

Alfred Baber Fonds

Alfred Baber Fine Arts
- Correspondence

Indianapolis Museum of Art
1982-1997

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	2
FILE	14

Indianapolis Museum of Art



March 13, 1997

Dr. Alfred Bader
% Astor Hotel - Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Dr. Bader:

All the docents are looking forward to your lecture in April. I have enclosed the Holiday Inn address and maps for your convenience. I hope to be here by April 7th but I do have a problem. My husband is ill and we will be going to St. Louis for an operation and I might not be back in time for your visit. The Assistant Chairman of the IMA Docents is Susie Jacobs and she will meet you in the DeBoest Lecture Hall here at the IMA and handle all your needs. The All-Docent meeting begins at 9:30 a.m. so you might want to arrive by 9:15 a.m. If you need Mrs. Jacobs her home phone number is 317-846-1922.

Bryan Cahen will be available on April 6th for you. Bryan is the Director of Cultural Arts for the Jewish Community Center.

Ronda Kasl sends her regards and will be introducing you to the docents on April 7th.

If there is anything else I can do for you before your visit, please let me know.

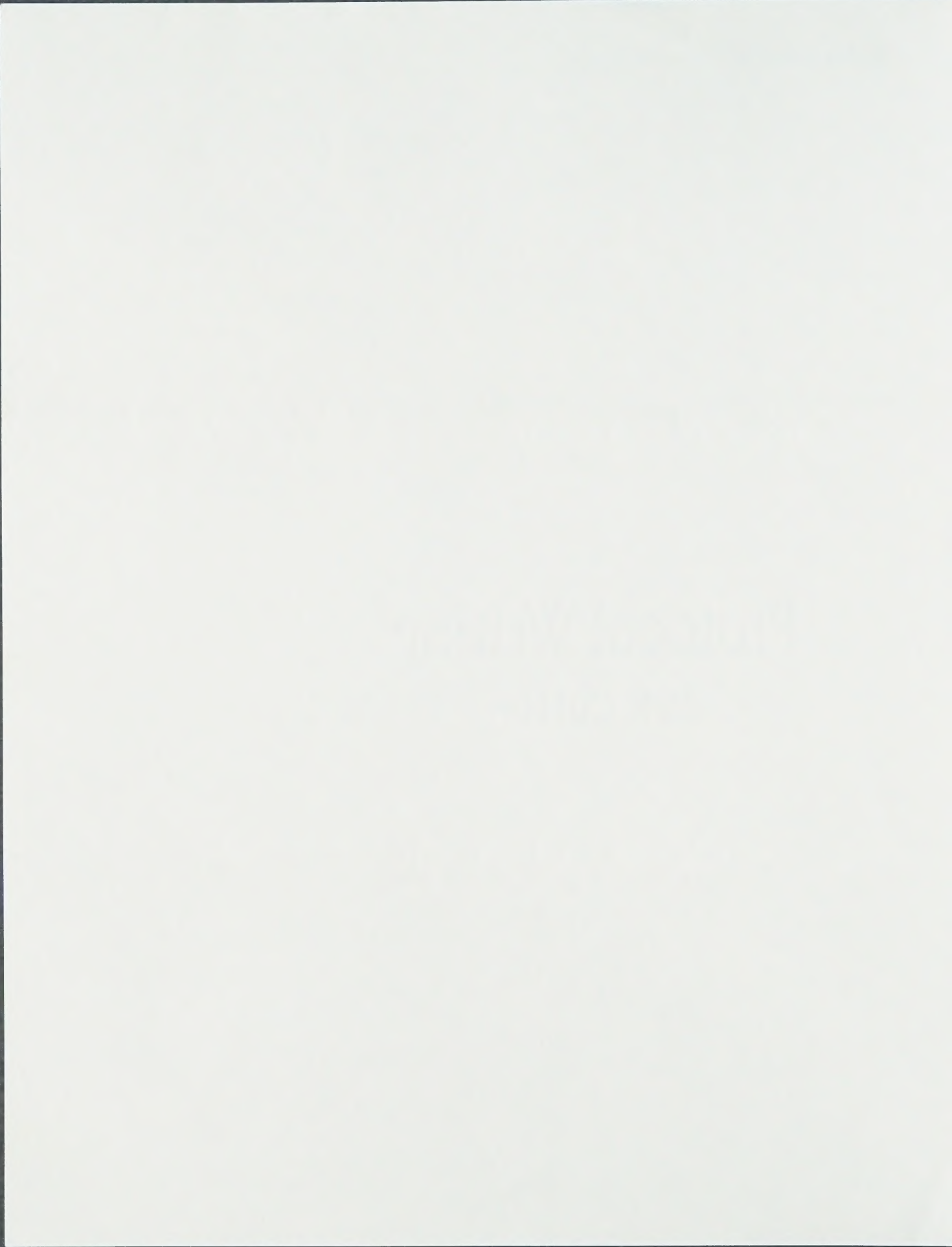
Sincerely,

Anita Harris

Anita Harris
Docent Chairman

948 Alabama
Talene EDDINGSTON
11:30+ home - 317 925 0684
S. Meridian all 10th.
86 blocks
left or 10
2 blocks
HLE to
US 31
Meridian
4

1200 West 38th Street 317.923.1331
Indianapolis, Indiana 317.926.8931 Fax
46208.4196





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 1, 1996

Dr. Ronda J. Kasl
Associate Curator of Painting and
Sculpture before 1800
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, IN 46208

Dear Dr. Kasl:

Thank you so much for your letter of May 31st.

I have now seen the painting that was auctioned recently once again, and I am convinced that it is a copy after your painting.

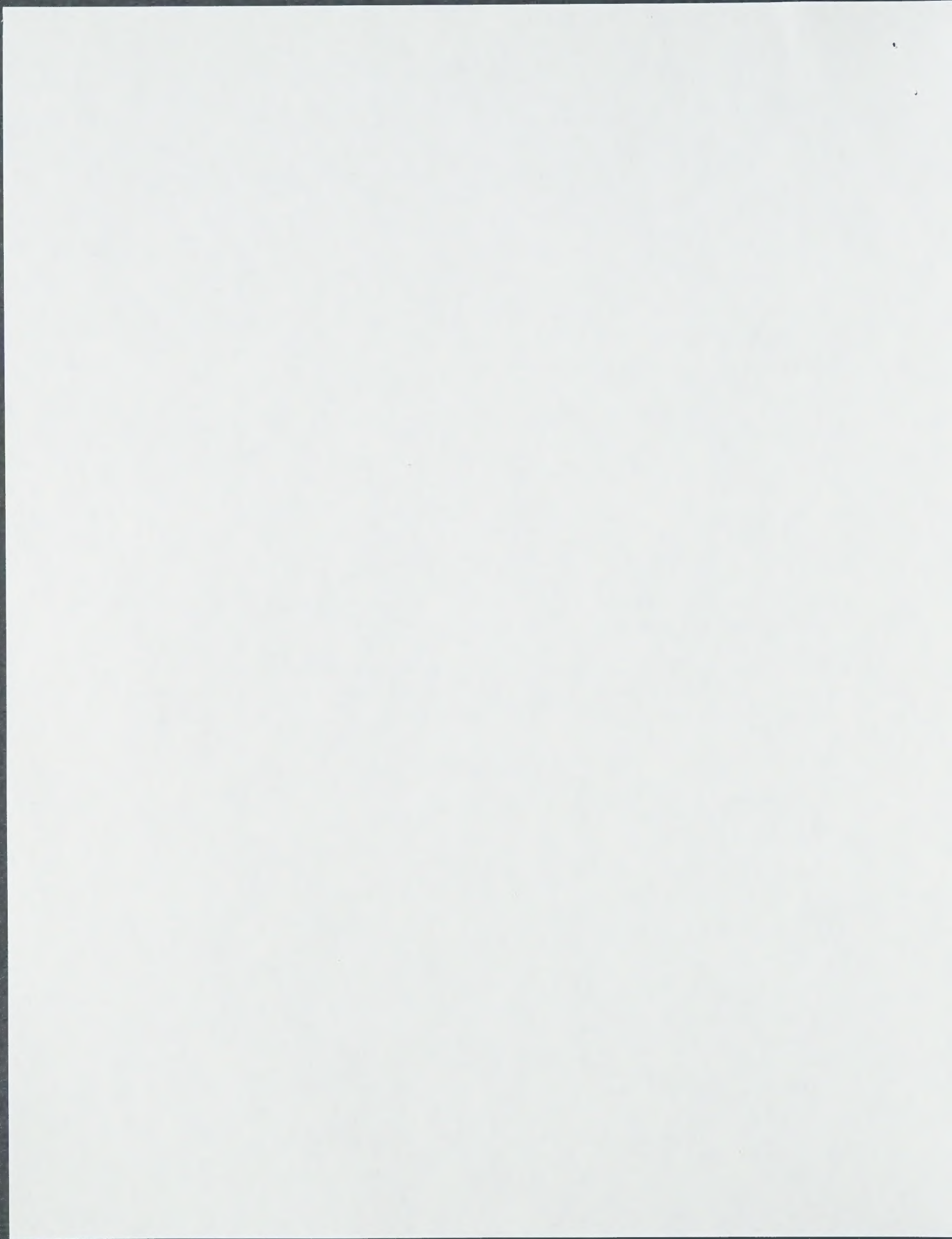
I believe that Anita Harris is trying to arrange for my talking to your docents, and I think that the most appropriate talk would be one entitled *The Rembrandt Research Project and the Collector*, which of course also discusses your original.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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





31 May 1996

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

Dear Dr. Bader,

How nice it is to hear from you again. Thank you very much for your letter, your list of lectures and your observations regarding the Rembrandt Self Portrait. It is indeed unfortunate that I still have not visited your fair city, a circumstance I sincerely hope is only temporary.

How interesting that the third version of the Rembrandt self-portrait has resurfaced. I am sorry to say that I was not able to attend the sale and did not have the chance to study it. It would be interesting to see this copy alongside the Clowes picture, no? I would love to know your opinion, since you are one of the few who has seen all three versions. As you know, I share your opinion that the Clowes picture has been unjustly condemned by the RRP.

I have passed on your list of talks to both our Director of Education and our docent chairman with the strong recommendation that you be invited to speak in Indianapolis. Let us hope that one or the other will be in contact with you.

With warmest regards, I remain,

Yours sincerely,

Ronda Kasl
Associate Curator of Painting
and Sculpture before 1800

July 20, 1954

Dear Mr. [Name]:

I have your letter of July 15, 1954, regarding the [subject] and am sorry that I cannot give you a more definite answer at this time.

The [subject] is being reviewed by the [committee] and I will be sure to let you know as soon as a decision has been reached.

I am sure that you will understand the need for a thorough review of this matter.

Sincerely,
[Name]

[Title]
[Address]
[City, State, Zip]



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 20, 1996

Dr. Ronda J. Kasl
Associate Curator of Painting and
Sculpture before 1800
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, IN 46208

Dear Dr. Kasl:

Thank you for your letter of May 31st to Dr. Bader.

He and Mrs. Bader are in England through the end of July. He will reply personally upon his return to Milwaukee.

Best wishes,

Cheryl Weiss
Office Manager

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0700



SECRETARY OF THE ARMY

Washington, D.C.

June 1964

Dear Sir:
Reference is made to your letter of June 10, 1964, regarding the proposed change in the title of the position of Chief, Office of the Adjutant General, from "Chief, Office of the Adjutant General" to "Chief, Office of the Adjutant General (ASST)".

Very truly yours,

John A. ...

Enclosed for you are two copies of the proposed change in the title of the position of Chief, Office of the Adjutant General, from "Chief, Office of the Adjutant General" to "Chief, Office of the Adjutant General (ASST)".

Sincerely,

John A. ...

Very truly yours,
John A. ...



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 2, 1996

Dr. Ronda J. Kasl
Associate Curator of Painting and
Sculpture before 1800
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, IN 46208

Dear Dr. Kasl:

Ever since your gracious letter of September 10, 1993 and our visit with you in Indianapolis, I have kept hoping that you might visit me to look at Old Master paintings.

I was reminded of all that by looking at Sotheby's catalogue of their Old Master sale of May 16th, which offers as No. 28 a copy of your Rembrandt self-portrait. The Sotheby's catalogue refers to what, in my opinion, is the erroneous decision by the Rembrandt Research Project to call the version in Japan the original. In time I think that you will find that the RRP will change that.

In fact, as you will note from the menu of my talks, I have one entitled "*The Rembrandt Research Project and the Collector*", which discusses this very problem.

