

Alfred Bader

Queen's University

Queen's

[1976-1991]

|                             |         |
|-----------------------------|---------|
| QUEEN'S UNIVERSITY ARCHIVES |         |
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lynn  
pls send to

BB.

MR.



PAINTINGS FROM THE ALFRED BADER GIFT TO QUEEN'S UNIVERSITY  
(working title)

PROPOSED ITINERARY

1. Agnes Etherington Art Centre  
Queen's University, Kingston 30 October '88 - 8 January '89
2. Art Gallery of Hamilton  
Hamilton, Ontario 23 April - 21 May 1989
3. Mackenzie Art Gallery  
Regina, Saskatchewan 18 June - 30 July 1989
4. Beaverbrook Art Gallery  
Fredericton, N.B. 17 September - 29 October 1989
5. Vancouver Art Gallery  
Vancouver, B.C. 20 December '89 - 5 February '90
6. Art Gallery of Nova Scotia  
Halifax, N.S. 3 March - 9 April 1990
7. Acadia  
Wolfville, N.S. (Fall 1990 - tentative)
8. Winnipeg Art Gallery  
Winnipeg, Manitoba (2 February - 24 March 1991)

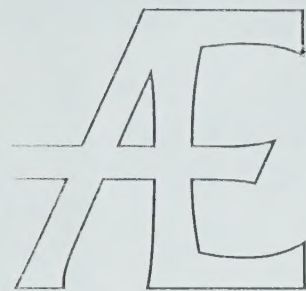
September 1988

*Added: FYI*

*see you in Nov.  
Chetvs!*

*Robert  
228907*





Agnes Etherington  
Art Centre

Queen's University

Kingston, Canada  
K7L 3N6

613 545-2190

23 September 1988

Professor and Mrs. Charles Engel  
c/o Department of Chemistry  
Laval University  
Québec, Québec  
G1K 7P4

Dear Professor and Mrs. Engel:

Alfred and Isabel Bader will be in Kingston on 4 November to attend the opening of an exhibition of paintings drawn from their gift to the Art Centre. It is to be opened by the Dutch Ambassador that evening at 7:30 p.m. Alfred will also be giving a talk in the Art Centre the next day on the Bible Through Dutch Eyes.

It would be marvellous if you could join us then. If you would like to come, I'd be happy to look after arrangements for you here.

I am enclosing a copy of a recent exhibition catalogue to André Biéler's work in rural Québec, which is largely taken from his years on the Ile d'Orléans and the north shore of the St. Lawrence. I thought it might interest you.

Do let me know if you can come.

Kindest personal regards,

Robert F. Swain,  
Director

Encl.

✓ bcc: Alfred Bader

*RFE* *Cher's* *R.*

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**PAINTINGS FROM THE ALFRED BADER GIFT TO QUEEN'S UNIVERSITY**  
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Winnipeg, Manitoba

September 1988

*only to file*





Queen's University  
Kingston, Canada  
K7L 3N6

December 12, 1988

Dr. Alfred Bader  
Sigma-Aldrich  
P.O.Box 355  
Milwaukee, Wisconsin  
USA 53201

Dear Dr. Bader:

Attached is a statement of receipts and expenditures for your special fund for April 14, 1988 to October 31, 1988. Capital gains are allocated on the first day of each fiscal year (May 1). The interest is for six months at 8.5%.

We received an additional gift of \$50,000 on November 4, 1988. I assume the cheque should be credited to this Special Fund (and not the fund for conservation). I expect that the Principal will bring this up the next time you speak. In any case the Canadian equivalent of \$50,000 US on November 4 was \$60,885 and this amount will start earning interest on November 1.

Please let me know if I can be of any assistance.

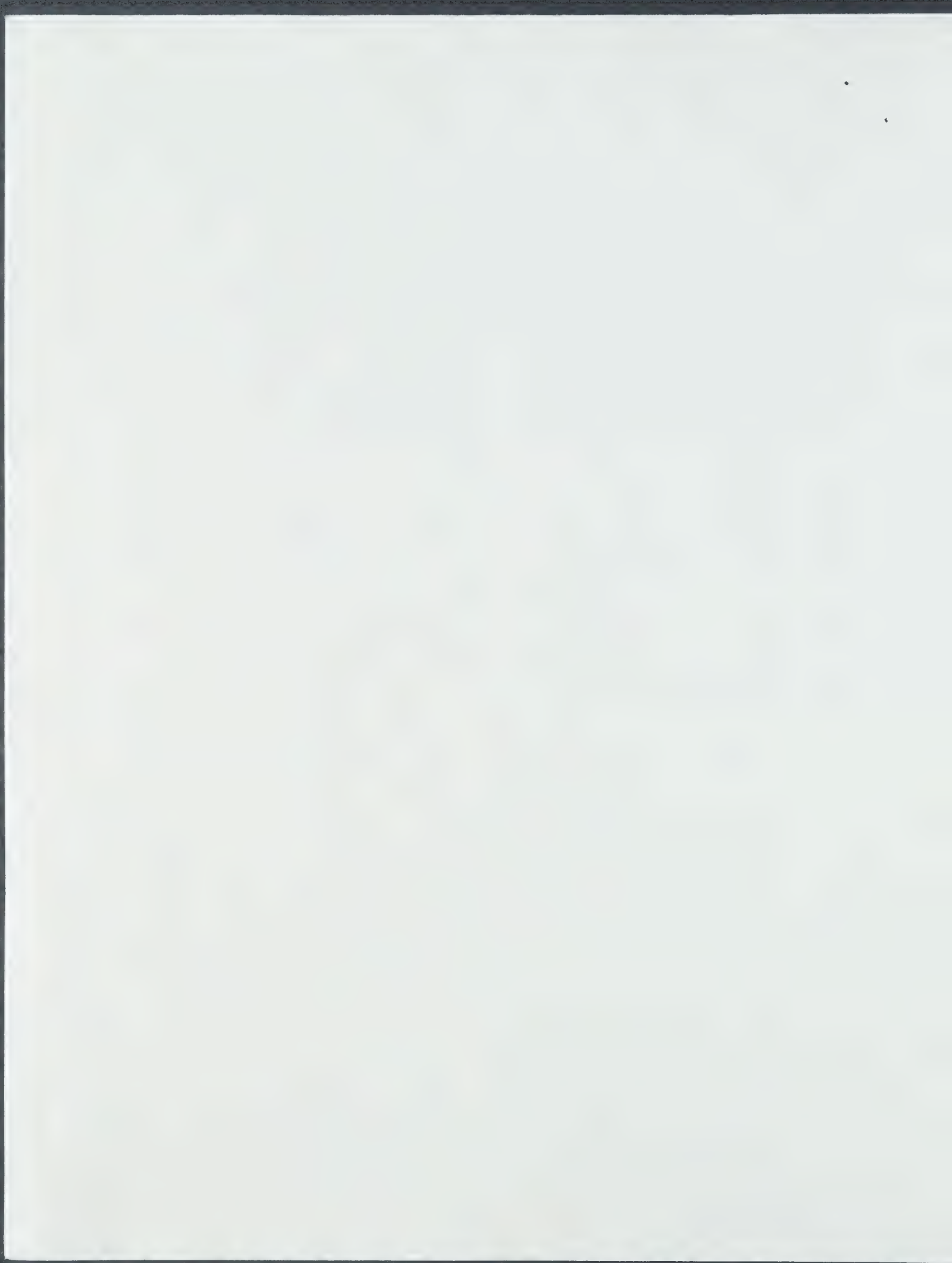
Yours Truly,

A handwritten signature in blue ink, appearing to read 'T. Thayer'.

Thomas B. Thayer  
Director of Financial Services

cc. Dr. D.C. Smith, Principal

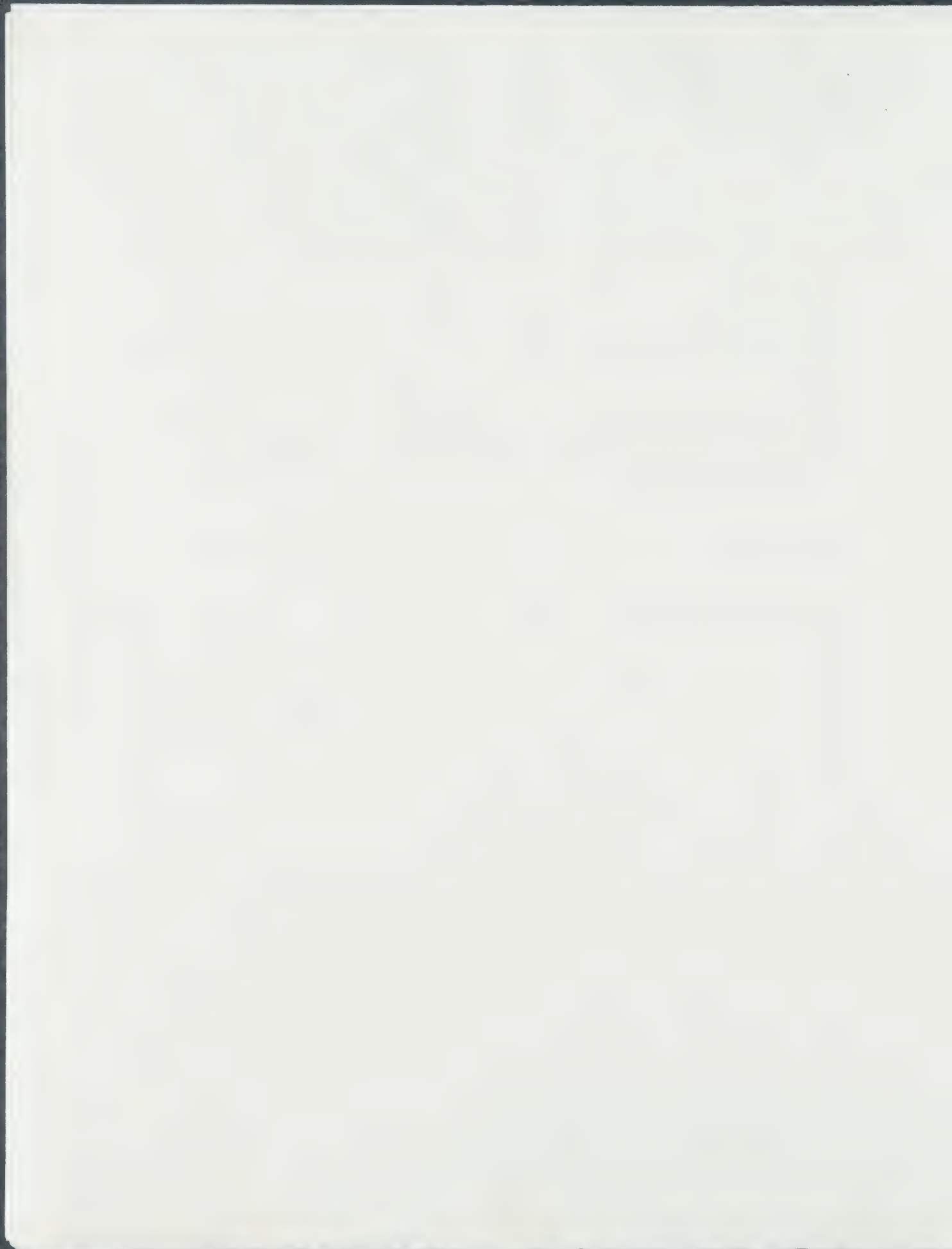
Encl.



Dr. Alfred Bader  
Special Fund (848-267)  
Statement of Receipts and Expenditures  
April 14, 1988 to October 31, 1988

|                                        |                   |                                                                          |
|----------------------------------------|-------------------|--------------------------------------------------------------------------|
| Fund balance, April 14, 1988           |                   | \$325,669                                                                |
| Income                                 |                   |                                                                          |
| Share of 1987/8 realized Capital gains | 16,301            |                                                                          |
| Interest allocation                    | 14,723            |                                                                          |
|                                        | <u>          </u> | 31,024                                                                   |
| Disbursements                          |                   | 0                                                                        |
| Fund Balance, October 31, 1988         |                   | <u>          </u><br><u>          </u><br><u>          </u><br>\$356,693 |

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Nov 1 88             
            
            
417578



Dr. Alfred Bader  
Chairman



March 5, 1991

VIA FAX 613 545 6300

Principal David Smith  
Queen's University  
Kingston, Ontario K7L 3N6  
Canada

Dear David:

Thank you so much for your detailed fax of March the 1st regarding our plans, hopes and dreams for Queen's University.

As you will be able to imagine, Isabel and I have thought about this and discussed it for hours. As Isabel pointed out to me, I had so enjoyed your and David McTavish's visit with us that I had not listened sufficiently carefully to understand everything you were trying to tell me.

Points 5, 6 and 8 of your fax need specific discussion, and I would like to share my thoughts with you very frankly. Of these, paragraph 6 is the easiest, and paragraph 5 the most difficult to discuss.

Regarding paragraph 6, I worry that you may be planning for the week of November 15 some quite elaborate celebration of the 50th anniversary of my coming to Queen's. David, I would feel very uncomfortable with anything elaborate and would like to ask you simply to allow us to enjoy a few days at Queen's, remembering my delight 50 years ago when it dawned on me how kindly I would be treated there. I will be happy to give several lectures, both in art history and in chemistry, and it will be great to have Volker Manuth join us, but there should be no formality attached.

Paragraph 5 refers to our commitment for most of our art collection to go to Queen's University after our death. We are willing to make that commitment provided that Queen's has an art museum where the collection can be safely housed and exhibited and provided that Queen's will have an art history program leading to the Ph.D. Of course we understand that the museum will not be large enough to exhibit the entire collection, or even most of it all the time, but it should be large enough that some of the important paintings can be shown permanently, and all can be stored safely. If some time during our lifetimes it becomes clear that Queen's will not be permitted to have a Ph.D. program, then we may want to rethink where some of the collection should go. I made all this very clear during my long discussion with Michael Bell, and I do hope that this is clear to you and David McTavish, also.

I know that you will keep in mind that perhaps a dozen of the paintings which we have already given to Queen's University and which have been travelling throughout Canada these last two years are of really great museum quality, and of course we plan to add to that group during our lifetime. In fact, we would

**SIGMA-ALDRICH**

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979

Principal David Smith  
March 5, 1991  
Page Two

like to make a substantial gift of paintings to Queen's this summer and hope that the art centre will help us by sending a truck to Milwaukee this coming August to transport the paintings to Kingston. Also, if David McTavish still likes the little El Greco which you saw in Milwaukee and of which I just sent him a good photograph to study, then I would like to have this go to Queen's also, as discussed.

The professor of northern baroque art who will, I hope, begin at Queen's within a year or two will assure that the collection is studied. I think that Queen's will be able to attract a really great art historian like Volker Manuth if it is clear that the Ph.D. program is coming. Once this program is in place, then the existence of some five or six travelling fellowships to Europe will really help interested students to come to Queen's. No other university in Canada, and few in fact in North America, will have that much to offer.

The third point of concern is No. 8, David Bader's involvement. You know that he is very enthusiastic about the project, but as he has to plan his immediate future, he should know whether he will be involved only in an advisory and consulting role or whether he will be involved on a professional basis for a fairly substantial length of time. I believe that he would be happy to act in the former without salary, but if he is to work on the project professionally he should be compensated on a fair basis. Please do make that decision and let David know.

There is one aspect to all this to which we have hardly referred. Isabel and I love buying paintings, and thus far we have done this pretty much on our own, buying all kinds of paintings and then getting the advice from many competent art historians and sending some of the best of the paintings to Queen's. I look forward to the time when the professor of northern art history at Queen's can really guide us and take counsel with us before the auctions, as to which paintings might be most suitable for the university collection. Can you imagine what enormous pleasure such collaboration will give us?

Fond regards from both of us.

As always,

Alfred Bader

AB:mmh

cc: Dr. David McTavish  
Mr. David Bader  
Mr. Daniel Bader ✓



Dr. Alfred Bader  
Chairman



April 4, 1991

Via Fax 613 545 6300

Principal David Smith  
Queen's University  
Kingston, Ontario K7L 3N6  
Canada

Dear David:

Isabel and I have just spent a happy weekend with David in Philadelphia, and of course a good part of that time was spent talking about the art museum at Queen's.

I had not realized how very much work David and his associates would put into what became a really quite elaborate design which they presented to you. As you know, I thought, originally, that David's out-of-pocket expenses might be about \$3,000, and I made a gift in that amount which you then paid. As he will document to you, however, his actual out-of-pocket expenses were a little over twice that amount, and I hope that Queen's still has enough funds given by the Province of Ontario for the feasibility study to reimburse David. Of course you know that he, himself, spent a great deal of time on it, and that effort is David's own contribution.

During our lengthy discussions in Philadelphia, it became clear that there is a real conflict. David and Daniel had each promised to give Queen's U.S. \$500,000, and Isabel and I had promised to match that sum, making a total of \$2 million dollars. Since David would very much like to be involved in a professional capacity in preparing the design, it just doesn't seem right for him to provide half a million dollars and then, in turn, to be paid for his professional services. Hence, Isabel and I have asked David not to donate \$500,000. Daniel would like to contribute \$500,000, and Isabel and I will make up the balance. I do hope that you will understand our reasoning.

Naturally the decision whether David's design is what Queen's University wants must be entirely the decision of the university, and our gift in no way depends upon David's being the design architect. He realizes, of course, that the decision on whether he will be chosen as the architect for the design may take some time.

Please don't think for a moment that David is not interested in contributing to Queen's, but we feel that this clear conflict of David's giving funds and then hoping to be chosen to continue with the design development should be avoided. I'm sure David will phone you since he knows of the proposed visit to Kingston to meet the architect from Toronto.

**SIGMA-ALDRICH**

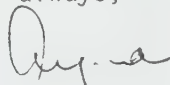
P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979

Principal David Smith  
April 4, 1991  
Page Two

We hope our contribution will encourage others to provide additional funding so that the project can go ahead.

Fond regards.

As always,



Alfred Bader

AB:mmh

cc: Mr. David Bader (via fax 215 925 4958)  
Mr. Daniel Bader

*Typed  
Aug 2/90*



THE PRINCIPAL  
AND VICE - CHANCELLOR

Queen's University  
Kingston, Canada  
K7L 3N6

July 31, 1990

Dr. Alfred Bader  
Chairman  
Sigma-Aldrich  
P.O. Box 355  
Milwaukee, Wisconsin  
U.S.A. 53201

Dear Alfred:

We are delighted that you, Isabel, and your son David will be visiting August 16-19. The following are a few arrangements about your visit that I hope meet with your approval.

- Teepell Limousine Service of Kingston will meet your Northwest Airlines flight 1208 in Toronto on Thursday, August 16 at 4:44 p.m. They have been informed that you might take longer with Customs because of paintings.

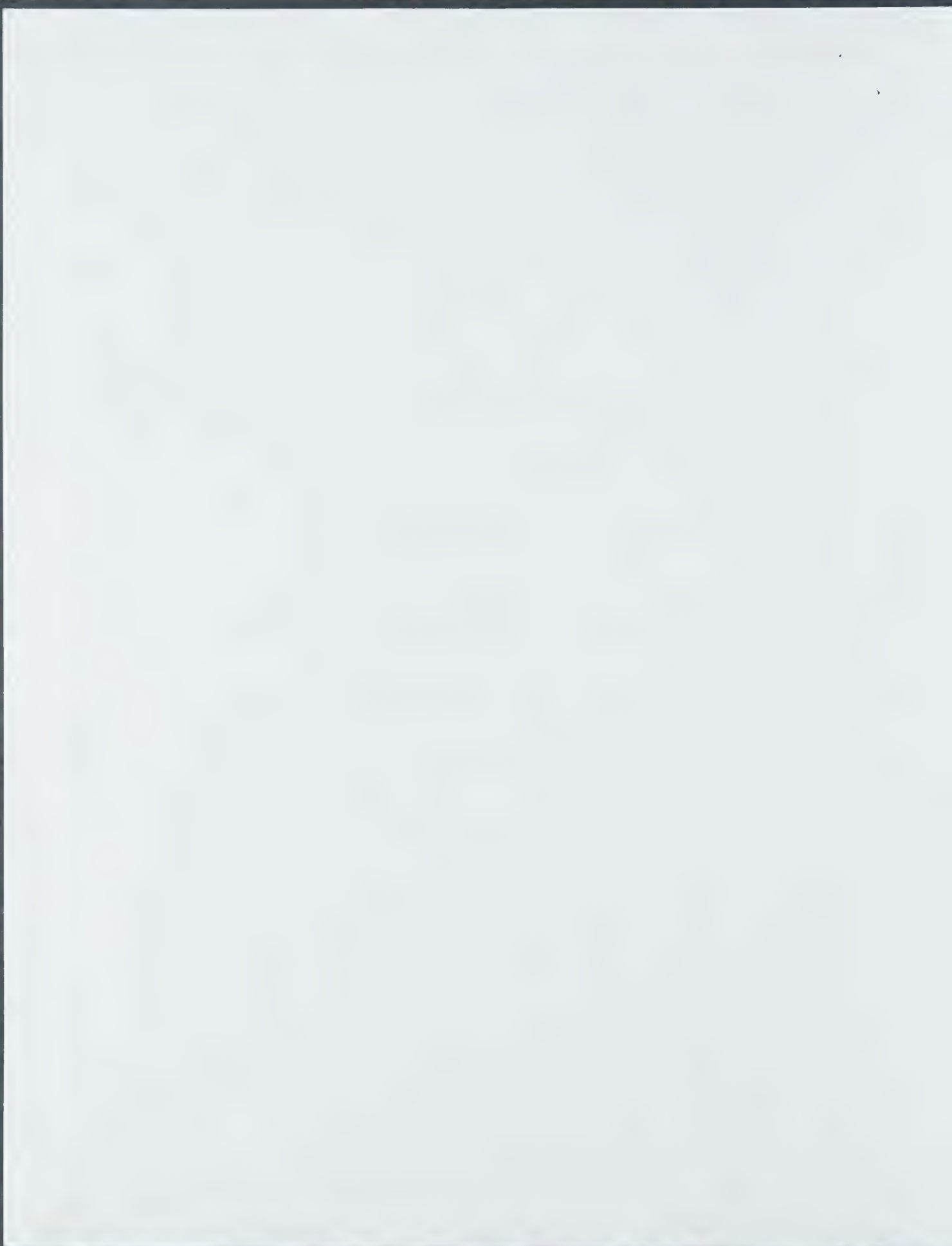
- You will be brought directly to Summerhill where my assistant Cathy Perkins will be in charge and will have some light refreshments for you. We are pleased you will stay at Summerhill through to Sunday the 19th.

- Friday noon the three of you are invited to an informal meeting at the Art Centre where we will have some sandwiches. Hosting it will be Dorothy Farr and also invited are David McTavish, Michael Bell, and Jeanne Ma (our newly appointed campus planner). Later that afternoon or on Saturday morning I would welcome a private talk.

- Friday evening Mary and I are hosting a small informal dinner at Summerhill for the three of you.

- I understand David McTavish will be hosting you Saturday evening.

.../

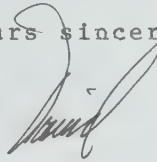


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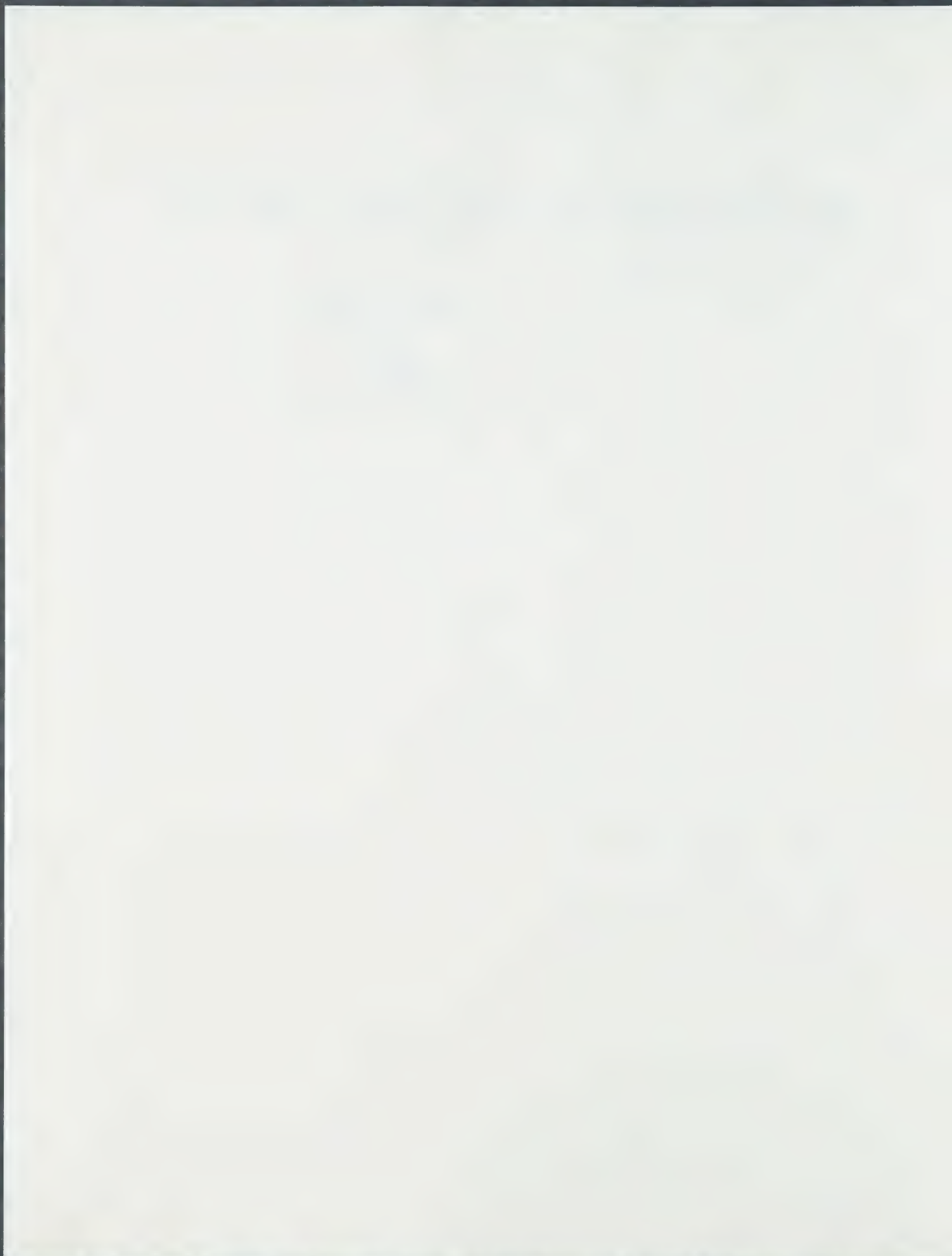
Do let me know if there are any changes in arrangements you might wish or any additions to them. Mary and I look forward very much to seeing you and Isabel again.

With best regards,

Yours sincerely,

A handwritten signature in cursive script, appearing to read "David", written in dark ink.

David C. Smith





4-9-90

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THE PRINCIPAL  
AND VICE - CHANCELLOR

Queen's University  
Kingston, Canada  
K7L 3N6

April 2, 1990

Dr. Alfred Bader  
Chairman  
Sigma-Aldrich  
P.O. Box 355  
Milwaukee, Wisconsin 53201  
U.S.A.

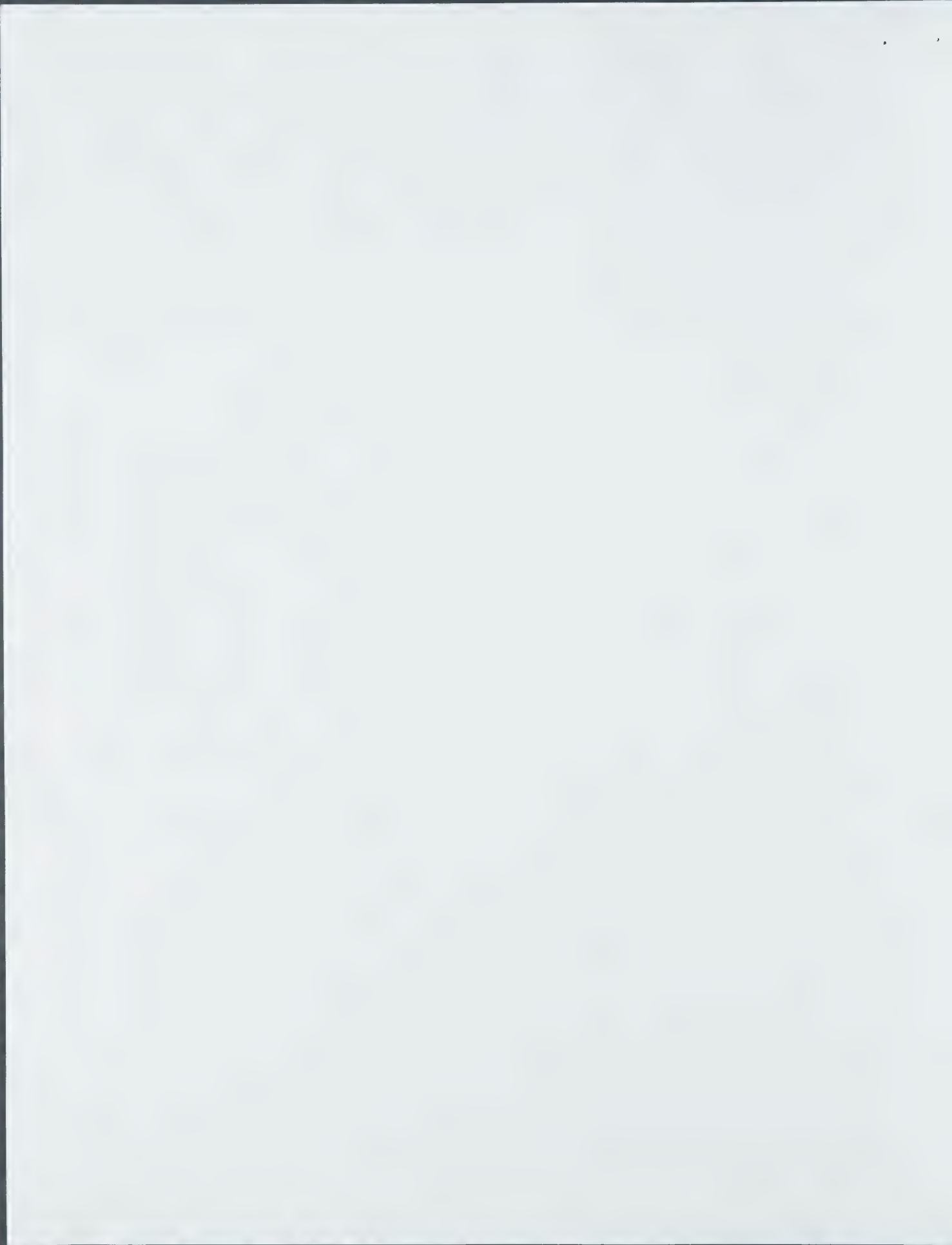
Dear Alfred,

Your advice on the Art Centre, as discussed on the telephone and in your letter of March 12, is very helpful.

I am particularly excited by your vision of the Art Centre developing into one of the finest by international standards. I am prepared to work with great enthusiasm on this goal and know that your advice and help will be critical to its attainment. In David McTavish we have, I agree, a superb head of Art History and a person strongly motivated to work with and help develop the Centre. We must search for a first-rate new Director of the Centre. (I am concerned about your experience on Art Conservation and will talk further with you about it.)

I would also like to talk further with you about the possible interests of your sons in a capital structure. It would be a very important recognition of you and your magnificent donations of art. Moreover it would be exciting to plan an appropriate space for the costume collection with Isabel having a long-term role in this development.

.../2





Alfred Bader

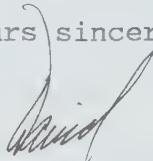
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April 2, 1990

There is much to talk about. I shall call you on your return from overseas.

With very best wishes.

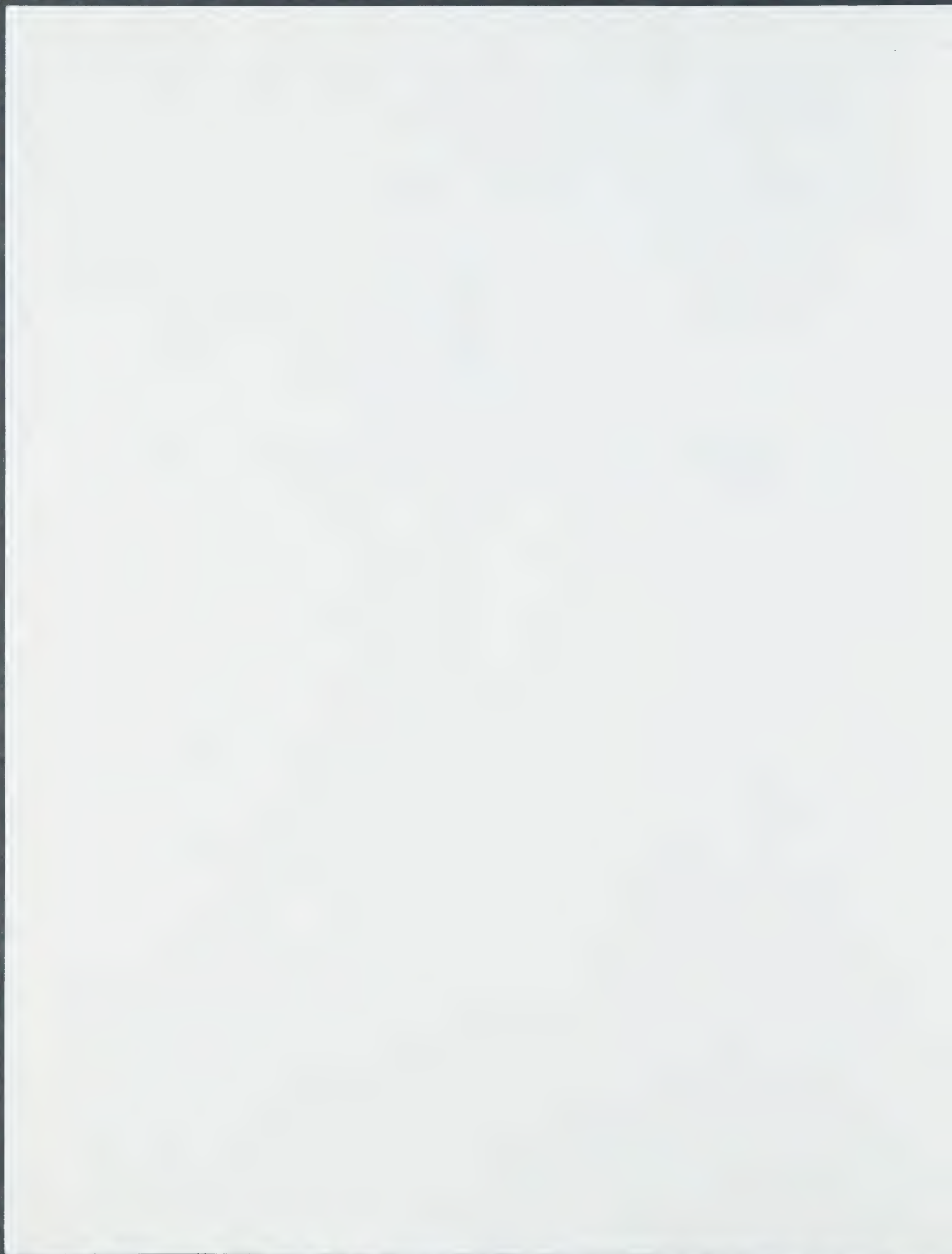
Yours sincerely,



David C. Smith  
Principal and  
Vice-Chancellor

P.S.--The debating society is indeed looking forward very much to your "debating return" in October.

DCS





*Chemists Helping Chemists in Research and Industry*

## **aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman and  
Chief Executive Officer

January 13, 1983

Vice Principal James Bennett  
Queen's University  
Kingston, Ontario, Canada  
K7L 3N6

Dear Vice Principal Bennett:

Due to the establishment and growth of the Agnes Etherington Art Centre, Queen's has become a much better balanced university. When I was a student in engineering in the 1940's, there was no art centre, no art history, just one artist in residence. Today we could have the finest art museum of any university in Canada.

Ideally, the director should be able to weld the interests and needs of six entities, the art centre and its staff, the department of art-history, our working artists, the laboratory of restoration, the Queen's community, and the Kingston community. Our several recent directors all have been conscientious, intelligent and hard-working, but they have lacked the breadth to pull all these together. For instance, there has been almost no collaboration between art-history and the art centre, or between our artists and the art centre.

To me, the ideal art museum at any college has been the Museum at Oberlin, which--though much smaller--competes successfully with giants such as Harvard, Yale, New York University. My dream has been to help make Queen's the Oberlin of Canada.

What made Oberlin so great? One man, the late Professor Wolfgang Stechow. When he joined Oberlin some 40 years ago, it was a small college, distinguished mainly for its excellence in music. Today Oberlin has become a byword for excellence in art-history and art conservation. Its museum and collection are superb. More important still, there are around the world hundreds of Oberlin graduates in many important academic and museum positions, and the world is a



Vice Principal James Bennett  
Queen's University  
January 13, 1983  
Page Two

better place because of Oberlin. Of course this was not all the work of one man, but I doubt that Oberlin would be what it is, had it not had the good fortune to bring Stechow to its faculty and museum.

How could Queen's find such a man to head our art centre? Perhaps we already have a young man with such promise, David McTavish, professor of art history. His interests are wide, Renaissance and Baroque art, modern art, paintings, drawings, prints. He has an excellent eye for quality in art. He is very interested in people and has much enjoyed leading our summer workshop in Venice. He is highly respected by his peers. The curator of paintings at the National Gallery of Canada told me with some vexation recently that the Gallery had tried to bring him to Ottawa and had failed. He is a graduate of one of the finest schools of art history, the Courtauld Institute in London. Recently he worked on the catalog of Italian drawings in Toronto, one of the finest catalogs of its kind. Most important, he is interested in people and their relation to art. In short, I believe that he has the capacity to make our Agnes Etherington Art Centre the finest of its kind in Canada.

Best personal regards.

Sincerely,

Alfred Bader

AB:mmh



*Chemists Helping Chemists in Research and Industry*

## **aldrich chemical company, inc.**

Dr. Alfred Bader  
Chairman and  
Chief Executive Officer

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Queen's University  
Kingston, Ontario, Canada  
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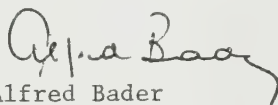
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Best personal regards.

Sincerely,

  
Alfred Bader

AB:mmh

To: Note for File



From: Grace Bastianutti

Queen's University Memorandum

Date: October 23, 1986

Subject:

Re: Dr. Alfred Bader/The Friends of Queen's University Inc.

Spoke with Dr. Norman Garand today. As of January 8, 1986, there was \$148,986 in the kitty.

Money used from above total:

|                        |            |
|------------------------|------------|
| Dosso Dossi painting   | \$45,000   |
| M. Hatcher Books       | \$40,000   |
| Cdn. Soc. of Chemistry | \$28,000   |
|                        | _____      |
|                        | \$ 113,000 |

Balance -----\$ 35,986





# Convocation Queen's University at Kingston

November 1, 1986

## Presentation by the Principal

MADAM CHANCELLOR:

By authority of the Senate, I have the honour to present to you that he may receive at your hands the degree of Doctor of Laws, *honoris causa*,

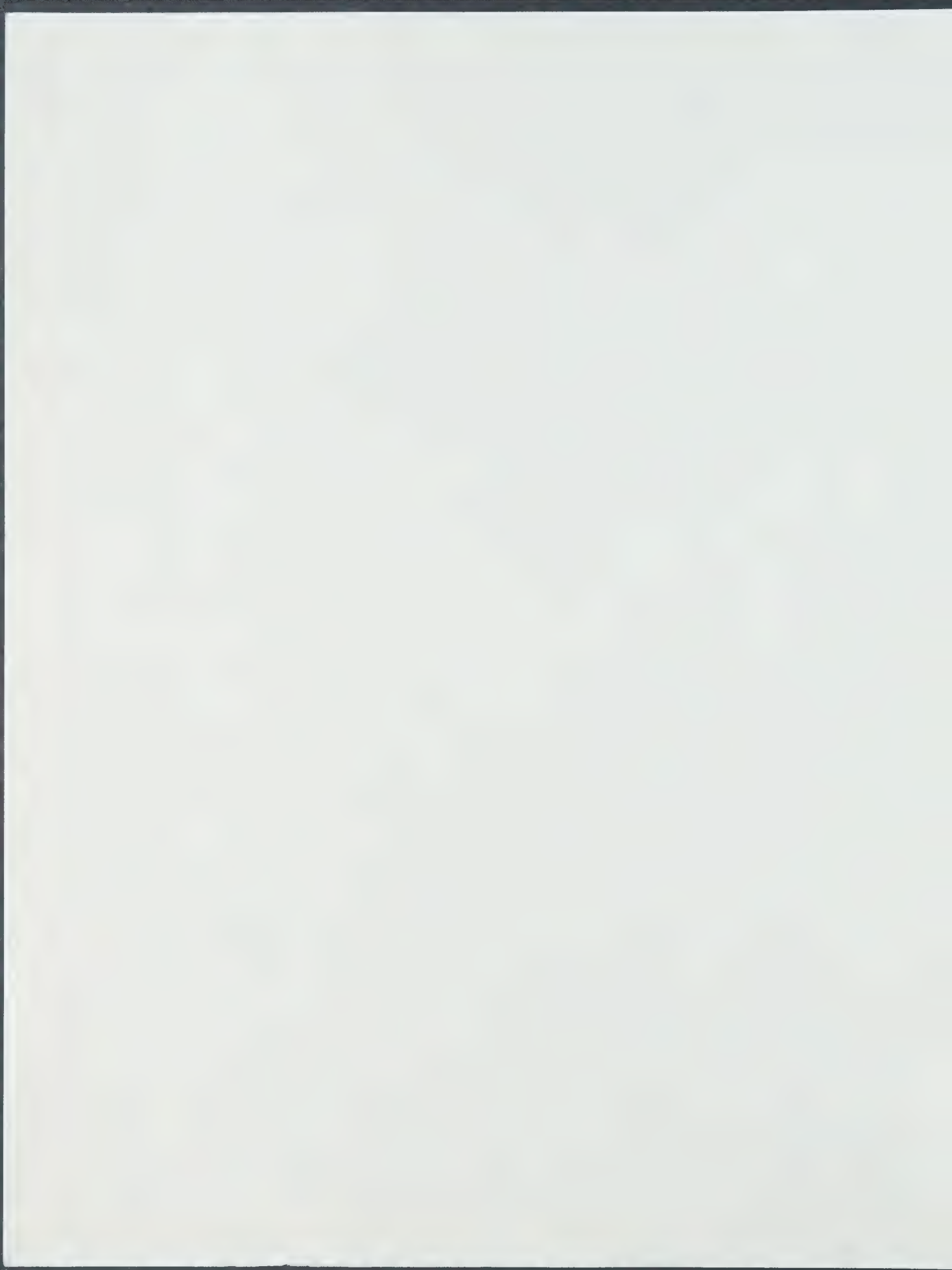
### Alfred Bader

born in Vienna graduate of this university in engineering chemistry and history and of Harvard in chemistry eminent research chemist whose scholarly zeal bonded with an acute entrepreneurial talent to found and build a remarkable company supplying much of the world-wide demand for specialized organic chemicals a prolific inventor and science author, he holds more than a score of patents and in 1983 won from his home city of Milwaukee its Engineer of the Year Award while achieving phenomenal success as a businessman and scientist he has led an openly triple life as biblical scholar, art historian, art collector extraordinary

with matchless devotion to this university he has acquired and bestowed upon the Agnes Etherington Art Centre a cornucopia of old master works which makes Queen's the envy of its peers in Canada

he has long maintained a generous interest in the departments of chemistry and art, has served for ten years as a university trustee, has delighted large and attentive audiences with wonderfully entertaining public lectures on collecting and restoring old paintings

and in every possible way conveying to all who cross his path the exquisite pleasure he takes in sharing with his fortunate Alma Mater the marvellous harvest of his diverse enthusiasms.



Queen's University  
at Kingston

Since it has been declared that

**Alfred Bader**

is a worthy recipient of the Degree of

**Doctor of Laws**

it is the wish of the Senate that this Degree be granted

with all its rights and privileges

in witness thereto the seal of the Senate having been affixed,

we by the Senate's authority have signed our names below

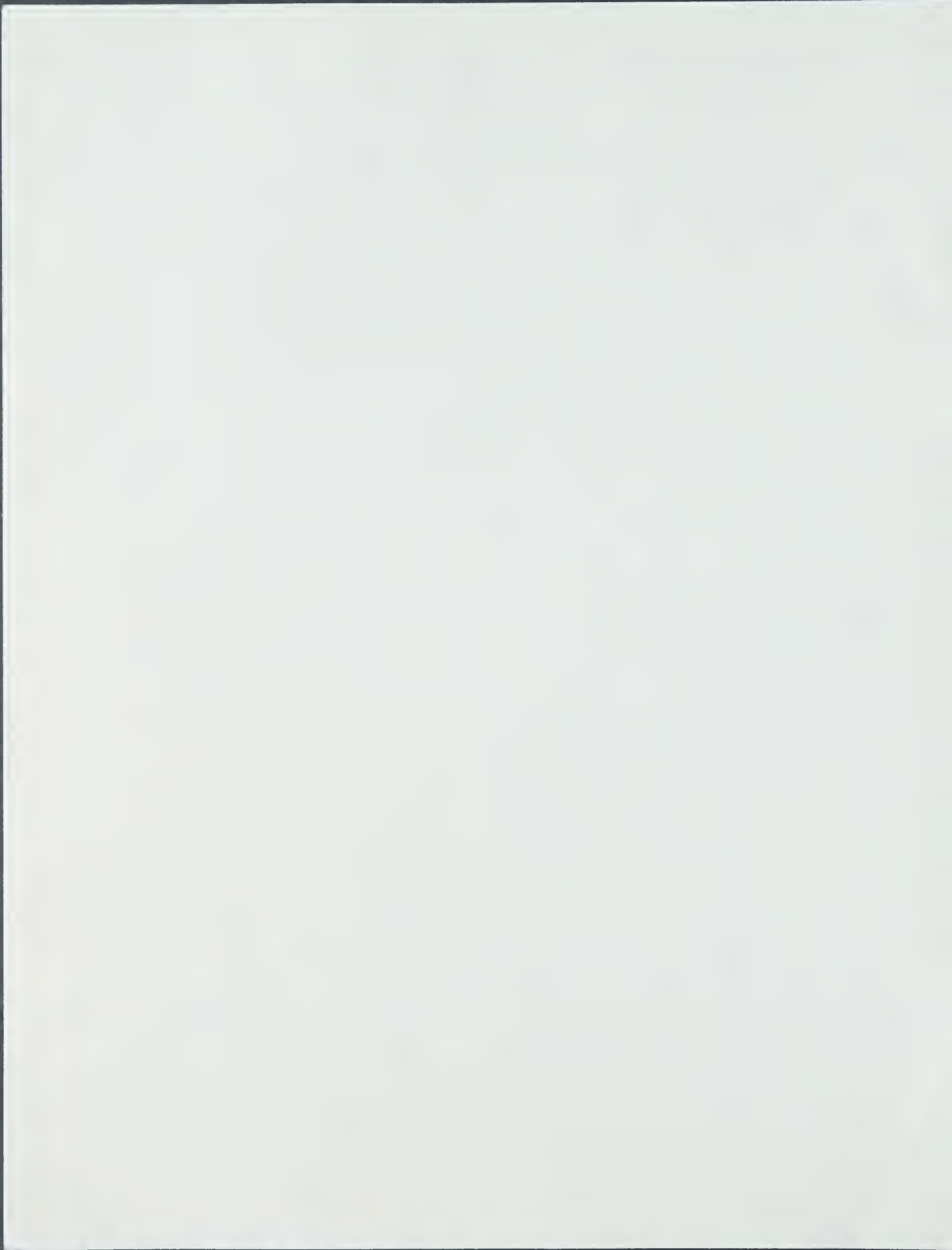


NOVEMBER 1, 1986

*Agnes M. Bevidickson*  
Chancellor

*[Signature]*  
Principal

*Margaret Honey*  
Secretary of the Senate



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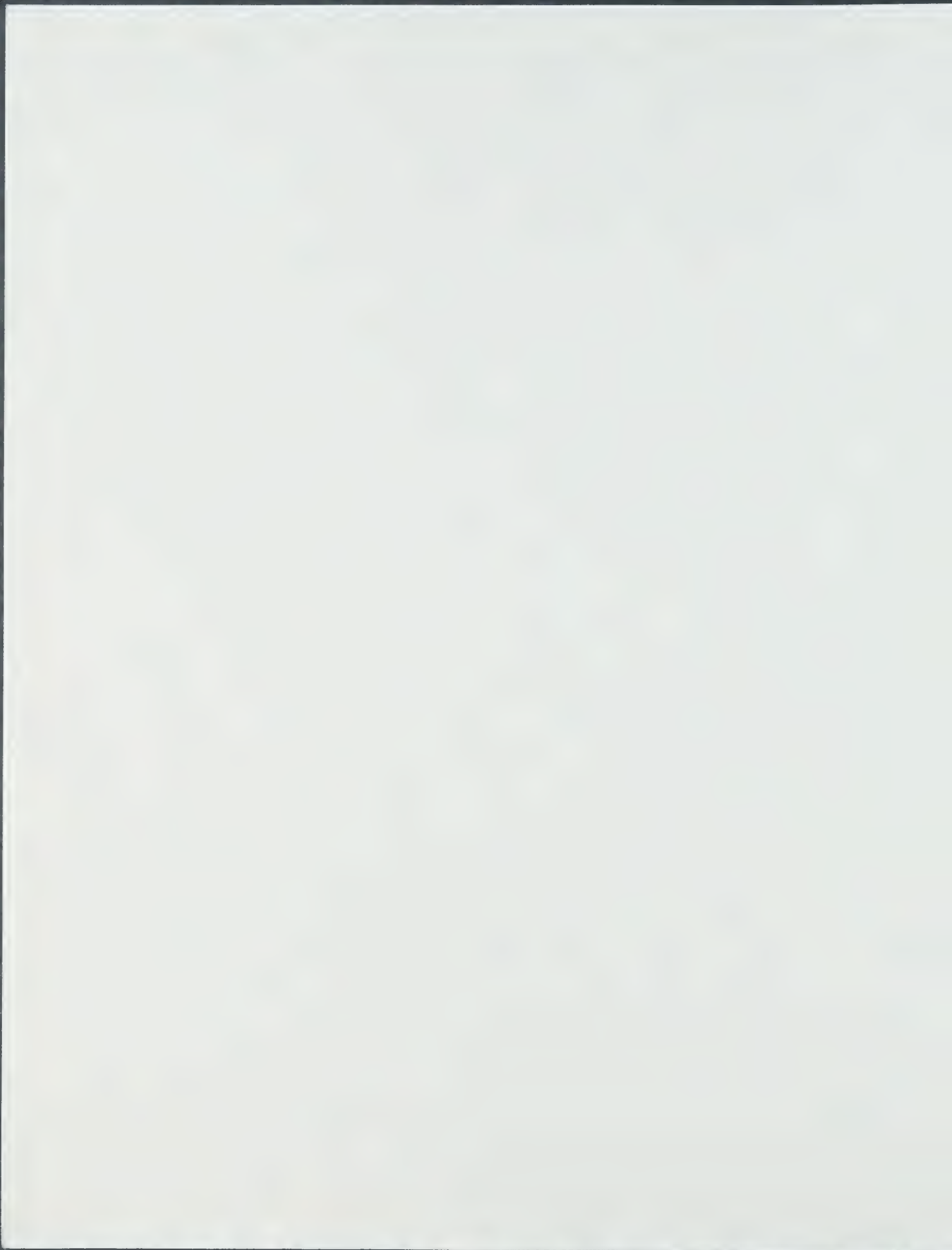
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Queen's University  
at Kingston

Since it has been declared that

**Alfred Bader**

is a worthy recipient of the Degree of

**Doctor of Law**

it is the wish of the Senate that this Degree be granted

with all its rights and privileges

in witness thereto the seal of the Senate having been affixed,

we by the Senate's authority have signed our names below

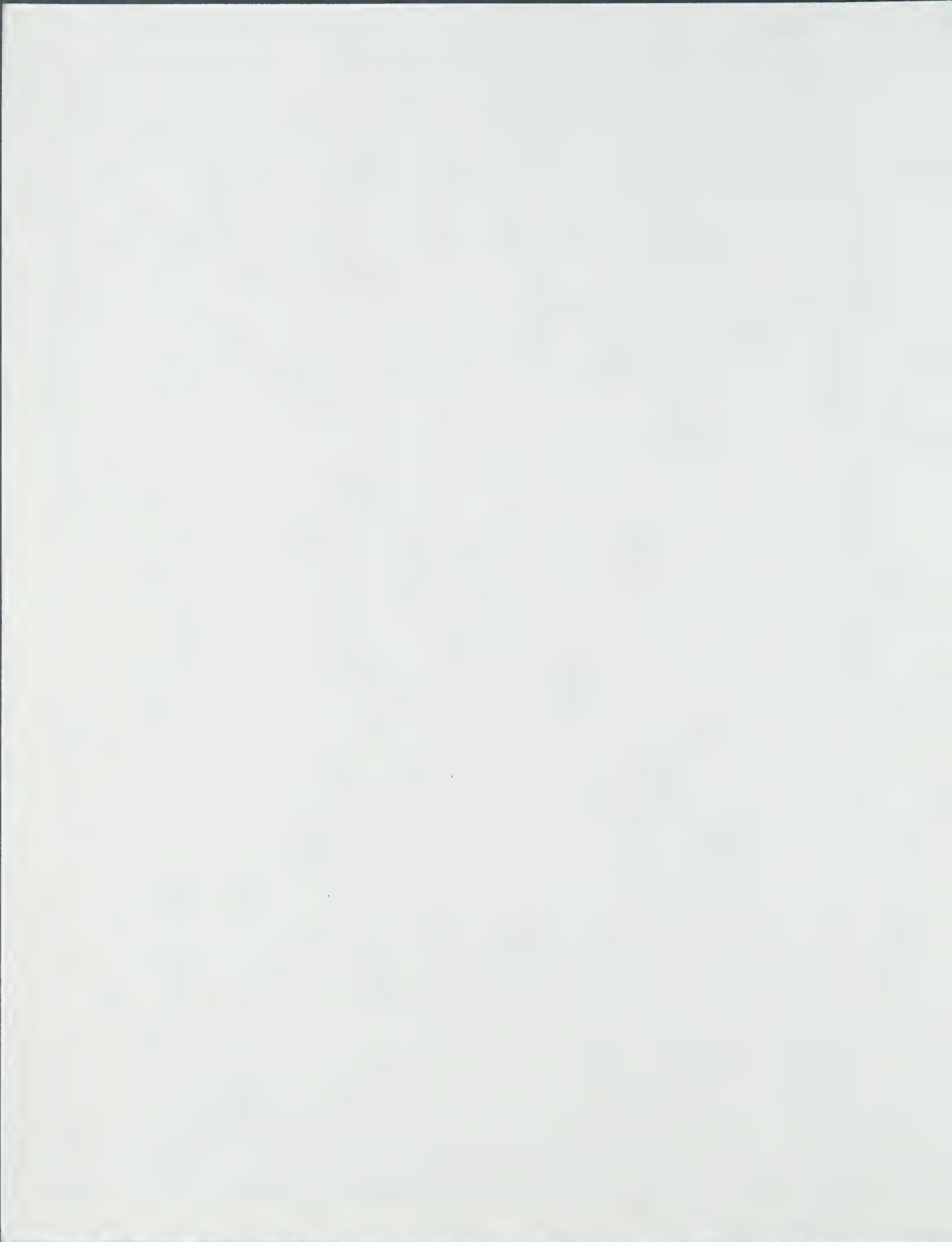


NOVEMBER 1, 1986

*Cygnus M. Beaudin*  
Chancellor

*[Signature]*  
Principal

*Margaret Henry*  
Secretary of the Senate







Jean Bruce'67



Dr. M. Law'64

David Peterson. The 11-member commission is responsible for setting policy, approving budgets and making long-range plans for the 15 Ontario provincial parks from Adolphustown in the west to Charlottetown and Glengarry parks in the east, as well as Fort Henry and Upper Canada Village. George was the recent recipient of the Kingston Award. (See At the Branches.)

