: [Click Here](#)

FAX FROM:

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

A Chemist Helping Chemists

September 19, 2002

TO: Dr. Dan Fagan

Page 1 of 3

FAX #: 1 314 862 4401

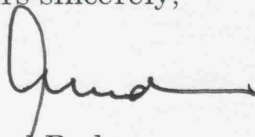
Dear Dan,

Sometimes you can learn about companies in which you have invested just by reading the daily paper. I learned more about EraGen from yesterday's Milwaukee paper than I knew before. That article is attached.

I mentioned my friendship with Steven Benner whom I like and admire. He may well understand what you are doing and perhaps he and I might work with you.

With all best wishes I remain

Yours sincerely,



Alfred Bader

To
Dr. Jan Fogar

Biotech firm files suit over patents

Third Wave accuses EraGen of infringement

By JOE MANNING

jmanning@journalsentinel.com

Third Wave Technologies Inc. has filed a federal lawsuit contending that EraGen Biosciences Inc. is infringing on two Third Wave patents that an EraGen scientist invented while an employee of Third Wave.

Both Madison-based biotechnology companies make products to detect gene variations to improve patient treatment in clinics and for use in gene research.

The patents, which are technically essential in tests determining specific genetic variations in human genes, were invented by James Prudent, chief scientific officer at EraGen.

Prudent formerly worked at Third Wave for four years, during which time he assigned his rights to the patents to Third Wave, according to the suit filed in Madison's U.S. District Court for the Western District of Wisconsin.

Prudent acknowledged Tuesday that he invented the patents while working at Third Wave and said he was surprised by the suit.

"We are both biotech companies in the same town trying to move biotech forward," he said.

The budding science of so-called personalized medicine uses tests to determine whether patients have genetic variations that would make them susceptible to developing certain diseases or conditions. Physicians can then take steps to head off ailments.

The genetic information also is used in prescribing drugs

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Prudent acknowledged Tuesday that he invented the patents while working at Third Wave and said he was surprised by the suit.

"We are both biotech companies in the same town trying to move biotech forward," he said.

The budding science of so-called personalized medicine uses tests to determine whether patients have genetic variations that would make them susceptible to developing certain diseases or conditions. Physicians can then take steps to head off ailments.

The genetic information also is used in prescribing drugs based on patient genetic information to prevent harmful side effects. That new science is called pharmacogenomics and holds the promise that drugs can be adapted to each person's own genetic makeup.

Scientists say that all diseases have a genetic component, whether inherited or resulting from the body's response to environmental triggers such as viruses, and researchers are learning to pinpoint changes in genes that contribute to or cause disease.

The lawsuit says Third Wave is entitled to recover undisclosed damages to compensate it for EraGen's infringement "which in no event can be less than a reasonable royalty."

Gregory Pletta, EraGen's corporate counsel, said EraGen had not had time to analyze the suit.

"It pertains to two patents, and each patent is 200 pages of technical reading. We have not determined one way or the other where we stand at this point. They (Third Wave) notified us the suit was coming, but they never gave us an opportunity to discuss the matter before they filed their case," Pletta said.

Rod Hise, spokesman for Third Wave, said Third Wave had provided EraGen with a letter asking it to "cease and desist" in using what Third Wave contends are its patents.

"They had an opportunity to respond and they did not, so the complaint was formerly served on them Monday," he said. "We hold the fundamental patents."

TRANSMISSION VERIFICATION REPORT

TIME : 09/20/2002 13:04

DATE, TIME	09/20 13:02
FAX NO./NAME	13148624401
DURATION	00:01:17
PAGE(S)	03
RESULT	OK
MODE	STANDARD
	ECM

Subject: Re: Travel to St Louis
From: Lisa Balbes <lisa@balbes.com>
Date: Thu, 19 Sep 2002 08:22:53 -0500
To: Alfred Bader Fine Arts <baderfa@execpc.com>

F (R)

Dr. Bader -

Thank you for your e-mail of last Friday and for sending me those neat little knives which I will keep out of my briefcase so that they won't be taken from me at the security check.

Good! I usually keep one on my key chain, and have lost several to airport security checks. I just got back from a trip to DC, and security to get in there is even worse than anywhere else!

Isabel and I really enjoyed our visit to St. Louis.....

I'm so glad to hear that! I have approved both of your bills to our treasurer for payment, so you should have that fairly quickly. I look forward to your next visit!

Lisa

--

Lisa M. Balbes, Ph.D. lisa@balbes.com <http://www.balbes.com/>
Balbes Consultants Scientific Writing and Consulting since 1992

Chair, 2002, St Louis Section, American Chemical Society
Co-Chair, 2002-2003, Washington University APAP, St Louis South Committee
Chair, Corporate Sponsor Committee, St Louis Chapter Society for Technical Communications

Subject: RE: Copyrights for Laszlo Matulay
From: Lily Yudinsky <lilyyu@openu.ac.il>
Date: Thu, 19 Sep 2002 13:01:39 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Mr. Bader!

I was delighted and surprised to get such detailed, helpful information. Your help is tremendous, I almost gave up and recommended my superior to leave the Russian illustrations for Anna Karenina course book. It would be more than interesting to examine your exhibition catalogue, if it's not too trouble. you may send it to the following address:

Lily Yudinsky
Department of Literature and Arts
The Open University of Israel
Max Row Educational Centre
16 Klausner st. POB 39328
Ramat Aviv, Tel Aviv 61392
Israel

I wish you all the best and many thanks
yours, Lily

Original Message-----

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: Wednesday, September 18, 2002 8:54 PM
To: Lily Yudinsky
Subject: Re: Copyrights for Laszlo Matulay

Dear Ms. Yudinsky,

In response to your e-mail of today, Laszlo Matulay had two children, a son and a daughter. Both his wife and son died and his daughter, Emily, has moved to a guru in India. You can contact her:

Emily Matulay, now a/k/a
AMRITA
Girnar Sadhana Ashram
Bhavnath Taleti
Junagadh - 362004
Gujarat - INDIA
Ph: (0285) 624547
E: dattaad1@sancharnet.in (new)
E: datta@ad1.vsnl.net.in (old, but try also)

I borrowed a great deal of Laszlo Matulay's material to prepare for the Matulay exhibition at Purdue University and will soon return all of that material to Matulay's artistic executor, Mr. Ira Faro, 238 Race Street, Bath, PA 18014. His telephone number is 610-837-9922 and his e-mail is iracathey@rcn.com.

If you would like a copy of the Matulay exhibition catalogue, I will be happy to mail you a copy if you will e-mail me your address.

Subject: Re: Appraisals
From: RTE417@aol.com
Date: Thu, 19 Sep 2002 10:45:27 -0400
To: baderfa@execpc.com

dear alfred:

thank you for the references for the appriasals. my situatiion with paul berg is not resolved, and you may say anything you like.

hope to see you soon.

roy

Dear Otto,

In response to your e-mail of yesterday, the thought of bringing *Apollo* to Queen's is very intriguing, but I fear that it will not work. *Apollo* must be either in London or New York, the centers of the art market.

I met Josefowitz many years ago and found him a most interesting and thoughtful person but I fear that though I would enjoy talking to him I would be wasting his time and clearly he hasn't much left.

All the best,
Alfred

Dear Otto,

Thank you for your thoughtfulness telling me about the Lindsay website.

I did buy the painting, against two other bidders, and I had to pay L 2200 hammer price. Several art historians to whom I have shown this think quite possibly that it is de Gelder and I will have Petr Klein check the age of the wood.

Just for the fun of it, could you send Lindsay an e-mail asking their price?

Did you receive the Eeckhout and our e-mail about the Master IS?

All best wishes,
Alfred

Otto Naumann wrote:

Alfred,

Peter Sutton just got a call from David Ekserdjian, assistant to the editor of Apollo magazine, and David said that the owner of the magazine, Paul Josefowitz, a very wealthy individual, is very ill and apparently on his deathbed. Mr. Josefowitz made it clear to David that he would give away the magazine to anyone who would promise to keep it alive. I don't know anything about the magazine financially, only that along with the Burlington, it's one of two art magazines that manages to mix scholarship with the art market without losing credibility. Would it be something for Queens to publish? I know it would give great exposure to Queens in a positive way. Would you like to speak with Josefowitz about it?

Let me know,

Yours,

Otto

F to Dr. Hoffmann 4:35 9/18 ✓

Subject: Re: January 25th
From: Janis Langins <jlangins@chass.utoronto.ca>
Date: Wed, 18 Sep 2002 15:52:47 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Dr. Bader,

Many thanks for your note. Yes, I am very keen on getting this play staged at the Isabel Bader theatre. I happen to like it very much and I believe it would be amusing, instructive, and a wonderful way to educate people in an artistic way about those aspects of chemists and chemistry (scientists and science) that people normally do not think about. It raises a number of fascinating and controversial issues and handles them in a very elegant way.

