

ALFRED BAUER

CORRESPONDENCE

2002

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	<u>2134.4</u>
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FILE	<u>9</u>



ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

December 31, 2002

Mr. Andries Van Dam  
**Andries Van Dam Antiques & Fine Art**  
914 Market Street  
Camden, SC 29020

Dear Andy,

Your call today really put me into the holiday spirit.

Of course you know that we really look forward to seeing you and Linda in Milwaukee soon.

I would also like to confirm that I have offered you the beautiful painting by Dietrich, ABFA #2342, the *Oriental with a Turban*, for \$8,000.

Professor Sumowski told me when I showed him the original that this is one of the finest works by Dietrich he has ever seen.

With all good wishes, particularly for a happy, healthy and prosperous 2003, I remain

Yours sincerely,

Alfred Bader  
AB/az

*By Appointment Only*

ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

Tel: 414 277-0730 Fax: 414 277-0709

E-mail: alfred@alfredbader.com

Dear Bobby,

Thank you for your e-mail of December 22 regarding the publication of Sheridan's book.

You wouldn't believe how many requests Isabel and I get for funding. Of course we cannot say yes to all of them but must be selective.

I find Sheridan's book very interesting, understandable, but not well written. Historians who are really interested could get a copy of the book you have.

I don't think that I would like to pay EUR 11,000 to get it published, particularly now that Willie is no longer among the living.

I am mailing you today some most interesting material on the history of benzene written by A. Astruc in a Wiley VCH 2002 publication. As you will see, this is the first correct historical appreciation of Loschmidt not written by you or Noe or myself.

With all good wishes for a happy and healthy New Year I remain

Yours sincerely,  
Alfred

Robert Rosner wrote:

Lieber Alfred,

Ich hoffe Ihr habt einen guten Flug gehabt und habt Euch schon an Wetter im Mittleren Westen gewöhnt.

Konstantin Kaiser, der Leiter der Theodor Kramer Gesellschaft und des dazugehörigen Verlags hat sich an der Biographie interessiert gezeigt. Die Gesellschaft gibt die Zeitschrift "Zwischenwelt" heraus, die sich hauptsächlich mit der Literatur von jüdischen Emigranten aus Österreich (Ruth Klüger, Theodor Kramer usw) beschäftigt. Ich kenne Konstantin Kaiser schon seit längerer Zeit, habe aber dummerweise in Zusammenhang mit der Sheridan Biographie nicht an ihn gedacht. Wie ich vor kurzem bei der Präsentation eines schönen Buches " Flüchtlingskinder" war, das Konstantin Kaiser herausgegeben hat und das sich mit dem Leben einer Familie beschäftigt, die 1914 aus Galizien nach Wien geflüchtet ist, habe ich über die Sheridan Biographie mit ihm gesprochen. Bei dem Gespräch hat sich gezeigt, dass er vor einigen Jahren ein Buch von Peter Heller " Der junge Kanitz und andere Geschichten" veröffentlicht hat, das sich mit der Internierung in Kanada beschäftigt. Peter Heller war Prof. für deutsche Literatur an der Universität in Buffalo. Sein Werdegang war England-Internierung, Kanada, McGill , Harvard.

Die Herausgabe eines Buches, das nicht einen sehr grossen Absatz hat, kostet natürlich Geld ..Für die Biographie der Marietta Blau mussten wir 12.000 € aufreiben, obwohl wir dem Verlag das Manuskript druckfertig mit Register und allem, was dazu gehört, auf einer Computer Diskette übergeben haben. Ich weiss nicht ob Du bereit bist, das Erscheinen der Sheridan Biographie zu subventionieren, besonders jetzt, wenn der Willy Sheridan schon tot ist. Auf jeden Fall habe ich Konstantin Kaiser ersucht, mir eine Aufstellung der Kosten zu machen. Er hat mir gestern eine Aufstellung geschickt, die ich an dich weiterleite. Ich glaube, dass Kaiser ein anständiger Mensch ist und die Kosten erscheinen mir nach meinen Erfahrungen mit anderen Verlagen als ziemlich realistisch. Falls es Dich interessiert, schicke ich Dir die zwei Bücher, die ich angeführt habe, damit Du selbst ein Bild von dem Verlag machen kannst.

Mit besten Wünschen für Euch beide für das Neue Jahr  
Bobby

**Subject:** Sheridan Biographie  
**From:** "Robert Rosner" <robert.rosner@netway.at>  
**Date:** Sun, 22 Dec 2002 16:15:48 +0100  
**To:** "Alfred Bader" <Baderfa@execpc.com>

Lieber Alfred,

Ich hoffe Ihr habt einen guten Flug gehabt und habt Euch schon an Wetter im Mittleren Westen gewöhnt.

Konstantin Kaiser, der Leiter der Theodor Kramer Gesellschaft und des dazugehörigen Verlags hat sich an der Biographie interessiert gezeigt. Die Gesellschaft gibt die Zeitschrift "Zwischenwelt" heraus, die sich hauptsächlich mit der Literatur von jüdischen Emigranten aus Österreich (Ruth Klüger, Theodor Kramer usw) beschäftigt. Ich kenne Konstantin Kaiser schon seit längerer Zeit, habe aber dummerweise in Zusammenhang mit der Sheridan Biographie nicht an ihn gedacht. Wie ich vor kurzem bei der Präsentation eines schönen Buches " Flüchtlingskinder" war, das Konstantin Kaiser herausgegeben hat und das sich mit dem Leben einer Familie beschäftigt, die 1914 aus Galizien nach Wien geflüchtet ist, habe ich über die Sheridan Biographie mit ihm gesprochen. Bei dem Gespräch hat sich gezeigt, dass er vor einigen Jahren ein Buch von Peter Heller " Der junge Kanitz und andere Geschichten" veröffentlicht hat, das sich mit der Internierung in Kanada beschäftigt. Peter Heller war Prof. für deutsche Literatur an der Universität in Buffalo. Sein Werdegang war England-Internierung, Kanada, McGill , Harvard. Die Herausgabe eines Buches, das nicht einen sehr grossen Absatz hat, kostet natürlich Geld ..Für die Biographie der Marietta Blau mussten wir 12.000 € auftreiben, obwohl wir dem Verlag das Manuskript druckfertig mit Register und allem, was dazu gehört, auf einer Computer Diskette übergeben haben. Ich weiss nicht ob Du bereit bist, das Erscheinen der Sheridan Biographie zu subventionieren, besonders jetzt, wenn der Willy Sheridan schon tot ist. Auf jeden Fall habe ich Konstantin Kaiser ersucht, mir eine Aufstellung der Kosten zu machen. Er hat mir gestern eine Aufstellung geschickt, die ich an dich weiterleite. Ich glaube, dass Kaiser ein anständiger Mensch ist und die Kosten erscheinen mir nach meinen Erfahrungen mit anderen Verlagen als ziemlich realistisch. Falls es Dich interessiert, schicke ich Dir die zwei Bücher, die ich angeführt habe, damit Du selbst ein Bild von dem Verlag machen kannst. Mit besten Wünschen für Euch beide für das Neue Jahr

Bobby

**Subject:** Fw: W. Sheridan-Biographie  
**From:** "Robert Rosner" <robert.rosner@netway.at>  
**Date:** Sun, 22 Dec 2002 16:17:08 +0100  
**To:** "Alfred Bader" <Baderfa@execpc.com>

-----Ursprüngliche Nachricht-----

Von: Konstantin Kaiser <TKG@compuserve.com>  
An: Robert Rosner <robert.rosner@netway.at>  
Datum: Freitag, 20. Dezember 2002 18:45  
Betreff: W. Sheridan-Biographie

Lieber Robert Rosner,

wir halten "Autobiography of a survivor" von W. Sheridan für publikationswürdig; durch die hohen Kosten der Übersetzung und die geringen Ertragserwartungen ist sie ohne einen beträchtlichen Zuschuß nicht publizierbar.

Unsere Kalkulation geht von einem Umfang von ca. 200 Seiten, Auflage 1.000 Stk., engl. Broschur (wie Felsenburg-Band), Umschlag im Vierfarbendruck aus. Ladenverkaufspreis Euro 18,-. Alle Angaben in Euro.

Ausgaben		
Texterfassung, Korrektorat, Seitenumbruch,		
graphische Gestaltung		7.500,00
Übersetzung, pauschal		4.000,00
Lektorat		
1.500,00		
Werbung, Versand Rezensionsexemplare etc.		1.500,00
Gemeinkosten (50 % d. techn. Produktion)	3.500,00	
Summe Ausgaben	17.500,00	

Einnahmen		
Verkaufserträge, 50 % von 500 Stück		4.500,00
Förderungen öffentlicher Stellen		2.000,00
Summe Einnahmen		6.500,00

Finanzierungsbedarf 11.000,00

In Wirklichkeit verhält es sich so, daß sich ein Buch erst ab 2.000 verkaufter Auflage 'selbst trägt'. Man fördert eigentlich die 1.500 nicht verkauften Bücher, was schade ist.

Herzlich

Konstantin Kaiser

Dear Andy,

Please accept my sincere thanks for your good wishes of December 19th. My reply has been so long delayed because we have only just returned from England and as you will well be able to imagine I have mountains of mail to handle on my desk.

We have few friends as good as you are and we always look forward to your visit.

With fond regards and best wishes for a happy, healthy and peaceful New Year I remain

Yours sincerely,  
Alfred

Andrey Esaulenko wrote:

Dear Alfred,  
Dear Isabel,

I wish you and your relatives Merry X-mass and Happy New Year!

Sharing your attitude to life, I love optimism of both of you. It help me in my life and in business. It helps me to find and attract people around to inspire them to go together.

When I try to describe habits of foreigners I deal with, I always talk about your family and the family of Hans-Peter Schiefer, my supervisor from HP/Agilent. The ideas I got form you are valuable they are real treasure of my way of thinking and actions. It helped me in numerous situations here and abroad.

When we will meet each other I will tell you about the new business I already partially involved which is a very prospective. One of the key-points why we got this business - are the ideas I've got from you which are common language among many people all over the world.

Please, find a time in the holidays ahead and embrace each other. Your attitudes to each other, your relations are one of your major treasures.

Merry X-mass to you!  
Sincerely,  
Andrey

Dear Dr. Schleipen,

I have just returned from a long trip to Holland and England; hence, my delay in answering regarding your painting.

This is an interesting painting, certainly period, certainly not by Rembrandt but by one of his able followers. I am inclined to think that Professor Sumowski is correct in attributing the painting to Spreeuwen. I myself own two paintings by the Master IS and have looked at quite a few. I understand what Dr. Kosten (a good friend) is saying, but I have never known of a single work by the Master IS which is not monogrammed.

In any case, you have a good painting and whether it is by Spreeuwen or the Master IS does not change the quality or, for that matter, the commercial value.

Please let me know what you would like for the painting and also let me have your telephone number so that I can phone you.

With all good wishes for a happy New Year I remain

Yours sincerely,  
Alfred Bader

*Reply 20th of Dec  
Alfred Bader  
H. T. ...  
See in ...  
and ...*

**Subject:** Fwd: Alter Meister Rembrandt - Schüler  
**From:** "abfa" <ordersfa@alfredbader.com>  
**Date:** Sat, 30 Nov 2002 07:14:40 -0500  
**To:** <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

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**Subject:** Alter Meister Rembrandt - Schüler  
**From:** dr.schleipen@t-online.de  
**Date:** 30 Nov 2002 12:30 GMT  
**To:** "Alfred Dr. Bader" <Ordersfa@alfredbader.com>

Sehr geehrte Damen und Herren,  
wären Sie an dem Gemälde interessiert, das ich  
in den USA anbieten möchte.

1912/13 nach Gutachten Hofstede de Groot und Bode: Gemälde des jungen  
Rembrandt um 1630

1982 Prof.Dr.Werner Sumowski: *Gemälde der Rembrandt-Schüler 1983*, Vol. IV, p.  
1706 ff, als  
Van Speeuwen ganzseitig abgebildet

November 2002 RKD - Den Haag, Drs.J.Kosten:  
Master IS, siehe beigefügtes Gutachten

Das Gemälde befindet sich in meinem Besitz.  
Falls Sie Interesse haben sollten, geben Sie mir bitte Bescheid.

Mit freundlichen Grüßen

Dr.med. Thorwald Schleipen  
Facharzt für Radiologie  
Mendelssohnstrasse 22  
D-63452 Hanau (Frankfurt/Main)  
dr.schleipen@t-online.de

*Reply 20th of Dec.  
Christmas & New Years*

*Interested,  
Saw in Sumowski  
Need phone #*



Dear Otto,

The total valuation of Bert van Deun's collection is just a little over 16 million Swiss francs.

All the best,  
Alfred

Number	Description	Value
4000	Handwritten note...	
4001	Handwritten note...	
4002	Handwritten note...	
4003	Handwritten note...	
4004	Handwritten note...	
4005	Handwritten note...	
4006	Handwritten note...	
4007	Handwritten note...	15'500
4008	Handwritten note...	15'500
4009	Handwritten note...	12'500
4010	Handwritten note...	12'500
4011	Handwritten note...	12'500
4012	Handwritten note...	12'500
4013	Handwritten note...	12'500
4014	Handwritten note...	12'500
4015	Handwritten note...	12'500
4016	Handwritten note...	12'500
4017	Handwritten note...	12'500
4018	Handwritten note...	12'500
4019	Handwritten note...	12'500
4020	Handwritten note...	12'500

Police Nr.: 07 594 708-022  
 Gültig ab: 20.04.2002

*Bert's  
 collection*

Seite 3

Wertsachenverzeichnis



Position		Versicherungs- summe in CHF	Vorsorge- deckung in CHF
	<b>Bilder</b>		
4000	ANDRIES BENEDETTI A Still-life with Clay Pipes and a Nautilus Shell Oil on panel: 49,5 x 65 cm, Signed	37'500	
4001	ABRAHAM BLOEMAERT St. John the Baptist Preaching Oil on canvas: 91,5 x 113 cm	270'000	375'00 +
4002	PIETER BOEL Study of a Dead Bird Oil on canvas: 26 x 31 cm	6'000	2,700'00 + 60'00 +
4003	AMBROSIUS BOSSCHAERT THE YOUNGER Still-life of Glass Bowl, Flowers, Fritillary Two Butterflies and a Greenbottle Fly Oil on panel: 17-1/2 x 11-5/8 inches	195'000	1,950'00 + 375'00 +
4004	ELIAS VAN DEN BROECK Attributed to Flower Still-life Oil on canvas: 49,5 x 39,5 cm	37'500	1,425'00 +
4005	PIETER CLAESZ Still-life with Ham, Herring and Oysters Oil on panel: 50,2 x 68,5 cm Signed with monogram and dated 1645	142'500	135'00 + 600'00 + 105'00 +
4006	BENJAMIN G. CUYP Annunciation to the Shepherds Oil on panel: 30,5 x 22 cm	13'500	120'00 + 3,000'00 +
4007	GERRIT DOU Attributed to (possibly by Isaak de Jouderville) Portrait of a Man in Oriental Dress Oil on panel: 41 x 33,5 cm	60'000	150'00 + 975'00 +
4008	GULLIAM DUBOIS Attributed to Landscape Oil on canvas: 54,5 x 72,5 cm	10'500	150'00 +
4009	DUTCH SCHOOL 17th Century (probably Simon Kick) Portrait of a Man with a Brown Hat Oil on copper: 22,5 x 17 cm	12'000	300'00 + 1,275'00 +
4010	GERBRANDT VAN DEN EECKHOUT Boaz and Ruth Oil on canvas: 74 x 82 cm Signed and dated 1656	300'000	150'00 +
4011	WILLIAM FERGUSON Attributed to Still-life with Birds on a Table Oil on canvas: 86 x 70 cm	15'000	
4012	NICOLAS FICKE The Flight into Egypt Oil on canvas: 53,5 x 41 cm Monogrammed (NF or AE or AF)	97'500	
4013	FLEMISH SCHOOL (possibly attributed to Jacob van Oost, formerly attributed to 18th century German or Austrian School) Portrait of an Old Lady Oil on canvas: 60,5 x 48 cm	15'000	
4014	PIETER FRANCHOYS Attributed to Portrait of Michael Sweerts Oil on canvas, laid down on panel 65,5 x 49,5 cm	30'000	
4015	FRANS FRANCKEN David and Abigail Oil on copper: 51,7 x 81,3 cm	127'500	
4016	JACOB VAN GEEL Study of Trees Oil on panel: 11,8 x 9 cm	15'000	

375'00 +  
 2,700'00 +  
 60'00 +  
 1,950'00 +  
 375'00 +  
 1,425'00 +  
 135'00 +  
 600'00 +  
 105'00 +  
 120'00 +  
 3,000'00 +  
 150'00 +  
 975'00 +  
 150'00 +  
 300'00 +  
 1,275'00 +  
 150'00 +  


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 1384500 \*

1,384 500

Police Nr.: 07.594.708-022  
 Gültig ab: 20.04.2002

Position	Versicherungs- summe in CHF	Vorsorge- deckung in CHF
4017 JEAN PAUL GILLEMANS Still-life with Fruit and Corn Oil on canvas: 50,2 x 60,5 cm	15'000	
4018 JACOB GILLIG Fish Still-life Oil on canvas: 47,2 x 37 cm Signed and dated 1693	15'000	
4019 Circle of GIACINTO GIMIGNANI Adoration of the Kings Oil on canvas: 18-1/2 x 16-1/2 inches	6'000	
4020 JAN VAN GOYEN Farmers on a Stone Bridge in a Landscape Oil on panel: 26,5 x 52,5 cm Signed and dated: J. Gooien 1627	37'500	
4021 Style of JAN GRIFPER Mountainous Landscape with a River Oil on canvas: 64 x 83 cm	15'000	
4022 ADRIAEN DE GRYEFF Still-Life with Birds Oil on panel: 24 x 33 cm, Signed	22'500	150.00 +
4023 WILLEM VAN HERP The Supper at Emmaus Oil on copper: 40,5 x 47,3 cm	22'500	150.00 +
4024 HANS DE JODE Italian Mountain Scene Oil on panel: 15,3 x 23 cm, Dated 1665	15'000	60.00 +
4025 ALBERT KLOMP Cows, Sheep and Goats in a Pasture before a Farm Oil on canvas: 27 x 38,8 cm Signed and dated 1685	15'000	375.00 +
4026 PIETRO DE LIGNIS The Martyrdom of St. Catherine of Alexandria Oil on copper: 26-3/4 x 20-1/4 inches	22'500	150.00 +
4027 JAN MARIENHOF The Adoration Oil on panel: 43,5 x 54,5 cm Signed and dated 1650	127'500	225.00 +
4028 JOHAN ULRICH MAYR Portrait of a Jew Oil on canvas: 64,5 x 51,5 cm Signed and dated	15'000	1,275.00 +
4029 WILLEM VAN MIERIS Hermit Praying in the Wilderness Oil on panel: 8-1/4 x 6-3/4 inches	22'500	150.00 +
4030 JOOS DE MOMPER Attributed to (possibly Bonaventura Peeters) Study of Moses and the Crossing of the Red Sea Oil on panel: 19,5 x 24,5 cm, Monogrammed	82'500	825.00 +
4031 AERT VAN DER NEER Attributed to View of a Town Oil on panel: 43,3 x 67,9 cm	15'000	150.00 +
4032 PIETER DE NEYN Farmers on a Riverbank Oil on panel: 32,2 x 50 cm	22'500	225.00 +
4033 PIETER VAN NOORT Fish Still-life Oil on canvas: 65,5 x 79 cm	15'000	150.00 +
4034 ANTHONY PALAMEDESZ Portrait of a Bearded Man Oil on panel: 31,8 x 23,6 cm Signed and dated 1650, Inscribed: Aet 66	27'000	1,200.00 +
4035 EBBERT VAN DER POEL Attributed to Sailing Boat on a Stormy Sea Oil on panel: 24,5 x 34,5 cm	15'000	300.00 +