**Thomson:** Dr. Mary Ellen 'Molly' (Baker) Thomson, Arts'59, (MSc McGill), Lachine, Que., received her PhD (Epidemiology and Biostatistics) from McGill in the fall of 1985.

## 1960-69

**Bruce:** Jean Bruce, MA'67, Ottawa, author of *Back the Attack!*, and Joan Finnigan, Arts'50, BA'67, author of *Legacies, Legends and Lies*, were winners of the Ottawa-Carleton Award, presented at the Ottawa Book Festival in April.

**Bunt:** Dr. Richard B. Bunt, Arts'68 (MSc, PhD Toronto), Saskatoon, has been appointed Head of the Department of Computational Science at the University of Saskatchewan.

**Carty:** Donald J. Carty, Arts'68 (MBA Harvard), Vancouver, a Queen's University Councillor, has been elected to the Board of Directors of CIP, a Montreal-based forest products company. Mr. Carty is President and CEO of Canadian Pacific Air Lines.

**Chart:** Edwin J. Chart, PEng, Sc'61, Willowdale, Ont., has been appointed Vice-President, Waste Management Services of MacLaren Engineers. He has been with MacLaren for 25 years.

**Clarke:** Dr. Heather F. Clarke, NSc'66 (MN, PhD Washington), has been appointed Chief, Family and Child Health, Health Promotion Directorate of Health and Welfare Canada. Prior to this she has served as a consultant with the World Health Organization and the International Council of Nurses. Heather has also been active on local, provincial and national association boards of nursing, public health and health education and has taken a special interest in native people's health.

**Genest:** Dr. Jacques Genest, LLD'66, was awarded an honorary degree from Rockefeller University for his research contributions in the mechanisms of high blood pressure and for the creation of the Clinical Research Institute of Montreal.

**Gordon:** Michael H. Gordon, Law'67 (BA, MA, UNB), Toronto, has departed from the Beard, Winter, Gordon partnership and

(Continued on p. 44)

# Kingston's First Brew Pub Has 'Real Ale'

By Ken Cuthbertson

If you'll pardon the pun, there's something new brewing on the Kingston pub scene these days, thanks to part-time Queen's Anatomy professor Ron Easteal, MSc'71, PhD'82, and his three business partners.

The four men are co-owners of the Kingston Brewing Company — more commonly known as the Clarence House — Kingston's first "brew pub," which is now open downtown. Recent changes in the provincial liquor laws made it legal for pub owners to brew their own beer, as long as it's sold and consumed on the premises.

Canada's first brew pub opened in Vancouver in the spring of 1982 and the idea has slowly spread eastwards. The concept of in-house brewing is an age-old one in Britain and Europe and has been given the go-ahead in four provinces aside from Ontario. The Clarence House is this province's second; the first opened in Welland, just hours ahead of Kingston's.

Easteal, who emigrated from England 20 years ago and calls himself "a Canadian with a funny accent," has long been intrigued with the idea of having his own brew pub. He had it in the back of his mind when he co-founded another popular pub, The Pilot House, a few years ago. So when he and his partners raised the \$100,000 needed to buy brewing equipment from a western Canadian firm, Easteal went back to England to take a brewer's course. He's confident local beer lovers will develop a taste for his product. "It's always fresh," he says. "It comes to the customer via a direct line to the conditioning tank in the back of the pub."

For now, the Clarence House will offer an ale and a lager, which Easteal can tailor to suit the tastes of local drinkers.

## Hall of Fame Game 1960-61 Gaels Reunion

All Golden Gaels coming for their quarter-century reunion are reminded that a block of rooms is being held at Howard Johnson's hotel in the name of GORDON SIMESTER. Please make your own individual reservations.

See you at the get-together before the Queen's/Bishop game!



Ken Cuthbertson

Anatomy professor Ron Easteal, MSc'71, PhD'82, is a co-owner and brewmaster at the Clarence House, one of Ontario's first brew pubs. Experts Easteal (left) and Todd Sweeney of Queen's parking authority quaffed a couple of pints of Easteal's brew at the pub's recent opening.

He points out that the beer he will be brewing isn't what you get in a bottle of regular commercial product. It's not filtered, pasteurized, or treated with chemicals, artificial flavours, or carbonation. What you taste is what you're getting: barley-malt, water, and hops.

Easteal says it takes about eight days to brew an ale and about two-and-a-half weeks for a lager; the alcohol levels are about 4% and 5% respectively — about the same as for comparable commercial products. The lager will be sold chilled and the ale at cellar temperature.

Easteal and his partners are members of Campaign for Real Ale (CAMRA), an Ottawa-based lobby group with a national membership of 3,500. The group has lobbied provincial governments to relax the laws in favour of small-scale distribution breweries and brew pubs. CAMRA's guiding philosophy is aptly summarized by a sign on the wall of the Clarence House:

"This shop is dedicated to those who appreciate the art of drinking rather than the act of swallowing."



At Spring Convocation, Prof. Karl VanDalen, Sc'57 (left), hoods his son Mark, Sc'86. Both graduated in Civil Engineering. Both won the Wolff Prize established by Dr. Alfred Bader, Sc'45.

## Father and son win Wolff Prize 30 years apart

Dr. Alfred Bader, Sc'45, Arts'46, of Milwaukee has written to point out an intriguing coincidence in the recent awarding of the Martin Wolff Prize which he presented to Queen's years ago in a good friend's name.

Dr. Bader tells us that last year's winner, Mark VanDalen, Sc'86, is the son of a previous winner, Karl VanDalen, Sc'57. The coincidence came to light when Mark wrote to thank his benefactor:

"The prize holds even more meaning (than financial) for me since my father won it, too, as he was about to enter his fourth year in 1956. ...I have already enjoyed my schooling in my father's field and look forward to a career in civil engineering." Karl VanDalen is a Professor of Civil Engineering at Queen's and an assistant to the Vice-Principal Services.

Martin Wolff, after whom the prize is named, was English-born and fought with distinction in the Boer War, winning the Queen's Medal with five bars. In 1906 he came

to Canada, where he worked for the railways and served the government during the First World War. In the 1940s he became a mentor to Alfred Bader, then a young immigrant, and upon his death in 1948 left him \$1,000, which Bader generously used to capitalize the Wolff Prize at Queen's. The gesture was particularly appropriate, he thought, because Queen's and Wolff had both shaped the course of his life and because one of Wolff's daughters, Rosetta Elkin, had graduated with Arts'45.

In a letter to Mark VanDalen, Dr. Bader reflected that Martin Wolff was an orthodox Jew to whom the ancient Hebrew saying, "The memory of the righteous is a blessing," would have real meaning. "I am happy that you and your father were blessed in some small measure through his memory."

Dr. Bader has since doubled the endowment of this prize, one of several he has established at Queen's and other universities.

## Fifth Season for Greg's Playhouse

It's Queen's people "whodunnit" in the Thousand Islands Playhouse production of Anthony Shaffer's popular murder mystery *Sleuth*. Actors Greg Wanless, Arts'62, a Drama Department instructor, and Drama head David Kemp, Arts'73, are the most visible, but behind the scenes four other Queen's alumni are handling key roles in the play. In addition to Kemp and Wanless, who's also the theatre's founder and Artistic Director, Queen's grads include actor-director Morison Bock, Arts'71, designer Reginald Bronskill, Arts'82, stage manager Kathryn MacKay, Arts'76, and assistant stage manager Sabina Steffensen, Arts'85.

*Sleuth*, which runs through July 19, is one of five plays being presented in the five-year-old summer theatre's 26-week season. Wanless started the theatre in 1982, when he leased Gananoque's old Canoe Club for one dollar per year. Since then, he and his backers have spent substantial amounts of time and money renovating and upgrading the building, which nestles beside — almost on — the scenic St. Lawrence River right in Gananoque and only a half-hour's drive east of Kingston. The theatre now seats 381 in air-conditioned comfort, yet retains a nice feeling of intimacy. Audiences have been growing each season — old faithful fans and new tourists.

As Wanless points out with pride, since its inception, the Playhouse has primarily employed Queen's students and graduates. The remaining plays this season include Oscar Wilde's comedy *The Importance of Being Earnest*, A.R. Gurnsey's comedy *The Dining Room*, and an adaptation of a Flanders and Swan musical revue, called *Have Some Madeira, M'Dear* (starring David Kemp). For information about tickets and play dates, call (613) 382-7020.



Greg Wanless'62

## 1960s (continued)

is now a partner in the law firm of Shibley, Righton & McCutcheon, where he restricts his practice to corporate labour relations law.

**Hennigar:** David J. Hennigar, MBA'62, Halifax, was appointed Vice-Chairman of the Board of Directors, National Sea Products.

**Hopkins:** Len Hopkins, Arts'60, Petawawa, Ont., was the guest of honour at a roast celebrating his 20th anniversary as the Liberal MP for Renfrew-Nipissing-Pembroke federal riding.

**James:** Dr. William James, Meds'63, Ottawa, has been appointed President of the Board of Directors, Children's Aid Society of Ottawa-Carleton. Dr. James has just completed a term as President of the Ottawa Academy of Medicine.

**Lambkin:** Kenn Lambkin, Com'69, Richmond, B.C., is the President of his own new company, Techstyle International, which imports and wholesales skiwear and other textile garments.

**Law:** Dr. Maureen Law, Meds'64, Ottawa, Associate Deputy Minister, Health and Welfare, was one of five to receive the Outstanding Achievement Award, the highest award in the public service.

**O'Farrell:** Larry O'Farrell, Arts'68, and Renee O'Farrell, Arts'69, Ed'72, Kingston, were both winners at the 52nd Annual Eastern Ontario Drama League Festival. Larry won the Best Director Award and Renee won the Best Actress Award with Dominino Theatre's presentation of *Bethune*.

**O'Neil:** Erl O'Neil, Sc'61, Weston, Ont., received an honours certificate in Psychology from UWO in 1975 and became a Registered Massage Therapist (Ontario) in 1982. He married Jenny Simonsen ARCT (BA, UWO; MA, U of T), in 1985. Erl teaches at the Sutherland-Chan School & Clinic in Toronto and Jenny teaches at Humber College.

**Plumley:** Kent H.E. Plumley, Sc'60, Law'63, Ottawa, has joined the law firm of Lang, Michener, Cranston, Farquharson & Wright as a partner in its newly opened Ottawa office. Since 1984 he has been with the Mitel Corporation and since 1970 had been a partner with Gowling & Henderson. He is the President of the Canadian Tornado Assn., a member of the International Committee of the International Tornado Assn., and Chairman, Government Liaison Committee, Canadian Yachting Assn.

**Price:** M.S. Toby' Price, Arts'63, Dorval, Que., is Chief of Staff to the Hon. Pierre MacDonald, Minister of External Trade and Technology in the Province of Quebec.

**Smeaton:** Rev. Dr. Ronald C. Smeaton, Theol'63, (DMin Drew), Guelph, Ont., has been involved in self-directed continuing education for the past three years in the area of ancient Egyptian life and religion. He is in the process of learning to read hieroglyphic inscription and script. His congregation at Norfolk St. United Church has awarded him a three-month study leave, beginning in 1988, to research at the Cairo Museum and a number of significant sites

John W. Bannister,  
Secretary, Board of Trustees

Queens University  
Kingston, Canada  
K7L 3N6

May 18, 1976.

Dr. A. R. Bader,  
President,  
Aldrich Chemical Company, Inc.,  
940 West St. Paul Avenue,  
Milwaukee, Wisc. 53233

RECEIVED  
MAY 28 1976  
ALDRICH CHEMICAL CO., INC.

Dear Dr. Bader:

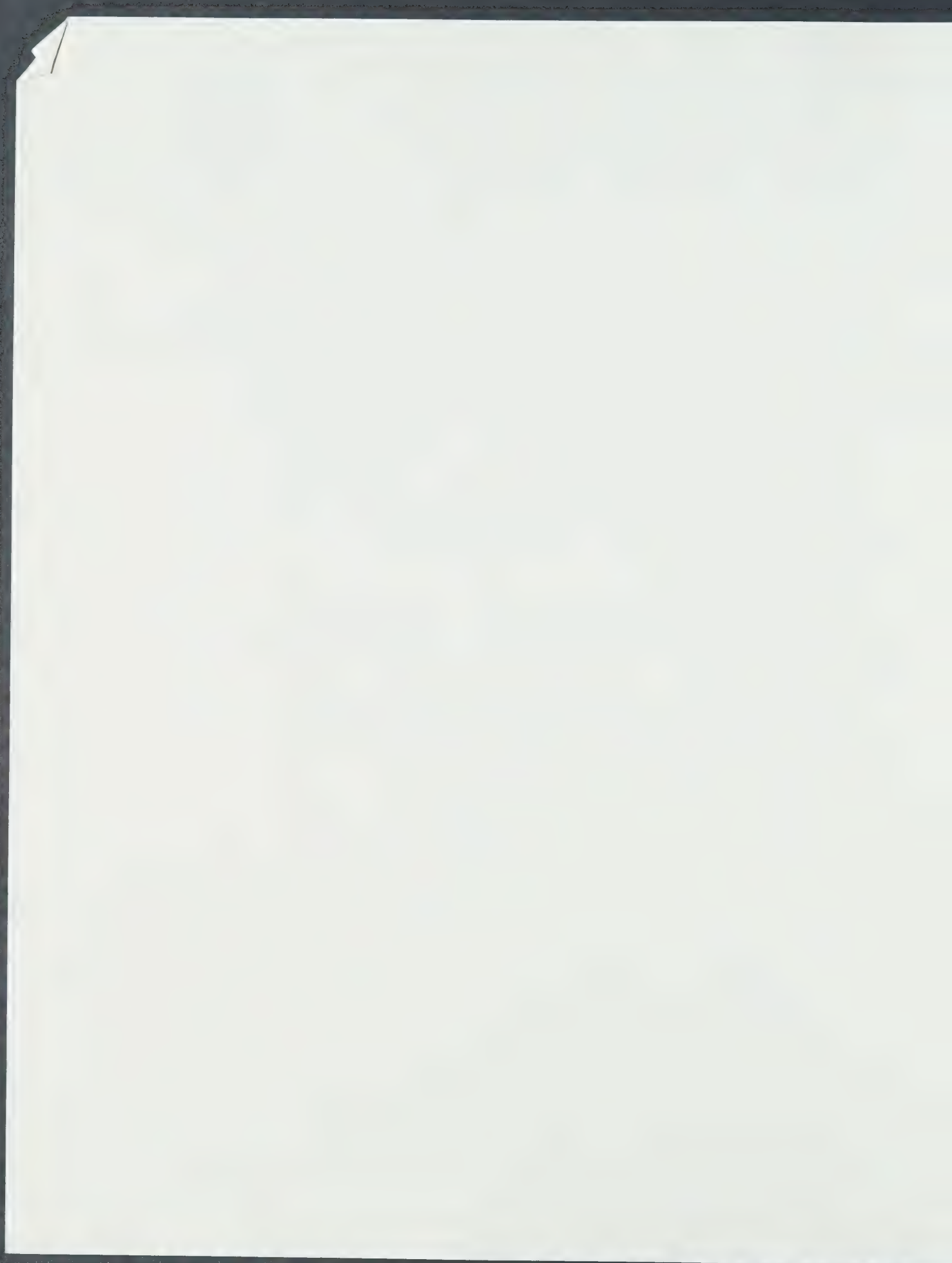
At a meeting of the Board of Trustees held on May 14/15, 1976, the Board was informed of your continued interest in the Agnes Etherington Art Centre and your recent gift of \$23,000 for the purchase of paintings for the Centre.

The Board has asked that I convey to you its warm appreciation for this gift.

Yours sincerely,

JWB/ga

  
John W. Bannister,  
Secretary.



SECRETARY OF THE UNIVERSITY

Queen's University  
Kingston, Canada  
K7L 3N6

February 18, 1975


Dr. A. Bader  
President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Avenue  
Milwaukee, Wisc. 53233

Dear Dr. Bader:

At a meeting of the Board of Trustees held on February 14/15, 1975, the Board was informed of your gift of \$4,800.00 to cover the purchase of a painting entitled "The Bible Through Dutch Eyes", by Turchi.

On behalf of the members of the Board, may I express their gratitude to you for this continuing evidence of your interest and valuable contributions to the University's Art collection.

Yours sincerely,

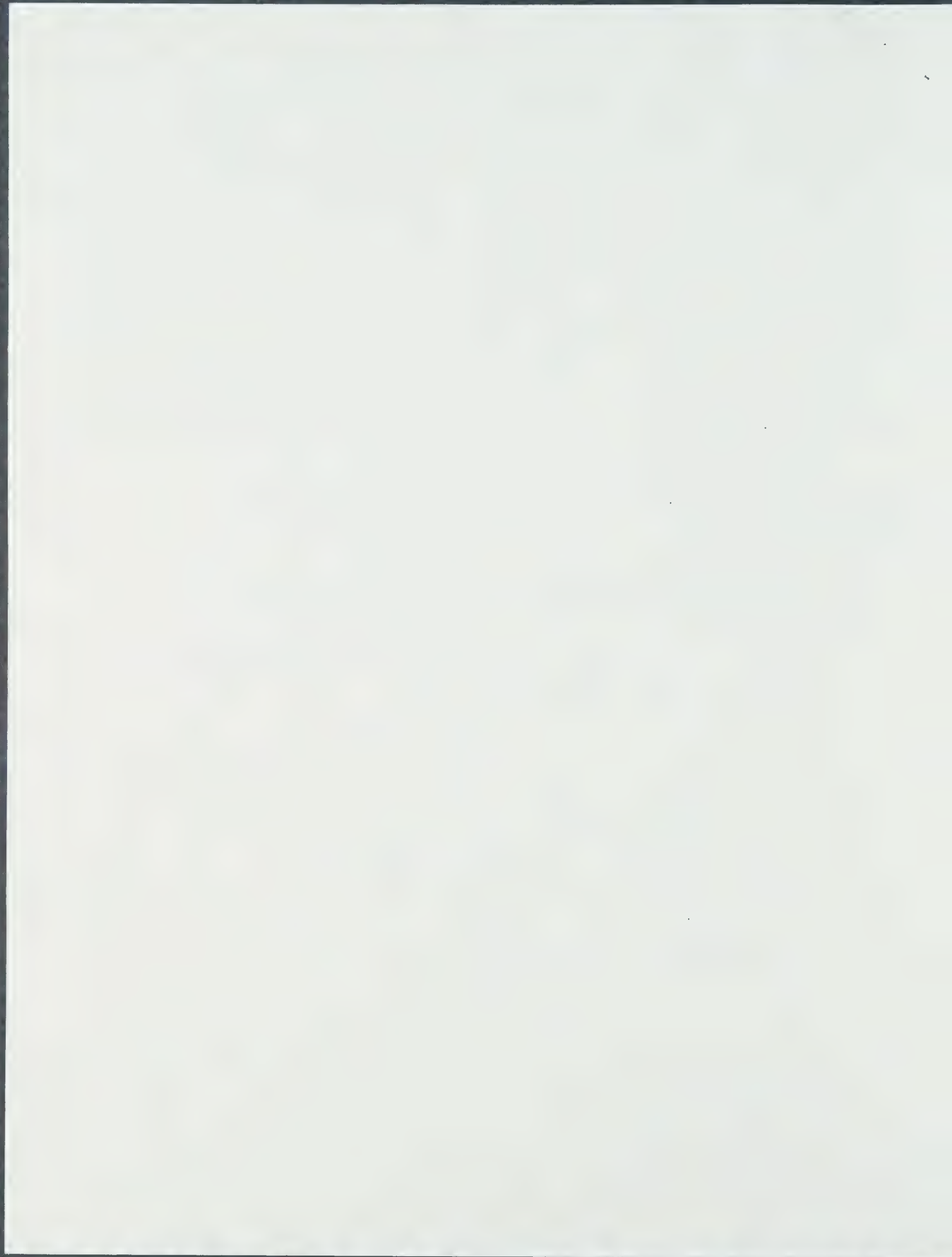


John W. Bannister

JWB/bcc

cc: Dr. R. L. Watts  
Mr. J. M. Courtright  
Mr. M. Gill  
Mr. Michael Bell, Director of the Agnes Etherington  
Art Centre

RECEIVED  
FEB 27 1975  
ALDRICH CHEMICAL CO., INC.



Secretary of the Board

Queen's University  
Kingston, Canada  
K7L 3N6  
November 19, 1974.

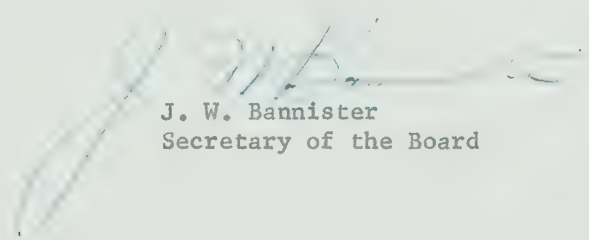
Dr. A. R. Bader, President  
Aldrich Chemical Co., Inc.  
940 West St. Paul Avenue  
Milwaukee, Wisc. 53233

Dear Dr. Bader:

The Board of Trustees of Queen's University was informed at a meeting held on October 26, 1974, of your donation of \$4,000 to cover the acquisition of a painting for the Agnes Etherington Art Centre.

I have been asked to thank you on behalf of the Board for this further evidence of your continuing interest in the University, which together with your previous gifts of art, has greatly enhanced the Agnes Etherington Art Centre collection of works by old masters, and which has been a very important element in the teaching of the history of art at the University.

Sincerely,



J. W. Bannister  
Secretary of the Board

c.c. J.M. Courtright  
H. Hamilton  
Dr. R. L. Watts  
Mr. Michael Bell

RECEIVED

NOV 25 1974

ALDRICH CHEMICAL CO., INC





RECEIVED

DEC 20 1975

ALDRICH CHEMICAL CO., INC



VICE-PRINCIPAL  
(DEVELOPMENT AND INFORMATION)

Queen's University  
Kingston, Canada  
K7L 3N6

December 19, 1975

*Dear Norman,*

Today Mrs. Frances Smith of the Agnes Etherington Art Centre conveyed to me Dr. Alfred E. Bader's enclosed gift to the Friends of Queen's University, Inc., of one thousand shares of Sigma-Aldrich Corporation stock, dated December 9, 1975. Along with the certificate is a copy of an opinion from Foley & Lardner of Milwaukee that disposition of the shares is subject to rule 144 of the Securities Act of 1933.

I was pleased to learn that today an over-the-counter unit value in New York City for individual shares of Sigma-Aldrich runs between  $\$26\frac{1}{4}$  and  $\$26\frac{3}{4}$ .

With every good wish,

Sincerely,

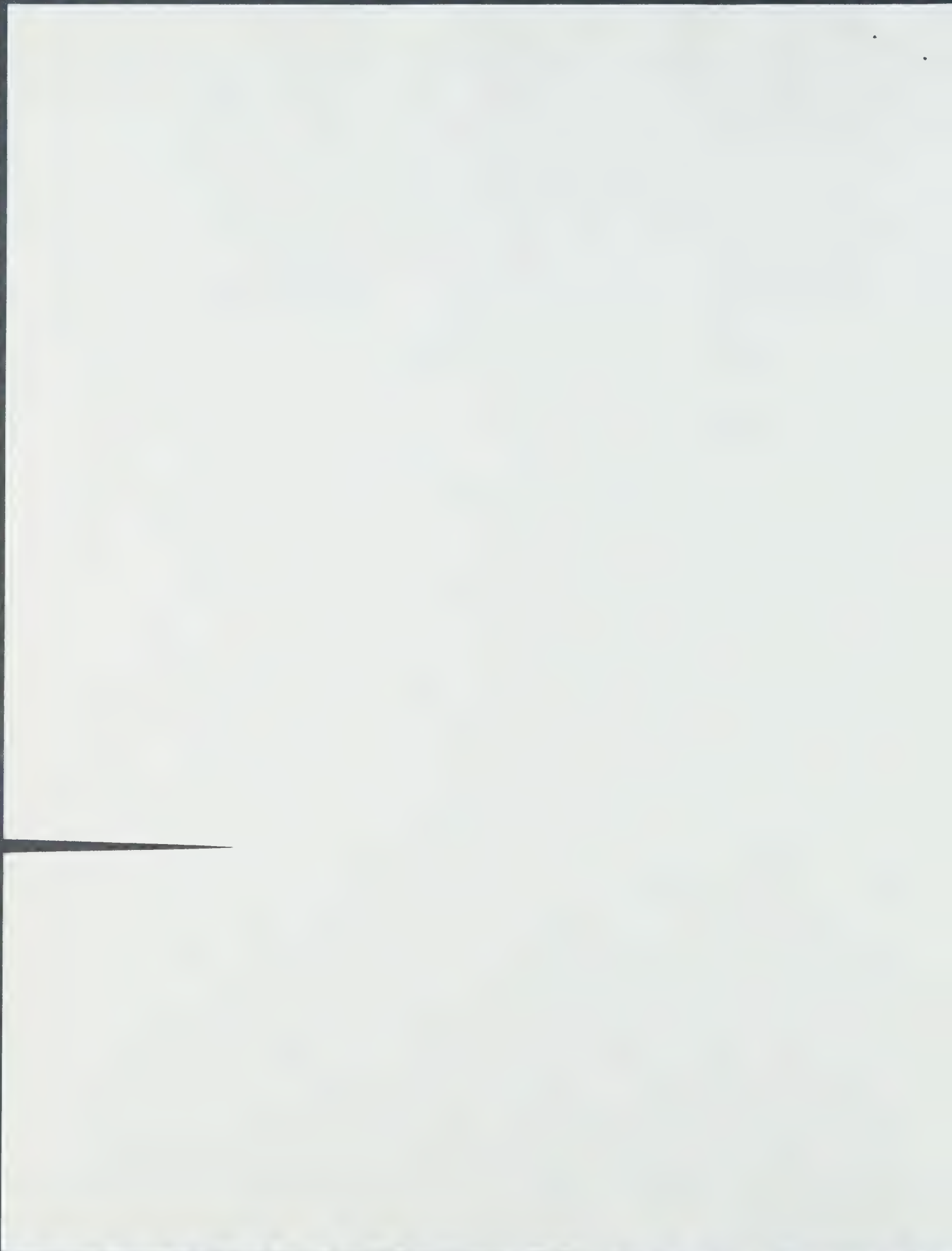
A handwritten signature in cursive script, appearing to read 'Jim'.

J. M. Courtright

Dr. Norman D. Garand,  
President,  
The Friends of Queen's University, Inc.,  
33 Fifth Avenue,  
New York, N.Y. 10003, U.S.A. (Registered mail)

Encls.

cc. ✓ Dr. Alfred R. Bader.



VICE-PRINCIPAL  
(DEVELOPMENT AND INFORMATION)

Queens University  
Kingston, Canada  
K7L 3N6

April 29, 1975.

PERSONAL

*Dear Dr. Bader,*

Greetings from Queen's University! Mrs. Frances Smith at the Art Centre has told me the good news that you have found another valuable painting which the Agnes Etherington Art Gallery will be delighted to have here at the University.

I understand it is the "Sacrifice of Manoah" by Govaert Flinck (1616-1660), a pupil of Rembrandt, that is now in Milwaukee, and that the price of \$14,000. is quite reasonable.

Yesterday, I spoke to Dr. N. Garand of the Friends of Queen's University in New York City who is happy to support this purchase. He tells me he has available some \$5,969. in cash for this purpose.

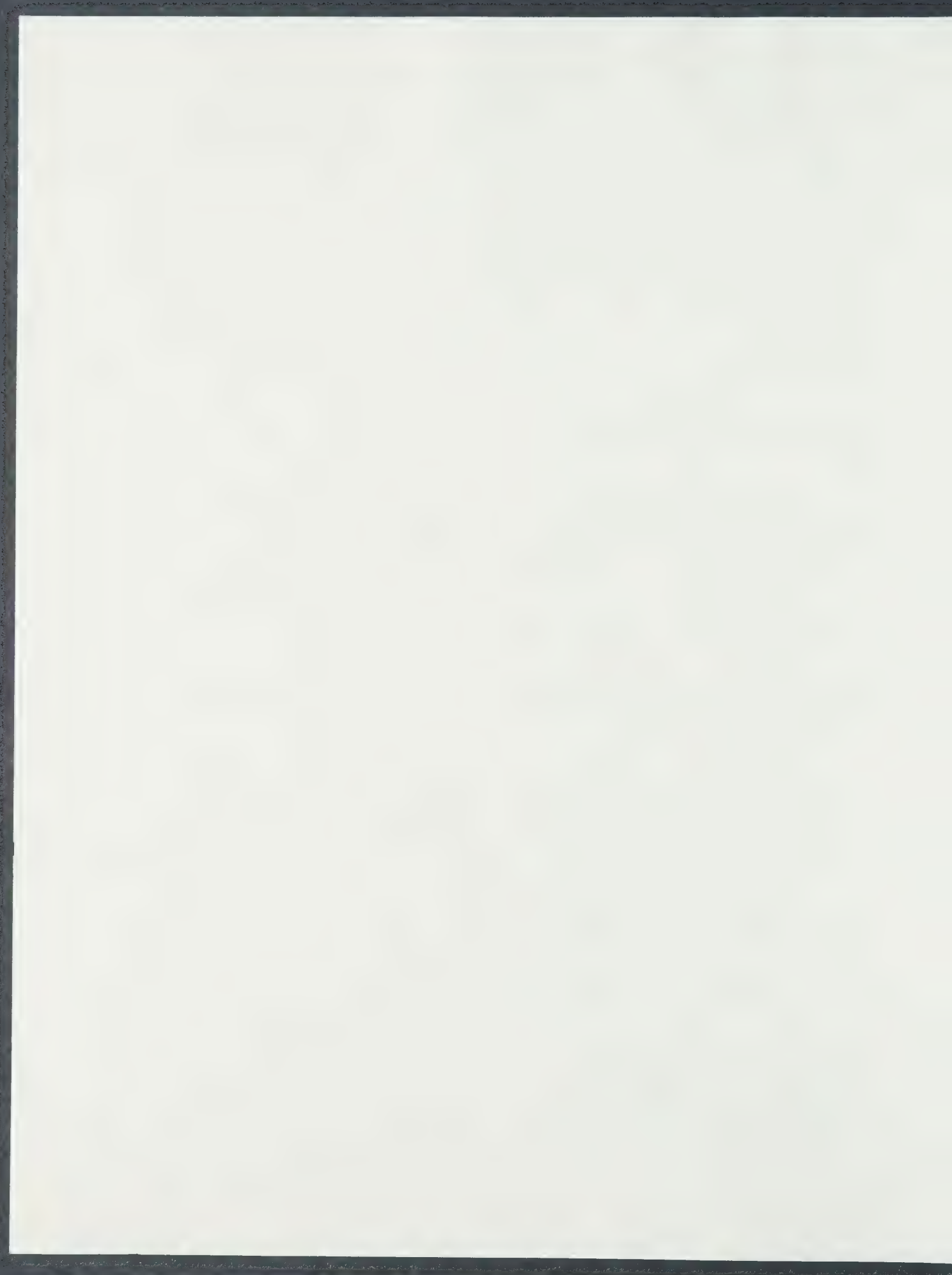
In addition he noted that the Friends of Queen's University have on hand some 900 shares of Aldrich Chemical. If you will be good enough to ask an appropriate broker in Milwaukee to sell 200 shares on behalf of Dr. Garand this will probably provide more than enough to complete the transaction. I understand also that you may wish to make a further donation.

All of us at Queen's are extremely pleased at your continuing interest in the Art Gallery here. Your generous support is deeply appreciated and gratefully acknowledged.

I believe your class reunion is scheduled for the weekend of October 4, this year.

Dr. Alfred Bader,  
Curator of the Bible Show,  
Milwaukee Art Center,  
750 N. Lincoln Memorial Drive,  
Milwaukee, Wisconsin,  
53202, U.S.A.

*Mo 7 1-6pm  
Tiff 12 Ave  
37 10003  
212 GR5 2002*

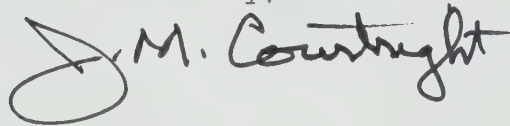


- 2 -

I look forward to the opportunity to meet you on that occasion. Incidentally, Dr. Garand tells me he will be here then for the class reunion of Medicine 1940. Perhaps we can all find time for a rendezvous.

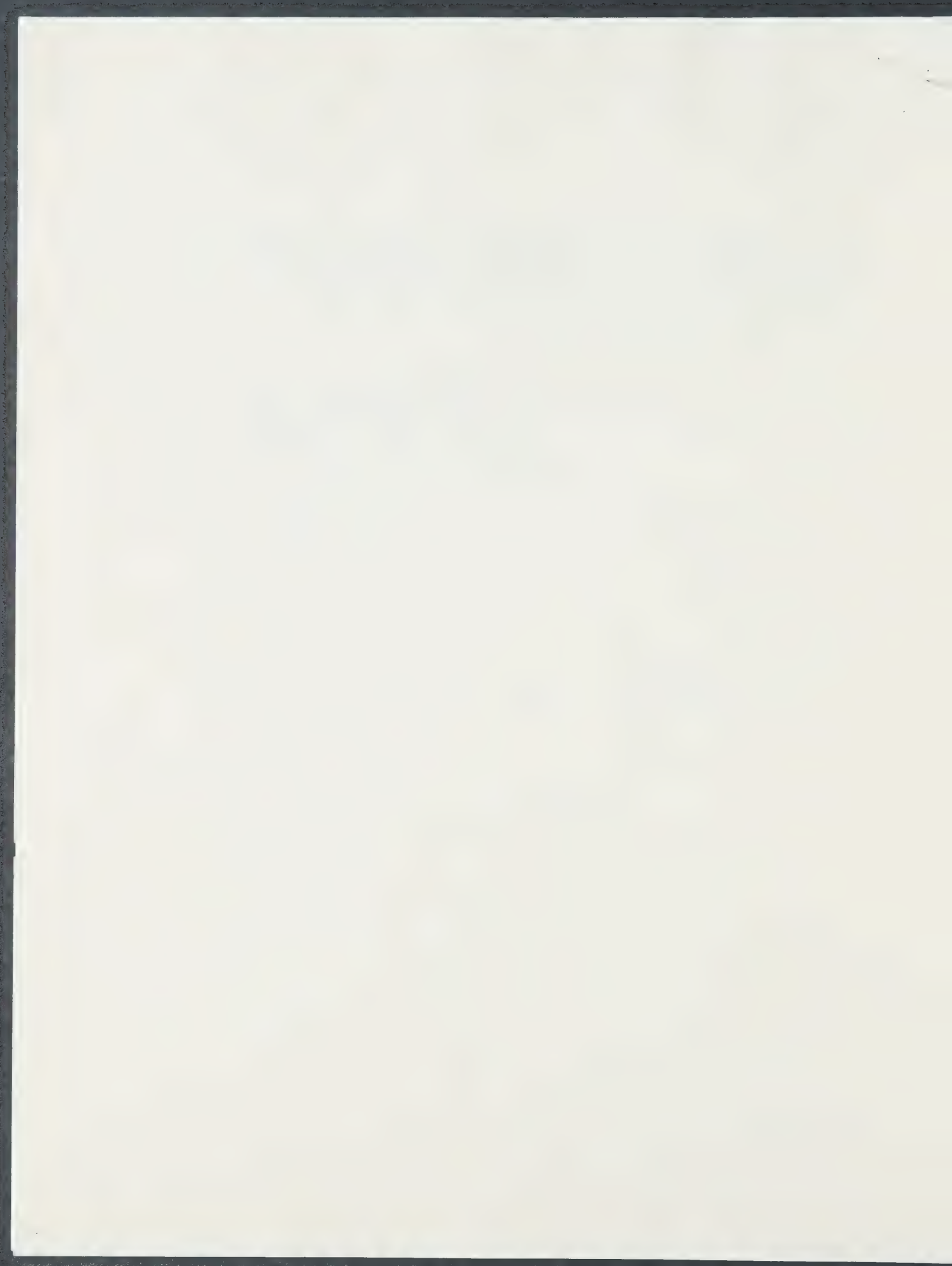
With every good wish.

Sincerely,

A handwritten signature in black ink, reading "J. M. Courtright". The signature is written in a cursive style with a large, looping initial "J".

J. M. Courtright.

jb  
cc Dr. N. Garand  
Mrs. Frances Smith



February 4, 1976

Mrs. Frances K. Smith, Curator  
AGNES ETHERINGTON ART CENTRE  
Queen's University  
Kingston, Ontario  
Canada K7L 3N6

Dear Frances:

It was such a pleasure to have Professors Polzer and McTavish as our house guests; please thank them again for coming to visit with us.

Professor McTavish picked three paintings about which he had no doubt whatsoever, and I concur with his choice, as I am convinced that all three will be fine additions to your collection.

You will now have two important and well-published School of Rembrandt paintings, and I must say that of the two, I personally prefer the Dismissal of Hagar because it is in better condition than the Flinck.

As I have discussed with Professor McTavish, we need the Dismissal of Hagar for our Bible exhibition and will ship it and the Flinck to Queen's early in June. Also, I do not want to ship the other two paintings in the midst of winter, and I will arrange to ship these two as soon as it gets a little warmer. In the meantime, they are fully insured here. Hence, there is no need to hold up payment.

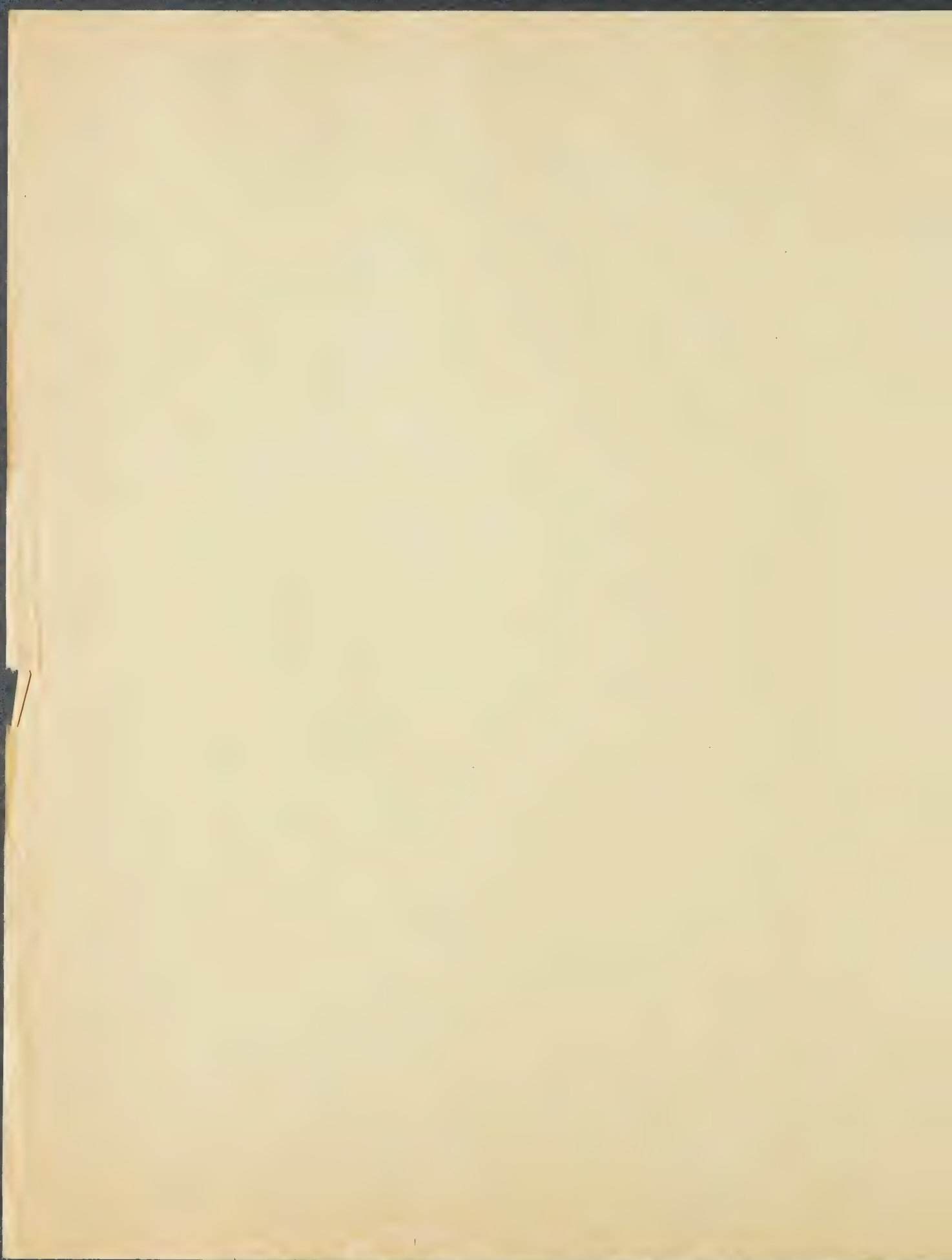
Professor McTavish is considering two other paintings, and will let me know in time.

Best personal regards.

Very sincerely,

Alfred Bader

AB/ad





December 10, 1975

Mrs. Frances K. Smith, Curator  
AGNES ETHERINGTON ART CENTRE  
Queen's University  
Kingston, Ontario  
Canada K7L 3N6

Dear Frances:

As discussed, please find a further 1,000 shares of Sigma-Aldrich stock, for the Friends of Queen's University, to be used to purchase paintings. Please acknowledge receipt. This should bring the total available funds to about \$50,000, enough for anything we are planning for the immediate future.

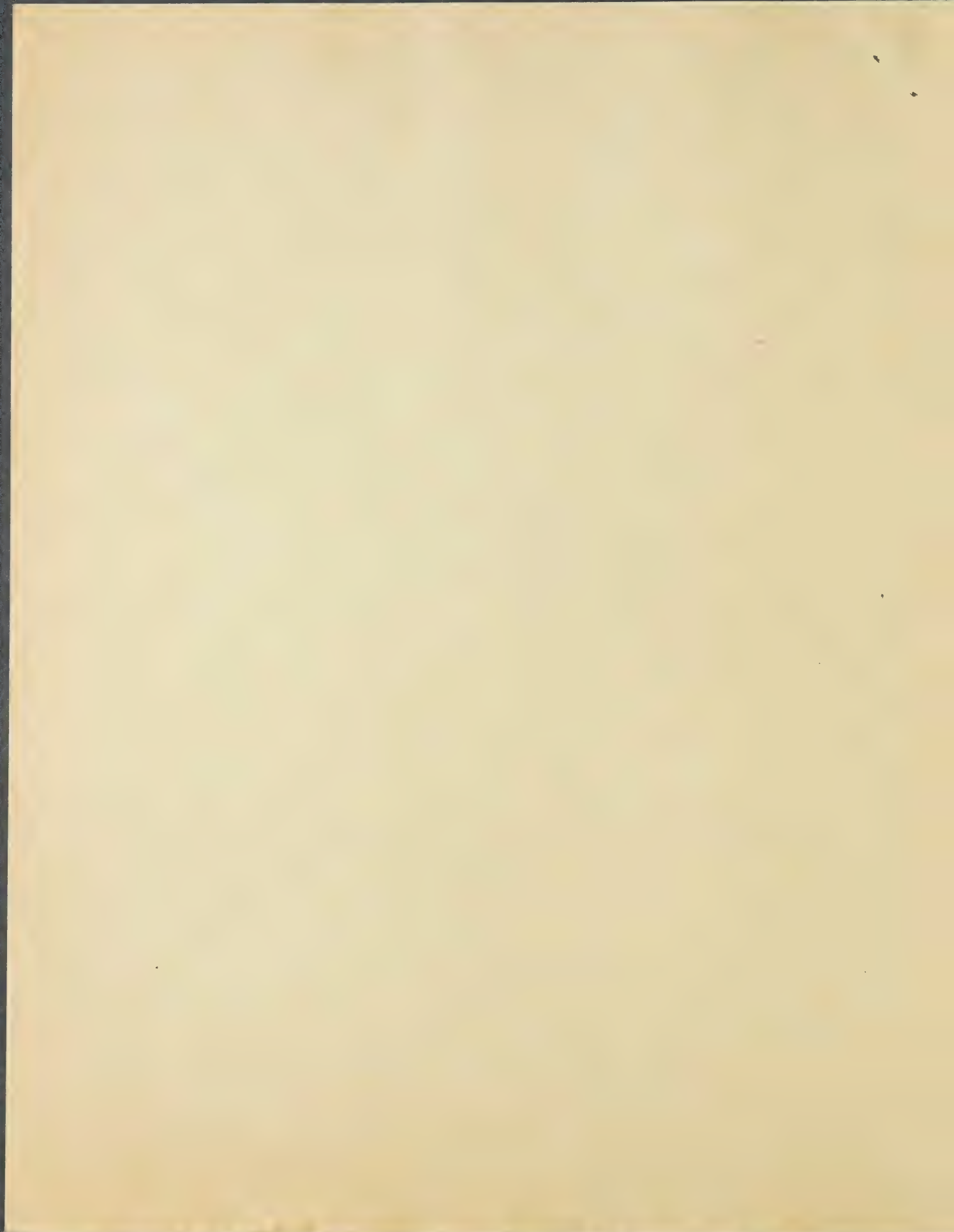
Fond regards.

As always,

Alfred Bader

AB/ad  
CC: Dr. David McTavish  
Encl. -

MU 0000 1504



Dr. Alfred Bader, President,  
Aldrich Chemical Company Inc.,  
940 West St. Paul Ave.,  
Milwaukee, Wisconsin 53233,  
U. S. A.

20 October, 1975

Dear Alfred:

We thoroughly enjoyed your visit to Queen's earlier this month and I hope you now feel that there is much enthusiastic support for your continued interest in the 'old master' component of our collection - and a much greater understanding of your own attitude towards the finding of fine paintings.

I tried to reach you again on the Saturday, but you were out. I hope the reunion with your classmates was rewarding.

I have a few additional comments (or after-thoughts) about our discussions over the photographs; there is still much interest in the Vertumnus and Pomona painting and Michael wondered if this is also one that could be sent for us to see in Canada? I do not remember where it is at present, but if this is possible, along with the Aert de Gelder, we would welcome the opportunity.


Concerning the Sargent, I have instituted some enquiries about a fair market price but I am not yet in a position to 'steer a path' between the extremes I have heard mentioned. However, I expect to be in New York for a day or two next week and I will try to get some informed opinion about it. Meanwhile, of course, the opinion of Sherman Lee and his associates would be helpful. I will be in touch with you about this as soon as possible.

I now await the invoice for the drawing you left with us; could we get as much information as possible about its provenance at the same time? The Lievens painting we anticipate with some eagerness. Perhaps 1975 will, after all, be a record year for Queen's art collection!

Walter, and my colleagues here, thank you again for your warm hospitality at dinner here in Kingston. I hope you and the family had a safe journey back.

Best personal regards,

Sincerely,



Frances K. Smith  
Curator

RECEIVED

DEC 10 1975

ALDRICH CHEMICAL CO., INC.



December 10, 1975

Mrs. Frances Smith, Curator  
AGNES ETHERINGTON ART CENTRE  
Queen's University  
Kingston, Ontario  
Canada K7L 3N6

Dear Frances:

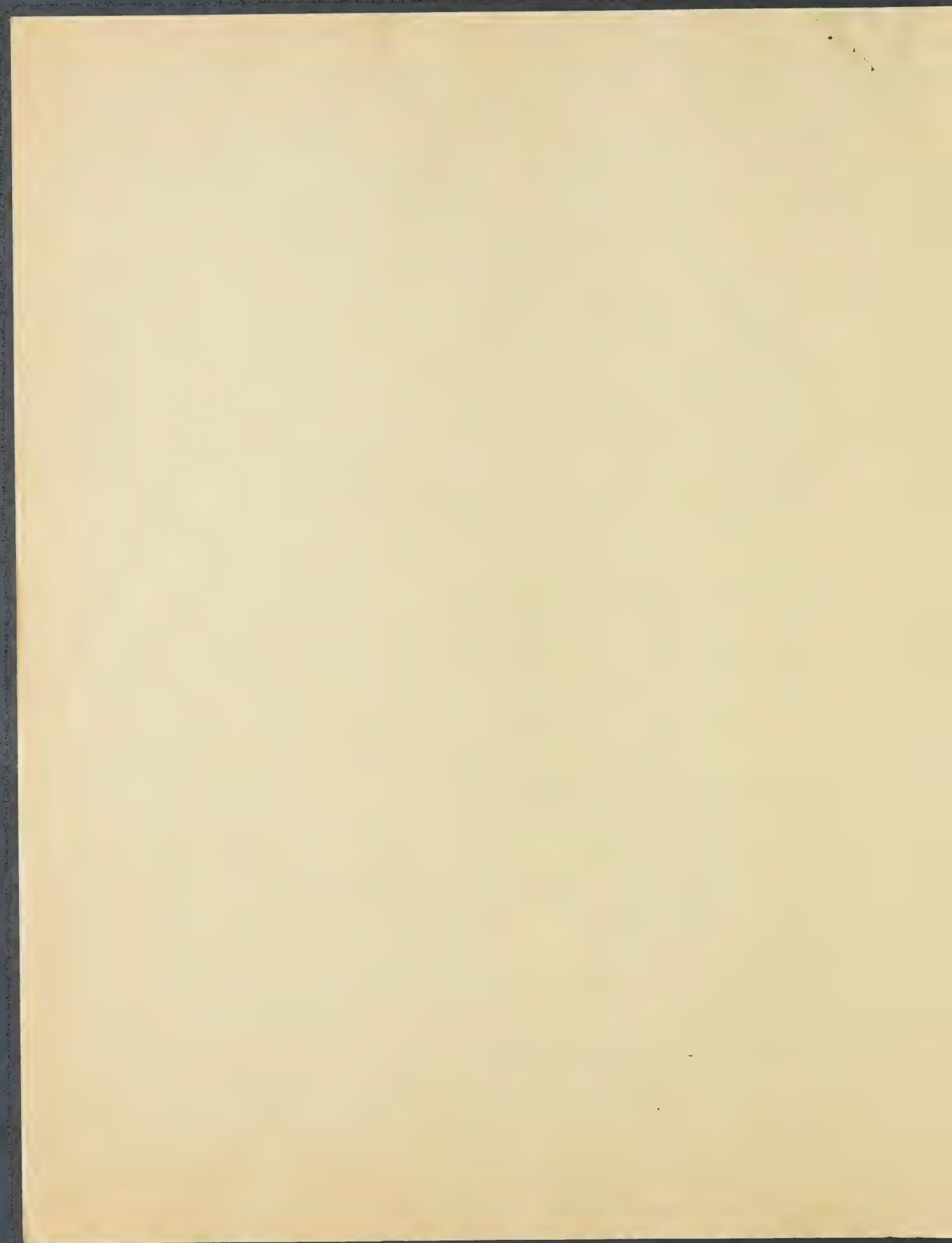
I am delighted to have your kind letter of November 28 and also to know that that ghastly mail strike is over.

I am delighted that you like the Lievens!

My correspondence with Mrs. Stechow will be self-explanatory. As I discussed with Dr. McTavish, I just don't think that it makes sense to spend \$20,000. on one Sargent sketch, no matter how good. I think that there is a chance that Mrs. Stechow may come back and say that under the circumstances she is willing to accept \$7,000. and in that case we should buy it.

To turn now to your priorities:

- 1) It doesn't make sense to ship the Aert de Gelder from Milwaukee to Kingston in the winter, particularly as it is in an exceedingly heavy black Dutch frame. We will need the painting for the Bible Show in April. We very much look forward to Dr. McTavish's visit, and he can then examine the painting in detail and let me know, as that painting as well as 4), The Dismissal of Hagar, are privately owned and promised for the April exhibition. There is no danger that we may lose them.
- 3) This still-life looks much better in the original than on the photograph and Dr. McTavish can look at it in January.
- 5) It is just too expensive for a painting by such a minor artist, and we will just have to find another large baroque "engine". I may have a very beautiful painting by an Italian or French follower of Caravaggio to show Dr. McTavish, and if I can get a photograph before his visit, I will send it on.



Mrs. Frances Smith

December 10, 1975

Page 2

- 6) This has been sold and has gone to a museum in South Carolina.  
I prefer the Northern paintings to such mannerist Italian, anyway.
- 7) Dr. McTavish will see how beautiful that still-life is in color, and that may change his mind.

Please tell Dr. McTavish that we very much look forward to seeing him and only need to know the exact arrival time to pick him up at the airport. There are good direct flights by North Central from Toronto.

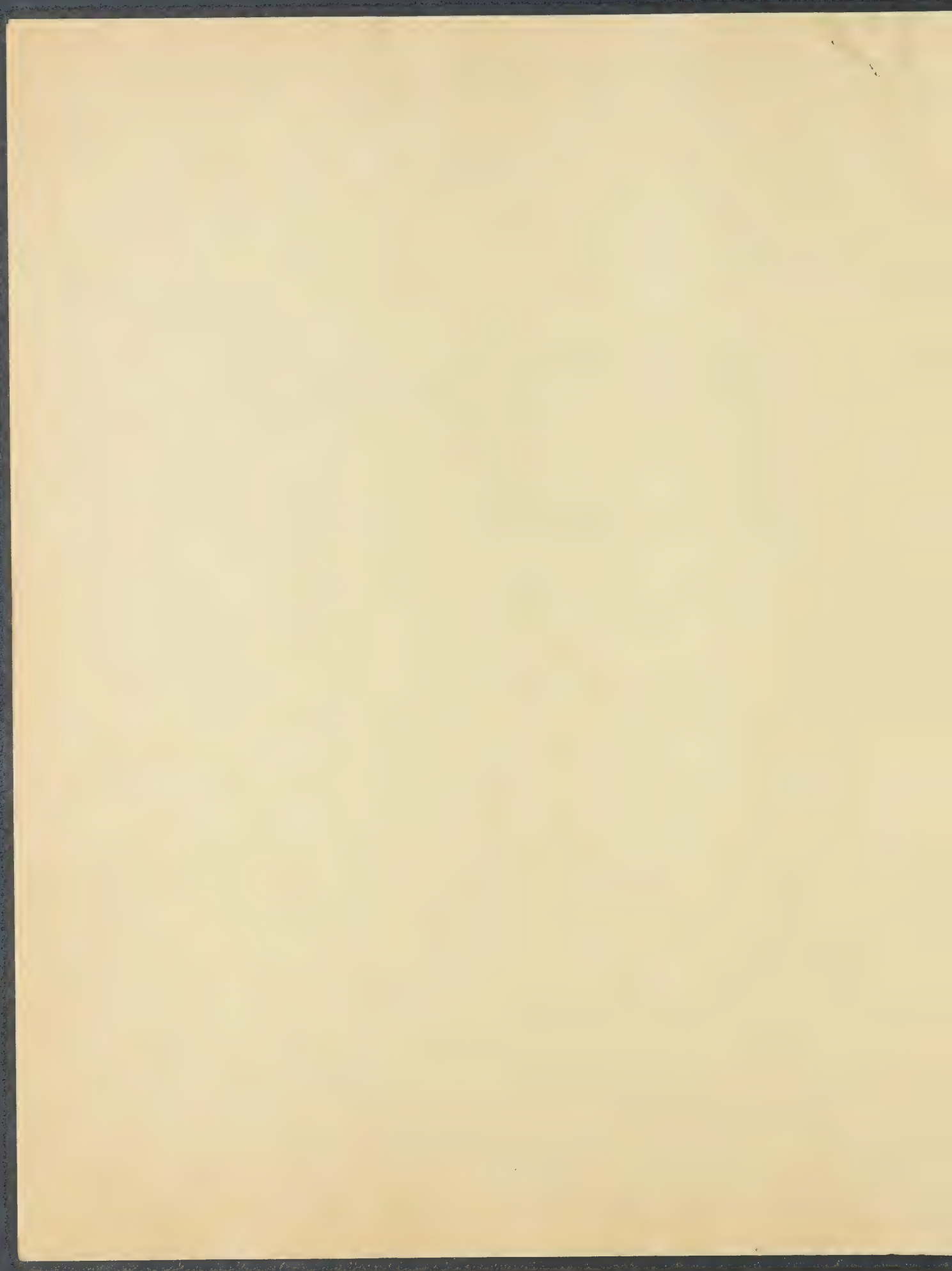
Best personal regards to you and everyone at the Art Centre.

