Alfred Bader Fonds

Chemistry and Art
More Adventures of a Chemist Collector

Theft

THEFT

Karl Hammer
Planciusplein 27
4812 SE Breda
The Netherlands

Mr. Alfred Bader
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England

Date: 4 July 2005
ref: Manuscript

Dear Mr. Bader,

I apologise for writing this letter by word processor, but my handwriting is not too readable for long letters and a word processor enables me better to correct spelling mistakes.

I was pleasantly surprised by your telephone call some time ago. Although I did indeed give Mr. Russell my contact information, this was actually only meant for him to verify my identity so he would know who the person was that asked him to forward a letter to you. Because the situation concerned a theft, I did not want to run the risk with an anonymous letter of being mistaken for a 'perpetrator with remorse' or anything like that.

You insisted of repaying me double what I had sent you. Since of course accepting this repayment would nullify my gesture, I have taken the liberty of donating the money to two organisations which I sympathise with. One is the World Society for the Welfare of Animals (WSPA) who seeks to raise the standard of animal welfare throughout the world. I base my sympathies for them on Genesis 1:26, where I translate the word 'dominion' into 'responsibility'. The other organisation is the Jewish Historic Museum (JHM) in Amsterdam. The reason for my sympathies for them are, I suspect, obvious, but also I have drawn from their information while working on my book.

You have sent me your biography that I will most certainly enjoy reading. Also I have received the outline "A Double Theft" for your new book (and wondered if you have considered making this into a television movie, a sizeable market always seeking good plots). During our first telephone conversation you have asked me about my backgrounds. These are not nearly as impressive as yours and certainly do not warrant a book. But in brief I can tell you that I am a 45-year-old man, born in Amsterdam from an Austrian mother and Dutch father. I remained somewhat vague on the telephone about some details of their past, but I will explain the situation to you if and when our contact deepens. I myself have spent many years in the television industry. I had no education and started off by cleaning busses that carried audiences for television shows. From there I became a tape operator (copying tapes for other people) and taught myself video editing. I became the regular editor for programmes such as Televizier Magazine, a renowned Dutch current affairs programme. After doing this for some years I was able to work my way up to Drama writer-director. I have worked for major media players such as Endemol, Kirch Gruppe and Pearson International. When in 1998 I lost both my girl (who I loved beyond anything) and my mother (who died in my arms), something snapped inside me. I looked at my life, found it void of any meaningful activities and decided to change things. I started a foundation to – amongst other things - help alleviate poverty with the money that I had earned over the years.

Unfortunately I was too unfamiliar with the political schemes that are often played and lost all I had (although I gained a world of experience). Today I am a writer, living quietly and just trying to help people in my own small world. One other good thing might have come out of my goodwill projects. And that is that at one time I had proposed a project to help people recuperate after undergoing a traumatic experience in their personal life. The working principal was to offer people a facility between psychotherapy and a holiday. When for instance a woman has a miscarriage she is not in need of psychotherapy since there is nothing wrong with her, but a simple holiday would not suffice to get her emotionally back on her feet. The Frieda Project offers a tranquil location where people can work on their personal growth through involvement with art (beauty) and religion (spiritual deepening), talk to a mental coach when desired, and help take care of mistreated animals at our small farm. At present a Dutch abbey outside the town of Oosterhout is considering transferring their housings over to my project. The remaining monks are too few and too old to stay there. This project is of pre-eminent importance to me. Not only by its content, but also because it could get me financially back on my feet (making me independent of any sales on what I write as an author). A decision is expected around august 15th.

My personal interest today lays with the study of art (symbolism) and religion. I am not a practising Catholic, but consider myself a Judaeo-Christian. As far as art is concerned I much admire early Dutch and Flemish masters and several Renaissance painters such as Poussin. But I am no scholar on these subjects and by far nowhere as knowledgeable as you and your peers. As far as symbolism in art is concerned I believe I have made some progress over the past seven years and have taken the liberty to send you a suggestion that I have on your painting "Moses" by Gabriel de Sabato (ABFA # 2163).

Art and its symbolism are also the topic of my book "The Just Judges", a non-fiction about the involvement of occult groups (including the Nazi) in the 1934 theft of a panel from the Ghent altarpiece "Adoration of the Lamb" by Van Eyck. On your request I have enclosed the synopsis and a reading sample in Dutch. Unfortunately the Dutch publisher Tirion, which at first had expressed great interest, pulled out. The official reason is that they think the Dutch market is too small for it. Personally I believe that the fact that the Dutch Prince Bernhard and the so-called Greet Hofman-affair (about the involvement of the Dutch Royal House with the occult / spiritual world) are not favourably mentioned, worried them. Tirion recently published a favourable book on the now deceased Prince Bernhard.

I was able to write my book because an old friend of my parents, who was apparently involved with the secret service during the late 40's, had knowledge about the circumstances surrounding the theft and left notes. These were not to be published until now for his personal reasons. I am still working on the last two chapters, researching and verifying the notes, but I hope you will enjoy reading my synopsis, which I have written in English. I must admit that your remark of presenting my writing sample to people in the art industry does worry me somewhat. The book contains some (controversial) information that I do not yet want to get out into the open. Quite frankly I don't know how to deal with this situation towards you. Perhaps it is a thought if I would just translate one or two chapters for you personally?

Please give my kind regards to your wife,

Sincerely yours,

Karl Hammer

What a man! He told me that he was 45, born in Amsterdam to an Austrian mother and a Dutch father. Entirely self educated: he taught himself video editing and became editor for current affairs programs and a drama writer-editor. Now he lives very quietly and modestly working on a book Satan's Song. This deals with the theft in 1934 of a panel from Van Eyck's Ghent altarpiece 'Adoration of the Lamb'. Some people, including Heinrich Himmler, believed that this work holds the key to unlocking the burial place of the Arma Christi, the nails and the crown of thorns of Jesus's crucifixion.

Nelia deWitt has read the Dutch manuscript and told me:

My respect for Karl increased further when he corrected an entry for a painting of Moses by Gabriel de Sabato shown on our website. (fig.). I had thought that this depicts Moses descending from Mount Sinai, but Karl Gamme's explanation, shown on our corrected website, is beautifully simple and clear.

Of course Rg I didn't keep the 50 Euros he put me, but returned 100 Euros! He responded that accepting the repayment would nullify his gesture, and so he sent 50 Euros to the World Society for the Welfare of Animals and 50 Euros to the Jewish Historical Museum in Amsterdam.

Now I hope that Karl's book, both in Dutch and English will sell really well. I can dream: David told me that it is better written and cleaner than The Da Vinci Code.

ALFRED BADER FINE ARTS

DR. ALFRED BADER www.alfredbader.com ESTABLISHED 1961

August 11, 2005

Mr. Karl Hammer
Planciusplein 27
4812 SE Breda
THE NETHERLANDS

Dear ~~Mr. Hammer,~~ Karl

My good friend David de Witt left for Amsterdam two days ago and on the bus from Milwaukee to Chicago was reading your manuscript. I very much look forward to discussing this with him when he returns to Canada next week. I wonder whether he was able to reach you by telephone while in Amsterdam.

In your explanation of ABFA #2613 you refer to Moses saying about Deuteronomy that it is mipi atzmo. Where did you get that specific wording?

I asked a very able rabbi friend in Milwaukee where this might have come from and he pointed to a quotation in the Talmud, copy enclosed.

There are two very lengthy curses of the people of Israel if we sin, one beginning in Leviticus 26:14, the other beginning in Deuteronomy 28:15. In Leviticus Moses speaks for God, in Deuteronomy mipi atzmo.

Is that your source also or do you have another source?

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

P.S. I don't know whether you use e-mail. My e-mail address is baderfa@execpc.com.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

T 414 277-0730 Fax 414 277-0709
E-mail alfred@alfredbader.com

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God forbid, Israel will sin before Thee and Thou wilt do to them as Thou didst to the generation of the Flood and the generation of the Division?[1] He answered, Not so. He then said before Him: Sovereign of the Universe, *by what shall I know this?* He said: *Take me a heifer of three years old*[2] etc. He then said before Him: Sovereign of the Universe, This is very well for the time when the Temple will be standing, but in the time when there will be no Temple what will befall them? He replied to him: I have already fixed for them the order of the sacrifices. Whenever they will read the section dealing with them, I will reckon it as if they were bringing Me an offering, and forgive all their iniquities.

ON FAST DAYS [THE PORTION OF] BLESSINGS AND CURSES IS READ, AND THERE MUST BE NO BREAK IN [THE READING OF] THE CURSES. Whence is this rule derived?—R. Ḥiyya b. Gamda replied in the name of R. Assi: Because Scripture says, *My son, despise not the chastening of the Lord.*[3] Resh Lakish said: It is because a blessing[4] should not be said for chastisement. How then is the reader to do? A Tanna taught: He commences his reading with a verse[5] before them and concludes it with a verse after them. Said Abaye: This rule was laid down only for the curses in Leviticus, but in the curses in Deuteronomy a break may be made. What is the reason?—In the former Israel are addressed in the plural number and Moses uttered them on behalf of the Almighty;[6] in the latter Israel are addressed in the singular, and Moses uttered them in his own name.[7] Levi b. Buti was once reading the curses [in Deuteronomy] in the presence of R. Huna hesitatingly. Said R. Huna to him: Do just as you please, the rule [against making a break] applies only to the curses in Leviticus, but in those in Deuteronomy a break may be made.

(1) The division of tongues at the Tower of Babel. (2) Indicating that Israel would obtain forgiveness through the sacrifices. (3) Prov. III, 11. As much as to say, Do not treat the portion of the curses disrespectfully by giving the impression that you do not wish to continue with the reading of it. (4) The blessing said over the reading of the Torah. (5) More strictly, a few verses, because the curses commence a new paragraph. (6) '*If* ye *shall not hearken unto* me etc.'. (7) '*If* thou *shalt not hearken unto* the voice of the Lord thy God etc.

ABFA #2163

Artist: Gabriel De Sabato

Price Range: *Less Than: $20000.00*

Title: *Moses*

Dimensions: 40 by 29 Inches

Description: Oil on canvas. Signed on the paper marking the book Gabriel de Sabato. We believed that this painting depicts Moses descending from Mount Sinai the second time, but why a book rather than tablets? We thought that we would never know, but then Karl Hammer in Breda, Holland sent us a beautifully intriguing explanation: "Moses is holding the Book of Deuteronomy, largely a record of speeches that Moses delivered to the people. While the other books of the Torah are a direct transmission of God's word (finger pointing

upwards). Moses said Deuteronomy was "mipi atzmo" or "on his own" (explaining the gesture to himself)." We will be happy to send a copy of Mr. Hammer's essay to anyone interested.

Contact Us About This Painting

Karl Hammer
Planciusplein 27
4812 SE Breda
The Netherlands

Mr. Alfred Bader
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England

Date: 12 July 2005
ref: Satans Song

Dear Alfred,

Upon your request I am sending you the first 6 parts of my manuscript Satan's Song.
As we discussed – and you agreed - I am keeping the last 2 sections to myself. Not only am I still researching some important conclusions, but also I think it is important that only the publisher should have access to them to prevent these conclusions from going out into the world too soon (which is of course harmful to any expected sales).

You have asked me to be allowed to show my work to a very dear Dutch friend of yours, and I do of course grant you this request under the provision that you are absolutely convinced my manuscript will stay among us three.

Thank you very much for your time and interest ,and please give my kind regards to your wife,

Sincerely yours,

Karl Hammer

PS
On the phone you remarked that you believed I was not on welfare for 'nobody on welfare would give away 100 Euro'. You are however wrong. I am on welfare and have no income other than that. Keeping your 100 would have made my earlier gesture obsolete. I find my principals worth far more than money. And besides, did you not write in your letter; "Please use the enclosed 100 to help others? (emphasis on 'others').

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upwards). Moses said Deuteronomy was "mipi atzmo" or "on his own" (explaining the gesture to himself)." We will be happy to send a copy of Mr. Hammer's essay to anyone interested.

Contact Us About This Painting

The painting of Moses by Gabriel de Sabato(ABFA # 2163)

In the description it says: This depiction of Moses differs from most baroque paintings of Moses descending from Mount Sinai the second time (Exodus 34) - perhaps the artist was a descendant of Spanish Marranos, and so thought of Moses as Jews did. But why a book, rather than tablets? Sadly, we will never know.

The reason why the painting, as you say, "differs from most baroque paintings of Moses descending from Mount Sinai the second time" is, I believe, that the painting does not depict this moment.

First off, I am convinced that either a Jew made this painting, or that the artist had at least intimate knowledge of Jewish culture and tradition. The painter uses lapis lazuli (ultramarine) for the cloak draped over the figure's shoulder. This is not a coincidence. Azul (Arab for blue) was the color of kings and nobles, and for the Jews it represented holiness. Christians used the color red or purple. The stone of which azul was made was traded as far back as 4000 or 5000 years BC in Sumer, the cradle of the Jews
Next, the figure has a 'shiny face' which helps us further with the identification. The blue cloak alone would not have been enough, for the figure could then have been any of the holy Jewish prophets. The 'shiny face' tells us without doubt that the figure is Moses (Ex:34:29). But that does not necessarily mean that Moses is depicted immediately after coming down from Mount Sinai. It could have been any time since that moment.

So familiar with Jewish religion and tradition, it is of course unlikely that the artist would have made the mistake of confusing a book with two tablets of the Commandments. But I don't think he made a mistake. By signing his name on the paper marking the book, instead of signing the artwork at the bottom or on another conventional place, he seems to tell us almost deliberately that the book is **not** the Ten Commandments. If it was, he would have taken an immense liberty - if not be blasphemous - by sticking his name in between the pages.

Please note that Moses is holding his right hand towards the middle of his chest, his sternum, symbolizing 'me' or 'mine'. He is not gesturing at his heart, symbolizing love and faithfulness, because then he would hold the palm of his hand flat to his chest a little bit more to the viewer's right. If Moses' gesture was referring to the Word of God (the Ten Commandments), his index finger should have been pointing upwards. I think this is the key to your question about the book.

I propose that Moses is holding the Book of Deuteronomy, largely a record of speeches that Moses delivered to the people. While the other books of the Torah are a direct transmission of God's word (finger pointing upwards), Moses said Deuteronomy was "mipi atzmo" or "on his own"(explaining the gesture to himself).

For what is was worth,

Kindest
Karl Hammer
The Netherlands

The Just Judges

The CIA-hunt for Jesus

SYNOPSYS

It does not matter if something is true,
It only matters if people *believe* it is true.
Alfred Rosenberg
Nazi ideologist

.

At the outbreak of World War II, Rob, a gifted young man with excellent language skills, studies art in London. Till now he had always believed to be the son of a policeman from Rotterdam. When Rotterdam is bombed to shreds by the Nazi's in May 1940, Rob gets a visit from Francois Van Sant, a high ranking intelligence officer who has come over to England in the company of the exiled Dutch Royal family. Van Sant informs Rob that his father, also a member of the Dutch secret service, was killed during the raid. Upset about the death of his only living relative Rob asks Van Sant to be sent to Holland to fight the Nazi's. Van Sant however decides that Rob has other qualities and recruits him as a secretary for the combined secret services to minute their meetings. As the war progresses Rob also becomes involved as a translator for Soldatensender Calais, a propaganda radio station that tries to demoralise Nazi-soldiers. Before long all major players, Dutch, British and American, treat Rob as one of the family.
Between 1940 and 1945 the Nazi's stole thousands of artworks from the countries they invaded. They left no stone unturned and specifically artwork in possession of Jews was booty. Therefor by the end of the war the U.S. formed the Art Looting Investigation Unit (ALIU) which set out to help recover stolen art from the Nazi vaults and return these pieces to their rightful owners. Rob is recruited as a liaison for the ALIU and is stationed at Alt Aussee to assist with the interrogation of Nazi art thieves. Subsequently he is transferred to Munich to work at the Central Collecting Point.

While busy in post-war Munich sifting through thousands of paintings a large wooden case is set on Rob's desk. In it are the police files of one of the most bizarre art thefts from recent history, the stealing of Van Eyck's "The Just Judges". In 1934 this panel, as part of the magnificent Ghent altarpiece, was stolen in the dead of night from the city's cathedral. Although the Belgian police believed they found the burglar, the artwork itself was never recovered. During the war the Nazi's had spent enormous amounts of time and money to find the panel. With the dossiers on his desk it is now Rob's task to find out if the Nazi's succeeded and trace "The Just Judges" to return it to the cathedral.

As Rob digs into the case he learns about many baffling details that have mostly been kept from the public during the initial police investigation in Ghent. But even more intriguing he discovers how Nazi-lieutenant Henry Koehn of the German 'Kunstschutz' had received his orders to trace the panel from an unknown individual. Expenses were paid by Treasurer Franz Xavier Schwartz, which meant that the order could only have come from the Nazi-elite. As Rob reconstructs the events he distinguishes how rivalling parties tried to get their hands on the panel, not shying away from murder. This told him that there is more to this panel than meets the eye and it places the theft in an even more remarkable light.

Rob becomes fascinated with the case and is acutely aware that recovering the panel would greatly boost his budding career in the art world. Although he is not able to solve the case and trace the panel, he deceives his superiors and convinces them that he is close. Using false pretences he is allowed to talk to several Nazi-chiefs, among which Kunstschutz boss Von Craushaar and Alfred Rosenberg, the Nazi 'spiritual guide' who is imprisoned at Nuremberg. To Rob's utter astonishment both Von Craushaar and Rosenberg admit that the panel was sought by Heinrich Himmler for religious reasons. Himmler believed that this work of art held the key to unlocking the burial place of the Arma Christi, the objects used during the crucifixion of Christ such as the nails and the crown of thorns. Being agnostic and rejecting the story of Jesus, Rob refuses to give any credence to this fable. But because Heinrich Himmler is dead Rob sees no options left to find out where the panel is. Reluctantly he writes his final report and gives the case back to his bosses.

A few months later Rob is invited to come over to New York. There he meets with his former friends of the American OSS, who are now setting up a new organisation; the CIA. He is asked to join as an overseas analyst in a secret campaign to wage a cultural Cold War against the communist influence in Europe. Through a covert system of patronage the CIA wants to insinuate itself into virtually every aspect of cultural life as part of a strategy to inoculate the free world against the contagion of communist propaganda. Rob immediately takes to the idea and is assigned to a Dutch university where he has to keep an eye out, and report, on possible subversive elements. Much to his surprise the CIA is familiar with his dossier on the Just Judges. With Nazi history fresh in mind the CIA believes that the possible existence of the Arma Christi holds a potential propaganda weapon for particular groups, certainly in the face of the great political unrest that is then raging over western Europe where parties are fighting for control. To get a clearer view on the possible existence of the Arma Christi, the CIA starts a covert operation called 'Easter Egg' where Rob is to investigate the reliability of the claim.

Delighted with his assignment, which grants him financial resources and opportunities, Rob again gets to work. He begins researching historical events starting with the simple existence of the person Jesus, the supposed crucifixion and the trail that any Arma Christi would have followed throughout history. A sceptic at first Rob slowly finds himself placed opposite some intriguing facts. Data that proves that a historical figure, holy man or just a rebel, had been executed. Also he finds verifiable data which leads to a group to which one or more members of the Van Eyck family have belonged during the reign of duke Philips the Good. Especially the secretive travels of Jan van Eyck on behalf of the duke, and the founding of the Order of the Golden Fleece, shed a peculiar light. Meticulously analysing the symbolism within the Ghent altarpiece, of which the stolen panel was a part, Rob reaches some controversial conlusions that will not sit well with his peers in the art industry. When next he finds a reference in the altarpiece to the remains of Jeanne d'Arc, the French girl who turned holy heroin for forcing the English out of France during the times of Van Eyck, the case deepens ever more. Step by step Rob closes in on his target,

But then he makes a discovery that unsettles him greatly. His superiors had at one time told him that he could not interrogate Nazi-lieutenant Henry Koehn, the man who had sought the Just Judges for Himmler during the war, because this man was dead. Now he finds that Koehn is not dead. There can be no mistake his bosses lied to him. Wondering what their motifs could have been Rob starts investigating the people who had assigned him the case and finds that they are themselves part of a secret society in the line of Freemasons and Rosecrucians. They even include members of the Dutch Royal Family and their top advisor Francois Van Sant. It becomes apparent that where Rob thought he controlled, he in fact was controlled. Where he thought he manipulated, he was manipulated himself. And the motifs of his superiors concerning the Arma Christi reveal to be far less honourable than he had always assumed. To Rob the Arma Christi are the ultimate archaeological treasure. The sole and exclusive artefacts to a man who had once lived and whose legacy had changed and shaped the world for 2000 years. These objects were worth an indescribable amount of money and discovering them would instantly put Rob at the pinnacle of modern history. For his bosses however, possession of these objects signify world domination and – in the wrong hands – the prelude to the Antichrist. An insane thought, befitting the twisted mind of Nazi's.

Rob decides he no longer wants to be part of the scheme. He sets out a smoke trail and deliberately runs his investigations aground. In his final report he writes that there is no hidden code in the painting by Van Eyck. To decisively steer them away he also reports that any existing code is to be found in the work of Leonardo da Vinci. Since the latter is untrue, he is convinced that his smokescreen will quickly discourage any potential future seekers who will after all not be able to discern anything from Da Vinci's work.

For years all is quiet. Then Rob receives a letter from Marie Dénarnaud, an elderly woman who lives in Rennes le Chateau, a small village in the south of France. Rob had met her during his investigations. In her younger years Marie was the housekeeper of the village priest of whom in occult circles it was whispered he had possibly found the tomb of Jeanne d'Arc. Marie and the village priest had always remained tight-lipped about the subject. When Rob came to her village during his research the priest was long dead, but Rob showed Marie how his own investigation had led him to the believe that the charred remains of Jeanne d'Arc were not thrown into the Seine but were instead buried next to the Arma Christi by a group called the 'Godfriends'. He was able to convince her of his good intentions and Marie had in those days confided in him. Both agreed to a silent pact. But now some BBC-producers had come to the village to make a story about the secret of the village priest and Marie was panicky that their digging would stir up the whole story. She asked Rob for help.

Arriving at Rennes le Chateau and posing as an Austrian, Rob meets with the BBC-crew. Marie has told them that the work of the priest had been partly funded by the Austrian Royal House of Hapsburg and that Rob and not she had key information. Eager to get a story the television team hangs on every word Rob says, completely ignorant of the fact that he dishes out half-truths and whole-lies and is sending them off on a wild goose chase.
The visit of the BBC lead to a television special and eventually to the million seller "Holy Blood, Holy Grail". Many other books and television programmes followed over the next decades. All chasing the same wild goose.

November 1998. Rob is an old man who feels that his time on earth is running out. He had turned his back on the secret service after the events of the Arma Christi and lived a quiet unobtrusive life. The world has changed a lot. People are much more self-conscious and no longer blindly follow political or church leaders. If ever there was a time when he could come out with his story, it would be now. Free his mind, and his heart, of a burden. All he had to do was find somebody he trusted to help him put things down on paper.

Karl Hammer
The Netherlands

The Just Judges

Introduction

On Friday-evening November 13, 1998 the phone rang. Perhaps I never should have answered it and stay slumbering in front of the television. In May that year my mother had died from cancer while shortly before I had also lost the girl of my life. Things had been emotional and chaotic. I was now staying at my mother's old house and was trying to figure out where to go with my life. My work for a television network was unsatisfying because of the garbage that I had to churn out just to get good ratings. Muttering and complaining about the disturbance I got up from the sofa. On the other side of the line a male voice asked me if I was 'little Charley'. For a moment I was startled. I hadn't heard that nickname since my childhood, some thirty-five years ago. Noticing my confusion the man was quick to explain that he was Rob R. Memories now rushed back to me. Rob used to be a close friend of my mother when I was a child, but I had never again seen him nor was I aware that they had stayed in contact over all those years. After a few greeting words I told him that my mother had died. Rob already knew and said he called me because he wanted to talk about an important matter.

A few days later I arrived at Rob's house. Although the years had certainly left their mark, I immediately recognised him. We sat down at the kitchen table and had coffee. Next to the table were some weathered cardboard boxes. Rob didn't waste much time on chit-chat and explained that he felt his end was nearing. Then he told me a story that left me breathless. If not for the fact that I could verify certain aspects with memories from the past and that Rob backed up his story with documents from the cardboard boxes, I would probably not have believed him.

As a former CIA analyst, Rob wanted to put to paper one of his covert operations. A journey into the hidden corners of the art world, religious parties en intelligence services. In search of the treasure of all treasures. A tangible wealth for which people are willing to give, or take, a life. And according to Rob it is still out there. But it is also the story that explains how the notion of hidden codes in artworks could have lead to today's million selling books like "Holy Blood, Holy Grail" by Henry Lincoln or the "Da Vinci Code" by Dan Brown. What Rob wanted was for me to help him get the story out after he – and certain people involved - had died. Today, in 2005, this is now the case. Please view this book as a legacy, almost like a treasure map where only the final X is wanting. Everything described, including the long case history, is relevant.

…./2

I apologise for not revealing the details of Rob's identity. By hiding his identity he protects the legitimate organisations that unsuspecting have given him a base of operations and does he not damage their reputation. People's names have been changed where needed to protect the privacy of the innocent and their families. In accordance with Rob's will the receipts of this book are, of course after deducting the expenses for research, publishers and lawyers, donated to two charities who can use these proceeds at their own discretion. I hope this ensures you of his good intentions.

Karl Hammer
The Netherlands

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

"A Chemist Helping Chemists"

To Mr. Kaare Hammer
Francinglein 27
Bergen.

Dear Mr. Hammer

Your singular and encouraging letter of April 13 kindly forwarded by Mr. Rupnee, reached me last week. It and our telephone conversations yesterday gave me a great deal of pleasure and showed me that you are a truly good person who tries to help others. Proverbs 21.3 is based on Deuteronomy 16, 20, the most important commandment in the Bible. Please use the enclosed $100 to help others.

I look forward to seeing the first chapter of your book in Dutch.

Best wishes
Alfred Bader

27 VI 05.

13 april 2005

Geachte heer Russell,

Deze brief is bedoeld voor uw client de heer Alfred Bader
Wilt u zo vriendelijk zijn om voor doorzending zorg te dragen?
vriendelijke dank.

Dear mr. Bader,

I saw on Dutch television what has happened to you and found it an utter disgrace. I understand your remark that there is no justice in Holland and must admit it does seem like that.
I have not the means to solve your problem, but I can at least do one thing; to show you that the injustice is (mostly) at the 'higher' level.

I am sending you € 50,-, which by your standards is perhaps worth less than a second in your life. But if I tell you that I live on welfare, and that this sum is to me worth a week's food, then maybe you can appreciate it better and will realize that at least there is a desire to give you justice in the heart of the 'little' man. I hope this will light up your heart a bit, so you will continue your good work in the world. For me, I find my satisfaction in Proverb 21:3.

Best wishes to you and your sweet wife Isabel.

Karl

Russell

Van: Russell Advocaten [info@russell.nl]
Verzonden: vrijdag 8 april 2005 20:06
Aan: info@russell.nl
Onderwerp: Contactformulier - website

Name: Hammer
Initials: K.
Dhr.
Company:
Address: Planciusplein 27
Zipcode: 4812SE
City: Breda
Country: NL
Phone: 06.51844977
Email: karlhammer@planet.nl
Message: Goedendag,

Ik ben op zoek naar advocaat mr. Willem Russell die genoemd werd in het programma van Peter R. de Vries inzake de Amerikaanse kunstverzamelaar Alfred Bader.
Graag wil ik weten of u het juiste kantoor bent.

vriendelijke groet,
Karl Hammer

#Internet

RUSSELL ADVOCATEN
Amsterdam Den Haag

Dr. A. Bader
2961 North Shepard Avenue
MILWAUKEE WISC 53211
United States of America

Ref WO/B20055242514

Amsterdam, May 24, 2005

Re:TV. Program

Dear Dr. Bader,

Early April your case was finally broadcast in the TV- crime program of Peter R. de Vries on the TV- station SBS.

After this program I was contacted by a Mr. Karl Hammer, who was so shocked by what has happened to you that he sent me the enclosed letter requesting me to forward this to you. May I leave it to you to respond to Mr. Hammer directly?

I hope this letter reaches you and Mrs. Bader in good health! Meanwhile,

with kind regards,
Russell Advocaten

Willem Russell

Willem O. Russell

Encl.

Postbus 87400 ▪ 1080 JK Amsterdam ▪ E-mail: info@russell.nl ▪ Internet: www.russell.nl
Reimersbeek 2 ▪ 1082 AG Amsterdam ▪ Telefoon +31 20 301 55 55 ▪ Telefax +31 20 301 56 78

Subject: Re: Interview
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Wed, 20 Oct 2004 08:21:21 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

Those arrangements are very good. Dr. Bader's telephone number in Bexhill is 011 44 1424 22 22 23. He will be here in the gallery on Monday, Tuesday and Wednesday, the 25th, 26th and 27th. Let us all confirm arrangements at that time.

Best regards,
Ann

Evert.Nijkamp wrote:

> Dear miss/mrs Zuehlke,
> Thanks for your reply.
> Could you please inform mr. Bader. that we will fly on the 15th into Gatwick (arrival 9.40 hrs) We will take the train to Polgate and meet him at the station. I'll inform him about our arrival time. Mayby he can give me his telephone number if anything goes wrong.
> We are three people: our host who will do the interview, our cameraman and myself.
> We will fly back at 19.30 hrs from Gatwick.
> Best regards, Evert Nijkamp
>
> -----Oorspronkelijk bericht-----
> **Van:** Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> **Verzonden:** dinsdag 19 oktober 2004 19:04
> **Aan:** Evert.Nijkamp
> **Onderwerp:** Re: Interview
>
> Dear Mr. Nijkamp,
>
> Dr. Bader is on a lecture tour through Sunday. The 15th is fine. He previously suggested that you fly into Gatwick and then take the train to Polgate where he and his wife Isabel would pick you up and take you to Herstmonceux Castle.
>
> If you prefer to drive and meet them at the Castle, then you'll need to get a map to find your way to the Castle which is located in Hailsham.
>
> Dr. Bader will be back to the gallery on Monday if you would like to confirm your arrangements.
>
> Best regards,
> Ann Zuehlke, Gallery Manager
>
> Evert.Nijkamp wrote:
>
> > Dear mr. bader, looking forward to meeting you on 15th november.
> > Could you please tell us the adress of your castle, so we can find out what the best itinary is?
> > For exemple which airport would be closest?
> > best regards, Evert Nijkamp
> >
> > -----Oorspronkelijk bericht-----
> > Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> > Verzonden: maandag 18 oktober 2004 18:39
> > Aan: Evert.Nijkamp
> > Onderwerp: Re: Interview
> >
> > Dear Mr. Nijkamp,
> >
> > In response to your e-mail of October 15th, our calendar is still free
> > for November 15, 16 and 30. Please let me know which is best for you.
> >
> > Best regards,
> > Alfred Bader
> >
> > Evert.Nijkamp wrote:
> >
> > > Dear mr. Bader,
> > > Nice to hear from you again. I am sorry that I was not able to answer
> > > your e-mail sooner, because I was filming and editing the last two

2004

weeks. We are still very much interested in visiting you. Please tell me what days would be convenient for you and I will book our tickets this tuesday.

With best wishes,
Evert Nijkamp

-----Oorspronkelijk bericht-----
Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: maandag 4 oktober 2004 19:21
Aan: Evert.Nijkamp
Onderwerp: Interview

Dear Mr. Nijkamp,

Isabel and I are leaving for England on October 28th and our calendar for November and December is filling up. Please tell us when you plan to

meet us at Herstmonceux Castle.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Subject: Re: Interview
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Tue, 26 Oct 2004 14:35:36 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

I understand that you will be flying into Gatwick on November 15th. The train from Gatwick to Polgate leaves from Platform 5 at a little after 20 minutes after each hour. It then takes about an hour and a half to get to Polgate. Please call us from Gatwick and tell us which train you are catching. Our telephone number in Bexhill is 01424 22 22 23. We will then drive from Bexhill to Polgate and take you from there to Herstmonceux Castle.

Best wishes,
Alfred Bader

Evert.Nijkamp wrote:

> Dear mr. bader, looking forward to meeting you on 15th november.
> Could you please tell us the adress of your castle, so we can find out what the best itinary is? For exemple which airport would be closest?
> best regards, Evert Nijkamp
>
> -----Oorspronkelijk bericht-----
> Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> Verzonden: maandag 18 oktober 2004 18:39
> Aan: Evert.Nijkamp
> Onderwerp: Re: Interview
>
> Dear Mr. Nijkamp,
>
> In response to your e-mail of October 15th, our calendar is still free for November 15, 16 and 30. Please let me know which is best for you.
>
> Best regards,
> Alfred Bader
>
> Evert.Nijkamp wrote:
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> > Dear mr. Bader,
> > Nice to hear from you again. I am sorry that I was not able to answer your e-mail sooner, because I was filming and editing the last two weeks. We are still very much interested in visiting you. Please tell me what days would be convenient for you and I will book our tickets this tuesday.
> >
> > With best wishes,
> > Evert Nijkamp
> >
> > -----Oorspronkelijk bericht-----
> > Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> > Verzonden: maandag 4 oktober 2004 19:21
> > Aan: Evert.Nijkamp
> > Onderwerp: Interview
> >
> > Dear Mr. Nijkamp,
> >
> > Isabel and I are leaving for England on October 28th and our calendar for November and December is filling up. Please tell us when you plan to
> >
> > meet us at Herstmonceux Castle.
> >
> > With all good wishes I remain
> >
> > Yours sincerely,
> > Alfred Bader
> >
> > _____
> > This message scanned for viruses by CoreComm

Subject: Re: Interview
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Mon, 18 Oct 2004 11:38:35 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

In response to your e-mail of October 15th, our calendar is still free for November 15, 16 and 30. Please let me know which is best for you.

Best regards,
Alfred Bader

Evert.Nijkamp wrote:

> Dear mr. Bader,
> Nice to hear from you again. I am sorry that I was not able to answer your e-mail sooner, because I was filming and editing the last two weeks. We are still very much interested in visiting you. Please tell me what days would be convenient for you and I will book our tickets this tuesday.
>
> With best wishes,
> Evert Nijkamp
> -----Oorspronkelijk bericht-----
> Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> Verzonden: maandag 4 oktober 2004 19:21
> Aan: Evert.Nijkamp
> Onderwerp: Interview
>
> Dear Mr. Nijkamp,
>
> Isabel and I are leaving for England on October 28th, and our calendar for November and December is filling up. Please tell us when you plan to
>
> meet us at Herstmonceux Castle.
>
> With all good wishes I remain
>
> Yours sincerely,
> Alfred Bader
>
> _____
> This message scanned for viruses by CoreComm

Subject: Re: paintings
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Fri, 07 May 2004 11:26:45 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

In response to your e-mail of today, my wife and I will be arriving in England on Tuesday morning, June 8th, then spend the next day at our home in Sussex and then fly from Heathrow to Vienna on Thursday afternoon, June 10th. We will be staying in Vienna from that evening until Monday morning, June 15th.

My calendar for May is quite free except that we are flying to my alma mater in Canada on Wednesday morning, May 12th, and returning on Friday afternoon, May 14th.

If you do plan to fly to Milwaukee please let me know which day you will be here so I could keep that open.

With best regards I am

Yours sincerely,
Alfred Bader

Evert.Nijkamp wrote:

> Dear Mr. Bader,
>
> As you may have heard from my colleague Ilan Sluis, I will be handling your story on the stolen paintings. I am a reporter on the show.
>
> Although many years have gone by, we still find the matter disturbing and the way the police handled this matter unacceptable.
>
> That's why we would like to do a report on the case. We're thinking of a 20/25 minute story.
>
> However there is one problem. We would like to broadcast on the 3rd of june. An interview with you is of eminent importance.
>
> You wrote to Dr. Russell, that you won't be in Europe before the 10th of june.
>
> I was wondering if there is a slight possibility that you could come to Europe sooner. Or is it possible that we can visit you in Milwaukee in week 21 or 22?
>
> Hope to hear from you soon
>
> Best wishes,
>
> Evert Nijkamp
> reporter "Peter R. de Vries, misdaadverslaggever"
> 0031- 35- 6777708
>
> This message scanned for viruses by CoreComm

Subject: Re: paintings
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Mon, 10 May 2004 13:50:40 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

In response to your e-mail of today, my calendar for August is pretty free. Please just let me know when you plan to arrive.

It would be best for you to stay at the Astor Hotel, where my gallery is located. If the hotel is not very full, it gives special prices to people visiting me, but you should make reservations well in advance.

With best wishes I am

Yours sincerely,
Alfred Bader

Evert.Nijkamp wrote:

> Dear mr. Bader,
>
> In response to your e-mail of last Friday. I spoke to my superior today, (our editor in chief/ anchorman). There's a chqange of plans. His agenda doesn't leave room for a 4 day flight/ stay in Milwaukee coming weeks. He would do the interview with you. The 10th of june is our last broadcast already, after that people have vacation.
>
> After that our first broadcast will be beginning of october.
> With your permission we would love to come to Milwaukee in august or september. We are still very interested on doing a story on the matter.
>
> Hope you are willing to welcome us in aug/sept.
>
> Hope to hear from you.
>
> Best wishes,
>
> Evert Nijkamp
> reporter
>
> ---
>
> This message scanned for viruses by CoreComm

Subject: Re: Your visit
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Mon, 09 Aug 2004 10:20:00 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

In response to your e-mail of today, my wife and I plan to fly to England on October 28th, then be in Vienna from November 7-12, and to give some lectures in Belgium on December 2nd and 3rd. All the times in between we will be in England, returning to Milwaukee on December 21st.

Best wishes,
Alfred Bader

Evert.Nijkamp wrote:

> Dear mr. Bader,
>
> Nice to hear from you again. I hope you had a pleasant trip to Europe last june, sorry we missed you then.
> Sorry for the delay. We were at the end of our television season and then the summer holidays came along.
> Tomorrow our editor-in-chief returns from his holiday, so I can discuss with him the possible date of our flight to Milwaukee. (I suspect you don't have any plans to come Europe again in the coming weeks/months, do you? - just checking)
> So tomorrow I can finally check his agenda and will check yours, for our visit.
>
> Best regards,
> Evert Nijkamp
>
> -----Oorspronkelijk bericht-----
> Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> Verzonden: vrijdag 6 augustus 2004 16:33
> Aan: Evert.Nijkamp
> Onderwerp: Your visit
>
> Dear Mr. Nijkamp,
>
> Do you have dates for your visit to Milwaukee yet?
>
> Best regards,
> Alfred Bader
>
> _____
> This message scanned for viruses by CoreComm

Subject: Re: Your visit
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Tue, 10 Aug 2004 15:24:40 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

In response to your e-mail of today I do of course understand your preference for England.

Actually, it is possible but unlikely that we will be in Amsterdam the week of November 1st, depending entirely on what paintings there will be for sale at Sotheby's and Christie's. During the last years both auction houses have moved their most important paintings from Amsterdam to London and we will most certainly be there the week of December 6th. Except for that one week in London we will be in our home in Sussex where our telephone number is 01424 22 22 23 and our address is 2A Holmesdale Road, Bexhill-on-Sea, E. Sussex TN39 3QE. It might be best if you came by train from Victoria Station to Polgate in Sussex. Trains leave at 47 after the hour each our so, for instance, at 9:47 to arrive in Polgate at 12:05. We could pick you up by car and take you to Herstmonceux Castle for lunch and then an interview at the Castle. Or, you might like to take the train, again from Victoria Station to Bexhill and interview me in our home there.

I do not have e-mail in Bexhill but will be in regular contact with my gallery manager in Milwaukee, Mrs. Ann Zuehlke. Also, you can phone me in our Bexhill home, best at 9AM your time which is 8AM English time, or in the evening.

I look forward to meeting you and remain with best regards

Yours sincerely,
Alfred Bader

Evert.Nijkamp wrote:

> Dear Mr. Bader,
> Thanks for your e-mail. I have spoken to our editor-in-chief today and
> he prefers us visiting you in England, if that's alright with you. That
> would save our anchorman a lot of time and our producer some money. I
> hope you still have the patience to wait for us, because we still very
> much would like to do this astonishing story.
> While in Engeland where would you be staying? In Sussex?
> Best regards,
> Evert Nijkamp
>
> -----Oorspronkelijk bericht-----
> Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> Verzonden: maandag 9 augustus 2004 17:20
> Aan: Evert.Nijkamp
> Onderwerp: Re: Your visit
>
>
> Dear Mr. Nijkamp,
>
> In response to your e-mail of today, my wife and I plan to fly to
> England on October 28th, then be in Vienna from November 7-12, and to
> give some lectures in Belgium on December 2nd and 3rd. All the times in &
> lt;
> br>between we will be in England, returning to Milwaukee on December 21st.
>
> Best wishes,
> Alfred Bader
>
> Evert.Nijkamp wrote:
>
>
>> Dear mr. Bader,
>>
>> Nice to hear from you again. I hope you had a pleasant trip to Europe
>> last june, sorry we missed you then.
>> Sorry for the delay. We were at the end of our television season and
>> then the summer holidays came along.
>> Tomorrow our editor-in-chief returns from his holiday, so I can discuss
>> with him the possible date of our flight to Milwaukee. (I suspect you
>> don't have any plans to come Europe again in the coming weeks/months,
>>
> do
>>
>> you? - just checking)
>> So tomorrow I can finally check his agenda and will check yours, for
>>
> our

visit.

Best regards,
Evert Nijkamp

-----Oorspronkelijk bericht-----
Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: vrijdag 6 augustus 2004 16:33
Aan: Evert.Nijkamp
Onderwerp: Your visit

Dear Mr. Nijkamp,

Do you have dates for your visit to Milwaukee yet?

Best regards,
Alfred Bader

This message scanned for viruses by CoreComm

Subject: Re: Your visit
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Tue, 17 Aug 2004 08:48:29 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

I am glad that you decided not to come to the United States because we hear all sorts of horror stories of how journalists have been treated here and certainly coming to England, part of the EU, will be much easier.

However, when I advised you to come from Victoria Station to Polgate I did not think of several other possibilities that might really be easier for you. One would be to fly to Gatwick and then take the train which leaves Gatwick Station for Hastings at about 20 minutes after each hour and get out at Polgate, where we would pick you up. An alternative would be not to fly at all, but to take the Chunnel train to Waterloo Station and from Waterloo East catch one of the frequent trains to Hastings. Then get out at Battle, a few stops before Hastings and we would pick you up at Battle Station and take you to Herstmonceux Castle.

Anyway, Isabel and I much look forward to meeting you.

Best wishes,
Alfred Bader

Evert.Nijkamp wrote:

> Dear mr. Bader,
> We would love to visit you at Herstmonceux castle. I'll e-mail you as soon as possible our plans for our trip.
> Thanks for your understanding.
> Looking forward to meeting you
> With best regards,
> Evert Nijkamp

> -----Oorspronkelijk bericht-----
> **Van:** Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> **Verzonden:** dinsdag 10 augustus 2004 22:25
> **Aan:** Evert.Nijkamp
> **Onderwerp:** Re: Your visit
>
> Dear Mr. Nijkamp,
>
> In response to your e-mail of today I do of course understand your preference for England.
>
> Actually, it is possible but unlikely that we will be in Amsterdam the week of November 1st, depending entirely on what paintings there will be for sale at Sotheby's and Christie's. During the last years both auction houses have moved their most important paintings from Amsterdam to London and we will most certainly be there the week of December 6th. Except for that one week in London we will be in our home in Sussex where our telephone number is 01424 22 22 23 and our address is 2A Holmesdale Road, Bexhill-on-Sea, E. Sussex TN39 3QE. It might be best if you came by train from Victoria Station to Polgate in Sussex. Trains leave at 47 after the hour each our so, for instance, at 9:47 to arrive in Polgate at 12:05. We could pick you up by car and take you to Herstmonceux Castle for lunch and then an interview at the Castle. Or, you might like to take the train, again from Victoria Station to Bexhill and interview me in our home there.
>
> I do not have e-mail in Bexhill but will be in regular contact with my gallery manager in Milwaukee, Mrs. Ann Zuehlke. Also, you can phone me in our Bexhill home, best at 9AM your time which is 8AM English time, or in the evening.
>
> I look forward to meeting you and remain with best regards
>
> Yours sincerely,
> Alfred Bader
>
> Evert.Nijkamp wrote:
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> > Dear Mr. Bader,
> > Thanks for your e-mail. I have spoken to our editor-in-chief today and
> > he prefers us visiting you in England, if that's alright with you. That
> > would save our anchorman a lot of time and our producer some money. I
> > hope you still have the patience to wait for us, because we still very
> > much would like to do this astonishing story.
> > While in Engeland where would you be staying? In Sussex?

Best regards,
Evert Nijkamp

-----Oorspronkelijk bericht-----
Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: maandag 9 augustus 2004 17:20
Aan: Evert.Nijkamp
Onderwerp: Re: Your visit

Dear Mr. Nijkamp,

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br>between we will be in England, returning to Milwaukee on December 21st.

Best wishes,
Alfred Bader

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Dear mr. Bader,

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Sorry for the delay. We were at the end of our television season and then the summer holidays came along.
Tomorrow our editor-in-chief returns from his holiday, so I can discuss with him the possible date of our flight to Milwaukee. (I suspect you don't have any plans to come Europe again in the coming weeks/months,

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you? - just checking)
So tomorrow I can finally check his agenda and will check yours, for

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visit.

Best regards,
Evert Nijkamp

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Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: vrijdag 6 augustus 2004 16:33
Aan: Evert.Nijkamp
Onderwerp: Your visit

Dear Mr. Nijkamp,

Do you have dates for your visit to Milwaukee yet?

Best regards,
Alfred Bader

Subject: Re: Your visit
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Wed, 18 Aug 2004 08:06:37 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

Coming by car is a splendid idea if you know how to drive on the left. Also, if you look at a map and think that driving will take you two hours, add at least 50% and you may be right. English roads just are not very good.

My calendar is entirely free on November 15th and 16th as well on the 18th and 19th.

Best wishes,
Alfred Bader

Evert.Nijkamp wrote:

> Dear mr. bader,
> Thank you for your advice on our itinery. But we might be renting a car, when we arrive to England. So we can film some of the landscape as well.
> I'll keep you informed about our plans. I think we'll visit you in the beginning of november, or after your trip to Vienna , if that's alright with you.
>
> Looking forward to meet you and your wife.
>
> Best wishes, Evert Nijkamp
>
>> -----Oorspronkelijk bericht-----
>> **Van:** Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
>> **Verzonden:** dinsdag 17 augustus 2004 15:48
>> **Aan:** Evert.Nijkamp
>> **Onderwerp:** Re: Your visit
>>
>> Dear Mr. Nijkamp,
>>
>> I am glad that you decided not to come to the United States because we hear all sorts of horror stories of how journalists have been treated here and certainly coming to England, part of the EU, will be much easier.
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>> However, when I advised you to come from Victoria Station to Polgate I did not think of several other possibilities that might really be easier for you. One would be to fly to Gatwick and then take the train which leaves Gatwick Station for Hastings at about 20 minutes after each hour and get out at Polgate, where we would pick you up. An alternative would be not to fly at all, but to take the Chunnel train to Waterloo Station and from Waterloo East catch one of the frequent trains to Hastings. Then get out at Battle, a few stops before Hastings and we would pick you up at Battle Station and take you to Herstmonceux Castle.
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>> >
>> > -----Oorspronkelijk bericht-----
>> > **Van:** Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
>> > **Verzonden:** dinsdag 10 augustus 2004 22:25
>> > **Aan:** Evert.Nijkamp
>> > **Onderwerp:** Re: Your visit
>>
>> Dear Mr. Nijkamp,

In response to your e-mail of today I do of course understand your preference for England.

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I look forward to meeting you and remain with best regards

Yours sincerely,
Alfred Bader

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> he prefers us visiting you in England, if that's alright with you. That
> would save our anchorman a lot of time and our producer some money. I
> hope you still have the patience to wait for us, because we still very
> much would like to do this astonishing story.
> While in Engeland where would you be staying? In Sussex?
> Best regards,
> Evert Nijkamp
>
> -----Oorspronkelijk bericht-----
> Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> Verzonden: maandag 9 augustus 2004 17:20
> Aan: Evert.Nijkamp
> Onderwerp: Re: Your visit
>
>
> Dear Mr. Nijkamp,
>
> In response to your e-mail of today, my wife and I plan to fly to
> England on October 28th, then be in Vienna from November 7-12, and to
> give some lectures in Belgium on December 2nd and 3rd. All the ti
> mes
>
> in &
> lt;
> br>between we will be in England, returning to Milwaukee on December 21st.
>
> Best wishes,
> Alfred Bader
>
> Evert.Nijkamp wrote:
>
>
> > Dear mr. Bader,
> >
> > Nice to hear from you again. I hope you had a pleasant trip to Europe
> > last june, sorry we missed you then.
> > Sorry for the delay. We were at the end of our television season and
> > then the summer holidays came along.
> > Tomorrow our editor-in-chief returns from his holiday, so I can discuss
> > with him the possible date of our flight to Milwaukee. (I suspect you
> > don't have any plans to come Europe again in the coming weeks/months,
>
> do
>
> > you? - just checking)
> > So tomorrow I can finally check his agenda and will check yours, for
>
> our
>
> > visit.
> >
> > Best regards,

Evert Nijkamp

-----Oorspronkelijk bericht-----
Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: vrijdag 6 augustus 2004 16:33
Aan: Evert.Nijkamp
Onderwerp: Your visit

Dear Mr. Nijkamp,

Do you have dates for your visit to Milwaukee yet?

Best regards,
Alfred Bader

Subject: Interview
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Mon, 04 Oct 2004 12:21:03 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

Isabel and I are leaving for England on October 28th and our calendar for November and December is filling up. Please tell us when you plan to meet us at Herstmonceux Castle.

With all good wishes I remain

Yours sincerely,
Alfred Bader

Subject: Re: Interview
From: Alfred Bader Fine Arts <baderfa@execpc.com>
Date: Tue, 19 Oct 2004 12:03:50 -0500
To: "Evert.Nijkamp" <Evert.Nijkamp@endemol.nl>

Dear Mr. Nijkamp,

Dr. Bader is on a lecture tour through Sunday. The 15th is fine. He previously suggested that you fly into Gatwick and then take the train to Polgate where he and his wife Isabel would pick you up and take you to Herstmonceux Castle.

If you prefer to drive and meet them at the Castle, then you'll need to get a map to find your way to the Castle which is located in Hailsham.

Dr. Bader will be back to the gallery on Monday if you would like to confirm your arrangements.

Best regards,
Ann Zuehlke, Gallery Manager

Evert.Nijkamp wrote:

> Dear mr. bader, looking forward to meeting you on 15th november.
> Could you please tell us the adress of your castle, so we can find out what the best itinary is? For exemple which airport would be closest?
> best regards, Evert Nijkamp
>
> -----Oorspronkelijk bericht-----
> Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> Verzonden: maandag 18 oktober 2004 18:39
> Aan: Evert.Nijkamp
> Onderwerp: Re: Interview
>
> Dear Mr. Nijkamp,
>
> In response to your e-mail of October 15th, our calendar is still free for November 15, 16 and 30. Please let me know which is best for you.
>
> Best regards,
> Alfred Bader
>
> Evert.Nijkamp wrote:
>
> > Dear mr. Bader,
> > Nice to hear from you again. I am sorry that I was not able to answer your e-mail sooner, because I was filming and editing the last two weeks. We are still very much interested in visiting you. Please tell me what days would be convenient for you and I will book our tickets this tuesday.
> >
> > With best wishes,
> > Evert Nijkamp
> >
> > -----Oorspronkelijk bericht-----
> > Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> > Verzonden: maandag 4 oktober 2004 19:21
> > Aan: Evert.Nijkamp
> > Onderwerp: Interview
> >
> > Dear Mr. Nijkamp,
> >
> > Isabel and I are leaving for England on October 28th and our calendar for November and December is filling up. Please tell us when you plan to
> >
> > meet us at Herstmonceux Castle.
> >
> > With all good wishes I remain
> >
> > Yours sincerely,
> > Alfred Bader
> >
> > _____
> > This message scanned for viruses by CoreComm

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

February 22, 1999

Regiopolitie Amsterdam Amstelland
Bureau Nieuwezijds Voorburgwal
Nieuwez Voorburgw 118
1012 SH Amsterdam
HOLLAND

REGISTERED MAIL-RETURN RECEIPT

Dear Sir,

On Saturday afternoon, November 12, 1994, my wife and I were robbed at the Central Station in Amsterdam and we immediately reported the theft to your office where we were interviewed in detail by Mr. Martin Te Pas.

Copy of the police report is attached (Exhibit A). Mr. Te Pas told us that the money in the briefcase was certainly lost, but the painting might be recovered and, if so, we would be informed.

The next morning, one of the three paintings was recovered on a street quite a distance from the police station and I enclose (Exhibit B) my Aide Memoire regarding this recovery. We immediately reported this your police station and we were kindly taken by police car to the place where the one painting was recovered. Unfortunately, we could not find either of the other two.

An Amsterdam newspaper reported on the recovery (Exhibit C).