Letto 500

Police Nr.: 07.594.708-022  
 Gültig ab: 20.04.2002

Seite 5

Position	Versicherungs- summe in CHF	Vorsorge- deckung in CHF
4036 JOHAN HEINRICH ROOS Sleeping Shepherd with a Cow and Goats Oil on canvas: 39 x 32 cm	9'000	
4037 SCHOOL OF RUBENS Satyr Oil on canvas: 49,2 x 37,3 cm, oval	6'000	
4038 ANTOINE SALLAERT Portrait of a Shepherd (St. Anthony?) Oil on panel: 51 x 44 cm	15'000	
4039 A. VAN STALBEMT Flemish Cityscape on a River Oil on panel: 11 x 18,2 cm	22'500	
4040 LODEWIJK DE VADDER Landscape with a Carriage Oil on canvas: 64 x 67,5 cm	67'500	
4041 ESAIAS VAN DE VELDE Landscape with Horseman Oil on panel: approx. 14 x 12 cm	22'500	
4042 Attributed to WILLEM VAN DE VELDE Seascape Oil on canvas: 50 x 66 cm	15'000	
4043 HENDRICK VAN VLIET (formerly attributed to Van Borssom) Church Interior Oil on panel: 41,2 x 33,8 cm	30'000	
4044 JAN WEENIX A Pheasant and a Grouse with Hunting Implements Oil on canvas: 80 x 68 cm	30'000	
4045 JACOB DE WET Christ Preaching from a Boat Oil on panel: 47,5 x 71,5 cm	22'500	
4046 EMANUEL DE WITTE Old Church in Amsterdam during a Sermon Oil on canvas: 57 x 48,7 cm	60'000	
4047 Ausschluss per 17.12.1999		
4048 Style of H. MOMMERS (Staffage) Shepherdess with Cows, Goats, Sheep and a Dog Oil on canvas: 100,5 x 110 cm	15'000	
4049 Attributed to W. STOM Dancing Fishermen on the Beach Oil on oak panel: 31,5 x 42,5 cm	27'000	
4050 GODFRIED SCHALCKEN Two Boys blowing Bubbles Oil on panel: 19,2 x 13,6 cm	18'000	
4051 HARMEN LOEDING Still-Life with Fruit and a Nautilus Shell Oil on panel: 47,5 x 37 cm	285'000	
4052 PHILIPS WOUWERMAN (1619 - Haarlem - 1668) The day's catch - A beach landscape with women selling fish in the foreground Oil on panel: 54 x 82 cm signed in monogram	325'000	
4053 JOHANNES CORNELISZ VERSPRONCK (circa 1606/9 - Haarlem - 1662) Portrait of a Boy Oil on panel: 77 x 60 cm	675'000	
4054 Attributed to ADRIAEN BROUWER Surprised Men Oil on panel: 42 x 29,5 cm	112'500	
4055 FRANS VAN MIERIS THE ELDER (Leiden 1635 - Leiden 1681) Interior with an Elderly Couple Oil on panel: 52,5 x 39,7 cm	142'500	
4056 ARENT JANSZ. DE GELDER (1645 - 1727) King Salomon (?)	375'000	

90.00 +  
60.00 +  
150.00 +  
225.00 +  
675.00 +  
225.00 +  
150.00 +  
300.00 +  
300.00 +  
225.00 +  
600.00 +  
150.00 +  
270.00 +  
180.00 +  
2,850.00 +  
3,250.00 +  
6,750.00 +  
1,125.00 +  
1,425.00 +  
3,750.00 +  
22,750.00 \*

2 275 000

Police Nr.: 07.594.708-022  
GCltig ab: 20.04.2002

Seite 6

Position	Versicherungs- summe in CHF	Vorsorge- deckung in CHF
4057 Oil on canvas: 104 x 93 cm Signed on a detached piece of canvas THOMAS DE KEYSER (1596/7 - 1667) Portrait of a Gentleman Oil on panel: 23,5 x 17,5 cm	93'750	
4058 Inscribed and dated: 1626 THOMAS DE KEYSER (1596/7 - 1667) Portrait of a Lady Oil on panel: 23,5 x 17,5 cm	93'750	
4059 Inscribed and dated: 1628 NICHOLAES BERCHEM (1620 - 1683) The Return from the Hunt	1'160'000	
4060 Oil painting on canvas: 74,3 x 63,5 cm ABRAHAM BLOEMAERT Head of an old woman	145'000	
4061 Oil on panel: 37,5 x 27,8 cm MICHIEL VAN MUSSCHER Portrait of an artist in his studio	290'000	
4062 Oil on panel: 37,1 x 28,2 cm ADAM PYNACKER (Schiedam 1620/21 - 1673 Amsterdam) A secluded Bay	187'500	
4063 Oil on canvas: 14 x 15-3/4 inches JACOB VAN RUISDAEL (Haarlem 1628 - 1682 Amsterdam) Extensive Landscape with a ruined Castle and a Church	2'400'000	937.50 +
4064 Signed in full, lower right Oil on canvas, 21 x 23 7/8 inches HENDRIK BLOEMAERT (Utrecht 1601-2 - 1672 Utrecht) Saint Anne	22'500	937.50 + 11,600.00 + 1,450.00 + 2,900.00 + 1,875.00 +
4065 Signed with initials upper left: HB Oil on panel, 54,7 x 45 cm ADAM PYNACKER (Schiedam 1620/21 - 1673 Amsterdam) Italianate River Landscape with Mountains, Boats and Figures	1'200'000	24,000.00 + 225.00 + 12,000.00 + 5,600.00 +
4066 Signed bottom center: A. Pynacker Oil on panel, 60,4 x 92,1 cm JACOB ISAAKSZ. VAN RUISDAEL (Haarlem 1628/29 - 1682 Amsterdam) A Winter Landscape with Figures on a Road passing through a Hamlet	560'000	18,000.00 + 8,100.00 + 26,100.00 + 8,276.50 +
4067 Signed lower right: JV (in compendium) Ruisdael Oil on canvas, 38 x 33 cm ABRAHAM STORCK (Amsterdam 1644 - c. 1708 Amsterdam) Marine View with Figures on the Shore	1'000'000	114,001.50 *
4068 Signed and dated: A. Storck fecit / A° 1670 Oil on canvas, 33,5 x 44,5 cm HENDRIK GERRITZ. POT (Haarlem ? c. 1585 - c. 1657 Amsterdam) Portrait of a Family in an Interior	810'000	
4069 Signed with monogram on the carpet border: HP Oil on panel 37 x 48.5 cm SALOMON VAN RUYSDAEL (Naarden 1600/03 - 1670 Haarlem) An Estuary with a Wijdschip and other small Dutch Vessels	2'610'000	
4070 signed with monogram on the wijdschip: SVR oil on panel 36.8 x 32.4 cm. EGLON VAN DER NEER Amsterdam ca. 1634 - Düsseldorf 1703 Man in fur Cap presenting a Toast Oil on panel, 21,5 x 17,5 cm	827'650	

11,400.150

Police Nr.: 07 594 709-022  
Gültig ab: 20.04.2002

Seite 7

Alfred Rader Fine Arts  
214 East Avenue  
Aster Hotel - Suite 900  
Milwaukee, WI 53102  
Ph: 414-277-0788

Position

Versicherungs-  
summe in CHF

Vorsorge-  
deckung in CHF

4071 ALLART VON EVERDINGEN (Alkmaar 1621 - 1675  
Amsterdam)  
"A Waterfall in Norway"  
Signed lower right: A V Everdingen oil on  
canvas 29 15/16 x 26 3/8

325'000



December 23, 2002

16 025 150 -

The Artista Arnoldi-Livio  
Societa Arnoldi-Livio

Page 1 of 1

	*
13,845.00	+
6,405.00	+
22,750.00	+
114,001.50	+
3,250.00	+
160,251.50	*

Alfred Rader  
1924



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

December 23, 2002

TO: Mrs. Angelika Arnoldi-Livie  
Galerie Arnoldi-Livie

Page 1 of 1

FAX #: 011 49 89 22 63 21

Dear Angelika,

Shortly after I talked to your associate last week your check for US \$10,261.79 arrived in Milwaukee. Many thanks.

I very much hope that we can do some more together next year.

With all good wishes from house to house as always, I remain

Yours sincerely,

Alfred Bader  
AB/az

TRANSMISSION VERIFICATION REPORT

TIME : 12/24/2002 11:04

DATE, TIME	12/24 11:04
FAX NO. /NAME	0114989226321
DURATION	00:00:25
PAGE(S)	01
RESULT	OK
MODE	STANDARD
	ECM

*Handwritten notes:*  
12/24/02  
Page 2 of 2  
12/24/02



**Subject:** Offerings

**From:** Inierman <Inierman@bellsouth.net>

**Date:** Mon, 23 Dec 2002 09:16:51 -0500

**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred

I am happy to have you back in the States as you are my best and favorite client as you must realize by now. But, enough tossing of bouquets. I am sending two emails today with photos attached. One is for the Gysbrechts still life; the other for the 18th century French portrait by Guillaume Voiriot.

Along with these please accept my very best wishes for the coming new year with all its uncertainties. May health and happiness continue to be yours always. I will have no difficulty saying farewell to 2002. Since you have been gone I have had nothing but medical testing, MRI's CAT scans and next Monday a root canal for good measure. Next I may also need some kind of nuclear scan... all to determine the nature of something doctors haven't seen before and I may have had in my spine for some time. If I hadn't had to cancel my health insurance many years ago, it wouldn't have been so bad but that became part of my "savings" plan when health insurance became so expensive. Bad decision on my part in hindsight. I now sell paintings on behalf of the medical profession. I can only hope my news is good and that 2003 is a better year.

As for painting number one: Franciscus Gysbrechts, oil on canvas 33" X 23". As you recall before leaving, it was offered by a dealer in Copenhagen who knew nothing about the authorship. They had it cleaned only and there is some touching and glazing. Otherwise quite OK. The frame is useless. It needs conservation for gallery showing or nothing for auction. I am also sending photos of other Gysbrechts including the one I sold at Sotheby's in January 20, 1983 #45 for \$8000.00, some more recent offerings at Sotheby's London 29 October 1999 #40, a nice pair est. \$50-80,000.00 and you can also see that the one I send is only a slight variant of the one in Bernt. He was quite repetitious and juggled his personal belongings numerous times as we know.

I hope you can use this as I hate selling at waiting for auctions, especially now. The price is \$7000.00 leaving you room to sell either way I would hope.

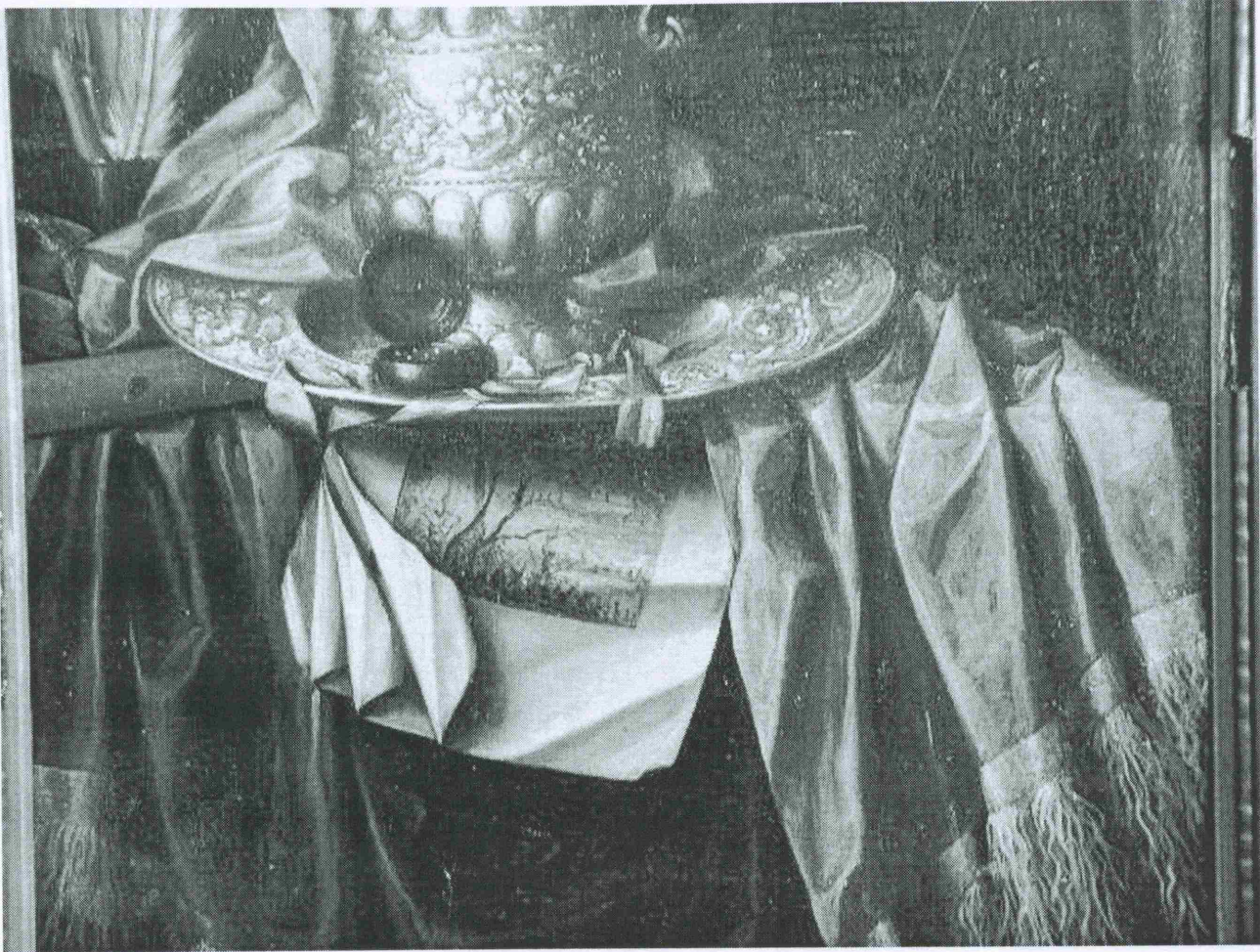
Please see the attached and look also for my other email with the portrait.

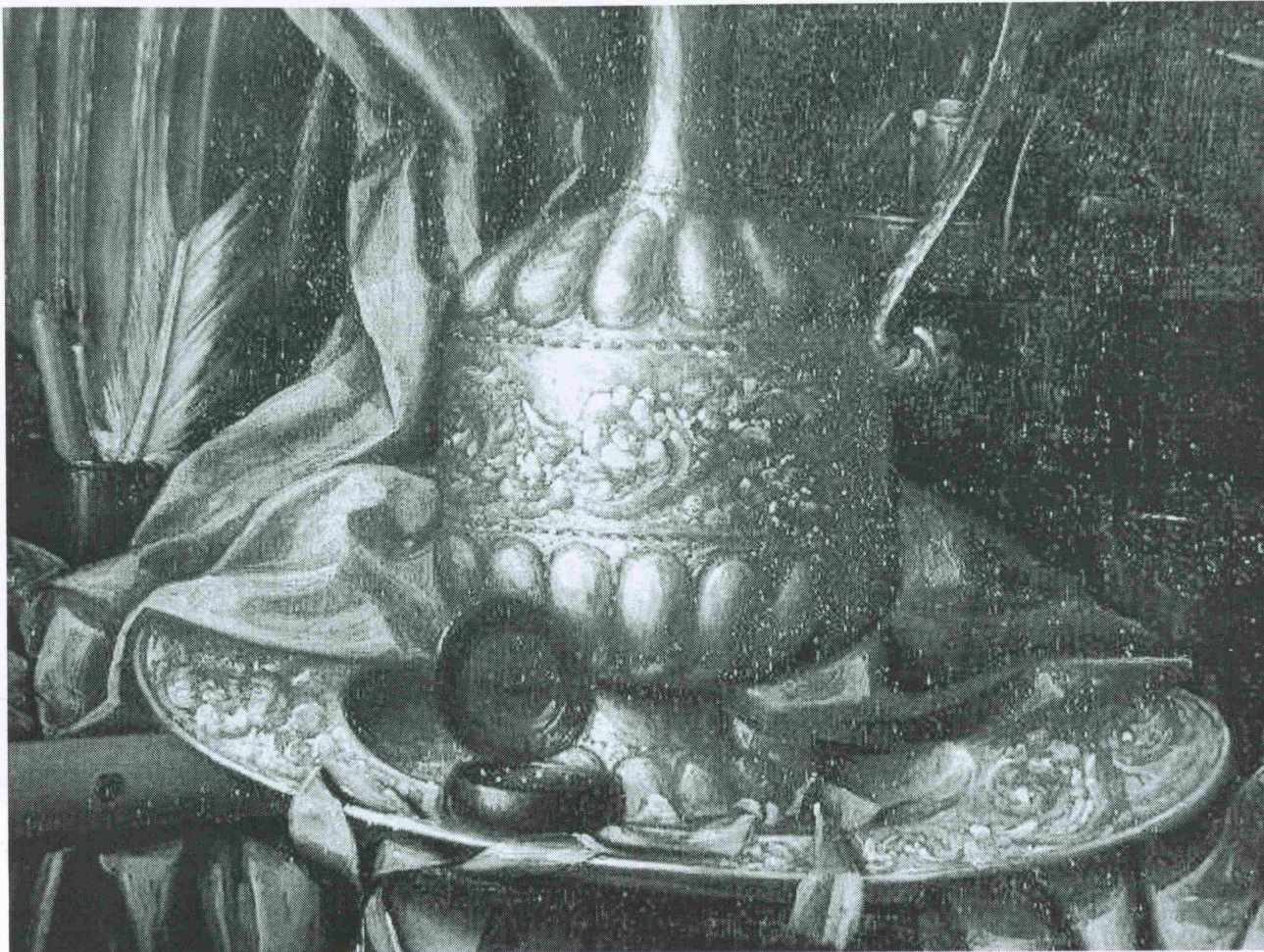
With all the best and a big welcome home.