As always,

Alfred Bader

AB/ad

CC: Dr. D. McTavish





RECEIVED

DEC 03 1975

ALDRICH CHEMICAL CO., INC.

Queen's University  
Kingston, Canada  
K7L 3N6

November 28, 1975

Dr. Alfred Bader  
Aldrich Chemical Company Inc.  
940 West St. Paul Ave.  
Milwaukee, Wisconsin, 53233

Dear Dr. Bader:

I fear that your letter of October 7, together with the photograph of the detail of the Dismissal of Hagar, must have been among the first victims of the postal strike still in effect in Canada. Some mail trickles through, however, and your letter has just recently arrived.

It was for me a special pleasure to meet you on your recent visit to Queen's and to have the opportunity of discussing the works of art you have given or propose donating to the Art Centre here.

The painting by Jan Lievens has already arrived, and we are very much taken with it. Its delicate and sensitive handling of paint seems especially attractive.

I am equally enthusiastic about the detail of the Dismissal of Hagar. If I remember correctly, there was some concern about the condition of the painting (elsewhere in its composition), but since the main figure appears quite intact I personally think we should consider it very seriously.

Frances Smith also is currently writing to you, and we look forward to the arrival "on approval" of the painting by Aert de Gelder. As you perhaps recall, I was its most outspoken promoter, and so hope that its condition will be found to be satisfactory.



Dr. Alfred Bader

2

November 28, 1975

Over dinner we mentioned the possibility of my visiting Milwaukee, and this I should still like to do, if it is not inconvenient to you. The College Art Association Convention begins February 1, and I could plan to fly to Milwaukee on Thursday, January 29, and then proceed to Chicago.

Many thanks for your informative letter (and for the photograph which we are taking good care of here for a little while longer), and again thanks for your generosity in hosting us at dinner in early October.

With kindest regards,

Yours sincerely,



pp. David McTavish  
Department of Art

P.S. While the Canadian mail strike continues, I can be reached c/o Department of Art, Queen's University, General Delivery, Watertown, New York.



RECEIVED

DEC 03 1975

ALDRICH CHEMICAL CO., INC.

28 November, 1975

Dr. Alfred Bader,  
President,  
Aldrich Chemical Company Inc.,  
940 West St. Paul Ave,  
Milwaukee, Wisconsin 53233,  
U.S.A.

Dear Alfred:

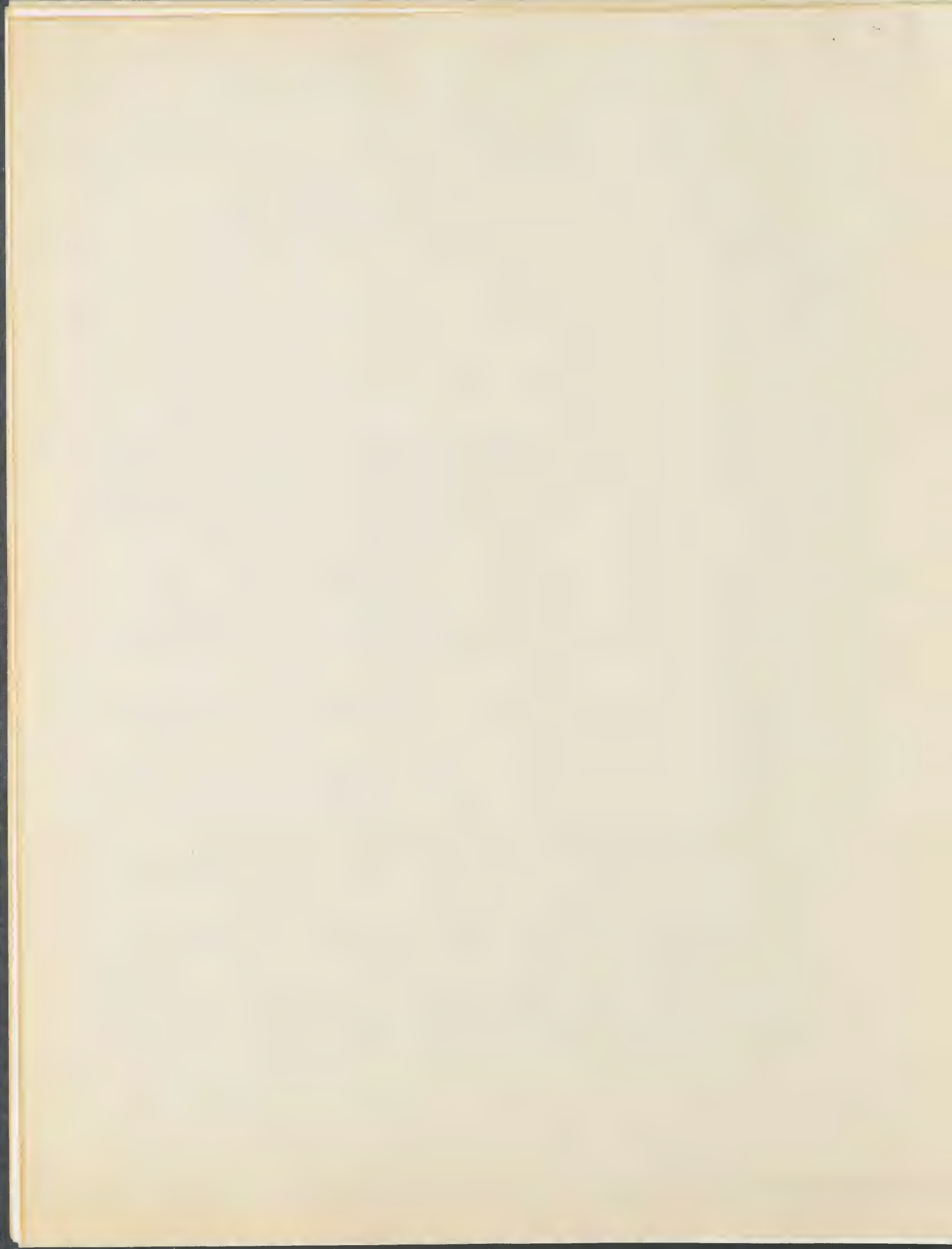
David McTavish has passed to me your letter of October 7, 1975, which through the vagaries of the mail system did not reach him until 21 November. He has also passed over the copies of the interesting correspondence between yourself and Dr. von Moltke for the curatorial file on the Flinck painting which is held by the Art Centre and not by the Art History Department.

I hope you received my letter to you of 20 October, 1975. Since then we have received safely the Lievens portrait and we like it very much; Ian Hodgkinson will remove for us the tape put around the edges (by the restorer) as it leaves adhesions, and also there is a small piece of pigment loose at one edge. Nothing serious! Thank you once again for this fine addition. Your wife will have mentioned my telephone acknowledgement of receipt of the painting and also my findings about Sargent market prices.

Concerning our discussions when you were here in October, now that the drawing and the Lievens painting are purchased, the priorities favoured by the acquisitions committee for the other works are:-

- 1 The Aert de Gelder Esther, of which you left us the large transparency. As discussed, and as mentioned in my letter, we are hoping that this can be sent to us here to see, on approval, before a decision is made; it still has first priority.
- 2 The Sargent portrait: the committee was unanimous about this but the question of the price to be offered had to be considered. I wonder if this has been discussed further with Mrs. Stechow?
- 3 The third priority was for the Arellano still-life but it was not unanimous. Rather than trespass too much on your generous 'bank' all at once, could decisions be reached on items 1 and 2 first?
- 4 The Dismissal of Hagar, of course, was to be left until some members of the committee could see it - and the detail photograph you sent holds up very well indeed. I will return it to you shortly. David is interested in seeing the painting and hopes to do so about the end of January, 1976.

5/



- 5 The Genarri - perhaps David could see it at that time and Brian's opinion could also be put before the committee.
- 6 I mentioned in my letter of 20 October that Michael Bell would like to have the Vertumnus and Pomona painting sent here for us to see, if at all possible, along with the Aert de Gelder. There is some interest in it.
- 7 The Jan Fyt still-life was not given any priority for purchase by the committee. We still have the photograph, though, and I could bring it up again to the committee.

We would like to call another meeting of the acquisition committee in January, 1976, to consider all these points and it would be wonderful if they could see the Aert de Gelder at that time.

It will be of interest to you to know that Sir Ellis Waterhouse was in Kingston recently and we showed him several of your gifts to us, resulting in:

Joseph Turning Away from the Wife of Potiphar : he immediately gave to Ciro Ferri (1634-1689) and thought it to be a fine painting.

The Blind Belisaurus : he did not uphold the attribution to Luca Giordano but suggested Carneo and I have written to Dr. Aldo Rizzi at Udine, with photographs, to get his opinion.

Jesus Debating with the Elders : he did not think it to be by Mathias Stomer but by a follower of Dirck van Baburen (see Slatkes monograph).

You will see there is much to discuss when we see you. I enclose now a news release on our December events. With this comes a warm invitation to you to be present at the events of 12 and 13 December. The new gallery will have selections from the permanent collection including, of course, several of your gifts. With our mail strike we cannot send out formal invitations but we are trying to reach friends and benefactors by telephone and other means.

Meanwhile, letters will reach us addressed to The Art Centre, Queen's University, c/o General Delivery, Watertown, New York. If I do not hear from you in about ten days time I will telephone to see if this letter has reached you and if we shall have the pleasure of seeing you at the opening.

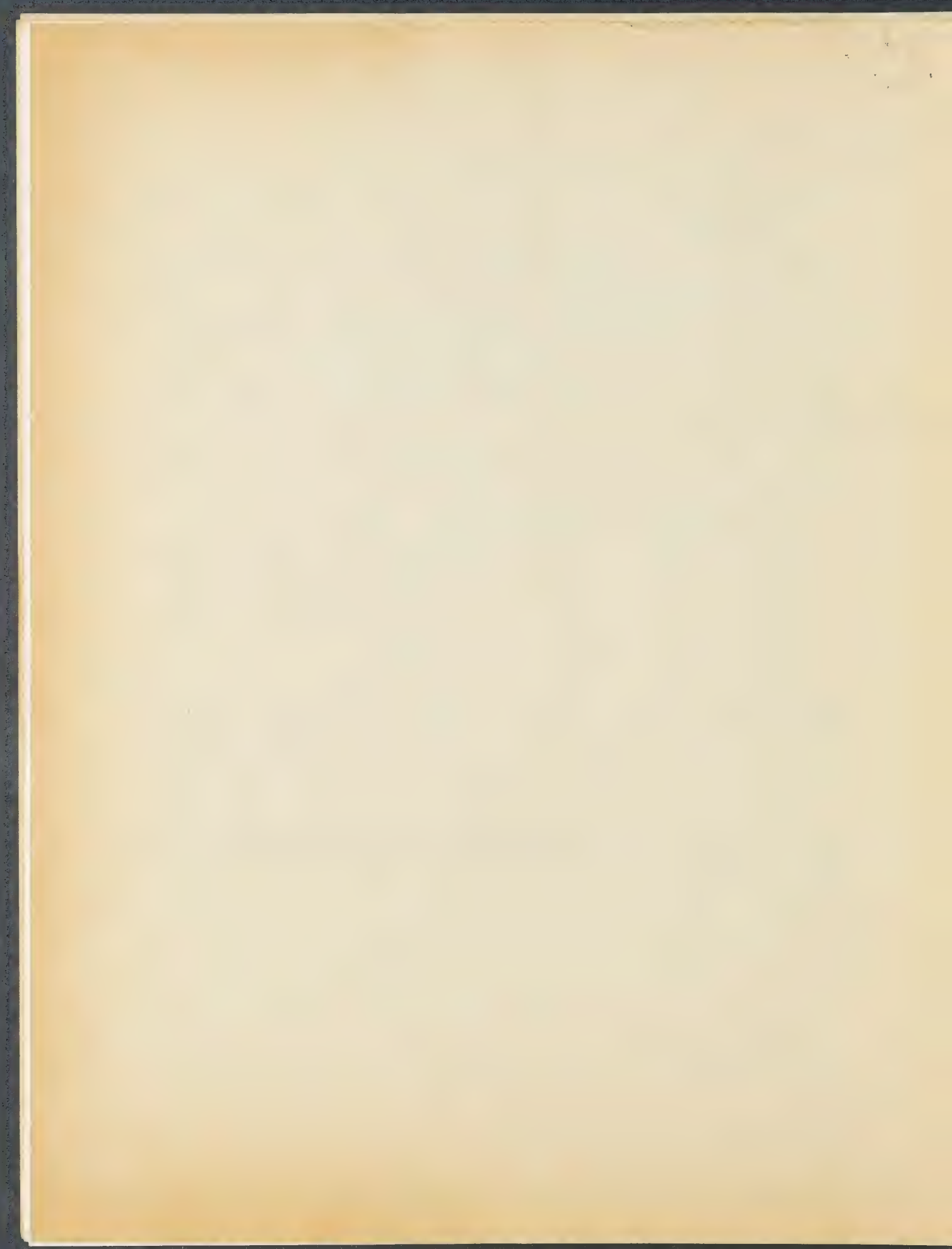
With warm personal regards from all the Art Centre staff,

Sincerely,



Frances K. Smith (Mrs)  
Curator  
Encs.

cc. Michael Bell, David McTavish





bc: trip file

September 22, 1975

Mrs. Frances K. Smith, Curator  
Agnes Etherington Art Centre  
QUEEN'S UNIVERSITY  
Kingston, Ontario, Canada  
K7L 3N6

Dear Frances:

The family and I plan to arrive in Kingston by car on Friday morning and I presume that Saturday evening will be taken up by the Science '85 dinner, to which I hope you and Walter will be invited. That leaves Friday evening, and I am wondering whether I could invite you and Walter, as well as all members of the Art and Art History Departments really interested in Old Master paintings, to a simple dinner somewhere. My two sons have been invited to a hockey game by Professor Wolfe, and my sister and her husband would join us in that dinner. Could I leave it to you to make the invitations and to make the dinner reservation?

Fond regards.

As always,

Alfred Bader

AB/ad



September 19, 1975

Mrs. Frances K. Smith, Curator  
Agnes Etherington Art Centre  
QUEEN'S UNIVERSITY  
Kingston, Ontario, K7L 3N6  
Canada

Dear Frances:

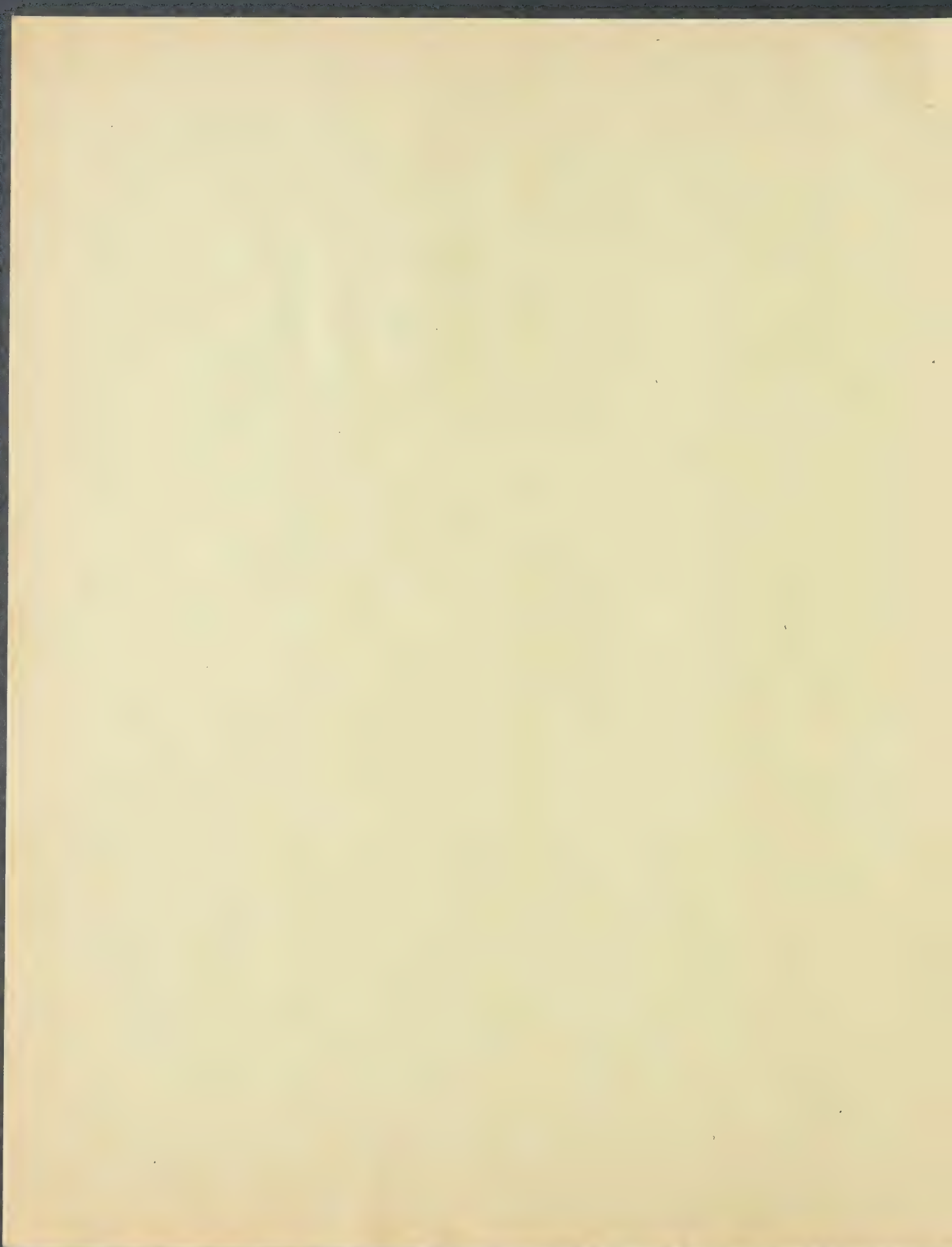
Just a note to send you Professor Middeldorf's most interesting opinion  
about the Vertumnus and Pomona.

Best personal regards.

Very sincerely,

Alfred Bader

AB/ad  
Encl. -



September 4, 1975

Mrs. Frances K. Smith, Curator  
Agnes Etherington Art Centre  
QUEEN'S UNIVERSITY  
Kingston, Ontario, K7L 3N6  
Canada

Dear Frances:

Enclosed please find a photograph of the Victors and, for your files, the write-up for the Bible Show catalog of your Flinck and also of this Victors.

Professor Justus Bier visited us last weekend and he told me that he is convinced that he has seen the painting of Vertumnus and Pomona which is now on loan at home, published somewhere, probably in one of W. Suida's books. Unfortunately, we have a rather poor Art Historical Library in Milwaukee and if Queen's is interested in the painting you might have someone in the department there check.

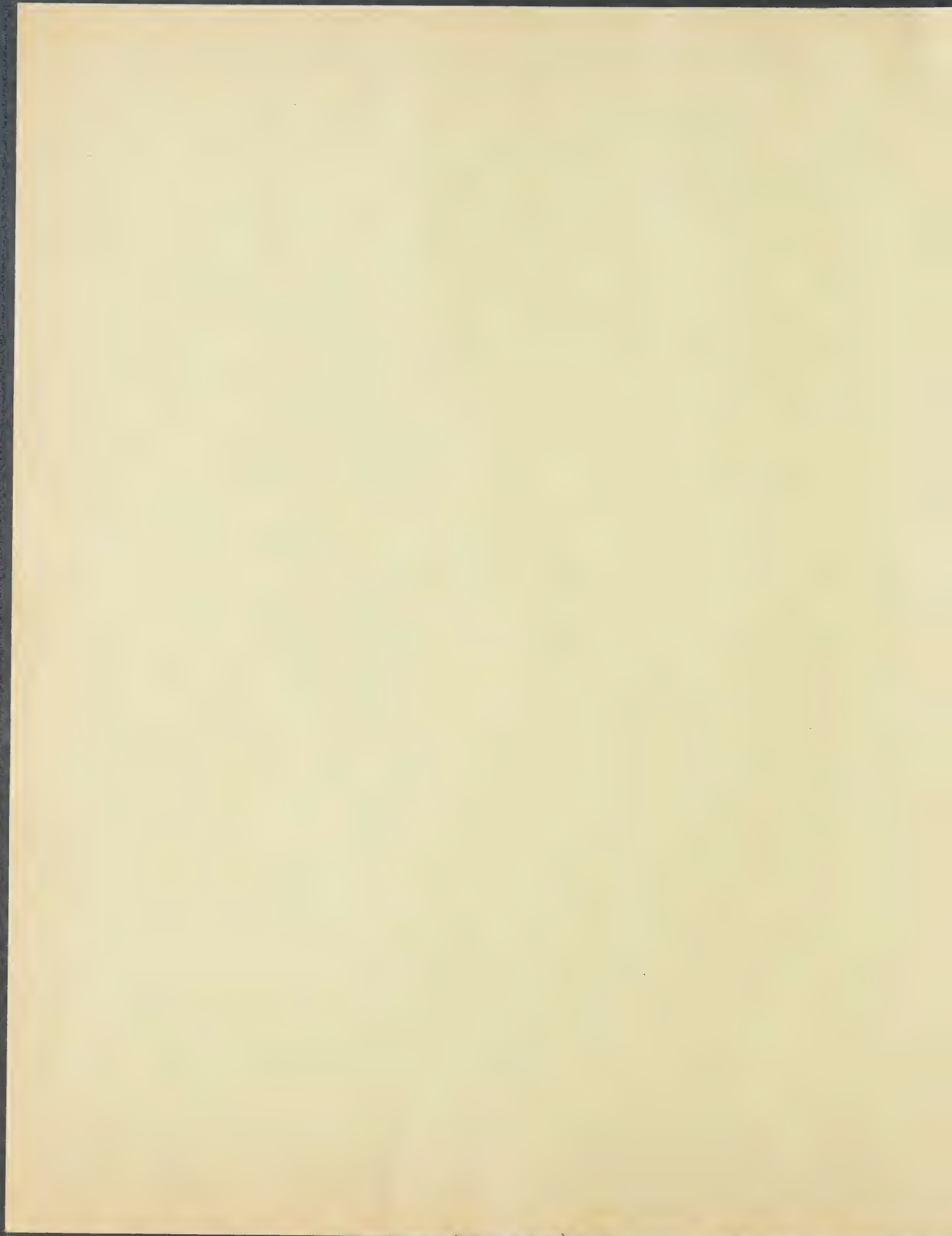
Have you had a chance to make the reservations for the reunion weekend? I will much appreciate your help.

Best personal regards.

Sincerely,

Alfred Bader, Curator  
The Bible Show

AB/ad  
Encl. -



August 26, 1975

Mrs. Frances K. Smith, Curator  
Agnes Etherington Art Centre  
QUEEN'S UNIVERSITY  
Kingston, Ontario K7L 3N6  
Canada

Dear Frances:

Enclosed please find a number of photographs for consideration by Queen's. Perhaps you could let me have your decision, whether or not I should purchase these, when we meet in October.

- 1) Bacchus. This painting is in fine condition but I don't even know for sure whether this is Flemish or Italian. I am certain that it is seventeenth century.
- 2) Vertumnus and Pomona. Surely by an Italian follower of Leonardo, but I am not certain whether sixteenth or seventeenth century. The painting is in good condition but perhaps slightly cut on all sides. Very pretty in color.
- 3) Still Life With Birds. Fully signed by Jan Fyt. I do know all about this painting because I owned it at one time and traded it for a Dutch Biblical painting. It is beautiful in color and in fine condition.

I hope to have a photograph of the Victors before my visit.

Best personal regards.

Sincerely,

Alfred Bader

AB/ad  
Encl. -





August 18, 1975

Mrs. Frances K. Smith,  
Curator  
AGNES ETHERINGTON ART CENTRE  
Queen's University  
Kingston, Ontario K7L 3N6  
Canada

Dear Frances:

Thank you so much for your kind letter of July 29, and for the check which I gave to Mr. Emanuel.

Could I impose on you to make 3 room reservations at the motel or hotel most convenient to Queen's, each with two beds, one for Danny and myself, one for our two sons and a third for my sister, Mrs. V. Elkin, for Friday and Saturday night of the reunion weekend. Thank you for your help.

I have only one extra print of the Flinck and that is enclosed. If it is important to you that you get a second print, I will order it from the photographer.

My calling the Bassano at Queen's "Departure for Canaan" is based on a number of analogous prints and paintings, of which I enclose one reproduction.

"The Bible Through Dutch Eyes" will open in Milwaukee on April 8 through May 23, 1976.

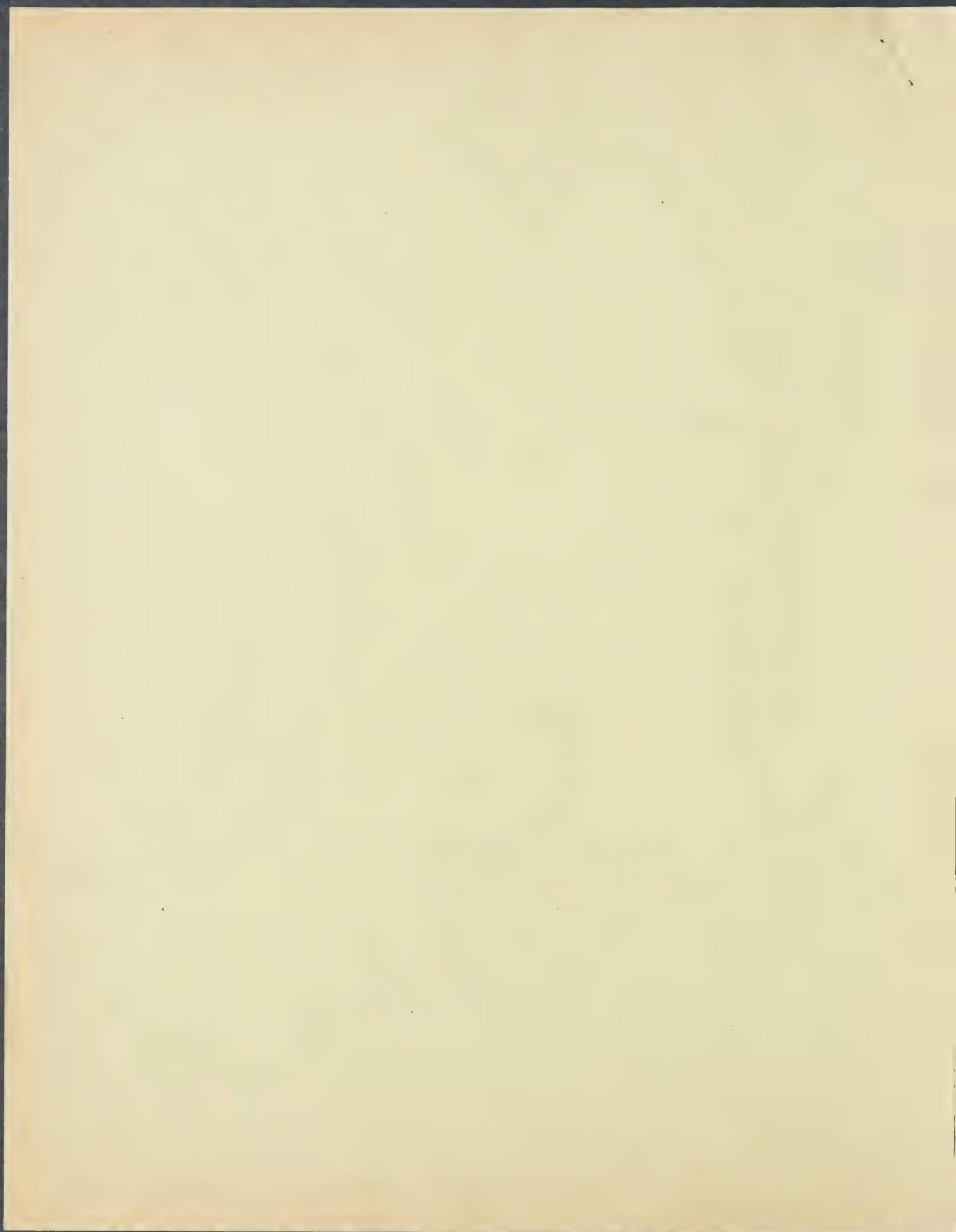
I much look forward to seeing you in October and I will then have a number of photographs of possible paintings for Queen's with me.

Best regards.

As always,

Alfred Bader

AB/ad Encl. -



AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6 CANADA

July 29, 1975.

Dr. Alfred R. Bader,  
President,  
Aldrich Chemical Company, Inc.,  
940 West St. Paul Avenue,  
MILWAUKEE, Wisconsin 53233,  
U.S.A.

Dear Alfred,

At last I have been able to get the cheque for Mr. Emanuel and it is now enclosed for you to give to him, with our compliments and thanks, in which, as you know, you share. It took a little time for the money to come through from the Friends of Queen's, due partly to the holiday season.

Thank you for all your recent communications. I was amused at your circling of the News Department's most inaccurate reporting! Turchi would indeed be surprised! This error, originated in a letter sent to the Friends of Queen's sometime ago, and I took the matter up with the Department, but somehow it got perpetuated! Sorry about that; I wish people would check facts with me - or just use common sense!

We will look forward very much to seeing you here in October. I would prefer the Capri Motel, or the Ambassador, to the 401 Inn - unless your class like to keep together.

Would it be possible for you to get for me two additional 8" x 10" prints of the Flinck painting? I would like to feature it, if possible, in a Bulletin - perhaps coinciding with your exhibition The Bible Through Dutch Eyes next April. Do you have the exact dates for that yet?

We will look forward to seeing the photograph of the Victors painting. The other version of the Bassano painting is most interesting. What do you make of the title given to it, though, "Rest on the Flight into Egypt" as compared with our "Departure for Canaan"? I would like your comments about this.

Warm regards,

Sincerely,

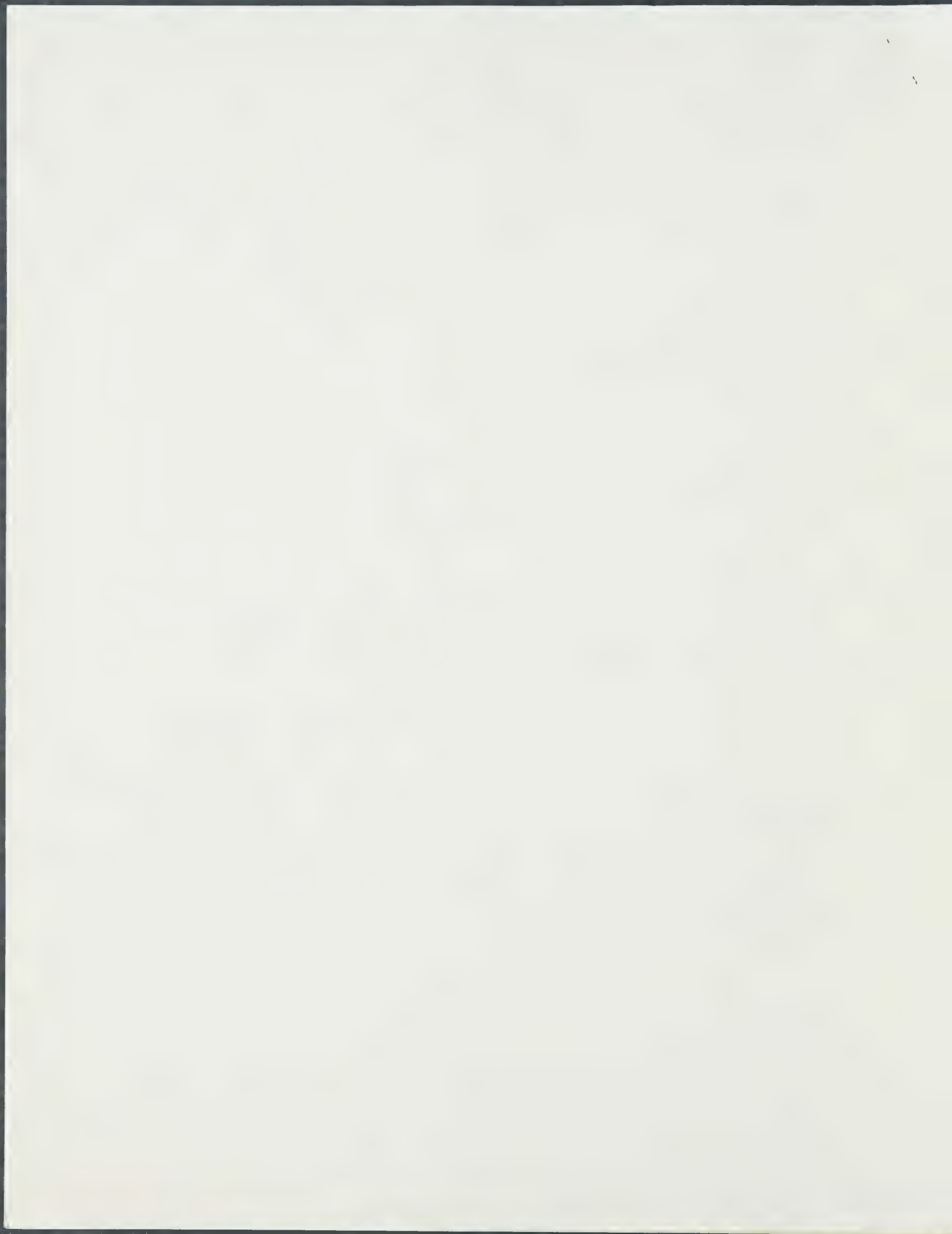
*Frances*

Frances K. Smith (Mrs.),  
Curator.

FKS:dw

Encl. - Cheque for \$14,000.

No. 40962



August 1, 1973

Mr. William Johan Muysson ,  
Associate Curator  
AGNES T. THORNTON ART CENTRE  
Queen's University at Kingston, Ontario  
K7L 3N6 Canada

Dear Mr. Muysson:

I do not remember when I have enjoyed receiving a letter as much as your very kind letter of July 17.

You must know that one of the aims of my life is to help to build up at Queen's the finest Old Master painting collection of any University in Canada. With your help and that of your associates, I hope that we will succeed.

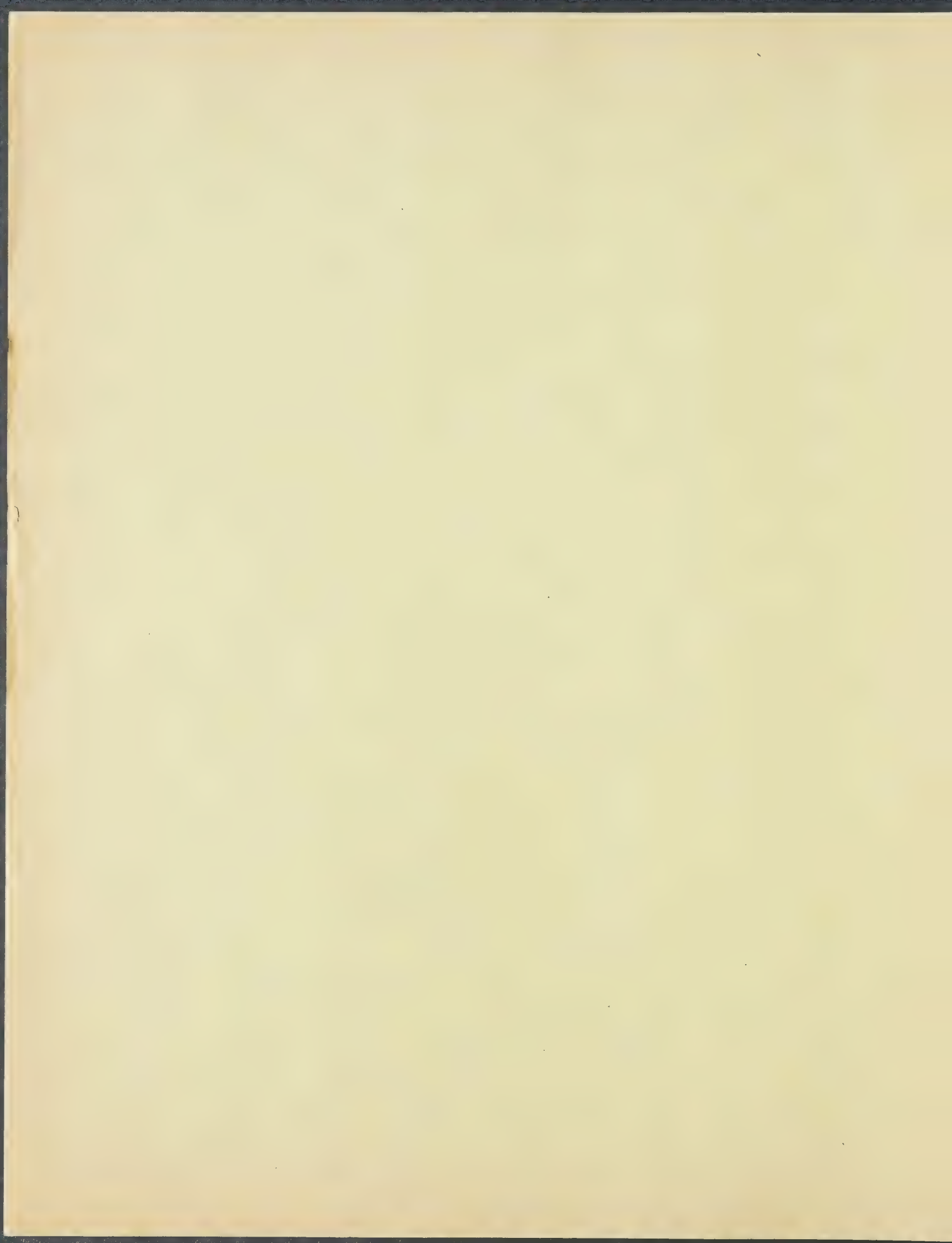
My family and I plan to be at Queen's the first weekend in October and it would give me great pleasure if I could then meet you personally.

Best regards.

Sincerely,

Alfred Bader

AB/ad



July 3, 1975

Mrs. Frances K. Smith, Curator  
AGNES ETHERINGTON ART CENTRE  
Queen's University  
Kingston, Ontario, Canada K7L 3N6

Dear Frances:

I hope that you will have received confirmation from the Friends of Queen's that they sold 800 shares of Aldrich at the very good price of 61.50 per share. I am sure glad we waited! Only six months ago the stock was down to 30.

The enclosed will interest you for two reasons.

Number 2 is another version of the Bassano which I gave to Queen's and this will be of interest for your files.

I bid on number 7 for Queen's last year at Sotheby's. The estimate had been L4000 for the sale but because Victors is now getting to be more appreciated they went to L9000. At that, they struck me as overpriced.

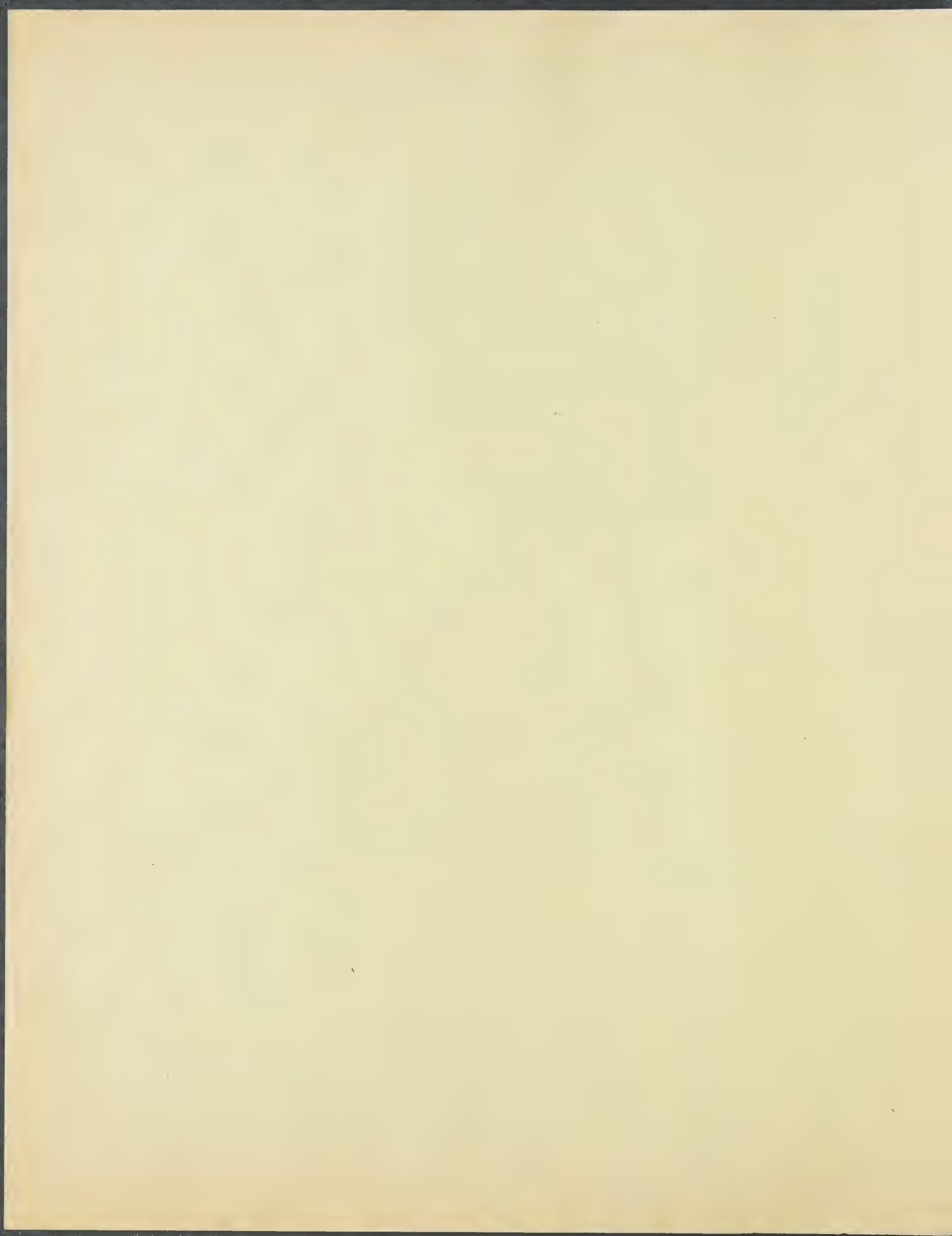
I have been offered a very nice Victors Biblical picture for which a local man is asking \$6,000. I should be able to bring him down somewhat, and will send you a photograph for your consideration this fall. The dealer calls it Samuel and Hannah, but as you will see that is nonsense. It would be fun to have two Queen's pictures in our Bible Show next April.

Fond regards.

As always,

Alfred Bader

AB/ad  
Encl. -





June 9, 1975

Mrs. Frances K. Smith, Curator  
Agnes Etherington Art Centre  
QUEEN'S UNIVERSITY  
Kingston, Ontario, Canada

Dear Frances:

I am happy to be able to tell you that the Friends of Queen's University have sold 800 shares of Aldrich at 61 1/2. Hopefully I will be able to find some really fine paintings.

Best personal regards.

As always,

Alfred Bader

AB/ad



May 8, 1975

Mrs. Frances K. Smith, Curator  
AGNES ETHERINGTON ART CENTRE  
Queen's University at Kingston Ontario  
K7L 3N6 Canada

Dear Frances:

Thank you so much for your kind letter of May 5, which arrived in record time, together with a letter from Vice-Principal Courtright of April 29.

Aldrich stock has been moving up sharply and hence I obtained Vice-Principal Courtright's approval by telephone this morning to sell up to 900 shares of Aldrich stock and I have instructed the broker making a market to sell this at a price of \$60. - per share or better. We may, of course, be making a serious mistake if the Aldrich stock goes much higher in the near future but how do you ever know such things. Vice-Principal Courtright assured me that the proceeds of the sale, not needed for the Flinck, i.e. some \$50,000. - will be put to work to earn interest for the account. I have no particular paintings in mind at the moment but no doubt some good ones will come along during the next year or two.

I am asking the Milwaukee Art Center to note that the Flinck is a gift from myself, and as Ralph Emanuel is my very good friend I know that he will not mind at all if you delay payment of his invoice for a month or two.

Danny, the children and I much look forward to being with you for the reunion in October.

Fond regards.

As always,

Alfred Bader, Curator  
The Bible Show

AB/ad



AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6  
Canada

May 5, 1975

Dr. Alfred R. Bader  
President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Avenue  
MILWAUKEE, Wisconsin 53233  
U.S.A.

Dear Alfred:

You will have received the letter from Vice-Principal Courtright concerning your account position with the Friends of Queen's, and asking that you arrange with an appropriate broker to sell 200 shares of Aldrich from their portfolio. That, with the cash they have on hand, should cover the Flinck painting. I hope it will be acceptable to Mr. Emanuel if I wait for this arrangement to be completed before paying his invoice?

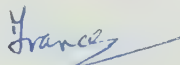
I must say how very delighted we are at the prospect of having this important work in the collection - and also of having the honour of lending it to the exhibition The Bible Through Dutch Eyes. In this connection, I am sending the completed loan forms to the Registrar to-day. I have listed the lender's name on the form (for the catalogue) simply as:

"Agnes Etherington Art Centre, Queen's University, Kingston, Ontario  
Canada".

However, I would like to add to this, for catalogue purposes, Gift of Dr. Alfred Bader, 1975 - unless you have any reason why this should not be done for this exhibition. May I ask you to arrange to add this if you agree?

Best personal wishes,

Yours sincerely,



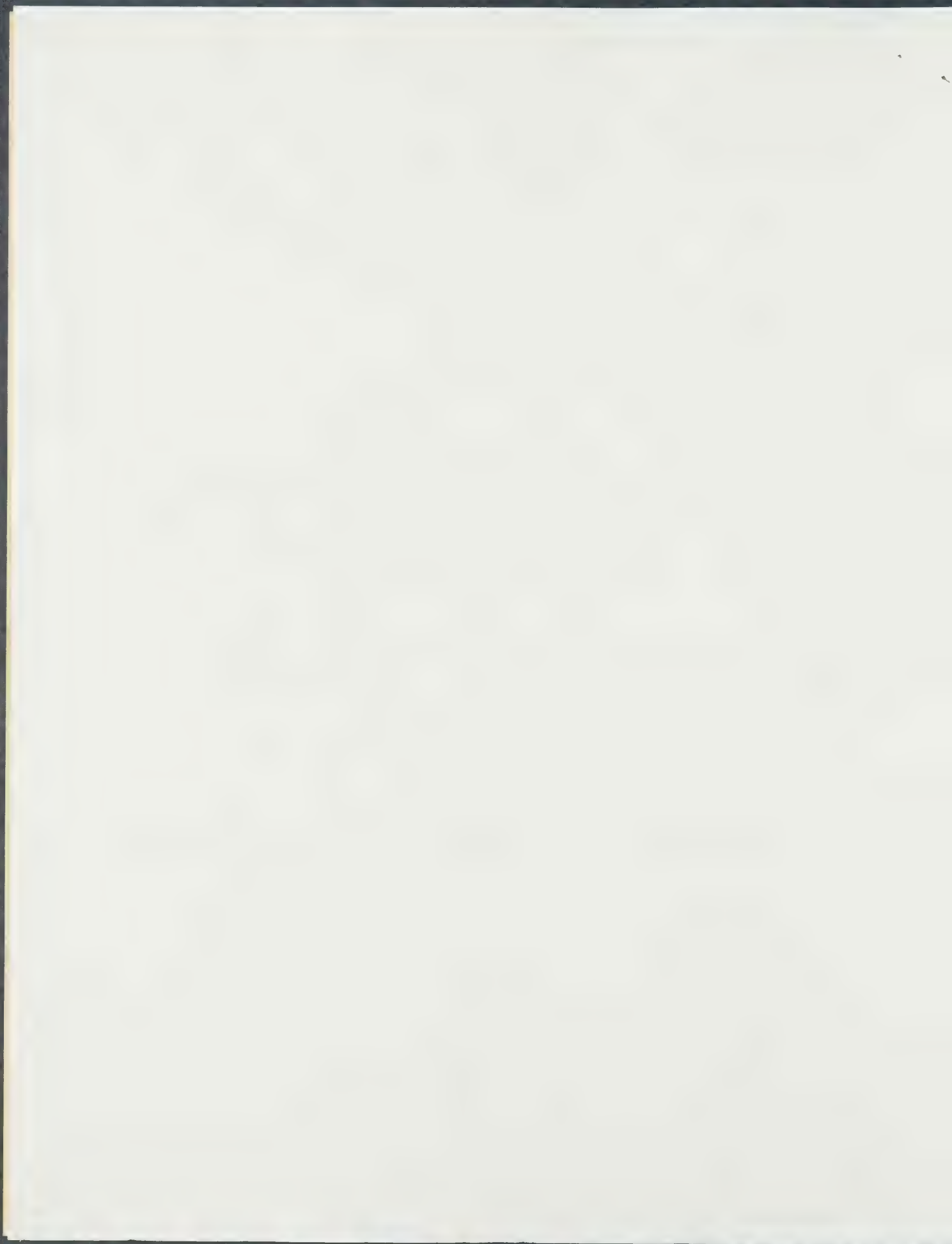
Frances K. Smith (Mrs.)  
Curator

FKS/fk

RECEIVED

APR 08 1975

ALDRICH CHEMICAL CO., INC.



AGNES ETHERINGTON ART CENTRE  
QUEEN'S UNIVERSITY AT KINGSTON ONTARIO CANADA

*Michael Bell*

DIRECTOR: MICHAEL BELL

December 4, 1973.

Dr. Alfred Bader,  
President,  
Aldrich Chemical Company Inc.,  
940 West St. Paul Avenue,  
MILWAUKEE, Wisconsin 53233,  
U.S.A.

Dear Dr. Bader,

I hope that the photographs arrived in time for you to take them to Europe. With the dismantling of Heritage Kingston and the installation of two new exhibitions and a variety of other complications including budget preparation, I am only now getting down to some letter writing.

It was a pleasure to meet you and your family during homecoming, but as you noted yourself we did not really get a chance to talk about pictures. I am still convinced that we must work out some more effective system of obtaining relevant expertise. This will take some time but it will be well worth it in the end.

While the photographs were here we made copies and the Art History Department have only to-day identified two of interest. The Dutch piece of ca. 1660 on wood (we have no title or price noted but enclose a photograph to make sure you know which it is) is a first choice if the price is right. Equally well liked but with a reservation because of the quality of the photograph was the Turchi; if you could send the transparency back to me I think it might help them be absolutely sure of their decision.

I hope that your European trip was successful from the picture point of view and look forward to hearing from you soon.

Best personal regards,

*Michael*

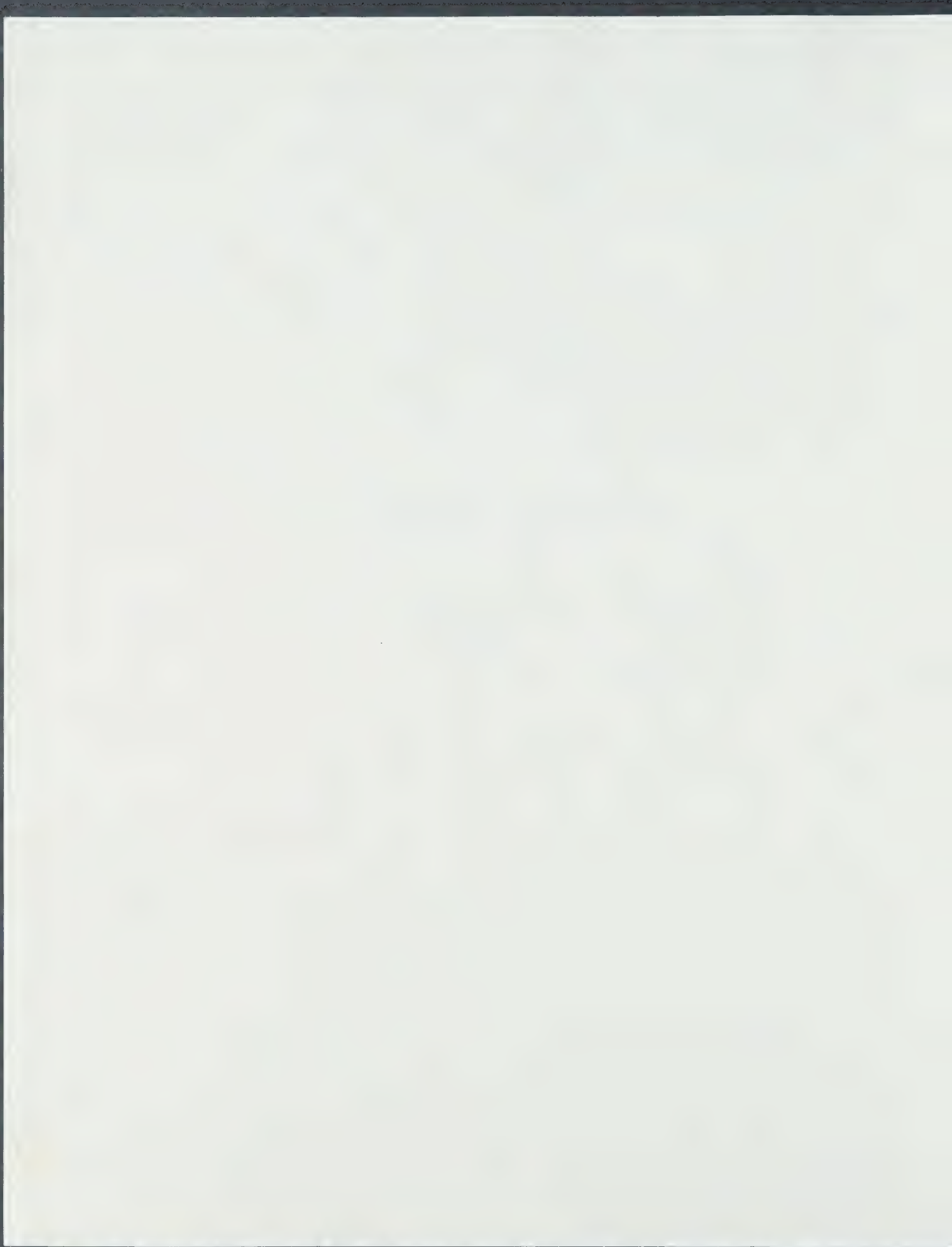
M. Bell,  
Director.

MB:dw  
Encl.

RECEIVED

DEC 7 1973

ALDRICH CHEMICAL CO., INC.





RECEIVED

JAN 23 1976

ALDRICH CHEMICAL CO. INC.

Queen's University  
Kingston, Canada  
K7L 3N6

January 14, 1976

Dr. Alfred R. Bader  
President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Ave.  
Milwaukee, Wisconsin 53233

Dear Dr. Bader,

Many thanks for your recent letter of December 29, with mention of the portrait by Maes. It is a measure of our infancy as a department and the generally poor library system here to have, unfortunately, to say that we do not have the 1956 catalogue in which the painting is reproduced. I hope, however, that I will be able to see at least a photo of the painting when I visit Milwaukee.

Accordingly, I have booked a flight with North Central Airways for Thursday, January 29. The flight number is 995, and I am due to arrive at Milwaukee at 2.52 p.m. I would then proceed to Chicago Friday evening or Saturday morning. If this should involve the slightest inconvenience, in any way whatsoever, please do not hesitate to let me know.

I look forward to my visit with the keenest pleasure.