We reported the theft of the two missing paintings to IFAR and the Art Loss Register and IFAR Reports illustrated both paintings, as numbers 234 and 236 in Vol. 16, No. 4 of the April 1995 IFAR Report (Exhibit D).

We also reported the theft to the RKD in The Hague, to Christie's and Sotheby's in Amsterdam, and also to the Rijksmuseum.

Several months later you recovered both paintings but did not inform me of their recovery.

Three years later, some time in the first half of last year you turned both paintings over to a small auction house in Amsterdam, De Eland, and the painting of *Rembrandt's Mother* was sold as Lot #1420 for a hammer price of Hfl 600. The buyer of *Rembrandt's Mother* took the painting to the RKD which advised him that the painting was stolen from us.

The auction house, De Eland, has refused to let me know who bought the second painting, #236 in the IFAR report, and has referred me to you.

Please answer three questions:

1. What is the name and address of the buyer of IFAR #236?
2. Why did you not advise me that you recovered my two paintings some three years ago?
3. Do you plan to acquire the two paintings from the buyers and return them to me?

I look forward to hearing from you and remain

Yours sincerely,

Alfred Bader

Alfred Bader
AB/az
Att.

C: A. W. du Croix Timmermans, Interpol -The Hague
Mrs. Charlotte Van Rappard, Ministerie Van Onderwijs, Cultuur en Wetenschappen, Inspectie Cultuurbezit

Thanks for your help.

Alfred Bader

Museumplein 19
1071 DJ Amsterdam
Tel.#: 31-20-5755338
Fax# 31-20-5755341

April 27, 1999

Dr. Alfred Bader
924 East Juneau Avenue, Suite 622
Milwaukee, WI 53202
Fax : 414 277 0709

Dear Dr. Bader:

This is in response to your letter of March 26 to Ambassador Schneider concerning the tragic loss of several of your paintings. It must have been especially horrifying for you to learn that after the paintings were recovered, they were sold at auction.

The Ambassador asked me to look into your case as it involved police in Amsterdam. The police received a letter from your Dutch lawyer, Mr. W.O. Russell, early this year. They subsequently responded to Mr. Russell by letter dated February 12. Hopefully you will now be in receipt of that letter.

Because this case is now in the hands of lawyers, the police are unable to provide any more specific information. At the same time, State Department officials are unable to become involved in any legal actions. In most cases we provide American citizens a list of lawyers considered reputable if they anticipate legal actions. Mr. Russell is indeed known to this office. I think you are in very good hands.

I hope you have received more positive news by now. If I can be of further assistance to you, please don't hesitate to write.

Sincerely,

Dianne Andruch
Consul General

Sent original
on April 27.

Embassy of the United States of America
The Hague, the Netherlands

May 25, 1999

Cynthia P. Schneider
Ambassador

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

Dear Dr. Bader:

Thank you for sending me the photographs of the Rembrandtesque landscape painting. It is an interesting addition to the sizable group of Rembrandt-inspired landscape paintings. Off the top of my head, I do not have a name for the artist. For your information, I do not believe that the Rhenen drawing is by Rembrandt either.

I am glad to hear that you expect to be able to recover your stolen painting. I hope you will eventually receive satisfaction from the Amsterdam police.

I hope that I will have the chance to see you on one of your trips to Holland. Please come to see me if you have time.

With best wishes,

Cynthia P. Schneider

Cynthia P. Schneider

THE THEFT

1994

Isabel and I arrived at Amsterdam Central Station on Saturday afternoon, November 12, and while waiting for the tram to take us to our hotel, I went to the tourist office to pick up a map of the city, leaving Isabel with our luggage, two suitcases and my briefcase. When I returned, minutes later, the briefcase was gone. A swarthy, bearded man had distracted her attention by asking a question about trams, while a woman grabbed the briefcase.

The case contained many photographs and papers, American and English money, travellers checks, checkbooks, two pieces of jewelry and three small paintings which I had planned to discuss with Dutch art historians.

We rushed to the police in the Voorburgwal nearby and M. Te Pas, the very pleasant officer, took the details and told us that the money was certainly lost, but the paintings might be recovered.

From the hotel, we called two old friends, one in London, to ask for help with alerting the London bank about the blank checks, the other an art dealer in the Hague, to ask for advice about the painting.

All three paintings were 17th century. I had purchased the smallest at Sotheby's in London the previous July. A sketch of a man, I believe by Gonzalez Coques, the Antwerp portraitist, ca 1635 might seem the most valuable to the thieves, because it was in an elaborate, carved gilt frame, with an 18th century label on the back stating that it was by Anthony Van Dyck. Thieves may not know of the unreliability of 18th century attributions.

The other two paintings, both on panels, I had purchased from London dealers just the day before. One depicted Rembrandt's mother, in the manner of Dou, and probably by a

Rembrandt student of 1630. It was in a padded envelope, unframed. The other, also unframed, was just in a plastic folder, between my papers. The seller had suggested that this study of a man might be by Willem Drost, a well-known Rembrandt student, an attribution I found difficult to believe. But as it was certainly mid 17th century and of fine quality, I liked it immensely and thought it the best of the three lost paintings.

We were exhausted after our phone calls from the hotel, took sleeping pills and I had nightmares about robberies and paintings. But at least we were physically unharmed and one couldn't but admire the teamwork of the thieves!

Miracles still happen, At 8 o'clock the next morning, our friend in the Hague called us to tell us of a phone call she had received at midnight from a man in Amsterdam who had found many of the photographs and papers and one painting. At first we thought that he might be one of the thieves trying to exchange paintings for more money. That this was ludicrous soon became clear when we met Mr. Bert Vos later that morning. He had been returning to his home along tramline 17, several miles from the station, at 11.15 the night before, when he noticed a pile of papers and photographs lying in the gutter between two dustbins. Closer inspection convinced him that this was not rubbish and so he scooped up the pile and took it to his simple third story apartment, spread out the papers and photographs to dry, read some of the papers and discovered the non-Drost study of the man and my telephone list. He called my son in Milwaukee but heard only his answering machine; he then phoned the police and the Rijksmuseum because he had seen a letter from Dr. Filedt-Kok there, but of course at midnight, he talked only to a guard. The he noticed one Dutch phone number, that of our friend in the Hague, who knew of our loss and cautioned him not to dry the panel on a radiator.

The miracle is not that we got our papers and the painting back, but that a person would do what Mr. Vos did. Just think of it: A man living by himself, going to the enormous trouble - at midnight - to examine the papers, make those phone calls around the world - and try to dry all that material. And at first he refused compensation. Only when I insisted did he accept, saying that he would use it for his boy-scout troop. We have invited him to be our guest in Milwaukee and hope he will accept. When I fell asleep the night of our misfortune, I thought that I never wanted to be in Amsterdam again. Now I know that we want to go back, if only to get to know Mr. Vos better.

The thieves had taken the study of Rembrandt's mother out of its envelope which they threw away with all the other papers. But they overlooked the study of a man, and the panel had not suffered. We took it to the Rijkbureau voor Kunsthistorische Dokumentatie in the Hague and discovered that it came form the Hermitage in St. Petersburg and was sold in Berlin in 1935. Abraham Bredius, the greatest Rembrandt expert of his day, had considered it to be a genuine Rembrandt and given it no. 226 in his catalogue of the master's work. When I first saw it in London, I remembered seeing another, certainly inferior version in the Johnson collection in the museum in Philadelphia. Today these sketches are no longer thought to be by Rembrandt, but ours is certainly by one of his ablest students, painted in the early 1640's. When I showed it to Dr. Filedt-Kok, he said "how nice - the poor man's Rembrandt." And when I showed it to Professor Josua Bruyn, the retired head of the Rembrandt Research Project, he agreed with my dating, but thought we might never be able to ascertain the name of the very able student. Perhaps, but I will try. And in the meantime, I think of it as my Bert Vos panel.

He visited us in Milwaukee; a great guy. His tel: 20-683 0645

PROCES VERBAAL

POLITIE

Amsterdam-Amstelland

EXEMPLAAR VOOR DE AANGEVER Blad 1

● AANGIFTE TEGEN (EEN) (ON)BEKENDE DADER(S)

REGIOPOLITIE AMSTERDAM AMSTELLAND
Bureau Nieuwezijds Voorburgwal
NIEUWEZ VOORBURGW 119
1012 SH AMSTERDAM
M. TE PAS 11934
DISTRICT 2 WIJKTEAM NIEUWEZIJDS VOORBURGWAL
PVB-nummer : 1252-0006650/94

Incident/Voorval : TASSENROLLERIJ
Feit/Delict : DIEFSTAL
Artikel(en) : 310 SR.

Ik stamnummer 11934 : MARTIN
TE PAS
HOOFDAGENT VAN POLITIE
werkzaam bij de Regiopolitie Amsterdam Amstelland, verklaar het volgende:

Op ZATERDAG 12 NOVEMBER 1994 te 17:03 uur, verscheen voor mij:
AANGEVER
Naam : BADER
Voornamen : ALFRED ROBERT
Geboren op : 28 APRIL 1924 te: ~~CHICAGO~~ VIENNA Geslacht : MAN
Geboorteland : ~~VERENIGDE STATEN VAN AMERIKA~~ AUSTRIA
Nationaliteit : AMERIKAANSE
Woon- of verblijfplaats
EAST JUNEAU AVENUE 924
MILWAUKEE WISCONSIN
VERENIGDE STATEN VAN AMERIKA
die aangifte deed en verklaarde:

Incident/Voorval : TASSENROLLERIJ
Feit/Delict : DIEFSTAL
Artikel(en) : 310 SR.

Dag/Datum/Tijd : ZATERDAG 12 NOVEMBER 1994 16:45 UUR
Lokatie : STATIONSPLN
AMSTERDAM
NEDERLAND
Nadere aanduiding : VOOR HET VVV KANTOOR/HALTE TRAM 25
Object/pandfunktie : OVERIGE

GOEDEREN BEHOREND BIJ AANGEVER A.R. BADER
ONTVREEMD
Omschrijving : MENS/PORTRET SCHILDERIJ Aantal : 1 (Sold) DE ELAND 1998
Merk : -.- Type : REMBRANDTS MOEDER
Waardebedrag : -.- Schadebedrag : 3200, POND

ONTVREEMD
Omschrijving : MENS/PORTRET SCHILDERIJ Aantal : 1
Merk : PORTRET Type : WILLEM DROOST
Waardebedrag : -.- Schadebedrag : 5000 POND

ONTVREEMD
Omschrijving : MENS/PORTRET SCHILDERIJ Aantal : 1 Sold DE ELAND
Merk : -.- Type : ANTHONIE VAN DIJK

OVERIGE GOEDEREN:
ONTVREEMD 1 EEN GELDBEDRAG VAN 6000 US DOLLAR
ONTVREEMD 1 EEN GELDBEDRAG VAN 500 ENGELSE PONDEN
ONTVREEMD 1 900 US DOLLARS IN TRAVELLERCHEQUES
ONTVREEMD 1 DIVERSE ZAKELIJKE BESCHEIDEN

VERKLARING AANGEVER EN WERKWIJZE
"Op genoemd tijdstip bevond ik mij samen met mijn vrouw nabij de halte van tram 25 nabij het Centraal Station te Amsterdam. Door onbekenden is mijn koffer met de genoemde inhoud weggenomen, zonder dat wij er iets van hebben gemerkt. [illegible] moedelijk werden wij afgeleid. Of het moment van de diefstal bevond ik mij [illegible] het VVV-kantoor. Mijn [illegible] is op de koffers [illegible] tegen ik echt [illegible]
[illegible]
Amsterdam [illegible] Hotel [illegible] de [illegible] M.

Catalogus

f 10,-

EXECUTORIALE VEILING VAN KUNST EN ANTIEK

o.m. in opdracht van de
Belastingdienst Amsterdam Ondernemingen 1,
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▲ Collectie Rozenburg

▲ 3080

Amsterdamsch Venduhuis
De Eland. De Zon en Loth Gijselman
"Nederlands oudste veilinghuis sedert 1796"

Elandsgracht 68 . 1016 TX Amsterdam . Tel. 020 623 03 43 . Fax 020 624 34 47
Dependance Molukkenstraat 200, 1098 TW Amsterdam, Tel/Fax: 020 668 52 75

Directie: P.J.C. Trommelen,
registerveilinghouder-taxateur kunst, antiek en inboedels

Stichting Beheer Derdengelden ABN-AMRO 54.02.34.079

Subject: Re: <geen onderwerp>
Date: Thu, 02 Mar 2000 16:11:12 -0600
From: Alfred Bader <baderfa@execpc.com>
Organization: Alfred Bader Fine Arts
To: schilder <m.schilder@planet.nl>

Dear Dr. Schilder,

Thank you so much for sending me the catalogue which will be very helpful
indeed.

Clearly Lot 1420 described as Hollandse School, 17/18E EEUW, the portrait of an
old woman, is the painting that you bought.

The other painting, still missing, was probably Lot 1421 described s Hollandse School, 17/18E EEUW, miniature portrait of Johan de Wit, 10 x 8. The measurements fit (mine is 10.2 cm. x 8.3 cm.), the sitter looks a bit like Johan de Wit, the estimate was Hfl 500-1000 (as you remember, higher than of Rembrandt's Mother) and the auction house is likely to have put both paintings from the police next to each other.

With many thanks for your help I remain

Yours sincerely,
Alfred Bader

schilder wrote:

> *Dear dr Bader,*
> *>*
> *When I retrieved the lost catalogue, I also went through the auction numbers*
> *to try to find out what the number of your lost painting could be. In my*
> *recollection there were 3 old looking paintings, to the left your mother of*
> *Rembrandt , then an unframed Dutch gentleman (de Wit), which was avery small*
> *panel,(a head with a white collar and a peace of bust) and then to the*
> *right came the thing in gilt frame, which was just a head of a young man, a*
> *bit larger than the former one and painted in a more rough way (a bit*
> *Rembrandtish). On this presumption I went through the auction list, but I*
> *could not find a painting, whose description resembled your missing*
> *painting, so, perhaps my memory is at fault, but on the other hand, the*
> *memory is quite vivid. I am left with a puzzle here, and I assume, that you*
> *feel the same, when going through the list. I admit that I did not take*
> *into account the size of your missing painting. Perhaps you screen the list*
> *again, just looking at the measures!*
> *>*
> *Good luck and all the best to you and your wife.*
> *>*
> *Matthijs Schilder*

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

October 16, 2000

Ambassador Cynthia P. Schneider
American Embassy The Hague
PSC 71 Box 001
APO AE 09715
THE NETHERLANDS

Dear Dr. Schneider,

You may recall that we hoped to meet in The Hague last November but you had to cancel the appointment.

My wife and I plan to be back in The Hague this coming November 8th to 9th. On the 8th we plan to work at the RKD but could of course interrupt our visit there to visit with you, or perhaps on the next day, November 9th.

Since our correspondence last year the able attorney who helped me, Dr. Willem Russell, advised me that suing the Amsterdam police, or even filing a complaint about the two paintings recovered, would be quite hopeless and he has given up.

Since then I have published my search for the third painting in *The Historians of Netherlandish Art Newsletter* and I enclose a copy. Unfortunately I have not been able to persuade either the police or the auction house to tell me who bought the painting.

If we could meet in November I could show you a painting that had been attributed to Rembrandt, Bredius 261, albeit not a landscape. Still, you might enjoy looking at it, and the letter from Professor van der Wetering, enclosed, will explain why we are bringing it to Holland. Needless to say, we will hold on very firmly to our briefcase, particularly at the Central Station in Amsterdam.

With all good wishes I remain

Yours sincerely,

Alfred Bader

www.alfredbader.com
E: alfred@alfredbader.com
AB/az
Enc.

Stolen from Alfred Bader in Amsterdam on November 12, 1994

Gonzales Coques (1614-84)

Portrait of a Man

Oil on panel, 10.2 cm. x 8.3 cm.

Provenance: Sotheby's, London, July 6, 1994, Lot #186

Theft reported to the Amsterdam police and to IFAR (illustrated in IFAReports, 16, 4, No. 236).

Three paintings were stolen. Of these, the best (previously attributed to Rembrandt, *Bredius* 226) was discarded by the thieves and found that evening. The two others, a period portrait of Rembrandt's mother and the Coques *Portrait* were sent to the auction house De Eland in Amsterdam, were offered for sale in 1995, but returned as reserves were not reached. Shortly thereafter, the Amsterdam police recovered the paintings, checked neither their own police report nor IFAR, kept both paintings in their Lost and Found for three years and then sent them to auction (again to De Eland) where they were offered and sold on June 25, 1998, as lots 1420 and 1421.

Rembrandt's Mother was bought by an Utrecht collector, Dr. M.B.H. Schilder, who took it to the RKD where it was identified as one of the paintings stolen from Bader. Dutch law gives buyers at auction legal possession of their purchase if acquired three years after the theft. Hence, Bader negotiated a repurchase of *Rembrandt's Mother* from Dr. Schilder and would like to negotiate a similar repurchase with the buyer of the Coques.

Please contact Dr. Alfred Bader, 924 E. Juneau Avenue, Suite 622, Milwaukee, WI 53202 USA. Phone (414) 277-0730. Fax: (414) 277-0709. E-mail: baderfa@execpc.com

Prins Willem Alexanderhof 5
P.O. Box 90476
2509 LK 's-Gravenhage
tel. 070-3339777
fax 070-3339789

rKD

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE *NETHERLANDS INSTITUTE FOR ART HISTORY*

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin USA 53202
fax 001 414 277 0709

onderwerp
kenmerk
uw brief RE 981223

December 23, 1998

Dear Mr. Bader,

It is already several years ago that we met for the last time, but I remember the visits of you and your wife with great pleasure. The reason I am writing you is to inform you about new developments regarding one of your paintings stolen in Amsterdam in 1994.

Some time ago a Dutch collector contacted the RKD about a painting from Rembrandt's circle, The Mother of the Artist, that he had acquired last summer at a smaller public auction in Amsterdam. He deposited the painting at the RKD for further research. Thanks to the alertness of my colleague Jan Kosten, who realized that the painting might be the same as the one that was stolen, we checked the details with the description, including the wax seals at the back, which made clear that it was definitely the same painting.
At that moment I warned the Dutch police and the present owner, who was of course heavily shocked, since he had bought the painting without any knowledge of its past. The painting remained in our safe, but the public prosecutor levied a temporary distraint on in order to establish the status of the painting and to give the police the possibility to trace its history before the Amsterdam auction in the summer of 1998. As far as I have learned, there is not yet a complete result of the police research, but they are still working. Advised by the police, I had to wait to inform you about the discovery until the status of the painting had been established.

Unfortunately for you it turned out that according to the Dutch civil code a work of art that has been bought in good confidence (and in this case even in a public auction) longer than three years after the theft, is the legal possession of the buyer. So I am instructed to give it back to him. Lucky for him, but very sad for you.

In my contacts with the present owner, who is a very reliable and rational man, but doesn't want to become the second victim of this theft, he told me that if you are interested to get the painting back, he is willing to sell it to you for a reasonable price according to the market value.
I don't know of course if you are interested in such a possibility, but if you are, you could contact him directly to see if you can come together to an agreement. He authorized me to give you his name and address:
Dr. Matthijs B.H. Schilder
Ambachtstraat 8
3512 ES Utrecht

I am very sorry I could not do more for you, but you will understand that I have to handle according to the civil code. However, if Dr. Schilder and you will be able to come to some kind of positive result, I would be very happy.

Yours sincerely,

Rudi Ekkart
director

M&I Marshall & Ilsley Bank
International Department
Milwaukee, Wisconsin 53201 USA
Telex TRT 190470 S.W.I.F.T. MARL US44

Foreign Draft 076599

VOID AFTER TWO YEARS FROM ISSUE DATE

Pay Against This Original Draft

Date
May 06, 1999

** NLG10,000.00 **

** Ten Thousand And 00/100 NLG **

Pay to the order of:

DR. MBH SCHILDER

Drawn on and payable at:

ABN-AMRO BANK N.V.
PO BOX 283
1000EA AMSTERDAM, NETHERLANDS
A/C 417862504

Authorized Signature

RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's Gravenhage
THE NETHERLANDS

Dear Dr. Ekkart,

I am happy to know that you are willing to hold the painting of *Rembrandt's Mother* for me and so enclose my draft for Hfl 10,000 made out to Dr. M.B.H. Schilder.

Dr. Schilder has agreed to let me have the frame also, but it might be too cumbersome for Dr. Meijer to take painting and frame to London in July. If so, please ask Dr. Meijer just to bring the panel and to leave the frame at the RKD until we can pick it up in November.

Of course Isabel and I so look forward to meeting the many friends we have made at the RKD through correspondence.

As you perhaps know, I am a stubborn cuss and plan to proceed with my claim against the police in Amsterdam in one way or another. The police have even refused to let me know who bought the second painting, but at some time the painting itself or a photograph will be submitted to you and I hope that you will then again tell the buyer that it was stolen from me.

With many thanks for all your help I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. – draft
C: Dr. M. B. H. Schilder by fax

Schilder

FAX FROM:

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

A Chemist Helping Chemists
April 29, 1999

TO: Dr. Rudi Ekkart
RKD

FAX #: 011 31 70-333 9789

Dear Dr. Ekkart,

Dr. Schilder in Utrecht has become more reasonable and has offered to sell the panel of *Rembrandt's Mother* for Hfl 10,000. I would like to accept that offer and have suggested to Dr. Schilder – subject to your approval – that I send you a banker's draft for Hfl 10,000 made out to Dr. Schilder and that you or your secretary then hand the check to Dr. Schilder when he delivers the painting to you.

I will then just like to ask you either to keep the painting at the RKD until my visit in November or perhaps ask Dr. Meijer to take the painting with him to London if he goes there for the July auction. Previously Dr. Meijer had kindly offered to take the painting to New York last January but at that time Dr. Schilder and I had not yet agreed.

I look forward to hearing from you and remain with many thanks for all your help, also with so many other paintings

Yours sincerely,

Alfred Bader
AB/az
C: Dr. M.B.H. Schilder by fax

Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK 's-Gravenhage
tel. 070-3339777
fax 070-3339789

rKD

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE *NETHERLANDS INSTITUTE FOR ART HISTORY*

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin 53202
U.S.A.

onderwerp Auctioneer
kenmerk U98-3112
uw brief

24th December 1998

Dear Dr. Bader,

Upon our telephone conversation, earlier today, I can infrom you that your little painting was sold through the auctioneers 'De Eland' (Elandsgracht 68 hs, 1016 TX Amsterdam, tel. 020-6230343) in their sale of 23 June/ 1 July 1998, as lot 1420.
The auctioneer will probably be able to inform you about the price the present 'owner' has paid.
Dr. Ekkart, who turned out to be here today and who provided the information above, sends you his best regards.

If matters can indeed be arranged before 23rd January, I will be happy to carry the picture to New York for you.

With very best wishes,

Fred Meijer

Price paid: Hfl 600 + 16%

Fred G. Meijer
Dept. of Old Netherlandish Painting

Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK 's-Gravenhage
tel. 070-3471514
fax 070-3475005

m.i.v. 10 december 1997
nieuwe nummers:
tel. 070-3339777
fax 070-3339789

RK

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE NETHERLANDS INSTITUTE FOR ART HISTORY

D

FAX AAN / TO: Dr. Alfred Bader

FAX NO. : 00-1-414-277-0709

VAN / FROM : R.E.O. Ekkart,
directeur / director RKD
Fax No. 070-3339789

DATUM / DATE: 5-2-1999

BETREFT / RE:

AANTAL PAGINA'S / NUMBER OF PAGES: 1
(incl. voorblad / front page included)

BERICHT / MESSAGE:

Dear Mr. Bader,

I'm sorry that you had no reply upon your messages from me until now. When you ask how I could give a positive opinion about Dr. Schilder, I can only say that that opinion was based on the contacts we had in the first period after we discovered that 'his' painting was your stolen acquisition. During these contacts he was indeed very reliable and rational, but I am afraid afterwards he has changed his approach and seems to be first of all interested in money. I hope you will understand that I am very unhappy about this change of behaviour, the more since I found out that he does not give me any chance to influence him in another direction than he has chosen. I am afraid that I cannot help to bring him to the point of view I think he should adopt and had hoped he would adopt.

Yours sincerely,

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

A Chemist Helping Chemists

December 30, 1998

Dr. Rudi Ekkart, Director
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's Gravenhage
THE NETHERLANDS

Dear Dr. Ekkart,

Further to our correspondence last week, your associates, Drs. Kosten and Meijer, will have told you from our telephone conversations how excited I was about the painting stolen from me.

I fear that you were mistaken in your impression that Dr. Schilder is "a very reliable and rational man". I understand from a discussion Dr. Schilder had with a friend of mine at the University of Utrecht that Dr. Schilder is demanding HFL 30,000, this being, in his opinion, the market value.

Were I to purchase my own painting for that price, Dr. Schilder's profit would be many times that of the thief and I would have to pay several times what I paid a reputable London gallery which is not known for being inexpensive!

I am afraid that Dr. Schilder may have been misled by being told that my painting was the best of several versions. You are in the singular position of knowing far more about collectors than almost anyone else in the world and so you know that collectors tend to be optimists. But I have been purchasing Rembrandt school paintings

for most of my life and I know that while there are a number of versions of this subject the best is probably one that was sold a couple of years ago by an Amsterdam dealer, Solomon Lillian. If you do not have a photograph of that painting, do ask Mr. Lillian for one.

Of course Dr. Schilder should not incur a loss and naturally I am perfectly prepared to pay him what he paid the auction house and then argue with the auction house. But realistically the painting now has no market value because it is a stolen painting. A good person wouldn't buy it, and a really intelligent person wouldn't either, simply because he would not obtain clear title.

Dr. Schilder has not yet responded to me. But as you have a good rapport with him perhaps you can convince him to be the rational person which you believe him to be.

Do you know that the thieves in Amsterdam stole a second painting, a portrait of a man by Coques, also published by IFAR. If you do not have a good photograph of that, I will be happy to send it to you by return mail.

With all good wishes for a happy and healthy 1999, I remain

Yours sincerely,

Alfred Bader
AB/az

Thank you for
all your help,
Dr. Ekkart!
Ingrid

M&I Marshall & Ilsley Bank
International Department
Milwaukee, Wisconsin 53201 USA
Telex TRT190470 S.W.I.F.T. MARL US44

Foreign Draft 076599

VOID AFTER TWO YEARS FROM ISSUE DATE

Pay Against This Original Draft

Date
May 06, 1999

** NLG10,000.00 **

** Ten Thousand And 00/100 NLG **

Pay to the order of:

DR. MBH SCHILDER

Drawn on and payable at:

ABN-AMRO BANK N.V.
PO BOX 283
1000EA AMSTERDAM, NETHERLANDS
A/C 417862504

Post-it Fax Note R7671 | Date 5/7/99 | # of pages 2
To: Dr. Schilder
Fax# 011 31 30 252-1105
From: Alfred Bader
Phone# 414-277-0732

Authorized Signature

RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's Gravenhage
THE NETHERLANDS

Dear Dr. Ekkart,

I am happy to know that you are willing to hold the painting of *Rembrandt's Mother* for me and so enclose my draft for Hfl 10,000 made out to Dr. M.B.H. Schilder.

Dr. Schilder has agreed to let me have the frame also, but it might be too cumbersome for Dr. Meijer to take painting and frame to London in July. If so, please ask Dr. Meijer just to bring the panel and to leave the frame at the RKD until we can pick it up in November.

Of course Isabel and I so look forward to meeting the many friends we have made at the RKD through correspondence.

As you perhaps know, I am a stubborn cuss and plan to proceed with my claim against the police in Amsterdam in one way or another. The police have even refused to let me know who bought the second painting, but at some time the painting itself or a photograph will be submitted to you and I hope that you will then again tell the buyer that it was stolen from me.

With many thanks for all your help I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. – draft
C: Dr. M. B. H. Schilder by fax

Thanks

FAX FROM:

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

A Chemist Helping Chemists
February 18, 1999

TO: Drs. Rudi Ekkart & Jan Kosten & Fred Meijer
RKD

FAX #: 011 31 70-333 9789

Dear Drs. Ekkart, Kosten & Meijer,

Enclosed please find a fax which I sent to Dr. Schilder at the University of Utrecht.

I had long discussions with a very able lawyer specializing in art, Dr. Willem Russell, in Amsterdam. He tried hard to persuade the Amsterdam police to be reasonable, but failed. He explained to me that a lawsuit against the police would be very costly.

I much prefer corresponding with you and your associates about my collection, and very much appreciate your recent help.

My wife and I hope to be in Holland next November and will check before our visit to ascertain that it will also be convenient to you.

With many thanks for your help, I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

FAX FROM:

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

A Chemist Helping Chemists
January 8, 1999

TO: Dr. Rudi Ekkart, Director
RKD

FAX #: 011 31 70-3339789

Dear Dr. Ekkart,

I am sorry that I was not able to reach you by telephone.

Before I send a rather strong, second letter to Dr. Schilder – who did not reply to my first letter – it would be helpful to know whether the police have concluded their investigation. Do you know? De Eland must have told the police who brought in my panel and may have the Gonzales Coques also.

Actually, De Eland may be more to blame than Dr. Schilder.

Again, with many thanks for your help, I remain

Yours sincerely,

Alfred Bader
AB/az

Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK 's-Gravenhage
tel. 070-3339777
fax 070-3339789

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE *NETHERLANDS INSTITUTE FOR ART HISTORY*

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin 53202
U.S.A.

onderwerp Auctioneer
kenmerk U98-3112
uw brief –

24th December 1998

Dear Dr. Bader,

Upon our telephone conversation, earlier today, I can infrom you that your little painting was sold through the auctioneers 'De Eland' (Elandsgracht 68 hs, 1016 TX Amsterdam, tel. 020-6230343) in their sale of 23 June/ 1 July 1998, as lot 1420.
The auctioneer will probably be able to inform you about the price the present 'owner' has paid.
Dr. Ekkart, who turned out to be here today and who provided the information above, sends you his best regards.

If matters can indeed be arranged before 23rd January, I will be happy to carry the picture to New York for you.

With very best wishes,

Fred Meijer

Fred G. Meijer
Dept. of Old Netherlandish Painting

FAX FROM:

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

"A Chemist Helping Chemists"

April 28, 1999

TO: Dr. M.B.H. Schilder
Dept. of Ethology & Socio-ecology
University of Utrecht

FAX #: 011 31 30 252 1105

Dear Dr. Schilder,

Thank you for your e-mail of yesterday.

When I looked at some of your zoological papers I realized that you were an able and well educated man and so I concluded that your first fax to me was just an aberration. That was understandable of course: here was a rich American and why shouldn't he pay a full price? I am very glad that you have now reconsidered, clearly for many reasons, and I would like to accept your offer.

It would probably be easiest, at least for me, if I mailed a draft for Hfl 10,000 made out to you, drawn of course on a Dutch bank, and sent this to Dr. Rudi Ekkart at the RKD in The Hague. I presume that you come to The Hague fairly often and you could then hand the painting to Dr. Ekkart in exchange for the check.

I am sure that you know that my fight is really with the Amsterdam police, and I have stressed that fact to the various journalists that have discussed this story with me. Naturally I haven't given up my fight with the police.

They haven't even had the courtesy to reply to my letter of February 22nd which I know they received on February 26th. Thus, they have not told me who bought the second painting, a small sketch of a man in a very elaborate gilt frame.

I presume that the painting was sold at the same auction at de Eland. You kindly told me that you did not attend the auction, but you must have previewed it. Do you actually remember seeing that little sketch?

I will probably be in Utrecht in November and hope to have a chance to meet you personally then. We can then also smile about this affair.

Looking forward to hearing from you I remain

Yours sincerely,

Alfred Bader
AB/az

Subject: selling the painting??
Date: Tue, 27 Apr 1999 10:26:55 +0200 (METDST)
From: "M.B.H. Schilder" <M.B.H.Schilder@bio.uu.nl>
To: baderfa@execpc.com

Volkskrant article

Dear dr Bader,

I was happy to receive your fax from last week, which indicated that you are now prepared to pay a reasonable price to obtain the painting again.
I have thought about what is reasonable in the meantime. I have accepted the fact, that the initial offer what way to high (although I had an offer from f 20.000,-- while the painting was at the RKD and there were some hopes that it could be a Doo or so, which I refused).
I think, in view of the fact that you payed some f 10.000,-- back in 1994, that f 10.000,-- is a reasonable price. I do not follow the developments in the 17th century market closely, but I do know that in the 19the century market prices have risen very considerably in the last years and I assume that the same is the case on the 17th century market.
I hope you can concur with this proposal. If yes, please propose a way how to get the painting to you in a save way.
I always transport paintings (on both sides protected by pieces of wood) in garbage bags or in old grocery bags.
I never have been robbed!

Yours sincerely

M.B.H. Schilder

NOTE My NEW e-mail address M.B.H.Schilder@bio.uu.nl

---

dr. M.B.H. Schilder
E-mail: M.B.H.Schilder@bio.uu.nl
Dept. of ethology and socio-ecology tel. (31) 30 2535406
Utrecht University
fax (31) 30 2521105
Padualaan 14, PO box 80.086
3508 TB UTRECHT

Dept of Ethology and Socio-ecology
University of Utrecht

---

dr. M.B.H. Schilder
Padualaan 14, PO box 80.086
3508 TB Utrecht, The Netherlands
tel: 31-30-2535406 (work), 31-30 2310298 (private)
fax: 31-30-2521105
E-mail: m.b.h.schilder@bio.uu.nl

FAX TO dr A Bader

Dear dr Bader,

You are most welcome to visit me at my house at the 12th of november. I will not be in after 18.00, though.
My house is right in the centre of the town, about 250 m from the Dom tower and 15 min walking distance of the Central station.. I have marked the street on the map. It is a pity that you could not come a week later, since the Centraal Museum reopens after reconstruction and enlargements at november 17th! Very close to my house there is an antique dealer who has a pair of Ruijsdaals you might want to see.

I am looking forward to meeting you

best regards,

dr Matthijs Schilder


Centraal-station
Hoog Catharijne
Koninklijke Nederlandse Jaarbeurs
11-12-12s
Stadhuis
Dom
Stads-schouwburg
Lange Jansstraat
Janskerkhof
Nobelstraat
Onderwijs- geb. Rechten
30 Rechten
Oosterse taal en cultuur
Molengraaff Inst.
Rechts-geleerd-heid
Literatuur-wetensch.
CBM
UU-theater Economie
Fac. bureau Letteren
13 Vrouwen-studies
PNYX
Pandhof
Academie-gebouw
U-fonds
Computer
Geschiedenis
Letteren en OTS
CIR
Kinder-dagverblijf 'Panda'
24b
Psycho-analytisch Instituut Utrecht
Miquel Huis
Universiteits-museum
James Boswell Instituut
Wilhelminapark
Maliebaan
Biltstraat
10-11-20
Wittevrouwensingel
Catharijnesingel
Stadsbuitengracht
Oudegracht
Nieuwegracht
Vredenburg
Lange Viestraat
Croeselaan
Mineurslaan
Graadt van Roggenweg
Leidseweg
Westplein
Begin-/Eindhalte
11-12-51
Streekvervoer
Universiteit (verbonden aan)
Ingang met
aande route
daire weg

Subject: framed painting
Date: Fri, 7 May 1999 09:22:44 +0200 (METDST)
From: "M.B.H. Schilder" <M.B.H.Schilder@bio.uu.nl>
To: baderfa@execpc.com

Dear dr Bader,

Of course you will receive the painting framed in the old frame. This frame I bought the same day I got the painting from the auction house in Amsterdam. The frame was larger and contained some worthless painting, which I have thrown away. I then had the frame remade to fit Rembrands Mother. I estimate the frame is somewhere from the first half of this century, but it fits the painting marvelously.
I will bring the painting to dr Ekkart as soon as possible after I receive word from him that your check has arrived.

Best regards,
dr M.B.H. Schilder

NOTE My NEW e-mail address M.B.H.Schilder@bio.uu.nl

---

dr. M.B.H. Schilder
E-mail: M.B.H.Schilder@bio.uu.nl
Dept. of ethology and socio-ecology tel. (31) 30 2535406
Utrecht University
fax (31) 30 2521105
Padualaan 14, PO box 80.086
3508 TB UTRECHT

FAX FROM:

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

"A Chemist Helping Chemists"

May 6, 1999

Post-it® Fax Note 7671
Date 5/6/99 # of pages ▶ 1
To Dr. R. Ekkart
From Alfred Bader
Co./Dept.
Co
Phone #
Phone # 414-277-0730
Fax # 011 31 70-333 4989
Fax # 414-277-0709

TO: **Dr. M.B.H. Schilder**
Dept. of Ethology & Socio-ecology
University of Utrecht

Page 1 of _1_

FAX #: **011 31 30 252 1105**

Dear Dr. Schilder,

I am happy to be able to report to you that I received a fax from Dr. Ekkart today telling me that he would be happy to hand the draft for Hfl 10,000 over to you in exchange for the framed painting. There is, of course, no hurry, but if you can come to The Hague before July, Dr. Fred Meijer will be coming to London for the old master sales in July and is kindly willing to take the painting with him. If inconvenient to Dr. Meijer, I could pick up the painting at the RKD in November.

I hope that you will allow me to keep the black frame which I see in the photographs which you sent to Prof. Sumowski.

I have ordered the draft and plan to air mail it to Dr. Ekkart tomorrow.

With best regards I remain

Yours sincerely,

Alfred Bader

Alfred Bader
AB/az
C: Dr. Rudi Ekkart

Many thanks for your help

Subject: it's a deal
Date: Thu, 29 Apr 1999 09:38:00 +0200 (METDST)
From: "M.B.H. Schilder" <M.B.H.Schilder@bio.uu.nl>
To: baderfa@execpc.com

Dear dr Bader,

I am happy that you accepted my offer. Just let me know (or ask dr Ekkart to let me know), when I can bring the painting to the RKD.
My bank is the Postbank, and my account number there is 2000234.

I already wrote you that I indeed have seen the painting of a man's head in the elaborate gilt frame. At the auction house this was positioned next to Rembrandts mother and to the right of it. I also recall that the estimate for that painting was around f 1000,-- to f 1200,--, whereas for the Rembrandts mother this was f 300,- to 600,-. I did not take both paintings in hand, because they were in a glass cabinet. To me, it was clear that Rembrandts mother was at least 18th century, because of the looks of the wood structure and colour.
All this illustrates, that the auctioneer was about as ignorant on 17th century paintings as I was. In the meantime I have bought a number of books on the subject, so that by now I know a bit more. I prefer 19th century paintings and a know a lot more about this subject. However, when I see a nice looking 17th century painting, I will continue to consider to bid on it, but I will not take financial risks in this matter.

Regarding your fight with the police: this is useless, since they have other priorities like a far too low rate of solving more serious crimes! But indeed, they should have the courtesy telling you this and apologizing. They are not allowed to reveal the name of the buyer of the other painting, since this is a private matter and abselutely legally!

best regards,

NOTE My NEW e-mail address M.B.H.Schilder@bio.uu.nl

---

dr. M.B.H. Schilder
E-mail: M.B.H.Schilder@bio.uu.nl
Dept. of ethology and socio-ecology tel. (31) 30 2535406
Utrecht University
fax (31) 30 2521105
Padualaan 14, PO box 80.086
3508 TB UTRECHT

To Otto

For your info

Subject: selling the painting??
Date: Tue, 27 Apr 1999 10:26:55 +0200 (METDST)
From: "M.B.H. Schilder" <M.B.H.Schilder@bio.uu.nl>
To: baderfa@execpc.com

Dear dr Bader,

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I have thought about what is reasonable in the meantime. I have accepted the fact, that the initial offer what way to high (although I had an offer from f 20.000,-- while the painting was at the RKD and there were some hopes that it could be a Dou or so, which I refused).
I think, in view of the fact that you payed some f 10.000,-- back in 1994, that f 10.000,-- is a reasonable price. I do not follow the developments in the 17th century market closely, but I do know that in the 19the century market prices have risen very considerably in the last years and I assume that the same is the case on the 17th century market.
I hope you can concur with this proposal. If yes, please propose a way how to get the painting to you in a save way.
I always transport paintings (on both sides protected by pieces of wood) in garbage bags or in old grocery bags.
I never have been robbed!

Yours sincerely

M.B.H. Schilder

NOTE My NEW e-mail address M.B.H.Schilder@bio.uu.nl

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dr. M.B.H. Schilder
E-mail: M.B.H.Schilder@bio.uu.nl
Dept. of ethology and socio-ecology tel. (31) 30 2535406
Utrecht University
fax (31) 30 2521105
Padualaan 14, PO box 80.086
3508 TB UTRECHT

To Dr. Willem Russell

An interesting development!
Please allow me to phone you to discuss.

Best wishes

Fred Bader

27/IV/99

To MR JIM AUER, Art Editor
Milwaukee Journal
fax 224 2133

Subject: selling the painting??
Date: Tue, 27 Apr 1999 10:26:55 +0200 (METDST)
From: "M.B.H. Schilder" <M.B.H.Schilder@bio.uu.nl>
To: baderfa@execpc.com

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I always transport paintings (on both sides protected by pieces of wood) in garbage bags or in old grocery bags.
I never have been robbed!

Yours sincerely

M.B.H. Schilder

NOTE My NEW e-mail address M.B.H.Schilder@bio.uu.nl

---

dr. M.B.H. Schilder
E-mail: M.B.H.Schilder@bio.uu.nl
Dept. of ethology and socio-ecology tel. (31) 30 2535406
Utrecht University
fax (31) 30 2521105
Padualaan 14, PO box 80.086
3508 TB UTRECHT

Dear Jim: Please call to discuss
Thanks Anna

27 IV 99

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

April 21, 1999

Dr. Matthijs B. H. Schilder
Ambachtstraat 8
3512 ES Utrecht
THE NETHERLANDS

Dear Dr. Schilder,

The fax from Dr. Vogelaar will interest you.

I have now had a chance to read some of your papers, particularly about ill-treated dogs, and realize that you are an able zoologist.

As I have explained to several Dutch journalists who phoned me, my main argument is not with you, but with the Amsterdam police. Under Dutch law (irrational, but fact), you own the painting and can ask anything you like. Of course, I hope that the police will purchase the painting from you; or, if not, that you will sell it to me at a more reasonable price.

My wife and I plan to be in Holland for a week in November. We'll be more careful at the Central Station in Amsterdam, will visit Bert Vos, and also hope to meet you personally in Utrecht. By then we should be able to laugh about this matter, particularly about the incompetence of the police, who still have not replied to my letter (copy enclosed) received in Amsterdam on February 26th.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

FAX FROM:

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

A Chemist Helping Chemists

March 26, 1999

TO: **Dr. M.B.H. Schilder**
Dept. of Ethology & Socio-ecology
University of Utrecht

FAX #: **011 31 30 252 1105**

Dear Dr. Schilder,

I am glad to learn from your e-mail of March 25 that you will consider loaning *Rembrandt's Mother* to the museum in Leiden.

The pressure you refer to is entirely of your own making.

I have shared our correspondence with many people, and think that Dutch papers and also art newspapers may publish this interesting story.

Have you shared your concern with Dr. Ekkart? He is a man of great knowledge and absolute integrity, and you should consider his advice.

Sincerely,

Alfred Bader
AB/az

Subject: last fax
Date: Thu, 25 Mar 1999 16:58:15 +0100 (MET)
From: "M.B.H. Schilder" <M.B.H.Schilder@bio.uu.nl>
To: baderfa@execpc.com

Dear dr Bader,
I will consider making available my "Mother of Rembrandt" painting to the Leiden museum for an exhibition.
I do understand your position, but the simple thing is that the painting belongs to me now. I do not know who bought the other painting, since I was not at the auction, but I submitted a written bid. Of course, the police will not answer to your inquiry, because they simply protect the privacy of someone who is innocent.
The same thing I want from you. I do not want you to mention my name nor my employee in your add, since that is a invitation to unwanted visits to my house and it violates my privacy and Dutch legal privacy regulations.
I did not give permission to dr Ekkert to mention my name to you to find it published elsewhere. If I would have known this plan of yours in advance, I would not have given permission to dr Ekkart. I certainly do not like to be put under pressure.
I hope you understand my position.

yours sincerely,

dr M.B.H. Schilder

NOTE My NEW e-mail address M.B.H.Schilder@bio.uu.nl

---

dr. M.B.H. Schilder
E-mail: M.B.H.Schilder@bio.uu.nl
Dept. of ethology and socio-ecology tel. (31) 30 2535406
Utrecht University
fax (31) 30 2521105
Padualaan 14, PO box 80.086
3508 TB UTRECHT

FAX FROM:

Dr. Alfred Bader
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
e-mail: baderfa@exe.pc.com
"A Chemist Helping Chemists"

March 24, 1999

TO: Dr. M.B.H. Schilder
Dept. of Ethology & Socio-ecology
University of Utrecht

FAX #: 011 31 30 252 1105

Dear Dr. Schilder,

Just last week I received a request from Dr. Christiaan Vogelaar, the keeper of the museum in Leiden, to loan one of my paintings, by Jan Lievens, for an exhibition devoted to the depictions of *Rembrandt's Mother*. A copy of Dr. Vogelaar's letter is enclosed.

Of course I responded that the museum might also like to borrow the painting with you and the painting in Maastricht.

I hope that you understand my position: Dutch law gives you possession but I feel that it is the Amsterdam police's obligation to acquire the painting from you and then to return it to me.

In any case, having the painting exhibited in Leiden may increase its value and help art historians.

I plan to place an advertisement about the theft and enclose a rough draft. Please let me know if there are any errors in the facts presented.

Do you perchance remember what happened to the other painting? The Amsterdam police have not responded to my inquiry.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Att.
C: Dr. Christiaan Vogelaar
Dr. Rudi Ekkart

Best regards

FAX FROM:

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

"A Chemist Helping Chemists"

February 17, 1999

TO: Dr. M.B.H. Schilder
Dept. of Ethology & Socio-ecology
University of Utrecht

FAX #: 011 31 30 252 1105

Dear Dr. Schilder,

My response to your letter of December 28th has been so long delayed because I wanted to obtain the facts first.

In my letter to you of December 23rd I wrote that it seemed to me that the auction house, De Eland, which sold you my painting, lot 1420, for a hammer price of Hfl 600 was grossly careless.

In this I was mistaken, because both paintings, stolen from me on November 12, 1994, had been with the Amsterdam police for some three years, and it was the police that sent them to the auction house! The police simply didn't check their own report or the IFAR report of April 1995, Nos. 234 and 236, where both paintings are illustrated.

To turn now to your letter, please consider two points:

Perhaps you were misled into thinking that *Rembrandt's Mother* is an important Rembrandt School painting. Rembrandt School it is, probably Leiden ca. 1630, of which there are several versions. It is certainly better than the one in the Mauritshuis, but of the several I have seen, the best was sold some years ago by an Amsterdam dealer whom you know, Salomon Lilian. Ask Mr. Lilian for a photograph and you will see what I mean. Perhaps all are copies after a lost Rembrandt or Dou original, or perhaps the version sold by

Mr. Lilian to a well-known collector in Maastricht (Mr. Benoit Wesly, tel. 43-325 8125) is the original.
I showed good photographs of both paintings to Professor Egbert Haverkamp-Begemann, one of America's real experts of Dutch 17th century paintings, and to Dr. Otto Naumann, a very able dealer in Old Masters in New York. Both agreed that Mr. Wesly's version appears to be the better.

Now you would like thirty five thousand guilders: for a painting which I had purchased in November 1994 from a London gallery (known for its expertise but not its low prices), Whitfield Fine Arts, for £3200, less than a third of the price you are asking. For confirmation of the price, either ask Mr. Whitfield (tel. 44-171-499-3592) or check the police report.

The second point, selling my painting, you have considered, but that may not be as easy as you think. Knowing the facts, a truly good person will not buy it, and a really knowledgeable person will not either, because he can never get completely clear title.

The silver lining is that I now know where the painting is. My worry is not that you will not return it. I can live without it, as I own many better Rembrandt School paintings. Rather, my worry is that you will not return it, but that neither you nor anyone else will really enjoy looking at it for a very long time. That would be a pity. Also, it would be a loss of a very interesting study piece to my University's museum, to which my wife and I are leaving our collection.

What do I suggest? Certainly not that you just return my painting without compensation. Then you would be the second victim of the thief, and of the almost unbelievable police carelessness. Think about it, and let me know your reaction entirely at your convenience.

Please look at the title page (enclosed) of an exhibition catalogue I wrote 23 years ago. My life's passion has been collecting Dutch paintings and I have looked at the Dutch as honest and good people. The best of the three paintings stolen in 1994 was returned the day after the theft by Mr. Vos, one of the finest men I know. The second is in your hands.

Do you by any chance remember the third, which the police gave to De Eland also? It is a small portrait of a man, oil on panel, just about 10 x 8 cms., in a fancy carved gilt frame. The old attribution to Van Dyck is in error; it is a lively sketch by Gonzalez Coques. Neither police nor De Eland have been willing to give me the buyer's name, and it may be a while before it is brought to the RKD for identification!

I will now try to have this entire story published. It should be of interest to publications on art and also to Dutch newspapers.

Dr. Rudi Ekkart, the Director of the RKD, wrote me about you, and described you as "a very reliable and rational man". I hope you are, in this unhappy matter.

Sincerely,

Alfred Bader
AB/az
Enc. - 2
C: Dr. Rudi Ekkart – RKD
Dr. Jan Kosten – RKD
Dr. Fred Meijer – RKD
Mr. Salomon Lilian
Mrs. Charlotte Van Rappard – Inspectie Cultuurbezit

DEDICATED TO THE DUTCH PEOPLE
FOR THEIR CONTINUING LOVE OF
THE BIBLE AND THE PEOPLE OF THE BOOK.

OPGEDRAGEN AAN HET NEDERLANDSE VOLK
OM ZIJN BLIJVENDE LIEFDE VOOR
DE BIJBEL EN HET OUDE VOLK.

The Bible Through Dutch Eyes

De Bijbel Gezien Door Nederlandse Ogen

Dept of Ethology and Socio-ecology
University of Utrecht

dr. M.B.H. Schilder
Padualaan 14, PO box 80.086
3508 TB Utrecht, The Netherlands
tel: 030-2535407
fax: 030-2521105
E-mail: M.B.H.Schilder@bio.uu.nl

Utrecht, 24-9-98

Dear dr Bader,
Yesterday dr Ekkart telephoned me and told me that you had not head from me since you wrote me your letter dated 23-12-98.
My letter in response, which I mailed 28-12-98, seems regrettably not to have reached you.
Therefore I now fax a copy of this letter to you.
Sorry for the inconvenience.
Yours, sincerely,

dr M.B.H. Schilder

011 31 20 624 6018

3 pages

To Buddy Lillian

This speaks for itself.
Please share with other dealers.

Thanks
and best regards

Gerd Bader

14 5 99

Dear Dr. Schilder,

Thank you for your two e-mails of yesterday.

The advertisement with your name will be carried only in the *Bulletin of Netherlandish Art Historians*, a paper not usually read by thieves -- I hope. Keep in mind that my name and exact address is displayed much more prominently and I hope we won't be attacked either. That ad has been put to bed, but knowing of your concern I will take out your name when we run this advertisement again.

With all good wishes I remain

Yours sincerely,
Alfred Bader

schilder wrote:

> Dear Dr Bader
>
> Upon rereading the draft of your add I felt a bit uncomfortable in that my name is being mentioned, being a collector, ogether with the name of Utrecht. This is a open invitation for burglars. A few weeks ago a number of pictures was stole from a house in this region. Therefore, I would be most obliged if you were so kind as to leave my name out and just mention "an Utrecht collector" or so.
>
> many thanks in advance,
>
> Matthijs Schilder

Subject: **<geen onderwerp>**
Date: Thu, 02 Mar 2000 22:08:27 +0100
From: "schilder" <m.schilder@planet.nl>
To: "A.Bader" <baderfa@execpc.com>

Dear dr Bader,

When I retrieved the lost catalogue, I also went through the auction numbers to try to find out what the number of your lost painting could be. In my recollection there were 3 old looking paintings, to the left your mother of Rembrandt , then an unframed Dutch gentleman (de Wit), which was avery small panel,(a head with a white collar and a peace of bust) and then to the right came the thing in gilt frame, which was just a head of a young man, a bit larger than the former one and painted in a more rough way (a bit Rembrandtish). On this presumption I went through the auction list, but I could not find a painting, whose description resembled your missing painting, so, perhaps my memory is at fault, but on the other hand, the memory is quite vivid. I am left with a puzzle here, and I assume, that you feel the same, when going through the list. I admit that I did not take into account the size of your missing painting. Perhaps you screen the list again, just looking at the measures!

Good luck and all the best to you and your wife.

Matthijs Schilder

dr Matthijs B.H. Schilder
Ambachtstraat 8
3512 ES Utrecht
tel. 030-2310298

Utrecht, 25-2-2000

Dear dr Bader,

Thanks for you friendly letter from january. I have returned the photographs to mr Daatselaar.
You will remember that I told you that I had thrown away the catalogue from the Eland's auction at which your two paintings were sold. To my own astonishment I found the thing back, between my scientific books, just two days ago. Although I was quite certain that I had thrown it away, obviously I must have changed my mind or the thing slipped into my book shelves underneeth some book or so.
Therefore, please find enclosed this catalogue. Maybe it may help you to retrieve the other painting.
I hope all is well with you and your wife.
Best wishes!