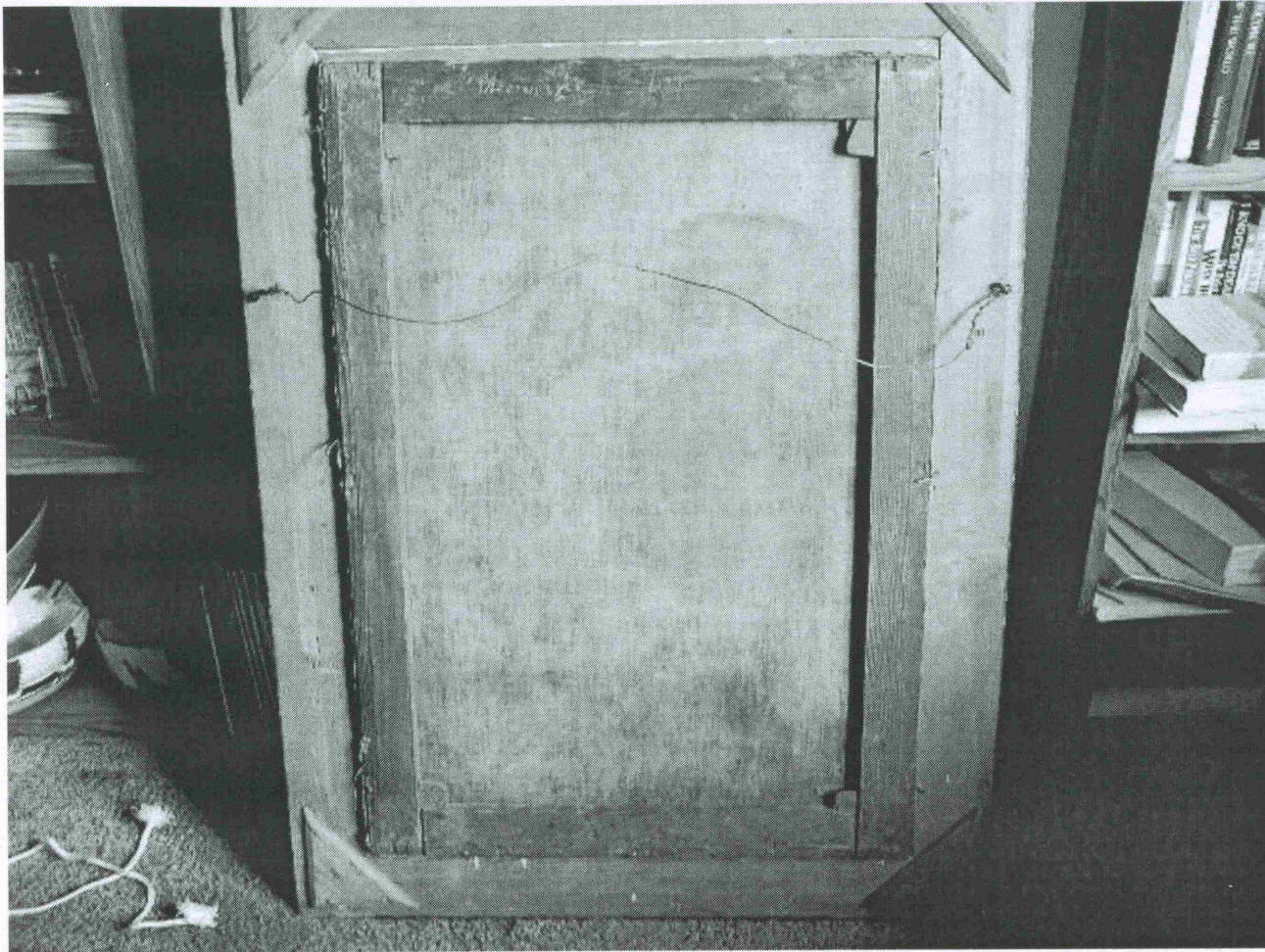
Lewis

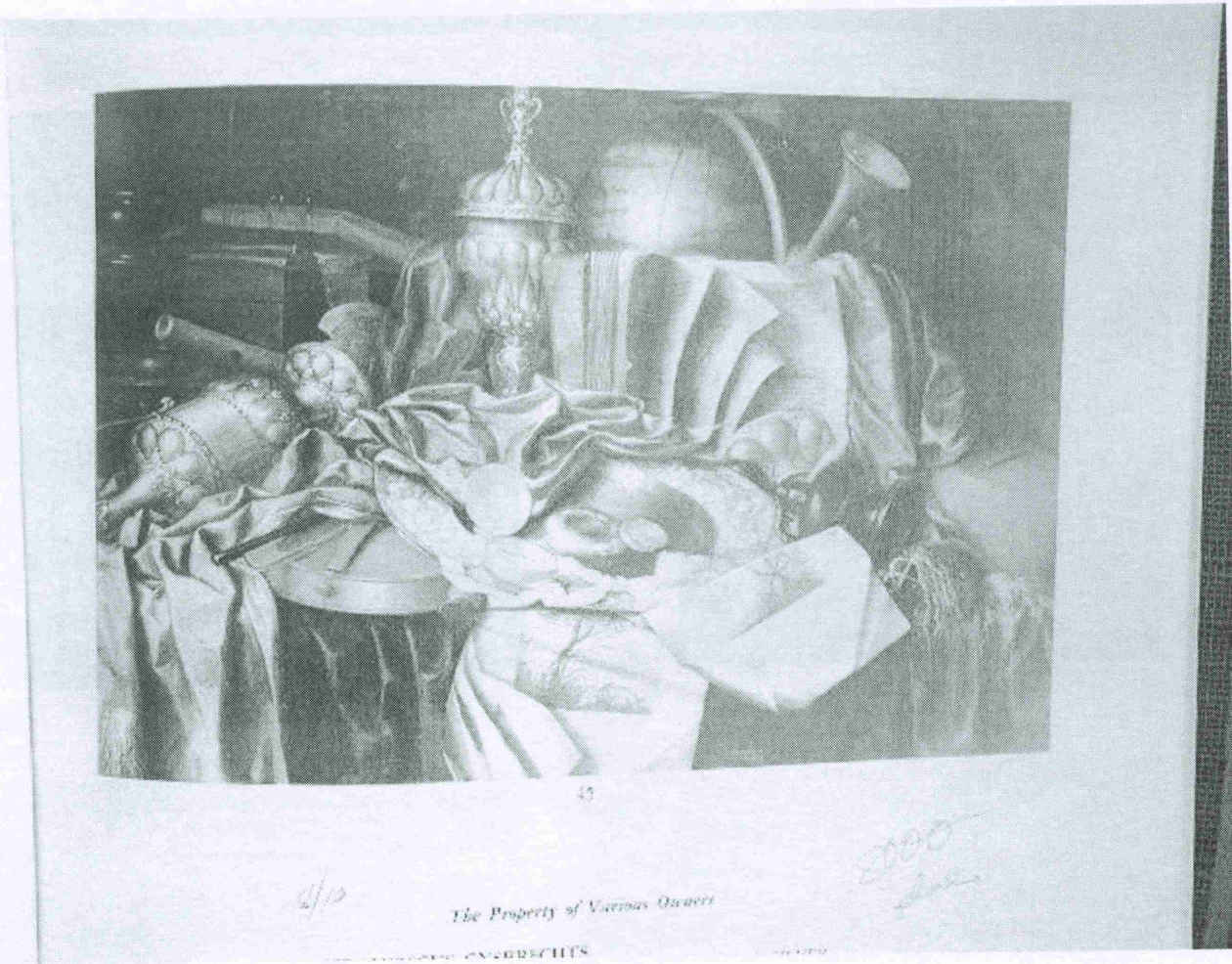
*See 12/23  
I don't like  
the Gysbrechts*













FRANCISCO GONZALEZ (1787-1828)

A plate of pasta, a recorder, an urn, a vase, a shell of pasta, a brass urn, cap and pen, a quill pen, an inkwell, a pepper box, coins, and other objects on a draped table. A table with a draped table with two recorders, a brass urn, cap and plate, a shell of pasta, a quill pen, pepper boxes, coins, and other objects on a draped table.



oil on canvas  
45 1/2 x 39 1/2 in. (116.1 x 100.3 cm)  
a pair (2)

We are pleased to offer this pair of still lifes, by the hand of the Spanish painter Francisco Goya, in a pair of still lifes, by the hand of the Spanish painter Francisco Goya, in a pair of still lifes, by the hand of the Spanish painter Francisco Goya.

£30,000-50,000

US\$100,000-150,000  
€50,000-75,000

**Subject:** Interesting item on eBay web site item#930169845: REMBRANDT Self Portrait OIL PAINTING

**From:** critterdoc@ureach.com

**Date:** Sun, 22 Dec 2002 07:17:31 PST

**To:** baderfa@execpc.com

*Shaw?*

Dear Alfred

I think I can welcome you back by now. I believe you said return on the 20th. Attached here is a painting you must have known in your many years of Rembrandt. But maybe not. I only share it with you as it has been shared with me by my "scouts" because it seems to be period. It is clearly a reduced version of the portrait in the Uffizi (Bredius 60), but perhaps you know or recognize it to be from a pupil if it is indeed period. It seems quite well painted with much strong impasto. Just my way of saying Hello and hoping you have had a wonderful holiday season so far. I'll be in touch soon with some offerings I hope.

Lewis

Title of item: REMBRANDT Self Portrait OIL PAINTING

Seller: naruko

Starts: Dec-12-02 21:00:54 PST

Ends: Dec-22-02 21:00:54 PST

Price: Starts at \$5,000.00

To bid on the item, go to:

<http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=930169845>

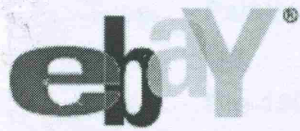
Item Description:

As the title states and the pictures show, A Great and Important Painting Oil on Canvas attributed to Rembrandt. Rembrandt was a Dutch baroque artist who ranks as one of the greatest painters in the history of Western art. His full name was Rembrandt Harmenszoon van Rijn, and he possessed a profound understanding of human nature that was matched by a brilliant technique. This Painting sold many years ago at Cohen Fontaine Auctions for around 20 Thousand Dollars.. The Self Portrait comes with a 1920s Black White print and X ray from a major University collection assuring that this Oil was of the period and from the 17th Century.. Is it an Original Rembrandt??? You will have to be the judge.. Framed measurements are 18" by 20" Unframed 14" by 16" I can find no Impainting and Canvas has been relined quite some time ago.. I have placed the best of my Art purchases this year up for bid also Rare Antiques and Furniture also Fabulous 19thC Decorative Arts and Lighting  
SEE my other Listings. Thanks

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## REMBRANDT Self Portrait OIL PAINTING

Item # 930169845

Art:Paintings:Antique (Pre-1900):European

Bidding is closed for this item.

### Payment Details

See Payment Instructions and item description, or contact seller for more information.

### Payment Instructions

[ No instructions. ]



Current bid **US \$5,000.00** (reserve not yet met)  
 Quantity 1  
 Time left Auction has ended.

Starting bid **US \$5,000.00**  
 # of bids 1 [Bid history](#)  
 Location **Varied Westchester County Estates**  
 Country/Region **United States /New York**  
[Mail this auction to a friend](#)



Started Dec-12-02 21:00:54 PST  
 Ends Dec-22-02 21:00:54 PST

[\(to seller\)](#)  
[\(to bidder\)](#)

Seller (rating) **naruko (645)** ★ **Power Seller**  
[View seller's feedback](#) | [view seller's other items](#)

High bidder **jsemerad (503)** ★

Payment money order/cashiers check, or personal check.

Shipping Buyer pays for all shipping costs. Will ship to United States only.

Item Revised To review [revisions](#) made to this item by the seller, [click here](#).

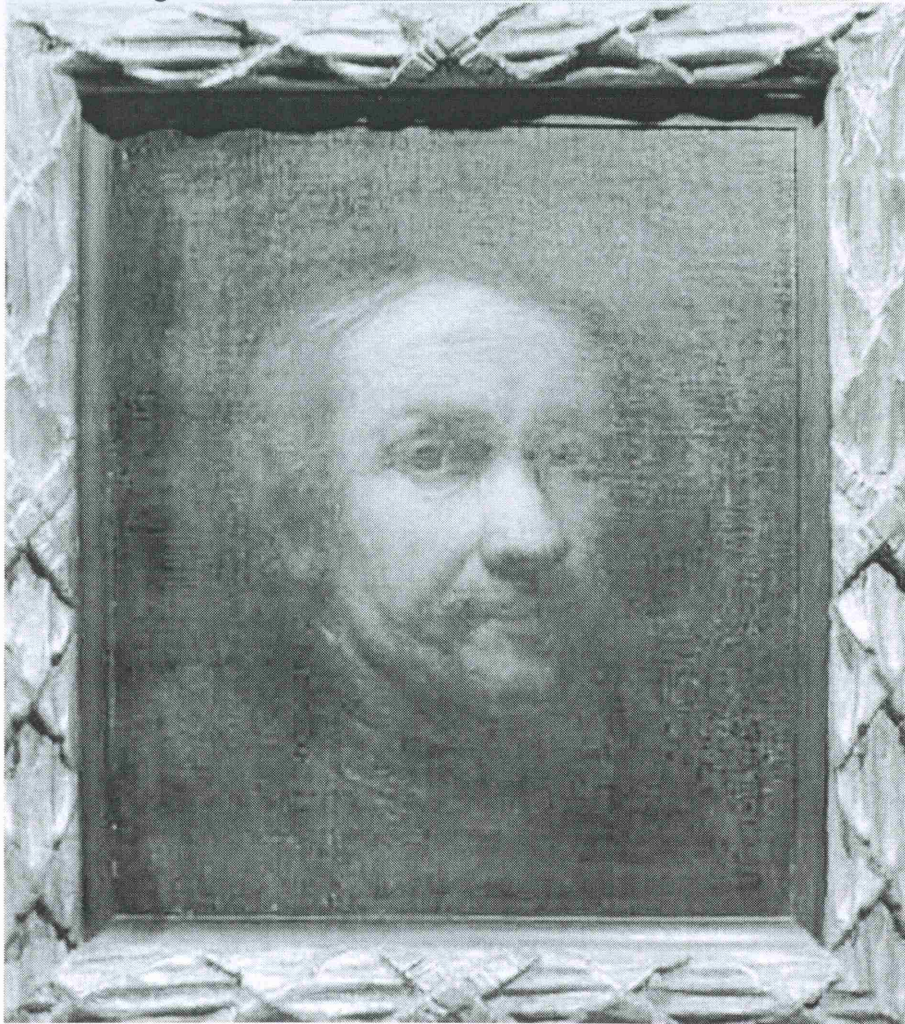
Seller services [Relist this item](#)

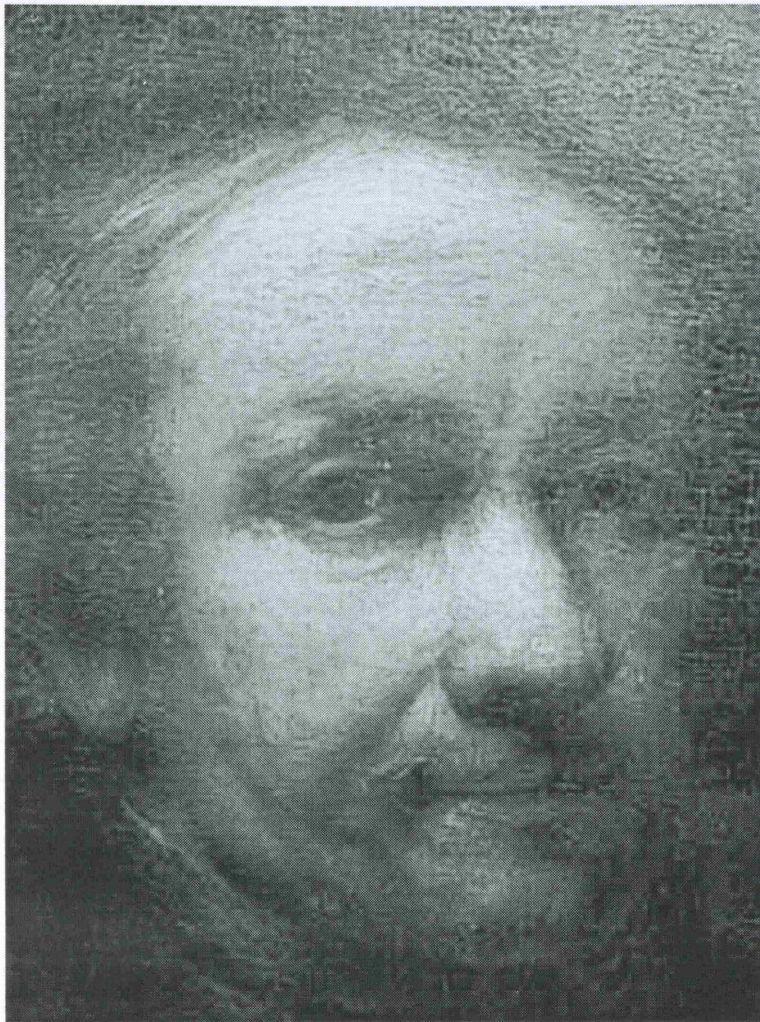
**Note:** This is a Reserve Auction in which the reserve price was not met. Therefore, there is no transaction between the seller and the high bidder. Since there is no transaction, this item is **not eligible** for eBay services that protect buyers and sellers, such as transactional feedback, escrow or insurance. Those services are available only for items listed, bought and sold on eBay in compliance with our guidelines and policies.

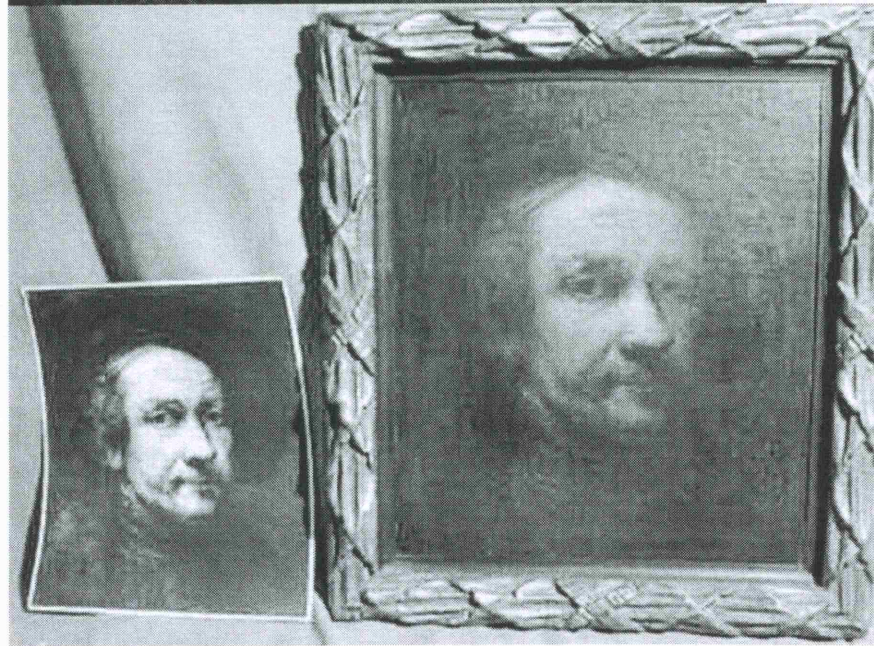
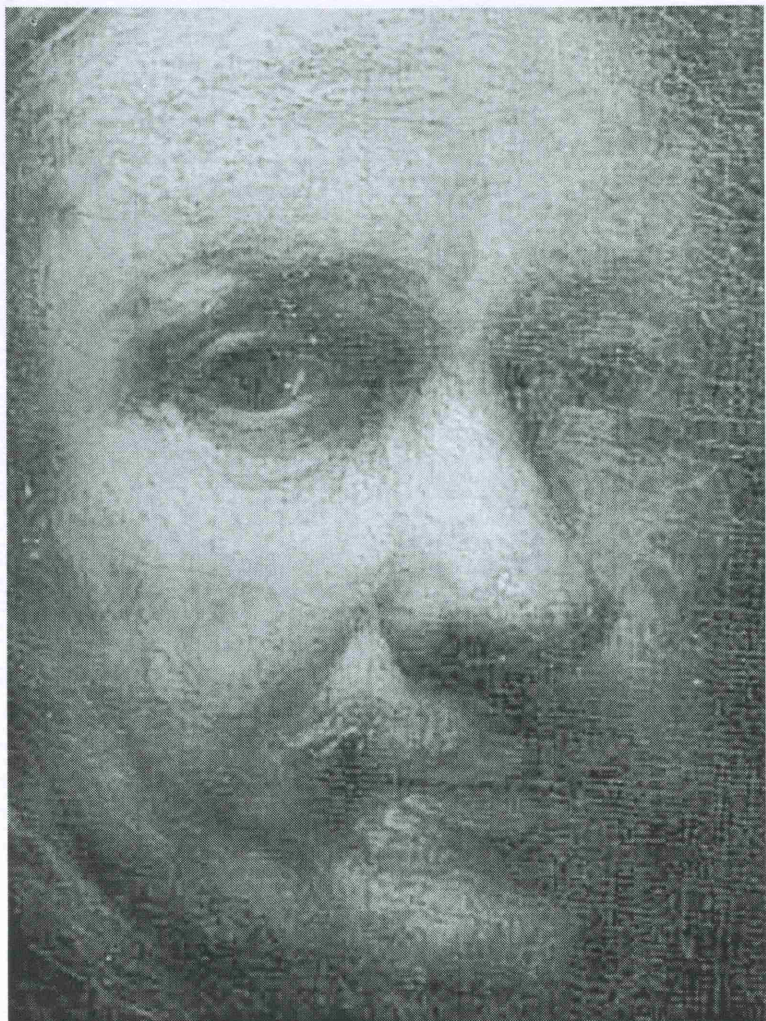
## Description

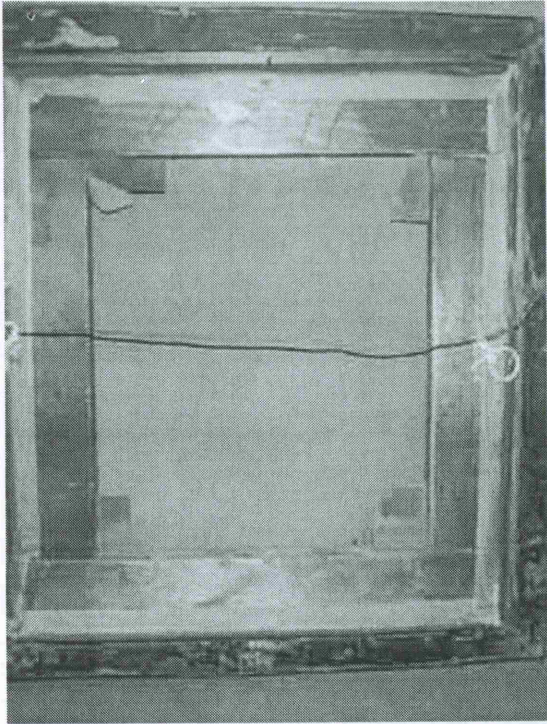
Type:	<b>Painting</b>	Dominant Color:	--
	<b>Oil</b>	Country/Region:	<b>Europe</b>
Age:	<b>Pre-1900</b>	Largest Dimension:	<b>12" - 24"</b>
Subject:	<b>Figures/Portraits</b>		

As the title states and the pictures show, A Great and Important Painting Oil on Canvas attributed to Rembrandt. Rembrandt was a Dutch baroque artist who ranks as one of the greatest painters in the history of Western art. His full name was Rembrandt Harmenszoon van Rijn, and he possessed a profound understanding of human nature that was matched by a brilliant technique. This Painting sold many years ago at Cohen Fontaine Auctions for around 20 Thousand Dollars.. The Self Portrait comes with a 1920s Black White print and X ray from a major University collection assuring that this Oil was of the period and from the 17th Century.. Is it an Original Rembrandt??? You will have to be the judge.. Framed measurements are 18" by 20" Unframed 14" by 16" I can find no Inpainting and Canvas has been relined quite some time ago.. I have placed the best of my Art purchases this year up for bid also Rare Antiques and Furniture also Fabulous 19thC Decorative Arts and Lighting SEE my other Listings. Thanks [CLICK HERE](#) for CURRENT AUCTIONS.