With very best wishes,

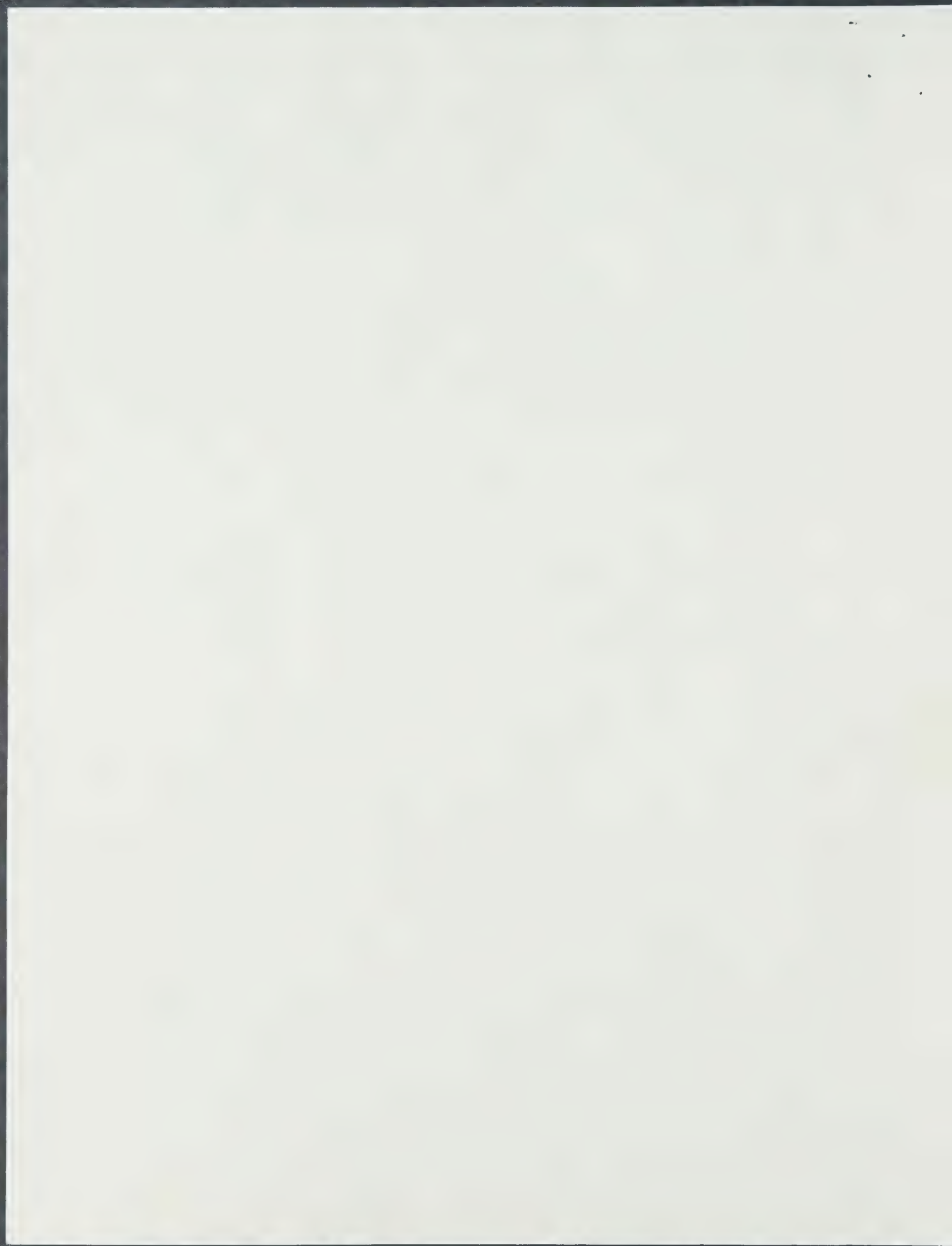
Yours sincerely,

*David McTavish*

David McTavish

P.S. Your letter of January 7 has just arrived with your information about the Salome. How fascinating it is all becoming! Also thank you for the newspaper clipping. I very much appreciate it.

D.M.



January 12, 1976

Dr. David McTavish  
Dept. of Art History  
QUEEN'S UNIVERSITY  
Kingston, Ontario  
Canada K7L 3N6

Dear Dr. McTavish:

I am very happy to have your kind letter of January 6 and my family and I much look forward to seeing you in Milwaukee. Please just let me know on what flight you will be arriving.

May I ask you for a personal favor?

I want to reproduce in the catalog of "The Bible Through Dutch Eyes" a reproduction of a drawing by Eeckhout referred to under entry No. 12 of the catalog of my collection. The owner of the drawing had sent me the photograph but apparently this has been lost in the mail and there probably is not enough time to get another photograph. Hence, we will have to make the reproduction (which in our catalog will be very small, ca. 2 x 3 inches) from the Klassiker der Kunst, volume 32, W. R. Valentiner's Rembrandt Handzeichnungen, where that drawing is reproduced on page XXIV, figure 20, in the introduction. I find it almost unbelievable, but it is true that that volume of Klassiker der Kunst is neither in any Milwaukee library nor in the Library of the University of Wisconsin in Madison. May I impose on you to ask your photographer to make a photograph of that page and then could you please bring that photograph with you? Please ask your photographer to bill me. I do hope that this is not too much of an imposition, but an illustration of that drawing is essential to our catalog.



Dr. David McTavish  
January 12, 1976  
Page 2

Personally, I very much like the Troger-Pellegrini owned by Malcolm Waddingham in London. The Sacrifice of Manoah is much lighter in color than the photograph would indicate, and I will have it here to show you. I have had my restorer examine it and he tells me that it is in fine condition, but has been very unevenly cleaned. It is large, ca. 50 inches square, with the predominant colors being a cherry red in Manoah's cloak and a light blue in the other clothing.

Ronny Laskin told me that he would have the owner of that Florentine Renaissance painting telephone me, and I hope then to be able to finalize on buying that painting for Queen's. Also, I do hope that during your visit we will be able to finalize on several other paintings for the Art Center.

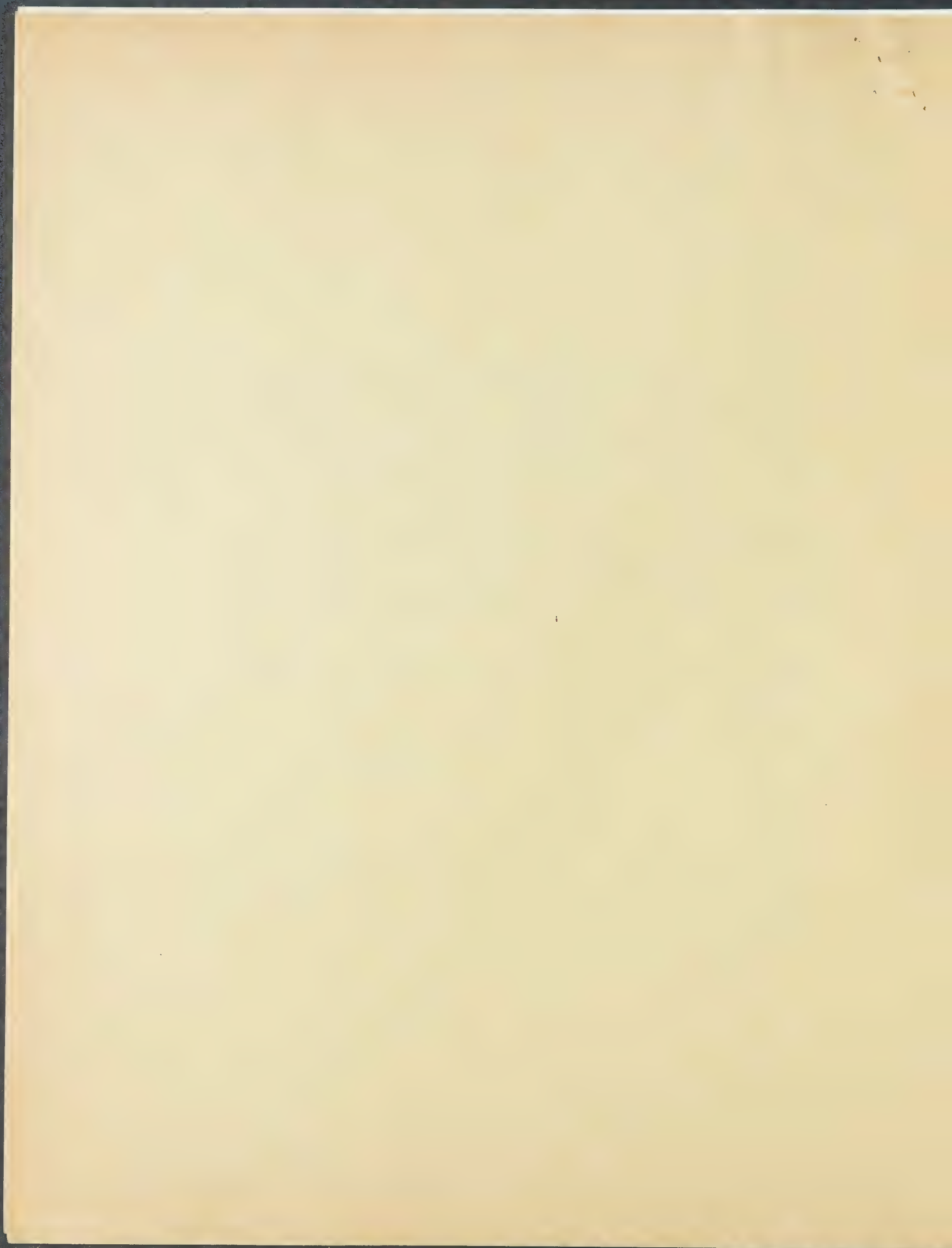
Thank you also so much for your most valuable help with that painting of Salome.

Best personal regards.

Very sincerely,

Alfred Bader

AB/ad  
Encl. -



January 7, 1976

Dr. David McTavish  
Dept. of Art History  
QUEEN'S UNIVERSITY  
Kingston, Ontario,  
Canada K7L 3N6

Dear Dr. McTavish:

The enclosed may interest you and your associates.

The painting of Salome with whipped cream must be related to a work by Carlo Dolci, of which several versions are known, one in Glasgow and one at the V and A. It seems to me, however, that the painting here may be earlier, which would make it particularly interesting.

I very much look forward to seeing you in three weeks.

Best personal regards.

Sincerely,

Alfred Bader

AB/ad  
Encl. -





December 29, 1975

Dr. David McTavish  
Department of Art History  
QUEEN'S UNIVERSITY  
Kingston, Ontario  
Canada K7L 3N6

Dear Dr. McTavish:

Ronald Laskin visited us three times last weekend to look at a number of paintings of interest to Queen's.

He very much liked The Dismissal of Hagar. He also thought the flower still life by Arellano very nice but not really as important.

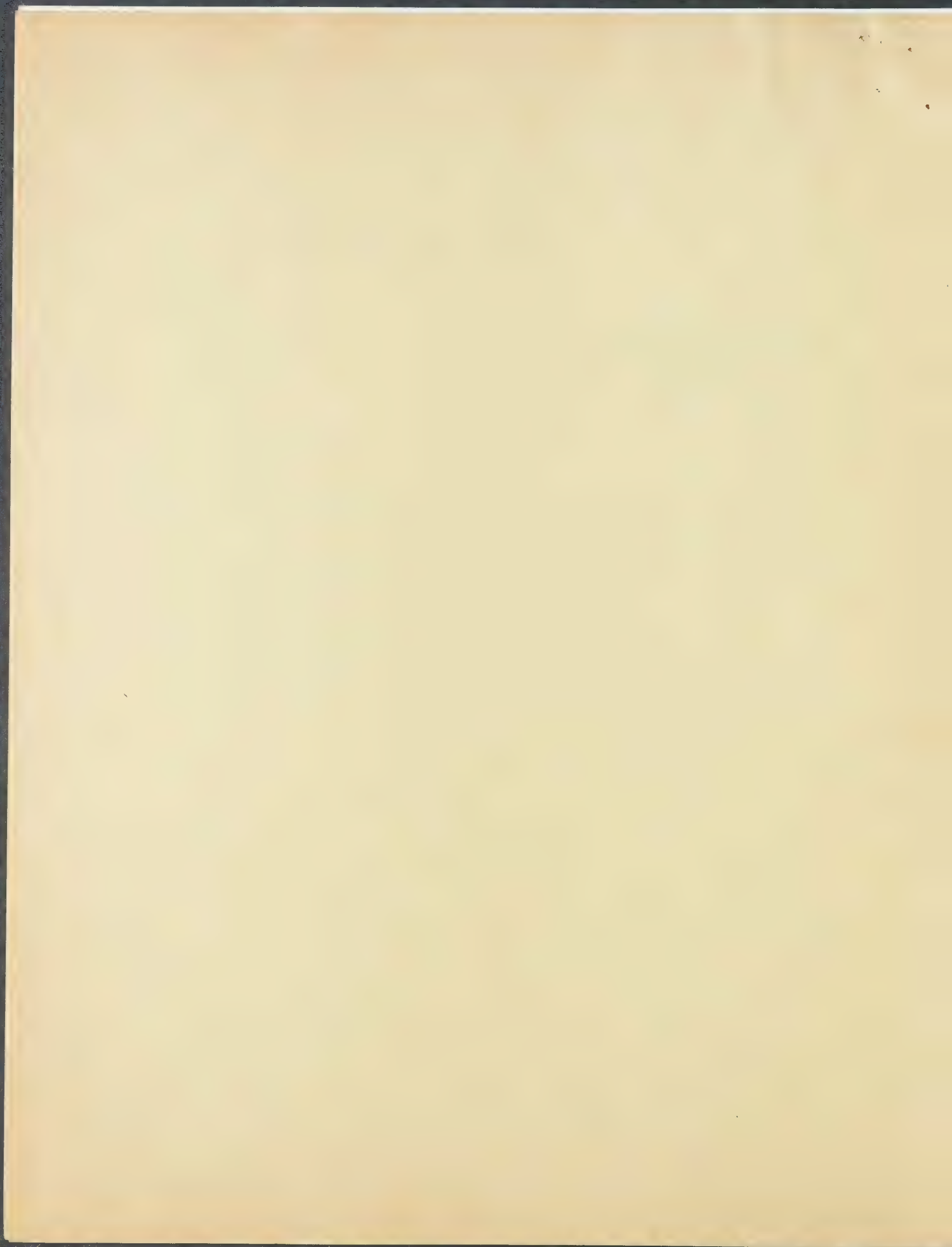
Just yesterday a dealer brought in a Portrait of a Man, fully signed by Nicolaes Maes, H d G No. 244, illustrated in the Raleigh 1956 catalog, No. 72. Surely you have that catalog, and I will try to have the painting in my house when you come.

Best regards.

Sincerely,

Alfred Bader

AB/ad



December 18, 1975

Dr. David McTavish  
Department of Art History  
QUEEN'S UNIVERSITY  
Kingston, Ontario,  
Canada K7L 3N6

Dear Dr. McTavish:

Enclosed are three further photographs for your consideration.

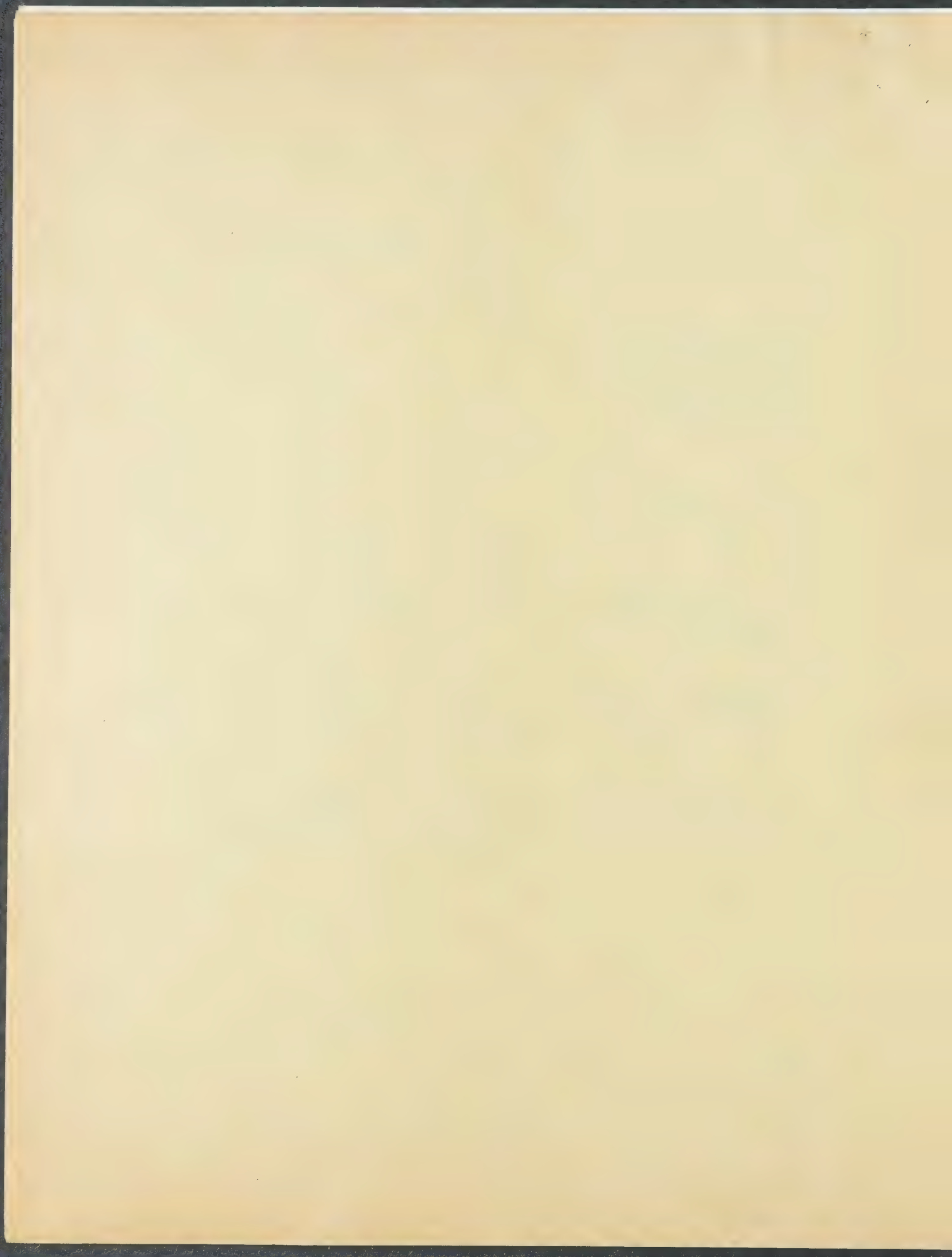
- 1) The owner in London calls that very large canvas, in beautiful condition, School of Troger. To me it looks like an early Pellegrini.
- 2) What do you think of the large angel appearing to Manoah? The photograph is much darker than the painting, which is light blue and pink, quite dirty but basically in very fine condition. I don't even know whether it is Northern Italian or French.
- 3) At an auction I recently acquired that girl with strawberries and cream, and I do hope that the restorer hasn't obliterated the head of St. John underneath. To me it looks like a beautiful painting but I am not certain whether it is Italian or French, ca. 1630.

Best personal regards.

Very sincerely,

Alfred Bader

AB/ad  
Encl. -



October 7, 1975

Dr. David McTavish  
Department of Art History  
QUEEN'S UNIVERSITY  
Kingston, Ontario  
Canada K7L 3N6

Dear Dr. McTavish:

You must have realized how very much I enjoyed meeting you last weekend.

Enclosed please find very interesting correspondence between Dr. von Moltke, the author of the book on Flinck, and myself. Please put that with the Art History Department's file on the painting by Flinck.

As you are on the acquisition committee I would just like to confirm what we discussed.

- 1) Queen's has purchased the drawing which I left with you and I will arrange for an invoice to be sent to you.
- 2) I will purchase the Lievens at a price not to exceed \$6,000.
- 3) Everybody seemed to like the still life with flowers by Arellano but I would like the committee's specific authorization to purchase this at a price not to exceed \$4,000.
- 4) We will decide whether to make offers for the Aert de Gelder Esther and for the Dismissal of Hagar after you have had a chance to look at their condition. A detailed photograph of the Dismissal is enclosed; please return this to me as it is my only photograph and I would like to have it for a book I am writing.



Dr. David McTavish  
October 7, 1975  
Page 2

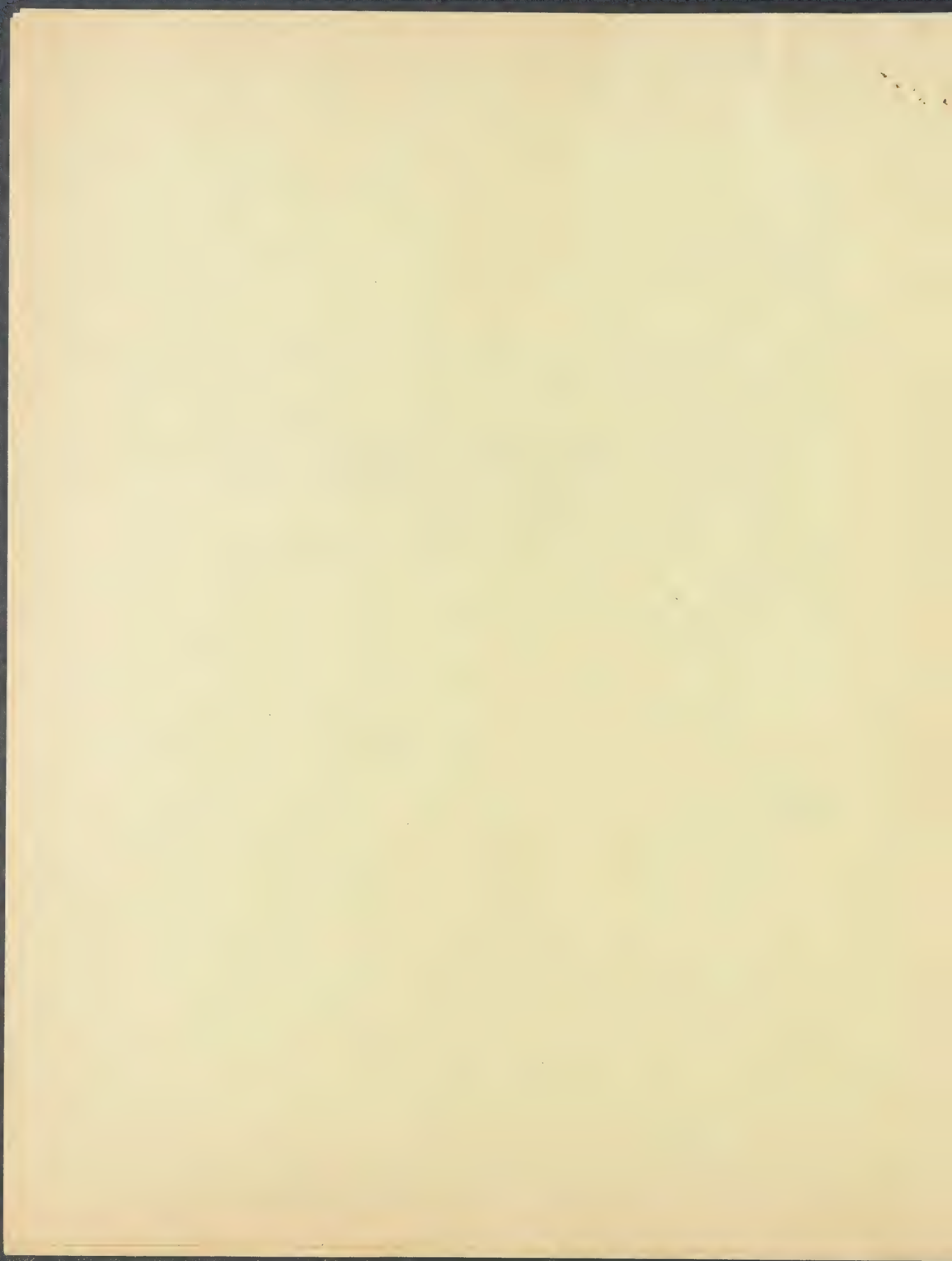
- 5) We will decide on whether to make an offer on the Generri after Brian has a chance to see it.
- 6) You will advise me whether we should purchase the still life by Jan Fyte. I am absolutely convinced that the painting is in fine condition and by Jan Fyte, simply because I owned it some years ago and before purchasing it consulted a number of experts, including Dr. Bernt and Professor Stechow.
- 7) I will correspond further with Mrs. Stechow about the Sargent portrait.

Best personal regards.

Sincerely,

Alfred Bader

AB/ad  
Encl. -





April 25, 1975

Mrs. Frances K. Smith, Curator  
AGNES ETHERINGTON ART CENTRE  
Queen's University  
Kingston, Ontario  
Canada

Dear Frances:

Enclosed is Ralph Emanuel's invoice for your painting. I told him that he didn't need to put in any of the history because that is fully covered in the Montreal and Toronto Rembrandt Exhibition Catalog of 1969.

Best personal regards.

Very sincerely,

Alfred Bader

AB/ad  
Encl. -



RALPH N. EMANUEL  
5, LEATHER MARKET, WESTON STREET,  
LONDON, S.E.1.  
HOP. 2282

INVOICE.

21st April, 1975.

The Agnes Etherington Art Centre,  
Queen's University,  
Kingston,  
Ontario.

MANOAH'S SACRIFICE by Govaert Flinkck, signed and dated 1640.  
U.S.\$ 14,000.



April 22, 1975

Mrs. Frances K. Smith, Curator  
AGNES ETHERINGTON ART CENTRE  
Queen's University at Kingston Ontario  
K7L 3N6  
Canada

Dear Frances:

I am sorry that a quick trip to Europe has delayed my thanking you for your kind letter of April 8.

Mr. Emanuel agreed to selling The Sacrifice of Manoah to Queen's for \$14,000. -. He pointed out to me that this is really at his cost because he paid L5200 over a year ago and has to consider the cost of money and of shipping the painting from London to Milwaukee. He will send you or me his invoice shortly.

Unfortunately, I have lost track completely of how much money the Friends of Queens have spent on paintings. Could you please check and send me a brief accounting. Not that I have any wish or right to demand an accounting but I would like to be guided when to make the next donation. Aldrich stock is now again above 50 and so it would not be an inappropriate time both to sell some in the portfolio of the Friends of Queens and for me to make a further donation.

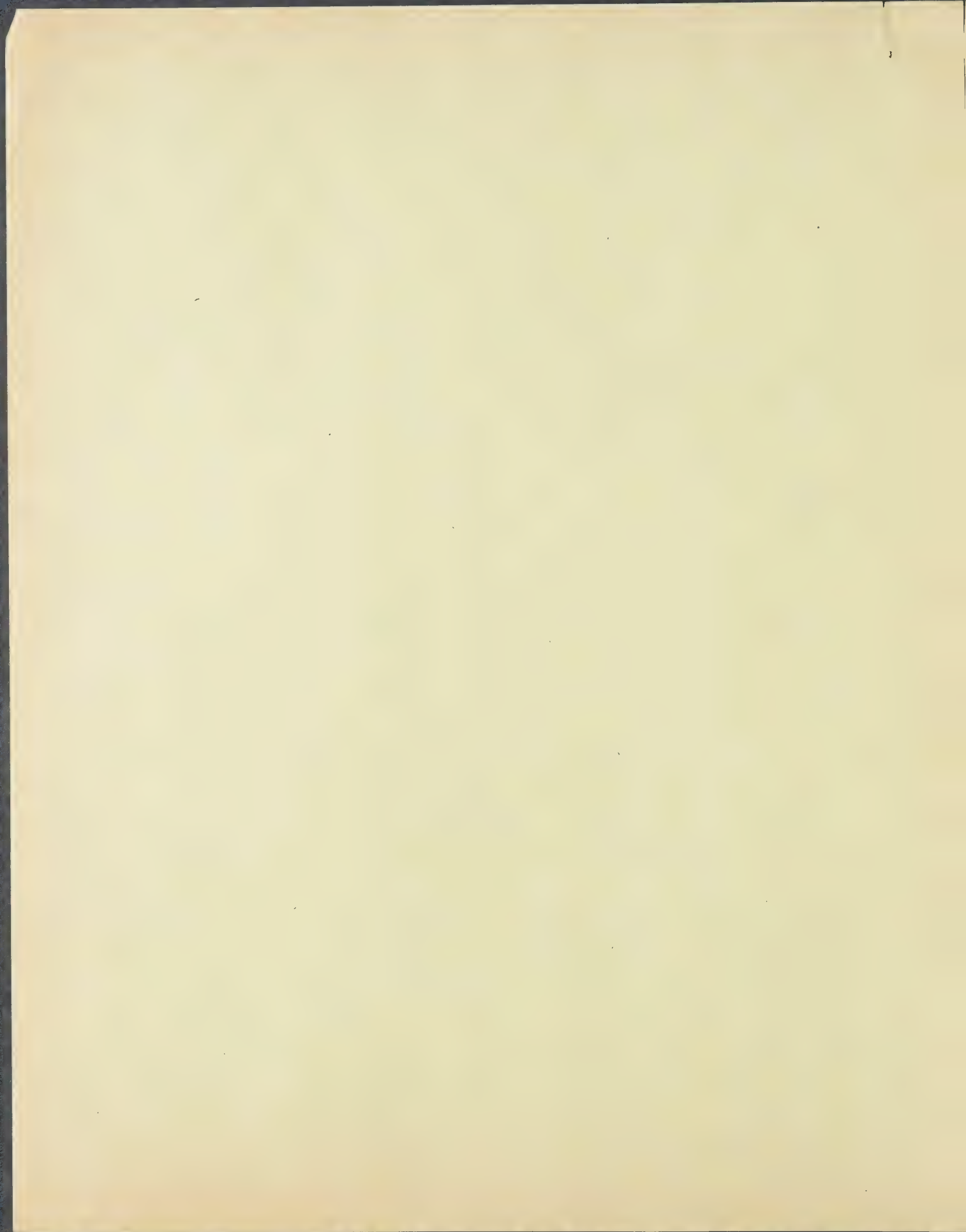
I am delighted that I have been able to purchase this very important painting for Queens; please send our registrar the loan form at your convenience; I would suggest an insurance valuation of \$20,000 which is not out of line when you consider that the painting was offered before the great Rembrandt show in Montreal and Chicago for L12,600.

Best personal regards.

Very sincerely,

Alfred Bader  
Curator of the Bible Show

AB/ad



AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6  
Canada

April 8, 1975

Dr. Alfred R. Bader  
President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Avenue  
MILWAUKEE, Wisconsin 53233  
U.S.A.

Dear Alfred:

Thank you for your letters of March 10 and 28.

The committee was just about to consider the Schalken photograph you sent when your word that it had been sold arrived. That is too bad!

Thank you for the copy of correspondence with Dr. Kuretsky concerning the painting of The Monk. I will look up the article in The Art Bulletin on St. Jerome shortly - the issue of December 1974 does not yet seem to have reached the library. I hope you received the photocopy of the article on drawings by Turchi that I sent to you early in March.

I have received loan forms from Mr. Thomas Beckman, Registrar of the Milwaukee Art Gallery, for the Flinck painting for your exhibition "The Bible through Dutch Eyes". We cannot, of course, sign these until the question of the acquisition of The Sacrifice of Manoah has been resolved. Perhaps you will let Mr. Beckman know that there will be no problem at all when the purchase is settled.

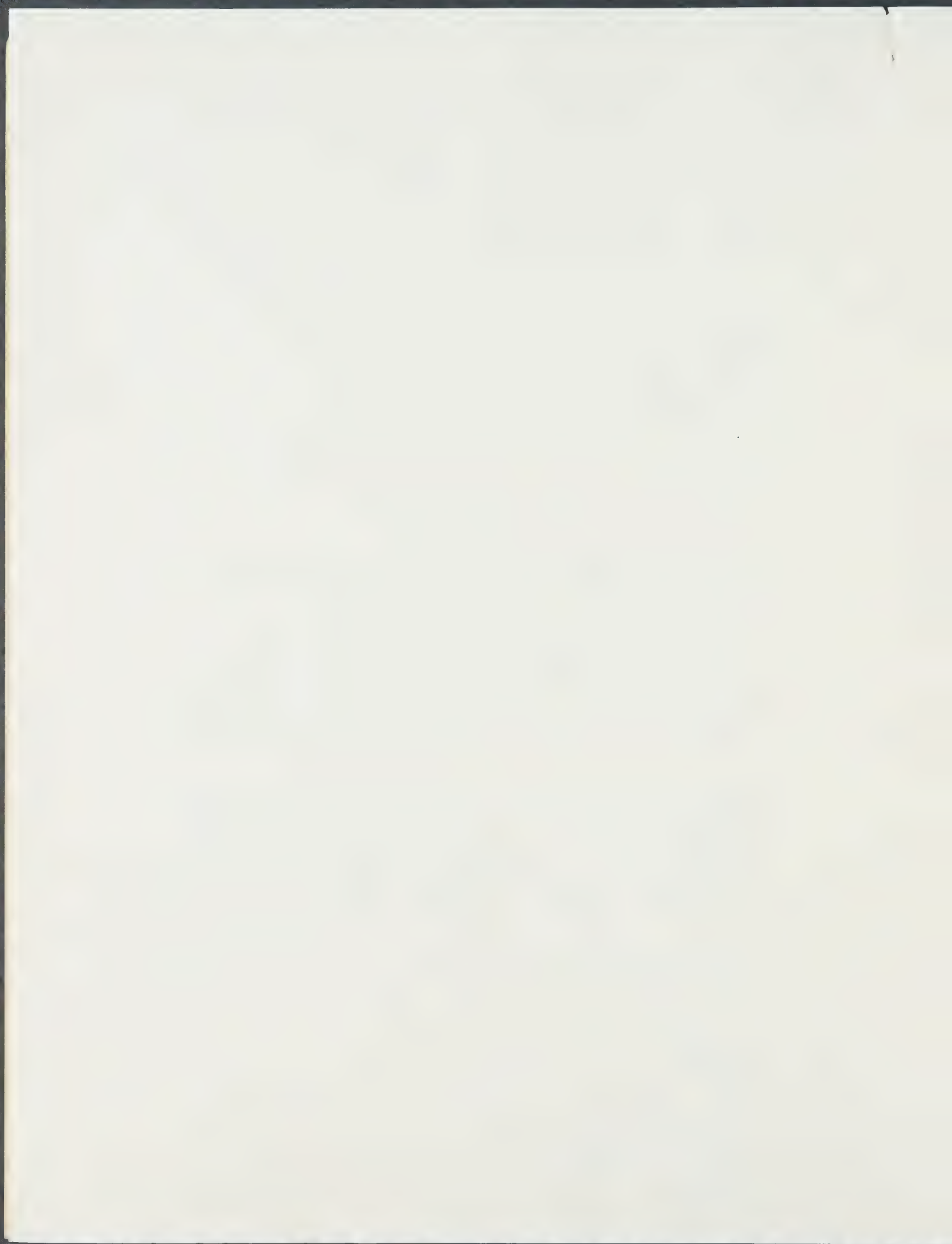
I will look forward to hearing from you - and to seeing you in Kingston early in October.

Best regards,

Sincerely,



Frances K. Smith (Mrs.)  
Curator





March 28, 1975

Mrs. Frances K. Smith  
AGNES ETHERINGTON ART CENTRE  
Queen's University  
Kingston, Ontario K7L 3N6  
Canada

Dear Frances:

The enclosed letter from Dr. Kuretsky will interest you because it deals with The Monk attributed to Van Staveren.

I had such a nice letter from Professor Polzer yesterday, and I will of course do my best to acquire the Flinck. As it belongs to a good friend, I am virtually certain that I will succeed.

Unfortunately, I just learned this week-end that the beautiful little Schalken has been sold and that is really too bad, as it is a little gem far better than the photograph indicates.

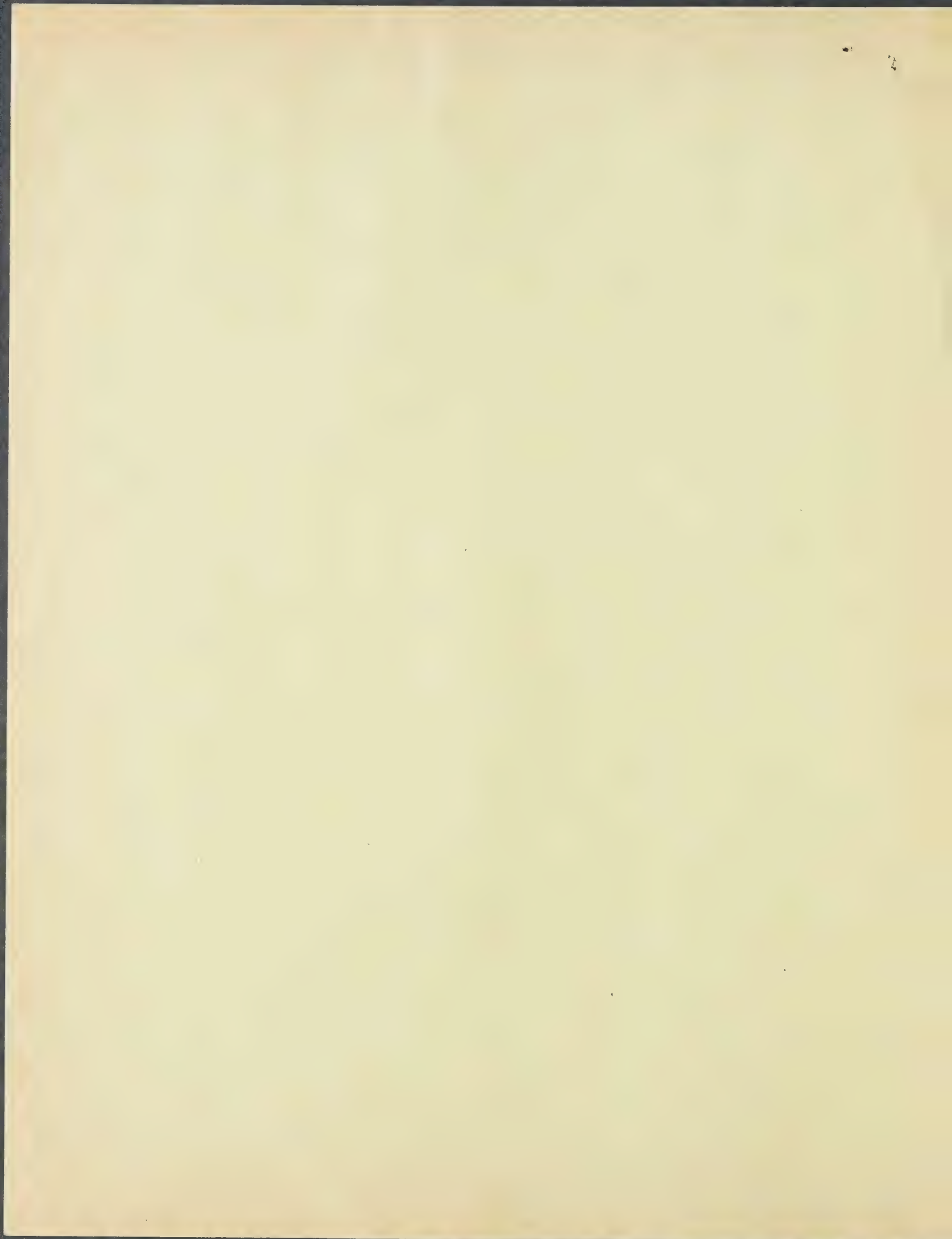
I note that my class' reunion is the first week-end in October and I much look forward to seeing you then.

Best regards.

As always,

Alfred Bader

AB/ad  
Encl. -



bc: Mrs. Frances Smith at Queen's Univ.

February 26, 1975

Dr. Susan Donahue Kuretsky  
Department of Art History  
VASSAR COLLEGE  
Poughkeepsie, NY 12601

*(Faint handwritten notes)*

Dear Dr. Kuretsky:

I have read with great interest your article on St. Jerome in the December, 1974 issue of The Art Bulletin.

Enclosed you will find two photographs that might interest you.

The painting of St. Jerome reading by candle light, signed by Abraham Blomaert, is known through an engraving by Blomaert's son, Cornelius, reproduced in Schneider's book on the Dutch followers of Carava.

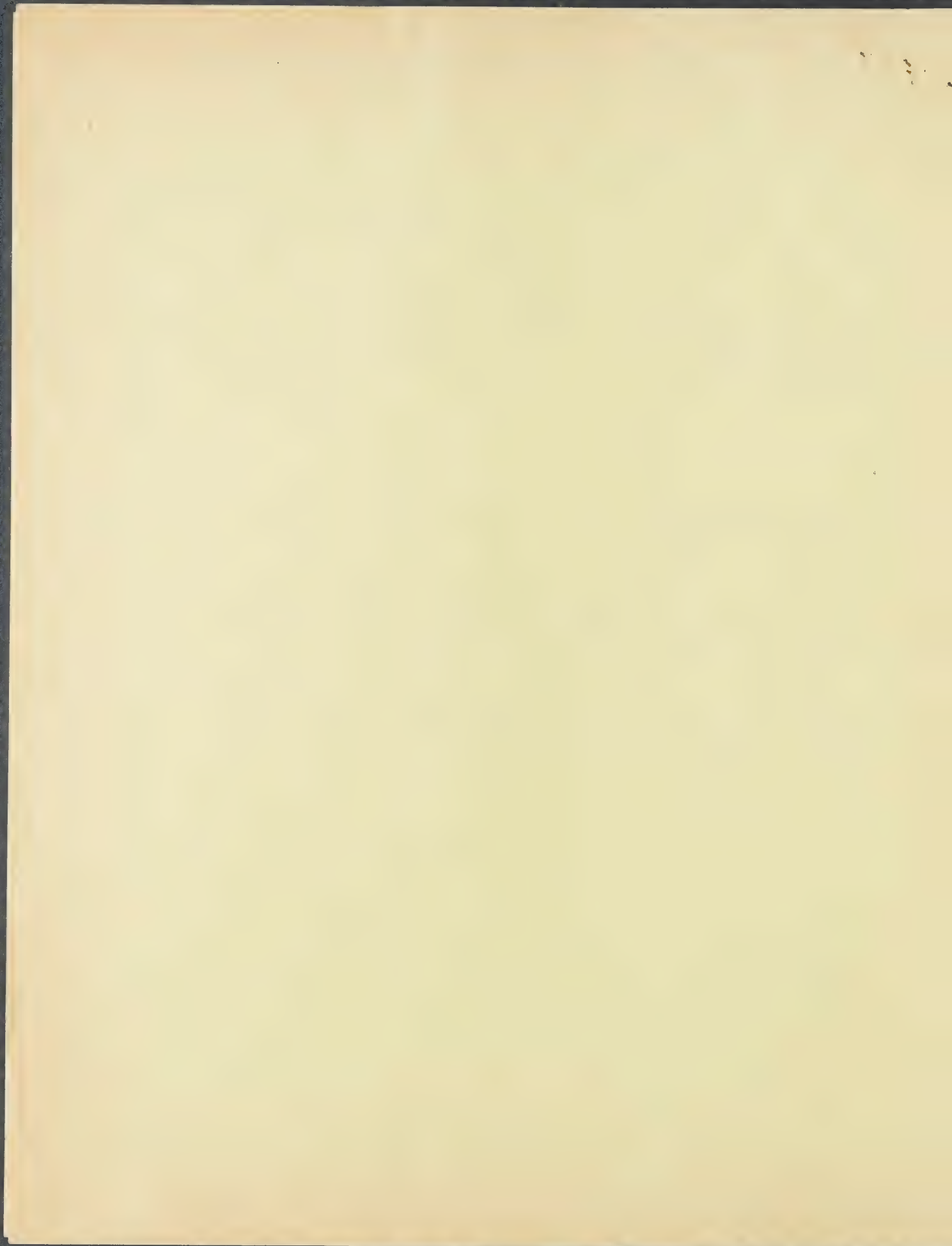
The painting of a monk (St. Jerome?) reading under a tree is in the Agnes Etherington Art Centre at Queen's University in Kingston, Ontario, Canada. Do you think that the man depicted is St. Jerome and would you know which Dou student could have painted this?

Best personal regards.

Sincerely,

Alfred Bader

AB/ad  
Encl. photographs



March 20, 1975

Mrs. Frances K. Smith  
AGNES ETHERINGTON ART CENTRE  
Queen's University at Kingston, Ontario  
K7L 3N6  
Canada

Dear Frances:

The sale on Thursday was most frustrating. People had been talking of declining art prices -- what nonsense!

The Utrecht painting of St. Peter (#87) had been estimated to bring \$2500. ; it brought \$19,000. . I wanted to buy the Van Haaram (#89) for Queen's. Estimated at \$4,000. - it brought \$10,000. -, which struck me as too much. All the good paintings brought far more than the estimates, and all the junk came close to the estimates. At that sale our Turchi would have brought \$10,000. -.

A local dealer has a small, beautifully colored, mint condition, signed G. Schalken. When Professor Stechow last visited me last August he liked it immensely but thought the asking price at that time, \$6,000. -, somewhat high. I am sure I could bring the price down substantially because such a sophisticated painting just would not sell in Milwaukee. The enclosed black and white photograph doesn't do it justice because the colors are so delicate.

I am fairly certain that I will be able to buy the Flinck during my visit to London in April.

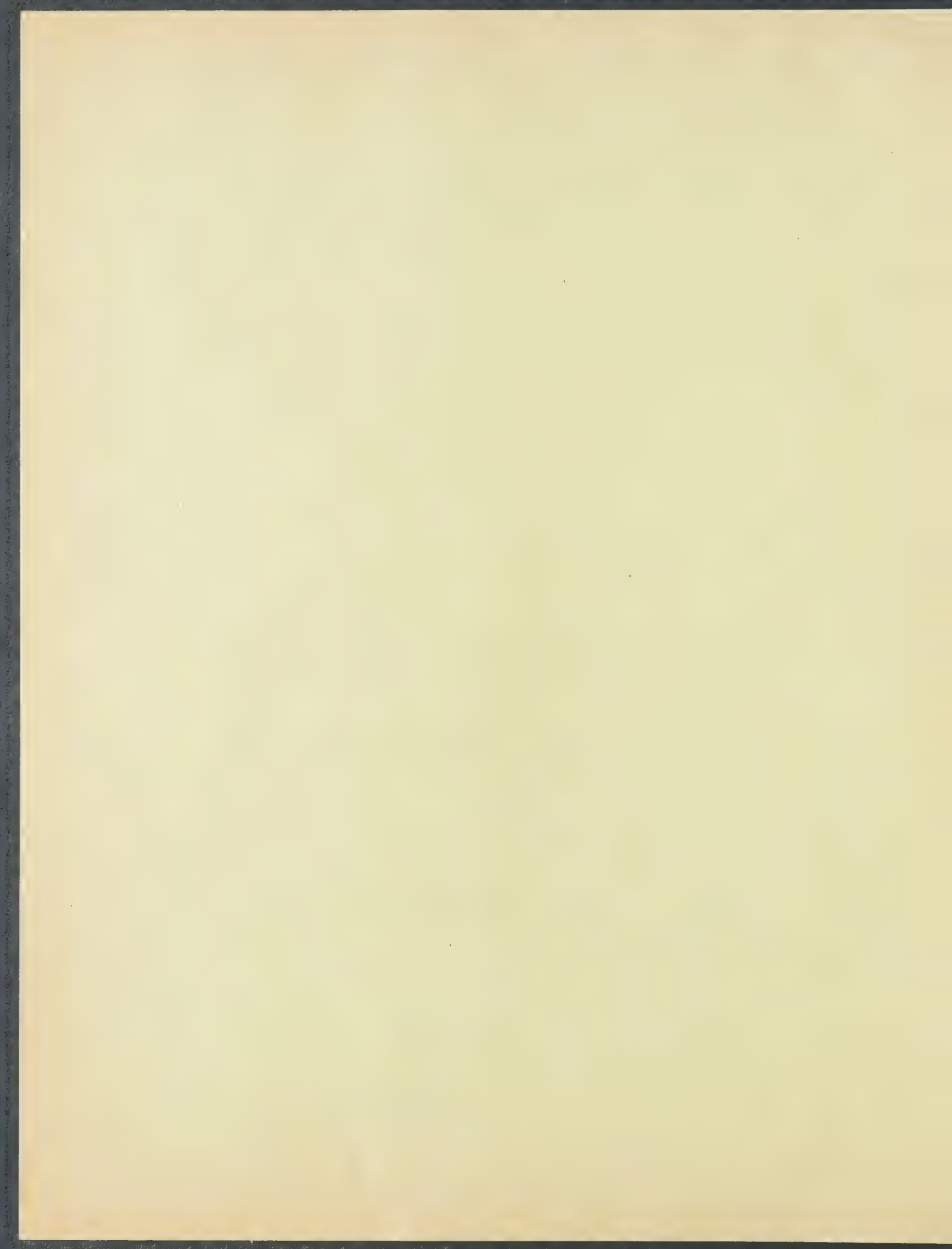
Best personal regards.

Very sincerely,

Alfred Bader

AB/ad

Encl. -



February 5, 1975

Mrs. Frances K. Smith  
Agnes Etherington Art Centre  
Queen's University at Kingston, Ontario  
K7L 3N6  
Canada

Dear Frances:

Thank you so much for your letter of January 27.

Professor Stillman arrived back home safely with the Deposition.

I enclose a photograph of the Flinck which is now on loan to our Art Center, awaiting the Bible Show. The painting is very colorful, and really stunning. I have looked at it very carefully and think that it has quite a bit of old restoration which has discolored some of it and which was probably much more than was really necessary. Thus I do believe that it would be much improved after a very thorough cleaning. When it was shown at the Rembrandt exhibition in Montreal and Toronto, it belonged to a London dealer, Speelman. I have checked the auction records and find that the present owner bought it at Sotheby's for L5200. Let me give you a telephone call after you have had a chance to digest all this to discuss how to proceed.

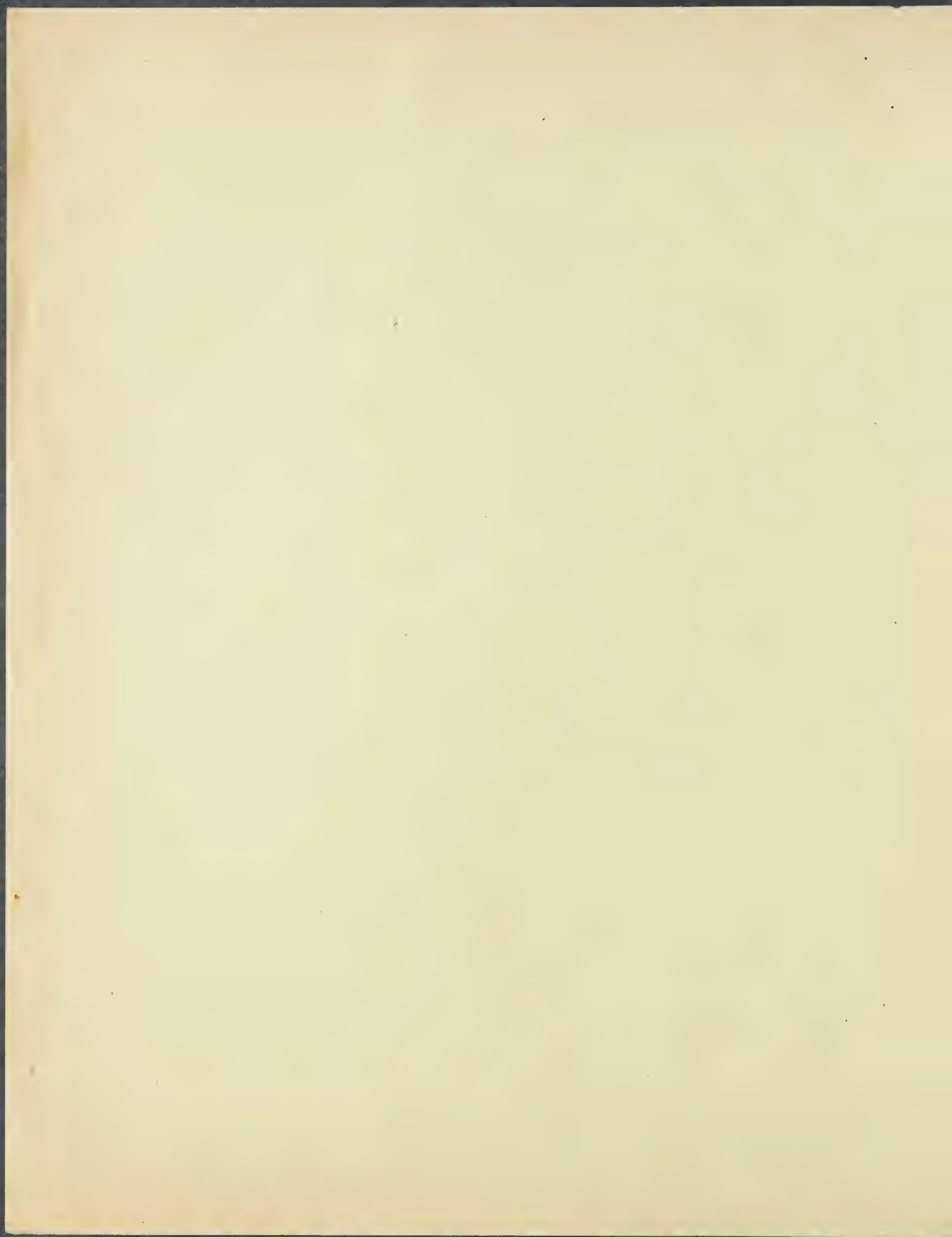
Best personal regards.

Sincerely,

Alfred Bader

AB/ad

Encl.





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AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6  
Canada

January 27, 1975

Dr. Alfred R. Bader  
President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Ave.  
MILWAUKEE, Wisconsin 53233  
U.S.A.

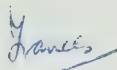
Dear Alfred:

Through the good offices of Dr. Kathleen Morand the little panel of the Deposition was safely handed over to Professor Stillman in Washington last week. This was no mean accomplishment as communications in the Hilton hotel between almost 3,000 people were, I gather, chaotic!

I hope you have now receive it from Professor Stillman.

Best personal regards,

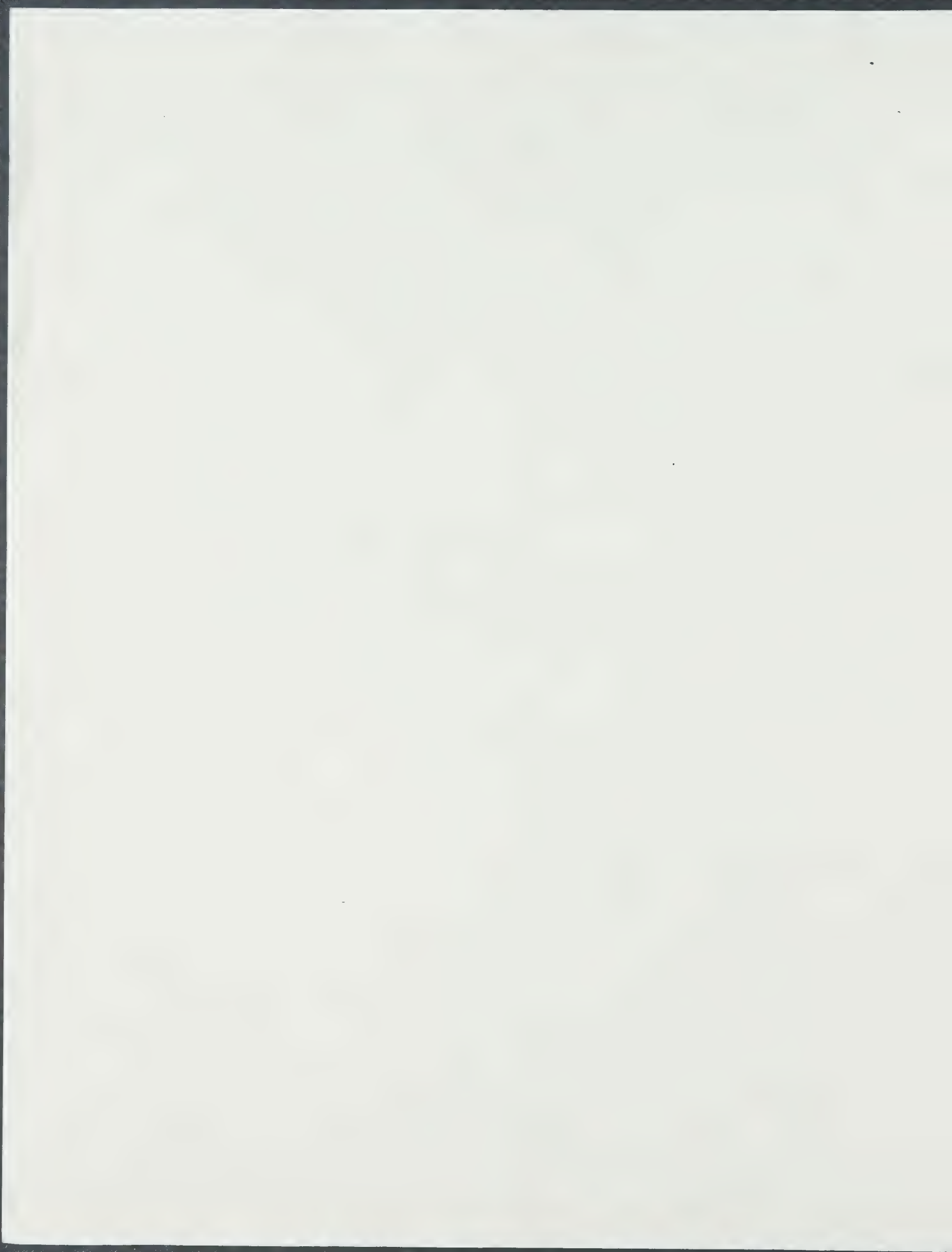
Yours sincerely,



Frances K. Smith (Mrs.)  
Curator

FKS/fk

RECEIVED  
FEB 03 1975  
ALDRICH CHEMICAL CO., INC.