Your sincerely,

Matthijs Schilder

Schilderijen en grafiek
Donderdag 25 juni, aanvang 19.00 uur

1419	**HOLLANDSE SCHOOL, 19E EEUW, combin.,** visverkoopster en marktkoopman bij ochtendschemering, paneel 16 x 12	2000-4000
1420	**HOLLANDSE SCHOOL, 17/18E EEUW,** portret en buste van oude vrouw, paneel 24 x 19	300-600
1421	**HOLLANDSE SCHOOL, 17/18E EEUW,** miniatuur-portret van Johan de Wit, paneel 10 x 8	500-1000
1422	**HOLLANDSE SCHOOL, ONBEKEND,** in de smidse, paneel 17 x 11	a.t.p
1423	**BAHIEU, JULES, ges. r.o.,** poes, paneel 18 x 13	400-700
1424	**VERMUNTH, A., met sign.,** stadsbrug, paneel 16 x 13	200-400
1425	**DOMBURG, C., met sign.,** boeket rozen, board 30 x 40	50-100
1426	**RUSSISCHE SCHOOL, ONBEKEND,** winterlandschap, board 12 x 17	200-300
1427	**HOLLANDSE SCHOOL, gemon. onduid. l.o.,** berkenboom, paneel 20 x 11	100-200
1428	**HOLLANDSE SCHOOL, ONBEKEND,** heren in de kerkbank, inkt 12 x 19	a.t.p.
1429	**BORSELEN, VAN, NAAR,** boerderij langs zandweg, paneel 18 x 27	200-300
1430	**MORN, L., met sign.,** twee kwajongens, doek 42 x 21	200-400
1431	**WESTERBEEK, C., met sig. r.o.,** polderlandschap, paneel 21 x 30	300-500
1432	**POGGENBEEK, GEO, ges. r.o.,** eenden in vennetje, paneel 23 x 41	500-1000
1433	**HOLLANDSE SCHOOL, COMB.,** Schapen en landschap, gemengde tech., div. maten	100-200
1434	**BECKER, A., met sign.,** stilleven, paneel 42 x 57	500-1000
1435	**FELIZE, onduid. ges. r.o.,** stilleven met tinnen kan en amaryllissen, doek 70 x 50	200-400
1436	**AKKERMAN, A., met sign.,** besneeuwd boslandschap, doek 60 x 50	80-120
1437	**KONING, JEF, ges. r.o.,** figuren, gemengde techniek 60 x 70	100-200
1438	**FRANSE SCHOOL, MET ONDUID. SIGN. l.o.,** stadsgezicht, aquarel 38 x 46	300-500
1439	Dou, naar, interieur met werkmeid, doek 74 x 100	a.t.p.
1440	**MOUS/VERHEGGE, met sign., combin.,** lot van 2 landschappen, doek div. maten	100-200
1441	**MEYNART, MAURICE ges. r.o.,** boeket bloemen, paneel 35 x 24	500-800

Schilderijen en grafiek
Donderdag 25 juni, aanvang 19.00 uur

1442	**HOLLANDSE SCHOOL, onduidelijk sign.,** huis met tuin, doek 38 x 28	100-200
1443	GUUS, ges. r.o., stilleven met flessen, doek 50 x 40	a.t.p.
1444	**ONBEKEND,** cubistisch stilleven met appel en brood, board 60 x 37	200-400
1445	**OTTER, M., met sign. r.o.,** Frans dorpsplein, doek 50 x 40	80-120
1446	**CEELEN, J., met sign. l.o.,** vader en zoon, paneel 33 x 32	300-400
1447	**HONGAARSE SCHOOL,** sneeuwlandschap, achter-glas-schildering 24 x 33	200-400
1448	**HOLLANDSE SCHOOL, ONBEKEND,** stilleven, doek 51 x 40	50-100
1449	**ENGELSE SCHOOL, onduidelijke sign. r.o.,** boerderij aan water, paneel 16 x 22	100-200
1450	**HOLLANDSE SCHOOL,** rivierlandschap, doek 50 x 70	100-200
1451	**NOEL, V., combin., met sign.,** lot van 2 straatscenes, doek div. maten	300-600
1452	**KARMELINK, G., met sign.,** rivierlandschap, maroufle 45 x 34	80-120
1453	**HOLLANDSE SCHOOL,** rivierlandschap, paneel 26 x 31	300-500
1454	**HOLLANDSE SCHOOL,** berkenbomen aan duinpartij, doek 40 x 60	100-200
1455	**FELIZE, met sign. l.o.,** boslandschap, doek 40 x 30	100-200
1456	**KOUW, C., met sig. r.o.,** meerlandschap, paneel 30 x 40	100-200
1457	**OVERDUIJN, J.O., O.A.,** lot van 5 div. landschappen, gemengde techn., div. maten	a.t.p.
1458	Lot van 2 schilderijen met landschappen	a.t.p.
1459	**HOLLANDSE SCHOOL, combin.** boeket bloemen en stilleven, doek div. maten	a.t.p.
1460	**KRUIJP, S.J., met sign.,** bloemen, paneel 34 x 24	40-70
1461	**HARDENBERG, LAMBERTUS, ges. l.o.,** dorpsgezicht, aquarel 20 x 30	500-1000
1462	**HOLLANDSE SCHOOL, ONBEKEND,** rozen in vaas, doek 40 x 32	150-250
1463	**GINSBURG, MAX, ges. en gedat. '66 r.o.,** portret Van Gogh, maroufle 50 x 40	a.t.p.
1464	**NEFKENS, JAAP, gesig. r.o.** dorp in heuvel, doek, 70 x 80	500-800
1465	**DIJKSTRA, met sign.,** korenschoven, doek 39 x 58	300-600

Catalogus

ƒ 10,-

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▲ 3080

Dept of Ethology and Socio-ecology
University of Utrecht

dr. M.B.H. Schilder
Padualaan 14, PO box 80.086
3508 TB Utrecht, The Netherlands
tel: 030-2535407
fax: 030-2521105
E-mail: M.B.H.Schilder@bio.uu.nl

Utrecht, 24-9-98

Dear dr Bader,
Yesterday dr Ekkart telephoned me and told me that you had not head from me since you wrote me your letter dated 23-12-98.
My letter in response, which I mailed 28-12-98, seems regrettably not to have reached you.
Therefore I now fax a copy of this letter to you.
Sorry for the inconvenience.
Yours, sincerely,

dr M.B.H. Schilder

Dear Dr. Ekkart:
Do you still think Dr. Schilder to be "a very reliable and rational man"?
Best regards
Gerd Bader
13 I 99.

dr Matthijs B.H. Schilder
Ambachtstraat 8
3512 ES Utrecht
tel. 030-2310298

Utrecht, 28-12-98

Dear dr Bader,

Today I received your letter, which I was expecting since I authorized dr Ekkart to forward you with my name and address.
I have bought this painting without knowing that it had been stolen. I had no idea at all what I had bought, since I collect 19th century dutch paintings. Subsequently, I had the painting framed in a old frame.
In search of information, I then contacted Christies Amsterdam. They gave my the name and address of prof. Sumoswki. Sumowski wrote me back that he considers this painting to be one of the best copies known of the lost Rembrandt original. I also asked the Rijksmuseum and the RKD for information. The RKD wanted to see the painting and I brought it to them. The researcher who did the actual research discovered by accidence just before they would return the painting to me, that it had been stolen. They then informed the police, who had it confiscated until completion of their investigation. It has been given back to me formally just a few weeks ago.

In the meantime, I almost had sold the painting already to one of a well known art dealer whom I know, who made a good offer. I declined, because I thought it could do better.

I understand that you must feel injustice to discover that the picture is now the legal property of somebody else, but that simply is a fact. You are right in mentioning that the auction house should not have sold this painting, but I bought this thing in good faith. Dutch law states that 3 years after a theft, a new owner, who has bought a stolen item in an auction, but in good faith, is the legal owner. The painting, therefore, is now of the list of stolen items of art, and I can do with it, what I like. At the moment, the painting is still at the RKD, because I asked them to complete their investigation.

In the meantime, I had made up my mind about the painting and I decided that I would sell it to the highest bidder.
Because of the fact that I did not do anything wrong, I feel no moral obligations towards you as the former owner.

Nevertheless, it felt right to offer you the first opportunity to buy the painting from me, before selling it on the dutch market. That is why I authorized dr Ekkart to mention my name to you.
Let me make it clear to you that it is not in my interest to sell this painting now: I would get a much higher price for it if I just would wait a few years: prices for 17th and for 19th

century dutch art are going up in a fast rate in Holland! Therefore, If I sell this painting now, I will not, repeat not, sell it below the present market value.

I have done some research into this and I understand that f 35.000,- (guilders) is a correct price for this painting at this moment. Its value would go up easily to f 50.000,-- in a just a few years as was suggested to by an art dealer, who advised me not to sell the painting now.
This amount of f 35.000,-- then, is the price for which you can buy this painting from me. Of course, this will inclide the letter from prof Sumoswski and the report by the RKD.

I hope I have given you the information you need. I wish to have the painting in my house after I get it back from the RKD for a few weeks just to enjoy it before selling it. This means that somewhere in January you can have it, if we come to an agreement.

Yours sincerely,

dr. M. Schilder

dr Matthijs B.H. Schilder
Ambachtstraat 8
3512 ES Utrecht
tel. 030-2310298

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Yours sincerely,

dr M. Schilder

To Otto

Thanks for your help!

A

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211
Home Phone: 414-962-5169
Home Fax: 414-962-8322
Office: 414-277-0730
Office Fax: 414-0709

December 23, 1998

Dr. Matthijs B. H. Schilder
Ambachtstraat 8
3512 ES Utrecht
THE NETHERLANDS

Dear Dr. Schilder,

I have just received a fax from Dr. Rudi Ekkart, the Director of the RKD, that you purchased a painting depicting Rembrandt's Mother at an auction. That painting was stolen from me in November 1994 and of course we immediately reported the theft to the police in Amsterdam. I enclose an Aide Memoire which I wrote about the theft as well as an article that was printed in an Amsterdam newspaper and the report of the theft in IFAR.

It seems to me that the auction house was grossly careless in selling you this painting.

Please do let me have your telephone number and allow me to discuss this with you. With all good wishes, I remain

Yours sincerely,

AB/az
Enc.
c: Dr. Rudi Ekkart - RKD

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

A Chemist Helping Chemists

December 30, 1998

Dr. Jan Kosten
RKD
Prins Willem Alexanderhof 5
P.O. Box 90418
2509 LK's Gravenhage
THE NETHERLANDS

Dear Dr. Kosten,

I enjoyed chatting with you earlier this week.

As promised, enclosed please find two black and white photographs and color snapshots of paintings I just acquired in England.

The better one of the two, the man looking up, is I hope by a Rembrandt student or associate, like Jan Lievens. The other is probably mid-century Dutch and I hope that you will be able to suggest the artists of both.

Regarding the painting stolen from me, I know of course that there are several versions of this same subject, said to be Rembrandt's mother, but I do not believe that my version is the best. Do ask Mr. Solomon Lillian, the dealer in Amsterdam, to send you a photograph of a painting he sold recently and you will, I believe, see that that is a superior version.

If you had a photograph taken of my painting while in your possession, could you please send me a copy. I bought the painting two days before it was stolen from Whitfield Fine Arts in London and Clovis Whitfield had only just received the painting and only had a very poor reproduction.

Yesterday I mailed you a copy of my autobiography and I hope you will enjoy Chapters 17 and 18 which deal with many Dutch paintings and with many art historians whom you know.

With all good wishes for a happy and healthy 1999, I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. - Photos

OCenW

Ministerie van Onderwijs,
Cultuur en Wetenschappen
Inspectie Cultuurbezit

Prinsessegracht 31
2514 AP 's-Gravenhage
Telefoon (070) 302 81 20
Telefax (070) 365 19 14
e-mail: insp@cultinsp.minocw.nl

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

Uw brief van	Ons kenmerk	Contactpersoon	's-Gravenhage
	99-236		9 maart 1999
Onderwerp		Doorkiesnummer	Bijlage(n)

Dear Mister Bader,

This is just to let you know that I have been in contact with the Amsterdam police. The sergeant concerned is at the moment away for further schooling, but I will try to make an appointment with him as soon as he comes back to talk things over.

Sincery yours,

C. Rappard.

Ch. ~~E.~~ van Rappard-Boon
Hoofd Inspectie Cultuurbezit

This very helpful lady knows much about the theft.

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

February 18, 1999
A Chemist Helping Chemists

Mrs. Charlotte Van Rappard
Inspectie Cultuurbezit
Prinsessegracht 31
2514 AP Den Haag
THE NETHERLANDS

Dear Mrs. Van Rappard,

I very much hope that you have recovered from your influenza by the time these lines reach you.

Enclosed please find my response to Dr. M.B.H. Schilder, who bought one of the two stolen paintings.

The truly guilty party in this matter is the Amsterdam police. Is there anything that you can do to talk sense into them?

My best art historian and art dealer friend is Dr. Otto Naumann, a distinguished Old Master dealer in New York City. One of his good friends is a lawyer in Amsterdam, specializing in Art Law, Dr. Willem Russell.

Dr. Russell tried very much to help and advise me but then had to point out that a lawsuit against the Amsterdam police is bound to be very costly and I think surely not worth it.

I may not have sent you the first story I wrote about the theft, in 1994, and so I now enclose a copy. What an enormous difference between Bert Vos on the one hand and Dr. Schilder and the Amsterdam police on the other.

With all good wishes, I remain

Yours sincerely,

Alfred Bader

Alfred Bader
AB/az
Enc. – 2

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

February 22, 1999

Regiopolitie Amsterdam Amstelland
Bureau Nieuwezijds Voorburgwal
Nieuwez Voorburgw 118
1012 SH Amsterdam
HOLLAND

REGISTERED MAIL-RETURN RECEIPT

Dear Sir,

On Saturday afternoon, November 12, 1994, my wife and I were robbed at the Central Station in Amsterdam and we immediately reported the theft to your office where we were interviewed in detail by Mr. Martin Te Pas.

Copy of the police report is attached (Exhibit A). Mr. Te Pas told us that the money in the briefcase was certainly lost, but the painting might be recovered and, if so, we would be informed.

The next morning, one of the three paintings was recovered on a street quite a distance from the police station and I enclose (Exhibit B) my Aide Memoire regarding this recovery. We immediately reported this your police station and we were kindly taken by police car to the place where the one painting was recovered. Unfortunately, we could not find either of the other two.

An Amsterdam newspaper reported on the recovery (Exhibit C).

We reported the theft of the two missing paintings to IFAR and the Art Loss Register and IFAR Reports illustrated both paintings, as numbers 234 and 236 in Vol. 16, No. 4 of the April 1995 IFAR Report (Exhibit D).

We also reported the theft to the RKD in The Hague, to Christie's and Sotheby's in Amsterdam, and also to the Rijksmuseum.

Several months later you recovered both paintings but did not inform me of their recovery.

Three years later, some time in the first half of last year you turned both paintings over to a small auction house in Amsterdam, De Eland, and the painting of *Rembrandt's Mother* was sold as Lot #1420 for a hammer price of Hfl 600. The buyer of *Rembrandt's Mother* took the painting to the RKD which advised him that the painting was stolen from us.

The auction house, De Eland, has refused to let me know who bought the second painting, #236 in the IFAR report, and has referred me to you.

Please answer three questions:

1. What is the name and address of the buyer of IFAR #236?
2. Why did you not advise me that you recovered my two paintings some three years ago?
3. Do you plan to acquire the two paintings from the buyers and return them to me?

I look forward to hearing from you and remain

Yours sincerely,

Alfred Bader
AB/az
Att.

C: A. W. du Croix Timmermans, Interpol -The Hague
Mrs. Charlotte Van Rappard, Ministerie Van Onderwijs, Cultuur en Wetenschappen, Inspectie Cultuurbezit

Thanks for your help.

HET PARSOL-
Theft file

FOTO ARTHUR BASTIAANSE ANP

erde zaterdag voor de 25ste keer een kerstdiner voor dakloze en eenzame Amsterdammers.

Eerlijkheid verzacht pijn diefstal

(Van een verslaggever)
AMSTERDAM – Wonderen gebeuren nog steeds. In november maakte A. Bader, een bekend kunstverzamelaar uit het Amerikaanse Milwaukee, er nog een mee. Kort nadat hij en zijn vrouw in Amsterdam waren aangekomen, werd een tas gestolen met drie zeventiende-eeuwse schilderijen. Niet dat was zo verwonderlijk, wel echter dat de dag erna een eerlijke vinder één schilderij bleek te hebben gevonden en, nog miraculeuzer, hij geen beloning wilde.

Bader werd op het Centraal Station het slachtoffer van een klassieke gaandieventruc. Zijn vrouw stond met de bagage bij de tramhalte, terwijl Bader een kaart ging kopen bij de VVV. Een man leidde even de aandacht van Baders vrouw af, waarop iemand er met een koffertje vandoor ging. Behalve geld en sieraden zaten daarin de drie schilderijen.

Wie de kunstenaars van de drie schilderijen zijn, is niet geheel duidelijk. Bader wilde ze in Nederland juist bij het Rijksbureau voor Kunsthistorische Documentatie laten onderzoeken. In elk geval is er een portret bij van de moeder van Rembrandt, waarschijnlijk van een leerling. Een ander portret, van een man, is waarschijnlijk ook van een leerling van Rembrandt. Dit schilderij zat niet in een lijst, zoals de andere, maar in een plastic mapje.

De volgende morgen werd Bader in zijn hotel gebeld door een vriendin uit Den Haag. Zij vertelde die nacht te zijn gebeld door een man die zei een van de schilderijen te hebben. Bader vermoedde dat de beller een van de dieven was, die losgeld voor de schilderijen wilde.

Het bleek echter te gaan om een eerlijke vinder die op weg naar huis een stapel papieren en foto's had zien liggen. Bij nadere inspectie werd het de vinder, Albert Vos, duidelijk dat het niet om oud papier ging. Hij nam alles mee naar huis, waar hij op het portret van de man stuitte. Via de telefoonnummers in de papieren kwam hij in contact met Bader.

De kunstverzamelaar bood Vos een beloning, maar deze weigerde geld: "Ik hoef niet te verdienen aan andermans sores." Ook op het aanbod van een schilderij ging hij niet in. "Op de trap is al drie keer ingebroken." Pas na aandringen van Bader stemde hij in met een gift van 200 dollar aan de scouting, waarbij Vos betrokken is. Ook nodigde Bader Vos uit Milwaukee te bezoeken. Die uitnodiging nam de vinder graag aan.

Bader heeft de andere twee schilderijen nog niet terug. Hij hoopt dat nog ergens opduiken. Maar veel belangrijker zegt hij het te vinden 'een goudeerlijke man' te hebben ontmoet.

Acht maande celstraf voor homeopaat

(Van een medewerkster)
AMSTERDAM/EEMNES – Amsterdamse homeop B. M. (44) is vrijdag door gerechtshof in Amsterdam acht maanden onvoorwaar lijke gevangenisstraf vero deeld omdat door zijn schu een vrouw die hij behandel is overleden.

Tegen M. was twaalf maan geeist. Het slachtoffer, een v tigjarige vrouw uit Eemnes bij de homeopaat voor ziekte onder behandeling. De meopaat had met haar afges ken dat ze steeds minder ins zou spuiten. De vrouw raakt de nacht van 11 op 12 jan 1991 in een zogenaamd *coma beticum* en stierf.

De homeopaat – die geen is – was bij de vrouw aanwe toen zij in coma raakte, maar de ernst van de situatie niet Het hof vindt dat de homeo zeer onachtzaam en onoord kundig heeft gehandeld.

Om toekomstige patienten v de homeopaat te waarschuw heeft het gerechtshof beslist de uitspraak openbaar moet w den gemaakt. Daarvoor werd drie kranten aangewezen: *Tro de Volkskrant* en deze krant. kosten van de publikatie kom voor rekening van de hom paat.

De homeopaat vindt zichz niet schuldig. Hij gaat tegen arrest van het hof in cassatie

Uitstoot dioxine binnen de norm

(Van een verslaggeefster)
AMSTERDAM – De afvalverwe kingsinstallatie AVI-West vo doet aan de normen vo dioxine-uitstoot. De maatreg len die deze zomer zijn gen men om de te grote uitstoot beperken, hebben resulta gehad.

Dit blijkt uit onafhankelijk o derzoek van het bureau Fichtn Gedeputeerde Staten van Noor Holland hadden AVI-West in h Westelijk Havengebied tot 1 j nuari 1995 een gedoogbeschi king gegeven.

Begin dit jaar bleek de uitsto van de in juni 1993 geopende a valverwerkingsinstallatie ver b ven de wettelijke norm. De pr vincie gaf de AVI-West een g doogvergunning tot juli dit jaa in afwachting van een onde zoek. Deze vergunning werd de zomer verlengd tot 1 januari.

Uit het onderzoek blijkt d nog een van de vier verbra dingslijnen nog niet voldoet a de norm voor dioxine-uitsto Desondanks wordt voldaan a de voorwaarden die aan de ve gunning zijn gesteld.

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

A Chemist Helping Chemists

July 30, 2001

Mr. A. A. Smit
Commissioner of the Amsterdam Police
Lijnbaansgracht 219
Leiding District 3
1017PH, AMSTERDAM
THE NETHERLANDS

Dear Mr. Smit,

A trip to Europe has delayed my thanking you for your letter of May 24, 2001, copy of which I enclose for easy reference.

What is most important in your letter is your statement "your version of what happened with your paintings is the correct one".

That being so, why does the Amsterdam Police not reimburse me for the two paintings it recovered and sold through auction?

I know that under Dutch law the buyers at auction three years after the theft are the lawful owners. That is why I negotiated with the buyer of one (*Rembrandt's Mother*), Dr. M.B.H. Schilder, and paid him Hfl 10,000, to re-purchase that painting. We arrived at that sum because I had paid just that amount to a London dealer for the purchase of the painting a few days before its theft.

I would like to negotiate similarly with the buyer of the Gonzalez Coques. That painting had cost me only £1529.13 at Sotheby's in London.

De Eland's suggestion that I advertise is, of course, sensible. I have done so in *Historians of Netherlandish Art,* a magazine read by many collectors, and I enclose a copy of the ad.

There is nothing you further you can do except to reimburse me for the two paintings which you should have returned to be, but instead sold.

I look forward to your response.

Sincerely,

Alfred Bader
AB/az
Enc. – 2
C: Ambassador Dr. Cynthia P. Schneider

POLITIE

Postbus 2287
1000 CG Amsterdam
Telefoon 020-559 91 11
Fax algemeen 020-559 44 66

Amsterdam-Amstelland
District 3

Bezoekadres Lijnbaansgracht 219
1017PH, Amsterdam
Korpsonderdeel Leiding district 3
Behandeld door Commissioner of Police A.A. Smit
Doorkiesnummer 020-5592303
Fax onderdeel 020-5593311
Ons kenmerk
Uw kenmerk
Datum 24 mei 2001
Onderwerp Lost paintings
Bijlagen

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

Dear Sir,

Thanks to your Ambassador Cynthia P. Schneider, recently received your letter dated February 22, 1999. Although late, I´ll try to answer the questions you asked. But let me start by saying that your version of what happened with your paintings is the correct one.

In order to answer your questions I made investigations about the auction of the Gonzales Coques painting. As you know it was sold at "de Eland" on June 25, 1998, lot # 1421. The buyer is anonymous. "De Eland" sells to the highest bidder. Directly after the auction the new owner pays the price. Because the biding is done by anonymous bidingtickets, it is impossible to find out *who* is the purchaser. This practise is common use at Dutch auctions. It is also the reason why "de Eland" couldn't tell you about the new owner.

Although the new owner is unknown, people at "de Eland" told me that they think the painting was bought by a private buyer; there was only one item bought by the one who used the bidingticket. They also suggested that a advert in a local newspaper or one of de Dutch art magazines could be of some help by chasing the new owner. In their experience this medium has often been successful by finding out about owners of certain work of art.

POLITIE

Amsterdam-Amstelland

I regret that the Amsterdam police did not advise you when the two paintings were recovered. At this moment I can't see what I can do more to recover the last painting since the purchaser has all the legal rights to call himself the owner of the painting.

Sincerely yours,

A. A. Smit

Commissioner of the Amsterdam Police

POLITIE

- Amsterdam-Amstelland
- Binnenstadsdistrict

Christie Miller

Wijkteam N.Z. Voorburgwal
N.Z. Voorburgwal 104-108
Amsterdam
Postbus 2287
1000 CG Amsterdam

Telefoon (020) 559 3280
Fax (020) 559 3288

FAX FROM:

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

A Chemist Helping Chemists
January 5, 1999

TO: Mr. A. Ducroix
Interpol – Holland

FAX #: 011 31 79 345 9202

Dear Mr. Ducroix,

On November 12, 1994, three paintings were stolen from me at the Central Station in Amsterdam. We immediately reported the theft at the nearest police station and I enclose a copy of the police report.

Of the three paintings, one was found on the street and I enclose a newspaper article regarding this wonderful story.

The second, a study of *Rembrandt's Mother*, was sold last summer at a small auction house in Amsterdam called De Eland, Lot #1420, and an academic at Utrecht University purchased this for a total of HFL 762.

I did everything possible to report the theft and photographs of the two stolen paintings were published in the IFAR Report, enclosed.

The as yet missing painting is a small portrait by Gonzalez Coques. Perhaps whoever took *Rembrandt's Mother* to the auction house, De Eland, also has or at least knows where the third painting is and, of course, I am wondering whether you might be able to help.

The academic at Utrecht University who bought *Rembrandt's Mother* would like to have HFL30,000 to turn the stolen painting over to me, claiming that Dutch law gives auction buyers possession if the painting was stolen more than three years before the auction. This strikes me as a very strange law.

In any case, please accept my sincere thanks for any help you can give me.

With best personal regards, I remain

Yours sincerely,

Alfred Bader

AB/az
enc.

2

A DOUBLE THEFT

Isabel and I arrived at Amsterdam's Central Station on Saturday afternoon, November 12, 1994, and while waiting for the tram to take us to our hotel, I went to the tourist office to pick up a map of the city, leaving Isabel with our luggage, two suitcases and my briefcase. When I returned minutes later, the briefcase was gone. A swarthy, bearded man had distracted her attention by asking a question about trams while a woman grabbed the briefcase.

The case contained many photographs and papers, American and English money, traveler's checks, checkbooks, two pieces of jewelry and three small paintings which I had planned to discuss with Dutch art historians.

We rushed to the police in the Voorburgwal nearby and Martin Te Pas, the very pleasant officer, took the details. He told us that the money was certainly lost, but the paintings might be recovered.

From the hotel we called two old friends, one in London to ask for help with alerting the London bank about the blank checks, the other a friend and art dealer in The Hague, Saskia Jungeling, to ask for advice about the paintings.

All three paintings were 17th century. I had purchased the smallest (Fig. 1) at Sotheby's in London the previous July. A sketch of a man, I believe by Gonzalez Coques, the Antwerp portraitist, ca. 1635 might seem the most valuable to the thieves because it was in an elaborate carved gilt frame with an 18th century label on the back stating that it was by Anthony Van Dyck. Thieves may not know of the unreliability of 18th century attributions.

The other two paintings, both on panels, I had purchased from London dealers just days before. One depicted Rembrandt's mother (Fig. 2) in the manner of Dou, and probably by a Rembrandt student of around 1630. It was in a padded envelope, unframed. The other, also unframed, was just in a plastic folder, between my papers. The seller had suggested that this study of a man might be by Willem Drost, a well-known Rembrandt student, an attribution I found difficult to believe. But as it was certainly mid 17th century and of fine quality, I liked it immensely and thought it the best of the three lost paintings.

We were exhausted after our phone calls from the hotel, took sleeping pills and had nightmares about robberies and paintings. But at least we were physically unharmed and one couldn't but admire the teamwork of the thieves!

Miracles still happen. At 8:00 the next morning Saskia, our friend in The Hague, called us to tell us of a phone call she had received at midnight from a man in Amsterdam who had found many of the photographs and papers and one painting. At first we thought that he might be one of the thieves trying to exchange paintings for more money. That this was ludicrous soon became clear when we met Bert Vos later that morning. He had been returning to his home along tramline 17, several miles from the station, at 11:15 the night before, when he noticed a pile of papers and 8" x 10" photographs lying in the gutter between two dustbins. Closer inspection convinced him that this was not rubbish, so he scooped up the pile and took it to his simple third story apartment, spread out the papers and photographs to dry, read some of the papers, discovered the non-Drost painting of a man and my telephone list. He called my son in Milwaukee but reached the answering machine; he then phoned the police and then the Rijksmuseum because he had

seen a letter from Dr. Filedt-Kok to me but of course at midnight, he talked only to a guard. Then he noticed one Dutch phone number, that of Saskia, who knew of our loss and cautioned him not to dry the painting on panel on a radiator.

The miracle is not that we got our papers and the painting back, but that a person would do what Bert Vos did. Just think of it: A man living alone, going to the enormous trouble – at midnight – to examine the papers, make those phone calls around the world – and try to dry out all that material. And at first he refused compensation. Only when I insisted did he accept, to use it for his Boy Scout troop. And of course we invited him to be our guest in Milwaukee. When I fell asleep the night of our misfortune, I thought that I never wanted to be in Amsterdam again. Now I knew that we wanted to go back, if only to get to know Mr. Vos better. And we so enjoyed his visit to Milwaukee and have been back to Amsterdam several times.

The thieves had taken the study of Rembrandt's mother out of its envelope which they threw away with all the other papers. But, they overlooked the study of a man (Fig. 3) and the panel had not suffered. We took it to the Rijksbureau voor Kunsthistorische Dokumentatie (RKD) in The Hague and discovered that the painting came from the Hermitage in St. Petersburg and had been sold in Berlin in 1935. Abraham Bredius, the greatest Rembrandt expert of his day, had considered it to be a genuine Rembrandt and given it No. 226 in his catalogue of the master's work. When I first saw it in London, I remembered seeing another, certainly inferior, version in the Johnson Collection in the museum in Philadelphia. Today these sketches are no longer thought to be by Rembrandt, but ours is certainly by one of his ablest students, painted in the 1640's.

At the Mauritshuis in The Hague, Frits Duparc, its Director, compared it with a portrait of a man in a helmet by Carel Fabritius, then on loan from the museum in Groningen. There certainly is similar handling of paint.

When I showed my panel to Dr. Filedt-Kok, he said "how nice – the poor man's Rembrandt." And when I showed it to Professor Josua Bruyn, the retired head of the Rembrandt Research Project, he agreed with my dating, but thought we might never be able to ascertain the name of the very able student. Perhaps, but I will try. And in the meantime, I think of it as my Bert Vos panel.

Naturally we reported the theft to Christie's and Sotheby's in Amsterdam to the RKD and to the International Foundation for Art Research (IFAR) which published the theft, illustrating both paintings in the IFAReports and the Art Loss Register. And then we waited and hoped.

The break came four years later, on December 23, 1998, when Dr. Rudi Ekkart, the Director of the RKD, faxed me that a collector in Utrecht, Dr. Matthias M.B. Schilder, had bought my Rembrandt's mother at a small auction in Amsterdam and had then brought the panel to the RKD for identification. Drs. Jan Kosten, the Rembrandt school specialist at the RKD, had shown it to be the stolen painting.

"Unfortunately for you", wrote Dr. Ekkart, "according to the Dutch civil code a work of art that had been bought in good confidence (and in this case even in a public auction) longer than three years after the theft is the legal possession of the buyer." "But", Dr. Ekkart continued, "the present owner, who is a very reliable and rational man . . . is willing to sell it to you for a reasonable price according to the market value".

Just what was the market value?

Two days before the theft, in 1994, I had bought the painting from a gallery in London, Whitfield Fine Arts, for £3200. Dr. Schilder had bought it, Lot 1420 in the De Eland auction on June 25, 1998 (i.e., 3-1/2 years after the theft) for a hammer price of Hfl 600, paying a total of Hfl 762.

Professor Werner Sumowski had written to Dr. Schilder that he considers the painting to be one of the best copies of a lost original by Rembrandt. Another copy is in the Mauritshuis (RRP C-41).

A dealer in Amsterdam had offered Dr. Schilder Hfl 20,000 and now he concluded that "Hfl 35,000 is a correct price . . . its value would go up easily to Hfl 50,000 in just a few years as was suggested by an art dealer, who advised me not to sell the painting now".

Naturally I asked Dr. Ekkart whether he still considered Dr. Schilder a very reliable and rational man and I remonstrated with Dr. Schilder, ". . . you would like thirty five thousand guilders: for a painting which I had purchased in November 1994 from a London gallery (known for its expertise but not its low prices), Whitfield Fine Arts, for £3200, less than a third of the price you are asking. The second point, selling my painting, you have considered, but that may not be as easy as you think. Knowing the facts, a truly good person will not buy it, and a really knowledgeable person will not either, because he can never get completely clear title. The silver lining is that I now know where the painting is. My worry is not that you will not return it. I can live without it, as I own many better Rembrandt School paintings. Rather, my worry is that you will not return it, but that neither you nor anyone else will really enjoy looking at it for a very long time. That would be a pity. Also, it would be a loss of a very interesting

study piece to my University's museum, to which my wife and I are leaving our collection. What do I suggest? Certainly not that you just return my painting without compensation. Then you would be the second victim of the thief, and of the almost unbelievable police carelessness. Think about it, and let me know your reaction entirely at your convenience".

My friend, Dr. Otto Naumann, had suggested that I take counsel with an able Amsterdam lawyer, Dr. Willem Russell, himself an astute collector. Dr. Russell discovered that both stolen paintings had been offered for sale at the auction house De Eland in February 1995, but the consignor had demanded so high a reserve that they did not sell and were returned to him. Shortly thereafter, they were seized by the police from a Moroccan drug dealer and kept by the police in their lost and found storeroom for the next three years, without anyone checking their own police reports or with IFAR. And then the police sent both paintings to De Eland again where they were sold without reserve on June 25, 1998!

Dr. Russell tried very hard to persuade the Amsterdam police to compensate me, to no avail. They did not even offer to give me the money they had received from the auction house. And Dr. Russell advised me that suing the Amsterdam police would be far more costly than the value of the paintings.

At the time, the American ambassador to Holland was a very able art historian, Dr. Cynthia Schneider, to whom I related these facts. She responded most kindly April 1, 1999, "Your letter of March 24th regarding the theft of several of your paintings in Amsterdam distressed me more than you might have imagined. As a scholar of Dutch art, recently named American Ambassador to the Netherlands, your name is extremely

well known to me. Before assuming my post I was an Associate Professor of Art History at Georgetown University; I received my doctorate at Harvard under Seymour Slive. We have many friends in common, from Bill Robinson to Walter Liedtke to Seymour himself. In any case your story is indeed a distressing one. I will do everything I can to investigate the situation, and I will get back to you with information as soon as possible."

But even the American ambassador could not persuade Mr. A. A. Smit, the Commissioner of the Amsterdam Police, to be fair. I had written to the police by registered mail on February 22, 1999 (giving all the details) but received no reply. Dr. Schneider wrote to Mr. Smit shortly after that and he finally wrote to me on May 24, 2001 (i.e., two years later!), "Although late, I'll try to answer the questions you asked. But let me start by saying that your version of what happened with your paintings is the correct one. . ." But he made no offer of compensation. Of course I replied, "That being so, why does the Amsterdam Police not reimburse me for the two paintings it recovered and sold through auction?" No response – stonewalling from the police of the city I had thought to be one of the fairest in Europe.

In December 1994 a Dutch paper, *Het Parool*, had written a delightful article about Bert Vos' finding the best of these paintings. On April 10, 1999 the same paper published another article about a Utrecht zoologist asking Hfl 35,000 for the Rembrandt's mother which the police had sent to auction. Another Dutch paper, *De Volkskrant*, published a similar article with a photo of Rembrandt's mother on April 24.

Perhaps these articles and my writing to Dr. Schilder changed his mind. I told him that I had read some of his papers, particularly about ill-treated dogs, and realized that he was an able zoologist, and that I hoped that he would sell me Rembrandt's mother

reasonably. What was reasonable? I had bought the painting from Clovis Whitfield for £3200, about Hfl 10,000, would I be willing to pay that? Of course I was, and Dr. Ekkart at the RKD exchanged my banker's draft for my painting which now hangs in our home.

We even visited Dr. Schilder in his home, happily smiling about the past and admiring his 19th century paintings. He gave us the De Eland catalogue of June 25, 1998 listing the two paintings sent in by the police. What a pity that Mr. P.J.C. Trommelen, the director of the auction house, could not tell us who had bought the Gonzales Coques, nor was he in the habit of checking whether paintings were stolen. That of course was unnecessary the second time my paintings were submitted, because the police had sent them. But if he had checked the first time, in 1995, they would have been returned to me.

The Historians of Netherlandish Art published a full page ad (Fig. 4) in their April 2000 issue and, if I live long enough, I may find out about the third and least important painting.

In the meantime the Rijksmuseum has asked me to lend a Sweerts self-portrait and the Rembrandthuis asked for two early Rembrandts and I hesitated, thinking of Mr. A.A. Smit, the Amsterdam Police Commissioner. But should I cut off my nose to spite my face? I enjoyed seeing all three of these paintings in the exhibitions and all have left Amsterdam safely.

Stolen from Alfred Bader in Amsterdam on November 12, 1994

Gonzales Coques (1614-84)

Portrait of a Man

Oil on panel, 10.2 cm. x 8.3 cm.

Provenance: Sotheby's, London, July 6, 1994, Lot #186

Theft reported to the Amsterdam police and to IFAR (illustrated in IFAReports, 16, 4, No. 236).

Three paintings were stolen. Of these, the best (previously attributed to Rembrandt, *Bredius* 226) was discarded by the thieves and found that evening. The two others, a period portrait of Rembrandt's mother and the Coques *Portrait* were sent to the auction house De Eland in Amsterdam, were offered for sale in 1995, but returned as reserves were not reached. Shortly thereafter, the Amsterdam police recovered the paintings, checked neither their own police report nor IFAR, kept both paintings in their Lost and Found for three years and then sent them to auction (again to De Eland) where they were offered and sold on June 25, 1998, as lots 1420 and 1421.

Rembrandt's Mother was bought by an Utrecht collector, Dr. M.B.H. Schilder, who took it to the RKD where it was identified as one of the paintings stolen from Bader. Dutch law gives buyers at auction legal possession of their purchase if acquired three years after the theft. Hence, Bader negotiated a repurchase of *Rembrandt's Mother* from Dr. Schilder and would like to negotiate a similar repurchase with the buyer of the Coques.

Please contact Dr. Alfred Bader, 924 E. Juneau Avenue, Suite 622, Milwaukee, WI 53202 USA. Phone (414) 277-0730. Fax: (414) 277-0709. E-mail: baderfa@execpc.com

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

A Chemist Helping Chemists

Hoofdinspect Christie Miller
Politie Amsterdam
Nieuwe Vorburgwal 104-108
1012 SRS Amsterdam

November 25 99

Dear Ms Miller:

My wife, Isabel and I were happy to be able to talk to you on Tuesday morning, November 23, and grieved to miss Mr Martin Te Pas who had treated us so kindly after the theft of our paintings on November 17 1994.

As you know, the Amsterdam police recovered the two paintings, kept them in lock and found for 3 years and then sent them to the auction house Christie's last summer. Under Dutch law, both paintings belong to the burgers, and we were able to purchase one (Rembrandt's brother) from the Utrecht zoologist who had bought it. But for reasons I cannot understand, the police has instructed the auction house not to give us the name and address of the burger of the second painting. All I would like to do is to write to the burger and offer to purchase the painting.

I would be very grateful if you could explain this to your administration in the hope of helping us eventually to repurchase that painting.

Thanks, and best regards

Alfred Bader

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

March 1, 2000

Dr. Frederik J. Duparc, Director
The Mauritshuis
Korte Vijverberg 8
2513 AB The Hague
THE NETHERLANDS

Dear Frits,

Thank you for your letter of February 22nd.

I am concerned because I wrote to you from England on November 19th and enclosed the Oberlin *Bulletin* with the two great Stechow articles, as well as information on the theft. Did you receive that package?

I now enclose a copy of my handwritten letter as well as the salient facts about the Amsterdam police really mistreating me.

Perhaps I am overreacting but I am tempted to refuse any loans of my paintings to Holland until the police have responded fairly.

Certainly a letter from the Director of the Mauritshuis to the responsible person at the Amsterdam police might do some good.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

Dr. Alfred Bader

924 E. Juneau Avenue #622
Milwaukee, WI 53202
Phone: 414-277-0730
Fax: 414-277-0709
E-Mail: baderfa@execpc.com

February 24, 2000

Dr. Willem Russell
P.O. Box 87400
Amsterdam 1080 JK
HOLLAND

Dear Dr. Russell,

Thank you so much for your phone call a few days ago. I still hope that you will be successful in your last effort to persuade the Amsterdam police department to do what is right. If not, I may decide never to loan any of my paintings to exhibitions in Holland. I realize of course that I might then be cutting off my nose to spite my face, but I do not know how else to launch an effective protest.

I enclose a photograph of my painting by Carriere. It is oil on canvas 17-1/2" square. When it was in my home in Vienna it was called Klimt, but during the last twenty or so years a number of art historians have looked at it and have assured me that it really is by Carriere.

Some 36 years ago a very knowledgeable art historian, Prof. Julius Held, one of the world's experts on Rubens, visited my house and fell in love with the painting. He then wrote to me and I enclose a copy of his letter. However, at the time and even now, I do not know what the Carriere is worth, though I see that his paintings bring quite high prices at auction. Maybe the best thing to do will be to send it to auction in New York.

Again, with many thanks for your help and with all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. - 2

Barnard College
Columbia University
New York 27

DEPARTMENT OF ART HISTORY

October 7, 1964

Dear Dr. Bader:

My trip to the middle West is now a thing of the past. My lecture at Detroit went quite well, and I had a chance to see the exhibition on Neo-Classicism at Cleveland which I found quite rewarding.

It was a pleasure to meet you and I hope to see you in New York in the near future. Do let me know a few days in advance when you are coming as I will probably have to make some adjustments in my schedule to be able to welcome you here.

As I told you I would be interested in making a "trade" for the portrait by Klimt that hangs in your entrance hall. There are a few pictures in my collection to which I am not attached to such a degree that I would not consider giving them in trade. However, as I have found out from past experience that pictures have little chance of staying on our walls unless they also have the approval of Mrs. Held (who, incidentally, is a restorer of old paintings), I am wondering if it would be possible for you on one of your trips to New York to bring the Klimt along so that she may see it and decide if she likes it as much as I do. According to my recollection it is not a very large picture and may not provide an insuperable difficulty to transport. Collecting for us has always been a matter of love. I do care primarily for the appeal the pictures make - not who painted them or what they are worth. It is for that very reason that I would not want to trade anything that my wife would not enjoy having.

With kind regards, also to Mrs. Bader,

Sincerely yours,

Julius S. Held

Julius S. Held

Thefr

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 14, 2000

Drs. Henrietta Bolten-Rempt, Director
Stedelijk museum De Lakenhal Leiden
Oude Singel 28-32
postbus 2044
2301 CA Leiden
HOLLAND

Dear Henrietta,

It has been a very long time since I enjoyed a day as much as Wednesday.

Just a note to confirm that Isabel and I would be interested in loaning, say, 36 of our Dutch paintings for an exhibition in your museum, perhaps together with another museum such as Basle or the National Gallery of Canada.

I particularly appreciated your willingness to help with that ugly case against the Amsterdam police department. I do not know whether the Directors of the Mauritshuis and the Rijksmuseum wrote, but in any case a letter from you might really help. As you will see from my correspondence with Dr. Russell, he had agreed to file a complaint but probably delayed this until after the new year. Undoubtedly, he could tell you who the decision-maker in the Amsterdam police department is.

As you learned Wednesday, I wear two hats: a serious collector of Dutch and Flemish paintings, and an art dealer. As the second, I was delighted that you liked the modern bronze figure which you took along and I enclose my invoice. There is no need to hurry with payment, but please do not make payment with a European check.

Perhaps most interesting to you were the details that I gave you about what may be Rembrandt's earliest known painting. Please do negotiate with the owner directly.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

Your luggage was so heavy in part because of the many catalogues you took along. When you have had a chance to look through these, please let me know and we can have a long discussion.

With all good wishes from house to house and also to Drs. Christiaan Vogelaar I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. – Invoice

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

A Chemist Helping Chemists

January 6, 2000

Dr. Willem Russell
P.O. Box 87400
Amsterdam 1080 JK
HOLLAND

Dear Dr. Russell,

Now that we have met personally, I find it so much easier to communicate with you; thank you again for your kind hospitality on November 8th.

I presume that you have delayed filing the complaint against the police to avoid conflict with the Y2K problems.

Please do advise me of the cost of filing the complaint and proceed.

As you know from my copies of letters sent to you, both the Director of the Mauritshuis, Frits du Parc, and the Director of the Rijksmuseum, Professor Ronald de Leeuw, wanted to write to the police but of course both probably had so much to do that they just forgot.

My meeting at the same police station in Amsterdam where we filed the first complaint was very friendly and the officer who talked to us, Christie Miller, was aghast at what the police had done. Clearly it is one thing for her to be aghast and yet another for the right people to share her thinking.

With all good wishes for a happy and healthy new year I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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

March 1, 2000

Dr. Frederik J. Duparc, Director
The Mauritshuis
Korte Vijverberg 8
2513 AB The Hague
THE NETHERLANDS

Dear Frits,

Thank you for your letter of February 22nd.

I am concerned because I wrote to you from England on November 19th and enclosed the Oberlin *Bulletin* with the two great Stechow articles, as well as information on the theft. Did you receive that package?

I now enclose a copy of my handwritten letter as well as the salient facts about the Amsterdam police really mistreating me.

Perhaps I am overreacting but I am tempted to refuse any loans of my paintings to Holland until the police have responded fairly.

Certainly a letter from the Director of the Mauritshuis to the responsible person at the Amsterdam police might do some good.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

Koninklijk Kabinet van Schilderijen

MAURITSHUIS

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211
Verenigde Staten

Den Haag

February 22, 2000

Referentie

Dear Mr. Bader, dear Alfred,

Thank you for your letter of February 14.

I am afraid, there is some kind of misunderstanding between you and me. Indeed I offered to write a letter to the Amsterdam police but at the time of your visit you wanted to think about my proposal. I am still willing to write them, but in that case you need to send me copies of the most crucial correspondence.

Meanwhile I had the pleasure of reading your book which I enjoyed thoroughly.

With all best wishes, also for Isabel, I remain,

Yours sincerely,

Frits

Frederik J. Duparc
Director

Korte Vijverberg 8
2513 AB *Den Haag*
Telefoon (070) 3 02 34 56
Fax (070) 3 65 38 19

Postadres:
Postbus 536
2501 CM *Den Haag*

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

February 14, 2000

Dr. Frits Du Parc, Director
The Mauritshuis
Korte Vijverberg 8
2513 AB The Hague
THE NETHERLANDS

Dear Frits,

I wonder whether you have ever received a reply to your letter to the Amsterdam police regarding their shabby treatment of me. To refresh your memory I enclose a draft of an advertisement that will appear shortly.

I understand that two Dutch museums are considering asking me for the loans of some of my old masters and of course I am reluctant to agree until the Amsterdam police have compensated me. Up until now they have even refused to allow the auctioneer to tell me who bought the third painting!

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

DR. ALFRED BADER CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 44-1424-222223

A Chemist Helping Chemists

19 XI 1999

Dr. Frits Nijpaus
Director,
The Mauritshuis.

Dear Frits:

Seeing you recovered gave Isabel and me much pleasure.

As promised, enclosed is the Oberlin Bulletin with the two Stechow articles. Better 2.5 years late than never! Sorry about the missing photo (the R. in Edinburgh) and the reverse.

I so appreciated your offer of help with my Adam paintings — the police's action is really unbelievable. We had dinner last Friday with Prof. Ronald de Leeuw, who suggested that it might be best if you and he wrote a joint letter. That would be great. Please let me know if you need more information.

Most importantly: Stay well.

Best wishes

Alfred

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

February 14, 2000

Professor Ronald De Leeuw, Director
Rijksmuseum Amsterdam
Postbus 74888
1070 DN Amsterdam
THE NETHERLANDS

Dear Professor De Leeuw,

I still remember with great pleasure meeting you at that wonderful dinner hosted by Dr. Torenbeek in Utrecht in November.

I wonder whether you have heard anything in response to your letter about the paintings stolen from me, which you sent to the Amsterdam police department.

I have been told that two Dutch museums are considering borrowing some of my Dutch 17th century paintings. As you perhaps know, I have loaned many to Dutch museums in the past, but of course would be reluctant to do so until the Amsterdam police have treated me fairly.

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

Yours sincerely,

Alfred Bader
AB/az

DR. ALFRED BADER CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 44-1424-222223

A Chemist Helping Chemists

To Prof. Ronald de Leeuw
Director, Rijksmuseum.

20 XI 1999.

Dear Professor de Leeuw:

It was an honor and a pleasure to meet you at Jeroen Torenbeek's wonderful party. Now we very much hope to be able to welcome you to Milwaukee, to show you our collection and gallery.

Until last week, we were reluctant to return to Holland: we felt so badly about the theft of our painting, and particularly about the actions of the Amsterdam police. But last week we were treated so well and I was even able to acquire a good painting! Now we look forward to our next visit, next November.

I would appreciate your and Frits Duparc's letter to the Amsterdam police. They might listen to you.

Thanks, and best wishes

Alfred Bader

DR. ALFRED BADER CBE
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 44-1424-222223

A Chemist Helping Chemists

19 XI 1999

Dr. Fritz Nuffer
Director,
The Mauritshuis.

Dear Fritz:

Seeing you recovered gave Isabel and me much pleasure.

As promised, enclosed is the Oberlin Bulletin with the two Stechow articles. Better 2-5 years late than never! Sorry about the missing photo (the R. in Edinburgh) and the reverse.

I so appreciated your offer of help with my Adam paintings — the police's action is really unbelievable. We had dinner last Friday with Prof. Ronald de Leeuw, who suggested that it might be best if you and he wrote a joint letter. That would be great. Please let me know if you need more information.

Most importantly: Stay well.

Best wishes

Alfred

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

Dr. Willem Russell *A Chemist Helping Chemists* 29 XI 1999
Amsterdam.

Dear Dr. Russell:

Thank you for your kind hospitality on November 9; we really enjoyed that dinner.

We agreed that you would look into the details of filing the complaint against the police, advise me of the cost and proceed.

On November 9, we visited the police station where we filed the complaint. The police officer was very understanding, and I enclose copy of my letter to her. We also talked to the director of the Mauritshuis, Frits Duparc, and of the Rijksmuseum, professor Ronald de Leeuw, and both thought that they should write to the head of the police, perhaps both together. Copies of my letters to them are enclosed.

We'll be here until December 20, then back in Milwaukee.

Thanks for all your help and best regards

Alfred Bader

IFARreports

Volume 16, Number 4
April 1995

and The Art Loss Register

Stolen in Poland in 1973. Deposition from the Cross, *Circle of Peter Paul Rubens, 1620. Page 12*

War Booty in Russia

Recoveries: Homer, Moran, Chelsea Porcelain

English High Court: Overpainted Means Fake

235

Dutch, 18th Century

235 BRANDL, Charles [illegible] Boats. Oil on panel. 19.5 x 26.0 cm. *N95.57.1. Vizovice, Czech Republic. Aug. 14, '94. Interpol Number: E-201/11-1994

Flemish, 17th Century

236 COQUES, Gonzales (1614-84). *Portrait of a Man*, 1630. Oil on panel. 10.2 x 8.3 cm. Brushstrokes very visible. *N95.61.1. Amsterdam, The Netherlands. Nov. 12, '94.

236

237

237 RUBENS, Peter Paul, Circle of. *Deposition from the Cross*, 1620. Oil on canvas. 320.0 x 212.0 cm. With an arched top. *N95.79.1. Kalisz, Poland. Jan. 1, '73.

238 SNYDERS, Frans (1579-1657). *Still Life*. Oil on canvas. 150.0 x 200.0 cm. Still life with game lying on a table or hanging on the wall behind *N95.58.1. Madrid, Spain. Oct. 7, '87. Interpol Number: E-196/10-1994

240 STALBEMT, Adriaen van, Attr. to (1580-1662). *River Landscape*. Oil on canvas. 41.0 x 58.0 cm. *N95.69.2. Antwerp, Belgium. Jun. 27, '94. Interpol Number: E-154/8-1994

240

Subject: **Rembrandt's Mother**
Date: Tue, 12 Jan 1999 08:50:03 +0100
From: Aad du Croix <croix002@wxs.nl>
Organization: KLPD/dCRI
To: baderfa@execpc.com

Dear Mr Bader,

With reference to your fax of 5 January instant regarding the sale of the painting Rembrandt's mother, which was stolen from you, we would inform you that the message has been sent on for further dealing by the Amsterdam-Amstelland regional police, district 2, wijkteam Nieuwe Zijdsvoorburgwal, P.O.Box 2287, 1000 CG Amsterdam.
Please contact the a/m office for further information and/or correspondence.