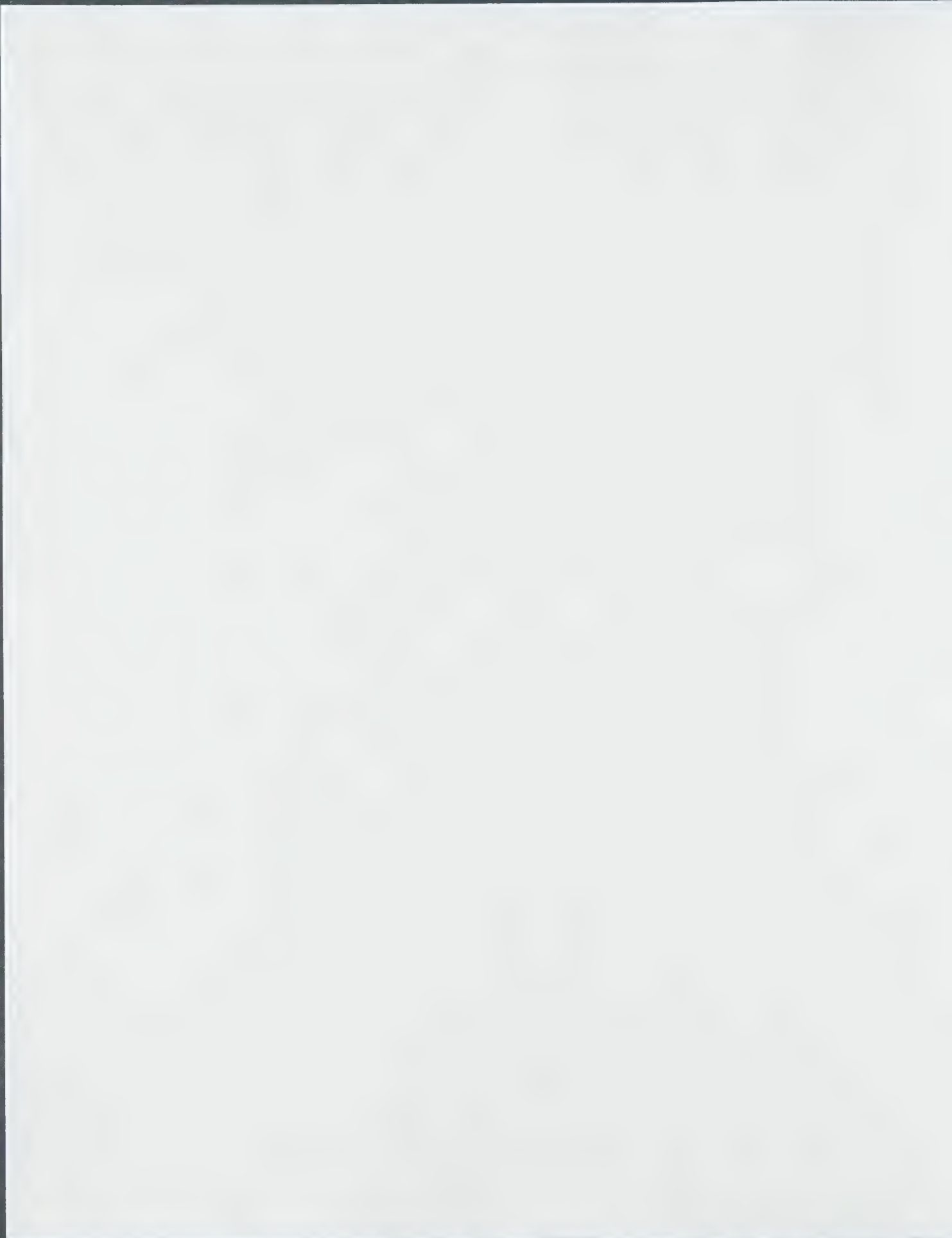
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 25, 1994

Dr. Ronda Kasl
Associate Curator of Painting and
Sculpture before 1800
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, Indiana 46208 4196

Dear Dr. Kasl:

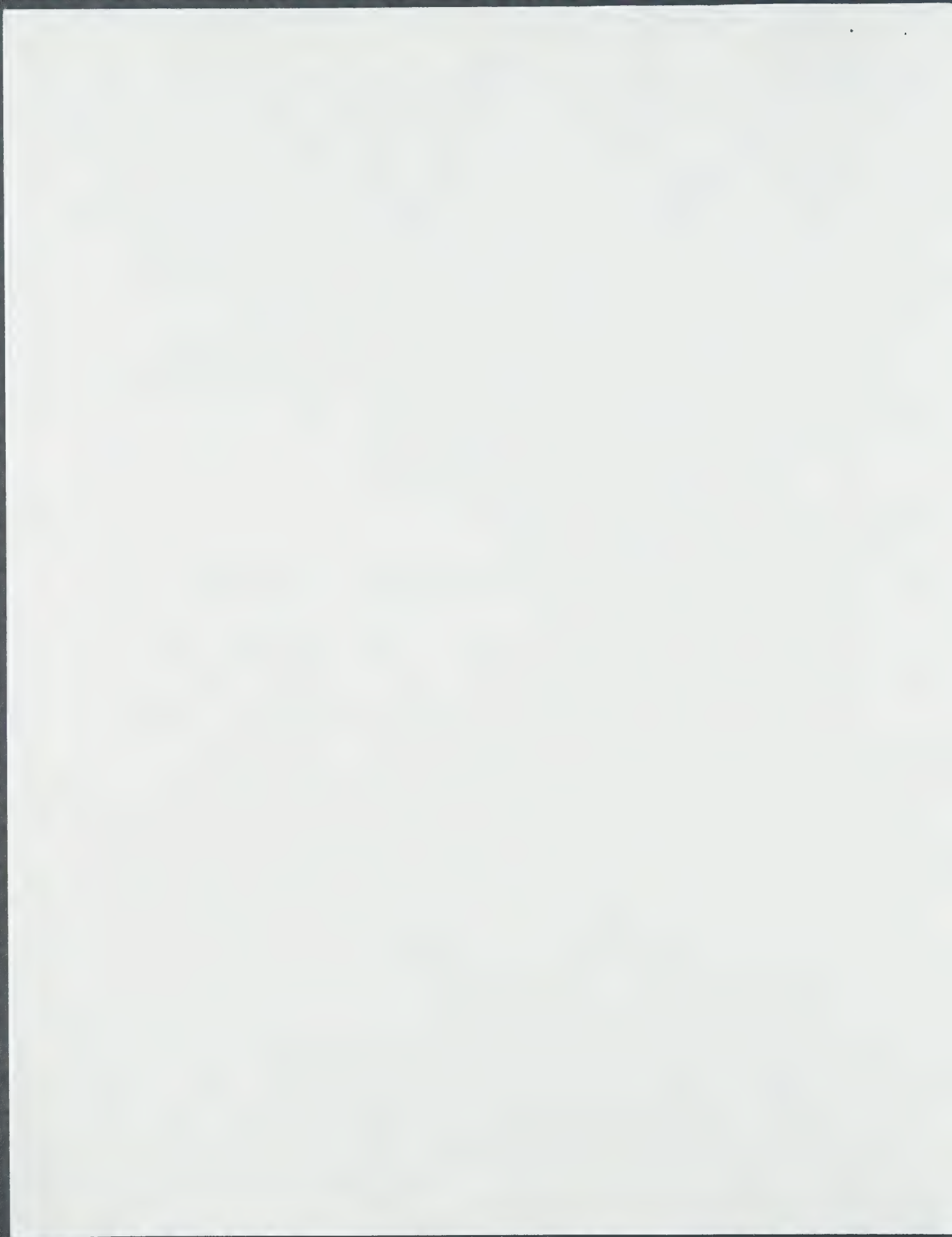
Thank you so much for your letter of April 21st and the slide of your painting which I really do believe is the original version.

It would be great if you and Professor Silver could visit us. My calendar for May is not quite filled, but in June, July and August we will be away, but then back again in September.

All good wishes.

Sincerely,

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



Indianapolis Museum of Art



21 April 1994

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

Dear Dr. Bader:

How nice to hear that the snow is gone from Milwaukee — and so it is from Indianapolis. After such a bitter winter, Spring is a welcome sight indeed. I do look forward to visiting Milwaukee in the near future and remain terribly interested in seeing the De Vlieger you have offered the museum (not to mention the rest of the collection). Larry Silver has offered to accompany me for at least part of the drive if you wouldn't mind hosting two callers instead of one.

I am happy to send you a slide of the Rembrandt self-portrait from the Clowes collection and would like nothing better than to hear your lecture. Your positive verdict on the authorship of the painting is shared by virtually everyone except the Rembrandt Research Project and, of course, the Japanese. I am sorry to say that I do not have a slide of the latter to send you.

I hope to see you soon,

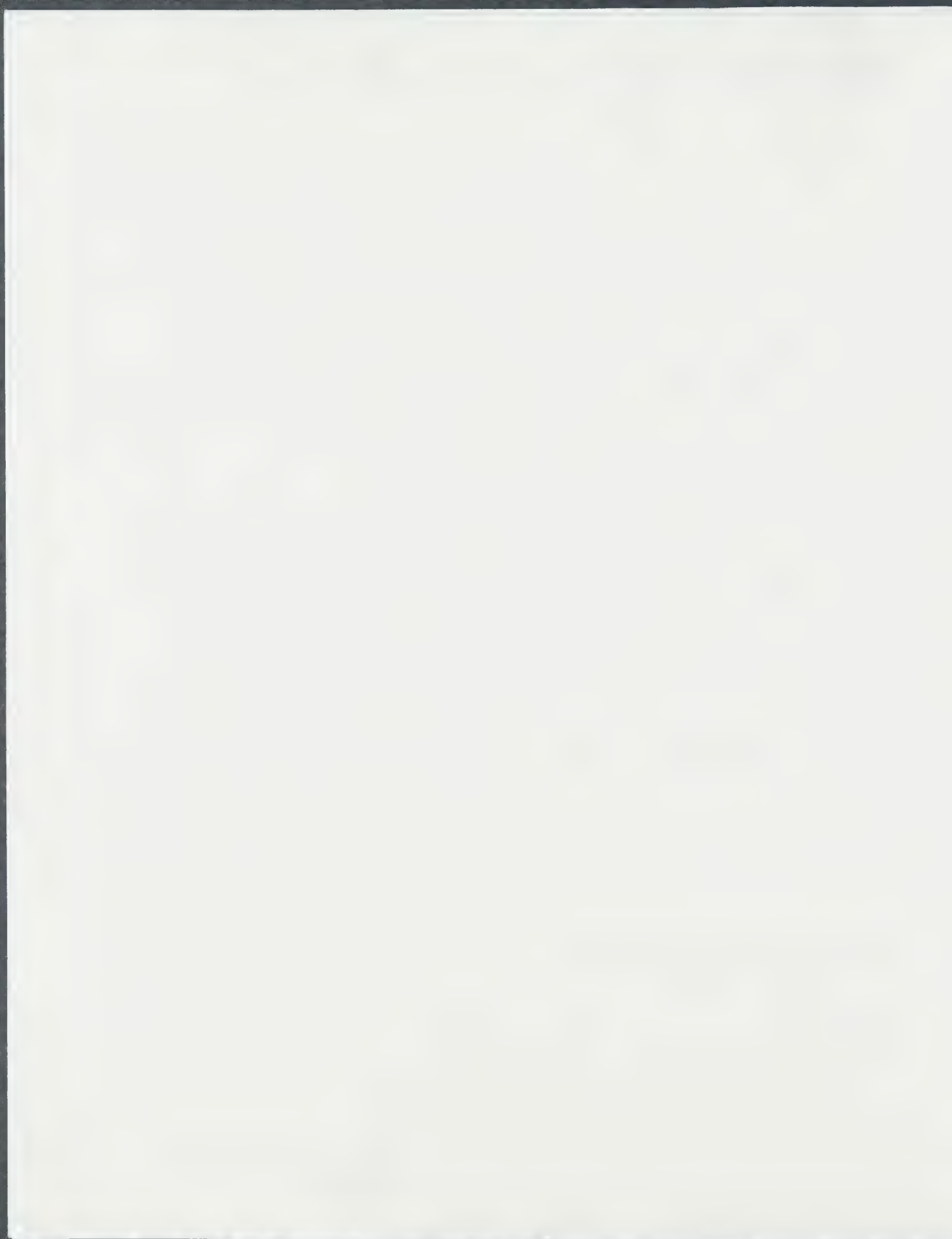
Warmest regards,

A handwritten signature in cursive script, appearing to read "Ronda Kasl".

Ronda Kasl
Associate Curator of Painting
and Sculpture before 1800

RK/dnl

Enclosure





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 5, 1994

Dr. Rhonda J. Kasl
Assistant Curator of Painting and
Sculpture before 1800
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, Indiana 46208 4196

Dear Dr. Kasl:

Now that the snow is all gone, I hope that you will have a chance to visit us in Milwaukee.