Five Counters provided by Apollo

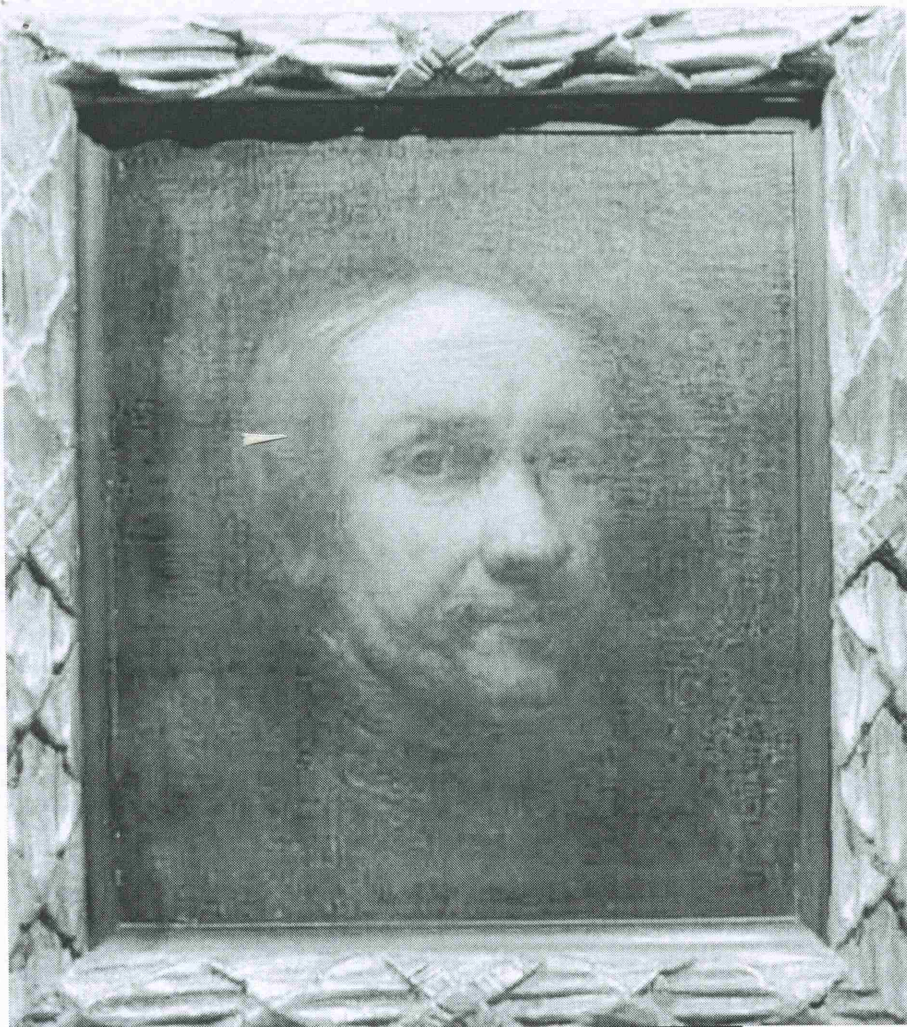
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00679

Free Counters powered by Andale!

## Bidding

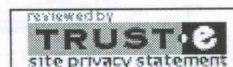
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Der Clint,

When I spoke with Alfred and mentioned your suggestion he said that Dr. Sorensen is a very good man and by all means contact him to present the award.

Happiest of holidays to you, your family and the Aldrich family!

Best regards,

Ann

Clint F Lane wrote:

Dear Alfred,

Once again, I want to thank you for your invitation to have me present the Alfred Bader Award at the 2003 ACS Awards Ceremony in New Orleans. As you know, since I will be retiring from Aldrich on January 31, 2003, and since I will be very busy working on a special project as a consultant for Aldrich this Spring, I have decided not to attend the ACS National Meeting in New Orleans.

With your approval and as we discussed, I could contact Dr. Keld Sorensen to see if he can be the presenter.

Best regards,

Clint

\*\*\*\*\*

Clinton F. Lane, Ph.D.  
Aldrich Chemical Company, Inc.  
Tel: 414.287.4048  
Fax: 414.298.7905  
e-mail: clane@sial.com  
http://www.sigma-aldrich.com

----- Forwarded by Clint F Lane/ALDRICH on 12/17/2002 01:11 PM -----

Alicia Harris  
<a\_harris@acs.org>  
>  
<martenfl@apci.com>  
<coraorrj@apci.com>  
12/17/2002 12:46  
<patricia.loman@shell.com>  
PM  
<chewitt@sial.com>  
<mstrem@strem.com>  
<grandenstein@dreyfus.org>  
<dspeed@rescorp.org>  
<rgant@sial.com>, "'webb.dr@pg.com'"  
"'mwillis@sial.com'" <mwillis@sial.com>,  
<jcstevens@dow.com>,

To: "'swarde@accelrys.com'"  
"'martenfl@apci.com'"  
"'coraorrj@apci.com'"  
"'patricia.loman@shell.com'"  
"'chewitt@sial.com'"  
"'mstrem@strem.com'"  
"'grandenstein@dreyfus.org'"  
"'dspeed@rescorp.org'"  
"'rgant@sial.com'"  
<webb.dr@pg.com>,  
"'jcstevens@dow.com'"

**Subject:** Lastmann  
**From:** "Konrad O. Bernheimer" <kob@bernheimer.com>  
**Date:** Mon, 16 Dec 2002 18:19:05 +0100  
**To:** <baderfa@execpc.com>

Lieber Alfred,

Es war schön, Sie und Ihre Frau und Ihren Sohn bei mir in London zu sehen. Ich habe jetzt wirklich vor, mir im nächsten Jahr die Zeit zu nehmen, um Sie in Milwaukee zu besuchen.

(ich war noch nie in Milwaukee).

Ich hoffe immer noch, dass Sie sich für den Ankauf des Lastmann entscheiden. Ich will nicht verhehlen, dass mir der Eingang von etwas cash sehr gut tun würde.

Sie wissen sicherlich von der Ausstellung, die vom 13 September – 14 Dezember 2003 in Tokyo im National Museum of Western Art stattfinden wird: "Rembrandt: The Bible, Mythology and Ancient History".

Unser Lastmann ist als Leihgabe angefordert und ich wollte eigentlich zusagen. Ich dachte, ich sollte Sie darüber informieren, da Sie sich für das Bild interessieren.

Ich hoffe von Ihnen zu hören

Und bin inzwischen

Mit den besten Grüßen

Ihr

Konrad

---

Konrad O. Bernheimer

kob@bernheimer.com

In Munich:

BERNHEIMER  
Fine Old Masters  
Brienner Strasse 7  
80333 München  
Tel +49-89-226672  
Fax +49-89-226037

In London:

COLNAGHI  
Est. 1760  
15 Old Bond Street  
London W1X 4JL  
Tel +44-20 7491 7408



Fax +44-20 7491 8851

Dear Ann,  
 I hope you are well.  
 I have been thinking about you a lot lately.  
 I hope you are enjoying your time in the States.  
 I have been busy with work but I will be home soon.

Please call me when you are home (276 194)  
 I would love to see you and catch up on all the  
 news of your life. I have been well, almost  
 always smiling. I'll call you last Sunday.

The weather is great here. I hope you are  
 enjoying it. I'll be home soon.

I hope you are well and happy.  
 I'll be home soon.

Love,  
 Ann



Dec 17 02

of: Ann

ATA 1361 was delivered to the hotel yesterday - no Fedex reports. Do you like it? Is the frame <sup>slight</sup> intact?

10:45 Mon.

Please ask Dr. Sandy Mallin (2761906) whether he could give me an appointment for next Monday or Tuesday - I had an odd, almost amnesia like spell last Thursday.

✓ The Battle auction to-morrow looks mediocre - but you never know.

Talk to you to-morrow at 3pm.

✓ Daniel will pick us up at O'fare.  
Ted also

See the best

James

Call M-A-M

Y  
 M. Ann  
 Polkeby's agreed they had erred in their invoice for 2574 and 2575. Correct costs are £12303.8 (including VAT of £561.53 to be recovered) for 2574 and £24607.63 (VAT £1122.67) for 2575 - the self portrait by Mair. This was shipped by Edward last Friday by FedEx and he e-mailed you the track #. Has it arrived?

Dec 4

*Ball*  
\$1,250,564.25

I will probably be buying another 10% of Cedarburg for \$1 million. Please ask Noelle whether I am correct in thinking that I have a hidden over \$1 million in my personal M&I account. *w/T instructions*

Y  
 Did you send a copy of that horrible return from Mr. Burchell (Webster County) re A. qua perdue to Clint Lantz? If yes, I'll call him to discuss.

H  
 Did we receive the Albany catalog?

S 12/4

Please make Xerox copies of p 57 of the Jan. 03 issue of Art & Auction (describing ABTA working with other dealers) and mail a copy to me.

✓ Please call at 2 pm rather than 3 pm to-day.

*4 PM now time OK*

Next week you could call us at the Jersey Hotel (441 207 465 5150) from Monday through Thursday at 4 pm your time - if important.

✓ Daniel is working with Jerry McRafferty to check on the details of his and my purchase of more Cedarburg stock. *10%*

✓ Please tell Michael Spatcher that his lot 154 sadly was unsold at Polkeby this morning.

All the best

*Quinn*

12/4

M: Ann

Thank you for your beautiful thanksgiving card.  
ABTA 2519, the Bummer, cost \$1000, sold yesterday at  
the Porokann for \$16000. Not bad!

No Did you receive a check for ca. \$10000 from Arnoldia  
Livia? This for 2436 (ca. \$3000) and the returned  
still is, \$7000 (from Schermy).

No Roger Malloch called; very appreciative of our  
efforts. We traded his Celltoplayer (now ABTA 2580)  
for the commission etc. he owed us. I asked him to  
confirm by e-mail. Did he?

✓ Please ask Daniel to give Michael Faichu a check  
for \$1500 - as soon as possible. I will reimburse  
Daniel on Dec 21 - Daniel can rely on me!

I sold ABTA 2521 for \$1200 and 2579  
(cost \$773.50) for \$429.

All the best

Anna

Dec 202

Yes-both

V.V. nice

Hi Ann:

Please check whether Philip Mould has signed & returned sales agreements for 2461 & 2463, and let me know when we talk on Wed.

How do the two paintings look that Jim Spence returned? He is sure that the larger is of the Yosemite. Please mail copy of his invoice & I'll mail check from here.

I have one

The Elan/Juniper statement, showing \$2040.77 owing looks OK. Can you get Daniel to pig check before Nov 7?

Where is Pigma Aldrich & Corning?

Edward Clark at CW will plug ABTA 2575, an unfinished self-portrait by J.V. MAIR by slow Fedex. It was lot 236 at Pothey's Amsterdam on Nov. 5, cost £24,929.76\* which includes £1122.67 VAT.

\* I think Pothey's overcharged and I am arguing!

E -

Please fax or e-mail Roger Falloch in Paris & ask him to phone me in Bexhill - I have called him several times & only got his answering machine.

Get the books

John

27 11 02

SIAL	50.32
GLW	4.07
BC	<u>9.61</u>
AMRI	14.63
8911	down + 235

Nov 22 02

Hi Ann:

Hope you have gotten caught up with work.

11/22 Please airmail 10 descriptive sheets, beginning with ABTA 2574. \*

I bought 2 very good paintings in Amsterdam and 4 lots

(total cost £ 810.19) in Balle on Wednesday. 2575  
2576

Ronald Hoffmann's phone # is 607 255 3419. He  
liked you, the gallery and several paintings, but can  
only afford one, ABTA 2547 (despite Nobel Prize!)

NO Did we receive the Albany catalogs?

\* The last sheet I have is for ABTA 2573, 2 flower  
OK stillifes, £ 33.50, not very good, advised by Jane C.  
There and 2552 looked better on the internet - luckily  
they were cheap. Your ducks look great.

11/22 Please airmail Paul Burg's my address & phone number.

✓ Please call me at 2pm rather than 3pm your time.

See the best

John

- Hi Anne: Hope you had a good holiday.
- Prof. Roald Hoffmann called: he is buying 2547, the Swedish winter landscape by Berggren for \$400- plus 2 day Fedex charge. Please check initial & spelling of name & ask Ned to pack.
- Angelika told me Re 1397, the Kollwitz has been sold for 38000 Euros. I asked her to await payment for the 2436 from the Porotherum and combine into one check. 2519, the Brunner is lot 118 in the Porotherum sale on Nov. 27. Please check [www.porotherum.com](http://www.porotherum.com) & let me know result.
- Did the Albany catalog (I requested 2) arrive? If not, please remind them to send me 2.
- Jane W. found Re 2554 is a copy & sold it quickly at a tiny profit. I am depositing her check for \$101.90.
- I picked up your ducks - very pretty.
- Where is Pigna Alarich & Corning?
- ✓ Re 2440: 2-3 months ago Clovis e-mailed name of an artist in Turin who may have painted this. Clovis & I have forgotten name. Please try to find this.
- ✓ 11/22 Please ask Bob Wauden to phone Prof. Ian Spenser at McMaster, to purchase his most interesting samples.
- ✓ The Balle auction this week is very big.

All the best

John

17 Nov

**Subject:** INAT

**From:** Cherrycroft@aol.com

**Date:** Wed, 11 Dec 2002 15:05:10 EST

**To:** baderfa@execpc.com

Dear Alfred & Isabel. There is a glimmer of a new proposal for the Isaac Newton telescope and I am meeting the entrepreneurs involved on Friday, 13th December on site. It may be that some fairly serious venture capital can be accessed by a local restaurateur who is developing the food business with an emphasis on local produce and all the usual fashionable organic/ecological stuff. His motive would be the eating side of an arts venue - I shall report! I do need the plans that Stephen has drawn up so far so wll try and find them.  
Love to you both, Louise Schweitzer. xx

Queens



**Subject:** chem@300

**From:** "Prof. Dr. M. P. Schneider" <schneid@mail.urz.uni-wuppertal.de>

**Date:** Mon, 9 Dec 2002 15:29:24 +0200

**To:** baderfa@execpc.com

Dear Dr. Bader:

Please find attached a few photos from the above event. As a colleague of Steve Ley I very much enjoyed this event. Can I say that I also enjoyed very much reading your autobiography.

Sincerely Yours  
Manfred Schneider

---

**Subject:** Re: Dendrochronology: Gemaelde auf Holz (fwd)  
**From:** David A de Witt <3dad5@post.queensu.ca>  
**Date:** Thu, 5 Dec 2002 11:05:39 -0500 (EST)  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred,

Below Pieter Klein's response to our enquiry about bringing the panel for him to examine. I responded with a suggestion that we might be able to arrange something for next May.

With all best wishes,  
David

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

----- Forwarded message -----  
Date: Tue, 29 Oct 2002 08:56:31 +0100  
From: Dr. P.Klein <[pklein@holz.uni-hamburg.de](mailto:pklein@holz.uni-hamburg.de)>  
To: David A Dewitt <[3dad5@post.queensu.ca](mailto:3dad5@post.queensu.ca)>  
Subject: Re: Dendrochronology: Gemaelde auf Holz

Lieber Herr Dewitt,

ich hatte immer noch gehofft, daß ich am Anfang November in Amsterdam sein könnte, aber das hat sich zerschlagen, da ich bis zum 4. November in Sizilien zu Untersuchungen bin. Einen festen Termin in Holland habe ich nun erst in der Woche vom 9. Dezember. Sie könnten mit dem Gemälde auch nach Hamburg kommen. Am 7. und 8. 11. bin ich im Institut.

Mit freundlichen Grüßen

Peter Klein

William Booth

THE WILLIAM BOOTH SOCIETY



William Booth  
Founder

John Larsson  
General

Kenneth Baillie  
Territorial Commander

Major Bruce B. Bailey  
Divisional Commander

December 2, 2002

Dr. Alfred Bader  
Bader Foundation  
2961 North Shephard Avenue  
Milwaukee, WI 53211

Dear Dr. Bader:

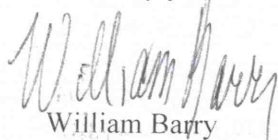
The Salvation Army inaugurated The William Booth Society to recognize and unite friends and supporters whose compassion makes possible our many programs. Membership in The Society is sustained by a minimum annual gift of \$5,000 or more. Because of the generous gift from the Bader Foundation we would like to acknowledge this support by welcoming you as a charter member.

As you know, The Army responds when people's lives are disrupted. It is after all, those in need - families and individuals experiencing a financial, emotional or physical health crisis that directly benefit from our programs. So many people have benefited from your donation. We wish you could see their faces and the hope return to their eyes. *It's a "thank you" you would never forget.*

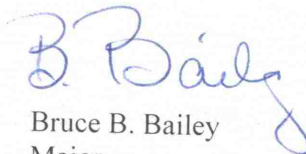
We would like to invite you to tour one of our facilities. Please call Nancy Pleasants, Assistant Divisional Director of Development at 414-302-4300, ext. 247 to schedule such a visit.

Again, thank you for your continued support and interest in The Salvation Army.

Sincerely yours,



William Barry  
Chair  
William Booth Society



Bruce B. Bailey  
Major  
Divisional Commander

**Subject:** Fwd: New Information Request  
**From:** "abfa" <ordersfa@alfredbader.com>  
**Date:** Wed, 27 Nov 2002 08:17:45 -0500  
**To:** <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

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**Subject:** New Information Request  
**From:** abenisti@aol.com  
**Date:** Wed, 27 Nov 2002 08:25:35 -0500  
**To:** david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: [abenisti@aol.com](mailto:abenisti@aol.com)  
Name: alexander benisti  
Address1: 4387 sw 10th place # 106  
Address2:  
City: deerfield beach  
State: florida  
Country: usa  
Zip: 33442  
sendEmail: 1  
ABFANum:  
Notes: dear mr BADER

i'm writing from france where i went to seek medical relief, i'm still very interested in selling the minerva which is located in houston texas , for you . i have found new paintings in europe that could be of some interest to you : one picasso , one rubens , one bruegel ... i will have the details of the paintings soon . i hope you will remember me ( you sent your friend expert to florida to check on my own painting , the portrait of a lady dating around 1635 ) i would like to have the honor of meeting and working with you , please accept my candid and humble demand of learning from you . sincerely

alexander benisti

ps my number in france is 06 73 96 42 66 or 011 33 467 02 43 73

happy hanoucca , hag sameah

Dear Mr. Salloch,

Alfred has tried phoning you several times from England, but has been talking to your answering machine.

Would you please call him in Bexhill at your convenience? The number there is 011 44 1424 22 22 23.

Happy holidays!

Best regards,  
Ann

RSALLOCH@aol.com wrote:

My computer was down: I didn't have your address. Now I do. And can say Thank you for all your efforts on behalf of our viola da gamba player. But I am becoming embarrassed and wonder whether you wouldn't prefer to have the piece taken off your hands. You have done so much. And I'd be delighted just to send you a check for what I owe you on the Liebermann's. And expenses on the restoration and research that was done on the musician. If this suits you, you could send the viola da gamba player to me in New York where I will be as of 24 November -- c/o Roger Smith 169 E. 78th Street.