We hope that this information is of service to you.
Best regards,

A.W. du Croix Timmermans.
Interpol The Hague (Netherlands)

CONSULATE GENERAL OF THE
UNITED STATES OF AMERICA

Museumplein 19
1071 DJ Amsterdam
Tel.#: 31-20-5755338
Fax# 31-20-5755341

Rec'd July 4th!

April 27, 1999

Dr. Alfred Bader
924 East Juneau Avenue, Suite 622
Milwaukee, WI 53202
Fax : 414 277 0709

Dear Dr. Bader:

This is in response to your letter of March 26 to Ambassador Schneider concerning the tragic loss of several of your paintings. It must have been especially horrifying for you to learn that after the paintings were recovered, they were sold at auction.

The Ambassador asked me to look into your case as it involved police in Amsterdam. The police received a letter from your Dutch lawyer, Mr. W.O. Russell, early this year. They subsequently responded to Mr. Russell by letter dated February 12. Hopefully you will now be in receipt of that letter.

Because this case is now in the hands of lawyers, the police are unable to provide any more specific information. At the same time, State Department officials are unable to become involved in any legal actions. In most cases we provide American citizens a list of lawyers considered reputable if they anticipate legal actions. Mr. Russell is indeed known to this office. I think you are in very good hands.

I hope you have received more positive news by now. If I can be of further assistance to you, please don't hesitate to write.

Sincerely,

Dianne Andruch
Consul General

RUSSELL ADVOCATEN
Amsterdam Den Haag

De heer P. Trommelen
Veilinggebouw "De Eland" B.V.
Molukkenstraat 200
1098 TW AMSTERDAM

Amsterdam, 10 september 1999

Betreft: Dr A. Bader

Geachte heer Trommelen,

Naar aanleiding van ons telefoongesprek van 7 dezer doe ik U bijgaand toekomen:

- beschrijving van het tweede schilderij van onze cliënt Dr Bader dat zomer 1998 door "De Eland" is geveild;
- brief aan koper van dit schilderij;

Gaarne verzoek ik U dit schrijven aan de koper van het bewuste lot te willen doorgeleiden.

Ondertussen, U bijvoorbaat dankend,

Hoogachtend,

Willem O. Russell

Bijlage

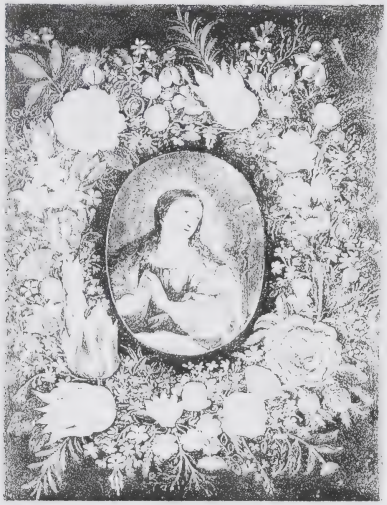
Postbus 87400 • 1080 JK Amsterdam • Email: lawfirm@russell-lawyers.com
Reimersbeek 2 • 1082 AG Amsterdam • Telefoon +31 20 301 55 55 • Telefax +31 20 301 56 78

185

186

187

188



183

184

183
Follower of Frans Francken the Younger and Andries Danielsz.

THE PENITENT MAGDALENE ENCIRCLED BY A GARLAND OF FLOWERS

Oil on copper
26.5 by 20.5 cm.; 10½ by 8 in.

1500

£800-1,200

184
Flemish School, 17th Century

SAINT LOUIS SURROUNDED WITH A GARLAND OF FLOWERS

Oil on copper
53.5 by 41 cm.; 21 by 16 in.

2400

£4,000-6,000

185
Jacob Ferdinand Voet
Antwerp 1639 -circa 1700 Paris

PORTRAIT OF A LADY

Oil on canvas
91 by 75 cm.; 36 by 29½ in.

1400

£2,000-3,000

186
Circle of Gonzales Coques

1300

PORTRAIT OF A GENTLEMAN, HEAD AND SHOULDERS, SAID TO BE JEAN DE WITT

AB

Oil on panel
10.5 by 8 cm.; 4 by 3¼ in.

£1,500-2,000

187
Circle of Giacomo Ceruti

AN EGG SELLER

3000

Oil on canvas, unframed
73.5 by 62 cm.; 29 by 24½ in.

£3,000-4,000

188
After Gerard Dou

2000

THE HERRING SELLER AND THE BOY

Bears inventory number on reverse: *108*, and initials: *P.M.B.B.*
Oil on panel
46 by 35.5 cm.; 18¼ by 14 in.

£2,000-3,000

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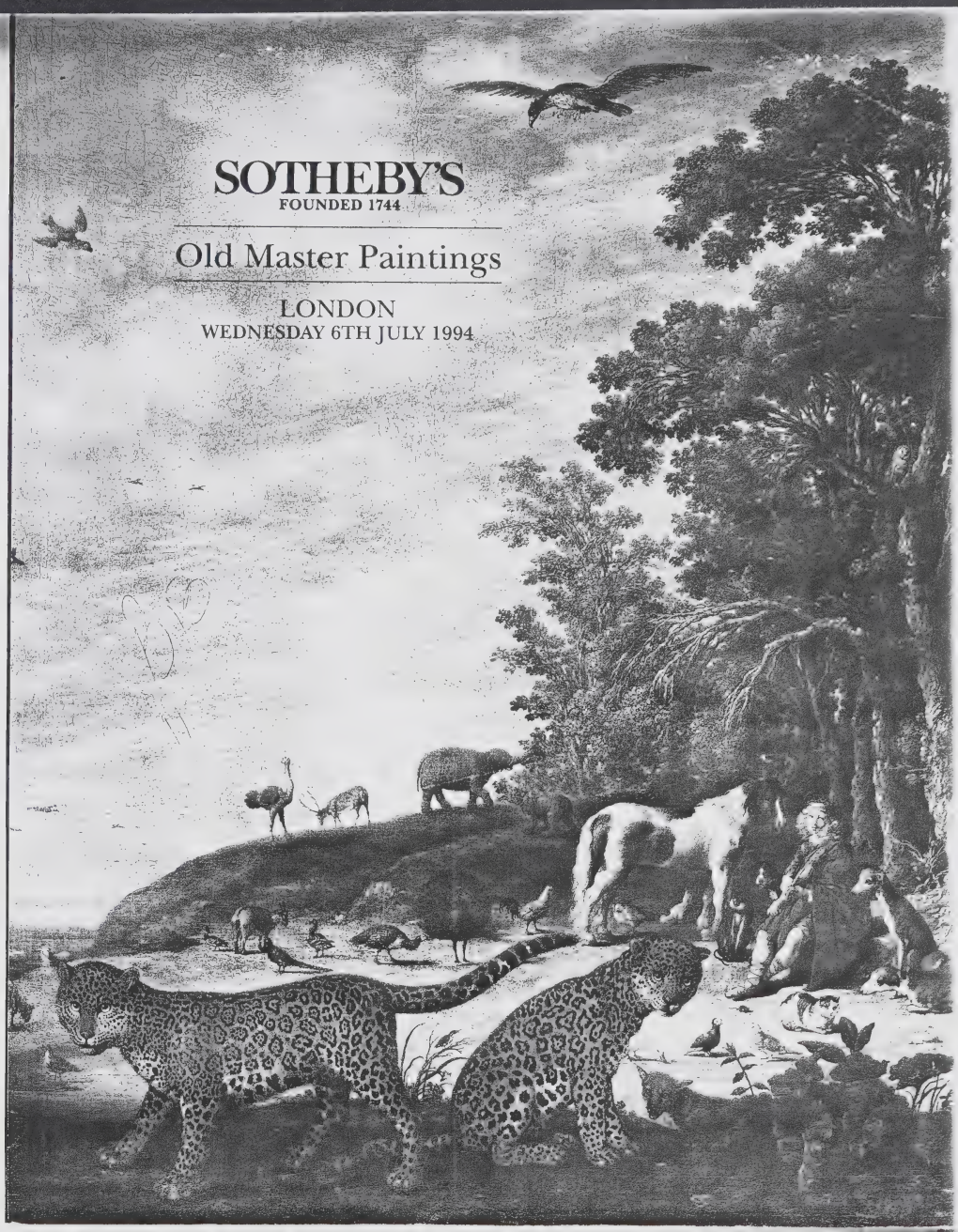
LONDON

WEDNESDAY 6TH JULY 1994



Indien onbestelbaar, retour afzender Elandsgracht 68, 1016 TX Amsterdam

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Amsterdam
Pays-Bas

Amsterdamsch Venduhuis

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Elandsgracht 68, 1016 TX Amsterdam. Tel. (020) 623 03 43. Fax (020) 624 34 47
Dependance Molukkenstraat 200, 1098 TW Amsterdam. Tel./Fax: (020) 668 52 75

Directie: P.J.C. Trommelen,
Registerveilinghouder-taxateur kunst, antiek en inboedels

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AVONDVEILING VAN KUNST EN ANTIEK

KIJKDAGEN

donderdag	21 oktober	19.00 - 22.00 uur
vrijdag	22 oktober	10.00 - 17.00 uur en 19.00 - 22.00 uur
zaterdag	23 oktober	10.00 - 17.00 uur
zondag	24 oktober	10.00 - 17.00 uur
maandag	25 oktober	10.00 - 14.00 uur

VEILINGDAGEN

dinsdag	26 oktober	19.00: **meubelen en tapijten**
woensdag	27 oktober	19.00: **goud, zilver en familiejuwelen**
donderdag	28 oktober	19.00: **schilderijen, aquarellen en grafiek**
vrijdag	29 oktober	19.00: **kleingoed en curiosa**
maandag	1 november	19.00: **vervolg kleingoed**

MOLUKKENSTRAAT 200 - (020) 668 52 75

INBOEDELVEILING
met antiek en Art Deco meubilair

KIJKDAGEN

zaterdag	13 november	10.00 - 17.00 uur
zondag	14 november	10.00 - 17.00 uur

VEILINGDAGEN

maandag 15 november, 19.00 uur:
KLM lost and found, Schiphol Dienstverlening;
gevonden bromfietsen Politie Amsterdam en Amstelland;
juwelen, gouden en zilveren sieraden; bijoux; schilderijen;
gevonden voorwerpen Politie Amsterdam en Amstelland.

dinsdag 16 november, 10.00 uur:
witgoed, audio, boeken, galanterieën en meubilair.

dinsdag 16 november, 19.00 uur:
Jugendstil, Art Deco en Toegepaste Kunst;
curiosa.

C 41 **Bust of an old woman** (commonly called Rembrandt's mother)

THE HAGUE, KONINKLIJK KABINET VAN SCHILDERIJEN, MAURITSHUIS, CAT. NO. 556

HDG 686; BR. 67; BAUCH –; GERSON –

Fig. 1. Panel 18.2 × 14 cm (1 : 1)

1. Summarized opinion

A reasonably well preserved painting, one of the numerous copies of a lost original that probably dated from 1631.

2. Description of subject

Bust of an old woman with the body almost in profile towards the left and the head, tilted forward a little, turned three-quarters towards the viewer. Her gaze is directed slightly downwards. Her head, and the pleated white shirt worn under a fur-trimmed cloak, are lit from the top left. An ornamented head-shawl hangs down on either side of her head from a fur cap.

3. Observations and technical information

Working conditions

Examined on 23 October 1973 (J. B., E. v. d. W.) in good artificial light and in the frame, with the aid of an X-ray film.

Support

DESCRIPTION: Oak panel, grain horizontal (!), 18.2 × 14 cm. Thickness *c.* 1.1 cm. Single plank. Back bevelled remarkably evenly on all four sides over a width of *c.* 2 cm and to an unusually thickness of *c.* 0.4 cm.

SCIENTIFIC DATA: Dendrochronology (Prof. Dr. J. Bauch and Dr. D. Eckstein, Hamburg): measured at lefthand edge 149 annual rings heartwood (+ 3 sapwood + 1 counted, at right-hand edge 148 annual rings heartwood (+ 3 sapwood + 1

Fig. 2 X-ray

counted). Mean curve 149 annual rings (+ 3 sapwood + 1 counted), datable as 1451–1599. Growing area: Northern Netherlands. Statistical average felling date 1616 ± 5[1].

Ground

DESCRIPTION: A yellow-brown shows through in thin patches in the shadow part of the head and in the background.

SCIENTIFIC DATA: The ground consists, according to De Vries, Tóth-Ubbens and Froentjes[2] of a mixture of white lead and chalk.

Paint layer

CONDITION: Reasonable. Numerous local retouches in the face, the head-shawl on the left, the left background and on the shoulder. Craquelure: a few thin, fine horizontal cracks in the face and clothing.

DESCRIPTION: The face is done in the light in a great many flesh shades, here and there in muddy browns and, especially round the eyes, in a little grey with small, flat dabs and strokes. A plastic effect has been achieved in the nose with finely-applied brushwork and a subtle varied use of colour; on the other hand the eyes, done with thinner paint, are flat and lacking in plasticity. The mouth area, built up with longer and shorter strokes, has not been suggested effectively despite all the care expended on it.

The border between light and shadow areas in the face is not well organised. In the shadow parts a relatively strong ruddy grey has been used in the lower half of the face, with (retouched) browns by the cheek and cheekbone. The paint is applied rather more thinly in the shadow areas of the face than in the lit part.

Fig. 3. Copy 1

The darker parts of the clothing and headgear are executed in an almost continuous uniform black-brown; the fur parts are in a confused brown with rows of small, regularly-spaced strokes set at right angles to the contours. The head-shawl across the forehead, over the shoulder and along the face on the left is done with cool grey accents of light and highlights over a thin dark brown. The tiny folds in the shawl are indicated with small lines of dark brown.

The background is set down in an even, opaque cool grey, with bold strokes running in various directions. It extends in some places over the outline of the figure, for instance by the headgear on the left, and in others under it, as at the right by the projecting hairs of the fur cap.

SCIENTIFIC DATA: According to De Vries, Tóth-Ubbens and Froentjes[2] a thin layer containing white lead was applied directly on the ground in the background area. The face and the collar have been underpainted with a thin dark grey layer consisting of white lead, carbon black and some brown ochre. The greyish background contains white lead, carbon black and various ochres containing many coarse grains of pigment. In the original areas of the coat coarse-grained brown ochres, carbon black and white lead were found. The flesh tones contain white lead and ochres; they are (partly?) glazed with a paint containing red lake pigment. In the collar white lead was found with the trace elements silver, copper and manganese. The red jewel in the head ornament is done with a thick layer of red lake with a little red ochre, while in the green jewel there is malachite, mixed with a fairly large quantity of blue azurite. The yellow used in the green jewel contains yellow ochre; coarse-grained white lead is mixed into this yellow, as it is in the grey of the head ornament. The blue used in both eyelids looks like azurite. The dark brown of the coat consists of Cologne earth mixed with black pigment and brown ochre.

X-Rays

One is struck by the very strong white pattern produced mainly by the white lead of the ground in the grain of the panel. Against this the lit part of the face, the shirt and the grey background appear dimly. The space left in reserve in the background for the figure corresponds only approximately with the figure seen today, and is somewhat more cramped. For a reproduction see: De Vries, Tóth-Ubbens, Froentjes[2].

Signature

None.

Varnish

No special remarks.

4. Comments

The attribution of no. C 41 to Rembrandt, accepted in the past by Bredius[3], has already been doubted or rejected by many authors since Hofstede de Groot[4], and certainly with justification. The uncertain execution and almost general weakness of form, the dead background and the unusually varied palette in the flesh tints rule out this attribution. What is more, the way the support was made differs from early 17th-century usage – the grain runs parallel to the short side, and the panel is relatively thick and bevelled remarkably evenly at the back, as is usual with later panels. The composition of the ground, containing a large quantity of white lead, also points to a later date. As a result the radiographic image is atypical, showing hardly any brushwork recognizable as such.

Nonetheless, the occurrence of a great many other versions none of which seems to be authentic gives one the impression that they all, like no. C 41, derive from a lost original, probably by Rembrandt. The only reason we are basing our discussion on the version in The Hague is that this is listed in the Bredius publication we have taken as our point of departure.

When one tries to form some idea of what the lost original looked like and what place it occupied in Rembrandt's work, other portrayals of the same model offer one little to go on. It is true that similarly interpreted facial forms, similar items of clothing and a similar lighting from above – creating a small cast shadow almost vertically below the nose – are found in etchings B. 343 (*c.* 1631) and B. 348 (dated 1631), but these do not show the turning of the head on the shoulders that characterizes the composition of no. C 41. This motif does occur in two pictures of old men, the etched *Bust of an old bearded man looking down* (B. 260) and the painting of a *Hermit* dated 1631 in Paris (no. C 16) which though not autograph is still very closely connected with Rembrandt's work. Possibly 1631 is indeed the most probable date, and the lost original for no. C 41 would then have fol-

Fig. 4. Copy 7

Fig. 5. Copy 12

lowed rather than preceded the painting in Windsor Castle (no. A 32) which shows the same model wearing different headgear but otherwise the same dress, and which we date as 1630/31. Presumably it shared with the lastnamed painting the rectangular shape with painted oval frame in black, as do the majority of the known copies, among which the version from the Sedelmeyer sale (see 7. *Copies,* 1 below) which was preferred by Bauch (but which he reproduced, wrongly, as being oval; cf. Bauch 449). It surely cannot be assumed that the rectangular shape shown by no. C 41 reproduces the original format, and the oval form of some other copies (listed below under 7. *Copies,* 7–10) is admittedly common with Dou, probably a little later, but does not appear so early with Rembrandt. Added to this there is the fact that the copy from the Sedelmeyer sale seems to be the most satisfying from other viewpoints as well – the position of the eyes relative to each other and to the mouth gives a more homogeneous foreshortening of the slightly tilted head than one sees in any of the other versions, and this copy also seems superior to the others in the plastic and three-dimensional effect of the body and the tonal value of the background. Though the various copies have slightly differing dimensions, they tell one more about the size of the original than might appear at first sight. Leaving aside the versions with a rectangular picture area, which show a varying and often unconvincing layout, most of the ovals are found to measure about 24 × 19 cm, dimensions that match the painted-in oval of two of the extant rectangular copies including that from the Sedelmeyer sale (see 7. *Copies,* 1). One can therefore take it that the rectangular panel of the lost original measured, like that version, about 29 × 22.5 cm, and was of the same format as for instance the portraits of Jacques de Gheyn III and Maurits Huygens (Br. 161 and Br. 162) in Dulwich College and Hamburg respectively, both dated 1632. It is not impossible that the lost original can be detected in: 'Rembrandt, Rembrandt's Mother, a very capital Picture, in fine Preservation / height 0 feet 11 inch, width 0 feet 8 inch [= 28.5 × 20.5 cm]', sale London 27 February – 1 March 1766 (Lugt 1506), first day no. 66 (7 guineas).

The lost original must have made a great impression on two pupils. The author of nos. C 19 and C 20 used the turn and tilt of the head in exactly the same way in the Boston *Old man with arms crossed* (no. C 20). Gerard Dou, in a number of oval pictures of the same model, clearly borrowed the expression

and dress from this prototype, though omitting the tilt and turn of the head which in his paintings invariably stands upright on the shoulders.

5. Documents and sources

None.

6. Graphic reproductions

None.

7. Copies

Only those versions are listed reproductions and dimensions of which are known to us.
1. Panel (rectangular with painted oval framing), 29 × 22.5 cm (Bauch 449; our fig. 3). Coll. Ch. Sedelmeyer, sale Paris 25–28 May 1907, no. 159.
2. Panel (rectangular with incomplete painted oval framing), 23 × 19 cm. Sale Brussels (Fiévez) 16 December 1929, no. 29 as Gerard Dou (reproduced in catalogue, pl. XIV).
3. Panel (rectangular with incomplete painted oval framing), 23 × 19 cm. Sale Düsseldorf 17 October 1913, no. 19 as Gerard Dou (reproduced in catalogue).
4. Panel (rectangular with uneven painted oval framing) 24 × 18 cm. Private coll. Antwerp (1956).
5. Panel (rectangular with incomplete painted oval framing). Dealer Jurschewitz, Paris (1927).
6. Panel (rectangular with incomplete painted oval framing), 23 × 19 cm. Coll. W. F. J. Laan, sale Geneva 9 June 1934, no. 125 (reproduced in catalogue).
7. Panel (oval), 23.7 × 19 cm (fig. 4). Geneva, Musée d'Art et d' Histoire, Foundation Lucien Baszanger.
8. Panel (oval), 24.8 × 19.7 cm. Cambridge, Mass., The Fogg Art Museum, no. 1962.147.
9. Panel (oval), 25 × 20 cm. Coll. O. Bondy (Vienna), sale New York 3 March 1949, no. 77 (reproduced in catalogue); cf. W. R. Valentiner, *Rembrandt. Wiedergefundene Gemälde*, Stuttgart-Berlin 1921 (Kl.d.K.), p. 112 (under 'Paintings ascribed to Rembrandt').
10. Panel (oval), 37 × 29 cm. Coll. Lord Rossmore at Rossmore (photograph in RKD).
11. Panel (rectangular), 21.8 × 16.8 cm. Coll. W. C. Alexander, London.
12. Panel (rectangular, 23 × 18 cm. Braunschweig, Herzog Anton Ulrich-Museum (cat. no. 257; our fig. 5). Figure placed very high in picture area against a light background. Scientific data: dendrochronology (Prof. Dr. J. Bauch and Dr. D. Eckstein, Hamburg): measured at top edge 142 annual rings heartwood, datable as 1444–1585. Growing area: Northern Netherlands. Statistical average felling date 1605 ± 5.

8. Provenance

*– Perhaps identical with: 'Le portrait d'une vieille Femme, par le même [Rembrant van Rhein]. Il est peint sur panneau & porte 7 pouces de haut sur 5 pouces de large [= 19.2 × 13.7 cm]' (10 guilders, withdrawn), coll. de Angelis, sale Brussels 15 September 1763 (Lugt 1317), no. 10.
– Coll. F. J. O. Boymans, sale Utrecht 31 August 1811 [B], no. 79: 'Rembrand (van Rhyn). Une tête de femme à moitié éclairée, d'une touche hardie et vigoureuse, on la prend pour la mère de cet auteur célèbre. P. h. 18. l. 14 [cm]'.
Coll. C. J. H. Franssen, sale Rotterdam 17 March 1890, no. 21 as: G. Dou(?).
Coll. Dr. A. Bredius, on loan to the Mauritshuis from 1890. Bequeathed in 1946.

9. Summary

One of the numerous copies – and certainly not the most faithful – made after an obviously much admired lost original by Rembrandt that can probably be dated 1631 and already had a direct influence on two pupils, Gerard Dou and the author of nos. C 19 and C 20.

REFERENCES

1 Bauch, Eckstein, Meier-Siem, pp. 491, 494.
2 De Vries, Tóth-Ubbens, Froentjes, pp. 189–190, 216–217.
3 Br. 67.
4 HdG 686; W. R. Valentiner, *Rembrandt. Wiedergefundene Gemälde*, Stuttgart-Berlin 1921 (Kl.d.K.), p. 123 (S. 35); J. Rosenberg, *Rembrandt. Life and Work*, London 1964 2nd edn, p. 371; Bauch 1966, 449; Br.-Gerson 67.

Ambassador mixes art with diplomacy

THE HAGUE - Art and diplomacy don't always mingle, but the two disciplines have merged seamlessly in the US ambassador to the Netherlands Cynthia Schneider. She can discuss Dutch art and her speciality Rembrandt with self-assurance and expertise as an art historian, and in the next breath, Dutch-US relations and her ambassadorial duties with equal ease.

Ensconced in her high-security embassy in The Hague, Schneider, 45, appears formal and somewhat terse, but in front of a Rembrandt painting at the nearby Mauritshuis museum she relaxes.

In her office, tomes on Rembrandt rest on her coffee table, pointing to her long-time fascination with the Dutch master. But to suppose that her fine arts background makes her an outsider to the world of politics and international relations would be erroneous. She bristled at the suggestion. 'I love dealing with politics ... people seem to think that all I really want to do is go sit in the Mauritshuis.'

People seem to think that all I really want to do is go sit in the Mauritshuis

Schneider is not a career diplomat, but a political appointee. She was chosen because of her active participation in US President Bill Clinton's election campaigns as well as her background in 17th-century Dutch art, culture and language. With a PhD in fine arts from Harvard University, she was an art history professor at Georgetown University in Washington D.C. for 15 years before arriving in The Hague last autumn. The leap from academia to the world of diplomacy was not as difficult as some might think. 'As a professor you spend your time reading a large amount of material and communicating it back to a group of people ... that is very comparable to what a diplomat does,' she said.

Cynthia Schneider PHOTO: STOKVIS

And with the true tact of a diplomat, she pronounced her current job as the best of her wide-ranging career, which has also included a museum curatorship, authoring several books on Rembrandt and the vice-chairmanship of a governmental commission on the arts and humanities.

'I don't miss my former life, but I bet you would find that from just about anyone who has changed profession. It is exciting to be able to do something different,' she said.

Not surprisingly, strands of her old life have been woven into this new season in The Hague. Schneider, who sees herself as a bridge builder, said she is using culture as a tool for diplomacy. When she first arrived here, she was told that culture was not really a part of her diplomatic mission, but Schneider thought otherwise.

She cited a recent gathering of top Dutch military officials that led off with the viewing of the American movie *Saving Private Ryan* as a prelude to frank discussions on leadership and ways to revamp the military, topics that both countries are wrestling with. She has also organised an art exhibition in her residence, *American Perspectives/ Dutch Precedents*, a selection of American works that directly reflects the influence of Dutch artists, particularly those of Holland's Golden Age.

Ambassadorial aspirations aside, being in Rembrandt's homeland must be a boon for Schneider. For many years, the painter's images have defined the Dutch landscape for her. These days, when she jogs through the countryside, she said she cannot help but think 'that looks like a Rembrandt'.

'Rembrandt's works ... have an immediacy and a timelessness that set them apart from the art of his contemporaries or successors,' she once told a gathering of art experts in Amsterdam. 'With his portraits and historical subjects, we feel that we know these people, understand their situation. With his landscapes, we feel as if we have been there.'

Rembrandt's works ... have an immediacy and a timelessness

Her personal favourite is 'Bathsheba at Her Bath', which hangs in the Louvre museum in Paris. 'He likes to show all sides of historical figures, especially their flaws,' she said. 'His works often depict people facing moral dilemmas and confronted with a full range of emotions.'

Standing in front of a Rembrandt portrait at the Mauritshuis –long believed by art experts, such as herself, to be a genuine work by the Dutch master only to be de-attributed recently – she said with some regret: 'It shakes your confidence. It was a humbling experience for those of us who think we can figure these things out.'

Despite her passion for art, Schneider does not paint herself. 'I have no talent,' she said convincingly. 'I live vicariously.'

JENIFER CHAO

HET FINANCIELE DAGBLAD SATURDAY MAY 15, 1999

The Netherlands

Art for the Market. Inertion and Innovation in Painting of the 16th and 17th Centuries in the Low Countries.

Zeeuwse Bibliotheek, Middelburg, December 10-12, 1998.

Speakers include: Larry Silver (University of Pennsylvania), Arnout Balis (Nationaal Centrum voor de Plastische Kunsten, Antwerp), John Michael Montias (Yale University), Reindert Falkenburg (RKD), Mark Meadow (University of California - Santa Barbara), Marten Jan Bok (Utrecht), Mariët Westermann (Rutgers University), Eric Jan Sluijter (Groningen).

Past Conferences

Early Netherlandish Painting at the Crossroads: Methodologies and Approaches

The Metropolitan Museum of Art, New York, November 7, 1998.

Filip Vermeylen (Rubenianum, Antwerp), The Commercialization of Art: Painting and Sculpture in Fifteenth- and Sixteenth-Century Antwerp.

Reindert Falkenburg (RKD, The Hague), Conformity in Netherlandish Art and Art History: 1500, 2000.

Molly Faries (Indiana University and Rijksuniversiteit Groningen), Reshaping the Field: The Contribution of Technical Studies.

Maximiliaan P. J. Martens (Rijksuniversiteit Groningen), Approaches to the Interpretation of Netherlandish Art.

Personalia

Cynthia P. Schneider: US Ambassador to The Netherlands

Well-known for her work on Rembrandt, Cynthia Schneider became the most recent US ambassador to the Netherlands. Before taking on her duties at The Hague, Cynthia was associate professor of art history at Georgetown University. In addition to her academic career, she was named Vice-Chair of the President's Committee on the Arts and Humanities by President Clinton. In that capacity, she has served on the Steering Committee for Creative America and on the Millenium planning group, and she has chaired the Federal Design subcommittee. During the 1992 Clinton/Gore campaign, Cynthia served as Arts Policy Coordinator. She also was a member of the Board of Directors of the National Museum of Women in the Arts and of the Australian-American Leadership Dialogue, a bi-partisan group of government and business leaders, journalists and academics, which focuses on the challenge of the Pacific region and around the globe.

Cynthia Schneider's thorough knowledge of Dutch art and language and her experiences in the politics of culture, on the national and global level, would seem to provide excellent qualifications for an ambassadorial appointment. Unusual as these qualifications may be in today's political world, they follow a tradition dating back at least to the seventeenth century when Peter Paul Rubens – learned, multilingual, but always a passionate painter – fulfilled the role of diplomat with not inconsiderable success. — *KLB*

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

April 30, 1999

Ambassador Cynthia P. Schneider
American Embassy The Hague
PSC 71 Box 001
APO AE 09715
THE NETHERLANDS

Dear Dr. Schneider,

Allow me to write to you today about two matters.

As you will be able to imagine I am offered several "Rembrandts" a month but most of these are not by Rembrandt, of course, and when they are, they are usually tremendously expensive.

But, as you know better than anyone else in the world, Rembrandt landscapes are very rare.

Yesterday I was offered one, color photograph enclosed, for "only" $7 million. Looking at this I am quite convinced that it is <u>not</u> by Rembrandt and I am sending it to you only for your amusement.

I have only seen the photograph and the expertises enclosed and I would like to add that I have seen scores of expertises by Professor Vogelsang, but not a single one yet which was correct.

Certainly the painter, perhaps a Rembrandt student of the period, is likely to have looked at the Mill in Washington and at Rembrandt's drawing, but of course that doesn't justify a price of $7 million, or even 1/10th of that.

On the second matter, last Saturday an Amsterdam paper, De Volkskrant, published a story about the theft, actually with a photograph which Professor Sumowski had sent to me. Clearly the pressure of the publicity changed Dr. Schilder's mind. As you will see from the enclosed e-mail and fax messages, he lowered his asking price from Hfl 35,000 to 10,000, pretty close to the price which I paid Clovis Whitfield in London in 1994. I have accepted and am now only awaiting Dr. Ekkart's agreement.

As you perhaps know from my book, I am a rather stubborn man, and still would like to go after the Amsterdam police, both to recover the Hfl 10,000 and the little portrait by Gonzales Coques. You will note from Dr. Schilder's last e-mail that he saw that painting right next to *Rembrandt's Mother*, both having been sent there by the police.

Of course I very much hope that you will succeed in persuading the police to reimburse me for my loss and to give me the name of the buyer of the second painting.

With many thanks and all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Att.

Subject: last fax
Date: Thu, 25 Mar 1999 16:58:15 +0100 (MET)
From: "M.B.H. Schilder" <M.B.H.Schilder@bio.uu.nl>
To: baderfa@execpc.com

Dear dr Bader,
I will consider making available my "Mother of Rembrandt" painting to the Leiden museum for an exhibition.
I do understand your position, but the simple thing is that the painting belongs to me now. I do not know who bought the other painting, since I was not at the auction, but I submitted a written bid. Of course, the police will not answer to your inquiry, because they simply protect the privacy of someone who is innocent. The same thing I want from you. I do not want you to mention my name nor my employee in your add, since that is a invitation to unwanted visits to my house and it violates my privacy and Dutch legal privacy regulations.
I did not give permission to dr Ekkert to mention my name to you to find it published elsewhere. If I would have known this plan of yours in advance, I would not have given permission to dr Ekkart. I certainly do not like to be put under pressure.
I hope you understand my position.

yours sincerely,

dr M.B.H. Schilder

NOTE My NEW e-mail address M.B.H.Schilder@bio.uu.nl

---

dr. M.B.H. Schilder
E-mail: M.B.H.Schilder@bio.uu.nl
Dept. of ethology and socio-ecology tel. (31) 30 2535406
Utrecht University
fax (31) 30 2521105
Padualaan 14, PO box 80.086
3508 TB UTRECHT

Subject: selling the painting??
Date: Tue, 27 Apr 1999 10:26:55 +0200 (METDST)
From: "M.B.H. Schilder" <M.B.H.Schilder@bio.uu.nl>
To: baderfa@execpc.com

Volkskrant article

Dear dr Bader,

I was happy to receive your fax from last week, which indicated that you are now prepared to pay a reasonable price to obtain the painting again.
I have thought about what is reasonable in the meantime. I have accepted the fact, that the initial offer what way to high (although I had an offer from f 20.000,-- while the painting was at the RKD and there were some hopes that it could be a Dou or so, which I refused).
I think, in view of the fact that you payed some f 10.000,-- back in 1994, that f 10.000,-- is a reasonable price. I do not follow the developments in the 17th century market closely, but I do know that in the 19the century market prices have risen very considerably in the last years and I assume that the same is the case or the 17th century market.
I hope you can concur with this proposal. If yes, please propose a way how to get the painting to you in a save way.
I always transport paintings (on both sides protected by pieces of wood) in garbage bags or in old grocery bags.
I never have been robbed!

Yours sincerely

M.B.H. Schilder

NOTE My NEW e-mail address M.B.H.Schilder@bio.uu.nl

---

dr. M.B.H. Schilder
E-mail: M.B.H.Schilder@bio.uu.nl
Dept. of ethology and socio-ecology tel. (31) 30 2535406
Utrecht University
fax (31) 30 2521105
Padualaan 14, PO box 80.086
3508 TB UTRECHT

Subject: it's a deal
Date: Thu, 29 Apr 1999 09:38:00 +0200 (METDST)
From: "M.B.H. Schilder" <M.B.H.Schilder@bio.uu.nl>
To: baderfa@execpc.com

Dear dr Bader,

I am happy that you accepted my offer. Just let me know (or ask dr Ekkart to let me know), when I can bring the painting to the RKD.
My bank is the Postbank, and my account number there is 2000234.

I already wrote you that I indeed have seen the painting of a man's head in the elaborate gilt frame. At the auction house this was positioned next to Rembrandts mother and to the right of it. I also recall that the estimate for that painting was around f 1000,-- to f 1200,--, whereas for the Rembrandts mother this was f 300,- to 600,-. I did not take both paintings in hand, because they were in a glass cabinet. To me, it was clear that Rembrandts mother was at least 18th century, because of the looks of the wood structure and colour.
All this illustrates, that the auctioneer was about as ignorant on 17th century paintings as I was. In the meantime I have bought a number of books on the subject, so that by now I know a bit more. I prefer 19th century paintings and a know a lot more about this subject. However, when I see a nice looking 17th century painting, I will continue to consider to bid on it, but I will not take financial risks in this matter.

Regarding your fight with the police: this is useless, since they have other priorities like a far too low rate of solving more serious crimes! But indeed, they should have the courtesy telling you this and apologizing. They are not allowed to reveal the name of the buyer of the other painting, since this is a private matter and abselutely legally!

best regards,

NOTE My NEW e-mail address M.B.H.Schilder@bio.uu.nl

---

dr. M.B.H. Schilder
E-mail: M.B.H.Schilder@bio.uu.nl
Dept. of ethology and socio-ecology tel. (31) 30 2535406
Utrecht University
fax (31) 30 2521105
Padualaan 14, PO box 80.086
3508 TB UTRECHT

2.039
$ 4904.36

Subject: Re: [Fwd: last fax]
Date: Thu, 25 Mar 1999 21:15:13 +0200 (IST)
From: Marvin Klitsner <klitsner@mail.inter.net.il>
To: baderfa@execpc.com

Dear Alfred,

It might be wise to check with the Attorney there as to whether there is anything to this claim of Dutch legal privacy regulations before publishing anything naming him. After all we have already encountered at least one strange Dutch legalism.

Marv

At 12:44 PM 3/25/99 -0600, you wrote:
>
>Received: from b.mx.execpc.com (b.mx.execpc.com [169.207.2.102])
> by corel.mx.execpc.com (8.9.1a) with ESMTP id JAA29702
> for <baderfa@execpc.com>; Thu, 25 Mar 1999 09:58:58 -0600 (CST)
>Return-Path: <M.B.H.Schilder@bio.uu.nl>
>Received: from relay.accu.uu.nl (relay.accu.uu.nl [131.211.16.32])
> by b.mx.execpc.com (8.8.8) with ESMTP id JAA12316
> for <baderfa@execpc.com>; Thu, 25 Mar 1999 09:59:11 -0600 (CST)
>Received: from mail.bio.uu.nl (mail.bio.uu.nl [131.211.48.34])
> by relay.accu.uu.nl (Postfix) with ESMTP id 9222A2085
> for <baderfa@execpc.com>; Thu, 25 Mar 1999 16:57:29 +0100 (MET)
>Received: from BIOL_KRUYT/SpoolDir by mail.bio.uu.nl (Mercury 1.44);
> 25 Mar 99 16:57:56 +0100 (MET)
>Received: from SpoolDir by BIOL_KRUYT (Mercury 1.44); 25 Mar 99 16:56:49
+0100 (MET)
>Received: from [131.211.86.112] (131.211.86.112) by mail.bio.uu.nl (Mercury
1.44) with ESMTP;
> 25 Mar 99 16:56:46 +0100 (MET)
>X-Sender: MS4@mail.bio.uu.nl
>Message-Id: <103020905b32028c5f726@[131.211.86.112]>
>Mime-Version: 1.0
>Content-Type: text/plain; charset="us-ascii"
>To: baderfa@execpc.com
>From: "M.B.H. Schilder" <M.B.H.Schilder@bio.uu.nl>
>Subject: last fax
>Date: Thu, 25 Mar 1999 16:58:15 +0100 (MET)
>Content-Transfer-Encoding: 8bit
>X-MIME-Autoconverted: from quoted-printable to 8bit by corel.mx.execpc.com
id JAA29702
>
>Dear dr Bader,
>I will consider making available my "Mother of Rembrandt" painting to the
Leiden museum for an exhibition.
>I do understand your position, but the simple thing is that the painting
belongs to me now. I do not know who bought the other painting, since I was
not at the auction, but I submitted a written bid. Of course, the police
will not answer to your inquiry, because they simply protect the privacy of
someone who is innocent. The same thing I want from you. I do not want you
to mention my name nor my employee in your add, since that is a invitation
to unwanted visits to my house and it violates my privacy and Dutch legal
privacy regulations.
>I did not give permission to dr Ekkert to mention my name to you to find it
published elsewhere. If I would have known this plan of yours in advance, I
would not have given permission to dr Ekkart. I certainly do not like to be
put under pressure.
>I hope you understand my position.

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Suite 622
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Milwaukee, Wisconsin 53202
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11th November 1994

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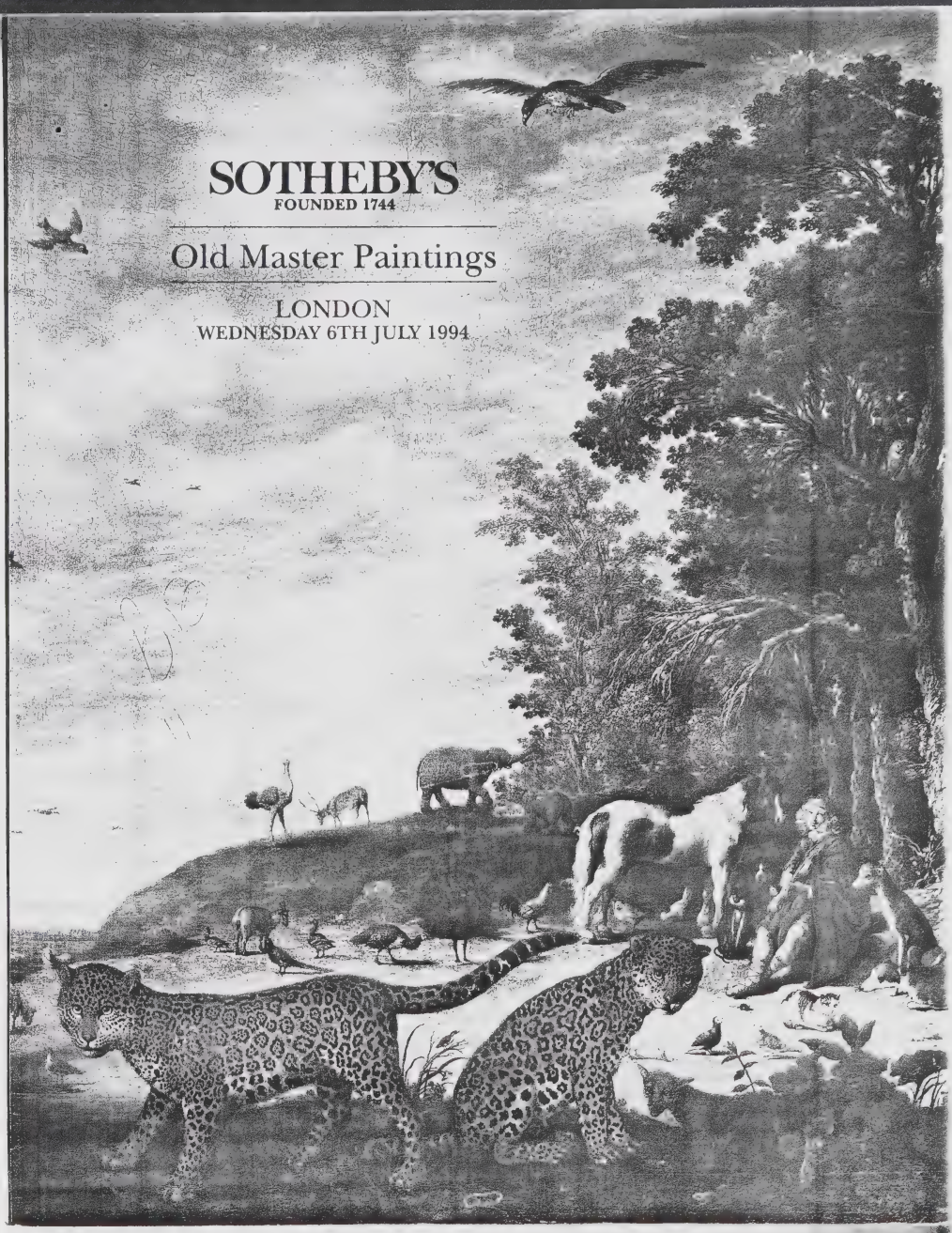

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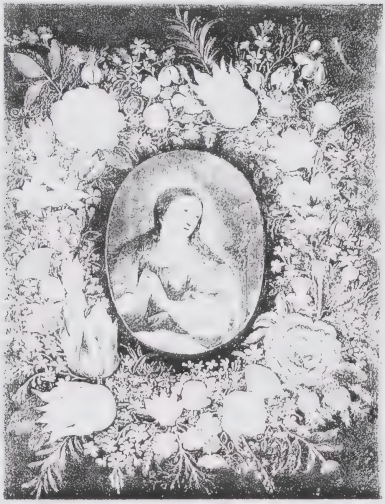

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Follower of Frans Francken the Younger and Andries Danielsz.

THE PENITENT MAGDALENE ENCIRCLED BY A GARLAND OF FLOWERS

Oil on copper
26.5 by 20.5 cm.; 10½ by 8 in. 1500

£800-1,200

184
Flemish School, 17th Century

SAINT LOUIS SURROUNDED WITH A GARLAND OF FLOWERS

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185
Jacob Ferdinand Voet
Antwerp 1639 -circa 1700 Paris

PORTRAIT OF A LADY

Oil on canvas
91 by 75 cm.; 36 by 29½ in. 1400

£2,000-3,000

186
Circle of Gonzales Coques 1300

PORTRAIT OF A GENTLEMAN, HEAD AND SHOULDERS, SAID TO BE JEAN DE WITT AB

Oil on panel
10.5 by 8 cm.; 4 by 3¼ in.

£1,500-2,000

187
Circle of Giacomo Ceruti

AN EGG SELLER 3000

Oil on canvas, unframed
73.5 by 62 cm.; 29 by 24½ in.

£3,000-4,000

188
After Gerard Dou 2000

THE HERRING SELLER AND THE BOY

Bears inventory number on reverse: *108.* and initials: *P.M.B.B.*
Oil on panel
46 by 35.5 cm.; 18¼ by 14 in.

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THE MAGAZINE OF QUEEN'S UNIVERSITY · KINGSTON, ONTARIO · SUMMER 2003

Queen's

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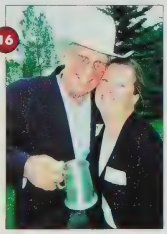
Queen's UNIVERSITY



COVER PHOTOS OF THE DOORS OF QUEEN'S BY BOB SILVERMAN, DEAN OF ARTS & SCIENCE
SEE PAGE 9 FOR DETAILS

EDITOR'S NOTEBOOK

Size *does* matter

This fall, Queen's will open its doors to 3,450 new students – 250 more than were admitted in 2002-2003. Yet, some critics have chided the University for not making room for a larger share of the 100,000 students who graduated from Ontario high schools in June. Principal Bill Leggett has been adamant that Queen's, unlike some other schools, will not admit more students than the University can accommodate while maintaining its commitment to excellence.

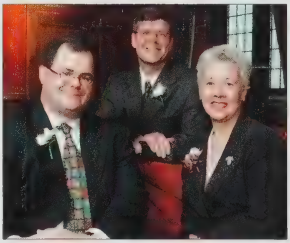


PHOTO BY JEFFREY CHIANG

2003 Herbie winners (l-r) Paul Price, Paul Crane (who accepted on behalf of his late sister Martha), and Helen Cooper.

Is Queen's doing the right thing? Absolutely. Size *does* matter, especially as it relates to enrolments, student-faculty ratios, and access to campus facilities. Queen's simply can't handle any more students right now, double cohort or no double cohort.

When I got into the University as a "late acceptance" in the summer of 1970, it was with an unremarkable 68 per cent average over *two* years in Grade 13. Once in, I thought I'd gone to scholastic heaven.

My tuition and activity fees were $550 per year, a significant amount for the time, but certainly affordable. And I got a lot for my money.

All of my upper-year courses in History, my major, were seminars of 12-14 students and all were taught by tenured faculty.

I blossomed in this intellectual hothouse, graduating with a grade average 10 points higher than I'd "achieved" in high school. I doubt very much that I'd have done as well (or learned as much!) had my classes been larger and less personal.

Oh, how times have changed!

Today's would-be students need a bare minimum of 80 per cent even to merit serious consideration for admission to Queen's. And once a typical Arts and Science student does get in, he or she will pay about $5,000 tuition and in some departments may still may face competition for coveted spots in upper-year seminar courses. In History, for example, enrolments in such classes now are capped at 22 students.

Excellence has always been – and thankfully still is, despite the many challenges – the hallmark of a Queen's education. But somehow, as I watch the arrival of all those bright, eager young members of the Class of '07, I can't help but think that my Arts'74 classmates and I came along at just the right time. We were lucky.

For a report on how Queen's is coping with the arrival on campus of the Double Cohort, please turn to p. 9.

AMONG OUR CONTRIBUTORS...

Whig-Standard columnist and award-winning photojournalist **Jack Chiang** (*"A sweet moment indeed," p. 32*) is a graduate of the Missouri School of Journalism.

Ottawa freelance writer and communications specialist **Jean Bruce, MA'67** (*"Holding high the torch," p. 26*), is a member of the University Council and a former member of the Alumni Communications Committee.

Omar El Akkad, Arts'04 (*"Seeing double" p. 9, "A very public marriage", p. 36*), a 21-year-old native of Egypt, who dreams of one day being a foreign correspondent, is the *Review's* summer editorial intern. When he's not busy with his Computer Science studies, Omar is involved with both the *Journal* and *Golden Words*, and he was a contributor to *Lake Effect*, a recently-published anthology of student fiction.

Congratulations to longtime Calgary Branch organizer and Alumni Association stalwart Paul Price, Artsci'82; to 2000-2001 Association president Helen Cooper, Artsci'68; and, to the late Martha Crane, BA'76, BEd'77 (who died of cancer in September 2000), a dedicated Branches volunteer and Queen's booster in Kitchener-Waterloo, ON. Paul, Helen, and Martha are the 2003 winners of the Herbie Awards, named in honour of beloved *Review* editor and Alumni Affairs director Herbert Hamilton, BA'31, LLD'75. The Herbies are awarded annually to individuals who have made an outstanding contribution to the Association.

Queen's ALUMNI REVIEW

SUMMER 2003
VOL. 77, NO. 3

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Ken Cuthbertson, Arts'74, Law'83

EDITOR EMERITA
Catherine Perkins, Arts'58

ASSISTANT EDITOR
Robin Moon, BFA'91

ASSOCIATE EDITOR
Heather Grace, Arts'95

EDITORIAL INTERN
Omar El Akkad, Arts'04

AT THE BRANCHES EDITORS
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EDITORIAL & BUSINESS OFFICES
Department of Alumni Affairs,
Office of Advancement, 99 University Ave.
Queen's University, Kingston, ON K7L 3N6
Phone: (613) 533-2060 or 1-800-267-7837
(toll-free in Canada & U.S.)
Fax (613) 533-6828
E-mail: review@post.queensu.ca
web site: www.alumnireview.queensu.ca

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THE MISSION OF THE ALUMNI ASS'N OF QUEEN'S UNIVERSITY IS:
"To reach out and foster a lifelong association with Queen's, to engage our members in the life and work of the University, and to serve the alumni community in all its diversity."

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LETTERS

ARTICLE STIRRED FAMILY MEMORIES

Re: Across the bridge and over the wall"

SPRING 2003, P. 14

I enjoyed this article very much. I imagine lots of other Queen's people did too, and that they will write in to share their own recollections.

The article had special meaning for me because my grandfather, James William Dougherty (1890-1974), BSc'21, a Queen's student-soldier and veteran of the Battle of Vimy Ridge in April 1917, met my grandmother, a KGH nurse, in the military hospital that was set up in Grant Hall in 1918.

There is also a Queen's-RMC tie in my family. My late mother, Rosemary (Dougherty) Richardson, BA'53, met my father, Professor Emeritus William George Richardson, Arts'57, when he was a young RMC grad who came over to do a year at Queen's and get his degree. My dad skipped Spanish class to date my mom, and they ended up falling in love, getting married, and having me – the fourth generation of my family to go to Queen's.

Coincidentally, I met my wife Donna (Norman), Arts'81, in April 1982, as I was taking some books back to the Douglas Library, where my parents met!

TIM RICHARDSON ARTS '82
TORONTO, ON

ALUMNI REVIEW FILE PHOTO, INSET PHOTO COURTESY OF TIM RICHARDSON

Tim Richardson's grandfather, James Dougherty (inset), met his future wife in 1918 at the Grant Hall military hospital.

MISSION ACCOMPLISHED

Heather Grace's article is a delightful synopsis of the Queen's/RMC relationship, but one amusing escapade is missing.

I arrived at Queen's fresh from several years with the military and having just been commissioned. I learned that over the years there had been many attempts by Queen'smen to "capture" an RMC sentry box. All had ended in failure.

A group of us and a handful of carefully chosen frosh decided to mount a successful raiding party. All participants were obliged to wear dark clothing and to blacken faces and hands. We got maps of the grounds around the most accessible sentry box. We found out the shift times for the commissionaires, and we monitored their patrol habits. Each of us took on an assigned role, and we set off in the rented truck.

The above Queen's *Journal* photo of the sentry box thieves was captioned, "You smile tonight, but what about tomorrow?" That's letter writer Keith de B. Percy in the middle of the photo, with Arts'67 class president John Argue on his shoulders. Argue now lives in Vancouver.

As a photo on the front page of September 29, 1964 edition of *The Queen's Journal* (*below*) attested, we were successful, though I'm here to tell you that sentry boxes are heavier than they look. Eleven tired and sweaty, but very proud, Queen'smen had beaten security at RMC and scored a "first" for Queen's. The administration had no comment, but I believe Queen's officials quietly shared our considerable satisfaction.

KEITH DE B. PERCY, ARTS'67
OTTAWA, ON

According to The Journal's *account of this incident, the sentry box thieves set up their prize behind Kingston Hall. The news story continued, "Later that day, the driver of the [getaway] truck, in whose name it was rented, was called out of class by the military police who told him to either take the sentry box back or face a court charge. Renting the truck again, he and several others complied." – Ed.*

ANOTHER CHEER FOR THE NAVY

Re: "Three cheers for the Navy"

SPRING, 2003, P. 6

Bravo Zulu (as they say in the Navy) to Scott Kemp for recounting his experience as a Naval Reservist in Kingston. As one of his predecessors 30 years ago in *HMCS Cataraqui*, I recall fondly both my naval experience and the solid friendships made then which have endured a lifetime. I never saw my naval experience as being anything other than complementary to my overall Queen's life – although the boys in Brockington House in 1972 admittedly never quite understood!