At present, I am proceeding to organize the staging of the play and there are a number of difficulties, but I am very determined to overcome them in time. Professors Djerassi and Hoffmann have already agreed to come to see the play and to participate in a symposium on the following day where they will discuss the issues raised in the play with some eminent historians of chemistry. Your interest gives me yet another incentive to succeed.

I, as well as your many friends at Victoria, would be delighted if Mrs. Bader and you could come because this must be close to both your hearts ---- drama, chemistry, and the history of chemistry. And if Roseann could come, even better. I will not forget to send her an invitation if my plans come to fruition. In the meantime, please pencil in the evening of Friday, January 24 for the play and the following day (Saturday, January 25) for the symposium.

With my best wishes and hoping that I may have the pleasure of seeing you both breathing some good fresh Canadian *Oxygen* next January, I am,

Yours sincerely,
Janis Langins

At 08:55 AM 9/17/02 -0500, you wrote:

Dear Professor Langins,

I have heard from my good friend, Professor Roald Hoffmann, that you are trying to present that wonderful play, *Oxygen*, at the Isabel Bader Theatre the weekend of January 25th, in conjunction with a wonderful Symposium of historians of chemistry. Of course Isabel and I will be just delighted if that will happen and we would like to consider coming to Toronto for the occasion.

I have known Professor Carl Djerassi since we were students together in Vienna between 1930 and 1938 and I learned how to play ping-pong in his apartment, not far from my own home and where Joseph Loschmidt taught between 1856 and 1865.

Professor Roald Hoffmann has been my good friend for many years. He is not only a world class chemist, but also a delightful poet and lover of art.

It would be great if we could meet again, perhaps Roseann Runte will also be able to join us for

such a wonderful weekend.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Janis Langins
Director
Institute for the History and Philosophy of Science and Technology
Victoria College
University of Toronto
91 Charles Street West, Room 310
University of Toronto
Toronto, Ontario
Canada M5S 1K7
Tel: 416-978-4950
Fax: 416-978-3003
email: jlangins@chass.utoronto.ca

Subject: Re: January 25th
From: Janis Langins <jlangins@chass.utoronto.ca>
Date: Wed, 18 Sep 2002 15:52:47 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

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It would be great if we could meet again, perhaps Roseann Runte will also be able to join us for

such a wonderful weekend.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Janis Langins
Director
Institute for the History and Philosophy of Science and Technology
Victoria College
University of Toronto
91 Charles Street West, Room 310
University of Toronto
Toronto, Ontario
Canada M5S 1K7
Tel: 416-978-4950
Fax: 416-978-3003
email: jangins@chass.utoronto.ca

Dear Greg,

Thank you so much for the great care you took of us in St. Louis. We certainly enjoyed our visit.

With all good wishes I remain

Yours sincerely,

Alfred Bader

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[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

[Faint, illegible text]

Dear Dr. Balbes,

Thank you for your e-mail of last Friday and for sending me those neat little knives which I will keep out of my briefcase so that they won't be taken from me at the security check.

Isabel and I really enjoyed our visit to St. Louis and I am sending Dr. Bruce Ritts my expense report which totals \$405.23. Most of this was for 820 miles driving, \$282.90, which was certainly far less expensive than flying from Milwaukee to St. Louis and back.

Your Section also sold 30 of my autobiographies for which I have billed you at my cost of \$15/book.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Lisa Balbes wrote:

Dr Bader -

I checked with our treasurer, and we do indeed use the IRS rate of 34.5 cents per mile. Please send your mileage total, as well as hotel and any other receipts, to him at the following address

Bruce Ritts
803 Lilac Ave
St. Louis MO 63119
work phone: 314-290-4744
home phone: 314-961-7589
fax: 314-535-1074
email: bruce_ritt@steris.com (work) or bvritys@mindspring.com (home)

We will make sure you are promptly reimbursed. I hope you had a safe trip back, and thank you again for such an interesting and entertaining series of lectures. Mom even said on the way home how much she enjoyed your talk!

Lisa

*c: Dr. Little
Dr. Hall*

Dear Philip,

In response to your e-mail of yesterday evening, I have signed the Agreement and it will go out to Steve Cherin by fax as soon as his fax line is open.

I had hoped that Dr. D'Ambra would visit me on September 23rd, but that has been canceled. He has now inquired whether I could join him for dinner on Friday evening, October 11th, or breakfast on the 12th, but I cannot do this because I like to spend Friday evening at home and Saturday morning in synagogue. I suggested that we meet on October 10th but have not yet had his reply.

Of course when we do meet I will try very hard to persuade him to invest more, together with me. Surely you understand my reasoning: he knows so very much more about FTI than I do and if he will invest personally I will be quite confident that I am not making a mistake.

Of course I will keep you and Dennis informed.

With all best wishes I remain

Yours sincerely,
Alfred Bader

Philip E. Yeske wrote:

Dear Alfred,

I wanted to take a moment and update you on a few matters at FTI. The first is the e-mail you received earlier today from Steve Cherin, our legal counsel at FTI. Steve is helping with the paperwork necessary to generate your new stock certificate, reflecting your doubling in Series A shares thanks to the halving of our pre-money valuation to \$5 million. The first step is for you, AMRI and Pitt, as holders of common stock, to approve the issuance of shares at the new price of \$0.625/share. Thank you in advance for your assistance.

On the financing front, I continue to spend a significant amount of time meeting with potential investors, both private as well as institutional. While I still have a few "irons in the fire", the investment market remains very tough. Tom D'Ambra e-mailed Dennis and me after your phone call a few weeks ago and told us of your suggestion for him to invest his own money in parallel with yours. Of course, we were already aware of your plan, but it was nice of Tom to let us know. Tom did not sound overly optimistic, saying that the timing was bad for him personally. I hope you two have a chance to meet soon and discuss the matter in person. If there is a way for you to help us raise another \$1-2 million near-term, then both myself and the rest of the FTI team can concentrate on growing the business for the next 12-18 months.

Please understand that we realize you have already been most generous in your support, and we are sincerely appreciative of your contributions to the early success of FTI.

Certainly feel free to contact me if you would like to discuss any aspect of FTI's operations.

Kindest regards,

Philip

Subject: Handbuch oesterreichischer Autoren
From: "Robert Rosner" <robert.rosner@netway.at>
Date: Wed, 18 Sep 2002 21:19:04 +0200
To: "Alfred Bader" <Baderfa@execpc.com>

Lieber Alfred,

Ich bin Dir dankbar dafuer, dass Du mich auf dieses Handbuch aufmerksam gemacht hast. Obwohl ich viel einschlaegige Literatur lese, habe ich vom Erscheinen dieses Werks noch nichts gelesen. Ich habe es mir heute in einer Buchhandlung angeschaut. Es ist wirklich sehr umfangreich und bringt auch Wissenschaftler, Journalisten ebenso wie Buchautoren. Das Werk ist aufgrund eines Forschungsauftrags der Oesterreichischen Nationalbibliothek erschienen. Ich glaube es ist ein wirklich gutes Werk. Im Buchhandel kostet es hier uebrigens 320 Euro

Liebe Gruesse
Bobby

Dear Ms. Yudinsky,

In response to your e-mail of today, Laszlo Matulay had two children, a son and a daughter. Both his wife and son died and his daughter, Emily, has moved to a guru in India. You can contact her:

Emily Matulay, now a/k/a
AMRITA
Girnar Sadhana Ashram
Bhavnath Taleti
Junagadh - 362004
Gujarat - INDIA
Ph: (0285) 624547
E: dattaad1@sancharnet.in (new)
E: datta@ad1.vsnl.net.in (old, but try also)

I borrowed a great deal of Laszlo Matulay's material to prepare for the Matulay exhibition at Purdue University and will soon return all of that material to Matulay's artistic executor, Mr. Ira Faro, 238 Race Street, Bath, PA 18014. His telephone number is 610-837-9922 and his e-mail is iracathey@rcn.com.

If you would like a copy of the Matulay exhibition catalogue, I will be happy to mail you a copy if you will e-mail me your address.

With best regards I am

Yours sincerely,
Alfred Bader

Lily Yudinsky wrote:

Dear Sir!