That said, if, on the contrary, you think it will be easy to sell from your gallery, and perhaps even have a prospective client, then of course it stays with you.

Whichever is most -- harmonious. I hope you are well. Again please do accept this expression of my gratitude

warm regards,

Roger Salloch

**Subject:** Re: Czech Bader Award

**From:** pavelk@chem.gla.ac.uk

**Date:** Tue, 26 Nov 2002 18:53:37 -0000

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

Dear Dr. Bader,

As promised, I have spoken to Prof. Potacek and he seemed to be reasonably keen to invite Dr. Milan Pour to Brno to look around and he will also contact Dr. Vyskocil at Scripps. Let me know if I can be of any more help.

We hope we will be able to host your visit in the summer. I would very much appreciate if you would indicate possible dates, so that we can plan a dinner with the Principal and other activities in advance. The Principal's secretary is particularly anxious to make an early entry into the diary.

The three Czech students are doing very well, one continuing the project Filip Tepy started last year. You may be interested to know that Filip Tepy won the new prize for a Czech promising scientist, he was interviewed in the Czech TV - simply fame and glory!

I remain, with best wishes,  
Pavel Kocovsky

Pavel Kocovsky, PhD, DSc, FRSC  
Sir William Ramsay Professor of Chemistry and  
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](mailto:P.Kocovsky@chem.gla.ac.uk)  
<http://www.chem.gla.ac.uk/~%7Epavelk/Homepage.html>

**Helge Herd**

Ruggerstraße 47  
70569 Stuttgart

22. November 2002

Dr. Alfred Bader  
Astor Hotel Suite 622  
924 East Juneau Avenue

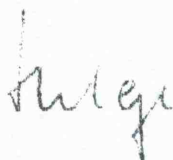
Milwaukee Wisconsin 53 202  
U.S.A

Lieber Alfred,

Leider bin ich heute Abend wieder nicht da, und kann Dich deshalb nicht anrufen. Die Telefonnummer von Herrn Dr. Eisele: 0711 (Vorwahl Stuttgart) 25 60 102. Bei Herrn Prof. Sumowski habe ich es inzwischen ebenfalls erfolglos probiert. Er sagte allerdings im Sommer, dass er während er arbeitet und in der Mittagszeit grundsätzlich nicht ans Telefon geht. Ich hoffe, es hat nur diesen Grund.

Da ich nicht weiß, ob Du in England oder in Amerika bist, schicke ich Dir dieses an beide Adressen.

Herzliche Grüße auch von Doris und Benjamin



**Subject:** FW: Paint  
**From:** "Ernest Eliel" <eliel@email.unc.edu>  
**Date:** Thu, 21 Nov 2002 14:19:54 -0500  
**To:** <baderfa@execpc.com>

M

Dear Alfred,  
I hope the information below is helpful.  
Best regards,  
Ernest

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

From: [alberto@cqf.co.cu](mailto:alberto@cqf.co.cu) [mailto:[alberto@cqf.co.cu](mailto:alberto@cqf.co.cu)]  
Sent: Thursday, November 21, 2002 4:32 AM  
To: Ernest Eliel  
Subject: Paint

Dear Ernest:  
Sorry for the delay for your query about the painting. A colleague of mine followed your query up to the Museo Nacional de Bellas Artes where effectively is located the painting "Sir Joshua Reynolds (Plympton 1723-1792). Rev. Richard Watson, Obispo de Llandaff" Oleotela 27 x 101 cm, which is included in the Catalogue "Pinturas Britanicas y Norteamericanas. Siglos XVII al XIX" on page 67. That Catalogue may be bought by USD 10,00 at the Museum. For further information, the person of contact is Dra. Maria de los A. Hernandez, Directora de Relaciones Publicas, MNBA, mail <[rrpp@mnba.cult.cu](mailto:rrpp@mnba.cult.cu)>. I hope this information will fulfill the request of the people from Cambridge.  
best regards

Alberto



**Subject:** KAUMOS: CURRENT STATUS NOV/02  
**From:** Victor Snieckus <snieckus@chem.queensu.ca>  
**Date:** Sat, 16 Nov 2002 19:37:28 -0500  
**To:** Alfred Bader Fine Arts <baderfa@execpc.com>  
**CC:** akalinine@netscape.net (Alexei Kalinine)

Dear Alfred,

A few days ago, I called Irving Rosen and indicated that we cannot proceed with the rental of space at his site at this time for KAUMOS. The reason is simply that the space requires a full build up of infrastructure to support organic chemistry operations from a bare floor. Mr. Rosen presented us with a most reasonable offer for cost of space. However, undertaking establishment of KAUMOS will require a substantial financial resources (\$250,000, not including lab equipment). To date, we have been blocked by Queen's to establish a temporary arrangement which would allow us to build a team of 4-5 chemists to generate revenue dedicated to paying off setup costs and we cannot consider taking out bank loans without having a constant source of income as we proceed with custom synthesis projects from the pharmaceutical industry.

As I am sure you can imagine, we are disappointed that we cannot follow the path you generously set for us just now. In addition, since Mr. Rosen also kindly suggested that he may wish to possibly invest in KAUMOS, we feel are unhappy that we are letting him down.

In continuation of our search for a solution, Alexei and I met with Kerry Rowe, Bruce Hutchinson, Sandra Crocker (Office of Research), and David Wardlaw to pursue the possibility of space within the Chemistry Department. We presented our case for giving KAUMOS four fume hoods in our current lab area in order to do the chemistry for pharmaceutical industry, which we have attracted. We are prepared to accept Queen's normal contract overhead policy in order to achieve the work. The issue of IP seems to be the major stumbling block. Of course, companies with which we would be involved (and have been involved) will not accept Queen's policy of compensation for IP to any extent.

The result of this meeting is (Kerry Rowe's response):

" David is looking into the availability of space

Bruce is going to develop a proposal that might be workable."

I don't know if this should be taken as positive or realistic but I am speaking to both of them further. I have also sent a memo to Bob Silverman requesting his help but so far have not received response. In discussion during the Chernoff Hall opening, he appeared sympathetic to our cause. (By the way, although I now have seen your name prominently on the Donors plaque, I would still like to name our two labs "The Alfred Bader" labs. As we discussed several times, it would also be most appropriate to have a Manske-Marion display here. I continue to work on these projects.)

If we do obtain space in our current labs, we hope to be able to pursue space in Irving Rosen's building if it still is available, of course. I certainly emphasized to him that we would like keep this open if possible.

I will let you know as the events unfold. Of course, your further thoughts and input will be appreciated.

I trust that you and Isabel had a pleasant and fruitful European trip. Balticum Organicum Syntheticum (BOS) was attended by 200+ in Vilnius, Lithuania in June, 2002. Who gave lectures? How was the overall program? Plans for the future? For answers, please visit <http://www.chem.queensu.ca/duPont/index.htm>

For the program on the January, 2003 Winter Conference in Medicinal & Bioorganic Chemistry (WCMBC) in Steamboat Springs, Colorado, visit <http://www.mbcfoundation.org/mbc/>

Victor Snieckus  
Bader Chair in Organic Chemistry  
Department of Chemistry  
Chernoff Hall, 513  
Queen's University

Admin Asst: Krista Voigt  
tel as left hand column  
email: [baderadm@chem.queensu.ca](mailto:baderadm@chem.queensu.ca)

Editorial Asst: Tracy Madsen

**Subject:** Re: Ellen Bernt  
**From:** Wilhelm Schwaeble <ws5@leicester.ac.uk>  
**Date:** Thu, 14 Nov 2002 16:37:24 +0000  
**To:** Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Dr. Bader,

...I am just a bit worried - since I did not hear from you for quite a while.... I assume that you are well and very busy. I will be going to Germany from tomorrow - Friday the 15th of November until Sunday the 17th. I would really love to meet you, but can well imagine that you are pressed for time during your visits in Europe. Maybe I can ring you at a time of your convenience. I wish you the very best and hope you are well.  
Yours

Wilhelm Johannes Schwaeble

Tel (daytime) 0116-2525674, home number 0116-2304162

Dear Professor Schwaeble,

I am happy that Ellen Bernst's daughters are now satisfied with the obituary. Please consider, however, whether this should not really come from you. Also I have no idea how to submit it to the WELTKUNST and the FAZ. May I leave this to you or to the daughters?

I very much hope that we can meet in London or in Sussex during our stay there between November 8th and December 20th. I have your phone number and will telephone you to discuss details of the meeting.

With best regards I am

Yours sincerely,  
Alfred Bader

Wilhelm Schwaeble wrote:

Dear Dr. Bader,

I have spoken to Mrs Gangkofner (Tel: ++49-89-8111585) and the modification on the first draft for Ellen Bernt's obituary (I sent you a few days ago as a copy) was found to be as they consider it most appropriate. The will modify it slightly and then send it to you directly. I will of course be delighted to be of help in submitting it for publication in the WELTKUNST, the FAZ and wherever you think it might fit.

Many thanks for your patience and support. 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

A note on progress at the OBSERVATORY ARTS project from the Isaac Newton Arts Trust. 13<sup>th</sup> November 2002.

The Trust has now formally applied for European funds via the LEADER+ scheme to begin the development of the Isaac Newton Observatory site. This would be a £300,000 development over three years, half of it paid for by Euro funds, the rest by matching funds and services and volunteer work. The result of the application will be known in December and design work, in consultation with the ISC would start early in 2003.

The plan is then to restore the car park on the Wartling Road, put a road through to the telescope, create further hard standing car parking, restore footpaths and hedges, create spaces for picnics and sculpture, and as the main attraction, create a grass arena in the clearing next to the Observatory building.

Events in the Arena would be occasional, mostly in summer and usually based on music or other arts events. Examples might be a weekend blues or jazz festival, opera in the open air, book and art fairs or new circus (non animal).

There will be a real effort to create events for young people who are lamentably under provided for in rural areas. The work on the grass arena project would also be the first stage of development of the Observatory, creating the access, parking and infrastructure for the arts centre. Hopefully funds can be in place soon enough to work on both projects at once. We hope to raise sufficient funds to match the million promised by Alfred and Isabel Bader to complete the whole Observatory Arts Centre project.

For all this work we will need a great deal of support from the local community, volunteers, organisers, fund raisers and so forth. Only with broad support can we make a new centre of arts activities from a redundant building at its surrounding woodland.

The community and, in particular, the Friends of Herstmonceux Castle, will be notified as soon as the result of the application comes through. If anyone wishes to contribute with ideas comments or offers of help, Louise has kindly agreed to take names and contact information to enable me to get in touch.

Stephen Phillips. Chairman. Isaac Newton Arts Trust.

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

**Subject:** INAT progress  
**From:** Stephen Phillips <stephen@montsegur.clara.net>  
**Date:** Wed, 13 Nov 2002 12:57:02 +0000  
**To:** baderfa@execpc.com

Dear Alfred and Isabel,

I hear you are back in UK - and we have finally got to France (I spent all of October in UK and China) and are trying to settle in. I hope you're both well and that your various causes are all prospering.

We had an excellent INAT board meeting two weeks ago with a lengthy presentation by the landscape architect Jenny Exley on the development of the grounds and arena.

The board has been strengthened by our local Wealden MP, a lawyer, an accountant with project management skills, and a visual artists' agent. We had an almost complete turn out with all but one member present and great enthusiasm to move forward rapidly.

The jazz singing workshop, capped by a public performance in the evening (in the ballroom) was a great success with 16 participants for the workshop and a full house for the evening (we extended beyond the regular audience by a generous ticket discount) with kind support from the usual suspects - Tony, Angela, Reicke and Louise etc. I think it's important to develop a track record in such workshops.

Several people approached me after the concert wishing to help or collaborate with the Trust in some way, and we may extend the singing workshop to a full weekend next year.

If we get the LEADER+ money we will try to proceed rapidly with the lease and hope the legal expenses don't clean us out!


May see you when I come over at the beginning of December. Our French phone number is 00 33 5 53 08 22 49. E-mail as before.

Best wishes,

Stephen

I enclose the progress note written for tomorrow's meeting of the Friends. I think Louise will prove an excellent chair.

Dr. ALFRED BADER  
Bois de l'Hôpital 15  
CH-1052 LE MONT  
sur Lausanne

12<sup>th</sup> November  
2002  


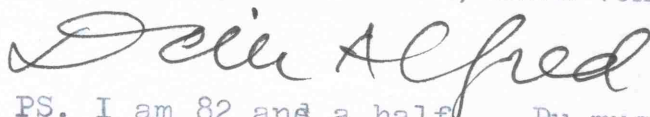
Lieber Namensvetter,

Die erste Frage ist wirklich leicht zu beantworten: "Insania pingens" war mein erstes Buch, das in vier Sprachen erschienen ist in einer Riesenaufgabe (mit den drei Buchhandelsausgaben zusammen total ungefähr 80'000 Exemplare); ich habe zwar keine mehr zum Verschenken, brauche aber auch keine mehr, da seither 41 Jahre vergangen sind...!

Die zweite Frage ist aber wirklich schwierig zu beantworten, da nach der mir zugänglichen Literatur in der Zwischenkriegszeit in der französischen Schweiz mehr als 140 aktive Bildhauer gewirkt haben, während wie Du sagst, Pastori ab 1919 nur wenige Jahre gewirkt hat.

Ich habe Deinen Brief dem Schweiz. Institut für Kunstwissenschaft in Zürich zugesandt und die Frau Nägeli, die mir telefonisch geantwortet hat, sagt, sie habe einige Zeit mit Deiner Frage verloren, aber nichts herausgefunden. Das wahrscheinlichste ist wohl, dass es sich um einen schweizerischen oder französischen Nachfahren, Schüler oder was man sich da sonst vorstellen kann, von Maillol handelt. Jedenfalls hilft die "Signatur" nicht weiter!

Mit herzlichen Grüßen, auch von Linette  
und auch an Isabel



PS. I am 82 and a half... Du musst Dich befleissigen, wenn Du mich einholen willst!

**Subject:** Isaac Newton Dome, Herstmonceux

**From:** "Timothy Crum" <Timothy.Crum@dmarch.co.uk>

**Date:** Tue, 12 Nov 2002 17:18:36 -0000

**To:** <baderfa@execpc.com>

**CC:** "Timothy Crum" <Timothy.Crum@dmarch.co.uk>, <steve@science-projects.org>

Dear Dr. Bader,

RE: Isaac Newton Dome, Herstmonceux

I hope all is well with you. Since we last met, I have presented updated proposals to Steve Pizzey of Science Projects.

Stephen is very interested in the proposals and has highlighted that the spaces are "desperately needed for the Science Centre for performances, prestigious lectures, temporary exhibitions and events where facilities for dining would be essential".

If possible, would you be available on Sunday 1st December to discuss taking the project further?

The science centre will be making an application in June for funding to the 'Re-Discover fund' for renovation to the existing centre. Stephen and I have discussed whether the Isaac Newton dome could become a "Science Centre Phase Two" and be connected to this application.

I look forward to hearing from you,

Yours Sincerely,

Timothy Newton Crum

Direct telephone - 020 7611 5241

Direct e-mail - [timothy.crum@dmarch.co.uk](mailto:timothy.crum@dmarch.co.uk)

**Subject:** Re: Students

**From:** "Roseann Runte" <RRunte@odu.edu>

**Date:** Mon, 11 Nov 2002 14:07:39 -0500

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

Dear Alfred and Isabel,

So sorry to have missed your call. I did take my mother with me on a short business trip. We have returned. The book arrived--many, many thanks! It appears that one of the 2 students chosen did not go at the last minute. They were saving the money to send another next fall. I will find out further details. Best regards to you both, Roseann

**From:** Otto Naumann <Otto@DutchPaintings.com>

**Date:** Mon, 11 Nov 2002 15:42:32 -0500

**To:** "Alfred Bader (E-mail)" <baderfa@execpc.com>

When you speak to Afred, please tell him that I think the Teniers is wrong.

Otto



<armika@sympatico.ca>, Aronovitch - Jane <jane@seejanewrite.com>, Aronovitch - Carole <wealth@interlog.com>, Mosely - Gillian <DPROLTD@aol.com>, Barnett - Barbara <ContactBar@aol.com>, Barnett - Colin <colin@bar-nett.freemove.co.uk>, Pinto - Geoffrey & Pat <desola@cwjamaica.com>, Orkin Phil <paorkin@tesco.net>, Pinto-Duschinsky - Michael & Shelley <pintodu@totalise.co.uk>, Box - Rebecca & Harold <boxbunch@canada.com>, Maass - Joan & Gerry <jmaass@po-box.mcgill.ca>, "Pinto - David (Montreal)" <DPinto@thegazette.southam.ca>, Rogers - Carol <Rogers@dircon.co.uk>, Blaustein - Andrea <ablaustein@hotmail.com>

Hi Everyone

It's that time again and I thought I might give you all ample notice so that no-one can say that they didn't have time.

A couple of requests this year:

Please try to make your letters conform to a one page format. The contributions are numerous and the Moon is getting a wee bit bulky. So.....one page of type should do it unless you are writing on behalf of a group of family members and need the extra space.

A few of the readers have suggested that I ask you all to write a little more about family goings-on. There seems to be some interest in what you have been doing, or not, as the case may be, and family news, travels, get-togethers etc. warrant inclusion. For those who submit prose, poetry, general news and postulations, etc. - don't stop - we will include it. But we'd like to know more about YOU!!

Please be sure that I have the most up-to-date information on your Name, Address, Tel. No., E-mail Address. I want to be sure to send out the latest and most accurate listing for everyone.

Don't forget that you can include photographs with your submission. If you can e-mail them to me - great. Please be sure that they are sent as JPEGs or Bitmaps. The alternative is to mail them to me and I will scan them here for printing.

The cost of this years edition remains the same - please send cheques or money orders to: "David Joseph" in the amount of \$11.00U.S. or \$16.00Cdn or 7.50 Sterling - thank you.

Please send by e-mail to: [djoseph@videotron.ca](mailto:djoseph@videotron.ca) or "snail mail" to: P. O. Box 428,  
Hudson, Quebec  
Canada J0P 1H0

All submissions should be in to me by January 11, 2003 but if you can get them to me sooner, I would really appreciate it. Thanks.....

If you have any questions - let me know.

All the best

David Joseph  
Editor



Schweizerisches Institut für Kunstwissenschaft  
Institut suisse pour l'étude de l'art  
Istituto svizzero di studi d'arte  
Swiss Institute for Art Research

11. 11. 02

Zollikerstrasse 32  
Postfach  
CH-8032 Zürich

Tel. ++41 1 388 51 51  
Fax ++41 1 381 52 50  
Mail sik@sikart.ch

... mit freundlichen Grüßen!

J. Hegels

about:blank

Dear Dr. Palecek,

Dr. Bader and his wife are in England until December 20th. If you are referring to the conference being held this upcoming weekend in Milwaukee, he will not be attending.

I hope this information is useful.

Best regards,  
Ann Zuehlke, Gallery Manager

palp@centrum.cz wrote:

Dear dr. Bader, Dr. H. C.

I am a PhD student of history from the Masaryk University Brno visiting the Milwaukee annual meeting of the History of Science Society. I work on some projects for the Research Center for the History of Science in Prague (joint working place of Charles University and the Czech Academy of Sciences).

We already met on the occasion of your being awarded the title doctor honoris causa by the Masaryk University two years ago in Brno, and than in Lomnice near Tisnov.

Together with my university colleague Jana Krenova, I conducted an interview with you for the "Lidove noviny" daily news but unfortunately it was not published. The editor didnt publish it immediately, and later it was a problem to print old information about the Dr. H. C. event and your life. I regret it very much.

I would like to ask you kindly for some advice regarding my work on the history of science and tell you more about our projects. Are you intending to attend the conference in Milwaukee? Would it be possible to meet with you?

Thank you very much,  
Yours sincerely,

Pavel Palecek

(currently visiting Research/Archives Associate at the Immigration History Research Center of the University of Minnesota)

-----  
Zapoj svoji osobnost.

<http://user.centrum.cz/redirect.php?url=http://www.nokiagame.cz>

**Subject:** Fwd: New Information Request

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

**Date:** Wed, 06 Nov 2002 21:56:09 -0500

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

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**Subject:** New Information Request

**From:** jmb2artkolekt@aol.com

**Date:** Wed, 06 Nov 2002 22:03:04 -0500

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

A new request has arrived:

Email: [jmb2artkolekt@aol.com](mailto:jmb2artkolekt@aol.com)

Name: JMB Galleries, Inc.