January 13, 1975.

Mrs. Frances K. Smith  
Agnes Etherington Art Center, \*  
Queen's University,  
Kingston, Ontario,  
Canada.

Dear Frances:

Unfortunately a great deal of overwork will have to keep me at home during the CAA meeting in Washington. However, a very good friend of mine, Professor Damele Stillman, will attend the meeting and actually is giving a lecture in Tony Clark's symposium on 18th century art. Could you arrange the little panel of the Deposition given to him, and he can give it to me on his return.

I much look forward to hearing from you regarding the large Flinck.

Best regards.

As always,

Alfred Bader

AB/th



October 5, 1976

Dr. David McTavish  
Department of Art History  
QUEEN'S UNIVERSITY  
Kingston, Ontario  
Canada K7L 3N6

Dear David:

Thank you so much for your detailed letter about the various paintings and drawings.

I am sorry that my son, David, who is a Freshman at Morris Hall, missed you. Perhaps you will have a chance to get to know him during the year; the first year at any college is usually very lonely and I know that he will appreciate chatting with you.

The leading reference to the problem of the St. Francis is in the Burlington Magazine 115 444 (1971). When I first saw the painting here in Milwaukee, it was not yet for sale. I then sent a photograph to Dr. Chappell, who assumed that I owned the painting and whose response I enclose. The "signature" is indeed not that of Alori. Since the photograph which I had sent to you and Dr. Chappell was taken, the painting has been cleaned and now looks much better. I am not at all sure, however, that it has been added on the side. I return the photograph, as well as the photographs of the drawings, and would like to ask you to submit these to the committee so that we can finalize the possible purchases during my next visit. I will try hard to bring all of the drawings with me for the committee's inspection.

Best personal regards.

Very sincerely,

Alfred Bader



Jan 11, 1950

Dr. Seyid M. Farid  
Department of Art  
Queen's University  
Kingston, Ontario  
Canada K7L 3N6

Dear Doctor:

It was so nice to be able to chat with you Monday and I do hope that Frances Smith is not too angry with me. I just don't think I could go in all directions and day or nights. Nor do I believe that there is anyone at Queen's as competent as you are to judge the quality of old paintings. I return the photographs of the painting in Nova Scotia. It looks of good quality, surely Florentine, the first half of the 16th century, and from such old snapshots I cannot judge whether it is original or a copy.

I was more interested in your article on the Carracci drawing. A proper photograph of a very nice drawing, which was made in the early 17th century. Can you get a copy of it made (if made already) it was exhibited in 1920 in the Art Center as an important Franz Haus which shows how far scholarship had progressed in those days in 1920.

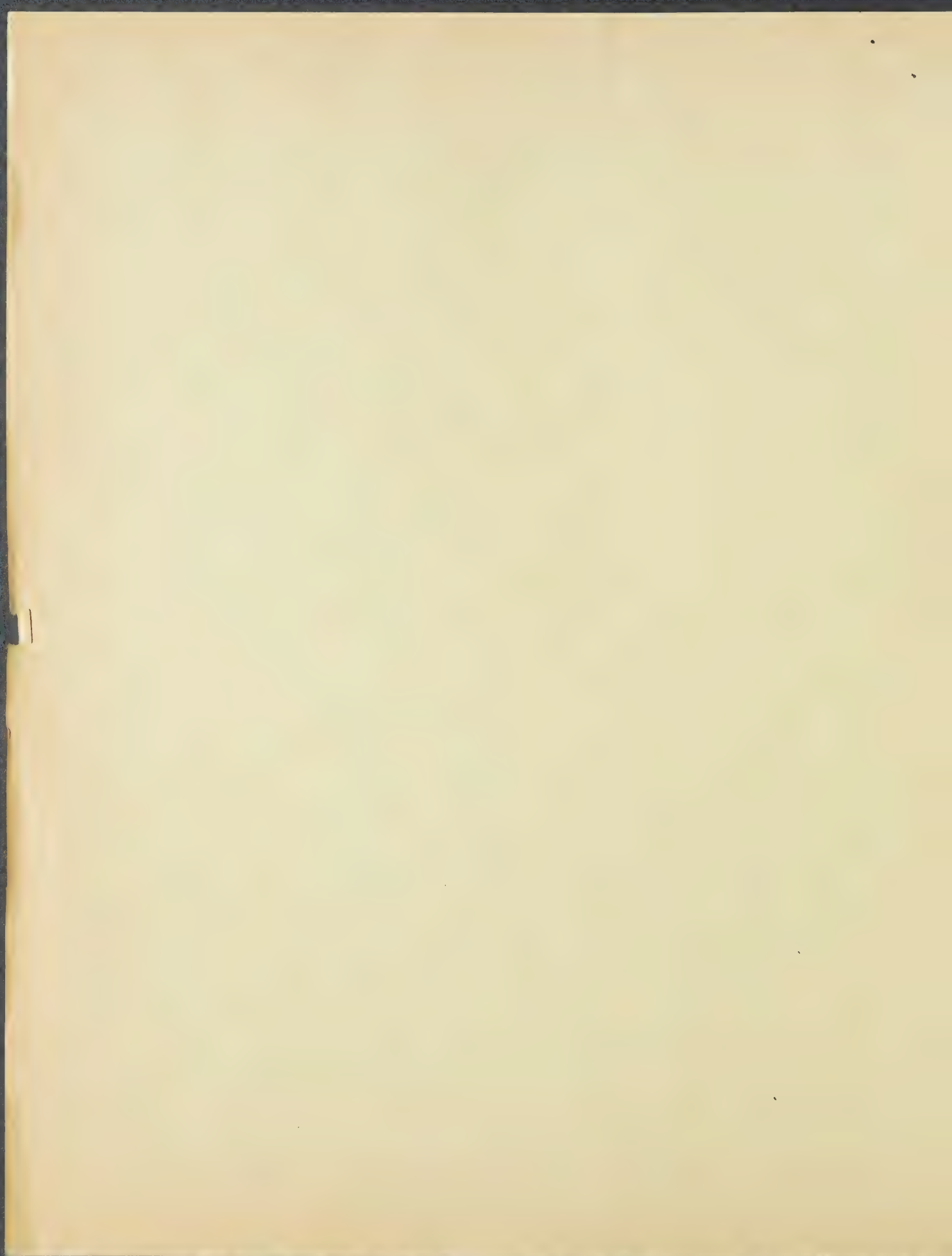
I much look forward to being at Queen's in October and before then will send you a lot of photographs for your and the Committee's consideration.

Best regards.

As always,

Alfred B. ...

Alfred  
encl. -





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Queen's University  
Kingston, Canada  
K7L 3N6

Department of Art

June 22, 1976.

Dear Dr Bader,

I have just returned from six marvellous weeks in Europe which were both extremely profitable and pleasurable.

On my return the last of the books which you re-routed for me was on my desk, and I am deeply grateful for your kindness in this regard.

Frances Smith is on holiday and the rest of the staff at the Art Centre were involved in mounting a large new show



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Queen's University  
Kingston, Canada  
K7L 3N6

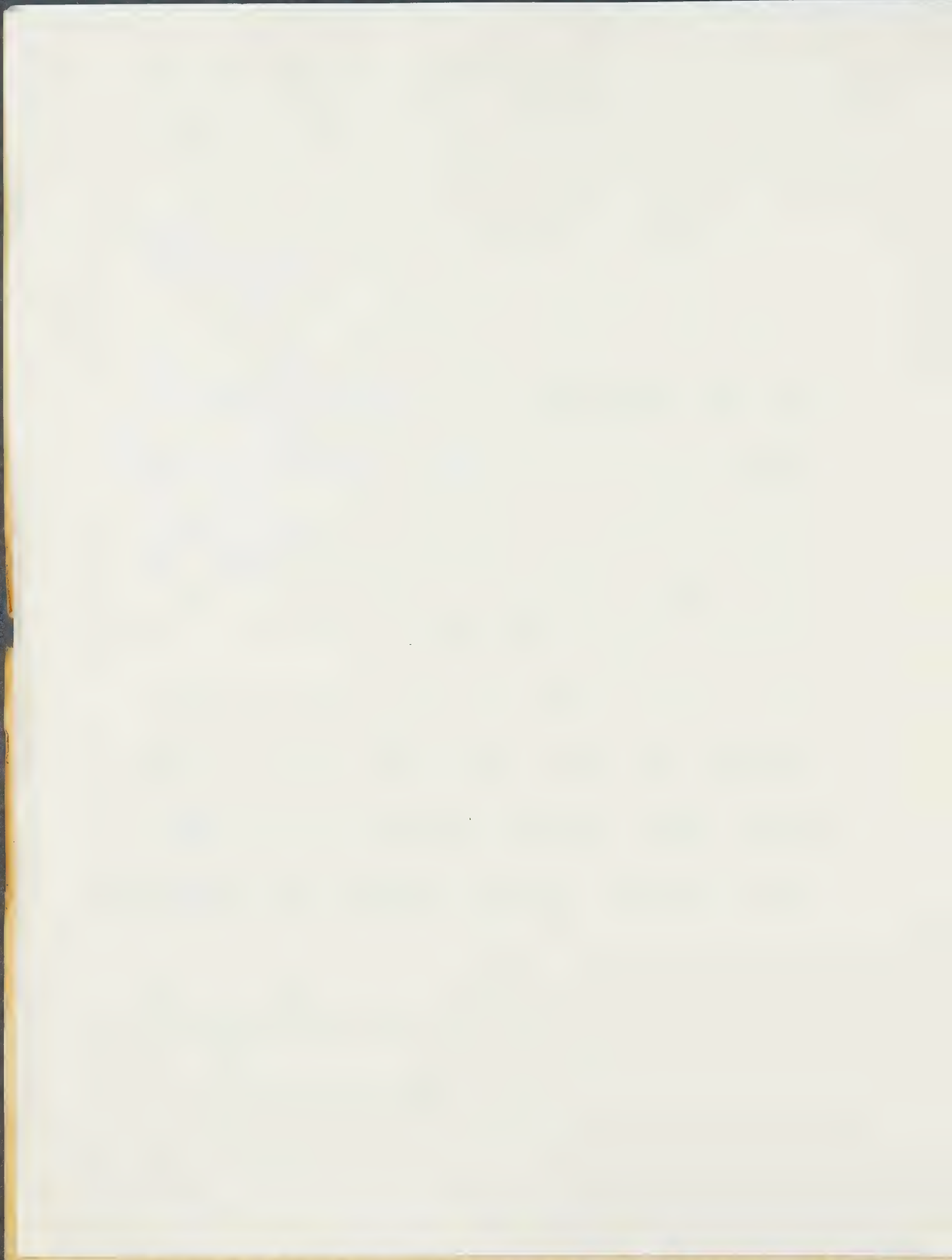
for the Olympics I suspect so that I could not find anyone abreast of important matters, i.e. whether the paintings from your exhibition had arrived yet. I shall inquire further.

The enclosed may not be very central to your interests but I hope that you will be so good as to accept it as a token of my respect and gratitude.

With warmest regards

Yours sincerely,

David



May 11, 1950

Mrs. Frances S. Smith, Curator  
YORDE MUSEUM OF ART CENTER  
Queen's University  
Kingston, Ontario  
Canada K7L 3N6

Dear Frances:

In response to your kind letter of May 7, I enclose another copy, one  
of the Manon. The original is so good better than the photocopy.

Michael Hedges generally doesn't like to tell me or anyone else where  
he gets his paintings, because that is his main source of income.

The Milwaukee Art Center has sent you another copy of the condition  
catalog and I am so happy that you like it.

Best personal regards.

Sincerely,

Alfred Haber

Alfred  
Haber



May 3, 1976.

Dr. Alfred Bader, President,  
Aldrich Chemical Company, Inc.,  
940 West St. Paul Avenue,  
MILWAUKEE, Wisconsin 53233,  
U.S.A.

Dear Alfred:

At last we have received two very fine things - your catalogue of The Bible Through Dutch Eyes and the painting of The Sacrifice of Manohah. Thank you for both.

I do congratulate you on the catalogue and the exhibition. Your own great empathy for the subject and the period are so clearly evident that it becomes almost a personal manifesto!

I like very much The Sacrifice of Manohah. It is in fairly good condition, with some surface abrasions that have powdered the varnish. Professor Hodkinson has not had a chance to see it yet. Do you have another photograph of it you could send? David may have taken one print with him to Europe as he has ideas about it.

Incidentally, could you obtain for us as much information as possible about the provenance of this work, and of the de Arrellano? Mr. Hatcher has not responded to my request for this and I would like to have it for the records.

The Registrar of the National Gallery writes that "...we do not, at the present time, know if we will go and pick up our painting (in Milwaukee) or if we will use other modes of transportation. I will let you know our plans as soon as I have some information." I will keep in touch with you about this.

RECEIVED

MAY 3 1976

ALDRICH CHEMICAL CO., INC.

.../2





Dr. Alfred Bader,  
Page 2,  
May 3, 1976.

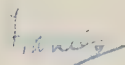
Hopefully we will know before the month is over as I will be away in June.

Could you possibly send us another copy of the catalogue for the Department of Art History library? I know they would welcome it.

Michael is away at present and has not yet seen the catalogue and the new paintings. This is becoming a fine year for the collection, thanks to you.

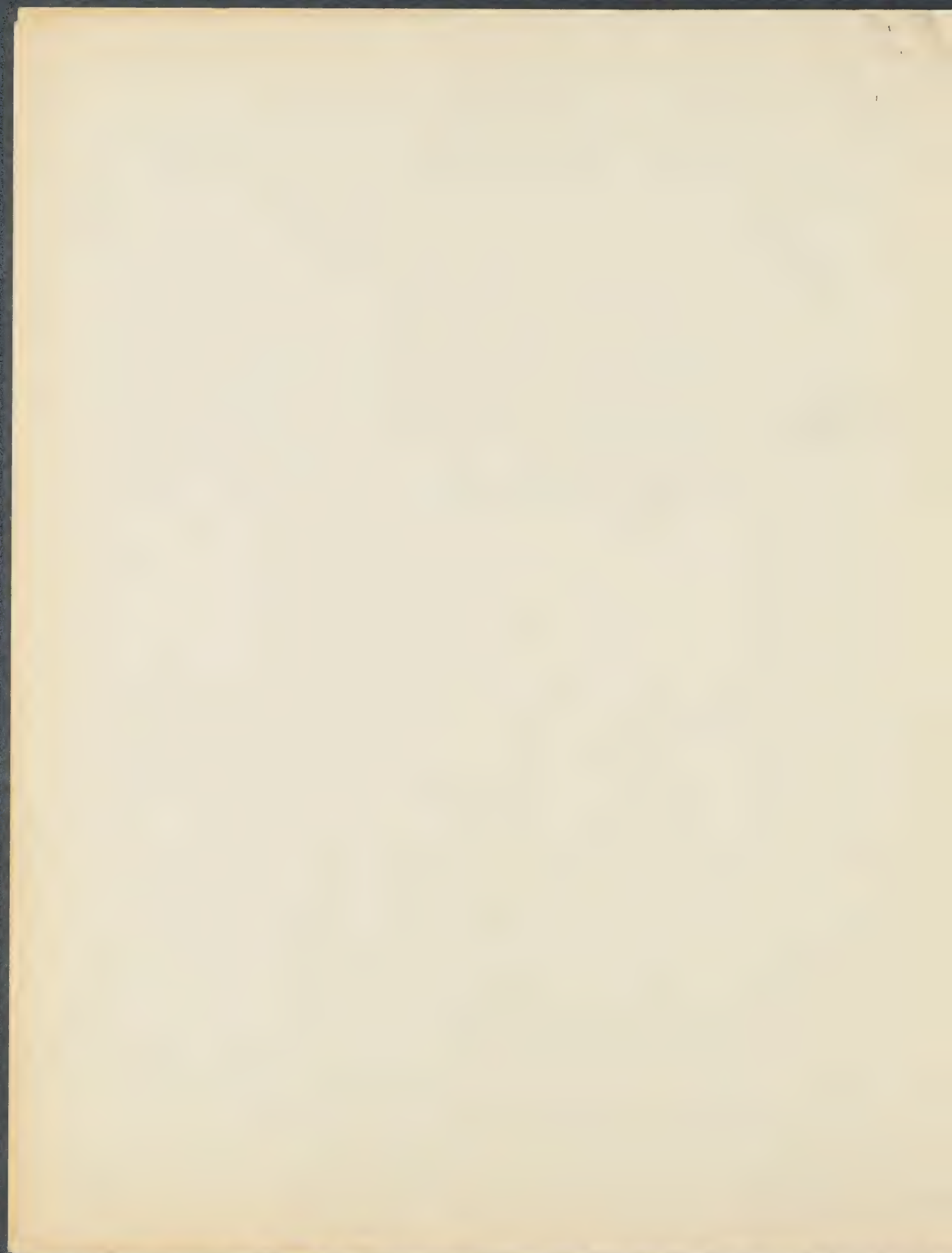
Best personal regards,

Sincerely,



Frances K. Smith (Mrs.),  
Curator.

FKS/fk



May 4, 1976

Mrs. Frances K. Smith, Curator  
AGNES EPPENINGTON PAT CENTER  
Queen's University  
Kingston, Canada K7L 3N6

Dear Frances:

I am very concerned by your kind letter of April 22, specifically your reference to a paint loss in the still-life. When the painting left here in the National Gallery truck it appeared in mint condition, firmly anchored in its fine frame which I believe is of the period. Would you please send me a polaroid snapshot of the damage, and we can then decide whether to claim insurance.

Did the truck have serious difficulties getting these two paintings across the border?

Is there any chance that anyone from Queen's might come to look at the exhibition before it closes on May 23? Michael Hatcher has a very interesting Luka Giordano which we could send along if appealing to you.

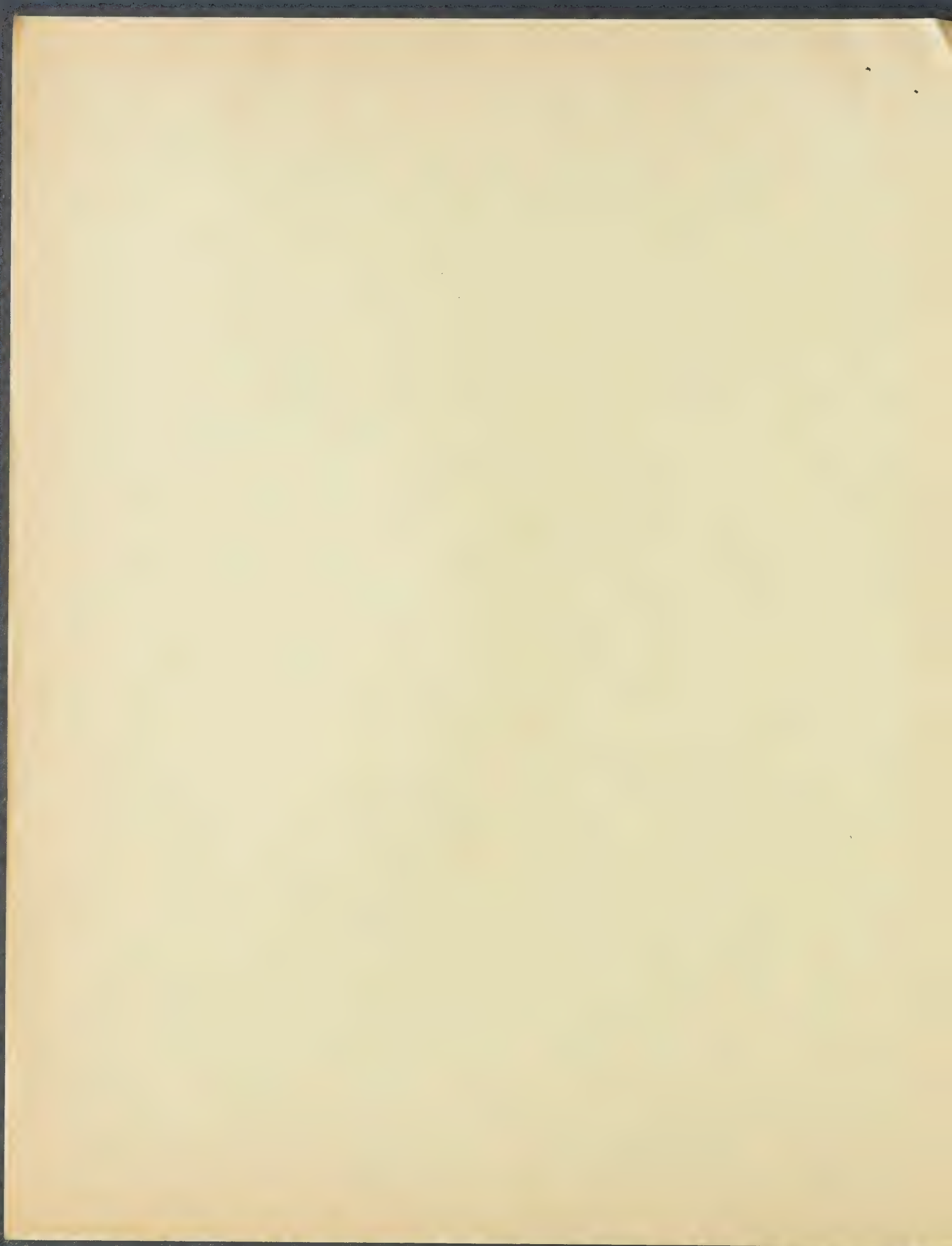
Both the Milwaukee Art Center and I personally sent you one copy each of our exhibition catalog, and the Art Center sent you an invitation to the opening, but mail to and from Canada sometimes drives me to desperation.

Fond regards.

As always,

Alfred Bader  
(signed in Dr. Bader's  
absence by Arlene Doepke,  
Secretary)

AB/ad



April 22, 1976.

Dr. Alfred Bader, President,  
Aldrich Chemical Company, Inc.,  
940 West St. Paul Avenue,  
MILWAUKEE, Wisconsin 53233,  
U.S.A.

Dear Alfred:

This is just a progress report about the two paintings.

Professor Hodgkinson brought the De Arrellano back from Ottawa last week and we have it safely here. There are some lovely, subtle passages in it but I think it will need a little restoration - one paint loss is quite noticeable.

The Sacrifice of Manoah was too big for his station wagon but I have been in touch with the National Gallery by telephone and I am arranging for Deakin Fine Art Services to bring it to Kingston. This may happen this week - or early next week. I have also written to the new Registrar at the National Gallery about bringing to us the two paintings on loan to your exhibition, hoping to avoid any problems at the customs. I will be in touch with you about that later. They are very helpful.

How is the exhibition? I am so anxious to see your catalogue. We did not receive a notice (or invitation) about the opening, but we could not have gone, I am afraid. I will look forward to hearing about its reception in Milwaukee.

With warm thanks again for the latest addition(s) to the collection, and best personal greetings.

Very sincerely,



Frances K. Smith, (Mrs.),  
Curator.

FKS/fk



April 10, 1970

Mrs. Frances C. Smith, Curator  
ADAMS-STUBBS-BROWN ART MUSEUM  
Queen's University  
Kingston, Ontario  
Canada K7L 3N6

Dear Frances:

I do hope that the two paintings finally get safely to Queen's.

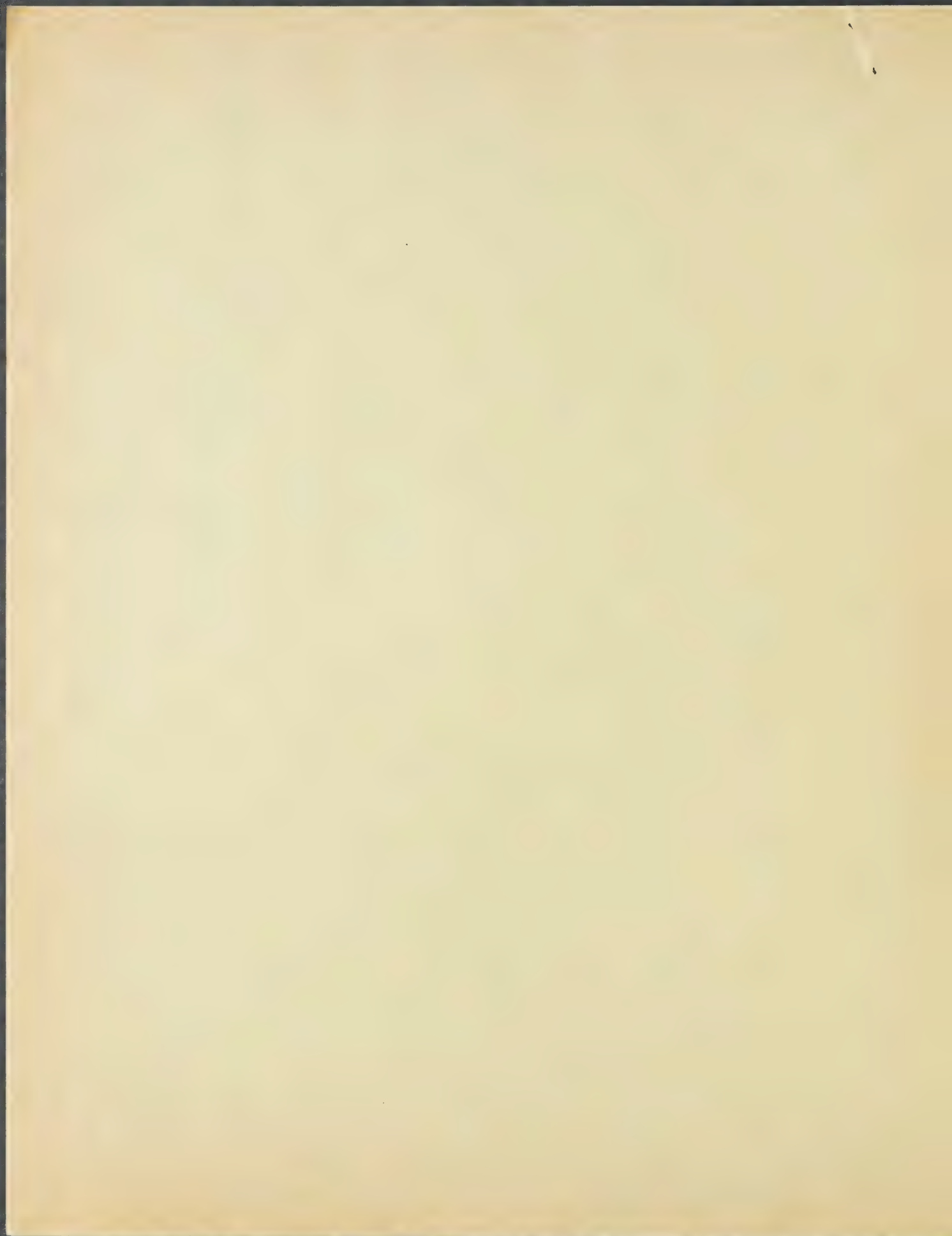
Dr. J. W. von Steiner, the author of the book on Plinck, is just spending a couple of days in Milwaukee and of course one of the first questions I asked him was which of the paintings in the exhibition he likes the best. He mentioned five, among which is your Plinck of the Angel Leaving Simeon.

Best personal regards.

As always,

Alfred Hain

Alfred





*Catalogue*

March 18, 1976.

Dr. Alfred R. Bader, President,  
Aldrich Chemical Company, Inc.,  
940 West St. Paul Avenue,  
MILWAUKEE, Wisconsin 53233,  
U.S.A.

Dear Alfred:

I have today sent off a cheque for \$23,000 to Mr. M. Hatcher. It took rather longer than I had expected to get the cheque through the accounting procedure, but all is settled now.

I am also returning the loan forms for the Dismissal of Hagar. I am interested that you have given it an attribution to Carel van der Pluym, and we look forward to seeing your catalogue for the exhibition. That will be very soon, will it not? *catalogue sent 4-12*

Winter continues here far too long and we will not expect the paintings until it gets a little warmer. I will wait to hear from you about the shipment.

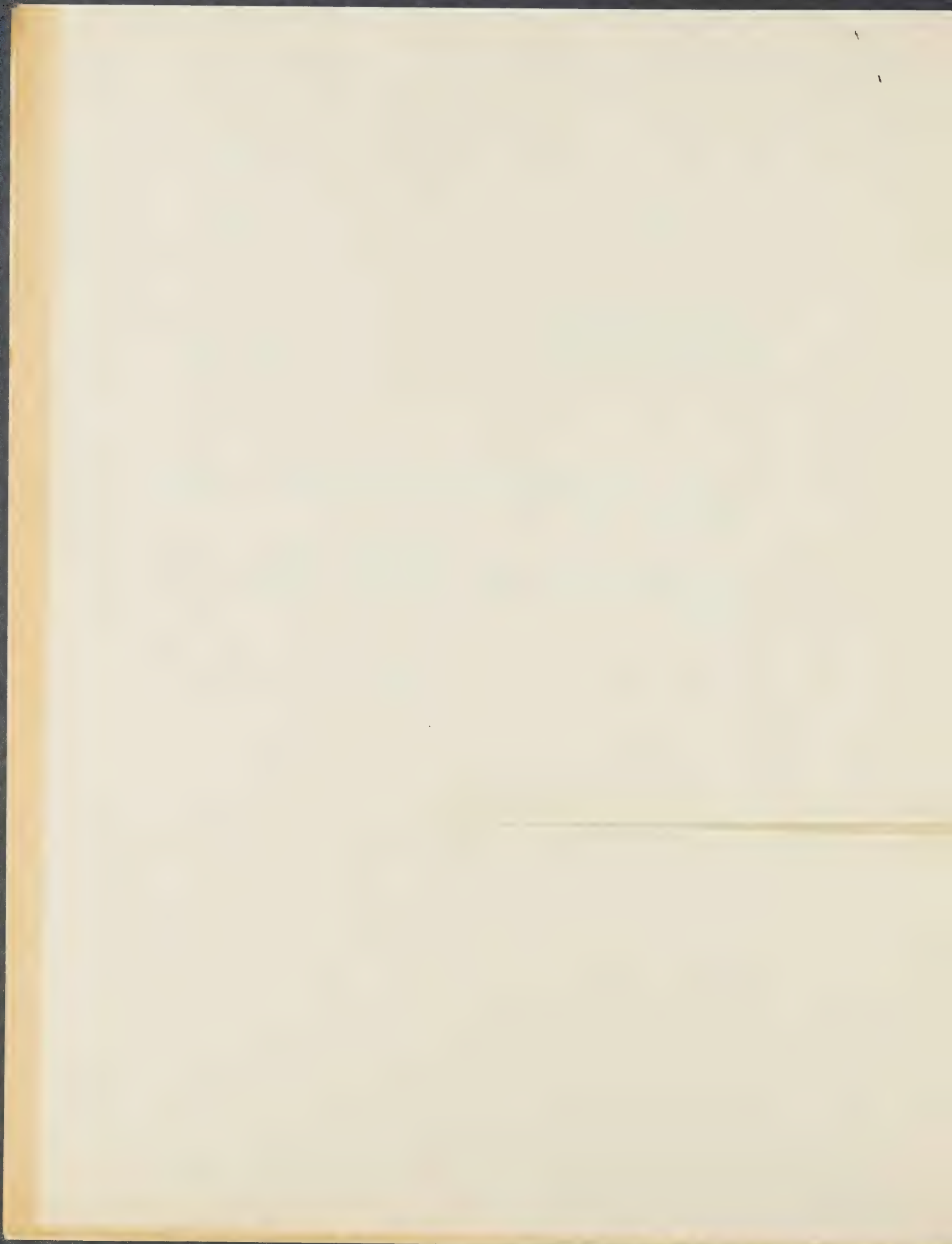
With warm personal regards and best wishes for the exhibition.

Yours sincerely,

*Frances*

Frances K. Smith (Mrs.),  
Curator.

FKS/fk  
Encl.



February 10, 1976.

RECEIVED  
FEB 19 1976  
ALDRICH CHEMICAL CO., INC.

Dr. Alfred Bader,  
President,  
Aldrich Chemical Company Inc.,  
940 West St. Paul Avenue,  
WISCONSIN 53233,  
U.S.A.

Dear Alfred:

The acquisition committee met on Monday last and, among other things, heard a report from David McTavish concerning the paintings he saw in Milwaukee. There was unanimous approval of the choice of the following works:

The Dismissal of Hagar

The Sacrifice of Manoah

Still Life (Spanish attributed to Arellano)

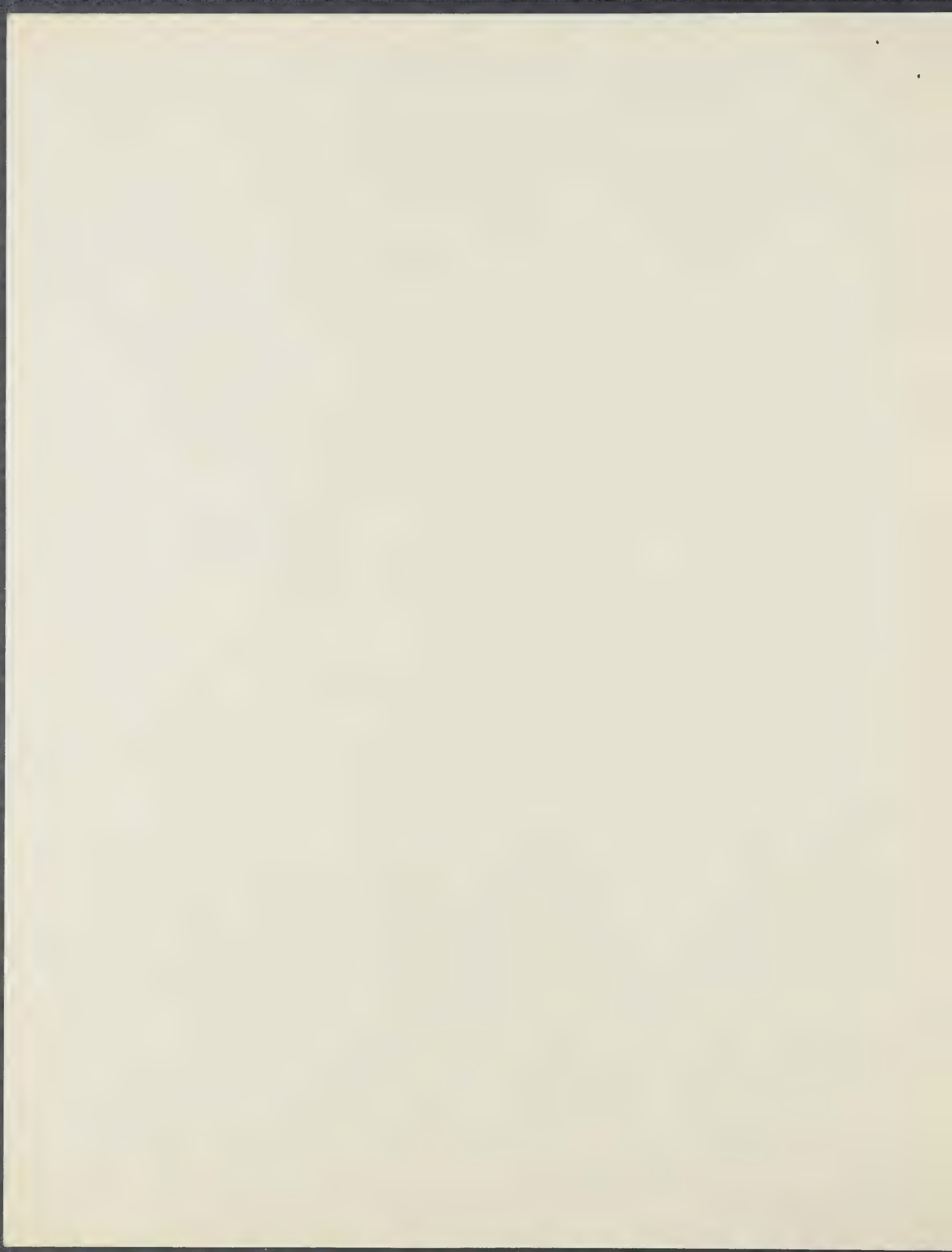
There is no doubt that these works will be very fine additions to the collection. I know David had no doubts about their quality.

We also considered again the large portrait of the man with the hat and we would be very happy to accept it, if you feel inclined to add this to your generous donations.

I understand from David that you propose to postpone shipment of the paintings until the weather is warmer. This would be best. Meanwhile, however, you may wish to arrange for the invoice or invoices to be sent to me.

The Florentine panels are still in Canada, I believe, and attract us very much indeed as we have nothing of this nature or period in the collection. I understand there has been no resolution of this yet.

.../2



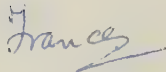
Dr. Alfred Bader,  
Page 2,  
February 10, 1976.

Both David McTavish and Professor Polzer enjoyed their visit to you so much.

You may be interested to see the enclosed copy of the work done by the Conservation programme on the Lievens; this was essential as there was flaking of pigment - and the sticky tape should not have been used. They have started work on the large Bassano (school of) and Xray and other photography has been completed. You will have much to see when you visit us again.

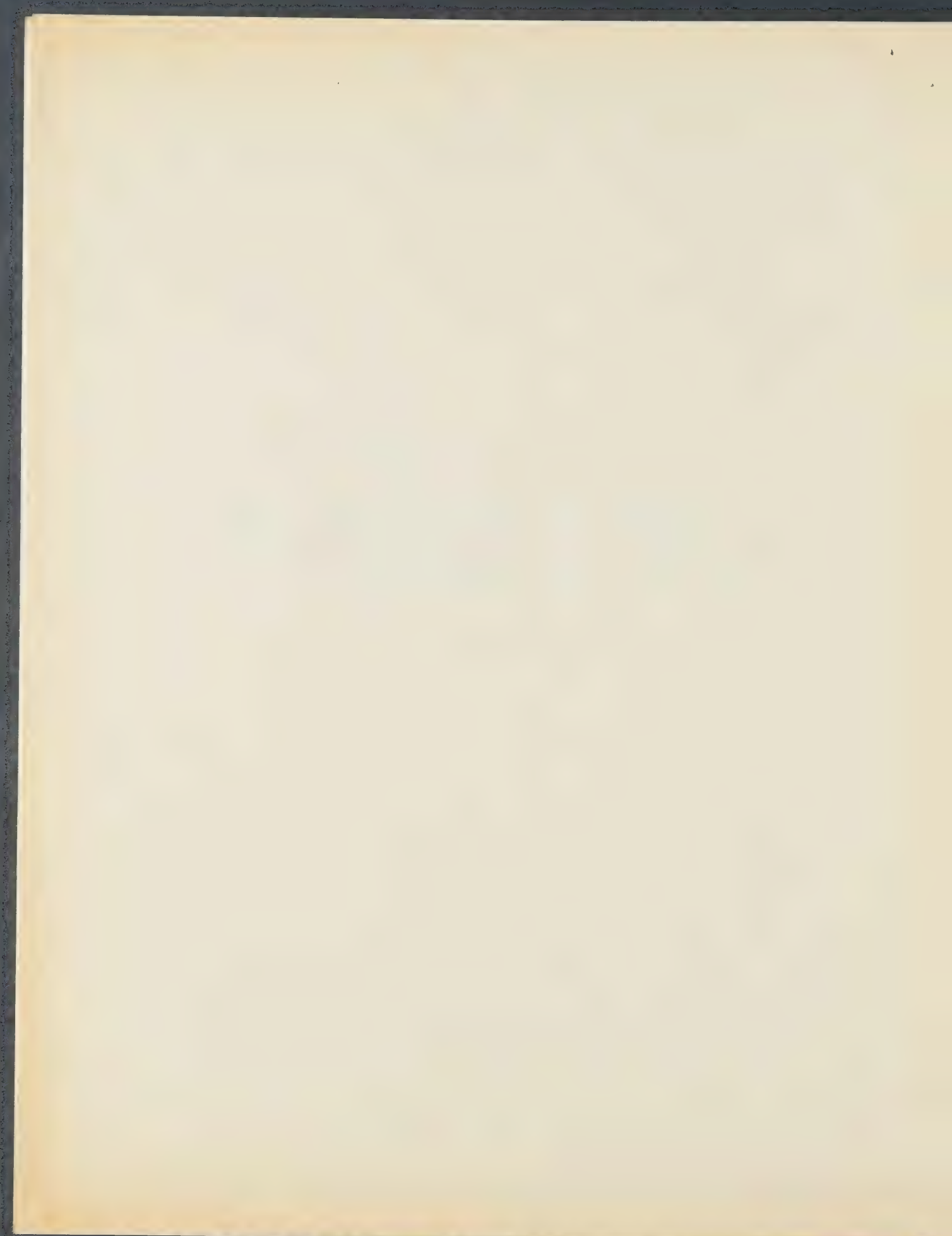
Best personal wishes - and warm thanks.

Sincerely,



Frances K. Smith (Mrs.),  
Curator.

FKS/fk



AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6  
Canada

January 8, 1975

Dr. Alfred Bader, President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Ave.  
MILWAUKEE, Wisconsin 53233  
U.S.A.

Dear Alfred:

Thank you very much for your letter of December 23, 1974. You will no doubt have received my letter to you of that same date, giving you my reactions to the Turchi painting - all good.

Now you present to us a most interesting possibility - that of acquiring a Dutch painting, through your experience and contacts with lenders to the Bible through Dutch Eyes exhibition. Your reference specifically to the Flinck painting, Sacrifice of Manohah, is one we have followed up in Moltke's book as well as in the catalogue of the Rembrandt and his Pupils exhibition of 1969. There would be no doubt at all that this painting would be most welcome, should it become available.

I am very glad that the National Gallery have agreed to lend the Lieven's Job; I had a feeling they might not lend the Rembrandt.

We will look forward to hearing more from you as your plans for the exhibition develop.

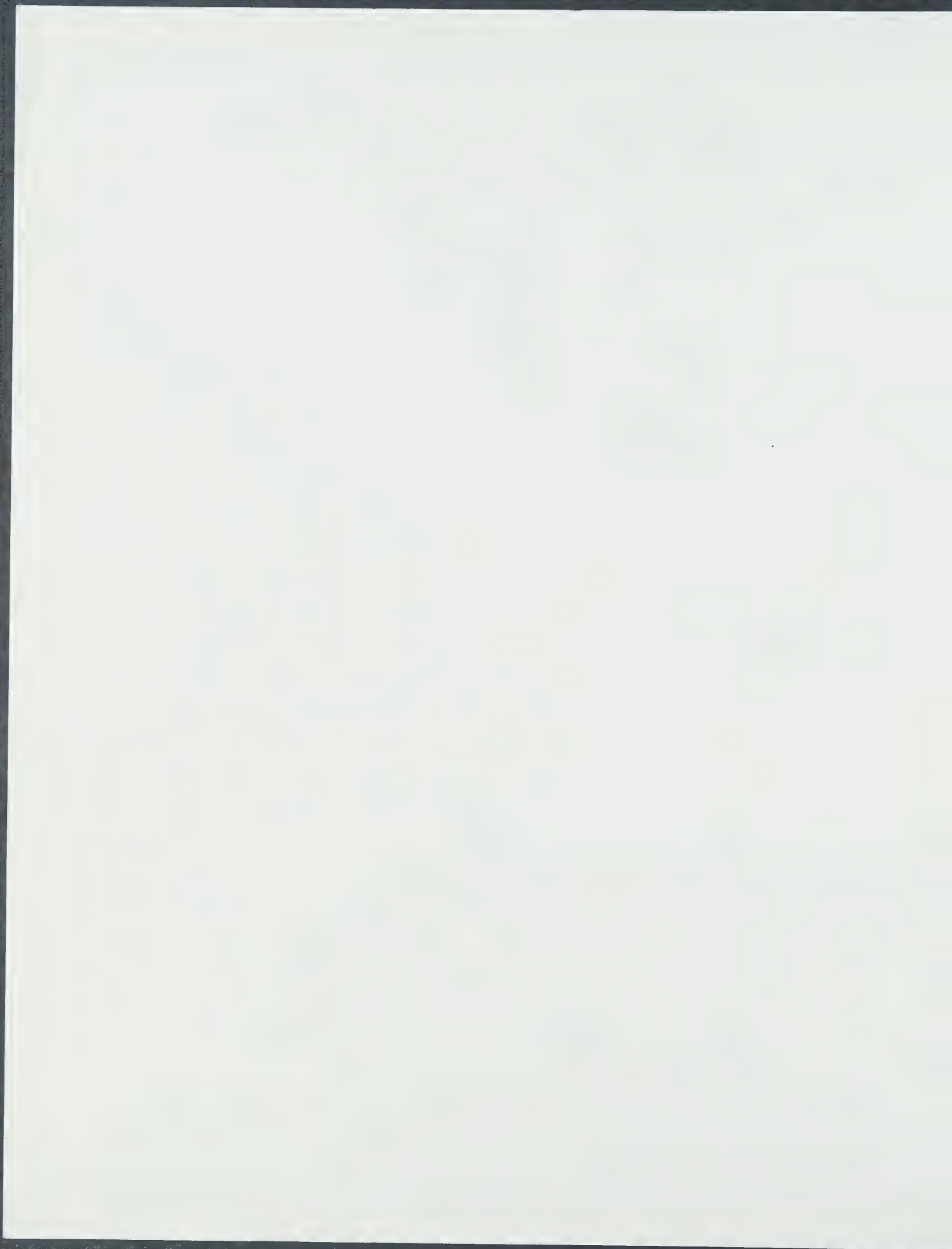
Best personal regards,

Yours sincerely,

*Frances*

Frances K. Smith (Mrs.)  
Curator

FKS/fk





AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6 CANADA

January 8, 1975.

Dr. Alfred R. Bader,  
President,  
Aldrich Chemical Company,  
940 W St. Paul Avenue,  
MILWAUKEE, Wisconsin 53233,  
U.S.A.

Dear Alfred,

Now that things have returned to normal after a heavy holiday season I must write to tell you how pleased we are with the Turchi Lot and his Daughters. Subject aside, it is really quite a good painting and I think would be an asset to any collection in Canada. We are glad to have it and really appreciate your interest in building this part of the collection.

No doubt you have heard from Frances about the other matter; you have my full support in following through with it.

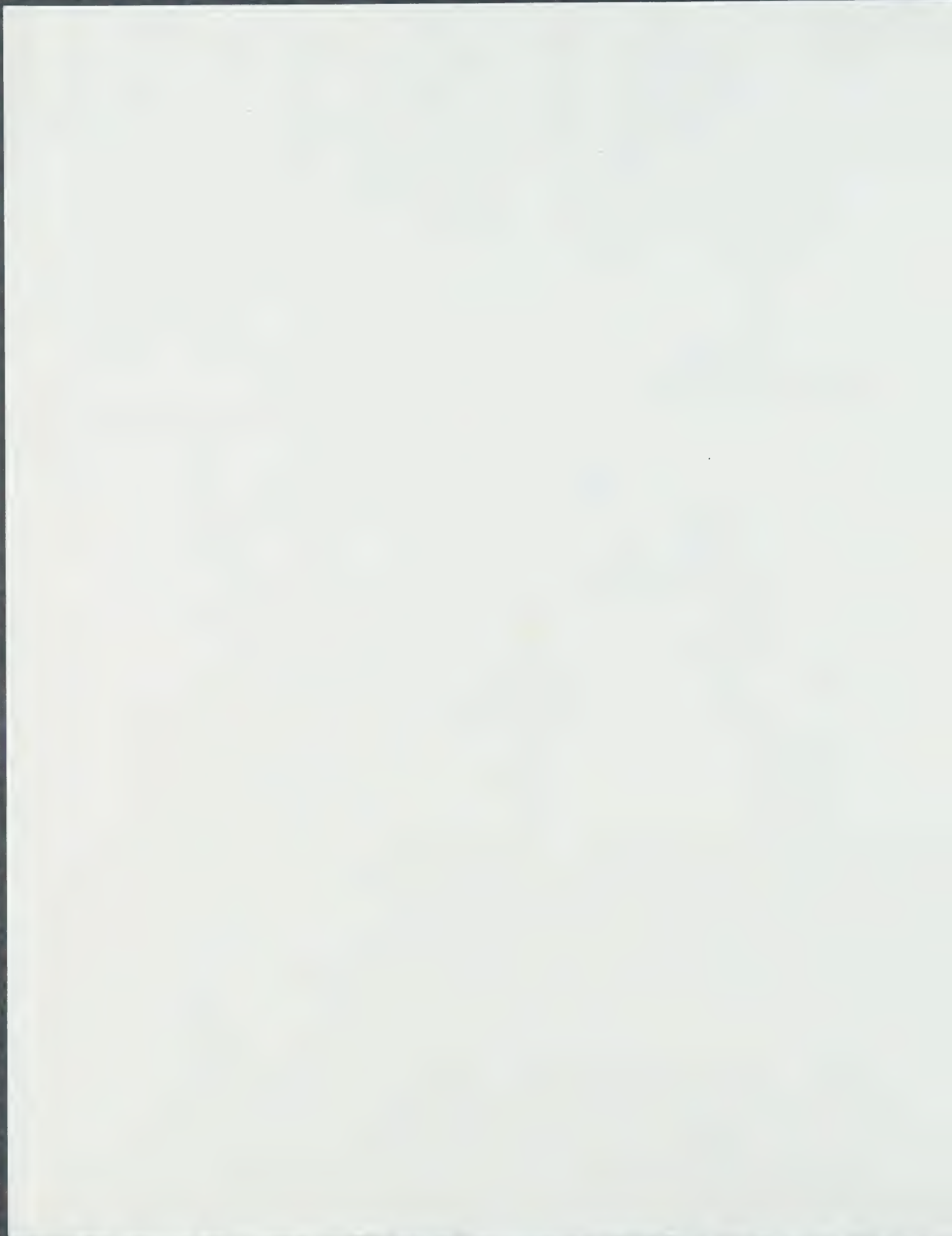
Best personal regards.

Yours sincerely,



M. Bell,  
Director.

MB:dw



AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6 Canada

December 23, 1974

Aldrich Chemical Company, Inc.  
Dr. Alfred Bader, President  
940 West St. Paul Ave.  
MILWAUKEE, Wisconsin 53233  
U.S.A.

Dear Alfred:

I wonder if my note to you of December 4 reached you in London before you left? It was, of course, to advise you of the safe arrival of the crate containing the Turchi.

"Lot and his Daughters" has now been unpacked and I must say immediately how delighted I am with it. There are some lovely passages of warm and cool tones in the flesh of the women - and in the garments, although the foreshortening here and there does not 'read' exactly true. But I do agree with you that it is among the two or three finest works that you have given to us. Ian Hodgkinson has looked at it with us under ultra-violet light and pronounces it in good shape.

As you will see from the enclosed Bulletin for January/February, we will be hanging a group of your gifts to us from February 9. The Turchi will be included.

I will be interested to hear if you found anything of interest in your visit to Europe. Here, the extension to the Art Centre is well under way, with the concrete roof already poured. The 'joining' up process will be starting in the New Year but we hope to carry on with as much "business as usual" as is possible.

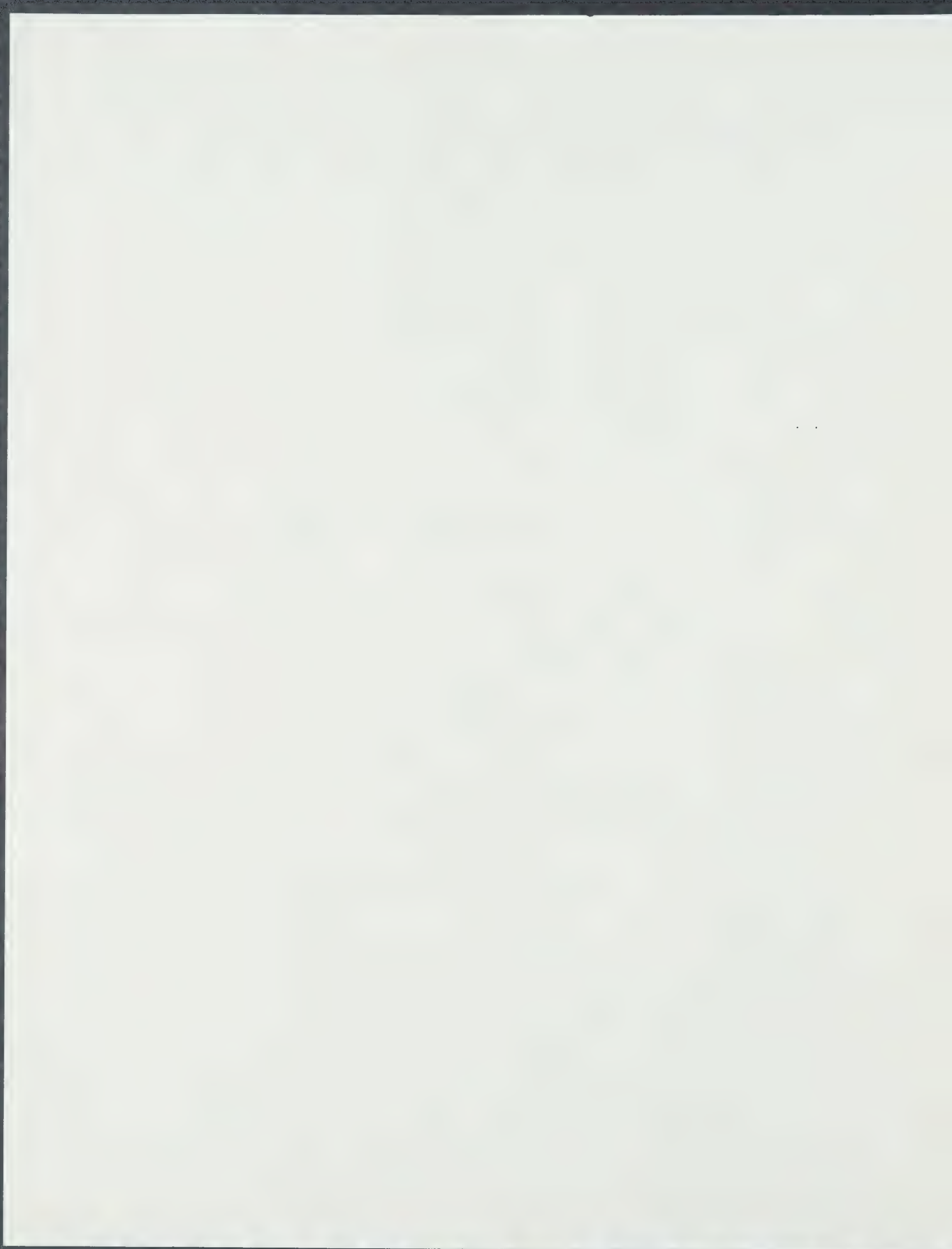
Please give my best personal regards to Danny and the boys. It is almost a year since we had that lovely visit with you.

Sincerely,



Frances K. Smith (Mrs.)  
Curator

FKS/fk



December 23, 1974

Mrs. Frances K. Smith  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario K7L 3N6  
Canada

Dear Frances:

Thank you so much for your letter to London advising me that the shipment of the Lot had arrived and would be opened the next day. I am most curious to know whether you share my liking for the painting. Michael Hatcher has already told me that he has received your check.

Because of my position as Curator of the Bible Show, I will be seeing a good many paintings which will be loaned to our Art Center, and it is already clear from discussions with some lenders, that some of the paintings may be for sale. If they are really first class and just too large for the little remaining wall space in our house, then I would like to have you consider these for Queens.

One specific such painting is a beautiful Sacrifice of Manoah by Flinck, which is well known to Canadians because it was in the Montreal and Toronto Rembrandt show. Also, it was illustrated in a full plate in Moltke's book on Flinck. Surely you have both the Rembrandt exhibition catalog and the book on Flinck and I would much like to have your reaction to this painting. Actually I presume that a good many members of your staff have seen the painting in the exhibition. It is signed and dated 1640, and, of course, one of Flinck's most important works.