I work as an academic assistant for the Open University in Tel Aviv. We work on a special and new edition of course unit about "Anna Karenina". We found out a rare copy of Lazlo Matulay's illustrations for the 1946 edition by The World publishing Company- that exist no longer. In order to use those illustrations in our book we need the copyright permission of the artist or his heirs. I got your address from Craig Martin, Director of Purdue University Galleries, where there was an exhibition of Matulay's work. I understand that you have in your collection some of his works, so I hope you know some information about his estate, heirs, address or phone. We will appreciate it deeply if you can give us more details of the way to contact them in order to request the usage rights properly.

Thank you in advance for your time and help,
Sincerely yours,
Lily Yudinsky- Academic Development department

Dear Andy,

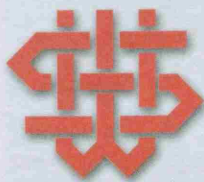
We look forward to seeing you at the end of October. We have old friends staying at our house between October 18th and the 21st, but from the 22nd on our guest room will be free and we much hope that you can stay with us for a night or two and chat for quite a few hours.

With fond regards as always,
Alfred

Andrey Esaulenko wrote:

Dear Alfred,

I do hope you are OK. I'm going to come to Milwaukee in the second part of October. It is my pleasure to see you and Isabel again. Could you tell me about your plans and schedule since 18-October till the end of the year.
Sincerely yours, Andy



Sep. 17, 2002

Dear Dr. Bader,

Charlotte Fainblett, the Executive Director of the American Committee for Shenkar College in N.Y., told me that she met you at the Edelstein Symposium a few weeks ago. I understand that you and your wife often visit Israel. Well, on your next trip here, I would be delighted to show you our college, but especially the Edelstein Center for the Analysis of Ancient Textiles and Related Artifacts. This Center, which I head, has a rare collection of ancient (and modern) dyes, pigments and colorants used in textiles and works of art.

If you desire, we can communicate via email, which is given in the visiting card that I'm enclosing, as well as a brochure on our Center. Have a Happy & Healthy New Year!

Sincerely, ז'בי קורן Zvi Koren

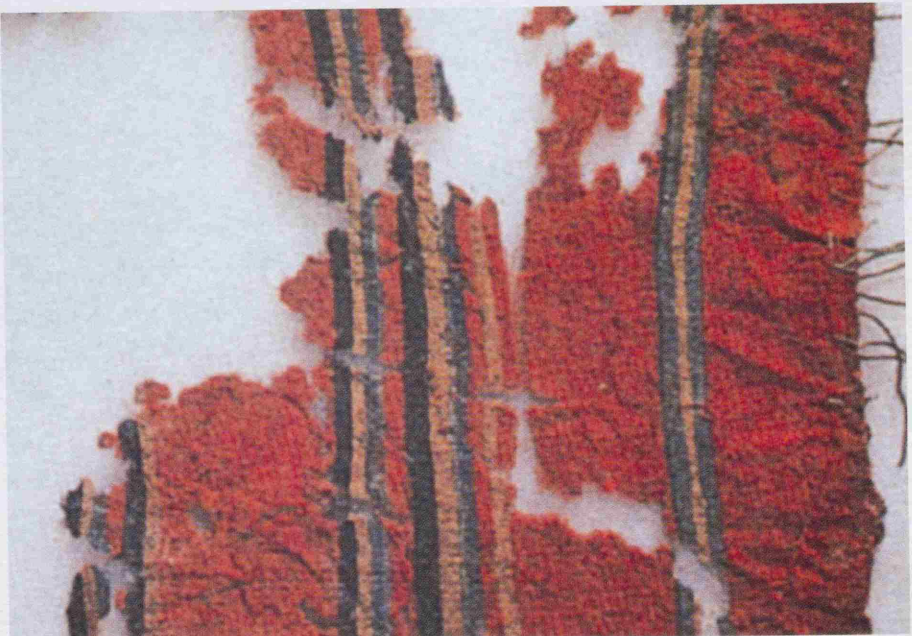
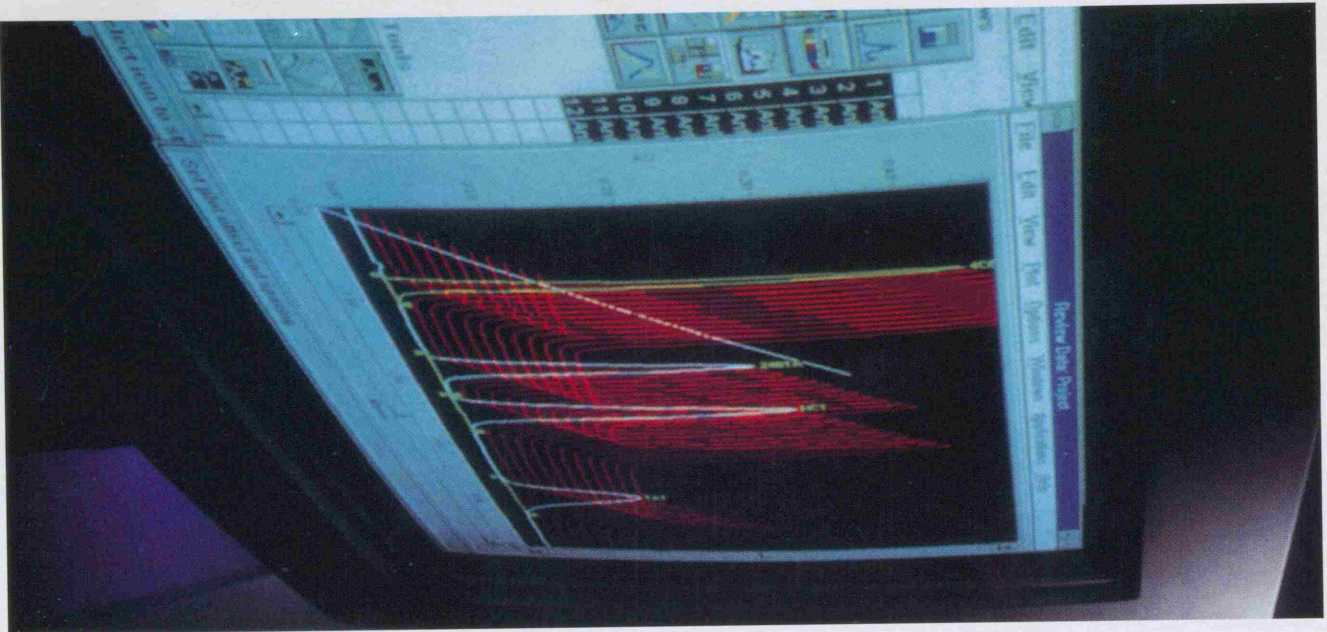


Shenkar College of Engineering and Design

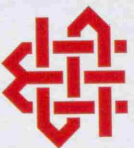
Prof. Zvi C. Koren

Head, Department of Chemical Technologies
Director, The Edelstein Center for the Analysis of Ancient Textiles and Related Artifacts

12 Anna Frank St., 52526 Ramat-Gan, Israel
Tel: -972-3-7521133 (x 211), Cell: -972-53-671500, Fax: -972-3-7521141
E-mail: zvi@mail.shenkar.ac.il



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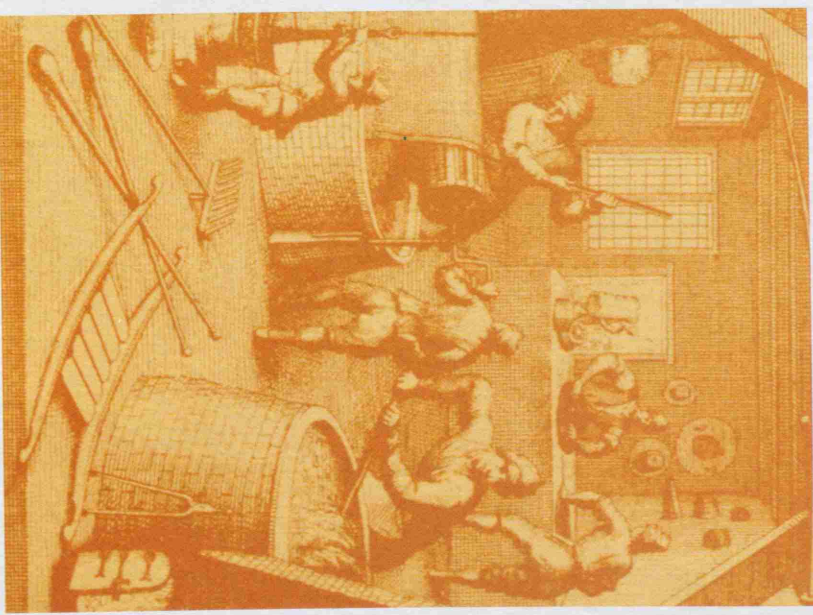