Address1: 11351 Pearl Rd.

Address2:

City: Strongsville

State: OH

Country: USA

Zip: 44136

sendEmail: 1

ABFANum: 1646

Notes: Please quote actual price and provide provenance if available. Thank you.

Dr. Jan Bohonek

**Subject:** Fwd: New Information Request

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

**Date:** Wed, 06 Nov 2002 15:04:36 -0500

**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:** lowerhouse@btinternet.com

**Date:** Wed, 06 Nov 2002 15:10:37 -0500

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

A new request has arrived:

Email: [lowerhouse@btinternet.com](mailto:lowerhouse@btinternet.com)

Name: jeni molyneux

Address1:

Address2:

City:

State:

Country:

Zip:

sendEmail: 1

ABFANum: 2077

Notes: Whilst browsing the net I came across this painting by Arthur de Tivoli...My grandfather knew him well.Arthur taught Art at Bournemouth Art College in the 1950s.I have checked the signature with some paintings I have and they match. In the 1950s he was painting flower paintings in the Dutch style.I am interested in the price it fetched please.

# SOTHERY'S

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

Subject: [unclear] [unclear] [unclear]

From:  
To:

**ronna b. pachefsky**

11/5/02

Group:

How  
can

help

Me

All

I

Thank you!

Ronna & Larry

1. You  
below.

# SOTHERY'S

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

**Subject:** Alfred you have an E-Card from .  
**From:** Hassan-Nahoum Fleur <FleurHN@jdc.org.il>  
**Date:** Tue, 5 Nov 2002 11:24:20 +0200  
**To:** "Alfred Bader (E-mail)" <baderfa@execpc.com>

Greetings!

has sent you an E-Card -- a virtual postcard from FriendGreetings.com. You can pickup your E-Card at FriendGreetings.com by clicking on the link below.

<http://www.friend-cards.net/pickup/pickup.html?code=Alfred&id=0511023>

Message:

-----  
Alfred,  
I sent you a greeting card. Please pick it up.  
-----

# SOTHEBY'S

Founded 1744

\*\* COPY TO \*\*

Mr Alfred Bader  
Astor Hotel  
924 East Juneau Avenue  
Suite 622  
Milwaukee, WI 53202-2748  
U.S.A.

Confirmation of Sale and Reserves

Page 1 of 1

04 NOVEMBER 2002

CONTINENTAL

Sale Number L02305

Sale Date 04 DEC 2002

Account Number

For all enquiries please contact;

Rebecca Le Fevre

PRINTED BOOKS & MANUSCRIPTS

Tel: 020 7293 5288

Dear Mr Bader

We are pleased to advise you that your property has been included in the above sale and your lot number(s) are shown below together with the reserve price(s). Please note that all reserves are in pounds sterling unless otherwise indicated.

We will contact you shortly after the sale to advise you of the sale results and, in the meantime, if you have any queries please contact us at the above number.

Thank you for consigning your property to Sotheby's and we look forward to a successful sale on your behalf.

Lot No	Receipt Number	Reserve and Type
--------	----------------	------------------

[REDACTED]	[REDACTED]	1,300 GBP Agreed
------------	------------	---------------------



**Subject:** Re: Students

**From:** "Roseann Runte" <RRunte@odu.edu>

**Date:** Sun, 3 Nov 2002 19:52:49 -0500

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

Dear Alfred,

Thank you for the note. Mom also sends thanks to Isabel for the nice birthday letter. I was going to call you today as a belated birthday greeting. I was speaking in Ann Arbor on Friday and when I got back, drove my mother to Pennsylvania to my uncle's 50th wedding anniversary party. WE just returned.

Yes, you are quite right. I will check on that first thing tomorrow. Where is the student? I will email you later next week with the reply. Very strange indeed!!!!

I am glad you are safely arrived there. May you enjoy some lovely weather and walks on the castle grounds and the beach. Best regards, Roseann

**Subject:** Fwd: New Information Request

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

**Date:** Sun, 03 Nov 2002 19:38:34 -0500

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

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**Subject:** New Information Request

**From:** wendy\_jiya@hotmail.com

**Date:** Sun, 03 Nov 2002 19:44:22 -0500

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

A new request has arrived:

Email: [wendy\\_jiya@hotmail.com](mailto:wendy_jiya@hotmail.com)

Name: Wendy Chen

Address1:

Address2:

City: Waterloo

State: Ont

Country: Canada

Zip: N2T2W4

sendEmail: 1

ABFANum:

Notes: Hi my name is Wendy Chen

I was a participant at Shad Valley Herstmonceux Castle last summer.

I met Mr. Bader on two occasions when he came to speak with us. He even gave me a very beautiful fine art print.

After Shad I became interested with Shad's partner program, Canada First. My school has participated in the past, but has dropped out two years ago due to the lack of funds. This year we have many enthusiastic students who are determined to learn and willing to put 100% into the project. We would like to try the program again.

Mr. Bader appears to be a kind man who is interested in the well being of Shad and alike programs. I was just wondering if you could provide me with his contact so that I could ask him personally for his support.

Thank you very much  
Wendy Chen

**Subject:** Fwd: New Information Request  
**From:** "abfa" <ordersfa@alfredbader.com>  
**Date:** Sun, 03 Nov 2002 15:41:47 -0500  
**To:** <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

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**Subject:** New Information Request  
**From:** barry@megazyme.com  
**Date:** Sun, 03 Nov 2002 15:47:41 -0500  
**To:** david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: [barry@megazyme.com](mailto:barry@megazyme.com)  
Name: Barry V. McCleary  
Address1: Megazyme International Ireland Limited,  
Address2: Bray Business Park,  
City: Bray  
State: County Wicklow  
Country: Ireland  
Zip: none  
sendEmail: 1  
ABFANum:  
Notes: Dear Dr Bader

I must start this message by saying that it has nothing to do with art. I hope that by sending the message to this address that it will find you.

I have just read your book "Adventures of a Chemist Collector", and I was truly inspired by your insight, achievements and honesty. Since the book was actually published in 1995, I feel rather foolish that it's existence came to my attention just 2 weeks ago.

With my wife, Angela Kennedy, we own the company, Megazyme International Ireland Limited, which we started in our garage in Sydney in 1989. You will see from our web site [www.megazyme.com](http://www.megazyme.com), that the company, though small, has been quite successful, and has (and is) fulfilling most of the aspirations that we had for the company.

In reading your very frank and honest account of the development of your company, I could see so many parallels with our own experience. I also sense the excitement that you gained from developing your company and supporting the scientific community.

The purpose of this communication is to congratulate you on a truly unique contribution to the development of the chemical sciences and to thank you for taking the time to write your book.

With Kindest Wishes

Yours Sincerely

Barry McCleary

McMaster  
University



Department of  
Chemistry

1280 Main Street West  
Hamilton, Ontario, Canada  
L8S 4M1

Phone: 905.525.9140  
Ext. 23490  
Fax: 905.522.2509

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

Dear Alfred,

November 1, 2002

Next May or June I will have to phase out my research activities. I hope that by that time I will be able to solve the last of the problems in Vitamin B<sub>1</sub> and B<sub>6</sub> biosynthesis that I am working on, namely the mechanism of the conversion of B<sub>6</sub> into B<sub>1</sub> in yeast, for which we have recently found evidence (reprint enclosed).

Meanwhile I am cleaning out my lab. Over the past 45 years I have assembled a large collection of alkaloid samples, and I would like to offer these to your library of rare compounds. I hope that this is of interest. Some of these samples were extracted in my own lab, others were gifts from chemists all over the world, others still were synthesized or derivatized by my students.

At least one is of historical interest: Among the samples is the specimen of harmine which Dick Manske prepared for his Ph.D. thesis with Perkin in 1924, the year I was born. Manske gave it to me when I worked on beta-carbolines, way back in 1957-8.

Another set of samples which I would like to offer you are amino acid derivatives.

The only samples I am still retaining are derivatives of pyridoxine and of thiamin, which may still be useful in the final stages of our work. These I will offer you sometime later next year.

If you think this collection is of interest, perhaps you could arrange for me to drop off the samples at Sigma-Aldrich in Oakville. Last time I donated samples, Doug Ward was most helpful in arranging their transfer to Mr. Wandler in Milwaukee, and perhaps this arrangement can be repeated.

On a more personal matter: You may be interested to know that a movie has been made giving the history of the Kindertransports from Prague, during March to September 1939. The film is called

"The power of good". It deals with the efforts of Nicholas Winton, Trevor Chadwick and Bill Barazatti to arrange sending 669 Jewish children to England. Winton, now 94 years old is still alive. He kept completely quiet about his efforts until quite recently. My brother Tomi (now a retired family physician in Israel) and I were on one of these transports, my wife Anita and her brother George on another. The film is narrated by Joe Schlesinger, whose name as a CBC journalist is probably familiar to you. He was on the same transport as Tomi and I, arriving in London on July 20, 1939. I have not yet seen the movie, but Tomi saw its premiere in Tel Aviv about a month ago.

Another thing that you might be interested in is a travelling exhibition which Tomi arranged last year in Israel: It is an exhibition of portraits of doctors who were imprisoned in Terezin, drawn in Terezin by painters (e.g. Fritta and Petr Kien) who were also imprisoned there, and of paintings and drawings by doctors in Terezin who were artists. If you are interested, the catalog can be obtained by E mailing Dr. Tomi Spenser <tomi@sasa.org.il>.

Tomi started a program for "The study of Medicine and the Holocaust" at the Faculty of Medicine at the Technion, Haifa. Tomi is acting as the first director of the program. If you are interested, I can send you a copy of the description of the program that he sent me.

With my best personal regards

Ian

Ian D. Spenser  
Professor Emeritus

2'-Hydroxypyridoxol, a Biosynthetic Precursor of Vitamins B<sub>6</sub> and B<sub>1</sub> in Yeast

Johannes Zeidler, Nisar Ullah, Ram Nath Gupta, Richard M. Pauloski, Brian G. Sayer, and Ian D. Spenser\*

Department of Chemistry, McMaster University, Hamilton, Ontario, Canada L8S 4M1

Received December 14, 2001

It has been established that in *Escherichia coli* and other bacteria the C<sub>5</sub>-unit C-2',2,3,4,4' of pyridoxol (2) is derived from 1-deoxy-D-xylulose 5-phosphate (1) which, in turn, originates by enzyme-catalyzed condensation, accompanied by decarboxylation, of pyruvic acid (yielding C-2',2) with D-glyceraldehyde 3-phosphate (yielding C-3,4,4').<sup>1</sup> In the yeasts *Saccharomyces cerevisiae* and *Candida utilis*, by contrast, the corresponding C<sub>5</sub>-unit of pyridoxamine (3) is derived from an intact pentose or pentulose (4), C-1 of which yields C-2' of pyridoxamine.<sup>2</sup> Thus the oxygen function at C-1 of the C<sub>5</sub>-sugar, most likely the C-1 hydroxy group of a pentulose, is lost in the course of the biosynthesis of the vitamin. This loss may occur either after formation of the pyridine ring system or before the ring is formed by union of the C<sub>5</sub>-sugar with the C<sub>3</sub>N moiety that generates N-1.C-6,5,5' of the vitamin.

We now present evidence that in the yeast *S. cerevisiae* ATCC 7752 (= IFO 1234) loss of the C-1 hydroxy group takes place after the pyridine system has been completed: 3-Hydroxy-2,4,5-tri-(hydroxymethyl)pyridine (i.e., 2'-hydroxypyridoxol) (5) serves as a precursor of 3. Furthermore, 5 also lies on the biosynthetic route to the pyrimidine unit (9) of thiamin (vitamin B<sub>1</sub>).

The notion that 5 may be implicated in vitamin B<sub>6</sub> biosynthesis was first advanced some 30 years ago: C. J. Argoudelis<sup>3</sup> found that this compound showed vitamin B<sub>6</sub> activity in the yeast *S. carlsbergensis*. Somewhat later it was reported<sup>4</sup> that the yeast *Kloeckera apiculata*, which does not synthesize vitamin B<sub>6</sub> from simple precursors and, for growth, requires a medium containing pyridoxol, grew on 2'-hydroxypyridoxol in the absence of pyridoxol. When this yeast was incubated with tritium-labeled 2'-hydroxypyridoxol (of undetermined tritium distribution) the B<sub>6</sub> vitamers that were isolated from the cell extract contained radioactivity.<sup>4</sup> These results were indicative rather than conclusive, and it is regrettable that at the time this work was not extended "to test the possibility that 3-hydroxy-2,4,5-trihydroxymethylpyridine is a true biological precursor of vitamin B-6"<sup>4</sup> in yeasts.

The results here presented show that this is indeed the case. Deuterium from <sup>2</sup>H-labeled samples of 5 entered predictable sites of 3 and of the pyrimidine unit (9) of thiamin, when cultures of *S. cerevisiae* were incubated with these labeled substrates.

The synthesis of [5',5'-<sup>2</sup>H<sub>2</sub>]-2'-hydroxypyridoxol ([5',5'-<sup>2</sup>H<sub>2</sub>]-5)<sup>5-7</sup> and [2',2',5',5'-<sup>2</sup>H<sub>4</sub>]-2'-hydroxypyridoxol ([2',2',5',5'-<sup>2</sup>H<sub>4</sub>]-5)<sup>8</sup> was carried out by modification of reported methods (see Supporting Information). HPLC traces, the <sup>1</sup>H, <sup>2</sup>H, and <sup>13</sup>C spectra,<sup>9</sup> as well as the mass spectra of [5',5'-<sup>2</sup>H<sub>2</sub>]-5 and of [2',2',5',5'-<sup>2</sup>H<sub>4</sub>]-5 showed that the two samples were free of pyridoxol, pyridoxal, or any other contaminants.

In separate experiments cultures of *S. cerevisiae* ATCC 7752 were grown in the presence of these two labeled substrates, and pyridoxamine and thiamin were isolated. Incubations were carried

\* Corresponding author, telephone: (905)525-9140, ext. 23245. Fax: (905) 522-2509. E-mail: spenser@mcmaster.ca.

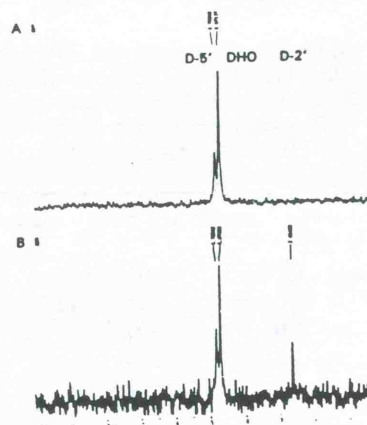
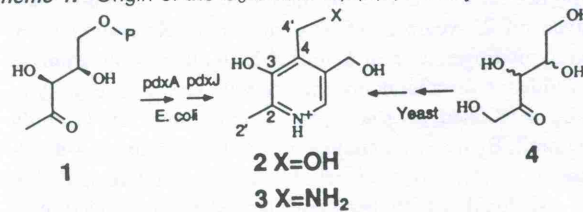
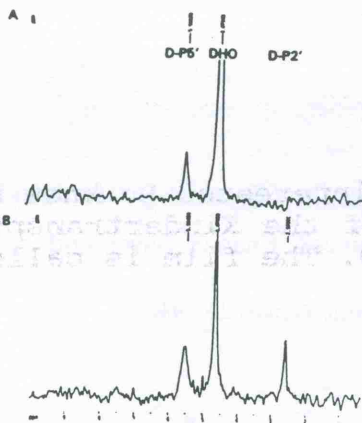


Figure 1. <sup>2</sup>H NMR (46.07 MHz, <sup>2</sup>H depleted H<sub>2</sub>O, 35° C) (A) <sup>2</sup>H NMR spectrum of pyridoxamine (3) diHCl from the incubation with [5',5'-<sup>2</sup>H<sub>2</sub>]-2'-hydroxypyridoxol HCl. (B) <sup>2</sup>H NMR spectrum of pyridoxamine (3) diHCl from the incubation with [2',2',5',5'-<sup>2</sup>H<sub>4</sub>]-2'-hydroxypyridoxol HCl.

Scheme 1. Origin of the C<sub>5</sub> Unit C-2',2,3,4,4' of Pyridoxine

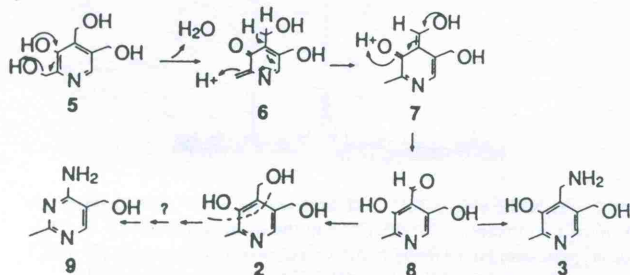
out as previously reported.<sup>2</sup> The cell digest, after addition of unlabeled pyridoxamine and thiamin pyrophosphate as carriers and after enzymatic hydrolysis, was treated with a weak cation-exchange resin, Amberlite CG50, to isolate bases. The mixture of bases containing thiamin and pyridoxamine was separated on a silica gel column. The separated thiamin chloride HCl was further purified on an alumina column. Pyridoxamine diHCl was isolated from the residual mixture of bases by HPLC, as described earlier.<sup>2</sup>

The <sup>2</sup>H NMR spectra of the samples of pyridoxamine diHCl from the two experiments showed the presence of deuterium at the predicted sites. The sample of pyridoxamine diHCl from the experiment with [5',5'-<sup>2</sup>H<sub>2</sub>]-2'-hydroxypyridoxol (2 × 1 L, 1 g/L labeled substrate, 17 h incubation) contained deuterium at H-5' (4.80 ppm, with reference to external D<sub>2</sub>O at 4.67) (Figure 1A) (cf., <sup>1</sup>H NMR<sup>10</sup>). Pyridoxamine diHCl from the experiment with [2',2',5',5'-<sup>2</sup>H<sub>4</sub>]-2'-hydroxypyridoxol (2 × 1 L, 1 g/L labeled substrate, 21 h incubation) showed labeling at H-2' (2.62 ppm) and at H-5' (4.79 ppm) (Figure 1B). The ratio 5'-<sup>2</sup>H/2'-<sup>2</sup>H within the product (0.95/1.00) was identical, within experimental error, with the ratio 5'-<sup>2</sup>H/2'-<sup>2</sup>H within the substrate (0.97/1.00). These results provide compelling evidence that 5 was converted directly into 3 and, thus, serves as a precursor of the vitamin.



**Figure 2.**  $^2\text{H}$  NMR (46.07 MHz,  $^2\text{H}$  depleted  $\text{H}_2\text{O}$ ,  $35^\circ\text{C}$ ) (A)  $^2\text{H}$  NMR spectrum of thiamin chloride HCl from the incubation with  $[5',5'\text{-}^2\text{H}_2]$ -2'-hydroxypyridoxol HCl. (The structure of the pyrimidine unit of thiamin is shown (9)). (B)  $^2\text{H}$  NMR spectrum of thiamin chloride HCl from the incubation with  $[2',2',5',5'\text{-}^2\text{H}_4]$ -2'-hydroxypyridoxol HCl.

**Scheme 2.** Hypothetical Biogenetic Sequence for the Conversion of 2'-Hydroxypyridoxol into Pyridoxol and Thence into the Pyrimidine Unit of Thiamin



A hypothetical mechanism for the conversion of 5 into 2 has been advanced 25 years ago.<sup>4</sup> This involved dehydration of 5, followed by hydrogenation of 6 at C-2', and then enolization, to yield 2. Evidence for a reducing enzyme with C-2',2 specificity in vitamin B<sub>6</sub> metabolism does not appear to exist, however. The only known vitamin B<sub>6</sub>-reducing enzyme in yeasts (pyridoxine 4-dehydrogenase, EC 1.1.1.65) catalyzes the reversible interconversion of 2 and pyridoxal (8). Rather than proceeding via reduction at C-2', a more likely mechanism for the conversion of 5 involves dehydration followed by a series of proton transfers (5 → 8, Scheme 2). Such a sequence leads to 8 as the initial B<sub>6</sub> vitamer to be formed. While this prediction remains to be tested experimentally, it is relevant that the NADP-specific pyridoxine dehydrogenase (= pyridoxal reductase) that catalyses the interconversion of 2 and 8 in several yeasts<sup>11–14</sup> favors pyridoxol. The kinetic parameters of the enzyme "strongly indicate that the dehydrogenase functions in vivo to reduce pyridoxal to pyridoxine, which is the preferred substrate for pyridoxal (pyridoxine) kinase in yeast".<sup>13</sup>

Deuterium from the two deuterated samples of 2'-hydroxypyridoxol entered predictable sites not only within 3 but also within the pyrimidine unit (9) of thiamin (vitamin B<sub>1</sub>). The  $^2\text{H}$  NMR spectra of the isolated samples of thiamin chloride HCl showed that label from  $[5',5'\text{-}^2\text{H}_2]$ -2'-hydroxypyridoxol was present at H-5' of the thiamin pyrimidine (9) (5.56 ppm)(Figure 2A), while label from  $[2',2',5',5'\text{-}^2\text{H}_4]$ -2'-hydroxypyridoxol had entered H-2' (2.59 ppm) and H-5' (5.51 ppm)(Figure 2B)(cf.,  $^1\text{H}$  NMR<sup>15</sup>). The ratio  $5'\text{-}^2\text{H}/2'\text{-}^2\text{H}$  within the latter product (1.00/0.72) was somewhat higher than that within the  $[2',2',5',5']$  labeled substrate (1.00/0.97), presumably due to deuterium proton exchange at C-2' in the course of workup.