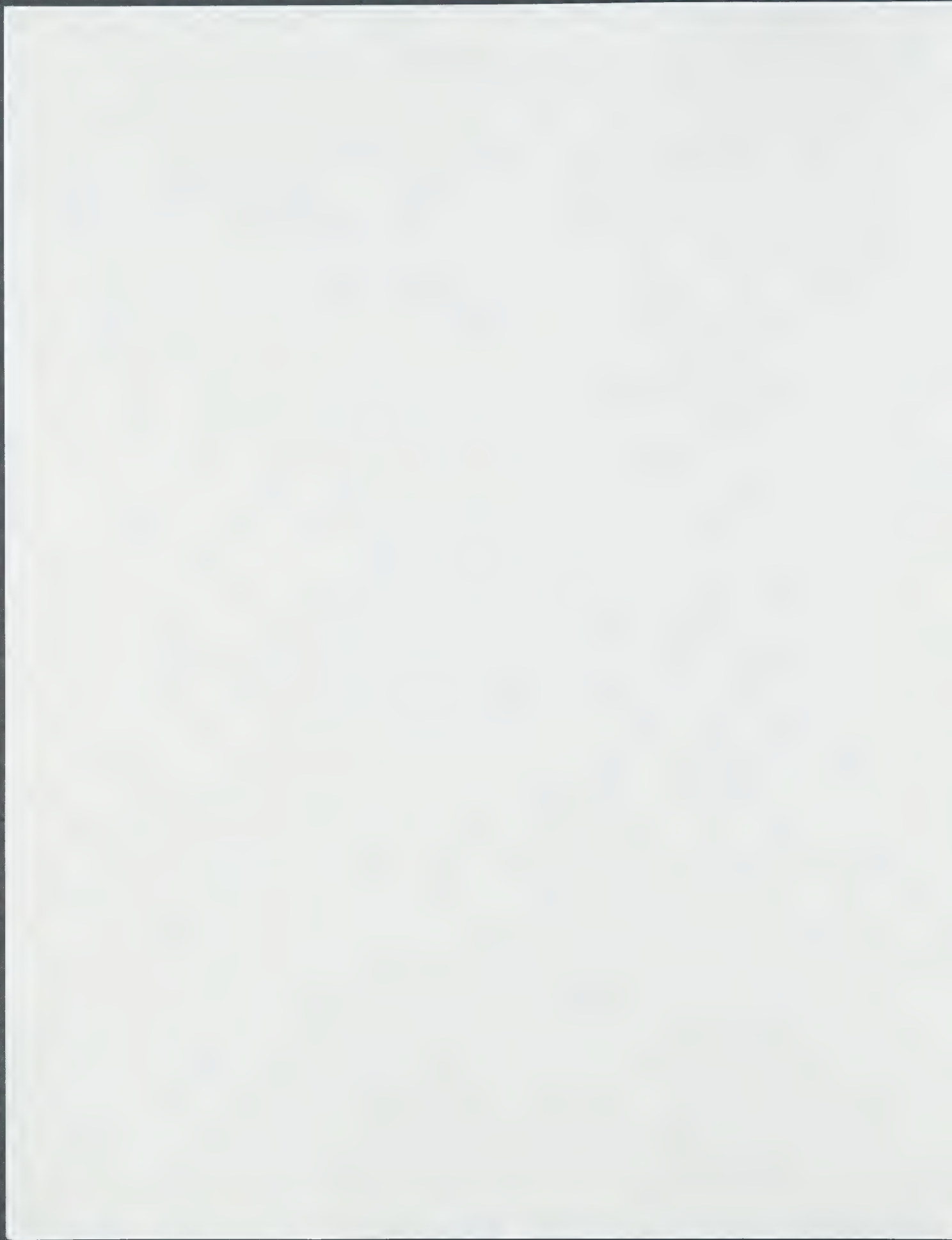
I am just preparing another lecture on paintings, this one entitled "The Rembrandt Research Project and the Collector." May I impose on you to send me a slide of your Rembrandt self-portrait which I really do believe is the prime version rather than the painting in Tokyo. If you have a slide of the Tokyo painting also, I would appreciate it, of course with your invoice.

Some day you might like to listen to this lecture.

Many thanks, and best regards.

Sincerely,

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

DR. ALFRED BADER

ESTABLISHED 1961

September 30, 1993

Dr. Rhonda J. Kasl
Assistant Curator of Painting and
Sculpture before 1800
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, Indiana 46208 4196

Dear Dr. Kasl:

Of course I have thought a good deal about your wish list and would like to suggest three possibilities:

1. A beautiful Master of the Female Half Length, Deposition, oil on panel, 11 x 10-1/4 inches. It is really in mint condition. Color transparency enclosed.

As you perhaps know, I don't usually acquire 16th century paintings, but I found this so beautiful and in such immaculate condition that I could not pass it by.

It is priced at \$90,000.

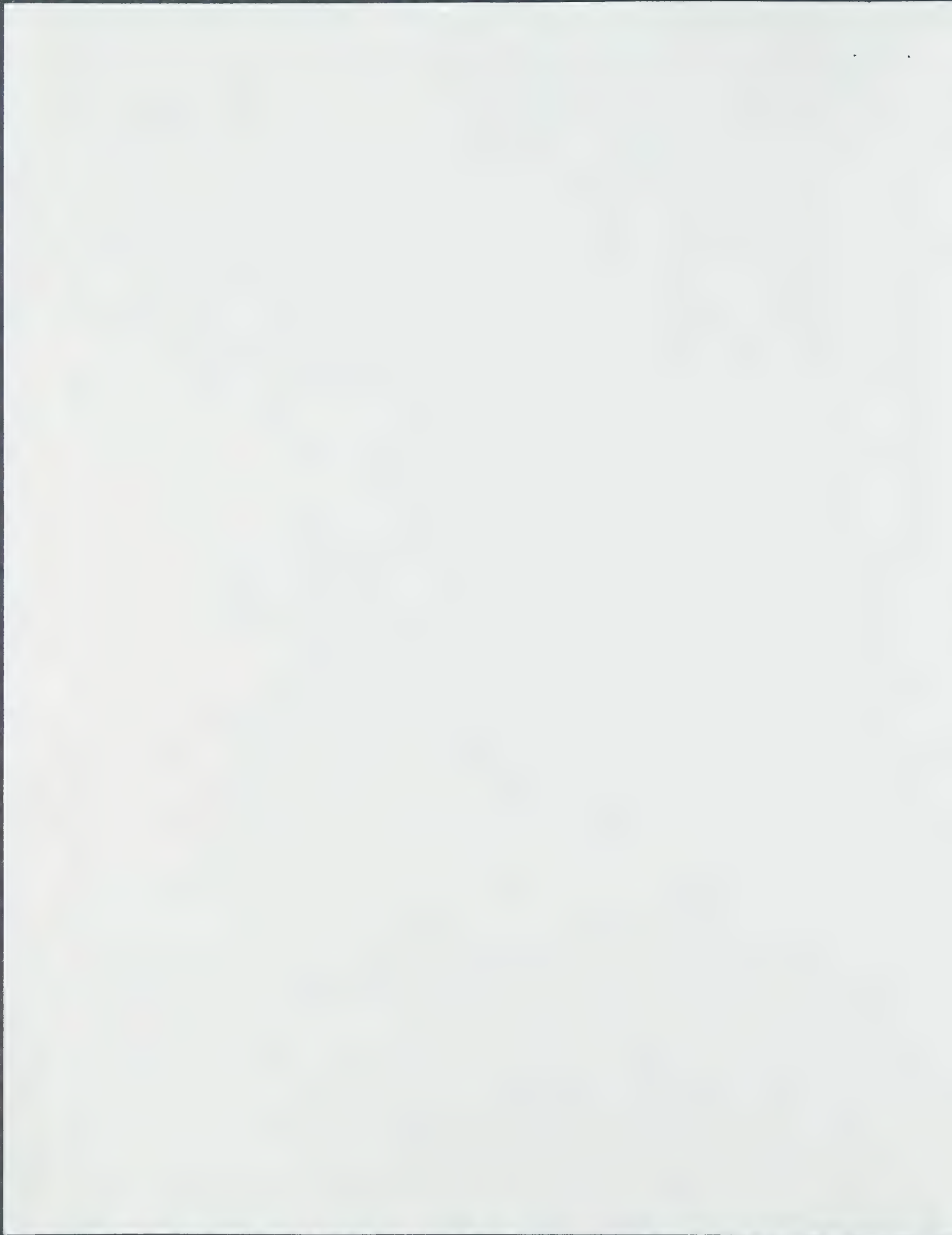
2. In studying your letter and thinking about what is really missing in your collection is a sea piece. You have the catalog of the exhibition arranged by George Keyes, first shown at the Minneapolis Art Institute. This illustrates, full page, my stormy sea by Simon de Vlieger. All the facts are given in the catalog, but the reproduction is terrible, suggesting that the painting is brown rather than a silvery gray. The painting is on an uncradled panel, signed but not dated. Jan Kelch has suggested that it dates to the early 1640's.

It is priced at \$85,000.

3. You also need some really good pre-Rembrandtist paintings, and I suggest for your consideration a painting by Moeyaert depicting Elisha and the Sunamite Woman. This is illustrated in Astrid Tümpel's work as No. 85, and I enclose a black and white photograph taken before a recent cleaning, and a color snapshot.

This work is priced at \$24,000.

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





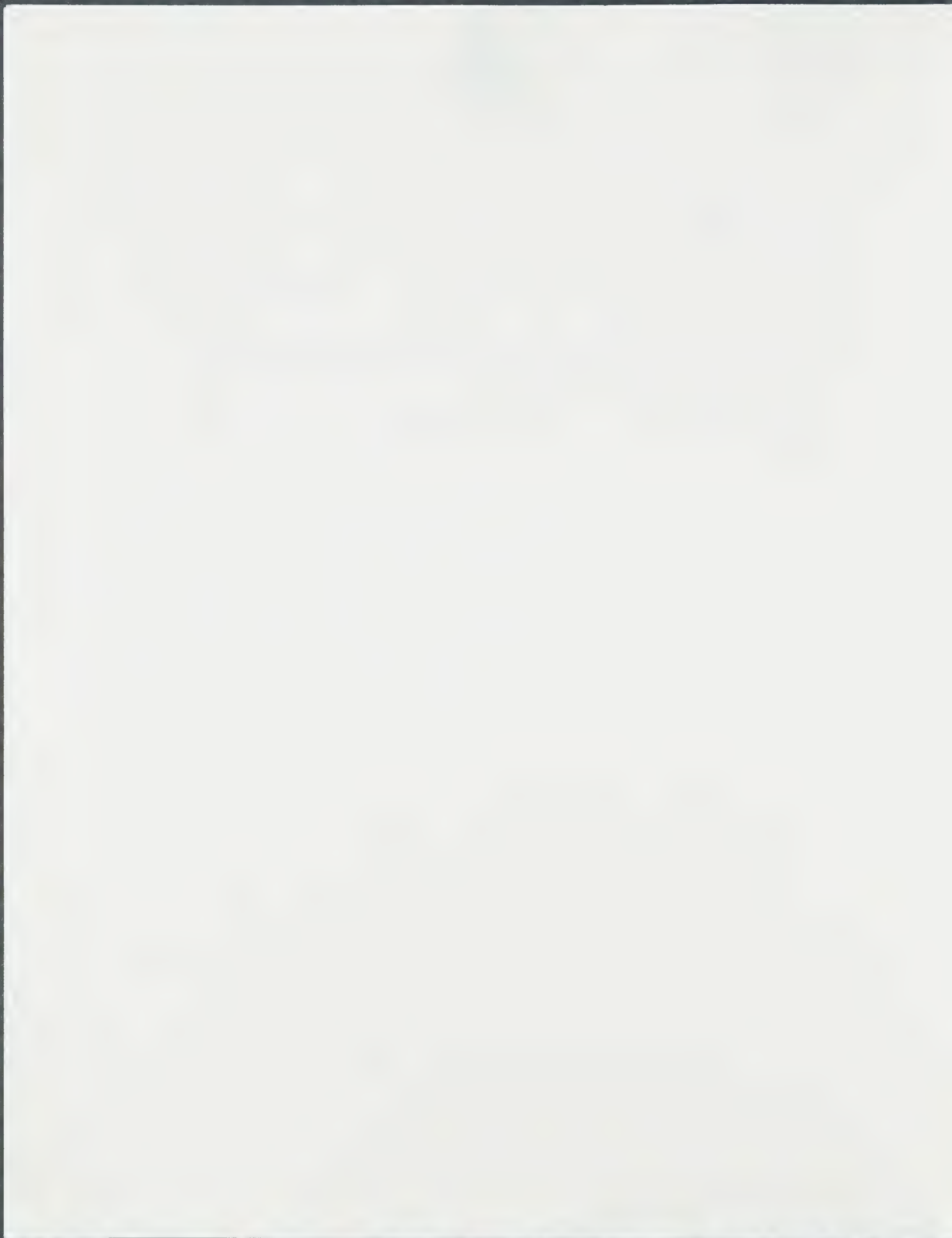
Dr. Rhonda J. Kasl
September 30, 1993
Page Two

There are many more paintings here for your consideration, and I do hope that you will visit us. It would be such an honor and a pleasure to be able to sell you one of my paintings.

Please return the photographs of those paintings which you cannot consider seriously.

Sincerely,

Enclosures





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 30, 1993

Dr. Bret Waller, Director
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, Indiana 46208 4196

Dear Dr. Waller:

It was such a pleasure to meet you during our recent visit to your museum.

That reminded me of our happy dealings back in 1978. As I am just going through my age-old correspondence, I thought that you might have as much fun looking at it as I have had.

Dr. Kasl treated Isabel and me and our young Spaniard very well indeed, and since then I have had really pleasant conversations with her, mainly about paintings which might fit into your collection.