Shenkar College of
Textile Technology and Fashion

12 Anna Frank St.
Ramat-Gan 52 526
ISRAEL
Tel: 972-3-752-1133
Fax: 972-3-752-1141

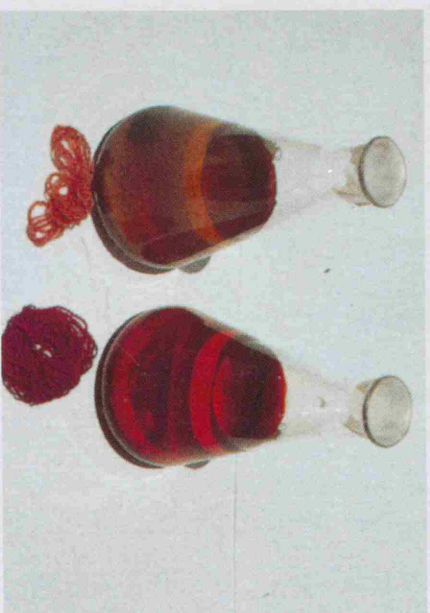
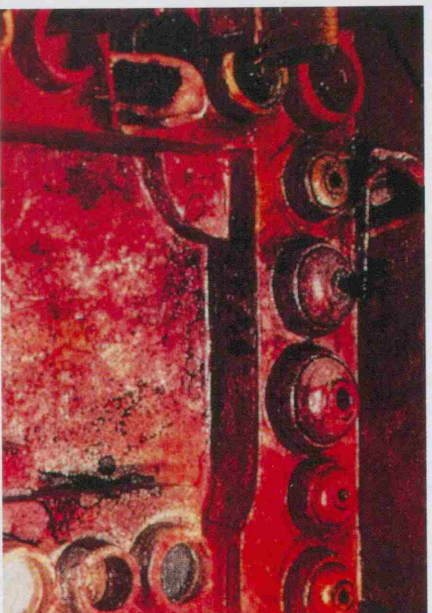
THE EDELSTEIN CENTER

FOR THE ANALYSIS OF
ANCIENT TEXTILES
AND RELATED ARTIFACTS



Shenkar College of Textile Technology and Fashion

The Edelstein Center is the only institution in the Middle East that is dedicated to scientific analyses and ancient textiles, including fiber materials, dyes and pigments. Scientific research and archaeological data are combined to analyze and record the textile treasures of our heritage for future generations. The Center is an active international scientific resource in the field of archaeological textile chemistry and provides information to museums, archeological and theological institutions, and other centers.



Research in ancient textiles integrates history, archaeology, religion, botany, entomology, marine zoology, and chemistry. This research contributes to:

- Understanding the scientific and artistic processes associated with the ancient technologies of textile processing and dyeing, which are among the oldest of chemical technologies.
- Understanding international trade and commerce in textile goods and related artifacts in antiquity.



The Center utilizes sophisticated analytical chemical instrumentation together with forensic science techniques to extract historically important information regarding ancient textiles and related artifacts. The analytical techniques include:

- High-Performance Liquid Chromatography (HPLC)
- Thin-Layer Chromatography (TLC)
- Fourier Transform Infrared (FTIR) Spectrometry
- Ultraviolet/Visible (UV/VIS) Spectrophotometry
- Computerized Spectroreflectometry
- Scanning Electron Microscopy (SEM)
- Optical Microscopy



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

(414) 962-5169

September 17, 2002

Dr. Julia Lloyd Williams, Chief Curator
National Gallery of Scotland
The Mound
Edinburgh EH2 2EL
SCOTLAND

Dear Dr. Williams,

Thank you so much for your kind letter of September 3rd which made me smile because you apologized for that very unimportant misspelling of my name. If I had more time and could live in Britain for more than 89 days, I would offer to become your proofreader. Then you would avoid much more important misspellings like the one enclosed.

Surely you know from Dr. Kleesmann's article that my version of *The Mocking of Ceres* is a wreck, though probably the original by Elsheimer. This is probably not accepted at the Prado and it would be good to be able to show the two paintings next to each other.

There are two other paintings you might consider. One is the little Poulenburg of *St. Christopher* which was in the Frankfurt Elsheimer exhibition. After the exhibition Professor Gerson asked me to bring my painting to Holland so that he could compare it with the other, silvery, version owned by de Boer. When we met Mr. de Boer said to Professor Gerson that surely his version is superior because it is monogrammed. Professor Gerson's simple reply was "some paintings require monograms."

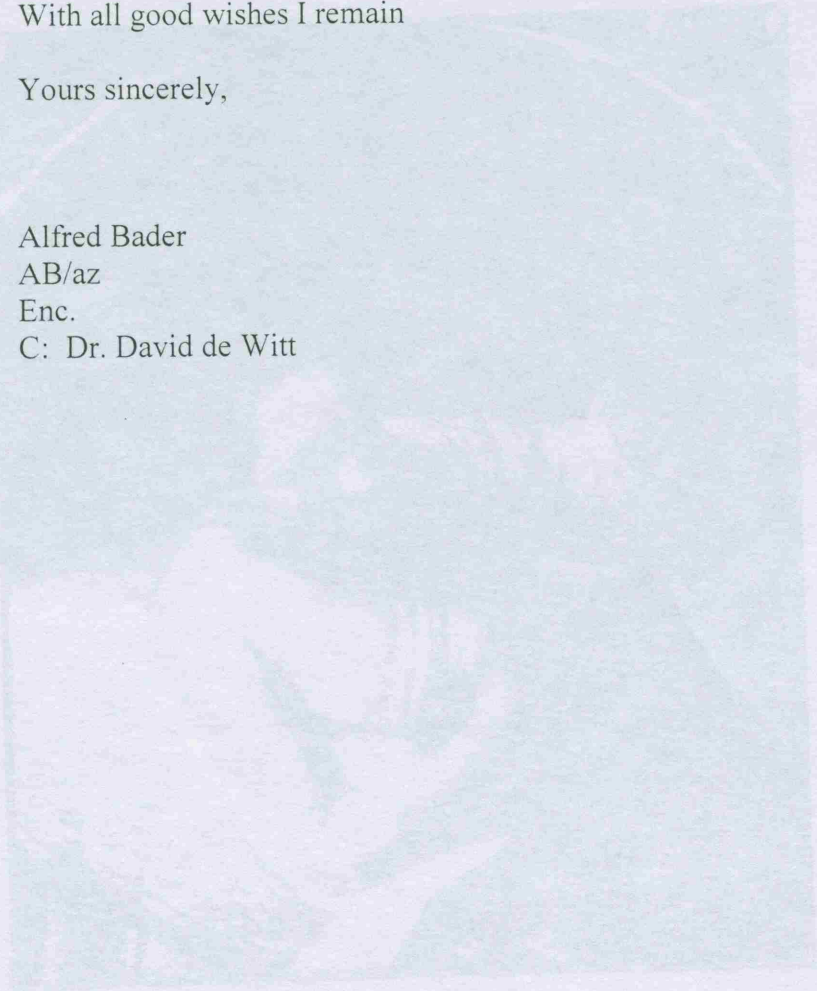
The other painting you might like to consider is a painting by Solomon Koninck, also of *The Mocking of Ceres*, signed and dated 1645, illustrated in Sumowski, Vol. III, and No. 1088.

2006 is a long way off. If I am no longer around, please ask Dr. David de Witt, the Curator at Queen's University, whence my collection is going.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.
C: Dr. David de Witt



Queen's University
Library
100 University Avenue
Kingston, Ontario
K7L 3N6
Canada

S. Koninck
ca. 1645
No. 1088



Rembrandt, *A Woman in Bed*, c.1645 The National Gallery of Scotland, Edinburgh

Yours sincerely

Julia Lloyd Williams

Julia Lloyd Williams
Chief Curator

S Koninck

5a 1645

Annex III 1088

3rd September, 2002

Dr Alfred Bader
2961 North Shephard Avenue
Milwaukee
Wisconsin
53211



NATIONAL
GALLERY OF
SCOTLAND

THE MOUND
EDINBURGH EH2 2EL
TELEPHONE
0131-624 6200
FACSIMILE
0131-220 0917

Dear Dr Bader

Thank you very much for your letter of August 12th. I apologise for not having been able to reply sooner but I have been away on leave. Actually, I had meant to write to you some time ago to make another apology to you, namely for the misspelling of your name on the back of the catalogue of *Rembrandt's Women*. In my own defence, I can say that I corrected this in proof twice, so I was horrified to discover that when the book came out the changes had not been made. I am really sorry.