DAVID B. COLLINS, ARTS'76
BRUSSELS, BELGIUM

The writer was a Lieutenant-Commander (now "very retired") in the Canadian Navy volunteer reserves. – Ed.

CANADIAN URANIUM FOR PEACEFUL PURPOSES ONLY

Re: "A threat from depleted uranium"

SPRING 2003, P. 3

As a Queen's graduate and an employee of Cameco, I feel it is important to respond to Stuart Bailey's comments and questions on depleted uranium. Some readers may be surprised to learn that the International Atomic Energy Association indicates that depleted uranium is less radioactive than natural uranium.
You can get more information at www.iaea.org/worldatom/Press/Focus/DU/du_qaa.shtml.

As for Cameco's involvement, our company only sells uranium for a peaceful purpose, and that is for generating clean electricity in nuclear power plants. In any event, the Canadian government strictly regulates uranium exports to all countries, including the U.S., to ensure that all Canadian uranium is used for peaceful purposes.

Cameco is also actively involved in a program with the U.S. and Russian governments to dismantle Soviet nuclear weapons and sell the excess uranium to utilities to generate electricity. Since 1993, this "megatons-to-megawatts" program has resulted in

Russia dismantling the equivalent of more than 6,500 nuclear weapons.

DOUG HAY, SC'85
BLIND RIVER, ON

The writer is an engineer at the Blind River facility of Cameco Corporation. The company, which has its headquarters in Saskatoon, SK, is the world's largest producer of uranium and the largest supplier of combined uranium and conversion services. – Ed.

AUTHOR "DID NOT, DID NOT..."

Re: "Meet Canada's 'writing bulldog' "

SPRING, 2003, P. 29

Deborah Melman-Clement's piece is commendable; I liked its spirit. But I *did not, did not* put my late husband, Dr. Grant MacKenzie, Meds'52, "through Queen's medical school." Like the majority of ex-servicemen at Queen's at the time, he was rewarded by the Canadian government for his service with a Department of Veteran Affairs monthly allowance to sustain him while studying. Many WWII veterans would not have been able to attend university without this financial support. At the time, I only earned bits of pin-money writing for the slicks.

Secondly, and perhaps less glaring, is the erroneous description of the Opeongo Line stretching "from Farrell's Landing, just below Renfrew, *downriver* to Algonquin Park." If it did that, it would hit Arnprior and Ottawa. Algonquin Park goes northwest *inland* and the Opeongo Line heads towards Barry's Bay and Opeongo Lake.

One of the oldest and most durable colonization roads, the Opeongo Line is a rich heritage resource and a national treasure. Even today it is lined with log buildings and log complexes that the first settlers built using the virgin timbers.

JOAN FINNIGAN, ARTS'49
HARTINGTON, ON

THE OLD BOY'S NETWORK

Re: "Side-stepping Jean Royce"

SPRING 2003, P. 4

I am writing to express my complete disgust with the smug satisfaction expressed by Bob Park, Sc'48½, MSc'49, in outwitting both the registrar and dean in effecting a place on the student body of Queen's. How could he take the oath to uphold the ethics of his profession after that performance?!

It just means that it's not "*what* you know but *whom* you know." The old boys network. It sickens me.

M. ELIZABETH DENNY, ARTS'41
EGANVILLE, ON

"NF" IS NO MORE

Re: "The mischief of a visiting American?"

SPRING 2003, P. 3

At the bottom of my letter in the Spring issue, my residence was cited as "Paradise, NF." Just in case there is a deluge of letters about this from outraged Newfoundlanders or other concerned nitpickers, let me be the first to point out that the *Review* is out of date. The official provincial abbreviation changed to "NL" more than a year ago to acknowledge that the province's official name is now Newfoundland & Labrador.

CHRIS KOVACS, ARTSCI'91, MEDS'89
PARADISE, NL

We stand corrected. (We've got to stop sipping screech while editing the Letters to the Editor pages.) – Ed.

ANOTHER "U" TURN"

Not to beat a dead horse, but I must come to the defence of J. Gordon Jarvis. Harbor/Harbour Grace was, indeed, spelled *without* the "u." There are a number of sources that I could draw your attention to prove this fact (hopefully once and for all), but I think a few will suffice. They include:

- *Pictorial Harbor Grace: agricultural and industrial Newfoundland. Souvenir Guy, Ter-Centenary Celebration, Harbor Grace, Newfoundland, 1910. Harbor Grace Agricultural and Industrial Exhibition and Newfoundland General Exhibition, 1910* (2nd and enlarged edition, 1910).
- *The Story of Harbor Grace* by R.J. Connolly (1981), and,
- *The Harbor Grace Standard* newspaper. (The Memorial University library catalogue shows the paper was published from 1888 to 1933. Prior to that, from 1859 to 1888, it was known as *The Harbor Grace Standard and Conception-Bay Advertiser.*)

I have not been able to ascertain when exactly the spelling of Harbor Grace changed to include the "u," but there are instances of the older spelling well into the 1930s.

RODNEY CARTER, ARTS'02
TORONTO

To get to the bottom of the Harbo(u)r Grace spelling mystery, the Review *contacted historical geographer Dr. Gordon Handcock, the Chair of the Newfoundland and Labrador Geographical Names Board. According to Handcock, "The official name is Harbour Grace. Historically, 'Harbor' was used on occasion, as in Harbor de Grace (Guy 1612), Harborgrace (Blathwayt 1630-1640, and Visscher c. 1680), and Harbor Grace (Lovell, 1871). But Harbour Grace has been the standard rendering for more recent times. The context of its usage might be the best guide." – Ed.*

SOME OLD BANDS UNIFORMS ARE NEWER

Re: "New threads for the Queen's bands"

SPRING 2003, P. 10

The implication of this article is that there hasn't been a new uniform since 1948. The article states, "Bands members in 2003 are still wearing the original uniforms acquired in 1948." It goes on to note that many of these uniforms have been "repaired at least once over the course of the past 55 years."

As I recall, some new uniforms were bought in the 1981-82 timeframe to coincide with the Bands' trip to Dallas

for the Cotton Bowl parade. I don't know the exact numbers, but here's some of the text from *Tricolour'82*: "After much letter writing it was confirmed – Queen's Bands would be heading to Dallas to perform in the Cotton Bowl Parade. A total of 130 musicians, dancers, majorettes, and cheerleaders represented Queen's and Canada at the annual televised event. The uniforms, some newly purchased after some hard work to raise funds, caused a few stares from the Texans, who rarely, if ever, see men in kilts."

RICK PIM, ARTSCI'81, MSC'84, PHD'90
KINGSTON, ON

GLORIA D'AMBROSIO-GRIFFITH WAS A ROLE MODEL

Re: "In memoriam"

SPRING, 2003, P. 7

It was with tremendous sadness that I read of the death of Professor Gloria D'Ambrosio-Griffith. I had the privilege of taking Italian courses with her, and she was not only a great teacher but was a mentor and a role model to many students.

Gloria was a compassionate person who took the time to get to know her students. On one occasion in particular, she offered me some great advice about life, which I have continued to recite to others. Gloria D'Ambrosio-Griffith made an indelible mark on my life, and for this I remain grateful.

SHERI ZERNENTSCH, ARTS'95
TORONTO, ONTARIO

THE LATIN WAS LACKIN'

Re: "Author, bank CEO, and legendary musician among honorary degree recipients"

SPRING 2003, P. 8

The abbreviation LLD stands for Doctor of Laws *not* Doctor of Law. What do you think the two "L"s are for?

KENNETH ARNOTT, ARTS'65,
TORONTO, ON

We stand corrected and humbled. Our Latin is obviously lackin'. A phone call to Dr. Ross Kilpatrick, Emeritis Professor (Classics) helped to sort out this matter. It seems that the Doctor of Laws degree (LLD) – which is sometimes called a Doctor of Legal Letters – has traditionally been an honorary degree title. However, some academic institutions still grant it as an academic degree. The name of the degree is derived from the Latin Legum Doctor *and is the most advanced law degree. Others include* Legum Magister *(LLM) and* Legum Baccalaureus *(LLB). The "laws" referred to originally included both canon and civil law.*

Further research revealed that the LLD became the most conferred honorary degree in North America in the early part of the 20th century, overtaking Doctor of Divinity, as the clergy's influence on universities faded. Harvard University became the first education institution in North America to grant an honorary degree when it conferred one in 1692 on its President Increase Mather, a Puritan clergyman.

Today, recipients of honorary degrees vary greatly in stature and background. By the way … 86-year-old Notre Dame University President Emeritus Father Theodore Hesburgh holds the record for most honorary degrees – 150.

BRICKBATS *OR BOUQUETS?*

THE REVIEW WELCOMES LETTERS TO THE EDITOR. PLEASE BE BRIEF (250-300 WORDS MAX.), AS SPACE IS LIMITED, AND INCLUDE YOUR PHONE NUMBER OR E-MAIL ADDRESS.

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APOLOGY

A mischief maker has pulled a fast one on the Review *staff. Someone purporting to be J. David Elford, MBA'88, wrote a Letter to the Editor ("An Example of Anti-Americanism?" Winter, p. 3). David called to say that while he agreed with everything in the letter, he did not write it. The* Review *apologizes to David. As a result of this incident, we now ask that all letter writers include a phone number and/or e-mail address with their submissions. To paraphrase one of the characters in* Alice in Wonderland, *"The world is getting curiouser and curiouser." – Ed.*

UNION JACKS AND RESEARCH NEWS

Re: "The problem with the Union Jack"

WINTER 2003, P. 3

Christine Rondeau was quite correct in pointing out that the flag of England is the St. George flag. However, the flag of The United Kingdom of Great Britain and Northern Ireland is more correctly called the Union Flag, not the Union Jack. The Union Flag is worn by Her Majesty's ships when they are not at sea – flown as a "jack" from the "jack staff," which is located at the bow of the ship. Hence the term "Union Jack."

Actually, I fail to see the distinction. If one were in Canada or the U.S., I should think that one would use the national flag, not a provincial or state one.

On another subject, "Does Column Trivialize Research?" *(Winter 2003, p. 4)*, while I agree that the *Review* is not a technical publication and that it is aimed at a general readership, I also agree with Richard Mason, Sc'59, about how research is reported. After all, the *Review* is *not* advertising soap or the latest Hollywood film.

ARTHUR B. HARRIS, SC'47
TROY, MI

DON'T FORGET THE HAL DUNLOP SHIELD WINNER

Re: "2003 major athletic award winner"

SPRING 2003, P. 9

It's was nice to see that the *Review* reported on the 2003 major athletic awards at Queen's. However, you forgot one: the Hal Dunlop Shield Winner. I know that being a Queen's trainer is not that glamourous – taping countless ankles, cleaning cuts, and whatnot. But, these dedicated students spend as many hours as the athletes in doing what they do. Athletic Therapy Services Co-ordinator Dave Ross and his crew do an excellent job keeping Tricolour athletes playing, and it would be nice to have them recognized once in a while.

STEVE MELNYK, PT'93
COLORADO SPRING, CO

The writer was the 1992 winner of the Hal Dunlop Shield. – Ed.

LET'S GET IT RIGHT!

Queen's trustee and former Golden Gaels quarterback Don Bayne, Arts'66, Law'69, EMBA'01, argues the proposed new campus life centre project should be stayed until all stakeholders – including alumni – have been fully consulted.

The Spring issue of the *Review* (*"New building would change the face of campus life," p. 7*) reported that my position in respect of "the proposed $175-million multi-purpose campus life centre" was enthusiastically supportive. Not so.

In fact, I expressed my position at the May 10 meeting of the Board. What I said is that a major athletics facilities project is long overdue at Queen's, and so I welcome and support a project that purports to address Queen's current deplorable – second worst in Canada according to Queen's students – facilities for athletics.

Don Bayne

However, in my view the proposed campus life centre fails to deal adequately with the need for such athletic facilities and fails to bring them up to Principal Leggett's standard of "excellence leadership." The proposed building will not provide necessary playing-field upgrades, a desperately needed field house for all-season training and play, a stadium upgrade that is two decades overdue, required competitive track facilities, or a competition-sized swimming pool. Make no mistake – Queen's needs a major athletics facilities initiative. But we need to get the project right, or else in the coming decades we will fall further behind almost all other Canadian universities.

I believe we need broad input to identify the needs and priorities of all stakeholders. A majority of Trustees agreed at our May meeting that further consultation is required, and an Executive Committee has been struck to solicit this vital input. Now is the time for all those who are interested to make their views known.

Architects from Sasaki and Associates, the Boston firm that developed preliminary plans for the proposed centre, recounted an anecdote about first coming to Queen's and seeing students trying to play soccer in a parking lot partly cleared of snow. When it was pointed out that after 10 years and $175 million, students will still be playing soccer and other field sports in campus parking lots, the architects responded that they hadn't been asked to address Queen's playing fields. They should have been asked.

While outdoor and team sports are not the only forms of sport played on campus, they are central to Queen's athletics. Ask the students who are involved – both intramurally and intercollegiately. A residential university like Queen's needs playing fields and team-sport facilities in the heart of the main campus. Last year's AMS President Michael Lindsay stressed the importance of having such facilities and services "in close physical proximity to the campus 24 hours a day." And field sports require an all-weather, all-season venue, as well as a field house cover for wintertime use.

In my view, the time is right to consider relocating Richardson Stadium (a "temporary" facility that's both 20 years past its replacement date and a dreary dungeon by comparison with modern facilities), coupled with an all-weather, all-season surface suitable for every field sport played at Queen's, back into the heart of the campus at the intersection of Union and Albert Streets.

Parking could be placed out of sight beneath such a facility and would double the available campus parking, thereby addressing a chronic problem. Such a facility would belong to all students and student-athletes (instead of being a "football stadium"), accessible daily and in the evenings for all intramural and intercollegiate field sports. In winter months, an inflatable dome would turn such a facility into a fieldhouse for track and field training as well as continuous field-sport training and competition, even band practices. Women at Queen's (now more than 50 per cent of the student population) would no longer face the insecure (in the dark) prospect of trudging out to West Campus to participate in intramural or intercollegiate athletics.

This new facility would become a genuine "jewel in the crown" that would make participation and competition at Queen's truly excellent. And the cost for such a functional leading-edge (not to mention attractive!) facility would be about $30 million, including the $20 million cost of underground campus parking. This would still leave $145 million to address "indoor" athletic and student-life facilities in the "campus-life centre" proposed for the University Avenue-Union Street location.

Queen's believes strongly that the university learning experience does and should extend beyond the classroom into the "faculty of the broader learning environment" that includes intramural and intercollegiate athletics. Queen's is an acknowledged leader in excellence in the classroom. We should seize this opportunity to demonstrate leadership in the excellence of our athletic programs and facilities as well.

Invitation for Nominations TO THE Board of Trustees AND THE University Council

Queen's UNIVERSITY

BOARD OF TRUSTEES

All graduates and benefactors have the right to elect representatives to the Board of Trustees of Queen's University. The Board is legally responsible for all aspects of the University's operations, including finances, capital expenditures, investments, buildings, property purchases, bequests and donations, fees, campus planning, and pension and staff benefits. It also appoints the Principal.

WHO MAY BE NOMINATED BY GRADUATES?

Each graduate may nominate TWO graduates for election to the Board of Trustees for three-year terms (June 2004-May 2007).

WHO MAY BE NOMINATED BY BENEFACTORS?

Any person who has contributed $1,000 or more to Queen's University is defined as a Benefactor and is entitled to nominate Trustee candidates. Candidates nominated in this category, need not be Queen's graduates. ONE will be elected for a four-year term (June 2004-May 2008) and ONE for a three-year term (June 2004-May 2007).

HOW DOES MY NOMINATED CANDIDATE BECOME ELIGIBLE TO RUN FOR ELECTION?

A Graduate candidate must be nominated in writing by at least FIVE graduates. A Benefactor candidate must be nominated in writing by FIVE or more benefactors.

ELIGIBLE FOR RE-ELECTION

Board of Trustees

Graduate, Three-year term

- Hugh Christie

Benefactor, Four-year term

- Donald Bayne

University Council

- Dr. Alexander C. Barron
- Dr. George D. Carson
- Mr. Robert A. Crabtree
- Dr. Gloria J. Delisle
- Mr. Herbert B. Gibson
- Dr. Frank W. Maine
- Mr. David F. Masotti
- Ms. Nancy Powis
- Ms. Kirsten M. Richter
- Ms. Victoria Russell

UNIVERSITY COUNCIL

Queen's University Council was provided for in a Statute of 1874 to guarantee graduates a voice in how the University operates. The Council meets once a year, usually for an all day session in early May. After hearing from the Principal and other University officers, Councillors, share in discussions on topics of interest and/or concern to the Senate and the Board of Trustees. The Council consists of all Senators and Trustees plus an equal number of elected graduates. The Council may consider all questions affecting the well-being and prosperity of Queen's. Up to 19 new Councillors are elected each year.

GUIDELINES

The future of Queen's will be greatly influenced by the quality of those you nominate. In keeping with Queen's commitment to diversity within its governing bodies, please consider the following guidelines when nominating a candidate.

- The candidate's potential to make a positive contribution because of ability and experience.
- A broad geographical distribution to maintain Queen's role as a national and international institution.
- Gender equity.
- Representation by visible minorities, aboriginal persons, persons with disabilities, age group, occupational group, the local community and the francophone community.
- A strong, demonstrated interest in the well-being of universities and/or Queen's.

NOMINATION FORM (You may photocopy this form or print copies from www.queensu.ca/secretariat/election)

I wish to nominate

Nominee's Full Name _____ Degree/year _____

Address _____ Postal Code _____

Telephone – Home _____ Office _____

Fax _____ E-mail _____

For the **Board of Trustees**:

☐ Graduate (three-year term) ☐ Benefactor (four-year term) ☐ Benefactor (three-year term)

For the **University Council** (six-year term): ☐

Nominator's Name (printed) _____ Degree/year _____

Address _____ Postal Code _____

Telephone – Home _____ Office _____

Signature _____

Nominations must be Received at the University Secretariat no later than 15 October 2003.

PLEASE MAIL TO

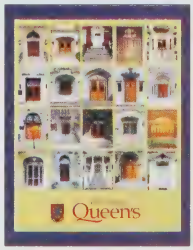
University Secretariat
B400
Mackintosh-Corry Hall
Queen's University
Kingston, ON
K7L 3N6

OR FAX TO
(613) 533-2793

Opening the "Doors of Queen's"

What could 20 pictures of campus building doors have to do with volunteer work in Guyana's primary schools, debates in Scotland, or student operettas? Ask Bob Silverman.

The Dean of Arts and Science recently completed photography for *The Doors of Queen's*, a 22" x 28" poster that showcases images of the familiar (and not so familiar) entrances to 20 campus buildings. Proceeds from sales of the posters will be put towards the endowment for the Arts and Science Student Initiatives Fund. The fund, which hopefully will grow to $500,000, provides small grants for students wishing to attend conferences, organize programs, or participate in competitions.



Silverman says the endowed fund generates about $25,000 annually. Grants have helped send teams to such events as the World Universities Debating Championships in Scotland, aided in the production of a student production of "The Marriage of Figaro," and supported a Queen's Project for International Development initiative in Guyana. Many students find that some of their most meaningful lessons come from working with or helping others, and the Arts and Science Student Fund helps make this possible.

According to Silverman, there was "no conscious decision" to raise money for the Student Initiative Fund by creating a poster. Arts and Science development officer Catherine Purcell, Arts'78, Ed'85, MEd'98, got the idea on a visit to Yale University, where she saw a "Doors of Yale" poster. "It seemed to be a good idea;" says Silverman, "Queen's has great doors."

Purcell and Silverman chose the pictures for the Queen's version of the poster after reviewing more than 500 images, both film and digital. It took Silverman, an avid amateur photographer in both formats more than a year to shoot them all.

To order the poster, contact Ryan MacDermid at (613) 533-6000 ext. 74622 or services@asus.queensu.ca. The cost is $10 plus shipping and handling ($4 in Ontario, $6 elsewhere).

– By Omar El Akkad, Arts'04

2003 Golden Gaels Football Schedule

September 1 vs. York;
September 6 @ U of T;
September 13 @ Western;
September 20 vs. McMaster;
September 27 @ Guelph;
October 4 vs. Waterloo;
October 11 @ Laurier;
October 18 vs. Windsor

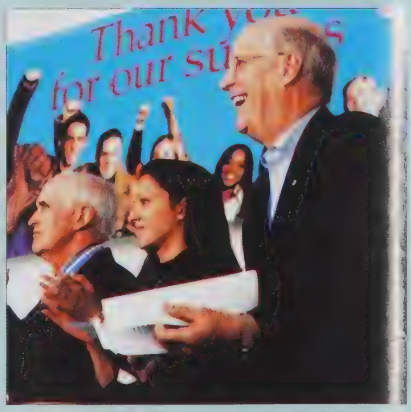
All games begin at 2 pm. For additional information and a complete listing of all men's and women's, varsity schedules, please visit www.goldengaels.com.

More Queen's news

FIND OUT ...

- how Queen's researcher Dr. Bob Ross hopes to change the way physicians talk to patients about weight loss;
- what drives Tyler Forkes, PHE/Ed'87, the first person ever to serve as president of the Alumni Association for a two-year term;
- why visionary geophysicist Geoffrey Ballard, Sc'56, thinks hydrogen power can change the world;
- about favourite campus hangouts (tell us about yours!);
- and, much more!

Visit the *Review* and Q'Zine web sites or check out all the latest Queen's news at www.queensu.ca/newscentre.



OVER THE TOP!

At a special celebration on May 10, Principal William Leggett announc that the Campaign for Queen's, the most ambitious fundraising initiati ever, has been a tremendous success. The University's raised $261 mill That is $61 million above the announced goal.

"These campaign results represent an accomplishment of unparallele scale in the more than 160-year history of Queen's," says Leggett For the full story and all of the details, please watch for our upcoming Fall issue of the *Review*, which will include a special Campaign For Queen's report insert.

IN MEMORIAM

- McDonald, James Kelvin, professor of Spanish, Italian and Latin American Studies for 37 years, died April 5 in Ottawa, ON, age 76.
- Peruniak, William S., founding Associate Dean of the Faculty of Education, died May 4 in Kingston, ON, after a battle with cancer, age 75 (*for more details, please see p. 21*).
- Schiralli, Martin G., Associate Professor of Education, June 17, in Kingston, ON, age 56.
- Wood, W. Donald, MA'53, LLD'96, Emeritus Professor of Economics, Emeritus Professor and founding Head of the School of Industrial Relations, died June 21 in Kingston, ON, age 83 (*for more details, please see p. 22*).

SEEING DOUBLE

After the paper storm caused by 100,000 Ontario high school graduates applying to university, Queen's is about to welcome the Class of '07. Four years of planning and preparation will be put to the test this fall.

BY OMAR EL AKKAD, ARTS'04

When Queen's recruitment officers began visiting high schools last year, they did something they had never done before: they informed would-be students that the minimum requirement to be considered for admission to first-year studies at the University this fall was an 80 per cent average.

According to Associate University Registrar Rick Palmer, Queen's adopted this approach in order to help students realistically assess their options by giving them "honest information" on the University's acceptance standards. It was also meant to help lessen the anticipated onslaught of double-cohort applications.

Even so, this spring the Registrar's Office received a record 39,000 first-year applications (up from 26,600 last year). Palmer says University officials are planning for the arrival of about 3,450 first-year students – a jump of 250 over last year. That increase is one of the smallest in Ontario.

The province's 19 universities have taken markedly different approaches to the Double Cohort.

The University of Western Ontario, which will have a full-time enrolment of about 32,000 this fall, opened 600 new spaces for first-year students. Nipissing University, with a full-time enrolment of about 2,200, *guaranteed* a spot in its general arts program for any student with at least a 70 per cent average. Enrolment at the North Bay school will jump to about 2,800 this fall.

Dr. Suzanne Fortier, Vice Principal (Academic), says Queen's decision to limit its 2003-2004 enrolment increase by 250 is based on four years of study and consideration. "Queen's is a residential university," she says. "When we increase enrolment, we have to make sure there's enough room in residence. We also have to think about the impact when these first-year students eventually move out of residence and into surrounding neighborhoods."

To accommodate the Class of '07, Queen's has built two new residences and expanded Leonard Hall's cafeteria. The openings of Chernoff Hall and Goodes Hall have helped increase classroom capacity, and student services – such as Health and Counseling Services – are also being beefed up in anticipation of higher demand. But Fortier says there will be no significant increase in the number of new professors hired this year. "Independent of the double cohort, we want to see a decrease in the student-faculty ratio, but we have to find a way to do it in a fiscally responsible manner."

Warwick Sangster, an 18-year-old Ottawa native, will be a member of the Class of '07. Though he was admitted into all five universities he applied to, Sangster chose to study geography at Queen's rather than at McMaster, Trent, Guelph, or Wilfred Laurier. "I chose Queen's because of its reputation and its athletic program. It's also close to home," he told the *Review*, "and my sister goes here, which is a good or bad thing, depending on how you look at it."

Sangster says the effects of the Double Cohort began to show around application time. "It got really stressful. There was more competition than usual, because basically there were twice as many students competing for a few more spots."

The arrival on campus of 3,450 first-year students this fall will bring the University's full-time enrolment to about 15,200.

Despite criticism in some corners that Queen's has not accepted enough students to significantly help ease the province's Double-Cohort burden, Fortier says the University weighed its responsibility in the broader sense against the quality of education that Queen's would be able to provide its students. She feels that even with the increased first-year enrolment, the University is still dealing with a "manageable number" of new students.

"We're very fortunate at Queen's to be a university of choice. Students who come here chose to do so. Queen's isn't their fourth or fifth choice. This makes it easier to predict how many students will be coming next year, in 2004-2005. We don't anticipate any surprises, such as having at the last minute to try and find hotel rooms or set up tents," the Vice Principal says.

For more on how the University will deal with the Double Cohort, please visit the Review's *web site at www.alumnireview.queensu.ca or visit the Queen's News Centre web site at www.queensu.ca/newscentre*

Updates on some of the fascinating and noteworthy research that's under way at Queen's, including ...

ILLUSTRATION BY NICKY WILLIAMS

THE OTHER SIDE OF FANTASY FRIENDS

BY NANCY DORRANCE, ED'76

Children who play with imaginary friends may be honing important social skills, Queen's psychologists now believe. Until recently, fantasy playmates were regarded as a sign of shyness or poor social development, but they could actually have the opposite effect, according to Dr. Mark Sabbagh.

"Surprisingly, research has shown that kids with imaginary friends (as many as two-thirds of all children) are less shy, and have better social skills, than those who don't engage in this kind of behaviour," Sabbagh explains.

He and doctoral student Jennie Baxter, MA'02, are investigating whether fantasy play allows young children to practise an important social skill: taking another person's perspective. They also speculate that such activity may give kids a sense of having control over their world.

Baxter notes that when well-meaning adults try to direct this social interaction, imaginary friends have a tendency to disappear.

Conducted with pre-school children in Queen's Early Experience Lab, the study is funded by the Social Sciences and Humanities Research Council, Natural Sciences and Engineering Research Council, and the Canada Foundation for Innovation.

CREATING COURTEOUS COMPUTERS

Imagine a cell phone that pays attention and doesn't interrupt you when you're busy. Sound far-fetched? Don't tell that to Dr. Roel Vertegaal and his research team in the School of Computing's Human Media Lab (HML).

Based on its discoveries about eye contact in group conversation (see *Eureka!*, Winter 2003 *Review*), the HML team is now creating "attentive" computing devices. Among its innovative inventions are: cell phones that won't ring if you're having a face-to-face conversation; messaging systems that automatically connect with whichever device you're currently using; televisions that go into pause mode when you glance away from the screen; and speaker phones that initiate calls when you look at a symbol of the recipient.

"The way we use computers has changed drastically over the past few decades," says Vertegaal. "We're moving them from the realm of being merely tools, to being 'sociable' applications that can recognize and respond to some of the nonverbal cues humans use in group conversation."

Funding support for the HML team comes from the Premier's Research Excellence Awards, Communications and Information Technology Ontario, and Natural Sciences and Engineering Research Council.

ALARMING SMOKE DETECTOR FINDINGS

Holy smoke! A study by Queen's psychologist Dr. Alistair MacLean, MA'67, PhD'69, has shown that 40 per cent of Grade 6 children failed to wake up when a home smoke alarm sounded and their bedroom doors were closed. Even when the doors were open, 25 per cent of the children surveyed did not wake up.

MacLean, whose work focuses on understanding sleep, teamed up with the Loyalist Township Emergency Services and graduate students Kris Thiele, MA'99, and David Davies, Arts'95. In the study, parents of Grade 6 students activated their smoke alarms on two separate nights, after ensuring their children were asleep.

"Even when they did respond, between 33 and 43 per cent of children took more than a minute to do so," MacLean notes.

A SARS SCREENING SOLUTION

During the recent outbreak of Severe Acute Respiratory Syndrome (SARS), more than a dozen Ontario hospitals adopted a new, web-based screening system developed by Queen's medical researchers.

The electronic system, created in collaboration with information-management professionals from Kingston health-care facilities, could replace the cumbersome paper trail currently used at many institutions, says anesthesiologist Dr. David Goldstein, Medical Director of the Queen's University Anesthesiology Informatics Laboratory (QUAIL). E-SARS screening reduces the time required to screen medical staff, designated patients, and hospital visitors from about a minute to several seconds, he reports.

In the future, institutions will have electronic health records that – unlike paper files – can be easily accessed and updated, Goldstein predicts. "They will also be much more efficient for follow-up purposes, and potential health crises."

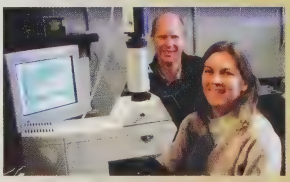
LESSONS FROM THE LOWLY LEG ULCER

Leg ulcers – an increasingly common affliction of our aging population – plague thousands of Canadians and contribute to skyrocketing home health-care costs.

That's one reason why Queen's nursing researcher Dr. Margaret Harrison chose the treatment of leg ulcers to test a new system for delivering community health care.

The new management protocol involves standard assessment and follow-up by a team of nurses trained in leg-ulcer assessment and management, who then work closely with specialist physicians. Harrison calls it a "back-to-the-future" approach, with nurses taking charge of their practice with community wound care, and providing physician back-up for complicated or non-healing cases.

Harrison's initial study, showed that, healing rates more than doubled under the new protocol; nursing visits dropped by nearly one-third; and individual supply costs decreased by more than half. That study will now be expanded into a three-year trial, funded by the Canadian Institutes of Health Research. To date, it is the largest Canadian wound-care trial ever undertaken.



PREDICTING PRAIRIE DRY SPELLS

New findings from Queen's biologists could lead to more accurate predictions of future drought patterns and water availability on the prairies.

An international team that includes Drs. Kathleen Laird and Brian Cumming, Artsci'87, PhD'91, from the Paleoecological Environmental Assessment and Research Laboratory (PEARL), used fossil clues from lake sediments in the Canadian prairies, North Dakota, and Minnesota to conduct their research. The researchers discovered records of drought over the past 2000 years that are likely related to persistent changes in the jet stream and associated storm tracks.

"Similar large-scale shifts today would prove to be a major challenge for society," says Laird, noting that persistent periods of drought in the past have coincided with stress and even collapse of societies.

"These data have huge implications for future climate predictions, and particularly drought assessment on the prairies," adds Cumming, who received support for his research from the Natural Science and Engineering Research Council.

RECOGNIZING MOM

Even before a baby is born it prefers its mother's voice to that of a stranger, a Queen's-led study shows. This phenomenon, previously demonstrated in newborns, also occurs in fetuses by the end of the third trimester of pregnancy, according to nursing professor Dr. Barbara Kisilevsky, MA'83, PhD'87 .

With the help of obstetricians from Zhejiang University in Hangzhou, China, Kisilevsky and a team of Queen's psychologists tested the heart rates of 60 fetuses at term. They found that a fetus's heart rate accelerates in response to a tape of its mother's voice, and decelerates when a stranger's voice is heard.

"This is an extremely exciting finding that provides evidence of the impact of in-utero experience on newborn/infant behaviour and development," says Kisilevsky. "It indicates that voice recognition may play a role in mother-infant attachment."

For more research news from Queen's

NEWS and MEDIA SERVICES

visit the news centre
www.queensu.ca/newscentre

DOUBLE THEFT, TRIPLE TROUBLE

What do you do when both thieves and the police rob you? International art collector-detective Alfred Bader tells us what he did and shares an intriguing tale about one valuable 17th-century painting it's unlikely he will ever be able to give to Queen's.

BY ALFRED BADER, SC'45, ARTS'46, MSC'47, LLD'86

My wife Isabel and I arrived at Amsterdam's Central Station on Saturday afternoon, November 12, 1994, and while waiting for the tram to take us to our hotel, I went to the tourist office to get a map of the city. Isabel stayed with our luggage, which consisted of two suitcases and my briefcase. When I returned minutes later, the briefcase was gone. A swarthy, bearded man had distracted Isabel with a question about trams, while a female accomplice grabbed the case.

It contained many photographs and papers, American and English money, traveler's cheque, chequebooks, two pieces of jewelry, and three small paintings that I had planned to discuss with Dutch art historians.

AN EXCERPT FROM ...

This above article is an excerpt from a planned second volume of Alfred Bader's memoirs. The first book, *Adventures of a Chemist Collector* (Weidenfeld and Nicholson) was published in 1995.

We rushed to the police station in the nearby *Voorburgwal* area, where Martin Te Pas, a very pleasant officer, took down the details. He told us that the money was certainly lost, but the paintings might be recovered.

From our hotel, we called two old friends: one in London to ask for help with alerting the London bank about the blank cheques, the other a friend and art dealer in The Hague, Saskia Jungeling, to ask for advice about the paintings.

Alfred and Isabel Bader travel the globe in search of art treasures – known and unknown.

All three paintings were 17th century. I had purchased the smallest one at Sotheby's in London the previous July. A sketch of a man, I believe by Gonzalez Coques, the Antwerp portraitist (*circa* 1635), might have seemed the most valuable to the thieves because it was in an elaborate carved gilt frame with an 18th century label on the back stating that it was by Anthony van Dyck. Thieves may not know of the unreliability of 18th-century attributions.

The other two paintings, both on thin wooden panels, I had purchased from London dealers just days before. One depicted Rembrandt's mother and was probably done by one of Rembrandt's students around 1630. It was in a padded envelope, unframed. The other, also unframed, was in a plastic folder, between my papers. The seller had suggested that this study of a man might be by Willem Drost, a well-known Rembrandt student, an attribution I found difficult to believe. But as it was certainly mid-17th century and of fine quality, I liked it immensely and thought it the best of the three lost paintings.

Exhausted after our phone calls from the hotel, we took sleeping pills and both had nightmares about robberies and paintings. At least we were physically unharmed, and one couldn't but admire the teamwork of the thieves!

Miracles still happen. At 8 o'clock the next morning, our art dealer friend Saskia called to tell us of a midnight phone call she had received from a man in Amsterdam who had found many of the photographs and papers and one of the paintings. At first, we thought he might be one of the thieves trying to exchange paintings for money. That this was ludicrous soon became clear when we met Bert Vos later that morning.

Vos had been returning to his home along Tramline 17, several miles from the station, at 11:15 the night before. That was when he noticed a pile of papers and 8" x 10" photographs lying in the gutter between two dustbins. Closer inspection convinced him that this was not rubbish, and so he scooped up the pile and took it to his simple third-story apartment. There he spread out the papers and photographs to dry, read some of the documents, and discovered the non-Drost painting of a man and my telephone list. Vos called my son in Milwaukee, but got the answering machine; he then phoned the police and the *Rijksmuseum* because he had seen a letter from Dr. Filedt-Kok to me. At midnight, he was only able to talk to a guard, of course. Then he noticed one Dutch phone number, that of Saskia Jungeling, who knew of our loss and cautioned him not to dry the painting on panel on a radiator.

The miracle is not that we recovered our papers and the painting, but that anyone would do what Bert Vos did. Just think of it: a man living alone, going to the enormous trouble – at midnight – to examine the papers, make those phone calls around the world, and try to dry out the damp material. At first, he refused compensation. Only when I insisted did he agree to use it for his Boy Scout troop. Of course, we invited him to be our guest at our home in Milwaukee. When I fell asleep the night of our misfortune, I thought that I never wanted to be in Amsterdam again. Now I knew that I wanted to go back, if only to get to know this man better. We have since enjoyed his visit to Milwaukee and have been back to Amsterdam several times.

The thieves had taken the study of Rembrandt's mother out of its envelope, which they threw away with all the other papers, but they overlooked the study of a man and the panel had not suffered. We took it to the *Rijksbureau voor Kunsthistorische Dokumentatie* (RKD) in The Hague and discovered that the painting came from the Hermitage in St. Petersburg and had been sold in Berlin in 1935. Abraham Bredius, the greatest Rembrandt expert of his day, had considered it a genuine Rembrandt, and gave it Number

Stolen from Alfred Bader in Amsterdam on November 12, 1994

Gonzales Coques (1614-84)
Portrait of a Man
Oil on panel, 10.2 cm. x 8.3 cm.
Provenance: Sotheby's, London, July 6, 1994, Lot #186

Theft reported to the Amsterdam police and to IFAR (illustrated in IFAReports, 16, 4, No. 236)

[illegible]

[illegible] collector Dr. M.B.H. Schader [illegible] RKD [illegible] Dutch law gives buyers [illegible] Dr. Schader and would like to negotiate a win-win repurchase with the buyer of the Coques.

Please contact Dr. Alfred Bader, 924 E. Juneau Avenue, Suite 622, Milwaukee, WI 53202 USA. Phone (414) 277-0730. Fax: (414) 277-0709. E-mail: baderfa@execpc.com

The Historians of Netherlandish Art journal published a full-page advertisement about the missing Coques painting, but it has not yet been recovered.

226 in his catalogue of the Master's work. When I first saw it in London, I remembered seeing another, certainly inferior, version in the Johnson Collection in the museum in Philadelphia. Today, these sketches are no longer thought to be by Rembrandt, but ours is certainly by one of his ablest students, painted in the 1640s.

At the *Mauritshuis* in The Hague, Frits Duparc, its director, compared the painting to a portrait of a man in a helmet by the Dutch Baroque painter Carel Fabritius (1622-1654), then on loan from the museum in Groningen. There certainly is similar handling of paint.

This portrait of a woman believed to be Rembrandt's mother was painted by one of the Master's students around 1630.

When I showed my panel to Dr. Filedt-Kok, he said, "How nice – 'the poor man's Rembrandt'." When I showed it to Professor Josua Bruyn, the retired head of the Rembrandt Research Project, he agreed with my dating, but thought we might never be able to ascertain the name of the very able student. Whether or not it is by Carel Fabritius, as he suggested, I think of it as my Bert Vos panel.

Naturally, we reported our loss to Christie's and Sotheby's, to the RKD, and to the International Foundation for Art Research (IFAR), which publicized the theft, illustrating both paintings in the *IFAReports* and *the Art Loss Register*. Then we waited. And hoped.

It was four years before the break in the case came. On December 23, 1998, Dr. Rudi Ekkart, the Director of the *RKD*, faxed me that a collector in Utrecht, Dr. Matthias M.B. Schilder, had bought my Rembrandt's mother at a small auction in Amsterdam and had then brought the panel to the *RKD* for identification. Drs. Jan Kosten, the Rembrandt school specialist there, had identified it as the stolen painting.

"Unfortunately for you," Ekkart wrote in a letter to me, "according to the Dutch civil code, a work of art that had been bought in good confidence (and in this case even in a public auction) longer than three years after the theft is the legal possession of the buyer." However, Ekkart added, "the present owner, who is a very reliable and rational man … is willing to sell it to you for a reasonable price according to the market value".

Just what was the painting's market value?

Two days before the 1994 theft, I had bought the painting from a gallery in London, Whitfield Fine Arts, for £3200 (app. $7,000 Canadian). Schilder had bought it, Lot 1420 in the De Eland auction on June 25, 1998, for a hammer price of the equivalent of about 600 guilders, paying a total of 762 guilders.

Thieves overlooked this valuable study of a man which Good Samaritan Bert Vos (l) returned to Alfred Bader, when he found it lying alongside an Amsterdam tram line.

Professor Werner Sumowski had written to Schilder that he considered the painting to be one of the best copies of a lost original by Rembrandt. Another copy is in the *Mauritshuis*.

A dealer in Amsterdam had offered Schilder about 20,000 guilders and now he concluded that "35,000 guilders is its correct price … its value would go up easily to 50,000 guilders in just a few years as was suggested by an art dealer, who advised me not to sell the painting now."

Naturally I asked Ekkart whether he still considered Schilder a very reliable and rational man and I remonstrated with Schilder, "… you would like $28,000 (Canadian) for a painting which I had purchased in November 1994 from a London gallery (known for its expertise but not its low prices), Whitfield Fine Arts, for $7,000, less than a third of the price you are asking. The second point, selling my painting, you have considered, but that may not be as easy as you think. Knowing the facts, a truly good person will not buy it, and a really knowledgeable person will not either, because he can never get completely clear title. The silver lining is that I now know where the painting is.

"My worry is not that you will not return it. I can live without it, as I own many better Rembrandt School paintings. Rather, my worry is that you will not return it, but that neither you nor anyone else will really enjoy looking at it for a very long time. That would be a pity. Also, it would be a loss of a very interesting study piece to my University's museum, to which my wife and I are leaving our collection.

"What do I suggest? Certainly not that you just return my painting without compensation. Then you would be the second victim of the thief, and of the almost unbelievable police carelessness. Think about it, and let me know your reaction entirely at your convenience."

My friend, Dr. Otto Naumann, had suggested that I consult an Amsterdam lawyer, Dr. Willem Russell, himself an astute collector. Russell discovered that both stolen paintings had been offered for sale at the auction house De Eland in February 1995. However, the consignor had demanded so high a reserve that they did not sell and were returned to him. Shortly thereafter, they were seized by the police from a Moroccan drug dealer and held by the police in their lost-and-found storeroom for the next three years, without anyone checking their own police reports or with IFAR. Then the *police* sent both paintings to De Eland again, where they were sold without reserve on June 25, 1998!

Russell tried very hard to persuade the Amsterdam police to compensate me, to no avail. They did not even offer to give me the money they had received from the auction house. The lawyer advised me that suing the Amsterdam police would be far more costly than the value of the paintings.

At the time, Dr. Cynthia Schneider was the American ambassador to Holland, and I related these facts to her. She responded most kindly on April 1, 1999: "Your letter of March 24 regarding the theft of several of your paintings in Amsterdam distressed me more than you might have imagined. As a scholar of Dutch art, recently named American Ambassador to the Netherlands, your name is extremely well known to me. Before assuming my post, I was an Associate Professor of Art History at Georgetown University; I received my doctorate at Harvard under Seymour Slive. We have many friends in common, from Bill Robinson to Walter Liedtke to Seymour himself. In any case, your story is indeed a distressing one. I will do everything I can to investigate the situation, and I will get back to you with information as soon as possible."

But even the American Ambassador could not persuade A. A. Smit, the Commissioner of the Amsterdam Police, to be fair. I had myself written to the police by registered mail on February 22, 1999, but received no reply. Schneider wrote to Smit shortly after that, and he finally wrote to me on May 24, 2001 (two years later!).

"Although late, I'll try to answer the questions you asked," he said. "But let me start by saying that your version of what happened with your paintings is the correct one…" Even so, he made no offer of compensation.

I replied, "That being so, why does the Amsterdam Police not reimburse me for the two paintings it recovered and sold through auction?" I never got a reply. This was another example of stonewalling from the police of the city I had thought to be one of the fairest in Europe.

In December 1994 a Dutch paper, *Het Parool*, published a delightful article about Bert Vos' finding the best of these paintings. On April 10, 1999, the same paper featured another article about a Utrecht zoologist asking 35,000 guilders for the Rembrandt's mother, which the police had sent to auction. Another Dutch paper, *De Volkskrant*, published a similar article with an image of Rembrandt's mother on April 24.

Perhaps these articles and my writing to Schilder changed his mind. I told him that I had read some of his papers, particularly about ill-treated dogs, and I realized that he was an able zoologist, and that I hoped that he would sell me Rembrandt's mother reasonably. What was reasonable? I had bought the painting from Clovis Whitfield for roughly the equivalent of 10,000 guilders, and he finally asked if I was willing to pay that. Of course I was, and Ekkart at the RKD exchanged my banker's draft for my painting which now hangs in our home.

We even visited Schilder in his home, happily smiling about the past and admiring his 19th century paintings. He gave us the De Eland catalogue of June 25, 1998, listing the two paintings sent in by the police. What a pity that P.J.C. Trommelen, the director of the auction house, could not tell us who had bought the Gonzales Coques, and that he appears not to have checked whether the paintings were stolen. Had he done so in 1995, they would have been returned to me.

The Historians of Netherlandish Art published a full-page advertisement in their April 2000 issue and, if I live long enough, I may find out about the third and least important painting.

In the meantime, the Rijksmuseum has asked me to lend a Sweerts self-portrait and the Rembrandthuis asked for two early Rembrandts. I hesitated, thinking of A. A. Smit, the Amsterdam Police Commissioner, but should I cut off my nose to spite my face? I enjoyed seeing all three of these paintings in the exhibitions and all have been returned safely.

Note: Alfred R. Bader, is the founder of both the Aldrich Chemical Company and the Bader Fine Arts Gallery in Milwaukee, WI. He and his wife Isabel travel the globe on the trail of Old Master paintings – known and unknown – and the couple are among the world's foremost collectors, lecturers, and art detectives. The Baders are also among the University's most loyal and generous benefactors. Their gifts have helped the Agnes Etherington Art Centre build one the finest publicly held collections in Canada.

The Baders with some of the dozens of students who have benefitted as recipients of the Bader Awards.

AT THE BRANCHES

BY LIZ GORMAN, SC'97, HAZEL METCALFE, GLENDA FRALICK, AND VALERIE BARTLETT

Good friends, good fun!

Tour guide Helen Currie, Arts'60, Meds'63, treated Victoria alumni who recently gathered for a tour of the Abkhazi Garden to a recounting of the love story of former owners Prince and Princess Abkhazi

CANADA

CALGARY, AB

Principal and Mrs. Leggett were made honorary Calgarians at the Calgary Branch Annual BBQ. The Principal is pictured above with Michelle Wright, Sc'95, MSc'96, the 2003 Marsha Lampman Award winner

NEWS • Thanks to Kim Sturgess, Sc'77, for hosting another successful Western BBQ Dinner. Special guests included Principal Bill Leggett, his wife Claire, and Dr. David Saunders, new Dean of Queen's School of Business. Thanks to Win Fraser, Sc'73, and Tom Hanrahan, Sc'57, for organizing the dinner.

COMING EVENTS • JOHNSON AWARD DINNER, **October 25,** honouring Mike O'Connor (*see p. 17 and 47*). • The third annual Queen's/Western MARDI GRAS HOMECOMING PARTY, September 19 at Booker's, 316 3rd Street SE. Other alumni groups attending will include McGill and Waterloo. Details to come by e-mail • WINE AND CHEESE, **November 22**, hosted by Tom Hanrahan at 3810 1st Street SW. For details, call Tom at 243-7674.

WEB • www.alumni.queensu.ca/branches/Calgary.

KINGSTON, ON

COMING EVENTS • SENIORS' LUNCHEON, **November 25** at the Donald Gordon Centre, 11:30 reception, 12 pm lunch, followed by guest speaker Principal Bill Leggett. Tickets $18 in advance, $20 at the door. For details call Don Beckett, Sc'45, (613) 384-3237.

The Ottawa Branch is pleased to invite you to the

2003 Agnes Benidickson Dinner

Honouring Dr. Andrew Pipe, Arts'70, Meds'77, LLD'01

November 1, 2003

For full dinner details, please visit Queen's Events website at www.events.queensu.ca or call 1-866-678-8817

OKANAGAN, BC

NEWS • The Branch had the pleasure of hosting V-P (Advancement) George Hood, Arts'78, MPA'81, recently.

COMING EVENTS • AGM, **September 27** at the Teahouse Restaurant in Kelowna. Watch your mailbox for more info.

OTTAWA, ON

NEWS • The Alumni Golden Gaels Dragon Boat Team (*above*) shaved a minute off last year's time, finishing the June race in 2 minutes, 44 seconds, and placing fourth in the Educational Division (but missing the finals by four seconds). Thanks to Tyler Minty, Arts'00, for coaching, and to Daria Strachan, Arts'95, Law'98, and Kevin Rex, Arts'95, for organizing the event.

COMING EVENTS • The second annual GARDEN PARTY AT KINGSMERE, **September 14**. E-mail Jeannie Dempster, Arts'93, MPA'01, at jeanniedempster@hotmail.com or watch your mailbox for details • AGNES BENIDICKSON AWARD DINNER, **November 1,** honouring Dr. Andrew Pipe, Arts'70, Meds'77, LLD'01, Associate Professor at the University of Ottawa Heart Institute • OTTAWA OVER 50s LUNCHEON, **October 28.** Guest speaker: Chancellor Charles Baillie, LLD'01. For details, contact George Toller, Arts'50, at (613) 731-0112.

PETERBOROUGH, ON

NEWS • Local alumni are saddened by the death of John Pierce, BSc'41 (*see p. 21*), a prominent member of the community and charter member of the Bridge Club • The annual Bridge Club Dinner and Bridge Game were held in June. Norm Moffat, Sc'61, presented prizes to those whose total score for the year exceeded 25,000 points. In September, 12 couples will begin another season of play. New players are needed. Please call Norm at (705) 745-2875. For Branch info, contact Luc Matteau, Sc'69, at (705) 743-7712 or l.matteau@ieee.org.

TORONTO, ON

COMING EVENTS • 2003 JOHN ORR AWARD

DINNER/DANCE, **November 15**. See ad this page or go to events.queensu.ca.

THUNDER BAY, ON

COMING EVENTS • PUB NIGHTS, third Thursday of each month at Fionn McCool's on Memorial Avenue after 4pm. **September 18, October 16, November 20**, etc. • MEN'S HOCKEY TEAM vs LAKEHEAD THUNDERWOLVES. **November 22 and 23.** Game times: 7:30 pm. Wear your Queen's colours, and look for us above the Zamboni!

VICTORIA, BC

NEWS • Alumni gathered recently at Abkhazi Garden for a tour and a "spot" of tea. Thanks to Helen Currie, Arts'60, Meds'63, for the tour, and to those alumni who made a special trip just to attend the event!

WEB • Photos of the tour are posted at: www.alumni.queensu.ca/branches/Victoria_BC_YA. Branch events are advertised on the web and by e-mail. To join the e-mail list, send a note to branches@post.queensu.ca.

UNITED STATES

ARIZONA

NEWS • Summer Branch events included the THIRD ANNUAL COOL SUMMER LUNCH in Prescott on July 12. Thanks to Bob Park, Sc'48½, MSc'49, and his wife Thea for hosting the group • Two members of the Arizona Branch received awards at the recent Alumni Assembly in Kingston. Monty Sennett, Com'48, was recognized for his numerous contributions to Queen's and the Branch with the prestigious Marsha Lampman Award. Mary Reed was awarded the Rising Star Award.

COMING EVENTS • Monthly gatherings are held on the first Thursday of each month – **October 2, November 6, December 4**, etc. • The FIFTH ANNUAL FALL LUNCHEON, **September 28** at noon at the Sampan Restaurant.

WEB • Event details are available at www.alumni.queensu.ca/branches or by contacting Mary Reed, Arts'84, at Mary_Reed@tricolour.queensu.ca.

Calgary Branch to honour Michael O'Connor

The Calgary Branch will honour Dr. Michael O'Connor, Artsci'68, PhD'76, DSc'92, on October 25 at this year's Ernie and Edna Johnson Dinner.

Michael, who's a Fellow of the Engineering Institute of Canada and an executive member of the Canadian Geotechnical Society, is a pioneer of geo-environmental engineering in this country. He is president of O'Connor Associates Environmental, a consulting company that employs more than 180 engineers and scientists.

A registered professional engineer in seven provinces, Michael has more than 80 papers and presentations on geo-environmental engineering to his credit. He has been involved with the National Waterwell Association, the American Society of Testing Materials, and the Advisory Committee on Regional Environmental Systems. He has also taken on countless volunteer roles in his community. A true westerner, he helped organize this year's Calgary Stampede and has been active in the Canadian Team Cattle Penning Association and the Canadian Equestrian Federation.

According to former Branch president and Johnson Dinner organizer Michelle Wright, Sc'95, MSc'96, Michael has also made time for his *alma mater*. "Michael has helped a lot with development work. He assisted in the Campaign for Queen's, and he spent a year as a mentor in-house at Leonard Hall," she says. Michael is also a member of the Queen's Bands Booster Club.