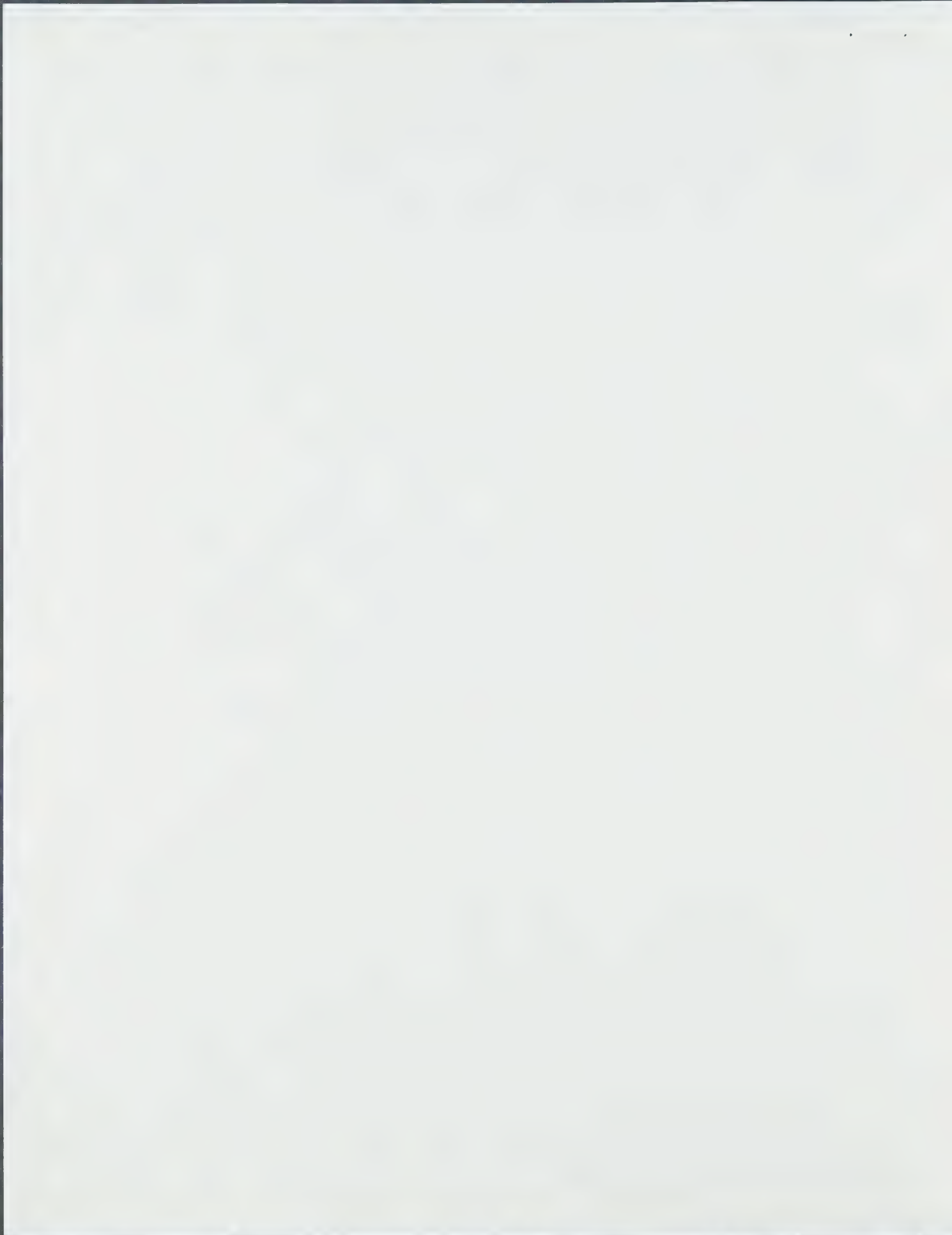
I very much hope that you and she will have a chance to visit us in Milwaukee before long.

All good wishes.

Sincerely,

Enclosures

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



THE UNIVERSITY OF MICHIGAN MUSEUM OF ART
ALUMNI MEMORIAL HALL ANN ARBOR, MICHIGAN 48109

October 3, 1978

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

Dear Dr. Bader:

Late last May you wrote and informed me that because of the importance of your Guercino drawing for our collection you would be willing to permit us to purchase it from you at your cost--\$10,000. I responded that our Executive Committee, which must approve all purchases, would not meet again until September, at which time I would bring your generous offer before them.

The committee met last week and, I am pleased to say, unanimously approved the purchase. I hope you still are willing to sell the drawing to us. It is a splendid work in its own right and will have such great value for our teaching programs.

Do you plan to be in this area any time soon? If so perhaps you could bring the drawing as you suggested in your letter. I would be delighted to meet you and to have an opportunity to show you our collection.

If you have no plans to travel in this direction, I will be flying to Minneapolis within the next several weeks and could easily arrange to stop in Milwaukee on my way back. Please let me know which of these alternatives would be more convenient for you.

We will need some kind of written invoice so that we can initiate payment upon receipt of the drawing. That could be sent ahead or delivered at the same time as the drawing.

In reviewing our previous correspondence and looking again at the photographs of the drawing I was again struck by its beauty. Please accept my personal thanks for your willingness to make it available to us. I will look forward to hearing from you.

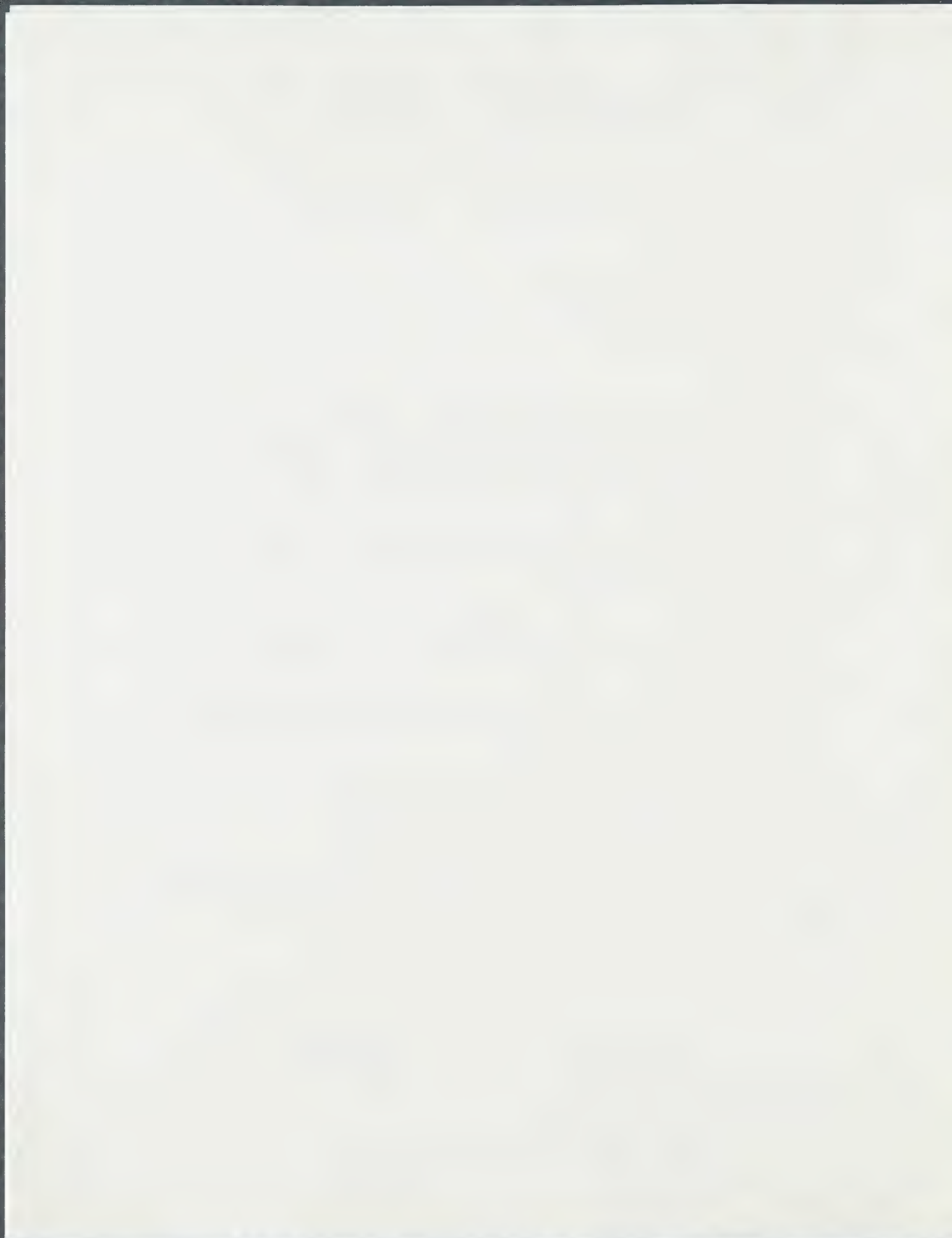
Sincerely,

Bret Waller
Bret Waller
Director

RECEIVED

BW:jwl

ALDRICH CHEMICAL CO., INC.



May 23, 1978

Mr. Bret Waller, Director
The University of Michigan Museum of Art
Alumni Memorial Hall
Ann Arbor, MI 48109

Dear Mr. Waller:

Thank you for your most thoughtful letter of May 4 and for sending me the two catalogs. By an odd coincidence I bought quite a number of ancient jade pieces which had belonged to Mr. Sonnenschein.

As a small token of my appreciation of your catalogs, I am sending you a catalog of my own collection which my wife gave me for my fiftieth birthday.

Danny and I have discussed at great length whether we shouldn't really offer you the Guercino drawing at our cost simply because it would be so very important to you and is peripheral to our collection. You may think us out of our minds, but we found the Guercino drawing more moving personally than any of the seven Rembrandt drawings that are coming up in the Hirsch collection, but of course we prefer Biblical works of art to all others.

On the other hand, far more art historians would benefit from having the drawing with your fine painting and so, if you would like to purchase it at our cost of \$10,000.00, I will hand deliver it to you either when next I come to Ann Arbor or if you should have a chance to visit us in Milwaukee. This offer is conditional only to your loaning us the drawing if we should have an exhibition "The Bible Through Italian Eyes" and, if you can, then also loan us the painting. Please do not misunderstand this; I would certainly understand if the condition of the painting does not allow it to travel and then of course you would have no obligation to loan us the drawing.

Best personal regards.

Sincerely,

Alfred Bader

AB/lsm



THE UNIVERSITY OF MICHIGAN MUSEUM OF ART
ALUMNI MEMORIAL HALL ANN ARBOR, MICHIGAN 48109

May 4, 1978

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

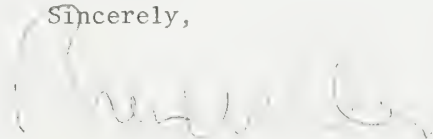
Dear Dr. Bader:

Thank you for your letter of April 26. As a rule we are not able to move quickly enough to bid on works at auction, but in the case of the Guercino drawing we exerted extra effort because of the evident connection with our painting and the drawing's obvious quality. It would have been a marvelous addition to our collection, giving students, scholars and other visitors an opportunity to study and appreciate the adjustments made by the master in the course of developing his composition. As I mentioned in my earlier letter, should you ever consider disposing of the drawing we would be delighted to have an opportunity to acquire it.

It has occurred to me that if your "Bible through Italian Eyes" exhibition is to include drawings you might be interested in having copies of two of our publications in which Italian drawings are reproduced, European Drawings from the Sonnenschein Collection, and the most recent issue of our Bulletin. The former includes several works that might be appropriate while the latter reproduces a handsome recent acquisition: Lodovico Carracci's "Calling of St. Matthew" (p. 24). We would be glad to entertain loan requests for any of these that appear interesting. I am sending the two publications under separate cover.

Please let me know if we can be of assistance as your exhibition plans develop.