I was unable ^{to} attend the Rembrandt symposium in Amsterdam because I was organising a Rubens exhibition here at the time but I would have liked to have gone. You are quite right in what you learned about the Elsheimer exhibition, however. The show will take place now in 2006 and is to be a joint venture with the Städel Institute, Frankfurt, and Dulwich Picture Gallery. Rüdiger Klessmann is writing the catalogue for the exhibition and we had already discussed the possibility of borrowing your version of *The Mocking of Ceres*. We are almost certainly going to have a small section on the artists who were strongly influenced by Elsheimer's work and the suggestion of your Pynas is an extremely interesting one. We are having our first meeting in Frankfurt later on this year and will be discussing loans in far more detail then. I will certainly be in touch once we are a little further advanced with our plans and, in the meantime, send you a copy of our recent Rubens exhibition catalogue which I hope you will enjoy.

With all best wishes and many thanks again for writing.

Yours sincerely

Julia Lloyd Williams
Chief Curator

S Koninck
Sa 1645
Anno III 1088

F to de Witt 9/18 10:30

From: Otto Naumann <Otto@DutchPaintings.com>
Date: Tue, 17 Sep 2002 15:39:17 -0400
To: "Alfred Bader (E-mail)" <baderfa@execpc.com>

Alfred,

Peter Sutton just got a call from David Ekserdjian, assistant to the editor of Apollo magazine, and David said that the owner of the magazine, Paul Josefowitz, a very wealthy individual, is very ill and apparently on his deathbed. Mr. Josefowitz made it clear to David that he would give away the magazine to anyone who would promise to keep it alive. I don't know anything about the magazine financially, only that along with the Burlington, it's one of two art magazines that manages to mix scholarship with the art market without losing credibility. Would it be something for Queens to publish? I know it would give great exposure to Queens in a positive way. Would you like to speak with Josefowitz about it?

Let me know,

Yours,

Otto

Subject: Re: a Toronto production of Oxygen
From: Roald Hoffmann <rh34@cornell.edu>
Date: Tue, 17 Sep 2002 12:05:59 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred

Thanks for your note here and the letter to Langins. I think there are no problems with him; he's committed, interested, and eager to stage the play. But he seems to be meeting some resistance from the theatre people...

On the Old Dominion invitation -- an analytical chemist friend of mine, Thomas Isenhour (also an actor and playwright) -- and Runte did invite me. But it was too short notice, I regretfully couldn't fit it in...

best regards
roald

....At 08:54 AM 9/17/2002 -0500, you wrote:

Dear Roald,

Thank you for your e-mail of September 10th to which reply has been delayed because I was in St. Louis last week and yesterday was the Day of Atonement.

Of course I meant that you will be welcome to visit the gallery between the 7th and 10th of November. Isabel and I will be in England and Holland from October 30th until December 20th.

Professor Janis Langins is a very able and likeable man to whom we were introduced by our best friend in Canada, Dr. Roseann Runte, who at the time was President of Victoria University. It was through her that we gave the funds for the Isabel Bader Theatre.

My e-mail to Professor Langins will be self-explanatory. It is like chicken soup; it may help and cannot do any harm.

Roseann Runte is now President of the Old Dominion University and she has asked you to attend a meeting of many Nobel laureates on November 13th. It would be great if you could meet her then.

With fond regards,
Alfred

Roald Hoffmann wrote:

Dear Alfred:

I am taking up your advice to communicate by e-mail. In your letter, you mention that you will be away 7th to 10th of December, but I think you meant 7th-10th of November, which is when I will be in Milwaukee. That is too bad; but I would very much like to see the gallery, and will call Mrs. Zuehlke ahead of time. Some time ago, you were kind to bring up an Oxygen production with Roseann Runte at Victoria University; nothing came of that. Now, quite independently, people at the University of Toronto have taken an interest in "Oxygen". Prime among them is Janis Langins, a very enterprising professor who is the Director of the Institute of the History and philosophy of Science and Technology at the University of Toronto (bio below; perhaps you met him or her)

B.Eng., McGill (1966); M.Eng. (1969); M.A., Toronto (1973); Ph.D. (1979)

Office: VC 310 Ph: 978-4950 Email: jlangins@chass.utoronto.ca

Field: History of engineering, development of the Ecole Polytechnique, history of ballooning, theories of fortification.

Projects and Major Publications: Recent publications include "L'enseignement d'une science e'phe'me`re: La fortification," La Formation Polytechnicienne 1794-1994

(Paris, 1994). Current work on technology of fortification in 18th-century France.

Research interests include history of French technical education, Ecole Polytechnique (La Re'volution avait besoin de savants, Paris, 1987), and 18th-century French military engineering and technology.

Langins has actually organized a historical symposium around Oxygen, with superb people who agreed to come. Here is what Langins wrote to us a while ago:

Our preparations for the staging of Oxygen are proceeding apace and we are tentatively scheduling it as part of the regular season of our Graduate Center for Drama sometime in late January 2003. (The Director of the Drama Centre, John Astington, should soon be approaching you to finalize the text.) I hope to incorporate one gala performance of the play as part of the 35th anniversary celebrations of our Institute and I would like to give the performance an extra splash by having a parallel event with it.

What I have in mind is an afternoon of discussion of the play and the many interesting issues it raises with the presence of the two authors, possibly Professor John Polanyi (our Toronto Nobel in chemistry), whom I have not yet approached, and three historians of chemistry. I would therefore like to invite you and Professor Hoffmann, to whom I am sending a similar email, to participate in our celebrations by your presence and giving us your thoughts on the issues in the play and perhaps developing or extending them. The format is still developing and if you should honour us by accepting our invitation, your ideas on the format would be most welcome. I have approached three historians of chemistry, who are very familiar with the work of Lavoisier and his contemporaries (Bernadette Bensaude-Vincent from Paris, Larry Holmes from Yale, and our own historian of chemistry Trevor Levere). My idea would be to have three historical talks on the play and its themes and perhaps a response from the authors. As I say, the format is still fluid and the topics could be changed with the authors having the primary say in how this would be done. Trevor Levere has agreed to participate; Bernadette Bensaude-Vincent, who is trying to get the play published in France and has written an introduction to it with Brigitte van Tiggelen and is just as enthusiastic as I am about this idea, has agreed; Larry Holmes has declared his interest but his health may not be up to coming to Toronto.

I think you know the people he mentions, he couldn't have chosen better; we thought it was a wonderful idea, and both Carl and I made a place in our schedule to come to Toronto in January. Then there was a setback, I quote Langins again from a recent e-mail

Dear Sirs,

I have run into some difficulties, which I hope that I shall overcome, regarding the staging of Oxygen at the University of Toronto. The University Drama Centre is backing out of putting on the play because they were not able to get the space and some other resources that they thought they could provide. Since I intend to move heaven and earth to get the play staged in January (as well as having the symposium) I am working on alternative arrangements. To their credit, the Drama Centre has promised to help me with things like getting a director and producer to assist us. I am definitely working on the assumption that the play will go forward and the symposium will certainly go forward.

Looking at your schedules, I propose that we have the play on Friday night, January 24 and the symposium on the following day, Saturday January 25, in the early afternoon. I hope to have another showing of the play Saturday night. In fact, in the altered circumstances, I am trying to put on a run of 4 nights for the play in all.

How does this suit you? If you can pencil in this date, I will let you know

as soon as I possibly can about inking it in.
Janis Langins

What we see is a lot of enterprise by Langins, and then some reluctance, for whatever reasons, by the theatre people at Toronto. Alfred, could you help us -- I don't mean financially here, but by putting in a good word for us with the theatre people at Toronto? I don't think they quite see the remarkable opportunity here for theatre-science-history interactions that is presented to them by our play, and the enterprising conference Langins has put together. It is rare that a University has such interactions generated naturally...