As a student, he was a *Golden Words* features editor, a *Tricolor* photo editor, and a Queen's Bands assistant manager. In 1992, Michael received an honorary degree for his outstanding dedication to his profession, his community, and his *alma mater*.

FOR THE LATEST BRANCHES INFO, VISIT WWW.ALUMNI.QUEENSU.CA

A PLACE FOR EVERYTHING...

Albert and Stuart Streets have a new look these days as the construction of two new residences comes to a close, just in time for the arrival on campus of the class of 2007. Without a doubt, Queen's newest students will keep their rooms as clean as the young scholar pictured here! Let us know if you you recognize who, where, or when this is! To learn more about the new buildings and the additional 548 beds they will provide, go to https://housing.queensu.ca/constructionweb/construction.htm.

Keeping in Touch

News from classmates and friends

- **PHONE:** 1-800-267-7837 EXT. 74126
- **FAX:** (613) 533-6828
- **E-MAIL:** review@post.queensu.ca
- **CHANGE OF ADDRESS E-MAIL** records@post.queensu.ca
- **WEB:** www.alumni.queensu.ca

Unless otherwise indicated, dates in "Keeping in Touch" are year 2003.

To 1959

BIRTHS

MCILVEEN:
DR. C. E. MCILVEEN, Meds'47, of Oshawa, ON, welcomed a granddaughter, Reanna Ethel Hazel, on May 12 in Peterborough, ON. Reanna was born to Nyle McIlveen, Sc'85, and Beth Hayes, and is a sister for Emma and cousin for Niall.

NOTES

KESTER (PATERSON):
MARY (PATERSON) KESTER, Arts'44, was bereaved of her husband of more than 55 years, Gordon H. Kester, on May 24 in Newark, DE.

MCCAVOUR:
TOM MCCAVOUR, Sc'52, received a 2003 Canadian Standards Association (CSA) Award of Merit at its recent annual meeting in St. Andrews by-the-Sea, NB. He was recognized for his contributions and leadership in the development of structural and construction product standards. Tom, the former President and Chair of McCavour Engineering Ltd., now practises as a specialist in failure investigations and related forensic work. He lives in Nottawa, ON.

WOODLAND KENNY:
FLORENCE WOODLAND KENNY, Arts'48, has moved to San Marcos, CA, where she continues to write. Her sixth book is about other planes and other planets. Phone (760) 291-1981.

DEATHS

BENETEAU:
BERNARD BENETEAU, BSc'44 (Electrical), of Corona, CA, died Apr. 14 after a long illness. He is dearly missed by his wife and five children.

BURTON:
REGINALD W. BURTON, BCom'41, of Brockville, ON, died Feb. 19, age 83. A native of Calgary, AB, Reg was orphaned as a boy and raised in Nova Scotia and Kingston, ON. After graduation, he joined the Parke Davis Pharmaceutical Co. in Windsor, ON. During 15 years there, he married Elizabeth Brown and had three children. The Burtons moved to Brockville when Parke Davis opened a plant there in 1956. A considerate and diplomatic man, Reg earned much respect as the plant's personnel manager. He retired in 1983. Reg was a Mason, a vestry clerk at his Church, a supporter of city sports teams, and a lifelong fan of the Toronto Maple Leafs. His son, Dr. John Davis Burton, died in 1992, and his wife died in 1997 after a happy marriage of 53 years. Reginald is survived by his son Richard (Mary), daughter Cathy, Arts'69 (Ben TeKamp), four grandchildren, daughter-in-law Dr. Faith Silver, and a cousin, Heather (Logan) Taylor, Arts'47.

CARVER (SEDGEWICK):
ANNE HARLEY (SEDGEWICK) CARVER, BA'37, MA'40, died in Ottawa on June 8, age 88. Anne was the adored wife of Humphrey Carver, devoted mother of Peter, Debby, and Jenny, grandmother of Stephanie, Kate, Ben, Julia, Emma, and Sally, and great-grandmother of Michael, Christopher, Claire, and Peter. Anne was a pioneer in her career as a civil servant. Born in Toronto, she lived most of her life in Ottawa, but was educated at St. Leonard's School in Scotland, Queen's, and Radcliffe College, where she studied economics. Anne began her career with the Wartime Prices and Trade Board, then worked for the Tariff Board. She married Humphrey in 1951. While raising their family, she was active with the Consumers' Association of Canada, Ottawa Social Planning Council, Canadian Welfare Advisory Board and Editorial Advisory Board, Children's Aid Society, Ottawa Welfare Council, Family Services Association, Andrew Fleck Child Centre, and the United Appeal of Ottawa and District. Anne wrote a chapter on women in politics for the Royal Commission on the Status of Women and, in 1970, became the first female Canadian Transport Minister. Upon retirement, she continued her volunteer efforts and was especially involved with the North East Ottawa Seniors Service Centre.

COLLINS:
KENNETH FAWCETT COLLINS, BSc'41 (Chemical), died of cancer Feb. 19 in Ottawa, age 86. Ken worked in the Welland Chemical works in Niagara Falls, ON, for two years before joining the RCEME, where he rose to the rank of Lieutenant Colonel. He served overseas (1943-46) and was a Normandy veteran. After the war, Ken held various staff and regimental appointments, mostly in Ottawa. Upon retiring in 1967, he administered Carleton U's Department of Planning and Construction until 1982. Ken married Evalyn Roblin in 1941. They had three children – Marianne, Bruce (a fireman who died in a fire in 1972), and Elizabeth – four grandchildren, and two great-grandchildren. Ken took great pride in both his family and his family history, and had researched the latter back 18 generations. On Friday nights for almost 25 years, Ken helped others find their ancestral records. He joined the Ontario Genealogical Society in 1972 and was its president from 1977 to 1979. Ken was also involved in his church and worked with the Boy Scouts for 36 years. He was a great mentor, friend, and gentleman whose work will serve many generations to come.

FERGUSON (BROOKS):
DOROTHY ("DOT") ELLEN (BROOKS) FERGUSON, BCom'33, died Aug. 28, 2002, age 91. Born in Ottawa, Dot was one of the first female graduates in Commerce. She then became the executive assistant to the Chair of the Bank of Canada. At the start of WWII, Dorothy sought to enlist, but was advised that she could better serve her country by replacing commerce teachers gone overseas. In 1943, Dot married Air Force navigation officer Blair Ferguson and moved with him to postings in Rivers, MB, and Washington, DC, finally settling in Oakville, ON, in 1946. Dot taught commerce in Port Credit and Lorne Park, was a Guidance Department Head in Burlington, and retired from the Ministry of Education as Coordinator of Commercial Correspondence Courses for the Province. In her retirement, she enjoyed reading, golf, and traveling. She is survived by her children, Dr. Blair Ferguson (Ann) and Gail Johnson, Arts'70 (Ross), and five grandchildren. "In our mother's house, there were always flowers."

GILCHRIST:
WILLIAM MCKENZIE GILCHRIST, BSc'36 (Mining), died Mar. 22 in Ottawa, age 93. William was former president and chairman of Eldorado Nuclear and its subsidiary Eldorado Aviation, president of Northern Transportation, former governor of the Arctic Institute of North America, former president of the Canadian Institute of Mining and Metallurgy and the Canadian Nuclear Association, and former member of the Atomic Energy Control Board. He also served as a Staff Captain in the Royal Canadian Engineers (1941-45). Among his many honours were the ▸

Massey Medal and the Camsell Award of the Royal Canadian Geographic Society, the Confederation Medal, and the Queen's Silver Jubilee Medal. William is remembered with love by three stepdaughters–Shirley Keen, Claire Kennedy, and Jean Geiger–from his first marriage to Anna Lorena, and by stepdaughter Jean Sproule from his marriage to Didy, as well as by many grandchildren and great-grandchildren.

GORDON:
KEITH GORDON, BSc'45 (Civil), died Feb. 24 in Ottawa. Survived by his loving wife Daisy, children Heather, Peter, Sc'82 (Susan), and Karen (Hans Moor), and four grandchildren. Keith was a proud alumnus with fond memories of the Iron Ring Ceremony in 1982 and of his 50th reunion.

GRIMES:
MAURICE ("MO") ERNEST GRIMES, BSc'47 (Chemical), MSc'48, died April 18 in Cobourg, ON, age 77. Beloved husband of Betty. Dear father of John, Peter, Anne, Allan, and Susanna. Grandfather of Findlay Grimes, and of Olivia and Luke Palmieri. Brother of Joan Zeitoun.

HAW:
VICTOR HAW, BSc'47 (Mining), MSc'48, died Mar. 14 in Ocho Rios, Jamaica. Predeceased by his wife of 22 years, Irena Slowikowska. Survived by his daughter Victoria Chong, granddaughter Alexandra, nieces Shan Cross (Donald) and Leanor Hart, and nephew Jay Gilmour (Carol). Born in 1918 in Dauphin, MB, Victor interrupted his studies at Queen's to enlist in the RCAF. He served as a flying instructor until late in 1942 and was awarded the AFM for outstanding service. He was then posted overseas, where he trained as a fighter pilot and joined No. 411 Fighter Squadron. Late in 1943, Victor was shot down and ended the war as a POW. Afterward, he completed his studies, worked for INCO as a mine geologist for several years, then joined the Department of Mines and Technical Surveys in Ottawa. He retired as director of a research program into the control of uranium-mine waste disposal. Victor enjoyed golfing, curling, and watercolour painting. In his retirement, he and Irena traveled and lived part-time in Spain.

HOCKMAN:
DR. CHARLES HENRY HOCKMAN, BA'58 (MA, PhD Brown), died Mar. 18 in Atlanta, GA, age 80. Born in Montreal, Charles was a member of the Canadian Merchant Marine during WWII. He went on to be a professor and researcher at Mercer U in Macon, GA, the U of Illinois, U of T, and the Medical College of Virginia. He is survived by his wife Mildred, daughters Gail Andrea and Laurie Anne, son Kenneth Charles, and grandson Jasper Charles Thomas.

LUCAS:
ALEC LUCAS, BA'44, MA'45 (PhD Harvard), died May 6. Alec attended a one-room school near Cobourg, ON, then Cobourg Collegiate, and earned certificates to teach elementary and high school. He taught for several years, all the time taking correspondence courses from Queen's. He finished his degree in English and biology on campus, continued with a Master's degree in English, then went to Harvard for his PhD. An expert on British novels of the 19th century and Charles Dickens, Alec taught at UNB before joining the faculty at McGill in 1957. A friend of many of the writers of his day, Alec edited the anthology *Canadian Short Stories*, which has been in print since 1971. He also reviewed books for the CBC and various newspapers. Alec enjoyed hiking, canoeing, and bird watching on his property at at Plaisance, QC. Married three times, he is survived by his wife of 23 years, Sharon Ells, and children George, Suzanne, and Edward.

MAYER:
DR. GEORGE A. MAYER, MSc'58 (MD Budapest), died of cancer on Apr. 21 in Kingston, age 89. George practised medicine for 64 years (50 years in Kingston). He was devoted to the treatment of cardiovascular disease, and was a pioneer in research on cholesterol and its role in coronary-artery disease. He was also one of the first physicians to use anticoagulant therapy in the treatment of heart disease, and by his retirement his methods were being adopted around the world. George was a loving father, a brilliant man, and a superb clinician. He believed in kindness and empathy for those in need, and passed on this belief to his medical students. He is missed by his wife Sari, sons George and Perry, Artsci'83, daughter-in-law Karen, and grandchildren Matthew, Michael, Li-Mei, and Zoli. He was predeceased by his daughter Christy.

PHOTO: IAN MACALPINE/WHIG-STANDARD

Doug Hargreaves hard at work in 1994

Hargreaves celebrated

The most successful football coach in Queen's history is now a member of the Kingston District Sports Hall of Fame. Doug Hargreaves, Arts'55, was one of eight new members who were inducted this spring.

While he's best known as former coach of the Golden Gaels, Doug also played basketball and football at Queen's before beginning his coaching career with minor, high school, and university teams in Ontario, Saskatchewan, and Nova Scotia. He coached football at RMC and Dalhousie University before returning to Queen's as head coach in 1976.

During his 18-years at the helm of the Golden Gaels, Doug's teams reached the playoffs for 16 consecutive seasons. He led Queen's to nine conference titles and two Vanier Cups. Doug won the Frank Tindall trophy as CIAU coach of the year in 1983.

By the time he retired in 1994, Doug had coached more university football games than anyone else in Canada: 233. With 109 winds to his credit, he also holds the record for most victories by a Queen's coach. Furthermore, Doug helped develop Football Canada's coaching-certification program and pioneered its export to numerous countries in Europe.

– By Omar El Akkad, Arts'04

MCDOWALL:

ROBERT JAMES MCDOWALL, Arts'48, died May 17 at home in Guelph, ON. Beloved husband of Marjorie (Speer), father of Barbara, Rosalynne, Robert, Christopher, Mark, and Melissa, and grandfather of Andrea McKenzie, Artsci'98, Sc'01, Catlin, Benjamin, Jessica, Christopher, Taylor, Ethan, and Marley. Bob spent most of his career with Perelli Cables in several locations, but lastly in Guelph, ON, where he and Marjorie lived for 30 years. Through his donations and his gift of family papers to the Queen's Archives, Bob was a member of the Grant Hall Society. He is remembered for his great interest in people and his wonderful sense of humour.

PALTIEL (LEIBOV):

FREDA (LEIBOV) PALTIEL, BA'45 (BSW McGill, MPH Hebrew U), died Mar. 28 in Ottawa, age 78. Freda began her career as a social worker in Montreal, integrating Jewish refugees after WWII. During her years in Israel (1958-63) she was the first medical social worker at Hadassah Hospital in Jerusalem. In Canada, she authored chapters for both the Royal Commission on Health Services and the Senate Committee on Aging, as well as a book on poverty. Freda joined the public service in 1967 and was Canada's first Coordinator of the Status of Women for the Privy Council Office. As an advisor to the WHO and UNICEF, she served on the Directing Council of the Pan American Health Organization and carried out many diplomatic missions at the UN, OECD, and related agencies. She helped draft the *Nairobi Forward Looking Strategies for the Advancement of Women 2000*, and chaired the executive subcommittee on Women's Health and Development of the PAHO, a national task force on family violence, and a federal-provincial-territorial working group on women's health. She retired in 1993 as Senior Advisor, Status of Women, Health and Welfare Canada. In her retirement years, Freda wrote several commissioned reports and was active on many voluntary boards, including Queen's Board of Trustees. In 1993, she became a member of the Order of Canada and received Queen's Alumni Achievement Award. Freda was a visiting scholar at Queen's, a visiting lecturer at the Hebrew U School of Public Health, and established endowments in women's health and development at each of her three *alma matres*. Among her many publications was the book *Hand in Hand*, about the accomplished wives of Israeli ambassadors to Canada. In 1949, she married Prof. Khayyam Zev Paltiel. They had four children–Ari, Jeremy, Candida, and Ora. Freda and Zev traveled and made homes on three continents until his death in 1988. Freda is missed by her children, their spouses Hannah Cotton, Roxanne Mykitiuk, Alexander Moyle, and A. Mark Clarfield, and her grandchildren Tor, Yotham, Sashi, Jonah, Aden, Allegra, and Misha.

PARK:

MAURICE ("MO") WILSON PARK, BA'42, of Markham, ON, died Apr. 7, age 88. Beloved husband of Marion ("Terry") for 57 years. Dear father of Ian (Pamela) and Deborah, grandfather of Andrew, Geoffrey (Daphne), David (Meghan), and Kevin (Jennifer), and brother of Margaret Hill (Bob). Mo was born in Barrie, ON, and grew up in a large family with eight siblings. He attended teachers college and taught public school in Barrie for five years before attending Queen's. After graduation, Mo enlisted in the Canadian Army, then the Air Force, from which he graduated at the end of the war. A 10-year career in life insurance with Imperial Life led to a career in real estate as head of M.W. Park Ltd., with offices in Toronto and Coboconk, ON. Mo was president of the sales division of the Toronto Real Estate Board (1974), president of the Ontario Real Estate Association (1980), and president of the Lindsay Real Estate Board (1986). He retired in 1988. Mo loved sailing, and earned many trophies with his friends at the Port Credit Yacht Club until 1972. He continued to sail at his summer home in Coboconk, where he was president of the Shadow Lake Cottagers Association and founder of the area's fishing derby. A religious man, Mo was an occasional lay preacher at his church and a member of the choir. He was also an avid gardener, kite flyer, and bird watcher, and was known for his playful costumes. His enthusiasm inspired all who knew him.

PERUNIAK:

WILLIAM S. ("BILL") PERUNIAK, BA'47, died May 4 in Kingston. Professor Emeritus, and founding Associate Dean of Queen's Faculty of Education. Loving husband of Wendy Stewart, Ed'84, MA'90, PhD'93. Devoted father of Jennifer and Katie, and his children from his first marriage to Shirley – Geoff, Arts'73 (Merilyn), and Jain, Arts'77. Grandfather of Ryan, Kyle, Blair, and Lindsay, brother of Lovern, and uncle to David, Mary, Denise, and Frances. Predeceased by his infant son Andrew. Born in Port Arthur, ON, Bill entered Queen's at the age of 15, graduating at 19 with his teaching qualifications. He taught in Kenora and then at KCVI, where he coached the 1957 boys' curling team to win the national high school championship. By the age of 30 he was principal of Atikokan High School, where, in 1965, he established the Outers Program, which was a catalyst for incorporating outdoor education programs into schools across the country. In 1967, Bill returned to Kingston as the first Associate Dean of McArthur College, before it was the Faculty of Education, and also represented Ontario in the Centennial Voyageur Canoe pageant, paddling from Rocky Mountain House to Montreal in 104 days. For the next 23 years, Bill used the voyageur canoe to promote teamwork and community building. His zest for adventure also led him through numerous treks in the Himalayas. Bill was a unique and powerful force of nature. Donations in his memory can be directed to the VON Foundation (Kingston), or to Trans-Canada Trails.

PIERCE:

JOHN GOURLEY PIERCE, BSc'41 (Civil), died May 10 in Peter-▸

borough, ON. Born in 1918, John served with the Royal Canadian Engineers in WWII and won the Military Cross. He is also credited with completing the survey of the Ontario/Manitoba border in the 1940s. In 1949, John joined his father's surveying firm, then called Pierce and Pierce (it was renamed Pierce and Lyons in 1975). Among his many activities, John was president of the Association of Professional Land Surveyors (1962), a member of the Peterborough Rotary Club, the Chamber of Commerce Waterfront Development Committee, the Water Control Board of the Otanobee River Conservation Authority, the Peterborough Museum Board, the Peterborough United Way (chair 1982-83), and lifelong member of Trinity United Church. He also spearheaded several groups promoting Canadian unity. John's work was recognized with many awards, including a citation from the Ontario Land Surveyors Association, a City of Peterborough Award of Merit, and the Governor General's Caring Canadian Award. Beloved husband of Eileen Jane Pierce (Hiland, née Schoales) and the late Wilda Gertrude Saunders; father of John "Jay" Pierce (Jane), Catherine Cramer (Ken), Lorraine Pierce-Hull (Ian), and the late Douglas Pierce; second father of Bob Hiland (Katherine), Barbara Hiland-Gammie (Murray), and Richard Hiland (Cheryl); grandfather of Roger, Scott, Ian, Blair, Alison, Devon, Joleen, Liam, Kieran, Reece, and Keltie; and brother of Mary Wilson and the late Helen Thompson.

POWERS:

KEN POWERS, BCom'50, died June 17, 2002, of cancer in Oakville, ON, age 77. Ken was born in Ottawa and was raised by his grandparents. Barely 17 years old at the start of WWII, he enlisted and became a member of the RAF's 12th Squadron stationed in Lincoln, England, and survived 32 missions. He enrolled at Carleton U but completed his degree at Queen's. He then joined the Industrial Development Bank (now the Business Development Bank of Canada), and began a career that took him to Winnipeg, Montreal, Halifax, Oakville, and Ghana. Ken met his wife Joan in 1954 after a performance of Swan Lake by the Royal Winnipeg Ballet, in which she was a ballerina. They had two children. Ken had a passion for painting, bird watching and archaeology. After he retired in 1980, he and Joan traveled extensively. Through it all, he lived with passion and joy.

150 years of medicine

Queen's School of Medicine will commemorate its sesquicentennial in 2004 and would like you to be part of the celebrations. Share your anecdotes about the school, its students and its professors and become part of the planned sesqui memory book. For more details, see the ad on page 51.

MEDICAL BIOLOGY LAB, FEB 1944. REVIEW FILES, COURTESY PATSY (BEEMAN) FLEMING, ARTS'45

SMITH:

ARTHUR E. SMITH, BSc'34 (Mechanical), died in Niagara Falls, ON, on Dec. 14, 2002. Arthur began with Union Carbide Corporation in 1936, working in Welland, ON, and later in Niagara Falls, NY, retiring in 1972. He was very active in his community and was a long-time member of the Seniors Skating Club and Kiwanis Club of Niagara Falls, ON. He is survived by his son Donald, daughter-in-law Nora, grandchildren Eric, Lloyd, Stacey Milkovich, and Dorothy Hutchinson, and great-grandchildren Julie, Amber, Meghan, and Jack.

STERLING:

THOMAS STORY STERLING, BSc'43 (Chemical) (MSc U of T), of Ottawa died May 25, age 82. Beloved husband of Emily (Bustard), father of Anne Sterling and Eleanor Conboy (Keith), grandfather of Grahame , Evan, Christopher, and Andrew, and brother of Dick Sterling (Gwen). Predeceased by his brother Bill (Olive). Tom worked as a chemical engineer and research scientist for the Defence Research Board in both Valcartier, QC, and Ottawa. In his retirement, he devoted his time to his family and to researching his genealogy.

WILLOUGHBY:

DONALD STEWART WILLOUGHBY, BA'46/48, MA'50 (PhD Minnesota), of Edmonton, AB, died May 12 while on vacation in BC. He is survived by his beloved wife of 54 years, Joanne (Meldrum), Arts'49, son Andy, daughters Jayne and Kate, daughter-in-law Daxa, son-in-law Rowan, grandchildren John, Stacie, Elizabeth, Kate, and Anisha, and brother Neil. Born in Napanee, ON, Don was a research scientist with the Fisheries Research Board in Halifax, NS, Saskatchewan Public Health, and the National Defence Research Board in Suffield, AB. He later served as Director of the Ontario Public Health Laboratories. Don lived without regret, surrounded by family and good friends.

WOOD:

WILLIAM DONALD ("DON") WOOD, MA'53, LLD'96 (BA McMaster, PhD Princeton), died June 21 in Kingston, age 83. Loving husband of Connie, father of Leslie, Arts'79, and Sandie, Arts'81 (Creighton Madill, Arts'81), and grandfather of Evan and Maxwell. Lovingly remembered by his brother Dr. Norm Wood and family, the Leigh and Madill families, and many friends. Don was born in Palermo, ON. After serving in the RCAF, he earned several degrees, began a career at Imperial Oil, then returned to Queen's to teach economics and direct the Industrial Relations Centre for more than 25 years. Throughout his career, Don served on many federal and provincial task forces and worked tirelessly to foster understanding and respect in the workplace. He was dedicated to building bridges amongst academic disciplines and communities, and made friends wherever he went.

1960-69

COMMITMENTS

GERWIN/RUTLEDGE:

MARTIN GERWIN, Arts'62 (MA, PhD Princeton), and JUDITH RUTLEDGE, Arts'62 (MA York), were married in Toronto on May 17. After Martin retires from his position at the U of Manitoba this summer, he and Judy will reside at 20 Miles Road, Toronto, ON M8V 1V3. Judy took early retirement in 2002 from her position as head of the English Department at Eastdale Collegiate in Toronto.

NOTES

ALLAN/TENHAAF:

CATHERINE ALLAN (TENHAAF), Arts'65, has left Qunara Inc., where she was a principal for information technology security and privacy, to start a consulting practice, Allan Security and Privacy Consulting

This mouse logo indicates that the note that follows has been posted on The Common Room web site, Queen's online community for alumni, parents, and friends. The notes have been edited, and not all notes are published here, so please go to the "Keeping in Touch" area of the web site (www.alumni.queensu.ca) for more details

Inc. Catherine and her husband David still live near Ottawa in Carlsbad Springs, ON. (davallan@aol.com)

LANDER:
REV. DAVID LANDER, Arts'69, MDiv'70, has moved to Fairlawn Heights United Church (south of the 401 on Yonge St. in Toronto) to team with Rev. Cynthia R. Stretton, MDiv'86, who begins in September. (fhuc3@bellnet.ca)

LOCKETT:
L. JOHN ("KEONI") LOCKETT, Meds'66, received the Excellence in Research and Excellence in Publication prizes at the 2002 Straub Clinic (Honolulu, HI) and Hospital Physicians Awards Night for his paper on Hawaii's neuromuscular disease biopsy registry. The paper was based on John's modern approach to muscle-biopsy diagnostic procedures, which utilizes both routine histological and enzyme histochemical techniques. The registry will document neuromuscular diseases among Hawaii's various ethnic groups.

MAUDSLEY:
BOB MAUDSLEY, Meds'62, and MARY K. (SHEPHERD), Arts'62, now live in Halifax, NS, after spending 27 months in Karachi, Pakistan, where Bob was the Dean of Health Sciences at Aga Khan U. (rfmaudsley@ns.sympatico.ca)

ROBINSON:
DAVID C. ROBINSON, Sc'65, of North Bay, ON, has been named to the Order of Honour by his peers in the Professional Engineers of Ontario. He was recognized for his many North Bay Chapter initiatives, which have helped raise the profile of engineering locally while improving the community's quality of life, at a gala in Mississauga, ON, on Apr. 26. David has served the Chapter for more than 30 years and has been its Chair since 2001.

STRINGER (TAYLOR):
KAREN (TAYLOR) STRINGER, Arts'69, passed the third examination of the British National Association of Teachers of Dance (classical ballet branch) – the Fellowship exam – in March. Karen runs The Russian Ballet School in Cambridge, UK, and works in Careers Service at the U of Cambridge. (KarenStringer@careers.cam.ac.uk)

DEATHS

FRISE:
DONALD K. FRISE, BA'68 (MPA York), lost a courageous battle with cancer on Apr. 7, age 72. Don attended Queen's summer school for many years, and began his teaching career in 1960. in 1963, he was appointed Technical Director and teacher at Bayview Secondary School in Richmond Hill, where he also served as vice principal. After 24 rewarding years he retired to his home town of Peterborough, ON, to enjoy more family and cottage time. He is survived by his wife Helen (Price), children Kathryn, Arts'77, Law'80 (Rod McBey, Law'79), Peter, Sc'81, MSc'84 (Catherine Chisholm, Arts'82, Ed'83), and Margaret, grandchildren Thomas, David, Diana, Shella, Laura, Marie, and Heather, and his sister Marilyn Martin (Bill) and brother David Frise (Sue).

1970-79

NOTES

ADAMS:
NANCY ADAMS, Arts'72, graduated from Western with a Master of Divinity degree (with distinction) in May and was ordained to the Anglican priesthood on May 29 in London. She is now Priest-in-charge at St. Paul's, Chatsworth, and St. John's, Desboro. She lives in Hanover, ON, with her husband Mark Schwartz, and son Ian. (nadams@log.on.ca)

BONN:
JIM BONN, Meds'71, left his position as consultant in anaesthesiology at Shaikh Khalifa Medical Centre in Abu Dhabi to become personal physician to his Highness, Sheikh Zayed Bin Sultan Al Nahyan, President of the United Arab Emirates. Jim and his wife Bonnie live in Abu Dhabi. (jimbonn@hotmail.com)

BOYD:
JANE BOYD, Artsci'71, Ed'72, has retired from the Toronto District School Board and returned to her childhood roots in Minden, ON.

DAWSON:
FLETCHER DAWSON, Arts'72, Law'75, was appointed a judge of the Superior Court of Ontario in May. With his wife and daughter, he has moved to Brampton, where he presides in the Central West Region. Fletcher was previously a criminal defence lawyer in London for 26 years.

FINLAY:
ROGER FINLAY, Mus'78, Ed'79, has been re-appointed Program Leader of the Arts at Lasalle S.S. in Sudbury, ON. He also teaches Theatre in Education at Laurentian U, coordinates the Sudbury Regional tournament of the Canadian Improv Games, and writes for major Canadian golf magazines. His wife is now an insurance broker with Ross, Beaton, Vendetti Insurance. Sarah has finished her first year of Concurrent Education at Lakehead, and Chris can't wait to finish high school. (r.finlay@sympatico.ca)

HIGGINSON:
ARTHUR HIGGINSON, Sc'77, has returned to Ontario after five years in Atlanta, GA, and is looking forward to reacquainting himself with old friends in the Oakville area. (wahigginson@yahoo.com)

HIPKIN:
JAMES HIPKIN, Mus'77, and his family have moved to San Francisco, CA, where James is now president and general manager of Brann Worldwide. He was previously a principal partner at CRM Partners in Chicago.

LEAHY:
ANNE LEAHY, Arts'72, directs the newly created Institut d'études internationales de Montréal at UQAM in Montreal. (leahy.anne@uqam.ca)

MENES:
CATHARINE MENES, Meds'76, reports that the Meds'76 Bursary now stands at $35,000. For more information, e-mail cmenes@medscape.com.

RHEAULT:
WENDY RHEAULT, PT'78 (M.Ed, PhD U of Chicago), has been named Dean of the School of Related Health Sciences at Finch University of Health Sciences/The Chicago Medical School, where she is a full professor in the Department of Physical Therapy. With FUHS/CMS since 1981, Wendy was instrumental in developing Finch's Doctor of Physical Therapy degree program. She is also an Associate Editor for the American Physical Therapy Association's *Journal of Physical Therapy Education*.

THOMPSON:
Habitat, a new play by JUDITH THOMPSON, Arts'77, opened at New York's Epic Theatre at the end of May, following a successful run at the Royal Exchange Theatre in Manchester, England. Another new play, *Capture Me*, will open at the Tarragon Theatre in Toronto on Jan. 6.

VOLLMANN:
DR. JOHN J. VOLLMANN, ▸


PHOTO: ALEX DOBRONYI

Sc'54 tees up

Each year a group from Sc'54 in Central and Southwestern Ontario play a little golf together. This year's event was held at Innerkip Highlands G.C. on June 16th. Pictured (l-r): Gary Elliott, Moe Jakowec, Jack Roberts (Sc'53), Dave Ellis, Alex Dobronyi, Hugh Flood (Sc'53), Frank DeWitt, Steve Pinkos, Jim Ronan, and Jim Harper (missing:Jim Spence).

Artsci'73/76 (PhD Walden U), has been promoted from Chair, Criminal Justice, to Associate Dean of Florida Metropolitan U in Ft. Lauderdale. (jvollman@cci.edu)

DEATHS

CLARK:

JAMES N. ("JIM") CLARK, BA'70, died May 28 in Kingston, age 59. Jim grew up in Kingston and joined the Royal Canadian Navy while still in his teens, serving from 1962 to 1965. Upon returning to Kingston, he studied psychology at Queen's. In 1972, he began teaching at St. Lawrence College, where he worked on a pilot project that involved classes for inmates at Collins Bay penitentiary. Jim continued teaching in the Human Studies Department until 1990. In 1981, he joined St. Lawrence Cruise Lines, his brother Bob's venture. He eventually resigned his college position to work there full-time , and became its president in 1999. Deeply committed to his community, Jim served on Kingston City Council (1978-80) and later on the Police Services Board. He was also a member of the Kingston Junior Chamber of Commerce, served a term as president and district governor of the Kingston Y's Men's Club, was on the board of the St. Lawrence Parks Commission, headed the Kingston Convention and Tourism Board, and served a term as president of the Kingston District Chamber of Commerce. Jim is survived by his wife of 35 years, Pat, daughter Shillane Labbett, Arts'96 (Simon), and son Jason (Mandy).

GOODCHILD:

BRIAN PATRICK GOODCHILD, BSc'70 (Electrical), BEd'70, died of cancer on May 19 at his home in Marmora, ON, age 54. Brian leaves his wife Mary Jane, daughter and son-in-law Tina and Ron Dorrans, and daughter Jeannette Goodchild. Brian taught Mathematics and Computer Science for more than 30 years at CHSS in Madoc before retiring in January 2002. He was active in his community and gave of himself with great passion, conviction, and foresight.

HAY:

GARNET WARD HAY, BEd'72, died May 11 in Kingston, age 54. Predeceased by his parents Garnet and Lorena Hay, brothers Reginald and Ralph, and sister Audrey Read. Survived by his sister Isabelle Montgomery, sister-in-law Marion Hay, and many nieces, nephews, and friends. Ward will also be remembered by his students and coworkers from almost 30 years teaching at Ernestown Secondary School in Odessa, ON.

LUCKO (RISTO):

HEATHER (RISTO) LUCKO, BSc'71, BEd'72, died in Toronto on April 10, age 54. She is survived by her husband David Lucko, Ed'72, son Andrew Gerald, sisters Carol, and Elizabeth, both Artsci'76, parents Dorothy and Gerald, and mother-in-law Anne. Heather was active in her Etobicoke, ON, community. Memorial donations can be directed to Queen's Cancer Research Institute.

STAINROD:

MELVIN BARRY STAINROD, BA'76 (M.Ed Michigan), died May 1 in Kingston, age 54. Melvin was past president of the Ontario English Catholic Teachers' Association and a principal with the Algonquin and Lakeshore Catholic District School Board. He was a caring husband, father, and educator, and an outdoors enthusiast. Born in Manchester, England, Mel came with his family to Canada when he was eight years old, living in the Eastern Ontario communities of Iroquois and Brock-ville before moving to King-ston. Mel had gone canoeing in Algonquin Park every year since he was 14 years old, and had recently organized a discovery program for students to go to the park, and a similar program for Big Sisters. Mel began teaching at Our Lady of Mount Carmel School, then became principal of St. Thomas More and Holy Family, and a special-assignments principal in the Board office. In recent years, he was afflicted with ALS (Lou Gehrig's Disease), but refused to let his ailment slow him down. He was the beloved husband of Karen (O'Shea) for 30 years, father of Jennifer and Patrick, son of Joyce and Wilfred Stainrod, and brother of David (Janet) and Trevor (Penny). He is also remembered by his sisters-in-law, nieces, nephews, colleagues, and friends.

1980-89

BIRTHS

BEATON/GREEN:

To KATE GREEN, Arts'89, and WALLY BEATON, Arts'89, on Mar. 18, a daughter (Miranda Ellen Beaton). Sister for Fiona, 4. Granddaughter for Margaret Cornett Green, Arts'55. More than 30 members of Miranda's family have graduated from Queen's in the last 115 years. Kate is on leave from the South Asian programs office at USC Canada. Wally is a communications consultant in the non-profit sector. They live in Ottawa. (KG1967@hotmail.com)

BUSCH/KARIUS:

XENIA (KARIUS), Artsci'88, and MARC L. BUSCH, Arts'88 (PhD Columbia), welcomed daughters Ella Sophie and Zoë Alexandra on July 10, 2002. Sisters for Zachary, 9, and Lelia, 6. Marc is an associate professor at Queen's School of Business.

DALY/EDWARDS:

MAUREEN DALY, Arts'83, Ed'85, and COLIN EDWARDS, EMBA'00, welcomed Jacqueline Ellen Edwards on Aug. 10, 2002. A sister for Jonathan, granddaughter for Don Daly, Com'43, Arts'46, MA'48, and niece for Eric Daly, Arts'70, and Tony Ralph-Edwards, Meds'84 Maureen teaches in the York Region. Colin is a project manager at EDS. (maurdaly@hotmail.com)

All that jazz

Last September, some lucky alumni experienced Yoon Choi, Mus'93, in concert during Homecoming. Since that time, the accomplished jazz musician has released her debut album.

Soulmates, with pianist Jacob Sacks is a simple, clean album, relying entirely on Yoon's vocals and Jacob's piano work. The album's ten tracks showcase the versatility of Yoon's vocals, which she uses to full effect, shifting from soulful to experimental and back seamlessly. Released at the end of 2002, *Soulmates* has been getting some very positive feedback. Despite not being signed to a major distributor, Yoon and Jacob's jazzy collaboration managed to garner reviews from several major Canadian newspapers. The *Ottawa Citizen* gave *Soulmates* four stars, and included the album in its best records of 2002 list. Geoff Chapman of the *Toronto Star* wrote, "... [Yoon's] songs intrigue, her tones are pure and pleasing, her vocalese heady."

Raised in Toronto, Yoon studied classical piano and composition at Queen's. She also attended Boston's Berklee College of Music, and holds a degree in jazz performance in voice from the U of T. Since winning an Ontario Arts Council Award that allowed her to study in New York City, Yoon has made the Big Apple her home.

Yoon, who is booked for a stint at the Top o' the Senator in Toronto from October 7th to 12th, is currently working on an album with the New York jazz collective 4inObjects. She is also shopping *Quebecite*, a jazz opera by D.D. Jackson, which features a libretto written by Governor General's Award winner George Elliott Clarke, PhD'93. The opera makes its debut at the Guelph International Jazz Festival September 5th. For Yoon's full touring schedule and CD information, visit yoonsunchoi.com.

– By Omar El Akkad, Arts'04

Ali (in red) in a victory hug with colleagues Erin Konantz and Gayle Taylor

Olympic (bid) victory

Alison ("Ali") Gardiner, Com'97, was a central member of the team that successfully won the bid to hold the 2010 Olympic and Paralympic Winter Games. As Brand Manager for the Vancouver 2010 Bid Corporation, Ali managed the communication materials sent to the International Olympic Committee and material used domestically, including items used in advance of the municipal referendum held in January that confirmed public support for the bid. "Informational booklets, web site programs, TV, radio, print, and outdoor communications, even the bid book itself", Ali told Kingston's *Whig Standard*, were materials she helped create. "Once the announcement came down, we were partying like it was 1999."

DAWSON:
LAURA DAWSON, Artsci'86, and Wally Archibald welcomed Simon William Archibald on Feb. 14. A brother for Samuel and Graham, and a nephew for Stuart Archibald, Sc'97, and Tom Archibald, LLM'98. Laura is on leave from her job as a genetic counsellor at the Children's Hospital of Eastern Ontario in Ottawa. (warch@sympatico.ca)

DRACHMAN:
Mia and PHILIP (DRAKE) DRACHMAN, MSc'88, welcomed their son Avraham on Feb. 4 in Jerusalem, Israel. (http://pws.prserv.net/ilinet.prd1962/thedrachmans/)

FENTON/MACGILLIVRAY:
REBECCA FENTON, Arts'88 (DipCS, U of T), and JOE MACGILLIVRAY, Arts'88 (MPA, U Alaska Southeast), welcomed Kelty Ella on Apr. 10. A sister for Eryn, 8, and Jody, 6. Rebecca and Joe live in rural Whitehorse. Rebecca is on leave from her positions as a Family Educator, college instructor, and consultant. Joe is a director with the Yukon Territorial Government. (rainbow1@internorth.com)

JENKS:
SANDRA JENKS, Arts/PHE'86, and her husband Jim Pryde welcomed Daniel James on Mar. 15 in Montreal. Brother for Michaela, 2, and nephew for Lorena Jenks, Meds'85. Sandy is on leave from Merck Frosst Canada Ltd. in Kirkland, QC. (j.pryde@videotron.ca)

KING:
Sophie and CHARLES KING, MPL'88, welcomed Angeliki Victoria Norman King on Apr. 1. They live in Vancouver, BC.

MACDONALD:
PAULA MACDONALD, Arts'86 (MBA UWO), and Matt Glavota welcomed Charlotte Gwendolyn on May 24, 2002, in Oakville, ON. "Finally, Sabrina, 7, has a sister!" (mglavota@cogeco.ca)

MCINTOSH:
Becky and BILL MCINTOSH, Arts'88, welcomed Heidi Elizabeth on Nov. 22, 2002. They live in Bethesda, MD.

PATELLI/WILLIAMS:
JENNIFER (WILLIAMS) PATELLI, PT'86, and Fabrizio Patelli welcomed Julia Miriam on Aug. 22, 2002. Sister for Noah, 3. They live in Bath, ON. (maplefondue@hotmail.com)

RIECKENBERG:
Lois and MARKUS RIECKENBERG, Meds'88, welcomed Audrey Ellen on Feb. 17 in Orillia, ON. A sister for Matthew.

SOPER:
ANN SOPER, Sc'89, MSc'92 (PhD, INP Grenoble), and Craig McKinnie welcomed Ailsa Katherine McKinnie on Jan. 24, 2002. A sister for William, 3. The family is settled in Grenoble, France, where Ann and Craig work for STMicroelectronics and Hewlett-Packard, respectively.

STONE:
TRACY STONE, Com'84, and Phil Cory welcomed Tasha Nicole Cory on Mar. 25, 2002. A brother for Blake, 4. They live in Toronto. (tracy.stone@sympatico.ca)

TOMPKINS:
Pauline and DAVID G. TOMPKINS, Arts'88, welcomed Mark David on Feb. 1 in Vancouver, BC. Brother for Kyle, 3, who shares the same birthday! (info@tfgglobal.com)

COMMITMENTS

VARTY:
THERESA (VARTY), Sc'88, and Nicholas Burton were married Aug. 16, 2002, at Hinchingbrooke House, Huntingdon, England. They live in London, England. "Sc'88 Chemicals and Eng. Chems, Ed'89s, and Artsci'91s were well represented: Boyd and Helen (Kunic) Davis, Jamie and Pam (Linton) Skimming, Doug Lyons, and Thomas Jüstrich." (tess@burton.name)

NOTES

BALL:
IAN BALL, Com'85, is still living in Austin, TX, with his wife Carolyn and son Weston. He has left Dell Computer and is now an independent sales and marketing consultant. (ianball@austin.rr.com)

BERGERON/SAULNIER:
The Ontario Society of Professional Engineers has elected ANNETTE M. (SAULNIER) BERGERON, Sc'87 (MBA York), as its Vice-Chair and Secretary for 2003-2004. Annette is the Director of First Year Studies for the Faculty of Applied Science at Queen's.

CHARBONNEAU:
FRANCIS CHARBONNEAU, Arts'81, Ed'82, has been an investment counsellor with RBC Private Counsel, Toronto, since 2000. In 2001, Frank also successfully completed the Chartered Financial Analyst program, having begun this demanding course of study "at the ripe age of 40!" Frank, Sally, Peter, and Edward live in Whitby, ON.

DUNNING/SILKALNS:
As her husband RICK DUNNING, Arts'78, MBA'80, and sons Ryan and Mark watched with pride, INARA SILKALNS, MPL'83, received her M.Ed with High Distinction at the U of Michigan Spring Convocation. The family lives in Wilmette, IL.

FARLEY:
After more than 30 years with the Bermuda Police Service, EUSTACE FARLEY, Arts'86, has retired and returned to his native Barbados. After completing his Queen's degree, Eustace rose to the rank of Detective Chief Inspector in charge of the Criminal Investigations Department of Operational Policing, but much of his career was also spent in the Narcotics Department. Eustace is now considering pursuing studies in law.

FORSHAW:
AILSA FORSHAW, Arts'83, Ed'84, is now a Team Buff Agent with Team Buff USA. She has also been busy developing her web site, www.buildyourownhouse.ca and is the mother of Cara, 15, and Aidan, 3. She lives in High River, AB.

HARGRAFT:
JANE HARGRAFT, Arts'85, is now Director of Development for the Canadian Opera Company, located in Toronto. Jane recently was employed at Roy Thomson Hall and Massey Hall as Development Manag- ▸

HOLDING HIGH THE TORCH

When the Friends of the Canadian War Museum were faced with raising $15 million, they drafted Paul Manson, Sc'57, a former Chief of the Defence Staff, to lead the charge.

BY JEAN BRUCE, MA'67

The site for the new Canadian War Museum in Ottawa is a beehive of activity these days. The push is on as construction crews work to erect the new building in time for its planned opening on May 8, 2005 – the 60th anniversary of VE Day.

In 1998, when the federal government announced that a new museum would be built, the Friends of the Canadian War Museum (*www.friends-amis.org*) faced the challenge of raising $15 million towards the cost, as evidence of public support. The man who agreed to chair the "Passing the Torch" fundraising campaign was retired General Paul D. Manson, Sc'57, a former Chief of the Defence Staff (1986-1989). Manson entered the business world after retiring from the military in 1990. In late 1997, shortly after he stepped down as chair of the board of Lockheed Martin Canada, he volunteered as a fundraiser for the War Museum.

Large-scale fundraising was a new field for Manson, and he faced unexpected delays and obstacles. Nonetheless, by July, the Passing the Torch team had raised almost $14.25 million of the $15 million that's needed for exhibitions, displays, and educational outreach programs. Manson is especially passionate about the latter. "We've failed to educate young people about the impact of war on this country," he said recently in an address to the Over 50s group of the Ottawa Branch. "So many people's lives have been touched by war, and veterans with firsthand experience of WWII are dying at the rate of 80 a day."

For that reason, "Passing the Torch" is a fitting name for the fundraising campaign, which was inspired by the last verse of John McRae's famous WWI poem "In Flanders Fields." It begins: "To you from failing hands we throw/ The torch; be yours to hold it high ...."

Manson's own 38-year military career began when he joined the Air Force in 1952. "Flying totally captivated me as a kid during WWII," he recalls.

Manson dreamed of becoming a military pilot, while his father wanted him to become an engineer. The Regular Officer Training Plan made it possible to be both. Manson attended the Canadian Services College at Royal Roads in Victoria, BC, and then the Royal Military College in Kingston, where he was awarded the Sword of Honour upon his graduation. In 1957, he earned his BSc degree in Electrical Engineering at Queen's.

Manson flew combat aircraft and served with NATO in Europe from the 1950s to the 1980s. He commanded at every level of the Air Force and in the

Continued on page 47

PHOTO BY MARK LOSTER, CANADIAN MUSEUM OF CIVILIZATION

It's full speed ahead as Paul Manson, Sc'57, chair of the $15-million fundraising campaign for the new Canadian War Museum, surveys the Ottawa job site.

A D-DAY SOLDIER'S DREAM COMES TRUE

On June 6, 1944, Garth Webb, Com'47, was one of 130,000 Allied troops who hit the Normandy beaches in the D-Day invasion. Fifty-nine years later – on June 6, 2003, Webb returned to the scene of that momentous battle.

This time, Webb was not dodging enemy bullets. He was standing at attention beside Canadian Prime Minister Jean Chrétien and his French counterpart, Jean-Pierre Raffarin. They were joined by 1,000 other Canadian D-Day vets and a crowd of friends, family, and residents of Courseulles-sur-Mer, the French town where Webb's dream of a permanent memorial to the contribution of Canadians in WWII – the new Juno Beach Centre – finally has become a reality.

The maple leaf-shaped museum and educational centre might not have been built if not for Webb's tenacity. The retired real-estate consultant was on a

Continued on page 47

er. This is a dream job for Jane, as she was the sometime-host of "Friday Night at the Opera" on CFRC while at Queen's. (janeh@coc.ca)

HENDERSON:
JAMES HENDERSON, Arts'76, MBA'81, is now Assistant Professor, Business & Management, at Alverno College in Milwaukee, WI. Jim continues to run his own HR, management, and organizational consulting firm, Global HR Business Solutions.

KENDALL:
CHRISTOPHER N. KENDALL, Arts'88, Law'91 (LLM, SJD Michigan), has been appointed Dean of Law of Murdoch U in Perth, Western Australia. He was also recently appointed Director of the Asia Pacific Intellectual Property Law Institute at Murdoch University. He begins his new duties in November. E-mail Chris and his partner Jeremy at c.kendall@murdoch.edu.au.

LANCE/CAMPBELL:
KIMBERLY (LANCE), Mus'88, Ed'89, and Phil Campbell live in London, ON, with their three girls, Lindsay, Lauren, and Emily. Kimberly is a Grade 8 instrumental music teacher in the Thames Valley District School Board. (campbellpg@simpatico.ca)

PASHAK:
MICHAEL PASHAK, Arts/PHE'87, has partnered with Deborah Fackett to form Kimbrough Investment Managers. He lives in Las Vegas, NV.

POULIN:
JEAN-LOUIS POULIN, Ed'89, now teaches high school in Oshawa. After graduation, he taught for two years in York Region, spent four years in Colombia and three years in El Salvador, where he met his wife and got married. They moved back to Canada soon after to start their family. Nicolas was born in 1999 and Sebastien followed in 2001. (l poulin@yahoo.com)

RICHARDSON:
W. TIM G. RICHARDSON, Arts'82, is a full-time professor in the School of Marketing and e-Commerce at Seneca College in Toronto. He also teaches e-commerce courses in the Division of Management at U of T and Internet subjects at Centennial College (the courses can be found at www.witiger.com).

SCHEFFMAN:
CHRISTOPHER D. SCHEFFMAN, Arts'84 (MA Florida), completed his MBA in International Management at the American Graduate School of International Management (Thunderbird) in Glendale, AZ, in December 2002, and his wife Maria completed her MBA in Thunderbird's Latin American program in June. Chris consults and teaches at the Universidad de Monterrey, Mexico, and Maria works for a business-consulting firm. They're expecting a child in October. (CDScheffman@global.t-bird.edu)

TAYLOR:
MELISSA TAYLOR, Arts'83, Law 1988, is now VP, Business Affairs, at Knightscove Entertainment, a Toronto company that is involved in the financing, production, and distribution of feature films for the family-entertainment market. Most recently, Melissa was based in Los Angeles, where she took up marathon running (she has run three marathons), yoga, and surfing. (Melissa@knightscove.com)

DEATHS

LANGLEY (LANGLOTZ):
LESLIE LYN (LANGLOTZ) LANGLEY, BSc'82 (Eng & Applied Math), MSc'85, died after a brief illness, septicemia, on June 9 in Kingston, age 42. She is survived by her children Hughie, Annie, Ben, Emma, Willy, and Clara, ages 9 to 18, husband Hugh Langley, Meds'85, parents Carole and Brian Langlotz, Sc'60, sister Heather Armstrong, Meds'87 (Jamie Armstrong, Sc'81, MSc'83, Meds'89), and brother Chris, who all miss her friendship and guidance. Leslie loved Clark Hall and the engineering community, and enjoyed both at her 20th reunion. Though she held many engineering positions in and around Queen's, her most fulfilling career was caring for her children, to whom she was able to commit all her time for the last several years. Leslie had a quiet and strong faith, and would hope that her sudden passing would be seen as God's will. She lived with great joy and instilled in her children her qualities of compassion and kindness to all. A trust fund has been arranged to help with the children's education. The family can be reached at Hugh.Langley@moh.gov.on.ca.

1990-99

BIRTHS

BURWASH:
LORI BURWASH, Arts'90, and Bruce Johnson welcomed Annabel Grace Burwash Johnson on Apr. 2. A sister for Elliott, 5. Lori is a freelance editor, and Bruce is a partner in the Calgary interior design firm Grove Johnson & Associates. (loriburwash@editors.ca)

CHAPIN/WILSON:
STEPHANIE WILSON CHAPIN, Arts'95, and Dwight Chapin, Artsci'95, welcomed Ethan Charles on Christmas morning. A brother for Liam Ross (b. 29/07/00). The Chapins live in Toronto. (stephanie_wilsonchapin@harlequin.ca)

CLARK/MOORE:
KELLY (CLARK), Arts'92, and Jeff Moore welcomed Emily Paxton on Mar. 19. They live in Kingston. (kelly-moore@sympatico.ca)

COFFEY/PATTERSON:
LISA (PATTERSON), Artsci'94, and Matthew Coffey welcomed Alexandra Gwendolyn Collins on March 31. They live in Calgary.

COOPER/O'NEILL:
TED ("NED") O'NEILL, Sc'95, and LEE-ANN (COOPER), Arts'95, Ed'96, (m. Aug. 2, 1998) welcomed Mackenzie Catherine Jean on Nov 6, 2002. Lee-Ann is on leave from Cedar Grove Private School in Mississauga and is working on her M.Ed at U of T. Ted works at Effem Inc. They live in Burlington, ON. (tedoneill@cogeco.ca)

DALTON/WHITE:
KENT WHITE, Arts'91, Sc'95, and MICHELLE DALTON-WHITE, ConEd'95, welcomed Kent Nicholas on April 6. A brother for Natalie. (kentmichelle@lycos.com).

DER:
PHILIP DER, Arts'92, and Margaret Cheung welcomed their second child (Eunice) on May 10. Philip is the incumbent of St. Elizabeth's Anglican Church in Mississauga, ON. (philip_der@yahoo.ca)

FARR/STOCK:
CRAIG FARR, Com'94, and GRETCHEN STOCK, Arts'94, welcomed Ewan Joseph Farr on April 18. They live in Rye, NY.