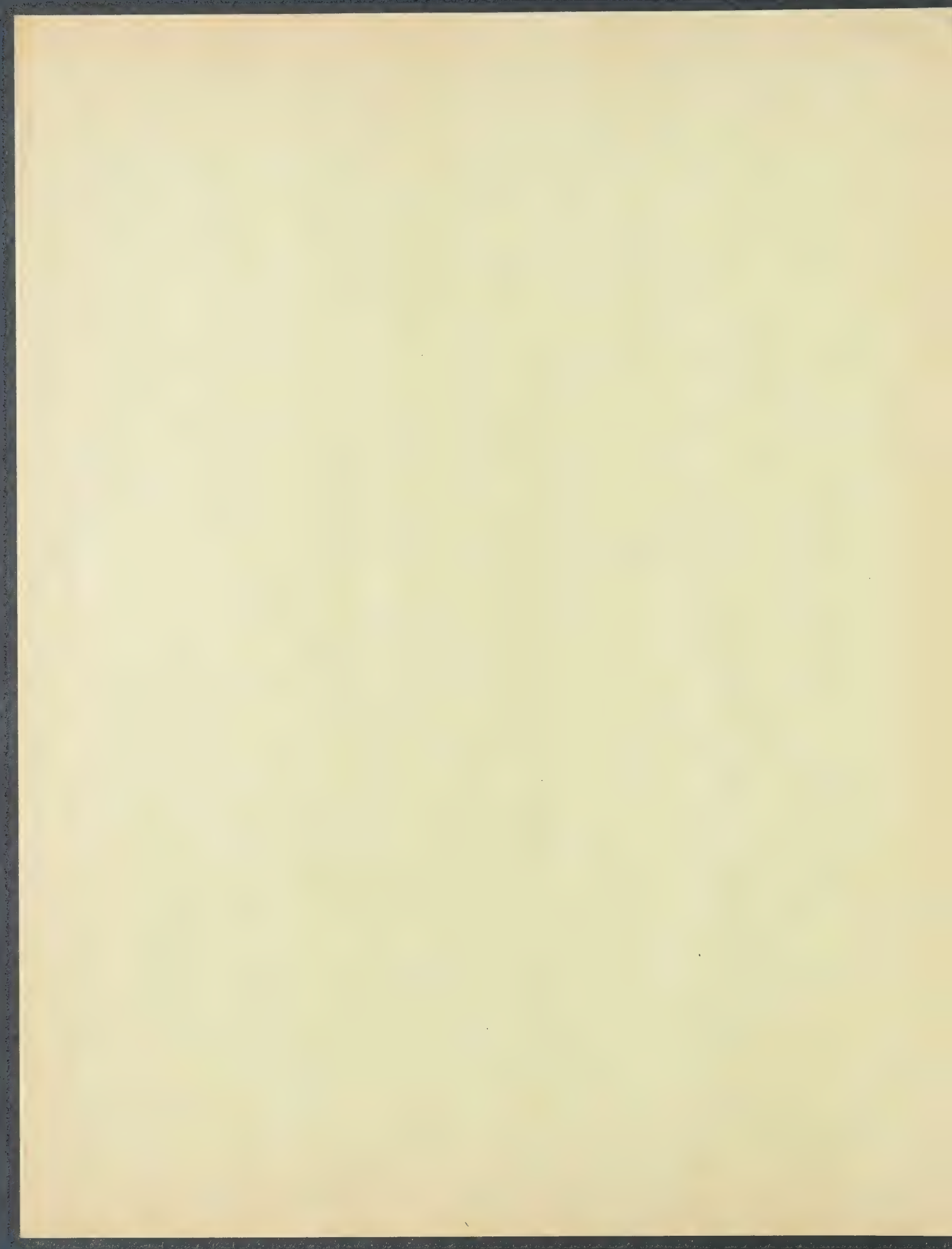
The painting is owned by an English collector who will loan us the painting for the Show which is now scheduled for the Spring of 1976.

In the meantime, I have heard from the National Gallery of Canada that they will loan their beautiful Job, but, unfortunately, not their Ester by Rembrandt.

Best personal regards,

Very sincerely,

Alfred Bader



November 5, 1974.

Mrs. Frances K. Smith,  
The Agnes Etherington Art Center,  
Queen's University,  
Kingston, Ontario, Canada.

Dear Frances:

Danny and I have now lived with the Turchi since Saturday and I must tell you that it wears very well indeed. At the dealer's I had seen it only in rather poor light and at home it looks very much better and really hangs together.

I have often heard of Turchi referred to as a follower of Caravaggio but to me the painting looks much more Bolognese and - at the risk of sounding absurd - I would not have been certain, without the literature, that the painting is Italian. I would have thought of the possibility of an Utrecht artist and if there was such a term I would call the painting pre-Vermeer. The beautifully muted and light colors, particularly the golden yellow, must have been the very kind of colors that Vermeer must have seen and been influenced by in Italy.

I have generally thought of the subject as being very vulgar and yet this painting, while very sensual could certainly not be called gross.

Personally I believe that this will turn out to be one of the 2 or 3 best paintings I will have given to Queen's and it may also be the only Turchi in Canada.

We got the painting so very inexpensively because the dealer has been badly hurt by the present stock market slump and is selling the painting well under his cost.

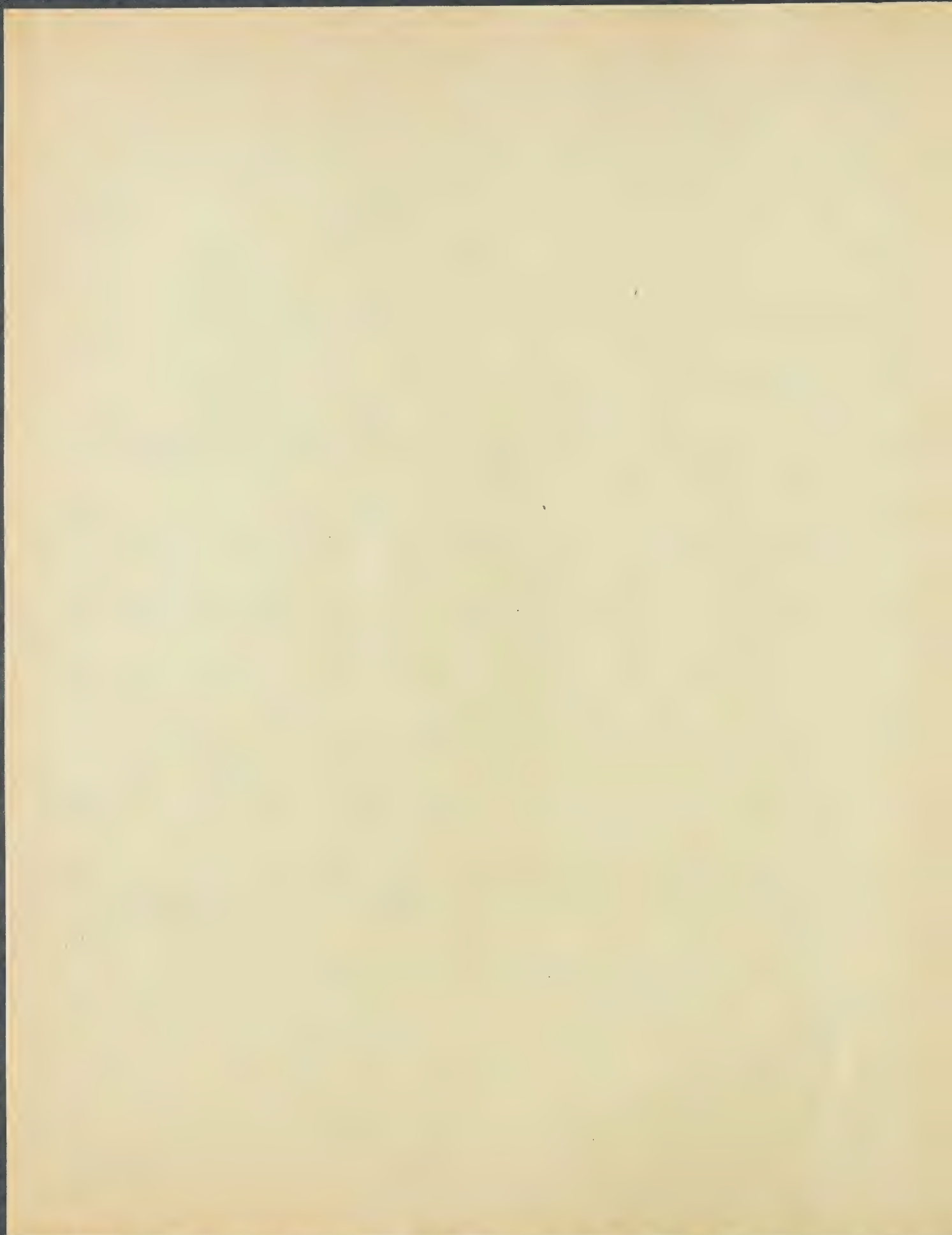
I am leaving for Europe on November 7 and will not be back until December 13. Naturally I will worry about the safe arrival and would appreciate your sending me a note to me in London c/o Mr. R. Emanuel, 61 Redington Road, London N. W. 3, where I will be from December 1 on.

We have packed the painting here at Aldrich and it is leaving by railway express and I enclose copy of the Bill of Lading.

Best personal regards.

Very sincerely,

Alfred Bader





AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6 CANADA

November 4, 1974.

RECEIVED  
NOV 11 1974  
ALDRICH CHEMICAL CO., INC.

Dr. Alfred R. Bader,  
President,  
Aldrich Chemical Company,  
940 W St. Paul Avenue,  
MILWAUKEE, Wisconsin 53233,  
U.S.A.

Dear Alfred,

I was delighted to hear that you had been successful in obtaining the Turchi. This does not discount the fact, of course, that the Monk, too, is a painting of some merit. I was remarking the other day to Frances that we had not heard anything from you regarding Reunion Week-end when I had hoped we could look at the Monk together since it arrived when I was on holiday; however, I understand that you are preparing an exhibition and that can be most demanding of one's time even under the best of circumstances.

We will try to arrange to have the Deposition taken to Washington by Dr. Polzer who gave the opinion that it was a copy. Now, if my understanding of 19th century Academic painting is on track, the Deposition could certainly be from that source; nevertheless, the question is not really within my competence and I should really bow to other opinions better informed than mine.

Frances has surely kept you up-to-date with our building programme; they begin pouring the second floor soon, so we will have strong evidence above ground that we are indeed expanding.

I will be looking forward to seeing that Turchi in the flesh and can only inadequately express our sincere appreciation for the interest you are showing in the Art Centre and in the development of its permanent collection.

Yours sincerely,



M. Bell,  
Director.

MB:dw



b. c. Dr. Danoff

Bible show file

October 29, 1974.

Mrs. Frances K. Smith,  
Agnes Etherington Art Center,  
Queen's University,  
Kingston, Ontario,  
Canada.

pdg

Dear Frances:

Does the Agnes Etherington Art Center by any chance have any Dutch Old Testament paintings? I do not think so but I would hate to find that I have overlooked one in my own Alma Mater.

The letter from the National Gallery of Canada will be self-explanatory.

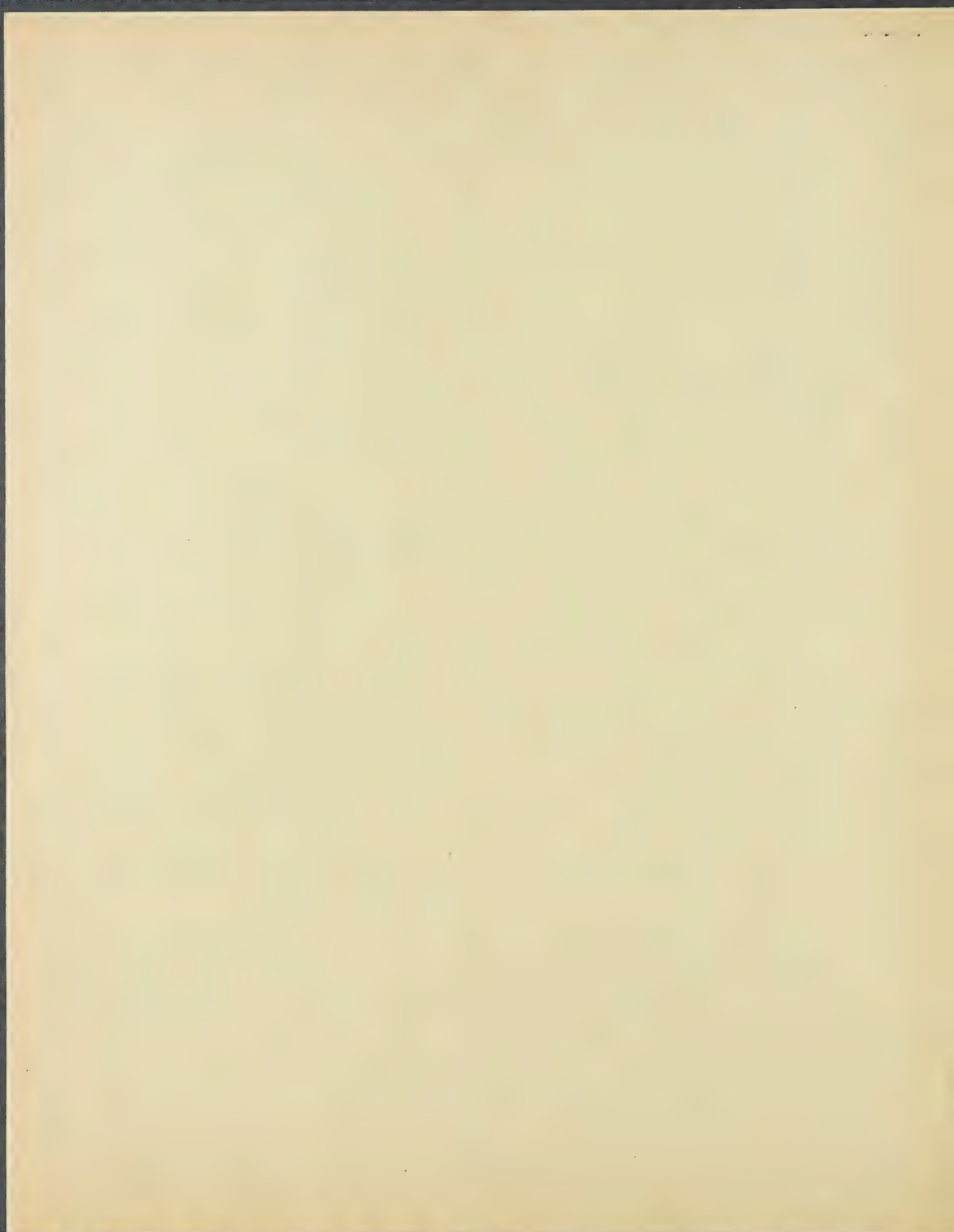
How does the Monk grow on you now that you have had it for a few weeks?

I hope that you have not considered me thoughtless because I did not take immediate action when you told me that Queen's very much wanted the Turchi, Lot and His Daughters. It just seemed to me that the dealer asking \$ 6500. - was asking too much for a painting that would be very difficult to sell except to a museum. I checked the painting quite carefully and there is absolutely no question that it is by Turchi and a most interesting work. As you know it was published in the Burlington Magazine when it was owned by the Leger Galleries who then were asking L. 4000. - for it. However I am sure that they sold it for considerably less and that is how it came to a dealer here.

In any case, my patience has paid off and the dealer has now accepted an offer for \$ 4800. - with the added proviso that payment need not be made until next year.

Frankly I have lost track of how much money and how much stock Queen's has in "my" account, and now would not be a good time to sell Aldrich stock. The company is doing very well but the stock market is just sick. Could you please check up what the cash position is and I will then be guided accordingly. I always feel better when I take care of the packing and shipping myself and so I will ship the Lot and His Daughters from here next week; please acknowledge safe arrival.

/cont'd.



Mrs. Frances K. Smith,  
Agnes Etherington Art Center.

- 2 -

Mr. Bell has suggested that if the French Deposition is inexpensive, we should buy it, but I must tell you frankly that I disagree with that. If it is a copy, then we should not buy it under any circumstances. If it is a sketch for a larger work (and the late Professor Stechow was certain that this was the case) then we should buy it provided we can bring the price down which I am confident we can. Could you please have someone from Queen's bring this little panel to the CAA meeting in Washington to give to me. I will show it to Professor Eitner of Stanford who I understand is the expert in such early 19th century works, and I will then be guided accordingly.

Anything that you can do to help with the National Gallery of Canada will be most appreciated. We now have the assurance of some 60 paintings but the two in Ottawa would beyond a doubt be the two most important.

Best personal regards.

Very sincerely,

Alfred Bader

AB/th

Encl. -



September 20, 1974.

Mrs. Frances K. Smith,  
Agnes Etherington Art Centre,  
Queen's University,  
Kingston, Ontario K7L 3N6,  
Canada.

Dear Frances:

I am happy to know from your letter of September 16 that the Monk arrived safely.

The check should be made out to Mr. Bert van Deun. Bert will be visiting us here in Milwaukee in 3 weeks and it would be nice if I could have the check by then.

Bert had no name for the painting; I will ask him about the provenance when he comes. The attribution to Jan van Staveren was made from a good photograph by Dr. Walther Bernt. However, when I showed the photograph to Professor Stechow, he told me that, if this is a Van Staveren, it is the best Van Staveren he has ever seen. To me the quality is very close to Gerard Dou and in any case it is a really beautiful painting. If only it weren't so large, I would have kept it in my own collection!

The enclosed copy of a letter to the director of the National Gallery of Canada will show you what will be keeping me busy for the next year; as you know, Aldrich almost runs itself. It may well be that you know Dr. Boggs well personally, and if that is the case I would really much appreciate your putting in a good word for us for the loan of the two very important paintings referred to. These would really be key paintings in our exhibition and I certainly hope that we will be able to borrow both paintings. In any case I will much appreciate whatever help you can give me.

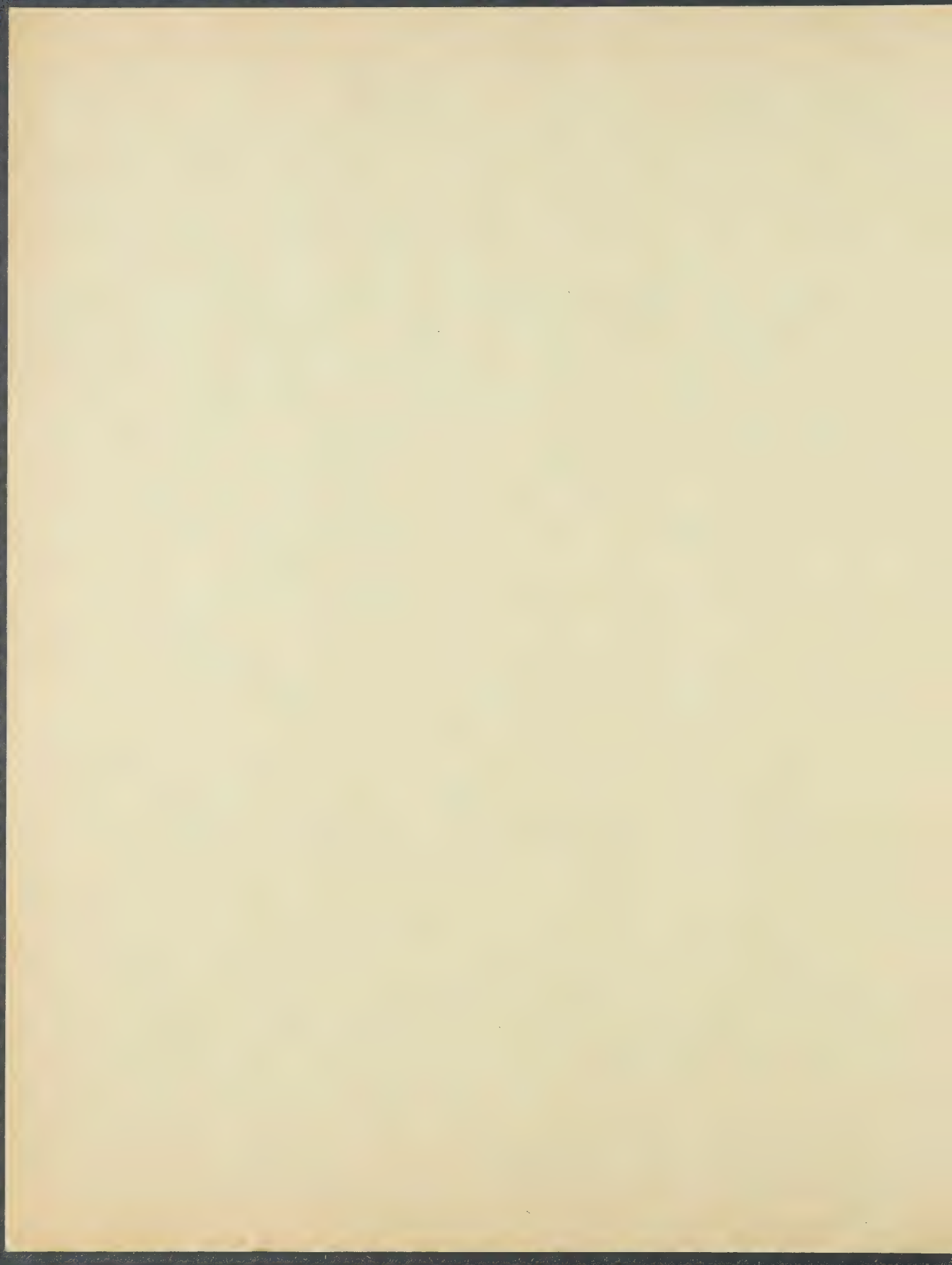
Best personal regards.

Very sincerely,

Alfred Bader

AB/th

Encl. -





AGNES ETHERINGTON ART CENTRE

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6

DIRECTOR: MICHAEL BELL

September 16, 1974

RECEIVED  
SEP 20 1974  
ALDRICH CHEMICAL CO., INC.

Dr. Alfred R. Bader  
President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Ave  
MILWAUKEE, Wisconsin 53233 USA

Dear Alfred:

I am delighted to tell you that the painting of the Monk arrived safely last Thursday and has now been cleared through customs. It is in very good shape and my immediate reaction is most favorable; I will look forward to studying it over a longer period when I come to accession it - but I wanted you to know it has, at last, arrived.

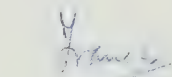
Michael Bell is away for a few days, so has not yet seen it, nor have the Art History people - the beginning of term is rather hectic!

I will procure a cheque for Mr. Van Deun-Loyens and send it to you shortly. Do you think he could give you any information about the provenance of this work? Was it attributed to Jan Van Staveren when the dealer acquired it? It is certainly his subject matter, but I have never seen other actual paintings by him.

Once more, Alfred, thank you; we are greatly indebted to you for this fine addition to the collection.

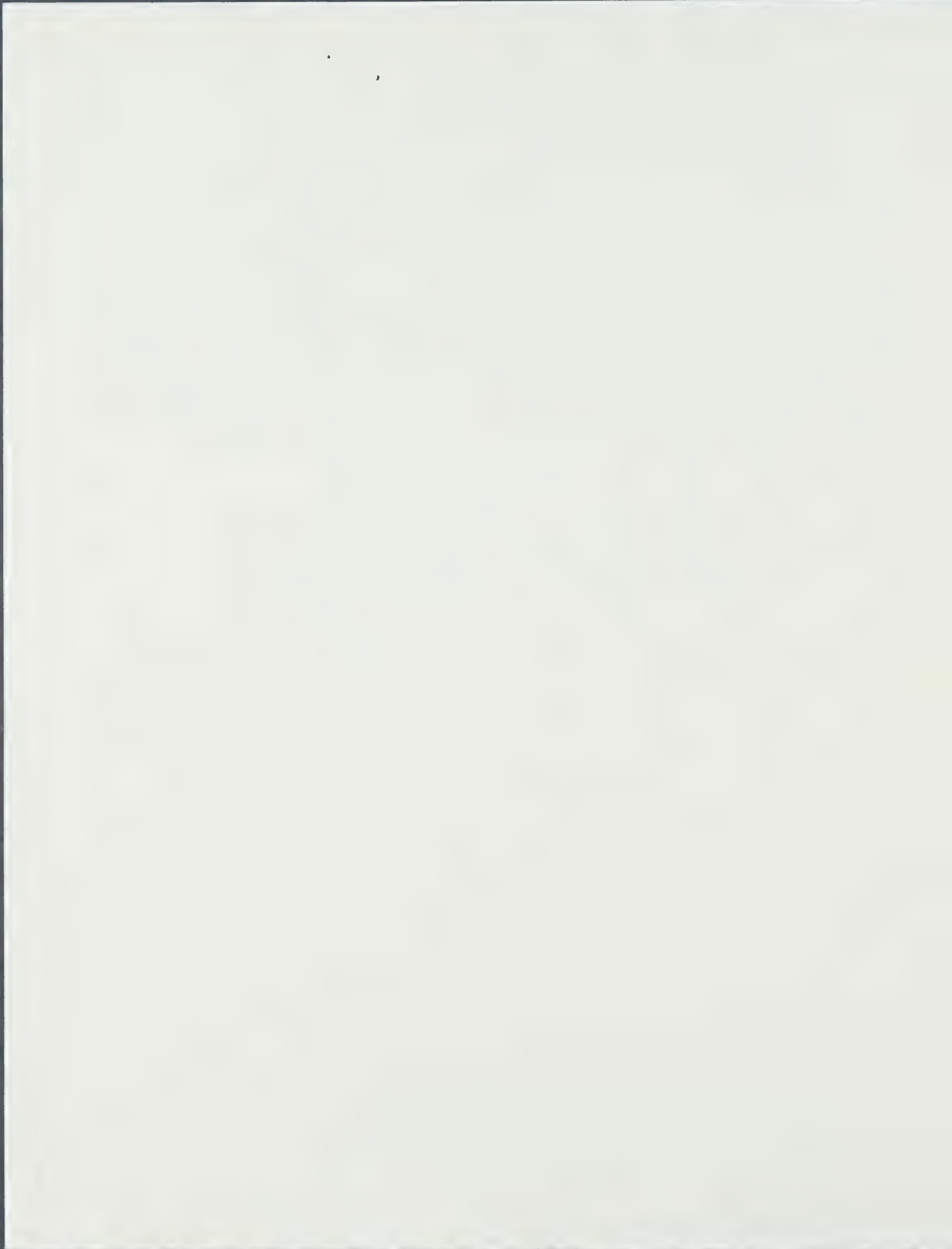
Best personal regards - and to the family.

Yours sincerely,



Frances K. Smith  
Curator

FKS/fk



August 22, 1974.

Mr. Frances K. Smith,  
Agnes Etherington Art Center,  
Queen's University,  
Kingston, Ontario,  
Canada.

Dear Frances:

The painting of the Monk arrived safely yesterday and I took it out of the box just to make sure that it is in good shape which it is.

We are sending it to you by R. E. A. Express and I would appreciate your acknowledging safe receipt.

Best personal regards.

Sincerely,

Alfred Bader

AB/th



August 14, 1974.

*12/89*  
Mrs. Frances K. Smith,  
Agnes Etherington Art Centre,  
Queen's University,  
Kingston, Ontario K7L 3N6,  
Canada.

Dear Frances:

Thank you so much for your kind letter of August 8.

The Monk is scheduled to arrive on a boat in Milwaukee next week and I will then forward the painting to you right away. There is no hurry whatsoever about the payment as the seller is a good friend of mine. He has asked me to put the money into his U.S. bank account so please do send the check to me, after you have safely received the painting which I hope you will like.

Best personal regards.

Sincerely,

Alfred Bader

AB/th



179  
AGNES ETHERINGTON ART CENTRE

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6

August 8, 1974

Dr. Alfred Bader, President  
Aldrich Chemical Company, Inc.  
940 West St. Paul Ave.  
MILWAUKEE, Wisconsin 53233  
U.S.A.

DIRECTOR: MICHAEL BELL

RECEIVED

AUG 13 1974

ALDRICH CHEMICAL CO., INC.

Dear Alfred:

I have two things to thank you for. First, and most important, the fine book of "Selections for the Bader Collection". It is an excellent thing to have this choice selection so well documented and illustrated and I must congratulate your wife in conceiving the idea and bringing it to fruition so handsomely.

Walter and I have enjoyed looking at the paintings again. The background figures in the Terbrugghen come out fairly well. I remember I had difficulty in seeing them clearly in the original. It is a most interesting work. I still hold to my two favorites, the portrait of the girl (22) and the Van Ruisdael.

We are delighted and honoured to have the book, and I must get you to autograph it for us when you are in Kingston.

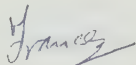
Your letter of July 22, 1974, reached me last week. We shall look forward very much to the arrival of the Monk - another Bader gift! I hope the seller will wait until we have confirmation of its arrival before I pay the invoice? The accounting office usually insist on this - but perhaps a word from you of its arrival in Milwaukee will be sufficient. Will you let me know when this happens and I will act as quickly as possible to get a cheque off?

It has been a busy time here since we returned from Greece, with plans for the extension of the Art Centre reaching a climax. I am happy to report that, in spite of inflation, the bull-dozer arrived on the site yesterday and the work has begun. We can expect some disruption within the next year, but it should be worth while in the end.

We hope to see you and the family in Kingston this fall.

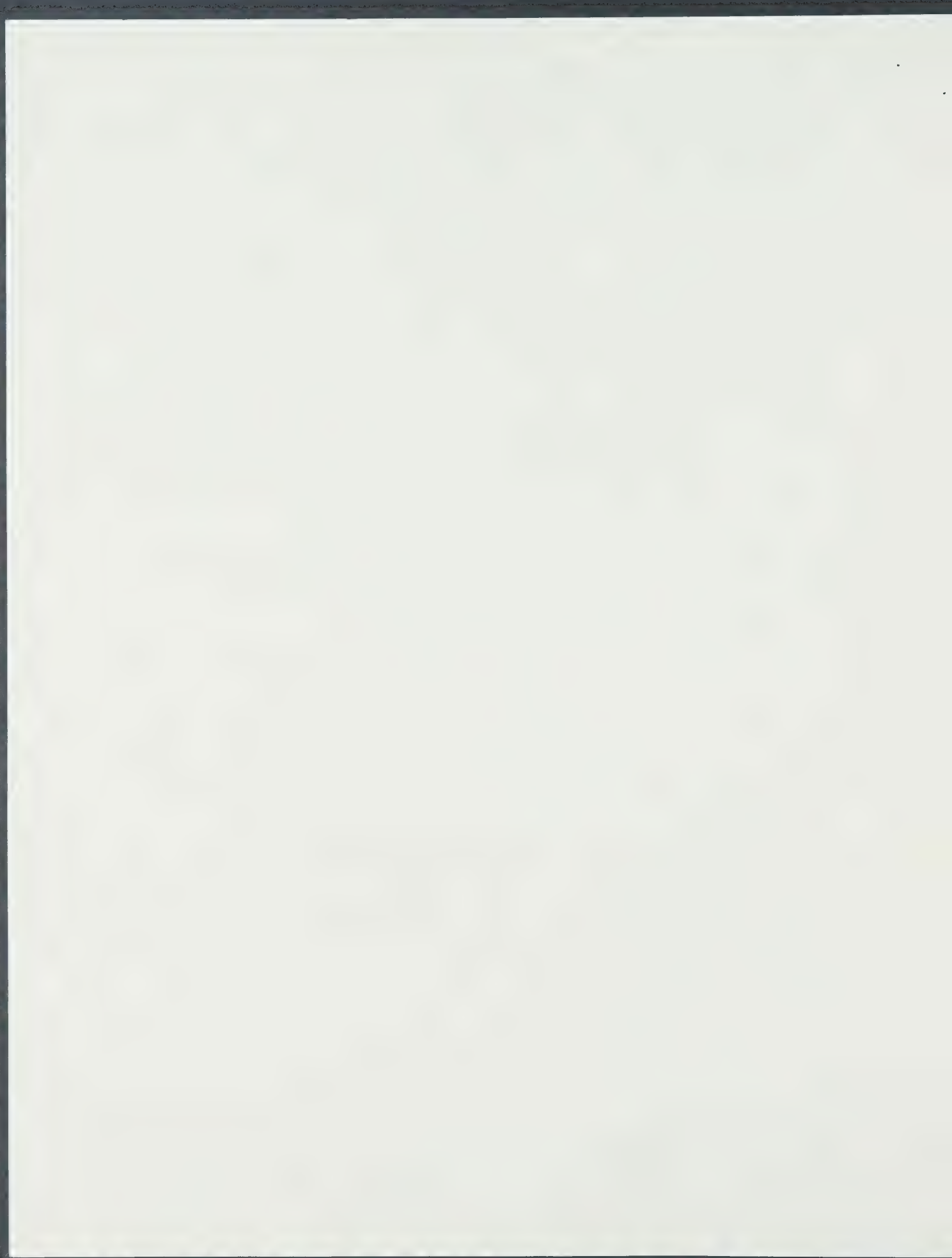
Best personal regards,

Sincerely,



Frances K. Smith, Curator

FKS/fk





May 9, 1974.

105  
Mrs. Frances K. Smith,  
Agnes Etherington Art Centre,  
Queen's University  
Kingston, Ontario,  
Canada.

Dear Frances:

Thank you so much for your kind letter of April 23 which did finally arrive here. Hopefully this reply will have reached Kingston before your return from Greece next month and I hope you had a fine time.

I talked to the man who owns the Monk when he visited the United States last month, and he promised to have the painting packed and shipped by seafreight. I am sure that he will not be in a hurry to get paid.

Regarding the old, bald man which you and I liked so much, it is now on approval to another customer, who, I very much hope, will not buy it.

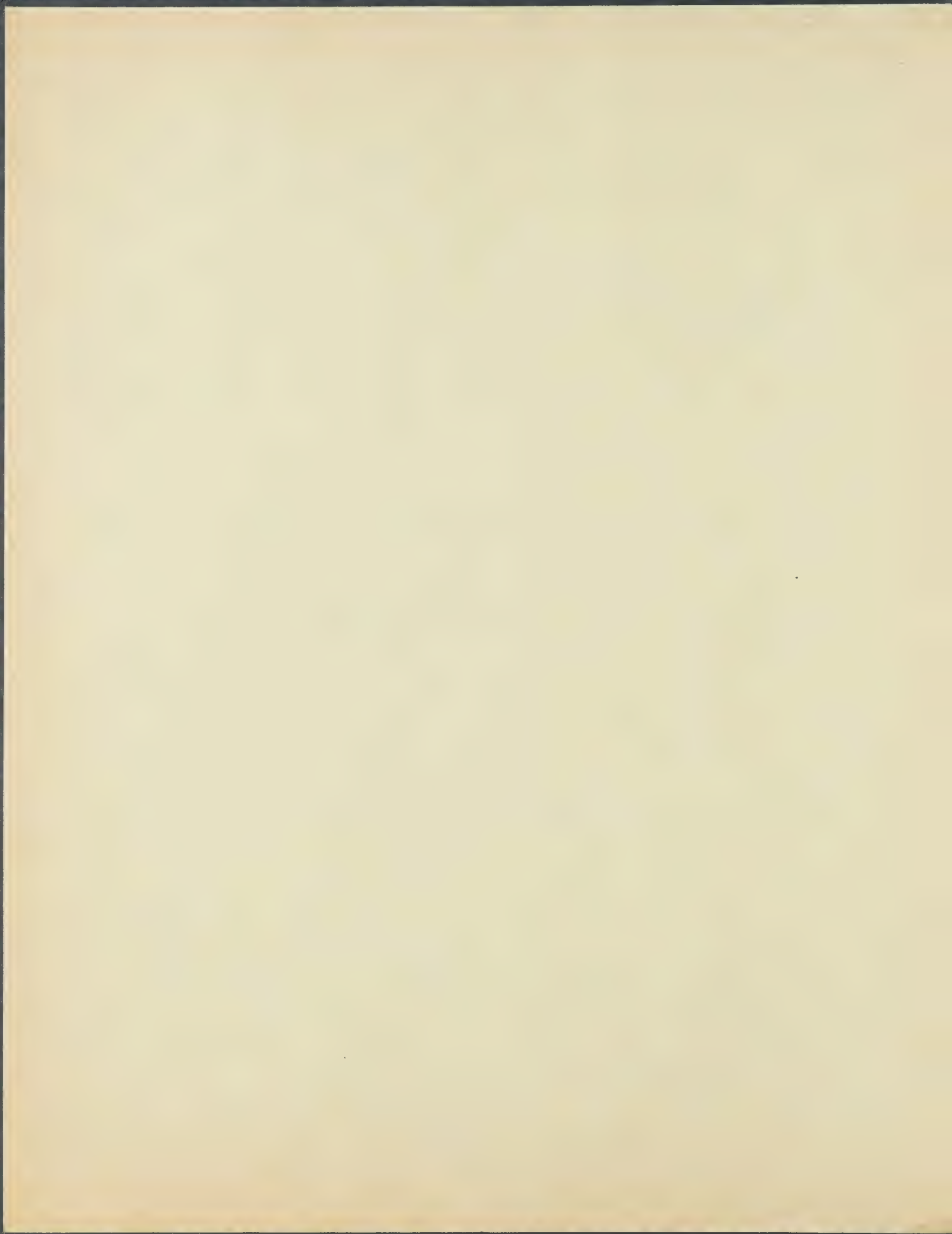
Unfortunately I just cannot make any plans to visit Queen's before the next reunion; I just have a mountain of work on my desk and sometimes feel like crawling up the wall.

Best personal regards to you and Walter.

Very sincerely,

Alfred Bader

AB/th



AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO

April 23, 1974

Dr. Alfred Bader,  
President,  
Aldrich Chemical Company Inc.,  
940 West St. Paul Ave.,  
Milwaukee, Wisconsin 53233, U.S.A.

*Alfred:*  
Dear Dr. Bader:

As you no doubt know, Canada is in the grip of several strikes - mail, airport fire fighters, and a threatened walk out of air controllers on May 5. All of this contributes to much delay in communication and no little frustration. So I am not even certain when this letter will get away to you, although some arrangements are being made for mail to get out of Canada. As we leave for a month's holiday in Greece on May 4 (strikes permitting) I wanted to send a word to you.

I have been half expecting the arrival of the painting of the Monk from Belgium, following your letters of February 11 and March 11, but no doubt transportation takes longer than we expect. I have not had the invoice for it yet, so I hope the seller will be patient! Has the work arrived yet, with your chemicals? Perhaps I will have the opportunity to speak with you by telephone before I leave.

I was really disappointed, personally, by the reactions of the Art History staff to the photograph of the study of the man that we looked at so long, as I liked it very much indeed, as I am sure you know. However, Michael Bell has written to Ronnie Laskin about it but we hear he is in Europe and we are really cut off from mail at present and have not heard from him. I am not sure yet what decision our committee will make about it but Michael Bell will be in touch with you again. What a pity we were too late in making a decision about the Turchi -- but perhaps something else will turn up.

Recently, we had almost all your gifts to us on exhibition for about a month, with considerable interest among the students particularly. I must say they made a very fine impression.

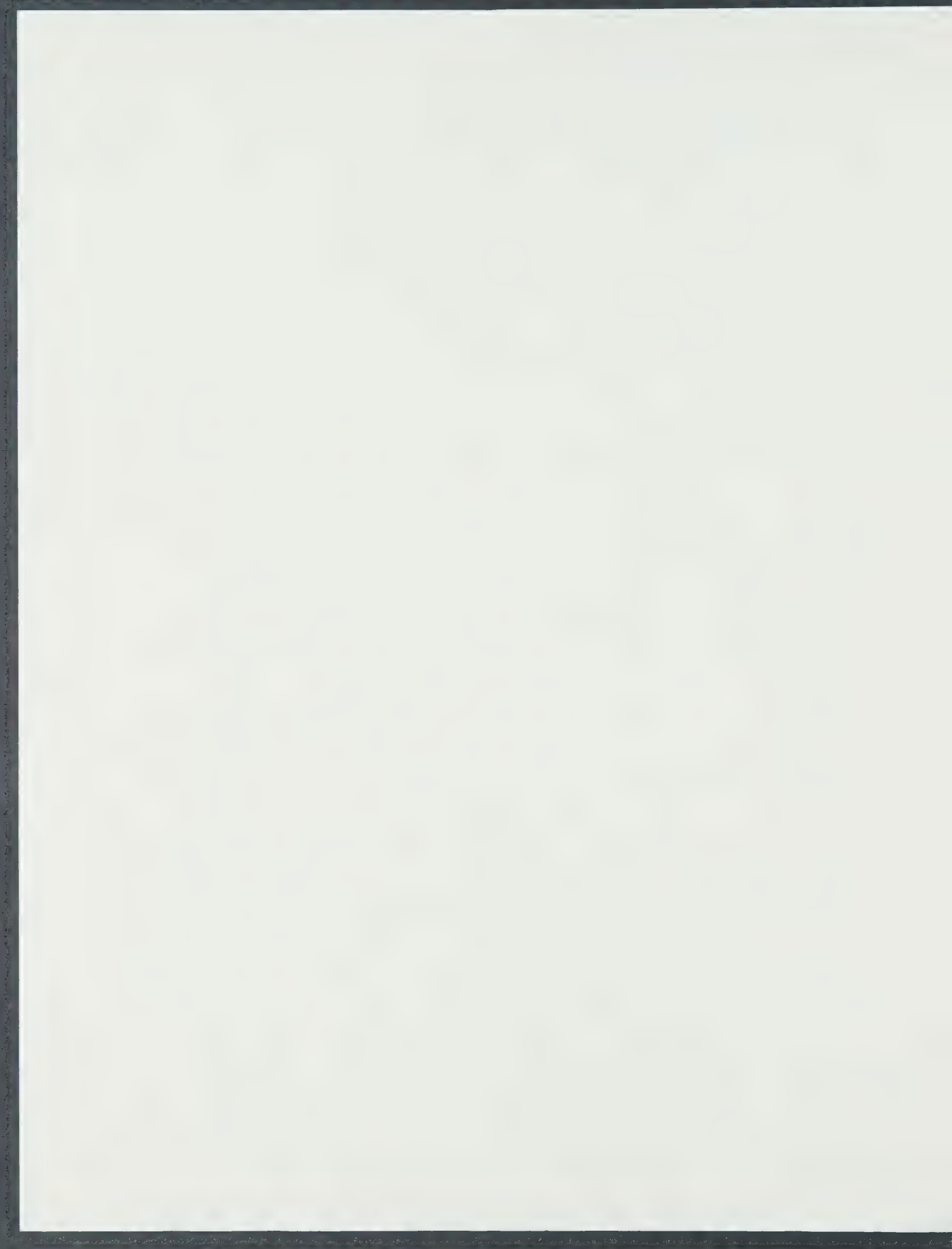
The final approval of the plans for the Art Centre extension should be given at a meeting next week, with the next stage the call for tenders. Hopefully, this may mean the turning of the first sod during the summer. Is there any prospect of you being in Kingston before September? I know Walter has been in touch with you on other matters, but some relevant things are still "up in the air" and the political situation, with galloping inflation, does not improve the educational financing situation. However, we hope we (Queen's) are holding firm!

With warm personal regards to you, your wife and family,

Yours sincerely,



Frances K. Smith



April 10, 1974.

Mr. Michael Bell,  
Director  
Agnes Etherington Art Centre,  
Queen's University,  
Kingston, Ontario K7L 3N6,  
Canada.

Dear Michael:

Thank you for your kind note of April 3.

No one to whom I had shown the "Deposition" had considered for a moment that it could be a copy and it would be great fun to determine for what it is a study. Professor Stechow had recommended that I show it for identification to a Professor of Art History at Stanford University. I forget his name but have it in my files. The owner here in Milwaukee is asking \$ 600. - for it but what people ask and what they can get are two different things and I have not been accused recently of being bashful.

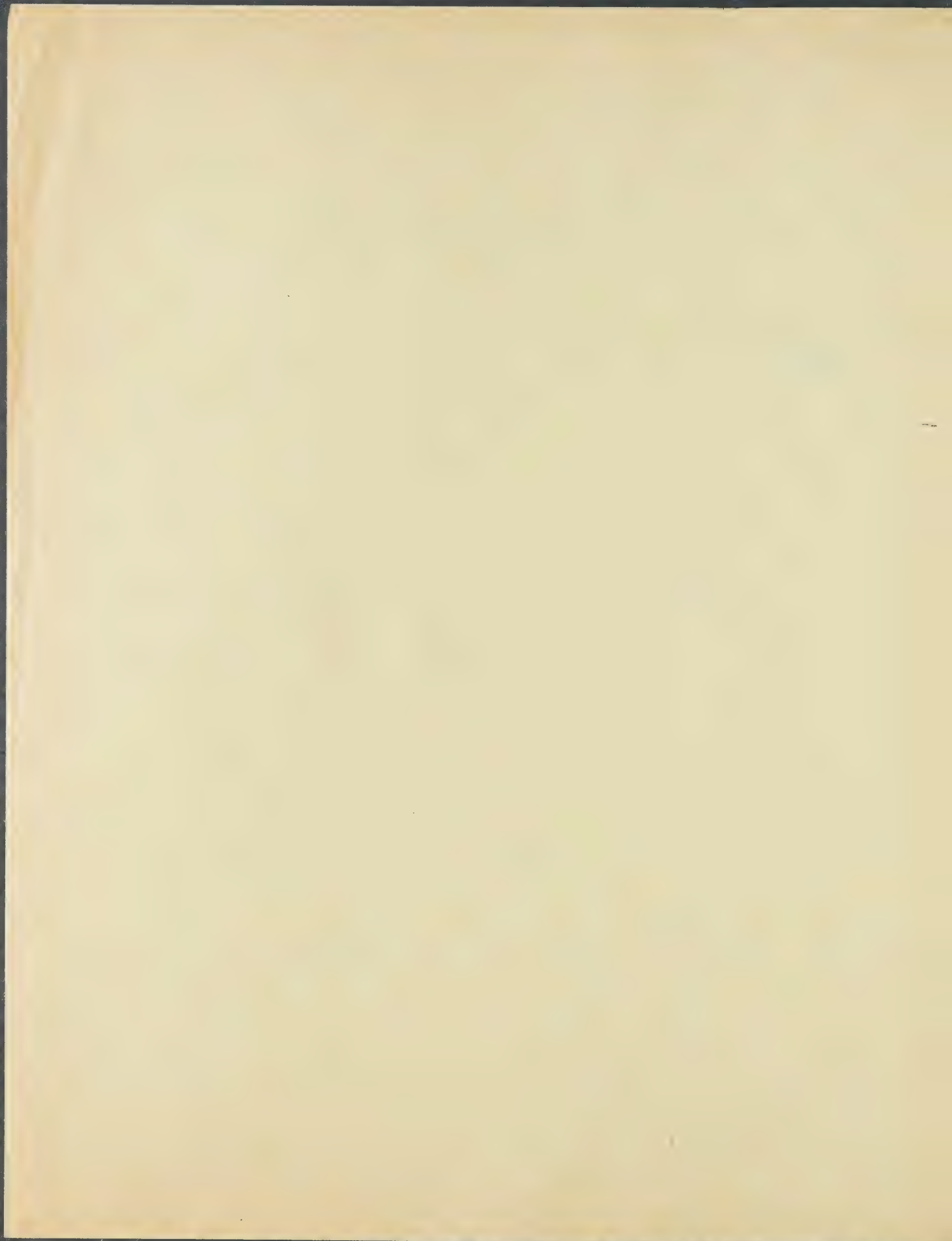
The fragment head is a very strong painting and I am sure that Ronnie Laskin will confirm that he liked it very much. My restorer tells me that it is quite dirty and would be much improved on cleaning.

Best regards.

As always,

Alfred Bader

AB/th



AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO K7L 3N6 CANADA

April 3, 1974.


Dr. Alfred R. Bader,  
President,  
Aldrich Chemical Company, Inc.,  
940 West St. Paul Avenue,  
MILWAUKEE, Wisconsin, 53233,  
U.S.A.

Dear Alfred,

Thank you for your letter of March 13.

I am indeed contacting Ronnie Laskin regarding the fragment head.  
With regard to the "Deposition" what was the price in question?  
The piece certainly has merit as a teaching object and it should be  
considered from that point of view if the price is right.

Best personal regards,



M. Bell,  
Director.

MB:dw

RECEIVED

APR 10 1974

ALDRICH CHEMICAL CO., INC.





March 11, 1974.

Mrs. Frances K. Smith,  
Agnes Etherington Art Center,  
Queen's University,  
Kingston, Ontario,  
Canada.

Dear Mrs. Smith:

I note that the Friends of Queen's have sold another 100 shares of Aldrich stock so that there will be ample funds both for the painting of a Monk which should be coming in from Europe shortly, and also for that study of a man which you and I looked at so long - if you should decide that you would like me to buy it. Every artist I have shown it to has liked it very much but no one is quite certain whether it is Italian early 17th century or a Flemish artist working in Italy. I showed it to my restorer who is very competent indeed and he told me that the painting is filthy dirty and would be much improved on cleaning. My restorer's charge for this would be \$ 300. - but if Queen's decides to buy it you might prefer to have it cleaned at Queen's. In any case please do let me have your decision and I do hope that you will decide that you want the head of this man, which I like very much indeed. Unfortunately I have not been able to get the dealer to reduce his price of \$ 1800. - but considering the quality, I do not think this is too much.

Best personal regards.

Very sincerely,

Alfred Bader

AB/th



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DR ALFRED R BADER  
2961 North Shepard  
Milwaukee Wisconsin 53211

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THE FRIENDS OF QUEENS  
UNIVERSITY INC

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Deliveries of securities sold and payment for securities purchased are due on settlement date to avoid charges for premiums and interest.

February 11, 1974.

Mrs. Frances K. Smith,  
Agnes Etherington Art Center,  
Queen's University,  
Kingston, Ontario,  
Canada.

Dear Mrs. Smith:

I am happy to be able to tell you that I have finalized the purchase of the large painting of the Man with the Large Book though it will take a few weeks before it arrives from Belgium. In order to minimize the freight charges I am having the painting added to a shipment of chemicals; as you can see the teachings of Dr. McNeil have never left me!

The Turchi has been sold by the dealer who had it to another dealer who is asking even more money. I do not want to reach for it but if - as is likely - the dealer cannot sell it readily he may become more reasonable, and I will keep my eye on it.

The study of a man which we looked at so long while you were with me is indeed a very impressive painting. Tony Clark thinks it is Neopolitan, first half of the 17th century. Ronnie Laskin who saw the original at my house thought it very good and perhaps a Flemish artist working in Italy. Professor Middeldorf thinks the same. Nobody has concurred with that English opinion that it is by Giordano. I forget whether I have sent you a photograph and so I enclose another one. The dealer does not want to budge from the price of \$ 1800. - which strikes me as high considering that the painting is almost certainly a fragment. Should I purchase it for Queen's?

Best personal regards.

Very sincerely,

Alfred Bader

AB/th  
Encl. -



January 24, 1974.

Mrs. Frances K. Smith,  
Agnes Etherington Art Center,  
Queen's University,  
Kingston, Ontario,  
Canada.

Dear Mrs. Smith:

Thank you so much for your and Professor Smith's kind letters; we so enjoyed your visit and only wish that we saw Queen's people more often.

Unfortunately my best friend had a heart attack last week and so I decided not to go to Detroit. Do let me know what your decision regarding that little deposition is. I do think that it is really good quality and a challenge to find out for what it is a study.

I enclose a not very good photograph of the Head I have been living with. On looking at many Giordano paintings I believe that this is not by him and probably earlier and also Neopolitan.

I am a little worried about its condition and of course it is a fragment, probably of Seneca.

Best personal regards.

Sincerely,

Alfred Bader

AB/th

Encl. -





*Paintings*

December 19, 1973.

Mr. Michael Bell,  
Director  
Agnes Etherington Art Centre,  
Queen's University,  
Kingston, Ontario,  
Canada.

Dear Michael:

Why the formality of calling a Queen's graduate so formally Dr. Bader?  
Thank you so much for your letter of December 4.

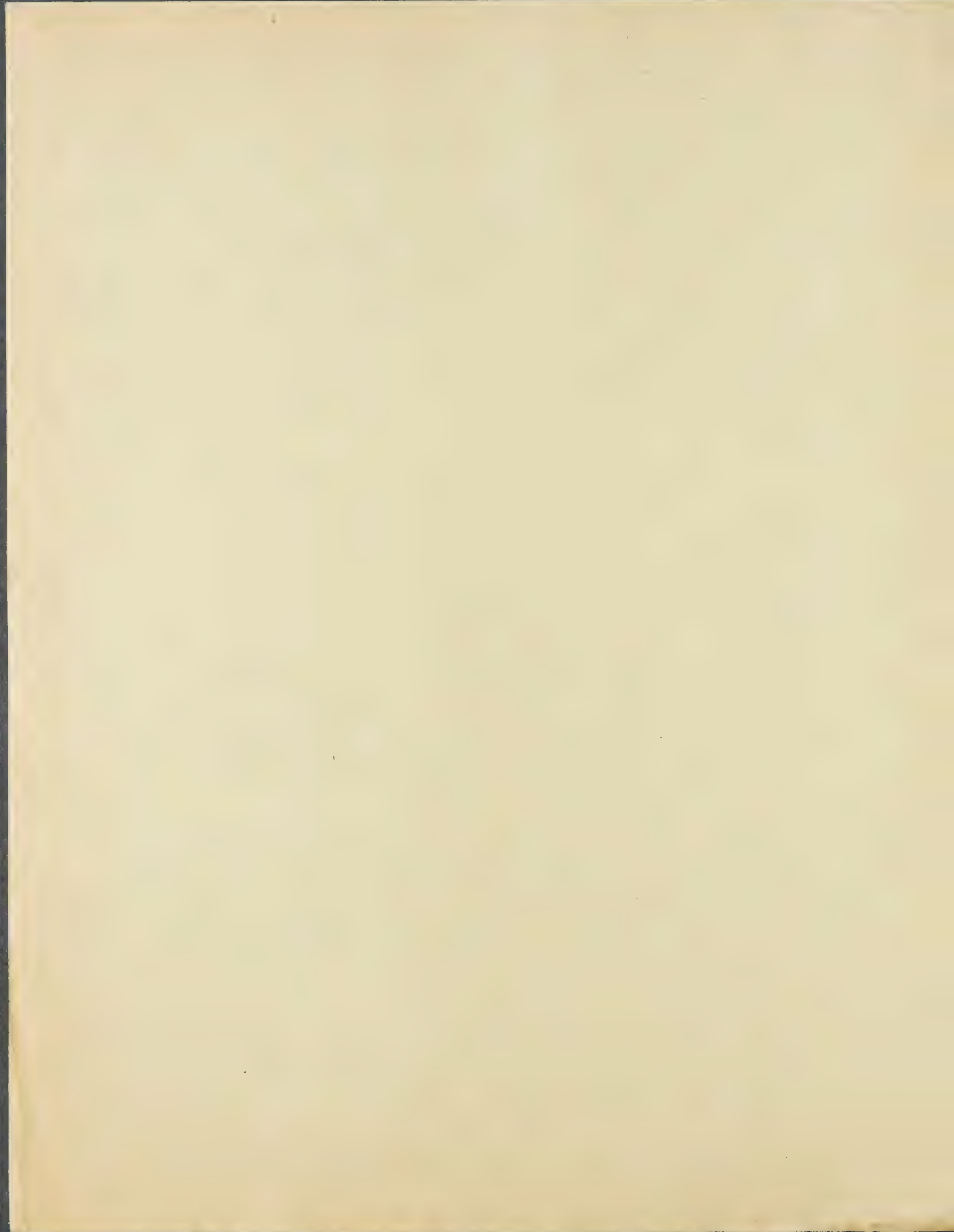
The large monk studying a beautifully painted book is surely by a very able student of Gerard Dou. The dealer who owns it attributes it to Van Staveren, but Dr. Stechow told me that if it is a Van Staveren it is the best Van Staveren he has ever seen. I have not looked at the painting for some time and if my memory serves me right it is on canvas rather than wood. I looked at the painting with black light and except for some touches in the upper left hand corner it is in excellent condition. The dealer is asking \$ 4,000. - for it and on today's market this does not strike me as high.