Thanks and Shana Tova

roald

Roald Hoffmann, Department of Chemistry and Chemical Biology, Cornell University,
Baker Laboratory, Ithaca, NY 14853-1301

tel: 607-255-3419 fax: 607-255-5707 e-mail: rh34@cornell.edu

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tel: 607-255-3419 fax: 607-255-5707 e-mail: rh34@cornell.edu

RWBRTB1

09/17/2002 09:13

Page 1

Symbol(s)	SIAL	&	Services	Date
Use Page Up, Page Down, ↑, ↓, or press				
09/17 8:00A (DJ) DJ BARRON'S ONLINE: Sigma May No Longer Be The Ultra Story 1686 (DJDAY, SIAL, I/CHM, I/CHS, I/XISL, I/XSP5, N/BRN, N/DJN...)				
By Evelyn Ellison Twitchell				
(This story was originally published late Monday.)				
Steady growth. Pricing power. Good cash flow.				
It's been hard to beat that combination over the last couple of years. And when you throw in healthy stock returns to boot, you come as close as you can to investors' ideas of perfection.				
That's what specialty-chemicals maker Sigma-Aldrich has achieved: The stock has climbed about 75% in the past two years, while the Standard & Poor's 500 Index has fallen 38%.				
But at current prices, it may be just a little too perfect for its own good. "Things are going well. They're doing a lot of things right. [But] the stock price reflects the fundamentals," says Dmitry Silverstejn, an analyst at Midwest Research, who downgraded the stock last month to Neutral from Buy.				
Analysts at Merrill Lynch, Lehman Brothers and Salomon Smith Barney also each downgraded the shares in recent weeks.				
Sigma-Aldrich, based in St. Louis, sells some 85,000 specialty chemicals to pharmaceutical and biotechnology companies, universities and hospitals for use in research, drug development, diagnosis and manufacturing. The company, whose market capitalization is about \$3.6 billion, generated some \$1.1 billion in sales last year.				
Sales volume has been growing by around 5% annually, while prices have been rising at around 3-4% in the past couple of years as facilities demand more chemicals for research in areas such as DNA analysis and cell cultures. The company also has been gaining market share and should throw off about \$100 million in free cash flow this year, according to Merrill Lynch analyst Karen Lane Gilsenan.				
Problem is, the stock, which is just 6% off its all-time high, reached last month, is trading at about 21 times its expected earnings in the next four quarters—a premium to its median multiple of 19x projected earnings in the past five years, according to Thomson Financial/Baseline (see "At A Glance").				
Thus, its valuation is much higher than those of peers such as Cambrex and Fisher Scientific International, which trade at around 15x and 16x forward estimates, respectively. And it's at a 20% premium to the Standard & Poor's 500 Index—an all-time high relative to the benchmark and well above its typical 18% discount, according to Baseline.				
Twenty-one times earnings may sound modest compared with past multiples of many technology stocks. But Sigma-Aldrich's sales have been growing only in the high single-digits in the last couple of years—and earnings have grown slightly slower than that.				
Meanwhile, some other suppliers to biotechnology and pharmaceutical firms have in the past year reported softening demand from these industries.				
This spring, Waters and Applied Biosystems Group blamed sales shortfalls partially on the trend (see Weekday Trader, "Gear Makers May Bounce Back From Genome Bust," March 19, 2002).				
Waters and Applied Biosystems peddle capital equipment, like mass spectrometers. But even Invitrogen and Qiagen, which also sell consumable products, such as research kits for gene cloning, have blamed setbacks this year on weaker demand from drug and biotech customers.				

Subject: Meeting

From: Inierman <Inierman@bellsouth.net>

Date: Tue, 17 Sep 2002 08:20:23 -0400

To: Alfred Bader <baderfa@execpc.com>

Dear Alfred

It is Tuesday morning and this is just to let you know that I have a 10AM (EDT) meeting with Mr Dimase at his home. It turns out he lives in Plantation a few doors away from my golfing friend and the doctor that April assists. It is close by and a very fine neighborhood. All of which is not much interest to us except for credibility.

I may have to call you either during or after to give you an update just in case I cannot close the purchase immediately. I will certainly try. I need this transaction very much to help get "out of the woods"...certainly much more than you do and I appreciate the opportunity you offered to be your partner. I realize you are extending yourself on my behalf with your offer of partnership as well as your trust in my judgement. I feel there is much potential in this lot, even if only in 3 or 4 of the pictures. I do hope very much to get them.

I will be in touch.

With thanks as always,

Lewis

Subject: Chesrow catalogue
From: "Linda and Andy" <lavand@charter.net>
Date: Mon, 16 Sep 2002 21:40:23 -0400
To: "Alfred Bader" <baderfa@execpc.com>

Hello, Alfred,

I just wanted to let you know that I mailed your catalogue to you today. Thank you so much for the loan of it. We leave for Amsterdam Thursday at 4:55 pm from Charlotte--to Philadelphia--to Amsterdam. We're looking forward to the trip.

Thank you once again for your hospitality and friendship while we were visiting. We look forward to the time when we can see you both again.

Warmest regards,
Linda van Dam

ET



about:blank

Dear Ing. Katzerova,

Thank you so much for your thoughtful letter of September 4th.

Isabel and I really enjoyed being with your students last June and we are very thankful to you and to our old friend, Ing. Vladimir Matous, for making that possible.

We plan to be in Pardubice again next June and, if you wish, could give another, of course different, talk to your students. Perhaps the history of the Aldrich Chemical Company might be of interest.

With all good wishes I remain

Yours sincerely,
Alfred Bader



**Střední průmyslová škola chemická a Vyšší odborná škola chemická,
Pardubice, Na Třísele 135**

Dr Alfred BADER
2961 North Shepard Av.
Milwaukee
53211 Wisconsin
U.S.A.

Pardubice, 4th September 2002

Dear Dr Bader,

Let me return to an unforgettable visit that our secondary chemical school in Pardubice experienced in June. I would like to thank you and your wife Dr Isabel Bader for your stay here and especially for your interesting lecture on Joseph Loschmidt. My colleagues and students were very excited to meet such a great scientist and an extraordinary person like you. We all have been discussing that event for a long time. As an expression of my gratitude, I enclose several pictures that remind your short but very important visit to our school.

Next spring our school will celebrate a 50th anniversary of its establishing. I understand that your time is carefully planned many months beforehand but anyway I would like to invite you to come and see my students and colleagues. We all would be very glad and highly appreciate the possibility to meet you and your wife again. I am sure your lecture and the presence of your own will be a great experience for our young chemists indeed.

Yours sincerely,

Ing. Miroslava Katzerová
Director of SPSCH School

Tel: +420-46653 03 44
Fax: +420-46653 03 37
e-mail: katz@spsch.cz

Dear Roald,

Thank you for your e-mail of September 10th to which reply has been delayed because I was in St. Louis last week and yesterday was the Day of Atonement.

Of course I meant that you will be welcome to visit the gallery between the 7th and 10th of November. Isabel and I will be in England and Holland from October 30th until December 20th.

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With fond regards,
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Office: VC 310 Ph: 978-4950 Email: jlangins@chass.utoronto.ca

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Thanks and Shana Tova

roald

Roald Hoffmann, Department of Chemistry and Chemical Biology, Cornell University,
Baker Laboratory, Ithaca, NY 14853-1301

tel: 607-255-3419 fax: 607-255-5707 e-mail: rh34@cornell.edu

Dear Professor Langins,

I have heard from my good friend, Professor Roald Hoffmann, that you are trying to present that wonderful play, *Oxygen*, at the Isabel Bader Theatre the weekend of January 25th, in conjunction with a wonderful Symposium of historians of chemistry. Of course Isabel and I will be just delighted if that will happen and we would like to consider coming to Toronto for the occasion.

I have known Professor Carl Djerassi since we were students together in Vienna between 1930 and 1938 and I learned how to play ping-pong in his apartment, not far from my own home and where Joseph Loschmidt taught between 1856 and 1865.

Professor Roald Hoffmann has been my good friend for many years. He is not only a world-class chemist, but also a delightful poet and lover of art.

It would be great if we could meet again, perhaps Roseann Runte will also be able to join us for such a wonderful weekend.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Subject: EraGen's Annual Shareholder's Meeting
From: Linda Pauls <lpauls@eragen.com>
Date: Mon, 16 Sep 2002 11:14:01 -0500
To: Baderfa@execpc.com

*Added
fagan 4:15 9/18*

Hi Alfred,

Let me introduce myself as the Vice President of Finance at EraGen Biosciences. Irene Hrusovky passed along your note to me, and asked me to respond to your inquiries.

Yes, Dr. Benner is still affiliated with EraGen. He remains on the EraGen Board, and is a key advisor and collaborator on EraGen research projects. We have in fact received several government grants that are collaborative grants with Steve's group in Florida.

We will be mailing a packet to all shareholders within the next couple of weeks (before the annual meeting) with details on the shareholders meeting, and including updated financial statements. We are hopeful you will be able to attend the meeting. This is an exciting time for the EraGen business, and we are anxious to share our progress.

I believe we will have more detailed directions in the information packet, but below are preliminary directions to the meeting:

Take Highway 12 (Beltline) around Madison to the Highway M exit (on north side of Middleton)
Turn right on M to Bishops Bay Country Club (on eastern edge of Middleton)
Turn right into Bishops Bay Country Club; wind your way through the entrance to the Clubhouse.
We will be meeting in the Clubhouse dining area.

We look forward to meeting then then, Alfred. Feel free to contact me with any further questions.