It would thus appear that the C<sub>5</sub>N-unit C-2',2,N-1,C-6,5,5' of 2'-hydroxypyridoxol is incorporated intact into the C<sub>5</sub>N-unit C-2',2,N-1,C-6,5,5' of the pyrimidine unit of thiamin. This observation provides independent confirmation of the results of Kazuko Yamada, and co-workers<sup>16,17</sup> who concluded, on the basis of MS analysis of isotope-enriched samples of thiamin, that in *S. cerevisiae* IFO 1234 label from  $[2'\text{-}^{13}\text{C}]$ pyridoxol enters either C-2 or C-2' of the thiamin pyrimidine,<sup>16</sup> that label from  $[^{15}\text{N}]$ pyridoxol enters N-1,<sup>16</sup> that label from  $[6\text{-}^{13}\text{C}]$ pyridoxol enters C-6,<sup>17</sup> and that label from  $[5',5'\text{-}^2\text{H}_2]$ pyridoxol enters H-5' of the thiamin pyrimidine.<sup>17</sup>

Entry of deuterium from specifically  $^2\text{H}$ -labeled samples of 2'-hydroxypyridoxol into the predicted sites of pyridoxamine and of the pyrimidine unit of thiamin provides the first unequivocal evidence that in yeast 2'-hydroxypyridoxol is an intermediate on the route from a C<sub>5</sub>-sugar into vitamin B<sub>6</sub>, and adds to the evidence that pyridoxol serves as a precursor of the thiamin pyrimidine, supplying the C<sub>5</sub>N unit, C-2',2,N-1,C-6,5,5' as an intact unit.

**Acknowledgment.** This investigation was supported by the National Institute of General Medical Sciences, U.S. Public Health Service (Grant GM 50778, to I.D.S.)

**Supporting Information Available:** Scheme 3: synthesis of  $[5',5'\text{-}^2\text{H}_2]$ -2'-hydroxypyridoxol HCl. Scheme 4: synthesis of  $[2',2',5',5'\text{-}^2\text{H}_4]$ -2'-hydroxypyridoxol HCl (PDF). This material is available free of charge via the Internet at <http://pubs.acs.org>.

## References

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- (2) Gupta, R. N.; Hemscheidt, T.; Sayer, B. G.; Spenser, I. D. *J. Am. Chem. Soc.* **2001**, *123*, 11353–11359.
- (3) Argoudelis, C. J. *J. Nutrition* **1971**, *101*, 71–76.
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- (5) Tomita, I.; Brooks, H. G.; Metzler, D. E. *J. Heterocycl. Chem.* **1966**, *3*, 178–183.
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- (8) Korytnyk, W.; Srivastava, S. C.; Angelino, N.; Potti, P. G. G.; Paul, B. J. *Med. Chem.* **1973**, *16*, 1096–1101.
- (9) NMR spectra: (a) 2'-Hydroxypyridoxol hydrochloride (5):  $^1\text{H}$  NMR (200 MHz,  $\text{D}_2\text{O}$ )  $\delta$  8.11 (s, 1H)(H-6), 4.90 (s, 2H)(H-2'), 4.86 (s, 2H)(H-4'), 4.68 (s, 2H)(H-5').  $^{13}\text{C}$  NMR (50.29 MHz,  $\text{D}_2\text{O}$ )  $\delta$  151.4, 143.8, 140.8, 137.7, 129.7, 58.2, 57.2, 56.7. (b)  $[5',5'\text{-}^2\text{H}_2]$ -2'-Hydroxypyridoxol hydrochloride:  $^1\text{H}$  NMR (200 MHz,  $\text{D}_2\text{O}$ )  $\delta$  8.14 (s, 1H)(H-6), 4.92 (s, 2H)(H-2'), 4.88 (s, 2H)(H-4').  $^{13}\text{C}$  NMR (50.29 MHz,  $\text{D}_2\text{O}$ )  $\delta$  151.3, 143.8, 140.8, 137.6, 129.7, 58.0 (m, weak signal), 57.3, 56.7.  $^2\text{H}$  NMR (46.07 MHz,  $\text{H}_2\text{O}$ , at  $35^\circ\text{C}$ )  $\delta$  4.80 (with  $\text{D}_2\text{O}$ ,  $\delta$  4.67 ppm, as external reference). (c)  $[2',2',5',5'\text{-}^2\text{H}_4]$ -2'-Hydroxypyridoxol hydrochloride:  $^1\text{H}$  NMR (200 MHz,  $\text{D}_2\text{O}$ )  $\delta$  8.13 (s, 1H)(H-6), 4.91 (s, 2H)(H-4').  $^{13}\text{C}$  NMR (50.29 MHz,  $\text{D}_2\text{O}$ )  $\delta$  151.4, 143.6, 140.8, 137.6, 129.7, 58.0 (m, weak signal), 57.3, 56.1 (quintet,  $J_{\text{CD}} = 25.3$  Hz).  $^2\text{H}$  NMR (46.07 MHz,  $^2\text{H}$  depleted  $\text{H}_2\text{O}$ , at  $35^\circ\text{C}$ )  $\delta$  4.92 (D-2'), 4.77 (D-5'), (referenced to external  $\text{D}_2\text{O}$  at 4.67 ppm).
- (10) Pyridoxamine dihydrochloride:  $^1\text{H}$  NMR (200 MHz,  $\text{D}_2\text{O}$ )  $\delta$  8.21 (s, 1H)(H-6), 4.83 (s, 2H)(H-5'), 4.40 (s, 2H)(H-4'), 2.68 (s, 3H)(H-2').
- (11) Morino, Y.; Sakamoto, Y. *J. Biochem. (Tokyo)* **1960**, *48*, 733–744.
- (12) Holzer, H.; Schneider, S. *Biochim. Biophys. Acta* **1961**, *48*, 71–76.
- (13) Guirard, B. M.; Snell, E. E. *Biofactors* **1988**, *1*, 187–192.
- (14) Nakano, M.; Morita, T.; Yamamoto, T.; Sano, H.; Ashiuchi, M.; Masui, R.; Kuramitsu, S.; Yagi, T. *J. Biol. Chem.* **1999**, *274*, 23185–23190.
- (15) Thiamin chloride hydrochloride:  $^1\text{H}$  NMR (200 MHz,  $\text{D}_2\text{O}$ )  $\delta$  9.69 (s, 1H)(P-6), 8.04 (s, 1H)(T-2), 5.60 (s, 2H)(P-5'), 3.91 (t, 2H)(T-7), 3.22 (t, 2H)(T-6), 2.66 (s, 3H)(P-2'), 2.57 (s, 3H)(T-4') [P = Hydrogen atoms at the sites of the pyrimidine unit (9) of thiamin; T = Hydrogen atoms at the sites of the thiazole unit of thiamin].
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- (17) Tazuya, K.; Azumi, C.; Yamada, K.; Kumaoka, H. *Biochem. Mol. Biol. Internat.* **1995**, *36*, 883–888.

JA012708Z

**Subject:** Giordanos etc.

**From:** Inierman <Inierman@bellsouth.net>

**Date:** Fri, 01 Nov 2002 20:41:40 -0500

**To:** Alfred Bader <baderfa@execpc.com>

Dear Ann

Could you please forward to Alfred during your next contact the following information since he is going to show photos to Clovis Whitfield; also remind that the digital photos which you or I can forward are much better than the 35mm ones I took in bad light.

I had emailed Mr. DiMase the following regarding my work on his family's collection:

Dear Luis

Just a brief note to let you know I am still working on the sale of paintings. I have had no luck in getting interest at the prices you quoted as yet and may not be able to do so given the feedback I have received. I will keep trying. As you know, they are priced at the high auction estimates. That makes them, given all other conditions and expenses, very difficult for someone who knows the art market to pay so high. People who buy such old masters are very very knowledgeable about prices and values. Please let me know if at any time the prices are more reasonable. It will make my job much easier as most buyers will not make any offers these days and will not travel thousands of miles to see them priced so high.

I hope you and your family are well and I send my best wishes.

Lewis

---

He responded as such:

Thank you for keeping this interest  
The price was done by sister, appraisal, etc ...  
but I can always hear and pass any reasonable offer.  
Luis

---

Please tell Alfred that it would seem all are still available and that is no surprise. If he gets a positive feedback from Mr. Whitfield, I would still like to take the opportunity to make a good offer. My personal preference is that if anything should be bought, it should be the Giordano "Flight Into Egypt" as it is in excellent, more original condition and, I believe, looks to be legitimately signed. Of course, the other Giordano isn't bad either, nor is the price of the battle scene attributed to Jacques Courtois at only \$7000.00. I have also since had a chance to learn more about the "Venus" painting attributed to Ludovico David having found one work by the artist offered at Christies New York, 12 January 1996 lot #111. There is a similarity there and also evidently an expert on the artist, Dr. Mauro Natale. It may bear further looks.

With constant thanks for your tireless assistance.

Lewis



72 Galveston Road, Putney, London, SW15 2SA England.  
Phone: 020 8870 6816.  
Fax: 020 8870 4243.

1st November 2002

Dear Alfred & Isobel,

Thank you for sending me a copy of the New York Times Review. Bea Greens son in the US sent me an Email, but its much better to have a copy of the real thing.

It is unfortunate that it's basically the same subject, but we have not covered it in the same way or from the same angle. It just proves what a powerful subject it is and there will be room for more than one. I read that there film has taken 6 years to make, they have filmed in 5 countries with a writer, a co producer and a very large budget from HBO the major cable channel that funds movies. Here in England TV stations have a small amount of funding and they aren't keen on putting it into these type of subjects, unless they come ready made. The commissioning editor at Channel 4 who broadcast, 'The Children Who Cheated The Nazis', told me at our first meeting that they would never have commissioned it because of the cost. I believe that it is important that there is a European perspective and voice on these subjects which is totally different in every way and yet as powerful. We are aiming at a shorter finished product for a broadcast audience and for education in schools and colleges. But thank you for being so aware in all your busy times that you sent me the cutting.

I have raised a further £45,000 and we have almost finished editing. I want to show it to you and Isobel. When we last spoke you said you were coming over in November, I do hope it will be possible for you to spare some time for us to meet and for you to see the film. Please let me know when we can meet, I'll fit round your schedule. It's always great to see you and Isobel and to hear your news.

Fondest wishes,  
Sue Read



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

(414) 962-5169

October 29, 2002

Mrs. Zora Peluszkova Wörgötter  
Moravian Gallery  
Husova 18  
Brno  
CZECH REPUBLIC

Dear Mrs. Wörgötter,

Please do not mind that I am so slow in coming back to you with some of the photographs which you kindly gave me.

The mountain landscape, your photo A-74, certainly looks like a fine Allaert van Everdingen.

The Adoration of the Shepherds is a very typical B.G. Cuyp. He handled that subject many times.

I very much like the painting in photo A-653 depicting the Prophet with the Widow of Zarephat and her son. All the experts to whom I have shown this, Professor Sumowski, Professor Volker Manuth and Dr. David de Witt agree that it cannot possibly be Eeckhout, but might be by Flinck. Unfortunately I have only that small photograph. Could you perhaps send me a good black/white 8" x 10" photograph?

The landscape, photo A-637, I simply cannot identify. There are quite a few mid to late 17<sup>th</sup> century Italianate northern artists who painted like that.

Professor Sumowski suggested that the Caritas might be by Adriaen Backer.

Recently I was offered a very interesting painting by Anton Schoonjans, description enclosed. What interested me particularly is that he lived in Brno between 1718 and 1726. This painting does not fit into my own collection but when next I come to Brno I will inquire whether you have some of his works there.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

Harry Judson Moore  
Judson's Old Master Galleries  
Fine Oil Paintings  
Specialist and Appraiser

8-16  
#1675

Aug 14, 02

Dear Alfred,

As I promised you late  
yesterday the check for the portrait  
would be in the mail Wednesday  
morning and so here it is, and  
hope the mail is on time.

Sorry we were too tired to join  
you and Usobel for supper but  
it was a lot of fun doing a little  
business again.

Best regards.

Harry & Ann



(P)

MARVIN SOKOLOW

425 West  
Fairy Chasm Road  
Bayside,  
Wisconsin 53217  
(414) 351-5750

10/15/01

#3- Sonnenschein 1167 - Clr #150

\$3,000. less 10%

ANTIQUES  
APPRAISER  
CONSULTANT

#4 Penn. 1215-weight Clr #168  
786 brooch

\$2,000. less 10%

#5(6) Penn. 732-hairpiece  
1212-rings  
106? - jasper brooch

Clr #171  
\$4,000.  
~~\$3,600~~ less 10%

On Consignment from  
Alfred Baker 10/15/01 to 12/20/01

M Sokolow

Please get to Mrs. Worgotter - we received a message that our e-mail transmission directly to her failed. Thank you!

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

**Subject:** June 10th

**Date:** Fri, 10 May 2002 09:03:06 -0500

**From:** Alfred Bader Fine Arts <baderfa@execpc.com>

**To:** Zora Worgotter <upm\_sbirky@moravska-galerie.cz>

Dear Mrs. Worgotter,

I hope that my e-mail of April 26th has not gotten lost.

I have been invited to give four talks in the Czech Republic, beside your invitation. But of these four only one deals with paintings and is *The Bible Through Dutch Eyes*. That talk I will give at 7 PM on June 12th in Prague.

If you would like me to give that talk in Brno also, it would be easy because I will have the slides with me anyway. I would need two projectors with Kodak carousels and two screens.

If, of course, I have already given that very talk in Brno, let's just forget about the talk and just chat about your paintings.

With all good wishes I remain

Yours sincerely,  
Alfred Bader

✓ *Jonas also to be  
sure she gets*

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

J(414) 962-5102  
January 3, 2002

Mrs. Zora Peluszkova Wörgötter  
Moravian Gallery  
Husova 18  
Brno  
CZECH REPUBLIC

Dear Mrs. Wörgötter,

You will recall that during my visit with you in June you gave me a number of photographs and I promised to come back to you with various art historians' opinions.

Some of the photographs and the opinions I have already returned to you and here are the last two:

- The painting attributed to E. van de Velde cannot possibly be by that artist, who was really very competent.
- On the other hand, the painting depicting *The Liberation of St. Peter* is a fine work and may indeed be by Abraham van Dyck. Professor Sumowski was not certain, but thought that J.U. Mayr should also be considered. In any case, it is a fine painting.

Isabel and I look forward to visiting Brno again in June. Might you like me to give another lecture?

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

Yours sincerely,

Alfred Bader  
AB/az  
Enc.

My Krieg  
ings Restorer

Te Otto

Thanks for e-mail  
penc at 9.50 am to-day.

52 East 82nd Street  
New York, New York 10028  
Tel: (212) 784-8890  
Fax: (212) 784-9841

Qua

September 5, 2001

NBS

CONDITION REPORT

Minerva  
Rembrandt  
oil on canvas

The overall condition of the picture is excellent. The paint layer is extremely well preserved with even the smallest flickers of paint intact. Examination under UV shows that many of the colors are self-flourescing, (i.e. the yellow highlights in Minerva's cloak flouresce yellow), reflecting Rembrandt's technique of adding organic yellow lakes directly into his mix. Examination under the binocular microscope shows the signature to be original.



AT THE GALLERIES  
OLD MASTER, NEW HANDS



The most expensive Old Master painting currently known to be for sale anywhere in the world is a Rembrandt, painted in 1635, that has just been brought to the market by a gallery on the Upper East Side. It costs forty million dollars. The gallery is Otto Naumann, at 22 East Eightieth Street, a town house, and as you walk in the door you see the painting ahead of you and slightly to the left. It is called "Minerva in Her Study," after the goddess of wisdom and war.

Otto Naumann has an oval face, brown eyes, and a blond beard that has gone gray. He has an identical twin, Francis, who has a gallery upstairs. He likes to collect portraits in pairs—mainly husbands and wives. Of the more than five hundred paintings attributed to Rembrandt forty years ago, he says, fewer than three hundred are now accepted as authentic. About half of these are portraits. In addition, Rembrandt made perhaps a hundred history paintings. "Minerva" is probably the last that will ever freely change hands. All but two of the others are in museums. Those two are in England and are unlikely to receive licenses to leave.

The first person known to have owned "Minerva" was James, Lord Somerville, who bought the painting around 1720. For some two hundred years, the painting hung in his house in Scotland. In 1924, the picture was bought at auction by Lord Duveen, the world's most famous art dealer. Another owner was Axel Wenner-Gren, who also owned the company that made the Electrolux vacuum cleaner. The last time "Minerva" was offered to the public, at auction in 1975, it was bought by Baron Marcel Bich, who invented the Bic pen. About fifteen years ago, he went partners with a Japanese company in the building of a golf course near Paris, and in 1988 he sold the company "Minerva."

Last spring, the painting was sent to Holland for a show. The morning after the show ended, Otto Naumann left New York, flew to Amsterdam, took a taxi to a warehouse next to the airport,

and bought the painting. He saw it put into a crate, and he signed his name on the seals at each corner. Then he drove to a beach with the people he had bought the painting from. They opened some champagne, and when they finished he went back to the airport and was home in New York for dinner. Over the summer, a restorer removed a yellow varnish that had collected dirt. "The varnish would have been laid on almost surely by Duveen," Naumann says. "He was famous for hocus-pocus art dealing."

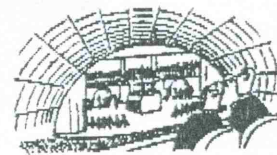
The figure of Minerva is illuminated by a pattern of light in the shape of a diamond that encloses the center of the painting. She is sitting at a table, with a book open, and she appears to have been interrupted. One hand marks the passage she was reading; the other rests on the arm of the chair. "She looks like she's maybe about to say something," Naumann says. "Rembrandt is famous for people about to speak." She has long, wavy blond hair and is wearing a blue-gray dress and a heavy gold cloak. Behind her is a globe, a gold helmet, a spear, and a shield with the head of Medusa—her armaments. Along the margin of one page are two small depressions, like holes, in the paint. Naumann thinks that, sometime before the paint dried, another painting in the studio fell on "Minerva" and dented it. Which leaves one to conjure up the figure of a disconsolate young man walking along a street in Amsterdam, kicking a stone and wondering what he will do now.

Naumann has no idea how long he will have "Minerva." He could sell it at auction, but he likes having it around. The last time he had a Rembrandt, a few years ago, Steve Wynn, the former casino owner, walked into the gallery and bought it and a Rubens hanging next to it and said, "Get them out to the airport. I'm leaving for Las Vegas in a few hours,

and I want them on my jet." When Wynn sold his company to MGM Grand, the paintings went with it.

—Alec Wilkinson

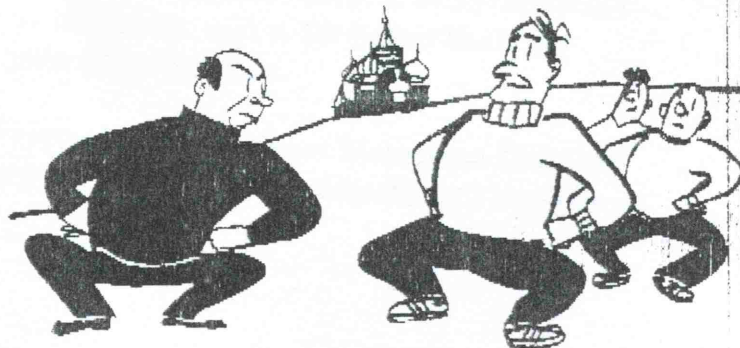
DRY RUN DEPT.  
IS MOSCOW BURNING?