I enclose the transparency of the Torchi; I have some reservations about the condition and have never seen it in really good light. I have looked at other Torchias and there is no question that this is an authentic work by Torchi but it seems to me that the price of \$ 6,500. - is somewhat high. Please let me know how I should proceed. If I have your authorization to buy one or both I would of course do my utmost to bring the prices down but this is done more easily when I know for certain that you have decided that you want either or both.

With best personal regards to you and Mrs. Smith.

Yours sincerely,

Alfred Bader



AGNES ETHERINGTON ART CENTRE

DIRECTOR: MICHAEL BELL

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO

December 13, 1973

Dr. Alfred Bader,  
President,  
Aldrich Chemical Company Inc.,  
940 West St. Paul Avenue,  
Milwaukee,  
Wisconsin 53233, U.S.A.

RECEIVED

DEC 31 1973

ALDRICH CHEMICAL CO.

*Alfred*  
Dear Dr. Bader:

It was so good to have you at Queen's again in October and I am happy that you have now met Michael Bell. Our discussion was well worth while.

I hope you have received Michael's letter of December 4, and that the photographs reached you in time. We are looking forward to hearing from you about the choice of works - and I am particularly pleased that the Dutch work was liked.

You will remember that we made a 'date' for a visit to you, for the period between Christmas and New Year. In the hope that this is still convenient for you and your family, I have made plane reservations for Walter and myself, to leave Toronto on Dec. 26, arriving Milwaukee at 2.52 p.m. Our return flight is for December 29, leaving Milwaukee at 12.55p.m.

I have to pick up the tickets next week, before the 20th December, so I thought I should check with you. Please do not hesitate to let me know if for any reason this proves inconvenient for you. If it is all right, I know that we both look forward very much indeed to seeing your own collection and to just having a day or two to meet with you and see something of your 'roots' (chemical and artistic) in Milwaukee.

I will look forward very much to hearing from you. I will telephone next week if I do not hear in time to confirm my reservations.

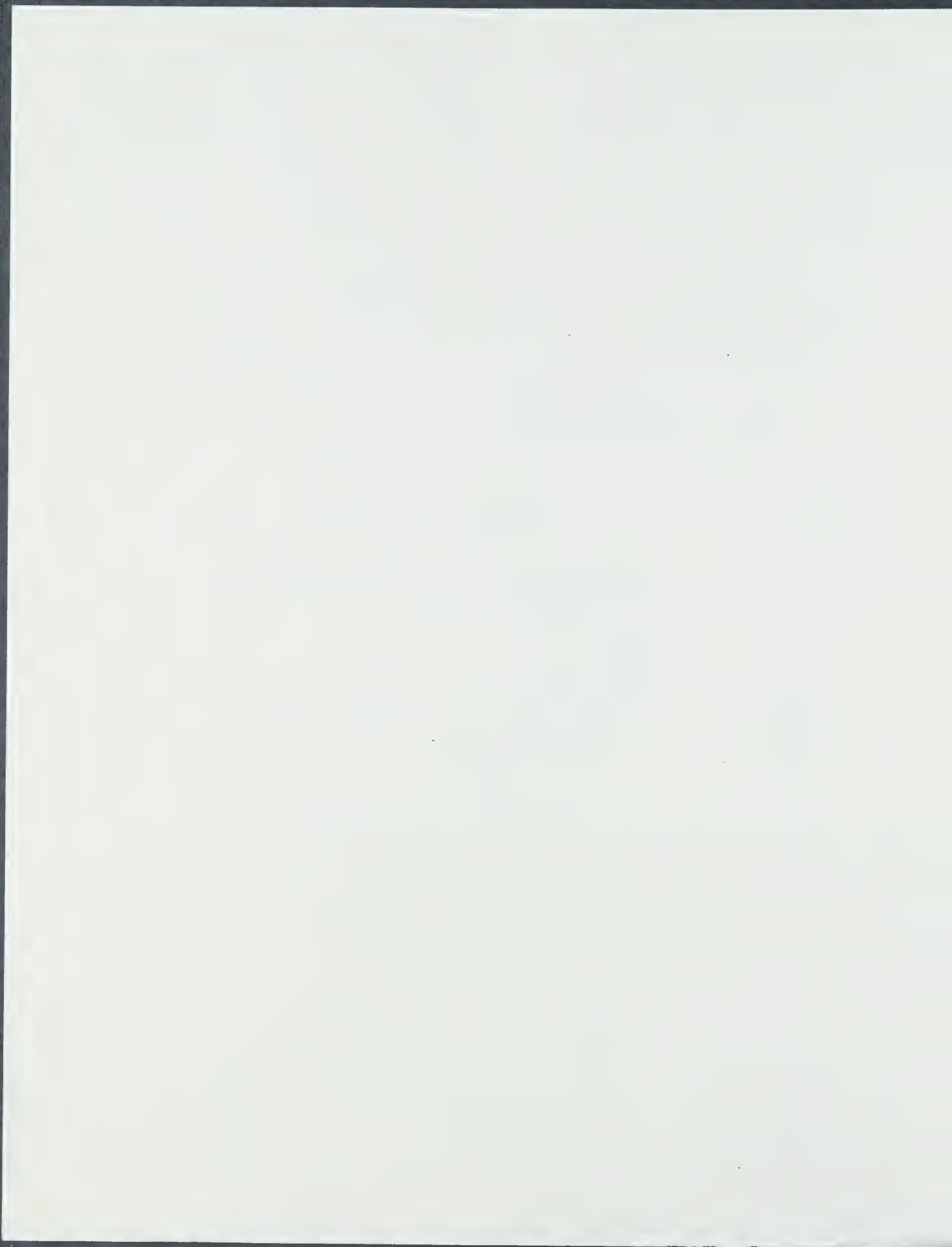
How was Europe?

All best wishes to the family,

Yours sincerely,

*Frances*

Frances K. Smith (Mrs)  
Assistant to the Director



AGNES ETHERINGTON ART CENTRE

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO

DIRECTOR: Michael Bell

October 12, 1973.

RECEIVED

OCT 18 1973

ALDRICH CHEMICAL CO. INC.

Dr. Alfred Bader,  
President,  
Aldrich Chemical Company, Inc.,  
940 West St. Paul Ave.,  
Milwaukee,  
Wisconsin, U. S. A.  
53233

Dear Dr. Bader:

I had hoped to write further to you before now about the two photographs you enclosed with your letter of September 6 -- but we have only just received the opinion of the staff of the Department of Art History.


They are really not at all encouraging and there is no interest. Perhaps they are conditioned by the statue of St. Catharine which has met with universal approval! However, I must be frank with you in reporting their feelings and I would not want you to go to the trouble of bringing them with you for the reunion week-end without some encouragement from the Department.

I really hope that you will have an opportunity to meet Michael Bell during the reunion week-end and that we can have a discussion about the Bader collection here, and its potential development. The time is ripe now for this, with expansion plans developing. Incidentally, both Michael and I will have an engagement on the Friday afternoon, October 26; apart from that, our time is at your bidding.

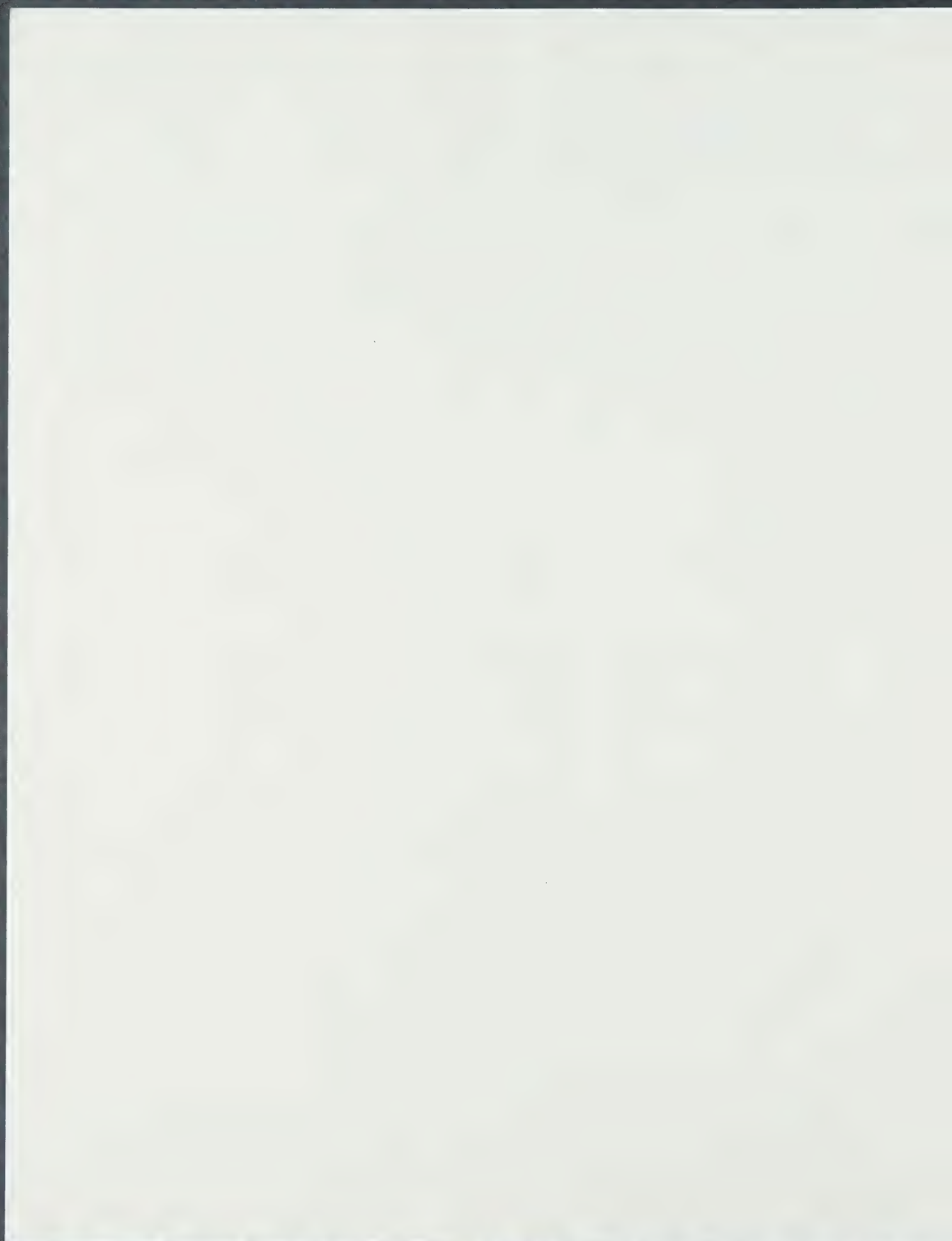
I will hold the photographs until I see you in two weeks.

All best wishes,

Sincerely,

  
Frances K. Smith,  
Assistant to the Director.

FKS:lb



October 12, 1973

Mrs. Frances K. Smith  
Assistant to the Director  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario, CANADA

Dear Mrs. Smith:

Please do not forget to let me know before the reunion weekend whether I should try to take the two paintings of which I sent you photographs, with me. Both are small enough and in such good condition that they could easily be carried in my suitcase.

May I ask you for one further favor? Could you please ask the athletic office to reserve six game tickets for me; besides my family, I was happy to learn that my sister, who is also a Queen's graduate (B. A. 1946) and her husband will also join us.

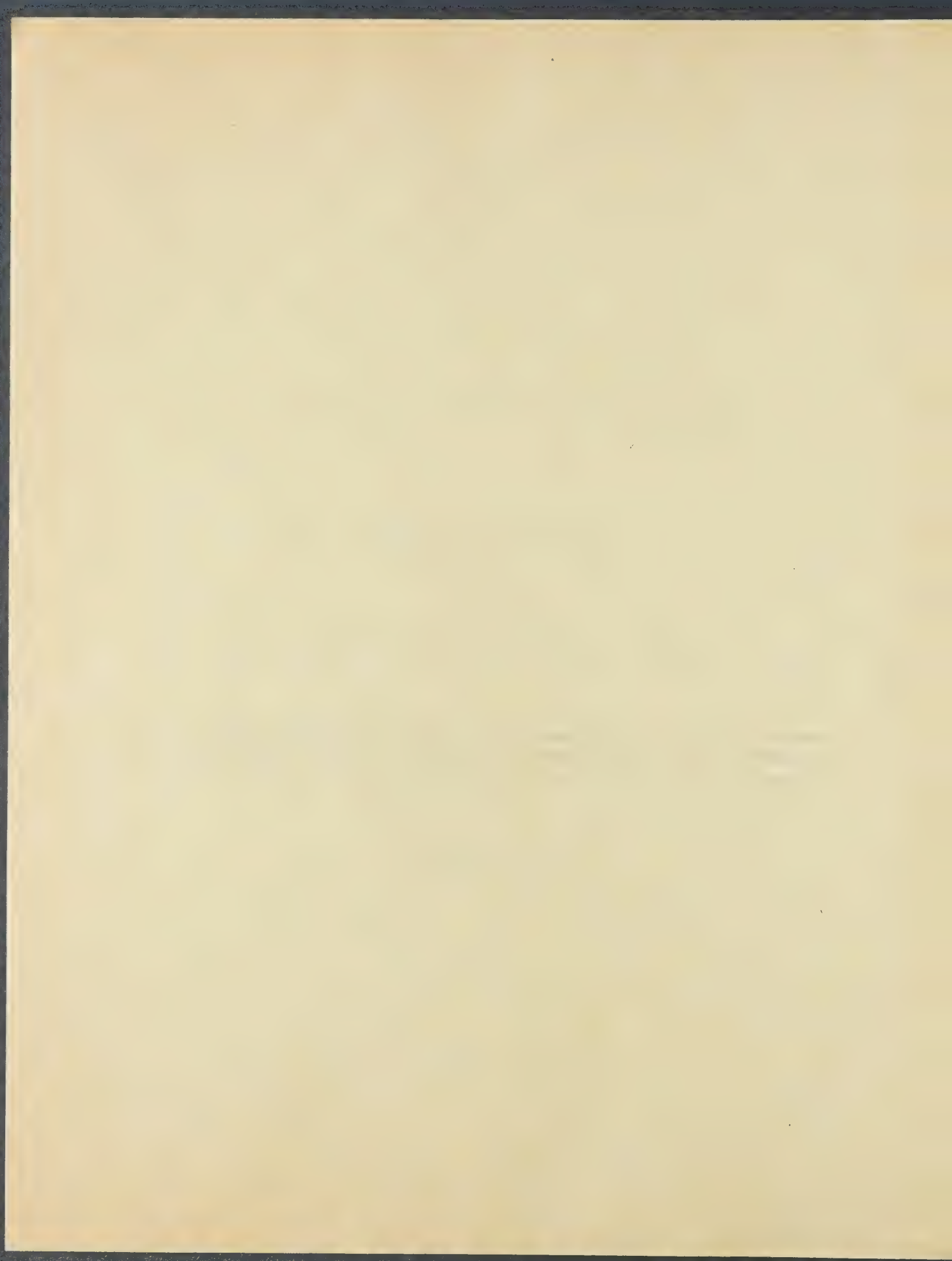
I much look forward to a very happy reunion. I had a very kind letter from the Chairman of the Chemistry Department inquiring whether I would like to give a talk that Friday, but I do not think that I should bore the Department again.

Best personal regards.

Sincerely,

Alfred Bader

AB:saw





AGNES ETHERINGTON ART CENTRE

DIRECTOR: Michael Bell

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO

September 14, 1973

Dr. Alfred Bader,  
President,  
Aldrich Chemical Company Inc.,  
940 West St. Paul Ave.,  
Milwaukie,  
Wisconsin 53233, U.S.A.

Dear Dr. Bader:

Thank you for your letter of September 6 which I received on my return from two weeks in England -- two hot, sunny weeks -- last Monday.

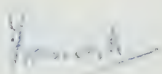
The reservation at the Capri is definitely for October 26-28 and I believe you may have had a notification of this from the motel. The August date appears to have been a typing error.

The photographs you sent look interesting indeed and we will consult immediately with the Department of Art History within the next 10 days or so and I hope to let you have the consensus of opinion about them by the end of September.

We will look forward to seeing you here in October when you can meet with Michael Bell, and see our HERITAGE KINGSTON exhibition.

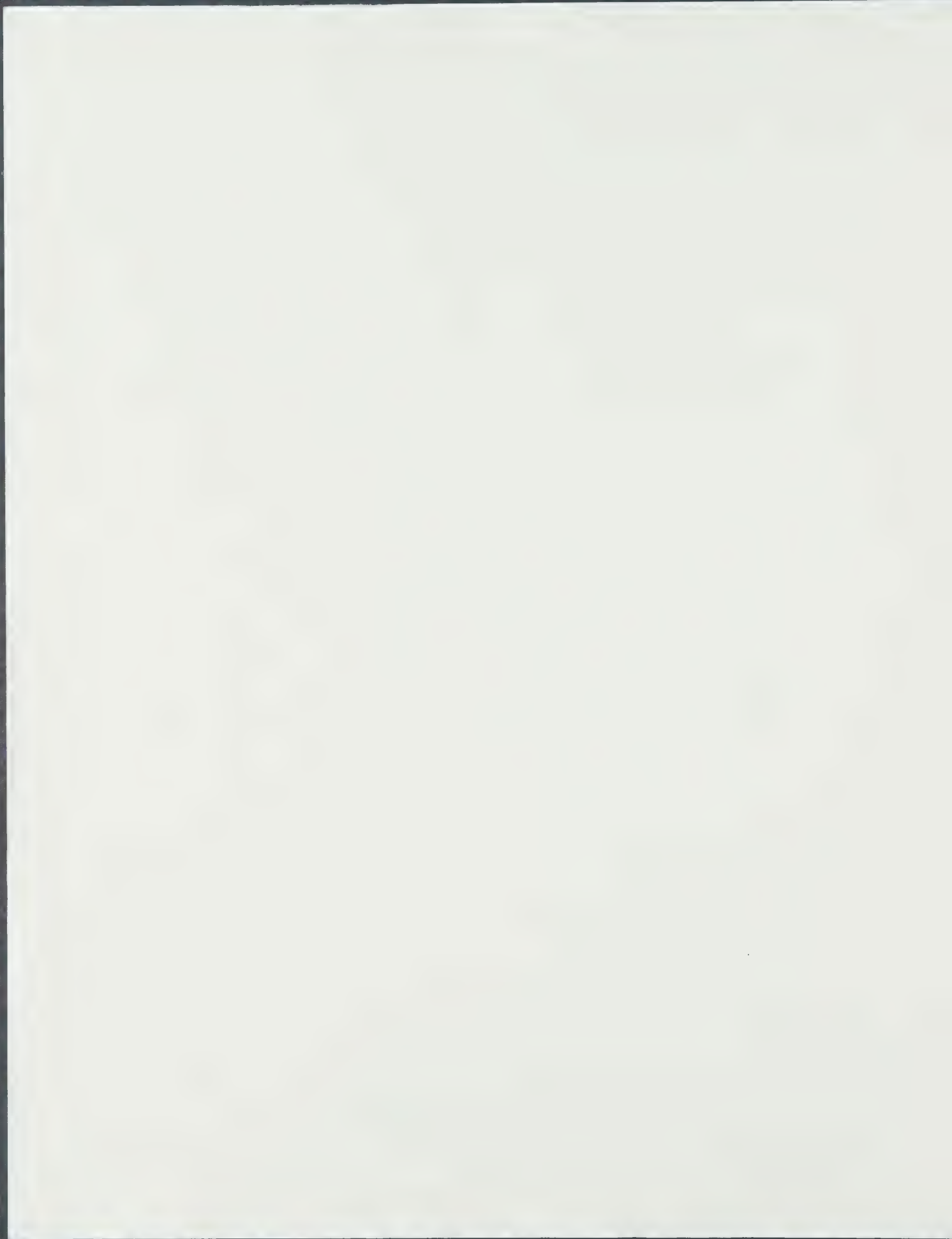
All best wishes to your family,

Yours sincerely,



Frances K. Smith (Mrs.)  
Assistant to the Director

RECEIVED  
SEP 19 1973  
ALDRICH CHEMICAL CO., INC.



August 14, 1973

Air Mail

Mrs. Frances K. Smith  
Assistant to the Director  
Agnes Etherington Art Centre  
Queen's University  
Kingston, Ontario, Canada

Dear Mrs. Smith:

It was nice to be able to talk to you on Sunday and, as promised, enclosed is the tape of a rambling and disjointed discussion about paintings. I do hope that this will serve the intended purpose.

I much look forward to being with you the weekend of the reunion.

Best personal regards.

Sincerely,

Alfred Bader

AB:saw

Enclosure



*Hand*

AGNES ETHERINGTON ART CENTRE

DIRECTOR: Michael Bell

QUEEN'S UNIVERSITY AT KINGSTON ONTARIO

June 12, 1973.

RECEIVED

JUN 18 1973

ALDRICH CHEMICAL CO. INC.

Dr. Alfred Bader,  
President,  
Aldrich Chemical Company Inc.,  
940 West St. Paul Avenue,  
MILWAUKEE, Wisconsin 53233,  
U.S.A.

Dear Dr. Bader,

This letter is in answer to your letters of April 20 and May 22, and follows my telephone call to you of June 2, 1973. As I mentioned at that time, the Department of Art History had only just given me their consensus of opinion on the photographs you had sent, which was rather negative. I had a feeling that you were not too surprised at this decision, which also holds for the Lairese you sent with your second letter.

Incidentally, we were all a little puzzled by the portrait, of which you enclosed both a black and white photograph and a slide, but which you did not mention in your letter.

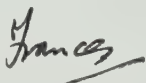
As agreed, I am returning to you now all the photographs of works we did not select. We will be interested to hear of any discoveries you make in Europe. I have brought Michael Bell, our new Director, up-to-date with your generous gifts and he looks forward to meeting you in October.

The opening of HERITAGE KINGSTON went very well indeed, with the Secretary of State as the main guest speaker. I enclose a copy of an article in the Globe & Mail last Saturday which gives a very fair view of the project. The exhibition will still be here in October; meanwhile, I have sent to you a complementary copy of the Exhibition book.

We are now embarked on plans for the gallery extension!

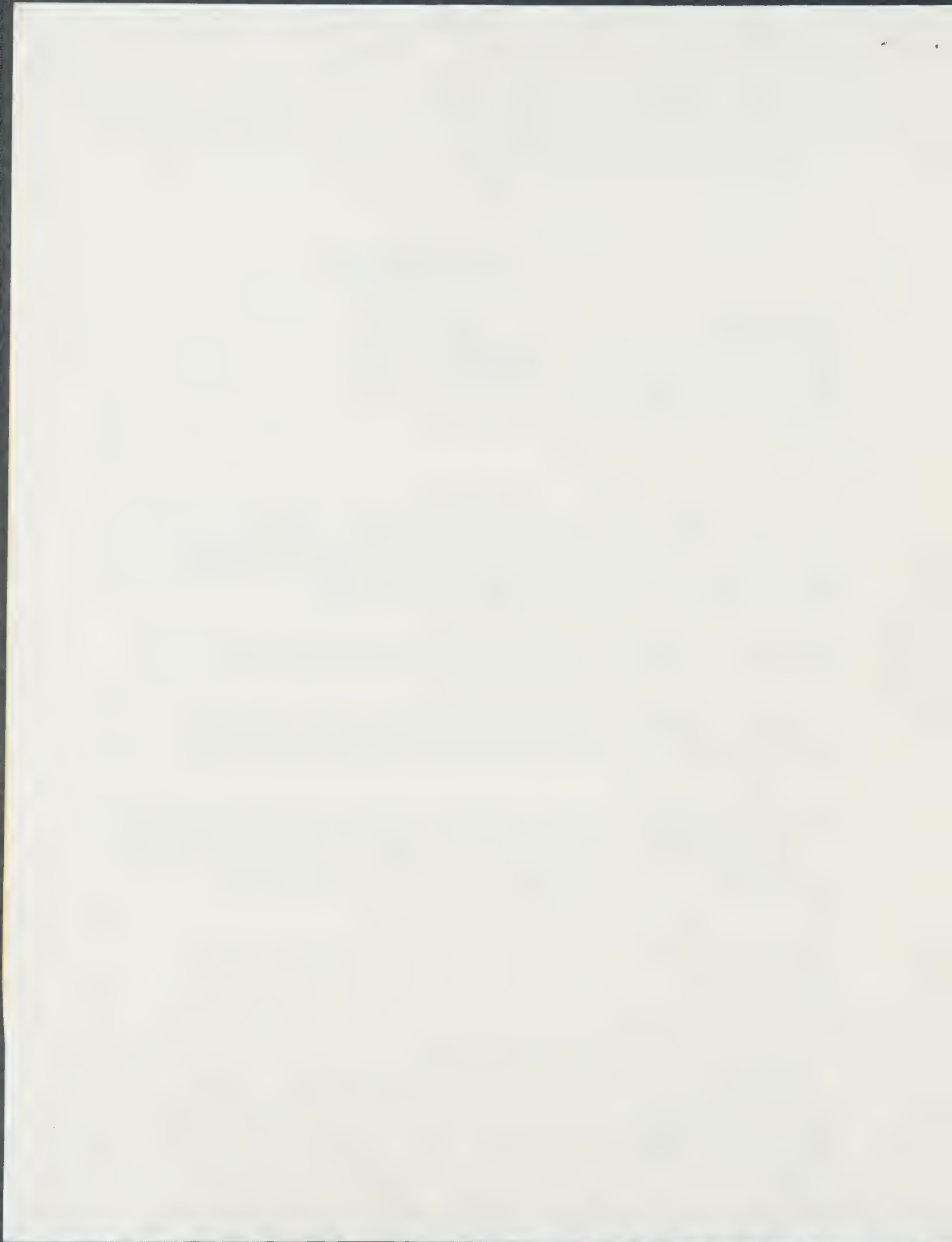
Best personal regards.

Sincerely,



Frances K. Smith (Mrs.),  
Assistant to the Director.

FKS:dw  
Encls.



October 13, 1975

Professor Joseph Polzer  
QUEEN'S UNIVERSITY - Dept. of Art History  
Kingston, K7L 3N6  
Canada

Dear Professor Polzer:

Thank you for your gracious letter of October 6.

I know that Dr. McTavish plans to visit us just before the CAA convention in Chicago and, of course, it would be particularly nice if both of you could come together. We have an old barn of a house and if you don't mind sleeping in the attic we will be delighted to put you up.

I have acquired the Lievens for Queen's and will send the details to Mrs. Smith shortly. Dr. Laskin from the National Gallery in Ottawa was here last week and very much liked the painting.

Best personal regards.

Sincerely,

Alfred Bader

AB/ad





October 6, 1975

Queen's University  
Kingston, Canada  
K7L 3N6

Dr. Alfred Bader  
2061 North Shepherd Avenue  
Milwaukee, Wisconsin

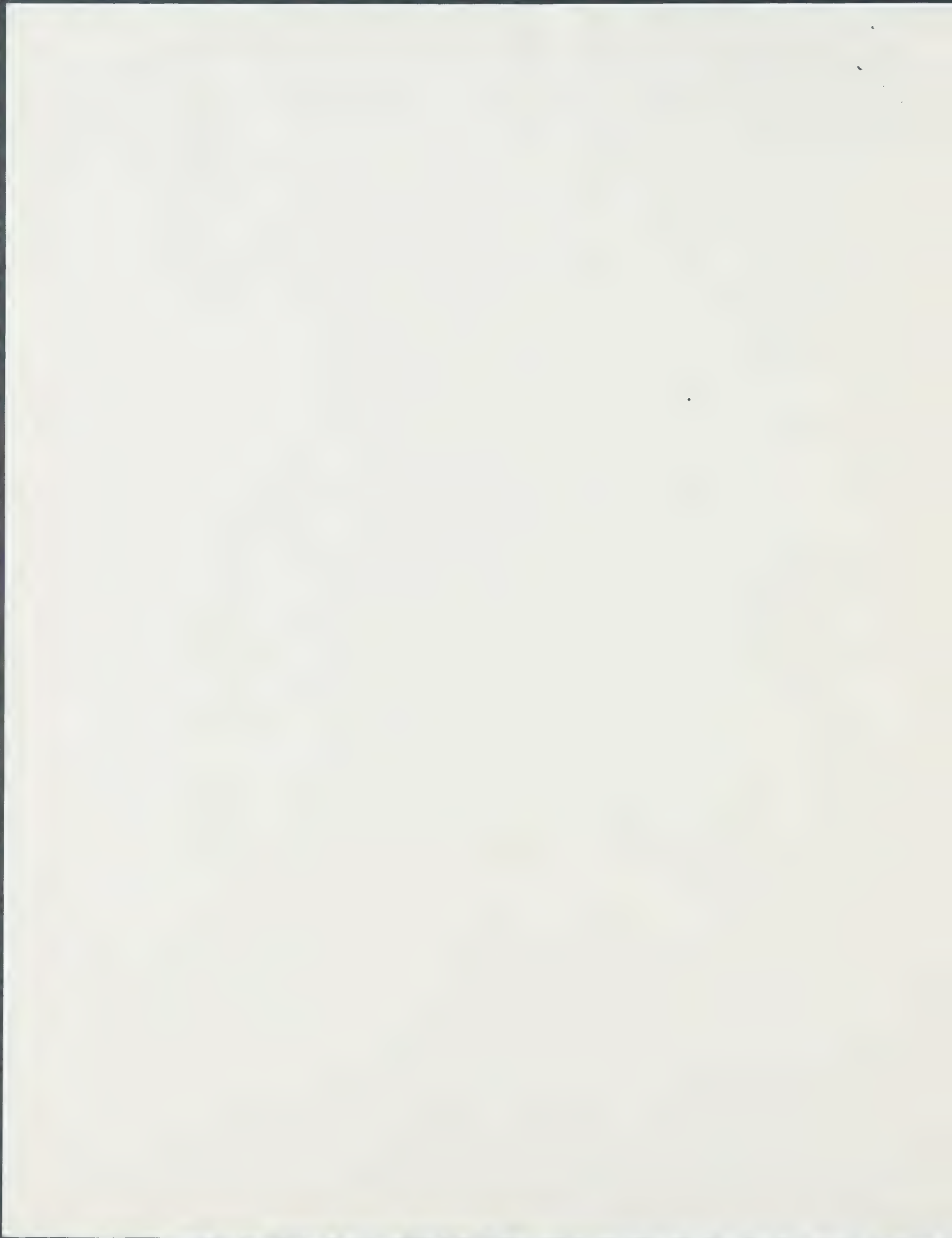
Dear Dr. Bader,

I wish to thank you for a most interesting and pleasant Friday evening. Yesterday night I savored your collection via the book you so kindly gave me, and I am impressed: by the quality of the paintings; by the personality of your collecting. I am no Dutchman in my art historical niche, but should gladly visit your collection, at your convenience, if the opportunity arises, perhaps in connection with the CAA convention in Chicago.

Please extend my best wishes to Mrs. Bader.

Sincerely,





March 25, 1975

Professor Joseph Polzer  
Department of Art  
QUEEN'S UNIVERSITY  
Kingston, Canada  
K7L 3N6

Dear Professor Polzer:

Please accept my sincere thanks for your gracious letter.

I, also, very much like the Sacrifice of Manoah but buying the painting is somewhat of a gamble because there is a good deal of overpaint, some of which is undoubtedly quite superfluous, and I do believe that a thorough cleaning and more competent inpainting would give us a truly beautiful work. It is probably as close to Rembrandt as we can afford to get, and I am quite confident that I will be successful in my negotiation with the seller next month, in purchasing this for Queen's. I would then like to leave the painting here for our show "The Bible Through Dutch Eyes" in April of 1976.

Please don't think of me as a patron of the Art Centre; think of me as a Queen's man who wants to do his very best to bring a fine collection of Old Master paintings to the school he loves best.

Couldn't I persuade you to visit us in Milwaukee? There are very good flights several times daily from Toronto to Milwaukee and of course we would want you to be our guest at home.

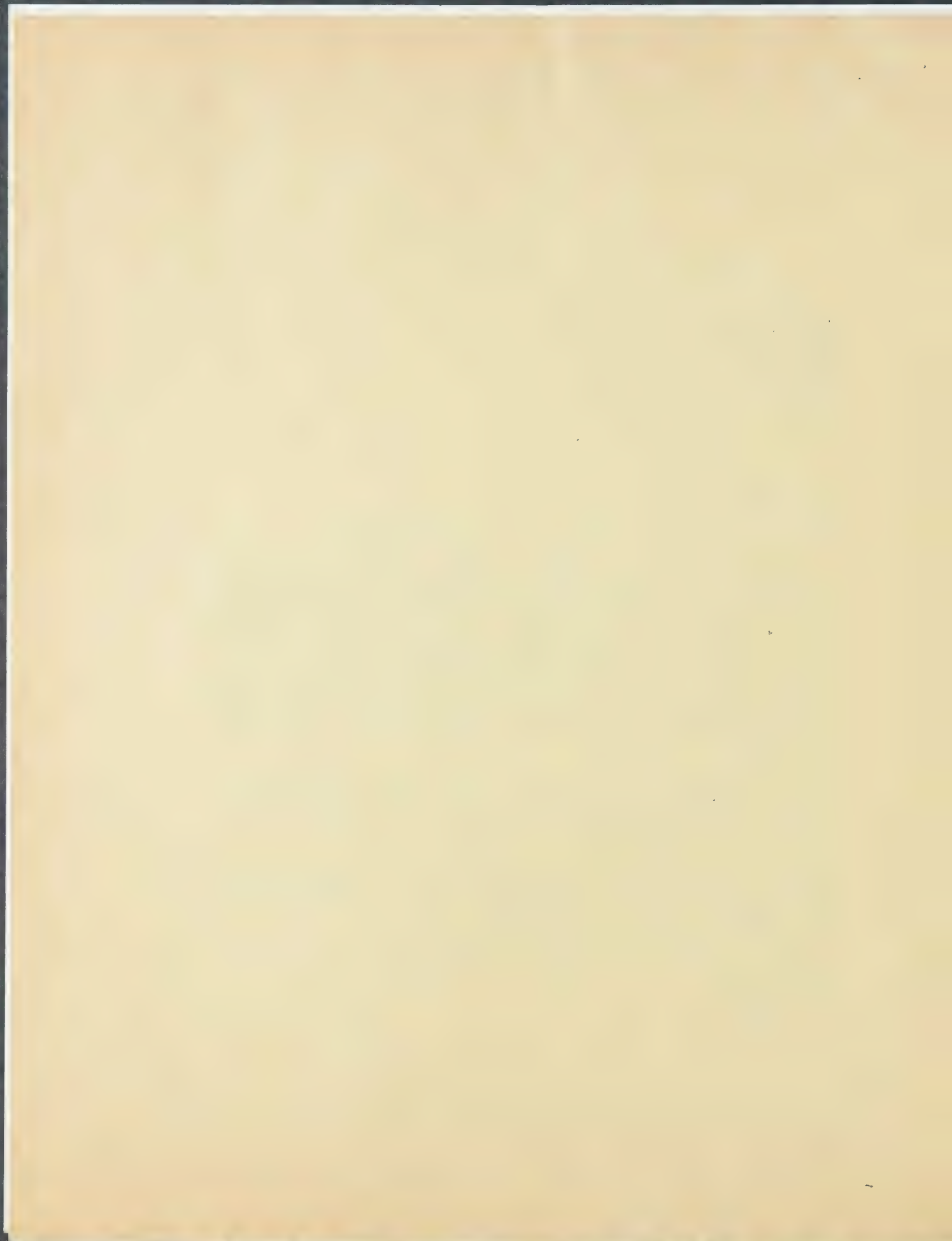
I much look forward to meeting you personally at the Queen's reunion next October.

Best regards.

Sincerely,

Alfred Bader

AB/ad



March 17, 1975

Queen's University  
Kingston, Canada  
K7L 3N6

Dr. Alfred Bader  
President  
Aldrich Chemical Company Inc.  
940 West St. Paul's Ave.,  
Milwaukee, Wisconsin

Dear Dr. Bader,

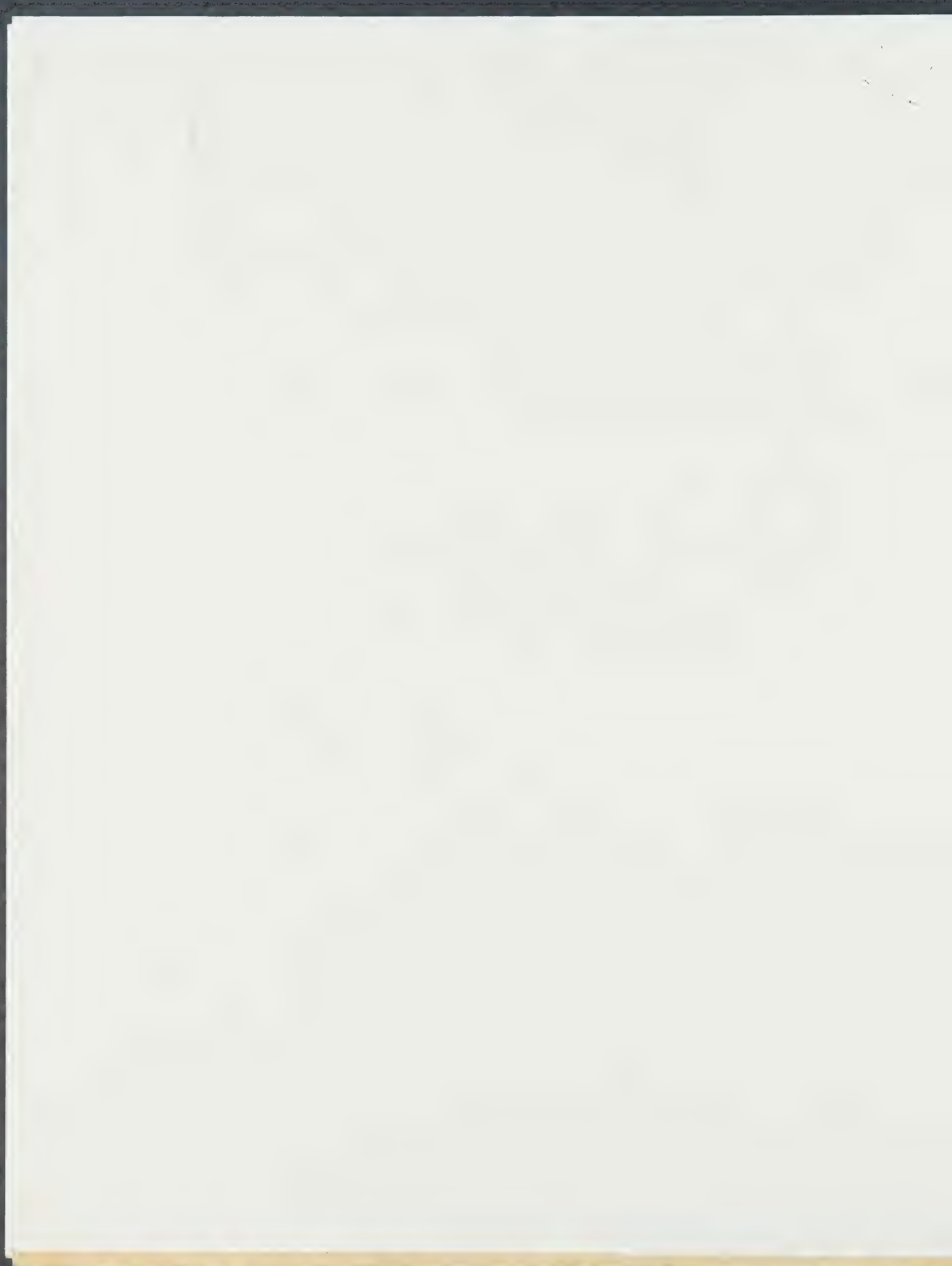
This morning Frances Smith showed me <sup>a photo</sup> of the Sacrifice of Manoah by Flink which you hope to present to our Art Centre. It is a lovely painting. It would be an important contribution to our collection and an equally important teaching tool.

We have never met, since my joining Queen's year before last, and I simply wish to convey my feelings of how lucky Queen's and the Art Centre are to have you for a patron.

Yours sincerely,

  
Joseph Polzer

Head and Professor of Art History  
Department of Art



Calle del Verrocchio  
Castello 6217  
20122 Venezia

25 June 1980

Dear Alfred,

It was so nice to see you here, and I hope that the rest of your trip went well and that you had a good flight back to America.

I anxiously await news about the two carricci that came up at auction in New York. With regard to other possible acquisitions, I now think that we should consider very seriously the Raising of Lazarus by Jacob Fyssa. This would be extremely valuable in explaining Dutch seventeenth-century history painting. And who else can exhibit a painting by him at all?

I am also entirely in favour of our getting those two beautiful classical landscapes by van Huisum. They just look too fine to miss.

Of course, I also hope that you will be able to come to some agreement with the dealer who has the large canvas by Hoogstraet. That would also be a major addition.

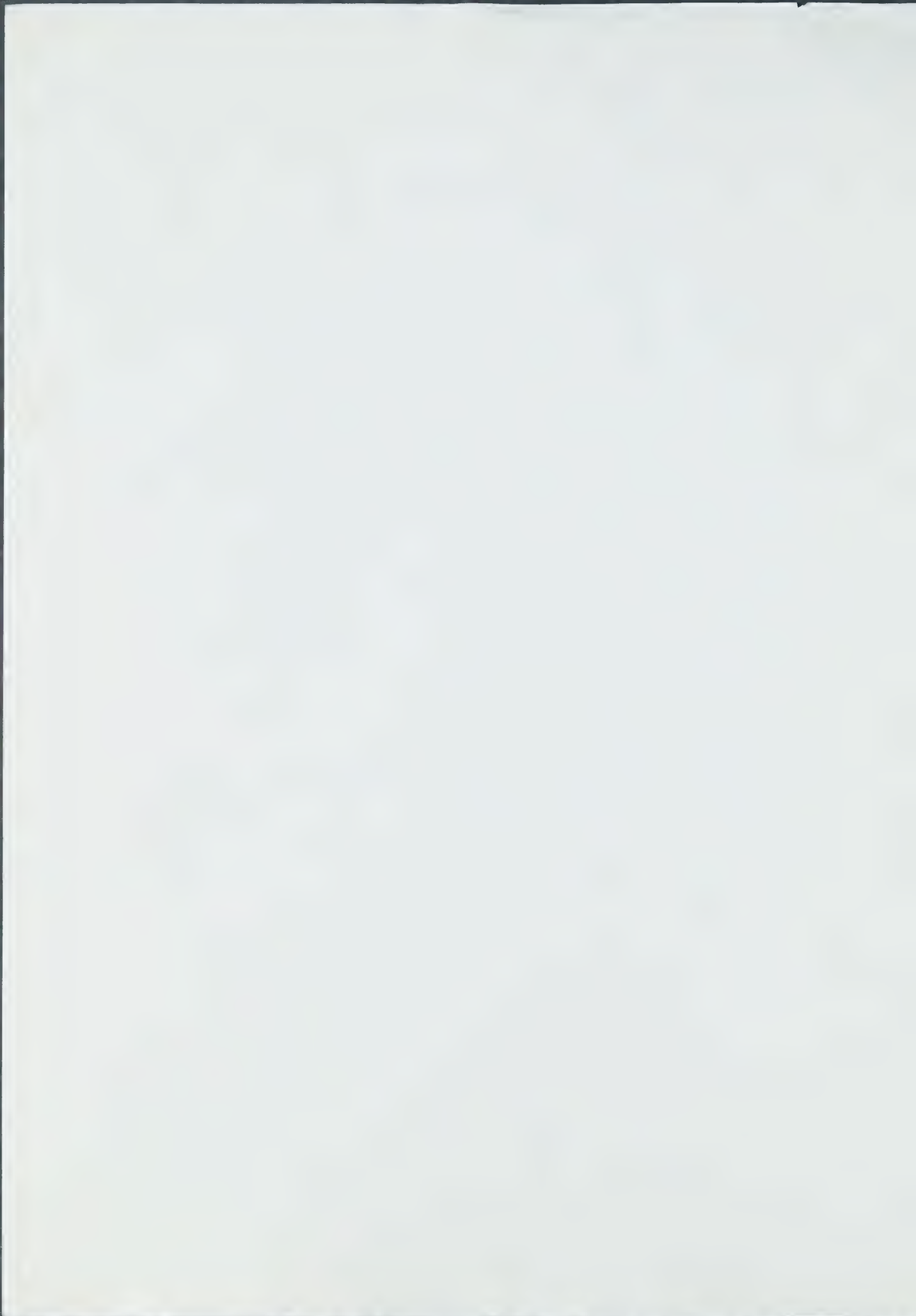
27 June 1980

I have now been twice to the library of the Museo Galileo, trying to make some headway with the collector's work on the panel by Fetti, but unfortunately, I have got nowhere. The winged dragon that appears in the lower part of the design was used by the Rondanapigna (of whom Pope Gregory XIII was a member) and the Borghese, but never, so far as I can make out, in conjunction with a sun or moon. This morning I met some art historian friends from Florence, and when I asked them if they had any ideas about it, they replied "Ask Middeldorf". I hope that you have done this, and that maybe he can solve the problem. In any case, I very much look forward to seeing the panel after it is cleaned.

With all good wishes to you and the family,

Yours ever,

David





Calle del Verrocchio  
Castello 6817  
30122 Venezia

8 October 1979

Dear Alfred,

It is usually about this time of year that you come to Queen's and we have a good chance to chat. How stimulating that always is! And although Venice is proving marvellous in all ways, I must admit to missing your regular phone calls and letters. I do hope that you will be able to come to Italy when next abroad. So far I have not noticed any Northern paintings in the dealers here, but I have not made any special inquiries either. Certainly there are lots of Venetian pictures about -- that is, of the eighteenth century -- but the prices, from what little I know, are high.

Time goes very quickly when one is on sabbatical. May and June were entirely consumed by the Summer School, attended this year by almost perfect weather and an extremely lively lot of students. For three weeks at the end of July and the beginning of August I was in the Marche, south of Ancona, which was a perfect occasion not only for going to the sea but also for seeing the altarpieces by Lotto in remote churches and provincial museums. In addition, I was taken to numerous private collections in the area, and they are still surprisingly rich, especially (this area once being part of the papal states) in ecclesiastical portraits. Sometimes they were very fine, sometimes not.

Since, I have been trying to write -- with a fair amount of success, but there are many interruptions in Venice. Curiously, my phone rings more here than it did in Kingston.

I hope to write a modest article on the Florentine panel that you gave to Queen's a few years ago. A number of things have turned up about it, and if I can get to Florence in the next few weeks to do research there, a few more things should, I hope, fall into place. Also I hope that an introduction to the paintings that you have given to Queen's can be brought out, but that may have to wait until I return to Kingston to be written. Certainly everyone seems to be enthusiastic about such a plan.

Do let me know when you are next coming to Europe. I hope that it will be possible to get together then.

Best wishes to all the family,

Sincerely

*David*

Dr. Alfred R. Bader  
President

October 19, 1979



Dr. David McTavish  
Calle del Verrocchio  
Castello 6817  
30122 Venezia, Italy

Dear David:

I am so happy to have your most interesting letter of October 8 received today.

How I wish I could be a bird and just take off to Venice, but unfortunately I do not get to Italy very often. I will try hard to spend a weekend with you next June if you are then still there.

I have been offered some truly exciting paintings including what I believe, perhaps naively, to be a marvelous Pontormo and I hope to get all the photographs together in November or early December to send on to you and to Robert Swain.

I am just leaving for Europe though unfortunately not to Italy, and I didn't have a chance to get to Queen's at all this fall. I am convinced that many actions of most people have two sets of reasons, "good" reasons and "real" reasons. My good reason which is undoubtedly true is that I have been horribly busy and have had practically no time to myself. My real reason is at least in part the fact that David McTavish is not at Kingston.

I have been able to acquire some beautiful paintings, among them Rembrandt Bredius 633, a beautiful portrait of Rembrandt in oriental dress by Dou, 1632, and that marvelous Hagar by S. de Bray which we had in the Bible Show.

I am really taken aback by your secondlast paragraph in which you write that you are thinking about an introduction to the paintings which I have given to Queen's. Please don't write that for a reason that you will surely understand. Whenever you prepare such a catalog, there is something final about it and I want to give a great many more paintings to Queen's. Wait at least until there are, say, 100 paintings or I am 60, or--if you can guarantee that I will live to 70--until I am 70.

The Thomas de Keyser looked very well in the exhibition of 24 of our paintings at Mount Holyoke and should be on its way to Queen's within the next few weeks. Fond regards.

AB:mmh  
cc: Mr. R. F. Swain

As Always,

  
Alfred Bader

**Aldrich Chemical Company, Inc.**

940 West St. Paul Ave Milwaukee Wisconsin 53233 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843

Calle del Verrocchio  
Castello 6817  
30122 Venice

15 March 1980

Dear Alfred,

All at once everything has arrived. My first thoughts, in abbreviated form and more or less in order of desirability, are as follows:

I like the panel with the head of the Virgin, but I cannot believe that it is by Pontormo. It seems to lack his astringent draughtsmanship, and the puffiness of the forms is not quite typical. However it is still desirable, so long as we don't have to pay a Pontormo price. Could it be from the generation of Poppi (Morandini)?

The C.C. Moeyaert Joseph selling Corn in Egypt looks very fine, and I would highly recommend this.

The Jan van Noordt Massacre of the Innocents would go well with the Moeyaert, for the settings are similar in part. My only hesitation is about the size: if it were too large it might appear overblown. What a wild picture!

I like the St. Peter with the Keys but of course it is less important. My guess is that it is Venetian seventeenth century - or at least North Italian - by someone who knew or had looked at Domenico Fetti.

The vibrant head of St. Peter (oil on paper) is very competently painted, and must be by a recognizable and distinguished artist, but who he is escapes me. It could turn out to be an important piece, but I would like to see this before saying more.

I wonder if the Head of St. John is not closer to de Mura from Naples?

I can't get very excited about the book trompe-l'oeil, except as a strange puzzle.

Is the Finding of the Body of St Mark really by Sebastian Ricci? I don't know how one arrives at such a conclusion. The photograph leaves me uncertain.

I am suspicious of the Venetian Masked Ball; and the Raising of Lazarus is my last choice.

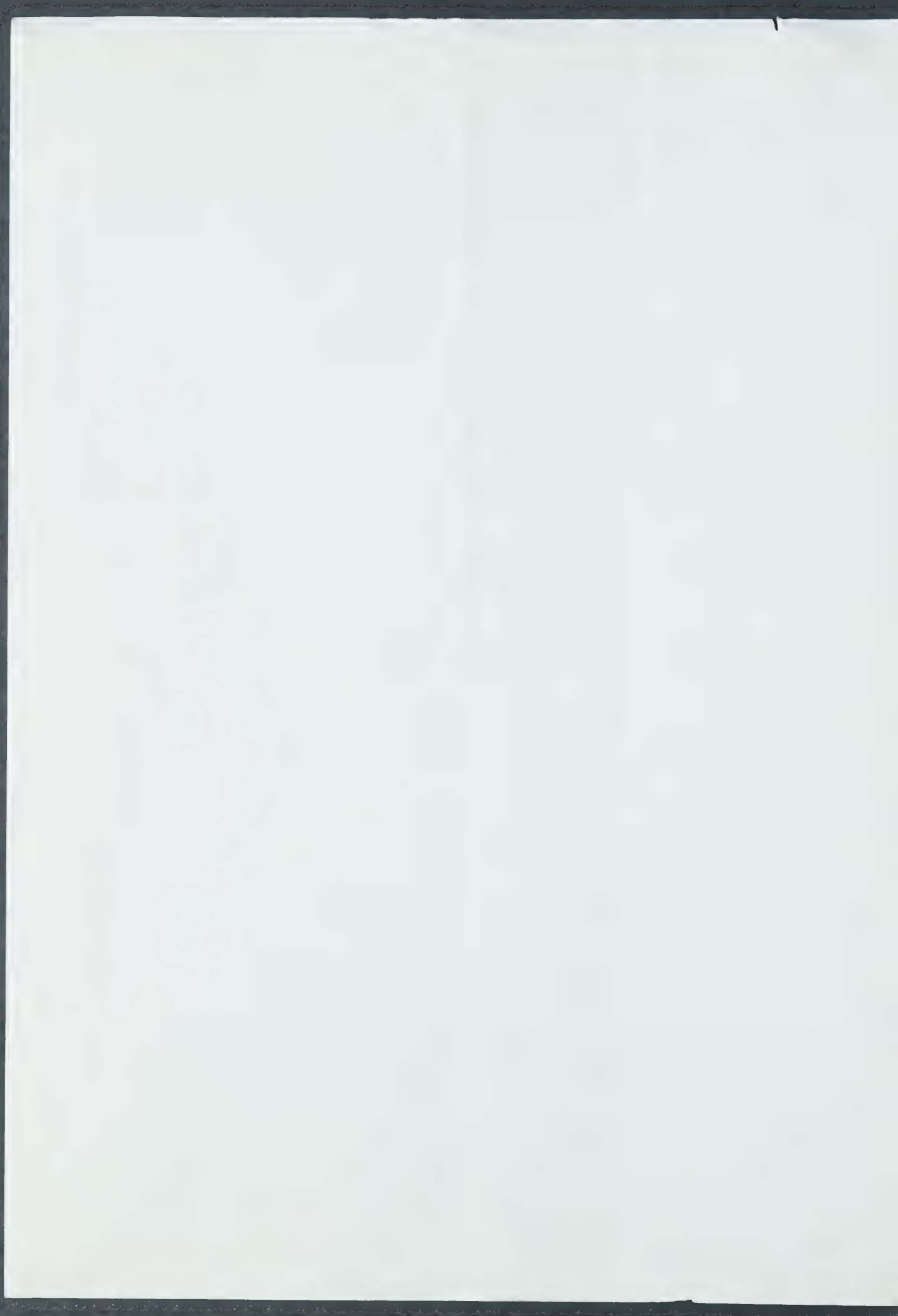
The photographs of the two large capricci have also arrived, but I have not had an opportunity to check the Guardi literature, or to consult anyone else. The figures, although very lively, look somewhat alien to what I know of Francesco Guardi.

I have enjoyed your letters very much, and shall write again soon,

Yours ever,

David

c.c. Robert Swain



This should be self-explanatory.  
David

Calle del Verrocchio  
Castello 6817  
30122 Venezia

20 March 1980

Professor John Shearman  
Chairman, Department of Art History  
Princeton University  
Princeton, New Jersey

Dear Professor Shearman:

Currently I am on a year's sabbatical in Venice, trying to convert some long standing projects into publications and to initiate others. Through various channels I am still in frequent touch with Queen's and I wonder if I could ask your help on a number of matters.

I have been writing an article on Francesco Salviati's woodcuts for Aretino's La Vita di Maria Vergine, and I should like to include the woodcut of the Sibilla which you first attributed to Cecchino and brought to my attention. I hope that you will have no objection to my including it in my article.

The Agnes Etherington Art Centre at Queen's University was recently given a panel painting of the Nativity which must be Florentine sixteenth century and close to Maso da San Friano, especially to his Sts Apostoli altarpiece. While everyone would, I think, agree about this, the execution is somewhat uneven and not altogether typical of Maso, unless perhaps it is a very early work. I have asked the Art Centre to have a new photo made of the panel, after a recent cleaning, and will have one sent on to you. Since we would like to do a modest publication on the panel I should be very grateful for your opinion about it.

The generous donor of the Nativity has now offered Queen's another Florentine panel, this time showing the head of the Virgin. Related to the famous composition by Pontormo, one version of which is at Hampton Court, the panel was formerly in the Scàpiro collection and was shown in the 1965 Manchester exhibition as number 187. I had recommended to Dr Alfred Bader, the donor, that you should be consulted, and he suggested taking the panel to Princeton so that you could examine it. I do hope that this will not be an imposition, and it could lead to our acquiring a fine sixteenth-century panel.

Dr Bader, who is a chemist living in Milwaukee but who is constantly travelling, has single handedly created a collection of Old Master paintings for us at Queen's, and any help you can give would be deeply appreciated by all of us, who work in what is something of a pictorial wilderness otherwise.