Linda Pauls
(608) 662-9000 Ext 332

Subject: ProGen Executive Summary
From: "Daniel Fagan" <dtfagan@hotmail.com>
Date: Tue, 17 Sep 2002 20:10:09 +0000
To: baderfa@execpc.com
CC: chauhanakc@aol.com

Dear Alfred:

It was great to talk with you. I can't tell you how much I enjoyed listening to your History of Aldrich & SIAL. I really miss all the good people at SIAL.

I've attached an expanded version of our executive summary for your review. I'm sending you more information than we would normally send because of your technical background. I really appreciate you looking at this and look forward to hearing back from you soon. I've also faxed you a copy as well.

Best Regards,

Dan

Daniel T. Fagan, Ph. D.
Phone: 314-719-4666
Cell: 314-954-6554
Fax: 314-862-4401
email: dtfagan@hotmail.com

Join the world's largest e-mail service with MSN Hotmail. [Click Here](#)

PROGEN BIOLOGICS
facsimile transmittal

To: Alfred Badler Fax: 414-277-0709
From: Dan Faagan Date: 9-17-02
Re: ProGen Pages: 8 including cover
CC:

Urgent For Review Please Comment Please Reply Please Recycle

This is NOT a "CONFIDENTIAL" fax area.

If you do not receive all pages call (314) 719-4666

Message: Thank you for taking the
time to look at this.

Dan

PROGEN BIOLOGICS

"PROTEINS THROUGH GENETICS"

Executive Summary

September 2002

Confidential

Copy Number: Alfred Bader

The information contained in this Business Plan is confidential and proprietary to Progen Biologics LLC (the "Company") and is being distributed to selected persons solely for their confidential use in conjunction with their possible investment in or collaboration with the Company with each recipient's express understanding and agreement that without the prior written consent of the Company recipient will not release this Business Plan to or discuss the information contained herein with any person other than recipient's legal and financial advisors, will not make reproductions of the Business Plan, and will not use the Business Plan for any purpose other than as expressly permitted by the Company.

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Executive Summary

Company

ProGen Biologics, LLC (ProGen) is a private developmental stage Biopharmaceutical Company based in St. Louis. ProGen was Established in September 2000.

Contact

Anil K. Chauhan Ph. D., MBA, Chairman CEO & Founder
Phone: 314-477-9592
Email: chauhanakc@aol.com
Daniel T. Fagan Ph. D., President & COO
Phone: 314-719-4666
Email: dtfagan@hotmail.com

Type of Business

Biotechnology Company specializing in developing healthcare solutions based on engineered proteins.

Business Summary

ProGen is a Biotech company with core focus on receptor technology. The Company is using this technology for multiple platforms developing new products and services. ProGen sees tremendous opportunity in the development, production and manufacturing of protein based healthcare solutions. We developed a proprietary receptor protein based technology to capture circulating immune complexes (CIC's) from the plasma of patients suffering from a host of diseases. ProGen will create a significant intellectual property portfolio and will profit from sponsored research payments, license revenue and royalties. ProGen has initiated discussions with Medical Device Companies for joint development of ProGen's device for removal of circulating immune complexes from the patient's plasma. We have also completed the proof of concept for identification of proteins present in the immune complexes for development of a proteomic database for disease-associated proteins.

Management

Anil K. Chauhan, Ph.D., MBA, Chairman CEO & Founder:
Dr. Anil Chauhan has worked in the area of gene expression and Protein production for almost fifteen years and is very well versed with the technological issues of genetic engineering approaches to biologics production. Dr. Chauhan will manage the Protein projects and technology implementations. Prior to founding ProGen, Dr. Chauhan was VP of Technology and Business Development at Leinco Technologies (1998-2000). Earlier in his career at Leinco (1995-1997) he also held the position of Director of R&D and Manufacturing. Prior to 1995 Dr. Chauhan held various Post Doctoral and Research positions at Washington University Medical School in St. Louis and A.I.I.M.S. Research Institute in New Delhi, India.

Daniel T. Fagan, Ph.D., President & COO:
Dr. Fagan is a seasoned business executive with over 24 years industrial experience with strong background and experience in dealing with large pharmaceutical, small biotechnology and fine chemical companies. Dr. Fagan will provide overall company management as well as focusing on marketing and business development segments. Prior to joining ProGen in 2001, Dr. Fagan was General Manager of bulk Pharmaceutical Peptides at Mallinckrodt, Inc. (1992-2000). Dr. Fagan was employed at Sigma Chemical Co. (a subsidiary of Sigma Aldrich Corporation) from 1978 to 1991. He held a number of Management positions at Sigma and was President from 1987-1991.

Technology Overview, Competitive Analysis:

The primary objective of the corporation is to establish itself as a solution provider for human healthcare. The Company sees a huge opportunity in the development of protein-based solutions for human healthcare industry. ProGen's management will use its unique insight to create opportunities in the area of medical devices, proteomics and protein-based therapeutics. These new opportunities will be created using ProGen's own technologies and technology mergers or partnerships with the existing biotechnology firms, academic institutions or from technology development and licensing. Other avenues of researching these new products will come out of the market opportunities the company is seeking by developing receptor based technologies and use of its technology to develop humanized monoclonal antibodies and fragments.

The goal of the organization is to develop "Human Healthcare Solutions from Proteins through Genetics" using superior technology for gene expression and process development. The mission for ProGen is to:

"Establish a Biotechnology Business Organization driven by Scientific Excellence".

The core focus areas for the company in order of importance are:

- ♦ To develop an extracorporeal device for removal of circulating immune complexes for therapeutic application.
- ♦ To develop a database of MPI (minimal protein identifier) for disease associated proteins using the CIC capture technology. This focus will also lead the company in new protein based therapeutics.
- ♦ To develop protein therapeutic based on CIC ligand interaction (blocking humanized monoclonal antibodies OR competing soluble receptors). These interactions are involved in inflammatory pathways.

Some other potential uses of the technology where ProGen will license or partner are:

- ♦ To develop the use of immune complexes in cancer therapies could lead to alliances with early stage drug development companies and/or big pharmaceutical companies.
- ♦ Use of CIC in identification of the antigenic epitopes for development of new vaccines.
- ♦ Use of CIC for possible use in HIV patients.
- ♦ Potential use for developing an assay for prescreening the humanized antibodies based drugs.
- ♦ To develop processes for manufacturing of receptor based protein therapeutics.

Therapeutic Apheresis is an emerging technology. It was as early as 1980 the significance of the presence of immune complexes in the patient plasma and its association with the disease pathology was recognized. Several attempts were made to remove these complexes from patient's plasma. However due to lack of technology at present there is no product in the market that can effectively and selectively remove these complexes from the patients plasma. Now the attempts are being made to develop new devices and technology to specifically remove the immune complexes and other autoantibodies from patients in several diseases. **ProGen will initially focus on the development of its CIC removal device.** The only commercial device available in the market for removal of complexes is a Protein A based column marketed under the brand name PROSORBA[®] by Fresenius. Protein A based matrix not only binds to immune complexes but also binds to free monomeric immunoglobulin, which is essential for the immune defense

mechanism. In the diseases where it is imperative to remove complexes from the patient, it is also important not to remove the proteins essential for immune defense. The current resin used in the PROSORBA[®], Protein A, does not bind to several classes of antibodies besides IgG. Autoimmune disorders such as Rheumatoid Arthritis and SLE are predominantly characterized by the presence of high level of IgM complexes. For every one-gram of bad protein the current therapies remove one hundred fifty grams of good proteins. Some of the good proteins are replenished slowly over a period of time, however the other group of the proteins are not re-synthesized for a long period. ProGen has developed receptor based ligands that capture the immune complexes from the plasma of patients without removing the monomeric immunoglobulin. These ligands will be used by the company to develop an extracorporeal device to remove both IgG and IgM classes of immune complexes. Some of the published scientific reports allude to the fact that this group of receptors will also bind to IgA and IgE complexes. The experimental studies are in progress to establish the binding of IgE and IgA complexes. *The initial phase of work demonstrating the feasibility of the bindings of the ligands has already been established using patients with autoimmune disorders.*

Two of the most common therapies employed by treating physicians in autoimmune diseases are Plasmapheresis and IVIG (intravenous immune globulin) therapies. The mode of action of both therapies have been hypothesized to be mediated by dilution effect on CIC, removal of autoantibodies and in part due to Fc receptor blockade on the lymphocytes. The market size for these therapies is projected to be approximately \$12-16B US for year 2000.