In Tolstoy's "War and Peace," the burning of Moscow after Napoleon's forces invaded it, in 1812, is attributed to a panicked exodus of Muscovites. In Prokofiev's opera "War and Peace," which was composed after Germany invaded Russia. In 1941, the event becomes an act of heroic self-sacrifice: the citizens torch the city while singing "Moscow will not bow before the enemy!" The other morning, at the Metropolitan Opera House, when the opera is having its Met premiere, on February 14th, a hundred and twenty members of the company's chorus arrived to receive their torching orders.

Dressed in sweatshirts, jeans, and sneakers, the Met's Muscovites mill around a steeply raked mound of mud on which a nineteenth-century-style street lamp perched crookedly. Behind the set loomed a white backdrop that flickered with images of Moscow's onion-domed skyline.

A scholarly-looking man in black observed the preparations with a thoughtful expression. This was the Russian film and theatre director Andrei Konchalovsky, who is making his Met debut after staging the gargantuan opera to great acclaim in St. Petersburg. Perhaps the most populous production in the Met's history, the staging employs, in addition to the chorus, two hundred and twenty-seven supernumeraries, sixty



Andrei Konchalovsky, with Muscovites

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

August 27, 2001

Mrs. Zora Peluszkova Wörgötter  
Moravian Gallery  
Husova 18  
Brno  
CZECH REPUBLIC

Dear Mrs. Wörgötter,

Thank you so much for your letter of August 14<sup>th</sup>.

I am glad that you were able to spend some time at the RKD. I found the people there most helpful. We usually spend one day there each year and then have a leisurely with the people we work with. That day will be on Wednesday, November 7<sup>th</sup>, and we already look forward to it.

I am so glad to know that you will not be buying that so-called Flinck. I know that curators are often being pushed to buy this or that painting, but this particular work is so unattractive that it should not be in any Museum.

What you need more than good paintings, whether Italian or Dutch, is an adequate library. If you had Sumowski's six volumes, you would see from his description of No. 2081 that Bredius 98 and the work from Timken are all one and the same painting. I have seen it in New York, it is certainly not Rembrandt and may be Flinck, and is far better than the painting that has been offered to you.

I have heard from a number of young art historians that they were scared to speak with Professor Sumowski, but there is

really no reason whatever for that. We have been good friends for years, visit him once a year each June, and then spend a delightful few hours together talking about all sorts of paintings. I think that if you will write to him he will be happy to talk to you. Your German is certainly good enough for easy communication.

When you visit Stuttgart, also make an appointment to see Dr. Eisele, who is like myself, an amateur art historian.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az

Brno, den 14. 8. 2001

Sehr geehrter Herr Dr. Bader,

wieder muß ich meinen herzlichen Dank für Ihr grenzenloses Interesse und Bemühungen äußern, so wie für Ihre überraschend schnelle Antwort. Ich bin eben aus RKD in Haag gekommen, wo ich zwie Wochen nach Dokumentation für „meine“ Gemälde gesucht habe. Das ist leider zu wenig gewesen, um dort alles zu bearbeiten, auch wegen der ungünstigen Öffnungszeiten (nur Mo-Fr 10 -17). Auf anderer Seite ist es doch gut gewesen um aufzuhören. In der großen Menge des Materials hört man auf richtig zu sehen und außer dem - stellen sie sich vor! (jetzt werden Sie lachen) - habe ich starkes Mußkelkater in das rechte Handgelenk bekommen (fast einen „Tennisellenbogen“) - von pausenlosen umblättern! Die Arbeit hat sich aber gelohnt mehr als ich gedacht habe. Einige Bilder konnte ich zuschreiben, z. B. die Marine, welche Sie in der Ausstellung gesehen haben an Pieter Molijn, abschreiben würde ich allerdings die Landschaft von Jan Both - es ist eher sein Schüler W. de Heusch. Traurig fand ich, daß in der Dokumentation keine Gemälde aus Moravská galerie sind - und so für andere Forscher unbekannt bleiben. Bei manchen, die schon vor der Erwerbung in die Literatur gekommen sind (z. B durch Th. Frimmel, Sammlung Skutezky), ist im besten Fall angegeben: location unknown (umgefähr bei 8 Bildern). Das will ich möglichst schnell ändern und bei diesen Gemälden habe ich gleich unseren Besitz angegeben.

Natürlich habe ich auch nach „Flinck“ geschaut. Ich würde in keinem Fall sagen, daß es eine Kopie des Gemäldes aus Galerie Harrach ist, das Bild dort sieht doch ganz anders aus (der Typus stimmt allerdings). „Gleich“ ist eher das Porträt sign. Rembrandt „Saskia als Flora“, um 1634, auch Oval, aus dem Besitz Comte J. H. Meyer de Stadelhofen (Bredieus Nr. 98). Andere Version mit sign. Rembrandt stammt aus der Verz. William R. Timken in New York - über dieses Gemälde hat sich H. Gerson geäußert, es sei vielleicht Flinck um 1637/40, ist bei Sumowski? nr. 2081 als Flinck? (habe ich noch nicht nachgeschaut), auch bei Liedke Rembrandt abgeschrieben, jetzt soll sich das Bild in Metropolitan Museum befinden. Kennen Sie diese Bilder persönlich?

Das uns angeboten Bild ist natürlich viel beschädigt und Sie haben auch Recht, wenn Sie sagen, es entspricht nicht der Gallerie Qualität. Trotzdem will ich mich damit mehr beschäftigen, als es nur als eine Kopie (nach welchem Bild, von wem und aus welcher Zeit??) abweisen, denn das Bild stammt laut der Technologieuntersuchung eindeutig aus dem 17. Jh. Der Ankauf kommt momental sowie so nicht in die Frage, weil wir bessere Angebote haben (zwei italienische Gemälde und einen A. de Werff). Ich werde aber sehr gerne dr. Sumowski kontaktieren und bedanke mich sehr für Ihre Vermittlung. Alleine würde ich mich wahrscheinlich nicht trauen Ihn anzusprechen. An Ihrem Beispiel und auch in RKD habe ich aber begriffen, wie wichtig die Kontakte, Beprechungen und verschiedene Meinungen sind. Bei Dr. Eislele werde ich mich auch gerne melden, bei der Produktion von Wijnants kann sich wirklich nur ein Spezialist auskennen. Ich habe auch viel Material in RKD gesammelt, aber ehrlich gesagt, habe ich mich da nicht viel ausgekant - und es sind ja nur Fotos. Wichtige Rolle spielt wahrscheinlich die Zuschreibung der Staffage. Vielen Dank auch für die Kopie seines beeindruckenden Briefes.

Mit freundlichen Grüßen und aller besten Wünschen auch an Ihre Frau

Zora Wörgötter

Zora Wörgötter

WS:  
Fleckhaut: wo  
Flinck?

Widow of Z.

WS

Caritas:

Adriaen Backer



DR. ALFRED BADER  
2A Holmesdale Road  
Bexhill-on-Sea  
East Sussex TN39 3QE  
England  
Phone/Fax: 44-01424-222223

*A Chemist Helping Chemists*

Liebe Frau Wörgler:

Ich sprach mit Prof. Puzoski  
was er sagte.

- (1) "Klink": Bitte eine spätere Einladung  
an bei Puzoski abgebildeten Bildes in  
der Sprach-Galerie. Auch wenn billig, sollten  
für dieses Bild nicht kaufen. Photo zurück.
- (2) Die Befreiung Petrus. Ein schönes Bild,  
aber nicht A. von Njels - vielleicht J. V. Mays.
- (3) Abraham & Hagar. Bitte senden Sie Photo  
an Prof. W. Puzoski, Hessewiesenstr. 4,  
70565 Stuttgart. Mein Photo werde ich  
den Friedrich Spezialisten Prof. Volker  
Mannh. zeigen.

(4) Wignants: Dieser Punkt zeigte ich  
Dr. V. Eiseler, da gerade ein grosses Buch  
über Wignants veröffentlicht hat. Ihr Bild  
ist abgebildet unter No. 254, nicht Wignants,  
Punkt zurück.

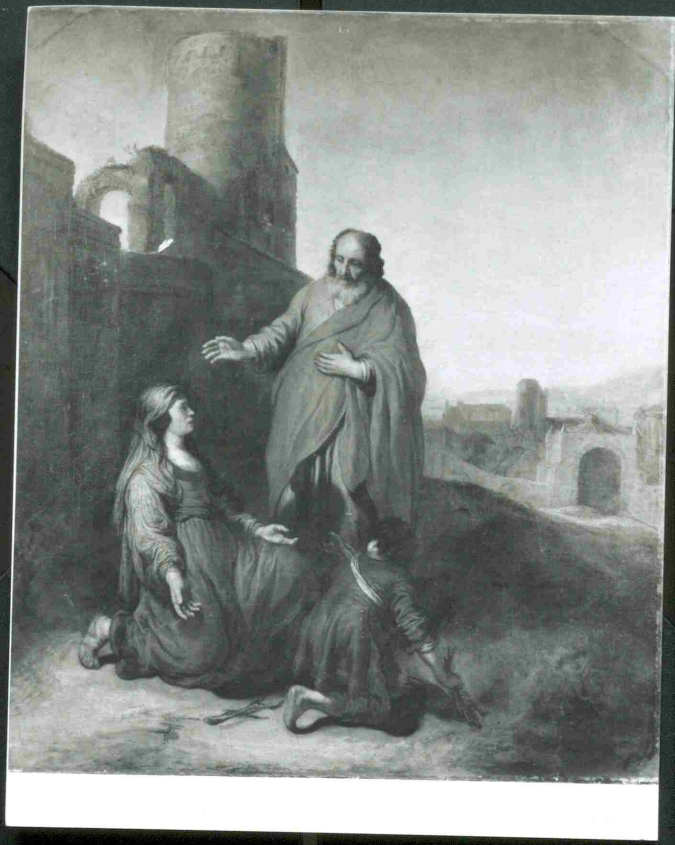
(5) W. de Procter v. Pimanski hätte es für  
mögliches Vgl. siehe No. 1163. Punkt zurück.

Auf die anderen Bilder werde ich noch  
zurück kommen.

Rotha Krüger

Quada

29 VI 01



A 653  
Eckhout





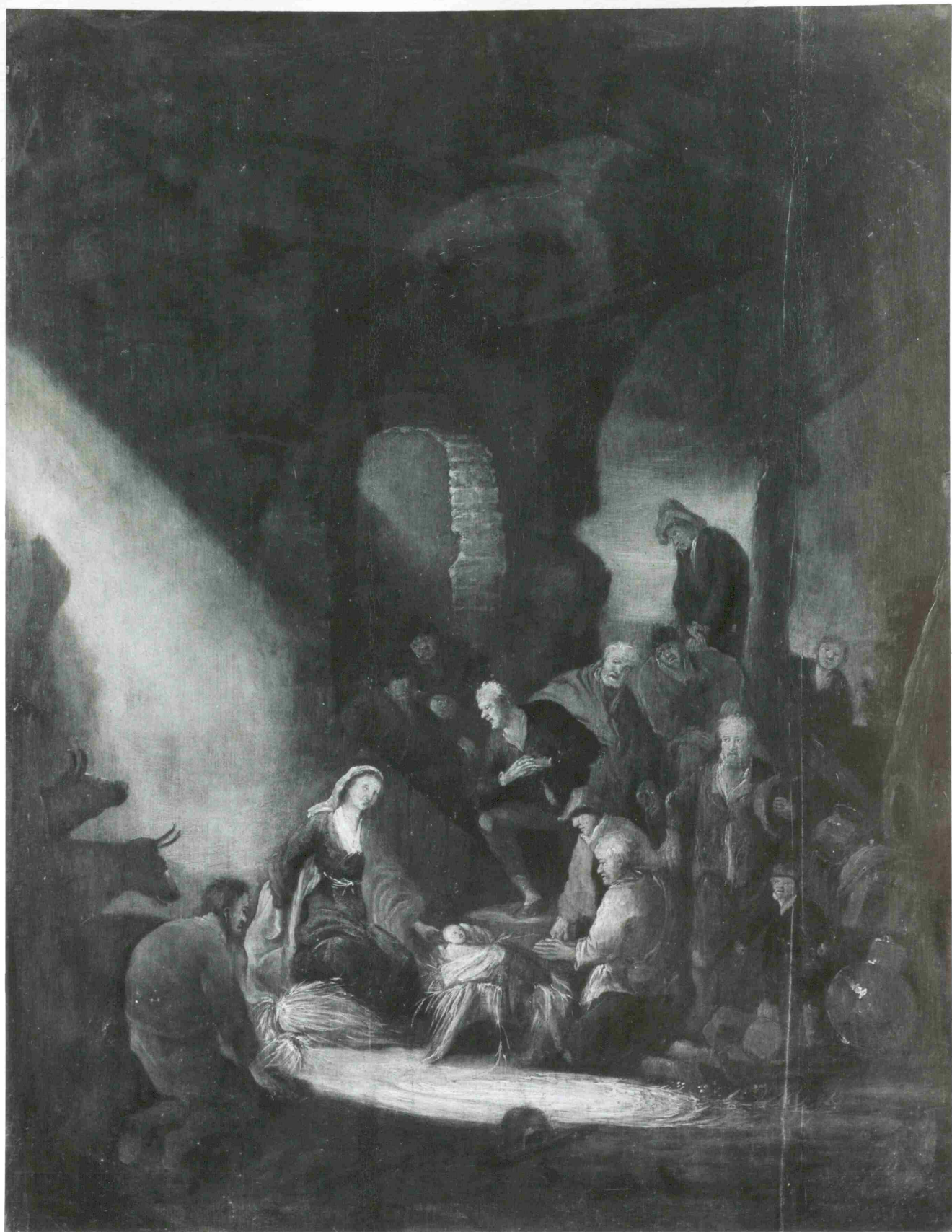
A 74

AUTOR FOTOGRAFIE  
**IRENA ARMUTIDISOVÁ**  
Moravská galerie  
Brno, Husova 18



A 637

FOTO-SCAN  
Michaela Dvořáková  
mobil: 0607 648230  
e-mail: misad@volny.cz



Autor fotografie:  
ALENA URBÁNKOVÁ  
MORAVSKÁ GALERIE  
BRNO - HUSOVA 14

A 650

## THE REMBRANDT RESEARCH PROJECT AND THE COLLECTOR

During the last 30 years, the Rembrandt Research Project, made up of eminent Rembrandt scholars, has been examining paintings around the world attributed to Rembrandt. Thus far, they have seen all of those supposedly painted by the artist between his earliest days in Leiden in the 1620s and the painting of *The Night Watch* in Amsterdam in 1642.

The RRP has published three volumes, giving the paintings examined "A", "B" and "C" numbers - "A" for accepted, "B" in doubt, and "C" not by Rembrandt. During the last 10 years, the scholars have changed their minds on some paintings, transferring some "A" numbers into the "C" category and at least one "C" number into the "A" category.

Many beautiful paintings previously thought to be by Rembrandt have "C" numbers, and some of these have come on the market and have brought relatively low prices. Thus, the RRP's decisions have made wonderful paintings available to collectors at affordable prices.

Some of the decisions of the Rembrandt Research Project are discussed with many slides.

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

Brno, 25. 10. 2000

Sehr geehrter Herr,

vielen Dank für Ihren Brief und das beigelegte Foto. Wenn Sie erlauben, werde ich es noch behalten. Ich habe mich nach Ihrer Anregung mittlerweile mit dem Bild „Der Alte mit der Sanduhr“ auch beschäftigt, weil ich es im Rahmen der Ausstellung „Melancholie“ (Dezember 2000-Februar 2001, Moravská galerie Brno) präsentieren möchte. Ich glaube auch, daß man es Pietro Bellotti zuschreiben kann, obwohl mit dem Bild auf Ihrem Foto hat es nur wenig ähnliches, was die Handschrift angeht. Genauere Analogien habe ich gefunden in den Bildern von London, National Gallery, Private Sammlung in Paris oder Halbfigur der Alten, Rovigo, Semionario Patriarcale - alles publiziert in: Arte Veneta 1972. Vielen Dank für Ihre bibliographische Annonce - die Arbeit von Luciano Anelli, ich werde mir sie sicherlich besorgen.

Hätten Sie Lust auf ein Vortrag in der Moravská galerie bei Ihrem nächsten Besuch in Mähren? Wir würden und sehr freuen!

Das Gemälde von de Poorter wird jetzt endlich restauriert und ich hoffe, daß ich Ihnen bald ein gutes Foto schicken kann.

Weil die Briefmarken auf Ihrem Brief nicht gestempelt worden sind, schicke ich sie Ihnen zurück, vielleicht können Sie sie wieder verwenden.

Es grüßt Sie und bedankt sich herzlichst

*Zora Wörgötter*

Zora Wörgötter (Peloušková - ich habe im August geheiratet)





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 15, 2000

Dr. Otto Naumann  
Otto Naumann, Ltd.  
22 East 80th Street – 2<sup>nd</sup> Floor  
New York, NY 10021

**PLEASE DO NOT FORWARD!!!!**

Dear Otto,

Could you please tell me what you think a fair appraisal for Gift Tax purposes would be for this late Philips Koninck, which I would like to give to Queen's.

Note the Japanese exhibition page which shows the *Minerva* and the Koninck. Please do return this page because it is my only copy.

Thanks, and with best wishes as always I remain

Yours sincerely,

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



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 15, 2000

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E-mail: baderfa@execpc.com



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 14, 2000

Mr. George Wachter  
Executive Vice President  
Director, Old Master Paintings Department  
Sotheby's  
1334 York Avenue  
New York, NY 10021

Dear George,

Thank you for all of your and George Gordon's help during the old master sales this year.

I was really delighted to be able to purchase Lot #4 in your May New York sale, with George then delivering that painting by hand. Of course I was disappointed to be only the underbidder on your Rubens in January, and even more so on that beautiful flower still life in London, but I guess you need underbidders also.

May I again ask you for your help in appraising a painting which I would like to give to my alma mater, Queen's University, in Kingston, Ontario? As you know, I have given them a good many of our paintings and only a few weeks ago you kindly shipped a large Neapolitan painting which Queen's acquired sometime ago, a gift from us.

The painting which I would like to give Queen's now is a late long view by Philips Koninck, described as #1047, and illustrated on p. 1624 in Sumowski, Vol. III. Sumowski describes it with detailed provenance on p. 1551, and on p. 1534 he writes, as noted on the enclosed xerox, underlined in red, "The most beautiful painting of this group, reminding you of the gouaches which were earlier given to Elsheimer, belongs to Dr. Bader in Milwaukee (catalog #1074)."

I enclose a color transparency which is some 15 years old and so has darkened somewhat, as well as a postcard from a Japanese exhibition

*By Appointment Only*  
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Mr. George Wachter  
August 14, 2000  
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curated by Christopher Brown. I also enclose copies of correspondence with Professor Egbert Haverkamp-Begemann and Professor Sumowski. I have become an expert in reading Sumowski's handwriting and receive several letters from other collectors each year, asking me to transcribe what he has written. Here he wrote on September 30, 1983, "Regarding the landscape by Philips Koninck, my congratulations. It is a superb work."

I purchased it at Christie's London, Lot #89, on April 15, 1983, for a hammer price of only £ 45,000. The price was so low because the sky had been completely overpainted and prospective buyers feared that there might be little underneath. The findings of my conservator are explained in my letter to Professor Haverkamp-Begemann and in the *Aldrichimica Acta*, Vol. 18, No. 1, 1985, of which I enclose a copy.

The painting is oil on canvas, 85 cms. x 127 cms., signed lower right, P. Koninck. It has been accepted by Gerson (1936, p. 102, No. 5) and every art historian who has seen it.

Several collectors have offered to purchase this, but I would prefer to give this to my alma mater where I believe it will be one of the finest Dutch landscapes in Canada.

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

Yours sincerely,

Alfred Bader  
[www.alfredbader.com](http://www.alfredbader.com)  
AB/az  
Enc.  
c: D. McTavish, Queen's

P.S. Any Rembrandts coming your way? What happened to that early self (?) portrait, that George showed me in London?