With all good wishes and many thanks,

Yours ever,

David

c.c. in Alfred Bader



Calle del Verrocchio  
Castello 6817  
30122 Venice

15 March 1980

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Yours ever,

David

c.c. Robert Swain

Calle del Verrocchio  
Castello 6817  
30122 Venezia

20 March 1980

Professor John Shearman  
Chairman, Department of Art History  
Princeton University  
Princeton, New Jersey

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The Agnes Etherington Art Centre at Queen's University was recently given a panel painting of the Nativity which must be Florentine sixteenth century and close to Maso da San Friano, especially to his Ss Apostoli altarpiece. While everyone would, I think, agree about this, the execution is somewhat uneven and not altogether typical of Maso, unless perhaps it is a very early work. I have asked the Art Centre to have a new photo made of the panel, after a recent cleaning, and will have one sent on to you. Since we would like to do a modest publication on the panel I should be very grateful for your opinion about it.

The generous donor of the Nativity has now offered Queen's another Florentine panel, this time showing the head of the Virgin. Related to the famous composition by Pontorno, one version of which is at Hampton Court, the panel was formerly in the Scapiro collection and was shown in the 1965 Manchester exhibition as number 187. I had recommended to Dr Alfred Bader, the donor, that you should be consulted, and he suggested taking the panel to Princeton so that you could examine it. I do hope that this will not be an imposition, and it could lead to our acquiring a fine sixteenth-century panel.

Dr Bader, who is a chemist living in Milwaukee but who is constantly travelling, has single handedly created a collection of Old Master paintings for us at Queen's, and any help you can give would be deeply appreciated by all of us, who work in what is something of a pictorial wilderness otherwise.

With all good wishes and many thanks,

Yours ever,

*David*

c.c. Dr Alfred Bader





DEPARTMENT OF ART

Queen's University  
Kingston, Canada  
K7L 3N6

10th September, 1978

Dear Dr and Mrs Bader,

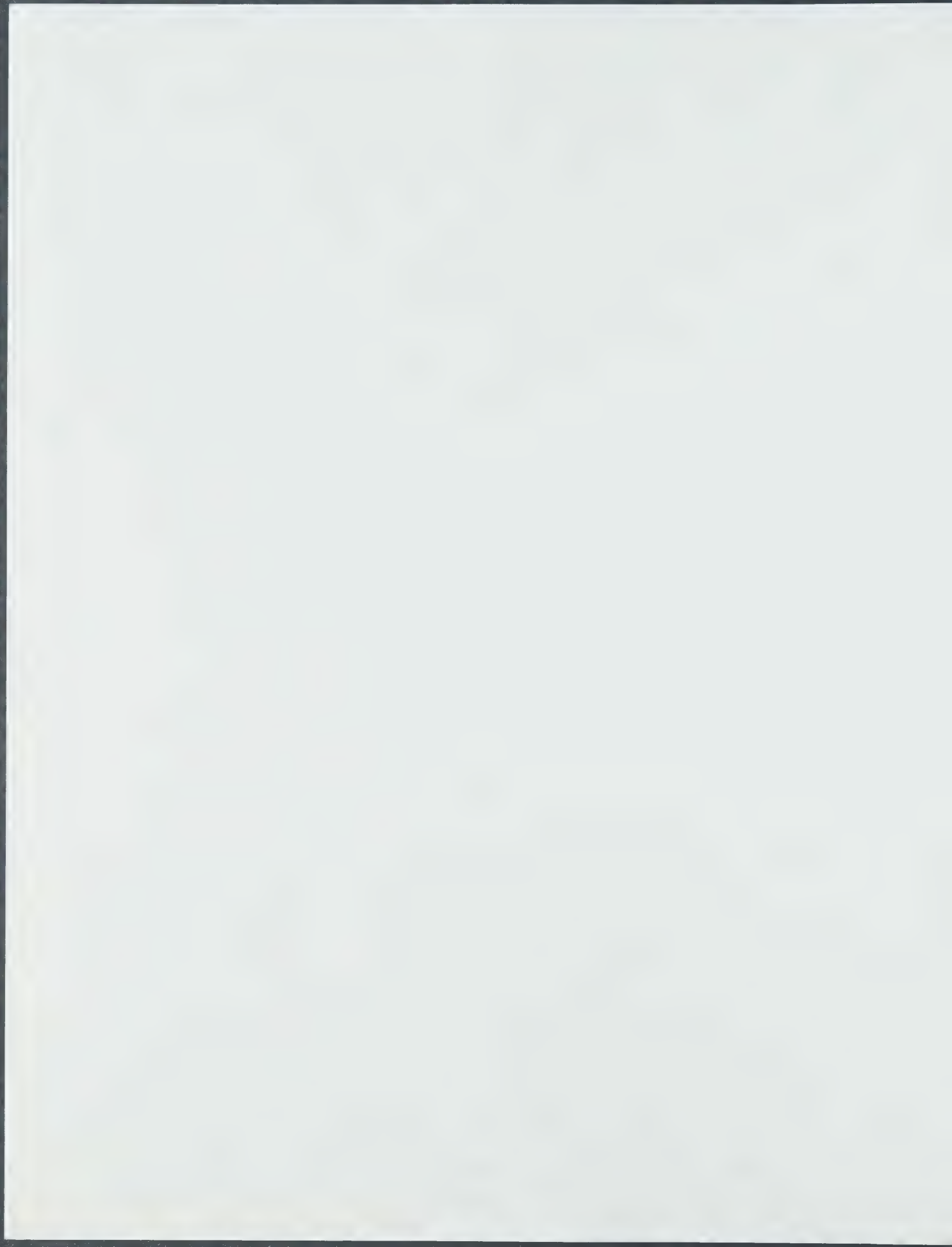
I want to say how much I enjoyed my weekend with you. It really was very stimulating. Again I am deeply grateful to you for your warm hospitality.

I hope your long bus ride to Ottawa was not too exhausting. The pictures I brought with me to Kingston were duly delivered on Tuesday, as on Monday the Art Centre was not open. Both Frances and the new director, Robert Swaine, received the paintings with real interest, although unfortunately the Florentine panel had suffered in transit and a disfiguring crack has opened at the left. It looks as if the packing case had been dropped. In any case the panel had come right through the narrow moulding on the front of the frame. The damage can easily be rectified, but it discourages me since it means one more thing awaits restoration.

The portrait has already attracted praise beyond what I imagined. One of the preparators who helps Bill Muyson has even called it the best thing we have.

I have not yet had opportunity to discuss the new proposals with anyone, since I have spent most of the week either in Ottawa or again in Toronto. While in Ottawa I bumped into Ian Hodgkinson who said that the condition of the painting by Jan de Bray presents no serious problem so long as the bubbles are not too inflated and can easily be attended to in Kingston. I have not yet talked to Mervin Ruggles who apparently is not yet in Kingston for the term.

When in Toronto on Friday, I was in the Gallery Kekko and the owner said he would like to get in touch with you. It seems to me that his prices are enormous, but perhaps we should not antagonize him altogether, because he personally possesses a



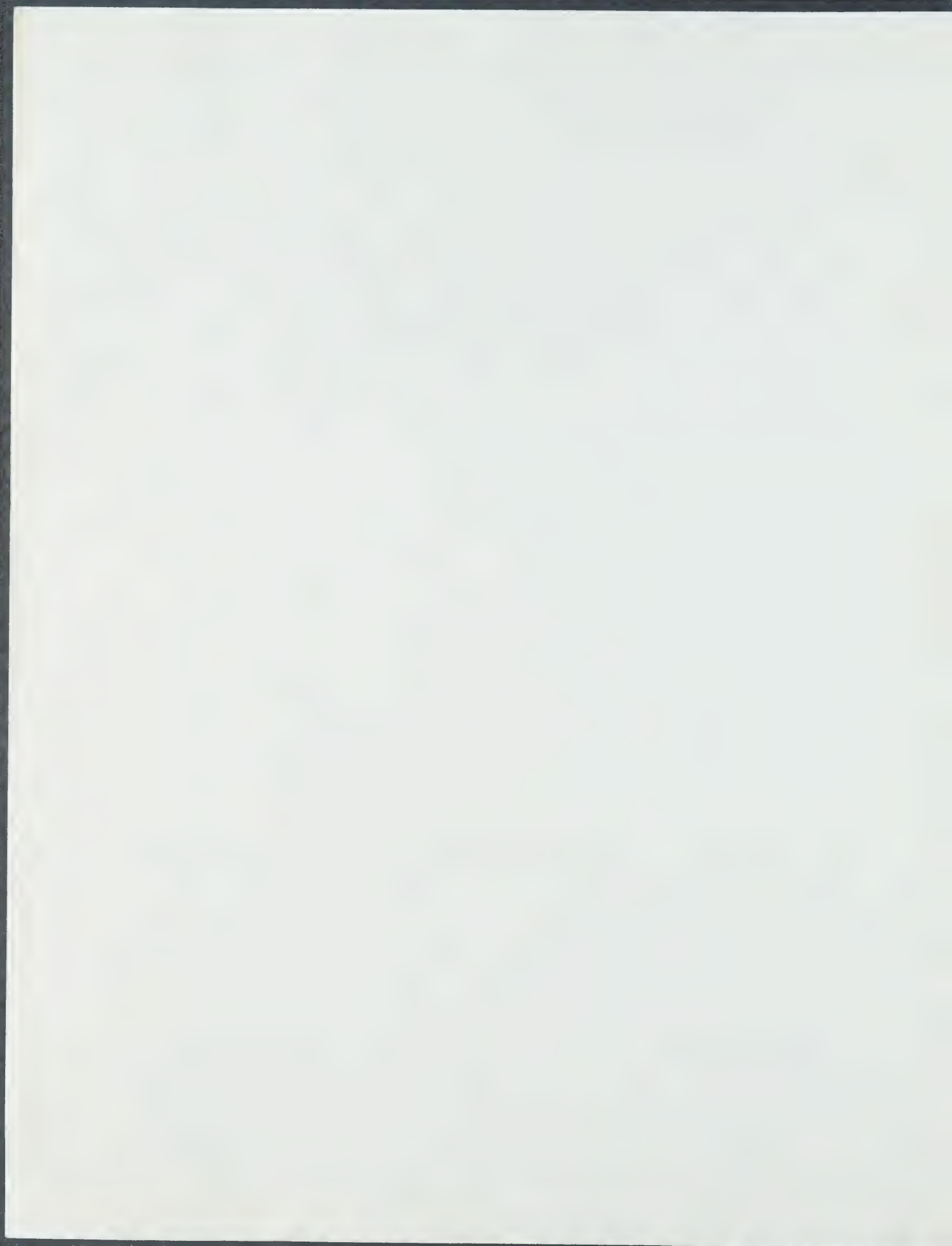
collection of Rembrandt and school drawings, and he says that he would like to donate them one day to a museum with a complementary group of paintings. His interest in Queen's seems genuine and he wanted to know about sending his son there, although that is still some time in the future. In any event, it increasingly seems that the wonderful collection that you are building at Queen's will have ramifications that no one could foresee.

I shall write again ~~soon~~ when I have attended to the other matters we discussed last weekend.

Again with thanks,  
Warmest regards,

David

P.S. I wonder if you could locate the slide of the van der Pluyne Philosopher, since I would like to be able to show <sup>the new director</sup> ~~him~~ something when advocating its acquisition.





DEPARTMENT OF ART

Queen's University  
Kingston, Canada  
K7L 3N6

23 April 1979

Dear Alfred,

My address in Venice will be

Calle del Verrocchio

Castello 6817

Venezia

tel. 21050

I am leaving Kingston on the 3rd May  
and shall be in Venice from the 11th May

I look forward to seeing you in Venice;  
and do plan to stay at my (as yet sight  
unseen) apartment — it is near the church of

Santi Giovanni e Paolo (San Zanibò).

If for some reason it is impossible to get in touch with me at my place, you should try the locanda Silva, Fondamenta Rimecia, (Castello 4423 (tel. 27643). That is where the students on the course are staying and they should know my whereabouts.

Enclosed also is our timetable; if you would like to join us on one of our Friday trips to the terraferma you would be very welcome.

Looking forward to seeing you  
in Italy

Yours ever  
David.



Agnes Etherington  
Art Centre

Queen's University

Kingston, Canada  
K7L 3N6

613 547-6551

March 12, 1980

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

Dear Alfred:

I have your letter of March 1st and installment No.3 of  
a series, for which I thank you.

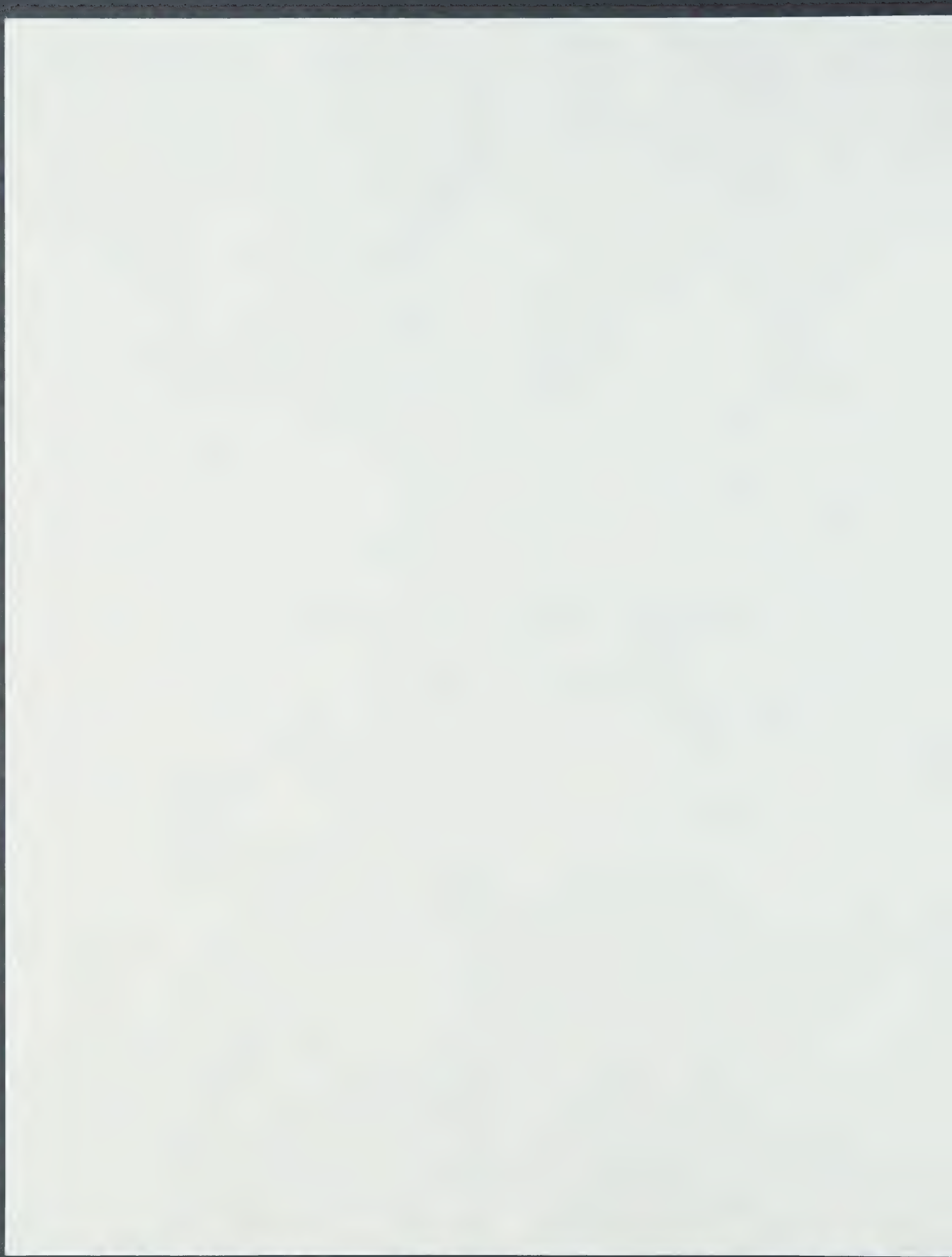
I have to say that from the Xeroxes, the pictures are  
very exciting ones indeed, and I look forward to seeing  
the photographs. I'm almost certain we should have them  
if they are available.

Best wishes.

Yours truly,

Robert F. Swain  
Director

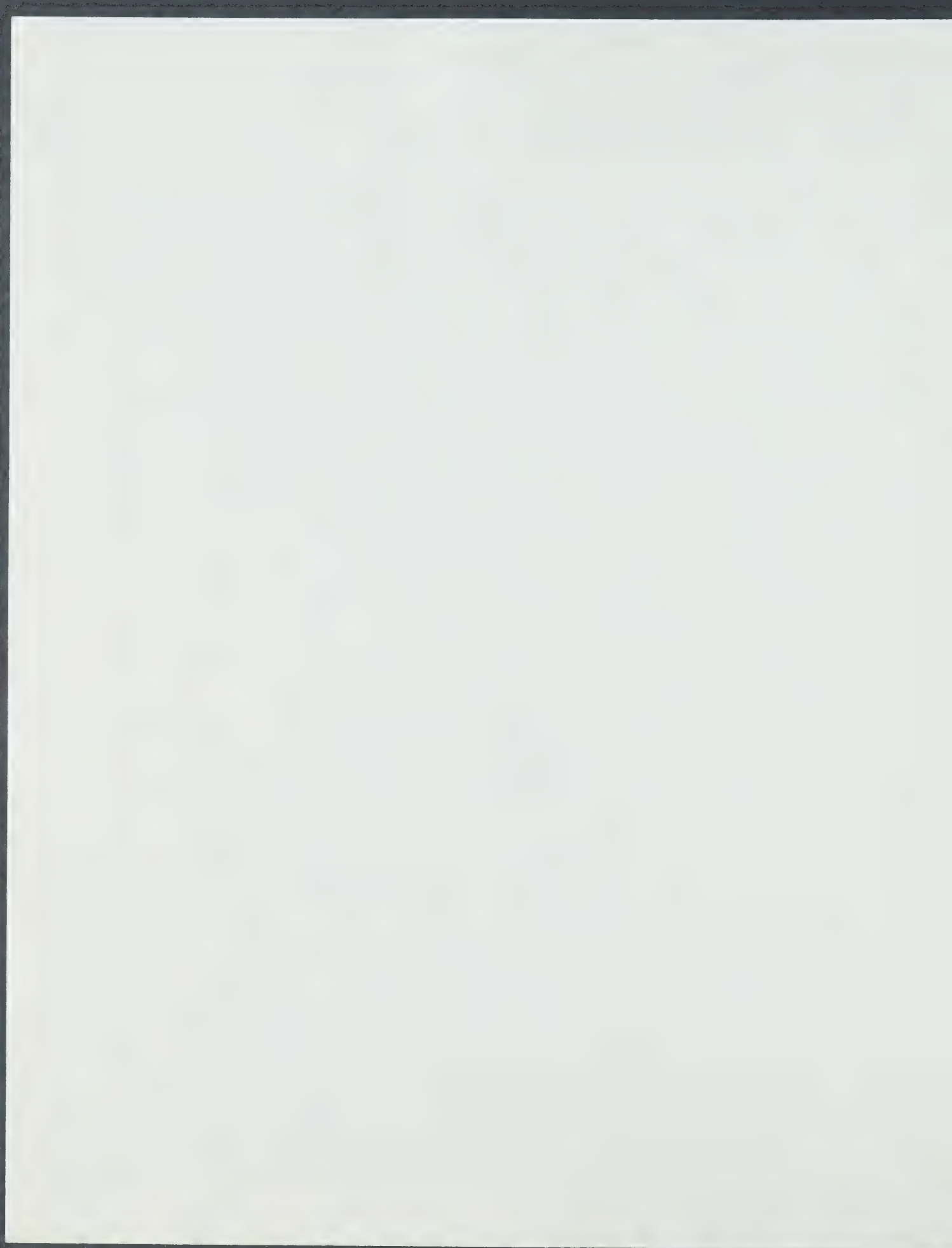
/ww  
cc D. McTavish







GIUSEPPE MARIA CRESPI (1665-1747).  
Rayons de bibliothèque. Vers 1710-1715. T. 1,59 × 0,74.  
Conservatorio di Musica G.B. Martini, Bologne.



My dear David and Robert:

This is installment #2 in possibilities of paintings for Queen's.

I went to the January sales of Parks, Barnett and Christie's in New York - prices went berserk, and there was not a single painting I wanted for myself and I bought nothing. I did see one fine painting that I wanted for Queen's (see Xerox enclosed) a 'Moses and the Bronze Serpent' given to the circle of Beethoven (whom I don't know at all) - purely close to Pillon. It was estimated at only \$2-3000 and I was the unbidden at \$16500 (!) (\$15000 + 10%) - I had to stop somewhere.

Now to good pictures we could buy:

(1) A C.C. Moeyart, 'Joseph selling corn in Egypt', very large (136 x 176 cm), beautiful in colour, ex Agnew's who had called at Breenbergh. Cat. #50 in Astrid Timpel's catalog raisonné of the artist (Oud Holland 88, 122 (1974).

Astrid is an old friend and I asked her what she thought of the painting, and she said 'one of M.'s finest works'.

(2) A very strange, large <sup>\*</sup>Houze l'œil of back, with an arm. At first I worried that it might be the left hand fragment of a portrait, but that is virtually impossible: the portrait would have to have had outlandish proportions. Technically I think that the work is 18<sup>th</sup> century but I am not even sure of the country - English? Italian? There is a similar

\* 43 x 23 inches

St. Life of books by G.M. Crespi in Bologna (cf. #70 in Sterling's 'La Nazione Morita')

(3) A small (44 x 53 cms) study of the 'Finding of St. Mark' by Sebastiano Ricci, after the large painting by Tintoretto in the Biera which you surely know. This is a very 'intimate' study, quite different from the very large work in Milan. This study comes from Colnaghi's.

(4) An 18<sup>th</sup> century Venetian 'masked Ball' by or after <sup>fr Francesco</sup> G.A. Guardi. This is either a study for or a partial copy after an enormous painting by the <sup>(?)</sup> ~~same~~ artist of the two brothers in Venice. Surely you will have seen it, David. I just don't know enough about such paintings to tell a copy from a study. Technically it's interesting because the painting is untouched - never lined - and so the supports is not ironed out as is the case with so many of these works 'a la Langhi'.

Recently two large Venetian pieces turned up here - technically purely 18<sup>th</sup> century and I think rather better than the Mariucci; I have seen. The figures very fine - and I think close to the late Francesco Guardi. In spirit close to Morassi no. 877, both over 4 feet high. Felty dirty, never lined and in mint condition. Beautifully nervous figures, very thickly painted. I'll get photo press to send to you. What I'd like to do is to send you the paintings - but the way the Queen's restoration group works, I wouldn't live long enough. I fear to <sup>see</sup> ~~get~~ them cleared!

-3-

I started writing this in January, hoping to get your response to the photos sent in December. Last week, however, you (Robert) told me that the December package from Quinn to Venice had been returned by the P.O. and so David's reply will be delayed. So I better send this off now - with the photos to you, David, and Xerox copies to you, Robert.

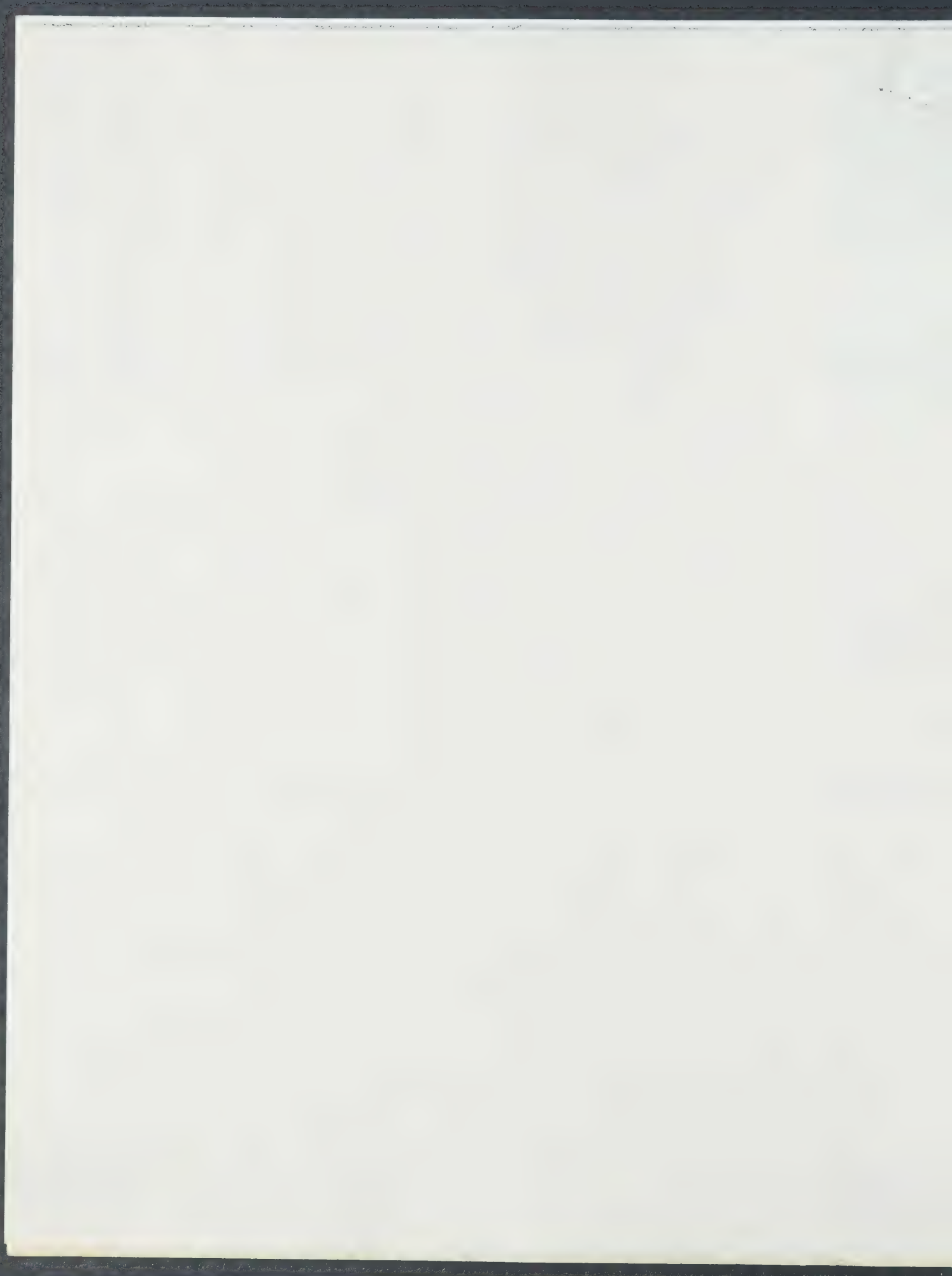
The photos of the Maynard and the Stillife and the Rice are good ones. The (two) photos of the Venetian Masked Ball are poor. They make the painting look in poor condition when actually it's in good condition, though in need of lining. The key question is if it a study or a copy?

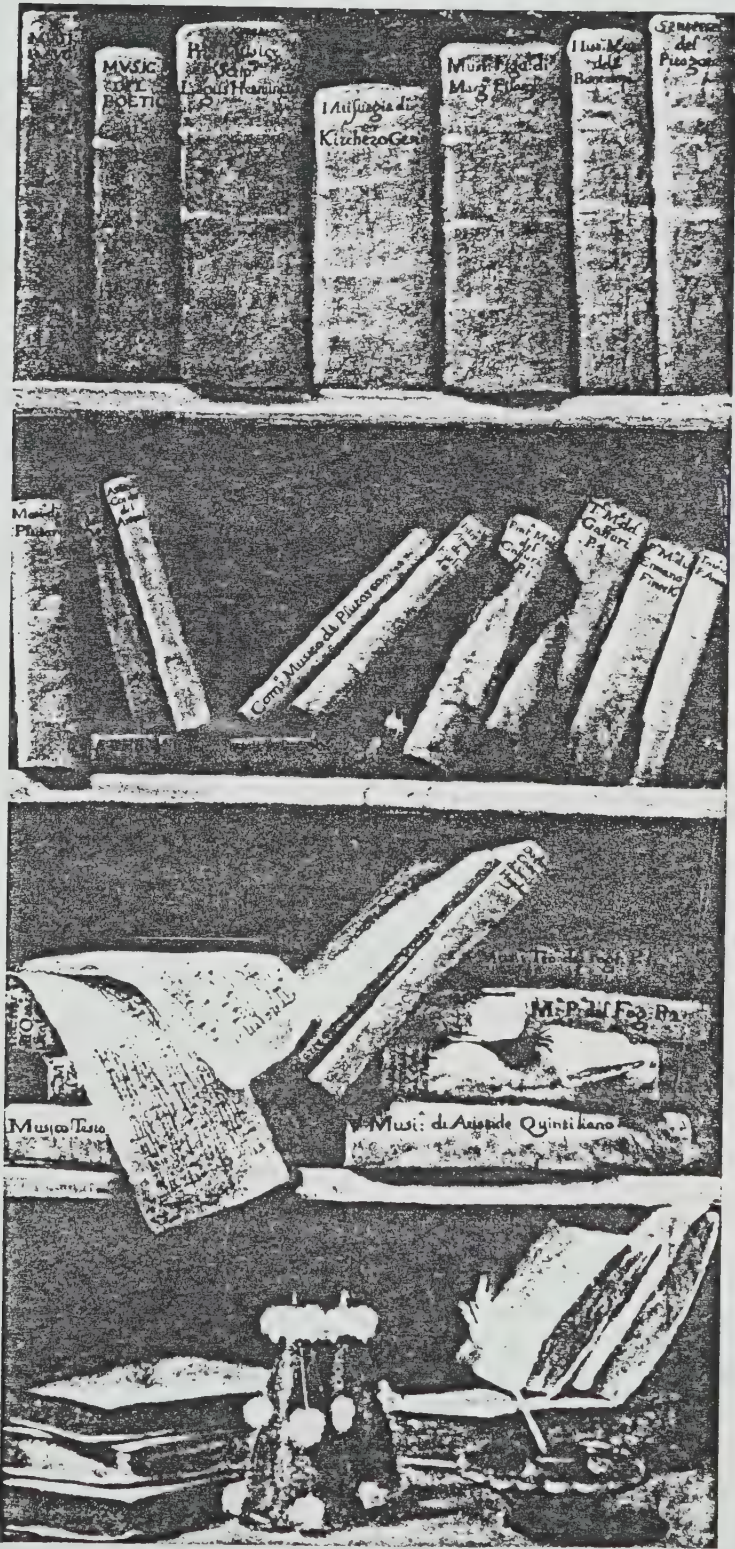
Fond regards to both of you.

As always

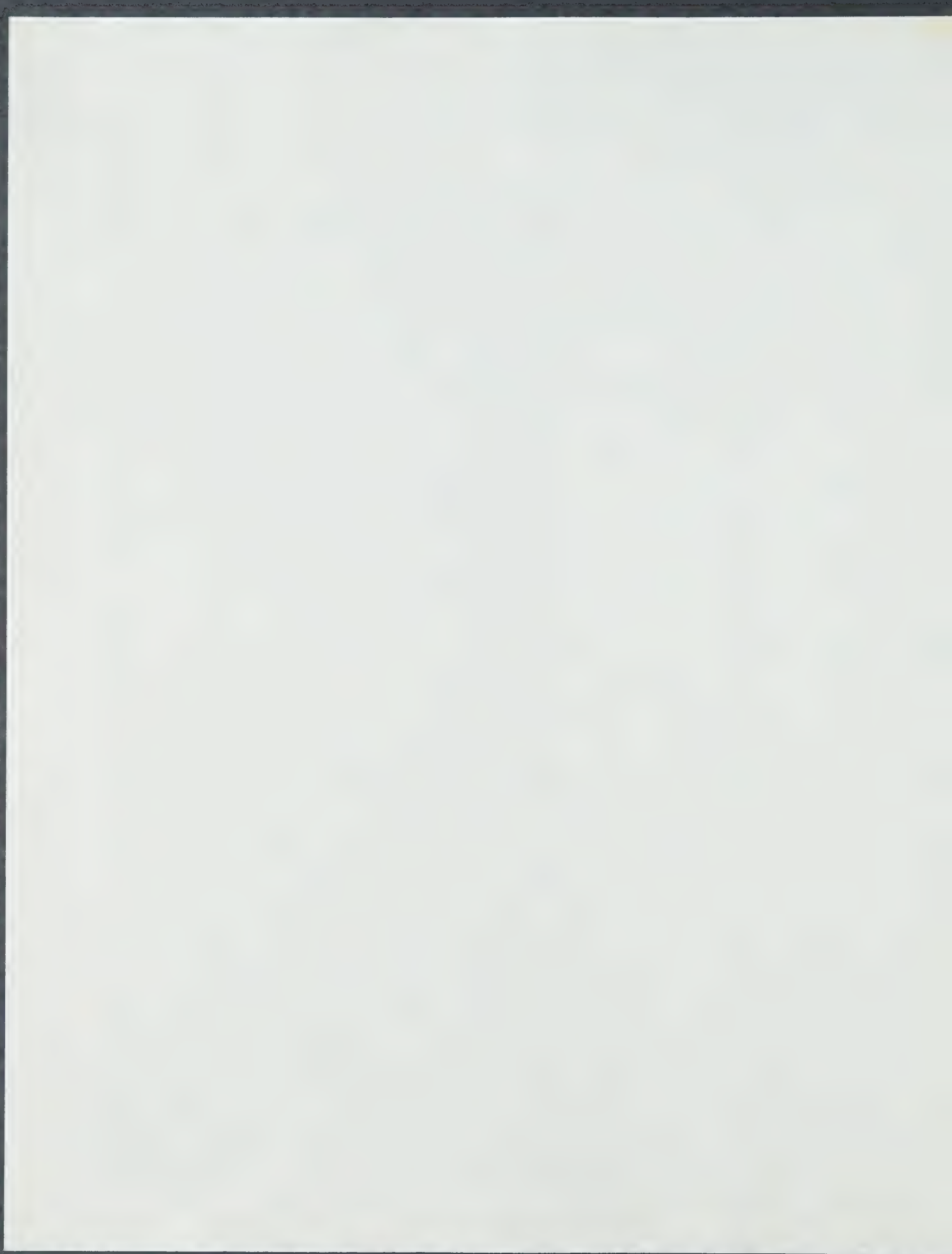
Agnes

Feb. 23 80





GIUSEPPE MARIA CRESPI (1665-1747).  
 Rayons de bibliothèque. Vers 1710-1715. T. 1, 59 × 0,74.  
 Conservatorio di Musica G. B. Martini, Bologne.



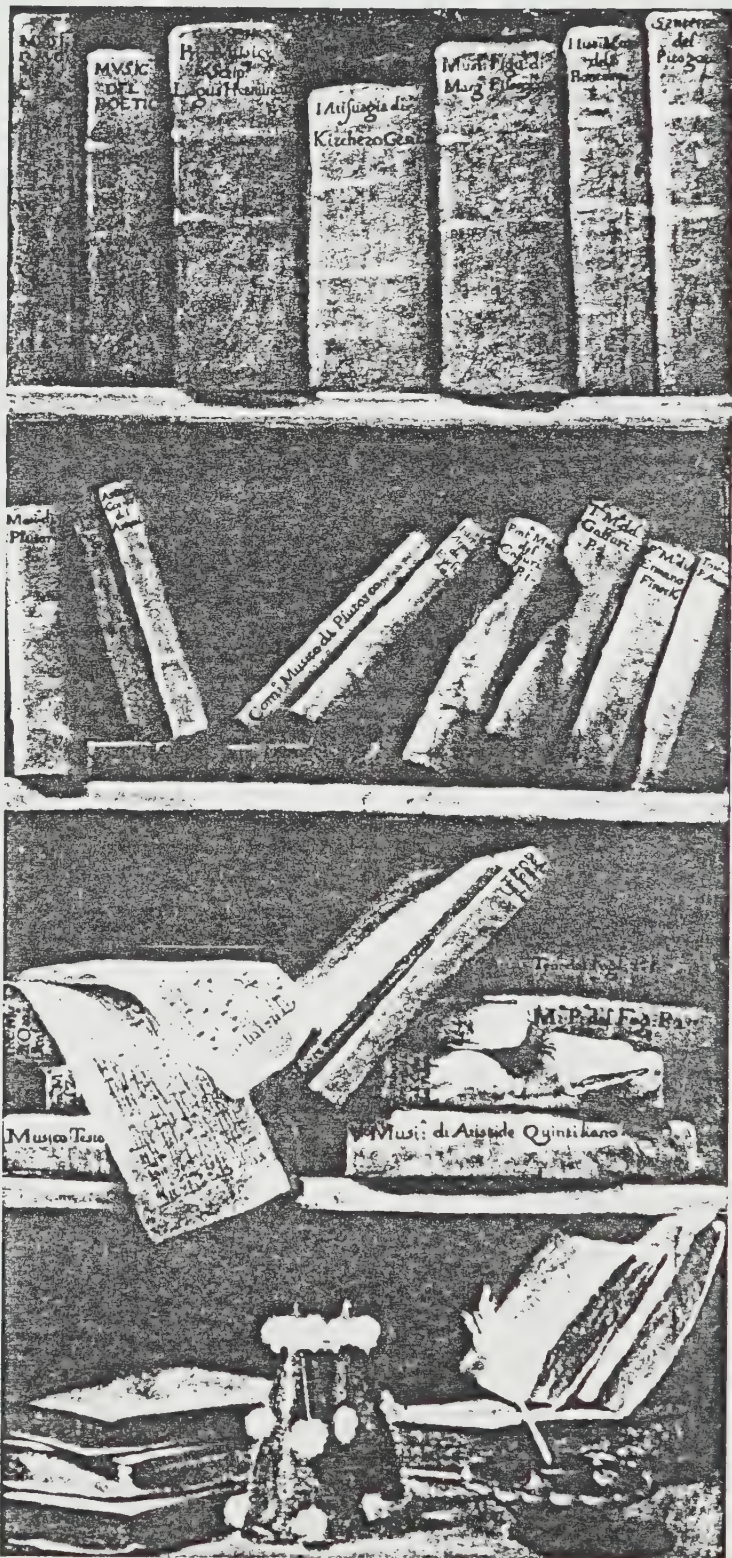


Gianantonio Guardi  
Venice 1698-1760  
*Il Ridotto* (The Casino)  
Oil on canvas 3'7" x 6'8"  
Venice, Ca'Rezzonico

17th century artists painted the urban landscape and there is no doubt that many a smart painter lived well on this trade, particularly in Venice. But with the dawn of the 18th century the "vedutists" assume an artistic character which they never had before except as a background to the religious compositions of Carpaccio or Pintoricchio. Now Luca Carlevaris\*, who has done his first work in Rome, introduces the urban panorama into art by means of engravings. From 1703 onwards his compilation of 120 *Fabbriche e vedute di Venezia* assures him of a considerable English clientèle, and starts a school. But it is his great pupil Antonio Canal\*, called Canaletto, who concentrates on raising up this style. After a childhood passed among the great city decorations that his father painted, Canaletto goes to Rome, where his contemporary Panini enjoys youthful renown from his paintings of ruins and opulent receptions. Little is known of his life, but the atmosphere of his youth in the first twenty years of the century predestined him for the art of the Venetian landscape.

Tirelessly, lovingly he is to paint and repaint the coloured variations of his city with perspectives of strict accuracy down to the smallest detail. In an atmosphere as luminous as it is humid, serene architectures set up delicate contrasts between sky and sea. Honoured with the influential friendship of Count Algarotti and the less disinterested admiration of the British consul, Joseph Smith, Antonio Canal acquires at the same time mastery and renown. A perfect business man, Smith had the ingenious idea of combining his diplomatic functions with the business of acting as intermediary between the artist and the English gentry, thus setting up a sort of brokerage in art. The master of Venetian architectural scenes gets out of this arrangement, under which he was being





GIUSEPPE MARIA CRESPI (1665-1747).  
 Bayons de bibliothèque. Vers 1710-1715. T. 1,59 × 0,74.  
 Conservatorio di Musica G.B. Martini, Bologne.



Agnes Etherington  
Art Centre

Queen's University

Kingston, Canada  
K7L 3N6

613 547-6551

February 19th, 1980

**RECEIVED**

FEB 26 1980

ALDRICH CHEMICAL CO., INC.

Dr. Alfred R. Bader  
President  
Aldrich Chemical Company Inc.  
940 West St. Paul Avenue  
Milwaukee, Wisconsin 53233  
U.S.A.

Dear Alfred:

The saga of the 'Venetian' Panel has taken on aspects worthy of Goldoni. It has re-appeared on my desk with its label so obliterated, it was undeliverable. I doubt it even made it to the plane. It has been sent to David posthaste (pun), with fingers crossed.

I am very sorry about the Pyna<sup>s</sup>Stoning. If I had known there was an option and deadline on it, I would have pursued the problem of delivery more vigorously.

I am enclosing a small present of an exhibition catalogue that might interest you. Cornell sent us one and I ordered another for you and here it is with much appreciation for your generosity of late. Also, I am enclosing related publicity material on the de Keyser and its arrival in Kingston. I hope you find it of interest.

As I mentioned to you on the telephone, we will be focussing upon building a collection sometime in the fall of 1980 with a host of ancillary programming to educate the public about the nature of that activity, and incidentally, to salute the National Gallery on the occasion of its centenary.

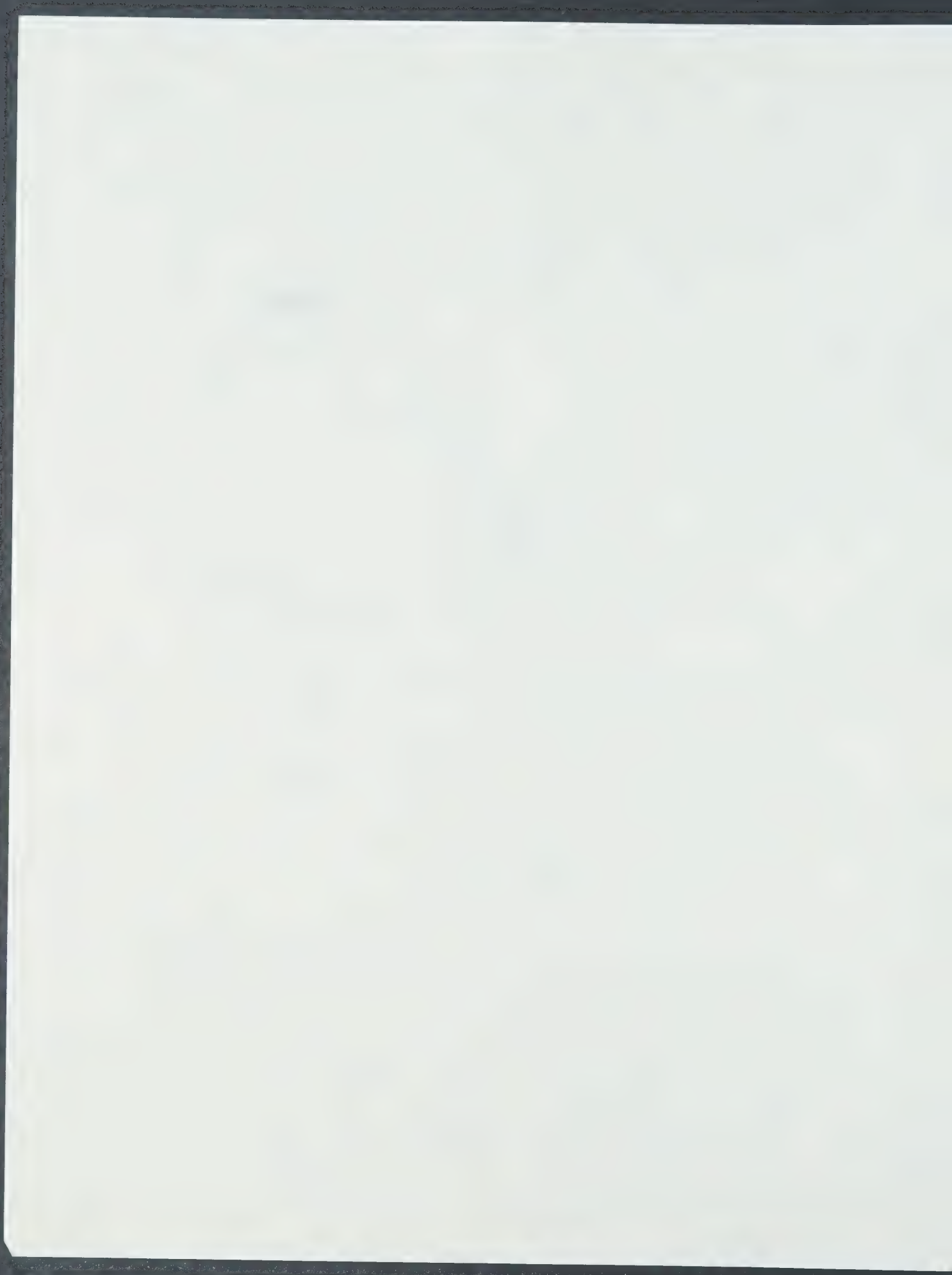
I am hoping that you will consent to give us a talk on collecting that we can include in this programming and to coincide with your attendance at a meeting of the Board of Trustees. Do let me know if you would like to do this.

Best wishes.

Yours truly,

Robert F. Swain  
Director

/ww  
ENCL.



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

March 1 1980

Dear Robert and Janet

This is installment # 2.

Thank you, Robert, for your letter of Feb. 19  
(just received!) and the very interesting catalogue from  
Cornell. How funny that the whole standard world of  
my interest in alumnae (sic) affairs — the women in my  
life have not been from Queen's!

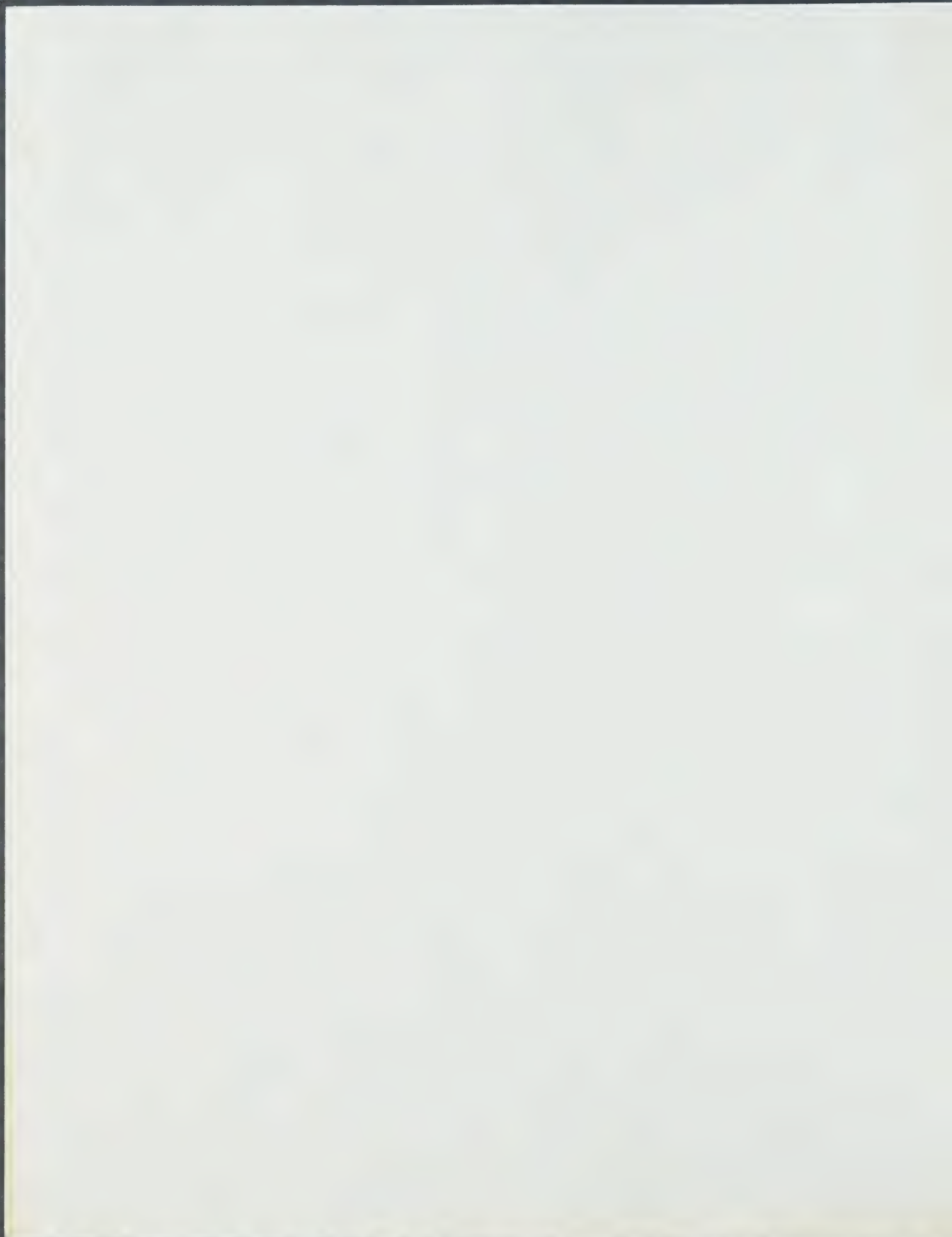
Developed are the photos of the two very large  
(ca. 45 inches high) Venetian scenes. If by Francesco  
Guardi, then very valuable. The condition is superb — never  
lined — with two centuries of dirt. David: can you  
show these photos to an expert on Guardi?

An interesting, perspective candlelight painting of  
a woman has turned up. Jimmy, between Hawthorn and  
Byot — I'll get photo.

In the Christie's, New York sale on March 13 is  
a replica of some Pietro Rotari — not quite as good as ours,  
I think.

Love again

Anna



December 12 1979.

Dear David and Robert:

Please don't mind that I write on such odd 'stationery', but I have a little free time while spending an hour in St. Louis, ~~but~~ <sup>and</sup> I have no decent stationery which is better than having no time.

Thank you, David, for your gracious letter of December 1.

Developed is the first lot of photographs of paintings we could acquire for Queen's. Robert: could you please forward the photos with your comments to David in Venice, and David, could you please send both your and Robert's comments back to me in Milwaukee. There is no need to return the photographs.

I am not writing about prices yet, simply because there is such a difference between what people ask and what they will accept. Only the Pontorno (?) is really expensive - but then, you might decide against it anyway, on other grounds.

(1) The Madonna, certainly Florentine, early 16<sup>th</sup> century. The black & white photo is good, the colour photo terrible. There is such delicate underpaint, and the colours are lovely. I enclose Xerox of the Manchester catalog entry - before a recent cleaning. Is it the Pontorno original?

(2) A fairly large St. Peter with the key, purely Italian, ca. 1700. The predominant colour is blue.

(3) A free sketch, also of St. Peter, small, all on paper put down on canvas, monochromatic brown. Surely also Italian - as with (2) I have no idea by whom, though I presume that you, David, will know both.

(4) A large 'Massacre of the Innocents' - such a horrible subject, and yet a great painting, wild in colour. By Jan van Noort, ca. 1660 - very similar to my painting of 'Joseph filling Grain' also by Jan Noort - a Dutch, 17<sup>th</sup> century Tiepolo! Some day - perhaps not in our lifetime - people will realize what a great artist Jan Noort was.

(5) A small 'Raising of Lazarus', oil on panel, close to Jakob Pynas, one of Rembrandt's teachers.

(6) A small 'St. John Preaching', perhaps a fragment, attributed (I think correctly) to Gerrard Gaudolf.

I have just realized that all six are New Testament subjects. Not to worry: I can always tell myself that all were Jews! Anyway, quality is more important than subject. I don't think that any of these are 'dogs' - though obviously some are better than others. I must look at hundreds of paintings before I see one that I think might be good enough. I hope to have another lot of photographs early next year.

Robert, I plan to be visiting an old friend (he is 86 and livelier than I am!) in Kirkland Lake during the week of Xmas, arriving on Sunday evening, Dec 23. Could you call me at your convenience, to give me your first reactions to these? Tel. # is 705-567 6165

With all good wishes of the season,

and best personal regards.

P.S. just heard of the availability of another great painting: the large, signed and dated (1617) Jakob Pynas of the 'Raising of St. Stephen' that was in the 1969 Montreal/Toronto Rembrandt show. Surely you have the catalog and hence the photo.

Very sincerely,



Calle del Verrocchio  
Castello 6817  
30122 Venezia

December 1, 1979

Dear Alfred,

It was a pleasure to receive your letter of October 19, and since you said that you were about to leave for Europe I am only now replying to it.

The news about your recent additions is very exciting: both a Rembrandt and a Dou! Congratulations! I look forward to hearing more about them, or to seeing them perhaps, although I do remember the colour reproduction of the Rembrandt portrait in one of the magazines when the picture was coming up at auction. And that only makes one want to see the real thing all the more.

Equally exciting is the news of the other paintings that have been offered to you. At a time when the supply seems often to be drying up, you continue to find works at a remarkable rate. You said as much when we first met, but I'm not sure that I then thought it possible, or that it could continue! I very much look forward to seeing photographs of the most recent proposals.

I fully understand, and indeed share, your desire not to make final, or even to appear to make final, your marvellous work for Queen's. My intention was to introduce the collection to a wider range of people, to consolidate some of the research on the paintings, and then to provoke more research and (above all) restoration/conservation of individual pictures. Too many people in Canada think that Old Master pictures are something very remote, both in their style and subject matter and as objects in themselves; and this could be an opportunity to show the opposite -- that is, to show that a reasonably small art centre can move beyond what has become all too conventional and stereotyped a pattern in all but the largest museums in Canada (i.e., almost exclusive interest in Canadian art), and can instead stretch the aesthetic and cultural imaginations of everyone involved. But we know what resistance there is to that, even when the opportunity is presented in the form of gifts. Maybe an article is the better way of beginning, with the encouragement that future additions should be celebrated accordingly.

. . . over

This has been an eventful week. First, Warwick University in England has a full program for its history and art history students in Venice during the fall term, and they wind up their stay with a three day symposium, which was very lively and worthwhile this year. I contributed one paper which seems to have been well received. At the very same time, but of course quite independent of it, a New York publisher approached me about publishing my dissertation. And so at the same time as I was trying to arrange my slides for my talk, I was having to make phone calls to New York. The publisher is Garland Publisher, and they have organized a series of printing theses just as they are, but it does mean that the information gets out reasonably quickly.

As always, I look forward to hearing from you,

With all good wishes to you and your family,

As ever,

David



Agnes Etherington  
Art Centre

Queen's University

Kingston, Canada  
K7L 3N6

613 547-6551

November 13th, 1979

Dr. Alfred Bader  
President  
Aldrich Chemical Company Inc.  
940 West St. Paul Avenue  
Milwaukee, Wisconsin 53233  
U.S.A.

Dear Alfred:

I have just received notice of your last example of generosity to Queen's for which we are truly grateful. I wish we could spend some of that money.

I thought I would just lend my comments to yours about David's writing an introduction to the paintings you have given to the University. I don't think that what is intended is any catalogue perse, but that we try to get some idea of what the rationale is behind the collection, and some of the collection's idiosyncrasies in a way that will make the public aware of:

1. that the collection is being built; that it is not, we hope, a finished collection,
2. that we have public awareness of your generosity in a more palatable form for the public's participation,
3. that we bring some note to the broader artistic community, that something is going on of unique interest, within the permanent collection of the University.

I think, as well, David and I are trying to encourage other historians to have a look at the works we are collecting, and to try and do a little bit of work on them. I think a nudge here and there isn't at all amiss and sometimes this kind of public exposure does prompt other people to get their investigative caps on.

RECEIVED

NOV 21 1979

ALDRICH CHEMICAL CO., INC

... 2

THE UNIVERSITY OF CHICAGO

PH.D. THESIS

BY

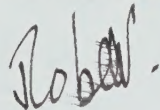
Dr. Alfred Bader  
November 13th, 1979

- 2 -

We have still not received the deKeyser but we are anticipating its delivery any day now, and we are looking forward to it. I hope you won't mind us making a celebration over its arrival. We are intending to produce a press release with photographs when it gets to town and doing a little thing around it, because I think its a very important work and is sure to gain a lot of attention from the public here.

Thank you again for your kind thoughts about this place, and we will hope to see you in the not too distant future.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Robert F. Swain". The signature is written in a cursive style with a horizontal line at the end.

Robert F. Swain  
Director

/ww

Faint, illegible text in the upper middle section of the page.

Faint, illegible text in the middle section of the page.

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