FONTAINE/PUGH:
Suzanne Lucy Agathe was born Feb. 1 to ABIGAIL (PUGH), Arts'91, and PHILLIP FONTAINE, Arts'90. A sister for Samuel, Olivier, and Angelique, and niece to Stephane Fontaine, Arts'87, and Daniel Fontaine, Arts'94. Abi will return to teaching for UCDSB in Feb. 2004. While continuing to work with Citizenship and Immigration Canada, Phil will begin Queen's EMBA program in Ottawa this fall ("too far from Clark Hall!"). (abifontaine@sympatico.ca)

GOOD/PHILLIPS:
GEOFF GOOD, Sc'93 (BEd Lakehead), and JANE (PHILLIPS), Arts'93 (BEd Lakehead), welcomed Joshua David Geoffrey on March 28. A brother for Scotty, 2. Geoff and Jane are both teachers. They live in Eganville, ON.

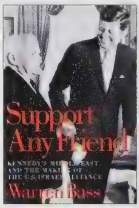
HAGEL/HEIDT:
JESSICA (HAGEL), Artsci'94, Ed'96, and Tim Heidt welcomed Alyssa Catherine Helga and Amanda Elisabeth Elsie on Sept. 5, 2002. Sisters for Jeremy, 3. They live in London, ▸

This mouse logo indicates that the note that follows has been posted on The Common Room web site, Queen's online community for alumni, parents, and friends. The notes have been edited, and not all notes are published here, so please go to the "Keeping in Touch" area of the web site (www.alumni.queensu.ca) for more details.

SPOTLIGHT – '90s

The faces of friendship

Support Any Friend: Kennedy's Middle East and the Making of the U.S.-Israel Alliance (Oxford University Press, $38) by Warren Bass, Arts'92, is an in-depth and thought-provoking study of a neglected aspect of American foreign policy history: the relationships between and among American president John F. Kennedy, Israel's first prime minister David Ben-Gurion, and Egyptian president Gamal Abdul Nasser.



"I felt it was a story that hadn't been told," Bass says, referring to the precedents set by Kennedy – such as being the first American president to make major arms sales to Israel – that marked a shift in U.S. policy in the Middle East and the beginning of the modern U.S. alliance with the Jewish state.

Bass, a 34-year-old native of North York, ON, majored in history at Queen's. He went on to graduate from the Columbia School of Journalism and earned a PhD in history from the same university.

Currently, Bass is on the staff of the 9/11 Commission, which was created last fall by the U.S. Congress to investigate possible failures in U.S intelligence before the 9/11 terrorist attacks. Before joining the Commission, Bass was the Senior Fellow in U.S. Foreign Policy and Middle East Studies at the Council on Foreign Relations, a U.S.-based think-tank. His articles have appeared in such publications as *The New York Times*, *The Washington Post*, and *Slate*. He is a former Associate Editor of *Foreign Affairs* magazine.

Bass took a year to write *Support Any Friend*, which grew out of his extensive knowledge of U.S. foreign policy. The book chronicles the origins of America's involvement in the Middle East. According to Bass, historians studying this troubled region are frustrated by the constant political stalemate. "The hell of it is, most people studying the [region] know what peace would look like. We have a significant idea of what the endgame looks like; we just aren't sure how to get there," he says.

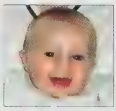
Support Any Friend is available in book stores across North America and from various on-line retailers.

– By Omar El Akkad, Arts'04

ON. (timandjessica.heidt@sympatico.ca)

HASLAM/NEWELL:
MICHAEL NEWELL, Arts'94, Law'98, and ZOE HASLAM, NSc'98 (MHSc U of T), welcomed Vivian Frances on Nov. 14, 2002. They live in Brooklin, ON. (zhaslam@hotmail.com, Michael.R.Newell@gov.jus.on.ca)

HINCHLEY/PATRIARCHE:
DOUG PATRIARCHE, Sc'91, and CHRISTINE HINCHLEY, ConEd'92, MA'94, welcomed Catherine Anne Patriarche on Mar. 16. A sister for Helen Elizabeth, 3. They live in Ottawa. Doug works for Nortel and Christine works for Statistics Canada.



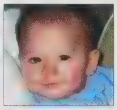
JAMES/PACE:
TARA (PACE) PACE-JAMES, Arts'97, and CHRIS JAMES, Sc'97, welcomed Aidan Anthony on Feb. 19. They live in Sarnia, ON. (pace-james@excite.com)

JOHNSTON/OSINGA:
LISA (JOHNSTON), NSc'95, and CHRIS OSINGA, Meds'95, welcomed Sarah Anne on Apr. 1. She was delivered by Dr. Paul Pancham, Com'89, Meds'94. Niece for Tricia (Johnston) Morrison, Arts'93, and Mark Morrison, Arts'92, Law'95, and granddaughter for Ted Johnston (retired professor of Medicine). The Osingas live in Oshawa, ON, where Chris has an orthopaedic-surgery practice. (osinga5793@rogers.com)

LOGAN/WOODS:
KAREN (WOODS), Arts'94, and Martin Logan welcomed Stuart Malcolm on Mar. 18. Karen is on leave from Queen's, and Martin is a psychologist at Ongwanada Hospital.

LEWIN:
JAMIE LEWIN, Arts'94, and Heather Gilmour welcomed Ava Joanne on May 8. They live in Charlotte, NC. Heather is a strategy consultant, while Jamie is a partner at McColl Partners, LLC, a boutique merchant-banking firm. (JLewin@mccollpartners.com)

LONG:
ANDREW LONG, Com'94, and his wife Gina welcomed Simon Christopher on Mar. 13. A brother for Molly Jane. They live in Vancouver. (andrew@criticalpathfinders.com)



MAC/WHITEN:
CHING MAC, Sc'93, and LOUISE WHITEN, Artsci'91 (MClSc UWO), welcomed Adam Keith Mac on Jan. 5. They live in Mississauga. (macwhiten@rogers.com)

MACINTYRE:
Yvonne and JAMES A. MACINTYRE, Arts'95, welcomed twin girls, Charlie Somer and Alexandra Phyllis, on June 26. James, who received his chartered accountancy designation on Mar. 1, works for Park and Braithwaite Chartered Accountants. The MacIntyres live in Nanaimo, BC. (jymacin@shaw.ca)

MCCULLOUGH/STEELE:
Owen Brice was born in Calgary on June 13, 2002, to VIRGINIA MCCULLOUGH STEELE ConEd'93, and Douglas W. Steele. Owen is adored by his siblings Kaelan Reid, 5, and Bridget Delaney, 3. The Steeles recently moved from Calgary to Thunder Bay, ON.

PRUYS/PYNTEN:
SHAWNA (PRUYS), PT'97, and her husband Will Pynten welcomed Alexis Maria on Nov. 22, 2002. They live in Calgary,

where Shawna is on leave from her job as a physical therapist and Will is a teacher. (wspynten@shaw.ca)

ROBERTSON/STEWART:
HEATHER (ROBERTSON), Arts'92, and Greg Stewart welcomed Kathryn Bernice Joy on Mar. 28 in Georgetown, ON. Granddaughter of D. Murdoch Robertson, Sc'61, and niece of John Robertson, Arts'85, MDiv'87, and Sharyl (Robertson) Cole, ConEd'88. (hstewart@stn.net)

ROPS:
Tracy and DAVID ROPS, ConEd'92, welcomed Riley Kaye on Jan. 15 in Singapore. A sister for Ben, 2. (dbrops@tricolour.queensu.ca)

ROTHSCHILD/TAYLOR:
LISA (ROTHSCHILD), Arts'96, and Christian Taylor welcomed Ethan Samuel on June 24, 2002, in Toronto. Lisa is a consultant at Hewlett Packard. (lisa.taylor@hp.com)

SHARMAN/ROWAND:
MELANIE (SHARMAN), Artsci'92 (MSc, LLB U of T), and Fraser Rowand welcomed Sarah Michelle on May 16. Melanie and Fraser are intellectual-property lawyers in Toronto (mrowand@torys.com)

SOUCIE/VIAU:
CHRISTINE (SOUCIE), Com'93, and MITCH VIAU, Arts'92, welcomed Katelyn Elizabeth on Nov. 22, 2002. Sister for Emily, 2. Mitch is a pricing actuary at RBC Insurance in Mississauga. (mitchviau@rogers.com)

STONEHOUSE/WILSON:
HILARY (WILSON), Arts/PHE'93, and MARK STONEHOUSE, Arts/PHE'90, welcomed Andrew Liam on Aug. 3, 2002. Brother for Callum. Mark and Hilary have a physiotherapy clinic in Fergus, ON. (physio1@sentex.net)

SWANSON:
Ashley and DREW SWANSON, Arts'91, welcomed Susan Rayne on Feb. 26 in Houston, TX. (drew@swanson.com)

VERNER/MIKLAUCIC:
NATASHA (VERNER), Com'90, Law'96, and Anthony Miklaucic welcomed Chloe Catriona and Cole James Matthew on Feb. 24. Siblings to Brieanna and Isabella, grandchildren to Jane Verner, Artsci'62, M.Ed'81, and Jim Verner, Artsci'62, MSc'64, and niece and nephew to Catriona Verner, Com'94, Law'99, and James Verner, Sc'92. (nmiklaucic@goodmancarr.com)

COMMITMENTS

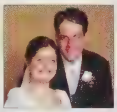
BRUNER/MARUOKA:
KATIE BRUNER, Arts'98, MSc'01, and NEIL MARUOKA, Arts'95, MSc'99 (MBA UWO), were married in Toronto on Aug. 17, 2002. Katie is a Regulatory Affairs Associate at Draxis Health and Neil is a venture-capital analyst at MDS Capital. They live in Toronto. (nmaruoka.mba2002@ivey.ca)

BURGESS:
ANDREA BURGESS, Artsci'99, married Jamie Palmer in Maui, HI, on May 22.They live in Calgary, where they own and operate a property-management company. (drea90@hotmail.com)

CHIU:
PRISCILLA CHIU, Meds'91, and Kevin Pasma were married Sept. 20, 2002. Priscilla is a fellow in pediatric surgery at The Hospital for Sick Children in Toronto. (priscilla.chiu@utoronto.ca)

CLAESSEN/BEATTIE:
TANYA (CLAESSEN), Artsci'99, and JORDAN BEATTIE, Artsci'99, were married Feb. 7 and welcomed a son on June 3. Jordan is a data analyst at the Kingston Community Credit Union. Tanya is a public-health promoter at the KFL&A Health Unit. They live in Seeley's Bay, ON. (tanyajordan@yahoo.com)

CHENG:
KATHY CHENG, Arts'97, and Marton Ho were married Mar. 8 in Hong Kong. Kathy works in the Hong Kong TV industry and Marton works in the government sector. (kakeikat@hotmail.com)



COOK:
LISA COOK, Arts'95, Ed'96, married David McGowan on Dec. 28, 2002, in Toronto. Lisa is completing a Master of Occupational Therapy degree at U of T. (lisacmcgowan@primus.ca)

COWARD:
MARTHA COWARD, Arts'97, Ed'03, and Michael Levesque were married by Rev. George Saunders, Arts'58, MDiv'61, on Jan. 18 in Belleville, ON. Michael is a part owner of EAI'Expert Inc. and Martha works with Aspiria Inc. They live in Georgetown, ON. (marthacoward@yahoo.ca)

GASCON/MONTGOMERY:
TINA (GASCON), Sc'95, and JOEL MONTGOMERY, MSc'98, were married Mar. 22. They live in Burlington, ON. (montgomery@Canada.com)

GORDON/ROBERTS:
ERIK GORDON, Arts'95, and KAREN ROBERTS, Arts'96, met as students at Herstmonceux Castle in 1996, and on Aug. 10, 2002, they were married there. Erik and Karen are both teachers. They live in Toronto. (erikandkaren2002@yahoo.ca)

HING/SCHWARTZ:
CHRISTINE HING, Artsci'97, and ZACHARY SCHWARTZ, Artsci'95, were married on July 7, 2002, in Toronto.

LANGDON:
GEOFF LANGDON, Sc'96, and Renay Roberts were married Sept. 14, 2002, in Toronto. Geoff is a manager with Deloitte Consulting. They live in Toronto. (geoff_langdon@hotmail.com)

PEMBERTON:
SCOTT PEMBERTON, Sc'94, married Laura Johnstone on July 27, 2002, in Ottawa. Scott teaches Physics and Laura teaches English. They live in Ottawa. (spember@cyberus.ca)

RAPIN/RICHINGER:
GABRIELLE (RAPIN), Arts'91, and DAVID RICHINGER, ConEd'94, were married on Apr. 9, 2002, in Zurich. They spent their honeymoon in Neuschwanstein, Germany, and also celebrated their marriage in the UK and Kingston. They live in Winterthur, Switzerland. (gabbsR@tricolour.queensu.ca)

RYAN:
TERESA RYAN, Mus'96, Ed'97, wed Tim Brown on Oct. 19, 2002. They live in Belleville, ON.

SCHUURMAN:
PETER SCHUURMAN, MA'95, and Joy Vanderkooy were married Jan. 11. Peter is a chaplain at Brock U and Joy is a family-medicine resident. They live in St. Catharines and in Orangeville, ON. (pschuurm@brocku.ca).

SKINNER:
JOANNA SKINNER, Arts'97, and Carl Milroy were married Oct. 19, 2002, in Aurora, ON. Joanna is an account manager at Armstrong Partnership Ltd. in Toronto. Joanna and Carl live in Maple, ON. (joanna_milroy@yahoo.ca)

TRETHEWEY:
SHELLY (TRETHEWEY), NSc'97, married Mark Griffin on May 18, 2002, on the Griffin family farm. They live in Fenelon Falls, ON, and are expecting their first child in October.

NOTES

AW/LANGLOIS:
George and MICHELLE (AW) LANGLOIS, Com'99, now live in Ottawa, where Michelle works at Export Development Canada (Internal Audit). They recently ▸

A SWEET MOMENT INDEED

Honorary degree recipient David Pattenden is "a poor Irish boy" who worked hard and made good.

BY JACK CHIANG

David Pattenden, Arts'67, MA'69, Law'71, MEd'74, CEO of UTDC, CEO of OMA, now has a few more letters after his name: LLD'03.

Dave is Chief Executive Officer of the Ontario Medical Association. Before that, throughout the 1980s and 1990s, he was the Chief Executive Officer with the Urban Transportation and Development Corporation and the Forum for International Trade Training. He already had four degrees from Queen's. Dave received a fifth – an honorary Doctor of Laws Degree – at Spring convocation. It was a sweet moment for a poor Irish boy who grew up in Toronto.

I've known Dave for more than a dozen years, but it was only recently that we managed to have a long chat. I first met him in 1990 when he was the Chair of the Board and the CEO of UTDC, then one of the largest employers in the Kingston area. I was working on my first book on Kingston, and Dave obligingly posed with some UTDC products that he was proud of – military trucks. Through all these years, no matter where his office was (or is), his home has always been in the Kingston area.

An honorary degree is a triumph for anybody, but it was doubly so for Dave because of his childhood experience. "I was born in Toronto of Irish parents – a very poor family. I lived in poverty until I was six years old. My mother gave me up for adoption. It broke her heart, but she wanted me to be adopted by a family so that I wouldn't be beaten by my alcoholic father.

"I had a very caring adoptive mother, who always said you could do whatever you wanted; just go ahead and work hard. The old work ethic."

That's why the honorary degree has two significant meanings for Dave.

First, 30 years ago, he had to choose between going to Queen's law school or going to get a PhD from Oxford University. "The same day, I got two letters," he says. Dave chose Queen's.

"And the second reason is the fact that someone born in severe poverty actually defeated it. That's important to me," he says.

Dave is proud of the fact that he has had a good rapport with his employees. A couple of years ago, when he went back to a UTDC operation in Thunder Bay, the union chief picked him up at the airport and took him to see his old plant. "The guys stopped their machines and they gave me a hug. That meant more to me than a million dollars," he says.

PHOTO BY JACK CHIANG, THE KINGSTON WHIG-STANDARD

OMA Head David Pattenden received an honorary degree at Spring convocation.

Dave joined the OMA eight years ago. "We have 25,000 doctors – half [are] specialists and half general practitioners. The Association represents the doctors on all government-policy matters."

For the past five years, Dave has been working with the provincial health ministry on a $1-billion project that will affect every person in Ontario: an electronic patient-record [system].

"Right now, most doctors have a paper file on each patient. But if you get seriously injured in an accident in, say, Orillia, the Soldier's Memorial Hospital there wouldn't have your medical record: blood type, allergies and so on. An electronic patient record may make it possible for the doctors treating you in Orillia to give you better care. It'll be sort of like the Bell Telephone of electronic records. We'll spend $800 million to connect the labs, doctors' offices, old-age homes, and hospitals," says Dave.

"On top of that, approximately $200 million will be spent on primary care, starting with the doctors' offices. Many issues will still have to be worked out, of course, but Dave hopes the system will be in place by the time he leaves the OMA in two years. "I want most of the preliminary work done by then," he says.

Not a bad legacy for a poor Irish boy who was given up for adoption when he was six.

The above article by columnist Jack Chiang is reprinted with the kind permission of the author and The Kingston Whig-Standard.

SPOTLIGHT – '90s

Lessons of the seven seas

I ended up teaching my first few math classes out on the mizzen deck because my students couldn't sit in the seminar room for more than two minutes without feeling seasick."

This is how Sam Marriott, ConEd'98, describes the start of her second term of teaching with Class Afloat, an educational program that teaches students while sailing around the world. Last year, Sam's classroom was the Concordia, a 58-metre yacht. She taught math and science to Grades 11 and 12 students on two oceans, and in places like Senegal, Brazil, and Easter Island. When the yacht was struck by a tugboat and went into dry dock for repairs, classes continued on Curaçao, a tropical island off the northern coast of Venezuela.

After graduating from Queen's, Sam was hired by Trinity College, a boarding school in Port Hope, ON. For two years, she wowed her students with her catchy songs about the laws of physics and chemistry formulae, and even supervised a field trip to the Antarctic. Inspired to venture even farther afield, Sam applied to teach with West Island College's (Montreal) Class Afloat.

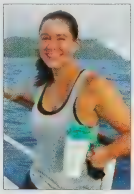


PHOTO: JASON BEE

Sam Marriott sails past Pitcairn Island

Of course, teaching 48 students on board ship means more than a 9-5 day, but there are lots of ways to spend time on a two-week sail with no land in sight. Sam led the champion female Karaoke team, known on the yacht as the "Splice Girls" and joined faculty and students on a mid-Atlantic swim call to celebrated the finishing of exams.

There were also less enjoyable experiences. For a couple of weeks, Sam explains, the teaching staff had to "share nightwatch duties for the midnight to 4 am shift because our second mate quit."

So, after crossing the equator twice, finding weevils in her cereal, camping with Easter Island's maoi statues, bathing with crocodiles, and sleeping with tarantulas over the past year, what's next for the intrepid traveler and science teacher?

Sam will return to Trinity College this fall as the head of its Science Department, and hopes to record a long-planned CD of her science songs. But any of those things could change; if the chaos of the past year has taught Sam anything it's that "sometimes it's fun not knowing a freakin' thing."

– By Tanis Rideout, Arts'99

BOOKSHELF

In *Storm-Blast* (Tundra Books $11.99), by Curtis Parkinson, Sc'48, disaster strikes Regan, Carol, and their cousin Matt while they are on a Caribbean holiday. Stranded at sea under the hot sun, hungry and thirsty, and surrounded by high waves and sharks – how long can they survive? Curtis, who lives in Maynooth, ON, once lived on a sailboat in the Caribbean. He is the author of two picture books and several short stories. This is his first novel.

In *Secret Ingredients: The Brave New World of Industrial Farming* (McLelland $34.99), Stuart Laidlaw, Arts'85, investigates the state of modern farming and uncovers disturbing details regarding the use of pesticides, slaughterhouse practices, and genetic modification of the food that ends up on our plates. Stuart is a member of the *Toronto Star's* editorial board, and has led the newspaper's coverage of Canadian agricultural issues.

Polarized Light Optics: the new Physics of the Photon (Euclid Geometrics Publishing $107), by David Teertstra, Artsci'88 (MSc Manitoba), began as a set of personal notes sorting out contradictory answers to basic questions about optics: what is light? how does light get through glass? what is a photon? The ideas in this introductory-level book are supported by diagrams and details of numerous experiments. To order, phone (519) 578-0818, or e-mail en369@ncf.ca.

In *Marilyn at French River and Other Ghostly Sightings* (Polar Bear Press $22.95), Terry Boyle, Dip.Ed'93, chronicles hauntings and encounters with ghosts and spirits across Ontario, including those at The Guild Inn in Scarborough, the Gravenhurst Opera House, and the French River Bungalow Camp, where Marilyn Munroe spent some time in the 1950s and reportedly has never left. The book also include a letter describing the haunting of Queen's original radio station in Fleming Hall.

visited Australia and Malaysia. (m_langlois@canada.com)

BROCKLEHURST:
SARA-JANE BROCKLEHURST, Artsci'90, is a self-employed consultant living in Victoria, BC. (sjbjoat@telus.net)

BURLINGTON/MACDONALD:
On Apr. 11, REBECCA (MACDONALD) BURLINGTON, Artsci'97, purchased Flowers By Dustin, a full-service FTD and Teleflora flower shop in Belleville, ON. Phone (613) 966-5555.

CARPENTER:
NADINE CARPENTER, Law'95, coordinates the Dispute Resolution Program at the Ontario College of Teachers in Toronto. Nadine joined the College in 1999 and earned her Master of Laws in Alternative Dispute Resolution at Osgoode Hall in 2001. (nadinecarpenter@yahoo.ca)

CHISHOLM/SMITH:
ANDREW CHISHOLM, Arts'91 (MDiv Wycliffe), and LISA CHISHOLM-SMITH, Arts'91, Ed'94 (MPhilF ICS), have moved to Kemptville, ON. Andrew is the rector of the Anglican parish of Merrickville, ON. Lisa is the manager of Christian Life and Nurture Ministries for the Anglican Diocese of Ottawa. (chisholm@tricolour.queensu.ca)

DYRDA:
KATIA DYRDA, Sc'96, MSc'99, graduated from the Faculty of Medicine at the U of Ottawa and has returned to Kingston for a residency in anesthesia. (katiadyrda@yahoo.ca)

FRASER:
WILLIAM ("BILL") FRASER, MPA'91, is now Senior Policy Adviser at the Ministry of Culture in Toronto. He recently moved to Etobicoke.

GRAHAM:
GAIL GRAHAM, MSc'88, Meds'92, asks Meds'92 alumni to stay in touch so she can contact everyone for their reunions. Update your alumni profile at www.alumni.queensu.ca or e-mail gailegraham@rogers.com. Gail works at CHEO in Ottawa.

KOENIG:
JEFFREY KOENIG, Arts'96, NSc'99, is now a public-health nurse at Kingston's KFL&A Health Unit. He lives in Kingston. (jkoenig13@cogeco.ca)

KOVACS:
SHANE KOVACS, Sc'96, recently earned his MBA at Ivey (UWO) and works in investment banking at National Bank Financial. He lives in Toronto. (shanekovacs@hotmail.com)

PATERSON:
After almost four years as pastor of St. Paul's United Church in Prescott, ON, BLAIR ROBERT PATERSON, MDiv'97, his wife Karen, and daughters Malerie and Emma Leigh have moved

to South Mountain, ON, to take charge of four rural parishes in Dundas County.

POWER:
MELANIE POWER, MPA'97, completed a PhD in Resource Management and Environmental Studies at the Fisheries Centre at UBC, and is now a postdoctoral fellow with the Democracy, Ethics, and Genomics Project at UBC's W. Maurice Young Centre for Applied Ethics. (mdpower@ethics.ubc.ca)

READ/SUTHERNS:
REBECCA (READ), Arts'91, MPA'92 (PhD Guelph), TIM SUTHERNS, Sc'91, and their daughters Hannah, 6, Claire, 4, and Genevieve, 1, live in Erin, ON, where they have acquired a "'money-pit' disguised as a stone century-home." Tim runs Eramosa Engineering Inc. in Guelph. Rebecca is a postdoctoral fellow at McMaster U. (sutherns@sprint.ca)

TAYLOR:
ANDREW TAYLOR, Arts'97 (MBA U Penn), now lives in Edinburgh, Scotland, where he works for the investment-management firm Walter Scott & Partners Ltd. (andrewtaylor97@hotmail.com)

TRUDEL:
JEAN TRUDEL, MBA'96, began with Innergex, an independent power producer/developer of renewable energy, as VP Development in September 2002 and was promoted to VP Finance in February. Jean lives in Montreal.

TULK:
HEATHER TULK, MBA'94, was recently honoured as one of Canada's "Top 40 Under 40" by *The Globe and Mail Report on Business Magazine*. Heather is Vice-President of Broadband and Marketing for Aliant. She also serves on the Board of Directors for Symphony Nova Scotia, the Newfoundland & Labrador Science Centre, and the organizing committee for the 2004 Women's World Hockey Championships. She lives in Bedford, NS, with her husband Ken and their children, Carter and Taylor.

WELLS:
CHERYL WELLS, Arts'95 (PhD USC) is now the U of Wyoming's 19th-Century Americanist.

ZEITZ:
ELLIOTT ZEITZ, Arts'90, has joined Dutton Brock LLP in Toronto, where he will continue his litigation practice. (ezeitz@duttonbrock.com)

DEATHS

BROWN:
ROSEMARY BROWN, LLD'90, died at home in Vancouver, BC, on Apr. 26. Survived by her husband, Dr. William T. Brown, children Cleta, Gary, and Jonathan, grandchildren Katherine, Ashton, William, Giselle, Jonathan, Jackson, and Louis, and many other cherished relatives and friends. Born in Kingston, Jamaica, in 1930, Rosemary came to Canada in 1951 to study, earning a BA from McGill in 1955 followed by a BSW and an MSW at UBC. She was a member of the Privy Council, Officer of the Order of Canada, Commander of the Order of Distinction of Jamaica, Member of the Order of British Columbia, the recipient of 15 honorary doctorates, and was an MLA in BC from 1972 to 1986. She was also president of MATCH International (dedicated to the empowerment of women in developing nations), and founder of the National Black Coalition, the BC Association for the Advancement of Coloured People, the Vancouver Status of Women, MOSAIC, the Canadian Women's Foundation, the Vancouver Crisis Centre, and the Canadian Centre for Policy Alternatives.

CALDARELLI:
GINA CALDARELLI, BCom'94 (LLB U of T), died suddenly on Jan. 20 of a pulmonary embolism, age 30. Gina is missed by her parents Jack and Fran, sister Christina, brother Michael, Com'01, and extended family. She also leaves many friends from her ▸

Ways to Keep in Touch

THE ALUMNI REVIEW ONLINE
The Alumni Review *and its companion* Q'zine *can be read online at www.alumnireview.queensu.ca.*

There are many ways to submit a ***KEEPING IN TOUCH*** *announcement*
- *By* ***phone****: 1-800-267-7837 (or 613-533-6000 extension 74126)*
- *By* ***fax****: (613) 533-6828*
- *By* ***e-mail****: review@post.queensu.ca*
- *Through the* ***online community****: www.alumni.queensu.ca*
- *By* ***mail****: Queen's Alumni Review Magazine, Department of Alumni Affairs, 99 University Ave., Kingston, ON, K7L 3N6*

For information on how to ***submit a photo****, please call or go to www.alumnireview.queensu.ca/submission.*

You can e-mail your ***CHANGE OF ADDRESS*** *directly to records@post.queensu.ca, or update your alumni profile through the online community at www.alumni.queensu.ca.*

childhood in Sudbury, from Queen's, U of T, and the Toronto Legal Community. With her zest for life and wonderful humour Gina lived every day to the fullest.

HAMER:
ANDRE HAMER, MSc'95, PhD'00, died Jan. 17 in Ottawa of colon cancer, age 35. Andre was raised by loving parents who fostered his natural curiosity. He loved to travel, and shared this love with his sister on trips to Europe. Andre studied at U of T, then came to Queen's to study experimental physics. When he met his future wife Rosalie McKenna at Queen's, it was love at first sight. They had three sons, Patrick, Michael, and Andre Luc, born on March 8. Regarded as one of the world's best young particle-astrophysicists, Andre developed the central calibration device for the Sudbury Neutrino Observatory (SNO) for his doctoral thesis. He carried out analyses for the SNO at Los Alamos National Laboratory in New Mexico and presented results from the SNO at the American Physical Society meetings in April 2002. Throughout his difficult struggle with cancer, Andre maintained a balance between his intellectual pursuits and caring for his spiritual and physical self, living by his personal motto, *"l'espoir fait vivre"*– hope gives life.

KRYWKO:
WILLIAM ("BILL") KRYWKO, BSc'96 (Chemical), MSc'98, died suddenly in Sarnia on May 10, age 30. He will be forever missed by his fiancée Susan Cruickshank, Sc'96, MSc'99, parents Jim and Joanne, sisters Sherry (Parrish) and Karen (Jim), niece Mia, nephew Simon, and many cousins and friends. Bill was a chemical engineer at NOVA Chemicals in Sarnia and was actively involved in hockey and soccer.

2000-03

BIRTHS

IBEY/PETERS:
REBECCA IBEY, Artsci/Com'00, and PHILLIP PETERS, NMBA'01, welcomed Olivia Danielle on July 25, 2002, in Saint John, NB. Rebecca is completing her MSc at UNB while Phill works for JD Irving and teaches business at UNB. (ppeters@nb.sympatico.ca)

COMMITMENTS

CASSAN:
JASON CASSAN, Artsci'00, and Erin Caton will marry on Dec. 20 in Mississauga, ON. (jasoncassan@hotmail.com)

Alumni College in Tuscany

Surrounded by the breathtaking of the 15th-century town of Pienza, Italy, alumni and friends stop for a photo before the farewell dinner of the Alumni College in Tuscany tour.

DRIER/LANE:
ALYSIA DRIER, Arts'00, Ed'02, and MARK LANE, Ed'02, will be married on Feb. 28, 2004, in Cambridge, ON. Mark teaches with the Upper Grand Board, and Alysia works for the Ontario Teachers Plan in the Rehabilitation Unit. (aly@golden.net)

GRAHAM/LOGAN:
AMY LOGAN, NSc'00, and PETER GRAHAM, Com'00, were married Feb. 8 in Tottenham, ON. They recently moved to Vancouver, where Amy will pursue a master's degree in nursing at UBC, while Peter will continue to work in marketing with Canadian Blood Services. (tombills@yahoo.com)

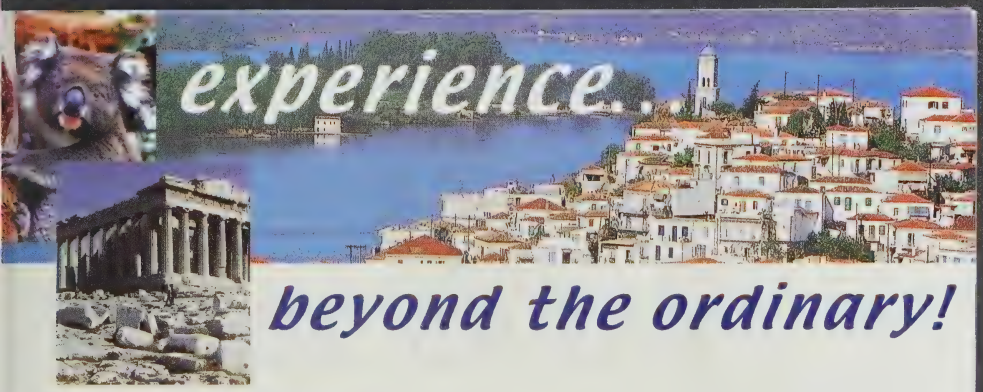
NOTES

EASTABROOK:
On May 8, GENEVIEVE EASTABROOK, Artsci'0 (MD U of Calgary) began a five-year residency in obstetrics and gynaecology at UBC.

SAGAR:
NEATE SAGER, Arts'00 (BJ U King's College), former sports editor at *The Journal*, is now a sports reporter at *The Daily Graphic* in Portage la Prairie, MB. (neatesager@yahoo.ca)

SMITH:
SHANNON R. SMITH, MA'02, has returned to Queen's to earn a PhD in English, specializing in Victorian Literature. (running_diva@hotmail.com)

VREESWYK:
WENDY VREESWYCK, Ed'03, is raising funds to go to Malawi, where she has volunteered to teach with the ECHO Project. (wendyv79@hotmail.com)



beyond the ordinary!

The **Queen's University Travel Program** is committed to researching and sponsoring a unique combination of travel opportunities to be experienced by members of the Queen's family. The tours are selected because they are designed to expand cultural horizons, foster intellectual growth, and maximize the personal satisfaction of each participant. These services are provided as a means of developing and sustaining positive, long-term, mutually beneficial relationships between the University and its customers.

Have a glimpse at some of the exciting destinations we will be visiting in 2004. We are pleased to be working with Alumni Holidays International, Baraka Tours, Corvus Travel, INTRAV, and Thomas P. Gohagan & Company to offer you ***experience ...beyond the ordinary!***

February 2004
Sea of Cortez Whaling Expedition
Vietnam, Cambodia & Malaysia

March 2004
Costa Rica March Break (family)
Natural Wonders of Ecuador & the Galapagos

May 2004
Alumni College in Normandy
Cruise the Face of Europe
Alumni College in Sicily
Springtime in Holland

June 2004
Voyage to Antiquity (Istanbul to Athens)
Alumni College in Spain (Avila)
Village Life in England's Cotswolds

August 2004
Journey of the Czars

September 2004
Alumni College in Provence
Alumni College in Scotland

October 2004
Alumni College in Sorrento
A Taste of Southeast Asia
Alumni College in Greece
Southern African Wildlife Safari

November 2004
California Wine Experience
German's Legendary Holiday Markets

Join Queen's alumni and friends on these amazing destinations still available in 2003.

Alumni College in Scandinavia
Sept 8 - 16 $3,745 (Alumni Holidays)

Legendary Passage - Rhine River
Oct 7 - 19 from $5,695 (Alumni Holidays)

Australia/New Zealand: From Outback to the Glaciers
Nov 4 - 24 from $7,931 (Collette Vacations)

Amazing Thailand
Nov 9 - 26 $5,990 (Baraka Tours)

Prague Deluxe Escapade
Nov 19 - 26 $2,395 (Alumni Holidays)

Kayaking in Thailand
Nov 28 - Dec 12 $3,990 (Baraka Tours)

Trip costs quoted are Canadian dollars per person and based on double occupancy.
Air departures (included) are from Toronto unless otherwise stated
Dates and prices are subject to change without notice

WINE AND THEATRE
NIAGARA ESCAPE
October 24 - 26, 2003
Priced at $725

NIAGARA - an area known for the images it conjures of roaring waters, charming towns, top theatre, and lush landscapes of vineyards and orchards - is yours to experience when you join us on this special travel adventure, ***Niagara Escape***, October 24 to 26, 2003.

On Friday depart Toronto, on private coach, to the beautiful and bountiful Niagara region where you will stay at the Niagara landmark, Minolta Tower Centre. The perfect base from which to explore three of Ontario's most renowned wineries where you will enjoy sampling delicious specialties during your private tours and tastings. You will also journey to Niagara-on-the-Lake and the Shaw Festival, not once but twice, to raise the curtain on one of the world's finest acting companies!

With limited space available, this weekend getaway will fill quickly! Call you friends and reserve now to avoid disappointment. Come ***experience Niagara ... beyond the ordinary!***

For more information, please contact Norine Tousignant, Queen's Travel Program at 1-800-267-7837 or visit us on the web at alumni.queensu.ca/travel.

For more information, or to receive a detailed brochure on any of these exciting tours, please contact
Norine Tousignant at 613-533-2060 or toll-free at 1-800-267-7837
or e-mail tousigna@post.queensu.ca

Visit the Queen's University Travel Program website at
http://alumni.queensu.ca/travel

DADDIES AND PAPAS 2B

Two years ago, a ruling by the Supreme Court of Canada opened the door to child adoptions by gay parents. Now, Chris Veldhoven, Arts'94, is teaching a groundbreaking "how-to" course to gay would-be dads.

BY OMAR EL AKKAD, ARTS'04

ILLUSTRATIONS BY GRAHAM ROUMIEU

"I think it's the first formal training program of its kind in North America," says gay-rights activist Chris Veldhoven.

What he's talking about would have been unthinkable just a few years ago. This spring, Veldhoven was hired as director of a Toronto "how-to" program for gay parents looking to adopt. He thinks such courses will open the door to similar support programs, such as those for transsexuals looking to become parents.

"Daddies and Papas 2B," is based on "Dykes Planning Tykes," a course for lesbian couples looking to adopt. It was launched in part by Toronto's Lesbian-, Gay, Bi-, and Trans-Parenting Network. According to Veldhoven, who was himself raised by two gay men who have been together for 28 years, the course was designed to provide information for gay fathers on a host of adoption-related issues. Enrolment was supposed to be limited to 20, but 23 participants were accepted, and there was a waiting list of 17. The men ranged in age from 25 to 48.

Between sips of strawberry juice in a coffee shop in the heart of Toronto's gay village, Chris recalled his experiences teaching would-be parents.

"We talked about myths and stereotypes surrounding gay parents adopting, and we talked about private and international adoption, surrogacy, and about legal, social, and emotional issues," says Veldhoven.

A March 2000 ruling by the Supreme Court of Canada changed adoption laws to allow any individual the right to adopt, as long as the adoption is "in the best interest of the child." This decision cleared the way for gay couples, siblings, or even best friends to adopt children. The final decision on whether to grant an application for adoption now is made on a case-by-case basis by the local children's aid societies. Thus far, the number of children placed with same-sex couples remains low – the Children's Aid Society of Toronto placed just nine children in 2002.

"This course was about bringing people together who want to care for children." Veldhoven says, "Older gay men thought [gay couples adopting children] was never going to be possible. Now it is."

Veldhoven, who also provides anti-homophobia training to the Metro Toronto Police, applied to be the co-coordinator of the "Daddies and Papas 2B" course because he felt his education and extracurricular experiences at Queen's had helped prepare him for the task. He majored in psychology as an undergraduate and worked as a volunteer at a crisis hotline and founded the first queer radio show on CFRC in 1990.

Due to the number of people who applied for this spring's first course, the organizers are seeking funding to enable them to provide the course regularly twice a year. Chris says courses such as "Daddies and Papas 2B" are "the next step in acceptance" for the

wider community and the media, which he thinks mainly cover only "pride parade-type stuff" when it comes to the gay community.

"Daddies and Papas 2B" received a lot of attention, including an article in the *National Post* (April 9). According to Veldhoven, the media coverage has been largely positive. He says that while many Canadians are amenable to same-sex parenting, gay couples still face difficulties in certain situations.

"I know of two gay dads who need to write a letter in advance before crossing the border with their daughter, or else they'll be stopped every time. The U.S. border guards look in the car and see two men and a little girl and they get suspicious," says Chris.

SHOULD GAY/LESBIAN COUPLES BE ALLOWED TO ADOPT?

Canadians are almost evenly split on this issue. According to the results of a recent *Globe and Mail poll* of 23,574 people, 47 per cent of Canadians support allowing gay/lesbian couples to adopt children, while 53 per cent are opposed.

Don Zale, a Torontonian who attended "Daddies and Papas 2B," says he's glad he did. "Gay history has been made, and I was a part of it."

Zale adds that Chris Veldhoven is a skilled instructor. "He did an excellent job, as a matter of fact. No question was too stupid, or left unanswered."

The adoption course was offered at the same time a debate raged in Canada over the issue of same-sex marriages, with everyone from federal Justice Minister Allan Rock to celebrity cross-dressing model RuPaul weighing in on the issues.

Prior to recent changes in the law, only one member of a gay couple would sign the adoption papers as the legal guardian of an adopted child. However, this caused problems if the legal guardian in the couple died, since the child was then considered an orphan.

With the success of Canada's first-ever gay-parenting course, Chris Veldhoven has been asked to teach the same course again, in Toronto, this September. He's looking forward to the opportunity. "If the organizers are willing," he says, "so am I."

A VERY PUBLIC MARRIAGE

When Giannina Warren, Arts'98, and her partner married in August 2001, they found themselves at the epicentre of the heated debate that's redefining the definition of "marriage" in Canada.

One Sunday morning recently, between a yoga class and a bowl of Vietnamese soup at a Toronto café, Giannina Warren told me about her bittersweet experiences as a married woman.

Giannina, a former *Review* summer editorial intern (1997) who is currently a marketing manager for the Ontario government, made history of a sort back in August 2001 when she and her then-partner Cheryl were wed in an Anglican church in Giannina's home town, Belleville, ON. When same-sex marriages were made legal in Ontario in June, Giannina and Cheryl's union was recognized retroactively as one of the first same-sex marriages in Canada.

The couple made use of a legal loophole in provincial law that defines an alternative to a traditional church or civil ceremony that doesn't define a couple as a man and a woman. Courts in Ontario, BC, and Quebec have ruled that the traditional definition is unconstitutional and must be widened to include both same-sex and opposite-sex couples. The federal government has also said it will not appeal these decisions, effectively legalizing same-sex marriages across Canada without forcing such marriages on the churches.

The contentious issue of same-sex marriages, so much in the news lately, cuts across demographic boundaries and divides Anglican, Jewish, and most other religious communities.

Traditionalists see the inclusion of same-sex couples in the legal definition of marriage as an affront to the age-old tradition of marriage as a union of a man and a woman to the exclusion of all others. Civil libertarians counter that it's high time the laws were changed to recognize modern social realities.

While this increasingly testy debate is unlikely to be resolved any time soon, it's clear that much has changed in Giannina's own life since her union with Cheryl, a chef at a Toronto catering company.

The pair became the focus of a flurry of media attention that included a TVO documentary on same-sex marriages. "There was lots of pressure on us from both the gay and the straight communities to carry the torch," says Giannina.

Oddly enough, she and her partner received their strongest support from the straight community. "Factions within the gay community are either very pro- or very anti-same-sex marriage," she explains.

By the winter of 2002, the stress of being in the public eye while trying to sort out their own problems and emotions led Giannina and Cheryl to split. Though each has now moved on with a new partner, they remain wed.

Continued on page 47

A 'COMMIE' ON WALL STREET

Studio-Q alumnus Bruce Sellery, Com'93, has found a new home and a new career in The Big Apple.

BY HEATHER GRACE, ARTS'95

ROBTv's New York bureau chief Bruce Sellery, Com'93.

If you're one of the many Canadians who tune in to Report on Business Television (ROBTv), the all-business news network that's available in Canada via both cable and satellite and around the world at ROBTv.com, you may have spotted a familiar campus face from the early 1990s.

Before becoming ROBTv's New York bureau chief in October, Bruce gained on-camera experience as host of the weekly student-run *Studio-Q* program (1989-90 and 1990-91). After graduating, he spent five years as a brand manager at Procter and Gamble. Bruce got back into broadcasting by doing some business reporting for CBC Newsworld, then joined ROBTv in 1999. A quick learner, his work as an anchor on various programs caught the eyes of network executives, and that landed him the coveted New York posting.

"I was as purebred a 'Commie' as they come, up until I moved into television," says Bruce, a 33-year-old native of London, ON. "I probably always knew what I really wanted to do, but I took a long route to get there."

His fascination with broadcast journalism actually began when he was still in primary school. "In Grade 8, I was the announcement guy," recalls Bruce. "I'd go to all the basketball games and then I'd write the story about the games and do it on the announcements."

Bruce has many fond memories of his *Studio Q* days, which provided a wonderful "on-air" learning experience. His adrenaline was pumping somewhat back then, but live on ROBTv these days is "a complete adrenaline rush."

You'd never know it to look at him. Bruce shines in his on-camera reports. "We spend most of our time live, and there's something addictive about that," he explains.

This spring, Bruce was kept busy reporting on the economic and market impacts of the war in Iraq. He's well aware that his ROBTv reports on personal finance matters can and do have an direct impact on his viewers. The markets on Wall Street – and individual investors – tend to react quickly to news, good or bad. That is why Bruce takes his job very seriously. "People want to know what 9-11 or the war in Iraq means for their RRSPs," he says. "It may sound crass, but it's a very relevant question for many people, especially for those who have no other immediate connection to the news story. What they *do* have is a connection to their life savings."

Knowing that what he does matters to people gives Bruce a good feeling. So does living in New York. Bruce says he couldn't be happier. It helped that he arrived in town with an instant set of friends, as at least 10 of his Com'93 classmates were already living there.

"There are an infinite number of things to do here. I knew that, but I still didn't realize that New York is such a livable city. Everything's close. It feels very European in that you can find everything around the corner.

"I'm like a kid in a candy store here!" he laughs.

GOT A STORY IDEA?

Know a recent Queen's grad who's doing something important or unusual? Please e-mail a note with the subject line Grace's Grads to: writer@hgrace.com.

Makin' Waves

Classmates and friends of **Sarah Key, BFA'99,** know her as the designer of the Arts'99 year crest. Since graduating, Sarah has completed her MFA at Concordia U in Montreal, and her artistic talents are now making waves internationally. Highlights of the past few years include: being the beneficiary in 2000 of a $10,000 Elizabeth Greenshields Foundation Grant; being selected as a participant in the *International Symposium of New Painting in Canada* in 2001; and being a Fellow at the Virginia Center for Creative Arts this summer. Sarah now lives and works in Bristol, England. Check out her web site at www.sgkey.com.

Insert Newsletter from the Faculty of Arts & Science

ARTSCI

Dean's Message

The capital campaign is over. Where to now? Queen's has recently completed the most successful capital campaign in its history. We achieved the amazing total of $261 million. Projects specific to Arts and Science accounted for about $35 million of the total (including named Chairs, theatre and classroom renovations, and student support.). Of course, Arts and Science also benefits from much of the rest of the funds raised. One of the fascinating facts about the total raised is that only 20% came from corporate giving. The rest came from private donors – people like you, and we are deeply grateful.

Our needs are still great and we cannot simply wait for the next campaign to generate capital. Our experienced and expert Advancement Office staff helped make our success possible. We are about to re-set priorities for the Faculty and to continue campaigning to enhance Arts and Science at Queen's. Our efforts to fund professorships (thereby reducing class size), facilities, and bursaries continue to make a Queen's education a superb experience for students.

Canadian universities have been slow to recognize fundraising as critical to their future. Frankly, Queen's is helping to lead this new reality in Canada. The Canadian public, especially the alumni of its universities, are becoming increasingly aware of the critical role they must play if their universities are to offer high-quality education. Governments formed from three different political parties have starved universities for more than two decades. We have coped by reducing numbers of faculty members while student numbers have risen. The Queen's campus was built for seminars of 10-15 students and large classes of around 100. Our largest class is now 700 students in one section and some "seminars" have 50 students in them. Through the generosity of our donors, Queen's has been able to retain its place as a quality leader in Canadian education in spite of these facts. But our position is more and more fragile as our classes grow and our faculty numbers diminish.

I am asking you to take your role in our endeavour very seriously. No matter how many years ago you graduated, Queen's is still *your* university. Ask yourself this: What has Queen's helped me to achieve?

continued on page 2

Reflections: Photographs by Dean Bob Silverman, synthesized by Professor Sylvat Aziz (Art).

REFLECTIONS: Recent Grads Report In

It has been said that Queen's will follow you wherever you go. Entering law school after completing my Arts degree at Queen's, I never imagined that I would be experiencing that reality as quickly as I did. In August 2002, I arrived at an orientation event at Michigan State University (MSU), only to find that there were eight other Queen's Arts and Science grads there with me. While some I knew and others I was meeting for the first time, it was a tremendous feeling to be surrounded by people with whom I felt a sincere connection. That connection, one shared by all who have become part of the Queen's community, includes a sense of pride, heritage, familiarity, and of course, Tricolour spirit. Since that day in August, we have all become a part of a new family here at MSU, but the bond that we all share is one that we treasure.

continued on page 2

Queen's Arts & Science

Dean's Message *continued from page 1*

For many of you the answer is that Queen's started you toward your current professional life and contributed to your success by providing you with the foundation to get a good job or enter a professional program. Given that fact, I urge you to consider whether you share with us a responsibility to give back to the institution that has given you so much. As we continually strive for quality enhancement, I encourage you to become a continuing part of this effort. Whether as a donor, a mentor to a student, or by offering summer work experience, there are many ways for our alumni and friends to enrich the lives of Queen's students. Please think about those great years you had at Queen's and consider what role you can play in preserving and enhancing the Faculty of Arts and Science. Your continued support is more crucial than ever to Queen's future. My colleagues and I have made our commitment, but we need your help! Please contact Lily Harriss at (613) 533-2474, e-mail: harrissl@post.queensu.ca) for information on how to become an ongoing supporter.

Robert A. Silverman
Dean

Recent Grads Report In *continued from page 1*

The impact that Queen's has on its students is one that truly benefits all those who have had the privilege to experience it. While I have only been out of the Queen's environment for a year now, I have come upon alumni everywhere I go. It is a commonality that has brought great comfort to many before and will continue to bring great joy to generations of Queen's students to come. The Queen's Network is alive and well, and I can only imagine where it will take me next!

Kate McNeill
Arts'02, Sociology


Fourth from the left, Kate McNeill


Dean Bob Silverman and Susan Bartlett

Congratulations to Susan Bartlett, who joined the ranks of Rhodes Scholars from Queen's. Rhodes Scholars must have achieved academic distinction as well as having integrity of character, vigour, interest and a respect for fellow beings, the ability to lead and the energy to use their talent to the full. The scholarship provides for all expenses for travel to and study at Oxford University for two years, with an option for a third year. The current value of the scholarship is $100,000.

Dean Bob Silverman caught up with Susan in the Goodwin Hall lab where she worked this summer on a research project over the summer for Dr. Jim Cordy, Head of the School of Computing. The 22-year old from Riverview, NB had the following to say about her time at Queen's:

"Academically, the programs in the School of Computing are interdisciplinary, which really reflects the nature of computing in today's world. The courses emphasize abstract thinking rather than coding, coding, coding, which not only makes things more interesting, but also makes your skills more practically applicable. I also can't say enough about the professors in the School. They take a tremendous interest in students' learning, and genuinely care about their progress. The School has also been a great fit from a social perspective. The stereotypical anti-social computer science student is not the reality. The student association is very active, the students are fun, and the environment is extremely cooperative.

"My spare time was largely filled by the Queen's track team where you're very much a student athlete (as opposed to an athlete student). There is a support system for tutoring and in case of a conflict, there's never a question: academics come first. The coaches are also more concerned with you as a person, rather than with the records and medals you can stack up. The emphasis is on your personal improvement, whether you're one of the elite athletes in Canada, or someone like me, who just wants to make the championship team. As long as you come to practice and work hard, you're welcomed as a member of the team and the social network attached to it.

Susan Bartlett
ArtSci'03, Software Design and English

Recent Grads Report In *continued from page 1*

Looking back at my years at Queen's, I know I made the right decision, but not for the reasons I expected.

I went to Queen's largely on the advice of my high school guidance counsellor, who spoke of the high-quality and reputable Queen's education. While Queen's was as advertised – and gave me a chance to meet some fantastic, renowned scholars, and to share time with some of the leaders of the next generation – my greatest satisfaction comes from the "broader learning environment" the school offers.

Queen's is really a school that values and encourages student leadership. The faculty, the administration, alumni and fellow students all acknowledge the role that Queen's students play in our broader society and the role the school plays in preparing students for the world after Queen's. (Such a world, to the shock of many students, actually does exist).

My days at Queen's are over. But I know that, because of the friendships I forged, the knowledge I gained, and the experiences I had, I will always feel a part of the Queen's community.

Hartley Lefton
ArtSci'02, Biology and Political Studies

Cancer Society Recognizes Young Biologist

Dr. Ian Chin-Sang (Biology), an internationally recognized scientist in the field of developmental genetics, has received the prestigious Canadian Cancer Society/NCIC Research Scientist Award. Dr. Chin-Sang's research in the areas of neurodevelopment and cell-to-cell communication have important implications in understanding cancer, including development of new anti-tumour therapies. The Award will provide this young scholar with up to six years of partial release time to work on the latest approaches in molecular genetics and biomedical imaging.

fast fact

Queen's University has a long-term commitment to health research in both its Faculty of Health Sciences and in the Faculty of Arts and Science. With the sequencing of genomes for humans and several other species now completed, we are on the threshold of a bold new approach to genetic engineering of plants and animals for food, fuel, or chemical feedstocks, and the analysis of human genes to alleviate disease.

National Technology Youth Leadership Conference

The first annual National Technology Youth Leadership Conference (NTYLC) took place from May 8 to 11, attracting 120 of Canada's brightest high school students. The event *(pictured above)*, organized by Queen's students, was a groundbreaking success among delegates, high school teachers, and faculty thanks in part to major contributors such as Apotex Inc., Dupont, Microsoft, Nortel Networks, Ontario Power Generation, and the Faculty of Arts and Science. The four-day event provided a rare opportunity for IT-savvy youth to interact with corporate sponsors, technology leaders, and scientists, as well as like-minded peers from across Canada. Students attended an array of lectures on topics such as computer-enhanced surgery, biotechnology and biospheres and ended with an animated, thought-provoking talk by keynote speaker Bob McDonald from the CBC Radio science program *Quirks and Quarks*.