The second application of the technology will be to identify the proteins that are associated with diseases from the plasma of the patients. It is known that after the translation of the proteins from the genes they undergo changes described as post translation modifications (PTM). These proteins, after the modification, interact with the receptors to activate the patho-physiological pathways. It is our belief that by not only identifying the proteins but also the changes in the proteins in circulation could lead to important information helpful in the drug discovery process. The basic experimental process and concept of this approach has already been established in the autoimmune disorders. So far three distinct proteins from the plasma of patients have been identified based on electrophoretic pattern.

The third area of current focus for ProGen is development of protein-based therapies for inflammatory diseases. ProGen has developed an assay using the low affinity Fc receptors in an ELISA format to study the interaction between the Fc receptor and circulating immune complexes. It has been shown recently, using transgenic mouse model that the FcγRIIb and FcγRIIIA are involved in inflammatory pathways. ProGen is in a position to scale up the technology for high throughput screening for a potential humanized antibody for blocking these pathways. This procedure can be used immediately for development of new anti-inflammatory drugs.

Another potential area for the use of technology is in creating receptor coated nanoparticles for effective clearance of bacterial and viral toxins from the circulation of the patients. ProGen is interested in conducting animal trials for this approach to be targeted to assist the patients exposed to bacterium such as Anthrax.

As the major fraction of new protein drugs are based on humanized monoclonal antibodies, it is important to establish the clearance pattern of these antibodies in native and complexed form from the circulation. ProGen is in unique position to utilize its core technology to capture the complexed antibodies from the circulation. This will help in the pharmacological studies of these new class of drugs.

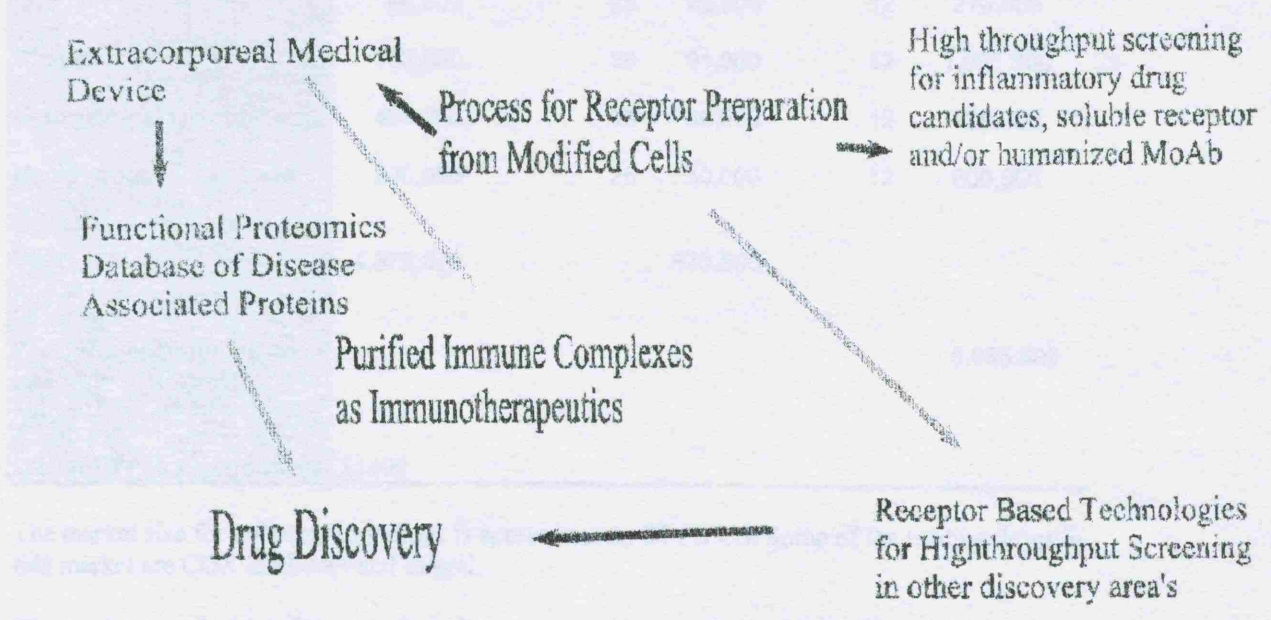
The core receptor technology of ProGen can be used in developing high throughput screening methods for other receptor based drug discovery processes.

The Company also sees opportunity in the soluble receptor protein process development for therapeutic use.

Proprietary Technology; Medical Device for Removal of Circulating Immune Complexes:

ProGen has developed a proprietary technology to isolate active receptors and the use of receptors to capture circulating immune complexes (CIC's) from the plasma of patients suffering from a host of diseases. A PCT application was filed on July 31st, 2002. In a wide spectrum of diseases it has already been established that it is the involvement of these circulating proteins which are involved in the pathogenesis of the disease. No commercial product is in the market to selectively remove these proteins from the plasma of patients. ProGen plans to pursue joint development opportunities for the technology with one of the leading medical device manufacturers that specialize in similar types of therapies (Aksys Ltd, Baxter, Fresenius Medical Care AG, Gambro AB). The types of immune reaction caused by these proteins are classified as Type III immune reactions.

Selective removal of these complexes can act as an immunomodulator of the immune system, which could help the body to intrinsically help fight many of the pathological conditions. There is a good possibility that if this technology is combined with the complement or intravenous immunoglobulin (IVIG) therapy that it could revolutionize the future of immunotherapy. The technology developed has multiple applications, and can be utilized for identification of the proteins associated in a number of diseases. Despite the new development in the area of biotechnology and completion of human genome sequence, still in a number of diseases the identity of proteins involved have not been established. The technology developed at ProGen can help in establishing a proteomic database for such proteins, which could further enhance the development of new drugs for such diseases.



Schematics for the core technology platform for ProGen Biologics LLC

Market Size Assessment for ProGen Activities:

The market size for the current activities of ProGen is several billion dollars worldwide. The two major markets the device will compete in will be IVIG and plasmapheresis. The projected market size for plasma and plasma based product for year 2001 is approximately \$1.5-2B US. The projected market size for the extracorporeal medical device will be several hundred million dollars. The medical device, once approved by FDA, will be used in a wide spectrum of diseases. Recently, Protein A sepharose column has been approved by the FDA for use in Rheumatoid Arthritis patients. Due to nonspecific adsorption of non-complexed immunoglobulin, the PROSORBA® column will probably not be used extensively. Another drawback associated with PROSORBA® is the known fact about Protein A is its inability to bind the IgM type of antibodies; which are the predominant type of complexed antibodies in a number of autoimmune disorders. The following table represents the projected use of the proposed medical device.

Disease	Incidence	Expected % for Treatment	Total No. Treated	No. of Columns Used	Total No. of Columns Used
Rheumatoid Arthritis	2,500,000	10	250,000	12	3,000,000
Sjogren's Syndrome	1,000,000	20	200,000	12	2,400,000
Lupus	90,000	25	22,500	12	270,000
Dialysis	182,600	50	91,300	12	1,095,600
Neurological Disorders	400,000	15	60,000	12	720,000
Hematological Diseases	200,000	25	50,000	12	600,000
Total	4,372,600		673,800		
Total No. of Columns used per year for US Market					8,085,600
Current Price for ProSORBA	\$1400				

The market size for inflammatory drugs is approximately \$4-5B US. Some of the leading drugs in this market are COX inhibitors and Enbrel.

The market size for bioinformatics including proteomic is projected to be \$4.5B US as projected by Decision Resources Inc. by year 2005. The market for services in this sector is growing and is projected to grow in double figures. The drug discovery market is being transformed by important scientific and technological advances in biochemistry, genetics, immunology, molecular and cell biology, instrumentation and information technology. Some US companies are now investing more than 20% of their revenues in the pursuit of new drugs.

The Pharmaceutical Research and Manufacturers of America (PhRMA) reports that 50,000 pharmaceutical scientist are researching more than 1,000 new therapeutics. In year 2000, pharmaceutical companies will be spending more than \$50 B worldwide on drug discovery and development, 40% of which will be devoted to discovery and pre-clinical research (Ref.: Genetic Engineering News, December, 1999, p. 10)

Funds Requested:

\$1.5 Million in Q4 2002 as seed capital for Phase 1 operations.

Williams

home

Ms. Vicki Kothroll

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Label - tea out of bag (David's)

WHILE YOU WERE OUT

TO Agred DATE 9/16 TIME 11
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PHONE _____ FAX _____

REMARKS Aloyd Green did over the weekend. Advise VICKI KOTHROLL would like you to call her (608) 835-2610

CALLED TO SEE YOU
 TELEPHONED
 WILL CALL AGAIN
 PLEASE PHONE

Adams 8603 SIGNED AZ

Williams

home

Mo. Vicki Kothroll

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WHILE YOU WERE OUT
331 Lynne Trail
Oregon Wisw
53575

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bag (David's)