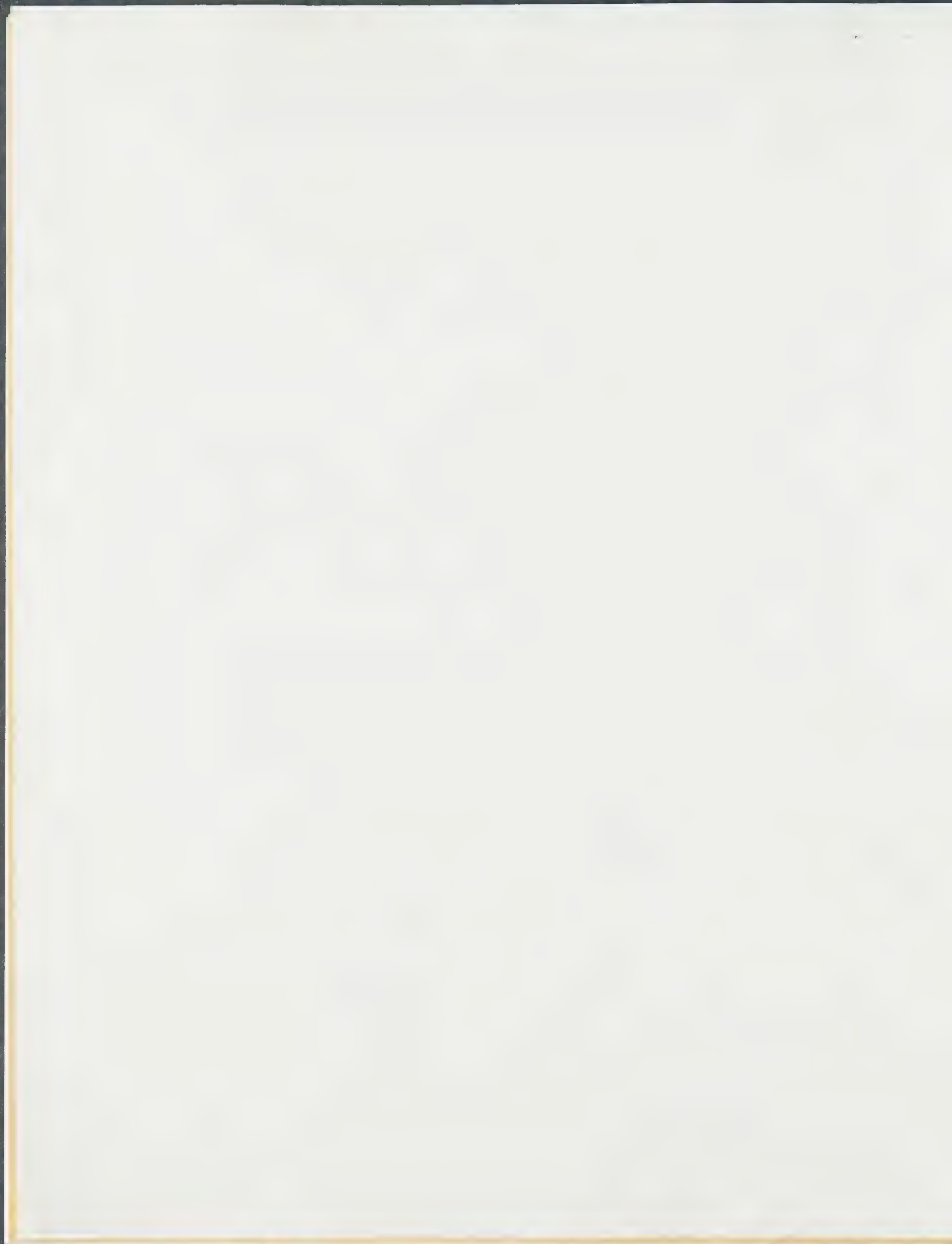
Sincerely,



Bret Waller
Director

BW:jwl

MAY 06 1978
MUSEUM OF ART



bc: Naumann, Furchgott & Munch



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 20, 1993

Dr. Rhonda J. Kasl
Assistant Curator of Painting and
Sculpture before 1800
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, Indiana 46208 4196

Dear Dr. Kasl:

I appreciate your letter of September 10th more than I can tell you.

Naturally I have thought long and hard about the Elijah with the Angel from Antwerp. I have discussed this at length with a good friends, who are also the most competent restorers I know, Jane Furchgott and Charles Munch. Together, we have decided against making an offer to purchase the painting, despite the fact that I so like the subject (you may know the exhibition catalog "The Bible through Dutch Eyes" which I wrote in 1976) and do believe that this painting was done by a quite competent artist in Holland around 1630-40. What has decided us against the purchase is more the enormity of the canvas, rather than its condition or the substantial cost of restoration. I purchase so many fine smaller paintings which are badly in need of help from Jane and Charles that I am reluctant to tie them up for many months working on one enormous canvas, done by an artist who was good, but not superb.

Regarding your wish list, I will be sending you next week photographs and descriptions of paintings which might appeal to you. But do remember: Indianapolis is just as far from Milwaukee as Milwaukee is from Indianapolis, and we would love to show you both our collection and the paintings in the gallery.

There are not many really serious and scholarly dealers in the United States who could supply you with paintings that you really need, at reasonable prices. One such dealer, who certainly has some such paintings, is Dr. Otto Naumann in New York, whom you probably know. He is never cheap, but always reasonable, and the quality of his paintings is superb, and the condition of the paintings, excellent.

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



Dr. Rhonda Kasl
September 20, 1993
Page Two

I will write to you again with specific suggestions from my gallery next week.

Many thanks and all good wishes.

Sincerely,

Indianapolis Museum of Art



10 September 1993

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

Dear Dr. Bader:

What a pleasure to finally meet you, Mrs. Bader and, of course, George. I look forward to a return visit--surely your interests will bring you to Indianapolis again. And I thank you for your kind invitation to Milwaukee, an offer I won't forget.

I am truly sorry for the delay in sending you a photograph of the Elijah. The "slow" month of August saw the completion of a long essay on Spanish polychrome sculpture, the writing of an NEA conservation grant for our Bloemaert, the acquisition of a painting and the reinstallation of the Dutch painting collection. I can now turn to the mountain of accumulated papers on my desk.

In addition to the rather poor black and white photograph of the Elijah, I also enclose a polaroid (taken in Antwerp) and a copy of the condition report prepared by our conservator. As I told you when we last spoke, we've decided not to acquire the painting. Should you wish to pursue it, the owner is Mr. Alex Poignard/Rosier 14/ 2000 Antwerp. His phone number is 32-3-233-0295. I have advised him that he may expect to hear from you. I may not have mentioned it before, but I am sure that Mr. Poignard will find your thought of giving the painting to Queens College very appealing. If I'm not mistaken, his own collection (artifacts of material culture) is destined for a Belgian university. Let me know what happens--we'll need to know the painting's next destination.

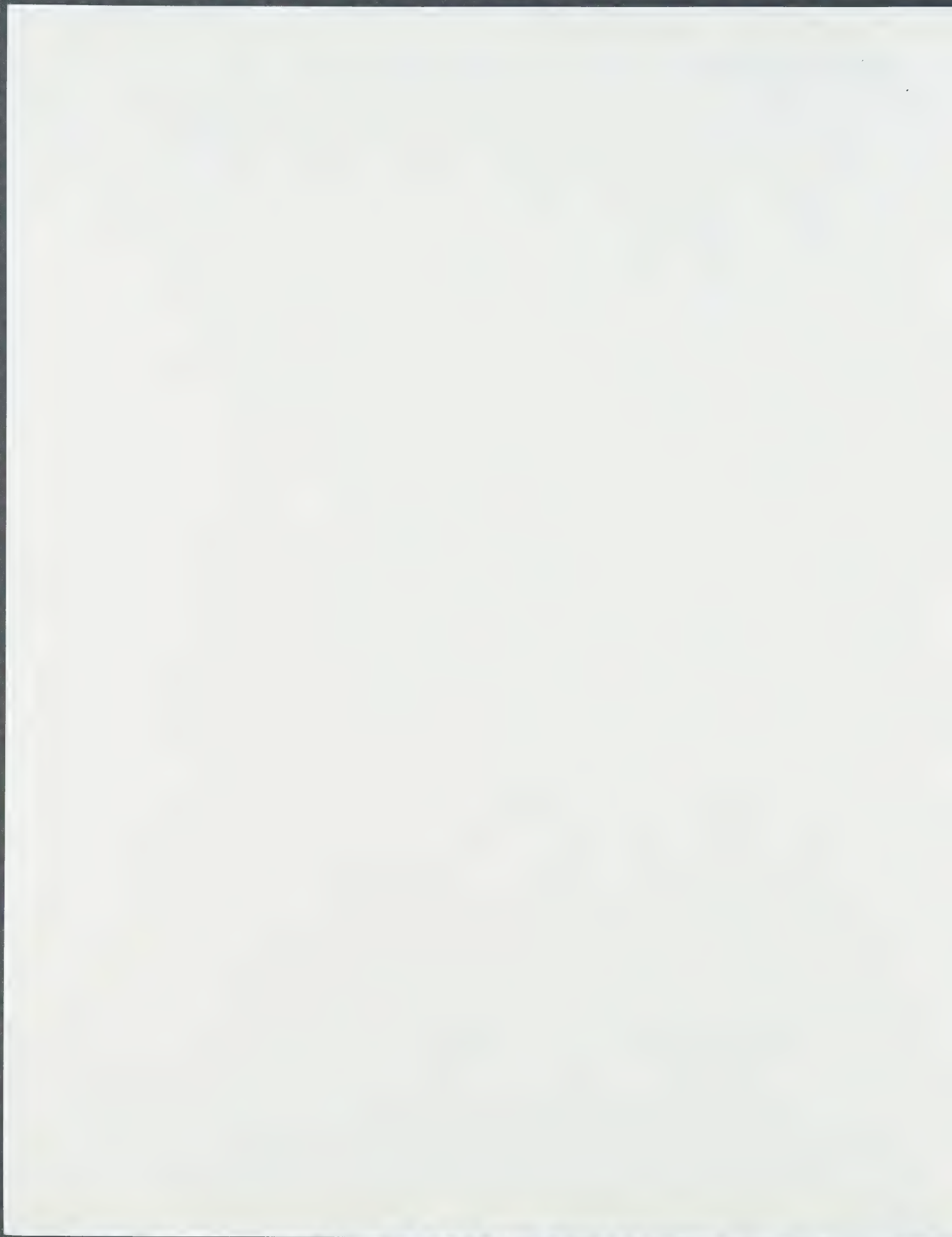
You've asked me for a wish list and I've taken the request seriously. I've prepared something which might more accurately be called an assessment of our needs--our resources for the acquisition of works of art is really quite limited. In any case, what I present is essentially a detailed program for building on the strength of the collection in seventeenth century Netherlandish painting and for addressing some of the most significant weaknesses in other areas.

Netherlandish painting (15th - 16th century)

While the collection is not without examples of northern painting from 15th and 16th centuries, these are of diverse origin and

1200 West 98th Street
Indianapolis, Indiana 46206-4996

317-422-1111
317-422-1112



tend to be of peripheral significance art historically. The incoherence of this area of the collection is all the more lamentable given the strength of our holdings in later Netherlandish painting. While the concentration of resources necessary to build a comprehensive collection of Early Netherlandish painting is not feasible, I do think that our holdings can and should be strengthened. Two strategies, which depend upon the availability of museum quality works, have been proposed:

1) Acquisition of a single characteristic work with the capacity to "stand in" for the category of Northern Renaissance painting. Such a work must be of the highest quality (though it need not have been painted by a "named" master).

2) Another strategy is to build "backwards" from the already strong holdings in later Netherlandish painting. Works dating from the mid-16th to the early 17th century would be chosen according to their particular implications for the emergence and development styles and genres in later Dutch and Flemish painting. Such paintings might display prominent landscape, genre, or portrait elements, or notable stylistic tendencies toward "Italianate" forms, compositions, or spatial conceptions.

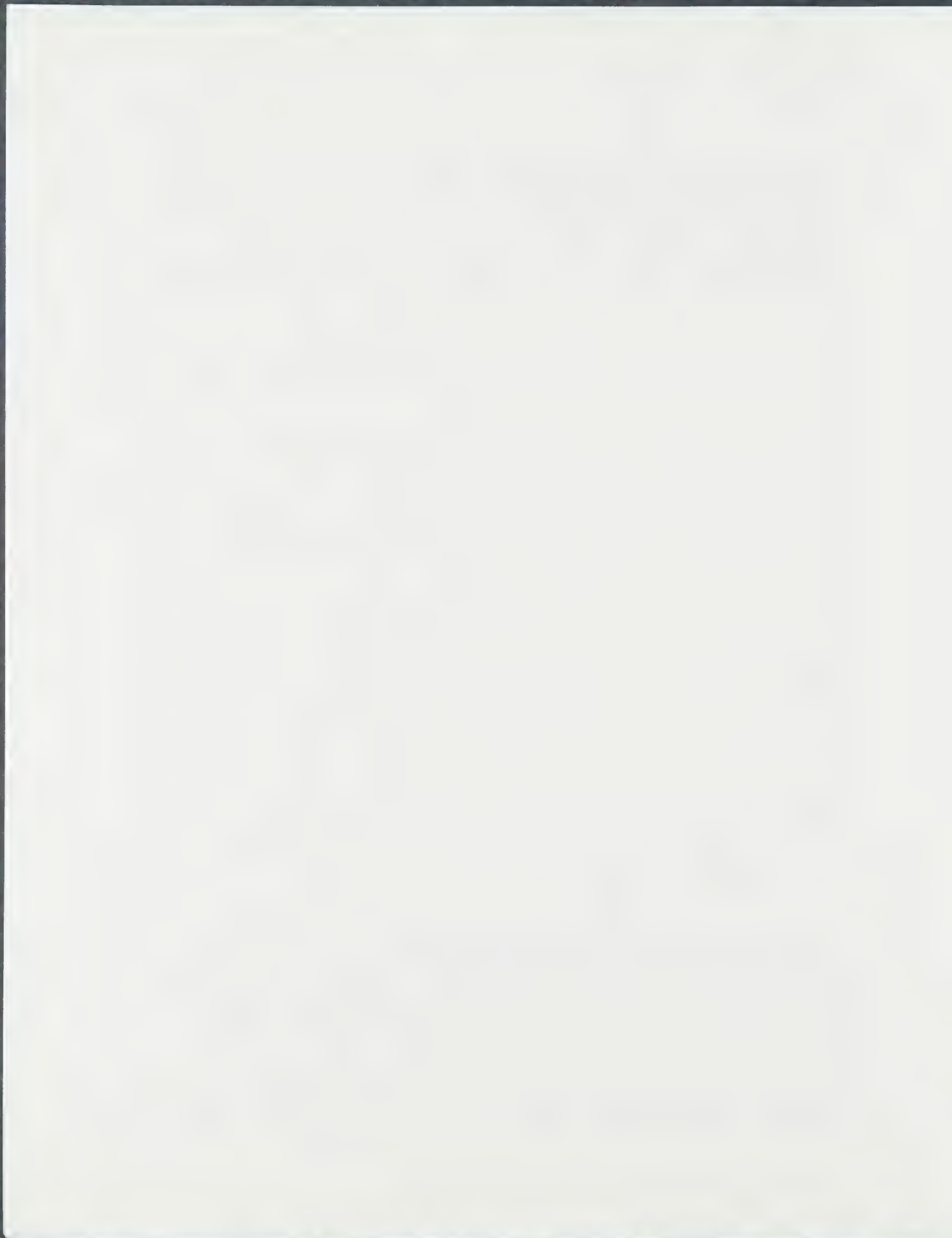
Dutch and Flemish painting (17th-18th centuries)

Though generally quite strong, the IMA's holdings of Dutch paintings include few significant works pre-dating 1630 or post-dating 1670. A good Dutch Caravaggesque work is noticeably lacking. Also unrepresented are the so-called "pre-Rembrandtists." A history painting by one of these artists would help to put later works by Rembrandt and his followers into context.