Delegates enjoyed previewing the latest exciting educational and professional options available in science and technology-related fields while gaining a first-hand experience of university life in student residence. Ample opportunity was provided between lectures to explore the Queen's University campus and the historic city of Kingston. Conference director, Zahra Valani (a fourth-year Chemistry/Education student), reports that plans for next year's NTYLC will include a winter-term robotics competition, which will close with winners featuring their robots at the conference and receiving awards. Prospective delegates and sponsors should contact Zahra for more information at:
e-mail: 9zv1@qlink.queensu.ca
Office: (613) 533-6000 ext. 75754
Cell: (613) 539-7992

fast fact

The 2002/03 undergraduate enrolment for the Faculty of Arts and Science was 7,339.

Donors Who Make

The Blakely Family Faculty Initiatives Fund was endowed by Robert Blakely, Arts'70, Law'73, and his wife Cindy and is intended to provide opportunities for exchange and collaboration with universities and scholars from across Canada and around the world. The Fund reinforces traditional and anticipated research strengths in the Department of Sociology. It supported dissemination of the early stages of Dr. Annette Burfoot's research program at international conferences in Toronto (The Society for the History of Technology), Boca Raton, FL, (Italian Cultural Studies Association) and Pheonix, AZ, (The Renaissance Society of America).

An incredibly striking model from *La Specola*

For the past two years, Dr. Annette Burfoot has been developing a research program in the sociological and cultural origins of modern medical imaging based on 18-th century wax anatomical models from central and northern Italy. In 1775, the Tuscan Grand Duke, Peter Leopold, inaugurated the *Imperiale Regi Museo di Fisica e Storia Naturale* (The Imperial Royal Museum of Physics and Natural History). The Florentine museum, commonly known as *La Specola*, contains one of the world's best collections of wax anatomical models.

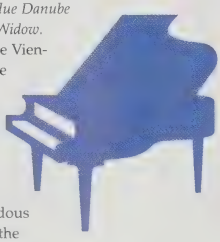
As part of the Scientific Revolution, the incredibly realistic models represent some of the earliest forms of modern medical imaging (they are also the inspiration for well-known wax museums, such as Madame Tussaud's). Although intended as proud examples of the science's rational and empirical approach to the natural world, these models reflect the social and cultural norms of their time, and arguably modern western medicine generally. For example, the female models are rendered far more sensually than their male counterparts. Also, it is important to consider the material conditions of the people from whom these models were formed (it took approximately 200 bodies to make each full-sized model).

It is possible to connect the models to current medical imaging techniques such as the Visible Human Project, plastination, and the Human Genome Project to better understand contemporary treatments of the human body. It is this type of historical and social connection that forms the basis of this research.

A Night in Vienna

Johann Strauss would have felt quite at home in Grant Hall on February 13 and 14 as the Queen's Orchestra, with faculty and student soloists presented "A Night in Vienna". The audience was transported to the heart of this beautiful city and delighted by familiar music, such as the *Overture to Die Fledermaus*, the *Blue Danube Waltz* and vocal solos from *The Merry Widow*. Professional dancers added grace to the Viennese waltz on the dance floor, while the world famous Sachertorte was the culinary highlight. Since Vienna is as inconceivable without wine as it is without music, a carefully chosen selection of Austrian wine and beer was also offered.

The evening proved to be a tremendous success, for both the audience and for the entertainers. The last selection of the evening, *Vienna – City of My Dreams* by Rudolf Sieczynski provided a perfect ending to a "Vienna get-away" – all without the travel component.



A Night in Vienna is part of the School of Music's ongoing fundraising campaign for a concert grand piano. The School is close to its $100,000 goal, due largely to a special donation made by Mrs. Margaret Light. When the goal has been realized, the piano will not only be a high quality instrument for students and faculty performances, but it will also be a drawing card to encourage international performers to visit Queen's. Faculty and students thank Mrs. Light for her insight and generosity!

A Difference

Student Initiatives Fund Championed by Dean's Circle

One of the first items on the agenda of the recently struck Dean's Circle has been the Arts and Science Student Initiatives Fund. Thanks to members' leadership and generosity, the endowed fund is already supporting many more activities than ever before. Grants allow students to apply skills learned in the classroom to real life situations. To date, more than $200,000 has been raised toward the Dean's goal of $500,000.

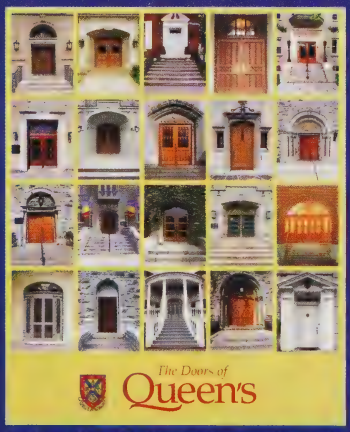
The Faculty's Student Initiatives Fund provided a world of opportunity for me and has supported my personal development in my work since then. In 1996, I had the idea for a Canadian student leadership conference (now known as withinsight), and implemented the idea through the student initiatives program. The concept of leadership had always interested me, and I learned a lot more about it in creating the conference. Perhaps the most important thing I learned is that leadership exists on many different levels. Whether in the public, private, or cultural sectors, leadership is not always about being at the top or being the best. I also learned that nothing great happens without the support of many wonderful people, and in this sense the creation of the conference was no exception.

I had no idea at the time that my career would be involved in international humanitarian assistance. I am involved in programs to clear land mines and assist refugees in emergency and development situations, having worked both at the United Nations, and now as project officer for a non-governmental organization in Australia. In evaluating my ability to lead in an environment of human suffering, I look to those who I am supposed to be helping. The human capacity to survive is a source of inspiration. The human willingness to help is astonishing. Leadership in this context is to be ethical, and above everything else, truthful to yourself and others.

I often think back to the History and English courses I took at Queen's. I recall, in particular, reading Shakespeare's *King Lear* and that heart-breaking scene in which King Lear, in tatters, declares "I have taken too little care of this." This line encourages me forward. I am lucky to have had this education. I am grateful to Queen's for these reasons.

Sally Campbell
Arts'97, History

Sally Campbell



The Doors of Queen's by Dean Bob Silverman. All proceeds from poster (22" x 28") sales will be targeted to the endowed Arts and Science Student Initiatives Fund. Orders can be placed with Ryan MacDermid, services@asus.queensu.ca (see p.8 of the Review for more details).

www.queensu.ca/artsci/

Curriculum Curries Favour

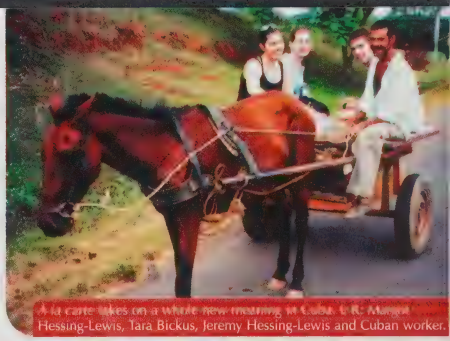
Development Ethics – DEVS-309*

An examination of some the philosophical foundations of development theories, with particular reference to the situation of the "developing world".

Prior to arriving in Cuba, I did not know what to expect. There are some books in the library which denounce the Revolution, and others by socialist thinkers who uphold it. It seemed as though people were talking about two different countries. How could I believe such diametrically opposed things about one country, one people, one leader?

Reflecting on my experiences, I now see why people have such different stories. After attending lectures, and walking through the streets it is much more understandable why there are so many different perspectives on Cuba. In part, it depends on what you want to see. There certainly is poverty in Cuba. Rarely do you see affluent people, and when you do, they often turn out to be tourists. Undoubtedly, there are people in the street begging for money and prostituting themselves. Once beautiful buildings in Old Havana are falling apart. So, if you are looking for negative things, they are easy to find. But when you analyze your thoughts a little further, it is easy to discover the flaw. When one says that the situation in Cuba is bad, they are comparing everything to middle upper class North American or European standards. I did not truly realize this until President Fidel Castro's speech on May 1. As I stood in Revolution Square, surrounded by more than a million Cubans, listening to the comparisons of health standards and opportunities between Cuba and other Latin American countries, I marveled at the differences. In Cuba, people have access to education and health care, and the items necessary for survival. Plus, all of the negative aspects of Cuba can be found not only in all developing countries, but in all developed countries.

Cuba, as I discovered, also has many positive things not found in developed societies. For instance, the United States has been plagued with racism for centuries. While both Cuba and the United States had blacks introduced in the same manner (ie., through slavery), the resulting relationships have been quite different.



A la carte takes on a whole new meaning in Cuba. L-R: Margot Hessing-Lewis, Tara Bickus, Jeremy Hessing-Lewis and Cuban worker.

Cuba is also ahead of the U.S. with respect to the issue of women's rights and equality. Despite the fact that the economy has limited women's options for careers, universities are full of young women with hopes and dreams. Cuba is also ahead of the U.S. in the fields of health care and human development. The experience highlighted for me that money is not everything.

While I do not have all of the answers now, I have a lot more information with which to consider my earlier questions. Traveling to Cuba is a unique experience in so many ways; an experience which is impossible to replicate in a book, in a movie, or even in talking with people from Cuba. The Development Ethics course provided me with an unforgettable experience that will continue to benefit me for the rest of my life.

Tara Bickis
4th year, Development Studies and Politics

Art and Architecture in Venice – ARTH-245

Instruction in Venice based on daily study tours to the city's monuments and galleries. Each week, a visit will be organized to an important centre in the Venice region.

I consider my time at the Venice Summer School as one of the best experiences of my university career. There is no better learning environment than the one offered by this amazing course. What could be better than learning about history, art and architecture while standing in front of famous churches, monuments and works of art? The small class size and informal teaching style make room for open dialogue between teachers and students. Also, it is a great chance to make new friends and meet people from other universities. Back at Queen's, I have been able to apply the knowledge I acquired in Venice in some way into almost all my art history courses. I would wholeheartedly recommend to anyone thinking about going to Venice to take advantage of such a wonderful opportunity. Not only did the Venice Summer School allow me to familiarize myself with the art and architecture of a beautiful city, but also to have the experience of living day-to-day life in Venice and soaking up its unique atmosphere and culture, one filled with pride for its incredibly rich, artistic heritage.

Anne-Marie Raymond ,
4th-year, Art History

Drama Delivers

So, what becomes of Drama students after graduation? *They act, write, produce, teach and, of course, take their mandate to develop new forums for Canadian theatre seriously. In the past eight years, graduates have been instrumental in the founding of no less than five important theatre companies! The strong production philosophies, which anchor each of them reinforces the value of the Department of Drama's goal to remain a supportive home for the integration of practice and theory.*

fast fact

Professor Daniel David Moses, the distinguished aboriginal playwright, joined the department as a Queen's National Scholar this year.

Andrew Shaver, Arts'99 Drama

Soulpepper

- **Soulpepper**, Toronto's high profile artists' collective, was formed in 1998 by Drama grads Nancy Palk, Arts'76 and Susan Coyne, Arts'80 who are featured among the company's prominent performers.

Theatrefront

- The sense of artistic collaboration that is central to Soulpepper's renown ensemble work is also strongly imbedded in the approach that **Theatrefront's** award-winning artistic director Daryl Cloran, Arts/Ed '97 has taken with his company since its formative years at Queen's. All of its founding members developed a working shorthand together during their undergraduate years in Drama in the mid-'90s. They now represent the strong new wave of Canadian theatre practitioners. Under Cloran's guidance, the company has also worked abroad, recently returning from Bosnia where they undertook to create a new work with fellow theatre artists living there.

SaBooge

- International production is also a central pursuit for the multinational collective **SaBooge**, whose founding members include drama grads Andrew Shaver Arts '99 and Jodi Essery Arts '98, Educ '99. The group was formed in Paris in 2000 when its members were studying at the *École Jacques Lecoq*, and their work – featuring innovative physical and musical story telling techniques, has since brought them across oceans and continents to perform their highly regarded original works in many international theatre centres.

Driftwood

- Another group known for its high quality touring productions is **Driftwood Theatre**, begun in 1995 by "new entrepreneur" award winner D. Jeremy Smith Arts'96. Under Smith's direction, Driftwood regularly employs Queen's students and is well known for its accessible outdoor Shakespearean productions. Last summer, the company's upbeat *As You Like It* reached thousands of audience members in 18 Ontario communities.

Toolkit Productions

- The newest of the Queen's spawned drama groups, **Toolkit Productions**, also has a mandate to invigorate Ontario audiences. Founded in Toronto in 2001 by Arts'01 Drama grads Christine Gresham, Megan McCoy, and Stephen Sheffer, along with Phil Connell, Com'01, the company mission has aims to foster an audience, which is ready for cutting-edge plays and musical works. Well reviewed by the Toronto media in their initial ventures, the company has made major steps to accomplish its mission by bringing "risk, attitude, candor and impact" to the alternative scene in Metro.

fast fact

Appreciative instructors and students have been making extensive use of the new Gordon Vogt Studio Theatre (named after the late Gordon Vogt, BA'70, MA'73), since its opening in Carruthers Hall in 2002.

There's No Place Like Homecoming!

Red is for Arts and Science! So tap those red shoes together and make a wish that you too will be back in your home faculty under its big-top tent. Enjoy a coffee and muffin while inspecting dinosaur eggs (not being offered for consumption) from the Miller Rock Museum. A string quartet will be playing, Fine Art students and faculty will exhibit some of their work, and the Languages will be running an electronic pronunciation station. Try your luck at correctly pronouncing "there's no place like home" or "follow the yellow brick road" in either French or Spanish. You could be the winner of red, sequined shoes! Dean Bob Silverman invites grads from all faculties to join him on Saturday, October 4, from 10 to 11:30 a.m.

Plaudits for Our World Class Scientists

World-Class Biologist Honoured by St. Francis Xavier University

Wherever environmental impacts on lakes are being discussed, Dr. John Smol's research will likely be front and centre according to Dr. Ron Johnson, Academic Vice-President and Provost of St. Francis Xavier University. In presenting Dr. Smol (Biology) for receipt of the honorary degree of Doctor of Laws, Dr. Johnson noted that Smol's "meticulous studies on hundreds of lakes throughout Canada have provided baseline and experimental data, which document the changes that have occurred over time. He is able to separate short-term changes in weather from longer-term changes in climate. He can also point to the effects of pollutants on lakes and the fish living in them. Because of his work, we now have records describing the conditions of lakes and the organisms living in them that stretch back to the last ice age.... In the post-Kyoto world, his science provides essential links in understanding the underlying causes of environmental change. "

Peers on Both Sides of the Border Honour Queen's Physicist

Dr. Art McDonald's peers in Canada and the U.S. concur that he is deserving of recognition for his research at the Sudbury Neutrino Observatory (SNO). The Canadian Association of Physicists (CAP) awarded him with the CAP Medal for Achievement in Physics for his "contributions to nuclear astrophysics and fundamental symmetries in nature, including his leadership at the SNO, which has established the existence of solar neutrino oscillations." Also a recipient of the American Physical Society's Tom W. Bonner Prize in Nuclear Physics, McDonald was recognized "his leadership in resolving the solar neutrino problem with the SNO."

fast fact

Chernoff Hall, Queen's new chemistry building won High Honours in *R & D* Magazine's 37th Annual Laboratory of the Year competition for outstanding design characteristics for a teaching institution, attention to detail, and forward-looking functionality. It was featured on the cover of the magazine's May 2003 issue.

ARTSCI *Editor*
Sue Bedell, Arts'88
Senior Assistant to the Dean
Faculty of Arts & Science
613.533.2448
bedells@post.queensu.ca

A VERY PUBLIC MARRIAGE
Continued from page 37

"We create our own reality," says Giannina, "and that allows us to take bits of different paradigms. Even though we couldn't remain together as a couple, we made vows to stay committed to each other for the rest of our lives, and that's what we're doing."

Even so, the separation has raised issues that Giannina is still struggling to sort out. While she continues to support same-sex marriages in principle, she doubts she'd go through the experience again. "The issue is really about choice," she says. "All couples should be allowed to decide for themselves what feels right in their relationships, regardless of whom they partner with."

Giannina describes her relationship with Cheryl, with whom she wrote their own marriage ceremony and later bought a house, as "a fairytale love."

Sadly, fairy tales – for traditional and same-sex couples alike – don't always have "happy-ever-after" endings.

HOLDING HIGH THE TORCH
Continued from page 26

late 1970s was program manager of the New Fighter Aircraft Program, which led to the selection of the CF-18 as the new fighter for the Canadian Air Force.

In 1986, Manson was appointed Chief of the Defence Staff (CDS), after serving as an Assistant Deputy Minister in the Department of National Defence.

Manson's work on behalf of the War Museum extends well beyond chairing the Passing the Torch campaign. Since February 2001, he has been a member of the Board of Trustees of the Canadian Museum of Civilization Corporation, the War Museum's parent body; and he chairs the board's Building Committee, as well as the War Museum Advisory Committee.

Once the $15 million target is reached, Manson says he looks forward to having more time for golf and music. An accomplished trombonist, he once played in Pembroke, ON, dance bands with his father, a talented pianist. These days, Manson is in three Ottawa-area bands: Polished Brass, Opus Jazz, and the National Capital Concert Band. And he's honorary Colonel Commandant of the Music Branch of the Canadian Forces.

Manson is also a composer; several of his choral and instrumental works have been performed publicly. "My real ambition is to write a symphony," he allows. "My son calls it *Manson's Symphony No. 1: The Un-begun.*"

A family man, Manson and his wife Margaret have four children – two of whom are Queen's grads: Bob Manson, Sc'81, and Cathy Wiley, OT'84 – and four grandchildren.

A D-DAY SOLDIER'S DREAM
Continued from page 26

1994 trip to Europe when he conceived the idea for a memorial to Canadian D-Day troops. "They have [a memorial] at Vimy for WWI," he says, "but there was nothing for WWII."

Webb set out to change all that. He and two dozen other veterans founded the June Beach Association to raise the $8.1 million needed. At first, they convinced Ottawa to contribute $209,000. However, by the time the memorial had been completed, the federal government's total donation had exceeded $4.5 million. Ontario and B.C. contributed $1-million each, while Walmart Canada stores raised $1.5 million. This money, together with a host of private donations, helped push the fundraising campaign over the top. Webb sums up simply how he and his group managed to raise so much money: "Through hard work."

Webb, who left Queen's in the middle of his studies to serve as a reinforcement officer with the 14th Field Regiment before returning to complete his degree, says he's delighted with the way the Juno Beach Centre turned out. He's sure other veterans will be, too.

For those who are unable to visit the Centre in person, online exhibits can be viewed at www.junobeach.org.

– By Omar El Akkad, Arts'04

*The **Calgary Branch** of the Queen's University Alumni Association is pleased to invite you to*

The Johnson Dinner

Honouring
Michael O'Connor
Sc'68, PhD'76, DSc'92

Saturday, October 25, 2003
Glencoe Club
Ballroom
636 – 29 Avenue SW

***Reception** 6 pm*
***Dinner** 7 pm*
***Dance** to follow dinner*

Price
$100 per person
$80 for 2002, 2003 grads

Dress
Black Tie Optional

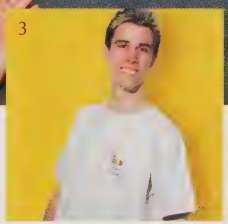
To make your reservation by cheque or VISA, please contact the Department of Alumni Affairs on or before October 17, 2003 toll free at (866) 678-8817 or johnsondinner@tricolour.queensu.ca

Make cheques payable to Queen's Calgary Alumni

To reserve online, go to the Alumni Events Calendar at http://events.queensu.ca and choose Calgary.

For information, please contact Michelle Wright, Sc'95, MSc'96 at (403) 266-2555 ext. 241 or calgary_branch@tricolour.queensu.ca

Queen's forever



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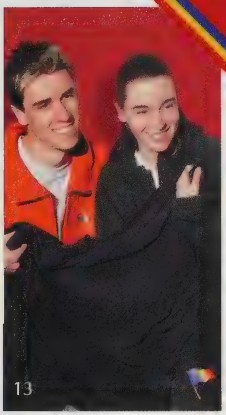

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BULLETIN BOARD

Economics reception in Ottawa

The Queen's Economics Department will hold a reception for all Economics alumni in the Ottawa area on Oct. 16, 5:30-8:30 pm, in the Fountain Room of the National Arts Centre. All Economics alumni who work or live in Ottawa and surrounding areas will be invited. To ensure that you receive an invitation, please confirm your contact information with Juanita Dennie, Alumni Coordinator, Department of Economics, at denniej@qed.econ.queensu.ca or (613) 533-3122, or send your address information through www.econ.queensu.ca/alumni/consentform.html.

Flying the Tricolour in Scotland

When Rector Ahmed Kayssi, Sc'03, Artsci'03, came up with a high-flying idea to do "something different" to raise the profile of his office and heighten awareness of (and, hopefully, donations to) the Rector's Endowment Fund, he packed a Tricolour flag into his bag and headed for Scotland, the land where he grew up.

Ahmed stopped at historic Edinburgh University, which also has a rector and which was the model for Queen's when it was founded in 1841, as well as three other universities.

Ahmed says that his flag-raising expedition was fun, but he did it for a serious reason "I wanted to promote awareness of the fact that Queen's also has a Rector. I also hope the students will prompt alumni and other friends of Queen's to donate money to the Rector's Endowment Fund."

With both goals in mind, Ahmed has made arrangements to turn over any money in the fund as well as the fund's administration to the Registrar's Office, which oversees student awards and bursaries at Queen's.

Ahmed also plans to contact all past rectors from Queen's with the hope that they will help him elicit donations from alumni and other friends of the University.

For more information about the Rector's Endowment Fund or to pledge support, please contact Ahmed Kayssi at (613) 533-2733 or rector@post.queensu.ca.

University of Edinburgh Club of Toronto

The recently formed University of Edinburgh Club of Toronto invites Queen's alumni who spent a year abroad studying at the U of Edinburgh to join its alumni organization. For more information, please contact Paul Bradley at pbradley@dundeesecurities.com or (416) 365-5210, or James Hunter at jameshunter@kpmg.ca or (416) 777-3193.

'83 Jacket abandoned

A 1983 Life Sciences jacket was left behind at the Oliver Bonacini Cafe Grill restaurant in the Bayview Village mall in Toronto early in June. Contact the restaurant at (416) 590-1300 to claim it.

Virginia Woolf and I clean out the fridge

The life of a fledgling writer isn't all sipping wine in candle-lit Paris bistros, meeting adoring fans, and cashing fat royalty cheques.

BY KATHY SUSSMAN, ARTS'99

Virginia Woolf would have killed for my life. I try to remember this as I struggle with loneliness, rejection, and boredom. These words, written on a piece of scrap paper in bold black letters, are posted on my fridge: "A woman must have money and a room of her own if she is to write."

When my brain refuses to acknowledge it understands English after I ask it to read one of my sentences for the hundredth time, I remind myself of these privileges. I must admit, it does become a bit tricky trying to appreciate all this time and space when my body feels like one big exposed nerve ending.

PHOTO BY: VIVIAN DOR

Kathy Sussman contemplates having "the world as her oyster."

Just think about how much Virginia would have produced in the endless hours I've spent alone in my one-bedroom apartment, scrubbing the bathroom floor, cleaning out the fridge, and vacuuming the carpet. The hours I've had and killed watching *Crocodile Hunter, Martha,* and *Survivor* on the tube, when I should have been writing fiction. When I get *really* peeved, I get angry at my quote on the fridge. I think, "Maybe money and a room of her own were just Virginia's excuses to procrastinate, like the crud on my bathroom floor." I revise Virginia's quote: "A woman must have Comet and a crud-free clean floor if she is to write."

Then I snap out of it. I can be cynically vulgar when there are too many hours of reality shows bouncing around inside my head.

Being a writer – an unpublished, young, emotional female writer – is a lot like being in the volatile throws of passionate first love. Your highs are ecstasy.

You can do it! You can conquer the world! You *are* the female Shakespeare whom Woolf so adamantly insisted could never have existed in Elizabethan times! But hideously, your lows are equally as passionate.

You're a failure! You've accomplished nothing with your life! You are and will forever remain a mediocre (at best) unpublished writer!

With this roller coaster of emotional indulgence, why would I choose any other career path? I am, after all, Queen of the Drama Queens.

And then I look to a second scrap of paper posted underneath the first on my fridge. The words of the American writer Anne Lamott: "Getting published *will not* make you happy!"

Getting published is an illusion – a dream necessitating disappointment. You spend months, years, craving it, and when it happens (I've heard), it morphs into "So, what now?" On to the next hurdle.

A fleeting moment of validation. Purposefulness. Acceptance. Synonymous to the clitoral orgasm – superficially gratifying, less intense than was expected, over before you remembered to savour the moment it existed. Even if I *could* pretend not to care, it's impossible not to agree with Virginia: "Money dignifies what is frivolous if unpaid for." That's it! I'm waiting to be dignified.

I suppose not everybody's idea of being dignified falls into the same category as mine: waiting for my big break in the form of a $60 cheque for two days worth of writing and re-writing the same 250 words over and over and over again.

So, this is my perspective on being 27 with a résumé that lists an honours Bachelor of Arts degree in English from Queen's and a Master of Fine Arts in English and Creative Writing from Mills College in Oakland, CA, a half-year's high school teaching experience and one dinky published poem in a self-entered Internet call for submissions (I *am* truly only a fiction writer).

But from the outside, and objectively so, the world is my oyster, to apply my mother's favourite cliché. I am, after all, a financially independent young writer with a room of her own, degrees to back her up and, on a good day, enough motivation to put words down on my page, assuming my repetitive strain injury isn't acting up, of course! ■

How Much Protection Is Enough?

Easy Steps to Determine Your Family's Life Insurance Needs.

By Terry Santoni, Product Manager
Manulife Financial

When deciding how much life insurance is enough for your dependents, a number of factors need to be considered. Here's a step-by-step approach for determining how much coverage your family may require (as recommended by the insurance experts at Manulife Financial).

First, think about your family's immediate financial responsibilities if you were to pass away (for example, funeral expenses, legal expenses, medical expenses and estate taxes). At this point, your family will be going through a difficult emotional time and having to worry about finding funds to carry out your final wishes will place an additional burden on them. With life insurance, this situation can easily be avoided.

Second, consider funds needed to pay your family's outstanding debts – mortgage, personal loans, credit card balances, etc. It is also important to consider your family's monthly housing and living expenses, such as groceries, utility payments, childcare and car expenses.

You also need to factor in an amount to allow your family to maintain their standard of living in the future. And, don't forget to include post-secondary tuition fees for your children.

You should then determine the assets your family will have available to them after your death, including cash, savings, real estate, RRSPs and investments. If you have life insurance, include the benefit amount as part of your assets as well. The final step is to subtract your total expenses from your assets – any shortfall is the amount your family will have to pay on their own.

You can evaluate your own situation and needs quickly and easily with the interactive worksheet on Manulife Financial's Web site designed exclusively for Queen's University alumni. Go to www.manulife.com/queensPROTECTION and follow the links.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

Mr. Solomon Lilian
Amsterdam.

Dear Buddy:

What a bit of luck that I could chat with you at the RKD yesterday.

What a character Schilder is!

May I ask you for another favor? Please call Dr. Schilder (home 030 2310298; office 030 2535407) and tell him that you had a much better version, and also that his will be very hard to sell. You found out that it was stolen from Bader who will grieve it for the rest of his life

Thanks.

See you in NY?

Emma

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
Tel 414 277-0730 Fax 414 277-0709

15 I 99

Detach Here

Date 5/6/99

Pay to the order of

DR. MBH SCHILDER

Debit Account No. 60259

Trans Code 877

Purchaser

ALFRED BADER
2961 N SHEPARD AVE
MILWAUKEE WI 53211-3435

Draft Amount	NLG10,000.00
Rate	2.039000
USD Equivalent	4904.36
Commission	15.00
Other Fee	0.00
Total	4919.36

Customer Copy

Draft No. 076599

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

31,20 624 6614

Mr. Solomon Lillian
Amsterdam

24 XII 98

3 pages

Dear Buddy

May I ask you for a favor?

Last June an Adam auction house, De Eland, sold lot 1420, a painting stolen from me on Nov. 12 94 - see IFAR report and Ted Meyer's fax. The painting resembles a beautiful work you owned.

Could you please fax me total price paid for lot 1420. The buyer, in Utrecht is hard to reach & it would be useful to know how much he paid

Many thanks & all the best for 1999

Alfred

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

ALFRED BADER FINE ARTS

January 13, 2004

Ing. A.L.B. Küchler
Zuidvliet 113B
3141 SX Maassluis
THE NETHERLANDS

Dear Ing. Küchler,

Thank you so much for your letter of January 7th.

By all means send the article about the theft of paintings to the journalist and, if you like, to the head of the Police in Amsterdam. I enclose another copy of the article. I have of course a great deal more material on this and the journalist can reach me by e-mail at baderfa@execpc.com Also, he might like to chat with Bert Vos whose telephone number is 20 683 0645.

To turn now to your two paintings:

The study of a man looks very fine indeed. He may well be a Jew, but how can you be certain?

The painting by Gerrit de Wet does not depict the Judgment of Salomon and so cannot be the painting referred to in Sumowski's note 33 on p. 2731, as coming from the Doeck collection. In the Judgment of Salomon you have two women arguing; here you have one man protesting.

Compare your painting with the painting by de Poorter depicting Jeroboam's idol worship, as shown in *The Bible Through Dutch Eyes*, pp. enclosed.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
T 414 277-[illegible] F 414 277-[illegible]
E-mail: alfred@alfredbader.com

The scholar to ask is Professor Volker Manuth, whose address is:

Professor Dr. Volker Manuth
Katholieke Universiteit Nijmegen
Faculty of Humanities
Art History
Postbus 9103
NL-6500 HD Nijmegen
THE NETHERLANDS

Of course I hope that we will stay in touch and that you will visit us in Milwaukee when next you come to the United States. Please keep in mind, however, that Isabel and I travel a good deal and spend three months a year in England and one month on the continent.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

Ing.A.L.B. Küchler
Zuidvliet 113B
3141 SX Maassluis
Netherland
Tel 0031-10-5925437
E-mail idstudio@kabelfoon.nl

Dr. Alfred Bader
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee Wisconsin USA 53202

Maassluis, 7 january 2004

Dear Mr. Bader,

Let me start by wishing you and Isabel a very healthy and prosperous new year!!!

Many thanks for sending me your biography. I've already read a great deal of the book. Your openness is very disarming and I feel just by reading your book I know you already. My wife and I recognize a lot of similarity between your marriage and our own.

I was astonished to read the article on the theft of your paintings in Amsterdam and I'm almost ashamed to be Dutch. There is a well known journalist in Holland who investigates the mistakes made by the police and I would like to send him your article. Please let me know if you agree with that.

I hereby send you some pictures you asked for of the portrait of the Jewish man by Constantijn van Renesse. The photo's aren't of professional quality, and the painting is more beautiful in real life.

I also send you a picture of a painting which I think is from Gerrit de Wet, knowing you have an interest in biblical pictures. We bought the picture at a small Belgium auctionhaus as "the judgement of Salomon". If the title is correct (I'm not yet certain) it probably is the painting as mentioned by Werner Sumowski in his "Gemälde der Rembrandt-Schüler" part IV, page 2731, note 33, from the C. Doeck collection. Please let me know your opinion about what the painting represents.

I would love to keep in touch, because I know of no other collectors of the Rembrandt-school and hope to meet you and Isabel this year either in London or in Milwaukee.

Yours Sincerely,

Ab Küchler

SUBHEAD . . .
Alumni spotlight

HEADING . . .
Double theft, triple trouble

DECK . . .
Who do you call when the police rob you? International art collector and part-time detective Alfred Bader, Sc'45, Arts'46, MSc'47, LLD'86, found out, and he tells the intriguing story of one painting that won't be coming to Queen's.

My wife Isabel and I arrived at Amsterdam's Central Station on Saturday afternoon, November 12, 1994. While waiting for the tram to take us to our hotel, I went to the tourist office to pick up a map of the city, leaving Isabel with our luggage two suitcases and my briefcase. When I returned minutes later, the briefcase was gone. A swarthy, bearded man had distracted Isabel by asking a question about trams while a woman grabbed the case.

It contained many photographs and papers, American and English money, traveler's cheques, chequebooks, two pieces of jewelry and three small paintings which I had planned to discuss with Dutch art historians.

We rushed to the police in the *Voorburgwal* nearby where Martin Te Pas, a very pleasant officer, took the details. He told us the money was certainly lost, but the paintings might be recovered.

From the hotel, we called two old friends, one in London to ask for help with alerting the London bank about the blank cheques, the other a friend and art dealer in The Hague, Saskia Jungeling, to ask for advice about the paintings.

All three paintings were 17th century. I had purchased the smallest at Sotheby's in London the previous July. A sketch of a man, I believe by Gonzalez Coques, the Antwerp portraitist (circa 1635), might seem the most valuable to the thieves, we thought, because it was in an elaborate carved gilt frame with an 18th-century label on the back stating that it was by Anthony van Dyck. Thieves may not know of the unreliability of 18th-century attributions.

The other two paintings, both on panels (thin, flat pieces of wood), I had purchased from London dealers just days before. One depicted Rembrandt's mother in the manner of Dou, and probably by a Rembrandt student of around 1630. It was in a padded envelope, unframed. The other, also unframed, was just in a plastic folder, between my papers. The seller had suggested that this study of a man might be by Willem Drost, a well-known Rembrandt student, an attribution I found difficult to believe; but as it was certainly mid-17th century and of fine quality, I liked it immensely and thought it the best of the three lost paintings.

We were exhausted after our phone calls, took sleeping pills, and both had nightmares about robberies and paintings. But at least we were physically unharmed, and one couldn't but admire the teamwork of the thieves!

Miracles still happen. At 8 o'clock the next morning Saskia, the art dealer, called to tell us of a phone call she had received at midnight from a man in Amsterdam who had found many of the photographs and papers and one painting.

At first, we thought he might be one of the thieves trying to exchange paintings for more money. That this was ludicrous soon became clear when we met Bert Vos later that morning. He had been returning to his home along tramline 17, several miles from the station, at 11:15 the night before, when he noticed a pile of papers and 8" x 10" photographs lying in the gutter between two dustbins. Closer inspection convinced him that this was not rubbish, and so he scooped up the pile and took it to his simple third-story apartment, spread out the papers and photographs to dry, read some of the documents, discovered the painting of a man and my telephone list. Vos called my son in Milwaukee, but reached the answering machine; he then phoned the police and the Rijksmuseum because he had seen a letter from Dr. Filedt-Kok to me, but of course at midnight, he was only able to talk to a guard. Then he noticed one Dutch phone number, that of Saskia, who knew of our loss and cautioned him not to dry the painting on a radiator.

The miracle is not that we got our papers and the painting back, but that anyone would do what Bert Vos did. Just think of it: a man living alone, going to the enormous trouble--at midnight--to examine the papers, make those phone calls around the world, and try to dry out the damp material. At first, he refused compensation. Only when I insisted did he agree to use it for his Boy Scout troop. Of course, we invited him to be our guest in Milwaukee. When I fell asleep the night of our misfortune, I thought I never wanted to be in Amsterdam again. Now I knew that I wanted to return some day, if only to get to know this man better. We have enjoyed his visit to Milwaukee and have been back to Amsterdam several times.

The thieves had taken the study of Rembrandt's mother out of its envelope, which they threw away with all the other papers, but they had overlooked the study of a man, and the panel had not suffered. We took it to the *Rijksbureau voor Kunsthistorische Dokumentatie* (RKD) in The Hague and discovered that the painting came from the Hermitage in St. Petersburg, Russia, and had been sold in Berlin in 1935. Abraham Bredius, the greatest Rembrandt expert of his day, had considered it a genuine Rembrandt and given it No. 226 in his catalogue of the master's work. When I first saw it in London, I remembered seeing another, certainly inferior, version in the Johnson Collection in the museum in Philadelphia. Today, these sketches are no longer thought to be by Rembrandt, but ours is certainly by one of his ablest students, painted in the 1640s.

At the Mauritshuis in The Hague, Frits Duparc, its Director, compared our painting with a portrait of a man in a helmet by Carel Fabritius, then on loan from the museum in Groningen, Sweden. There certainly is similar handling of paint.

When I showed my panel to Filedt-Kok, he said, "How nice the poor man's Rembrandt." When I showed it to Prof. Josua Bruyn, retired head of the Rembrandt Research Project, he agreed with my dating, but thought we might

never be able to ascertain the name of the very able student. Whether or not it is by Carel Fabritius, I think of it as my Bert Vos panel.

Naturally, we reported the theft to Christie's and Sotheby's auction houses, to the RKD, and to the International Foundation for Art Research (IFAR), which published the theft, illustrating both paintings in the IFAReports and the Art Loss Register. Then we waited and hoped.

The break came four years later, on December 23, 1998, when Dr. Rudi Ekkart, Director of the RKD, faxed me that a collector in Utrecht, Dr. Matthias M.B. Schilder, had bought my *Rembrandt's Mother* at a small auction in Amsterdam and had then brought the panel to the RKD for identification. Dr. Jan Kosten, the Rembrandt school specialist at the RKD, had shown it to be the stolen painting.

"Unfortunately for you", wrote Ekkart, "according to the Dutch civil code, a work of art that had been bought in good confidence (and in this case even in a public auction) longer than three years after the theft is the legal possession of the buyer." Ekkart added, however, that "the present owner, who is a very reliable and rational man . . . is willing to *sell* it to you for a reasonable price according to the market value."

Just what was the market value?

Two days before the theft in 1994 I had bought the painting from the Whitfield gallery in London for £3200 *(US $)*. Schilder had bought it in the De Eland auction on June 25, 1998, for a hammer price of Hfl 600 *(US $xxxx),* paying a total of Hfl 762 (*change florins to US or Cdn. $*).

Prof. Werner Sumowski had written to Dr. Schilder that he considered the painting to be one of the best copies of a lost original by Rembrandt. Another copy is in the Mauritshuis (RRP C-41).

A dealer in Amsterdam had offered Schilder *Hfl 20,000* and now he concluded that "*Hfl 35,000* is a correct price . . . Its value would go up easily to *Hfl 50,000* in just a few years as was suggested by an art dealer, who advised me *not* to sell the painting now."

Naturally, I asked Ekkart whether he still considered Schilder a very reliable and rational man, and I remonstrated with Schilder. "…You would like 35,000 guilders for a painting that I had purchased in November 1994 from a London gallery (known for its expertise, but not its low prices), Whitfield Fine Arts, for £3200, less than a third of the price you are asking," I pointed out.

"The second point: You have considered selling my painting, but that may not be as easy as you think. Knowing the facts, a truly good person will not buy it, and a really knowledgeable person will not either, because he can never get completely clear title. The silver lining is that I now know where the painting is. My worry is not that you will not return it. I can live without it, as I own many better Rembrandt School paintings. Rather, my worry is that you will not return it, but that neither you nor anyone else will really enjoy looking at it for a very long time. That would be a pity. Also, it would be a loss of a very interesting study piece to my University's museum, to which my wife and I are leaving our collection. What do I suggest? Certainly not that you just return my painting without compensation. Then you would be the second victim of the thief, and of

the almost unbelievable police carelessness. Think about it, and let me know your reaction entirely at your convenience."

My friend, Dr. Otto Naumann, had suggested that I consult an Amsterdam lawyer, Dr. Willem Russell, himself an astute collector. Russell discovered that both stolen paintings had been offered for sale at the auction house De Eland in February 1995, but the consignor had demanded so high a reserve that they did not sell and were returned to him. Shortly thereafter, they were seized by the police from a Moroccan drug dealer and kept by the police in their lost-and-found storeroom for the next three years, without anyone checking their own police reports or with IFAR. And then the police sent both paintings to De Eland again, where they were sold without reserve on June 25, 1998!

Russell tried very hard to persuade the Amsterdam police to compensate me, to no avail. The police did not even offer to give me the money they had received from the auction house. The lawyer advised me that suing the Amsterdam police would be far more costly than the value of the paintings.

At the time, Dr. Cynthia Schneider was the American Ambassador to Holland, and I related these facts to her. She responded most kindly on April 1, 1999: "Your letter regarding the theft of several of your paintings in Amsterdam distressed me more than you might have imagined. As (I am) a scholar of Dutch art . . . your name is extremely well known to me. Before assuming my (Netherlands) post, I was an Associate Professor of Art History at Georgetown University; I received my doctorate at Harvard under Seymour Slive. We have many friends in common, from Bill Robinson to Walter Liedtke to Seymour himself. In any case, your story is indeed a distressing one. I will do everything I can to investigate the situation, and I will get back to you with information as soon as possible."

But even the American Ambassador could not persuade A. A. Smit, Commissioner of the Amsterdam Police, to be fair. I had myself written to the police by registered mail on February 22, 1999, but received no reply. The U.S. Ambassador wrote to Smit shortly after that, and he finally wrote to me on May 24, 2001 (two years later!). "Although late,' he said, "I'll try to answer the questions you asked. But let me start by saying that your version of what happened with your paintings is the correct one." Yet, he made no offer of compensation. I replied, "That being so, why does the Amsterdam Police not reimburse me for the two paintings it recovered and sold through auction?" There was never any response an example of stonewalling from the police of the city I had thought to be one of the fairest in Europe.

In December 1994, a Dutch paper, *Het Parool*, had written a delightful article about Bert Vos finding the best of these paintings. On April 10, 1999, the same paper published another article about a Utrecht zoologist asking Hfl 35,000 for *Rembrandt's Mother,* which the police had sent to auction. Another Dutch paper, *De Volkskrant,* published a similar article with a photo of *Rembrandt's Mother* on April 24.

Perhaps these articles and my writing to Schilder changed his mind. I told him that I had read some of his papers, particularly about ill-treated dogs, and

realized that he was an able zoologist, and that I hoped that he would sell me *Rembrandt's Mother* reasonably. What was reasonable?

I had bought the painting from Clovis Whitfield for roughly the equivalent of Hfl 10,000, and he finally asked if I was willing to pay that. Of course, I was, and Ekkart at the RKD exchanged my banker's draft for my painting, which now hangs in our home.

We even visited Schilder in his home, admiring his 19th-century paintings. He gave us the De Eland catalogue of June 25, 1998, listing the two paintings sent in by the police. What a pity that P.J.C. Trommelen, director of the auction house, could not tell us who had bought the Gonzales Coques painting and that he appears not to have checked whether the paintings were stolen. Had he done so in 1995, they would have been returned to me.

The Historians of Netherlandish Art published a full-page advertisement [4)] in their April 2000 issue and, if I live long enough, I may find out about the third (though least important) painting.

In the meantime, the Rijksmuseum asked me to lend a Sweerts self-portrait for an exhibition and the Rembrandthuis asked for two early Rembrandts. I hesitated, thinking of A.A. Smit, the Amsterdam Police Commissioner, but should I cut off my nose to spite my face? I enjoyed seeing all three paintings in the exhibitions, and all have returned from Amsterdam safely.

The author, Alfred R. Bader, is the founder of both the Sigma-Aldrich Chemical company and Bader Fine Arts Gallery in Milwaukee, WI. With his wife, Dr. Isabel Bader, he travels Europe and North America on the trail of Old Masters, known and unknown, becoming one of the world's foremost collectors, lecturers, and art detectives.

PIC CUTLINES . . .
PIC #1
Amsterdam resident Bert Vos (*left*) who recovered and returned one of the Baders' stolen paintings which Alfred Bader now affectionately refers to as his "Bert Vos panel has become a good friend of the Baders.

PIC CREDIT . . .
Photo courtesy of Dr. Alfred Bader

PIC #2
Thieves, not knowing what they had in hand, inadvertently discarded the most valuable prize, this valuable sketch possibly painted by Willem Drost, a well-known student of Rembrandt's. The subject is believed to be a 17th-century Antwerp portraitist named Gonzalez Coques (1614-84).

PIC CREDIT . . . .
Photo by Prudence Cuming Associates Ltd. London, U.K.

PIC #3
The Baders "repurchased" *Rembrandt's Mother* from a Dutch collector who had bought it at auction in 1998.

PIC CREDIT . . .
Photo courtesy of Dr. Alfred Bader

PIC #4
The stolen *Portrait of a Man* by Gonzales Coques was sold at auction in 1998, but the auctioneer did not record the buyer's name. The Baders placed a full-page advertisement (*above*) in an April 2000 issue of a Dutch art history newsletter, but so far the painting has not been recovered.

PIC #5
Alfred and Isabel Bader are among the world's most avid students and collectors of Old Master's painting.

PIC CREDIT . . .
Photo by Lynn Keith

Dear Mr. Nijkamp,

I am glad that you decided not to come to the United States because we hear all sorts of horror stories of how journalists have been treated here and certainly coming to England, part of the EU, will be much easier.

However, when I advised you to come from Victoria Station to Polgate I did not think of several other possibilities that might really be easier for you. One would be to fly to Gatwick and then take the train which leaves Gatwick Station for Hastings at about 20 minutes after each hour and get out at Polgate, where we would pick you up. An alternative would be not to fly at all, but to take the Chunnel train to Waterloo Station and from Waterloo East catch one of the frequent trains to Hastings. Then get out at Battle, a few stops before Hastings and we would pick you up at Battle Station and take you to Herstmonceux Castle.

Anyway, Isabel and I much look forward to meeting you.

Best wishes,
Alfred Bader

Evert.Nijkamp wrote:

> Dear mr. Bader,
> We would love to visit you at Herstmonceux castle. I'll e-mail you as soon as possible our plans for our trip.
> Thanks for your understanding.
> Looking forward to meeting you
> With best regards,
> Evert Nijkamp
>
> > -----Oorspronkelijk bericht-----
> > **Van:** Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> > **Verzonden:** dinsdag 10 augustus 2004 22:25
> > **Aan:** Evert.Nijkamp
> > **Onderwerp:** Re: Your visit
> >
> > Dear Mr. Nijkamp,
> >
> > In response to your e-mail of today I do of course understand your preference for England.
> >
> > Actually, it is possible but unlikely that we will be in Amsterdam the week of November 1st, depending entirely on what paintings there will be for sale at Sotheby's and Christie's. During the last years both auction houses have moved their most important paintings from Amsterdam to London and we will most certainly be there the week of December 6th. Except for that one week in London we will be in our home in Sussex where our telephone number is 01424 22 22 23 and our address is 2A Holmesdale Road, Bexhill-on-Sea, E. Sussex TN39 3QE. It might be best if you came by train from Victoria Station to Polgate in Sussex. Trains leave at 47 after the hour each our so, for instance, at 9:47 to arrive in Polgate at 12:05. We could pick you up by car and take you to Herstmonceux Castle for lunch and then an interview at the Castle. Or, you might like to take the train, again from Victoria Station to Bexhill and

interview me in our home there.

I do not have e-mail in Bexhill but will be in regular contact with my gallery manager in Milwaukee, Mrs. Ann Zuehlke. Also, you can phone me in our Bexhill home, best at 9AM your time which is 8AM English time, or in the evening.

I look forward to meeting you and remain with best regards

Yours sincerely,
Alfred Bader

Evert.Nijkamp wrote:

> Dear Mr. Bader,
> Thanks for your e-mail. I have spoken to our editor-in-chief today and
> he prefers us visiting you in England, if that's alright with you. That
> would save our anchorman a lot of time and our producer some money. I
> hope you still have the patience to wait for us, because we still very
> much would like to do this astonishing story.
> While in Engeland where would you be staying? In Sussex?
> Best regards,
> Evert Nijkamp
>
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> Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> Verzonden: maandag 9 augustus 2004 17:20
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> In response to your e-mail of today, my wife and I plan to fly to
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> give some lectures in Belgium on December 2nd and 3rd. All the times in &
> lt;
> br>between we will be in England, returning to Milwaukee on December
> 21st.
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> Best wishes,
> Alfred Bader
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> Evert.Nijkamp wrote:
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>> Dear mr. Bader,
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>> Nice to hear from you again. I hope you had a pleasant trip to Europe
>> last june, sorry we missed you then.
>> Sorry for the delay. We were at the end of our television season and
>> then the summer holidays came along.
>> Tomorrow our editor-in-chief returns from his holiday, so I can discuss
>> with him the possible date of our flight to Milwaukee. (I suspect you
>> don't have any plans to come Europe again in the coming

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do

you? - just checking)
So tomorrow I can finally check his agenda and will check yours,
for

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visit.

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Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: vrijdag 6 augustus 2004 16:33
Aan: Evert.Nijkamp
Onderwerp: Your visit

Dear Mr. Nijkamp,

Do you have dates for your visit to Milwaukee yet?

Best regards,
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Verzonden: vrijdag 6 augustus 2004 16:33
Aan: Evert.Nijkamp
Onderwerp: Your visit

Dear Mr. Nijkamp,

Do you have dates for your visit to Milwaukee yet?

Best regards,
Alfred Bader

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Subject: RE: Peter R. de Vries, crimereporter
From: "Ilan Sluis" <Ilan.sluis@endemol.nl>
Date: Mon, 3 May 2004 09:56:12 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear mr. Bader,

I received the information you sent me in fine order. I will read it as soon as I can and keep you posted.

Best regards,

Ilan Sluis

> -----Oorspronkelijk bericht-----
> **Van:** Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> **Verzonden:** vrijdag 30 april 2004 19:17
> **Aan:** Ilan Sluis
> **Onderwerp:** Re: Peter R. de Vries, crimereporter
>
> Dear Mr. Sluis,
>
> Please confirm receipt of the information which we sent to you more than a week ago.
>
> Best regards,
> Alfred Bader
>
> Ilan Sluis wrote:
>
> > Dear mr. Bader,
> >
> > Our street adress is:
> >
> > Peter R. de Vries, crimereporter
> > Sumatralaan 45 (Gateway B)
> > 1217 GP Hilversum
> > The Netherlands
> >
> > You can use my tel.number at the office: 0031 (0)35 6777706
> >
> > I'm looking forward your information. Thanks,
> >
> > Ilan Sluis
> > editor 'Peter R. de Vries, crimereporter'
> >
> > > -----Oorspronkelijk bericht-----
> > > **Van:** Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
> > > **Verzonden:** woensdag 21 april 2004 20:58
> > > **Aan:** Ilan Sluis
> > > **Onderwerp:** Re: Peter R. de Vries, crimereporter
> > >
> > > Dear Mr. Sluis,

FEDEX will not accept a shipment to a post office box. I will need a street address (perhaps your home) and the telephone number at that address to get the information off to you.

Best regards,
Alfred Bader

Ilan Sluis wrote:

> Dear mr. Bader,
>
> The mailingadress is:
>
> Peter R. de Vries, crimereporter
> PO Box 30400
> 1202 NH Hilversum
> The Netherlands
>
> Ilan Sluis
>
> -----Original Message-----
> From: Alfred Bader Fine Arts
> To: Ilan Sluis
> Sent: 21-4-2004 17:49
> Subject: Re: Peter R. de Vries, crimereporter
>
> Dear Mr. Sluis,
>
> Also please send us your mailing address so that we can send you an autobiography and copies of pertinent correspondence.
>
> Thank you,
> Alfred Bader
>
> Ilan Sluis wrote:
>
> Mr. Bader,
>
> Here, as promissed, my emailadres. I´m looking forward to your book and the correspondence between mr. Russell and the Dutch police. We keep in contact.
>
> Sincerely,
>
> Ilan Sluis
> editor ´Peter R. de Vries, crimereporter´
> tel. 0031 35 6777706

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Subject: RE: Peter R. de Vries, crimereporter
From: "Ilan Sluis" <Ilan.sluis@endemol.nl>
Date: Thu, 22 Apr 2004 10:06:11 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear mr. Bader,

Our street adress is:

Peter R. de Vries, crimereporter
Sumatralaan 45 (Gateway B)
1217 GP Hilversum
The Netherlands

You can use my tel.number at the office: 0031 (0)35 6777706

I'm looking forward your information. Thanks,

Ilan Sluis
editor 'Peter R. de Vries, crimereporter'

-----Oorspronkelijk bericht-----
Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: woensdag 21 april 2004 20:58
Aan: Ilan Sluis
Onderwerp: Re: Peter R. de Vries, crimereporter

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Alfred Bader

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Peter R. de Vries, crimereporter
PO Box 30400
1202 NH Hilversum
The Netherlands

Ilan Sluis

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Best regards,
Alfred Bader

No response - ~~Air Mailed 4/21/04~~
Air Mail on 4/22 ??

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Peter R. de Vries, crimereporter
PO Box 30400
1202 NH Hilversum
The Netherlands

Ilan Sluis

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Sincerely,

Ilan Sluis
editor ´Peter R. de Vries, crimereporter´
tel. 0031 35 6777706

Subject: RE: Peter R. de Vries, crimereporter
From: "Ilan Sluis" <Ilan.sluis@endemol.nl>
Date: Wed, 21 Apr 2004 18:02:52 +0200
To: "Alfred Bader Fine Arts " <baderfa@execpc.com>

Dear mr. Bader,

The mailingadress is:

Peter R. de Vries, crimereporter
PO Box 30400
1202 NH Hilversum
The Netherlands

Ilan Sluis

Bader will not ship to Po Box
Must go Air Mail or regular
ACTUAL street address
perhaps home

-----Original Message-----
From: Alfred Bader Fine Arts
To: Ilan Sluis
Sent: 21-4-2004 17:49
Subject: Re: Peter R. de Vries, crimereporter

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