With the exception of a work by Jan Brueghel (Clowes), acceptable examples of Northern landscape painting prior to 1630 are also lacking. A wooded landscape by Coninxloo or Vinckboons (both Flemish immigrants) or a winter scene by Averkamp or Van de Venne would add variety and needed historical dimension to the good Dutch landscape collection.

The lack of Dutch paintings post-dating 1670 is perhaps a less pressing need, though it is probably more easily addressed, given the greater availability and lower prices of later works. A late fiijnschilder genre painting would be a very good choice (the collection includes few Dutch genre paintings of any date). A late allegorical or historical composition by one of the Amsterdam "classicists" (such as Lairese) should also be considered.

In addition to chronological gaps in representation at the beginning and end of the century, some very important Dutch



genres are lacking or are poorly represented, most notably seascapes and architectural painting.

The most significant gap in the 17th century Flemish collection (given the unlikelihood of acquiring additional works by Rubens or Van Dyck) is the lack of a game piece, preferably one by Frans Snyders, Jan Fyt or Adrian van Utrecht.

Southern Baroque: Italian and Spanish painting 17th-18th Centuries

This is perhaps the weakest aspect of the IMA's collection of pre-1800 paintings. Our holdings of Italian paintings are very heavily weighted towards the end of the 17th - beginning of the 18th century and every effort should be made to acquire at least one major work from the first half of the century, without which it is very difficult indeed to make sense of what follows. My preference here would be an early Baroque classicist work or a Caravaggesque one.

With the exception of Ribera's Philosopher (Clowes), Spanish 17th century painting is unrepresented at the IMA. A late Baroque work from Madrid is one of the few remaining options for acquisition in this area and work by Palomino or Coello would be an excellent addition to the collection.

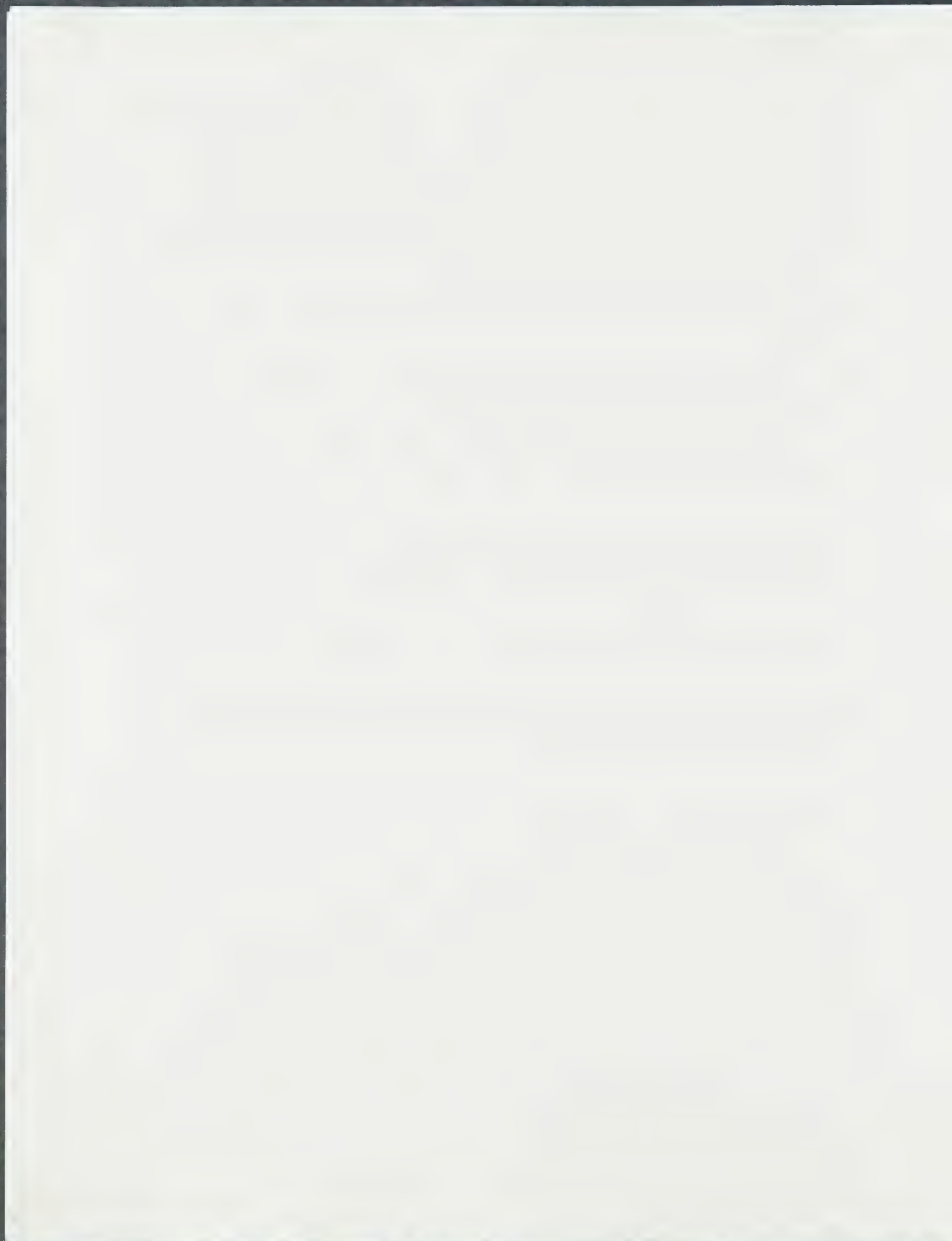
Given the strength of the collection in eighteenth century French painting, a work from Bourbon Spain (post-1700) is a priority.

How fortunate for us that you've so recently refreshed your memory of the IMA collection--I dare say our needs were apparent to you during your visit to the galleries. I look forward to hearing your recommendations.

Warmest regards,



Ronda J. Kasl
Assistant Curator of Painting
and Sculpture before 1800





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 24, 1993

Dr. Rhonda J. Kasl
Assistant Curator of Painting and
Sculpture before 1800
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, Indiana 46208 4196

Dear Dr. Kasl:

I still remember with great pleasure our visit with you earlier this month.

Enclosed please find the photograph which I promised to send you. This is a small oil on panel by Jacob Pynas, and like the painting which you received from Antwerp, is of Elijah. My painting also had an angel, but that was removed by a vandal. But you will note that the composition of Elijah is very much like yours, but in reverse.

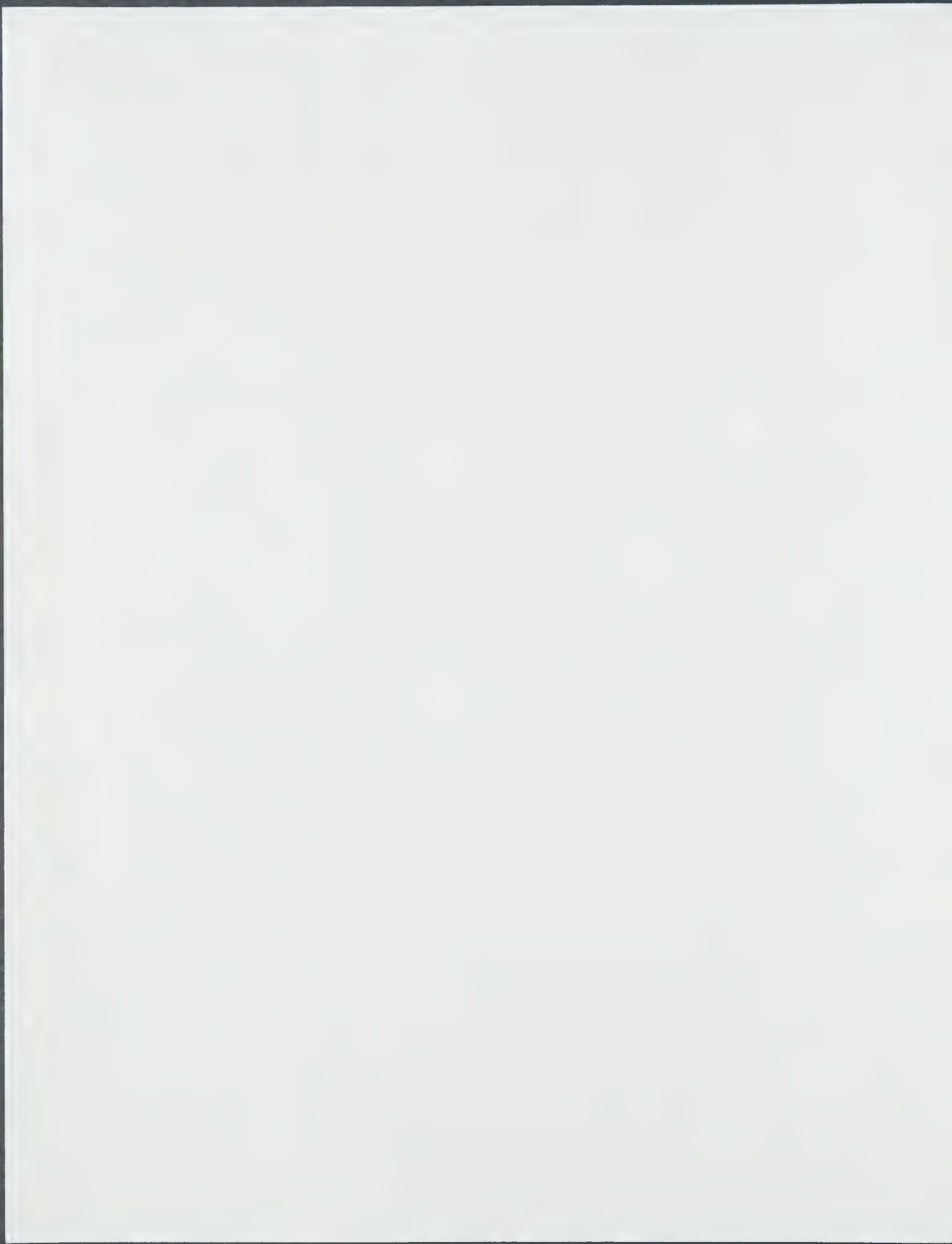
If you decide not to keep your canvas, please do send me a photograph and let me write to the owner.

All good wishes.

Sincerely,

Enclosure

By Appointment Only
ASTOR HOTEL SUITE 622
9-4 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709





ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 6, 1993

ESTABLISHED 1961

bc: O. Naumann

OTTO: They seem to have ample funds for purchases and are just considering a competent Spanish portrait offered by Sainty.

Dr. Rhonda J. Kasl
Assistant Curator of Painting and
Sculpture before 1800
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, Indiana 46208 4196

Dear Dr. Kasl:

You must have realized how very much Isabel, George and I enjoyed our time with you on Tuesday.

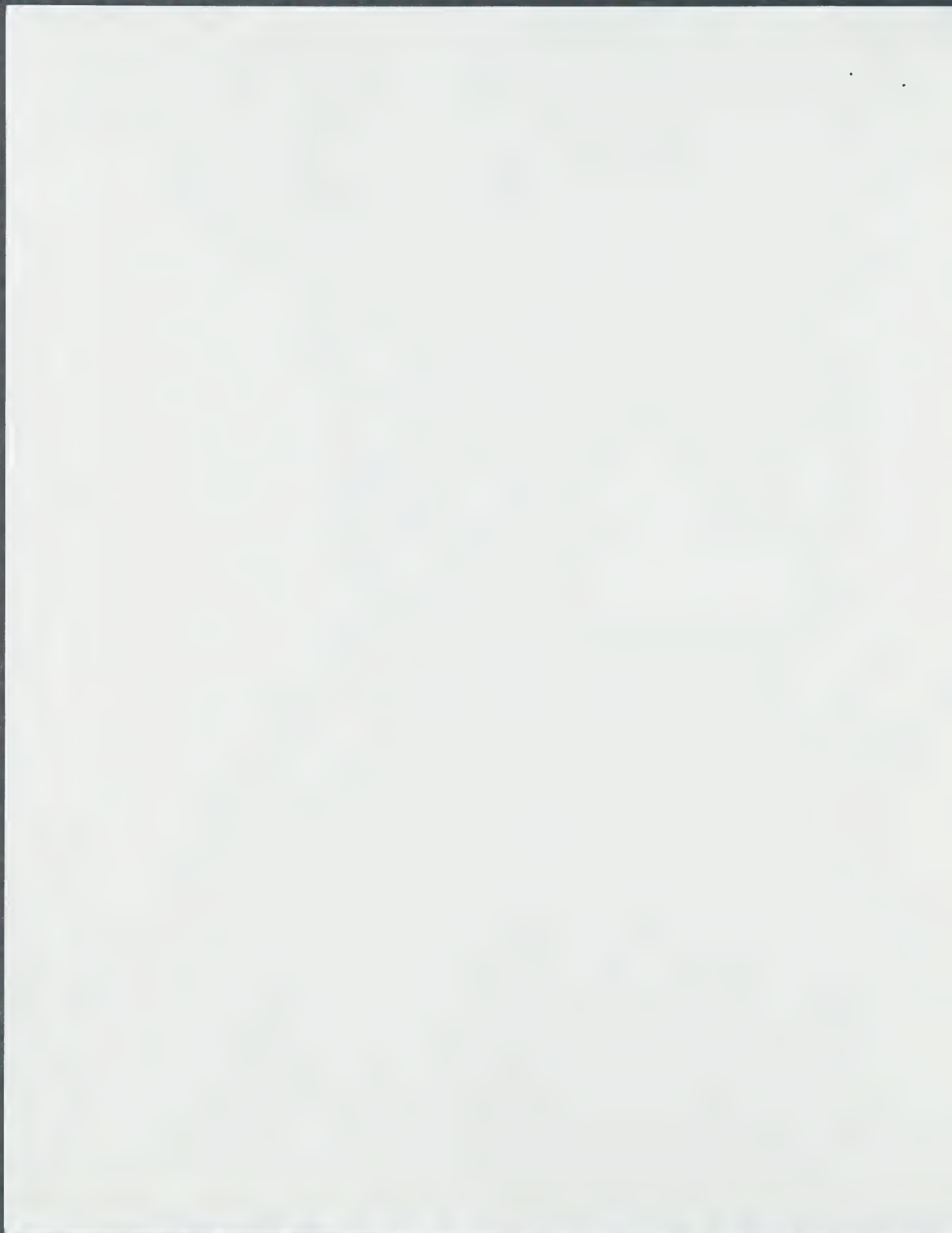
Please don't forget to send me your wish list, and I will do my very best to offer you some paintings which might fit the list.

We very much hope to welcome you in Milwaukee before long.

Best personal regards to you and your associates.

Sincerely,

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



Indianapolis Museum of Art



25 June 1993

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

Dear Dr. Bader:

Having just learned from a colleague that you will be lecturing in Indianapolis in early August, I write in order to extend an invitation to visit the museum and to join Bret Waller and me for lunch or dinner while you are here. I can imagine that your schedule is rather full, but do let me know if you are able to stop at the museum.

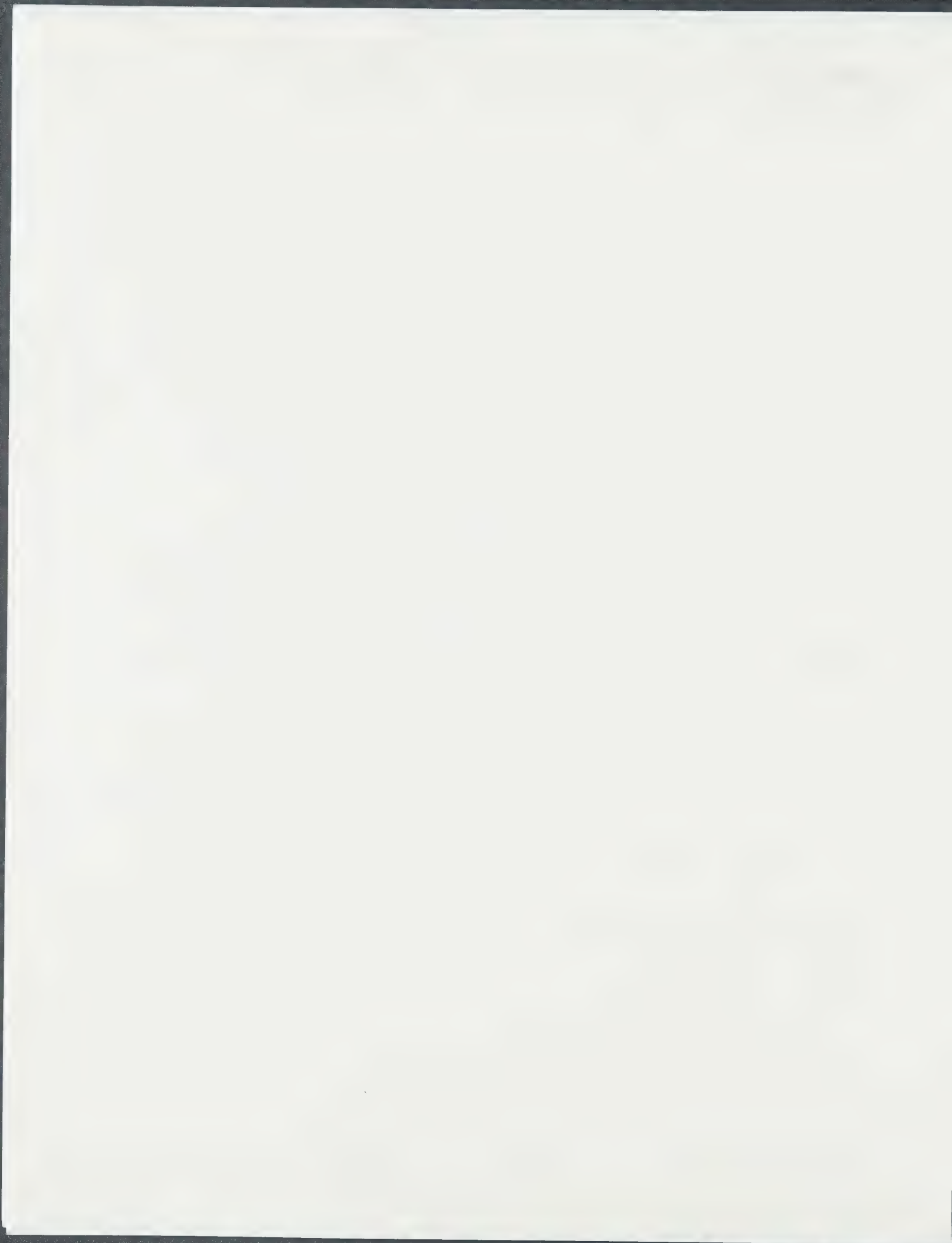
As a graduate student at the Institute of Fine Arts I was once the recipient of a travel grant bearing your name - I would welcome the chance to finally meet you and thank you in person for your generosity.

Yours sincerely,

A handwritten signature in cursive script, reading "Ronda Kasl".

Ronda J. Kasl
Assistant Curator of Painting
and Sculpture before 1800

RJK/dnl



B-4
6/25

TELEPHONE CONVERSATION RECORD

DATE June 24, 1993

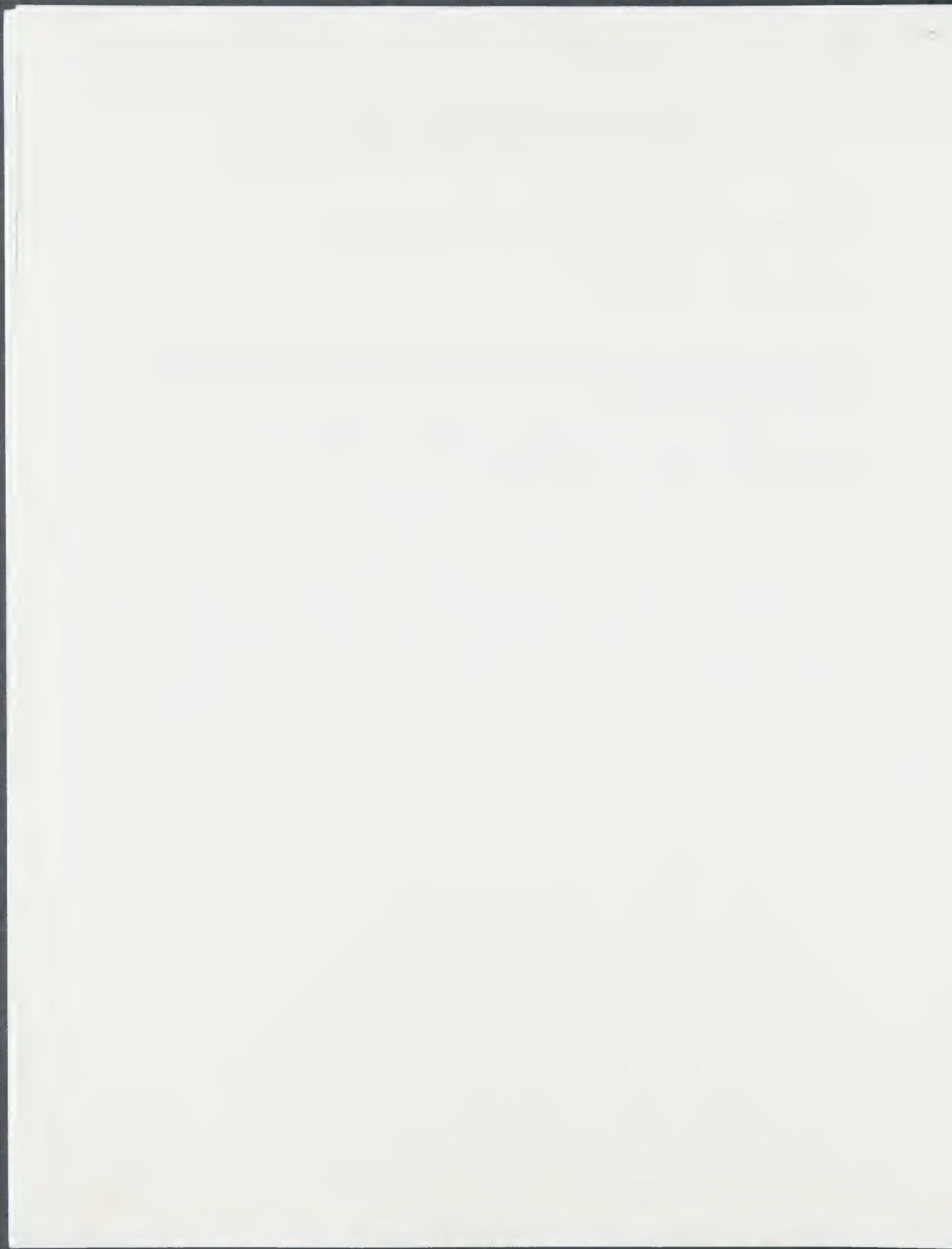
PERSON CALLING Rhonda Kasl, Indianapolis Museum of Fine Art

TELEPHONE NO. 317 923 1331

She heard you would be in the vicinity around the first of August (ChemEd). They hope you can drop in for lunch, or dinner, or whatever, and see of their new acquisitions since you haven't visited for quite some time.

Also, she would like to thank you in person for the Bader Fellowship for Travel from Institute of Fine Arts which she received some years ago.

She will write to confirm invitation.





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

November 24, 1986

Curator
Old Master Paintings
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, Indiana 46208

Dear Sir:

The enclosed may interest you.

I am totally convinced that your small early self-portrait of Rembrandt is the original, and the painting in Japan a good period copy.

I am sure I am not alone in this belief.

Best regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosure



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

July 1, 1986

BILL OF SALE

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

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

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

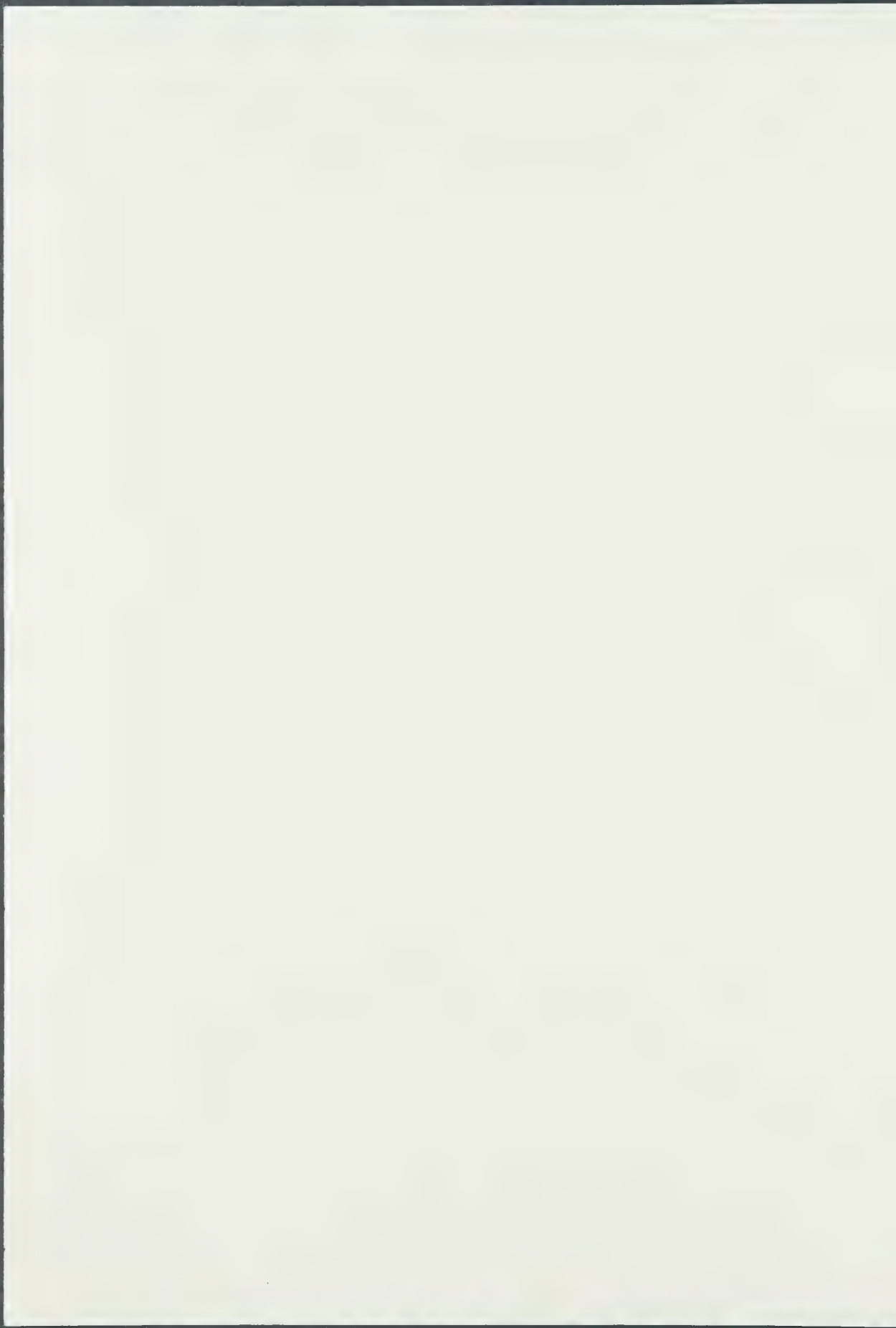
F.O.B. Milwaukee, picked up by you

Terms: net cash on July 1, 1986 and July 1, 1987

Prof. W. Sumowski has told me that this painting will be reproduced in color, in his supplement to Jakob Backer in Vol. IV of his work on the paintings of Rembrandt students.

Received in
good order
H. Gealt
March 10, 1986.

Best regards
Alfred Bader



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

July 1, 1986

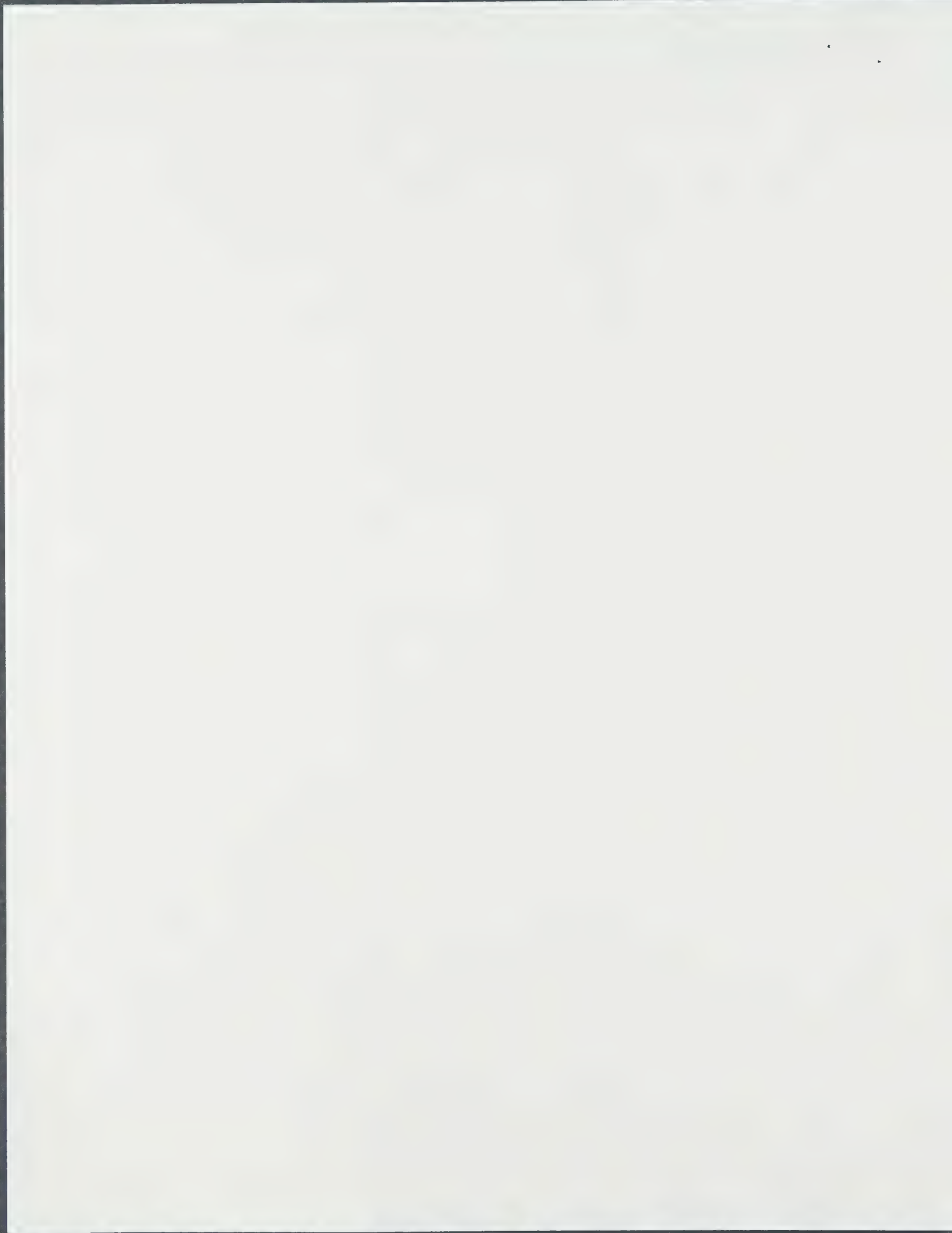
BILL OF SALE

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

Oil painting on canvas 115 x 98.5 cms. The Angel Appearing to Cornelius, Acts 10, by Jakob Backer in an antique carved frame	\$ 43,915.40
50% to be paid July 1, 1986	<u>21,957.70</u>
Balance July 1, 1986	21,957.70
10% simple interest 7/1/86 to 7/1/87	<u>2,195.77</u>
Amount due July 1, 1987	\$ 24,153.47

F.O.B. Milwaukee, picked up by you

Terms: net cash on July 1, 1986 and July 1, 1987



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

July 1, 1986

BILL OF SALE

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

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

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

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

Best regards
Alfred R. Bader



May 7, 1982

Dr. Anthony F. Janson
Senior Curator
Indianapolis Museum of Art
1200 W. 38th Street
Indianapolis, Indiana 46208

Dear Dr. Janson:

In response to your note, I am sending a copy of the "Selections from the Bader Collection" to Ms. Deborah Gribbon at no charge.

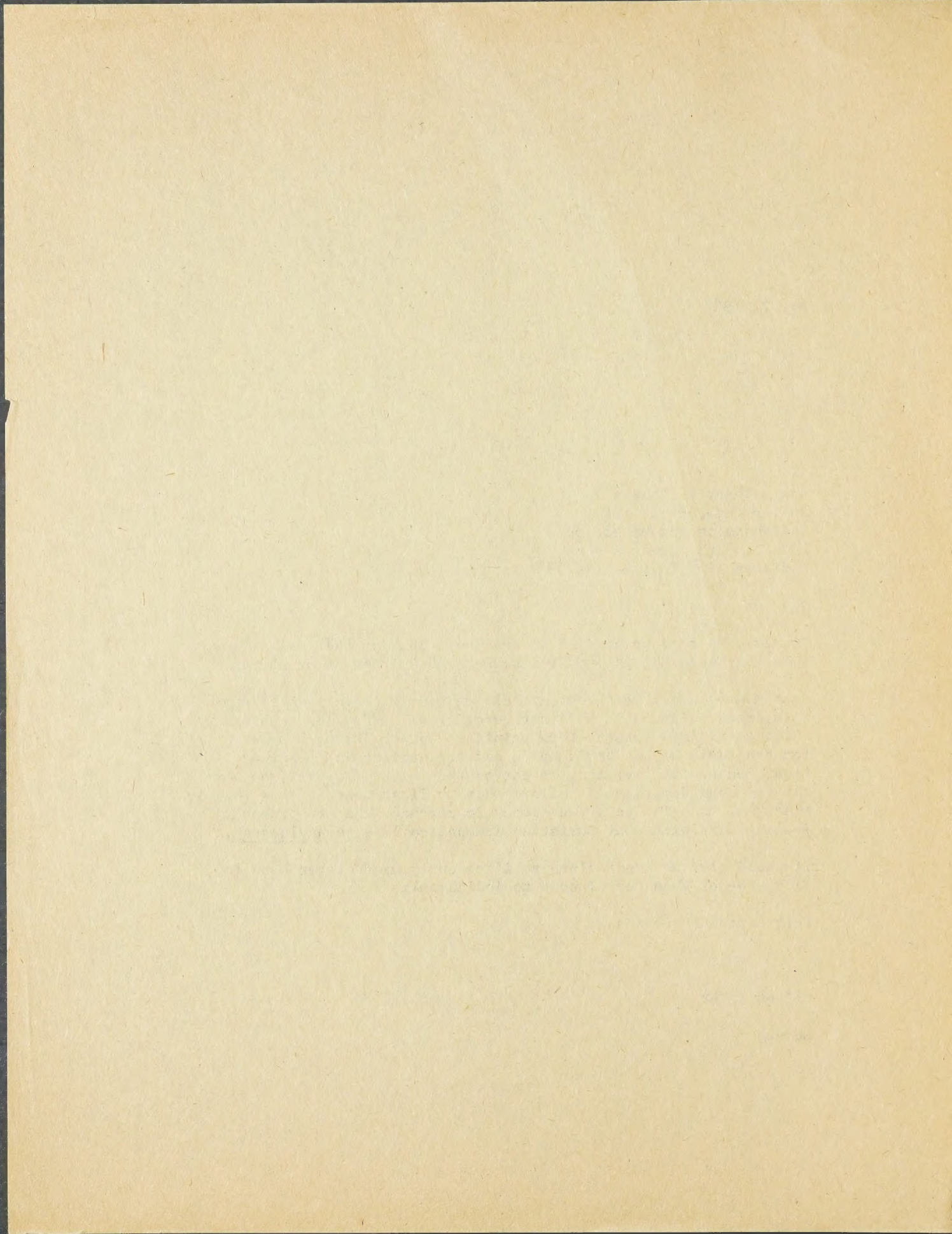
Some months ago I read your article on your Victors in Art News with great amazement. My first reaction was, "How can anybody be quite so silly? Surely, this painting depicts 'Laban looking for the idols hidden by Rachel', and the subject isn't quite clear because the painting is cut on the left." However, on more careful consideration, I believe that my first reaction was totally mistaken, and, in fact, your paper is correct. We are probably dealing here with what Christian Tuempel calls a Herausloesung.

It would give me great pleasure if we could meet either here in Milwaukee or when next I come to Indianapolis.

Best personal regards,

Alfred Bader

AB:mmh



April 27, 1982

Dr. Anthony F. Janson
Indianapolis Museum of Art
1200 West 38th Street
Indianapolis, Indiana 46208

Dear Dr. Janson:

I am sorry that I missed you when I visited your museum last Thursday.

I wish I could have seen your Rembrandt self-portrait in better light, but as far as I could tell, the monogram looks just right.

I own a painting of Rembrandt's father, Bredius 633, also with an honest monogram, and you might be interested in a letter I recently wrote to the Rembrandt Research Project regarding this.

It would be fun to have a showing of genuine Rembrandts rejected by the Project.

Best regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosure

